All 7 speakers are already present (on-stage) as audience enters. Except for speaker A, the members of the group are articulating phrases [S]. They do so quietly, randomly, thick-texturedly and contrapuntally. They do so in varying densities running in and out of each other's transmissions. They form beautifully shaped phases. They do so for as long a time as is necessary to settle the audience down, and to create a salon/living room atmosphere.

Speaker A takes a very long time before entering, and when he does, his first phrase (the S of screw) should seem to come from the group.

The remaining members of the group continue to articulate phrases (S) as noted above, under his opening address.
Screw is a cylinder having a spiral thread and a corresponding spiral groove winding around it in a uniform manner.

Screw is also a reversed mechanism in which the interior of a cylinder is provided with a corresponding uniform spiraled thread and groove into which a screw as first defined may fit.

This basic definition may be expanded somewhat as follows:

1. Drachmann sees the screw as the application of a mathematical concept to practical use.
2. Wilkins, in 1648, saw the screw as an instrument.
3. Tubner says the screw is nothing but a twisted wedge which is not hit by blows.
4. Cochrane insists that the screw is a combination of the screw principle with the lever principle.

In my opinion, the screw is basically a nail, or shaft with grooves. There is some justification for this point of view since historically the nail seems to have preceded the screw. In fact one might even refer to a nail as a smoothly-shafted screw, and conversely, to a screw as a groovy-shafted nail. However, before proceeding into a more technical discussion of these points I should mention that while the screw seems to have been known for a very long time, its etymological origin at least is unclear. Balst and Kluge refer both French and Teutonic forms to the Latin SCROFA, meaning TO SOON. This seems reasonable since SCROFA closely relates to forms which appear in other languages and which do in fact mean screw in some sense.

For instance compare SCROFA with OLD FRENCH escrou or escro with MODERN FRENCH escrou with MODERN LOW GERMAN schröve with SWEDISH schröve with MODERN ISLAMIC šrufa or with DANISH skrue.

Group (S) ends

(attacca subito)

If we were to ANDROGYNOSE or dive in the dark OR CULBULATE or hoist in OR RUSH UP THE STRAIGHT or slide up the board OR PERFORM A WIFE AT THE PLACE

Could you take the push? Ah ha! that's the trick.

Exercise in

Spoon on in

B= forced whisper, ff

Combinationally the male-female screw form one of the

canary tail-trading mount! fen sparrow! flyer-gleaming out-squall! six mechanical powers being a modification of the
enough!

outer-most, trolley, sister-in, artichoke, mine, soda, plow, that, nit
As the screw is a modified inclined plane, there's no
to what end? to screwing them beyond the wink of things.

To estimate the mechanical advantages obtained by it.

dolly-hop, easy, virgin, tugger, morsel, article, on, blow, incog,

If we suppose the power to be applied to the circumference of the screw,

tail, taste, crack, anonymous, tenant-in-tail, to act in a direction at right angles to the radius of the

cylinder, and, parallel to the base of the inclined

plane, by which the screw is supposed to be formed,

cotton-top, cotton-buttck, then the
dolly-buttock, as the distance between

power will be to the resistance

two contiguous threads is to the circumference of the cylinder.

In practice, however, the screw is combined with the lever,

in advocate, hedge-grower,
electricity, therefore,
demi-monde, distance

and the power applied to the extremity of the lever.

commodity,

the LAW becomes: the power is to the resistance as the

between two contiguous threads is to the circumference

described by the power. In this case the effect of the screw is increased by:

(a) lessening the distance between the

(b) making the threads finer.

(c) lace-mutton-cit, lift-shirt-tug, mutton-pickup, aspasia,

lengthening the lever to which power is applied.

trumpet-laden-lady, hat-buttock-broker, gay-girl-squirt,

The LAW, however, becomes greatly modified

by the tremendous friction prevailing.

(allow reasonable silence before proceeding)
than a well-fitted box-hose and helped to regulate screw-pressure. On the other hand,
much earlier, Heron is quite aware of the screw as a pressure device. TRUE, his
machines were less complex, and they were used for simpler work. Never-the-less, it
might be of value to quote a portion from his Mechanics as found in the Leshem MS.
In this case, Heron is describing a twin screw press. Note the attention to and concern
for screw-pressure:

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN DRILL BOTH ENDS DEEP

"Now we shall tell about the work with the presses

INTO ITS SUBSTANCE HOLE GO INTO ENDS ARE HARD THEY MEET ROUND HOLE HEAD TAKE
with which you can press with force and power. They are

OFF SCREW-LINE PLACE ON THE END OF THE SCREW STICK FOUR HOLES PUT FOUR
among the most powerful there are, and the most perfect.

HANDLES INTO THESE HOLES PUT INSIDE DEPTH OF THE ROUND HOLE BASE OF THE SCREW
We say that the beam that is called the mountain is only

FIT THE END OF THE SCREW GROOVE INTO THE ROUND HOLE THEN WE DRIVE BACK INTO
a lever which a weight presses down, and the weight that

THE ROUND GROOVE HOLD IT FAST SCREW CANNOT GET OUT SCREW THAT COMES END INTO
presses it down on its end that is lifted above the ground.

SCREWS TWO HOLES GOING INTO THE SUBSTANCE PIERCING TO THE OTHER SIDE ROUND HOLES
and as long as it presses, the juices will not stop flowing

INTO WHICH THE ENDS OF THE SCREW GO IN THESE HOLES SCREW-FURROW INSIDE FEMALE
until the weight sits on the ground. Although they are

SCREWS SCREWS ARE TURNED SENT DOWN TURNED LIFTED MAKE A FEMALE SCREW LENGTH AND
very powerful, their pressure is not also strong by continuation.

THICKNESS SIZE LENGTH THICKNESS WIDTH WIDTH GREATER WIDTH HOLE GREATER
Therefore, it is necessary to repeat from time to time the turning

INSTRUMENT REST FIRMLY CUT OUT THE MIDDLE SUITABLE CUT OUT THE MIDDLE CUT FIT
and the pressure.

ONE CUT INTO THE OTHER HOLES FIRM GRIP PLACE ON THE TABLE SCREWS THIN THICKNESS
These pressing instruments are easy to work. They may be moved

LENGTH BETWEEN WIDTH SUCH A SIZE UP INSIDE SPACE JUICE CAN FLOW CUT OUT THE
and put up any place we want, and there is no need in them for a

MIDDLE GROOVE TOUGHCUT INTO IT PLACE GROOVE PLACE THICK FILLS OUT PLACE LENGTH
long straight beam of a hard nature, and there is none in them no hindrance

WIDTH THICK FILLS TURN THE SCREWS BEAM THE FEMALE SCREW-FURROWS IN IT COMES
from stiffness. They are free and press with a strong pressure, and

PRESSED PRESSES INSIDE SUBSTANCE IN PRESSED JUICES RUN OUT SCREW IS TURNED
the juices come out altogether.

AGAIN THE OTHER MAY BEAM LIFTED TAKEN PRESSURED SUBSTANCE SHIFTED UNTIL EVERY BIT
we have to repeat the pressing again and again until no more juices

OF JUICE IS PRESSURED OUT,
are left in the pressed substance."
TO CRUSH THE THUMBS OF THE JEW WITH VICE AND SCREW.
(meaning what?)
(26)
TO WHAT END?
(27)
TO GET HIM TO TELL YOU WHERE HE BURIED HIS TREASURE.
(meaning what?)
(28)
TO WHAT END? TO GET A HEAD SCREW.
(29)

KISK
FLUFF
SMUFF
SOAKED-CUT-SPIFF
IN COG
N AFTY-BUBBLE
ROAR
HEAVY
GRAPE-SHOT-TAVERN END
AN D

P
G

DANGLE
S N A P
ELEVATE
QUICK "THIRSTY-TAD BUTTER-N-NOOY"
"PAT-SHILL"
"GAV-HOCKEY-TIP"
"WHITLED-HIGH-BUFFY-FEET"
"HARD-UP-SWIGGLER"
"SWIZE-COD"
"HELPLESS LUMPY"
"S N UD-PRUNE"
"TIGHT-CUT"

BATTER BLIND BLOAT
HAZE
HEAD
MASH
MIX
WOPP
SHOOT
SO->

KATLE REEL ROCK

ATTACCA SUBITO

However, in another sense, it seems clear from the Mynas Codex, edited by Nix, hackster: accommodate strike, spread stoppers, fiddle threads, known, cut easy, block, nibble,
that Heron really doesn't know how to compute the effects of the screw.
trim, hale, shake, knot, hanked, hunk, hanky-ponk, catch everlasting daughter of eve! tumble, shake,
though he's credited with development in the basic screw-line.

Parenthetically, there is disagreement here, for Pappos insists that the screw-
line, on,

Cochlea by the Romans, was first constructed by Appolonios of

Perga in 170 B.C.

Heron takes into account only the difference between the radius of the

handle and the screw itself.

Actually, adamsize, spike,
screws for holding down as we know them were not really
clarified until goldsmiths devised them for locking, that is,
groove, dog
for bracelets and the like, although, if I remember correctly---

(allow considerable silence)
IF WE WERE TO GO BEARD-SPLITTING, or bush-ranging,
Schramm has provided one of Biton's catapults with holding-down-screws.
plug,

OR RAMP SPLIT-TING-TROMBONEING, or quin-wedging,
poke,

OR BUTTON-SEELED WORKING, could you take it long?
Drachmann cannot use Biton as evidence for anything.

AH, HA,
THAT'S THE TRICK!
He also thinks that Schramm is wrong in this case, because

WHAT
"holding-down-screws" should more properly translate:
"a drum,
pound,

would
around which a rope is wound".

YOU
push,

DO
palliasse,

AFTER
pack,

THAT
put,

GO FOR A BIT OF BEEF COCK FIGHTING? GIBLET PIE?
was made from metal thread wound around a cylinder,

which, when...screwed, gave an inside a hole. For our purposes then,
in---hole, foraminite, plug, etc.,

peculiar river? who knows!
but, come into use until it was possible to make
compress underwear, whisper, punk,

could you...TAKE IT LONG? AH, HA, that's the trick.
die and screw-tap.

"NEVEREND".

Screws for moving and adjusting are quite another matter. One of the most significant early
instruments is credited to Archimedes and is known as the ENDLESS SCREW.

He is personally supposed to have used his instrument with the windlass to pull a fully loaded
3-masted ship on dry land, and, by combining the endless screw with the windmill,
(a combination first mentioned in 1484), it became possible to drain land, and,
in Oresbasos the endless screw. For medical reasons, a was used in the chest of
Nymphodorus, and, according to Diodes, the ELSE DELTA was irrigated by the endless
screw, and, again at a certain point. Orebasos is concerned with

how the endless screw

(can move a tortoise,
(a tortoise is a sled for dragging
loads).

"The screw passes through a hole.

But, inside the hole a bronze or iron plate has been driven into the tortoise. The

plate is called "tooth". Now, the tooth of the tortoise is engaged with the

screw thread of the screw. Accordingly, the result is that, caught up by the

"NEVEREND".
null
(7) Stopper screws, such as are described by Cipriano Piccolpasso for his pottery
bottles, and furthermore, in Heron's template for screw-making, and in

self-sufficing-screw-lamps,

KA

MEANING WHAT? TO BE A TWIST. TO WHAT END? INTO SCREWING YOUR
OWN MUSTACHE WITH DEEP DELIBERATION. MEANING WHAT? TO BE ALL
IN A SCREW. TO WHAT END?

and in the double-screw,

KA

INTO EVERY DISJOINTED LMB. MEANING WHAT? TO BE PROPULSING.
TO WHAT END? INTO A SEEN HOLE THE SUNKEN SERPENT WILL SCREW THIS
WHOLE BODY. MEANING WHAT?

and in the direct twin-screw,

KA

TO BE COMPRESSING. TO WHAT END? INTO BEING SCREWED-UP,
UNTIL YOU CAN HARDLY BREATHE. MEANING WHAT? TO BE RIDICULOUS.
TO WHAT END?

and in the cog-wheel-engage-screw,

KA

INTO VANDYKE MADE BARE. MEANING WHAT? TO BE A MISTRESS OF A
SCHOOL NOT A SEMINARY. TO WHAT END? INTO TIGHT TACKING.
MEANING WHAT?

and in the screw-jack,

KA

TO BE WHERE YOUNG LADIES FOR ECONOMY PAY MIGHT BE SCREWED OUT
OF HEALTH AND INTO VANITY. TO WHAT END? INTO A PICK-UP SOFT.

and in the screw-nail,

KA

MEANING WHAT? TO BE TAKING A SCREW EVERY MORNING. TO WHAT END?
INTO A LITTLE DOSE OF BITTERS. MEANING WHAT?

and in the differential, or hunter's-screw, (which by the way is formed of two-

KA

TO BE CORRECTING THE EFFECTS OF LAST EVENING'S FESTIVITIES. TO
WHAT END? INTO SNEERING YOU CAN SEE ALRIGHT.

screws, a larger and a smaller, the former being screwed internally to allow

KA

WHEN MODERATELY SCREWED, MEANING WHAT? TO BE CONTORTING.
TO WHAT END? INTO SCREWING YOUR BODY. MEANING WHAT?

the latter to screw into it. The pitch of the two screws differs slightly, and-

KA

TO BE MAKING THEM SHOOT WHICH WAY YOU PLEASE, TO WHAT END?
INTO GIVING AIM.

for each turn of the chief, or larger screw, the progress of the point of the compound

KA

screw is the difference of pitch which results in very great power.

furthermore, one must mention (same text devices, such as in Heron's auto-

KA

matic or puppet theater, where the screw-furrow is primary. There are

two different constructions. One is a small stage which automatically

comes into view, presents a puppet show, and retires again. The other is a stage

standing still, but presenting automatically a play in many acts. In both cases

the moving force is a heavy weight fitting into a container full of

millet or mustard seeds. The seeds run out through a narrow hole. The

weight comes down at a determined rate, and the run turns an axle from

which it is suspended by a thread. All of the movements are taken

from this axle by means of threads.

A puppet or any other thing is

turned by a thread going over a drum. If it has to turn back, the thread

is passed over a peg in the drum and wound around the other way. If

the object has to move, and stop, and move again, there is a length of

slack thread between two windings. This slack thread is stuck on the

drum with wax so that it will not

hang down and get caught in the other

machinery. If an action has to happen

only once, such as a back cloth being

dropped, it may be worked by a separate

weight which is released by a thread

pulling up a pin. The moving stage

runs in and out on 3 wheels. It may be

(canon)

"(cannon ends, i.e., "next out")
moved in and out by another set of wheels that are lowered or lifted by a screw-furrow engaged by a peg. A movement of the arm of a puppet, as in hammering, is produced by pins on the wheel, acting on the short end of a lever."

The wedge has been used from very old times for splitting things. A very special use is seen in the perfume pictured at Pompeii.

The wedge is the direct descendant of the ax. Possibly it is the other way around.

The lever is found everywhere in nature. The roller and the wheel are very old indeed.

The auger translates a circular motion into a linear one along its axis of rotation. It is related to the screw. Possibly it was invented by Archytas about 400 B.C. Actually, the principle of the rotating shaft first applied in the early Bronze Age was extended by the Alexandrian Greeks into the screw.

In medieval times metal screws were rare. Even in the 19th century they were not made with points. A hole had first to be prepared for the full length of the screw. Matters were complicated by the fact that glue was prohibited by guild regulations. Thus, a firm fit was sometimes a problem.

The fixing of locks and bolts and other attachments up to the late 17th century was done by nails, not screws. Eventually, screws took the place of wedges in the crafts of the locksmith and the watchmaker.

Screws are machined and machines are screwed. This was not always so. Originally, machine screws were made by short-pallet, smock-sawing, silled-dove, special-slug-suches, hand. Under this primitive system, no two screws were alike. When a screw had to be replaced it was difficult to make another. Screw, shag, smock, seable, stib, strem, that would fit.

flagegat, umber-cabbage, swallow-cock, canary-bird, castoff, cleaves, gave cocktail, accurate condubial,
Later, following Whitworth's lead, the 'seller's standard' was adopted.

In the end though you come in slang and selling, in salary and wages, in goodness,

(t) you come
(a) you come in small portions wrapped in a twist of paper,

(s) you come in tobacco,
(b) you come in butter,

ground up, go-through!

(t) you come
(s) you come in puffing and spreading,
(a) you come

(b) you come abundantly,
(a) you come alive,
The chief difficulty with Whitworth's method was in the attainment of accurate,

(t) you come
(b) you come all over me in corns and bottles,

uniform pitch of the screw-threads. Any error was multiplied. For instance,

an error of one ten-thousandths of an inch in pitch between screw-threads would probably go unnoticed if there were only half a dozen turns. But, say with 24 threads to the inch, given a screw a foot long, the error would be multiplied by 288, such that the screw would bind and jam before going far into its counterpart. Ingenious means have corrected such errors, and screws are now-a-days turned out very cheaply and with great accuracy.

5

(transitional)

There are two basic methods for cutting a screw thread by hand. In method A one should:

1. Mount a metal rod of desired diameter between the centers of a lathe,
2. Fix a cutting tool on the slide rest of the lathe forcing it against the rotating rod,
3. Repeat this process until the thread is sufficiently deep,
4. Match it with a master screw to test accuracy.

In method B one should:

1. Use a screw-die and die-stock,
2. Fix the rod in the die-stock with the dies straddling the rod,
3. Rotate the stock until the thread is cut by the dies being pressed together gradually by a screw in the stock.

(A female thread may be similarly formed with a screw-tap worked into a hole with a wrench).

In modern screw-making, however, only the above principles are followed, for screws are now made on automatic lathes designed to cut a large number accurately in one operation. Machines are now so thoroughly automatic that an attendant can watch several of them such that vast numbers of screws can be turned out at surprisingly low cost with almost perfect accuracy. By employing a change wheel on the lathe the number of screw-threads may be altered from one standard size to another.

(IN THE END)

(c) c.220 wpm
(poco a poco ritardando)

(c) c.120-140 wpm
(poco a poco accelerando)

Speaker B is in phase again.

Speakers, group C = laugh canon beginning at + which continues through conversational voice-text as given. The laughs are well-spaced twitters, the conversational voice-text is leggiero, generally p

Speaker D intersects with the qualities of group C (both laughter and text).
When you compare this remarkable precision and productivity to statements by Cellini who thought a male screw should be made three fingers thick, or by Stevinus who thought that the screw should usually be at an angle of 30 degrees, you are bound to be amused.

I quote: (As: speaker A, begin this section "playfully")

As for the female screw, it is made in this way:

We take a piece of hard wood, whittle, saw, file, then make a female screw, and its thickness like that of the female screw, and we make on one part of half the length of the piece of wood a screw in the way we have already described, and the depth of the screw-turns on it should be like the depth of the screw-turns.
Syndromically is imperative here. Speak a very slowly but "harmonically" gradually moving speakers essential. Remaining speakers: alternate between.

Strangely, like persuasive quality of a given speaker is phonemic. Further, the point of some endless difficulty, the states as opposed to an ongoing, unchanging world. It.

\[
\text{-turns which we want to turn in this female screw, and we turn from the other part as much as}
\]

\[
\text{the thickness of the screw-turns so that it becomes like a peg of equal thickness. And we draw}
\]

\[
\text{two diameters on the base of the piece of wood, and we divide each of them into three equal}
\]

\[
\text{parts. And we draw from one of the two points a line at right angles to the diameter. Then we}
\]

\[
\text{draw from the two ends of this line at right angles to this diameter, on the whole length of}
\]

\[
\text{two ends the whole length of the peg, two lines at right angles: and this is easy for us to do if we place this peg along a}
\]

\[
\text{straight board and scratch it until we reach the screw-furrow. Then we use a fine saw with}
\]

\[
\text{great care until we have sawed down to the screw-furrow. Then we cut off this third that was}
\]

\[
\text{marked on the peg. And we cut out in the remaining two-thirds, in their middle, a groove-like}
\]

\[
\text{canal on the whole length, and its size should be half the thickness of the remaining part. Then}
\]

\[
\text{we take an iron rod and sharpen it according to the screw-turnings. Then we fit it into the peg}
\]

\[
\text{with the canal in it. Then we make its end come out in the screw-turns after we have fastened the}
\]

\[
\text{two pieces together so that the two are fixed to one another and cannot come apart at all. Then}
\]

\[
\text{we take a small wedge and insert it into the canal-like groove and knock it until the iron rod}
\]

\[
\text{comes out and lies between the two parts. When we have done this, we fit the screw into a piece}
\]

\[
\text{of wood into which there has been bored a hole that corresponds exactly to the thickness of}
\]

\[
\text{the screw. Then we bore in the sides of this wide hole, small holes side by side, and we fit into}
\]

\[
\text{then small, oblique round pegs and drive them in until they engage the screw-furrow. Then we}
\]

\[
\text{drive in the female screw, and we bore in at a hole of the size of}
\]

\[
\text{PLANK}
\]

\[
\text{THE FEMALE SCREW}
\]

\[
\text{BORE}
\]

\[
\text{HOLE}
\]

\[
\text{c.180-}
\]

\[
\text{200}
\]

\[
\text{rpm}
\]
the screw-peg, and we make a joint between this plank and the plank into which we have fitted the screw by strong cross-pieces which we have fastened very solidly. Then we insert the peg that carries the wedge in to the hole that's in the plank in which we want to cut the female screw, and we bore on the upper end of the screw, holes in which we place handles. And we turn it until it comes into the plank, and we keep on turning it up and down, and we serve the wedge with blows again and again until we have cut out the female screw with the screw-furrow we wanted. So we have made the female screw."

It's———, (a) only if it's legal! (s) Lionel

WAS MOUNTED ON AN OBVIOUS SCREW, but in good going condition! (t) do you suppose it's origin is really obscure? (s) ah, miser, aunt is just as great a screw as ever! (a) you come.

it obviously follows all over me you bitching from the foregoing that familiar types of screws are named from the thing to which they are attached; the sense to which they are attached;

the function to which they are attached;

the form to which they are attached;

and, the quality to which they are attached;

for example:

thing as in bench-screw;

form as in counter-sunk screw;

function as in thumb-screw;

sense as in flat-screw;

quality as in interrupted screw.

There are also many special combinations, such as:

(nb: take time; turning the page is structural here)
Speaker A, cool, driving, sempre mp-ad

Speakers B, D, Group C, antiphonal. Follow A immediately as if an echo. Begin ppp, poco a poco crescendo to forte, but without much frequency shift, (i.e. speech level is essentially monotone).

screw-alley
screw-box
screw-coupling
screw-dog
screw-dollar
screw-drill
screw-eye
screw-eyed
screw-gear
screw-grip
screw-gun
screw-joint
screw-machine
screw-mouth
screw-plot
screw-plate
screw-propeller
screw-pump
screw-rod
screw-regulator
screw-spanner
screw-press
screw-tool
screw-turn
screw-turner
screw-driver
screw-cap
screw-worm
screw-wrench
screw-arbor
screw-curve
screw-head
screw-hole

1 a note to speaker A: all "asides" are immediate continuations from those two-word phrases which precede them.

(as in having the eyes screwed-up

2 a note to speaker A:
articulate the formula—
including "over v" as well as
equal signs, e.g. f equals velocity.
The tempo is going well if this phrase can be articulated in one breath including the down-beat, screw-pump.

In which v = speed of the screw, s = speed of the vessel, f = velocity, the factor, f, being due to the frictional resistance of the vessel)

an example of which is described elsewhere)
un poco
plus
accelerando

c.240-260 wpm

molto ritardando
poco a poco

c.40 wpm (at
cadence)

Sottovoce:
c.120-140 wpm

(rather entre nous) By an accord signed in Washington, D.C., on November 18th, 1948, the screw-thread standardization committees of Canada, the United Kingdom, and the United States accepted a common standardization of screw-threads for their respective countries and called it the Unified Thread Standard, or U T S. The U T S standards are published in the A S A Publication volume one, 1940, and are given below. Eventually, it is hoped that these standard screw classifications will become universal:

subito 240-260 wpm
Group C = 2x2, i.e. BT, SA, BT (dramatic speech) enter into an argument, poco a poco more hysterical. SA are more in the tone of previous litanies, although more precise, articulate. Motion between sub-groups is a very fluid, "swishing" back and forth. Generally mf, with weight on side of BT.

Speaker A in and out of foreground, periodic accents (almost percussive), especially on classifications such as UNC, NC, UNF, NF etc. A's style approaches that of an auctioneer, (but very subtly so)

screw-motion  SCREW-MOTION
screw-post   SCREW-POST
screw-sheathing.  SCREW-SHEATHING
or in appliances operated by a screw such as:
screw-borer    SCREW-BORER
screw-valve    SCREW-VALVE
screw-pad.    SCREW-PAD
and additionally in the objective-genital case as in:
screw-chasing SCREW-CHASING
screw-cutter   SCREW-CUTTER
screw-maker    SCREW-MAKER
screw-slotting  SCREW-SLOTTING
screw-driven.  SCREW-DRIVEN

and as you know, screw takes on other forms. For example the 1886 Encyclopaedia Britannica volume XXI contains the following:
screwable     SCREWABLE
screwage      SCREWAGE
(which is a rare form today)
screwed       SCREWED
screwer       SCREWER
screwness     SCREWNESS
screwing      SCREWIN
screwish.     SCREWISH

and furthermore, screw is used up to and including objects which in fact are really screwless such as in the

screw-pine    SCREW-PINE

a popular name for a species Pandanus. (In tropical countries, Pandanus utilis is highly valued for its edible fruits and the fibres of its roots and leaves. The leaves of Pandanus odoratissimus also yield a valuable fibre. The name of the screw-pine is suggested by the perfect spiral arrangement of the leaves, easily observed in mature specimens, and also from their resemblance to the pineapple).

(take a long space)
1. BREATHING: very disjunct, choking, gasping quality, poco a poco accelerando on repeats, into:

2. a kind of cheerleader quality, but more hysterical, as if "losing the game" into:

3. CANNONS which embody the above, but which change characteristics according to their context at the moment (e.g. sarcasm). Change lengths, timbres, tempi, rates between voice entries, intensities, etc. Each entry embodies the content of the first model, but is indicated in the score only as C canon entry 2, C canon entry 3, etc. In certain cases and points may hocket, cf. below, or overlap considerably with the surrounding texts.

Speaker D: drunken quality as before, forte. Rhyme is to be repeated 3 times, words get closer and closer together; quality is almost a drunken mimicking of Group C cheer, above.
Machine screws are defined according to head types as follows:

- flat head, MIRACULOUS, MORTAL, HUCKLEBERRY
- round head, BOOZE
- fillister head, BUDDY
- oval head, BERNAD
- hexagon head, BUM-O-EVE-QUEER
- socket head, BEREVED, on a swivel. Driving recesses for screws used in modern practice are:
  - hex socket, BIT
  - phillips, BOSKED
  - drilled-spanner, BEEPER
  - fluted socket, OVER-SEE, OVER-SHARPED, OVER-TAKE

Eyebolts are classified as rivet, nut, or screw.

Setscrews are used for fastening fly.

Things to shafts to prevent relative rotation. They are available in a variety of head and point styles, such as:

- hollow-oval point, BLOW
- hollow-flat point, HOLLOW-FLAT
- bottom-wash, HOLLOW-HALF-DOG
- bust, BASS
- square-head-cone point, SQUARE-HEAD-CONE
- square-head-cup point, SQUARE-HEAD-CUP
- bust, BURR

Speakers B+D: child-like quality as before. Speaker B also continues whisper level.
In 1929 there were 254 establishments devoted to the manufacture of screws and screw products. The number of employees (average for the year) was 18,749, and the wages paid were $26,802,000. As a measure of how sophisticated the screw business has become, I should like to relate the following personal story:

My brother-in-law has an unusual occupation. He works for the United States Government. He is an expert on screws. He travels 120 miles each day to do his work. Basically, he is in charge of which of the thousands of varieties of the screw, particularly as used by the military, will become obsolete as a result of a new screw on the market. He is a dedicated man. Sometimes I kid him about being a neo-radical because, in fact, he acts as a go-between for the screw-maker and the screw-user. His end of the screw business is very complicated indeed.

What happens is the following: A new screw is announced. He sorts through the screw-manuals of screws already in use. From these he determines which screw is to be replaced by the new screw. Then he checks his files to determine which governmental agency is now using the screw to be replaced. To this particular screw-user, he sends official details concerning the screw determined to be obsolete and specifications regarding the replacement screw. He requests of the screw-user, who user a detailed inventory of their obsolete screw-stock-in-hand. Upon receiving this information, my brother-in-law checks his list of obsolete screw-warehouses against their current stockpile of obsolete-screws to determine which can best accommodate the new obsolete-screw. Having done this, he alerts the great difficulty met with in removing an old sole...
the particular obsolete-screw-warehouse. 

MEANING WHAT

Bach

acknowledges. He alerts the screw-user. The screw-user acknowledges.

SCREW.

S

Next he determines along with the obsolete-screw-warehouse the date or

TO WHAT END? TO WEARING OUT. 

by

THE N

ON LV.

dates on which the obsolete-screw may be received and conveys this information to the

MEANING WHAT?

Bach

screw-user. The screw-user acknowledges, ships his obsolete-

WORTHLESS.

S

(00000000000000)

screw-stock on the determined date after having alerted the obsolete-screw-warehouse,

TO WHAT END? TO CHANGING THE WORD TO SHAFT!

Bach

ON LV. THE N

ALL YOU ART.

while simultaneously sending a copy of the obsolete-screw-stock shipment to my

SCREEN TO THE HIGHEST, FOR MY MAJOR PIECE IS NOW-----------DOING-------

(0000000000000000) ON LV. THE N-------

brother-in-law. The obsolete-screw-warehouse confirms receipt of the

obsolete-screw-shipment to the screw-user and sends a confirming copy to my brother-in-

law, who, in turn, confirms receipt of this information to both the obsolete-screw-

warehouse and the screw-user. This having been accomplished, my

brother-in-law alerts the screw-maker to prepare the new-screw-shipment to be shipped

to the screw-user, alerts the screw-user to be prepared to receive the new-screw ship-

ment from the screw-maker. They both acknowledge that they are prepared.

The screw-maker additionally sends my brother-in-law the precise date of shipment of the

new-screw-stock. My brother-in-law acknowledges this and forwards

this information to the screw-user. The screw-user acknowledges. Then

my brother-in-law alerts the screw-maker that it is OK to ship the new-screw-stock to the

screw-user. The screw-maker ships. The screw-user receives.

Normally, a given transaction ends at this point. However,

it is clear that the operation can become far more complicated when there is more than

one obsolete screw-user, more than one new-screw-maker, or more than one obsolete-
screw which can be replaced by one efficient new-screw. Occasionally this happens. With industrial acceleration being what it is, it is even possible that a new-screw on the market intended to replace a screw or screws which are thereby rendered obsolete, may itself become obsolete before it has been used because of an even newer-screw-variety. My brother-in-law is a dedicated man.

(Niente (finalmente))

(a long silence)

In Heron’s Pneumatics certain implements outside of the five powers (six powers according to modern thought) are described. Especially interesting are his devices which produce circular movements as a result of hot air or steam streams.

For example there is an altar where a fire is lit and the hot air from this hollow altar, streaming through four bent pipes, makes puppets dance.

Authorities contend on the strength of such playthings that the Ancient Greeks could have invented the steam engine if only they did not have slaves which made such an invention superfluous.

Clearly, this is not true, for the engine had to wait for the screw as we know it to be refined... among other things.

(coda)

(c.110-130 wpm

ritardando

(c.90-110 wpm

speakers Group C: litanies, sotto voce, pp

(c.70-90 wpm

speaker D: a soft drunken quality, and a soft forte

(meaning what?

to what end?

(meaning what?

to what end?

to attributes.

to examine.

to the base.

to out.

to what end?

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Premiere: San Diego Ballet presents
A Trick Or Treat Program

By DONALD BIERENS
Music and Dance Review

It may never be known for sure, but it's said that on a certain night at the San Diego Ballet studio on Fifth Avenue, a supernatural orator, or some other kind of awesome entity, intoned, "The New Music Choral Ensemble will perform at 8 p.m., on several counts.

In a fantastic, grotesque and other-worldly, and the hobbit-carpet, the way it's said, on a certain night at a certain studio on Fifth Avenue, a supernatural orator, or some other kind of awesome entity, intoned, "The New Music Choral Ensemble will perform at 8 p.m., on several counts.

The New Music Choral Ensemble, whose repertoire includes works by contemporary composers, is known for its innovative approach to choral music. The ensemble's performances often feature a blend of classical and contemporary styles, with works by composers such as John Adams, Philip Glass, and Steve Reich.

At the heart of the New Music Choral Ensemble's mission is a commitment to presenting new and challenging works, often premiering compositions by up-and-coming composers. The ensemble's performances are known for their high level of technical skill and artistic vision, captivating audiences with their dynamic and imaginative interpretations of the music.

The New Music Choral Ensemble has received critical acclaim for its innovative programming and artistic excellence. They have performed at major festivals and venues across the country, including the Kennedy Center, Lincoln Center, and festivals such as the Miami International Music Festival and the Santa Fe Chamber Music Festival.

The ensemble's repertoire includes works by contemporary composers such as John Adams, Philip Glass, and Steve Reich. Their performances often feature a blend of classical and contemporary styles, captivating audiences with their dynamic and imaginative interpretations of the music. The ensemble has received critical acclaim for its innovative programming and artistic excellence.

John Cage, "Where are we going and what are we doing?"

Frank Bonecini, "I can't stop staring at you".

Brenda Feldman, "I am so excited this year!"

Susan Lande, "I am so excited this year!"

Alyssa Stamm, "I am so excited this year!"

Pat Argueta, "I am so excited this year!"

William Brooks, "I am so excited this year!"

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LINGUA II: MALEDETTO forms the second part of a six-hour theater, generally entitled LINGUA. The entire work was composed during the period: 1965-1970. The four sections which constitute the theater are:

LINGUA I: [POEMS AND OTHER THEATERS]:
1. POETRIES: [Composition for 7 or more sculptured humans and tape]
2. MOUTH-PIECE: [Sextet for one trumpet player and 3 projector (slide) systems]
3. DANTE'S JOYNETE: [Composition for 6 shouting voices, overhead amber spot, 16mm film, 2 channel audio]
4. INSIDE: [Quartet for one double-bass player]
5. THE FLIGHT OF SPARROW: [Composition for 1 actor and tape (or for 2 actors)]
6. CANTILENA I: [Octet for soprano and violoncello]
7. GLASS: [Composition for SATB soloists and 4 percussionists]

LINGUA II: MALEDETTO [Composition for 7 virtuoso speakers]

LINGUA III: IN THE CAN: [A dialectic mix in 3 rounds; 40 actors, slides, film, tape]

LINGUA IV: THE FLOW OF [1]; [Composition for assorted phenomena]

A. GENERAL REMARKS:
1. Seven speakers are divided into four basic groups: Speaker A = male [variable as to vocal timbre, but leaning more toward tenor quality]; Speaker B = male [bass-baritone]; Speaker group C = quartet [soprano, alto, tenor, bass]; Speaker D = female [soprano or mezzo-soprano].

2. When thus disposed, the speaker groups are contrapuntal to each other, and to within themselves [i.e., each speaker performs many 'roles']. Additionally, speakers B, D, and group C form various other ensemble associations during the course of the composition, namely: (a) BCD functions as a unison ensemble; (b) BCD functions as a contrapuntal ensemble; (c) BD functions as a duo; (d) CD functions as a quintet; (e) D functions as a transitional 'link' for all other groupings.

B. NOTATION:
1. Each group, A,B,C,D, is designated by a particular type-print [these type-prints hold when speakers combine in various fashions, except as noted below, cf. B.2.]:
   - speaker A= For instance compare SCONDA with OLD FRENCH SCONG or scour
   - speaker B= canary tail-tail mounting, ten sparrow, fly-girling out-collart!
   - group C= TO WHAT END? TO SCREAM THEM BEYOND THE MOUTH OF THINGS.
     (constant for each quartet speaker; the score denotes which member is speaking by the symbols: S,A,T,B)
   - speaker D= OR PERFORM A WHIP AT THE PLACE

2. When speakers B,C,D act as a unison or contrapuntal ensemble, (e.g. p.6), the following type-print is used, [the exception is the large B-symbol which occurs at the very beginning]:
   - IN FIRMstance NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN

3. During speaker group C activity, and during certain speaker B,C,D activity, the symbols: S,A,T,B refer to the quartet members (group C). When bracketed, as follows, the symbols refer to speaker B, or D, i.e.: /B/ (bass)= speaker B; /S/ (soprano)= speaker D.

4. The letters: S,C,R,W are used to enclose textual material for each speaker (except speaker A). A given letter shape constitutes a local phrase for that speaker with which it is associated, (e.g., p.3-4, group C1 letter S).

An adjacent, ordered succession of all of these letters constitutes one kind of macro-phrase. This ordering is shared by several speaking groups, e.g.:

<table>
<thead>
<tr>
<th>p.1-4</th>
<th>p.5</th>
<th>p.6</th>
<th>p.7</th>
<th>p.7</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>C</td>
<td>R</td>
<td>E</td>
<td>W</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>BCD</th>
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<th>D</th>
<th>D</th>
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<td>[C]</td>
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<td>[R]</td>
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</tbody>
</table>

A non-adjacent, ordered succession of all of these letters constitutes another kind of macro-phrase. This ordering occurs within a given speaking group, e.g. group C:

<table>
<thead>
<tr>
<th>p.3-4</th>
<th>p.5</th>
<th>p.6</th>
<th>p.9</th>
<th>p.10</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>C</td>
<td>R</td>
<td></td>
<td>E</td>
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</table>

| W   |     |     |     |     |

LITANY SECTION
5. Speaker A controls tempo measured in words per minute [wpm]. All other speaker texts [whether enclosed as noted, or not] are mapped onto A's transmission and, therefore, are controlled by A's tempo. A's tempo is not affected by these mappings [although certainly, certain contextual adjustments will necessarily obtain—primarily for dramatic purposes]. However, in no case should it appear to an observer that A's tempo is being 'regulated' by any of the other speakers.

Left-right margins, within which wpm rates obtain, are designated by: and . These spaces remain constant until an arrow [left, right, or both] changes a previously designated space. Thus, say, on page 8 [no arrows given], it is understood that the previously designated space [page 7] still holds.

Left-right margins, as given, may enclose words [i.e., 'boundaries', as if set by a typewriter], or a combination of words and 'empty' spaces [silences]. Where empty spaces are involved, the given tempo is measured 'as-if' words were there. Boundaries not set by enclosing letters [as noted above] are not to be confused with marginal spacing [unless, of course, they happen to coincide], e.g., page 5, group C.

In general, spaces between typed lines have no metrical function. This is also true for top-bottom page margins [i.e., the last line of a given page proceeds immediately to the first line of a following page]. Exceptions obtain when an accelerando or ritardando is understood to still be operative [e.g., page 18].

6. When particular phonemes are to be drawn out [thus approaching singing], horizontal lines are attached, e.g., page 5, speaker D.

7. Dotted lines indicate some particular local connection which might otherwise be overlooked. This notation also obtains on a macro-level when speaker B acts as a transitional connector.

8. When lines are to be performed simultaneously, brackets, which appear in the right marginal space, group them accordingly. The number of lines [not necessarily the number of speaking parts] is also given, e.g., page 7:

EXERCISE IN

 canonically

Combinatorially

9. For speaker A, certain 'micro-goals' are noted thusly:

Apart from textual significance within speaker A's part, these 'cues' generally serve to trigger various other speakers into action.

10. For speaker A, macro-phrases are denoted by Arabic numerals 1-7.

11. The score uses both alphabetical and linguistic [phonemic] notation. The latter, except for ECD ensemble sections, appear in parentheses:

(1) as in from
(2) as in p'own
(3) as in best
(4) as in fact
(5) as in play
(6) as in point

C. TERMINOLOGY:

The text, of course, provides its own description. However, in addition, a variety of descriptive qualities are given to each speaker. On one level they generally refer to some articulatory, timbral, and dynamic state. At another level they generally refer to some dramatic [actual], poetic, and metaphor state. An outline is given below. Of particular importance is the slow rate of change of any state associated with a given speaker, [e.g., the rate of dynamic change in speaker B's part, spanning the entire composition; or, the rate of dramatic change in speaker C's part spanning the entire composition].

SPAKER A

Speaker A generally tends to be apart from the group. He does not "react" to the group. His long-range goals trigger various voices into action. When A's part seems to change in character [i.e., deviations from normal speaking], these changes may appear to be his own reactions to his own statements [i.e., a more conscious, more passive, or more fleeting 'color' to the line; an inside joke; a more passive, broader reading; gliding over a much-rehearsed phrase; a more spirited reading, as if caught-up in his own jargon—but not its significance]. At times, A may appear to be an historian, a mere "reader", a pontiff, a circus Barker, a teacher, an auctioneer—-but in all cases, very subtly so,—and never as an actor, for his lines are the lines of indifference.

SPAKER B

Speaker B is always cursing. His curse spans the entire composition as follows: p.2 whisper [forced], fortissimo; p.7 whisper, forte; p.11 whisper, mezzo-forte; p.14 whisper, piano; p.21 whisper, pianissimo. [cf. below for BD due]; [cf. addendum note 12]

SPAKER GROUP C

Speaker group C, as it proceeds through a variety of changes of state, appears to be transformational. Dramatically, and metaphronically, however, it is essentially reactive. It questions, observes, notes, argues, polarizes, incites, etc. All appears to change state, but does not. It poses, but does not directly propose. It seeks, but does not find. Its broad qualities are as follows: p.3 Litany: sotto voice, pianissimo, 1×1 alternating [i.e., solo B + trio SATB]

p.5 Litany: sotto voice, pianissimo, 1×1 alternating [i.e., solo S + trio ATB]

p.6 Litany: sotto voice, pianissimo, 1×1 alternating [i.e., solo T + trio SATB]

p.9 Litany: sotto voice, pianissimo, 1×1 alternating [i.e., solo A + trio STB]

p.15 Litany: sotto voice, pianissimo, 1×1 alternating [i.e., solo B + trio SATB]

NB: each member of group C has an opportunity to be the 'inquisitor' in this section

p.10 Canons: conversational voice, piano, 1×1 overlapping; a,a,b order

p.11 Canons: conversational voice, piano, 1×1 overlapping; a,a,b order

p.12 Canons: conversational voice, piano, 1×1 overlapping; a,b,a order

p.13 Canons: conversational voice, piano, 1×1 overlapping as given in score

p.16 Canons: conversational voice + laughing [random entries], piano [related to previous entry]

p.18 Argument: dramatic speech, mezzo-forte, 2×2; TB [argument]; SA [an emotional Litany]

p.20 Togehterness: dramatic speech, forte, 1×1 alternating; also antiphonal A+B SATB

p.23 Computer: dramatic speech, fortissimo, 1×1; solo B + trio ATB [Litany becomes computerized]; SATB

p.24 Inversion: dramatic speech, forte, 1×3 [solo S + trio SATB—now trio becomes inquisitor]; SATB extracted C

p.26 Oda: sotto voice, pianissimo, 1×1 alternating as given.

-29-
Speaker D likewise proceeds, and is accompanied, by a wide variety of states. In general she is transformational, i.e., she essentially comes to certain realizations and acts on them positively:

Speaker D [solo], with a 'drunken' quality: p.7 mezzo-piano; p.7 piano; p.7 pizzicato; p.8 mezzo-forte; p.14 pizzicato; p.14 fortissimo; p.14 forte; p.20 forte; p.21 mezzo-forte; p.22 piano-pianissimo; p.23 fortissimo; p.26 a 'soft' forte

Speaker D [interconnecting with B; BD duo], child-like, playful qualities: p.2 fortissimo; p.8 forte; p.22 piano

Speaker D [interconnecting with C; a quintet]; dramatic speech, voiced phonemes: p.5 forte; p.6 mezzo-forte; p.9 mezzo-piano; p.13 conversational voice + random laugh), piano; p.16 [cf. p.13]; p.23 dramatic speech, forte; p.25 dramatic speech, voiced-phoneme (ooohoooh), mezzo-forte. NB: ultimately speaker B, in this aspect, rejects group C.

Speaker D also functions as a transitional connector for all speakers [including other 'D's']. In this position she becomes Speaker A's antagonist. NB: the morpheme [BUT] is imbued with a very large number of significations. The transitional connecting units may be grouped as follows:

p.2 But, [If...DB/]
p.4 However... [AB/]
p.5 Go: [DC/]
p.6 Go: [/A-tutti/]
p.6 Again: [DC/]
   all fortissimo,
p.6 Go: [DC/]
   dramatic speech,
p.7 Furthermore: [DC/]
   somewhat cursing
p.7 And...

9. Malèdetto is primarily a living-room, or salon composition. It works better in the round. Each speaker should sit on an object of different height [e.g. a chair, bass stool, podium, box, instrument case, stuffed pillow, floor]. One spatial arrangement is:

10. Speakers A, B, and C each should have a separate floor lamp. Malèdetto is in progress as audience enters [preferably with 4ia, or no houselights]. In most cases the floor lamps should be sufficient to illuminate the audience space.

11. Malèdetto has been recorded on CRI-SD-316 by BMCE III:
   Alan Johnson [speaker A]; Bruce Leibig [speaker B];
   Einar Barron [speaker B]; Sherry Dorn [soprano];
   Bonnie Mara Barnett [alto], Bruce Rittenbach [tenor],
   Robert MacDougal [bass]—[speaking group C]. This edition of the composition is respectfully dedicated to them.


D. ADDENDUM REMARKS:

1. Speaker A's vamp rates should not be interpreted as having to be transmitted with machine-like invaribility. Sometimes larger, or smaller-than-normal type spacing between words [still metrical] is intended to break up such regularity. Sometimes stretching a word, and quickening others is dramatically necessary. Further, it is not to be assumed that vamp rates require a temporal equivalence between one word and the next with respect to duration, e.g., say, between the word: a and the word: puppet; i.e., a ≠ puppet with respect to duration. Neither should it be thought that vamp rates obtain on a syllabic level [e.g. a ≠ pup ≠ pet], or on a phonemic level [e.g. a ≠ pup ≠ pet]. What is required is the metrical fluidity of speech within the constraints of: (1) an 'averaged' vamp transmission, and (2) a dynamic intent. These statements hold, generally, for the other voices as well. On the other hand, passages which are mapped onto A's transmission rate may indeed be moving at faster or slower rates. This is necessarily true because the total articulatory content of speaker B, say, may be larger or smaller than speaker A's at any given vamp segment. Thus very complex bi/poly/meters obtain. Sometimes these provide a basis for metrical modulations as well.

2. Continuity is crucial even where no sound exists to establish it.

3. When voice A is quoting there is no need to say "I quote", "end quote" unless the text uses these words specifically.

4. Pronunciation of proper names should always be slightly weighted so as to suggest their poetic, metatological, or dramatic character, e.g.: Just Amman [suggests Just a man], Henry Handslay [suggests Henry, Hands' boy]. Blaeou's [suggests brown].

5. All underlined words are to be given somewhat greater stress in relation to the context in which they appear.

6. Malèdetto does not speak to the audience.

7. Malèdetto must be well-rehearsed. Scores are used during performance for dramaturgical reasons.

8. The high density of the words: IN, INTO is intentional. The word: OUT is a major structural goal appearing in the most crucial sense during the cods. Thus, it might be of value to consider all of that which precedes the cod to be one structural 'upbeat'.

IN INTO OUT.