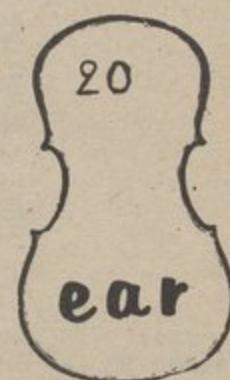


White Mountain



✓ music as implied desert
Syl Glebow

There will be a Martian Art show Saturday October 19 at 8pm at 991 39th St. apt.1 Oakland (between Adelien and Market Streets). It's an opening and closing for everyone. Kind of a party with stuffed sculptures and long tapes and free wine. Lots of correspondence art with free rubber stamp imprints on the material of your choice. Please come. Call if you want to ask anything 654-1378

EAR MAGAZINE--a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR, %Beth Anderson, 991 39th St. apt.1, Oakland Ca., 94608. Subscriptions for one year are \$6. Make checks payable to EAR.

The October issue of PRISMA, the newspaper published by Orpheus Free University in S.F. , has an article on women in music by Naomi Saini.

There are lots of new women composers in town, among them, Virginia Quesadt from N.Y., via Albany. Hysteresis, the bay area's own women-in-the-arts group is doing a weekend series of events and lectures and a panel at Lone Mountain College in S.F. Nov. 15-16. Call 654-1378 for information. All women's music--all our music.

The NY. Avant Garde Festival is happening again this year. It's the 11th Annual one and, as always, Charlotte Moorman is organizing it. It's in November, but I can't seem to find out when. If anybody out there knows, tell me!

Lou Harrison is rumored to have written a beautiful new one-page work. When will EAR print it, Lou? John Cage says that none of the people he wrote letters for, for the Guggenheims (not a painter, poet, or composer) got them. This year. "I wd. say that something's rotten in the USA." --J.C.

Charles Shere is back after missing the August and September issues of EAR. ^{and October} Many European miles later, he's back and teaching at Mills (and so are Paul Armstrong Robinson, & Ron Erickson, and Paul Dimaritus is designing equipment for the CCM). Bob Davis has a new method book for guitar playing out with a cartoonist named John Adams (from Colorado, not S.F.). It's really lovely and it costs 50¢. Logically enough, it's called The Fifty Cent Guitar Book and is published by Flash Books of New York and London. For your copy, write Quick Fox, Inc. 33 west 60th St., N.Y., N.Y. 10023.

new improved SUBSCRIPTION BLANK same old price
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Calif. 94608.

2000

Address: 1000 18th Street, Suite 1000, Washington, DC 20006

ACTS AND DECREES

no zip, no subscription

—

THE CENTER FOR CONTEMPORARY MUSIC
concert series

MILLS COLLEGE

MacArthur Blvd. and Seminary Avenue, Oakland, California, U.S.A.
phone (415) 635-7620 for information

Friday
October 4
8 pm

An evening of self-generated emotionalism and kinetic activity, featuring:
E. Jedidiah Denman: "A Thought Projection" and "Point Blank Silence"--ever exploring the vast random range widths of undifferentiated synthesis; inadvertently bewailing valuable spector upheavals; ever exploring the vast random ranges of undefined transcendency.
Craig Hazen: "Spaceshot"--a time space incongruity.
(Student Union)

Friday
October 11
8 pm

Playing your favorite tunes:
Craig Hazen: "Unprepared Apartment"--a taped exploration of rhythmic and frequency nodes in a given environment--and the first installment of "Extension is a form of Content".
E. Jedidiah Denman: "Huh-----this is --uh, sound music"--a multiple layer evolution of limited environment exploration involving, again, the original members (William S'Dan, Sad Eyjacket, Penn Errick, Gilbert t. John, and Gaylord Turnbuckle).
Peg Ahrens: "In Praise of Opposable Thumbs", designed for live woman, video, and sound.
(Concert Hall)

Saturday
October 26
8 pm

Warren Burt, The Scarlet Aardvark
Live from The Center for Music Experiment, La Jolla, California; performing his own works: "Rubber Duck Domination (1974)" for solo piano, and "Harmonium Mundane (1974)" for tape alone--two independent compositions which function as paraphrases of each other.
(Concert Hall)

Saturday
November 2
8 pm

Virginia Quesada
Sound imagery: "God Commercial", "Pretty Purple Lady in a Cage" ("Women's Lip"), "Chronme", and image-generated music and dance improvisation.
Andy Aldrich
synergetic cycles, snap shots of Finnegans Wake, and other continuing odysseys from The Albany Center for Holistic Communication.
(Ensemble Room)

CLAY FEAR

dear beth (as I know you prefer to be addressed),
thank you for printing my lovely article on
Art While-U-Wait in #19, but I hope you will
print this postcard to tell all your lovely
readers that the artsy stuff at the end was not
my doing. we must have had a misunderstanding,
sweet. in addition, I must tell you that
I have recently determined that Marcel Proust
and I were born exactly 81 years and 10 days
apart, a near (tho not exact) complete cycle of
the planet Uranus. He was born July 1871.
My figures are all fucked up. please don't
cross out any words. Please publish this. Love,

Happy Birthday, Charlie Ives!
(concert on Charles Ives' 100th birthday)
Songs, Helene Joseph, soprano; Second Violin
Sonata, Tina Hall, violin; unpublished piano
pieces, Joseph Kubera, piano; selections from
Concord Sonata, Sondra Rae Clark, piano
Sunday, October 20
Tresidder Lounges/3 p.m.
Stanford University

Beef conference pushes

Friday 13 Concert*

what the sounds**
and human activity***
means to beings
at six (sure
;as do do-da
de-da love themes)
is their energy
formed through music
so
they
are
at
it
again
exeter(ra)ic as dazzling
good
as
ever

* and 14th at Cat's Paw Palace also with
real jamming beth nights.
** by Cellar-M Interstellar Music group:
Will Jackson-Tcherepnin synthesizer and
guitar bowed with screwdriver through
syn. Chris "Cresstalk" Greulich-bass
and sax through Tch. syn. Mark Drummond
- Buchla syn. Perry Spinali-electron-
ically modified viola.
*** they say: "Aside from minor
technical problems that were eventually
solved, we could feel our growth of
potential through the sets."

reviewed by James Herton.

performance records

THE EXPLORATORIUM

3601 Lyon Street, San Francisco, Ca 94123.

(415) 563-7337

Oct. 9:

How an Electronic Composer Thinks about Sound---And If?
Composer Bob Davis will play and discuss his compositions for tape, and his composition "Pentatone" for tape and violin will be performed by David Cann.

THE PERFORMERS' COMMITTEE FOR TWENTIETH-CENTURY MUSIC



October 25, Friday, 8pm

Hertz Hall
U.C. Berkeley

Diana Hoagland, soprano
Jayn Rosenfeld, flute
Cheryl Stern Seltzer and
Joel Sachs, pianists

Tickets

CAL Ticket Office
101 Zellerbach Hall,
642-2561.
BASS agencies
Macy's stores

Program:
Seymour Shifrin: The Modern Temper,
for piano four hands
Roger Sessions: On the Beach at Fontana;
The Fishwife's Song, from The Trial of
Lucullus; Romualdo's Song, from The
Black Maskers—for soprano and piano
Roger Sessions: Psalm 140, for soprano
and piano four hands
Mario Davidovsky: Synchronisms, for flute
and electronic sounds
Henry Cowell: Five pieces for piano
Stefan Wolpe: Piece in two parts, for flute
and piano
Barbara Kolb: Solitaire, for piano and tape
Charles Ives: Selected songs

This concert is made possible with the assistance of the
National Endowment for the Arts, a Federal Agency.
General \$3.00 (Student \$1.50)

COOL

LEAVIN' BLUES a homophonic chant
in one movement

(CAT 'S PAW and MA FISH present
EMIGRE--a re-union observing the
constant tropical pulse of change and
the migrations emanating from it,
celebrated as a communal holiday:
Sat. 9/28 8:30 p.m. at Cat's Paw is
Leavin' Blues, music theatre, dance
theatre and restaurant theatre.
Sun. 9/29 NOON at Aquatic Park, S.F.
is Emigre--one step every thirty sec-
onds along the beach as one large body
sweeping the beach: Bring precious
possessions to leave with in bundles,
baskets, etc., wear clothes to emigrate
in, bring family, food, beginning near
Maritime Museum. At the checkpoint
SEATRAIN, a natural dance duet with
Suzanne Helmuth and Ma Fish.)

BIRDS SO THICK TO TURN HORIZON
black. Birds on top flew north; birds
so close to the water flew south--con-
stant formation; a rotating ellipse. I
stood on my head to watch the horizon.
Walked, ran, walked, ran. Sat for a
long time. Sun down. I remembered
everything which had approached from
my left side: horses, couples, rubber
pigs, airplanes, dogs.

I WATCHED A MAN IN THE SURF--f
fighting as hard as he could with his
body crashing through water. He
stayed close to shore and exhausted
himself. I stood quietly in surf,
then romped in it, then it quieted
down for me to swim out beyond the
breakers. I kept going. The sun's
glare through the fog made black
shadows everywhere; they looked like
sharks. Scared, I swam back.

HE TOLD US HE HAD BEEN BURNED
on the testicles and buttocks with
acid while being questioned by the
K.G.B. Ivan seemed more moved by
his wish to become an Israeli and to
make a contribution there than he did
by any bitterness toward the Russians
for attempting to prevent the draining
away of educated Jews. Several of
our group were so affected by his
story that they were almost in tears.

IF A JEW IS LUCKY and gets a visa
then 2,000 rubles are needed to get
out. The Dutch Embassy sometimes
lends this money to emigres.

SU SUN'S POST CARDS ARE ZEN
poems. Stop and slowly turn around
BE YOU TOO FULL. From Hawaii,
she refuses to leave.

AT HOME MUSTAFA IS WORSE, VERY
weak. Call to emergency--feed fluids
fish broth and water with eye dropper.
Kitty seems accepting. Later worse.
5 A.M. very weak--labored breath. I
placed him on top my chest as though
my breath would cure his. 6 A.M. the
vet says his gums are white, no red
blood cells left in him. Dehydrated.
Right before blood transfusion he dies.
I feel totally negligent.

STATUS SYMBOL ON THE EMIGRANT
SHIP WAS THE SUITCASE--mark of a
city man. Peasants carried wicker
baskets, or a blanket or sheet tied up
all. Goose feather pillow, extra pet-
ticoat or corset brought along, a cook-
ing pot, favorite national snack, heir-

looms, religious things, cards. There
was no privacy. The valuables were
hidden on one's body.

1909 to 1949: Island was an immigra-
tion DETENTION CENTER. Nominally
a "quarantine" station to clear all
immigrants from the Pacific, the
island served to detain Chinese trav-
elers for indefinite periods behind
bars. ANGEL ISLAND with poems in
the T'ang Dynasty style etched into
its slats.

"WE CHINESE DON'T WANT TO BE
OXEN
Came to America to seek a living
Tall buildings pierce the cloud but I
don't live in them
Who knows my shelter is a prison?"

"STAYING ON THIS ISLAND MY SORROW
INCREASES WITH THE DAYS
My face is growing sallow and my body
is getting thin.
Cooped up here, my difficulties are
unending
Now I dare to give up all, and go back."

TRAVELING ON A TRAIN, GOING TO
the next city, over a cliff I saw black
pottery with white lines and other arti-
facts--a basket on its side. Asked
where we were. Vicerville. I went
to the police station. I was so ex-
cited to go to the pottery. An Indian
storekeeper offered to show me the way
to the cliff. We stopped and a shadow
crossed the road ahead. The Indian
said I should turn left, then right,
down the hill, then left one step, and
I would hear something--a bird's song.
I felt a crack of electricity on my
thigh.

LATER I LOOKED AT THE INDIAN AND
THOUGHT OF MARRYING HIM (HE
REFUSED TO GO FURTHER ON THE
PATH)

JIM SANG, I SANG AND DANCED.
HE SAID, HEY, DO THAT AGAIN. I
COULDN'T.

"I LEFT MY VILLAGE BEHIND ME
AND NOW, the bridge and flowers of
my hometown
I stare at the faraway clouds and
mountains with eyes full of tears
A wanderer longing for treasures
and a happy family
Who can know that I was imprisoned
on this island?
...
I vow to take over America to right
earlier wrongs."

Margaret Fisher

Cat's Paw Palace
2547 A 8th St. Berkeley



INTERSPECIES MUSIC

by

Jim Nollman

I: LIVING CREATURES

I used to carry a little wooden flute around with me wherever I went. At some point in my life, playing at the zoo or in a forest, I began to realize that there were some animals who showed a very precise response to this music. Occasionally a dog would howl to a long, high-pitched monotone. Once, on a farm I got a sheep to send out a steady stream of baa-aas on cue, for over a half-hour.

And then, three years ago in Ohio, I spent a summer cultivating a rapport with bobwhites. I would play my vihuela in the style of the Indian raga: long passionate melody lines developed over a steady drone on the bass strings. The birds seemed to love to sing along with the drone: bob-white, bob-white. Occasionally I got into a very high place in my concentration, and it seemed that the birds were answering and extending my melody phrases on cue. They would do series of calls, sometimes splitting the bob from the white, other times doing three or four bobwhites in quick succession. Playing with them every day for over a month, I became convinced that there was something happening much more sophisticated than any simple call and response. Very simply, we had begun to listen to each other. Utilizing some very basic rhythmic patterns we had jointly derived a musical language which we both understood intuitively.

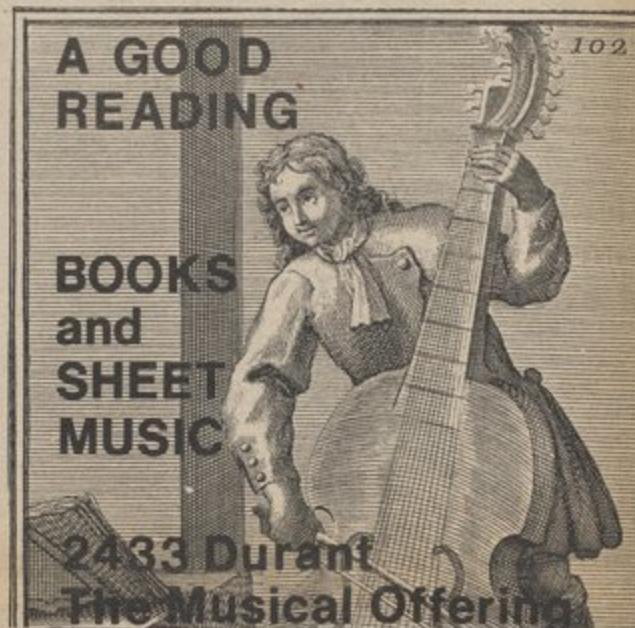
This was very exciting to me. Not only was it a breakthrough in interspecies communication it was also to be the beginning of a musical meditation based on the level of concentration necessary to transmit and receive this sound energy. I began to seek out and play with many different animals, both domestic and wild, and from as many different environmental circumstances as I could find.

Then I went to Mexico where I met, observed, and began to play with turkeys. From this experience came a whole series of taping sessions, dance sessions, and eventually a radio show entitled TURKEY SONG, which is probably the most evolved recording ever made of humans and animals playing music together. (As advertised in last Nov. ? EAR, --ed. note)

But there were many other animals in Mexico. Turkeys were certainly the most obviously receptive, but the mockingbird was certainly a better soloist. The mockingbird is the only animal I know of who can answer a four bar melodic phrase note for note: and then add its own little coda to the end to keep it fresh.

My playing credits with other living creatures is quite long and includes many different kinds of birds. Most recently I established a rapport with a little orange and brown bird called the Towhee at a locale along the Yuba River. In the Sierras recently, I noticed that the hummingbird became attracted to a certain buzz that I got from a harmonica, and would hover just a few feet in front of my nose as I played, adding its own hum to the general sound.

The birds, the birds, the birds each one possesses its own musical magic. There are the mammals: a huge kangaroo rat thumping around my camp in death valley. As I began to thump it came out to inspect, very wary, but still so curious. After three days it no longer jumped for the nearest hole at my slightest movement, but would instead thump thump thump a steady rhythm together. Or the mule deer in Sequoia National Park, so easily spooked by the arrogance of man. (me too, --ed. note) (sorry for commenting-I can't help it) Talking to the deer as an equal, as a friend sharing the same turf, did not result in any music, but it seemed to result in this little doe enough that she drew closer and ate her lunch of shoots as I ate my cheese. The tone of my voice was enough



II: ENVIRONMENTS

There is another whole category of sound relationship within this meditation which I now call Interspecies Music. It is, very simply, the human being going into any natural environment and using his perception of sound to make a music which makes him one with the environment. To listen, and then to sound: to become one with the forest.

The human being goes into the forest and he tends to use his eyes and ears to bring the environment into his perception. He may sing, talk, wear bright colors; as such he remains the outsider and will never do more than pass through the environment. This consciousness, multiplied by all its different ramifications becomes the insensitivity which results in our ecological crisis. The forest is only glimpsed, it is never seen and heard for the great teacher which it is.

Then there is the other way. To go into the forest and to listen to all the sounds of the environment, to move as the creatures about us move. To listen, and then to sound: to become one with the forest. As we learn to listen we begin to perceive subtleties in the total sound of the forest. A cloud moves across the sun, making a wind which rushes across the tops of the trees. A new sound emerges from the sun, from the sky. And then the wind ceases.

And then the human being begins to sing, to play, to sound as a member in the whole. In the Redwood forest I find myself barely vibrating my throat, so soft, otherwise I become intrusive. The idea, is not so much to even be heard as to be equal. Each one of us, as we play, need only be heard by oneself. The main idea is not to be heard, but rather, to listen. But of course, the solemnity of the redwood forest can become long, joyous, energetic songs by the ocean; the power, the energy of the ocean which we can only begin to flow with.

In my experiences of playing with animals and in environments, I have discovered a few techniques developed by various traditional cultures throughout the world which I now use in the music. I mention three:

1. The totem, an integral part of the North American Indian Universe. Essentially, a totem is a natural object, plant or animal considered to be related by blood to a person. By declaring kinship, the human being acquires a sense of unity in the family of living creatures. Western man has always stressed superiority over nature; the totem means nature is one's father, mother, friend, protector, ally, equal. After many visits to different locales, I began to understand the hummingbird as my ally. Our song is similar. Now when I see the hummingbird I feel a sense of unity, and also of security.

2. Nad Yoga. The nadis are that part of the nervous system which carry the vital life energy (prana). Nad Yoga is a listening technique in which one concentrates on the buzz of one's nerves from within the ear. This sound is continually changing as our nervous energy goes through its various routines. The quietude necessary to hear one's nerves is almost impossible to achieve in the city. I began to practice Nad Yoga in the Sierras; heard the ringing, concentrated, learned to listen, to transcend certain types of sound, so that finally I am able to continue practice in the city. With practice one begins to transcend the actual "sound", and begins to feel the sound for what it is; namely, as energy vibration. One begins to feel the state of one's life force.

Nad Yoga is the best way I know of to really begin to listen to sound and to hear it as energy. As such, it helps one to awaken to all the levels of sound vibration going on around us.

While backpacking in the Sierras recently, I spent a night inside a twenty foot wide Sequoia tree which had been partially hollowed out, with a little entrance and just enough room to lie down. Very late, I awoke to a distant roar and a beat which seemed to be coming from every direction. As I say, it was very far away, but still loud enough to awaken me. Listening closely, I realized that this roar was actually my nervous system, and the beat was my heart. The quiet inside the tree had been so intense, that my body was making sounds which reverberated off the walls with a volume that woke me up.

3. Japa: This is another hindu technique. Japa is, simply, the process of repeating a mantra, a sound, over and over again. The obvious example is the Hare Krishma people many animals with their call are doing the same thing. Japa is the process in which the true musician is forever suspended. It implies a cosmic basis for making music. A musician plays the way he does because he is a Japa Yogi. And then, of course, OM, the sound in which all other sound is contained, as the highest form of mantra.

I am now beginning to collect all my written experiences on this subject of Interspecies Music with the idea of eventually having enough lucid information to make a book. It will be a book about sound, about animals, about the ecological crisis, about meditation, about different environments; and how this form of music that I play brings them all together.

If any of EAR's readers have anything they might add to this discussion, please write or call me, as I am interested in the experiences of others on this subject. (Jim Nollman, 115 San Jose Ave., San Francisco, 94110-- or 824-4489)

1750 Arch Street Berkeley 8:30 pm

3	Thurs.	"Infinite Sound"
4	Fri.	Martial Singher, Baritone Alden Gilchrist, Piano. French Songs
5	Sat.	Couperin Consort. French Baroque Music
6	Sun.	Paul Garrisson, Clarinet Marie Bird, Piano Bernstein, Warhal, Berg & Brahms
10	Thurs.	Early & Recent Works of Robert Hughes
11	Fri.	Emilio Osta, Piano. Spanish & Latin American piano works.
12	Sat.	Amici Musicae. 12th, 13th, 14th Century works from France, Spain & England
13	Sun.	Steven Hammer, Pianist. Bach: Goldberg Variations
17	Thurs.	Jazz with Art Lande & Rubisa Patrol
18	Fri.	Novaj Kordoj (Str. Quartet.) Ives & Schoenberg
19	Sat.	American Soiree Musicale. New Port Costa Plyrs.
20	Sun.	Ives Birthday Celebration. Ives String Quartet, Violin Sonata & Songs.
24	Thurs.	New text-sound compositions by Chas. Amirkhanian
25	Fri.	Jeanne Stark, Piano. All Chopin
26	Sat.	Bonnie Hampton, Cello Nathan Schwartz, Piano All Beethoven
27	Sun.	Jeanne Stark, Piano. All Chopin

for information & reservations - 841-0232
students \$2.00 general \$2.50

OAKLAND SYMPHONY CHORUS by Jennifer Shaw

If you would like to sing with one of the finest choruses on the west coast, you can audition between now and Oct. 10 for the Oakland Symphony Chorus. The chorus which has won wide acclaim for its performances, will have an interesting season of two of the favorite choral pieces in the standard repertoire, Handel's MESSIAH and Verdi's REQUIEM, plus rarely performed but beautiful works by Brahms, Berlioz, Milhaud, The Chorus will perform with the Oakland Symphony under Harold Farberman and also give concerts conducted by Chorus Director Joseph Liebling. Auditions are open to all singers. Call 530-8513 or 444-3531 for information and appointments.

SOUND NUTRITION (1972)

by Charles Amirkhanian

Berkeley, California

to Don Cobb, who makes great programs

Dear Don:

Here's my song for the March 19th concert of art songs by California composers. I have chosen to utilize spoken, rather than "sung" tones. Two participants are required. They should be males with voices which can imitate serious commercial radio announcers. Indeed the texts which I have utilized are promotional spots for The Dairy Council of California, so the basis of the text fits nicely the desire to be California which the Oakland Museum has set forth.

Each singer holds in hand one of the pages. Each performer reads from top to bottom. There are three paragraphs on each page--each one should take approximately 60 seconds to read. The singers read the first paragraphs on both pages simultaneously. They must begin precisely at the same moment. The ending of each performers first paragraph need not coincide precisely but should be within 10 seconds of each other.

The performers wait five seconds before beginning the second paragraph precisely together. That is, there must be five seconds of silence between paragraphs--this goes for the space between the 2nd and 3rd also. Begin the third paragraph together after another 5 second pause.

STYLE: Both readers must read in a pompous commercial radio style. I enclose the original tape recording of the Dairy Council's own announcer for emulation by the singers. In the paragraphs containing fragments of words attacks should be very abrupt--as if the performance were recorded and someone was turning a switch to put the voice sound ON and OFF abruptly. The effect then should be staccato in counterpoint to the other reader who will be reading straight copy during this portion.

It would be advisable to have two voices which sound somewhat alike, as my desire is to have a blending of the two readings to form the aural sensation of words mixed together and combining in some unknown third language. This, juxtaposed with the English, or should I say American, which will naturally be intelligible throughout.

The singers should project vividly and read with much expression. Eye contact with the listeners is certainly desirable. (In a live performance situation, we are more akin to video than radio.) Naturally, it is not necessary for trained singers to perform this work--perhaps you would like to do one of the parts yourself if rehearsal time cannot be found. To expedite matters, I am enclosing a tape made hastily which might guide you along the way in rehearsal. CHARLES AMIRKHANIAN

Ever meet Mal Nutrition? We certainly hope you never do. But he's around, and he may be closer to you than you think. Mal doesn't respect your age or your income or your color.

He visits quite freely in this land of ours. Funny--in a land of plenty, some fifty percent of our population suffers from inadequate diet. Oh, we eat a lot, but in many cases it's empty calories--filling, not nourishing. That's why it's important that we choose foods from four basic food groups--the milk group, meats, fruits and vegetables, and breads and cereals. Eat at least one food from each group at every meal. Keep that Mal Nutrition away from your family's door. It CAN be done. Start by sending for a guide to good eating which explains the four basic food groups approach to balanced diets. Mail a self-addressed, stamped envelope to The Dairy Council of California, Box 28, Sacramento. 28-skidoo to Mal Nutrition!

Ever meet Mal Nutrees world of ours? Ope you never do. 'Uld atimes. 'N then he may be closer real 'n down to earth. Mal doesn't respect yuprul. Millions of Americans 'urr.

'EE visits quite f'hem. 'N try m'flowers. Funny--common bother some pound be--some FIFTY PURSE for you. It depends on sufferers. Inquisitical activity and 'baaa-eet a lot. But in many-o means to achieve-ee calories--FILLING for you. And ina'. That's impatient of good eating ha'oods from four biggee you eat. Whelt group me-alue may not be 'edgetables and control. Footrition from your fa'foods provide essential meatrients put into good eating eats. Or personal guide yourself. Addressed mail ss ss'dairy envelope to Califonsilla Box Orniaay Box Twenty-ay orty-ay ramento you ah'p shoon.

Er eet al' ours? you ev oo. Uld zz. 'N ay 'urr. ee oser eal to 'th. sn't ul. ill cummon um 'baaa lot.

'EE f'hem. fers. sical 'baaa lot.

IFTY fo' knee-o ach reez ling you. nuh. at's 'atent 'dgetable' But 'n ha'oods bigsee eat. roop ay 'ood

trol. Foo fa zz pr sss yul eet put 'oo

'al 'la ox Orn ey ty-ay orty mento a 'oon.

We alo' t 'tless iss ace ld zz. 'nds oh ote imes, 'ut ing zz' to-ur 'roblem eight roll. yunz w' cunz 'rr 'rnd out prob' rye aze toosh oze um 'thersome zz. Th' t 'ts st r t ends urr ex zick vit odd ill. roll oo eewee eep 'st 't

or tall arts foun' 'ood abbots. 'minate um 'uh' 'dzs 't know' air al not the sir ate cpmt' or to 'th. 'dz vide shul ents 'vv 'nto 'or 'oops uh airy dz, me oots 'ta edds ulz Ge' 'onal ide 'ood ting, ale fa 'st st' vull The ree sill 'vv 'ormia, Bah twe' 't ack ento.

D.S. al fine

MIND EMISSION ESSAY

by Peter Plonsky

Closing the ears and turning the neck, one hears the nervous system drone--a conglomerate of pitches. Traditional earth musics are based upon an external amplification of the nervous system (melody) and the circulatory system (rhythm).

Mind Emission, a vocal expression, seeks to transcend this internal physical vehicle establishment by basing itself upon glissando rather than pitch as its fundamental building block. This expresses more directly a movement of the spirit rather than a vibration of an involuntary physically operative system.

#1. EARUB--Rub the ears in a curving manner with the palms, varying the pressure (more pressure give lower sound) (less gives higher and quivering gives vibrato) while paying attention to the modulation of the sound continuum (somewhere between thunder and insects eating). Earub may also be done by grasping the external ears between the fingers and palm heels. Perform at three speeds--slow, medium and fast.

#2. VOICELESS MIND EMISSION--Imitate the Earub sound with the breath alone. The audible formless flux may be modulated by changing the shape of the mouth cavity and lips during both inhaling and exhaling in the three speeds. Fast speed is medium with jaw chattering.

#3. LOUD HIGH SHORT BARK (s).

#4. THE FROG OF ATLANTIS--With the mouth closed, swallow a sound depresses the larynx deep into the throat. When the larynx can go no further, the sound will stop. The sound vibration will travel freely thru the muscles, organs and other soft tissues of the head and body and can be felt in the palms and soles in two speeds--slow and fast. Curve the arms in a hoop parallel to the ground with the palms facing out. This sound massage gives a sense of the dematerialization of the physical vehicle.

#5 PREPARATORY IMPROVISATION FOR MIXED CHORUS--Combine the preceding four steps--Earub, Voiceless mind emission, Loud high short bark (s), and the Frog of Atlantis in a simultaneity.

#6 VOICED MIND EMISSION--Orchestrade a multi-speed, multi-directional glissando by hanging everchanging consonant sounds on it. Ride the breath with a springy voice. When slow be fluid; when fast, be complex. The movement is snakey and convoluted. The tessitura is at the same level as the performer's speaking voice. Carve the ether with your sword breath.

Mind Emission may also be thought of as timbral variations about a single pitch, which may be discarded giving mind emission a totally non-linear all-over texture feel.

These vocal acrobatics may be done with the mouth closed, with the necessary facial expressions (contortions) or with the mouth wide open, in the three speeds. The sound must actually be projected into one's own internal resonating environment so that communication of this process to another person is in the form of leakage.

Mind Emission is a multi-personality expression (cosmic gossip). Each change of manner gives another character. The glissando flow connects them all..

Cup a hand about the mouth to direct sound into the ear. This is for greater intimacy. I am continually striving to increase the levels of transformation virtuosity.

Shake the head on a horizontal axis in various rhythms with the sound.

#7. COMPLEMENTARY BODY MOVEMENT--Mind Emission involves the entire being on three interconnected levels: 1)mental or causal which gives motivational direction 2)astral or emotional which involves the vibration from the throat region; 3)physical or mechanical which moves the body on a comfortable manner to the sound as it resonates thru the tissues and into the world. So thought breath, and movement conform and coordinate with one another.

Voice like curdling milk, torso like incense smoke, arms like snakes, mobile wrists, middle fingers leading. Palm-up--index finger leads; palm-down, middle finger leads. Experience the body as a condensation of breath.

The dance surrounds the music. Tense the body so that it quivers uncontrollably as it tries to come closer to the sound it contains. Then relax only to tense again for another climatic moment. Seated or standing, the organism is a flowing physical extension of the vocal sound. Bouncing off the floor in padmasana about six inches is done for rhythmic variety with Mind Emission vocal. Raise the hands over the head in anjali mudra as you leap.

A group of practitioners standing in a circle can converge in slow motion towards the center with sound and movement, yielding to touches at any point. A writhing mass of Mind Emission humanity will be the result.

For lessons, individual or group, call me at 845-9341.

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A NEW EAST BAY COMMUNITY CONCERT SERIES

On October 3, a new concert series will open in Berkeley. Presented by the East Bay Music Center, a community school of the performing arts, in collaboration with the Richmond Art Center, this series is designed to reflect the great variety of interests in the performing arts here in the East Bay Area.

The opening concert will be given by Julian White, prominent concert pianist, who is currently on the faculty of Mills College. The program will consist of his own transcription of Franck's Prelude, Fugue and Variation, Debussy's Children's Corner, Mozart's Sonata in F Major, K. 332, and Brahms' Sonata in f minor, Op. 5. The concert will begin at 8:30pm at the Berkeley Fellowship of Unitarians (1924 Cedar St.). The same concert will be repeated in Richmond on Oct. 4, in the Bermuda Room of the Richmond Civic Auditorium, at 8:30pm.

Masayuki Koga, a faculty member of the East Bay Music Center, will present the second concert in the series. Mr. Koga, considered to be one of the finest masters of the shakuhachi (bamboo flute) in Japan, will give a program beginning with traditional Japanese music. Also a performer of Western Classical and Jazz styles, he will improvise the program for the evening. This concert will be presented on Oct. 17, 7:30pm at the Berkeley Fellowship of Unitarians, and Oct. 18, 8:30pm at the Richmond Art Center, main gallery.

The complete series consists of six concerts, offered both in Berkeley and Richmond. The remaining four concerts include a Haydn opera, "The Apothecary," performed by the New Port Costa Players, a dance concert presented by Los Flamencos de la Bahia, the East Bay Chamber Orchestra (EBMC faculty orchestra, conducted by Arthur Greene), and a concert of medieval and renaissance music presented by Amici Musicae.

Suggested donation for each concert is \$2.50 general, \$1.50 student. Subscription rates are offered for the complete series at \$12.50 general, \$7.50 student. For subscription tickets or further information, call the East Bay Music Center, (415) 234-5624, or write: 2369 Barrett Avenue, Richmond, Ca. 94804.

-Rae Imamura

Someone asked Terry Riley what he was going as for Halloween. His answer? Steve Reich. (the source of this tale is available on request)

what is going on here. An evening in the desert. Day fades, night comes. Small quiet sounds. Interpretive. Don't want to simply copy nature. A table. Paul + Ron- simultaneous conversation? Set for dinner. Do I want to sit there for a hrs. doing small sounds. Should build to something.

