

## LA

KENNETH GABURO, 1987

---" I have the sense of listening to the sound, for itself, more clearly for itself, than seems to be possible in earlier music." James Tenney

IT IS THE SO MOST TO ME PROBABLY BEAUTIFUL TO PONDER-WONDER ONE'S WAY INTO MAKING, (I.E., COMPOSITION). SO, ALSO TO SIMPLY DO IT; TO CATCH ONE'S SELF IN THE ACT, SO-TO-SPEAK. AT ONCE THIS IS SO WHETHER ONE'S MAKING IS OF ONE'S OWN MAKING, OR OF ANOTHER'S; (IN THE SENSE OF COMING TO KNOW IT). BUT IT IS NOT ENOUGH TO SUPPOSE THAT ONE HAS HEARD THE BEAUTY IN ANOTHER'S MAKING, (OR ONE'S OWN, EITHER), BY MERELY HAVING "HEARD" IT, WITHOR WITHOUT PONDER-WONDER; (ALTHOUGH I DO NOT ARGUE AGAINST THIS POSSIBILITY, IF BY "HEARD" ONE IS REFERRING TO SOME NEURO-BIOLOGICAL SENSE-FUNCTION AND, OF COURSE, IS PRESUMING NO SEVERE IMPAIRMENT IN THIS REGARD, AS WELL). HOWEVER TO COME TO A POINT OF PROFOUNDLY HEARING IS, IN FACT, TO HAVE COME TO MAKE (COMPOSE); ONE'S, OR ANOTHER'S. STILL, BEYOND THE LIMITS OF SOMETIMES RECOGNIZABLE MUSIC, (HOWEVER, THE NOT-NECESSARILY 'HEARD' MUSIC IN A MORE PROFOUND MANNER THAN THE SIMPLY NEURO-BIOLOGICAL), MAY OCCASIONALLY BE FOUND THE DEEPLY IMBEDDED: 'MUSICAL'. NOW, THIS OCCASION IS SO, SOMETIMES, EVEN WHEN MUSIC'S SURFACE SIGNS, (E.G., THOSE OF NOTE, RHYTHM, HARMONY, FORM), ARE NOWHERE TO BE FOUND. SO IT IS HERE, IN THE SEEMING AWFUL STILLNESS OF ANZO; THIS BORREGO NEAR WHICH I ONCE LIVED, AND FREQUENTLY RETURN TO; THIS DESERTSPACE WITH WHICH I QUARRELED FOR SO LONG; THIS NEITHER TOTALLY VACUOUS NOT FULL FOR ME ONE; THIS ENDLESS PERSISTING, IN ITS SEEMING TIMELESSNESS AND STILLNESS, ONE. BUT ONE, NOT ALONE; ONE NOT MERELY SELF-OCCUPIED. CONTRARILY, UNTOLD LIFE-FORMS ARE HERE; ---SEEN, HEARD, FELT---; THEYSEEMING MOMENTARY, BUT NOT MINUSCULE. HERE, DELICATE FLOWERINGS, (FLUTTER-SOUNDING), WEAVE THEIR TREMOLOS WITH MINIMAL AIR-MOTION; ---APPEARING AND DISAPPEARING IN WONDERFULLY COMPLETE CYCLES---; UNSTIRRING THE SURROUNDING, UNOCCUPIED SAND. HERE, EACH LIFE-FORM PERSISTS IN ITS OWN WAY, WITHIN THE PERSISTENCE OF TIMELESS, STILL DESERTSPACE. THERE IS NO SILENCE HERE, BUT NOT BECAUSE VISITORS ENTER. I AM ONE. IN STATES OF SHADOW A CONSIDERABLE PART OF THE TIME, I COME OFTEN TO PONDER-WONDER THE QUESTION: COULD THERE EVER BE ANY CONCILIATION BETWEEN WHAT/HOW I FEEL LIKE WHEN HERE IN THIS DESERTSPACE, GENERALLY REGARDED AS PRIMITIVE; --- (HEREINAFTER AKA 'PRIMITIVE') ---; AND WHAT/HOW I FEEL LIKE WHEN THERE, IN THAT ELSEWHERE WORLD, GENERALLY REGARDED AS CULTURED; --- (HEREINAFTER AKA 'CULT') ---? BUT WHAT IS THE SENSE, IF THERE IS ONE, WHICH COULD BRIDGE THE SEEMING INCONGRUITY OF PRIMITIVE 'MUSICAL' SAY, WITH, SAY, CULT'S MUSIC; A SENSE WHICH WOULD NOT CAUSE ME TO GO INTO AT LEAST ACOUSTICAL SPASMS WHENEVER I TRY TO BRING THE ONE INTO THE SPACE OF THE OTHER? GOOD GRIEVE, LOQUENDI, ALTHOUGH IT IS NOT THE WEST-EAST CONFLICT, (COASTS OR CONTINENTS), IT SURE SEEMS SO. IT IS AMAZING TO ME THAT MY EXTRAORDINARILY LONG PREOCCUPATION WITH PHENOMENOLOGY, WHICH I HAVE ASSUMED TO BE THE HEIGHT OF ELEGANT PHILOSOPHICAL ERUDITION, --- (HAVING, AFTERRALL, COME OUT OF CULT'S GRANDEST MOMENTS) ---, IS TAKING ME, INSTEAD(?), TO A KIND OF PRIMITIVE, (= RADICAL), VIEW; NOT AT ALL SIMPLY 'SOUNDING', SIMPLY 'HEARING', NOR EASY LISTENING. AT LEAST WHILE IN THE WORLD OF ANZO'S PRIMITIVE, AND/OR ELSEWHERE UNDER ITS INFLUENCE, COMPOSITION IN THE SENSE THAT I/WE HAVE COME TO UNDERSTAND IT AS A WESTERNER'S CULT, IS DEAD. THIS IS SO, PARTICULARLY, IN THE SENSE OF ITS OPERATIONAL CONCERNS FOR FORM, TIME, STRUCTURE, PHRASE, LICK, (ESPECIALLY ITS "LICK"), ET ALIA; NOW ALMOST UNIVERSALLY TRANSFORMS OF TRA

SFORMS OF TRANSFORMS; EMBEDMENTS OF EMBEDMENTS; TRACES OF TRACES OF ALL OF THE OTHERS COMING BEFORE AND DURING THE GREAT ABUNDANCE OF CONTEMPORARY PRACTICES, ET ALIA, SO ABUNDANTLY NOW ENCOURAGED BY GUV AND CORP WHO NEVER SUPPORTED ANYTHING UNLESS IN THEIR OWN INTEREST(S), AND IN THEIR OWN IMAGE. (I DON'T CALL THIS POLITICAL MUSIC INSPITE OF THE HOWEVER ASSOCIATION). ALL CLICHE'.

TAKE SHELTER!  
 (BUT OF COURSE THIS IS A GREAT AGONY FOR ME AND CERTAIN OTHERS WHO HAVE SEARCHED AND FOUND THIS SEEMINGLY ELUSIVE STATE REFERRED TO AS COMPOSITION). BUT EVEN-IF THE WORKS ARE NOT THE CLICHE' BORN OF COMPOSITIONAL PROCEDURES I SPEAK OF, THEN THE CONCOMITANT AGONY IS THAT THE MECHANISMS, (e.g., THE "ORCHESTRA", THE "STRING QUARTET", THE "PIANO", THE "VOICE", ---"WHATEVER"), ARE, ONCE, SO REMARKABLY THE CO-CONSPIRITORS IN THE MAKING OF BEAUTIFULLY MADE MUSIC, NOW, AS THE YET GRAND ENVIRONMENTAL DOMAINS FOR MUSIC, THESE MECHANISMS NEUTRALIZE THAT WHICH A WORK IS. BY THEIR NATURE, THEY HELP TO DECOMPOSE THE COMPOSITION THEY CONTAIN. A COMPOSITION CANNOT BE EXPERIMENTAL, TO SAY NOTHING OF RADICAL, IF THE COMPOSITION OF AN ORCHESTRA, SAY, BY ITS NATURE, ISN'T. THE HEARING OF THE ONE DISABLES LA-HEARING THE OTHER. IN CERTAIN COMPANY COMPOSITION IS MORE OR LESS A CONTINUAL RECONFIGURATION OF THE ORCHESTRA'S (OTHER MECHANISM'S) CONVENTIONAL STRUCTURE; INSTRUMENTS OUT OF THE USUAL STAGE-PIT-AUDIENCE, NO MATTER. THEY ARE IN THEIR POWER, BACKED UP BY AGES OF NOW COMFORTABLE, NON-CONTRAVERSIAL + TODAY'S MUSIC MIMICS, DOING LITTLE MORE THAN POSTPONING THE DEATH OF IT. BUT MAN, IS IT COSTING PUHLENY FOR ITS PRESERVATIVES; DITTO NOW FOR THE LEVEL OF PERFORMANCE, WHICH LIKE SDI, IS MUCH IN EVIDENCE BUT NOT NECESSARILY WHAT IS NEEDED FOR THE FURTHER ENLIGHTENMENT OF THE HUMAN SPECIES, TO SAY NOTHING OF A MOTION TO ANOTHER LEVEL OF CONSCIOUSNESS. IT IS TRUE, OF COURSE, THERE WILL ALWAYS BE THE NEW, YOUNG, AS-YET UNINFORMED GENERATIONS, WHICH, ONCE HAVING DISCOVERED THAT THERE IS SOMETHING WORTHWHILE ABOUT "SERIOUS" MUSIC,--- (MAYBE BECAUSE OF THE FIREWORK DISPLAYS WHICH SO FREQUENTLY APPEAR TO BE A BASIC REQUIREMENT FOR ITS ILLUMINATION)---, WILL BUY IT, SUPPORT IT, CONSUME IT, (I.E., THAT WHICH HAS ALREADY BEEN ESTABLISHED BY EMPHASIS IN INSTITUTIONS OF LOWER LEARNING, METHODS, BOOKS, THE REPERTOIRE OF EVERY GROUP, ALL WORKING HAND IN HAND TO MAINTAIN THE VALUE OF WHICH, ---IF NOT DEAD---, NEEDS NO MORE OF ITS KIND THAN IT ALREADY HAS OFF). IT ALL BEGINS TO SOUND LIKE ONE GRAND MUZACKY, AND, THE INCREDIBLY WELL OILED, ALL-CONSPIRING MECHANISTIC TECHNOLOGIES WHICH DRIVE IT, IN OVERKILL GEAR, --- (RIGHT INTO THE BONE MARROW)---, ARE LIKE AGED BEEF; THE GREATER THE AGEING, --- (THAT IS: WITHIN LIMITS; THERE IS, AFTERALL, SOMETHING TO BE SAID FOR STYLE)---, AND THE GREATER THE TASTE, --- (THAT IS: THERE IS SOMETHING TO BE SAID FOR THE MOUTH)---, THEN THE GREATER THE DECOMPOSITION, --- (THAT IS: DEATH)---, OF THE ONCE LIVING. AS WITH SEEMINGLY INSATIABLE DESIRE FOR FAMILIARS, --- (THE "UN"-ONES BEING ONLY WEIRD CURIOSITIES LIKE CIRCUS FREAKS)---, AND NON-CHARGED CONSISTENCIES, IT ALL SEEMS SO COMFORTABLE. A NEW HIGH. A SUPERPERSONICAMENTE WHILE NEVER LEAVING THE GROUND. AND THE CURRENT NEW WAVE, (THE WAVE OF THE WEEK, SO-TO-SPEAK), OF CONTINUAL NEW WAVES IS/ARE ALREADY CONNECTING UP, --- (ALTHOUGH UNKNOWINGLY, AND UNINTENTIONALLY, I AM SURE) TO THE FUNERAL MUSIC I HEARD SO OFTEN AS A KID WHEN I PRACTICED THAT ACT: AN ACT ALREADY THEN POLLUTED BY TOO MANY LILLIES, AND BY THE SACCRINE MELLOWNESS OF SEMENLESS ORGAN SWELLS; --- (NO DIFFERENT FROM THE CURRENT RAGE FOR SUBLIMINAL AUDIO TAPES USED TO OVERCOME IMPOTENCE)---; I USED TO WONDER HOW ANY SPIRIT COULD LIFT OFF WITH SUCH SMELLINGS OF ITS OWN FORMALDEHYDE, --- (NOT EASILY CONCEALED AT CLOSE RANGE)---, BEING RECYCLED WITH ADDITIONALLY FANCY HYPNOTAPES. NOW THIS SHIT, --- (WITH GENTLE RAIN-DROPPED ORCHESTRATIONS)---, ABOVE ALL, I DON'T WANT TO HAVE PIPED INTO MY EARS VIA ESPECIALLY A WALKMAN, WHICH RECENTLY MY DENTIST SUGGESTED BEFORE COMMENCING TO BREAKUP THE INSIDE OF MY MOUTH WITH HIS HIGH-SPEED DRILL, THINKING IT WOULD HELP ME FEEL BETTER. I SAID TO HIM I'D RATHER DIG FOR THE INCREDIBLE SONIC-VARIATIONS OF HIS HIGH-S

PEED DRILL INSIDE MY MOUTH ANYDAY, BUT HE COULDN'T QUITE GET BEHIND THIS ANT I-SOCIAL ATTITUDE BECAUSE HIS CUSTOMERS, --- (SO HE SAYS) ---, ALL LOVE HIS WALKMAN, EVEN WHEN I SAY I AM A RADICAL COMPOSER GOING FOR SOMETHING ELSE, HE IS NOT IMPRESSED; --- (SO WHILE I'M GETTING INTO THE ACOUSTICAL SPECTRA OF HIS DRILL, BEING A POLYPHONIC PERSON, I HAPPENED TO FLASH ON A YOUNG COUPLE, OVER-HEARING THEIR INTENSE DISCUSSION ON THE BEAUTY OF B-MINOR WHILE AT LUNCH IN A SMALL D.C. WASH-BISTRO THE PREVIOUS WEEK; --- ((NOW MIND YOU LOQUENDI, NOT EVEN ABOUT THE MASS IN---; BUT SIMPLY "OH HOW THERE'S SOMETHING ABOUT B, AS NO OTHER MINOR HAS)) ---; SOUNDING AS-IF THEY WERE ABOUT TO COME ON IT TOGETHER; SAYING HOW IT COULD BE TRANSFORMED DIGITALLY; HOW OPERATIONS COULD BE PERFORMED DITTO FOR LET, FOR QUARTER-T AS WELL; HOW THE FINAL DOMINATION OVER KEY, SCALE, PITCH, ET ALIA, ---IN NO MATTER WHAT SENSE; --- ((AS FOR LIKE-PARAMETERS)) ---, IS AT HAND, AND BY ANYONE) ---; SO, I BEGAN TALKING TO THE DENTIST AGAIN, INSTEAD, ABOUT HOW I COULD COMPOSE WALKMAN'S MOUTH WITH HIS SPECTACULAR DRILL, AND HOW IT IS TIME FOR A GENUINE UNCORRUPTED MACRO-BIOTIC DIET TO AVOID FURTHER MOLAR DECAY. BUT HE DOESN'T SMILE AT THESE MATTERS EITHER, SINCE HIS DRILLING IS OVER, AND, THAT'S THAT! STILL, CULT'S MUSIC WON'T GO DOWN SO EASILY; --- (PARTCH WAS RIGHT: BEGINNING OVER A GAIN, MEANT, ((MEANS)), PRECISELY THAT) ---; IF NOT BY DEAD COMPOSITIONS, OR CENSORIAL MECHANISMS, THEN NEITHER BY THOSE STAGNATING PRACTICES OF LANGUAGE WHICH CORRUPT IT, PERPETRATING ITS DECAY, (AND LOVING IT), WITH BEEFED-UP STYMOIDS; NOR BY THE SEDUCTIONS OF MIMESIS, ANDROIDS, AI, MODELS, QUOTATIONS, ANECDOTES, SIMULATIONS, AND SAMPLINGS, WHICH OVERCOME GLORIOUS POSSIBLE LIFT-OFFS TO IMAGINATION'S WONDERFUL UNIVERSE. ENDLESS PERMUTATIONS AND COMBINATIONS OF ALREADY-MADE RESIDUALS ARE PREFERRED. TECH HAS FINALLY BECOME THE PROCESSOR OF INHERITANCE OF CULT'S PERHAPS EVER TRUST-DEEDER. CULT FEELS SAFE. SECURE. IT HAS INVESTED WISELY. BY A KIND OF BLIND SODOMY IT MUST NOT KNOW THAT IT IS DYING. NOR, FOR THAT MATTER, DOES IT SEEM TO BE ABLE TO SENSE OTHER 'FRINGE' BENEFITS TAKING HOLD, WHICH IT WOULD NOT EASILY WANT TO KNOW ANYWAY, BECAUSE THESE PUT FORTH NOT MERELY NEW NOTIONS OF COMPOSITION; --- (NOT CONNECTED TO NOTE LICKING, PER SE: AFTERALL, WHAT IS NOTE A FUNCTION OF?) ---; BUT REQUIRE A NEW WAY OF THINKING, (EVEN OF MUSIC), ALTOGETHER; --- (GOOD GRIEVE; NOT THAT!). IT IS SOME KIND OF TRAGEDY THAT THE PROFOUND DISCOVERIES OF THE NEW (NOW OLD) MUSIC IN THIS CENTURY, EVEN AS EXPRESSED BY ITS CONCEPTUAL LANGUAGE, --- (TRY MORPHIC RESONANCE, OR PARAMETRIC TRANSFERENCE, FOR INSTANCE) ---, REMAIN UNINCORPORATED, SOMETIMES AS-IF THEY NEVER HAPPENED. (JAMES TENNEY, HEREINAFTER AKA: JT: "WE GET STUCK, WE GET STUCK. IT'S LIKE WE DON'T WANT TO GROW. WE WANT TO HAVE THE BENEFITS OF BEING GROWN WITHOUT THE PAIN OF GROWING,---WE'RE IN A TIME OF BIRTH OF A NEW WORLD AND IT'S REALLY VERY PAINFUL---). OF COURSE, BY EVERY STATISTICAL COUNT, WHAT I'M SAYING ABOUT CULT'S DEATH WOULD SEEM COMPLETELY FALSE. THE CRITERIA, ---THE STUFFED-WITH-PEOPLE-HALLS---, THE \$'S ARE EVERYWHERE IN EVIDENCE. SO ARE ALITA, THE PREYING MANTIS', THE PREYING MANTIC, (A PROPHET, ---ONE EFFECTED BY DIVINE MADNESS), THE MANTICORE, AND MANTICULATOR. BUT SOME WHO YET-PRACTICE COMPOSITION, --- (WHICH IS TO BE DISTINGUISHED FROM WRITING "PIECES"; AN INCIDENTAL EXPRESSION WHICH HAS BEEN DIGNIFIED IN CULT'S WORLD) ---, DO SO WITHOUT SUCH FAMILIAR ACOUTREMENTS. ONE MAY FIND THEM IN ASSORTED CATECOMBS HERE AND THERE, ESPECIALLY PRESERVED BY THE NON-ELITE. THEY ARE USUALLY SMILING; AND SAFE. THIS IS SO, BECAUSE CIA REGARDS THEM AS HARMLESS NUTS. ONE OF MINE IS ANZO. LOQUENDI ALSO COMES ALONG, SOMETIMES, TO KEEP ME FROM GOING MAD. BUT SINCE COMING TO UNDERSTAND PRIMIT BETTER, WE ALSO LOOK FOR LA. SEEKING LA IS A RATHER RECENT DESIRE. I HAD NO NOTION OF THIS AT THE TIME THE IMPULSE FOR ANTI-PHONY IX CAME TO ME HERE, DURING ONE OF MY PONDER-WONDERS. (ANTI-PHONY IX IS MY FIRST SO-CALLED ORCHESTRAL WORK IN 28 YEARS. IT BEGAN BY MY PASTING 12 SHEETS OF BLANK GRAPH PAPER SUCCESSIVELY ONTO A LONG STRIP OF BUTCHER PAPER. THE ROOM WAS MADE AS DARK AS POSSIBLE. I SAT AT THE TABLE, PRICKING THE PAPER WITH MY PEN

POINT. I SAT AT THE TABLE, PRICKING THE PAPER WITH MY PEN POINT. MY EYES WERE CLOSED. I HAD LITTLE SENSE OF DIRECTION, TIME, PAGE SPACE, DISTRIBUTION, OR MUCH ELSE EXCEPT FOR SOUND MOTION PEN CONTACT + MY ACHING BACK. I STOPPED WHEN I FELT I HAD VISITED ALL THE SHEETS. IT'S CALLED: "A DOT"). AS I'VE SAID, OTHERS ALSO ENTER PROBABLY FOR DIFFERENT REASONS. WHO KNOWS? THE DISTANT SOUND OF A BIKER'S RIG; A CHILD WITH PARENTS ON THE HORIZON; COUPLES NESTED IN SOME MINUTELY DIFFERENTIATED SHADED FORMATION. IN ONE WAY OR ANOTHER, ALL ATTEND TO DESERTSPACE WHILE HERE. MARKED OFF BY EXTRAORDINARILY DIVERSE MOTIONS OF COMING AND GOING, DESERTSPACE SEEMS ALWAYS TO BE CHANGING. IT IS ORDERLY BUT NOT ORDERED. ITS OTHERWISE STILLNESS AND TIMELESSNESS IS ETCHED BY PROVOCATIVE, SEEMINGLY RANDOM GESTURES GIVEN TO IT BY THOSE LIFE-FORMS WHICH COMPRISE IT: NOW HERE, NOW THERE; POISED, FLEETING, CYCLIC, DIFFUSED. I AM STARTLED. DESERTSPACE IS NEVER QUITE THE SAME. BECAUSE OF THIS, CHANGES APPEAR ALWAYS TO BE IMMEDIATE AND CONCLUSIVE. BUT THIS IS A DECEPTION. FOR, BOTH DESERTSPACE AND ITS LIFE-FORMS, ---WHETHER OCCUPANTS OR VISITORS---, ARE CAUGHT UP IN CONTINUAL STATES OF BECOMING. THIS IS ALSO VERY STRANGE TO LOQUENDI, BECAUSE NEITHER SEEMS TO CARE THAT IT BECOMES; (LOQUENDI DOES). IT IS USELESS TO MAKE PREDICTIONS ABOUT HOW IT WILL BE NEXT TIME, OR TEN MINUTES FROM NOW, (BY MY TIME). BECOMING IS WHAT DESERTSPACE DOES; SO, ALSO, FOR ITS OCCUPANTS. IN THIS BECOMING, I HEAR A RATHER INCREDIBLE KIND OF, --- (IN ANTIPHONY IX, I WANTED THE ORCHESTRA + CHILDREN TO PERFORM ONE TUTTI VOCAL UTTERANCE; SOMETHING SINGULAR IN THE MORPHEMIC SENSE, BUT WITH NO OTHER PARTICULAR SIGNIFICANCE IN MIND AT THE TIME. JUST DAYS BEFORE THE PREMIERE, 'LA' SIMPLY CAME TO ME. IT SEEMED PARTICULARLY A RESONANT TO ANYTHING I WAS CONSCIOUSLY HEARING IN THE WORK. SO, I SIMPLY INCLUDED IT, THINKING I WOULD FIND A WAY TO MAKE SENSE, (I.E., 'COMPOSE' IT), LATER; --- ((NOW, LA, OF COURSE, IS A FAIRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, IN NUMEROUS SENSES, AND HAS A GRAND HISTORY. I MEAN LIKE: LA AS IN GERM THEORY, (((PARTICULARLY FERMENTATION))); AND FALALA, LALALALA, (((AS IN REFRAINS))); AND LA-DIE-DA, (((AS IN SO-SO; AS IN AN EXPRESSION OF DERISION; AS IN WHAT'S THE BIG DEAL?; (((AS IN CHRIS, THE MANN OF FEW WORDS "LA DIE DA" MIND-BLOWING SPLATTTT,))), FOR VOICES)); AND AS A GRAPHIC FOR NO REASON, I ONCE MADE, ((TWO WHITE LETTERS, L+A PLACED IN THE SW CORNER OF A SOLID, DENSE SHEET OF BLACK CONSTRUCTION PAPER)); AND, OF COURSE, AS IN THE SLIGHTLY RIBALD, ((FR., OOH LA LA)); AND CERTAINLY "E-LA", (((HIGH NOTE IN GUIDO'S BIG SCALE WITH IT'S ASSOCIATED "GAMUT", ---CONTRACTION OF MED.L.= GAMMA UT, ---WHICH HAS ITS OWN SUB-COLLECTION OF STRANGE BEDFELLOWS AS IN: "A SOULDIER'S GAMMAUT GOES FAR BEYOND E-LA", (((J.CARUSO: ACT OF WARRE, 1639))); OR "THE SOUNDRS OF THREE E-FOURTHS OF THE NOTES IN THE WHOLE GAMUT OF CRIME", (((DICKENS: T.T.CITIES, 1859))); ---OH GUIDO, HOW YOU DO RAMBLE ON)); AND RECENTLY VIA A TENDER NOTE FROM A DEAR FRIEND, JOHN ALBAUGH, OR PERHAPS, ((WITH SOME LIBERTY)), JOHN LA BAUGH, WHO WRITES: "A BIG LESSON I'VE LEARNED SINCE ARRIVING IN EAST L.A. FROM IOWA: LIVE FOR THE MOMENT! EVERYTIME I LEAVE ONE P-LACE FOR ANOTHER I ALWAYS THINK ABOUT HOW GRE-AT IT WAS IN THE P-LACE I JUST MOVED FROM. I'M A-VOIDING THE PRESENT BECAUSE IT'S TOO HARD TO FACE SO I P-LAY IT SAFE BY LIVING IN THE P-PAST AND/OR FOR THE FUTURE. SO, EVERYTIME I CATCH MYSELF DOING THAT, I TRY TO DO SOMETHING PRESENT) ---; A GRAND AFTER-THE-FACT WAY OF MAKING SENSE COMPOSING); ---A RATHER INCREDIBLE KIND OF PRIMIT; --- (WHICH I DID WHILE PURSUING MY STUDY OF THE VITALISTS; --- ((AND OF COURSE OF LA: AS AN EXCLAMATION FORMERLY USED TO ACCOMPANY OR INTRODUCE A CONVENTIONAL-PHRASE, OR ADDRESS, OR TO CALL ATTENTION TO AN EMPHATIC STATEMENT, OR PERSON SUCH AS "LA NOW", "LA MA'AM", ((LA JT)); AND IN RECENT USAGE, LA AS A MERE EXPRESSION OF SURPRISE, WHICH IN ANTIPHONY IX TRANSLATED INTO BEING 'STARTLED' BY SOMETHING) ---; IN ORDER TO ENRICH MY SENSE OF THIS NEW PRIMIT I FELT IMPELLING ME. AND WHILE SIMULTANEOUSLY WORKING ON "ISIT" FOR DAVID DUNN'S IN

INTERNATIONAL SYNERGY JOURNAL, I RAN SMACK-BANGO INTO THE EXPRESSION: "KAREN DOCTRINE OF THE LA"; ---((BY THE WAY, THE EXPRESSION, "DOCTRINE", IS AN ANTHROPOLOGICAL ONE, NOT USED BY THE "PRIMITIVE" KARENS WHO KNEW NOT SUCH MATTERS, ALTHOUGH THEIRS WAS SURELY A BELIEF SYSTEM OF SOME COMPLEXITY, AND, APPARENTLY, A VITALIST ONE )) ---; AND IT IS THIS KAREN SENSE OF LA WHICH FINALLY BEGINS TO GET TO ME) ---; -I'VE BREATHING: LIFE-FORMS WHICH PARTICIPATE IN DESERTSPACE, ---UNPREDICTABLY MARKING OFF INCREMENTS OF TIME, IN ITS TIMELESSNESS; ---(AGAIN: IT COMES UP: VITALISM: EXISTENT; MANIFESTATIONS OF LIFE; --- THAT THE PROCESSES OF LIFE ARE NOT SUFFICIENTLY EXPLICATED BY THE LAWS OF PHYSICS AND CHEMISTRY ALONE); BREATHING; AND MOMENTARILY MASKING ITS STILLNESS; ---(IT IS NOT SO DIFFICULT TO IMAGINE HOW VITALISM, IN ITS GENERALITY, AND ESPECIALLY IN ANZO, COULD BE, (( COULD HAVE BEEN )), STRETCHED TO INCLUDE THE MORE COMPLEX CONCEPT OF "ANIMISM"; ((E.G., STAHL'S "ANIMA MUNDI", ET ALIA)), WHERE ALL SO-CALLED "NATURAL OBJECTS", ---HUMANS, ANIMALS, PLANTS, STONES, ((INCLUDING NATURE ITSELF)), ARE INHABITED BY SOULS, WHICH MAY EXIST IN A SEPARATE STATE; ---((THE APPARITION OF THE DISEMBODIED SOUL HAS IN ALL AGES, BEEN THOUGHT TO BEAR A SPECIAL RELATION TO ITS DEPARTURE FROM ITS BODY AFTER DEATH)) ---; LIFE-FORMS! BREATHING! DESERTSPACE IS LEFT CONSPICUOUS BY THE PRESENCE OR ABSENCE, ---COMING AND GOING---, OF ITS LIFE-FORMS. PERSISTENT DESERTSPACE CANNOT LEAVE, BUT IT IS NEVER SILENT. IT IS NOT UNALIVE. NOW I DON'T QUITE KNOW WHAT TO DO WITH THIS ONE. BUT I'M THINKING MY SKEPTICISM OF ANIMISTIC NOTIONS IS NOT FOR SURETY. PRIMIT SEEMS TO BE SAYING, "BREATHING IS THE ULTIMATE RATE BETWEEN ABSENCE AND PRESENCE; THE COMING AND GOING OF ANZO'S MEMBERS". IN THIS SENSE, DESERTSPACE'S STILLNESS MAINTAINS A SUBTLE-SHIFTING AMBIENCE OF QUIESCENT NOISE; AGAINST WHICH, AND (INDESPENSIBLY) WITH WHICH, THE ABSORPTION AND REFLECTION OF ALL VIBRATING MATTER IS AUDIBLE. LISTEN. LISTEN. LISTEN. AVOID HOT LIGHT. I CAN FEEL THE SOUND OF BLOOD FLOWING THROUGH MY BRAIN AT THE EXPERIENCE OF ANZO'S DISEMBODIED SOUNDS. A SOUND APPEARING AFTER LEAVING ITS TRANSMITTER, THEREBY ANNOUNCES IT. SOUND MOVES BETWEEN TRANSMITTERS AND RECEPTORS, --- (AS DOES BODY-GHOST'S PERSONAL LIFE, ((APPEARING AFTER DEATH)), ANNOUNCES ITSELF TO A KAREN IN A DREAM). BUT NOW, FOR THIS KIND OF EXPERIENCE, KARENS WERE REGARDED AS SAVAGES AND BARBARIANS, AS DISTINCT FROM THOSE CULTIVATED, CIVILIZED SOCIETIES WHO SO VIEWED THEM IN THIS LIGHT. BUT WHY NOT THESE SO-CALLED MYTHS, (WHICH PERSIST TO THIS DAY), WHEN HUMANS LIVE SO VERY CLOSE TO, SO DIRECTLY WITH, THE PHENOMENA THEY DESCRIBED, AND, NECESSARILY MADE SENSE OF IT IN THE WAY THEY DID? (TYLOR: "MYTH IS THE HISTORY OF ITS AUTHORS, NOT OF ITS SUBJECTS"; "PRIMITIVE CULTURE", p.416, v. 1; HENRY HOLT & CO., 1889). LOQUENDI AGREES; (SO DOES LEVI-STRAUSS). CULT DOES NOT. AS I GET INTO THE KAREN "MYTHS" I BEGIN TO CONNECT SOUL WITH SOUND, (AT LEAST THIS FAR I CAN GO). KARENS CONSIDERED THEIR "MYTHS" BY EXPERIENCING THEM, THINKING THEM, RITUALIZING THEM. SOUND WAS ALWAYS INVOLVED. IT PROVIDED A GRAND CONNECTOR TO INTERNAL AND EXTERNAL MATTER. SOUND; NOT THE LEAST EXPRESSED BY THEIR VOCAL LANGUAGE: GESTURE, MIMICRY, EMOTIONAL TONE, INTONATIONS, EMPHASIS, FORCE, SPEED, UTTERANCE OF ALL SORTS, (UNIMAGINABLE WITHOUT THE CO-RELATIVE: "MUSICAL"). SO IT IS WITH ANZO'S DESERTSPACE. NOTHING SEEMS TO BE WITHOUT THE SENSE-ASSOCIATION OF SOUND: SEARCHING FOR FOOD; THE ROARS AND THE SUBLIMINALS; THE OMNI-PRESENT STILLNESS, ITSELF. I'M IN UP TO MY EARDRUMS MAGNIFYING EVERYTHING. ALL APPARENT. NO, NO, NOT BY SILENCE! (THE SILENT UNIVERSE BELIEF IS/WAS A DUMB IDEA; HOW CAN ONE STOP THE SOUND IN ONE'S HEAD, CF. BECKETT'S "COMPANION")? SUDDENLY, SEEMINGLY FROM NOWHERE, (ALTHOUGH NOT TRUE), MY UNDERSTANDING OF KAREN'S LA COMES TO ME. IN THAT SO-CALLED "PRIMITIVE-BARBARIC" CULTURE, "LA" STOOD FOR SOUL, AND, EXTRAORDINARILY, SOUL WAS CONNECTED WITH SOUND. IMAGINE THE WONDER OF IT LOQUENDI: LA/SOUL/SOUND, (HEREINAFTER, SOUL + SOUND AKA: LA). THREE CHEERS; (TWICE MORE). AND, SINCE THE KAREN'S LA SEEMED TO ENCOMPASS A WELL-MARKED VITALISTIC SYSTEM

M, THEIR LAS, --- (BROADLY GROUPED INTO PERSONS, ((KA-LA)); OTHER LIVING MATTER, --- PLANTS, ANIMALS, ((KE-LAH)); AND THOSE INANIMATE KINDS, --- KNIVES, AXES, STONES, ET ALIA, --- REFERRED TO AS "OBJECT--((KEH-LA)) SOULS"---; SEEM ENDLESS. STILL, I AM NOT DISMAYED BY ANZO'S APPARENT SPATIAL OPENNESS, (A KIND OF MINIMALISM), AND, THEREFORE, VULNERABILITY, (ALSO MINE). THERE ARE NOT ENDLESS CONDO CLUSTERS OR YAVY NARDS OR WAL-TO-WALL COMBUSTION ENGINES TO GIVE ONE A FALSE SENSE OF PROTECTION, STRENGTH, AND PRIVACY, --- AND "CULTURE", (ALTHOUGH IT CERTAINLY IS 'ONE'). IMAGINE IT: ALL LA SEEM CONTINUALLY POISED HERE. PRIMIT IS AT HOME. THEIR PRESENCE CAN BE FELT MORE OFTEN BY SOUND THAN BY SIGHT WITH TIMBRAL PLAY FROM THE MOST ABOUT-TO-BLOSSOM THRESHOLDS OF THE AUDIBLE, TO THE VIOLENCE OF FLASH-FLOODS; (WHAT DO YOU SUPPOSE WOULD HAPPEN IF THE NEW WAVE WERE TO DISCOVER THE SOUND OF THE BUZZARD?); IT IS NOW EASY FOR ME TO IMAGINE THAT ANZO, TOO, IS A LA; A VAST PRIMIT DESERTSPACE ENCLOSING COUNTLESS ONES: THE LA OF A RAINBOW IN THE SKY DRINKING WATER; THE LA OF A MAD BEE; OF AN EPILEPTIC LIZARD; --- (AND I FLASH ON NOTIONS OF ANIMISM AND THOSE ENDLESS KAREN TALES OF THE PRESIDING GENII OF NATURE: THE LAS OF CLIFFS AND VOLCANIC ASH, WHERE NIGHT AND HADES TAKE PERSONAL SHAPE)---; OF A MOUTH OF NIGHT LA; OF A WIDE-YAWNING, SWALLOWING LA; ON AND ON. EVERY LA IS LOCATED SOMEWHERE, BUT WHERE? PRIMIT IS A FLEETING DESERT; AMBIGUOUS, BUT NOT ANONYMOUS. TINGED. DOES IT MATTER IF ALL THE MEMBERS CANNOT BE IDENTIFIED? I WONDER WHERE THE SOUNDS GO, BUT WHAT DIFFERENCE WOULD IT MAKE TO KNOW? WHAT DOES IT MEAN TO CULT TO REPORT THAT EVERYTHING IS ALIVE HERE? WHAT IN HELL DOES IT MEAN TO ANALYZE, --- ANALYZE WHAT?---, WHEN THERE'S SO MUCH TO EXPERIENCE WHILE MOVING THROUGH MASSIVE STRATA OF BREATHING ROCKS WHICH CONTINUALLY KLANG WITH THEIR OPENING AND SHUTTING LA HERE, LA THERE; RICOCHETTING AROUND GIGANTIC SHADY ROCK FORMATIONS THROUGH PRECIPICES ENCOUNTERING OTHERS: --- (MESSENGERS OF ANGELS, SO THE KARENS SAY)---; OPENING AND SHUTTING UNSEEM GATES. IN ANZO IS IT SOUND I'M HEARING SOMETIMES, OR IS IT SOUND ABOUT TO BE BORN? (IF SO, THAT'S GETTING REAL CLOSE TO THE CUTTING EDGE OF THINGS ON CULTO); A WSOME STILLNESS BEFORE SOMETHING FLUTTERS? (OR DID IT)? THE ULTIMATE GENTLEMOST, EVENMOST SUBLIMINAL OF VIBRATING MATTER; THEN COUNTERED BY CLASHING THUNDER'S LA, --- (ALSO EMBODIED BY THE MIGHTY THUNDERBIRD FLAPPING AND FLASHING IT OFF WITH EAGLE AND VULTURE)---; OR BY THE MIGHTY TORTOISE WHOSE SOUND SOF MOVING ARE SUPPOSED TO CAUSE EARTHQUAKES: --- (WHAT, IN ANZO?; DUNNO, BUT MELVILLE'S ENCANTADAS INTRUDE)---; OR DID I? (PERHAPS)? BUT UP IT COMES AGAIN: VITALISM: (D.J.B.HAWKINS, HERINAFTER AKA= DJBH: "HOWEVER ESSENTIALLY MAN MAY BE A MATERIAL BEING, THE BURDEN OF PROOF IS ON THOSE WHO WISH TO HOLD THAT HE IS NOTHING ELSE"; p.13, MAN & MORALS, 1960; SHEED AND WARD). NOW I PONDER-WONDER IF THERE IS ANY INTRINSIC CONNECTION BETWEEN DJBH'S HYLIFORMIC POSIT, --- (AS DISTINCT FROM THE EITHER OF THOROUGHGOING MATERIALISM, OR THE CARTESIAN + PLATONIC VIEW THAT THE SOUL IS ESSENTIALLY AN INDEPENDENT ENTITY WHICH, HOWEVER, INHABITS AND USES THE BODY NOW AND THEN)---; AND THE KAREN'S SO-CALLED 19TH CENTURY "PRIMITIVISM"; EACH OF WHICH I FIND CONNECTABLE TO MORPHOGENETIC RESONANCE + PRIMARY CAUSATION; --- (E.G., PETER GUY MANNERS, HERINAFTER AKA= PGM: "LIFE'S INTEGRATING PHENOMENON: THE PRINCIPLES AND PRACTICE OF CYMATIC THERAPY: I.E., PGM'S POSIT: SOUND, "LIFE'S INTEGRATING PHENOMENON"; 1980 (?); BRET FORTON HALL CLINIC, WORCESTERSHIRE). "ELL, ELL", SAYS MY "EVELOPING" PRIMIT, "ESERTSPACE IS A BODYSOUL LIFESOUND; LA IS". I'M BEGINNING TO GET INTO IT TOO, AND ALTHOUGH I SHOULD BE THRILLED WITHOUT QUESTION, I ALSO FEEL A STARK SADNESS. I SOMETIMES FIND MYSELF VIEWING IT AS SOME 'REMAIN', FROM WHICH LA DECIDED TO SPLIT AND I'M WATCHING IT HAPPEN; (AM I THINKING NUKE AGAIN?); SOME REMAIN WHICH, AT ITS END, WAS NOT VERY MUCH ATTENDED TO?; ANOTHER ALONENESS---; SEPARATED FROM ANYTHING BUT PONDER-WONDER AS TO HOW IT GOT THIS WAY; PROVOKING A SENSE THAT IT COULDN'T, OR

CAN'T CARE? (IN THE HEAT I REALIZE I FEEL SO BOMBARDED BY CULT'S JUNK THAT I T BEGINS TO FEEL LIKE A VIRTUE IN THIS AWESOME-SEEMING ANZO INDIFFERENCE: ESPECIALLY WHEN JUNK PROVIDES INCOME FOR BAG PEOPLE. BUT NO, DAMMIT; THE APPEARANCE OF ANZO'S REMAINS ARE DUE TO ITS UNCLUTTEREDNESS! BRAINWASHED. STILL, IS SOUND, IN THE SENSE I'VE BEEN EXPERIENCING IT, DISEMBODIED DIFFERENTLY? WE CARRY IT IN US, TOO. SOUND: TRANSMUTATIONS ONE INTO ANOTHER AS IT MOVES OUT; BUT ALSO STAYS. SOUND: AS A SPATIAL MODE OF BEING. SOUND: REMEMBER LOQUENDI; ---FIRST MATTER; IN THE BEGINNING WAS---; OR ANYONE? SOUND: CAN YOU IMAGINE THE BIG BANG GANG WITHOUT IT? SOUND: AS A HYLORMORPHISM: SELF-MAINTAINING, SELF-DEVELOPING; ---(INSIDE OUR EARS I CALL IT THE GREAT ORAL TRADITION)---; SELF-REPRODUCING INSIDE OF OTHER BODIES; ---(A SINGLE TRANSMITTED SIGNAL IS NEVER THE SAME). SOUND: A STRUCTURE WHOSE WONDERS EXCEED THOSE OF ITS CONSTITUENT 'REMAINS' TAKEN IN ISOLATION; BUT NOT IN THE WAKE OF; BUT NOT IN THE RETURNED TO A DUST OF; ---(I AM REMINDED OF BRUN'S MAGNIFICENT "DUSTINY" ; IN ITSELF NOT A TRIVIAL COMPUTER-COMPOSITIONAL BANGO!) SOUND: FANTASY AS SUPERNATURAL EXPERIENCE. CERTAINLY KARENS LAS WERE; RUNNING ABOUT TO CATCH A SICK MAN'S LA, --- (IN OR OUT OF DESERTSPACE)---; HIS BUTTERFLY! CAN YOU BELIEVE IT? A SO-SWEETLY UNDULATING BUTTERFLY IS A SICK MAN'S LA; --- (ALSO SO-CONSIDERED BY THE NOT SO PRIMIT GREEKS; PERHAPS ONCE THERE WERE NO CULTS) ---, A BEING CALLED IN BY OTHER KAREN LAS, FOR SOME MELLOW-SWEETHELPINGURE ? AND I FLASH: COMPOSITION CAN STOP POLLUTION! (AND YES, JT'S ARE SO CAREFULLY WROUGHT; NOW YOU GET THEM; NOW YOU DON'T; ---((JT: "DIFFICULT MUSIC,---BEING CHALLENGED IS A KIND OF VALUE IN ITSELF; ---COMPLEXITY---IT'S GOING TO TAKE AWHILE BEFORE THE PEOPLE WHO ARE NOT ASKING QUESTIONS NOW BEGIN THINKING ABOUT THEM")) ---;NO LIKELY POSSIBILITY FOR SIMPLE SELF-((EVIDENCE))HERE. BRIDGES :---((YES, A TITLE; AND AN ACT OF MAKING THEM; COMPOSER TO LISTENER)) ---; BUT, THERE ARE LAYERS AND LEVELS OF CONCEPT, WITHIN LAYERS AND LEVELS OF PERCEPT, BETWEEN THIS AND THAT. BARRIERS STOP; (FOR A MOMENT). BUT PLACES TAKE ME SOONER OR LATER. JT HAS NOTHING TO DO, ---((AS FAR AS I KNOW)) ---WITH ANZO ; BUT THIS IS WHERE I GO TO STRANGELY MEDITATE FASHION ON WORK; ---MINE, IN THIS CASE, JT'S---; OTHERS. THE LAST TIME I WAS HERE, BUT NOT THE LAST TIME. PORDER-WONDERING IS WHAT LIES AT THE BASE OF EXPERIMENT, AT THE BASE OF RADIC : A BOND BETWEEN US; MAKING SOMETHING HAVEN'T SEEN (YET); HAVEN'T HEARD (YET); HAVEN'T DONE (YET); YET(YET). PERHAPS THIS WAS A DREAM? BUT NO DREAMS I AM AWARE OF ARE SILENT. A KAREN'S DREAMS ARE WHAT LA SAW, HEARD, AND EXPERIENCED IN ITS JOURNEY WHEN IT LEFT THE BODY ASLEEP (BUT NOT EMPTY). THIS SEEMS VERY SOPHISTICATED TO A PRIMIT; (CAN WE EVER GET OUT OF OUR SKIN(S) WITHOUTS, WITHOUT MAKING A SOUND)? IMAGINE: A DREAMING KAREN'S LA VISITED ONLY THOSE REGIONS WHERE THE BODY IT BELONGED TO HAD BEEN ALREADY. THIS SEEMS VERY CONSERVATIVE FOR A PRIMITIVE. LA, THEREFORE, ONLY STRETCHED ITSELF, BUT NEVER REALLY LEFT. LOQUENDI, DO YOU SUPPOSE THEY HAD SOME SORT OF HYLORMORPHIC SENSE? THERE WERE OTHER DREAMLANDS TOO, WHERE LAS OF THE LIVING OFTEN WENT TO VISIT THE LAS OF THE DEAD. NOW THIS SEEMS MUCH MORE RADIC TO A PRIMIT. SOUL-LAND WAS A DREAMLAND IN ITS SHADOWY SPACES. IN FACT, THE KARENS MOST DISTINCT AND DIRECT INTERCOURSE WAS HAD WHEN THEY BECAME ACTUALLY PRESENT TO ANOTHER LAS SENSES IN DREAMS AND VISIONS. LA TO LA, SO TO SPEAK. (A NATURE SPIRIT-PROPHET, "WEE", IS SAID TO HAVE ENCOURAGED MATTERS BY SITTING ON THE STOMACH OF THE DREAMER,---WITH MINUTE FLUCTUATIONS IN SPEED CAUSING CERTAIN PHASE CHANGES, WHICH TURNED INTO VERY NERVOUS MOTIONS AND SOUNDS, WHICH TURNED INTO ACTUAL CONVULSIONS ENABLING LA TO GET TO LA, ---((CULT'S CONTEMPORARY COUNTERPART ARE SEXY VIDEOTAPES, JERKED OUT OF ONE-NIGHT STANDS IN TELMOS)),---SO -TO-SPEAK, TO GET STRETCHED, SO-TO-SPEAK! IMAGINE IT: SOUND, VOICE PRINTS, LIVING, MOVING, AURAL INTERCOURSE; SOUNDS EMBRACING SOUNDS; SIGNALS APPROACHING, MEETING, SWIRLING; FUCKING EACH OTHER WITH METAPHORIC MIXERS, UPING THE HARMONICS IN GRANDO COPULAS OF COPULATIONS. OR

IS IT ONLY A LACE SCARF I AM SEEING MELLOW TIME MEANS VERY LITTLE. HAPPILY, THERE IS NO WAY TO CALL A BOARD OF DIRECTORS AT 10:00 TO DISCUSS THE HIGH COST OF SIGNAL DISTORTION. ONE IS NEVER PREPARED. ANZO SIMPLY SAYS "IT IS". AS IT IS. ONE CAN NEVER BE FOR SURE WHAT IS GOING ON. PREDICTIONS, ---IN WHATEVER SENSE THEY HAVE ANY SIGNIFICANT FUNCTION HERE---, MAY PROVIDE SOME VAGUE NOTION THAT THIS OR THAT WILL LIKELY HAPPEN, BUT NOT WHERE, WHEN, HOW, OR, IF AT ALL. NOW I'M NOT REFERRING TO WHEN IT WILL GET DARK, OR WHEN THE SUN COMES UP, BUT TO SOUNDS; TO LA. EVEN HOW ONE WILL FIND THEM, (I.E. THEIR STATES), AT ANY POINT OF INTRUSION IS ALWAYS TINGED BY SOME MINUTELY DIFFERENTIATED, BUT FLEETING, METAPHONIC. IN SOME SENSE, ONE IS NEVER PREPARED, --- (CURTAINS DON'T OPEN, LIGHTS DON'T DIM) ---, AS ONE IS NOT FOR THE AGED; FOR THE EARTH'S CO<sub>2</sub> HEATING; FOR THE MINDLESSNESS OF RAPACITY. UNCERTAINTY, IN ANZO, IS IN SPADES. IT IS IN THIS ENVIRONMENT THAT LA RESIDES PARTICULARLY WELL. WHERE IT IS, WHAT IT DOES, HOW IT GOES, HAS THE TIMBRE OF UNCERTAINTY. TO BE SURE IT IS CONNECTED TO SOME SOURCE, BUT IT ALSO HAS A LIFE OF ITS OWN. UNCERTAIN MUSIC: HOW GRANDLY, RADICALLY, MUSICAL! PRIMIT; WHO WALLOWS IN THIS NOTION, VIA LA, BECOMES A KIND OF ILLUSTRATION. IT IS FOR ME AN ENVIRONMENTAL (COMPOSITIONAL) DISPLACEMENT; FROM PRAGMATIC, MATERIALISTIC, MECHANISTIC, STATISTICAL CULT, TO A SYMBOLIC CLEANSING PRIMIT; FROM A REMOVAL OF CERTAIN MIND-BODY POLLUTENTS TO A KIND OF LUST-LESS DELIVERANCE. ANZO IS NO MERE ILLUSTRATION OF SOMETHING ELSE. IT IS NOT A KIND OF LA-CONTINUANCE WHICH HAS CHARACTERIZED THE SO-CALLED "SAVAGE" FOR TOO SO LONG. PRIMIT: (AS IN SIMPLE; BASIC; ROOT, RADICAL). AND RADICAL: (HEREINAFTER AKA=RADIC); (ALSO AS IN SIMPLE, BASIC, ROOT, PRIMITIVE); A GRAND INTERSECTION, AS IN: RADICAL:ROOTS; (E.G., MOISTURE IN PLANTS; ITS PRESENCE BEING NECESSARY FOR THEIR VITALITY); AS IN: PRIMITIVE:RADICAL; (E.G., BIOLOGY-ANATOMY; REFERRING TO A STRUCTURE IN VERY FIRST OR EARLY STAGES OF GROWTH; --- ((THIS IS NOT EXACTLY WHAT CULT CONJURES UP WHEN THESE EXPRESSIONS ARE USED)) ---; THE EXPRESSION IS RARELY APPLIED TO A STRUCTURE FROM WHICH SECONDARY STRUCTURES ARISE BY BRANCHING; --- ((E.G., AS IN BIFURCATION)) ---; METAPHORICALLY A PRIMARY PROCESS IN CULT COMPOSITION). PRIMIT AND RADIC TRANSLATE SOUND INTO UNCERTAINTY; UNCERTAINTY INTO SOUND. SO I CAN'T BE SO SURE A RAINBOW DOESN'T HAVE SOUND WHEN I KNOW, (REMEMBER LEARNING) THAT A 3/4" X 8' SHEET OF PLYWOOD (FOR THE MOMENT, SEEMINGLY SOUNDLESS), FLATLY PLACED ON A SOLID SURFACE (SEEMINGLY SOUNDLESS), TO WHICH A CERTAIN WEIGHT-LOAD IS APPLIED (SEEMINGLY SOUNDLESS), WILL VIBRATE AT ITS MOST RESONANT FREQUENCIES CIRCA 120KHZ, VERY HUMAN-HEARABLE UNDER SIGNAL DEMODULATORS. BEAUGRANDO. ONE CAN IMAGINE THAT THE HARMONIC SPECTRA, (+ FORMANTS), WITHOUT DEMODULATION, --- THEREFORE "OUT-OF-RANGE" OF HUMAN PERCEPTION DIRECTLY ---, ARE, NEVERTHELESS THE CONSEQUENCE OF A KIND OF SPATIAL 'STRETCHING' OF THE PLYWOOD'S BODY. NOW, THIS BODY, TAKEN AS A FUNDAMENTAL, --- (I.E., 'SIMPLE', 'BASIC', 'ROOT', =PRIMIT-RADIC) ---, NEVER LEAVES THE FLOOR, LITERALLY, BUT IT DOES. IT REACHES OUT AND IDENTIFIES ITSELF WITH ITS OWN SPECTRA (REMOVED FROM IT AT A CONSIDERABLE DISTANCE). ITS HARMONIC CONTENT, TIMBRALLY, (AT LEAST), ARE THOSE OF PLYWOOD AT BASE. TO ME, IT'S A LA. (DO YOU SUPPOSE PLYWOOD MIGHT BE UP THERE MIXING IT UP WITH SOME KAREN LAS)? IMPALPABLE? I HAD A GUARDIAN ANGEL ONCE. (NO, IT IS NOT LOQUENDI, WHO NEVERTHELESS, DOESN'T COMPLAIN ABOUT THIS PERHAPS-DISCREPANCY. NOW I AM NOT MAKING A CASE FOR "OBJECT-SOULS", BUT I AM MORE THAN IMPLYING THE EXISTENCE OF 'SUBJECT-LAS'. ANYTHING THAT VIBRATES HAS/IS SOUND; SOUND ASSOCIATED WITH, ENDEMIC TO, IMBEDDED IN, SOME ENTITY:---AND YET CAPABLE OF 'STRETCHING' FROM ITS BASICNESS. SUCH ENTITIES CANNOT BE REDUCED TO SOME MERELY ELECTRO-MECHANICAL, (+ ACOUSTICAL) FORMULATION, ANYMORE THAN CAN BE SAID FOR HUMANS. IF IT, ---WHATEVER IT IS, IS IN MOTION-VIBRATING, IT IS IN SOME SENSE, 'LIVING'; (SO, FOR THE MOMENT I PUT SOME SORT OF RESTRICTION ON THEIR "LIVINGNESS", BUT NOT AS-IF THEY WERE "BRAIN-DEAD". I POSTIT: IT IS POSSIB



LE THAT ALL ENTITIES IN THE UNIVERSE ARE IN VIBRATION; THAT SOUND IS AN INTE GRATING PHENOMENON; --- (BY THIS, I DO NOT INTEND: "MUSIC IS A UNIVERSAL LANG UAGE")---; THAT SOUND, IN SOME SENSE, IS A KIND OF TELBIOLOGY; --- THAT THE PR OCESSES OF LIFE ARE DIRECTED TO THE REALIZATION OF CERTAIN NORMAL WHOLEs, OR ENTELECHIES: TO BE COMPLETE; THAT WHICH AN ENTITY IS BY WAY OF ITS FORM; (( CF. MORPHIC RESONANCE; SOUND-AS-LIVING)) ; ACTUAL, NOT MERELY POTENTIAL EXIST ENCE. PERHAPS MUCH SERIOUS 20TH CENTURY MUSIC IS RIGHTLY CRITICIZED FOR NOT HAVING ENOUGH LIFE IN IT. I KNOW, LOQUENDI, THINKING OPAQUE, IN SOME SENSE, M AKES IT SO. OK; BUT THIS IS CRAZY. IF SOUND IS WHAT I'M GOING FOR, --- AS A SUBJECT-LA---, IT HAS TO END UP SOMEWHERE. DOESN'T IT? IT CAN'T JUST GO ON A ND ON WITHOUT A BODY. (IS IT ITS OWN BODY?). NOW PAPER ON WHICH, --- TO THIS DAY---, IT IS FREQUENTLY INSCRIBED, IS A SOUNDLESS WORLD; --- (THERE'S NOBODY HERE) . FURTHER, WHAT DOES ONE REPRESENT OF SOUND WHEN ONE PUTS IT ON PAPER ? WHAT DOES SOUND DO WHILE STORED IN PAPER'S 'MEMORY'? WHAT SENSE IS THERE TO NOTES OR TIME IN DAVID DUNN'S DAY-LONG ENVIRONMENTAL, (ANZO), WORK:SKYDRIFT? SOUND, --- ANYONE ISSUED---, IS ALWAYS CHANGING, BEING CHANGED, BY THE ENVIRO NMENT IN WHICH IT IS BEING TRANSMITTED, (INCLUDING: 'ON PAPER'), TO SAY NOTH ING OF WHAT RECEIVER'S DO TO IT. HOW DOES ONE COMPRESS AN ALL DAY SONIC EVEN T, (OR MAHLER'S 7TH) INTO SOME MICROSCOPIC SYNAPSE-MEMORY PLACE? WHAT KIND O F STATE DOES IT BECOME THERE? SURELY IT CAN'T BE THE ONE THAT WAS ON PAPER ? SURELY IT HAS BEEN 'DISEMBODED' FROM WHAT IT WAS WHEN IN AIR, (NOW RESIDING IN SYNAPSE-MEMORY), OR WHEN IT WAS IN COMPOSER'S MIND, (NOW RESIDING IN PAPE R)? DOES TIME DO ANYTHING WHILE SOUND IS ON PAPER? IS IT ON THE DOLE DURING T HESE, SO-TO-SPEAK, TIMES? (CULT SAYS: "TIME IS MONEY"). (PRIMIT SAYS: "TIME IS A HUMAN FABRICATION"). WHAT HAPPENS TO STORED SOUND AS IT IS CALLED FORTH INTO CONSCIOUSNESS? CAN ONE ASSUME THAT EACH MEMBER OF A CONCERT HALL IS REC EIVING THE SAME SOUND AS TRANSMITTED, SAY, FROM A SOLO PIANIST? (SOME POETS, TOO, AGONIZE SO; --- (( I HAVE HEARD THIS SAID OF THEM)) --- JERRY, IS THIS TRUE ?). SO WHO OR WHAT GETS THE REAL ONE; THE INTENDED ONE? WHAT INTENDED ONE? ( RADIC ASKS: "WHERE IS TIME OTHER THAN IN THE MATERIALS WHICH SPATIALLY MARK IT OFF, AND CONTAIN IT")? AND YET SOUND, BEYOND QUESTION, IS EXPERIENCED. WH EN ONE ENTERS ANZO, IT IS SPACE THAT OVERWHELMS. WHEN I APPROACH ANZO, I LOO K, BUT CAN'T FIND TIME ANYWHERE. SO, HOW CAN HEARING OR LISTENING IN ANY SEN SE BE SHARED HERE, IF TIME ISN'T AROUND TO ORGANIZE MATTERS? (LA APPEARS: "I PROPOSE THE ACT OF LISTENING AS AN ALTERNATIVE TO TIME"). SO, PONDER-WONDERI NG, SUPPOSE ELEMENTS, (MATTER), IN SPACE EXIST (ONLY) IN SOME STATE(S) OF IN TERACTION WITH EACH OTHER, --- ("AS IS ACTUALLY THE CASE", SAYS LA)---, AND N OT AT ALL AGAINST A BACKGROUND OF TIME; THAT EACH IS TO THE OTHER IN SOME MA NNER OF BEING, OR ANOTHER? SO I LEARN THAT ANZO IS FOR LISTENING. PRIMIT, RADIC, AND LA, ANNOUNCE TO ME AND LOQUENDI: "NOW HEAR THIS!" MOST GRANDEXTRA ORDINARILY. IT SEEMS AS-IF WE'VE BEEN CAUGHT IN THE ACT, --- DOING EXACTLY TH AT. POISED. ATTENTIVE. AWARE. LISTENING. WHEN HERE, --- ALONE WITH MY KA-LA , LOQUENDI, PICKING UP ON THE STILLNESS SOUND; OF THE ALWAYS DESERTSPACE RESON ATING; LISTENING TO THE FEEL OF IT; LISTENING TO TALKING TO ONE'S SELF TALKI NG TO THE LISTENED TO. THIS IS NOT ASSUMED TO BE A CONDITION OF MADNESS, OR BAD MANNERS. HERE, BODY MOTION RESPONDS TO SOUND MOTION TO BODY MOTION, NOT MARKED OFF BY BATON DOWN BEATS APPLAUSE COUGHING PROGRAMS BEING READ SPECTAT ORS EACH IN THEIR OWN TIME, (OOPS!), THAT IS EACH IN THEIR OWN WAY SHUTTING UP SOMETIMES NOT SOMETIMES SNORING ANNOUNCES THAT AN UNANTICIPATED EVENT IS HAPPENING IN ORDER TO ASSUME THE PROPER POSTURE FOR HEARING, (BUT ACTUALLY, I SUPPOSE, --- MORE FOR SEEING). NO. ANZO IS AT ONCE. WITH IT. ONE IS IN IT. IT IS NOT JUST IN YOUR FACE BUDDLE. A WONDERFUL AMBISONIC. OR IT SCARES THE HEL L OUT OF YOU AND ITS SPLITSVILLE FOR YOU KIDDO. I CANNOT REST EASILY UNTIL A LL NOISE HAS BEEN IDENTIFIED. IMPOSSIBLE; CERTAINLY A VERY DIFFICULT SORT OF LISTENING. BUT ONE CAN WONDER-PONDER ENDLESSLY ABOUT THIS MARVELOUS KIND OF

'LIVING PHENOMENA'; YOU JUST KNOW ITS BEEN GOING ON BEFORE YOU ENTER, AND IT NEVER ENDS BECAUSE YOU LEAVE, OR WHETHER OR NOT YOU DO; --- (NOT AS IN CULT'S CASE; ---A MOVIE, A CONCERT, A LECTURE, ANNOUNCES ITS OWN ENDING, LIKE IT OR NOT; ONE IS "ASKED" TO LEAVE, OR AT LEAST AN "INVITATION" TO DO SO IS FAIRLY-WELL PRONOUNCED; ---((YOU HAD BETTER, ANYWAY, OR YOU'LL BE SWEEPED OUT WITH THE POPCORN; NO CHANCE TO STAY IN THE PLACE WHICH MIGHT HAVE CAUSED SUCH A WONDERFUL RESPONSE, THAT IT WOULD HAVE BEEN BEAUTIFUL TO LINGER AWHILE; TO HAVE AN AFTERPLAY IN THE SPACE AND RESONANCE OF THE EXPERIENCE)) ---; TOO SAD. UNDER THE CONDITIONS OF CULT, I AM NOT SURPRISED AT HOW LITTLE IS KNOWN OF THE EXTRAORDINARY WORK OF THE 20TH CENTURY. UNDER THE CONDITIONS OF PRIMIT, I HAVE LEARNED TO LISTEN WITH EARS ALL OVER MY HEAD AND BODY; SO DO THE CATECOMB DWELLERS I KNOW OF. NOW I'M NOT POOR-MEING YOU BABY, ---ALTHOUGH IT IS A MAJOR COMPLAINT I HAVE, WHICH IS: IT IS VERY MUCH A MATTER OF ALONENESS FOR ME WHEN HEARING-LISTENING IS NOT SHARED BETWEEN PEOPLE. IT COULD BE A SHARING OF KNOWING BEYOND CITING OF LITERALLY. BUT, HOW CAN HEARING-LISTENING BE SHARED UNDER THE CONDITIONS AND CONVENTIONS OF CULT? YET TO ENTER ANZO IS TO KNOW THERE ARE OTHER WAYS. IN ANZO, LISTENING IS WHAT ONE DOES. THIS IS WHAT ANZO'S EVERY LIVING CREATURE DOES; I SUPPOSE, FOR SURVIVAL. (WOULDN'T IT BE EVER SO GRANDELEGANT IF PEOPLE LISTENED TO MUSIC AS-IF THEIR LIVES DEPENDED ON IT?) CONCEPTUALLY, I THINK MUSIC COMPOSITION, OF THE KIND I REFER TO, IS ENTERED INTO AN EMPTY SPACE. ONE WHICH IS NOT-YET OCCUPIED BY IT; (E.G., A BLANK TAPE, OR PAPER IS SUCH, BUT SIMPLY NOT THAT). IN SOME EMPTY PLACE, SPACE, SOMETHING(S) WILL BE ENTERED THEREIN. FOR ME, IT IS SOME KIND OF IMPERATIVE, THEREFORE, TO CONSIDER HOW THAT SPACE WILL BE OCCUPIED, AND WITH WHAT. ((DIT TO)), FOR ANZO, MOST PEOPLE DO AS MUCH WHEN FURNISHING AN EMPTY ROOM. CERTAINLY, THERE HAS BEEN ALL OF THIS WONDERFUL MUSIC IN CULT'S WORLD, NOW SO WORKED OVER, OVER-TIRED. I FEEL A GREAT LOSS. BUT THERE IS ALL OF THIS 'MUSIC' HERE TOO, AND WITHOUT MUZAK, ROCKS, AND MIDI'S. MUSIC WHERE OFTEN THERE ARE NO SO-CALLED SIGNS OF IT IN CULT'S SENSE; ALIVE; UNCLUTTERED. THIS HELPS ATTENUATE THE LOSS, AND THE ALONENESS. I FIND AN ECOLOGY WHERE CARING FOR WHAT IS ENTERED INTO ANY GIVEN SPACE, CAN INCLUDE A DECISION TO NOT ENTER;---( A VERY "FAMOUS" COMPOSER SAID TO ME ONCE WHEN I WAS YOUNG ENOUGH TO BE TERRIFIED : "IF YOU DON'T SIT AT YOUR DESK AT LEAST FOUR HOURS EVERYDAY COMPOSING, YOU ARE NOT A COMPOSER")---; SO, I AM SITTING ON MY ASS, ON ANZO'S HOT SAND, LISTENING TO KELAH; SO I HAVE MORE THAN A (GETTING DRUNK ON SOUND) SUSPICION THAT AT THESE "CRAZY" RANDOM PROCESSES I ADORE ARE REGARDED MY MANY AS HAVING NOT CARING MUSIC FOR THE SOFTENED CULTIMORPHS ON WHICHEVER DESKTOP. BY THIS, I ASSUME IT IS ASSUMED TO BE A NON-CARING FOR THE "BEAUTY" OF CONVENTION; THAT IS : FOR THOSE COMPOSITIONAL-CONCEPTUAL-ORGANIZATIONAL CONCERNS SUCH AS STYLE, TECHNIQUE, AND "POSTURING" (TO QUOTE GUV'S FAVORITE DIPLOMACY); OR FOR THOSE OUTCOMES OF ORDER (+ORDERING), WHICH ONE CAN GET OFF ON, ESPECIALLY IF THEY CAN BE FOUND IN FAMILIAR-ENOUGH TERRITORY; AND MADE PREDICTABLE ENOUGH TO PROVIDE COMFORT FOR THE WEARIED IN MOMENTS OF EXTREME COMPLEXITY. IN THIS REGARD, THEY ARE RIGHT; ALTHOUGH I AM ALWAYS SURPRISED TO HEAR IT. AFTERALL, I CAME FROM CULT. IT TAUGHT ME WELL. FROM IT, I ESPECIALLY LEARNED THE LESSONS OF RETROGRESSIONS, WITH REGARD TO PRECURSOR, (HISTORIC) WORSHIPS; AND THE COMPLEX SOLUTIONS OF COMPOSING FROM "IDEA-TO-CONCRETION"; AND, TO NOT QUESTION CERTAIN IMPLICIT NOTIONS CRUCIAL TO ONE'S "DEVELOPMENT"; AND TO CONSIDER THAT EACH COMPOSITION'S END-POINT WAS A LINEAR STEPPING STONE TO THE NEXT END-POINT; A FOOT HERE, A FOOT THERE, SO-TO-SPEAK. BUT THE LESSON OF "NOT-TO-QUESTION" GOT TO ME. EARLY ON. IN TIMES OF ALONENESS, TO NOT CONCEIVE OF ANOTHER WAY WAS A MADNESS TOO MUCH TO ASK FOR THE SAKE OF PEACEFUL CO-EXISTENCE; ---, CLICHE' GOT UNDONE QUICKLY WHEN IT CAME TO ME TO COMPOSE FROM "CONCRETION TO IDEA"; WHEN WANDERING TURNED TO WONDERING. SO SURE, THERE ARE NO ABSOLUTES, ESPECIALLY SINCE NOW THEY ARE SO NEGATIVELY FABRICATED-CONNECTED TO THE

"POSITIVES" OF PUSHY ACOURANTS; AS IN THE WAY PASTWORKS ARE WIPED OUT BY THE DATE THEY WERE MADE; AS IN THE WAY THE "NEW" (OF "NEW MUSIC") IS CONSTANTLY ANNOUNCING ITS ALTERNATIVE TO THE MOST RECENT BIGBANG BY WIMPILY DRIPPING COOZING, SANGUINE, ROMANCING WORDS OF THE DAY; SOUNDS OF THE DAY; NOW IN THE BEGINNING; THERE IS, WAS, NO OTHER DAY. SOMETIMES NEW WAVES HAVE VERY LITTLE TO DO WITH ACSTOUICS, AND DISAPPEARANCE ACTS ARE HAPPENING TOOFAST TO BEGIN TO KNOW WHAT WASN'T HEARD. BUT RADIC NOTICES THESE ARE NOT THE ONES WHO GO TO THE CATECOMBS; WHO DENOUNCE THEIR OWN PREVIOUS WORK IN ORDER TO TAKE NEW STEPS; WHO ADMIT HISTORY, ---BUT BARELY; WHO ADMIRE BUT DO NOT DEPEND ON PRECEDENT.

IT RAINS.

BUT WHAT IS IT THAT RAINS IF NOT RAIN?

I REALLY MUST TELL YOU A PERSONAL STORY.

SOMETIME AGO I DID A SEMINAR AT OBERLIN IN COMPOSITIONAL LINGUISTICS. I PLAYED A VIDEO TAPE WORK ENTITLED "GIVE & TAKE"; --- (ONE OF A NUMBER OF GROUP COMPOSITIONAL PROCEDURES WORKED ON BY NMCE DURING ITS RESIDENCY AT CME-UCSD, 1972-5. A SO-CALLED "FLASH" COMPOSITION, --- ((FLASH COMPOSITION= WITHOUT-DELIBERATION: (1) RESPOND TO A STIMULUS-GENERATED 'FLASH'; (2) FORMULATE A SET OF PERFORMANCE INSTRUCTIONS IMMEDIATELY; (3) PRESENT INSTRUCTIONS TO PERFORMERS; (4) NEAR-IMMEDIATE PERFORMANCE OF INSTRUCTIONS; (5) COMPOSITIONAL RESULT; IN THIS CASE A VIDEOTAPE)). THE RULES WERE VERY SIMPLE: (1) IMAGINE A CIRCLE HAVING A DIAMETER OF, SAY, 3'; (2) EACH PERFORMER PLACES ONE OR MORE PERSONAL OBJECTS OF HIS/HER OWN CHOOSING INTO THE CIRCLE; (3) THE COMPOSITION WILL CONSIST, QUALITATIVELY, OF THE MANNER IN WHICH THE OBJECTS ARE PLACED IN THE CIRCLE, AND RETRIEVED FROM THE CIRCLE; (4) THE COMPOSITION WILL CONSIST, QUANTITATIVELY, OF PLACING THESE OBJECTS IN THE CIRCLE, AND TAKING THEM OUT OF THE CIRCLE. GIVE-TAKE WAS PERFORMED ON A GYMNASTS MAT. SOME OF THE OBJECTS WERE CUPS, KEYS, SOCKS, RINGS, COINS). A LONG DISCUSSION FOLLOWED. AT A CERTAIN POINT, A GENTLEMAN WHO HAD BEEN SILENT DURING THE PROCEEDINGS STOOD UP AND SAID: "THE WORK SUCKS". WE TALKED ABOUT SUCKING; (HE COULD SEE IT WAS THE WRONG CHOICE OF WORDS). THEN HE SAID "THE WORK HAD NO FORM". I SHOWED HIM THE FORM; (NO COMMENT). THEN HE SAID "IT WASN'T POLYPHONIC". I SHOWED HIM THE POLYPHONIC; (O COMMENT). HE PROCEEDED THROUGH HIS LEXICAL LITANY OF ACQUIRED TERMINOLOGIES; EACH TIME NULLED PATIENTLY; (O,O,O, COMMENTS). FINALLY, HE SIMPLY SAID, "WELL, IT JUST ISN'T SCHUBERT". AFTER AGREEING WITH HIM, T SHIT HIT THE FAN FOR ME, AND I ASKED: "WHAT IN THE HELL IS SCHUBERT DOING IN GIVE-TAKES LIVING ROOM, ANYWAY?" "I DON'T REMEMBER INVITING HIM TO THIS PARTY"; (O COMMENTS). THEN I SAID "IF YOU THINK SCHUBERT SHOULD HAVE BEEN IN THIS WORK, BY WHICH YOU JUDGED IT, THEN YOU DO NOT UNDERSTAND HIM EITHER"; (O COMMENTS). (IT'S TOO BAD KELAH COULDN'T BE CALLED IN FROM THE EAST OR THE WEST FOR HELP IN THIS MATTER, BY SOOTHING HIM WITH THE LA-THROATING CALLS OF THE BIRD AND THE ELEPHANT; THE LA OF THE HONEY-MAKING SOUND OF BEES; THE LA INNERMOST WOMB-GUT SOUNDS OF THE APE; FROM THE SWIM-BLATTERING SOUNDS OF THE FISH LA, THE LAUGHING GUT LA). THE SENSE OF AN ABSOLUTE PSYCHICAL DISTINCTION BETWEEN THE HUMAN AND BEAST, (SO PREVALENT IN CULT, BUT I THINK ONLY FOR A WHILE LONGER), IS HARDLY TO BE FOUND IN THE SO-CALLED "PRIMITIVE" RACES. PEOPLE TO WHOM THE CRIES OF BEASTS AND BIRDS SEEM LIKE HUMAN LANGUAGE HAVE TAKEN CARE, NECESSARILY, TO HEAR IT AS LANGUAGE; TO LIVE WITH IT AS LANGUAGE. THIS ACCORD BETWEEN THE ONE AND THE OTHER SEEMS TO BE A PERFECTLY SUFFICIENT & BALANCED SYSTEM FOR THE SPECIES, HUMAN + OTHERWISE, IN QUESTION. SO WHAT I'VE BEEN SAYING ABOUT SOUND, MIGHT JUST AS WELL HAVE BEEN SAID ABOUT LANGUAGE. (IT MIGHT HAVE GIVEN THE SINGER A CLEARER PLACE TO BEGIN HIS AUDITION WITH). SURE IT'S CLEAR BY THIS TIME. I'M NOT INTERESTED IN WRITING SAFE, HIGH-DAMP MUSIC. BY THIS I MEAN 'ABSTRACT' STRUCTURED STUFF BEHIND WHICH ITS TRADITION ALLOWS ONE TO HIDE; PROVIDING REASONABLE JUSTIFICATIONS, (OVERKILLING THE NOTE, IS, AFTERALL, MERELY PART OF MUSIC HISTORY'S EVOLUTION). THEORIES (IN ONLY,

ARE APPROPRIATE SUBSTITUTES WHEN ONE CAN FIND NO OTHER WAY OUT FOR CULT'S CURRENT SYSTEM OVERLOAD. AFTERALL, THE IMMENSE FAMILY OF HISTORY'S MUSICAL "HEAD 'S-OF-STATE", COULD NOT BE EXPECTED TO DO OTHERWISE THAN TO URGE THE NOW ONES ON; (WHO SAYS SOUND IS NOT ALIVE)?, PROVIDING US ALL WITH A DETACHE' KIND OF EXPRESSIVENESS AND CONTINUANCE, AND, CERTAINLY BY WAY OF SAFETY-IN-NUMBERS, PROVIDING US ALL WITH INSURANCE PACKETS FOR NOW-AUTHORS TO FANTASIZE OK-LY BY; TO BE, (GOOD GRIEVE), "OBJECTIVE" ABOUT THE BEAUTY OF MUSIC'S QUANTA. BUT PRIMIT AND RADIC CAN FIND NO ESSENTIAL SUPPORT FROM THE, NEVERTHELESS, DEARLY-LOVED GESUALDO, (THE GREAT PHANTOM), FOR THEIR CONDUCT, OTHER THAN THE WINK OF A SLIGHTLY CONFUSED EYE. IT IS, ---SIMPLY, AND UNPRETENTIOUSLY,---(BUT WITH CONSIDERABLE DIFFICULTY, EXCEPT WHEN IN ANZO, OR WHEN LA CAN LIKELIKE BREAK THROUGH CULT'S POLLUTION TO FIND US)---, WHAT IT IS; (OF COURSE, ONE CAN ALWAYS ARGUE POLITICS)---; RAW-BONE STUFF, DRAWN FROM RAW-BONE STUFF, ---(OFTEN REFERRED TO AS THE "REAL WORLD"); A DIRECT SUBJECTIVE VIEW KEEPING IN MIND, A LONG-TERM PHONOACOUSTIC JOURNEY WITH MYSELF + STUDENTS WHO HEAR, ---LEARN TO HEAR---, WHAT'S THERE, IN EACH INSTANCE, TO HEAR, EXPRESSED IN VARIOUS COMPLEX LANGUAGES OF THEIR OWN. WHO'S TO SAY, OTHERWISE.

I HAVE NO IDEA: ---THIS IS WHERE HEARING--LISTENING BEGIN EACH TIME. A LA WILL COME, WHEN MIND--BODY IS OPEN TO ONE; WHEN ONE HAS NO IDEA! THERE WAS A FAULTY ANALYSIS ONCE, WHEN I CONFUSED LONELINESS WITH ALONENESS. WHEN I FIRST CAME TO DESERTSPACE, I CAME LOOKING FOR AN ANSWER TO THE FORMER, BUT FOUND, INSTEAD, THE LATTER. I FIRST THOUGHT: "WHAT'S THE BIG DEAL"? "NOTHING IS HAPPENING HERE". BUT ALONE, IN DESERTSPACE I CAME TO REALIZE THE POSSIBILITY OF HAVING, ---AT LEAST---, A PSEUDO-ABSOLUTE SENSE OF TRANSCENDENCE. FOR, IF ANYTHING AT ALL, ANZO HAS A SENSE OF THE UNCOMMITTED AND UNCONDITIONED ABOUT IT. WITH THIS REALIZATION, I WAS LIBERATED. THE SO-CALLED BROTHER-SISTERHOOD OF COMPOSERS ARE FRIENDS FOR SIMPLY NO OTHER REASON THAN EACH DID WHAT EACH DID, UNIQUELY. IN TERMS OF THIS, ANY CORRESPONDENCE BETWEEN ONE OR ANOTHER IS TRIVIAL. ANY DEEP ANALYSIS, OR SIMPLE, SENSITIVE HEARING BY DEVELOPED CONSCIOUSNESS WILL SAY THIS. THERE IS NO BROTHER-SISTERHOOD, IN THE SENSE OF SO-CALLED "COMMON-PRACTICE", WHICH TODAY SOMEHOW TRANSLATES, ---BY POLITICAL LANGUAGE---, INTO MAINSTREAM. THERE IS ONLY THE LA OF UNIQUENESS. ANZO PROVIDED THE LUSTRE FOR WHAT HAD BEEN A LONG-TERM METAMORPHOSIS: TO ALWAYS SEARCH FOR A NON-MIMETIC MOVE; (SO DOES JT). I CANNOT ANSWER QUESTIONS ABOUT WHETHER "ORIGINAL" IDEAS ARE STILL POSSIBLE; (ALTHOUGH I DO KNOW WORKS WHICH PUT SUBSTANTIAL DENTS IN THE CYNICAL NOTION THAT THERE CAN'T BE. BUT, IN ANY CASE, I'M NOT TALKING ABOUT IDEAS, AS MUCH AS I AM OF FORMULATING NEW CONCEPTS, WHICH DIRECTLY PROVIDE ALTERNATIVE COMPOSITIONAL PROCESSES; ---AND THEREBY, UNIQUE OUTPUTS: ESPECIALLY THOSE PRIMIT-RADICCS INVOLVING SELF-SUBVERSION (EXCLUDING SUICIDE); ---ESPECIALLY THE LOVE OF THE UNKNOWN, (NOT MERELY WITH THE UN-EXPERIENCED); AND ESPECIALLY TAKING DIBS WITH INSECURITIES, AND TROUBLE IS, "YOU DON'T TAKE CARE OF YOURSELF", SAYS LOQUENDI; AND ESPECIALLY, ANYWAY, WHAT KIND OF SOUND IS IT, ---THIS LA-METEMPSYCHOSIS OF SONOROUS RAINBOWS AFTER HAVING HEARD THEIR SPECTRAL COLORS PULSING GAGAINST EACH OTHER, ---SLIGHTLY OUT-OF-PHASE, ONEDAY? I KNEW I HAD FOUND SOMETHING, (WHICH HAD NOTHING TO DO WITH "LOSING MY SENSES", IF YOU KNOW WHAT I MEAN). IN MY EXPERIMENTAL STUDIO CAN ALSO BE FOUND MUCH THE SAME ENVIRONMENT, AS IN ANZO; PRIMIT: ANOTHER CATACOMB WHERE INTERACTIONS AND NOT DICTA OBTAIN; PRIMIT: WHERE STUDENTS COME FROM DANCE, AND THEATER, AND LITERATURE, AND LINGUISTICS, AND MATHEMATICS, AND ENGINEERING, AND FILMMAKING, AND VIDEO, AND BROADCASTING, AND COMPUTER SCIENCE, AND MUSIC, ET ALIA: IN OR OUT OF CULT, TO FIND SOMETHING, (NOT YET LOST); PRIMIT: RUMOR HAS IT, IF ONE CAN FIND IT IN A BOOK, OBTAIN IT IN SOME JAR OFF THE SHELF, OR PRODUCE IT FROM A PDX-647+ INSTRUMENT, THEN ONE DOESN'T NEED THIS STUDIO; PRIMIT: THIS EXPERIMENTAL STUDIO IS FOR ENDLESS LISTENING; IN MAKING; IN COMPOSING; IN LISTENING TO, AND CRITIQUING WORK; IN DESCRIBING; IN COMING TO KNOW EACH OTHER, AND SELF; PRIMIT: ESPE

cially since all of the sophisticated gadgets, --- (SYNTHESIZERS, MIXERS, TAPE DECKS, COMPUTERS, SIGNAL PROCESSORS, VIDEO SYSTEMS, ET ALIA) --- ARE LIKE LA IN THAT NOTHING WILL HAPPEN UNTIL ONE IS READY, AND OPEN TO WHAT IS THERE, --- (NEITHER ANZO'S LA, NOR IBM'S PC-AT WILL MAKE YOUR WORK FOR YOU; ALTHOUGH THEY SURELY CAN MAKE THEIR'S, QUIETLY, SECRETLY RESONATING IN CIRCUIT-CHATTER LANGUAGE) ---; UNTIL ONE GETS THE WAX OUT OF EARS, HEAD OUT OF SAND, AND, AT LEAST BEGINS TO SEE SELF, AND EACH EXPERIENCE, AS UNIQUE. IN THIS REGARD, TAPE COMPOSITIONS ARE AS DIRECT, AND AS HELPFUL, AS ONE CAN GET. THERE'S ACTUALLY NOWHERE ELSE ONE CAN TURN TO WHICH WILL ENABLE THE UNDERSTANDING OF THIS KIND OF MAKING, EXCEPT TO LITERALLY 'FACE THE MUSIC'. THERE ARE NO PROGRAM NOTES, NO BOOKS, NO CD JOCKS, OR ELSEWHAT TO HELP. CHANGE CANNOT HAPPEN IN ANY OTHER WAY. IT DOESN'T HAVE TO BE INVENTED, EITHER. A GIVEN WORK DEMANDS IT; SUCH WORK NECESSARILY FORMS PART OF ANY TRANSFORMATIONAL PROCESS. SOMETIMES, THOUGH, THIS PROCESS IS VERY RADICAL. YET, AGAINST A STAGGERING BACKGROUND OF RECALLABLE-HISTORIES OF SEMBLANCES; AND, BY NOW, NEAR-INSTINCTIVE COMPARATIVE PROCESSES CONTAINED IN A BIG BAG OF LANGUAGE + MEMORY, --- (WHICH RUB SALT INTO MIND-BODY'S NEEDED DEVELOPING SENSE OF AWARENESS, PRESENCE, AND, AT LEAST MOMENTARY FORGETTING) ---; SUCH THAT ONE IS ENABLED TO EXPERIENCE A WORK, UNIQUELY, SOME FUNDAMENTAL CONDITION HAS TO BE ESTABLISHED, --- (THAT IT IN ADDITION TO: I HAVE NO IDEA). IN STUDIO, ONLY ONE "NEGATIVE" CONDITION IS MANDATORY: DISREGARD IN-PROCESS RESPONSES BASED ON MATTERS OF TASTE; --- (THERE IS NO ARGUING WITH IT, AND, SHOULD ONE ENTER THIS TRAP, THE TRIP WILL TAKE ONE ON AN EXTREMELY STRETCHED TAUTOLOGICAL LOOP) ---; BESIDES, A WELL-DEVELOPED SENSE OF TASTE, AFTER PROFOUND EXPERIENCE, IS QUITE ANOTHER MATTER. PRESUMING ONE WHO ENTERS HIS/HER TRAP CAN SOMEHOW GET UNSTUCK, THEN NEXT COMES THE PREFERRED: ASSEMBLY-LANGUAGE STATE: A GIVEN WORK IS PLAYED AGAIN; --- (JT: "I'M A GREAT BELIEVER IN THE USE OF THE MIND, BUT NOT WITHOUT THE EAR! SO, THE BEST WAY, I THINK, IS TO LET THEM HEAR THE SOUND, AND THEN, --- TALK ABOUT WHAT IT IS THEY ARE HEARING. WE DO SEEM TO HAVE TO HAVE SOME KIND OF LANGUAGE TO REFER TO THESE THINGS, --- IT'S VERY HARD TO USE THE EXPERIENCE OF HEARING, --- UNLESS YOU HAVE --- SOME WAY OF RELATING TO IT VERBALLY ---") ---. AT FIRST 'GLANCE', HOWEVER, NONE OF THE DESCRIPTIVE-LINGUISTIC BITS WHICH REFER TO THE GIVEN WORK UNDER DISCUSSION WHICH FOLLOWS, (AND TO WHICH EACH PERSON HAS CONTRIBUTED), SEEMS CONNECTED, OR OFTEN, EVEN ANALOGOUS; --- (NOW THE MERE APPEARANCE OF SUCH OFTEN 'CONFUSED', 'MANY-SEEMING VIEWS', WOULD LIKELY CAUSE A PERCEIVABLE CONSTIPATED STANCE ON THE PART OF CERTAIN CULTURES WHO HAVE ACQUIRED A FIRM NOTION THAT ANY VERBAL DESCRIPTION OF A SONIC EVENT IS MORE FAITH/FULL TO THE EVENT, --- ((THE CONSEQUENCE OF ITS "IDEA")) ---, I.E., TO ITS "LETTER", IF EXPRESSED IN SOMEWHAT MECHANISTIC, STATISTICAL, OBJECTIVE, --- ((AND, THEREFORE, LITERAL)) ---, TERMS. THE SUPPOSITION FOR THIS VIEW BEING THAT THERE IS SOMETHING PROFOUNDLY SINGULAR, --- ((HERE I REFER ESPECIALLY TO "MASTERWORKS")) ---, ABOUT A GIVEN WORK, --- ((FOR INSTANCE ITS "UHRSATZ")) ---, THAT IS PERSONAL, PRIVATE, ONE'S OWN, --- ((IN A SUBJECTIVE SENSE)) ---, STANDING ALONE, LIKE NO OTHER, --- ((ALSO IN A SUBJECTIVE SENSE, BUT "LOGICALLY" ARGUED FOR AS "OBJECTIVE")) ---, WHICH WOULD BE COMPROMISED BY UNDUELY "EXPRESSIVE", EVEN "METAPHORIC" LANGUAGE. NOW, IN THE MOST ADVANCED OF CULT'S BISHOP'S ATTITUDE IN THIS MATTER, IS ALSO NESTED THE SENSE THAT THERE CAN BE NO OTHER VIEW: --- ((THAT ONE CULT "SUBJECT" OR ANOTHER CAN PRESUME TO POSIT NOTIONS OF SOME "OBJECT", --- GIVEN THAT ONE CANNOT EVER FULLY COME TO KNOW THE NATURE OF THE SO-CALLED AND ADORED SENSE OF "OBJECT", ((BEING MORE OF AN UNWARRENTED ASSUMPTION THAN AN ACTUALITY, IN ANY CASE))), IS ENOUGH TO BLUR THE BOUNDARY OF THE OBJECT AS A "THING IN ITSELF", ((WHICH DOESN'T PREVENT CULT-SUBJECT FROM, --- BY SOME "FURTHERMORE" --- ASSUMED ARROGANCE, ---, CLAIMING THAT IT CAN BE SO SINGULARLY POSSESSED))) ---: BUT SINCE THE SO-CALLED OBJECT IS SO HELD BY THE CULT-OBSERVER, THE ACTION BETWEEN THEM CANNOT BE OTHER THAN A 'NON-EXCLUSIVE' ONE). EDUCATED GUESSES. THAT IS, EVEN INFORMALLY

, THERE CAN, AND CANNOT, BE A SINGULAR VIEW; THERE CAN, AND CANNOT, BE A UNIQUE VIEW. MOREOVER, CULT'S DIFFICULTY IS THAT SUCH A DESIRED SINGULAR-LITERAL VIEW ALSO MUST ALSO "MEAN" SOMETHING; AND, THE MORE IT MEANS TO MORE PEOPLE, THE BETTER IT MUST BE; ---(( OF COURSE THIS HAS THE APPEARANCE OF A CONTRADICTION, AT LEAST TO CULT'S STAND ON SINGULARITY)) . HOWEVER, THE MEANING OF A WORK CAN NEVER BE ESTABLISHED, SINCE THE CONCEPT OF MEANING, IN ITSELF, IS A NON-SUITOR)---; IN STUDIO, THE SURFACE FEATURES OF SUCH DIVERSE RESPONSES GENERALLY FALL OUT INTO THE FOLLOWING REACTIONS: (1) NO ONE IS TALKING ABOUT THE SAME WORK; (2) NO ONE SEEMS TO HAVE HEARD IT, OR ONLY HEARD IT INCOMPLETELY; (3) SOME HAVE DESCRIBED A COMPOSITION THEY WOULD HAVE PREFERRED TO MAKE; (4) SOME HAVE SIMPLY MAPPED ONTO THE GIVEN WORK, WORDS DRAWN FROM BAGS OF ACCUMULATED-"MUSIC LANGUAGE", LEARNED WHO KNOWS WHERE, AND REGARDED AS A KIND OF GENERAL-PURPOSE TOTE BAG WHOSE WORDS, (SO IT SEEMS), CAN BE PULLED OUT WITHOUT NOTICE, AND APPLIED TO ANY GIVEN; ---((THE GIVEN, NOT BEING ABLE TO TALK BACK, SO--SPEAK, THEREFORE, DE FACTO, ALLOWS THE POLLUTION TO CONTINUE); VARIOUS OTHER RESPONSES. NEVERTHELESS, THE PONDER-WONDER OF WHY THESE PARTICULAR LINGUISTIC RESPONSES, AND NOT AN ABUNDANCE OF OTHERS, HAS ALWAYS FASCINATED ME. I HAVE AN INTUITION THAT THE MUSIC, IN SOME SENSE, HAS BEEN HEARD, AND THE LANGUAGE, CALLED, (COUGHED?) UP, IS AN OPENING, NOT NECESSARILY CONCLUSIVE, BUT NEVER-THE-LESS, CONNECTED RESPONSE. IF SO, THEN SOMETHING, ---EVEN IF NAIVELY SO, --- HAS BEEN SAID ABOUT WHAT WAS THERE TO HEAR; (CONTRARILY, "JARGON", ---WHICH SOME OF WHAT I'M DESCRIBING MAY SEEM LIKE---, OCCURS WHEN ONE BEGINS BY AVOIDING WHAT IS INTRINSICALLY THERE; PREFERRING FOR ANY NUMBER OF REASONS, TO NOT "FACE THE MUSIC", BUT, IF ASKED, WILL GLADLY PERFORM SOME FLASH DANCE OR OTHER INSTEAD). (ALONG THE WAY, LA HELPS ME TO UNDERSTAND THAT ANY RESPONSE IS NOT IRRELEVANT; AFTERALL, ONE MUST BEGIN FROM SOMEWHERE. SO RESPONSE LANGUAGE IS TURNED AROUND IN STUDIO, AND IT IS ASSUMED THAT WHAT HAS BEEN HEARD HAS BEEN IN THE NATURE OF CODES. AND CODES CAN BE DECODED). WE HAVE FOUND THAT DIVERSE RESPONSES WHICH DO NOT COMPRISE (EXPECTED?) SAMENESSES, (A DUBIOUS CRITERIA ANYWAY), NOR (EXPECTED?) AGREEMENTS, (DITTO:+, AS-IF SOME PIECE OF LEGISLATION WERE BEING PROPOSED), DO QUITE PHENOMENALLY REVEAL POSITIVE VALUE: HAVING TO DO WITH THE LISTENER + MUSIC. ALTOGETHER GRADUALLY, MOSTLY BY AN EASY-BUT PERSISTENT QUESTIONING, NOT ONLY OF THE COMPOSITION AT HAND, BUT ALSO OF THE COLLECTIVE LANGUAGE USED TO DESCRIBE IT, A KIND OF ORGANIC "CORPORATE" SENSIBILITY BETWEEN THE TWO BEGINS TO DEVELOP. WHATEVER THE SEEMINGLY DIALECTICAL, PERCEPTUAL, COMPOSITIONAL, NOETICAL, ET ALIA, INTERFERENCE "NOISE" PATTERNS ARE; NONE OF THESE LOGICS SURVIVE THE NOESIS, WHICH ITSELF BECOMES PART OF A LIVING CORPORATE ORGANISM; (IN BIOLOGICAL TERMS, A MORPHOGENETIC "FORMATIVE CAUSATION" IS IN PROCESS). IN ITS GENERALITY, IT IS NOT UNLIKE THE CONDITIONS OF PARAMETRIC INTERPLAY, (INTERACTION), EXISTENTIALLY PRESENT WITHIN ANY COMPLEX COMPOSITION, (OR SYSTEM), PER SE. LET'S SAY: IT IS NOT THAT TEN DIFFERENT LINGUISTIC DESCRIPTIONS SUGGEST THAT EACH LISTENER HAS HEARD A DIFFERENT WORK (WHERE, IN FACT, ONLY 'ONE' WORK, (REFERENT), WAS THE POINT OF FOCUS), ---ALTHOUGH, IN SOME SENSE THIS TOO CAN BE IMAGINED, ---; BUT RATHER THAT A SINGLE WORK, ---PERHAPS DUE TO ITS COMPLEXITY---, CAN EXCITE TEN DIFFERENT DESCRIPTIONS WITHOUT COMPROMISING EITHER THE WORK OR THE LANGUAGE DESCRIBING IT. THIS IS SO, SINCE NEITHER THE WORK NOR THE COLLECTIVE LANGUAGE CAN BE AN ENTITY, IN ITSELF, ---THAT IS, EXCLUSIVELY SO---, UNDER THE CIRCUMSTANCE OF OBSERVATION. IN EFFECT, A LANGUAGE WHICH INCLUDES BOTH HAS BEEN MADE. THE DIFFERENCES-OF-VIEW OF A SAID GIVEN, ARE GENUINE DIFFERENCES; SO ARE ITS CONTRADICTIONS . THESE CIRCUMSTANCES, HOWEVER, ARE AN ESSENTIAL FEATURE OF ANY WELL-MADE WORK, AS WELL. (AT LAST SILHOUETTES BEGIN TO FADE). BOTH WORK AND OBSERVER LANGUAGE, AS AN 'ORGANISM' IS NO LONGER STATIC. CONTRARILY, THE 'CORPORATE ENTITY' IS NOW ALIVE, AND VIBRATING. HOWEVER, THIS LIVING, VIBRATING ENVIRONMENT IS NOT JUST ANY LIVING, VIBRATING ONE THOUGH, (DUE TO ITS PARTICULAR INTEGRITY AS CON

STITUTED BY ITS MEMBERS + WORK, IT NOW HAS ITS OWN KIND OF MORPHIC RESONANCE.

I SUPPOSE  
 THIS KIND OF PHENOMENAL EXPERIENCE WOULD SEEM OVERWHELMINGLY UNDULGENT TO THOSE CULT REDUCTIONISTS WHO PREFER UNIFORMLY APPLIED METHODOLOGIES IN ORDER TO SIMPLIFY WHAT ARE, ESSENTIALLY, EXTRAORDINARILY COMPLEX SYSTEMS. WHEREAS, BY REGARDING SOUL AS A 'LIVING' SYSTEM, THE APPREHENSION OF EACH UNIQUE WORK WOULD REQUIRE A DIFFERENT SET OF EARS, DESCRIPTIVE LANGUAGE, ANALYTIC APPROACH, PERFORMANCE ATTITUDE, SOUND SENSE, CONSCIOUSNESS; IN EFFECT, A DIFFERENT STATE OF BEING.

PRIMITIVE  
 AND  
 RADICAL

BEGIN WHISPERING TO ME ABOUT HOW SOUND IS "THE CRUCIAL ELEMENT WHICH HOLDS THE ENTIRE UNIVERSE TOGETHER, CONNECTING ALL MATTER TO ALL MATTER". THEY ARE SAYING THIS IN THIS RESONANT FIELD WHICH I AM HEARING AND EXPERIENCING IN MIND + BODY. AND, AS I DO SO, I NOTICE LA WHO HAS ENTERED BEGINS SPEAKING TO LOQUENDI:

"ANIMS---  
 SOUL-NOTICED;  
 --- (AND) SEES;  
 AND IN ITS IT  
 (ASLEEP)  
 ACCOUNT MUCH;  
 ACUTENESS ARE APT  
 AND SAY IT:  
 ALREADY---

KENNETH GABURO  
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 2-10-87