

Mon 2/21/77

# WALKER ART CENTER

## Dance

Dear Pauline - Heard your I of IV (12' of it anyway) as an accompaniment to the solos from Palomas. Worked very nicely; actually the music really carried the quite traditional dance. This is NOT a very original ensemble - more like ballet dancers gone modern and recent. The Musicians Union performs at The Walker Art Center here Weds night. The museum and galleries, concert halls, etc here seem to be loaded w/ money to do various projects. Am still planning to send outline of library proposal. My parents have been in a very serious auto accident + have been spending time w/ them in Fresno helping straighten out their affairs. Still have your master of Bye Bye - will return it soon. Pieces on record I've chosen (including yours) have met w/ some criticism from Record Co. Am struggling to iron this out. Will keep you informed. Best wishes, Charles Amikhanian



Walker Art Center  
and  
The Children's Theatre Company  
present

**THE MANUEL ALUM DANCE TRIO**

**Manuel Alum** Monday, February 21, 1977  
**Helen Heineman** 8 pm  
**Elvira Psinas** Children's Theatre

Choreography, Costumes and Set by Manuel Alum  
Lighting Design by Nicholas Wolff Lyndon

**Solos from YEMAYA (1974)**

Music by Ira Taxin  
Danced by Helen Heineman  
Manuel Alum

A cleansing ritual to Yemaya, the Goddess of the Sea.  
Commissioned by the American Dance Festival.

**ToGetHer (1974)**

Music by Zygmunt Krauze  
Danced by Manuel Alum  
Elvira Psinas  
Excerpted from ESCARAS, commissioned by  
Ballet Rambert, London, England.

INTERMISSION

**The Cellar (1967)**

Music by Kilar  
Danced by Manuel Alum  
Premiered at the Festival of Two Worlds,  
Spoleto, Italy

**Solos from PALOMAS (1968)**

Music by Pauline Oliveros  
Danced by Helen Heineman  
Elvira Psinas  
A choreographic offering for peace, a lament of  
young women in a ritual of human concern.  
Commissioned by the Northern Westchester  
Dance Company.

INTERMISSION

**East-To Nijinsky (1973)**

Music by Joseph Tal  
Danced by Manuel Alum  
The content and structure of the music is derived  
from electronic distortions of the sound of the  
Hebrew sentence "Min Hameitzar Karati Yah"—  
"I called upon the Lord in distress."  
Commissioned by the New School for  
Social Research.

**El Tango (1976)**

Tango improvisations by Carols Miranda  
Danced by Manuel Alum  
Helen Heineman  
Elvira Psinas

Created under a grant from the National Endowment for the Arts.

The taking of photographs or use of any recording devices is  
not permitted.



## ABOUT THE COMPANY

**MANUEL ALUM**, a native of Puerto Rico, began dance training in 1959 as a student of Neville Black in Chicago. Coming to New York in 1961, he continued his training under the guidance of Martha Graham, Paul Sanasardo, Margaret Black and Mia Slavenska. Mr. Alum was for ten years the Assistant Director and leading dancer of the Paul Sanasardo Dance Company, which performed eight of his ballets. In 1969, *The Drama Review* featured a photo essay (by noted dance photographer Max Waldman) of his performance in *The Cellar*, and *Dance Magazine* named him Dancer of the Month. Mr. Alum formed his own company in 1970, and appeared at Italy's Spoleto Festival, Puerto Rico's Grupo Fluxus Music Festival, the American Dance Festival, and toured Sweden under the auspices of Stockholm's Royal Dramatic Theatre. The company was also the first featured dance company to perform at the Brooklyn Academy of Music's Lepercq Space. Mr. Alum—who was named Puerto Rico's Dancer of the Year in 1975—has created dances for England's Ballet Rambert, Israel's Bat-Dor Dance Company, the Dance Theater of Harlem and the Hartford Ballet. His works have been specially filmed for the Lincoln Center Dance Research Library, and he has recently been selected to participate in the Affiliate Artists program, performing and teaching in various communities throughout the U. S.

**HELEN HEINEMAN** has appeared as a principal dancer with the Harkness Ballet and Les Grands Ballets Canadiens, and as a soloist with the Nederlands Dans Theater, the Ballet de Monte Carlo and the National Ballet of Washington, D. C. She has also appeared on French television and at Cafe La Mama.

**ELVIRA PSINAS** was a student in the University of Illinois' Dance Department when she met Mr. Alum, who was a guest teacher there in 1974. She continued studying with him in New York City and began dancing principal roles since her first appearance with the Manuel Alum Dance Company. She has also studied with the Jose Limon Dance Company and Chester Wolenski, and danced the principal role in the Illinois Dance Theater's production of Doris Humphrey's *Nightspell*.

**NICHOLAS WOLFF LYNDON** has been lighting designer and stage manager for the dance companies of Kathryn Posin, Cliff Keuter, Don Redlich, Rudy Perez, Rod Rodgers and, currently, Phoebe Neville, Elina Mooney and Rachel Lampert (his wife). His theatre credits include a European tour with the ETC Company of La Mama, the Leonardo Shapiro-Joseph Chaiken production of *Wozzeck* at the New York Shakespeare Festival Public Theatre, and the Medicine Show Theatre Ensemble production of *Glowworm* at the Performing Garage. He also drove a motorcycle in Meredith Monk's Obie Award winning epic-opera *Vessel*. Mr. Lyndon is currently on the faculty of the New York University School of the Arts.



## STAFF FOR THE ALUM DANCE TRIO

Artistic Director: Manuel Alum  
Production Stage  
Manager: Nicholas Wolff Lyndon

The Alum Dance Trio is a member company of PENTACLE DANCE MANAGEMENT, a cooperative group of touring dance companies which share administrative facilities and services.

Executive Director: William Holcomb  
Booking Manager: Peter Levitan  
General Manager: Robert Marinaccio  
Tour Manager: Ivan Sygoda

The Alum Dance Foundation is a non-profit, tax-exempt organization. Contributions to it are vital to its continued existence and are tax deductible. They may be sent to the Alum Dance Foundation, Inc., 200 West 72nd Street, Suite 20, New York, N. Y. 10023 tel. (212) 580-8107.

## UPCOMING WAC DANCE EVENTS

### WALKER ART CENTER/CHILDREN'S THEATRE COMPANY SERIES

Guthrie-Rotante Dance Company

Tuesday, May 10, 1977

8 pm Children's Theatre

Tickets for this performance are on sale at the CTC box office. \$4.50/\$3.50 members and students. MAT vouchers are accepted as full admission.

### MERCE CUNNINGHAM AND DANCE COMPANY

Informal Performance

Friday, March 4

8 pm

Westbank Firehouse, 1501 4th St. S.

Tickets \$3 at the door

Repertory Performance

Saturday, March 5

8 pm

Northrop Auditorium, University of Minnesota

Tickets \$4.50/\$3 members and students on sale at Dayton's (\$.50 surcharge per ticket at Dayton's), Northrop Auditorium and Walker Art Center.

For further information, please call 377-7500.

These activities are made possible in part by a grant provided by the Minnesota State Arts Board from funds appropriated by the Minnesota State Legislature and from the National Endowment for the Arts.



# ÉMISSIONS PUBLIQUES



Radio France

## MAI 1977

<b>LUNDI 2</b> 14 h et 20 h	<b>LA RÈGLE DU JEU</b> Cours d'interprétation Käte WITTLICH, piano WEBERN - ZENK - SCHENBERG - BERG	<b>SALLE GAVEAU</b> 45, rue La Boétie, 8 <sup>e</sup>
<b>MARDI 3</b> 14 heures		entrée libre
<b>LUNDI 2</b> 17 h 30	<b>SALTIMBANQUES</b> Tous les jours sauf samedi et dimanche	<b>ENTRÉE E</b> Radio France
		entrée libre
<b>LUNDI 2</b> 20 h 30	<b>RÉCITAL DE CHANT</b> Martti TALVELA au piano : Ralf Gothoni Œuvres de : RACHMANINOFF - SCHUBERT - KUULA MOUSSORGSKY	<b>GRAND AUDITORIUM</b> Radio France
<b>MERCREDI 4</b> (soirée de gala) et <b>VENDREDI 6</b> 20 h 30	<b>ORCHESTRE NATIONAL DE FRANCE</b> Direction : Leonard BERNSTEIN Soliste : Montserrat Caballe Concert Richard STRAUSS : Don Juan, cinq Lieder, Salomé : Danse des sept voiles et Scène finale, Till Eulenspiegel	<b>THÉÂTRE DES CHAMPS-ÉLYSÉES</b> 15, avenue Montaigne, 8 <sup>e</sup>
<b>MERCREDI 4</b> 21 heures	<b>200<sup>e</sup> DIALOGUE DE FRANCE-CULTURE</b> Mohamed ARKOUN - Pierre EMMANUEL « Les religions orientales et nous »	<b>AUDITORIUM 105</b> Radio France
		entrée libre
<b>JEUDI 5</b> 20 h 30	<b>SAISON LYRIQUE</b> <b>LE PONT DES SOUPIRS</b> d'OFFENBACH avec Michel Sénéchal, Eliane Lublin, Jean Giraudeau, Christiane Issartel, Michel Jarry, Bernard Plantey, Xavier Tamalet, Maurice Sieyès, Mikiko Makino, Brigitte Duminy, Françoise Petro, Micaëla Etcheverry, Marie-Christine Porta, Maria Sartova, Michel Fauchey Chœurs de Radio France - Chef de chœur : J.-P. Kreder <b>NOUVEL ORCHESTRE PHILHARMONIQUE</b> Direction : Alexandre MYRAT	<b>GRAND AUDITORIUM</b> Radio France
<b>VENDREDI 6</b> 21 heures	<b>DIALOGUES DE FRANCE-CULTURE</b> Pierre DOMMERGUES - Laurette VEZA « Littérature et subversion aux Etats-Unis »	<b>AUDITORIUM 105</b> Radio France
		entrée libre
<b>SAMEDI 7</b> 18 heures	<b>* LIBRE PARCOURS RÉCITAL</b> Marie-Christine MILLIERE, violon, Raymond GLATARD, alto, Jean-Marie GAMARD, violoncelle, Pierre FEIT, hautbois ABEL - BOCCHERINI - MOZART - BRITTEN - BOELY	<b>THÉÂTRE RÉCAMIER</b> 3, rue Récamier, 7 <sup>e</sup>
<b>LUNDI 9</b> 20 h 30	<b>MUSIQUE DE CHAMBRE</b> SCHUBERT : Quatuor en la mineur op. 29 Raymond LOUCHEUR : « Reflets » (création) LIGETI : 1 <sup>er</sup> Quatuor Charles CHAYNES : Séquences pour l'Apocalypse avec le Quatuor Via Nova, le Quintette Ars Nova et Willem Jansen, orgue	<b>GRAND AUDITORIUM</b> Radio France
<b>MERCREDI 11</b> 21 heures	<b>DIALOGUES DE FRANCE-CULTURE</b> Robert ESCARPIT - Armand MATTELARD « Donald l'imposteur »	<b>AUDITORIUM 105</b> Radio France
		entrée libre
<b>JEUDI 12</b> 20 h 30	<b>MUSIQUE POUR TOUS</b> WEBER : Obéron, ouverture PROKOFIEV : Concerto pour violon n° 2 DVORAK : Symphonie n° 9 « Nouveau Monde » Soliste : Pierre Amoyal, violon <b>NOUVEL ORCHESTRE PHILHARMONIQUE</b> Direction : Nello SANTI	<b>SALLE PLEYEL</b> 252, faubourg Saint-Honoré, 8 <sup>e</sup>
<b>JEUDI 12</b> 20 h 30	<b>CORDES PINCÉES</b> Guy ROBERT, luth Renaissance et luth baroque Huguette GREMY-CHAULIAC, clavecin Nageswara RAO, vina	<b>AUDITORIUM 105</b> Radio France
		entrée libre
<b>JEUDI 12</b> 20 h 30	<b>* LIBRE PARCOURS VARIÉTÉS</b> Chanson : Francesca Solleville, Ricet Barrier, Jean Martin, Henri Tachan Lyrique : Lise Arseguet (chant), Georges Couroupos (piano) Classique : Philippe Pélissier, hautbois d'amour, André Rolland (violoncelle), Claire CAILLARD (clavecin) Instrumental : Jose DI TOUX (guitare), Edel Luis Nacimiento (percussions), Jean-Luc Ceddah (percussions), Jean-François Jenny Clarke (contrebasse) Humour : Jean-Claude MONTEILS avec Michel ROQUES	<b>T.E.P. (Grande salle)</b> 17, rue Malte-Brun, 20 <sup>e</sup>
<b>VENDREDI 13</b> 20 h 30	<b>NOUVEL ORCHESTRE PHILHARMONIQUE</b> Direction : Alexandre MYRAT Soliste : Milan Bauer, violon RESPIGHI : Danses et airs antiques pour luth. suite n° 1 HAYDN : Concerto pour violon n° 1 en ut majeur VIVALDI : Concerto en mi bémol majeur « La Tempête » HAYDN : Symphonie n° 48 en ut majeur « Marie-Thérèse »	<b>GRAND AUDITORIUM</b> Radio France (concert télévisé)
<b>VENDREDI 13</b> 20 h 30	<b>MUSIQUE A DÉCOUVRIR</b> « SOIRÉE ANGLAISE » DOWLAND, DANYEL, CORKINE, JONES, GREAVES, CAMPION : Mélodies GIBBONS, JENKINS : Fantaisies HAYDN : Trios n°s 48, 87 et 96 avec le duo « Fortune's fire » et le trio Esterhazy	<b>AUDITORIUM 105</b> Radio France
		entrée libre
<b>SAMEDI 14</b> 18 heures	<b>* LIBRE PARCOURS RÉCITAL</b> Martine GELIOT, harpe, Thomas PREVOST, flûte Jean DUPOUY, alto DONIZETTI - BAX - LEMELAND - PORTER - DEBUSSY	<b>THÉÂTRE RÉCAMIER</b> 3, rue Récamier, 7 <sup>e</sup>
<b>DIMANCHE 15</b> 20 h 30	<b>JAZZ VIVANT</b> Le groupe DIRECTIONS de Jack de Johnette avec Alex Foster, Mike Richmond, John Abercrombie	<b>ESPACE PIERRE CARDIN</b> 1, avenue Gabriel, 8 <sup>e</sup>
<b>LUNDI 16</b> 20 h 30	<b>JAZZ VIVANT</b> <b>HARLEM SWING SONG AND DANCE SOCIETY</b> avec Carrie Smith, Roy Milton, Roy Gaines, Ram Ramirez, Billy Butler, Al Hall, Eddie Locke, Jimmy Slide	<b>ESPACE PIERRE CARDIN</b> 1, avenue Gabriel, 8 <sup>e</sup>



<b>LUNDI 16</b> 20 h 30	<b>NOUVEL ORCHESTRE PHILHARMONIQUE</b> Direction : <b>Gilbert AMY</b> Soliste : <b>Hermann Baumann</b> , cor DAO : <b>Giai Phong</b> (création) Second chef : <b>Boris de Vinogradov</b> Richard STRAUSS : Concerto pour cor n° 2 RAVEL : Rhapsodie espagnole	<b>GRAND AUDITORIUM</b> Radio France
<b>MARDI 17</b> 20 h 30	<b>HOMMAGE A DON CLÉMENT JACOB</b> entrée libre	<b>AUDITORIUM 105</b> Radio France
<b>MERCREDI 18</b> 20 h 30	<b>SAISON LYRIQUE</b> MANON LESCAUT de PUCCINI avec <b>Nancy Shade</b> , <b>Harry Theyard</b> , <b>Lucian Marinescu</b> , <b>Gianni Socci</b> , <b>Gérard Friedmann</b> , <b>Anne Bartelloni</b> , <b>Michel Hubert</b> , <b>René Gamboa</b> Chœurs de Radio France - Chef de chœur : <b>J.-P. Kreder</b> ORCHESTRE NATIONAL DE FRANCE Direction : <b>Nino BONAVOLONTA</b>	<b>GRAND AUDITORIUM</b> Radio France
<b>MERCREDI 18</b> 21 heures	<b>DIALOGUES DE FRANCE-CULTURE</b> <b>Nicos POULANTZAS - Jean-Paul DOLLE</b> « L'Etat, est-ce le pouvoir ? » entrée libre	<b>AUDITORIUM 105</b> Radio France
<b>VENDREDI 20</b> 20 h 30	Formation de Chambre du <b>NOUVEL ORCHESTRE PHILHARMONIQUE</b> Direction : <b>Pierre-Michel LE CONTE</b> Soliste : <b>Elisabeth Chojnacka</b> , clavecin MOZART : Divertissement n° 11, K. 251 CORRETTE : Concerto n° 6 op. 26 en ré mineur pour clavecin Marius CONSTANT : Strings pour clavecin et 12 cordes Pierre HASQUENOPH : Pentamorphoses pour 11 cordes et clavecin	<b>GRAND AUDITORIUM</b> Radio France
<b>VENDREDI 20</b> 20 h 30	<b>LES JEUNES COMPOSITEURS ET INTERPRÈTES</b> <b>DU CONSERVATOIRE NATIONAL SUPÉRIEUR</b> <b>DE MUSIQUE DE PARIS</b> entrée libre	<b>AUDITORIUM 105</b> Radio France
<b>SAMEDI 21</b> 15 heures	<b>LE MASQUE ET LA PLUME</b> entrée libre	<b>GRAND AUDITORIUM</b> Radio France
<b>SAMEDI 21</b> 18 heures	* <b>LIBRE PARCOURS JAZZ</b> <b>JEROME VAN JONES QUARTET</b>	<b>THÉÂTRE RÉCAMIER</b> 3, rue Récamier, 7°
<b>LUNDI 23</b> 20 h 30	<b>CYCLE D'ORGUE - 9<sup>e</sup> concert</b> <b>Willem JANSEN</b> Œuvres de : <b>SCHUMANN - Gilbert AMY - Betsy JOLAS</b> <b>Jean-Etienne MARIE</b> (création)	<b>GRAND AUDITORIUM</b> Radio France
<b>LUNDI 23</b> 20 h 30	<b>ENTRÉE DE JEU</b> entrée libre	<b>AUDITORIUM 105</b> Radio France
<b>MARDI 24</b> 21 heures	<b>PRESTIGE DE LA MUSIQUE</b> <b>QUATUOR MELOS DE STUTTGART</b> <b>Wilhelm Melcher</b> , violon, <b>Gerhard Voss</b> , violon, <b>Hermann Voss</b> , alto, <b>Peter Buck</b> , violoncelle <b>SCHUBERT - RAVEL</b>	<b>SALLE PLEYEL</b> 252, faubourg Saint-Honoré, 8°
<b>MARDI 24</b> 21 heures	<b>77... 2000</b> Comprendre aujourd'hui pour vivre demain <b>APRES LA CRISE DE L'INFORMATIQUE,</b> <b>PEUT-ON PARLER DE POLITIQUE NATIONALE</b> <b>DES TECHNIQUES DE POINTÉ ?</b> sur invitation	<b>AUDITORIUM 105</b> Radio France
<b>MERCREDI 25</b> 14 heures	<b>LA RÈGLE DU JEU</b> Cours d'interprétation <b>Anner BIJLSMA</b> , violoncelle baroque	<b>AUDITORIUM 105</b> Radio France
<b>JEUDI 26</b> 15 h et 20 h	Concert BACH : 2 suites pour violoncelle seul La transcription de la Partita pour flûte seule	
<b>VENDREDI 27</b> 20 h 30	entrée libre	
<b>MERCREDI 25</b> 20 h 30	<b>ORCHESTRE NATIONAL DE FRANCE</b> Direction : <b>Hubert SOUDANT</b> Soliste : <b>Nathan Milstein</b> , violon MOZART : L'enlèvement au sérail, ouverture BEETHOVEN : Concerto pour violon et orchestre en ré majeur op. 61 TCHAIKOVSKY : Symphonie n° 5 en mi mineur op. 64	<b>THÉÂTRE</b> <b>DES CHAMPS-ÉLYSÉES</b> 15, avenue Montaigne, 8°
<b>MERCREDI 25</b> 21 heures	<b>DIALOGUES DE FRANCE-CULTURE</b> <b>Michel TOURNIER - Marc SORIANO</b> « Hérité et Milieu » entrée libre	<b>AUDITORIUM 105</b> Radio France
<b>JEUDI 26</b> 18 h 30	<b>DIALOGUES DE FRANCE-CULTURE</b> <b>Jacques POLIERI - Hubert DAMISCH</b> « Le lieu et l'image » entrée libre	<b>CENTRE G.-POMPIDOU</b> (BEAUBOURG) <b>Salle d'Actualité B.P.I.</b>
<b>JEUDI 26</b> 20 h 30	<b>NOUVEL ORCHESTRE PHILHARMONIQUE</b> Direction : <b>Pierre-Michel LE CONTE</b> Soliste : <b>Clara Bonaldi</b> , violon Sandor BALASSA : Iris (1 <sup>re</sup> audition) Tadeusz BAIRD : Espressioni Varianti (1 <sup>re</sup> audition) BARTOK : 1 <sup>re</sup> Rhapsodie pour violon et orchestre Witold LUTOSLAWSKI : Trois postludes	<b>GRAND AUDITORIUM</b> Radio France
<b>VENDREDI 27</b> 20 h 30	<b>LES JEUNES FRANÇAIS SONT MUSICIENS</b> entrée libre	<b>GRAND AUDITORIUM</b> Radio France
<b>SAMEDI 28</b> 18 heures	* <b>LIBRE PARCOURS RÉCITAL</b> <b>Philippe PIERLOT</b> , flûte, <b>Alain RIPOCHE</b> , hautbois, <b>Jean-Max DUSSERT</b> , clarinette, <b>Brigitte ANGELIS</b> , violon, <b>Alain COURMONT</b> , violoncelle, <b>Laure MORABITO</b> , clavecin <b>QUANTZ - MARTINU - D'ANGLEBERT - DE FALLA</b>	<b>THÉÂTRE RÉCAMIER</b> 3, rue Récamier, 7°
<b>SAMEDI 28</b> 20 h 30	<b>RÉCITAL PAULINE OLIVEIROS</b> Nouvelle musique américaine entrée libre	<b>GRAND AUDITORIUM</b> Radio France
<b>MARDI 31</b> 20 h 30	* <b>LIBRE PARCOURS VARIÉTÉS</b> Chanson : <b>Violette Jacquet</b> , <b>Kirjuheli</b> (avec François Rabbath), <b>Piermy</b> (avec Philippe Ferrières), <b>Claude Vence</b> Chanson étrangère : <b>Angela Sonnet</b> (Grèce) Classique : Trio d'anches avec <b>Jacques Vandeville</b> , hautbois, <b>Robert Fontaine</b> , clarinette, <b>Alain Randon</b> , basson Instrumental : <b>Martial Murray</b> , cithare Humour : <b>Douby</b> avec <b>Michel Roques</b>	<b>PETIT T.E.P.</b> 17, rue Malte-Brun, 20°

A partir du 29 .

## EXPOSITION : " LA MER "

Grand hall du 1<sup>er</sup> étage de Radio France, tous les jours de 11 heures à 19 heures

entrée libre

### Prix des places :

- Radio France, églises : 18 F (collectivités, étudiants, J.M.F. : 9 F).
- Saison lyrique : 24 F (collectivités, étudiants, J.M.F. : 12 F).
- Récital de chant : 40 F (collectivités, étudiants, J.M.F. : 20 F).
- Espace Cardin : 12 F.
- Salle Pleyel : Musique pour Tous, 15 et 30 F ; Prestige de la Musique, 17 et 33 F.
- Théâtre des Champs-Élysées :
  - 4 mai : Orchestre, corbeilles, loges, 1<sup>er</sup> balcon : 400 à 150 F. Souscription au Conseil Scientifique Pasteur Weizmann, 17, rue Mesnil, 75016 Paris, tél. 704.33.43.
  - Autres places : 60 à 10 F.
  - 6 mai : 10 à 70 F (collectivités : 35 F).
  - 25 mai : 10 à 50 F (collectivités : 25 F ; étudiants, J.M.F. : 13 F).

### Renseignements et location :

- Radio France : 116, avenue du Président-Kennedy, 75016 Paris (tél. 524.15.16 ; collectivités, 224.23.08), 14 jours à l'avance, tous les jours de 11 heures à 18 heures (sauf dimanche et jours fériés).
- Théâtre des Champs-Élysées (tél. 359.72.42) - Salle Pleyel (tél. 227.88.73) pour les concerts ayant lieu dans ces salles.

Pour les concerts marqués \*, les prix et les conditions de location indiqués ci-dessus ne sont pas valables. S'adresser au théâtre ou à la salle indiquée.



Wednesday May 4, 1977  
8.00 p.m.

Mandeville Recital Hall.

CONC.

O

SHHH...

1. Pauline OLIVEROS

"WHY DON'T YOU WRITE A SHORT PIECE?"

Dedicated to Jean Eichelberger Ivey (1970)

201 Ensemble, Direction Roger Marsh.

The composer premiered Why Don't You Write a Short Piece in a graduate seminar at the University of California San Diego in November 1970. The sound was tremendous, but by evening she was experiencing extreme pain in her right lower jaw. The pain persisted for eleven days. The dentists viewing the X rays said he was glad he was not underfoot. Only time will tell whether the tooth will have to come out. (She still has the tooth in 1977 but the complications continue.)

2. Bruno CORRA and Emilio SETTIMELLI Negative Act (1915)

Performer: Jean-Charles Francois.

Of course, it is too obvious, and perhaps misleading to refer to this play as negative. It is negative only in its philosophy. Published in 1915 the year before Hugo Ball opened the Cabaret Voltaire in Zurich, it seems to be a clear forerunner of what was to become recognised as the Dada spirit of aesthetic nihilism. (From Kirby "Futurist Performance".)

3. David JONES

"....." (1977)

.....

"....."

4. Francisco CANGUILLO

Vowel Refrains (1916)

Verses of Life - Music of Death

Rami Levin, Terry Setter, David Carey, David Jones,  
David Poyourow, Jean-Charles Francois.

"...the showers of potatoes, oranges, and bunches of fennel became infernal. Suddenly he cried "Damn!" slapping his hand to his eye. We ran to help him; many in the public who had



seen the missiles land protested indignantly against the bestial cowardice, and, with what we shouted from the stage, the place became a ghetto market where things were said that cannot be repeated, much less written. Francesco Canguillo, "La Battaglia di Firenze". Sipario (December 1967).

5. Carrie JACOBS-BOND "How to find Success"  
Performed by Bill Brooks

The most vivid story of the life of Carrie Jacobs-Bond is that which flows from the music and lyrics of her songs: songs that have won their way into the hearts of the people, literally in every part of the world. Only true heart-songs can do that and Mrs. Bond has written them. Born in Janesville, Wisconsin, in 1862, she showed an unusual interest in music and painting from early childhood. At the age of twenty-five, she married

6. Jonathan WILLIAM "It was that quiet..."  
Performed by Roger Marsh

Williams is a North Carolina poet, longtime friend and associate of Charles Olsen, who now lives in the Yorkshire Dales in England. This little known poem, which deserves wider recognition was written in 1970.

7. Keith HUMBLE In Five (1972)  
201 Ensemble, direction Jean-Charles Francois.

This piece was written in the Spring of 1972 to provide the UCSD students of Music 201 with a suitable material for their technical instrumental knowledge, for their willingness to spend lots of time practicing difficult music, for their high degree of dedication and versatility.

8. Walter HARVEY Insert One (1977)  
Insert One is a surprise.

9. Carrie JACOBS-BOND "First Ask Yourself"  
Performed by Bill Brooks

Dr. Frank Lewis Bond, who took a deep and sympathetic interest in her musical talents. Then Dr. Bond was killed in an accident. Most of his capital had been invested in a mining company and almost the same time as his death the company was declared bankrupt. At an age, therefore, when most people settle down to the enjoyment of life, Carrie Jacobs-Bond was thrown

10. Filippo Tommaso MARINETTI A Landscape Heard (1933)  
Radio Sintesi.  
Realisation by Walter Harvey.

Theatre, motion pictures and literature are all dead or dying. The basic proposal of "Futurist Radiophonic Theatre" is that radio, or "radia" as the Futurists called their work in the medium, must not borrow from these outworn forms but must become "a new art that begins where theatre, cinematography and narration stop." The radio performance is a "pure organism of radiophonic sensations". (From Kirby's "Futurist Performance".)



11. John CAGE 59½ seconds for a string player.  
David Poyourow, Bass.

Within the duration of this piece, ninety-six different events occur. The tempo fluctuates from a ratio of 4:1, including ritardandos and an accelerando. It may be played by a string player or in combination or sequence with other pages to be written.

12. Keith HUMBLE Piece Mechante No 4 (1967)  
Owen Goldman, David Jones, Terry Setter, David Carey.

This is taken from a series of pieces (Naughty Pieces) written for the Parisian Cafe-Theatre "La Vieille Grille", their only purpose being to embarrass, annoy, and ridicule all his friends.

13. Edwin HARKINS Shoo-big; Shoo-bitty (1976)  
For Trumpet and Tape.  
Edwin Harkins, trumpet.

14. Barney CHILDS Duo  
Bernhard Batschelet and Jean-Charles Francois

15. Carrie JACOBS-BOND "The Pleasure of Living"  
Performed by Bill Brooks

on the world, an invalid, with a few thousand dollars insurance money and an eight-year-old son to care and provide for. In her memoirs, Mrs. Bond says of these days: "I am glad I have been poor, being poor makes one more human. But for poverty, I may never have been able to write the songs which have brought success." By securing odd jobs at china-

16. Pierre ALBERT-BIROT Poeme de Poche XIV (1917)  
Performed by Jean-Charles Francois

He asked me for a preface  
A prophcy that is  
But I would not dare to prophecy  
So here is a poem  
Since I like and we like poets  
But if only you knew how I like prophets  
And yet how I like above all reality  
The Future matters little to me  
But Pierre Albert-Birot he is  
With you  
With me  
The Present.

(From Poemprefaceprophecy by G. Apollinaire.)

18. Rami LEVIN Light Reflection  
Cathy Sherwin flute, Rami Levin oboe.

This is a 12 tone piece based on the idea of a mirror. The second hexachord of the row is an inversion of the first, and the second half of the piece is a retrograde of the first.



18. Walter HARVEY Insert No2 (1977)  
This is a surprise.

19. Carrie JACOBS-BOND "Now and Then"  
Performed by Bill Brooks

painting and renting rooms to students, she managed to earn enough to buy food and clothing. While painting, she hummed improvised tunes to which she added verses, later painting designs to be used for title pages. She began by publishing her own songs. Her first "store" was in a hall bedroom. The music stock was kept in a tiny closet. In order to secure enough money to advertise her publications, Mrs. Bond decided to accept a few

20. David JONES "....."  
.....  
"....."

- 21 Anton WEBERN Quartet op.22 (1930)  
Libby Poole violin, Robert Vieira clarinet, Hollys Gentry saxophone.  
Jeri Kotani piano, Jean-Charles Francois conducting.

In two movements: Sehr massig, Sehr schwungvoll.  
The work is dedicated to the famous architect Adolf Loos for his 60th birthday. Webern had projected a third movement and had started working on it but decided finally to have two movements only as in opus 20 and 21. He had also hesitated about the choice of instruments to be used and in the first sketches part was scored for horn instead of saxophone. The first movement is a sonata form with repeats and canonic writing, the second movement is a variation form.

\*\*\*\*\* INTERMISSION \*\*\*\*\*

22. Debbie KAVASCH Tintinnabulation (1976)  
Extended Vocal Technique Ensemble  
Linda Vickerman, Debbie Kavasch, Ed Harkins.

Tintinnabulation is the first in a series of four pieces inspired by Edgar Allen Poe's poem "The Bells". The phonetic sounds of a single word chosen from each verse combine with instrumental timbres to translate the verbal imagery of the poem into musical sounds.

23. Owen GOLDMAN Rolls (1977)  
Owen Goldman percussion.

Assortment of swiss, french, of saints, of heroes, of fame, of honour, of butter, moulding, soap, straw, tobacco. hair. of fat, under the table, call, barrell, in money and luxury, cigarettes, snowballs, double stroke....

24. David JONES "....." (1977)  
.....  
"....."



25. Oliver B. GREEN This is the Age of Travel  
Performed by David Poyourow
26. David CAREY Comment (1977)  
Realised in the UCSD Buchla studio on an idea by John Mc Colm.
27. Giacomo BALLA Disconcerted States of Mind (1916)  
Rami Levin, Terry Setter, David Jones, Owen Goldman.

Farcianignaco gurminfuturo bordubalotapompinagrusa  
sfacataca mimitirichita plucu sbumu farufutustmaca sgnacgnacgnac  
chr chr chr stechestechestechestecretete maumauzizititititi.

28. Luciano BERIO Gesti  
David Bellugi-Klima recorder.

Since the recorder's revival in the early part of this century, many composers have written works for the instrument -- notably Hindemith, Britten and Strawinsky. Most of this new recorder music is written in a traditional vein, i.e., based on a playing technique similar to that developed in the Baroque period. Gesti, written in 1966 for the Dutch recorder virtuoso, Frans Bruggen, broke with that tradition through the use of multiphonics, glissandi, flutter-tonguing, microtones and other "extended techniques". Although the title Gesti suggests that this work is not part of Berio's series of works for solo instruments called Sequenza, it is closely related. As in Sequenza, Berio is here concerned with developing a new and musically apt virtuosity as well as assigning varying degrees of polyphonic function to solo instruments which are essentially and historically defined as monophonic.

29. Pauline OLIVEROS What to DO (1972)

This is a found piece. It was found on the back of a note received from a friend. Often, friends communicate more than intended. This friend is a dedicated critic of my music. WHAT TO DO is dedicated to MAK.

30. Pauline OLIVEROS Song No Six (From Maximus) (1957)  
Charles Olson.  
Cathy Campbell, Jean-Charles Francois.

This is an old piece from a group of 3 songs. It was composed in San Francisco during the so called Poetry Renaissance. It was first performed by Ruth Ungar and Terry Riley in 1958 at San Francisco State University.

31. Carrie JACOBS-BOND "When they say the Unkind Things"  
Performed by Bill Brooks

concert engagements. The business was ridiculously small, sometimes it only totalled six or eight dollars a month. One day, she was horrified to find herself over fifteen hundred dollars in debt. She was forced, despite her dread of debt, to borrow money. That loan made it possible to move the "Bond Shop" into the dining room of her apartment.



32. LaNoue DAVENPORT                                      Seven Songs (Part I)  
Cathy Campbell and David Bellugi-Klima

LaNoue Davenport: born in Texas, his first musical experiences were in the field of jazz. He later became the president and one of the founding members of the Pro Musica of New York. These Seven Songs are set to Haiku of Matsuo Basho (1644-1694). The words are as follows:

- 1) Quick falling dew ah!  
Let me cleanse in you,  
This wreched life!
  
- 2) The roadside thistle  
eager to see the trav'lers pass,  
was eaten!  
By the passing ass!
  
- 3) O cricket, from your cheery cry,  
no one could ever guess,  
how quickly you must die!
  
- 4) Friend sparrow,  
do not eat I pray,  
the little buzzing flies that play,  
among the flowers.
  
- 5) A lonely pond  
in age old stillness sleeps, apart,  
unstirred by sound or motion,  
'till suddenly, into it,  
a lithe frog leaps.

33. Carrie JACOBS-BOND                                      "A Present from Yourself"  
Performed by Bill Brooks

By degrees the little business grew and with the publication of "A Perfect Day" the tide changed definitively. David Bispham at one concert rendered fifteen Bond Songs. Jesse Bartlett Davis and Mrs. Schumann-Heink are among the artists who have sung her melodies. Mrs. Bond was frequently referred to as

34. LaNoue DAVENPORT                                      Seven Songs (Part II)  
Cathy Campbell and David Bellugi-Klima

- 6) Old battle field  
fresh with spring flowers again,  
all that is left of the dream,  
of ten thousand warriors slain!
  
- 7) Old men beside the ancestral graves,  
all of the household now stand lonesome  
leaning on their staves.

35. Debbie KAVASCH                                      A Water Drop Is Not As Long As It Sounds  
(1976)  
Debbie Kavasch voice.

36. Giacomo BALLA                                      To Understand Weeping (1916)  
Performed by Roger Marsh and Jean-Charles Francois

1. The Variety Theatre, born as we are from electricity is lucky in having no tradition, no masters, no dogma, and it is fed by swift actuality.



2. The Variety Theatre is absolutely practical because it proposes to distract and amuse the public with comic effects, erotic stimulation, or imaginative astonishment....(etc.)  
(Filippo Marinetti, Manifesto. 1913)

37. Wolfgang NERMINGER "Haiku" (1970)  
Cathy Campbell soprano, Bernhard Batschelet flute, Leonard Sachs viola

A Haiku is an old form of traditional Japanese poetry. In a Haiku the greatest wisdom is condensed in one, two or three lines sometimes in more lyrical, sometimes in more didactical expression, but always in the deeply ambiguous language of Zen. Kobashy Issa may have been the greatest master of Haiku writing; because of the extreme ambiguity of the Japanese character writing a translation will always destroy the universality of meaning of a Haiku to a poor one faced image, which may represent one "flavor" of the original poem. The english translation of the german text reads as follows: "The nightingale, she sings the same song before her majesty also." German composer Wolfgang Neiminger's music to this very short work is of similar density of expression. Every single note has its particular place and is balanced with great elegance within the whole.

38. Filippo Tommaso MARINETTI Silences Speak Among Themselves (1933)  
Bernhard Batschelet flute, Ed Harkins trumpet, Rami Levin piano.  
Tape by Walter Harvey

Because and don't forget it, we futurists are YOUNG  
ARTILLERY MEN ON A TTOOT, as we proclaimed in our Manifestos,  
lets Murder the Moonlight, fire+fire+light against moonlight  
and against old firmaments war every night great cities to blaze  
with electric signs Immense black face (30 meters high + 150 meters  
height of the building = 180 meters) open close open close a golden  
eye 3 meters high SMOKE SMOKE MANOLI SMOKE MANOLI CIGARETTES woman  
in blouse stretch relax a violet rosy lilac blue bust....

39. David POYOUROW That Jesus Came (1977)  
David Poyourow

40. Athena LAM BUN-CHING a) ----- (one)  
Bernard Batschelet flute

These two flutes pieces are built on the same material  
(see No 42), a series of thirteen chords.

- 41 Pierre ALBERT-BIROT Balalaika  
Performed by Roger Marsh and Jean-Charles Francois

What Pierre Albert-Birot does is so spare  
Or full of such simplicity  
That at first he surprises us disagreeably  
It is because he does not fear  
to be called a "primitive"  
One could have said the same thing about Charles the Great  
Guillaume Apollinaire.



42. Athena LAM BUN-CHING b) ----- (two)  
Cathy Sherwin and Bernhard Batschelet flutes

The second piece is the first piece with another line added to it (see No39), thus the function of the first line changes.

43. Angelo ROGNONI Weariness  
Terri Setter, Tape by Walter Harvey,  
Rami Levin, David Poyourow, David Carey, David Jones

Dante is a great poet. He wrote the Divine Comedy and...  
Dante is a great poet. He wrote the Divine Comedy and...  
Dante is a great poet. He wrote the Divine Comedy and...  
Why?

44. Carrie JACOBS-POND "To Understand"  
Performed by Bill Brooks

"The James Whitcomb Riley of the World of Song and Melody".  
At heart she was a child of nature, of flowers, of all beautiful things. Her home in California remains a place of dreams and aspirations for humane service. Her voice was the voice of humanity. She wrote heart-songs from her big heart through tears in a dream-world of melody and poetry for the people and of the people, charming a singing world. Mrs. Bond most famous composition is no doubt, "I love you Truly", but a second of her pieces "A Perfect

"Answer the first Rap"

Day" ("vers le soir qui succede a un jour divin, etc.") surely occupies almost as profound a place in the hearts of her admirers. Others, less well known, like "Birds" ("Sure etc.") or, more distinctly,

"Making the Best of It"

"Is Yo'? Yo' Is" ("Is yo' etc.") make charming use of idioms peculiar to AMERICA. Mrs. Bond heart it seems is large enough to embrace us all. Others of her works include: A Little Bit o'Honey Just Lonesome In the Meadow Shadows Song of the Hills Thro' the Years Until God's Day A Study of Symbol God Remembers When the World Forgets Good-Night A Little Pink Rose Her Greatest Charm (Humorous) the Sand man When Church Is Out (Humorous) His Lullaby O Time! Take me Back Forget-Me-Not Lazy River The Golden Key I've Done My Work

etc....



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# Pauline OLIVEIROS

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Seattle 98122

DEC 30  
1977



Pauline Oliveira  
University of California, San Diego  
Music Department  
La Jolla, CA 92037



## Harold Budd

The music of Harold Budd, Los Angeles composer/performer, has been reviewed as "benumbing" and "mesmerising." Harold himself has said: "I am very interested in the idea of making pretty things with a kind of radical simplicity ... music that is extremely quiet - it calls for a lot of spiritual virtuosity."

Harold Budd's concert at and/or will include piano pieces, a piece for solo tam-tam, and taped collaborative work with saxophonist, Marion Brown. Harold's most recent recording, *The Pavilion of Dreams*, was just released on Polydor Records.

**CONCERT**      **Thurs., Sept. 22**  
8:30pm \$2/1

## Pauline Oliveros

Pauline Oliveros will present three evenings of group music-making, and one evening of performance involving participants from the first three evenings. Many activities of the workshop will center around the use of the voice in singing and chanting.

Pauline Oliveros currently composes, performs, and teaches in the San Diego area. She is a founder of the ♀ ensemble, for whom she wrote "Sonic Meditations," of which the following is #V ("NATIVE"):

"Take a walk at night. Walk so silently that the bottoms of your feet become ears."

**WORKSHOP**      **Oct. 6-8**  
7:30-9:30pm \$12

**CONCERT**      **Sun., Oct. 9**  
7:30pm \$2/1

# and/or

# NEW MUSIC



# AUTUMN 1977

## Peter Garland

Peter Garland is a composer, performer, and the editor of *SOUNDINGS* magazine, a publication which has championed the work of young composers and older composers whose work has often been neglected by the musical establishment.

Peter Garland will speak on Jaime de Angulo and the Music of the Northern California Indians, and play taped examples. Jaime de Angulo, story-teller and writer, preserved the spirit of Northern California Indian mythology through his life among the Indians and in his exquisite writings.

**TALK WITH TAPES**    **Tues. Oct. 25**  
7:30 pm \$1.50

Peter Garland's own music is stark and lovely, each piece a succinct and unique statement. His concert will include several of his own works, as well as piano pieces by Terry Jennings and Howard Skempton, traditional Northern California Indian songs, and a rare tape of Conlon Nancarrow's "Study No. 41 for Two Player Pianos."

**CONCERT**      **Wed., Oct. 26**  
8:30 pm \$2/1

## Katrina Krinsky

Katrina Krinsky is a pianist who works in a wide range of styles, sometimes incorporating electronics into her acoustic keyboard performances. Her performances of pieces by composers as different in style as Terry Riley and Samuel Barber, as well as her playing of new jazz compositions, are combinations of technical magic and interpretive care. Katrina Krinsky's recent solo recording for Transonic Records has been reviewed as "compelling and wildly expressive."

**CONCERT**      **Thurs., Nov. 10**  
8:30 pm \$2/1

and/or      1525 10th Avenue      Seattle, Washington 98122      (206) 324-5880

Sponsored in part by PONCHO, and The National Endowment for the Arts, a federal agency.



## **9 October** SUNDAY **Performance by Pauline**

7:30 P.M. and/or, 1525 10<sup>th</sup> Avenue, for info phone Cathy 325-3048 or 324-0595

## \* **11 October** TUESDAY **Newsletter Staff Meeting**

6:30 P.M. at Thunderbolt Artists, 4540 Roosevelt Ave., phone Deborah 632-1198. This meeting is open to any WAG members who would like to work on the November newsletter. Everybody is welcome. If you can't make this meeting but would like to work on the newsletter this month, phone Deborah. Come late if you must, but come. Snacks provided.

## \* **13 October** THURSDAY **Board Meeting**

at Anita Fisk's new place. Phone Anita (324-1350) to check time and address.

## \* **13 October** THURSDAY **Final Day of Eat Art Installation**

NN Gallery, 1st & Wall. Your last chance to see what's what in our first group show! Pieces should be picked up between 6 and 7 P.M. or arrangements made with Nelleke @ 623-0998.

## **14 October** FRIDAY **Poetry Reading**

8 P.M. at the Woman's Cultural Center, University Y.W.C.A., 4224 University Way N.E. Poetry reading by Barbara Courtney.

## \* **15 October** SATURDAY **Bus Tour To Vancouver To View Stata**

8 A.M. to Midnight. See Visiting Artists Series article on page 5 and flyer for return coupon to make your reservation for this trip to see the work of four extraordinary artists at the Vancouver Art Gallery: Eva Hesse, Nancy Graves, Michelle Stuart and Jackie Winsor. The show was curated by Lucy Lippard.

## **15 October** SATURDAY **An Opening**

11 A.M. - 5 P.M., 16600 NE 79th St., Redmond (3rd house past fire station), phone for directions 883-4704. Opening of Peppercorn Gallery. All original arts and crafts--elegant Christmas ideas from \$3. to \$350: oils, ojos, water-colors, batiks, ceramics, needlework, fiber arts, sculpture, calligraphy, candles, mobiles, and even some antiques. Come and bring your friends to the opening. Regular hours thereafter are Wed.-Sat. 11-5. Refreshments of course.

## **16 October** SUNDAY **Vision Quest In The Journal**

11 - 6 P.M. at the home of Lyn Kartiganer 2307 33rd S. (3 blocks north of McClellan) phone 725-2724. \$5.00 WAG members, \$10. non-members.

Oldtimers and newcomers are welcome to this journal workshop presented by Shui. We will employ the journal as an artistic and personal tool in the journey of our own vision quests. Please bring lunch, your favorite writing material, and a pillow to sit on. Come whether you were at last year's workshop or not. Every time is different.

## **16 October** SUNDAY **Martha Wilson**

8:00 at and/or 1525 10th Avenue, \$1.00 and/or members/\$2.00 non-members. for info phone and/or 324-5880.

This is part of the Every Other Sunday Night at and/or Series.

Martha Wilson is the founder of the Franklin Furnace, a book and manuscript exhibition space in New York City. She does writing and performance work, one focus of which has been the examination of woman's sexuality as it is perceived and defined in our society. There may be an impromptu get-together with Martha while she is in the area. If interested call Cathy 325-3048/324-0595

## **16 October** SUNDAY **Holly Near & Mary Watkins In Concert**

8 P.M. at the Moore Egyptian Theater, 1932 2nd Avenue, \$3.50, phone Pam Keeley, 284-1146. Free admission at the door for children and people over 60. Child care will be available, but please call 284-2290 in advance. Tickets available at Red and Black Bookstore, It's About Time Bookstore, Left Bank Books and A Different Drummer. Sponsored by Lesbian Mother's National Defense Fund.

## \* **19 October** WEDNESDAY **Studio Visit**

5:30-7:30 at the studio of sculptor Anita Fisk, 932 18th Ave. E. (north of Aloha). Fisk's work often takes the form of beds; lately of "networks" focusing on the aspects of the bed. Bring snacks. (324-1350)

## **21 October** FRIDAY **Preview**

7-9 P.M. at the Women's Cultural Center, University Y.W.C.A., 4224 University Way N.E. Preview of show by Third World Women. Three weeks of changing shows.

## \* **25 October** TUESDAY **WAG Slide Show**

7:30 P.M. in the basement of It's About Time Bookstore, 5241 University Way N.E. phone Diane Hodiak 525-8933.

Don't miss this opportunity to enjoy fellow members' work. Meet new and old members. Guidelines: Artists may submit up to 6 slides. Comments may be provided by the artist or if written, can be read by the moderator. Refreshments will be served.

## \* **27 October** THURSDAY **Mailing**

noon at the Comet Tavern, 922 E. Pike



the women artists group news

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**\*events sponsored by WAG**

**30 Sept/1 October** FRIDAY/SATURDAY **Two Portraits**

8:00 P.M. at Eclectic Union Theatre, 4550 11th Ave. N.E., \$2.00, for info call Helen 632-7715 or Greg 634-1726.

Solo performance by Didi O'Connell. "Two Portraits" is a series of tasks making something happen to the artist, the audience, the space. "Two Portraits" is about two people alive in the artist, "A Girl Who Did Not Know," and "A Woman Who Knew but Forgot the Details." It is a journey and a moment. There may be an impromptu get-together with Didi while she's here. Seats will be limited, so please phone for reservations.

**4 October** TUESDAY **Preview**

7 P.M. - 10 P.M. at Judy K's studio, 608 West Crockett, on top of Queen Anne Hill: take McGraw or Galer west from Queen Anne Ave. Crockett is 1 block south of McGraw, 3 blocks north of Galer, between 6th and 7th West. Phone 285-3877. Judy Kleinberg invites you to preview the artwork at her official artist's studio clearance sale. The sale will continue Wednesday 5 October through Saturday the 8th, 11 A.M. - 7 P.M., and Everything Must Go: baskets, hangings, wearables, collages, cushions, kitchenware, plants, books, and lots of miscellaneous.

**\*4 October** TUESDAY **Jackie Winsor**

8 P.M., and/or, 1525 10th Avenue. \$1.50 and/or members, \$2.50 non-members, phone Cathy at 325-3048 or 324-0595.

Jackie Winsor talks about her work. This is the first event of the Visiting Artists Series. It is being co-sponsored by W.A.G. and and/or. See also 15 October for trip to see Jackie's work in Vancouver, B.C.

**\*4 October** TUESDAY **To Winslow With Winsor**

Downtown Ferry Terminal at foot of Madison Street. Meet at 12 noon for 12:10 ferry to Winslow. \$1.70 round trip. Phone Cathy 325-3048/324-0595. The round trip is 1½ hours, returning to Seattle at 1:40 P.M. Bring bag lunch with something to share.

**5 October** WEDNESDAY **Preview**

5-8 P.M. The Artists Gallery, 919 East Pike, Show runs through 22 October. Gallery open Wednesday-Sunday. Pat Kelly and Catherine Alexander, Printmakers. Two artists who work closely together make enigmatic statements with form and color. (Puzzled? Phone 322-9197).

**6/8 October** THURSDAY through SATURDAY **Meditative Music**

7:30-9:30 P.M. at and/or, 1525 10th Avenue. Limit: 25 persons. Fee \$12. Questions: call and/or 324-5880.

Three evenings of group music-making with Pauline Oliveros, and a fourth evening of performance (see 9 October) involving participants from the first three evenings. Many of the activities of the workshops will center around the use of the voice in singing and chanting. This workshop is offered by and/or Exchange. Pauline currently composes, performs and teaches in the San Diego area. She is a founder of the Ensemble, for whom she wrote "Sonic Meditations" of which the following is #V ("Native"): "Take a walk at night. Walk so silently that the bottoms of your feet become ears."

**7 October** FRIDAY **Play With Pauline**

12 noon, meet at Volunteer Park Conservatory (weather permitting). Phone Cathy at 325-3048 or 324-0595. Bag lunch and get-together with Pauline Oliveros. This is your chance to make music even if you're not a musician.

**7 October** FRIDAY **Preview**

7-9 P.M. at the Women's Cultural Center, University Y.W.C.A., 4224 University Way N.E. Preview of works on paper by Paula Lumbard-Thornberry. Drawings plus documentation of personal ritual will be shown in a non-traditional manner. Show continues through October 18.

**7/9 October** FRIDAY/SUNDAY **Repeat Performance**

"Two Portraits". See Calendar 30 Sept./1 October for details



The fall,

# Lecture Series

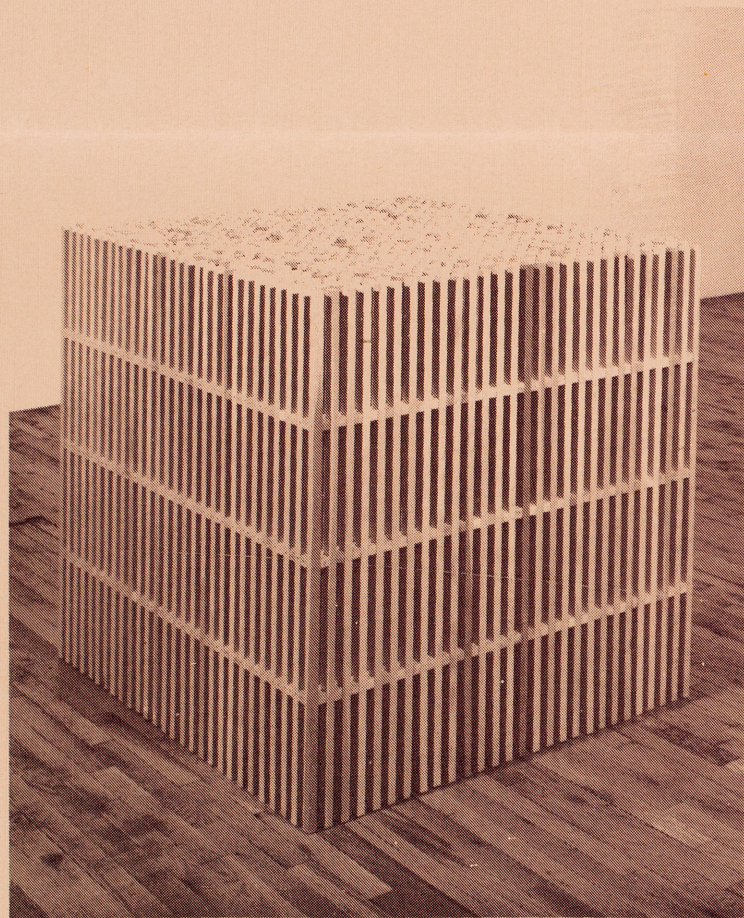
From *The Women Artists Group*

October 4<sup>th</sup>, 8pm

1525 Tenth Ave. Seattle, WA 98122 324-5880

Jackie Winsor

Talks



JACKIE WINSOR MAKES QUIETLY POWERFUL SCULPTURES WHICH DRAW THE VIEWER INTO THEIR HIDDEN SPACES. THE NEWER WORKS PARTICULARLY INVOLVE SEDUCTIVE INTERIOR SPACE. SHE HAS WORK IN THE COLLECTIONS OF THE WHITNEY MUSEUM AND THE MUSEUM OF MODERN ART. **\$ 2.50/1.50\***

\* MEMBERS PAY LOWER FEE  
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October 15<sup>th</sup>

Vancouver and Strata

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NANCY GRAVES  
EVA HESSE  
MICHELLE STUART  
JACKIE WINSOR

CURATED BY LUCY LIPPARD

MEET AT THE GRAYHOUND BUS TERMINAL AT 7:45 A.M. SATURDAY, OCTOBER 15, 1977. 8 A.M. DEPARTURE RETURNING AT 10:25 P.M.

TO JOIN US PLEASE SEND A CHECK FOR \$13:00 BY FRIDAY OCTOBER 7<sup>th</sup> TO STRATA TOUR

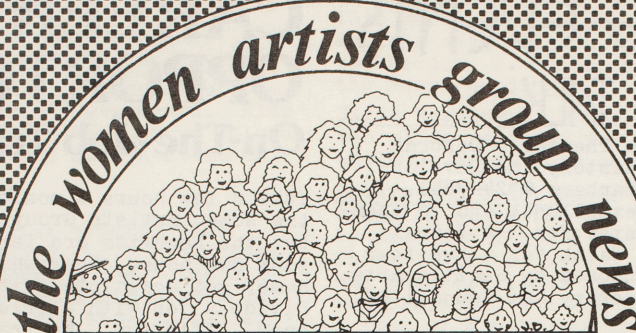
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# the women artists group news



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## ARS RECOGNIZES WAG

Arts Resource Services has invited WAG to have an organizational show in its gallery space from February 9 to March 5, 1978.

In a September 1 letter, Donovan Gray, general manager, says "ARS is evolving policies for the use of our gallery/space in the visuals/performance field, and one of the areas that we would like to contribute to is exploring the works of groups of artists through an organizational body such as W.A.G. We have, so far, identified the following areas of interest for our space:

- 1) "Artists Select," i.e. the artists in the first show will pick the artists to succeed them. No qualitative judgements are made about work, just artists. We opened the show with this concept, which will repeat with the show we have scheduled for January, 1978.
- 2) "Group Shows," with a different definition of group. W.A.G. fits in here as does T.A.G., Artists and Craftspeoples' Guild and other organizations of artists.
- 3) Special focus shows such as emphasizing the artists/aging projects going on these days, etc. This hits the process programs of the city more, such as schools, etc.
- 4) 1-2 person shows. Self-explanatory.

"ARS would provide the space, staffing to a limited degree, help with hanging and opening party, some publicity. We are just getting our feet on the ground in this gallery business, but feel that the space should provide services not existing currently or sufficiently in the city.

"Anyway, we sincerely hope you're interested. WAG has been a major moving organization in

Seattle's arts community, and we would like to help however we can. Let us know your reactions."

Paula Thornberry-Lumbard is serving as WAG's contact with ARS until a show coordinator can be found.

## a new face for the NEWS

As you may have noticed, there have been a number of changes initiated with this issue of the WAG News. We hope you like the new format and masthead and the three type faces we're using in the headlines. If you're looking for your favorite regular features, check page 2 for Up-Coming Events, Ongoing and Letters to the Editor. Minutes from Board meetings and news from the arts organizations can be found regularly on pages 3 and 4. Classy-fides will appear on the next to the last page, and the staff box and upcoming Newsletter deadlines and dates will appear on the back page with the mailer. The interview and "What I Didn't Learn in School" will continue to be regulars but without a set spot.

PLEASE NOTE ESPECIALLY THE NEW NEWSLETTER ADDRESS: 4540 Roosevelt Way NE, Seattle, WA. 98105. This means WAG now has two important and separate addresses: the above for everything having to do with the newsletter and P.O. Box 9462 for everything having to do with WAG in general.

We always appreciate your feedback on what we're doing with the newsletter. Let us know if you like all the changes or not.

The Staff



# PLUGGING IN:

news from arts organizations

The King County Arts Commission is compiling a catalogue to be used by community groups in King County outside Seattle to obtain performers. Groups or individuals interested in being listed should request an application form from KCAC; deadline for application is October 14. Those whose performance fee is less than \$250 are eligible and should submit a description of their event as it would appear in a program. Previews may be requested by KCAC.

October 7 is the deadline for applications to become King County Arts Commissioners. There will be six positions opening up; the Commission is looking for representation from areas outside Seattle. Commissioners should expect to attend at least three meetings a month with homework in between. If interested send a letter and resume to Marlys Waller, Chairman of King County Arts Commission, 400 County Court House, Seattle, WA. 98104.

Deadlines have been announced for two upcoming 1% for art projects in King County. October 28 is the deadline to enter competition for two commissions at the Cedar Hills Alcoholic Treatment Center. KCAC has allocated \$3,500 for creation of a hanging, mobile or suspended sculptural form for the main building or one of the lobbies of the residential care units. It has allocated \$8,100 for purchase or commission of paintings, wall hangings or low relief carvings for various locations around the buildings.

Deadline for a \$12,500 outdoor sculpture competition for the North District Multi-Service Center is November 18. Request a prospectus for either of the above from KCAC, 400 County Court House, Seattle, WA. 98104.

Laura-Lee Karp's Contemporary Crochet Workshops, sponsored by the King County Arts Commission, will be given at three county locations this fall. The workshops will cover techniques for working spontaneously in crochet, giving a contemporary approach to a traditional form. Topics to be covered include shaping, blending of textures and colors, fitting of body coverings, and use of non-traditional materials. A series at the Shoreline Senior Center will start Monday, September 26 from 1 to 4 p.m. and continue at the same times Tuesday, September 27 and Monday and Tuesday, October 3 and 4. Call 365-1536 to register. (Shoreline seniors will be given preference.)

A Maple Valley Library workshop will be Tuesday nights from 7 to 10 p.m. October 11 through November 1. To register call 432-4620 during Maple Valley Library hours. Times for a Sno Valley Service Center series are to be announced.

Rivkah Sweedler's "Inner Voyage Through Basketry" workshop series was offered at the Federal Way Library in September. It will be offered at the Kent Library October 7, 14 and 21. Call 872-3330 for times and registration. The Mercer Island Park Department is sponsoring a third. Call 232-6400 for schedules and registration.

These workshops are on sculptural basketry and teach basic techniques of coiled basketry using various fibers, beads, bells, bones, feathers and shells. Non-traditional methods will be explored for giving form to inner feelings.

Both the crochet and basketry workshops are free to participants, with a modest materials fee.

## SOME PUBLICATIONS OF AREA ARTS ORGANIZATIONS

THE ARTS, published monthly by the King County Arts Commission, 400 County Court House, Seattle, WA. 98104.

SEATTLE ARTS, published monthly by the Seattle Arts Commission, 305 Harrison, Seattle, WA. 98105.

WASHINGTON ARTS, published by the Washington State Arts Commission, 1151 Black Lake Blvd., Olympia, WA. 98504.

ART REACH, published monthly by the Allied Arts of Tacoma, 600 Commerce, Tacoma, WA. 98402.

ARTWORKS, published by the Seattle Art Workers Coalition with technical facilities by the Arts Resource Services, 119 Blanchard St., Seattle, WA. 98121.

## Board continued.....

Mary Avery wrote up and passed around a letter to Judy Chicago. "Letter from Mary Avery to Judy Chicago went through the board meeting regarding the disposition of a ceramic piece donated by Judy Chicago as a fund raising gift in May 1976, asking for additional time for a fund-raising effort to be organized."

Next board meeting was scheduled: October 12, Wednesday, 6:00 - 8:00 p.m., 1806 16th, Apt. #11, Anita Fisk's place, with Leslie Blackinton as facilitator and Mary Avery taking notes.

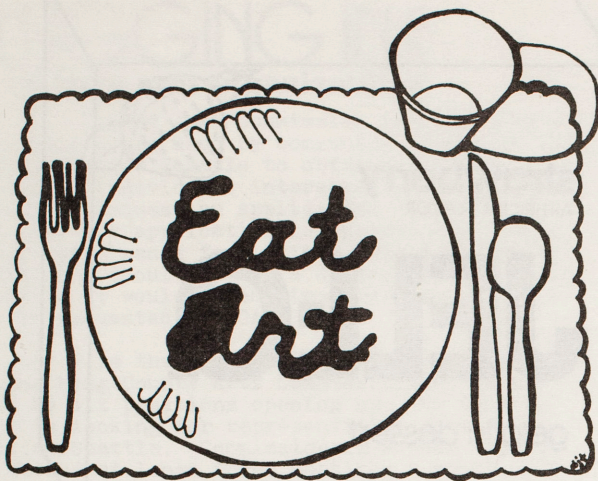
## *you're our type*

The three type styles we are now using for all of the newsletter headlines are Busorama Medium, Souvenir Demi and Times Roman Bold Italic. If anyone has partially used sheets of these press-type styles which they would like to donate to a good cause, bring them on over to 4540 Roosevelt Way NE (632-1193) and see them in print the next month.









# INSTALLATION

A GROUP SHOWING OF FOOD & FOOD-RELATED PIECES  
IN VARIOUS MEDIA PLUS PHOTOS OF  
WAG'S EATART EVENT

NN GALLERY - FIRST & WALL

SEPT 30-OCT 13 TUES-SAT 12-6PM

PREVIEW SEPT 30 8-10PM

## STOVE 6

Anita Fisk's EatArt piece being processed at the Stove 6 Event September 17 in Woodland Park. Approximately 30 WAG members and friends spent the afternoon admiring each other's pieces, throwing soggy spaghetti noodles at each other (one of the food-related games) and enjoying processing each other's edible pieces. See photodocumentation as well as the non-perishable pieces at NN Gallery (see details above).

Many thanks go to Wendy Brawer, Marilyn Hanson, Liz Henry, Nelleke Langhout Nix, Mo Parker and Marya Roland for the many hours they have put in making both the Stove 6 Event and the Installation possible.

Photo by Deborah Rountry.





# PROCESS AND SHOW:

Craftsweek 77

Craftsweek 77, a fall festival of crafts now in its second year, features a focal exhibition at Pier 64, over 30 window display "mini exhibits" in downtown and area stores and a Crafts and Business Exchange, a workshop series on crafts and business.

The four sponsoring organizations--Friends of the Crafts, Friends of the Rag, Northwest Designer Craftsmen and Allied Arts of Seattle--have expanded this year's event to two full weeks, October 3 to 16. In addition to National Endowment for the Arts funding, financial support comes from the Washington State Arts Commission, the King County Arts Commission and the Seattle Arts Commission.

The Crafts and Business Exchange workshop, the first of its kind in the Pacific Northwest, will bring the art and business communities together. It will be held at the Seattle Center, North Court, Shaw Room, October 3, 4 and 5 beginning at 9 a.m. daily. Cost is \$3 daily or \$8 for the three days. Preregistration suggested. For information call Allied Arts @624-0432.

Featured speakers are Bruce Chapman, Secretary of State, and Michael Scott, national publisher and author of *The Crafts Business Encyclopedia*. Some 20 other local experts from craft and business circles will also speak.

An information exchange will offer valuable free handouts on a variety of subjects, a file of Seattle suppliers and retailers and a book display. At the October 3 Biz-Craft Hour, meet speakers, politicians, craftspeople and businesspeople to discuss the importance of crafts to the community and visa versa.

## Craftsweek Volunteers Needed:

- 1) Opportunity to learn and provide service at the same time.  
Session Assistants  
Will attend Crafts and Business Exchange workshop  
Write descriptive report of sessions to be used as a resource (for press, i.e.)  
Free admission to events.  
Call Jean Sommers, Goodyear Gallery @ 774-3050
- 2) Information Room Coordinators  
Registration takers, answer questions, assist people in finding information.  
Call Betsy Hite @725-3015.
- 3) Post workshop tasks  
Anyone interested in helping with writing, sending information to participants, general followup contact Betsy Hite @725-3015.

# CRAFTSWEEK

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## CRAFTSWEEK DAILY SCHEDULE

- October 3 Crafts and Business Working Together  
Keynote panel: Crafts, business and government working together.  
How to Figure the Right Price  
Biz-Craft Hour
- October 4 Marketing Crafts  
Selling  
Commissions and Collections  
Promoting your craft  
Alternative markets for crafts  
Photographing crafts (Assembling the slide show and portfolio)
- October 5 Managing Crafts Business  
Legal pitfalls: Contracts and copyrights  
Taxes and recordkeeping  
Protecting yourself with insurances  
Politics of Crafts panel discussion  
Call Diane Hodiak @525-8933 for more information.
- 

# music

The Berkeley Women's Music Collective will give two concerts in Seattle: Sunday, October 9 for women only and Monday, October 10 as a benefit for Yvonne Wanrow (whose trial begins in Spokane the next day). Both begin at 8 p.m. and are at the Ethnic Cultural Center, 3931 Brooklyn NE, Seattle.

The Collective is made up of four women who came together from different musical but similar political orientations. Their music reflects their politics--expressions of their lives and their deep commitment to the women's movement and the struggle of all oppressed people. They have evolved a sound from styles of bluegrass, jazz and folk. Their first album is distributed by Olivia Records.



# alphabetarians!

*The quick brown fox becomes articulate! What would you have her say? From single letters on down the participial line, quotations, doodles, & calligraphic mime this space welcomes your scribal gestures. Design work to fit a 3 3/8" x 4 5/8" box, with a border if you wish.*

Mail to: THUNDERBOLT ARTISTS • 4540  
Roosevelt Way N.E. • Seattle, Washington • 98105

## Get Yourself on File

The Registry of Northwest Artists at the Henry Gallery contains information on more than 3,000 artists who have worked or are now working in Washington, Oregon, Montana, Idaho, Alaska and British Columbia. In the form of resumes, clippings, exhibition notices, catalogues, photographs and slides, the Registry is used by students, art historians, gallery owners, museum personnel, architects, design consultants and journalists, as well as by artists themselves. All Northwest artists and craftspeople are invited to register.

The Art in Public Places file is an important part of the Registry; it serves primarily as a resource center for government agencies that fund art in public places. The slide and photograph collections are used regularly by city and state arts commission juries. It is indexed by medium.

To register for Art in Public Places, submit five 35 mm slides or five photographic prints and a completed biographical summary to the Registry. The biographical summary form and further instructions can be obtained from The Registry of Northwest Artists, Henry Gallery, University of Washington, Seattle, WA. 98195. More extensive biographical and visual material can also be submitted to the above address.

The Registry is open from noon to 4 p.m. on Wednesdays and Fridays or by appointment. For information call 543-2280.

## Publications

VIVA MAGAZINE has a Tattler Column that will begin to profile one woman artist a month. They are interested in anything well done, particularly in unusual sculpture (soft or hard), quilts, etc. Send slides and information about yourself to VIVA International Ltd., 909 3rd Ave., New York, NY 10022.

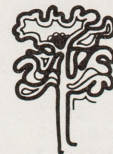
BLACK BELT WOMAN is accepting submissions of writing or graphics. For information or to subscribe write: BLACK BELT WOMAN, Dana Densmore, editor, 22 Ashcroft Rd., Medford, MA 02155

CALYX, a journal of art and literature by women, announces its special matriarchal issue to be published in Feb., 1978. The issue will include prose, poetry, and art centered around the theme of our female ancestors, real and imagined. Submission deadline is Dec. 1, 1977. Prose should not exceed 5000 words. Art work should be on 35 mm slides or 8x10 black and white glossy prints. All submissions should include a brief biographical sketch and SASE. Note: CALYX makes every effort to reproduce art in a serious and distinctive format. Visual art works are printed in suites separate from printed works and properly screened or duo-toned on good paper for maximum black and white reproduction.

PAID MY DUES is a journal of information and news-sharing on the subject of women and music. Write Woman's Soul Publishing, Inc.; Dept. A, P.O. Box 11646, Milwaukee, WI 53211.

Double X, the Los Angeles-based women's art coalition, announces publication of a documented history of the women's art movement in southern California from 1970 - 76. The book traces such groups as the Los Angeles Council of Women Artists and the Woman's Building and includes photos of artists and their work, with a text by Faith Wilding. By Our Own Hands is available from Double X, P.O. Box 5302, Ocean Park Station, Santa Monica, Ca. 90405.

LILITH



Lilith, a women's theater collective from San Francisco, will present an original play "MOONLIGHTING" at the Century Tavern (5260 University Way N.E.) on Oct. 7 & 8th at 8:30. (Saturday, the 8th, for women only.)

Moonlighting... exploring the lives of working women in vignettes of personal experiences such as social work or firefighting jobs, in theatrical styles from dreamplay to vaudeville. Childcare will be provided, please bring children 15 minutes early to settle in.



# VISITING

## Artists

The Visiting Artist Series is having its official beginning with several events scheduled for October and November.

On 4 October, Jackie Winsor will be speaking at and/or. This talk is co-sponsored by and/or. (See calendar listing for details). Jackie will be in the Northwest to participate in a major show at the Vancouver Art Gallery in Vancouver, B.C. "Strata", which opens 8 October, includes the work of four extraordinary artists: Nancy Graves, Eva Hesse, Michellie Stuart and Winsor. The show was co-curated by Lucy Lippard, critic and member of the Heresies collective and by Alvin Balkind, chief curator at the Vancouver Art Gallery. The Visiting Artist Series will be conducting a one-day bus tour to Vancouver on 15 October to see the show. (See calendar listing for details).

On 1 November, Deborah Remington will be giving a free slide-lecture on her work, co-sponsored by The Seattle Arts Commission and by the Contemporary Art Council of the Seattle Art Museum. (See Upcoming Events for details). Deborah will be having a one-person show at Portland Center for the Visual Arts opening 4 November. A trip to Portland to see her show is also possible. (We could use some help in organizing it.) Additionally, and/or and Exchange (the new non-art school in town) are sponsoring a three-day workshop and a performance by Pauline Oliveros, 6 October - 9 October. Pauline will be getting together with WAG members Friday 7 October (see calendar) to talk about her work and to encourage WAG members to participate in her performance. There may also be some impromptu gatherings with other women coming through town in October - see the calendar for details.

These events are taking place in part through the generous donations of the Seattle Arts Commission and the Contemporary Art Council of the Seattle Art Museum. We still need to raise money to fully fund these programs, particularly Jackie Winsor's visit, and to have a fund for future programs. Every little bit counts, and each \$1 or \$5 or \$25 builds for the future. We also need more people to work on the program, particularly to act as contact people for individual artists visits, to provide housing and/or transportation for artists, and to otherwise help with coordinating the visits of various women artists.

The following artists descriptions should give you more information about the upcoming artists. We are very excited about our programs and hope you will be too.

Thanks and enjoy.

Anita Barbara Cathy  
324-1350 324-7841 325-3048

### THE ARTISTS

Jackie Winsor makes quietly powerful sculptures which draw the viewer into their hidden inner spaces. Working with rope, wood, nails, plasterboard and/or staples, Winsor puts her works together with obsessive precision until the balance of the materials brings the piece to completion. The deceptively monolithic scale of each sculpture is created by the repetition of its smallest element. The pieces are compelling and calming in spite of the intense physical activity which they evidence. The newer works especially involve seductive interior spaces which, though not physically accessible, create a strong sense of participation for the viewer. Jackie was raised in Newfoundland and currently lives and works in New York City. She has works in the collections of the Whitney Museum and the Museum of Modern Art. There is an excellent article on her in the February 1974 issue of ARTFORUM, p. 56.

Pauline Oliveros is a female, lesbian, musician, composer devoted to the elevation and equalization of the feminine principle, and to uncovering establishing and encouraging new models to which women and the feminine side of men can relate. The above description was taken from SOURCE, Issue 10, p. 103 (and/or library), which includes scores for several of Pauline's Sonic Meditations. She is a founder of the ♀ Ensemble for whom she wrote these meditations. # V ("Native"): "Take a walk at night. Walk so silently that the bottoms of your feet become ears." Pauline will be getting together with WAG members to talk about her music-making and to encourage us to take part in Sunday's performance. She is excited about the possibility of visual artists participating with objects they have made or decide to bring along.

Deborah Remington is a consummate painter whose work and approach to life are characterized by a strong independence. When she graduated from the San Francisco Art Institute in 1955, she went to live in Japan when everyone else was going to New York and Europe. On her return from the Far East, discrimination kept her out of a full time academic job, and as a result she determined to concentrate fully on her painting. Her style has never been classifiable and she has always thought of herself as a maverick, working alone. Her dedication to her work has built her a strong reputation as one of America's leading painters even though her work stands in isolation from the mainstream. Remington's paintings are haunting, resonant, dream-like, with a mirror as a central image. She creates her shimmering abstract illusions by the masterful use of two thin layers of oil paint which appear almost untouched by the brush. To read more about Deborah, see Arts Magazine, April 1977, p. 140 and Art News, October 1975, p. 86.



# What I Didn't Learn In School: FRIDA KAHLO 1910-1954

by Paula Lombard-Thornberry

Frida Kahlo painted rather than wrote her autobiography. Women who through their art tell the story of their struggle to survive called her "La Patrona" or Patron Saint.

Born in Coyoacán, Mexico into a family of five children, Frida grew up in a cross-cultural environment. Her father was a native of Germany and her mother a native of Mexico. Educated in public schools, Frida's ambition was to study medicine.

At the age of sixteen, her life drastically changed. A bus accident left her with a crushed pelvis, multiple fractures of her spine and of one foot. She spent one year in a body cast and many months thereafter convalescing in hospitals and at home.

It was during this time that, out of boredom, Kahlo taught herself to paint. She painted on a specially constructed easel while lying in bed. Throughout her life this woman was forced to her bed but continued to paint in this manner.

Upon her partial recovery, for she never was fully healed, Kahlo took three of her paintings to Mexican muralist Diego Rivera for critique. A friendship began and they were married in 1929. Kahlo moved frequently throughout North America, accompanying her husband on his commissioned jobs. She painted in whatever city they lived in, adapting her work not only to her physical condition but to her environment as well.

The major body of Kahlo's work is portraits of the artist herself. She emerges from each painting with a statement of her feelings about a moment in her life. In "Portrait of Frida and Diego" she is demure, happy in her marriage. The couple divorced in 1939, and Frida paints her sorrow of this event in "Self Portrait with Cropped Hair." In 1940 Diego and Frida remarried, this union lasting until her death.

Frida Kahlo is remembered by friends and acquaintances as being joyous and always dressed in festive costumes traditional to Mexico. It was in her work that she cried out against the constant pain her body endured. She sustained thirty-five operations in twenty-eight years; medical instruments, blood, and human entrails along with her own image became symbols of her tormentor.

Kahlo often painted in an oil medium on tin-like the Retablos, an art form of Mexico. She collected hundreds of these small retablo paintings. They still hang today in her home,

the Frida Kahlo Museum in Coyoacán. Alongside her personal imagery appear skeletons, plants, flowers, animals and icons (all traditional symbols in Mexican art).

In 1938 Kahlo's work was shown in New York for the first time. She was given the title of "naive surrealist," as her large forceful figures interact in relationships of space and scale that are only seen in the mind's eye. Later, in 1940 she was given a one-woman show at the Museum of Modern Art, after which her work travelled to Paris. Again Kahlo was labeled a "surrealist." She denied this, saying: "They thought I was a surrealist, but I wasn't. I never painted my dreams; I painted my reality."

The reality Frida Kahlo paints demands attention from its viewer. Some paintings so powerfully depict her daily struggle with pain that they have never been reproduced. One such painting shows a woman lying in bed. She is decapitated, her head lies between her legs. After several miscarriages Kahlo painted "My Miscarriage." She lies upon her bed, in a smear of blood, six artery-like tubes extend from her incised belly, they float about her separately connected to: a fetus, an orchid, a snail, a pelvic bone, a piece of pottery and a bit of a machine. In the background are the smoke stacks of Detroit, where she completed this work. Each image is a symbol of her daily living. In "My Nurse and I" Kahlo portrays herself as a small child nursing a massive mother figure, who wears a mask also resembling the artist. Shortly before her death, Kahlo executed a painting of herself at her easel; she sits in a wheelchair. Her leg had been amputated.

The strength in the style of this self-taught artist emerged with her own courage to express in her art the ugliness of her pain so honestly that it becomes beautiful.

"La Patrona" said of herself: "I am not sick; I am broken. But I am happy to be alive as long as I can paint."

Sources:  
Breton, Surrealism and Painting, 1965.  
Harris and Nochlin, Women Artists, 1976.  
Helm, Modern Mexican Painters, 1941.  
Peterson and Wilson, Women Artists, 1976.  
...and various articles researched by author, Seattle Public Library stacks.

Note: A film "The Life and Death of Frida Kahlo" will be shown October 9, 1977 at the Guild 45 Theatre.



1978

**WOMEN  
IMAGES**  
by  
**12 WOMEN  
PHOTOGRAPHERS**

Christmas, Channukah and the New Year are just around the corner. Prepare yourself and your friends by ordering several of these exciting calendars and give WAG a financial boost at the same time.

"Women, Images by 12 Women Photographers" contains photographs by these artists: Eve Arnold, Sonja Bullaty, Dena, Abigail Heyman, Helen Levitt, Mary Ellen Mark, Holly Maxson, Barbara Morgan, Suzanne Opton, Lilo Raymond, Eva Rubinstein, and Sherry Suris.

12 1/4" by 9 1/4", the spiral-bound calendar is designed so that the top pages contain the image with title, date and photographer's name. Each facing bottom page encompasses one month with ample room for writing on each day. The lettering on the calendar is done in calligraphy. The images are stunning and the calendar is a nice way to discover new women artists and to re-experience old friends.

Give yourself and your favorite people a treat each month in 1978. The calendars are \$5.95 and can be ordered from:

Cathy Hillenbrand  
932 - 18th Avenue East  
Seattle, Washington 98112  
325 - 3048/ 324 - 0595

All proceeds above costs will go to The Women Artists Group.



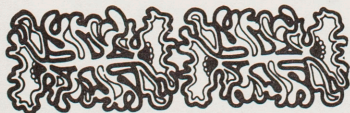
FAMOUS WOMEN WITH  
BIRTHDAYS IN OCTOBER

- 1 Leslie Altschul  
Julie Andrews  
Faith Baldwin  
Annie Besant  
Bonnie Parker
- 2 Bonita Corliss  
Ruth McCormick  
Margaret Minnick  
Julie Reifel
- 3 Sherry Markovitz  
Emily Post
- 4 Kathy Frazer  
Maggie Melvin
- 5 Glynis Johns
- 6 Ginny Conrow  
Jenny Lind  
Carole Lombard
- 7 Eva Bowman  
Rosalba Carriera  
Jessica Sweedler Chenton  
Elizabeth Janeway  
Helen MacInnes
- 8
- 9 Harriet Hosmer  
Connie McDougall
- 10 Ellen Dubpernell  
Helen Hayes  
Chris Jeibman  
Lee Mueller
- 11 Kathy Nolan  
Eleanor Roosevelt
- 12 Virginia Ward  
Christina Pacosz
- 13
- 14 Lillian Gish  
Katherine Mansfield  
Farah Diba Pahlevi  
Christine Ziemnik
- 15 Françoise Duparc
- 16 Miro Fitzgerald  
Angela Lansbury
- 17 Isak Dinesen  
Rita Hayworth  
Lee Holcomb  
Barbara Wilson
- 18 Jan Matheson  
Laura Nyro
- 19 Kathryn Vandergon
- 20
- 21
- 22 Abigail Scott Duniway  
Annette Funicello  
Doris Lessing  
Nancy Wilhite
- 23
- 24 Maria Winkler-Green  
Sarah Hale  
Kathy Hemenway  
Denise Levertov  
Belva Lockwood  
Jackie Watson
- 25 Lynda Benglis  
Helen Reddy
- 26 Mahalia Jackson
- 27 Nanette Fabray  
Pat Kelly  
Lee Krasner  
Judy Otis  
Sylvia Plath  
Iris Rosechild
- 28 Jeanne Detlor  
Elsa Lanchester
- 29 Fanny Brice  
Verdayle Forget
- 30 Meg Ford  
Elizabeth Franko  
Ruth Gordon  
Grace Slick
- 31 Dale Evans  
Lee Grant  
Marie Laurencin  
Juliette Gordon Low  
Marjorie Strauss

## classy- fides

Want to earn a little money? I am in the process of buying an old house with "miles" of interior walls to paint. \$3.50 an hour by day, week, or a month. More money for carpentry, plumbing. Barbara O'Steen 322-6946 (Capitol Hill).

Virginia Breuer, who is working with the Stanwood-Camano Fair, is looking for artists and craftspeople. It's too late for this year's fair, but she wants to contact people to make a mailing list for future events. Call her at 633-5283 or write 4717 Densmore Ave. N., Seattle 98103.







volume 4 number 5 october 1977

© women artists group of the northwest 1977 p.o. box 9462 - seattle 98109

THE NEWSLETTER STAFF for October:

Jill Boyd Doris Brevoort Sousa Clarke  
Diane Hodiak Sybil James Laura-Lee Karp  
Judy Kleinberg Holly Magowan Deborah  
Rounry Maura Shapley Judith Starbuck  
Deborah Taylor

SPECIAL THANKS to Jill Boyd who designed the new masthead which appears for the first time in this issue.

The staff would also like to thank all those nimble fingers that help on mailing day.

TO LIST EVENTS & INFO IN THE NEWS please send to WAG NEWS, 4540 Roosevelt Way NE, Seattle, WA 98105.....for questions & scheduling call Laura-Lee @325-2549.

NEWSLETTER DATES TO REMEMBER

DEADLINE for November News: Wed, Oct 19 (sooner if possible). Send to 4540 Roosevelt Way NE, Seattle, WA 98105. Call 632-1198.

NEWSLETTER GRAPHICS MEETING: Fri, Oct 21, 4 p.m. ....4540 Roosevelt Way NE, Seattle. Call 632-1198.

NEWSLETTER LAYOUT DAY: Mon, Oct 24, 9 a.m..... 4540 Roosevelt Way NE, Seattle. Call 632-1198.

NEWSLETTER MAILING: Thurs, Oct 27, noon..... Comet Tavern, 922 E Pike. Call 322-2640.



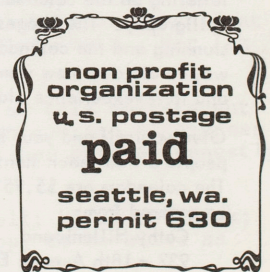
## THE FINGER

When it points at the address label on your newsletter it means THIS IS YOUR LAST COPY OF THE WOMEN ARTISTS GROUP NEWS UNLESS YOU RENEW YOUR MEMBERSHIP THIS MONTH! Do it!

# WOMEN ARTISTS GROUP

OF THE NORTHWEST

Box 9462  
Seattle, WA 98109



ADDRESS CORRECTION REQUESTED



**PAULINE**

**OLIVEROS**

...WILL PLAY TAPES, SHOW SLIDES AND DISCUSS HER...

**RECENT**

**WORKS.**

"ROSE MOON" FOR CHOIR AND DANCERS AND

"BONN FEIER" A LARGE-SCALE ENVIRONMENTAL EVENT...

...AT THE CENTER FOR MUSIC EXPERIMENT

**CME**

**WED** WEDNESDAY **10/19**

**408** WARREN .

**8:00 PM**



424 F ST.  
SAN DIEGO CA

ART  
IN  
SAN  
DIEGO

DEC. 1-21, 77  
424 F ST.

VIEWING HOURS:

12-8PM DEC. 1, 2, 3, 4, 8, 9,  
10, 11, 15, 16, 17, 18  
12-4PM DEC. 5, 6, 7, 12, 13,  
14, 19, 20, 21

HARWICH  
MORRIS  
TORANO  
I. SHAW  
NEWMAN  
OWENS  
LANE  
LANGINS  
COOK  
BERNAT

SAUNDERS  
DWYER

OPENING NOV. 30, 7PM

A PERFORMANCE WORK ENTITLED  
THE PATHWAYS OF THE GRANDMOTHERS  
BY PAULINE OLIVEROS

WIT  
GALAS  
R. SHAW  
HANNON  
BROWN  
GRIFFIN  
BROWER  
WOJTYLA  
FREY  
COLLIER  
EHRlich  
TEBOR  
BACHE  
NODELMAN  
MILLER  
HIGH  
CILIBERTI  
RIELLY  
COOPER  
ASAKAWA  
OSTERHOUDT  
MANCE