

A CABARET

BEEPERS

by

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NOVEMBER 1986

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OVERTURE • TECHIE ROULETTE • NERDS •
BIODEGRADABLE INTERFACE • SOFTWARE
SURPRISE • EDIBLE BYTES • CIRCUIT GLOW •
I WASN'T BORN A BEEPER • SILICON DEATH •
SCREEN PHOSPHOR LULLABY • COLOR VDT
BLUES • SHE'S AN INFOMANIAC • HIGH-TECH
WRECK • POWER FAILURE IN MY HEART • FINALE

OVERTURE

Fast (♩ = 120 ca.)

5

Andante (♩ = 60)

10

Sim.

15

20

25

mp (♩ = 144)

30

35

OVERTURE - 2

(40)

Handwritten musical notation for measures 40-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a more complex accompaniment in the bass clef, including chords and moving lines. Measure 40 is circled.

(45)

Handwritten musical notation for measures 45-49. The system consists of a grand staff. Measure 45 is circled. The tempo is marked "slower" in the middle of the system. A tempo marking "(♩ = 100)" is present in the upper right. The music continues with melodic and harmonic development.

(50)

Handwritten musical notation for measures 50-54. The system consists of a grand staff. Measure 50 is circled. The music features a prominent triplet in the bass clef. A tempo marking "(♩ = 6)" is present in the upper right. The notation includes various rhythmic values and articulation marks.

(55)

Handwritten musical notation for measures 55-59. The system consists of a grand staff. Measure 55 is circled. The music features a melodic line in the treble clef and a bass line in the bass clef. A fermata is placed over the final measure of this system.

Handwritten musical notation for measures 60-64. The system consists of a grand staff. The first measure (60) is marked with a wavy line and a vertical line, indicating a section change or a specific performance instruction. The music concludes with a final chord in the bass clef.

TECHIE ROULETTE

Moderate

⑤

With ev'ry boot I'm on the route to madness While in pursuit of lots of loot and fame When

⑩

I became a software en-gin-eer, My psyche started singing in my ear Croon-ing
 now I am a software en-gin-eer, My psyche is still ringing in my ear Croon-ing
 "There's money to be made, and
 "There's money to be made, and

⑮

glamor in the trade—"But work with these machines: They'll give you horrid dreams } of playing
 glamor in the trade—"But I work with these machines and they give me horrid dreams } of playing
 TECHIE ROULETTE, yes,

techie roulette Turn the damn thing on, don't know what I'm gon-na get. 1. A flash a beep, a pop, a thud, a
 For - ty words that it mis-spells, with

col 8va

⑳

message that it wants your blood, The mem'ry that's forgot a bit, My printer garbling some weird shit, I'm playing
 toots and whistles, plunks and bells, It causes me to think of violence when it burps and then dead silence

col 8va

TECHIE ROULETTE - 2

(25)

Handwritten musical score for measures 25-29. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The lyrics are: "Yester-day I touch-toned up my". The piano part features complex chords and rhythmic patterns, including triplets and sixteenth notes.

Handwritten musical score for measures 30-34. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The lyrics are: "mama To help with this bruised mental cir-cum- stance. In-". The piano part continues with complex chords and rhythmic patterns.

(30)

Handwritten musical score for measures 35-39. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The lyrics are: "stead asked she, 'Why don't you make me calmer with some grandkids, not com-pwt-er song and". The piano part features complex chords and rhythmic patterns, including triplets and sixteenth notes.

(35)

Handwritten musical score for measures 40-44. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The lyrics are: "dance?" "But D.S. to ✱ then to coda ✱ printer garbling some weird shit, my". The piano part features complex chords and rhythmic patterns, including triplets and sixteenth notes.

Handwritten musical score for measures 45-49. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The lyrics are: "print - en garbling some weird shit!". The piano part features complex chords and rhythmic patterns, including triplets and sixteenth notes.

BIODEGRADABLE INTERFACE

⑤

col 8va A chorus of chil-dren un-nerve me, my e-motional library's garbled; a

⑩

col 8va self image that needs re-freshing Is all I re-call all a-lone. Conflicts of da-ta with-

⑮

col 8va in me, Memory searching for some high tech hero. organized colums & rows of raw b-figures

⑳

col 8va is a nerd just a one that's a ze-ro ? It's just my bio de-gradable
2nd time *col 8va*

㉕

in-ter-face } fail-ing un-der } terminal toll... Never con-nections to join me to others -
} fail-ing a-gain under }

BIODEGRADABLE INTERFACE - 2

Neither the powr for re- storing my soul-

30

35

Strong on de-duction and sequential process, my randomized youth put be- hind me —. A bubble to rise with each

40

pass thru the year, Till a stereotype clearly de-fines me —.

45

D.S. to (rall)
then to
Coda

bi-o-de-grad-a-ble in-ter-face

slow

8oz

SOFTWARE SURPRISE

⑤

I've got a software surprise for you ... the clouds of men'sry have cleared a way -

⑩

hazy, bright something a glow. I deal not in but in delicate networks - , Ar-rays of bright sweat

⑮

photons in rigid re- pose . My hands are quite soft, not at all a sportman's Just mere of my intellect - and my heart. I've got a tools

⑳

software sur-prise for you , where yesses & nosturn to maybes instead... fuzzy in instructions of fear, dread? Or sta-

㉕

fits that search Cor-rel-ations that yield u-ni-ty . In a world of clear logic & certain deduction - you & I may to geth-er. per-haps

SOFTWARE SURPRISE - 2

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "both & death might have been for-got-ten. Neither a product of in-dis-pu-tation, but a format in-perfect, a loop that is broken". The score includes several triplet markings and a circled measure number "30".

Handwritten musical score for the second system. It includes a piano accompaniment and a section marked "D.S. al *". Below this marking, the instruction "then to Coda" is written. The score contains triplet markings and a circled measure number "35".

Handwritten musical score for the third system, which appears to be a piano solo section. It features a circled measure number "35" and a "Ped" (pedal) marking. The notation includes various chords and melodic lines.

EDIBLE BYTES - 3

Ed-i-ble bytes! Ed-i-ble bytes! (55) It's one of my

col gva
col 8

au-tumn or sum-mer, winter or spring-time ritess. Giv-en a bit or a nybble, a (60)

gva
loco
col 8

word or a byte, I'll take the byte with-out a fight! Food that ex-cites I'm on flights to new heights! Me (65)

col 8va

eating is one of the world's won-drous sights, Be-lov-edd as my con-sti-tutional rights! Gim-me a coke & a- (70)

col 8va

noth-er six sprites... Ed-i-blele bytes! (75)

gva

EDIBLE BYTES

⑤

Ed-i-ble bytes!

8va loco

Ed-i-ble bytes!

I'd rather eat da-ta than think of you at

loco 8va loco 8va loco 8va loco 8va loco 8va loco

nights!

Com-put-ers are frigid, cold boxes of 1 C's, but

(b)

fridges are full of my

(b)

fa-vor-ite ices; I'm going to slurp those cool whipped cream de-lights, & so damn your eyes if I

look bad in tights!

sfz

Ed-i-ble bytes!

Ed-i-ble

sfz

EDIBLE BYTES - 2

30

bytes! Ed-i-ble bytes! I fin-ish my plate with-

out some po-lite "just-not-quotes". My di-gits are dig-i-tal here in the office, but

plunge in-to food: when at home I'm no sophist. Since things al-i-men-tal are fa-vor-ite sites, don't taunt me a-bout it - I'll

punch out your lights! Ed-i-ble bytes!

CIRCUIT GLOW

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music features a series of chords and melodic lines, with some notes beamed together and slurs over phrases.

5

The second system of music continues the piece. It features a circled measure number '5' at the beginning. The notation includes various rhythmic values and articulation marks such as accents and slurs.

10

The third system of music continues the piece. It features a circled measure number '10' at the beginning. The notation includes various rhythmic values and articulation marks such as accents and slurs.

15

The fourth system of music continues the piece. It features a circled measure number '15' at the beginning. The notation includes various rhythmic values and articulation marks such as accents and slurs.

1. 2. 20

The fifth system of music continues the piece. It features a circled measure number '20' at the beginning. The notation includes first and second endings, indicated by '1.' and '2.', and various rhythmic values and articulation marks.

The sixth system of music continues the piece. It features a circled measure number '25' at the beginning. The notation includes various rhythmic values and articulation marks such as accents and slurs. The word 'Red' is written below the staff.

25

The seventh system of music continues the piece. It features a circled measure number '25' at the beginning. The notation includes various rhythmic values and articulation marks such as accents and slurs. The word 'Red' is written below the staff.

I WASN'T BORN A BEEPER

1. Ladi: I wasn't born a beeper, I haven't lived with tech; But now I count in binary and hex. Yet a

2. Reba: At home I don't do windows, I hate them on my screen; The information's thick but culture's lean. I

program's just a bore that turns me into a doormat for input, output, networks and low power electronic sex. 10

start to feel a lone be- for my PC clone - My monitor's a looking glass of low glare green.

Waltz tempo

1. L: I was - n't

2. R: In time a (2nd time)

born a beep - er, the ser - i - ous, calm, sta - ble

spir - it as - sas - sin crawled forth from the ca - bles and

type I thought of my - self as a 25 mov - er

keys

BEEPER-2

(a) —, a man of ad-ven-tur-ous stripe

30

2. (keys) —, tak-ing a hold of my tem-per-ance bold

35

and caus-ing my out-put to freeze

40

worked in the cu-bie be-side you, shield-ed from

45

cross-talk and noise. It in-su-lates us from the

50

BEEPER - 3

dan- gers of fire *rit.* # a tempo (55) , and some- thing of life's man- y

joys

D.S., take first ending (fire) ... a tempo
(to ✱). From ✱ to #, then to Coda ⊕

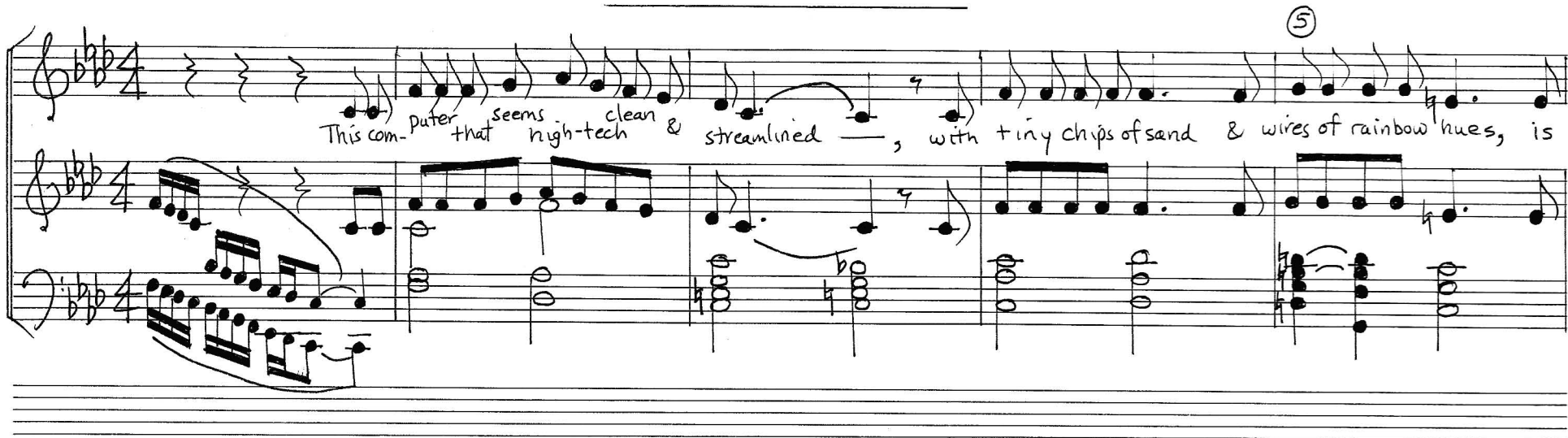
rit. breve

(65)

SILICON DEATH

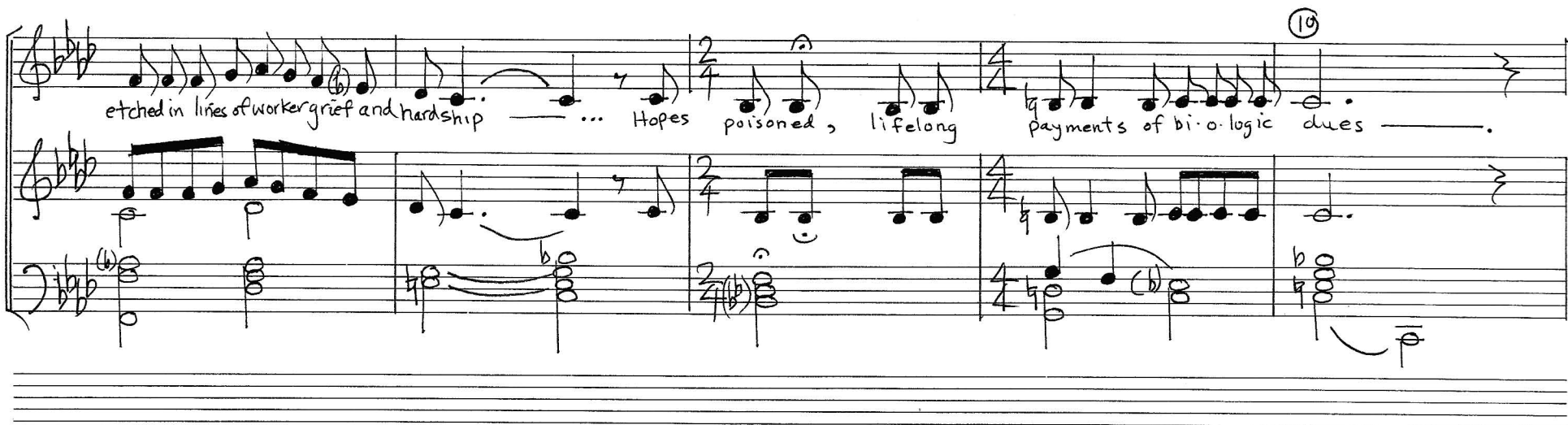
5

This com-puter that seems clean & streamlined, with tiny chips of sand & wires of rainbow hues, is



10

etched in lines of worker grief and hardship ... Hopes poisoned, lifelong payments of bi-o-logic dues



15

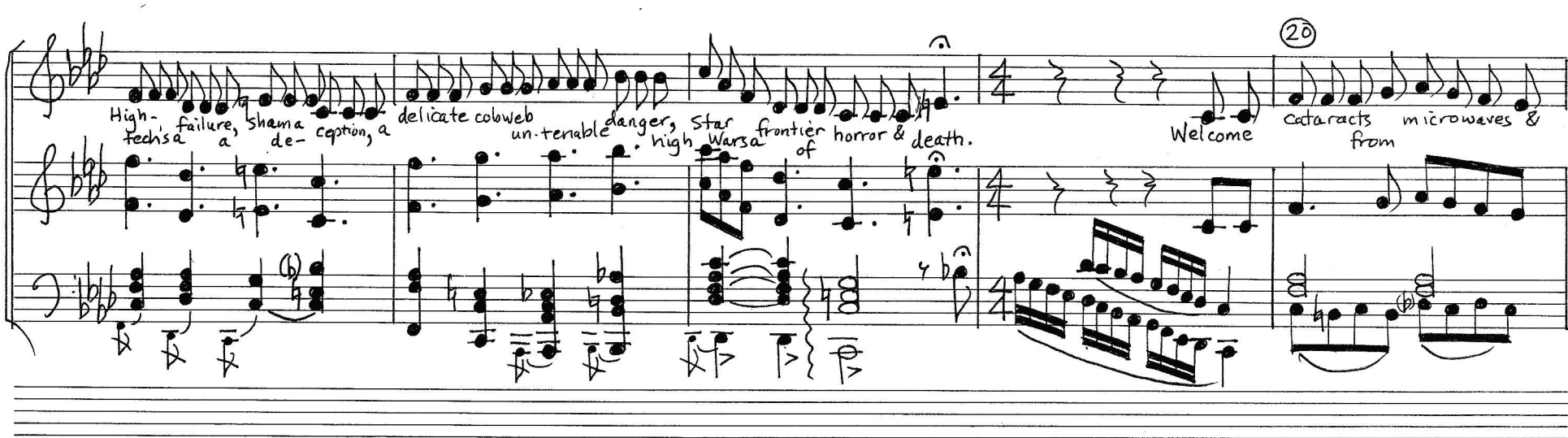
2nd time: 143

Gallium, arsenic, nickel & calcium. Mercurial sinister potions of old, Metals of alchemy, compounds of magic, lithium, tantalum, silver & gold. Cher-nobyl & Bhopal & 3-mile & Challenger,



20

High-tech's a failure, Shama de-captions, a delicate cobweb un-tenable danger, Star Wars frontier horror & death. Welcome cataracts microwaves & from



25

broken D-N-A; progress marked by growing glowing heaps of toxic waste, a festering, harsh legacy to future fair daughters - sweet to



SILICON DEATH - 2

30

weep & wail for us, for them, for what has not been faced.

rit. a tempo col s'ua

35

Con-

trol of life in the face of convenience, you fix your micro-wave auto or washer? puters con-trolling each laundry & dinner.. We used to fear robots, we've got them right here!

col s'ua

Phone calls by satellite, vid-e-o link-ups, V C Rs, P C Bs, C D's & toys. We're leaving dead eyes & blind hopes, des-per-a-tion. In!

2nd time: sub-tle & vic-ious, un-speak-a-ly loath-some, a qui-et, non vi-o-lent, simply de-ni-a-ble, Med-i-cally crim-i-nal, hu-manely de-plor-a-ble

45

spirit & bod-y we're in-hal-ing poi-son //

Where is it go-ing & what do you know of it? Who works to make it & who's going to die for it? We

rit... a tempo decrisc. sua

SILICON DEATH - 3

all die to-day from glitter my friends... Morally, spiritually, physically bankrupt. D.S. ♯ to ⊗ D.S. ⊕ to !

(same words) (second words)

(♩ = ♩)

Hor-ri-ble, sil-i-con death! Sil-i-con death! Sil-i-con death!

50

SCREEN PHOSPHOR LULLABY

Slow

pp p mp

5

10

15 *

mf f

20 mp

25 rall.

D.S.
al rit
then to
Coda

ppp

SHE'S AN INFOMANIAC

5

staccato

She's an in·fo·man·i·ac, she's crack, gonna

CHORUS

1. She can't find time to com·ple·ment,
2. Her mind's backed up with 15 sil·i·con

in·fo·man·i·ac, she's gonna crack, in·fo·man·i·ac she's gonna crack cause dig·i·tal cra·zy!

3. She's lin·e·ar right to the core —

VERSE

1. A friend to help her with the rent —, And she don't hard·ly make a dent — in no one's
2. Hard log·ic like the Par·then·on —, A face with an ex·pres·sion on 15 that's simp·ly

3. No wom·an to show fond·ness for —, All she feels is a neith·er / nor — toward an·y

1. soft·ware.
2. Bool·ean.
3. lov·er.

(3. She's a) **DO CHORUS** hack!

WITHOUT REPEAT

20

col8 col8 col8 col8 col8 col8 col8 col8

INFOMANIAC - 2

25

8va
cl 8

DO VERSE

VERSE 3

classic in-fomani-ac, a brain just like an al-man-ac, with no full moons atop the stack to

molto rall e decresc. *a tempo*

light her soft-ly ... she's an

DO CHORUS

hack, hack, hack, hack, hack! In-fomani-ac!

WITH REPEAT

30

HIGH TECH WRECK

no-tins have crashed — I'm a high-tech wreck, a high-tech wreck, a high-tech wreck o-ver you

POWER FAILURE IN MY HEART

5

There's a power failure in my heart, my friend; I've got no backup. E-lec-tricity's abandoned its role

10

In the interest of power I've traded my soul. There's a power failure in my heart, my friend.

Col gva

15

Since being a beeper, I can't plainly, being a techie I can't love. reckon Since leap at My

2ND TIME ONLY

Fine

rall

col gva

loco

20

love of knowledge has at last now sur-passed my knowledge of love.

25

In the sixties protest strife, deal of love, & peace. Ten years later I turned subject to a I
my life to turned An i- freedom

POWER FAILURE- 2

learned fame & power
would bring in-crease .

But love de-mands a sus-pen-sion of log-ic .

3 3 3 3

Red

3

x

(30)

pro-cess I can't find a tech-nique to cease .

There's a D.S.

to
Fine

FINALE

Handwritten musical score for the first system. It features three staves: two vocal staves and one piano accompaniment staff. The time signature is 3/4. The lyrics are: "I was - n't born a beep - er". A circled number 5 is located at the end of the piano staff.

Handwritten musical score for the second system. It features three staves: two vocal staves and one piano accompaniment staff. The lyrics are: "There's a power failure in my heart - I've got no backup E-lec- the ser - i - ous calm sta - ble type I". A circled number 10 is located at the end of the piano staff.

Handwritten musical score for the third system. It features three staves: two vocal staves and one piano accompaniment staff. The lyrics are: "tri-ci-ty's a-ban-doned its role For pow-er I've thought of my-self as a mov-er a man of ad-". A circled number 15 is located at the end of the piano staff. The text "WB69 BEEPERS -" is written at the bottom right of the page.

FINALE - 2

Gallium,

traded my soul

ven-tur-ous stripe

There's a power failure in my heart, my

Worked in the cu-bie be-

20

Arsenic,

Nickel & cadmium

friend

side you

There's a power failure in my heart

, shielded from cross-talk and noise

25

Gallium,

arsenic,

Power failure in my heart, got no backup

It in-sul-ates us from the dangers of fire

30

FINALE-3

>>> >>>
 Nickel & Cadmium!
 Welcome cata ract from micro waves & broken D N
 There's a power failure in my heart
 , and some-thing of life's man-y joys

(35)

A
 Prog - ress marked by grow - ing glowing heaps of toxic waste, a
 , there's a power failure in my heart , my heart
 I was - n't born a beep - er , the

(40)

fes - ter - ing harsh Teg - a - cy to fu - ture fair, sweet daugh - ters to
 ser - i - ous calm, sta - ble type . I
 There's a

(45)

FINALE - 4

weep and wail for us, for them, for what has
power failure in my heart, my friend
thought of my- self as a mov- er, a man of ad-

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "weep and wail for us, for them, for what has power failure in my heart, my friend thought of my- self as a mov- er, a man of ad-". The piano accompaniment features a complex texture with many accidentals and dynamic markings.

not been faced
There's a power failure in my heart
ven- tur- ous stripe

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "not been faced There's a power failure in my heart ven- tur- ous stripe". The piano accompaniment continues with complex textures and includes a fortissimo (ff) marking.

There's a power failure in my

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "There's a power failure in my". The piano accompaniment features complex textures and dynamic markings.

FINALE-5

heart, there's a power failure in my heart, there's a power failure in my heart

It's subtle and vicious, un-

I've worked in the cubicle beside you

(65)

speaking loathsome, a quiet non-violent simply de-

. In the interest of power I traded my

shielded from cross-talk and noise. It insulates

c-r-e-s-p. c-e-n-d-o

(70)

ni-able, medically criminal, humanely deplorable

Soul. There's a power failure in my heart! There's a

us from the dangers of fire.

(75)

FINALE-6

subtle & vic-i-ous, un speakably loathsome, a quiet non-violent, simply deniable, medically criminal, hu-
power failure in my heart, my friend. There's a power failure in my heart my
I was - n't born a beep - er; I was - n't born a

col 800

manely deplorable, horrible sil-i-con death! Sil-i-con death! Sil-i-con
friend, my friend, my friend, my friend
beep - er, not a beep - er

col 800

death!

sfz
col 800