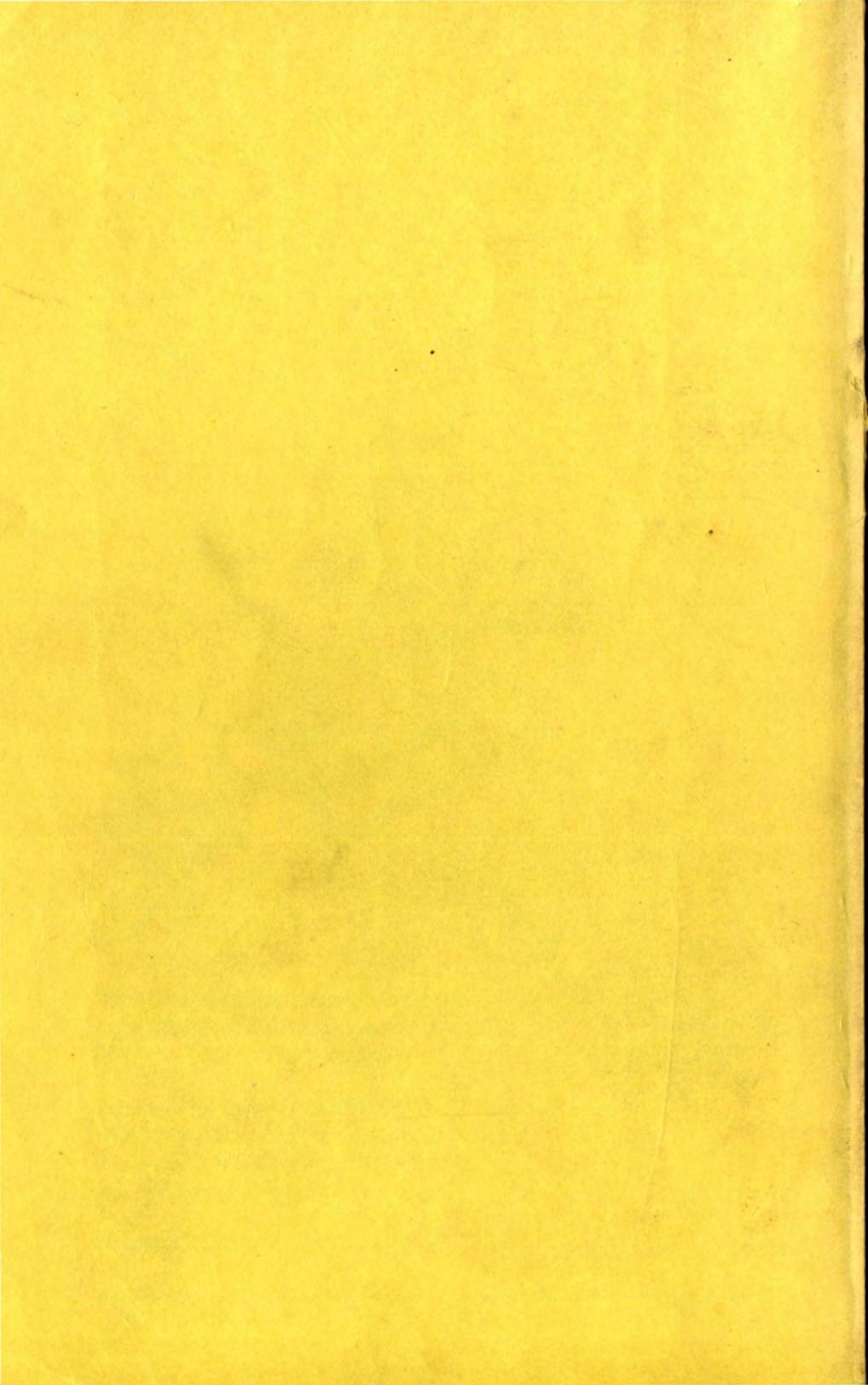
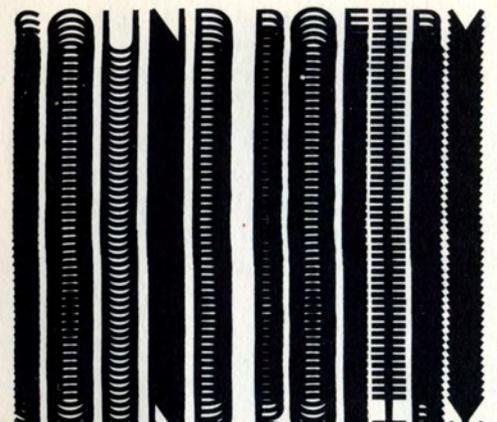


SOUND POETRY
A CATALOGUE

edited by
Steve McCaffery
and bpNichol

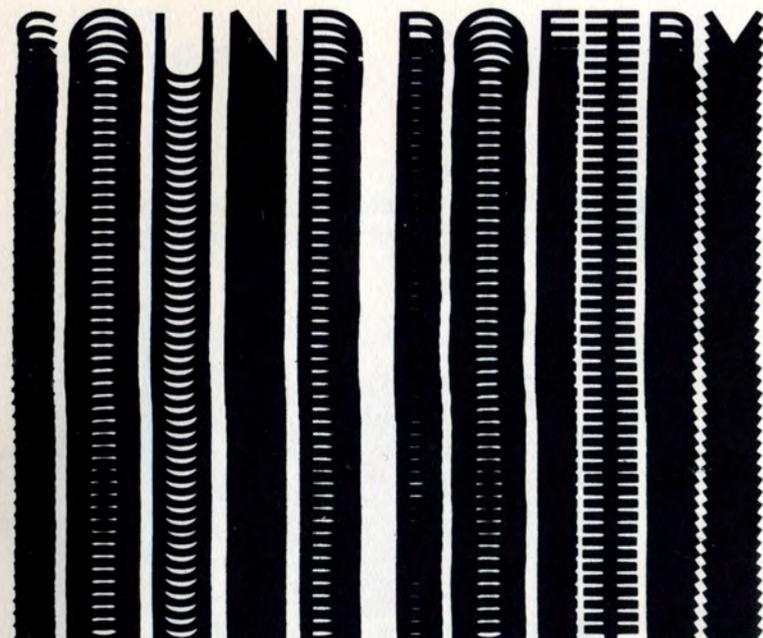


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SOUND POETRY
A CATALOGUE

THE UNIVERSITY OF TORONTO
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130 St. George Street
Toronto, Canada
October 18 to 21, 1978
edited by Susan Clark
and published by the
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SOUND POETRY
A CATALOGUE

for the Eleventh International
Sound Poetry Festival

Toronto, Canada

October 14 to 21, 1978

edited by Steve McCaffery
and bpNichol

Underwhich Editions, Toronto

PAULA CLAIRE

STATEMENT FOR BERLIN DADA FESTIVAL SEPTEMBER 1977

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

HUGO BALL – Diary, November 1917

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

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

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

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

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

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

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

Oxford, September 1977

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

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

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

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

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

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

And we know our artists as magicians who trick us in ways we want to be tricked. The common matrix of breath, voice and gesture can be tapped by anyone. But an artist, athlete, priest, or any transcendor is expected to go beyond what everyone can do within that matrix. In

social dancing, for example, anyone keeping the beat can begin something, but a good band gets you farther.

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

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

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

7 BASIC FORM*	1	2	3	4	5	6	7	7	7
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RULE 3 PERMUTATIONS WITH LETTER REPEATS	1	2-2 J A A J A A	3-3-3 J A C J A A J C A J C C J C C	4-4-4-4 J A C K	5-5-5-5-5 J A C K S	6-6-6-6-6 J A C K S O	7-7-7-7-7-7 J A C K S O N	Rules	1 4 27 158 7125 46656 823543
RULE 4 ALL COMBINATIONS INCLUDING LETTER REPEATS	7	7-7	7-7-7	7-7-7-7	7-7-7-7-7	7-7-7-7-7-7	7-7-7-7-7-7-7		7 49 343 2401 16807 117649 823543
NEST OF DOMAINS (NOT SCALE)								Rule 4: 86,749 Rule 3: 823,543 Rule 2: 13,449 Rule 1: 5,913	960,799
*NOTE: THE PERMUTATIONS ARE INCORPORATED IN THE FIRST LEVEL - I MEAN IT IN THE FIRST LEVEL IN RULE 2.								HOMAGE TO JML ON MY 35TH BIRTHDAY 2-9-77 AC	

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

Text

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

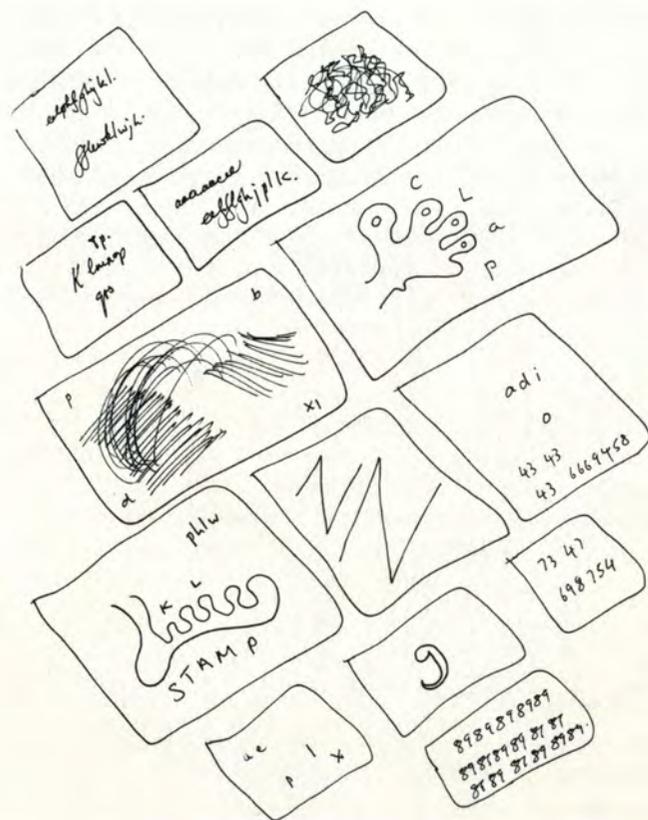
In several pieces our composition was initially bricolage: the practical use of whatever is at hand. Each of us would bring texts to a hypothetical locus designated to become the new piece. These various texts would be tested, some abandoned, others incorporated. Fragments from our own discarded novels,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

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

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

STEVE MCCAFFERY

Study for an Unperformed 4 Horsemen Piece



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BOB COBBING

SOME STATEMENTS ON SOUND POETRY

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

1969

We Aspire to Bird Song:

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

1969

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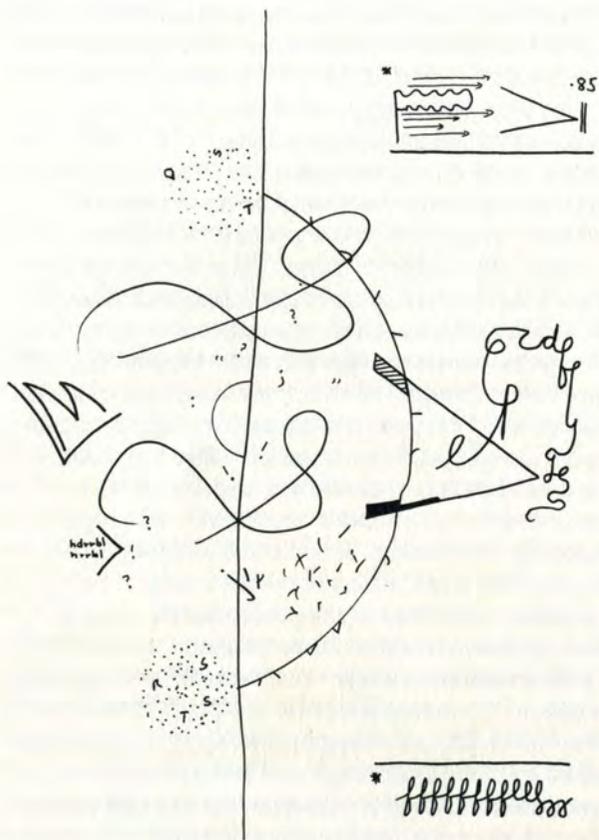
Some of my work best yields its effect through intellectual contemplation. Other of it through visual apprehension (I'm aware of the pun, but trust you'll be sympathetic). Still other of it through vocalization. Work with it, play with it, act on it. And most of all (ultimately, hopefully) enjoy it.

August 1978

STEN HANSON

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

STEVE MCCAFFERY & bpNICHOL
discarded text for SIX GLASGOW TEXTS



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(as published in KONTEXTSOUND, Kontext Publications, Amsterdam 1977)
revised & updated by bpNichol

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3. Hugo Ball, Tzara-Janco-Huelsenbeck, Raoul Hausmann, Kurt Schwitters
4. Antonin Artaud, François Dufrière, Henri Chopin
5. Bernard Heidsieck, Ferdinand Kriwet, Franz Mon, Gerhard Rühm
6. Brion Gysin, Bob Cobbing, Spatola, Vicinelli, Einhorn
7. 'il concerto prosodico' by A. Lora-Totino

Cramps Records, Milan 1977

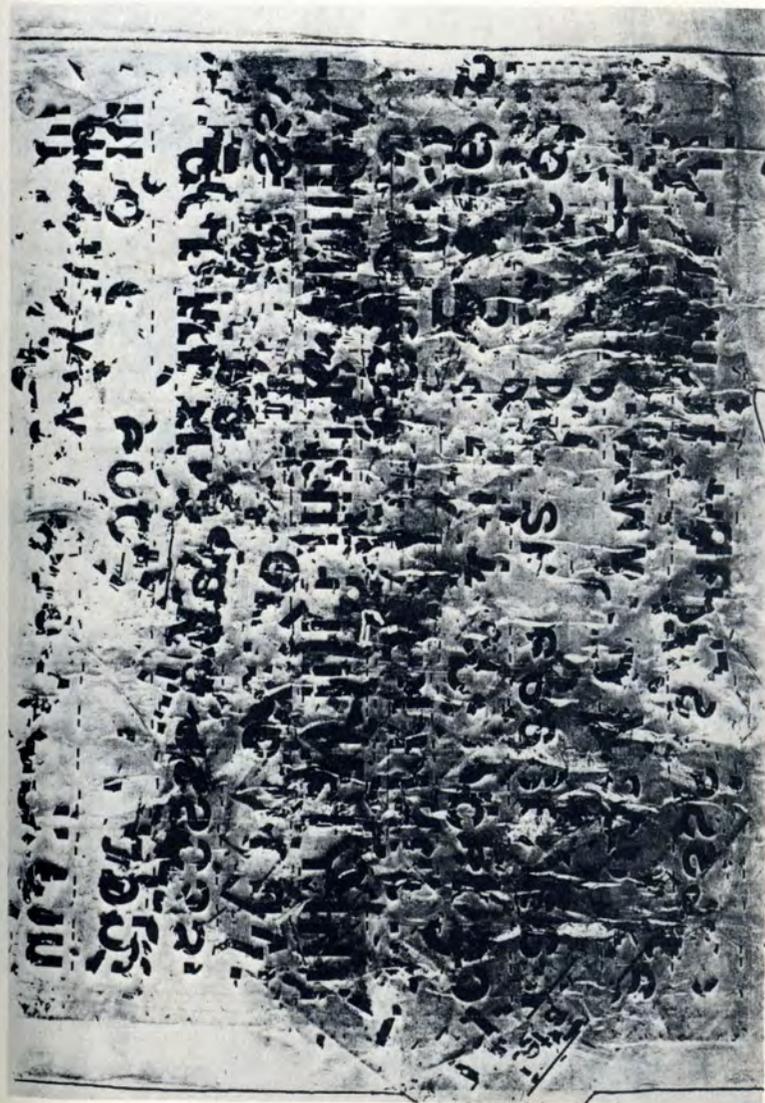
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ILMAR LAABAN
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ARRIGO LORA-TÖTING

A LUC PEIRE

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e	me	o	q	cq	l	m	modo
e	el	p	u	ou	e	o	modo
e	cq	r	a	ee	t	m	modo
e	ou	i	l	cs	a	e	modo
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e	el	p	q	oo	e	e	modo
e	cq	r	u	eq	t	s	modo
e	ou	o	a	cu	a	i	modo
e	me	p	l	ce	l	m	modo
e	el	rio	e	osto	e	o	modo

c	cosi	s	c	e
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e	cosi	s	a	e
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o	cosi	s	c	e
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LAWRENCE UPTON

from BEDS AND TREES



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

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

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

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

LAWRENCE UPTON: Born London, 1949.

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

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

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

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

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

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



Cris Cheek



P.C. Fencott



Lawrence Upton

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KONKRETE CANTICLE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

'bob cobbing (the major sound poet in england ...' – Dom Sylvester Houedard

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

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

Permanent address 107 Valley Drive London NW9 9NT.

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

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

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

Centre, and so began interest in visual texts, found texts and multi-voice poetry.

Since then has given many sound poetry performances with Bob Cobbing, using both voices and musical instruments and more recently with both Bob Cobbing and Paula Claire as part of *Konkrete Canticle*. Has performed own work separately at conferences of Modern British Poetry at Polytechnic of Central London, Brighton Contemporary Arts Festival etc.

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

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

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



Paula Claire



Bob Cobbing



Bill Griffiths

ILMAR LAABAN

Born in Estonia 1921 and has lived in Sweden since 1943. His published books include a collection of verse in Estonian (1946) and the multi-lingual **Rrosi selaviste** (1956). He has developed his own technique for text-sound composition, in which two or more pre-recorded sound channels are mixed with one made directly at the time of performance. Of a characteristic piece **Stentorian Groan** Laaban says: 'The material on each of the four channels as well as the accord between them, is highly improvised, a cross between the inspiration of the moment and the result of chance. Both this and the fact that in the interplay between sound and meaning it is the former that has the leading role, are a consequence of the poem's "theme" as formulated in the semantically distinct parts and reflected in the world of sound of the remainder.'

CHARLES LEVENDOSKY

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

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

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



Charles Levendosky

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ARRIGO LORA-TOTINO

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

JACKSON MacLOW

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

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



Arrigo Lora-Totino



Jackson MacLow

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GRETA MONACH

Autobiography: dated the 5th of July 1978.
Alive. This moment. Can't guarantee anything, though.
Drinks wine, beer, whisky, in that order of preference.
Loves computers, especially breakdowns of.
Tends, when properly aroused, to smash telephones.

CHARLES MORROW

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



Greta Monach



Charles Morrow

OWEN SOUND

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



Owen Sound

SEAN O'HUIGIN

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



Sean O'Huigin

JEROME ROTHENBERG

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

STEVE RUPPENTHAL

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



Jerome Rothenberg



Steve Ruppenthal

R. MURRAY SCHAFER

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

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

ANN SOUTHAM

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



R. Murray Schafer



Ann Southam

LARRY WENDT

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



Larry Wendt

