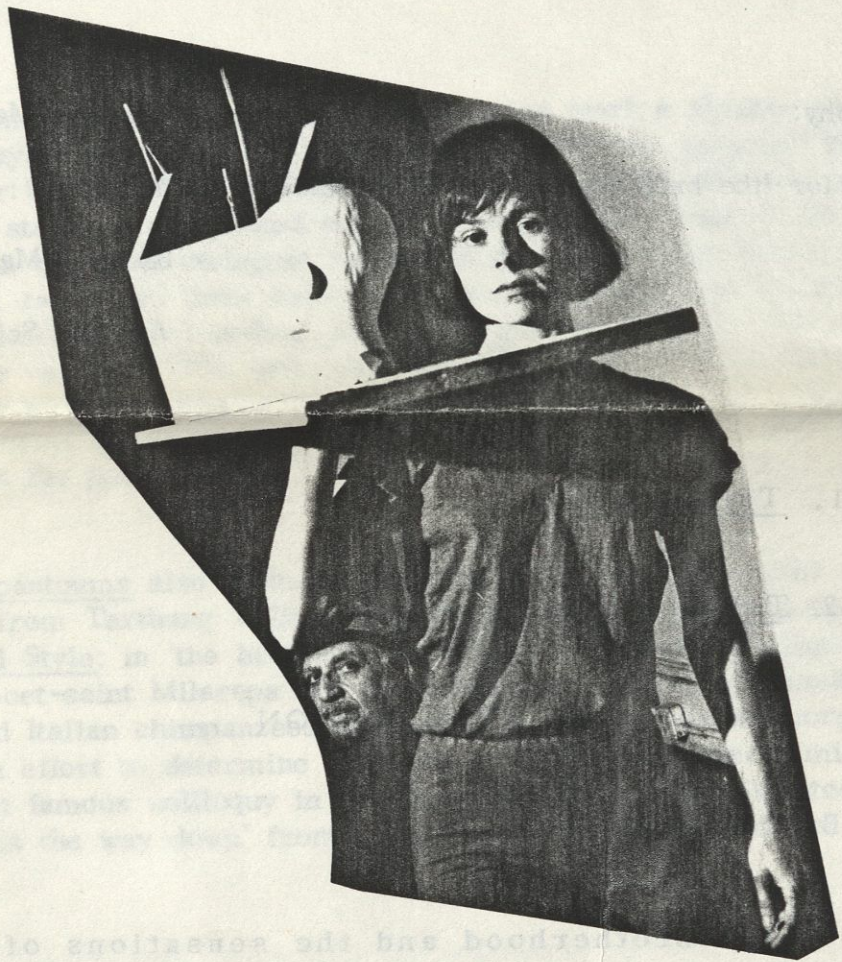


The first of these is the 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman. The second is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman. The third is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman.

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These three poems are 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman. The sixth is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman. The seventh is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman.

The eighth is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman. The ninth is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman. The tenth is 'The Way up is the Way down' which is a collection of poems by the poet, John Berryman.



LANGUAGE ACTS

Poetry / Dance

Choreography: Barbara Maloney

Conception for 'the brotherhood and the sensations of happiness':
Barbara Maloney

Poetry: Armand Schwerner

1. Tablet XXV

2. Tablet VII

INTERMISSION

3. 'the motive'

4. 'the brotherhood and the sensations of happiness'

5. 'the way up is the way down'

The fiction of The Tablets eventuates from the accidental form of baked clay writing surfaces current in Sumer, Akkad and later cultures through Assyria. Burial, breakage, pilferage, overzealous trade in antiquities, worms, separation of segments ending up in widely distant museums: these are some of the possible grounds for the frequent confusion regarding the ancient inheritances. And time, up to five millenia.... The annotating scholar-translator, a crucial variable in this poem-sequence, makes an idiosyncratic appearance in this evening's presentations.

The three poems presented after the intermission work a similar form, derived from the Malaysian pantoum, an intricate weave of lines arranged in four-line stanzas. After the 'free' composition of the initial stanza, the second and fourth lines of each stanza are repeated as the first and third lines of the next. The last stanza, in the most stringent variant of the form--used here--contains no new material, takes two lines from the preceding stanza and two lines from the first, in formally dictated order. The pantoum offers variety within a tight weave, or the opposite. The only alterations the poet permits himself here involve changes in punctuation in otherwise identical lines. The pantoum ends when the poet, checking out every stanza for the possibility of a bearable closure, discovers that the poem is over.

These three pantoums also include materials from randomly found sources: in 'the motive' from Tarthang Tulku's Kum Nye Relaxation and Charles Rosen's The Classical Style; in 'the brotherhood and the sensations of happiness' from the Tibetan poet-saint Milarepa and from computer-generated simulations of American and Italian chimpanzees cast adrift in phonemes and morphemes from Hamlet in an effort to determine how long it would take these simians to produce its most famous soliloquy in randomized activity within limited givens; in 'the way up is the way down' from poems by Robert Kelly and Ted Enslin.

Lighting: Peter Koletzke

Videotaping: Edmund Chibeau

Special thanks to Frances Alenikoff, Rosemarie Di Salvo, Jane Maloney,
Craig Rodine, Adam Schwerner

Books by Armand Schwerner containing poems used in this concert are available
this evening.