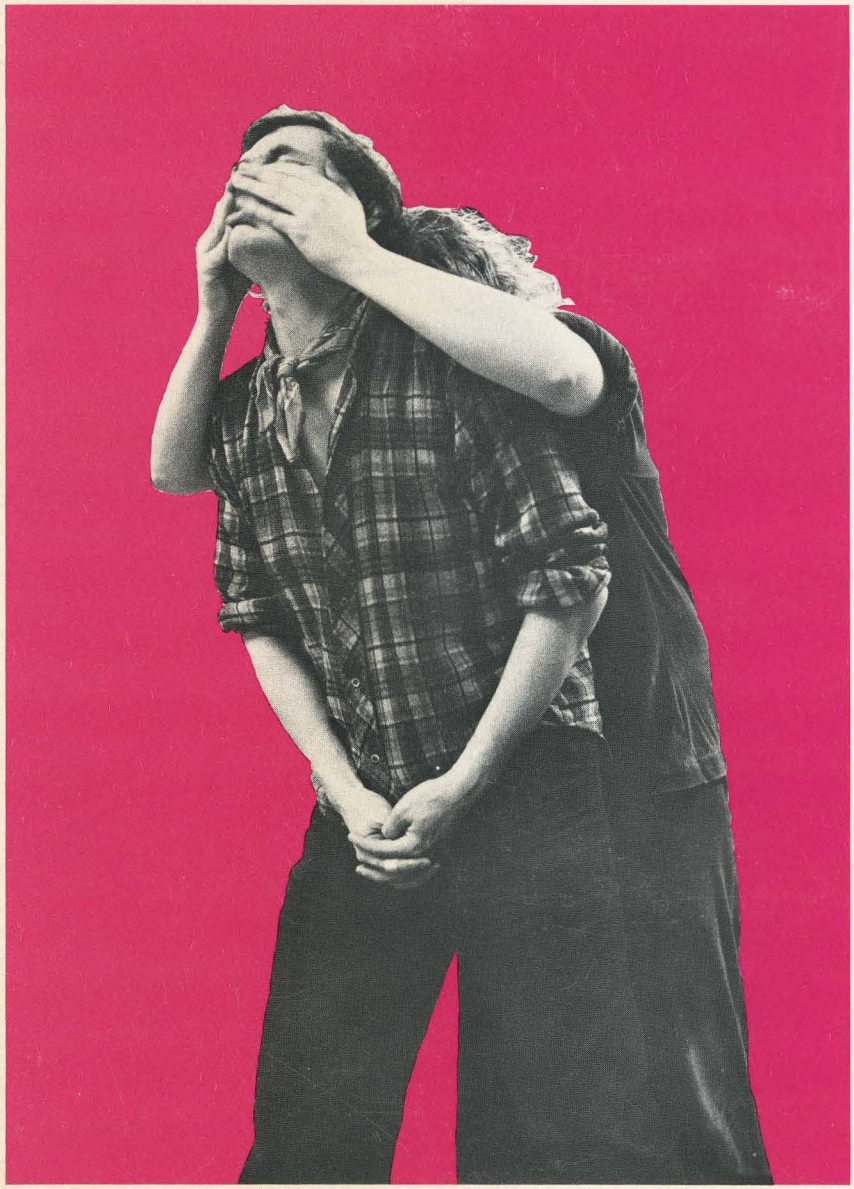
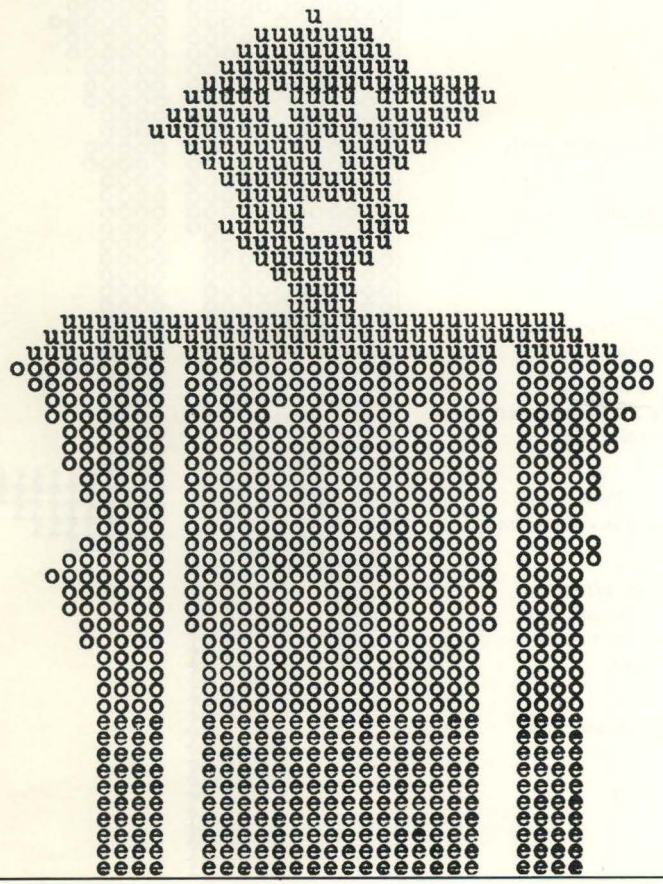
THE CAPILANO REVIEW



SSSSOOOOOUUUUNNNDD · SOUND POETRY · SOUND POETRY · SOUND POETRY · SOUND POETRY · SOUND POETRY · SOUND POETRY.

When language becomes petrified
in the academies, its true spirit
takes refuge among children and
'mad' poets

— RAOUL HAUSMANN
Courrier Dada (1918)



SOUND POETRY

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EDITORS' NOTE: Contrary to our usual practice the main body of this issue is typewritten not typeset in order to create a harmony with the typographical poems published here. The format is square to contain the record.

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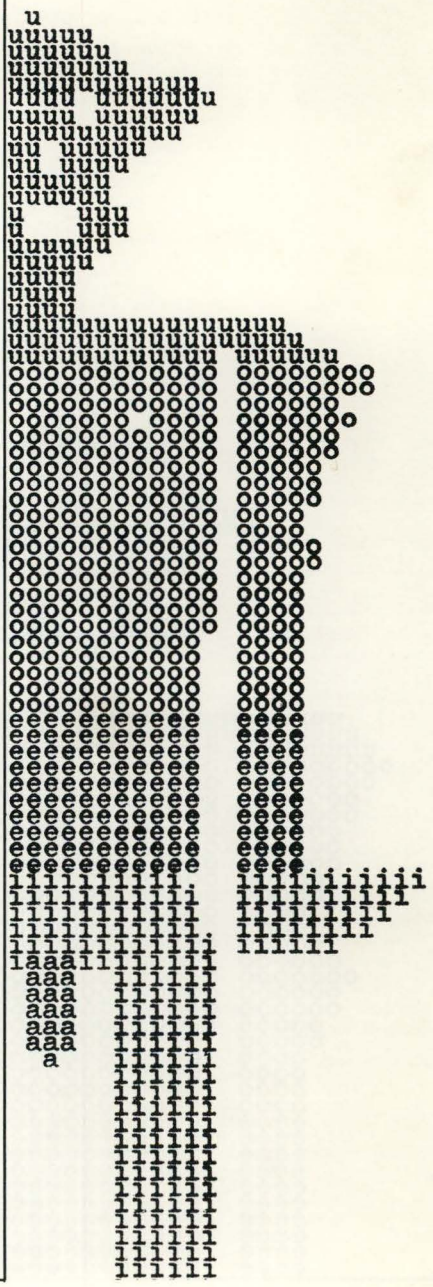

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Number 31 1984

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Steven Smith & Richard Truhlar / PREFACE

In the period roughly stretching from 1875 to 1928, Sound Poetry manifests itself in several diverse and revolutionary investigations into language's non-semantic acoustic properties. In the work of the Russian Futurists Kniebnikov and Kruchenyk, the intermedia activities of Kandinsky, the bruitist poems of the Dadaists (Ball, Schwitters, Arp, Haussman, Tzara) and the 'paroles in liberta' of the Italian Futurist Marinetti, the phonematic aspect of language became finally isolated and explored for its own sake.

Sound Poetry prior to the developments of the 1950's is still largely a word-bound thing. For whilst the work of the Dadaists, Futurists and Lettrists served to free the word from its semantic function, redistributing energy from theme and message to matter and contour, it nevertheless persisted in a morphological patterning that still suggested the presence of the word.

With the fifties, however, came the gift of an external revolution: the availability of the tape recorder to Sound Poets made audio-technical advancement of the art form a reality. The tape machine, considered as an extension of the human vocality, allowed the poet to move beyond his own expressivity. The body is no longer the ultimate parameter, and the voice becomes a point of departure rather than a point of arrival.

The tape recorder allows speech, for the first time in history, a separation from voice. The advantages of tape began to be realized in the fifties. Henry Chopin makes a decisive break from phonetic basis to Sound Poetry and develops his self-styled 'audiopoems.'

Sound Poetry has been a later development in North America and has developed, in part, from a very different background. In Canada, things start not with bill bissett or bp Nichol but with Montreal Automatiste Claude Gavreau. Gavreau, working in the forties, made structural modifications to French Surrealist ideas, especially in the diminishment of pictorial image in favour of what he terms 'rhythmic images.' Gavreau's work which bears comparison with Artaud's and the Dadaists', is theoretically hermetic - a non-semantic language of pure sound which, however, never dominates any one text. Rather Gavreau exploits the tension between familiar and unfamiliar experiences, thrusting the listener into disturbingly volatile states of alternate comprehension and uncomprehension. Gavreau's influence, however, has never extended outside Quebec (his work, for instance, was a seminal influence on Raoul Dugay's) and Anglophone Sound Poetry does not surface until the early sixties in the work of bp Nichol and bill bissett. Bissett and Nichol were both familiar with the work of Michael

McClure, but it seems that European influence did not occur here until well into the sixties. For bissett, it was the realization that his visual, typographic experimentations could be sounded that led to his first attempts at isolating sound. Nichol's work similarly started with the realization about the syntactic permutational play of his early concrete poetry. It is live performance and a relatively crude chant-based structure that informs both bissett's and Nichol's early work. Both of them, too, have been significant in pushing poetic composition into the communal domain. For bissett, it has been his work with the Mandan Massacre; for Nichol, his early collaborations with Steve McCaffery and D.W. Harris that indicated the teleology of the poem as a communal and collective experience. In 1970 Nichol and McCaffery (after solo and duo sound performances) joined cause with Paul Dutton and Rafael Barreto-Rivera to form the first Sound Poetry ensemble, The Four Horsemen. Their work is very much an experiment in collective communication, the seeming sensing of biological-emotional states which guide the shifts and structural decisions in their highly improvisatory performances. In 1975, a second Sound Poetry ensemble emerged: Owen Sound (Steven Smith, Richard Truhlar, Michael Dean and David Penhale). In both Owen Sound and The Four Horsemen an intermedia experience is generated on the liminal zones of theatre, music and poetry.

In Montreal, a similarly collective endeavor has emerged in the work of Vehicule artists: Stephen Morrissey and Pat Walsh's Cold Mountain Revue; Richard Sommer, Andre Farkas, Ken Norris, Tom Konyves and Claudia Lapp. In general, a preference for live performance in group structures has developed as the major single feature. However, Sean O'Huigin and Steve McCaffery have collaborated (together and independently) with electronic composer Ann Southam to produce text-sound compositions of high sophistication: synthesized speech, various speeds, splicings and superimpositions have all been investigated by O'Huigin and McCaffery.

Prior to this Nichol had investigated electroacoustic effects (largely echo and reverb) on his album MOTHER LOVE. However, Nichol's interest has never developed beyond this one isolated instance.

NOTE: The above information is a summary/paraphrase of materials written by Steve McCaffery in Sound Poetry: A Catalogue (Underwhich Editions; Toronto, 1978).

Artists assembled for the 11th International Festival of Sound Poetry, Toronto, 1978.

STANDING LEFT TO RIGHT: bp Nichol (Can.), Bob Cobbing (U.K.), Charles Amarkanian (U.S.), Kirby Malone (U.S.) Charles Doria (U.S.), Ellen Rosen (U.S.) Chris Cheek (U.K.), Bill Griffiths (U.K.), Paula Claire (U.K.), Charlie Morrow (U.S.), Arrigo Lora-Totino (Italy), Sean O'Huigin (Can.), Henri Chopin (France), Larry Wendt (U.S.), Sten Hanson (Holland), _____, _____, Michael Gibbs (Holland), Rafael Barreto-Rivera (Can.), Doug Barbour (Can.), Eugene Williams (U.S.), Dick Higgins (U.S.), Bernard Heidsieck (France).

KNEELING LEFT TO RIGHT: Lawrence Upton (U.K.), Shant Basmijian (Can.), P.C. Fencott (U.K.), Steven Smith (Can.), Charles Levendosky (U.S.), Steve McCaffery (Can.), Bliem Kern (U.S.), Michael Dean (Can.), David Penhale (Can.). SITTING LEFT TO RIGHT: _____, Jerome Rotherberg (U.S.), Paul Dutton (Can.), Jackson Maclow (U.S.), Richard Truhlar (Can.).

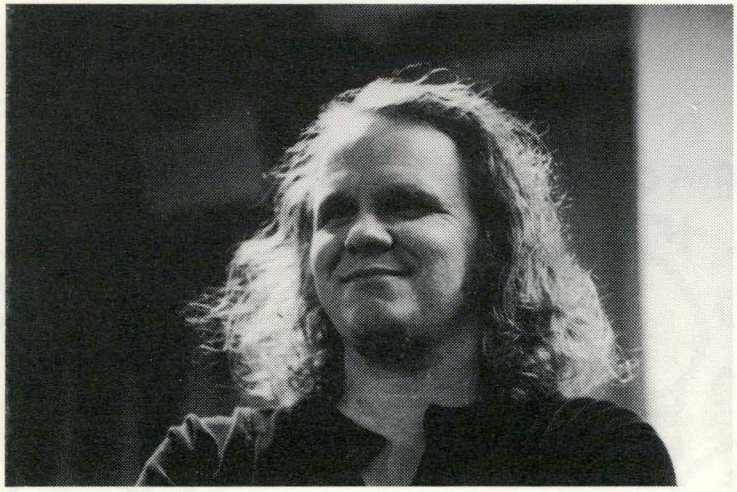
Since McCaffery's survey in 1978, Sound Poetry has continued to develop and diversify, especially in Toronto. The Four Horsemen have explored collaboratively with Canadian composer R. Murray Schafer and the experimental music ensemble the CCMC. Bill bissett continues to perform his sound explorations, and is presently working with musicians Dermot Foley and Lenore Coutts doing what bissett terms "audio-art improvisation." Owen Sound retired for three years and individual members began inspecting new directions in text/sound composition: Steven Smith and Richard Truhlar have pursued electronic media in both live performance and recording; Michael Dean has evolved a type of conceptual theatre influenced by the visual arts which he terms "performance essay." Owen Sound has recently reassembled and is again active in performance. New assemblies have emerged: Tekst (Mara Zibens, Richard Truhlar, Glenn Frew, Keith Potts) who combine text/sound composition with electronic music; First Draft (Susan McMaster, Andrew McClure, Claude Dupuis, Colin Norton, David Parsons) who perform elaborate works necessitating poetry, music and visual sets; and Phenomenonsemble (Cathy Browning, Nick Dubecki, et al.) who include abstract voice work with electro-acoustical, improvised music. As well, there's the appearance of new solo performers. Brian Dedora, a Toronto writer, has evolved an intermedia experience using text, theatre and conceptuality. The concerns of the French Lettrists find expression in younger Sound Poets such as John Curry and Mark Laba who violently fracture language and their accustomed speech patterns. Silence (the necessary adjunct to sound) and text are wedded in the live performances of Gerry Shikatani.

That Sound Poetry/ Performance Poetry is very much alive in Canada and is practiced by writers who also work within, relatively speaking, traditional literary parameters is a testament to the energy and vitality of this form. To those who work in this realm, Sound Poetry/Performance Poetry is not something that exists outside the parameters of literature but inside those borders at the very heart, pushing tradition outward, stretching the form, keeping the body fit.

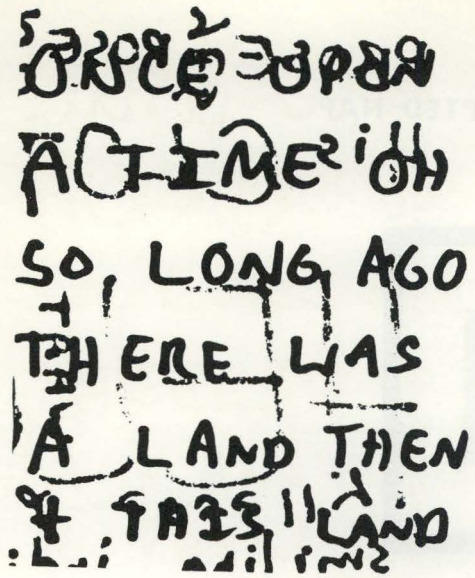
In this collection we have attempted to provide a wide-ranging representation of Sound Poetry/Performance Poetry without enclosing it in a fixed definition. Assembled here is material that reveals the flavour of the art. We have tried to represent all aspects of current Canadian explorations and we feel that this issue of The Capilano Review certainly covers all that is visible and audible from our perspective.

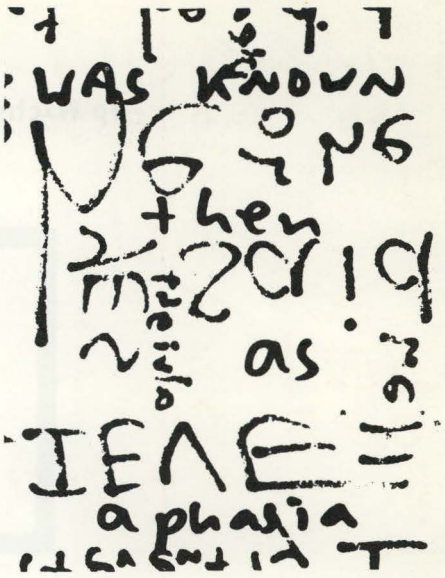
Toronto, November 1983.

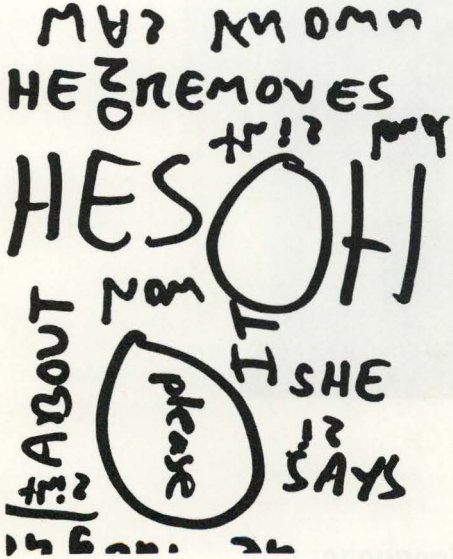
bp Nichol / INTERRUPTED NAP

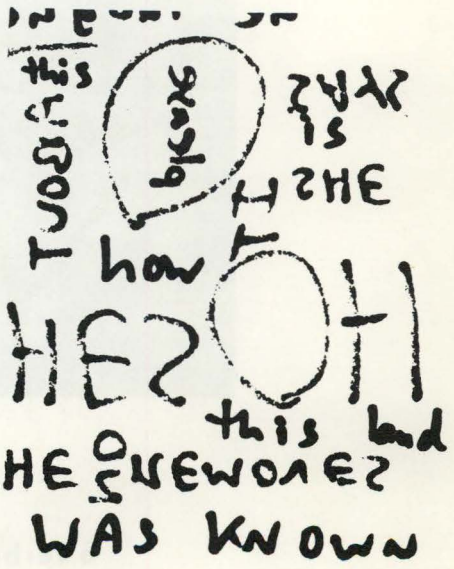


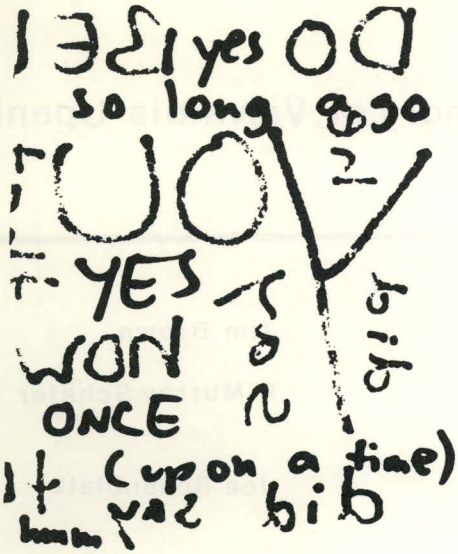
a verbal pre-verbal language

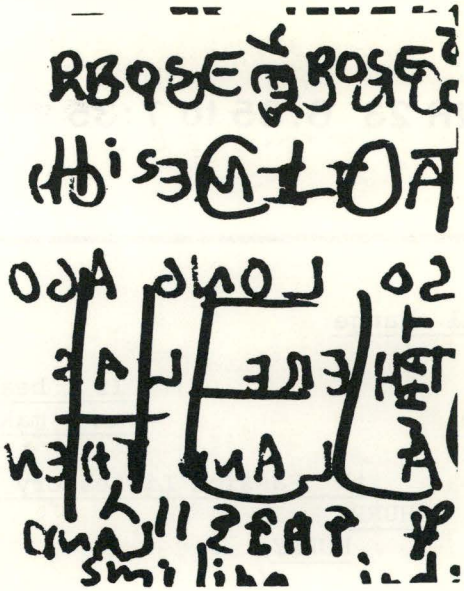

SO LONG AGO
THERE WAS
A LAND THEN

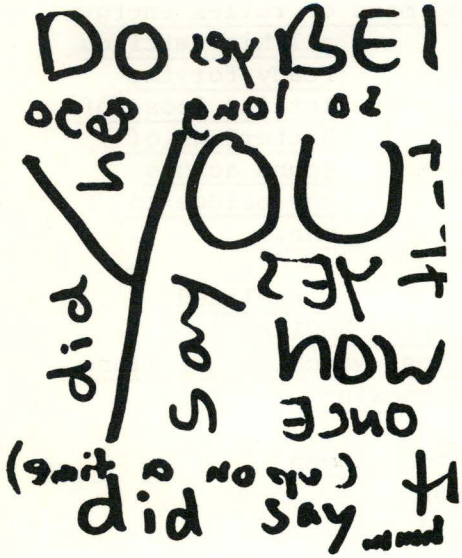

WAS KNOWN
then
aphasia


HE REMOVES
HES OH
ABOUT
SHE
SAYS


HE OH
this land
HE REMOVES
WAS KNOWN


yes
so long ago
YES
WON
ONCE
(upon a time)
bib




did
say
how
ONCE
(upon a time)
did say

/HOUR 23 6:35 to 7:35 in memory of Visvaldis Upenieks

chemical change — **Jim Brown**

If I beat it,
am I making music? — **R.Murray Schafer**

th' Passion Lilies cry out to him — **Joe Rosenblatt**

'HURRY
HURRY
(
listen i shudda got rid of yu
a long time ago
) — **bill bissett**

LISTEN GEORGE IT'S JAZZ AND POETRY TOO IT'S A NO-MIND — **Lionel Kearns**
instantaneous being with it through go you step
out on the ice a hulking mass of reflex energy
all his settings
ready for the
letting loose of
batterings of
sound across
the bridge to
man. — **Sean O'Huigin**

the trouble was i realized
just before I started howling — **Earle Birney**
somebody had been watching all along — **David UU**
not knowing no knowing
what what
had been has been
written
and sed

resound

or that the time pass
& the sound
gone
grounded the speech
the body of grammar
gone beyond the reach of real hearing
only the reel left unwinding.

Silent is my chapel; silent is my holy place;
Over my house, my gate, and my fields
silence is poured out.

Lamentation of Ishtar

inspiration
as it leaves the body
incidental
death is
& makes of any work
a book of
the dead structures
we establish arbitrary

who have listened much
yet not recognized; and
who, though recognizing, are, nevertheless
weak in familiarity.

The Tibetan Book of the Dead

in the space of
a month
a heartbeat
friends fall
out of your life
your heart
of hearing

I have to expect,
O my lady, judgement of confusion &
violence. Death & trouble are
bringing me to an end --

Lamentation of Ishtar

lives we had built together
fade, will fade, change, die
visions, reel, i
zations of
the voice
trapped in
the magnetic pull of

ing
reel /no
ation/

tation, these forms arguments for the voice
that frail choice
gone soon into great noise

silence marks an end to our speech
choices each of us made
to be heard
caught then
in the endless revision of
the oral

th full breath
in what knowledge is, is human, is
wholly real, includes what is
in all things

bill bissett

Rhythm says: 'I am here and I want to go there'
all that debris arms & legs & hair
bruised purple blossom along white
flushing skin

R. Murray Schafer
Jim Brown

(there's no
rection
any more.)

Sean O'Huigin

endless poem

Lionel Kearns

draw th' tongue in
draw th' tongue out

Joe Rosenblatt

walk alone in the wind and the dusk
toward the beautiful antedeluvian sky

Earle Birney

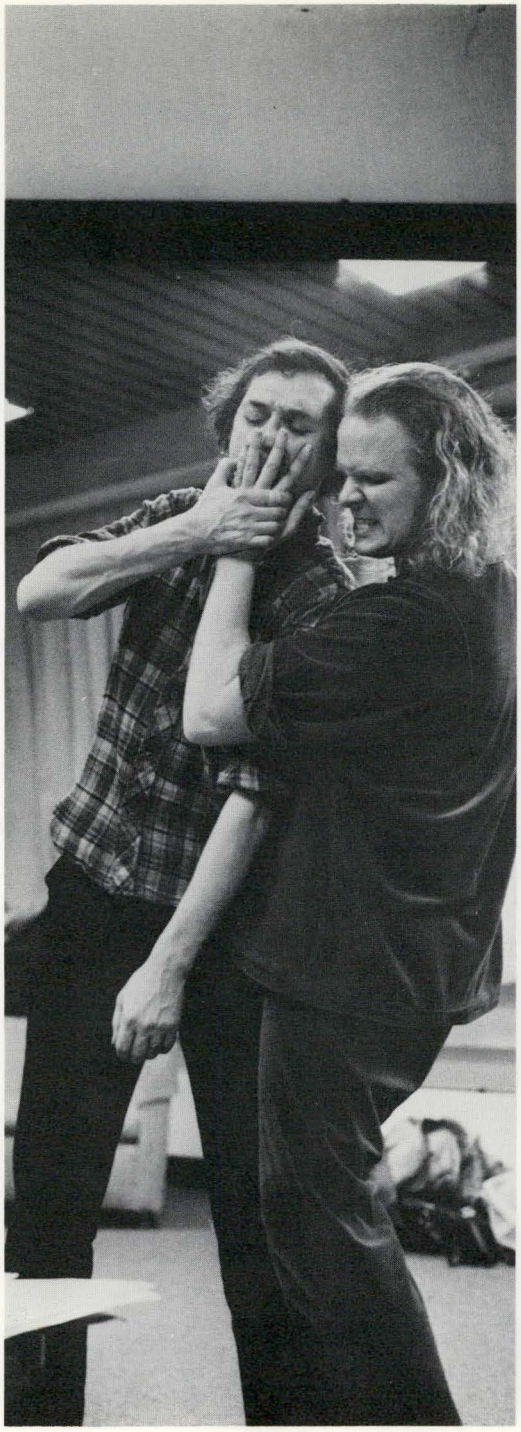
a breath
taken . your
name in our
words . a
desire for
presence

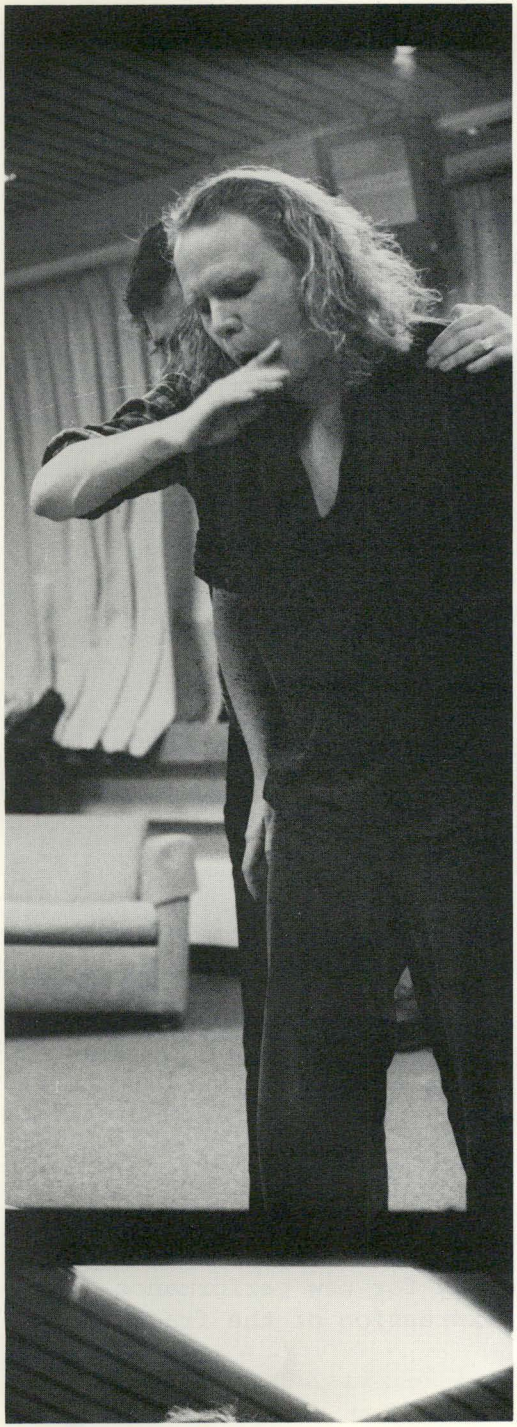
David UU

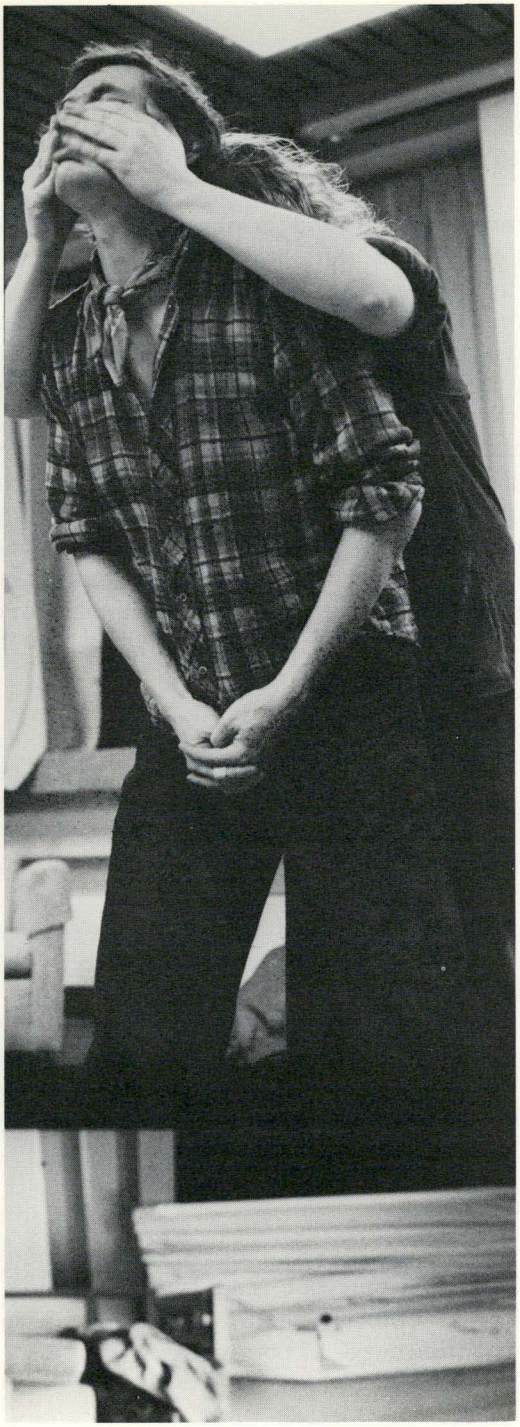
the sound of you Mother/Father
echoes
flickering
a world

Steve McCaffery & bp Nichol /

READING AT CAPILANO COLLEGE







Michael Dean / BEYOND A THEATRE OF CRUELTY:
THE HORSEMEN & OWEN SOUND

In Toronto the character of Sound Poetry has been formed largely by the two Sound Poetry groups The Horsemen and Owen Sound. These groups can be called repertory sound groups in that they work in an on-going configuration of members (rather than altering their membership because of a particular performance requirement), and their performance pieces are written by the group and then selections from among these pieces are made for a given performance.

This mode of working in repertory has created a type of Sound Theatre in Toronto that often moves into a full-blown Artaudian style of Theatre of Cruelty/catharsis; so that Toronto Sound Theatre appears to be a romantic art form full of passion, eroticism and inspiration, the furthest thing possible from a formalist aesthetic (an aesthetic emphasizing the structural order of the work). Yet the basic structural gesture of Toronto Sound Theatre is formal.

The gesture is the fracture.

The fracture is the unifying gesture of all the avant garde. It is the same gesture underlying the energy in Cubism, New York colour painting and the conceptual performances of Dennis Oppenheim. The fracture is the gesture of reducing an art form to its component elements (the deconstruction of its traditional forms) and then reconstructing these elements in a new way.

For Sound Poetry in general, language has been fractured into its semiotic and phonomatic elements (whether the letter, the syllable or the glottal stop) then reconstructed acoustically in performance.

Because of the repertory nature of The Horsemen and Owen Sound, the process of reconstructing the linguistic fragments has taken on a social rather than a writerly context. The reference in the final work is not back to language and writing, but out to the audience and to the social context of language and communication in general.

Over the last few years, however, there is a sense that the members of the Toronto Sound groups have been looking beyond Sound Poetry for new performance contexts; that they have been looking , not for a new expression of the fracture, but for a new unifying gesture altogether.

The question has become: "Is the repertory sound group the best context for this exploration?"

The intermedia critics Richard Kostelanetz and Dick Higgins speak of a new 'intermedia aesthetic' based on writers/musicians/artists working in a 'post cognitive' event-oriented artform free of the boundaries of the traditional arts (and free therefore of the boundaries between the arts). They identify this new aesthetic as one no longer based on traditional criticism, but one based rather on an aesthetic that simply emerges out of the act (actions) of art.

The act of making art identifies the aesthetic of that art. You could call this "event aesthetics."

So, although the fracture is the unifying gesture in so much avant garde work, it also appears to be the gesture that separates performance work into two types: one that is amenable to traditional criticism (can be seen to be based on the deconstruction of traditional forms), and one that seeks its own criticism (cannot be identified as a response to traditional arts at all).

This separation can be reduced to whether or not a work confronts the formalist dictum: "The deconstruction of tradition can take place only in the presence of tradition."

Although The Horsemen and Owen Sound have been identified as working strongly out of the new intermedia aesthetic, their reliance on the fractural gesture has created a crisis in both groups: without the basic gesture of reconstructing the fractured linguistic elements into performance elements, their work can appear to be theatre (not Sound theatre, but just theatre), and without the repertory context, the individual members can appear merely to be repeating the explorations already exhausted by other solo sound poets.

The dilemma has been handled in different ways by the different members. Let's take two examples:

For Steve McCaffery of The Horsemen, the exploration of the video image in performance (distinct from video art which is something else again) has replaced the fractured formalism of Sound Poetry. McCaffery is exploring the presence of video on stage, and what video presence (both sound and image) reveals about performance (performance as 'audience-performer relationship'); so that, what McCaffery ends up with, is not sound-theatre or video-theatre, but a post-

modernist theatre that confronts the audience's hunger for image, and confronts the performer's self-image as the fatted cow readied for consumption.

McCaffery's performance work remains formal, however, relying as it does on the examination of the component elements of performance. But with McCaffery, performance has moved beyond language as the focus of performance and replaced that focus with performance itself. For McCaffery, performance is no longer 'the drama of language' but is a component element of the intermedia arts, a component part requiring examination. For McCaffery performance is what language was for the first Sound Poets.

Richard Truhlar of Owen Sound has turned from language altogether into performance. He has returned to music, exploring its equivalence to language when performed. The focus, again, is on performance.

For Truhlar (when performing Sound) the art of Sound Poetry was the energy generated by frustrated communication: Sound Poetry was the energy left over when communication was diverted from its intended receiver. But for Truhlar in music there is no frustration, because there is no attempt at communication, only an attempt at expression. The expression is clear.

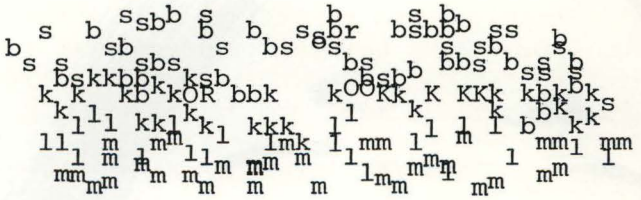
In his musical work Truhlar relies on the audience to receive the expression. The art is not left-over but a clear connection with the audience. In this sense the work is informal. And yet the work seeks to identify an equivalence (in language) with musical expression. With Truhlar we see music presented as an equivalent to language as a performance vocabulary. Music is used as speech and speech is another element in musical composition. As with McCaffery, we see in Truhlar's work the writer-in-performance asking formal questions and coming up with 'romantic' (or audience-oriented) answers.

We saw this earlier in the way the repertory nature of the two Sound Poetry groups created an outward-looking theatre style Sound Poetry, that was rooted nevertheless in the formal base of the fracture. This mode of facing formal problems and coming up with romantic (performance) solutions has given a strong structural base to the performance work by the Toronto writers-in-performance. As these writers continue exploring performance 'beyond Sound Theatre,' (Sound Poetry as a theatre of cruelty), it will be interesting to watch this development, as well as the fates of the two groups , The Horsemen and Owen Sound.

Richard Truhlar / THREE NATIVE TEXTS FOR RICHARD HEULSENBECK

1 uo uo uo uo uo u o u o u o u o u o u u u u u o b o b o b o b o b

bbsss bs biss ibsss iss bbbs bssssb
sbis sbis bis issss sis bbsb s s s b
bbbb sbsbsb sibibsss ssb ssss bbsisb
bbs ks ks bbsk bisk sks sks bbsks ks



2 gungungungungungungungungungungungungungun
gungun(p)gungun(c)gungun(t)gungun(kk)gun(n
gungukgungukgungutgungutgungumgungutguugut

iiiiiiiiiiiinnnnnn
mmmmmmmmmmmmmmmmmmm
yyyyyyyyyyyyyyyyyh

3 hhhh hh huel hhh hue el hhhh hh hu
u e h hhh hh h h uel h h hh h uel hhhh
hhhhb hhhbn b h n bh bh hhh bn nhbnhb
hhhhbks hhsk h h el ks hhhue
s b n t h u nnn hh ks t u s t sd tlsksskss s
Its h th hh h t ss tss tt s sss
t st ssss s tt tts s t s
tststststststststststststsestsstssssts

/ EXTENDING VOICES

Extending voices through means of the tape recorder is relatively new to Canadian Sound Poetry. Few writers in our country today are exploring the convergence of written and sonic disciplines; and the sound poets themselves have, for the most part, ignored the tape-recorder as a compositional tool.

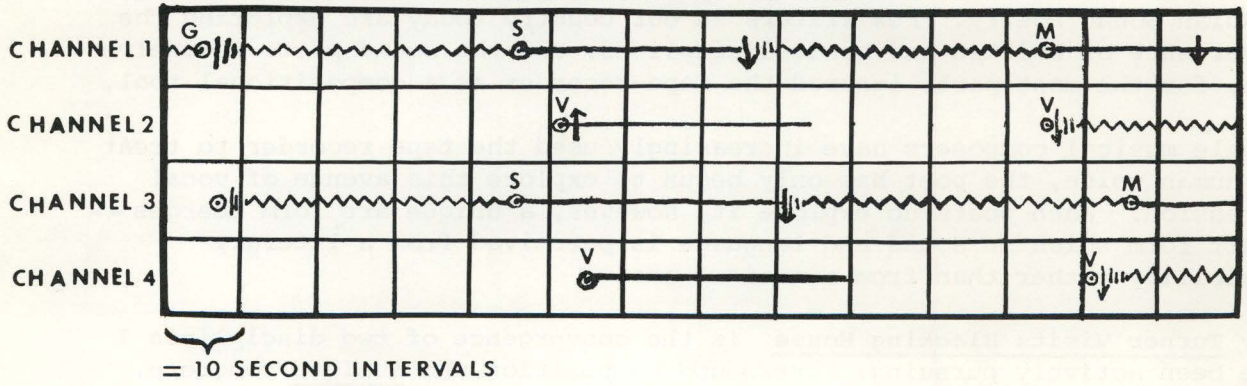
While musical composers have increasingly used the tape recorder to treat the human voice, the poet has only begun to explore this avenue of vocal expression. When poets do explore it, however, a unique art form emerges -- an art form which in sound and language is perceived from a literary sensibility rather than from a musical one.

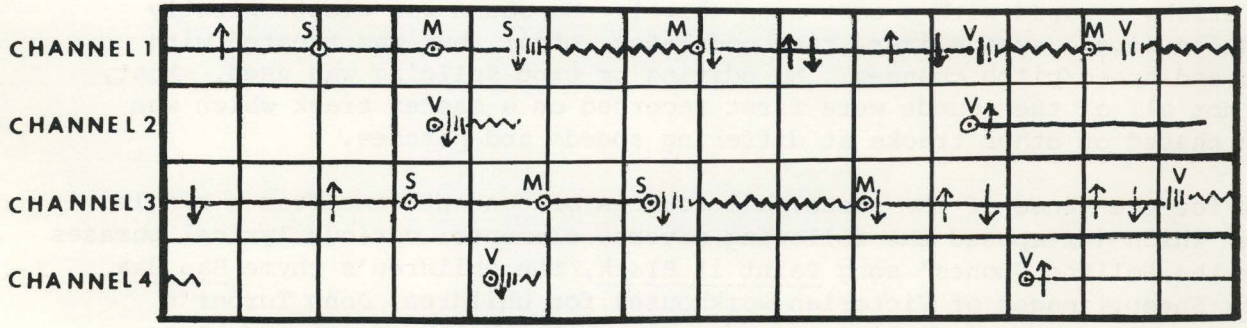
My Turner Visits Blacking House is the convergence of two disciplines I have been actively pursuing: text/sound composition and musique concrete. All the sounds used in this work are derived from acoustical sources. These sounds include: human voice, struck brandy glass, blown bottle, metronome, and bricks scraped with a cast-iron shovel. No sound was electronically produced (i.e., synthesizer, ring modulator, etc.), but was treated with echo and speed/pitch changes. No editing or tape splicing was used. Most, but not all of the sounds were first recorded on a master track which was then phased on other tracks at differing speeds and pitches.

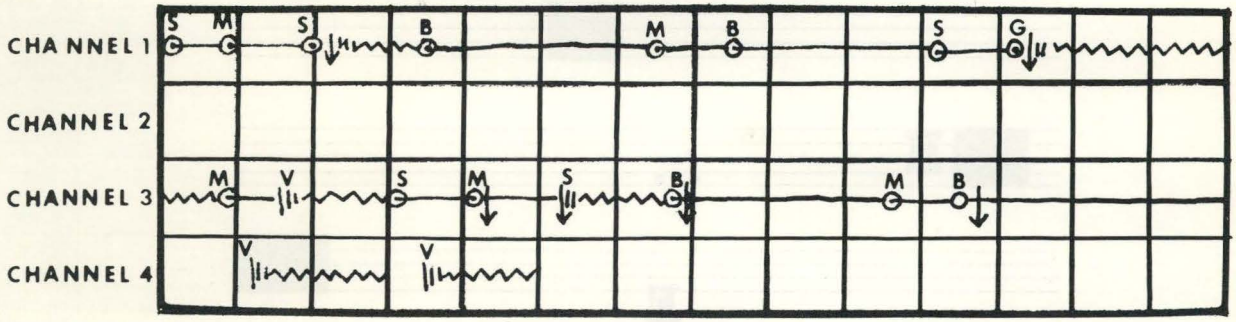
As for the sense of the piece, all sources of content came from a single dream which juxtaposed the following diverse elements: various lyrical phrases from the Rolling Stones' song Paint it Black, the children's rhyme Baa Baa Black Sheep, images of Victorian workhouses for children, John Turner's haunting and impressionistic seascape paintings, the sounds of fog horns and tolling bells.

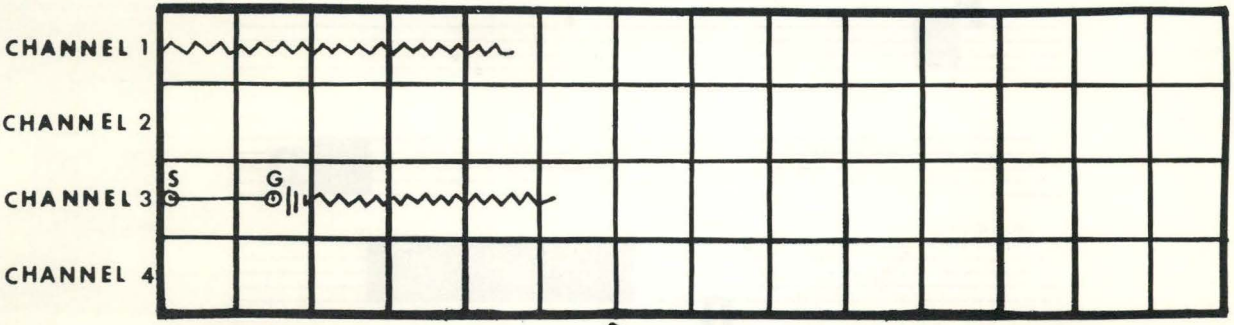
The piece was composed in 5 hours. As I worked and chose the sounds to be used, I was aware of operating from an intuitive sense of composition so that the form of the piece as it evolved seemed to have been pre-designed unconsciously.

TURNER VISITS BLACKING HOUSE







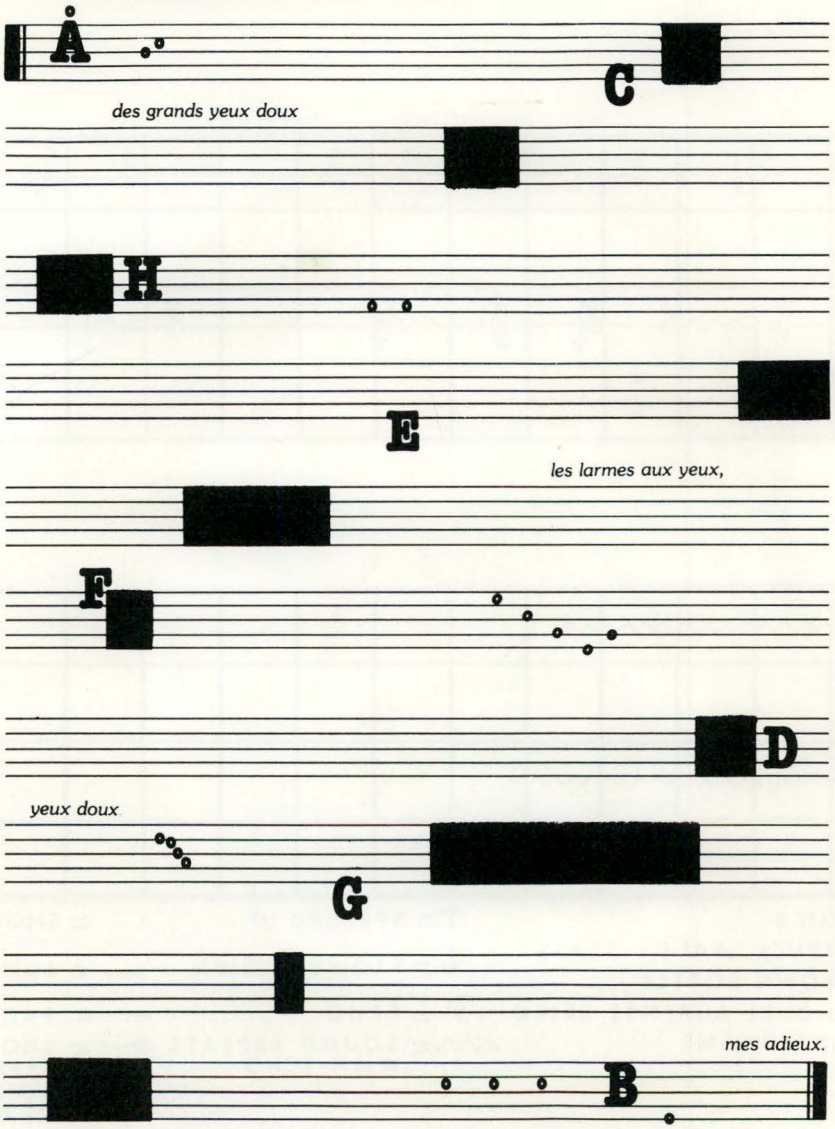


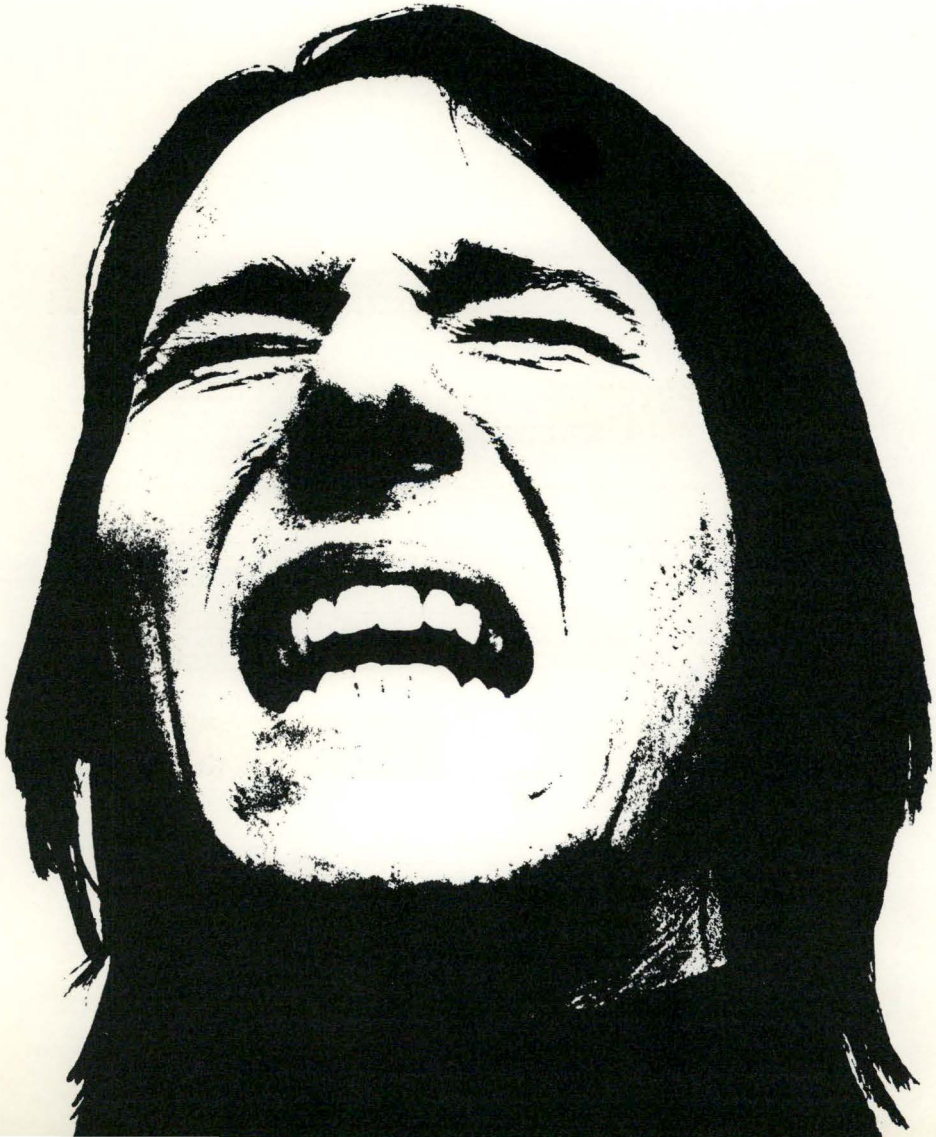
V = VOICE
G = STRUCK BRANDY GLASS
B = BLOWN BOTTLE
S = SHOVEL AGAINST BRICK
M = METRONOME

↑ = SPEEDED UP
↓ = SLOWED DOWN
= ECHO
= SOUND REPEATS WITH ECHO

• = SHORT SOUND
— = LONG SOUND
= FADING SOUND
= SHORT SOUND REPEATED
= LONG SOUND REPEATED

/glaucoma sonata





jw Curry / WH

/SOUND = •˙• : SOME PLAY — AN ESSAY

<u>characters</u>

- the uttered
- assorted listening devices (biological & non-)
- the space sound moves thru

<u>act 1</u>

various vowels at play, rolling on the edges of a spherical area. they are joined by a group of round consonants & consonantal pairs that have fit themselves together to also become round. they are interrupted by

<u>act 2</u>

KKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKK
KRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKRKR

<u>act 3</u>

ears w/earplugs that are microphones.

<u>act 4</u>

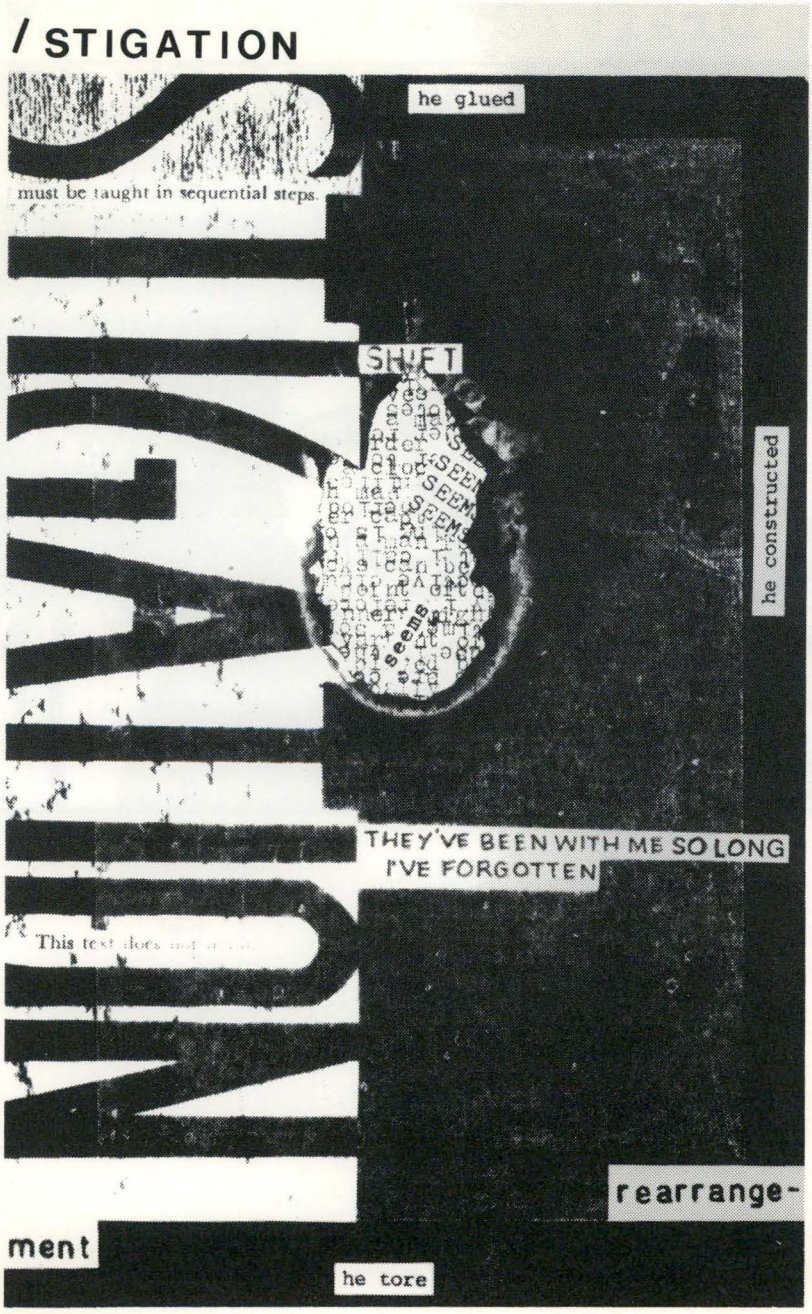
o & i   m & u
w & n   a & r
all tasting each other, some of them have functioning genitalia & are in for some surprises, ie: p & h fuck. f is born. f finds that he is basically alone tho he has an affinity for p & likes to bring m along on his later night visits.

they sound together & it is contained w/perfection.

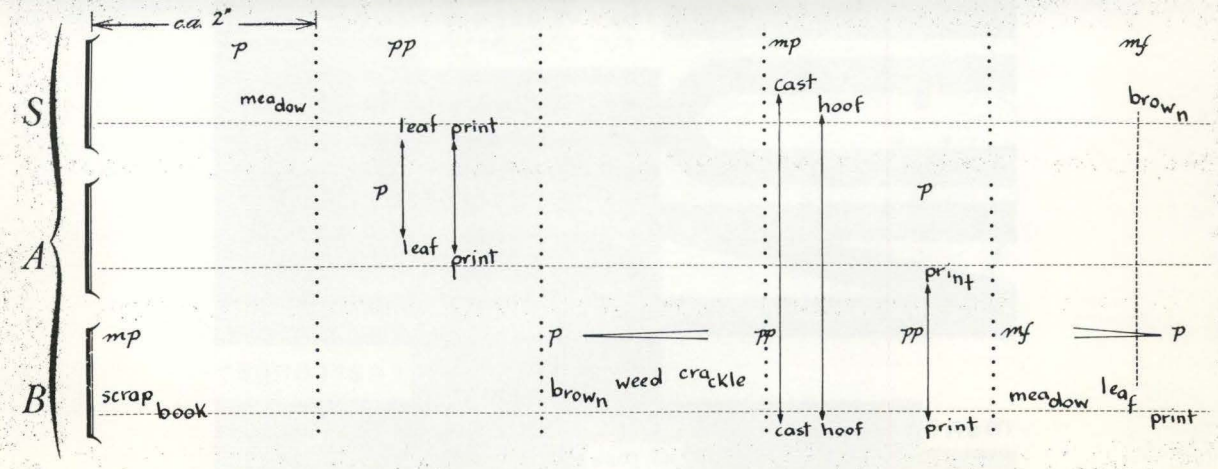
<u>act 5</u>

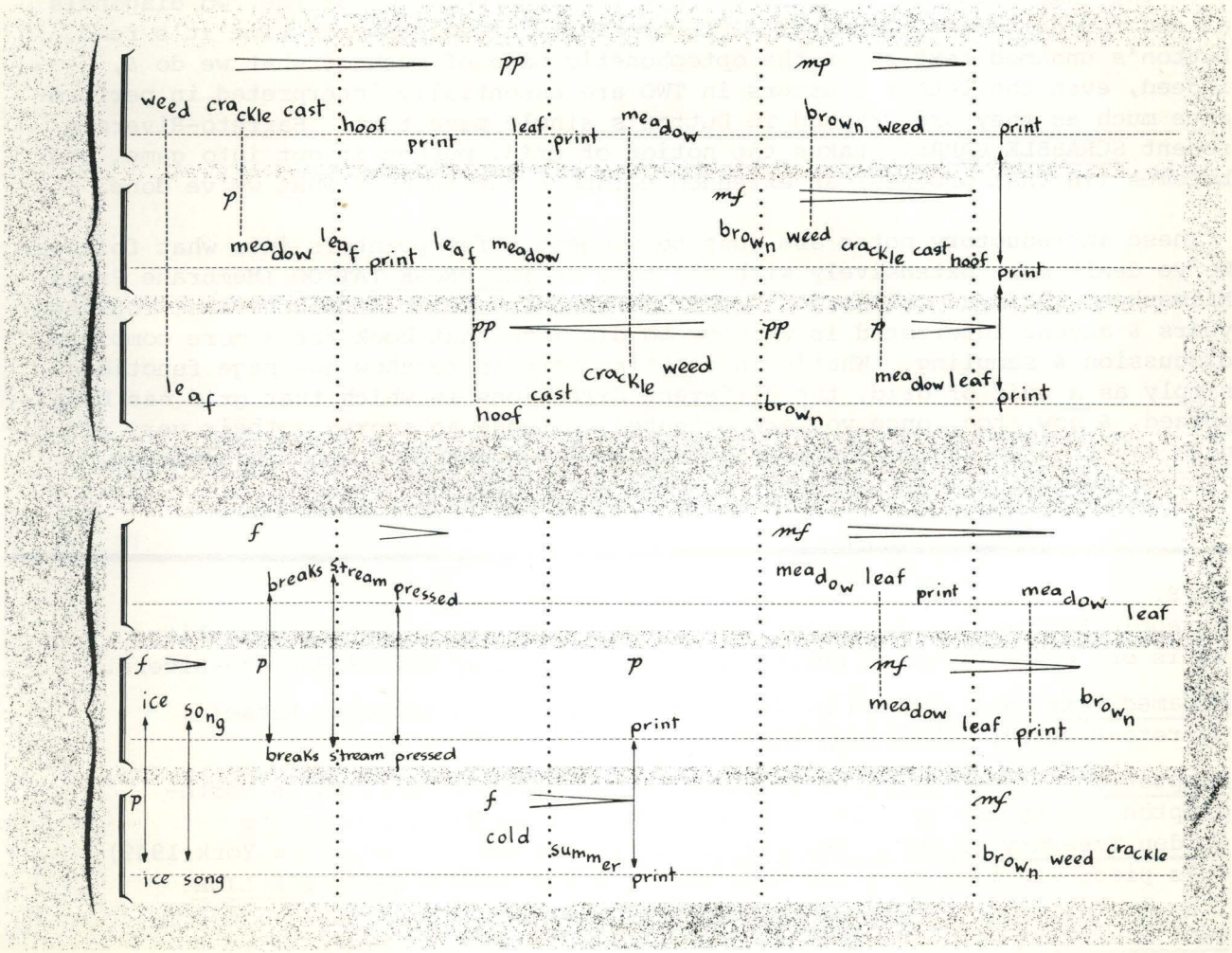
after an unusually long silence, a single unobtrusive sound lances it.

it is absorbed into the spaces the microphones have left behind.


/ STIGATION
he glued
must be taught in sequential steps.
SHIFT
he constructed
THEY'VE BEEN WITH ME SO LONG
I'VE FORGOTTEN
This text does
rearrange-
ment
he tore

First Draft / SCRAPBOOK (TRIO)




pp
weed crackle cast
hoof
print
leaf
print
meadow
p
meadow leaf print leaf meadow
pp
leaf
hoof
cast
crackle weed
mp
brown weed
print
mf
brown weed crackle cast hoof
print
pp
brown
p
meadow leaf
print
f
breaks stream pressed
f
p
ice song
breaks stream pressed
p
print
f
cold summer
print
p
ice song
mf
meadow leaf
print
meadow leaf
mf
meadow
leaf print
brown
mf
brown weed crackle

bp Nichol/ FOUR TEXTS FOR PERFORMANCE

The pieces included here cover a range of notational systems we have used in the performing history of the Four Horsemen. McCaffery's John Clare adaptation dates from 1970 or 71. The basic structure of the grid is clear. Sound groupings are defined vertically with the horizontal transitions being left largely to the discretion of the performers. My own TWO: Less Time uses the same grid (12 years later) but the incorporation of the two diagonals allows for different groupings & synchronicity of voices each time it's read. Dutton's unnamed text shows the optophonetic base of much of what we do &, indeed, even the letter clusters in TWO are essentially interpreted in performance much as they are graphed in Dutton's single page text. Barreto-Rivera's recent SCRABBLE BABBLE takes the notion of grid, pushes it out into game, and becomes (in that process) an extended metaphor for much of what we've done.

These introductory notes are just to suggest a few pointers into what follows. We've dealt more extensively with all this in THE PROSE TATTOO (Membrane Press, Milwaukee, 1983), a collection of our performance scores from the last fourteen years & anyone interested is welcome to dip into that book for a more complete discussion & sampling. What's interesting here is to show how page functions simply as a unit of grid, the different directions in which that grid has been pushed, & how, too, once you are oriented to these as scores , their very visualness takes on an auditory dimension, becomes the cues you need in order to perform them.

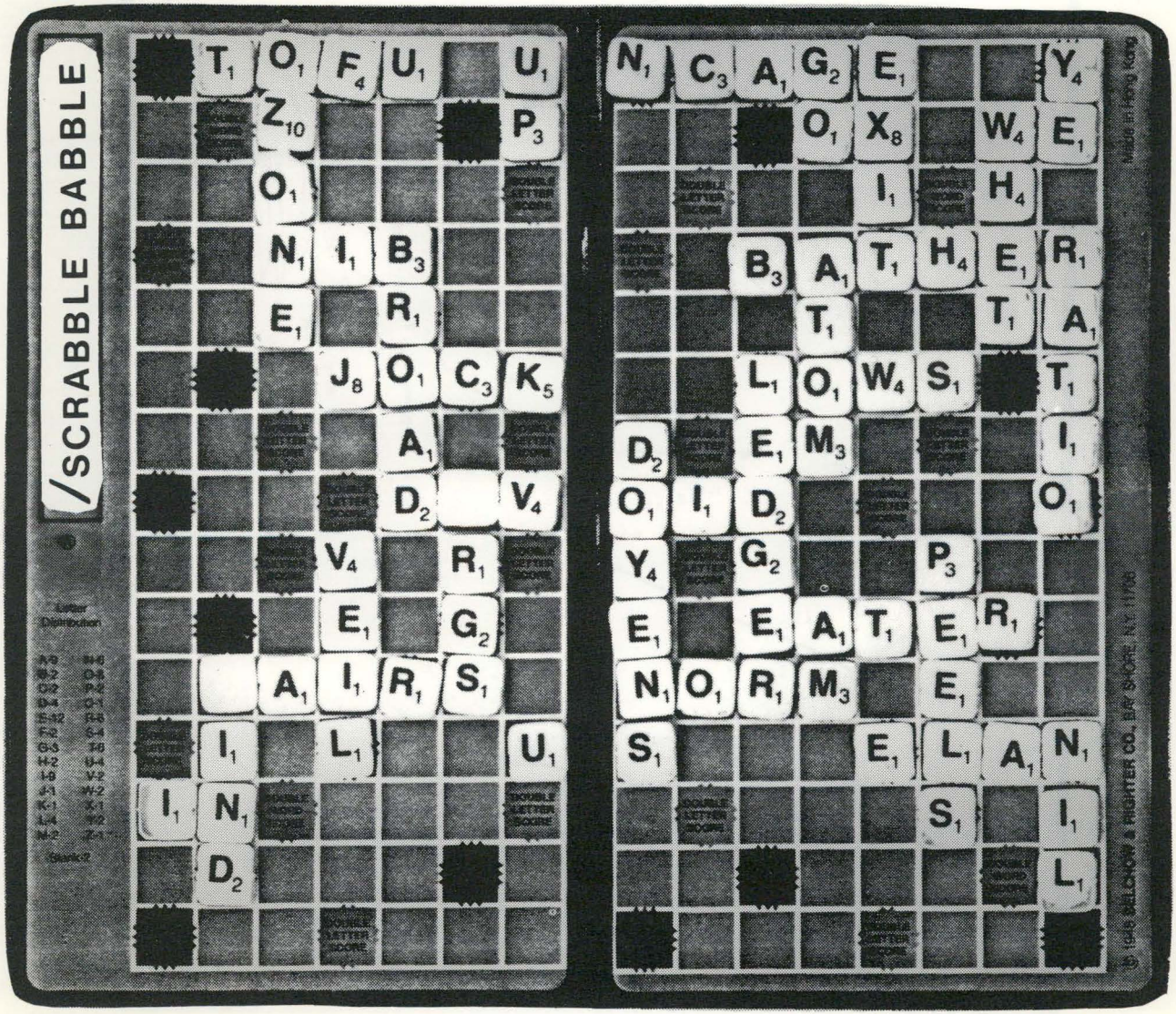
NOTE:
Scrabble Babble is a Moveable Text; Chance & Choice in Heterotextuality. It is one of an on-going series for The Horsemen by Rafael Barreto-Rivera.

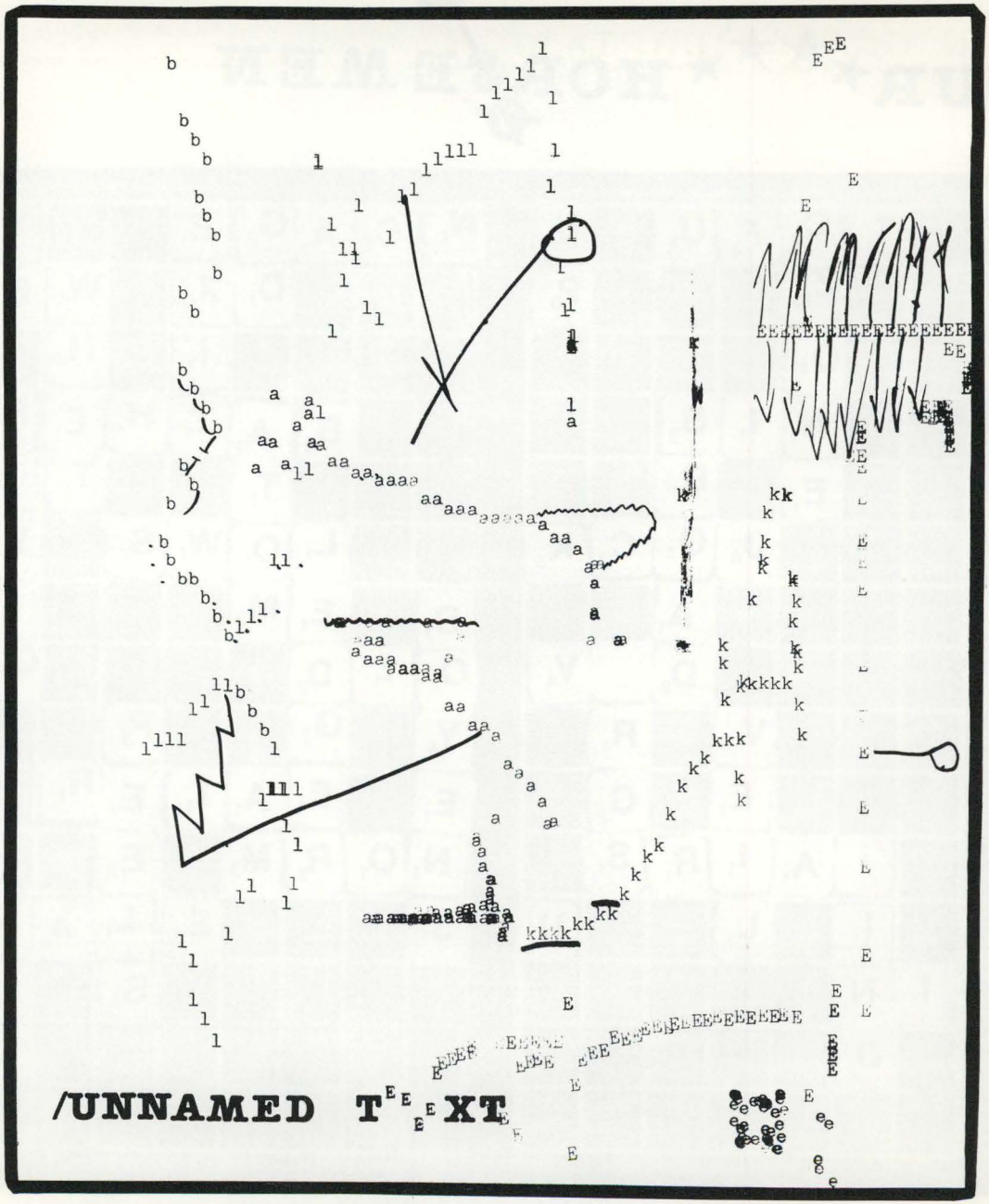
Unnamed Text was created by Paul Dutton for use in Horseman Rafael Barreto-Rivera's EVENT HORIZON.

Adaptation of John Clare is inspired by that poet's "Written in Northampton County Asylum." It is reproduced here as published in The Golden Treasury of Songs and Lyrics (E. P. Dutton Co. Inc., New York,1949). This piece was made by Steve McCaffery for Horsemen's MATTHEW'S LINE.

TWO: Less Time is a bp Nichol variable grid for The Horsemen.

FOUR★★★★HORSEMEN




/UNNAMED TEXT

/ JOHN CLARE ADAPTATION

"Written in Northhampton County Asylum"

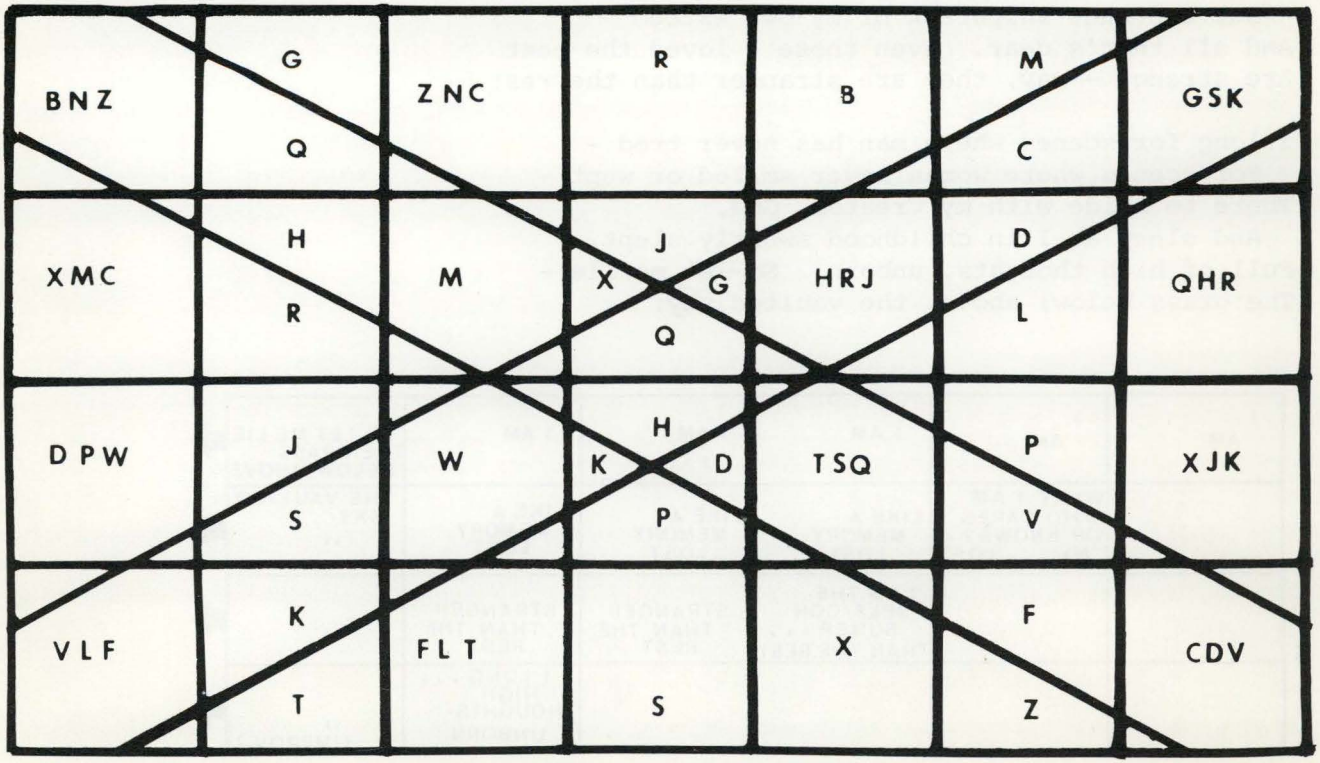
I am! yet what I am who cares, or knows?
  My friends forsake me like a memory lost.
I am the self-consumer of my woes;
  They rise and vanish, an oblivious host,
Shadows of life, whose very soul is lost,
And yet I am - I live - though I am toss'd!

Into the nothingness of scorn and noise,
  Into the living sea of waking dream,
Where there is neither sense of life, nor joys,
  But the huge shipwreck of my own esteem
And all that's dear. Even those I loved the best
Are strange - nay, they are stranger than the rest.

I long for scenes where man has never trod -
  For scenes where woman never smiled or wept -
There to abide with my Creator, God,
  And sleep as I in childhood sweetly slept,
Full of high thoughts, unborn. So let me lie -
The grass below; above, the vaulted sky.

1	I AM	I AM	I AM	I AM	I AM	SO LET ME LIE THE GRASS BELOW; ABOVE
2		WHAT I AM WHO CARES OR KNOWS? MY . . . LOST	LIKE A MEMORY LOST	LIKE A MEMORY LOST	LIKE A MEMORY LOST	THE VAULTED SKY ,,
3			I AM THE SELF-CON-SUMER . . . THAN THE REST	STRANGER THAN THE REST	STRANGER THAN THE REST	,,
4					I LONG . . . HIGH THOUGHTS UNBORN	,, (IMPROV.)

/TWO : LESS TIME



Marilyn Westlake / MIXED METAPHORS (Four Horsemen)

The following photographs partially document the only complete performance of MIXED METAPHORS which was performed at Studio Gallery Nine in Toronto on February 28, 1981 in the Kontakte Writers and Performers Series. The piece is divided into four different sections, each with a different host & each developing in a stage/reading setting a different metaphor on a radio/tv variety/talk format.

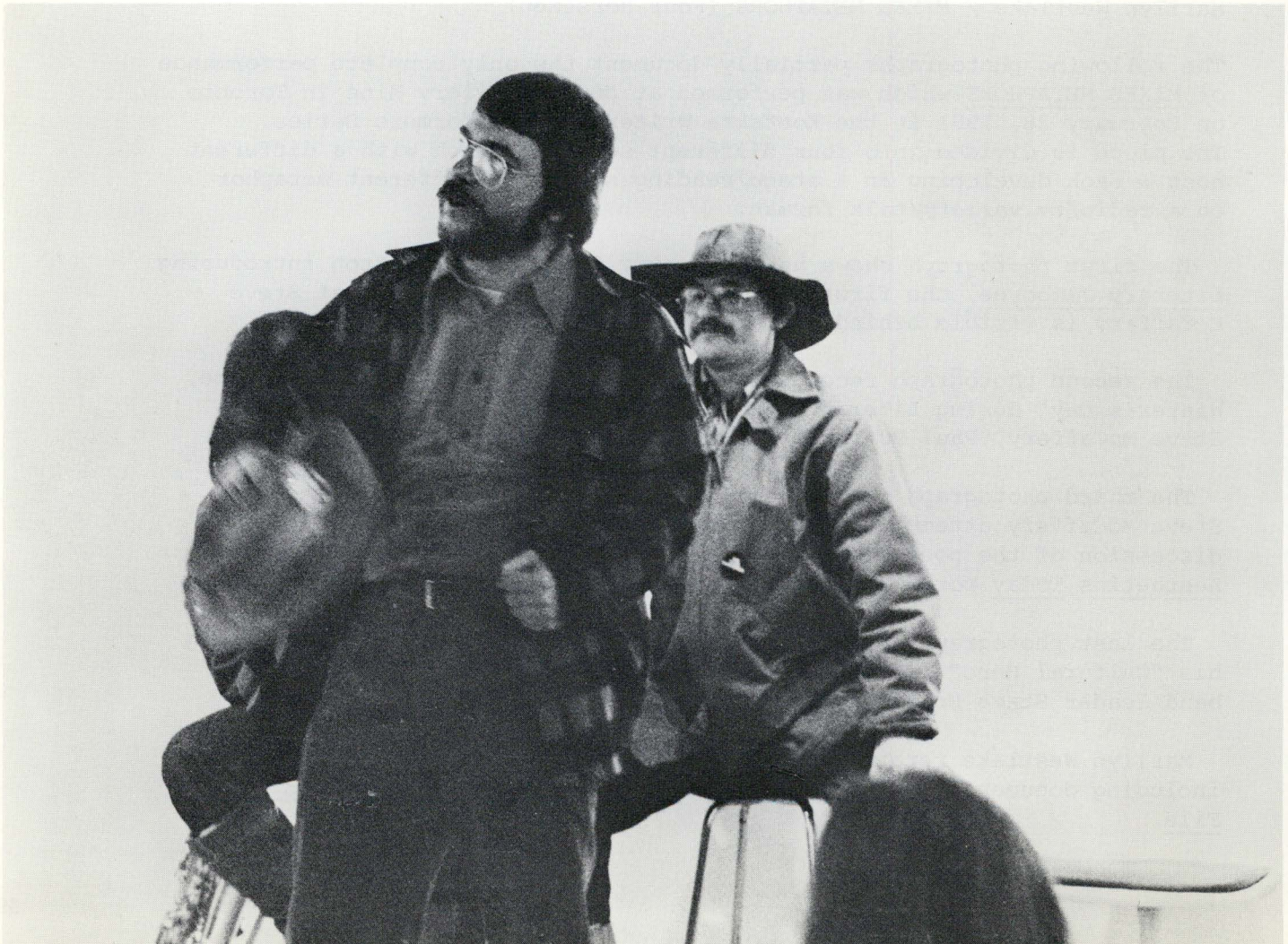
The first photograph shows host "Country Cousin" Paul Dutton introducing Literary Jamboree, the first section of MIXED METAPHORS. Guest Steve McCaffery is visible behind him.

The second photograph records the performance of "A Room, A Valentine, Winter's Day" during Literary Jamboree. From left to right: bp Nichol, Steve McCaffery, Paul Dutton & Rafael Barreto-Rivera.

The third photograph shows Rafael Barreto-Rivera looking on as host Steve McCaffery attempts to screen his historic bit of footage during a discussion of the poetics of the legendary Kenneth Watrell in the Aesthetics Today portion of MIXED METAPHORS.

The last photograph in this sequence represents host bp Nichol singing his "Cultural Hero" intro to the All Things We Are variety segment as band leader Steve McCaffery accompanies him on saxophone.

Marilyn Westlake retains other images of the MIXED METAPHORS event, including documentation of the final section called The Barreto-Rivera File .

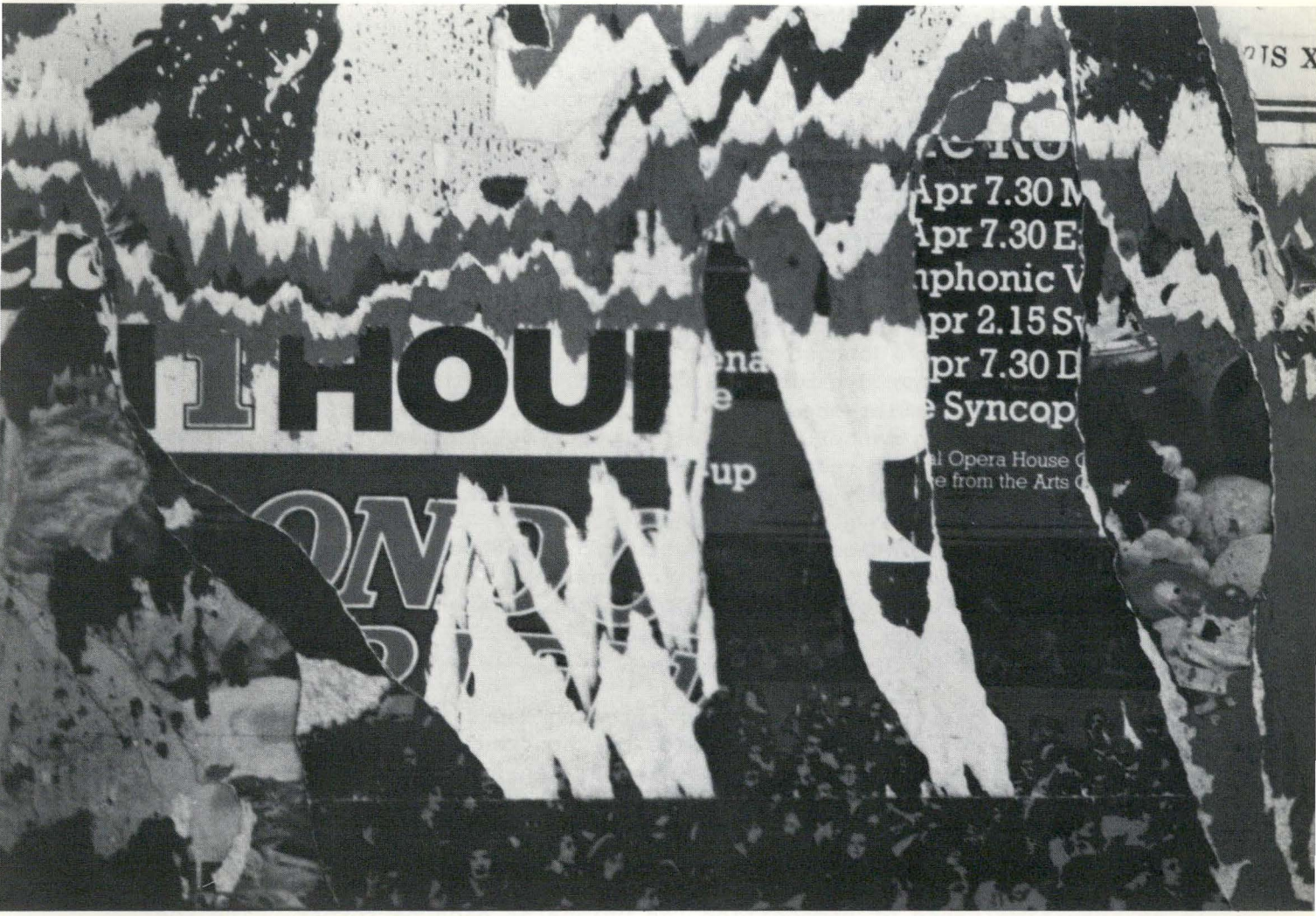


Steven Smith/ UNCONSCIOUS NOTATION

One aspect of many Sound Poets' explorations and performances, in both Europe and North America, is improvisation. By working this mode the Sound Poet develops a 'vocabulary' of expression for language in its fragmented and verbal forms. I refer to the principles that inform the extemporaneous structuring of sound derived from this vocabulary as 'unconscious notation;' a text of some kind may serve as a starting notation, and the performer rendering the text will create a transient notation; however, by 'unconscious notation' I refer to the embedded (and of course, changing) knowledge the Sound Poet feels secure (/insecure) in drawing upon while improvising. It is an informing notation that exists 'in state' and is reshaped at the same time.

A tangible score can exist as in the visual example shown, or simply as a vibration in the Poet's imagination. As an improvisor, each Poet develops his or her own mode of interpretation and expression. British Sound Poet Bob Cobbing performs, almost exclusively, vocal interpretations of abstract visual scores. Henri Chopin, from France, now living in England ,creates vocalizations often without any visual score, records these on tape, and manipulates them electronically creating dense sound constructions. The electronic treatment of the voice is another form of Chopin's improvisation. Canadian Sound Poets Steve McCaffery, Paul Dutton and Richard Truhlar are masters of interpretation of visual scores. In the case of Dutton and Truhlar, these scores are often relatively minimal, suggesting little of their dynamic interpretation. The dynamic notation in their cases, when performing their own works,resides in their minds; the text is merely used as a structural reference or as a starting point.

The visual notation of a sound poem is often not as specific as is standard musical notation, but is more akin to modern music scores that leave considerable room for the performer's interpretation. The text can be anything that sets up a sonic reverberation in the Sound Poet. Interpretations have been rendered of microscopic organisms and of the patterns on leaves by British Sound Poet Paula Claire; Bob Cobbing, P.C. Fencott and Bill Griffiths, also British, have interpreted dancers' movements; Steve McCaffery has re-interpreted pages of the telephone book. Many Sound Poets have improvised with Musicians. Sound Poets in a sense have "practiced" and hence developed the ability to interpret visual stimuli in a sonic manner; some


HOU
Apr 7.30 M
Apr 7.30 E
phonic V
pr 2.15 S
pr 7.30 D
Syncop
Opera House
from the Arts

even claim to have this ability naturally; i.e. images have always had a sonic or musical quality for these practitioners.

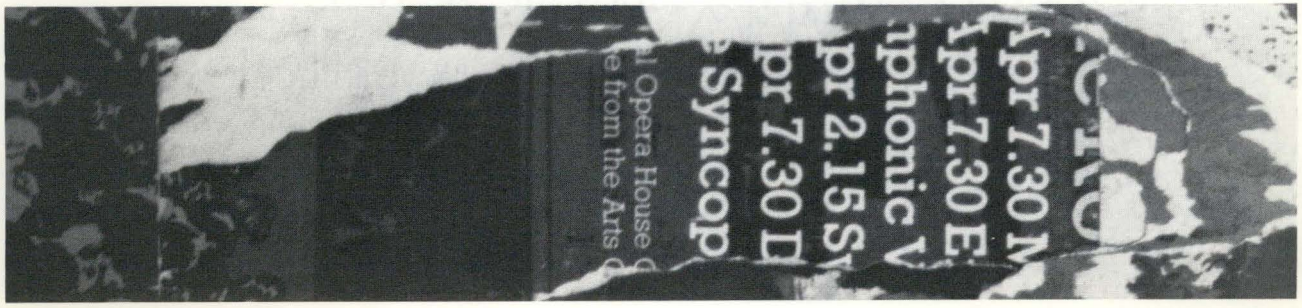
Here I will attempt to illustrate one way a Sound Poet, in this case myself, might approach and perform a visual score. The score shown is a photograph of a section of a billboard found in London, England, hence the title, "London Visual Text 1." I photographed it for its visual and sonic interest. Meaning in the traditional sense was unimportant to me in the photography and is equally so in performance. The text suggests high energy, immediately. It is filled with pulsation lines and points. Comparatively, the verbal components have a static and, in places, a repetitive quality. The energy of the pulsations would likely affect the delivery of the verbal components and has in performances I've given of this text. Or the words, if delivered, might be done so in a quieter manner. Size of letters, or shape suggests relative dynamics. Simply put, large letters might suggest increased volume; smaller ones, a softer delivery. Fragmented letters may be delivered in a broken manner. Letters or words do not need to be expressed completely, as one might read the edges of letters, the spaces between them, read them backwards or not state them at all. The verbal message in this piece, if one chooses to seek one, seems to do with "time." This concept itself has many associations which might inform the performance. A play between prepositions might occur, contrasting "up" (near the centre), the fragmented "on" (lower left), and "from" (right centre). The word fragment "phonic" (middle right) might serve as emphasis in the sonic/phonic delivery. There is a feeling of up and down movement which might be conveyed by pitch.

The performer has great freedom when entering the field of the score. Sound Poetry is not necessarily hampered by the traditional left to right or even by top to bottom reading. The performer can start anywhere: in the middle; in the lower right; or, in a sense, everywhere, interpreting the overall feeling. In fact the text can be inverted or held vertically to create new visual, hence sonic perspectives. When performing in any of these manners, the Sound Poet also brings another form of unconscious notation to bear. This is an intuitive sense of composition, as unique as each performer. The Poet provides some sense of form, or non-form, structure or its apparent lack to the interpretation. This depends entirely upon the Poet's conscious or unconscious preference, or simply on the state of things inner and outer, at the moment of performance.

Silence must not be discounted here. A black section might suggest silence; the letter 'O' might indicate this; or perhaps silence will merely appear as a structural element determined by the Poet's sense of composition rather than by any visual stimuli. The piece might suggest a frenetic, violent reading at one time; a jagged, spacey reading, another; or a totally rhythmic interpretation. Performance will relate to the Poet's attitude, mood and energy at the time of utterance. As with any true improvisation, no two interpretations will be the same. If a reliance on interpretations that have worked before begins to predominate, the Sound Poet should retire the piece for a time, or hold it upsidedown, or resort to other means to struggle to find something new.

There is an intriguing and elusive process of acceptance and rejection that takes place during improvisation. Vocalizations rendered are not simply the first thing that pops into the mind. The experience is sometimes that of a series of relays that may or may not be tripped depending on the 'fit' of an impulse into the piece as it is taking shape. The rejection of the first impulses may provide challenge and tension for the performer. There is the matter of connecting the moment to what has gone before and to what might follow. And there are points where the piece performs the Poet, where what is happening is not processed in the mind but simply occurs, leading the Poet along. In these moments of release of control the Poet is on the edge not of chaos, but of creation. He or she is willing to let go, to ride without hands or eyes relying simply on some innate sense - an invisible connection, some unconscious knowledge or feeling or, as I call it, 'unconscious notation.'

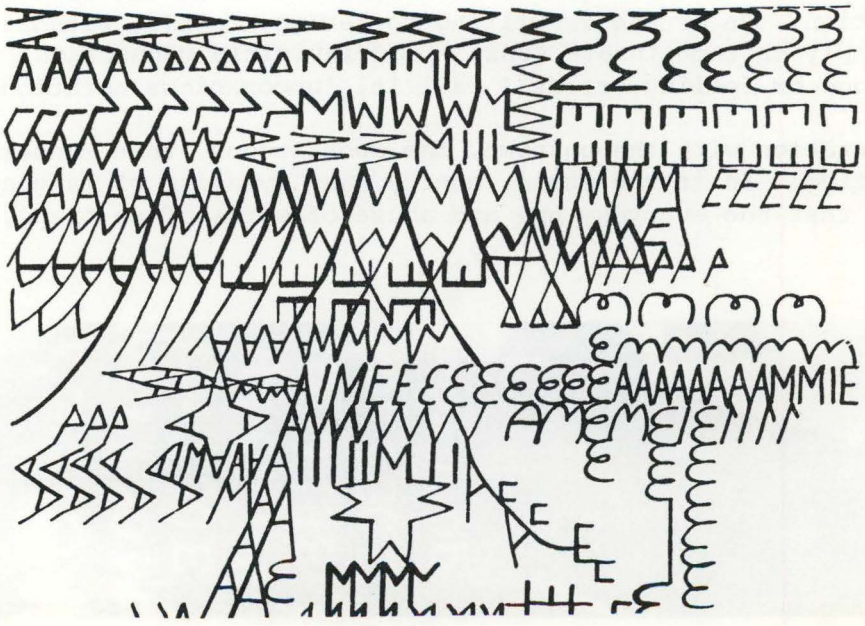
It is the confrontation with the unknown, the spontaneous, that renders improvisation exciting. In it the music, energy, and dynamism of language at a molecular level that the everyday use and abuse of words often traps, will be released.



R. Murray Schafer / URSOUND : a fragment
(Open Letter 4/ 4&5 1979)

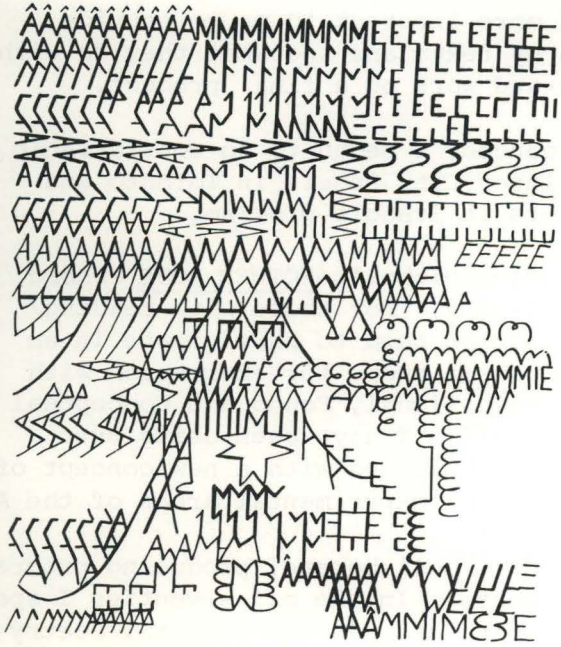
Sound is the original creative force. To make sound is to participate in the original unconscious urge to shape within the voice. The fastest method of getting action is still by speech. This making is instinctive and immediate. Often it is unpredictable. Always it precedes vision. When vision enters it has already ended, as our survey of cosmogonic myths has made clear.

The acoustic God shapes; the visual God analyses. The visual experience is always focused and reflective, which makes it verifiable in ways that sound is not. We fear we have lost this divine force. Desperately we twist everything, hoping that by fixing life for inspection it will return. But the moving force persists elusively. To find it we must return to the waters of instinct and the unshatterable unity of the unconscious, letting the long waves of Ursound sweep us beneath the surface where, listening blindly to our ancestors and the wild creatures, we will feel the surge within us again, in our speaking and in our music.



/DETAIL 'SMOKE (a Novel)'

SOMETIMES WE SPENT WHOLE DAYS REPEATING ONE WORD, GRADUALLY REVEALING NEW ASPECTS OF ITS MEANING...



LISTEN!

SSSSSSTEALLL INTO OUR ROOOOM
AND LLLLLLISSSSSSSSTEN TOOOO
THTHE WHWHWHISSSSSSSSPER
OF SSSSSSSSILLLLLLLLK ANNNNNND
SSSSSSSSSATINNNNNNNNNNNNNNNN
.....SHSHSHSHSH.....
.....FFFFFFFE.....
SSSSSSSS.....SSS.....
.....THTHTHTH.....FFF
HHHHHH..... SSS.....

sean o huigin / A FEW sOUND THOUGHTS

In 1969 artist Aiko Suzuki put together a multi-media performance entitled Cricket, the first to be held in Toronto. In the process she approached electronic music composer Ann Southam and myself and asked us to contribute to the program. From that point on Ann and I have worked closely combining her music and my poetry, producing records, tapes and live performances.

My main interest in the early days was not so much pure sound but the layering of sound, especially voices. I had been working with performances using up to eight readers experimenting in moving sound around, over, across performance spaces.

Collaborating with Ann was fascinating for me as she was able to create much more dramatic and complex effects electronically than was possible with just live voices. It was and still is of more interest to me to provide Ann or others with whom I might work with my texts and see what they do with them, than it is to actually sit together and work on a final product.

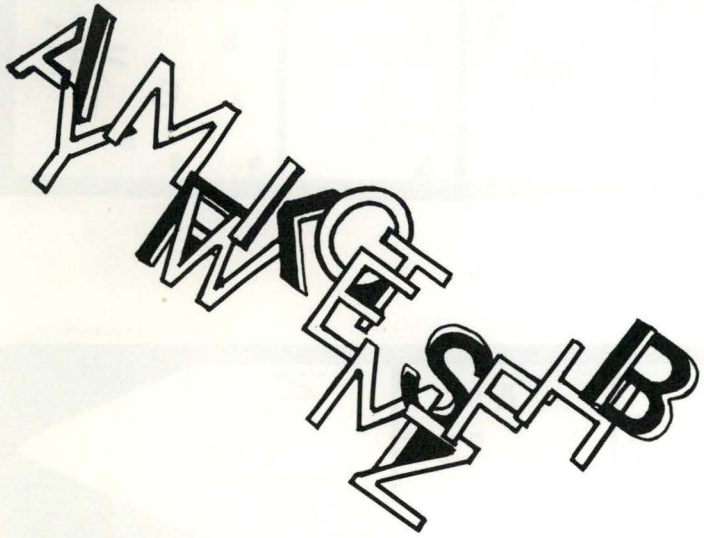
About the same time that Cricket was produced, I began to do considerable work in schools through the just-created Inner City Angels in Toronto and the equally new Ontario Arts Council Artists in Schools program.

From the early days in the schools I used bp Nichol's MOTHER LOVE record which the children responded to enthusiastically. For those with reading/writing problems the use of Sound Poetry enabled them to participate in an oral/linguistic creativity which provided great scope for expression with no fear of mistakes or failure. Combined with Visual, Found and Conceptual Poetry explorations a program was developed which I have been using ever since to provide young people and even older audiences with a new concept of Poetry and a non-threatening introduction to the experimental areas of the Art.

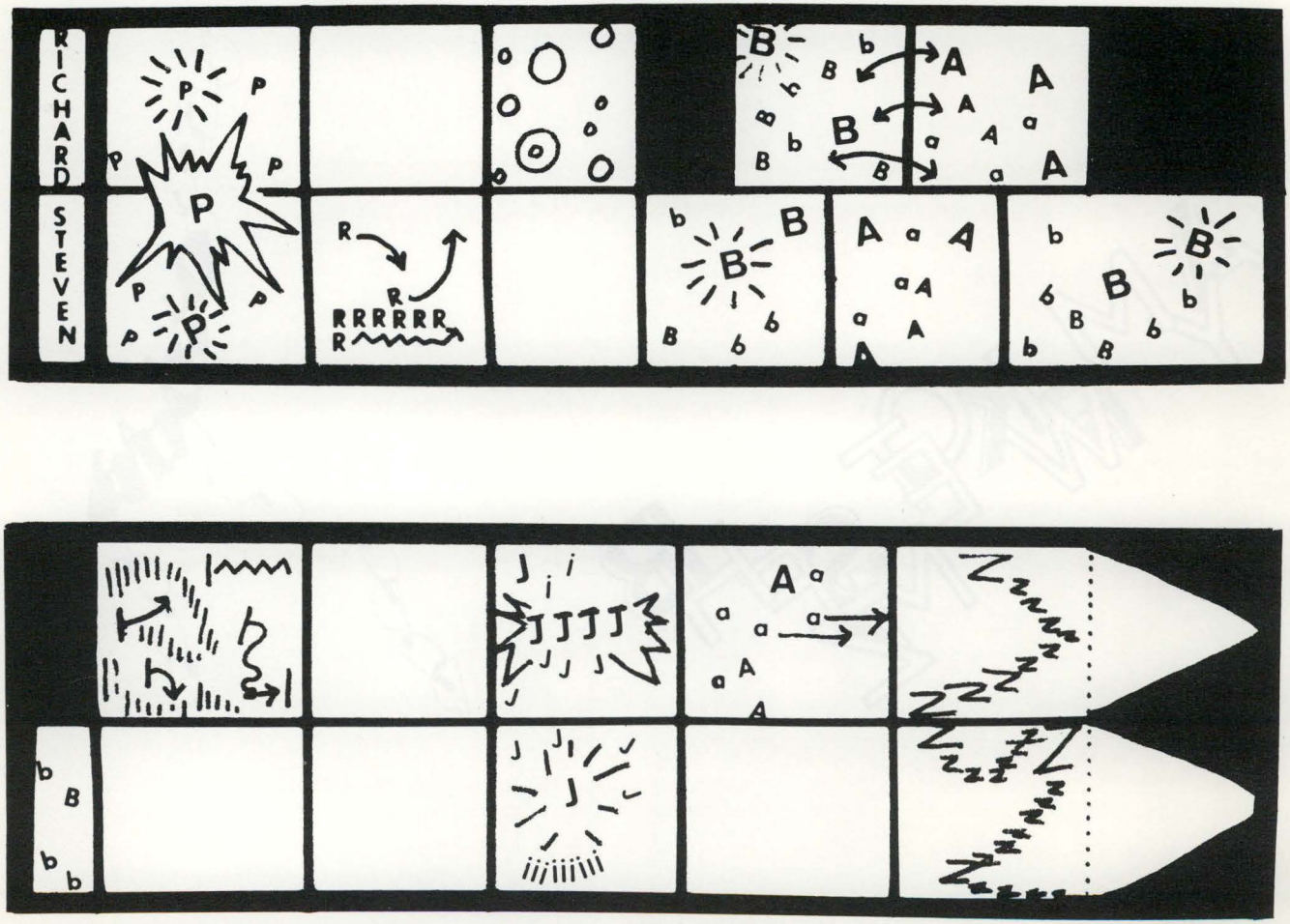
During the years Ann and I have continued to collaborate, producing programs for school broadcasts as well as theatre events. In the mid-seventies I spent three years in England working with Bob Cobbing and his Experimental Poetry Workshops. There as well we began touring schools introducing Sound Poetry with equally enthusiastic reception and participation from the students.

Now there are a number of Sound Poets working in schools and the value of this

Art as a learning vehicle has been well proved. With language today on the brink of major evolution due to the potential of international computer communication it is my feeling that the work the Sound Poets have been doing over the years may finally be perceived as being relevant and important to the change about to take place.



Steven Smith / PROBABLE JAZZ (a conducted piece for two voices)

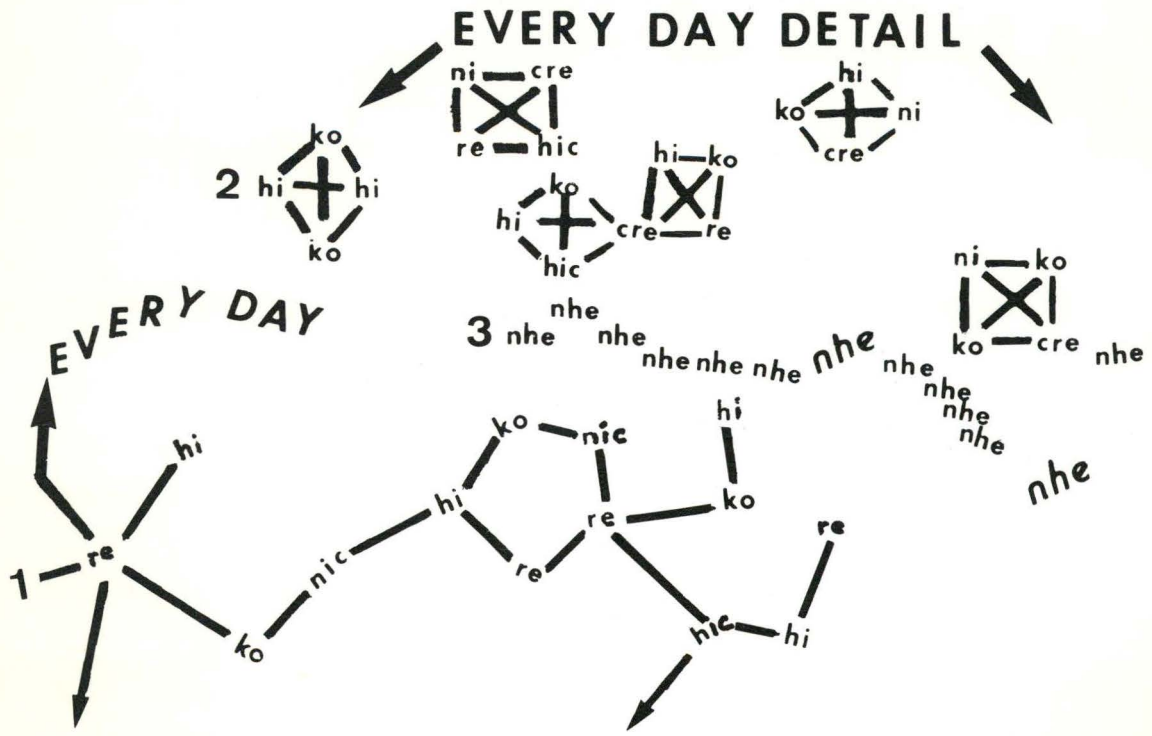


Owen $ound

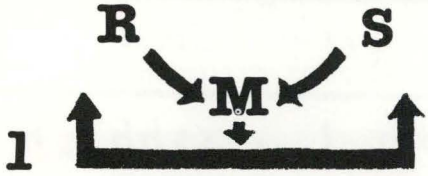
SHE WAS A VISITOR★

STEVE	SHE WAS A VISITOR
MIKE	ShSho oo orrr t tT VVIII ISSS SHH H
RICHARD	iiisss aaaaahhssshh t t sshh h
DAVE	iis sst t t t vvvSSSiiiSSSS aaaa

★ from a Robert Ashley work



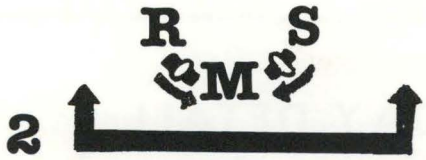
/für Dieter Schnebel (tempus est)



1

r&s EMERGE FROM AUDIENCE APPROACH STAGE (BEGIN TO TO FOCUS ON **m**)

m MOVES TO CENTRE STAGE.



2

GREAT PRESSURE

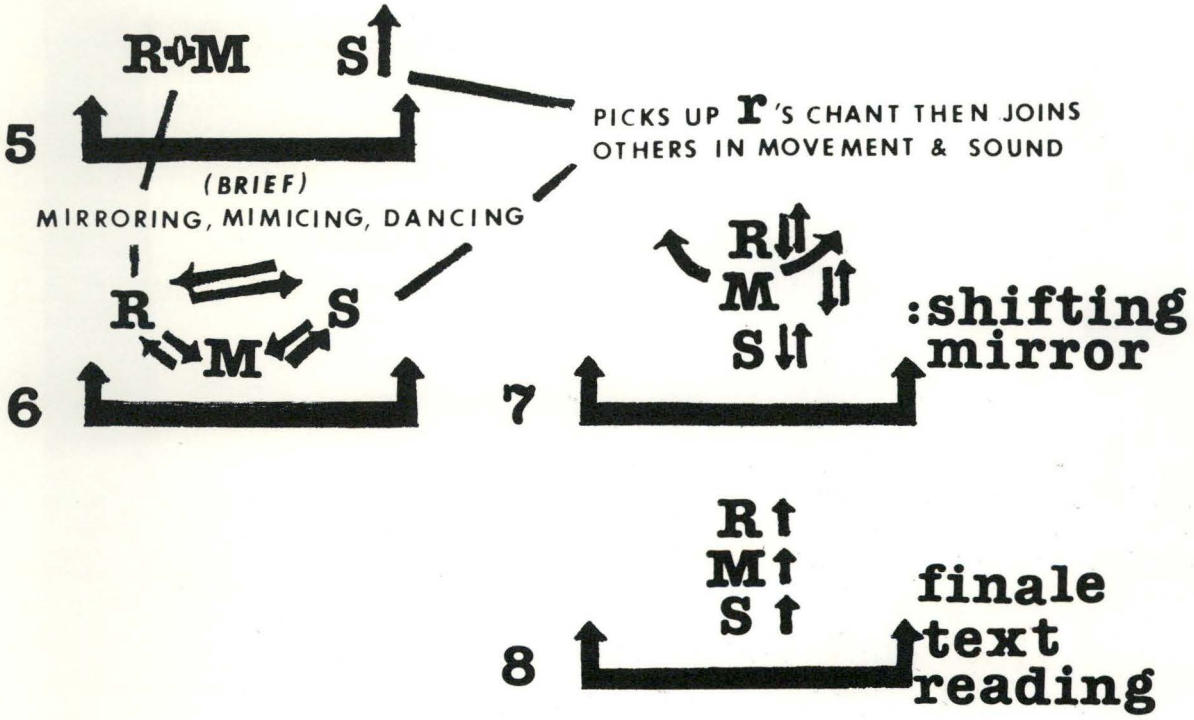
FOCUS ON **m**

3

BREAK !!

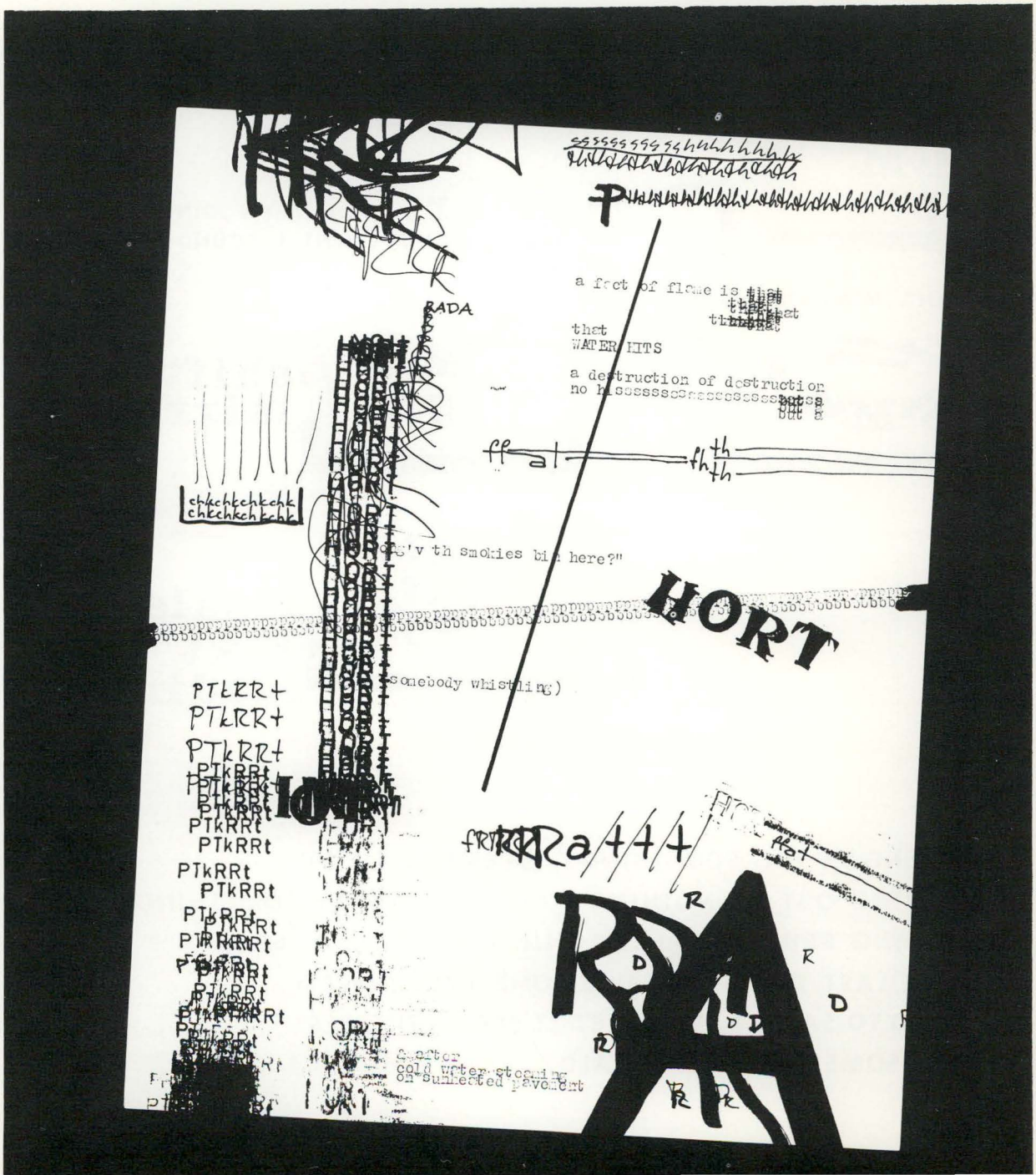
4

MIRRORING, SILENCES, POINTING (COUNTER—POINTING **r**'S CHANT)



SOMETHING SAYING SOMETHING / SEEMING TO SAY
SOMETHING OUT OF NOTHING / NOTHING SAYING SOMETHING /
SOMETHING BEING SAID / THE THING BEING SAID / SAID /
AND THE LAST THING TO SAY IS SOMETIMES THERE'S
NOTHING TO SAY AT ALL / YET IT SEEMS THERE'S
ALWAYS SOMETHING TO BE SAID /

jw Curry for Steven Smith /untitled



Paul Dutton / SOUND POETRY

1) Sound Poetry is a synthesis of all other poetries.

2) Sound Poetry bypasses the process of ideation to speak to its audience on a completely visceral level.

3) Sound Poetry is not Sound Poetry but the silence of the poet being spoken through.

4) Sound Poetry is a fusion of the essential elements of several arts into a new art based on the exploration of the body's potential for sound and silence, the capacity of the body to produce that sound and that silence.

5) The significance of Sound Poetry in relation to syntactical poetry is its force in returning the poet to the muscular basis of language in the large apparatus of speech from the genitals to the roof of the skull so that words are recharged with the energy of physical movement, the ultimate basis of emotion (it moved me).

wah hwah wah wah ters ......

hwaaaaaaaaaaaaaaaah duyyyyyyyyyyyy
duyyy yyyYY yYY vv yYYYYyYYYyYY
duyyyyyyYYyyyy p DEEP

LAZY ALPHABET

Begin with extended drone chant of "a"
upon completing which
continue in the same mode with unintelligibly slurred
elision of the remaining letters of the
alphabet for approximately the same period
of time
and conclude with extended drone chant of "z"
for, again, approximately the same period
of time.

æÄÅàAÆEeéëÆæ

SOUND BLUES FOR MUDDY WATERS

mud/ mud/ mud/ dyy dyy
dyyyyyyyyy dyy dyy dyyyyyyyyyyyy
waaaaaaaaahhhhhhh hwaaaaaaaaahhhhhhhhhh
hwa wah wah wa̸ hwa wah wah wa̸ ....
hwa wah wah wa̸ hwa wah wah wa̸ ....
hwa wah wah wah hwa̸ hwa wah wah wah hwa̸ ....
waaaaaaaaaahhhhhhhhhh hwaaaaaaaaaaaahhhhhhhhhhh
hwa wa̸ hwa wa̸ ....
hwa̸ ters hwa̸ ters u ....hwa̸ ters

duyyyyyyyyy/ ters ters
duyyyyyyyyy/ ters ters
duyyyyyyyyy/ ters ters ters ters
ters ters ters ters

wah hwah wah wah ters
wah hwah wah wah ters ....

hwaaaaaaaaaaaaaaaaaaaaah duyyyyyyyyyyyyyyyyyyyyyyyyy

duyyyyyyyyyyyyyyyyyyyyyyyyyyyy yyyyyyyyyyyyyyyyyyyyyyyyy

duyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy

p

duyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy p
duyyyyyyyyyyyyyyyyyyyyy p duyyyyyyyyyyyyyyyyyyyyyyyyyy p
duyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy p dyyy yyyy p deep

deep wah deep wah deep wah
deep hua̸ ters deep hwa̸ ters ......
deep mud/ .... dyyyyyyyyyyyyyy p mud/ dyyyyyyyyyyyyy p mud/
duyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy p mud/.......
mud/ mud/ mu/ mu/ m/ m/
mooooooooooooooooooooooooooooooooooocho
ain he a main ain he a man ain he a man

TIME

time time time time
time time time time
tame time time time
time tame time time
time time tame time
time time time tame

time time time time time time time time t i m e t i m e ti me
te me ti me ti me ti me ti me ti me ti me ti me

ti me t ti me t ti me t t i me t ti me .....
t time t ti me t time tied ime tied ime tied ime t ied

ime tied t time's tides .....

tied me t tied me t tied me t tied me ti tied me t

tied tide tied tide tied tide tied tide tied tide

t time time t i m e t i me

i me i me
i me i me
i me i me
un me un me
un me un me
un me unme
unme n unme

i me un me i me un me
i free un me i me

i free unme i me unfree
i me i me i me un free i me un me i free
un me un me un me un mee i me unfree
unfree un me ifree unme un free

untie me untie me untie me
untime unti m unti me unti me

Gerry Shikatani / THINKS THAT GO BUMP IN THE NIGHT
(no Nightmare, but dream).

There have already been a number of very worthwhile and notable writings on the nature and the role of silence in literature to which I would direct the reader (see Susan Sontag, George Steiner's Language and Silence and his "Word against Object" in After Babel). Of course the works of John Cage and poet-composer Jackson MacLow are well known and of first importance. I add here my rather straight-forward observations on the role and meaning of silence in the writing, reading and performance of literature which has evolved over the last ten years.

THEORY	PRACTICAL APPLICATION
1) The use of silence recognizes s sound and verbal meaning; and g sense) in our spoken and concep	ilence as "real," as the flipside of enerally of negation (in the broadest tual lives.
2) What does this silence encompas Silence suggests the compulsive which in the end must be broken claims the primacy of silence, statement in a brief tight poem this is the silence of negation It is the silence of Beckett an need to speak and receive speec	s? ness of poetry "to speak." The silence by the writer, even though a writer the value of "saying less," under- heralds speech. In darker clothes, of the efficacy of language. d Ingmar Bergman: the overwhelming h. The negation of sound: word.
The conscious use of silence as may deem the virtue of silence(with words) and values "special spiritually-motivated speech, " negation, of "saying the least. and reflects a dichotomous pers	in meditation practices, which in a world too often saturated moments of authentic and perhaps remains wedded to the silence of " It is an important kind of silence pective.
3) The use of silence in "reading" based compulsiveness to speak ; in the poetic act exceed this f Silence is not an opposition of	can articulate such dualistically- yet, the domain and uses of silence airly straight-forward notion. sound/word, but an equal and integral

part of a unified whole, in eve ry manifestation of language. Each uttered word has its silent asp ect. How I like idle chatter! Such silence is there, too. The Zen master poet Shinkichi Takahashi has written on how he wonders why s o many people take trips to the country in search of peace; Mot her Teresa advises us that we need not to follow her into the stre ets of Bombay, but follow our own pre- serves of compassion into the o ffice towers of our cities. Where does silence dwell? How I like idle chatter.

blematic. Left margin to right a. The notating of silence is pro- from the markings (words, gramm quick eye-scan reading takes its cue atical signs) and tends to pass over spaces as if they didn't exist. To the common reader, words and grammatical marks are the only things of significance. One of Jackson MacLow's methods has be en to notate the duration of silence (in seconds) at the end of each line of the poem, with an explan- ation of the method fully detai led at the end of the poem. Even when I've left large gaps in th e typographical layout readers have tended to skip to the next poin t of the "written" text, as if in a hurry to get home.

4) The use of silence is a notatio n of the activity of inspiration and conceptualization which predate s the active tongue. It is a sign not wholly unto itself, but ful ly part of the complex structure signifier and signified as mani fest in the poem's language.

given word or line of the poem, b. In the silence which follows a tunity to expand the given frag the reader/listener has the oppor- full realization potential to c ment in any direction. This gives of language. Any poem can be g ontext and to the signified aspect instance. iven the terse power of haiku, for

5) People generally misunderstand the role of silence in poetry, espe- cially its presentation in read ing. Criticism is usually based on stylistic grounds - its relativ e success or failure as a dramatic device, such as its effect in s harpening the language of a poem to great heights in the case of an inspiring work; to respecta- bility in a banal or mediocre o ne. In sculpture, space and medium are inseparable (though substan tially different). The criticism of

the language of a poem in a dua listic perspective is limited to the words, as content; silence as s omething altogether different, as an effect on content. But sile nce like space in sculpture (its surround and the space it mater ially displaces) is a relation of language: an integral part of i t.

c. As one guide, each line-space can represent a silence, the du ration of which equals the length of time it takes to read an averag e line of a poem. The horizontal spaces between letters, words e tc., can be likewise timed as silence.

6) Poetry is a notating of not sim ply words, but rhythm and, as such, indicates the space/time of com position as a process. Silence in a poem renders the real time o f silence between speech. But what of the rendering of real t ime when a poem's completion takes days, months, even years as fra gments and connecting images of a poem are finally brought togeth er? What of the time which passes in making revisions of a work? How is silence then to be notated? One way is to see the poem for what it is - a moving organic structure, as energy flow. Silence = Ener gy flow. The composition of a poem is wholly relational: figure gr ound; figure/figure; articulate/ inarticulate. Silence can be n oticed by following the organic wholeness of the poem, allowing for the silences which are part of the tempi of ellipses, leaps , sounds and breaths.

d. When silence is used in perform- ance, as an opposite to sound, the act (it seems to me) is intel- lectual. (My own earlier readin gs were to a large degree reliant upon such an approach.)

e. When silence is not seen as an opposition, the sensibility is much more gestural. It moves through the body. It's non-intellectual ity is felt in a persuasive rhythm. This silence is organic: physic al and spiritual.

7) Words are place-holders for sil ence, defining it. Just as the exploration of space can be the exploration of sculpture (material form), so the exploration of si lence is the exploration of language.

f. What does the line-ending repre- sent in poetry but the precipic e which looks beyond but then twists back upon itself (its silence) to the next line? How one reads it

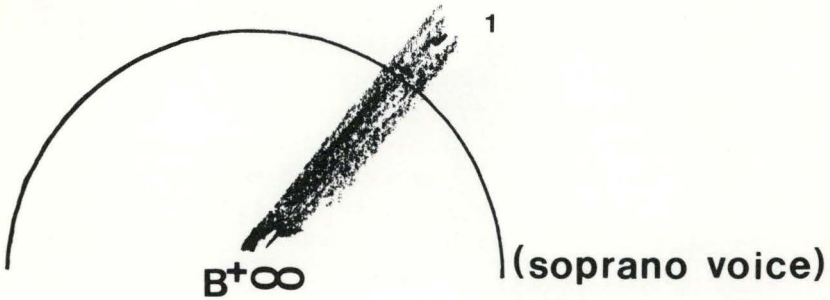
is determined by the body's phy sical reaction to the rhythm such physical line-apportionment cre ates.

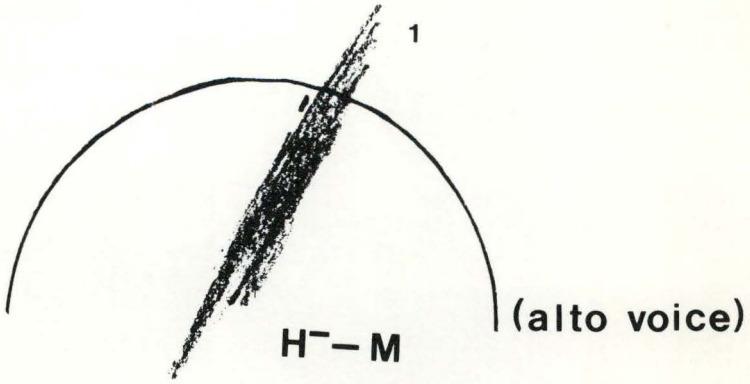
8) What's the place of silence in the so-called post modern world? If one is no longer exasperated by the existential silence and in- capacity of language to define or represent the referential reality and one has come to accept verb al language as moment-to-moment manifestation -- the word, a c oncrete <u>action</u> whose referential is happily scooped up by silence l ike the circus clown following the elephants then what do we say , as poets? If silence was a blocked writer's <u>modern</u> problem, is it now the poet's "post-modern" lodestone? g. What one reads into a poem is not simply the phonemes, words and composites of words (syntactical phrasing) as sound, but actuall y the physical spaces on a page which notate silence. Even in the en unciation of words, letters etc., the reading can take into account t he negative or silent aspect of the material form which is actually present in the manifest word. That is the immutable. It is a simp le verbal act of respect towards the nature of language itself. It i s not a question of saying, "Let's make the reading dramatic." It' s rather an act of recognition of the inherent dignity of each uttera ble breath and word --the part language plays in our lives. Never is o ne word ultimately more important than another. Each word, letter, li ke each second, is most <u>precious.</u>

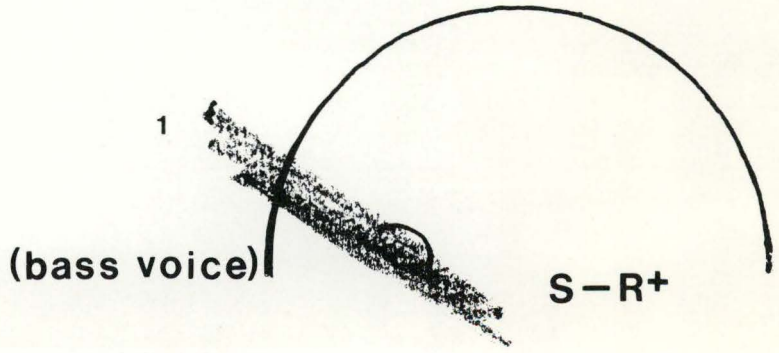
9) Silence is not something to be ultimately apprehended, but a position: and it is always relational. It is a way of living. Too much chatter. Loud Music. Silence is in the seat, always. You've woken the neigh- bours? Smile at them but with a full concern which becomes concrete act. In this way, as long as o ne's not self-absorbed with the joy of one's position (so easy to happ en; and then, no longer an approach of silence), then can we write the equation Silence = Compassion.

COUNTERBOMB RENGA

/SOUND PIECE FOR THREE VOICES







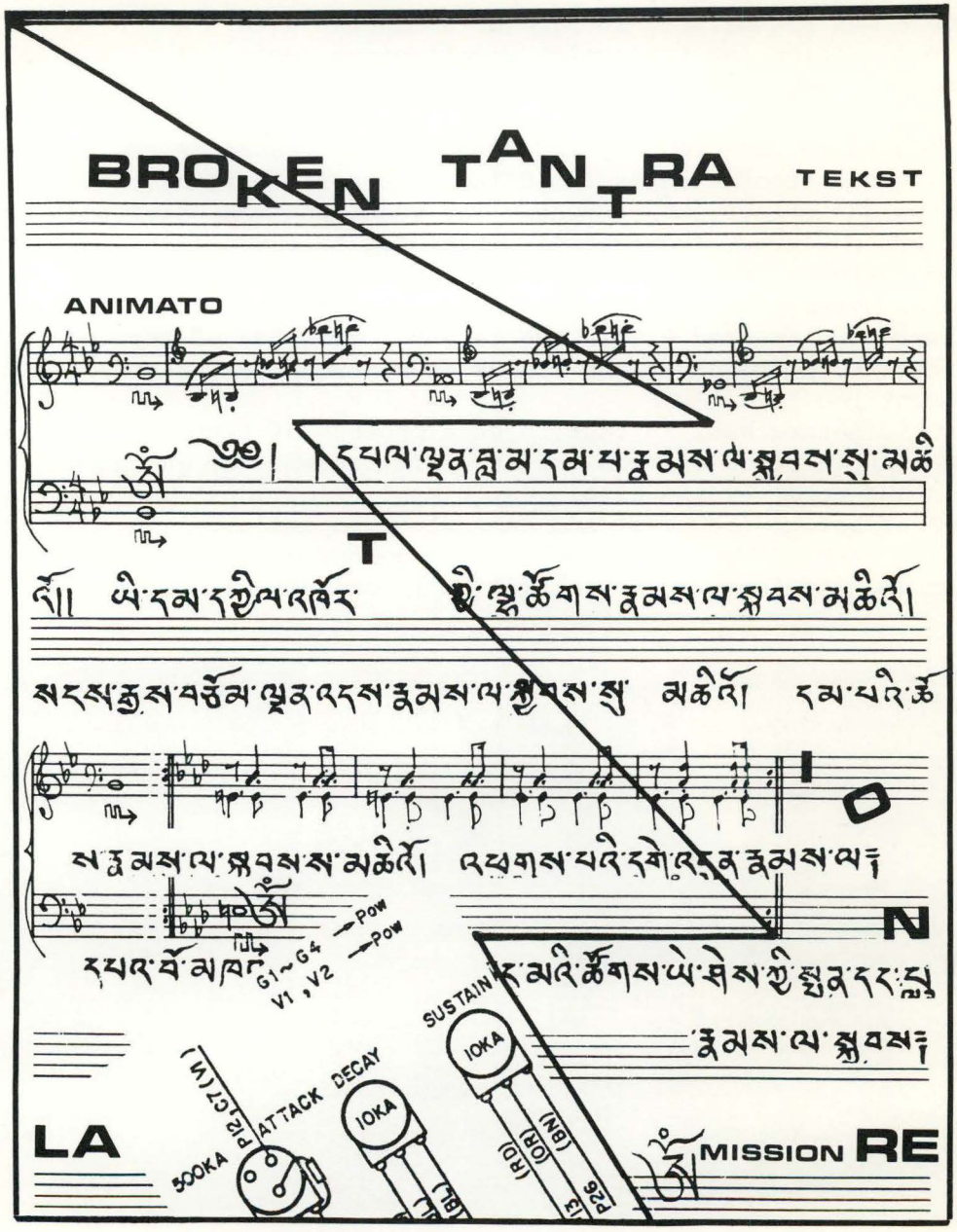
Mara Zibens / TEKST AS AUDIO-CINEMA

Tekst ensemble was established in 1980 as a context within which to explore text/sound composition and to develop a collective musical imagination. The present members include Mara Zibens, Richard Truhlar, Glenn Frew and Keith Potts.

Ideas presented to the group by individuals are treated as raw materials, subject to any number of changes including electronic editing, tape manipulation, phasing and effect enhancement. The resulting compositions tend to be surprisingly eclectic: from gothic meta-music to extra-terrestial invocations; from austere synthetic sound waves to rambunctious keyboard polyphony; from molecular bee-bop to electronic tone poetry; from lyrical vocals to staccato utterances trapped within the larynx. (The use of treated voice is quite distinctive, being given the status of a percussive, rhythmic and textural instrument.)

This eclectic nature has, in fact, been a process of synthesizing various elements: the application of high-tech to primitivism; the juxtaposition of found sounds and vocal events within (at times) traditional musical settings; the interaction between cerebral and sensual sonic images.

The creative work of Tekst is a personal document of experience, the film-music of our imaginations, an investigation into audio-cinema.


BROKEN TANTRA
TEKST
ANIMATO
T
I
O
N
LA
MISSION
RE
G1~G4 → POW
V1, V2 → POW
SUSTAIN
IOKA
ATTACK
DECAY
500KA
P12, C7 (V1)
(RD)
(OR)
(BN)
P26

bill bissett / FOUR POEMS

seeattuuuuuuuuuuuuulllllll

tul a see sea lua eel
see a tul lut ees a
sa s ee tul ee as lute
su us su us tee ta uu uuuuuu
eee aa eee aa ta tul ea seeee
seas seas eesee see t t t
suuuuuuuuuuuuuu uuuuuu luuuuu luuuuu
ul ta at ee ul suuu uuuuus
tulli ta laee la ee seel
eee al see ullllllla ale
ul see at ul las ee sea
eeees latt zephr RIDE TH
GONG BANG TH SMILE fate
ino lute sea elleeee
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tauee ella ella ela ela teel
eeeeeeeeeee AUT u a teeeee
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WE WANT TO BLESS YU ALL TH STARS UNDR HOLEE HEVNS WING
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B BLESSD BY ALL TH STARS UNDR HOLEE HEVNS WING for th
trust grows in our heart like a flowr howevr we moov
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th passage uv our soul trustin flowr walkin lite CUM
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yr yr baybee dont let aneewun hurt yu yr yr baybee do
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ildness within yu grow let th wildness within yu cumm
let peopul love yu wher it can happn let th wildnesss
within yu b thers a lion in yr gaze a heart in yr tr
eee all th tendr mersee in yr smile thers a fiers tig
r in yur touch yr a ball whn yu lay down whats in yr
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l th music we heer cum yr eye is all th music we heer
cum is yr eye is all th music we heer cum is all th m
usic we heer cum is yr wondr dreem th sigh we whispr
at dawn yr wondring eye sigh is all th music we heeer
cum th speed is soo opn seems like th whol sky is flo
ing thru me its realee ok today sun shining brite bre
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n walkinnn carefulee thru th way touchin onlee uponnn
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dr hevns holee wing what it leeds to always sumthinnn
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nt yu to cum to our meeting yu cum into th sun   cum

into th sea cum into me moon bless yu all th
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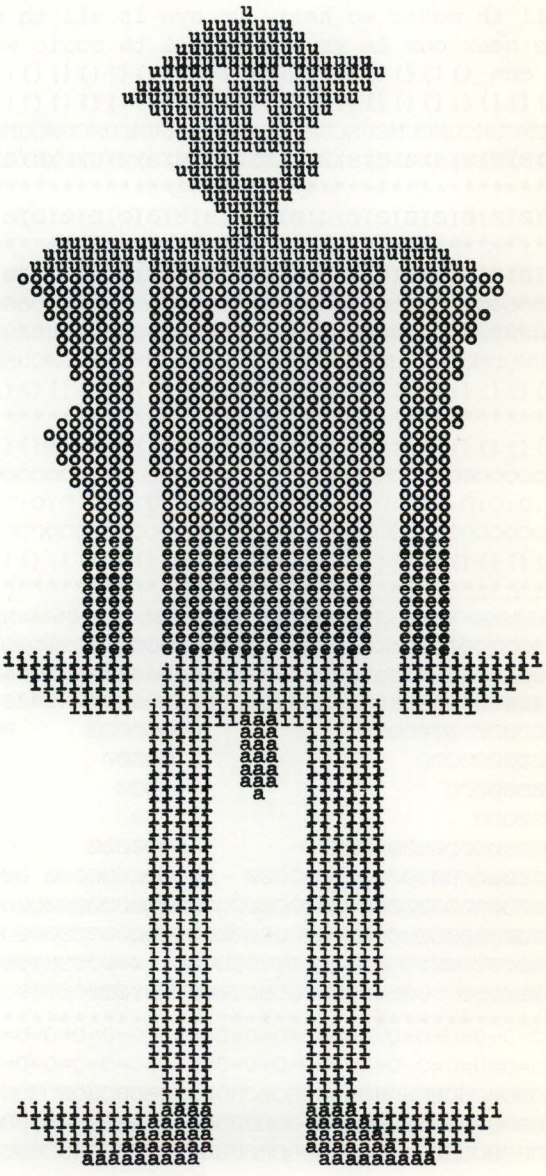
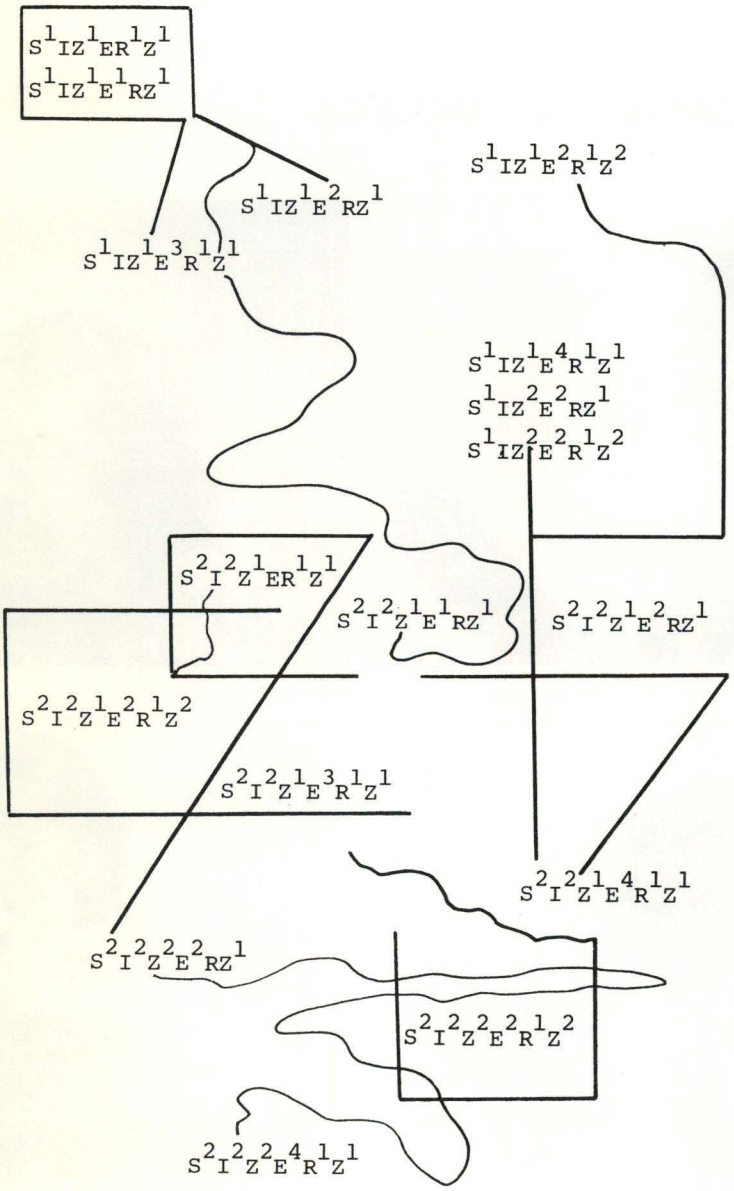
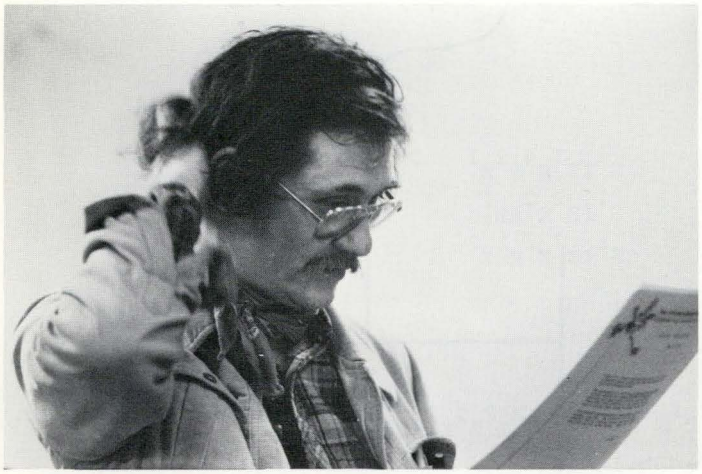
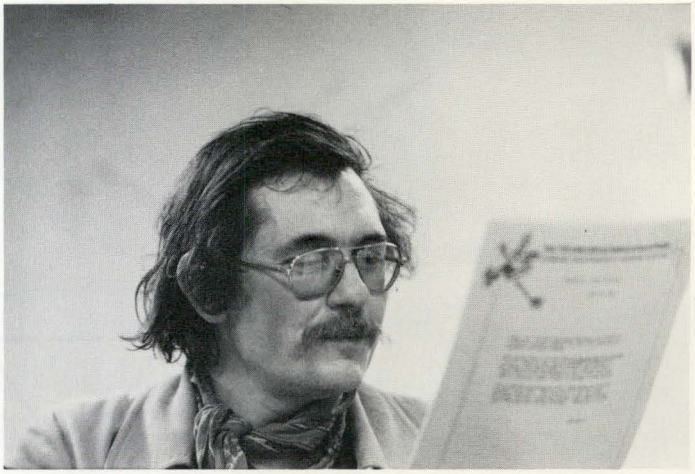


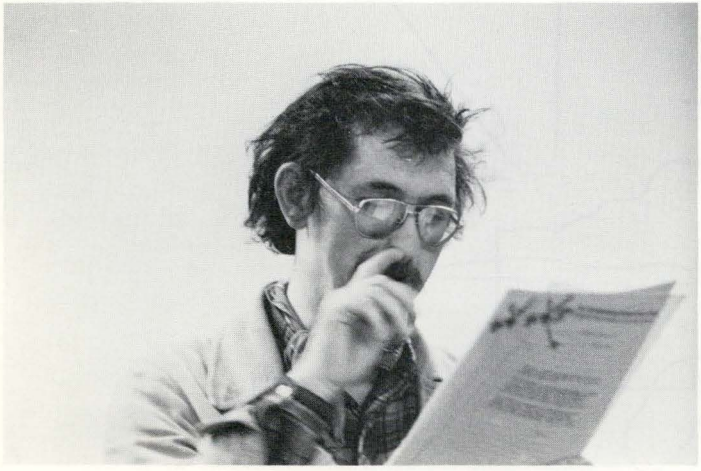
Steve McCaffery / SIZERZ

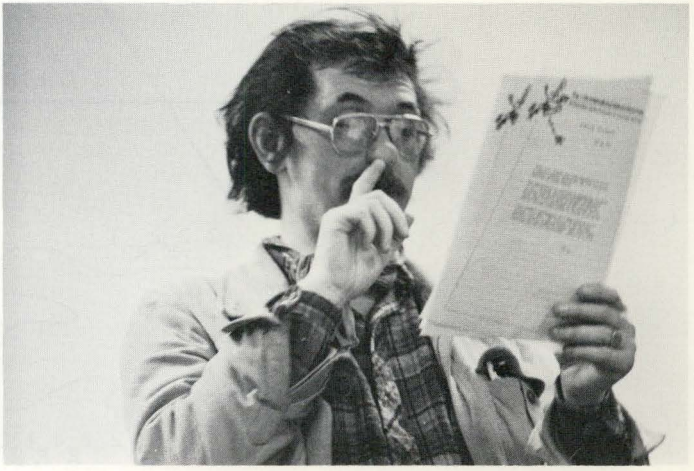


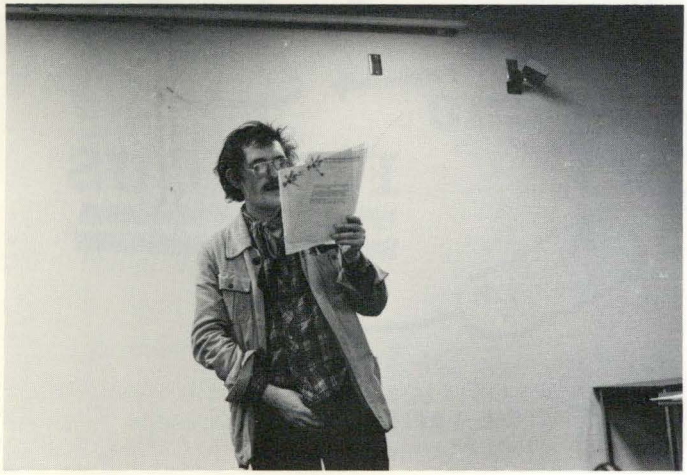
READING AT CAPILANO COLLEGE

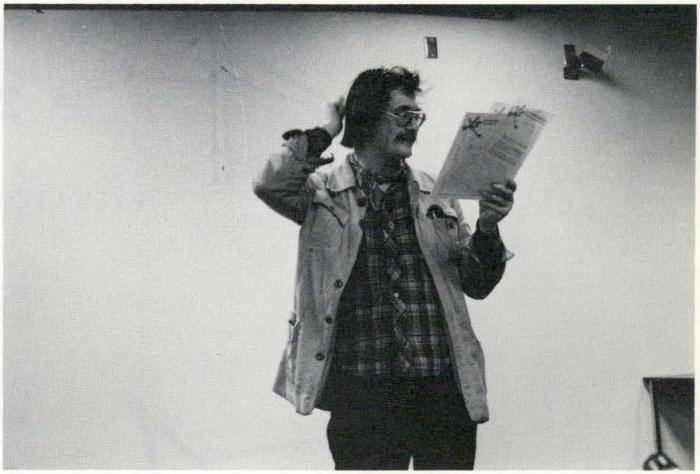


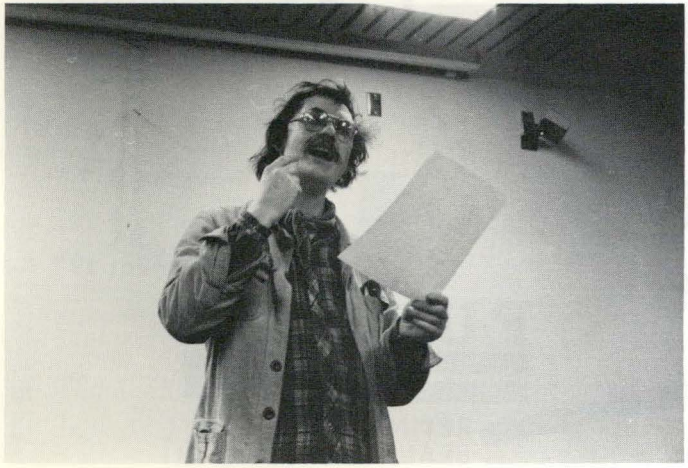


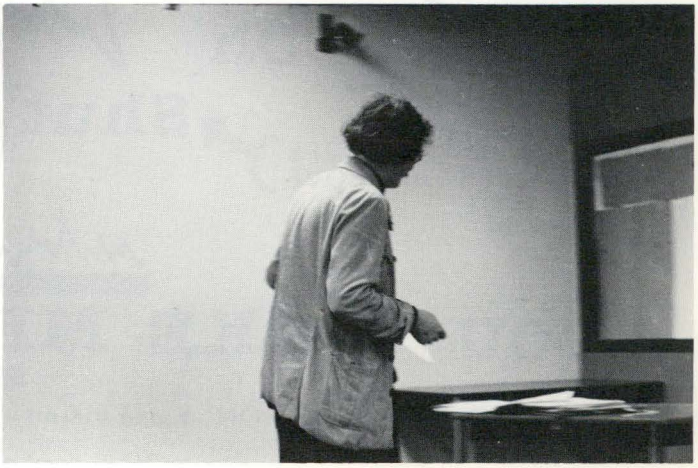


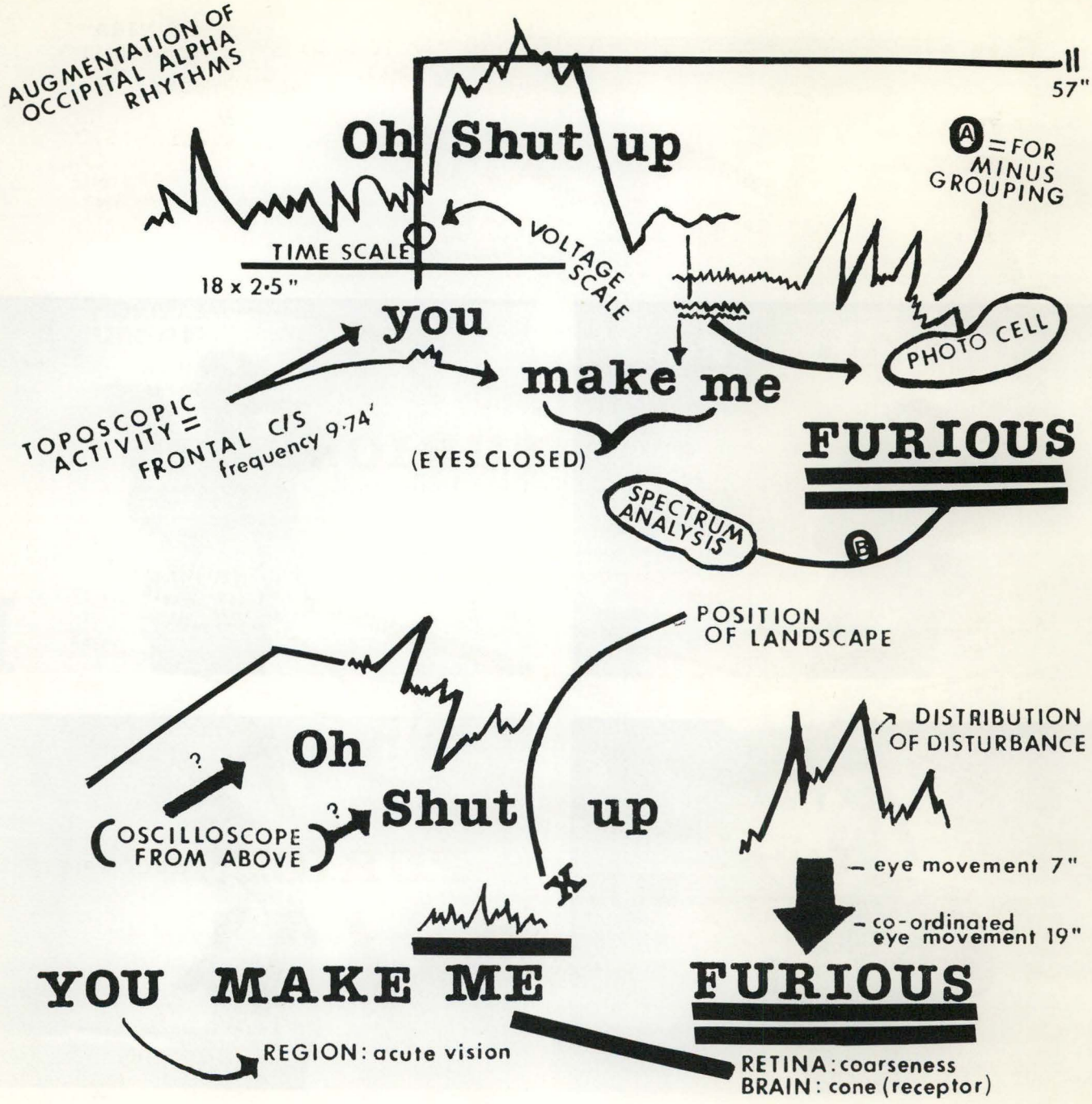


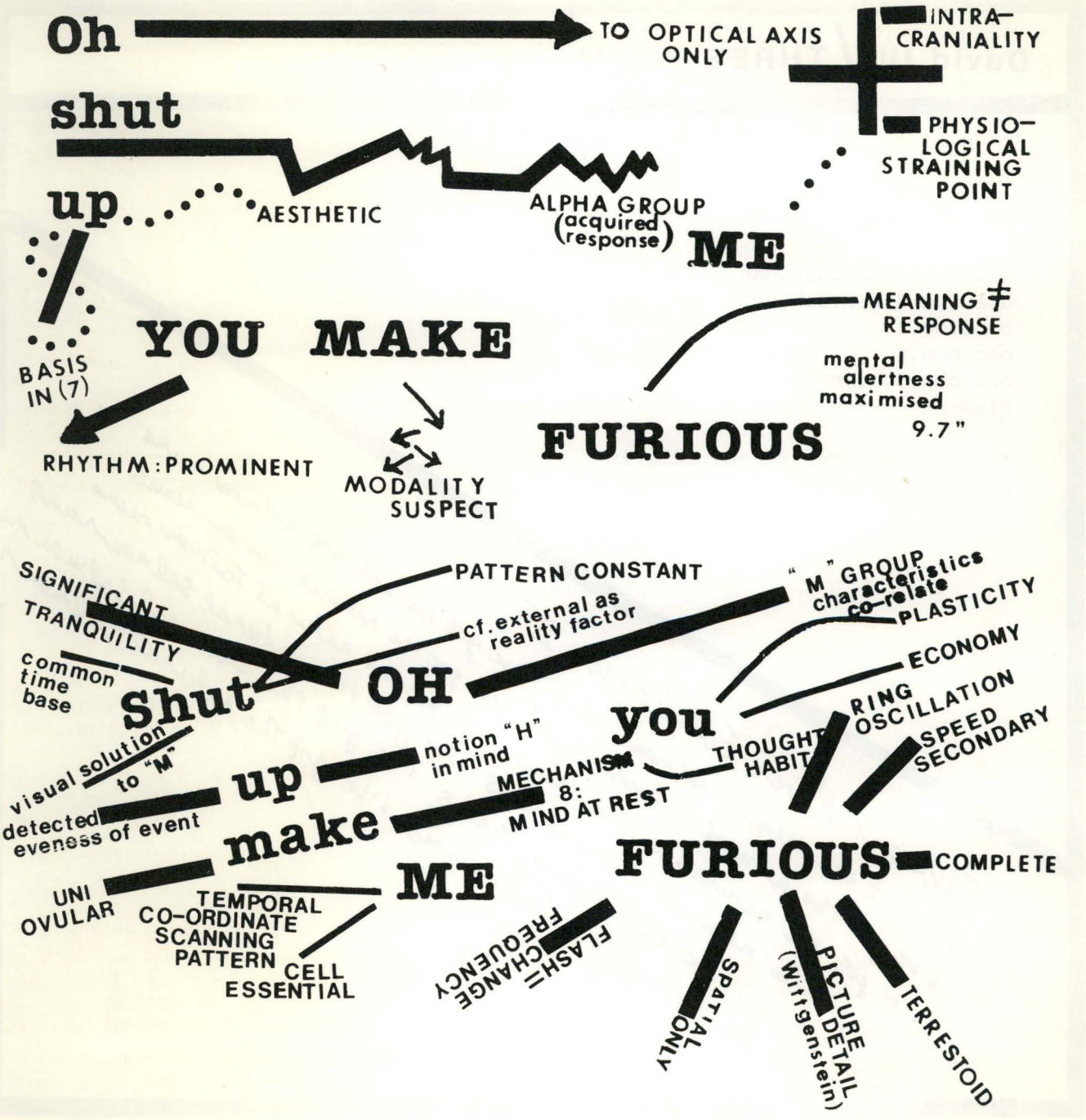









AUGMENTATION OF OCCIPITAL ALPHA RHYTHMS
57"
Oh Shut up
A = FOR MINUS GROUPING
TIME SCALE
VOLTAGE SCALE
18 x 2·5"
you
make me
PHOTO CELL
TOPOSCOPIC ACTIVITY = FRONTAL CIS frequency 9·74'
(EYES CLOSED)
FURIOUS
SPECTRUM ANALYSIS
B
POSITION OF LANDSCAPE
DISTRIBUTION OF DISTURBANCE
Oh
Shut up
OSCILLOSCOPE FROM ABOVE
– eye movement 7"
– co-ordinated eye movement 19"
YOU MAKE ME
FURIOUS
REGION: acute vision
RETINA: coarseness
BRAIN: cone (receptor)

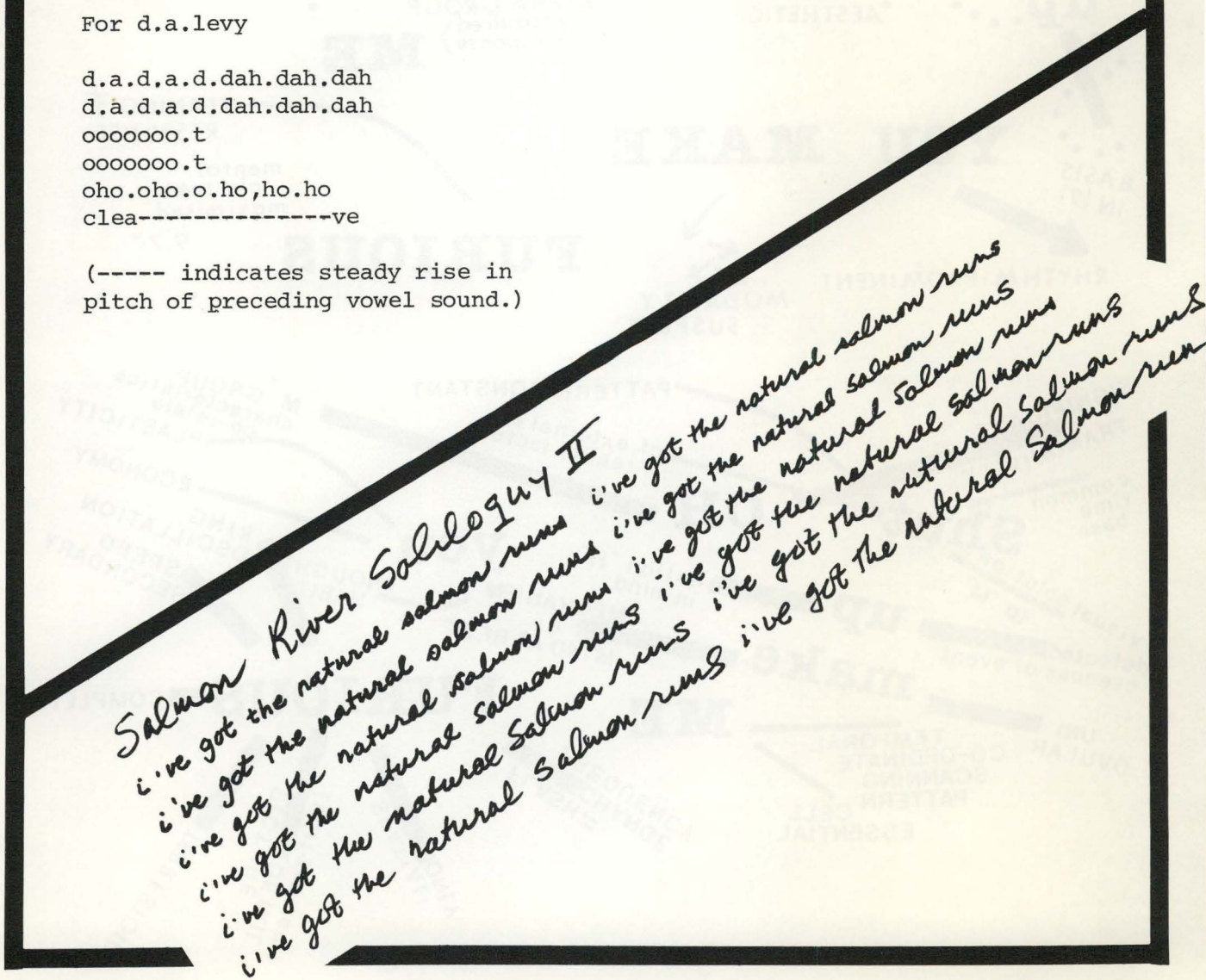

Oh
TO OPTICAL AXIS ONLY
INTRA-CRANIALITY
shut
PHYSIO-LOGICAL STRAINING POINT
up
AESTHETIC
ALPHA GROUP (acquired response)
ME
MEANING ≠ RESPONSE
YOU MAKE
BASIS IN (7)
mental alertness maximised
9.7"
RHYTHM: PROMINENT
MODALITY SUSPECT
FURIOUS
SIGNIFICANT
PATTERN CONSTANT
"M" GROUP characteristics co-relate
TRANQUILITY
cf. external as reality factor
PLASTICITY
common time base
Shut
OH
ECONOMY
you
visual solution to "M"
notion "H" in mind
THOUGHT HABIT
RING OSCILLATION
up
MECHANISM 8: MIND AT REST
SPEED SECONDARY
detected eveness of event
make
FURIOUS
COMPLETE
UNI OVULAR
ME
TEMPORAL CO-ORDINATE SCANNING PATTERN
CELL ESSENTIAL
FLASH = CHANGE FREQUENCY
SPATIAL ONLY
PICTURE DETAIL (Wittgenstein)
TERRESTOID

David UU / THREE POEMS

For d.a.levy

d.a.d.a.d.dah.dah.dah
d.a.d.a.d.dah.dah.dah
ooooooo.t
ooooooo.t
oho.oho.o.ho,ho.ho
clea----------ve

(----- indicates steady rise in
pitch of preceding vowel sound.)



Corn Plasters & My Heart

lah levv
rah levv
lah levv
lah leu

rin oval see
cincel cum tolt
chi fennes go
limm alintious
gei gie gei un
gei gei shu
nittlminna

lah levv
rah levv
lah levv
lah leu

shi ensie sum
takelmik so ett
min groso lumb
quinnt betchel el
el martinate

lah levven
lah reu
rah leuven
lah levv

RECORDINGS OF CANADIAN SOUND POETRY

---

bill bissett

Medicine My Mouth's on Fire, Oberon Press, Ottawa, 1974, a record/book.
Awake in the Red Desert, See/Hear Productions, Vancouver, 1971,stereo LP.

Jim Brown

O See Can You Say, Talonbooks, Vancouver, 1970, stereo LP.

Paul Dutton

Blues, Roots, Legends, Shouts & Hollers, Starborne Productions, Toronto, 1981, stereo LP.

Four Horsemen

Bootleg, Underwhich Editions, Toronto, 1982, stereo cassette.
Live in the West, Starborne Productions, Toronto, 1977, stereo LP.
Canadada, Griffin House, Toronto, 1970, stereo LP.

Steve McCaffery

Avoiding the Beautiful with Whitney Smith, Underwhich Editions, Toronto, 1981, stereo cassette.
Manicured Noise with Richard Truhlar, Underwhich Editions, Toronto, 1979, stereo cassette.
Research on the Mouth, Underwhich Editions, Toronto, 1979, stereo cassette.

bp Nichol

Ear Rational, Membrane Press, Milwaukee, 1982, stereo cassette.
Appendix in Poe Tree with Sean O'Huigin, Black Moss Press, Windsor, 1978
bp Nichol, Hugh Barnet, Toronto, 1972, stereo cassette.
Mother Love, Allied Records, Toronto, 1968, stereo LP.
Borders, in Journeying & the Returns, Coach House Press, Toronto, 1967, 17 cm. floppy disc.

Sean O'Huigin

Poe Tree, Black Moss Press, Windsor, 1978, a book/record.
Sky Sails with Ann Southam, Berandol Records, Toronto, 1974, stereo LP.

Owen Sound

Beyond the Range, Underwhich Editions, Toronto, 1980, stereo cassette.
Meaford Tank Range, Wild Press, Toronto, 1977, issued as a 17 cm. hard disc and a book/record.

Phenomenonsemble

Phenomenonsemble, Underwhich Editions, Toronto, 1983, stereo cassette.

Steven Smith

Various Throats with Bob Cobbing & Keith Musgrove, Underwhich Editions, Toronto, 1983, stereo cassette.

Tekst

Infinite Anatomies, Underwhich Editions, Toronto, 1983, stereo cassette.
Unexpected Passage, Underwhich Editions, Toronto, 1983, stereo cassette.
Avatamsaka's Wave Packet, Underwhich Editions, Toronto, 1981, stereo cassette.

Richard Truhlar

Kali's Alphabet, Underwhich Editions, Toronto, 1983, stereo cassette.
Manicured Noise with Steve McCaffery, Underwhich Editions, Toronto, 1981, stereo cassette.

Anthologies

See/Hear 1 ed. Jim Brown, includes bill bissett, Jim Brown, Lionel Kearns, bp Nichol. Talonbooks, Vancouver, 1969, stereo LP.
Variety Theatre: an Anthology includes John Oswald & Steve McCaffery. Audiozine, La Mamelle, San Francisco, 1977, stereo cassette.
Life is a Killer includes the Four Horsemen. Giorno Poetry Systems, New York, 1982, stereo LP.
Sounds Like with André Farkas, Tom Konyves, Claudia Lapp, Stephen Morrissey, Ken Norris, Richard Sommer, Peter Van Toorn, Pat Walsh. Vehicule Press, Montreal, Que., 1982, stereo LP.

NOTES ON IMAGES

Sound poets in conference. photographer: unknown bp Nichol on title page of Interrupted Nap. photographer: Denis Ruon Steve McCaffery & bp Nichol improvising. photography: Denis Ruon Richard Truhlar performing. photography: The Sun (Toronto) First Draft's Andrew McClive, Susan McMaster, Claude Dupuis. photography: John Flanders Paul Dutton reading. photography: Marilyn Westlake Gerry Shikatani Reading. photography: Marilyn Westlake Tekst performing. photography: Marilyn Westlake bill bissett chanting. photography: Michael Christopher Lawlor Steve McCaffery doing body language. photography: Denis Ruon Detail bp Nichol & Steve McCaffery co-voicing. photography: Denis Ruon

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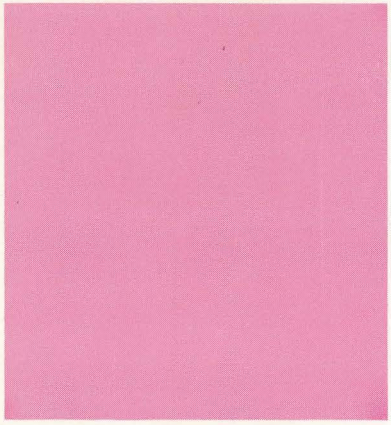
Facsimilies of original graphics and poems may be found on the following pages: 9, 24-5, 37, 38, 49, 51 (alphabet), 52, 53, 54-5, 57, 59, 66, 80 (Salmon River...).



To convince ourselves of the amazing
variety of noises, it is enough to think of
the rumble of thunder, the whistle of the
wind, the roar of a waterfall, the gurgling
of a brook, the rustling of leaves, the
clatter of a trotting horse as it
draws into the distance, the
lurching jolts of a cart
on pavings, and of the
generous, solemn,
white breathing of
a noctural city;
of all the noises
made by wild and
domestic animals,
and of all those
that can be made
by the mouth of
man without
resorting
to speaking
or singing.

- LUIGI RUSSOLO
The Art of Noises (1913)

$3.00 (Subscribers)
$4.00 (Special Order)
$6.00 (Bookstores)

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SOUND POETRY

Guest Editors:

RICHARD TRUHLAR has published three books, the latest of which is *Parisian Novels* (Front Press, 1983). He is currently working on a novel called *The Gentle Reader*. A member of Owen Sound, along with Steven Smith and Michael Dean, Truhlar also works with Tekst, a Toronto performance group. He is an editor at Underwhich Editions and works at Datel Computer Services.

STEVEN SMITH's latest published work is *Ritual Murders* (Turnstone Press, 1984), and he is currently working on a series of poems called *Blind Zone*. In 1981, Writers Forum in England published *A Game to be Played*. A founding editor at Underwhich Editions, Smith is also a member of Owen Sound. He lives in Toronto, where he does script-writing and production for television.

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