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Barnes

"It would take a purblend idiot not to see the importance of the series — in theory. It would equally take a mist-crazed fool to imagine, at the time of writing, that this true importance has been realized, or even hinted at." (10/23/66 — Sunday)

"If the American engineers and technologists participating in this performance were typical of their profession, the Russians are sure to be first on the moon."

10/15/66 (Sat.)

THE NEW YORK TIMES, FR

10.14.66

It Up at Armory

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theater and dance events, the festival will include theater pieces by Oyvind Fahlstrom, Robert Rauschenberg and Robert Whitman; concert pieces by John Cage and David Tudor, and dances by Lucinda Childs and Yvonne Rainer.

The festival, whose cost has been estimated at $100,000, is backed by such sponsors as Roger L. Stevens, head of the National Council on the Arts; John de Menil, a Houston and New York industrialist; Albert A. List, retired president of the Glen Alden Company; Seymour Schwebber, president of Schwebber Electronics; Victor W. Ganz, a costume jewelry manufacturer; Lester Avnet, president of Avnet Electronics; Philip Johnson, the architect, and Harry Abrams, art book publisher.

The festival, whose coordinator is Billy Kluver, a physical-optics and electronics engineer at the Bell Laboratories in Murray Hill, N.J., will close Oct. 23. Performances begin at 8:30 P.M. There will be no shows next Monday and Thursday. Tickets for each of the nine evenings are $3. They are available at the Armory, Lexington Avenue and 25th Street.

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THE NEW YORK TIMES, FR

10.14.66

Arts and Engineering Are Mixing It Up at Armory

By GRACE GLUECK

The 69th Regiment Armory, scene of the famous 1913 Armory Show that introduced bold new concepts of European art, played host last night to an art extravaganza whose sponsors proclaimed it as "the first serious encounter between art and technology." It was the opener in a series of "Nine Evenings: Theater and Engineering," a collaborative project between Bell Laboratories engineers and dancers, artists and musicians.

The audience of about 1,500 included so many art world luminaries that a spectator noted, "A bomb dropped here would turn off the whole New York scene." They sat, walked, yawned and talked through three "events": a theater piece by Steve Paxton and two dance performances by Alex Hay and Deborah Hay. And they applauded only when intermissions were announced.

"I don't think this is for Mr. Hoving," said Phyllis Yampolsky, festival director for the Department of Parks, as she emerged from the first "event," a labyrinthine plastic tunnel designed by Mr. Paxton, a dancer.

The tunnel, a flaccid construction of translucent film supported by air, was divided into a series of rooms. As the crowd surged through, it was "encountered" (the phrase is Mr. Paxton's) by flickering lights, and taped projections. The sides of the tunnel billowed in and out.

"Are they using us as guinea pigs for something?" demanded Mrs. Arthur Seifert, a Bronx housewife. "I feel as if I'm crawling through an intestine," said Joe Wright, director of presentations for Dayton's, a Minneapolis department store. One walker squeezed out through a ripped seam, to the crowd's cheers.

Mr. Hay's dance event, called "Grass Field," brought a number of audience walkouts. Clad in a desert-pink suit and sneakers, he placed 100 numbered six-foot canvas squares in a what the program called a "10 by 10 modular pattern." The process took considerable time.

As he moved, Mr. Hay's heartbeats, brain waves and muscle movements were broadcast through the arena via an arsonal of electronic equipment taped to his back. He whistled, squeaked, whooshed, hissed, and at times sounded like an outboard motor. "You think I should I stay for this?" said the stage designer Rouben Ter Arutunian to a friend as he walked out. "I think it's just great," said the pop artist Andy Warhol, garbed in his usual sunglasses and leather jacket.

For some viewers, the audience seemed more interesting than the performances proper. Tiger Morse, the fashion designer, was there in a bare-midriff costume of white Vinyl. A portable lamp bathed her in a violet glow. Peter Segeley, a British painter, turned up in a white mod outfit, complete with Carnaby Street cap. And Marty Greenbaum, a bushy-haired patron of the arts, wore his usual straw hat and blue denims. "Nothing's happened yet," he said, as the evening drew to a close.

The technical core of the festival, an elaborate communications and control system enclosed in a long booth at the back of the big arena, drew admiring comments from theater professionals. With nearly 300 components — portable electronic amplifiers, encoders, decoders, FM and AM transmitters, receivers and amplifiers— it permits simultaneous remote control of sounds, lights and movement.

In addition to last night's theater and dance events, the festival will include theater pieces by Oyvind Fahlstrom, Robert Rauschenberg and Robert Whitman; concert pieces by John Cage and David Tudor, and dances by Lucinda Childs and Yvonne Rainer.

The festival, whose cost has been estimated at $100,000, is backed by such sponsors as Roger L. Stevens, head of the National Council on the Arts; John de Menil, a Houston and New York industrialist; Albert A. List, retired president of the Glen Alden Company; Seymour Schwebber, president of Schwebber Electronics; Victor W. Ganz, a costume jewelry manufacturer; Lester Avnet, president of Avnet Electronics; Philip Johnson, the architect, and Harry Abrams, art book publisher.

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THE NEW YORK TIMES, SU

Art Notes

Disharmony at the Armory

By GRACE GLUECK

"NINE Evenings: Theater and Engineering" clanked to an end at the 69th Regiment Armory last Sunday, and there was fallout all over town. "Boring," "feeble," "dull," "vilely done," was the opinion of reviewers. "Marvelous," "beautiful," "exhilarating," sang the participants themselves. The spectators? "Brave, experimental, inventive, uncompromising," said one, who was not atypical. "And I yawned all the way through it."

No one could say that the show didn't have cachet. In preparation since last January, the much-touted collaboration involved 10 painters, musicians, Happeners, dancers—and some 30-odd Bell Laboratories engineers (who worked on their own time). Way-out it was, but not too far out to attract Establishment backing. Its 30-odd contributors—including such cultural bigwigs as Roger L. Stevens, head of the National Council on the Arts—chipped in some $50,000. The festival was promoted (on a "semi-volunteer" basis) by the high-powered public relations firm of Ruder & Finn, which numbers among its more solvent clients Bristol Myers and the Mead Paper Co. And it picked for its setting a huge, hungry space—the 69th Regiment Armory, home of the landmark Armory show of 1913.

On opening night, it became a disaster area. Thanks to a delay in equipment delivery, the ultra-sophisticated backstage control and communications system was almost nonfunctional (it didn't get going for two more days). The first "event," a flaccid plastic labyrinth by Steve Paxton, opened an hour late and left its walk-through spectators sneering. The second performance found dancer Alex Hay involved in an interminable "work movement." While he laid out canvas squares on the floor, his body sounds—heart, muscles, eyelid flutter—boomed through the arena via special sensors taped to his back. But no one bothered to tell the audience that it was hearing the inner Hay. To most of the spectators, the remarkable effects achieved by Bell engineers (and researchers at Mt. Sinai Hospital) sounded like simple static. There were walkouts galore.

Things improved ("They had to," said one technician) as artists and engineers gained in performance technique. But in the huge space, each evening seemed to be a first. To bring the audience closer to the action, musician John Cage hatched a plan. He sowed stooges among the spectators, cued to leave their seats when the performance began. One by one, they trickled into the arena to disport among his illuminated machines. Soon most of the audience followed suit. "It was a way of getting them involved, participating," said Cage. David Tudor's concert piece, "Bandoneon!" found some favor with the house. And Swedish artist Oyvind Fahlstrom's "Kisses Sweeter than Wine" had more than a touch of showmanship. It made the most "theatrical" use of the fancy backstage equipment. "The last night," said sponsor Seymour Schweber, "was the best. If only they could have gone on for nine more evenings." But all things must come to an end, and the Festival did on Sunday.

Broadway, East

Its cost, over $100,000, approached that of a Broadway production. At a $3 ticket price per evening, it was attended by nearly 11,000 viewers (with three evenings all sold out). Nevertheless, the deficit will be substantial. The artists hope to recoup part of it by foundation grants and further use of the special equipment.

What did the show achieve? That was easier for some to say than others. "We did what we set out to do," said Billy Klüver, the Bell Labs researcher who coordinated the festival. "We attracted a big audience and we didn't compromise. The most important thing was the working relationship realized between the artists and engineers."

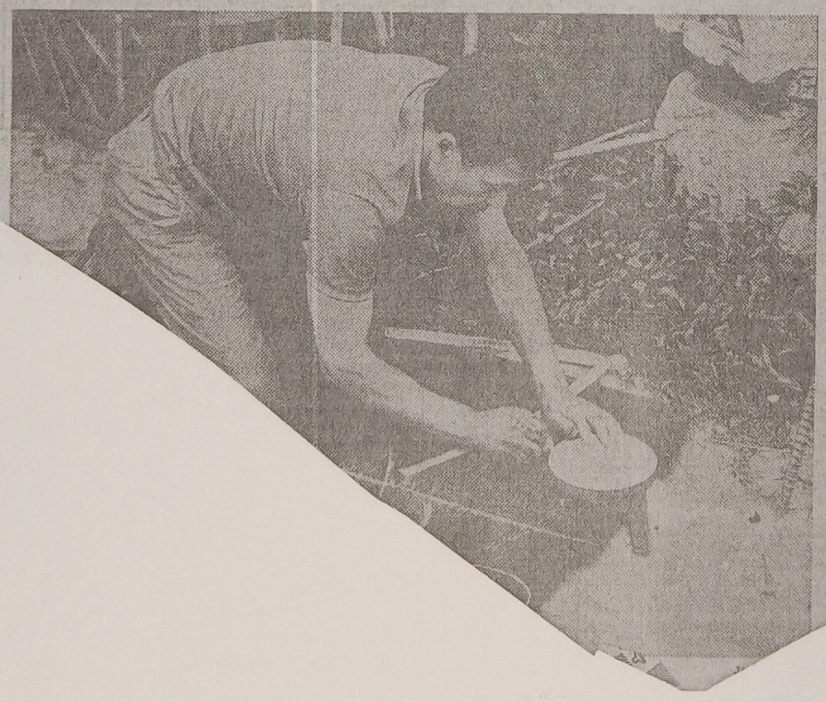
"People who wanted the security of a stage situation were forced to be involved on the level of actual participation," said artist Robert Rauschenberg, the nearest thing to the show's "star." "We wanted a big audience—we weren't interested in an esoteric, laboratory group. And our audience was wonderful.

Some of the backers had more ambivalent feelings. "There was a real failure of communication between the artists and their audience," said one, anonymously. If you want big audiences, you must at least tell them what you are up to."

"I believe in experimentation," said Mrs. Albert List, one of the show's chief sponsors. "Had it been successful, it would have been a failure."

"It shouldn't have been labeled 'Theater and Engineering,'" mused sponsor Schweber, an electronics manufacturer who had supplied money plus equipment. "The word 'theater' means entertainment, not participation. But these nine evenings have moved the state of the arts five years ahead. Of course, when you make a breakthrough, you're more or less talking to yourself."

Will the show go on again next year? Last week, no one was promising a thing.



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Art

Art Meets Technology

by John Gruen

The scene is positively sinister. Cars silently drive up, stop and disgorge men and women carrying weird scientific objects, oddly shaped bulbs, coils upon coils of wire, electronic boards, batteries of lights, whole armies of portable electronic amplifiers, equalizers, transmitters, receivers, distand control equipment and proportional control equipment.

They are bringing these things into a huge high school gymnasium somewhere in darkest New Jersey. Now they are setting up. Cords are plugged in, dials are turned, switches are flicked, wires are joined and soon the place is alive with the tense, mysterious hum of electronics. Computers start computing. Lights go on and off. A cacophony of bizarre sounds assail the ear like so many threatening signals. The whole thing resembles a summit meeting of SMERSH.

What is perpetrated here is a plot—a plot designed to change the course of art completely. The men and women so intently at work here are a group of artists and engineers deliberately joining forces to make the plot become a reality. Their aim is to start a revolution, to overthrow old concepts, to reach into the unknown and to produce art works that will combine the most advanced technological discoveries with the most daring, the most outrageous creative ideas an artist may be capable of dreaming up.

What they are up to will be made public in an unprecedented series of events to be held from Oct. 13 to Oct. 23 at the 69th Regiment Armory, 25th Street and Lexington Ave. Called *Nine Evenings: Theater and Engineering*, the programs are an attempt to fuse music, painting, dance, film, television and advanced technology into an organic, visually and esthetically stimulating whole.

This disquieting union has the partial blessing of Bell Telephone Laboratories which has permitted 30 of its engineers to take part in this project—*in their spare time only*. The team is headed by Billy Kluver of the Physical Optics and Electronics Research Department. Kluver, long active in solving complex technological problems for artists (Tinguely, Johns, Warhol, etc.), is convinced that beauty is no longer the domain of art—that, in fact, it can best be produced by the phenomena of technology. But he is quick to add that the artist is a visionary about life and, as such, able to help illustrate the full uses of technology.

As for the artists involved in the presentation, they welcome technology with open arms, elated over the immeasurable creative possibilities open to them. In point of fact, the nine participating artists have, themselves, been part of a movement that has consistently questioned all areas of the creative act and experience. They have calculatedly employed cinema, music, theater and dance to shatter the habitual and the predictable.

The new manner in which these artists are billing themselves is yet another indication of how the arts are slowly but surely merging: Robert Rauschenberg, painter-choreographer; John Cage, composer-writer; David Tudor, musician; Lucinda Childs, Deborah Hay, Steve Paxton, choreographers-dancers; Alex Hay, painter-choreographer; Oyvind Fahlstrom, painter-playwright; Robert Whitman, sculptor-film maker.

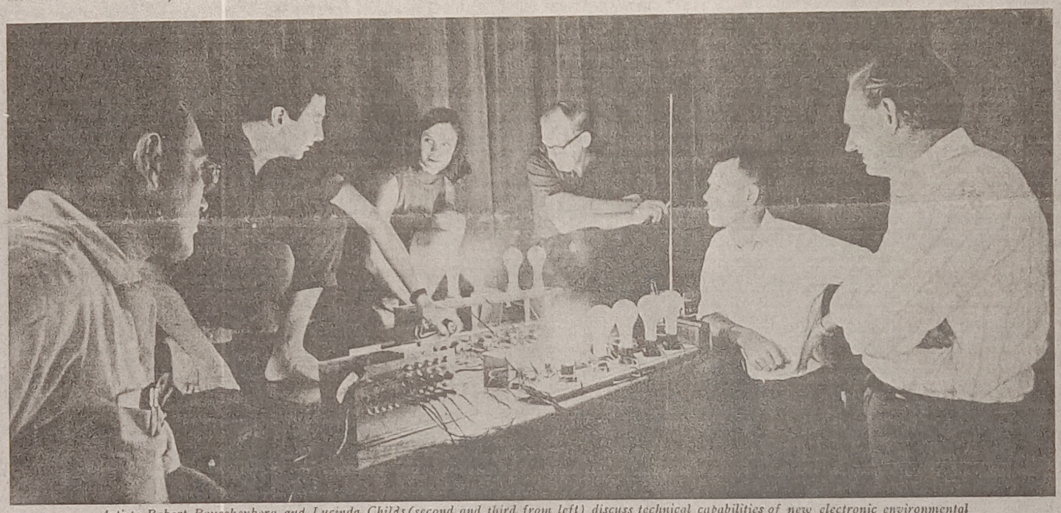
The chilling scenes taking place in that New Jersey high school gymnasium were tests and rehearsals for the forthcoming New York performances. Each artist worked with two or three engineers. They poured over complex charts that indicated the workings of computer systems. They discussed frequencies, circuits and electronic boards. They manipulated hundreds of wires and observed the results of remote control sound and color devices. It was a lesson in incongruity—the young rebellious artist paying strictest attention to the highly skilled, experienced voices of engineers.

Billy Kluver hovered over everything and everyone. His alert blue eyes missed not a single detail of the proceedings—and there was satisfaction in what he was accomplishing. "Traditionally," he explained, "functional rules simply don't exist for the artist. He discovers the rules and how to use the materials as he goes along. His work is essentially instantaneous and he will rarely commit himself to future restrictions.

"The engineer, on the other hand, is theoretical. He knows what he is doing, why he is doing it, and what the function of his work is. He works logically within a framework.

"In his role as consultant to the artists, the en-

(Continued on page 28)



Artists Robert Rauschenberg and Lucinda Childs (second and third from left) discuss technical capabilities of new electronic environmental system with engineers Herb Schneider, L. J. Robinson, Per Biorn and Billy Kluver.

"... The point of it all is to find new means of expanding the sensibilities of everyone concerned—the artist, the engineer and the audience ..."

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Art Meets Technology

(Continued from page 22)

gineer provides the technical unit that makes the artist's idea feasible and may, in fact, be an original item in his contributon to the art work."

Bob Rauschenberg agrees. "Working with engineers is inspiring. I could not do what I want to do without them. It is no longer possible to by-pass the whole area of technology. We have no assurance, for example, that buildings will have walls for much longer. Artists should be the first to sense this sort of climate. I can foresee art schools giving courses in electronics and vacuum mouldings. We can't afford to wait. We must force a relationship with technology in order to continue, and we must move quickly. The most positive thing I can say is that technology does not lead us back into history—but advances us into the unknown."

Among the spectacles to be offered at the Armory, Rauschenberg's compositions promise to give the word incredible a new meaning. To begin with, he has assembled a cast of 300 to 500 people. However, Part I of the work opens with a simple tennis-match. But the rackets are equipped with small transmitters and contact mikes. As the tennis ball bounces from one racket to the other, vast bell-like sounds are emitted. At the same time, the lights that illuminate the scene begin to go off. The "sound" of the game controls the lighting system, and the game is over when the place is in total darkness.

At this point, the hall is lit with infra-red rays which makes it *seem* as though it were still in complete darkness. Now the audience can only view whatever activity is taking place on large screens upon which infra-red TV is projected. It is here that Rauschenberg's cast of hundreds will be engaged in a strange, choreographed dance. The "music" that accompanies it will be the great bell-like sounds heard during the tennis match—this time emanating from 10 variously placed amplifiers.

"I hope in this piece to set up some tension between audience and performers," says Rauschenberg. "I want the audience to *sense* the live presence of the cast, but I wish it to *see* the performance in *reproduction only*, via the TV screens. I want to destroy the audience's habitual response to live performances. I wish to present them with a set of *sensory illusions*."

The presentation to be offered by dancer-choreographer Lucinda Childs will be equally arresting. A six-foot-high plexiglass box containing a lone dancer will be made to float on air. Its movements will be controlled by the dancer inside, and the lights, as well as the sounds, will be automated by a Doppler device which sends out ultrasonic rays. When the floating box, as well as a number of un-enclosed dancers move through the rays, sounds are emitted, and lights begin to go on or off.

Oyvind Fahlstrom's composition will involve a mechanized pillow-fight, in which sounds will actually be "thrown" through space. Working with film-prop expert Alfonse Schilling as well as with computers, the presentation will also include a sea of infra-red-lighted cotton which will be made to do strange, unexpected things.

An environmental work by choreographer-dancer Deborah Hay will include eight movable platforms holding two dancers each. The platforms will be operated by the performers themselves. The dancers will be clad in costumes of white, shiny materials and no less than 30 floodlights will be made to shine on them.

(Continued on page 36)

Art Meets Technology

(Continued from page 28)

Tapes will produce the sounds made by volcanic rocks that have a special resonance, collected on an island in Japan by composer Toshi Ichiyanagi. A proportional control system, devised by engineer Fred Waldhauer, will be operated by Deborah Hay.

Painter-choreographer Alex Hay will perform a dance to the accompaniment of the sounds made by his own body. This will be made feasible by his wearing a small, yet powerful amplifier that Bell engineers have invented for the occasion.

John Cage plans to pipe-in natural street sounds, sounds coming from a far-off kitchen, and other distant, disparate places. These sounds will form a composition to be mixed and concretized in the Armory hall itself, in the presence of the audience. The piping-in system is yet another engineering feat not before attempted.

The evening featuring the work of dancer-choreographer Yvonne Rainer will offer a two-part performance which will go on simultaneously. The first will employ live performers engaged in lifting and putting down rectangular objects of various densities. Their actions will be controlled by way of walkie-talkies strapped to each performer. The second section is entirely automated. Film fragments, light-changes, taped dialogue and various chemical occurrences will be activated via a centrally controlled system, predetermined and operated by Miss Rainer.

There is no question that *Nine Evenings: Theater and Engineering* will prove a landmark of sorts. The point of it all is to find new means of expanding the sensibilities of everyone concerned—the artist, the engineer and the audience.

"We are only scratching the surface," says L. J. Robinson, the systems coordinator of the project. "There are uncharted worlds yet to be discovered—technological worlds that could totally change the face of theater as we know it. I can envision a totally automated theatrical performance where by the mere pushing of a button a sequential series of events could be activated—from the initial rising of the curtain to the final dimming of the house lights—a computerized theater which would allow directors, scenic designers and actors to work with systems of undreamed-of maneuverability. I am convinced that in the not-too-far-distant future we will have cross-country theatrical research centers that will aid in fulfilling the requirements of imaginative artists everywhere."

A notable step in this direction is the first electronic environmental system which engineer Robinson has perfected for the *Nine Evenings*. Called THEME (Theater Environmental Modular Electronic), the system is the most ambitious of the technical projects to be put into use by artists. It was designed to fill the special requirement of the scheduled events, and it is a small masterpiece of electronic invention. Another significant contribution is an electronic dimmer board which is activated by a light moving across it.

"From now on, the magic of the theater will take on unbelievable new dimensions," said Bob Rauschenberg. After musing on this for a moment he added, "You know, I was talking to my young son the other day, and I asked him about school. I wondered which subjects were his favorites New Math and Physics, he replied. Then it occurred to me that my son might not, as may be assumed, turn out to be a scientist, but an artist. It occurred to me that mathematics and physics might indeed be the requirements of becoming the artist of tomorrow."

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Nine Evenings (RR)

"We could have done it in Brooklyn, for very little. But we decided instead of taking the smaller opportunity, after the disappointment of Sweden, that we would take all the risks and put it on in the heart of the city." Bob didn't know until much later that the armory was the one that had put on the Armory Show."

"Our manifestos said that research scientists had a lot in common with artists. Both were dealing with the unknown, and neither can really be paid off with pension plans or memberships in golf clubs or hobbies. Both deserve recognition for their ingenuity. Also we said a lot about the conscience of industry that controlled the nation."

"Sharing the resources of technology was important. Thousands of man-hours of ideas had gone into research on the Princess Telephone. All the investigations that were unfulfilled that went into that should have developed into something more public than the Princess Telephone. We thought that engineers in combination with the freedom and imagination of artists could result in something that could be shared by a wider public.

"The engineers almost became an obstacle because of their enthusiasm. (And most of them left their wives when they saw how much fun they could have driving into the city to 'do their work'). At five o'clock, to go home and think about dinner, when you have all these ideas, is just not all that interesting.

"By the time the performances were over the engineers had gotten the idea. Most of them knew how they could have or should have related better to the project. I don't like the word avant-garde, but that was a true avant-garde event. The engineers just had no concept of the show-must-go-on thing, because they have eternal time to develop projects. There are no deadlines in engineering.

"More and more now, I find people keep raving about the Nine Evenings. It was a major accomplishment to try that blend of different professions. Several patents came out of the Nine Evenings -- ask Billy about that. All that equipment that had not been subjected to any imagination. You'd think people would be grateful for that. That material is there, and why only business should have it..."

Billy Kluver: "It wouldn't have happened without him. None of the artists would have taken on that kind of responsibility."

"I don't think EAT was a failure. It didn't succeed, but it was a success. It opened up a lot of channels that wouldn't have been opened otherwise. We got in about a thousand people a night, which is not exactly off-off-Broadway. And they were amused."

Please Please

ST. JOSEPH'S UNION MISSION
OF THE IMMACULATE VIRGIN

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Spring Training had 30 turtles

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Lafayette Street

The Orphanage (RR)

"I was tired of living illegally in New York. My rent was going up in the Broadway studio, and I had no say -- I could have been thrown out any time for living there. All those years, sleeping in my pants so I could leave in a hurry, if an inspector came.

"Jack Klein, who became the great art property man, found it for me. It hadn't been lived in for several years. The orphanage itself had moved out to Staten Island. I had to clean out the whole chapel. There was a huge altar that took up three-quarters of the space. And a false vaulted ceiling that came half way down the wall. I ripped that out, and put in a twenty-foot skylight. It was all dark browns and greens."

Original idea was to use it as a plac e for performances, but that never worked out. Bob had been begotiating for a building on LaGuardia Place that had been a gallery, and was all set up with lighting and a place for a projection booth. "But I was surprised and a little bit disappointed to find that most of the performers I had been interested in weren't really interested. They were becoming personalities. Anyway, NYU got that space."

He paid $65,000 for the orphanage, with $5000 down. Reuben keeps urging him to sell it, but he doesn't want to.

Layafette Street (Reuben)

Paid about $60,000 for it, which is now paid off. It costs about $7-8000 per year to maintain.

The 1968 tax question took two years to settle. A nightmare.

Reuben advised Jap and Bob in 1969 to give a great deal of stuff to museums, in excess of what they needed as tax deduction, because the deductions could be carried over for five years, until 1974. 1969 was cutoff date for artists giving to museums and taking tax deduction. Four bills are now pending in Congress to let artists donate again.

Home and Education
for
Neglected Children

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Kluver - Nine Evenings

Knut Wiggen, the (Norwegian-born) head of the Fylkingen Society in Stockholm (which organized concerts there), came to New York in November, 1965, and visited Billy at his house in Jersey. He wanted to organize something involving art and technology, and he knew that Billy had worked with Merce Cunningham, with Stockhausen's "Originale," and had contacts with artists. McLuhan had just published "Understanding Media" then; Fuller and Cage were in high gear. Billy himself was trying to write a book about art and engineering, and he had more or less decided to start a group inside Bell Labs to help artists, had had a number of artists come down to the Labs and talk to engineers.

Wiggen turned out to be a sort of superegoist, who wanted everything done his way - Billy didn't get that at the beginning. Anyway they made an agreement that Billy would organize a festival for the following autumn in Stockholm.

Meetings that Nov. were held in RR's loft (Bway). The people were selected pretty fast -- friends in both artist and engineer groups. "To do something as complicated as that we just chose our friends. That was sort of Bob's rationalization, and I still think of it as being a good method. Some people were upset. Whitman was upset, until he got included. Nam June Paik would have liked to have been included, but he never said anything. The Fluxus group was on the outside.

There was a series of meetings, and reports were made every month to keep people up to date. The meetings were at Bob's, at David Tudor's out in Stony Point, at Billy's house. Many suggestions emerged. Then in May they started building things, and the trouble started with Wiggen. It was ostensibly over accounting (there was none), "but the real reason was that we became too active, there were too many things going on, and it would have been a disaster for us to go to Stockholm. Money was really just the pretext. We broke up with Wiggen in July. I remember Bob was very upset about it. In July, we decided to do it on our own, and we had another meeting to decide where. I think Simone Whitman and maybe some others had seen the Armory. The other options were Staten Island, Queens. We had the meeting at Alex Hay's place on Howard Street, and decided to go to the Armory.

Bob got his new place on Lafayette Street about this time. "Every important question I brought to him. His place was full of old stuff, and I remember him spending a lot of his time at Alex's.

Most of the organizational work was done by Billy at Bell Labs. In the final weeks it moved to Lafayette Street, where Sue Hartnett took over.

One major disaster was the decision to use a patch-board system under which each artist would have a wired board to shove into the light plan. It was a case of over-designing, it took ages and never got fully operational, and it was responsible for a lot of the engineering breakdowns.*

Personality clashes? "Bob didn't allow that sort of thing. Everybody was much too busy anyway. There were a lot of disgruntled engineers's wives, whose husbands were staying in town all night..." The real problem was that the engineers didn't really get the idea that there was a deadline, that at a certain moment the show had to go on, with 2000 people watching.

* The estimated bill for 9 Evenings was $20,000

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Kluver- Nine Evenings (2)

Feelings afterwards? The engineers were really infuriated by Clive Barnes's review. One of them nearly came to blows with him, in the bar at the Armory. Billy feels Ruder and Finn was in part responsible, though, for promising the wrong thing in ads and flyers. So that it was dismissed as just another Broadway musical. "Nobody bothered to think about what we were trying to do."

Tenth Evening - another meeting, after the event, from which came EAT. The energy and the enthusiasm were still there.

The Barnes reviews "did us incredible harm." Took the ground out from under their feet. Didn't change the artists's attitude, but it had a deadening effect on foundations, corporations, etc., and also on the engineering community. "Our relation to A.T.& T. was certainly undermined. What we wanted was quite simple -- the real problem was to see how this interaction could be organized so as to occupy minimal space. And I think we did achieve that with EAT. We had 3000 engineers by 1970."

"Part of the problem may also have been the Vietnam war."

"When I realized how difficult it was to organize technical services, I became more interested in the projects."

"Nine Evenings changed everything, though. Now everybody speaks the language, an artist can get an engineer to help him whenever he wants, there's hardly an engineer who's interested in art who hasn't been able to do it. A whole barrier is gone - it's not the same problem any more. Of course, there is no such thing as "art-and-technology-art.' There's only art. Technology is only there for what you want to do with it. We could very easily have gone into gimmicks -- laser shows and things like that -- but we always refused. Some people thought I suppressed the engineers too much -- that was why we did the Brooklyn show, and gave prizes to the engineers. Early in the game I believed that engineers could supply what artists needed, and it was Bob who came up with the word 'collaboration,' which saved it.

"Art as a social force was never an issue with EAT. My background was in art as art. I never wanted to elevate technology to the level of art, which is really what some of the engineers wanted.

"I think the main thing that's happened is that there is no longer a mystique about art and technology.

Pepsi in retrospect: "Maybe I shouldn't have been so pigheaded. Maybe I understand better about corporations now. But it didn't really hurt EAT. We were very active afterward, but then the recession came that April. It became a question of selecting what to do. We could have put all that energy into technical services, but to me it was more interesting to do projects.

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Nine Evenings, which Billy still thinks was a great landmark event, began as proposal for a festival of art and technology in Stockholm. It fell through there (lack of funds), and when they decided to do it here instead, Bob was the one who had the key idea -- an extended series of performances. Bob kept expanding the concept. This was the first time he got involved in fund-raising, and it was a bid eye-opener for him. List promised $50,000, and finally gave $12,000 -- and Bob had to give him a painting. There were a lot of disappointments. Leo didn't do anything. Bob went around in person day after day, raising money.

His withdrawal now puzzles Billy. The main thing about Bob is that he pioneered a new social role for the artist. He has always felt that society must accept the creative artist, must make changes to this end. He has been deeply involved in "activities beyond art," and Billy feels he must come back into this eventually. Since 1970 Billy and others have been trying to get him involved in another collaborative effort. He s refused them all, except for the TV film with Viola Farber. Now David is trying to get him to be one of the four artists for the 1978 island project, on an island off Seattle.

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Next to the last day of the performances, October 22, a members meeting was held. At that time Robert Rauschenberg was elected Chairman of the Board; Billy Klüver, President; Robert Whitman, Vice-President; Rubin Gorewitz, Treasurer.

(1) In his notes, Fred Waldhauer referred to the meeting held November 20 as the '10th evening'.

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Nine Evenings (from Cage)

"I thought those engineers should be tied up. They were so unable to conceive of a performance situation, so committed to the laboratory situation where you have two months to solve a problem. You'd tell them to do something and they'd be so stage struck they wouldn't even hear you. They rained the performance of my piece — I'd arranged to have telephone lines opened in several pieces, but the engineers, when they saw a phone off the hook, would go and hang it up, so the person calling would get a busy signal.

"Then, when we did that simple thing at the Y, tried to amplify a dinner, nothing worked. And they stood around backstage grinning. In a performance with David Tudor, if something goes wrong he fixes it."

But John feels the idea of collaboration was a good one and that many doors were opened. IRCAM is a continuation of EAT in a sense. (IRCAM has invited John to come and work there - 5/22/78). And this is really what David Tudor's work has become — without Nine Evenings David might still be playing the piano.

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Nine Evenings (Steve Paxton)

Very badly managed and publicized. When the Swedish plan fell through, they had two choices: Find some obscure place and do it cheap, or go for a real blowout. They chose the latter. It got way out of hand quickly.

Bob and Steve split up after Nine Evenings. Part of the strain of that was the fact they hadn't been getting along too well. What went wrong? "For me, what happened was I had become a sort of deputy to people I didn't feel much akin to. I had the choice, either to hangaround the scene, or to find some way to make my own work. I wasn't getting any feedback on that. I had to find some solidity in my own life."

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Bob's Drinking (Paxton)
The pressure of EAT was a factor. "Alcohol definitely liberates him. His emotions get clouded when he drinks but his mind stays clear. Sometimes he gets morose. I never saw him physically disabled. Once after an opening at Leo's -- Bob always got very nervous before an opening -- they went to a Korean restaurant, and bedlam set in. Finally the restaurant cut off serving them liquor. Bob was angry and loud. But the next day he telephoned the restaurant to apologize.

Yvonne - At one time she and Merce, unknown to one another, were working on pieces with similar backgrounds. Merce took much longer with his, and Yvonne's was done first. This led to bad feeling.

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Billy Kluver - lunch 12/19/77 (on RR)

Three major themes run through everything he does: Collaboration, money, and professional responsibility. Billy thinks he decided even before becoming a painter that he wanted to have money. He realized it was necessary in order to have the power to do what you wanted. He made a statement about it somewhere (get). What he's done with money once he got it is what's interesting. Collaboration idea is present in all he does, as I've shown. Professional responsibility -- if you're a painter you do that, and others should be able to do just as well what they do. Having respect for other's professional capacity.

technology, not only on a one-to-one, artist and engineer basis but in the broader sense of interacting with society. See again, an early attempt to do this in Klüver letter to the Rockefeller Foundation, Document IV.

In an interview early in the developmental stages Robert Whitman had said, "...that's why I was interested in being in the project. At first I had a fantastic vision of what his so called technological world was going to mean, and I thought it would be interesting and important to be in the project. Also, it would be a terrific way to exciet a new way of thinking. Those ideas we were talking about--I think it is an interesting way to be socially involved with art, getting at the social involvement through the back door. It seems to be a lot more revolutionary than wars, civil rights. This is more important. I do not think we are doing it in this project but I think this project is an interesting beginning for opening the doors for this kind of relationship between art's esthetic and science's esthetic."

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The 10th Evening (1)

From the beginning of the project, the bull sessions often included discussions on forming an organization or foundation that would continue the work begun with the "9 evenings" in providing artists access to technical assistance, industrial support and new technology, not only on a one-to-one, artist and engineer basis but in the broader sense of interacting with society. See again, an early attempt to do this in Klüver letter to the Rockefeller Foundation, Document IV.

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27-2

On October 23, the day of the last performances Billy Klüver told Maricla Moyano after it was all over he would, "Sleep, go on vacation, do research, try to find $50,000 to cover the deficits..." Before he left for vacation, Klüver wrote a letter to the engineers who participated in the "9 evenings:"

"The searching nature of the "9 evenings", the deliberate complexity of the performances, and the role of the engineer precludes what anyone knows about all the important aspects of what happened. Meanwhile, we are all full of ideas about what happened, what we should have done, and what we shouldn't have. The same is true about the artists and other persons connected to the project. Insofar as we feel that "9 evenings" was an important event, these ideas are very valuable for what will happen next. From another point of view it is important that the basic idea of "9 evenings" is not dissipated. There is at the moment a great interest from all directions (foundation, industry, art circles) in art and technology. This interest is, however, on a very different level from what was done during the "9 evenings." The unique involvement of artists and engineers on a working level where each group is acting 'professionally' and not artistically is not understood and has not even occurred to most of the people interested in art and technology. We all feel that this aspect of "9 evenings" should not be lost in irrelevant points of view. On December 1 there will be an open meeting..."

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21-3

Klüver went to Europe with his wife Olga, and daughter, Maja, to rest. Toward the end of November as the date of the meeting approached and with Klüver out of touch, Fred Waldhauer became anxious that that something should be done about the meeting. He contacted Bob Rauschenberg and Sue Hartnett. They arranged a meeting at Sue's loft and together with Simone Forti, Alex Hay, Deborah Hay, Steve Paxton, Herb Schneider, and Bob Whitman, they planned the details. They wanted a neutral person to speak so they invited Brian O'Doherty to make the opening remarks. The artists and engineers ~~x~~ from "9 evenings" would comprise the panel. and the meeting would be held at Castelli Place The date was changed to November 30. Sue would send out a letter announcing the meeting.

REPRODUCE LETTER ANNOUNCING MEETING (21-01)

On the evening of the meeting Fred Waldhauer, Brian ~~x~~ O'Doherty and some of the panel members met for supper at the Lanza Restaurant on 1st Avenue between 10th and 11th street. Halway through supper in walked Billy Klüver who had returned that day from Europe. The meeting went on as scheduled with some 300 persons attending. Original Figure Following are exerpts from the meeting:

OPENING REMARKS BY BRIAN O'DOHERTY

...The two magic words are art and technology. A lot of you artists have had various technical problems and you have had to work these things out in isolation or go through a few friends and end up in Long Island City. Some have not found solutions to their particular ~~x~~ problems and since artists are using technology more and more in the broadest definition--whether it

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is just a question of surface or just edges with canvas construction or whether it is automation or machine. The beginning that was made with the art and technology evenings has now been carried a little bit further so it would be a shame to have all that cooperation dissipate and again have people asking each other who to go to in Long Island City. I think the artist is an isolated animal working out problems somebody else can solve very quickly if he knew how to get in touch with that someone. That is something we would all like to see happen...I think at this stage nobody has any illusions about the mystiques of technology or that science is an idealistic system. It is just a way of doing something. But there is something to do and who is going to ~~xxx~~ do it for me? To facilitate this process in 1966, I think, is very important. It is long overdue and I hope it gets a good start here tonight."

CHAIRMAN OF THE MEETING, FRED WALDHAUER

The panel is here to try to answer questions that you may have about working with engineers and scientists. The panel consists of seven artists and ten engineers. Our qualifications for answering questions are limited for the most part to our experiences working together on "9 evenings". We all have very positive feelings about having worked together and feel that we've learned much about the problems of artists and engineers collaborating. ~~The~~

The foundation has been set up because, first, the engineers feel that art is important to society, as important as science and technology. And yet art is not getting anything like the support that science gets. And second, the artists feel that relevance for our time and society demands sensitivity to technological media.

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In working together we have come to appreciate that the effort must be collaborative in nature from beginning to end. In John Cage's words, 'art instead of being an object made by one person becomes a process set in motion by a ~~xxxx~~ group of people." We found that the more successful projects came from continual communication between the artinst and engineer. It was better to have constant communication back and forth rather than have the artist say 'I need this~~xx~~', and have the engineer go off and build it. Too often the engineer came back with what he thought the artist meant, which wasn't what the artist wanted at all. Second, to find financial support for projects. To-day's technology is often terribly expensive, but this should not bar its use to artistic ends. Your interest in the foundation is necessary to obtain the kind of grants we need to be able to give strong financial support to your projects. Third, your activities in the foundation will generate a backlog of equipment from various projects, and this could be made available for use of artists. We have to feel our way here. Equipment unique to a piece or to an artist could remain with the artist.

We hope that the foundation will offer an opportunity for you to work in new media that were not available to you because of either expense or lack of familiarity.

We will answer your questions as best we can. Bear in mind that the foundation is in an embryonic state. ~~There have~~ been ~~no~~ board meetings yet, and many ~~xx~~ basic decisions have not yet been made, specifically to avoid prestructuring the organization before we have heard from the people who will be using the foundation.

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RAUSCHENBERG:

One of the most obvious hangups in having a foundation is that once something takes a legal shape that usually very quickly starts to function as an inhibitor and to dictate policy. We have been working on this problem of how can we make something that is legally acceptable but will not turn out to be like all the other foundations that most of us can't get anything from. The whole idea is not to just have one more foundation but to have something that actually works. Four people with a minimun amount of censorship and policy making. A couple of ideas are to have a small board made up of engineers and artists; and maybe some other categories of people with short terms so that the whole thing doesn't take a single direction. If an artist's project is rejected he can represent it in two months to a new committee. An artist can prepare his case and get some help in presenting it. I don't want to be hanging around an office someplace and be passing judgement on someone elses work, and most of us feel that way but some kind of structure is necessary. I can readily see that it would be possible for any one of us to have an idea that would be so interesting that people would find it unimaginable and therefore not have as good a chance as something that was actually less interesting. Those are the kind of guards we will have to work with when the whole thing takes shape..

QUESTION:

Will you try to attract engineers and will these engineers be interested in producing art?

WALDHAUER

...alot of people say engineers are esthetic primitives.

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ROBINSON

When I heard last May we were going to Rauschenbergs I thought it was a Jewish delicatessen. That's how much I knew about artists and art. From that sort of lowly status I had to grow with the artist and take on something that was entirely foreign to me. My idea of avant garde was probably something like Rubens, Cezanne or someobdy like that. I was stunned when I was first approached but then the work became so fascinating, exciting and stimulating that my family thought I was some kind of psychopath. I wasn't interested too much in talking in terms of art, meaningful art; but I was very concerned with the problems the artists had and what we were doing in "9 evenings" . And I found these were different kinds of problems than we'd met at the labs. I found other technicians just as excited as I was and didn't have any notion what this virus would turn out to be. It's a saturating thing when it finally hits you. I remember one particular engineer back at the labs when he was invited to do a particular project he said, "I'll do it but I don't want to go near the artist though. Art-smart. I don't know anything about that. Just let me do my job." Before the thing was over he was hanging around "9 evenings" and would't go home and his wife wanted to know where he was. He's a candidate now. The rapport establishs easily and the communication that comes up is challenging. I don't think it will be a problem of getting the engineer interested. I came here tonight thinking the artists would be difficult to get.

QUESTION

What if I want engineers help to make a work of art which attacks the U.S. Government and corporations that seem responsible for the war?

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Origin
~~Commentary~~
by Hamish Delong

"9 evenings" was a deliberate attempt by ten artists to find out if it was possible to work with engineers. Their investment in terms of putting themselves out-on-a-limb was quite considerable. For ten months they worked with thirty engineers and were able to make a series of beautiful performances out of the collaboration.

Billy Klüver

What was to become "9 evenings: theatre and engineering" began with an idea for a symposium on art and technology in Stockholm suggested by Knut Wiggen, Director of Fylkingen, a society for experimental music. In November 1965, at the instigation of a mutual friend, painter Öyvind Fahlström, Wiggen met with Billy Klüver in New York to see what might be the possibilities of an American contribution.

Billy Klüver, a physicist at Bell Telephone Laboratories, had been collaborating with artists on individual works and in performance situations for several years. (1) In addition to these collaborations, Klüver had arranged exhibitions for K.G.P. (Pontus) Hulten at Moderna Museet which provided opportunities for the Swedish public to see the directions American art was taking.(2)

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1. Jean Tinguely 'Homage to New York' 1960; Jasper Johns 'Field Painting' and 'Zone' 1962-1965; Yvonne Rainer, dance, 'The House of my Body' 1963; Robert Rauschenberg 'Oracle' 1962-1965; John Cage and Merce Cunningham 'Variations V' 1965; Andy Warhol 'Pillows' 1965-1966.

2. 'Art in Motion' (which included 27 contributors from the U.S.A.) 1961; '4 Americans' (Johns, Leslie, Rauschenberg, Stankiewicz) 1962; 'American pop Art' 1964)

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Though he had the experience, contacts and sensibility to bring it off, Klüver had become skeptical about the feasibility of bringing together artists and engineers. In the early sixties Klüver had felt the artists' demands for access to new technology could be based within the Labs or another institutional situation. However, he had found there was no connection between technological development and art development, and there was no perception on the part of the art community of what engineering was all about, and vice versa. Klüver had begun writing a short book about engineering in art in the summer of 1965 to act as a catalyst in bringing artists and engineers together. His emphasis was not how to produce good art but how to establish a viable situation as the basis from which the artist could proceed.

Knut Wiggen was persistent, and Klüver finally agreed to organize a group of American artists to participate in the symposium, having been convinced that this effort would be a more effective vehicle than the book for communicating the idea of collaboration between artist and engineer.

He began to put together a group of artists to participate. The choice of the artists came naturally. Alex Hay, Deborah Hay, Lucinda Childs, Steve Paxton, Robert Rauschenberg who worked together at Judson Memorial Church, which had become a center for experimental dance, together with Robert Whitman, organized informally, calling themselves Bastard Theatre. Steve Paxton described the group in 1966:

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"We are an informal group. We started working together in 1962 and haven't happened to stop yet. Our work never looked like anything we had seen and that was part of what we found interesting about it.

"Some of us are painters, and had no experience in theater until our first dance was made and performed. Others of us have worked for years in conventional theater situations and at last turned to our own unconventional ones.

"Interest in doing concerts in 'untheatrical' spaces led us to dance in a forest, in a church, in a skating rink, on a parking structure, in a TV studio, on a golf course, in museums, in lofts, in assembly halls. Interest in using the flexibilities of traditional theater led us to perform in theaters.

"The way we are working...is to remain open to the new possibilities...Where usual theater practice is to grudge every change which has to be made in a set piece, we intend to apply our dances to these new spaces like a coat of paint."

Some of the major performance events during this period were the Pop Festival sponsored by the Washington Gallery of Modern Art in 1963, and organized by Alice Denny, The New York Theatre Rally organized by Alan Solomon and Steve Paxton in 1965; Cinematheque performances organized by John Brockman in 1965; and the Now Festival organized by Alice Denny for the Washington Gallery of Modern Art in 1966.

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Lars Gunnar Larsson, Professor of Radiotherapy, Umea University

Arne Muntzing, Professor of Genetics, Lund University,

Bror Rexed, Professor of Anatomy, Uppsala University,

Olof Rydbeck, Professor of Electro-Physics, Chalmers Institute of Technology,

Bengt Ranby, Professor of Polymer Technology, The Royal Institute of Technology

Ingvar Svenilson, Professor of Political Economy, Stockholm University,

Per-Arne Tove, Asst. Professor of Electronics, Uppsala University,

Henry Wallman, Professor of Applied Electronics, Chalmers Institute of Technology."

The Americans' point of view about art and technology differed significantly from that cited in the manifesto of the 14 scientists. Their attitude was expressed by Robert Rauschenberg at a March 3 meeting: "I like our organic collaboration with technical facilities where technique and esthetics are both being experimented with rather than our having a set esthetic to implement with technology." And, on March 24, 1966, Billy Kluver wrote in a letter to Boyd Compton, Rockefeller Foundation:

> The function of the artist in relation to technology can be compared to that of the scientist in relation to his subject of investigation. The scientist's work inspires technology and makes it grow. The artist expands our vision of the world and inspires the content of the communication media as well as the form of the media themselves. It is

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receive a salary of $400, their living expenses while in Stockholm, and some would receive round-trip air transportation. Other points in the agreement touched on expenses and air transportation for some of the American engineers, the television rights and disposition of material and equipment after the festival.

Over the next two months the tension between the two positions increased. The inability of the Swedish sponsors to understand the open-ended, exploratory and collaborative approach of the Americans in preparing their pieces for the festival was increasingly upsetting and frustrating for them. The Americans in turn became frustrated by the ambiguous attitudes displayed in letters, cables, and the lack of definite information about technical staging arrangements, public relations and the general organization of the festival.

By the end of June the communications had disintegrated into anger and mistrust, and the American group decided to send their lawyer, Franklin Konigsberg, to Sweden as mediator to clear things up. After long and intense negotiations with the sponsors, he sent back a joint communique of 33 points on July 10 which he and Knut Wiggen had worked out. His letter concluded 'Go ahead. All is okay." Encouraged by this, Klüver met with the engineers to make the final push, and they set August 8 as the deadline to complete their projects.(1) Klüver and Rauschenberg continued their efforts to mobilize support from industry and private sponsors. On July 18, Simone Forti received a letter from Wiggen saying he did not have the authority to accept the 33 points and that Fylkingen would meet and make a decision on July 20.

(1) See Document V

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Shocked at the Swede's irresponsible attitude and refusing to believe that their contribution to the festival might not be realized, the Americans spent the next ten days frantically attempting to re-establish communications and at the same time, continued with preparations. Wiggen could not be reached. On July 21, Klüver telephoned Sigvard Strandh, Director of the Technical Museum, who said he had heard Rauschenberg and half of the American group had deserted. The situation became more entangled. Word came on July 25 from Wiggen that a new proposal to the group was in the mail, but it was never received. Wiggen had decided to deal with each artist separately and sent individual contracts. Konigsberg advised the group to call it off. On July 22 the group called Strandh again. This time to advise him that 9 o'clock that evening would be the cutoff deadline. Strandh promised to call if he could do something. The American group waited at Rauschenberg's and no call came. They called it off.

The group had spent seven months of hard work preparing their pieces, procuring and building equipment and had become committed to an idea. In Klüver's words, "they weren't quite sure what, except that it was good!" The artists, those who were not in Europe, and the engineers, those who were not on vacation, met again at Rauschenberg's loft and decided that they were involved in a process which was too important to be dropped. A search began during Seymour Schweber, having made preliminary investigations about the 69th Regiment Armory, found it was available in October. That it had been the site of the now acclaimed International Exhibition of Modern Art in 1913 was not without coincidence, and the artists were open to the challenge of the 'untheatrical' space. The risks were high, but

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by July 30 plans were underway to have the festival in New York during Columbus Day week. Two and a half months to prepare.

On July 28, Klüver cabled John Cage and David Tudor in Alpes Maritime, France:

"NO FESTIVAL. WE FOUGHT HARD BUT NO CHANCE. RUMOR YOU WILL BE APPROACHED BY FYLKINGEN TO GO ALONE. GOOD CHANCES FESTIVAL TO BE HELD IN NEW YORK EARLY OCTOBER IN ARMORY. SAME SHOW. SAME CAST. HOPE YOU WILL BE WITH US. PLEASE CONFIRM CABLE RECEIVED."

Cage and Tudor wired back August 2, "REFUSING STOCKHOLM. ACCEPTING ARMORY..."

At the same time, Klüver wired Oyvind Fahlstrom in Italy and then in Stockholm on August 2:

"PLANNING ARMORY ART TECHNOLOGY FESTIVAL OCTOBER 7-17. SAME SHOW. SAME CAST. WANT YOU WITH US. CABLE BEFORE MEETING THURSDAY."

By return wire Fahlstrom replied: "YES INDEED, OYVIND." Claes Oldenburgh cabled from Stockholm that he had made firm plans to remain in Europe until the end of November and could not return.(1) Yvonne Rainer joined the group at this time.

The artists now had to adapt their performances to the proportions of the Armory. Where they had been thinking in terms of a space approximately 70 feet long by 50 feet wide with a high ceiling; the Armory would provide a space approximagely 150 feet long by 120 feet wide and a ceiling 160 feet high. The engineers had to begin modifying the equipment to adapt it to

(1) See Document VI for the project Oldenburg considered realizing in absentia.

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the particular conditions of the Armory and one area of particular concern was acoustics and devising a sound system to deal with it. (1) Prior to selecting the Armory as the site for the "9 evenings", acoustic measurements were made of the building. The echo and reverberation times were as high as 5½ seconds not to mention the many resonance points that amplified certain low frequencies.

Since August seemed to be vacation month, corporation executives were also out of town which made a comprehensive fund-raising effort impossible. As Gutman advise Klüver on August 2 from Provincetown, Massachusetts, "...corporations move very slowly to any type of unaccustomed decision...unless you have the sort of leader who knows quite intimately the very tops of a dozen companies, I just don't think they will go along...at least not in this short time span." Klüver and Rauschenberg began writing personal letters to corporations and private individuals requesting financial support for the theatre and engineering festival. By the middle of August, $12,000 had been received from individual contributors.

Seymour Schweber recommended the publicity be handled by the Howard Marks Advertising agency. Marks subcontracted the assignment to Ruder and Finn, Inc. On August 16, Klüver met informally with Eleanor Howard, Nine Kaiden and other personnel at the offices of Ruder and Finn. The following memorandum which he presented at that time summarized the boundary conditions that had and would continue to surround the festival.

(1) See Document VII

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(5) The actual equipment used in each piece will not be emphasized in the program in connection with that piece. Some other way of presenting the equipment will have to be found. This is so that the audience will not look for "gimmicks".

(6) The engineers work on their free time for the project. Bell Laboratories is not a sponsor and treats the project as a spare-time occupation of their employees. In every connection where Bell Labs is mentioned it must be stated that this is a free time occupation. Note: Bell Labs does not mind the publicity.

(7) The Festival is not meant to be a one shot affair. A Foundation has been established to continue the work begun. This Foundation will own the equipment and continue to operate as the sponsoring agency. It is not an objective to limit future participation to the presently involved artists and engineers.

(8) It will be a further purpose of the Foundation to work for an active relationship between industrial laboratories and artists. A direct sponsorship by industry of technical aid to artists will be the goal. Any ideas leading to useful and commercial products would belong to the sponsoring industry. The industry will of course have a right to any patents resulting from the work of their engineers. The artists or the Foundation should own the technical equipment being developed.

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(9) When discussing the technical equipment built for the Festival it should be referred to as being the result of the work of the engineer who built it. My function has been that of bringing together the engineers and the artists and of supervising the work.

(10) Our most ambitious project is an environmental theatrical system called TEEM. It consists of portable, electronic amplifiers, equalizers, transmitters, receivers, distant control equipment, proportional control equipment. The value of this system is somewhere between $10,000 and $15,000. It is designed in accordance with the desires of the artists and the requirements of their specific theatrical situation.

(11) This is a group effort. No artist should be treated as leader, given preferential treatment in advertising or in stories."

The first press release was issued August 29. Meanwhile Kluver was telephoning and cabling the artists, engineers, and other participants to send color photographs of themselves for the poster which Rauschenberg was designing; and to send descriptions of their pieces for the press releases. Throughout September the levels of activity accumulated. Fundraising efforts continued. Application to the Federal Communications Commission for a license for an experimental radio station for the wireless system was made.(1) The agreement to rent the Armory from October 13 to 23 was signed September 8. A search was begun for production, staging and lighting personnel. A second press release was issued September 14. Seymour Schweber was able to expedite the delivery of 500 portable radios to be used in Steve Paxton's piece.

(1) See Document VIII for letter to Mr. B. Waple, Director, Federal Communications Commission

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The certificate of incorporation of Experiments in Art and Technology was filed with the State of New York on September 26. Application had been made to the Board of Education, Berkeley Heights, New Jersey for use of the gymnasium at the Berkeley School on Saturday and Sunday, September 10 and 11. Purpose of rental: tryout of equipment.

This was to be the first time all the equipment was brought together into one space for everyone to see what everone else was doing. The artists and engineers had turns and fun trying out each other's pieces of equipment: the carts built for Deborah Hay, the sound ball built for Oyvind Fahlstrom, the tennis rackets for Bob Rauschenberg, and so one. The gymnasium was reserved the following three week-ends as well and the preparations intensified. By the second week-end the project was becoming news and Grace Glueck of The New York Times, John Gruen of The World Journal Tribune, Burt Shavitz of Fortune and others came to see.

It was during these equipment rehearsals that the artists were to be introduced to the theatre electronic environment modular system (TEEM), one of the most ambitious projects undertaken by the engineers. It grew out of the 'wireless system', the battery operated, modular system to be used in Stockholm. TEEM was to be the master system made up of hundreds of components and used in some manner by all the artists in their pieces to control the lights, sounds, motion and other effects. It was probably the first electronic system built for on-stage use.

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L. J. (Robby) Robinson gives the following account of the equipment rehearsals and describes the feelings of urgency as the fact of the performances becomes more real:

"...The rehearsals were ostensibly for the purpose of knitting the system together and acquainting the artists with the potentials of the system. However, so much time was consumed in trouble shooting and debugging electronic gear, that the artists were only able to secure fleeting impressions of how the system worked. It was at this point that my first fears started to occur. I felt desperately sure that we needed more time. The situation started to incubate tensions among the engineers.

"The engineers put up a very brave front, constantly assuring the artists that things would work well by show time. Privately though, we would rationalize our position by saying the artists were not ready. I can't help but wonder how the artist felt at that point. There they were in the middle of the woods, removed from the performance situation and for the most part involved in nothing more than watching engineers running around frantically, searching for clip leads, soldering irons, test oscillators, oscilloscopes, etc. Fuses were blowing, weird flashes of sound and light would burst out into the gym, occasionally the acrid smell and smoke of a burned out resistor would fill the air..."

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Having observed the proceedings of the first week-end of equipment rehearsals, Herb Schneider was to point out, "On September 15, no one really knew what we were going to do on October 13 except in a very general way." In the process of preparing the pieces for the Armory no one had resolved the difficulties of rigging each artist's piece and then shifting from one to the next. Ten artists, two or three each evening, would use varying numbers of lights; speakers; tape recorders, slide, movie or television projectors, in conjunction with elements of the TEEM system--encoders, decoders, photocells, proportional control system, etc. Realizing the problems, Schneider began a series of conversations with each artist to determine their specific requirements. This effort led to the decision that a patchboard system would provide a means to interconnect each artist's equipment needs and facilitate switching from one to the next.

Robinson's account of the equipment rehearsal continues:

"Herb Schneider resolved it down to the patching and card reading equipment manufactured by Automotive Marine Products, Inc. of Harrisburg, Pennsylvania, which we learned to refer to as the AMP equipment. This gear would be the ultimate in setting up the necessary electronics almost automatically for each piece. It could enable us to move from one artist to the next, with hopefully only a few seconds required to insert the plug boards. It never truly worked that well but

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I am convinced that it could. Schneider worked with each artist, searching out and delineating every detail of each performance, then translating these details into working schematics from which a wiring plan of the AMP gear could be set up. He had to establish with the artists a "no changes allowed" situation, which the artists understood. I think back on the countless hours of intricate planning on Herb's part. I know of the nights without sleep and the painstaking checking and re-checking he had to do. He was indomitable in his belief in the AMP necessity. He contacted the people at AMP and spelled out to them the need and feasibility of using their gear in this show. He and Billy Klüver flew out to Harrisburg and convinced them to give us seven thousand dollars worth of equipment and gave them about ten days in which to do it. The cooperation of AMP, Inc. was heartening, and the only difficulties it presented to us were that there was not enough time to prepare it properly. Consequently a great deal of programming that could have gone through it, was by-passed around it."

The third press release was issued September 28 and a press conference was held in Rauschenberg's chapel on the 29th. It was a quiet, elegant, straightforward affair. The art press was well represented and was very impressed. Klüver made the introductory remarks and four artists: Deborah Hay, Öyvind Fahlström, Bob Rauschenberg and John Cage commented about their performances.(1) The artists and engineers answered questions.

(1) See Document IX

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The extensive newspaper and television coverage which generated a lot of excitement and speculation about the forthcoming performances was supplemented by mailings and advertisements. Schweber Electronics sponsored a full page ad in Electronic News which pictured a negative image of the poster made for "9 evenings" by Robert Rauschenberg. Ruder & Finn designed the flier which was used as the basis for the advertising for the performances but the artists and engineers did not see the copy before printing and felt it did not reflect their intent or concept of what "9 evenings" would be. Many felt it led the public to have mistaken ideas and over expectations about the nature of the performances. (1)

The agreement to rent the Armory stated installation of the equipment could commence at 8:00 a.m., October 8. The part of the Armory to be used was described as the "Drill Hall," hardly a theater situation; but on the contract date artists, engineers, carpenters, riggers, electricians, volunteers, began to gather. Alice Schwebke coordinated the production staff, assisted by Jeff Strickler, Nancy Rose Chandler, and Barbara Jarvis. David Long was the ticket treasurer, Rubin Gorewitz, accountant. Ronald Hobbs and Tom Slater, house managers. Jennifer Tipton who had been contracted to design the lighting became ill so her assistant, Beverly Emmons took over. Jey Bell was master rigger; Alphonse Schilling, prop artist, as assisted by Philip Idoni.

Final preparations were under way.

In the foregoing account I have related some of the events that began in late 1965 and culminated in the presentation of ten performances by ten artists ten months later at the 69th Regiment Armory. This book is about those performances. It is based pri-

(1) See Document X

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of the event could not and did not keep pace with the changes. In particular, last minute modifications were made in electronic equipment that were never recorded on schematics and in some instances, devices were made up on the spot and schematic diagrams were never drawn. While collecting material I found that some participants had cleaned their files and discarded notes, diagrams, etc. The existing material relating to "9 evenings" is catalogued and available for further study through Experiments in Art and Technology in New York.

After the performances is a selection of articles and reviews from the press; a series of questions answered by artists and engineers right after "9 evenings"; a compilation of current recollections by people involved in the project in a variety of capacities. These are followed by three narrative views of the project written shortly after "9 evenings" by Simone Forti, L. J. Robinson, and Oyvind Fahlstrom. They are first hand accounts and convey the scale of the project and the energy of the group. "9 evenings" was more than an effort to "make good art."

Pontus Hulten expressed it in reply to Maricla Moyano's question on the last evening, "What do you think Billy Kluver is trying to do?"

> "He's not trying, he's doing it. Few people understand it. He's trying to break down borders. I don't know how aware of it he is, but he mainly is doing something social. That's very unpopular in this country. Billy gets industry interested, or aware, in the fact that

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the the artist is really an existing person, not just a monkey who appears in magazines. I think most people look on the artist as a performing monkey. He has an enormous capacity for seeing things as the artist sees them. What makes it hard sometimes to understand Billy is ~~what~~ that he speaks two languages, and he sometimes speaks both of them at the same time. What Billy is trying to do is create a new relationship between the artist and society, and he had done this on a small scale and it will have enormous repercussions. Everyone will remember this show an an enormous thing."

~~A~~ Thah "9 evenings" was performed at all was an achievement in itself, but also it was a confirmation of the determination of the participants to prove technology used as material for the artist could be a natural and relevant extension of his perception. In this spirit, the book concludes with a chapter on the 10th evening, a meeting for artists and engineers held a month after the performances, which began a discussion on how to continue the process begun by "9 evenings".

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As art becomes so social as this, it becomes a used and formed and structured thing in each individual. I want to remove this notion of the separation between artists and the engineer. I think that the engineer is separate from other people simply because of his very specialized knowledge and very shortly because of that continued use of specialized knowledge. If on the one hand the artist can become aware, so to speak, of the technology, and if the technologist can become aware, so to speak, of the fact that the show must go on, then I think we can expect an interesting change in the social order. The most important aspect of this, it seems to be at the moment, is the position of the engineer; and the prominence of revolutionary figures can very well come as a result of the artists and engineer collaborating, because the artists for years now have been the repository, so to speak of revolutionary thought whereas the engineers in their recent history have been the employees of the economic life. In relating to the artists, they become related to a revolutionary factor."

John Cage
16 mm film, "9 evenings: theatre & engineering"

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OPEN SCORE

by: ROBERT RAUSCHENBERG

performance engineer:	Jim McGee
tennis players:	Mimi Kanarek
	Frank Stella
cast:	Simone Forti
	Christopher Rauschenberg
	Robert Rauschenberg
	Christine Williams
	a group of 500 people*
cues:	Elaine Sturtevant
	Susan Hartnett
	Clark Poling
t.v. help:	Bill Hartig
mixer:	Steve Paxton
cameramen:	Bob Breer
	Les Levine
projectionists:	Ken Dewey
	John Giorno
	James Tenney
doormen:	Alex Hay
	Deborah Hay

*The support of the Downtown Community School is responsible for the large cast in Open Score. Through the management of Marilyn Wood and the cooperation of parents and interested par-

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I
H1

RAUSCHENBERG NOTE. MY THEATER PIECE (TO DATE UNNAMED) BEGINS WITH AN AUTHENTIC TENNIS GAME WITH RACKETS WIRED FOR TRANSMISSION OF SOUND. THE SOUND OF THE GAME WILL CONTROL THE LIGHTS. THE GAME'S END IS THE MOMENT THE HALL IS TOTALLY DARK. THE DARKNESS IS ILLUSIONARY. THE HALL IS FLOODED WITH INFRA RED (SO FAR INVISIBLE TO THE HUMAN EYE). A MODESTLY CHOREOGRAPHED CAST OF FROM 300 TO 500 PEOPLE WILL ENTER AND BE OBSERVED AND PROJECTED BY INFRA-RED TELEVISION ON LARGE SCREENS FOR THE AUDIENCE. THIS IS THE LIMIT OF THE REALIZATION OF THE PIECE TO DATE.

TENNIS IS MOVEMENT, PUT IN THE CONTEXT OF THEATER IT IS A FORMAL DANCE IMPROVISATION. THE UNLIKELY USE OF THE GAME TO CONTROL THE LIGHTS AND TO PERFORM AS AN ORCHESTRA INTERESTS ME. THE CONFLICT OF NOT BEING ABLE TO SEE AN EVENT THAT IS TAKING PLACE RIGHT IN FRONT OF ONE EXCEPT THROUGH REPRODUCTION IS THE SORT OF DOUBLE EXPOSURE OF ACTION. A SCREEN OF LIGHT AND A SCREEN OF DARKNESS.

KR.

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(THE FOLLOWING INSTRUCTIONS TO FOLLOW BD-1)

8-3

INSTRUCTIONS AND LIST OF CUES TO THE GROUP OF 500 PEOPLE:

TO THE CAST OF OPEN SCORE BY ROBERT RAUSCHENBERG

This is identification and instructions.

Please show this paper at the door of the Armory on Lexington and 25th Street at the Lexington entrance. You must be at the Armory by 7:45, Friday Oct. 14 and Sunday Oct. 23.

After you identify yourself, turn to the right and go downstairs. Pass the Men's Room and turn left. Wait there until the first call.

First call will happen shortly after 8:30 or after the audience is in.

The Stage Manager will direct you to move quietly upstairs and wait for your entrance. You will enter in the darkness and wait for cues. This is a continuous piece and your entrance should be made as quietly and smoothly as possible.

Once in the performing area, you will be seen by the audience by way of infrared light through closed-circuit television. LARGE NUMERALS WILL BE YOUR DIRECTOR. The activities that must be executed

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are listed below and should be memorized. <u>These will not necessarily appear in the order listed</u>.

1. TOUCH SOMEONE WHO IS NOT TOUCHING YOU.
2. TOUCH TWO PLACES ON YOUR BODY WHERE YOU ARE TICKLISH (Don't laugh)
3. HUG SOMEONE QUICKLY THEN MOVE ON TO SOMEONE ELSE. CONTINUE THIS UNTIL NEXT CUE. (Do this seriously, quickly and smoothly).
4. DRAW A RECKTANGLE IN THE AIR AS HIGH AS YOU CAN REACH.
5. TAKE OUT A HANKERCHIEF AND WIPE YOUR NOSE. (Do not blow).
6. WOMEN BRUSH HAIR
7. MOVE CLOSE TOGETHER
8. MOVE APART
9. MEN TAKE OFF JACKETS; REPLACE THEM; REPEAT.
10. SING ONE OF THE 10 SONGS BEING SUNG (LOUDLY), OR SING A SONG OF YOUR OWN CHOICE.

With the exception of the singing (Cue 10) this should be a QUIET piece. 'X' will be your cue to stand and look at the audience. When this cue is given, turn toward the audience and stand still without any show of recognition. After 'X' cue is shown, it will take ten seconds for the lights to come on full. While the lights are on, REMAIN FIXED until the lights dim down and go completely out. When the lights are COMPLETELY OUT, exit through the same door you entered. Leave the Armory immediately, unless you have tickets for the evening.

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If you have coats and purses, wear them. Leave nothing down stairs. You should disappear as mysteriously as you appeared.

To some, this performance might be easy-- to others, difficult. In any case, it is real and so is my gratitude and wishes for a successful theatre piece.

Good Luck

Bob Rauschenberg

Footnote: promptness and concentration are essential.

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~~At some point~~ between his first and second performance, Rauschenberg asked Simone Forti if she would sing a song while he carried her around in a sack. She sang ~~an old Tuscan~~ folk song in Spanish. Following is her translation ~~into English~~:

"A little bunch of flowers that comes from the country...be very careful not to get it wet because I want to give it away to my Ninetto, to my darky, this evening when he comes. And this evening when he comes will be an ugly evening because Saturday evening he didn't come to me. He went to Rosina. Because I'm a poor little one he makes me weep and sigh on the bed of pain. What will people say, that I've died of love?"

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8-7

(TO FOLLOW CAMERA COPY OF RAUSCHENBERG'S HANDWRITTEN STATEMENT?)

LUCY LIPPARD:

...the second night a third section was added to give the piece depth and substance. In it a single spotlight in the dark room picked up the white shape of a girl wrapped in a clothsack; she sang an ~~Italian~~ song through the scene, in a thin, clear sweet voice that literally pierced the silence. Rauschenberg gravely carried her around, picked her up, put her down again. The visual distinction between the three sections, or acts, was clear and poignant, for the action in the first two sections had also tightened up. The game between Frank Stella and Mimi Kanarek speeded up to a brisk and business like pace, and during the crowd scene the taped sounds of the tennis game were all that could be heard; the first night each person had spoken his name into a microphone...[1]

1. Lucy Lippard, ART INTERNATIONAL, January 20, 1967, p. 39 'Total Theatre?'

RAUSCHENBERG (to Editor): The ending was too heroic with the total disappearance of that many people. I wanted to minimize the trick of their appearance and disappearance coming from and going into nowhere.

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A SYSTEMS APPROACH TO ROBERT RAUSCHENBERG'S OPEN SCORE

by Herb Schneider

Bob had a very clear conception of what he wanted for his piece -- the sequence, the timing and the random aspect of effects. The first part, the tennis game with players of modest skill, required the transmission of the impact sound. Each time the ball struck the racket it was to sequentially turn out a specific one of 36 house lights and it was to be recorded for subsequent playback. At the end of the first part with all lights extinguished, the Armory was to be in complete darkness, yet the game would seemingly continue, as one after another, six tape recorders would playback the 'bongs' in a rising crescendo. These sounds accompanied the movement of 500 people as they assembled on the Armory floor in the darkness. Under Bob's direction, using coded flashlight signals, the group performed a variety of movements and actions picked up in the darkness by infrared cameras and projected onto large screens visible to the audience.

The challenge in Bob's piece was to obtain the control of the houselights and of the recorders by means of the available TEEM equipment. Lamps could have been turned out manually and tape recorders started and stopped. Alternatively, program drums had been obtained earlier to do the switching. In our early planning, we made a variety of designs using the two program drums. Bob wanted each 'bong' to trigger the action in a linear progression of 36 steps. It turned out, in the Armory these drums had a two-second time delay which wouldn't convey to an audience the correlation between sound and light. Nevertheless, we stuck with the drum because of the crucial time limitations and since we did not want to use manual control.

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steps control was transferred from the first to the second program drum. After 36 counts control was transferred from the second drum causing a permanent disconnect of the audio signal from both drums and the audio signal was transferred from the output of the two FM receivers to the output of the six tape recorders.

At this point, with all lights out, one after another of the six tape recorders were turned on at random intervals and combined in the third section of the speaker distribution matrix (SDM) for transmission to the speakers. The remainder of the house lights and spots were under separate dimmer control, and a monitor and special effects generator helped Bob choose and produce the effects desired with his infrared closed-circuit TV. This equipment, located on the balcony overlooking the arena operated independently from the TEEM gear.

I cannot close this ~~technical~~ description of Bob's piece without reference to the high point of his second and the '9 Evenings' final performance when he carried a charming voice singing a lullaby in a burlap bag through the audience and onto the arena floor. It was live - and turned out to be Simone Forti. I was so pleasantly surprised that my only reaction was it was marvelous that here Bob had done something without the engineer - for surely - we could have made life easier for him. As slight as Simone is, it was quite a feat for Bob to carry her around - and we could have done the job so simply using an FM receiver, a power amplifier, a battery and a speaker, weighing possibly 10 pounds in the burlap bag. But then it would not have been a Rauschenberg.

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Fables from

front of the infrared sensitive TV cameras. He gladly accepts my request to play a speaking role in 'Kisses...'. In 18th century costume (ER) he will look down from the large TV projection screen as Jedediah Buxton, an 'idiot savant' who is a retarded child whose maturation has been disturbed resulting in an over developed capacity for remembering numbers and a facility for making extensive calculations in his head.

After three weekends in the illusory idyll of New Jersey, we are finally let into the Armory. The first performance is only one half a week away but we are encouraged and just to get into the hall does wonders for our morale; however, the acoustics with the resounding echo sends chills down our spines. I think about my tapes with the slurred jargon of the addicts, the cockney rapping of the British Spiritualists about life after death, the deaf mute who talks like a man from Mars; and the prescious trans-sexual. Carpenters quickly assemble tables at which, as volunteers, rows of young people, housewives, teenie-boppers, etc. whom one vaguely recognizes from the party circuit; are now sitting with soldering irons in their hands bending over hundreds of tiny plugs, relays, and wires which lie everywhere like black spaghetti. In the midst of all this activity small groups of G.I.'s circulate now and then, standing to attention at the Sergeant's screaming commands which mix with bursts of pop music coming from speakers being tested by our technicians.

10-21

The artists wander around unable to do much. They look at brochures and one, a super layout on elegant, glossy yellow paper, reads: VIETCONG: KNOW YOUR ENEMY. The showcases contain meticulously mounted, annotated trophies from the 1st World War; a shoulder strap and bronze buttons from a German Sergeant's

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to each other as possible, and with cartons of plastic snow walk up to Alphonse's dirty, raven-black roof. It is a brilliant blue, warm and windy day. The Empire State Building stands a couple of blocks away. Its proximity impresses upon us a sense of massive width rather than height. Alphonse films while Ulla Wiggen and Ulla Lyttkens, perched on step ladders, shake Mutual's snow through the sheet. Gusts of wind whirl it as in an Artic blizzard over the sooted rooftops and backyards of 29th Street.

For the film with the falling 'suicide camera' we first thought of letting a camera drop from the Empire State Building but accepted as more feasible Nancy Chandler's proposal to work from her apartment which is 21 stories up. Nancy is married to Len Chandler, the folk singer, and lives in a prisonlike brick-skyscraper in one of the grim clusters of buildings on the lower side of Manhattan by the East River. The entrance, corridors and elevators are scrubbed clean; but the iron grey tile walls are stonehard and inhospitable. It's a real housing factory built to withstand extraordinary wear. On Nancy's balcony we just have time to haul up the camera before the wind throws it against one of the windows. A zealous neighbor shows up and promises to rig up a large 'fishing pole' for the camera. He and Alphonse spend the next Saturday doing this, but the camera spins as though possessed. The film is unusable and the neighbor is furious when he is not paid.

Bob Rauschenberg owns a narrow, five story, Victorian House which previously was parish, registrar's office and parsonage for the Mission of the Immaculate Virgin and St. Joseph. The press conference for 'Nine Evenings' takes place in his studio which

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is half of a church with high quasi-Gothic windows. (Earlier the other half has been sawed away to make room for a gas station.) The demi-church fills with artists, engineers, journalists, TV people, etc. The atmosphere is tense. Rauschenberg breaks the ice by talkingfrankly and joking about our relatively limited technical and economic resources, and the importance of involving industry in order to develop the collaboration, instead of, as now, begging money from private individuals. In this way, Rauschenberg and Billy Klüver have gotten together $50,000 but it is anticipated that the festival will cost between $70-and-80,000. (The final accounting was $161,000.)

The people engaged in the festival, a group which grows daily according to Parkinson's Law, subsequently gather around a large kettle of soup simmering on the pastor's palatial iron range and listen to the stage manager and her assistant--two precise and knowledgeable young women who explain what it will cost to transform the Armory into a theatre space insofar as the lighting goes. They estimate around $10,000. (The final accounting was over $40,000.)

Fortunately, the boss of the 69th Regiment Armory, Colonel Lutz, is on our side. You only bull shit for half an hour and he is willing to listen to any problem. Rauschenberg asks him if he can arrange space backstage for 500 people, who, at one point in his piece, will enter the hall in darkness. The Colonel's rejoinder: "Five-hundred men! Dead or Alive??!"

During the whole time in the Armory our activities have been followed from morning til night by some sort of overseer ~~of~~ or caretaker -- a figure with a melancholy gorilla look, bent, broad, and with a belly that taxes the buttons of his white shirt. It is

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the time difference, is going to fly back to take part in a midnight performance at the theatre.

In the evenings Soren is editing the tape of the New Yorkers' remarks about Bob Hope, Mao, and happiness which we will run simultaneously for fifteen minutes with the science fiction film and its dialogue. Twenty-one persons reply that they are happy. Happy, Bang! Without reservations. One admits (German accent): 'very difficoellt Kvestion -- it's opp and down...'. One only, and that is an Englishman is 'not happy'.

Also, I've yet to find a means for making the 'Invisible Man' disappear in smoke. Propitiously, a young chemical scientist, Jerry Goodman shows up. Just a few drops of titanium tetrachloride on the jacket will give half an hour of continuous white smoke which smells sour but is tolerable. He also brings with him an orange plastic sheet which he lays outside in the sun and places a pencil in it. In a few seconds the sheet changes color to intensive blue. When he removes the pencil and orange silhouette remains. I am reminded of the indelibly etched shadows of the burned away people on Hiroshima's sidewalks and I order plastic sheets in larger sizes.

Meanwhile the stress of the preparations shows. Film-maker Bob Breer, cameraman in several of the performances and the masturbating TV viewer in 'Kisses...' comes down with pneumonia but he helps me over the telephone in translating a Swedish hate postcard signed by 'Inger Fittgok' (Inger Cuckoo-cunt) which we are going to film. For one year she has been bombarding me with clumsy threats about castration.

Two days following his first performance Rauschenberg loses his voice after a quarrel. In the evening some of his friends

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I HAVE A TEMPORARY
SPEACH BLOCK.
NO SYMPATHY.

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days sitting in the bars spinning sea yarns. He returns to work in the Armory ceiling with one hand yet in plaster and half a week later he falls and breaks the other hand at the wrist. Alphonse is in bed. Alice, who is running the production office, escapes down to the bar to evade the swelling stream of dunners. During Yvonne Rainer's first performance the sound projections and moving pieces don't work. (Her second performance, however, becomes one of the high points of the series.) The audience stomps and boos and I decide to challenge it in my fire speech. The night after her first performance Yvonne goes to the hospital with a complicated intestinal illness and the doctors have given her one chance in seven to survive. Rauchenberg asks to be excused from rehearsing in order to be with her friend, Bob Morris.

The same day sparks from the red signal smoke puncture in the inflated swimming pool which is filled with pink jello and in which Ulla Wiggen is going to lie twisting and wriggling during the 'Orgasm-ray' section. The helium filled condoms are floating freely but it turns out that because of the small atomic size of the helium, the gas escapes through the rubber. The condoms have to be refilled continuously. The considerable supply I have purchased in Stockholm at a special price from the National Association for Sexual Education is almost depleted. Those of the technicians' children allowed to come to the Armory find new games to play with the balloons. An even better toy is one which my technician, Harold Hodges, has discovered: a bubble conglomeration of liquid ajax and helium. When mixed, elongated shapes float up into the air gracefully spiraling like some subaqueous flora. The radio-controlled, 13-foot long, mylar spacecraft which Hodges also has constructed for me lifts off the first time with a shrill sputtering buzz--a trium-

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phant silver glimmer in the dusk of the Armory.

On her second performance day, it says in chalk on the Control Booth blackboard: 'Yvonne is around the corner, Oct. 22.' Everyone breaths easier.

In the last scene of 'Kisses...' the elevator platform with the Space Girl has an engine failure during the drip down from the ceiling to the Snowfield but with incredible luck, Ulla arrives far enough to step down on a ladder which is rushed to her rescue. When she has fallen down with the Johnson head and the mouse from the tight rope, and my signature melody from 'Forbidden Planet' has died away, we are all filled with a sweet sadness that the whole thing cannot continue, with fewer and fewer flaws evening after evening.

The good-by party takes place in the 69th Regiment recreation hall five staircases up. It is small with outhouse green and snuff brown walls, adorned with shrivelled yellow and brown plastic streamers criss-crossing the room. Everybody eats, drinks, dances, and forgets to be pleasant to the donors who have come in plumes and dinner jackets. The second rigger walks around with a blissful smile and lets everyone autograph his plastered hands. Colonel Lutz sits alone at a table looking sadder than usual.

Late at night we move back down to the big Armory hall, now swept clean, where we dance, swing in the swings, and ride in the electric cart. The technicians are overwhelmed by stagefright and cancel their private happening. At last only Billy remains, waltzing with a loudspeaker box. The Colonel draws a deep breath and slowly turns the volume down to zero.

It is near dawn and we leave. When we remember we have forgotten to say 'goodnight' to Bob R., Billy hits a parked car and

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it sings all the way down to the East River, but we are away before anyone sees us.