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Volume 6 No.6

November -December 1978



## LA MAMELLE GOES TO TORONTO

In August, 1978, San Francisco's La Mamelles Art Center took over Toronto's A-Space which took over La Mamelles. A-Space sponsored a dazzling string of individual performances in San Francisco; La Mamelles blended its acts into a three-ring circus, a dada kaleidoscope. Herewith, a participant's eye view of San Francisco in Toronto:

A Literal Exchange: La Mamelles, Inc. at A-Space/August, 1978  
Test by G. P. Skratz/ Video stills by Nancy Frank



### EARGRAM #1: THE POINT

WHOLE GANG HERE AT A-SPACE. HARD AT WORK PRODUCING THREE SHOWS FOR AUGUST 11 - 13, THE POINT OF ALL THREE BEING:...STOP...REAL ART TRANSPOSED INTO KEY OF "PEOPLE" MAGAZINE -- EG: BOB DYLAN, ANDY WARHOL, SALVADOR DALI. HENCE, "LIVE FROM SAN FRANCISCO (IN TORONTO)." HENCE, THE INTERNATIONAL CABLECAST." HENCE, THE INTERNATIONAL DANCE CONTEST."...STOP... THE POINT: TO PLAY ON THE MYTH OF CALIFORNIA AS IF IT WERE A PIANO.

8/10



### EARGRAM #2: LIVE FROM SAN FRANCISCO (IN TORONTO)

CARL LOEFFLER STROLLS ON AS ENGAGINGLY STRANGE COMBINATION OF JOHNNY CARSON, COUSIN BRUCIE, & CARL LOEFFLER. MARY STOFFLET IN FRONT: "5... 4...3...2...1...CUT TO COMMERCIAL. "...CLAP... DADA DADDALAND EATS FILE & VILE! ANNA BANANA DESCENDING THE STAIRCASE BATHED IN MACHINE-GUN CUBIST STROBE -- "BANANA SPLIT." THE "D" SHAVED ON DADDLAND'S CHEST AS IN SUPERMAN'S "S". TALK-SHOW ART SMALL-TALK. TAP-DANCE AD...CLAP... KIRK DE GOOYER AS SLIDE SCREEN: "IN LOS ANGELES, TV NOT ONLY IS TRUE TO LIFE, LIFE IS TRUE TO TV." NANCY FRANK SOLARIZES VIDEO. BUSTER CLEVELAND CROONS IN HIS SHOE. I PLUG NEW SELF-HELP BOOK: "HOW TO DISAPPEAR." NORMAN GOULD THE INCREDIBLE DANCING BEAR!...CLAP...CRASH COURSE IN BANANOLOGY: THEORY & HISTORY. EVERYONE PASSES...CLAP, CLAP, CLAP... LIVE FROM SAN FRANCISCO! IN TORONTO!

8/11

(EARGRAM # 3 on page 9)

### Inside:

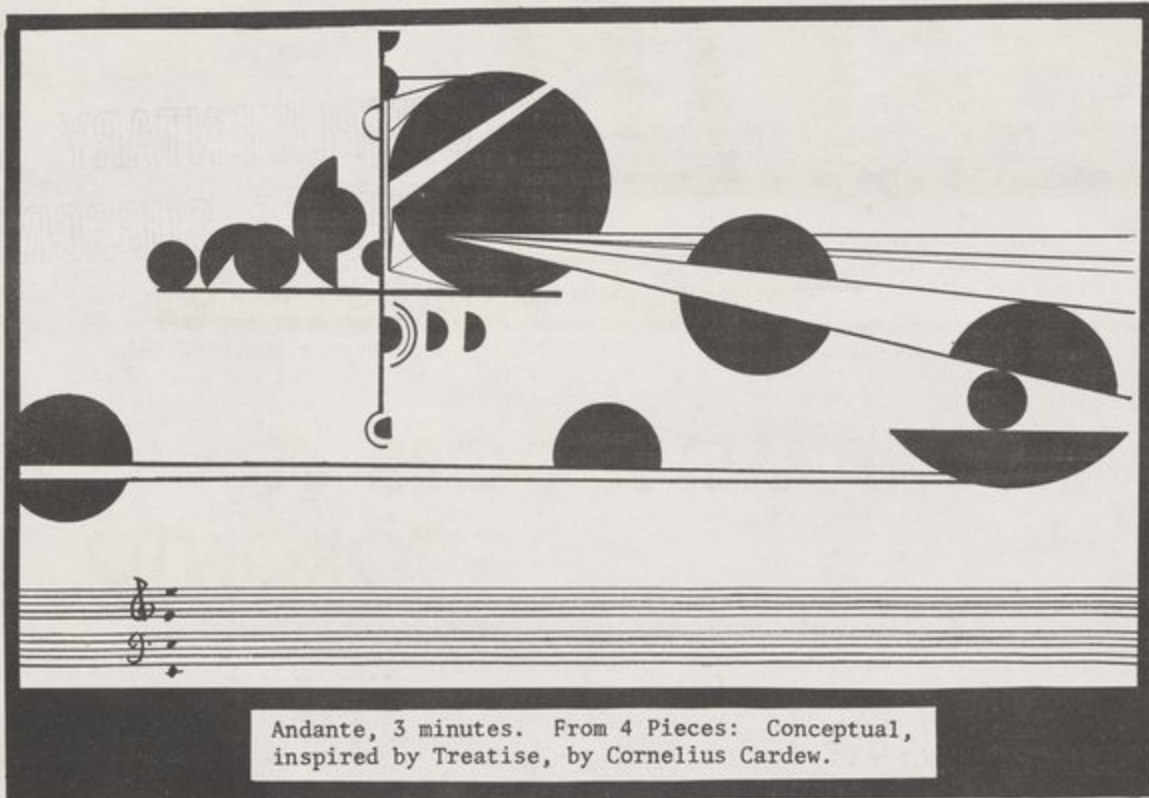
Interview with Jill Kroesen — "Blue"Gene Tyranny

Interview with David Cope, cont. — Loren Means





## MOVING AND INTEGRATION by Hawley Adams



Andante, 3 minutes. From 4 Pieces: Conceptual, inspired by Treatise, by Cornelius Cardew.



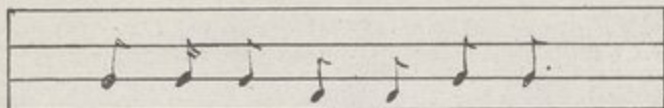
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on our mailing list!*

One of EAR's goals is to increase the number of persons and places who see the magazine. A mailing campaign seems to be in order. Toward that end, we ask a favor:

Please send us names and address of people, places, and art spaces you think would like to be on our mailing list. We hope to do a mailing before the year is out, so please, get those cards and letters coming to

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##### Subscriptions

1851 Catalina Ave.  
Berkeley, CA 94707

##### Letters to the Editor

306 Fair Oaks St. #4  
San Francisco, CA 94110

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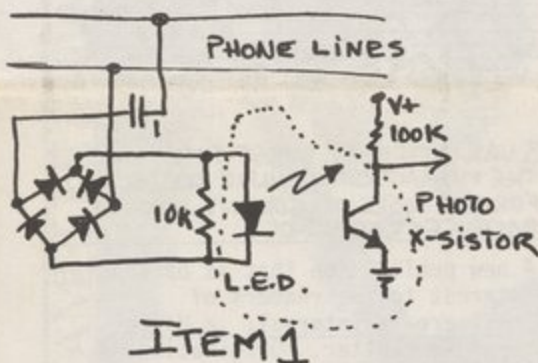
# EITHER/OR

by BOB GONSALVES

## THE ELECTRONIC HOUSE

It is one of those ideas that's been kicking around for a while, and the reasons for its existence and sustenance are many. The notion of a physical structure, for work, play, and jest plain livin', which maintains its various functions (literally the "housekeeping" that computer programmers refer to), such as climate control, lighting, communication, control of access/egress and whatever else ... has got a lot of people thinking. Some view it as a child-like fascination with pushing colored pretties; others see it as indicative of a tendency away from the mechanical, to the point where our bodies lose their muscles and we can interface only with our specialized inventions. Others view it as a wiser, more efficient use of our limited energy resources. Regardless, it is one of the trends of our time, and worth paying attention to.

One character trait that we have been noticing with increasing regularity is that of the "telephone conditioned" person. These beings, through work or general lifestyle, are sensitized to that sound reserved for telephone bells: roughly 440Hz gated at 20 Hz, with 2 seconds on, 4 seconds off. Symptoms are involuntary muscular action upon presentation of the stimulus. Electronic Complex



Sound Generators provide temporary relief by allowing us to modify the "attention to phone" signal for the amusement of the human operator.

(vide: Watkins' Chip Review). Now, this sort of thing is subject to phone company regulations regarding connecting equipment to their lines, so it is your responsibility to check that aspect out before you go any further. The following specifications are typical of many 'phone systems:

CONDITIONS	LINE VOLTAGE
Ringing	100 Volts A.C.
On Hook	50 Volts D.C.
Off Hook	6 V. D.C.
Dialing	50 Volts, with 6 V. D.C. pulses

Above are for rotary dialer systems.

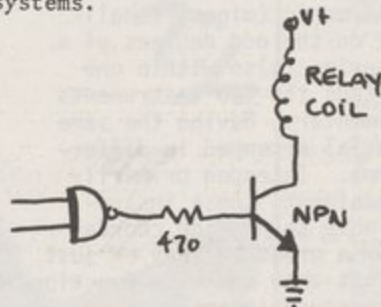


FIGURE 2

To derive a signal that can indicate whether or not the phone is ringing we have to reduce the voltage to levels suitable for I.C. circuitry, and electrically isolate the 'phone line from our circuitry, in case of (inevitable) grounding mismatch between the commercial, and homebrew circuits.

One circuit that does this is shown in Item 1 (William Kraegel, Electronics Designer's Casebook, p. 87). The 1 microfarad capacitor is serving as a resistance to the ringing voltage (at 20 Hz), equivalent to approx. 10k ohms, thereby limiting the current drawn from the 'phone lines to 10 milliamperes. The bridge rectifier, consisting of four diodes, converts the alternating (around ground) ringing voltage into one pulsating above ground. This supplies the voltage to illuminate a light emitting diode, which is optically coupled to a phototransistor. The

transistor's output is at ground if receiving illumination, and near the positive supply if it is not. This way, electrical isolation between the two systems is possible. The output of the transistor may be connected to a logic gate, a computer input, or to a power transistor to power further devices, like lamps, or perhaps a Sonalert (Mfg. by P.R. Mallory) which emits a tone when connected to its supply voltages.

Another place where isolation is important is the control of home appliances. One fairly simple way is to do the control through relays. As shown in Figure 2, a transistor connected to the output of a logic gate can activate a device when a condition (phone ringing, someone

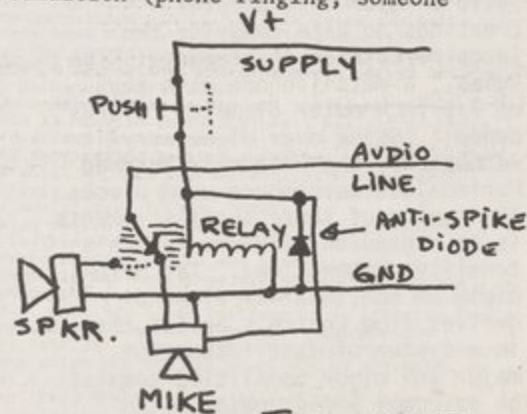


FIGURE 3

at the door, night time, intrusion) is met. In Figure 3 is a sample intercom/doorbell. Voltage to the condenser microphone is normally supplied through the switch, which also activates the relay, connecting the microphone output to the bi-directional audio line. When the button is pushed, the mike and relay lose their supply and the loudspeaker is connected to the audio line, to reproduce a tone, or pre-recorded event.

The basic characteristic of the control circuits presented is open-endedness -- any set of environmental conditions can elicit any sort of audio/visual response.

EAR

On Thursday, January 4, 1979, at 9:30 p.m., EAR will be the guest producer of a one-hour program broadcast live over Cable Channel 25. This is part of the Produced for Television series organized by LA MAMELLE, INC. Twice a month this series will present live, original performance or video works for home viewing.

- Nov. 8, Wednesday - Special program arranged by Carl Loeffler.
- Nov. 29, Wednesday - Hosts G. P. Skratz and Carl Loeffler, with guests.
- Dec. 7, Thursday (Pearl Harbor Day) - a program presented by "Search and Destroy" Magazine.
- Dec. 28, Thursday - Hosts Carl Loeffler and G. P. Skratz, with guests.
- Jan. 4, 1979, Thursday - a program presented by EAR.

All programs begin at 9:30 p.m., and are one hour long.

The Produced for Television series is directed by Carl Loeffler and Nancy Frank. Documentation tapes of the series will be available for distribution or exhibition through LA MAMELLE, INC.; Box 3123, San Francisco, 94110; 415/431-7524.



CHIN HUA MUSIC has released a limited edition cassette called *Floating Worlds*, which features "An Arch is a Key", recorded live at the Third Annual Free Music Festival, Fort Mason Center, San Francisco, on December 17, 1977.

This realization features the Future Primitive Ensemble, Real\*Electric Symphony, Xperimental Chorus and Moire Pulse -- a combined ensemble of over twenty musicians. The score to "An Arch is a Key" was published in EAR Volume 6, Number 1, January/February, 1978.

Solo music for the "cheng", the 16-string Chinese harp, is featured on the other side of this new release. Composer David Simons wrote and performed this selection.

*Floating Worlds* is available for \$5.00/cassette. For more information write CHIN HUA MUSIC, 2503 24th St., San Francisco, CA 94110.



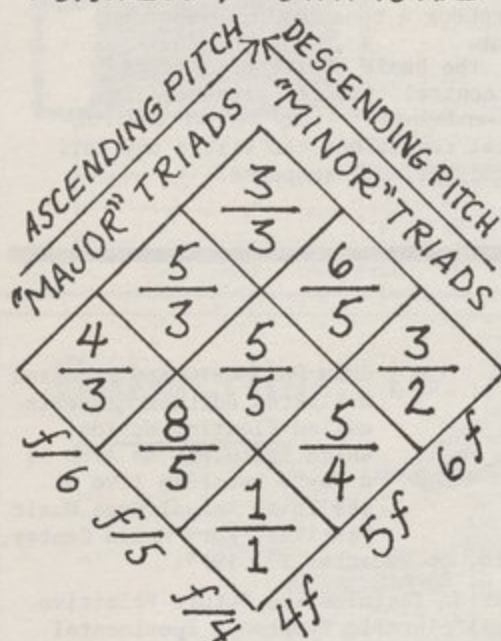
# INSTRUERE

by DAVID B. DOTY

The subject of this edition of *Instruere* is David Rosenthal; composer, instrument builder, and freelance percussionist. A versatile performer, David has appeared with a variety of local ensembles, including the San Francisco Percussion Ensemble, which he co-founded with Rick Kvistad in 1977. His own works, many of which involve his unique percussion instruments, have been performed recently at the Cabrillo Festival, at the San Francisco Art Institute (during the "Forms for Sound" exhibition/performance series) and at the Exploratorium.

David's major instrumental creations to date comprise two large percussion instruments: "The Tubes," a metallophone with keys of 7/8 inch outer diameter "Cyprus" conduit tubing over clear acrylic resonators, and a "Justly Intoned Marimba" of pernambuco wood blocks. The tuning of these two instruments is an expansion of Harry Partch's tonality diamond idea. The principle of the tonality diamond derives from Partch's belief that, in a system of just intonation, Major and minor tonalities coexist on an equal basis; major being derived from the harmonic series, (f, 2f, 3f, 4f, ...) and minor from its inversion, herein called subharmonic (f, f/2, f/3, f/4, ...). Using each successive degree of a harmonic series as the starting point for a subharmonic series (or vice versa) results in the creation of a fabric of interwoven tonalities which is theoretically capable of infinite expansion. (Diagram)

## TONALITY DIAMOND

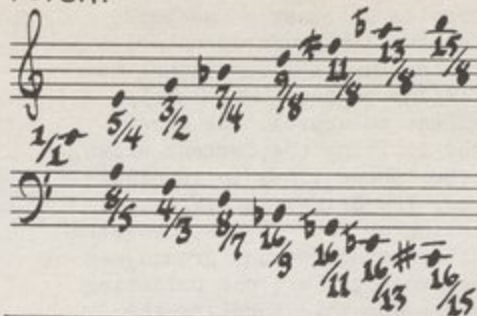


(AFTER HARRY PARTCH)

Acting on this idea, Partch created the "Diamond Marimba," an instrument with a diamond shaped keyboard on which diagonal sweeps produce arpeggiated six-note chords (hexads) consisting of the odd number degrees of a series, through eleven; harmonic or subharmonic depending on the direction of the sweep. David Rosenthal's instruments, while based on the same

principle, are quite different in design. Each has eight distinct banks of eleven keys, each bank consisting of the odd degrees of a series, through fifteen, plus octave duplications. (In an harmonic or subharmonic series, each successive odd number is a new pitch, while each even number is the octave duplication of a previous pitch.) The marimba has harmonic (major) tonalities built on each of eight odd degrees of a subharmonic series (within one octave). The Tubes consist of eight subharmonic (minor) tonalities built on the odd degrees of a harmonic series (also within one octave). Thus the two instruments are complimentary, having the same pitch material arranged in different patterns. Intended primarily for accompaniment, these instruments are able to provide chordal support for a great variety of just scales. That they can also function in the foreground is amply demonstrated by Rosenthal's piece "Perpetual Motion," which treats the entire tonal fabric of the marimba as a mode.

"MAJOR" AND "MINOR" TONALITIES WITH A COMMON ROOT, (MIDDLE C) COMPLETE THROUGH THE 15TH DEGREE. STAFF NOTATION INDICATES ONLY APPROXIMATE PITCH.

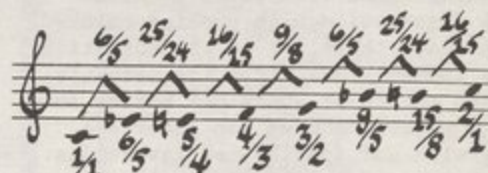


Recently David has turned his attention to composing for various small ensembles of stringed instruments such as the bowed psaltery, hammered dulcimer, harp, and viola. His works for these instruments utilize an ancient Greek seven tone scale, the Didymus Chromatic, in various permutations. Featuring lively dance-like rhythms and transparent counterpoint, these pieces suggest a combination of medieval polyphony and Appalachian music, with an occasional suggestion of the blues. David is particularly intrigued with the resources of the bowed psaltery and has ordered several from a local maker to use for different tunings. (Such instruments do not stay in tune well if their tuning is altered frequently.) He is currently working on a piece which will combine the psaltery, viola and dulcimer with the Tubes and marimba.

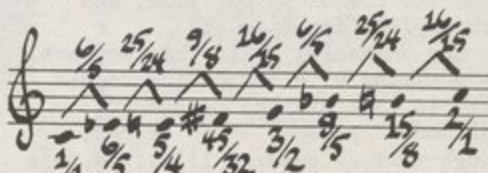
David's attitude toward instrument building could be described as pragmatic. While he takes justifiable pride in the instruments he has built, he considers his time best spent in composition, and would willingly employ professional

craftsmen to execute his instrument designs, were it economically feasible. His plans for the future include a modular marimba in which each key with its resonator would constitute a module. A number of these units would be assembled in a frame and held in place, perhaps with Velcro, to make a scale. This instrument, having only the notes needed for a given composition, would facilitate certain rapid styles of playing which are difficult to achieve on the larger instruments with their vast tonal fabric.

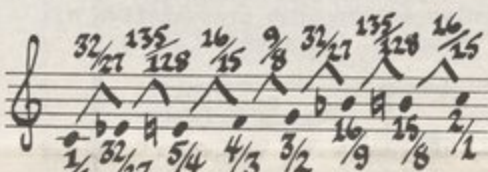
## DIDYMUS' CHROMATIC, WITH 2 VARIATIONS USED IN RECENT COMPOSITIONS BY DAVID ROSENTHAL.



1. THE ORIGINAL SCALE, AS FOUND IN ANCIENT GREEK TEXTS.



2. VARIATION #1 SUBSTITUTES THE AUGMENTED 4TH (45/32) FOR THE PERFECT 4TH (4/3).



3. VARIATION #2 SUBSTITUTES THE PYTHAGOREAN MINOR 3RD (32/27) FOR THE MORE CONSONANT 6/5 IN BOTH TETRACHORDS.

A new publication that is of special interest to the readers of *Instruere* is *Interval: a Microtonal Newsletter*. Originating in San Diego, it is, in its own words, "...A quarterly publication growing out of the flowering of activity in the microtonal field. *Interval* is a forum for ideas, a showcase for hardware, and, most important, a vehicle for communication, bringing artists together in a common cause." The most recent issue featured articles on the mathematics of just intonation, the musical uses of balloons, and an harmonic/melodic canon. *Interval* is edited by Jonathan Glasier, who can be contacted at P.O. Box 8027, San Diego, California 92102.

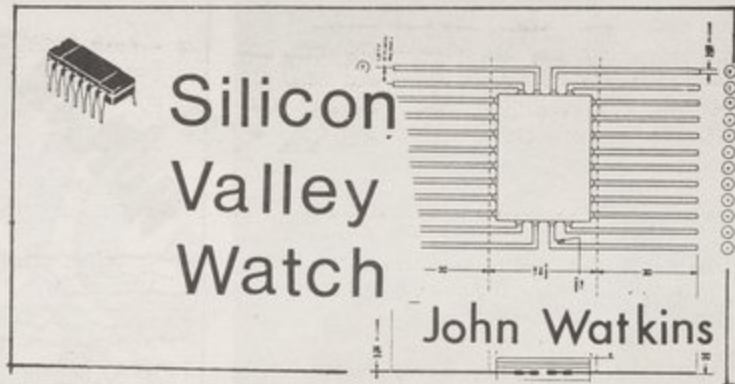
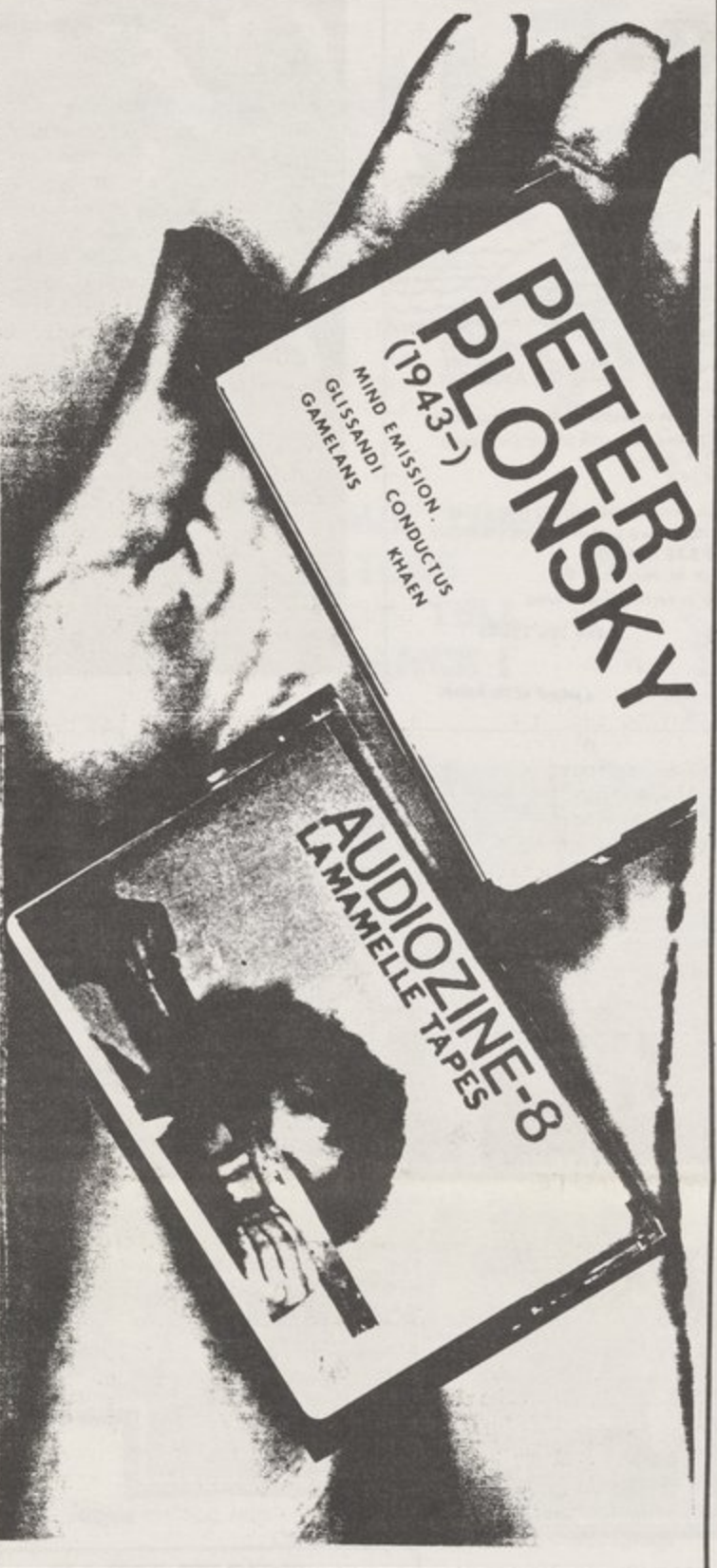
\* \* \*

## OTHER MUSIC SEEKS NEW PERFORMERS

We are an active ensemble, performing a growing repertory of original compositions on our own justly tuned American gamelan. During the current year, we have performed at Mills College, Cazadero music camp, and, most recently, at the Cabrillo Festival. We are looking for several new performers to learn existing and newly created compositions for performance in Spring 1979. Previous gamelan or percussion experience would be useful. Basic musicianship is required. For additional information call David Doty at 824-5325 or 626-1694.



LA MAMELLE INC. MAILING ADDRESS: PO BOX-3123 SAN FRANCISCO, CA 94119



NEW CHIP REVIEW (FOR YOU)

Q: WHERE IS IT LIKE CHRISTMAS EVERY DAY OF THE YEAR?

A: RIGHT HERE IN THE BAY AREA (IF YOU'RE A TECHNOID WITH INSATIABLE HOTS FOR NEW CHIPS)

Every day brings a new plethora of unbelievable wazooks. Lets take a look at some of the more outstanding and useful devices on the market.

Chips usually fall into two categories: DIGITAL and ANALOG. Upon occasion there are those that shamelessly cross back and forth between those boundaries, but this is San Francisco and that sort of thing goes on all the time here in switch-hitter heaven. Let us explore analog devices first.

There have been lots of new toys introduced in analogland. First is an Analog Multiplier chip from Raytheon, the 4200. Its key features are cost, performance and size. The 4200 will run between five and seven dollars a chip. For that price you get specs that heretofore have been unavailable in a monolithic multiplier. The spec for non-linearity is 0.1% maximum compared to 3% for the RCA CA3091 D device. That performance is packed into an eight pin mini-dip package. Quite a chip.

The second new analog device is for all the power freaks. V-MOS from Siliconix is here, in force. Siliconix has introduced a line of power field effect transistors, the VN series, which utilize Vertical Groove MOS fabrication technology. Rating up to 80 volts @12.5 amps and 400 volts @4 amps are now available which means MONDO linear amplifiers without the dangers of that scourge of bipolar transistor amplifiers: THERMAL RUNAWAY.

The third analog device is a low noise, high input impedance op-amp from Texas Instruments, the TL 07-X series. About a year ago all the semi manufacturers decided to add bifet op-amps to their product lines (if they did not have them already). The specs that were published looked real good but one shined for audio work and that one was the T.I. part. Now Texas Instruments is offering four different configurations of the low noise amp which are pin compatible with 741, 1458, 324 and several other 100% bipolar types. In fact, most designs which use the 741 et al can be converted to low noise with just a chip change.

The next three chips are analog to digital data converters. The areas of data acquisition and conversion have made significant advances in recent months.

National Semiconductor has come up with two hot a-d chips. One is an eight bit, single channel, high speed (50 KHZ throughput), CMOS chip, the ADC 0800. The second device is an eight bit, sixteen channel, medium speed (10 KHZ throughput per channel), CMOS data acquisition system, the ADC 0816/17. The last data converter is a ten bit, single channel, high speed (40 KHZ throughput), 1<sup>1</sup>/2 (Integrated Injection Logic) chip from Analog Devices. The AD 571 has an accuracy spec of 0.05% and with ten bit dynamic range it's adequate for most audio applications.

There is a new breed of chip called the CODEC (CODer DECoder) set. These chips are evolving because of the needs of the telecommunications industries. Their use for them is the conversion of voice to digital data and digital data back to voice. In short they are a-d and d-a systems. Numerous manufacturers are now in production or have announced production soon. The part from INTEL seems to be the most useful artistic tool thus far.

So much for the analog and quasi-analog chips, space does not permit inclusion of all the analog devices nor a more in depth analysis of the ones mentioned. Interested readers should contact the chip manufacturers for spec sheets and application notes.

Well, the analog chips were interesting and the data converters were exciting but now here come the digital audio synthesis chips and they're hot shit (can you say shit in Ear??). Anyway, the first one on the market was the Texas Instruments SN 76477N. The chip is fabricated in 1<sup>1</sup>/2 and uses a digitally controlled analog synthesis technique. It's a nice chip and long overdue. Radio shack will carry the chip in stock under part number 276-1765.

The next chip should be nominated for "CHIP OF THE YEAR". It is the AY-3-8910 from General Instruments. If a chip ever tolled the funeral bell for analog music synthesis, this one does. The features it offers are: three channels of audio and two eight bit digital I/O ports. The channels can be programmed with a noise source or a pitch source, both digitally generated and controllable. The only drawback in the design of the system on the chip is that there is only one envelope generator, however the amplitude of each channel can be controlled independently. The architecture of the device is such that it looks like sixteen memory mapped locations to the controlling microprocessor. Each location can be written to and read from. As an added bonus the three analog output channels can be treated as three straightforward logarithmic d/a converters. Get your digital chops up 'cause digisynthesis is real, now.

Did you see a chip in this article that fits a project you have in mind? Just keep in mind that between the time this was written and you read it that hundreds of new chips have hit the market. One way to keep current on what's available is to subscribe to trade magazines such as ELECTRONICS and ELECTRONIC DESIGN and another way to keep in the know is to get on the mailing lists of the manufacturers, sales reps and distributors. Sometimes a simple phone call will do but sometimes a bit more imaginative jive is necessary.



JOHN WATKINS  
R&D MANAGER  
ASPECT ELECTRONICS  
SUNNYVALE, CA

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- |        |   |
|--------|---|
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| Nov 11 | NEW MUSIC COALITION   |
| Nov 18 | GEORGE LEWIS<br>Live electronics & music for solo trombone.<br>JACQUES BEKAERT<br>Piece for Chinese Violin, 1978                      |
| Dec 2  | WM NOVAK<br>Farewell Thesis Concert • 9pm   |
| Dec 6  | MARINA LAPALMA, DON CUSHMAN, LAURA SCHIFF<br>Ensemble Room<br>Appliance myths, stereo verse, interactive poetry & 4-dimensional texts |
| Dec 9  | PEG AHRENS<br>The Stainless-Steel Butterfly, models & mobiles of visualized time.   |

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"Musicians  
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find one,  
and you can  
be sure  
there are  
at least 10  
hiding  
somewhere!"

Overheard  
on Angel  
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photos: LuAnne Daly



On November 10, 11, & 12 (Fri & Sat at 8 p.m., Sun at 2) the EAST BAY CENTER FOR THE PERFORMING ARTS will hold the grand opening of their performance space dedicated to Contemporary Art. The space, at 1819 10th Street (near Hearst St., in Berkeley), was formerly the Finnish Hall, built in 1906 for the community activities of Finnish immigrants.

All of the artists performing in these three opening concerts are donating their time. A partial list of performers includes: Jonathon Albert, Charles Amirkhanian, David Behrman, Jacques Bekaert, Hawley Adams-Currans, Helen Dannenberg, Theresa Dickenson, Anthony Gnazzo, Joanne Lane and Voix Celeste.

Also George Lewis, Gordon Mumma, Music for All Occasions (Erv Denman, Syble Glebow, Jim Guzzetta, Ron Heglin, and Kay Soto), David Shein, Doug Skinner, Allan Strange and the Electric Weasle Ensemble, and Betty Wong.

EBCPA intends to host a series of events as well as make the space available to other performers at reasonable rates. Facilities include a 1,000 square foot dance studio with bars and mirrors, and a 2,400 square foot auditorium with a refinished maple floor and raked stage.

Jim Guzzetta, employed by EBCPA through Berkeley CETA, will be the house manager. In spite of the great need for such a facility in the East Bay, this CETA position is the only grant or other grant-grant-like assistance EBCPA has for this project.

Tickets for the series of three opening concerts are \$7.50, or \$3.00 for any single event. PAS vouchers accepted. For more information write, or call 841-3100.

**Go Nonprofit!**

Everything you need to know about forming and maintaining your own nonprofit arts organization. Includes: how to obtain state and federal tax exemptions; model articles of incorporation and by-laws; sample state and federal tax forms. For artists, arts administrators, and lawyers. Paperbound, 175 pp. \$12.00. Calif. Residents, add 6% sales tax (6% in BART and Santa Clara counties); plus \$1.00, postage and handling.

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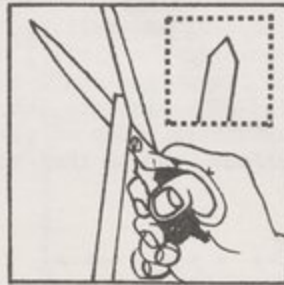
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# "BLUE" GENE TYRANNY'S FAMILIAR REVIEW

This issue : Trouble In Scarsdale

"BLUE" GENE TYRANNY'S FAMILIAR  
REVIEW: TROUBLE IN SCARSDALE, AN  
INTERVIEW WITH JILL KROESEN

August 19, 1978 -- Jill Kroesen  
visits with Sam Ashley and "Blue"  
Gene Tyranny in Crawford's EAT on  
MacArthur Blvd. in Oakland, CA,  
and reveals the real poop on the re-  
cent performances of FAY SCHISM BEGINS  
AT HOME and THE ORIGINAL LOU AND  
WALTER STORY. Hallelujah.

B: You wanna tell me about that thing  
in Scarsdale?

J: Oh, in Scars..Well, there was this  
grant, see, from some place out-of-  
state to have an artist to come and do  
a residency..and so this place decided  
to get it, and they were deciding be-  
tween me and two friends of mine and  
so they decided..I told them I wanted  
to do FAY SCHISM, and so, anyway, they  
decided to use me because I was the  
least weird...Meanwhile, I heard my  
backer became an invalid..by the time  
the thing came up it turned out that  
the kids were 8 to 14 and most of  
them were 8 years old and had never  
done anything before in their lives..  
totally incompetent..they told the  
grant people that they told us that  
this was the summer camp for pro-  
fessional performing artists'kids  
from 11 to 14 years old..so, anyway,  
I worked the piece so that instead of  
having 5 Dogs I had groups of dancers,  
guitar players and drawers and orderers  
and generals, right? And so, anyways,  
I get up there before I was supposed to  
start it and I talked to the teachers  
and stuff, and then I went there and  
observed all the kids for a while..  
so I could see who was what so I  
could cast them, and it turned out  
there was 50 of them..and so I noticed  
a couple of people..I was going to use  
whichever of the kids was the most shy.  
While I was there they had a meeting,  
and they decided that there was this  
one girl named Pam who was really a  
troublemaker and they were going to  
have to kick her out. So when I came  
back and did my piece I used her as  
my First General..and she had a good  
time and was a perfect angel the  
whole time, and, before, I had seen  
her cause an incredible amount of  
malicious trouble..she was just im-  
possible. So anyways..I get up there  
and I had it all worked out..I asked  
each kid..the day before I had ex-  
plained what the play was about..to  
tell me whether they wanted to dance,  
sing, draw or whatever..and for some  
odd reason they each wanted to do two

different things. So I wrote all down  
who wanted to do what and I re-worked  
the play so that they could each do  
two different things..and I made each  
thing they were supposed to do pretty  
simple, or, if I could, get them to  
make up what they were going to do..  
the actors had to make up a short sen-  
tence about how wonderful FAY was, the  
dancers had to do a dance to the song..  
and I just took a couple of innocuous  
verses out of FAY SCHISM BLUES without  
any mention of being "pretty" or  
committing violence, and it turned out  
there were only 3 of them..

-general chuckles-

J: And the teachers were irritated for  
some reason, and they would just very  
quickly teach them the thing and then  
not, you know, polish it or try to do  
anything with it. And they kept coming  
up to me and saying "We finished, now  
what do we do?"..I would try to give  
them something else, and then they  
would complain about how busy they  
were..and the whole camp was in chaos  
and the kids were running around and  
the Head Lady had meningitis and was  
sick anyways and..

B: It's just like your piece..

J: And so..and I kept telling them  
everything's alright, it's always  
like this, it just takes a lot of time..  
these two..the guy who was the theatre  
teacher and the woman who was the  
music teacher were giving me such a  
hard time and kept complaining, you know  
and stuff, and it was like the  
teachers couldn't figure out what to do  
with the kids, and they were expecting  
not to have to do anything for 3 days  
while I was there..Meanwhile, the whole  
place was going insane and they were  
screaming and yelling at me "You  
should have been more prepared, these  
kids, their attention span is short,  
you can't expect them to make stuff  
up, you're supposed to give them things  
to do and blah blah blah and  
you're not using our talents..."  
They were screaming and yelling  
at me and complaining I wasn't making  
any good music out of them and that  
they were, you know..and all that  
stuff. Some of them weren't too  
bugged about it, but these two of  
them were particularly..and one  
especially was just absolutely  
screaming and yelling, this lady..  
meanwhile the girls I had used,  
the "troublemakers", to be my  
kind-of assistants, have enemies  
in another group of girls who were  
jealous, and so they started a pe-

tition to get rid of me..But the  
Head Lady was still pretty brave,  
so I re-told the children what it  
was all about, and how it worked  
and explained what Fascism was,  
why they were in it and what the  
play did, and all this stuff..  
and the teachers who were being  
impossible, the next day helped me  
to explain, and so, O.K., we were  
going to go on..so then those two  
who were giving me a really hard  
time were asking me about..they  
kept thinking I had done this  
piece before..I explained to them  
how different it was and they  
started to get real interested..

in it..and I find out, you know, that  
the singing teacher is from Juilliard  
blah blah blah so she was all upset..  
see, they got less money for the whole  
summer than I was getting for the 3  
days, so they were expecting me to be  
a hotshot, an "all together" big per-  
son, and my manner, which you all know.  
the kids were all running around  
screaming and yelling but I started to  
get the thing together.. What I did was  
I had it so that there were 4 different  
positions..the people would have to  
change what they were doing and change  
over..and I did the whole thing, you  
know, of me being a real "sweety" at  
first..and I was going to have the  
woman piano player do the "Tristan and  
Isolde" part, she was great, but it  
turned out she had some appointment and  
couldn't do it and I was supposed to  
bring a microphone up there so that she  
could record it..Right..so, at the end  
of that day they said it was much more  
together and they were much happier  
with it..Meanwhile, the Head Lady was  
still upset. But she allowed it to go  
on...Can you pass the salt?...So the  
next day, which was a performance day,  
it was really getting together..the  
kids had started to really understand  
my work, and how it worked and were  
really contributing, and it was just  
wonderful, and they were making really  
good suggestions, and they were so in-  
nocent about what theatre was supposed  
to be...they accepted the fact that  
they could decide what they wanted to  
do and kept asking me to change if  
they wanted and, really...

B: Yeah.

J: And two of the kids who really  
wanted to draw pictures, the stuff  
they drew was incredible..I told them  
to just draw pictures and they start-  
ed putting up "FAY IS GREAT" and all  
this stuff.

B: Great.

J: Really. I brought them up millions  
of Magic Markers and they started to  
think this was really their piece. So,  
meanwhile, it was still very difficult  
to get it together because you know  
kids like to run around and scream and  
all this stuff..

B: Yeah.

J: Like that..You know, they would  
leave me with all 50 kids in the audi-  
torium and I had to go running a-  
round and look for the teachers be-  
cause I can't yell at them..And, you  
know, the whole chaos of the thing..  
you know, I didn't notice it was  
chaotic, it just didn't bug me, but to  
them, you know...because they were used  
to an ordered camp.

B: Do you think the teachers were get-  
ting bugged because the kids were wait-  
ing for them to tell them what to do?

(Cont. on page 9)

## An Aural Report



by Charlie the Cat Drawer  
Box 1923, Phila. Pa. 19105  
©1978 by Charlie Borden



J: I don't think they were bugged about that, but I had explained so well what Fascism was, and I even explained that it could happen here in the camp...  
S: Ah.  
-general laughter-  
J: You know, you could expect...  
I kept making analogies to Hitler and all this stuff, you know, how you could expect that something was one thing and then slowly find out that it was something else which is how the piece works, and it could even happen here that you find yourself doing what you didn't want to do..you shouldn't have to do it if you don't think it's right.  
So, meanwhile, that day the Head Lady says she's real upset because I told her I was bringing up all these props and scenery and I forgot the microphone because , you know, frankly I couldn't have carried it all up anyway, and they were real upset that I wasn't using the money to bring the props up and I tried to explain it really wasn't important enough to bother with...with 50 kids on the stage you really need "Scenery"?  
-general laughter-  
J: And the microphone..well, you know.. but they made a Federal case out of me forgetting the microphone. So, she kept complaining that I wasn't professional, and I kept saying you know my address, blah blah blah, and she kept complaining you shouldn't have come, you shouldn't have come, and meanwhile, you know, before a performance that's all you need to hear.. so there I am, you know, wanting to go through with it anyway. So it kept getting better and better..the kids were being wonderful.They were complaining also, the other people, that the kids didn't have time to finish their projects. But in all this, the Head Lady

finally said at least this girl Pam's enjoying herself.  
-general laughter-  
J: So..ah..I just told the kids you can dress in anything you want and they all come back that night..we were supposed to meet the teachers at 5 o'clock to eat and they didn't show up.. and the Head Lady was getting really worried, so things are getting worse, right, and then..they sort of invited me to go out with them, and I couldn't go because I had to prepare myself to do this piece, because I had to do a lot of work..so, meanwhile, 7 o'clock comes and they're still not there... and I think Oh God they're not going to come..so, meanwhile, the kids start coming with makeup on and look just wonderful and I'm really excited..and one of them said that maybe it will make up for everything because the piece will be good. So we do the piece and I was sort of rushing it, because I kept being afraid, you know, that I would bore the parents..oh, in the meantime, before that, they wouldn't let me, I made up a thing to send to the parents but they decided...it was a Jewish Community Center, an up-tight place,you know, where the Day Camp was..so they had decided that they couldn't use the word "Fascism" because the parents would think it was pro-Fascist, so I couldn't even send anything about the play, but they sent out a letter anyway and made a big deal about that. So the parents came, the kids were there. It got a little scruff, but it was so funny during the play they understood that they could talk to me during the play:"We're not interested in this part enough" so I would change it all. I didn't leave time enough for the kids to do their stuff on stage but it really came off just incredible, and, you know, I did the whole thing..I started off, you

know, "Do you wanna be in my army?" and I said "There's an aesthetic vacuum around here".  
-general laughter-  
J: ..."And you wanna be in my army and try to rectify the situation?" you know, and I told them how wonderful they were, you know, "Oh, you draw so wonderful" and then gradually I kept saying "Oooooo, I don't know if I like it" and so it went on the same ways. And gradually it gets into the FAY SCHISM SAYS game where I don't like what they're doing at all and I keep telling them we're going to have to start from the beginning because you can't seem to do any good artwork by yourselves, you have to start getting skills and stuff like that. And then at the end they threw sponges at me instead of toy soldiers and they loved that part..  
-general laughter-  
J: So...it was over with and I go down and I start talking with some of the parents and they actually liked it and appreciated it and they realized it was different and new and sort of liked it. I got a really good response from them. And they said,but, well, we didn't really understand it that well, and the kids explained to their parents what it was all about, and they really understood...  
B: When was this, in what month?  
J: It was July 17th, 18th and 19th.  
S: How long was the actual performance?  
J: About 40 minutes. I kept looking up ...In fact, one of the little girls said, "They're getting bored out there".  
-general laughter-  
J: It's always been difficult for me to let things go on as long as they need to be because I worry about that too much.  
S: That was one thing that I liked

(Cont. on page 12)



(Cont. from page 1)

EARGRAM #3: THE SAN FRANCISCO CABLECAST  
GANG UPSTAIRS DOING TECH & LIVE VIDEO; AUDIENCE DOWNSTAIRS. TECH WEIRD. "HOMAGE TO MARCEL DUCHAMP": BACK OF BUSTER CLEVELAND'S HEAD BECOMES STAR...CLICK...RUBBER STAMP VIDEO: "ART GANGSTER" "DADA SUCKS"...CLICK...I MAKE LOVE TO ANNA BLUME & GHOST OF KURT SCHWITTERS. NORMAN GOULD MASSAGES ETERNAL VIDEO. KIRK DE GOOYER & MARY STOFFLET IN SPACE AGE SOAP OPERA. ANNA BANANA & DADDALAND LAUGH & CRY THE WAY YOU'RE SUPPOSED TO IN THE FUTURE. NANCY FRANK JUMPS ROPE 100 TIMES...CLICK... LINDA LEMON EATS BANANA. I SMOKE IT. PAUL FORTE EATS ILLUSION.

8/12

EARGRAM #4: THE INTERNATIONAL DANCE CONTEST  
HUGE CROWD. DISCO TO "AVANT GARDE" TO STRIP-TEAST. TWANG/STOMP...NANCY FRANK WHIPS FLOOR. NORMAN GOULD DOES STRANGE THING. ELDON GARNET, WILHOUGHBY SHARP, BUSTER CLEVELAND ADMINISTRATE JUSTICE...TWANG/STOMP...EVERYONE GETS OFF. SOMEONE WINS. SEE YA SOON.



The Women's Jazz Festival announces concert confirmations for FESTIVAL '79. They include Jane Bloom, Joanne Brackeen, Urszula Dudziak/Michal Urbaniak, Sue Evans, Melba Liston, Marian McPartland, Carmen McRae, Monnette Sudler, and Dr. Karen Fanta Zumbrunn.

Many of these performers will conduct clinics during the Festival as well.

The Festival people can be reached at P. O. Box 22321, Kansas City, Missouri 64113.

The Festival's newsletter is a rich source of information about women in jazz. The last one included news of a Combo Competition, a request for encore numbers from classical alto saxophonist Venita White (P. O. Box 1345, San Rafael, CA 94902), and an announcement that Debra Segal "has volunteered to act as a one-woman 'clearing house' for anyone interested in getting some female jazz events off the ground in the Los Angeles area. Segal's address is 20068 Stitas Drive, Topanga, CA 90290.



MARINA LAPALMA NOV 14

RICH GOLD NOV 19

BLIND LEMON



2 362

SAN PABLO





# Music or Noise?

(Reprinted from  
the Lincoln Neb-  
raska Sun Journal  
and Star,  
May 21, 1978)

An incident of April 22 at the Festival of the Arts sponsored by the Lincoln Community Arts Council seems to have been blown out of proportion as the result of letters to editors of Lincoln newspapers.

The incident centered on the volume of music made by the Lincoln Improvisation Ensemble at the festival, and the circumstances surrounding the group's departure from Pershing Auditorium during the festival.

The letter writers claimed that a festival official told the musicians they were "scaring away customers, asked them to play 'real music' and to 'lower the volume.'" The letter writers quoted the official as asking, "Who wants to listen to this?"

The letter writers asserted that 25 to 30 people had gathered to listen to the ensemble but that the official finally asked all of the

I do hope these articles are received with some sort of empathy among your readers. It is easy to become calloused to "rude receptions". Why, I can remember one time when an innocuous band of improvisational musicians were asked to stop performing in the student union because the sound was hurting vending machine sales. ...Michael Bergstraesser

musicians to leave after two of them departed, feeling that they had been insulted although the ensemble was there by invitation of those who arranged the festival.

Arts Council President William Schlaebitz responded to a request for another side of the incident, saying that he went to the musicians with certain requests after noticing people "streaming out" of the auditorium and being approached by several artists who had displays in the arena. Several asked: "Can't you do something about all that noise?"

Schlaebitz said he found that source of the "noise" was the Improvisation Ensemble, a group he described as 8 to 12 musicians on stage; Schlaebitz says he asked them to turn down the sound amplification, but this request did not get results "so I returned and I did ask them to leave."

He said this was to protect a "captive audience" in the auditorium from sound that was annoying many rather than entertaining.

Chairman Keith Heckman of the festival's performing arts program, said the invitation was for a quartet of improvisers, not a large ensemble,

and that group appearing "was much larger than I expected." He recalled that the entire festival was moved into the auditorium because of bad weather outside and speculated that the ensemble's music played outdoors would have made no problem because those who didn't like it could have moved on and still been in the festival area. "A lot of persons had to make concessions when it (the festival) was in the auditorium," Heckman added.

As for an assertion by the letter writers that the festival officials were, in effect, stifling innovative performing artists, Arts Council Director Sam Davidson said in response to a question that the festival never has been described as a haven for unconventional art. "Every new innovative art has its place, but it is hard to force it on the public in large doses," Davidson said.

Schlaebitz said he apologizes if the group and its admirers are unhappy, adding he wants no verbal shooting match over the incident.

Helen Haggie

## Public Mind

(Reprinted from  
the Lincoln Neb-  
raska Journal,  
May 4, 1978)

### Unfair treatment

The recent annual Festival of the Arts in Lincoln was a wonderful event. It was very exciting to see so many different exhibitors and entertainment available for all to enjoy.

But folks present at 5:30 p.m. on Saturday deserve an explanation as to the reason for the rude interruption in the first piece of music being played by the Lincoln Improvisation Ensemble. It seems that those performing artists were requested to play (and I quote) "real music" by an unknown individual present who seemed to be some bigwig of the festival.

# cisum ro ?esionN

How this man could have the audacity to interrupt and extend such ignorance and rudeness to those individuals performing a unique type of music and being artistic in their own unique way is beyond me! It seems that he could have had the same powers to evict any of the other artists for the same reason — his own personal dislikes. If you don't like an exhibitor's paintings, throw him out — right!

Well, I for one think that this man acted irrationally and just displayed his lack of creativity. Many in attendance were outraged by this episode and tried to have the ensemble stay and perform. But the musicians lost their enthusiasm to play in such an atmosphere. I was sorry to see them leave and I think all artists should not have to accept such treatment for anyone, especially at a Festival of the Arts.

Martin N. Culik  
Lincoln

# BLIND LEMON/ NEW WORKS

1306 San Pablo, Berkeley

May 6, 1978 -  
Nov 30, 1978

So nice while it lasted...

#### WORKSHOPS

Beginning Wednesday, June 7 and continuing weekly from 7:30 to 10:00 pm. Ben Sitter will be hosting "SOUNDCOFF", an open informal expression of sound and movement. Requested donation \$2.00.

#### CONCERTS

ALL CONCERTS WILL START AT 8:00 PM UNLESS OTHERWISE NOTED AND A DONATION OF \$2.00 IS REQUESTED UNLESS OTHERWISE INDICATED. BL/NW ACCEPTS PAS VOUCHERS. (FOR PAS INFORMATION, CALL 552-3505)

- MAY 20, 1978 THE BLIND LEMON/NEW WORKS HOUSE BAND  
Erv Demman, Ray Sato, Jim Gussetta
- MAY 21, 1978 BOB (GONZO) GONZALES  
doing new works for video and microcomputer
- MAY 27, 1978 DON CARDOZA AND FRIENDS \* 10:00 PM \*  
"All Rights Reserved (the 5 elements)"  
cyclic music
- MAY 28, 1978 ELASTIC ENSEMBLE - MUSIC FOR NEW AND TRADITIONAL  
INSTRUMENTS  
Frank French, Ron Haglin, Ray Sato, Tim Lambert, Kevin Lambert
- JUNE 3, 1978 "BLUE" GENE THURMAN  
but from a whistled tour with Carla Bley and his new  
album "Out of the Blue" on Lovely Music Records
- JUNE 4, 1978 SAW ASHLEY  
a world premiere performance by one of the Bay Area's  
practicing shamans
- JUNE 10, 1978 PAUL DOMMONIS  
new electronic pieces for voice, computer and synthesizer
- JUNE 11, 1978 AMPERSAND - NICHOLAS COLLINS & RON KUVIELA  
allied sounds & society make music
- JUNE 17, 1978 JIM PURSINA  
taped and live electronics compositions
- JUNE 18, 1978 RON HAGLIN  
pieces for trombone and voice with Delane Drake and  
Jim Gussetta
- JUNE 24, 1978 BL/NW hosts a benefit for their sister space across the  
Bay. PANGAEA musicians Frank French, Ed Drake, Bob  
Davis, Geron Numa, Henry Kaiser present a concert of  
composed and improvised music
- JUNE 25, 1978 THE BLIND LEMON/NEW WORKS HOUSE BAND  
Erv Demman, Ray Sato, Jim Gussetta

#### JULY CONCERT SCHEDULE

- July 1, 1978 - SOUP ENSEMBLE - Award grade jazz oriented composition  
and improvisation with BLK Pachanka, David Slusser,  
Pete Amato, Steve Numa, Chris Ackerman
- July 2, 1978 - REAL TIME COMPUTER NETWORK MUSIC  
John Blackwell, Jim Norton, Rick Gold
- July 7, 1978 - JULY JAZZ AT THE BLIND LEMON  
Sahib Nichols, Juddiah
- July 8, 1978 - WATER MUSIC - Collective improvisations  
Haley Adams, Richard Dambler, Robert Haven,  
Teresa West plus guests
- July 9, 1978 - BILL MORVITZ & PHILLIP JOHNSON  
Duets featuring original compositions in New Music  
Improvisation
- July 14, 1978 - JULY JAZZ AT THE BLIND LEMON  
Sahib Nichols, George Soto
- July 15, 1978 - G.P. DEKART - Stone Press Review, live poetry with  
Dunell Gray, performance by Russell, video  
featuring "Water Comings on and Rock Band" and  
satirized documentation of the Oakland Art Parade
- July 16, 1978 - JAY LUTLAND - Music for Trombone and Acoustic  
Multichord with Robert Haven, Joel Taylor & guests
- July 21, 1978 - JULY JAZZ AT THE BLIND LEMON  
Sahib Nichols, Rasha Siddik
- July 22, 1978 - FRANKIE HAIN - BEAR NOODLE  
Synthesizers, homemade electronics, electric bass
- July 23, 1978 - OPEN LOOP ENSEMBLE - Instrumental Music of  
Sahib Nichols, Thin Song, Tom Black, Pam Sawyer,  
Kevin Tishon
- July 24, 1978 - JULY JAZZ AT THE BLIND LEMON  
Sahib Nichols, special guest star
- July 29, 1978 - TIGER LIEP - Improvised music with  
Kurt Tread, Ray Sato, Sybil Ochoa
- July 30, 1978 - MUSED TRANSCENDIMPROVISATION - Improvised music live  
from Tuscadero, Alphonse with Dave Williams,  
Jefferson Smith, Theodore Brown
- August 4, 1978 - GOLD GUITAR PERFORMANCES by 5 of the most innovative  
"experimental" guitarists playing today with Henry  
Kaiser, Chris Muir, Davey Williams, Chip Handy,  
Robbie Holst

#### AUGUST/SEPTEMBER CONCERTS

ALL CONCERTS WILL START AT 8:00 PM UNLESS OTHERWISE NOTED AND A DONATION OF \$2.00 IS REQUESTED UNLESS OTHERWISE INDICATED. BL/NW ACCEPTS PAS VOUCHERS. (FOR PAS INFORMATION, CALL 552-3505)

- Sunday, August 6 - TRIO LIFE - live from New York  
Peter Kahn, Bill Bang, Henry Warner
- Saturday, August 19 - LIFE SOUNDS - composed and improvised music/voice  
Jim Donovan, Francesca Borgatta, John Andrews, Ella Toubela
- Sunday, August 20 - SHEILA BOOTH - an evening of SOUND PAINTING featuring  
"WOOD" - a savage requiem for the American Indian's ancient  
folkways
- Friday, August 25 - JOHN OSWALD & GUESTS - live improvised music from CANADA
- Saturday, August 26 - ANITA PATTERSON - "Practically a One-Woman Show"  
A Union of Poetry and Theatre with Gerald Monroe, Bob Frank
- Sunday, August 27 - RICHARD GARREAU & GUESTS - North Indian Classical Music \$2.50
- Saturday, Sept 2 - JOHN GRUNDFEST - Music and Shamanism
- Sunday, Sept 3 - WHITE NOISE - composed and improvised music live from New York  
Wayne Morvitz, Carolyn Rosenberg, David Swenson, Mark Miller,  
Robin Holcomb
- Saturday, Sept 9 - DON OLIVER SCOTT - jazz sax-s and improvisation  
spiritual and story music
- Sunday, Sept 10 - BILL MORVITZ & PHILLIP JOHNSON  
Duets and solos for guitar and saxophone
- Tuesday, Sept 12 - POETS IN CONCERT: WILD NIGHT - SURREALISM, DATA AND PUNK  
Thom Haver, El Collie and Se na Chelids. Movement, Music  
and words...and other sounds. (Plus small open reading) \$1.50
- Saturday, Sept 16 - JIM GUZZETTA - a full moon/eclipse celebration  
voice, keyboard, homemade instruments
- Sunday, Sept 17 - LOOSE TALK with JERRY FERRIS  
Steve Cohn, Carl Herder, Alac Art
- Thursday, Sept 21 - LOMBARD, DAVIS & DRAKE  
Friday, Sept 22 - Virginia Lombard, Bob Davis, Ed Drake present punk country  
blues & roll/theatre
- Tuesday, Sept 26 - POETS IN CONCERT: VOICES FROM INDIA, AMERICA AND UPPER ARA  
William Rudy--chants Indian Demography, Indian Life,  
Leone Welch--sings Black Gibraltar, John Turecho--talks  
about games and love, and Tim Benzel--echoes of our common  
heritage in Upper ARA. (or have you forgotten?)  
(Plus small open reading) \$1.50
- Saturday, Sept 30 - WATER WIDEN SEES BIRD MAN'S SONG IN REALM OF CHANGING  
PLACES  
sound and slides of krysis, diaph dman

#### SEPTEMBER/OCTOBER CONCERTS

- All concerts will start at 8:00 pm unless otherwise noted and a donation of \$2.00 is requested unless otherwise indicated. BL/NW accepts PAS vouchers. (For PAS information, call 552-3505)
- Sunday, October 1 - David LeFebvre, Susan Monaville - improvisations on  
Jazz and original works
- Monday, October 2 - WRECKSHOP - Ed Drake
- Saturday, October 7 - Jarvis Gland Band - free jazz and original compositions  
with Jim Jarvis, Mary Borely, John Justice
- Monday, October 9 - WRECKSHOP - Ed Drake
- Sunday, October 10 - POETS IN CONCERT: All manner of Art - Post-photographer-  
Bernard Clarke does again her lyrics poetry to  
artful projections R.J. Lallo sings, speaks, has slides,  
and maybe a piano; Olive Nelson appears with cellist  
Chris Chaffa
- Saturday, October 14 - Elastic Ensemble - new music improvisation by Ray Sato,  
David Lambert, The Lambert, Terry Morris, Ron Haglin
- Sunday, October 15 - Sheila Smith - an evening of her dramatic  
electronic music, featuring "WOOD" - the powerful suite  
based on the story behind the Hudson Indian War of 1812
- Monday, October 16 - WRECKSHOP - Ed Drake
- Saturday, October 21 - The Street Gardeners - original composed and improvised  
music with Chris Korman, Pete Amato, Bill Fairbanks,  
Steve Numa, David Slusser
- Monday, October 23 - WRECKSHOP - Ed Drake
- Sunday, October 24 - POETS IN CONCERT: So We Think We're Getting Old, Ed  
Featuring Roger Meyer, self-styled everyday poet,  
Anita Patterson, independent spoken word for the older  
woman; Ralph Smith lyrical and lyrics, white-haired and  
with strength
- Friday, October 27 - Andy Skammer/L.P. Skorta - live poetry and music
- Saturday, October 28 - Jason Serinus - virtuoso soprano whistler featuring  
operatic arias, classical song, tunes of the thirties  
and forties, with surprises. \$2.50
- Sunday, October 29 - Aaron Hunsfeld - lecture/music  
early jazz, blues and baroque piano
- Monday, October 30 - WRECKSHOP - Ed Drake
- Saturday, November 4 - Music for 3 Trombones  
Ron Haglin, Geron Numa, Austin Mitchell
- Sunday, November 5 - The Washington Trio - improvisational jazz
- Monday, November 6 - WRECKSHOP - Ed Drake
- Thursday, November 9 - BLIND LEMON CLEANS HOUSE \*\*\*HOT! SALE\*\*\*  
Thurs 5-9pm; Fri 5-9pm; Sat noon-5pm  
call Bob/Jim for info
- Sunday, November 14 - POETS IN CONCERT: MARINA LAPALMA
- Wednesday, November 15 - George Lewis - new music for Trombone & synthesizer
- Thursday, November 16 - Jacques Buisson - The World Provokes with the  
Immature and George Lewis
- Saturday, November 18 - Life Sounds - composed and improvised music and dance  
John Andrews, Francesca Borgatta, Ella Toubela,  
Jim Donovan
- Sunday, November 19 - Rick Gold - presents selections from "George of  
the Jungle"
- Sunday, November 26 - Multi-Interactive computer music concert with  
Rick Gold, David Holman, John Macchaff, Jim Norton
- Thursday, November 30 - a. Juddiah deems - EDM ROCK TRANSCENDIMPROVISATION  
Out on the edge with strangled beluga at crossroads  
Changes
- \*\*\*BL/NW WRECKSHOP\*\*\* Ed Drake presents a 6 week series in basic theater technique  
for musicians. Concentration, imagination and group  
improvisation aimed at blending all performing arts.  
Monday evenings, October 2 thru November 6, 7:30-9pm  
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## Interview with David Cope

--by Loren Means

(Cont. from last issue)

LM: Do you think there are certain musical movements peculiar to the West Coast?

DC: I don't believe in movements--I believe in individuals. My withdrawal from the word "movements" here is because after you make a movement you've got to populate it with people, and the tragic thing about that is it excludes huge numbers of composers who aren't even vaguely in either one of those schools, and thusly are often neglected because of that. But two areas--intonation and new instruments, both electronic and acoustic, seem to be much more of interest on the West Coast than the East Coast. Formalized systems of any type--Babbitt's or Riley's or anything, but an approach to composition that somehow is systematized--whether it's minimalistic or whether it happens to regard all of the body of European traditionalism, are much more of interest on the East Coast, in general.

LM: Are you a performer?

DC: Oh yes, very much so. I play cello, bass and piano, and very often all three in a concert. I do one-man shows around the country--I did four or five of them this year. One of my pieces is for cello, percussion and voice, and I do all three simultaneously.

LM: Do you improvise?

DC: No, not very much. I really stick to what's written on the page.

LM: So to you indeterminacy and improvisation are different kinds of things?

DC: Yes, very much so. Improvisation and indeterminacy are quite different things. Improvisation is that which you do based on an immense amount of skill in a certain set of stylistic parameters. Indeterminacy is exactly the opposite--it's something which you do when you try to void any stylistic parameters and just simply let sound be itself, as Cage would say.

Actually, I don't work in terms of pure indeterminacy. There are certain times in a piece when certain events can happen a certain way formalistically where it really makes sense to allow the performers--not the freedom to do what they to do, because then they would improvise--but within certain set limits for them to do things that you want them to do in a totally free manner, which can, no matter what occurs in that space, be fairly predictable. Not quite the stochasticism which Xenakis talks about, but sort of the same idea, that is, predictable indeterminacy. And I work in that area alone, as opposed to working with pieces which have totally indeterminate outcomes, more or less as Cage does.

LM: What's your experience with recording?

DC: It's been very good, actually--I've not had too many problems. I've not gotten anything on large labels like Columbia, but I have a full album on Folkways, which may seem like a small company as far as music is concerned, but it's got to be the largest company in the world as far as recordings are concerned--their catalog is larger than anybody's. It's called *Navajo Dedications*. And there's the Orion record, half a disc of my music, that's out of Los Angeles, and that's received good play. Seven or eight--I guess last count was thirteen recordings, but many of those are on very small labels like Orus One, for example, out of Maine. They sell a lot of records in terms of small labels. In terms of small labels you're talking four or five hundred copies.

LM: What about the publication situation--magazines and periodicals?

DC: That's pretty darn hard right now. *The Composer* magazine, which I edit, exists only out of my own ability to subsidize it. And I continue to do so, and will do so until I plop off the face of the earth. That's an absolute

promise. It's one thing I want to keep going. There's not a lot a small publisher can do--he can't compete in sales--price--with periodicals that come out with the big names.

*The Composer* is now four dollars an issue, and it certainly doesn't look like a magazine that should cost four dollars an issue. But nonetheless it is, and you've got to want what's in there, to be willing to pay that much for it. The subscriptions run from five hundred to two thousand, and it's sold by mail only. When I started, the big magazines were *Perspectives of New Music*, *Source* and *Soundings*, and the only one that's still alive is *Perspectives*, and it just barely survives, because all of its grant money was subtracted recently. It just barely makes it now, and I don't predict longevity for it.

So other than that, we're the longest-running New Music magazine now. We're in our nineteenth issue, and that doesn't sound like much, but over a period of ten years we've just steadfastly stayed there, publishing things that most other publishers would not publish, either because they're too controversial or they don't fit other publishers' biases. *Perspectives* is generally considered to be a magazine that represents a certain faction of Eastern establishment composers, whatever that might mean. But generally the articles subscribe more to a philosophy of serialism that they do let's say to new instruments.

LM: Are you inviting submissions?

DC: Absolutely. We do them in a completely non-prejudiced way--we take them as they come in. Now that I'm here, *Composer* will be a West Coast publication, based at Music 32, College v, University of California Santa Cruz, 95064. A piece that can't get published because it doesn't fit the schematic of another magazine, it isn't professional enough, it doesn't have photographs, or treats a subject that an editor doesn't like or has a different view on--we publish everything exactly as it's sent in, with no changes whatsoever. We even write back to get permission to change spelling--in some cases an author keeps the spelling incorrect to make a certain point. We've never, ever made a change. But we can't print anything over about four thousand words, or it becomes almost the whole magazine. I particularly like interviews, and our interviews get reprinted widely.

LM: Aren't you primarily concerned, as a composer, in working with space?

In terms of space, I discovered some things were very useful, and some were not. The beginning of my article in *The Composer* has a rather flamboyant discussion of how space might occur in a hall. I'm discovering that some of that is quite possible through the use of computer synthesis, which I'm going to be working on this summer at Stanford. And some of it is possibly not as realizable in that same genre.

But space, I think, is a very important formal aspect of music because it's one of the things that we haven't used traditionally in music, but it's one of the things which sound has with it in nature. Mosquitos still fly in space, trains still go by in space, and sounds we're relating to are all spatial. And the human ears are incredibly acute. It's been proven that the ears are much more sensitive to space than the eyes are--the way our ears are constructed on our bodies allows us to determine I think three or four times as fast the direction of an object than our eyes do. We can tell immediately whether something is behind our head or in front of our head spatially, or to the sides, or even up and down.

LM: How long did you teach at Miami University?

DC: I taught there four years. And this was my fifth year, essentially in absentia.

LM: And you taught at Santa Cruz this last year?

DC: Yes, I was here as a Visiting Associate Professor. And things kind of worked out, and they offered me tenure, and I decided to take it, because I love this area of the country.

LM: Do you resent having to make a living by teaching?

DC: No, not at all. In fact, I don't know how I'd make a living any other way--I love teaching desperately. It's a real love affair I have. I enjoy it immensely, I take it very seriously, I have dedicated a certain portion of every week to students who want to come in and bitch about anything they want to bitch about in my work, and I leave myself totally open to every possible and conceivable suggestion that anybody might make. A student knows that he can stand up in my class or preferably outside of class and say "I think that particular thing stunk," and I'll sit and listen and take everything they say seriously. And if I feel in any way that it has any accuracy, I will change my course in a way to make that work. In fact, I'll usually change my course anyway as an experiment to see if in fact they were right.

LM: Are most of your students knowledgeable of and open to New Music?

DC: Yes. Some are not knowledgeable, but most are very receptive. I've found that most people, in fact, are receptive if you come on in a soft way, if you don't try to take a sledgehammer to them. I let people leave if they don't like the music. But I will say that "A lot of people like New Music and like this piece, so you might want to stay a little bit longer, even though you're not liking it, just because you respect those other people, and maybe there's something useful to it." So, although it's sometimes hard to keep from feeling hostile when someone says they hate something you adore, if you can keep that hostility from arising, the circumstance becomes highly creative, highly useful as a teaching and educational device. And I find students completely open to it. And they're the ones that populate our halls down there and keep those concerts living, and keep our audiences thriving.

LM: Did you mind the hassle of getting a Doctorate?

DC: I don't have a Doctorate. I have a Master's degree, and I completed all my course work for a Doctorate degree, and I told them to go take a flying jump. So I do not have a Doctorate degree, nor will I ever get one. And I've never had any problems, because I've hopefully done enough things in other areas to counter that.

LM: Isn't it unusual to get tenure as quickly as you did at Santa Cruz?

DC: Yes, it is. I had some good people working for me down there, Gordon Mumma and others that were very kind and felt that I deserved it right off, and wanted me to stay.

LM: So you wouldn't stop teaching if you had so many commissions that you couldn't get all of your composing done?

DC: No. In fact, at Miami I was given a composer-in-residence ship, so to speak, and with that comes the ability to pare down your number of teaching hours. And I refused to. As ridiculous as that may sound, I just enjoy doing it so much--I enjoy being around the students, I enjoy working with them, listening to their ideas, I learn so much from them, and I learn a little about myself as I try to teach them. It's an ever-growing, changing sort of thing that I'm very excited about.

(San Francisco, June 23, 1978)

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(Cont. from page 9)

about that one you did the other night.  
J: And meanwhile a couple of the teachers said goodbye to me but a lot of them didn't and the Head Lady didn't say goodbye, she just dissappeared. And finally at the end I was just about to leave and one little girl drew me a little picture and said that I really enjoyed being in your play, and so I had something.  
S: Oh...that's nice.

J: I went home and that was that. But it was really...

S: You didn't get any further response, you didn't hear anything about their lingering response..?

B: Who was that little girl who said..uh..her parents said..uh..you have to go home now and she said I don't have to go anywhere if FAY doesn't tell me to.

J: But they were so wonderful..oh....

S: Nice.

J: I mean this is Scarsdale, right, which is the most affluent suburb around New York.

J: And a lot of them..you know I had them help me organize it so they understood..so they learned how you could organize that many people.

S: And they really understood your part in it too, I mean, they understood the point you were trying to make, so to speak.

J: Absolutely. Even the little ones understood.

S: That's great.

J: Not only that, they understood how my work is. They understood how it worked. They understood by the end what to do to make it better.. enough to give me suggestions that were good. That's quicker than a lot of my adult crews understand what's going on.

S: And also it proves how silly the teachers were who were claiming you were not being professional..in other words, isn't the most effective performance thing the one which people will get immediately and grasp on to..be involving..I think that makes it better.

J: It's just harder. It's just harder to do that. It takes a lot more patience. It's a lot harder to sit there and let the kids run around and do what they're doing instead of just tell them what to do. I should have taken care of the teachers as well as the students.

B: There were so many people...Can I have some more tea?

(music in the background: "Heartline heartline, calling on the heartline of your love, of your love.")

J: My stomach is pulsating already.. my friend kept calling Scarsdale "Scarydale"

-general laughter-

J: 'Cause they expected...their expectation was that I was going to come up there for 3 days and they wouldn't have to do anything, they'd be able to

rest and have a good time, and I was going to take care of everything, and they could completely depend on me, you know...

B: It was very unfair.

J: They expected so much..they expected they were going to get a..well, whatever..a vacation..and of course they ended up having to work harder.

-general laughter-

J: I could have hired 5 people to come up and, you know..but then I wouldn't have made any money. (laughs)  
And then I would have died.

-PAUSE-

S: That's great.

J: But then, you know, the way I work I wouldn't have even known what to tell the people I had hired to help me, because, you know, I figure my work out as I go along, and I don't even know what I'm doing until I do it.

S: Besides, you know, it seems to me that unless one wants to think of oneself as an entertainer, then all that emotional sort of change-around has to be a part of it, and that's good, you know, I think that's great. Personally, I think that's nice. It sounds like a wonderful..

J: That's the wonderful part of it.

The process is always one that..

S: Exhilarating, yeah.

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