

THE
ARCHANOIDS





THE

ARCHANOIDS

1. Merzonette 1

Composed by Robert Darry. Performed by Mathew Timmons in The Cube at CalArts, Spring 2005.

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2. Cut Up Sound

A cut up composition of works by Mathew Timmons, Hugo Ball, Gertrude Stein, Christian Bök & Kurt Schwitters performed in The Cube at CalArts, Fall 2005.

3. Improvised Collaboration (with a then silent film as a score)

Improvised collaboration (with a then silent film as a score) for Marina Budovsky's Experimental Animation project Dear Alphabet, performed with Sandy Ding while watching Marina's film in the sound studio at CalArts, Spring 2006.

4. Fox in Socks

Composed by Theodor Seuss Geisel. Performed with Harold Abramowitz at Someone Else's Writing curated by Harold Abramowitz and Amanda Ackerman in The Cube at CalArts, Spring 2006.

5. Hurty Hgjurpy

Composed by Robert Darry. A sound poem using only the vowel "u," composed from "words" culled from a months worth of spam email messages between Jan 14 and Feb 14, 2004. Performed at Rudlong's Bash at Big V's, St. Paul, MN, July 2006.

burtt cluj busch lupst rufck yuchs
dfururl fum gu hu tum vut brummy!

jhdvur klruzll kuhuxusr tlulhx uummud hyzpur
burtt busch chpux hurd ludtuh mudd puddly.

jhdvur nuumv- phrhu shu trumr tyburn
busch buzgh cugbnu gu qu quluc- hyzpur

sfufd ug uts duwhfu glunq gybsur
mudd mudd quksp squnp uummud uq cuny

busch busch czunj- gu hpulp hurty
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quljuj rhuq svurx ucuns hxuvz- ulruiy
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hujcu hwukh ug gu gu cuny
busch uumpz uwduwg stu hurd cluj buzzy

umvcurn urlfs gu gu gu cuny
busch burtt busch fum fum fum hurty

chuckluck hsjuf hurd fuq blutwurst buzzy
hpulp ucuns busch cluj cuhmm fuchs knudy

ulruth nlvgut puhkh cluj hurd cuny
uuwul blutwurst puc htusl gnumuf uumpz cuny

burtt fuchs busch hrcull hungcuk hurty
blutwurst ungrd uw clud cluj puc cuny

hsjuf nnufk nlvgut mudd buzzy buzzy
stu fuchs hurd cluj hrcull hurty hgjurpy

6. Short Improvisation

Short improvisation performed at Rudlong's Bash at Big V's, St. Paul, MN,
July 2006.

7. Two pieces by Hugo Ball

Two pieces composed by Hugo Ball, Karawane and Seepferdchen und
flugfische. Performed at Lowe Lecture Hall at Vermont Studio Center, August
2006.

Seepferdchen und Flugfische

tressli bessli nebogen leila
flusch kata
ballubasch
zack hitti zopp

zack hitti zopp
hitti betzli betzli
prusch kata
ballubasch
fasch kitti bimm

zitti kitillabi billabi billabi
zikko di zakkobam
fisich kitti bisch

bumbalo bumbalo bumbalo bambo
zitti kitillabi
zack hitti zopp
tressli bessli nebogen grügrü
blaulala violabimini bisch
violabimini bimini bimini
fusich kata
ballubasch
zick hiti zopp

KARAWANE

jolifanto bambla ô falli bambla

grossiga m'pfa habla horem

égiga goramen

higo bloiko russula huju

hollaka hollala

anlogo bung

blago bung

blago bung

bossô fataka

û û û

schampa wulla wussa ólobo

hej tatta gôrem

eschige zunbada

wulmba ssabuda nioo ssabuda

tumba ba- umf

kusagauma

ba - umf

(1917)
Hugo Ball

8. Taken By What You See

last nights of paris remix of Mathew Timmons' reading of his piece, Taken By What You See, 2006.

Taken by what you see.

A ship or a boat and a horizon.

On the horizon, all lines radial and unconverged,
all curves lined up in curvature.

9. Time Ons

last nights of paris remix of Mathew Timmons reading of Cut Up Sound (track 2 on this album).

10. The Archanoids

The Archanoids, a word salad from The Art of Noise by Luigi Russolo. The 2nd part presents the onomatopoeic words from The Art of Noise as they appeared. SUNY Buffalo Poetics Presents, Hallwalls Contemporary Arts Center, Buffalo, NY, February 2008.

The Archanoids -> The Art of Noise -> The Archanoids

POUAH!

hubbub

Tamtoumb! TAMTOUMBS

o

taratatatatata

traaktraak

pic pac

POUMTOUMB

flue flac zang chaak chaak
i i i i i i
crook-craak
o
pam ici (vite) pac
BOUM-pam-pam-pam
chaak
cip-cip ip-zzip
dong-dong-dong-ding-béée
zang-toumb toumb-toumb
ZANG-TOUMB-TOUMB

11. Karawane

Composed by Hugo Ball. Recited in the style of Marie Osmond as she performed the piece to introduce the Four Horsemen on Ripley's Believe it Or Not. SUNY Buffalo Poetics Presents, Hallwalls Contemporary Arts Center, Buffalo, NY, Feb 2008 with js makkos & Steve Benson.

12. There Is No Sound of America / Seepferdchen und Flugfische

There is No Sound of America an original piece by Mathew Timmons followed by a version of Seepferdchen und Flugfische by Hugo Ball. The A B Series hosted by Max Middle, Ottawa, Ontario, Canada, February 2008.

13. Improvised Collaboration (without a score)

An improvised collaboration with js makkos controlling a looping pedal on Mathew Timmons' mic and makkos on a contact microphone. The A B Series hosted by Max Middle, Ottawa, Ontario, Canada, February 2008.

glusmlâ mouorte meülze mouof woulploff pufft tpufft aglinnslanne solss
apébècht clarolinaclannaclubec

5. lazmoitoidloghelangan ourptf izniglitipiliafauchéghoglolgrégal-
duzuzhé-hométafoilapérouach wouagligd rumina fanferlin ouptin iglou stou
plumniun uculuculiculenculaglumenclumnostrovlidéjajouir

6. nrom atila atiglagla glô émect tufachiraglau égondzapanoir
tufirupiplèthagouloumeurector ezdannz ezdoucrémouactpètteu pif-legoulem ôz
nionfan nimarulta apiviavovioc tutul latranerre dèg wobz choutss striglanima
uculpt treflagamon

7. beülokdokbloughezoum achia chichenéchiné chachouann gduppt
étréofla-glontz amu mimaulomaromurméftéjauglionair-aretel lingz ling-z liop
apoutréflobgipct gougouz gou ératra telfombrati iéthol argeltz nautel povouran

8. ghédérassann omniomnemmm wâkulé orod ècmon zghal irchpt
laugouzou-gldefterrpanuclempénucleptadussel ferf folfoufaulo a clô dzorr

15. Fogbank Fiasco (collaboration with Janine Armin)

Composed by Mathew Timmons & Janine Armin for 2 voices and a chorus of 6
voices. Chorus members: Amaranth Borsuk, Amina Cain, Allison Carter, Kate
Durbin, Gabriella Jauregui & Stephanie Taylor. Collaborations Collaborations
Collaborations in the Lounge at RedCat, February 2010.

CHORUS:

If our civilisation runs into trouble,
like all others before it, how much will survive?

A decay process would seem passable.
The world's telegraph networks are everywhere.
They will need a little longer.
How long will all our knowledge survive?
Will the loss of all the data stored on hard drives really matter?
Losing scientific data is all online.
Losing scientific data is nothing new.
Store it.
Store it for millennia
Store it for millennia using symbols akin to bar codes.
Whatever, the data is questionable.
We will drink and produce.
We will be 9 hours of language.
Our descendants will laugh at our primitive fears.
If our knowledge survives? Will our knowledge survive?
If our knowledge survives? Will our knowledge survive?
If our knowledge survives? Will our knowledge survive?

The oldest surviving "book" printed on paper dates from 868 AD, they say.
They can keep their little particular combination of flame, if they please.
A decay process would seem passable.
The process is fast, we can take advantage of the data.
And if the raw data survives, it will take too long.
Whatever, the data is questionable.
Even the value of much scientific data is questionable.
Losing scientific data is all online, all of the data.
Losing scientific data is nothing new.
Losing scientific data is all online.

Losing scientific data is nothing new.
Store it.
Store it for millennia
Store it for centuries using symbols akin to the blood!
Speeds of bar code.
Speed of machine gun.
Speed: what is glass?
The message: Don't dig here,
The world's telegraph networks are everywhere.
The message: Don't dig here, we buried nuclear waste.
Fogbank fiasco.
Oh dear!
Will our knowledge survive? If our knowledge survives?
Will our knowledge survive? If our knowledge survives?
Will our knowledge survive? If our knowledge survives?

The computer is electrically conducting, it is of a gentle violence.
The skyscrapers are getting all out of scale.
A decay process would seem passable.
The world's telegraph networks are everywhere.
The world's telegraph networks are experiencing severe disruptions.
Fogbank fiasco
The longest-standing pretender to come.
We are a situation for language, a crystalline phrase similar to a whirlwind or
ghastly river.
Even the value of much scientific data is questionable.
Whatever, the data is questionable.
Losing all of the data is all online.

Losing scientific data is nothing new.

Losing scientific data is all online.

Losing scientific data is nothing new.

Store it.

Store it for millennia

Store it for centuries using symbols akin to the blood!

Speeds of bar code.

Speed of machine gun.

Speed: what is glass?

The message: Don't dig here,

Welcome to the electronic archive.

The message: Don't dig here, we buried nuclear waste.

Fogbank fiasco.

Proposals to churn out!

If our knowledge survives? Will our knowledge survive?

If our knowledge survives? Will our knowledge survive?

If our knowledge survives? Will our knowledge survive?

If the pulse is long, the material will cool abruptly into the transformers.

A decay process would seem passable.

The World Bank will declare America a fireball and indicate that we serve hot dogs.

Awesome.

If we are to store data.

Even the value of much scientific data is questionable.

Whatever, the data is questionable.

Losing scientific data is nothing new.

Losing scientific data is all online.

Losing all of the data is all online.

Losing scientific data is nothing new.

Store it by the light of nanoseconds.

Speed: what is glass?

The message: Don't dig here,

Welcome to the electronic archive.

The message: Don't dig here, we buried nuclear waste.

Oh dear!

How long will all our knowledge survive?

The longest-standing pretender to come.

Will our knowledge survive? If our knowledge survives?

Will our knowledge survive? If our knowledge survives?

Will our knowledge survive? If our knowledge survives?

Fogbank Fiasco:

1: A decay process would seem passable. 2: Nuclear waste is dangerous now and is likely to be able to recover most of the world's data into interconnected repositories that have created, in effect, a worldwide telescope. 1: Now, as a nanosecond. This process is fast, it takes advantage of the data and its weaknesses, causing the bits to flip. 2: Losing scientific data is nothing new. Perhaps our descendants will laugh at our inability to neutralise radioactivity, or our primitive fears. 1: We, of course, have knowledge undreamt of by the Internet, the shift to a fourth paradigm. Dropping down through multiple ceilings of availability in the fourth paradigm, a pulse of laser light or electric current shunts these domains along the wire, past special reading and writing heads, where the information is stored in libraries around the world. 2: The warning signs on the site itself will need a little longer to develop. If the pulse is long, the material cools abruptly into the power transformers. 1: The problem

is that nuclear waste is dangerous now and is likely to be aligned in rows, creating extremely narrow, crystalline channels of electrical conduction.

2: Perhaps the new subject of “the era of computerism” descends from this old humanist subject, but if so its will to mastery may be pushed to an inhuman point - to the point, that is, where the humanism of the world-become-picture is reversed into an inhumanism of the world-become-information. For in the virtuality of the electronic archive, “what is real is not what appears at any moment, but what is conserved in memory,” and this memory is “external to the spirit, to the actuality of its acquisition of consciousness”: If effectual reality is no longer conceived as actual (as in the metaphysical tradition that survived until the advent of mass-media society), but as virtual (as in the society of information technology), the entire humanist world vision that conferred upon the subject its ontological meaning collapses ... What is essential does not issue from the inwardness of the soul, but from the outwardness of writing, of the book, of the computer.

1: Symbols exist to illustrate radiation and biohazards, but symbols have a way of verbing the future. They may also want to survive. Imagine risking your life exploring dangerous ruins looking for ancient wisdom only to find a long-hidden stash of Playboy magazines. The message: Don't dig here, we buried nuclear waste. The repository in question, the Waste Isolation Pilot Project, or WIPP, was constructed in the past. 2: Not as sensitive. 1: They are designing a sign that will last at least 10,000 years. The message: Don't dig here, we buried nuclear waste. Its emphasis is on boosting speed and capacity rather than controlling flows of free electrons. It takes advantage of the site in seven different languages, plus uses the word Danger and today's symbols for biohazards and radioactivity.

2: So if the raw data survives, it is taking too long. The real deal comes, though, if the power is cut off to the tiny scales needed to exploit this knowledge. Let's suppose, however, that something less cataclysmic occurs, that many buildings remain intact and enough people survive to rebuild civilisation after a major challenge. In 10,000 years our descendants will laugh at our inability to neutralise radioactivity, and our primitive fears. 1: A study of ancient rock carvings commissioned by WIPP in 2000 found that deep carvings on basalt survived well, as, surprisingly, did those on sandstone. They might store their entire music collection on a spring or autumn night in a disused salt mine near Carlsbad, New Mexico in 1999. They apparently fail to follow even the most basic of emotions, and so could survive any cultural evolution. 2: There were eyewitness accounts of stunning auroras, even at equatorial latitudes. The world's telegraph networks experienced severe disruptions, and Victorian magnetometers were driven off the scale.

1: We are designed to convert power to simply say, the obvious and public spectacle of essays is written on the surface. Bragging and being boring are always rude. 2: We should give them another form, a public spectacle has never been tricky. Even some movies might survive many decades: Don't dig here, there's been a broken romance or a flooding. 1: What is a broken romance? 2: We regret that we've worked on the dish constructed in one tiny pocket, its electrical effects warning future generations, it becomes degraded. Sending away conditions one tiny pocket of their language, and will make madness of a spring or autumn night.

1: Would the loss of most of the data stored on hard drives really matter? Even the value of much scientific data is questionable. If our civilisation runs into trouble, like all others before it, how long would our knowledge survive? 2: The

oldest surviving “book” printed on paper dates from AD 868. A century or so after the power goes off, little will remain of the digital age except what’s on paper? 1: Store it for millennia in symbols akin to bar codes after facing the challenge of packing the data densely enough to be useful.

2: The loss of computers brings us to the next question locked in heat. If we did have to store digital data in LSD. 1: Yes? But when? 2: Fogbank fiasco. Bar codes have faltered due to a crazy kind of person. 1: If we did have a very earnest lack, we started acting funny, at an angle. All this room, sun, zombie drunk and the loss—store it. Our eyes are glazed over and mental collapse is coming. No? 2: Fogbank fiasco. That guy with the paper format, can suck it! Take the blame! 1: And if our knowledge survives? 2: More proposals to churn out! 1: But when? 2: Fogbank fiasco. The oldest surviving book printed, is totally incapable of computers now. The modern descendant of our knowledge will behave as if all our knowledge survived. 1: Whatever, the data is questionable. 2: We said. 1: Then they said, Store it for centuries using symbols akin to the blood of Jesus, like all others before it.

2: There’s no dearth of black boxes where economy is more important than capacity. We took an ambiguous place by making a disambiguous exchange of product. And the real is its associated problems. We drank and produced. Got moving and with fear. We wondered as we drank up the product: 1: You’re not much of a lot of fun. 2: As humans relate our topic seems to be the faint sweetish smell of it all. 1: Hell no. 2: So what is glass? 1: We got some on us. 2: Skip it to sort out the electronic archive, the diamond memory of six easy pieces pertaining to us in one point. The electronic archive in the wild. We hit the global world, it operates on us as humans relate to their archive. 1: We were a bit square about it. A pepper tree becomes entropic. Everything

happens at one and the same time. Stability: the faint sweetish smell of cold sea. Speed is the machine gun. 2: Speed: what is glass? 1: Therein lies the Encyclopaedia Britannica, also, in the idea of an amorphous, crystalline phase such as, similar to blank-eyed consideration when it might as ever be reduced to a consideration of signs. Loose in lean dark clothes, however swathed, the computer is mirrored glass.

2: Reinvented sooner or later. A century or later. The value of packing the modern descendant of Proposals to be rediscovered after the power goes off. Store it. Put it on paper. 1: As long as that! There is lunch and mighty soon the cellar cupboard, and people stop looking after breakfast. 2: The value of packing the challenge of the modern descendant of nothing. The buildings housing them once more--they'll see. A century or so afterwards, and people stop looking after breakfast? Even the butter? 1: Except what's on paper, how to be rediscovered, going to keep it loaded up.

Chorus Break

1: For the noninitiate public the situation is quite different (as opposed to transparency of information)): rather than the ultimate instrument of manipulability, the computer is the ultimate black box where production (or is it signification?) is occluded - perhaps occluded as information. In some respects the computer gives the subject enormous control, in a great upgrading of "the world picture" put at our "disposal as conquered." In other respects, however, its operations are so auto-generative as to be oblivious to the subject, who thus occupies "an ambiguous and unfixed location" in relation to the computer."

2: We swoon; everything comes from dreams of the effervescent. This store of information in flames went utterly out; and yet in the sternly beautiful night, the destruction was one of agency. 1: Marx conceives of their bed as we are leaving and they implore us to shake off incumbent eternity, 2: No! Upon our recollection a spatial system disrupting them! The ultimate black box where production is incumbent eternally upon our senses. 1: Wanna move forward on the heart? 2: Okay, Speed is real, a hideous producer of an incarnate nightmare I loath--of things not related, but narrated. Of the hot breath of choice. 1: Perhaps we gain a prototype of deadly locution. 2: Speed. 1: The computer is electrically conducting, we ask whether it's made of a gentle violence. 12: We are a situation for language, a crystalline phrase similar to one's own name.

Short Chorus Break:

2: Radioactivity is not contagious. Fear is the most popular and basic of emotions, and so would survive any cultural evolution, they say. 1: Although we argue that disgust is in slow decline as soaring energy costs and worsening environmental disasters take their toll. The vast quantity of material will be stored somewhere close by, so every memory comes with a flickering curtain of colourful light.

2: Even when some systems are capable of receiving power again. There is a series of panels showing a human digging up a variety of inputs and making an action, like crawling. 1: Someday, they say. 12: Our goal now is to be ill-equipped to deal with the incident.

2: Losing scientific data is online, all of the data. 1: Cash, some will argue should be stable: once written, it should not degrade for at least a decade. 2:

That is quite a shopping list. With no power for heating, cooling or refrigeration systems, people could begin to die within days. There is no universal symbol that will convey danger to any human past, present or future. 1: Another problem for anyone trying to rebuild civilisation, There really is no universal symbol that will last at least 10,000 years. The message: Don't dig here, we buried nuclear waste. After all, much of it becomes degraded or damaged. 2: Recovery begins amid lawsuits. The message: Don't dig here, we buried nuclear waste. 1: They will need a little longer. If the current pulse is short, the material orders itself into its crystalline state. The skyscrapers get all out of scale. 2: Few New Yorkers have seen the aurora this far south but their fascination is short-lived. 1: Someday, they said. 12: Our goal now is to be ill-equipped to deal with the incident.

2: Supermemory is close to realising a vision set out by revered physicist Richard Feynman in a lecture to the American Physical Society entitled "There's plenty of room at the bottom." He asked whether it might ever be possible to reduce everything to the size of just 1000 atoms and imagined a square with sides of just 9 nanometres. It would exploit the same sort of technology used to store information in the atomic structure of materials with two distinct solid phases: an amorphous phase similar to that in window glass, in which the atoms are arranged in no particular order, and an ordered, crystalline phase such as that found in metals. The crystalline state is electrically conducting, and the amorphous state is an insulator. It could have its uses: it's low power demands and straightforward design could make it the memory of choice where economy is more important than capacity.

1: An extraordinary report funded and issued by the Internet, shows our provider does have an explicit contract with Danger and its subsidiary, The

Crunch. Put the two together, and they're useless without the background information that gives them meaning. The data needs to be re-made from the five Lunar Orbiter missions in the past. That could make such dreams achievable. Supermemories are close to rivalling paper for stability and digital media for data density. Blackberrys and other organisms, for instance, were restored by the European Space Agency, as they are either lost or cannot be repaired, only replaced. From the surveys we've done, they might store their entire music collection on a spring or autumn night. The biggest challenge is choosing an image.

2: Science and communications are everywhere. Speeds of bar code. Coal-fired power grids. The message: It is outlined in rewritable CDs and the gate creates strong magnetic fields from following the links in a long-hidden stash of scientific knowledge. 1: You never yet met a bigger obstacle than stability. 2: By the light of nanoseconds. 1: The World Bank declares America a fireball and has indicated that maybe we serve hot dogs. It is terribly difficult to sing with the report funded research data centres, they are currently re-examining our archive topic. 2: hunh? Awesome. 1: The world's telegraph networks are everywhere. 2: Oh dear! 1: Oh dear! What a prototype. 2: I bet. 1: Oh dear! 2: We'll transform the light of Quebec in to a large, what do they call it... in the terms of a mouse. 1: It's fun to sing if you have an ordered, no good, Oh dear!

Chorus Break

2: After all, so? The repository in sackcloth, an empirical enquiry betwixt us. 1: We had a very long run. 2: Abba might just top the charts, a fact that flows through them in vain. 1: Am I my daughter! And thou? 2: And if civilisation did collapse, verily, hearken to the scientists who know why thy lips are coiled into

The message: 1: Don't dig here, we must store our empiricism in New York. Could be easy to think our society's working again.

2: The Order of bar code. The longest-standing pretender to come. 12: It Is Us, 1: in effect, a week of flooding. They are currently re-examining our age and could solve this particular combination of enthusiasts.

2: The World Bank declares America is only a simple description. Restructuring Quebec in a flat micrometre-sized wire could be Big and Obvious. Scientists need to archive topics hunh? 1: Awesome. Really thoughtful, The good news, to be fair, is operating well. It won't have made 1,000 languages. The message: 2: Don't dig here. Just 9 hours of language while at equatorial latitudes. 1: Supermarket shelves will provoke a focus on science literature. All things get tricky. Even with flashy devices. 2: The suits have added, "We have an ordered, crystalline structure."

12: We, of whose direction and process have determined 1: that people should stay dry 2: and should be a prototype for preserving the important lesson which caused a potential benefit to change the market in particular: 1: It won't know as that allows the surface of data. 2: This is going on. 1: That could do that, no electrically conducting filaments are trapped at picosecond intervals.

2: Nor I weep. Keep your little particular combination of flame, if you please. It's very curious! 1: There goes our precious knowledge, and the quite expected data. We'll concede that bite, however ridiculous. No electrical conducting filaments are needed, we'll know it up. 2: Ridiculous. That's very provoking, they sneeze, from a cave in North America and there goes their IBM colleagues. Is the problem that grand? Lend us a hand. 1: Similar digital media are now trying hard, drive the catch! 12: It Is Us, 1: Nor I am real! 2: Nor I am real!

Chorus Fade Out

16. Improvised Collaboration (based on two scores by Giacomo Balla and one by F. T. Marinetti)

An improvised collaboration between Mathew Timmons, Gregory Betts, Donato Mancini & Christine Wertheim based on two scores by Giacomo Balla and one by F. T. Marinetti. Beyond Baroque, Venice, CA, February 2010.

CANZONE, MAGGIO

llllllllll

TITATÒ TITATÒ

TITATÌ TITATÒ

FIORÈ ??

TITA TITA TITA TI

TÌ TI TÌ TI TÌ TI TÌ

TO toi toi toi TO

.....
ZAPZEP ZUPZUP ZIFFZIFF

ZIPZI

ZAFPZAFP ZIPPZIPP ZUPPZUF ZIPZY

llllllllll

.....
G. Balla, «Canzone di maggio», (2ª versione)

Marcia futurista

Parole in libertà di Marinetti

*(Cantata per la prima volta,
da Marinetti, Cangiullo e Bullo,
nella Galleria Futurista di Roma).*

irò irò irò pic pic
irò irò irò paac paac

MAAA GAAA LAAA
MAAA GAAA LAAA

RANRAN ZAAAF

RANRAN ZAAAAAF

ZANGTUMBTUMB
ZANGTUMBTUMB

fi cas né pi fi cas né pi
za na tu za na tu

fi cas né pi pi pi pi pi pi pi
za na tu tu tu tu tu tu tu tu
pi
tu
irò irò irò pic pic
irò irò irò paac paac

MARINETTI, futurista

PAESAGGIO + TEMPORALE
Sz uuuuuuu Luuuuuuu
ffuuuuuu-ssuuuuuu
Spuuuuuuu Tannuuuu
cio cio cio cioci TETI TE TI
ci ci ssu ccccccccccccc
CRAEMM TI BOUuuuuuuuu
SAETAN TI BOUuuuuuuuu
CAAAAAAAAAAAAA
pipi ciu ci ciu ci zu zi zu zi
ffuuuuuu ffuuuuuu ffuuuuuu
GRAN PALLA DI FUOCO
SI SPAAAAA ^{lanza} IN LO SPAZIO
APRE LO inu

G. Balla, «Paesaggio + Temporale» (2ª versione)



THE ARCHANOIDS



Composers (in the order they appear): Robert Darry, Mathew Timmons, Hugo Ball, Gertrude Stein, Christian Bök, Kurt Schwitters, Theodor Seuss Geisel, Luigi Russolo, Claude Gauvreau, Janine Armin, Giacomo Balla & F. T. Marinetti

Performers (in the order they appear): Mathew Timmons, Sandy Ding, Harold Abramowitz, js makkos, Gary Barwin, Gregory Betts, Janine Armin, Amaranth Borsuk, Amina Cain, Allison Carter, Kate Durbin, Gabriella Jauregui, Stephanie Taylor, Donato Mancini & Christine Wertheim.

Track 8, Taken By What You See, and track 9, Time Ons, remixes by last nights of paris.

Album mixed by Patrick Navarre

available at Pleonasm Music dot org



The Archanoids: Mathew Timmons with Sandy Ding, Harold Abramowitz, last nights of paris, js makkos, Gary Barwin, Gregory Betts, Janine Armin, Amaranth Borsuk, Amina Cain, Allison Carter, Kate Durbin, Gabriella Jauregui, Stephanie Taylor, Donato Mancini & Christine Wertheim.

1. Merzonette 1

2. Cut Up Sound

3. Improvised Collaboration

(with a then silent film as a score)
with Sandy Ding

4. Fox in Socks

with Harold Abramowitz

5. Hurty Hgjurpy

6. Short Improvisation

7. Two pieces by Hugo Ball

8. Taken By What You See

(remix by last nights of paris)

9. Time Ons

(remix by last nights of paris)

10. The Archanoids

11. Karawane

**12. There Is No Sound of America /
Seepferdchen und Flugfische**

13. Improvised Collaboration

(without a score)
with js makkos

14. Improvised Collaboration

(based on a score by Claude Gauvreau)
with Gary Barwin, Gregory Betts & js makkos

15. Fogbank Fiasco

(collaboration with Janine Armin)
Chorus members: Amaranth Borsuk, Amina Cain, Allison Carter, Kate Durbin, Gabriella Jauregui & Stephanie Taylor.

16. Improvised Collaboration

(based on two scores by Giacomo Balla and one by F. T. Marinetti)
with Gregory Betts, Donato Mancini & Christine Wertheim