

Waarom wij? . _ _ . . . _ _ _ -.-.- (~zzzzzz~)

waarom wij (~zrazrazra~)

WAAROM? (~zRaRAzrazzrazRARAZRAZra~)

[koor maakt cirkel rond stem. Stem + koor:]

Raradakanraradakanniedandarraradara (zgaRaarAzgararadkasoro)

kannie magnie

.....
zalnie magnie kannie ma nie da nie [koor rug stem]

(sss sssp sssprrr sspree spreek preek reek eek k)

Ik?

.-.-.

(sszzrzazrazRAgazrosochemokinovinochemosorotomorooow ow o-wow ow ow oow)

Is dit stilte?

.....
(ch nch unch munch munchrode luchten vluchten luchten uchten ucht uch ch)

Is DIT stilte?

...-.-

(ch nch unch munch munchrode luchten vluchten luchten uchten ucht uch ch)

[koor gaat op grond liggen voeten naar stem, stem richt hoofd naar hemel]

AAAHARRAAACHAARAAAUW!

Artist Statement on OPUS II (morse, voice, wailing choir)

In this poem, written after April 22nd, 2006, the choir becomes an active element – a stage(d) character – in the poem. The poem itself becomes a theatrical ballet piece where protagonist, antagonist and choir will move, dance and recite in a dialogue with the morse apparatus.

Capital letters need to be spoken loudly (or even shouted) while small printed letters can be said in a talking voice or whispered.

The protagonist, concerned with what life has to offer, expects a clear answer on his future. The morse apparatus goes into a dialogue, is clear and uses the morse-interpunction to make sure that the message is understood.

While the choir makes comments on the ideas, thoughts and answers of both the protagonist and antagonist, it closes around the first to swallow it into itself. So showing that the struggle of the individual is futile and the masses will prevail. The audience is reduced to a TV-gaping chunk of flesh not understanding what the consequences of the actions of the players involved are.