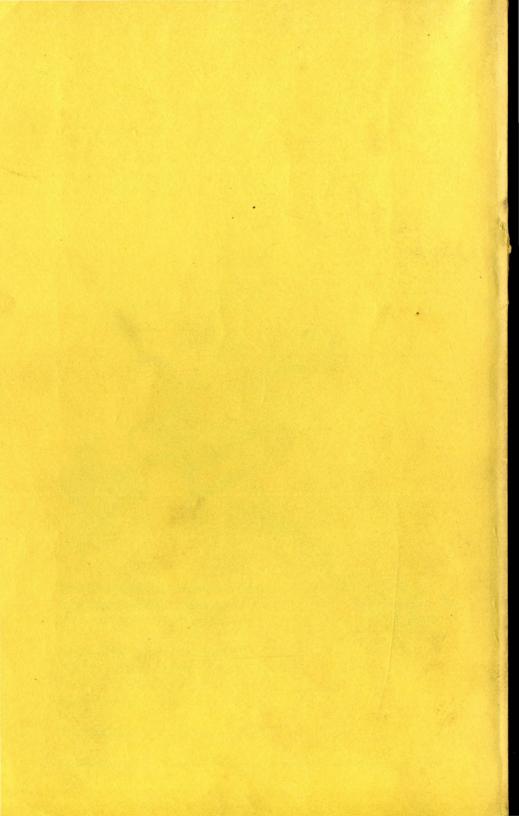
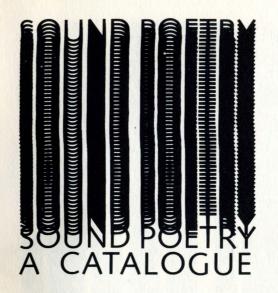
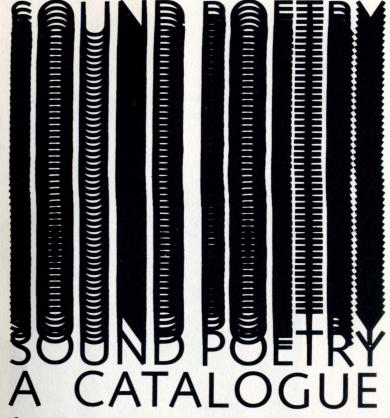


edited by Steve McCaffery and bpNichol









for the Eleventh International Sound Poetry Festival Toronto, Canada October 14 to 21, 1978 edited by Steve McCaffery and bpNichol

Underwhich Editions, Toronto

BEN JONSON from DISCOVERIES

Others there are that have no composition at all but a kind of tuning and rhyming fall in what they write. It runs and slides, and only makes a sound.



left to right: Cris Cheek, Jeremy Adler, Lawrence Upton, P.C. Fencott, Michael Dean, Steven Smith, Richard Truhlar

STEVE MCCAFFERY SOUND POETRY: A SURVEY

The 1950s saw the development of what might be termed a third phase in sound poetry. Prior to this time, in a period roughly stretching from 1875 to 1928, sound poetry's second phase had manifested itself in several diverse and revolutionary investigations into language's non-semantic, acoustic properties. In the work of the Russian Futurists Khlebnikov and Kruchenykh, the intermedia activities of Kandinsky, the bruitist poems of the Dadaists (Ball, Schwitters, Arp, Hausmann, 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. Prior to this there had been isolated pioneering attempts by several writers including Christian Morgenstern (ca. 1875), Lewis Carroll ('Jabberwocky'), August Stramm (ca. 1912), Petrus Borel (ca. 1820), Moliere, the Silesian mystic Quirinus Khulman (17th century), Rabelais and Aristophanes.

The second phase is convincing proof of the continuous presence of a sound poetry throughout the history of western literature. The first phase, perhaps better termed, the first area of sound poetry, is the vast, intractible area of archaic and primitive poetries, the many instances of chant structures and incantation, of nonsense syllabic mouthings and deliberate lexical distortions still alive among North American, African, Asian and Oceanic peoples.

We should also bear in mind the strong and persistent folkloric and ludic strata that manifests in the world's many language games, in the nonsense syllabery of nursery rhymes, mnemonic counting aids, whisper games and skipping chants, mouthmusic and folk-song refrain, which foregrounds us as an important compositional element in work as chronologically separate as Kruchenykh's zaum poems (ca. 1910) and Bengt af Klintburg's use of cusha-calls and incantations (ca. 1965).

Consequently, the very attempt to write a history of sound poetry is a doomed activity from the very outset. For one thing, there is no 'movement' per se, but rather a complex, often oppositive and frequently antithetical interconnectedness of concerns – attempts to recover lost traditions mix with attempts to effect a radical break with all continuities. What is referred to by 'sound poetry' is a rich, varied, inconsistent phonic geneology against which we can foreground the specific developments of the last two decades.

Russian Futurism

In the work of Khlebnikov and Kruchenykh (ca. 1910) we find the first concerted attempts to isolate the concrete, phonic aspect of language as an autonomous focus of interest. In their manifesto The Word As Such comes the first decisive break with language's symbolic relation to an object, with the consequent disappearance of the thematic and the minimization of the semantic levels. For the Russian futurists, poetic language was to be characterized by its unique organization of the phonic. As Khlebnikov states, 'the element of sound lives a selforiented life.' The organization, then, of language around its own phonic substance, as a self-referring materiality, non-representational and escriptive rather than descriptive, took prime importance in their work. In Kruchenykh especially, the folkloric strata is significant; his concept of 'zaum' (or transrational language) was later to be described by Dada sound poet Raoul Hausmann as 'an old form of popular and folkloric language' and both Khlebnikov and Kruchenykh openly acknowledged their debt to popular forms. For Kruchenykh poetry was a conscious attempt to return language to its a-rational ground. It involved him in the open sacrifice of meaning as a constituent of the poem (or rather meaning in its restricted semantic sense) and the deployment of various 'poetic irregularities' such as clipped words. lexical hybrids, neologisms, and fragmentations.

Italian Futurism

F.T. Marinetti (1876-1944), the core architect of the Italian Futurist movement, developed a poetic technique called parole in liberta or words in freedom. It was an attempt at syntactic explosion, at the liberation of the word from all linear bondage and the consequent conversion of page, from a neutral surface holding neutral graphic signs, into a dynamic field of typographic and sonographic forces. In performance Marinetti laid heavy stress upon onomatopoeiac structures. Less interesting, morphologically, than the work of Kruchenykh (for in parole in liberta sound is still anchored in a representationality) one may think of Marinetti's work as an attempt to find a more basic connection between an object and its sign, a connection predicated upon the efficacy of the sonic as a direct, unmediated vector. Perhaps the most significant aspect of parole in liberta was its lasting effect upon the poem's visual notation. Marinetti's famous Bombardamento di Adrianapoli, for instance, is a stunning handwritten text of great visual excitement, employing different letter sizes, linear, diagonal and vertical presentations of non-gravitational text, all intended for vocal realization. It marks one of the earliest, successful attempts to consciously structure a visual code for free, vocal interpretation.

Dada

It can be safely said that the sonological advances of the futurists have been unfairly eclipsed by the historical prominence that the Dada sound poets have received.

Hugo Ball (1886-1926) claims to have invented the 'verse ohne Worte' (poetry without words) which he also termed 'Lautgedichte' or sound poem. Ball, in a diary entry for 1916, describes the compositional basis for this new poetry: 'the balance of vowels is weighed and distributed solely according to the values of the beginning sequence.' In actual fact, the form is little different from earlier attempts at the end of the nineteenth century by such poets as Morgenstern (Kroklokwafzi was published in 1905) and Paul Scheerbart (whose well known Kikaloku appeared in 1897). Tristan Tzara is noteworthy for his development of a pseudo ethnopoetry realized most successfully in his 'Poèmes Negres': loose and often pataphysical translations from the African which Tzara then used for sound texts. The collective energies of Janco, Ball, Huelsenbeck, Tzara and Arp at the Cabaret Voltaire in Zurich produced the simultaneist poem: a high energy, performance oriented cacophony of whistling, singing, grunting, coughing and speaking. Partly based on the earlier work of Henri Barzun, the simultaneous poem stands as an early example of intermedia. Defying categorization as either theatre, music or poetry, it emphasized the improvisatory, spontaneous and aleatoric possibilities of multivocal expression.

Raoul Hausmann is perhaps the most significant of the Dada sonosophers and largely because of his instrumental advancements in the techniques of notation. Hausmann in 1918 developed his 'optophonetics' which used typographic variations in size to indicate proportionate variations in pitch and volume. Optophonetics is an open code, of low denotation that nevertheless permits a wide range of imaginative interpretation. It is in current use today with many text-sound composers. Perhaps the greatest scope is evidenced in the

sound poems of Kurt Schwitters (1887-1948) whose phonetic experiments took him into large and small structures alike. His 'Ur Sonata' ranks as one of the longest of all sound poems, whilst 'W' (a single letter on a white card, and performed with the full gamut of pitch, tone, volume and emotional intensity) must be one of the shortest.

de Stijl

Founded by Theo Van Doesburg in 1917 **de Stijl** served as a vital outlet for both the Dutch avant-garde, Italian futurism and European Dada. Doesburg's own work appeared under the pseudonym of I.K. Bonset. In 1921 he published three 'letter-sound images' with the following statement accompanying: 'To take away its past it is necessary to renew the alphabet according to its abstract sound-values. This means at the same time the healing of our poetic auditory membranes, which are so weakened, that a long-term phono-gymnastics is necessary.' Mention too should be made of Arthur Petronio (1897-) the inventor of 'verbophonie' which made attempts to harmonize phonetic rhythms with instrumental sounds into what Petronio termed 'verbal-plasticisms'.

Lettrisme

In the relatively sparse decade of the forties, Lettrisme, as a self-styled 'movement', constituted a particularly creative source of linguistic experimentation. Founded by Isadore Isou and Maurice Lemaitre in Paris, Lettrisme offered a full-scale lexical revolution. Their poetic strategy was to be based, like Doesburg's, upon an alphabetic renaissance, and the use of a totally new lexicon. This Lexique des Lettres Nouvelles drawn up by Isou and Lemaitre comprised over 130 entries to be employed as an alphabet of sound in vocal performance. Other members of the group (still flourishing) were Roland Sabatier, J-B. Arkitu and Jean Paul Curtay. François Dufrene, a former member. left the original movement to pursue his own 'ultra-lettrism'. Dufrene's work in many ways culminates the phase of second generation sound poetry; it is charactrized by a vocal purity (Dufrene eschewed entirely the attraction and dangers of the tape recorded), an energetic intensity and – in his cri-rhythmes – an intensely somatic base in sub-phonemic units.

The Current Decades

Sound poetry prior to the developments of the 1950s 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. It is Dufrene's especial achievement to have pushed the limits centripetally and to have entered into the microparticulars of morphology, investigating the full expressive range of predenotative forms: grunts, howls, shrieks, etc. Important too, in this light, is the way meaning persists as a teleology even in zaum. Khlebnikov, for instance, speaks of new meanings achieved through by-passing older forms of meaning, of meanings 'rescued' by 'estrangement'. Ball, too, speaks of exploring the word's 'innermost alchemy'.

So word persists even in the state of its own excommunication throughout the century. It could be said that what sound poetry, up to the exploitation of the tape recorder, did was to render semantic meaning transcendental, as the destination arrived at by the disautomatization of sound perception. It is this theological contamination, of the meaning, like God, as a hidden presence, that specifies the limits of sound investigation up until the nineteen fifties.

With the fifties, however, came the gift of an external revolution: the availability of the tape recorder to sound poets made audiotechnological advancement of the art form a reality. To summarize the several revolutionary capabilities that tape allowed: the transcendence of the limits of the human body. The tape machine, considered as an extension of human vocality allowed the poet to move beyond his own expressivity. The body is no longer the ultimate parameter, and voice becomes a point of departure rather than the point of arrival. Realizing also that the tape recorder provides the possibility of a secondary orality predicated upon a graphism (tape, in fact, is but another system of writing where writing is described as any semiotic system of storage) then we can appreciate other immediate advantages: tape liberates composition from the athletic sequentiality of the human body, pieces may be edited, cutting, in effect, becomes the potential compositional basis in which time segments can be arranged and rearranged outside of real time performance. The tape recorder also shares the micro/

macro/phonic qualities allowing a more detailed appreciation of the human vocal range. Technological time can be superadded to authentic body time to achieve either an accelerated or decelerated experience of voice time. Both time and space are harnessed to become less the controlling and more the manipulable factors of audiophony. There exists then through recourse to the tape recorder as an active compositional tool, the possibility of 'overtaking' speech by the machine. Sound poetry mobilizes a certain technicism to further the deconstruction of the word; it permits, through deceleration, the granular structure of language to emerge and evidence itself. Phonetic poetry, the non-semantic poetry of the human voice, is more limited in its deconstructional scope, for it accepts the physical limitations of the human speaker as its own limitations. The tape recorder, however, allows speech – for the first time in its history – a separation from voice. The advantages of tape began to be realized in the fifties. Henri Chopin (b.1922) makes the decisive break from a phonetic basis to sound poetry and develops his self-styled 'audiopoems'. The audiopoem utilizes microphones of high amplification to capture vocal sounds on the threshold of audition. In this respect Chopin's work can be regarded in the tradition of lexical decomposition outlined above. But the audiopoem constitutes a much more fundamental break with the whole tradition of western poetics.

Chopin's early work (ca. 1955) comprised the decomposition and recomposition of vowels and consonants. Still connected to the word, these pieces can best be described as technological assaults upon the word. The word is slowed down, speeded up and superimposed up to fifty times, whilst additional vocalic texture is provided by a variety of respiratory and buccal effects. Later, Chopin discovered and used the 'micro-particle' as the compositional unit of his work, abandoning the word entirely. This marks the birth of 'poesie sonore', which Chopin distinguishes from 'poesie phonetique'.

Chopin's art is an art entirely dependent on the tape recorder. Chopin's 'vocal micro-particulars' are only realizable through the agency of modern tape technology. It is an irrevocable marriage. His material comprises the full gamut of orally produced phenomena beyond and beneath the atomic limit of the phoneme.

Bernard Heidsieck commenced sound poetry in 1955 with his 'poempartitions' and, since 1966 on, a species he terms 'biopsies'. Both types are rooted in a direct relation to everyday life. Heidsieck sometimes refers to both the biopsies and poem-partitions as 'action' poems (not to be confused with the action poetry of either Steve McCaffery or Robert Filliou). 'Action' since the pieces incorporate the actuality of quotidian soundscapes: subways, streetcars, taxis. Texts utilized are often found and superimposed and involve complex variations in tape speed, volume and editorial juxtaposition. In addition to their value as social comment, Heidsieck sees his sound texts existing within the domain of 'a ritual, ceremonial or event' that assumes an interrogative stance vis a vis our daily wordscapes. The day to day is appropriated and animated to make meaningful 'our mechanical and technocratic age by recapturing mystery and breath'. Heidsieck incorporates the taped-text within the context of live performance and plays off his own live voice against his own voice recorded. It is a positive solipsism that frequently results in a rich textural fabric.

Since 1969 Heidsieck has called his tape compositions 'passe-partout' viz. universal pass keys. The passe-partout marks a further development in Heidsieck's central interest: the use of everyday, incidental soundscapes to be isolated and presented in their intrinsic integrity and their electroacoustic modification.

The first text-sound compositions in Sweden were by Övynd Fahlström in 1961 and 1962, followed in 1964 and 1965 by Bengt Emil Johnson and Lars-Gunnar Bodin. By 1967 virtually all text-sound composition had centered around the Fylkingen Group for Linguistic Arts. Sweden has become the center for technical-acoustic sound poetry; its studios in Stockholm are currently unrivalled, and the resultant pieces display a remarkable degree of sophistication. The main artists are Bengt Emil Johnson, Sten Hanson, Ilmar Laaban, Lars-Gunnar Bodin, Svante Bodin, Bengt af Klintberg (who makes extensive use of local dialect and folklore elements), Ake Hodell and Christer Hennix Lille. Lille was one of the first artists to employ synthetic speech in a textsound composition ('Still Life, Q') in which the synthesizer's computer unit is programmed to produce reshaped oscillations, mutation frequencies and deliberate distortions in syntax and pronunciation. Though it would be misleading to suggest a single 'Swedish School' of text-sound composition, it can be said that the general interconnected concern is the exploitation of that interface between art and technology. The Bodins, Hanson, Johnson, Laaban, Hodell and Lille all subject texts to electronic modification and transformation.

In Italy, post-futurist developments have been noteworthy. Mimmo Rotella (b. 1918) developed an 'epistaltic' language, anchored in live performance and in the tradition of phonetic plasticization noted in the Lettristes, futurists and dadaists. Arrigo-Lora Totino (b. 1928) however has concerned himself with both live performance and tape manipulation. A man of extreme inventiveness, Totino has developed the Idromegafono, a rotating horn allowing a projection of the speaker's voice in a 360 degree circle. Totino has used the hydromegaphone in a series of 'liquid poems' in which the voice is sounded through water. Mauricio Nannucci is another Italian sound poet who has devoted much additional energy into organizing manifestations and anthologies of text-sound composition.

In the Netherlands, Herman Damen has developed two sonic genres: verbosony and verbophony. The former deals with vocalized morphemic elements aligned, configurated and concatenated with each other. Verbophony relies upon the electronic treatment of voice in a manner similar to that developed by the Fylkingen Group for Linguistic Arts. Damen's total aim is much more ambitious than the parallel development of two sound genres. Both Verbosony and Verbophony he sees as two elements of Verbal-Plasticism which in itself forms part of **Phonography** which attempts 'to investigate the possibilities that there are for a relationship between sound and picture, between speech morphemes and letter fragments, between audible and visual rhythms.' Phonography exemplifies one of the central concerns in current sonic poetries: the desire not to harden into a fixist category, the desire to connect with other media and explore practically the margins of aesthetic categories. There has been much activity in Holland since the fifties. In addition to Damen are Paul de Vree (b. 1919). Gerrit Pleiter (who has combined verbosony with radio plays), Gust Gils who has extended investigations in the area of non-semantic destinations through tape manipulation, Tera de Marez Oyens who has used tape delay to great effect in compositions she calls vocaphonies. Greta Monach's work (such as her Automerga) isolates single spoken sounds as abstract, syntagmatic clusters which she terms 'words'. The semantic level, whilst never totally obliterated, is never prominent. Unlike Henri Chopin, Monach locates within the tension of conflicting categories to produce compositions that draw upon the familiar and the

unfamiliar response. Michael Gibbs is a British poet now living in Holland. A multi-disciplinarian, he has developed a series of chance-generated sound-texts. This stream of aleatoric composition runs deep through the geneology of sound; it is evident in the dadaist use of chance and reaches great refinement in the work of Gibbs and the American poet Jackson MacLow.

In Great Britain sound texts started to appear in the earlier sixties. Bob Cobbing, a tireless innovator and publisher, began his sonic explorations as an integral step within concrete poetry. Concrete Sound, as Cobbing terms it, is a 'return to an emphasis on the physical structure of language ... the sign made by the voice ...' Cobbing centralizes several diverse threads in his work. Tantric, Dada, Shaman, intermedia are all present in his solo work and group manifestations (The Konkrete Canticle and, more recently, AbAna.) His texts he terms 'song signals'; they are low denotational, highly suggestive codes permitting maximum imaginative interpretation. One of Cobbing's lasting contributions to text-sound activity is his revolutionising of what can constitute a 'text'. Cobbing (along with Paula Claire) has frequently abandoned the graphic imprint and received 'song signals' from natural objects: a cross-section of a cabbage, a stone, a piece of rope, the textured surface of bricks, cloth etc. Text can be anything. Paula Claire's contributions to opening up the domain of textuality to conventionally nontextual objects are especially important. Her work investigates the complexities of micro-linguistic elements along analogical lines to nuclear physics, molecular biology, computer miniaturization etc. Since 1973 she has been performing her 'pattern sounds': i.e. sound improvisations on the surface patterns and textures of inanimate objects. Her Codesigns (1976) use photomicropgraphs as texts; they are a stunning synthesis of code and sound. 'To sound these codes,' writes Claire, 'is to approach the miracle of the gestation of language.' Since the mid 1960s she has been working with live improvisation and audience participation: 'I wish to be a catalyst, not a performer to a passive audience.' Claire's work capsulizes and exemplifies several of the concerns of contemporary text-sound composers, especially the synthesis of a highly sophisticated codicity (how more complex and how more simple can you get than a woodknot as a score?) and the desire for a human contextualization of heuristic activities in a shared. communal experience.

A brief survey of European text-sound composition should include mention of several other artists. Brion Gysin, working in the earlier sixties, adapted techniques borrowed from the visual arts to language, and conceived the permutational poem in which semantic units are treated as mobile modules. It might best be described as a syntactic rather than sonic poetry investigating the possibility of verbal liberation (parole in liberta) through exhausting the totality of possible combinations. Gils Wolman, working alongside Dufrene in the 1950s, gave sound poetry the megapneumes. With an intensely physical anchoring in the potential of the human vocal-respiratory system, Wolman pursued language back beyond the threshold of the word and letter to breath, energy and emotion. The form bears comparison with Olson's statements on 'the laws and particularities of breath' as outlined in his essay on projective verse, for the megapneume and Dufrene's crirhythmes demonstrate the full implication of a pneumatic centered communication.

Austria's sound poet par excellence is Ernst Jandl, the principle practitioner of phonetic poetry. Jandl's pieces employ processes of word fragmentation and recomposition to alter meanings by elaborate structural puns. Germany's major exponents are Gerhard Rhum and Frans Mon; in Yugoslavia Katalina Ladik, and in Czechoslovakia Ladislav Novak.

Sound poetry has been a later development in North America and has developed in part from a very different background. Practitioners in Canada and the United States have, in general, pursued a nonspecialist line; there has occurred much more of a horizontal integration of a sonic art into more conventional concerns. Jackson MacLow, in New York, introduced systematic chance operations, simultaneities and assymetries and ranks as one of the most seminal influences on the continent. His performed work is rich and varied; many are comcomplex realizations of written chance generated structures, much else is a complex interweave of multiple voice and tape. MacLow has been seminal in relocating poetry in the alternative domain of programme and procedure; meanings are not imposed but rather auto-compose themselves and syntactic and phonemic structures are selfdetermined. In the work of Jerome Rothenberg we find the highly significant fusion of ethnopoetry and modernity. Rothenberg, conceptor of total translation, has arrived at a new performative

based very largely on translative methods. A highly important researcher into primitive poetries, Rothenberg offers a diachronic alternative to the normally accepted 'history' of poetry. His is an oral hybrid that fuses avant-gardist concerns (decomposition at the semantic level, repositioning of language within the domain of the body etc.) with tribal oralities. His translations, with Frank Mitchell, of the Senecan 'Horse Songs' are historically unlocateable. Neither primitive nor modern, they hang between chronologies as their own time-defying events. Charlie Morrow works closely with Rothenberg and has developed his art towards the Shamanic. Like so many other contemporary sound artists, Morrow directs his work towards audience participation and intimate settings. He has researched cross-species communication, experimented with breath chants, synchronized mass breathings ('breathe-ins'), sound healing, and vision inducing chanting. John Giorno, a sometime collaborator with Gysin and William Burroughs, is a more syntactically based composer. His works tend to use found material (cf. Heidsieck) which he structures into double repetition patterns textually reinforced and modified by multi-track tape recorder. On the West Coast Michael McClure developed, in the sixties, his beast language which alternated structurally within more syntactically conventional sections. A powerful performer, McClure's beast tantras search for the nexus between biological code and cortical language. Charles Amirkhanian is perhaps the best-known text-sound practitioner currently working in America. His work gives prominence to textual fragmentation by way of rhythmic patterning and configurations. Larry Wendt is another West Coast artist who, along with Stephen Ruppenthal, registers as possibly the best electroacoustic text-sound composer in the country.

In Canada, things start not with Bill Bissett or bpNichol, but with Montreal Automatiste Claude Gauvreau. Gauvreau, working in the 40s, made structural modifications to French Surrealist ideas, especially the diminishment of pictorial image in favour of what he terms 'rhythmic images'. Gauvreau's work, which bears comparison to Artaud and the Dadaists, is theoretically hermetic — a non-semantic language of pure sound which, however, never dominates in any one text. Rather Gauvreau exploits the tension between familiar and unfamiliar linguistic experiences, thrusting the listener into disturbingly volatile states of alternate comprehension and uncomprehension. Gauvreau's in-

fluence, however, has never extended outside Quebec (his work, for instance, was a seminal influence of Raoul Duguay) and Anglophone sound poetry does not surface until the early sixties in the work of boNichol and Bill Bissett. Bissett and Nichol were both familiar with the work of Michael McClure, but it seems that European influence did not occur 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 a 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 was his work with the Mandan Massacre and for Nichol early collaborations with Steve McCaffery and D.W. Harris that indicated the teleology of the poem as a communal product and a collective experience. In 1970 Nichol, 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 sensing of chaning biological-emotional states which guide the shifts and structural decisions in their highly improvisatory performances. Recently a second sound poetry ensemble has emerged: Owen Sound (Steve Smith, David Penhale, Richard Truhlar and Michael Dean). 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 endeavour has emerged in the work of the Vehicule artists: Stephen Morrissey and Pat Walsh's Cold Mountain Revue; Richard Sommer, Andre Farkas, Ken Norris, Tom Konyves and Claudia Lapp. There has been comparatively little investigation into the technological treatment of voice in Canada. 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 **Motherlove**. However, Nichol's interest has never developed beyond this one, isolated instance. In conclusion, it should be said, that this Introduction is intended to be no more than a survey of current concerns against a background that is still being 'invented'. Sound Poetry is marked as much by its differences as its similarities. It is, above all, a practice of freedom. Most artists have entered the domain feeling consciously the current inadequacy of language; that need to test all categories, confront the

fixist and offer both the problems and solutions of new possibilities. In many poets it has led to a renaissance in awareness; to an acknowledgement of roots much more primitive and universal than the diachronic highpoints of Futurism and Dada. In many others it has led to an open future, to a language without words and hence to a history without history.

Julia Kristeva has written of literary practice as being 'the exploration and discovery of the possibilities of language as an activity which frees man from given linguistic networks'. Sound Poetry is best described as **what sound poets do** (or as I once answered 'it's a new way to blow out candles'); it thus takes its place in the larger struggle against all forms of preconditioning.

Bring back the future.

Toronto, August 1978

STEVE MCCAFFERY THE INTERNATIONAL FESTIVAL OF SOUND POETRY A BRIEF HISTORY

At the end of April 1968 the Fylkingen Centre for Experimental Music and Art, together with the Literary Unit of the Swedish Broadcasting Corporation, sponsored the first international festival of sound poetry. Held at the Museum of Modern Art in Stockholm, the festival involved three public performances of sound poems by Swedish, British, French and German composers. The major feature of this festival was emphasis on the technical-hybrid, such works as utilised modern techniques of recording and sound reproduction (tape superimposition, electronic enhancement and modification, voice synthesization etc.) Since then, the International Festival of Sound Poetry (or Text-Sound Composition as it is known in Sweden) has been an annual event.

1974 saw the Festival move to London, England, and this shift in location also marked a shift in emphasis away from technologically treated vocal sound towards an emphasis on live performance. It marked, too, Canada's first representation — by poet Sean O'Huigin (who appeared at the next three festivals). The following year marked a significant expansion for the festival with representation for the first time from North America: Jackson MacLow from the United States and Canadian poets bpNichol and (in 1976) Childe Roland and Bill Bissett. The Tenth Festival in 1977 occurred at two venues: the one in Stockholm, and the other, announced as 'Tekst in Geluid', at the Stedelijk Museum, Amsterdam. Whilst most electronic tape material was manifested at the Stockholm Festival, the presentation of text-sound in live performance found emphasis at the Amsterdam Festival. Also included in the Amsterdam Festival was the Canadian text-sound-performance ensemble Owen Sound.

The Eleventh Festival, here in Toronto, marks its first time in North America with artists from eight countries participating. The trend towards live performance has been maintained and, perhaps the most singular feature of this North American Debut, the prominence given to collective and group performance: the simultaneous work of Jackson MacLow, the multi-voice pieces of Jerome Rothenberg, the two British groups Konkrete Canticle and JGJGJGJG, the two Canadian groups Owen Sound and The Four Horsemen, and the American collective Co-Accident, all mark an exciting expansion within that contradictory, indefinable, violently diversified and exhilaratingly intermedia language art we (hesitate to) describe as sound poetry. toronto august 1978

PAULA CLAIRE STATEMENT FOR BERLIN DADA FESTIVAL SEPTEMBER 1977

We must return to the innermost alchemy of the word, we must even give up the word too, to keep for poetry its last and holiest refuge. HUGO BALL — Diary, November 1917

Concrete Poetry, running parallel with the main routes of twentieth-century enquiry such as nuclear physics, molecular biology, enzyme engineering, computer microminiaturisation ... concentrates on the complexities of the smallest units. Language is subjected to the same close scrutiny: the poet splits up words, examines in every detail their sound and visual values.

Language, however, is only one kind of code, and we could not possibly assimilate it in early childhood without experiencing and interpreting more basic codes from conception onwards. This area of pattern perception considered as our first language which we recognise and utter is my preoccupation since 1973 when I began asking my audience to join in sound improvisations to stones, their shape, texture and markings. (See **Stonetones**, Writers Forum 1974) The sounding of pattern is a basic skill which we must consciously revive if we hope to maintain the energy flow from the 'innermost alchemy' of the word into the main body of the language.

In explaining the photomicrograph texts done in 1975 (**Codesigns**, Writers Forum 1976) I said 'These adaptations of photomicrographs (photos taken with the aid of powerful optical or electron microscopes) are improvisationtexts for poet(s) and audience so that we may utter (outer) the world at the core of structure. To sound these codes is to approach the miracle of the gestation of language. Concrete Poetry, with its intense focus on these essentials of signs-sounds, attempts to re-connect language with its sources so that fresh nourishment can revitalise its structure.'

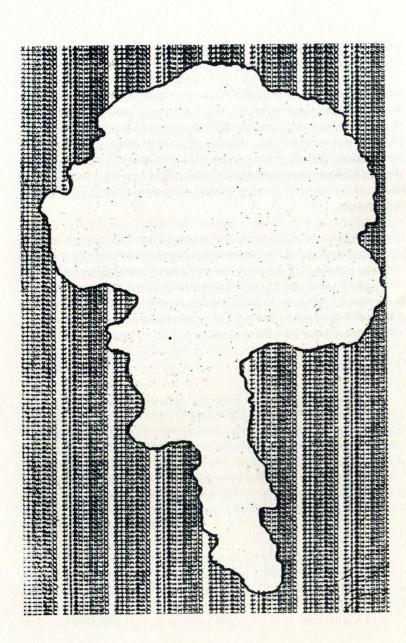
For me, Ball's words 'we must even give up the word too' means examining, tuning in to all the marks that catch our eye (why do they catch our eye? because we recognise them): woodknots (**Sign if I can ces**, Writers Forum 1977) birdflockflight, watereddies, oilslicks ... and so on ad infinitem so that no discovery in inner or outer space need

baffle us. We can sound and utter it; after that comes more conscious and rational language expression.

Improvisation and participation have been essential in my work since the mid 1960's. I wish to be a catalyst, not a performer to a passive audience. When I trigger a group of people to sound the texts all around them, on the floor, in the air, in the texture of our skin, then we become aware of the incredible mesh of our own total structure which vibrates sympathetically with the whole universe: for we are made up of billions of atoms originally composed in the stars of countless galaxies aeons ago.

These patterns we instinctively know how to utter are the basic components of a primitive international language underlying the more complex codes which we term the many developed languages of the world. If we want our languages to remain current, then we must know how to galvanise them: Concrete Poetry does not destroy languages but, by enabling us to better appreciate the energies underlying them, guarantees their currency.

Oxford, September 1977



GRETA MONACH §TATEMENTS: dated the 16th of July 1978

Familiarity with music from an early age led me to think in terms of abstract art.

Given the fact that, after music, the visual arts also emancipated from the figurative into the abstract, it seems a matter of course to me to follow this example in poetry.

When I try to compose speech units into 'poems', neither the selection of these units nor the composition is influenced by any possible 'meaning' (semantic value) of the units or their composites.

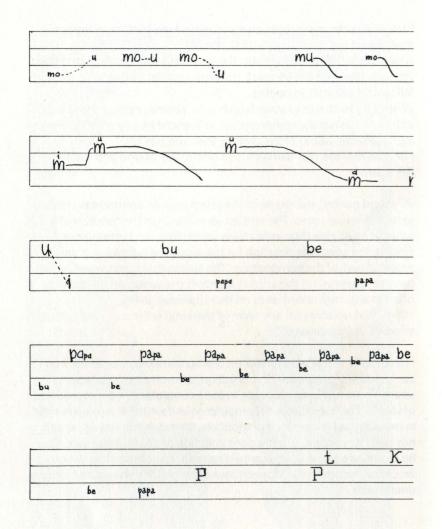
I believe that the real 'semantics' in poetry are: sound and shape of the poem.

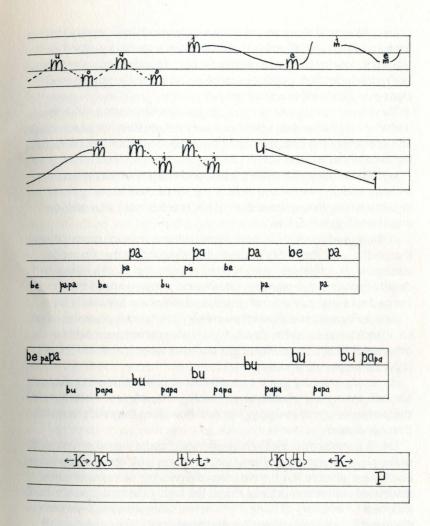
In 'sound poetry', the shape of the poem may be unimportant in the aesthetic-visual sense. The written form has then the function of a score: it must give clear indications concerning the performance. Finding the adequate notation for the work one is creating is an essential part of the composition. The element of randomness, when present, does not set the artist at liberty in this sense; on the contrary, it often makes higher demands on his notational ability. I think that notation (of any form of thinking) is the supreme cultural effort of human beings.

I have made use of a computer on certain compositional levels. I certainly want to continue in this direction, as soon as an opportunity arises; I have no plans, however, to use a computer as a direct producer of sound. The importance of computer sound synthesis is more evident in musical than in poetical composition. Speech synthesis, as far as it has been developed, is just a poor imitation of the human voice. To be of any use to the poet, it would have to result in sounds, which would be 'recognised' as speech sounds, while they should be humanly unutterable.

GRETA MONACH

FONERGON 77-1 for one speaker





CHARLIE MORROW A VOICE IN THE WILDERNESS: SEANCE VS. VISION MUSIC

The single most striking aspect of music in our culture is its relationship to death. The 'highest' music is performed in a special insulated and vibrant indoor location where listeners sit motionless and soundless while darkly dressed, carefully schooled and carefully moving musicians play the music of a dead person.

This seance is magic made possible by the written note. With the written note, the musician becomes the medium through which ideas and energies of the long gone spirit live again. Image and sound recording expand this process.

In most of the world, written music and written words are just recently entering verbal and musical traditions. And learning orally means learning the personal style of the teacher, not just a melody, words and a general style.

In this age when death is more abundant and violence more colossal than in the past, the reality of death is farther and farther from consciousness. Food is never seen as dead animals and plants. Killing and death are divorced in many minds. Our old people and old traditions are packed away, named and coded, and disappear from daily life.

As a performer, one allows the audience to enter his place, his mind, his spirit. You open up the possibility of behavior not acceptable in other areas of life. Social dancing is one area where music and musicians let the people act crazy.

As people enter my space, I consider what makes that process possible, not just in music, but in all performing arts, religious ritual, sports, the performances of everyday life. And how does this relate to death transcendence?

Death transcendence is the highest magic, and is the extremest form of the physical, mental and emotional changes that 'being in someone else's place' affords. It is the entering of a person's place, commonly associated with sexual activity, that is the highly charged process. And trickiness is necessary to bring it off: heroic skills, wondrous memory, charismatic personality, inventive and revelatory ideas, an evocative body, androgynous appearance, etc. These tricks turn up in mythology as the play of the gods. Zeus as swan, bull; God as the word, the whirlwind; Coyote as creature upstream from washing women who sends his penis downstream and gets them all; Schools as seminaries

In Don Juan, Don Gennaro, the old sorcerer, leaps from stone to stone down a perilous cataract. And the high artist is the high sorcerer who can do a trick a culture wants to believe.

But it is magic within all of us that is being tapped in these tricks. And in finding myself being entered, I want to know what is the magic in everyone and where do my tricks begin. This common ground is what must be established to prevent exploitation of people hungry for transformation, but ready to buy the politics of franchised religion. The stranglehold that organized religion has on magic and spiritual processes, most of which resides in the individual, is a most unnecessary monopoly.

The common ground is our bodies and minds ... BREATH, VOICE, GESTURE. Over and above this common matrix are the 'codes' of language and customs of our species, countries, regions, neighborhood, social & professional clans.

Breath is unique as the universal carrier of information. Its range of colors and rates is enormous. We know emotional and physical states from each other's breath. And breathing, to some degree, is the basis of cross-species understanding. Each species has its own range of clock rates, with corresponding physical (respiration, heartbeat) states.

Breath chant: a group can follow and duplicate, in unison chorus, the breathing of one person. The breathing can be any form: emotional & dramatic (stories), regular & meditative, holding & letting go, etc., as the role of leader is taken by different persons and the group unison is continued. The group acquires a sense of each person's unique state.

This 'tracking' procedure seems able to transmit anybody's state. If so, we probably can and do know a lot about each other in all the transactions of life. The power of this breath transaction also suggests that the reaction we get from much of performance comes from the breath level, and not all from the verbal and musical languages, which are further illuminations.

The voice is the fundamental illumination of the breath, filling breath of many colors with sound of many colors. The rhythm of voice in relationship to the rhythm of breath seems to effect time perception. (Gesture seems to be in an equal place with voice.)

Voice enters breath as resonances in the body. The bell, with low vibration at the rim and higher partials up to its dome, is an idealized respiratory column: low vowels and grumbles in the belly, higher and

higher through the chest, throat, to mouth and nasal space. All can ring in different ways at once. In many chant systems, the vibrating parts of the body serve particular ends. The use of bell & gong sound can serve to focus on the body ringing.

Voice, coming from various resonating combinations, tells of states of self, regions of the world, and stereotypes invoked. The voices of musical instruments function similarly.

Voice is also what we hear from our sound environment, animate and inanimate. It is easy to understand the world as filled with various spirits & voices. Imparting cognition and volition to the wind, etc., is naturally another issue. Imitation of voices reflects the way images have entered our personal space.

Imitating voices comes in several ways: I hear something and respond spontaneously, or I imitate something consciously, or I dream something and do it, or I study something and present it. The response to the original voice in each case is delayed differently and colored differently. But all relate to the reflex response.

Little children play with the sound world, answering reflexively; field frogs and other signalling creatures play with the reflex, taking turns leading and following. There is both a compulsion to answer and the desire to evoke and answer. This game is a fundamental music, a linguistic music. In music where there is only melody, most of the world's music, the role shifting in answering and counter-pointing expands this game. Basic forms are echoing, dialogue, and follow the leader.

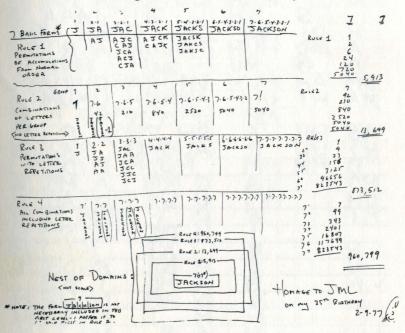
Chanting, as a way of traveling between or dwelling on various body resonances and voice locations, is found in all cultures. By chanting, I mean vocal music where voice is primary and if there are instruments, they propel and punctuate. From breathing we know our moods and gross physical states. From chanting we know ourselves better as 'bells,' and collections of voices (places in and out of ourselves). From playing with our unisons and reflex responses, we join with each other and our environment as active spirits.

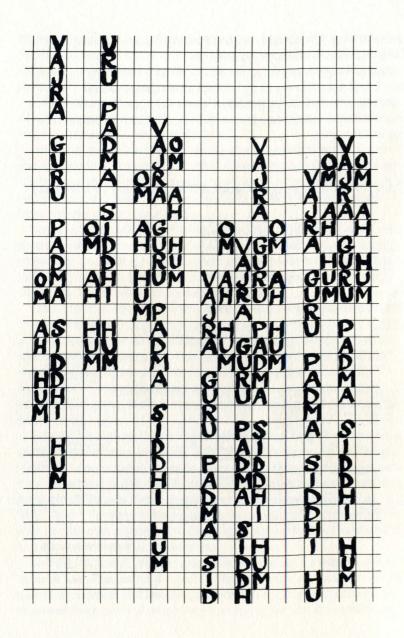
And we know our artists as magicians who trick us in ways we want to be tricked. The common matrix of breath, voice and gesture can be tapped by anyone. But an artist, athlete, priest, or any transcendor is expected to go beyond what everyone can do within that matrix. In social dancing, for example, anyone keeping the beat can begin something, but a good band gets you farther.

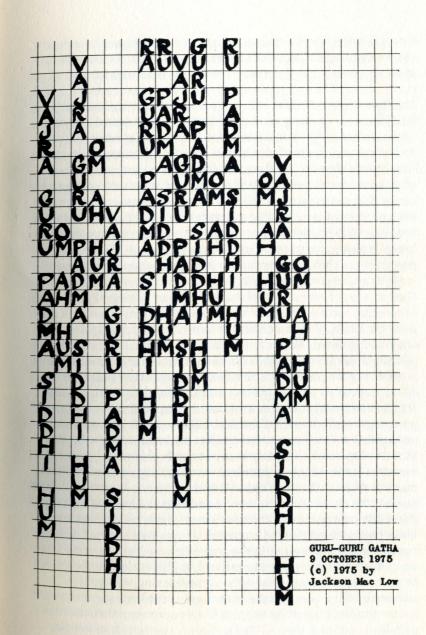
So as a living performer confronted with such high things, I know people will not enter my body without a seductive process.

In stating this overview publicly, there is my hope that when the ritual context is established for any activity, that activity can then be that much higher.

Charles Morrow, Homage to Jackson MacLow on my 35th Birthday







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STEVE MCCAFFERY

DISCUSSION ... GENESIS ... CONTINUITY:
Some Reflections on the Current Work of The Four Horsemen

Note: The following reflections are abstracted from an ongoing correspondence with Prof. Tom Taylor, Dept. of English, University of Cincinnati. The flow of the argument is in large part determined by the ghost of that dialogue.

The Horsemen don't think of their pieces as, in any way, final products. From the outset in the group's first collaborations (1969) the mystique of the crafted poem-object (projected as the perfect, reiterable performance) was abandoned in favour of a wholesale absorption in the hazardous polyvalencies of process. Response in performance is always on the local level to particular energy nuances as they suggest or manifest themselves in a given moment. Response is always to the microalterations in the energy states that the four of us create. Pieces tend to lend themselves as possibilities, or hueristic pointers but the 'piece' is always the transient state of energy gestalt. The poemprocesses usually follow the pattern of interdetermined movements towards and beyond what collectively we term 'points of cohesion'. Ours is an art of intensities and change, of rapid passages into and out of cohesion, incohesion, deterritorializations and territorialities. It is the art of transition, of displacements at thresholds and passages in and out of recognitions. Ad hoc arrival points tend to lend structure to the pieces. We decide on points of arrival that we will all reach at some point during the piece, but actual duration is indeterminate. We realized very early that energy flows are not chronologicatable. These actual arrival points are often sonic features (specific sounds or sound groupings) we know we will arrive at but when and how we arrive is unspecified. As such our work is closely concerned with the kinetic aspects of narrative. Not story in any contentual sense, of course, but narrative as the motion of particles in unspecified time frames. The question of arrival through aleatoric and spontaneous perambulations involves the issue of knowing when a destination is reached. The key to this epistemological factor (how we know where we are, how we know that we'll get there) is embedded in ecouture - a kind of developed expertise in the aural. We've trained ourselves to be good listeners and sensitive barometers to each other. This i believe is the crucial thing in our performance, for without the listening, without that awareness of the energy states of each other the knowingness would not be possible. It could be said that The Four Horsemen function as paradigm units of audience. That is, during a performance we play

audience to each other, we are each others texts, performers and audience. We are both what we say and what we hear. And simultaneously. At the same instance.

Metonym and synecdoche: that relationship(s) of part to whole. In any one piece we each exist as metonymic elements at various places, but metonymic elements in a collectivising structure. As parts we become 'whole' by merely recognizing our partiality, our molecular independence. The operating notion of 'whole' is not that of a consummate aggregate of parts, but a juxtapositional whole, the 'whole', that is, as a concept placed alongside the 'parts', entering into relationship with the parts but in no way dominating them. This notion of metonymy, of part and whole, collectivity and isolation constitutes a major structural feature in our work. It is important, too, in connecting an anthropology with a semiotics. For what this structure homologizes are certain human states: the movement from isolation into community, the problematics of community, the repeatability of structures, the collectivisation of the self.

As regards the discontinuity factor: whilst sounds are often repeated (note, for instance, the high prevalence of chant infra-structures in our work) the energy states emerging are always different. It was on this basis viz. that phonic repetition could never correlate with an emotional equivalent that Stein denied repetition. There is always a change in emotional insistence; it is the very nature of the vocalized to effect such changes on a micro level. Identicality of sound does not imply identicality of emotional force. Our pieces are largely the result of a huge energy interface — between our own states of energy in performance and the energy complex of the audience (and the audience conceived too as a complex of molecular flows rather than a molar aggregate).

There is always this element of arche-composition present: the piece-process shaped differently each time by the particular energy gestalt created by the combined audience-performer dynamic. This quality of the unspoken, the unconscious communication and non-verbal, emotional dialogue that occurs each and every performance is to a large degree a factor in determining the duration of a piece. All this, i stress, is silent and often unconscious and highly subtle in its shaping.

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We structure our pieces very much along the lines of a piece of string containing a series of knots. The knots have a double function as both points of coherence (where everything comes together) and as points of transition (where everything changes). The Horsemen's extended pieces, in this light, become studies of the problematics of transition. How does one move from one point to another? How does one develop in a non-developmental structure? Hence the importance of audition: when we listen we know; when we know, we can effect a transition. An art process then of transition rather than continuity.

Text

Text functions in several different ways. Sometimes it's a precise score in which sound features and values are specifically escribed, as too are the points of entry and exit. Exact time is never specified (pieces may vary within 3 or 5 minutes length in a norm of say 9 minutes). Frequently text functions as an anti-text: the text, in this case, being what the group rebounds off, what is approached to be resisted, what is refracted, what is reacted to. It's the text as anti-text that is most commonly employed, although text often figures prominently as dramatic prop i.e. the inclusion of text as a visual device to focus the human group. In this respect text acts as a centralising icon, a device to anchor our physical bodies in one place. The physical presence then of text (it might be as simple as a blank sheet of paper) is very important as a structuring device; text promotes a gathering, a calling into physical proximities which in itself has an effect upon the energy state.

In several pieces our composition was initially bricolage: the practical use of whatever is at hand. Each of us would bring texts to a hypothetical locus designated to become the new piece. These various texts would be tested, some abandoned, others incorporated. Fragments from our own discarded novels, plays or poems, newspaper headlines were often brought, worked with, and reworked. Often this locus of bricolage would generate new texts; we would actually sit down together at a typewriter during rehersal and practice to compose a bridge-section, or replacement section. In this way text-on-hand acts as the catalyst of new text.

Performance is lodged between text and sonic event. We locate in the indeterminacy between two zones of discourse. Text serves to physically organize our bodies (the way a weightlifter will concentrate on a particular spot on a wall before his lift). At this point text is prop (serving to bring the group together as an iconic whole, acting as a visual focus for us and for audience too). Text relates to performance as performers relate to audience to a degree in which I believe that the Horsemen as performers become the audience's own text. Body readings and emotional sensings are all made of us during a performance. Beyond prop text serves as catalyst to get us beyond an actual reading. Often we'll start deliberately and rigidly to follow a text, then to abandon this as we listen and respond to the sound patterns emerging from each other. So there is a curious translational process involved: a passage, an actual metamorphosis of text which shifts from the paper in our hands to being the movement of ourselves. We start to read each other; the point of transition is the moment of refraction, the moment that text mutates from paper into human sound, when focus shifts from attention on a graphism to attention on sounds in space.

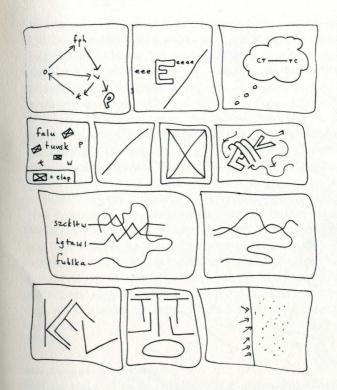
Finally, a note on the absence & / or presence of the technological aspect in sound performance. As a group, The Horsemen have a decided preference for the pure acoustic, eschewal of microphones, of electroacoustic treatment of any kind. It was felt that there is a significant difference between human energy per se and extended human energy through electronic processing. That, in fact, a fundamental transmogrification took place, that transmission through a medium of amplification resulted in a transformation. What we wanted was to preserve the human factor of a pure vocal energy as the kinetic axis of the piece. Audiopoetry: the poetry of technologically treated voice, is fundamentally a graphicism; it is concerned with the scripted sign, with an actual activity of writing. Albeit a total concentration of the phonic and the sub-phonetic empties the word of its lexical meaning, but the reception of this on electro-magnetic tape returns the concern to a very classical concern: writing. For if we understand writing as what it is: the inscription of units of meaning within a framed space of retrievability and repeatability, then tape is none other than writing. To transcend writing, and the critical vocabulary built up

around the logocentricity of writing, and to achieve a totally phonocentric art, must involve a renunciation of those two central canons of the written: repeatability and retrievability, a claiming of the transient, transitional, ephemeral, the intensity of the orgasm, the flow of energies through fissures, escape, the total burn, the finite calorie, loss, displacement, excess: the total range of the nomadic consciousness.

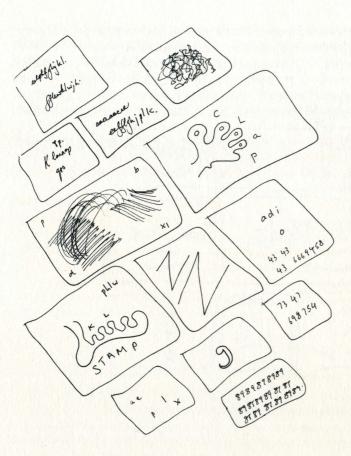
Toronto, August 1978

STEVE MCCAFFERY

Study for an Unperformed 4 Horsemen Piece



STEVE MCCAFFERY Study for an Unperformed 4 Horsemen Piece



BOB COBBING SOME STATEMENTS ON SOUND POETRY

Leonardo da Vinci asked the poet to give him something he might see and touch and not just something he could hear. Sound poetry seems to me to be achieving this aim. PARTLY it is a recapturing of a more primitive form of language, before communication by expressive sounds became stereotyped into words, when the voice was richer in vibrations, more mightily physical. The tape-recorder, by its ability to amplify and superimpose, and to slow down the vibrations, has enabled us to rediscover the possibilities of the human voice, until it becomes again something we can almost see and touch. Poetry has gone beyond the word, beyond the letter, both aurally and visually ... Sound poetry dances, tastes, has shape. MY USE of 'vocal-microparticles' as Henri Chopin calls the elements with which we now compose sound poetry, retains, indeed emphasises, the natural quality of the human voice, more perhaps than does Chopin's poetry. But both he and I are attempting to use a new means of communication which I believe is an old method re-established, which is more natural more direct and more honest than, for example, the present day voice of politics and religion ... Gone is the word as the word, though the word may still be used as sound or shape. Poetry now resides in other elements. 1969

We Aspire to Bird Song:

We are aided in our search by sophisticated instruments, the microphone and the tape-recorder. Our human voices extend the range of the tape-recorder's abilities by their demands upon it. Conversely, the tape-recorder's treatment of the voice teaches the human new tricks of rhythm and tone, power and subtlety. We are in a position to claim a poetry which is musical and abstract; but however hard we try to do so can we escape our intellect? In the poetry of pure sound, yes.... Materials are the micro-particles of the human voice which amplified, possibly transposed in speed or pitch, superimposed one, two or many times, treated perhaps with a filter, echo or chopper, shaped maybe by editing, result in a piece no naked voice could achieve.

BOB COBBING

Sophisticated / Primitive:

Two lines of development in concrete sound poetry seem to be complimentary. One, the attempt to come to terms with scientific and technological development in order to enable man to continue to be at home in his world, the humanisation of the machine, the marrying of human warmth to the coldness of much electronically generated sound. The other, the return to the primitive, to incantation and ritual, to the coming together again of music and poetry, the amalgamation with movement and dance, the growth of the voice to its full physical powers again as part of the body, the body as language.

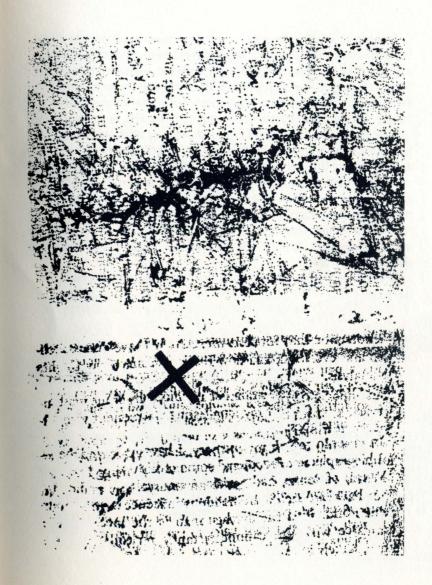
Music for Dancing:

COMMUNICATION is primarily a muscular activity. It is potentially stronger than everyday speech, richer than those monotonous seeming printed words on the page.... Say 'soma haoma'. Dull. Say it dwelling on the quality of the sounds. Better. Let it say itself through you. Let it sing itself through you. The vowels have their pitch, the phrase has potential rhythms. You do it with the whole of you, muscular movement, voice, lungs, limbs. Poetry is a physical thing. The body is liberated. Bodies join in song and movement. A ritual ensues.

Poetry in Performance:

The concept of one voice scarcely making use of the physical possibilities of body — almost disembodied — reading with attention only to intellect and syntax to an audience ranged in rows, gives way to a new concept of complex bodily movements and mobile vocal-body sounds in space, — moving in space and sensed in different intensities and from different directions by an audience who may, in the event, become participants, and who may also be scattered in space; just as, with electronic equipment (e.g. the four or eight channel systems employed in Sweden) sounds may be given substance and precisely placed to come from this direction or any direction, from five yards to fifty yards, with this or that quality, this or that intensity of vibrations, this or that physical and emotional (and, indeed, intellectual) effect on the bodyframes receiving them ...

1972



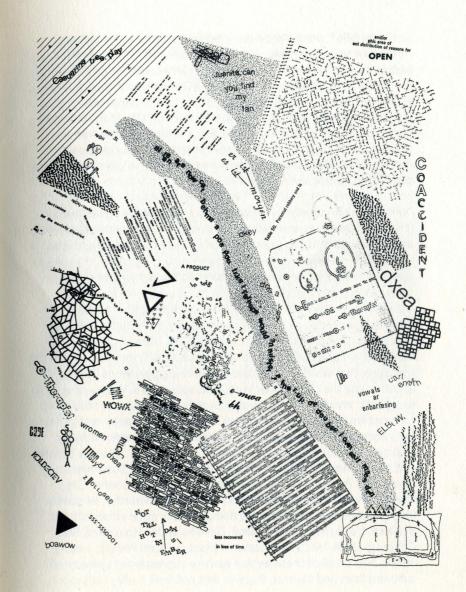
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BERNARD HEIDSIECK POETRY IS OPEN from NOTES CONVERGENTES

... The poem, leaving the page ... should recover its primordial, essential and physical dynamism ... should re-establish contact (be this aggressive or tender) with man, with mankind, with society and thus with history ... Poetry is open. Now. Its codification is open. Now. Permanently. Undefined, uncatalogued, unchartered for eternity ... Poetry is open. Now. To the world. And to its means. Both formal and technical. It is no longer asphyxiated. It sheds its obsolete moulds. At last. Everything is suitable for it. Anything that the poem authorizes itself to take ... the voice, the cry, the gesture, the act, the noise, the sound, the silence, everything and anything ... it permits the poet to arouse, to awaken other layers of sensibility, to reach or lay bare other horizons or dimensions of consciousness. Individual or collective ... It is time to remake the poem visual, palpable, audible, direct, sensually active. To uproot it. To project it, to catapult it, just as it is, right into the midst of everything ...

... Action Poetry is born from the moment the poem is torn from the page.

COACCIDENT

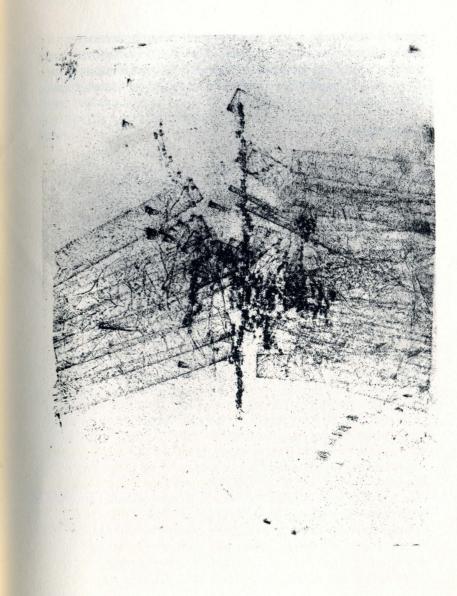


PAUL DUTTON A PREFACE TO 'RIGHT HEMISPHERE, LEFT EAR'

Just as, in 1667, John Milton declared rhyme to be 'no necessary Adjunct or true Ornament of Poem or good Verse' ('the Invention of a barbarous Age' he termed it), so, in 1916, Hugo Ball declared an end to the necessity of recognizable words in an ordered and intelligible sequence as a means of creating poetry. Sound. In the thirteenth century the Hebrew poet Abraham Abulafia created his 'Life of the World to Come' or 'The Book of Circles', in which the letters of the Hebrew alphabet were treated visually; George Herbert, in the seventeenth century, shaped poems to represent their subject, as did Apollinaire in the twentieth century. Sight.

Poetry consists of language; and language consists of sound and sight, of idea and emotion, of intellect and body, of rationality and irrationality. It is my delight to explore all these elements of language and to incorporate them in my compositions. I am not in a camp. If an image seems to insist a visual expression i wish to allow it to take that form; similarly, if some ineffable emotion demands recourse to human sounds beyond the realm of conventional verbalization or if the communication of a particularly pleasing rhythm is hindered by the imposition of intellectual or verbal constructs, then let the everyday words depart to make way for that which is most immediate; yet, if the specificity that words, syntax and sentences supply lends itself best to conveying the poignant or humorous sensation which has given rise to a poetic impulse, then let words, syntax and sentences hold sway. Let's not limit poetry (or prose). Let's not imprison poetry on the page. Let's liberate it on the page. Let's liberate it off the page. As music incorporates language (in the works of John Cage, R. Murray Schafer and others, historically and contemporaneously), let poetry incorporate music. As visual art incorporates language (Ben Shahn, Greg Curnoe and others, historically and contemporaneously), let poetry incorporate visual art. Many are doing or have done either or both of these: bp Nichol, John Furnival, Dom Sylvester Houédard, Bob Cobbing, Steve McCaffery, Jackson MacLow, Tom Phillips, among others. Nor do all of these writers eschew expression in syntactically coherent lines and stanzas. Repeat: let's not limit poetry (or prose).

PAUL DUTTON from THE PLASTIC TYPEWRITER Flamenco sequence / 1977



Some of my work best yields its effect through intellectual contemplation. Other of it through visual apprehension (I'm aware of the pun, but trust you'll be sympathetic). Still other of it through vocalization. Work with it, play with it, act on it. And most of all (ultimately, hopefully) enjoy it.

August 1978

STEN HANSON

The sound poem appears to me as a homecoming for poetry, a return to its source close to the spoken word, the rhythm and atmosphere of language and body, their rites and sorcery, everything that centuries of written verse have replaced with metaphors and advanced constructions. The sound poem is perhaps also a way back to contact with a larger public such as transmitted the tradition of poetry in ancient times.

HENRI CHOPIN POESIE SONORE OPEN LETTER TO APHONIC MUSICIANS 1967

This **sound poetry** finds its sources in the very sources of language and, by the use of electro-magnetics, owes almost nothing to any aesthetic or historical system of poetry.

It is made by the sound of the voice and recovers orality which, with the use of the taperecorder, is quite different from what we might imagine with the simple use of words alone, which means that, without this machine, **sound poetry** as I publish it in OU would not exist, as no human diction, however clever or skillful, could produce it alone. **Sound poetry** is a new form of art, in which the linguistic resources are unfolded in all their richness, and with the aid of a single instrument — or multi-instrument — the mouth, which is a discerning resonator, capable of offering us several sounds simultaneously as long as these sounds are not restricted by the letter, the phoneme, or by a precise or specific word.

This means that:

a) we have had to reject the rules of writing and of the composition of words as absolute values, as well as letters or vague tonal notations of sighs and groans — which we constantly transgress; and

b) we have re-invented tonic accents, when necessary (**Tombeau de Pierre Larousse** by Francois Dufrene, for instance).

1967

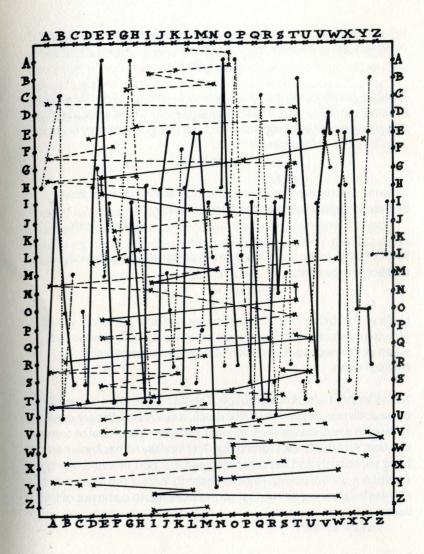
Poetry is song, dance, game, step, colour, line ... the 'physical word' ... the word that is simply movement.

1961

Get rid of all those bits of paper, whole, torn, folded, or not. It is man's body that is poetry, and the streets.

1969

R: MURRAY SCHAFER from SMOKE, A NOVEL



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OWEN SOUND

From CORRESPONDENCES: A PUN ON BAUDELAIRE

What a fine tool this would be - to suggest a word or idea without really vocalizing it concretely.

Richard Truhlar

A sound-poetry performance is a moment — the erupting of a volcano. Creative moulding of this moment may be one of the most significant things an artist of language can enact. This language energy is released — an invisible sculpture in air.

Steven Smith

In sound-poetry we give form to the unspoken communication between things. This is the Art in sound-poetry.

Michael Dean

Sound-poetry as we know it is based in **our** language experience, in our emotional experience.

David Penhale

I believe that being true to sound means working with: how sound effects audiences; how sound feels when we make it; how sound, when performed, adds up to something special emotionally. Michael Dean

Sound without ideation is emotion. The first registration our work has on an audience, beyond the initial shock, is emotional. We are speaking to them in a non-image work manner yet with a good deal of communication. An artist knows something. Traditionally he has known something consciously and has communicated it as best he could. We know something unconsciously. Hope & desire to live are not phrases but non-verbal states of being. Our sound work has to come out of this base.

David Penhale

Sound must be encompassed into an organic process which is greater than the sound itself ... Emotion is the expression of a life deeply felt and experienced. One emotes thru sound. We then must make a conscious link for ourselves between our sounds & our lives. Richard Truhlar

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I'm trying to see a performance as a composition where all elements are part of a totality we have thought of this before seeing the poem that is a performance the melange of performers introduction silence audience breathing movement environment sound paper wood lights language a work with the stress on the immediate & physical environment of the performance

it will have four movements:

1) Air

2) Flesh

3) Voice

4) Room

it will include planned spontaneous elements of the actual event of the moment it will move further & further into the present it will contain moments of lyricism of text of abstract sound it will elevate & destroy this is a beginning.

Steven Smith

OWEN SOUND

6 lambs

6 cows

canaries

8 baby rattles

1 rubber duck

A SCORE FOR THE PERFORMANCE OF THE TABLE OF STANDARD VOWEL EQUIVILANTS

I		_ III	IV
a is e	aei is oouo/oouo		
e is a/o	aeo is aauo/aauo	oae	i/a is ueuoe/ueuoe/ueuoe
i is i o is i/o/i	aeu is aeu/aeu/aeu	oai	1/e is ueuoe/ueuoe/ueuou
o is 1/o/i	aie is eei/eei/eei	oau	i/o is oaoao/oaoao/oaoao i/u is o
u is i/eo	aeo is aeo	oea	i/u is o
- 10 1/00	aiu is i	oei	
ao is a/u/eio	aoo is a	oeu	0/a)
ae is o/u/oou ai isu/u au is i/i	aoi is oi	oia 7 i/i	0/a 0/e 0/i 0/u u/i
at tout	aou is u	oie	0/i > u/i
au ie i/i	aue is e	oiu	0/4
. 10 1/1	aui is i	oua	
ea is eeo/eei/eeu		oue	u/a u/e u/i u/o
ee is ooa/ooe/ooi/a	auo is o	oui	u/el i/u
ee 18 00a/00e/001/a	1 1 1		1 1/4
ei is e/i io ise/o	eai is oouo/oouo/oouo	uae is auauau	11/2
eu is e/u/o/i	eao is uuee	uai is auauau	40)
eu 18 e/u/o/1	eau is uuee	uao is auauau	iisi
and the state of t	eia is uuee	uea is auauau	1 18 1
ia is a	eio is uaua	uei is auauau	
ii is a	eiu is uiui	uio is oaoaoa	
io is a	eoa is uaua	uia is oaoao	
iu is a	eoi is u	uie is acoac	
ie is e/a	eou is e	uio is o	
	eua is a	uoa is a	the same of the sa
oa is o	eui is i	uoe is o	
oe is e	euo is u	uoi is a	
oi is i		uo1 18 a	
oo is u	iae is i	1-4-5	
ou is i	iao is iui	a/e]	
Maria Cara Cara Cara Cara Cara Cara Cara	iau is iuiui/iuiui	a/i a/o	
a is ua/u	iea is uiuiu/uiuiu	a/o	
ie is e/e/eei	ieo is o	a/u	A STATE OF THE PERSON OF THE P
i is i	ieu is u	The state of the s	The state of the s
o is ou	ioa is a	e/a	
u is u	ioe is e	e/i > aoaoo	SACTOR OF THE PROPERTY OF THE
	iou is u	e/i e/o e/u	
	iua is a	e/u	
	iue is e	The second secon	
	iuo is o		
	140 140		
MATERIALS			ICD11
PLEATERING			KEY

This table formalizes the process of transposing Language-Symbol into Language-Sound. The performance of it indicates the energy occuring in the mind at the conception of Letter-Ideas and Word-Ideas. Also, the performance is an experiment conducted to prove the 2rd Law of Languages: "The vowel is a unit of measurement that measures the rate of flow of Language".

a - tapping bottle

o - cows, lambs

& canaries

u - balloons, water

e - rattles

i - itself

1 bass percussion

small-necked bottle

water (in glass)

4 balloons

JEROME ROTHENBERG POETRY & PERFORMANCE

transcribed selections from The 1975 Annual Meeting of the American Theatre Association, Washington, D.C.

... the living tradition of the Jews is also 'oral' from the mouth, & even in an age of writing, the word must be renewed by the processes of 'speaking' & of 'sounding.' So Rabbi Yohanan ben Zakkai said (in the century that began the dangerous process of writing down a large body of the still existing 'oral tradition', the records of discourse called THE MISHNAH): 'He who reads without a melody & repeats without song, concerning him the scripture says: therefore I also gave them statues which were not to their advantage'. It is by this sounding & voicing (this near eruption into song) that the attention is brought to focus on the sources of the poem, the song, the discourse, in the prior act of composition (making or receiving), which was itself an act of focusing attention.

Before I am anything else, I am a poet & (living in the time I do) a stand-up performer of my own poetry. It is better for me to **do** poetry than to talk **about** it. I do it first and then I sound it: this is doing it a second time, a third a fourth a fifth time, to renew it by the sounding.

Increasingly the model, the prototype, of the poet has become the 'shaman': the solitary, inspired religious functionary of the late paleolithic.... In a deeper, if often more confused sense, what is involved here is the search for a primal ground: a desire to bypass a civilization that has become problematic & to return, briefly, often by proxy, to the origins of our humanity.

The act of the shaman — & his poetry — is like a public act of madness. It is like what the Senecas, in their great dream ceremony now obsolete, called 'turning the mind upside down.' It shows itself as a release of alternative possibilities. 'What do they want?' the poet wonders of those who watch him in his role of innocent, sometimes reluctant performer. But what? To know that madness is possible & that the contradictions can be sustained. From the first shaman — that solitary person — it flows out to whole companies of shamans, to whole societies of human beings: it heals the sickness of the body but more than that: the sickness of the soul. It is a 'mode of thinking' & of acting that is 'substantially concrete, existential & nominalistic, within a personalistic context' & 'supremely able to sustain contradictions.' It is the primal exercise of human freedom against / & for the tribe.

MICHAEL GIBBS CURRENT NOTES

The poet / artist writes and makes sounds: the scratching of the pen, the rustling of paper, the clatter of the typewriter, and words / signs, after being inscribed, may be articulated aloud, variously, according to the writer's preferred intonation, or silently, mentally.

The sounds of the **making**, and the inherent sound of the finished object (the page / the book / the reading) are what interest me. How the sound of typing a sonnet differs from that of free verse. How the pages of a book can be flipped, thumbed or slammed shut, to produce a symphony of 'tome tones.'

8 April 1978

MICHAEL GIBBS EVENT FOR LARGE PUBLIC LIBRARY



suddenly everyone began reading about

RAOUL DUGUAY CONCRETE POETRY

That poetry which is called concrete is in fact a style of writing which resembles a DESIGN IN LITOTES, the refinement of speech to that point at which it becomes a pulsation, a flash, a rhythm, a permutation of numbers and letters, a liberation of space, a movement of the hand for the eye, but above all:

a repetition of words of syllables of letters of rehearsed shapes which results in my case in the yantra-mandala

a rotation

but always: A GAME on the outside

right to the end: EYE WHICH GAZES AT THE INNER GAZE

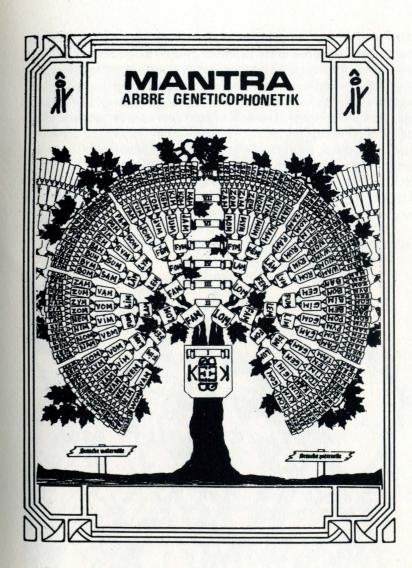
the joy of creating

as if the words the syllables the letters the SIGNS had to invent a new order in the apparent disorder of the syntax the vocabularly like a grammar logical in its folly

the power of the word which sheds itself to its own power in a drawing filled with the designs of loving breasts a legitimate folly to stop language from shouting a spontaneous dance in an architectural framework of sound this is very exciting for a writer to know that when he is not speaking he speaks

(extract from a letter of R. Duguay to R. Giguere, 25.ii.74, reprinted from Ellipse 17, 1975)

RAOUL DUGUAY



STEVE RUPPENTHAL

It is my belief that sound poetry as an art form was conceived in ritual. As so many art-forms in the twentieth century have been taken apart parametrically and then experimented with and expanded in terms of their basic parameters, sound poetry has gone through the dissections (via its numerous 'schools') and consistently has returned to a ceremonious performance of some type (and yes I consider tape pieces in terms of performance) which embraces a multi-sensory and cross-cultural ritualistic environment. We all take part in this, musicians, poets, dancers, actors, those who claim no specific title, (but poly-artist might apply here) and 'purity' in the art-form gets thrown out as a viable concept and is joyously and more humanly replaced with the uniqueness of the individual artist.

July 8, 1978

R: MURRAY SCHAFER from SMOKE, A NOVEL



STEVE MCCAFFERY TEXT-SOUND COMPOSITION & PERFORMANCE IN ANGLOPHONE QUEBEC

This is intended as a brief note to be considered as an update on the current developments of sound poetry in Quebec. Although the Francophone element of the province has a fairly lengthy tradition of sound poetry stretching back through the work of such contemporary performers as Raoul Duguay to the Montreal transrationalists in the Automatiste Group — especially Claude Gauvreau, a crucial figure in any study of sound poetry in Canada — the anglophone tradition seems much younger and inspired less by a surrealism and dadaistic heritage than a zen-inspired investigation into aleatoric structurings.

Cold Mountain Revue

In 1974 (December) Stephen Morrissey and Pat Walsh founded the Cold Mountain Revue. The name derives from a classic of Zen literature by the T'ang Dynasty poet Han-shan and the collaboration has attempted to capture the Zen-Taoist spirit in its performances. Morrissey writes of their work: 'Our readings at Vehicule Art, the colleges in Montreal, and Powerhouse Gallery have been sound events with each succeeding performance an extension of the last. Our explorations have adapted poems written according to the laws of chance; at John Abbott College we had over sixty people reading prepared material simultaneously. Our work has been influenced by John Cage and (to a degree) Jackson MacLow.' The emphasis on cumulative aleatoricity and complex simultaneities has produced a work of highly rich and volatile texture. But the performative aspect is controlled and the time between performances, together with a quantitive reserve in the actual number of manifestations is given prominence. Another significant feature is the planned ephemerality of the pieces – 'our pieces are performed one or two times and we try to make each performance new, each performance having new material and also to keep the different types of audience in mind.' Recently both Morrissey and Walsh have extended the area of creativity begun with Cold Mountain Revue into more directly conceptual and visual art.

Beyond Cold Mountain sound poetry has a diversified profile in Montreal. Characteristic is the 'non-emergence' of any movement; the appeal of sound poetics has been the appeal of an incremental technique capable of horizontal integration into more conventional forms: Ken Norris, Andre Farkas, Tom Konyves, Claudia Lapp and Richard Sommer consistently include text-sound compositions as a

single aspect within their larger performances. Both Lapp and Sommer have experimented widely with chant forms and repetitive structures, whilst Lapp, especially, has a strong basis in song. For Tom Konyves, sound provides an aspect to be incorporated into larger performance events and video poetry (Konyves' See / Saw for instance).

The community aspect of text-sound investigations in anglophone Montreal should be stressed. Most activity has centered in and around the Vehicule Art Centre where the common thread linking all artists has been an interest in the open possibilities of language phenomena, an exploratory, hueristic approach, rather than a consolidatory attitude. The Spring of 1975 saw Montreal's first Annual Spring Poetry Marathon that hosted the most extended manifestation of multiple-voice simultaneities, chants, reverse readings and cacophonies with pieces and performances by Morrissey, Walsh, Sommer, Lapp, Norris, Andre Farkas and Carol Harwood, Carol Leckner, and Tom Konyves. A feature of these simultaneities seems to be the extension of the poem, through collective presentation, into the domain of community, a feature significantly parallel to the collective endeavours in Toronto and Bill Bissett's early work in Vancouver with the Mandan Massacre.

August 1978

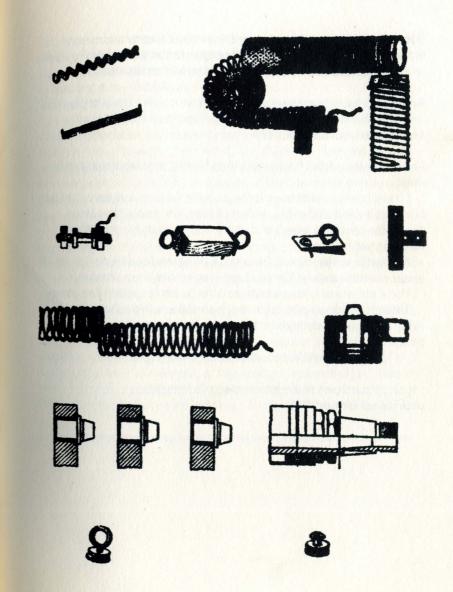
 ${\color{red} \textbf{sixtyonesi$

BRIEF NOTE

I think of poetry as, among other things, an oral entertainment and a visual anagram. I write mainly in free form tending towards the concrete and the use of mixed media, but I remain an eclectic, believing that the creations of each poem comes from a search for its unique form.

(reprinted from Canada Writes, The Writers Union of Canada 1977)

LAWRENCE UPTON From POEMS IN POLAR MARTIAN



 ${\color{red} \textbf{sixtythree}} \textbf{sixtythree} \textbf{six$

DICK HIGGINS APHORISMS FOR A RAINY DAY

Literature is a poor man's art,, since not only is there no money in working so directly with ideas, but even a poor man can afford to do it.

The real poem lies beyond its word, beyond its ideas.

All the fine arts a different species of poetry. The same spirit speaks to the mind through different senses by manifestations of itself, appropriate to each ... SAMUEL TAYLOR COLERIDGE, 1814

There are worse fates for an artist than having to make do, as poets must.

Since a poem cannot be perceived at one flash, as a visual work can, but must be revealed over a matter of time, like music, theater or dance, the temporal aspect of a poem is one which the poet must consider, yet few do.

A poem, once perceived, becomes a thing, and can be perceived all at once in the memory. The poet can play on this phenomenon.

There are words within words, and the poem lies within the poem.

Though words are not rare enough to make fashionable art, merely using words is not enough to make popular art or to speak for the people.

The word is not dead: it is merely changing its skin.

(reprinted from **Some Poetry Intermedia** by Dick Higgins, Unpublished Editions 1976)

DICK HIGGINS

This term was first used by Samuel Taylor Coleridge about 1812 and re-applied in 1965 by Dick Higgins to describe art works being produced which lie conceptually between two or more established media or traditional art disciplines.

Intermedia differ from mixed media in that they represent a fusion conceptually of the elements: for instance, opera is a mixed medium since the spectator can readily perceive the separation of the musical from the visual aspects of the work, and these two from the literary aspect. In an intermedial work, such as a piece of action music, where the composition is a musical metaphor, where there may or may not be a musical notation, and where the performed result involves sound plus a theatrical effect, it is pointless to try and describe the work according to its resolvable older media of music + theater, as in mixed media, and far closer to the spirit of the piece to identify it as 'action music', an intermedium. Note also, however, that with familiarity each intermedium becomes a new medium, and that new intermedia can therefore be said to exist between the old ones.

Intermedia are therefore forms, with no quality judgment of any kind, good or bad, attached to them, and while they may be characteristic of one or another movement, they can never in themselves, constitute an art movement. It is therefore nonsense to speak of a 'concrete poetry' movement, a 'happenings' movement, etc. Rather the intermedia appear whenever a movement involves innovative formal thinking of any kind, and may or may not characterize it.

(from Some Poetry Intermedia by Dick Higgins, Unpublished Editions 1976)

STATEMENT

my present concern is the performance of visual texts which are displayed before the audience giving them the opportunity to follow my interpretation and in the end create their own

it is important to me whether working with children or performing in a theatre that the people present be able to relate to what is happening that they have some understanding of the sounds and the movements which occur

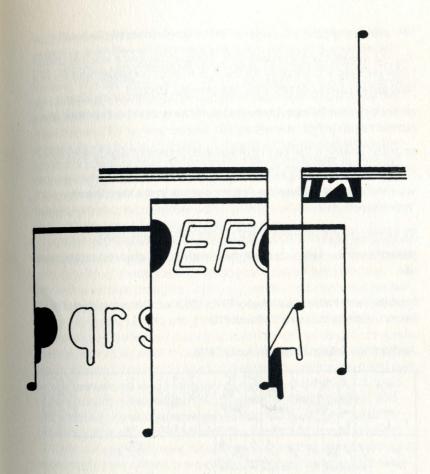
performing alone or collaborating with ann southam and her synthesizer in live concert i find the presence of the text allows the viewers to identify with and become much more involved in the performance

out of this involvement i am now finding that spontaneous extensions of my texts occur links appear which lead me into the audience around the space weaving sound and semantic variations

i seem to be reaching the point where the audience will in the end be as much the performance and performer as myself

1978

SEAN O'HUIGIN / ANN SOUTHAM SONOGRAM



ARRIGO LORA: TOTINO from: PERTINENT POINTS

the recovery of poetry is achieved in the laboratories of the word.

in 1913 aleksej eliseevic krucenych, vadim sersenevic e velemir chlebnikov planned a 'laboratory for the liberation of language' and for the total elimination of its semantic and semiotic content.

technology: the infinite development of the opposable thumb in the human head.

phonetic poetry: it can be organized in structures of words with temporal scansion: 'audiotecture'.

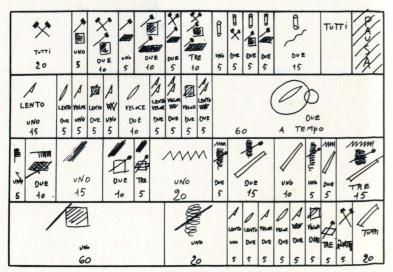
wordtecture and audiotecture can cooperate in the creation of 'action-poems'.

by its very nature phonetic poetry is destined for the stage.

the action-poem will necessarily be correlated to a functional gestural use.

(reprinted from Italian Visual Poetry 1912-1972, a Catalogue ed. by Luigi Ballerini, Instituto Italiano di Cultura 1973)

Arrigo Lora-Totino, Siderodiafonia 1976



sixtyeightsixtyei

LARRY WENDT METROPOLITAN FRACTALIZATIONS Six Text-Sound Compositions

With the invention of science in the seventeenth and eighteenth centuries and the encroachments of the machine in the nineteenth, the reciprocal agreements between language and knowledge were broken. The hermeneutical powers of Renaissance Academies to contain information within its 'magic circle' were wrested away by the peasantry and an endless variety of intermediary and pedestrian communicational forms was created and proliferated by them.

Resemblances between a system of signs and concrete knowledge were stretched by imagination beyond any connection: knowledge became self-reflexive while language became ambiguous and 'pure'. Through the rapid juxtapositions of technology, the senses interpenetrated one another within matter and existence moved towards the immediate and non-temporal.

Within this fragmenting process between knowledge and language in the Machine Age, resemblances began to assume their most primary and 'primitive' forms. Each technological advance brought new interest in archaic thoughts, 'savage' peoples, and elemental properties. The past centuries of Western Civilization were short-circuited and cast aside by those who sought the foundations of all experiences: musicians set fire to their cultivated instruments and sought the fundamental harmonies of all music, while within the sanctities of literature, poets vibrated their words apart to find new words enclosed and even newer ones inside these. Music and language were revealed not as mere abstract systems of noises but something palpable, real, and self-creating. As always, each generation made art 'new' again by redefining the microcosm between humanity and its environment.

Over the past few years, it has been noticed that many natural and man-made phenomena share certain statistical characteristics in regards to their periodicity. For example, such cited events as sunspot activity, the changes in river levels, the membrane currents of the nervous system, the noise produced by certain semiconducting devices, the fluctuations of traffic flow, the programming upon radio, and most music all exhibit a subtle property of spectral density which approximates the inverse proportion of their frequency of occurrence. All of these events display some order of regularity but they also simultaneously exhibit an element of uncertainty; they lie inbetween the random collisions of particles known as 'white' noise and the determinable bounces of a particle locked within a box known as Brownian

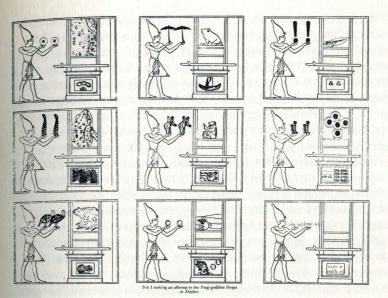
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Movement. Such 'inbetween' events have been called '1/f noise' and 'fractals'. It has been suggested that our awareness of change is determined by our perception of these fractals. This view is supported by the observation that at the extremities, nerve impulses exhibit a random white noise pattern but as one nears the brain a filtering process occurs in which the impulses become more and more characteristic of fractal functions.

Standard Indo-European speech uses all its vocal frequencies in a random fashion and is therefore classified as white noise. By inference, Brownian Movement in speech could be understood as being exempli-9ed as certain kinds of highly-correlated chants. For the voice to display fractual characteristics, it has to imitate the sounds of musical instruments as it does in singing or it can resemble this property more directly by being arranged in particular rhythmical structures as it is in oral poetry. To produce a language which exhibits fracal properties is to create a poetry which can amalgamate the technological and natural worlds.

By the confrontations of humanity with their environment, words have been fragmented and split open by the blossoming technologies: their vital substances are spilled upon the new occurrences and the archaic phenomena which gave birth to them to form subtle onomatopoetic analogies. Through the rules generated by these analogies, a sound will suggest another and the connection between primitive formations and their most abstract derivations are erased by technology to lead one on an endless quest for etymologies. The text is no longer a cryptographic signature of the world which demands an interpretation from us but rather its presence is a force which directly impresses itself upon our minds and bodies to color all of our pains and passions.

We are therefore speaking here of a language of electrical fluctuations, mechanical noises, animal sounds, biorhythms, Fibonacci constants, mythic operators, etc. which are all held together in the synthesis of an utterance. Our utter isolation resulting from the complete fragmentation of our urban environment by the technologies which gave them their existence can find expression here. This is a language of action which records the grimaces of our response to the degenerations of the twentieth century. It is a lyric of destruction, then creation, and always constant change.



STEVE MCCAFFERY TEXT-SOUND, ENERGY AND PERFORMANCE

When considering text-sound it is energy, not semantically shaped meaning, that constitutes the essence of communicated data. The classical, Aristotelian conception of form is that of goal, the target-destination at which we arrive as at a postponed reward by way of a composition. It was, hence, to be a highly significant reversal of Aristotle when Wilhelm Reich was to declare form to be **frozen energy**, opening a path to a new conception of form as the aggregate of departures not arrivals, the notion of the de-form as a thawing of the constrict, a strategy of release, of flow.

What the sound poet practises is the deformation of linguistic form at the level of the signifier. For it is the scripted signifier, the phonematic unit that marks the crypt of a vast repression, where energy is frozen in the articulated and subordinated elements of representation. Language, through its nature as representation, its functioning by means of arbitrary, articulated signs, by means of rules, conditions and prohibitions, becomes a huge mechanism for supressing libidinal flow. To investigate sound in isolation from the sign-function, and to practice out of the actuality and non-representation of the phonematic marks an important stage in establishing the agencies for a general libidinal de-repression. Sound poetry is much more than simply returning language to its own matter; it is an agency for desire production, for releasing energy flow, for securing the passage of libido in a multiplicity of flows out of the Logos. To experience such flows (as a breakthrough in a break-down) is to experience the sonic moment in its full intensity of transience. That discharge close to the Sadean moment of erotic point – as Duvergier tells Juliette 'one swims with the current or drowns battling it.'

I had worked five years in text-sound performance before i realized that the vital factor of every performance was a dialectic of occasion, the syntacticated and configurated energies, moods and feelings that the interface of audience and performer created together. This was no ordinary informational circuit, as a structure it's best likened to the parallelism of two dynamos, of rhyming energy fields constantly charging and recharging. Such fields were possible (natural in fact) because the communicational goal was non-informational and non-cortically directed. The cortex, being that interface of language and matter, is set up as the deciphering department of the mind, the place where matter transmogrifies into ideation, the location of the demise

of language as a physical entity. The acoustic poem bypasses the cortex and addresses itself to the Central Nervous System. Energy transmits as fragmented linguistic particles, sound, vibration and electrochemical forces to the spinal column. Accordingly what sound poetry needs is not accommodation within the parameters of the old critical schema of the cognitive, but in a whole new critical vocabulary based on a semiotics of drive and flow and patterned over a schema of the neural.

To align, realign and misalign within the anarchy of language. To cultivate excess, return language to its somatic base in order to deteritorialize the sign. Concentration on molecular flows rather than the molar aggregates. Cuttings. Fissures. Decompositions (inventions). Not intention so much as intensions. Plasticizations. Non-functionalities. Shattered sphericities. Marginalities. Somas. Nexi. La poeme c'est moi but as the inscription of the person in a transcendental pronoun that utterly anihilates the subject. Personal collapse into flux. Dilations. Positive disintegrations. Structures abandoned, departed from or de-constructed and modified into flows in accord with the unique, unpredictable molecular relationships of audiences and performers. Genetic codicities. A gift back to the body of those energy zones repressed, and channelled as charter in the overcoded structure of grammar. To release by a de-inscription those trapped forces of libido.

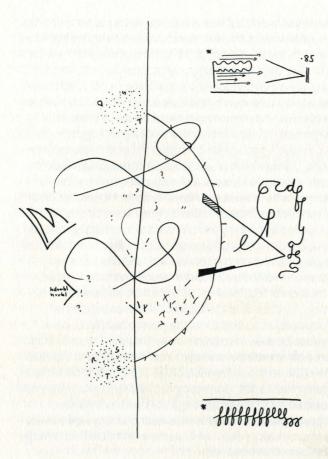
The dialectic of consciousness and stimulus. Text iself as a dialectic term, not a score (the anchor of repeatability) but the thetical surface from which a performer reacts, projecting out into the unique flowings of the fissure created by that rebellion against the fixed. A non-ideational text predicated on a predenotative and utterly open code. The absolutely improvisatory point of departure from itself. For energy is reactive to the form that freezes it.

And ultimately ... along the way, comes the splendid paradox of nomadic consciousness: it is a poetry that isn't, a poetry that can never be, if Nietzsche has perceived it clearly that —

that which is, cannot contain motion.

Toronto, August 1978

STEVE MCCAFFERY & BANICHOL discarded text for \$1X GLASGOW TEXTS



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 ${\color{red} \textbf{Seventy five} seventy five seven$

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Ernst Jandl, Sprechgedichte, Writers Forum, London 1969 (lp. with Bob Cobbing)

Ernst Jandl, Laut und Luise, Quartplatte 2, Verlag Klaus Wagenbach, Berlin 1968. 17cm.

Ernst Jandl, Das Röchelm der Mona Lisa & Helmut Heissenbüttel, Max Unmittelbar Vorm Einschlafen, Luchterhand, Neuwied 1972. lp. DGG 2574003

Ernst Jandl, **Die Künstliche Baum**, Luchterhand, Neuwied 1970

Ernst Jandl, Hosi & Anna, Quartplatte 6, Verlag Klaus Wagenbach, Berlin 1971

Bengt Emil Johnson, 1/1967 – Nya släpkoppel med vida världen; besök, äventyr, lindringar, etc., Sveriges Radio, Stockholm, lp. LPD 2

Joan La Barbara, Voice Is The Original Instrument, Wizard Records, New York 1976.

Katalin Ladik, Phonopoetics (phoetic interpretations of visual poetry), Galerija Studentskog Kulturnog Centra, Beograd 1976 17cm.

Last Poets, Last Poets, Douglas Records, New York 1970?. lp.

Last Poets (Omar Ben Hassen, Nilija, Alafia Pudim), This Is Madness, Douglas Records, New York 1971. lp.

Arrigo Lora Totino & P.V. Fogiati, **Poesia liquida/il liquimofono,** 17cm. in book, Edizione Studio di Informazione Estetica, Torino 1968.

Arrigo Lora Totino, English Phonemes, realized by Christina Curiale and Kim Loughran, Source Record Number Five, in Source, Vol. 5 No. 1, Sacramento 1971

Jackson MacLow, Young Turtle Asymmetry, in Aspen magazine 8

Jackson MacLow, from Stanzas for Iris Lezak, 17cm. in Alcheringa 4, New York 1972

J.O. Mallander, Extended Play, Eteenpäin Records, Helsinki. 17cm. NG-97

J.O. Mallander, Numminen, Eleitä Kolmelle Röyhtäijalle, Eteenpäin Records, Helsinki, LP-202

F.T. Marinetti, La Battaglia di Adrianopoli (1926), La Voce del Padrone, Milan

Franz Mon, Das Gras Wies Wacht, Luchterhand Neuwied 1972. lp.

Naurizio Nannucci, Readings, MN Records, Florence 1969. 17cm.

bpNichol, **Borders**, 17cm., in Journeying & the Returns, Coach House Press, Toronto 1967

bpNichol, Motherlove, Allied Records, Toronto 1968. lp.

bpNichol, **Appendix**, 17cm in Poe Tree by Sean O'Huigin, Black Moss, Windsor 1978 (lp with Sean O'Huigin & Ann Southam).

Sean O'Huigin & Ann Southam, Sky Sails, Berandol, Toronto 1974

Sean O'Huigin & Ann Southam, **Appendix Once Removed**, 17cm in Poe Tree by Sean O'Huigin, Black Moss, Windsor 1978 (lp with bpNichol).

Owen Sound (Michael Dean, David Penhale, Steven Smith, Richard Truhlar) Meaford Tank Range, 17.5cm., a recordbook, Wild Press, Toronto 1977

Vladan Radovanovic, Voice from the Loudspeaker (tape-art 1), Student Cultural Centre, Beograd 1975. 17cm.

Steve Reich, It's Gonna Rain, Columbia Records, New York. Ip. MS-7265 Steve Reich, Come Out, Odyssey Records, New York. Ip. 32-16-0160 M. Rotella, Poemi Fonetici 1949-1975, Plura Edizioni, Milan

M. Rotella, Tone-Poems, Poetry Archives, Harvard University

Dieter Roth & Gerhard Rühm & Oswald Weiner, Selten Gehörte Musik von den 3. Berlinger Dichterworkshop, Edition Hansjorg Mayer, Stuttgart 1973. lp.

Roth & Rühm & Weiner, Novembersymphonie, 2. Berliner Musikworkshop, Edition Hansjorg Mayer, Stuttgart 1974. 2 lp. records

Jerome Rothenberg, The 10th Horse Song/The 13th Horse Song, 17cm., in Alcheringa 2, New York 1971

Gerhard Rühm, Ophelia und die Wörter, ein hörspiel, Deutsche Grammaphon/ Luchterhand 1973

Gerhard Rühm, Wahnsinn Litaneien, 17cm. in book, Carl Hanser Verlag, Munich 1973 Kurt Schwitters, An Anna Blume/Die Sonate in Urlauten 1922, Lords Gallery, London 1958. lp.

Wolman, Improvisations - Mégapneumes, 17cm., Barclay, Paris 1965

ANTHOLOGY RECORDS

AH 8, ed. Herman Damen; Gust Gils, Maurizio Nannucci, Paul de Vree, Cor Doesburg, Fred van der Kooy, Bert Peto, Herman Damen; Utrecht 1969

L'Autonomatopek 1, ed. François Dufrêne; Durfrêne, Cobbing, Spacagna, Brau, Chopin, Isou, Wolman; Opus Disque International, Paris 1973

The Dial-a-poem Poets, ed. John Giorno; includes Clark Coolidge, John Giorno, Aram Saroyan, Brion Gysin, Emmet Williams; Giorno Poetry Systems, New York 1972

The Dial-a-poem Poets / Disconnected, includes Charles Amirkhanian, John Cage, Clark Coolidge, John Giorno; Giorno Poetry Systems, New York 1974

Experiments in Disintegrating Language / Konkrete Canticle; Neil Mills, Charles Verey, Thomas A. Clark / Bob Cobbing, Paula Claire, Michael Chant; Arts Council of Great Britain, London 1971

Extended Voices — new pieces for chorus and for voices altered electronically by sound synthesisers and vocoder; Alvin Lucier, John Cage, Robert Ashley, Ichyanagi, Morton Feldman; Odyssey 32.16.0155, 1968

Futura, Poésie Sonore, ed. Arrigo Lora-Totino, a set of 7 records:

- 1. Marinetti, Cangiullo, Balla, Depero
- 2. Chlèbnikov, Kruchenik, Zdanevic, Rozanova, Pierre Albert-Birot, Artur Petronio
- 3. Hugo Ball, Tzara-Janco-Huelsenbeck, Raoul Hausmann, Kurt Schwitters
- 4. Antonin Artaud, François Dufrêne, Henri Chopin
- 5. Bernard Heidsieck, Ferdinand Kriwet, Franz Mon, Gerhard Rühm
- 6. Brion Gysin, Bob Cobbing, Spatola, Vicinelli, Einhorn
- 7. 'il concento prosodico' by A. Lora-Totino

Cramps Records, Milan 1977

Internationale Sprachexperimente / Tendentious Neo-Semantics; Lily Greenham reading poems by Peter Greenham, Jandl, Mills, Morgan, Cobbing, Garnier, Bense, de Campos, Braga, Pignateri, Rühm, Arias-Misson, Heissenbüttel, Molero, Sanmark, Steen, and her own poetry; Editions Hoffman, Frankfurt 1971

Konkrete Poesie-Sound Poetry-Artikulation; Bremer, Gomringer, Jandl, de Vree, Mon, Greenham, Bense, Döhl, de Campos, Geissbühler; Anastasia Bitzos, Bern 1966

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OU / Cinquième Saison; ed. Henri Chopin, magazine with record(s), Paris / Ingatestone 1964-74

21/22: Heidsieck, Gysin, Chopin

23/24: Chopin, Dufrêne, Gysin, Heidsieck

26/27: Hausman, Heidsieck, Chopin

28/29: Dufrêne, de Vree, Chopin

30/31: Chopin

33: Wolman, Chopin, Heidsieck, Dufrêne

34/35: Chopin, Cobbing, Dufrêne

36/37: Hanson, Chopin, Novak

40/41: da Silva, Burroughs, Gysin, Chopin, Heidsieck

42/43/44: Amirkhanian, Novak, Chopin, Burroughs, Hodell

Phonetische Poesie, ed. Franz Mon; Chlébnikov, Krucënych, Malavich, Hausman, Schwitters, Lemaître, Dufrêne, Chopin, Cobbing, Peter Greenham, de Vree, Lora Totino, Novak, Rühm, Mon, Jandl; Luchterhand Neuwied 1971

Poèmes et Chants de la Résistance; includes Râoul Duguay, Editions K, Montreal 1971.

Poesia Sonora, ed. Maurizio Nannucci; Cobbing, Chopin, de Vree, Dufrêne, Gysin, Hanson, Heidsieck, Jandl, Lora Totino, Mon, Nannucci, Petronio; CBS / SUGAR CBS 69145

Poetry Out Loud 2; Out Loud Productions, Topeka, Kansas 1970

See / Hear 1, ed. Jim Brown; includes Bill Bissett, Jim Brown, Lionel Kearns & bpNichol; Talonbooks, Vancouver 1969. lp.

Sound Texts, Concrete Poetry?, Visual Texts; Chopin, Heidsieck, de Vree, Dufrêne, Jandl, Hanson, Novak, Cobbing, Johnson; Stedelijk Museum, Amsterdam 1970

10 & 2:12 American Text Sound Pieces; Ashley, Coolidge, O'Gallagher, Gysin, Anderson, Gnazzo, Amirkhanian, Dodge, Saroyan, Giorno, Cage; 1750 Arch Records, Berkeley 1975

Text Sound Compositions 1; Hodell, Dufrêne, Cobbing; Filkingen Records / Sveriges RAdio, Stockholm 1968

Text Sound Compositions 2; Hammarberg, Akesson, Laaban, Klintberg, Hanson, Heidsieck, Johnson

Text Sound Compositions 3; Hodell, Rot, Williams, Hanson, Bodin

Text Sound Compositions 4; Lars Gunnar Bodin, Heidsieck, Thygesen, Novak, Chopin
Text Sound Compositions 5; Johnson Gille, Colphing Laghar, Novak, Christon Hanning

Text Sound Compositions 5; Johnson, Gils, Cobbing, Laaban, Novak, Christer Hennix Lillie

Text Sound Compositions 6; Sandro Key Aberg, Anna Lockwood, Harvey Matusow, Chopin, Novak, Svante Bodin.

Text Sound Compositions 7; Mon, Cobbing, Arme Mellnäs, Laaban, Heidsieck

Text-Sound Festivals – 10 Years; Gunnar Bodin, Hanson, Hodell, Johnson, Laaban, Amirkhanian, Chopin, Cobbing, Hiedsieck & Totino; Fylkingen Records, Stockholm 1977

Text und Aktionsabend 2; Claus Bremer, Julien Blaine, Rolf Geissbühler, Jean-François Bory, Reinhard Döhl, Timm Ulrichs; 2 17cm. records & booklet, Anastasia Bitzos, Bern 1967

CASSETTE EDITIONS

François Dufrêne, La Cantate des Mots Camés, CNAC Georges Pompidou éditeur, Paris 1977

François Dufrêne, Oeuvre Desintégrale, set of 3 cassettes, Guy Schraenen, Antwerp 1977

Four Horsemen, Canadada, Starborne Productions, Toronto 1977. (stereo cassette reissue of 1974 Griffin House lp.)

W. Bliem Kern, Meditations, New Rivers Press, New York 1973

Steve McCaffery, Three Sound Compositions, Underwhich Editions, Toronto 1978
Steve McCaffery & Ted Moses, Black Aleph 1 to 4, Underwhich Editions, Toronto 1978
Steve McCaffery, Sean O'Huigin & Ann Southam, Names for Cricket, Underwhich
Editions, Toronto 1978

bpNichol, bpNichol, High Barnet, Toronto 1972

1983-Two; includes Henri Chopin, Bill Griffiths; Supranormal Cassettes, Brighton 1975 Sound Proof No. 0; G.J.DeRook, Greta Monach, Michael Gibbs, Ulisses Carrion; Other Books & So, Amsterdam 1978

Variety Theatre: An Anthology, ed. Steve Rupenthal & Larry Wendt; Charles Amirkhanian, Larry Wendt, Steven Rupenthal, Bernard Heidsieck, Henri Chopin, Steve McCaffery, John Oswald, Allen Strange, Dominic Alleluia, Toby Lurie, Stefan Waisser, Henry Rasof, Oronzo Abbatecola; Audiozine, La Mamelle Inc, San Francisco 1977

Larry Wendt, Mythologiques, Ocean Records, California 1977.

Larry Wendt, New & Slightly Used Text-Sound Compositions, limited edition privately produced, California 1977.

Larry Wendt, The Shadows of Ideas, Ocean Records, California 1978.

Cassette tapes published by New Wilderness Audiographics, co-produced by Ondina Fiore & Charles Morrow. Numbers in brackets refer to the edition no.

Phillip Corner, Breath Chants, (7701A)

Annea Lockwood, Annea Lockwood. (7704A &7704B)

Jackson MacLow, Two Word Events for Bici Forbes. (7705A)

Jackson MacLow, Homage to Leona Bleiweiss. (7705B & 7705C)

Charlie Morrow, Personal Chants, (7706A)

Charlie Morrow, Chants 1970-72. (7706B)

Charlie Morrow, Hour of Changes. (7706C)

Jerome Rothenberg, Six Horse Songs for Four Voices. (7.707A)

Cassette tapes (also available on 13cm. spool) published by S Press Tonband Verlag, edited by Nicolaus Einhorn & Michael Köholer, D-4 Dusseldorf, Rochusstrasse 56, W. Germany. Numbers in brackets refer to the edition no.

John Cage, Mureau. (14)

Henri Chopin, Le voyage Labiovelaire & Le Cri. (9)

Nicolaus Einhorn, Arbeiten. (20)

John Giorno, Johnny Guitar. (23/24)

John Giorno, Balling Buddha. (38/39)

Eugen Gomringer, Konkrete Texte. (13)

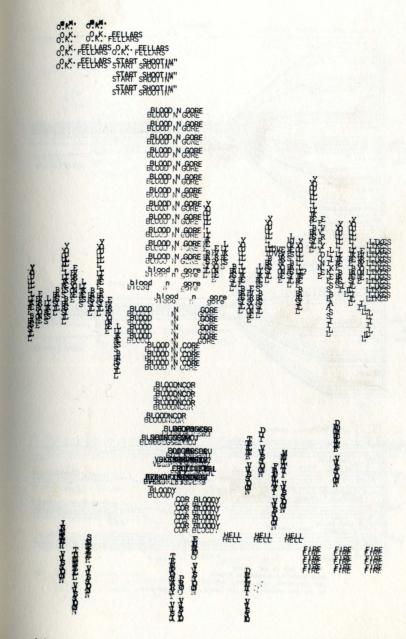
Brion Gysin, The Brion Gysin Show 'Where is that Word'. (32)

Ludwig Harig, Sprechstunden für die Schöne Bunte Kuh'. (12)

Raoul Hausmann, Phonemes. (3) Raoul Hausmann, R.L.Q.S. Varie en 3 Cascades. (4) Raoul Hausmann, Soundreel & Interview avec Les Lettristes. (5) Helmut Heissenbüttel, Texte. (6) Jackson MacLow, The 8-voice Stereo-Canon Realisation (11/25/73) (for Kathy Acker) — August 1973 – of the 'Black Tarantula Crossword Gathas'. (33) Otto Nebel, Zuginsfeld (Ausschnitte). (1) Otto Nebel, Unfeig (Ausschnitte). (2) Otto Nebel, Zuginsfeld – Gesamtaufname – Erster Teil. (15) Otto Nebel, Zuginsfeld – Gesamtaufname – Zweiter Teil. (16) Otto Nebel, Unfeig - Gesamtaufname. (17) Jerome Rothenberg, Horse-songs & other Soundings. (25/26) Gerhard Rühm, Abhandlung über das Weltall. (8) Gerhard Rühm, Litaneien 1. (34/35) Gerhard Rühm, Dialektgedichte. (46/47) Schuldt, Deutschland Aufsagen / Deutschland Nachsagen. (10) Bernard Heidsieck, Poeme Partition J (1961) & Carrefour de la Chaussee d'Antin (1972)

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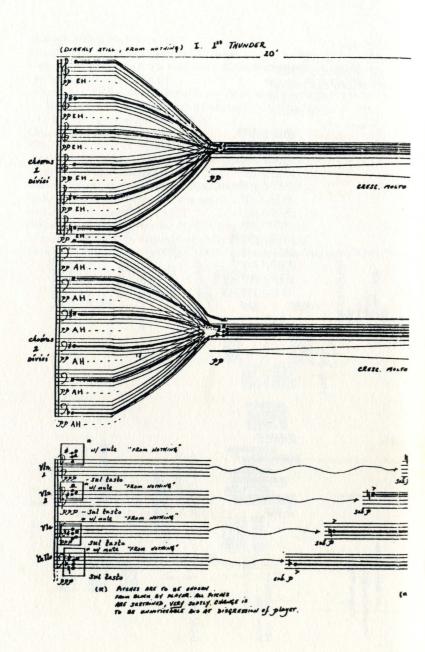
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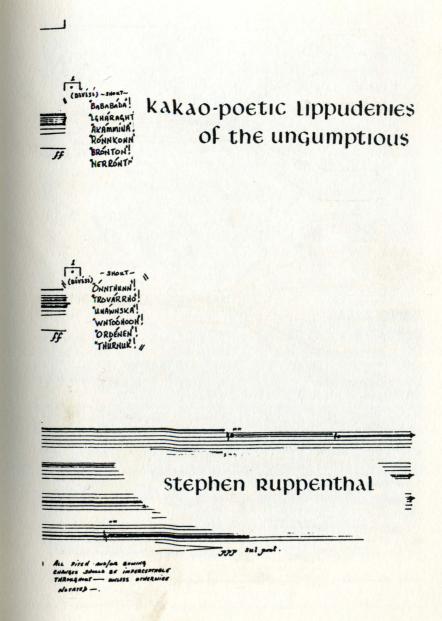


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STEVE RUPPENTHAL

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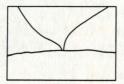
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LARS-GUNNAR BODIN CLOUDS

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BILL GRIFFITHS
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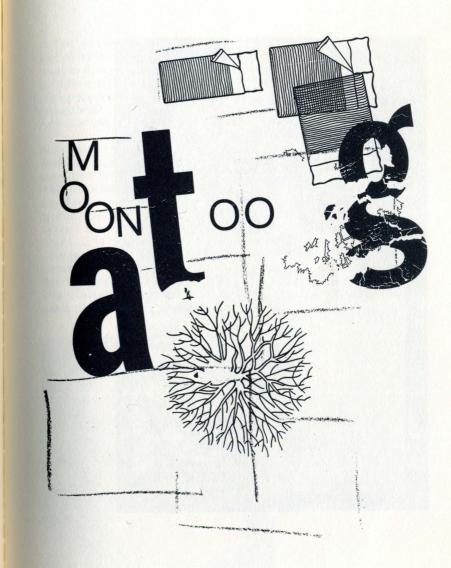
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LAWRENCE UPTON from BEDS AND TREES



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BIOGRAPHIES

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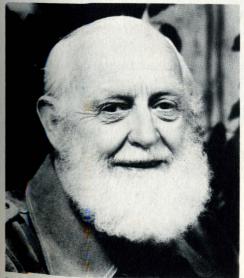
Born in the Middle East coming to Canada 'at an early age'. Has been active in local poetry circles for many years, teaching poetry in schools, instituted the notorious reading series at the Tarragon Theatre, a founder of the now defunct Canadian Poets Co-op and former Editor of Old Nun Publications. His work has been broadcast on CBC and widely published in magazines.

Publications include Quote Unquote, Spare Change, and On My Face.

EARLE BIRNEY

Born 1904, Calgary N.W.T. Founder and first chairman of Creative Writing Dept., University of British Columbia; Past Editor Point Grey Gazette, Canadian Poetry Magazine, Prism International. Literary Editor, Canadian Forum and Editor of Twentieth Century Canadian Poetry and Selected Poems of Malcolm Lowry. Among the many awards and honours bestowed on him are the Governor General's Medal for Poetry 1942 and 1945; Stephen Leacock Medal 1949; Lorne Pierce Medal for Literature 1953; Fellow of the Royal Society of Canada 1954 and The Canada Council Medal for service in the arts. A tireless innovator, his more sonically structured pieces involve a highly complex use of rhythmic propulsions, dialect textures and metrical insistencies. Publications include Down the Long Table (novel) 1955, Rag and Bone Shop 1971,

Whal's So Big About Green? 1973, Collected Poems 1975, Turvey (novel, unexpurgated) 1976 and The Rugging and the Moving Times 1976.



Earle Brney

BILL BISSETT

Founder of blewointmentpress and author of numberless books, Bissett was a pioneer of sound poetry in Canada in the early sixties developing his single and multi-voice chants. Le Soleil describes him as the first truly revolutionary poet in Canada. Has appeared frequently at international festivals, most recently at the Festival of Sound and Syntax in Glasgow. His text-sound visual scores have been exhibited in Edmonton, Brussels, Paris, Rio de Janiero, Toronto and London. Films: Strange Grey Day This (CBC); In Search of Innocence (NFB); Poets of the Late Sixties (with bpNichol and Phyllis Webb) and Mask of Which Avenger. Records: Awake in the Red Desert (Talonbooks see/heer production); Medicine My Mouths on Fire (Oberon Press). Latest publications include: Nobody Owns the Earth, Pass th Food Release th Spirit Book, Space Travl, Living with th Vishyun, Stardust, Plutonium Missing, Pomes for Yoshi.

LARS-GUNNAR BODIN

Born 1935 Bodin has, besides his text-sound compositions, built a reputation as a composer of mainly electronic music. He has also worked as a painter and creator of intermedia works. Bodin's first text-sound compositions date from 1963/64 and he has long been an active member of Fylkingen's Group for Linguistic Arts. Bodin has made extensive use in his text-sound compositions of the metaphor of the 'cyborg' (cybernetic organisms). His work is described by fellow text-sound composer Bengt-Emil Johnson in the following terms: 'Bodin is the text-sound composer who has gone farthest in the matter of arranging voices electro-acoustically — often to such a high degree, that the dimension of meaning has become completely destroyed or reduced to rhythmic or dynamic courses which resemble those of speech — and in combining these with pure electronic sound.'

SVANTE BODIN

Born Sweden. A member of Fylkingen's Group for Linguistic Arts. He has been involved in text sound composition since the first Swedish experiments in the sixties. Bodin's work illustrates the same technological sophistication and complexity as the rest of the Fylkingen group, but his use of computer units to scramble and transform textual material is particularly noteworthy. His piece **Transition to Majorana Space** is perhaps the best example.

HENRI CHOPIN

Born 1922 in Paris. In 1943 deported as a forced labourer and later interned in camps in Czechoslovakia and Germany. 1945 Soviet Union. Returned to France to find his family had been exterminated. Joined the military serving in Indochina, returned to Paris sick and 'surtout antitout'. His earliest preserved writings are poems of the resistance written during his internment in Czechoslovakia. He is the self styled and publicly acclaimed originator of 'poesie sonore'. His collections of poems include Signes 1957, Chant de Nuit 1957, Presence 1957, L'Arriviste 1958, La Peur 1959. Edited the influential magazine Cinquième Saison and later OU Magazine, one of the most important international outlets for the most significant audio and visual poetry of the 1950s and 60s. Many of his own audiopoems, including Vibrespace, La Fusée Interplanetaire, Indicatif 1, L'Energie du Sommeil and Sol Air have been released in the OU series, whilst New Departure, La Peur No. 1, and Pluralité 1.1.1.1 are available under the collective title Audiopoems from Tangent Records.

Both Sol Air and Vibrespace formed the nuclei of experimental ballets, and the film version of L'Energie du Sommeil was awarded the Prix Antonin Artaud in 1966. An indefatigable manifestator, he has organized more than 30 exhibitions of objective, text-sound and visual poetry, and his critical writings have been widely published. He is currently completing a history of sound poetry.



Bill Bissett



Henri Chopin

CO-ACCIDENT

is a multi-eventist, multi-disciplinary group of young artists. Based in Baltimore, Maryland, the group comprises Alec Bernstein, Kirby Malone, Chris Mason and Marshall Reese.

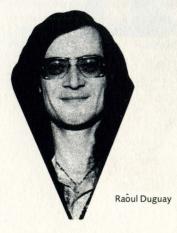
Their current work is characterised by the tightly controlled interplay of live and taped voice, percussion and instrumentation. They have frequently combined with groups of artists to create large constellations of multi-media sound and language events.

RAOUL LUOAR YAUGUD DUGUAY

Born 13 February 1939, Val d'Or, Abitibi, Quebec. A pan-stylist who moves in and out of sound poetry, popular songs, folk songs and free jazz, Duguay is Duguay. The author of numerous books including **ruts** (Editions Estével 1966), **manifeste de l'infonie** (Editions du Jour 1970) and **lapokalipsô** (Editions du Jour 1971), he has also released four albums since 1975, all on Capitol-EMI — **Allô Tôulmônd**, **L'Envoi**, **M**, and **Vivant Avec Tôullimônd**. An exceptionally commanding and engaging performer who defies classification.



Co-Accident



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THE FOUR HORSEMEN

The Four Horsemen (Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery, bp Nichol) have been performing together for eight years. Their work, generally classified as 'sound poetry' is a complex mix of several art forms ('intermedia' would be Dick Higgins' term). With total emphasis on high-energy performance, direct vocal contact with an audience without the mediation of microphones; it might be thought to be a sort of bio-energetic purism, in actual fact their work is a unique combination of popular entertainment and the avant-garde, indicated best, perhaps, in the extremely diversified audiences they attract

As a performance group they have travelled widely across Canada and the United States: at the Hart House International Festival of Poetry, at the International Symposium on Post-Modern Performance, Milwaukee, the First West Coast Sound Poetry Festival, San Francisco and at the annual Canadian Poetry Festival at Blue Mountain, Collingwood. Interest in the total gamut of collaboration has brought them into performance collaborations with Jerome Rothenberg, Jackson MacLow, Dick Higgins, Joe Rosenblatt and Murry Schafer. The Four Horsemen have issued two LPs, numerous tapes and video documentaries of performances. Their interest in syntactic and semantic collaboration in more conventional modes has led them into a five-year collaborative novel entitled Slow Dust. 'Among other things, they're helped make it clear how sound poetry isn't a movement but a new tool available to many kinds of writers, and which any audience can enjoy. Among other things, they're both deep and delightful.' — Dick Higgins.



The Four Horsemen

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MICHAEL GIBBS

Born Croydon, England 1949. Founder and Editor of KONTEXTS Magazine since 1969. One-man exhibitions of his language art include In Out Centre, Amsterdam 1974; VEC Gallery, Maastricht; Fignal Gallery, Amsterdam 1975; Galerie Loa, Haarlem and CEAC, Toronto 1977; Verlag Gallery Leaman, Dusseldorf and Walking Gallery, Amsterdam 1978. His work has been included in many group exhibitions in Brazil, Italy, Iceland, England, Canada, France, Venezuela, Holland, Switzerland and Germany. Publications include Life Line 1972, Connotations 1973, Accidence 1975, Pages 1976, Langwe Jart 1977, Buddha in Quantum Land 1977, and Deciphering America (editor) 1978. Has participated in the 8th, 9th, 10th International Festivals of Sound Poetry in London, Stockholm and Amsterdam; in Word Events, Amsterdam 1976 and in the first West Coast International Sound Poetry Festival, San Francisco 1977. Editor Kontextsound, Amsterdam 1977.

STEN HANSON

Born 1936. Poet, composer and intermedia artist and for many years involved with the Fylkingen Centre for Experimental Music and Arts in Stockholm. His work in text-sound compositions range from materialistic rites such as 'Au 197,0' to works exploratory of the non-semantic areas of meaning through the close and complex alliance of language and technology. Speaking in 1976 to Michael Gibbs in Amsterdam Hanson comments: 'At the moment I'm doing research on this (synthesized language structures), and studying other peoples' programmes for language synthesis, and the physical nature of spoken sound.' He is currently Manager of the Fylkingen Centre, Stockholm.



Michael Gibbs



Bernard Heidsleck



Sten Hanson

BERNARD HEIDSIECK

Né à Paris en 1928.

est l'un des créateurs, à partir de 1955 de la poésie sonore et à partir de 1962 de la poésie action.

1955: premiers 'poèmes-partitions' et à partir de 1959 utilisation du magnétophone en tant que moyen d'écriture et de retransmission.

De 1966 à 1969: 13 'Biopsies', depuis 1969: 27 'Passe-Partout'.

Participation à de nombreuses manifestations publiques et de poésie action: entre autre: au Domaine Poétique (Paris 1963), à la 3ème Biennale de Paris, à l'ICA (Londres 1965), à Lund (Suède 1967), à Stockholm (1968, 69, 70), invité par la Radio Suèdoise et Fylkingen pour le Text Sound Festival, à Amsterdam à Hanovre (invité par la Hessicher Rundfunk (1971), à Madrid (1967) présenté par le Groupe ZAJ etc.... outre plusieurs manifestations personnelles.¹ Organise à Paris le 1er Festival de la poésie sonore internationale à la Galerie Annick, Lemoine (1976). Sélectionné (primé) au 3ème Concours International de Musique Electroacoustique de Bourges (1975).

Participation dans de nombreuses revues et publication de plusieurs livres dont beaucoup comportent des disques: entre autre: 'Sitôt dit' (Seghers 1955), 'B2B3' (1964), 'Portrait-Pétales' (1973, Guy Schraenen, éditeur), 'D2+D3Z' (Collection 'OU, 1973), 'Partition V' (Soleil Noir 1973), 'Encoconnage' et 'Foules' (Guy Schraenen, éditeur 1975), 'Dis moi ton utopie' (Edition Eter 1975) ... etc ... (outre 'Poésie action / Poésie sonore 1955/1975') Collaboration dans diverses anthologies et participation à de nombreuses expositions / auditions dans de multiples pays.

Textes retransmis par de nombreuses radios: France-Culture, BBC, Radio Suédoise, Radio Belge, et diverses radios américaines (dont plusieurs présentés avec interviews par Charles Amirkhanian).

Discographie: Revue KWY (1963), Revue 'OU' (nombreux numéros), disques de la Radio Suédoise et de Fylkingen, du Stedeljik Museum (Hollande), de 'Out Loud Productions' (USA), de Poesia Sonora (Italie), outre un disque personnel '3 Biopsies + 1 passe-partout' et plusieurs disques dans des livres ('Partition V': 6 disques, 'Encoconnage': 1 disque, 'D2+D3Z': 2 disques).²

Collaboration avec divers artistes: Jean Degottex, Paul Armand Gette, Françoise Janicot, Lourdes Castro, Ruth Franken, Gianni Bertini, Paul Skelbye (livres, films et manifestations publiques).

Depuis 1970: séries de planches d''écritures / collages' à savoir: 'Les 100 Foules d'Octobre' 1970 (100 planches); '40 machines à mots' (40 planches), '50 Canal Street' (50 planches 1974 transformées en 35 'Lectures au magnétophone en 1976).

Participe le 1-3-77 au Benefit Concert for Ear Magazine à New-York en 1978 un Festival de Glasgow, etc....

² The DIAL-A-POEM-POETS 'Totally Corrupt' de John Giorno.

DICK HIGGINS

Born March 15th 1938 at Jesus Pieces (Cambridge), England, and raised in Worcester, Massachusetts and in southern New Hampshire and Vermont where he now lives after a career as composer, printer, designer and publisher in New York and California. Asked to name his principal art, he once answered, 'Troublemaker.' 'No, seriously,' he then added, 'I keep noticing what needs doing and trying to do it, even if it means turning my back on what I've done up to then. One of these days, if I'm lucky, I'll stop noticing so damn much.'

Creator, theoretician (is there a dfference?), philosopher and full time human being, he is the conceiver of intermedia, agent of happenings and language events, practitioner of modularity and a thoroughly post-cognitive gentleman.

Among his many publications are What Are Legends 1960, Jefferson's Birthday / Postface 1964, FOEW&OMBWHNW 1969, A Book About Love & War & Death 1972, The Ladder to the Moon 1973, City With All Angels 1974, Modular Poems 1975, Classic Plays 1976, Everyone Has Sher Favourite (His or Hers) 1977.

AKE HODELL

Born Stockholm, Sweden, 1919. Director of the avant-garde publishing house Kerberos. A long-time associate of the Fylkingen Group for Linguistic Arts and author of innumerable books of poetry, visual-sound texts, document poems, technological poems, radio plays and films including: Fleeing Pilot 1953, Death of Icarus 1962, Verner Von Hedienstam (poems) 1967, What Did Hemingway Do In Africa? (radio play) 1971, 220 Volt Buddha, Electronic Purgatorium I 1971, The Seer of Spirits in the Catacombs (radio triptych) 1973, Flat-Hatting (film) 1965. Among his several world renowned text-sound compositions are: U.S.S. Pacific Ocean 1968, Where is Eldridge Cleaver? 1969, Mr. Smith in Rhodesia 1970, Landscapemusic 1971 & 1972, Orfic Revelations 1973 and Spirit of Ecstasy (a four-channel racing car opera) 1977. His visual and concrete compositions are represented in numerous international anthologies and his work has been exhibited in international expositions since the early sixties.



Ake Hodell

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(as long as you can say it that's our name) is Cris Cheek

P C Fencott

Lawrence Upton Three ACTIVE poets, who have acquired wide ranging and valuable experience working individually on campuses, at festivals and in schools throughout the country, we have now pooled our ideas and techniques in order to work together after a growing interest in each other's work.

The energy which can be created and released by two or three poets working on common ground rather than with their personal material can be as great a force as that often experienced through jazz improvisation.

Working as a group under workshop conditions it soon became apparent that we formed an ideal unit and we were encouraged to undertake JGJGJGJGJG after the extremely favourable reaction to our spontaneous performance at the International Festival of Sound Poetry which was held in London during June 76.

We feel that it is not only we who will benefit for whilst this is an important experiment, it is not one for its own sake having the immediate appeal, energy and potency of street theatre, rock bands, jazz buzz, ritual chants, urgent perhaps.

We believe in LIVE performance, not live repetition of previous successes. Each performance develops from and heads towards the next.

CRIS CHEEK performs and works within many situations both as a solo poet and a founder member of the performance poetry unit jgjgjgjgg who appeared at the 10th International Sound Text Festivals held in Stockholm, Amsterdam and London during April-May 1977. Also took part in a controversial performance at the Berlin Festival during September 1977 and in a one evening program intended to signal directions in the sound orientated poetries today. he works closely with p.c. fencott and they are three publications into a prospective grouping project of 25 including tape and film supplements which are now under way, the whole exercise is an attempt to further explore environmental applications of the poetic sign and syncretistic vision, much of the work revolves around improvised actions, using bodily gesture, using the area governing each performance as a page on which the elements of the poem are placed and built. runs Bluff Books and Shabby Editions, edits a new magazine of performance directions called raw z. works in large poetic structures from a studio in London used as a communal base by the three founder members of jgjgjgjgjg, has had texts exhibited at The Poetry Society, London during 1976, Fylkingen Studios, Stockholm and the Stedelijk, Amsterdam. other fields of activity include a great deal of work in education. has taught primary school children, graduate teachers and art students also arranging a festival for children and their poetry in London during September 1976.

P.C. FENCOTT: Since June 1976, I have been Poet in Residence at Vauxhall Manor School where I have worked in both the upper and lower schools with pupils of all ages. In addition to the residency I have visited many schools on a short term basis.

My work with children has also taken me out of school to such places as the Compass Childrens Theatre Workshop, Stevenage and public libraries through the Southwark Junior Festival of the Arts.

My other activities include being co-Editor of Arima, a magazine devoted to poetry written by children who have worked with poets in their schools etc.

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As for my own writing, I have had two new books published this year, 'A diagram an introduction' (Shabby Editions) and 'Can Teencafé Boogie' (Good Elf), as well as two new publications in a continuing collaboration with Chris Cheek, entitled '202' and '2002'. Examples of my work have also appeared, this year, in the programme for the 10th Anniversary International Sound Poetry Festival in Stockholm and a retrospective edition of Kontextsound to celebrate the occasion.

I have also taken part in 2 exhibitions, namely '4 English Sound Poets' at the Fylkingen Centre, Stockholm and at the Stedelijk Museum Amsterdam.

My readings, both solo and as a member of the performance poetry group JGJGJGJGJG, have included Poetry in Croydon, Battersea Arts Centre (Festival of Performance Poetry), Fylkingen Centre, Stockholm (2 readings), Stedelijk Museum, Amsterdam (2 readings) the Literary Café, Amsterdam, and the National Poetry Centre. Readings already finalized for later this summer include a return visit to the Literary Café, Amsterdam and a performance in Berlin as part of the Dada Retrospective Festival.

In conclusion I would add that I am 25 years of age and undertook my further education at Croydon and Barnot Colleges of Art, after I spent 4 years in the Civil Service before being able to devote myself more or less full time to my writing and related activites. LAWRENCE UPTON: Born London, 1949.

Writes in a wide range of forms including 'novel', short story and almost all forms of poetry. Currently experimenting with film.

Founded 'Good Elf' magazine, 1970; 'Good Elf Publications', 1971; 'CoarseCrash Press', 1973 (now called 'CCP').

Ran 'Good Elf Reading Group' for over two years. 'G.E.R.G.' has now ceased to operate. Currently a member of 'JGJGJGJGJGJGJGJG' performance group.

Works in schools under 'Poets in Schools' scheme and is developing, with P C Fencott, a range of teaching materials and procedures to foster children's interest in poetry in and out of the class-room.

Is co-editor of 'Arima', a magazine devoted to children's poetry.

Participated in the 7th, 8th, 9th (London) and 10th (Stockholm, Amsterdam and London) International Festivals of Sound Poetry.



Cris Cheek



P.C. Fencott



Lawrence Upton

KONKRETE CANTICLE

KONKRETE CANTICLE made its debut on the occasion of the recording of material for a record put out by the Arts Council of Great Britain, entitled Experiments in Disintegrating Language / Konkrete Canticle. The line-up then was Bob Cobbing, Paula Claire and Michael Chant, the date 6th July, 1971.

'A fascinating record, with a fine range of effects, all guaranteed to be a most pleasant counterpoint to ears overstuffed with the usual treacly holiday sponge music.' - Sunday Times, Christmas 1971

After that recording, the group performed many times together – at the Museum of Modern Art, Oxford; the Walker Art Gallery, Liverpool; the National Poetry Centre, London; and most notably at the Shakespeare Brithday Celebration held in Southwark Cathedral in 1972.

'... only Bob Cobbing performing his sound-poems as part of the KONKRETE CANTICLE, reflected the boisterous hilarity that is surely no less a part of Shakespeare than black Jacobean melancholy.' - Financial Times, 24th April 1972

Since then, Michael Chant has gone his own musical way, and Bill Griffiths, who is both a fine musician and an extraordinarily exciting and versatile poet has taken his place. The birth of the 'NEW' KONKRETE CANTICLE was at a performance in the great hall of the Akademie der Künste to celebrate the Dada aspects of contemporary sound-poetry as part of the 27th Berlin Festival (18th September 1977).

'Bob Cobbing ... with his three-headed group here enacted such childgames and primordial events as Alphabet of Fishes and Pebble Improvisations. Tintinnabulations with chains and chimes finally banished the last remnants of recognisable speech. What remained was a liberation of primitive sound, whose surprise effects quickly became a familiar mode.' - Der Tagesspiegel, Berlin

What is unique about KONKRETE CANTICLE is the blending of so many elements - visual, sound and semantic poetry, music, movement and drama; from child games to sophisticated word-play; verbal through abstract to total concrete sound.

It is a strange ritual ... a group expression of rhythms, voices and instruments moving together and apart in imitation, contrast and contact, with fine receptivity within the score of the poem offered by the poet.

KONKRETE CANTICLE performs poems by Bob Cobbing, Paula Claire and Bill Griffiths, and occasionally poems by other international sound-poets.

PAULA CLAIRE: Born in Northampton, England; graduated in English Language and Literature, University College, London, 1960. Began writing poetry 1961: deeply interested in the sound of words – early influences Medieval Alliterative Verse and G.M. Hopkins. From 1964-8 she lived in Athens, teaching and writing, and travelling in Greece, Italy, Turkey, Lebanon, Jordan and Egypt. She evolved 'mobile poems', clusters of words to be improvised by the poet with groups of people, and published these on returning to England to settle in Oxford, 1968. In 1969 she met Bob Cobbing at an Experimental Poetry Conference at York University and, as well as being an individual performer, has worked with him ever since in schools, colleges, bookshops, churches, rehabilitation centres, theatres, etc. Major performances include the Stedelijk Museum, Amsterdam, to launch the international exhibition Concrete Poetry, 1970; Institute of Contemporary Arts, to publicise the sound poetry anthology Krocklok, televised by West German TV;

Wilhelmsbad (Frankfurt) Concrete Poetry Festival run by West German TV, 1971; Walker Art Gallery, Liverpool, Museum of Modern Art, Oxford; Southwark Cathedral, Homage to Shakespeare, 1972; Poetry Society, Writers Forum 100 Gala 1973; International Sound Poetry Festival Nos. 7, 8, 9 and 10, Poetry Society, London; Lecture Performance, University of Shiraz, Iran, 1976; Academy of Arts, Berlin Festival, 1977.

Since 1974 she has been teaching Middle Eastern students in Oxford and has become very interested in Persian and Arabic calligraphy and design: she visited Iran in 1976 and Saudi Arabia in 1977.

Paula Claire (Peters) teaches English Language and Literature and Creative Writing at Oxford College of Further Education and The Centre for Medieval and Renaissance Studies, Oxford.

Publications: Mobile Poems, Greece, Oxford 1968; Soundsword (typewriter poems) Writers Forum, 1972; Stonetones (improvisationtexts from stones) Writers Forum, 1974; Codesigns (photomicrographs) Writers Forum, 1976; Significances (woodknots) Writers Forum, 1977; Antibody Quipu (antibody analysis hanging poem) Writers Forum, 1977; Seveso (typewriter / cut -up) Writers Forum, 1977; EIED? (scorchmark poems on cosmic energy) Writers Forum, 1978. Her work as a performer of her own sound and visual poetry appears in a wide range of international magazines, articles, books and exhibitions

BOB COBBING: Bob Cobbing was born in 1920 in Enfield England. Beginning 1942 with his first monotypes (done with typewriter and / or duplicator machines) thru various explorations & exhibitions as a painter, his initial sound poems in 1954, &, later, his involvement with the WRITER'S FORUM GROUP & WOUP, he has emerged as probably the most universally respected phonetic & sound poet in the world. He has been a seminal influence on the English small press scene with his Writer's Forum Publications & his workshops at the National Poetry Centre in London. He has published a wide range of British, European, American & Canadian writers.

'Concrete poetry is for me a return to an emphasis on the physical structure of language—the sign made by the voice, and the symbol for that sign made on paper or in other material and visible form.'—Bob Cobbing

'bob cobbing (the major sound poet in england ...' — Dom Sylvester Houedard 'The written versions of Cobbing's sound poems are not to be regarded merely as score for performance. They are poems in their own right and have important visual qualities which alone justify their existence as printed poetry. They can be appreciated without knowledge of their sound interpretations even though that knowledge would add a dimension to them.' — Sten Hanson

BILL GRIFFITHS: Born London 1948. Native of London boroughs of Brent, Hackney and Stepney.

Permanent address 107 Valley Drive London NW9 9NT.

Work first published in poetry magazines 1971 onwards esp. **Poetry Review** under editorship of Eric Mottram.

Also began own press, Pirate Press, in early 1970's, to print poetry simply and cheaply. Printing work led to interest in different techniques, silk-screen, letterpress, combinations of design and typing in offset-litho.

About 1973 joined in Bob Cobbing's experimental workshops at the National Poetry

Centre, and so began interest in visual texts, found texts and multi-voice poetry. Since then has given many sound poetry performances with Bob Cobbing, using both voices and musical instruments and more recently with both Bob Cobbing and Paula Claire as part of Konkrete Canticle. Has performed own work separately at conferences of Modern British Poetry at Polytechnic of Central London, Brighton Contemporary Arts Festival etc.

For several years worked with other members of jg-jg-jg (Cris Cheek, P.C. Fencott, Lawrence Upton) both in poetry-printing and sound poetry workshops, and joined with them to give the first jg-jg-jg reading at the International Sound Poetry Festival at the National Poetry Centre in London in 1976.

Main texts: Cycles (Writers Forum and Pirate Press, 1975, semantic poems, emphasis on imagery and experimental syntax) Forming Four Dock Poems (Writers Forum and Pirate Press, 1974, visual poems) Survey of Nordrhein-Westfalen (Arc, 1978, visual texts about Germany) Twenty-Five Pages (Writers Forum and Pirate Press, 1977, a supernatural account of the Jubilee) also tape performances on cassette magazine 1983 issues 2 and 3 also editing and publication of translations.

1975-1976 first Printshop Manager at National Poetry Centre though now prefering to work a little more independently. Forthcoming publications in 1978 due from London Pride editions and Lobby Press.







Bob Cobbing



Bill Griffiths

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ILMAR LAABAN

Born in Estonia 1921 and has lived in Sweden since 1943. His published books include a collection of verse in Estonian (1946) and the multi-lingual **Rrosi selaviste** (1956). He has developed his own technique for text-sound composition, in which two or more pre-recorded sound channels are mixed with one made directly at

the time of performance. Of a characteristic piece **Stentorian Groan** Laaban says: 'The material on each of the four channels as well as the accord between them, is highly improvised, a cross beween the inspiration of the moment and the result of chance. Both this and the fact that in the interplay between sound and meaning it is the former that has the leading role, are a consequence of the poem's "theme" as formulated in the semantically distinct parts and reflected in the world of sound of the remainder.'

CHARLES LEVENDOSKY

Born 1936, Bronx, New York. Since 1972 has been Director and Poet-in-Residence, Poetry Programs of Wyoming. His books include perimeters 1970, small town america 1974, Words & Fonts 1975, aspects of the vertical 1978 and The Breton Dream Letters. Among his many notable text-sound compositions are From Hell to Breakfast 1972, Death's Red Flower (an audio-concrete poem for 2 voices and synthesizer) 1973 and nova: an aural interpretation 1977.

His visual poetry has been featured in several international exhibitions including WORD/ IMAGE at the Tulsa Festival 1975, LANGUAGE & STRUCTURE, KAA, Toronto 1975, Galerie Schwertl, Furth, West Germany and the Internationale Buchkunst-Ausstellung in Leipzig in 1977.

His work utilizes the textural complexity of multivoice overlap that frequently results in a striking loss of denotation, promoting voice harmonics, tonal and emotional qualities to great complexity.



Charles Levendosky

ARRIGO LORA-TOTINO

Born Turin, Italy 1928. Founder and director of antipiugiu (review of experimental literature) and of modulo (review of contemporary culture), the first issue of which he edited as an international anthology of concrete poetry. With the musician Enore Zaffiri and the plastic artist Sandro de Alexandris he established in 1967 in Turin the Studio of Esthetic Information for research into the interrelations between phonetic and visual poetry, plastic and electronic music. In 1966 he organized the section of visual poetry at the exhibition sponsored by the Dept. of Architecture, University of Turin. His phonetic poetry has been broadcast over Radio Cologne, Montpellier and Brno. In 1968 with Piero Fogliati, he published the project for liquimofono: a device to make liquid music and liquid poetry produced by dropping verbal inflexions into a hydromegaphone. Along with his liquid poetry, he has developed the structures of phonetic poetry to an extremely complex degree. Additionally a visual and language artist, he has published four series of plastic poems in plexiglass (Multiart, Turin); three series of 'plastic-visual situations' (Studio di informazione estetica, Turin) 1969 and Wordtectures (in several international anthologies).

JACKSON MacLOW

Born 1922 Chicago and writing since 1937. In 1954 devised his first 'simultaneities' which synthesized theatre, dance, music and poetry, and at the same time effected his first chance generated texts (Five Biblical Poems) by dice throws. Since 1954 MacLow has extended his investigations into and experimentation with chance-generated composition in several books including Stanzas for Iris Lezak, 22 Light Poems, 4 Trains, and 21 Matched Assymetries. Tapes include: The Black Tarantula Crossword Gathas, The Text on the Opposite Page and Homage to Leona Bleiweis.

A frequent performer of his gathas, assymetries and simultaneities, MacLow has participated in the 10th International Festival of Sound Poetry in Amsterdam and at the International Festival: Sound and Syntax in Glasgow.



Arrigo Lora-Totino



Jackson MacLow

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GRETA MONACH

Autobiography: dated the 5th of July 1978.

Alive. This moment. Can't guarantee anything, though.

Drinks wine, beer, whisky, in that order of preference.

Loves computers, especially breakdowns of.

Tends, when properly aroused, to smash telephones.

CHARLES MORROW

Charlie Morrow is interested in the psychic and physical meanings of sound and works with breathing, counting, chanting, the linguistic patterns of non-human species, echoes, and the oral poetry and music of tribal peoples. Twice a CAPS winner, he and poet Jerome Rothenberg began The New Wilderness Foundation in 1973. The Foundation has sponsored over forty events exploring poetry, American Indian music, hymn singing, chanting, storytelling, cross-species communication, healing and the whole gamut of ethnopoetics. Several of Morrow's events (many of a participatory nature) have been performed as New Wilderness manifestations. Performances include 'Cross-species Event for Fish on Little Neck Bay', 'An Evening with the Two Charlies: Ives and Morrow' (both 1974), 'The Western Wind' (1975) and 'Wave Music I' (1977).



Greta Monach



Charles Morrow

OWEN SOUND

Owen Sound originated in a writers' workshop held in Toronto during the spring of 1975; its members are Michael Dean, David Penhale, Steven Smith and Richard Truhlar and originally included poet Brian Dedora. The group's first public appearance was in February 1976 in Toronto since when they have taken their art across Canada and to Europe. They represented Canada at the Tenth International Festival of Sound Composition (the famous 'Texts in Geluid' manifestation) in Amsterdam; performed at Canada House, London, England in the same year and members of the group performed in Vancouver 1978 as part of a large Dada Festival sponsored by The Western Front Society. They have collaborated in larger and smaller units with The Four Horsemen and jazz musicians including Ted Moses, Don Naduriack and Mike Malone. Group emphasis has always been on live performance: 'Compositions could only be judged by performance. The dynamic between audience and group was vital to understand.' Their work is characterized by a highly structured interplay of concrete sound stimuli, verbal texture, mime, conceptuality and theatrical-gestural interplay.

Owen Sound have just completed an hour-long programme of their works for the Canadian Broadcasting Corporation's new music programme.



Owen Sound

SEAN O'HUIGIN

Born in Brampton in 1942 and raised in various towns in the Caledon Hills outside Toronto, he was one of the founders in the early 60s of the Bohemian Embassy, established regular poetry readings there, and took part in the first Toronto happening. He co-founded The New Writer's Workshop in 1967, and subsequently became involved in the first Artists in Schools programme in Ontario. Out of this he developed a series of poetry workshops that have been so popular and powerful they have kept him on the move ever since, teaching children, usually in inner city schools, in Canada, the USA and Britain. During the late 60s and early 70s he participated in multi-discipline performance art productions with the composer Ann Southam and artist Aiko Suzuki. Two of his collaborations with Ann Southam were choreographed and performed by the Toronto Dance Theatre. Out of their working together the two artists produced an album, Sky Sails (Berandol Records, 1971) and three subsequent tapes. He resided in England from 1973 to 1976, participating in workshops and readings with Bob Cobbing and others (editing, with Cobbing, Bill Jubobe: the selected texts of Bob Cobbing 1942 to 1971). He exhibited visual work at, and performed his own works in, the 7th, 8th, 9th and 10th International Sound Poetry Festivals and is one of the founding organizers of the 11th (Toronto, October 1978). Most recently he exhibited works at the Art Gallery of Ontario and performed his own and other works with other sound poets and musicians there. He has recently published The Inks & The Pencils & The Looking Back, a collection of his sound, visual and more traditional texts (Coach House Press 1978), and Poe Tree, a basic introduction to experimental writing (Black Moss 1978), which includes a recording of works by him and composer Ann Southam.



Sean O'Huigin

IFROME ROTHENBERG

Born 1931 New York City. Has published over twenty volumes of poetry and translations including White Sun Black Sun, The Gorky Poems, Poland/1931, Poems for the Game of Silence, Between 1960-63 and Seneca Journal. His important translations include Hochhuth's The Deputy, the Constellations of Eugen Gomringer: Gomringer by Rothenberg and his pioneer, ground-breaking translations of American-Indian Poetry. Many of the latter can be found in his three anthologies: Technicians of the Sacred, Shaking the Pumpkin and America a Prophecy (the latter co-edited with George Quasha.) Rothenberg's concept of 'total translation' has lead to the recovery of a ritualistic and neo-ritualistic context for much sound poetry, whilst his attempts to find equivalent forms for several tribal poems and songs has resulted in a vital line of continuity between the current 'avant-garde' experimentalism and pre-Columbian, African and Asiatic 'primitive' poetries. Rothenberg was editor of Alcheringa the first magazine devoted exclusively to Ethnopoetics and now edits New Wilderness Review. His latest anthology is A Big Jewish Book that brings together a vast array of Jewish poetries.

STEVE RUPPENTHAL

Born June 3, 1949, he received his MA in Music from San José State University in 1975, having written his thesis on sound poetry. As a performer/composer in the electronic music, text-sound, and sound poetry media and a member of the Electric Weasel Ensemble, he has performed his works and others in France, Belgium, Germany, Sweden, Switzerland and the USA. He helped organize the first West Coast International Sound Poetry Festival in San Francisco in 1977. He has completed, with Larry Wendt, A History of the Developments and Techniques of Sound Poetry, to be published by the Aesthetic Research Centre (ARC) of Canada in 1979. His compositions include Venemous Toads (1974), Kakao-Poetic Lippudenies of the Ursumptious (1975) and The Same Language (included on Variety Theatre, La Mamelle 1977).



Jerome Rothenberg



Steve Ruppenthal

R. MURRAY SCHAFER

Born Sarnia, Ontario 1933. Studied at the Royal Conservatory in Toronto. From 1957-61 involved in several projects in Europe including preparation for production (with the author) of Ezra Pound's opera **Le Testament** and a series of interviews with British Composers published by Faber & Faber 1963.

Compositions include Loving (1965), Gita (1967), From the Tibetan Book of the Dead (1968), Patria II: Requiems for the Party Girl (1972), and Lustro (1970-72). Founder of the World Soundscape Project. Professor of Communication Studies, Simon Fraser University 1970-75. Publications include: Ear Cleaning, Smoke (a visual novel,, The Tuning of the World (a profound investigation of our sonic environments), an award-winning study of E.T.A. Hoffman and has edited the collected musical writings and compositions of Ezra Pound. Numerous awards and commissions including ones from the Koussevitsky Music, the Fromm and the Guggenheim Foundations.

ANN SOUTHAM

Born in Winnipeg, Manitoba 1937, a graduate of the Faculty of Music, University of Toronto, where she studied piano with Pierre Souvairan and electronic music with Gustave Ciamanga. She studied composition with Samuel Dolin at the Royal Conservatory of Music, Toronto, where she was an instructor in ellectronic music from 1968 to 1975. She has been associated as a composer with the Toronto Dance Theatre for many years and is a member of the Canadian League of Composers and an affiliate of PRO Canada. She has collaborated with text-sound composer Sean O'Huigin (Sky Sails 1973, Eight-Way Jones 1971) and Steve McCaffery (Sis-Ma, Sizzers, Portraits 1-34, Structures of Incident all 1977). Her own compositions include Waves 1976, Towards Green 1976, Flique 1970, Against Sleep 1969, Boat, River, Moon 1972 and L'Assassin Menace 1974.



R. Murray Schafer



Ann Southam

LARRY WENDT

Born in Napa, California, April 5, 1946. Graduated San José State University 1975. Helped organize first West Coast International Sound Poetry Festival in San Francisco in 1977. Works exclusively in tape medium and has had tapes included in shows and exhibits since 1976 in California, New York, Belgium, Switzerland and Italy. Has issued three cassettes of his own work: Mythologiques (Ocean Records, 1977), New & Slightly Used Text-Sound Compositions (limited edition privately produced, 1977) and The Shadows of Ideas (Ocean Records, 1978). Is the co-author, with Steve Rupenthal, of a forthcoming history of sound poetry.



Larry Wendt

The Eleventh International Sound Poetry Festival was organized by Steve McCaffery, Sean O'Huigin and Steve Smith.



Typeset in Syntax and printed in Canada in an edition of 1500 copies at The Coach House Press, Toronto.

Published by Underwhich Editions with the assistance of the Canada Council, the Ontario Arts Council, Wintario and Volkswagen (Canada).

Designed by Glenn Goluska.