

Complete

ATLANTA STRATEGY

The Immigration Desk

:30

ACCURACY

Officer	Welcome	1
Staff	We found this case in connection	2
	with a single woman of high family	3
	and low taste. That shows something.	4
Officer	This is the year of the big race.	5
Staff	Her grandmother disapproved,	6
	but that didn't stop her.	7
	It all comes to no good.	8
Officer	By big I mean big.	9
	By race I mean race.	10
Staff	By big he means big.	11
	By race he means race.	12
Officer	Now, let's look at our first contestant.	13
Staff	The grandmother thinks it had to come	14
	from the father's side of the family.	15
	They were in architecture, which is	16
	evidently respectable,	17
	but artistic, nevertheless.	18

Interview (part one) 1:00

JJ This extraordinary work for television, 1 ^{Ab}
dating to the late 1940's, 2
has been brought to the medium, finally, 3
by the composer, Robert Ashley. 4

RA Actually, it's far from finished. 5

JJ Are you sure that the author intended the work for 6
television, as opposed to, say, something 7
intended for the stage of the future? 8

RA All of the instructions refer to television. 9

JJ And the author calls it an opera? 10

RA "Atalanta (Acts of God)" is the title of the work. 11
I call it an opera. 12

JJ In this episode, ^{"Atalanta Strategy,"} ~~"All Again,"~~ 13
you are presenting just an excerpt, 14
is that true? 15

RA ^{"Atalanta Strategy,"} ~~"All Again"~~ is more than an excerpt. 16
It's a kind of model 17
or template for the larger work. 18

JJ	Why was the opera not produced in the 1940's?	19	G ₇
RA	It would have been impossible.	20	
JJ	"Atalanta (Acts of God" is very much	21	
	ahead of its time then.	22	
RA	"Atalanta" is a visionary work.	23	
	And it's characteristic of that time.	24	
	That time was a time of visionaries	25	
	in America.	26	
JJ	Atalanta is a <u>greek</u> myth, isn't it?	27	
	A woman who could run faster than any man.	28	
RA	The opera is about achievement, I think.	29	
	A myth is just a way of telling about how	30	
	things work.	31	
JJ	What happens in this myth?	32	
RA	Three different men, who don't know each other, but have	33	
	something in common, are picked up by a flying saucer	34	
	to be used on some strange mission. That idea of	35	
	UFO's doing research on us.	36	

Flying Saucer (part one) 1:30

Return to Strategy
~~All Again~~

1 The personnel are discouraged, Captain.

2 THE PERSONNEL ON THE MISSION, IMPOSSIBLE.

3 Demoralized, Sir.

4 THE MORAL IS, LIEUTENANT.

5 Ized, Sir. Yesterday, one of them said, ...

6 IT'S STILL IS IN MY BOOK, LIEUTENANT.

7 It's hard being sad in the morning.

8 SAID IN THE MORNING, LIEUTENANT. // It lays on the

9 joy of recovery like a wet blanket.

10 DO YOU MEAN ONE OF THE PERSONNEL?

11 One of the transports, Captain.

12 IT DIDN'T SOUND LIKE SOMETHING PERSONNEL COULD HAVE SAID.

13 They gather like flies around honey.

14 TOTAL NEGLECT OF DUTY. // Worse even.

15 Total disattachment. // AND UNDER QUESTIONING?

16 That it gets harder. // PROTECT THE PERSONNEL

17 FROM THAT CHANGE IDEA. // You have to rebuild from scratch.

18 THAT'S THE DANGER. // Even the mirrors are no help.

19 It's too slow. // YOU FORGET ABOUT THEM.

20 You wake up thinking I'm ~~nothing~~.

21 But not nothing enough not to care.

22 YOU HAVE TO REBUILD FROM SCRATCH?

23 One answered, "What was that?"

24 THE PERSONNEL? THAT'S A SYMPTOM.

25 Right, Captain. That's a symptom.

26 THAT'S WHAT I SAID. DREAMING.

27 That's what you said. Dreaming.

28 WHAT WAS THAT? // Yes, what was that.

29 A SIGN OF DISATTENTION. // That's what I said.

30 I KNOW THAT'S WHAT YOU SAID.

31 He answered, "You wake up thinking ..."

32 I NOTHING. // Almost. // WHAT HAPPENED, THEN?

33 The one we call the wise one ...

34 ONE OF THE PERSONNEL? // Yes, said,

35 "Too bad you can't hang on to that."

36 AND HE SAID? I DON'T SUPPOSE ...

37 Yes. "You're not kidding."

38 NO. I SUPPOSE THEY LAUGHED AT THAT?

39 You're not kidding. // THAT'S WHAT HE SAID. // Yes.

40 I HARDLY BLAME THEM. ONE OF MY FAVORITES.

41 They keep saying. ... // FROM GETTING UP? //

42 Yes. "The Big A." Then they laugh.

43 CAPITALIZED LIKE THAT? /// Yes. // MEANING?

44 Who knows. // BUT THE PERSONNEL IS

45 AFFECTED, I SUPPOSE. // Good supposing.

46 NEXT THING YOU KNOW THEY'LL BE WRITING IN THE TOILETS.

47 Unfortunately, ... // THE BIG A! //

48 they've learned to laugh. // ~~ON-CUE---~~
THAT SPELLS TROUBLE.

49 On cue. // HE TAUGHT THEM?

50 Well, they're taught. // WHAT'S THE JOKE?

51 He says, in a high voice, "Willard, if you

52 don't turn that TV on when you

53 watch it, I'm gonna throw it out."

54 OH, NO!

Character Reference (part one)

1:00

B^b / A^b

Atlanta Strategy
~~Again~~

B^b

Voice-over) Our various ideas about	1
work --- our politics ---	2
are just ideas about	3
how to get men to work.	4
Women have to work, anyway.	5
Willard took to the one we use	6
like a cat takes to water.	7
When it occurred to him that	8
there had been some	9
mistake in judgment and	10
he had missed the chance	11
to make baseball	12
the main source of energy	13
in his life,	14
he more or less retired.	15
I got there just	16
after this had happened.	17
There was a pall about the world	18

The Mule In The Tree (part one)

:30

G7

Attalaw to Strategy
~~Again~~

voice-over) (Two men in a bedroom of a palatial house.) 1

What'd you suppose this thing is for? 2

You set it to the time you want to get up, 3

and breakfast comes. // How'd you know that? 4

I tried it yesterday. 5

What happened? // I set it for 6

nine o'clock and at nine o'clock there was a 7

knock on the door and a woman came in with 8

breakfast. // How did she know what 9

you want for breakfast? // Maybe 10

she just brought what she eats. 11

You are smart. Do you think it'll 12

work now? // Probably not. 13

I think we have to go downstairs. 14

Is that old man going to make a speech again? 15

If it wasn't him, it'd be the old woman, an' 16

that'd be worse. // If I was them, I'd move out. 17

They can't move out. That's part of the bargain. 18

G7

X

- 1) The ridge runs east and west.
- 2) The river runs east to west with high ridges on
- 3) either side. This is mountain country.
- 4) The river runs east to west with high ridges on either side.
- 5) The slopes seem in the imagination to have been sculpted
- 6) The river runs east to west with
- 7) high ridges on either side.
- 8) some time in the past to an almost perfect smoothness.
- 9) hidden now by the ragged overgrowth. The river runs
- 10) The slopes were sculpted sometime in the past
- 11) to an almost perfect smoothness.
- 12) east to west with high ridges on either side.

The Mystery of the River (part one) 1:00

Atlanta Strategy
~~ACCURACY~~

- 13) The slopes are covered with trees now. The work is hidden.
- 14) The slopes are covered with trees now. The work is hidden.
- 15) At a certain point in the river, according to history,
- 16) At a certain point in the river there is evidence of a more
- 17) mysterious kind of work. A ~~further~~ more complex structure.
- 18) something strange happened. When the people of the area
- 19) speak about the river, their attention is
- 20) Also hidden. This structure is referred to
- 21) in the story of the river. When the people of the area
- 22) always inevitably focused on
- 23) the mystery of the place
- 24) speak about the river, their attention is

The Mystery of the River (part one) 1:00

Atlanta Strategy
~~ACCURACY~~

- 25) where, according to history,
- 26) always inevitably focused
- 27) on the mystery
- 28) a more complex
- 29) kind of structure,
- 30) of the place
- 31) in the river
- 32) also hidden as work,
- 33) where something
- 34) is part of the
- 35) plan of the river.
- 36) strange happened.

B 1 CHICKEN SAID, THEY'RE GONNA WEAR THAT
2 SMOOTHNESS THING OUT. // And I said,
3 Chicken, that's the only thing they've got.

4 HE SAID, WELL, WHY'N'T YOU TELL 'EM HOW

5 WE GOT THE MULE DOWN OUT OF THE TREE?

6 The tree was in this creek bed and the creek was

7 down, and the mule was caught in the fork of the

8 high branches, kicking and fussing to

9 get down. IT WAS RIGHT THERE AT THE

10 OLD DAM, AND CHICKEN SAID, IF WE

11 CLOSE THE DAM AND THE WATER COMES UP,

12 WE CAN FLOAT THE MULE OUT. // So we

13 closed the dam and in about four hours the

14 water came up enough so that we could

15 get out there in the branches of the

16 tree and push the mule off the limb.

17 THEN THE MULE WAS SWIMMING AROUND BUT

18 IT COULDN'T GET UP THE BANK.

A 19 THE SIDES WERE TOO SLICK. SO THE MULE JUST
20 HUNG ON TO THE TREE TO KEEP FROM DROWNING.
21 Chicken and I opened up the dam again, and
22 when the water came down to where the mule could
23 walk, the mule/climbed out. IF WE HADN'T
24 COME ALONG, THE MULE'D BE UP THERE YET.
25 Chicken was scared, 'cause I think
26 he got the mule up there in the first place.
27 I think the mule was down in the creek bed, ~~and~~
28 an' Chicken shut the dam just to see the
29 mule swim around. When the mule got stuck
30 in the tree, Chicken opened up the dam again
31 so he wouldn't get in trouble. He didn't think that
32 when the water went down, the mule couldn't
33 get down from the tree.
34 THE SIDES OF THAT CREEK WERE SO SLICK,
#8 IF THAT TREE HADN'T BEEN THERE,
36 THAT MULE WOULD'VE DROWN FOR SURE.

The Mystery of the River (part two) 1:00

Student Strategy
~~ACCURACY~~

- 1) When the people of the area
- 2) The slopes , sculpted at sometime in the past
- 3) to an almost perfect smoothness,
- 4) speak about the river,
- 5) they speak about the slopes,
- 6) are covered with trees now. The work is hidden.
- 7) Also hidden, also part of
- 8) sculpted at some time in the past
- 9) to an almost perfect smoothness,
- 10) the plan of the river, according to history, is
- 11) the more complex kind of structure.
- 12) and that the work is hidden.

The Mystery of the River (part two) 1:00

Atlanta Strategy
ACCURACY

- 13) The slopes are covered with trees now.
- 14) Its orientation is described in absolutes,
- 15) And when the people speak,
- 16) though in fact, with respect to perfect
- 17) north and south and perfect east and west,
- 18) their attention is focused on
- 19) the mystery of the place where
- 20) as these terms are used to help us to
- 21) imagine the sphere of earth,
- 22) according to history
- 23) a more complex kind of structure,
- 24) its orientation is skewed to conform to

The Mystery of the River (part two) 1:00

Atlanta Strategy
~~ACCURACY~~

- 25) perfect north as determined by
- 26) also hidden, is part of
- 27) earth's position in the heavens.. Thus,
- 28) the work of the river.
- 29) the meaning of its position
- 30) Something strange
- 31) happened.
- 32) is to be found in
- 33) our struggles to understand
- 34) Otherwise,
- 35) it is harder to understand.
- 36) the periodicity of events.

E

1 I said, How'd that mule get up in the tree?
2 HE DIDN'T ANSWER ME. HE JUST KEPT SAYING,
3 WE GOT TO GET HIM DOWN. // I said, How'd he
4 get up there? That's the way to get him down.
5 THAT MULE MUST HAVE WEIGHED A THOUSAND POUNDS.
6 We couldn't hardly move him even when the
7 water came up. // CHICKEN SAID, MAYBE IF WE
8 SHUT THE DAM AND THE WATER COMES UP,
9 THE MULE WILL FLOAT OUT. // I said,
10 If he don't drown first.
11 CHICKEN SAID, I THINK HE CAN SWIM.
12 I said, I never saw a mule swim.
13 CHICKEN SAID, HE CAN SWIM. I KNOW IT.
14 I said, How long'll it take to get the
15 water up? HE SAID, MAYBE ABOUT FOUR HOURS.
16 I said, If we drown him, you better not
17 think about going home. // HE JUST KEPT SAYING,
18 HE CAN SWIM. I KNOW HE CAN SWIM.

The Mystery of the River (part three) 1:00

Atlantic Strategy
~~ACCURACY~~

- 1) Now the slopes are covered,
- 2) The more complex structure is only
- 3) partly visible from the ridges.
- 4) and the work is hidden.
- 5) The people of the area
- 6) The top is visible. The top part is a
- 7) dam positioned at a place in the river
- 8) speak about the river as if it were
- 9) almost infinitely deep, as if
- 10) where its orientation conforms to
- 11) perfect north as determined by
- 12) smoothly sculpted slopes had been made

- 13) at some time in the past when
- 14) earth's position in the heavens. Among the
- 15) something strange happened, to hold an invisible,
- 16) parts of the dam visible from the ridges are
- 17) are the large entrance doors where the
- 18) curved plane perfectly erect ---
- 19) not a boundary (at least not in the way
- 20) separate things in the lower part of the more
- 21) complex structure were loaded into the structure.
- 22) the people of the area speak of it);---
- 23) a monument of a sort
- 24) One of the mysteries of the more

The Mystery of the River (part three) 1:00

Atlanta Strategy
ACCURACY

- 25) complex structure in the way
- 26) to the infinite deepness of the river ---
- 27) at a time when the slopes were sculpted
- 28) the people of the area
- 29) speak about the river is the mystery of
- 30) (the work is hidden now),
- 31) whether the entrance doors will
- 32) they were sculpted
- 33) in the manner of the sculpting of
- 34) be used again or whether the structure
- 35) the more complex kind of structure.
- 36) is closed for all time.

67JJ That sounds sort of crazy. 1 G7

RA "Atalanta" is about the things they bring on 2
board with them. What's in their imagination. 3

JJ Do we see those things? 4

RA "Atalanta" is for television. We see everything. 5

JJ If "Atalanta" is an opera, what about the singing? 6

RA All that's in the manuscript. It's different from 7
what we call singing, but it's singing. 8

JJ Why does it sound so up to date? 9
What about the 1940's? 10

RA All of that part is left open. 11
It will always sound up to date. 12

JJ Does the flying saucer complete its mission? 13

RA All three men are put down someplace in 14
the middle of America. Then they have to be admitted. 15
It's the story of immigrants. 16

JJ What will we hear in "Atalanta Strategy?" 17

RA A little bit of everything. 18

Character Reference (part two)

1:00 C7 / E3 ^{Atwater to Strategy} ~~Again~~

Voice-over) ...But the Pirates didn't sign him up.	1	C7
It fell through for Willard,	2	
and he went into the drift.	3	
As when a curveball doesn't break.	4	
He dreamēd. He read the	5	
newspaper and did other things.	6	
He moved to the desert.	7	
He lost the wife he had taken with him.	8	
He moved back to Headquarters.	9	
He saw peachpits on the windowsill	10	
turn into flying saucers.	11	
Sorry.	12	
He saw a flying saucer	13	
where others saw a peachpit.	14	
He pioneered TV.	15	
(Before I knew the meaning of it,	16	
when as a boy I was still	17	
in the confidence of women	18	

Character Reference (part two)

1:00

Attention to Strategy
G7/Eb ~~Again~~

and they would let me hear them	19
talk to each other,	20
one of the "funny" stories was that	21
Willard had fallen in love	22
with a ballerina	23
in a red dress	24
that only he could see ---	25
the "set" didn't even have to be on ---	26
and my mother's sister	27
came home from the factory	28
one afternoon	29
and said to Willard,	30
"Willard, if you don't	31
turn that TV <u>on</u> when you watch it,	32
I'm gonna throw it out."	33
Check that against your curveball.)	34
And he died.	35
So long, Willard.	36

→
|

≡

1 JUST LIKE THAT? // A threat.

2 AND THEY ALL LAUGH? // And they all laugh.

3 Like flies at honey. // LIEUTENANT!

4 Sorry, Sir. // ART, THE BARTENDER

5 IS NEVER DRUNK. // I don't think his name is

6 Art, Sir. // IT IS IN MY BOOK.

7 They keep changing it, I guess.

8 SO, HOW IS IT SPELLED?

9 Just like it sounds.

10 AT LEAST WE DON'T HAVE TO WORRY ABOUT THAT.

11 One said, "It must be great to be there."

12 THEN WHAT HAPPENED?

13 Same thing. Long pause, and they all ...

14 STAND AROUND LIKE FLIES AT HONEY,

15 You got it. // THEN WHAT?

16 Same one said, "You wake up and

17 first think you think is ..."

18 NOT, BIG A2 // You got it.

Flying Saucer (part two) 2:30

Atlanta Strategy
~~All Again~~ 17

19 We may make it and we may not.

20 THAT'S WHAT ONE OF THEM SAID?

21 No, that's what I said.

22 I KNOW YOU SAID IT, BUT WHERE'D YOU GET IT?

23 I didn't notice that it wasn't mine.

24 THIS IS DEFINITELY AN EMERGENCY.

25 You won't regret it, Captain.

26 MAY I REMIND YOU AGAIN ABOUT THE ORDERS?

27 Has regret been reclassified?

28 NOT RE-CLASSIFIED, LIEUTENANT.

29 Do you mean it's always been reserved?

30 I'M SORRY TO SAY SO.

31 It must be the pressure on me, Sir.

32 CLOSE THE DOORS WHEN YOU GO OUT, LIEUTENANT.

33 It's just a saying, Sir. There are no doors.

34 I SIMPLY LIKE THE SOUND OF IT, DON'T YOU?

35 The cadence seems more and more important.

36 RIGHT, THE CADENCE. WHAT IS IT NOW?

37 We take them to the coordinates.

38 A PLACE OF EXCHANGE IN ILLINOIS.

39 And they appear as in a dream.

40 WHAT'S ILLINOIS AGAIN?

41 Some Indian place. It's not important.

42 AND THEY APPEAR AS ...

43 As in a dream, briefly.

44 AND THEN THEY'RE GONE.

45 No, that's the point. They're not gone.

46 WE TAKE THEM. THAT'S THE MISSION.

47 We take them, but they're not gone.

48 WE TAKE THEM, BUT THEY'RE NOT GONE.

49 Repetition helps, sometimes.

50 THEY HAVE DIVIDED, SO TO SPEAK.

51 Only in the sense of multiplicity.

52 THERE IS NO FIRST ONE?

53 No first one as it appears.

54 WHAT'S THERE IS JUST A REPLICA.

55 Only in the sense of multiplicity.

56 THEN, WHAT HAVE WE GOT?

57 I think that's the problem, Sir.

58 I DON'T BELIEVE IT. THE MISSION SAYS: "ORIGINALS."

59 There was trouble from the start.

60 THE MISSION SAYS: "ORIGINALS."

61 They duplicate themselves, Sir.

62 "DIVIDE AND CONQUER." I SAW IT.

63 Seems to be their motto, Sir.

64 LET'S GO OVER THIS AGAIN.

65 We are to put them in another place.

66 YES. THEY ARE TO BE SEEN ...

67 But not identified.

68 WHILE AT THE SAME TIME ...

69 Remaining where they were.

70 AS THEY WERE AND UNCHANGED.

71 To all appearances, we hope.

72 AND IN BROAD DAYLIGHT, TOO.