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sent from Chiari 2/22/1984



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the village VOICE, September 3, 1964



### 'BUZZ, BUZZ'

The two-week Second Annual New York Festival of the Avant Garde began Sunday night at Judson Hall under the sponsorship of Norman Seaman and Charlotte Moorman. Miss Moorman, a cellist, was also the principal soloist at the first concert. She was not, however, the only soloist. Her co-star was a robot, who was not named on the program but who is known to have been graduated from the Elsen-tonhallschule in Guten-Baden under the nom-de-transistor of Ludwig von Schlagkopf.

Herr von Schlagkopf's contribution was the performance of a Robot Opera composed by his builder and operator, Nam June Paik. The opera was in one scene only and allowed the robot to light up his nose, bow, walk

around the stage and sing recordings of a portion of John F. Kennedy's inaugural speech. (The question of taste, of course, does not affect Herr von Schlagkopf's circuits, nor, presumably, those of Mr. Paik.) The robot was also scheduled to participate with Miss Moorman later in the evening in Karlheinz Stockhausen's "Plus-Minus," but it apparently developed some kind of nervous short-circuit and skulked in a corner backstage, ignoring well-wishers and friends.

Meanwhile, Miss Moorman carried on assiduously her many and varied chores. She flubbed a bit, perhaps, in parts of John Cage's "26' 1.1499" for a String Player. The miscalculation came in that great moment when she must fire a pistol. The first portamento pressure on the trigger brought no result whatever, but quick thinking and a really hard second pull had the desired effect. One would suggest that Miss Moorman needs a bit more pistol practice before her next performance of the Cage piece, but not in this office.

In the Stockhausen, Mr. Paik substituted for his protege and whacked happily at a piano while Miss Moorman doodled mournfully on her cello. Mr. Paik also squashed a bunch of bananas under foot and stood a couple of burning cigarettes on end at the edge of the keyboard.

Miss Moorman really had a chance to shine in "Per Arco" by Giuseppe Chiari, a piece in which, while a speaker roared out some harrowing sounds of war, she did all kinds of naughty things to her cello. A contact microphone attached to the cello magnified every caress and stroke and rub that she gave the instrument. In fact, Miss Moorman seemed to be in such a passionate state that one wondered if Mr. Chiari's work might better have been named "Lady Chatterley's Cello."

For the rest of the evening Miss Moorman was chiefly occupied in plucking, scraping, and swooshing while speakers and Mr. Paik went their own independent way. The innocent monotony of it all was, however, relieved somewhat in Earle Brown's interesting "Synergy," in which the sounds of the cello and a tape acted upon each other very much like graceful tra-  
as in a cloud chamber.

—Leighton Kester

the village VOICE, August 27, 1964



Cellist CHARLOTTE MOORMAN will present works of NAM JUNE PAIK and other contemporary composers in a concert at 8.34 p. m. on Sunday, August 30, at Judson Hall, 165 West 57th Street. The concert is the first event of the second annual New York Avant-Garde Festival.

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# Giuseppe Chiari

## CHIARI CONCERT

GESTURES ON A PIANO  
GUITAR METHOD  
PIECE FOR HANDS  
PIECE FOR TAPER  
PIECE FOR LADDER  
VARIATIONS FOR CROSS  
OBSCENE MUSIC  
PLAY THE ROOM



1) Program for a concert, undated.

2) Announcement with photo of Chiari (in front), undated.

## 3.Chi



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# Giuseppe Chiari



Giuseppe Chiari (born 1926 in Florence, Italy) studied mathematics and music.

In 1947 he started his own jazz-club, began about 1950 to compose and joined Fluxus in 1962.

In his music-performances he made use of, among other things, instruments that he had transformed from their original form and from objects that belong more to 'normal daily-life'. His instructions for *Lavoro* (1965) were: "All round the performer are many different things placed in the most complete disorder. He arranges them in the proper order. He follows his own idea of what their proper order is."

Chiari is further known for his (mostly rough-lettered) statements, such as 'Art is Easy' and 'All Music is The Same', in catalogues, on posters, etc.

Publications: - *Musica senza contrappunto* -  
Lerici, Rome, 1969.

(books)



- *Senza titolo* - Toselli, Milan, 1971.
- *Musica madre* - Prearo, Milan, 1973.
- *Teatrino* - Banco / Nuovi Strumenti, Brescia, 1974.
- *Art* - Toselli, Milan, 1974.
- *Metodo per suonare* - Gillo Dorfles, Martano, Turin, 1976.
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Something Else Press, N.Y.C., 1969.

Literature: - *The Fluxshoe* - (catalogue), Beau Geste Press, Devon, England, 1972.

- Interview mit Giuseppe Chiari -  
in: *Heute Kunst*, July-August, 1973, Milan.

Editions: - *La Strada*, score, / \$1 /  
(FLUXUS u; V TRE 5, 1965.)

FLUX  
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Stony Point, N.Y. 10980  
Jan. 18, 1966

Dear Chian,

I am making a comprehensive collection of 20<sup>th</sup> century music mss. — pages or works, sketchy or finished. I would like to include something from you. This is a project which will benefit the Foundation for Contemporary Performance Arts which supports music dance and theatre. I hope for a museum showing, a sale of the complete collection to a University. A book will be published illustrating all the entries. Please send me something.

Cordially, John Cage



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Charlotte Moorman og Nam June Paik.

## Nýstárleg verk flutt á tónleikum Musica Nova

MÁNUDAGINN 17. þ.m. gengst Musica Nova fyrir tónleikum í Lindarþæ kl. 20.30. Celloleikarinn Charlott Moorman, tónskáldið og pianoleikarinn Nam June Paik ásamt Robot 456 flytja verk nútíma tónskálda, þar á meðal verk eftir Paik sjálfan, Cage, Earl Brown, Giuseppe Chiare og fleiri. Einnig verður frumflutt verk eftir Paik sjálfan, Cage, verk eftir Earl Brown, Virgil bjó lengi hér á landi.

Charlotte Moorman er fædd í Little Rock í Bandaríkjunum og hóf nám í celloleik 10 ára gömul. Hún er bachelor of Music og Master of Music. Hún lærði celloleik hjá Leonard Rose og stundaði framhaldsnám í celloleik og kammermúsík hjá Horace Britt-og Luigi Silva. Moorman stundaði framhaldsnám í celloleik og kammermúsík hjá Horace Britt-og Luigi Silva. Moorman stundaði framhaldsnám í celloleik og kammermúsík hjá Horace Britt-og Luigi Silva. Moorman stundaði framhaldsnám í celloleik og kammermúsík hjá Horace Britt-og Luigi Silva.

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um er skipað til stöðu með  
ingjum að getu og umfram allt  
að shugaeinum.

hausen. Hún hefur haldið tón-  
leika í Town Hall, Carnegie  
Recital Hall, Judson Hall, og í  
flestum meiriháttar sjónvarps-  
og útvarpsstöðvum vestra. Moor-  
man leikur undir stjórn Leopold  
Stokowsky í The American  
Symphony Orchestra, og er með-  
limur Boccherini players. Hún  
hefur haldið tónleika víða um  
land, og mun á næstunni spila  
nýja tónlist í Svíþjóð, Dan-  
mörku, Þýskalandi og Frakk-  
landi.

Nam June Paik er fæddur í  
Seoul, Suður-Kóreu 1932. Hann  
lærði fyrst í Tókíó, síðar í Þýska-  
landi, m.a. í Freiburg hjá hinu ar-  
þekta tónskáldi Wolfgang Fortn-  
er. Paik bjó um hríð í Köln, en  
síðari ár hefur hann búið í Banda-  
ríkjunum. Paik er álitinn allra m-  
fjar okunnar stóðir öðrum frem-  
ur.

dansað og dillað sér, hneigt sig  
og beygt, og flutt ágrípi af inn-  
setningarræðu John F. Kenne-  
dy. Þá ber að geta þess að þau  
munu „flytja eina af bókunum  
Kristmanns Guðmundssonar“.  
Það er gert með því að tekinn  
er kaflinn um einhverri bók hans  
og hann spilaður. — Hvernig?  
— Mjög einfalt. — Fyrir hvern  
bókstaf sem hún les, spilar  
Charlotte vissan tón. og stafar  
sig þannig með tónum í gegn-  
um setninguna. Verkið heitir  
Lullaby & við Kristmann Guð-  
mundsson, og er eftir Þjóðverj-  
ann Dieter Roth, sem mörgum  
er kunnur. Ekki er enn ákveð-  
ið hvaða bók ritlufundarins  
verður fyrir valinu. Á fundi  
með fréttamönnum sögðu þau  
Aili Helmið Sveinsson, Char-  
lotte og Paik, að þau myndu að  
sjálfsögðu bjóða Kristmanni að  
vera viðstaddur.

Á tónleikunum, sem haldnir  
verða í Lindarþæ, verða flutt  
verk eftir Paik, Cage, Earl  
Brown, Giuseppe Chiare og  
fleiri. Charlotte hefur haldið  
tónleika í Town Hall Carnegie  
Recital Hall, Judson Hall, og í  
flestum meiriháttar útvarps-  
og sjónvarpsstöðvum vestan  
hafs. Paik er talinn allra rök-  
tækra nútímatónskálda rök-  
astur, og hafa verk hans vakið  
mikla athygli og umtal. Lista-  
fólkið er nú á leiðinni til  
Þýskalands og Frakklands, þar  
sem það mun halda tónleika,  
en stöðvar hérna í viku eða  
svo. Á myndinni er Charlotte  
ásamt K 498.



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## ALÞYÐUBLADIÐ

45. árg. — Laugardagur 15. maí 1965 — 108. tbl.

# GERVIMAÐUR Á HLJÓMLEIKUM

Rvík, 14. maí — ÓTJ  
GERVIMADURINN K 456 kemur fram á tónleikum á vegum Musica Nova nk. mánudag, ásamt bandaríska Celloleikaranum Charlotte Moorman, og kóreanska tónskáldinu Nam June Paik. Tónlist sú sem þau flytja er nýstárleg svo að ekki sé meira sagt og er af mörgum tónlistarmönnum sögð „langt úti“.

Að visu höfum við fengið nokkurn forsmekk af þessu hjá þeim hinna ungu tónskálda sem eru brjótandi flöskur og glamrandi á vaskaföt á hljómleikum sínum, en það mun vera hreinn barnaleikur í sambandi við það sem þau taka sér fyrir hendur, Moorman og Paik. Nótnabækur þeirra innihalda m.a. táknum að nú eigi að saga timbur, nú eigi að hringla keðjum, nú eigi að spila á pianó sem er fullt af Reykjalurdarkubbum, nú eigi að skjóta af skammbyssu, brjóta flösku, sprengja blöðrur, berja með hamri á öskutunnulok, nudda skó með sandpappirssólum á steikarpönnu o. fl. Nam June Paik skapaði 6 feta háa gervimanninn með Frankensteingöngulagla, og stjórnar honum með fjarstýritækjum. K. 456 getur

Framh. á 14. síðu.





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# The New York Times.

SATURDAY, AUGUST 17, 1963.

## Everything Is Instrumental in a Way-Out Concert



Frederic Rzewski plays typewriter with one hand and squeezes baby doll that says "Mama" with other as he practices for avant-garde music show at Judson Hall.



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2ième FESTIVAL DE LA LIBRE EXPRESSION

organisé par Jean-Jacques Lebel

SOIREE DU VENDREDI 21 MAI 1965, à 21h

Charlott MOORMAN, Cello  
Nam June Paik, Piano

Entrance Music by Brecht-Terney

Etude Platonique (1961-65)	Nam June Paik
Per Arco	Giuseppe Chiari
Synergy	Earle Brown

Preparation Music by Philip Corner (Intermission)

26' 1.1499" For a String Player	John Cage
Simple	Nam June Paik

Preparation Music by Philip Corner (Intermission)

Composition 1960 °13	La Monte Young
Constellation No. 4	Dick Higgins
Duet II	Toshi Ichianagi
Variations on a Theme by Saint Saens	Nam June Paik

Exit Music by Brecht-Terney

Robot has disappeared mysteriously on the way from  
Iceland to Paris in the international air labyrinth



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## —MUSIC—

## Is It Music?

Summertime—when the windows are open—is the season in New York City when a well-callused eardrum is an aid to survival. Last week, the musical coterie which acknowledges composer John Cage as mahatma gave its first summer festival of avant-garde music, and the timing was opportune. Anybody who lasted through the pair of “concerts” which opened the two-week fete came out aurally armored against anything from sandblasting to the neighbors’ air conditioner.

The first-night bill of fare was a solo musicale, marking the New York debut of Frederic Rzewski, a young pianist in glasses and beard who savagely smote his way through a pair of opening pieces in which the only listenable parts were the exaggerated rests. Intently deadpanned, Rzewski clinked his pinky on the piano’s topmost key and played chords with his elbows. Squaring off for Karlheinz Stockhausen’s “Klavierstück 10,” he dusted the keys with talcum powder (which later rose up in clouds) and pulled on a pair of white dachshund-gloves with the fingers cut off.

**Gamut:** As the evening’s tour de force, Rzewski performed a solo insurrection called “Teatrino” by Giuseppe Chiari, a Florentine garment dealer and avant-garde “composer.” Here, he switched on a tape recorder which sizzled and rumbled, read a report on bomb shelters, paddled a Ping Pong ball, squashed a set of rubber squeaky toys, drew a mathematical diagram on a sheet of cardboard, played snatches of “Hit the Road, Jack” on a record player, and ran off a taped fragment of “Daphnis and Chloe” at half speed. What may have been the climactic moment came when he cut through a board with an electric handsaw.

Next day in the morning-after calm of Judson Hall, a gray-haired piano tuner spoke philosophically as he swept the talcum out of the keyboard. “Well,” he said, inspecting the brave old Baldwin, “at least he didn’t use the saw on the piano”—then, still thoughtful: “Do you suppose there are many like that on the loose?” As though in answer, some of the disciples of John Cage started lugging in what looked like accessories for an electrocution. Movietone News and two magazines were on hand for this so-called “rehearsal,” and Cage—an amiably fluttery man of 51—was pleased at the turnout. “We’d be a great success,” he said, “if only we canceled the concert.”

That night the maestro himself was on stage before a packed house—with two pianos, assorted hardware, and David Tudor, a pianist and follower. Bending into the bowels of both instruments like a pair of mechanics checking



Rzewski and his props: ‘At least he didn’t use the saw on the piano’

pistons, the two men stroked the strings lengthwise to perform a work called “Music for Piano No. 4” by Toshi Ichihayashi. Up in the balcony, an excited fan peeled to the waist and stuck his head through the railing.

Then came the significant half of the program, a pair of Cage’s own compositions, “Variations II and III”—played simultaneously. Tudor’s part consisted mainly of banging on bare piano strings wired with small microphones to make sounds like a robot retching. Cage had the virtuoso role. With microphones affixed to eyeglasses and throat, he electrified the house by drinking a glass of water over an amplifier that turned every gulp into a Niagara roar. When Cage began to squeak one of the mikes against a sheet of glass like chalk on a blackboard vastly amplified, part of his audience fled to the street. The diehards gave him six curtain calls at the end.

With his satellites, Cage has been at these monkeyshines for 30 years, but next February marks a coming of age. For the first time, the New York Philharmonic is performing works by Cage and two of his converts—Morton Feldman and Earle Brown. “To catch on to us,” says Feldman, “all the public needs is to get it from Leonard Bernstein.”

## What Is Jazz?

New York’s handsome Philharmonic Hall, which has been having troubles with acoustics, had a new sound problem last week—and this one couldn’t be blamed on the designers. The chief culprit was a clarinetist named Jimmy Giuffre, who is to jazz what John Cage (preceding story) is to concert music.

Giuffre and several of his disciples staged Philharmonic Hall’s final “August Fanfare” concert last week, and the

erie series of moans and groans they produced were recognizable as jazz for only one reason: the program was billed as a jazz concert. Giuffre’s experiments in sound, unlike Cage’s, do not call for offbeat instruments; and Giuffre, unlike Cage, is almost too serious about his work. Mainly, Giuffre believes in giving each musician free rein, without regard for key, harmony, or rhythm.

“I am trying to find something that isn’t related to any music,” says the 42-year-old Giuffre, who once played and arranged for such name jazz bands as Jimmy Dorsey’s and Woody Herman’s. “I try to create an esthetic experience . . . an experience that is mine right that minute. I have to find my own world . . . I have to invent music.”

**‘Crazy Quilt’:** Giuffre’s inventions, not surprisingly, often antagonize. “The avant-garde is the last refuge of the untalented,” New Yorker critic Whitney Balliett recently wrote, “but it can also be a quicksand for the talented. Jimmy Giuffre . . . proves the latter proposition. His attack is a dismaying crazy quilt of . . . freakish squeaks and growls, and hard atonal fragments.”

The articulate and persuasive pianist Billy Taylor, who is a member of the committee which acts as adviser on all jazz presentations at Philharmonic Hall, disputes Balliett’s criticism. “One of the basic things jazz does is to express what the artist feels in a highly personal manner,” Taylor says. “The fact that Giuffre is experimenting is important to jazz. He may just be the catalytic agent that inspires others.”

Giuffre himself admits: “I cannot be sure that anything I do has sense. How can I do something I am sure of? In that case, I’d play like Lawrence Welk. I mean where is the line—where do you stop between Welk and Schoenberg?”



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THE NEW YORK TIMES, WEDNESDAY, A

## FARE' SERIES DANCE ENDED

and Company Draw  
ong at Philharmonic

By ALLEN HUGHES

Philharmonic Hall was sold last night for the third and last event in Lincoln Center's "August Fanfare" dance series. The program, by José Limón and Company, held Doris Humphrey's "passacaglia and tango" (Bach) and two works choreographed by Mr. Limón—"The Traitor" (Gunter Schuler) and "There Is a Time" (Norman Dello Joio).

Charles Dodsley Walker was organist for the "Passacaglia," and Simon Sadoff conducted the orchestra for the other works.

This is the program the Limón company presented in New London, Conn., on Saturday night in the American Dance Festival, but there were obvious differences between the two.

For one thing, Philharmonic Hall is about twice the size of Connecticut College's Palmer Auditorium. This meant that the advantage of relatively close contact between dancers and audience did not operate here, that individual personalities and characterizations could not be projected so forcefully.

Palmer Auditorium is, of course, a real theater, which Philharmonic Hall is not. This meant that Paul Trautvetter's handsome and evocative set for "The Traitor" could not be used. Those who have not seen it might like to know that it consisted of two intersecting rows of simple but splendidly scaled arches that gave a needed sense of place and space to the stage.

One advantage to Philharmonic Hall was that Mr. Walker was able to play a real organ rather than the electronic substitute he had to use in Connecticut. Another was that the orchestra sounded bigger and better.

If the performance of "Passacaglia" seemed tentative last night, it may have been because Mr. Walker, who is probably not accustomed to accompanying dances, did not always manage to maintain the rock-like steadiness of tempo dancers must have to feel secure.

"The Traitor" was not tentative, however, and even without its set, its pictorial effects in the Last Supper episodes came off well. "There Is a Time" came too late in the evening to be seen by this reviewer.

Next week, the Limón company leaves for the Far East, where it will tour until Dec. 18. The chances are that all who saw it last night will look forward to seeing it again as soon as possible after its return. All will probably hope, too, that Lincoln Center will regard the "August Fanfare" a sorry and tiniest beginning of a big and exciting dance program to come.

## Music: Frederic Rzewski at the Piano

Presents Avant-Garde  
Concert in Debut

By HAROLD C. SCHONBERG

FREDERIC RZEWSKI, (pronounced Reshevsky) made his New York debut last night, inaugurating the first of six avant-garde concerts in Judson Hall. He played on the piano, before an audience of about 75 listeners, the American premieres of enormously dry and uninteresting pieces by himself and Sylvano Busotti.

He then turned to Karlheinz Stockhausen's "Klavierstück 10," for which he dusted the keys of the piano with talcum powder and wore a pair of white workman's gloves with the fingers cut off.

This permitted him to make all kinds of glissandos with his palm. What with the glissandos, forearm and fist tone clusters, pregnant pauses and whatnots, there was a good half hour of esthetic commotion. Mr. Rzewski, bespattered and weary, took his bows.

The pièce de résistance was the world premiere of Giuseppe Chiari's "Teatrino." Chiari is an Italian composer, about 45 years old, who owns a clothing store in Florence. He is a representative of the Gestural School, which deals with visual and oral elements and concrete events.

For this piece, Mr. Rzewski surrounded himself with five rubber dolls, a hand power saw, a piece of lumber, an alarm clock, a tape recorder, a table-model phonograph, a snare drum, a ping-pong ball and paddle, some literature, a large white cardboard and even a piano.

In the interests of keeping the record straight, here is what happened during this composition:

The tape recorder was switched on. Static-like noises. Snatches of music. Mr. Rzewski, seated at a table, rose and pressed down on all five dolls at once. They made plaintive noises. He read a poem. Then a nonsense poem. Some sounds came from the tape recorder. He read the catalogue off the back of a Eulenberg miniature score. He hit the ping-pong ball. He started the tape and the voice of a hysterically laughing woman was heard. (Shades of the 1922 Okeh Laughing Record!)

He stopped the tape and hit the drum exactly 12 times. He sat at the piano and played Chopin's G minor Prelude. He put on the phonograph about 20 seconds of a jazz disk. He sawed a section of three-quarter-inch lumber, making a rather messy end cut. He read from



Frederic Rzewski

### The Program

FREDERIC RZEWSKI, pianist. At Judson Hall.  
Dreams ..... Frederic Rzewski  
Pour Clavier ..... Sylvano Busotti  
Klavierstück 10 ..... Karlheinz Stockhausen  
Teatrino ..... Giuseppe Chiari

a manual of harmony all about the diminished seventh and diminished ninth chords, and illustrated at the piano. The tape was switched on, and a voice with echo-chamber effects held forth, with a few measures of the end of the first movement of

Program Is First of 6  
at Judson Hall

Beethoven's Fifth Symphony in the background.

For about seven seconds the tape played what sounded like a bit of a Haydn symphony. Rzewski then read a report about physicians and the hydrogen bomb. He let the alarm clock buzz for three seconds. The tape started playing a march, during which Rzewski drew on the white cardboard a graph (complete with abscissa and ordinate and section of parabola, with what looked from a distance like the formula for a parabola).

At half speed, the tape machine played the "Danse générale" of Ravel's "Daphnis et Chloe," but only a few seconds of it. Rzewski read off the name of President Kennedy and a few of his Cabinet members. He switched on the tape machine, and water noises were heard, ending with a few crackles.

Mr. Rzewski bowed. The Chiari "Teatrino" had had its American premiere.

Slim, bearded, bespectacled, Mr. Rzewski gave a deadpan performance. The audience listened, almost virtually as deadpan, though the harmony exercises and the hydrogen bomb medical report aroused a few titters.

An evaluation of the work? Don't be silly, man.

## Lacerda's Presidential Aim Said to Worry Brazilians

Special to The New York Times

RIO DE JANEIRO, Aug. 20 —Political leaders were reported today to have discussed their worries over the possibility that Gov. Carlos Lacerda, an outspoken anti-Communist, may run for the presidency.

Ernani Amaral d. Peixoto, leader of the Social Democratic party, Brazil's largest said he had talked with President Joao Goulart and found him worried that Governor Lacerda's campaign might "perturb" so-

presidential "succession."

Presidential spokesmen said that Mr. Goulart wanted the Lacerda candidacy to

polls in Rio de Janeiro that Mr. Lacerda, who is

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Rio de Janeiro for the presidency elections. He is

mer President schek, with Goulart's running

Gover critical Goulart and found him worried ment

that Governor Lacerda's cam-filtr



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~~Harold Chapman~~ 8 Rue St Marc Paris 2<sup>e</sup>

~~Cheloff Albionne~~ 58 Rue Marc Poch x

~~Blanche Rose Angles~~

~~Chris Boir VASTEN~~

~~Richard Cohen~~ (acteur) 34 Bd de Cimiez Nice 805418

~~Dalma Claude~~ 29 Rue Clement Perrotel Nice AN

~~Carlo L...~~  
71 Rue des St Peres . Paris

~~André George Caumon~~ Idé René Carlo

~~Germelo Berni~~ 45 Via Flaminia Roma Italie  
(Par ANINA MOSEI)

~~Alain~~ 2 rue de Flizey  
(intéresse au Centre de Recherche) NICE

Chicari ?

Chicari

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POLICE DEPARTMENT  
CITY OF NEW YORK  
NEW YORK, N. Y. 10013

April 12, 1967

Gruppo Settanta  
Chiari  
Via Chiarugi 12  
Florence, Italy

Gentlemen:

Your letter of March 25, 1967, addressed to His Honor, The Mayor, John V. Lindsay has been referred to the undersigned.

Upon receipt of a complaint received by the Police Department alleging a possible violation of law at the 41st Street Theatre, located at 125 West 41st Street, Manhattan, an investigation was conducted with the result that arrests were made on February 9, 1967 for violation of Section 114.0 of the Penal Law of the State of New York. The section reads as follows:

"A person who wilfully and lewdly exposes his person, or the private parts thereof, in any public place, or in any place where others are present, or procures another so to expose himself, is guilty of a misdemeanor."

Miss Charlotte Moorman and Mr. Jun Hakuta who were performing in the theatre at that time were both charged with violation of this statute. Miss Monica Zulla, Acting Manager of the theatre was served with a summons for several violations of the Administrative Code of the City of New York relating to the theatre's operation.

This case is now pending before the court and the guilt or innocence of the persons concerned is a matter of judicial determination. Inasmuch as the Police Department is an interested party in these proceedings it would not be appropriate to comment further at this time.

Yours very truly,

*Daniel J. Daly*  
Daniel J. Daly  
Asst. Chief Inspector  
Chief of Staff

ob



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SHORECREST INC.

724 FIFTH AVENUE • NEW YORK, NEW YORK 10019

JUdson 2-6885

February 21, 1966

Sr. Giuseppe Chiari  
93 Viale Redi  
Firenze, Italia

Dear Sr. Chiari:

We are now preparing for publication THE NEW BOHEMIA, a book by John Gruen about artistic activity in New York's East Village. At one point in the manuscript, he quotes from your score for Don't Trade Here, and we should like to have your permission to use this material.

I enclose Xerox copies of pages 94, 95, and 96 of the manuscript. The sections outlined in red contain the pertinent quotes. Would you please let me know immediately, via return airmail, whether we have your permission to use this material. I would also appreciate your confirming that we have quoted the material accurately.

I look forward to hearing from you at your earliest convenience. Thank you for your cooperation.

Very truly yours,

SHORECREST, INC.

*Paul Anbinder*

Paul Anbinder  
Editor-in-Chief