Curatorial > PROBES

In this section, RWM continues its line of programmes devoted to exploring the complex map of sound art from different points of view, organised into curatorial series.

Curated by Chris Cutler, PROBES takes Marshall McLuhan's conceptual contrapositions as a starting point to analyse and expose the search for a new sonic language made urgent after the collapse of tonality in the twentieth century. The series looks at the many probes and experiments that were launched in the last century in search of new musical resources, and a new aesthetic; for ways to make music adequate to a world transformed by disorientating technologies.

Curated by Chris Cutler

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At the start of the seventies, Chris Cutler co-founded The Ottawa Music Company – a 22-piece Rock composer's orchestra – before joining British experimental group Henry Cow, with whom he toured, recorded and worked in dance and theatre projects for the next eight years. Subsequently he co-founded a series of mixed national groups: Art Bears, News from Babel, Cassiber, The (ec) Nudes, p53 and The Science Group, and was a permanent member of American bands Pere Ubu, Hail and The Wooden Birds. Outside a succession of special projects for stage, theatre, film and radio he still works consistently in successive projects with Fred Frith, Zeena Parkins, Jon Rose, Tim Hodgkinson, David Thomas, Peter Blegvad, Daan Vandewalle, Ikue Mori, Lotte Anker, Stevan Tickmayer, Annie Gosfield and spectralists Iancu Dumitrescu and Ana Maria Avram. He is a permanent member of The Bad Boys (Cage, Stockhausen, Fluxus &c.) The Artaud Beats and The Artbears Songbook, and turns up with the usual suspects in all the usual improvising contexts. As a soloist he has toured the world with his extended, electrified, kit.

Adjacent projects include commissioned works for radio, various live movie soundtracks, *Signe de Trois* for surround-sound projection, the daily year-long soundscape series *Out of the Blue Radio* for Resonance FM, and p53 for Orchestra and Soloists.

He also founded and runs the independent label ReR Megacorp and the art distribution service Gallery and Academic and is author of the theoretical collection File Under Popular – as well as of numerous articles and papers published in 16 languages.www.ccutler.com/ccutler

PROBES #22

In the late nineteenth century two facts conspired to change the face of music: the collapse of common-practice tonality (which overturned the certainties underpinning the world of art music), and the invention of a revolutionary new form of memory, sound recording (which redefined and greatly empowered the world of popular music). A tidal wave of probes and experiments into new musical resources and new organisational practices ploughed through both disciplines, bringing parts of each onto shared terrain before rolling on to underpin a new aesthetics able to follow sound and its manipulations beyond the narrow confines of 'music'. This series tries analytically to trace and explain these developments, and to show how, and why, both musical and post-musical genres take the forms they do. In PROBES #22, as we conclude our examination of the incorporation of exotic instruments into western musical contexts, we move away from considerations of novelty and timbre to consider wider questions of meaning, intention and interpretation.

01. Transcript. Studio version

[Gregorio Paniagua, 'Anakrousis', 1978]

There's no such thing as pure experience. Or to put it another way: all sounds are meaningless to the truly innocent. So when John Cage famously suggests that we just 'let sounds be themselves', we know – even if we think we can sympathise with what he *wants* to mean – that, philosophically, he's just whistling in the wind.[1] Obviously, sounds always *are* themselves – what else *could* they be? W*e*, however, can only hear them through the filters of our cultural and personal experience.[2]

So if we sense or feel or believe that we *understand* anything in response to the sounds we hear, that's because, over the span of our lives, we have first inherited – and then refined – a complex reflexive hierarchy of connections and significances that we are powerless to resist.[3] So, before we even know about knowing, we're already locked into an architecture of signification through which all our subsequent perceptions will be filtered. And as machines for seeking meanings, we can't help but classify and interpret all the sensory data we receive. Our survival depends on it.

So, of course, sounds trigger meanings and there's nothing we can do to prevent that. Some will be consensual and statistical – the *social* meanings we've absorbed empirically from our natural and cultural environment, meanings that pre-exist us and which nobody alone has created and nobody alone can control. Then there are *personal* meanings, meanings that exist only in individual minds and that express unique accumulations of personal experience. To think or communicate we have always to negotiate between these personal and social understandings, both subjectively – that is to say, in our own heads – and objectively, through our transactions with one another. We know that no message sent will be understood exactly as its sender intended, and no message received will match exactly the message sent. That's why we're not machines; there's always an uncertainly, a compromise, a will to understand or be understood that has to be felt and thought-through. Machines don't have cultures, they don't create affective associations and they don't misunderstand[4], but humans do and it's through these mechanisms that our languages and practices co-evolve and inter-permeate – which is the primary means through which new meanings come into being. So[5] when Wittgenstein writes: 'In most cases, the meaning of a word is its use', this doesn't only mean that we communicate by knowing how acceptably to use a particular word, but also that by *using an existing word in an unfamiliar – but not impossible – way, we can recalibrate its meaning.*

Now I want to suggest that this kind of statistical mutability, this plasticity, is a feature of all human languages, not only those that are verbal but also those that are gestural, visual, emotional or musical.


[Eddie Prévost]

There are two thoughts here: first, that in response to the sounds we hear, conditioned synapses fire their way through unique and multiple trajectories of associations, directly reflecting the way common language and personal biography struggle to come to terms, making our consequent apprehension of these sounds meaningful – not mechanically or linearly – but on multiple and unpredictable levels. Second – since meaning itself is ultimately elusive and almost infinitely flexible, any novel association, or unfamiliar juxtaposition will have the potential to bring new perspectives and associations into the totality of public discourse, where they may come to influence – even, at certain moments to drive – its forward evolution.

To quote AMM percussionist, Eddie Prévost, 'No sound is innocent'.
In this context, all the works featured in these programmes can usefully be understood as exercises in *categorical re-assignation*, since they ask us to process – or to interpret – sounds in ways that challenge our learned, or acquired, habits. And in instances where primary materials remain unchanged, then it's their unfamiliar *context* – and therefore our interpretative strategies – that are responsible for the creation of new meanings.

Although I have spoken so far of extended techniques and expanded musical resources primarily in terms of their relation to timbre or *colour*, it's important to take into account, when we consider the broader question of *meaning*, *all* of the other dimensions of signification that arise from the juxtaposition of different languages, conventions, associations and biographies that accompany *any* object presented for public discourse.

We'll start this probe with a familiar song. In its original form it was already the product of a contemporary mixture of folk and pop elements repurposed to accord with contemporary Western musical taste. Now we hear it interpreted, with very different assumptions by a group of Burmese musicians, on their own indigenous instruments. It's a confection, of course; they didn't come to this idea on their own – the project was commissioned by a Western record label to capitalize on the popularity of so-called world music. So it's motivated by… well, who can say: cultural curiosity, the spirit of research, commercial novelty?… perhaps it doesn't matter. But the result invokes a fascinating mixture of messages. There's certainly nothing simple or innocent here – even if that's the way we are expected to interpret it. And, at an important level, we can hear that there have to have been deep negotiations going on between at least two very different traditions, even if everyone's motivations are fairly suspect.

[Burma Orchestra Saing Waing, 'I Want You' (excerpt), 2013]

And here's another of Dylan's songs from the same project, this time played by musicians from southern Egypt. You could run a seminar on the complexities of these confections.

[The Musicians of the Nile, 'Tangled Up in Blue' (excerpts), 2013]

On his mostly atmospheric and psychological score for Katherine Bigelow's *Zero Dark 30,* the French film composer Alexandre Desplat employs not only a large orchestra featuring mainly low, muted, instruments – which include twelve cellos, nine basses and sixteen or twenty horns – but also, more prominently, two deliberately exotic instrumental voices. Neither of these is eloquent of *place*: the film is clearly set in Pakistan, while the instruments are Iranian and Armenian. Considered musically, it's the haunting *timbres* that make them work, but psychologically it's their broad middle-eastern associations – and the alien feeling they communicate – rather than any literal or geographical verisimilitude. This cue, 'Balawi'*,* is built around the distinctive, rather plaintive and somewhat plangent sound of the duduk, a double reed instrument native to Armenia. It's played here by Lévon Minassian.

[Alexandre Desplat, 'Balawi' (excerpt), 2012]

However, when the Australian composer Peter Sculthorpe writes a didjeridoo into his *Earth Cry,* no other instrument would do; it's there specifically to carry the spiritual weight of *place*. The didgeridoo is an aboriginal instrument, native to Australia, whose history can be traced back at least a thousand years. In traditional form, it's little more than a large, open-ended hardwood tube that's


[Peter Sculthorpe]

been hollowed out by termites. It can be between a metre and three metres long and has no finger holes or stops, and no special mouthpiece – though the playing end may be rimmed with beeswax. In traditional contexts, circular breathing is used to set up a low fundamental drone, which is then rhythmically inflected to articulate complex patterns of standing and shifting overtones. Additional vocalization gives the instrument power to speak in animal voices. Sculthorpe, an unconventional composer who was also strongly influenced by Indonesian and Japanese court music, made the didgeridoo the central voice in his *Requiem.* Here is part of it, played by the aboriginal virtuoso, William Barton.

[Peter Sculthorpe, 'Requiem' (excerpts), 2013]

No such considerations apply to trombonist and composer Vinko Globokar's decision to use the Swiss alphorn, an instrument similar in many ways to the didgeridoo, though with a curved and flared horn at one end and a cup-shaped mouthpiece at the other. And, of course, it comes with a very European concept of performance. The alphorn, too, is associated indelibly with place – though outside its traditional mountain strongholds it's generally regarded as faintly ridiculous. It's a difficult instrument to subvert, so Globokar tries instead to focus on its unusual *physical* properties, probing its distinctive *timbral* range with, I think, rather limited success. The instrument's comic associations, at least for Europeans, can't be completely erased, lending an inevitable note of bathos to this otherwise take-no-prisoners piece. This is 'Cri des Alpes' by Vinko Globokar.

[Vinko Globokar, 'Cri des Alpes' (excerpts), 1986]

Ever the showman, Leopold Mozart, in the mid eighteenth century, wrote a *pastorale* for the alphorn, and more recent works by the rather ignored and seldom-played Swiss composer, Jean Daetwyler, such as his 'Concerto for Alphorn and Orchestra', attempt again to establish the instrument as a viable – if unwieldy – member of the horn family. It's certainly impressive to hear what a good player can do but when, as here, it's played tonally, there's really no way around its non-chromatic and highly constrained pitch range. The alphornist here is the jazz, funk, crossover celebrity Eliana Burki.

[Jean Daetwyler, 'Concert for Alphorn and Orchestra' (excerpt), 1970]

Jazz musicians have tried to use the alphorn jazzily, but on that ground it has to my knowledge never risen much above the level of a gimmick. That said, the British flautist and saxophonist Bob Downes does make interesting use of them on his 2015 record with The Alphorn Brothers. Here they are playing his 'Pink Elephants'.

[Bob Downes, 'Pink Elephants', 2015]

A third member of this uncompromising musical family is the Tibetan Horn, widely used in Tibetan and Mongolian Buddhist ceremonies. It's another long unbroken tube, this time with a trumpet-style mouthpiece. Unlike the didjeridoo and the alphorn, it's made of metal and usually designed to fold like a telescope for ease of transport. The Chinese composer, Tan Dun, uses a pair of them in the 'Himalaya' section of his opera *Marco Polo*, here played by Western brass players.

[Tan Dun, 'Himalaya' (excerpts), 1995]

Where once adventurous occidentals had experimented with instruments from alien cultures, now it's far more common for non-occidental composers and performers, trained in – or just fascinated by – Western musical forms, to bring their own national instruments into Western orchestral or ensemble contexts. Sometimes they bend indigenous tonalities to Western equal temperament; and sometimes they adapt orchestral instruments to the more exotic tonalities, or microtonalities, of their own instruments – either way bringing the vocabularies of very different cultures into closer rapport. Here, for example, the Turkish composer Fazil Say makes the ney – an end-blown reed flute with its origins in Persia some four and a half thousand years ago – his first protagonist in the concerto 'Hezarfen'.[6]

[Fazil Say, 'Hezarfen' (excerpts), 2011]


[Cristina García Islas]

And here is the Azerbaijani composer Haji Khanmammadov, who wrote five concertos for the tar and one for the kamancha – a venerable Persian string instrument closely related to the rebab – the origins of which are unclear, though it's ancient enough to have spread throughout the middle east, North Africa and the far East, and to have been responsible for the introduction of the bow into Western Europe. With a long, thin neck, four metal strings and a small, bowl-shaped, wooden resonating body covered with lamb, goat or fish skin, the kamancha is played from a sitting position with a bow, and has a spike – like a cello – to raise it from the floor. Khanmammadov wrote this *Concerto for Kamancha and Symphony Orchestra* in 1991, when he was 73.

[Haji Khanmammadov, 'Concerto for Kanancha and Symphonic Orchestra' (excerpt), 1991. Played by the Honors Orchestra of Youth. Kamancha by Imamyar Hasanov]

In parallel, an increasing number of Western, or Western-based composers now adopt non-Western instruments specifically to explore their cultural, as opposed to timbral, resonances, especially in America, which supports a disproportionate number of foreign students, expatriates and ethnically-minded descendants of immigrants who want to retain – or to return to – their actual or perceived cultural roots. We have already encountered several examples. Here's another, the Mexican composer Cristina García Islas, who studied and now lives in Canada, and works extensively with pre-Hispanic Mexican instruments.

[Cristina García Islas, 'A'nayáhuari' for 8 percussionists and pre-Hispanic instruments (excerpt), 2011]

END FOOTNOTE

The Mexican death whistle is such an extraordinary instrument I think it's worth making a short detour to hear it alone in its terrifying glory. It's a tiny, internally complex aerophone, about the size of a small plum. Little is known of the uses to which it was put, but very ancient examples have been unearthed, two of them in the hands of a man sacrificed at a temple to the Wind. Usually in the shape of a skull, or an owl's head, the sound it makes is not funny, mellifluous or reassuring...[7]

[Pre-Columbian Aztec Death Whistle]

Footsteps

However, tradition, or considerations of place, could not be further from the minds of performers like the German improvising saxophonist Peter Brötzmann, or the American Joe Lovano, when they decide to adopt an instrument like the *tárogató*. For them, *sound* is the salient feature. The *tárogató* was originally a very loud Turkish double-reed instrument with a conical bore and no keys, until it was reinvented in Hungary in the late nineteenth century as a single reed instrument made of wood, sounding not unlike an English horn. Here's Peter Brötzmann improvising on one, accompanied by the German percussionist Jörg Fischer.

[Peter Brötzmann and Jörg Fischer, 'Improvisation Saarbrücken' (excerpt), 2010]

Sometimes the decision to use exotic instruments comes not from a composer but in the form of a commission to write for local resources. In 1977, for instance, Stockhausen famously wrote *Der Jahreslauf,* for gagaku orchestra and dancers as a commission from the National Theatre of Tokyo – a work that seems, tragically, not to have been recorded in its original form.[8] Similarly Zygmunt Krauze's *Memories of the East* was commissioned for the Hong Kong Chinese Orchestra in 2013. Krauze's approach expresses a contrary philosophy: 'There's no difference composing for Chinese or Western orchestras', he said, 'If I compose for pipa or sheng it will be the same. There are only technical and sound differences... [the] personal and individual expression of the composer is the most important'. This is from his *Memories of the East,* commissioned in 2012.

[Zygmunt Krauze, 'Memories of the East' (excerpts), 2012]

The Signs of the Zodiac's LP, *Cosmic Sounds* – the great 1969 equivalent of a musical Rosetta Stone – blithely linked dozens of probe-strands in a single


[Nikola Kodjabashia]

brilliant but profane release, combining – on most of its tracks – ancient instruments (the harpsichord, for instance), ultra modern instruments (a prototype Moog synthesiser), exotic instruments (the tabla in this case) and instrumental staples from both jazz and classical ensembles (here the vibraphone and the flute). In addition, on this track, percussionist Emil Richards strikes metal bars as he sinks them into a tank of water. Of course it's a confection of fascinating timbres, but it's also – and quite deliberately, I think – a composition made of references and associations artfully juxtaposed. This is from 'Pisces', written by Mort Garson.

[Signs of the Zodiac, 'Cosmic Sounds. Pisces' (excerpts), 1969]

Two years later, in 1969, the French Baroque Jazz Trio were trying to marry together the fashionable sounds of the day. Perhaps they were just unlucky: too early for world music and too late for psychedelia, but this eccentric combination of harpsichord, cello and tablas was a brave step into a nonconformist understanding of jazz that just might have worked, if they'd taken it a little further… This is 'Delhi Daily' from their only album.

[Baroque Jazz Trio, 'Delhi Daily' (excerpts), 1970]

And here's the Macedonian pianist and composer, Nikola Kodjabashia, creating a simultaneously *louche* and fragile potpourri of electronics, combined with western classical and eastern folk instruments, somehow making this unlikely mash-up of chamber music, folk music, tango and cocktail jazz seem perfectly natural. This is the opening of *The Most of Now,* recorded in 2007.

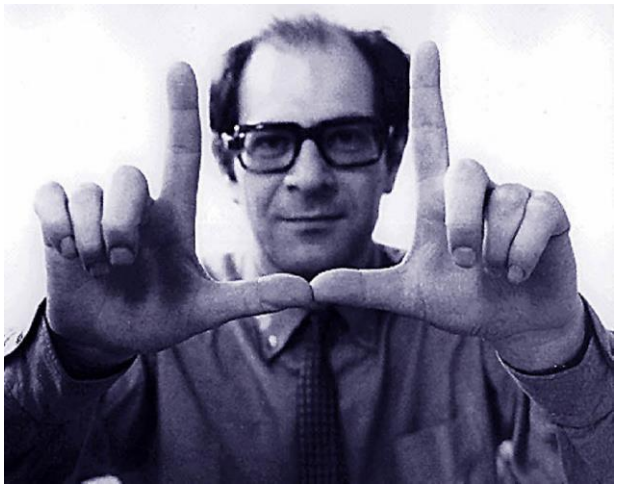
[Nikola Kodjabashia, 'Coffee Theme and Cairo', 2008]

Sound and sound alone is what drives the American collective, Biota, whose instrumentation has always been eclectic and constantly changes. Here for instance are variously a rebab, a ney, a balalaika, Irish whistles and a Thai shawm from two pieces, 'Ballad Of' and 'Worry Hill' recorded in 2001.

[Biota, 'Ballad Of' and 'Worry Hill' (excerpts), 2001]

The Argentinian composer, Mauricio Kagel, was playing an even more complex game in his highly theatrical work, *Exotica,* commissioned for the 20th Olympic Games in Munich, back in 1972. It's a piece in which six musicians are asked to improvise on a vast array of unfamiliar non-European instruments, and also to sing – in what one can only describe as a fake ethnic style. The result is a performance in which Western virtuosi are unable to do the things they know, and audibly become masters neither of their assigned instruments, nor of their musical fates. Werner Klüppelholz claimed that Kagel's intention was to question 'the dominance of Western music…' and to 'go back to music's primeval origins… when singing was still at one with making sound out of simple, everyday objects'. But I think the piece is far more complicated than that, and acts out far weightier questions.

First of all, *Exotica* is not tied to any particular sound or combination of sounds, since Kagel doesn't actually specify any of the instruments to be used, only that there should be a large collection of them and that they be unfamiliar and non-Western. Nor is the piece particularly concerned with the relationships *between* the sounds, since Kagel leaves this to the performers to negotiate amongst themselves. So we arrive in interesting territory: if a composition doesn't specify what sounds are to be played, nor what instruments, and has nothing to say about how any of the parts should relate to one another, what remains? In *Exotica* it seems to be the *idea* of the piece that is doing the work – and the *problems* that that idea creates, both for its performers and its listeners. The performers, for their part, are working with Instruments they don't know and can't play and whose meaningful vocabularies belong to cultures to which neither they nor their audience have any access. They are tasked instead, to discover some performative logic amongst themselves – but are unable to engage the skills and routines in which they are trained. Kagel himself offers little assistance: he gives them durations and some dynamic indications, but no clues as to musical content. Perhaps he hopes they'll transcend their incomprehension and lack of vocabulary and spin musical gold out of empty air, but more likely he knows they'll fail. *Exotica* is a work – especially because of its insistence on vocalising,


[Mauricio Kagel]

which western classical instrumentalists are taught to avoid – that is liable to end up sounding like a mess or, more likely, a bad parody of 'ethnic' music. Which is pretty much how every version of it I've heard so far *has* sounded – though there are usually unpredictable luminous passages.

So, what does it *mean*? Kagel himself has said: 'More than in any other of my pieces, in *Exotica*, the radical expansion of the instrumentation is elevated to an aesthetic principle…', and also: 'Listeners to this piece may find themselves confronted by a world of sound that they can no longer hear in a simple, unequivocal way. Are these parodies of Asian, African or Oriental music? Or are the various sections obviously stylistic pastiches…?' – In other words, he doesn't seem to know himself, he's just curious about how his experiment might turn out. Rubbing it in, he also says: 'The opportunity to sing struck me as essential since – in contrast to musical practice in other parts of the world – it has been systematically expunged from serious European music.' That's absolutely true, of course, but – other than making the point – in what way does the fake singing called for here have any *musical* function, in fact, what is its function at all?

Most composers and performers who have adopted exotic instruments have done so either because they are seduced by the musical cultures from which the instruments derive – gamelan or gagaku, for instance – or to explore the timbral specificity of their unfamiliar palettes. But Kagel does neither of these things: there's no cultural engagement and no menu of *timbres,* just questions like: Is it possible to make meaningful music with instruments you can't play? How should works such as this be approached – through what knowledge? Is there any context in which listening can be free of associations and categorisations – a listening *ab initio?* Are works like this proof that music is a universal language or is it obviously a modern western composition? Come to that, given its relaxed lack of concern for either specific sonorities or the relations between them, in what way can it be considered a composition at all? And so on. I'm not saying Kagel was working for this kind of reception, but it is the greatness of such radical, multi-dimensional probes that they raise really fundamental issues – even when the piece itself, as a musical work, palpably fails. Here's part of it.

[Mauricio Kagel, 'Exotica' (excerpts), 1972][9]

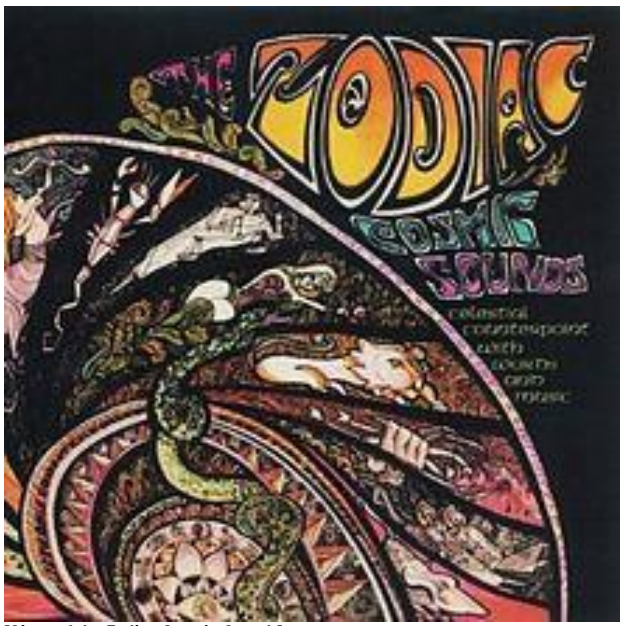
And for the last word on this topic, at least for now, I refer you m'lud to m'learned friend, Mr. Michael Heron.

[The Incredible String Band, 'Puppies' (excerpt), 1968]

In the next episode, we'll be raiding the toy cupboard, so you'll need your pacifier and a colourful balaclava.

Footnotes

[1] 'One may give up the desire to control sound, clear his mind of music, and set about discovering means to let sounds be themselves, rather than vehicles for man-made theories or expressions of human sentiments.' John Cage in *Experimental Music* (1957), an address to the Music Teachers National Association in Chicago, reprinted in *Silence* (1961).
[2] 'Open up yer eyes an' yer ears an' yer' influenced, an' there's nothing you can do about it.' Bob Dylan, printed in *Writings and Drawings by* Bob Dylan (1963).
[3] Sentience and order find themselves through the simple cybernetic pairing of repetition and recognition; and these, in turn, drive the electro-chemical formation of associative connections in our brains.
[4] Inasmuch as they innately unable to understand in the first place, being able only to process mechanically, according to their design.
[5] The underpinning medium and corrective mechanism that keeps inter-personal communication on track is what Charles Pierce calls *ground*, and Ludwig Wittgenstein a *language game*, the given relationship sets all members of a verbal culture share.
[6] A legendary Ottoman aviator from seventeenth century Istanbul reported in the travelogue of his contemporary Evliya Çelebi to have achieved sustained unpowered flight.
[7] '… when two or more similar ancient whistles or their models are played at the same time, special effects can be produced, due to the vibrations generated or 'phantom' sounds. If the beats are 'infrasonic' (too low for the human ear to detect) they may alter states of consciousness. Several death whistles played at the same time can generate very complex vibrations, because their noisy signals are produced in a range of frequencies and the effects on humans is significant due to the intensity and range of their main frequencies, but their effects on health have not yet been analysed formally. An experimental dual model of the death whistle has already been used to test the possibility of the two whistles found at



[Sings of the Zodic, *Cosmic Sounds*]

Tlatelolco being played at the same time. The sounds generated are similar to those of a storm.' Roberto Velázquez Cabrera, *Mexicalore*.

[8] I can't believe there isn't a recording in the Stockhausen archive, he was such a meticulous documentarist, but it has never been released and enquiries to date have led nowhere. This piece was also pivotal in other ways, since it was while working on this commission that Stockhausen found the overarching formula for *Licht*, the 7-day opera that occupied 26 years of his life. A revised version of *Der Jahreslauf*, rescored for Western instruments, became the first act of Tuesday from *Light* (there was an excerpt from this in PROBES #11 Auxiliary).

[9] In this, the Ensemble Modern's version, instruments used were puk, Balinese gong, bullroarer, khene, quena, Chinese opera gong, Indian bells, Thai gong, stone bellaphone, Balinese slit-drum, water drum, congas, berimbau, surdo, cuica, pandeiro, tambourine, reco-reco, apito, caxixi, temple blocks, rattles, tamtam, Chinese tom tom, balaphone, tabla, Moroccan trumpet, nutshell, dobači, bamboo flute, kalimba, djembe, goblet drum, Indian elephant horn, koto, Chinese cymbal, Nigerian shepherd's horn, angklung, Tibetan horn, large Tibetan cymbals, devil chaser, darabuka, fin-rattle, talking drum, marimbula, sho, steel drum, claves, patum, bell-stick, African horseshoe bells and log drums.

02. Notes

On length and edits.
The purpose of these programmes is to give some practical impression of the probes we discuss. This necessitates for the most part extracting short stretches of music from longer wholes, which, of course, compromises the integrity and disrupts the context inherent in the original works. I have also, on occasion, edited different sections of a longer work together, better to illustrate the pointsunder discussion. So the examples played in the programmes should not be confused with the works themselves. Wherever the word (excerpt) appears after a title in the programme transcript, this indicates that what follows is an illustration, not a composition as it was conceived or intended. If something catches your ear, please do go back to the source.

Notification
If you want to be notified when a new probe goes up, please mail rermegacorp@dial.pipex.com with subject: Probe Me.

03. Acknowledgments

With particular thanks to William Sharp, David Petts, David Delos, Bob Downes, Bob Drake, Zygmunt Krauze & Cristina García Islas.

04. Copyright note