

(EAR)

25-
MARCH! 1975

There were several mistakes in the last #24 EAR. FIFTH ASSEMBLING should be ordered directly from P.O. Box 1967, Brooklyn, N.Y. 11202 for a cost of \$3.95. Also, Henry James Korn and Mike Metz were Richard Kostelanetz's colleagues in the project. R.K.'s piece last month was incorrectly titled THREE-HUNDRED SIXTY FIVE and he says the correct name is, SEVEN HUNDRED THIRTY. And about that last page--there was a sesqsqare to Mars from the moon the morning we laid it out. ApologizeApologizeApologizeApologizeApologize.

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. 4~~ Oakland Ca., ~~94609~~. Subscriptions for one year are \$6. Make checks payable to EAR.

EAR HAS MOVED. Please send scores/articles/subscriptions to :EAR,

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NEW SUBSCRIPTION DEAL:

EAR is undergoing fission this week. There are now two EARS, as God intended: one in New York, one in Berkeley. Beth is going East, Charles is staying West. You may have whichever EAR you like (two makes a pair for best results.) Beth's EAR will be ten dollars, Charles' will be six until it too goes up. To subscribe, to submit reviews, articles or drawings (on cheap paper please), write to
BETH ANDERSON 326 Spring St. New York N.Y. 10013 or
CHARLES SHERE 1324 Curits (that's Curtis) St. Berkeley CA 94702
Be sure to give us your name, address and ZIP
The two EARS will be different and the same. (Cf. F.H. Blythe)

And Now...

DEEP EAR

Starring (to name a few)

Ingram Marshall gave a "playing" of his text Sound pieces on Valentines at the University Art Museum in Berkeley and I went and took EAR and spent the entire time I was there arguing with the women who set the show up about whether or not EAR was art. When I first came in with it, I did what I always do--sort of stand there with them in my arms near the exit and prepare to start saying, "Would you like an EAR?" The first woman came up and said, "You can't do that. There is no leafletting in the museum. People get enough of that on the street. They come in here to get away from that sort of thing." So I told her EAR was art and a music journal provided free to the public at concerts, although it is not supported by grants, and has to depend on artists' subscriptions and kind merchants' advertising. She said, "You may call that art, but other people call it leafletting." All this time Ingram is wailing away up front and the audience is missing this great art-istic drama. I wanted so much to take the plight of art and EAR to the people, but could not figure out how to do it without interrupting Ingram. So, I did what she told me--I went upstairs to see somebody "over" her. The woman upstairs was great. She said she read EAR whenever it appeared before her, although she never thought to subscribe. She said she thought it was a great magazine and all, but that she could not authorize the giving out of any materials at a show that she personally was not handling. She told me to go back downstairs and see the woman in charge of Ingram's art, who was in the audience. When I got back, I asked another woman guarding an exit, who was Maria?. She pointed to her and I went down to bother her and ask permission like a good EARLADY. Maria said I could hand them out at the end, but not during, and that I could not ask people if they wanted an EAR. She wanted me to psychically induce the desire for an EAR, I suppose. Then she changed her mind and told the woman who had attacked me in the first place, that she wanted me to put the EARs on the floor and let people pick them up as they left and that any copies that were still lying about at 5:15 pm, would be destroyed. This new version did not appeal and besides I had to go home and teach piano before 5:00, so I left Valerie Samson in charge of giving them away. It's hard to give away art in an art museum--I think that's a moral in this story. When I think about art museums, I don't understand what their officials are thinking. They seem to believe that if they keep out all the art except the art they think IMPORTANT, museums will be vital to the people. I think they're crazy.

--ba

CHICKEN PICTURES by Warren Burt

I first wrote this piece in 1970, when I was involved in an ornithology class. Since then I have presented it as part of an oral tradition, that is, I've been too lazy to write it down. However, after five years of offending everyone I meet with it, perhaps its time to offend people I'll never see by committing this most foul and blasphemous idea to print. Tradition, it seems, has a way of always winning out...

When in the Ornithology class, we had to dissect a bird to learn about it. Small, dead sparrows supposedly found along roads were provided for this purpose. The only thing wrong with them usually, was broken neck, and of course, the fact they were dead. The first step in the dissection was to de-feather the little tykes. This resulted in a small, pathetic looking, grey little dead bird, which, when held by the neck, resulted in a macabre little marionette (kinda cute though) which danced if you jerked it, and its little defunct head lolling and bobbing from side to side created the most exquisite feelings of delight in my lab partners. Some of them were so delighted in fact, they immediately delighted themselves of their breakfasts, for it was, you see, a morning class. This extreme, albeit slightly negative reaction to my work so impressed me at this tender age (for people were in those days you see, most reserved in their impressions of my music), that I immediately became inspired with the concept of a whole chorus line of these little Pavlovas twitching and dancing in time with the music. What's that? In time with the music? Of course! A NEW ART FORM!!!! VOLTAGE CONTROLLED AVIAN CADAVERS!!!!!!!! Presumably the specimens you choose will have spinal columns not too degenerated, and just below the break in the neck, you insert the electrodes into the new unhappily penetrated spine. Suspend the birds on a wire so they are all in a chorus line. Then give them massive jolts of voltage so that they twitch and dance..... Use the same voltages as control signals for your electronic music and voila! a sound and theater spectacle to bedazzle the ear, amaze the eye, and delight the heart. Come one, come all, see Burt's Dead Bird Ballet!!! As a final variation, though, perhaps chickens could be used as the ballerinas and the voltages so massive they cook during the performance. Then afterwards, a barbecue, where our recently departed perveyours of the spirit of the Terpsichorean muse are served up, hot, roasted, and steaming..... Not the first performance in history where the performers have been roasted after the performance, but perhaps the first one where they have been during?..... It might also be noted that for this version, perhaps birds of great structural strength might be carefully chosen, for, you see, the little dears have a most unfortunate tendency to fall apart under the pressures of a live performance.....giblets, livers, and hearts, anyone?????

(ed. note--Warren is about to leave us and get a job in Australia being a composer with lots of gib-lets. He says he admits to having written this Feb. 9, 1975 in La Jolla, California. Happy Martian Voyage.)

Sunday March 2 at 1 pm the Exploratorium (3601 Lyon St., S.F.) will present the Pygmy Unit in a perception-participation concert of New Primitive Music. It's free. Some of the featured instruments will be: Bull Roarers, water flutes, bamboo marimbas, talking finger drums, gourdrone, sanzas, kotoball, bootars, shakers, bells, gongs, tabla, sratchers, seedpods, templeblocks, end and side-blown flutes, membranoflutes, whistles, and many forms of drums. Go do it!!

The Ripert Bulletin

Elaine Radique did a concert at Mills this month and gave me a copy of "The Ripert Bulletin" #1 which you can subscribe to by writing : The Ripert Center, 22 Rue Saint Dominique, 75007 Paris, France. Also, send, either \$5 or 25 french francs. The activities of the center are very interesting. The 1975 concert series consisted of six groups of works: (1) USA--East Coast--works by Maryanne Amacher, David Behrman, Halim El-Dabh, Ann McMillan, Ilhan Mimaroglu; (2) USA--West Coast--works by Alexina Louie, Kenneth Gaburo, Jean-Charles Francois, Pauline Oliveros, Reinhard Berg, Warren Burt, Stanford Evans, Ronald Al-Robboy, Morton Subotnick, Carol Stone, Barry Schrader; (3) France--works by Michel Chion, Luc Ferrari, Beatrice Ferrayra, Nicolas Piguet, Louis Roquin; (4) Italy--works by Lorenzo Ferrero, Pietro Grossi, Gruppo N.P.S., Giovanni Sciarrino, Enore Zaffiri; (5) Latin America--works by Jorge Arriagada, Leo Brower Mario La Vista, Luis Maria Serra, Laurival Sylvestre; (6) Germany/Austria--works by Danzmayr, Kaufmann, Maryn, Radauer, Zobl. The Ripert Center has lots of ideas and goals, but generally, they want to produce workshops, concerts, a sound library, the bulletin, and aid informal communication, reconstruct the Ripert Hamlet where annual music festivals can be held, as well as preserve, conserve, record, and distribute the work of electronic music people. Sounds terrific.



Some enchanted evening
across a smoke filled
O.

Oakland
Symphony
Orchestra

Wednesday,

March 19

8pm

Zellerbach Auditorium

Antonia Brico conducting

PROGRAM:

BEETHOVEN, LEONORE OVERTURE NO. 3
WAGNER, PRELUDE AND LOVE DEATH FROM
"TRISTAN AND ISOLDE"
BRITTEN, SEA INTERLUDES FROM
"PETER GRIMES"
BRAHMS, SYMPHONY NO. 4 IN E MINOR

GEN: \$4.50-\$6.50

STU: \$3.00-\$5.50

CAL Ticket Office, 101 Zellerbach Hall, U.C. Berkeley (642-2561),
all Macy's, BASS agencies, major ticket offices

CAL



- SCHOENBERG

Schoenberg bewildering discrepancies
Some Mozart instead said the ghost of
Charles Ives funky black sounding Alice
Cooper ran out on stage is this a theatre
Speech someone said bringing the roof
Down on his head Schoenberg happy
Collaboration twelve tone connection
Music you'd despaired of finding
Mooning from rocky ledges in stain-
Less steel etageres the pro and con
Of Alice Cooper Schoenberg
Bewildering everything in music looks
Different crumbling neo classical beau-
Pere something for everyone and
Schoenberg entered the scene the pro
And con of musical pollution an evening
Of Alice Cooper musical centrifuge an
Embarrassing interlude Alice Cooper
Rushes on stage Carnegie Hall flexing
Scales Carnegie Hall now specializing
In twentieth century ironic pinnacles
Of quadrophonic

SOUND

But consider the aesthetic economic
And social nature of musical compo-
sition or spent air at an antique
Flea market .

KEITH JARRETT

Keith Jarrett editing out his
Audience we lived through him
Blending a variety of styles rocking
Delirious fervent he couldn't be
Keeping everyone at home if he'd
Merly added a personal flourish here
And there would you want Picasso to
Go through his Blue Period again
Epicentres of 21 st Century clearing
Like listening to opera in three
Sittings - quirky like a Piccadilly
Taffeta - just dripping from the sky.

NOTES

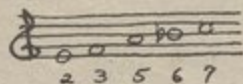
I composed the Schoenberg piece as a
Collage response to KCFR FM in Denver;
The station would play eleven- twelve
Hours daily of experimental avant- garde
Third Stream music in stretches of an
Hour or so mixing Schoenberg Alice
Cooper The Who Raga etc, etc
But the announcer would list all
The pieces at the end of the hour
Set, by then I was stoned on this
Collage of sound.

The Keith Jarrett piece is a
Subjective coming to grips - first
Hearing his unaccompanied piano
Pieces on KPFA - then listening
To his earlier main stream albums.

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FOR EAR MAGAZINE 1975

CONVERGENCE--for Gamelon Orchestra
by Barbara Benary

If played by gamelan, the numbers in the score designate pitches in the tuning system known as pelog patet barang. If played by western diatonic instruments (such as zithers, glockenspeils, etc.) the numbers may be translated into any desired five-note mode. The closest pitches to pelog barang on a piano are



The ensemble is divided into three groups. The first will play down the first column of fragments (beginning with the five-beat fragment); the second will play down the middle column (beginning with the six-beat fragment); the third will play down the last column (beginning with the seven-beat fragment). One member of each group is the gong (or chime) player. He hits his gong whenever his group plays note "7-the circled note. A convergence has occurred if the gong players of two or three groups strike their gongs together.

Procedure:

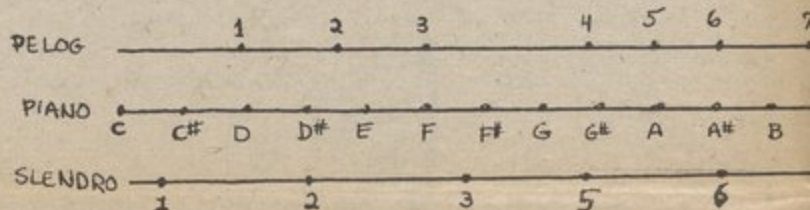
The groups enter--first one, then two, then three. Each begins with the first fragment of its column and repeats that fragment continuously until it converges with another group. Upon hearing the convergence, both groups instantly drop out. (here the gong player might also assist as a signal man to his group, motioning them to stop if they have missed the convergence.) If all three groups are playing and two converge, those two drop out but the third continues to play its fragment. After dropping out, a group waits for a certain time--anywhere from ten seconds to a minute--then enters playing the next fragment on its list. There can be silences in the piece, spaces where none of the three groups are playing. In all, the ensemble should think of balancing textures so that there are sometimes two voices, sometimes three, one, or none.

Sometimes the groups may hit upon a combination of fragments which refuse to converge--for instance, if all are playing fragments of the same numerical length, or of lengths which are related as multiples. If all three groups are locked into a non-converging pattern, any one may break out of it by voluntarily stopping without a convergence having occurred, then going on to the next fragment on its list. If only two groups are in a non-converging pattern, this is no problem because the third group when it enters, will probably converge with one or the other. The piece ends when one of the groups completes its 12-beat pattern by convergence. The players of that group then set down their mallets or instruments, indicating that they have come to an end. The other two groups continue until their next convergence, then also end. If by chance a single group is left playing by the last two groups, then the players voluntarily end the piece at their own signal, without convergence.

Barbara Benary at Livingston College, Dept. of Music, (Rutgers), New Brunswick, New Jersey 08903, is looking for new music for Javanese gamelan instruments to perform.. She is trying to organize a tour for the student gamelon orchestra right now. If you have a piece or could arrange it for gamelon, send it to her. It can be for gamelan instruments only (used in a traditional or non-traditional way) or for gamelan in combination with voices or the traditional European instruments. She will send you exact specifications for her instruments if you will write to her. They are American made and designed by Dennis Murphy of Goddard College. Barbara built them. The keys are steel, the frames plywood and pine, the resonators columns of cans. Gongs are provided by keyed instruments, tuned hubcaps, and

Convergence:

number of beats in fragment:	first group	second group
5	2 3 5 6 ⑦	
6	3 2 5 3 6 ⑦	5 6 5 3 2 ⑦
7	5 2 3 6 5 3 ⑦	6 5 3 . 5 6 ⑦
8	. 3 5 . 2 3 6 ⑦	6 3 6 5 3 .
9	. 3 2 5 3 6 5 6 ⑦	5 3 . 5 2 .
10	6 6 6 6 6 5 3 5 6 ⑦	2 3 2 3 2 6
11	. 2 . 3 2 . 3 . 5 6 ⑦	6 5 5 . 2 .
12	. 2 3 5 6 . 2 2 3 5 6 ⑦	6 5 6 5 3 5



a pitched band gong (we are currently working on making a welded, knob gong which should sound more like the Javanese equivalent). Drums, flutes and plucked zither are also available to the ensemble. "Son of Lion" consists of two tuning systems: pelog and slendre. Neither are quite equivalent to anything found on a piano. It is in fact two separate sets of instruments which are traditionally only played one at a time. However, both are available to be played simultaneously if desired. The notation system we use is the one prevalent at this time in central Java: a system of numbers. The slendre scale has five pitches, numbered 1, 2, 3, 5, 6. The pelog scale has seven pitches, numbered one through seven. The octave below is indicated by a dot below the number, and the octave above by a dot above."

5 to 12 for gamelan in
pelog barang

Third group

232526⑦

22⑦ .2.35.6⑦

36⑦ 6262.356⑦

532⑦ .5.6.2356⑦

2332⑦ .356 356 356⑦

32356⑦ 653653222356⑦

c c

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the rare appearance
of a

HERD OF CELLOS

is expected at
BEAN HOLLOW
STATE BEACH
on

Saturday the
Ides (15th) of March
about 2:00 P.M.



for more info.:
Silbia Y. Ciechomska
826-9068

SYNERGETIC CYCLES

Andy Aldrich

1971 formulation:

huh?

1973 formulation:

Create an assemblage
of continuously-occurring
manifestations
of cyclic motion.

1975 formulation:

everything,
always,
goes round
and round
and round...

$\text{♩} = 152$

2/3 FOR RACHEL

3rd MOVEMENT
BY JUANITA ORIBELLO

ALTO + SOPRANO
RECORDER

First system of musical notation. The top staff (Alto Recorder) begins with a melody in 4/4 time, marked *mf*. The bottom staff (Soprano Recorder) has a whole rest followed by a melodic entry in 2/4 time, marked *mp*. The system concludes with a 4/4 measure marked *mf*.

Second system of musical notation. The top staff features a 4/4 measure marked *mf*, followed by a 2/4 measure marked *ff*, and then a 4/4 measure marked *mp*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

Third system of musical notation. The top staff starts with a 4/4 measure marked *mf*, followed by a 2/4 measure marked *ff*, and then a 4/4 measure marked *mp*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

Fourth system of musical notation. The top staff begins with a 4/4 measure marked *mf*, followed by a 2/4 measure marked *mp*, and then a 4/4 measure marked *mp*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

Fifth system of musical notation. The top staff starts with a 4/4 measure marked *p*, followed by a 2/4 measure marked *mf*, and then a 4/4 measure marked *mp*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

Sixth system of musical notation. The top staff begins with a 4/4 measure marked *mf*, followed by a 2/4 measure marked *p*, and then a 4/4 measure marked *f*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

Seventh system of musical notation. The top staff starts with a 4/4 measure marked *f*, followed by a 2/4 measure marked *mp*, and then a 4/4 measure marked *mp*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

Eighth system of musical notation. The top staff begins with a 4/4 measure marked *mp*, followed by a 2/4 measure marked *ff*, and then a 4/4 measure marked *ff*. The bottom staff continues the melodic and harmonic development with corresponding dynamics.

RR RR EE EE VV VV II II EE EE WW WW

Tony Gnazzo's concert at 1750 Arch, entitled PEANUT BUTTER & MARSHMALLOW PIZZA (further adventures of the late A.J. Gnazzo) was a mixture of various levels of juxtaposition, reflections on art and music, and, above all humor.

Tony is a master of juxtaposition. He superimposes visual images on sounds to create delightfully absurd pieces, like "Music for Cello and Tape, No. 2" in which the performer remains silent with poised bow while one hears a tape of someone's voice, not necessarily that of the performer, discussing her feelings about the cello, music, performance, etc. "The Gain Is Well Worth the Price" is a sequence of images (slides of every imaginable category) with words which complete the sentence, "Art is .". His juxtapositions of word and image worked well with his temporal juxtapositions, including a gamut of tableaux from such prosaics as "structure" (an arrangement of concrete pipes) and "repetition" (Blue Boy shown unexpectedly twice) to more elevated subject matter such as "absolutely right" (a very hokey-looking family waving from the dinner table) and "precise definition" (an out-of-focus girl on a hill). I felt this was the major piece on the program. Each combination was just right, either in its humor or its artistic truth, which are probably equivalent for Tony. In any case it left me amused and reflective.

Most of the pieces involved tape recording of voices, records or electronic events; and his impeccable recording technique, which has now become a sine qua non for him, can be considered a distinctive feature of his compositional style. The voice tapes are marred only by occasional slight overloads on the plosives. However, these overloads or slight popping sounds may not necessarily be considered faults as they have the effect of intensifying the whole experience of recording and listening (subtle Distortions). They reminded me of the scene in A Clockwork Orange which involved one's eyes being forced open to view a film. Reality overload --- seeing until it hurts.

But Tony's music never assaults. It is always gentle and tasteful, but increasingly assertive. He is one of the chief spokesmen for the kind of thinking that identifies life with art --- a true concept artist.

Nearly every piece on the concert had a "message", referring to aspects of life we all know but tend to ignore, or to music itself, sometimes using minimal and/or banal contents. The final tape piece ("Listening"), --- his self-proclaimed Warhol piece --- consisted of the major and minor scales played on the organ and identified in slow, tedious succession. I walked out on it when I thought I perceived a pattern: C G F A Eb... In spite of its untouchable starkness, I think he used this tape more effectively in conjunction with his interview tapes in his Nanny Goat Hill concert last year.

This program, incidentally, was set to the form of the Roman Catholic Mass, the individual pieces taking the place of the various parts of the Mass. I didn't quite catch the symbolic value of this unless it be simply another juxtaposition (of the metaphysical with the concrete) or a reference to his own past.

The last juxtaposition that occurs to me is truly a juxtaposition of opposites. In the midst of this elaborate theatrical presentation, which included performers in formal attire, appears Tony Gnazzo in denim work shirt humbly reading his sound poetry ("The Gospel Accordingly"), which was nice. Shades of the romantic.

I came away from the concert elated and appreciative, like I wanted to steal his ideas. New Arts lovers of the bay area should consider themselves fortunate in having Tony Gnazzo as an active resident composer. He works with great technical polish, is possessed of perceptive and cutting social insight, and has a deep awareness of the state of contemporary arts.

Jan Pusina

And speaking of records, you can get a copy of Arch St.'s newest release, "10+2:12 American Text Sound Pieces" which includes sound by Charles Amirkhanian, Clark Coolidge, John Cage, John Giorno, Anthony Gnazzo, Charles Dodge, Robert Ashley, Beth Anderson, Brion Gysin, Liam O'Gallagher, and Aram Saroyan, by writing: 1750 Arch Records, P.O. Box 9444, Berkeley, Ca. 94709. Also, send \$5. + .75 for handling and ask for catalogue no. 1752. They also have other records. Write for their list!

san francisco conservatory
of music

NEW MUSIC ENSEMBLE

john adams, director

ALVIN LUCIER

•VESPERS

•STILL & MOVING LINES OF SILENCE
IN FAMILIES OF HYPERBOLAS

thurs., march 20

8:00 pm

san francisco museum
of art

admission is free

1750 Arch Street
Berkeley
MARCH 8:30 pm.

- 1 SAT Modern Music for Flute & Piano: Maquette Kuper, flt., Yoko Sukigara, pno. Ravel, Roussel, Milhaud, et al.
- 2 SUN New Music from Sweden presented by Lars-Gunnar Bodin. Bodin is one of Sweden's leading avant-garde composers.
- 7 FRI Works for Woodwinds: Larry Duckles, fl.; Bill Benjamin, ob.; Mark Brandenburg, cl.; Greg Barber, bsn.; David Sprung, fr. hrn.; & others. Gounod, Carter, Janacek...
- 8 SAT Jazz with Art Lande & the Rubisa Patrol.
- 9 SUN Complete Mozart Piano Sonatas: Robt. Krupnick, piano. (Part I in a series of six recitals in March & April.)
- 14 FRI Complete Mozart Piano Sonatas: Robt. Krupnick. Part 2.
- 15 SAT Cello & Piano: Wanda Warkentin, cello; Michael Martin, piano. Webern, Martin, Barber, Feldman.
- 16 SUN Kleine Kammermusik: music of Bach, Franchetti, Martinu, Villa-Lobos. Flute, violin, hrpschd., cello, piano.
- 21 FRI Song Recital: Arlene White, soprano; Aiden Gilchrist, piano; Mimi Dye, viola. Scarlatti, Mahler, et al.
- 22 SAT Jazz: Mike Nock, kybrds., synth.; Glen Cronkhite, perc.
- 23 SUN Complete Mozart Piano Sonatas: Robt. Krupnick. Part 3.
- 28 FRI Complete Mozart Piano Sonatas: Robt. Krupnick. Part 4.
- 29 SAT Jazz with Burt Wilson (saxes, clts., flts.), Peter Bar-Shay (cello & bass), and friends.

for information/Reservations-841-0232

students-\$2.00 general-\$2.50

For am F

This noble creature spots possible D-Cup Dog activity—it touches off his sensitive stomach. Luckily D-Cup Dog and her accomplice get right in the way.



This noble creature spots possible D-Cup Dog activity and it touches off his sensitive stomach and luckily D-Cup Dog and her accomplice get right in the way.

Jill Kroesen

Jill Kroesen did two nights at the Kitchen in N. Y. last month called "Dear Ashley In The Kitchen" with Bob Ashley. (EAR apologizes for the mutilation of the poster for that event in the last issue.) The Soho Weekly News reviewed it, and I'd like to reproduce it, but I'll paraphrase it instead due to lack of time to ask and receive permission.

They said she asked Bob love-lorn questions and he tried to answer honestly. She asked him via microphone and video and they alternated every ten minutes. During her time, she could ask questions, invite the audience to ask, or invite special friends of hers to play music. When Ashley was "on", he could drink, walk around, or ask people he saw on video to come visit him in the other room. The review was descriptive up to a point and then started talking about something "dear to us all", ie. East Coast Style and West Coast Style. The reviewer wanted the East Coast to get more relaxed and the West Coast to "put more effort into organization and perhaps, more

importantly into drama without the loss of friendliness and the personal scale." Jills' format sounds to me, even long distance, as though it was very organized and what can anyone say to a reviewer about art and effort? Some artists that have been living in the west are moving to N. Y. (and I guess that is always happening--east to west and west to east)--like Jill, and Kathy Acker, and Peter Gordon, and me with some version of EAR by April --and what I hope will happen is that both cultures can begin to see the strengths in each other, rather than the weaknesses. Gordon Mumma said that when he came to California he started to not worry so much about impedence mismatches, and since I started thinking about moving to N. Y., I also started worrying about my spelling. Worry and not-worry. It seems to me that if there is a choice, I choose to not-worry. Jill is a strong artist and her art will eventually "do it to 'em in N. Y.". It just may take a while for them to get used to us--whoever "they" are and whoever "us" is. (This is without doubt another one of those reviews that I write about Jill that she's going to hate, but I keep trying.)

--ba