

S. F. Tape Music Center, Inc.
321 Divisadero Street
San Francisco 17, California

SUBJECT: Proposal for the capital financing of an Environmental Exhibit. Estimated cost of this project is \$25,790.00. Profits from the public demonstration of the Exhibit will more than cover production and operating costs. Essentially an Environmental Exhibit is a unique creation which will enable the Tape Music Center to create within the confines of a room any desired environment by means of films, slides, sound and other stimuli. A person entering the exhibit could be transported electronically to the African plains, the moon, or to any landscape of the artist's own devising. There are obvious commercial possibilities which include production of Environmental units for private homes, for use in places of entertainment, hotel lobbies, or for purposes of improving the conditions of crews in nuclear submarines and spacecraft.

A. BACKGROUND:

Ramon Sender 30 years old, Mr. Sender is co-founder of the Center and General Director of the Environmental Project. His background in music includes studies locally with Robert Erickson and Darius Milhaud, as well as preliminary work in New York with Elliott Carter and in Rome at the Conservatorio Santa Caecilia. He spent one summer at the Columbia-Princeton Electronic Music Center, and his compositions for tape recorder and light projections have been performed throughout the country. He has also composed commercial soundtracks in collaboration with other composers at the Center, including the music and effects for Face Value, a film produced for the Falstaff Brewing Corporation by Communication Films.

Morton Subotnick 31 years old, Mr. Subotnick is Audio Director for the Environmental Exhibit as well as co-founder of the Center. He studied musical composition with Leon Kirchner and Darius Milhaud, and is presently Assistant Professor of Music at Mills College. His works include numerous compositions for chamber music groups, which have been performed extensively both in Europe and the United States, scores for the Actor's Workshop productions of King Lear, The Balcony, Galileo, The Caucasian Chalk Circle and others. He also composed the music and effects for the National Educational Television - IBM series of films entitled The Computer And The Mind Of Man. Commer-

cial soundtracks include participation on the music and effects for a Christmas Club record for the Bank of America, animation effects for a series of children's cartoons, and special effects for local television film producing agencies.

Anthony Martin 27 years old, Mr. Martin is visual director at the Center, of which he has been a member since its founding. He attended the Chicago Art Institute and the University of Michigan, and has had a number of one-man shows of his paintings as well as the construction of an environmental room for an exhibit at the San Francisco Museum of Art. He has been responsible for the visual compositions offered on the Center's monthly concert programs for the past two years, which utilize many different types of projection techniques. His experience with motion picture techniques includes animation, production and lab work.

Donald Buchla Technical Director of the Environmental Synthesis Project, Mr. Buchla is 27 years old and a graduate of the University of California in Physics. He has done basic and applied research in atomic physics and medical electronics. His experience in electronic engineering includes the design of satellite electronics, digital systems, blind guidance devices, electronic musical instruments and solid state laser devices. He is a specialist in optical design and has several patents pending or granted in this field.

B. PROJECT:

1. The San Francisco Tape Music Center proposes to rent 2000 square feet of space in the North Beach - downtown area of the city as a permanent gallery for environmental exhibits. The North Beach area is especially desirable because of the large amount of foot traffic. The space would have to be made suitable for public assembly, with adequate fireproofing and exits of the required size.
2. The Center will apply for a three year lease on the premises with option to renew.
3. Equipment: The following is a listing of the equipment necessary for the exhibit and its cost.

Optical elements for the construction of custom-built projection apparatus. This includes lenses, prisms, mirrors, lamps, filters, motors, etc.

800.00

Projectors:

4 automatic slide projectors	320.00
2 16mm film projectors	500.00
2 overhead projectors	500.00
1800 sq. ft. rear projection screen	3600.00

Interface Equipment	300.00
Materials for screen frames & installation	1200.00
30 wheelchairs at \$62. each	1860.00

Audio Equipment:

Tape recorders	900.00
Headsets earphones	400.00
receivers	400.00
Transmitters	
infra-red multiplex	440.00

4. Essential Services:

insurance	120.00
utilities	180.00
rent	1950.00
Building expenses	270.00
Printing, office expenses	210.00
Telephone	180.00
Advertising	500.00

5. Raw Materials:

lumber, paint, conduit, etc.	600.00
slides	200.00
tapes	60.00
films	500.00

6. Labor

2 technicians @ 500/mo. ea.	3000.00
carpenter, electrician	1000.00
Martin	1500.00
Buchla	600.00
Sender	600.00
Subotnick	600.00
R. Martin Silver Public Relations	200.00
Gerald Hill Legal	300.00

7. Management: For the completion of the project the following personnel are necessary:

William Maginnis	Technician
Robert Cohen	Technician
Anthony Martin	Visual Design, photography
Donald Buchla	Engineering and Technical Direction
Morton Subotnick	Part Time Consultation (Music)
Ramon Sender	General Direction

8. Total Cost of Project \$25790.00

Total Cost - Table 1	
Fixed Operating Costs (for 3 mos.)	6840.00
Preliminary & Pre-operative costs	6170.00
Working Capital	10780.00
Contingency Margin	<u>2000.00</u>
	\$25790.00

8 (cont.)

Basis for cost figures: Operating costs are based on a 3 month average of the last year's operation at the Center, plus labor, plus an estimated rental cost of \$650.00 per month. Preliminary cost figures are estimated on partial labor and materials, and include advertising, printing, renovation of the space, etc.

Working Capital total: \$10,780.00

Means for financing project: Capital investment or long-term loan.

C. MARKET:

1. Concerts at the Center utilizing similar visual effects have been performed on a twice a month basis for the past two years. Profits from the concerts average out to \$110.00 a concert. Given the much larger potential audience in the North Beach area, we feel that a \$1.00 admission would alone bring in \$2400.00 a month. This figure is almost equivalent to the estimated monthly operating expenses (see table 1). Audience figures are estimated as follows:

Weekends - total time 20 hrs. - 20 per hr. =	400.
Weekdays - 20 hours - 10 per hr. =	200.
Monthly total	2400

Therefore, even before anything is sold, we have met our operating costs.

2. The decision to operate the Exhibit as an independent project away from the Center's building at 321 Divisadero was prompted by the feeling that the exhibit should be placed where ever it would receive the maximum public exposure, and where it would operate on a 'break-even' basis rather than operating at a loss as simply the display room of a sales organization.
3. Pending contracts: A trial exhibit will be set up at Ghiradelli Square in December pending a series of tests to be run in the plaza when completed.

A sound-light mobile to be placed in the lobby of the new Actor's Workshop Theatre.

Sound-light automatic projectors are being developed for sale to motion picture houses to be inserted in th program during intermissions or in lieu of shorts.

A number of private individuals have expressed interest in having small environments developed for their homes. The exhibit will include a number of smaller modular environments that can be purchased as one would purchase a painting or sculpture for placing in private houses.

D. PROFITABILITY:

1. Cost of Production: Three types of sound-light playback units will be manufactured and sold for use in
- 1) private homes
 - 2) hotel lobbies and public areas
 - 3) motion picture houses

Type 1: Private Homes	1 tape deck modified for light and sound control	180.00
	automatic slide projector	120.00
	control apparatus	50.00
	optical elements	40.00
	earphones (or speaker/amplifier)	100.00
	tapes and slides	36.00
	rear projection cabinet	60.00
	labor	40.00
		<u>\$626.00</u>
additional sound-light	tapes and slides \$36.00	
	selling price	\$1900.00

Units will also be available which will function on the customers own recorder and make use of his playback system.

Type 2: Lobbies	tape recorder modified for light and sound control (4 channel)	400.00
	16mm film projector	250.00
	automatic slide projector	120.00
	control apparatus	100.00
	optical elements	80.00
	rear projection wall 10x12 feet	300.00
	speakers and amplifiers	380.00
	film, slides and tape	124.00
	labor	120.00
		<u>\$1874.00</u>
additional sound-light	tapes and slides \$124.00	
	selling price	\$5622.00

Type 3: Motion Picture Houses

This unit is being designed and engineered as a total unit. It will be a self-enclosed box suitable for mounting on the ceiling of the theatre. It will project on as many surfaces as desired.

	estimated selling price	8000.00
	rental of sound-projection tapes	300.00

The first two types will be available on a limited basis in February. Mass-production of the units would become feasible at a later time pending the size of the market for them. The third type is in the process of being designed, and a prototype will be tested locally before final decisions are made on marketing.

2. Direct sales resulting from the Environmental Exhibit should average an absolute minimum of three a month, or \$5700.00 gross. With the operating costs of the project paid for by the exhibit, the only additional costs for the production of the light-sound units would be those outlined above plus the placing of one technician from half-time onto full time.

profit from 3 sales of Type 1	\$3824.00
part-time technician	<u>250.00</u>
Net Profit	\$3574.00

2.(cont.)

The Net Profit will be reinvested in parts and equipment, the production of additional units, and repayment of any loans.

3. Balance Sheet	Est. Monthly Income	Monthly Expenditures
	admissions (2400) \$2400.00	rent 650.00
	Sales (3 units) <u>\$3834.00</u>	utilities 60.00
	Total Gross \$6234.00	insurance 40.00
		bldg. exp. 90.00
		Office 70.00
		Telephone 60.00
		Martin 500.00
		Technician 150.00
	Sender, Buchla, Subotnick 600.00	
		Public Relations <u>50.00</u>
		sub total 2270.00
		Technician 250.00
		parts <u>1878.00</u>
		TOTAL \$4398.00
4. Current assets as of 11/29/64	\$10,060	

E. REQUEST:

The capital financing of an Environmental Exhibit, the estimated cost of the project being \$25,790.00. Profits from the public demonstration of the Exhibit will more than cover production and operating costs. Sale of light-sound playback units for private residences, hotel lobbies, and moving picture theatres will create further income for the expansion of the project. An Environmental Exhibit is a unique creation which will enable the Tape Music Center to create any desired environment within the confines of a given space by means of slides, films, sound and other stimuli.

On June 15th the tour group left San Francisco in two cars along with the sound and lighting equipment. We arrived in Minneapolis after a most eventful trip through tornado country, and gave the concert under the auspices of the First Unitarian Society as the last of a series that had been presented under the direction of Thomas Nee. The warm audience response was most encouraging - it felt almost like home - and interest in the improvisations led to another event being planned for the following evening in collaboration with a local group of artists and dancers.

The next stop on the tour was Central Michigan University, where, upon arrival, the tour group found that the audience would consist mainly of 250 teen-agers from the summer highschool band workshop. The reactions of the young people at the beginning of the program tended to be quite vocal, and they seemed to be deriving a great deal of enjoyment out of the unorthodox aspects of the concert they were witnessing. As the program progressed, however, they quieted down and seemed to be drawn into the atmosphere created by the combination of visual and aural imagery. After the concert there were many questions as to how the pieces had been created and about the performers and composers attitudes towards the works.

The caravan then headed for Cincinnati, where the tour concert was given at the Cincinnati Conservatory to a small but very enthusiastic audience composed for the most part of students. The group left the following morning for Ball State Teachers College in Muncie, Indiana, where we were scheduled to give both an evening concert in the small auditorium and a morning program to officially open their music festival in the large hall.

Both auditoriums were excellently equipped, and both programs went very smoothly. Linn Subotnick's viola solo in Morton Subotnick's Mandolin was flawless, and Pauline Oliveros' accordion performance in Ramon Sender's Desert Ambulance was very dramatic under the amplification of the large hall. Anthony Martin's projection apparatus was more than adequate for the size of the stage, and his virtuosity with his slides and inks, his timings of the imagery to the tapes, was impeccable.

The group left the Midwest with the general feeling of having made a strong statement at every performance, but in a totally new realm of experience for the audiences there. They were somewhat prepared for something unusual, an event perhaps along the line of a "happening", instead of which they found themselves challenged to a very strong emotional experience in a specifically organized theatrical event.

The final concert of the tour at Center Harbor, New Hampshire seemed a fitting conclusion to the trip. We presented an abbreviated program after the Fourth of July fireworks over the lake. Actually the program began on the lake, as we had a boat row out carrying a beautiful young lady dressed in white and covered with wild flowers. She landed at the beach after the fireworks had finished, and there followed a solemn procession to the barn (the concert hall) accompanied by the sound of trombones and horns. We are sure that for many that evening was an unforgettable experience.

For the tour group, the tour emphasized the importance of playing out-of-town concerts more often, and already plans have begun for a larger tour for next summer.

MAILING LIST ADDITIONS

SK 2-6615

Ron Daniels

27 A Dorland St

San Francisco

Music of the Gizmos

Computer Debuts As Composer

By ALEXANDER FRIED

Computers are doing everything these days. It was only a matter of time before someone would set them to work composing music.

An experiment in that direction was something new in last night's concert of the San Francisco Tape Music Center, at 321 Divisadero St.

Under the mysterious title of "Ergodos," the piece was quite interesting in its sound effects and even had touches of wonderment and mood.

But it gave no indication that the Beethoven of the next generation will be a creature of wires and gadgets, rather than of flesh, soul and blood.

HUMAN composer of the piece was James Tenney, of the Yale University Electronic Music Center. "Ergodos" lasted seven and a half minutes and, according to inside information, could just as well have lasted 15 if the Tape Center had chosen to keep it going that long.

What Tenney did for "Ergodos" was to provide his computer with information that would guide it to a certain trend of sounds and computer did the rest.

The sounds it produced were individual, rather than just like any other electronic composer's sounds. They were remote, spooky, whistling, flurrying, gurgling, rumbling and burping, with plentiful silence among them.

As the man said whom somebody dragged to "Hamlet" for the first time: I didn't mind it. I'm ready for computer Opus 2.

MORE FREAKISH on the program was "Antithese," for tape sounds and actor, by Mauricio Kagel, of Cologne's West German Radio Studio.

The worldless actor was William Raymond. He came to a stage littered with chairs, tables, and electronic equipment, and went through a sequence of pantomime illustrating such behaviors as stealthy, Jose, enraged, tying together, exaggerating, embracing, dusting, eating (carrots, a banana, an apple).

In the process he sent electronic apparatus smashing and crashing.

It was all nonsense—a behavior of decomposition, in contrast to artistic composition in the old rational sense. Oddly, it provided the spectator with a sort of purge, for—in watching nonsense—I for one felt pleasantly relieved of the strain of good, orderly behavior. Pleasant enough, if you don't overdo it.

IN "EVENTS" by Mel Powell, of Yale, snatches of single and crowded voices were played off against electronic tonal background. "Events" was far more intriguing than Milton Babbitt's "Ensembles" from the Columbia-Princeton electronic works, whose only distinction was that it used some regularity of rhythm in its noises.

"After Gen. Wm. Booth Enters Into Heaven" was a thing of tape sounds, pictorial montage and abstract visual oozings, by Anthony Martin and Ramon Sender. Sorry, I thought it sophomoric in its far-fetched stunts and implications of pointless serision.

The program will be repeated tonight at 8:30.

NOW

Music Review

Electronic 'Revival' Concert

By Dean Wallace

The squeaks, warbles and howls of electronic music, for all their deus-ex-machina implacability, often make a marvelous kind of sense.

This week's concert at the Tape Music Center, 321 Divisadero, highlights a video-audio production by Ramon Sender and Anthony Martin titled "After General William Booth Enters into Heaven," in honor of the 100th anniversary of Booth's Salvation Army.

Just 50 years ago, the Army's 50th year was observed in Charles Edward Ives' setting of Vachel Lindsay's popular poem, a heroic piece of vocal writing whose challenge has waited for the present generation to answer.

PARALLEL

Sender's tape employs large sections of the Ives song, and this brings us to a curious parallel; for Ives himself spliced in huge chunks of Salvation Army hymns, primarily the revivalist "Fountain Filled with Blood."

Had he been born 25 years later, he would have been ahead of Sender in using advertising slogans, lunch-counter sermons, and humorous touches of Pop art. But this remained for Sender, who coupled his haunting tape to Martin's film strips of Skid Row, Pope Paul VI, and a frolicsome little lamb whose blood still awaits the Great Unwashed.

Even with its annoying moments—primarily the result of over-repetition—the production is a superior piece of work, by far the finest this young team has turned out.

POEM

Another poem served as the source for the program's opening selection, Mel Powell's "Events," in which Hart Crane's "Legend" is turned into a kind of Gertrude Stein ghost story, by dubbing,

looping, and superimposing the reader's voice.

In terms of pure musical technique, Milton Babbitt's "Ensembles" is the most skillfully worked out piece of the evening. It is a study in harmonies and textures, as caressing to the ear as many such efforts are irritating. Babbitt, though he uses an electronic synthesizer, observes the limitation of the chromatic scale—as well as that of the listener's patience.

The same cannot be said for James Tenney's "Er-

godos," a piece which deals in surprise and contrast, but with no perceptible logic. Nor can much be said for a stupid little skit for actor and tape by Mauricio Kagel called "Antithese," in which the actor's absurd behavior—smashing up several pieces of radio equipment—is supposed to be a visual parody on the absurdities of electronic music.

This we DON'T need.

The concert will be repeated for the final time tonight at 8:30 at the Tape Center.

PUBLICITY

1. Publicity should be handled consistently by one person - for all events. This is because the personal relations aspect of it can make a lot of difference in the kinds and amount of publicity obtained for any event.
2. Every source of publicity has a preferred format which, if followed, will guarantee better publicity. If there is any uncertainty as to this format call to find out exactly how to handle it. They are delighted to give advice.
3. Send in all publicity materials or requests for interviews, news coverage, etc. to specific people. Materials arriving addressed to no one in particular will, it is likely, be immediately filed in the waste basket.
4. Get out all publicity materials in plenty of time - four to five weeks ahead of the proposed event. Much more cooperation will be had if it doesn't have to be a rush job.
5. For specific articles, interviews or radio or tv coverage the following materials should be included in any request for publicity:
 - a. a letter containing information as to exactly what is desired, alternative possibilities (alternate people for interviews, times and dates when they will be available, deadline for this publicity, etc.)
 - b. a press release containing pertinent information regarding the specific event
 - c. any available pictures and background material which would be helpful to the person doing the coverage (brochures, prior publicity material, reviews, etc.)

Sources of publicity:

1. Press release or announcement to be sent to mailing lists of individuals and to various publicity sources throughout the area or state. (see files for these lists). The press release should contain all essential information (description of event, dates, times, places, source of tickets and reservations, price of admission, etc.). It is a good idea to include essential information in the first paragraph since these are sometimes printed as is in smaller newspapers with part of the information cut out (the latter part). Quotes from favorable reviews and other background and identifying material should be included, as well as the entire program. This should be sent to mailing lists of individuals 2 to 3 weeks ahead of time. To newspapers, radio and tv stations and other publicity sources 4 to 5 weeks ahead of time.
2. Newspapers. Information should be sent to Fried (Examiner), Frankenstein and Wallace (Chronicle), Bloomfield (Call Bulletin). Usually Frankenstein or Wallace will see that it makes the Datebook but it is a good idea to call the Datebook to check on it in time to get the information in if it isn't already. (The deadline is 10 days before the Sunday preceding the event) - the Friday of that week).
3. Special newspaper interviews may be obtained if requested at least 5 weeks ahead of time. Monique Benoit in the Chronicle has a special column. Also, Fried and Wallace will often do an interview for a special event.

"People" - SF Examiner - Edwina Bowe

4. Radio interviews. Several of the local radio stations have regular interview shows and are pleased to do interviews of particularly interesting people or in regard to an event of special interest. These interviews should be spaced out so that all possibilities are not used up on one event, which precludesthe possibility of another one for at least 6 months. Keep track of who is interviewed on what station and when-to avoid the possibility of embarrassing the organization by repeated requests for this kind of publicity or of antagonizing an excellent source of publicity. The following stations have programs:

KCBS Spectrum attn. Brent Stockwell - Sheraton-Palace Hotel, SF. YU2-7000
 KGO - The Owen Spann Show - attn. Peggy Maddock - 277 Golden Gate Ave, SF. UN3-0077
 KKHI - Persons and Previews - attn. Mr. Markinson - 340 Mason, SF. YU6-2151
 KPEN - The Green Room - attn. Peggy Jordan - 1001 California, SF. TU5-4310

Send written request 4 weeks ahead of time, including a name and telephone number for them to call to make arrangements. If they have not called within a week call them to see if they have received the request and if they have decided to do it. Don't expect them to pay for interviews - they feel that the publicity is adequate payment - which it is.

KKHI also has a daily program - Telemusic Quiz - which has a wide regular audience of musically informed people. They give away free tickets to concerts and plays for answering questions about music. 5 or 6 pairs of tickets may be sent to Bill Agee to be given away on this program starting 2 or 3 weeks ahead of time. This is excellent publicity. Be sure to include a press release so he can give the proper details.

For benefits, free concerts and public service events most radio stations have a policy of free public service spot announcements. Call down the list of radio stations to find out what they need in the way of information, what their specific policy is in this regard and who to send the information to. Do not try to get this free publicity for pay events.

KPFA will always give good publicity for all events.

5. Television publicity. KPIX and KQED are excellent sources of feature coverage and announcements. The other tv stations may also be contacted (find out who to talk to) for possible coverage.

KPIX - attn. Bob George - VanNess Ave. and Greenwich - PR6-5100

KQED - attn Bill Trieste - 525 - 4th - SU1-8861

KGO - Rick DAVIS or Chuck Banks KRON - CARL WILLIAMS

General comments

1. Dont expect to get good publicity from sloppy or incomplete contacting and requesting. Be thorough and careful in all regards. Be sure to give enough time so that publicity can be worked into often overloaded schedules.
2. Keep specific information regarding each event in the publicity file. This avoids duplications and antagonizing people and also avoids missing or overlooking sources.

Publicity for Judo Fest

1. Press Releases
2. Owen Spann Interview (Roman Sender) on KGO
3. "People" article in Examiner
4. Press release, letter & photos sent to Fried, Frankenstein & Wallace
5. Tickets sent to Judo-Museum Quincy (KKH1)

General comments

1. Keep the general chairman informed of everything that happens so that there won't be duplication of effort or something left hanging that everyone thinks someone else is doing (and thus not done).
2. Keep a notebook or some orderly accounting of things done and to be done (also phone numbers and addresses).
3. Keep track of all donors and all people that donations have been requested of. Indicate those who gave, those who didn't but will some other time, those who might some other time (but gave no definite indication) and those who were firmly or nastily uncooperative. Try not to approach people who have recently given donations to any of the organizations involved or to whom you know this would be an imposition (for example, Mr. Mardikian, who was extremely generous last year, is suffering from a severe heart condition and should not be bothered again for a long time). Keep lists to be turned in to the general chairman for future reference so that we won't antagonize anyone or overlook a potentially useful source.
4. Don't pay money for anything without first checking to see if there is a possibility of its being donated (ie, poster or program paper and printing, food, borrowed props or utensils, etc.). People are much more generous than might be suspected. Approach them with tact and discretion and make it clear that we will give them publicity in return for their help. Work out some kind of format to follow, for example (when telephoning):

Ask to speak to the manager. If he is not there ask when he will return, leave your number and say you will call back if you haven't heard from him by such and such a time. (sometimes it helps to explain what you want to the receptionist so she can steer you to the proper person.)

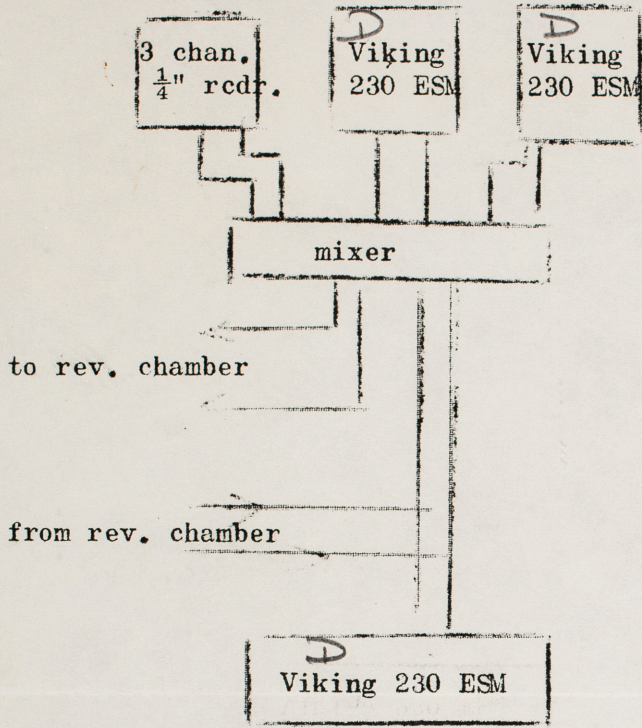
When you reach the proper person say something like: "Hello Mr. so and so. I'm calling on behalf of KPFA and the SF Tape Music Center. We are giving a benefit concert and reception on such and such a date and would like to obtain donations in return for publicity which we can give through this event. Would you be interested in helping us?". If they want to know exactly what kind of publicity tell them specifically (credits on the programs, a large sign and radio mentions on KPFA). Let them know exactly when on radio if they ask and the call numbers. Tell them specifically what is needed and that any amount will be helpful. Give them some idea of the expected crowd and how much is needed. Arrange to pick it up at a specific time and be sure to get the name of the person you spoke to.

Keep a list of all the places you have called and get the addresses of those who will donate, plus telephone numbers and make a note of what and how much they will give. Also write down specific pickup or delivery arrangements. And see to it that you follow through.
5. Turn in names of donors to chairman and program chairman so that program credits and publicity can be given. Don't promise anything you aren't sure you can make good on!

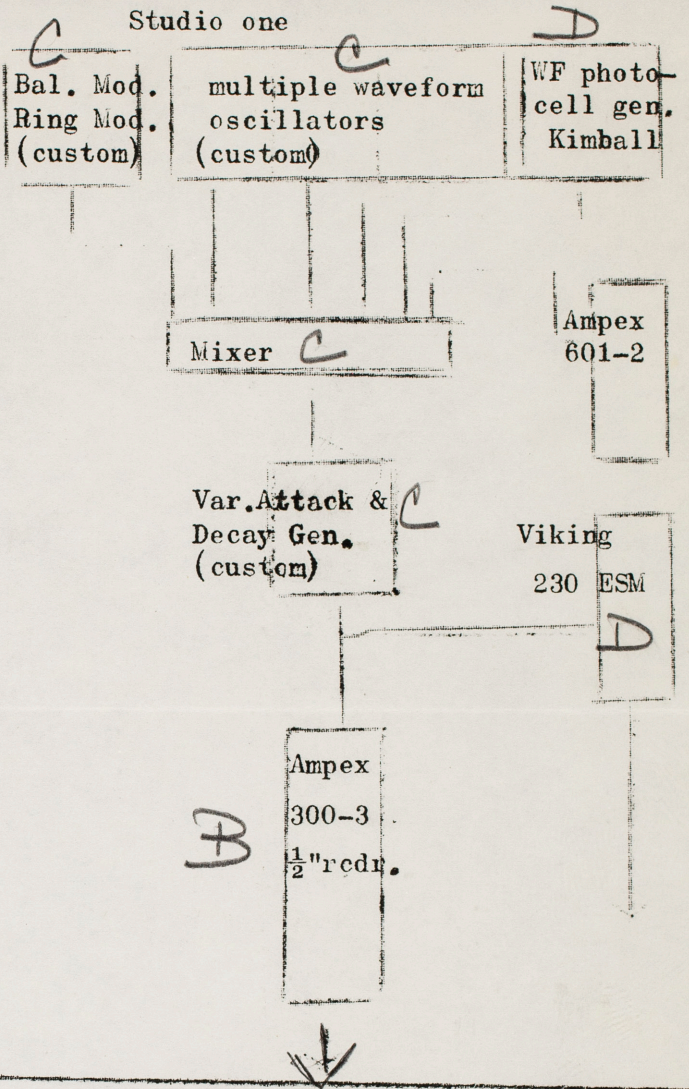
(general comments cont.)

4. Enlist the help of volunteers who have previously expressed an interest in any of the participating organizations whenever possible.
5. Keep track of people who have helped and whether or not they are efficient and dependable. We need dependable people.
6. Turn in all bills to the ticket chairman.
7. Prepare some kind of report, as complete as possible, for presentation at the post meetings.
8. IF YOU PROMISE TO DO A JOB MAKE SURE THAT IT GETS DONE WELL! There is nothing more nightmarish than people who promise to do things and then do them in a half-assed way or not at all.

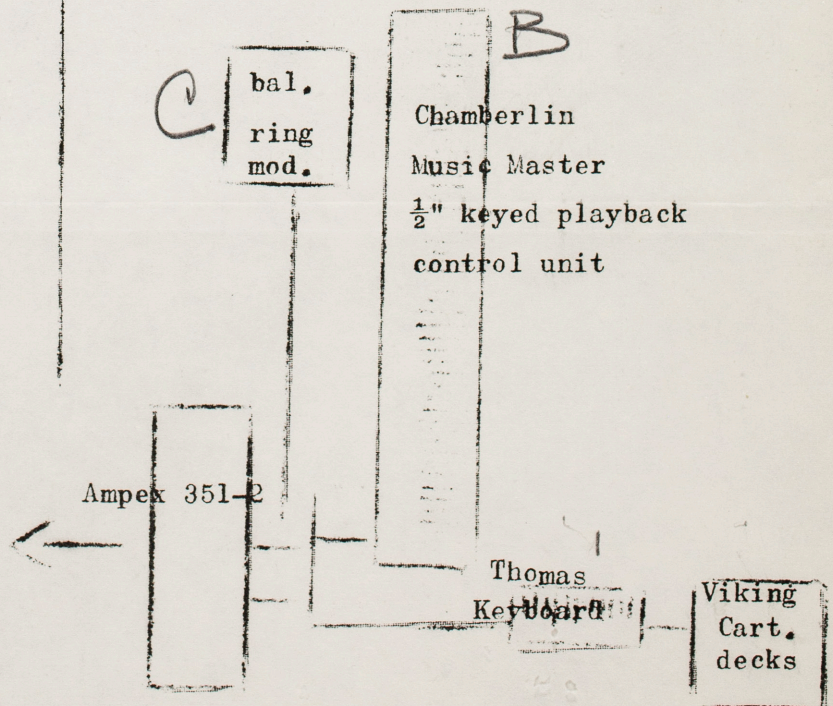
Studio Three



Studio one



Studio two



D - to be donated (hopefully)

C - to be built

B - to be bought

\$6000.

Oliveros		Rush	Sender	Mumma	Substruck	Erickson	Wainor
Theater Piece		Mandala	Acc. + Tape Tina Sound Field St. Quartet Tape music	mean while a 2 piece	Tarot 10 int 15 min Theater Piece Viola, Piano Tape!	Camus Concerto	4 perc.
Septet		two piano	Soundmobile 3 pianos piece solo		2nd Serenade cl, Horn Piano Perc. Tape Piece Woodwind Qu. Piano + Tape		
Trio - Bass Trp Flute Trp accordion acc. Bandoneon		Hexahedron					
Harrison	RILEY Shostakovich	Cage	Ogden	Glasgow orchestra	Chowning 2 perc.	Stokes	Wolfe Hrn. piano
	Concert for 2 pianos and Tape Recorder Envelope Spectra						
DAVIDOVSKY	Chilos	Bowell	GABURO	L. YOUNG Pozor FOR CHAIRS TABLES (IN CAFETERIA)	Martino Underworld	Ashley? Heat	Sivarda?
Flute + Tape					orchestra		
Balcony music 4 trombones bass duct	Von Bill string Quartet	Schwerzig Low voices	DENNY	ROCHBERG	Tves Glasgow Cage Porter	Austin	ECarter

PERFORMERS CHOICE
ENSEMBLE

Thomas Siwe

PAT PERSEWELL
FLUTIST
MUS DEPT UNIV. OF ILL

Messian Ois aux Exotique
Piano 16 winds
Varèse
Deser to
Octandre

Shufren
Cushing
Zimbre
Onders
Lewin
Swift
Wormen
Martino
Dahl

No

Babbitt

Saltzman

Boretz

Shuler

Kiechner

THE TAPE MUSIC CENTER AT MILLS COLLEGE

Instruction in Tape Music Techniques

Instruction in the techniques of composition utilizing electronic media, designed to acquaint composers with basic studio techniques, will be offered in the months of July and August. The instruction consists of five private, two-hour sessions in the studio with an instructor, and may be begun at any time. The fee for the course is fifty dollars. No academic credit will be granted. Pauline Oliveros, studio director, will be in charge of instruction.

Individual use of the Tape Music Center

The Tape Music Center will also be available for use by students who have completed the Instruction in Tape Music Techniques, and other qualified persons. The fee for use of the Center beyond the instruction described above, is fifty cents per hour.

Private electronic music composition lessons will also be available from Miss Oliveros.

Studio equipment includes the Buchla Modular Electronic Music System, with Skully and Ampex recording equipment.

For further information and applications write:

Charles Boone, Coordinator
The Tape Music Center
Mills College
Oakland, California 94613