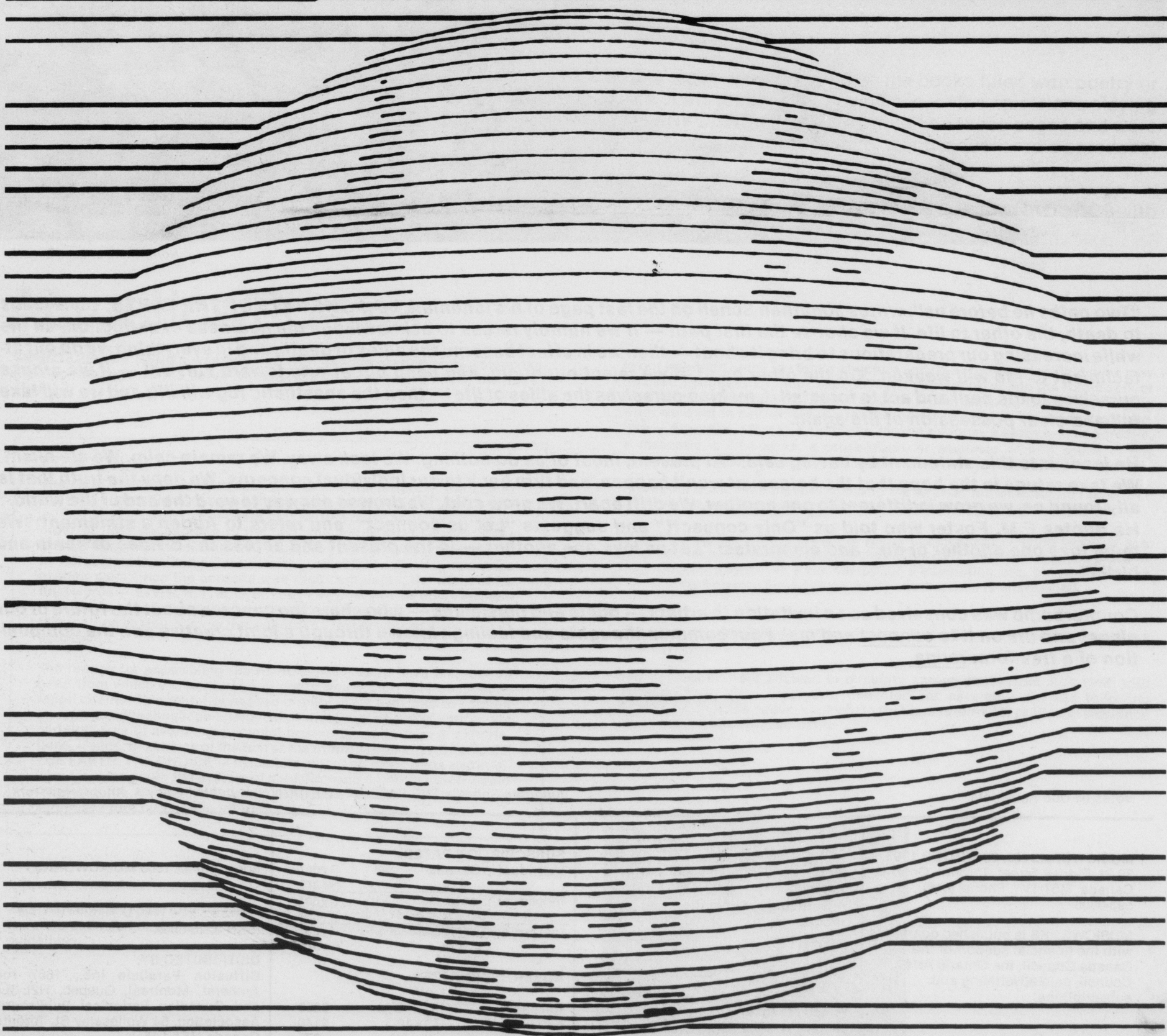


Counterbomb

Renga

Concerned artists demanding abolition of nuclear arms





North shore of Lake Superior

“Two paths lie before us”, writes Jonathan Schell on the last page of his landmark book THE FATE OF THE EARTH, “One leads to death, the other to life. If we choose the first path — if we numbly refuse to acknowledge the nearness of extinction, all the while increasing our preparations to bring it about — then we in effect become the allies of death, and in everything we do our attachment to life will weaken...On the other hand, if we reject our doom, and bend our efforts toward survival — if we arouse ourselves to the peril and act to forestall it, making ourselves the allies of life — then the anesthetic fog will lift; and we will take full and clear possession of life again.”

He leads into this statement by having said: “At present, most of us do nothing. We look away. We remain calm. We are silent. We take refuge in the hope that the holocaust won’t happen, and turn back to our individual concerns. We deny the truth that is all around us, we grow indifferent to one another. We drift apart. We grow cold. We drowse our way toward the end of the world.” He quotes E.M. Foster who told us “Only connect!” and suggests “Let us connect”, and refers to Auden’s statement “We must love one another or die” and elaborates: “Let us love one another — in the present and across the divides of death and birth.”

Counterbomb was conceived as an invitation to artists — poets and musicians — who share the concern about the future of our planet and life on it to connect and make our common thoughts and feelings known through a joint creative act: the composition of a free-form renga.

Notes by Udo Kasemets

Jonathan Schell’s THE FATE OF THE EARTH is published by A. Knopf, New York.

MUSICWORKS No. 22 WINTER 1983
30 St. Patrick Street, Toronto, Ontario,
Canada, M5T 1V1. Phone: (416)
593-0300

MUSICWORKS is published quarterly
with the financial support of the
Canada Council, the Ontario Arts
Council, paid advertising and
subscriptions.

COUNTERBOMB Renga: conceived
and co-ordinated by Udo Kasemets.

Editor: Tina Pearson
Production: John Oswald and Tina
Pearson.
Advertising, Circulation and
Production Assist: Nicola
Wojewoda

Special thanks to Linda Smith, David
Jaeger, The Canadian Broadcasting
Corporation and to Jonathan Schell
for granting permission to publish
materials from **The Fate of the Earth**.

SUBSCRIPTION RATES:

Individual in Canada	\$8	1year
	\$14	2years
Individual, Elsewhere	\$10	1year
	\$10	1year
Institution, Everywhere	\$15	1year
	\$28	2years

ADVERTISING RATES:

	LxW	
full page	(15" x 10")	\$250
half page	(7" x 10")	\$140
1/4 page	(7" x 5")	\$75
1/8 page	(3 1/2" x 5")	\$40
1/16 page	(3 1/2" x 2 1/2")	\$30

copyright © 1983 MUSICWORKS

ISSN 0225-686X

DISTRIBUTED BY:
Diffusion Parallele Inc., 1667 rue
Amherst, Montreal, Quebec, H2L 3L4
and **Canadian Periodical Publishers’
Association**, 54 Wollesley St. Toronto
Canada M5T 1A5

Publisher: **The Music Gallery**

Between the eighth and the seventeenth centuries the Japanese cultivated this particular form of collective poetry — *renga* — in which the participants keep multiplying — following complex rules concerning vocabulary, grammar, themes, content and symbols — the classical poetic structure *tanka* (consisting of two sections: the first of three lines — of 5, 7 and 5 syllables respectively — the other of two 7-syllable lines). The basic concept underlying the *renga* chain was that any given link had to form a poem with that which preceded it, and this poem had to be different from that which it formed with the link which followed it. In the fourteenth and fifteenth centuries rengas of up to ten thousand links were composed in mammoth renga sessions.

Counterbomb

40 notebooks-cum-cassettes and 13 scorebooks were put into circulation among poets and musicians in Canada, the U.S.A., Europe and Japan. A few were returned unopened and labelled “Unsolicited Material”, some were returned with accompanying notes explaining the addressee’s reasons for not wishing or being able to participate. Samples:

“Nothing original came to mind.”

“The whole concept seems very questionable as a ‘renga’ ”.

“Unfortunately I have no time at all now to study and collaborate with your process”.

“I can’t do it — I feel fear of annihilation is...an ancient fear gone wild...”

“Pressures of time...prevent me from contributing.”

“I hope you understand...we are senior citizens, many over 80 years old, most...can’t understand English, sorry we can’t do anything with you.”

“Just too damn crazily busy moving again and it is too hectic to turn around.”

“I do not know how to join in a renga”.

“I do not wish to take part in this kind of para-literary venture.”

Some, partly filled, got lost en route, others were never heard of or seen again.

Still, eventually 14 notebooks-cum-cassettes and 6 scorebooks and/or tapes were returned — the books filled with poetry or musical notations and the cassettes/tapes featuring the voices of the poets reading their own lines, or the musicians playing their own musics. All these, along with their germinal ACROSTIC or TANKOSTIC chains are printed on these pages and were assembled for a performance on March 8, 1983 at Bloor Street United Church in Toronto, and for a subsequent radio broadcast Easter Sunday, April 3, 1983 on CBC-FM Two New Hours.

COUNTERBOMB Renga is presented here in three sections: the ACROSTICS with the poetry, the first set of TANKOSTICS with musical notations, and a second set of TANKOSTICS with the Chain Chant. An Appendix and Postscript follow.

Acrostics/Poems

COUNTERBOMB Renga was initiated with the preparation of 40 notebooks, each containing one of a set of ACROSTICS as the initiating link in the poetry chain.

ACROSTICS

The ACROSTICS were developed as follows: the letters of the title of the third chapter of Jonathan Schell’s book THE FATE OF THE EARTH — T, H, E, C, H, O, I, C, E — were first written down vertically. Then, in order of their appearance in the text, the words starting with these given letters were entered in their respective places and complemented by words from their immediate vicinity to establish units with meanings of their own. Once the acrostic was thus completed, the letters of its final words — E, V, E, R, Y, M, O, M, E, N, T — were written down vertically to become the backbone of the next acrostic, and so forth. Following this method systematically throughout the text produced a *renga* of 43 acrostics.

The reason for assembling the ACROSTICS was to have material on hand from which the participating poets would start their respective *renga* chains. This material needed a unity of its own, had to contain enough word/feeling/idea-energy to stimulate continuing action, yet certainly was to avoid any personal posturings, emotings or exhortations. Hence, the choice of the text of the third chapter of THE FATE OF THE EARTH, THE CHOICE — in itself to eloquent, passionate and intelligent — along with the system of selection and ordering which would fragment the original text and reassemble its words, phrases or sentences into new poetic utterances.

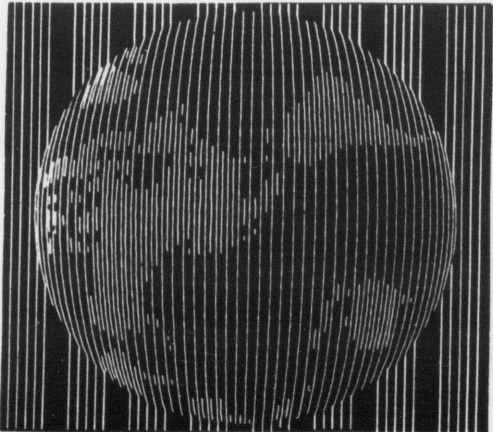
Each participating poet was invited to use his/her verbal skills and imagination toward creating a link in the chain following the basic renga concept and these guidelines.

In our free-form *renga* the *tanka* structure and its accompanying rigid rules may be used optionally by those experienced in operating within the framework of traditional Japanese forms. The rest of us — so we could feel at ease saying what we want to say — may use for the individual links of the *renga* any structure — a couplet, a tercet, a quatrain, maybe a sonnet, a sestina, or an acrostic, a mesostic, a free verse, a prose-poem, or whatever — and speak in any language we wish. The only rules to which we shall adhere rigidly will be:

- 1) that our common concern regarding the nuclear threat to future life on our planet is reflected in one way or another throughout the *renga*; and
- 2) that the fundamental concept of *renga* composition — tying together two consecutive links through the use of maybe a repeated word or a group of words, a synonym, a new metaphor, a translation, etc., etc., but avoiding unity between links separated by another one, is maintained.

The *renga* process is developed so that each new link to the chain is added by a new person.

The notebooks were allowed to circulate among poets from July 1982 until January 1983 when they were collected for assembly. On the following ACROSTIC/POEMS pages, each chain that was returned is printed in sequence alongside its initiating acrostic.



Acrostics

after That
the History
of the Earth

Civilization
Human world
the marvels Of evolution
In spite of all we have learned
this entire Creation hostage to nuclear destruction
at Every moment

the choice
be-
comes
the sign
mouth becomes

to throw
all weapons
into the cave of words

/the speech which
turns to peace
still every moment
but a breath, this taste
moving,
mouth to mouth
to survive.

bird song

flung from our nests
in the late spring
and ordered to fly
or die we are
weaned to the air

in this our flight
Lord in this long
fall the call
is clear

to rise to sunlight
through spring time
storms with wings
grown strong

but here these wind trimmed
unformed bones
and tiny beaks

that sing
inaudible songs

Poems

(from *The Name of the Place*)

I know the name of the place so well
That it's just now slipped my tongue,
But it doesn't matter as long as you
Tell me I have not been there alone.
**All things are plotting to make us whole,
All things conspire to make us one.**

Even
Vaster loss
life on Earth
Reading the newspaper
the next few Years

we look at the future of Mankind
the question is a simple One:
Must society bring itself to destruction?
the Nightmare vision
of Those heaps of rubble

a thing we Have to face
albert Einstein urged full global disarmament
but the Advice was disregarded
the world building arsenals we Possess today
the full- Scale machinery for extinction

if we are honest with Ourselves
in the Face of this global emergency

this Response
is Unworthy of us
of all the hopes of human Beings the hope
that mankind will survive Brings us to the threshold of
Life
Even personal survival

Selective Weaponry

In the future they will have

A bomb to sort the heaps of rubble
a bomb to blast the lichens and to parch the liverworts
a bomb to destroy kindness and to put an end to laughter
a bomb to wipe the bloom from the sloe
a bomb to level all curves and hollows
a bomb at the end of the rainbow
a bomb to control the weather
a bomb more splendid than the sunset
a bomb triggered by the falling dew
a bomb to cure the common cold
a bomb to eliminate language
a bomb that explodes in the vicinity of hope
a bomb whose center is everywhere and whose circumference is nowhere
a bomb to simulate autumn
a bomb to strike the songs from the sky
a bomb to satisfy hunger
a bomb that rots the bones leaving the flesh intact
a bomb to put out the eyes of deer
a bomb to broaden your horizon
a bomb to hold back the dawn

(from *Something buried*)

while our
companions, jealousy

anger, cause us to
stare fixedly

at the darkening sky
where thunder rumbles

and one blue slant of
lightning splits the

ground before us, and
in a flash, all becomes

clear: we will die,
and who will ask after us

Gerry Shikatani,
Joy Kogawa,
Gwen MacEwen,
Gail Fox,
Toronto.

Thomas Clark,
Gloucester, England.

Extinction
is not death
not yours or mine, my dear.
Time was when we were not
thinking of that causes no pain
so being gone is painless.
No, it is

when trackless dust
covers our heirlooms and the gifts
we meant to leave:
my mother's laughter ripped
from our daughter's throat
your father's ginger hair
fallen from our son's head
when Shakespeare plays to an empty house
and Rembrandt hangs in the rain
then we're extinct.

*When we're extinct,
maybe still Saturn
majestic among its twisted ring.
Maybe still Jupiter
with attendant bright moons.
Veiled Venus.
Red Mars.
And Pluto an invisible diamond
against the green plasma
of distant, remaining stars.*

*But no more the leaning houses
comfortable along the snowy street
no more warm windows
nor eyes looking out
toward skies once kind —
comprehensible astronomies.*

No more eyes looking out, or in,
no more planning, no more 'next time',
nullified — the efforts of saints and tyrants,
The hope in reason, art, children,
checkmated — the fledgling king,
lost — Terra's voice in the cosmos.

*No more careful weighing or improvisation,
no more skillful gambits or riding the storm,
no more recall or vision opening
with the electric promise of dusk.*

*Not a pair left of the profusion
of mind-lights:
The crystal variations known as persons
are fused in anonymous cinders.*

*When ocean winds blow cinders
we'll not have loved enough,
but still we keep our distance
while generals get tough,*

*and talk of power in balance,
blind to the blinding light
that rots marrow, tho the mind
be closed, and the cause right.*

*When shadows burn, when cities rise
in pillars ten miles round,
when the sun's dull red at noon,
if you live underground*

*until the soil goes up in fire
and blood sprays from each cough —
kneel down, and sift with gauntlets
the ash you won. Enough?*

**Maria Jacobs,
Rosemary Aubert,
Peter Acker,
Jim Roberts,
Brian Purdy,
Toronto.**

NOT ONLY IN DREAMS

Enough. Your math is lethal.
And I — unwilling student — can't face
the sum you make of destructions.
The classroom is deserted — only the whisper
and tap of your moving chalk-stick
the squeak of your crack-soled brogues.
I am watching you write equations,
seeing the hulk of you pause at a plus
or minus sign and can't get at the words
to tell you STOP. I know that lumpy sweater
your great-aunt gave you for Christmas 1902
and even from a distance of years would know
that spread-legged stance, the frightwig of your hair.
I want to say enough! but this is a dream
and you are turning now from the blackboard
each hair of your head illumined, each yellowing tooth
exposed by your gentle oldman's smile.
Angel-elect of heat-storm death, Einstein
with Pavlov's tearducts, your hand goes to your pocket —
but I cannot wake.

the Peril
of Extinction is present
the death of our species Resembles the death of an individual
yet Soon
One mentions hope of survival
extinction is Not something to contemplate
it is something to rebel Against
Like
Stating the obvious
reality before Us
Ridding the world
of Violence
violence Is innate in our species
manity can break with its Violent past
And act with greater restraint
to the cold realities of Life has been added the new reality of peril of extinction

Physical
ruin of the global Ecosphere
now in the political Realm
Is not sane or sensible
unless the perpetrator has Lost his mind
it can come about Only through
our Failure to acknowledge the peril of

Extinction
eXtinction
Therefore
Is
Not intentional
with no fundamental Changes
Though
It had features
Of
the Nuclear predicament

developed from the idea of
the Cruise Missile Conversion Project
in which the ent of "predicament"
is the end
(and of course
the alternative is
"predicament")

and then the link between
the "d" of "end" and the "b" of "bomb"
and "bomb's" conversion to "om"

*this is also
a conversion of an old poem
of mind (the b/om/b poem)
thus furthering the notion of
recycling and conversion of
misplaced energy*

Oct/Nov 82
bp Nicol

Not
Unable to preserve
the Connection
Less and less plausible
Extinction
may be brought About unintentionally
Resulting from the

Pre-existing military and political system
the nuclear Revolution has not been completed
the completion will be Extinction or a global political revolution
sovereign nations are Driven to defend
national Interests with means of destruction
in the Councils
where decisions Are
Made, there is no one to speak
for man and for the Earth
the peril is Not external
as Though the earth were to blow up

That asteroid
was One day going to collide

Because
Like aristotle's rule
the possible ends Of
War are varied

nuclear weapons Used in large numbers
have been Put to the limit of their strength

Bomba asesina . . .
La espada de Damocles
sobre la tierra.

(Killer bomb . . .
The sword of Damocles
over the Earth.)

a newsmen explains
the neutron bomb's effects
supper cools

action which Logically must lead to an extreme
In this case
May take place
It can never
fail To

Occu
no one's strength Fails

until both Sides have been annihilated
There cannot be a victor
triumph Rendered impossible
weakness Essential
war has Never been but unilateral disarmament
to Go on
Thus would be senseless
nuclear weapons Have ruined war

*Eyes of another world,
Burning.
Reflections of power.
All visions are solid.*

*"A picture is worth a thousand words."
But eyes are worth a thousand pictures.*

**Ancient kingdoms
Are revealed in the eye's flame.**

Outlets for expressionless expressions.

	Ruined in accordance
with the agreed-	Upon rules of "limited war"
	If a decision were to be reached
	Not by arms
but by something	Else
we would accept	Defeat

While knowing that
Among nuclear powers
the united states has Reserved for itself the right to resort to nuclear weapons

still expanding . . .
that first mushroom cloud
above Trinity Flats

Michael Dudley.
Sister Mary Thomas Eulberg.
Earlville, Iowa.
Maria Luisa Munoz
Wilton, Connecticut.
Elizabeth Searle Lamb.

Michael Oswin,
Rexdale, Ontario



The Text developed from nichol's "om", where this mantric phoneme becomes the first syllable of the word "omission" or "o mission" which then is juxtaposed to "relation", the implication being that the state of omission of break in life's continuity leads to disassociation, alienation, etc., in direct contrast to tantra or life's continuous web of being and becoming and relating

The Music: emerges from the B tonal centre of the preceding "OM" and gathers rhythmic momentum as an energy arousing ritual... May this energy be channelled towards an affirmation of life

bp Nichol,
Maria Zibens & Richard Truhlar,
Toronto.

MUSICWORKS NO.22 WINTER 1983

5

Someone must
take the machines.
* make them work for life.
Someones (we) must
take the machines
* make them
Some Ones
not always
(sometimes) many but -
there is a vast
reorganization to be done
or we shld all
die quietly
leaving
the birds & the sea

sea sways....
quietly
the planet
pushing up life
Bombs
have nothing to do
with the
preservation of life
is there an ending?
we have
one moment
to see
there is some secret
here
quietly...
sea...
sways...

Maxine,
Aleasha Forest,
Anami Naths,
Dorothy Livesay,

J. Edwards,
Galiano Island, British Columbia.

War Poem

This is a war poem.
The bodies in it are blasted
all over the page
arms, legs torn off
at the sockets
guts spilling untidily
onto your clean
white mind.

This is a war poem.
The rhythms in it
are sung from a fractured
culture
like an anachronism.

This is a war poem.
Men have made it
and lived it
and breathed its barbarian
glory.

This is a womb
Women have carried it
inside them
to breed new heroes

This war poem could
become a womb
and in it
we could all,
poet and reader
and war monger,
curl up together

and be born
again
and again
and again.

Carolyn Zonailo,
Beth Jankola,
Nellie McClung,
Mona Fertig,
Vancouver, B.C.

Notion of a defeat
for the United States
is Certainly
very Little
Even
As
this Rule has been followed

by the nuclear World
Experience
such As the vietnam war
Possible
it is Often said
that Nuclear arms have made war obsolete
obsolescence occurs when a means to Some end is superseded by better means

But war has not been superseded
by some better means to its End
which is To serve as arbiter of disputes
To that
End
the invention of nuclear weapons is the Result of this lack

the purpose of Military forces
attacking the Enemy
no defense Against
Nuclear weapons
figure out Some new means of survival

Oh no!
You can't do this.
You've transgressed into
the sacred.
That's all there is to it.

Isn't it?

Make radical changes
Easy to say
As many did
that in a Nuclear world mankind
had to make Sacrifices

empty husk Of good intentions
the world in Fact chose to refashion

the System of nuclear weapons
the reality around Us unthinkable
the Rest of human
point of View
Indefensible
a point of View close to inhuman
As though
we Live in a world in which strategic sense becomes moral nonsense

we are Moral idiots
a feature Of life in the nuclear world
strategic thinking Refers to a reality
divorced from Action
divorce between our Life

and the reality of our Nuclear world
the aim Of our planning
for futures that must Never be
to See
Each
Nuclear power
destroy the entire Society
Even after suffering

the Attacker
For years
defined the following Terms
destruction is the Essence
of Retaliation

deterrence means Suicide
let Us picture
possible Failure
Frozen into inaction
the Earth suffers the consequences
attempting to Reduce the damage
and Increasing
the Nuclear forces
of the Great powers

Dogs

The dogcatcher knocked at my door
again this morning

There are a lot of dogs running in
packs in Burnaby you'd better keep
your dog in your yard this is a
warning he said

Remembering stepping out of the delicatessen
onto Kingsway early one grey morning

to be met by a large pack of dogs and german
shepherds a large mongrel bitch and
several other strays

suddenly Kingsway was deserted except
for that pack of starving dogs as I
imagined an aftermath of war

A Line Borrowed from Tu Fu

blue
is the color
of the smoke
of war

white
is the color
of men's
bones

General failure in
Reacting to peril
on our one Earth
the Adoption of deterrence
represented That military doctrine

that was suited to the Pre-nuclear world
the first bomb flashed Over new mexico desert
We acknowledge different circumstances
Each of which
corresponds to the Realities of its period
military doctrine Suggested nuclear doctrine

Isn't it the truth?
What Oppenheimers Said:
I am become Death
the shatterer of worlds

Poet, I am the other side of you
dark side of your moon
and I have woven there
so delicate a machination
could tear a flower apart
but put the petals one on one
together again and yet so violent
it could erupt a mountain

And yet and yet
the power is with us still
to turn this knowledge round
the other way:
Thrust the universe
into reverse!
Sweep Scenarios back
on to new day

on new
day
I
say
change where you are going
step back
from that
field
vacate
the gate

you are exonerated
forgiven
free
I say this to
the "powerful"
to those that can destroy life
to those that can destroy life
to those that can destroy life

I say this
to the rich politicians.

I say this to the rich politicians;
Consider the fruit of your labours
The pure rock sphere in black space,
White as a bone in the morning sun.
No sorrow, no death, no decay any
more,

A perfect jewel in the heavens.

June 14 mon juin (journal excerpt)

The amazing bus trip to NYC for
the anti-nuclear demonstration.
10 hours on the bus with Robert and
Andre and Theresa and others.
Trying to sleep and using a mineral
water bottle with some scotch and
sleeping about 4 hrs. 8:30 am we
arrive at 48th St. and take a taxi
to Colette's in the Village. Then a
shower and a coffee and off on the
A train to meet Colette at Swank
magazine. She in her riding gear.
We're all for riding horses. Took the
words right out of my mouth.

Dinner in an outside café in the
Village. Cockroaches on the wall. Off
at 9:30 am for the walk for peace.
Walking with Jody, Colette's 13 yr.
old son who is taller than me.
At 5th and Central Park we join in
with the larger mass march. It's
exhilarating to be part of this
statement. For life. All kinds of
people from every imaginable
place. Thousands and thousands of
people for disarmament. We
are one of the first groups to
arrive on the Green. The stage is
massive. Speeches from holocaust
and Hiroshima victims. The feeling
in uniting. Then we hear Joan

Baez, Bruce Springsteen, Linda
Ronstad, Peter Paul and Mary and
James Taylor. It's wonderful
sitting on the grass. Jody has
gone home and I feel very
peaceful alone in this crowd
close to one million. Perfect
weather. Cops in groups of 5.
People dancing with slogans
and costumes and stars in their
hair. The Bread and Puppet Theatre.
And still more people arriving
every minute. Watching the eyes.
Some are magic. Thinking of
you and you. Then after 6
and home on the Lexington
train. The whole city is
jubilant. All the intensity has
vanished. This day is for the
future. Unforgettable.

*the wind grows calm at the thought
of equal suffering — decision's ton
(what green must shrivel,
what eyes into unsee must sear,
what skin must scream into flame
like gas-soaked rags) lifted
from mycelia of wispy shoulders.*

the basic logic of Deterrence
safety is the child Of terror
safety Can be only
as great as Terror is
terror has to be kept Relentless
If
Nuclear destruction must be assured
two sides will suffer Equally

*the wind grows calm at the thought
of a sweep over the face of smoke-
wrapped borderless earth,
spreading the glowing dust that
drops like spores to overgrow
face and form of those who come
climbing the ruined rungs.*

*the wind grows calm at the thought
of the simple role — pale visage of
sad duty (janitor, hooker,
hitman with some heart
in cross hairs); with dark
swelling like a struck eye, sees
all breath it steals; wind*

grown sudden; calm as the thought.

each Side
Under deterrence
For stability
Follow
Emotionally comprehensible logic
Rebel against annihilation

Noah Zacharin,
Montréal, Québec.

	Even though
this is not	Quite "love the bomb"
	Under this doctrine
safety is	Achieved by
a victim's resolve to	Launch the annihilating second strike
no sane justification for	Launching it
	Yet one must launch retaliation

nuclear deterrence Requires one to prepare for
the Event
That is meant to prevent
the Action is based
on a monumental Logical mistake
It follows that
As far
as deterrence Theory
Is concerned
One is
Not supplied by the doctrine

生命の神秘に就いて
人はもう十分に驚異してない
驚異してないという事、是認しようとしている
是認それである
是認それである事実に就いて
源を曲げようとしている
神秘なるものを人に向ふ調節しようとする。
神秘性からくる運命觀を価値からいふものと考へ始めた
ところから事によつて事實という価値は裏手するであらう
さうしてこれは實際に於て失われつつある
それはどうしてこうなつたか
それは一発の雷聲に於て失つたやうな。

詩
車轉
音

仲廣洪一郎

the facts what
denying

Doctrine
Of
Contradiction
They are
Revision
Is worse than the error
New
Existence

we wind up eXtinct
Exterminating ourselves
In the
Shadow
the Thing that we don't want
the End of all of us
Naturally a loss
to grasp the Contradiction
that would break the Ecosphere

Extinguish the species
in these Circumstances
it is an Open question
in the Soviet union
one's Perception
may Have been frightening
Even for nuclear
Retaliation
an Example of irrationally inexorable commitment

あつ時
に
絶えう人々が苦遠う顔どゆかめていたあつ時
に
大なる命う消耗の果かに
人々が人肉う本位と考へた心へ悔しうかへろと
していたあつ時
に
あつ時まじい軍醫者を聞かされたが
あつ時から人間の方途に就くと心が變えろとな
人肉が人肉を左右する事があふると考へ得る力か

もう一人は上を見えざる事が出来てい
人内は調印主義者とせざるやう
男女の關係は一服の草花性器を樂しむやう
戀愛の詩は無くなるやう
戰爭はしないやう
戰爭をしたために人々の調印が退歩するやう
個性は益々無視されるやう
忠告を判能するは尚然否が
人々の命令年能も調印する事とするやう

個體が時に僅か
手をあげて立ち、又唄りずかるなら人院をせざるう
病院は益々下々なり
醫者出るは人同生活の現を範となさるう
人内の理想社会として病院社会が出来るならう
頻々とその心から経済自給が流行するならう
然してそれと兄弟と無きなり
人々に泣く事が無くなり
人々は笑ふ事も忘れるならう

人々は幸福を知り、事が出来なくなつた。
その意義も喪くさるやうなう。
それをも拘らず
人々は存在し
一切笑ふ事の出発点、若う社会が道
もう何處へ行くか(す)事も出来な
人々の、創り出す平和が始まつた。

生きようとする物語り

イフユ
アタシは
フリース

ひろしまから来たものをす
 千九百一十二年の正月に
 そのひろしまに居る一人の知人が又死んだのである

一九四五年の八月六日に

地上に於けるものとも生存価値のうすつぱらなるもの
と違ひの集團地として吹々見せし
アメリカが
日本と及ぶ世界今の果をばけりすかり人肉の記録
の上に二の事を残した

鉄の骨、黒く残して、片邊の

明日への空は夏青く

本行

Tonko Watanabe

irrationally Committed
 pretense Of unreason
 one Must do it
 one May fall
 In spite of his best efforts
 That
 These remedies are consequential
 is testified in the Memoirs of h.r. haldeman
 an Effort to strengthen the terror
 can Never make sense
 for the reason That abandonment of morality is another extreme solution

Entirely remove the
 e Xperience'
 To contemplate
 the Reality of a holocaust
 Even
 Michael mandelbaum in history
 of nuclear Experience observes that

the Soviet and american leaders
 confronted One another
 to Level
 Under pressure
 To crumble
 Is human
 leaders Of
 Nuclear powers ruthless, beserk

Reliance
 Upon a strike
 That
 Has no purpose
 reliance upon the Logic of doomsday
 we will be Exploded back into our original atoms
 it Should be necessary
 to Seek

survival By banning instruments of death
 Even
 the Statesmen
 for Example
 Relying on war
 to bring an end to man Kind

Extinction
 of National
 Defensive purposes

To preserve
 no One

at these Moments
 the American
 Nuclear world
 installed babrak Karmal
 In his place
 involved Neither the use nor the
 Delay of military action

Menacing
 vital Interests
 Large quantities
 of oil In the world
 These nations
 of the western Alliance depend on oil
 of the persian gulf Region
 Yet carter risked extinction

in the Attempt to hold on to middle eastern oil
 did he Consider his obligation
 To all mankind?
 would he have plunged the world Into the vast unknown?
 did brezhnev consider those Obligations?
 to launch a Nuclear holocaust would be suicide

commit Suicide
 leaving Us perpetually uncertain
 It becomes a system
 the system Can be described
 this Is
 Deterrence
 in Essence

It is
 a system of Nation-states

Especially nuclear powers
 the System is
 Seriously hostile
 Effectively combined into one great arsenal
 Nations blowing the world up
 we Can imagine doomsday
 nuclear powers Each possessing a bomb

THE BIG BUTTON

*death reduced to a push button
 too much known now
 to have the controlling fear of the unknown
 the possible is always so tempting
 not the pulsing belly button
 of a turkish harem dancer
 nor of a t.v. on cue, sweating wrestler-*

*but a red knob
 or a matching pair of black nipples
 needing two fingers
 or a set of mated keys
 as if two heads are more level or moral
 than one computer or elected rep.*

*how mundane this 20ieth century horror is:
 no fire breathing Loch Ness molting monsters
 complete with Walt Disney batteries,
 or icy Fu Manchu nails creeping up from under the mattress
 or scrabbling alien cockroaches in the jelly of the eyeball*

*just fingers dialing telephones, pushing switches
 no terror of flashing jelly beans on squad cars
 nor innocent looking cyanide capsules
 nor red buttons of the plague scabbing the skin*

*just the exactitude of megatons of explosives
 measurable levels of radiation
 flaming kishkabob of earth
 world cindered and ashed
 all timed and prerecorded
 this all consuming explosion
 that is so clean and tidy and final*

*the only speculation is who:
 a king or slave to play this
 final act of God,
 as the inevitability of acceptance
 softens the dread,
 until everyone waits with anticipation
 desiring the ultimate experience.*

*not having had the honour
 of being the first
 at least we can be
 the final generation.*

No one can call
this state of affairs
rational
that people face extinction.

No one can call it rational
that mathematical physics,
rationality's triumph,
has given stupid bureaucrats
ruling imperial nation-states
weapons that may finish us.

No one can call it rational
that structures people make
and people sustain,
science and the nation-state,
may soon extinguish people.

Another rationality
must triumph
truth force -
cutting through rationalizations
hurrying us to extinction,
melting frozen structures,
refuting stupid reasons
with reason.

_____ can _____ all
_____ state of _____ fair _____
_____ face extinction (?)
_____ call _____
that _____ triumph,
_____ as _____ stupid _____ rat _____
ruling _____ finish us (?)
weapons _____
No _____ rat _____
_____ structure _____ people make
_____ people (;) _____
science and _____ nation-s _____
may _____ o(!) _____ x _____ people (!)
_____ no (!) _____
cut _____ us to _____ x _____
_____ stupid _____ sons
with reason

stupid sons structure make
concrete silo no grain to
harvest to eat to

grow no rats in no body
in simulacrum of barn

harm

in simulacrum of barn
harm the one body that we

are of stupid sons
born of the one body we
too are stupid sons

born

to die but also
to grow to harvest to plant
seed with its roots down

into earth not up into
flame know the name of Shiloh

How I'd Like to Die

I'd like to be swallowed alive by a giant anaconda
and the poor thing would have to lug me around inside it
for at least nine months
until there was nothing left of me
but a small pearl of wisdom.

I'd like to whip out a knife and stab myself to death
while delivering a sentimental speech at a family reunion.
the knife a magic one handed down generation by generation
from neolithic times and to be used only
for circumcision and severing the umbilical cord.

I'd like to drown while frolicking with nuns
in a private swimming pool
filled with tapioca pudding.

I'd like to be sitting in the lotus posture
in the centre of a totally dark and silent room
until everything became so still
there'd be no need to draw another breath
and I'd have to be buried in a pyramid-shaped box
with a pleasant look on my face
and no signs of rot having set in.

I'd like to starve to death
while managing a busy and successful delicatessen.

each Person holds a switch
Once in a while
holding the Switch people reassure one another
that the purpose of the whole System is
to frighten Everyone
than to pull the Switch
and Insane
Not sure the system works
the central authority employs Gathered resources
According to a system of laws
if anyone Breaks the rules
Over
the Means of violence
it would Be regarded as deranged

the Dilemma of
no Escape
to Rationalize
this state of Affairs
requires Nations to sacrifice mankind
Global people
Especially when arguing
Did face extinction

even the old orders,
lean,
the torahs
banked, leaning, with their barnacles
of silver, of saved up light
outside, and inside
with their people-enfolding print,
are the plinths of zool
here on our Earth, leaning
because of gravity and groundswell

o
people

do you want to burn
outside and inside

people-enfolding people
crevices of seeds

altering the spectrum
of cell and seed

outside it will touch you
inside it will touch you

at least 3 kinds
of bombs — maybe more
linked together
to account for all
contingencies
like people with
nice faces — reading
in their bedrooms
or hiding with closed
breath behind trees
or those of us who
just want to live
a little longer
3 kinds wrapped like
a present - bombs ...

3 faces are present
hiding clothes
the face
the faces
cloth
welcome for its relief
from faces
bomb
nuke
nuclear in a
moment - we
will be gone
as my mother said when my father suddenly
died-

from faces

the Existence of
a slightly e Xtended
Term of residence on earth
before the Inevitable mistake occurs
is Not our difficulty
the Core of the issues
That the peril of extinction
forces upon us is
inevitable Or utopian
the Nuclear scheme contemplates the extinction of man

Evade
self-e Xtermination
is There nothing we can do?
I
do Not believe so
there will be no second Chance
for all Time
as it were a certainty
either by accident Or by design
Nuclear arms can unmake
the system Of sovereign states
Frightening
but by no Means impossible
our present system An institutions
are a Noose around the neck of mankind

we can cut the Noose
Either
Consonant with global reality
or wor K

Out steps by which mankind
For the first time can reorganize its life

Mankind
can Acquaint us with the magnitude of
the forces of Nature
the wea Kness of human powers
fashioned Into an instrument of war
Nuclear weapons brought about
a Divorce between violence and politics

a world that does not rely on Violence
falls Into two parts
on the Occasion of
a good Life
Everyone
is Now
Called to dismantle all warheads
Earlier preserving

And pursuing life
Not a political solution
lead the world toward Disarmament

Political decisions
in Our world push it over the edge
Logical behaviour
means making International decisions
for such a Thing to happen
It is
Contrary to world politics
Safety is the child of terror

neither mothers nor fathers leave
a space for us
but blind forms rise over the hills
the mind sees the imagination
dreaming its own death
since thought began
it takes the shape of mountains
weighs upon your eye
with endless arms and tongues
mad thunders in the earth, the roar
of an exploded sun
traces the final nightmare
o exiles in the tantric void
the word fulfilled in us:
ANNIHILATION

Leave a space for us
not the imagination dreaming its own death
since thought began the final nightmare
but the world
composing itself in loose-strung, lovely chains
of things fulfilled
in each other and themselves, fulfilled
again in us, in words and names
like a renga chain naming our care and
our shared earth:
man, woman, city,
breeze, child, book
talking, looking quietly at someone who love, tomato,
tree full of tart good apples, sunlight, car
banana, elephant, rain on a ruffled street
you and I are the people we care for
hand, cheek, river:
these are as fragile as the words which name them
bind up those mouths
which have power to unname them now, speaking
a single word,
"annihilation"
Speak for each other and for the earth

tart sunlight, how many
syllable no-meaning envelopes?
or phonemes no-meaning song? fragile,
speak, in-
numerable, bird flutters, mute
giraffisms, o cetacean one and one and one
and plurals one so sweet o
hands, cheeks, river, simple
references of passing, brown
empty sky, where are you
work chair, wicker basket
how were you so lost to have my inheritors forget
bird flutters, innumerable mute cetaceans
unable to learn to let the breeze harden or swell alone
holding nothing, you. Can you see no-space, no-
composition, aluminim, corporate
stanchion, all the just angers, and even loathing, injustice
striates yr. face after the 1/2 knife
of Strontium and Poloniu, Curium, hope,
anybody in a radiant June, given
this our history,
will sing longingly of the KKK
of Stalin of the passionate
Torquemada
with the envy born of simple, irrecoverable
loss.

Jackson MacLow,
New York.
Toby Olson,
Denis Barone,
Douglas Messerli,
Henry Braun,
R B DuPless,
Eli Goldblatt,
Jack DeWitt,
Philadelphia, Pennsylvania.

Jerome Rothenberg,
USA.
Tenney Nathanson,
New York.

Armand Scheweuer,
Philadelphia, Pennsylvania.

I'd like to be hanged
for attempting to assassinate Hitler.

I'd like to be machineounned while trapped in barbed wire
at Dieppe, seasick, drenched, in 1942,
along with all the other ouys
from the Royal Hamilton Light Infantry.

I'd like to die laughing in the front row of the Bloor Cinema
during the wine-cellar scene in Notorious
with Christopher Dewdney at my side, embarrassed,
pretending he didn't know me.

I'd like to meet, by chance, my mystical twin soul,
someone to whom I'd be so attracted and who
would be so attracted to me
that our hearts would stop
and our souls would lift off into angelic realms.

But I would not like to die in a nuclear holocaust.

David McFadden,
Toronto.

In our minds
destruction bears no "substance"
and love
a resurrection
in the eyes
of innocence
The future bears
no burden
but a path (!.....
for mankind
to ponder for
future generations
to endure (.....
.....human extinction
remains blind
and a contradiction
in the soul

My nuclear family
anticipating the bomb
finally exploded

Immutable laws prevailed
after prolonged implosion
volcanic explosion
must follow

Our nuclear family
now lies scattered on the globe
we find we must keep
a thousand miles minimum
between each radioactive particle
of antimatter

Although we are still glowing
some think it is with human warmth
slowly we coalesce
into our new surroundings

Our town, it has a new Candu,
It is going up by the bay,
Is it safe? I wouldn't bet money,
That is why I'm moving away.

Spring a leak this one,
Spring a leak that one,
My, the lake is glowing today,
Someone goofs and it's in the harbour,
Nuclear waste flows into the bay.

Child of terror
threat to Human substance
It would
no Longer
Dictate
whether Or not
a moving Force behind a new system
would stand guaranteeing That the species did not slide toward
Extinction
for obvious Reasons
the actual weapons have Retired from their traditional role
but to maintain a state Of terror in someone's mind
and to Rust into powder in their silos
our general are Psychological soldiers
masters Of
the War game
Destroy
the fear of Extinction
Rearmament means extinction
It
would be Not extinction
Since
In a world of knowledge
to Live
the life Of the world
we adopt in the Second place the full meaning of extinction

Mankind
can never Experience extinction
this horror At the center of our existence
Not human extinction from the human scene
It is
Not power
to snuff out the future Generations
the realistic school Of political thinking teaches
Fear
we arrived at Exactly the same arrangement
the peril of e Xtinction adds one reason
and a Tremendous one for giving up violence
In one respect
self-love-a Narrow, intense love —
Cannot extend its protection
To the future generations
or even get them In view
they do not have fear Of death
No forces with which to retaliate

Slowly rising
from yesterday's new Candu
a mushroom cloud

the Fate
Of the future generations is at stake
love can Reach them
Can
Enable them to be
love, a Spiritual energy
That the human heart can pit
against the physical energy Of matter
is more Realistic
Encompasses something
close To resolving the nuclear predicament
And yet
conventional arms are Left
In place
As long as nations
defend Themselves with arms
having Entrusted one another's existence to whatever weapons they choose

WAR, any kind, is not be
But Death.

I want not to
Vaporize
And yearn to live
As living is -
Not to burn,
This place, planet,
Home
Of mine,
On which
I seek
To be
Retaliation
Of choice.

Human, the kind, is but be
but life.

World
powers are Hardly likely
to throw Away
Their conventional arms
we are revolutionizing the Earth
Visibly desire that the species survive
Extinction is invisible
Rebelling against it
no one Will
Ever witness extinction
And
the Place for the rebellion to start
is in Our daily lives
if Not
we Sink into self-deception

imagining that inadequate measures would Suffice to save us
in Essence
reduce the Likelihood of mistakes
at a Fundamental level
Disarmament talks
will End
if a holocaust Comes about
it Eventually must be
a common Political endeavour
Then
Its
Own endeavour would include
the Need to act

Not
Essential
that Extreme ideologist
be Deployed

To replace war
gandhi Once said

nonviolent Action would be important
Certainly the world's leaders,
Though they menace the earth, do nothing

we Deny
the future Of our kind

Not even know
Our role
Through
Human future
make It possible for the future generations to be born
we Numbly acknowledge the nearness of extinction
Gradually weaning ourselves from life

making ourselves the allies of Life
It will be soon
we put aside our Fainthearted
Excuses and cleanse the earth of nuclear weapons

Between Pickering and Douglas Point

Strange happenings
leak from the lead and concrete shells
of nuclear generators.
Again the atomic terrors
recently put to rest
whip our sedated fears.
Today no holocaust
crowned with a mushroom cloud
but obscure creeping death.
Each day I wait to hear
that monster mutant mosquitoes
have conquered Kincardine.

Spontaneous Combustion

I have always counted on the stars
they are always there
God created them
only He can take them away

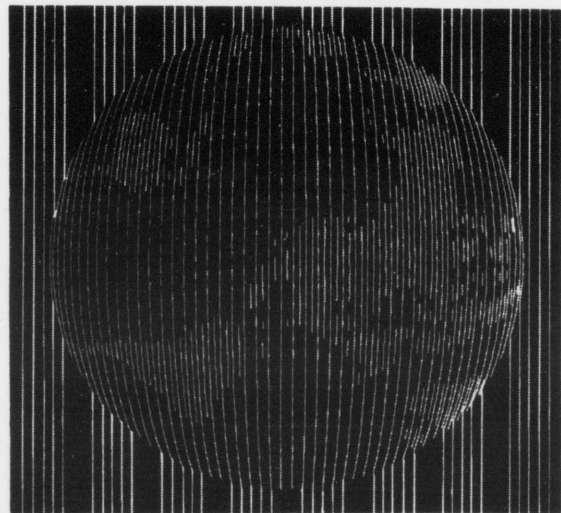
now I am not so sure
for Man is getting into the act
if we can blow up the planet Earth
why not the stars?

the mushrooms grow like wildfire
I can't see through the clouds

Shaunt Basmajias,
Chris Faiers,
Peter Flosznik,
Toronto.

Margaret Saunders,
Dorothy Cameron Smith,
Jeff Seffinga,
Hamilton, Ontario.

Janet Swinburne.



To add another dimension to the poetic renga process, a musical renga — a non-verbal chain-chant was developed. Fourteen scorebooks were circulated among musicians to be filled with links of the musical renga.

TANKOSTICS

The TANKOSTICS were developed to derive materials for the musicians to build their renga chains from. Again, so as to avoid the imposition of any personal attitude on the participants, yet to have material on hand unified in spirit and close to the original renga structure, the same text as used for the derivation of the ACROSTICS we utilized to develop first a set of 121 TANKOSTICS and then again another set of 73 different TANKOSTICS (see CHAIN CHANT.)

The structure of the TANKOSTICS is an extension of a concept I invented in 1980: HAIKOSTICS, which amalgamate the concepts of haiku with those of ACROSTICS. An example of the resulting hybrid: the heading LONELINESS is woven into the haiku thusly:
*Loon's Odd Notes Echo
on Lake: Intoning Endless
Songs of Solitude.*

To make a chain of TANKOSTICS (this word being derived from the Japanese tanka where each 17—syllable haiku is complemented by another 14-syllable structure) I extracted from the text words which would conform to with the following principles:
1) together they would form alternately 17 or 14 syllable links of the renga;
2) the letters of the final word(s) of each link would appear in their proper order scattered through the ensuing link;
3) the words were to be extracted while moving forward through the text, no backward moves allowed;
4) the words in each link had to add up to a meaning or feeling of their own, no matter how ambiguous to their reader.
Following these rules a chain of 121 links was accumulated.

The initial link in each scorebook is a translation into musical notations (one more traditional, the other graphic) of one of the first set of TANKOSTICS. (for a description of this translation, see the APPENDIX at the back of this issue.)

Musicians were invited to create one of two kinds of musical renga: 1) notated in the score-book for non-specified instruments (to be later performed and recorded by a group of musicians applying the renga principles to their mode of performance).

2) performed (with or without previous notation) on any chosen acoustical or electronic instruments or by non-verbalizing voices and recorded on tape.

Each musician was asked to compose /improvise /perform a solo link conforming with the tanka structure as described below, while at the same time establishing a unity of any desired kind — melodic, rhythmic, intervallic, quoting, etc., etc. — with the preceding link, but avoiding repetitions of events from earlier links.

Only monodic material was to be used — no harmony, no counterpoint (octave doublings, organum or faux-bourdon-like parallels, pedal points or tone clusters without independent harmonic function considered usable materials): one event following another, not two or more developing their energies simultaneously.

The overall structure is based on the traditional renga principle: composers/performers create two kinds of alternating links. The odd links contain 17 units, arranged in 3 groups: 5 units, 7 units, 5 units. The even links contain 14 units, arranged in 2 groups of 7 units each.

Each composer/performer was free to decide for him/herself the meaning of a unit (which may be a single sound or a configuration of sounds played with one single attack or bow or breath, or a given timespan or whatever) and a group (a “phrase,” sounds of similar timbre or tempo or amplitude or whatever).

Silences/pauses between units and groups, and particularly between individual links could be considered as integral components of the structure.

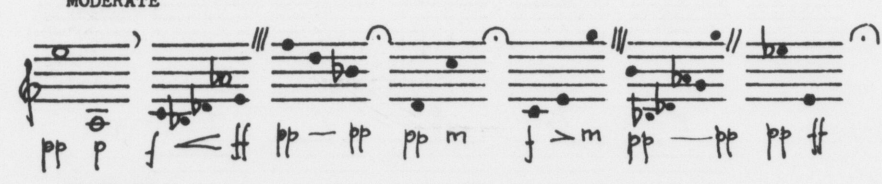
The renga process was developed in two basic ways: 1) each new link to the chain was added by a new person; 2) two or three or four or more musicians joined to create a cyclic renga.

In addition to the translation into musical notations 110 links of the first set of TANKOSTICS were translated, in groups of 10 each, into 11 different languages: French, Spanish, German, Japanese, Portuguese, Norwegian, Polish, Italian, Chinese, Croation and Greek. In this presentation we have used the translated version.


Translations by (respectively) Cathy Durcudoy, Mariela Borello, Korin Foulds, Teresa Eguchi, Anna Aravjo, Randy Helmer, Terri Goldberg, Bernardo Cioppa, Patricia Chou, Steve Domladovac, Constantine Ferreo.

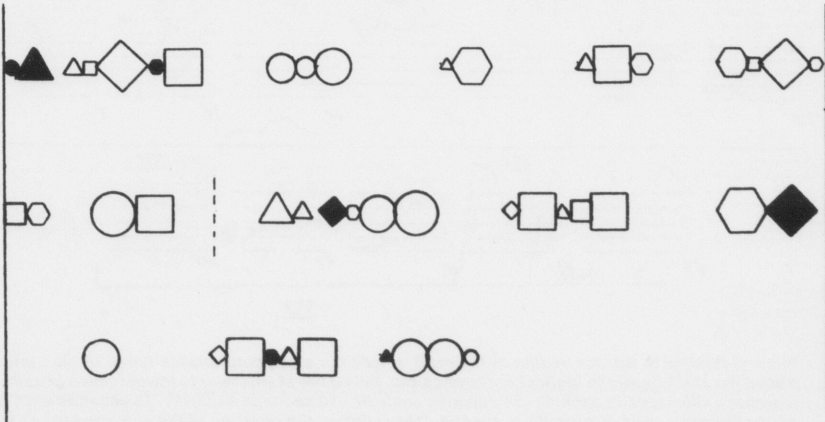
earTH was formEd. beCame a Human wOrld of sclenCE, organization.	Ce que nous tenons (en) pour otage c'est la destruction de la civilisation humaine.	Nuestro breve y civilizado momento de nuestros propositos y convicciones.
Nos races, no esprits, nos vies s'éloignent de la distraction.	Doom IS decepTive. fiRebAll. Charred remnanTs of human lIfE ON earth.	La gente puede estar seguar. Esta vez evitemos el peligro nuclear.
PERsonal wILI is present. Hope IS foundaTion for all huMan lIfE.	Die Hoffnung zu überleben: Menschheit — Spiegelbild am Spiegelbild.	Rechazo de nuestra violencia colectiva. Paz puede ser traída a la tierra.
Hoffnung hat die Menschheit gewechselt — alte Wahrheit: alle Männer sind Brüder.	MEaNing of fAIluRE: war as arBiteR Of THE affaiRS of the world.	Ahí — armas de guerra en contra de otra gente. Destrucción.
DEfinitional STate: uRsUit of extinCTION of earth and mankind.	Maschine macht Dinge. Wir erkennen die Gewalttaten, Dämmerung.	

MODERATE



MODERATE





MAchiNe produces things. we
acKnowledge violeNce, Doom.

The lengths of the breath marks are at the discretion of the performer. A - should be a silence of 5 to 7 seconds. Time values on the pitches and written rests should be taken literally. Some of the quarter-note triplet figures do not have all three quarter notes; simply play the last quarter note triplet written and then go directly to the breath marks. Do not incorporate your own rest or time durations to fill out the triplet.

C. Dean McComber,
Redlands, California.

O = long. • = short.

David Tohir,
Redlands, California.

O = long. • = short.

Bob Clarida,
Redlands, California.

Pitch is relative to the centre line of the staff. Inside the staff; comfortable range of the instrument. Above the staff; higher to highest notes possible. Below the staff; lower to lowest notes possible. Unit lengths: I. - 30 seconds each; II. - 50 seconds each; III. - 10 seconds each; IV. - 15 seconds each. Do not pause between units. If a breath is needed, take it during the duration of the unit you are in. Dynamic changes should be sudden.

Gino Robair Forlia,
Redlands, California.

Pitch is relative to the centre line of the staff. Inside the staff; comfortable range of the instrument. Above the staff; higher to highest notes possible. Below the staff; lower to lowest notes possible. Unit lengths: I. - 30 seconds each; II. - 50 seconds each; III. - 10 seconds each; IV. - 15 seconds each. Do not pause between units. If a breath is needed, take it during the duration of the unit you are in. Dynamic changes should be sudden.

Andy Rehfeldt,
Redlands, California.

The influence behind this piece is the handheld electronic racecar game by MATTEL. Pitch is relative to staff position (bottom space = lowest register, etc.). Each unit = 5 seconds. Numbers above the units indicate the number of pitches to be played within that unit. The same pitch may not be played twice in succession. Performers are to weave the pitches around the black areas. Vertical marks below the units roughly divide the unit equally into the number of pitches to be played in that unit. Durations within a unit will vary out of necessity. Dynamics are left to the performer and timbral variations are encouraged. Spaces between units may be used as pit-stops by wind players for respiratory purposes. Beware, though, as lost time must be accounted for during the next unit. Performers catching themselves playing a pitch on a black area may: a) go back to the beginning, b) pretend as though it didn't happen, or, c) consider the crash fatal and quit.

Pitch is relative to the centre line of the staff. Inside the staff; comfortable range of the instrument. Above the staff; higher to highest notes possible. Below the staff; lower to lowest notes possible. Unit lengths: I. - 30 seconds each; II. - 50 seconds each; III. - 10 seconds each; IV. - 15 seconds each. Do not pause between units. If a breath is needed, take it during the duration of the unit you are in. Dynamic changes should be sudden.

Andy Rehfeldt,
Redlands, California.

Pitch is relative to the centre line of the staff. Inside the staff; comfortable range of the instrument. Above the staff; higher to highest notes possible. Below the staff; lower to lowest notes possible. Unit lengths: I. - 30 seconds each; II. - 50 seconds each; III. - 10 seconds each; IV. - 15 seconds each. Do not pause between units. If a breath is needed, take it during the duration of the unit you are in. Dynamic changes should be sudden.

Anonymous.

Pitch is relative to the centre line of the staff. Inside the staff; comfortable range of the instrument. Above the staff; higher to highest notes possible. Below the staff; lower to lowest notes possible. Unit lengths: I. - 30 seconds each; II. - 50 seconds each; III. - 10 seconds each; IV. - 15 seconds each. Do not pause between units. If a breath is needed, take it during the duration of the unit you are in. Dynamic changes should be sudden.

V. Anderson,
Redlands, California.

Pitch is relative to the centre line of the staff. Inside the staff; comfortable range of the instrument. Above the staff; higher to highest notes possible. Below the staff; lower to lowest notes possible. Unit lengths: I. - 30 seconds each; II. - 50 seconds each; III. - 10 seconds each; IV. - 15 seconds each. Do not pause between units. If a breath is needed, take it during the duration of the unit you are in. Dynamic changes should be sudden.

Lee Christensen,
Redlands, California.

Choose 8 pitches. Play them in an established order and of the same duration. This constitutes an event (E). Pause for the duration of the previous event for pause (P). During this pause, one pitch must be eliminated through: a) social Darwinism, b) previous mutation, or, c) random selection. The next event (E) is a repetition of the previous event minus the eliminated pitch. A rest may be inserted during the note(s) which have been eliminated, in their memory.

Anonymous.

Metsubo no kiki ni hinsezuba
warera wa jinrui no kibo
o hakai suru

Menschlich, kompleks,
viele Geschicklichkeiten —
beschränkte Stärke.

ariSes a sorT
of REciprocal actioN.
disenGagemenT. cHess.

Ketsudan soreo okanau
iyoku no teika hokai
no shunkan no zencyo.

COUNtries of the worLd,
cLeAr disPuteS, dEcision
by arms destructive.

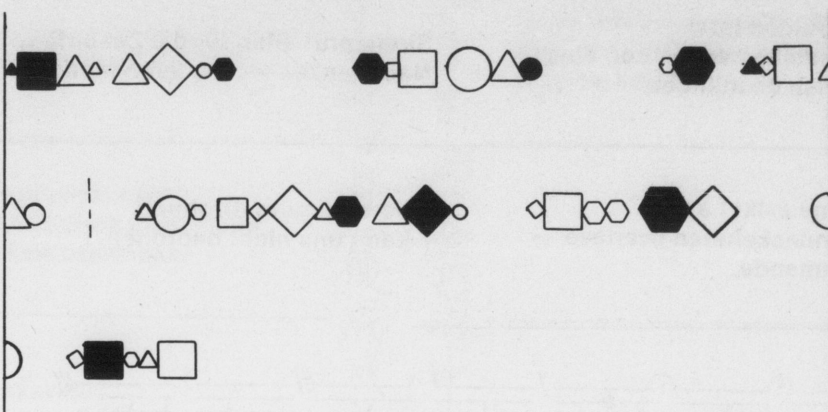
Tote Absicht. Der Krieg.
Nuklear Konflikt.
Ziellose Gewaltsamkeit.

SLOW

FAST

John Beckwith,
Toronto.

Istvan Anhalt.



Human, cOmPIEx, large numberS
OF skills — liMit of thEir streNgth.

Don Druick,
Vancouver, B.C.

Diana Kemble,
Vancouver, B.C.

Falando pode enganar
e cofandir agente. O resultado
pode ser violente.

Gewaltsamkeit kann nicht mehr
die Opposition zerbrechen.

nO longer Produce
weaPOnS In accordance wiTh
extreme vIOleNce.

Exemplo amostare tempo —
tradicional goveral da oportunidade.

Beherske verden. År av erfaring.
Våpen slik som atom våpen.

Neue Fahrzeuge. Noch ein Krieg
bedeutet Kampf.

Se multidão lotar
poxando as nações con eles —
matansa de milhões

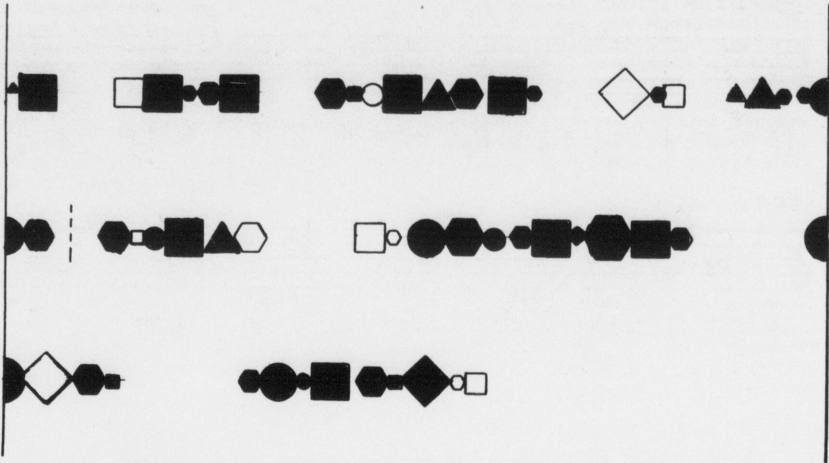
Sirenenruf. Plan für die Zukunft.
Nachdenken — das kann niemals sein.

Hvilken som helst angriper,
selv etter den første streiken,
kan tro på frykt.

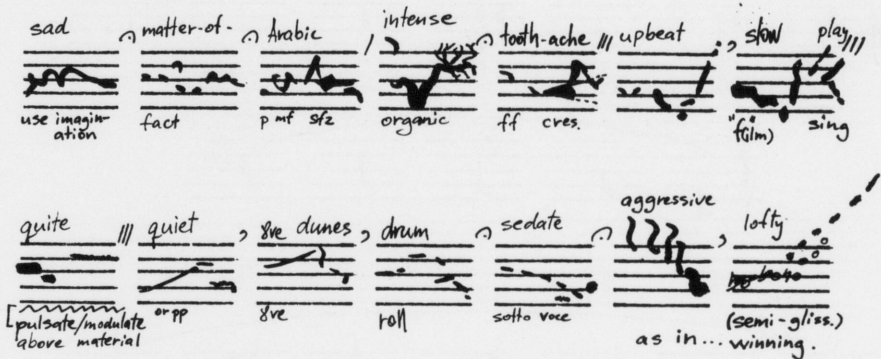
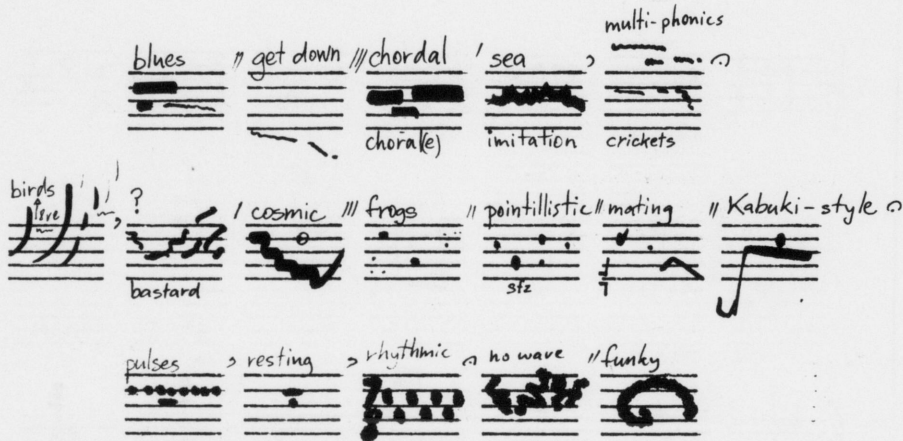
Homen acreditava en ordem
do mundo
en segurança e sobrevivência

Verdens svikt i å
la menneskeheten overleve —
skremmende.

Verteidigung. Drohung.
kann uns nicht bedrohen.



deFense. thReatenInG. cannot
threaTEN ourselves wIth somethiNG.



-perform with shortwave rhythms like field of alien insects.

Andrew Timar,
Toronto.

Kyoi to wa
nanika o shiyo to shite
soreo shinai koto — mujun.

Kreuzzug des Schreckens und
der Sicherheit
ist der Unterschied.

Daglig ødelegge doktrinen:
gjenkjenning ar atom doktrine.

Sokoniwa mijinno
utagai mo naikoto
kore tadashi gakuri nari.

Seier.
Velbercepnet seier.
Sentrums adopsjon minsket.

Niebezpieczeństwo —
prowadzące do kataklizmu
judzkości.

Ikani tadashii sensokoi to
iedo yurusarenaio
sorewa sonzai shitenaranu.

Zniszczone po drugim uderzeniu —
przewrotność losu.

Thomas Schelling skal drepe meg.
Lindrings sukk.
Fornuftig tankegang.

Tsuneni juyona kotowa
hissho no ganmo — boei.

Selv for disse mål vil
gammeldags erkjennelse ikke
gjøre noe for vår sikkerhet.

Czy wątpliwa doktryna może
przynieść dobro, reguły?

Trazendo possebelidade
de extenç õ do homen.
Espromentado por amanciando con destino.

Groźba — potem planowanie.
Zagrażanie nienaruszoną
miłością bomby.

Logisk hendelse.
Teoretisk effect:
bryter ut av utbruddet.

Fugir foca assumindo lógica:
un enrron monumental.

Øyeblikket skapt av megatonn.
truer menneskeheten.
Dommedags første slag.

Obrona bytu.
Powstające pytania.
Na brzegu przepaści.

Sforzo sono trascinare il nemico
di la nazione, tattica.
La vita dei nostri numerario è in gioco.

Błędne założenia.
Zagłada.
Bezsensowne posunięcie.

Vrimelighet — å sende
ut atombomber: deres enge
land ville omkomme.

Costruzione, intervento,
decisione: piu semplice è diritto.

nadchodząca zagłada.
Ograniczona wojna nuclearna.

Une guerre conventionale si scoppio.
Olocausto è probabile.
Sono i giorno timoroso di guerra.

Zaglada — jeden blad.
Rozlegle krajobrazy zniszczenia.

Un ameaca de ação
Afghanistan governo
consedereu vital.

A Russia no
no meio do East, nas miras.

Ter pêsõ on importância.
Irmão esperou. Eventos poden
não ser o ultimo do mundo

奮力暗指全盤燒燬。
致死於計劃性的理性反應，

充滿著瘋狂之歷史，
無以言形之罪惡。

Sopra i preparazione di sciopero
cerca la gustoso verida.

Kraje zjednoczone
dostzegające zagrożenia
interesw człowieka.

Rusi ugrožavaju
svijet misilima.

抽象術語，於恐嚇中終了。
當今之安排，徹底滅亡；

Przewartościowanie postaw:
Krytyczna sytuacja zagrażająca
urzyciem siły.

蘇俄同時利用其於伊蘭與美國。

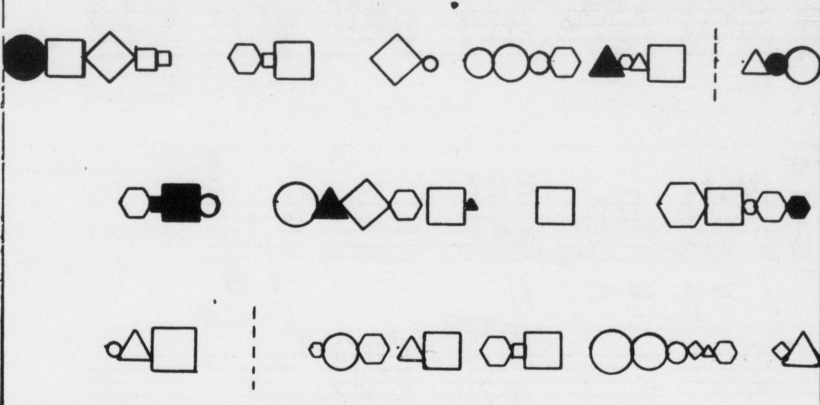
即對越之戰。
若是結果曾釋放
東方，



Jean McKenzie,
Toronto.



James Tenney,
Toronto.



Weigh the importAnce.
bRoTHER wAiteD. events may
not be the world's last.



Mike Bosey,
Toronto.



Don Ross,
Toronto.



James Tenney,
Toronto.

Jean McKenzie,
Toronto.

Rob Addono,
Toronto.

Dva rivala, držeći se propisa stvaraju sudnji dan.	為世界核子強國所俱， 創造世界末日之武器， 毀滅一切。	Eles poden ser despencados, outros matos — o monstruoso shamoo da natureza.	所謂之文明狀態， 即自然狀態轉移為職權狀態。	Zausmi vlast. Kontroliraj protivnike.	政治中央所主張之仁慈， 甚至真理， 不過是一番虛構。
La sopravvivenza da i numerario. uccidere tutto i altri. Anarchia. Male.		Nacionalni rizik: promijeniti državni sistem, odreći se ideala.	計劃去接受進行於誠與 信之間的討論		
Questo mira presentare. La domanda solamente conosciuto: la macchina di costruzione.		Voli covjeka, život, samoatálnost.		La razón en cada consebible soberanía abraza el nihilismo.	毫無第二機會， 競賽即將結束， 而世事令人恐慌。
Priroda. Ima li ista što možemo vjerovati? Ima					
Define la dificultad: pensamiento pide la acción.		ΣΤΑΜΑΤΗΣΤΕ ΤΗΝ ΑΝΘΡΩΠΙΝΗ ΤΑΣΗ ΓΙΑ ΑΥΤΟΘΥΡΙΑ ΑΤΟΜΙΚΗΝ ΟΠΛΩΝ		Atomski rat: nered i politika.	

**Armas nucleares: armas para
aumentar aún más el terror.**

Biti svijestan opasnosti uništenja, naoružanje.

ΟΧΙ ΣΤΟ ΦΟΝΟ ΤΩΝ ΓΕΝΕΩΝ.
ΟΧΙ ΣΤΗ ΠΡΑΞΙ ΒΙΑΣ.

En aimant ton prochain tu déclencheras les forces les plus puissantes du coeur.

δοκιμασμένοι αγωνιστές:
αγάπη για το γένος.
ΚΡΙΣΗΜΟΝ ΣΗΜΕΙΟΝ

**Si les buts sont clairement définis
alors nous avancerons à toute vitesse.**

**Accroître la sécurité du monde
tout en évitant son extinction.**

Toute négociation peut être poursuivie sans danger aucun.

all NEGOTIATION can
be purSued without danger.

quiek

Lento

adagissimo

faster

very fast

fast

lento

very fast

lento

very fast

Wendy Bartley,
Montréal, Québec.

François Guay,
 Montréal, Québec.

François Bourassa,
 Montréal, Québec.

Slow

Fast

slowly

Fast

f sempre

AFAP

$p < f > p$

Montréal, Québec.

Claude Schryer,
Montréal, Québec.

John Oliver,
Montréal, Québec.

John Rea,
Montréal, Québec.

ΠΡΑΞΕ ΜΕ ΜΕΤΡΟ.
ΘΑΝΤΗΣΕ ΑΠΛΗ ΣΩΗ.
ΑΝΗΜΙΟΥΡΓΗΣΕ ΕΛΠΙΔΕΣ ΚΑΙ ΟΝΕ:ΡΑ

**Hitowa ganji o suhai suru
sorewa kareno idaina
kodo no tameni.**

**Person. eARTh, silenCe.
pUBLic lethARgy. ACTION:
acceSs to hope, life.**

Du Daily Connect. Auden dit:
"Nous devons aimer no liens avec la vie."

**Warerano inochi wa fukkatsu surudaro
ningen no miraito zensei —
mei no katei ni oite.**

**Si nous choisissons d'être près de la Mort,
L'évolution de la Vie sera désaxée.**

GRadually bend
tOward seCure grOuNd: FULL
poSsESSION of Day.

**Nomishi doku no
mahi yori sameyo
doku hakite.**

**break THrough dEnials,
Put aside Our excuses,
rIse tO cleaNse the earth.**

Appendix

In order to translate the first set of TANKOSTICS into two kinds of musical notations, correspondences were established between the spellings and upper and lower case letter distributions of the texts on one hand and the musical parameters on the other.

For the conventional notation:

- 1) the 26 letters of the English alphabet stand for the 25 pitches (Ex. 1);
- 2) the first 5, the middle 7 and the last 5 capital letters of each poetry link (or the first 7 and the last 7 as it may be) determine the relative amplitudes of the respective 5, 7 and 5 units (or 7 and 7 units) of each musical link (Ex. 2);
- 3) the number of lower case letters separating each above capital from the next determines the relative duration of the pause between two successive units; the number of overlapping capital letters between two above groups determines the relative duration of the pause between two successive lines (Ex. 3);
- 4) the proportionate number of capital letters on each line of poetry determines the relative tempo of the corresponding musical line (Ex. 4);
- 5) the lower case letters are represented as black notes, the upper case letters as white notes.

For the graphic notation:

- 1) the 26 letters of the English alphabet stand for 25 symbols of 5 shapes (triangle, square, diamond, circle, hexagon) combined with 5 relative sizes (Ex. 2);
2) the relative tempi and durations of pauses between adjacent units and groups of units are determined as described earlier, but are represented graphically by the spacing of the units and groups at intervals shown on the table of Ex. 5

Ex. 1

A B C D E F G L T U R M P S X Y Z

Ex. 2

		SIZE						DYNAMIC
		$\frac{3}{8}$	$\frac{7}{16}$	$\frac{1}{4}$	$\frac{3}{16}$	$\frac{1}{2}$		
SHAPE	Δ	Z	A	B	C	D	$\frac{1}{2}$	
	\square	Y	E	F	G	H	$\frac{1}{4}$	
	\diamond	X	I	J	K	L	m	
	\circ	W	O	P	R	M	p	
	\ominus	V	U	T	S	N	pp	
	\otimes							

Ex. 3

PAUSES BETWEEN UNITS OR GROUPS

Numbers refer to number of lower case letters between successive capitals (UNITS) or number of overlapping capitals (GROUPS).

0		= very short
1		= short
2		= medium
3		= long
4 or more		= very long

Ex. 4

**TEMPI ACCORDING TO
CAPITAL LETTERS ON LINE**

cup Letter	VERY	FAST	MOD.	SLAY	VERY SLOW
7	0	1, 2	3, 4	5, 6	7
8	0, 1	2, 3	4	5, 6	7, 8
9	0, 1	2, 3	4, 5	6	8, 9
10	0, 1	2, 3	4, 5, 6	7, 8	9, 10
11	0, 1	2, 3, 4	5, 6	7, 8, 9	10, 11
12	0, 1	2, 3, 4	5, 6, 7	8, 9, 10	11, 12
13	0, 1, 2	3, 4, 5	6, 7	8, 9, 10, 11	12, 13
14	0, 1, 2	3, 4, 5	6, 7, 8	9, 10, 11, 12, 13, 14	15
15	0, 1, 2	3, 4, 5	6, 7, 8, 9	10, 11, 12, 13, 14, 15	16
16	0, 1, 2	3, 4, 5, 6	7, 8, 9	10, 11, 12, 13, 14, 15, 16	17
17	0, 1, 2	3, 4, 5, 6	7, 8, 9, 10	11, 12, 13, 14, 15, 16, 17	18
18	0, 1, 2, 3	4, 5, 6	7, 8, 9, 10	11, 12, 13, 14, 15, 16, 17, 18	19
19	0, 1, 2, 3	4, 5, 6, 7	8, 9, 10, 11	12, 13, 14, 15, 16, 17, 18, 19	

Ex. 5

SPACES BETWEEN UNITS AND GROUPS ACCORDING TO TEMPI

	2	1	11	111	1111
VERY FAST	1	2	3	4	5
FAST	1	2	4	6	8
MOD.	1	3	6	9	12
SLOW	1	4	8	12	16
VERY SLOW	1	5	10	15	20

The notation for CHAINCHANT was derived from the second set of TANKOSTICS. The method was similar to that of the conventional notation process described earlier with the exception that

- 1) the notes were placed into 9 distinct ranges (Ex. 6), the sequence of which was determined by the first letters of the successive links (Ex. 7);
- 2) the relative tempi were determined not by numbers of capital letters but by numbers of capitalized syllables on each line (Ex. 8);
- 3) the pauses between units are in direct relationship with the tempo of the given line.

Ex. 6

PIANIST:

The keys indicated by the system at the beginning of each 17 or 14 unit section are to be depressed silently by using wooden, rubber or plastic wedges or with the aid of a pianist-assistant.

All soundevents are to be played at even moderate pace, legato within each unit, with distinct definition of dynamics; black notes — no pedals; white notes — sustaining pedal to be held from the first white note to the last within each unit; the 5 or 7 units of each line to be distributed over a 30" period as determined by the relative durations of their separating silences: = shortest possible; = short; = medium; = long; = longest possible.

8 varied sets of preparations (of which one may be no preparation at all) are to be chosen, each of them given a Roman numeral from I through to VIII; the one with the corresponding numeral indicated at the top left of each section to be used for the 17 or 14 units (the numeral in parentheses refers to the cluster of silently depressed keys).

Ex. 7

Ex. 8

# of CAPITAL SYLLABLES	TEMPI				
	VERY FAST	FAST	MOD.	SLOW	VERY SLOW
1			0, 1		
2		0	1	2	
3		0	1, 2	3	
4	0	1	2	3	4
5	0	1	2, 3	4	5
6	0, 1	2	3	4	5, 6
7	0, 1	2	3, 4	5	6, 7
8	0, 1	2, 3	4	5, 6	7, 8
9	0, 1	2, 3	4, 5	6, 7	8, 9

ELECTRONICS:

A 3-speed tape recorder or an equivalent system is to be used to record and play back as follows:

TEMPO (piano score)	RECORDING			
	SPEED	TIME	SPEED	TIME
very fast	slow	30"	fast	7.5"
fast	moderate	30"	fast	15"
moderate	fast	30"	fast	30"
slow	fast	30"	moderate	60"
very slow	fast	30"	slow	120"

1) 8 varied sets of treatment (of which one may be no treatment at all) are to be chosen, each of them usable in conjunction with each of the other 7; each of them given a Roman numeral from I through to VIII; the ones with the corresponding numerals indicated at the top left of each section to be used for the 17 or 14 units (the one in parentheses is held over from the preceding section and is to be combined with the new one).

2) a free-flowing renga-chain is developed by choosing a new treatment out of an unlimited number of treatments for each 17 or 14 unit section which would combine with the one introduced for the section before and again would anticipate a combination with the treatment to follow. (while either (a) or (b) may be used for all CDEF performances, (b) is the preferable choice for D or F performance where the pianist is already using the Roman numeral code to determine his/her selection of the piano preparations.)

CBC • TWO NEW HOURS •

SUNDAYS FROM 9:05 to 11:00 PM at 94.1 FM

APRIL 10
New Music Concerts (Toronto) with Billie Bridgman, soprano:
Jim MONTGOMERY: *Nest of the Nightmare*
Bill Buxton: *Music and Rhythm, Side 5*
Guest ensemble Duo Fusion Moderne (Netherlands), play:
Ton BRUYNEL: *Looking Ears*
Adriaan VAN NOORD: *Reggae*
Joep STRAESSER: *Signals and Echoes*

APRIL 17
Vancouver New Music Society concert with percussionist Russell Hartenberger, pianist Robert Rogers, features its Annual Evening of Electronics:
Zoltan PONGRACZ: *Madrigal*
Martin Bartlett plays live improvised electronic music
Toshi ICHIYANAGI: *Time In Tree, Time in Water*
Barry TRUAX: *Night Watch* **

APRIL 24
SMCQ (Montreal) concert with Claude Helffer, pianist, performing music by Gilles Tremblay:
Envoi, Concerto for Piano and 15 instruments, Traçantes.

New Music Concerts (Toronto)
"Perspectives" series, Music of Mexico:
Silvestre REVUELTAS: *Frente a Frente*
Manuel ENRIQUEZ: *Emprosa*
Julio ESTRADA: *Canto Naciente*
Mario LAVISTA: *Lamento*

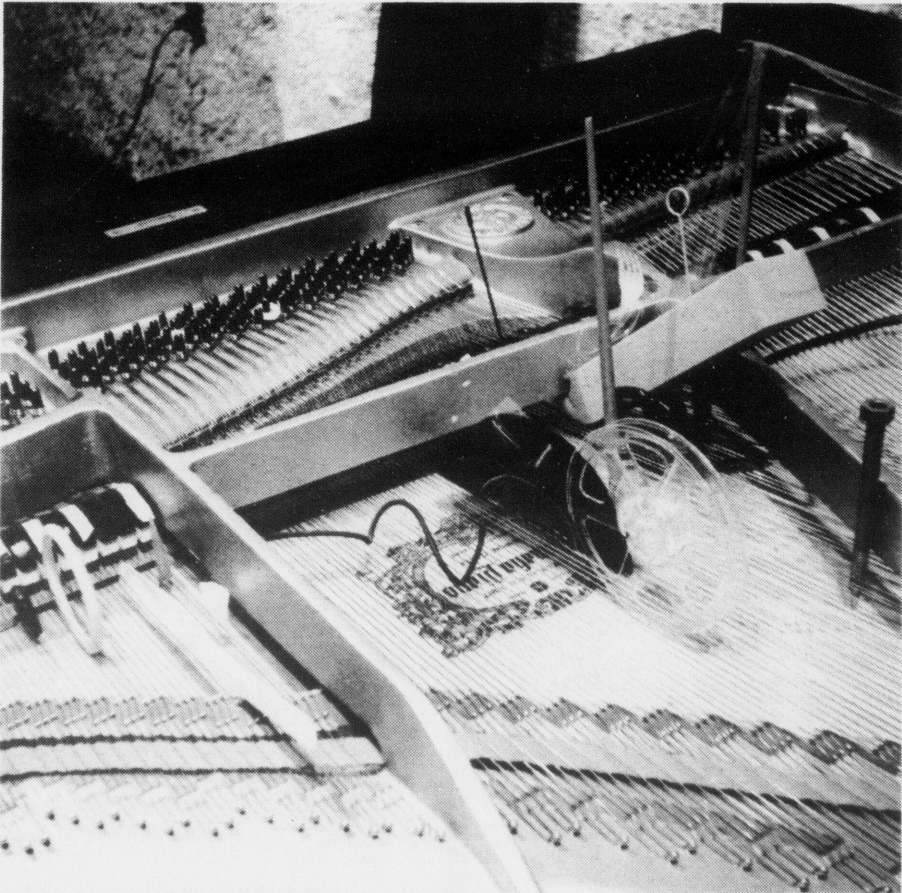
MAY 8
New Music Concerts (Toronto)
"Personalities" series:
Toru TAKEMITSU: *Rain Tree, Waterways, Rain Forest.*
Jo KONDO: *Knots.*

MAY 15
Days, Months & Years to Come (Vancouver) with violist Doug Perry performing:
Marjan MOZETICH: *Survival, Ice,*
Paul THEBERGE: *Maqam,*
Walter BUCZYNSKI: *Winds.*
Iz Music (Winnipeg):
Peter ALLEN: *Serialized Jazz*
William PURA: *Sequences*
James HISCOTT: *Spirit Reel*

MAY 22
Nova Music (Halifax)
George CRUMB: *Madrigals Books 1 & 2, Four Nocturnes, Black Angels.*
Steve TITTLE: *Let It Shine All The Time.*
New Music Concerts (Toronto), featuring baritone Philip Larson.
Roger REYNOLDS: *The Palace*

MAY 29
Nova Music (Halifax) with Nexus:
NEXUS: *Fra Fra Suite, NEXUS: Manchester Fantasy*
NEXUS and Earle BIRNEY: *23rd Flight and Other Poems*

Contemporary Music Projects (Toronto) at Hart House, U. of T.:
Tim BRADY: *Sextet*
Robert PRITCHARD: *Steel on Edge* **
Claude VIVIER: *Pour Violon et Clarinette*
Larry LAKE: *Polychronion* **



Preparations for the realization of Chain Chant

Chain

THE CHOICES include peace and annihilation — "assured destruction".

PEACE is to save our species from self-extermination.

life of the SPECIES is at stake — the risk of SELF-EXTERMINATION.

LIFE in the nuclear world: must plan for future attacks.

counterATTACKS: the PLANNING's whole purpose refers to reality.

the REALITY of our world: we risk termination.

the WORLD to see the sun tomorrow — holocaust can be prevented.

a full-scale HOLOCAUST might include extinction of man.

come up with answer: salvation from EXTINCTION — nuclear weapons.

possession of NUCLEAR WEAPONS will prevent their use.

the sole purpose of POSSESSING arms: not to win war — to PREVENT it.

WINNING WAR — adoption of military tradition.

the MILITARY defense of one's nation: the center of planning.

policy of deterrence in DEFENSE of the homeland.

if THE HOMELAND is annihilated, each side open to attack.

the retaliatory force of both SIDES guaranteed.

making sure that the RETALIATORY strike be the second strike.

destroy nuclear forces in a first STRIKE — dangerous.

the leading virtue — any NUCLEAR balance of power — is lost.

THE VIRTUE of deterrence — safety by threatening doom.

Chant

circularity at the core of nuclear DETERRENCE doctrine.

DOCTRINE: instead of getting rid of the bomb, we build it.

radioactive nuclear force in silos, BOMBERS, submarines.

the doctrine of NUCLEAR deterrence deters debate.

"DETERRENCE" — factor in limits placed on thinking about strategy.

concept of insanity, planned accident: STRATEGY.

history crowded with INSANITY of the worst crime — genocide.

power to kill all — system even WORSE than anarchy.

organizing such a SYSTEM — masterpiece of prudent statesmanship.

ORGANIZATION of the independent nation-states.

we have chosen the system of sovereign STATES. choose some other system.

our present SYSTEM — a noose around the neck of mankind.

we can cut the NOOSE, break free, not destroy ourselves, we can choose to live.

save the world, DESTROY missile silos, dismantle warheads.

THE WORLD can arrive at decisions preserving existence of life.

various ends of LIFE are intimately connected.

extinction is the END of mankind, never more than "knowledge" for us.

KNOWLEDGE of our existence is the whole reality.

peril of human extinction — we pitted our WHOLE strength against it.

the inconsistency of EXTINCTION would be removed.

atoms **WOULD** contain vast energy and we **WOULD** extinguish ourselves.

releasing that **ENERGY** but not lifting a finger.

love, **RELEASED** from the heart of matter can create, cherish and safeguard.

need to choose between the law of fear and the law of **LOVE**.

nations are fully sovereign — they build nuclear weapons if they **CHOOSE**.

wars break out and some **NATIONS** find themselves facing defeat.

reappearance of arms which would prevent **DEFEAT** — a strong likelihood.

what nation of **ARMS** **WOULD** be conquered by an enemy?

NATIONS threaten one another's existence with violence, weapons.

freeze on nuclear **WEAPONS** is called for — disarmament.

NUCLEAR powers making sure the world blunder into extinction.

for both super**POWERS** and other **POWERS** — **EXTINCTION**.

on the **OTHER** hand to "punish" the **OTHER** would be self-punishment.

the endeavor **WOULD** BE to hold the gates of life open.

TO HOLD GATES OPEN to every living person should be borne in mind.

EVERY PERSON in the world — include the dead, the unborn.

nonviolent **WORLD** — actions of endeavor would be nonviolent.

gandhi said: **NONVIOLENT** ACTION would be important.

differences **WOULD** BE resolved — our aim is to save humanity.

respect the **HUMANITY** of people locked in silence.

we look away, we are **SILENT**, we deny the truth all around us.

WE grow indifferent to one another. **WE** grow cold.

INDIFFERENCE and **COLDNESS** now isolate each of us from **OTHERS**.

all **OF** US, let **US** connect; we love or die, let **US** love.

LET not judge the world — save the world, restoring our severed links with life.

RESTORE OUR lives instead of cutting off human future.

make it possible for **FUTURE** generations — the wholeness of life.

two paths before us, one leads to death, the other to **LIFE**.

if we choose the first **PATH**, we in effect become the allies of **DEATH**.

IF **WE** reject our doom, **WE** arouse **THE ALLIES** of life.

the fog will lift. **OUR** vision will be restored. take possession of **LIFE**.

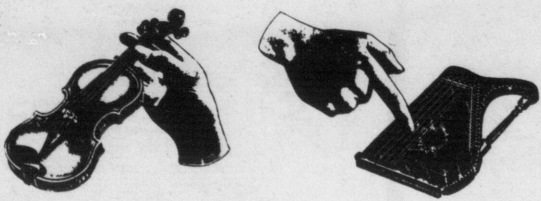
it **WILL** BE soon — we **WILL** end it or awaken to truth.

TRUTH as great as life itself: to cleanse the earth of nuclear weapons.

The second set of TANKOSTICS comes formally closest to the traditional *renga* concept. Here each new link contains one or more words from the link immediately preceding it, but avoids repetition of any one word from the link once removed. Accommodating this principle and reading through the same text produced 73 alternating 17 and 14 syllable links.

The Chain Chant was developed by translating this set of TANKOSTICS into a musical notation for an electronically treated prepared piano. This translation is described in detail in the APPENDIX.

completed 26/8/82
at Lake Halliburton



OBJECT LESSONS

(a) R (t) NOISE SIX

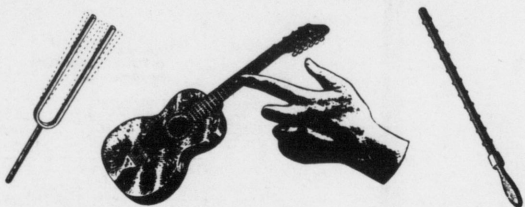
\$7.50 USA, \$8.50 Canada, \$9.50 Elsewhere, Postpaid

Improvised music for amplified violin, electric guitar, piano, harpsichord and other noisemakers by DIANA DAVID, THOMAS GAUDYNSKI & PAUL GAUDYNSKI

(a) R (t) NOISE Records and Tapes

2149 South 13th Street
Milwaukee, WI 53215, USA

This ad made possible in part by a grant from the Wisconsin Arts Board with funds from the state of Wisconsin and the NEA.



THE GLASS ORCHESTRA MERCER UNION

333 ADELAIDE ST. W. 5TH FLOOR
TORONTO, ONTARIO M5V 1R5
(416) 977-1412

CONCERTS
April 28, 29, 30

INSTALLATION
April 26-30



RA

the ritual begins...

From dusk until dawn journey with the Egyptian sun god RA. Share in his victory over the powers of darkness.

COMUS Music Theatre
presents

The World Premiere of

RA

by

R. Murray Schafer

Descend into the netherworld and become part of an ancient and powerful ceremony.

... an ambitious ... musical and theatrical extravaganza

... fascinating ... engrossing

—Toronto Star
—Globe and Mail

May 4-14, 1983

Regular and lottery tickets are available at COMUS and at the RA Headquarters ticket booth, main lobby of the Toronto Hilton Harbour Castle. For information about ticket booth hours call COMUS at (416) 363-5868.

The RA Lottery is sponsored by Benson & Hedges (Canada) Inc.

Almost All Brand New

The CANADIAN ELECTRONIC ENSEMBLE presents especially commissioned works by Mozetich, Jarvis, Steven, and Riches along with music and visual theatre by Siddall and Runstrom.

March 16, 17, Comus Theatre
95 Trinity St.
Toronto

CASSETTES OF MUSIC available from JOHN OSWALD

30 Saint Patrick Street Toronto Canada M5T 1V1

① **JOHN OSWALD ALTO SAX.** 1981. recorded at home in Toronto and Vancouver. selected from dreams. 61 minutes. "magnificent cassette. It's the best alto work in ten years. I mean it's truly great." —Dovey Williams. "there where the dominos have each their separate detonators, and those elated ghosts." —Paul Haines. **\$5.**

② **MOOSE +.** 1979. Toshinori Kondo trumpet, alto horn, Henry Kaiser electric guitar, John Oswald alto sax. half of the lp record *Moose and Salmon* in a revised edit, plus previously unreleased selections from the same session's including solos from each of the players. 60 minutes, dolby B, 70us EQ. **\$6.** "The playing is very closely interwoven and passes in places at great speed! The result is concentrated music requiring concentrated listening." —Mark Miller. "sounds like people voting" —Emily Haines.

③ **SPOORS.** 1973-82. voices or music. includes VT (video soundtrack), BURROUGHS (WSR reading, edited), MRS SCHULTZ OVERDUBBING, "POCKET HUM" (by Owen Maerks), FROGGLS, BEAT (dance soundtrack), JAZZ EDIT, ANIMAL VOICES HUMAN (other animal species tuned to resonant characteristics of human sounds), BIRDFUNK PAUSE, GREAT HOUSE FRAGMENT. 28 minutes, dolby B. **\$4.**

④ **MYSTERY TAPE.** "Put it away. Put it another way." add samplings of anything, not excluding nothing. "The sun ain't stable" **\$6.** 90 minutes.

NOTES: 1 cassettes are real time dubs from masters, mothers, and various caricatures, obsessively supervised, with lots of notes and some revealing photos.
2 available from Music Gallery Editions, same address as above for \$9. or from NIMDS.
3 canadian dollars for orders in Canada, US dollars for orders from elsewhere. price includes postage. support equal rights of geographical access.

ORDER FORM

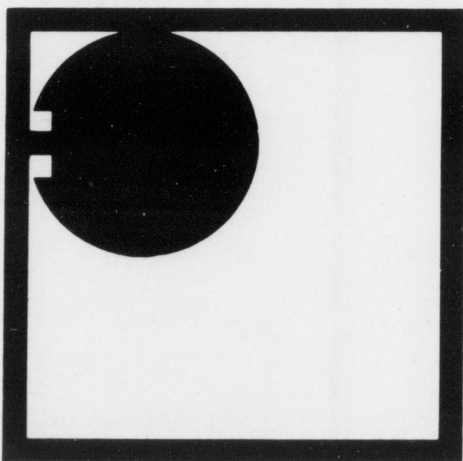
☐ JOHN OSWALD ALTO SAX. \$5.
☐ MOOSE + \$6. ☐ SPOORS \$4.
☐ MYSTERY TAPE can be specified by checking any or none of the boxes below:
☐ dance ☐ no. ☐ rock. ☐ soft. ☐ slow.
☐ faster. ☐ foreign. ☐ talk. ☐ normal.
☐ hot. ☐ painful. ☐ dolby. ☐ gut dobs.
☐ easy. ☐ instant. ☐ animal. ☐ radio.
☐ cool. ☐ difficult. ☐ short. ☐ far. ☐ again.

YOUR NAME _____

YOUR ADDRESS _____

send \$to JOHN OSWALD 30 St Patrick St Toronto M5T 1V1.

CENTRE FOR THE ARTS SIMON FRASER UNIVERSITY



Minor degree CONTEMPORARY MUSIC PROGRAM

For further information on admission, contact:
Student Services
Centre for the Arts
Simon Fraser University
Burnaby, B.C. V5A 1S6
(604) 291-3363

John Gray's Cassette of Music and Other Sounds!

Available from:
LIFE FORCE PRODUCTIONS
Box 152,
Hastings, Ont.
KOL 1Y0
\$8.00

With: the complete first performance
of *Rievaulx* recorded live at the

Sir James Dunn Theatre, Halifax, N.S. April 19th, 1978

☆ Belinda's O., Sergeant Bluepetal's Dream,
and other recent electronic studio compositions...

a total of 90 Minutes of music!





Lloyd Garber

GUITAR PLAYER Magazine

AUNTIE NATURE, UNCLE TREE AND COUSIN BLADE-A-GRASS, by Lloyd Garber is an ambitious undertaking (265 pages) for a method book on avant-garde guitar technique, and more important, it is written by one of its more visible exponents. But despite its great length, it isn't as formidable as one might fear. Garber gives straightforward information concerning intervallic relationships, tonal schemes, inversions, and clusters (as well as other topics), and keeps the language at an understandable level. In many cases, he uses nonmusical examples to relate such musical concepts as tone quality, tendencies of harmonic motion, etc. These are backed up with musical examples, as well as exercises. Sections encompassing the use of harmonics and prepared strings are also present, as are sketches for several of the author's compositions. Besides offering technical guidance, this softbound is also an enjoyable way of wading into the turbulent subject of the avant-garde. All illustrations are done by Garber, and the soft-bound book is available from him for \$37.00 at Box 7020, Station A, Toronto, Canada M5W 1X7

PRIVATE
GUITAR
TUITION
CALL
782-2485

Contact Quarterly

a vehicle for moving ideas

Subscriptions, Back Issues, Advertising

Write for information and rates:
Contact Quarterly
P.O. Box 603
Northampton, Mass. 01061

Editors: Nancy Stark Smith, Lisa Nelson

Vortex Records

new & used lps bought, sold & traded
139 Dundas East (between Church & Jarvis)
Phone: 366-2046
Best Prices Paid for Records

SACKVILLE

ROSCOE MITCHELL

Sackville 2006 The Roscoe Mitchell Solo Saxophone Concerts / Sackville 2009 Roscoe Mitchell Quartet with George Lewis, Muhal Richard Abrams, Spencer Barefield / Sackville 3016 Duets With Anthony Braxton

OLIVER LAKE

Sackville 2010 Oliver Lake / Joseph Bowie duets Sackville 3018 "Buster Bee" with Julius Hemphill

ALBERT MANGELSDORFF

"Tromboneliness" - Sackville 2011

ANTHONY BRAXTON

Sackville 3007 "Trio And Duet" with Dave Holland, Leo Smith and Richard Teitelbaum

DON PULLEN

Sackville 3008 - "Solo Piano Album"

DOLLAR BRAND

Sackville 3006 "Sangoma" & 3009 "African Portraits"

KARL BERGER / DAVE HOLLAND

Sackville 3010 "All Kinds Of Time"

GEORGE LEWIS

3012 "The George Lewis Solo Trombone Record"

JULIUS HEMPHILL

Sackville 3014/15 "Roi Boye & the Gotham Minstrels"

ANTHONY DAVIS

Sackville 3020 "Of Blues And Dreams" with Leroy Jenkins, Abdul Wadud and Pheeroan Ak Laff

BARRY ALTSCHUL

Sackville 3023 The Barry Altschul Trio "Brahma" with Ray Anderson, trombone and Mark Helias, bass

ARCHIE SHEPP

Sackville 3026 "I Know About The Life" with Ken Werner, Santi DeBriano and John Betsch

BILL SMITH

Sackville 4008 "The Subtle Deceit of the Quick Gloved Hand" with David Lee & David Prentice Onari 004 "Pick A Number" with Lee & Prentice Onari 002 "Conversation Pieces" with Stuart Broomer

LLOYD GARBER

Onari 001 "Energy Patterns" - solo guitar

MAURY COLES

Onari 003 The Maury Coles Solo Saxophone Record

RANDY HUTTON & PETER MOLLER

Onari 005 "Ringside Maisie" guitar/percussion duets

PAUL CRAM

Onari 006 "Blue Tales In Time" with Lyle Ellis, Gregg Simpson, Paul Plimley, Karen Oliver, Ken Newby

Take advantage of this special direct mail offer:

1 RECORD \$9.00 / 2 RECORDS \$17.00

3 RECORDS \$21.00 / 4 RECORDS \$24.00

5 RECORDS \$25.00 / On orders of more than 5 records, each additional record costs only \$5.00. Or...

for a short time only... we are offering all 22 SACKVILLE NEW MUSIC records for only \$99.00.

All prices include postage / Payment must accompany order / Canadian & U.S. orders payable in the currency of the customer's country / We accept U.S. cheques, Visa & Mastercard / Ontario residents add 7% sales tax / Outside of Canada & the U.S., add 20% to above prices; payment via I.M.O. or bank draft / Offer expires

August 1, 1983 / Order directly from:

SACKVILLE RECORDINGS, Box 87W, Station J, Toronto, Ontario M4J 4X8 Canada - Ph. 416-593-0269

Study Music in Toronto at York University

The Music Department offers *Bachelor of Fine Arts* and *Honours Bachelor of Arts* degree programs emphasizing jazz, chamber music, composition (classical, electronic, and improvisational), and musical research with preparatory studies in music history, theory, and musicianship. The Graduate Faculty offers a *Master of Fine Arts* degree program in the Musicology of Contemporary Cultures which supports interdisciplinary studies of Canadian and ethnic musics, jazz and urban styles, 20th Century compositions, and other current musical topics.

Courses are also available in **Dance, Film, Theatre, and Visual Arts; Summer Studies** in all Departments.

For further information contact:
Department of Music,
Faculty of Fine Arts, York University,
Downsview (Toronto), Ontario,
Canada M3J 1P3
Telephone (416)667-3246

The New Music Co-operative

OXYGEN TONIC

breath guided music

March 18, 19 and 20, 1983. 8 PM
Canadian Centre of Photography and Film
296 Markham Street, Toronto. \$5

The New Music Co-operative is pleased to present

OXYGEN TONIC — breath guided music.

Seven musicians, including composer/directors David Mott and Tina Pearson have been exploring the central cycles and rhythms of the human body for the past 6 months. From this they have developed a synthesis between their expertise in the extended instrumental techniques of Western contemporary music and the sound alchemy of several shamanistic traditions.

While the music lies outside of identifiable musical styles, it draws from such wideranging sources as the new art music of our own culture, the ritual musics of Tibet, Korea, China and Japan, and the world of natural sound and animal cries.

The uniqueness of this musical event is further dramatized by the unusual staging and lighting of the performance space and by the elegant union of musical sound and physical movement.

Featured as part of **OXYGEN TONIC** is a composition by David Mott entitled *Gate Into the Garden of Sunyata*, which was commissioned through the Ontario Arts Council. In this piece, the audience is invited to enjoy a special perception of the meditative/musical process by following the musicians' breath cycle with their own.

New Music Co-operative performers for this event are **Anne Bourne** — cello, **Chris Devonshire** — gongs and electronics, **Steven Donald** — trombone, **Gordon Monahan** — piano, **David Mott** — baritone sax, **Tina Pearson** — flute, and **Kim Ratcliffe** — guitar; with **Vid Ingelevics** — photography.

This is a rare and special opportunity, and will be available **March 18, 19 and 20, 1983 at 8 PM** at the **Canadian Centre of Photography and Film, 596 Markham Street in Toronto**. Admission is \$5 at the door.

Supported by the Ontario Arts Council and the City of Toronto through the Toronto Arts Council. Co-sponsored by the Ontario Zen Centre. For information, please call David Mott at 482-9168, or Tina Pearson at 593-0300.

Postscript

For public performance the various materials of the COUNTERBOMB Renga may be brought together in any number of combinations from solo readings of the ACROSTICS and/or TANKOSTICS (with or without the interpolations or accompaniments of the recorded voices of poets or the translations into languages and/or music) to a production incorporating the complete poetics and musics created through the renga-making process.

The performance on March 8 in Toronto and the CBC broadcast on April 3 present the COUNTERBOMB Renga in its totality.

Two simultaneous chains are heard at any given time: one of readings the other of musics.

The readings feature

- 1) a solo reader reading one by one the texts of the 43 ACROSTICS which are counterpointed by
- 2) the readings in 12 languages by 12 multilingual young people of the set of 121 TANKOSTICS and
- 3) the readings by two survivors of the bombing of Hiroshima on August 6, 1945 of the set of 73 TANKOSTICS.

Recordings of voices of the poets reading their own *renga* links are heard in conjunction with the ACROSTICS to which they are related. Poets present in person at the performance continue the *renga* chain on the spot by adding new links to it.

The continuity of the music *renga* is symbolized by the CHAINCHANT tape which runs constantly throughout the performance but becomes inaudible from time to time to give precedence to the musics derived from the first set of TANKOSTICS and the recorded and live *renga* links spawned from the latter.

There were people who lent their personal support to the COUNTERBOMB Renga and who have been untiringly working toward its fulfillment in its various guises.

David Jaeger, Executive Producer for CBC "Two New Hours" was warm to the idea from the outset and has done everything in his power to create a significant broadcasting event.

Tina Pearson, Editor of MUSICWORKS, on hearing of the project promptly suggested the publication of this special MUSICWORKS issue and has invested much determination and creative energy into putting the complexities of the materials together in an illuminating way. She, together with 11 other hand-picked musicians has made the musical realization of the submitted *renga* link scores one of her foremost concerns.

Similarly Gerry Shikatani, a Toronto poet/editor/performer, has been mobilizing members of the poetic community to participate in the COUNTERBOMB performance by reading onstage their latest *renga* links. Earlier he and Maria Jacobs, another Toronto poet/editor, were instrumental in helping to get the *renga* — by mail process under way by assembling lists of potential participants.

With the growth of the project more assistance has been needed and provided: by Larry Lake and Ken Dawson to prepare the CBC broadcast, by John Oswald to assist in the design and production of this issue of MUSICWORKS, by Prof. Ernest Best of Victoria University by establishing contacts with the Hiroshima survivors, by Rev. David Allen of the Bloor Street United Church and officials of the Christian Peace Movement by providing space and sponsorship for the performance, and last, not least, by Linda Smith by overseeing and organizing the multitudinous details of the whole production.

Working on the COUNTERBOMB Renga project has become a most enriching human experience. There have been many disappointments, heartbreaks and frustrations. But there have also been words and deeds warming one's heart, giving one courage to carry on.

Elsewhere I quoted from letters saying nay to the project. There were people feeling otherwise:

"I am deeply interested in the peace movement...was in WW2 a conscientious objector...5 years in workcamp...prison...jails...I salute your effort and praise your initiative..."

"We may affect events very little but must make the effort, I'm very happy there are people who are concerned enough to act."

"...at least we are doing *something*! But what a state our poor world/our beautiful planet is in. Living here in New Mexico, the birthplace of the bomb, brings this home very vividly..."

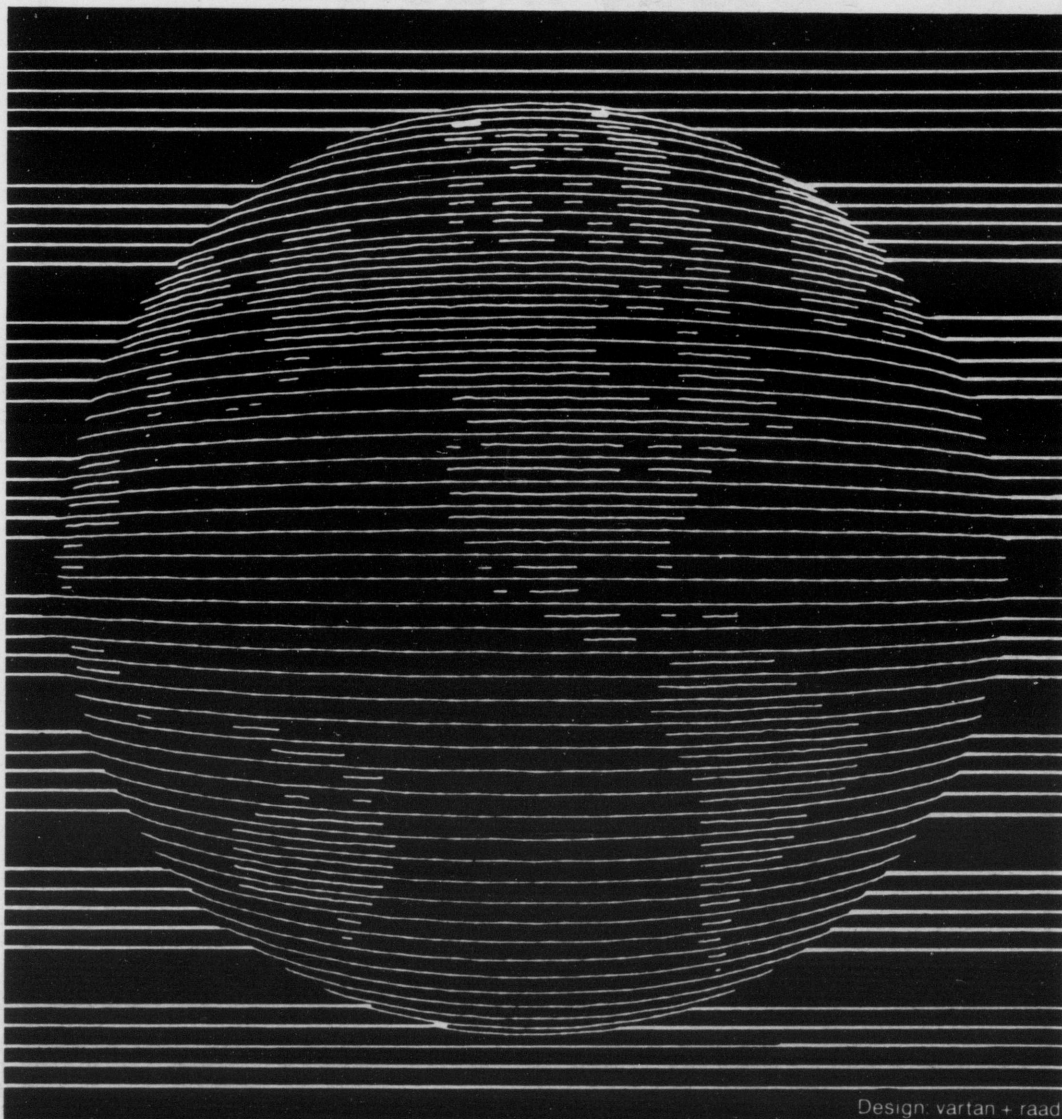
"Please accept my congratulations, best wishes, admiration, etc."

"'God bless' your work."

"Don't stop — don't give up. What you are attempting to do is important."

—Udo Kasemets
February 1983

COUNTERBOMB Renga radio broadcast
April 3, 1983, 9:05 PM, CBC 94.1 FM.



Design: vartan + raad