

THE HIDDEN INVADERS
EAR* COMING!

*24

EAR, a monthly newsletter of the less pretentious avant-garde, co-published & co-edited by Charles Anderson & Beth Shere, please send contributions of articles music & images, and checks payable to EAR, to B. Anderson, 18 Yosemite, Oakland CA 94611. Complaints may be addressed to C. Shere, 1824 Curtis, Berkeley CA 94702. Call Beth at 652-2840; you'll be glad you did.

This month's cover by Betty Hoskins & Richard Hayman & Lars Ereshech

Friday, Feb. 14 Ingram Marshall is playing some of his new text-sound pieces and other valentines at 3 pm in the university Art Museum in Berkeley (free).

Clay Fear will be doing a concert of his poetry at La Salamandra on Telegraph in Berkeley Feb. 10 at 8 pm and hope's you'll all come now.

Next month: Fikret Yussuf on the SF Symphony's premieres
New contributions from Sybil Glebow
An interview with Calvin Simmons

HOW THRIFTY CAN YOU GET?

LAST CHANCE TO SUBSCRIBE AT THE OLD RATE!*

to: B. Anderson, 18 Yosemite Ave., Oakland, ca. 94611.

Here's six dollars in check, money order, coin. Send my EAR every month, as close to the first as possible, for the next WHOLE YEAR. I will try to send in some _____ articles _____ scores _____ help. _____ I can help distribute your EAR. (please do check any appropriate box)

name _____

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no zip, no sub *The new improved EAR will soon cost more!

ELECTRONOTES

Newsletter of the Musical Engineering Group
203 Snyder Hill Road *One who is helping*
Ithaca, N. Y. 14850 *her survive*

From the realms and concerns of: POINT BLANK
SILENCE Inculcation Inculcation.

Dear Beth, (and all other comrade Martians, ect.), This initial note catbhes me on the run, (so to speak), but timely intent is not intended to diminish in hurried execution. The occasion prompting this correspondence was the sudden flowering of the Conception, which took me, (us), immediately by surprise, (unfortunately, at this time little information may escape, (the unexpected hatching and all), but I'll say what I can), at any rate, from just a few positive ions, (and a great deal of supportive past), the occasion blossomed monstrously. PHANTOM PHENOMENAL. I am still attempting to learn a sizeable number of names, but their voices are distinctly personal. As their sounds are usually rather soft, plans are being made for amplification, (when and where possible).

They arrived with some strange manuscripts which might soon be made available. I am almost positive the origins themselves originate in the outer realm, for one of the members openly calls himself OUTER ORACLE, (he surfaces occasionally to recite the core of DANGEREALM, --one of the aforementioned documents), the nucleus in fact, and has strong "outside" tendencies, and enters with his comrades armed with a somewhat unique arsenal of spatial conceptions and other such instruments used in thought transference, (that by the way, is the reason for my awarded title, merely for recognizing and becoming so involved in their existence and development, --which is not to say that many others haven't in their own personal way), in a number of unique combinations, dealt with/and evidenced in other works, dealt with later.

Unfortunately however, I must depart now, but will continue when I might find the chance in Timecaps. Greatest wishes for pseudonym purification and propitious psychic purposelessness always--
A Thought Projection

(ed. note--A.T.P. is Jedidiah Denman who is recently making a group that sounds kind of jazzy that includes among others, Sybl Glebow and Ron Heglin and Jim Guzetta and is expanding daily to take in the people who are doing what they're doing--propitious psychicelectromagnetic force fields of lucyinthekywithdiamonds jazz.)

Seasonal workers

a way to save our cities

THE MAKING OF AMERICANS takes longer to read than VEXATIONS does to play (they're by Stein and Satie, who had a lot in common, according to me). It was to be read in its entirety from 12 noon Dec. 31 continuously into the new year, Jan. 1 late afternoon at Artists Space, 155 Wooster, N.Y. Alison Knowles, Anna Lockwood, and Jean Rigg presented the reading which did take place, . . . it took place longer than anyone suspected it would. Lots of people helped read and lots helped listen and I went out and got lost on the subway, being brave. One of the last things I heard yelled in the streets there was, "There's a truck stuck in a hole." and my immediate response was, "Everything that's a hole in New York, gets filled up with trucks." None of this is rationally related.

Cristina found a friend

Juanita Oribella is a composer who lives in Oakland. I heard several of her musics the other night and I want to tell you about them. She has a recorder duet called 2/3 For Rachael and the 3rd movement is called "makes your little body go ooh ooh". The rhythm is exactly that, and when I heard it my body went, ooh ooh. Too much. Oribella had her MILK-Man piece for children and tape played by the S.F. Conservatory's New Music Ensemble at the Palace of the Legion of Honor and at the Exploratorium. She calls it a musical riddle which goes, "Why do you stand that way?" answer: "because I'm lopsided". I feel that way a lot, so the piece makes infinite sense to me--and to John Adams, too, apparently. You can hear Juanita play classical guitar and sing some of her what-she-calls-popular music (including something called, "Cowgirl's Lament") at the Full Moon Coffeehouse in S.F. Feb. 8. And, on Feb. 21/22 some new compositions will be performed at the East Bay Music Center in Richmond by their new New Music Ensemble (under the co-operation of Paul Robinson). ----ba

Solomon Teles tein

If you want to see something beautiful, go find the Dec. 1974 issue of ARTS Magazine and look at the cover which is Shigeko Kubota's Marcel Duchamp's Grave, "D'ailleurs c'est toujours les autres qui meurent," 1974 (photograph by Peter Moore). And on page 48 there is one of the most amazing visions I've ever seen--"Video Birthday of John Cage, 1974" also by Shigeko. That issue seems to have a lot of interesting material, i.e., an article by Nam June Paik and Paul Schimmel, another by Terry Fox, lots more, but at the end THERE you will see an ad for a performance by Charlemagne Palestine. If you want Charlemagne's new 2-record set, Four Manifestations On Six Elements, send \$20 to Sonnabend Gallery, 420 West Broadway, N.Y., N.Y. 10012 or phone (212) 966-6160. He says they're signed. I tried to get him to sign EAR but the rabbit is shy, so below this article you are looking at Ingram Marshall's fake signature/name for himself and the rabbit. (Yeah westcoast, participation is nice.) Anyway, C.P. was wearing a rabbit coat the last time I saw him. He was telling me how materialistic I am while getting ready to play his \$20,000 piano--but such is the boo-duh nature, and besides, it sounds nice!!!!

Ingram

Chi Chi

If Wagner could have become Feldman, his name would have been Arthur Russell. Arthur was back in town to do a concert Jan. 12 at 1750 Arch st. He is managing the music part of The Kitchen performances in N.Y. these days.

The first piece was 90' long and was played by two trombones (Johannes Mager & friend), soprano sax (Jon Gibson), cello (Arthur), piano (Joni Sue Bartel), and accompanied by nature slides, intermittantly. It seemed to go in little cycles of about 35 seconds which always began with Arthur changing his held note on the cello, immediately followed by the pianist changing her repeated notes and starting slowly in order to speed up gradually, which was followed by the reentrance of the winds. The trombones always managed to create the feeling that something was about to happen (like the entrance of Wotan).

Two songs followed the "symphony" and I had never heard anything like them. They had the "serious-talk-sound" of some country music records, but the piano/brass/cello accompaniment was really strange. I kept having the feeling I knew what would happen next and then it wouldn't happen, and that's always nice. If there is anyway to sum up the feeling of what Arthur makes when he makes his music, it would have something to do with expectations. All the way through the first piece, he seemed to be creating the expectation that something would eventually change or move, but it never did. There were variations within the format but they were very subtle and on a larger level, it began and 90 minutes later, it ended. You should have been there. Really.



Jon Gibson did a concert at Mills Jan. 11 and his notes do a good job of describing the work so, here they are. CYCLES (for organ)--1973-- is a long-toned, environmental piece that is built on a repeated seven note melody in parallel four part harmony (within the C major scale). Each of the four harmonic parts moves independently around its designated melodic cycle, so that the vertical relationships between the four parts are always changing, creating a slow moving, non-rhythmic counterpoint. The duration of each note is not predetermined but generally should be long, so that the various textural and color shifts that occur between the parts as a result of the changing tonal relationships can be heard for a few moments before a new shift occurs. The piece does not deal directly with rhythm, but different rhythms and other undetermined sounds do occur in the incidental collisions and beatings of tones and harmonics which are a result of dissonant intervals, imperfect tuning, and the idiosyncrasies of any particular organ upon which the piece is performed. These un-predetermined acoustical by-products should be accepted as part of the nature of the piece, the concern here being more about texture than fine-tuning. Another aspect that adds richness and density to the texture is that more than one note in a single harmonic part may be played at a time. In fact, theoretically, all of the notes may be played in all of the parts at once, if desired, but the correct note order of attack and release still must be observed. A further source of tonal color is made possible by allowing the organ stops to be changed during the course of a performance."

Inductive reactance is the opposition to a sine wave alternating current caused by a self induced voltage across the coil. Being a goil from way back, I'd like to say that there are some amazing new books out that "ear readers" might like to react to. I'll just quote from some and give titles so you can oppose your own sine wave. "I saw a man in pyjamas walk up to a tree, stop, regard it, and change his posture."--Simone Forti's HANDBOOK IN MOTION. (available from N.Y. University Press, 21 W. 4th St., N.Y., N.Y. 10012): "There is something called schizophrenia and it means brokenhearted. . . , schizophrenia means to me the cataclysmic brokenhearted experience of fragmentation and disintegration of those normal processes in some weird counterdynamic of a fusion of all those dualities."--Jill Johnston's GULLIBLES TRAVELS. (available from Quick Fox, 33 W. 60 St., N.Y.): "While first playing the drums during the process of composition, I found myself sometimes singing with them, using my voice to imitate the sounds they made."--Steve Reich's WRITINGS ABOUT MUSIC (from same place as Simone's): "Whatever the next developments in the visual arts may be, it seems that the museum, and the private collection of handmade masterpieces, will be increasingly irrelevant to a generation of artists who have returned to a far older tradition of social integration and interaction."--Adrian Henri's TOTAL ART (from Praeger Pub., 111 Fourth Ave., N.Y., N.Y. 10003): "I find myself greedy. I have a longstanding infatuation with language, a not-easily assailed conviction that it, above all else, offers a key to clarity. Not that it can replace experience, but rather holds a mirror to our experience, gives us distance when we need it. So here I am, in a sense, trying to 'replace' my performances with a book, greedily pushing language to clarify what already was clear in other terms. But, alas, gone."--Yvonne Rainer's WORK 1961-73, (from same place as Simone's): "After each performance, all the documents relating to the performance were collected--down to the last scrap--and filed in a binder. The book consists of this documentary material, organized but otherwise unaltered--a sort of 'found-object' approach, though the text has been extracted from its circumstances where it is sometimes not very legible."--Claes Oldenburg's RAW NOTES (get it from: Jaap Rietman Inc., 157 Spring St., N.Y., N.Y. 10012):

And, after you read all those books, you might want to read some shorter things. So how about: SUSAN HAYWARD HAS BRAIN SURGERY by Clay Fear, 1735 Waller St, San Francisco, Ca., or the new I DREAMT I BECAME A NYMPHOMANIAC! by Kathy Acker, 46 Belvedere, San Francisco, Ca., or THE IDENTICAL LUNCH by Philip Corner (find out where to get it by writing: 145 W. 96 St #2A, N.Y., N.Y. 10025), or JOURNAL OF THE IDENTICAL LUNCH by Alison Knowles (from IPCO Products, 691 South 31st St. Richmond, Ca. 94804), or BIG DEAL #1 or #2 or #3 edited by Barbara Baracks %141 New Hempstead Rd., New City, N.Y. 10956 (Rockland County), or MOVIE BUZZ by Leonard Neufeld (at 348 E. 9th St. N.Y., N.Y.) or A LITERARY AUTOBIOGRAPHY VOLUME ONE 1959-67 by Richard Kostelanetz from Assembling Press, P.O. Box 1967, Brooklyn, N.Y. 11202 , or THE SPANISH INQUISITION #3 by Suzanne Tompkins and Jerry Kaufman at 622 W. 114th St #52A, N.Y., N.Y. 10025, or BELLS published by Henry Kuntz, 1921 Walnut #1, Berkeley, Ca. 94704, or MOMENTUM II an anthology of poetry from Momentum Press, Century City Educational Arts Project, 10508 W. Pico Blvd., Los Angeles, Ca. 90064, or ELECTRONOTES NEWSLETTER, 203 Snyder Hill Rd., Ithica, N.Y. 14850 (available for a trial subscription of issues 41-48 for \$4.25, from good people). There is so much available. If you let it all in, of course you'll be overcome by the tsunami but I recommend the experience high-ly. Bye.

--BA

You can save (a little) on utility bills

Here is a page from my Music Theatre piece "Scenes from my Teens" to be performed at Mills College Concert Hall on Feb 8th at 8pm. This is one of two pieces on the concert. The other is a new piece for magnetic tape titled "Just a Song at Twilight".

Thanks PAUL ROBINSON.

The EAST BAY MUSIC CENTER is losing its virginity with two concerts of New Music by the EAST BAY MUSIC CENTRE NEW MUSIC ENSEMBLE. These concerts are on the 20th Feb in the Unitarian Fellowship hall on Cedar and Bonita in Berkeley and the following night (21st) in the East Bay Music Centre ..24th and Barrett in Richmond.

The Ensemble is formed from and run by the faculty. As of yet there is no need for a director-conductor as we are featuring composers on the faculty and from the Bay Area, and as a rule, they are looking after their own pieces. The program for the first concert is as follows....Stravinsky, Cage, Adams, Drescher, Oribello and Robinson. (The last 3 are faculty members).

This is one of 6 dual concerts the EBMC is running this quarter. The first is on Jan 23 and 24 ..CARLES MOFFETT AND HIS FAMILY. The next is on the 30th and 31st..PIANO DUO MARGRET ELSON AND ELIZABETH SWARTHOUT CHU. The next is OPERA THEATER...with the NEW PORT COSTA PLAYERS. (Feb 6th and 7th). The next is THE EAST BAY NEW MUSIC ENSEMBLE ..Feb 20th and 21st. In March we have on the 6th and 7th EARLY MUSIC with the ELIZABETHAN TRIO AND on the 20th and 21st MIDDLE EASTERN DANCE AND MUSIC with GALYA AND COMPANY. The brains behind the series is a one miss Rae Imamura who you should contact for inquiries 2345624. All thursday concerts are in BERKELEY and all friday concerts in RICHMOND.

WE have to charge 2.50 general and 1.50 student to cover costs (EBMC is a non-profit organization) Please come....especially on the 20th Feb. Our continuation depends on our success in terms of audience.

THANKS PAUL ROBINSON

15 Seconds.

LOUD, FRANTIC
LIKE AVANT-GARDE
JAZZ.

SHOUT AS LOUDLY AS POSSIBLE
Summon the plumber the geysers in need of attention

Wheezing

Improvise

Percussion Solo

Boys Rattle (H) 12"

Party Squares

Frying Pan

2 cymbals & bells

Burst a Balloon

Hi/Hat

Pedal

Tam Tam

Tape Manipulated Percussion (space) & party sounds

Double Bass improvises Jazz Style

Clacker

Wheezing

Drums

Cymbal

Bass Drum

Finger Harp

Turn on Egg Beater

LET THE SHINKY GO

CCM

THE
CENTER
FOR
CONTEMPORARY
MUSIC

SATURDAY, FEBRUARY 8th
"Scenes From My Teens", A concert of music-theatre by Paul Robinson, featuring a new piece for instrumental ensemble, tape, slides, and mime actors, and a new composition for magnetic tape.

SATURDAY, FEBRUARY 15th
Eliane Radique. An evening of drone music by the French composer.

SATURDAY, FEBRUARY 22nd
"To Blurp or Not"...an evening of experimental vocal works performed by Peg Ahrens and friends; featuring works by E. Jedidiah Denman, Marc Grafe, Robert Ashley, Rich Gold/., and Peg Ahrens.

SATURDAY, MARCH 1st
LaMonte Young.

SATURDAY, MARCH 15th
Live music for our friends: Pat Kelly's "Travelogue"--movement controlled time discontinuities and "The Trip/A Forest Deep Pt. 2"; and "Live Electronics", an improvisation by Pat Kelly and Chester Wood. Also a new version of "CKT" by Paul DeMarinis, using his own electronic performance system.

SATURDAY, MARCH 22nd
"Phisiks of Meta-quavers": music for wheels, wires, organ pipes, and instruments by Jim Burton; a long ensemble composition contrasting unexpected sonorous sounds with physical constructions with those arising from more conventional musical structures.

All concerts at 8:00 PM in the Concert Hall

MILLS COLLEGE
MacArthur Blvd. and Seminary Ave., Oakland
phone 635-7620 for information

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LOUD, FRANTIC
LIKE AVANT-GARDE
JAZZ.

SHOUT AS LOUDLY AS POSSIBLE
Summon the plumber the geysers in need of attention
wheeler

12"
Party Squares

Frying Pan
2 cymbals 2 or
cells.

Burst a
Ballroom

Hi/Hat

Tape Manipulated Percussion (sparse) of party sounds. Double Bass improvises Jazz style.

Clacker

Wheeler

Drums.

Cymbal

6"
F/H Medium

TURN ON EGG BEATER

LET THE SHINKY GO

Percussion Solo

Boots.

Washed
rims

Bells

Agg
Kit Eff

Tap
Bass

Gadgets

Sub.
Horns.

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Drum
Kit

CCM

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All concerts at 8:00 PM in the

MILLS COLLEGE
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newspaper pupil

blinding excruciation . i scream i cry for the

my sapientism's smothered . save know my friend
last time . broken opened defenseless my heads

being my friend's smothered . i . my friend's
are filled with its glory . a body that eats my

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longer be . a last surge . all is burst . toward

my friend's smothered . my friend's
unknown infinite . white silence . black nothing . cold rebirth

my friend's smothered . my friend's
my friend's smothered . my friend's

TWO NEW YORK PIECES BROUGHT BACK ALIVE BY B.A.

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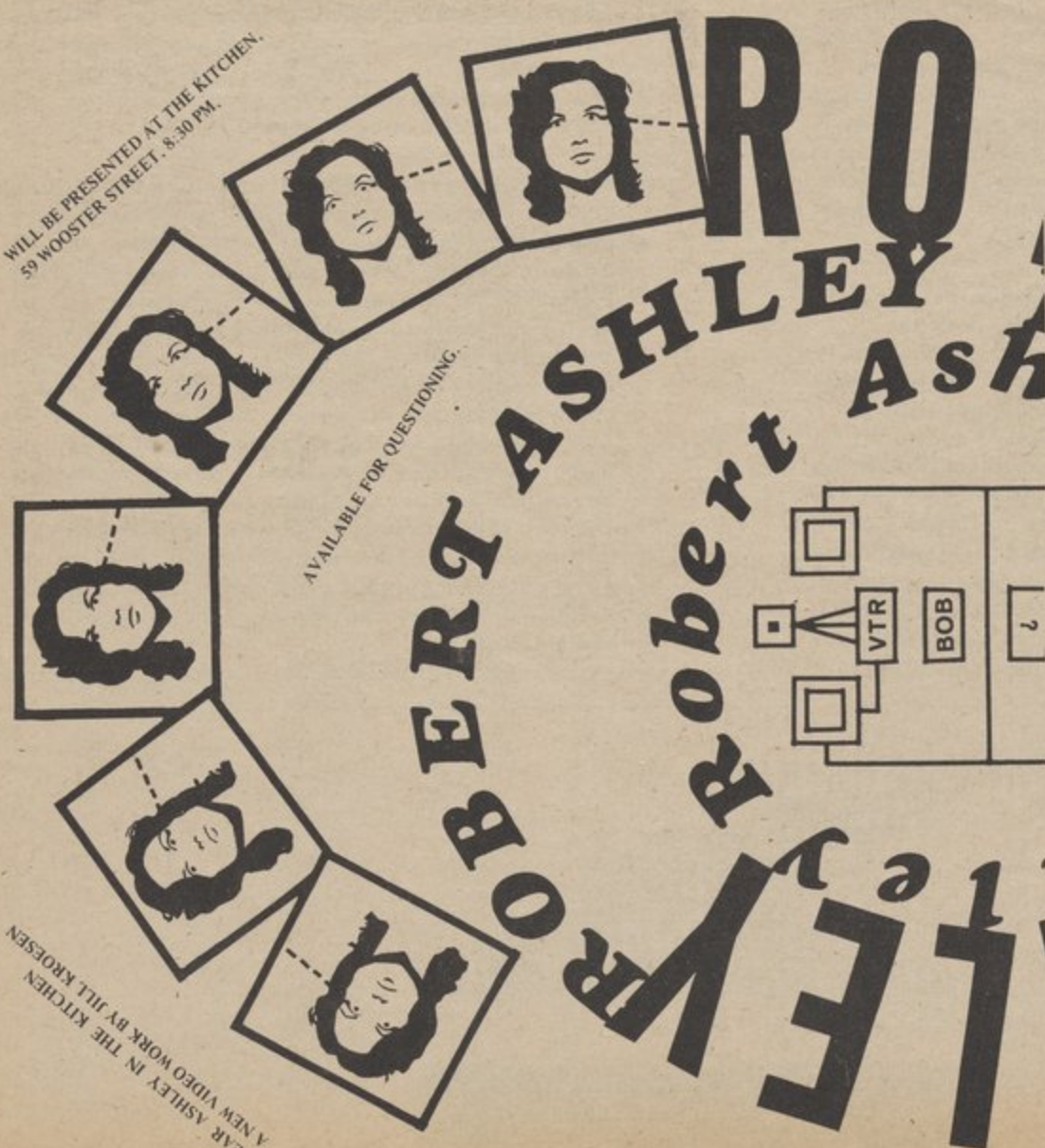
THREE HUNDRED SIXTY-FIVE by RICHARD KOSTELANETZ

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59 WOOSTER STREET, 8:30 PM.

DEAR ASHLEY IN THE KITCHEN
A NEW VIDEO WORK BY JILL KROESSEN

AVAILABLE FOR QUESTIONING.



gentle people moving hearts

saint valentines dance

3844 24th street : san francisco

friday 14 february 8:22pm



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Berkeley
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1750 Arch Street
Berkeley
February 8:30 pm

- 1 Sat. "Shanti" by Jean-Claude Eloy. Personal appearance by composer on tour from Paris. 7:30 & 10:00 P.M.
- 2 Sun. Laurette Goldberg, harpsichord; Michael Sand, vln.
- 7 Fri. Dale Polissar & Frances Kosheleff: Music for Clarinet and Koshura. improvised "Indo-European Ragas"
- 8 Sat. Music for Two Flutes and Cello: Francis Blaisdell & Alexandra Hawley, flts.; Bonnie Hampton, cello.
- 9 Sun. JAZZ: Mark Levine, pno.; Eddie Henderson, trumpet.
- 14 Fri. Anna Carol Dudley, sop.; Margaret Fabrizio, vrgnls
- 15 Sat. Tom Buckner, baritone; Jeanne Stark, pno. Schubert.
- 16 Sun. Anna Carol Dudley & Margaret Fabrizio. Repeat 1/14
- 21 Fri. Margaret Ashe, cello; Sharon Mann Polk, pno.: Boccherini, Beethoven, Stravinsky, & Franck.
- 22 Sat. Robert Bloch, vln.; Marvin Tartak, pno.: Ravel, Saint-Saëns, Bay-Area premier A. Frank's "Serenade"
- 23 Sun. All-Schubert: Robert Bloch, vln.; Bonnie Hampton, cello; Marilyn Coles, sop.; et al. The "Trout".
- 28 Fri. Lorene Adams, sop., with Marilyn Thompson and R. Adams, pno.; Marie Bird, fl.; Margaret Moores, cello. "Chansons Madecasse," Stravinsky, others.

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