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 The Richmond Ex Chorus, p. 8 AND PLENTY OF WHITE SPACE TOO.
 HOW CAN WE CRAM IT ALL IN, YOU ASK?

THIS WAY TO THE CONCERT...

November 2 Friday

Early Music Ensemble-8 pm recital hall of S.F. Conservatory, 1201 Ortega St. MUSIC OF DANCE & LOVE

Robert Bernard & Adolf Baller-voice & piano. A Schubert Abend of Rarely Performed Lieder. Lone Mt. College, 2800 Turk, S.F., Main Theatre 8:30 \$2.50/50¢

11/3 Sat.
 MOTION-Women's Performing Collective. Mills Student Union, Seminary & Mac Arthur, Oakland. 2:30 free

Hoon I Kwak- the tunnel between the DeYoung Museum and the aquarium in GOLDEN GATE PARK. 1 pm free, see p.10

11/4 Sun.
 Beth Anderson, Halophone for electric and acoustic instruments, tapes and dancers and video. Nanny Goat Hill, 3893 24th St. 4pm and into darkness

11/5 Mon.
 Berkeley Contemporary Chamber Players-Hertz Hall, 8pm Berio, Feldman, Webern, Felciano, Maderna. \$2/\$1!

11/7 Wed.
 Karl Goldstein-pianist of the NEW PORT COSTA PLAYERS, will narrate and play "Barbar", by Poulenc. Also, Schumann's "Carnaval". Exploratorium, 3601 Lyon St. S.F. 25¢! Call 563-7337 for more info.

Stanford Wind Ensemble-Dinkelspiel Auditorium, 8 pm Dahl, Hartley, Persichetti--music of the 1960's.

Aiko Onishi-lecture demonstration on tone production. Beethoven and Chopin piano works. Civic Arts Theatre Civic Dr, at Locust in Walnut Creek. 10 am

11/8 Thurs.

Contemporary Music Orchestra of Paris-Zellerbach Aud. UCB 8 pm. Xenakis, Philippot, Hellerman, Ferrari, Varese. \$4.50-\$1.50 call 642-2561

11/9 Fri.

Los Angeles Chamber Orchestra- Hertz Hall 8 pm. UCB Neville Marriner, Music Director. call 642-2561!

Cantata Singers- Bach's MASS IN F MAJOR. St. Luke's Episcopal, Man Ness at Clay, SF 8 pm free

Modern Makers of Old Musical Instruments -a weekend conference- 11/9-11/11. Call 642-4141. UCB

11/11 Sun.

Jack Briece, situation t 'ai for television receivers, recorded text and singer. Nanny Goat Hill, 3893 24th St., SF 4pm free

Richard Bunger-piano. Program of American Piano Works Since 1900. 8 pm Hertz Hall UCB

Prometheus Symphony Orchestra-Oakland Aud., 10 Tenth St. 8 pm Beethoven, Rachmaninoff, free.

11/12 Mon.

Jeffrey Perrone-new music. UCB, Albert Elkus 'm. 3:15 pm. FREE Cardew, Feldman, Stockhausen, Birtwistle, Satie, Cage, Young, Wolff!!!!

11/14 Wed.

San Francisco Conservatory Players- Mozart Sonatas for Violin and Piano. Schwamberger & Kahane. Exploratorium, 3601 Lyon St SF 8 pm 25¢

JUMP TO P. 6

Analysis of Street

- 2 -

I used to be in this rock n roll band and wanted to conjure up a way that we could sing and make music about what had happened that day, or that evening when somebody would shout something during the gig, or be able to stage a dream that someone had last night now or long ago. This is the piece and parts of it have been done over the last four years.

"HOW TO DO IT"

This piece describes an (intuitive) process of deciding. It can be used by a group for sharing information in your local environment, including (acoustical) information of all kinds given by people at a performance.

Electronic and acoustical possibilities are described for each area of the performance setup. Areas are performed at the same time, or they follow each other. An area describes a physical setup possible actions. Performances can happen any place, time, and for any duration. Performances should be messy, chaotic, funky and uneffecting.

FIRST AREA (PICKUP)---

acoustic: any (acoustic) material of your local environment can be used that has to do with (not) knowing your relationship to a fact or situation where the future outcome is not known or obvious... something that's on your mind, a problem that needs a solution, something about which there are many approaches and views several of which you already know. This input could be sounds to be made "musical", a mysterious (physical) phenomena, verbal information about economics, sexuality, weather, politics, solutions useful to a community... it's not just gathering or creating "information" and arriving at a decision, it's keeping in touch with the motions by which you know... treating all experience as real...

electronic: any input material of the acoustical version can be picked up by a microphone or line level input. Any electronic input of your daily environment can be used. Another possibility (suggested by works of John Bischoff, David Tudor and Max Neuhaus) is to introduce the final output at the input, using the inherent noise of the electronic performance setup in a feedback loop without an external signal input.

SECOND AREA (SHUFFLE)---

- DESCRIBE 3 ELEMENTS IN SPACETIME (A MINIMAL RELATIONSHIP).
acoustic: x) (contractive) -- inputs can be dealt with as having at the very least 2 initial conditions. These can be far removed (contradictions, extremes) or only slightly different (another view, another feeling). These conditions are natural "characteristics" of the input (and they are made also by the performer who is affected by them, of course... it takes two to tango). In a verbal input, the first and last words of a sentence are conditions of time as order of occurrence, for example. With acoustical inputs the amplitude, phase (timbre, location, resonance comparison), frequency and time (delay, order of occurrence, duration) characteristics are used. Associated with any number of conditions are links (steps, instances, mnemonic) between conditions. These are the smallest possible changes easily performed.

"up - them"
"more - less"
"here - there"
Left Hand, Right Hand
synthetic, paramagnetic
nerve system

Performers can travel from one link to another in a pattern of search, either improvisatory (if only the SECOND AREA is used) or in one of three motions given in the THIRD AREA.

In a pattern of search, for example, one sentence could be transformed gradually into another sentence word by word, sound by sound... one chord progression could transform into another, chord by chord and note by note... a progression could reverse, occur in a different time order by skipping links, change amplitude gradually, change frequency gradually... three singers could change from three independent singers, to two, in a chorus backing up a soloist...

When a performer touches either initial condition a signifier is performed together with the link at that condition. This is a physical gesture, such as a verbal exclamation "oh yeah, uh huh". This signifier is never changed.

Of course, once the forming of associations is recognized you don't necessarily have to use them at all, and this brings up another way of going about doing things...

x) (expansive) -- improvisatory from the beginning... when ideas associations variations happen they are performed, a general idea or impression is acted out, or, simply, there is meaning (if what is why for or number +). A performer goes out reordering (remembering, for instance) everyday events that happen "randomly" or as if "revealed" within a certain field physically around the town in which the performer lives, the field is social mental spiritual tactic... some possible patterns of search and movement are...



the performer follows an impulse to move and might or might not find or look for specific information (because of direction)



the performer gradually extends outward "covering the field", and might or might not find or look for specific information (because of time)

and anyway just going about doing the "work" and letting the forms seem to care of themselves produces forms and information as interesting as the already planned ones.

The information recorded might or might not have meaning for the performer(s) and could be performed for that reason.

If coincidences start to repeat themselves, they could stop being called coincidences and could be analysed. Try presenting these actions events feelings that are very personal (relief, content, images, languages) in your daily

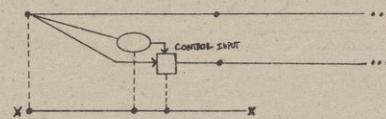
electronic: x) (contractive) -- the electronic version is a circuit with an input signal (voltage) bussed equally to a voltage-controlled memory (delay, loop, timer) and to a modifier (amplitude, phase, frequency, time). The loop becomes the control input to the modifier... the initial input is modified by its own "characteristics" in time. The speed of return or access to the signal in the loop, and the fixed reference voltage in the modifier are changed by the final output voltage of the FOURTH AREA. If this is not possible (eg, modifier has only program and control inputs), this final voltage (X) returns only to the THIRD AREA, or only to the original input in a closed feedback system.

HOW TO DO IT, by Bob Sheff is reprinted here in full. It was performed at Stanford Oct. 22, but the performance had problems in John Adams' view, so it was not heard on the New Music Ensemble Concert at the Museum of Art Oct. 24. It will be performed May 9 by that group. The piece has had a lot of rejections lately, so EAR is allowing all of your curious people see what

"Glide" violently

at bitchiest critic

- 3 -



x) (expansive) -- electronic instruments can be used to record measure broadcast transport during this procedure of the acoustic version.

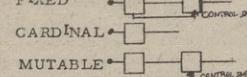
Electronics can be set up in a performance situation and left to be used freely... for instance, as an information center where categories and information are created by the "audience", the people hearing their voices returned modified by other voices...

THIRD AREA (DO IT)---

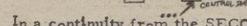
acoustic: describe 3 possible actions in a "situation" (3 at the very least):
x) CARDINAL -- do it, creative response, your own view, improvisatory pattern of search, (on) the beat, transparent
x) FIXED -- don't do it, almost no action, no change, fixed pattern of search, after the beat, solid, right handed, "inside", contract
x) MUTABLE -- try it out, gradually transform one input into another, partially fixed progression in an open pattern of search, before the beat, reflective, left handed, "outside", expand

these actions can be performed by at least 3 performers, or any multiples of 3 performers, or by one performer in succession...

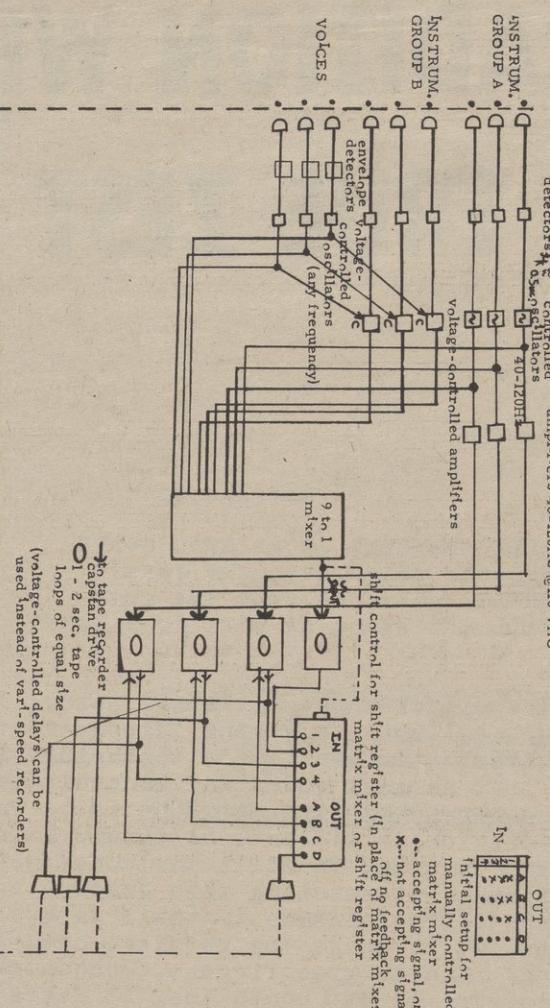
electronic: in a live performance, at least 3 modifiers can be used improvisationally or be triggered by characteristics of the input signal. These modifiers have the following forms:



{ reversing the time, changing the inputs to the outputs inverts the functions



For instance, a situation: If one

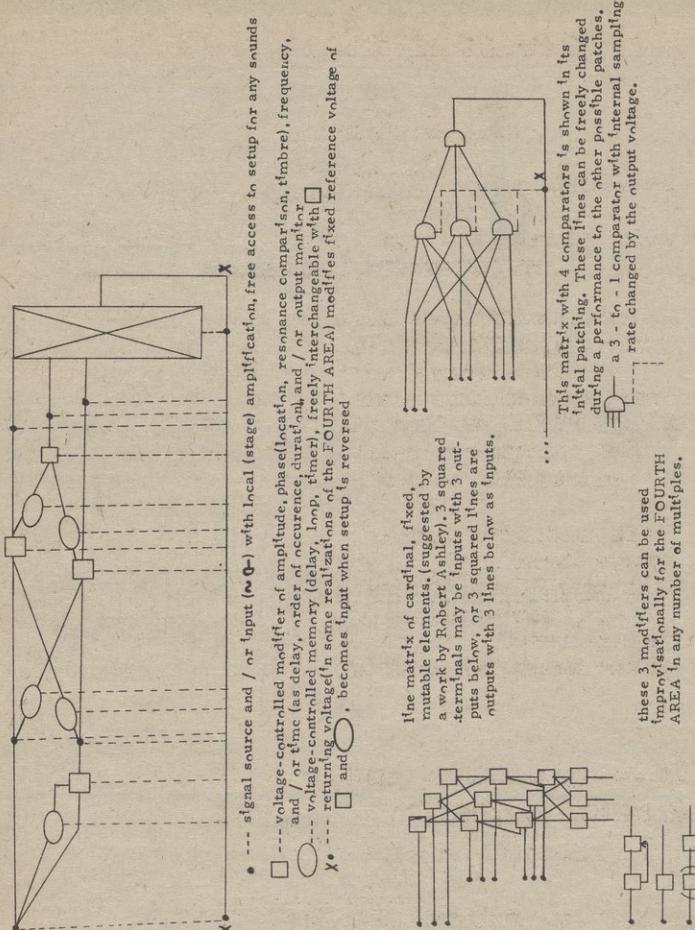


Peter Garland's *Soundings* and the NME's SF premier concert rejected—for whatever reasons.

The Performance I just heard included three trios—saxaphone, guitar, and voice. It was a soft rather lovely and a little funky, slow mixture of rock, country, and tape "collage". The bay area will get another chance to hear it! Bob's thinking of making a record.

See last month's EARate for further discussion of this piece (page two).

Back issues are available



RANDOM ARREST

begins with the wearing (on the clothing, hair...) of 4 small red alpha-numeric displays -- each with 26 letters, numbers 0 thru 9, and extra cultural symbols. These are triggered by timers -- one for each display, not in sync with each other. These timers can be:

random signal generators
4 integrated circuit timers (or, 4 sets of timers depending on the makeup of display electronics)
sensors -- each responding to heat smoke sweat muscle movement skin resistance or other body/environment phenomena.

The timers are arranged in a feedback loop matrix so the "points in time" of triggering is even less predictable.

The 4 displays are arranged in a line -- possible coincidental readings are:
F\$K, EAT!, SH23, C#NT, PAPA, HEAD,
and then some.

The number of displays is changed to fit the average number of letters (forms) in the most evocative words (total symbols) of

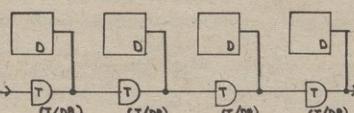
Perform directly and personally.
In some way or other, the performer (s) might be arrested, questioned, and intentions tested.

("When an assassination is a chance occurrence caused by a random individual, the government has an uncomplicated interest in letting the facts be known...when...it is a political execution accomplished by a power elite within the government, making the truth available to the people...may present unacceptable complications to the government..."
Jim Garrison, *A Measure of Stand*)

("Now to know to do as you do doing as you do has nothing to do with crime" Gertrude Stein, The Geographical History of America, or the Relation of Human Nature to the Human Mind)



LELAND W. GEILER



VON DIEZELSK

Hi Beth -

Here's long overdue subscription money. Actually I gave Charles Shere cash for a subscription about five months ago - but it was late at night and we were drinking.....

633 7

Bob Hughes

TRADITION WITH TRUE ZEST

* AXONY *

BY jim nollman

BEND the neck as an iron hock*
RUB the palms over the ears*
DREDGE up sound from the gut*
FILL the space as dirt in a hole*

The singer enjoys a dinner party. After the meal, while engaging in conversation, he inadvertently swallows a toothpick. He knows that he must relax and concentrate on the muscles in his throat if he is to work the toothpick up and out. He slowly raises his hand in order to still the conversation. His friend, interpreting this gesture as the friendly conclusion to their talk, reaches out to shake the upraised hand in parting. Fingers grab fingers. Concentration falters. The throat convulses. It makes a loud sucking sound. The toothpick punctures the singer's throat. MUSICAL INSTRUMENTS.

Once upon a time there was a young man who resided in Germany. Last year he cut off his fingers and toes as a public performance of his art. He died. Had a recording been made of his depleting heart-beat - would you buy it? Is today a good day to die? SONATAS.

The Mayans assembled from the far corners of their realm to observe holy days filled with incense and music. During these convocations, amidst the din of their drums and flutes; an honored guest would be sacrificed. Sliced open. His still beating heart thrust into the mouth of a stone snake. The Mayans, like all composers, worshipped time. Blood was the life energy. The heartbeat was the temporal manifestation of this life energy. TIME SIGNATURES

During a recent local performance of John Cage's Theatre Piece, one of the performers lit up and then smoked a joint of marijuana. It was a direction from the score. Would you perform Cigarette Piece, with marijuana, in the courtyard, at Civic Center, on the Fourth, of, July.

directions: for the eighth day: Sound a noisemaker for the duration that smoke is in your lungs. The noisemaker, in this case, might include police sirens, the six o'clock news, a cloud of smoke, and a hearty HiYo silver.

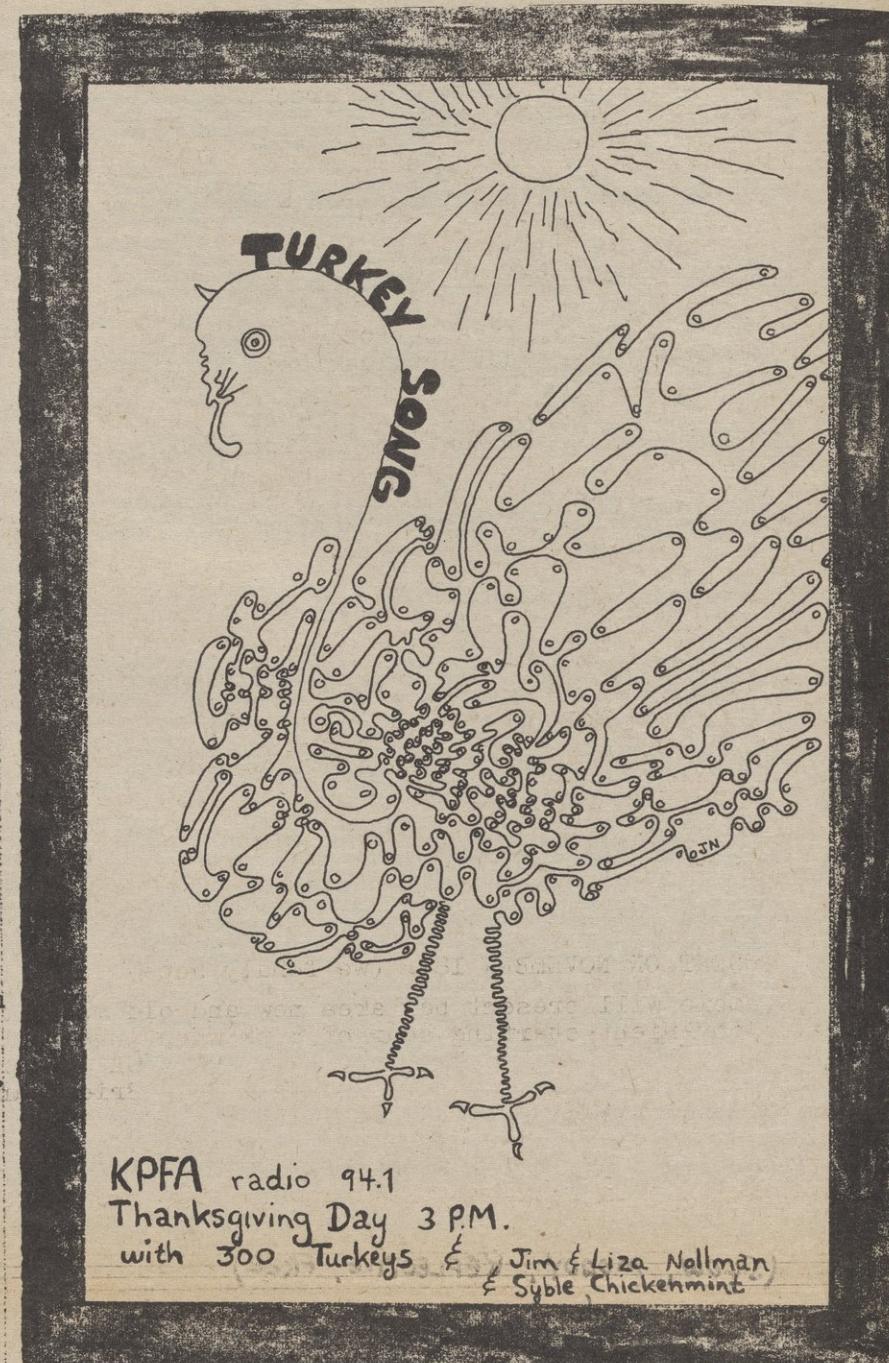
IS ALL OF THIS REALLY NECESSARY?

Dangerous music, Musical Danger. Violence. Arrest!! Political consciousness. New Music... participation? moderation. Singing Dylan songs in Birmingham Alabama in 1963. God Save the Queen in Londonderry. The sound event of a mob protesting the latest critical issue. Abby Hoffman as a major American composer. How far does one go in pursuit of the muse. ABUSE THE MUSE.

A man is arrested for performing in public without a permit. During the investigation, it is firmly established that he does not speak the language of that nation. In fact, he speaks no known language. But there are many witnesses who testify that his music had been truly wonderful. On the basis of this testimony, he is released.

What no one knows, is that he is Ah Puch, the Mayan god of death.

***** There was an old woman
Who lived in a shoe
She had so many children
She didn't know what to do*****



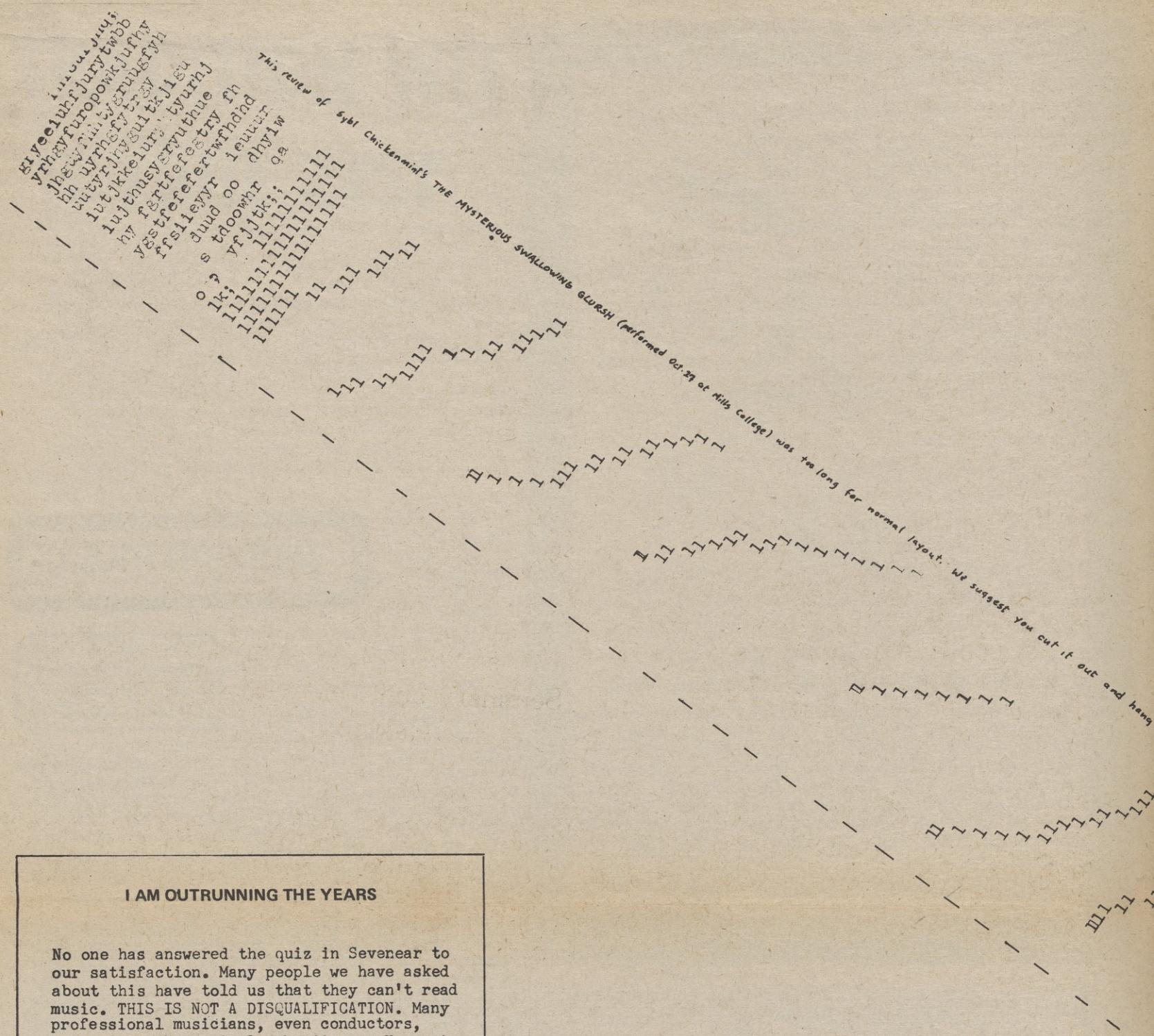
U.C. Berkeley
Committee for Arts & Lectures
presents

CONTEMPORARY MUSIC ORCHESTRA OF PARIS
Konstantin Simonovitch, Conductor
Thurs. Nov. 8 at 8 p.m., Zellerbach Aud.

LOS ANGELES CHAMBER ORCHESTRA
Neville Marriner, Music Director
Fri. Nov. 9 at 8 p.m., Hertz Hall

RICHARD BUNGER, PIANO
Program of American Piano Works Since 1900
Sun. Nov. 11 at 8 p.m., Hertz Hall

NATIONAL DANCE ENSEMBLE OF PAKISTAN
Tues & Thurs., Nov 13 & 15 at 8 p.m., Zellerbach Aud.
Tickets are available at the CAL Ticket Office, 101 Zellerbach Hall, University of California, Berkeley, California (642-2561); all Macy's stores; and at other major Bay Area agencies.



I AM OUTRUNNING THE YEARS

No one has answered the quiz in Sevenear to our satisfaction. Many people we have asked about this have told us that they can't read music. THIS IS NOT A DISQUALIFICATION. Many professional musicians, even conductors, have risen above similar handicaps. Keep at it! Remember, persistence is the mother of success! In any case, this month we have another test for you. It is called IDENTIFY THIS FAMOUS BEETHOVEN PIANO SONATA, by Jeff Perrone.



CONGESTION AND CONSUMPTION

How to dispel negative thoughts

/or compose by chance

by Jill Kroesen

Take a cassette tape recorder whenever convenient and make a recording of anything for any length of time everytime you have a negative thought. This can be done for any length of time, but the effectiveness is directly proportionate to the hours this activity is pursued. The longer the better.

Another mind product from
Cassette Wonder



THE CENTER FOR CONTEMPORARY MUSIC

Nov. 3
2:30 PM

"Motion

Motion. Women's Performing Collective presents an afternoon of avant-garde performance. Motion pioneers in combining forms of improvisational theater, conceptual art and natural movements with the material of our immediate lives. Motion's current interests are parents and children, eroticism, aggression, ostracism, power, love and humor—each Motion performance is unique and unrepeatable.

Mills College Student Union.

Nov. 17

8:00 PM

Maggi Payne, in a concert of contemporary flute work, Moog generated film, video-processed film, dance and electric music. Concert Hall.

Dec. 1
8:00 PM

"Queen C

Free Admission

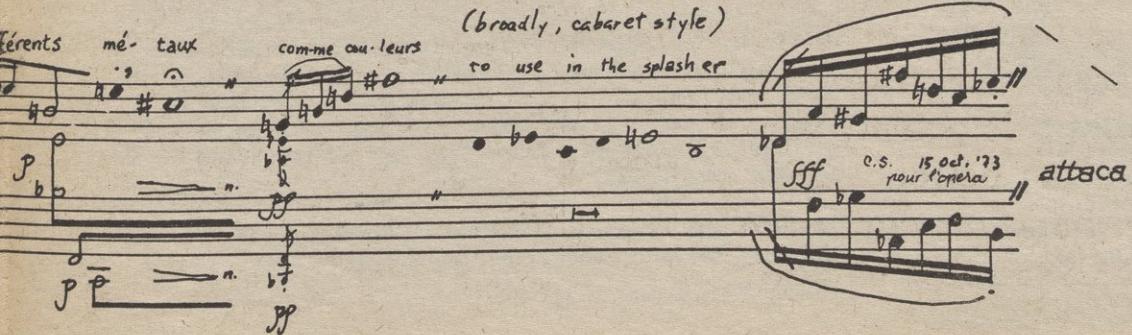
635-7620 for Information

Mills College Concert Hall

Seminary and MacArthur,
Oakland

Oakland

Jill Kraeser, whose work first saw EAR in a feature in EAR 6, & whose How To Dispel Negative Thoughts is across the page, did free, fast & fine camera work for this issue, preparing Bob Sheff's score for pages 2-3. She does good work. Thank you.



8.

soprano

(56)

viola

last time only

Classify combs by the number of their teeth
3 introspectively; not louder than the viola
quietly, matter-of-factly, not too detached.

repeat several times

pizz.

very long

14 Oct. 1973

The Experimental Chorus Of Musical Arts., Inc., more easily the X-Chorus, is a group of 16 Bay Area singers devoted to the exploration and performance of new music, and as such it is the only one of its kind. Its conductor, Ron Daniels, a 1968 graduate of the San Francisco Conservatory of Music, began the X-Chorus in 1970 as part of the program of musical experiences he offers to the Bay Area community through Musical Arts, Inc. (others in that program being the Alvarado Chorale, the Sinfonia Alvarado, the Chamber Chorus, and the Madrigal Singers.)

The X-Chorus has spent its 3 years building a repertoire of new and unusual choral music, and it has performed concerts of various kinds everywhere from the Berkeley Arts Center to the Richmond Plunge. Its first performance of this kind will be as part of a concert of the Sinfonia Alvarado, Oct. 25 at Richmond Auditorium, and Oct. 27 at Trinity Methodist Church in Berkeley.

Although its repertoire is extremely varied, and although each new piece demands a special kind of perception or approach, the X-Chorus has maintained itself as a viable group of performers with largely the same personnel throughout its 3 years of work. Perhaps the singers who join and stay with the Chorus have in common a love of the unusual. But there is also a very unusual, very unlikely, and very desirable set of elements combined in this group that make it a success as a musical entity. The X-Chorus is a living organism, it survives over the years as a continuing force, sharing with its audiences the excitement and beauty it finds in new music. However if one were to try to design a course of action for establishing such a group, chances are one would not have taken the course Daniels has taken. Chances are also that one would have failed where Daniels has succeeded.

For example it would seem likely that in order to read, study, and perform the likes of Pauline Oliveros' "Sound Patterns" (rhythmically complex), Morton Feldman's "Christian Wolff in Cambridge" (demanding tonally), and even Ichiyanagi's "Sapporo" (requiring a good deal of inventiveness as well as discipline) a conductor would at least audition singers for the chorus. A certain amount of musical training would seem a probable necessity. However, being an improbable man, Ron does not require auditions for this chorus, and just by advertising it as a group interested in doing new music he acquired at his first rehearsal 3 years ago most of the singers who make up the chorus today. One member is a professional musician, most have sung in choirs before, but all have been taken through some very difficult music, measure by measure, by this patient teacher and conductor.

Mr. Daniels' willingness to train people who love music intensely and want to be part of a worthwhile performing group, rather than select musicians solely on the basis of technical ability, is consistent with his dedication to the community music ideal. Improbable as it may seem this open door policy has been the best means of naturally selecting and keeping the personalities, voices and ears that make the X-Chorus thrive and survive as a living improbability.

Last year the group devoted much of its time to the study of Stockhausen's "Stimmung". This beautiful work makes good use of the X-Chorus' ability to work in a spirit of love and respect for each other and for sound as a pure substance. The X-Chorus has also had the wonderful opportunity of working closely with composers Jordan Stenberg and Fred Sharp, and this summer the group was invited by Mr. Sharp to sing in the recording of his delicious song, "Watermelon Sun".

The Experimental Chorus has begun its 4th season with work on a radiant composition by Ron Daniels, "Three Meditations on Time". All interested singers are encouraged to come and take part and become part of this exciting experience. Rehearsals are held Monday nights, 7:30-10:00, at Harding School Auditorium, corner of Fairmount and Ashbury, El Cerrito. For more information please call 233-1466, or write P.O. Box 1642, Richmond, Ca. 94802.

—Linda Wood

San Francisco
October 26, 1973

Dear Beth,

Enclosed is payment for a year's subscription to EAR.

Readers of EAR might be interested to know I have been doing research on the activities of composers in the Bay Area. There are many facets to this topic (the history, the creative environment, activities in and out of the universities + colleges, etc.) and many different kinds of composers (sound-text, electronic, total-chromatic, Cajian, etc.) and I am interested in them all. I would be most grateful for any information, names and locations of composers, lists of sources, etc., that anyone would care to volunteer.

Also - remind EAR readers that the Composers' Forum in New York City is waiting to hear from them. Andrew Thomas, now general manager, proposes that the Composers' Forum is amenable to performing works by composers from all over the country.

Best Regards,

Valerie B. Samson
425 Hyde # 43
San Francisco, Calif
94109

...Gallivanting Greasy

EAR - a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR #B. Anderson, 991 39th St. apt.1, Oakland, Ca. 94608. Make checks payable to EAR. Outlets include: Books Unlimited (Shattuck and on Telegraph), Pro Audio Electronics, Mills Tape Center, U.C.B. Student Center, Diamond Music, House of Woodwinds, Tupper & Reed, KPFA, Berkeley Violin Center, Paragon Music, City Lights Books, Mission District Community Center, S.F. Conservatory, ~~watch this space!~~, and EAR is available at many concerts in the area. It also turns up at various dry cleaners, groceries, and banks. Watch for EAR everywhere.

*We left out Hesperos Bookshop in Berkeley and the Kurt Erikson School for the Creative Arts.

Send headlines & copy to 39th Street.

Buffalo Is for Real

The S. F. Opera plays an enigmatic role in our musical society. It holds little interest for the modern composer; yet as institution it symbolizes the summit of our cultural heritage--the Louvre of music. An elitist edifice is essential to the modern fashion-conscious artist. Even Art Povera must find a means of documentation lest it be excluded from a conventional showing. Not only is public opinion swayed by the museum or opera house, but the art world is forced to react.

Labelling the S.F. Opera a museum is not necessarily derogatory. We need a sense of the past if only as a tradition to oppose. More importantly, great art is revelatory of a universal human understanding which is not only edifying in itself but a good lesson the contemporary artist who must strive so intensely for a stylistic position that content is sometimes forgotten. However, as a museum the S.F. Opera is a miserable failure. Viewing a Rembrandt in a purlieu of colored lights and distorting mirrors is hardly the optimum way to appreciate Rembrandt's unique vision; yet this is precisely S.F. Opera's esthetic: misrepresentation of the old presumably provides new insight, and it eliminates the need for new art, to boot.

The controversial new production of Rigoletto is a prime example. The opera is reinterpreted in Freudian terms, utilizing bold new sets and today's most in vogue histrionics, namely nudity, sex and violence. The producer viewed the drama principally as a flesh-back: not an uninteresting idea from a theatrical point of view (proven in countless films). Rigoletto is draped over Guilda's body for the Introduzione, and the opening banda transports the audience into Rigoletto's mind as he relives the series of events that lead up to Guilda's murder. The problem being that musically the Introduzione is not that point of stasis to which the opera returns; it must resolve to the D major associated with Rigoletto. Flashback works by creating tension through knowing that what one is viewing or hearing must be resolved. In the opera Rigoletto's dissonance isn't understood as such until its resolution takes place. In other words, rather than looking at the drama from the outside, Verdi has the audience experience it along with Rigoletto.

These "psychological insights" of the production are previews of what has not yet occurred thus altering the experiential tim of the drama. Exposing Sparafucile as the alter-ego of Rigoletto weakens the emotional climax of his Act II Gran Scena. Ultimately the opera is less shocking in its novel form than in a conventional presentation.

Only the production aspect has been dealt with in this article because it is given priority by the management. Rehearsals of the music play second fiddle to technical rehearsals, inept conducting is the norm; and singers are hired for their celebrity rather than musicality.

The ability of the S.F. Opera to institutionalize a contemporary artistic attitude is dangerous. Utilization of new concepts of theater can be found in much of our new music; common is the improvisation of music around a fixed "situation" (evidenced in such diverse composers as Benjamin Britten and Pauline Oliveros). San Francisco is conditioning audiences to see new dramatic styles made palpable through familiar music. In the process the audience is not only denied the opportunity of seeing great art as it was intended, but it is subjected to a subtle propagandizing against new music.

--Mark Swed

11/10/67

9

1750 ARCH STREET BERKELEY

NOVEMBER

8:00PM

2 CLASSICAL AND CONTEMPORARY JAPANESE MUSIC
KAZUKO MURAMOTO, koto, KAZUYO MURAMOTO, Koto, HOBEI HIRAMOTO, Shakuhachi; PAT MURAMOTO, Koto

3 BAROQUE ENSEMBLE
KATHLEEN KRAFT, Flute; NELS BRUSETH, Violin; SHARON O'CONNOR, Cello; ELAINE THORNBURGH, Harpsichord
Frescobaldi, J. S. Bach, C. P. E. Bach, Telemann, Vivaldi

4 AN EVENING OF BEETHOVEN & BACH - ERNST BACON, Pianist

9 THE PACIFIC WIND
KATHLEEN JOHANSEN, Bassoon; DOROTHY SCOTT, Oboe, ELIZABETH CORONATA, Flute, STEVE MCCOMAS, Clarinet
Franz Danzi, Henk Badings, Mozart, Piston

10 ALL BACH PROGRAM - PAUL HERSH, Viola, LAURETTE GOLDBERG, Harpsichord Nov. 11 performance @ 4 p.m.

15 ELECTRONIC MUSIC - JOANNA BROOK

16 ANNA CAROL JUDLEY, Soprano; NATHAN SCHWARTZ, Piano
Haydn, Dallapiccola, Machado, Mozart, Debussy

17 JOSEPH BACON, Lute & Guitar
Robinson, Hoborne, Dowland, Weiss, Tarrega, Rodrigo

23 ALL MOZART EVENING - NEW PORT COSTA PLAYERS
including The Impressario (a comic opera in English)

24 MOZART PROGRAM - BOB KRUPNICK, Pianist

29 ELECTRONIC MUSIC - JOANNA BROOK

30 SCHUBERT, DIE WINTERREISE - NEW PORT COSTA PLAYERS

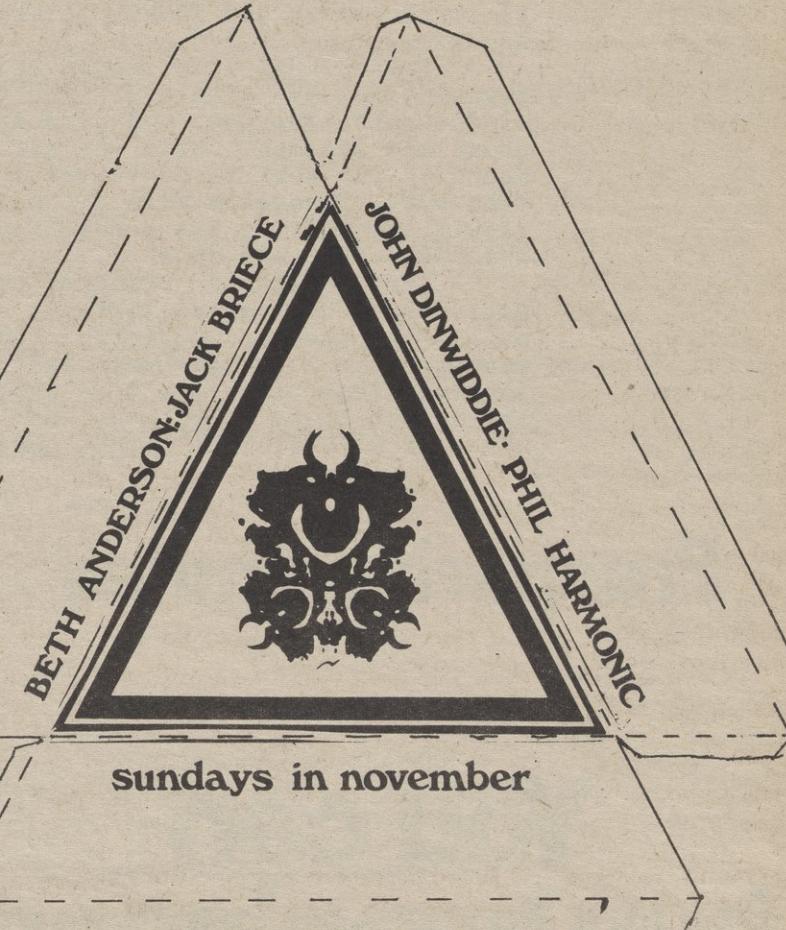
students-\$2.00

general-\$2.50 INFORMATION & RESERVATIONS
841-0232



It was a nice program of fun music, played with a straight face and considerable skill.

what San Francisco critic writes this of Bach gamba sonatas?



cut on solid lines, fold on broken lines, glue to back cover to make 3D poster. Put something inside to rattle.

International Master Pianist

MCA MUSIC

MCA MUSIC

Address all inquiries to Clay Fear, Casa Feliz, 601 Leavenworth #27, San Francisco, Calif. 94109.

The line between pain and plea-

EVENT: HOON I KWAK; A new work by JIM NOLLMAN, as performed by the GALLERY THEATRE COMPANY, UNDER THE DIRECTION OF TOM COX.

TIME: 1 P.M. on November 3, 1973; a Saturday

PLACE: THE TUNNEL, between the DeYoung Museum and the aquarium
in GOLDEN GATE PARK.

This musical event is presented FREE to the general public.

The premier of the sound-sculpture HOON I KWAK by Jim Nollman will be presented by the Gallery Theatre Company in Golden Gate Park on Saturday November 3 at 1 P.M. This unusual musical event will be performed in the TUNNEL between the deYoung Museum and the Aquarium.

HOON I KWAK is a ritual retelling of the heart sacrifice from Mayan mythology. The seventeen players resound the individual words of the narrative over and over again; filling up the tunnel with sound and movement until the words lose their meaning and become pure sound. The work is conceived as SOUND FOR SPACES; and the TUNNEL, in this case, becomes a musical instrument. A group pulse emerges; and slowly, so slowly, the echoes and the voices will become indistinguishable from one another.

Mr. Nollman, a resident of the Mission, is best known for his music based on the relationship of breath to sound. In the last year he has composed and performed Flute to Breath, Breathing in Flute in another tunnel in the park; and Cigarette Piece, a ten day musico-smoking event performed live over KPFA radio in Berkeley. He co-produced the famous Piano Burning of last winter, at which time he performed his musical medicine: Asthma Remedy.

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110

ALL THE GREAT BOOKS

11

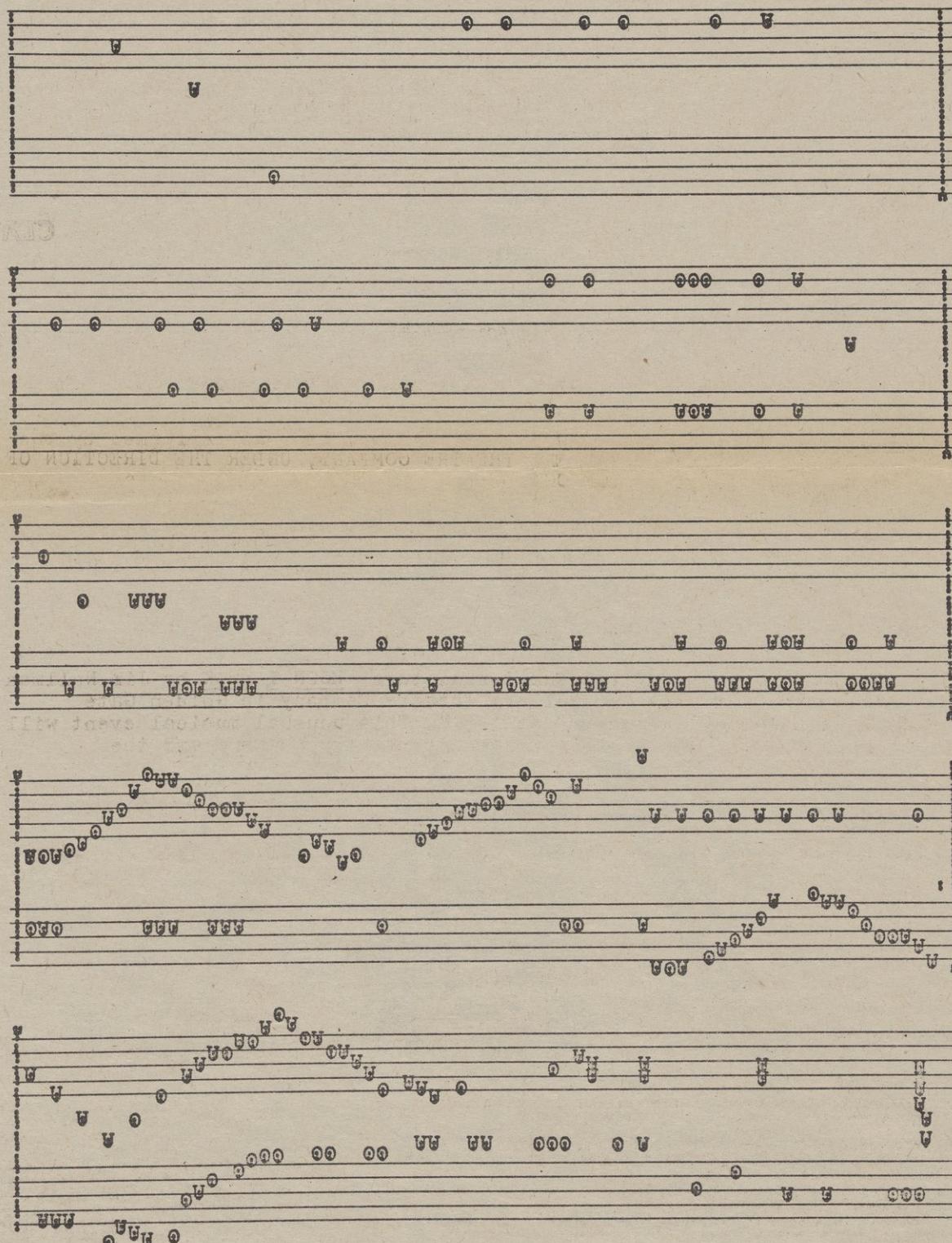
A

DaleMo

by Harry the Infinite Monkey

If you get an infinite number
of monkeys together with an
infinite number of typewriters,
eventually they would write
all the great books.

DaleMo



Editor's note: In the creation of this piece Harry experienced a
strange transformation. He began acting like his normal
infinite monkey self, but found that by the end he was
acting like the imitation of a human.
It is hoped that in any realization by humans the
reverse will happen.

The Radio Music City Hall Symphony Orchestra and Chorus

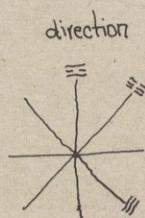
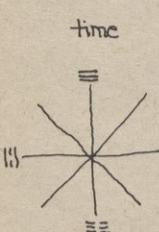
present

Phil Harmonic and the Nu-Tones in
Eight Channels Concert

for more than eight hours at

Nanny Goat Hill, Sunday 25 November, 1973

situation t'ai: peacefully going
into the night



crumple above for inclusion in finished 3-D poster rattle if you like

I can't find John's or Beth's



sundays in november
4pm

NANNY GOAT HILL
3893 24th St