



#16.

Carscape for Ear magazine

Carol Faw

Dramatic, hopeful message

Kathy Dillon will do a concert of 20th century chamber music June 10 Sunday, at 8 pm at UCSC Performing Arts Concert Hall --free. The music will include Three Songs from William Shakespeare by Stravinsky, Infanta Marina by Persichetti, Trävermusik by Hindemith, and The Viola In My Life by Feldman. Kathy hurt her hand recently and rearranged her program to fit her physical condition. Keep pluckin'.

Peter Gordon will do a show on KPFA, 3-5 pm with Kathy Acker and Robert Ashley on the New Dick Cavett Show show. Tune in...

Herb Bielawa says he's doing an Exploratorium concert June 17 at 8 pm. He'll be talking about electronic music and playing some of his own including, ADDITIONS, DISCOVERIES, LAPS-GAPS AND OVERLAPS, MOBILES FOR WOODWIND QUINTETTE AND TAPE, AND QUODLIBET SF 42569. Very mysterioso. Probably broadcast on KP00, too.

Electronic Music Associates at 3400 Wyman St. Oakland 94619 (415-532-5034) is offering a RM-1 Ring Modulator for sale. You can modulate any two input signals conveniently with it. The specifications are as follows: dimensions: 3 1/2" x 7" x 9", input impedance: mic, 600 ohms and line, 100,000 ohms, output impedance: less than 50 ohms, carrier suppression: -50 Db. min. and -70 Db. typ., power requirements: 100/120 VAC 60 Hz and 220/240 VAC 50 Hz (also Available).

Ann Kish is doing MUSIQUE a CHARTRES again in July and August. They will perform Corelli, Haydn, Bartok, Shifrin, Bach, Mozart, Eloy, Webern, Vivaldi, Jolas, Milhaud, Monteverdi, Pemmetier, Schoenberg, Rebel, Reck, Berg, Stravinsky, and Kish. The cost is \$650 for six weeks, \$325 for three weeks, or \$125 per week in France. If you want to know more details, write her: Syndicat d'Initiative, 7, Cloitre Notre Dame or if you happen to be in town, call 37 21 54 03.

Does everyone know by now that the cellist, Sally Kell is also a conductor? She conducted Rossini's LA GAZZA LADRA in May for the Oakland Symphony Youth Orchestra.

Michael West a composer-teacher from Chicago is teaching a music ensemble workshop at Live Oak in Berkeley June 17-August 19. Call 849-4120 to sign up.

Ken Friedman is doing a thing called events, images, parables at Vehicule Art, 61 Ste. Catherine w., Montreal July 28-August 16. It's all about communication and sharing!

Go down to 2640 College in Berkeley if you'd like to see about studying with the American Society for Eastern Arts. Lots of workshops in music and dance from many countries.

The California Music Center at the College of Notre Dame, Belmont, is offering six weeks of concentrated instrumental study for musicians between the ages of 14 and 25 from June 24 to August 2. The teachers are from Kansas, New York, and the bay area. For applications write 27841 Baker Lane, Los Altos Hills 94022.

The San Francisco Symphony Association and their public schools are producing another summer workshop this year that will climax in an evening of music by Bob Moran at Grace Cathedral. The newly commissioned piece is EMBLEMS OF PASSAGE. This will be August 7 (Wed.) at 7:30.



NEW SHEETS

XENAKIS: MIKKA FOR VIOLIN SOLO

MARIUS CONSTANT: SILETES POUR CLAVECIN

GEORGE CRUMB: MADRIGALS IN FOUR BOOKS FOR SOPRANO

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by Beth Anderson and Charles Shere. Address all
correspondence to: EAR #8, Anderson, 991 39th St.
apt. 1, Oakland, Ca. 94608. Make checks payable to
EAR.

Here is one of my many pieces
yet to receive public performance.

ARMONITA YUEN
BOX 671
BERKELEY CA.
94701
4130174

Piece of Armonita Yuen

Two performers enter in cloaks, bow to the audience and face each other. They move closer until they contact each other face to face, and then unclasp the cloaks which drop to the floor and are removed by 2 stagehands. Each performer places both hands on the other's buttocks. One tunes up the other by taking a sounding and indicating to the other the degree of muscle tension required of the other to produce the desired sound. Kneading = more tension.
Short stroke = less tension.

When each is tuned to the other's satisfaction, the two improvise a percussion piece using only the hands on the buttocks. They signal the end of the piece by simultaneously using the four hands on three final chords and then remaining motionless. The stage hands return with the cloaks and place them on the performers. The performers clasp the cloaks, face the audience, and bow.

Henry Sigmund Rosenthal
1617 East McMillan Street
Cincinnati, Ohio 45206

My dear Beth,

I was introduced to you last night at the New Music Concert. I was sitting directly in front of you and John Dinwiddie was directly to my left. By the compass, I was north of you and John was north by northwest.

Enclosed please find a piece of mine which I hope your magazine will serve as a vehicle for, in order that the piece move from the conceptual to the real as soon as possible (although still somehow maintaining its conceptual status).

Also enclosed you will find my subscription application as proof of my good will and strictly-above-board intentions. I am interested in your publication and would be pleased to make future contributions.

The above, of course, is no longer my address. I am using up old stationary and also I like people to be aware of exactly where it is I am coming from. I can now be reached at: 360 6th Ave. Apt#4 San Francisco 94118 668-1851

EAR - Issue #16 & 14.5 presented the most profound exposition of the Patron and the arts I have seen or heard anywhere. It is the culmination of disjunctive theories and observations that one seems to experience everyday nearly everywhere. Ernst Bacon expressed in words the thoughts that lay unspoken in my mind. Undoubtedly a masterpiece. Was it a single paper, or excerpted from a book? I would like to read more.

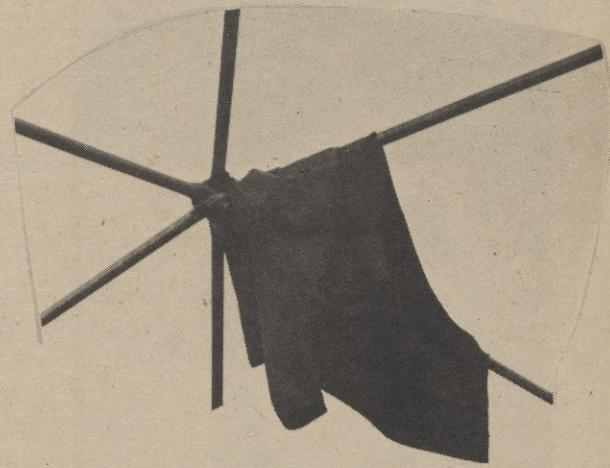
If EAR has published since the #13 & 14.5 could you send me those back issues?

Thankyou
Sincerely,
David L. Edwards
David L. Edwards

Yes, I agree. Bacon's article was extremely well considered, and justified the extra cost of printing (and your trouble following its confused layout). Why doesn't everyone tell us (and him) how good it was, and get it to the people who need to read it? - C.S.

THE TIME NOW IS....668-1851

For the correct Time any hour of the day or night call 668-1851. If I am home, the call will be answered by a human being. If I am not at home, the Time will be temporarily inaccessible to you. A log will be kept of the names, dates, and Times of each call. After the completion of the 100,000th Time request, the information will be transferred to a parchment made from the skins of 250,000 sheep and will be draped over the Sutro Tower. I look forward to being turned into a machine. Aid this public service piece by telling your friends and calling often.



Musical Arts' Experimental Chorus, directed by Bonnie Mara Barnett, will present an evening of 20th century vocal music at 8 pm May 25 at Cat's Paw Palace of Performing Arts, 2547A 8th St. at Dwight, Berkeley.

In addition to "traditional" music of Schoenberg, Webern and Buel various sound/movement processes will be presented along with a film by Alan Johnson and Ms Barnett. The audience will be invited to participate in sonic meditation to close the evening.

The Chorus will also perform at 2 pm June 16 at the First Unitarian Church, 1 Lawson Rd., Kensington. Admission to both performances is by donation.



A droll drunk with

Electronic Music Associates (E.M.A.) has a 921 series Moog Synthesizer in an eight track studio. E.M.A. rents this facility to composers and film makers and offers competent instruction in all aspects of electronic music. E.M.A. also does custom design and instrument building. Visitors are welcome at E.M.A.'s Oakland studio. Call 532 5034 for an appointment.

FAY SHISM B



PART 1

FOR: 1 absolute dictator (vo
5 secret police (5 inst
and 1
1 person (instrumental

We enter to a tape of Fay Shism Blues. The dogs behind Fay Shism playing their instruments along with the tape. On stage I order all the dogs to their stations. I give orders. I ask Me Star to join me on stage and continue giving orders. Sweetly.

"TOO SWEET"



PART 2

SCORE FOR FAY SHISM:

Give any orders from previous part except use the Wagner as the music. You can put a bag over Me Star's head. Step on her. Kick a dog while professing to never kick people, and be very cold. Really get everybody moving. The transition from Part 1 should be very smooth.

SCORE

Keep
you w

"MISS COLD"

SCORE FOR PERSON:

Do everything Fay Shism tells you but after a few seconds realize that you didn't really want to do it. Try to talk to Fay's dogs. When Fay becomes absolutely intolerable defect to the audience.



PART 3

A FAY SHISM SAY\$ (Simon says) GAME IS PLAYED.

'FAY SHISM SAY\$'

This poem was read and used to frequency modulate a waveform synthesiser on the Mills Buchla. In five readings it went slowly from non audibility to audibility.



PART 4

(TOO LATE)

SCORE FOR DOGS

Even the Secret Police get sick and tired of Fay Shism, they throw toy soldiers at her in an effort to get rid of her.

SCORE FOR FAY SHISM:

Try to hold the fort.



EGAN IN THE HOME

(calist)
Instrumentalists or 4 instrumentalists
(dancer)
st)

PROPS
Bag
People Sculpture (stuffed)
One 6ft. Pyramid (retreat)
Binoculars
Telescope
Sugar Cubes
Tails
Something heavy
Signs (with writer, poet, nothing written on them)
Music
Score to overture of Tristan and Isolde by Wagner
Fay Shism Is No. 1 puzzle



FOR DOGS:

up the good work. This part
will be playing Wagner.

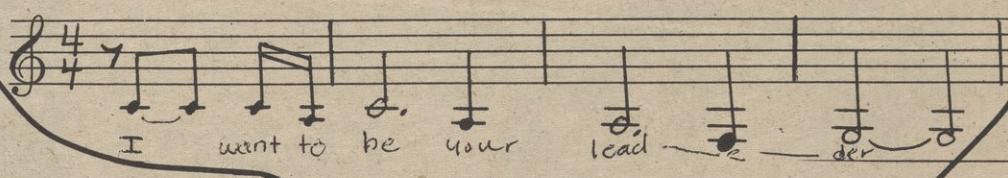


estrips tulling down the cream sream. The bugger hall and the
strain are like cunt and cock. Tearstrips are becoming as common as
freeway. Pidder padder goes the silent madder. Emerging from the hole
says: "what an inspiration is this light. I feel I could run across this
tain in a minute." Waite Miss Late, someone already made off with your
s. Troubled time, hark! "Give it back to me I need some right now".
pery summers tree too. " My tree is my misery hosery. Don't
understand my stand it is not what you think it is like the floor."
comes Miss Lovely through the door, "Oh this is my lovely, lovely
't you agree." She says lovingly: "I love you, we are so pretty. How
I help but love you it would look so pretty in the newspaper. Do you
the newspaper? I do because I'm in control. Fold it and when the
boy has sold it all the silly little people believe all my little lies,
so much fun. I could wrap the world in a little ball tie a ribbon and
; oh what a cooperative little world this has been. Too bad I don't need
anymore. Little, little ball how inconveniently you stall your car on the
way, how tedious are your questions in the line. I'm let's see number
ve and if everybody asked those kinds of tedious questions it would
three hours and frankly I can't wait that long. Low, low, low you
ze freeze, put on my coat I feel a slight draft, honey. You over there.
scratching it is bothering me and I really want it motionless so I can
entrance."

course it is all for your own benefit in the end because I'm going to
all what it is all really all about. If you find out on your own
s not the same thing. Then what good am I if I don't show you my way...
you say; 'your so wonderful, thankyou, I will write a book about you...'
body will wish they could have a piece of your underwear or have break-
with you and just get one minute so they can look at your greatness.
hat a dream come true you did it now you can sit back and relax. Have
ape. Did you rape all those people? "No". she said, "I showed them
they should so they can be happy. Some people have to be the slave and
people have to be the master. I think me happy master, Yea. Me no
." But why I said are they all feeling so raped and full of hate?
don't know me innocent like blonde so pretty for sexy. Bye, Bye.



FAY SHISM BLUES



FAY
SHISM

I want to be your leader
About that I know your undecided
But I'm the best for the job and you know you can't deny it

I want to be your leader
I want to see you lose your freedom

If I dictated your every move I
I would have this world running oh so smooth

I'm the prettiest girl you've ever seen
and I'm the smartest genius that's ever been

I want you to tell me you love me
That no ones above me

If you obey my every command
I will pet you with my delicate little hand

I have a pink bathrobe and long blonde hair
I know I don't look like a head of state but darling darling I'll be there

I'm going to step on everybody that gets in my way
If you so much as give me a dirty look I'm going to make you pay
I'll send you to jail yes I'll send you to jail
And you won't get any visitors and you won't get any mail

I'll drive you crazy with my shoulders
and when I've got you hooked I'll turn you over
to my secret police and you'll be working for me

I want to be your leader
I want to plant the seeds of
Oppression, repression, I want to see you crawl for your concessions

Honey, you look like your just my type
If you'll feed my ego I'll stay with you tonight
And in the morning I'll tell you to go
I'll have cut you down to the ground while you built me up I won't need
you anymore.

If I don't like the color of your hair
I'll put you on trial and it won't be fair
I'll fix the jury and I'll bribe the judge
and you won't even be able to carry no grudge
When they reach the verdict it will be for your death
And I'll be waiting to enjoy watching you take your very last breath

SCORE FOR DOGS:

Look attentive toward Fay Shism when you are not
carrying out one of her orders. Wag your tail and raise
your hand trying to get her attention. When she comes
to order you back to your station make sure you know she
is coming and be ready and eager for her command. Obey
her orders to the letter. Do nothing on your own.

PART I: SCORE FOR PERSON

Do any of the following:

1. Play instrument
2. put up posters
3. read a book

Fay Shism will ask you during part I to do these things.
It will not be one however that you are already doing,
it will be to do what you are doing, except more to her
likings.

SCORE PART I

Fay Shism, do any of the following:

1. Order the dogs to play, part or all together or alone, Fay Shism Blues.
2. Order a dog to read a book to the audience.
3. Put a piece of the puzzle in place (the Fay Shism Is No. 1 puzzle)
4. Order a dog to move a chair.
5. Take innards out of people sculpture.
6. Sing Fay Shism Blues herself.
7. Order Me Star to play her instrument.
8. Order Me Star to read a book.
9. Order Me Star to put up a poster.
10. Give any other appropriate orders to who ever.
11. Ask Me Star to play different music.
12. Ask Me Star to read a different book.
13. Look at People through binoculars or telescope.
14. Ask one of the dogs to talk to the audience.

feathers, glitter fly

May 17 at 1750 Arch, Joseph Kubera and Julie Steinberg did a concert of ATONALE MUSIK for solo and four-hand piano. The audience was small and friendly, but there were no critics around, so here EAR goes.

Joe started with Liszt's BAGATELLE SANS TONALITE which was written in 1885. It is made up of tritones and diminished chords. It was very edgy and had a wonderful ending. It was just discovered in 1956.

The Schoenberg, KLAVIERSTUCK, op.11, No.2 (1909) was next. . Later in the program, he played a Busoni concert-interpretation of this same work. That was one of the stranger things this EAR has heard. Busoni did his version in 1910. Schoenberg's simple chordal figures are transformed into delicate runs and favorite harmonies are sustained and repeated. Busoni even wrote his florid musical terms in German to honor Schoenberg. The effect was full, brooding, cubic, with a metallic aura akin to metal shavings on gray cement in shadows (how's that for romance?).

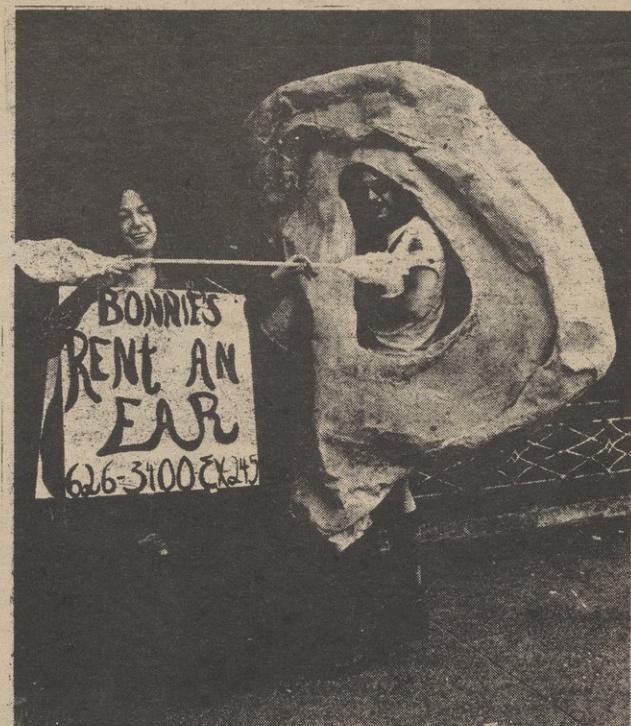
He did two Webern pieces called KLAVIERSTUCK and KINDERSTUCK (1925 and posthumus). They were like water flowing past that was unseen but felt. The entire concert had this gauzy feel to it!

The second half consisted of music by Josef Matthias Hauer(1883-1959)--NACHKLANGSTUDIEN, ETUDE op22#3, ZWOLFTONSPIEL from 1947, 1952, 1957, and LABYRINTH-SCHER from 1952. No one I know of plays Hauer, but perhaps after this introduction, more will. In Cage's A YEAR FROM MONDAY, he said, "Plan: 1. Listen to Webern until you can't stand it, 2. Play Schoenberg's music until you're sick to your stomach. Effective antidote: Any Hauer piece you can lay your ears on."

I'll just let Joe' notes discuss the music from here on. "H.H. Stuckenschmidt describes Hauer's 12-note system: "Hauer carried out close investigation into the possibilities of 12-note sequences. First of all he calculated all the possible combinations and permutations of the 12-notes of equal temperament. The formula $12!$ gives the answer 470,001,600. There are thus hundreds of millions of melodic possibilities. This enormous number was reduced by hauer to a system of 'constellations' which he called TROPES. In order to find them one must halve a 12-note melody, giving two groups of six notes. These six notes are arranged, in each case, in ascending order or put together as a six-note chord. By doing this, it is found that the two halves, each consisting of six notes, are in strict proportion to each other: their intervals are equal. The first of Hauer's tropes is the chromatic scale; the last is the sequence of two whole-tone scales a semi-tone apart from each other: E flat-F-G-A-B-C sharp; E-F sharp-G sharp-B flat-C-D. Hauer has 44 of these tropes. Each one has quite specific melodic and harmonic characteristics. He observes that his 12-tone melodies always move in several, but never more than six tropes. Since tropes in atonal music are comparable to tonality in tonal music, one can say that a melody modulates from one trope to another....However, it is significant that this protagonist of equal temperament and atonality speaks of the law of harmonics as one of the basic elements in music, an idea which is a consistent factor in his composition. For this reason, his purely atonal music always goes back to concordant groupings of sounds. It moves in a realm of well-known three and four-note chords, and is therefore easy on the ear in spite of its radical construction."

Hauer was also into Goethe's color-theories and wrote on eight-line staffs. He lived a life of great poverty, quiet and isolation."

Beth Anderson



— Taken out of the Village Voice by Bob Taylor. — Carl Zucker
SPRING IS HERE, SO IS THE EAR. It's Bonnie Hirshhorn's ear and you can rent it for \$2 an hour or buy it for \$300. She walked all over Manhattan with it last week, "in case people needed someone to listen to them." She did it for her senior thesis in college, but she says, "I got so many smiles—that's enough of a purpose for me."

PUBLIC MUSIC
Peter Gordon

Tonight I decide to go Public. San Francisco Saturday night May 25 1974.

I invite everybody else who is interested to go Public too. If you send self-addressed stamped envelope to Public Music, 46 Belvedere St, San Francisco 94117 I'll send a list of everyone who has gone Public. Any other information will be delighted.

Going Public-The following might happen:
a) more people to talk to will talk more openly
b) less people to talk to will talk more openly
c) more people to talk to will talk more and more guardedly
d) less people to talk to talk less and less freely
e) nobody talks to anybody. the ultimate privacy

VOWS:
I will answer all questions.
I will repeat all stories.
Gossip.
Information will be as truthfull as possible.

GROUND RULES:
1. Do not talk to police, phone company or any other state agents.
2. Be as gentle as possible.
3. Transcend sexuality.

4. Maybe be an anarchocommunist.

PERSONAL TASTES (my own):
I get lonely at parties.
Intellect impresses me.
I like feminine men and masculine women.
I have bourgeois tastes(good food, fine drink, opiates).
I love animals (have 2 cavies, 1 hamster and one budgie)
I wish I understood more people.
I want to be loved.

QUESTION ON MY MIND:
Who is famous?

Thank you for your time.

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tually easier to use than the standard model . . . and 100% safe. Just fill with ordinary kerosene. Holds 4 times the amount of fuel, so you don't have to stop and fill up nearly as often or fuss with matches. One filling will burn for up to 1 hour . . . more than enough time for the average job. Perfectly balanced so even a dainty woman can handle it with ease. Easy grip handle. All that extra heat is generated by a super coil . . . which simply means you spend much less time doing a better job.

ACTUALLY MADE IN ENGLAND. Only the finest skilled workmanship and best gauge steel is used to produce this fine piece of equipment. Finished in a rich golden color. Over 3 feet long.



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Calif. 94608.

Here's my \$6.00! Rush me an E&R every month for
the next year, if you can keep it up!
I am a composer singer instrumentalist
 listener.

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no zip, no subscription

"Yes, this is exactly what we wanted"

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If you wish to pay for a reply insert RP here

1) KEN JONES - I am a Psitticist 2) CLIVE ROBERTSON + PAUL WOOLROW -

Lecture on Shock, life as art etc. 3) DICK HIGGINS - A Game of 52

Seaphorse Operas. (1967) 4) KEN FRIEDMAN - Dictum (1966) & Printed Piece

(1963) 5) ROBERT FILILOU - Whispered History (1963) 6) PAUL WOOLROW -

Bookmusic 7) A YEAR OF F-Family Music 7) W.O.R.K.S. - Captive

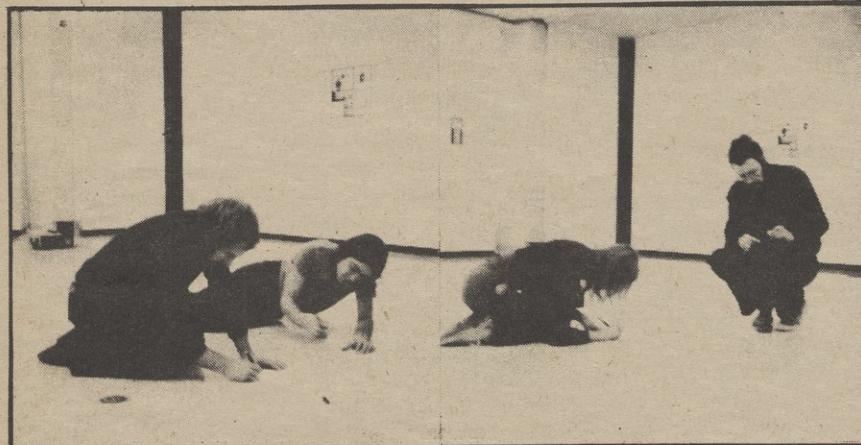
Audience 9) CLIVE ROBERTSON - A Taste of Transfer, Transfer of Taste

10) SU ROBERTSON - Solo for Rick Holyoke 11) CLIVE ROBERTSON - Centreing

12) PAUL WOOLROW - The particulars on the back of this form should be completed. with Audible

- Brushmusic Interference

13) JACKSON MAC LOW - Thanks, A Simultaneity for People



For example, a hand-printed poster in the gallery poses a paradox: "We don't want to lie. We cannot use honesty."

The dilemma is further explained: "If we invent lies about art and we say 'This or that art is founded on lies' you won't believe us. If we use honesty as art, you will call it lying."

Lying is defined as "what is politely called academic intellectualization."

RICK HOLYOKE - Pages and Pages of Gage's
(throughout the concert)

-advertisement-

GROUND GLASS

2d version, without voice

gloss

FLUTE $\text{d} = \text{MM} 88$ *grouped*

VIOLIN $\frac{4}{4}$ *mf* *mp*

CELLO $\frac{2}{4}$ *mf* *mp*

PIANO $\frac{4}{4}$ $\frac{2}{4}$

rou - illes de *diff - fer - ent* *mé -*

gva *pp*

comme cou-teurs

p ma quasi bravura *broadly, a little vulgar* *use 3 me splash - er*

toux *mf*

p *pp*

fff

fine *15x73-26v74* *Chas Shere*

A Concert of music by
Charles Shere
co-editor of EAR
will be at
1750 ARCH ST.
Berkeley

June 9, 1974
8:00 p.m.

Parts of the Duchamp Opera
and
Parts of the Woodwind Quintet
(house advt.)

if we find an english horn player ...

THIN AIRE THIN AIRE

KPFA June 28 at 3:00 P.M.

Thin Aire is a monthly radio show dedicated to various aspects of new music (electronic and acoustic) and poetry. This month's show features the works of two outstanding composers from Jacksonville, Florida, William Hoskins and Jack Tamul. Other composers will also be heard.

If you are a poet or composer or performer with tapes suitable for broadcast, please contact Thin Aire's producer Howard Moscovitz at 532 5034.

Marcel Duchamp's great work La Mariée mise à nu par des célibataires, même ("The Bride stripped bare by her bachelors, even") is more a system of deliberation or a manner of approaching a work of art than a work of art in itself. It consists of an "unfinished" painting on glass, two meters high, together with all the studies and notes toward the work, which constitute a sort of commentary on it. The work has a great deal in common with Mallarme's final, unachieved work Le Livre ("The Book"), but it also resembles the ~~unwritten~~ ~~unwritten~~ of Gustav Mahler in its continual re-handling of recurring ideas, the music of Edgar Varese (Duchamp's friend) in its complete abstention from traditionally affecting procedures, and the work of Gertrude Stein in the integrity of its inner logic which ~~unwritten~~ seems nobly uninterested in ~~unwritten~~ references to the familiar world.

The Duchamp Opera, in progress since 1964, will ultimately set nearly all the Bride-related writings of Duchamp, now published in their entirety ~~in~~ in an edition by Arturo Schwartz. The music on this concert represents mobile elements of the instrumental portions of the opera.

smaller-scaled

Classify Combs and Ground Glass were originally for voice and viola and voice and piano, respectively, and set parts of the opera. The texts have to do with the Duchamp readymade, the notion of a familiar ~~unwritten~~ object arbitrarily elevated to the status of work of art -- or not -- by the arbitrary choice of the artist; and with the nature of the medium on which the artist was planning to paint his work.

"Classify combs by the number of their teeth"

"Ground glass and rust of different metals as colors to use in 'the splasher'."

PARTS OF THE DUCHAMP OPERA

Ces Desirs du Quatour (1965, 1967)

flute, clarinet, oboe or english horn, bassoon

Classify Combs (1973) (2d version, without voice, 1974)

violin and viola

Ground Glass (1973) (2d version, without voice, 1974)

flute, violin, cello, piano

Tender of Gravity (1971, 1972, 1974)

flute-piccolo, oboe-english horn, clarinet-bass clarinet, bassoon, harmonium, violin, viola, cello, contrabass

Screen: Quartet no. 3 for four to six strings (1969)

violin, viola, cello, contrabass

En Balancant: Quartet no. 9 for 2 or 3 pairs of strings (1971)

two violins, cello, contrabass

Vie Lactee: Quartet no. 10 for four to six strings, muted (1971)

violin, viola, cello, contrabass

(Quartet no. 7) Like a Piece of Silvered Glass (1970)

flute-piccolo, english horn, clarinet, bassoon

Screen (reprise)

Tender of Gravity (reprise)