

Frederic Rzewski

THE PRICE OF OIL

for two speakers and two instrumental groups Spring 1980

Commissioned and first performed by the Hocketus Ensemble, Amsterdam, June 1980

Performance Instructions:

1) Instrumentation

The Price of Oil can be performed by a number of possible instrumental groupings, and the instrumentation may vary in Parts One and Two. For example, in the original version performed by Hocketus in 1980, Part One was played entirely on specially constructed instruments consisting of amplified open-ended metal pipes, which were struck with the hands (the "percussion" lines), or blown in the manner of panpipes (the "wind" lines). Part Two was then played using Hocketus' customary instruments (two sets of panpipes, two alto saxophones, two pianos, two Fender pianos, two electric basses, two pairs of conga drums).

The use of amplified pipes in Part One produces a very special sound, and if one has the technical resources they should be used. However, since not only must the instruments be constructed, but their amplification requires a rather complex outlay of electronic equipment, their use may be too burdensome for many situations, and they may therefore be dispensed with in favor of conventional instruments. In any case, the basic principles involved in interpreting the score remain the same.

A minimum of eight instruments is required, and if possible this number should be increased (i.e. two or even three instruments on a line). The two groups should be identical if possible in formation, or at least as similar as possible, and separated in space so that the alternation of left and right is clearly audible. The available instruments should consist of winds and "percussion". The latter category can include plucked stringed instruments, pianos (muted or otherwise prepared to enhance their percussive character), etc. Electronic instruments may be adapted to fit either category. For Part Two, two pairs of drums (congas or toms), tuned high and low, are required.

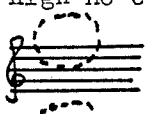
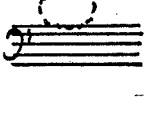
The important thing to remember in putting the group together is that there should be a very clear distinction between the "soft" attack of the winds and the "hard" attack of the percussion. Similarly, both wind and percussion instruments should be divided into high-range instruments (marked f) and low-range instruments (marked p). The absolute degree of "high" and "low" is not so important as the relative separation of the two ranges. This does not mean that "high" instruments always play higher than "low" instruments; on the contrary, since all instruments play a high note and a low note, the ranges may overlap in

*If strings are used, they should be played pizzicato throughout Part One, but may use the bow in Part Two.

such a way that the low note of the high instruments is lower than the high note of the low instruments.

2) Pitches

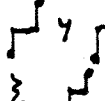
Absolute pitches are not given. Basically, each player is given the alternative of playing a "high" note or a "low" note. These do not necessarily remain the same, although each should fall into the same general range. Also, the ranges for high and low instruments should be analogous, although they need not be completely identical. E.g. a suitable disposition might be:

	high note	low note
High instruments:		
Low instruments:		

The interval between high note and low note for each instrument will generally be something between an octave and a twelfth, although this could vary greatly according to the nature of the instrument.

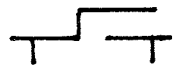
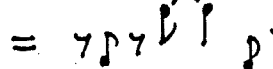
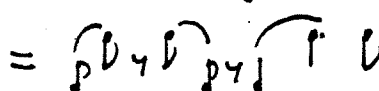
3) Rhythm

The rhythmic scheme of The Price of Oil is based on a 64-note pattern (the "Basic Pattern", found at the top of page 65 at the beginning of Part Two) divided into four bars. Each bar consists of four horizontal lines (each line could be considered as a half-note). Each line is divided into four points from which vertical lines may extend up or down (these may be considered as eighth-notes). Where no vertical lines appear, there is silence, e.g.:

	is to be played as:	
	" " " " " :	
	" " " " " :	

The tempo should remain constant throughout; each horizontal line (or "half-note") should be somewhere in the neighborhood of M.M. 52-60.

In Part One all notes are (relatively) short. In Part Two additional horizontal lines are introduced to indicate that a note is to be held or connected to other notes:

	=	
	=	

4) Dynamics

Instruments should be soft throughout Part One (although occasional accents may be heard), and very loud throughout Part Two.

5) Vocal Technique

The two speakers should be situated at the right and left ends of the stage. The Dealer should have a high, tense voice; the Worker's voice should be deep. Although both the characters are male, one or both of the parts could be played by females as well, e.g. a high male voice for the Dealer, a low female voice for the Worker.

Performing procedure for the voices is roughly the same as for the instruments. The text is intoned (neither sung nor spoken) on two levels in an expressionless, somewhat mechanical fashion. The interval between high and low levels should be at least an octave. The voices should be amplified and filtered in such a way as to give them a somewhat unnatural quality, without however interfering too much with comprehensibility.

At the end of Part One, the speakers should leave the stage; or, if they are musicians, they may take instruments and participate in the performance of Part Two.

6) General Interpretation

All the instruments, as well as the speakers, should be on the stage. At the beginning, one of the instrumentalists steps forward and reads the introductory text (the list of disasters may be brought up to date). Beginning with the line "The man on the right...", one or two of the percussion players may begin to play the "basic pattern" (page 65, top) very softly. It is permissible to have this basic pattern continue throughout Part One, if it helps to keep the musicians together, and if there are enough players to cover the eight lines in the score. (Note: In this case make sure that the "basic pattern" coincides perfectly with each page of the score!)

Part One is read as a normal score, and should be conducted. At the end of page 64, the two drummers (two pairs of congas or toms, tuned very high and very low) immediately begin to play the "basic pattern" fortissimo, while the other players change position or make whatever preparations are necessary for the performance of Part Two. Gradually all the players take up the "basic pattern", which they play two or three times. The drummers continue to play the "basic pattern"; the other instruments then begin to play the material on pages 65-67 (A, B, and C), according to a plan which may be worked out together in a way which both articulates this material in some compositionally interesting way and also allows some degree of improvisational freedom for the individual players. The three pages A, B, and C should appear in that order. Not all of the material need be played; lines may be repeated; players may drop out for the duration of a line or a part of a line; the order may be varied so that at times all members of a group are reading the same line, or all different lines, etc.; freely improvised solos are also conceivable.

Part Two should last about half as long as Part One; since Part One consists of 64 four-bar lines, Part Two should include about 32 lines. This would mean, then, roughly nine or ten lines for each of pages A, B, and C, with several repetitions of the "basic pattern" at the beginning of A, and of line C-16 on page 67, at the end. Here is one of many possible versions (not necessarily to be preferred to any other):

A

line no.	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Right		BP	2	1	4	3	6	5	8	7	4	11	9	15
											7	12	10	16
Left		BP	1	2	3	4	5	6	7	8	6	9	11	13
											7	10	12	14
Drums	BP	BP	BP	BP	etc.	----- (Begin to drop notes out of BP)								

B

line no.	15	16	17	18	19	20	21	22	23	24
Right	2	1--8	6	1--8	9--16	9--16	9--16	9--16	16	16
	3	1--8	7	1--8	9--16	9--16	9--16	9--16	16	16
Left	1	1--8	5	1--8	9--16	9--16	9--16	9--16	16	16
	4	1--8	8	1--8	9--16	9--16	9--16	9--16	16	16
Drums	(Play fewer and fewer notes of the basic pattern)									

C

line no.	25	26	27	28	29	30	31	32	33
Right	1	5	9+10	13+14	14	15	16	16	16
	3	6	11+12	13+14	14	15	16	16	16
Left	2	7	13+14	15+16	14	15	16	16	16
	4	8	15+16	15+16	14	15	16	16	16
Drums	(becoming very sparse)								

Here is a simpler version, used by Hokeus in August, 1961:

A

line no.	1	2	3	4	5	6	7	8	9	10
winds	1	3	4	5	6	7	8	9	10	11
perc.	1	3	4	5	6	7	8	9	10	11
winds	2	4	5	6	7	8	9	10	11	12
perc.	2	4	5	6	7	8	9	10	11	12

v

B

line no.	11	12	13	14	15	16	17
winds	2	1	5	9	14	15	16
Right† perc.	1	1	5	9	13	15	16
winds	4	5	9	14	16	16	16
Left† perc.	3	5	9	14	15	16	16

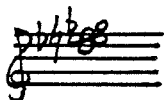
C

line no.	18	19	20	21	22	23	24	25	26	27
winds	5	6	7	8	13	14	15	16	16	16
Right† perc.	5	6	7	8	13	14	15	16	16	16
winds	5	7	8	9	13	14	15	16	16	16
Left† perc.	5	7	8	9	13	14	15	16	16	16

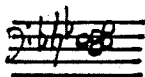
Note that the drums in Part Two play the "basic pattern" as written up to the middle of section A, at which point they begin to omit notes from the pattern ad lib., i.e. by introducing rests in place of the indicated notes, while continuing to respect the rhythmic placement of high and low notes within the pattern. This process of progressive thinning-out continues through sections B and C, so that by the middle of C each drummer is playing no more than three or four notes in a line, with long silences between them, sempre fortissimo. The sporadic explosions of the drums then should appear in stark contrast to the sustained sounds in the other instruments.

7) Staging

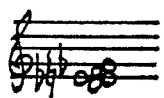
Although no specific dramatic action is indicated in the score, The Price of Oil is nevertheless basically a piece of music theatre. If amplified pipes are used in Part One, these already constitute an important visual element. Each player should have two sets of pipes, of varying length so that one set produces a high cluster, the other a low cluster, e.g.



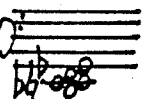
and



for "high" instruments,



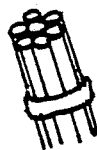
and



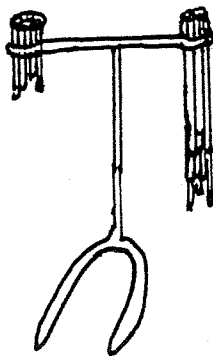
for "low" instruments.

The pipes are mounted in two clusters on a stand, so that they can be played comfortably either as percussion or as wind instruments. Each

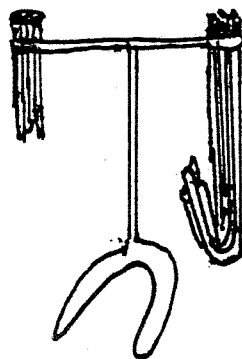
cluster may contain five or six pipes:



and may look something like this when mounted:



(high)



(low)

Each cluster requires a separate microphone, so that a minimum of sixteen microphones are needed only for the pipes. Considerable pains must be taken with microphone placement to ensure the most effective means of amplification.

The eight sets of pipes may then be lined up in two groups, stage left and right, perhaps in front of the "normal" instruments to be used in Part Two, so that a minimum of time is necessary to move from pipes to instruments at the beginning of Part Two.

These pipes, then, constitute a visual element which may be expanded in such a way as to amplify the mechanical metaphor which underlies the music. For instance, movable scenery may be introduced which, although abstractly, could suggest the motion of pumps, oil wells, derricks, and the like. One could imagine a choreography involving, say, two dancers using simple props like a seesaw. In every case the visual treatment of The Price of Oil should concentrate on the basic idea of "hocketing" which dominates the musical structure: two opposing elements locked into a single mechanical process controlling both sides. The composer invites creative suggestions in this area from directors, stage designers, and choreographers.

8) The Final Sound

A word on the end: The final line C-16 on page 67 is intended as a musical reference to the "almighty explosion", the "two bumps and a crack" of pages 33 and 34. For this line it is possible to introduce some completely new, very loud and violent sound, which may moreover have a theatrical character; e.g. dropping some very heavy objects on the stage, striking some resonant part of the performing area in some very violent way, etc. In any case, there should be two such sounds: two "bumps" and a "crack".

THE PRICE OF OIL
INTRODUCTION

(The lights are dimmed, the musicians are in place, the hall is silent. One of the instrumentalists steps forward and recites.)

SPEAKER:

On March 27, 1980, the floating 10,000-ton "semi-submersible" platform "Alexander Kielland", stationed at the Ekofisk oil field 300 kilometers south-west of Stavanger, Norway, capsized in a storm. Of the 228 workers on board at the time, 139 died and another 50 were injured. This was one of a long series of fatal disasters in the recent history of North Sea oil exploration. Some of the previous accidents were:

November, 1975: Explosion on the Alpha platform at Ekofisk:

three dead and three wounded.

March, 1976: Six Norwegian workers drowned.

April, 1977: Explosion on the Ekofisk Bravo platform. Huge oil spill led to catastrophic pollution of the North Sea.

October, 1977: Fire on the Maersk-Explorer platform. One French diver dead.

February, 1978: Fire on the Statfjord platform. Five workers dead.

February, 1978: An American diver dies at Ekofisk.

The following texts are taken from actual newspaper accounts and interviews with real people.

(Instrumental accompaniment begins very softly. The text is now read metrically, roughly one line for every bar of the "basic pattern", so that four lines of the "basic pattern" will have elapsed by the end of the text.)

SPEAKER:

- (1) The man on the right is very rich.
- (2) He is one of the most successful traders
- (3) On the Rotterdam spot market;
- (4) A n international network of agents
- (5) Buying and selling
- (6) The tremendous quantities of oil
- (7) That transit the city's enormous port.
- (8) + (tacet)
- (9) The man on the left is a worker.
- (10) He is one of the thousands of people
- (11) Who live on the North Sea oil-rigs
- (12) Drilling and pumping
- (13) Thousands of barrels of oil
- (14) Out of the earth each day
- (15) Twenty-four hours a day.
- (16) + (tacet)

(Begin immediately Part One.)

THE PRICE OF OIL: PART ONE

COME IN AT EIGHT O'CLOCK

DEALER

WINDS

RIGHT

PERC.

WORKER

WINDS

LEFT

PERC.

IT WAS A TIE
LIT- AF- SIX IN
THE NING

AND LIKE AN ANT
ON THE HUNT
I'M MAL

SPREAD MY- O-
I SELF ALL VER.

2

I

PEER

AND

I

LOOK,

AND

TO

OUT

E-VERY-

THING

THAT HAPPENED TO

OIL

THAT

NIGHT.

AND

JUST

WE'D

A

NEA.

HAD

NICE

DIN.

I E. GO. THEY ARE.
CALL VERY DY AND CALL

THE PHONE.
EYES ARE
MY

YOU YOU'RE -INES.
IF DON'T, RU-

-VERY-
E. THING.

③

{ 8 7 }

{ 8 7 }

{ 8 7 }

{ 8 7 }

4

THERE'S WE A:
IF TIME, TALK ABOUT
STU-AD
THINGS:

FAMILIES,
WEATHER,
LIKE THAT—
BUT
IT'S FOR:
WHEN IN-TANT,

SOME
OF THE GUYS HAD
AL-
COME
-READY
TO BED,

5

GET WE

RIGHT TO WORK:

WHAT HE'S GOT

FOR ME,

I THOUGHT I WOULD GO

TO SEE THE

MO. VIE.

I HEARD WE'RE -ING A -STEAD VISIT.

THEY SHOW- WE- THAT

TO SAYS HE NKE
IF KYO HAS A SHIP

JUST COME OFF TWELVE-HOUR
SHIFT,
A
I'd

⑥

TO QUICK.
BE
YOU'VE GOT

FOR HIM.
GOT
I'VE WHAT
AND

} } } }

LY,

-TA-

I-

FROM

SAIL-

-ING

NOISE.

THERE A BIG

WAS

SUD- -LY

-DEN-

7

SHIP

BEAD- -FUL

-TI-

A

-TY
PRET- TIED.

WAS

I

AND

{ } : :

{ } : :

{ } : :

{ } : :

POI-
-SON.

YOU HAVE TO WATCH
OUT.

⑧

SEE FA LIES WEEKS AT A
WE DON'T OUR MI FOR
TIME.

WORK
-ING HERE IS
LIKE IN
BE-ING JAIL.

ϕ } ϕ }

ϕ } ϕ }

ϕ } ϕ }

ϕ } ϕ }

9

SHIP
IF THE
REAL
IS -LY
THAT DEAD-
FUL,

WAVES
NINE-
HIGH.
THE HERE CAN BE -TY FEET

THE SET UP TO HUNDRED AND TEN
WINDS
A
KNOTS.

SURE,
WE
MAKE SOME
NOV.

10

WANT KEEP IT FOR -SELF.
HE'LL TO ALL HIM-

IF WERENT FOR THE -NEY?
IT NO-

CAN -MA- A- -ONE DO- THIS
YOU I- GIVE -NY- -ING JOB

OF SOME US
TO TAKE IT
HORE.

} } } } }

11

FLOAT.

SUP.

IT

THAT RIG WAS SURVIVED TO O-VER.

60

WENT TO

NO.

FAST

PENED

ALL

IT

WAS -POSED TO

GO

-N'T

DO.

-BO-UY

SO

HAP.

{ } { }

{ } { }

①

PAW. - DERS SEE
JA. - ESE TRA. YOU CAN ALWAYS THROUGH.

{ } :c

{ } :c

{ } :c

{ } :c

②

WEA. THE THER WAS
BAD, BUT NOT
THAT BAD

"FLIPPING LUNARAY TEL," THEY IT.
A HO. CALLED

IF THAT WAS SO
PER. FECT,

13

HAVE ROOM.

NO

THEY

THEY'RE COR-

-NERED.

OUT
WE'VE GOT ALL KINDS NEW HERE THE AGES

ON

OF

A FEW

DAYS

-PLACE

IN

WHY GO-

WERE THEY-ING TO AE- IT

{ } :c

{ } :c

{ } :c

{ } :c

14

CAVES

THEY'VE A WHOLE LUMP
THAT'LL BE WHI-ING IN

-VER-

-TRY

GOT

A TINE.

TWENTY

HI-BER-TING:

WE'RE 'NA. FOUR-TEEN, DAYS AT

AEV IN A

ROOR.

-GE-

TO -THER, FOUR

WE'RE

ALL

'AI-

ENG 'MENJAVANA' 'ANS, A-ME: 'CAVS-

'VI-

-LISA-

{ } :

{ } :

{ } :

{ } :

UN' GET
THIS WINTER -LESS THEY OIL.

BUT TO FA-MI-
WE'VE GOT FEED OUR LIES.

THEY

NEED

THE

OIL.

WE

NEED

THE

WORK.

(15)

16

AND

YOU

GET

CAN THEN TO

PAY.

I

REAL-

MEAN

-LY

PAY.

AND, BELIEVE

ME,

THEY MAKE

WORK.

LET YOU

A-

IOUS

WE TELL SOMETHING ABOUT DANGER- WORK.

17

THEY'LL
PAY
IN
A-
-ANYTHING

TAKE THE -VERS, FOR
DI-
IN-STANCE.

I'M
CULT-ING ALL
TO MAKE -GUESSES
ATCH-
FI-
DAY
CAL-

DEUTSCH- TO
-MARKS POUNDS, POUNDS, AD-
TO
-ABLES

} } } }

18

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal beams, forming a rhythmic pattern. The notes are organized into measures, with some measures containing multiple notes. The notation is written in a style that suggests a specific musical genre or dialect.

Labels and lyrics written below the staff include:

- RU-
- BLES TO DOL-
- LARS, GUIL-
- DOLLARS TO -DEAS,
- I
- DON'T CARE
- AND NO- DY DOES-
- BO- ELSE
- DOL-
- LARS
- MEAN NO-
- THING
- TO
- ME.
- ON CALL ALL THE
- THEY'RE
- TO
- LINES
- FIX THE PIPE
- TIME

At the bottom of the page, there are four sets of musical symbols, each consisting of a treble clef, a key signature (one sharp), and a time signature (3/4).

I

ON-LY CARE A-

-BOUT

-HIND

WHAT'S BE THE NUM-
BERS.

I

CARE

A-

-BOUT

OIL

1

NO-BO-

-DY

TELLS THE

TRUTH.

NO- -DY.

-DO-

20

OF THEY
WHAT WANT,

E-
-NOUGH

THEY
HAVE
AND

SAY
TALK-
LON-
I'M 'ING TO DON,

MAKE
THE
PRO-
TO SURE COMING OFF STINGER PER.
THEY'RE AT THE ANGLE,

{ } :

{ } :

{ } :

{ } :

21

NE-
THEY'D -VER- TELL

ME.

THEY'D NE-

-VER-

LET

KNOW

ME

CUT
TO
PIPE
AND JOIN THE
ON
SEC-TIONS THE
BOTTOM.

ALL

A-

YOU'RE

- LONE DOWN THERE.

22

THAT

-LET'S

DOWN.

THEY

CLE-

DOESN'T

GOING

TRY TO BE

-VER,

BUT IT

MATTER

YOUR

ARE

FRIENDS

AWAY.

FEET

FAR

AT

I

READ

CAN

THEM.

{ } 7:

{ } 7:

{ } 7:

{ } 7:

23

READ

CAN

DON'T

WHAT THEY SAY.

I

YOU

GO, YOU'LL GET FIFTY SAND DOLLARS.

-DOWN

THOU-

IF

IF

-DON

DOESN'T

TRY A-

-NY-

-THING,

THAT'S A MAN'S

WHAT

LIFE

IS

WORTH.

24

THEY DON'T
KNOW THAT
I
MEANS
WANT

THEY ASK ME
IF
ABOUT MY
A-
HEALTH,

DOWN.

WE'RE ON THE RIG WHEN IT WENT

NO-
BOY KNEW HOW MANY MEN

{ } :
{ } :
{ } :
{ } :

(25)

-KEY
DOWN A- FUR-
THE MAR- TO GO -NY -THER.

-LIPS
PHIL- PE-TRIO-LE- SAID
-UM ONE
THING,

GO- VERN- SAID AN-
THE
-MENT
-O-
THER.

WHY
SHOULD THEY
-THER?
BO-

I TELL. IN ME.
CAN IT'S

WHY THEY CARE A: DROWN-ING
SHOULD -BOAT MEN?

KEEP FI- SE-
AND THEY THE -SURES -CAET.

THEY E- PRO-
DONT TEST THEIR EQUIPMENT -PER-LY,

{ } c:

{ } c:

{ } c:

{ } c:

(27)

f }

f }

f }

f }

TRY
WE

TO GET THE

U-

ARE

IN-
VOLVED,

HOW

BUT THEY HOW

TO CON-

-TROL IT.

THEY

KNOW

WE

NEED

THE

-KEY.

IF WE

START -ING

TALK-

A-

-BOUT

STAKE,

I
LIE
TOO,
BET-
BUT I'M -TEA-
AT IT.

{ f }

{ f }

'EN-
OR TIGHT-ING UP THE
SAFE-TY -GU-LA-
RE-
-TIONS

KNOW THEY CAN
A-ROUND
GET
VS

OF-FER-
BY -ING
AN'-THER
-O- HUNDRED A
POUNDS MONTH-

{ f }

{ f }

29

THE MAR. IF THE MAR. -ING UP, KET'S GO.

WE NEED THE MO. MORE THAN THEY DO. -NEY.

ONE THING THEY'VE IS GOT MO. -NEY.

CIR. I'M CUM. SPECT.

{ } : { } { } : { } : { } :

DON'T SAY
GOING
DOWN.
IT'S
I

NOT GO- TO HOLD OUT
WE'RE -ING
FOA
MORE LIFE-
-BOATS.

IF
COME
RAISE IN
THEY
A-CROSS WITH A
PAY,

-DREN
-TEA.
WE'VE GOT
AND CHIL- TO LOOK AF.
WIVES

{ } :c

{ } :c

{ } :c

{ } :c

THAT'S
SHAL-
-LOW.

I
THEN IF THEY'VE A-BOUT -NO-A.
ASK
HEARD
GE-

WE
IF
A.
TALK -BOUT
SAFE-TY,

THEY
A-
TALK -BOUT
PRO-
-DUC-TION.

THAT SCARES THEM. THAT MAKES THEM SWEAT.

THEY THERE ARE PLENTY OF GUYS SHORE ON

KNOW -TY TAKE OUR JOBS.

WAIT TO

Handwritten musical notation on a five-line staff, including treble clef, key signature (one sharp), and various note values (quarter, eighth, and sixteenth notes) with stems.

CHORUS!

DON'T

THING

GE-

THEY KNOW ANY-

ABOUT

-NO-A-

{ } 7:

{ } 7:

double

{ } 7:

double

{ } 7:

33

CHORUS?

THEY'RE WOR-

-RIED.

double

WE

CRACK.

HEARD

TWO BUAPS AND A

double

34

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal beams, with some stems having flags. The lyrics are written below the staff, aligned with the notes.

THEY WANT TO
GO
OUT,
BUT
I
DON'T
LET
THEM.
I
TALKS
AND
THEY'RE -ING
TWIST-
WAS LIKE AL-Y EX- SON.
IT AN -MIGHT- -PLO.

At the bottom of the page, there are four sets of musical notation: a treble clef, a brace, and a colon, followed by a treble clef, a brace, and a colon, followed by a treble clef, a brace, and a colon, followed by a treble clef, a brace, and a colon.

35

AND

GET

I

I

WHAT

WANT.

I'M

GOOD

AT

IT.

IF

YOU'RE

NOT

GOOD,

THAT'S

IT.

YOU'RE

OUT.

37

EACH

SOME GETS

OUT,

SOME-

TIME IT MOVES,

EACH

TIME.

HURT

-ONE

-ONE IS

THEN

IT WENT TO

FOR: 77

FIVE

DEGREES.

FIF-

MI- LA-

TOP-

O-VER.

AND -TEEN -NUTES 'TER IT -PLEO RIGHT

38

I

DON'T

GET

HURT.

I'M TOO

STRONG

TO

GET

HURT.

PEO- WERE THROWN

-PLE

RIGHT

IN-TO THE

SEA.

I

PRO-TECT

MY-SELF.

39

I HAVE SERVICE -AE- ED OIL-
TO GROUPS UN-LAT.

I HIT BY JONETANGHEA- ANVE A
WAS -VY,
V.

REAL I HAVE E- STATE ON
TWO CON- -TINENTS

E- FLY- -ROUND-
-VERY-THING WAS -ING A-

{ } { } { } { }

(40)

I BAR-SES FOR STORAGE COSTS ARE

I STORAGE

WHEN -ING BAD.

HAVE

WHEN

BAD.

HAVE

TANKS FOR SHIP - COSTS ARE

WE COULD

DO.

NO.

THERE WAS - THING

CHIL-

SCREAM-

WERE

THERE BIG GUYS

-ING LIKE -DREN.

41

VER. ST. FIED.

AM 81.

I

I WAS KICKED
UP
BY A
HUGE
WAVE.

AND BIG STEEL CONTAIN-
PINNED
THE WALL
OF
-CAINCT

DRUMS
OF
-ROUND
TINE A.

42.

AM AS -FAL- -BLE AS
I IN- -LI- POS- SI-BLE.

DIE.

TO

THIS IS WHAT IT'S

LIKE

THIS IS

IT.

I

THOUGHT,

WENT

UNDER

BOAT,

PUT THEN I

I

SAN A LIFE-

{ } :c

{ } :c

43

ON-^{LY} FEW OF
BUT A
THEY GOT TO WA-
IN THE TER-

HOLD E-
TO
-ONE OF
-VERY-
US,

THERE -WAS BE E-
WERE SUP. TO
-BOATS
-NOUCH LIFE

-DO.
NO- BY KNEW TO DO.
WHAT

{ } :c
{ } :c
①
{ } :c
{ } :c

Energy

PLE
PEO- SAY THEY CAN CON-
-TROL US, BUT CAN'T.
THEY

44

THE "THERS -N'T LAUNCHED BE- OF THE
O- COULD- BE -CAUSE TILT.
A- TEN OF US MADE IT
-BOAT

IT -SIDE
WAS UP-
DOWN, WE -GED TURN O-VER-
MAN- TO IT

5
FIVE.
-BOAT

ALL NORTH-WEST-ERN -ROPE,
EU-
OF
FOR

OF US
DID-
FEB

3

WE GOT
JUST OURSELVES OR- TIZED SOME-
GAY-
HOW-

THE
ROTTERDAM MAR-
-MET
ENDS
MEET

45

{ } : { } : { } : { } :

46

BUT LY FIVE PERCENT US ARE IN TER-BAM.

ROT-

OF

ON-

BID-

PAN-

-N-Y

-IC-

I

-FORD

PAN-IC.

COULDN'T AF-

TO

HAD TO -CENTRATE ON JOB TO

CON-

THE

BE DONE.

(47)

US.
CAN
-TAY
HOLD

long
-ING TO
-THER,
-GE-
-NOW,
WALK-

THE
-DEAS
-OTHER TRA-
ARE
E-
-VERYWHERE

WERE
WE
-ING
A-
-GE-THER,
-ROUND TO-

{ } r { } :

{ } r { } :

48

NO GO- VERN- MENT AT ALL.

UP
-VERN-
ONE GO- -MENT CAN CHECK ON DS.

NO

I

DON'T

HOW WE IT,

KNOW

DID

WE

RIGHT SIDE

WERE

UP A.

-GAIN.

{ }

{ }

{ }

{ }

DEAL,

A

MAKE

IF

I

BANKS.

BY

LIVE

I

④ ①

THE

SEA.

IN

WERE

WE

THERE

down

CHECK:

BANKS CAN

-LY

ON-

⑤

{ } { } { } { }

50

WANT

-NA-

GUA-

GUA-

R.

THE GUA-RAN-

IS

LIFE

I

AN IN-

-TER-

TIONAL

BANK

RAN-TEE.

WITH THE

-RAN-TEE

I'M

O.

-TEE

MY

①

STORM ALL A-

THE

WAS

-ROUND US.

{ } 7:

{ } 7:

{ } 7:

{ } 7:

51

IT TRUE.

AD

IT

-TO-MATIC

IS

AND

THERE ON LY ONE D PLACE WHERE I -VER LIE.

IS

-THER

NE-

I -VER LIE TO

NE-

PLATT'S.

{ } { }

{ } { }

{ } { }

{ } { }

52

THEY'RE
LONG

IF NINE-
-TY

YOU SAY

SAY ARE

A HUNDRED -PLE.

PEO-

MAY-

-BE

CALL

THEY

PLATT'S THEY

AND KNOW.

TO

YOU

LIE

DARK.

VE-

-RY

WAS

IT

{ } :

{ } :

{ } :

{ } :

53

THEY CAN

TELL.

KNOW

PLATT'S WILL THIS.

PRAY-
-ING.
WAS
E.
EVERY-ONE

THING
WITH NO-
TO REACH
OUT TO.

{ } :

{ } :

{ } :

{ } :

54

MAR.
THE
RET
IS
GOOD.

PRAY-
GOB.
-ING
TO

CAN-
YOU NOT HIDE
THINGS
PLATT'S.
FROM

NEED
I DON'T
TO HIDE.

{ } { } { } { }

WAY A-BOVE
THEY'RE TERM.

WAVES WERE
THE
-ING OVER
CRASH-
US.

55

PAI-
-CES
ARE HIGH.
HERE
-ER THAN
E-
-VER.

WE
ALL
WERE
SICK.

{ } { } { } { }

56

-ING

-DIVERS WILL

KEEP ON SEND

PRO

WAY

THAT

WILL

STAY

THEY

FOR LEVEN
HOURS

WE STUCK
WERE THERE

WAS
IT VERY COLD AND CUPPIED TO THER

WE
GE

{ } :c

{ } :c

{ } :c

{ } :c

(57)

OIL
TO THE
SPOT
MAR-
-KET.

②

-PLE
WERE IN
TER-
PAIN
-RYBLE

MEN WITH BRO-
-KEN
LESS.

I
MY
THOUGHT OF WIFE AND
CHILDREN.

more

MORE
ALL
THE
TIME.

58

① WATER WAS POUR- IN-TO THE BOAT.
-ING

A-
-GAIN.
THEM

WOULD -VER SEE
E-

I
-THED
-DERED WHE.
WON.

{ } ;

{ } ;

{ } ;

{ } ;

59

{ } :

{ } :

{ } :

{ } :

AND

WE

DID

-N'T

THINK

WE

WOULD

BE

-VER

FOUND.

WE

DID

N'T THINK WE

WERE

GOING TO

MAKE

IT

AND MA

-N'T

OUR

OF FRIENDS DID

-N'T

MAKE

IT

60

HEAR
YOU TALK A-BOUT -PLY AND
DE-
MAND.

SUP.

{ } i:

{ } i:

{ } i:

{ } i:

SUP.

-VEN WHEN THE -PLY

SHIP

CAME,

IT NEAR-LY TURNED

US

O-

-VER,

AND WE

THOUGHT WE'D

HAD IT.

THAT'S SIL-

-LY.

VER.

NOW IT'S

O-

61

DEB.

MUR.

WAS

IT

2

MAR.

-RET.

THE

END

WON'T

THAT

{ } :

{ } :

{ } :

{ } :

62

PO. TICS ARE TOO CERTAIN FOR

LI.

UN.

THAT.

IT CAN PEN -GAIN.

HAP.

A.

NOT

O.

REALLY

-VER-

IT'S

BUT

THESE

LONG

RIGS

AS

AS

{ 7: }

{ 7: }

{ 7: }

{ 7: }

63

1

NO. BODY TRUSTS NY-BODY'S -AN-TEES.
NO. A. GUA.

THEY
WILL COM-NOE TO
BREA.

NO. GET NOUGH OIL.
-BO-DY CAN E.

ARE
THIN
MADE OF STEEL,

2

{ } { } { } { }

6A

E-
WANTS
EVERYONE
THING.
ONE

{ } 7:

{ } 7:

{ } 7:

{ } 7:

NOW ON-
I
WANT
LY
GO
TO
HOME

BUT I EX-
I'LL BE
BELT
BACK.

EVERYONE WANTS
E-
MORE
OIL.

Sub 1

[A]

BASIC
PATTERN

(AT FIRST PERCUSSION ONLY, THEN OTHER INSTRUMENTS, SEVERAL TIMES)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

66

B

BASIC
PATTERN

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

23
P15

67

C

C

BASIC
PATTERN

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

(REPEAT LAST LINE SEVERAL TIMES)

C

