

Liveness, Location and Immersion

An Immersive Audiovisual Performance by National Trevor / Dr Simon Waite

With Paul Joines (Lighting and additional visuals)

The Academy of Music and Theatre Arts

28th January 2026 2pm & 6pm



Concept, music, lyrics, production by Simon Waite / National Trevor

Additional visuals and lighting by Paul Joines

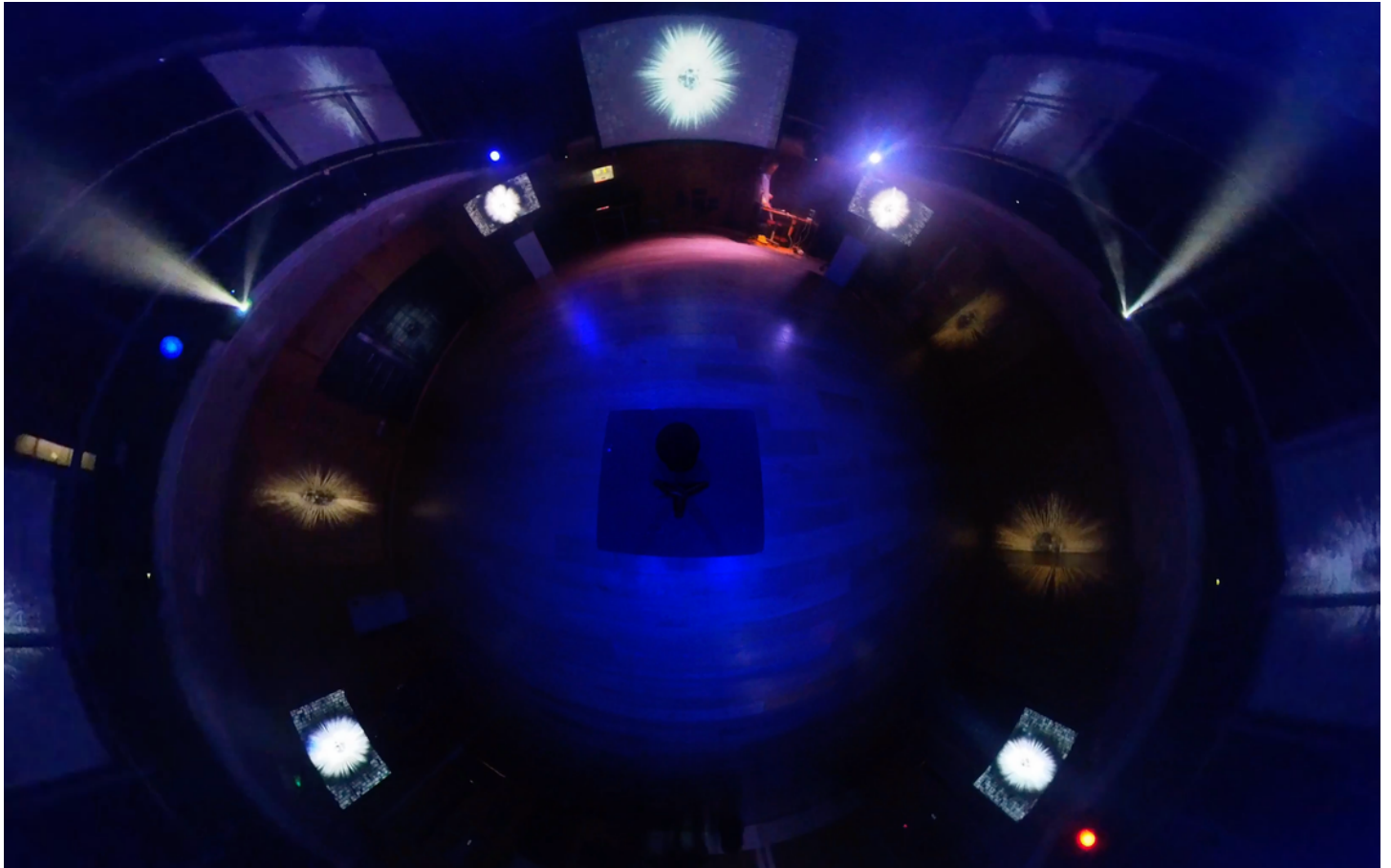
Supported by Alex Smith, TTA students and AMATA Staff

Instagram: @national.trevor

With thanks to The Centre for Blended Realities, Research England, all collaborators, The Academy of Music & Theatre Arts

No Time No Place Only Motion

With Sam Murray (guitar) and Robin Tyndale-Biscoe (drums)

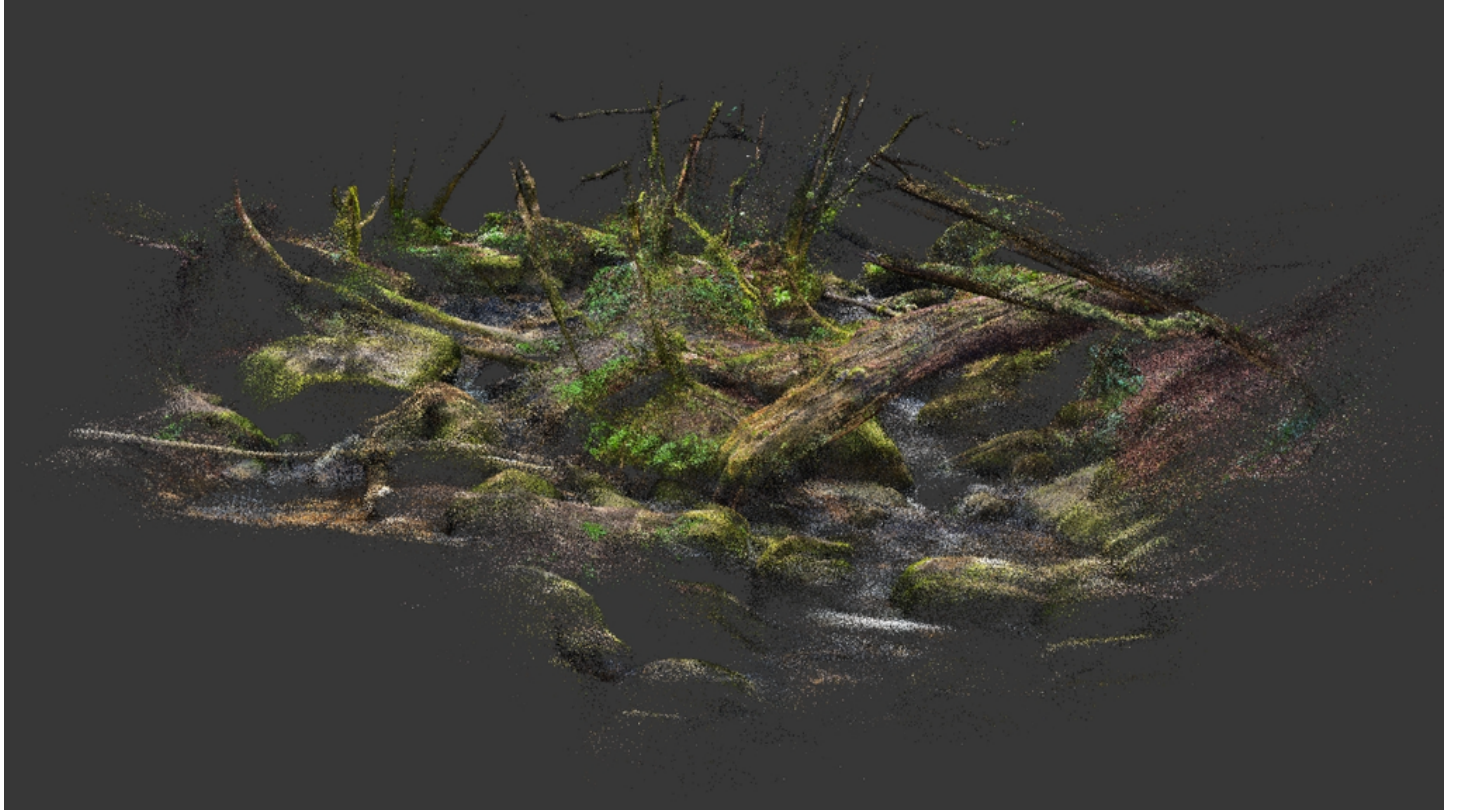


This track evolved from learning some new tech while isolating during Covid. Inspired by falling asleep to YouTube space documentaries, the piece explores relativity in terms of physics and personal relationships.

The collaboration with Sam was integral to the piece's development - the guitar melody at the start of the chorus meant I had to completely reconsider the vocal line - and the track is so much better for it!

Who Am I To Change Your Mind?

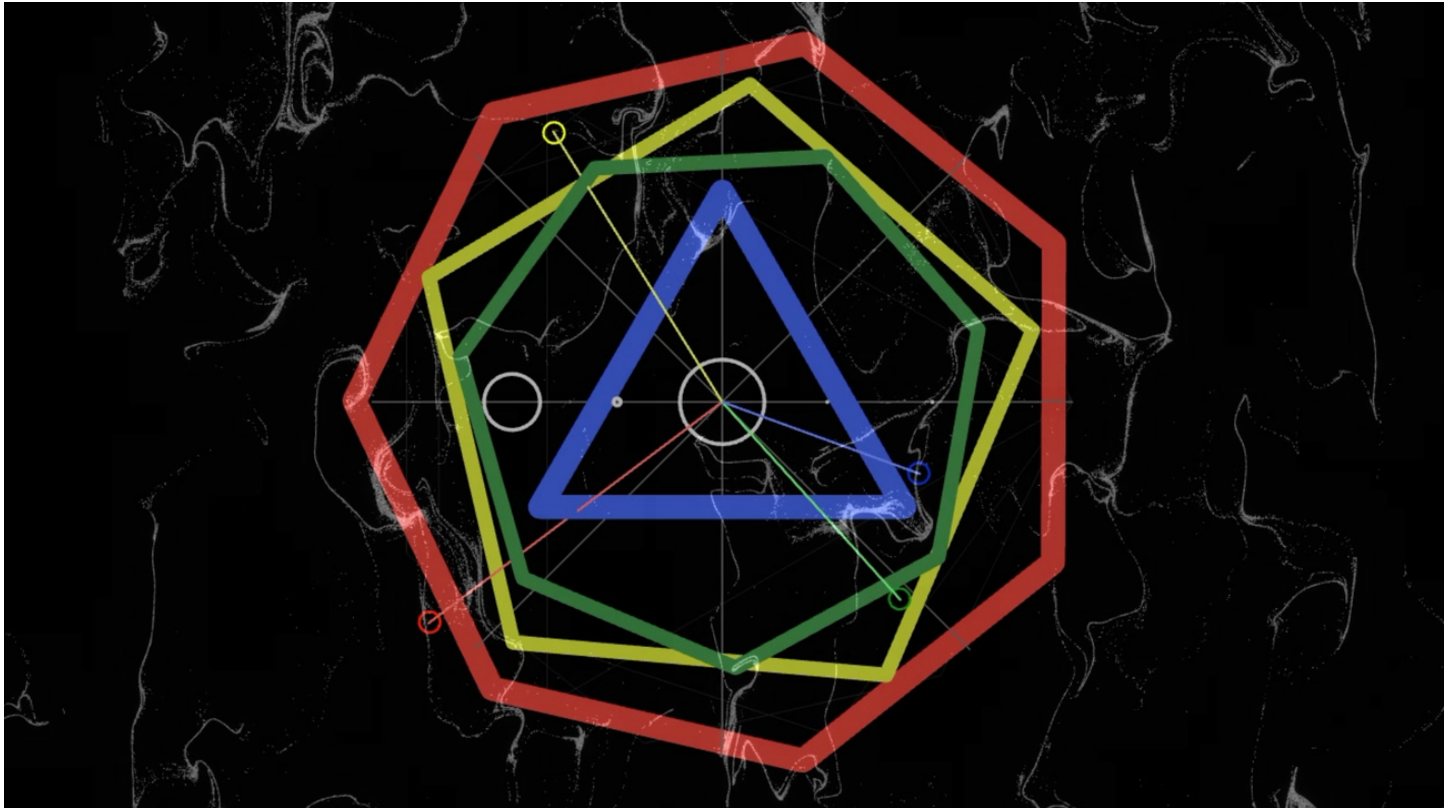
With Pete Vilk (drums and percussion)



This track had been lying around for a little while - I wanted to place my Nick Drake-inspired guitar playing (which is the stream/river in this metaphor) in an increasingly electronic context (the landscape). I played the guitar part to my old friend Pete while sitting in his garden on a sunny spring morning. A few days later he recorded some Udu and drum kit parts and sent them over.

Euclid

With Johny Lamb (synth) and Robin Tyndale-Biscoe (drums)



This track uses a Euclidean sequencer to create the synth polyrhythms. I hacked it to be able to extract its data to drive the visuals. The track is based on the idea that the same mechanisms drive both order and chaos. Chaos results from trying to control things too much and order can arise when we let things be.

The chaotic synth noise is from an improvisation with Dr Johny Lamb during a *Body &...* event run by the BA Dance & Choreography team.

Jerusalem

With Jo Lake-Jones (saxophone) and Robin Tyndale-Biscoe (drums)



This piece started as a joke - I wanted to create an intro track for my live sets that summed up 'National Trevor'. So I thought a drum 'n' bass version of *Jerusalem* with some Monty Python visuals would do the trick.

It started to turn out better than I thought - all the more so when I asked Robin Tyndale-Biscoe to recreate the Amen Break (the ubiquitous sample from The Winston's *Amen Brother*). I then met Jo Lake-Jones who had the same idea of mashing the track up with *Scarborough Fair*! Jo and I recorded about 10 takes of the tune. They were all great so I just used them all.

It also quickly became more serious than I originally thought - it provokes interesting questions around religion, colonialism and our relationship to land.

Jerusalem's lyrics written by William Blake. Music by Sir Hubert Parry.

Thanks to Digimap and Moshe Caine for some of the 3D models.

Beloveds

With Catarina Fontoura (director, cinematographer, producer), Faye (producer), Thomas O'Shea Weller (bee expert), Red River Singers (choir), Boskenwyn School (bee games), Sam Murray (guitar), Taylor Hopewell (guitar), Freddie Willis (guitar) and Lauri Thomson (clarinet).



I was invited by Dr Catarina Fontoura to create the score for *Beloveds*. As well as celebrating Cornish Honey Bees, the film explores their collective decision-making and intelligence. Cat and I decided that we would try and be bee-like in our approach - and work with collaborators to see what emerged from collectivity and post-human empathy. I think the result is very bee-like, though no recordings of bees were used.

Ladock

With Andy Rushton (vocals, synths, processing)

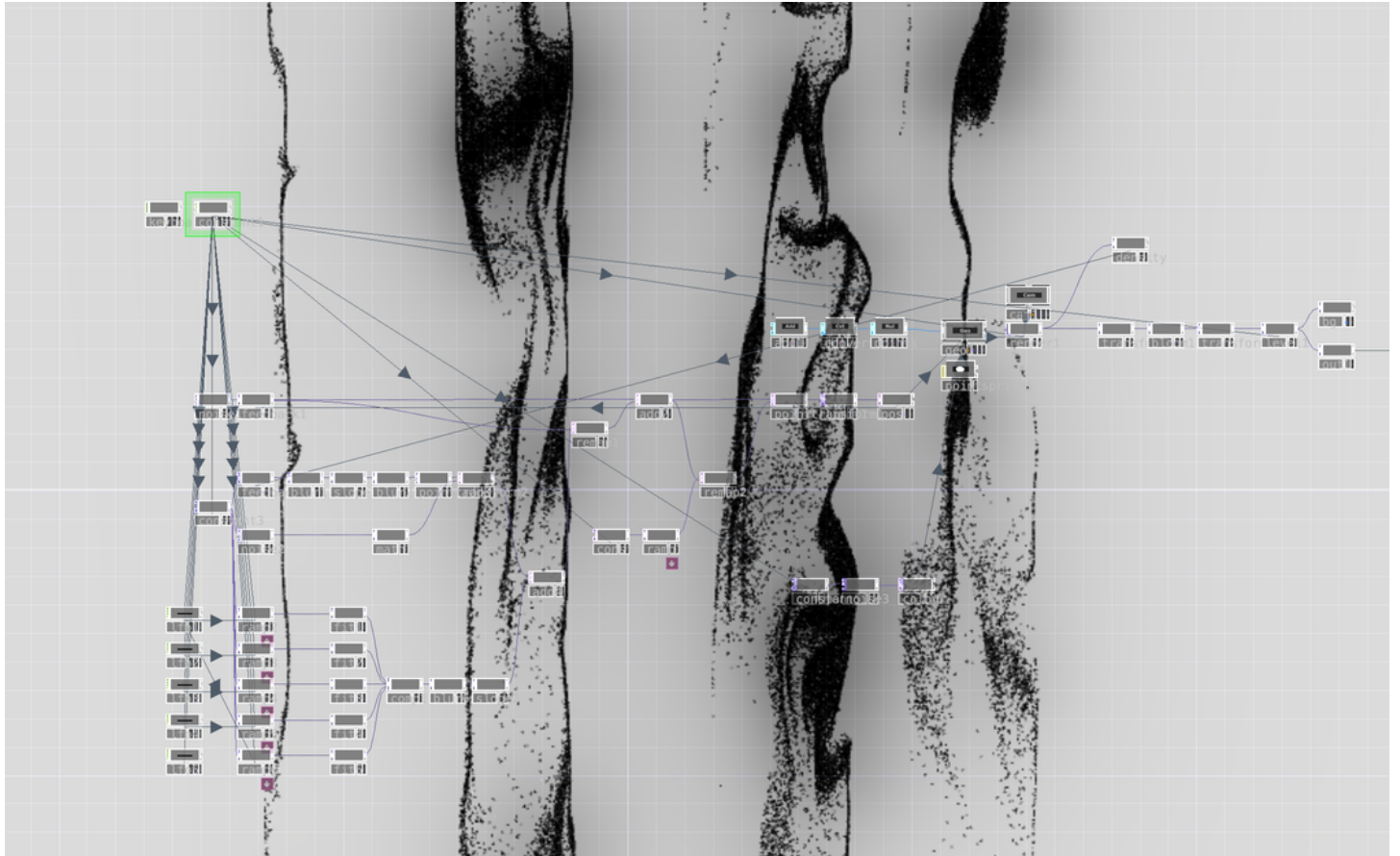


I was extremely honoured to accompany Andy Rushton on a couple of her monthly visits to Woodland Valley Farm, where Beavers have been transforming the landscape since 2017. Andy's ongoing project there involves field recordings and takes photographs, and I joined her for a couple of early morning visits to gather 3D models and ambisonics audio.

Andy and I had also previously worked on an improvisation. Thinking of the gothic notion of the forest as both a place of refuge and a place of horror, I combined our visuals with our music.

Loops & Waves

With Frankie Stevens (vocals)



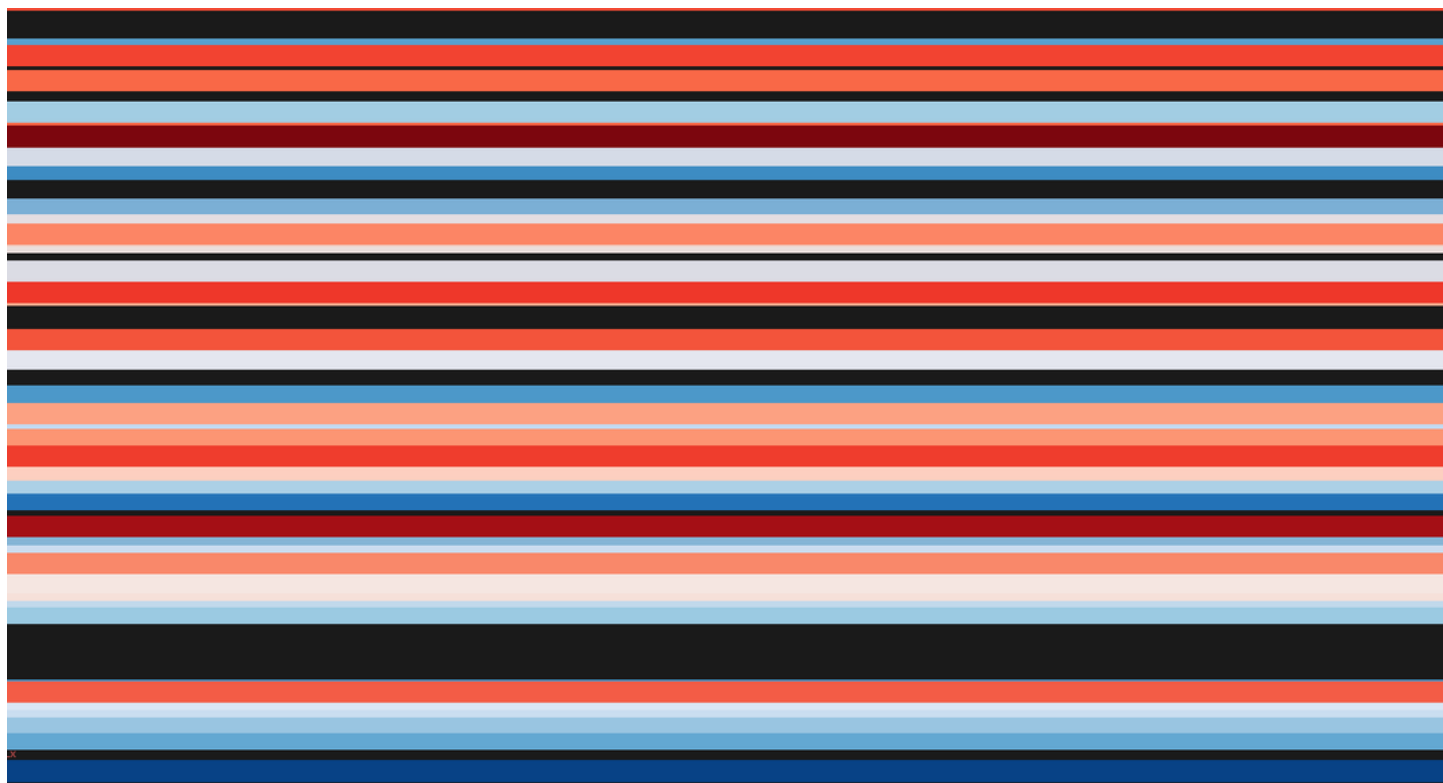
This track was inspired shallow wave interference patterns on Crantock beach, and thinking how this connects to short guitar loops made on my old DD-6 pedal. I learned more about waves from a BBC documentary called *The Secret Life of Waves*, which featured an interview with a Cambridge University physics professor whose talk I once travelled through a storm to see.

In another serendipitous moment, the documentary talks about how the sound of waves is analogous to bells ringing across the frequency spectrum - matching the bell-like melodies of the chorus.

Thank you to Frankie Stevens for these amazing vocals.

For the Future of Borneo / Into the Fray

With Tom Carter (Borneo Nature Foundation), The Last Picture Show and Pete Vilk.



This is the only released track in the set - available on my remix EP *No No No You're Doing It All Wrong*. The track was used for a film that I collaborated on with Tom Carter - following a chance meeting at Verdant Taproom at Vinyl Night. Tom asked me to create visual content for the film, using some of the techniques from my audiovisual work to achieve a very different aesthetic to typical films of this type.

Into the Fray used some 2015 artificial intelligence software to chop up a track into small loops. I rearranged these, added some beats, some ebow guitar and some drum kit - again played by Pete Vilk.

The stripes in the visuals are generated from the famous image, produced at Reading University, that show annual average global temperatures over the last 200 years.

The poem is by Dylan Thomas.



Photo by Jude Waite