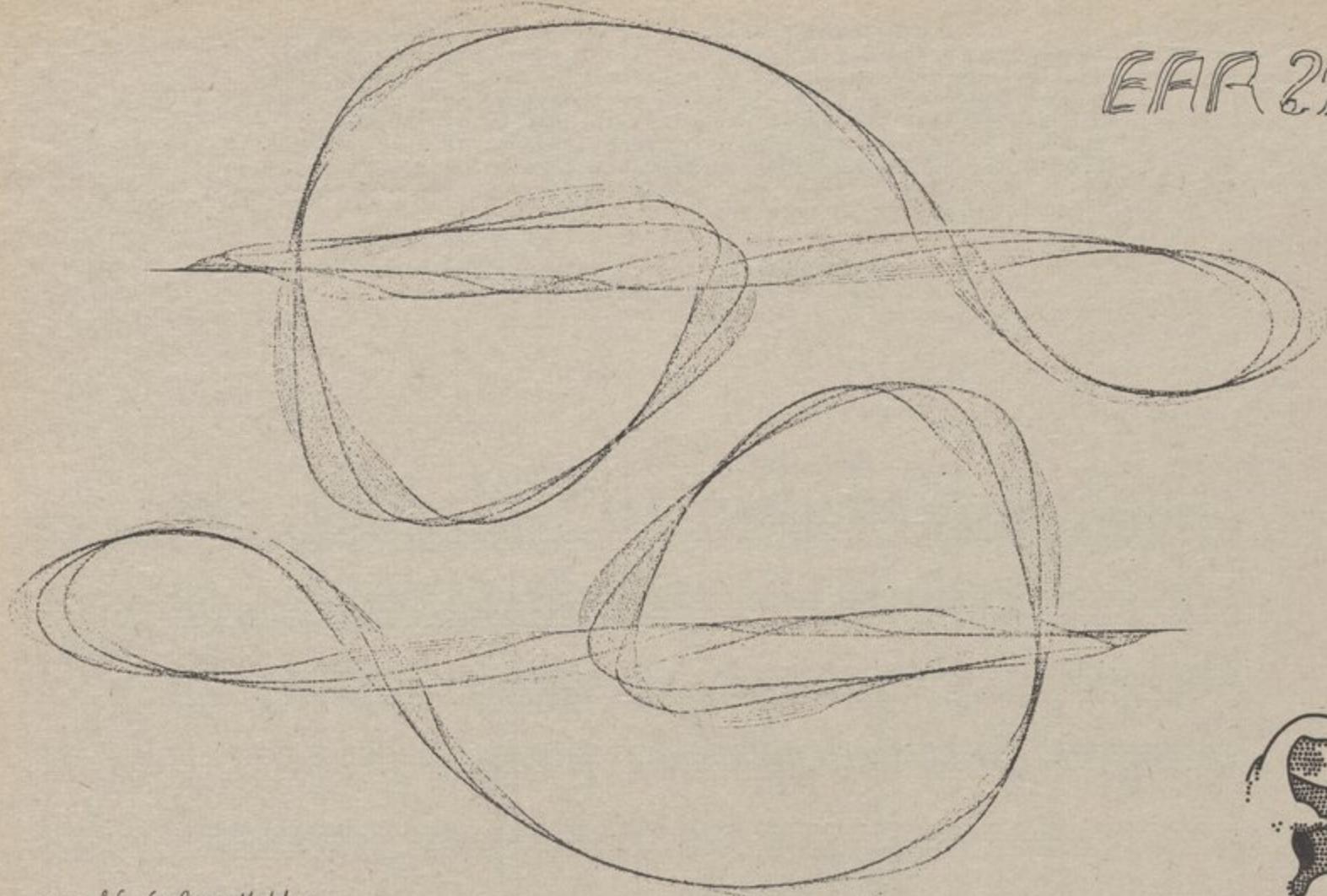


EAR 21



cover clevs by Roger Maddux



\$ 0 C 1 4 L

for Berk C. Anderson  
10.12.74

EAR MAGAZINE--a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR, %Beth Anderson, 181 29th St. apt. 1, Oakland Ca., 94601. Subscriptions for one year are \$6. Make checks payable to EAR.

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Dear Beth,

I overheard Charles Shere lamenting the fact that composers in the Bay Area were reticent about publishing their smaller compositions. Here's an orchestration of a little piano doodle I wrote for a friend's 29th birthday. I've compressed the 29 measures with the use of repeats (the number at the end of the bar indicating the number of repetitions). It can be played through any number of times, preferably more than once. If anyone wants to play it I can be reached at the Tape Center or at 841 5881. I haven't agreed on a title yet.

Thanks Paul Robinson

PS. The piece is really an intermission piece like Satie's Furniture Music.

Violins

Piano

Viola

Flute or Clarinet

Cello

pizzicato

Violins

Piano

Viola

Flute or Clarinet

Cello

pizzicato

Violins

Piano

Viola

Flute or Clarinet

Cello

pizzicato

Bob Hughes' concert at Arch Street, Oct. 10 was really terrific. He did "Trio For Mexican clay flute, 5 coffee cans and waterbowls" (1963), a beautiful series of songs on words by Robert Herrick, D.W. Snodgrass, and translations by Dudley Fitts of the 'Palatine Anthology'. Tom Buckner was an especially exciting soloist that night. All the songs were written between 1961 and 1963. After intermission Bob did MORE THAN MIRO (1973), a tape collage with dancers. The gorgeous costumes were by Regina Cate. AURAS (1972-revised 1974) for four instrumentalists and four track electronic tape ended the evening. The final performers were your favorites and mine: Nathan Rubin, Sally Kell, Don O'Brien, and Bob. Lovely.

Nov. 6, THE EXTENSION will do an evening at La Salamandra at 2516 Telegraph in the back (near Moe's). The players are Craig Hazen, Paul Dresher and Gene Refkin. If you haven't seen these refugees from a split group of The Grateful Dead and Mills College, here's your chance. They'll be playing and singing the hit-parade of your mind. Try it.

"The future is only a minute away, so buy EAR today--"

collaboration of Mr. Paul (Paul Demarinis) and Beth Anderson

"Expose yourself, it's later than you think..."  
--pure Oz Moses (Paul Cotton)

There is a new place in town called SOUTH OF THE SLOT at 63 Bluxome St. in S.F. between 4th and 5th St and Brannan and Townsend. Keep looking. Their calendar for November is really wizardly. Nov. 1 the Mills Performing Group will be there doing music by Virginia Quesada, Peg Ahrens, Beth Anderson, Craig Hazen, and J edidiah Denman. Nov. 2, MOTION, Nov. 4 Jim Pomeroy and Paul Demarinis, Nov. 8 Joel Glassman and John Gillen, Nov. 9 Richard Alpert, Nov. 11 Robert Ashley, Nov. 15 Bill Morrison, Jock Reynolds, Pat Ferrero, Allie Light, Nov. 16 Jack Ogden and Jimmy Suzuki, Nov. 18 Jim Melchert/Irv Tepper, Nov. 22 Terry Fox/Stephen Laub, Nov. 23 Dong and Sharon, and Nov. 25 Tom Marioni and Paul Kos.

In Bob Davis' new work, VOCALIZATION, which was premiered by Maureen Elliott, Oct. 22 in S.F., the multilayered realities of the singer and the composer merged into a thick, but flakey pastry of memory. The tape of the singer doing her favorite tunes was far in the background to her conversations concerning vocal exercises, which mirrored her life as a conservatory-trained vocalist.

Bob said, "Maureen asked me to write a piece for her recital, but I had no idea of her background or tastes. I asked her to go home and write me a letter of her thoughts on exercises. I went home and wrote her a letter of my thoughts on voice. The vocal part which Maureen sang live was the text of her letter to me set to exercises. I did omit sections of the letter, but changed nothing else. The random throwing of coins decided in which order the exercises would appear and on what note they would begin. The piece began by going through a harmonic progression on G Major. It continued through harmonic progressions of gradually decreasing length until each exercise is considered its own key. The text from my letter was recorded by Maureen on a monotone of G which acted as a drone and gave her the relative pitch for the live performance. There were two other tapes. One was Maureen's favorite or at least fondly remembered songs and tunes. The other was a series of songs which I was assured are in most vocal students' repertoires."

The tape recorded text included such information as: "Sir Peter Pears says that Adam was a tenor. But then, Sir Peter is a tenor."--"There is an old wives' tale that if one does not speak for seven years anything said after that would come true. What would one be inclined to say after such a training period."--"One's own voice never sounds the same when recorded and played back to him. Every other sound on the recording may be exactly as he remembers it, but somehow the voice is magically altered by the recording process. Perhaps the family dog will recognize his master's voice, but the master is unconvinced."

In other words the music was outrageous and beautiful. The singer's openness to Bob's sensitive bel canto usage of simultaneity celebrating her life as art, was the wonder to be heard.

--Beth Anderson

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WED 20 NOV

RICH GOLD. The C. Goldograph, a writing and speaking performance, beginning at 7 AM in the concert hall foyer and progressing throughout the day, culminating in the ensemble room around 11 PM.

SAT 23 NOV

time and space amplified. a new work by JIM GUZZETTA. a live performance piece by BRUCE HALE. PEG AHRENS. the first extension of I Love You Dylan Thomas, If But Vicariously.

TUE 3 DEC

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SAT 14 DEC

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# Ives Centennial (Schoenberg too) finally and right!

In the first of his four Essays before a Sonata, somewhere, Charles Ives refers to character as the visible manifestation of the soul-- probably paraphrasing Emerson. Later on he points out that the intellect is never the whole -- it is (simply?) the place "where the soul finds things." All this is mentioned here because Ives himself is increasingly where we who follow him are finding things.

Ten years ago I made a series of programs at KFFA called, with regrettable ambition, "Charles Ives: a Radio Biography." It was my intention to try to figure out how and why Ives composed his music --admittedly an impossible assignment, but it's in that search that we learn as much as we ever do about what goes on inside someone else. About eight or ten programs later, after looking at some of the songs, the quartets, the first three symphonies, the sonatas, the programs trailed off. We had used about all the recordings that had ever been made, and there weren't very many. As I type this, the Schwann catalogue now lists two columns. Just about everything has been recorded, including a lot of arrangements and things that Ives himself never finished.

He is our greatest composer, of course. Elliot Carter's intellect finds things in the soul of Ives' music, and so does George Crumb's, and so does mine, and so does yours, I'll bet, if you're a composer. It's a commonplace that he antedated everybody: Cowell's tone clusters, Bartok's quarter tones, Stravinsky's rhythms, and polytonalities, Schoenberg's tone rows. Most of this is drivel. It reminds one of Schoenberg's unfortunate assertion that he had been the first to use a trombone glissando, in his *Pelleas und Melisande*. He (Ives I mean) is our greatest composer because he is our greatest thinker and believer, because he has our greatest soul, not because he was our first or most inventive musical revolutionary.

Last month was the centennial of Ives' birth. There haven't been many activities to mark the centennial. Neither the Oakland nor the San Francisco Symphonies have scheduled a lot of Ives, or even any to speak of -- strange, because both their conductors are associated with Ives'

music: Seiji Ozawa was an associate conductor of the New York Philharmonic who assisted Leonard Bernstein in the recording of some of the work needing multiple conductors, notably Central Park in the Dark, and who has performed a creditable Fourth Symphony twice in San Francisco (the first of them, in his first appearance with the S.F. Sym, was marginally the more impressive); and Harold Farberman is the conductor of the only "integral" recording of the four symphonies (on a Victor Cardinal set), and before that release did a great service by putting some of the earliest "modern" recordings out of the ~~xx~~ short pieces, on Cambridge. Farberman may feel that he shot his Ives wad too early, playing an all-Ives concert in his first season with the Oakland Symphony. (By the way, the first West Coast performance of the Fourth Symphony was by the Oakland Symphony, led by Gerhard Samuel, with help from Robert Hughes, Ron Daniels and Joe Liebling. The chorus in the first movement, the distant violins, and the distant instruments in the last movement were in the balcony. The performance was magnificent, and fortunately KFFA recorded it -- alas, in monaural sound. As far as I know, this is, with the Stokowski premier recording, the only instance of a multiple-conductor Fourth Symphony. The true performance of the Fourth, complete with quarter-tone piano, is yet to be heard. The piano part is an important strand in the dense texture of the second movement. There must be a way to do this, and it would be a far worthier contribution to the realization of the Ives orchestral sound than the dubious "reconstruction" of the fully orchestrated *Three Places in New England*, for so long -- and so well -- known only in the 1930s reduction Ives made for reduced forces.)

There is, however, a significant celebration shaping up for the Ives centennial -- and it puts some of Ives' best music on programs with some Schoenberg curios, in order to celebrate the double centennial. (Curious that 1874 should have given us such diverse revolutionaries as Ives, Schoenberg and Gertrude Stein!)

1750 Arch and the World Music Center have joined forces for this celebration, which takes place the weekend before Thanksgiving. There are four programs, all given at the World Music Center in Berkeley, all for

**BCCP**

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November 11, Monday, 8pm

Hertz Hall, UC Berkeley

Program will observe the hundredth anniversary of the birth of Arnold Schönberg, and will include his *Ode to Napoleon* and other works.

Michael Martin, director

General \$2.00 (Student \$1.00)

Tickets: 101 Zellerbach Hall (642-2561); all major agencies

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The Sarlet Aardvark came to Mills Oct. 26 in the form of Warren Burk. He did a foyer production with 2/3 of the Fatty Acid Group of San Diego which included "selections of academic, elitist, popular classics of yesteryear." Ronald Al Robboy played violin, even though he said he was guiding light and guerilla aesthetician, while Warren admitted to playing flute and accordian. Later they moved the audience into the concert hall and set to it in a very complete version of RUBBER DUCK DOMINATION (1974) for piano. Then there was a 90 minute tape piece entitled HARMONIA MUNDANE (1974) also by Warren. The sections of this last piece included: Bartok Returns to Saranac Lake, Busonianiania, French Fried Minds of Walruses and Caterpillars, Bromeliads, and for Ann, Who Broke My Heart. The last of the aforementioned sections was of especial duration with an extended devastating emotional charge of Martian heartbreak not to be rivaled by anything heard at Mills prior. Warren says, "Basically I got tired of drones and self-conscious personal art about a year ago. These activities reflect my current interests: trashy artifice, amateur performance, and giant scale tape compositions as paraphrase."

--B.A.

reasonable admission charges (\$9.00 for the series, general admission!), all with top-notch interpreters.

On Friday, Nov. 22, Ron Erickson plays the Schoenberg Fantasy, op. 47, with Barbara Shearer accompanying, and later joins forces with Nancy Ellis and Bonnie Hampton for the Schoenberg Trio, op. 45 -- a rare look at two of the most significant works of Schoenberg's last period, works which may have more to do with the atonal works between *Pierrot Lunaire*, possibly even the Opus 11, and Opus 20, than they do with the pure (12-tone) Method pieces around the Wind quintet. The same program gives us the Ives (piano) Trio from 1911, a mature middle-period work with knotty textural effects, and the First Piano Sonata from ca. 1902 to 1909, when it was finished. This First Sonata is an interesting link between ragtime and the transcendental music of Ives' last period, just as it is an interesting link between the concerns of the Ives Violin Sonatas and his other mature music. It will be performed by Nathan Schwartz, who has played it brilliantly in past concerts at 1750 Arch.

Saturday, Nov. 23, presents Schoenberg's *Pierrot Lunaire*, the thinking man's Rite of Spring, along with three less often heard pieces of his: the Four German Folksongs for soprano (Lorene Adams, acc. Alden Gilchrist); the Folksongs for Chorus, and the Herzgewäsche, op. 20. In an embarrassment of vocal riches, Anna Carol Dudley will sing in the op. 20 (with Marcella deCray, harp; Nathan Schwartz, celeste, and Barbara Shearer, harmonium), and Miriam Abramowitsch will sing the *Pierrot Lunaire*, op. 21, with a stellar roup of instrumentalists. The Ives on this concert is the Adagio Sostenuto, an instrumental arrangement of the song *At Sea* composed about 1912, on the threshold of his transcendental period (the text: "Some things are undivined except by love/ Vague to the mind, but real to the heart/ As is the point of yon horizon line/ Nearest the dear one on a foreign shore"); the muscular and dramatic General William Booth Enters Into Heaven, with Tom Buckner singing Vachel Lindsay's text, and the early, New England parishioner Three Harvest Home Chorales, with Alden Gilchrist leading a chamber chorus to remind us that Ives inherited a fair amount from his New England spiritual ancestor and fellow musical rebel, Josh Billings.

Sunday, Nov. 24: the two organ works you'd expect at this festival: Ives' youthful, teen-agerish Variations of a National Hymn, in which My Country 'tis of Thee is given the tantric treatment, and Schoenberg's late Variations on a Recitative for Organ, op. 40. Sandra Söderlund is the organist, and the program also includes a talk about Ives and Schoenberg by one of the very few of us who knows what he's talking about: Lou Harrison, who has had as much to do with editing Ives' manuscripts as anyone, who really knows and understands the music, and who studied with Schoenberg and (furthermore, since not every Schoenberg student really learned) knows and understands him too.

Sunday night the festival ends with two conclusive works: the Schoenberg Fourth String Quartet with Felix Khuner, an associate of Schoenberg's eminently qualified to preserve the most faithful of performance style, Ron Erickson, Nancy Ellis and Bonnie Hampton; and the Ives "Concord" Sonata -- when Julian Ives first played this, two years ago, Lou Harrison said that he couldn't imagine it going any better.

This has been a lengthy exhortation to you to buy your tickets. EAR doesn't often do this -- never has, in fact. I must admit to a slight personal involvement in all this: Ron Erickson, Jonathan Kuerner and I sort of ticked the idea around last spring

for the festival, and then it happened -- entirely without my help, since I was away, but certainly to as fine a finish as I could have wanted. Ives was given a fine centennial last month in New York and at Yale at a symposium, and there have been some celebrations in Los Angeles, I believe, but nothing here -- more's the pity -- except for this. It offers a phenomenal opportunity to hear, to HEAR what these two composers were all about, and what the early 20th century was about.

The difference between Ives and Schoenberg is huge. One's a philosopher, one's a musician. One's intuitive, deep, taking part in an over-soul; the other's logical, methodical, laboriously spinning out his own work by his own methods. The sum and difference go a long way to defining post-Wagnerian, pre-Cage music. Study Schoenberg and you learn how to make a piece of music fit together, how to compose. Study Ives and you learn what and why to compose, and how to compose in such a way that the pieces must fit together. Schoenberg and his row of half-steps represents the end of the harmonic era; Ives and his transcendental counterpoint represents the beginning of the 20th century and the Era of Harmony.

Eight inches left; enough for a short Ives bibliography. The first item, after a few of the most important scores (Concord Sonata, 2nd String Quartet, Fourth Symphony, Central Park in the Dark, some of the songs) must be the Essays Before a Sonata. Get the Norton edition -- it contains some of the political writings, too: a sort of do-it-yourself Fabian Socialism. The Essays themselves are among the most luminous and intelligent products of New England prose -- worth successors to Emerson, Thoreau, James, Pierce and the rest, including Melville, about whom Ives is always so strangely, pointedly silent. Then there's the new From the Steeples and the Mountains; named for an Ives atmospheric, transcendental orchestral piece: this is David Wooldridge's study of Ives and his music, much better and more recent than my primitive "Radio Biography." It's new-style, jumpy, multi-media, now on the music, now the man, now the land, much of the time as much Wooldridge as Ives, always fascinating. Charles Ives Remembered is an "oral biography," transcripts of tape recorded interviews conducted by Vivian Perlis with people who knew Ives. It's more than a source book, because the flavor of the times and the man are reflected in the locutions, the idiom of his acquaintances. Charles E. Ives: Memos (Norton) is as close to autobiography and self-notation as the reticent Ives ever came: it is source material, but still interesting to the general reader. Henry and Sidney Cowell's early Charles Ives and his Music (Oxford) is partial, loving, a little dated and inaccurate now. John Kirkpatrick's indispensable catalogue of the Ives Manuscripts (privately printed at Yale) should be issued in a trade edition.

\* Knopf. # Yale.

-Chas. Shere-

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Dear Beth,

Here's the whole of Globose Floccose. Use whatever you want for the ad. I like page 2 and page B ("umbilicate/fugacious"). Ivan used to teach at the SF Conservatory. Now he runs the studio at Harvard. (Does Harvard have a Tcherepnin synthesizer? The answer is yes.) Ivan may be the first person in 40 years to notice that the Harvard music building is next door to the physics lab and just around the corner from the herbarium. People are mostly concerned with how far it is from Vienna.

He'll be here for the November 14th concert. At the Hall of Flowers in GG Park at the corner of 9th Ave. & Lincoln Way.

Globose Floccose is about forms: botanical, astronomical, anthropomorphic, musical. Five brass & 4 strings. Everybody is miked to the hilt, then all the sounds are processed. I have a tape of the Cambridge performance. It's a heavenly piece.

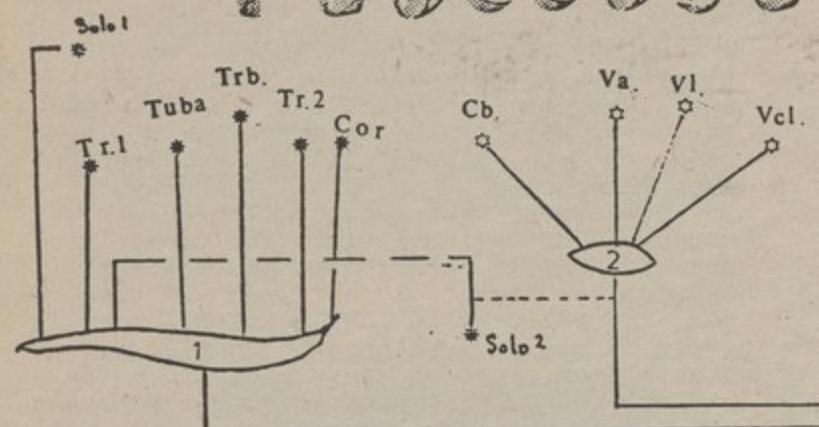
Lots of goodies on this concert: Alden's collaboration with mime Peter Kors, called Nummermusic. A totally different approach to the machinery than Ivan's...and very beautiful/also Brian Anderson's dense contrapuntal polygamy, Merlin, which is like sonic bushwacking in Borneo. And the Elliott Carter piece. Normally we wouldn't program unAmerican American music like this. But just this once, in response to a special request from P. Harmonic for Sheri, Doreen, Frankie and Candy at Shakey's in Hayward.

And there's more where this comes from. Like Alvin Lucier in January (to do his "Hyperbolas" with the Ensemble). And a Histoire du soldat in March (for which Bob Davis is growing a special red beard to be the Devil), etc. etc.

And all the concerts are free this year. OK?

Love, John

## GLOBOSE FLOCCOSE



\* air microphone  
o contact microphone

Mixing/Altering Systems (1, 2 and 3) are all manned by the director(s). These system/networks are described in the following page.

the piece requires a minimum of four independent channels of sound amplification.  
duration: 14-15 minutes

### Instrumentation

2 Trumpets (B<sup>b</sup>) - French Horn - Trombone - Tuba (C) - Contrabass-Violoncello-Viola-Violin  
1 4-channel tape deck (with separate erase and playback heads), 2 stereophonic tape decks, 2 ring modulators, 2 or more sine-square wave oscillators, lo-pass and high pass filters, audio equalizer, accessory mixers, Voltage Controlled amplifiers and envelope generators, 2 final output mixers (each 6 continuously pannable channels input to stereo outputs), microphones (see above diagram), and minimum 4 amplified channels final output. 3 performers are needed (one of whom also directs the instrumental groups.)

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John Adams, director

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ELLIOTT CARTER: SONATA FOR PULSE, OBOE, JELLO & HARSICHORD (1952)

BRIAN ANDERSON: MERLIN (1974) for 14 instruments

ALDEN JENKS: MUMMERMUSIC (1974) for mime and electronics with Peter Kors, mime

THURSDAY, NOVEMBER 14  
8:00 PM

HALL OF FLOWERS  
GOLDEN GATE PARK  
SAN FRANCISCO

ADMISSION IS FREE

### TURKEY SONG

A nice one...a nice one... a nice one now gave a sound. A nice...a nice...a nice one now gave a sound. So it did.

-Navaho

TURKEY SONG: 4:30 PM, November 21, Thanksgiving day. KPFA radio. 94.1 on the FM dial.



:: The Mayan Turkey Glyph.

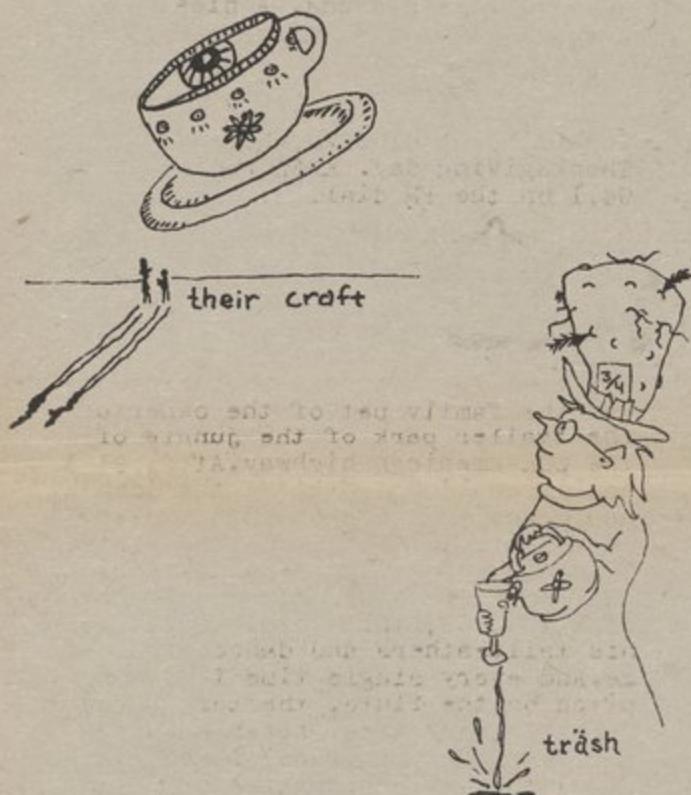
I met my first turkey in Mexico. It was the family pet of the owner of the trailer park of the jungle of the pan-American highway. At first I really could not believe the song and dance that turkey put on every time I played upon my wooden flute. This big Tom would erect his various glands which would change color from pink to blue, inflate his chest, spread his tailfeathers and dance all about me. And every single time I hit a certain pitch on the flute, the turkey would gobble. Every time. After a while, and with much practice, I was able to elicit whole complexities of rhythm, harmony, square dance, ballet, John Philip Souza: these birds are masters of what we humans call THE performing arts. And of course they don't perform at all. They simply are turkeys.

Turkey Song: devised by a hummingbird, An interspecies music with: Three hundred Turkeys & Liza Nollman Sybil Glebow Jim Nollman



The MARTIAN ART combination art show and concert of October 19 in Oakland, was a huge success. The artists themselves said such varying remarks as: "It's the first time I've been to a party where I liked the music!" --S.J. Glebow and "I've never been around artists when none of them talked about when they'd get their doctorate or if they'd get tenure." --Armonita Yuen

Patty Sliva showed several sculptures including Martian Pubic Hair and Martian Incarnation, that were a treat to all the Martian artifactologists. So many people brought musicologically sound field recordings of Martian Music that it is difficult to name them all, but some of the ones whose names EAR can spell are: Jan Pusina, Charles Shere, S.J. Glebow, Peg Ahrens, Paul Kalbach, Ron Heglin. Margaret Fisher's Martian Opera was well received in the performance area, the bedroom. Margaret's saxophone playing was only outdone by her dancing. A.J. Gnazzo dropped in after his favorite TV shows had gone off to make sure his amp was still in one piece and that his art was being viewed in optimal situations.



#### TRÄSH'S MAGICAL ASTROLOGICAL ACCOUNTS OF PERNICIOUS PLANETARY ARTOID EXCURSIONS

(In order to add new and astounding knowledge to the ever-growing burden borne by the poor Muse of Art, and especially to create more trouble for the students and teachers of that discipline, presented below is the first of a series of accounts written by the renowned archeologist and explorer Lawrence Träsh, describing his recent journeys among the stars, and the curious yet socially irrelevant masterpieces created by the denizens of Outer Space.)

To begin with, let me give you a brief explanation of these seemingly fabulous reports which I shall be presenting to you each month:

About eighteen years ago, I was approached by a close friend of mine, one Preston Rococo--a brilliant inventor, exiled from his native Denmark--who asked me if I would like to join him "on a vacation to the other planets of the solar system"! I was naturally quite taken aback at this, and inclined to be somewhat skeptical. But my suspicion as to his sanity was quickly overcome by a flood of curiosity, and mustering all my courage I replied, "What?" He made no answer but dragged me by the elbow to his car, and drove me to his workshop; where on arrival I was pulled unceremoniously inside the monstrous twelve-storey wooden frame structure.

Martian Art, you will remember, is art which seeks to go beyond the boundaries of art produced on Earth which is limited by our planet's social and political conventions. Martian Art accomplishes its goal by working consciously and unconsciously to give the control over the means of production of all the arts to men and women equally.

Howard Moscovitz says that he heard that ten years ago a Martian flying saucer crashed in the mid-west and that a high source had just leaked the story. The people inside were small green ones with large brains, but alas, they were dead on arrival. They had left Mars due to the destruction of their culture and come to Earth to help us along in developing MARTIAN ART.

Thanks to everyone who came, especially Marty the Martian and his conspirators, because Martian Art could not be what She is without you.

-- Beth Anderson

#### QUIVERING MOTIONS

an evening of four-channel electronic music  
by  
anthony j. gnazzo

SATURDAY, NOVEMBER 2, 1974 8:30PM

Car's Paw Palace  
2547a 8th Street  
Berkeley

\$2.00



Bathing in Norton Park, Plainville, Conn.

My rather impulsive friend then pointed to the center of the great room we had entered, but I had already seen that there lay a beautiful, shining--oh, what are they called--flying saucer!

"You mean we can travel through space in that?" I gasped.

"Yes, yes!" he cried, almost dancing in glory. "I've been making test runs in it for nine years! It can go anywhere!"

Well, anyway, we were soon prepared for our excursion, which we decided would be one of exploration and discovery, aesthetic as well as scientific. Within a week we were ready to depart for what could have been termed "terra incognita"--knowing this, we gathered dozens of maps to prevent our getting lost--and, late one night, we locked up Preston's studio and stepped into his craft, christened "Ozoplane" in honor of those two great ships of some sixteen years earlier. (As a matter of fact it was an exact replica of the Ozpril.) However this was a much more improved version, including mechanisms not only for multi-directional flight but for the far swifter instant transference (ITF) as well, now being experimented with by our own Navy, as some of you may know. This is a process whereby an object is instantly projected from one point to another, no matter how distant, with no time wasted at all.

This ITF enabled us to get the Ozoplane out of the workshop, but once in the open air we preferred ordinary flight--and so we set off for our first stop, the Moon.

NEXT MONTH: LUNATICS & THE DAIRY-SECTION OF TOMORROW.

## HYSTERESIS CONCERT SERIES

Friday, Nov. 15 at 8 pm in the main hall at Lone Mountain College in S.F. there will be the following performances: GRANITES by Dane Rudyar performed by Marsha Mikulac; RAIN by Valerie Samson; PROLOGUE 10 and QUICK QUAKER OATS by Denise Sporer; Three Pieces by John Cage performed by Adrian Reaven, Marsha Mikulac, and S.J. Glebow; TORERO PIECE by Beth Anderson; THREE SONGS OF INNOCENCE and VESPERS by Elaine Bearer; PRIVATE AUDIENCE WITH POPE PIUS THE XIth by Betty Wong.

On Saturday Nov 16 in the Green Lounge at Lone Mountain there will be a "lecture series" by the composers and friends. At 10 am Denise Sporer will discuss theatrical aspects of the avant-garde; at 11 am Elaine Bearer will talk about the aesthetic values of composers and attempt to relate them to the music to be heard on the evening's concert. At 11:15, Valerie Samson will present the results of her interviews with bay area composers. There will be a lunch break from 12-2, and then Pamela Sussking will discuss historical women composers and their problems. At 3, Julie Cheever will give a lecture outlined by Beth Anderson which will show the underlying codes, structures, and derivations of Beth's music. The lecture will be augmented by taped performances of the music discussed. At 4 there will be a panel in which all the Hysteresis members will discuss themselves and people will be able to ask questions.

That night, Saturday, Nov. 16, same place/time, the program will include: SUBMERGED by Betty Wong; THE QUEST and PAEANS by Dane Rudyar performed by Marsha Mikulac; OCEAN by Elaine Bearer; DREAMS by Linda Collins; WITCHGRASS by Marsha Mikulac and Jill Kroesen (with 6 dancers); QUARTET by Valerie Samson; TOWER OF POWER by Beth Anderson; and THE LAST STILL LIFE by Ann Sandifur (16 mm film).

--B.A.

1750 Arch Street  
Berkeley  
November 8:30 pm

1 Fri. G.S. Sachdev. Evening Ragas for bamboo flute.  
2 Sat. Lute Duets & Guitar Duets: Joseph Bacon & Jim Bertram. Dowland, Granados, Brahms, & others.  
3 Sun. 4 p.m. G.S. Sachdev. Afternoon ragas, flute.  
8:30 p.m. Music for cello and piano. 20th cent.  
7 Thurs. Ives' 3rd Violin Sonata & Schoenberg's 1st String Quartet.  
8 Fri. Gabriel Fauré: La Bonne Chanson; Barber: Dover Beach. Tom Buckner, baritone; Jeanne Stark, piano.  
9 Sat. Des Artes Trio. Mozart, Poulenc, and others.  
10 Sun. Tembang Sunda: Chamber Music of West Java.  
14 Thurs. Memories of Schoenberg: A Discussion with Felix Khuner.  
15 Fri. Julian White: Charles Ives' 2nd Piano Sonata.  
16 Sat. Operatic Duos: Geraldine Reicher & Tim Michaels.  
17 Sun. Flute & Piano: Alexandra Hawley & Robert Hagopian.  
21 Thurs. Jazz: Andy Narell, Neil Martin, Glen Cronkhite, Richard Waters. Playing original compositions.  
22,23,24. IVES/SCHOENBERG CENTENNIAL FESTIVAL AT THE CENTER FOR WORLD MUSIC, BERKELEY-SPONSORED BY 1750 ARCH.  
29 Fri. Piano Recital: Lynn Schugren. Beethoven, etc.  
30 Sat. Keyboard Music of Barry Taxman; Jeanne Stark & Sanford Schneider.

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

Alea II, the Ensemble for New Music  
Martin Bresnick, director;  
Michael Andrews, assistant director  
Tuesday, November 12  
Dinkelspiel Auditorium/8 p.m.

## EAST BAY MUSIC CENTER

Here are some more concert dates from our school.

NOV. 7,8 and 9 -- 8:30 PM

The New Port Costa Players present Haydn's Apothecary, a comic opera. It will be performed in English, thanks to librettist Donald Pippin. The cast consists of Gwen Lytle or Susan Morris as GRILLETTA, Allen Boney as MENGONE, Thomasa Eckert as VOLFINO, and John Duykers as SEMPRINO. Musical direction by Roger Nelson, stage direction by Lillian Loran, and stage technician Julius Stenzel. This will be a full production - done without sets but with an extensive lighting design - some set pieces. Costumes are quasi-period.

BERKELEY FELLOWSHIP OF UNITARIANS, Nov. 7 and 9  
RICHMOND ART CENTER, MAIN GALLERY, Nov. 8  
Suggested donation: \$2.50 general, \$1.50 student

NOV. 14 -- 7:45 PM

Janet Woodhams, flautist, Peter Draper, guitarist, performing Loeillet, Castelnuovo-Tedesco, Carulli, Frederic Hand and Jacques Ibert.  
GRACE LUTHERAN FELLOWSHIP HALL (2369 Barrett, Richmond)  
FREE ADMISSION

NOV. 21 and 22 -- 8:30 PM

Los Flamencos de la Bahia, a flamenco music and dance group. Dancers will be Diane Alexandre and Jaime Valenzuela. Guitarists Chet McNeil and Terry Jenson.

BERKELEY FELLOWSHIP OF UNITARIANS, Nov. 21  
RICHMOND ART CENTER, MAIN GALLERY, Nov. 22  
Suggested donation: \$2.50 general, \$1.50 student

GOOD NEWS! We will be offering an electronic music workshop for adults very soon. It is designed to allow the students to experiment with ready-made synthesizers and to design/build your own electronics. We are also introducing the children to electronics through our high-potential program. They will hopefully end up composing soundtracks to the films our film students will be making this year.

For further information about anything we do or anything you might want to do related to the performing arts -- call us at 234-5624 or 234-5625 after 11:30AM.

Guess who won the California Cello Club Composition Awards for 1974. First prize (\$250) to ECLOGUE FOR CELLO AND PIANO by Gregory Kosteck of N.Y.C. The Abe Sherman Memorial Composition Award was divided into second and third prizes. Second Prize (\$150) to SONITUDES FOR CELLO AND FLUTE by Bob Hughes! and Third Prize to GESTURES AND INTERLUDES II for violoncello alone by David Bates of Fresno and to SONATA FOR CELLO UNACCOMPANIED op. 34, #2 by Joseph Baber of Lexington, Ky. Honorable mention went to William Penn of Rochester, N.Y. for CHAMBER MUSIC II for cello and piano.

Anyone interested in when the N.Y. Avant-Garde Festival is, will be happy to know that it is rumored to be either Nov. 16 or 17 depending on which team wins what game. That's sports. (Therefore, if you see any publicity to the effect that Beth Anderson will appear in the bay area between Nov. 12 and 19, Know Ye Well that the media doth lie. Martian Art is off to the big city to do drones with white nets and talk about dramatic memorabilia with the residents of that fair and ugly palace, NEW YORK CITY...).