

April 4, 1968

From the land of the Mills Tape Music Center

Pauline,

Enclosed are a number of sheets of paper which represent a number of 1967 works of the late (and infamous) A. J. Gnazzo. I have sent them along because they offer a great deal of freedom in interpretation and also can be presented with a minimum of expensive equipment hookups and I am willing to accept any number of solutions to the performance situations. In addition they should provide laughs to your students.

As far as my providing half a program, we are busy working on it at this end. David has suggested that there might be a possibility of repeating the B ndoneon thing in San Diego if it proves worthy of repetition. This fact will probably not be established until the 16th of April here at Mills.

I had great hopes of scraping together a short piece which we here at the Tape Center have been presenting anonymously for a month or so. Bill Maraldo, Ivan Tcherepnin, myself and Roger Pritchard have done it and we were working on a version for SD which would include the services of David Tudor as distorter. The piece is a series of simultaneous (but boring) lectures on a number of equally boring but dissimilar topics. We had great success with it here. Our only problem in transporting the thing proves to be the availability of the people. Ivan and Roger can't make on the 18th so we may have to cancel it. I will continue to send various pieces to you which can be put together with a minimum of trouble.

The big piece which I wanted to send along turns out to be financially impossible. It was Theatre Piece I. To have the 14 parts reproduced would have cost \$700. Don't ask me how I got into such a mess but I listened to bad advice last year on how to lay them out and now I can't even use them. I have already put a couple of hundred into the preparation of the negatives. The piece which is called III is a very nice piece. All of your students could prepare to perform in it. It could be done in an electronic version (to be decided upon by your seminar) and newspapers and magazines are easy to come by. I have included a set of the instructions for I which are the rules by which one makes III go. Get a lot of mikes and a lot of distorters hooked to them and set them up around the performance area. The performers should prepare gigantic parts (like 3 ft by 4 ft) and suspend them from various places around the room, at eye level. The director can then sit in the middle of the audience (or in the rear) on a high stool, lighted by a very tight follow spot. Director works out a set of start cues and cues for the three types of articulation. Performers move freely throughout the space. ((No

stylized dance motions)). Performers choose a part from which to perform a particular sequence and can elect to remain on the spot or move to a new part for another sequence. Microphones throughout the space will be set up to pick up any sounds which they pick up. The pick up is broadcast through the house system. As performers pass through or remain in certain areas, their vocal sounds are augmented by the distorted sounds. Electronic modification performers are free to go at the sounds in any way they choose. The piece shouldn't get too big or complex and shouldn't last too long (as it could get to be a drag unless prolonged for several hours) The piece labelled IV is also a favorite of mine. Only problem with it is that it really takes a long time to get going with it. I did it once in Vancouver and it was about 30 minutes before I got really turned on. Of course at that point it could have gone on forever. It should consist of any number of persons performing diverse tasks. the only requirement is that each activity be simple and that each person perform only ONE activity over and over again. A group of reciters adds immeasurably to this piece. The audience (if any) can also perform.

V was only performed once on Avenue B and 10th street. It is best performed in a real bar.

peace

Jonny

*The copy of Anderson is for reference only
in case you look the other (like D.T. did)*



Anthony J. Gnazzo
Oakland, California
February 6, 1969

COMPUTER

if
then

for jeff raskin

Anthony J. Gnazzo
Oakland, California
February 6, 1969

FOR AUDIENCE

THINK

Anthony J. Gnazzo
Oakland, California
February 6, 1969

ELECTRONIC

power fails

Anthony J. Gnazzo
Oakland, California
February 6, 1969

LIGHT PIECE FOR D.T.*

1 ounce

* Daphne Thom

Anthony J. Gnazzo
Oakland, California
February 6, 1969

for tomas schmit

Perform Zyklus.

Use 55 gallon oil drums.

Anthony J. Gnazzo
Oakland, California
February 6, 1969

SAFETY MUSIC: for Dick Higgins

WATCH OUT !!!

Anthony J. Gnazzo
Oakland, California
February 6, 1969

Theatre Piece I (1967)

This piece consists of a set of directions and seven parts.

A Director and one or more Performers are necessary for its performance.

One or more persons can perform from the same part.

A Performer need not use the same part throughout the piece.

All parts need not be used in any single performance.

Lighting, Movement, Time Relationships and Overall Duration are free.

The basic unit of the piece is the SEQUENCE, the start of which is signalled to individual performers by the Director. An entire SEQUENCE is to be articulated in one of the following modes:

- Subdued - Whispered. No dynamic contrast.
- Normal - Matter-of-fact speaking voice. Little dynamic contrast.
- Exaggerated - Declamatory. Great dynamic contrast.

Variations within these broad categories are to be improvised by the Performers as a reflection of their reaction to the density of the sound situation at that particular moment.

In performing a SEQUENCE each Performer selects a rectangular area within his part and designates a point within this area as the origin point for this particular SEQUENCE. Vertical and horizontal lines through any arbitrarily selected points can be designated as the left/right and upper/lower limits of a particular SEQUENCE.

When the Director's signal is received, each Performer begins reading all phonemes, words and/or fragments contained within this area, following one of the patterns shown in Figure 1. These phonemes, words and/or fragments can be read singly or in strings at the discretion of the Performer. The time relationships within any particular SEQUENCE are free and should not be predetermined (i.e. rehearsed), but should develop out of the performance situation much in the same way as the articulations and dynamics do. Upon completion of a SEQUENCE the Performer should signal the Director.

The Director shapes the piece during performance by controlling entrances, overlaps, simultaneities, dynamics, articulations, movement and overall duration.

Electronic Version(s):

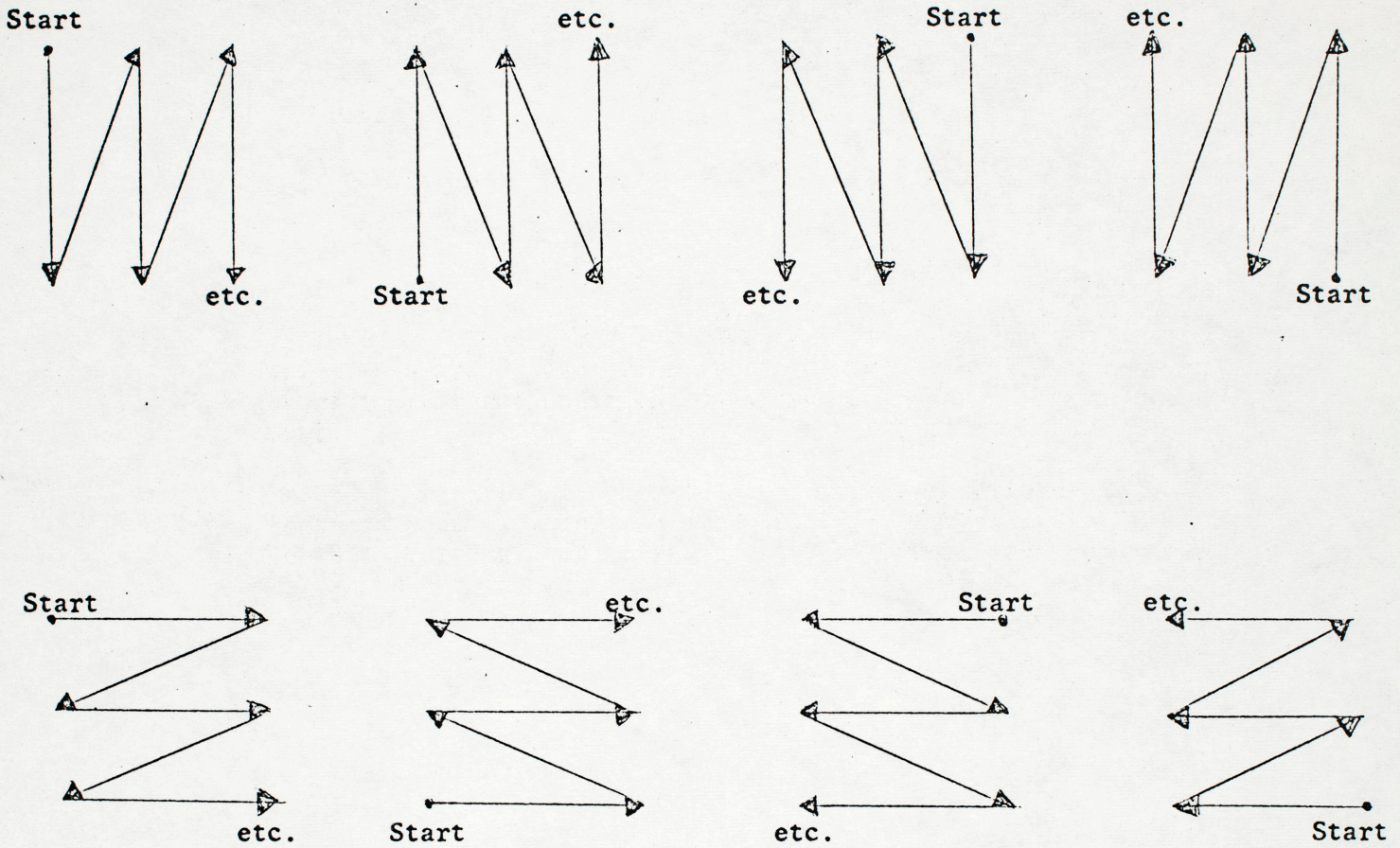
SEQUENCES can be prerecorded and played back during a performance.

SEQUENCES can be recorded during a performance and played back later in the same performance.

Electronic Instruments can be used to modify either recorded SEQUENCES or specified portions of a live performance.

Theatre Piece I (1967)

Figure 1
Reading Patterns



Anthony J. Gnazzo
Burnaby, British Columbia
March 16, 1967

a set of directions
seven parts
a theatrical situation
one or more performers
a director

time relationships - free
movement - free
dynamics - free
duration - free

theatre piece I (1967)
(a version)

anthony j. gnazzo

electronic modifications optional

copyright 1967

anthony j. gnazzo
burnaby, british columbia
march 19, 1967

no directions
many parts
a theatrical situation
many players
freedom
much noise
no message

theatre piece II (1967)

anthony j gnazzo

copyright 1967

burnaby, british columbia
march 19, 1967

theatre piece III (1967)

prepare a number of parts by cutting any available printed matter into thin strips and randomly pasting the resultant strips onto large sheets of cardboard.

perform as theatre piece I (1967).

copyright 1967

anthony j. gnazzo
burnaby, british columbia
march 19, 1967

many performers
diversified actions
multiple sounds
constant repetition
concentration

technical means as required

actors	playing doing performing reciting		
dancers	drawing projecting		
poets	moving building singing	again and again the same	sound grouping pattern phoneme
filmmakers	painting chanting		rate film
people	developing being		phrase thing word
musicians			figure
painters			light shape
			motion
			object
sculptors			action graph

HAVING

again and again
the same

EXPERIENCE

. . . . with an infinity of variation.

Theatre Piece IV (1967)

Anthony J. Gnazzo
Burnaby, British Columbia
April 28, 1967

annexation
an environment
(abstracted)
for participating audience

A dimly lighted space, not too large, with chairs and tables in typical barroom groupings. A bar along one wall. Several mirrors behind the bar. A variety of objects hanging from the walls and ceiling. Two juke boxes at opposite ends of the space, one containing the latest rock and roll hits, the other current jazz favorites. Perhaps a Scopitone. Two waiters and a bartender. A stock of beer, whiskey, mixers, etc.. Rest rooms convenient to the space.

The piece commences when the participants enter the space.

SMOKING PERMITTED

Anthony J. Gnazzo
New York, New York
August 5, 1967

theatre piece V (1967)

copyright 1967 Anthony J. Gnazzo

Theme and Variation

(for pauline oliveros)

DO

DO NOT

Anthony J. Gnazzo
Oakland, California
February 6, 1969

Anthony J. Gnazzo

THREE PIECES

1.

2.

Oakland, California
February 6, 1969