

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

(with treble cut —
distant sound)

x

berio cardew cage

xenakis instrumentage

the

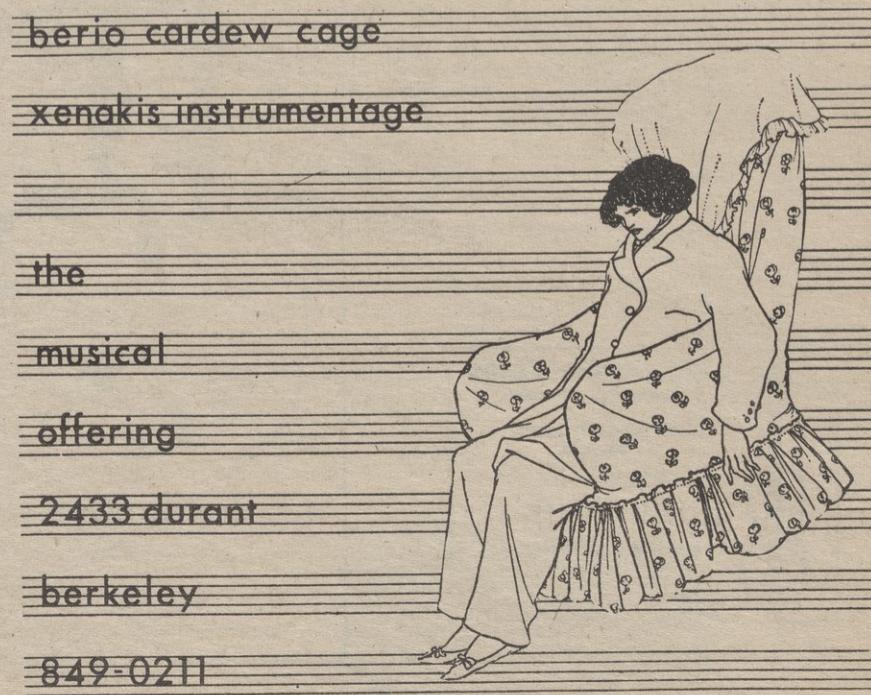
musical

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 AB. Anderson, 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.

SCENA

from an opera in progress
Chas Shere
© 1974

Baritone >> identifying *trap door opens on stage, "the possibility" painted on inside of door* *Tenor whisper in mike*
To lose the possibility of recognizing *q.s. f. sung*
2 similar objects — piano & brass on stage, speakers in pit
2 colors, 2 laces — chimes in wings
2 hats, 2 forms whatsoever *Loudspeaker S. raise*
to reach the Impossibility of *soprano solo* *visual* *sufficient memory, } in curtain } closes quick*
x to transfer *q.solo sung* *spoken* *(visually)*
from one *the memory imprint* *small q. chor sung* *like object to another & chor sung (chor turns into q. chor for next line)*
long pause. *repeat x - x very quiet* *Same possibility* *tenor whisper*
repeat x - x very quiet *with sounds; with brain faces* *in mike*

full ww on apron
brass on stage
piano .."
percussion?
q solo
Tenor (microphone)
bar solo
2baritones in balcony
{ small q. chor
chor { 8' chor
strings on apron



BEAU GESTE PRESS

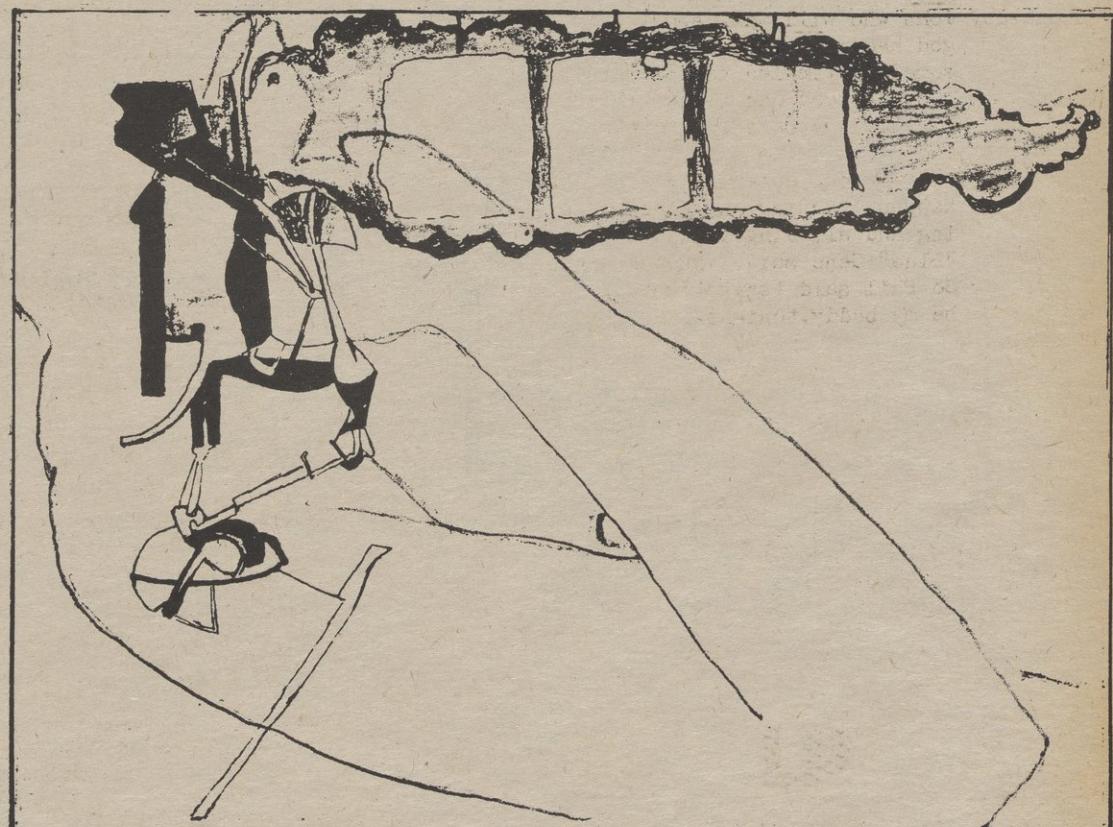
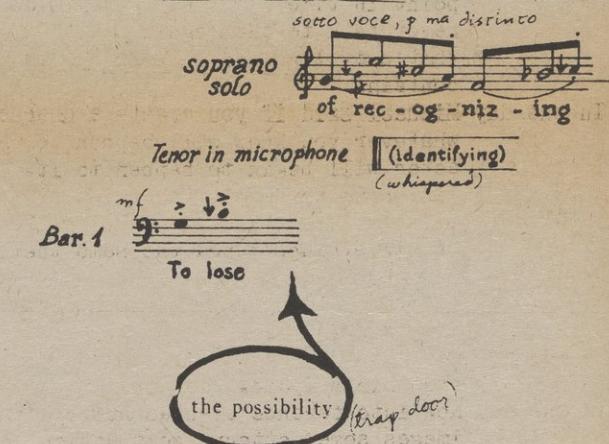
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mime & multiples

CONCEPT BOOKS

LANGFORD COURTS.
CULLOMPTON, DEVON



Setting - backdrop

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 |
| dissapation | 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

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- Dane R.

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 back-side. 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



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. Irene 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. #*%&*#



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Piano and Voice Lessons
Beth Anderson
654-1378

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 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 inherited love of red, aggression, and madness. described my art and it's war-like attack on music (and some people say, on music or MUSIK or ich 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 cryptic 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.



ondence Art

"Well. As I suspected, You and your fellow contributors fall into the large catagory of intuitive Martians, ie. Fireants that still retain an indefinite memory of their homeland, the beautiful rust and crimson anthills of MARZ the Monastic. Yes, My dear Ms. Anderson, There are many of us here on Terra, Sol III, Stranded from the Great Telepathic Foetus Invasion, when the Queen Fireant sent literally millions of Fireant Consciousnesses into unborn human minds, only to be defeated by BIRTH TRAUMA

AMNESIA. Fellow Fireants. Let us not forget utterly the noble and brave purpose of that truly benevolent invasion. Let us remember the holy crusade of The Martian Catholic Church. Never forget the oath that everyone of us kamikazi suicide volunteers swore--

'No rest shall we know
No peace shall we seek
No opposition shall stop us
No pity deter our will
Until the poetic justice of the
Solar myth is served
And the vampires and Giant
Predatory Carnivores
And Slime Mold Cultivators and
Neon Burger Lepers
And all the servants of the Imp of
the Perverse
are cleared from our sister planet
TERRA.'

Yes, Ms. Anderson, you may publish my previous letter, and please, this one in addition. And please put The Martian Legation on the EAR mailing list, % Pop Xango, 1518 Bardstown Rd, Louisville, Kentucky, usa terra (SOL III). I am anxious to get in touch with the many fireants stranded here on this schizoid planet, to remind them of their heritage, their mission, their forgotten powers, and their religion, the holy martian catholic church.

Have courage fireants. And keep fast to your faith in jesus chrome, the saviour of aeonic aegypt."

If you are interested in getting in touch with this super-stranded (he's in Kentucky--and from experience I know how stranded he is) character, do so at above address. You know what he wants so let's give it to him.

All of this is the result of a little but brave rubber stamp. Send yours today for genuine publication, in EAR MAGAZINE.

--B.A.



cartoon by Bill Plympton

Cold and Secret Places

I

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 prerecorded 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! *(notes from 1971)*

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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New music concerts almost every Saturday evening and a few other times

APRIL 13 8PM
MILLS PERFORMING GROUP

Another evening with the Mills Performing Group: "Captain" Fecktenburger of the Space Patrol", by Stephen Suber, sleazy music for Sci-Fi freaks based on a maudlin tune for a lot 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. Whole perception 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.

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Seminary and MacArthur, Oakland.

Ready for Signing

Larry Austin was just in from Syncrom 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 surprised. 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-duplex.

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 # 9 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.

...000

