

Friends - I met you both
at Oberlin College in Ohio
after the performance of Rose Moon

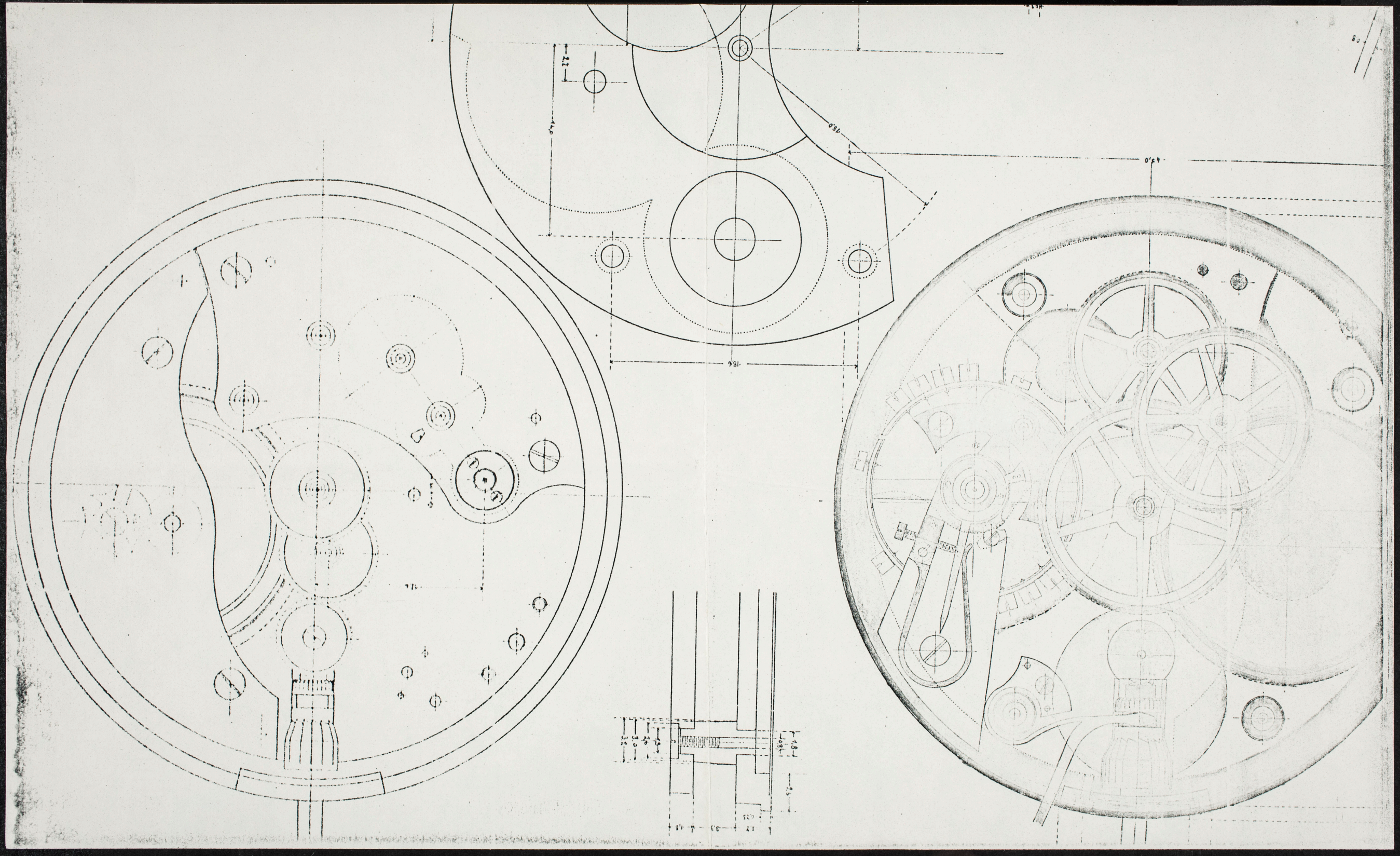
I'm sending you these pieces
in the hopes that you'll respond.

All to Joy

Emma

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Animal Farm(or The Industrial Revolution)

for 4-12 players using steel drums, washboards, chains, pieces of metal, rubber-headed drums, wooden mallets, clerk's bell, skool bell, metronome, optional synthesizer(playing part of something caught in the machinery).

The piece begins as one player(the Fascist) strikes clerk's bell (using skool bell as mallet) to beat of the slowest metronome setting. After 12 beats the other players join at this tempo, making faktory noises on their various instruments. Once the Fascist has established the beat(allowing at least twelve), he ~~xxxx~~ speeds the metronome up one notch. This continues in like fashion throughout the piece, so that all players are gradually playing faster and faster up to the highest metronome setting. At this point the Fascist begins hitting the washboard with skool bell and chain as fast, and precise as possible in $\frac{4}{4}$ time. This is the cue for all players to begin playing strictly in unison, either on all four beats or on 1, 1 & 3, or ~~on~~ 2 & 4. Finally the Fascist cues the others and returns to hitting the clerk's bell with the skool bell, counting 1234 1234 1234 for synchronized end, each player playing all twelve beats on same instrument.

The Attack of the Puppet People

for 4-6 players with radio, slide whistles, ~~whistles~~ silvery bells, ~~whistles~~ kazoos, maracas, any other ~~appropriate instruments~~ appropriate instruments.

The piece begins with muzak station being tuned in on radio. The players are to accompany this in the most fitting way. The radio is turned off at random intervals, at which point the players must stop playing instantly on pain of being glared at by the other players. When the radio is turned on again, the music begins as before. If there is talking on the radio, all players must instantly quack through their kazoos. This should not last long, and the player in charge of the radio should find another station, the music stopping and starting as the stations tune in and out. The piece ends after the radio has been turned off for the seventh, or the thirteenth time, at the ~~discretion~~ discretion of the radio player.

Energy Czar

We are the spooks haunting fascists;

We are members of Alienation, Inc.

(dedicated to amusement at your expense...)

We have no creed;

We believe in the Unknown.

We are towing the thin line between Form and Chaos;

art
Catastrophic is the means and the End:

"Death is a gong;

Life is a little birdie."

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Energy Czar is currently a band of musicians composing and performing original material. We play a variety of instruments including Mini and Micro Moog synthesizers, all manner of both primitive and modern acoustic instruments, homemade or 'found' instruments, toy instruments, voices, and assorted electronic devices used to amplify, record, or distort. Our presentation lies somewhere between theatre and concert, making use of costumes and stage setting; We hope to incorporate dance, as well as certain ritual aspects ~~xx~~ ^{soon} (revealing the greater ~~xxxxxxxx~~ significance of ordinary activities through the use of poetry, chanting, visual symbols, mandalas, and audience participation.)

"Forming"

by Emma Cornell © 1978

For unlimited players and participants. To be celebrated before Commencement ceremonies, preferably before a meal, as the piece may end with a feast. There are three sections:

I. Multiplicity(diaspora)

This may last for as long as 1 hour, and will take place all over campus, both indoors and out.

II. Form(opposition)

This may last up to 45 minutes, and will take place in Tappan Square along specified paths.

III. Formlessness(cohesion)

This may last about $\frac{1}{2}$ an hour, and will take place in the center of Tappan Square.

The piece includes players, participants, and spectators. The players may be divided into Clowns, Readers, Singers, Dancers, and Instrumentalists. A spectator is any passing person. A participant is any body interested in joining the activity in some way. Transformations of all kinds are fully possible, especially in section I where any number of role reversals, tradeoffs, and impromptu performances is to be encouraged. In section II, roles are more clearly defined, however audience participation, as well as improvisation among the players, is to be expected as part of the performance in many instances. In section III, roles no longer matter as such, though there are certain givens, and particular tasks. To symbolize their role visually, and to add colour to the ceremony, Readers are asked to wear red, Singers to wear blue, Dancers to wear green and yellow, and Instrumentalists to wear white. Clowns wear face paint and motley clothes.

Section I, Multiplicity

All players congregate at the center of campus(on Wilder Bowl). Clowns hand out instruction cards, indicating a particular section of campus. Players all shout, "Commence!" as clowns blow whistles. Players then disperse and begin performing in ~~their~~ their respective locations. Performances may be excessive, disjointed, even chaotic, but all should be convincing. The idea to be conveyed is that of energy without focus.

Section I: Multiplicity (cont'd)

The Players

- Readers:** may read any type of text and are encouraged to experiment reading backwards, vertically, and any other way. They may also pair up and read different texts simultaneously, or as dialog.
- Singers:** Do as the Readers, but with song. They may also do impromptu atonal music. The use of extended vocal technique is encouraged, but no sustained chanting.
- Dancers:** may run, bike, cartwheel, roller skate, play frisbee, tag... But, to convey a sense of fragmentation should not engage in any one activity for too long.
- Instrumentalists:** may play whatever they like in whatever way they like, concentrating on random, disconnected, or excruciating sounds. They may team up with a **Reader** or **Singer**. They should make use of prepared instruments, toy instruments, and noisemakers.
- Clowns:** may harass or tease the players, and should attempt to involve the spectators in some way, at least to engage their attention. Spectators may become participants and are encouraged to do so. The **Clowns** will give out cards indicating the time of the Parade around Tappan Square. The **Clowns** should keep track of time, and when an hour has passed should round up players, spectators, and participants, and head them towards the Tappan Square Arch. The **Parade** will begin when all the clowns show up. While others are waiting, Gamespiece is played. The Parade may start up to half an hour late, if people are enjoying games.

Transition: The Parade

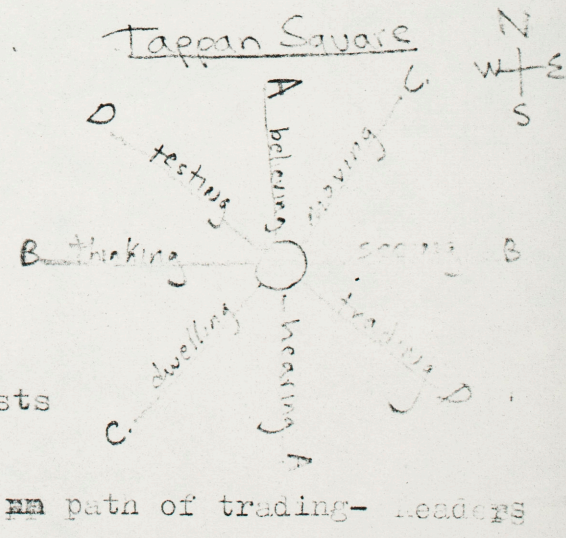
All players should have long, colourful scarves to wave. There should be a bass drum, and perhaps a drum major to call out steps. All players and participants should attempt to convey the spirit of a parade- the activity may be as unfocused as in section I, with all players simultaneously playing their festive best, however the energy is focused around the idea of Parade. ~~When~~ as the Parade begins its fourth circuit of Tappan Square, players begin dropping out at their respective paths. At whistle, all shout,

Section II: Form

"Commence"

The Mandala

- A. Axis of the Spirit:**
 - path of believing- Singer, Reader, Dancer
 - path of hearing- Instrumentalists
- B. Axis of the Mind:**
 - path of thinking- Readers
 - path of seeing- Dancers
- C. Axis of the Body:**
 - path of dwelling- Singer, Reader
 - path of moving- Dancers, Instrumentalists
- D. Axis of the Object World:**
 - path of testing- Readers



path of trading- Readers

LR	LR	LR					PF		SP	
QR	QR	QR								

Section II Form (cont'd)

Players should perform pieces that relate in some way to the realization of their particular path, or of the entire axis. An honest interpretation of the characteristics of one's path should determine the nature of the piece to be performed. In contrast to section I, performances should be straightforward and together. If criticism is to be made of the path, it should be serious criticism. Players should perform as close to the path as possible, so as not to conflict with whatever is going on along a neighboring path. This section represents man's quest for the unattainable.

Transition Consecration of the Paths

The Clowns have been freely roving during section II. When 45 minutes are up, they signal the earthbow player to begin bowing (the earthbow is set up in the very center of Tappan Square). Then they find one participant on each path who is given a bowl of wine and directed to sprinkle it lightly on the path when the procession begins walking towards the center. There may be up to four such participants, each given a bowl of wine. As they make each libation, they should say in turn, "Commence.....Forming....." Children are given flower petals to strew on the path. The procession towards the center is led by either a Singer, Reader, or Instrumentalist. The Clowns inform the audience that they are to chant the name of the path they're on: believing, hearing, thinking, seeing, dwelling, moving, testing, trading. ~~XXXXXXXXXXXXXXXX~~ The players will perform in unison ~~with~~ some text, song, or piece of music having to do with the nature of ~~XXXXXXXXXXXXXXXX~~ their path. As all approach the center, they get louder and louder (drowning out the earthbow) until at a whistle from all clowns at once, all becomes silent except for the earthbow.

Section III Formlessness

Chanters file in silently (they may or may not have been players) and sit in a circle around the center. Clowns then lead spectators and participants to sit in a circle around them. The bowls of wine are placed near the earthbow. Incense is lit at the four points of the compass, candles at the other four. These are passed continually, though slowly, in a circle by the chanters. The players form the outer ring of the entire ~~group~~ group, and may play shakuhachi, chimes, bells, gongs, or any soft drone instruments. Clowns pass out various things such as sandpaper, rocks, bottled water, jugs, or any other soft ~~XXXXXXXX~~ drone "found" instruments. The participants may play these. There should be no loud or overbearing percussive effects. No one sound should dominate. The overall effect should be like that of a waterfall. This should continue for about half an hour though it may go longer. The end is announced by the clowns forming a circle in the center holding hands, leaning back, then whirling, throw flowers into the audience and all shout "Commence!" Wine and bread should be passed out, and if possible one should have a potluck feast.

Gothic Music(or Haunting the Fascists)

"Boo!"

for any number of players and instruments.

One player is chosen to be the Spook. S/he sits under a white sheet and will laugh thirteen times, one long hideous laugh every thirteen seconds. The ~~first~~ other players begin after the first ~~long~~ laugh. They may use the materials at hand to make whip-like noises, scratch like rats in the wall, play very slow glissandos, moan, hiss, rattle chains, make other scary noises (screech owls, loons, howling of the wind, cats meows, doors creaking). The piece ends with the 13th laugh.

Sssh! Quite softly...

for 4-8 players, using the materials at hand to make the softest sounds possible. This may be accomplished by scratching, blowing, tapping, pouring, or any other means. Amplification may be used. (listen to the smallest of sounds; ~~hear~~ hear the spaces of silence). Players sit in a circle facing inward; the player at the Eastern point begins.

The piece begins with several rounds of "ssh" passed from one player to the next, slowly getting faster. Then, fade. Now, trying to play so softly no one will notice you've begun, the piece gradually becomes more audible. There is a crescendo, but not louder than soft, until peak. The peak of the piece is somewhat faster and more frenzied than the preceding softness. Two players (East and West) signal its climax by simultaneously initiating a loud random percussion event - i.e., tipping over a can of marbles or ball bearings onto a washboard. Then, silence. The piece should last approximately three minutes.

Street Song

for any number of players, list of roadside sounds, materials at hand to perform those sounds(voices, musical instruments, machines), dominos.

Each player is to compile a list of from 6-12 street sounds, such as, sirens, kids, dogs, big Mack trucks, pneumatic drills, etc. Each of these sounds must be a motif of some sort, ~~which~~ that the player can repeat up to six times. This list will be performed in order. The players begin by drawing dominos, one side of which will be read as the number of repetitions of the sound to be performed, the other side as the number of seconds in between each repetition. The piece will continue until all players have performed all the sounds on their list. Each player plays through the list only once; when finished, is to remain silent.

Susie Om-maker

for four players with variable speed hairdryers and blenders (one for each player, hopefully two of each), other household appliances.

The piece begins as players chant AUM in unison with their machines. The chanting is passed around the circle as, in turn, they vary the speed controls of their machine, and chant the new pitch accordingly. After either the players, or the combination of pitches, has been exhausted, more players should enter the piece, all chanting with their particular appliance (electric fans, can-openers, toasters, etc.). The piece ends when the fuses are blown.

Theme from the Movie Energy Czar

for any number of players using any means to produce long continuous sounds- all players should have two pieces of sandpaper. Player One is designated. Players sit in a circle facing outward; the rotation is counterclockwise.

Player One begins a sandpaper drone(rubbing two pieces together), the other players join in turn, ~~with~~ waiting anywhere from 5-15 seconds from the beginning of the preceding player's drone. When the circle is complete, Player One begins a new drone. In turn, each player puts down sandpaper and begins a new drone somewhat related to that initiated by Player One. This drone- passing continues in like fashion to end of ~~XXXXXXXXXXXX~~ piece, the nature of the drones changing as the circle comes round to Player One again. The end of the piece is signalled by Player One resuming a sandpaper drone, which is eventually passed around the circle. Fade out. The piece should last 6-10 minutes.

Tragedy in Toyland

for 4-6 players, two wind-up toy radios(Fisher Price), two synthesizers, assorted toy instruments, small bells, gong, birdie noises(Audobon birdcalls

The piece begins with the two wind-up radios playing two different nursery rhymesongs simultaneously. After five seconds, one synthesizer begins to play a contiuous, ominous siren. The other synthesizer is to play sporadic ~~thunderclaps~~ thunderclaps(triggered by player). The first thunderclap comes five seconds after the siren; as the rumbling subsides, the rest of the players begin playing small toy sounds on their instruments. The birdies enter first, however, and throughout the piece are to signal increased agitation during the thunderclaps. This continues till radios run down. End is signalled by a large Gong, played with a hard mallet.

"Death is a gong; Life is a little birdie."