

E - V - E - R - Y - O - N - E

This libretto was written to honor the Commons Choir's performers and participants

Niv Acosta, Hadar Ahuvia, Aretha Aoki, Christina Andrea, Jen Baker, Margot Bassett, Lorene Bouboushian, Rebecca Brooks, Lee Ann Brown, Barbara Bryan, Corinne Cappelletti, Anna Carapetyan, Willa Carroll, Jessica Cerullo Chun-Chen Chang, Stephen Cooper, Vincent DeGeorges, LaTasha Nevada Diggs, Thom Donovan, Ursula Eagly, Devyn Emory, Gabriel Forestieri, Eric Gelsinger, Levi Gonzalez, Peter Hanson, Mare Hieronimus, KJ Holmes, Hazuki Homma, Akira Ito, Peter Jacobs, Aram Jibilian, Masumi Kishimoto, Dora Koimtzi, Athena Kokoronis, Eliza Ladd, Martin Lanz, Andrew Levy, Rachel Levitsky, Melanie Maar, Douglas Manson, Susan Mar Landau, Marisa Michelson, Alejandra Martorell, Ana Monteiro, Iki Nakagawa, Mina Nishimura, Omagbitse Omagbemi, Jaime Ortega, Michelle Nagai, Kenta Nagai, Nick Piombino, Eva Perrotta, Jacob Robinette, Matthew Semler, Jonathan Skinner, Peter Sciscioli, Larissa Sheldon, Kensaku Shinohara, Chelsea Silber, Hendryx Silvia, Samita Sinha, Emily Skillings, Hadley Smith, John Sowinski, Sam Sowynda, Despina Stamos, Mike Taylor, Tatyana Tenenbaum, David Thomson, Julia Ulehla, Larissa Velez-Jackson, Brandon Washington, Carrie Wood, Ami Yamasaki, Kota Yamazaki, Katherine Young

*for the libretto's counterpart and the choir's choreographer, overall exarchōn and core
Daria Fäin*

"Dance furnishes me with as many figures as ruinous night makes waves on the sea in a tempest." Phrynicos

The structure of generosity is E-V-E-R-Y-O-N-E—everyone with enough wherewithal with which. Abundance insists. Everyone. It's a perfect word. Thank you! 'Each' and 'all' perfectly intact and fulfilled in one verb. And in our interwovenness gone awry, even the big winners and abusers are victims. Poor us. But not just the 100% of us. Protect at once Sister Sea Turtle, Peer Pumpkin, Antecedent Algae, Tutor Topsoil, Daughter Dragonfly, Brother Cobalt, Guru Rutabaga, God Gypsum. Safeguard Flesh and Blood Photon, Professor Petroleum, Parent Pink Fairy Armadillo, Doctor Yellow Dwarf, Messiah Milk Thistle, Sage Space, Mirror Blue, Great Great Grandma Gas. Venerable Coriolus Versicolor, Cherished Cuttlefish, hats off to the 10 times as many Bacteria freeloading in one's gut as cells that make up the Entire Body. This Everyone.

Performed by the Commons Choir, E-V-E-R-Y-O-N-E is an epic, town hall musical that calls upon a panoply of reparative tones, tunes and intentions to plead the case for a more compassionate economy, proposing, with Thomas Paine and Martin Luther King, money as everyone's¹. The Choir has named its idiom *Re-English*. It's a local-tongue restart befitting its vocal cosmogenic redo. Granted, English is an incredibly agile, absorptive language that can bear all the love anyone has to give—that can give all the love anyone can bear. Still there is the lingering question: Has English ever been the speech of a free people? Is it an inherently commercial, mercenary, discursive, duplicitous tongue, or is that just human nature? Given the means and opportunity, who wouldn't rule the world? *Re-English* asks, given our history, why have we not done otherwise? To proceed as responsibly as possible, E-V-E-R-Y-O-N-E posits that today's economic, ecological and inequity crises are direct consequents of the sonic and connotative qualities of superpower English.

By means of choreoprosodia (full fusion of movement and poetry) the Commons Choir calls upon forms and phenomena as diverse as algorithmic procedure, neuroendocrinology, choral ode, folklore, economic theory, field holler, breathing patterns, Kashmir Shaivism, dead languages and lost grammatical modes, constitutional law, obscure chronicles, prayer, triple bottom line accounting, innate awareness, blessings, dispellings, outright bad-english and even poetry to manifest one vast amulet that can re-tune, detox and de-delude our tongue, imbuing it with heretofore unheard of inherences, moods, admixtures and admonishments.

E-V-E-R-Y-O-N-E

in 4 acts (which are amulets)

PREAMBLE AMULET

PHONEMIC EMANATION

TOWN HALL

PHYSIOLOGY FOR POETS / PHONIC PHOTONICS

NOTES

GLOSSARY

CHARACTERS

UZUME (archetypal standup comic)

CORYPHE (who guides the choir)

SOUFFLEUR (whisperer, prompter)

OPTATIVE (grammatical mood expressing wish, longing, deepest regret)

PERINEUM (unsounded sound)

REPARATIVE NARRATIVE (chronicler of crux)

EPODE (who resolves all)

THRASYMACHUS (forefather of all justified greed)

SYNOPSIS

The ‘story’ is the telling of language by using every state or stage of language— tacit, intuitive, lyric, technical, purely vibrational, critical, harmonizing, fine, crude, illumining. The Preamble is a welcoming to words as wonder and direct experience of our interwovenness as the performers begin to assemble an all-embracing, economically astute amulet. The world is then brought about from scratch by the specific formative energies of the vowels and consonants, until we arrive at the point of embodiment and language as transformation (‘poetry,’ if you prefer). The Town Hall section links our inability to act in common to corresponding discordant modes of language—discursive, individualist, objective, judgmental, discerning, contentious and terminal (like stem cells leaving their totipotent states to differentiate toward death), while layered with the loving voices of Epode and Optative. E-V-E-R-Y-O-N-E culminates by calling upon the choir’s homespun synaptic and secretory phonics to consecrate and activate every gland and energy point, and closes with a garland of the vibratory signatures and colors of the sounds of the letters wishing you well.

PREAMBLE AMULET

CHOIR ENTERS FROM ALL AROUND

(gradually, sporadically introducing the incantation) (3-tone range for the general choir while singers freely improvise)

No one know what a word is.

No one owns what a word is.

(abrupt instrumental interjections)

CORYPHÉE (*intermediary between the performers*)

SOUFFLEUR

(begins to assist Uzume as need be)

(then throughout, for everyone)

(full spectrum laughter: real, forced, phonic, slowed, scored, faltering, faint, fake, heartfelt; connecting tongue to heart and firing up the collective vagus nerve)

UZUME (*archetypal stand-up comic*) (*array of one-liners available to Uzume*)

(more conundrum than joke)

Everyone would have won the lottery. Like.

No one knows what a word is.

Put your money in your neighbor's pocket. Stuff it in a stranger's satiety.
Thread it through our rotted safetynet. Lock it in your loved ones' blossomings.

Impromptu will protect you.

What's the difference between uncirculated money and heart disease?

Had I known you'd do the same for me, I would have never done what I did for you. I can criticize by nourishing—I'm willing to go that far beyond that far.

If money is made in the schism between mind and matter, does money make the schism?

As equality is to freedom, outcome is to birth.

Good politics begins with good posture.

OPTATIVE (*cretic dominant*)

And what might you be?
This means what it might.

UZUME 2

(HI FU MI NO HARAE KOTOBA²
repeated 3 or 5 times, Kotodama-intoned)

Hi fu mi yo i mu na ya ko to
Mo chi ro ra ne shi ki
Ru yu i tsu wa nu so
O ta ha ku me ka u o e ni
Sa ri he te no ma su a se e ho re ke

NO ONE KNOWS WHAT A WORD IS

(vikriti variations³, layering and interspersing of lines with entire choir opening into full harmony offsetting the preceding ludicrousness)

no one knows what a word is no one knows what a word is no one knows
what a word is /pada/

no one one knows knows what what a a word word is /karma/

no one one no no one one knows what what knows one one knows
knows what a word word a what knows knows what what a word is
is word a what what a /rekha/

no one word is one knows a word knows what what a what a knows what a
word one knows word is no one /dhvaja/

no one one no no one one knows knows one no no one one knows
knows what what knows one no no one one knows knows what what a
danda/

no one one no no one knows knows one no no one knows
one knows knows one one knows what what knows one one knows what
know one knows what
no one knows /ghana/

NO ONE OWNS WHAT A WORD IS

(vikriti variations, full layering and interspersing of lines with entire choir)

no one owns what a word is no one owns what a word is no one owns
what a word is

no one one owns owns what what a a word word is

no one one no no one one owns what what owns one one owns
owns what a word word a what owns owns what what a word is
is word a what what a

no one word is one owns a word owns what what a what a owns what
a word one owns word is no one

no one one no no one one owns owns one no no one one owns
owns what what owns one no no one one owns owns what what a

no one one no no one owns owns one no no one owns
one owns owns one one owns what what owns one one own what
know one knows what
no one owns

PEPTIDE (bubbles up)

r ø ð H ks i ñ::
r ø ð H ks i ñ::

(red to dark)

BLESSING ⁴

ø	h	H	ks	i	ñ::	aelm adadah
ø	h	H	ks	i	ñ::	bud bd
ø	h	H	ks	i	ñ::	cause calmed
ø	h	H	ks	i	ñ::	chaa-ched chitchtcha chihu chua
ø	h	H	ks	i	ñ::	dar darned dwash da
ø	h	H	ks	i	ñ::	emb ehem ef f ath th a
ø	h	H	ks	i	ñ::	gar-a-gar-gar gheu geuh
ø	h	H	ks	i	ñ::	(the peptide sequence
ø	h	H	ks	i	ñ::	moves from the uppermost
ø	h	H	ks	i	ñ::	and backmost vocal cavity to
ø	h	H	ks	i	ñ::	jowl reservoir to bottom of
ø	h	H	ks	i	ñ::	the bowl of the abdomen
ø	h	H	ks	i	ñ::	and is pumped back up
ø	h	H	ks	i	ñ::	through heart throat and
ø	h	H	ks	i	ñ::	mouth-cavity to chime again
ø	h	H	ks	i	ñ::	high in the head, forming a
ø	h	H	ks	i	ñ::	continuous, stirring and fully
ø	h	H	ks	i	ñ::	replenishing loop)
ø	h	H	ks	i	ñ::	ori mo pe o
ø	h	H	ks	i	ñ::	pah pt(h)ah pei-pi-oh
ø	h	H	ks	i	ñ::	quie quaoar quum
ø	h	H	ks	i	ñ::	rh
ø	h	H	ks	i	ñ::	saa sousp
ø	h	H	ks	i	ñ::	tscl tkkeitahtok
ø	h	H	ks	i	ñ::	untunk unkulunk
ø	h	H	ks	i	ñ::	velv vivsv voi vaj vag vivasvat
ø	h	H	ks	i	ñ::	weh-leh-who wihio wawa wuldress
ø	h	H	ks	i	ñ::	x x
ø	h	H	ks	i	ñ::	yum
ø	h	H	ks	i	ñ::	yei yaw yapp you to whom you to whom
ø	h	H	ks	i	ñ::	zihozo zeitein

PHONEMIC EMANATION

(in the dark, choir completes coming down to the stage from all points in the theater, gathering)

(green)

PERINEUM APPEARS

(intoning an 11th century Japanese pangram)

IROHA

(translation:

i ro ha ni ho he to
chi ri nu ru wo
wa ka yo ta re so
tsu ne na ra mu
u wi no o ku ya ma
ke fu ko e te
a sa ki yu me mi shi
we hi mo se su

Even the blossoming flowers
will eventually wither.
Who in our world
is unchanging?
The high mountains of pride—
we cross them today
and we shall not have dull dreams
nor be deluded.)

(peptide continues)

r ø ß H ks i ñ:
r ø ß H ks i ñ:

(close of the BLESSING)

That we be each other's social dividend.
of benefit to everyyy.

That we take refuge in the open.
Care is nature not indebtedness.

Mystery herself would guarantee
all material needs met instantly.

That we be each other's social dividend.
The angelic is in the details.

As unimpressed by honor as commodity
a gray pig then pops out of our crowns,

that we be each other's so-called discipline.

PHONEMIC EMANATION

(moves from vowels to consonants, beginning with the sounding by the entire choir of bottommost 'a' in the pelvic outlet)

a a a a a a a a
 a a a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a

OPTATIVE TUNE

Let us let. Long live livable. Bowing down bows before bowing down.

Shall we say? Part of, what is, said is what, can't be said.

VOWEL BRAIDS (continuation of emanation)

(based on vikriti patterning, with phoneme-specific gestures and full movement)

(accumulation of all the vibrations of exchange, coming back to the laughter, joy of communication)

(bottommost vowels, falling into spine and back)

aɔ ɔæ æɔ ɔe aɔ ɔæ æɔ ɔe

(things coming together and coming apart, organizing, choreographically along a diagonal)

(topmost vowels, verticality, precision constriction)

i i i i i a a i i i i i a a i

(rounded middle vowels, emphasis on others)

ʌ o o ʌ ʌ o u ʌ o o ʌ ʌ o u

(as antagonism is also a coming together)

(mouth itself, perineum and eu-diaphragm)

o ʊ ʊ o oʊ u o ʊ ʊ o oʊ u

(polarities popping up)

v u u v v u r v u u v v u r

(echoing NO ONE KNOWS WHAT A WORD IS)

(liquids, emotional plexus, gathering horizontally at the belly just above the waist)

u r r u u r l u r r u u r l

POEM OF THE PERINEUM (unarising)

seulement seul est cela assez

all wrong adapt excel egg on

all calm awash ajar alarm

awash ajar all calm alarm

afar appall almost wallow

seulement seul est cela assez

REPARATIVE NARRATIVE I

Brother. It's not a bonus it's embezzlement.

Abolitionist poems so beautifully written target audiences would read them to refine.

I don't know how to not nurture. Welcome, I am Re-English, to the sub subsistence picnic. Last minute sense intrinsic to our tongue. With words what words can't say, my sore thumb.

Who wouldn't? But why in the world would we?

"Quicker to a field of blood than to a wedding."⁵
Quicker to a wedding than to a march against war.

REPARATIVE NARRATIVE 2

What can reliably be said: the Roman withdrawal from Britain was complete in 407. 449 the Britons hire the Saxons as mercenaries for protection against the Picts. This is one of this story's starts.

Among the soldiers on the three Angle, Saxon and Jute ships a soothsayer foretold they would occupy the client-country 300 years, plundering it half three hundred.

Not only from the get-go——forked before the fact.

Quicker to boot up a new organism than to count the notes of the black-capped chickadee.

Quicker to wash the camper than to keep a crop from going extinct.

(diphthongs, cardinal points, give direction, static)

a i a u e i o i a i a u e i o i

DIAPHRAGMATIC AH HA HA AH HA AH CHORUS LINE *(dragon breathing)*

(luminous)

CONSONANTAL EMANATION (BEOWULF MINUS VOWELS⁶)

(counter chorus line, Old English veneration of war gear, causes a falling into spontaneous march)

g th b r n s c n
h rd h nd l c n h r ng r n s c r
s ng n s rw m th h t sl fr thm
n hr g rr g t w m g n g n c w m n n n
s t n s m th s d s c l d s

(color typewriter synesthetically—erratically—in sync with consonants on the march)

GESTURED CONSONANTS

(paired consonants given gesture and movement scatter about the stage)

KINCICCALANA (subtlest movement)

(phonic emanation and speech arrive at the point of the poem)

(clearing after commotion, no color)

If you're really original you come from Me.
Like words right before they come up,
yolk of the peacock containing all colors is itself monochrome.

The sound's the same. Some hear 'kindness', some hear 'kill' 'kill'.
My holy mountain is a stack of dirty dishes, daffodils.

With what would a totally unobstructed view remove the view?
A hand centered in the window of a passing Wonder Bread truck
with red'n blue balloons or bubbles holding a half-peeled banana.

ESTROGEN CHORUS

θ ð θ ð η p v ε v
w j j j

θ ð θ ð η p dʒ - -
w w j j

θ ð θ ð ε v dʒ η p
j - - -

dʒ θ θ v η p θ θ v
w j w j w j wj wj wj wj wj.....
 θð θð θð θð θð.....

θ ð θ ð η p v ε v
w j j j

θ ð θ ð η p dʒ - -

θ ð θ ð ε v dʒ η p
j - - -

dʒ θ θ v η p θ θ v
w j w j w j wj wj wj wj wj.....
 θð θð θð θð θð.....

OPTATIVE TUNE 3 *(sung)*

Would that we. Air's in-toxicant. Were we to, be before waves with trash.

What about. All troubles dying out in these words as they come.
Hum self-lit, shine on shine, with named as name, consciousness
is as close as we'll come.

TOWN HALL

SOB OF THE OPTATIVE *(starkly)*

I've unlocked it. The law of nature. The nature of nature's nature to throw off all laws. My problem with generosity is that the generous, with or without enough with which to be generous, give. That's the problem. Giving without not giving.

Giving can only be channeled though ego or egolessness which are one and the same. (No one has ever been boundless or embodied enough to drive a truck through a buttonhole.) The act is volitional. It gratifies. Perhaps it's done begrudgingly. It's eccentric, not systemic.

Only generosity that goes into the ground of everyone's ability to be generous, without begetting obligation or accumulating merit, is generous. Only generosity that does no one any good is good is joyous.

ODE (*traditional tripartite ode-form of strophe/antistrophe/epode*) (*with color typewriter*) (*epode semi-sung*) (*the world is in place*) (*lighting and instrumentation as extensions of prosody*)

strophe To the Shareholders of Berkshire Hathaway Inc.: “When it’s raining gold reach for a bucket not a thimble.” Chairman of the Board, Warren Buffet, February 26, 2010.

When it’s raining gold, you’re being soaked in the sweat of those who made the bucket. That’s the sweet side of it. In Fray Toribio de Benavente Motolina’s 1543 Historia de los Indios de la Nueva España, he lists the ninth of ten plagues to ravage the Aztec people as the forced mining of gold. For miles all around the mines crows feeding on the bodies of dead miners blackened the sky. How do you put that in a bucket?

Gold falling freely from the sky, opposed to gold arising in your heart telling you to end the worrying sick of others, a worrying in many ways ascribable to the belief that gold rains down from the sky and fills bucket after bucket. When I say business is biocide I mean this world is not safe to touch from this world. But what does that mean?

Antistrophe The way things are, you’d think things could or would only be otherwise while, of course, as it turns out, they specifically are not, in the very way in which they are not.

Things are things that turn out otherwise. . Things are things because they turn out otherwise. You’d think we’d think things turn out otherwise beforehand, without our pants down. They’d then be things that turn out as we think. You’d think we’d be happy to think about things in ways in which we’d never think. To simplify: if things can be, and indeed they are, you’d think they’d be other than they are. Take sickness. Even seen as it is, or seeing simply that it is, ‘is’ nonetheless eludes us because it still is and it is ‘is’ that deludes us. We’re stuck with it. And then, it isn’t.

epode Amulet. Welcome to the pelvic outlet. Welcome your ear to the pelvic outlet. Place your heart in the lower stove. All the stars are too few to fit in your cranial bowl. To protect you. Problems transform upon their performance. That you see you are protected. That you are protected when this (that which protects you) would fail you. Problems transform upon their performance. Disease is dissonance. Is profit sociopathic or just an act of ingratitude? Is privacy our acme? Money the quantification of morality? Is business bliss if it equi-benefits 7 billion? Is English the speech of our extension or extinction? Bearing witness by listening becomes someone else. Lighten the low. Lower the defraud threshold. Just people act unjustly just as much because they are more able to do so. Problems transform upon their performance. It’s only fair and fairness is the problem—evening the score—while caring is inordinate, disproportionate, uncalled for. Local. Looking into all of the cries. Language never native yet.

strophe

The first humans were given the choice to return each morn like the sun or rot and re-seed like a melon. Not a day passes we don't live to regret. The genome's stratagem for socializing risk at a safe distance is the body. Without performers imperiling themselves, species would not opt, could not cope. We wouldn't even be here. Performance predisposes genome. Generosity engenders energy. The implication is heard before the denotation. Everyone knows that. Let performers claim responsibility for endangering the continuity of our Kind, of all Kinds, for the folly of each. It could be that the rotten is not unrivaled. If we can't rediscover interwoven it'll all be over soon.

antistrophe

The tyranny of earnership. To think that someone would get something-for-nothing. Revolting. To think that someone with little-or-nothing would get something-for-nothing. To think that someone with little-or-nothing would get something-for-nothing while someone else with little-or-nothing would not. Revolting. To think that someone with too much would loathe anyone with far less getting something-for-nothing. Even if we all were to be given the same something-for-nothing from no one. Revolting. On the other hand, to be given nothing for something, in exchange, would be to receive the nothing of those with little-or-nothing by giving all you've got. Nothing in exchange is too great a gift to accept. When giving is to give without exchange, giving is to get rid of.

epode

What do you know about this word 'pleonexia'? Are you perhaps pleonexic? The root of it: *ple. Ple. Ple. Ple.* It means 'more'. But more like 'more than'. More than what? Not even justice and equality are equal. *Exia* from *exein*: is to 'scheme'. To scheme for having more of what belongs to others than others. Habitually. A habitual madness. Screwing. Scheming to normalize but first glorify having what belongs to everyone.

If the poorer were to always rule, would the only poverty be voluntary?

Equality is more equal than justice. That's all I'm saying. It's not a toss up. But is equality more just than justice? Equality is working things out as they come up in our interwovenness, not in advance. Are success and the expense of others synonymous? Pl-ease! Not even two moments are the same, and that is the model for justice. Ruled neither by the best rules nor rulers but the most interwoven moment.

'Mudita' means joying in the earnings of others in interwovenness.

strophe Everyone earns the same amount of money while prices vary wildly for each person. Everyone earns wildly different amounts of money while prices are the same for everyone. No less absurd. It's private. It's none of your business. Isolation is ignorance. Intimacy is not an underdeveloped market *anymore*.

Almost anything can be *in common*, but what is *the commons*? The word is a throwback thrust upon us—less worn than ‘public’ and certainly less treacherous than ‘collective’ or ‘socialist’. Commoning was groveling. Asking for the least that can be granted. Holding onto the bottom.

Everyone moved from mud to mudita—with a few lite policy recommendations (like nonprivatizable money and splendor free-for-all) but mostly by means of a choir coming up with protections, vibe and the vast trust without which all draws toward discord no matter what.

Free spending. Free spending ?

antistrophe Let's keep it local, that is, interwoven. It's only fair. I couldn't even make a tadpole if I tried. Make the planet pay. Organism keeps us from being fluent in the full range of frequencies. It's confusing to perform on any level other than our least. To both grasp the fact that the planet is beyond our poetics and feel grateful for that fact can't always be asked of the same brain. Local was derisive. Interwovenness as motionless waves manifesting motion. Mmmmmmm. Something like that. Pop your head out of the topsoil. Let commons be everything under the sun. Nothing derived from the sun can be authorized. Exclude any definition of commons that excludes livelihood. Commoning is taking delight in the welfare of others by means of exchange throughout the interwoven. May it interweave the interwoven. Throw in the sun. Plant gardens in the supermarkets. Or not. If you can't produce what you produce outside the hand-me-down called ‘civilization’, profit belongs to the planet. We parent ourselves with our poetics.

It's not a bonus it's bad English. Predistribution is our commons. The before-flow. Upstream, the spring, sprig, like the unknowable, unownable. Let all that's built be built within the ever about to be.

epode Look after me and me and me. Problems are skilled emotions. Superstition protects you from harm. It's a trick. I wish you well and you're well. An amulet is the practice of entering the damage without being damaged. It has no prerequisites, including having no prerequisites. Sell me what you can't show me. Anything you sow you can't own. Mother earth, materials and manufactured goods are indivisible. Let mothering be the model for manufacturing. Nothing can be made of what we've made. The more original the more directly subsidized by origin. All I make is yours. All you make is ours. Not even ours is ours.

If you want to see for yourself, bounce a pebble off the forehead of a beggar who won't stop bothering you. The Name will appear.

strophe I just caught on (or soon will). Unfair for on is fair for none. Who writes the social contract needn't sign it. So, ridicule my newly minted social movement that didn't place my life on the line against the brutality met by your push for mainstream rights in 1622, 73 BCE, 1866, 1791, 1381, 1760 BCE, 1848. Ridicule my movement but don't leave me in the cold. The code expresses the condition, so condition the code in return or be crushed. If it's illegal to assemble, show up without assembling (as uncoordinated as a Super PAC and its candidate). Show up in support of the police force that would arrest you, in support of the law that would warrant your arrest. Show up. The more surreptitious the blow the more full-blown the show. You need me—cracking-the-code-of-inhumanity-made-easy. The hard part is making the shards spell 'heartening'. Opportunity exploits outcome. Mercy and merchandise trace to the same root. How can I ever thank you enough?

Don't originate the problem. This time around the revolution will not be dual. As obviously as the inverse, I am them. The common enemy is 'I'. Conflict is companionship. We're alone in the cosmos without it. It's not you, it's your view. It's not the view but the space it takes. Meet me in a space without organizational forces. Strip. Like I like a Maker that can never be met, I like a debt that can never be repaid (so long as it doesn't involve money). It's lifelike.

Strange expression: the sovereignty of the pro-privatization self-reliantly poor. Subsistence-seeking is the self-imposed austerity of a newly remodeled scarcity, in place of a similar measure imposed from above. You sure you want that—to give the genome that feedback at this point in time? We botched the sharing and management of resources, so shut down boundlessness? Have it bubble up from below or gently blow between us? Giving begins once it undermines one's ability to give. Until then.

antistrophe Host hostile hospital hospitable hostage sausage saucer sausagess ssusage soulager. You've made your major point. The economy is not threatening the commons. Exclusion of economy from commons is threatening all there is. The heart is as unlevel a playing field as any market. Can we agree? Betting that people "in a position to take" will be scrupulous against the assumption that those in a position to receive will mostly freeload has brought out the worst in us all. Today even a toy army can defeat us because we don't believe in what we'd impose. (Who needs enemies?)

epode The rooster, the rose bush the raspberry the camel. Bequeath. Besquish. We depend. We come about. We open out. We fly all the way apart. When lost, radiate light from your eyes. You must meet a demon stronger than you are. You must. Re-bigbang as only the vocal can. Waveform is to receive by giving, if it's breathtaking. Waveform is market as conscience, if it's breathtaking. Waveform is an amulet if left as waveform. Let every commodity be communion, unless there is another earth, unless all we'll ever leave behind is other than this, unless that which we make we make from something other than all we'll ever leave behind. My impermanence in you. Yours in me. As safety. (Is the commons.) Your selflessness is not the same as mine (unless it is breathtaking). The costs of your compassion sopped up within me (commons). Hear what you haven't just said. Deeper in the flesh than somatic. There's no way to stop suffering, so just stop.

THRASYMACHUS (*seated in the audience*)

I'm still here. I'm always still here. Not so much immortal—more recurrent, or, chronic. I 'm Thrasymachus, early sophist. Renown for adding rhythm to oratory and equipping emotion with gesture. I'm Thomas Hobbes, Ayn Rand, Yang Zhu, Angela Merkel, Übermensche and Paul Ryan rolled into one precursory fireball. Persist in injustice long and wide enough and it will become the common good. Don't pluck a hair from your body for me and I won't pluck a hair from my body for you and the cosmos will purr perfectly on its own. I speak to strike down once and for all the notion that power should ever be a means for servicing the lives of the less fortunate. It took me until 1964 to finally defeat Socrates in debate. R. Regan promoting Barry Goldwater quoted Plutarch plagiarizing me: "The real destroyer of the liberties of the people is he who spreads among them bounties, donations and benefits." Inequality is organic. Inequality is fair. Equality is more punitive than a tax. Amass enough money to withhold from others for their own good. This is responsibility. You're in my thoughts and prayers, I just can't forgive all the money you owe me. Original sin is the privatization of altruism. The cracks are there to keep the helpless and fallen from hitting bottom.

REPARATIVE NARRATIVE 3 (*with some soft-shoe*)

Strangers, I'm here to talk about the unconditional overample income guarantee, the U-O-A-I-G or *uoraig—uoraig uoraig*. It's no different from the conditional overample income guarantee (the *coraig*): if you don't already have too much money, you'll be given more than you need. It's the Unconditional-Overample-Income-Guarantee-On-One-Condition (the U-O-A-I-G-O-O-C). If you don't already have too much money, no matter what you do, you'll be given more money than you need. Who decides? I decide who decides who gets how much and from where, randomly. It's a complex algorithm. Start with the wished-for relative to all business and nonbusiness interests, delete ego, plug in potential skill sets, spin to substitute another's ripening, enter timeframe in relation to lifetime, loop through total budget plus 27% and crush with elegance>equals *UOAI GOOC*. Implement. A real world problem solved.

As-happy-as-can-be is decidable. We're not in control, we're verbose and ultra-easily evoked. Basically the output device is one's bloodstream, where Thomas Paine, Martin Luther King Jr. and Mary Elizabeth Lease abound and outperform. "Raise Less Corn and More Hell." Let material equality be causally tied to the determinants of productivity. Let our differences flourish from this basis of safety. Admit that redistribution is retarded.

PAY PEOPLE TOO MUCH

(somewhat ridiculously rendered rather like E.Y. Harburg lyrics sung & danced by F. Astaire)

It's super simple to index income to productivity—
just pay people too much

why should anyone other than the sick cough up for getting sick?
just pay people too much

may hoarded money turn into mulch—
just pay people too much

care to bury the matter of 3 decades of wage reparations?
just pay people too much

reserve a first-class seat for the World To Come—
pay your people too much

ego is status quo—just get over it
and pay people too much

prove that profit is not sociopathic—
pay people too much

make business supremacy a boon for everybody
just pay people too much

want to shrink government without shirking your debt to society?
go on and pay people too much

the mob will never rise up against its own interests (mmmm?)—
just pay people too much

because incentive has been noxious
just pay people too much

just pay people just because

of, by, for and as the people no different from the people, private
people, public people, people people—everybody be the boss
and pay the people too much

MY LARGESSE: THRASYMACHUS ARIOSO

(mechanically pompous, may be contrapuntally mixed with the exhorting of PAY PEOPLE TOO MUCH)

Welfare enough for the needy and inept in the leftovers and excesses of MY LARGESSE.
If you've found any employment at all you know you owe your luck to the plucking of MY LARGESSE.
The only fine art worthy of its fame has been cherry picked and championed by MY LARGESSE
No fate can ripen if under-subjected to the rations and radiance of MY LARGESSE.
I promise all penniless research with any potential promptly appears on the radar of MY LARGESSE.
You'll but break down in your own brainstorming if you've neglected to hitch your wagon to MY LARGESSE
Remove all life support unsupported by MY LARGESSE. MY LARGASSE, MY LARGESSE

OPTATIVE/THRASYMACHUS-INTERLOCK, WITH SOME GERMS FROM THE ORIGINAL GREEK

(the two interchange with their respective, contrastive tones and movements—Optative in lament and utmost longing; Thrasymachus in extreme newly minted pushy and point-making legislator-gesturing, speaking in a 4-beat paean contraptionism, though compellingly, and able to morph somewhat into his opposite)

(Optative) You scratch my back and I'll scratch the back of every one.

(Thrasymachus) Retaliatory impartiality? You scratch my back and I'll bite back, I'll kiss your ass—it's all the same if you want results.

(Optative) I'll scratch your back because I'll scratch your back whether you scratch or do not scratch mine.

(Thrasymachus) That still depends.

(Optative) Then we agree: trust is the last impediment.

Each sound is already gone. (said slowly and pointing to the air in which each syllable is released)

Take my template and prevent unnecessary pain.

(Optative) oh that would but, that
the might that
would that **but** but
be that would that
with a heart that
in an instant
cannot not what would
and justs

(Thrasymachus)

You can't win if
you're all alone.
Subjects fight fair
fighting for fairness
while the truth is
beating others.
The deeper one's
hand in the rules
the nearer to truth.

Justice is the
unjust writing
laws for their own
advantage for
the good of all.

(speech of Thrasymachus in ancient Greek ⁷⁾

"Ακουε δή, ή δ' ὅς. φημὶ γὰρ ἐγὼ εἶναι τὸ δίκαιον
οὐκ ἄλλο τι ἡ τὸ τοῦ κρείττονος συμφέρον.

οὕτως, ὦ Σώκρατες, καὶ ισχυρότερον καὶ
ἐλευθεριώτερον καὶ δεσποτικώτερον ἀδικία
δικαιοσύνης ἔστιν ίκανῶς γιγνομένη, καὶ ὅπερ ἐξ
ἀρχῆς ἔλεγον, τὸ μὲν τοῦ κρείττονος συμφέρον τὸ
δίκαιον τυγχάνει ὅν, τὸ δ' ἄδικον ἐαυτῷ λυσιτελοῦν
τε καὶ συμφέρον.

(Optative)

Let's at least try to form a sentence. For if. How I happy. Don't I wish. If only we had but once thrown down our arms. Oh, deform open arms, infect finance, had profit only over our dead bodies— we might have been sentient. I don't insist (that's a separate matter), I beg.

(Thrasymachus)

Could you repeat that last part, please?

(Optative)

Oh, deform open arms, infect finance, had profit only over our dead bodies— we might have been sentient.

(Thrasymachus)

It's as if what you're asking as it is asked is the only force potent and fitting enough to realize all that it asks as it it asks.

(Optative)

Just as we should all have all the money we need, why wouldn't these words take effect immediately?

(Optative)
(Thrasymachus)

That would be counterfactual.
I would these laws stomach if only I were rich.
I would these laws stomach if I were only rich.
^(Optative)
I would these laws treasure if only I were rich if I were only rich.
Not in this book, and as you can see, this book is not a book book.
I would these laws applaud if only I were rich if I were only rich these laws would, in my book, be lawful.
I would these laws not defend had I not already benefited from them.

(Thrasymachus)

I would these laws stomach if only I were rich.
I would these laws stomach if I were only rich.
I would these laws treasure if only I were rich if I were only rich.
I would these laws applaud if only I were rich if I were only rich these laws would, in my book, be lawful.
No way these laws would I defend had I not already benefitted from them.

YOU DON'T WAIT FOR LAWS TO BE FAIR

(sung by two choruses at tug-of-war, roughly following the rhythm of
the traditional Dominican Republic song Baquini)

you don't wait for laws to be fair
you don't wait for laws at all

you don't wait for laws to be fair
you don't wait for rabble to arrive
you don't wait to be fair no how

you don't wait for laws or rabble
there's no time to do what's unkind
those who take only take from all

(it's not excess but embezzlement
bonuses pay-packages golden parachutes
is where the commons went)

you don't wait for laws to be fair
you don't wait for rabble to unravel

you don't wait to loot or be looted
you don't wait to hit a wall

you don't wait for laws to be fair
you don't wait
you don't wait
you don't wait

INTERMISSION / STRETCH (THE FIRST ENDING)

(during the song for two choruses)

REPARATIVE NARRATIVE 4 *(optional)*

Correct me if I'm wrong: in the entire history of America, only one individual has ever been imprisoned for charging 'market price' (the highest price the market would bear for a commodity) over 'just price'. In 1639 Puritan Massachusetts, merchant Robert Keayne was convicted of over-pricing the re-selling of buttons, thread and nails (a 50% markup from cost) imported from England. He admitted to the oppressive pricing while denying its wrongdoing; spending his incarceration and the remainder of his days writing against all forms of market interference. The day following the Keayne trial, clergyman John Cotton stepped up to the pulpit to point out a number of Keayne's faulty premises, principally:

"That a man might sell as dear as he can, and buy as cheap as he can."

Within a decade of Cotton's statement, even stern New England Puritan ethics were placed in the service of Profit Supremacy. Profitable behavior became ethical behavior. Either profit or cause hardship for all. Building wealth is a personal responsibility and perquisite for any charitable act. What was once equally unconscionable became the commonplace. The roots of today's stewardship of culture and public policy by means of the free speech of money can be traced to this initial puritan twist.

Quicker to land on an asteroid than learn the lobes of the lungs.
Quicker to suck it up than to climb out of the cruellest rut.

TRIBUTE: LIST OF PRE-DISTRIBUTIVE BUSINESSES WITH THEIR TRIPLE BOTTOM LINE ATTRIBUTES

PHYSIOLOGY FOR POETS : PHONIC PHOTONICS

(tacit poem as commentary accompanying the hymn)

BELLY BUTTON AMULET

(intoned by dancers and singers as the dancers spatialize the energy belt or girdle—the *dai mai*—encircling the waist⁸)

n:::haaa n:::haaa n:::haaa

v d v d v d v d v d v d v d v d tJ:

iŋ:::::::::: iŋ:::::::::: iŋ::::::::::

u g ts dʒ w hh b o æʊ::: u g ts dʒ w hh b o æʊ:::

a:::i:::ʊ:::a:::

*Umbilicus is an edict.
It says ‘stem from’.
We’re given until the stopping of the beating of the jelly cord
—mere minutes—
to change over to air.*

To go in and out of the most rustic house on earth.

*Shen brought to the heart, the start of pericardial protection.
The sky blocking a doorway.*

Voices heard together just as forms form together.

*What you were before you were
with what you are before you were
encircling the lips,*

picking up traits.

MINGMEN (fully choreographed phonic activation of the energy point opposite the bellybutton, the Gate of Destiny, located between the second and third lumbars)

time time time time time time time time

hæw hæw hæw hæw hæw hæw hæw hæw hæw hæw ...
 ſie Im ba ſie Im ba ſie Im ba ſie Im ba ſie Im ba i ...
aiæu æuai aiæu æuai aiæu
tſu də tſu və tſu dʒə tſu də tſu və
ambrosial tones

hæw hæw hæw hæw hæw
fi e lm ba fi e lm ba fi e lm ba fi e lm ba i fi e lm ba i ...
p e t a k e t a p e t a k e t a p e t a k e t a p e t a k e t a p e t a k e t a p e t a k e t a p e t a k e t a p e t a k e t a ...
t s u d e t s u v e t s u d z e t s u d e t s u v e t s u d z e t s u d e t s u v e t s u ...

sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhhhh sssss hhhh kkkkkk hhhhhh ssssss hhhhhh...
t'su d'e t'su v'e t'su d'z'e t'su d'e t'su v'e t'su d'z'e t'su d'e t'su v'e t'su d'z'e t'su d'e t'su v'e t'su d'z'e...

sssss hhhhh kkkkkk hhhhhh ssssss hhhhhhhhhhhh wa:w ssssss hhhhh kkkkkk hhhhhh ssssss hhhhhhhhhhhh wa:w
t'su d:e t'su v:e t'su d:z:e t'su d:e t'su v:e t'su d:z:e t'su d:e t'su v:e t'su d:z:e nm t'su d:e t'su v:e t'su d:z:e t'su d:e t'su v:e t'su d:z:e...

sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhh wa:: sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhh wa::...
 tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)
 tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)
 tʃu də tʃu və tʃu dʒə tʃu də tʃu və tʃu dʒə tʃu də tʃu və tʃu dʒə

sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhh wa::
 tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)
 tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)
 tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)
 tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)

tʃ u:(unvoiced) (audible inbreath) (audible outbreath compressing the yellow court) (audible inbreath) tʃ u:(unvoiced) (long audible inbreath)
 pə tə kə tə
 tʃu də tʃu və tʃu dʒə
 ambrosial tones :::::::::::::::::::::

pə tə kə tə də dʒ u ə:: (schwa expelled,whistled) (inhaled) ∫∫∫∫∫
 tʃu də tʃu və tʃu dʒə tʃu də tʃu və tʃu dʒə tʃu də tʃu və tʃu dʒə tʃu və tʃu dʒə
 ambrosial tones :::::::::::::::::::::

sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhh sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhh
 sssss hhhh kkkkkk hhhhhh sssss hhhhhhhhhhh tʃu::::::::::

RESPIRATORY SINUS ARRHYTHMIA AMULET

(dactyls blending with spondees, heart resting completely on exhalation)
 (lunar over solar lines) (the audience instructed to intone either the lunar or solar line
 silently within, slowly raised to a whisper only audible to oneself and finally recited
 aloud until all lines together create a common resonance-amulet)

levelly valvular soluble yellowy lovesome non- somnolence

I'hm so sew um huh-mm ha I'hm so

OXYTOCIN SONG

w o ɔ m l m

e ε ɔ h-----

w o ɔ m l m

e ε ɔ h-----

w o ɔ m l m

e ε ɔ h-----

w o ɔ m l m

e ε ɔ h-----

IROHA

i ro ha ni ho he to

chi ri nu ru wo

wa ka yo ta re so

tsu ne na ra mu

u wi no o ku ya ma

ke fu ko e te

a sa ki yu me mi shi

we hi mo se su

REPARATIVE NARRATIVE 5

Of the several hundred children shipped to Virginia in sixteen nineteen, of the one hundred sixty five children whose names were recorded, only twelve were still alive in sixteen twenty five.

Of the laws sanctioned by the Second Charter of the Virginia Company, twenty five of thirty seven articles prescribed capital punishment— principally intended to prevent new world workers from gazing beyond fortress walls into the frightfully novel where they could only see room enough, plenty, liberty and classless Algonquin ease.⁶

Quicker to chemotherapy than to crack down on a ponzi scheme.
Quicker to control costs by cutting pensions than to clean the toilet.

ROOT AND CROWN HETEROPHONY

(cardiorespiratory sync, opening muladhara and fontanelle) (repeatedly)

(crown)

kʃ: tʃ gʎ ð: ð:
l ei: ū: hu: ʒ ð
ŋ: rm ðθ nà: wɛ:
ev: ip tʃ̪ e oð: idʒ:
ʊ: || ɓ ɳɔi: ts-ʐ
so: b ڻ aɔ iaṛ: o ɔə:

(root)

h: l ɿ h: l ɿ ð: ð: h: l ɿ h: l ɿ ð: ð:

(in which case, no one would get sick)

PHONIC GARLAND (*alphabetization of the body, matrika nyasa*)

a i æ u

ɑ æ ɔ ε ə

æ u ɑ i

o e ʊ ɪ u i

k hu:m g hu:m ch hu:m j hu:m θ hu:m ð hu:m
t hu:m d hu:m m hu:m n hu:m ɳ hu:m p hu:m b hu:m

w y r l f v sh s z ʒ:

hi:ksi: hi:ksi: hi:ksi:

ai:m kli:m ai:m kli:m ai:m ə:ə:ə: ai:m ə:ə:ə:m

REPARATIVE NARRATIVE 6 (*optional*)

In the penultimate draft of his 1961 Farewell Address to the nation, Eisenhower called it the “military industrial congressional complex” but was ultimately induced to exclude the congressional attribute, with the further failure of foresight to collapse the whole formula

into financial nexus.

Quicker.
Quicker.

P-P-O-A-E P-P-O-A-E AMULET

P-P-O-A-E P-P-O-A-E P-P-O-A-E P-P-O-A-E P-P-O-A-E P-P-O-A-E
P-P-O-A-E P-P-O-A-E Planned Pauperization Of Almost Everyone
P-P-O-A-E P-P-O-A-E Planned Prosperity Of Absolutely Everyone
P-P-O-A-E P-P-O-A-E Planned Pauperization Of Almost Everyone
P-P-O-A-E P-P-O-A-E Planned Prosperity Of Absolutely Everyone

The structure of generosity is e-v-e-r-y-o-n-e—

with that with which ...

—enough, for everyone, materially, and so freed to fairly differ in splendor ⁹.

OPTATIVE CODA

Would that we were safe.

Would that we were speechless again.

So that suffering doesn't freeload on phenomena.

So that mispronunciation is not sickness.

Had we only heard the sound of the door opening.

Had we instead put butter on the fire to make it rain.

(to close, choir members form a line downstage to still the theater as they slowly enunciate their names one by one, in turn, surname-first)

NOTES

1 For details regarding Paine's asset-based egalitarianism and the arbitrary divisions of 'rich' and 'poor' see his greatly ignored 1797 pamphlet *Agrarian Justice*. "I am now convinced that the simplest approach will prove to be the most effective—the solution to poverty is to abolish it directly by a now widely discussed measure: the guaranteed income"; Martin Luther King, Jr.; August 16, 1967 speech *Where Do We Go From Here*. In 1968 John Kenneth Galbraith, along with 1200 other economists, brought before congress a document calling for a system of basic income guarantee. Even Napoleon Bonaparte admitted "man is entitled by birthright to a share of the Earth's produce sufficient to fill the needs of his existence." Currently, there are many organizations working to establish a citizen's dividend. The Basic Income Earth Network (BIEN) advocates a universal basic income "based solely on citizenship and not on work requirement or charity." Already, The Alaska Permanent Fund Dividend pays an annual dividend garnered from oil and gas proceeds to every resident child, woman and man. If you're convinced that poverty is the product of personal shiftlessness, see *Just Give Money To The Poor*, by Joseph Hanlon, Armando Barrientos and David Hulme.

2 (HI FU MI NO HARAE KOTOBA is a *norito* (Shinto prayer or Kami speech) used for tuning the voice to original nonarising sound as it becomes the speech inherent in all things. Uzume recited this norito as she danced on top of her overturned tub.

3 Vikriti (Sanskrit: 'crooked') is a codified, mnemonic recombining of syllables for the purpose of teaching and safeguarding the tonal and phonic integrity of Vedic verse. Eventually vikriti became a devotional practice in itself. The principle vikritis are: pada: a/b/c/d/e/; krama: ab / bc / cd / de / ef /; jata: abbaab / bccbbc / cddccd / deedde /; mala: ab / ba / ab / bc / cb / bc / cd / dc / cd /; shikha: abbaabc / bccbbcd / cddccde / deeddef /; rekha: ab / ba / ab / bcd / dcb / bc / cdef / fedc / cd / defgh / hgfed / de / efgij / jihgfe / ef /; dhvaja: ab / yz / bc / xy / cd / wx / de / vw / ef / uv / wx / cd / xy / bc / yz / ab/; danda: ab / ba / ab / bc / cba / ab / bc / cd / dcba / ab / bc / cd / de / edcba/; ratha: ab / ef / ba / fe / ab / ef / bc / fg / cba / gfe / ab / ef / bc / fg / cd / gh / dcba / hgfe /; ghana: abbaabccbaabc / bccbbcdccbcd / cddccdeedccde /.

4 aelm more from *aelmihtig* than 'alm', adada Zoroastrian 'without beginning'. bd contracted from *bohd buddh*, behind which Sanskrit *bheda-abheda* 'differentiation-undifferentiation' as well as Middle Welsh *Blodeuwedd* 'flower face'. cau cau sounds Tsimshian creator *Caugh*, let arising go. chaa-ched Tiwa 'here and now' ched vibration of perception *cha* creating its space, *Chinigchinich* 'creation force' for Takic-speaking Tongva people of coastal Southern California, then sending the tightly fricative up and out to sea. *Da* 'serpent supporting the ocean in which earth floats' for West African Fon can be seen in a rainbow, *dar* 'to give', darn useful, d'wash cut from Aramaic 'heaven'. Embed beyond reason *ehem*, ef f ath th a luxuriating from Aramaic *ephphatha* BE OPENED. Gar-a-gar-gar creator of all life, *gar-gar* 'master craftsman creators' creator, *gheu* 'to evoke' 'the one who is evoked' *geuh*, *geu* PIE for 'pour', Ga-gaah Iroquois wise crow, *gneh* 'know'. hlin Old Norse 'protected', *Huruung Wuhti* 'two Creators' Hopi, Hii Hii, Hu Nonp 'wisdom' Oglala, Hahgwehdiyu who planted maize in his mother's corpse to give to hu man, who is who, 'call upon' our word 'god' PIE *ghuto* Sanskrit *hutu*, *hu* root 'sacrifice', sounds h y w h y w seemingly 'I am am who ever' in *hefon* for hosts of tribes. *Thum* plus os 'smoke'. leuo sef yetz name from which all tongues rise, Sanskrit *los* 'welfare', *leuos* 'holy bound'. Juok God of Shilluk 'lifttest up' the sick provides fish millet and breadth of life. *Kuei* 'make restfull' *kuere* root 'seek' 'ask' or so I think, Kuk straightup thee Egyptian 'darkness', *kinnikinnick* Algonquian 'mixing animate and inanimate by hand'. Kleiein nonsense to close. l'al shortened from la-alam Aramaic 'ever' Ler Lir Old Irish sea Creature, *leug* 'light' *leuk* PIE *lug lunx* 'to shine' *lugere* 'mourn' too. Mleuh 'speak' PIE, *mot* (moe) French everybody knows, Mot God Phoenician Klallam Mikimatt Creatress, *momo* Hopi 'bumblebee'. Nzame Bantu, naa-meh-nay in Tiwa is land but what is land but earth and sky walking, night without t. 'Pinnacle' Yoruba *ori*, *ori mo pe o* 'I call on you', *ori la ba bo*, a ba f'oris a sile OH, keeping in peace. Pah-ah Piute 'great path' *pah* 'protect', pei-pi-oh 'to give death to truth' Tiwa 'act of fasting'. 'Honor' quie, Tongva Quaoar danced existence into existing. R alone rhythm pattern that holds us, code of action that keeps well, with h for fire purifying. Saa tisfy, souspire or souspira must be a word with sousp what the word is, spersps soesp soesps susses sus senx, sreo. To bring to the sound to its point of pronunciation, rain falling on parched ground, Tekkeitaertok Toodlayoetok gods of Inuit earth Inuit sky, *tah* 'to plow' bomb blossom between tick and tock. Lakota Untunktahe 'water' who helps others, *unkulunkulu* Zulu 'lizard', bliss as the unthunk. veloutte velu v speared into ground, the way the voice, wandering Hungarian thunder butter bolt vague wave 'brilliant' vivasvat. Crying for vision is to give, weh-leh-who Tiwa 'climb to a place where there is no judgment or control', teachable, 'tornado' in Australia Awhiowho, Takic Kwawar, wah Tiwa, *wuld* Old English 'glory' place like wulderness. Inexhaustible x. Yum Lakota Love Phoenician *yaw* Holy Ones Yei Navaho also 'immune', yip yipe yikes like vulgarity as grace, all this has been not address but that we address that we are those-who-address. To. Whom. Sa'ah naaghaii hik'eh hozho Navaho balance makeshift intensifier zi prefix. Seek Zeiteitikos seek zeitein seek.

5 "Quicker to a field of blood Than to a wedding. Quicker to the ravens' feast Than to a burial." Embedded couplet from Y Gododdin, Aneirin's medieval Welsh elegy to fallen warriors (translation, A.O.H Jarmon). Whether intended as a lament that men died in battle before betrothed or as tribute to soldiers who'd rather wed a bodybag than endure an ordinary life, the 'quickness' is invariable.

6 Beowulf V, 321-325:

heard hondlocen	gúðbyrne scan hringíren scír	the men together; war-byrnies shone harsh, linked by hand, ring-iron glittering,
song in searwum	þá híe tó sele furðum	they sang in their arms, as they to the hall straight
in hyra gryregeatwum	gangan cwómon	in their grim gear came marching;
setton saéméþe	síde scyldas	they set down, sea-weary, their wide shields,

7 Plato, *Republic* 338C, 344C, respectively.

8 E-V-E-R-Y-O-N-E is one large, living amulet (as well as one long algorithm working toward an all-inclusive prosperity). I mentioned to the choreographer that my main intention has been to come up with sound sequences that protect us. "Can you come up with movement that would protect us, movement that would work like an amulet?" "Protect us from what?" she asked. "Well, from ourselves—what else is there to protect ourselves from?" She immediately wrapped her hands around her waist and said "this is our protection". The dai mai is the body's only horizontal meridian. It's a cross section made up of 8 points that intersect the vertically-flowing meridians. It binds the vertical meridians the way a drawstring pulls together an unwieldy robe. It holds together and harmonizes without constricting (when all is well).

9 "Autre est l'éclat de la lune, autre est l'éclat du soleil. Alléluia! Autres sont les corps terrestres, autres son les corps célestes, Alléluia! Même, une étoile diffère en éclat d'une autre étoile! Spoken by the chorus as the curtain falls at the close of Olivier Messiaen's opera *Saint François d'Assise*.

GLOSSARY

CHOREOPROSODIA Extensive fusion of movement and the full range of the elements of composition available to poetry.

CORYPHÉE (or CHORYPHAEUS) Leader of the chorus, usually situated center stage, who speaks for the chorists when they're in action and occasionally engages them in dialogue. From Attic drama.

ESTROGEN Estrogen physiologically forms female. To bring our planet back from the brink E-V-E-R-Y-O-N-E, naturally, pleads that we now be lead by maternal instinct. The Choir's medium is resonance itself. Phonic sequence, tone, intention, connotation, tune (what we call 'prosody') all directly influence neural/hormonal functions. We compose being, whether attuned to mood, biochemistry, policy, or the vibe-of-us-all (VOUA).

EXARCHON The person who starts up the chorus and remains its leader throughout, setting the rhythm and acting as conductor for all three components (song, dance, instrumentation) of choral poetry (choreia) by performing one or more parts herself. Also a provisional leader of any part of the performance, stepping up at a given point to lead all or some aspect of the action.

GRAY PIG Of the three poisons (attachment, hatred, ignorance) from which all suffering stems, attachment and hatred stem from ignorance, represented in Mahayana Buddhism as a gray pig. Perhaps no one knows precisely what ignorance is, but it certainly could never flourish without a strong sense of self as separable from all else and rock-solid substantiation of the phenomenal world. When one is freed from ignorance, the pig exits through the top of the head.

HUPORCHEMATA Movement subordinate to accompanying words. "Imitation of actions interpreted from the diction".

KINCICCALANA Pulsation of consciousness. Though separate, the way in which we're already within each other.

KOTODAMA Words move heaven and earth. Knowing that no one knows what a word is, shall we say that the power of word comes from where we don't know? Aikido is founded on the Kotodama principle that sounds have intrinsic value capable of affecting matter. Each word is incantation. Each sound a vast reality. Dig especially the Mahavairocana Tantra, the text that called Kukai to China in 796.

LING The ability to make Heaven respond. Advanced practice of the kidneys and lower cauldron in which incentive creates no contention with Creativity.

MATRIKA NYASA Consecration of the body by consecrating the letters of the alphabet as they are placed in the body. *Matrika* means 'mother'. The letters are mothers. Matrika Nyasa opens the body of sound in resonance with all around. The sound body as compositional capacity is called the Prosodic Body. Matrika Nyasa is the fabled *Garland of Letters*.

MINGMEN The dai mai point located between the second and third lumbar vertebrae. The mingmen point is also called The Door Of Fate. The original energy of all of creation flows through this point to instill one's depletable portion of the infinite, igniting a flame between the kidneys that will burn for a lifetime.

Concentrating on the mingmen cauldron replenishes and prolongs finite life force. Ming is basically a mandate from Heaven as 'creativity'. Align personal action and Heaven, let spirit guide matter and bring effort and effortlessness into balance. A heart emptied of the world is filled with spontaneous affection. Mingmen tan-t'ien fountain of youth.

OPTATIVE MOOD Near-extinct grammatical mode expressing wish, deepest regret, begging, pleading, imploring, potential, imprecation. Optative utterance occurs when you want something that is not within your power to bring about—not in a frustrated or delusionary sense, more like prayer that focuses and clarifies. English can cobble together optativity by means of modal verbs ('may you become who you must'), the subjunctive mood, intensity, counterfactual ('if only I could dance', 'were we at least free') or the cohortative ('Let's!'). Its absence as a grammatical mood may betray our lack of affective depth. "O that I might be a corpse, my child, instead of you!"

OXYTOCIN Empathy reduces inflammation. Oxytocin is a nine amino acid neurohormone associated with birthing, befriending, bonding, breastfeeding, lowered stress response, wound healing through heartening social interaction, nonmanipulative behavior, lardosis, loyalty, group cohesion, ethnocentrism, emotional addiction and calm in the face of life-altering events. Pulsatile neurohormonal secretions are produced primarily by the hypothalamus that rests directly atop our vibratory vocal apparatus while enveloped by the undulations of thoughtwave.

PANACEA Prosody.

PEPTIDE Just as neurotransmitters can be found outside the brain and virtually anywhere in the body, so the molecules that make up emotion are body-wide.

PERINEUM The phonemic emanation's point of origin.

PHONEMIC EMANATION The sound that starts itself. Unstruck. How? The world comes from sound, but which sound or sounds? Soundless sound? Are we hard of hearing? Under phonemic emanation, each successive speech sound (phoneme), beginning with 'a', is a specific moment in the gradual emergence and condensation of the world. Each phoneme is a stage of awareness of the process and processor (The Word). Cosmogenesis and the arising of speech in human being are coterminous. Our bodies in fact formed around the handful of phonemes that are uniquely ours to speak. Sounds subsiding lead us to the Nonarising. Letters as the original differentiation, if you like.

RE-ENGLISH The principal idiom of the Commons Choir, providing global English with new inferences and priming an openhandedness that can disclose duplicity, transmute the mercenary and heal through unexpected euphony.

RESPIRATORY SINUS ARRHYTHMIA Rhythmic recitation (for example the dactylic hexameter of Homer) establishes respiratory sinus arrhythmia (RSA). Under RSA, heart rate increases during inhalation and decreases during exhalation. With each breathing cycle, RSA syncs alveolar ventilation and peak cardiovascular perfusion of oxygenated blood. Extra, discordant heartbeats are eliminated as ventilation becomes more efficient. This variable, lower breathing frequency (which is our birthright, as we are born into this arrhythmia, though typically lost before adolescence) is the rhythm of full breathing and recuperation. Heart rate is one of the choir's key compositional elements.

SOUFFLEUR ‘Prompter’. Someone (typically hidden to all but the actors on stage) who blows the lines over to the performers at just the right moment. (Our souffleurs are in plain view as proper characters often carrying out their own agendas.)

TI-EH-NEH Tiwa word for ‘the people’ and ‘the people’ are ‘vibrations’ (via Beautiful Painted Arrow).

THRASYMACHUS 5th C. BCE sophist. At the time, philosophizing was a new societal role requiring new language genres, such as rhetoric and oratory. Truth was up for grabs, as traditional beliefs fell away. In their attempts to be persuasive and influential (and remunerated), the sophists gradually became objects of derogation. Thrasymachus was a forceful defender of injustice. To drive his message home, he relied heavily upon the metrical unit called the *paeon* (as this 4-beat measure had been, to his ear, vacated by the poets and was therefore available for re-purposing) as well as a highly developed gestural language accompanying his words (though no graphic, reproducible trace of this set of gestures survives). It is also known that his speech (as with all sophists) was utterly contrived so as to appear flowing, spontaneous and genuinely true. In the wreckage of epic and lyric forms, there was a strong preference for avoiding musicality as it was considered inherently counterfeit. Thrasymachus is best known for his brief appearance in Plato's Republic.

UZUME The Sun Goddess had shut herself in a cave. To lure the Sun from the cave and restore light and life to the world, the Shinto Kami Ame-no-Uzume, performed a frenzied, lewd, comic dance on top of an overturned bathtub, inventing the flute and kota while dancing the first Kagura. By exposing herself, she was also reminding the Sun of her maternal obligation to nurture the earth. Laughter is the Goddess of the pathway between heart and tongue. The vagus nerve is her shamanic speech. Prototype of performative possession.

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

© 2005 IPA

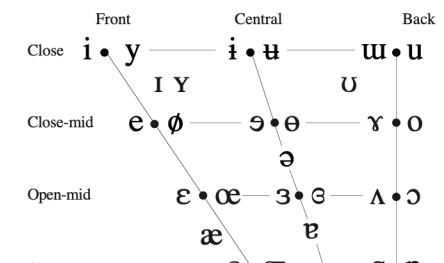
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b		t d		t̪ d̪	c j	k g	q G		?	
Nasal	m	nj		n		n̪	n̪	n̪	N		
Trill		B		r						R	
Tap or Flap		v̪		f̪		t̪					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ z̪	ç j	x y	χ ʁ	h f̪	
Lateral fricative			ɬ	ɺ							
Approximant		v̪		r̪		t̪	j̪	w̪			
Lateral approximant			l̪	l̪	ʎ̪	ʎ̪	ʎ̪	ʎ̪			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
○ Bilabial	ɓ Bilabial	,
Dental	ɗ Dental/alveolar	p' Bilabial
! (Post)alveolar	f Palatal	t' Dental/alveolar
‡ Palatoalveolar	g Velar	k' Velar
Alveolar lateral	g' Uvular	s' Alveolar fricative

VOWEL



Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

M	Voiceless labial-velar fricative	C	Z	Alveolo-palatal fricatives
W	Voiced labial-velar approximant		J	Voiced alveolar lateral flap
Ψ	Voiced labial-palatal approximant		ħ	Simultaneous ʃ and X
H	Voiceless epiglottal fricative			
ʕ	Voiced epiglottal fricative			Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.
ʔ	Epiglottal plosive			

DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. ñ.

o	Voiceless	n̥ d̥	..	Breathy voiced	b̥ ḁ	▫	Dental	t̥ d̥
χ	Voiced	s̥ t̥	~	Creaky voiced	b̥ ḁ	▫	Apical	t̥ d̥
h	Aspirated	t̥ʰ d̥ʰ	~	Linguolabial	t̥ d̥	▫	Laminal	t̥ d̥
,	More rounded	ɔ̥	w	Labialized	t̥ʷ d̥ʷ	~	Nasalized	ẽ
,	Less rounded	ɔ̥	j	Palatalized	t̥j̥ d̥j̥	n̥	Nasal release	d̥n̥
+	Advanced	ʉ̥	Y	Velarized	t̥Y̥ d̥Y̥	l̥	Lateral release	d̥l̥
-	Retracted	e̥	ɿ̥	Pharyngealized	t̥ɿ̥ d̥ɿ̥	r̥	No audible release	d̥r̥
..	Centralized	ɛ̥	~	Velarized or pharyngealized	t̥			
x	Mid-centralized	ɛ̥	↑	Raised	ɛ̥	(l̥ = voiced alveolar fricative)		
,	Syllabic	n̥	↓	Lowered	ɛ̥	(β̥ = voiced bilabial approximant)		
~	Non-syllabic	ɛ̥	↔	Advanced Tongue Root	ɛ̥			
~	Rhoticity	ə̥ ḁ	↔	Retracted Tongue Root	ɛ̥			

SUPRASEGMENTALS

- | Primary stress
 - | Secondary stress
 - | ,founə'tjuːʃən
 - | Long e:
 - | Half-long e'
 - | Extra-short ē
 - || Minor (foot) group
 - || Major (intonation) group
 - . Syllable break n.i.ækt
 - Linking (absence of a break)

TONES AND WORD ACCENTS

LEVEL	CONTOUR
é or é é è ë é ↓	Extra high High Mid Low Extra low Downstep Upstep
é or é é è ë é ↑	Rising Falling rising rising Rising-falling Global rise Global fall

