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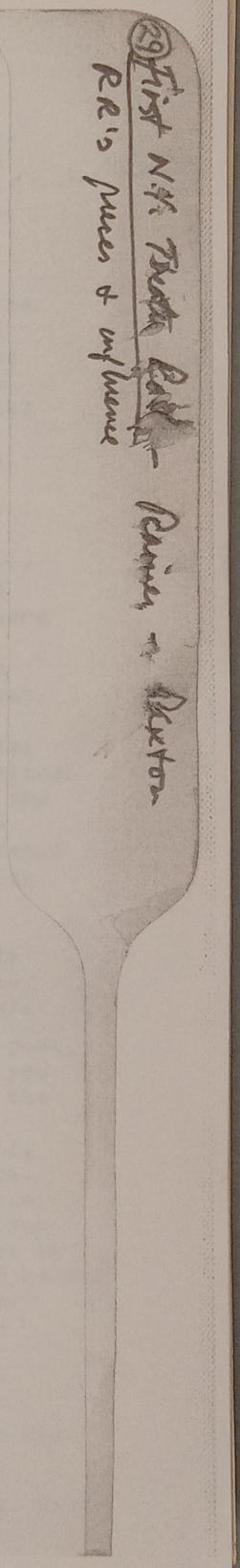
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Theater Rally Log

Friday, April 16: Kickoff press party at Rauschenberg's studio. About fifteen people, of whom only three or four press (Leonard Lyons, Jill Johnston, someone from Times, and me). Wife of one dancer suckling a baby. Steve running elevator. Yvonne Rainer (Trisha Brown?) silent and barbaric, Robert Morris glum as always. Very quiet, well behaved atmosphere.

Bob talked about his dance, presently called "Centerpiece" -- the name will be changed, though, because it's getting too long. A dance with fifteen turtles, each of which will have a flashlight strapped to his carapace. Tried it out last night, "and it was beautiful." What's to prevent turtles from remaining motionless? "They don't. After about two minutes they start to move, even if you've just waked them up." Will also use three and perhaps four girl dancers to do a "Bride's trio," in same dance. One turtle housed in cardboard box at other end of studio.

Alan Solomon discussed the origin of the project. "Bob and Steve wanted to do an dance performance, and they asked me if I would help. I said sure. Then, as we got thinking, we found that there was a lot of interest in starting up the Happenings movement again. The Happenings had sort of deteriorated when the second team took them over, and the movement petered out. Now Claes Oldenburg, who hadn't done a New York Happening for three years, was interested in doing something, and so was Jimmy Dine, who hadn't done one in five years. We also realized that the Judson dance activities, which had more or less taken the place of Happenings for the last few years, and which have been about the most interesting part of the scene, were directly related to the Happenings movement, and this gave us the idea of bringing the two things together."

Solomon is definitely running the show, deciding who'll be in it and who won't. According to Oldenburg, Jim Rosenquist wanted to do a Happening but Solomon didn't want him (Solomon denies this).

Oldenburg told me about his plan: He wanted to use a swimming pool, to begin with. "You know, the surface is like a painting, and you can use the water itself like sculpture." He made a deal with the Al Roon Health Club, which isn't doing too well, to rent their premises on West 74th Street for two nights. To prepare himself, he's enrolled in a health course there to get the feel of things. One of his problems is material. "You're limited in what you can use with a pool, which takes a week to drain and fill again -- you can't use anything like paint that will come off, and you've got to be careful about dirt." Plastic materials, clean surfaces, and bodies is what he'll work with. Plans to use people around town "whose faces I like, or rather think I can work with," maybe also some regular Al Roon patrons. Pat, his wife, told me she was a poor swimmer, but that didn't matter. "We'll have some who are good swimmers and some who aren't, and some who are terrified of the water." Invited me to come over and see their new loft on 14th St. and First Ave. Rivers has studio above("He walks on my head").

Whitman, in dark glasses, spoke of a problem about his Happening. He

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wants to show a film that could conceivably disturb the authorities. Why, asked Bob. "Well, they might consider it obscene." After a lot of coaxing, Whitman told why: "It shows people using the bathroom. What the toilet sees." We agreed that this might conceivably be considered obscene, and that the authorities might confiscate film and projectors. The solution, we thought, would be to have on hand a lot of projectors and a lot of prints of the film.

Jim Dine wasn't there.

One more point about Oldenburg: He said that the recently published book on the Happenings, by Michael Kirby, had some things in it he liked and some other things he didn't. The main point, though, was that the book wiped out all the old Happenings, so you didn't have to think about them any more and could go on as though they didn't exist. Kirby, according to a prearranged plan, did not attend a single Happening; he wanted to keep his objectivity pure. (not true)

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MISCELLANEOUS INFO

The Rally hoped to sell 600 subscriptions. It sold about 260. Single performance "contributions" helped a little ~~but not much~~ - about 1/5 of total. Nancy Fish rented 200 chairs, of which they're putting out only 100 each night.

(Ask both Alan and Steve about the audience: who they planned to reach, why they didn't do so, does it really differ from Judson regulars?)

Steve: "It was a different audience from the beginning. You get a different audience just by moving to a different location. But then too, some of the Judson people were upset by the whole idea, they didn't like the subscription business. I thought our audiences were rather good on the whole. As for what the Rally achieved, we won't know that for a long time. I'm still finding out now about the repercussions of the Surplus last year."

Bob: Left no doubt ~~xxxxxxx~~ about one result of the Rally: The Judson Dance Theater no longer exists. Yvonne, Morris and probably Lucinda Childs were uncooperative, ~~xxx~~ did not see Rally as a once-in-a-lifetime opportunity (as Bob did), and are now more interested in pursuing their own careers independently. "I suppose you reach a point where you say, 'I shouldn't have to mop the floor any more, somebody should do that for me.' The new nucleus is RR, Steve, and the Hays.

"We could go on a world tour right now. People all over the world are very interested in what we've been doing, and we could get bookings in London, in Stockholm, in Tokyo, all over."

Alan: "Was it a success? I don't know. I think it will be thought of as a success because it will become legendary. But I wasn't at all happy about what happened. I wanted it to be historical and retrospective -- bringing this new work to people's attention in the same way I brought Bob's work to their attention at the Jewish Museum, so that even if they had seen it before, it would strike them in a new way. I ~~xxxxx~~ don't think this was the time to have presented new work, and I felt the Judson dancers shouldn't have appeared in other programs for a month or so before." Alan was particularly incensed by the Rainer-Morris notoreity, stemming from their nude dance in Buffalo (repeated at Judson) -- "I don't care what they say, when you do something like that, something that gets written about in Life and Time and causes a sensation, you're responsible for what happens."

Alan feels the Dine Happening was the best thing in the whole series, and that it was really new and disturbing. "And that's always the case with everything Jimmy does -- it's always new and disturbing."

What bothered Alan most about the whole thing, he says, was the "absolutely gratuitous" slap by John Wilcock in the Village Voice (May 20th issue). Wilcock said in his column, The Village Square: "...Happenings -- the best hope for deformalizing theater -- are now being institutionalized by Alan Solomon in a series that is presenting them with all the dull trappings of formal theater."

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Monday, May 10th - Rehearsal at TV Studio

Carolyn Brown rehearsing "Balloon." Set is the second 30 foot meteorological balloon so far -- the first broke. They take 24 hours to inflate (using vacuum cleaner), have to be inflated by stages. She now has four on hand in case of breakage, still doesn't know whether they'll be able to preserve one from one dance to the next. She saw an ad for one in the back pages of the sports section of NYT two years ago, has been thinking about the dance ever since. (Carolyn used to make dances all the time -- even did The Brothers Karamazov once -- but for last ten years with Merce she's been too busy; during last Japan tour, though, she saw Steve "messing around," doing acrobatics she hadn't known he could do, and told him she wanted to make a dance for him. He reminded her of the promise when the Rally came up. She picked Barbara Lloyd from the company because she has a lovely, feminine quality -- it is a romantic dance). Solomon waited until Carol wasn't looking, popped a paper bag -- it worked. The run-through went fairly well, although Steve seemed a bit out of practice and wobbly in spots. But movie projection on balloon didn't work -- blew a fuse. "I guess I'll just never be able to see the film," said Carol.

Throughout the dance, there was the sound of something being wound up. This turned out to be Bob R. and his son Chris, winding the 35 alarm clocks he had just bought from S. Klein. It seems that Bob's tape recorder got broken, and that he has improvised new sound for his piece: 35 clocks ticking away in a bushel basket, which Chris will carry slowly through the audience ("When the Brides come out, you start walking slowly down through the audience and the basket, but don't establish a pattern..."). Solomon: "How many clocks does it take to make that noise?" RR: "Thirty-five. Although I couldn't swear to it that if you took one away it wouldn't make more or less the same noise." Other sounds include a record of "My Darling Clementine by a Borneo tribe, amplified tearing of pages from phone book.

RR also produced large commercial laundry hamper containing 15 turtles. Mostly somnolent. Rented from Trefflich's (Fulton Street), for $5 a month ("You can't hardly do better than that.") RR telling Chris how to set them out: "Take your time, don't rush, just do it efficiently."

Audience, which had been rapt for Carolyn's piece, was just as rapt for the Lucinda Childs piece with sponges and a bag on the foot. Cindy is the strangest of the lot. A tall, rangy girl in tight jeans and red sweater; expression always a trifle angry; never smiles, and doesn't seem to mix much with the others. Her pieces are unlike anyone's, and closer to madness.

Yvonne's piece with obstacle course -- somewhat dangerous looking. Carolyn: "It's so funny, all this comes from Merce's 'Theater Piece,' but Merce himself never comes to see them because these things bore him to death. In Merce's piece everything was scored down to the last second, but the score was so complex that when we did it at the Theatre de Lys it broke down and everybody just improvised. Just what they're doing now.

As I left, Alex Hay was coming down the pole with silver suit and tape recorder, and Judy Dunn was teaching Barbara Lloyd and Trisha Brown how to tap dance.

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Tuesday May 11 - Judson II Opening

Balloon incredibly beautiful. Earle's electronic score (Times Five) superb. The dancers reflected in the balloon, receding as they came forward on stage and vice versa. Both danced marvellously, and soundlessly. Very romantic, somehow joyous, against newsreel shots of Johnson, White House, crowds, main events of 1963-64. But at the end, the applause was not spectacular, merely adequate.

Carnation the same as in rehearsal. Childs in light blue jeans (Steve had been in tight tan ones) and same red sweater. Quick angry movements provoked nervous giggles. Her dirty feet. Cameras snapping and whirring, but no other sound from audience. Applause at close at least equalled that for Carolyn's piece.

Alan Solomon taking movies throughout, with large Arriflex on back. "We finally got the New York Times," he said, pointing toward a photographer on other side.

Room Service began with an innovation -- the dropping of two ropes from the flies, which had previously been done long in advance, became the first event. Yvonne's group on first, in purple blouses. Then Lucinda Childs' in green, then Alex's in cerise. Drapes pulled back. Props: Scaffolds, ladder, planks, tables, chairs, huge truck tires, bedsprings, ropes. The third girl in Yvonne's group kept getting into trouble with the props -- crashing into ladder, having table collapse under her: very funny. Occasional shouts, grunts, and commands repeated by others: "Careful how you put it down now" "Let's pick them up as a unit... Let's pick them up with two fingers." Toward the end (of this long piece), Yvonne began to look almost happy for the first time in my recollection. Lucinda did not. The real crowd pleaser was Alex and his group.

Applause rather light.

Get Yvonne to comment on amount of improvisation, what script consists of, etc. [All improvised - "It's just follow the leader - whatever the leader wants to do. There's no script." Title has some bearing. To the old fence - "I suppose I was thinking of that a little."]

Leadville began with another accident - the take-up spool on his tape recorder fell out as he started to climb slide down pole, and for rest of piece the tape spilled out on floor. Very eerie feeling, Alex all silver (even hair), slow movements, strange ticking sounds from recorder punctuated by voice saying "That's one...that's two..." Once down and starting forward, tape voice said "I...wish...I...was... a...mountain...I wish...I...was...a...mesa." Alex moving very laboriously, bending, crouching, jumping in time to sound of crash on tape. Then into "Red Roses for a Blue Lady" with ballroom dance movements, and from that into sounds of gunfire with Hay slowly going prone, while the tape unrolled behind him and glittered in the light. He ended a few feet from the audience, and lights dimmed.

Biggest applause by far, shouts of "Bravo!" Someone came out with flashlight and helped him gather up tape, but no effort made to save it.

Spring Training started off well, with Chris pulling out turtle hamper and setting out turtles one by one. The first one had his head all the way out and started immediately for the side curtain. Several others began moving right away. Laughter from audience becoming general. Then a disappointment -- Chris came out and picked them up again, all except one whose light he's forgotten to turn on, and which stayed near the curtain and stage right throughout the performance.

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Judson II (cont)

RR solo a sprry comedown. He appeared in sport shirt over white jockey shorts (very popular with Judson, as with Once Group) and did a slow sidle across stage, wiggling toes and fingers. Halfway across, the Borneo version of My Darling Clemtine played, followed by bagpipes. Then silence, while he does other small things. Enter Steve -- more awkward and ungainly movements. Brides appear with boxes of Saltines. RR and Steve alternate carry, then off. Brides dance, after handing Saltines to audience, which unhesitatingly eats them and passes them on (a well-trained crowd). Chris' clock walk is unnoticed. Debbie Hay comes out in black leotard with harness for screen above her head, on which RR projects kodachrome slides (Empire State Bldg, canned goods, etc). Debbie then outs on a wide grin and does a tap dance a la Rockette, which gets a big hand. Steve out again with tin can strapped to one knee, does a long and uninteresting dance while Chris tears pages from phone book (amplified). During this, the long turtle at stage right puts his head out and starts moving again, toward exit. Finale is Bob in white dinner jacket, strapping pail to his waits so it hangs between legs, pouring in water from kettlle which makes thick clouds of steam bubble out (dry ice?), while he stands in a sort of hula position making tiny movements with hands.

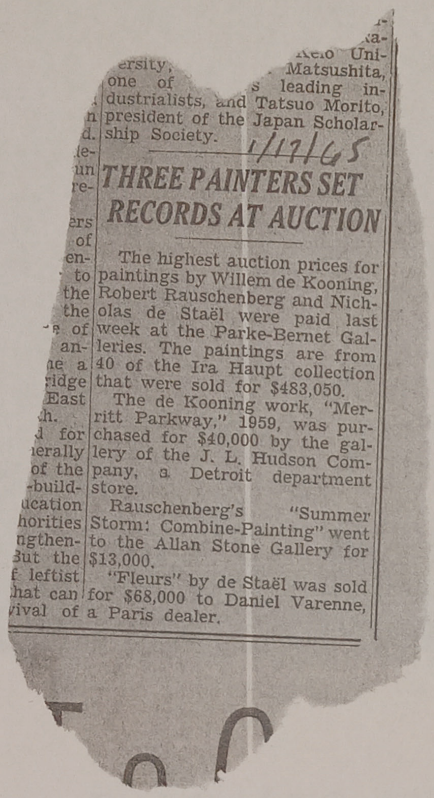
Applause satisfactory, and one or two "Bravos." But soon after, RR emerges and says "It was too long. What do you do when you're out there and you realize it's much too long?" But very happy about the turtles being such troopers. "They were saving it all for the performance. They don't have very much, so they saved it."

RR's piece had no continuity -- entirely separate activities. His best ideas were all involved with decor and costume -- what he used to do with Merce. No presence on stage, nothing to compare with Alex Hay's.

Oldenburg rehearsal next...

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...ersity, ...Keio Uni-...Matsushita, one of ...s leading in-dustrialists, and Tatsuo Morito, president of the Japan Scholar-ship Society.

1/17/65

THREE PAINTERS SET RECORDS AT AUCTION

The highest auction prices for paintings by Willem de Kooning, Robert Rauschenberg and Nicholas de Staël were paid last week at the Parke-Bernet Galleries. The paintings are from 40 of the Ira Haupt collection that were sold for $483,050.

The de Kooning work, "Merritt Parkway," 1959, was purchased for $140,000 by the gallery of the J. L. Hudson Company, a Detroit department store.

Rauschenberg's "Summer Storm: Combine-Painting" went to the Allan Stone Gallery for $13,000.

"Fleurs" by de Staël was sold for $68,000 to Daniel Varenne, a Paris dealer.

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—Elizabeth Novick.

Alex Hay in Rauschenberg's *Pelican*—"pure visual comedy."

Saturday Review Aug 28, 1965

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DAEDALUS AT THE ROLLERDROME

By ERICA ABEEL

TURTLES with flashlights taped to their shells, a tap dancer, a telephone book, a pail and mop, a tin can, a bucket of dry ice, a kettle of hot water, three brides, three alarm clocks, a Kennedy flag, a pair of stilts, a watermelon, some eggs. The inventory of a lunatic going off to camp? No, the ingredients of a dance by Robert Rauschenberg.

A *dance*? Well, not exactly.

Happenings or storyless skits or performed metaphors stopped happening back in the winter of 1961. Dance, meanwhile, is beginning to look like concerted madness. Alwin Nikolais's electronic animal farm was assuming a classic patina when suddenly there are these naked people walking the plank, and others, dressed, heaving mattresses and running and skipping and barking and hopping. Artists, *entre temps*, are harnessing sound and movement. Rauschenberg's sculptures move (I wasn't able to see the waterfall piece in his recent show because someone threw something nasty into it and they were cleaning it out with soapsuds the day I went) and play radio-collages; Tinguely's are wired for action. Art is looking as if it wants to be theater. And dancers of the Judson Church persuasion are saying "Glory be, even Merce Cunningham is stymied by Tradition and the rest of dance is really animated psychology and literature—*expressive*! Nix! Let's re-invent dance!"

And the whole thing starts coming together. The painters start making dance-collages and the dancers moving art and they're all mixed up together (except that the dancers look good and the artists look a little *klutzy*). Happenings hover near sawing inspirational fiddles, borrow from them the notion of unreadable metaphors and strict interchangeableness of sequence. But the new baby needs a name. Alan Solomon (formerly director of the Jewish Museum) and dancer Steve Paxton coin Theater Piece as a working appellation and co-produce the First New York Theater Rally in a deserted TV studio on Broadway and Eighty-first Street.

Theater is what the Theater Pieces have in common, whether they be subdivided provisionally into Dance Concerts or Happenings (a term emasculated by mass vulgarization; feed the public easy formulas like Pop, Op, and Magog and you've got cocktail party yammer and fashion spreads galore and that's where it ends). Not theater as it is traditionally understood: beginning, middle, end; plot; climax; Meaning-Message. Nor the theater typified by Ionesco's *The New Tenant*, whose entire action consists of moving men crowding so much furniture into the new apartment that the tenant, at the end, is dispossessed by his possessions. But theater understood simply as a work projected in time. For all their oddity, the antics of *The New Tenant* still comprise a single, coherent action, while the Theater Piece tends to eliminate logical sequence or literary shape, building up images that dodge verbalization.

The departure from dance is equally radical. "Modern dance" has come to denote a theater of movement-vocabu-

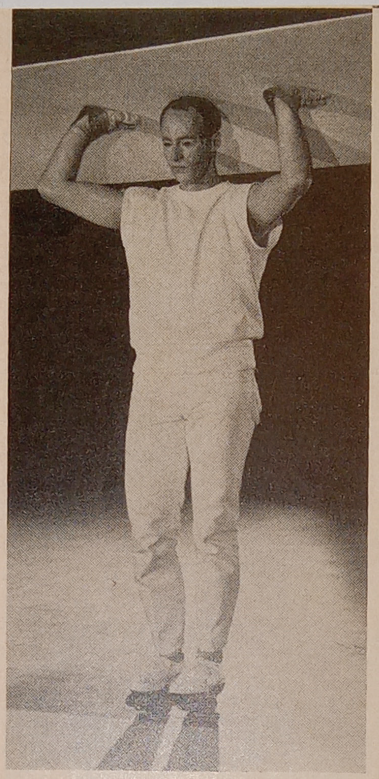
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lary used as a kinetic equivalent of storytelling. With some notable exceptions, few significant dancers working today have broken out of Martha's magic circle of great mythic bitches, heroes, and saints. Movements "mean something": a turn is the release of pent-up joy; staccato, angular gestures express anguish; stillness is contemplation or the marshaling of inner resources; and so on. Movement in the new idiom is meant to be taken for itself—it eschews interpretation or insists on one beyond the *Angst* pleasure syndrome of Graham's theater. But new dance is not exclusive and tenet-shouting: it is a little like a friendly old dog judging everything worth a sniff. Funnily enough, ballet is closer to the spirit of the Theater Piece than modern dance because ballet deals with human geometrics which are non-expressionistic although they may be used, arbitrarily, to tell stories about wraiths and moors.

The Theater Piece has something for almost everyone. Carolyn Brown's *Balloon*, a pleasant, lyrical *vieux-jeu* boy-girl piece includes only a *soupçon* of avant-garde: a mammoth meteorological balloon against which is projected random newsreel footage. Alex Hay's *Leadville* goes all out for Weirdsville. This fella got up in a silver jump suit is coming down this pole, coming down from God-knows-where to say hello to us earthlings. A tape recorder harnessed to his back is playing electronic cricket music. When he gets down to the floor he starts coming closer, friendly—he's smiling, sort of—and trailing lots of wires behind him. "I wish,"—very slowly—"I wish"—Big Wait—"I was a mountain." Then his box starts playing a big-band number and he's really friendly now, wooing us with music, stretching his arms toward us in prehensile gestures like an idiot barker but it's getting horrible because his box isn't rewinding its tapes; they're spewing out all over the place, like his guts. Now he's lying down. The tape is all out on the floor. No. wait. There's more. A noise like Tommy guns.

"Well," sighs my neighbor, "*Swan Lake* it ain't." Swan, swans . . . "The Dying Swan," that's it! Singing sweetly (the big band) before it dies. The swan song of man in the machine age! "An image for the muscle-bound spirit," offers someone in the lobby. The box is everything and Hays its vestigial foot." "Wrong, both of you," Hays might retort from the catwalk. "Like don't translate, man, just dig." Read it any way you like, or not at all. The most revolutionary aspect of the Theater Piece is its creation of undecipherable, nonverbalizable metaphors—that may or may not work. Overly private caterwauling or too amorphous a structure will create minimal impact and maximal boredom.



—*Elizabeth Novick.*

Robert Morris in *Site*—"enigmatic . . . glacial."

Yvonne Rainer's capacious, free-ranging *Room Service* invites more than a yawn or two. One lady (probably drunk) declaimed adenoidally against Rainer-brand service and was escorted from the theater by the producer.

I was afflicted, after the first half-hour or so of *Room Service*, with a creeping *ennui* originating somewhere in the neighborhood of the lumbar vertebrae. The Theater Piece, however, will induce you to re-experience the state of boredom, plumb its riches (they're there), and cope. Rediscover the child's resourcefulness, twist and turn in your chair, find something *else*. The drunk lady found vocal release; I ate candies and discovered suddenly, that the stage was bigger than I'd suspected, that we, being bored or not, the Channel 13 man wielding his apparatus, Susan Sontag on the floor in shades, were part of the action and possibly as valuable to the work as the chair-pummeling on stage.

Theater Pieces like furniture. The Yvonne Rainer signature is the mattress, punched, dragged, and heaved (dust allergics beware). Graham uses objects, too, but they function as scenic elements of the psychodrama: Noguchi's Freudian props evoke wombs and tombs, and ramps tunnel recesses into the nether regions of the mind. Rainer furniture is nonsymbolic. But humble objects, reassimilated into the artist's "found" and fabricated (both elements coexist) environment, assume new proportions. *Room Service* has teams of moving men calmly encumbering the stage, in a remotely utilitarian spirit, with oil drums, tires, scaffolding, tables, chairs, and the ubiquitous mattress. At the same time teams of dancers in jerkins bedevil the moving men by playing follow-the-leader in and out of the jungle of furniture, simultaneously ridiculing the utilitarian handling of objects and participating along with the movers in some broader, undecipherable "game." The two teams' objectives (play plus setting up the stage with furniture) become interlocked so that the teams flip identities in mid-air: who is gaming, the moving team or the dance team? And what are tables, anyway? To up-end or to eat off? And you don't see your kitchen table any more, but this funny thing-with-four-legs! Rolling tires carom off a spectator's knees. "Don't hit any important people," cautions a moving man. There's audial furniture, too, the sound-collage of the urban scene: motors gunning, exhausts, WABC Good Guys, Musak, planes, assorted blips. The score of Robert Morris's *Site* consists of the purest distillation of city noises, the Great Hum.

Site is glacial and enigmatic, one of the "cool" pieces in the Rally, according to producer Solomon; *Dreams*, a parade of painter Jim Dine's hang-ups, is "hot" and soul-scorching. What is *Site* about? Bad question. These works aren't necessarily "about" anything. Morris masked with a replica of his own face (created by Jasper Johns), removes, rearranges, and balances white screens . . . and discloses the naked, reclining form of "Nana," *née* Carolee Schneeman. He then resumes his screen play. *Site* is Morris's private site and the piece looks like *cinéma vérité*, like it's not even being performed and you half expect him to look up and say, "What the Hell are *you* doing here?" but it produces its own soft-pedal resonance, from very far away in time-space like a dream you had last year. Its tension stems from the juxtaposition of two events (naked lady plus masked Morris with screens) that are trying to shape up before your eyes, trying to jell into a unified statement—and don't. Its use of nudity suggests the Emperor's New Clothes: no one here is claiming clothes for the lady but the mantle of art is a little hard to make out.

As performers, Morris, Hay, and Rauschenberg, all three artists, open up the whole question of the nondancer dancing. It takes about seven years of backbreaking labors to transform the human body into the dancer's instrument. But the instrument view of the dancer's body is apparently obsolete. The dancer's body in new dance is not the instrument, the violin, the song box producing celestial sounds. The dancer's

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body *is it*, the melody, the drama, the whole story; the dancer's body is non-transcending, is not *necessarily* expressive of something beyond geeky – if they're geeky—movements. And if the performer just happens to have taken two classes a day, one ballet and one modern, for ten years, well, so much the better!

But where has beauty fled? When modern dance in the Twenties took to agonizing on the floor in tubular woolies, people shouted "ug-ily!" But yesterday's heresies have become today's canon for beauty. The departure from balletic prettiness is no longer startling (indeed, ballet has successfully incorporated some of the dissonances of modern dance) and the departure of the Theater Piece from any concern whatever with esthetic propriety is the new heresy. The Theater Piece reinstates the human being—whether or not he looks good doesn't much matter to Paxton, who says, simply, "I'm not interested in working with people I don't like." Ballanchine, on the other hand, obliterates the human being by dismantling his dancers' bodies, scissoring a leg here, an arm there to create multi-limbed, triple-torsoed, trans-human designs. The body is reduced to an element of order in the snowflake but the design – the design is there. The Theater Piece discards these vestiges of decadent estheticism. Is your wife's uncle free tonight? Great! He's on. A sculptor may have a wonderful way with a blowtorch but on stage his elbows are apt to sag (never knew elbows could), his toes hang, his midriff flap. A dancer walks; the hip rotates out; the body hangs plumb to the ground from the base of the neck like a rabbit lifted by its ears; an instep is offered momentarily to the air. A dancer walks across a stage and we are moved. Do we also applaud these unkempt bears lumbering across our path? Well, and why not, says the new dance. Like pop art it forces a scrutiny of the background furniture of existence, the soup cans, the neon, and the guy next door in his undershirt.

"A big con," mutters one lone, brave Philistine. But others will agree that the jokers and the parasites swarming over the New York cultural pie are redeemed by a few authentic artists (just one would suffice), artists who are not, for the most part, *epater-le-bourgeois* motivated and, because already eminently successful, not solely in search of publicity. Rauschenberg elects the right to be a buffoon, indeed asserts the necessity of being able to make a fool of himself, a preoccupation partially explicable by the fact that as a painter, and distinct from his works, he was relatively invulnerable; careening around the stage in roller skates in *Pelican* he himself is a lot more liable to look like a damned fool. The bravura of Rauschenberg's stand is mitigated, though, by the yea-saying, "in" audiences at avant-garde events, doting beatifically on any idiocy like grandma at a high-school variety show. It is virtually impossible for Rauschenberg to make a fool of himself because his audience, at least in New York, won't let him. Buffoonery is a mode available only to lesser legends.

Traditionally, a dance is a tight, complementary association between dancer, sets, lighting and music. In *Pelican*, Rauschenberg breaks down the distinction between the scenic element and the dancer, merging the two in a sort of locomotive human combine. The dancer functions as the vital center, generating a complex wing-and-wheels contraption.

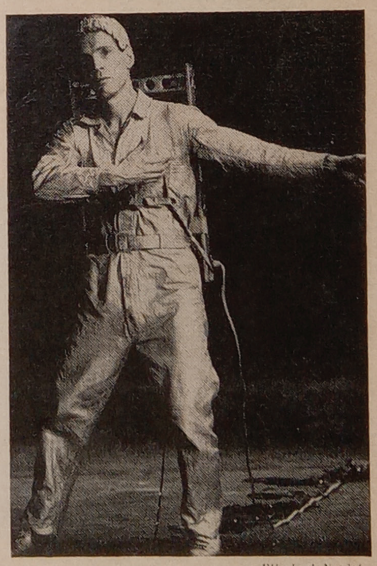
KNEELING on little carts, Rauschenberg and Hay wheel themselves on stage, floating giant umbrella forms from their shoulders. They are wearing sweat suits and roller skates. The pterodactyl wings stretching away above the men manually monitoring their chariots, the ball-bearings hanging perpendicularly to the composite torso-head-wing structures like the retracted feet of the flying reptile, the whole Mesozoic apparition is pure visual comedy. Scarifying, too. Rauschenberg's hybrid monsters generate in the spectator an esthetic excitement at war with itself. Do you laugh? Scream? Tear your hair? Chew gum? As in his paintings (the wings flanking the coke bottle in "Coca Cola Plan"), Rauschenberg is fond of uniting unlikely cohabitants. What could be more spectacularly incongruous than Hay and Rauschenberg skating Brown in and out of the poses of the *pas de trois*? Rauschenberg bearing Brown along balanced, on pointe, on his foot, her head turned romantically into his shoulder, is a miscarried moment from *Swan Lake*—Prince Siegfried, all right, but on wheels, and Odette in a sweat suit.

Unlike some of the painters making theater, Rauschenberg is not static. He is fascinated by varieties of motion: the balletics of sports, flight, and the organs of flight, turtle locomotion, undulating smoke. *Pelican* is a series of games devised to explore the movement quality afforded by a man propelling himself along the ground by means of eight little wheels attached to his feet. Skating has come off the streets and rinks and into the theater to claim consideration as a mode of movement worthy of serious attention. And it is wonderful to see, the exaggerated returns from what is merely a step, the torso pitched forward from the ankle, the easy flex of the knee, the dully rumbling wheels bearing their vertical freight. Rauschenberg, it must be noted, is an excellent skater. He claims he assigned himself the part because the dancers he auditioned couldn't skate. Swooosh! Feel the nice breeze? R.R. cross-stepping into the turn—fancy stuff!—blessing the world with a little bouquet of coolness.

Rauschenberg is already the master of the new medium. After a long stint as scenic designer and lighting technician for Merce Cunningham's company, he is a theatrical pro. He edits. *Pelican* has the economy of a spring unwinding, a duration almost biologically appropriate. Rauschenberg's works are earthier, more accessible than Morris's trysts with the void, yet they never resolve. Seconds before you're feeling reverential about some *recherché* effect—and Rauschenberg's timing is impeccable—he'll cap a grotesquerie with a new twist opening onto still another dimension of strange hilarity. A painter, he has the dancer's instinct for the drama of movement, understands the poetry of unwonted juxtapositions, anneals his works with a humor profoundly serious. Rauschenberg is the type of the new, pan-artist, a little like Cocteau, based though not in poetry but in the plastic arts. The Theater Piece is the elaboration by the new artist of a new pan-arts form spacious enough to accommodate his farthest-flung visions.

Rauschenberg is the Theater Piece's best bet for a long and happy life. How long, it's too soon to tell. But happy he makes us, right now—tonight.

It's a bird, it's a plane, it's Rauschenberg and Hay on roller skates zooming around the Eighty-first Street TV studio with monster parachutes strapped to their shoulders! It's the Pop vision of of Kitty Hawk! Batman on wheels! Daedalus at the Rollerdrome! It's *Pelican*! Whoopee!



—*Elizabeth Novick.*

Hay in *Leadville*—"swan song of man in the machine age."

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How I Became a Dancer

As the second winner of the $30,000 Aspen Award, a worldwide panel of advisors selected Martha Graham, whose name and work have become synonymous with modern dance during the last four decades. In the following speech of acceptance for the award at a convocation in Aspen on July 30, Miss Graham discusses the background and motivation of her career.

By MARTHA GRAHAM

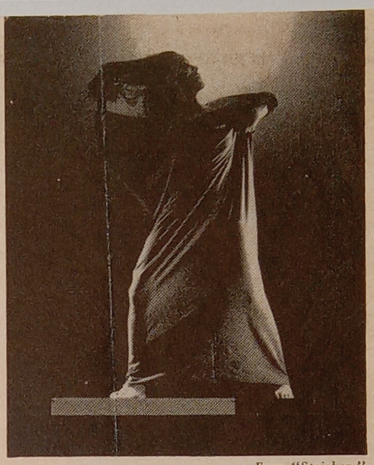
WHAT CAN I say? You know, I speak without notes because I cannot read and look up and down, and besides I wear glasses, and I am very vain. So, the main thing is, of course, that I can always look into your faces. That's what I can do today, and when I do speak in a theater I always ask that the lights be up enough so that I can see the eyes and the faces of those to whom I'm speaking. After all, they have made my life—they have shared in my life and anything that I have done is a construction really, helped by many, many, many thousands of people.

When I was approached by Dr. [Alvin C.] Eurich in New York, he asked if he could come to see me. He came to my apartment and told me of this honor. I was completely stunned. I could say nothing. There was one periodical, which is very famous but must remain nameless, that asked: "Well, what did you say when you got it?" And I said, "I don't believe I said anything." And the man said, "Didn't you say 'whoopee' or anything like that?" I said, "No. To begin with, it's a word I never use. And in the face of a sacred honor, such as this is, it would mean nothing." It is joy, yes, that I experience but it is also something far more than that. It's a renewal of a commitment.

A dancer's life is a strange one. It is not one of complete refusal to live life by any means. Just because I don't have children is no reason why the members of the company can't have children. And they do. They have quite a few, now—twelve or something like that.

People have asked me why I chose to be a dancer. I did not choose to be a dancer. I was chosen to be a dancer, and with that you live all your life. When any young student asks me, "Do you think I should be a dancer?" I always say, 'If you can ask me that question, no! Only if there is just one way to make life vivid for yourself and for others should you embark upon such a career."

YOU see, to begin with, it takes about ten years to produce a dancer. That's not intermittent training; that's daily training. You go step by step by step. In ten years you'll be dancing—probably even before that time—but by ten years, if you are going to be a dancer at all, you will have mastered the instrument. You will know the wonders of the human body, because there is nothing more wonderful. The next time you look into the mirror, just look at the way the ears rest next to your head; look at the way the hairline grows; think of the little bones in your wrists; think of the magic of that foot, comparatively small, upon which your whole weight rests. It's a miracle. And the dance in all those areas is a celebration of that miracle. Sometimes, when it's very hot, as it was when I left New York, you see some of these poor creatures standing at the exercise bar, sweating—the hairs all down. They had come in looking lovely, and they leave looking rather purified—but in between it's very low, very low.



—From "Steichen."

Martha Graham—in an early phase of her career.

And then, of course, outside your classroom work, there are two areas which you have to embark upon. One is the cultivation of the craft in the school where you are working. The other is that something that is—and has to remain—entirely with you. This is the cultivation of the being from which whatever there is to say comes. It just doesn't come out of nowhere; it comes out of great curiosity. It comes out of a desire to be an image-maker, because that's what imagination means. It means only the ability to make images. But it means the ability to make those images, not as dehumanized things but as great figures. Take Clytemnestra—that angry, wild, wicked woman. In the ballet that I do, I take her from the end of the third play where she asks, after she is in Hades, "Why do I go dishonored among the dead? Others have killed, but I go dishonored among the dead." And not until she recognizes the fact that she killed—not out of why she said she killed, which was vengeance for the sacrifice of Iphigenia, her daughter, but out of lust for Aegisthus, could she become free to take the branches from Hades and to move.

It cost me a great deal of effort and a great deal of time, but every minute has been treasured. The main thing, of course, always is the fact that there is only one of you in the world—just one! You came from a certain background, you were born at a certain time—a certain instant in the history of the world. And as such, you are unique.

They say every snowflake is different. I can well believe it. But you are unique, and if that uniqueness is not fulfilled, then something has been lost. Ambition is not enough; necessity is everything.

I have nothing more to say except one thing. I have always loved St.-John Perse for giving me this line, which is in one of his poems: "We have so little time to be born to this instant."

Thank you.



—Berko, Aspen, Colo.

McNeil Lowry of the Ford Foundation addressing the convocation at Aspen. Miss Graham is seated between Robert O. Anderson, donor of the award (left) and Alvin C. Eurich, president of the Aspen Institute.

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"Spring Training"

RR performed as well as made it. He swept up dropped eggs; projected slides on the body of another dancer; at the end, he appeared on stilts, alone, with a bucket hanging down to his feet — rolling clouds of white smoke, formed by dry ice, came from the bucket.

Cast included Steve Paxton and Chris K., age 14, who tore up pages from a telephone book held close to a microphone. Also the turtles with flashlights

"As a dancer he is terse and rather deadpan, sometimes resembling a memory of Gary Cooper playing Sergeant York."

Calloway, Vogue, 10/15/65

...ggressive on pa... trust any wild animal. You never how they are going to react."

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Animal Dealer Is Mentioned

In a telephone interview, Mr. Stiffl said he had become involved onl because he had cared for "a fe things" left by Henry H. F. Trefflich, major animal dealer in New York whe lied last July.

Bright Eyes was seized in January at he kennel where the manager, Nathan Kornhauser, said the wolf had been boarded by its owner, Clinton Dereks, n entertainer who is often away on business from his West End Avenue ome. Mr. Dereks was not available for comment.

Mr. Kornhauser said he had been ound not guilty of holding a wolf when e argued in court that the animal was ot really a wolf, but a wolf-shepherd-usky mixture. He added that the onservation Department, in a sepa-ate proceeding, had offered to settle s case if he pleaded guilty and paid a 25 fine.

Weekly 'Lotto' Numbers Drawn

The numbers picked Saturday night in ew York State's weekly "Lotto" draw-g were 27, 40, 23, 7, 20 and 36. The pplementary number was 19.

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First New York Theater Rally (RR)

Dark Horse was just to make it more interesting. The people in it had so much fun, trying to keep it a secret, trying to arrange rehearsals when nobody was looking. The Once Group made a surprise appearance - Bob et co didn't even know they were coming, when all of a sudden a truck backed up to the rear of the stage, a door opened, and a dog got out. Steve had found out about Dark Horse the day before, but not Alan Solomon -- who was delighted. Yvonne and Bob Morris booed them, angrily. Bob had offended Morris by painting a chain and padlock on a backstage door gray and the posting a sign saying "This Is Not a Bob Morris."

→ "Those times were so ~~xxxxx~~ exciting, we were all working together -- and so hard. I think I always like the activity more than the ~~finished~~ product, but of course the only way you can get to the next activity is by finishing the product,"

images.

Ivy Tinguely, Soulages, Malmen, Rauschenberg, Buffet, Guiramand, Arnal, Cesar.

February - RR wins top prize at Corcoran Biennial, with 22'x 9' "Axle."

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First NY Theater Rally (Whitman invu)

Whitman had gone to the "Second Generation" show at the Jewish Museum in 19 , and been so impressed by a small Rauschenberg collage that he went to Bob's studio afterwards and bought it (for virtually nothing). Decided he and Bob were going to have a lot to say to one another, but didn't really see him for the next couple of years, until the Theater Rally. He says that for him the Rally was a great professional situation, really well run. He suspects that RR financed the whole thing.

RR's theater pieces were all really like visualizations of his sculpture or painting - the same sensibility in evidence. "I think the piece he did for Nine Evenings transcended that. Some people complained that it wasn't dynamic enough, but I felt it had some kind of coherent mystery that made it more than the sum of the images. I felt the same way about 'Pelican.' But for me, most of his theater pieces are mainly series of wonderful images."

[illegible] Tinguely, Soulages, Mathieu, [illegible] dert wasser, Buffet, Guiramand, Arnal, Cesar.

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1965

In his Broadway loft, living area, works by: Schwitters, Magritte, Johns, Dine, Yves Klein, Fahlstrom. Also Duchamp's "Bottle Rack."

Paris Arts comes had results of poll on "The Ten Greatest Artists of the Last Twenty Years, Chosen by One Hundred Personalities." Artists had to be under 50. RR led the list, followed by Tinguely, Soulages, Mathieu, Klein, Hundertwasser, Buffet, Guiramand, Arnal, Cesar.

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NYT - 2/26/65

THE

Rauschenberg Wins Top Prize In Corcoran Gallery's Biennial

Special to The New York Times

WASHINGTON, Feb. 25 — Robert Rauschenberg will receive first prize of $2,000 and the Corcoran Gold Medal tomorrow night at an invitational preview of the Corcoran Gallery's 1965 Biennial of Contemporary American Painting.

Hermann Warner Williams, director of the gallery, will make the presentation to Mr. Rauschenberg for "Axle," a painting 22 feet long and 9 feet high, which was previously exhibited at Documenta III, the international exhibition in Kassel, Germany, in 1964.

The award to Mr. Rauschenberg, who also received the first prize at the international Venice Biennale of 1964, established him as the top prize winner of his generation.

This year's Corcoran show, which competes with the Whitney Annual as the most important summary of American paintings, includes only 45 artists, 30 by invitation and 15 selected from 4,300 competitors who presented work to the jury.

The last Corcoran included three times as many painters—137—each represented by only one painting. As many as five paintings by a single artist are included this year in an effort to give depth, rather than breadth, to the survey of American painting at the moment.

The jury of selection and award was composed of Charles Parkhurst, director of the Baltimore Museum of Art, Thomas B. Messer, director of New York's Guggenheim Museum, and Willis F. Woods, director of the Detroit Institute of Arts.

They awarded $1,500 and a silver medal to Richard Pousette-Dart, $1,000 and a bronze medal to Gene Davis, $500 and a copper medal to Stephen Greene, and an honorable mention to Stanley D. Edwards, a young Chicago artist who is new to the prize circuit.

The Corcoran Gallery, at the corner of 17th Street and New York Avenue N.W., is closed Mondays. The exhibition runs through Sunday, April 18. A review of the show will appear in Sunday's New York Times.

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May 13, 1965

Ballet: Brides and Turtles in Dance Program

Avant-Garde Throng Turns Out for Show by Rauschenberg

By GRACE GLUECK

"Swan Lake it ain't," said a baffled woman in the audience Tuesday night as 15 turtles with flashlights taped to their backs stirred sluggishly around the huge polished floor of an abandoned Columbia Broadcasting System studio at Broadway and 81st Street.

The turtles, who seemed to be as puzzled as the spectators, were part of the cast of "Spring Training," choreographed by Robert Rauschenberg for a program of dance events presented by the First New York Theater Rally.

Two-legged members of the cast were somewhat livelier than the turtles. The dance routine called for them to dive through tires, slide down ropes, make faces at the audience (it was too dark to see whether this was reciprocated), inch solemnly along the floor, balance boards on their heads and toss mattresses across the arena.

Avail Garde Is Present

For the audience, which included such avant-garde luminaries as Henry Geldzahler, associate curator of American art at the Metropolitan Museum; Claes Oldenburg, the op artist, a high-light of the program was the opening number, "Balloon."

In total darkness, the curtain at the back of the arena rose on a diaphanous, 24-foot meteorological balloon, inflated with air by a vacuum cleaner. While two projectors beamed newsreel images on the huge sphere, Barbara Lloyd and Steve Paxton danced balletically in front of it.

Their images, reflected in the balloon, mingled with shots of President Johnson, Lee Harvey and Nikita S. Khrushchev.

"A beautiful space," sighed a spectator, appreciating the balloon.

"The Lee Remick and Paul Newman of the avant garde," said another, appreciating the dancers.

Alex Hay's one-man psychodrama, "Leadville," drew bravos. Clad completely in silver, Mr. Hay slid down a silver pole with a silver tape recorder strapped to his back. Cued by the recorder, which sang "Red Roses for a Blue Lady," then burst into a clater of machine-gun fire, Mr. Hay alternately foxtrotted, then made a dive for an imaginery foxhole. The lights went out as he lay flat on his face, with the tape recorder blazing away at the viewers.

Besides the turtles and a trio of brides who ate saltines and passed them out to the audience, the Rauschenberg piece included a corny, old-fashioned tap dance by Debby Hay ("Pure camp," said a member of the audience, appreciatively) and an appearance by Mr. Rauschenberg's young son, Christopher, who methodically tore up a telephone book as Steve Paxton danced with a can tied to his knee.

The evening ended in a cloud of vapor as Mr. Rauschenberg, appearing in a dinner jacket, strapped on a bucketful of dry ice and set it steaming with a pitcher of water.

The audience had mixed reactions to the evening's fare. A young man in a sweatshirt and tan chinos confided he'd had "a marvelously boring time."

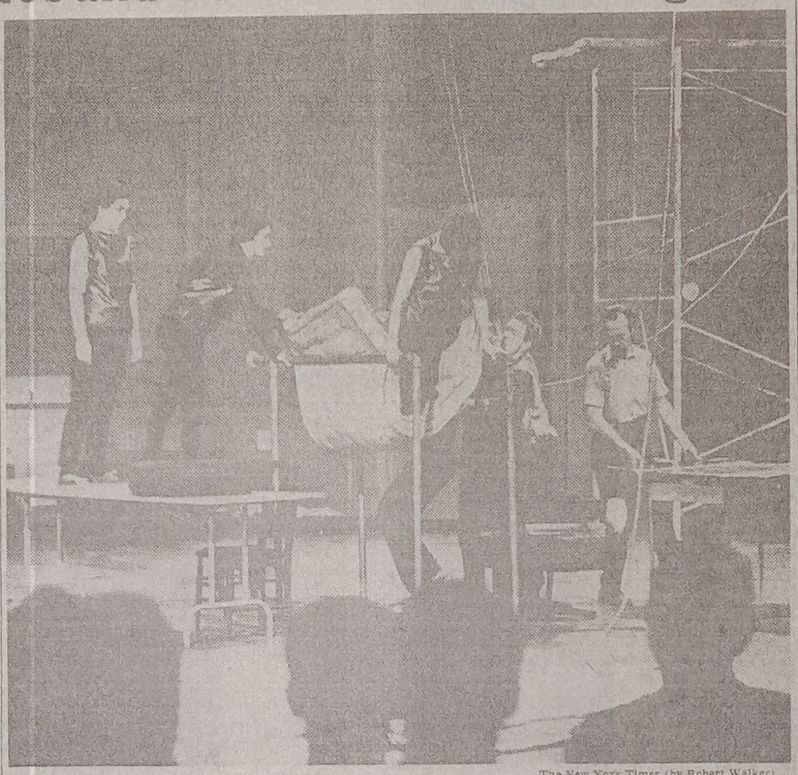
"The ability to appreciate the most unsophisticated things can itself become a form of sophistication," said a City College architectural student.

"Do I have to make something of it?" a white-haired woman with black frame glasses asked her companion as they left.

Other items on the program, the fourth event in a series of dance concerts and Happenings staged by the First New York Theater Rally, were "Carnation," a one-woman performance by Lucinda Childs, and "Room Service," by Yvonne Rainer, in which 3 teams of dancers played follow-the-leader through a maze of obstacles strewn in their path by a trio of sadistic prop men.

Producers of the First New York Theater Rally are Steve Paxton and Dr. Alan Solomon, organizer of the American art exhibit at last year's Venice Biennale.

Forthcoming events in the series, which ends May 26, are Happenings by Robert Whitman (Friday, Saturday and Sunday) and Claes Oldenburg (May 22 and 23), plus Dance Concert 3 (May 24, 25 and 26). Tickets, by subscription only to the se-



The New York Times (by Robert Walker)

Seven of the nine dancers in "Room Service," by Yvonne Rainer, play follow the leader through a jungle of props in the dance program of The First New York Theater Rally.

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Dance

Is There A New Theater?

By ALAN SOLOMON

THERE is nothing particularly new about the idea of artists getting involved in the theater or the dance. They have always designed sets or costumes; it is almost 50 years since the avant garde of that day, including Picasso, Cocteau, Satie, Massine and Diaghilev, got together in Paris to do "Parade" for the Ballets Russes. More recently, almost 10 years ago, Merce Cunningham, John Cage and Robert Rauschenberg joined forces in a similar spirit.

Last month, in an abandoned TV studio on Broadway, the same Rauschenberg, along with artists Jim Dine, Bob Morris, Alex Hay and others, appeared before audiences in the programs of the First New York Theater Rally, not only as designers, but also as composers (writers, choreographers), and even as performers. Dine, Claes Oldenburg and Robert Whitman (the latter two presented theater pieces but did not perform in them) are not directly connected with the dance in any way, but Rauschenberg, Morris and Hay intend their dancing to be taken as seriously as their painting and sculpture.

Did the Rally reflect a coincidental and temporary merging of talents and avocational interests, or was there something deeper, something phenomenal behind it?

Roots

There really is, in fact, a new kind of theater, devised by artists and dancers, with two distinct branches which at times overlap. The roots of this theater go back at least as far as those first cooperations among Cunningham, Cage and Rauschenberg, with enough of a history and a sufficiently defined character to justify an undertaking like the Rally, which was arranged to bring some idea of the present state of this new theater to a wider public.

What's new about it? Simply that it is one logical and inevitable manifestation of the lively new esthetic which has brought contemporary American art to a position of international prominence in the past few years. I mean that it introduces radically new and different attitudes toward form, meaning, and conventional theater and dance usages. These new attitudes, for the first time in the twentieth century, do not depend on established ideas deriving from such familiar and accepted esthetic sources as cubism and surrealism. We have reached a point of change without precedent in our time.

Change has particularly been a problem for the theater and the dance. It has always seemed to me that the most conservative and stabilized arts are those which depend more on social interplay; in other words, on larger groups of people. An artist paints a picture, hands it over to his dealer, who sells it to a collector or a museum. This is a far simpler and more easily altered situation, for both esthetic and economic reasons, than the process the artist must go through to reach his public via a play performance, a symphony concert, an opera or a ballet. It is no accident, therefore, that our theater and our orchestras are hopelessly bogged down in eighteenth century or earlier forms.

The painter has become accustomed to a greater freedom, to the spirit of innovation; he can take chances or experiment without worrying about the board or the investors; no one stands over his shoulder with a cautionary frown. For many contemporary artists the freedom to invent new forms, new modes of expression, or even new media, has spilled over into other aspects of life, into the other arts, into films, dance, or whatever. Except for those painters who regard their art in the purest terms, it is simply no longer possible for artists to isolate their feelings of openness and speculative adventure about their creative activity from their ways of thinking about the audience for whom they are working. The willingness of Rauschenberg, Jasper Johns (never directly active, but a major source of ideas for the younger generation), and John Cage to foreclose the rules, the given and accepted conditions, in favor of any other possibilities became the basis, pretty much, of the new esthetic. It was not a matter of denying form and order, of protest. Instead, it was an attempt to find new, more appropriate forms and orders, to enlarge experience, to involve the audience more directly. The idea of manipulating the environment itself follows logically from such a position.

Allan Kaprow picked up this idea, and together with Oldenburg, Dine, Whitman and others, developed a new kind of theater which they called "Happenings." These were environmental performances in which the artists participated personally, finally coming into direct and total contact with their audience. To theater people, this "new theater" would seem crude and formless; however, it operates out of indifference to the institutions of the theater, not out of ignorance of them. These institutions no longer seem appropriate; they have been displaced by more interesting possibilities. The theater has always been a place to watch a story being told. Here it becomes a place to see people and objects in unexpected, often non-rational, conditions and behavior which challenge our accepted ideas about ourselves, our lives, our environment. Objects have become extremely important in the new theater, equal to people, so that a chair or a piece of rope might supply the motivation for the behavior of the performers.

Spirit

Something of this spirit touched a group of the younger dancers, including some of those associated with the Judson Church, and some of those relating in one way or another to Merce Cunningham (and Cage and Rauschenberg). For these dancers, among them Judith Dunn, Yvonne Rainer, Deborah Hay, Lucinda Childs and Steve Paxton, the fresh attitudes of the Happenings helped to point a way out of their own dilemma. The forms of the dance piece have come largely from outside the art itself. One kind of dance takes its form from the music to which it is set, so that sonata form may have more to do with the structure of a piece than anything else. Another common source is the logic of narrative in dances which tell stories: The boy meets girl formula turns out to be another version of the a-b-a of musical form. This kind of externally imposed order, in a climate of freedom and exploration, became increasingly oppressive to the dancers. The Cage-Rauschenberg-Johns Happenings way of thinking offered an antidote to the rigidity of existing conditions. It led to a variety of interesting innovations like the use of game rules, or the setting of movement against irrelevant spoken texts. The very notion of dance itself as a disciplined system of movement has broken down; while the dancers have traditional training, much of what occurs has little to do with systematic activity in the old sense.

The Happenings slacked off temporarily in New York from their high point around 1960, while the new dance at that moment began to develop with great energy and originality, in the past year to the point that I believe it has become one of the most important areas of new activity in the arts. Recently there has been renewed interest in theater among the key people in the original Happenings. Dine and Oldenburg distinctly do not think in dance terms, as Rauschenberg does; this should be kept quite clear. However, in the end their shared attitudes make it impossible to separate the efforts of the artists and the dancers. They have found a middle ground between dance and environmental art; it bears watching in the months to come.

Alan Solomon was co-producer of the First New York Theater Rally with Steve Paxton.



Peter Moore

Alex Hay in First New York Theater Rally
Was there something deeper, something phenomenal behind it?



Dance Programs

NEW YORK CITY
Today

MOISEYEV DANCERS, Madison Square Garden, 1:30 P.M. and 8:30 P.M.

A Gallery of Dance: Sanchaloui Zhoki; City Guecilles; Gypsies; Two Boys in a Fight; Gopak.

KENNETH KING—Bridge Theater, 4 St. Marks Place; 8:30 P.M. Revival program Monday, 8:30 P.M. Cup-Saucer, Two Dancers, Radio; Kenneth Dorsey, spectacular, with Phoebe Neville, Harry Donovan, Sylvia Jones and Sally Zimmerman.

OUT OF TOWN
Lee, Mass.

JACOB'S PILLOW DANCE FESTIVAL: Today-Saturday, 8:40 P.M.; matinees Wednesday and Saturday, 2:00 P.M. Alexander Von Swaine

—On the Hills by the Sea; Solitude; Guillemots Take Walks; Les Dissarts; Tesi; Epitaph; Marionettes; Bavarian Country Dances.

Nala Najan—Pushpanjali; S. Hiskani Jatti; Dasara Pada; Sasha Vandana; Alarl.

Ballet Arts Company—Tosca.

FOLK DANCING

FOLK DANCE HOUSE, 108 West 16th Street; Tues., Wed., Fri., Sat., 8:30 P.M.

STUDIO FOR FOLK DANCE, 940 Broadway; Thurs., Fri., 8:30 P.M.

MONDAY—Hebrew Arts School, 120 West 16th Street; 8:30 P.M.

THURSDAY—Scottish Society, McBurney YMCA, 215 West 23d Street; 8:00 P.M.

FRIDAY—Amphitheater, East River Drive and Grand Street; 8:00 P.M.

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1st THEATER RALLY: NEW YORK

May 1965

Steve Paxton and Alan Solomon will present 1st Theater Rally: New York, a series of six events to take place for a subscription membership audience of six hundred people in various locations here during the month of May. The events will be a theater piece by Jim Dine, two happenings, one by Claes Oldenburg in a swimming pool, and one by Bob Whitman, and three dance concerts including the work of Carolyn Brown, Trisha Brown, Lucinda Childs, Judith Dunn, David Gordon, Alex & Deborah Hay, Tony Holder, Robert Morris, Yvonne Rainer, Bob Rauschenberg, and Joseph Schlicter. Because of the intimate nature of the pieces, they will be performed for a limited audience. To accomodate the subscription membership, each event will be repeated three or more times.

This first theater rally has been organized to bring to the public a new kind of theater which has slowly been taking shape for five years. This theater comes out of the work of certain artists and certain dancers who have set aside the traditional

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1st THEATER RALLY: NEW YORK
May 1965

attitudes and disciplines of the formal theater in favor of a position based on their esthetic.

The Rally will also sponsor in May The Once Group of Ann Arbor, Michigan at the Judson Memorial Church. One of the most active musical festivals in America, the Once Festival has for years (since 1961) been one of the few regularly presenting the work of composers Earle Brown, John Cage, Morton Feldman, and others of the musical avant-garde. In recent seasons they have begun to work in theater and this occasion will mark their first non-musical New York appearence. Their inclusion in the Rally is appropriate as they are the one group outside of New York which comes close to the spirit and the position of the local activity. Their program is jointly sponsored by the Judson Dance Theater and will be open to the public by contribution, not subscription.

The new dance and the new artists' theater have been developing in parallel but independent courses, dispite their sharing certain common attitudes, sources, and talents. They are both searching for other means, other ways, away from the given conditions of the past. Their interest is in chance, in spontaneity, in exchanging known practices for any conceivable alternatives. This is not to say that they have given up form and discipline. Rather, in the search for new forms, new disciplines, the openess

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1st THEATER RALLY: NEW YORK

May 1965

of their position poses the real test of creative ingenuity operating without the reinforcement of reference to familiar checkpoints. There is no single style advanced here. A pervading feature is the sense of art as play; this is not a denial of seriousness, but rather an affirmation of pleasure as a positive principle. Play governs not only the content of what happens here to a large extent; it also gives form, since some of the pieces substitute the rules of games for other structures. In this new theater, the distinctions between painters and dancers in the end seem less significant than certain differences of personality of creative temperament.

This is the first rally planned in a possible series of other rallies to take place in subsequent years here and in other cities. The scale on which it is being produced is appropriate to the importance of the new activities and will bring to the public for the first time the full force of their energy. We are certain that the intensity and over-all excitement generated by these events will make the occasion one of unique importance.

END

THEATER RALLY: NEW YORK, INC. 100 THIRD AVENUE GR-7-0790

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Program 1 TV Studio, 81st Street and Broadway May 1-3, 1965; 8.30 pm

FIRST THEATER RALLY: NEW YORK

Steve Paxton and Alan Solomon

present

Jim Dine's

"NATURAL HISTORY (THE DREAMS)"

with

Jim Dine

Nancy Fish
Bob Brown

James Silvia

Judith Hidler
Colleen Bennet
Constancia Calderon

Joe Raffaele
Peter Hujar

NO INTERMISSION

***

STAFF FOR THE FIRST NEW YORK RALLY

Steve Paxton & Alan Solomon: Production
Nancy Fish: Manager
Toiny Castelli: Production Assistant
Frank Konigsberg: Counsel

Jennifer Tipton: Lighting Design
Dick Robbins: Sound Consultant
Bill Mayer: Technical Assistant

***

SPONSORS OF THE FIRST NEW YORK RALLY

Robert Rauschenberg
Pocket Theater
Surplus Dance Theater

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Doors open 7:45 –
"Idle rumored, & that's a bad scene."

Calas, Breer, Lyons, Seitz, Goldzahler, Hamm[illegible] etc.

Depression in ranks –
Yvonne & Bob sore because
– – –

On balcony: Man in green corduroy hat, bearded reading "The Erotic Review"

"I once went to a Cola Kapow Happening and stood – water up over my shoes the whole time – and then you couldn't see anything."
(– girl in black hair & bl. glasses)

D. – "I've got to get home (really looks like he's suffering) What will happen to me. –
I'm stopping a car in middle of parkway (3 lanes) and I'm looking around

I feel very guilty (was dream – killing a kid who's informer)

Josh & Brown clean up – part of water down table

4th pipe hits floor – abt 10 min to go

Housekeepers head: Mr Big

Girls light off first
Housekeepers next

Brown Josh next

Pipe next

Nervous laughter

Dims off

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Program 2 TV Studio, 81st Street and Broadway May 5-7, 1965; 8.30 pm

FIRST THEATER RALLY: NEW YORK

Steve Paxton and Alan Solomon

present

Dance Concert I

SITE (1964) by Robert Morris: Robert Morris, Carolee Schneeman

RULEGAME 5 (1964) By Trisha Brown: Walter de Maria, Alex Hay, Steve Paxton, Bob Rauschenberg, Joe Schlichter

INTERMISSION

RANDOM BREAKFAST (1962) By David Gordon ~~and Valda Setterfield:~~ David Gordon
Valda Setterfield

1. The Strip
2. Prefabricated Dance
3. The Seasons
4. Lemon Hearts Dance
5. Happening Section
6. Grand Finale (Garlandiana)

PAUSE TO MOVE CHAIRS BACK

VICTORY 14 (1964) by Deborah Hay: Performers: Trisha Brown, Alex Hay, Deborah Hay, Tony Holder, Barbara Lloyd, Steve Paxton, Bob Rauschenberg, Dick Robbins

Pullers: Emilio Cruz, Ken Dewey, Peter Hujar, Al Kurchin, Larry Poons, Norman Pritchard, Charles Rotmil, Joe Schlichter

Musicians: Philip Corner, Nancy Fish, Jennifer Jaffee, Joe Jones, Alison Knowles, David Lee, Jackson MacLow, Trudy Pass

***

STAFF FOR THE FIRST NEW YORK RALLY

Steve Paxton & Alan Solomon: Production
Nancy Fish: Manager
Toiny Castelli: Production Assistant
Frank Konigsberg: Counsel
Jennifer Tipton: Lighting Design
Dick Robbins: Sound Consultant
Bill Mayer: Technical Assistant
Jim Hardy: Technical Assistant

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Program 3 TV Studio, 81st and Broadway May 11-13, 1965 8.30 pm

FIRST NEW YORK THEATER RALLY

Steve Paxton and Alan Solomon

present

DANCE CONCERT II

BALLOON (1965) by Carolyn Brown: Barbara Lloyd, Steve Paxton

CARNATION (1964) by Lucinda Childs: Lucinda Childs

INTERMISSION

ROOM SERVICE (1963) by Yvonne Rainer (Originating from a collaboration with Charles Ross at the Judson Church, November 1963): First Team: Lucinda Childs, Marty Greenbaum, Lulu. Second Team: Alex Hay, Tony Holder, Alfred Kurchin. Third Team: Yvonne Rainer, Sally Gross, Carla Blank. Movers: Al Hansen, Dick Robbins.

INTERMISSION

LEADVILLE (1965) by Alex Hay: Alex Hay

SPRING TRAINING (1965) by Bob Rauschenberg: Trisha Brown, Viola Farber, Deborah Hay, Barbara Lloyd, Steve Paxton, Bob Rauschenberg, Christopher Rauschenberg.

***

STAFF FOR THE FIRST NEW YORK RALLY

Steven Paxton & Alan Solomon: Production
Nancy Fish: Manager
Toiny Castelli: Production Assistant
Frank Konigsberg: Counsel
Jennifer Tipton: Lighting Design
Dick Robbins: Sound Consultant
Bill Mayer: Technical Assistant
Jim Hardy: Technical Assistant

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Pocket Theater
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Lilies

Tape good fill out

"That's one — That's two

Silvered over, eye hair.

"I'm work — I — was — a — mountain.

"I'm with you I'm was — a — mesa"

"Red Roses for a Blue Lady" — Then gunfire

Tape unrolling behind him — feet illuminated

Biggest applause & loudest — Bravo!

Bob

Chris comes out with hamper — takes em out one by one — first heads straight for exit — all of them starts to move — laughter yelling General. Pickup — then left out.

RR solo — sidles across wiggles toes fingers — halfway Bonnie record followed by bagpipes — RR walks to stage R; rests on box

("a good thing to have")

Jacket shirt under work shirt.

RR peels potatoes into pail, dips in mop, wipes up chalk marks

Rocks along floor

Steve enters — sidling steps

I and very still — Oldenburg watery impassive

First Bride grabs, eating crackers (Sallene)

RR & Steve carry each other — off

Bride dance (hand Sallene to and).

Clocks — not noticed

Debbie Hay with screen — or what RR projected

Color shots

Debbie Hay by gun & top dance (applause)

Steve out with tin can of bones — Chris steals phone — books.

Long knife at straight past out his head, stabs mop Boot in white socks dog red

Bravo

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Program 4 TV Studio, 81st Street and Broadway May 14-16, 1965; 8.30 pm

FIRST THEATER RALLY: NEW YORK

Steve Paxton and Alan Solomon

present

Robert Whitman's

"THE NIGHT TIME SKY"

with

Max Baker
Lucinda Childs
Carol Leveritt
Mimi Stark

and

Dan Chotis
Joyce Ellin
Nancy Gabor
Phil Orenstein
Joe Schlichter
Bert Supree
Charlotte Tokayer
Joann Wiess

Suzanne de Maria, Lamont Young, Helen Vasey and Steve Vasey assisted with the production.

NO INTERMISSION

***

STAFF FOR THE FIRST NEW YORK RALLY

Steve Paxton & Alan Solomon: Production
Nancy Fish: Manager
Toiny Castelli: Production Assistant
Frank Konigsberg: Counsel
Jennifer Tipton: Lighting Design
Dick Robbins: Sound Consultant
Bill Meyer: Technical Assistant
Jim Hardy: Technical Assistant

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Robert Rauschenberg

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24th — nude — gold
w/ long underwear
Gold paint
takes off yellow under
blue underneaths
(of wig (blond-frizzy))

Skip — body hair
face (Chubby)

Movie on curb
Iron horse — Toilet
Bounds off
Count the T. sec

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Program 6 Al Roon's Health Club, 253 W. 73 St. at B'way May 22,23, 1965 8:30 & 10:30

FIRST NEW YORK THEATER RALLY

Steve Paxton and Alan Solomon

present

Claes Oldenburg's

"WASHES"

Composition in five parts for Swimming Pool

FILL
SOAK
SPIN
RINSE
DRY

26

****

PLAYERS

Exercisers:

Geoffrey Hendricks
Jon Hendricks
Raymond Saroff
David Whitney
Rudy Wurlitzer

Bathers:

Deborah Hay
Barbara Lloyd
Yvonne Mulder
Anina Nosei

Floaters:

Henry Geldzahler
Gloria Graves
Pat Oldenburg
Lucas Samaras

Water Ballet:

Marty Edelheit
Lettie Eisenhauer
Jackie Ferrara
Nancy Fish
Elaine Sturtevant
Sarah Dalton

Swimmers:

Richard Artschwager
Michael Kirby
Richard Oldenburg

Finale:

Dorothea Blackburn

Life Guard:

Alex Hay

Dry Figures:

Barbara Rose

Marjorie Strider

****

STAFF FOR THE FIRST NEW YORK THEATER RALLY

Steve Paxton and Alan Solomon: Production
Nancy Fish: Manager
Toiny Castelli: Production Assistant
Frank Konigsberg: Counsel

Jennifer Tipton: Lighting Design
Dick Robbins: Sound
Neville Powers: Lighting
Bill Meyer: Technical Assistant
Jim Hardy: Technical Assistant

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Program 7 TV Studio, 81st and Broadway May 24, 25, 26, 1965, 1965: 8.30 pm

FIRST NEW YORK THEATER RALLY

Steve Paxton and Alan Solomon

present

DANCE CONCERT III

SHOWER (1964) By Robert Whitman

PIECE FOR TELEPHONE (First Version) (Premiere) by Claes Oldenburg

PELICAN (1963) by Robert Rauschenberg: Carolyn Brown, Alex Hay, Robert Rauschenberg

MIKROPHONIE (1964-1965) (Brussels Version) by Karlheinz Stockhausen

THEY WILL (1963) by Deborah Hay: Alex Hay, Deborah Hay, Barbara Lloyd, Robert Rauschenberg

LIGHTWEIGHT (Premiere) by Tony Holder (Includes portions of LAST POINT by Judith Dunn): Tony Holder

EXCERPTS FROM "LECTURE ON BIRD CALLS OF SWEDEN" by Oyvind Fahlstrom

INTERMISSION

(Move to Second Balcony for next piece)

SECTION FROM A NEW UNFINISHED WORK (New York Premiere) by Steve Paxton: Judith Dunn, Steve Paxton

(Move downstairs)

SPEED LIMIT (1963) by Judith Dunn: Judith Dunn, Robert Rauschenberg

*** *** ***

STAFF FOR THE FIRST NEW YORK THEATER RALLY

Steve Paxton and Alan Solomon: Production
Nancy Fish: Manager
Toiny Castelli: Production Assistant
Frank Konigsberg: Counsel
Bill Meyer: Lighting
Dick Robbins: Sound
Vernon Lobb: Technical Assistant

*** *** ***

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Robert Rauschenberg
Pocket Theater
Surplus Theater

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FIRST THEATER RALLY: NEW YORK

The Theatre Rally has been oranized as a non-profit undertaking to bring what we regard as an important contemporary activity to public attention, and to provide suitable occasions for the performance of work which has not otherwise been available. Your membership contribution has helped to make this possible. The performances are not open to the general public except through subscription, and admissions to individual events are not for sale.

You are assured a place at each performance, but seats are not reserved, since the audience will be casually placed at performances. Places will be filled on a first come basis. For certain events, especially the Dine evening, no one can be admitted after the performance has begun. Please be prompt!

All events are scheduled for 8.30, except that second Oldenburg performances will be given each night at 10.30. Please note that the large letters on your tickets refer to specific performances as indicated on the ticket. Dance Concert III has been relocated, and the place will be announced before the performance.

The audience is advised to dress very informally. The TV studio is unheated. In the event of unseasonably cool weather, dress warmly.

The Oldenburg piece will take place in a swimming pool and gymnasium, under temperature and humidity conditions somewhat above normal for comfort in ordinary street clothes. Therefore, it is suggested that the audience dress especially lightly, or in bathing suits. Locker facilities will be supplied for those who wish to change for the performance, and a limited number of tank suits will be available for spectators who forget their suits.

The Whitman performances will probably require the audience to recline, and comfortable old clothes are recommended.

For the Dine piece, the audience will be seated in the dark by ushers, and will be asked to wait in the lobby.

The performances of the Once Group are sponsored jointly with the Judson Church, and are not included in the subscription, since this is contrary to the rules of operation of the Judson. Your ticket for this event is provided as a convenience for you. It represents a reservation which must be confirmed in person at the church before 8.15 on the evening of the performance. No admission is charged at the Judson Church, but you will be asked to make a contribution when leaving.

For further information call 477- 0790

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People are looking at me
I need money
Dino slumped in chair
I've got to talk things
out — see how we
stand

I'm thru performing

Dino smokes cigarette

Brown in red polka dot
shorts, droopy (Color?)

Girls fight over handkerchiefs
a bit.

Rich throws flour on
Brown — they roughhouse

Dino — "I feel so childish"

Boys make sandwiches, drink
beer, look at TV.

Dino — I'm so handsome

Bakers 2nd length of pipes
Get laugh

Dino — I was having dinner
with my friends, I said
lets go to some restaurant
and have some drinks
... They always made me ashamed
of my friends, they expressed
disapproval of them ...

Rich & Brown flour ball
of dough on table, shakes
it out... take turns smoking

Dino — The big fear now
is being alone

Dino — bad skips
story: I'm afraid to
real — go to my house
& get a pill — and
paint your loser. My loser?
What is that? In I'm so
afraid of having my
stomach pumped

[3rd pipe hits floor —
Applause & shouts of
Bravo]

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FIRST NEW YORK THEATRE RALLY

presents

THE ONCE GROUP

Sunday, May 9, 1965

JOY ROAD INTERCHANGE — THE ONCE GROUP

Judith Dunn
Robert Ashley, Gordon Mumma, Joseph Wehrer, Mary Ashley

Robert Rauschenberg
George Manupelli and assistants

Robert Morris
Gordon Mumma, George Manupelli, Joseph Wehrer

Lucinda Childs
Joseph Wehrer, Robert Ashley, George Manupelli

Yvonne Rainer
Harold Borkin, Robert Ashley, George Manupelli

Steve Paxton
Milton Cohen, Robert Ashley, Joseph Wehrer, Harold Borkin

INTERMISSION

COMBINATION WEDDING AND FUNERAL — ROBERT ASHLEY

Mary Ashley, Bride; Betsy Rodriguez, Bride; David Rodriguez, Bridegroom; Joseph Wehrer, Minister; Larry Leitch, organist; David Schwartz, counter-tenor

- - - - - - - - - - - - - - -

THE ONCE GROUP - Mary Ashley, Robert Ashley, Ann Borkin, Harold Borkin, Claudia Buckholts, Caroline Cohen, Milton Cohen, George Crevoshay, George Kleis, Larry Leitch, George Manupelli, Gordon Mumma, Jackie Mumma, Annina Nosei, Betsy Rodriguez, David Rodriguez, Robert Sheff, C rl Spelbring, Anne Wehrer, Joseph Wehrer

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FIRST NEW YORK THEATER RALLY

Remaining events on the Rally Schedule:

"The Night Time Sky" by Robert Whitman, May 14, 15, 16; 8.30. TV Studio*

"Washes" by Claes Oldenburg, May 22, 23; 8.30 and 10.30 pm. Al Roon's**

Dance Concert III, May 24, 25, 26; 8.30. TV Studio

(*81st Street and Broadway. ** Al Roon's Health Club, 253 West 73rd Street, just west of Broadway near 72nd Street Express stop, IRT)

Limited Space available by reservation: $3.50 contribution per event.

Please remember to dress informally in old clothes for the Whitman evening, since the audience will be seated on pads on the floor. For the Oldenburg events dress for a warm damp environment. See the Rally information sheet (available at box office or from ushers) for instructions about wearing bathing suits and using the pool at the end of the performance.

Dance Concert III takes place at the TV studio, even though this is not indicated on the tickets. It will be a very free situation, including work by Dunn, Holder, Rainer, Rauschenberg, and others.

Call 477 0790 for information and reservations (2 to 6 pm weekdays, also after 6 on May 14-16, 24-26)

The First New York Theater Rally is a non-profit cooperative undertaking, made possible in part by your membership subscriptions and contributions.

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50' chain

Tent

Film of door — people walk thru — boat — loud music — Railway loud Caruso goes by music

Green light — by people

Silence

Dance to outside

Blue to above

Its a man of control board — above — scientist on lighthouse — to door

(Baby cries)

film — out of focus

what bullet sees?

Fire on film

New film on tent — workmen in steel mill

Image projected on ceiling

Wind sound

Center is lighted up

Girl in trapeze in aircraft

Dance to outside

People enter — to shriek & jeers — red black paint on face after — faces red.

Cut

What is that smell?

Jungle paint

Niche girl in bamboo reed Reynolds wrap & shower's

2 or 3 black in other niche — girl swimming

Caruso

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FIRST NEW YORK THEATER RALLY

The First New York Theater Rally was a non-profit cooperative effort which presented seven programs, repeated for a total of twenty-two performances, between May 1 and May 26, 1965. The undertaking was made possible by the generous and voluntary participation and unlimited contribution of time and energy by the following list of people, to whom we offer our deepest thanks (listed in no special order):

Jim Dine, Nancy Fish, Robert Delford Brown, James Silvia, Judith Hidler, Colleen Bennet, Constancia Calderon, Joe Raffaele, Peter Hujar, Toiny Castelli, Frank Konigsberg, Jennifer Tipton, Dick Robbins, Bill Meyer, Robert Morris, Carolee Schneeman, Trisha Brown, Walter De Maria, Alex Hay, Bob Rauschenberg, Joe Schlichter, David Gordon, Valda Setterfield, Deborah Hay, Tony Holder, Barbara Lloyd, Emilio Cruz, Ken Dewey, Al Kurchin, Larry Poons, Norman Pritchard, Charles Rotmil, Philip Corner, Jennifer Jaffee, Joe Jones, Alison Knowles, David Lee, Jackson MacLow, Trudy Pass, Lucinda Childs, Carolyn Brown, Yvonne Rainer, Mart Greenbaum, Lulu, Tony Holder, Sally Gross, Carla Blank, Al Hansen, Viola Farber, Deborah Hay, Bob Rauschenberg, Christopher Rauschenberg, Mary Ashley, Robert Ashley, Ann Borkin, Harold Borkin, Claudia Buckholts, Caroline Cohen, Milton Cohen, George Crevoshay, George Kleis, Larry Leitch, George Manupelli, Gordon Mumma, Jackie Mumma, Betsey Rodriguez, David Rodriguez, Robert Sheff, Carl Spelbring, Anne Wehrer, Joseph Wehrer, Marjorie Strider, Lucas Samaras, Pat Muschinski, David Shitney, Lettie Eisenhauer, Anina Nosie, Rudy Wurlitzer, Gloria Graves, Dorothea Rockburn, Yvonne Mulder, Richard Artschwager, Henry Geldzahler, Barbara Rose, Sarah Dalton, Helen Faison, Geoffrey Hendricks, Jon Hendricks, Elaine Sturtevant, Marty Edelheit, Jackie Ferrara, Michael Kirby, Raymond Saroff, Richard Oldenburg, Neville Powers, David Farbman, Max Neuhaus, Billy Klüver, Ira Sturtevant, Thelma Schoonmaker, Jim Hardy, Lou Lloyd, Ed Iverson, Robert Whitman, Max Baker, Carol Leveritt, Mimi Stark, Dan Chotis, Joyce Ellin, Nancy Gabor, Phil Orenstein, Bert Supree, Charlotte Tokayer, Joann Weiss, Suzanne de Maria, Lamont Young, Helen Vesey, Steve Vesey, Harvey Zucker, Anita Baker, Walter Guttman, Mark Gabor, Simone Whitman, Judith Dunn, Vernon Lobb, Peter Saul.

We offer our apologies and thanks to anyone whose name has been inadvertently omitted.

Steve Paxton and Alan Solomon

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DARK
BLACK HORSE CONCERT

Fig. I965 — Deborah Hay
Assisted by
Alex Hay
Bob Rauschenberg
selection of Chopin mazurkas plus tape

⊛ ⊛

Flat — Steve Paxton
performance of flat by — Suzi Gablik and
Robert Rauschenberg...
...is made from original score used without permission

# #

N.Y.172619 1965
performed by — Tulip or
David Tudor

⊛ ⊛

The Land (a part of) 1965 — Deborah Hay
Alex Hay
Barbara Lloyd
Robert Schuler
Ellen Faison

# #

Exhibition — Curator-Lou Lloyd

⊛ ⊛

Prairei 1963 — Alex Hay

Deborah Hay
Alex Hay
Barbara Lloyd
Robert Rauschebberg
Robert Schuler

# #

Executive Technician — Jim Hardy

Black Horse Hostesses — Sarah Dalton
Ellen Faison
Mimi Stark

Black Horse program subject to change.

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DARK HORSE CONCERT

fig. 1965 by Deborah Hay
assisted by
Alex Hay
Bob Rauschenberg

Flat (1963) Steve Paxton
Performance of flat by...
Suzi Gablik
Robert Rauschenberg
...is made from the original score used without permission.

N.Y. 172619 (1965) by Robert Rauschenberg
performed by
Ed Iverson
Tulip or
David Tudor

Exhibition-curator- Lou Lloyd

Dine
Gablik
Hay
Meyer

Morris
Rauschenberg
Schuler
Stark

Tues.
Prairie (1963)By Alex Hay

Alex Hay
Deborah Hay
Barbara Lloyd
Robert Rauschenberg
Robert Schuler

Wed.
The Rio Grande by Alex Hay

Alex Hay
Deborah Hay
Barbara Lloyd
Robert Rauschenberg

*.....**.....*

Executive Technician
Jim Hardy

Dark Horse Hostesses
Sarah Dalton
Ellen Faison
Mimi Stark

Dark Horse program subject to change.

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Wed. April 28 - First Dine rehearsal, at the abandoned TV studio southeast corner of B'way and 81st street. Sign taped to door read "Rally Personnel ~~Bang-on side-door 81st~~ RING BELL."

Solomon, Dine, and Robert Delford Brown appeared at ten of eight and unlocked the door. Dine in sport jacket, green turtleneck shirt, faded jeans; short, solid, egg-bald, youthful looking, with a manner at once energetic and eager to please. Has shaved off his beard for the play. Solomon looking exhausted -- only one hour sleep the night before. Brown a big, heavyset, handsome chap -- had been the character with the big prick in Originale, and the principal in his own "Meat Show." Also eager to please.

Inside, the studio very dark, cold, and forbidding. Was once the RKO 81st Street movie theater. When taken over by CBS TV, they filled in the sloping floor with concrete to make it level -- six or seven feet of concrete exuding dank chill. Overhead, a maze of scaffolding for lights etc., through which the old gilded ceiling sometimes visible. All sorts of problems -- no heat, no air conditioning, and only direct current; had to bring an AC line in. The place will become a supermarket. They got it because someone knew a CBS exec.

The few props, from left to right: Three hard chairs, with a light bulb on music stand nearby; a doctor's examining table; a scale and chair; a length of pipe in a vise; a kitchen table and cabinet with chairs. Each has its own light source -- a dim bulb that flashes off and on.

Dine changes into black motorcycle boots, just purchased at Harley Davidson. Part of his costume, and very uncomfortable. "They're cheaply made, too. My wife thought they were plastic at first."

Rest of the cast began to come in. "We've got a great cast," said Solomon. "There's Judy Heidler, Sidney Janis's secretary, and her roommate, who's a Panamanian heiress and an artist of some kind, and then Colleen, who was a leading dancer with the Australian Royal Ballet or something. And then there's Sandy Fish, she's with the Actor's Studio, And (the guys)... The three chicks came in, each escorted by a gentlemen looking decidedly out of place. Heidler ash blonde, the other two dark, all striking -- "the three graces." Or Fates?

After a good many preliminary conferences, Dine asked the cast to take their places. He had met with each of them individually the night before and told them in general what he wanted them to do. The graces sat down in the three chairs, each with a large handbag. Brown and Fish by the doctor's table, with their equipment - a bag of flour, pails of water, newspapers underfoot. Dine sitting by scales. by length of pipe, with hacksaw. Joe Raffaele and Peter Hujar in "housekeeping situation." Tape started. One by one they turned on their lights.

"I can hardly hear the tape," Judy Heidler complained. "Don't worry," said Solomon, "it'll be much, much louder." (to CT) "The sound will dominate everything." Tape was Dine's voice, talking on about various things. Everyone did what they were supposed to do, while Solomon and Dine went about changing the position of the props, lights, etd. Effect of total monotony. Girls giggling a bit, and talking among selves.

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Dine rehearsal (cont);

The great thing about a Happening ~~is this~~ rehearsal is that nobody has to stop when the director says something -- it just goes right on happening. Performance last 45 minutes, and so did rehearsal.

Afterwards, Dine talked a little about it:

"I haven't done one of these for five years, and this is very different from the kind of thing I was doing then, the expressionistic kind of thing. ~~Peop~~ A lot of people have said, Boy, I can't wait to see it -- they'll be surprised. They'll probably think this is about boredom, but it isn't. It's really about exposing myself, that's what I'm doing here, and in a way I couldn't have done five years ago. I've told ~~all~~ the ~~peopl~~ cast I didn't care what they did, ~~because I can't take that kind~~ it wouldn't embarrass me. I'm a more complicated person than I was five years ago, at least I think I am. A lot of it has to do with analysis, of course. This wouldn't have been possible if I hadn't been through analysis.

"The tape is from a lot of notes I made in the summer of 1963, when my analysis was interrupted for a while -- notes on dreams, mostly." The props have no direct connection with ~~the~~ anything that's said on tape. "They're just things I like, things that I've thought about. The thing with the dough, that's something I've thought about for years, so it means all sorts of things to me. The whole thing is essentially black and white, by the way -- the girls will be wearing white dresses, I'm in black -- I do nothing, just sit there; that guy's in a baker's hat, and they're in their underwear. It's deliberately sparse...

Dine now teaches one day in a week at Yale, a seminar in art, and is excited to find that all his work -- teaching, painting, and ~~this~~ -- he's moving toward the same thing, new for him -- "less decoration, and more just the form of the thing."

Some question as to whether they will have any audience. The subscription business has proved to be so complicated that hardly anyone has written in. Happening people are used to calling up at the last minute and coming down for one performance. But Solomon says they can't change it now and sell tickets for each performance separately.

Walking home, Solomon and Dine discussed the weather and hoped it would warm up in time for Saturday. "Maybe the audience will warm up the place," ~~Dine~~ Solomon suggested. "Not if only thirty-five people come," said Dine. "Don't say that -- it's not funny any more."

To help drum up business, Rauschenberg has done 12 posters (blueprints) to be put up in galleries around town. Each has a pad at ~~prints~~ the bottom for customers to write in choices.

ABC filming.

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*RR: "We want you all to get to know each other!

Sunday May 1 - Dine Opening

People started coming at 8 PM. By 8:15 there was fairly large group gathered outside the studio, whose glass doors had been cleaned, brass polished, etc. Lettering in tape: Theater Rally - Jim Dine. New arrivals kept ringing bell, calling in to Alan that they didn't have tickets yet, Alan replying "That's all right, we'll take care of it." Doors opened about 8:20.

Calas, Breer, Leonard Lyons (his first Happening), Seitz, Geldzahler, Namuth, the whole crowd (but not Castellis, and not Janis). The dancers from Judson, Lichtenstein, Not Warhol. On the balcony, to which all were herded pending doors being opened, a man in a green suede hat, brown beard, was prominently reading "The Erotic Revolution."

Steve: "We're undersold, and that's a bad scene." Bob R. intimated some dissension in ranks -- Yvonne R. and Morris annoyed because not enough attention paid to Jill Johnston, so not being cooperative. Can't find ten pen-flashlights bought for the occasion -- ushers being carefully instructed.

On balcony, a girl with black hair, black pants, and black glasses said to her friend, "I once went to an Allan Kaprow Happening, and stood in water up over my shoes the whole time -- and then you couldn't see anything anyway."

Delay stretched until 9 PM -- caused by confusion at the ticket office. People wanting to buy single tickets,* people having to decide then and there what dates they wanted, etc etc. Doors were opened at 9:05, and people summoned down from balcony. Ushered to seats in small groups by ushers carrying flashlights (found). Took about fifteen minutes more to seat everyone. Flashlights partially illuminated silent actors . Crowd well behaved.

Tape started about 9:20 -- not as loud as anticipated. "People are looking at me... I need money." First light on Dine, slumped in black leather chair, smoking cigarette. "I've got to talk things over -- see how we stand... I'm through performing...

Other lights on one by one: The two tennis players at home, watching TV; the pair by the operating table in underwear, Brown in red polka dot shorts, very droopy (why color?); the baker sawing pipe; and last the three graces, or norns, in white dresses, black shoes, with black handbags from which they constantly draw and exchange black, white-bordered scarves. A little more action for girls -- from time to time they speed up the scarf-exchange, and even engage in little tugs of war -- nobody breaking up, except the Brown-Fish duo: Fish, who looks very drunk, tugs at his undershirt, plasters dough on his shoulder and head, ~~roughhouses~~ horses around. She is wearing high heels with her slip. Baker gets thru first length pipe.

Dine: "I feel so childish... I'm so handsome..."

Tennis players make sandwiches from loaf called "MR. BIG," drink beer, adjust TV.

Baker's second pipe hits floor, and gets a laugh.

"I was having dinner with my friends, I said let's go to some restaurant and have some drinks...They always make me ashamed of my friends, they expressed disapproval of them..."

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Dine opening (2)

Fish-Brown fling big ball of dough ~~around~~ down on table, stretch it out full length, etc. Fish tilts table at one point so audience can see better. Dough keeps fallingon floor, into newspapers/

"The big fear now is being alone."

Dine tells about a dream in which he ate some bad shrimp; went back to fish store to ask if there could have been anything wrong with them, the guy said "I'm afraid so, pal;" told him to go to his house and get a pill, which he'd find on his dresser -- his wife would show him where -- and take it; "and then paint your loser." "My loser? What's that?" etc. "I'm so afraid of having my stomach pumped."

Third pipe hits the floor. Applause, and shouts of "Bravo!"

"I've got to get home" - Dine, who has stood up once or twice and even walked to the backdrop, now squirms in chair as though he's really in pain. "I'm stopping a car in the middle of the parkway, I'm stopping in the middle of the parkway, I'm stopping in the middle of the parkway and I'm turning around"...(three girls accelerate scarf-pull)...

Dine's war dream -- killing a "little kid who turns out to be an informer" -- "I feel very guilty."

Fish-Brown start to clean up. Brown sloshes a pail of water down the sloping table. They attack it top and bottom with ~~brushes~~ scrub brushes.

Fourth pipe hits floor.

The girls' light goes off first -- a few groans from audience who think it's a mistake. Then the housekeepers'. Then Brown-Fish. Then baker. Some nervous laughter from audience. Dine light off last. Applause, with undercurrent of hissing. Some boos. Darkness on stage while cast troops off -- Brown bringing up the rear, with newspaper adhering to his shoe.

Comments: Seitz: "It was very tranquillizing." Lyons: "What can you say? There was laughter, applause, and booing -- a little of everything." Operating table ~~seen~~ seemed to upset some women - stirrups for feet in childbirth.

Dine seemed pleased, said everything had gone well. Except for the sound, which wasn't nearly as loud as he'd planned; "We had problems with the equipment -- that was as loud as he could give us without getting interference." Other problems ~~existed~~ on the personal level. "I'll never do anything again with this many people involved. It's unbelievable, ~~nobody~~ nobody wants to do what they're supposed to. I wish I'd had union problems, it might have been better than this kind..."

Fish: "Some people asked me if I was drunk. Can you imagine?"

I asked Oldenburg how he was coming with his piece. He said he'd been going to Al Roons for a week now. "I've gained five pounds. All I do is float on my back and think." Plans to use about fifteen people, and expects audience to go swimming at the end (see note in announcement handed out).

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Dine opening (3)

CT impression: The piece had a theatrical effectiveness that I hadn't quite expected. Lights flashing, the solitary plumber in baker's costume, the thing with the dough, those six pair of matched knees. It held your interest, and was only boring occasionally. Only when you concentrated on watching Dine (or not watching the others), though, was it possible to hear the words of the tape. Felt it would have been better at the loudness Dine wanted.

No feeling of embarrassment at spectacle of another "exposing" himself.

This could very easily become theater. Maybe the missing element is dance, movement.

Everybody hooked on this business of things going on. No emphasis no selection no climaxes no form no style. Just life going on. Because they feel that life is a constant miracle (as Cage does)? Or because the difficulty of selecting and shaping experience is so extreme?

Jill Johnson review in VV, May 6: Synopsis of Dine's monologue -- Needs money; smoking; toothache; young girl on beach, Dine going in water, hit by big wave; feeling old ("suddenly realize I'm not so young any more"); dinner with friends in restaurant; story about Franz Kline, etc etc. Concludes:

"But it isn't lyrical, it's very clinical...I don't care very much but I think the Art Scene is a drag and I liked Dine's 'Car Crash' of 1960 because it was mad and vicious and it was about dead things but it wasn't dead."

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May 6 - Dance II program

Doors opened late again -- 15 minutes. Man at head of line said to Solomon as he went by "You know, you really antagonize your audience this way." Replied Alan: "That's all part of the point!" The man found this a "really camp remark." It was his first attendance. He had heard that the Dine event was "really terrible, just unbelievably bad."

At this point Mary Bauermeister forged to the fore (towering over everyone, two long golden braids emerging from an enormous sort of sou'wester hat with the brim turned up) and asked if we could go in. "I saw it last night and liked it so much I come back," she said.

Once seated, we were addressed by Solomon who asked us not to smoke, explained about moving chairs back along proscenium for the last dance, and noted that nobody had programs. They were handed out. Solomon also explained that Random Breakfast was created by Gordon alone.

About 85-95 people present, many of whom appeared as performers in the last number. Several cameras on tripods in front row. A lot of talk about the "nude" in the first piece; everybody was clearly "in."

SITE: Opened with tape of traffic sounds, street sounds, pneumatic drill etc. Lights came up to show Morris, dressed in white overalls, sneakers, white workman's gloves -- back to audience, facing a stack of 4 x 6 plywood sheets painted white. He walked over and removed the front board (another of same directly behind), took it offstage and stayed out for a long time. Returned finally with board which he set against back wall. One noticed now that he was wearing a strange, flesh colored mask over lower part of his face -- it assumed the contours of his own features thus becoming a mask of himself. He quickly lifted away the second board disclosing Carolee S. as Manet's "Olympia," propped on pillows against a spotlighted white plywood sheet (in painting, the background is dark). Fairly good likeness. Body powdered, pose the same, black ribbon around throat, haughty expression. No gasp from the audience, which was not surprised. Morris did things with the board -- balanced it on edge and moved quickly to catch it by other side, threw it in the air and caught it on palms, balanced it on shoulders, etc. Then let it fall -- beaverboard instead of plywood. This went on for about fifteen minutes. Ended with placing board in front of Schneeman and resuming oriignal position, back to audience. Applause good. The incongruity of the curtain call with Carolee in a kimono and Morris unmasked, both dead serious. Art. Not a shred of humor.

and later, feet, the hallmark of Tw serious mod. dancers.

RULEGAME 5: Five male dancers (!) walking, crouching, crawling etc along taped lines on floor, some arcane rule* applying to each pass. "You have to be higher than him or lower than me." Lots of conversation and laughter between dancers. RR, winner of Biennale and Corcoran, wriggling on floor, the most incongruous of dancers with his barrel chest and hunched shoulders. This went on about same length of time (too long) and was applauded heavily, with shouts of "Bravo!" [*See Solomon's first release]

During intermission, Carolyn Brown from Merce's company said she was making a dance for Steve and Barbara, for next program -- dance she'd been thinking about for two years. "It's very romantic -- at least, it's not avant garde at all. I don't know what it is really."

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Dance I (cont)

RANDOM BREAKFAST: The hit of the evening. Talented pair satirized striptease, modern dance, Spanish dancing, Judy Garland, and the Happenings (Setterfield building pyramid with plastic baskets, throwing rubber "8" ball at it and missing, jumping on bed springs, picking everything up, and finally getting around to cardboard box with ~~pie~~ cream ~~pie~~ pie which she lifts out and throws in her own face, after saying "Shit. Fuck." Very funny, but not very close to Happening because so well timed (seems to me when she did it at the Judson it was not even related to the Happenings?) A crowd pleaser.

VICTORY 14: 26 performers in all, counting musicians and pullers. Radios straight from Cage. Audience lost interest very early, started talking among selves. White costumes got dirty. On and on and on, ~~sniffing~~ sometimes walking back, sometimes being pulled according to some sort of signal from rope man, sometimes pausing to sit on knee of fellow walker or clamber onto his back. Very scanty applause at end.

Solomon's comment on Gordon-Setterfield: "Middlebrow, high camp, and of course the people love them. They should be doing it somewhere else, in a nightclub or somewhere."

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Sunday, May 9th - The Once Group at Judson Church

Audience more Villagy. Sandals, beards, tight jeans, even a couple of babies. The weird, dimly lit Judson auditorium with vaulted ceiling, massive columns, blue-and-mulberry walls. Huge wooden cross at the far end. Scuffed linoleum floor.

The Once people had reserved two benches at the far end (cross end), facing the open square of the audience. A microphone and stool in front of their benches. About 20 of them in all, squeezed together like sardines.

(Note: The Once Group started about five years ago at Ann Arbor. The people who started it were all musicians, avant-garde composers very much influenced by the ideas of Cage, who had lectured and given concerts there. Having no outlet for the music they were writing, they got together and organized a concert. At the time it seemed that they would never be able to get funds for another concert, so they called it the "Once" group. Then, when they did put on another, the name seemed appropriate. During the last five years they have moved more and more into the area of theater (as conceived by Cage), away from music.)

In first half of program, all pieces had instead of musical accompaniment a lecture, or reading, or narration of some kind. Each one named for a member of Judson company (a courtesy - same pieces with new names)

"Judith Dunn": Robt Ashley read a paper on the new music that constituted an attack on Stockhausen and Boulez as "revisionists," who take over American (Cage) ideas of chance etc. Began with Feldman statement that everything begins as a revolution and ends as politics. Action: Gordon Mumma brings out chair, sits; Wehrer stands at other end of space, poised to conduct; Mary Ashley dresses him in overcoat, dark glasses, violin etc.; leads him forward; Mumma trips him so he falls heavily to floor, remains there for remainder of reading. Rather startling fall.

"Robert Rauschenberg" (Wehrer said later it was "Deborah Hay" -- had promised her last night -- but really same piece). Manupelli comes to lectern with loudspeaker-type mike. Uneasy feeling -- very loud sounds? He "announces" a series of horse races more or less unintelligibly, while the rest of the company get up one by one or in pairs and traverse the floor -- sitting in chairs, riding on brooms, walking on hands and toes, etc. After each "race" Manupelli says "Please hold all mutuel tickets -- the judges have called for a photo."

"Robert Morris": Mumma reads from a book of erotica -- girls stripped, tied, whipped etc in chateau. Manupelli and Wehrer set up table for ping-pong, which they play with Kleenex. Gets a lot of laughs.

"Lucinda Childs": Golf (except for first and last, each piece deals with sports). "Change of pace" narration by Wehrer, who just talks conversationally to audience while Manupelli drives practice balls over heads of audience at the cross("That's the scary part, when he's angling them over the people's heads...You know, the first time George hit one of those practice balls in here, he hit it right the cross, right in the center. That's not easy to do."). Loud booing after this one. [Third perf., Manupelli hit Rev. Moody in the head with a golf ball].

"Yvonne Rainer": Borkin reading from statistical report on US footwear

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economy. Manupelli brings a paper bag full of white rubber balls to spot just in front of lectern, commences hurling them at Ashley who stands at other end, wearing goggles and an athletic supporter over his trousers. Manupelli pitches like a pro, with plenty of speed; Ashley ducks and dodges. Decidedly uneasy laughter. Seven hits, some of which looked quite painful.

"Steve Paxton": The finale. Cohen read from instructions on the manufacture of a box("The method of fabrication is nailing, using six-penny nails driven by a claw hammer..."). Other men bring in wooden platform, number of frames with pliofilm tacked to them. When frames stacked, Cohen pauses, then says "Larry Stewart Leath, Caucasian male," and in comes a boy in a white shift and stands facing the platform, removes shift, under which he wears a pair of jockey under-shorts, walks to platform and stands facing audience against back frame while the two men bolt another frame in front -- he is soon sandwiched in between two sheets of pliofilm, so tightly that it touches him all over (frame latches to one in back by hook at the top). Next comes "Christine Brown, Caucasian female" -- in bra and skimpy panties. Six more young boys and girls get bolted in place. As each one is being sealed in, Cohen reads their vital statistics -- birth date, religion, education, employment, hobbies, etc. Eerie.

Intermission -- during which the youths are unbolted and released.

Part II had never been done before. During intermission, the chairs were moved around to face the cross, as in a real church. Organ began playing typical melodies -- O Promise Me, etc. Large wedding cake wheeled to front left, on table. Soprano sang (off key), I Love You Truly from balcony -- actually, a man. Minister came out (Wehrer) in robes, with Bible under arm. Groom and best man (groom heavily bearded), rather like Peter Ustinov). Bridesmaids in rose, yellow, and green dresses respectively. Then the Bride -- a very strange apparition with hair covering her face -- was wheeled in on an upright, boxlike platform. Minister began: ..."to join together this man and this monkey in holy matrimony." Whole service verbatim, substituting "monkey" for bride's name ("I, David, take thee, monkey..."). After service, the bride stepped forward out of box, and the back of the box opened to let another girl step out, very scantily clad, and take her place lying face up on cake table, with cake resting neatly over her body so that head and legs protrudes at either end. The box now became a casket placed on altar. Two ladies in white commenced to cut the cake and hand it out to the audience on paper plates. Organ slid into funeral march. Bridal party Groom kissed bride, then picked her up and placed her gently in coffin. Bridal party became mourners, commiserating with groom. Wedding cake slowly moved down the aisle as pieces were passed out, the cutter sometimes wiping her knife on the thigh of the girl underneath it. Nervous laughter from audience. Quite a few people left -- some obviously annoyed. Merce and Feldman left just before the cake got to them.

Afterwards, Wehrer sat on a table backstage and talked about it. He seemed very keyed up. "We had no idea what would happen," he said. "It seemed to go all right. I think it was sort of weird and interesting and people were sort of fascinated and nervous and maybe a little scared, which is what we're trying to to. We're sort of on the edge, so that everything is close to bad

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taste ~~xnn~~ or maybe is bad taste."

Wehrer said the audience here was like the audience in Ann Arbor, where they've built up quite a following. In St. Louis, where they performed recently, the audience was extremely hostile.

Once Group had the Judson people out to their festival there last year.

It strikes me that they are much closer to Happening theater than the Judson people are, and much more interesting. Steve commented on how "efficient and well disciplined" they are, which can be translated as being more professional than the Judson people. They are more aware of their audience. While the Judson seems to take the attitude that what they do is for themselves alone, and if the audience wants to see it,well and good, the Once uses the audience as a real factor, tries to make it react strongly and emotionally, plays to the spectator and with him. Boredom enters in, of course, as it probably has to whenever theater abandons altogether the old business of story. But never the really crushing boredom of some Judson things that just seem to go on and on and on and on.

The idea of "entertainment", for these people, has the same pejorative connotation as the word "decoration" in painting.

Note: Third (and last) night was ~~xnxx~~ quite different. First half went much faster, better pace. Instead of finishing with box piece they did a new one that ended with the Italian girl being taped to wall. Taping was completed during intermission, and she hung there all through the second half, only her face above the mouth showing, looking paler and paler as one of the men cut patches of the tape away, tearing her clothes off in process and then re-taping, while the rest of the cast performed other chores. Finale was five minutes of total darkness while sound of bombing raid got nearer and nearer, then green spot flashed on the poor girl and "Countdown" ~~xxxx~~ built up quite terrific suspense -- ended with rock and roll music. "I've always been scared of that piece," the girl said later -- after having been carried out.

The ~~xnxx~~ effect of the evening as a whole was much more scary than previous evening.

Afterwards, the Once people were feted at a big party in RR's studio.

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Sunday May 16 - Whitman Happening

Tent about 50 ft diameter. Music playing loud -- carnival. Aud. seated on pads inside -- about 80. Film projected on doorway curtain as people enter: Ocean liners being launched or leaving port, people waving goodby, horns hooting. Being projected from outside, so that latecomers loom huge as they come into beam, get smaller and sharper until they enter. This continues about ten minutes.

Then silence for about two minutes. Green spots coming in through rents in tent wall. Sheet covered hut in center. Crowd looks fairly sophisticated, not the usual Judson bunch; some smartly dressed like the Barzini girl, with her Gucci bag. Word getting around?

Orange lights come up outside tent. Blue lights go on above -- like stars. Effective moment. Complete silence inside. Gradually lights on a man in one of the four alcoves where walls of tent join roof; he is dressed in white scientists' coat, carrying clipboard -- he checks panels of complex instruments, turns on switches etc, and activates a small screen showing out-of-focus color film. (In the audience, the ubiquitous baby in the harness, which has been present at every event so far, starts squalling).

Film (black & white) projected on tent wall -- steel mill, workmen, sparks flying etc. Sound of high wind. Center hut lights up. Lights on second niche, where girl in raincoat moves about.

Six people enter, four men two girls, and smear each other with black finger paint. "What's that smell?" "Finger paint -- I'd know that anywhere."

Niche girl sheds raincoat. Underneath she's wearing a tattered costume of Reynolds Wrap over bra and panties.

In third niche, a man in black holds a negro girl in black up while she performs swimming motions.

In fourth biche, another girl in long white underwear and a blond fright wig. She begins to peel off underwear, wigs (underneath blond wig is black fright wig), and sticky paint from face, and gradually emerges as Lucinda Childs in bra and panties.

Climax: Film projected up on ceiling from hut -- what the toilet sees. A few gasps of embarrassment, but no one leaves. Impression of a little boy saying his first dirty word. General impression: Dullsville.

Afterwards learned that this was first "smooth" performance. The initial one had been first rehearsal, and everything went wrong. Second was better but still rough. Whitman feeling rather good. "I'm a little unhappy about the size of the audience, though." Spent a week making the tent, assisted by about 14 helpers. Had composed the piece beforehand, and said it was "about theater, really. I've always been interested in the thing that happens at night, when the sun goes down and the lights come on -- I've often thought that was really the first theater of all." Whitman born and raised in New York City. Is he related to the poet Walt? "All I know is, I once asked my father that question and he said yes, but don't tell anyone."

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May 13, Thursday -- first Oldenburg rehearsal

At his old studio, 48 Howard, one block north of Canal. About 15 people showed up - Bob Brown, Geldzahler, Kirby, Sturdevant, Fish, Lette Eisenhaur, etc. Several others were dancing at the studio and couldn't come. Studio a loft with peeling green walls, divided into three spaces by partitions. Claes' water props were everywhere -- rubber boat, underwater flashlights, water pistols, rubber toys and hats, aprons, a lot of silver metal disks, etc. He bought it all on Canal Street, probably won't used much -- he likes to have a lot of stuff around, to stimulate his ideas.

Claes told me he had written one master script that was "beautiful," but he wasn't going to use it now -- it would impose a too rigid order on the proceedings, prevent things from developing naturally. But indicated that it was in the back of his mind, and would be applied later on. His usual method is to have no script at all until after the first rehearsal. The script ends with a "sunset" of light, all players fanning selves with silver disks and reflecting the sunset, very beautiful.

Claes began talking about the Happening. red shirt, striped pants (seersucker) balding, flabby. He is totally relaxed and easy, smiles and laughs freely, but conveys considerable authority. Started off talking about the Al Roon pool - "This is a very long pool, it's about 75 feet long. The audience is going to be brought in through a gymnasium and they'll stand along the side of the pool. The action is going to take place in the water and along the edges, and when you walk along the edge you'll be this close to the audience (showing how close). People may even grab you." (laughter). "I know some of you don't know how to swim so well, and you might be relieved to know that there will be a lifeguard -- a real lifeguard, Alex Hay (shouts of derision). If you get in any trouble in the water, he'll be watching. One thing I'd like to find out first, though, is whether anybody's afraid of deep water -- if you are, I'll arrange to have you stay in the shallow part."

Explained that the Happening would be divided into four sections, each about ten or twelve minutes long, each containing a combination of events. No connection between the sections. "These will be assigned after I see something of you on Monday."

"This debris here -- (indicating props) -- I bought it all on Canal Street, but I'm not sure I'll use much of it. The Happening is going to be very realistic. I'll be in a little boat in the pool (loud chorus of boos)..."

A photographer and assistant went about the room filming with an Arriflex -- making a movie on Claes.

The two "ingenues" did not show up -- Sarah ~~someone~~ Dalton and Annina from Once.

"I was going to have an intermission when the audience could go swimming, but I'm afraid that would break the mood, so we won't have one. The audience can swim for ten minutes after the Happening."

Resumed talking about the four disconnected sections of the piece. "It's not a continuous performance, it's not going to have a drama or a plot. There will also be sound, but I can't tell you what it will be because I don't know."

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Oldenburg first rehearsal (cont)

Part I will have the two ingenues swimming.

Part II -- two people, boy and girl, will go for a walk; one falls in, the other continues walking.

Part III -- Girls swim in pool and guys take their pictures -- people wash selves with big sponges -- women wash clothes.

Part IV -- A woman commits suicide by walking into the water -- "There was a case I covered once in Chicago that was like that..."

"Because there's such a large cast you'll probably have only one part -- you'll probably be in only one of the sections."

Rehearsal schedule. Tonight is just talk. Monday night dry run in TV studio (later changed by popular consent to pool of Hotel St. George in Brooklyn). Thursday and Friday rehearsals at Al Roon's, beginning 8:30, then a final one Saturday just before the performance. The pool is not in use on Saturdays and Sundays. Friday the Russian delegation to the UN reserves it from to .

"One of the main problems is costumes. It would be best if everybody provided a basic costume. Everybody should have a suit they think they look good in -- no matter what I may put over it."

Lette: "I have five or six suits, and I'll be glad to bring all of them in, in case you like the color of one more..."

Henry Geldzahler: "If you stay in the water too long your skin gets all wrinkled."

Sturdevant: "You mean the second show won't look as good as the first."

Claes: "It's going to be a very clean Happening."

Decision to meet at St. George pool Monday at 7:30 pm. Then meeting broke up and became a beer party, people playing with props and talking. I talked to Kirby, who said he had seen a lot of the early Happenings, even been in some of Claes'. He became very eloquent on the subject, saying that what Oldenburg and Dine were doing was really theater, although Oldenburg wouldn't admit it. Kaprow he feels is closer to a really new art form, because there is no audience -- everybody is in the Happening. Real source (despite his book) was the crisis of action painting after Pollock. Speaking of the Once Group, he said it was remote and academic. "It's being thought of as the once-removed group," added Geldzahler. Straight from Cage, and by the book. "The only really new thing they did was the box piece."

One girl, the tall dirty one with the newly acuired Siamese cat, got into one of Claes' bathing suits and paraded it around -- peek-a-boo type with open net between bra and pants. Her red underpants showing in back.

Overheard comments: "Lette has her lifesaving certificate -- she probably swims a beautiful crawl." "I just do the breast stroke." "He's the only one here with a suntan."

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Oldenburg ~~xxx~~ Rehearsal -- Thursay May 20 10:30 PM

First in swimming pool. Total confusion. Scores of people milling about, half of them dripping cameras. Girls vying for briefest bikini or underwear. Geldzahler dapper in seersucker bathrobe and expensive cigar. Most have made efforts to get a tan.

On Monday night, they chalked out a pool at TV studio and everyone got assigned parts. "After about twenty minutes it felt like we were really in the water," said Geldzahler. Several of principles have scripts -- mimeographed pages with rudimentary instructions and cues. "Claes said to throw it away, though, because we wouldn't be following them." (G.)

Claes in madras trunks, portly and relaxed. Main problem seemed to be the sound. Tape, made by Solomon to Oldenburg's specifications, is distorted by low-ceilinged room, can't be heard by performers; if the volume is turned up, the distortion becomes unbearable. "I told him we'll just have to get more equipment," said Solomon. "More speakers and a better amplifier."

Rehearsal began about 11 PM. Everybody just horsing around. Claes spoke quite sharply to Elaine Sturdevant -- "That's not the attitude I want at all" -- and demoted the big dirty girl, who complained: "He's replacing me with someone else -- all I do is sit on the edge now."

Claes: "I've finished new parts for some of you. You'll get them tomorrow night."

Photographers from ABC totally mystified -- sent to have a look at the proceedings, they haven't the foggiest notion what's going on. Other photogs, amateurs mostly, zeroing in on the bikinis and on Henry Geldzahler.

Claes, sweating profusely, asked how things seemed to be going: "~~It's~~ Just like they always do at this stage. The sound is the main problem."

RR: "It's probably art and all, but it sure looks like more fun than we have."

Solomon: "Did you see what John Wilcock said about me in the Voice? A pure gratuitous slap: " (get quote) ".

Solomon said sales had been helped by NYT piece. Also that he himself didn't feel very involved in the Rally. "I'm just an errand boy."

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10

WASHES

for Swimmingpool

In Order of Appearance:

A. STRIDER
B. SAMARAS
C. MUSCHINSKI (APRIL COTT)
D. WHITNEY
E. EISENHAUER
F. NOSEI
G. WURLITZER
H. GRAVES
I. ROCKBURN
J. MULDER
K. ARTSCHWAGER
L. GELDZAHLER
M. ROSE
N. LLOYD
O. HAY
P. DALTON
Q. FAISON
R. HANSEN
S. HENDRICKS
T. STURTEVANT
U. EDELHEIT
V. FERRARA
W. FISH
X. OLDENBURG
Y. HENDRICKS
Z. KIRBY
SAROFF

28

Life Guard: A. HAY

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Theater Rally: New York, Inc.
100 3rd Avenue
New York, N.Y.

Gentlemen:

In consideration for my admission to the Claes Oldenburg happening at Al Roon"s Health Club, I (on behalf of myself, my heirs, executors, and assigns) hereby release and discharge you, your officers, directors and employees, Al Roon"s Health Club, Inc and its officers, directors and employees, and any third parties from and against any and all claims, damages, liabilities, actions or causes of action, of any kind or nature whatsoever, arising out of any injury, whether to person or property, which may be sustained by me or for any other reason whatever, in connection with my admission and attendance at the said performance. This release shall be irrevocable and binding without any further consideration or acti

Very truly yours,

By_____

(Signature)

_____

(Printed Name)

_____

(Date)

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May 22 - Saturday Oldenburg Opening

Big crowd on stairs, getting releases to sign. Al Roon made trouble that afternoon and said he was cancelling the performance because they were not insured. Steve told him the release was binding, but he was not mollified -- probably wanted $50 to keep quiet. Konigsberg told Roon's lawyer that they would sue if he cancelled; he gave in.

Heard on stairs: Yvonne: "See anybody you don't know?" Young man: "We've signed the release -- there's nothing we can do now." Middle aged wife: "We went next door by mistake, to the woman's pool -- it said Al Roon over the entrance and we didn't know. The woman attendant down there -- the place was empty -- got up and said 'I've been waiting for you.'"

About 45 minutes late starting. Over 100 people milling around edges, stepping gingerly around Lettie in her bikini; she looked very serious. Carolee ushering in her bikini. Conversations in French, German and other languages. All the art crowd: Warhol, Castellis etc etc.

Claes came out in large yellow coverall, looking bigger and rounder than life, and made brief announcement, saying the sound was rather peculiar in here and so please try to keep as quiet as possible; no smoking; don't throw anything in pool; and when you see one of the players coming down the edge of the pool get out of the way.

Started sound -- thunder rolling. (Tape had been abandoned completely. Sound comes from victrola and portable radio, but not even very much of that -- most of the action takes place in silence).

Slow starting. David Whitney, in evening dress, walks slowly into water from shallow end, returns and starts cutting off clothes and helping Lettie blow up and attach balloons. Exerciser in white costume and dark glasses does calisthenics. Anina circles pool's edge with prize cup and bottles dangling from ankle, while swimmer pulls at her ankles from water. Samaras carefully places chair on water surface and tries to sit in it. Gradually, the pool begins to fill with objects and bodies -- Samaras's chair with clothes tied to it, floating chair with Gloria Graves (who says at intervals "I've lost 78 pounds"), boat with Geldzahler (who reads road map and smokes cigar), fake fruit that Pat Oldenburg tosses in and fishes out with net, layers of clothes she discards, a big orange-reddish parachute that Barbara Lloyd and Debbie Hay spread out in water and wrestle in, having first stripped down to their skivvies, a long clothes line draped with the garments removed by the four water ballet ladies in the water (pinned up with clothes pins) -- it looks finally just like an Oldenburg drawing, as Geldzahler said. Climax is Pat's "dance" with Lucas on bridge over water -- a sort of satiric fashion show in leopard suit, ratty fur, stockings and green high heels -- while simultaneously Lettie lowers self into water and floats with the aid of 27 balloons, while David Whitney attacks and bites them (this gets a big laugh during first performance, not much during second). Entire cast (29?) in water for finale, and out when Alex blows whistle. Applause.

Afterward, Henry Geldzahler said Claes had given them an entirely new script, and stayed pretty much with that. Each segment has a specific time limit, signalled by dimming the overhead lights, and within time limit they're pretty free.

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Oldenburg opening (cpnt)

One good moment: Sarah Dalton swimming length of pool while colored girl walks on side -- periodically they stop and stare at each other with hostility, then colored girl gets in water and they face each other for a while. Contrast of Sarah's marvellously clear white skin and the colored girl's dusky body, very strong.

Problems: Meteorological balloons both broke (Lucas and Pat dance) -- "Where can you get something like that on a Sunday?" (Claes). Alan's wrangle with the Herald Tribune fashion dept: "They've sent four people down here and they want to photograph one of them coming out of the water in a Rudi Gernreich bathing suit during the Happening, for Eugenia Shepherd's column. I told them it was just impossible, and they got furious, started calling me names. Damn it, there's more temperament in this place than in any Broadway show."

Some uncertainty about the end-of-rally party on Wednesday night. ABC said it wanted to throw one and take pictures of it. Now ABC may pull out, for budget reasons.

No one went swimming after the first show. But after the second, which was attended by a much less "in" audience, several people wanted to. The cast got in and had a good time. Also Roy Lichtenstein, in wide-striped trunks. Some rather chic people at second show, also Mary Bauermeister with a baby.

Second Night (May 23)

Big audience again, but "in" just the same -- everyone pointing out people they knew in the cast. Santha Rama Rau. Merce C. Alice Denny.

Some changes. Sarah D. and coloroed girl say "Sh-h-h." On the bridge, instead of fashion show and dance, Pat takes off about eight layers of clothes and drapes them on bridge itself, then folds a sheet with Lucas while motion picture projector casts their shadow on the back wall -- Claes said later he'd planned to show a film then but the film didn't come. Then they spread sheet out over water and Lucas drops her in on top of it. Everything went smoothly, except that Debbie and Barbara broke up in their wrestling match -- because Merce was there?

Comments: Henry Geldzahler: "It was a better performance tonight, but the important people came last night."

Merce: "It looked like a contemporary Renoir in places, with all those girls walking around the pool."

Claes: "It's such a beautiful place, all those lights reflecting off the water..."

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May 26 - Last Performance (Judson III)

Biggest crowd of the series. Jerome Robbins, Leo and Toini, most of the regulars and some haut monde. Over 100 people. Starts half hour late as usual. Steve makes announcements and invites all to party afterward.

Claes' Telephone piece gets a ~~xxxx~~ laugh and light applause. (Alan says that last night he kept the line open as usual so that Claes could call back, but when Claes called back he got a busy signal -- it was someone else calling).

Pelican went fairly smoothly. Parachute silk mounted on a huge circular frame and then harnessed to the back; when upright, the chutes nearly touched the ~~xxx~~ ceiling of the entrance. Circle image repeated in spokes wheels.~~xxx~~ Steve and Alex both in gym suits (loose fitting) as was Carolyn, who looked more birdlike than ever, her ballet movements somehow defiant in that anti-ballet context. The boys skated better this time, but their amateurism showed clearly in their caution. Piece got boring after a while, and once again got only mild applause. In picking Carolyn up after the curtain call, they nearly dropped her. Roses for Carolyn.

Dark Horse dance by Debbie Hay, preceded by flag carrying ~~xxxxxxxxx~~ girl (Mimi Stark?). Dolly with ropes at either end manipulated by RR and Alex. Debbie wrapped in Saran Wrap. Glittering. Her chunky little teenager's body. Has to wait for her flowers -- after the applause had stopped.
(Music for this was Chopin Waltzes, played over and under Stockhausen).
(Stockhausen played at wrong speed - technicians putting on an event of their own.)
They Will - Best piece of the evening. A circus piece with carnival music (interrupted) and lighthearted approach. Trapeze and mats. Afghan got loose in middle, was held by Jerome Robbins. In the middle of this, Tony Holder came out and did Lightweight in the ~~xxxxxx~~ flickering blue light, and got biggest applause of evening; very effective bit, making it look like an old movie. Holder drives a taxi, studies dance with

See C. dropping off B slip.

During the Fahlstrom bird calls, Bob and Suzi Gablik did Flat, the ~~xxxx~~ Thriftways truck came in and released two dogs, another car labelled White Horse came in after it and just parked, and a number of people, including Robbins, went home.

Only way to tell when a Judson dance ends: the lights go out.

After Intermission, everyone climbed up to the second balcony where Steve presented a fragment of his new unfinished work, which seemed to be mostly concerned with tape recorder operation. Began with excerpt from the Army-McCarthy hearings, proceeded to tape of some word game played by RR and others; Judy Dunn came in in blond wig and much padding and did funny dance, later reappeared with loudspeaker strapped to her forehead; Steve carried speaker around in pail, etc. Very hot and uncomfortable. Uneasy feeling that the "finished" work will go on for several hours.

Speed Limit -- white coveralls, wrestling match, tumbling on mat, acrobatics (rudimentary), ending with both roped together in a great tangle. "Why won?" "It was a tie."

Rio Grande by Alex was the finale. Passing the two girls from one to the other, skirts over head, etc etc. "Yvonne hates that piece," Alex said later. "She said I must just hate women!" At end of long

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evening's workout for Bob and Alex, an embarrassing curtain call while they shouted for Mimi and Sarah to come out and get roses -- previously, Nancy Fish had sought to give flowers to Alan.

Final act of Rally was contributed by a male spectator, who went out on stage to retrieve the shoe he had tossed out previously. "If the shoe fits, put it on," he said, in a bid for attention, and then had to repeat it.

End came at about 11:30. Then warm beer and violent frugging. The Judson dancers who are so keen on "minimal movement" threw themselves into the frug with wild abandon. A lot of new-comers appeared: The Dines, the Oldenburgs, Lichtenstein, etc.

How Dark Horse got started: Debbie wanted to do her new piece, "Fig.", but Steve said no. So Bob said to Debbie, let's do it anyway. Debbie didn't want to have it just hers, the thing built up from there. A separate program just as complicated as the scheduled one, with no rehearsals. And no one knew about it.

On last night, the Once Group drove in in a white car -- nothing else.

The whole Dark Horse bit has really opened the way for anybody to do anything in future, interrupt people's dances, horse arpund.

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Neither Rain nor snow nor gloom of night

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the case annual presentation

of experimental music

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r wilding-white

poster photograph

charles covic

poster design

richard sidman

audio & video equipment

william hemsath, william voll

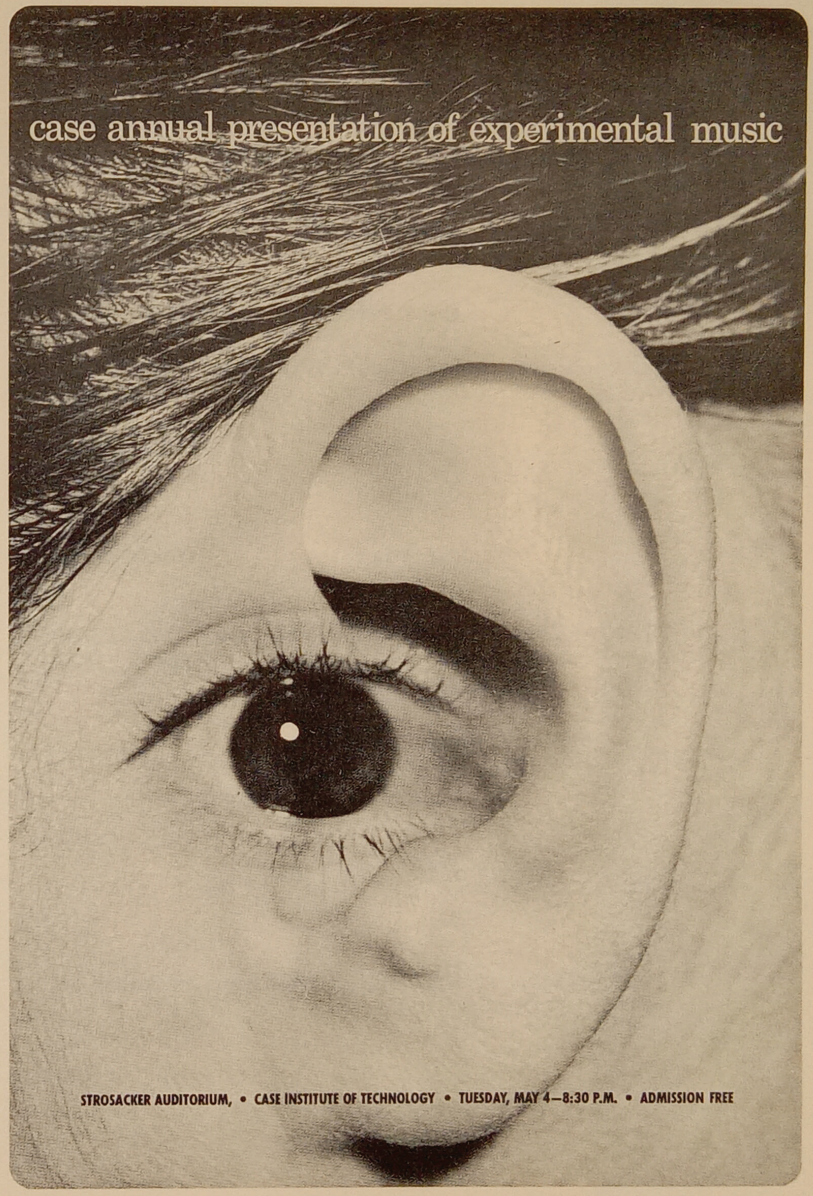
program

g wilding-white

our appreciation to
the Alpha Phi Omega
National Service Fraternity
for their assistance,
and to the Case Committee
for Special Programs,
Osman Mawardi,
chairman

strosacker auditorium

may 4 1965



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the case annual presentation of experimental music

production
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poster photograph
charles covic

poster design
richard sidman

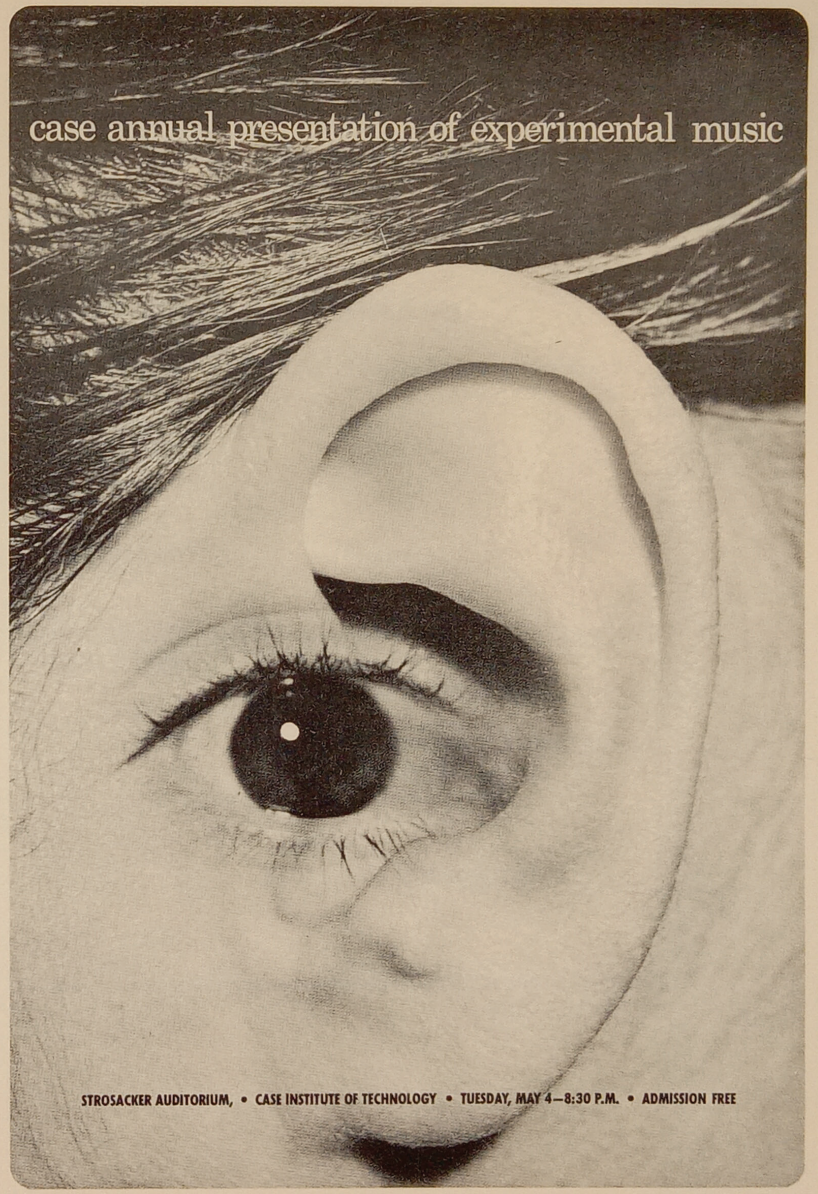
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1 TAPE prelude and march OTTO HENRY

2 FILM blinkety blank NORMAN McLAREN
(animation, hand-painted sound track)

3 TAPE dialogues for man and machine HENK BADINGS

4 FILM the house GEORGE MANUPELLI

(concrète sound track by ROBERT ASHLEY)

5 TAPE visages † LUCIANO BERIO

OR

TAPE le rire BRUNO MADERNA

6 DADA 1'amiral cherche une maison à louer HUELSENBECK, JANKO, TZARA
(triple poem, 1916)

huelsenbeck: o prufer
janko: r wilding-white
tzara: w sylvester

I N T E R M I S S I O N

† If defective tape of VISAGES is replaced by Austrian distributor in time

7 GUEST ARTISTS the ONCE group

SPECTACULAR·MUSIC·THEATRE

including

from GALLERIES GORDON MUMMA

interlude for space theatre ROBERT ASHLEY

the bottleman: experiment in two scenes II GEORGE MANUPELLI

the wolfman ROBERT ASHLEY

the ONCE group of ann arbor, michigan

for this performance: r ashley, b borkin, g manupelli, g mumma, j wehrer

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Art in America, May-June 1966

THE ARTIST SPEAKS: ROBERT RAUSCHENBERG

This interview of Robert Rauschenberg by Dorothy Gees Seckler initiates a series of taped talks with American artists co-sponsored by Art in America and the Archives of American Art and illustrated with photographs by Ugo Mulas

I talked to Robert Rauschenberg during a week when he was never out of the limelight: the Museum of Modern Art had just opened its exhibition of his drawings illustrating all thirty-four cantos of Dante's "Inferno," winding up a tour which had won enthusiastic acclaim in more than a dozen European cities; Life magazine's issue announcing their commissioned sequel to his Dante series had just arrived on the newsstands with its newsreel-like panorama of a modern hell and Rauschenberg was in constant demand by journalists and photographers. All this followed a series of staged presentations of his five theater-dance program, "Map Room II," which had jammed overflow crowds into the Film-Makers' Cinemathèque on West 41st Street in New York.

Ten years ago, at age thirty, Rauschenberg was not bothered by notoriety and today he is only slightly more irked by the pressures of fame that have mounted steadily since last summer when one hundred French intellectuals named him the most important artist to have emerged since the war. (This honor was all the more surprising because it followed by only a year the hostile reaction—almost universal in some New York quarters as in Europe—to his first prize at the Venice Biennale in 1964).

Rauschenberg's attitude of acceptance of whatever circumstances develop is not only a matter of temperament but an existential stance that is implied in his work through all its phases. Without such willingness to entertain the contradictory elements present in any moment of the encounter with environment, the incongruous elements in his combines would be arbitrary and contrived.

In the past decade Rauschenberg's breathless progress from one image and material to another is typical of a new posture of restlessness for the avant-garde artist. He takes for granted that for the artist who manipulates the viewer's surprise and reshuffles the viewer's perception and associations, there is a diminishing impact in repeat performances. As he discovered how quickly the disreputable castoffs were estheticized (the beauty of a rusting license plate, for example, became apparent to everyone), he abandoned his combines and began to compose with images daily disgorged by the press: the split-second action that takes place on a baseball diamond, in a parachute, in a traffic clover-leaf, at a Fourth of July parade or among the swinging clubs of riot police. Photograph sections were transferred to canvas by a silk-screen process. But last year as he went off on tour with the Merce Cunningham Dance Company (designing sets and costumes, occasionally directing and taking part in dance performances), he decided that the silk-screened images no longer held the requisite element of surprise for him. He then had one hundred and fifty of the prepared silk-screen panels removed from his studio so that he would be forced to turn to new materials on his return.

It would have been easier to continue with these familiar ways of working and turn out a product that is now in great demand despite its high prices. But since the challenge as Rauschenberg sees it is not to ingratiate the audience but to constantly renew and expand its perception of the present, this was not an alternative that could be considered.

I have reason to recall how early and how consistent was Rauschenberg's concern with the viewer and his involvement, because it was implied in a way that puzzled me on the occasion of my first meeting with him in the early Fifties, when I went to his studio to preview his forthcoming one-man show at the Stable Gallery. The contents of that show turned out to be a group of paintings whose vast, pristine expanses of white were interrupted only slightly and far off-center by, in one case, a newspaper clipping and in another, a fragment of mirror. Since these were the days when the appearance of such objects was automatically assumed to connote dadaist cynicism and despair, I was too much baffled to take them at their face value as emblematic reminders of my own (the viewer's) presence. I was astonished to meet, as the author of these

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works, a young man with a boyish, open face, a habit of moving as if his tennis shoes carried an extra charge of bounce and a pleasantly resonant voice which had a trace of southern accent. His conversation revealed no nihilistic spleen or dada ironies; far from seeming a rebel of any stripe, he conveyed a sense of continuous delight at the discoveries of every shining hour.

Rauschenberg had spent his youth as part of a large, modestly situated family in Port Arthur, Texas and had not discovered his vocation until he was serving in the Navy during World War II. Afterwards he studied briefly on the G.I. Bill at the Kansas City Art Institute and, with his own savings, in Paris. But his really productive study was with Josef Albers at Black Mountain College in North Carolina in 1948 and 1949, an experience which offered him ideas and disciplines with sufficient clarity and authority to produce his rebellion against them, a rebellion manifested during three years of scattered work and study in New York when he produced, first, all-white paintings and then a black series.

In 1953 the abstract expressionists, whose powerful example was to have a significant effect on Rauschenberg's work, were consolidating their monolithic triumph on the New York art scene, bringing with them into this period of success a crisis atmosphere and glorification of the artists' wilfulness in the face of the public. This stance of indifference or even contempt for the audience collided with Rauschenberg's emphatically opposite attitude because it reflected to some extent an experience that could not be expected to make sense to him: disillusion following years of involvement with left-wing causes and a harassing obligation to deal with a social content.

Rauschenberg apparently found it hard to understand that escape from the pressures of the Thirties should have been into the fascinating inner world of the unconscious. It may be that the older men had to establish their independence as artists, free from public pressures, before the next generation could fraternize with the audience.

It is my speculation that Rauschenberg, who certainly appreciated and was able to appropriate all the painterly freedoms offered by action painting, was prevented from joining the abstract-expressionist ranks by his training as well as his temperament and that he was fortified in this by attitudes he had absorbed from his work with Josef Albers at Black Mountain. While the action painters' concern with psychology was directed inward to the subjective unconscious, Albers had certainly implied, in his teaching, an awareness of the psychology of the spectator. No one could sit through countless demonstrations of how a viewer, when confronted with a warm color, can be fooled by chromatic surroundings into believing it cool, without becoming aware not only of the plasticity of color but also of the plasticity of perception.

Although he does not recall having paid much attention to abstract expressionism's philosophical premises in existentialism and Zen, he apparently took seriously that part of its moral position which emphasized risk and openness and keeping the artist's activity—with all its precarious balancing—clearly in view. What he wanted to eliminate from this active engagement with materials was the assertion of will; he wanted to work from a motivation other than self-expression and a process other than stream-of-consciousness.

Part of the reward of working with street discards and other found objects in his combines was, he felt, in the possibility this offered him to act simply "as a collaborator with objects." Actually this fantasy that the objects are active while he is passive, which he knows is not literally true, is acted out in his role in "Map Room II," where he makes his body a conductor of electricity. Objects such as battered umbrellas were also useful because they brought to the canvas a sense of experience undergone—the wear and tear of weather and of human usage—while permitting the artist to remain dead-pan and out of sight emotionally. Rauschenberg said that such castoffs served strong, basic shapes, also that they served to throw up a barrier against his "esthetic" taste.

Since anything that an artist produces must be, in the final analysis, an expression of himself, Rauschenberg's repugnance for self-expression in art begs for some clarification. He dislikes anything that he regards as an excessive exhibition or confession of emotional attitudes—and this can include a facial expression in an El Greco.

Because of his aversion to colors that could be read as emotionally loaded, he developed his "all colors, no color," approach, in which no single color stands out. After he did a series of paintings in which colors came in random order from bargain cans that had lost their labels, not even the most obtuse critic could detect dark, subjective mysteries or symbolism in his palette as they had in his 1951 black paintings—irrationally, he said, because in that series, "there was a lot to look at but not much showing." He seems to feel that in his own work he is most successful when he has discovered and then revealed qualities in things that are objectively real and never preconceived or imposed in a reflection of his own prejudices. Thus his *Combines* offered not only objects and fragments that are really present in New York but also a succession of surprising contrasts that are everywhere evident to him in the city.

He has consistently favored images of public reference over those of private association. In his combines he used umbrellas, tires, Coca Cola bottles, electric fans and street signs. A notable exception, *Bed*, with its paint spattered bed covers, was the product of necessity; on a day when neither canvas nor funds was available, it pressed into service his previously functional quilt. In his subsequent silk-screened images, public references are even more pointed; *Barge* is a notable example.

In modern art the most provocative body of emphatically public imagery had appeared in dadaist work, which Rauschenberg believes he encountered too late—around 1950—for it to have significantly affected his style. Yet it must have provided him, at least, with a leverage against the overwhelming influence of action painting. It was to be expected that the dadaist who most fascinated him—along with the witty Duchamp—was Kurt Schwitters, who was the least political and the most personal of the movement. Rauschenberg said that when he first saw a show of Schwitters (the German's work often included the same kind of street castoffs that attract Rauschenberg), he felt as if the whole exhibition had been made just for him. With dada, as with abstract expressionism, Rauschenberg's response has been, apparently, to accept the means and reject the ends. Dada used street objects to deride Culture; in Rauschenberg's work the inventory of public images is without the dadaists' mocking irony.

He has said that he wanted to say both "yes" and "no" in order to say "yes." I recalled this while watching his dance-theater performance, "Map Room II," which seemed to derive much of its mystery from a presentation of continuing antitheses. Beginning with the absurdities of random word relationships, the piece shifted the audience from fun to enigma and then to a period of sustained tension; time seemed to be endlessly stretched out as a dancer crouched inside a tire, inched her way painfully across the stage. The disquieting experience was amplified by another sense as two youths with their legs attached to tires lumbered across a battered bed spring, thereby producing a horrid jangle of sounds. But simultaneously, at intervals, came the other side of this action dialogue: a dancer, encased from head to foot in tires, who rolled comically in pneumatic liberation. The explosion of laughter from the audience seemed a gauge of the inner tension released. A more haunting sequence involved a dancer who adjusted exquisitely, with the most finely articulated, but necessarily mincing, movements, to the cage

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five fluttering birds that she wore as a costume; it seemed like an allegory of accommodation to arduous circumstances.

Where dada ridiculed the Establishment, Rauschenberg sidesteps broad issues; what he deals with is actually a moment in the life of society more than the values of the society itself. There is a sense of passage through the environment that was reflected in fan mail he received after his recent show at London's Whitechapel Gallery. People seemed to recognize that their consciousness had been strangely modified, that they were aware in a new way as they traveled through the city's thoroughfares—an echoing in life of what had been experienced in art.

This happens more eloquently when the moment is average than when it is exceptional or dramatic. In his first Dante series the swimming blur of momentary actions and expressions—each, in itself, of a kind familiar in the sports pages—became mysterious in association; appearing as the isolated, silent observer in the midst of these active apparitions, the figure, wearing only a towel around his middle, allowed the viewer an equivocal identification. This ambiguous modern hell seems to exert a greater hold on the imagination than the far more specific imagery of the Dante pages Rauschenberg composed for Life. In the magazine's "Inferno" our immediate recognition of the Bomb, concentration camp atrocities and episodes of the civil rights struggle triggers a response in the light of everything we know and feel—we do not need to give our attention visually to what is on the page because the references are very familiar. This use of a more specific social reference represents an exceptional departure for Rauschenberg, who, until now, has assumed the political neutrality typical of his generation, sandwiched as it was between those aligned pro or con the old left and the younger generation which, even when it is not attached to the "new left," can have as a hero the protest folk singer, Bob Dylan.

For an artist whose moderate-sized paintings sell at the Leo Castelli Gallery in New York for from ten to thirty thousand dollars (with outsized works ranging up to sixty thousand), Rauschenberg has lived very simply—unless the vastness of his former Broadway studio, with its tiered skylights, could be counted a luxury. There the only addition to the bare necessities afforded by an iron bed and functional kitchen unit was a casually installed collection of small works by such well-known contemporaries as Frank Stella and de Kooning (the famous erased drawing). The rest of the enormous space was a canine playground for a black Samoyed puppy named Lulea and a Siberian husky named Moon.

Last winter Rauschenberg became the owner of a five-story brick building at the corner of Lafayette and Great Jones Streets; built in the nineteenth century, it was used until recently as a Christian Mission house. He will have his living quarters on one of its several unobstructed floors-through, use a second floor as a studio for painting and sculpture and a third for dance-theater projects. The building purchase represented a compromise arrived at after months of frustrated search for a structure capable of accommodating audiences for the theater projects that have occupied him intensively in the past two years and that involve him constantly with other innovators in his field—most notably with Deborah and Alex Hay, Steve Paxton, Trisha Brown, Lucinda Childs, Yvonne Rainer and also the sculptor, Bob Morris. His new building will provide space for working out but not for staging these programs.

But a project which has a very high priority and which always generates high excitement in his discussion of activities to be launched in the new building is one which returns him to the area of technology which he had started to explore with his *Broadcast* and *Oracle* assemblages, both of which incorporated working radios. In these figures (and surely also in the new ones) he has had and will have the important collaboration of Billy Kluver, a gifted research engineer who develops unusual and original projects for Bell Laboratories. Still in a germinating stage are Rauschenberg's ideas for a number of three-dimensional units (coordinated into a single whole) which will be hypersensitive to ever-changing elements in the surroundings. Some sophisticated admirers may raise an eyebrow at his pressing into the field of art-cum-technology in which a number of his most knowledgeable contemporaries have already staked out impressive claims: Calder to Len Lye and George Rickey in wind-driven forms; Norbert Kricke in water-conducting structures; Tinguely in radio and mechanics, others in light.

Here the only criteria available is the difference in his own uses of these forces and materials as they have already been indicated. There is some evidence supplied by Rauschenberg in recounting (in a different connection) his experience at the Stedelijk Museum in Amsterdam in 1962. Willem Sandberg, then the Stedelijk's director, assuming a strong community of interest among five artists whose international reputations depended partly on the use of machines and like devices, invited the collaboration on a single sculptural unit of Tinguely, Niki de Saint-Phalle, Pierre Ultvelt, Martial Raysse and Rauschenberg. Significantly, the artists discovered when they assembled and tried to pool their ideas that it was impossible to reconcile their diverse concepts. In the separate units that each consequently produced (for the exhibition, called, "Dylaby,") in a three-week crash program in the museum, Rauschenberg's four sculptures —ranging from eight to ten feet high—were probably the least sophisticated technically since they were held together by bolts, nails and wire, but they seem to have reflected his usual concerns. A reminder of his obsession with time was a piece that incorporated nine large clocks, as he said: "some just zipping around, others hardly moving."

Rauschenberg's plan to set up one floor of his new building for painting should scotch inaccurate press reports that he has given up painting. Periodically he gives up painting, spends strenuous weeks or months on other activities; but after such exertions there is the appeal of what he has called, "the genteel look of a well-stretched canvas." In his canvases, as in his new technological forms, there has been all along the same attack on what he calls hierarchies of values, preconceived notions of what is important enough to deserve notice and what is not; these hierarchies are main obstacles to an honest rapport with the world we live in. He wonders if it is because of Protestant or puritan elements in our background that we are habituated to being conscious of only certain areas in our surroundings, only selected moments of what we experience but he believes that Europeans are even more inhibited by centuries of this programming.

In his paintings one is struck by the fact that every formal decision has been made to attack pre-judgment of what is seen—and this will almost certainly apply also to the new technological forms. Each element assumes significance not in itself, but in relation to directions, tensions, convergences that are open-ended—and at the terminal of this actively charged circuit is the spectator. (Whatever ideas he may have taken from de Kooning, Rauschenberg could never have imitated his centered and deliberately hieratic compositions of the *Woman* series.)

This is the year that avant-garde writers are immersed in case histories, reporting without interpretation the truths that are increasingly making fiction seem trivial. Musicians, too, are bent on utilizing real life sounds—and even tuning in on the "music of the spheres" in outer space. Rauschenberg is certainly not alone in the art field in his drive to document, to submit himself to reality naked of illusion, to convey to an audience the sense of what it is that is seen, heard, experienced—even if it adds up only to the sense of being lost.

—D. G. S.

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In 1953 Rauschenberg had returned broke to New York after a year spent in North Africa, Spain and Italy. Although he had been given a one-man show at the Betty Parsons gallery two years earlier, his work was taken seriously by only a few. His main encouragement came not from painters but from a group of musicians, Morton Feldman, John Cage and Earle Brown, and the dancers associated with them. He was spending fifteen cents a day for food and fifteen dollars a month for rent on a loft near the Fulton Fish Market in Lower Manhattan. To save carfare he walked uptown to Greenwich Village to sit in on the heated discussions about action painting then taking place at the Eighth Street Club and at the Cedar Bar.

"Affluence was very foreign to me in the period we are talking about but if you don't have trouble paying the rent, you have trouble doing something else. One needs a certain amount of trouble to operate, some need more, some less. The creative process somehow has to include adjusting realistically to the situation. I felt very rich being able to pick up Con Edison lumber from the street for combines and stretchers, taking advantage of whatever the day would lay out for me to use in my work—so much so that I am sometimes embarrassed that I seem to live on New York as if she were an unpaid maidservant.

"I felt new in New York. I thought the painting that was going on was unbelievable. Bill de Kooning is a great painter. I liked Jack Tworkov himself and his work, and also Franz Kline but I found a lot of the artists at the Cedar Bar were hard to talk to. There was something about the self-confession and self-confusion of abstract expressionism—as though the man and the work were the same—that personally always put me off because at that time my focus was in the opposite direction. I was busy trying to find ways where the imagery, the material and the meaning of the painting would be, not in an illustration of my will, but more like an unbiased documentation of what I observed, letting the area of feeling and meaning take care of itself [Rauschenberg is speaking here of his *Combines*]. I mean that literally: I felt an excitement at being in a city where you have on one lot a forty-story building and right next to it, you have a little shack. There is this constant irrational juxtaposition of things that one doesn't find in the countryside. I had traveled quite a lot in Europe just previously and had not found it there either: instead there's a kind of architectural harmony; everything is so much more cohesive than I have found in New York."

While some abstract expressionists were nailing boards over their windows to shut out the distractions of the city, Rauschenberg was drawing stimulation from the dramatic contrasts of the waterfront neighborhood: the animals in the largest pet store in New York, the wholesale plant stores on the same block as the Washington Market, and in the next block, hardware stores galore.

"During the day the streets would be so full of people that it looked like an ant hill that had been kicked over; then, bang—at six o'clock you could hear footsteps three blocks away. The buildings were the tallest there and I always like being near the water if I have the choice. So I think that this is a very rich part of town, but I don't find the rest of the city lacking in this quality. Every time I've moved, my work has changed radically and I think that if it didn't change naturally, that I'd do something about it to make it change. In this place [his studio at 809 Broadway] the light is so white that it's not to be believed. In other places where the ceilings may not be so high, the windows may be bigger; there you'd get the light bouncing off the floor—it would be warmed up. It is the job of the artist to move with these things, using them as additional qualities. Some artists move into a new place and force on it a working attitude they remember as one they like. That attitude makes a kind of painting different from mine. My work was never a protest against what was going on, it was an expression of my own involvement."

A principal difference between the outlook of Rauschenberg and the abstract expressionists is seen in their very opposite estimates of the significance of the unconscious in art. Rauschenberg told me that, as far as he was aware of it, the unconscious was not an important source of imagery or content in his work. Pollock had said: "I think the unconscious is a very important side of modern art." Rauschenberg, in his wish to exclude unconscious fantasy, also rejects much of the associational aura read into some of his paintings. This came out in a discussion of his black paintings (with collage) of 1951.

"Lots of critics shared with the public a certain reaction: they couldn't see black as pigment. They moved immediately into association with 'burned-out,' 'tearing,' 'nihilism' and 'destruction.' That began to bother me. I'm never sure what the impulse is psychologically; I don't mess around with my subconscious. I try to keep wide-awake. If I see any superficial subconscious relationships that I'm familiar with—clichés of association—I change the picture. I always have a good reason for taking something out but never have one for putting something in. I don't want to—because that means that the picture is being painted predigested.

"There was a whole language (used in discussions of the abstract expressionists) that I could never make function for myself: it revolved around words like, 'tortured,' 'struggle,' 'pain.' I don't know whether it was my Albers training or my personal 'hang-up' but I could never see those qualities in paint—I could see them in life and in art that illustrates life. But I could not see such conflict in the materials and I knew that it had to be in the attitude of the painter, his interpretation of an attitude that existed separately. In the future, if one were to lose contact with this idea it would be possible to have a completely different attitude about the painting.

"In the black paintings I might have—with my subconscious having me—used black with newspapers because of the burned-out look but I certainly did not like the idea of 'tortured,' 'tarred' and 'torn.' A newspaper that you are not reading can be used for anything. These same people didn't think there was anything immoral in wrapping their garbage in newspaper—a very positive use."

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He investigated these possible associative qualities of materials in several experiments.

He painting in toilet-paper, then duplicated it in gold-leaf. He studied both very carefully and found no advantage in either: what the one was saying, the other seemed to be just as articulate. I knew then that it was somebody else's problem—not mine."

An artist who uses black because of established associations with death, and gold for its implications of elegance, is trading on known qualities in a way that Rauschenberg regards as dangerous for the life of the picture.

"When someone close to you has been away it's only in about the first fifteen minutes that you're back together that you notice how he has changed from the idea you have of the way he looks. The same thing happens to a painting: when it becomes so familiar that one recognizes it without looking at it, the work has turned into a facsimile of itself. If you do work with known quantities—making puns or dealing symbolically with your material—you are shortening the life of the work. It is already leading someone else's life instead of its own."

In recent years he has designed sets and costumes for the Merce Cunningham and Paul Taylor Dance Companies and while on tour has taken part in dance performances. He has also choreographed, directed and acted in a series of performances with dancers. Although these involve objects, the main motivation comes from dance.

"I don't call these performances 'happenings'—happenings have to do with the animation of objects. Since they come out of my really quite traditional appreciation for dance, I would rather call them 'dance-theater.' I begin by just having an idea and if that idea isn't enough, have another idea and then a third and a fourth; composition could be described as an attempt to mass all these things in such a way that they don't interfere with each other. I never set up cause and effect sequences or action contrasts that are extreme: calmly or less calmly, episodes just happen to exist at the same time. One of my main problems is how to get a piece started and how to get it stopped without breaking into the sense of the continuation of the whole unit. I work very much the same way—composing in non-sequential relationships—that I do in painting.

"I like the necessity of working with people to put on a piece, and one of the reasons I have been preoccupied with theater is because of the extreme discipline necessarily demanded in working with other people."

In December 1965 he staged several performances at the Film-Maker's Cinemathèque in New York (on a program with presentations by Claes Oldenberg and Robert Whitman) of "Map Room II," a development of a sketch he had initially designed and carried out at Goddard College as "Map Room I." In a final sequence he got into a pair of shoes embedded in glass-like blocks that reflected light from the floor.

"I used my body as a conductor of electricity by holding a live coil in one hand; with the contact with neon tubes, they lit up (with different colors). I consider this more successful than some of my other pieces—maybe I've done enough to build a collective vocabulary. If one's body can be a conductor of electricity, there are all kinds of materials one could activate by hand. It's like moving the controls out onto the stage. I like the technicians to be visible and, if something has to be moved onto the stage, one does it in the most direct, simple fashion: you just walk over and put it there. I would rather not have the proscenium hiding everything. I nearly never choreograph expressions for people that I work with; they should not look as though they were doing something easily if it is necessarily difficult."

In his work he exploits certain effects that appear accidental but this does not imply that he is motivated by the aesthetic use of chance (as is his friend, composer John Cage).

"I have certainly made use of the [illegible] that paint will run. This is just a friendly relationship with materials—you accept them for what they are rather than for what you can make out of them. One of my preoccupations was rather an intellectual thing. I tried to [illegible] by the different ways that paint went on that even though I might know only seventeen ways that there were actually thousands.

"I was interested in many of John Cage's chance operations and I liked the sense of experimentation that was involved in, but painting is just a different ground for activities. I could never figure out an interesting way to use any kind of pre-programmed activity—and even though chance deals with the unexpected and unplanned, it still has to be organized.

"Working with chance, I would end up with something that was quite geometric; I felt as though I were carrying out an idea rather than witnessing an unknown idea taking shape.

"I did a twenty-foot print, and John Cage was involved because he was the only person with a car who would be willing to do this. I glued together fifty sheets of paper—the largest I could—and stretched it out on the street. He drove his A-Model Ford through the paint and onto the paper. The only directions he had were to try to stay on the paper. He did a beautiful job but I consider it my print."

Persisting through a number of changes in color and materials are certain ways of composing that are the opposite of conventional design.

"For years I've been concerned with the idea of a relaxed symmetry. I think of symmetry as a neutral shape as opposed to a form of design. If you are dealing with multiplicity, variation and inclusion as your content, then any feeling of complete consistency or sameness is a violation of that attitude. I had to try consciously to do a work that would imply the kind of richness and complexity I saw around me.

"One of my painter friends once said that I'm awfully good at the edges. This was intended as a joke but I think that it may be true: there's been a conscious attempt to avoid giving a form, in preference to any area whether dead center or at a point where I have only half an inch before I hit the wall. I have ignored simple-minded ideas of formal composition by just putting something of no consequence at dead center."

While critics have habitually credited Rauschenberg (along with Jasper Johns) with having launched many of the ideas and techniques that have become staples of pop art, some have failed to distinguish between his own attitudes and those of the artistic movement. He was asked to clarify his own position vis-a-vis pop art.

"The word 'pop' is more Hollywoodian than historian. Pop art has contaminated our art of stream-of-consciousness. We have a frontier country—the means have to be direct. Today in New York we have masters and matters of all sorts. Their voluntary cooperation indicates a certain amount of communication, tolerance and pleasure in each others' ideas. At the same time, I think that one of the aspects of my work that I criticize myself for the most is that so many people recognized it as a way of working, as an end in itself, so that the influence that the work has had on other artists who work in what they would call the same direction, is really a weakness of my concept. The reason: even the socially interesting misleads directly to the embalming of the work.

"I think that in the last twenty years there has been a new kind of honesty in painting where painters have been very proud of

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paint let it be—ave openly though used for different reasons—just as many reasons as there are artists. For a long time one could see a brushload of paint almost as though the artist had just put it on the canvas and walked away (but now there's a new kind of paint that hides it because some artists were looking for, and then finding, a new medium—plastics).

"This was opposed to the older way of using paint only to build an illusion about something else or wanting only the color aspect. All of these things—elements of painting, such as line and color—are now being separated out, taken out of traditional relationships so that they function independently. Each one becomes a whole rather than a detail. And these elements will never fit back together to make anything we have seen. I think that it's a great time.

"In this new give and take, when an artist sees something exciting that another artist has done he is likely to say, as Larry Poons has: 'Well, now I don't have to do that.'"

In contrast to the abstract expressionists who have generally preferred to stay within variations on major themes established in their maturity, Rauschenberg has moved restlessly from one style and material to another.

"As far as style is concerned, I've run through a good many and it is always a pleasure to give them up . . . . Yet I am not so facile that I can accomplish what I want to explore in one or two paintings. Sometimes a period, such as the all-red paintings or the ones I call 'pedestrian colors,' encompassed about fifteen paintings or it may go up to thirty. When I reach a stage where working in a certain way is more apt to be successful than unsuccessful—and it's not just a lucky streak—when I definitely see that this is the case, I start something else. Usually while I'm working one way there's another attitude that's growing up, a reaction to what I'm doing that almost may be the reverse of it.

"The problem when I started the Dante illustrations [thirty-four illustrations for "The Inferno," 1959] was to see if I was working abstractly because I couldn't work any other way or whether I was doing it by choice. So I insisted on the challenge of being restricted by a particular subject where it meant that I'd have to be involved in symbolism. An illustration has to be read; it has to relate to something already in existence and, well, I spent two-and-a-half years deciding that, yes, I could do that. All these statements can sound rather school-roomish—insisting that you force yourself to do something—but it's against my nature to be disciplined anyway; I have to strain a little to keep sanely free."

When Life magazine commissioned him to do a new series of illustrations for Dante's "Inferno" (December 17, 1965) Rauschenberg had hoped to use lithography as the means of transferring images culled from the press but was prevented from doing so by legal and technical difficulties and had to return to the silk-screen technique he had used earlier. He found that working with twenty-five photographs (reduced to magazine scale on one screen) was "like having many palettes—instead of having colors laid out, there were all these images. Life readers saw in Rauschenberg's new "Inferno" illustrations, a series of juxtaposed images with recognizably specific references to concentration camps, the Bomb and episodes connected with the civil rights movement. Since these more readily identifiable elements represented a definite departure from the more ambiguous imagery of the earlier Dante series, I asked him if his point of view had changed.

"Someone asked me yesterday: 'Do you really see modern life as all made up of hell?' Of course not. But if one is illustrating hell one usually uses the properties of hell. I've never thought that problems were so simple politically that they could be tackled directly in art works, not by me anyway, although in my personal life I do take stands on atrocities of all kinds. But everyday, by doing consistently what you do with the attitude you have, if you have strong feelings, these things are expressed over a period of time as opposed to, say, one *Guernica*. That's just a different attitude. When I was doing Dante, the first series, it was election year and a historian would be able to read that this was when it was done. When you just illustrate your feeling about something self-consciously—that is for me almost a commercial attitude. If you feel strongly, it's going to show. That is the only way the political scene can come into my work—and I believe it's there. Consistently there has been an attempt to use the very last minute in my life and the particular location as a source of energy and inspiration rather than retiring into some other time or dream or idealism. I think that cultivated protest is just as dream-like as idealism."

The free-standing metal forms wired for radio transmission that made up his 1965 exhibition at Leo Castelli called "Oracle" seemed a startling departure from his paintings. These sculptures followed (after a crowded interlude of painting) a strenuous sculptural project he had carried out under great pressure in Amsterdam's Stedelijk Museum. His interest in radio-equipped forms had begun with Broadcast, *a painting with two knobs on the surface that enabled people to tune in different channels of its concealed radios.*

"I objected [in *Broadcast*] to the fact that one had to be standing so close to the picture that the sound didn't seem to be using the space the way the images were reacting to each other; I wanted to do one with remote control but I saw that the problem would be the one of weight and the depth that was needed to house the equipment.

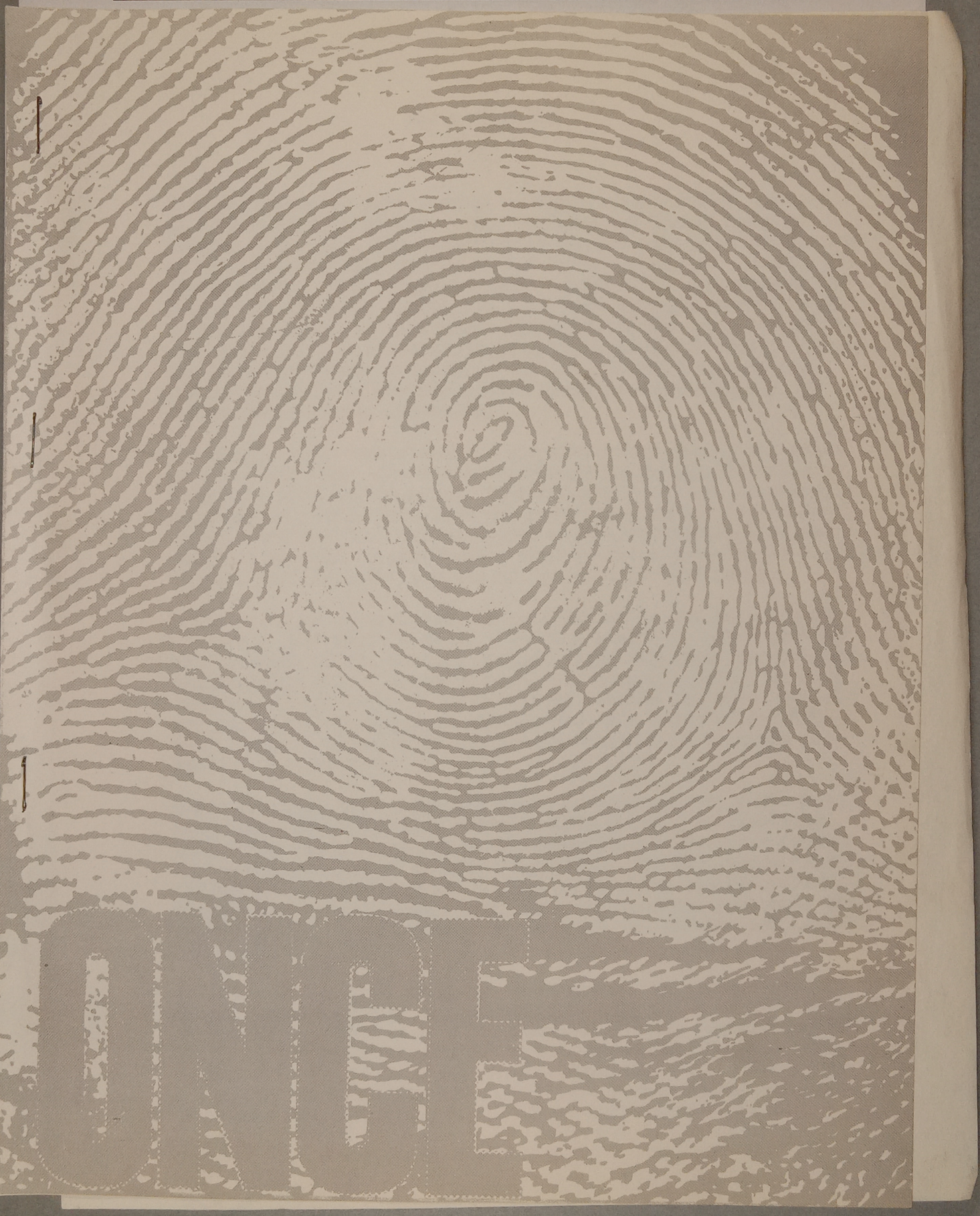
"Painting was the wrong form. I became interested in sculpture after I returned from a dance tour with the Merce Cunningham Dance Company and made two additional pieces beside the one I had begun before [incorporating radios]. In these pieces the sound was literally important in shifting the focus of the audience: from the sound you had a sense of distance that, as often as not, was distorted. It had the feeling of knowing where you were but where you were was lost! Friends pointed out that I could have obtained similar sound effects in a far simpler way by recording and playing back radio sounds from a tape and I do not doubt that technically this could be done, but to me it was important to have the live sounds actually being broadcast at that moment in time. To have used a tape would have been like commercial art in the sense that it would be a rendering of the idea. I'd like for the sound to be as fresh as the daily fall of dust and rust that accumulates—that doesn't mean that from time to time one doesn't clean it off. This insistence on the piece operating in the time situation it was observed in, is another one of the ways of trying to put off the death of the work."

Since Rauschenberg "likes very much this mixture of technology and esthetics," he thinks he is likely to pursue this direction after he moves to his new building on Lafayette Street.

"I'd like to work with wind and water and plants. I have been thinking about a group of independent sculptural units that will form a single unit when combined. They will be sensitive to the proximity of the spectator—responding even to his body temperature—and they will be so delicately controlled by circumstance that two people viewing these forms will see something different from what is seen by either a crowd or one person. They will be responsive also to forces outside the jurisdiction of the viewer—to weather and passing traffic. Viewing of the work will not be completely dependant on seeing and the attention and desires of the viewer will be modified by circumstance. Constructed and viewed in the ground of darkness (this work) will explore the nuances of not seeing and merely sensing seeing. In darkness images can, literally, come and go."

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The ONCE Group

The ONCE group is a performing ensemble of composers, artists, filmakers, and architects which has evolved during the past several years from the contemporary performance-arts activities of the Dramatic Arts Center in Ann Arbor, Michigan. Though the ONCE Festival of Contemporary Music (1961-1965) is probably the best-known of these activities, the collaborative nature of the ONCE group began several years earlier with the light-sculpture and Space Theatre innovations of Milton Cohen and Harold Borkin, the films of George Manupelli, and the establishment of the Cooperative Studio for Electronic Music by Robert Ashley and Gordon Mumma during 1957-1958.

The unifying characteristic of the ONCE group during the years of its activities has been a commitment to performing the contemporary performance arts. Contemporary music embraces many elements of performance that are associated with music of past times. But the dynamics of recent musical evolution have led creative artists to consciously explore those performance elements which extend beyond the realm of "pure music" and sound.

These performance elements can be included in the category of "theatre", and include dance (physical activity, human gesture and movement of all sorts), staging (lighting, the juxtaposition and manipulation of stage properties), natural sounds (the artistic integration of stage-activity sounds and speech), and the spatial disposition of performance (the means of involvement and confrontation of the audience-spectator with the performance activities).

The structural and temporal aspects of contemporary music have also taken new directions with the ONCE group. Particularly noteworthy is the development of compositions which are created by a collaboration of individual artists. To date these "ensemble" compositions have taken two forms: works which can be performed as complete compositional entities by themselves; and works which can be performed separately, in sequence, or simultaneously with each other.

As an example of the first of these forms, "Kittyhawk" evolved from certain implication s of ensemble production of Mary Ashley's "Jelloman" and John Cage's "Variations III" and "Variations IV" which were produced in Ann Arbor and on tour by the ONCE group during 1964 and 1965. "Kittyhawk", subtitled "an anti-gravity piece", is a kind of air-age ritual, during the course of which the women performers become air-borne in various ways.

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The impetus for the creation of works which can be performed in various arrangements separately, sequentialy, or simultaneously, (and often requiring improvisation during the course of performance) came from several sources, but particularly from issues of programming and presentation involving electronic-music and light-projection means. Milton Cohen's "Space Theatre" productions (starting in Ann Arbor in 1958), Robert Ashley's "Public Opinion Descends Upon the Demonstrators" (1962) and "in memoriam Kit Carson" (1963), and Gordon Mumma's "Epoxy" (1962) and "Megaton for William Burroughs" (1963) are early examples with the ONCE group.

Examples of "total-performance" programming in the current repertoire of the ONCE group include Gordon Mumma's "Galleries", George Manupelli's multiple-projection "Evil & Antiquity", and Robert Ashley's "The Wolfman". For these works the primary dramatic issues are those of the entire program: where the work of one composer ends and the next begins is of less significance than the context of the total experience. "Joy Road Interchange", one of the most recent works of this type in the ONCE group repertoire (performed recently at the First New York Theatre Rally) is also an "ensemble" composition.

Descriptive Notes for Certain Works in the ONCE Group Repertoire

KITTYHAWK (an anti-gravity piece) by the ONCE group

Kittyhawk is an example of a composition created by a collaboration of individual artists. Subtitled "an anti-gravity piece", Kittyhawk is a kind of air-age ritual, during the course of which the women performers become air-borne in various ways using props constructed as part of the performance and manipulated by the men performers. It is a music in which events of an intrinsically theatrical and dance nature are composed as though they were musical events. The natural sounds resulting from the programmed actions are a part of the sound-structure projected by the accompanying tape composition which directs the audience participation. Kittyhawk has received performances in New York City, St. Louis, and at Antioch College.

THE WOLFMAN by Robert Ashley

The Wolfman is a composition for amplified voice and magnetic tape, and an example of the genre of work in which the theatre event--in this case a mimed parody of the familiar nightclub singing act--provides the framework in which the performer produces an unusual sound-piece. The Wolfman was premiered at the 2nd Festival of the Avant-Garde in New York City in September 1964.

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MEGATON FOR WILLIAM BURROUGHS by Gordon Mumma

A composition for four performers on special, electronically controlled instruments, with six channels of magnetic tape. Dramatically motivated as an air-war fetish, the staging of the performance exploits relationships between the performers and the director in which each of the performers is directed by means of an electronic communications system through intercom headphones (replacing the function of the traditional "written" score). The structure of the composition is clearly musical in intent, progressing from uniquely electronic sounds (on magnetic tape), through performed electronic sounds (the gestural aspect of electronic sound production), through recorded natural and human sounds, to purely natural sounds articulated in the performance space.

Notes on Personnel of the ONCE Group

Robert Ashley and Gordon Mumma are both composers and performers. Their activities include the organization of the annual ONCE Festival of Contemporary Music, and since 1962 the performance of a concert-tour series called "New Music for Pianos". Most recently they organized a performance-tour called "Spectacular Music Theatre", featuring members of the ONCE Group, and which has been presented during the first half of 1965 in ten cities in the United States. In 1958 Ashley and Mumma established the Cooperative Studio for Electronic Music, in which they have composed music for concert, film, and theatre applications, including soundtracks for the films of Bruce Baillie, George Manupelli, and Paul Lohmann, and music for Milton Cohen's "Manifestations--Light and Sound" productions. During the summer of 1964 Ashley and Mumma presented performances of their music for the Space Theatre productions at the 27th Venezia Biennale in Italy.

Harold Borkin and Joseph Wehrer are both architects on the faculty of the University of Michigan School of Architecture and Design. Their work includes a finals-winning design for the Franklin Delano Roosevelt Memorial Competition; and the establishment, with composer Robert Ashley, of the Performance Arts Research Laboratory Conference first held at the Univ. of Michigan in 1963.

George Manupelli is an artist and filmaker, also on the faculty of the University of Michigan. His films were presented at the 1964 Venezia Biennale and have won awards in numerous international festivals. His activities also include the direction of the annual Ann Arbor Film Festival.

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NEW PERFORMANCE FORMS ON TOUR 1964-65

The productions described below are directed and performed by artists affiliated with the ONCE Festival of Contemporary Music, George Manupelli Films, Space Theater, and the Cooperative Studio for Electronic Music, Ann Arbor, Michigan. The performances have toured the United States, Canada, and Europe since 1961, and they are offered again to the attention of persons interested in recent developments in contemporary music, films, and experimental theater. Information about schedules, and descriptions of particular productions and programs may be obtained by writing to the given addresses.

A CONCERT OF NEW MUSIC FOR PIANOS

Robert Ashley and Gordon Mumma pianos, other instruments, and electronic music

Programs are chosen from an extensive repertoire of new and radical compositions by younger American and European composers and include works for one and two pianos, works for piano with French horn (Gordon Mumma) and other instruments, and selected electronic compositions. Much of the repertoire was written especially for the performers and is based on elaborate graphic notation, special electronic devices, and new ensemble methods. (fee: $200.00 plus travel; Address: Gordon Mumma, 1917 Washtenaw avenue, Ann Arbor, Michigan)

ONCE Festival (1961), ONCE Festival (1962), Wayne State University, Oberlin Conservatory, Michigan State University, Provincetown Sunday Concerts, ONCE Friends Concert (Ann Arbor), WUOM-TV, Smith College, ONCE Festival (1963), University of Buffalo, "Men, Minds and Music Series" (Toronto), Roosevelt University, Richmond Professional Institute, ONCE Festival (1964), "Music in Our Time" (New York City), Harvard University, University of Missouri, Central Missouri State College, "Eight Concerts of the Avant Garde" (New York City), (European tour: 1964).

A CONCERT OF SPECTACULAR THEATER MUSIC

Robert Ashley, coordinator; five performers or more, with lighting and amplified sound.

Compositions of theatrical scope for special ensembles using electronic music, film, lights, dance, sculpture, and speech. Various works are based on choreographed movements simultaneous with film projection and sound, group improvisation, sound-environments, and extensive audience participation, and can involve assistant performers rehearsed on location. The repertoire exploits the performance environment with great variety and is adaptable to unusual performance situations. Each program is especially designed to its occasion to create a continuous, evolving theater event. (performance fee: $400.00 plus travel; address: Robert Ashley, 1009 Granger, Ann Arbor, Michigan).

ONCE Festival (1962), TRUCK I (Ann Arbor), TRUCK II (Silver Lake, Michigan), Richmond Professional Institute (1963), Hylozoists Arts Festival (Detroit), ONCE Festival (1964), Red Door Gallery (Detroit), Richmond Professional Institute (1964).

SPACE THEATER (MANIFESTATIONS: LIGHT AND SOUND)

Milton Cohen, director; with Robert Ashley, Harold Borkin, George Manupelli, and Gordon Mumma.

A program of projected-light images (from slides, films, and opaque surfaces), amplified sound, and human gesture performed within an altered enclosed space. Imagery is manipulated from a system of light projectors and controls in the center of the room and around the periphery, and ranges over all surfaces in a programmed, complex display. Amplified sounds (from musical instruments, special objects and from recorded tapes) are channeled to loudspeakers around the area. The audience is seated in the round, among sculptural, light-reflecting structures and among the sound and optical instruments. The program can be produced in any large enclosure and is adaptable within a considerable range of total durations (typical length 60 to 90 minutes) and audience sizes. (fee: $1,000.00 plus travel, for three performances/minimum; address: Milton Cohen, 617 East Liberty, Ann Arbor, Michigan)

AAA Gallery (Detroit), WUOM-TV, University of Michigan Museum of Art, Central Michigan University, Detroit Institute of Arts, University of Michigan Creative Arts Festival, San Francisco studio series (on Graham Foundation Fellowship travel), Ann Arbor studio series (1962-63), Venice Biennale (1964).

DEMONSTRATION LECTURES

Prepared lectures on contemporary developments in music and experimental films. Each is based on numerous examples of the most recently available works and uses illustrations from tape, slides, film, and live performance demonstrations. These lectures are designed from the experience of past tours to supplement performance programs in universities and colleges and have proven to be of interest and value to students in many fields. (fee: $100.00 for each lecture plus film rentals where applicable).

I Experimental Films—a presentation of the works of American independent film makers, with a discussion of basic equipment and techniques. (address: George Manupelli, 720 West Huron, Ann Arbor, Michigan).

II Electronic Music—a discussion of recent developments in electronic music equipment, with emphasis upon the designing of small and flexible studio facilities. (address: Gordon Mumma)

III Graphic Music—a survey of new techniques of graphic notation, with demonstrations of interpretation and a discussion of the interpreter performer's role in creating the music. (address: Robert Ashley)

TAPE RECORDINGS

Selected electronic music compositions for concert, broadcast, or library use, and selected tape recordings of performances from the "New Music For Pianos" series are available from the Cooperative Studio For Electronic Music. (address: Gordon Mumma)

***Travel expenses are for automobile milage from Ann Arbor, and will be adjusted according to the schedule of engagements in the area of tour.

***Performance fees can be reduced for engagements that combine two or more performances.

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The ONCE Festival

ONCE is an informal organization of young composers and performers who met in Ann Arbor in 1960. The main activity of that group, in cooperation with the Dramatic Arts Center of Ann Arbor, has been the creation of an annual festival of contemporary music, the ONCE Festival, which in three years (1961, 1962, 1963) has gained national recognition for its scope and professional qualities.

ONCE is particularly concerned with recent and innovative music and with encouraging those professional performers whose involvement makes this music possible. In spite of the acknowledged growth of interest in contemporary artforms in the United States, there is still a serious lack of opportunity either for the younger composer to have his work performed with distinction, or for the performing musician to find a sympathetic and discriminating audience for a contemporary repertoire. The ONCE programs have provided this opportunity for more than fifty contemporary American and foreign composers, and have presented a distinguished list of guest soloists and ensembles from America and Europe to festival audiences. Among musicians in the Ann Arbor area the success of the ONCE Festivals has nourished a particular interest in contemporary music, and as a consequence the more recent programs have drawn on an unusual wealth of capabilities among these performers.

The ONCE Festival comprises four to six concerts each year. Its programs are planned to include important but less frequently heard works by eminent 20th century composers, a wide selection of new compositions from the United States and from other countries, and representative works by composers associated with the ONCE group. These programs are recorded for rebroadcast by WUOM, the University of Michigan FM radio station in Ann Arbor. The tapes are made available to other radio stations, to various musical organizations and individuals, and have been rebroadcast in substantial part in London, New York, Kansas City, Los Angeles, and San Francisco.

Parallel with the success of the ONCE Festival its participants have been accorded significant individual recognition, and music from ONCE has been heard on numerous programs in America, Europe, and Japan. Since 1960 various members of ONCE have increasingly devoted part of their efforts to other kinds of musical activities: concerts in many other cities, television and radio programs, lectures, theatre and film programs, and publications. But the ONCE Festival itself has continued to be the most important interest of the group, representing the work of ONCE composers to a tangibly critical audience, and bringing to a professional performance situation the most diverse and provocative works from the United States and abroad.

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The Dramatic Arts Center

The Dramatic Arts Center was organized in 1954 in Ann Arbor, Michigan, as a nonprofit corporation "to operate a center for dramatic and other arts, a professional theatre, a theatre and dance classes for children, a place for exhibition of works of art, to engage in cultural and educational activities."

From 1954 to 1957 the Center operated a professional arena theatre in Ann Arbor, and also sponsored a great variety of other events in music, dance, art, and children's creative arts. When the theatre space became unavailable, the Center continued to sponsor similar events in whatever auditorium could be found--in churches, public schools, the YMCA, and at the University of Michigan. The Center initiated attempts to bring a top-level professional theatre to Ann Arbor; the great public interest aroused prepared the way for the University of Michigan's ambitious Professional Theatre Program, launched in 1962. The Center has from its beginning sought to encourage important but little-known developments in the arts, including experimental creations in drama, music, films, and other media. In particular, since 1961 the Center has sponsored the ONCE festivals of contemporary music.

The program of the Dramatic Arts Center has been sustained by admissions receipts and generous donations from a large group of patrons. Its leadership has come from such persons as Eugene Power, its first president (now Regent of the University of Michigan); Richard J. Mann, Vice-President of the Ann Arbor Trust Co. and for many years President of the Ann Arbor School Board; Mrs. Neil Staebler, an outstanding community leader and wife of Congressman Staebler; and Konrad Matthaei, now an important theatrical producer in New York. Officiers of the Board of Directors for the 1963-1964 year are: Wilfred Kaplan, president (Professor of Mathematics, University of Michigan); Robert Iglehart, vice-president (Chairman, Department of Art, University of Michigan); Otto Graf, treasurer (Professor of German and Director of Honors Council, University of Michigan); Michael Eisler, secretary (Associate Producer, University of Michigan Television Center).

Critical Comments

Ann Arbor, Mich. is a town with a population of about 50,000, about 35 miles west of Detroit. Its main fame is that the University of Michigan is located there. Lately it has also become the home of a festival of contemporary music which is among the most adventurous and exciting on this continent. ....The group of Ann Arbor musicians...have to their credit two festivals, numerous single concerts, countless radio and TV shows, a series of score publications and definite plans for a book. They are highly respected by fellow composers, performers and serious critics across the country, and have close ties with similarly minded colleagues overseas....

-Udo Kasemets
Toronto Daily Star
16 February 1963

Do we assume that the only natural habitat of the musical avant-garde in the U.S.A. is one of the costal urban centers --New York, say, or San Francisco? And do we assume that a music festival in a small midwestern town, even a university town, is likely to be a rather tame affair? We had better revise our views: ONCE--A Festival of Musical Premieres, with six concerts spread over two February weekends, belied both assumptions. Furthermore, this remarkable festival of ultra-modern music has been floated, for two years now, by community support without institutional or foundation subsidy. (Although one identifies Ann Arbor with the University of Michigan, the university has had no part in ONCE.) An Ann Arbor civic theatre group, the Dramatic Arts Center, was the official sponsor; the First Unitarian Church offered its main room, for a nominal rental, as concert hall; local shops and individuals contributed in various ways. Finally, tickets were bought; audiences were substantial; and, although ONCE made no money for anyone, the festival must be counted a major cultural success for the community. A cheerful note amidst the gloom of the nay-sayers to the musical avant-garde!

-H. Wiley Hitchcock
The Musical Quarterly
April 1962

The musical world has not been slow in according the Ann Arbor ONCE Festival of avant-garde musical premieres its due importance.
For the first festival last year, the only critics present were one from Detroit and two from Ann Arbor. But expressions of interest and congratulations for what the promoters of the festival were attempting came from musical personalities all over the world.
For this year's festival the critics in attendance will be much more numerous, including those from the most scholarly musical publications in the country. The auditorium in which the concerts are given only accomodates 200 people and is always crowded....

-Collins George
The Detroit Free Press
11 February 1962

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(critical comments, cont.)

The ONCE group is made up of Ann Arbor composers, not members of the University Department of Music, who present concerts of their own compositions and by such guests as John Cage and La Monte Young from New York. They are, to establish them in contemporaneity, the next generation after Cage. To read their programs or, even more, a critical report of them might suggest both musical preciosity and a deliberate flouting of the audience. But they are a determined group. I learn that their latest series of four concerts, which took place three weeks after I left them, was a total sell-out....

-Peter Yates
Arts and Architecture
June 1963

An extremely exciting event in Michigan's musical life will take place the next two weekends in Ann Arbor.
It is a festival of musical premieres, sponsored by the Dramatic Arts Center, and featuring avant-garde composers of the day.
The festival is called, with a certain wry humor, "ONCE", implying that, at least for this one time, this new music will be heard....

-Collins George
The Detroit Free Press
19 February 1961

ONCE--a festival of musical premieres--is rapidly becoming a unique and provocative series. Sponsored by the Dramatic Arts Center, this year's festival commenced this past weekend with three events that would enliven the discourse of any community. ONCE is a unique series for it offers...the experiments and the inspirations of the futuristic composers of Europe and of this country. To our knowledge there are few communities, if any, outside of New York and Los Angeles where such an uncompromising offering is made....

-Paul Cooper
The Ann Arbor News
12 February 1962

A capacity audience attended the fourth of the ONCE Festival's six concerts in the Unitarian Church last night....
It should be noted first that the audiences at the ONCE concerts have so far made a large contribution to the character of each event. Audience reaction has been by no means restricted to applause or booing. One has, at times, been able to feel the weight of collective concentration or relief or shock or pleasure...

-David Sutherland
The Michigan Daily
17 February 1962

(critical comments, cont.)

....Either the music is becoming more familiar, or the audience is becoming more understanding or perhaps more patient. If this is so, perhaps the day is not too far distant when the ONCE concerts will be as natural and acceptable as the May Festival concerts. At least there are grounds for optimism.

-Bernard Folta
The Michigan Daily
19 February 1963

....This year's ONCE festival, consisting of four concerts, took place on two consecutive weekends in February. It may have lacked the trimmings and grandiosity of a big-time festival...but in substance, idealism and dedication it had much more to offer than many a large-scale event. Although operating on a low budget, the organizers had made sure that they had on hand an impressive list of performers.... The roster of the (guest) performers was augmented by a number of local musicians who over the years have developed an acute sense for up-to-date music and the manifold performance practices thereof....
....The programs put it clear that at no time other than ours during the history of music has their been such a variety of techniques, styles, means of expression, indeed of whole concepts about art and music, at the composers' disposal.

-Udo Kasemets
Musical America
June 1963

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Music Performed on the ONCE Concerts (1960-1963)

* World Premiere ** American Premiere

ROBERT ASHLEY Detail 2b (R.Ashley, G.Mumma -1962), Fives (E. London, Camerata Quartet, Hartt Chamber Players -1963*), The Fourth of July (electronic -1961), Maneuvers for Small Hands (R.Ashley -1962*), Public Opinion Descends Upon The Demonstrators (electronic -1962*), Something for Clarinet, Pianos, & Tape (R. Waters, R.James, R.Ashley -1962*), Sonata for Piano (R.Ashley -1961).

MILTON BABBITT Composition for Synthesizer (electronic -1962).

RICHARD RODNEY BENNETT Cycles II (P.Jacobs -1962*).

ALBAN BERG String Quartet Opus 3 (Camerata Quartet -1963).

LUCIANO BERIO Circles (C.Berberian, Domaine Musical -1961), Serenata I (A.Speer, ONCE Chamber Ens. -1963**), Sequenza (J. Castagner -1961, J.Perras -1962).

ANDRE BOUCOURECHLIEV Devices (Domaine Musical -1961), Texte II (electronic -1962**).

PIERRE BOULEZ Premier Sonate (P.Jacobs -1961), Sonatine Pour Flute Et Piano (A.Speer, B.Wise -1962).

HENRY BRANT Temperamental Mobiles (A.Speer -1962).

GEORGE BRECHT Motor Vehicle Sundown (Event) (ONCE Chamber Ens. -1962*).

EARLE BROWN December 1952 (G.Mumma, Hartt Chamber Players, ONCE Chamber Ens. -1963).

SYLVANO BUSSOTTI Five Piano Pieces for David Tudor (D.Tudor -1960), Frammento (C.Berberian, L.Berio -1961).

GEORGE CACIOPPO Bestiary I: Eingang (K.Lovejoy, W.Dunlap, ONCE Chamber Ens. -1962*), Pianopieces (D.Bohlen -1963), String Trio (E.Perrow, J.Harter, A.Follows -1961), Two Worlds (E. London, Hartt Chamber Players, Camerata Quartet -1963*).

JOHN CAGE Concert for Piano with Fontana Mix and Orch. (D.Tudor, J.Cage, with Merce Cunningham Dance Co. -1961), Music for Wind Instruments (Dorian Quintet -1962*), Music Walk (J.Cage, D.Tudor -1960), Solo for Piano with Fontana Mix (D.Tudor, J.Cage -1960), Variations I (R.Ashley, G.Mumma, M.von Biel -1963), Variations II (D.Tudor -1963).

(music performed on the ONCE concerts, cont.)

ELLIOTT CARTER Eight Etudes & A Fantasy (Dorian Quintet -1962).

AARON COPLAND Piano Variations (P.Jacobs -1962).

GEORGE CREVOSHAY Rotations II & III (L.Lietch -1962).

CLAUDE DEBUSSY Syrinx (J.Castagner -1961).

WALTER DeMARIA Licorice Stick (M.Saffro -1962).

MORTON FELDMAN Durations 1, 4, & 5 (M.Feldman, ONCE Chamber Ens. -1962*), For Franz Kline (P.Ericson, ONCE Chamber Ens. -1963), Piano Four Hands (R.Ashley, G.Mumma -1962), Piano Three Hands (R.Ashley, G.Mumma -1962).

HENRY FLYNT Work Such That No One Knows What's Going On (L. Young -1962).

WOLFGANG FORTNER Fünf Bagatellen (Dorian Quintet -1962).

ROBERTO GERHARD Caligula (electronic -1962*), Capriccio (J. Perras -1962).

GORDON GIDLEY Syzygy I (P.Jacobs -1962*).

AYLMER GLADDYS Elixir 8 (R.Ashley, G.Mumma -1962).

ROMAN HAUBENSTOCK-RAMATI Liasons (B.de Vinogradow -1961).

DICK HIGGINS Constellation No. 7 (ONCE Chamber Ens. -1962).

TOSHI ICHIYANAGI Mudai No. 1 (L.Young -1962), Sapporo (J.Cage, ONCE Chamber Ens. -1963**; D.Scavarda, ONCE Chamber Ens. -1963).

CHARLES IVES Eleven Songs (P.Ericson, R.Sheff -1962).

BOB JAMES Christina's World (R.James, R.Pozar, magnetic tape -1962).

TERRY JENNINGS Piano Piece (T.Jennings -1962).

GOTTFRIED MICHAEL KOENIG Essay--Komposition Für Elektronische Klänge (electronic -1962).

GREGORY KOSTECK Sonata for Piano (S.Bates -1962).

ERNST KRENEK Sechs Vermessene (P.Jacobs -1961).

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(music performed on the ONCE concerts, cont.)

PHILIP KRUMM Lincoln Center (ONCE Chamber Ens. -1963*), May 1962 (ONCE Chamber Ens. -1963), Music for Clocks (D.Scavarda, ONCE Chamber Ens. -1963*), Paragenesis (K.Fierce, L·Nail, R.Sheff -1962), Three Pages of Sounds (L.Lietch -1962).

BRUNO MADERNA Syntaxis (electronic -1962).

GEORGE MANUPELLI The Bottleman (film -1961), The House (film -1962*).

RICHARD MAXFIELD Wind (T.Jennings, magnetic tape -1962).

OLIVIER MESSIAEN Quatre Etudes de Rythme (P.Jacobs -1961).

ROBERT MORRIS Words (L.Young -1962).

GORDON MUMMA A Quarter of Fourpiece (Hartt Chamber Players -1963), Epoxy--Soundblock 8 (electronic -1962*), Four Sections from Gestures II for 2 Pianos (R.Ashley, G.Mumma -1962*), Meanwhile, a Twopiece (R.Ashley, G.Mumma, magnetic tape -1962*), Sinfonia for 12 Instruments & Magnetic Tape (W.Dunlap, ONCE Chamber Ens. -1961*), Suite for Piano (R.Ashley -1961*), Three Mographs (R. Ashley, L.Lietch, G.Mumma -1963).

CONLON NANCARROW Rhythmic Studies (magnetic tape -1962).

BO NILSSON Zwanzig Gruppen (Dorian Quintet -1962).

ROGER REYNOLDS Continuum (E.Lichty, A.Follows -1961), Consequent (ONCE Chamber Ens. -1962), Epigram & Evolution (R.Ashley -1961*; P.Jacobs -1962), Mosaic (K.Hill, R.James -1962*), Portrait of Vanzetti (J.Obrien, D.Scavarda, ONCE Chamber Ens. -1963*), Sky (K.Lovejoy, ONCE Chamber Ens. -1962), Wedge (D.Sutherland, ONCE Chamber Ens. -1962*).

TERRY RILEY Concert for Two Pianists and Five Tape Recorders (L. Young, T.Jennings -1962).

CARL RUGGLES Angels (D.Sutherland, ONCE Chamber Ens. -1962).

DONALD SCAVARDA Filmscore for Two Pianists (R.Ashley, G.Mumma -1963*), Groups for Piano (R.Ashley -1961; R.Sheff -1962), In the Autumn Mountains (S.Zaft, J.Berg, W.Dunlap, ONCE Chamber Ens. -1961*), Matrix for Clarinetist (J.Morgan -1962*).

ARNOLD SCHONBERG Fünf Klavierstücke Opus 23 (P.Jacobs -1961), Klavierstücke Opus 33 a & b (P.Jacobs -1962).

(music performed on the ONCE concerts, cont.)

GUNTHER SCHULLER Wind Quintet (Dorian Quintet -1962).

RAMON SENDER Information (R.Ashley, L.Lietch, G.Mumma -1963).

RALPH SHAPEY Movements for Woodwind Quintet (Dorian Quintet -1962).

ROBERT SHEFF Ballad (P.Krumm, K.Fierce, L.Lietch -1962*), Meditation Nine (R.James, ONCE Chamber Ens. -1963*).

KARLHEINZ STOCKHAUSEN Klavierstuck V (P.Jacobs -1962**), Klavierstuck VI (D.Tudor -1960), Klavierstuck VII (P.Jacobs -1962**), Klavierstuck XI (P.Jacobs -1961; 1962), Zyklus (J.P.Drouet -1961).

IGOR STRAVINSKY Five Pieces for Piano (P.Jacobs -1962).

SHERMAN VAN SOLKEMA Three Pieces for Cello and Piano (H.Dunscomb, S.van Solkema -1961).

MICHAEL VON BIEL Book for 3 (E.Mayer, G.Mumma, M.von Biel -1963**), Quartet I (E.Mayer, C.Jewell, M.Roeber, M.von Biel -1963**), 29 Doubles for Violinist and Pianist (E.Mayer, M.von Biel -1963*), Quartet II (E.Mayer, C.Jewell, M.Roeber, M.von Biel -1963**).

EDGARD VARESE Density 21.5 (J.Castagner -1961).

ANTON WEBERN Lieder Opus 4 (K. Lovejoy, E.Ferber -1963), Variationen Opus 27 (P.Jacobs -1961).

BRUCE WISE Revolving Spectrum from Patterns for Orchestra (W.Dunlap, ONCE Chamber Ens. -1962*), Songs of Autumn (S.Zaft, B.Wise -1961), Two Pieces for Piano & Orch. (W.Dunlap, B.Wise, ONCE Chamber Ens. -1961).

CHRISTIAN WOLFF Duet I (L.Young, T.Jennings -1962), Duet II for Horn & Piano (R.Ashley, G.Mumma -1962), For Pianist (D.Tudor -1960), "Summer" String Quartet (Camerata Quartet -1963).

LA MONTE YOUNG Composition No. 13, 1961 (G.Mumma -1962), 923 (April 1960) "To Henry Flynt" (L.Young -1962).

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Performers for the ONCE Concerts (1960-1963)

Ensembles

CAMERATA STRING QUARTET OF NEW YORK CITY (1963)
(Group for New Music, Columbia University)
Kenneth Goldsmith (Tanglewood Fromm Fellow, 1962), violin
Doris Allen, violin
Pamela Goldsmith, viola
Joel Krosnick, violoncello

DOMAINE MUSICAL ENSEMBLE (1961)
Jacques Castagner, flute (director, Paris Wind Quintet)
Francis Pierre, harp (faculty, Ferienkurse für Neue Musik, Darmstadt, Germany)
Jean Pierre Drouet, percussion (1st prize, Paris Conservator
Boris de Vinogradow, percussion (French Natl. Orchestra)

DORIAN WOODWIND QUINTET (1962)
(Tanglewood Fromm Fellows, 1961)
John Perras, flute
David Perkett, oboe
Arthur Bloom, clarinet
William Brown, horn
Jane Taylor, bassoon

HARTT CHAMBER PLAYERS (1963)
Bertram Turetzky, doublebass & director (faculty, Univ. of Hartford)
Edwin London, conductor & horn (faculty, Smith College)
Nancy Turetzky, flute
Josef Marx, oboe (Columbia, Epic, Vanguard records)

MERCE CUNNINGHAM DANCE COMPANY (1961)
Merce Cunningham, director
Carolyn Brown
Judith Dunn
Viola Farber
Steve Paxton
Judith Wood
Robert Rauschenberg, designer
John Cage, musical director
David Tudor, pianist

Soloists

Robert Ashley (1960-1963), composer and pianist (Cooperative Studio for Electronic Music, Ann Arbor; Performance Arts Research Laboratory Conference, Univ. of Michigan; "New Music for Pianos" tour of concerts (1962-1963))

(performers for the ONCE concerts -1960-1963)

Soloists (cont.)

Cathy Berberian (1961), mezzo-soprano (Donaueschengen Musiktage, 1962; Time records)

Luciano Berio (1961), composer and pianist (director, Studio di Fonologia Musicali, RAI, Milano; Tanglewood faculty, 1960; Mills College faculty, 1962; Time, Vega, Philips records)

John Cage (1960, 1961, 1963), composer and pianist (faculty, New School for Social Research; musical director, Merce Cunningham Dance Company; Concert Tour of Japan (1962) with David Tudor; faculty, Wesleyan University; Columbia, Time, Dial, Avakian records)

Wayne Dunlap (1960,1961), conductor (conductor, Plymouth Symphony Orchestra; Fulbright Scholar, Vienna, 1955)

Morton Feldman (1962) composer and pianist, (Columbia, Time records)

Paul Jacobs (1961, 1962), concert pianist (New York Philharmonic pianist; Tanglewood Fromm Fellow, 1959; Vega records)

Bob James (1962, 1963) composer and pianist (director, Bob James Trio; 1st prize, Notre Dame Collegiate Jazz Festival, 1962; BMI Award for College Musical Comedy "Bartholemew Fair"; Mercury records)

Terry Jennings (1961), composer, saxophone soloist, pianist (James Waring Dance Company)

George Manupelli (1961, 1962), independent film maker (faculty, Univ. of Michigan; Rothschild Film Corp.; Five Citations for Specific Excellence, Boston International Film Festival, 1962; Two special showings, NBC Television)

Gordon Mumma (1960-1963), composer and pianist (Cooperative Studio for Electronic Music, Ann Arbor; "New Music for Pianos" tour of concerts, 1962-1963)

Donald Scavarda (1960-1963), composer, conductor, film maker (BMI Award, 1954; Fulbright Scholar, 1955)

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(performers for the ONCE Concerts - 1960-1963)

Soloists (cont.)

David Tudor (1960, 1961, 1963), concert pianist (faculty, Ferienkurse für Neue Musik, Darmstadt, Germany; pianist, Merce Cunningham Dance Company; Concert Tour of Japan (1962) with John Cage; Columbia, EMI, Time, Vega records)

Michael von Biel (1963), composer and pianist (director, Generation of Music Concerts, Köln, London, 1961-1962; American concert tour (1963) with Egon Mayer)

La Monte Young (1962), composer and pianist (Woodrow Wilson Fellow, 1959; Alfred Hertz Scholar, Darmstadt, 1961; editor of An Anthology)

ONCE FESTIVAL 1963

A Review

by Udo Kasemets

Ann Arbor has become well known for its annual festival of fine arts, staged every spring by the University of Michigan. But what the general public is less aware of, is the fact that Ann Arbor is also the site of another music festival - a less glamorous and less publicized one, but one of great vision and purpose.

The latter event, which by now has taken place for three consecutive winters, is the brainchild of a group of young composers who all either are natives of Michigan or met at Ann Arbor while studying music at the University with Ross Lee Finney and Roberto Gerhard. Since 1960 their alliance, called ONCE, has been a dynamic force which has set into motion a number of artistic projects ranging from concerts, radio and TV shows to performance tours, score publications and, of course, full-scale festivals.

This year's ONCE festival, consisting of four concerts, took place on two consecutive weekends in February. It may have lacked the trimmings and grandiosity of a big-time festival - the concerts took place in the 200-seat Ann Arbor Community Centre auditorium - but in substance, idealism and dedication it had much more to offer than many a large-scale event. Although operating on a low budget, the organizers had made sure that they had on hand an impressive list of performers. They had invited John Cage to appear as the conductor of a most demanding Japanese work; brought in David Tudor to play Cage's Variations II; imported from New York four keen and imaginative musicians, the Camerata Quartet (Kenneth Goldsmith and Doris Allen, violins; Pamela Goldsmith, viola; Joel Krosnick, cello); persuaded a German violin-piano duo, Egon Mayer and Michael von Biel, to stay for the duration of the festival; and had at their disposal such distinguished members of the Hartt Chamber Players as bassist Bertram Turetzky, flutist Nancy Turetzky, oboist Joseph Marx and French hornist and conductor Edwin London. The roster of the guest performers was augmented by a number of local musicians who over the years have developed an acute sense for up-to-date music and the manifold performance practices thereof.

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The four concerts of the festival featured 24 works by 17 composers, 12 of them Americans. The non-American contingent consisted partly of 20th century "classics" by Alban Berg and Anton Webern, partly of more recent works by Luciano Berio and Michael von Biel, and a score by the Japanese Toshi Ichiyanagi. New York was represented by four compositions, one each by Earle Brown, John Cage, Morton Feldman and Christian Wolff. 14 scores by 7 ONCE composers provided a comprehensive view on the aspirations of the young Ann Arborites themselves.

At first look these statistics may suggest that the festival was one-sided in content. Not so in practice. The programs put it clear that at no time other than ours during the history of music has there been such a variety of techniques, styles, means of expression, indeed of whole concepts about art and music, at the composers' disposal.

Take for instance the four New Yorkers. The ear-shattering amplified piano sounds of John Cage's Variations II are worlds apart from the tenderly intense pianissimos of Morton Feldman's moving tribute to the memory of Franz Kline. Christian Wolff's delicate and refined sound-patterns in his string quartet "Summer", although on the surface reminiscent of those of Feldman, vibrate quite differently from the latter's and have nothing in common with Earle Brown's "action music" ("December 1952").

Nothing in Michael von Biel's music suggests that his home is on the continent which produced a Berg, a Webern or even a Berio. At the same time, the almost ritualistic earnestness with which he executes his fantastic actions in and outside the piano or on the cello puts him into a different category from Zen-influenced, less emotional Americans.

Oriental spirit at its purest is present in Toshi Ichiyanagi's music. His "Sapporo" is a piece not only to be heard, but also to be seen. The placidity of its overall mood stems from Japanese theatre, and the sounds, even when produced by Westerners, have an Oriental translucency and intimacy to them. With John Cage, an expert of Eastern philosophy, at the helm of the performance, the work emerged as possibly the most exciting and fascinating offering of the festival.

While it may not be overly surprising that composers from different continents and of varying age show notable distinctions in matters of technique and style, it is the more remarkable that young creative artists with identical backgrounds and training who rub shoulders with each other practically every day, are able to maintain their personal identities. Granted, there exist noticeable cross-influences between the various members of the ONCE group, still they all manage to walk their independently chosen artistic paths. - - -

Both Robert Ashley and Gordon Mumma make extensive use of the physical and visual aspects of music-making, yet in their case

the non-aural elements of the compositions serve to lend a new dimension to their thoughtfully constructed and balanced music. Take for instance Mumma's "Mographs" for three pianists. After the listeners had been exposed in the initial two movements to the questions of brevity and longitude by means of regular keyboard-originated piano sounds, they suddenly in the third piece were provided through part visible, part audible means with a totally fresh outlook on matters of width, depth, sound, silence, action, inaction, sameness and diversity. Mumma's other work, "A Quarter of a Four-piece" for four instruments, despite its Feldmanesque technique, is far from being derivative. Sounds rather than silences, activity rather than quiet meditation are the main components of this well organized and balanced opus.

Considering that Mumma and Ashley are an extremely close team who not only perform together but also share the facilities of a jointly established co-operative electronic music studio, one might expect strong stylistic and aesthetic similarities in their compositions. This is not the case. There is a great temperamental difference between Mumma's rather tender and calm lyricism and Ashley's intense and forceful expression. Even the silences in Ashley's music vibrate with dramatic vigor, not to speak of the moments when the musicians are called upon to produce sounds of utter tonal and rhythmic complexity. His "Fives" for two pianists, two percussionists and a string quintet is a cleverly organized work of great dynamism and musical breadth. His "Detail" for two pianists, one of them playing on the frame and strings, impresses most with its immaculate timing, feelingful use of the sonorous and rhythmic materials and explicit, though far from boisterous, masculinity.

The most original experiments of the festival were presented by Donald Scavarda. His "Filmscore for Two Pianists" attempts to balance a visual composition - colored discs moving at various speeds and creating ever-changing constellations - with a very sparse musical accompaniment. In his "Matrix" for solo clarinet "non-instrumental" sounds - single and aggregate harmonics, breath and spit sounds, slides, smears and the like - and unorthodox techniques are molded into a tight mathematical sequence-formula. Although either of the pieces lacks communicative immediacy, there is no question about the composer's seriousness, his courage to probe the unknown in art, the scope of his inventiveness and intellect.

George Cacioppo's and Roger Reynolds' music is of totally contrasting nature from that of Scavarda. Direct appeal on the musicians' and listeners' emotions is one of the basic characteristics of the works by these two composers. Cacioppo's earlier preoccupation with serialism and post-expressionism are still felt in compositions which now use free form and non-serial methods. Notably his "Pianopieces" with their textural tightness and rhythmic nervousness have much of the spirit which descends from the Viennese school. "Two Worlds" for voice and instruments, a poetic study in

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contrasts, established the composer as a talent of considerable i... magination, feeling and sincerity.

Roger Reynolds represents a species which is almost extinc... among present-day artists: a creator with a social conscience. His ... work in progress, "The Confusion of Truth" for three narrators, in... struments and magnetic tapes is a large-scale treatment of the fa... mous Sacco and Vanzetti trial as based on letters and writings of ... the two men and Judge Frankfurter. One has to hear the whole work ... to pass judgement on how Reynolds has succeeded in molding this im... mense topic into an artistic form. The excerpts presented during ... the festival, dealing with Vanzetti's person, gave evidence of the ... composer's talent as a tone-painter, his ability to exploit instru... mental possibilities and sensitivity for various moods. As is often ... the case when composers attempt to combine spoken word with music, ... also here the narration frequently took upper hand over the instru... mental score which was then relegated to the role of mere sound-... background. The electronic sounds - the only ones heard during the ... festival with the exception of Cage's amplified piano-noises - ... which were to underline the "apersonal" texts versus the instrumen... tal accompaniment of "personal" utterances, were too close in the ... character to the orchestral sounds to provide fully satisfactory ... distinction. Reynolds' other work, "Mosaic" for flute and piano, is ... a beautifully designed, sensitive sound-panorama of delicate, though... brilliant texture.

Were there any shortcomings at the festival? Indeed there ... were, but they did little to mar the excellent overall standard of ... the music and performance. As usual, some of the works could have ... used more rehearsal time. For instance Robert Sheff's "Meditation ... Nine" left quite an undistinguished impression, partly due to a ... hesitant reading, partly because the composer is still insecure in ... the free-form medium.

Also occasionally the program order was not the wisest. ... Works based on similar techniques using identical performers, when ... put side by side tend to become tedious. Another problem that cast a ... shadow of irritation on the proceedings was the fact that many works, ... due to their nature, had to be performed from full scores. Conse... quently simultaneous page-turning caused extramusical noises and now ... and then held up the smooth flow of the music.

No doubt, in future festivals these minor problems can easi... ly be overcome, since the ONCE members have proven that they are out ... and out professionals, men whose attitudes toward music are healthy, ... honest and of high ideals.

Udo Kasemets is a contributor to the Canadian Music Journal, music ... critic for the Toronto Daily Star, and co-editor with ... John Beckwith of "The Modern Composer & His World", ... published by the Toronto University Press.

...amatic Arts Center Pres...

TUESDAY ... Y 25 8:30 pm

...APE JOURNEY*
Donald Scavarda
John Morgan, clarinet
Donald Scavarda, piano
multiple film-projection

PAUSE

...DVANCE
...E FUNGII*
George Cacioppo
...larinets: John Morgan, Tom Asboth, William Albright
...rench horns: Gordon Mumma, Richard Reynolds
...rombones: James Ferguson, Karl Wirt, Russell Peck
Percussion: Dick Tilkin with male chorus
Donald Scavarda, Conductor

INTERMISSION

memoriam . . .
...AZY HORSE (symphony)*
Robert Ashley
Once Festival Orchestra
Donald Scavarda, Conductor

WEDNESDAY FEBRUARY 26 8:30 pm

"New Music for Pianos"
Robert Ashley
Gordon Mumma

TO PIANO EVENT* (1964)
George Brecht

PIANOPIECES (1960)
Terry Jennings

$\sqrt[5]{5}$* (1963)
Udo Kasemets

INTERMISSION

COUPLE* (1963)
Mary Tsaltas

INTERBALANCES VI* (1964)
Barney Childs
french horn: Gordon Mumma
piano: Robert Ashley

MUSIC FOR THREE* (1963)
Bruce Wise

KLH LOUDSPEAKERS
courtesy The Music Center

STEINWAY PIANOS
courtesy Grinnell Brothers

...first performance

...s been represented on ONCE ever since ... 4th of July on the first festival ...ival, in March 1962, an entire concert ...and included several works composed ...n that program.

...1965 ONCE Festival make use of elec... ...st only as compositions on magnetic

...1963)
...ectronic Music Studio)
...1964)
... Electronic Music Studio)
...cs (1963)
...ate College Electronic Music Studio)
...mpt to Defeat the Interlock (1964)
...dio, Cicero, Illinois)
...lio Vedova (1959)
...sicali, RAI, Milano, Italy)
...Studies (1962)
...ories, Murray Hill, N.J.)
...ns 2 & 3 (1963)
...ories, Murray Hill, N.J.)

...a, these compositions are representa... ...more recently established American ...cant as an example from an independent ...Luigi Nono composition "Omaggio" is a ...cheduled La Fabbrica Illuminata. Since ... recent) is still only in the composer's ...he ONCE Festival is not possible be... ...fusal to allow Mr. Nono to visit the

... certain decisions about their compo... ...ions to the performer. With the ad... ...ectronic music a composer has the ...s about his composition: he has the ...sibility for its outcome. But the ...given the composer an immense new vo... ...l language, thus increasing the com... ...making procedures.

...ted on the 1965 ONCE Festival indicates ... composers have applied in exploring ...esented include examples where the com... ...mself (Falck, de la Vega, Zajda, and ...rmers or left them to chance (Peck, ...ed computer-programmed decisions and ... Strang), and devised cybersonic pro... ...ocedure uses aspects (parameters) of ...teristics or determine characteristics ...aph-Interleaf-Mograph special electron... ...he actual performance to directly re... ...-envelopes of the piano sounds.

...section "Interleaf" is The Dresden ...emoriam. Its first performance on ex... ...rs after the beginning of the fire-

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ator with a social conscience. His
of Truth" for three narrators, in-
large-scale treatment of the fa-
based on letters and writings of
One has to hear the whole work
has succeeded in molding this im-
The excerpts presented during
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his ability to exploit instru-
for various moods. As is often
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ok upper hand over the instru-
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texts versus the instrumen-
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sic Journal, music
and co-editor with
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Press.

ramatic Arts Center Presents THE ONCE FESTIVAL - VFW Ballroom - 314 E. Liberty, Ann Arbor, Michigan

TUESDAY
Y 25 8:30 pm

APE JOURNEY*
Donald Scavarda

John Morgan, clarinet
Donald Scavarda, piano
multiple film-projection

. . . . . .

PAUSE

. . . . . .

ADVANCE
HE FUNGII*
George Cacioppo

Clarinets:
John Morgan
Tom Asboth
William Albright

French horns:
Gordon Mumma
Richard Reynolds

Trombones:
James Ferguson
Karl Wirt
Russell Peck

Percussion:
Dick Tilkin
with male chorus
Donald Scavarda, Conductor

. . . . . .

INTERMISSION

. . . . . .

memoriam . . .
RAZY HORSE (symphony)*
Robert Ashley

Once Festival Orchestra
Donald Scavarda, Conductor

. . . . . .

* first performance

WEDNESDAY
FEBRUARY 26 8:30 pm

"New Music for Pianos"
Robert Ashley
Gordon Mumma

TO PIANO EVENT* (1964)
George Brecht

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PIANOPIECES (1960)
Terry Jennings

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$\sqrt[5]{5}$* (1963)
Udo Kasemets

. . . . . .

INTERMISSION

. . . . . .

COUPLE* (1963)
Mary Tsaltas

. . . . . .

INTERBALANCES VI* (1964)
Barney Childs

french horn:
Gordon Mumma

piano:
Robert Ashley

. . . . . .

MUSIC FOR THREE* (1963)
Bruce Wise

. . . . . .

KLH LOUDSPEAKERS
courtesy The Music Center

STEINWAY PIANOS
courtesy Grinnell Brothers

THURSDAY
FEBRUARY 27 (1) 7:00 pm (2)10:00 pm

"FROM THE JUDSON DANCE THEATER"
Lucinda Childs
Judith Dunn
Alex Hay
Deborah Hay
Anthony Holder
Robert Morris
Steve Paxton
Yvonne Rainer
Robert Rauschenberg

7:00 pm

ARIZONA —Robert Morris
Robert Morris

DIALOGUES —Yvonne Rainer
Childs, Dun, Hay, Hay, Holder, Paxton, Rainer

INTERMISSION

THEY WILL —Deborah Hay
(tape by Al Hansen)
Hay, Hay, Rainer, Rauschenberg

FLAT —Steve Paxton
Steve Paxton

CANCELLATION SAMPLE
—Lucinda Childs
Childs, Holder

INTERMISSION

SOME THOUGHTS ON IMPROVISATION
—Yvonne Rainer
(for the painter James Byars)
Yvonne Rainer

ACAPULCO DOUBLES FOR 4 —Judith Dunn (1959)
—Robert Dunn
Childs, Dunn, Hay, Hay
Rodriquez, Mumma
Cohen, Ashley

10:00 pm

PROXY —Steve Paxton
Childs, Rainer, Rauschenberg

ALL DAY DANCE FOR 2
—Deborah Hay
(tape: verbalization of score)
Hay, Paxton

21.3 —Robert Morris
Robert Morris

INTERMISSION

AT MY BODY'S HOUSE
—Yvonne Rainer
(music: Bach & Buxtehude, wireless soundtransmission: Billie Klüver)

SPEEDLIMIT —Judith Dunn
Dunn, Morris

PRAIRIE —Alex Hay
Alex Hay

INTERMISSION

SHOTPUT —Robert Rauschenberg
Oyvind Falhstrom: excerpt from "Birds in Sweden"
Robert Rauschenberg

COLORADO PLATEAU—Alex Hay
Childs, Hay, Hay, Holder, Paxton, Rainer, Rauschenberg

FRIDAY
FEBRUARY 28 8:30 pm

BRANDEIS UNIVERSITY CHAMBER CHORUS

ONCE CHAMBER ENSEMBLE

Alvin Lucier, Conductor

3 PIECES FROM "CHŪ-U"
Kazuo Fukushima

Anne Aitchison, flute
Gordon Mumma, piano

. . . . . .

INTERPOLATION
Roman Haubenstock-Ramati

Anne Aitchison, flute
with magnetic tapes

FONES Michael Adamis

. . .

PSAUMES de la PENITENCE*
Henri Pousseur

. . .

SOLO FOR VOICE 2
John Cage

Brandeis University
Chamber Chorus

. . . . . .

INTERMISSION

. . . . . .

DIOTIMA* Robert Sheff
Anne Aitchison, soloist
with magnetic tape

. . . . . .

MEGATON FOR WILLIAM BURROUGHS*
Gordon Mumma

Performers:
Robert Ashley
Harold Borkin
Milton Cohen
Gordon Mumma

percussion:
Dick Tilkin

with
electronic music and
magnetic tape

. . . . . .

SATURDAY
FEBRUARY 29 8:30 pm

BRANDEIS UNIVERSITY CHAMBER CHORUS

ONCE CHAMBER ENSEMBLE

Alvin Lucier, Conductor

CHORUS AND INSTRUMENTS*
Morton Feldman

Brandeis Chamber Chorus
Gordon Mumma, horn
Gary Nelson, tuba
Dick Tilkin, percussion
George Cacioppo, piano
Paul Suerkin, violin
Carolyn Tolson, cello
Micheal Endres, bass
Alvin Lucier, Conductor

. . . . . .

ENTFLIEHT
AUF LEICHTEN KÄHNEN
Anton Webern

Brandeis Chamber Chorus

. . . . . .

HOMAGE TO
JACKSON MAC LOW
Joseph Byrd

Brandeis Chamber Chorus
Once Chamber Ensemble

. . . . . .

7PTPC George Crevoshay

guest performers:
Larry Leitch, celeste
George Crevoshay, piano
Terry Jennings, saxophone
with
Once Chamber Ensemble

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A REALM IN WHICH TO SOUND ('not for everybody')*
Roger Reynolds

Bob James, piano

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INTERMISSION

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in memoriam . . .
KIT CARSON (opera)*
Robert Ashley

Cast:
Mr. and Mrs. R. Ashley
Mr. and Mrs. H. Borkin
Mr. and Mrs. M. Cohen
Mr. and Mrs. S. Kornblum
Mr. and Mrs. G. Manupelli
Mr. and Mrs. G. Mumma
Mr. and Mrs. L. Uhr
Mr. and Mrs. J. Wehrer

SUNDAY
MARCH 1 3:00 pm

UNIVERSITY OF ILLINOIS CONTEMPORARY CHAMBER PLAYERS
Jack McKenzie, Conductor

MACHINE MUSIC FOR PIANO, PERCUSSION, AND TWO-CHANNEL TAPE RECORDER (1964)
Lejaren Hiller

Phyllis Rappaport, piano
Thomas Siwe, percussion
Burt Levy, tape recorder

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TRIO FOR FLUTE, PIANO AND PAGE TURNER (1962)
Pauline Oliveros

Patrick Purswell, flute
Arthur Maddox, piano
Burt Levy, page turner

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FUTILITY FOR TWO-CHANNEL TAPE RECORDER (1964)
Herbert Brun
Burt Levy, tape recorder

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KNOCKING PIECE (1962)
Benjamin Johnston
Piano percussion:
Jack McKenzie
Thomas Siwe

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CANTO (1963)
Charles Hamm
Helen Hamm, soprano
Elizabeth Hiller, speaker
Illinois Chamber Players
Canto XLIV by Ezra Pound

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INTERMISSION

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OCTET (1963)
Salvatore Martirano
Illinois Chamber Players

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GAME FOR TWO (1961)
Benjamin Johnston
William Conable, cello
Thomas Frederickson, double bass

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COMPUTER CANTATA (1963)
Lejaren Hiller
Robert Baker
Helen Hamm, soprano
Illinois Chamber Players

SUNDAY
MARCH 1 8:30 pm

THE BOB JAMES TRIO WITH ERIC DOLPHY
ONCE CHAMBER ENSEMBLE

IN BETWEEN PIECES
Christian Wolff
Once Chamber Ensemble

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CONCERTO FOR VIOLIN AND ORCHESTRA*
Philip Krumm

Once Chamber Ensemble
Philip Krumm, soloist

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INTERMISSION

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FIVE BY THREE* Bob James

Bob James, piano
Robert Pozar, drums
Ron Brooks, bass
with magnetic tape

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ROLL-OFF* Robert Pozar

Bob James, piano
Robert Pozar, percussion

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New Work (title to be announced) Eric Dolphy

Bob James Trio
Eric Dolphy
Once Brass Ensemble
Prepared by Louis Stout

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Improvisations
Bob James Trio
Eric Dolphy

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A PERSONAL STATEMENT* Bob James

Bob James Trio
Eric Dolphy
David Schwartz, counter-tenor

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BRANDEIS UNIVERSITY CHAMBER CHORUS

Sopranos:
Elizabeth Affelder
Ellyn Berk
Helen Morrison
Susan Russian
Nancy Sherman

Tenors:
Thomas Benjamin
Lyle Davidson
Richard Lerman
Luis Recinos
Kenneth Woodward

Altos:
Joan Feldman
Elizabeth Klein
Naomi Lasdon
Myra Lichtman

Basses:
Robert Flack
Michael Friedman
James Furman
Barry Pomerantz
Kenneth Schiff

Patricia Rosen, Accompanist
Alvin Lucier, Conductor

▼

UNIVERSITY OF ILLINOIS CONTEMPORARY CHAMBER PLAYERS

Helen Hamm, soprano
Elizabeth Hiller, speaker
Patrick Purswell, flute
Thomas Jewett, clarinet, bass clarinet
John Leming, alto sazophone
Ernest Bastin, trumpet
Dan Fairchild, horn
Wallace Rave, guitar
Burt Levy, prepared piano
Phyllis Rappaport, celesta
Marjorie Lin, violin
John Garvey, viola
William Conable, cello
Thomas Frederickson, bass
Thomas Siwe, theremin
Arthur Maddox, tape recorder
William Parsons, percussion
Eileen Hanson, glockenspiel
Donald Lake, snare drum
James Stutsman, tambourine
George Marsh, castanets
John Schoenberger, cymbal
Charles Braugham, tabor
Fred Fairchild, maracas
Alan Davis, bass drum
Virgil Baumgartner, tam-tam
Jack McKenzie, Conductor

▼

TICKETS: Series (7 concerts) $ 7.50
Single Admission $ 2.25

On Sale at: Bob Marshall's Bookshop
The Disc Shop
The Music Center

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Udo Kasemets is a contributor to th
critic for the Toronto
John Beckwith of "The
published by the Toror



The medium of electronic music has been represented on ONCE ever since the performance of Robert Ashley's 4th of July on the first festival in 1961. On the second ONCE Festival, in March 1962, an entire concert was devoted to electronic music, and included several works composed for their premiere performances on that program.

Seventeen of the 33 works on the 1965 ONCE Festival make use of electronic means. Seven of these exist only as compositions on magnetic tape:

Robert Falck: Signposts (1963)
(Brandeis University Electronic Music Studio)
George Wilson: Fragment (1964)
(University of Michigan Electronic Music Studio)
Aurelio de la Vega: Vectors (1963)
(San Fernando Valley State College Electronic Music Studio)
Edward Zajda: Do Not Attempt to Defeat the Interlock (1964)
(composer's private studio, Cicero, Illinois)
Luigi Nono: Omaggio a Emilio Vedova (1959)
(Studio di Fonologia Musicali, RAI, Milano, Italy)
James Tenney: Stochastic Studies (1962)
(Bell Telephone Laboratories, Murray Hill, N.J.)
Gerald Strang: Compusitions 2 & 3 (1963)
(Bell Telephone Laboratories, Murray Hill, N.J.)

Except for Omaggio a Emilio Vedova, these compositions are representative of the work underway in the more recently established American studios. Zajda's work is significant as an example from an independent (non-institutional) studio. The Luigi Nono composition "Omaggio" is a substitution for the originally scheduled La Fabbrica Illuminata. Since this latter work (Mr. Nono's most recent) is still only in the composer's possession, its presentation on the ONCE Festival is not possible because of the U.S. Government's refusal to allow Mr. Nono to visit the United States.

Composers have traditionally made certain decisions about their compositions and delegated other decisions to the performer. With the advent of magnetic recording and electronic music a composer has the choice of making all the decisions about his composition: he has the opportunity to assume full responsibility for its outcome. But the electronic music medium has also given the composer an immense new vocabulary of sounds for his musical language, thus increasing the complexity of his artistic decision-making procedures.

The electronic music being presented on the 1965 ONCE Festival indicates a broad range of procedures which composers have applied in exploring this new medium. The pieces represented include examples where the composer has made all the choices himself (Falck, de la Vega, Zajda, and Nono), delegated choices to performers or left them to chance (Peck, Ashley, Sheff, & Behrman), employed computer-programmed decisions and computer-generated sound (Tenney, Strang), and devised cybersonic procedures (Mumma). A cybersonic procedure uses aspects (parameters) of a sound to reshape its own characteristics or determine characteristics of following sounds. In the Mograph-Interleaf-Mograph special electronic circuitry is employed during the actual performance to directly reshape, for example, the amplitude-envelopes of the piano sounds.

By itself, the full title of the section "Interleaf" is The Dresden Interleaf (13 February 1945) In Memoriam. Its first performance on exactly the same evening twenty years after the beginning of the firestorm is profound coincidence.

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CREDITS AND MISCELLANEOUS NOTES

Personnel of the Ensemble of the Creative Performing Arts of the State University of New York at Buffalo, Alan Sapp, director

Lukas Foss & Mauricio Kagel, conductors

John Bergamo, percussion
Howard Colf, cello
Richard Dufallo, conductor
Jean Dupouy, viola
Sherman Friedland, clarinet
Buell Neidlinger, doublebass
Stanley Silverman, guitar
Jan Williams, percussion
Karl Kraber, flute

Credits

Peter Clements -- electronic piano
Herb David Studio -- Clavichord
Milton Cohen -- lighting
Uolevi Lahti of Lahti of Ann Arbor -- loudspeakers
Joseph Wehrer & Harold Borkin, Architects -- staging & design
William Ribbens -- electronic & technical assistance
Wayne Richardson -- Servall Printing
Sachio Ashida & the Univ. of Mich. Judo Club
Ann Arbor Fencing Club
Daniel Larson
Saline Junior Chamber of Commerce
National Sanction Rodeo, May 1965
George Hamilton of The Drum Shop, Detroit
Anne Wehrer -- promotion
The Penetrations
Ann Arbor YW-YMCA
Ann Arbor Film Festival
Carl Spelbring
(WDTM-FM, Detroit)

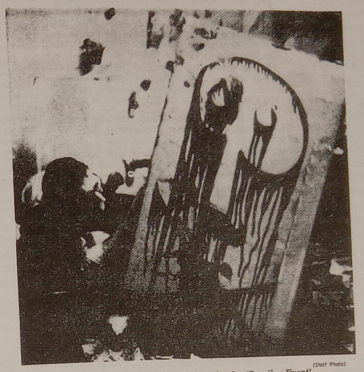
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Guest Composers & Critics

David Behrman, New York City
Philip Corner, New York City
George Crevoshay, Oberlin
Richard Dufallo, Buffalo
Robert Falck, Waltham
Harley Gabor, New York City
Lukas Foss, Buffalo
Malcolm Goldstein, New York City
Mauricio Kagel, Köln
Udo Kasemets, Toronto
Shigeko Kubota, Tokyo
Annina Nosei, Rome
Christian Wolff, Cambridge
Peter Yates, Los Angeles
Edward Zajda, Chicago

RICHMOND TIMES-DISPATCH, Thurs. April 9, 1964



(Dorf Photo)

Artist Decorates Box in Preparation for 'Sporting Event'
An Attempt to Combine Music, Dance, Opera and Painting

'Boxing Match' Featured at RPI Festival

Two persons, engaged in one of America's newest art forms, stand in highly decorated boxes as a tape recorder announces a boxing match.

They hold the boxes around them and move in something that resembles a dance, occasionally acting as if they are sparring. Bells ring periodically, and the participants come to rest. When they stop, two other persons—acting as "seconds"—begin decorating the boxes. Then the two persons in the boxes resume their movements as the tape recorder continues, stopping periodically so that the seconds may decorate the boxes further. As the event goes on, the boxes become more and more elaborately decorated until they form something resembling sculpture.

This—a "sporting event"—is one of the contemporary directions in American art that will be displayed at Richmond Professional Institute (RPI) today and tomorrow in RPI's Spring Arts Festival.

The festival, entitled "Bang, Bang, Bang, Etc," will feature persons involved in some of America's most avant-garde art forms, including "sporting events," electronic music, pop art and modern art films.

One of the leaders of "sporting events," Robert Ashley of Ann Arbor, Mich., described the art form in a telephone interview before coming to Richmond to display the art.

Sporting events, he said, are an attempt to combine features of modern music, dance, opera and painting. A number of people are involved in the events.

The people "do things that resemble a dance," he said, "They use sound tracks—mainly tape, but sometimes live noises.

Audience Takes Part

"Sporting events," he added, "is a sort of catch-all title. Many are related to sports or athletics or use sound tracks that come from sports . . .

"We use a great many people in them from the audience. . . . One in particular will be in the form of an environment—a garden or a room. The audience will walk around in there according to directions . . ."

The idea of sporting events, Ashley said, "is a kind of entertainment. There has been an interest among younger artists to bring back some of the lighter elements to the performing arts."

Sporting events, as an art form are about five years old, Ashley said, and is practiced by groups in New York, Ann Arbor and San Francisco.

The Ann Arbor group will perform sporting events tonight following a concert of electronic music beginning at 7:30 p.m. in the RPI gymnasium. Electronic music, Ashley said, is tape recorded music played by "special kinds of instruments." One piece will include a tape recording of a party according to an RPI announcement. Ashley and others will present it.

A symposium is scheduled at 8 p.m. tomorrow on "pop art," the controversial medium in which artists put signs, comic strip characters and advertising copy into their paintings.

Art films also are scheduled during the week end.

THURSDAY, JANUARY 23, 1964
DETROIT FREE PRESS

LIKE OUTER SPACE

Eerie Lights Fill Northland Dome

BY LILIAN BRAUN
Free Press Staff Writer

Space Theatre is more fun than fireworks!

This experimental art form filled Northland Center's dome with strange sounds and sights Tuesday evening.

The audience craned necks while eerie and beautiful images zoomed across the silky canopy of the dome, accompanied by electronic noises that sounded like music from outer space.

The occasion was the Hyionot Arts Festival.

The performance of Space Theater was a one-night stand, presented by a group of Ann Arbor artists and composers. It attracted a haggling, chattering crowd of all ages who greeted the program with awe.

Folding chairs, casually arranged in a semi-circle, were insufficient for the unexpected crowd of 200 spectators. Many stood for the hour-long performance. Late-comers sat on the concrete floor.

* * *

THEN THE lights went out, and indescribable blobs of luminous color began to move across the domed ceiling. Geometric patterns and photographs of not quite recognizable objects performed a teasing dance overhead.

Close-cut images and ghostly wisps swooped, dipped, collided, retreated and spun dizzily. At one point a flock of polka dots in flight formation skimmed by. A pair of bare feet made a brief appearance. It was an abstract and unpredictable kaleidoscope.

Focal point of the scene overhead was a rectangle of light from a movie projector, filled with moving images.

MEANWHILE, electronic music filled the dome with bloops and bleeps and haunting, eerie whines, combined with variety and imagination. Its tempo increased with the excitement of the whirring images, and as shape piled on shape, the sound reached a crescendo.

When the performance ended and auditorium lights were turned on, the audience blinked and rubbed aching neck muscles. The late-comers on the floor had it best; they were lying flat on their backs.

This presentation of mobile light and sound was developed by Milton Cohen with the collaboration of George Manupelli. Both teach in the University of Michigan art department. The electronic accompaniment was composed by Gordon Mumma and Robert Ashley, of Ann Arbor.

The show was performed by a movie projector, a tape recorder, and two slide projectors throwing pictures at a revolving wheel of silled mirrors and prisms. Yet it was not completely mechanical. There was a creative element of improvisation as operators worked as an ensemble to control the equipment.

Space Theatre has been experimental since 1958 and it still is. No one knows where it will end.

Its future may be in the sky, replacing Fourth of July fireworks with abstract art painted on the clouds of a night sky.

Space Theater At Ann Arbor

By UDO KASEMETS
Canadian Staff Writer

LITERARY TIMES - SEPTEMBER, 1964

The Venice Biennale is generally considered a huge, gaudy fair rather than a refined art show of depth and dignity. Yet as such it serves a most useful purpose. There, like at any much-publicized marketplace, new products get wide exposure, new ideas are vocally discussed and new stars are discovered.

Due to wise planning and happy coincidence this year's Biennale has made an extraordinarily good showing of what is the freshest and most exciting in American up-to-date arts. The sensation created by the USA exhibits which culminated in Robert Rauschenberg winning the grand prize is already history. But it is not only the artists who are well known at home — though not always appreciated by the audiences — who get exposure at the Biennale. At the time when these lines appear in print a group of firebrands from Ann Arbor, Mich., who have yet to capture national acclaim of any sort, are performing at the "Teatro Spectacolo" in Venice, a place operated by the music division of the Biennale.

Their presentation, SPACE THEATRE: MANIFESTATIONS OF LIGHT AND SOUND is a co-operative effort of five dedicated men: Milton Cohen, and artist and faculty members of the University of Michigan; Harold Borkin, an architect and designer; George Manupelli, and artist and filmmaker; Robert Ashley and Gordon Mumma, composer-performers, builders of the unique cooperative Studio of Electronic Music and leaders of the ONCE group which for four successive years has been responsible for one of the most adventursome music festivals on this continent.

Working since 1958 at the project, these men have put together a show which integrates light and slide projections, films, mobile sculpture, electronic and manmade sounds and body-movement into a 90-minute spectacle of visual and aural images.

The equipment they use includes a slide-projector which throws images on a number of triangular screens, placed at various heights, angles and depths; a movie projector; an intricate construction of revolving lenses, prisms and mirrors which, while manipulated at varying speeds, distributes and moves images on the walls, ceiling and additional screens around the performance area; an array of sound-producing gadgets ranging from a tape recorder, a reconstructed upright piano and a French horn to wired objects of every possible origin, all connected with amplifiers and loudspeakers placed at strategic locations around the hall.

The material projected into the viewing-listening area runs a whole gamut from abstract colour patterns to recognizable objects, from static pictures to a reflection of a bubbling chemical solution, from stills to whirling movie-sequences, from sounds of distinct pitch to previously unheard noises, from well-timed silences to orgies of hammering and wailing. However abundant these materials and however lavish the artists in their manipulation, the latter have managed to hold the whole presentation together by giving it a clear formal scope.

The whole performance is divided into four basic sections (called temp'i), each of which concentrates on different fundamental imagery. The titles of the four temps — YELLOWVERTICALSPRINGEARTHFOOT, BLUE - HORIZONTALSUMMERWATER - LOINS, REDADIANTFALLFIRE - BREAST, WHITECIRCULARWINTERHEAD — give a pretty good indication of the dominant characteristics of each segment.

While the sequence of the optical images is essentially predetermined, the music has a more improvisatory nature. Created spontaneously on the spot, the musical counterpoint becomes another dimension of the show and often determines the pacing and tempo of the visual activities, the two points — between the two first temps and again between the third temp and the last — music alone takes over in form of extensive interludes.

To the projector-loudspeaker-dominated dimensions a third is added in form of human motion among and around the audience. Performers walking, being pulled by rope on the floor, blinking flashlights, operating flashbulbs, gesturing, becoming additional screens, playing a shuffleboard with emergency flares create a necessary feeling of balancing calm and placidity in comparison with the almost hysterical activity on the screens, walls and in sound-space. (I understand that in Venice Yvonne Rainer and Robert Morris of the Judson Dance Theatre fame are adding their contribution to the "earthbound" part of the performance.)

I witnessed the performance on three occasions when last month a preview was held at Ann Arbor. On the first viewing-listening the total effect was overwhelming. By the third performance one was already conditioned to the physical demands of the show and more ready to indulge in more detailed observations of the happenings. And I am happy to report that on the whole the show emerged as fresh and imaginative as during the first shock-laden viewing. If anything, one was able to draw even greater enjoyment out of the formal clarity of the total construction and of the balanced presentation of detail.

The few flaws of the production also become more clearly evident than at first viewing. For one, the show is some 15 minutes too long. Its final musical climax is one too many, and the last portion of images, save for the concluding ticking clock segment, does not convey any fresh emotions. Also the artists have not yet totally solved all the questions of spatial presentation: too much is happening at only one end of the viewing area, whereas other parts of the hall, due to technical limitations, are used sparingly, if at all.

But thus quibbling one should not forget that the whole SPACE THEATRE project is one in a state of continuous progress, and that it exists only thanks to the creators' dedication and great financial and physical sacrifice.

Whatever its success in Venice — the Italian audiences are reportedly quite fickle — it now deserves national attention, a country-wide tour and proper publicity are the least its creators have the right to expect.

THE ANN ARBOR NEWS
Wednesday, August 26, 1964

Five Here To Participate In Art Event

Two composers, an architect, an artist, and a filmmaker from Ann Arbor have been invited to participate in a major Europe an art festival in Venice, Italy, in mid-September.

Artist Milton Cohen and filmmaker George Manupelli of the University department of art, U-M architect Harold Borkin, and composer-performers Robert Ashley and Gordon Mumma will present performances of their experimental Space Theater at the Biennale Festival. The Space Theater involves a coordination of electronic music, film projection, mobile sculpture and modern dance.

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—Gordon Mumma and Robert Ashley go one step further. They work less with accurately pinpointed details than with whole ideas and concepts. Music to them is an ingeniously planned universe, and they are the makers who control the movements of its particles and systems. A case in point is Mumma's *Megaton for William Burroughs*, an electronic composition, conceived for "live" concert performance. Five performers manipulate four to six channels of taped source material and two to four channels of amplified sounds produced with various objects (such as a piece of wood-and-wire sculpture, a reconstructed and specially prepared upright piano, assorted pieces of metal, wood, and plastic). During the five sections of the work the listener hears purely electronic sounds, amplified sounds produced on a number of musical and non-musical instruments, unmodified "real" sounds, pulse-modulated speech sounds and tape-stored "real" sounds. The stereophonic presentation of all this material through many loudspeakers, distributed throughout the hall, has an overpowering effect, much enhanced by the ever-shifting change of sound-texture and a cleverly balanced time-scheme that controls the events of the score. Here electronic music has been liberated from its laboratory straitjacket and brought back into the realm of spontaneous music-making. It is a work of prophetic vision and artistic grandeur.

Robert Ashley was represented by two works: a symphony, *in memoriam Crazy Horse*, and an opera, *in memoriam Kit Carson*.

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...I was most excited by THE BOTTLEMAN and MEANWHILE, A TWOPIECE by George Manupelli. Both films were quite long and slow-paced, yet through their poetic, semi-surreal qualities they generated a sustaining tension that held up beautifully. Each had a rhythm and visual character that gave them a very personal mark, a special vision. It was this inner-world so well expressed that was exciting to view. In terms of style one might draw a line from Jean Cocteau to Maya Deren to George Manupelli giving less violent and more hypnotic, each revealing a highly individual dream as well made of the films at the Festival were as well made technically, a few dug below the surface with varying success, but none had for me the same impact of the discovery of a fresh, strong cinematic expression...

—Ed Emshwiller

FILM COMMENT, Vol. 1, No. 5, Summer 1963

ILLUSTRATED WEEKLY OF INDIA
October 2, 1960

ANN Arbor, Michigan—along with four other world centres at Milan, Cologne, San Francisco and Tokyo—is the scene of some bold experiments in a new art form. Milton Cohen, Instructor in the School of Architecture and Design at the University, and Gordon Mumma, of the School of Music, are working on the projection of mobile light-colour imagery, synchronised with specially composed "electronic" music, on the inside surface of a plastic "Dome of Light".

Cohen is still building this structure, which will be about thirty feet in diameter. Hitherto his works have been projected onto a series of screens located at different angles, depths and levels to emphasise their spatial characteristics. The basic images—etched or carved on long horizontal slides that move automatically through projectors—are further manipulated by means of colour and prism wheels. The music is channelled through a series of loudspeakers appropriately spaced behind the screens.

To the spectator, walking in for the first time, the immediate impression is of the waiting whiteness of the screens standing in intriguing positions to one side of the studio. There is no warning of what lies ahead as one takes one's chair and the lights go off—except perhaps the anticipation of an unknown experience. Then in the darkness there is a stab of light—maybe a clear, intense red—appearing on the screen (to the accompaniment of an equally clear, equally intense impact of sound), which widens into abstract images of colour and light (as the music begins to unfold its theme), moving across the surfaces, breaking as one screen ends and reappearing on the next one, gaining depth here and complexity there (as the music, too, acquires corresponding timbre and overtones)—altogether an integrated pattern of sight and sound.

It is a dissolution of the two-dimensional, four-sided picture plane the areas most clearly focused on the screen (in their best crystallisation of sight and sound) merge into exquisite patterns, are picked up in oblique flares of light and melt away into shadows as the sound throbs into silence. Image after image moves across the screens and even beyond them, blurring into the edges of darkness where the line of demarcation dissolves between the surface and space. There is a sense of the picture moving out of its framework, breaking through its borders to encompass the spectator, bridging the distance between the observers and the observed.

And yet it is something not immediately apparent, for this is a world that is strange at first and incomprehensible. But after a while, even if you do not understand the abstractions, you begin to respond to them and find yourself dissolving into an extremely suggestible world of colour and music. You are aware of a heightened sentience of space; sudden shifts in perspective with regard to movement and stasis; strange new intuitions of rhythm.

It is an intense experience, something that cannot be taken for too long at first and is at times almost disturbing, for it seems to destroy all your physical cues. You lose your sense of location, of the solid and the void, of scale and proportion—there are glimpses of sudden unfathomable depths that leave you uncertain as to whether what you saw was a part of the universe, or whether you yourself are of the size of an amoeba. Objective distance is measured here not on a solid scale, but in light and sound.

With this there emerges a sense of total participation in a new reality, which will be heightened still further when the imagery and music are projected inside the proposed dome. A more contemporary definition of space, this dome, as a segment of the sphere, suggests a surface that reflects the bigger world and worlds beyond. While not invalidating painting, Cohen feels that unlike painting and sculpture, which tend to freeze dimension, mobile light allows for unlimited "space-play". Free of arbitrary lines, light may explore and define form within a total space. And in watching this highly controlled colour-form playing across the inner surface of the dome, the viewer may discover a new totality of pictorial participation, engulfed in fluid light and sound.

Perhaps the greatest factor contributing to the spatial ordering and experiencing of this new art form is the perfect co-ordination of music with the luminous imagery. The composer, wishes to establish, he says, "meaningful artistic relationship between the dynamic timemotion of the music and the dynamic time-mobility of the light image."

This, for the spectator, represents one of the most significant aspects of the new art form: its tremendously evocative quality, implicit in terms of itself. It does not "mean" anything, because it does not have to. Even the most unusual textures of sound acquire a rhythm and grace, rather like listening to poetry in a known tongue where the meaning is incomprehensible but the beauty of sound appreciated. It is completely new and has an inherent blend of past perceptions, has a meaning of its own.

The artistically manipulated relationship of light and sound may be new across the arts, but the contemporary vision has attuned for it. In our night-time world of TV, we move swiftly through the darkness of a car or a train, we glimpse a blurred dance of light and colour and sound—an experience re-created here into an integrated pattern for the viewer. The colour itself reaches through a transparency rather than off a surface, has the same evocative beauty with suggestions of jewelled magic. There is no need for the recognisable image of a tree on the screen, yet the green is the pure essence of light through leaves—a full, ordered image of what our senses have seen but not registered and remembered. A new art form but, also, part of a sensuous heritage finding its natural expression in the contemporary age of time and space.

PADMA HEJMADI

PREUVES (Paris) November 19[illegible]

LES ARTS

NOUS AVIONS PARLÉ, dans l'une de nos dernières chroniques américaines, de deux compositeurs d'Ann Arbor (Michigan) : Robert Ashley et Gordon Mumma. Voici ces musiciens pour la première fois en Europe, en compagnie de quelques autres de leurs concitoyens : Milton Cohen, principal animateur et metteur en scène d'un spectacle intitulé « Space Theater »; Harold Borkin, réalisateur et réalisateur technique; George Manupelli, auteur de films[1]. Donné à trois reprises dans une salle sous les combles de la Fenice, ce spectacle a été très suivi par un public curieux et par la critique.

Ce « théâtre de l'espace » consiste en la projection mobile, alternée, enchaînée ou simultanée de diapositifs et de séquences filmées sur un ensemble de surfaces triangulaires construites autour du public. S'y insèrent, à certains moments, des gestes, des activités d'interprètes réels. La musique d'Ashley et Mumma, composée de bandes enregistrées et de manipulations sonores directes, reprises par des microphones, est diffusée tout autour par de nombreux haut-parleurs, stéréophoniquement. Quatre sections composent le spectacle, s'enchaînant « comme les quatre saisons », chacune d'elles obéissant à des caractères communs de formes, de couleurs, de rythmes, de types sonores, ainsi que l'indiquent leurs titres : *Yellowvertical springearthfoot, Blueharizontalsummerwaterloins, Redradiantfallfirebreast, Whitecircularwinterairhead*. Le spectacle est en partie improvisé; sa durée, de soixante à quatre-vingt-dix minutes, ainsi que les gestes, le tempo, l'ordre, la densité des images et de leurs superpositions, les éléments musicaux eux-mêmes peuvent et doivent varier d'une fois sur l'autre; il en résulte une variation sensible du « temps vécu » du spectacle. Le public est censé revenir, renouveler une expérience temporelle; de plus, il peut quitter la salle, ou y rentrer à maint moment : des jeux de lumière prévus favorisent ces allées et venues, évitent au spectateur le risque de « transpercer l'espace » inopinément.

L'écueil que rencontre un tel spectacle (moins apparent cependant à la reprise, plus dense et plus concise) réside dans l'établissement d'un rapport dynamique constamment heureux entre le rythme des éléments visuels en mouvement et la structure de l'espace brisé qui les reçoit. Le matériau visuel, fort beau en soi, ne parvient pas toujours à devenir espace, à constituer sa propre synthèse; se morcelant, il demeure comme en-deçà de la conscience collaboratrice du spectateur. Dès lors, il risque l' « entropie », quelle que soit sa richesse. L'élément sonore est remarquablement présent; la synthèse de sons électroniquement traités sur la bande magnétique et de sons produits sur-le-champ, diffusés par les mêmes sources (haut-parleurs circulairement disposés) s'avère féconde et permet un jeu subtil de synchronisations ou de conflits avec l'élément visuel. Malgré les réserves qu'il appelle dans son état actuel, le « Space Theater » ne constitue pas moins une tentative très poussée de conjonction vision et audition en une dimension nouvelle, où l'image tend à conquérir le temps, et la musique l'espace. Ses conceptions et ses techniques raffinées placent cet essai au-delà de toutes les tentatives audio-visuelles déjà expérimentées.

1. Visionnés en projection privée, les films de Manupelli — *The Bottleman*, d'une poésie admirable; *L'Entr'acte du soldat*, satire grinçante de la guerre — attestent d'un très grand talent cinématographique, d'un langage aussi audacieux que maîtrisé.

Andre Boucourechliev

CURRENT CHRONICLE

United States

Ann Arbor

Rare is the community that supports its creative artists. Even rarer is the community that lends an assisting hand to artists whose work is highly experimental in nature. Such an exceptional place is Ann Arbor, Michigan. Far from leaving the support of arts to the sole responsibility of its renowned University of Michigan, this community through its Dramatic Arts Center, a non-profit organization of limited financial means, has acted for several years as patron saint for various artistic projects of probing nature, notably a well-planned art-film festival and the multifaceted activities of the ONCE group of composers.

The joint activities of the six ONCE composers — Robert Ashley, George Cacioppo, Gordon Mumma, Donald Scavarda, all of Ann Arbor; Philip Krumm, now at San Antonio, Texas; and Roger Reynolds, currently in Paris — and their artistic collaborators, sculptor Milton Cohen, film-maker George Manupelli, and collageist-designer Mary Tsaltas, started some four years ago with a small-scale week-end festival. Now their year-round doings include concerts, theatrical and film presentations, lectures, radio and television performances, concert tours, and publications. The festival itself has grown into a week-long event with guest artists coming from various parts of the States and occasionally even from Europe, and with programs encompassing a variety of items ranging from Webern to jazz improvisations, from theatrical actions to computer music, from speaking chorus to modern dance.

In this year's festival the ONCE composers were represented by five major works, each of them manifesting the wide scope of its maker's imagination and craft. Take for instance the opening composition of the festival, Donald Scavarda's *Landscape Journey*. It is scored for clarinet, piano, and two film projectors. Its form resembles a simple rondo where the A sections are built of slowly moving sound-patterns whereas the B segments are represented by a soundless visual play of fast-moving colors and shapes on two screens. The sounds, too, emphasize color. The clarinet part consists of multiple harmonics, complex overtone and undertone clusters, windless key-tappings, pitchless airflow through the instrument, and so on. The pianist plays on the keyboard, on the strings, produces muted sounds, harmonics, unusual resonances. The combined effect of the tender, eerie sounds and the restless, somewhat aggressive colors on the screens is haunting, yet utterly sensitive and memorable. It is a very intellectual score, but in it lies uncommon beauty and delicacy.

George Cacioppo's *The Advance of the Fungi* is possibly less intellectual in concept, but its sound-qualities, though utterly different, are as intricate and imaginative as those of the Scavarda work. Here a male chorus, three clarinets, two horns, three trombones, and percussion produce colors that can rarely be associated with any of those normally heard from ensembles of similar makeup. Glissandi, simultaneous singing and whistling or playing and humming, use of various mutes, essentially low pitches and soft dynamics are among the many devices that lend the piece its unique, brooding, murmuring, slowly crawling quality. There is nothing gimmicky in the use of these unorthodox vocal and instrumental techniques. They are employed with logic, consistency, transparency, economy, and, most of all, with great aural sensitivity and obvious musicality. The result is a score that moves and impresses.

While Scavarda's and Cacioppo's starting point is, no matter how far the flight of their fancy takes them, the traditional concept of musical composition — the organization of pitches, colors, time, tempos, and dynamics—Gordon Mumma and Robert Ashley go one step further. They work less with accurately pinpointed details than with whole ideas and concepts. Music to them is an ingeniously planned universe, and they are the makers who control the movements of its particles and systems. A case in point is Mumma's *Megaton for William Burroughs*, an electronic composition, conceived for "live" concert performance. Five performers manipulate four to six channels of taped source material and two to four channels of amplified sounds produced with various objects (such as a piece of wood-and-wire sculpture, a reconstructed and specially prepared upright piano, assorted pieces of metal, wood, and plastic). During the five sections of the work the listener hears purely electronic sounds, amplified sounds produced on a number of musical and non-musical instruments, unmodified "real" sounds, pulse-modulated speech sounds and tape-stored "real" sounds. The stereophonic presentation of all this material through many loudspeakers, distributed throughout the hall, has an overpowering effect, much enhanced by the ever-shifting change of sound-texture and a cleverly balanced time-scheme that controls the events of the score. Here electronic music has been liberated from its laboratory straitjacket and brought back into the realm of spontaneous music-making. It is a work of prophetic vision and artistic grandeur.

Robert Ashley was represented by two works: a symphony, *in memoriam Crazy Horse*, and an opera, *in memoriam Kit Carson*. The makeup of the former score is as simple as it is ingenious. The players, working in groups of four or more, follow a graph which consists of a circle with 64 radii. Uncomplicated symbols indicate time-points and durations of the groups' activity in producing either sounds that the composer describes in his playing instructions as "pure" or "harmonious" as possible or as "noisy" or "dissonant" as possible. Other similar symbols specify the direction of movements on the graph. A conductor determines the length of time-units. Freed from the necessity to produce precisely prescribed sounds, or from the demand to exert their imagination to improvise ever-new patterns — either feature or both being common in most up-to-date scores — the players in Ashley's symphony concentrate only on one thought: the creation of sounds of a certain density inside their own group. No great demands are set here on the musicians' intellect or virtuosity. All that is expected from them is the use of their aural imagination and ears.

The score of the opera is more complicated, but it too leaves the performers free of anxiety as far as the detailed realization of the graph goes. Lines, points, bars, and spaces of the square, six-colored chart symbolize only starting-places and the order of succession of the various actions to be carried out by eight performers or performer groups. The nature and individual durations of the actions are left to the performers' and the director's discretion. For the festival performance Ashley had recruited eight couples who were seated in a circle surrounding small tables carrying a portable radio, a television set, and a phonograph. The players' actions were essentially those associated with any conventional, civilized party: repetitious superficial conversation, exclamation of stock platitudes, people turning on and off radios, TV, and phonographs, name-dropping, laughter, coughing, hand-clapping, bored yawning, and so forth. It was amazing to see how the logical organization of Ashley's score ruled these nonsensical actions with such a rigid hand that out of the apparent chaos emerged a performance that had both an explicit meaning and an esthetically pleasing shape. The opera emerged at once as a satire on social habits and emptiness and as a musical score (though not a single musical sound was uttered) that moved in cautious, well balanced steps from a vigorous "tutti" towards a lulling "morendo" ending, so well in keeping with the social comment the performance aimed to bring into focus. It was musical theater at its most intense, audio-visual-theatrical "pop art" in its most refined form. But most of all, it was a work of a composer who has brought a new order of simplicity into the world of up-to-date music, which often seems to be in danger of bursting at the seams either in the hands of over-organizing serialists following the Stockhausen-Boulez-Babbitt line, or through the all-negating actions of the post-Cagean neo-dadaists.

Space allows only brief mention of some other notable performances during the festival. In the center of these was unquestionably the appearance of the University of Illinois Contemporary Chamber Players under Jack McKenzie. Concentrating essentially on music produced by composers associated with the music faculty of that university, the members of the ensemble presented an array of stylistically and philosophically varied pieces of which the most memorable were Pauline Oliveros's *Trio for Flute, Piano and Page Turner* with its clarity and sensitivity; Benjamin Johnston's *Knocking Piece* with its drive, energy, and well designed rhythmic modulations à la Carter; Thomas Fredrickson's uncomplicated yet well "orchestrated" *Music for Double Bass* solo; and the concert's highlight, Lejaren Hiller's and Robert Baker's *Computer Cantata*. The latter is an experimental work in the true sense of the word. Prepared by means of three computers — the now dismantled ILLIAC, the IBM 7090, and the CSX-1 — it comprises a number of various studies in musical construction: computer-produced electronic sounds, and in totally organized serialism, in computer-produced electronic organization, in exploitation of phonemes present in spoken English. Some of its musical source-material is drawn from works as varied as Charles Ives's *Three Places in New England* and Pierre Boulez's *Structures for Two Pianos, Book I*. Though the musical results of this work were not consistently convincing — it was meant to be and definitely appeared as a test-tube baby — it clearly indicated the possibilities available from now on to composers who believe in rigid organization of musical materials.

Of new works of more "human" character heard during the festival, four deserve special mention: Barney Childs's witty and occasionally brilliant *Interbalances IV* for horn, piano, and magnetic tapes, played with imagination by Gordon Mumma and Robert Ashley; Kazuo Fukushima's translucent and delicate *3 Pieces from Chü-u* for flute and piano; Christian Wolff's highly sensitive and intricate *In Between Pieces* for three instruments; and Morton Feldman's tender and poetic *Chorus and Instruments*. The latter was sung by the young singers of the Brandeis University Chamber Chorus under Alvin Lucier, an ensemble that has distinguished itself as an eager and able group of performers of new choral music. Their performance of this and other scores by Webern, Cage, Adamis, and Joseph Byrd added luster to the ambitious and successful festival as did the imaginative dance performances by nine members of the Judson Dance Theatre and the jazz improvisations by Eric Dolphy and the Bob James Trio.

Uno Kasemets

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Vol. XLVIII, No. 2, April 1962

CURRENT CHRONICLE

UNITED STATES

Ann Arbor, Michigan

Do we assume that the only natural habitat of the musical *avant-garde* in the U. S. A. is one of the coastal urban centers — New York, say, or San Francisco? And do we assume that a music festival in a small midwestern town, even a university town, is likely to be a rather tame affair? We had better revise our views: *ONCE — A Festival of Musical Premieres*, with six concerts spread over two February weekends, belied both assumptions. Furthermore, this remarkable festival of ultra-modern music has been floated, for two years now, by community support without institutional or foundation subsidy. (Although one identifies Ann Arbor with the University of Michigan, the university has had no part in *ONCE*.) An Ann Arbor civic theater group, the Dramatic Arts Center, was the official sponsor; the First Unitarian Church offered its main room, for a nominal rental, as concert hall; local shops and individuals contributed in various ways. Finally, tickets were bought; audiences were substantial; and, although *ONCE* made no money for anyone, the festival must be counted a major cultural success for the community. A cheerful note amidst the gloom of the nay-sayers to the musical *avant-garde!*

The series of six *ONCE* concerts was evenly divided between works by local and by "name" composers; evenly divided, also, between local performers (mainly students) and "name" artists. Thus *ONCE* included three programs by professionals: one with La Monte Young and Terry Jennings, of the Cage-Tudor-Maxfield New York group; another with the redoubtable pianist Paul Jacobs in a resumé of his immensely successful New York recitals of last winter; the third with the Dorian Woodwind Quintet, fresh from triumphs at Tanglewood last summer and a highly praised recent début in New York. The other three *ONCE* programs emphasized music written and performed by Ann Arborites: one, an evening of varied chamber works and an experimental film with an electronic background score; another, chamber and orchestral music under the excellent direction of Wayne Dunlap, conductor of the Plymouth (Michigan) Civic Symphony; and the third a concert of electronic music, some of it by local composers, the rest a compendium of tapes by Bruno Maderna, Roberto Gerhard (who created *Caligula* especially for *ONCE*), Gottfried Michael König, André Boucourechliev, Milton Babbitt, and Conlon Nancarrow.

Space does not permit more than a selective account of the festival's music, which ranged from works by such established figures as Stravinsky, Schoenberg, Carter, Schuller, Boulez, and Berio to premieres of music by Morton Feldman, John Cage, Karlheinz Stockhausen, Gerhard, and Boucourechliev. Let me concentrate on the music by those young composers who organized *ONCE* and whom we can term "the Ann Arbor Group": Robert Ashley, George Cacioppo, Gregory Kosteck, Gordon Mumma, Roger Reynolds, Donald Scavarda, and Bruce Wise. All of them have been at one time or other students in Ross Lee Finney's composition class at the University of Michigan, but they are now, for the most part, making their livings in a variety of ways unconnected with the university (or even with music). Their styles are diverse, ranging from the relatively conservative, freely chromatic piano writing of Kosteck (Sonata, 1961) to that uncertain region of "happenings," involving unpredictable sequences of events by both performers and audience, in works by Ashley (*Something for Clarinet, Pianos, and Tape*, 1961) and Mumma (*Meanwhile, A Two-piece*, 1961; *Gestures II, for Pianos*, 1962). Somewhere in between, but on the advanced side, lie single works by Cacioppo and Wise. Cacioppo's *Bestiary I: Eingang* (1961) is a lyrical and clangorous setting of poetry by Rilke, for soprano and chamber ensemble, and is clearly inspired by Berio's *Circles*. Wise's *Revolving Spectrum*, the second of two *Patterns for Orchestra* (1961), approaches the total organization through serialism we have heard from Boulez, Babbitt, and Krenek, and disposes some sixteen instruments in three spatial groups reminiscent of Stockhausen's *Gruppen*.

It was illuminating to contrast the work of the New York *avant-gardistes* Young and Jennings with the ideologically similar pieces by the most radical among the Ann Arbor group, Robert Ashley. The New Yorkers, despite their inside-and-under-the-piano shenanigans, their 923 mallet strokes on an overturned kitchen pan, their languid and squeaky overblowing of a battered saxophone, communicated not a shred of novelty, iconoclasm, or even good old nonsensical Dada. Their self-conscious and slightly sheepish doings were tired, effete, lacking in conviction, humor, anger, involvement — or, indeed, any expression or evocation of human emotion. They seem to have confused inaction with oriental tranquillity, lack of responsibility with the detachment of Zen. By contrast, Ashley's works, which presented roughly similar experiences, were witty, forceful, and evocative in the extreme. Take his *Public Opinion Descends Upon the Demonstrators* (1961). Before it started, the audience was arranged in four blocks, each facing a different direction, so that a person in one block was necessarily looking at the group of people in another. Then Ashley seated himself at the switchboard of a series of tape-decks, snapped on a stopwatch, and began intently to scan the audience. Several minutes passed in silence. Then someone coughed nervously — whereupon Ashley pressed one of the switches in front of him, and we heard some of his electronic music (which the composer describes as striving towards "a texturally dense, restrained musical flux"). Then, silence again. Someone tittered nervously. Again, on came taped sound — different, this time, and seemingly related to the titter. More silence. Someone, angry, stood up to stomp out of the hall. A burst of angry tape music! And so on, the audience actually cueing in the music by its own actions and reactions. One composer in the audience was livid with anger: "Why, he's manipulating people!" he cried. "Isn't that, in a sense, what the artist has tried to do for some time?" someone asked, but the question was swallowed up in a double salvo of taped sounds. The work ended when the stopwatch reached a certain point. By that time, some people, at least, were pleased with the peculiar effect of being able to create their own demonstration and with the interplay, not to say confusion, between "composer" and "audience."

One of the most successful premières of the festival, both sonorously and in terms of originality of conception, was *Sounds for Eleven* (1961) by the Michigan-born composer Donald Scavarda. A group of five woodwinds is combined with six percussionists (including the conductor, who from time to time plays triangle or finger cymbals). The work is a study in discrete sonorities, serially determined, of the most remarkable variety of instrumentation. More than that, the sonorities are of a uniquely fluctuating, organic sort, since the composer indicates for each note of each sonority a plan of growth (through crescendo, whether continuous or in vibrato-like shimmer) or decay to silence. The composition is based on chronological or indeterminate time-segments; it is completely lacking in any metrical organization or steady background pulse; and it has, I should guess, more silence than it has sound. Perhaps *Farben*, the third of Schoenberg's *Five Pieces for Orchestra*, is ultimately the model; but in Scavarda's work, timbre is not only a function of register and dynamics but also of time, and absolute discontinuity carries the composition far from the Schoenberg esthetic. Perhaps one reason I found the piece so satisfying was that I sensed in it a reflection of the cosmic ratio between event and non-event (in the universe, between star or atom and space). Most of our music — indeed, our art in general, not to mention our lives — has been so dense, so *busy*, out of all relationship with the cosmic order of things. Scavarda risked incoherence in approaching that order through single sounds punctuating silence; I felt the risk had been well taken, thanks to extremely nice calculations of sonorities and time.

Most impressive among the Ann Arbor group of composers — and not alone because he was best represented, with four works, on the *ONCE* programs — was Roger Reynolds. More directly linked with traditional composition techniques and musical esthetics than most of his colleagues (though, like them, interested in improvisatory and chance elements, not to mention serialism of various sorts), Reynolds has found a personal style in a remarkably short time. Trained first as a physicist, he has studied composition with Finney and Gerhard, has been strongly influenced by the thought of Ives, Varèse, and Carter, and has in the past few years produced a number of increasingly individual and compelling works. Paul Jacobs played his *Epigram and Evolution* (1961), in which the *Epigram's* four musical events (an arpeggio, an interval, a single *sforzando* low note, and an abrupt chord) are systematically expanded in the *Evolution* "so as to parallel the experience of coming to know a painting." Reynolds's *Sky* (1961) is a series of three short songs composed to Japanese *haiku* texts. A fragile accompaniment for alto flute, bassoon, and harp sustains admirably the improvisatory, sketchy quality of the poetry. *Consequent* (1961) is an almost gay, chattering divertimento for violin, flute, bassoon, and piano, a pleasant and lucid demonstration of the capabilities for light-hearted expression of some of the instrumental techniques recently exploited in "heavy" works — for instance, extremely rapid melodic articulation, *à la* Boulez or Stockhausen; many-repeated-note figures; swooping glissandos in violin or flute. Finally, *Wedge* (1961), for eleven performers (two flutes, two trumpets, two trombones, tuba, double bass, piano, and two percussionists), must be accounted the most powerful new work of the entire festival. Its conception is akin to that of Ives's *Unanswered Question*: two simultaneous but independent layers of sound, one reflective, passive, and continuous, the other active, assertive, and episodic. Within certain fixed limits of time, cued by the conductor, the performers have a relative degree of freedom in interpreting their parts. The three-sectional, one-movement work ends with one of the most perfectly motivated and stunning crescendos I have ever heard.

In general, as you will have gathered, I found *ONCE* an exciting and artistically successful festival. I must add that I was acutely aware, in the background of all the Ann Arbor group, of the impact of a remarkable teacher, Ross Lee Finney, whose excitement over the expressive potential of new musical resources and techniques had thoroughly communicated itself to his students not in a doctrinaire but in a liberating way, enabling each of them to utilize those among the new modes of expression that were natural and necessary for him at a given stage of development. Hardly ever did I feel that these young composers were only faddists, taking refuge behind novelty; by and large, their works carried conviction, each made its point — whether or not one accepted it — persuasively and with integrity.

H. WILEY HITCHCOCK

LES ARTS

PAR ANDRÉ BOUCOURECHLIEV

PREUVES (Paris), Julliet 1964

Tone Roads *(fin)*

LA REVUE *New York*, encart hebdomadaire du *Herald Tribune*, dédie son numéro du 17 mai à l' « avant-garde ». Un *Who's who* rédigé avec malice divulgue, en guise de préface, la liste éminemment provisoire (« arrêtée à ce jour ») des personnalités et des hauts-lieux de l'avant-garde — galeries, studios de musique électronique, théâtres, cafés, salons et greniers de New York. Personne n'y manque, de Marcel Duchamp, Varèse et Martha Graham (le « panthéon vivant »), à Rauschenberg, Cage, Merce Cunningham et Frank O'Hara ; y figurent également les éminences grises, les muses new-yorkaises les plus en vue, les fondations Ford et Guggenheim, et même une liste de prétendants non agréés !

Dans le domaine des arts, l' « esprit de New York » ne diffère pas beaucoup de celui de Paris : mêmes séductions et mêmes pièges, mêmes affrontements, jeux, engouements passagers et lassitudes soudaines, même humour bref et désabusé, même formidable potentiel de production surtout, au même rythme effréné. Mais alors que Paris, cité où l'on ne naît pas mais où l'on aboutit toujours, absorbe inéluctablement les forces créatrices de la France, il n'en est pas de même pour New York. La création artistique moderne (musique et danse en particulier) suscite aux Etats-Unis un réseau de foyers à la mesure du pays ; New York ne s'identifie pas à l'Amérique. Et le *Herald Tribune* rit sous cape lorsqu'il ajoute, au bas de la définition du mot « avant-garde » (celle du dictionnaire Webster, reproduite en couverture du magazine) : « *Avant-gard-ist* : a member of the avant-garde; habitat : New York. »

D'UNE CÔTE À L'AUTRE DES ETATS-UNIS, nous avons pu rencontrer des compositeurs, des danseurs, des critiques, des animateurs de festivals, aux points de fixation de cette « avant-garde décentralisée » que sont, par tradition, certaines grandes villes et, plus encore, certains collèges et universités. Voyage trop rapide, contacts locaux parfois trop rigides ou insuffisants (Colorado, Arizona) et parfois extrêmement riches (Michigan, Illinois, Californie) ; ce n'est évidemment pas un panorama de la création musicale américaine, même limité, que nous tentons de donner ici, mais quelques exemples seulement, une idée de l'activité créatrice d'artistes et de publics nouveaux hors de New York.

BUFFALO, sur le lac Erié, connaît un essor culturel prodigieux. Son musée, l'Albreight-Knox, est le plus vivant, le plus audacieux de tous les musées d'art moderne que nous ayons vus aux Etats-Unis. Dirigé par deux hommes seulement, le mécène Seymour Knox et le conservateur Gordon Smith, le musée se passe de comités et de tables rondes, peut décider immédiatement — et avec quel bonheur ! — de ses achats, et maintenir *rigoureusement à jour* une collection représentative de la peinture américaine ; nous y avons vu accueillir des œuvres deux semaines à peine après leur présentation à New York. L'aile la plus ancienne du musée s'ouvre, comme en guise d'introduction, sur des Monet de la dernière époque et sur une collection impressionnante de cubistes. Dans la grande aile moderne, à côté de très belles toiles européennes, s'étale la collection américaine. Toutes les tendances y sont représentées, de Hans Hoffmann à Rauschenberg, de Pollock à Segal, et grâce à des groupements extrêmement intelligents elles prennent un sens de témoignage global, de synthèse — vivante et mouvante— de l'esprit de l'art américain.

Dans le domaine de la musique, l'université et l'Orchestre symphonique de Buffalo sont les deux pôles d'une vie intense. Le département de la musique de l'université est dirigé par Allan Sapp, qui inspire la double vocation de l'école : musique moderne, musicologie moderne. Concerts d'œuvres nouvelles, colloques entre musicologues (nous avons pu assister à l'un d'eux) rendent compte de ces activités. Grâce à Allan Sapp, l'université est en contact constant avec l'Orchestre symphonique de Buffalo et soutient énergiquement l'action audacieuse de son nouveau chef. Lukas Foss, compositeur et interprète remarquable, dirige l'orchestre depuis peu de temps ; il n'a pas fait moins que d'inscrire à ses premiers programmes de l'hiver des œuvres comme *Momente* de Stockhausen, que la Philharmonie de New York s'était déclarée incapable de jouer faute de répétitions suffisantes. Ce parti pris résolument contemporain ne manque pas d'attirer sur le jeune chef les critiques des honorables souscripteurs des concerts ; mais la solidarité des « forces culturelles » de la ville, une polémique bien menée à la télévision, un succès de presse à New York même — tout cela assure déjà l'autorité de Foss. Le rôle d' « avant-garde » de Buffalo est si bien reconnu que Foss s'est vu attribuer récemment la gestion d'une impressionnante bourse de la Fondation Rockefeller : Buffalo est donc en mesure d'organiser l'an prochain un festival de musique contemporaine de grande envergure, et l'on recrute déjà à travers tout le pays les meilleurs interprètes d'un futur ensemble dédié exclusivement à cette tâche.

SI L'ESSOR de Buffalo est le fruit d'une collaboration harmonieuse entre personnalités de l'université et de l'Orchestre, toute autre est la situation à Ann Arbor, siège de l'université du Michigan : un groupe de compositeurs d'avant-garde des plus intéressants y travaille, totalement à l'écart, privé de tout appui. Certes, Ann Arbor est une ville beaucoup plus petite que Buffalo, mais le cas est rare aux Etats-Unis, et dramatique pour ces compositeurs. Chaque année, Gordon Mumma, Robert Ashley, George Cacciopo, Donald Scavarda donnent un festival intitulé *Once*, dans des conditions héroïques, avec l'aide de quelques contributions anonymes (la musique coûte atrocement cher aux Etats-Unis). Bouclé par l'université et par les « notables », *Once* est cependant assez audacieux dans ses programmes de premières auditions pour attirer un public jeune et beaucoup d'auditeurs venus d'ailleurs. En Europe, le festival *Once* est toujours suivi avec la plus grande attention, et des compositeurs comme Berio, Stockhausen, Pousseur y donnent au prochain festival de Venise où seront donnés notamment les essais de « théâtre spatial » de Milton Cohen, Mumma et Ashley. Cette notoriété outre-Atlantique, et dans tous les milieux d'avant-garde en Amérique même, brisera-t-elle l'indifférence d'une communauté et d'une grande université ? Il serait temps qu'Ann Arbor se soucie efficacement du message spécifiquement américain que portent les manifestations de ce groupe.

Les musiciens d'Ann Arbor se situent de près ou de loin dans le sillage de John Cage, mais ce ne sont là que rapports d'origine : les personnalités, les conceptions sont celles d'une nouvelle génération. Gordon Mumma, principal animateur du groupe, avec Robert Ashley, est l'un de ses représentants les plus doués. Compositeur, Mumma est aussi pianiste, corniste : il possède en outre ce goût bien américain du son enregistré, un talent d'électronicien accompli. Dans sa chambre à coucher s'édifie un excellent studio de musique électronique, très complet quoique fait de bric et de broc : rarissime exemple de studio non subventionné, indépendant, dont la production abondante est déjà en compétition avec celles des studios des grandes universités.

Plutôt que de passer en revue trop sommairement les œuvres données cette année au festival *Once* — œuvres remarquables, à divers titres, d'Ashley, de Cacciopo, de Barney Childs, de Bruce Wise et de bien d'autres — nous préférons nous limiter à l'une d'entre elles, intitulée *Mégatonne pour William Burroughs*, de Mumma, certaine mesure de l'esprit d'Ann Arbor. L'œuvre combine des bruitages directs d' « objets sonores » repris par des microphones de contact (très à la mode chez les Américains en ce moment) et une bande magnétique. Il s'agit donc d'éléments improvisés à l'instant, d'une sorte d' « action-music » qui se superpose à un « collage » de base sur bande magnétique ; celui-ci est composé de sons synthétiques, de bruits d'avion, de séquences parlées (une attaque aérienne) empruntées à la télévision : c'est du... « pop-art », pour tout dire. Nous avions tenté de montrer dans un précédent article les liens subtils entre les conceptions d'un Cage et celles du « pop » ; les voici se manifestant explicitement dans une pièce de musique. Et même le fameux « silence » de Cage (celui des « toiles blanches » de Rauschenberg) trouve ici son équivalent exact, en un seul son électronique complexe distribué par quatre haut-parleurs à la limite de leur puissance, pendant quatre minutes entières — « environnement » insolite et troublant.

Ce qui distingue la pièce de Mumma d'autres tentatives du même genre, notamment du néo-dadaïsme de la jeune et éphémère « école de New York » (La Monte Young, George Brecht, etc.), et de Cage même, en définitive, c'est sa forte architecture (que Mumma le veuille ou non), ses dosages subtils de liberté et de rigueur, ses magnifiques proportions de mesure et de démesure. Si les séquences de « la vie » que Mumma introduit dans son œuvre rappellent les objets du « pop-art », elles agissent, nous semble-t-il, avec plus d'ambiguïté que dans la peinture. Chez Rauschenberg et chez Jasper Johns, les objets rapportés — bouteille de Coca-Cola, photo de Kennedy, poulet empaillé ou petite cuiller — sont aussitôt intégrés, prennent une fonction picturale propre » qu'à l'adresse de spectateurs trop naïfs ou trop littéraires. Chez un Mumma, en revanche, ces éléments, plus complexes, gardent une signification propre et se prêtent à des interférences d'une extrême ambiguïté ; il en résulte une sorte de théâtre subversif où se croisent et finalement se confondent deux plans dramatiques d'effet assez troublant. Dans son genre éminemment « impur », *Mégatonne* est une réussite rare.

L'UNE DES MANIFESTATIONS les plus importantes du festival *Once* a été le spectacle du « Judson Dance Theater », connu aussi sous le nom de « Surplus Dance Company ». Ce groupe, dirigé par Steve Paxton, que de rares spectateurs ont pu admirer au Stage 73 à New York, est l'un des plus remarquables — et des moins connus — de ces jeunes compagnies de danse où pullulent les jeunes gens qui ne savent pas danser. De danse, d'ailleurs, il n'en a que le nom ; ses spectacles ne se rattachent à aucune catégorie définie, sinon, de loin, aux « happenings » fort à l'honneur à New York il y a quelques années. L'art du Judson Dance Theater est à la danse, ou au théâtre, ce que la musique de Cage est à la musique : une pure activité, hors de toute volonté d'expression concertée, hors de toute signification autre que celle que le spectateur distingue ou invente librement en l'instant. Que Robert Rauschenberg le peintre — encore lui — soit non seulement le décorateur et le maître d'éclairage de la troupe[1], mais aussi l'un de ses principaux « danseurs », n'est pas un hasard, et montre bien cette interdépendance, cette parenté profonde entre les différents domaines de l'avant-garde américaine, une étonnante solidarité que l'on n'observe plus nulle part ailleurs.

L'un des « numéros » de Rauschenberg dans le spectacle du Judson Theater, intitulé *Slotpal*, donne une idée des recherches de cette comédienne génie. Sur la scène vide et obscure s'allume doucement, d'une pauvre lumière, une grosse ampoule suspendue (que le peintre a dû dénicher dans quelque « junkstore » du bas-Manhattan en même temps que d'autres objets, et sa très fameuse chèvre empaillée, aujourd'hui sur des cimaises illustres). Déjà « quelque chose se passe » — comme un petit « happening » — la lampe est insolite... Là-dessus Rauschenberg apparaît dans la pénombre, une torche électrique liée à sa jambe. Il se meut comme un chat, lentement, ou comme une flèche, s'immobilise, bondit, rampe, disparaît, réapparaît — et pendant tout ce temps sa torche « peint » les murs nus en éclaboussures de lumière, projette un instant l'ombre démesurée de son pied (l'ombre d'un pied réel, n'est-ce pas là du « pop » par excellence?), éblouit les spectateurs... Le fond sonore de cette pièce est dû à un autre peintre, Ovind Fallstrôm : c'est Merce Cunningham qui, au moment où nous écrivons ces épreuves, est en train de donner quelques spectacles de danse au Théâtre de l'Est parisien.

[1] Comme, du reste, le reste, la troupe remarquable de

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une conférence *sur* les oiseaux de Suède, en suédois, tantôt *sur* le ton de la confidence, tantôt de l'exaltation. Pour qui ignore le suédois, c'est d'un « bergmanisme » plus vrai que le vrai... « Degré zéro » de l'art, de la danse, du théâtre (de la peinture, de la musique)? L'analyse, évidemment, ne saurait rien récolter ici, rien ramener à la surface. Et pourtant ce « quelque chose » se passe, en secret, pour chacun, et l'on retient son souffle. Il en est de même dans la plupart des pièces, et surtout dans *Speedlimit* de Judith Dunn. Dunn apparaît vêtue d'une combinaison blanche d'automobiliste, sur un chariot d'hôpital que pousse son partenaire. A terre, les deux figures roulent lentement, oscillent indéfiniment, comme des troncs d'arbres dans l'eau, comme dans une pesanteur à *peine* différente de la terrestre. Puis marchent, s'appuyant sur une perche inutile, sans avancer. Puis se lient l'une à l'autre, peu à peu, avec des cordes, de plus en plus, jusqu'à la paralysie totale, jusqu'à la fin... Représentation d'un accident, ou de la « condition humaine », ou de l'inutile effort pour échapper à la pesanteur, pour vivre? Nulle thèse, ni même intention expressive, répétons-le, sinon celle que vous y projetez; ou, seulement, quelque chose qui vous lacère...

L'Université d'Illinois, à Urbana, non loin de Chicago, cultive dans tous les domaines une tradition d'avant-garde. Le festival annuel d'Urbana est l'un des plus audacieux et des plus somptueux du réseau universitaire américain. Ses « Contemporary Chamber Players », ensemble de solistes de premier ordre, sont déjà célèbres. Un studio électronique en constant développement groupe des *composers in residence* familiers avec les techniques musicales nouvelles : Herbert Brün (qui vient de Cologne), Ben Johnston, Salvatore Martirano. Lejaren Hiller dirige le studio, et l'orientation particulière qu'il a donnée à ses travaux a fait du département musical d'Urbana un des centres importants de recherches. Hiller est un scientifique de formation et l'un des inventeurs des calculateurs électroniques dans le domaine musical. Ses expériences avec l'Illiac (nom familier du premier *computer* de l'université, aujourd'hui pièce de musée) sont bien connues en Europe dans les milieux spécialisés. Hiller et son équipe, qui perforent des cartes comme on fredonne une chanson, disposent aujourd'hui de ressources techniques extrêmement perfectionnées pour poursuivre une recherche parallèle sur le plan acoustique et théorique, et sur le plan qu'il est peut-être prématuré d'appeler esthétique, mais qui les a menés déjà à un enrichissement de *moyens* tout à fait certain. Quel est l'avenir de la *computer music*, qui se répand à l'heure actuelle partout dans le monde (Xenakis, Pierre Barbaud l'expérimentent chez nous, selon des conceptions personnelles et différentes)? Le problème ne se pose certes pas dans les termes simplistes d'une « substitution de la machine à l'homme ». Les nouvelles techniques de l'esprit, nées avec les *computers*, n'ont cessé d'évoluer, d'ouvrir de nouveaux domaines de réalisations et surtout de conceptions. Dans le domaine très particulier de ces recherches musicales, on ira sans doute vers des *rapports* homme-machine plus étroits, vers des réseaux de contacts et de racourcis plus complexes, où les termes de « rivalité » ou d'« abdication » n'auront pas de sens. Quoi qu'il en soit, au stade actuel de recherches multiples, divergentes et toutes très jeunes, on peut attendre tout sur moins une *connaissance*, sous un jour nouveau, du phénomène musical; mais ce ne serait peut-être qu'un commencement?

De Chicago dépendent trois universités, la Northwestern, l'université de Chicago proprement dite et la Roosevelt, qui possèdent des départements de musique importants. A la Northwestern on cultive surtout l'interprétation et les disciplines théoriques classiques à l'intention de futurs enseignants. Le professeur Parsons dirige les études de cette école qui rappelle d'assez près nos conservatoires. Parmi les jeunes compositeurs qui enseignent à la Northwestern, Allan Stout est celui qui parle le langage le plus moderne. L'université de Chicago est située également sur le lac Michigan, mais à l'est de la ville. Son département musical est dirigé par le professeur Leonard Meyer, esthéticien bien connu en Europe, et qui jouit aux Etats-Unis d'une très grande autorité. Grand pédagogue, administrateur, arbitre très écouté de débats musicaux, auteur d'ouvrages importants, Meyer incarne cette simplicité et cette cordialité du savant américain qui frappent toujours le visiteur européen.

A la Northwestern University, comme à la Roosevelt (de proportions plus modestes), nous avons pu nous entretenir avec les étudiants de classes de composition. Très au courant de tout ce qui se pense et se fait en Europe, ils nous ont questionné surtout sur la musique électronique, discutant des problèmes esthétiques qu'elle pose. Ce sont évidemment quelques « brillants sujets » qui, au sein d'une classe, participent à ces conversations; mais ceux-là montrent une grande indépendance d'idées, un sens critique assez aigu, un goût de la discussion de très bon aloi. Les facilités matérielles de travail qu'un étudiant américain de musique trouve dans son université feraient pâlir d'envie son homologue européen : auditoriums modernes équipés pour l'enregistrement, salles de répétitions, cabines d'écoute avec magnétophones, sans parler de bibliothèques musicales et de discothèques où le chiffre de huit mille disques est courant. L'enseignement est d'ailleurs centré essentiellement sur l'audition et la pratique; le nombre de séminaires rivalise avec celui des cours. D'une façon générale, l'orientation et les méthodes de travail d'une classe dépendent plus de la personnalité de l'enseignant que d'un programme, formulé en termes assez généraux; cela est valable surtout pour les classes supérieures de composition, et le choix d'une université est souvent fonction d'une réputation, d'une affinité musicale. Parallèlement à leurs cours spécialisés, les professeurs-compositeurs donnent très souvent des cours de culture musicale générale qui attirent de nombreux auditeurs d'autres départements de l'université. Les bienfaits de ce système ne sont que trop évidents, et la musique contemporaine notamment rencontre toujours dans les universités son public le plus averti.

Siège « nord » de l'université de Californie, Berkeley, dans la baie de San Francisco est mondialement célèbre dans le domaine des sciences; son département de musique est petit (quelques cent étudiants) et prend peu de part à la vie musicale de la côte ouest. Mills College, de l'autre côté de Bay Bridge, est en revanche un haut lieu de la musique moderne, grâce tout d'abord à la présence de Darius Milhaud, qui y enseigne tous les deux ans. Beaucoup de jeunes compositeurs américains doivent leur formation à ce maître; ils ont trouvé auprès de lui à la fois une grande science et le respect de leur personnalité nationale et individuelle. Aussi, faut-il le dire, Milhaud est l'un des principaux artisans des échanges créateurs entre la France et les Etats-Unis. En alternance avec le maître français, l'Italien Luciano Berio enseigne à Mills la théorie, la composition et l'analyse, et il achève de donner au collège son orientation d'avant-garde. On doit par ailleurs à Berio la formation d'un ensemble instrumental qui entreprend des tournées de concerts aux Etats-Unis, et qui sans doute viendra en Europe. A Mills enseigne également Morton Subotnick, l'un des jeunes compositeurs les plus en vue de la côte ouest. Subotnick et Ramon Sender sont les fondateurs du « San Francisco Tape Music Center » — un studio de musique électronique très bien équipé, qui est en même temps un centre de manifestations artistiques extrêmement vivant. L'auditorium où se succèdent concerts et festivals est aussi la scène expérimentale du « Dance Workshop » de San Francisco. Ann Halprin, qui dirige cette troupe, est une des personnalités les plus attachantes de la jeune danse américaine. Nous avions remarqué il y a deux ans au Festival de Venise, dans un spectacle intitulé *Esposizione* sur une musique de Berio et une idée du poète Sanguinetti. Les dissonances certaines de ce spectacle, qui appelaient alors nos réserves, étaient dues au fait que l'art d'Ann Halprin et de sa troupe demeure étranger à tout « contenu » expressif imposé, ne peut se plier, par sa nature même, à un sujet, pour ne pas dire à une thèse donnés. Ann Halprin, que nous avons pu voir travailler sur scène, à San Francisco, appartient elle aussi à ce réseau subtil d'artistes auquel se rattachent le « Judson Dance Theater » (dont elle a formé certains danseurs), un Cage, un Rauschenberg; sa personnalité, ses conceptions, ses méthodes de travail sont néanmoins très différentes. Le point de départ, chez Ann Halprin, est toujours structurel, un « thème » de mouvement pur. Le développement s'élabore en commun, au cours du travail, en collaboration concertée ou simplement au hasard d'une idée heureuse, d'une rencontre significative, d'une intention à peine formulée, d'un geste — auxquels on donne peu à peu forme durable. La parole vient parfois se superposer au mouvement, mais nullement comme un élément théâtral expressionniste — plutôt comme élément poétique indépendant. Aux réalisations brèves et dépouillées à l'extrême du « Judson Theater », celles du « Dance Workshop » opposent leur complexité, un côté baroque, des contrepoints extrêmement riches et travaillés. Telle est aussi la musique qu'utilise de préférence la compagnie de Halprin : pièces instrumentales et bandes électroniques de Ramon Sender et Morton Subotnick, de formes très libres et très contrastées, et d'une grande somptuosité sonore.

Le « Tape Center » est indépendant et ne reçoit aucune aide matérielle. Une aide morale substantielle, en revanche, lui vient de la part d'un des critiques les plus en vue des Etats-Unis, le plus écouté de toute la côte ouest, Alfred Frankenstein, du *San Francisco Chronicle*. Pour Frankenstein, critique en même temps de musique et de peinture, les liens implicites entre les divers domaines de l'avant-garde américaine sont clairs, et c'est avec un esprit de synthèse d'une lucidité rare qu'il exerce son jugement — allié précieux, et en toute connaissance de cause, des audaces, des recherches de la jeune génération. Le critique, à San Francisco, a d'ailleurs fort à faire : l'Opéra, l'un des rares Opéras américains officiellement subventionnés, y donne deux saisons par an, avec un répertoire différent. L'orchestre symphonique, de premier ordre, a attiré comme chef permanent Joseph Krips...

La plus riche, la plus diverse dans sa vie culturelle, de tout l'ouest des Etats-Unis, et l'une des plus belles au monde, la ville aux Portes d'Or ne déconsidère pas pour autant Los Angeles. Tout, dans la seconde métropole de la Californie, est démesure : les distances, les proportions de la ville où le piéton n'existe pas, les mythes — Hollywood, les brouillards, et le printemps même. L'homme semble s'y dissoudre, et pourtant Los Angeles fut et reste l'ultime refuge de grands esprits — Schoenberg, Bruno Walter, Thomas Mann, Strawinsky... Los Angeles est aujourd'hui la ville des « Monday Evening Concerts », l'un des cycles de musique moderne les plus prestigieux d'Amérique, le siège d'une des plus grandes universités, U.C.L.A., et de collèges d' « arts libéraux » aux sites paradisiaques, comme Pomona, où sont formés des centaines de talents. Le département de musique de l'université possède la plus grande collection ethno-musicologique du pays; les instruments ne sont pas des pièces de musée, mais vivent et résonnent : vous pouvez y apprendre, auprès de professeurs spécialisés, à jouer du koto, du sarangi, de tambours africains, et y entendre un gamelan balinais. Pour l'analyse et l'interprétation modernes, la personnalité dominante est Leonard Stein. Collaborateur de Schoenberg pendant dix ans (il vient de publier son *Traité de contrepoint*), pianiste éblouissant (nous l'entendîmes jouer et commenter la *Troisième Sonate* de Boulez, des œuvres de Pousseur et de Stockhausen, au cours d'un de ses concerts-conférences), chargé d'un cours de « techniques de composition actuelles » à U.C.L.A., Stein est aussi l'animateur, avec Karl Kohn qui enseigne à Pomona, des « Monday Evening Concerts », et le directeur d'un ensemble instrumental voué aux œuvres les plus actuelles...

... Les traces de l'auteur de cet article se perdent dans le désert de Nevada, en direction de Las Vegas. Au terme de nos « Tone Roads », nous voulons rappeler encore qu'il ne s'agissait là en aucun cas d'une esquisse de la musique américaine, même la plus sommaire, mais de quelques exemples choisis dans le domaine de la création moderne — dans la part de ce domaine la moins connue encore, parce que la plus jeune. Notre témoignage, forcément incomplet, forcément provisoire, n'hésite pas à avouer son parti pris, sa dédicace : pour la jeunesse créatrice des Etats-Unis.

André Boucourechliev

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bon aloi. Les faci-
'un étudiant améri-
son université fe-
mologue européen :
s pour l'enregistre-
bines d'écoute avec
de bibliothèques
où le chiffre de
nt. L'enseignement
lement sur l'audi-
le séminaires riva-
ne façon générale,
de travail d'une
rsonnalité de l'en-
formulé en termes
surtout pour les
tion, et le choix
ction d'une répu-
Parallèlement à
ofesseurs-compo-
es cours de cul-
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de l'université.
nt que trop évi-
aine notamment
versités son pu-

de Californie,
Francisco est
aine des scien-
est petit (quel-
d peu de part
est. Mills Col-
, est en revan-
oderne, grâce
rius Milhaud,
Beaucoup de
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. Aussi, faut-
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maître fran-
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et il achève
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ceptions,

ses méthodes de travail sont néanmoins très différentes. Le point de départ chez Ann Halprin, est toujours structurel, un « thème » de mouvement pur. Le développement s'élabore en commun au cours du travail, en collaboration concertée ou simplement au hasard d'une idée heureuse, d'une rencontre significative, d'une intention à peine formulée, d'un geste — auxquels on donne peu à peu forme durable. La parole vient parfois se superposer au mouvement, mais nullement comme un élément théâtral expressionniste — plutôt comme élément poétique indépendant. Aux réalisations brèves et dépouillées à l'extrême du « Judson Theater », celles du « Dance Workshop » opposent leur complexité, un côté baroque, des contrepoints extrêmement riches et travaillés. Telle est aussi la musique qu'utilise de préférence la compagnie de Halprin : pièces instrumentales et bandes électroniques de Ramon Sender et Morton Subotnick, de formes très libres et très contrastées, et d'une grande somptuosité sonore.

Le « Tape Center » est indépendant et ne reçoit aucune aide matérielle. Une aide morale substantielle, en revanche, lui vient de la part d'un des critiques les plus en vue des Etats-Unis, le plus écouté de toute la côte ouest, Alfred Frankenstein, du *San Francisco Chronicle*. Pour Frankenstein, critique en même temps de musique et de peinture, les liens implicites entre les divers domaines de l'avant-garde américaine sont clairs, et c'est avec un esprit de synthèse d'une lucidité rare qu'il exerce son jugement — allié précieux, et en toute connaissance de cause, des audaces, des recherches de la jeune génération. Le critique, à San Francisco, a d'ailleurs fort à faire : l'Opéra, l'un des rares Opéras américains officiellement subventionnés, y donne deux saisons par an, avec un répertoire différent. L'orchestre symphonique, de premier ordre, a attiré comme chef permanent Joseph Krips...

La plus riche, la plus diverse dans sa vie culturelle, de tout l'ouest des Etats-Unis, et l'une des plus belles au monde, la ville aux Portes d'Or ne déconsidère pas pour autant Los Angeles. Tout, dans la seconde métropole de la Californie, est démesure : les distances, les proportions de la ville où le piéton n'existe pas, les mythes — Hollywood, les brouillards, et le printemps même. L'homme semble s'y dissoudre, et pourtant Los Angeles fut et reste l'ultime refuge de grands esprits — Schoenberg, Bruno Walter, Thomas Mann, Strawinsky... Los Angeles est aujourd'hui la ville des « Monday Evening Concerts », l'un des cycles de musique moderne les plus prestigieux d'Amérique, le siège d'une des plus grandes universités, U.C.L.A., et de collèges d' « arts libéraux » aux sites paradisiaques, comme Pomona, où sont formés des centaines de talents. Le département de musique de l'université possède la plus grande collection ethno-musicologique du pays ; les instruments ne sont pas des pièces de musée, mais vivent et résonnent : vous pouvez y apprendre, auprès de professeurs spécialisés, à jouer du koto, du sarangi, de tambours africains, et y entendre un gamelan balinais. Pour l'analyse et l'interprétation modernes, la personnalité dominante est Leonard Stein. Collaborateur de Schoenberg pendant dix ans (il vient de publier son *Traité de contrepoint*), pianiste éblouissant (nous l'entendîmes jouer et commenter la *Troisième Sonate* de Boulez, des œuvres de Pousseur et de Stockhausen, au cours d'un de ses concerts-conférences), chargé d'un cours de « techniques de composition actuelles » à U.C.L.A., Stein est aussi l'animateur, avec Karl Kohn qui enseigne à Pomona, des « Monday Evening Concerts », et le directeur d'un ensemble instrumental voué aux œuvres les plus actuelles...

... Les traces de l'auteur de cet article se perdent dans le désert de Nevada, en direction de Las Vegas. Au terme de nos « Tone Roads », nous voulons rappeler encore qu'il ne s'agissait là en aucun cas d'une esquisse de la musique américaine, même la plus sommaire, mais de quelques exemples choisis dans le domaine de la création moderne — dans la part de ce domaine la moins connue encore, parce que la plus jeune. Notre témoignage, forcément incomplet, forcément provisoire, n'hésite pas à avouer son parti pris, sa dédicace : pour la jeunesse créatrice des Etats-Unis.

André Boucourechliev

2ND ANNUAL NEW YORK
AVANT GARDE FESTIVAL

JUDSON HALL (165 w 57 st)
AUG 30 - SEPT 13 1964

AUG 30 - MOORMAN cello

AUG 31 - ELECTRONIC music

SEPT 1 - MUMMA & ASHLEY

SEPT 2 - ALL VARESE program

SEPT 3 - ENSEMBLE concert

SEPT 8, 9, 11, 12, 13
american premiere of
ORIGINALE a play by
karlheinz STOCKHAUSEN
directed by allan kaprow and
performed by behrman · breer
eisenhauer · kaprow · kluver
ginsberg · lucier · moorman
neuhaus · paik · tenney

performances at 8:30 · tickets
99¢ & 1.99 · series 5.00 &
10.00 · on sale at door · in
advance: n seaman 119 w 57

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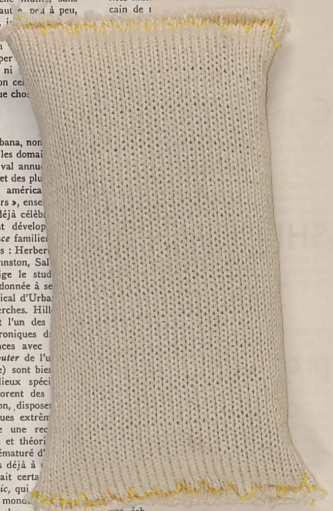
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une conférence sur les oiseaux de Suède, en suédois, tantôt sur le ton de la confidence, tantôt de l'exaltation. Pour qui ignore le suédois, c'est d'un « bergmanisme » plus vrai que le vrai... « Degré zéro » de l'art, de la danse, du théâtre (de la peinture, de la musique) ? L'analyse, évidemment, ne saurait rien récolter ici, rien ramener à la surface. Et pourtant ce « quelque chose » se passe, en secret, pour chacun, et l'on retient son souffle. Il en est de même dans la plupart des pièces, et surtout dans *Speedlimit* de Judith Dunn. Dunn apparait vêtue d'une combinaison blanche d'automobiliste, sur un chariot d'hôpital que pousse son partenaire. A terre, les deux figures roulent lentement, oscillent indéfiniment, comme des troncs d'arbres dans l'eau, comme dans une pesanteur à *peine* différente de la terrest re. Puis marchent, s'appuyant sur une perche inutile, sans avancer. Puis se lient l'une à l'au e peu à peu, avec des cordes, de plus en plus, l lysie totale, jusqu'à la fin... Re accident, ou de la « condition de l'inutile effort pour échapper teur, pour vivre? Nulle thèse, ni tion expressive, répétons-le, sinon ce y projetez; ou, seulement, quelque cho lacère...

L'université d'Illinois, à Urbana, non Chicago, cultive dans tous les domai tradition d'avant-garde. Le festival annu bana est l'un des plus audacieux et des plu tueux du réseau universitaire américa « Contemporary Chamber Players », ense solistes de premier ordre, sont déjà célèb studio électronique en constant dévelop groupe des *composers in residence* familie les techniques musicales nouvelles : Herber (qui vient de Cologne), Ben Johnston, Sal Martirano. Lejaren Hiller dirige le stud l'orientation particulière qu'il a donnée à se vaux a fait du département musical d'Urba des centres importants de recherches. Hill un scientifique de formation et l'un des ducteurs des calculateurs électroniques d domaine musical. Ses expériences avec (nom familier du premier *computer* de l'u sité, aujourd'hui pièce de musée) sont bien nues en Europe dans les milieux spéci Hiller et son équipe, qui perfonent des comme on fredonne une chanson, disposer jourd'hui de ressources techniques extrêm perfectionnées pour poursuivre une rec parallèle sur le plan acoustique et théori sur le plan qu'il est peut-être prématuré d esthétique, mais qui les a menés déjà à chissement de *moyens* tout à fait certa est l'avenir de la *computer music*, qui à l'heure actuelle partout dans le monde Pierre Barbaud l'expérimentent chez nou des conceptions personnelles et différentes)? Le problème ne se pose certes pas dans les termes simplistes d'une « substitution de la machine à l'homme ». Les nouvelles techniques de l'esprit, nées avec les *computers*, n'ont cessé d'évoluer, d'ouvrir de nouveaux domaines de réalisations et surtout de conceptions. Dans le domaine très particulier de ces recherches musicales, on ira sans doute vers des *rapports* homme-machine plus étroits, vers des réseaux de contacts et de raccourcis plus complexes, où les termes de « rivalité » ou d'« abdication » n'auront pas de sens. Quoi qu'il en soit, au stade actuel de recherches multiples, divergentes et toutes très jeunes, on peut attendre tout au moins une *connaissance*, sous un jour nouveau, du phénomène musical; mais ce ne serait peut-être qu'un commencement?

De Chicago dépendent trois universités, la Northwestern, l'université de Chicago proprement dite et la Roosevelt, qui possèdent des départements de musique importants. A la Northwestern on cultive surtout l'interprétation et les disciplines théoriques classiques à l'intention de futurs enseignants. Le professeur Parsons dirige les études de cette école qui rappelle d'assez prés nos conservatoires. Parmi les jeunes compositeurs qui enseignent à la Northwestern, Allan Stout est celui qui parle le langage le plus moderne. L'université de Chicago est située également sur le lac Michigan, mais à l'est de la ville. Son département musical est dirigé par le professeur Leonard Meyer, esthéticien bien connu en Europe, et qui jouit aux Etats-Unis d'une très



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Hylozoist Opening Reception January 9th 1964 7:45

HYLOZOISM, IN PHILOSOPHY, A TERM APPLIED TO ANY SYSTEM WHICH EXPLAINS ALL LIFE WHETHER PHYSICAL OR MENTAL, AS ULTIMATELY DERIVING FROM MATTER ("COSMIC MATTER," WELDSTOFF).

SUCH A VIEW OF EXISTENCE HAS BEEN COMMON THROUGHOUT THE HISTORY OF THOUGHT AND ESPECIALLY AMONG PHYSICAL SCIENTISTS. THUS THE IONIAN SCHOOL OF PHILOSOPHY, WHICH BEGAN WITH THALES, SOUGHT FOR THE BEGINNING OF ALL THINGS IN VARIOUS MATERIAL SUBSTANCES, WATER, AIR, FIRE (SEE IONIAN SCHOOL OF PHILOSOPHY). THESE SUBSTANCES WERE REGARDED AS BEING IN SOME SENSE ALIVE AND TAKING SOME ACTIVE PART IN DEVELOPMENT OF BEING.

Music

CONCERT

THE ONCE FESTIVAL CHAMBER ENSEMBLE
MONDAY JANUARY THIRTEENTH
NINETEEN SIXTY FOUR
SEVEN FORTY FIVE P.M.

ROBERT ASHLEY – COMPLETE WITH HEAT (1962)
FOR ORCHESTRA PLAYERS AND MAGNETIC TAPE

MORTON FELDMAN – IXION (1956)
CHAMBER ORCHESTRA

GORDON MUMMA – COMMODIUS MEANS (1962) *
ELECTRONIC MUSIC WITH INSTRUMENTALISTS

JOSEPH BYRD – HOMMAGE TO JACKSON MAC LOW (1961) *
VOCAL ENSEMBLE

JOHN CAGE – VARIATIONS III (1963)
VOCAL AND INSTRUMENTAL ENSEMBLE

ANN ARBOR, HAS BECOME THE HOME OF ONCE, A FESTIVAL OF CONTEMPORARY MUSIC WHICH IS AMONG THE MOST ADVENTUROUS AND EXCITING ON THIS CONTINENT. . . . THE GROUP OF ANN ARBOR MUSICIANS . . . HAVE TO THEIR CREDIT FOUR FESTIVALS, NUMEROUS SINGLE CONCERTS, COUNTLESS RADIO AND TV SHOWS, A SERIES OF SCORE PUBLICATIONS AND DEFINITE PLANS FOR A BOOK. THEY ARE HIGHLY RESPECTED BY FELLOW COMPOSERS, PERFORMERS AND SERIOUS CRITICS ACROSS THE COUNTRY, AND HAVE CLOSE TIES WITH SIMILARLY MINDED COLLEAGUES OVERSEAS . . . . .

– UDO KASMETS

SOLOIST – ANNE AITCHINSON, FLUTIST (SOLO APPEARANCES ON RADIO AND TELEVISION, THE UNIVERSITY OF MICHIGAN COMPOSERS FORUMS, AND AT THE ONCE FESTIVALS OF NEW MUSIC)

ROBERT ASHLEY – COMPOSER AND PIANIST (COOPERATIVE STUDIO FOR ELECTRONIC MUSIC, ANN ARBOR; PERFORMANCE ARTS RESEARCH LABORATORY CONFERENCE, UNIVERSITY OF MICHIGAN; "NEW MUSIC FOR PIANOS" TOUR OF CONCERTS (1962–1964)

GORDON MUMMA – COMPOSER AND PIANIST (COOPERATIVE STUDIO FOR ELECTRONIC MUSIC, ANN ARBOR; "NEW MUSIC FOR PIANOS" TOUR OF CONCERTS, 1962–1964)

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MUSIC – ROBERT ASHLEY

MILTON COHEN AND GEORGE MANUPELLI – LOVE IN TRURO (1962)
MUSIC – GORDON MUMMA

GEORGE MANUPELLI – FIVE SHORT FILMS (1964)

DECEMBER 1962 – A FILM FOR HOODED PROJECTOR
MUSIC – GEORGE MANUPELLI

I LOVE YOU DO NOT BE AFRAID
MUSIC – ROBERT ASHLEY

SAY NOTHING ABOUT THIS TO ANYONE
MUSIC – GORDON MUMMA

I MUST SEE YOU REGARDING A MATTER OF THE UTMOST URGENCY
MUSIC – ROBERT ASHLEY

IF YOU LEAVE ME I WILL KILL MYSELF
MUSIC – GORDON MUMMA

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HAS PRODUCED AND DEVELOPED SPACE THEATRE PRESENTATIONS
(DOMES OF MOBILE LIGHT AND SOUND) SINCE 1958.
TEACHER ART DEPARTMENT UNIVERSITY OF MICHIGAN
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71 – WHITE DIAMOND
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92 – CATASTROPHE
93 – SOUTH SEA
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95 – COCOE ISLANDS
96 – ISLAND MOSE

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101 – UNTITLED
102 – GROWTH PATTERN
103 – SURFACE
104 – RIVER

JOHN NABOZNIAK – DESIGNER – PAINTER – TECHNICIAN – EXHIBITOR AND INOVATOR

105 – FIRE WORKS FINALE
106 – STONE OF AVON
107 – BURNT STONE
108 – BRASS CHIPS
109 – FOAMATION 1
110 – FOAMATION 2
111 – FOAMATION 3
112 – LOW TIDE

FLORENCE SPECTOR – TEACHER – PAINTER – CONSTRUCTOR

113 – MARINE FANTASY
114 – GLOWING IMAGE
115 – REFLECTING MOOD
116 – AS YOU LIKE IT
117 – STUDY 1
118 – STUDY 2
119 – NIGHT GLOW
120 – SUN SPOT

CHARLOTTE ZACK – CRAFTSMAN – ILLUSTRATOR – PAINTER – DECORATOR

121 – A BLAZE OF LIGHT
122 – SEASCAPE
123 – REFLECTIONS
124 – MISTS
125 – KABUKI
126 – BRIMSTONE
127 – TWILIGHT
128 – FROST ON MY WINDOWPANE

"UPPER WEST SIDE . . . . GROUP (RIVERSIDE MUSEUM, 103RD STREET AND RIVERSIDE DRIVE): TWELVE PAINTERS BANDED TOGETHER SHOW WORK DEVELOPED FROM A THEORY CALLED HYLOZOISM, WHICH HAS TO DO WITH THE INSEPARABILITY OF LIFE AND MATER. A WAY OUT SHOW.

-NEW YORK HERALD TRIBUNE

. . . WORKS OF ART BY A GROUP OF EXPRESSIVE ENVIRONMENTAL ARTISTS ENGAGED IN A PROGRAM OF EXPERIMENTATION WITH NEW ART MEDIUMS AND TECHNIQUES IN RELATION TO MODERN ARCHITECTURE — LANDSCAPE GARDENING—AND OTHER TECHNIQUES CONCERNED WITH THE DESIGN OF OUR ENVIRONMENT . . . WITH EMPHASIS ON THE INTER – RELATIONSHIP OF THESE NEW DEVELOPMENTS AND EXPRESSIVE ART . . .

". . . THE UNUSUAL SURFACE TEXTURES AND THE MONUMENTAL SIZES THAT CHARACTERIZE HYLOZOIST ART IS IN KEEPING WITH THE NEW CONCEPTS OF MODERN PLANNERS, DESIGNERS, AND ARCHITECTS OF OUR ENVIRONMENT."

Golaner
Carus
Klarin
Hayms
Nabozniak
Zack
Friedman
Lederer
Dann
Goodman
Aston
Spector
Martell
Cooker
Beard
Kamrowski

"HYLOZOIST, A GROUP OF ARTISTS FROM MICHIGAN WHO ADHERE TO THE DOCTRINE DEFINED BY THEIR ASSUMED TITLE. THE DERIVATION OF LIFE FROM MATTER. MOST OF THE PAINTINGS ARE THICK WITH SPONGY RELIEF TEXTURES, WHICH LOOK LIKE A LOT OF MATTER, AND JUST HOW ANIMATED THEY ARE WILL DEPEND ON THE VIEWER'S IMAGINATION.

". . . CANCEROUS GROWTHS, BRISTLING SPONGES, WITH CAVITIES AND POCKMARKS THAT ARE REPULSIVE AND FASCINATING."

—ART NEWS

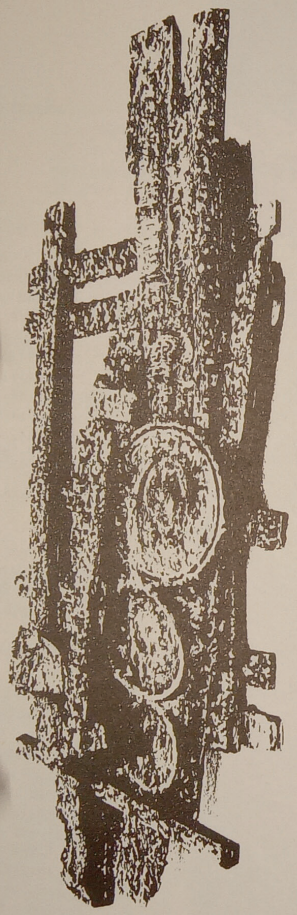
"HYLOZOSIM ON VIEW"

"GALLERY-GOERS ATTENDING THE EXPOSITION ARE PLEASED TO FIND THE GARDEN DISPLAYS LIBERALLY ACCENTED WITH PAINTINGS AND SCULPTURE. IT IS THE WORK OF 16 MICHIGAN ARTISTS WHO CALL THEMSELVES HYLOZOISTS. THE ARTISTS EXPERIMENT WITH NEW TECHNIQUES, PRODUCING WORK OF MONUMENTAL SIZE OR UNUSUAL TEXTURE THAT HAS AN AFFINITY FOR THE OUTDOORS."

–DETROIT FREE PRESS

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Architecture has often been spoken of as frozen music. If symphony orchestra instruments were frozen into the rendition of only one concerto (like a music box) we would have frozen music indeed. What is extraordinary about musical instruments is their almost infinite adaptability. The instrument then becomes a vehicle of communication of the music conceived of by the human genius. Geodesic domes and dymaxion houses were conceived of as analogous in function to the function of the musical instrument in the world of the music.

It is hoped that geodesic structures will become completely subordinated to the pattern of life that they may instrument. It is hoped that this life may realize an infinite variety of harmonic satisfactions and compositions by virtue of these structural and living instruments. In just such a manner are vocal mechanisms of the human throat and chest bellows subordinated to the point of invisibility in respect to the song sung by the human being in realization of the richness of living and its complex potentials—singing simply because it is a beautiful day.

R. Buckminster Fuller

The DRAMATIC ARTS CENTER presents

the first in a series of

Membership Programs 1964-1965

Friday & Saturday, December 11 & 12, 1964 8:30 PM
Ann Arbor Public Library Ann Arbor, Michigan

SOUND TEMPS FROM SPACE THEATRE, VENICE BIENNIAL, 1964
electronic music for four channels --Gordon Mumma

BIG DANGER IN FIVE PARTS
electronic music for four channels --Robert Ashley

PESARIA
a duet for pillows electronic music by G. Mumma
with David Rodriguez with Leonard Bernstein

EVIL AND ANTIQUITY - multiple-projection film
with performers: --George Manupelli
Robert Ashley, Betty Manupelli, Harold Borkin
Milton Cohen, Gordon Mumma, Joseph Wehrer

about the works and their composers:

Gordon Mumma's SOUND TEMPS FROM SPACE THEATRE, VENICE BIENNIAL, 1964 was composed for a special production of Milton Cohen's SPACE THEATRE presented at the music section of the 27th Venezia Biennale in Italy during September.

Robert Ashley's BIG DANGER IN FIVE PARTS was composed for a contemporary music festival presented under the auspices of the Pacifica Foundation in San Francisco.

Annina Nosei is an Italian contemporary art critic, and an author in the avant-gard theatre in Rome. She is in Ann Arbor this year on a Fulbright grant and teaching at the University of Michigan.

George Manupelli's EVIL & ANTIQUITY was composed for production on the tour "Spectacular Music Theatre", and is being presented at festivals in Minneapolis, St. Louis, Cleveland, and Milwaukee during the first half of 1965.

All four composers on this evening's program participated in the Venice Biennial this past summer. Annina Nosei was coordinator for the U.S.A. Exhibition (from which Robert Rauschenberg won the coveted first prize in the art section) and interpreter for the Merce Cunningham Dance Company during their performances in Italy. Milton Cohen, Robert Ashley, Harold Borkin, George Manupelli, and Gordon Mumma were performers in the SPACE THEATRE presentations for the Biennial.

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CHICAGO MUSICAL COLLEGE of Roosevelt University

Tuesday, March 9, 1965; 8:15 P.M.
The Rudolph Ganz Recital Hall (Rm.745)

PROGRAM

Part I - PETER YATES, Guest Lecturer

COMPOSITE LECTURE NUMBER ONE

A COMPOSITE LECTURE intended to demonstrate the ability of an audience to give attention to more than one thing happening at a time. Our habit has been to concentrate all of our attention on a single event, which may include, as in opera, several things happening but all subordinate to the principle event. A COMPOSITE LECTURE is rather like an old time three-ring circus. The events that are included in this COMPOSITE LECTURE are:

I. MUSIC COMPOSITIONS

1. An 8th century Chinese solo for bamboo flute (shakuhachi) played by the Japanese master, Nyodo Jin.
2. KAIKI: Toshi Ichiyanagi: For sho (Japanese mouth organ), organ, koto (Japanese psaltery), harmonica and saxophone.
3. DENSITIES-SOUNDBLOCK 6: Gordon Mumma: an electronically generated composition.
4. PERSPECTIVES FOR LAMONT YOUNG: Richard Maxfield: Version for two channels of tape, with Young improvising on the violin.
5. NIGHT MUSIC: Richard Maxfield: Generated sound on tape.
6. HEAT: Robert Ashley: Generated sound on tape.
7. STEAM: Richard Maxfield: Recorded on tape.

II. FILM

FILM EXERCISE NO. 1: The Watts Towers are in Los Angeles. Film by BAYLIS GLASCOCK. (The Watts Towers were, over a period of thirty years, constructed of reinforcing iron and broken pottery by an illiterate plasterer, Simon Rodia.)

All slides projected during the COMPOSITE LECTURE are by Baylis Glascock.

Spoken texts are by Peter Yates, Simon Rodia, Gertrude Stein, and others as described.

-- Intermission --

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Part II. - ROBERT ASHLEY and GORDON MUMMA, Guest Artists

SMALL SIZE MOGRAPH (1964) - *THE DRESDEN INTERLEAF (IN MEMORIAM, 1945) - *THE WOLFMAN

The SMALL SIZE MOGRAPH (1964) is one of a continuing series of compositions for various combinations of pianos and pianists. Two of the earlier works in this series were performed on the Ashley-Mumma concert here last year. This composition is dedicated to Wilfred and Heidi Kaplan of Ann Arbor, Michigan, who have been active in the support of the ONCE group. The piece leads directly into the second composition.

THE DRESDEN INTERLEAF (13 FEBRUARY, 1945) IN MEMORIAM, is primarily electronic in medium and is composed on four channels of tape. Its first performance was on the 13th of February, 1965, at the fifth ONCE festival, twenty years after the tragic and incomprehensible bombing of Dresden by the joint American and Royal Air Forces. The bombing, and the resulting fire-storm, resulted in the deaths of 135,000 people, including several thousand Allied prisoners of war. Dresden, like Venice, was undefended, militarily insignificant, and not supposed to be subject to attack because of its particular historical and cultural significance. This composition will be integrated with the next work.

THE WOLFMAN, which follows immediately, is by Robert Ashley, and is for magnetic tape and amplified voice. It was given its first performance on the second "avant-garde" festival at Judson Hall in New York City in the fall of 1964, with Robert Ashley as performer. It has been described as being indescribable.

* Events from Spectacular Music Theatre

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BIOGRAPHICAL SKETCHES

PETER YATES has had a distinguished career as a music critic, music essayist, author, and impresario. The Evenings on the Roof concerts in Los Angeles, of which he was co-founder, have been very important in the encouragement and performance of new music. During the summer of 1964, he was lecturer in music at the Saltzberg Institute of American Studies. He has recently published a book, An Amateur at the Keyboard, and writes a monthly essay on music for Arts and Architecture. He is at present on a traveling grant from the Ford Foundation.

ROBERT ASHLEY and GORDON MUMMA are two young composers and pianists who are gaining an international reputation for their compositions in the newer media of musical composition, and for their performances of "avant-garde" music. They are the founders of the ONCE group, a banding-together of several composers in the Ann Arbor area, the purpose of which is to provide an immediate outlet for the efforts of younger composers and performers. It is primarily concerned with recent and innovative music, and attempts to represent the full scope of the important issues in contemporary composition. It has, from the beginning, sought to encourage important developments in the arts, including drama, music and film. Ashley and Mumma were part of the Space Theatre group invited to participate in the Venice Bicentennial Festival during the summer of 1964.

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The DRAMATIC ARTS CENTER presents

ONCE A MONTH WITH ONCE FRIENDS

Third Concert: Tuesday, 3 December 1963, 8:30 PM

Roberto Gerhard — CAPRICCIO FOR SOLO FLUTE (1949)
Anne Aitchison, flute

Bernard Folta — STRUCTURE 11,19 (1963)
Donald Scavarda, piano

Barney Childs — TAKE FIVE (1962)
Anne Aitchison, flute
John Kripl, alto saxophone
Gordon Mumma, french horn
Russell Peck, trombone
Bernard Folta, viola

-intermission-

Donald Scavarda — GREYS (1963)
electronic music realization by Gordon Mumma

Loren Rush — MANDALA MUSIC (1962)
Anne Aitchison, flute
Gordon Mumma, french horn
George Cacioppo, piano

Charles Ives — OVER THE PAVEMENTS
Anne Aitchison, piccolo
Tom Asboth, clarinet
John Kripl, baritone saxophone
Richard Lowenthal, trumpet
Karl Wirt, trombone
Bob Simms, trombone
Roxanne Bates, trombone
William England, percussion
Robert Sheff, piano
Morton Achter, conductor

FIRST UNITARIAN CHURCH, 1917 WASHTENAW, ANN ARBOR, MICHIGAN

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UNIVERSITY FILM SOCIETY - WAYNE STATE UNIVERSITY

presents

A CONCERT OF REAL MUSIC from the series NEW MUSIC FOR PIANOS

FEDERATION OF WOMEN'S CLUBS
Second and Hancock
Detroit, Michigan
27 February 1963, 8:30 PM

Donald Scavarda — FILMSCORE FOR TWO PIANISTS (1963)
Robert Ashley and Gordon Mumma, pianists

Gordon Mumma — from MOGRAPHS (1962)
1. Large Size Mograph
2. Medium Size Mograph
Robert Ashley and Gordon Mumma, pianists

John Cage — VARIATIONS I (1958)
Robert Ashley, harmonica
Gordon Mumma, french horn
Michael von Biel, violoncello

Michael von Biel — 29 DOUBLES FOR VIOLINIST & PIANIST (1962)
Egon Mayer, violinist
Michael von Biel, pianist

-intermission-

Robert Ashley — MANEUVERS FOR SMALL HANDS (1962)
Robert Ashley, piano

Christian Wolff — DUET II FOR HORN & PIANO (1961)
Gordon Mumma, french horn
Robert Ashley, piano

Philip Krumm — MAY 1962

GEORGE BRECHT	To Piano Event	TOSHI ICHIYANAGI	Music for Piano 6
GEORGE CACIOPPO	Pianopiece	MAURICIO KAGEL	Metapiece
JOHN CAGE	Suite for Toy Piano	UDO KASEMETS	Squares
CORNELIUS CARDEW	Pianopiece 1960	ROGER REYNOLDS	Instructions and Activities
GEORGE CREVOSHAY	Rotations 1-5	KARLHEINZ STOCKHAUSEN	Klavierstuck V
MORTON FELDMAN	Piano Three Hands	BRUCE WISE	Piano Piece

LA MONTE YOUNG Piano Pieces for David Tudor

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THE ONCE GROUP AT CLEVELAND ●

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Overture

The twenty years since World War II have been years of radical innovation in every field of human endeavor.

The cosmos and the microcosmos; the sciences of life and of death; the arts of sight and sound; for the many or for the few.

On the anvil have gone every medium, every technique, and every aesthetic theory. The military discipline of op-art or totally-organized music have been countered by the motivated chaos of action-painting and the Cage neo-dada.

The boundaries of technology and art become increasingly diffused.

The architect works with geodesics and modules, the composer works with sound generators and modulators.

Mime and pantomime wait for Godot. Do things happen? Is a happening a concert? Is music non-noise or is noise non-music?

Across the continent mansioned euclid avenues become non-beauty and from this refuse artists make non-beauty beauty.

Is the realtor a realist?

--- Are these men serious or are they a bunch of kooks? ---
(KYW-TV newsman, 1963)

Preface, in ABA form

kooks.....after Gershwin, Cage is the best known composer abroad and with more than 70 works published by the venerable house of Peters he can look at the irate lady listener who said, "Mr. Cage, I want to congratulate you on your simple mind," and calmly answer "Thank you."

a passing fad.....that has studios in the French, German, Italian, Swedish, Polish and Japanese radio networks; in the universities of Utrecht, Berlin, McGill, Princeton, Michigan, Illinois, Brandeis, and since April of 1965 at Case Institute; and in the unromantic business world of Siemens, Philips, Bell Telephone, and RCA.

.....at a subsequent lecture while Cage was busy pushing turnips into a vegetable grinder attached to contact mikes, the same lady said, "I would like to congratulate you again on your simple mind," and Cage calmly answered, "Thank you again."

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Not all of the music comes from institutions

PRELUDE AND MARCH -- OTTO HENRY (United States)

Though Otto Henry is on the faculty of Washington-Jefferson College, his studio is entirely self-built. The small independents, including Berlin's Herman Hesse and Pierre Henry of Paris, contribute their share in the face of such obstacles as expensive equipment, time-consuming assembly, and strictures on performance. These men honor the world of sweat and soldering-iron, where musical creativity and electronic ingenuity go hand-in-hand.

Even where heavy institutional help is provided, not all of the experiments are limited to the use of Scotch Audio Tape

BLINKETY BLANK -- NORMAN McLAREN (Canada)

Animation was developed early in this century, and became a commercially practical entertainment through the work of Walt Disney. McLaren goes one step further and draws not only the picture but also the sound track -- frame by frame -- to create what can best be called a totally painted film.

And in a field dominated by the young men -- Nono, Boulez, Patkowski, Berio, Kagel -- many established older composers -- Varèse, Krenek -- have remained young in spirit and have taken a chance with a new and risky medium

DIALOGUES FOR MAN AND MACHINE -- HENK BADINGS (Holland)

Not the least of these is Holland's best twentieth-century composer, whose Capriccio for Violin and Two Track Tape was the first "electronic piece" to be played in Cleveland in 1962, under the auspices of the Composers' Guild. (This work and much of the electronic sounds in the DIALOGUES are available on Epic LC 3759.) Using texts as varied as the nonsense poems of Edward Lear and the cries of twentieth century man, the DIALOGUES are one of Badings' most expressive works.

A young girl visits an abandoned farmhouse and is consumed by an unseen power lurking there

THE HOUSE -- GEORGE MANUPELLI & ROBERT ASHLEY (United States)

For notes on these men, see the section on the ONCE group below.

Divorced from suggestions of familiar music or the support of poetry or film, electronic music now stands on its own feet as "pure music" with styles of its own, techniques of its own, a living art in a living world

VISAGES -- LUCIANO BERIO (Italy) OR
LE RIRE -- BRUNO MADERNA (Italy)

Probably the strongest group of composers in electronic music is the Italian group which originated in the Radio Italia studios in Milan; it includes the names of Luigi Nono, Luciano Berio, Bruno Maderna, Niccolo Castiglioni, Franco Evangelisti, and Sylvano Bussotti. Their styles range from the harsh and even violent serialism of Nono and Maderna to the highly coloristic, almost impressionistic, work of Berio and Evangelisti.

Of Berio and Maderna, the latest issue of MUSICAL QUARTERLY (entirely dedicated to new music in Europe) says

"...Aided by an exceptional craft and an excellent knowledge of the traditional musical repertory, Berio rarely ignores the exigencies of the ear, though he sometimes fails to

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"satisfy those of the mind."

"...It was ... primarily the teaching of Bruno Maderna that, directly and indirectly, brought musical Expressionism into the mainstream of Italian music. This Venetian composer, who was among the earliest participants in the celebrated 'Ferienkurse' at Darmstadt, exerted in his roles as composer, performer, and teacher an incomparable influence on young Italian musicians."

A sumuppance: nothing is entirely new under the sun

L'AMIRAL CHERCHE UNE MAISON A LOUER -- HUELSENBECK, JANKO, TZARA (Zürich)

The art of the absurd began as a reaction to the false values that climaxed in World War I, the reaction began as the Dada movement, and the Dada movement began on February 5th 1916 in the Cabaret Voltaire in Zürich, Switzerland. On March 31st this triple poem was performed by Richard Huelsenbeck, Marcel Janko, and Tristan Tzara: the last, its main author, said of it:

"Je voulais réaliser un poème basé sur d'autres principes. Qui consistent dans la possibilité que je donne à chaque écoutant de lier les associations convenables. Il retient les éléments caractéristiques pour sa personalité, les entremêle, les fragmente etc, restant tout-de-même dans la direction que l'auteur a canalisée.

"Le poème que j'ai arrangé avec Huelsenbeck et Janko ne donne pas une description musicale, mais tente à individualiser l'impression du poème simultan auquel nous donnons par là une nouvelle portée."

Where the work of one composer ends and the next begins is of less significance than the context of the total experience

SPECTACULAR MUSIC THEATRE -- THE ONCE GROUP (United States)

The ONCE Group is a performing ensemble of composers, artists, filmakers, and architects which has evolved during the past several years from the contemporary performance arts activities of the Dramatic Arts Center in Ann Arbor, Michigan. Though the ONCE Festival of Contemporary Music (1961-1965) is probably the best-known of these activities, the collaborative nature of the ONCE Group began several years earlier with the light-sculpture and Space Theatre innovations of Milton Cohen and Harold Borkin, the films of George Manupelli, and the establishment of the Cooperative Studio for Electronic Music by Robert Ashley and Gordon Mumma during 1957-1958.

The unifying characteristic of the ONCE Group during the years of its activities has been a commitment to performance. Contemporary music embraces many elements of performance that are associated with music of past times; but the dynamics of recent musical evolution have led creative artists to consciously explore performance elements which extend beyond the realm of "pure music" and sound.

The structural and temporal aspects of contemporary music have taken a new direction with the ONCE group. Particularly noteworthy is the development of compositions which are created by a collaboration. of individual artists. To date these "ensemble" compositions have taken two forms: works which can be performed as complete compositional entities,by themselves, and works which can be performed

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separately, in sequence, or simultaneously with each other.

The impetus for the creation of these latter compositions came particularly from issues of programming and presentation involving electronic-music and light-projection means.

SPECTACULAR MUSIC THEATRE is an example of this "total-performance" programming.

Robert Ashley and Gordon Mumma are both composers and performers. Their activities include the organization of the ONCE Festivals of Contemporary Music and the performance of a concert-tour series called "New Music for Pianos." Their work in electronic music began with their establishment of an independent studio in 1958 which they have used in the composition of electronic music for film, concert, and theatre applications. During the summer of 1964, Ashley and Mumma presented performances of their music for the Space Theatre productions at the 27th Venezia Biennale in Italy.

Harold Borkin and Joseph Wehrer are architects and theatrical designers, and are both on the faculty of the School of Architecture and Design at the University of Michigan. Their works include a finals-winning design for the Franklin Delano Roosevelt Memorial Competition and the establishment, with composer Robert Ashley, of the Performance Arts Research Laboratory Conference, first held at the University of Michigan in 1963.

George Manupelli is an artist and filmaker, also on the faculty of the School of Architecture and Design at the University of Michigan. His films were presented at the 1964 Venezia Biennale and have won awards in numerous international festivals. His activities also include the direction of the annual Ann Arbor Film Festival.