

# Imagine

**It's 1918.** You're young and living in Berlin. You're a little dazed to have survived the mass-slaughter of World War I. You feel sorrow and anger that so many of your friends and family were killed, mutilated, driven mad by the first mechanized war with weapons of mass slaughter, the first with a new mental damage called "shell shock." Like your surviving friends, you have only contempt for your "civilization" and its masters whom you hold responsible for your culture's rapid slide into barbarism, suffering and death. You blame and condemn the structures of your culture: the state, the church, the press, capitalism, the academies, the arts – you **ridicule** them all. • Your friends are pacifists, artists, communists, anarchists, all shades of **ists**; but you have gone beyond them to question **reason** itself. Because you have no idea why the war was ever fought. For **what?** • You uneasily recognize the great fearful and violent unconscious of humanity has surfaced catching everyone, including yourself, completely unaware. You see that visions of mass-annihilation have entered the European imagination. You sense even worse atrocities to come. • You gather with friends at clubs and to write and perform satires, poems, manifestos and attacks, writing them in violation of all the rules. You print art and writings on cheap paper for mass distribution. You develop an anti-art, anti-rules, anti-logic anti-reason, anti-structure approach to artistic creation, calling it **Dada**; scraping away surface consciousness to uncover and probe what lies beneath. A basis for a true art of the people? • You notice as your Dada festivities progress, you all become a little more than just giddy. It begins to develop some **purpose**, generating explorations of altered states of consciousness through **art and sound**. Your friends talk of achieving the "marvelous" and "fields of light;" it would sound mystical if you weren't so dead set against religion. • You are excited about a recent rumor: the revolutionary creators of Dada's birthplace, Zurich's Cabaret Voltaire, are opening a new Berlin club with a marathon lasting for the final 101 hours of August in one continuous performance to be broadcast live on the radio. • And what is amazing; they claim their new invention, the **DADASCOPE**, can perforate the membrane of time and create a gigantic DADASPHINCTER, allowing aural interpenetration all the way up into the next century to 2008. • The Dadas assert that through electrical stimulation of the DADASPHINCTER they can dilate its opening to extract interviews and performances of future Dadas and what will come to be called Surrealists who will embrace the concepts established at Cabaret Voltaire to develop and advance them here and in other similar venues throughout Europe and, eventually, the rest of the world. • **Imagine: The Marvelous!!!** Now it is August 27-31, 2008. ONE HUNDRED ONE HOURS OF INNUMERABLE SMALL EVENTS WHICH MAY OR MAY NOT BE RELATED TO ONE ANOTHER. A CELEBRATION OF DADA AND SURREALISM.



**August 27-31, 2008**  
**101 Hours of**  
**Innumerable**  
**Small Events Which**  
**MAY or May Not**  
**Be Related To One Another**

**A Celebration of Dada & Surrealism**

## Wednesday

**7: CABARET VOLTage AIRwavEs:** All of this weekend's participants plus any and all listeners are invited in to help create a mix of recreations of classic major Dada and Surrealist pieces, some originally presented at Cabaret Voltaire, Club Dada, and other Dada events from 1916-1924. Hear material written by **Louis Aragon, Jean (Hans) Arp, Hugo Ball, Theo Van Doesburg, Man Ray, Harold Rosenberg, Jacques Rigaut, Philip Soupault, Tristan Tzara** and **Jacques Vache**. There will be six primary speaking parts but 273 lines will be determined by lot to divide amongst any who **arrive at KBOO studios, 20 S.E. 8<sup>th</sup> by 6p sharp** on the day of performance to get your lines.

**9: More Live Performance.** As we go to press the exact volume of the Cabaret is still undetermined and might run past 9p. But the finish of the Cabaret will be followed by what we hope will be a series of duets of reader/musician combinations. At this point **Jessie Isaac** is schedule to perform on flute to readings of **A Day in the Life of a Musician** by **Eric Satie** read by **Richard Francis** and **Euthanasia** by **Marianne Van Hirtum** read by **Barbara Tilche** who will be performing all of the voices in the piece.

**10: Antonin Artaud.** KBOO's own **Walt Curtis** gives a presentation on Artaud and gives a reading of Artaud's **Shit to the Spirit**.

**11: Naughty Bits: The Beard.** A play by **Michael McClure**, arguably the most controversial play of the 1960s, in which a quick tempered **Billy the Kid** meets up with baby-faced **Jean Harlow** and their confrontation presents McClure's notions of human beings as sex-obsessed bags of meat. Directed by **Grace Hague** and starring **Jennifer Robin** and **Jeff Kipilman**.

## THURSDAY

**MIDNIGHT Nequaquam Vacuum** present two hours of live improvised music, playing metal sheets and found objects in ways alternating between soothing and ferocious.

**2: 2001 at 2.** Every early morning between 2-4a during the festival we will be presenting material which we produced for our **2001 Dada/Surrealist Festival**. Tonight we focus on recordings from the **2001 CABARET VOLTage AIRwavEs** which included performances of works by **Hugo Ball, Francis Picabia** and **Tristan Tzara**. Also included will

**WARNING:** This schedule lists only those events of 20 min. duration or longer. Innumerable smaller events (prose/poetry readings or Dada assaults) will be scattered everywhere. Also, due to the many live events and those still in production; times may be merely approximate. We therefore suggest that your best recourse is to leave your radio on for the entire 101 hours of the festival. If you love your **radio** as we love ours, we also suggest that you aim a fan blowing continuously on your radio and keep a bottle of smelling salts close by its side.



**8: Cesar Vallejo.** KBOO poet **Barbara LaMorticella** reads from the works of this great Peruvian poet who helped to invent surrealism, pronounced it dead, and then produced a body of passionate Communist/Surrealist work.

**9: The Dead Air Fresheners** provide music and spoken word.

**9:30: Chuckles** the phantom **laugher** appears live.

**10: Jennifer Robin** provides a live reading of **Lovely Italicized Queens Sing Sonatas of Shame**.

**10:20: Mykle Hansen** reads live.

**10:50: Spoken word** by **Mustafio**.

**11: Naughty Bits: Eloge de la Betise ou les Peripeties des Ubu** by **Jacques Lejeune** provides a musique concrete presentation of **Ubu** in French.

## Friday

**12:30: Brion Gysin.** In the late 1950s in a beat hotel in Paris, Brion Gysin rediscovered Tristan Tzara's cut-up method and shared his discovery with Alan Ginsberg and William Burroughs. While Ginsberg was appalled, Burroughs latched onto the idea and the rest is history. A presentation of Gysin's own cut-up audio pieces including excerpts from **Poems of Poems** and his surrealist prose poem **Dilaloo**. Presented by **Rolf Sempredon**.

**2: 2001 at 2:** More recordings of our 2001 Festival including readings of **Brain Damage** and **The Report** by **Donald Barthelme**; "In 80 Days", an homage to **Jules Verne** and "Let's Move No More," both from **The Magnetic Fields** by **Andre Breton** and **Phillipe Soupault**; and **Mike Patton's** interpretation of **Pranzo Oltranzista** by **Tommaso Marinetti** from his **Futurist Cookbook**. Readings by **John Aegard, Pere Fagereng, Richard Francis, Victoria Garcia, Orion Grey, Jamie Manuel, Jennifer Robin, Rolf Sempredon, DJ Wagner, and Emily Young**. Also **Kenneth Patchen** reading excerpts from **The Journal of Albiton Moonlight**.

**4: To be announced.**

**7: Music** by **Full Contact Botany**.

**8: The Wildest Cats** provide tone-poem-ish ululations performed by human beings but in the guise of cats.

**9: John Cage Theater: The City Wears A Slouched Hat** Is a radio play for actors and "sound orchestra" to a text by **Kenneth Patchen** featuring **Paul Schmidt** as "The Voice" in a recording of the original 1942 radio broadcast. Also **Cage's 1985 But what about the noise of crumpling paper which he used to do in order to paint the series of "papiers froisses" or tearing up paper to make "papiers déchires"?** **Arp was stimulated by water (sea, lake, and flowing waters like rivers), forests.** For percussion ensemble and realized by **Jan Williams**.

**11: Mike Hollenbeck** performs musical cut-ups.

**NOON Noon Classics: Kurt Schwitters.**

Both historical and contemporary recordings of the works of Schwitters, including performances by Schwitters himself.

**1: Fraritjaritjaka** provide live musical cut-ups.

**2: Surrealist Matinee: Such A Divine Soul,** a brisk, brief play full of adventure and intrigue by **Louis Aragon** produced by **Grace Hague**. Also **Gertrude Stein's** immortal play **Turkey and Bones and Eating and We Liked It**, where under the guise of various Europeans comparing luxurious possessions, a sub-text about war and what a human really needs inserts itself but if you blink you'll miss it. Presented by the **Highway 30 Art Players**.

**3: Soup Purse** provide both text and sonic landscapes live from our studios.

**4: DJ Broken Window** is a Dadaist turntablist who will be performing live.

**5: KBOO News.** See KBOO News for Thursday at 5p for details.

**6: Surrealist Game Show** and/or **Open Mic.** See Thursday at 6p for details.

**7: Spirit Duplicator** (formerly **Celesteville** who performed so brilliantly for us in 2001) providing improvised songs featuring guitar, cut-up text, and **Language Master**, live.

**8: A Story of Your Own** by **Raymond Queneau** of the "Oulipo School" which explored chance operations in literature and poetry, is a short story about the fate of three little peas read by **Kelly Bryan**. **Listeners are invited to phone in** with options and the story changes based on their choices, with no ending in site.

**9: Cable Access Dada/Surrealist Film Simulcast.** As we go to press, KBOO has coordinated time with Portland Cable Access for Channel 23 from 9p-3a. We plan to show silent Dada and Surrealist films and **invite any and all** to come to our radio station at 20 SE 8<sup>th</sup> to help us provide soundtracks for the films.

**11: Naughty Bits: Ubu Roi** by **Alfred Jarry**. At this point in the simulcast our soundtrack producing group at the station will take a break as we present this audio/video **puppet** play version of **Ubu Roi** from our 2001 Festival. When this drama premiered on the stage in 1896, violence and pandemonium exploded in the theatre. Act 1 is performed by the **Rolf Radio Theatre Players**. Further acts of vengeance performed by many... Puppets and video by **The Dada S(ch)ockmeisters**.

## Saturday

**MIDNIGHT Cable Access Dada/Surrealist Film Simulcast** continues, this time with musicians improvising the soundtracks.

**2: 2001 at 2.** More recordings of events from our 2001 Festival including an interview with **Beatrice Wood, the Mama of Dada,** by **S.W. Conser** made in 1997 when she was 104; an interview with **Pietro Ferrua** conducted by **Victoria Garcia** in 2001; and **Maldorer** by **Comte de Lautremont** read by **Rolf Sempredon** with music by **Frank Defay, Brendon Morrill, and Pixie and Dot**.

**4: To be announced.**

**7: Music.** More treated piano from **Ethan Rose**.

**8:30: Composite Poems** from **Alexa**.

**9: Young People's Programming.** Dada and Surrealist material performed by and for young people from pre-teens to teenagers to the young at heart including readings and performances by **KBOO's Youth Collective**, Dada writings on war performed by **BreAna Loranger**, and perhaps a pirate tale by **Donald Barthelme** read by **Richard Francis** with music by **Kathy Fors** and **Dina Sore** by **Jaap Blonk**, plus we hope to reprise our 2001 remote broadcast of a **race between a typewriter and a sewing machine**.

**NOON Noon Classics: Jaap Blonk** is a Dadaist sound-poem artist of the highest caliber and a man of our own time who presents performances of material both classic and contemporary.

**1: Portland Sinfonia Phonographic Orchestra's Sound Effects Suite.** Deliciously difficult listening from the PSPPO presenting a live chance composition. A dozen or so turntables, each with its own different sound effects lp, each manned by a participant who, on cue, will drop the needle at the start of their record. The multiple assortments of differing sound effects of differing lengths with differing spaces between them will then begin their cacophonous journey to the center of the records until the last sound on the last lp is heard from, ending the piece.

**2: Surrealist Matinee: The Mirror Wardrobe** **One Fine Evening** by **Louis Aragon**, directed and edited by **Grace Hague**. Who is hiding in the Mirror Wardrobe? Is Lenore unfaithful to Jules? Why is she guarding the Mirror Wardrobe? And what about those Siamese Twins? Somehow it all comes together, but not before disintegration and mayhem ensue.

**3:30: Arrington de Dionysio** interprets the music of **Kurt Schwitters**.

**4: Music** live from **Craig Burke**.

**5: DADA Yow!** presents **TymeCast 101: What is Dada in Six Incidences.** In this special 101 edition of Justynn Tyme's experimental TymeCast, Justynn performs four selected texts by four classic Dadaists: **X-Images** by **Theo Van Doesburg**, **Grind** by **Shinkichi Takahashi**, **Subjovrides Pt. 3** by **Baroness Elsa von Freytag-Loringhoven**, and **Paradadagraphs** by **Joek Frits**. AND MORE!!! For more information please visit [www.justynntyme.com/101hours.html](http://www.justynntyme.com/101hours.html).

**6: Surrealist Game Show** and/or **Open Mic.** See Thursday at 6p for details.

**7: Music** live by **Boyd Anderson**

**8: The Herbed Brie Period** by **B. Blatherscape**, Even. **World Premiere** of Broken Hours' next radio-only production following its patently romantic **The Wreck of the Broken Landscape** is this Festival exclusive, a criticism of generalization, a scathing putrefaction of clinical depression, and an indictment of reality and its progenitors, in the guise of a soft, fermented krautsoul cheese.

**9: Rob Walmart** provides music and spoken word. They show up in a van, plug in, and commence to emit and evoke science-fictional cartoonish landscapes which manage to combine images of world-wide wrestling, magic dust, and cat burglary. Live and parked in front of our studio.

**10:30: Antonin Artaud the Momo.** After spending 8.5 years in insane asylums, Artaud reemerged to literary Paris in 1946 with this account of his Phoenix-like rise after receiving massive electro-shock treatments. "In Artaud the ancient, black springs of poetry are graspable, like a withering piece of star gristle. Antonin Artaud is the stamina of poetry to enact in a machine-gunned hearth the ember of song." A radio-theater dramatization of Artaud's poem produced by **Rolf Sempredon**.

**11: Naughty Bits: Ubu Unchained** by **Alfred Jarry** produced by **Rolf Sempredon**, a radio dramatization of another of Jarry's Ubu Plays. Savagely satirical and hilariously profane, the Ubu plays from the late 1890s were the tinderbox that sparked the flames of Dada and Surrealism. **Ubu Unchained** follows the repulsive Pa and Ma Ubu into further absurdity. "...a heightened, outrageous satire on the concept of freedom in its varying guises and interpretations."

## Sunday

**12:15: Elvis and the Creepy Tales Ensemble.** Very improvised ghost stories from Portland's beloved Elvis who has played in Portland's Saturday Market street scene and in the cabaret scene for years backed up by several well-known experimental musicians. Performing live.

**1: Music** by **Smegma**

**2: 2001 at 2.** Tonight the material we present from our 2001 Festival will include **The Cancer and Infinitely ... On the Grass** by **Joyce Mansour, The Debutante** by **Leonora Carrington, The Angel Closet** by **Jose Pierre**, and **The Folly Stone** by **Fernando Arrabal**; all in readings by **Kathy Fors, Richard Francis, Joanne Oleksiak** and **DJ Wagner** with music by **Cory Dow, Kathy Fors, Brandon Morrill, and Charlie Vater**.

**4: To be announced.**

**7: Automatic Writing** by opera composer **Robert Ashley** is one of his early pieces where he stimulates his own mild form of Tourette's syndrome into performance art in a piece which sometimes got him into legal difficulty. This is a recording of a very mild attack from 1979 with electronics.

**8: Music** by **Mitchell Brown**.

**9: John Cage Theater: james joyce, marcel duchamp, erik satie: an alphabet,** a play by John Cage recorded in 1990 at the WDR Sound Art Festival in a performance with John Cage and friends (including **George Brecht, Alvin Curran, Charles Dodge, Christian Wolff, Malcolm Goldstein** and more).

**11: Music** from **White Rainbow**.

**NOON Noon Classics: Music of Marcel Duchamp** created using chance operations.

**1: Bill Horist** on treated guitar.

**1:30: Argumentix** provide live music and spoken word.

**2: Surrealist Matinee: In A Tight Spot,** a play in two acts by **Louis Aragon.** {*Man: Watch out, can't you? Arc Lamp: What do you want? I am Light!*} Kindly pause your high-wattage illuminigenic intimacies and attend to this under-attenuated gem produced and performed by the radio theater stalwarts of the **Sudden Radio Project**.

**4: Sean Ongley** in collaboration with the **Portland New Music Society of young composers and improvisers** present a piece based on **Cage's Indeterminacy** (see **John Cage Theater. Indeterminacy** on Thursday at 9a) where performers will be scattered and isolated in various parts of our studios to react to time-based cues for chance-based sounds using both instruments and found objects discovered around the station. Also a musique concrete piece involving **Linnton, Oregon's** fading industrial district.

**5: DADA Yow!'s Knotcast: Refried Dada in a Lint Basket.** In this extended **KnotCast**, many audio artists from the **DADA Yow!/391** community have stitched together this tapestry of odd sound especially for the 101 Hours Festival. **DADA Yow!/391** is an unusual collective of individual artists and musicians from all around the world who join together for communal projects and to present their works in the online galleries. For track listing and artist information please visit the **DADA Yow!** at [www.omphalosdada.org](http://www.omphalosdada.org).

**6: Surrealist Game Show** and/or **Open Mic.** See Thursday at 6p for details.

**7: Another Cable Access Dada/Surrealist Film Simulcast.** Another simulcast (see Friday at 9p) only this time with musicians who have volunteered to come in to provide the soundtracks to old silent Dada and Surrealist films. This time the films will be appearing on Channel 11.

**9: Electronic Cabaret: Brian Combs, Babies Got Rabies, Guidance Counselor, Danny Nono** and other musicians electronically emanate surreal sounds until midnight, when our festival ends.

*Hope you enjoyed the fun and thank you for listening!*

MORE DETAILS AND UPDATES CAN BE UNCOVERED AT [WWW.KBOO.FM/DADA](http://WWW.KBOO.FM/DADA)



**FROM THE PRODUCER:** Despite, or because, all of the mayhem and strangeness, much of this material pushes us into experiences which might easily be described as mystical or ecstatic. And it is in that spirit that I have viewed the construction of this festival much like that of one of those grand old cathedrals of Europe where all of the creators remain nameless. Only in the case of this edifice, all participants have a chance to carve their name, spray paint "Kilroy was here," or remain nameless and leave behind just their work alone. As I write this there are 70 people signed up to our website as primary producers, participants, and observers and many of them represent even more people involved in their many projects. This brochure contains only the names of those whose projects run 20 minutes or longer. To thank everyone of importance would be to fill this brochure with nothing but names. So in not listing the names of any individuals, I too will remain nameless here as producer.

But there are no words to express my overwhelming joy and my gratitude to all of the people involved who are freely giving up their time, energy and creativity to bring my idea of celebrating Dada and Surrealism in a festival on radio to life once again, as so many did in 2001. It is genuinely a revolutionary, anti-corporate, people's art and it could happen only with people like these on a non-corporate community radio station like ours. **My thanks** to the station, its board and staff and so many foundation members and volunteers, as well as to Portland Cable Acces Channels 11 and 23 and Movie Madness, who make all of this possible in one giant collective and extended orgasm.

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