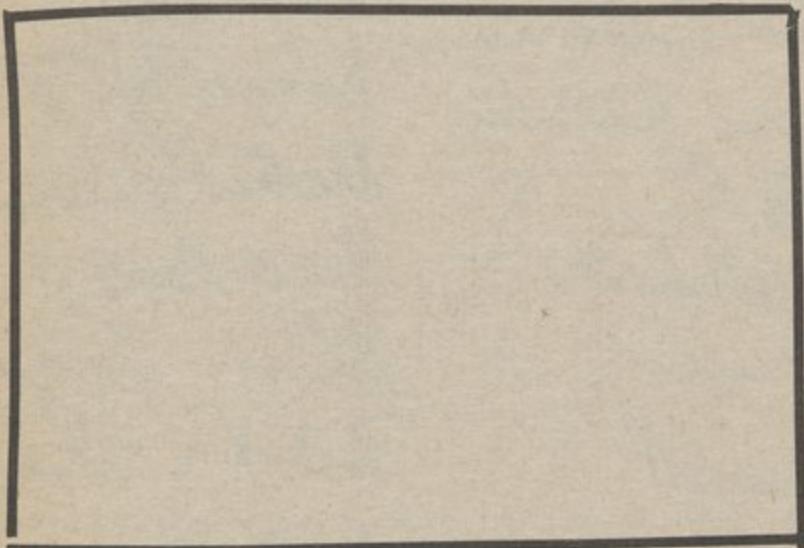


EAR 6

EAR — a monthly, published and edited jointly by Charles Shere and Beth Anderson. Address all correspondence to: EAR %B. Anderson, 991 39th St. apt. 1, Oakland 94608. Outlets include: Books Unlimited (Shattock and on Telegraph), Pro Audio Electronics, Serendipity Books, Mills Tape Center, U.C.B. Student Center, Best Music, Diamond Music, House of Woodwinds, Tupper & Reed, KPFA, Berkeley Violin Center, Paragon Music, Coty's Books, Leo's Music, City Lights Books, Mission District Community Center, Gordon's Piano, Buckner Music, S.F. Conservatory, Books Plus, Cheese Co., and EAR is available at many concerts in the area.



Letters to the editor

Dear Beth,
Thanks for your EAR! You are very enterprising; I particularly enjoyed your four-hand organ piece but mainly as a work of art. How do you know your players are as good as you? Also the Dutch firm publication idea is very exciting.

I have not been well and have retired from teaching. We had a brilliant recital this spring, if I do say so. Wrote a major work for clarinet (my brother), cello and piano.

Always,
Helen Lipscomb*

(ed.— The four-hand piece will only be played by Charlemagne Palestine and myself. It will then exist in tape form only, except when he and I are available to perform it live. Who is publishing your trio? Thanks for the affirmation and information.)

*Helen Lipscomb is a composer who lives in Lexington, Kentucky. She has an enormous list of published works. She is also a fine pianist and teacher.

EAR,
Enclosed is a check for five issues of EAR.

Thank you.

Sincerely,
Janice Wolfe-Looney

(ed.— Short, but beautiful. Follow this example.)

Dear EAR:
Enclosed is a check for \$4. Please send me a subscription for the next five issues plus issues #3-5 which I never got. Thanks for sending issue #6 to me at the N.Y. Times.

John Lockwell

Dear EAR magazine,
In your last issue you published a copy of part of my symphony indicating (in a footnote) that this was the only part of the work which had escaped or survived use in a tape work of mine of the same name. In order that you might maintain a comprehensive view of the whole work, I am enclosing a copy of the sections of the work which didn't escape the tape.

Peace.

A.J. Gnazzo

(ed.— Oh, now I see it. Thanks. If a majority of our 5,000 plus readers writes in requesting publication of the ensnared portions, we will certainly acquiesce. We'd like to anyway, but we need financial support. Any ideas on funding?)



There are 68 exciting reasons

Dear Composer:

I would like to include your name and some information about you and your work in a new biographical dictionary of American composers; Contemporary American Composers: A Biographical Dictionary which I am compiling. Many composers, librarians and a reference book publisher have recognized the need for a current, comprehensive biographical dictionary devoted exclusively to American composers of the 20th century. I hope to include every American composer born after 1870 (and also every foreign-born composer who has primarily or continuously resided in the U.S.) who has had at least one original work published or recorded or performed (in an urban area), or selected for an award in composition. To insure the inclusion of your name in the work, please write for a questionnaire and return it to me at the address below before September 15, 1973. I would be grateful if you would send me the name and address of other qualified composers and pass the word along to your colleagues. We are attempting to contact all American composers, but it is a large task, and we would be glad for your help to assure that we do not omit anyone. Thanks very much for your attention and cooperation. We look forward to hearing from you soon.

Sincerely,

E. Ruth Anderson
P.O. Box 194
Marshfield Hills, Mass.
02051

to talk to you

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New Music In New Hampshire

by
ann sandifur

New Music in New Hampshire was that strange alchemy of music making turning back into life making. The group of men that had envisioned this project two years ago had included in their vision the coming together of serious musicians to make serious music in the pastoral setting of an old country inn in Chocorua New Hampshire. To underline their vision they scheduled a full week of concerts and planned the courses to climax with the concerts. What they neglected to envision was that orgasm comes with the needs of the people and that the male idea of the their time to come could not be imposed on the group as a whole. I have, therefore, intentionally eliminated a description of the concerts as they were in the end, diversionary to the real process of music making in Chocorua.

There were six classes taught. Petr Kotik gave a condensed historical review of modern music, while Frederic Rzewski was aiming for some kind of collective composition through improvisation. David Behrman and David Tudor had the least structured classes as the people building electronic circuits or transduced objects were free to work at any time while the two Davids served mostly as advisors. David Tudor's class was based on his piece RAINFOREST in which objects such as cans and metal hoops were caused to resonate and thus act as speakers. This piece or process encourages the exploration of sounds inherent in objects. Julius Eastman worked on expressing the relationship of the body and voice in free space or in an enclosed space through graphic notation. Gordon Mumma taught basic electronics. His course description was "Basic concepts of electronic circuits and media translation. Linear and non linear amplification, oscillators, filters and equalization. Analog and digital operation. Basic theater and commercial sound practice."

There is something very volatile about a situation where one person has information another does not. The basic concept of electronic circuits and media translation that Gordon Mumma expressed was one similar to the black box approach in integrated circuit operations—that is—it is only necessary to know the input output configurations of a circuit as the internal workings of the circuit are too complicated and oblique to be understood by the average electronic student. The presumption is that for the artist the devise or the black box itself is the media, not the electronic energy process. It seems necessary at this point to ask; how can anyone understand the technology of our environment if we only learn to recognize the external forms of objects without there being a connection with the energy process that allows the object to exist and how can we be considerate in the use of objects if we do not understand the energy process inherent in the object?

There was a definite hierarchy established at Chocorua. The faculty and administration lived in the main inn and the students were segregated by sex into small cottages in the back of the inn. This structure seemed regressive as it amplified the distinction between the faculty and students. It also presumed completely heterosexual behavior on the part of all those who came. Of course again the premise was that people were there to make music and that social relationships and their dynamics were apart and ineffectual on the making of music, ie. giving concerts. This compartmentalization of human lives into a structure where from 8-12 pm Monday through Sunday you are giving concerts and therefore musicians and the rest of the day you are students with social behavior to be displayed between 6-8 and after 12 just didn't work. I personally do not understand new music to mean new sound but to mean a new sensitivity with the environment in which people live and the making of new associations with sounds and other parts of their environment because of their new sensitivity.

It occurred to me and others that part of the reason for the rather static and conven-

more leg
The women of New Music in New Hampshire or Chocorua 73 take exception to the lack of women composers in residence (faculty) and are ~~more~~ interested in returning for another such session if there are no women composers in residence. We would suggest some ~~more~~ women ~~composers~~ in residence.

Ann Sandifur
Susan D. Palmer
Patty Burchfield
Liz
Julia Schwartz
Julius Eastman
Frederic Rzewski
Sydor Long
Frank Abrahant
Dan Rubin
John Daigle
Gordon Mumma
Nancy Caldwell
Tom Beagron
Katherine Mason
David Tudor
John Dubuquet
John C. Gould
Guy K
Ralph Jones
Robert Hayman
Martin Balin
David Rosset
Alan Lazar
Richard P. Lang
Chris barrel
Phyllis Goldstein
Susan Stenger
David Schreman
Phil Harmonic
Hugh Waynes
Bill viola
Charlotte Keel

tional structure of New Music in New Hampshire was the lack of women in any of the faculty positions. I say this because there is something in the female point of view, if I may use that expression, that because of their particular political position and their potential for a nearness to living processes they promote an affection for living associations and processes rather than an affection for objects and formalized structures. This need for a change in point of view at New Music in New Hampshire was so strongly felt that when I passed around a petition indicating that those who signed it would be less interested in returning to Chocorua if there were no women faculty everyone but the Artistic Director, Petr Kotik, signed it. Obviously it is also essential to eliminate the distinction between students and faculty but it occurred to us that if the emphasis was on music making as an expression of new living associations and not as an expression of objects and formalized structures that the distinction would be naturally eliminated.

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Time of the Year:

Well, I'm sure you're all interested in hearing about the trials and tears involved in printing this paper -- but I'll talk about it anyway. I was never aware of the great number of struggling businesses and services and organizations and teachers and individuals, until I started trying to find support for EAR.

After five hours in the sun running around the entire bay area asking for token ads, I decided the whole world hates an outspoken EAR. Of course, no one wants to put an ad in a paper that has a small circulation; and, of course, we can't build circulation unless we have the backing to put out the next issue.

According to all the sources available by automobile and telephone, no musician will survive August. It must be the worst month of the year for concerts, students, musical theatre groups, sheet music departments, piano sales, woodwind repairs, and all the other channels through which musicians make a living.

EAR isn't really new any more. We are trying very hard to be available by the first of the month, each month. Despite depressions of the spirit and the purse, EAR continues. As a wonderful composer has written me, "We need this journal very much." All the different types of musicians in this area need to talk to each other, to respect each other, and to co-operate. EAR invites everyone to participate in EAR.

Since we believe in this project, we intend to keep working with it, but we need your articles, ideas, love letters, donations, subscriptions, gift subscriptions, and, especially, advertising. You can help EAR by talking to the manager of the stores that display EAR. Tell him why you think EAR is important and who reads it. Encourage him/her to advertise in EAR. Of course this will be more effective if you are purchasing something, but don't let this hinder you from discussing the publication even if you're not. If you came in only to pick up an EAR, let him/her know this, too. If enough people do this, the people who run the businesses and schools may support us more fully.

--B.A.

Hearings

If you would like to tell the board of supervisors and the art commissioner, Ray Taliaferro, what you think ought to be done with \$500,000-\$1 million concerning the neighborhood arts program in S.F., go to one or all of these meetings:

Aug. 1 POTRERO HILL NEIGHBORHOOD HOUSE, 953 DeHaro 7:30pm
Aug. 2 CHINATOWN LIBRARY, 1135 Powell, 7:30pm
Aug. 4 UNITED PROJECTS, 330 Grove, 7:30pm (all S.F.)

SAN FRANCISCO SYMPHONY ORCHESTRA

NIKLAUS WYSS, Conducting

FRIDAY, AUGUST 10 I'LL SEE YOU IN MY DREAMS
CONCERT DEMONSTRATION #6 Loren Rush
11:00 AM (World Premiere)

The San Francisco Symphony Summer Workshop thing out at Lowell High, 1101 Eucalyptus Drive, San Francisco, is premiering a new work commissioned from Loren Rush, whose memory should be vivid to readers of EAR Three. The concert will be on August 10 at 11 a.m., and it's free. The whole two week program, beginning Aug. 1, should be of interest to composers. The Symphony commissions an orchestral work each year from a local composer. You could be next. Go out to the Workshop, find out what they're doing, let them know what kind of a score you would write for all those instruments. Talk to Marshall Smith or to Bruce Miller. Tell them Charles Shere sent you. If you have a typewriter whose left margin doesn't do this, drop it off on the way.

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Plans

The summer concert series at 1750 Arch, Berkeley will stop as planned for the months of August and September. The fall series will begin on October 5 with a concert by Jeanne Stark, pianist. Reservations and information may be obtained in September for this fall series by calling 841-0232.

MOCA

M is for Moca and Museum

o is for of

C is for Conceptual

A is for Art

(Well, eat more art, as we say.)

The museum of conceptual art is located at 75 Third St. in S.F. It is open from noon to 5pm Wednesdays and whenever there is a special event or whenever someone is around.

Tom Marioni says, "Conceptual art started when Copernicus assailed the Ptolemaic theory of astronomy." —according to a reliable source.

There are rumors that Tom did a performance in the Berkeley Art Museum last month. He swept sweeping compound, feathers, and soap granules with a broom, and then took everyone who was watching (who would go) back to MOCA for a party. The rumer goes on to say, "Beautiful!"

Try MOCA, you'll like it, as somebody says.

Since the above was written, we have received word from MOCA that MOCA has been invited to the Edinburgh Festival next month. There will be no free August Wednesday beer this summer, but MOCA will return, a Scots feather in its cap. Marioni is a good man. (And "rumor" is spelt with an "o".)

— IN BERKELEY —

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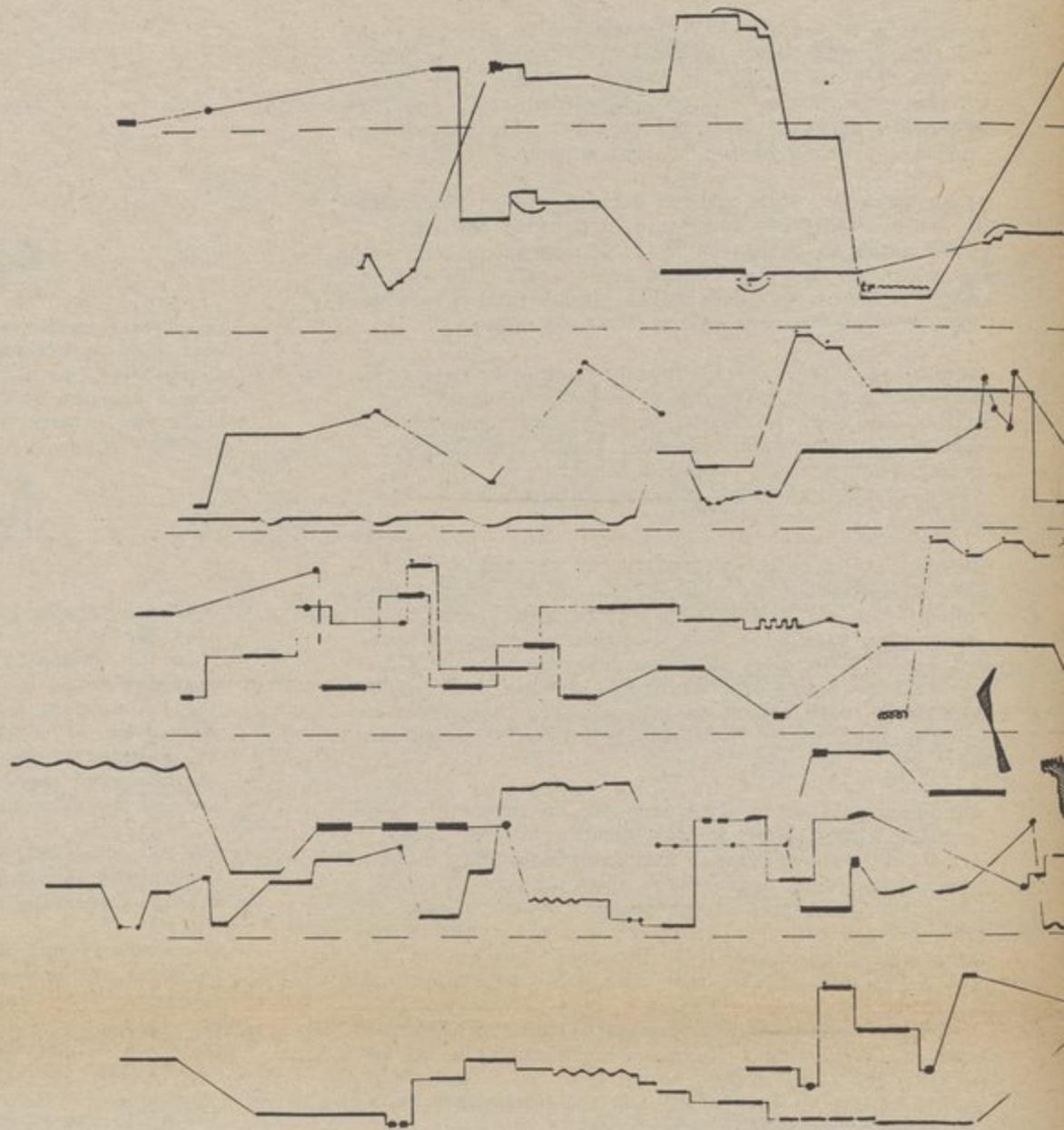
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How to



I don't generally give instructions with scores; when they go into rehearsal I'm usually in the vicinity if there are any questions. I remember once when a quartet--not this one -- was rehearsed, the conductor of the piece the quartet was part of was worried that nobody would know what to do. He thought they'd need a lot of rehearsals. But the musicians just played it, sight-reading, and it sounded fine. I like the tension and immediacy of a musician having to work on his interpretation. After all, he doesn't tell me how to write the piece, why should I tell him how to play it?

Of course there's more to it than that. You have to have some idea of the interpretation of graphic music to cope with it. So as a demonstration, and to get a hopeful series of this sort of thing going, I'll tell you what I want people to do with my string quartet.

Everyone plays from the same page, each having his own copy (it was written larger, and then two players could share a chart). The page is divided by dashed horizontal lines into six areas. Each of these areas represents the range of the instrument, from its lowest possible pitch (the lowest open string, whatever it may be tuned to) to the highest useful pitch.

Sounds are represented by heavy dots or lines. Voice leading is indicated by very faint lines which may be nearly invisible by the time this is printed. If the sound is near the top of its area, it is a high pitch; if near the bottom, it is low.

Players begin at either the left or the right side of any area. They play the first sound they come to, and then go on to the next sound, following the voice-leading faint line. If the next sound is some way off, there's rather a long silence between sounds; if it's nearby, a short silence. If the voice-leading line is vertical, then of course the two sounds are linked by a slur; they follow in immediate succession.

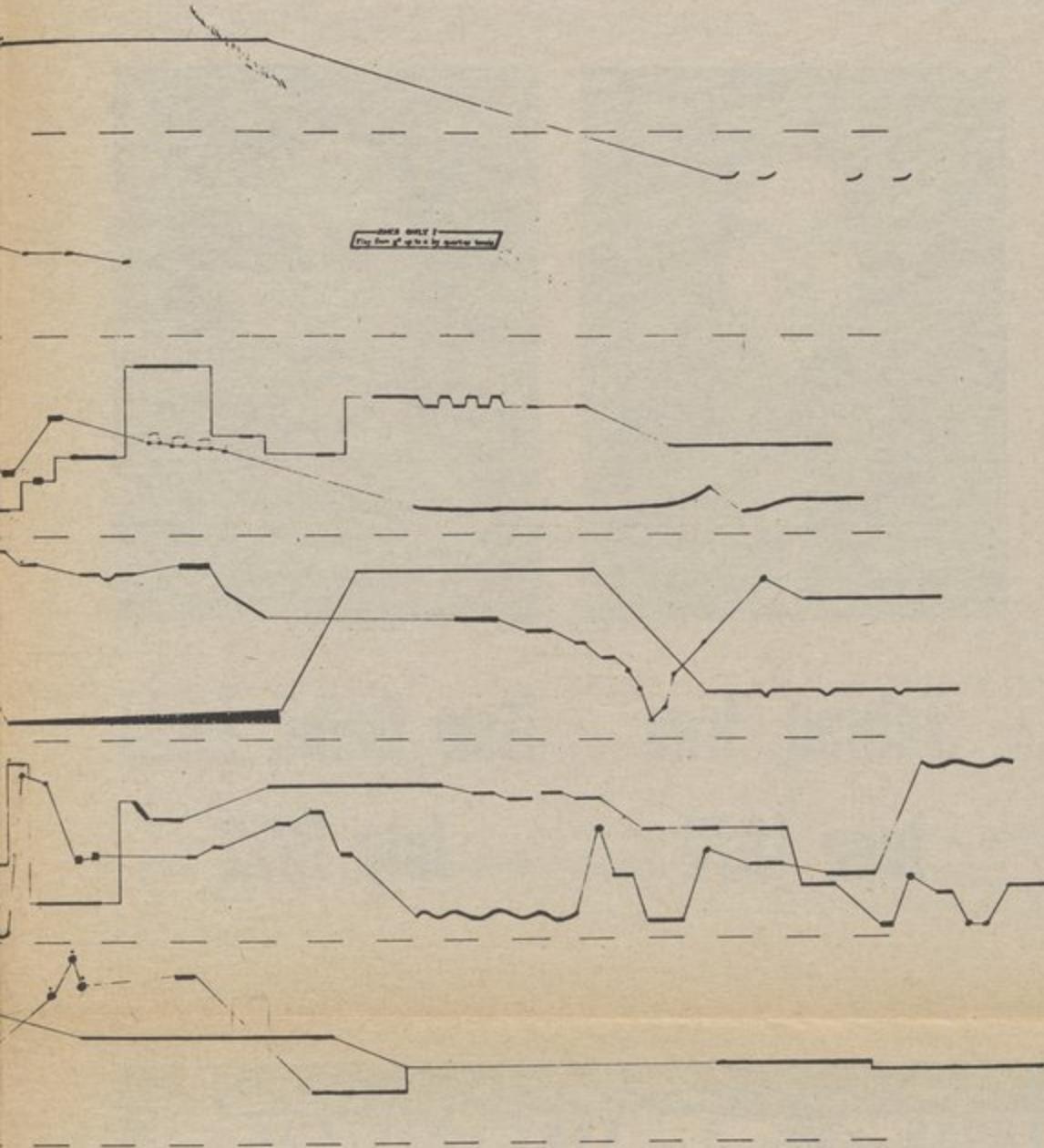
The bigger a sound is, the louder it should be made. Thus the bottom areas tend to be louder than the top areas. Some of the sound indications are rather jagged looking; these might be played rather harshly, perhaps at the frog. A couple of the notes have little circles over them; these are harmonics. A long sound is represented by a long line; a short one by a dot. Some of the sounds are very wavy: they might be very wide vibratos, say over a half tone or so.

There is of course no reason to keep to any particular tuning system. There might be a formal division of the octave into equal steps in a performance of Screen, or there might not.

At the end of each area, the musician may rest for a while before going on. Many areas have two paths through in each direction. One of the paths in the lowest area stops (or, from left to right, starts) half way through: the musician must rest for the proper amount of time in the other half of that area before going on.

SCREEN: Quartet no. 3, for 4

Read



to 6 strings

May 11, 1969

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Regardless of the number of instruments (I prefer five or six, including one violin, a couple of violas, and a bass, with either one or two cellos), the piece seems to me to be of the essence of String Quartet. This is because it is pre-eminently concerned with ensemble. The musicians must listen to one another very carefully, and the better they know one another, and the more they work on the piece, the better the piece is going to be. This is because a string quartet at its best plays its musicians, not the other way around. It forces its own good performance when it has good musicians to work with.

It is also very much linear and therefore contrapuntal. Any instrument plays any system or area, and pitches are free; but harmonic points of climax and rest cannot be avoided. Tempo inevitably fluctuates, generally slowly, but sometimes suddenly. Dynamics in one part can't avoid influencing another part.

Oh, yes. Play systems in any order, repeating if you like.

The piece is called "Screen" because it is intended to provide a sound-curtain through which to hear something else. That something else might be another composition or two, or the ambient sounds, or whatever you hear privately when the sounds go off. Every piece is a screen, but this one wants to be.

Because it is a screen, it should not be too insistant. It should be fairly slow and quiet. Not too much needs to be made to happen. It is unassertive, like any linear statement. It is cool and a little formal, rather conservative, but not plain or cold, if you please.

The piece begins by common consent, not with a unison sound but with a unison attack on the first event or area. It ends when it is over. In my experience musicians generally recognize the end of a piece when they have played it, and so does the audience. (I am often surprised to find that the end is in D minor--not only in Screen.)

Anybody who wants to should feel free to play this piece. I should think an established group would find it useful as a meditative or tuning device, just as my school bands and orchestras used to play Bach chorales.

I don't think it would work to play Screen with any but string instruments, but an a capella choir might very well do it.

Needless to say, any public performances should be brought to EAR's (and thereby my) attention before the event, simply because I'd like to hear the outcome.

And anyone who wants to contribute a score and explanation to a future How To Read should feel welcome.

--C.S.

JILL KROESEN

JILL KROESEN

JILL KROESEN



Athens, Greece

Tehran, Iran

New Delhi, India

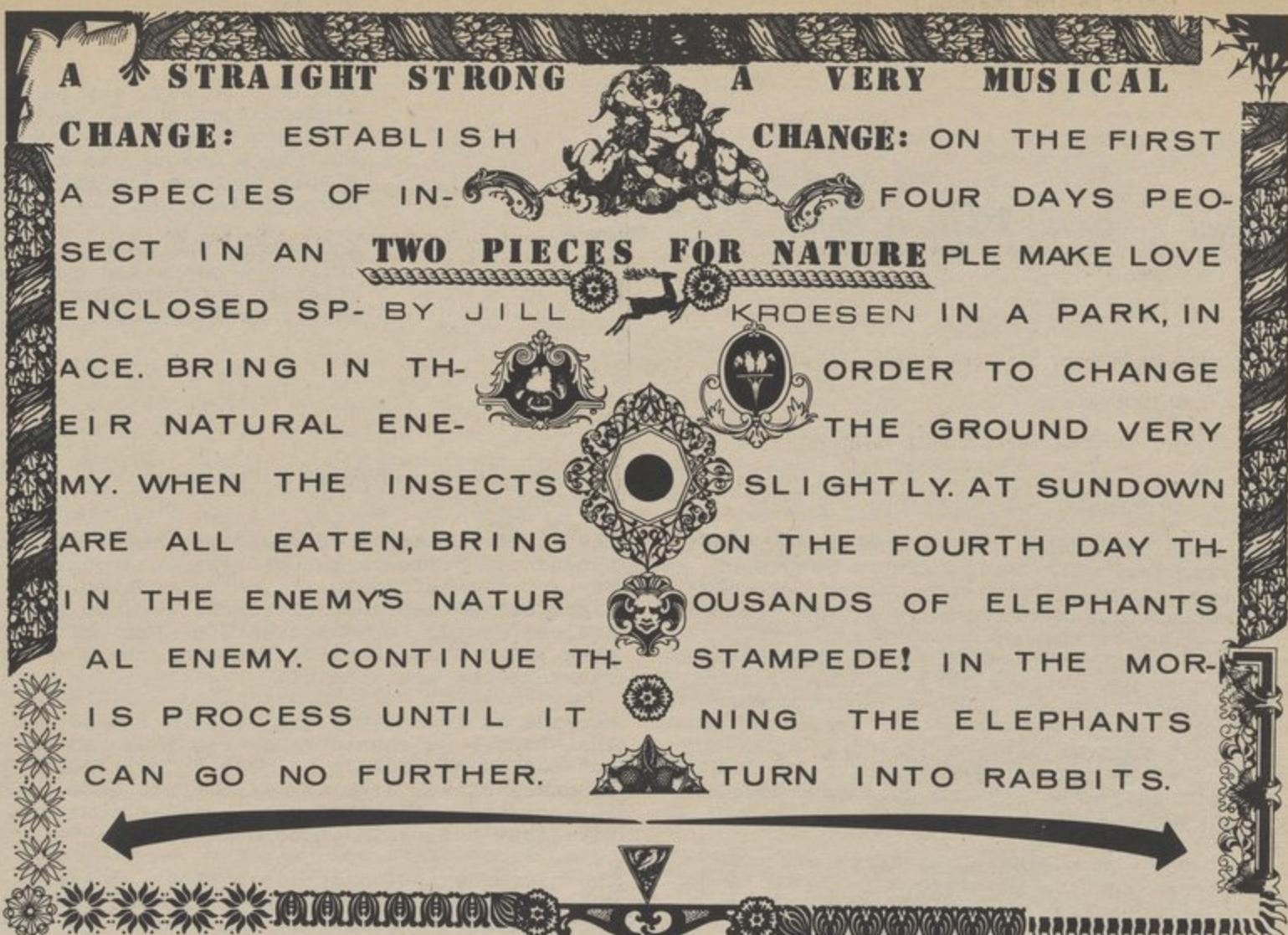
May 1972

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A STRAIGHT STRONG
CHANGE: ESTABLISH
A SPECIES OF IN-
SECT IN AN ENCLOSURE SP-
ACE. BRING IN THEIR
NATURAL ENEMY. WHEN
THE INSECTS ARE ALL
EATEN, BRING IN THE
ENEMY'S NATURAL
AL ENEMY. CONTINUE THE
IS PROCESS UNTIL IT
CAN GO NO FURTHER.

A VERY MUSICAL
CHANGE: ON THE FIRST
FOUR DAYS PEOPLE MAKE LOVE
KROESEN IN A PARK, IN
ORDER TO CHANGE
THE GROUND VERY
SLIGHTLY. AT SUNDOWN
ON THE FOURTH DAY THOUSANDS
OF ELEPHANTS
STAMPEDE! IN THE MORNING
THE ELEPHANTS
TURN INTO RABBITS.



My Greatest Thrill

SUNDAY JULY 29

62 Mesostics re Merce Cunningham, by Cage: 69 Central Ave. les salon vides...2pm free (Jack Briece performing S.F.)

The Lenox Quartet: Hertz Hall, 8pm

Accordion Festival: Edgewater-Hyatt House, Oakland. (last day), also features guitar and piano.

String and woodwind ensembles: Palace of the Legion of Honor, Lincoln Park, S.F., 3:pm, free.

James Welsh, organ: Dinkelspiel Aud., StanfordU. free. (321-2300)

WEDNESDAY AUGUST 1

New Music: Dinkelspiel Aud., Stanford U., free, (321-2300)

Dada Museum: correspondence school postcard show, Mostly Flowers Gallery, 531 Geary, Mon.-Sat. 12-7 pm.

Conservatory Players: 18th c. ensemble music, Palace of Arts & Sciences: Exploratorium, 3601 Lyon St. S.F., 8pm, free

THURSDAY AUGUST 2

MICHAEL: new musical about the pied piper, S.F. Jewish Community Center. 8pm, free

SATURDAY AUGUST 4

Celebration of Life: Legion of Honor, little Theatre, 3pm

SUNDAY AUGUST 5

Celebration of Life: see Aug. 4

Sally Gould: organ concert. Mormon Temple, Oakland. 4pm, free. (Sally is from Eastman.)

New Music: works by Gnazzo, Turitz, Veres. Live Oak Theatre, Berkeley. 8:30pm (849-4120)

S.F. Vineyards Ensemble: conducted by Sandor Salgo. Rossini, Imbrie, Haydn. Paul Masson, P.O.Box 97, Saratoga, Ca. 95070 for tickets. (also Aug. 4)

S.F. Ballet: Stern Grove, 19th/Sloat, S.F. 2pm, free.

Bruce Bengtson: organ concert, Grace Cathedral, 1051 Taylor, S.F. 5pm, \$1.

TUESDAY AUGUST 7

Choral ensemble: Museum, Stanford U. free (321-2300)

WEDNESDAY AUGUST 8

Seasonal Ragas: Montino, sarod & Phil Ford, tabla. Exploratorium, 3601 Lyon St. S.F. 8pm. free

Lenox Quartet: Little Theatre of the Palace of the Legion of Honor. 8:30 pm. (\$3.50-\$2)

FRIDAY AUGUST 10

S.F. Symphony: Loren Rush premiere Lowell High, H.A.M. See page 3. Summer Chorus: Handel, Mozart, Mennotti (fully staged) (\$2) Dinkelspiel Aud. Stanford U. (321-2300)

Lenox Quartet: Hertz Hall, U.C.B. 8pm

SATURDAY AUGUST 11

Festival of African Music/Dance: Little Theatre of the Legion of Honor, S.F. 3pm

Marriage of Figaro: St. Columba's Church, Inverness, info. call 456-5213. Inverness Music Festival!

SUNDAY AUGUST 12

Festival of African Music/Dance: see Aug. 11

Marriage of Figaro: see Aug. 11

Promises, Promises: Stern Grove, S.F. 2pm, free

(843-8658)

WEDNESDAY AUGUST 15

Fiddle Tunes & Blues: Exploratorium, S.F. 8pm. free.

FRIDAY AUGUST 17

Stravinsky, Roussel, Brahms: Cabrillo College Theatre, Aptos, Ca. 8:30pm (call 408-688-6466)

SATURDAY AUGUST 18

Music of India: Little Theatre of the Legion of Honor. 3pm

Bolcom, Chavez, Ashley, Maraldo, Hughes!: Cabrillo Festival (see Aug. 17) 3pm (world premieres)

Chavez, Lou Harrison, & C.P.E.Bach: Cabrillo Festival. 8:30

Marriage of Figaro: Inverness Music Festival (see Aug. 11)

SUNDAY AUGUST 19

Music of India: see Aug. 18

Ruggles, Milhaud, Tschaikowsky: Cabrillo Festival. (see Aug. 17) 6pm

Marriage of Figaro: see Aug. 11

Harlan Laufman: organ concert. Grace Cathedral, 1051 Taylor, S.F. 5pm (\$1)

WEDNESDAY AUGUST 22

Robert Addison: classical guitar, Bach & 20th c., Exploratorium, 3601 Lyon St. S.F. 8pm free

FRIDAY AUGUST 24

Hindemith, Stravinsky, Debussy: Cabrillo Festival, 8:30 pm (tickets: 6500 Soquel Dr., Aptos, 95003)

SATURDAY AUGUST 25

W.F.Bach, Mozart, Peterson, Berg, Cabezon, Bach, Scarlatti: Cabrillo Festival. (Janet Millard is one of the soloists) 3pm

Smith, Webern, Davidovsky, Stravinsky, Brahms: Cabrillo Festival 8:30pm

Haydn, Bartok, Beethoven: Tokyo String Quartet, Paul Masson Vineyards, Saratoga, Ca.

Andres Adojan: flute concert. Little Theatre of the Legion of Honor, 3pm

SUNDAY AUGUST 26

Andres Adojan: see Aug. 25

Beethoven, Stravinsky, Chavez: Cabrillo Festival. 6pm (see above for tickets)

TUESDAY AUGUST 28

Tokyo String Quartet: Hertz Hall, U.C.B. 8pm

WEDNESDAY AUGUST 29

Baroque & Renaissance Music: Exploratorium. S.F. 8pm

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White walls and hardwood floors and Yoko Ono. There's a mad concert arranger/composer living in San Francisco at 69 Central Avenue. His name is Jack Briece and June 17th he produced a rare concert of Ono's music. Advertising was minimal and attendance was slight, but the quality of the time was ambrosial. Instructions and pieces were on blue and white plates on the floors of the two front rooms of the flat. Reading widdershins, the first plate held a card saying, "choose a piece you would like to perform: perform it document your performance if you wish." The second plate held cut, sweep, and whisper. Cut was too expensive, potentially, as it involved asking anyone to cut my clothes with the instrument of destruction I was to place before me. I did sweep with effort, due to my mildly hysterical attitude toward traditionally feminine actions. However, whisper was tremendous fun.

It involved attending the telephone in the next room. On a white plate near the phone, the instructions said, "whisper a word or a note into the caller's ear and ask that it be passed on". Since the phone rang often, whisper was given many encores and enjoyed by all.

On the third plate in the first room, there were four pieces: question (converse in questions in any language), fly (fly), disappearing (boil water), and clock (wait until alarm goes off). On the fourth, wind, beat, hide, and promise awaited the unwary.

On the fifth, the note said, "these pieces are for performance together with tea, here at 4:00 o'clock." Since I did all the pieces in a mere hour and a half, I finished early and went away to enjoy the beautiful day that was going on outside.

The savoriness of the event was created mainly from the space and environs. Out the back window children were throwing water bombs and garbage off a high wall. On the street (visible from the front window) was painted SLOW SCHOOL XING which, when numerologically equated, is fourteen which is reducible to five. Five is the number of charge and flux—FLUXUS!

Inside there were gnats to watch and lovely light fixtures in the ceiling (exhibiting the four cardinal points) to see. Nothing was there that did not need to be there; everything that was needed was present. terrific concert.

"A dancer such as Balasaraswati makes no sense of ethnic boundaries. One can return, unashamedly and without reservation, a great dancer. When she dances, with a sort of beatific serenity, one can imagine a whole culture, indeed a whole world." —Glen Burnie, New York Times



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T. RANGANATHAN *mrdangam*
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TICKETS: \$1.75 (\$1.00 STUDENT)

TICKETS ARE AVAILABLE AT THE CAC TICKET OFFICE, 101 ZELLERBACH HALL, UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA, 94720, AND AT OTHER MAJOR BAY AREA AGENCIES. FOR TELEPHONE RESERVATIONS, CALL 642-2561. CAC

The closer you look, the better we look.

les salons vides...continues in July, August and September with a series of three Sunday afternoons of music by John Cage. The first, Sunday July 29, will be a performance by Jack Briece of Cage's 62 Mesostics re Merce Cunningham for voice unaccompanied using microphone. This work composed in N.Y.C. in the spring of 1971 and premiered by Cage here in S.F. that summer may have a duration variable from $7\frac{1}{2}$ minutes to three hours. The July 29th performance will present all 62 Mesostics in their maximum three hour duration. Sunday, August 26 the rarely performed lecture-performances 45! for a speaker and Where are We Going? and What are We doing? will be presented. These two works dating from 1954 and 1961 are performed in the case of 45! for a speaker simultaneously with Cage's percussion piece 27'10.554 and in the case of Where...& What...? with the aid of three pre-recorded tapes. The lectures will be performed by Jack with Syble Chickenmint playing 27'10.554. The final afternoon, Sunday September 23 will be a performance of the Theatre Piece. Dating from 1960, the Theatre Piece involves each of its variable number of performers in a gamut of 50-100 different actions within a thirty minute duration. The performers will be lori mccracken, beth anderson, joe kubera, jim mollman, michael cox, and jack.

les salons vides...is free to the public. Each of the musical afternoons begins at 2:00 pm at 69 Central Avenue, San Francisco. For information call 552-3410.

les salons vides...69 central ave. s.f.:
duplicate of red spot of floor.