

# THE SAN FRANCISCO TAPE MUSIC CENTER

PRESENTS

## TROMBONIST STUART DEMPSTER

IN A PREMIER RECITAL

### TWO NIGHTS

Monday and Tuesday

MARCH 21 & 22, 1966

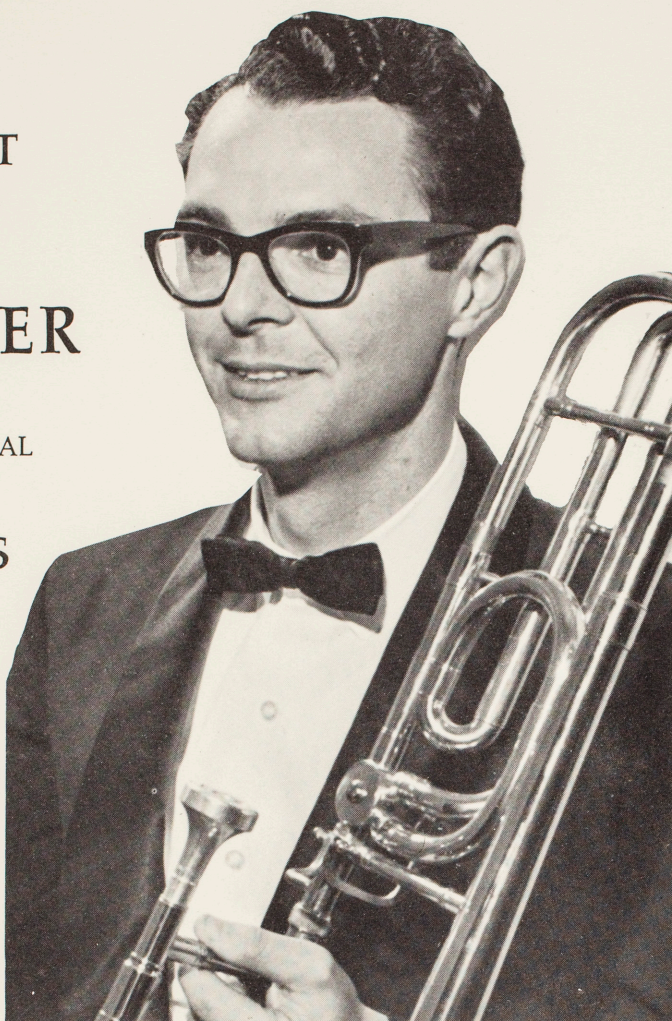
8:30 P.M.

Tickets at the door

\$2.00 General

\$1.50 Student

No reserved seats



## 321 DIVISADERO STREET SAN FRANCISCO

SIX PREMIERS INCLUDING THREE COMMISSIONS ON THE PROGRAM

Three commissions by Mr. Dempster for this concert from:

Robert Erickson, Luciano Berio & Pauline Oliveros - Elizabeth Harris

First San Francisco performances of:

Larry Austin - *Changes: Open Style for Trombone and Magnetic Tape*

Barney Childs - *Sonata for Solo Trombone*

First local performance in this form of:

John Cage - *Solo for Sliding Trombone*

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"..... played an exciting improvisatory trombone role."

Alexander Fried, San Francisco Examiner

"..... quite the best garden hose player since the late Dennis Brain."

Dean Wallace, San Francisco Chronicle

"..... added much to the artistic success of the occasion."

Alfred Frankenstein, San Francisco Chronicle

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Stuart Dempster is in his fourth season as principal trombonist with the Oakland Symphony under Gerhard Samuel, was a soloist at the Cabrillo Festival in 1965, is third season principal trombone, San Francisco Ballet Orchestra, has been for three years a member of the Mills Performing Group, and is also teacher of trombone, San Francisco Conservatory of Music & California State College, Hayward.

THE SAN FRANCISCO TAPE MUSIC CENTER

PRESENTS

STUART DEMPSTER

TROMBONIST

*In a premier recital assisted by William Maginnis, sound technician*

8:30PM, March 21 & 22, 1966  
321 Divisadero Street, San Francisco, California

PROGRAM

*Changes:* Larry Austin  
*Open Style for Trombone and Magnetic Tape* (1965)

Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, Calif., the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

First San Francisco performance.

*Solo for Sliding Trombone* (1957-58) John Cage

These twelve pages are from *Concert for Piano and Orchestra* and consist of isolated sounds in time, often chosen by the performer.

First San Francisco performance in this form.

*Ricercar a 5 for Trombone* (1966) Robert Erickson

The tape portion of this work was recorded by Mr. Dempster. Consisting of live trombone sounds, it was realized with the assistance of Mr. George Craig, chief engineer for KPFA.

Commissioned by Mr. Dempster for this concert.

INTERMISSION

*Sequenza V for Solo Trombone* (1966) Luciano Berio

This work explores the possibilities of the single instrument.

Commissioned by Mr. Dempster for this concert.

*Theater Piece* (1966) Pauline Oliveros-Elizabeth Harris

The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The music is by Pauline Oliveros and the choreography is by Elizabeth Harris.

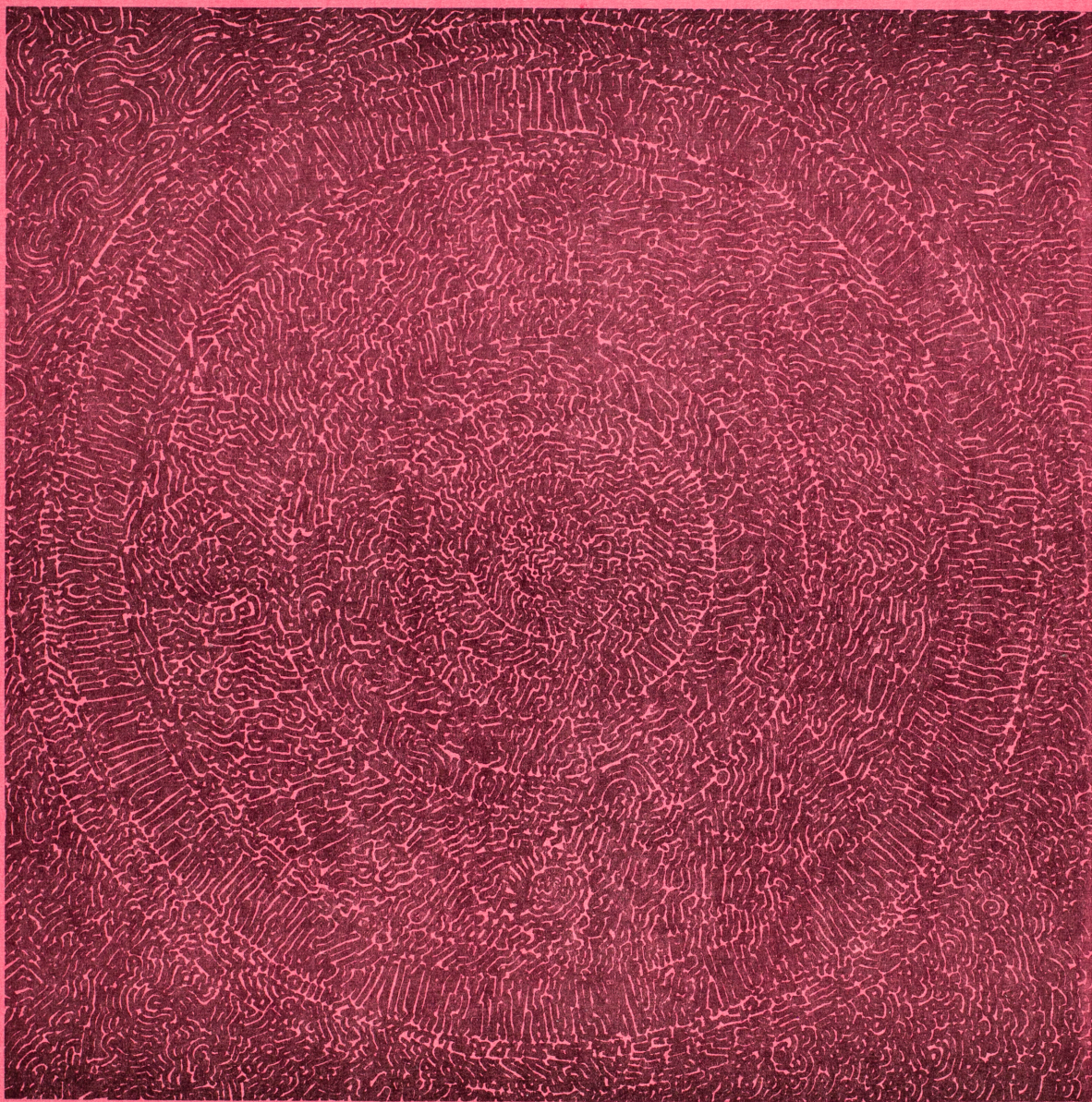
Commissioned by Mr. Dempster for this concert.

*Sonata for Solo Trombone* (1961) Barney Childs

Written for Lloyd Weldy (teacher of trombone at University of Arizona), the second movement uses jazz-derived material and quarter tones, while the third movement is assembled by the performer as he plays from groups of related written sections. The movements are: *Recitative, Double, and Rondo*.

First San Francisco performance.

Wine will be served during the intermission and after the performance.  
Speakers courtesy James B. Lansing and Electrovoice. Printed by Andrew Hoyem.



Friday, January 21

8:00 AMERICA NEEDS INDIANS - Sensorium 9

by Stewart Brand and Zach Stewart

An occult-minded White lady was driving with a Hopi Indian named Thomas Banyancya once. She asked him, "Tom, what if a flying saucer landed on the highway in front of us right now, and a creature got out and started coming toward us. What would you do?"

Thomas replied without hesitation, "I'd say 'Welcome, brother!'"

--

Last winter an Ottawa girl, a research mathematician, explained her interest in the U.S. Space Program: "Every one of those shots brings us closer."

--

In the course of preparing "America Needs Indians" the Sensorium has taken on a life of its own as an

education or presentation format suitable for any subject.

Inquiries: EX 2-17568, 25 Hotaling Place, San Francisco

10:00 OPEN THEATRE PRESENTS

Ned's Mob and The Congress of Wonders

Music and Beatle Readings

The God Box: a conception by & with Ben Jacopetti &  
Wainwright Masturbation Sermon from the works of  
O.S. Fowler by Stephen Fowler Sermon from the  
Works of Aimee Semple McPherson Amanda  
Foulger Revelations including the Open Theatre  
staff producing sounds, colors, lights & effects in  
high frequency and The Loading Zone Rock & Roll  
dancedancedance

Saturday, January 22

8:00 OPTIONS and CONTRACTS at the present time with

Tape Music Center members &  
Canyon Cinema

The SOUND-LIGHT CONSOLE by Donald Buchla  
performers: Donald Buchla

Charles MacDermod

Ramon Sender

The ring-modulated guitar of JIM Gurly

BIG BROTHER & THE HOLDING COMPANY\*

Films & loops by Anthony Martin and Bruce Baillie

assistance: Martin Muller, Bill Maginnis,

Phil Blackhurst, Mark Bohrod, \*Peter Alden,

Sam Andrews, Chuck Jones, Jim Gurly, Chet Helms,

mgr., Vortex Light Box - Bob Carr

10:00 "THE ACID TEST"

The Merry Pranksters

Can YOU pass the Acid Test? There's no way to think about it or read about it. There's no other way to know than go ahead on it. Can you die to your corpses? Can you metamorphose? Can you pass the 20th Century?

What is total dance?

The Acid Test has been conducted in recent weeks at Santa Cruz, San Jose, Palo Alto, Portland, San Francisco, here, and is snowballing fast. Rolling east next month, it will soon be international, if not cosmic.

Sunday, January 23

We don't know.

Participants, beside yourself, are Henry Jacobs (who first carried out the fantasy of turning on an air dome), John Korty (illustrious film maker), Gordon Ashby (who designed the Light Matrix for IBM), Bruce Conner (illustrious

film maker), Ann Halprin & dancers, Pauline Oliveros (with Elizabeth Harris and the 12-foot light sitar), Chinese New Years Lion Dancers & Drum and Bugle Corps, the Stroboscopic Trampoline, The Grateful Dead, Big Brother and the Holding Company, The Loading Zone, America Needs Indians, Open Theater, Tape Center, the Merry Pranksters, and

It's prayer, mostly.

Festival credits:

PRODUCED IN ASSOCIATION WITH BILL GRAHAM

ENVIRONMENT: OSBORNE AND STEWART ARCHITECTS

PUBLICITY: JERRY MANDER/ZEV PUTTERMAN AND ASSOC.

SOUND-LIGHT COORDINATION: DON BUCHLA

SIDETRIPS:

WORSHIP SERVICE AT 321 DIVISADERO ST., SUNDAY,  
January 23 at 11:00 A.M.

Chloe Scott, dancemistress - Lou Harrison, composer





the participation in the festival of Look, Newsweek, Time,  
and Life.

Mandala by Bruce Conner  
Courtesy of owner, Michael McClure

YOU ARE CORDIALLY INVITED  
TO ATTEND THE THIRD IN A  
SERIES OF SUNDAY EVENING  
CONCERTS OF CONTEMPORARY  
CHAMBER MUSIC AT THE AUSTIN  
RESIDENCE, 739 MILLER DRIVE  
IN DAVIS ON JANUARY 30 AT 8:15

- Earle Brown.....HODOGRAPH I  
Barbara Johnson, flute  
Stanley Lunetta, percussion  
Richard Swift, piano and celeste
- Morton Feldman.....PROJECTIONS IV  
Robert Bloch, violin  
Richard Swift, piano
- John Cage.....59½ SECONDS FOR  
SOLO STRING PLAYER
- John Mizelle.....PIECE FOR SOLO VIOLIN  
(First performance)  
Robert Bloch, violin
- Pauline Oliveros.....NMEMONICS III  
TAPE realized at  
San Francisco Tape Music Center
- Luciano Berio.....SEQUENZA  
Donald Benson, flute
- Barney Childs.....INTERBALANCES IV  
Larry Austin, trumpet  
Barney Childs, narrator
- Barney Childs.....TAKE 5  
A card piece for all

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TALK—

AN OPEN DISCUSSION ABOUT THIS AND OTHER MUSIC  
WILL FOLLOW THE CONCERT. COMPOSERS AUSTIN,  
CHILDS, LUNETTA, MIZELLE, OLIVEROS, AND SWIFT  
WILL TAKE PART. AUDIENCE COMMENTS AND QUES-  
TIONS WILL BE WELCOME.

Since seating is limited to 65,  
reservations are needed. Confirm  
your seat before Friday, Jan. 28,  
by calling Davis 753-4011, ext.603  
or 753-3380 before the concert.

THIS CONCERT IS PRESENTED  
BY THE DEPARTMENT OF MUSIC  
UNIVERSITY OF CALIFORNIA AT  
DAVIS

FUTURE CONCERTS: MARCH 3, MARCH 27, AND APRIL 27

CONCERTS OF CONTEMPORARY  
CHAMBER MUSIC AT THE AUSTIN  
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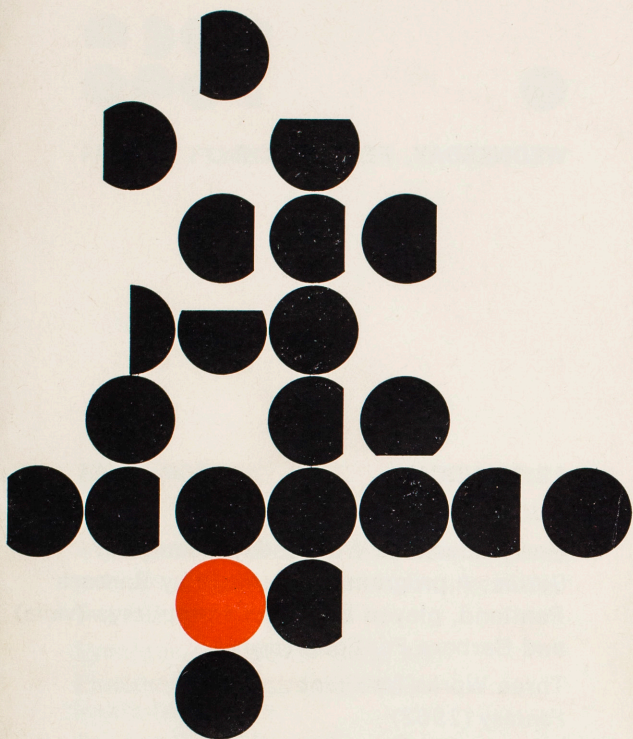
III

PAUSE

TALK

AN OPEN DISCUSSION ABOUT THIS AND OTHER MUSIC  
WILL FOLLOW THE CONCERT. COMPOSERS AUSTIN,  
CHILDS, LUNETTA, MIZELLE, OLIVEROS, AND SWIFT  
WILL TAKE PART. AUDIENCE COMMENTS AND QUES-  
TIONS WILL BE WELCOME.

WINE WILL BE SERVED FOLLOWING  
THE CONCERT. THANK YOU FOR COMING.



**FESTIVAL  
OF THE  
CONTEMPORARY  
ARTS 1966**

**FEBRUARY 2-11**

**THE UNIVERSITY OF BRITISH COLUMBIA**

**Sponsored by:**

*The A.M.S. Special Events Committee*

*The Fine Arts Committee*

*The Arts Undergraduates' Society*

Students, faculty and general  
public are cordially invited  
to attend any or all of the  
Festival events.

WEDNESDAY, FEBRUARY 2

**12:30 NOON**

*BUCHANAN 106*

Harry Adaskin's Wednesday Noon-Hour Series: A programme of music by Barbara Pentland, played by Smyth Humphreys (*viola*) and Barbara Pentland (*piano*).

Three Works for Piano:

*Fantasy* (1962)

*Shadows* (1964)

*Caprice* (1965)

Duo for Viola and Piano (1960)

**12:30 NOON**

*AUDITORIUM*

A programme of short films by Ed Eshiller, Storm de Hirsch, Breer, Marie Meken and Stan Brakhage.

*Admission: 35¢.*

**3:30 P.M.**

*BUCHANAN 106*

Poetry Reading. Robert Duncan, author of "The Opening of the Field" and "Roots and Branches", well known to Vancouver poetry audiences, will read his more recent poetry.

THURSDAY, FEBRUARY 3

**12:30 NOON**

*FREDDY WOOD THEATRE*

Première performance of an original play by David Watmough, "Friedhof", directed by Michael Irwin with Malcolm Crane, Lionel Johnston, Joy Watson and Eric Sager.

*Admission: 25¢.*

**12:30 NOON**

*AUDITORIUM*

"Evolution of the Blues", presented by Jon Hendricks with the Flip Nunez Quartet, Jimmy Witherspoon, Big Miller and Hannah Dean.

*Admission: 75¢.*

**3:30 P.M.**

*AUDITORIUM*

A programme of short films by Ed Eshiller and Storm de Hirsch, and "The Brig" by Jonas Mekas.

*Admission: 35¢.*

**8:30 P.M.**

*AUDITORIUM*

"Evolution of the Blues"  
(second performance).

*Admission: \$1.50 and \$1.00.*



FRIDAY, FEBRUARY 4

**12:30 NOON**

*FREDDY WOOD THEATRE*

Repeat performance of "Friedhof" by David Watmough.

*Admission: 25¢.*

**12:30 NOON**

*AUDITORIUM*

The Byron Pope Quintet.

*Admission: 50¢.*

**12:30 NOON**

*FINE ARTS GALLERY (basement of the Library)*

Iain Baxter, Fine Arts Department, will show visitors around "Bagged Place" and Alvin Balkind, Fine Arts Gallery, will skirt "The Edge of Pop".

**3:30 P.M.**

*EDUCATION 100*

"Adam's Way", a workshop reading production of a modern mystery play in progress, phantasmagoria on theosophic themes, theatre of the unreal with a cast of dragons, elves, ur-men and angels. Written and produced by Robert Duncan.



MONDAY, FEBRUARY 7

**12:30 NOON**

*BUCHANAN 106*

Recordings of experimental "non-verbal" poetry by some French poets, presented by Pierre Coupey, local poet.

**3:30 P.M.**

*AUDITORIUM*

A programme of films by Kenneth Anger, including "Fire-Works", "Inauguration of the Pleasure Dome" and others.

*Admission: 35¢.*

**3:30 P.M.**

*BUCHANAN 104*

Jazz and Poetry. Les Puces Jazz Trio. Readings by James Reid.

*Admission: 35¢.*



TUESDAY, FEBRUARY 8

**12:30 NOON**

*BUCHANAN 106*

Sam Perry presents a programme of his own films, including "Flash of Hing".

*Admission: 35¢.*

**3:30 P.M.**

*AUDITORIUM*

The San Francisco Tape Music Centre (remembered for its "Happening" in the 1963 Festival) presents a concert of compositions for tape and projection by Morton Subotnick, Ramon Sender and Anthony Martin.

*UCLA*

TAPE AND 16MM FILM

*I Like It*

MULTIPLE PROJECTION AND TAPE

*The Tarot, Pt. I*

TAPE AND THREE PROJECTORS

*Maydie's Gas Car*

16MM FILM AND TAPE

*After Gen. Booth Enters into Heaven*

MULTIPLE PROJECTION AND TAPE

*In the Garden*

TAPE AND THREE PROJECTORS

[7966]



WEDNESDAY, FEBRUARY 9

**12:30 NOON**

*EDUCATION 100*

Harry Adaskin's Wednesday Noon-Hour Series: The CBC Chamber Orchestra, conducted by John Avison, with Ronald de Kant (*clarinet*) and Robert Rogers (*piano*).

"In Memory of an Artist"

ALAN HOVHANESS

Pieces for Prepared Piano, and Strings

TOSHIRO MAYUZUMI

Three Movements from the Lyric Suite

ALBAN BERG

Clarinet Concerto

AARON COPLAND

**12:30 NOON**

*BUCHANAN 106*

More recordings of experimental "non-verbal" poetry by some French poets, presented by Pierre Coupey, local poet.

**3:30 P.M.**

*AUDITORIUM*

Merce Cunningham and His Dance Group (Carolyn Brown, Sandra Neels, Barbara Lloyd, Valda Setterfield, Albert Reid, Peter Saul, Gus Solomons Jnr.), with John Cage, composer, and David Tudor, pianist.

"A fascinating glimpse into an extraordinary theatre of the future" - Clive Barnes.

*Admission: 75¢.*



THURSDAY, FEBRUARY 10

**12:30 NOON**

*ANGUS 104*

"Electronic Horizons in Contemporary Music": a lecture-demonstration by Vladimir Ussachevsky, internationally known for his work in the electronic medium.

**12:30 NOON**

*FREDERIC LASSERRE BUILDING LOBBY*

Arthur Erickson, eminent Canadian architect, will speak about his visionary designs.

**3:30 P.M.**

*BUCHANAN 102*

Poetry Reading. San Francisco poet, Robin Blaser, will read what he calls his "serial poems".



FRIDAY, FEBRUARY 11

**12:30 NOON**

*ANGUS 104*

A programme of "live" music with tapes, presented by students and faculty of the Department of Music.

Synchronisms #3 for Cello and Electronic Sounds (1964-65)

MARIO DAVIDOVSKY

Caprice for Violin and Two-track Tape (1952)

HENK BADINGS

Changes: An Interpolation for Shaku-hachi (1965-66)

ELLIOT WEISGARBER

Synchronisms #2 for Violin, Cello, Clarinet and Flute, and Electronic Sounds (1964)

MARIO DAVIDOVSKY

**3:30 P.M.**

*EDUCATION 100*

Second performance of "Adam's Way" by Robert Duncan.

**3:30 P.M.**

*AUDITORIUM*

A programme of short films by Genet and Naomi Levin.

*Admission: 35¢.*

**8:00 P.M.**

*ANGUS 104*

"Introduction to Electronic Music": A lecture-demonstration by Vladimir Ussachevsky.

## **FESTIVAL EXHIBITIONS**

*FINE ARTS GALLERY (basement of the Library)*

**10:30 A.M.-5:00 P.M.,**

**every day except Sunday**

**7:00 P.M.-9:00 P.M., Tuesday evenings**

"The Edge of Pop". An exhibition organized by Professor Constance Perkins, Occidental College, Los Angeles, and circulated by the Western Association of Art Museums.

Op, ob, satyric, symbolic and other types of paintings and sculpture, and miscellaneous things related to Pop.

"Bagged Place". An environment produced by Iain Baxter, artist/teacher, U.B.C., with the co-operation of Tom Burrows, Ian Wallace, Murray Farr, Dallas Selman and Gerry Walker.

*These two exhibitions will be opened by the poet, Robert Duncan, at 7:30 p.m. on Tuesday, February 1. Robert Duncan promises to be appropriately dressed for the occasion.*

*FREDERIC LASSERRE BUILDING LOBBY*

**8:30 A.M.-10:00 P.M., every day from**

**FEBRUARY 8-11**

"Visionary Aspects of the Architecture of Arthur Erickson". This exhibition will be hung on an experimental type of display structure, designed and executed by students in the School of Architecture. The structure will be erected on Tuesday, February 8th, and will, in itself, be of great interest.

In addition, models of advanced and unusual structural systems will be on view.

## **ACKNOWLEDGEMENTS**

Department of Music

Poetry Centre

Department of Theatre

Audio-Visual Services

Department of Buildings & Grounds

Cinema 16

Mussoc

Department of Fine Arts

School of Architecture

Ubysey

CBC

The Community Arts Council

Dance Club

## **FESTIVAL MANAGEMENT**

B. C. Binning

Murray Farr

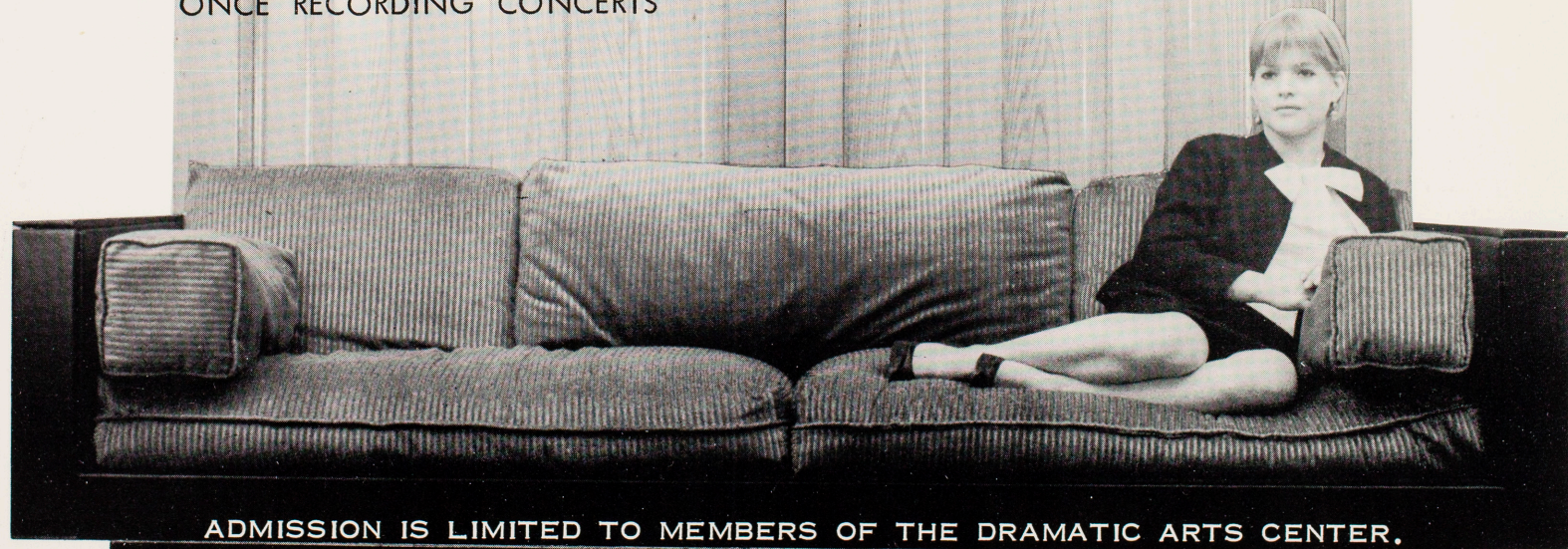
Alvin Balkind

June Barnish



[1966]

ONCE RECORDING CONCERTS

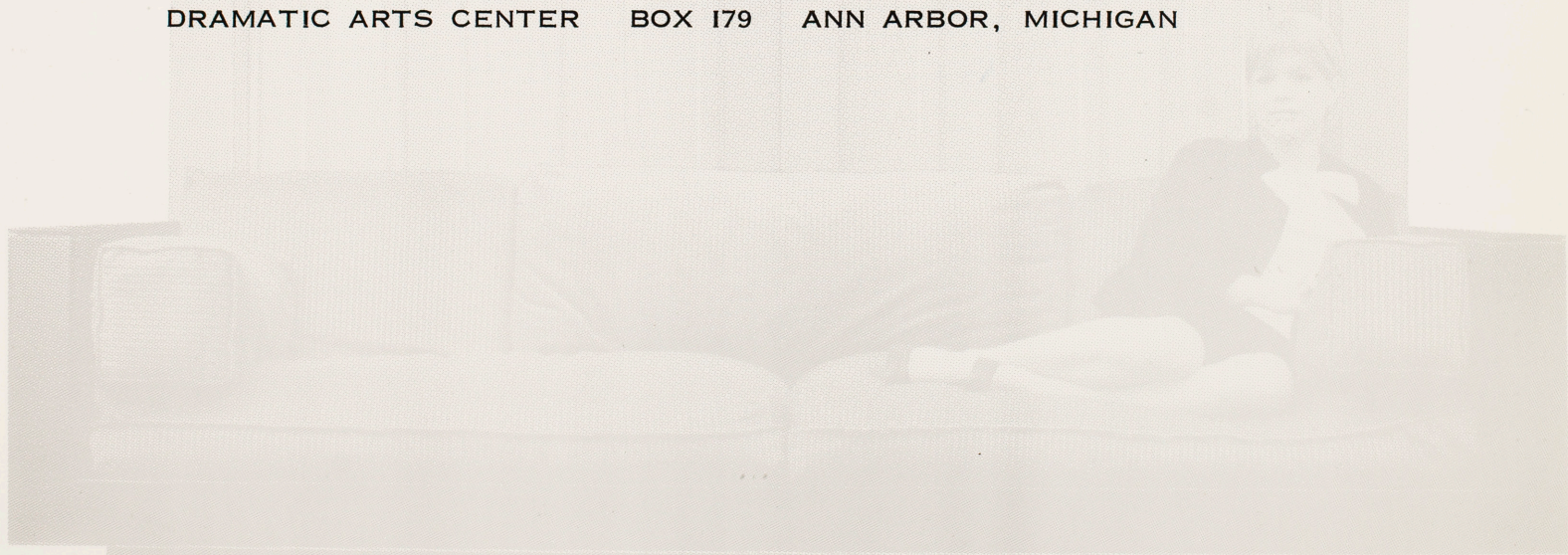


ADMISSION IS LIMITED TO MEMBERS OF THE DRAMATIC ARTS CENTER.  
MEMBERSHIPS (\$2.00) FOR THE REMAINDER OF THE 1965 - 66 SEASON  
WILL BE AVAILABLE AT THE DOOR - OR WRITE

DRAMATIC ARTS CENTER - BOX 179 - ANN ARBOR, MICHIGAN



DRAMATIC ARTS CENTER BOX 179 ANN ARBOR, MICHIGAN



ONCE RECORDING CONCERTS ONCE RECORDING CONCERTS ONCE RECORDING  
ST. ANDREWS EPISCOPAL CHURCH 306 N. DIVISION ANN ARBOR, MICHIGAN

7<sup>RD</sup> ANNUAL  
PRESENTATION  
OF  
EXPERIMENTAL  
MUSIC



1916

hommage à dada

hommage à erik satie

1866

**Case Institute of Technology**

*in cooperation with*

**The Cleveland Institute of Music**

*and the*

**Cleveland Friends of Music**

**THIRD ANNUAL PRESENTATION OF EXPERIMENTAL MUSIC**

THIRD ANNUAL PRESENTATION OF EXPERIMENTAL MUSIC

FIRST PROGRAM

**KULAS HALL, CLEVELAND INSTITUTE of MUSIC**

May 5, 1966

8:30 p.m.

*Aleatoric, with audience participation* METALS '64 STRIKES AGAIN

Don Drumm

WALKING MACHINE

DINGLE DANGLE

EAT YOU UP ALIVE MACHINE

*Courtesy of the artist and THE GALLERY, Akron, Ohio*

-----  
*Scores in the display cases, first floor hallway*  
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SHORT SUBJECTS

A NORMAN McLAREN FESTIVAL

Dots  
Blinkety-Blank  
Loops  
A Phantasy

*Animation, with part or entirely hand-drawn sound track*  
-----

TAPE (*Studio di Fonologia, RIA, Milan*) 1958

BRUNO MADERNA: Continuo

TRIPLE POEM (*Cabaret Voltaire, Zürich*) 1916

HUELSENBECK, JANKO, TZARA: L'Amiral cherche

*une maison à louer*

*O. Prufer, R. Wilding-White, W. Sylvester*

TAPE & CELLO (*Columbia-Princeton*) 1964-65

MARIO DAVIDOVSKY: Synchronisms No. 3

*John White, cello*

TAPE (*Case Studio for Experimental Music*) 1966

RAYMOND WILDING-WHITE: Ecce Homo

*(Sound track for a film of the*

*drawings of George Grosz)*

PIANO & .... 1966

LINDA FRUMKER-RAYMOND WILDING-WHITE: Superball !!!

FILM (Interlude to the ballet RELÂCHES) 1924

RENE CLAIR: Entr'acte  
Scenario by Picabia, Music by Erik Satie  
Arthur Loesser, Piano  
(Cast: Erik Satie, Picabia, Marcel Duchamps  
Man Ray, Jean Barlin, and others)

INTERMISSION

ERIK SATIE: Musique d'Ameublement (tenture 1923  
de cabinet préfectoral)  
Players coached by Andrew Froelich  
MS. of the score courtesy of Mrs. Eugene Meyer  
THE COMPOSER REQUESTS THAT THE AUDIENCE  
PAY NO ATTENTION TO HIS MUSIC

VARIATIONS

R. Wilding-White, Thom Felmlee, Joan Hartshorne,  
Anthony Addison, & friends

TAPE (Studio Eksperymentalne, Polski Radio, Warsaw) c. 1964

KTODZIMIER KOTONSKI: Microstructures

DANCE (The Karamu Dancers) 1964-65

JOAN HARTSHORNE: Resolutions  
Music by Oskar Sala (FIVE IMPROVISATIONS)  
Dancers: Eileen Pearlman  
Eugenia Love  
Joseph Berkin  
Kathryne Karapides  
James Nicholson

TAPE (Studio Eksperymentalne, Polski Radio, Warsaw) c. 1964

KRZYSTOF PENDERECKI: Psalmus

CANTATA 1965

DONALD ERB: Fallout  
Text from the Civil Defense Manual  
University Circle Singers & Chamber Ensemble  
George Vassos, conductor



THIRD ANNUAL PRESENTATION OF EXPERIMENTAL MUSIC

SECOND PROGRAM

STROSACKER AUDITORIUM, CASE INSTITUTE of TECHNOLOGY

May 6, 1966

8:30 p.m.

wave train

DAVID BEHRMAN

*Pauline Oliveros  
David Tudor  
Alvin Lucier*

light piece for David Tudor PAULINE OLIVEROS

*Projections prepared by  
Anthony Martin*

INTERMISSION

Music for Solo Performer 1965

ALVIN LUCIER

*David Tudor  
Alvin Lucier  
Edmond Dewan, technical consultant*

(3) Solos for Voice 2

JOHN CAGE

*Pauline Oliveros  
David Tudor  
Alvin Lucier*

AUDIO EQUIPMENT

*audiocraft company*

VIDEO EQUIPMENT

*western reserve university  
audiovisual service*

POSTER

*thom felmlee*

PROGRAM

*glennie wilding-white*

LIGHTING FOR "RESOLUTIONS"

*anthony addison*

ASSISTANTS

*the case symphony forum*

THE BURMA SHAVE BEATNIKS



THE STUDENT COMMITTEE ON CONCERTS  
and  
THE GRINNELL COLLEGE CONCERT SERIES

present

THE SAN FRANCISCO TAPE MUSIC CENTER  
on Tour

A Concert of Compositions for Tape  
and Visual Projections

Saturday, May 7, 1966

8:00 P.M.

Roberts Theatre

PROGRAM

MNEMONICS (for electronic tape) . . . . Pauline Oliveros  
PLAY! # 3 (tape, film, and player) . . . . Morton Subotnick  
IN THE GARDEN (tape and projections) . . . . Ramon Sender

INTERMISSION

ROOM (film, tape, and two players) . . . . Anthony Martin  
TAROT (projections, voice, and tape) . . . . Morton Subotnick

ANTHONY MARTIN, *Visual Director,*

and

PAULINE OLIVEROS, *Composer*

*San Francisco Tape Music Center*

THE NEW MUSIC CIRCLE  
presents  
The San Francisco Tape Music Center

Golden Rod Showboat  
Monday Evening May 9, 1966 8:00 PM

Pauline Oliveros - Composer  
Anthony Martin - Visual Director

\*\*\*\*\*

*Thank to Technics  
|dim slowly!*

Introduction to the Program

Mnemonics - - - - - Pauline Oliveros  
(for tape)

*Slowly raise  
arms*

Play! #3 - - - - - Morton Subotnick  
(for tape, film, and player)

*3 1/2*

In the Garden - - - - - Ramon Sender  
(for spontaneous projection and tape)

- - - - - Intermission - - - - -

Room - - - - - Anthony Martin  
(for film, projector, two players, and tape)

Tarot - - - - - Morton Subotnick  
(for tape, voice, and projections)

\*\*\*\*\*

Immediately following concert, for members only:

Tour of Mansion House and Discussion at the Mansion House

Next Concert

Special Event -- Fernando Valenti, Harpsichordist  
Program of Contemporary Works -- Free to Members and Guests

MEMBERSHIP BLANK - I (We) would like to join the 1966-67 season of the New Music Circle.  
Single membership \$6; patron \$10; guarantor \$15 (tax-deductible)

Please send check to:

Homer E. Sayad  
41 Westmoreland Place  
St. Louis 8, Missouri

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, zone \_\_\_\_\_  
Telephone No. \_\_\_\_\_

## PROGRAM NOTES

Charles Boone, new coordinator for the Performing Group and Tape Music Center, describes his brief "Parallels" as an early work, on the border line between really early works and works which still have some relevance (he thinks).

Marin Marais (1656-1728), a student of Lully, composed many successful operas and chamber works, was the father of nineteen children (four of whom were violists) and in 1725, the year "The Operation" was written, he retired from public life to devote himself to the study of horticulture. The text for this evening's piece is translated as follows:

The appearance of the instruments. Fear and trembling.  
The decision to begin. The descent of the scalpel. Tying  
down of the arms and legs. Now the incision is made.  
Insertion of the forceps. Now the stone is removed. Here  
the loss of blood. Now they carry him off in a bed.

(Translation courtesy of Dr. Margaret Lyon and  
Mr. Martin Bartlett)

The nine movements of J. S. Bach's "Wedding Cantata" are:

1. "Flowers fair adorn the meadows, fill the field and deck the lawn."
2. Recitative: "The world is dressed anew o'er hill and dale  
enchanted..."
3. Aria: "Phoebus drives his horses prancing, even he may stoop to  
love, all the world is so entrancing."
4. Recitative: "And then it is love seeks his pleasure, amid the  
purple meadows gay..."
5. Aria: "...Out steals Cupid, bent on showing all the world his  
choicest dress. Ah! His choicest dress is this, that he sees  
two lovers kissing."
6. Recitative: "When two pure souls are plighted both filled with  
hope of high endeavor they are content and blessed ever."
7. Aria: "The clover's soon over, but never will sever the bonds of  
devotion that true love unite."
8. Recitative: "May no rude jolt nor thunder bolt deter you two  
from firm devotion..."
9. Gavotte: "May you live in content years of joy together spent..."

"Hallo (A Conversation Piece) is a celebration of the Tape Music Center's move from San Francisco to Mills, of the harvest season and All Hallows Eve. We hope the audience will join our celebration by following the Great Pumpkin's directions!

Note: None of the sound events have been pre-recorded.

Witches costume: Sigrid Lonidier

Dancers costumes: The Dance Department

Bird Whistle Orchestra: Mills Students (Thank you!)

Extra audio equipment courtesy of the San Francisco Conservatory

CHURCH at 321 Divisadero

Starting on January 9th, at 11 o'clock in the morning, CHURCH will be held every Sunday morning at the Tape Music Center. Guest pastors and organists will be featured each week, as follows:

Date	Pastor	Organist	Choir
January 9	The Congress of Wonders	Martin-Sender Andrews-Ivazeg	The Loading Zone
January 16	Open Theatre	Open Theatre	Open Theatre
January 23	Chloe Scott, Dancemaster	Lou Harrison	
January 30	Richard Alpert	Steven Durkee	

The opening service will present The Congress of Wonders reading from the works of John Lennon, the Sea Suite of harpist Joel Andrews performed by the composer and accompanied by projections by <sup>Nicholas</sup> Ivazeg. The rock and roll group The Loading Zone will end the program playing music to move with.

CHURCH was begun to provide a place for those of us in the area who want to come together and celebrate ourselves and others in an open, loving way.

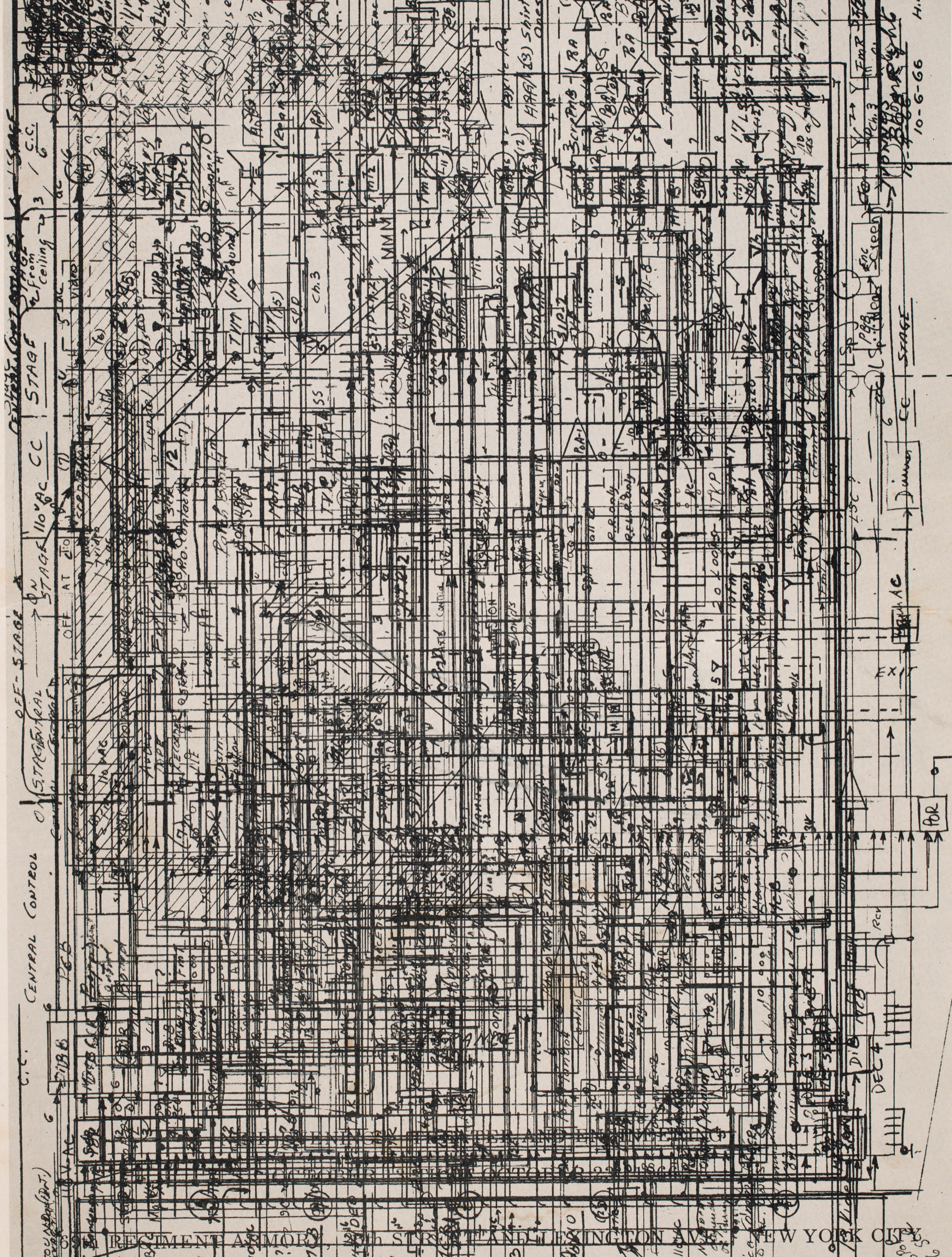
Children can be brought, as a children's program will be offered in the adjoining hall at a fee of 25¢ per child.

For further information call MA 6 6145.

CHURCH is free, though a collection will be taken.

opening →

# Openings: Radio and engineering



OCTOBER 13-14-15-16 18-19 21-22-23 8:30 P.M.  
 25th STREET ARMORY NYC PHONE: 689-3315

10-6-66 H.A.S. MRS  
 10-6-66 H.A.S. MRS  
 10-6-66 H.A.S. MRS



Robert Rauschenberg and Lucinda Childs discussing the capabilities of the theatre electronic environmental modulator (TEEM) system with Herb Schneider, L. J. Robinson, Per Biorn, and Billy Klüver. This is the first system of its kind ever developed for theatre use. TEEM is the most ambitious of the technical projects undertaken in connection with 9 Evenings.

# 9 evenings: theatre & engineering

Presented under the auspices of  
**THE FOUNDATION FOR CONTEMPORARY PERFORMANCE ARTS, INC.**

In cooperation with  
**EXPERIMENTS IN ART AND TECHNOLOGY, INC.**

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# 9 evenings: theatre & engineering

Billy Klüver

One of the problems faced by the contemporary artist is that everyone knows what art is. The scientist, by comparison, has it easy; nobody, not even fellow scientists, would dare to claim total knowledge about science. A scientist is, in fact, trained to balance between having no preconceived ideas and accepting reality.

Today it seems incredible that only 50 years ago there existed a "right" science and a "wrong" science. Battles were fought and lost that now seem inconsequential. At a recent APS meeting I heard Feynman talk about the reversibility of time while he was playing bongo drums on the view-graph machine in front of an audience of 5,000. In the next room, another scientist was explaining that he had found a statistical correlation between the menstrual cycle in women and the period of the moon. His audience was 10.

Contemporary art is in somewhat the same position as science was during the explosive years between 1900 and 1910. Millions of people have become aware of contemporary art. For some art is an argument, an insult, a joke, a toy, a pastime or a sacred object. Art has become something to practically everybody. With the result that the artist must spend hours justifying himself and what he is doing. The end result is the undernourishing of one of the great resources of this country—the dedicated artist. We are too hard on the artist.

It is wrong, I feel, to make the withdrawal of the artist into his ivory tower a virtue. There are those who are interested in menstrual cycles. By the very fact of their participation in this project, the ten artists involved demonstrate a commitment not only to art but also to the presence of a general audience. Also, the involvement with professional technology is not only a logical extension of their previous work, but

an approach towards the real world.

Nine months ago when a group of artists and engineers met for the first time this was not so clear as it is today. That first meeting on January 14th with a group of personally interested engineers from Bell Labs might well have been a flop. Everyone seemed to be scared of everyone else. Nobody knew quite what to say until one of the engineers suggested to another: "Let's tell them about something they can use." The ice was broken. About a dozen bull sessions followed during which the artists made suggestions of what they wanted and the engineers made counter suggestions. Many of the suggestions were wild and beautiful and unrealizable. By May we started to build equipment and tonight you will be able to see the results.

It has not been as easy as it sounds. The artists had to show an extraordinary amount of patience with the slow rate at which the engineer proceeds. And the engineer had to deal with the vagueness of the artist brought on by the fact that the artist had nothing to lay his hands on and work with. It was like lifting yourself by the hair: if you don't do it all at once it does not work.

The technical equipment built for "Nine Evenings" has cost over 30,000 dollars not counting invaluable help and advice given by specialists. It would, however, be foolish and irresponsible to describe this equipment as terribly extraordinary in technical terms. Compared to the missiles at Cape Kennedy and the large computers it is peanuts. This is rightly so. The artist cannot be expected to make use of the most sophisticated aspects of technology, even if he have access to these, since he is confronted with a new material. What gives our equipment its unique value is that it was built for no other function but to be part of the performances. The

equipment is built from scratch and is a result of the direct interaction between artists and engineers.

But there is another side to the equipment—commercial potential of discoveries made as a result of its development. While working with Bob Whitman, we rediscovered a phosphor that has already become an important tool in infrared laser research. Another example is the small power amplifier which has also attracted commercial interest. The feedback to industry from the interaction between artists and engineers is very important. A direct involvement by industry is absolutely essential for any meaningful use of the potentials of professional technology by the artists. As a result the artists will help open new doors for the engineers and the engineers will give a fresh license to be poetic. Technology has, I believe, vast untapped possibilities to give pleasure and to make life more enjoyable. The Chinese fireworks 3,000 years ago were maybe the first use of advanced technology to give poetry, mystery and pleasure. I feel that our 9 Evenings performances will have some affinity to these long forgotten fireworks.

○ ○ ○

9 Evenings is a truly cooperative venture. All participants had an equal voice in the direction and all responsibility was shared jointly. While no one individual is responsible for 9 Evenings, certain people deserve special recognition and thanks:

Walter Gutman—our first contributor and friend;

Vera List—to whom goes great thanks for giving this Festival her generous personal attention and support;

Mr. and Mrs. Seymour Schweber—who gave us help at a critical time and furnished invaluable connections in the electronics industry;

Mrs. Marie Christophe Thurman—a generous and enthusiastic supporter;

Engineers who devoted their time freely:

Cecil Coker—equipment design;

Fred Waldhauer—proportional control system;

Robby Robinson—equipment design, building and coordination;

Herb Schneider—systems plan;

Stretch Winslow—chemical problems;

Peter Hirsch—Doppler sonar;

Joe Chislow and A. V. Robinett—for their help in getting our FCC license;

AMP, Inc.—who donated the use of essential patchboard and card reader equipment for our systems planning;

Alice Schwebke and Alphonse Schilling of the production staff for their dedication;

Jill Jakes and Jasper Johns for their benevolent cooperation;

Sue Hartnett for keeping Lafayette Street in order.

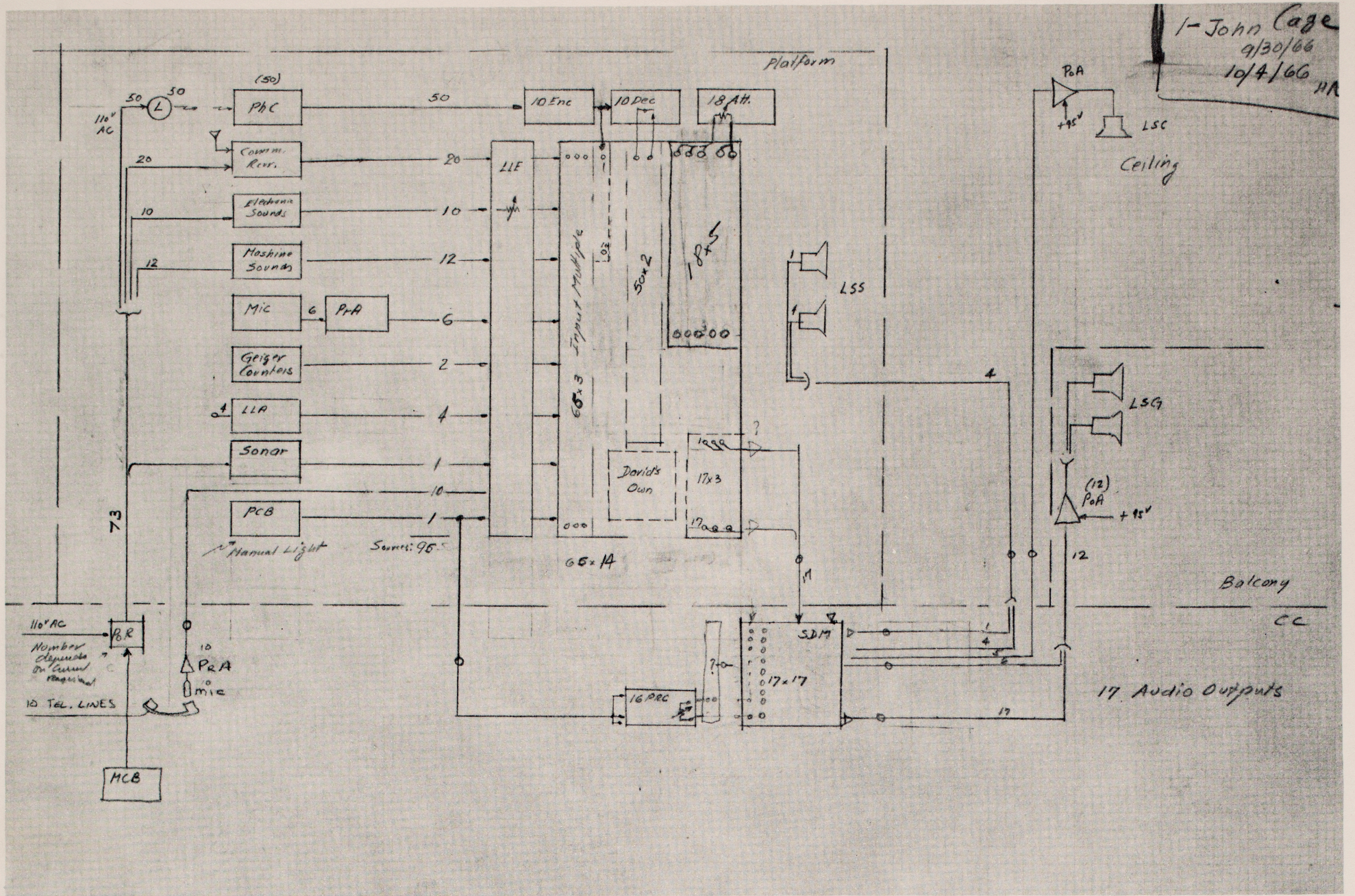
Frank Königsberg—for his advice and unstinting help from the start of the project and for sympathetically seeing us through it all;

John Pierce and Marion Javits for their friendly support;

Bob Rauschenberg—who deserves more than anyone else the credit for the development, growth and achievement of the project. His amazing intuition has given us a language and tipped many of the decisions in favor of what now seems obvious. For all of us it has been a great pleasure to work with him.

○ ○ ○

The objectives of 9 Evenings will be continued by Experiments in Art and Technology, Inc. This foundation will further the creative interaction between industry, engineers and artists. 9 Evenings is an experiment in the true sense of the word: its results are open for the future.



# variations VII

by: John Cage

performance engineer: Cecil Coker

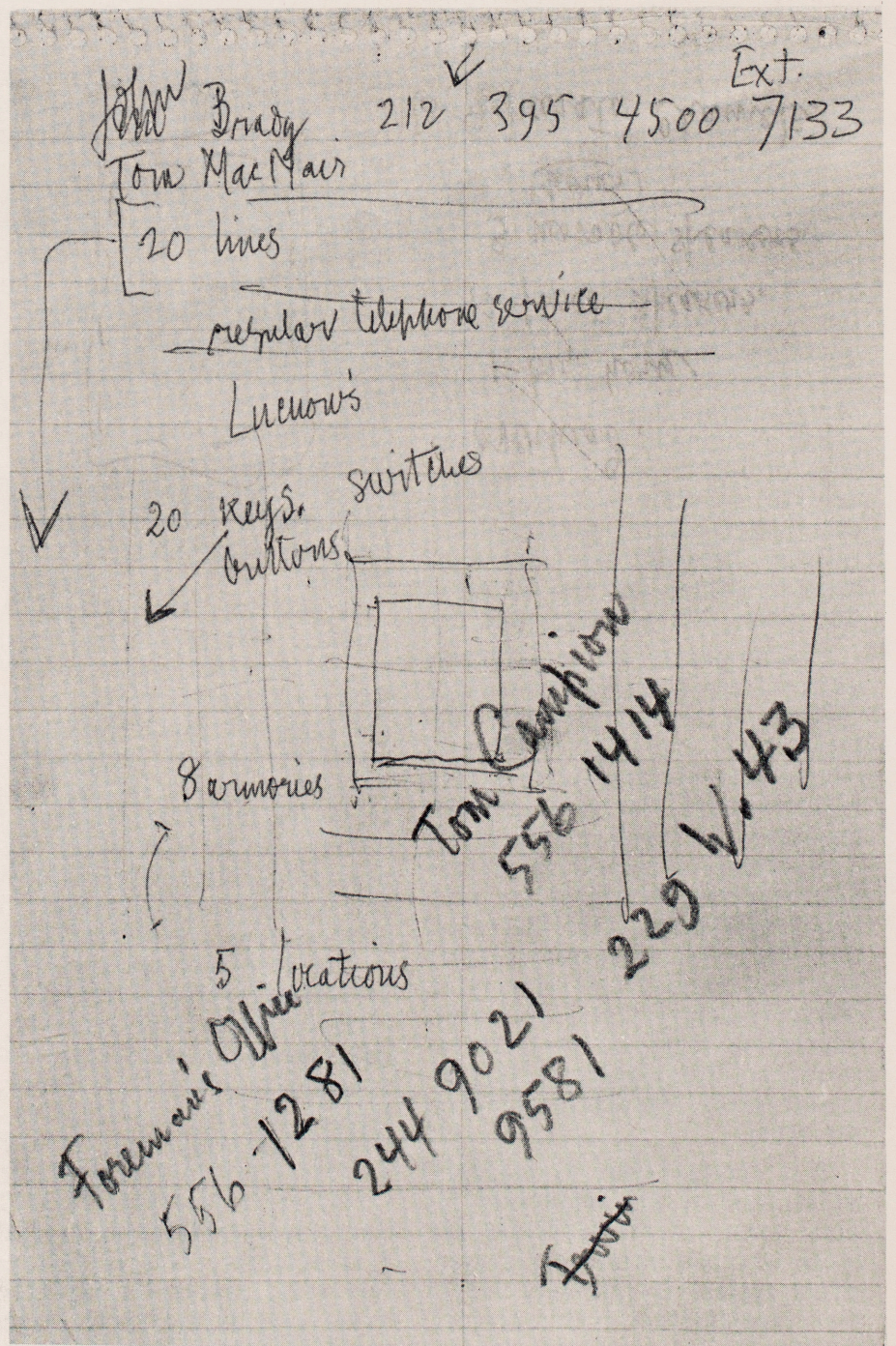
performers: David Tudor  
David Behrman  
Antony Gnazzo  
Lowell Cross

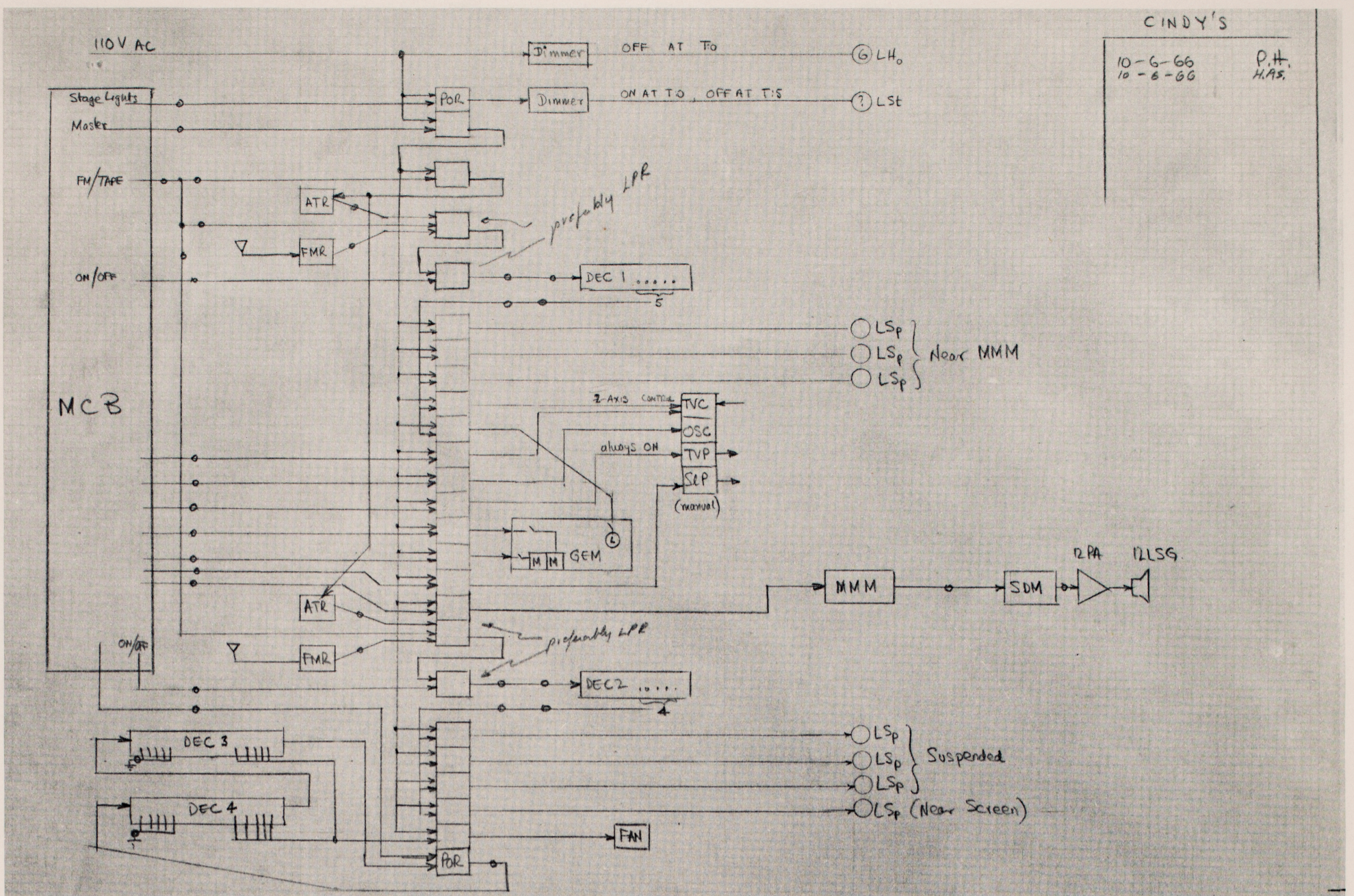
grateful acknowledgement is made  
for the cooperation of:

Merce Cunningham Dance Foundation  
Luchow's Restaurant  
A.S.P.C.A.  
The New York Times  
The City of N. Y.  
Terry Riley  
Robert Wood  
Richard Hennessy  
Rubin Gorowitz

My project is simple to describe. It is a piece of music, Variation VII, indeterminate in form and detail, making use of the sound system which has been devised collectively for this festival, further making use of modulation means organized by David Tudor, using as sound sources only those sounds which are in the air at the moment of performance, picked up via the communication bands, telephone lines, microphones, together with, instead of musical instruments, a variety of household appliances and frequency generators.

The technical problems involved in any single project tend to reduce the impact of the original idea, but in being solved they produce a situation different than anyone could have pre-imagined.





# vehicle

by: **Lucinda Childs**

performance engineer: **Peter Hirsch**

cast: **William Davis**  
**Alex Hay**  
 slides by: **Les Levine**

Vehicle consists of materials animate, inanimate, air-supported (in one instance), which can exist in a non-static state and be observed in increased dimension as they come in contact with light and sound sources made available consistently or intermittently by radio signals through-out the dance.

The Doppler sonar has ultrasonic beam sources and a receiver. The beam emits frequencies at a level which is greater than our hearing capacity. A moving figure or object passing in front of the beam interrupts it and sends frequencies back to the receiver of the sonar at a level determined by the velocity of the figure or object. What we hear is the proportional difference between the frequencies sent out and those returned through interruption of the beam, and the resulting reduction in the frequency level is what makes the sonar audible. Middle C (as we know it in music) is supposed to occur at approximately three feet per second of movement. This device,

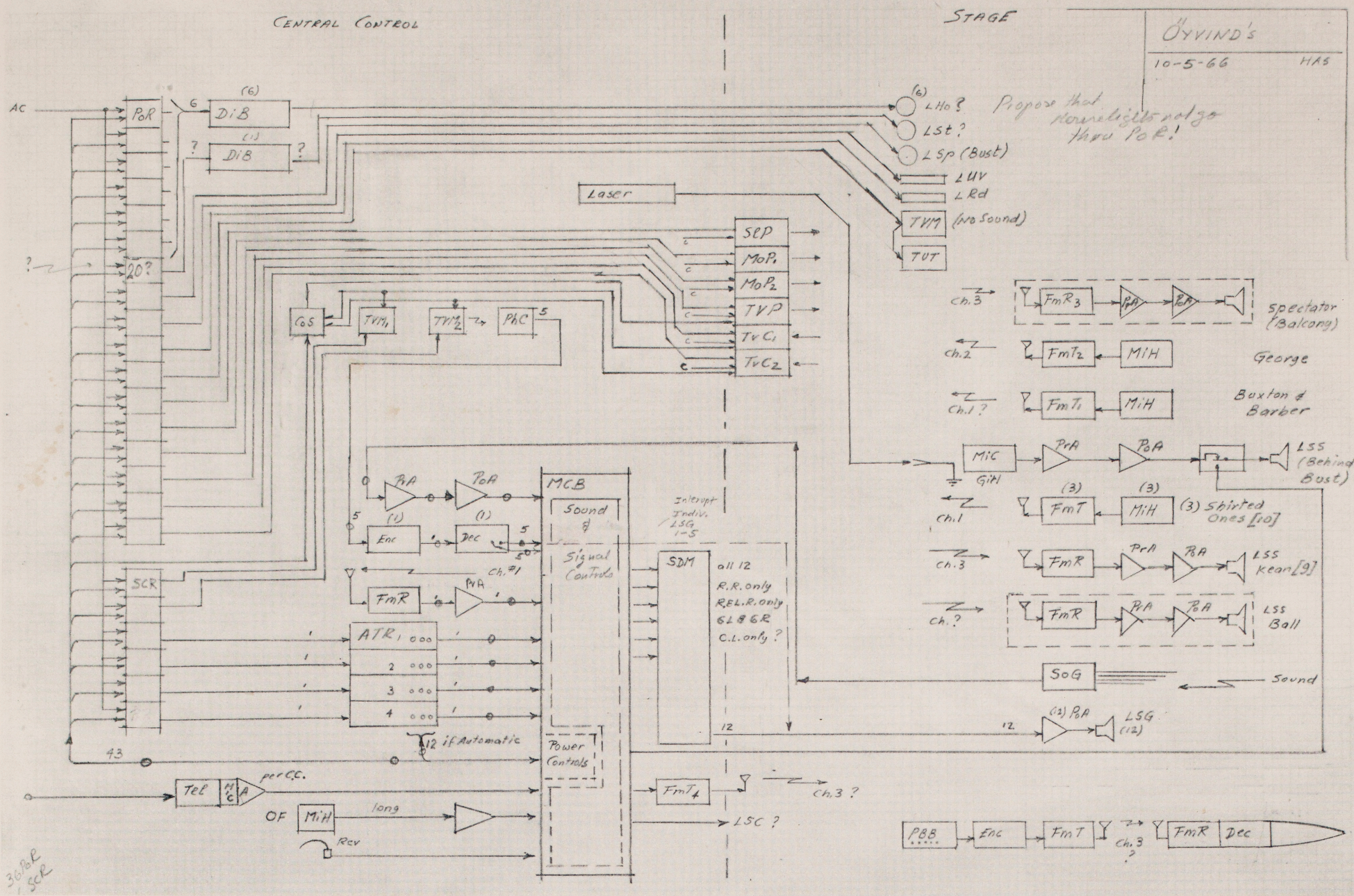
however, picks up movement of any duration or speed at the exact time that it begins or ends.

The ground effect machine is made from a General Motors refrigerator part which is designed as a platform to raise the 440 lb. weight of a refrigerator a fraction of an inch off the ground by the intake of air from a vacuum cleaner, thus making it possible to move the 440 lbs. with ease. The engineer, Per Biorn, installed two vacuum cleaner motors onto this platform so that I am in effect on a cushion of air when I use it.

I intend to utilize these devices in a set of circumstances as instruments which may or may not be efficient to the notion of completing anything. I do not feel that dance should be limited to the display of physical exertion alone; anything that can exist in a non-static state for a certain duration of time is of interest to me. My ideas are generally derived from the laws which govern the materials themselves and I attempt to allow the qualities and limitations of materials to be exposed in different situations.



Alex Hay and Lucinda Childs with ground effect machine at Berkeley Heights School rehearsal.



# kisses sweeter than wine

by: **Oyvind Fahlstrom**

performance engineer: **Harold Hodges**

direction: **Soren Brunes**  
**Oyvind Fahlstrom**

production assistants:  
**Letty Lou Eisenhauer**  
**Ulla Lyttkens**

props: **Alfonse Schilling**

performers: **Bob Breer**  
**Frances Breer**  
**Letty Lou Eisenhauer**  
**Bruce Glushakow**  
**John Glover**  
**Tom Gormley**  
**Jim Hardy**  
**Ed Iverson**  
**Kosugi**  
**Larry Leitch**  
**Les Levine**  
**Marjorie Strider**  
**Bob Schuler**  
**Ulla Wiggen**

tapes: **Sveriges Radios, Stockholm**  
**WBAI-NYC**

films: "Creation of the Humanoids"  
courtesy **W. Barry, Genie**  
**Productions Inc. and**  
**Medallion Pictures;**  
"Acqua Sangemini"  
courtesy **Ditta Agrippa,**  
**Rome;**  
**Educational Films**  
courtesy **AT&T NYC**

chemicals: **Nuclear Research Associates**  
**Associates**

In my piece, I approach the new technology on several levels. Chemicals developed by the new technology permit me to use elements formerly not possible—an object gradually changing color, "snow bubbles" rising from the ground, people enveloped by "clouds." By utilizing our internal broadcasting system, I can have pillows sing out while they are bounced on the floor or thrown in the air. By utilizing our remote control system, I can have an actor pursued by an airborne object or direct the same object to approach floating targets.

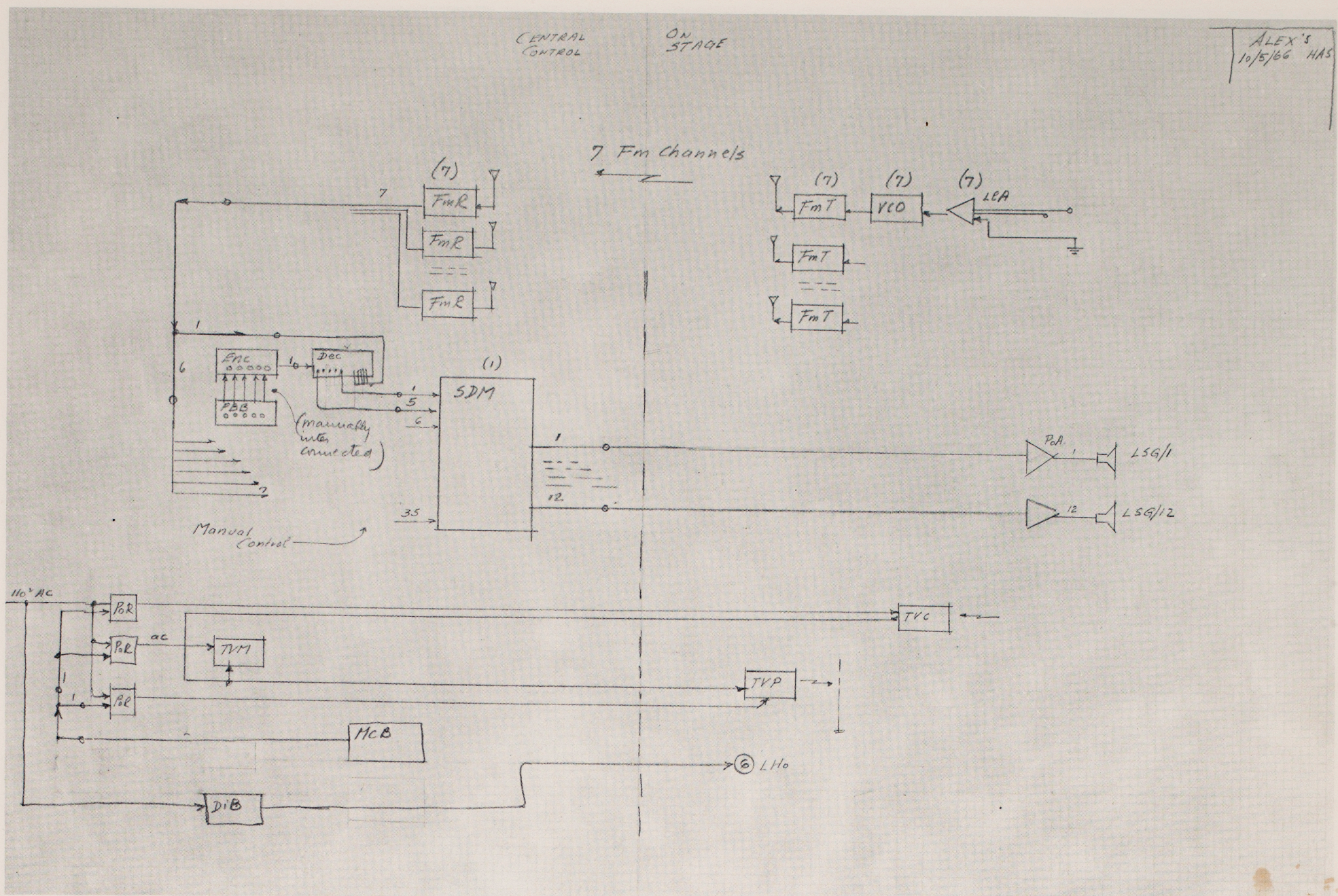
On another level, my piece deals with machine-like qualities in people: robot-like people capable of memorizing enormous amounts of data or of making multi-digit calculations in their heads (as found in psychiatric literature); the risk of putting "robots" (narrow minds) in situations for which they are not "programmed"—i.e., crisis situations—and machines getting out of control.

Juxtaposed with this are glimpses of everyday events and characters of the world of today. Bob Hope and Mao Tse Tung appear in New York city street demonstrations, for example. For this we will use films of an actual demonstration along with tapes of the reactions of the people who see it. Tape and film become a part of the piece. New York, China, Indonesia, the bottom of the sea, space, the world of the future (as seen in a science fiction movie) all are interwoven into a triptych of slide, movie, and television screens. There is no explanation. The spectator draws conclusions or not, as he chooses.

I think of it as initiation rites for a new medium, Total Theater.



Peter Hirsch and Oyvind Fahlstrom with ball designed to carry bouncing sound source. Photo William Rivelli



ALEX'S  
10/5/66 HAS

# grass field

by: Alex Hay

performance engineer: Herb Schneider

sound distributor: David Tudor

cast: Steve Paxton  
Robert Rauschenberg

credits: Schweber Electronics  
for integrated circuits;  
Mount Sinai Laboratory  
for technical information

A work built around three elements divided into parts equal in time.

Three elements:

1. Internal sound potentials of the body
2. External body color
3. A singular work activity

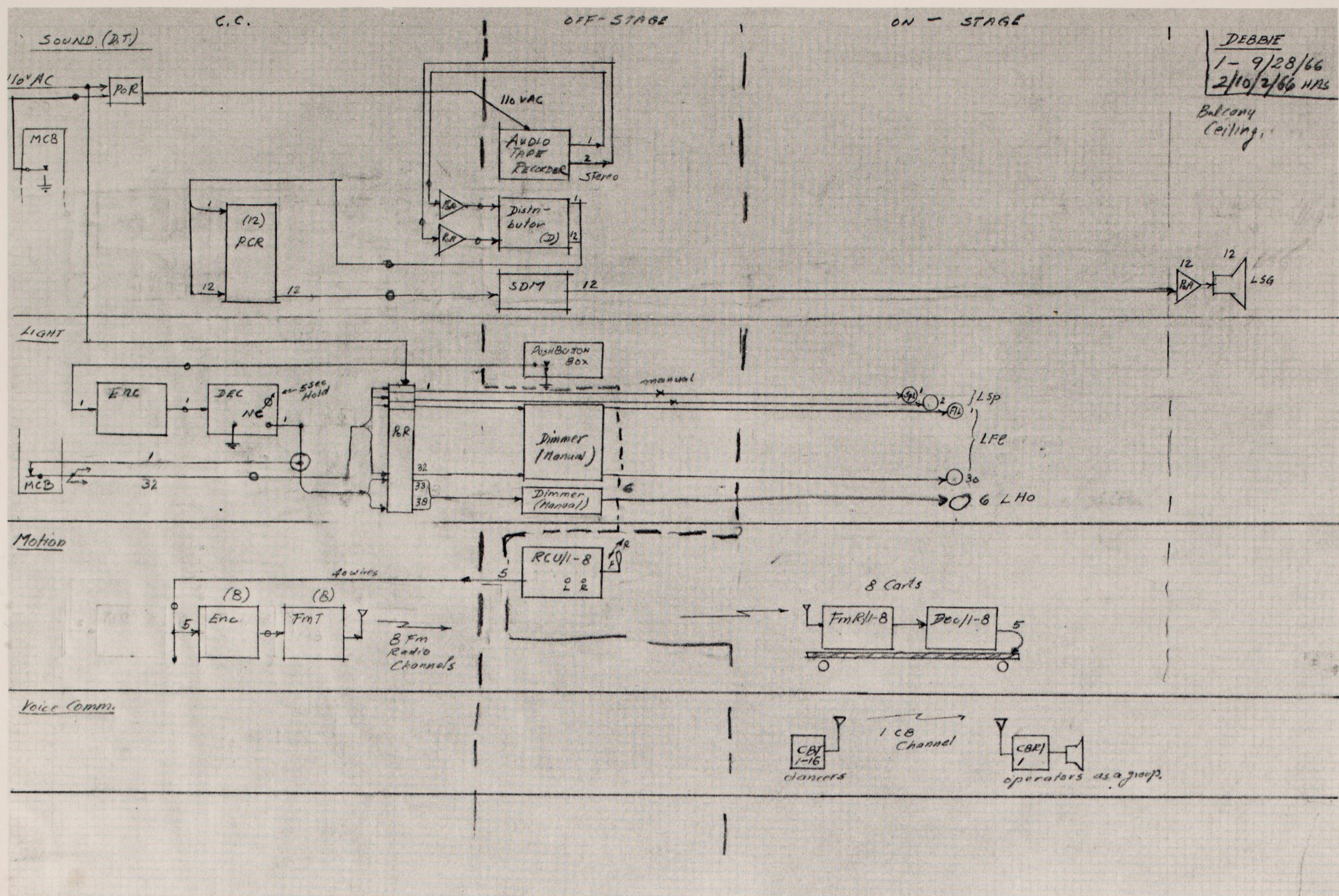
The body sounds, example: brain waves, muscle movement, eye movement, will be picked up by differential amplifiers and transmitted to the central control stations to be distributed by the sound person.

All properties and dress will have the color identity of the skin of the performers.

The work activity is the random placement of 100 numbered six foot squares of duck in a ten by ten modular pattern and then retrieved in a correct arithmetic progression and placed centrally. The placement and retrieving of the squares will be a designation of the two parts.



Alex Hay and Lucinda Childs during the discussions at Stony Point, N. Y., Summer 1966.  
Photo Franny Breer



# solo

by: Deborah Hay  
performance engineer: Larry Heilos

performers: Franny Breer  
Lucinda Childs  
William Davis  
Jim Jardy  
Alex Hay  
Deborah Hay  
Margaret Hecht  
Ed Iverson  
Kathy Iverson  
Julie Judd  
Olga Klüber  
Vernon Lobb  
Fujiko Kakaya  
Steve Paxton  
Bob Rauschenberg  
Joe Schlichter  
Bob Schuler  
Marjorie Strider  
Carol Summers  
James Tenny

music: "Funakakushi"  
by Toshi Ichiyanagi

men's costumes by  
Letty Lou Eisenhauer

Solo is a white, even, clear event in space. The performers are part of the space and light. They continue the quality of the area — a white environment. All movement is with the intention of maintaining a balance of order and evenness.

Solo is cumulative, gradually accumulating more light, more platforms, more performers, more activity — yet remaining as still and composed as in the beginning.

There are 24 performers. Eight of the performers remain stationary. Formally dressed, they are seated as a musical ensemble. From this position they operate eight remote control platforms, which move in and around the space. Sixteen of the performers also move in and around the space, some-

times on the platforms.

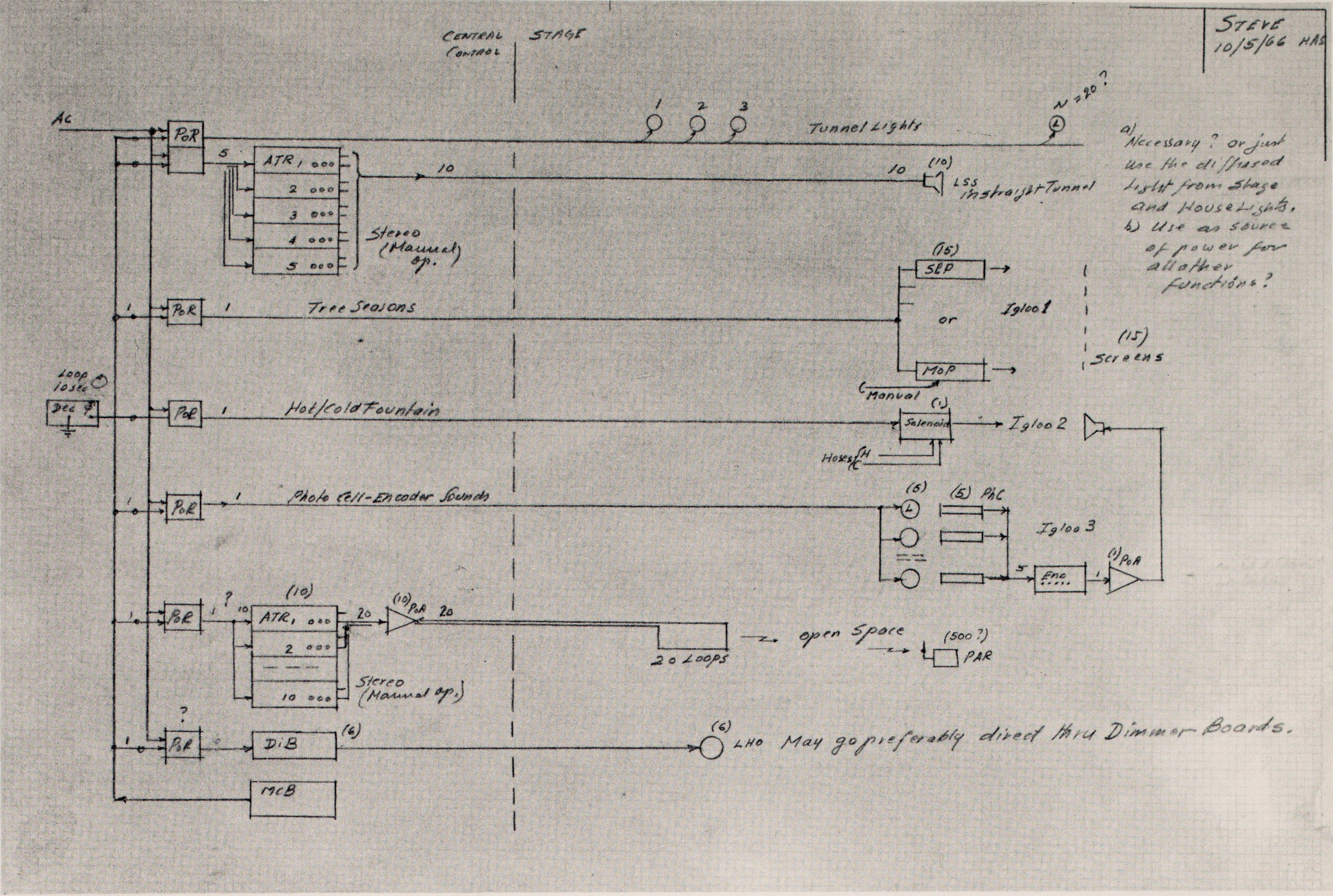
Bright lights around the stage area are strongly reflected by the white costumes of the 16 moving performers. The extreme intensity of light bouncing off the costumes modifies the lines of the human body. At times there are no lights. I am interested in creating a middle ground between seeing and not seeing.

The principal visual elements of the piece are moving performers, lights, darkness, remote control platforms, and movement. It is my main intention to make all these elements equal in energy and visibility.



Larry Heilos, Billy Klüber and Debbie Hay on a remote control platform, Berkeley Heights School gymnasium. Photo Franny Breer

STEVE  
10/5/66 HAS



# physical things

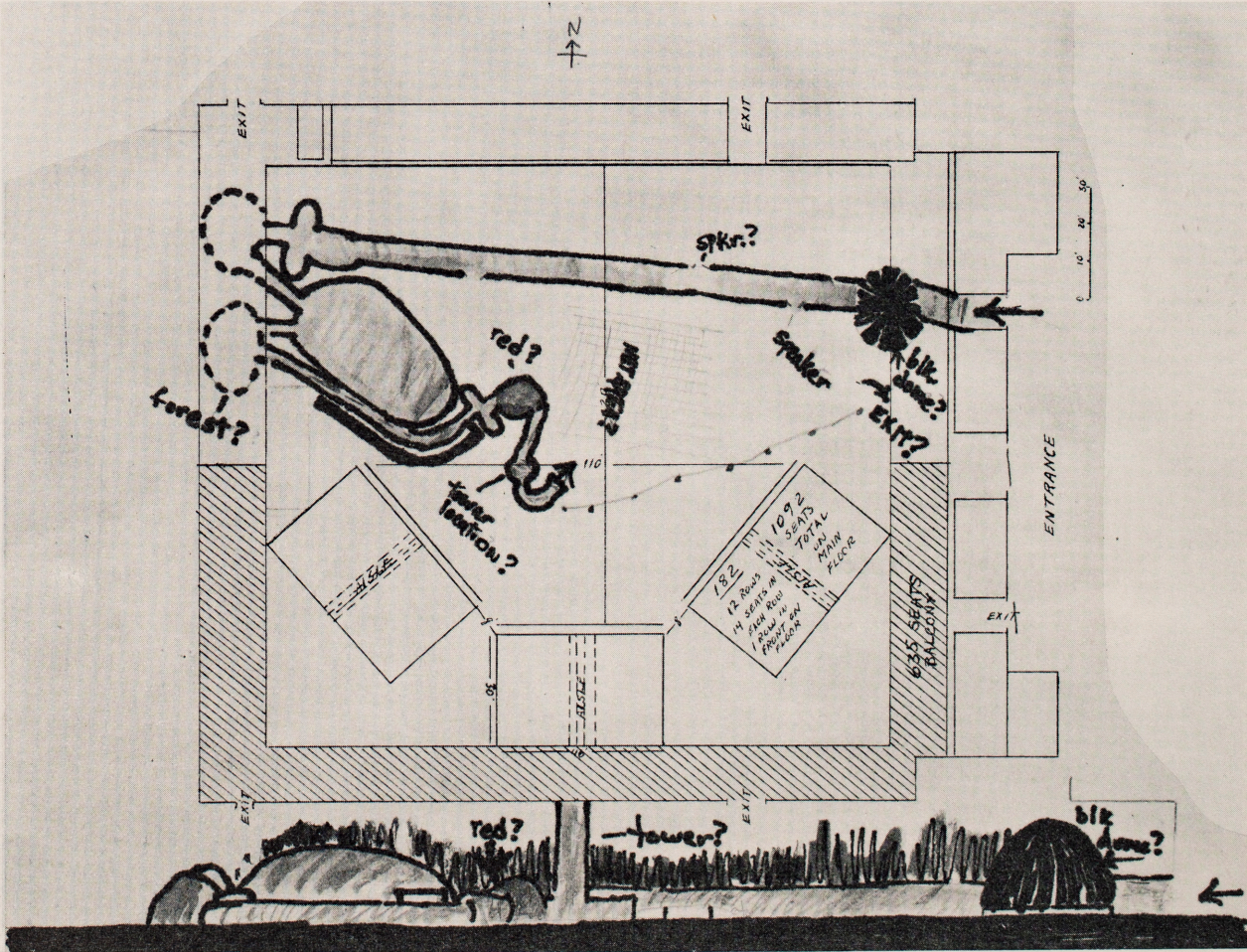
by: **Steve Paxton**  
performance engineer: **Dick Wolff**

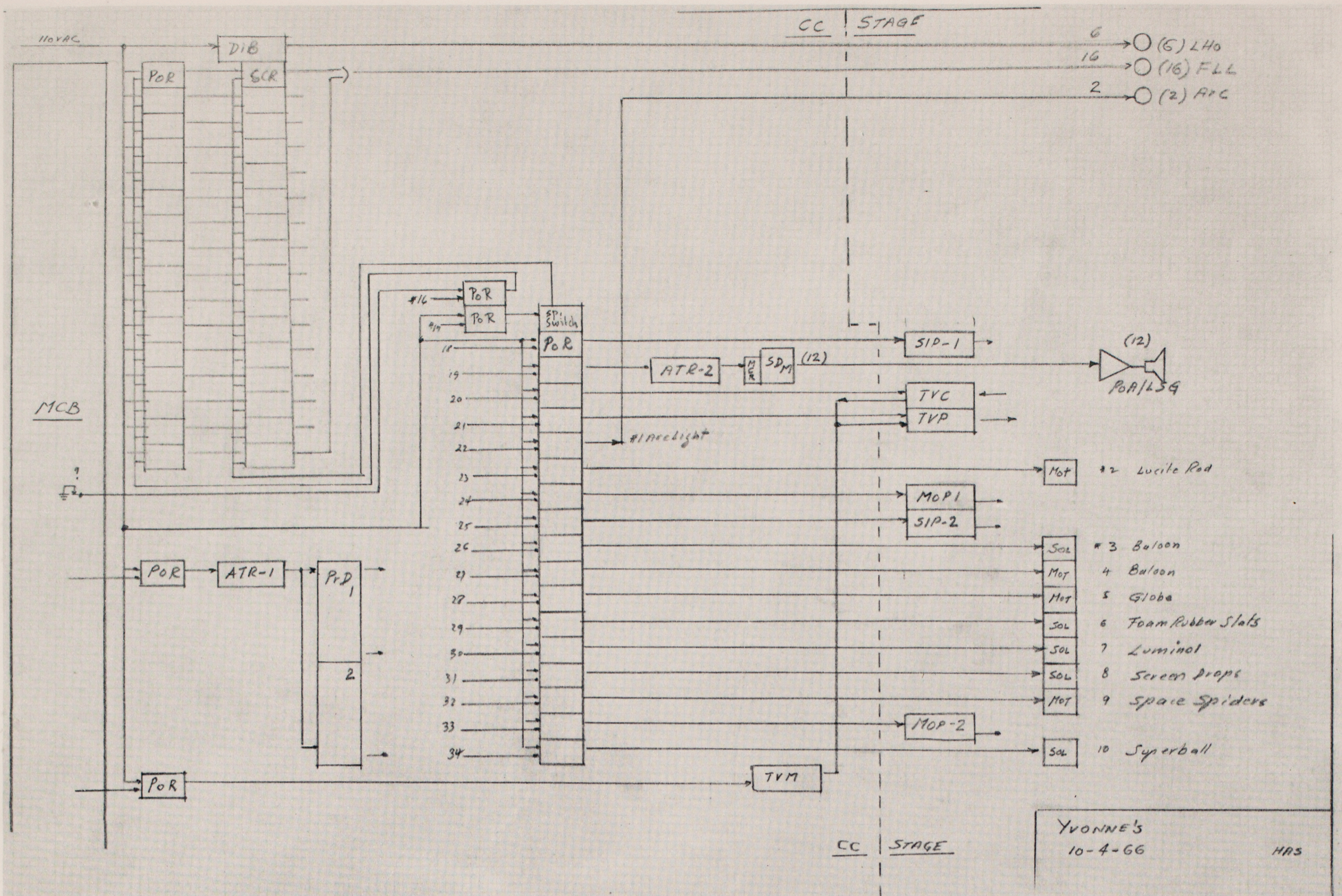
cast: Karen Bacon     Ted Kirby  
 Sue Hartnett     Clark Poling  
 Margaret Hecht     Elaine Sturtevant  
 Michael Kirby     David White  
                                 and others

technicians and help: Tony Holder  
Karen Bacon     Walter Gebb  
Margaret Hecht     Larry Leitch

sound: disparate sources

This piece is a dance with a set. It is cast not only by those chosen as permanent population (for the duration of the piece) but by those who have chosen to come to see it, and it is presumed that they will observe each other. With regards to air pressure and topography this piece is not an airplane, is pretty much the opposite of an airplane, but much of the rest of it is analogous.





# carriage discreteness

by: Yvonne Ranier

performance engineer: Per Biorn

performed by: Carl Andre      Letty Lou Eisenhauer      Julie Judd      Lewis Lloyd  
 Becky Arnold      June Ekman      Michael Kirby      Meredith Monk  
 Rosemarie Castoro      Ed Iverson      Alfred Kurchin      Steve Paxton  
 William Davis      Kathy Iverson      Benjamin Lloyd      Carol Summers

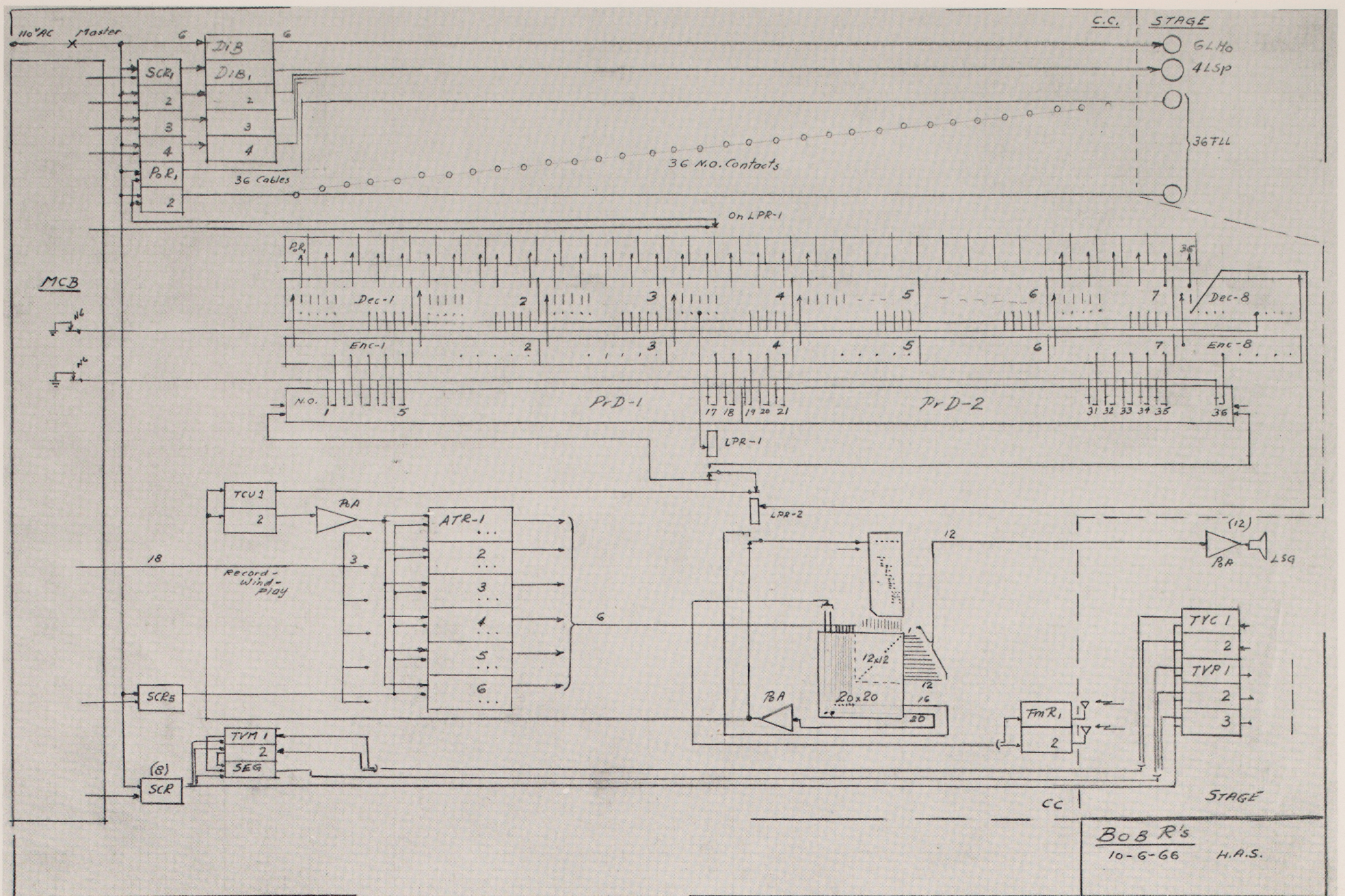
stage manager: Rudy Perez

A dance consisting of two separate but parallel (simultaneous) continuities and two separate (but equal) control systems. 1. Performer continuity controlled by me from a remote "plotting" table where I will spontaneously choose the actions and placement of people and objects (from a pre-determined list of possibilities) and communicate those decisions to the 10-odd performers via walkie-talkie. 2. Event continuity to be controlled by TEEM (theatre electronic environment modular system) in its memory capacity. This part will consist of sequential events that will include movie fragments, slide projections, light changes, TV-monitored close-ups of details in the dance-proper, tape recorded monologues and dialogues, and various photo-chemical phenomena, several involving ultra-violet light.



Yvonne Ranier surrounded by, left, Steve Paxton and Debbie Hay, right, Bob Rauschenberg and Barbro Fahlstrom. Photo Phil MacMullan





# open score

by: Robert Rauschenberg

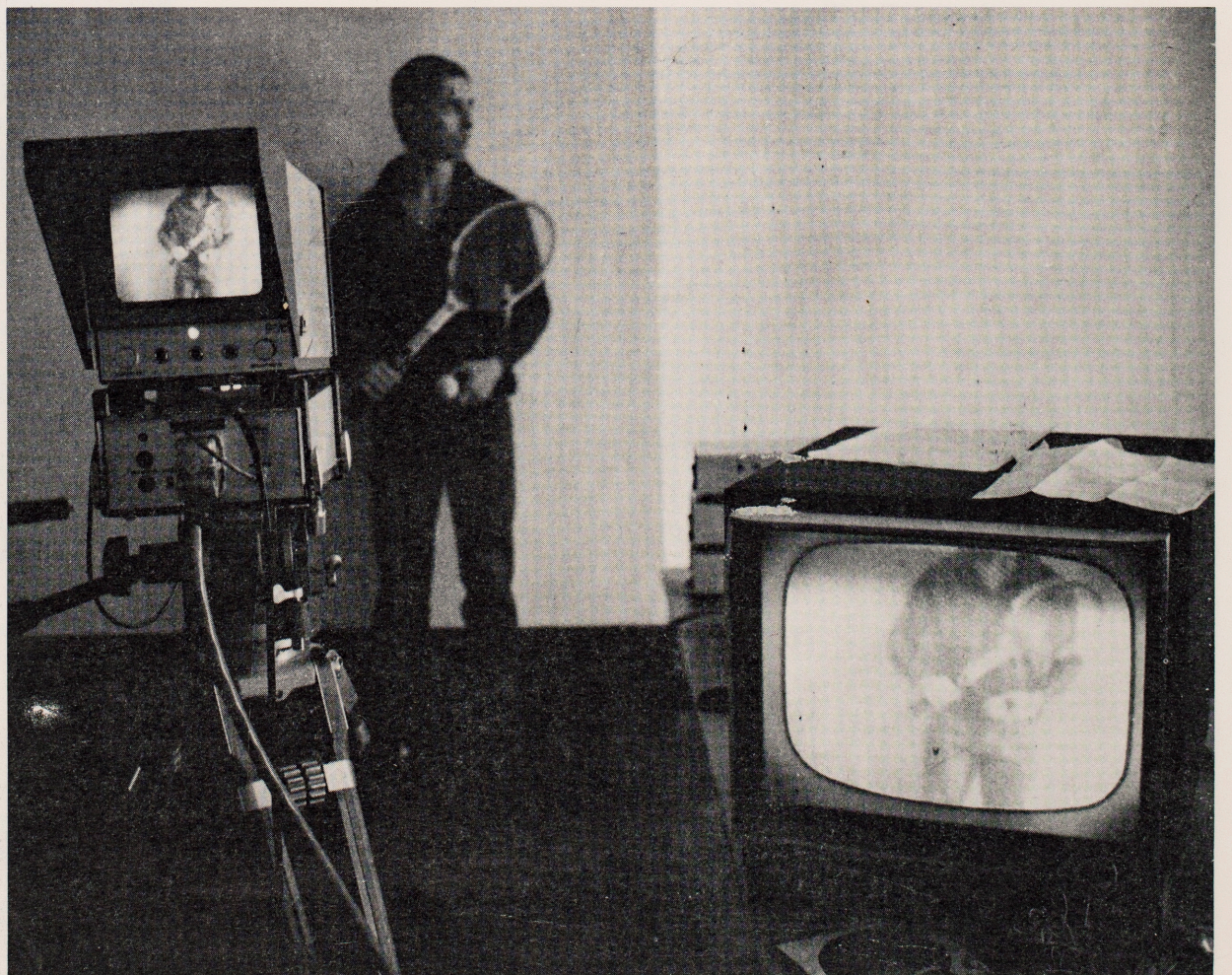
performance engineer: Jim McGee

cast: Frank Stella  
Mimi Kanarek  
a group of 500 people.

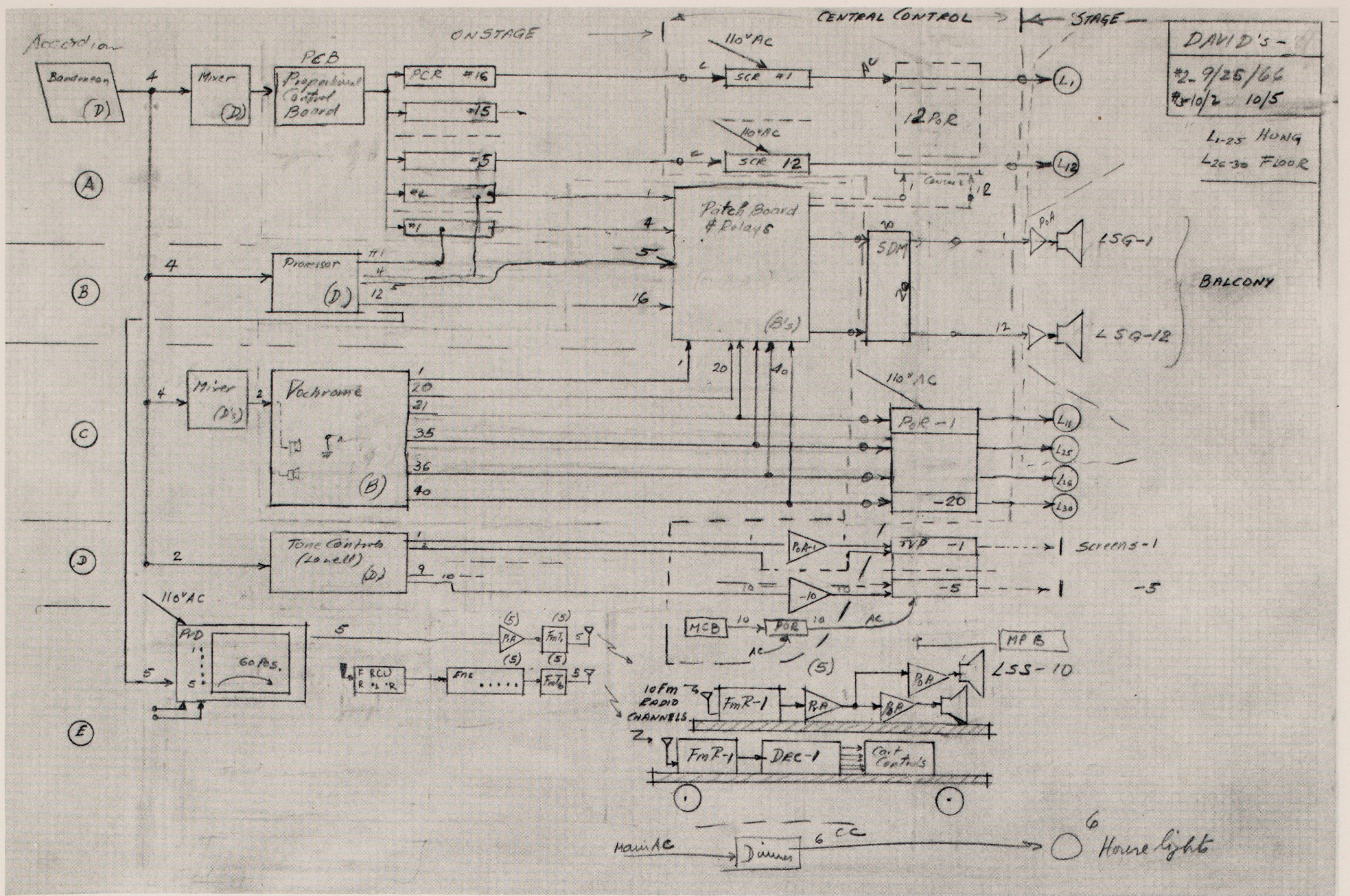
My piece begins with an authentic tennis game with rackets wired for transmission of sound. The sound of the game will control the lights. The game's end is the moment the hall is totally dark. The darkness is illusionary. The hall is flooded with infra-red (so far invisible to the human eye). A modestly choreographed cast of from 300 to 500 people will enter and be observed and projected by infra-red television on large screens for the audience. This is the limit of the realization of the piece to date.

Tennis is movement. Put in the context of theater it is a formal dance improvisation. The unlikely use of the game to control the lights and to perform as an orchestra interests me. The conflict of not being able to see an event that is taking place right in front of one except through a reproduction is the sort of double exposure of action. A screen of light and a screen of darkness.

The support of the Downtown Community School is responsible for the large cast in Open Score. Through the management of Marilyn Wood and the cooperation of parents and interested parties, the cast has been generously collected. The sources are varied and rich in intentions. The result of their voluntary involvement reaps the Downtown Community School \$1000 for a scholarship fund. I would like to draw attention to the fact that all the names were not available at the time this program went to press. They should all be personally recorded, but the next best thing to do is to report that they well represent the world (our society) and are locally from such varied organizations as high school science classes, drama organizations, senior citizens groups, individual artists, reformed addicts' club and a New York fencing club. I am touched by the positive support, work, art, love and people.



Steve Paxton with tennis racquet testing closed-circuit tv system.  
Photo Bob Rauschenberg



# bandoneon ! (a combine)

by: David Tudor

performance engineer: Fred Waldhauer

tv images by: Lowell Cross

cart: David Behrman  
Anthony Gnazzo

vochrome: Bob Kieronski

Bandoneon !, (bandoneon factorial), is a combine incorporating programmed audio circuits, moving loudspeakers, tv images and lighting, instrumentally excited.

The instrument, a bandoneon, will create signals which are simultaneously used as material for differentiated audio spectrums (achieved through modulation means, and special loudspeaker construction), for

the production of visual images, devised by Lowell Cross; for the activation of programming devices controlling the audio visual environment, devised by Bob Kieronski ("Vochrome," and programmed patch-board) and Fred Waldhauer (Proportional Control).

Bandoneon ! uses no composing means; when activated it composes itself out of its own composite instrumental nature.

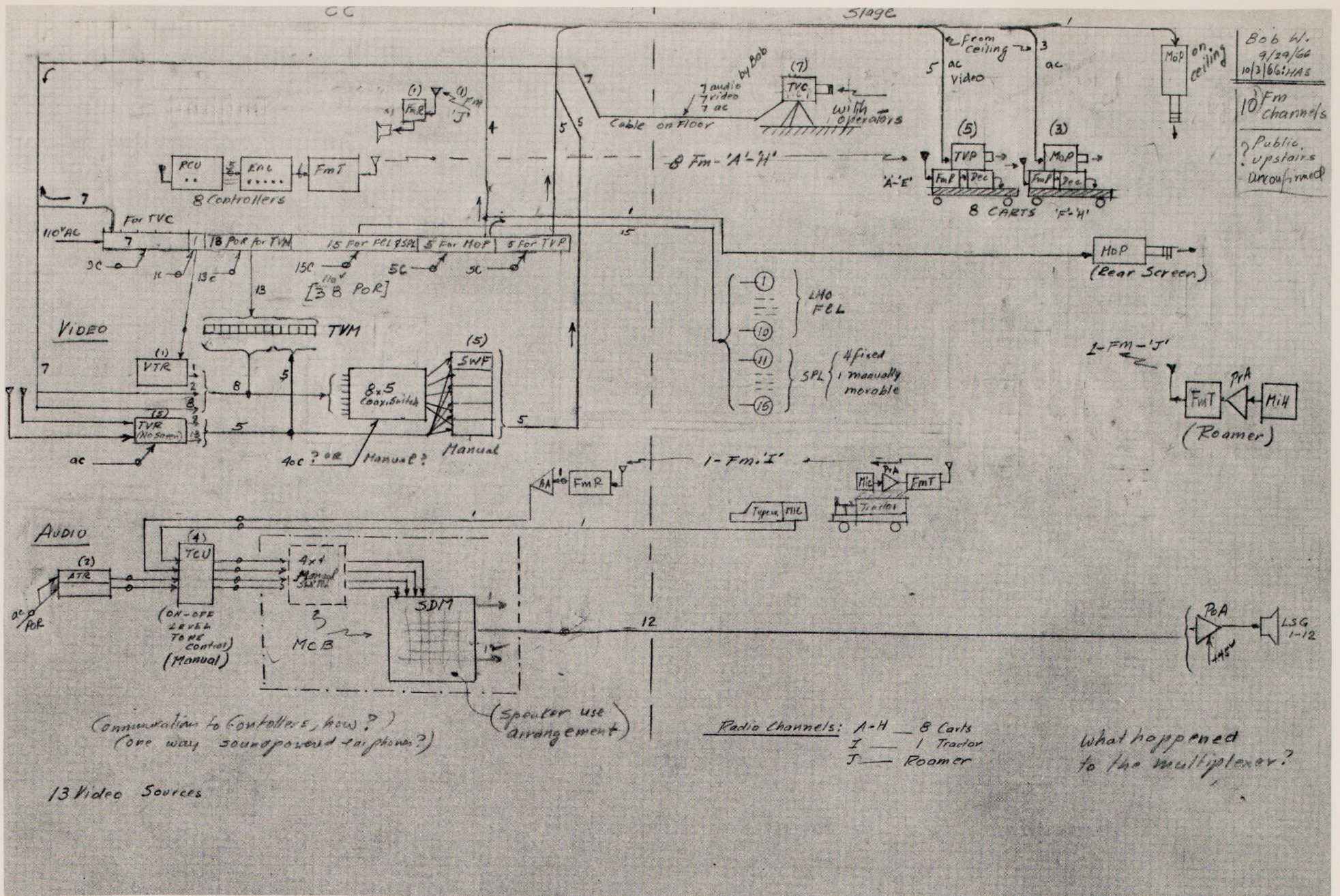
instrumental loud-speakers (sounding physical materials), actuated by material of Mauricio Kagel - 'Alle Rechte vorbehalten' - in a self-multiplying audio-visual application (towards "rebirth of white noise").

live signals → becoming electronic → programmed transmission to physical materials.



tudor

David Tudor, Fred Waldhauer right, with Tudor's bandoneon at a Berkeley Heights School rehearsal.  
Photo Franny Breer



# two holes of water — 3

by: R. Whitman

performance engineer: Robby Robinson

film: Pan American  
Eastern Airlines

fiber optics: Flexi-optics

tv help: Bill Hartig

performers: Max Baker	Les Levine	Jane Kramer	Susanne de Maria	Julie Martin
Gil Miller	Toby Mussman	Elaine Sturtevant	Mimi Miller	
Terry Riley	Bob Breer	John Giorno	Trisha Schlichter	

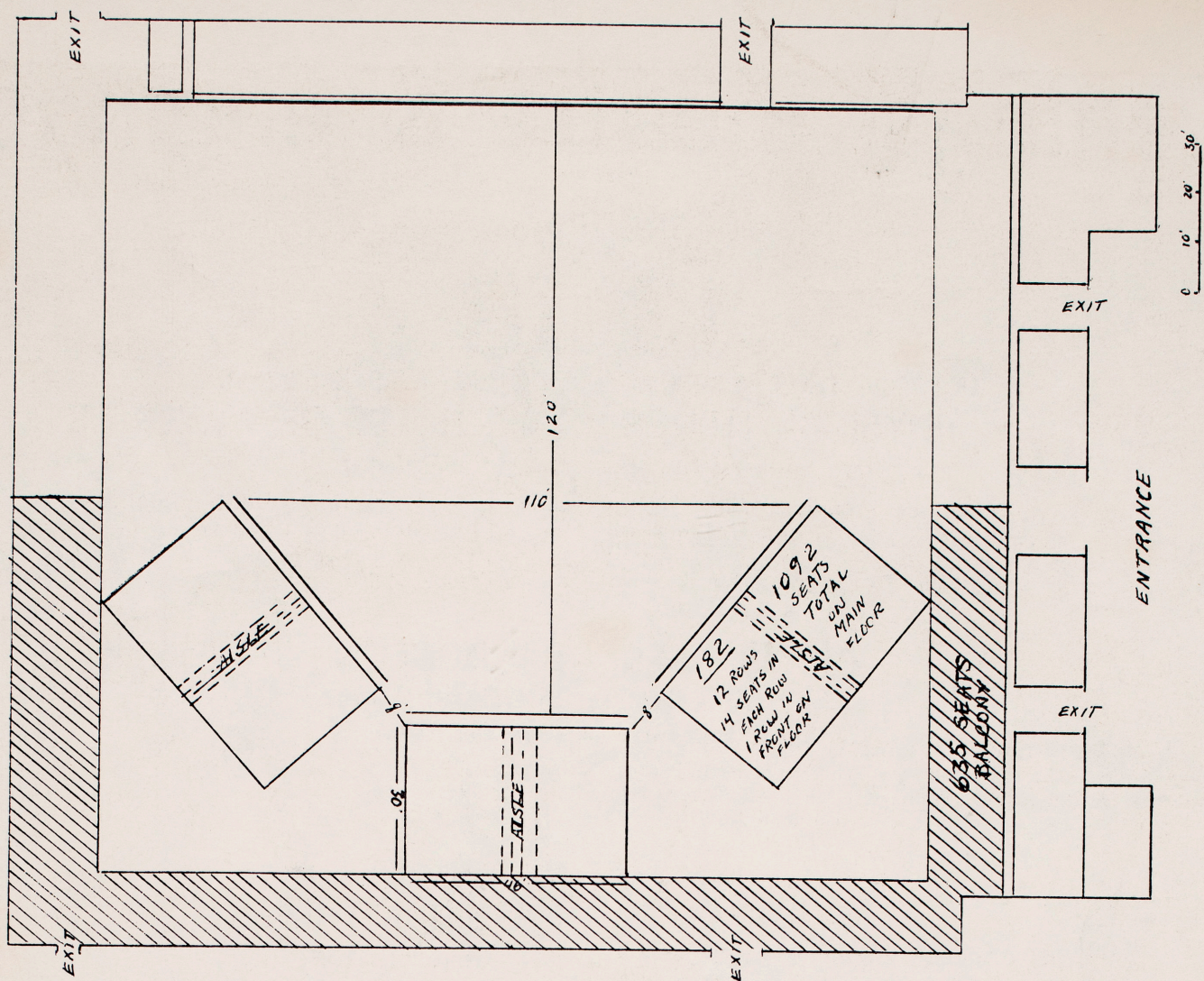
I am after a work around the stability of a film image and the immediacy of newsflash. The images are concerns — the whole piece makes an image. Television is a great way to collect stuff; besides what's on the air, a camera on anything brings it in live — a local newsflash. Film is a rock solid steady unchangeable record of someone looking at something past.



R. Whitman and Debbie Hay during the discussions at Stony Point, N. Y., Summer 1966.  
Photo Franny Breer



This photograph does not include many of the people who were essential to this festival. Reading, left to right, zigzag; Top row: Joe Fallica, Ulla Lyttkens, Phillip Idone, Ron Hobbs, John Cage, Jennifer Tipton, Beverly Emmons, Irfan Camlibel, Jacky Grant, Bob Kieronski, Sören Brunes, Witt Wittnebert. 2nd row from top: Jeff Strickler, Alice Schwebke, Ulla Wiggen, Alphonse Schilling, Howard Marks, Herb Schneider, Oyvind Fahlstrom, Larry Heilos, Jim McGee, Per Biorn, Yvonne Rainer, R. Whitman, Clark Poling, Simone Whitman, Gloria Bryant. Bottom row: David Long, Nancy Chandler, Billy Klüver, David Anderson, Deborah Hay, Franklin Königberg, Fred Waldhauer, Lucinda Childs, Robbie Robinson, Robert Rauschenberg, Ralph Flynn, Bruce Glushakow, Pontus Hultén, Alex Hay, Cecil Coker, Larry Leitch, Steve Paxton.



Armory floor plan.

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School  
Joseph M. Fallica  
Federated Electronics  
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by Herb Schneider  
Layouts by Joe Fallica

## CREDITS

## PRODUCTION STAFF

COORDINATOR— Alice Schwebke  
ASSISTANT COORDINATOR— Jeff Strickler  
PRODUCTION ASSISTANTS— Nancy Rose Chandler  
Barbara Jarvis  
TICKET TREASURER— David Long  
HOUSE MANAGER— Ronald Hobbs  
ASSISTANT HOUSE MANAGER— Tom Slater  
LIGHTING DESIGNER— Jennifer Tipton  
ASSISTANT LIGHTING DESIGNER— Beverly Emmonds  
MASTER RIGGER— Jey Bell  
PROP ARTIST— Alphonse Schilling  
ASSISTANT PROP— Philip Idoni  
ACCOUNTANT— Rubin Gorowitz  
ADVISOR— Franklin Königsberg

## Biographical Index of Participating Artists and Engineers

**Per Biorn** comes from Copenhagen. He designed and built the ground effect machine for Lucinda Childs and built a part of the decoding units for TEEM. He also set up the automated program for Yvonne Rainer. During the working day he is in semi-conductor research.

**John Cage** is from Los Angeles and is internationally known as a composer and compositional innovator. He is also famous world-wide as a lecturer and mycologist. He tours regularly with the Merce Cunningham Dance Company as its musical director. He is the author of *Silence*, a collection of his stories and lectures.

**Irfan Camlibel** was born in Istanbul. He works in absorption spectroscopy and has constructed the major part of the decoders for the TEEM system—a formidable job.

**Lucinda Childs** has been presenting mysterious and precise dances since the early days of the Judson Dance Theater. She went to Sarah Lawrence College, and has studied with Mia Slavenska and Merce Cunningham. One of her most beautiful works is performed on a street, observed by an audience in a building across the way; a tape prepared in advance describes the details of the walk-way and facades of the street.

**Cecil Coker** was born in Kewanee, Mississippi. He made contributions to the synthetic speech computer. In 1965 Cecil designed a photocell switching circuit for John Cage's Philharmonic Hall concert. Last spring he designed a feedback sound generator for Bob Rauschenberg's "Linoleum." Cecil contributed to the early original plans for TEEM and initiated the proportional control system. He never fails to come up with solutions to complicated problems.

**Pete Cuminski** born in Hasbrouch Heights, N. J. works on formant vocoders and vocal tract analogs. He has designed

the general purpose pre-amplifier and the original circuit for the 20 Watt power amplifier. Pete also designed an amplifier for picking up body sounds for Alex Hay.

**Oyvind Fahlstrom** was born in Brazil. He is a painter, poet, playwright and critic. Oyvind has worked in Sweden, Italy, France and the U.S.A. He represented Sweden at this year's Venice Biennale. He has done several happenings in Stockholm. "Kisses Sweeter than Wine" is his first theater work presented in America. His paintings are shown at the Janis Gallery.

**Ralph Flynn** born in Andover, Massachusetts, used to manage a coffee house in Boston. He now works on high speed PCM repeaters. He has assisted Fred Waldhauer on the construction of the proportional control system and worked on other parts of TEEM.

**Alex Hay** has firmly backed his friends' dances with performance and technical help. In the latter capacity he toured the world as Rauschenberg's assistant with the Cunningham Dance Company. His own choreography is laconic and painterly. His solos are rarely completely solo in feeling because his music and sound tends to partner the performer. He is from Florida and shows his paintings at Leo Castelli.

**Deborah Hay** was born in Brooklyn. She has danced for many choreographers, including Merce Cunningham on his 1964 world tour. She has presented dances in Europe, Asia and America. The current tendency of her work toward even, endless, smooth presentation of relatively scant material dates from Summer 1965.

**Ken Harsell** born in Elizabeth, N. J. works with reberation time measuring equipment design. He has designed and built the tone control circuit which enables an operator to control the gains at four points in the spectrum.

**Larry Heilos** works on gas lasers. Larry located an infrared TV pick up tube for Bob Rauschenberg. The tube was made in Japan and the only one available of broadcast standard at the time. Larry designed and built the mechanical parts for Debbie Hay's platforms. It was hard work.

**Peter Hirsch** born in Germany likes to ski, fence, and paint. He works in underwater sound. Peter built and tested the 80KC Doppler sonar for Lucinda. The instrument is beautiful.

**Harold Hodges** has a wife, six children and is a grandfather. He spent many years as a watch-maker but for the past ten years has worked in laser research. Harold was responsible for many of the technical devices in Jean Tinguely's "self-destructive machine" in 1960. He also built technical equipment for Bob Rauschenberg's "Oracle." Harold designed and built the anti-missile missile and floating snowflakes for Oyvind Fahlstrom.

**Bela Julesz** born in Budapest heads the Sensory and Perceptual Processes Department at Bell Labs. He works on computer pictorial data processing. He provided Alex Hay with necessary information to initiate the building of the low-noise, high-gain amplifier.

**Bill Kaminski** works in the area of mobile radio research. He designed and built 10 FM crystal control transmitters which are operated under an FCC experimental broadcast license. Bill also built the transmitters for Bob Rauschenberg's tennis rackets.

**Rudy Kerl** a ham radio operator works in gas laser research. He has contributed most of the mechanical work on the TEEM system, built the SCR circuits and converted the commercial radio receivers to the crystal control.

**Bob Kieronski** born in Philadelphia does research on digital systems. He has invented a

machine called "Vochrome," the rather unconventional spectrum analyzer used by David Tudor. He also built a relay switching network which can be programmed for 2 billion combinations.

**Louis Maggi** works on magnetics used for memory and storage system. He constructed part of the power switching relays for controlling light and motors. Louis was born in Brooklyn.

**Max Matthews** participated during original series of artist/engineer sessions and offered many ideas. He was born in Columbus, Nebraska. He is director of the Behavioral Research Laboratory at Bell.

**Jim McGee** comes from Illinois and works on holograms. He owns his own plane and is a ham operator. He has worked on tape recorders for Steve Paxton and built the programming drums which will be used by many of the artists.

**Stex Paxton** came to the East to study dance. He has since danced with several major modern dance companies, principally Merce Cunningham's company. He produced two series of concerts of the newer dance, Surplus Dance Theater in 1964 and First New York Theater Rally in 1965. During the last three years Steve has choreographed and performed works of his own widely in the U. S. and abroad.

**John Pierce** broke the general awkwardness during the first meeting between the artists and engineers by telling Stretch Winslow: "Tell them about something they can use."

**Robert Rauschenberg** born 1925 Port Arthur, Texas. Painter. Theater experience: costumes and sets Merce Cunningham 1955-65; Paul Taylor 1957-59; Lighting for Cunningham, Taylor, Rainer, Hay, Dunn, group shows. Choreographed works: *Collaboration for David Tudor* 1961. *The Construction of Boston* 1962. *Pelican* 1963. *Shotput* 1964. *Elgin Tie* 1964. *Spring*

*Training* 1965. *Map Room I*, *Map Room II* 1965. *Linoleum* 1966. *Open Score* 1966. Bob recently bought an old mission house which served as headquarters for the preparations of 9 Evenings.

**Robby Robinson** born in Atlantic City, holds a radio operator's license. He is the station operator and signs 15 radio broadcast stations on and off every day. Robby's first contribution was the beautifully designed power amplifier for the TEEM system. He also designed the decoder units and worked with Herb Schneider as System Coordinator. Robby's general contribution to the project has been invaluable. At Bell, he works in mobile telephone research.

**Herb Schneider** studied in Bebek, Turkey and works on mobile radio systems. He is an excellent skier. Herb has taken over the performance planning for all of the artists filling their technical needs. Herb has an enormous capacity for coordinating and planning. The diagrams in the program are his.

**Manfred Schroeder** is director of Bell's Acoustics, Speech and Mechanics Research Laboratory. He has been granted 32 patents. Manfred suggested the original sonar device for Lucinda and participated in the early meetings between artists and engineers.

**Tony Trozolo**, born in Chicago, works in physical organic chemistry. He contributed many ideas on the properties of some chemical materials for Yvonne and Oyvind. Tony designed fiber optics—piping light and optical effects with material that glows in the dark.

**David Tudor** has an international reputation as a performer of advanced music. This music gives the performer responsibilities often exceeding the composer's in the determination of the composition. David's authority in interpretation is highly esteemed. He has worked for

many years with John Cage concertizing all over the world. **Fred Waldhauer**, a native of Brooklyn, develops communications systems for long haul services. He has also designed and developed the proportional control system, a unique contribution to the equipment. Fred and Cecil Coker finished the amplifier for Alex on October 7th.

**Martin Wazowicz** comes from Pennsylvania. He works on micro-wave propagation measurements. Marty built the amplifiers to pick up muscle, heart and body sounds for Alex Hay.

**Robert Whitman's** theater work dates from the early days of the happenings. Some of his latest pieces enjoyed an extended run at the Martinique Theater and at Circle in the Square. His invention in costuming and architecture, his elegant use of cinema is tempered by roughshod elements of subject and elemental theatrical techniques. The disparity in these elements results in strong and discontinuous images and unexpected humor.

**Stretch Winslow** worked on the Manhattan Project during the war. He heads Bell Labs' Polymer Research and Development Department. Many of the challenging chemical problems were solved by Stretch.

**Witt Wittebert** was born in Rahway, N. J. As assistant to Billy Kliver in laser research, Witt has become accustomed to communicating with artists. He built the photocell switching circuits designed by Cecil Coker for Cage's Philharmonic Hall concert last year. For 9 Evenings, Witt contributed to many areas such as building pre-amplifiers and all the electronic gear on Debbie's platforms.

**Dick Wolff** developed Steve Paxton's radio loop system and built the encoder. He works in superconducting research. Dick enjoys experimenting with Hi-fi equipment and photography.

# 9 evenings: theatre & engineering

## PROGRAM

### 13 18

OCT. '66, THUR. 8:30 P.M.

#### PHYSICAL THINGS

by: Steve Paxton

performance engineer: Dick Wolff

cast: Karen Bacon, Sue Hartnett, Margaret Hecht, Michael Kirby, Ted Kirby, Clark Poling, Elaine Sturtevant, David White, and others. technicians and help: Karen Bacon, Margaret Hecht, Tony Holder, Walter Gelb, Larry Leitch. sound: disparate sources.

#### GRASS FIELD

by: Alex Hay

performance engineer: Herb Schneider

sound distribution: David Tudor. cast: Steve Paxton, Robert Rauschenberg. credits: Schweber Electronics for integrated circuits, Mt. Sinai Laboratory for technical information.

#### SOLO

by: Deborah Hay

performance engineer: Larry Heilos

performers: Franny Breer, Lucinda Childs, William Davis, Jim Jardy, Alex Hay, Deborah Hay, Margaret Hecht, Ed Iverson, Kathy Iverson, Julie Judd, Olga Klüver, Vernon Lobb, Fujiko Nakaya, Steve Paxton, Bob Rauschenberg, Joe Schlichter, Bob Schuler, Marjorie Strider, Carol Summers, James Tenny. music: "Funakakushi" by Toshi Ichiyanagi. performed by: David Tudor. men's costumes by: Letty Lou Eisenhauer.

### 14

OCT. '66, FRI. 8:30 P.M.

#### OPEN SCORE

by: Robert Rauschenberg

performance engineer: Jim McGee

cast: Frank Stella and Mimi Kanarek and a group of 500 people.

#### BANDONEON ! (a combine)

by: David Tudor

performance engineer: Fred Waldhauer

tv images by: Lowell Cross. carts: David Behrman, Anthony Gnazzo.

### 15

OCT. '66, SAT. 8:30 P.M.

#### CARRIAGE DISCRETENESS

by: Yvonne Ranier

performance engineer: Per Biorn

performed by: Carl Andre, Becky Arnold, Rose Marie Castoro, William Davis, Letty Lou Eisenhauer, June Ekman, Ed Iverson, Kathy Iverson, Julie Judd, Michael Kirby, Alfred Kurchin, Benjamin Lloyd, Lewis Lloyd, Meredith Monk, Steve Paxton, Carol Summers. Stage manager: Rudy Perez.

#### VARIATIONS VII

by: John Cage

performance engineer: Cecil Coker

performers: David Tudor, David Behrman, Anthony Gnazzo, Lowell Cross. grateful acknowledgement is made for the cooperation of: Merce Cunningham Dance Foundation, Luchow's Restaurant, A.S.P.C.A., N. Y. Times, the City of New York, Terry Riley, Robert Wood, Richard Hennessy, Rubin Gorowitz.

### 16

OCT. '66, SUN. 8:30 P.M.

#### VEHICLE

by: Lucinda Childs

performance engineer: Peter Hirsch

cast: William Davis, Alex Hay. slides by: Les Levine.

#### VARIATIONS VII

by: John Cage

(See Oct. 15)

OCT. '66, TUES. 8:30 P.M.

#### TWO HOLES OF WATER—3

by: R. Whitman

performance engineer: Robby Robinson

film: Pan American. fiber optics: Flexi-Optics. tv help: Bill Hartig. performers: Max Baker, Gil Miller, Terry Riley, Les Levine, Toby Mussman, Bob Breer, Jane Kramer, Elaine Sturtevant, John Giorno, Susanne de Maria, Mimi Miller, Trisha Schlichter, Julie Martin.

#### BANDONEON ! (a combine)

by: David Tudor

(See Oct. 14)

### 19

OCT. '66, WED. 8:30 P.M.

#### PHYSICAL THINGS

by: Steve Paxton

(See Oct. 13)

#### TWO HOLES OF WATER—3

by: R. Whitman

(See Oct. 18)

### 21

OCT. '66, FRI. 8:30 P.M.

#### CARRIAGE DISCRETENESS

by: Yvonne Ranier

(See Oct. 15)

#### KISSES SWEETER THAN WINE

by: Oyvind Fahlstrom

performance engineer: Harold Hodges

direction Soren Brunes and Oyvind Fahlstrom. production assistants: Letty Lou Eisenhauer, Ulla Lyttkens. props: Alfonse Schilling. performers: Bob and Frances Breer, Letty Lou Eisenhauer, John Glover, Bruce Glushakow, Tom Gormley, Jim Hardy, Ed Iverson, Kosugi, Larry Leitch, Les Levine, Marjorie Strider, Bob Schuler, Ulla Wiggen, tapes: Sveriges Radio, Stockholm: WBAI-NYC. films: "Creation of Humanoids," courtesy of W. Barry, Genie Productions Inc. and Medallion Pictures. "Acqua Sangemini" courtesy Ditta Agrippa, Rome; and educational films courtesy AT&T. chemicals: Nuclear Research Associates.

### 22

OCT. '66, SAT. 8:30 P.M.

#### GRASS FIELD

by: Alex Hay

(See Oct. 13)

#### KISSES SWEETER THAN WINE

by: Oyvind Fahlstrom

(See Oct. 21)

### 23

OCT. '66, SUN. 8:30 P.M.

#### OPEN SCORE

by: Robert Rauschenberg

(See Oct. 14)

#### SOLO

by: Deborah Hay

(See Oct. 13)

#### VEHICLE

by: Lucinda Childs

(See Oct. 16)