

[long pause. then repeat
x — x (above) through loud-
speakers in balcony.]

(with treble cut -
distant sound)

berio cardew cage

xenakis instrumentage

the

musical

offering

2433 durant

berkeley

849-0211



If you want

EAR is a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR, 991 39th St. apt. 1, Oakland, Ca. 94608. Make checks payable to EAR.

A full set of back issues of EAR Magazine is available on request from: B. Anderson, 991 39th St. apt. 1, Oakland, Ca. 94608. They are very limited, but we'd like for you to have them, especially if you intend to archive them or make them available to other people. Copies of individual issues are also available; their prices are dependent on the number of that particular issue still in our files/closets/basements/ and other stacked and crowded areas. We hope that you will write us concerning back issues and future issues.

If anyone out there has a typewriter they would like to loan or give to EAR, we surely need it. We also need help with distribution and ads. If you can help us out, call me at 654-1378.

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CONCEPT BOOKS

LANGFORD COURT S.
CULLOMPTON, DEVON

SCENA

from an opera in progress

Chris Shere

© 1974

(page 100)

Trap door opens on stage.
"the possibility" painted on
inside of door

Baritone > > identifying Tenor whisper in mike
To lose the possibility of recognizing q solo sung

2 similar objects — piano & brass on stage, speakers in pit

2 baritones in balcony
(w/ sopr solo)
full chor, ww,
strings on apron

2 colors, 2 faces — chorus in wings

2 hats, 2 forms whatsoever loudspeaker shraisle

to reach the impossibility of visual sufficient memory, } in curtain (closes quick)

x to transfer q solo sung
from one " " spoken

Long pause.
repeat x — x very quiet

like object to another x & chor sung (x chor turns into q chor for next line)

the memory imprint small q chor sung

Same possibility } Tenor whisper in mike
with sounds; with brain facts

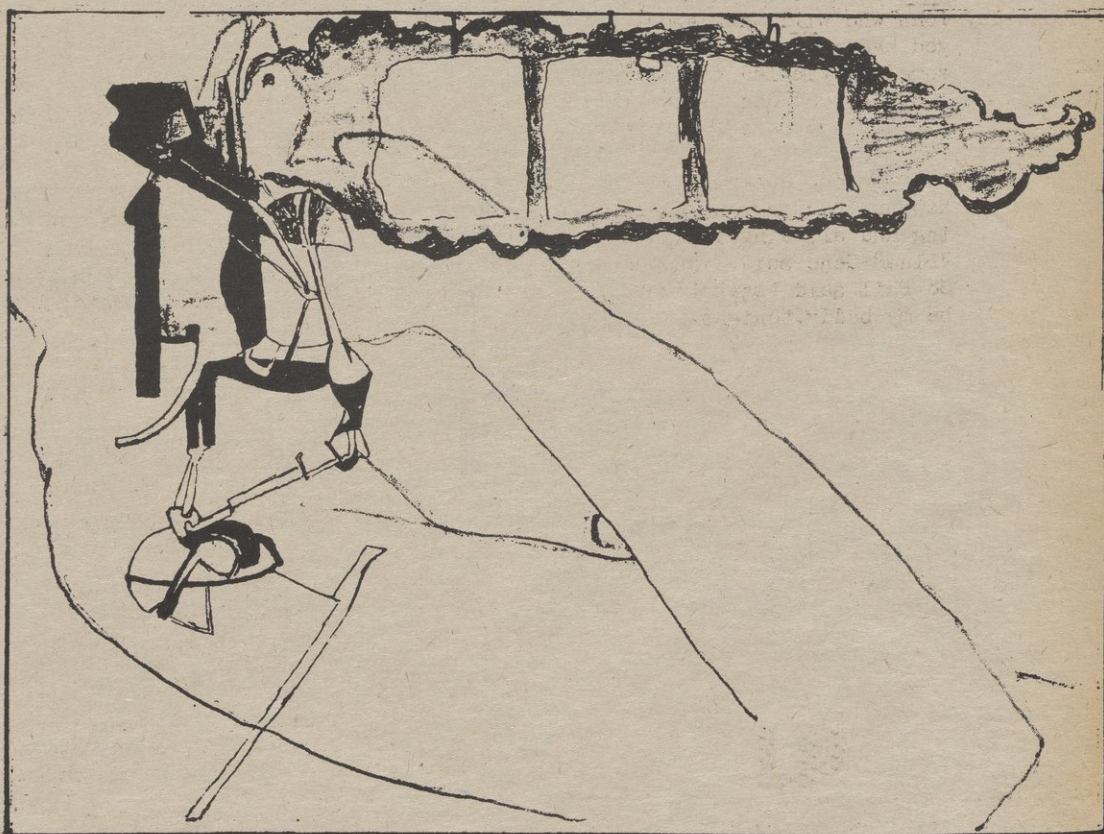
soprano solo sotto voce, p ma distinto
of rec - og - niz - ing

Tenor in microphone (identifying) (whispered)

Bar. 1 To lose

the possibility (trap door)

full ww on apron
brass on stage
piano " "
percussion?
q solo
Tenor (microphone)
bar solo
2 baritones in balcony
small q chor
q chor
strings on apron



Setting — backdrop



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Now Then: Speaking of Speakers Concern: Keep It Legal

Hi Beth,

In one day John said you can't get there from here. He talked about Ernie his dog and colleague. He is housebreaking himself by a process of elimination.

In one day Mary reminded me not to sit and wait with the concept that it's all a matter of time. What we have learned independently being out front with no fear became apparent by moving out from California. What is the relation between reflective surfaces and neurotic class behavior.

In one day a bell rang somewhere while Pat talked. Making way for some person's psychological ecology. Feels familiar, he had this trouble with ringing in his ears.

In one day four people talked up the concepts of digital and analog. Some of the words they used were, more or less

<u>digital</u>	<u>analog</u>
in control	circle
memory	generative
special case	demystify
in harmony with	feedback
accumulation	resonate
efficiency, fast, man	conceptualize
digest the information	is
work	sex
that kind of people would	stoned
program	information
wierd	do it
salt	water
randomness	know
smart	biology
how to	organic
protection	clear
input/output	physical
dissipation	help
some day	fucked up
relations	self educating
point in time	slow down
never talk to them again	
that's it !	
contains	

In one day Michael said if you create a character then whatever you know will happen to that character will begin to happen to it.

In one day listening to Doug's recording of the aeolian harp with the wind sweeping the harmonics of six strings tuned the same the birds with low truck rumbles and eventually rain couldn't tell which one sound modulates which other sound.

In one day will I be upset when I see you that I said the things I did. Did you.

In one day how interference creates new/old thoughts images some patterns some action how much some well your own heaven and hell. You know what's...

In one day John who will talk about this anytime said god had made the unmanifest manifest when somebody tickled god. Makes it.

In one day most any day dada loco, Phil Harmonic and certainly others can give a performance trusting in the humanity of whoever shows up. Without determining what exactly will happen. Burning an illusion tonight, burning and alluding tonight. Letcha hair down.

In one day "Blue" Gene said I know I can bet on that. So Phil said tonight's buddy night wanna be my buddy, tonight.

In one day.

Robert Sheff
March 26 /1974
Berkeley

PARA MUSICAL COMPOSITION NUMBER FIVE.

SIX PIECES FOR A BILLION DOLLAR SYNTHESIZER.

*How to Build A Billion Dollar Synthesizer in your own Living Room...

Acquire from the telephone company two telephones each with a separate line, that is two telephones with different numbers. Make sure that they are installed in such a manner that they may be placed very close to each other. Touching infact.

Take the phone handles from both "phone one" and from "phone two" and put them together in such a way that "phone one" listens to "phone two" and that "phone two" listens to "phone one". That is to say, in the "69" position. It is advisable to tape short tubes between the adjacent organs to ease clear transmission of information along.

To listen to your Billion Dollar Synthesizer (BDS) either: 1) Put mikes very close to the two tubes or 2) get an extension phone for each phone used in the BDS and mike (or just listen) to those phones.

*A Statement of Operational Conception...

Ladies and Gentleman: Feedback is the process of continually eating what emerges from ones backside. That is its simplest, or first degree form. If however, "one" intakes from "two" and "two" from "one", then in essence we have the BDS- a second degree system (but none the less still a felony).

In any second degree system there are two "elements" each which processes the information given it and then returns it to the other element. Where the BDS far exceeds any other feedback synthesizer is its ability to access with surprising speed any of over a million different elements.

What follows are six pieces written for the BDS each of which exploits a different aspect of the BDS's capabilities. They may be played live or in taped form, in public or in private, singly or as a set, or with other compositions for the BDS.

IMAGINARY UNITED STATES-SCAPE #1.

Element #1: Randomly dial a telephone number.

Element #2: Randomly dial a telephone number.

Note: Just let them work it out for themselves.

IMAGINARY WORLD-SCAPE #1.

Element #1: Randomly dial a number in say Japan.

Element #2: Randomly dial a number in say Spain.

PIECE WITH RELATED ELEMENTS.

Element #1: Somebody.

Element #2: The brother, sister, mom, or dad of element #1.

Note: Don't let them know. Long lost cousins might be nice.

POLITICAL MUSIC #1.

Element #1: Dial somebody. A real nobody.

Element #2: Dial a government agency that might be able to help.

DEGENERATE MUSIC #1.

Element #1: Dial a number.

Element #2: Dial the same number.

Note: Let the phone company work it out.

A STUDY IN CONSTIPATION.

Element #1: Randomly dial a number.

Element #2: Dial the time-temp number.

RICH GOLD/.
Berkeley CA.
Feb. 1974

41

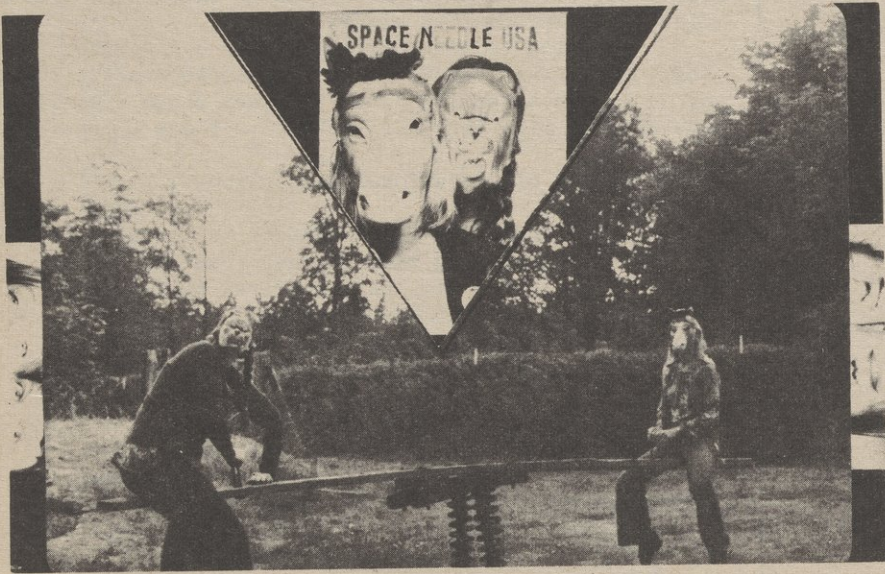
- Dane R.



Correspo

Correspondence Art is art that comes in the mail to you and me. Lots of people in the bay area are in to it and I thought someone out there might be interested in seeing a few of the cards that EAR and I received recently. Ireen Dogmatic is rumored to be the most productive correspondence artist in our area. One of those you see is a selection from International Sources, Issue 11, SOURCE:, edited by Ken Friedman and Stan Lunetta. Another from Sybl Geabow, alias Sybl Chickenmint. Of course, Charlemagne Palestine, your friendly friend and mine.

Sometimes it's very hard to tell if an artist is sending you a postcard to say something or a piece of art on a card. It makes no difference to me. The Anderson International Letter Service loves everything that arrives.***%&¢\$@



After I published my rubber stamp, MARTIAN ART I got a letter from Foxfire Bison in the Martian Legation. I will give the letter in full below.

"It has come to our attention that you have been very indiscreetly advertising (or looking for) "Martian Art" in sundry tawdry periodicals with a very cryptic bent. In light of the fact that we have no information about you from our home offices, much less any authorization on file for such un-called-for displays, we must inquire as to your credentials post-haste. After all, it has taken us here quite a while to establish a sound footing for this first ambassadorial foray into the baffling planet of HOMO SAPIENS (or rather, HOMO supposedly SAPIENS) and we don't intend to stand for no dumb f*ckh*d blowing our cover. However, we also must admit that our line of communication with the home-hive have been rather poor for about twenty years now, and it is possibly possible that you could be authentic. Please remit any and all Pertinent Data at your early early earliest convenience, honeybuns.

Foxfire Bison (Ambassador Emeritus)
%Edward Grimes (Poet & Archivist)

Naturally I wrote immediately in defense of my background. A nobler one to be sure. I told of my inherited love of red, aggression, and madness. I described my art and it's war-like attack on music (and some people say, on music or MUS-IK or ick music, but everyone really knows how I feel on good days about MUSIC). I hoped I had satisfied their passionate interest in me and my qualifications to make MARTIAN ART and to stamp MARTIAN ART around the bay-area in alleys and down stairs. However, I failed to communicate the resume-concrete. The second letter is reprinted below. Read on Read

"Upon returning from 2½ months fasting in the desert receiving visions and arcane informations, I returned to the former legation address and found your card, if annoying vague letter, which had been received by poet laureate and archivist Edward Grimes. Piqued by a reference to EAR (which you may or may not know is an official diplomatic acronym for Extraterrestrial Alien Reconnaissance, our "Secret Service", as it is for the location and correct identification of Martian Fireants, as well as the sinister agent Plutonians, the cross-warped refugees from the Nebula, and various radiation elementals, an absolutely essential intelligence service for any interplanetary ambassador, as I-m sure you must recognize) I proceeded to investigate the matter, and soon procured a SEVENEAR.

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it's about time
someone made
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I

hubba hubba
 rah rah
 red rover red rover
 pe pe
 boola boola
 baa baa
 Joe Joe
 cu ckoo
 Tico Tico
 Pago Pago
 beri beri
 berry berry
 no no
 now now
 Is is
 bee bee
 yo yo
 bag bag
 book book
 type type
 choo choo
 Mau Mau
 bye bye
 so so
 can can
 Fi Fi
 Za Za
 Mi Mi
 Lu Lu
 Bo Bo
 poo poo
 pee pee
 goo goo
 doo doo
 do do
 Ma ma
 Pa pa
 Tin Tin
 Da Da
 chop chop
 tut tut
 Circus Circus
 toot toot
 Awful Awful
 patty cake patty cake
 chip chip
 tweet tweet
 augar augar
 ba ba
 Aku Aku
 Louie Louie
 night night

ga ga
boo boo
Co Co
my my
Badn Badn
ca ca
red red
wah wah
tu tu
To to
too too
ta ta
knock knock
huzza huzza
mu mu
paw paw
hail hail
Major Major
tam tam
chim chim
tom tom
ha ha
hee hee
ho ho
hear hear
teacher teacher
John Hohn
beep beep
heel heel toe toe
fifty fifty
etc etc

011t1cs n' p0cker
 n'ls n' peck
 hunt n' peck
 left n' r1ght
 front n' center
 true n' false
 good n' evil
 Batman n' Robin
 scotch n' soda
 scotch n' water
 rum n' cola
 ? n' ?
 n1gh n' low
 w1ll1ng n' guzzell1ng
 to n' from
 by n' by
 back n' forth
 Feds n' Heads
 cream n' sugar
 motel n' pestal
 Prince n' Pauper
 r1ght n' wrong
 more n' more
 worse n' worse
 Mom n' Dad
 cat n' mouse
 Egg n' I
 Me n' My Shadow
 major n' minor
 man n' woman
 n' ever
 10vever

bread 'n' butter
salt 'n' pepper
bacon 'n' eggs
rock 'n' roll
name 'n' number
Dick 'n' Jane
surf 'n' turtl
buck 'n' wind
reeling 'n' rocking
ham 'n' eggs
Arms 'n' the Man
blood 'n' thunder
blood 'n' guts
my face 'n' your ass
spic 'n' span
Arm 'n' Hammer
Hammer 'n' Tongs
Hammer 'n' Sickle
hellfire 'n' damnation
half 'n' half
guns 'n' butler
fish 'n' chips
Shake 'n' Bake
brown 'n' serve
Strum 'n' Drum
divide 'n' conquer
War 'n' Peace
luck 'n' shit
tar 'n' feathers
hit 'n' run
stop 'n' shop
bump 'n' grind
5 'n' 10
split 'n' polish
split 'n' vinegar
slip 'n' slide
Slim 'n' Slam
Doby 'n' Son
birds 'n' bees
p's 'n' q's
Beauty 'n' the Beast
tics 'n' ass
thunder 'n' lightning
live 'n' brimstone
Godom 'n' Gamora
young 'n' old
boys 'n' girls
cats 'n' dogs
Martin 'n' Lewis
Burns 'n' Allen
Cheech 'n' Chong
Scylla 'n' Carybdis

Cold and Secret Places

The Women In Media Conference was held at U.C.B.'s Art Museum March 17-16, and among other things, HYSTERESIS did an event.

The first piece was a billowy one by Linda Collins called DREAMS. It echoed around the museum in harmony with the environment. It was made by manipulating a lot of vocal sounds made by Beth Anderson (me) with echo, reverb, and other electrically dreamy changes.

MURRY, by Jill Kroesen was next. Tom stood up high and Jill and Marsha Mikulak walked around and then finally found Tom and disappeared over the side with him. Then they all reappeared. Tom had the MURRY tee-shirt on his body. There was a tape with siren sounds that caught a lot of people's attention, who would not have noticed us otherwise.

Jill's next piece was CONVERSATION. She had four little speakers that were put on people's mouths and the conversations that had been perrecorded were manipulated and it was very strange to see. And as usual, no one understood what anyone else was saying.

Miniature E. III, by Denise Sporer followed. Denise was one of the people I left off the list of bay area women composers from EAR 13-14.5, through forgetfulness, only. Her piece was the third of three pieces in a series involved with theatrical anticipation in sound. It consists of indecipherable voice textures which are molded by the environment. The only thing clearly spoken is a Bible reading in Cherokee, but for most of the world, that is also indecipherable!

Jill did another piece that Sunday, OPENING AND CLOSING DOORS--a tape piece with an ornately costumed dancer, the composer. The video crew at the museum enjoyed this one because it gave them something they thought was worth filming.

TORERO PIECE, a text-sound music by Beth Anderson ended the program, as the fellow from Leo's Music Store took back his speakers. Sybl Chickenmint discussed the demise, as well as rise of Sybl Chickenmint up until 1969 (when the equipment was about to be hauled off with Or without our stopping, so we did stop). The other part of this duet is based on the numerical decodeing of a paint-by-numbers scroll I found on the way to visit Pauline Oliveros. The sounds are from the piece's vowels in the title, and from ZAJ and other Spanish consonants--seven of them altogether.

And that's it for HYSTERESIS, except for the fact that we've been invited to do a program at Evergreen College in Olympia Washington for a women's festival in mid-April. LALALA

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APRIL 13 8PM

MILLS PERFORMING GROUP

Another evening with the Mills Performing Group: "Captain Feckhtenburger of the Space Patrol", by Stephen Suber, sleazy music for Sci-Fi freaks based on a maudlin tune for alot of instruments. "She Wrote", by Beth Anderson, a sound text piece with sensual, sensational, and romantic overtones, using text by Gertrude Stein and Kathy Acker. An early ensemble by Roger Reynolds for flute, piano, and string bass. "...and then you laughed..." by Peg Ahrens, for modified flute, alto recorder, string bass, and voice.

APRIL 17 8PM

ALAN SONDHEIM

Sondheim and TBT: How Alan knows me. How I know Alan. Who we are. Video, audio tape, live.

APRIL 18 8PM

ALAN SONDHEIM LECTURE

General Theory of Reality lecture demonstration.

APRIL 20 8PM

PAUL ROBINSON (Thesis presentation)

Featuring an improvisation using home-made magnetic pick-ups, a modest synthesizer, and video processed slides. In the Greek Theatre - weather permitting - otherwise in the Concert Hall.

APRIL 22 - 25 (MILLS CAMPUS)

ANN SANDIFUR

APRIL 24 8PM (CONCERT HALL)

SERVICE (Thesis presentation)

"In Celebration of Movement" Experimentation in the establishment of the perception and cognition of environment through the dissipation of perceptual priorities and the perception of movement. Wholeperception as parables in electronic media and sculpture.

APRIL 27 8PM

MILLS PERFORMING GROUP

Back again! The Mills Performing Group! Presenting a new improvisational work for instruments and voice by visiting Rockefeller composer, Shuko Mizuno. "In Which Tigger Comes into the Forest and Has Breakfast" by Peg Ahrens; "Anonymous" for live electronics by Peg Ahrens. A new work by Erv Denman.

MAY 2 8PM

PETER GORDON (Ensemble Room)

AUTOEROTICISMS: an evening of talk and music with Peter Gordon. Voyeurisms.

MAY 4 8PM

MARC GRAFE (Thesis presentation)

Current music, generated, processed and controlled by acoustic and electronic sources in a real time network ineffably powered by clouds of first and second generation feedback.

free

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Seminary and MacArthur, Oakland.

Ready for Signing

Larry Austin was just in from Syncom Complex in Tampa Florida. He did a big concert of his new music, including QUADRANTS: Event/Complex No.3 (1972) for amplified violin and four-channel tape. Ron Erickson played using a click track to synchronize with the tape. This piece is one in a series that uses the same four-channel tape. There is one for orchestra, one for piano, one for flute, etc... There are about a dozen.

TABLEAUX VIVANT was called a sonograph and consisted of a four-channel tape and slides. It was done in conjunction with a visual artist at the inter-media complex at U.S.F. It seems that Larry and the other artist saw each other while paying parking fines and decided to make some music that was art to see and to make some art that was music to hear. Really beautiful stuff.

The last piece on the program was 1976. It was commissioned by the government and boy, are they going to be surprized. It is a text-sound composition using one of the early historical documents of our country which today would still be considered radical. In fact, if Mr. Nixon was brought to court on all the charges made possible by this document and his actions, he'd be in jail for the centennial-duple.

For anyone that's interested in the health of a new music composer----Larry looked rested and smiley. He says that he and his wife and children are thriving on the climate in Florida. EAR sends love and growth****

Now there's

The New Music Workshop of the S.F. Conservatory of Music under the direction of Hermann le Roux, will present a concert on Friday, April 19 in the Recital Hall of the Conservatory, 1201 Ortega St, at 8pm.

The program will include the NEWSPAPER CONCERTO an opera of the absurd by Roman Haubenstock Ramati, and works by John Cage Matthais Hauer, Arne Mellinas, Morton Feldman and Paul Hindemith, It's FREE!

The CANTATA SINGERS at the Conservatory under the direction of Jon Bailey, will present the first modern day performance of the PASSION ACCORDING TO ST. MARK, by TELEMANN on Friday, April 12 at 8pm at ST. Luke's Episcopal Church, VanNess at Clay. It's FREE, too!

A program of Ravel, Debussy, Stravinsky, Bax and Frid will be in the recital hall also at the conservatory April 19 at 8pm. It is a program of chamber music with harp.

And that's what's happening at the S.F. C.!

Phil Harmonic continues his intermittent cultural event FUGITIVE FROM CULTURE for this issue of EAR with the remark that it all is seeming so artsy that nothing else could possibly be added to complement it further. By the way, the March 2 THE ROLLING TONES concert was well-attended and vastly popular. Phil is still aching for word from you at Post Office Box 9887 Oakland Crawlyfornia 94613 u.s.a.

Paul Kalbach just called. He had some drawings in the intersection show last month, a score in last EAR. Says the DAVID GALLERY is giving him a show this month. If opens April 15, 7-10 pm, with environmental music at 1030 Taravel St, S.F. Drop on by.

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To reach the Im-poss-i-ble

To reach the Im-poss-i-ble

reach the Im-poss-i-ble

To the Im-poss-i-ble

To the Im-poss-i-ble

To the Im-poss-i-ble

X

piano

senza vibrato

like ob-ject to an-oth-er

senza vibrato