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Volume 6 No.6

November -December 1978



LA MAMELLE GOES TO TORONTO

In August, 1978, San Francisco's La Mamele Art Center took over Toronto's A-Space which took over La Mamele. A-Space sponsored a dazzling string of individual performances in San Francisco; La Mamele 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 Mamele, Inc. at A-Space/August, 1978
Test by G. P. Skratz/ Video stills by Nancy Frank



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 DADDALAND'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:

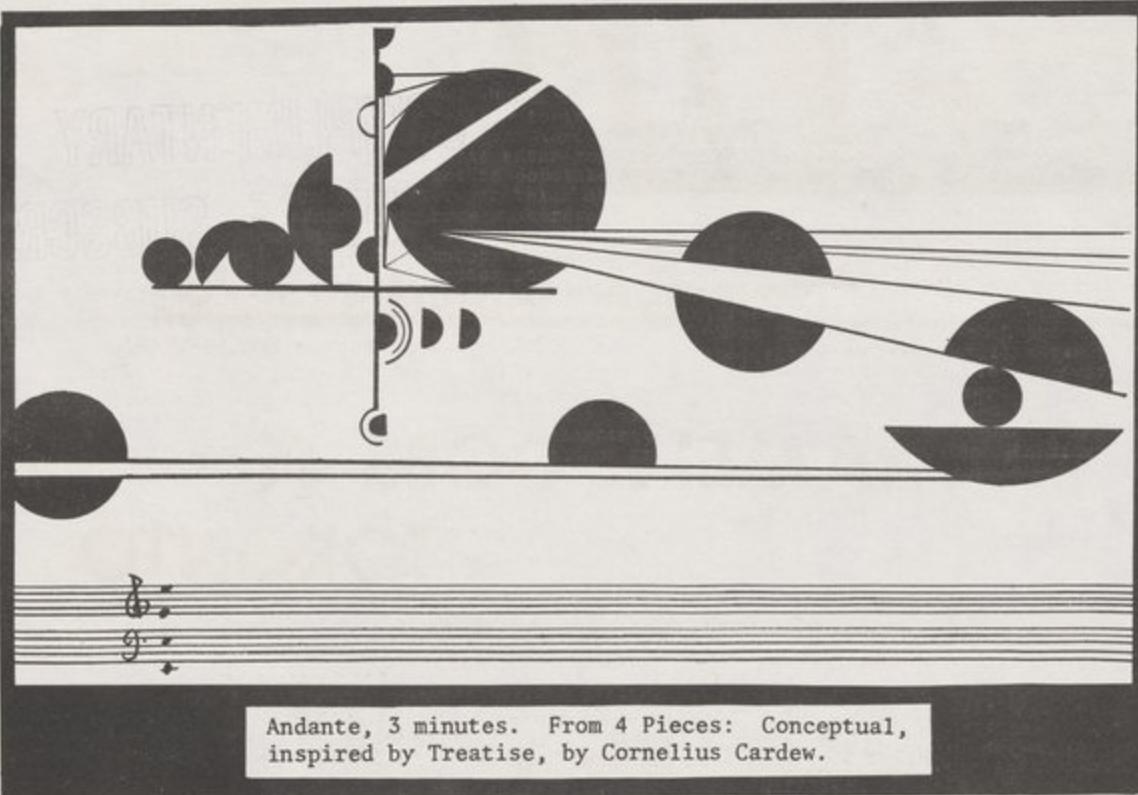
Interview with Jill Kroesen — "Blue" Gene Tyranny

Interview with David Cope, cont. — Loren Means

8/10



MOVING AND INTEGRATION by Hawley Adams



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



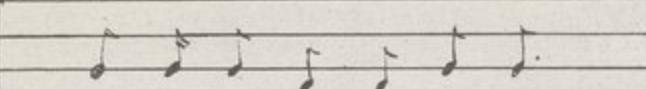
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on our mailing list!*

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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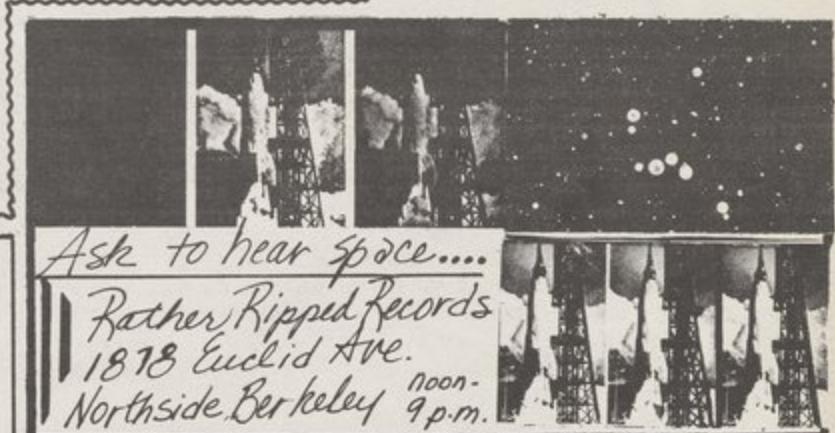
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Advertising: Contact Bob Davis or Darcy Reynolds, (415)-285-5676.

Unsolicited manuscripts, articles, scores and reviews of events are among the wide range of our interest. Please include a self-addressed, stamped envelope if you would like your work returned.

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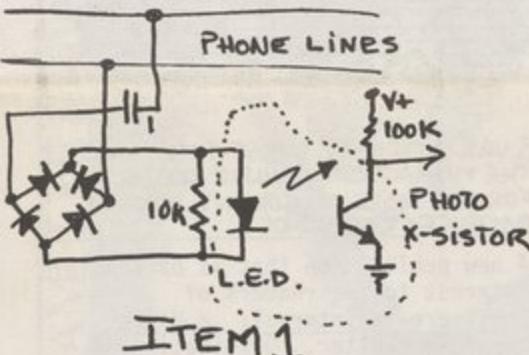
EITHER/OR

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 just 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



ITEM 1

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.	

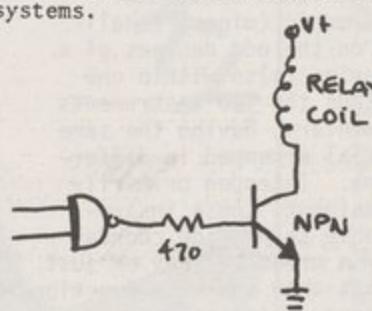


FIGURE 2

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

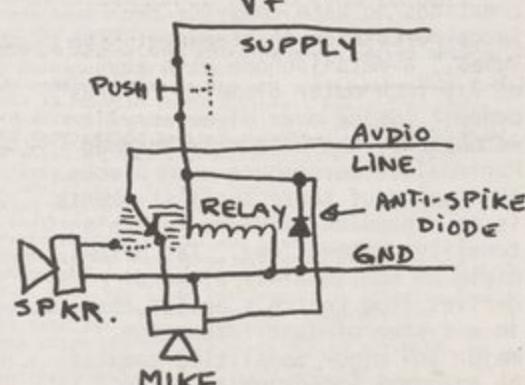


FIGURE 3

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.

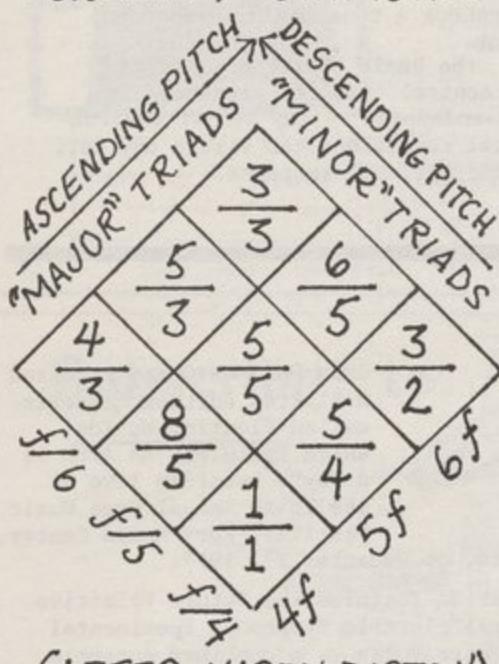
INSTRUERE

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

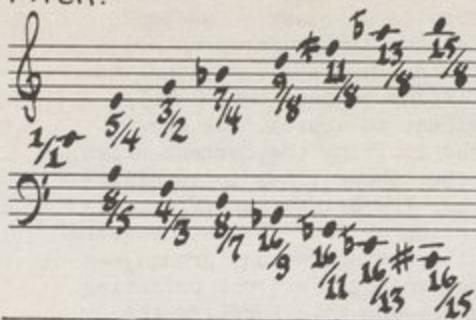


(AFTER HARRY PARTCH)

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.

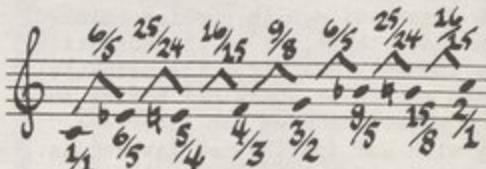


Recently David has turned his attention to composing for various small ensembles of stringed instruments such as the bowed psaltery, hammered dulcimer, harp, and viola. His works for these instruments utilize an ancient Greek seven tone scale, the Didymus Chromatic, in various permutations. Featuring 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.

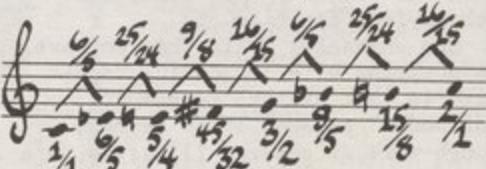
David's attitude toward instrument building could be described as pragmatic. While he takes justifiable pride in the instruments he has built, he considers his time best spent in composition, and would willingly employ professional

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.

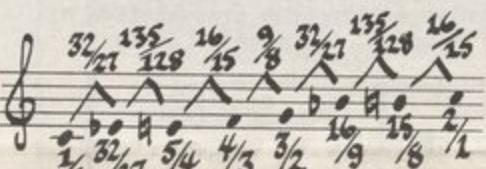
DIDYMUS' CHROMATIC, WITH 2 VARIATIONS USED IN RECENT COMPOSITIONS BY DAVID ROSENTHAL.



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).



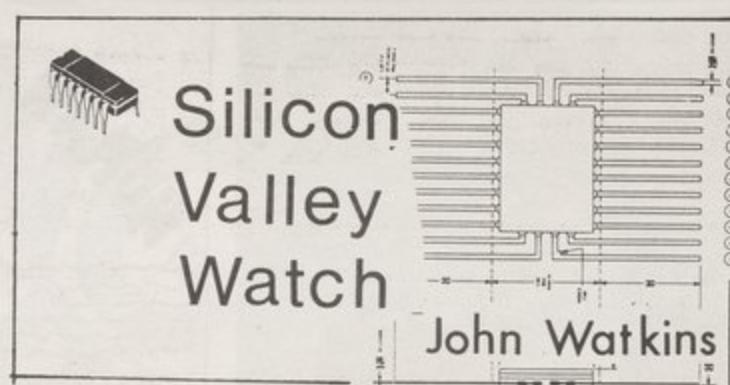
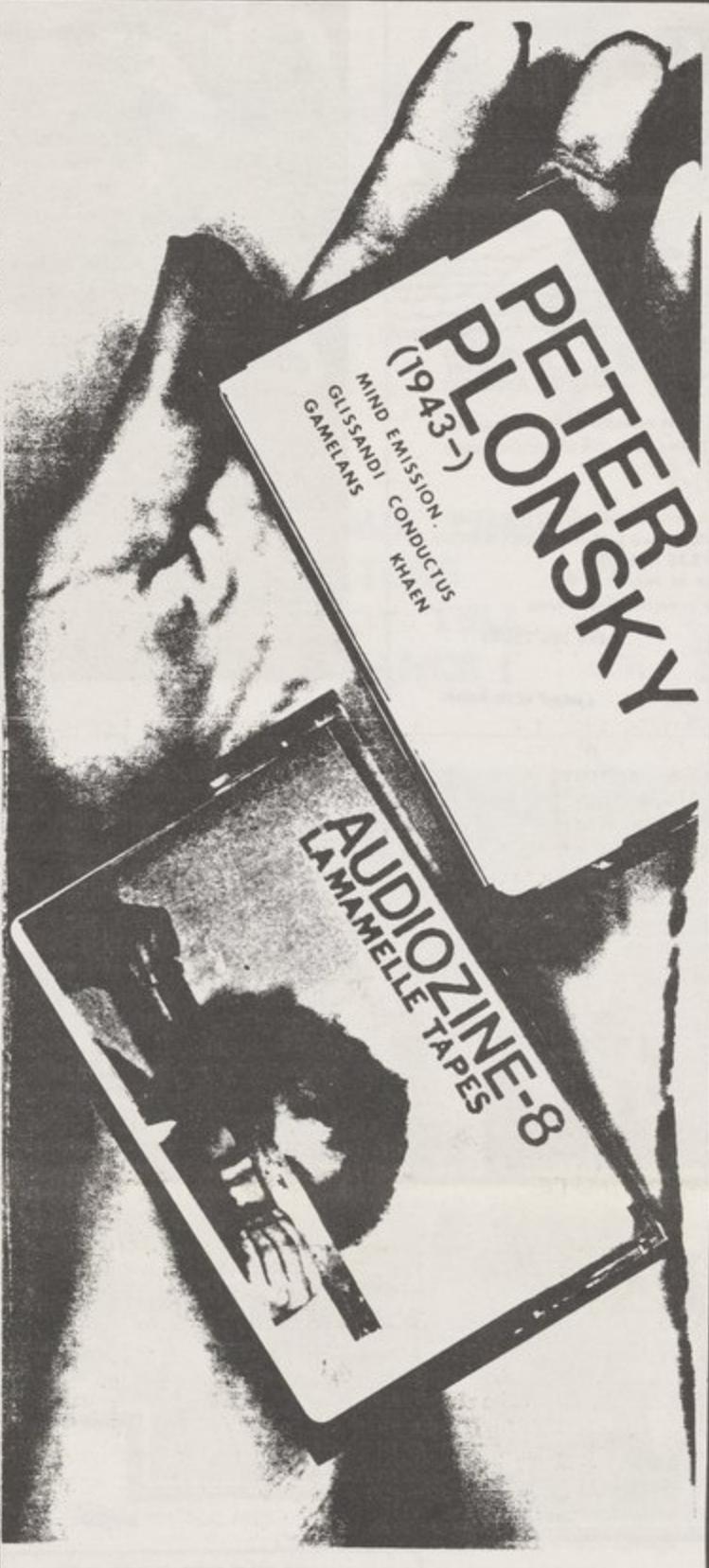
3. VARIATION #2 SUBSTITUTES THE PYTHAGOREAN MINOR 3RD (32/27) FOR THE MORE CONSONANT 6/5 IN BOTH TETRACHORDS.

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.



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 wazooz. Let's 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 @400 amps are now available which means MONO 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), I²L (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 thusfar.

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 I²L 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.



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

Overheard on Angel Island.



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-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!

Nonprofit Arts Organizations: Formation & Maintenance
Eric Peterson
Bay Area Lawyers for the Arts

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 1/2% in BART and Santa Clara counties); plus \$1.00, postage and handling.

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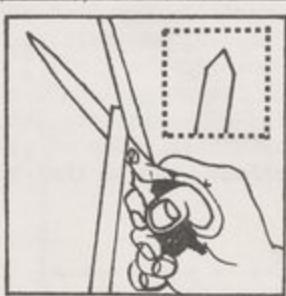
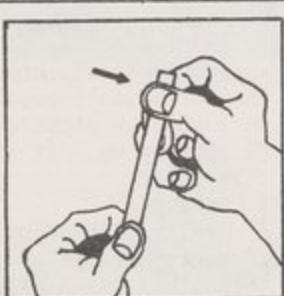
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"BLUE" GENE TYRANNY'S FAMILIAR REVIEW

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 recent 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 between 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 professional 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 impossible. So anyways..I get up there and I had it all worked out..I asked each kid..the day before I had explained 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 sentence 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 person, 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 innocent 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 started 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..

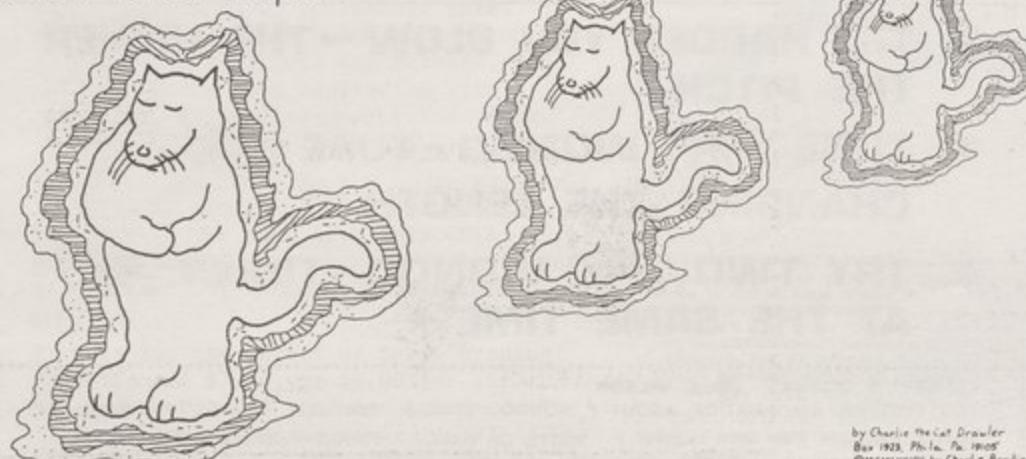
B: Yeah.

J: Like that..You know, they would leave me with all 50 kids in the auditorium and I had to go running around and look for the teachers because 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 getting bugged because the kids were waiting for them to tell them what to do?

(Cont. on page 9)

An Aural Report



by Charlie the Cat Drawler
Box 1923, Phila. Pa. 19105
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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 minimalist 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 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 Dedication*. 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 Opus 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, 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 disappeared. 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 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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