

FIGURE A.



FIGURE B.

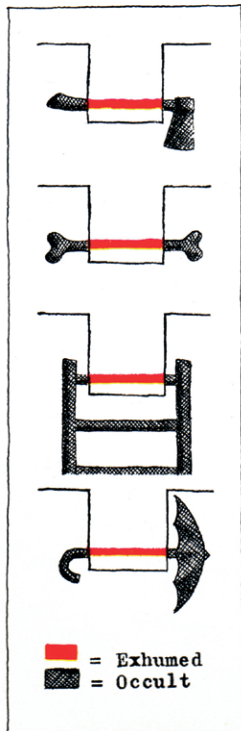


FIGURE C.

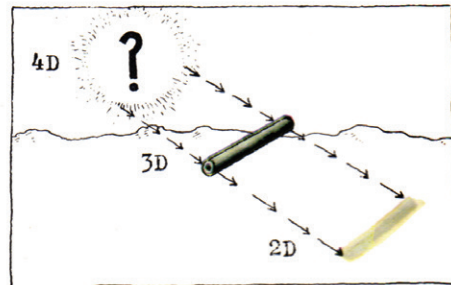


FIGURE D.

“This is not a pipe”—on the vacancy of *Pipeline*

“*Pipeline* is my favourite track on *Kew. Rhone*. Part of its appeal for me is that *Pipeline* is also the title of a ‘surf’ instrumental that was a hit for The Chantays in 1962.”

—PB, unpublished interview with Juan Deutsch, (1978)

“We seek the absolute everywhere, and only ever find things.”

—Novalis

A word is an intellectual object. A well-knit poem even more so. It’s a THING with internal tensions, with resistance. If we set the poem to music the words which were a whole now become a part of a song. This extra dimension, the music, reinforces the poem’s objecthood. Lyrics and music. Are they dependent or independent parts? In *Pipeline* the rung is an independent part of a ladder. I wanted the words and music of the songs on *Kew. Rhone*. to be independent parts. On most of the tracks I wrote the words to fit music John had already composed. Lapidary work. While the arrangement of the words would be dictated by his melodies, I wanted the lyrics to be able to stand on their own. Not alone only. In two cases their objecthood was further boosted by illustrations printed on the sleeve. The words were then locked in triangular tension with both audial and visual data. The songs were now, in a sense, 3D constructs. I was aiming to create a mental object with the presence and resistance of a physical thing. Further, like the *Pipeline*, the 3D construct can be seen as the projection of a hypothetical entity of four dimensions. But then all songs are the shadows—the echoes—of an ‘ideal’ song which can only be imagined.

Both lyrics and illustrations are conventionally regarded as ‘parasite’ or shadow forms, subservient to the music or the text they accompany. But a system of universal correspondence—e.g. Indra’s net or *Kew. Rhone*.—in which everything is connected to everything else, obviates such hierarchical distinctions. The lyrics to both *Pipeline* and *Mastodon* are a kind of *ekphrasis*—writing based on an image.¹ Only in this case the illustrations and words require

(Illustrations to be used in conjunction with words, overleaf)

1 cf. the Greek verb *ekphrazein*, to proclaim or call an inanimate object by name.