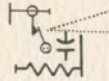
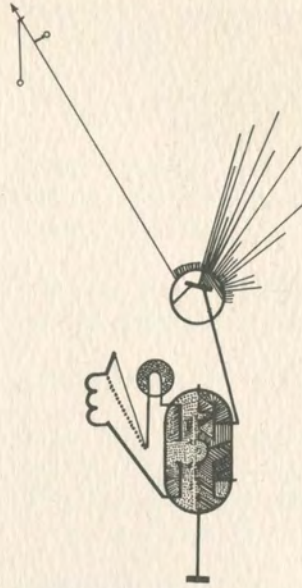


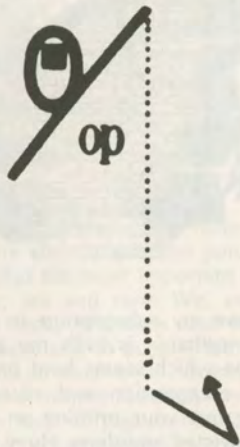
motive

january 1969 60 cents





CONTENTS



COVER 2: SUMMER 1968: in memoriam/in celebration to janis ansley
DAVID AHLSTROM

2 **LETTERS**

4 **UNKNOWING GAMES: noise, gadgets, and the new scene as sorties in time and space** ROGER ORTMAYER

17 **SONATA NUMBER EIGHT**
DAVID AHLSTROM

37 **A PORTFOLIO OF POEMS: 7 limitations**

45 **'AND THE DAMNED SPACESHIP JUST SAT THERE, LIKE A McCARTHY BUTTON, ASKING TO BE DUG'**
WILLIAM KLOMAN

52 **CONTRIBUTORS**

COVER 3: SUMMER 1968: in memoriam/in celebration to peggy quade
DAVID AHLSTROM

COVER 4: SUMMER 1968: in memoriam/in celebration to mary teresa and peter vivona
DAVID AHLSTROM

FRONT COVER: Shortly after seeing the score of David Ahlstrom's Sonata #8 (see p. 17ff), we decided to ask him to compose a piece which would be a reflection upon the political and social events of the past summer. The result was called "SUMMER 1968: in memoriam/in celebration." It is written so that all of us could join the dance whenever and wherever we wish. Cover One is loxa suite, part four-A (first dancer) and dedicated to Cakie and Andy Key.



motive

January 1969
Volume XXIX, Number 4

EDITOR: B. J. STILES
MANAGING EDITOR: RON HENDERSON
ASSOCIATE EDITOR: ALAN D. AUSTIN
ART EDITOR: DENNIS AKIN
EDITORIAL ASSISTANT: JOANNE COOKE
BOOK REVIEW EDITORS:
WILLIAM STRINGFELLOW
ANTHONY TOWNE
CIRCULATION: MARY ETTA DUFFEY
PROMOTION: RICHARD FRICKS
SECRETARY: JANE JAMES

EDITORIAL BOARD

RONALD E. BARNES
ARTHUR BRANDENBURG
WILLIAM R. COZART
JAMES CRANE
TOM F. DRIVER
RUTH HARRIS
VIVIAN HENDERSON
STEVEN JOHNSON
JAMES K. MATHEWS
J. WILLIAM MORGAN
MICHAEL NOVAK
RICHARD SMITH
WRIGHT SPEARS
JAMES S. THOMAS
GAYLE GRAHAM YATES

Address all communications to **motive**, P.O. Box 871, Nashville, Tennessee 37202. **Unsolicited manuscripts and art work are welcome, but cannot be returned unless return postage is supplied.**

Subscription rates: individual subscription, 8 issues, \$4. Single copies, sixty cents. Optional group subscription plans are available; information on request. **Transactions with the circulation department require four weeks' advance notice for processing.**

Published monthly, October through May, for the University Christian Movement by the Division of Higher Education of the Board of Education of The Methodist Church. Founded 1941 by the Methodist Student Movement. Copyright © 1969 by the Board of Education of The Methodist Church.

Second-class postage paid at Nashville, Tennessee. National newsstand distribution by Eastern News Distributors, 155 West 15th Street, New York City 10011.

Microfilm copies of **motive** are available from University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Michigan; photo-copies from Johnson Reprint Corp., 111 Fifth Avenue, New York, New York 10003.



Please discontinue my subscription to your magazine. The reason for this cancellation is both my general dissatisfaction with your magazine which seems bent on out-doing *Ramparts* in one-sidedness, exaggeration and visual bombast, and my specific protest against your printing an apparently "serious" interview with convicted murderer Huey Newton (Oct. 1966).

While you are careful to "hedge your bets" by stating in the preface to this interview that "the Panthers consider Newton's case as a political rather than criminal issue," I suggest that this whitewash interpretation stands forth clearly as *your own*, by the very fact that you have dignified Newton with the printing of his comments, picture, and so forth.

Even though I happen to have a twenty-five year record of integrationist activity in the Presbyterian ministry and have recently both worked for, and given money to, Senator McCarthy's campaign, I must be a real "square" at heart because I still see no difference between the "political act" of Huey Newton who killed a policeman and the "political act" of the man who killed Martin Luther King.

JOHN R. BODO
chaplain and professor of religion
macalester college
st. paul, minn.

Last December, I found myself employed as a writer of HLH newspaper columns and "Life Line" radio scripts for that grand old nut, H. L. Hunt. Among my fellow hacks was a gentleman whom I shall leave nameless, but who was often prone to expound on his personal theory that it is religion that is leading the world down the merry road to hell, or, as it was put by him, socialism and communism. (He had his pet right-wing clichés down pat.) "The Hippies are a religious movement," he claimed, "and the Pope's encyclical is worse than *The Communist Manifesto!*"

But, over the ensuing months (my job with HLH lasted only three weeks, incidentally, and, amazingly enough, I was canned for reasons other than my political beliefs, which are most certainly not Hunt's), I have come round to sharing, if only in part, my former co-worker's belief that religion has a very great deal to do with what's wrong with the world, and I include in this condemnation not only Bible-banging followers of George Wallace and Curtis LeMay, but also sentimental liberals and fuzzy-headed *motive* intellectuals.

In brief, although I admit that maybe this is by design of your basic editorial intent and that *motive* is perhaps best appreciated by overly emotional, superficially "serious" sophomore college and university students, I find that I have outgrown your magazine's political and religious slant, and cannot allow myself to any further indulge in such escapist notions of "ultimate reward" and "we are all brothers" and that kind of crap.

I now see religion, at both its best and its worst, and I'm going to place my head in the noose now with my eyes open wide in case I'm "wrong," as one gigantic myth which has come, over the years, to serve two popular purposes: to keep us all in line, to help us conform, even if that means conform-

ing to apparent non-conformity like campaigning for Huey Newton (there's a great black and white Civil War a-comin', brothers, and it's going to wipe us all out, despite all your well-intended slogans and picket signs); and to assure us, despite our education which should teach us otherwise but which we reject, that there's a better world a-comin' "over there."

So, *motive* and I are quits. Your design continues to be outstanding. But if I must be subjected to your content to enjoy your form, I'm afraid I'll have to give up both. There's no reconciling one to the other.

Sadly, of course, there's nothing for the mature mind but the relatively arid wastes of *Commentary* and *The New York Review*. But, I guess, that's part of growing up.

DAN BATES
dallas, texas

□
□

I have just received the November issue of *motive* and I felt that I had to write and compliment you. Contrary to R. I. Miller's letter, I feel that the most important issues of our time are the Vietnam war, sex and race. We, as today's students, have grown up with these problems and feel that there can and should be a change, and to accomplish change discussion of the issues—as found in *motive*—is necessary.

I would also like to comment on Don Toomey's letter of the same issue. It is his sort of pseudo-liberalism that is really screwing up this whole country—and my campus in particular. It is this kind of attitude that people are continually hiding behind, swearing up and down the block that they're liberals, yet saying at the same time "the police weren't rough enough in Chicago" or "them long-haired kids are anarchists or communists or something . . ."—but then I'm sure you're as familiar with that attitude as I am. Long hair, racial tolerance and supporting Sen. Eugene McCarthy do not a liberal make, much to many people's surprise.

I enjoyed the interview with Eldridge Cleaver in particular, along with the articles on the SDS and political comment. Keep up the good work, as the saying goes . . . we need your voice.

CHARLES LEBER
lafayette college
easton, pa.

□ *
□

For three years *motive* has shuffled through my mail box and I have returned to my room to garner some analysis, some humor, and some hope from its pages. Recently, however, I have found the pages filled with analysis (especially November) and some hope—but little humor.

I miss it. "The politics of the put on" as espoused by the yuppies is a significant political form. I would like to see *motive*, in these days of despair and remorse, attempt to fill its pages with a touch more political satire, etc. God knows that we're going to need it.

JEFF McINTYRE
chicago, ill.

□
□

This was originally to be a letter in which I merely wanted to state my genuine denouncement of *motive* as a professed publication for college students. However, after considerable thought, and reading *Between Bars* (Oct., '68), I am *struggling* to convince myself that your magazine is *not* trying to brainwash our college students into supporting an overthrow of our present system of government. I wish you would help convince me, as that is the precise impression I have gotten.

I do not profess to be anything above average intelligence; maybe that is why I have jumped to false impressions—if they are false. If I were more affluent in the field of philosophy, maybe some of your radical articles would not confuse me so.

It would take much time to discuss all that concerns me in this magazine. I hope I am a broad-minded person, with a fair amount of empathy. But as hard as I have looked, I cannot say I have found other than a one-sided prejudice on the part of *motive*—a prejudice in favor of the revolutionary point of view. It is in the articles you choose to print, the poems, and the illustrations.

In *Between Bars* you state, "We are more likely to discuss what you would find provocative, different, divergent from that which you already know or believe." But my daughter, for whom the magazine was taken, is a freshman in college. Her mind is still in the later stages of infancy. She is forming *now* what she believes. Years of high school for the most part are *not* spent in forming philosophies of life or examining political points of view. I had hoped *motive* would help her do that. But so far the view is too one-sided. To me, the picture is of the "Establishment" (as our government is referred to) as the all-out ogre—the bad guy. It can't be *all* bad, can it? Give your readers a chance to read something on the plus side for a while. You are right when you say that encountering both points of view is sound education. But if you are only going to print *one* point of view, you ought to label the magazine correctly, as one explaining the revolutionary point of view, of advocating political upheaval, expressing the minority point of view.

If you are not going to do this, then give us some articles to balance the ones like Huey Newton's, by someone who thinks he may have a solution *other* than "racist repression." You leave the impression that to do *anything* would be racist repression; is that what you intend? If you do not, then don't leave it hanging there. In all these articles, the real threat to rational unity comes out smelling like roses.

I know we are "enlarged by looking beyond our immediate horizons." I agree with you in many things. But I would like to finish *motive* once without sitting back and thinking "Gee, are we really *that* bad?"

MRS. CHARLES KENT
fluker, la.

□
□

I write this from a bunker on Firebase 29 near Dac To in the Central Highlands of South Vietnam. I have been in this country three months now.

I find it most difficult to accept the conclusions Marc Sommer makes in his article "North Vietnam Journal" (Oct., '68). He concludes "they (the North Vietnamese) have a just cause and they are a noble people." I have seen hospitals raided and doctors and nurses killed or kidnapped by the North Vietnamese. I have seen village leaders assassinated by them simply because they are village leaders.

I have seen NVA soldiers attack a convoy which was protected by armored personnel carriers. The NVA were almost totally destroyed because their leaders told them the APC's were made of cardboard. I have seen the destruction of Saigon and Pleiku civilian lives and property by NVA rockets. They must be fired at large communities because of their inaccuracy. They seldom hit small military targets.

Here in South Vietnam we love justice too. We would like to see justice come to the South Vietnamese villages where death, destruction, extortion, and fear come at the hands of the North Vietnamese army. And if you do not believe the North Vietnamese army is in South Vietnam, we invite you to spend a night on Firebase 29 in the Central Highlands.

DON B. LITTLE
chaplain (cpt) usa
methodist minister

□
□

I refer to the "North Vietnam Journal"; I appreciate this article for its candor and tone. Mr. Sommer has presented his thoughts and reactions to the Vietnamese people, portraying them at last as a realistic unit of human beings.

Their pain and history of suffering is not emotionalized; they are not eulogized as a suppressed, dumb people, blind to the realities of their life. Neither are they given credit for actions taken in their name, blamed as a group for the situation in their country. We see a picture of a unified body with strong familial and national ties, who have not been free for four thousand years, and who are struggling to become what they can even under uncontrollable conditions.

The message comes through: we, the powers of the world, are using these people to gain our ends. I would hope that we would not pity them while refusing to examine the rightness of our action, but would reach out for understanding and seek out a solution.

SUSAN SHARPE
minot, n.d.

UNKNOWNING GAMES:

Noise



Gadgets

and the New Scene

SORTIES IN TIME AND SPACE

Early in the 1960s David Ahlstrom and Toni Beck and Roger Ortmyer went through the line at the J & B Cafeteria (dumplings for the lady with the marvel of a figure, short ribs for the guy with the figure like an unmade bed, and Ahlstrom couldn't care less what he was eating).

Food was not the point. The point was a great new little theater called The Rotunda, built into a new building of the First Methodist Church in downtown Dallas.

Would the three like to do something to make theater in the space?

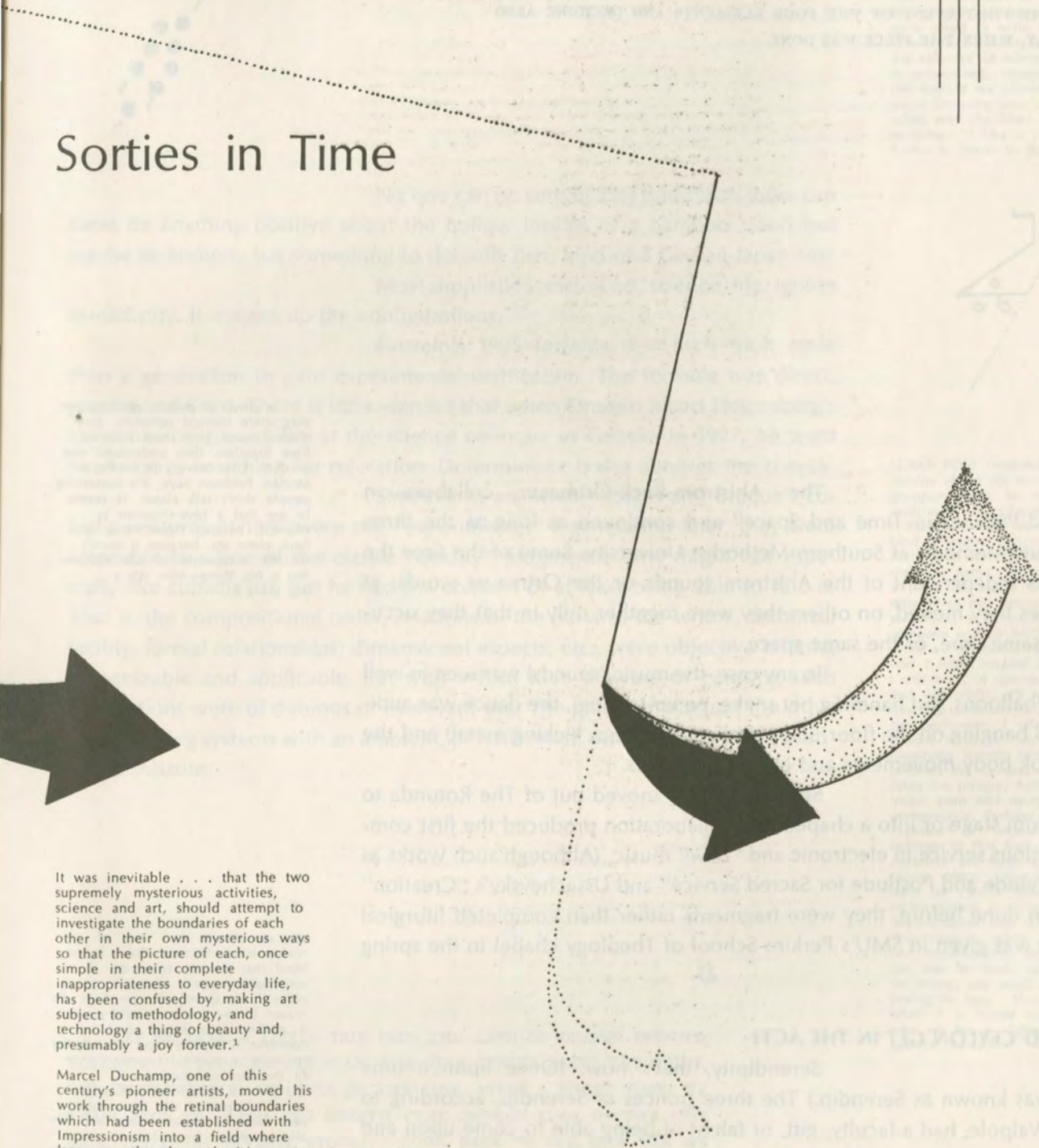
Sure would!

as

and Space



Sorties in Time



It was inevitable . . . that the two supremely mysterious activities, science and art, should attempt to investigate the boundaries of each other in their own mysterious ways so that the picture of each, once simple in their complete inappropriateness to everyday life, has been confused by making art subject to methodology, and technology a thing of beauty and, presumably a joy forever.¹

Marcel Duchamp, one of this century's pioneer artists, moved his work through the retinal boundaries which had been established with Impressionism into a field where language, thought and vision act upon one another. There it changed

By ROGER ORTMAYER

"THE 37 STEPS" (A)

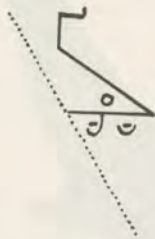
BECK: TO PREPARE DANCE IN 37 EVENTS, AS GROUP, SOLO, PAIRS, DANCE OR NON-DANCE, MOVEMENT OR NO-MOVEMENT.

AHLSTROM: MUSIC (SOUND AND SILENCE REALIZATIONS) IN 37 MOVEMENTS OR CONTINUITIES. IMPROVISED AND/OR TAPED.

ORTMAYER: WRITE A DRAMATIC CONTINUITY ("DOES ANYBODY WANT A PAIR OF PANTS?") WITH 37 PARTS, EACH 4 WORDS OR 400 WORDS OR NO-WORDS.

TOGETHER: LIGHT PLOT WITH 37 LIGHTING ACTIONS OR BLACKOUTS.

THE FOOD WENT DOWN. THE BUS-BOY TOOK THE DISHES, AND ON A PIECE OF PAPER WERE WRITTEN, AT RANDOM AND WHEREVER ON THE SHEET, NUMERALS 1 TO 37. THEN THE NUMBERS WERE LISTED BY READING DIAGONALLY FROM THE PAGE. THE RANDOM SELECTION PROVIDED THE PERFORMANCE REALIZATION. AHLSTROM CONDUCTED, CUEING ARBITRARILY THE FIRST EVENT OF THE FOUR ELEMENTS AND DECIDING ALSO ARBITRARILY, WHEN THE PIECE WAS DONE.



The Ahlstrom-Beck-Ortmayer collaboration was called "Sorties in Time and Space" and continued as long as the three were faculty members at Southern Methodist University. Some of the time the dance was independent of the Ahlstrom sounds or the Ortmayer words, at other times they melted, on others they were together only in that they occupied the same time, or the same space.

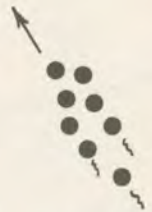
In any case, the music (sounds) was seen as well as heard (balloons, girl handling pet snake, paper tearing), the dance was audible (poles banging on the floor, slapping hands on legs, kicking metal) and the words took body movements and electronic pulses.

Sometimes they moved out of The Rotunda to a proscenium stage or into a chapel. The collaboration produced the first complete religious service in electronic and "new" music. (Although such works as Arel's "Prelude and Postlude for Sacred Service" and Ussachevsky's "Creation" have been done before, they were fragments rather than completed liturgical works.) It was given in SMU's Perkins School of Theology chapel in the spring of 1963.

HOW DID CEYLON GET IN THE ACT?

Serendipity, that's how. (Once upon a time Ceylon was known as Serendip.) The three princes of Serendip, according to Horace Walpole, had a faculty, gift, or talent of being able to come upon and produce good things quite by accident. Perhaps they were not even seeking

form through a complex interplay of new mental and physical materials, heralding many of the technical, mental and visual details to be found in more recent art. . . . In the 1920s Duchamp gave up, quit painting. He allowed, perhaps encouraged, the attendant mythology. One thought of his decision, his willing this stopping. Yet on one occasion, he said it was not like that. He spoke of breaking a leg. "You don't mean to do it," he said.²



. . . a group of people get together, they share musical opinions, they share a cause, they share a lot of time together, they understand one another. Like bravery in battle, as Morton Feldman says, it's something people don't talk about. It seems to me that a love-situation is implicit. Before, "love" may not have come up, because it wasn't socially acceptable to talk about—not a big thing—now it's a big thing.³

We are always in a state of compromise, because there is no ideal that we can agree on. If somebody suggests that we do a piece in a gravel pit, we have no reason to say that we would prefer to perform in a theater. And the converse is equally true. We do try to make a particular performance fit the location given to it, but this is the least definable of all decisions. We have never been able to decide, once and for all, whether, if people are to be in a theater, they should sit down or walk on the seats.⁴

the good results; they just showed up without premeditation or planning.

Such preposterous rewards raise hell with Calvinist predestination. Or Marxian determinism. Or the WASP conviction of sovereign beneficence. Even the principle of thrift. To say nothing about quality in art, i.e. the validity of comparative quality judgments upon works of different periods, styles or content.

No one can be sure of Zen Buddhism (how can there be anything positive about the hollow insides of a bamboo tree?) but maybe serendipity has something to do with Zen; kind of a Ceylon-Japan trip.

Most simplistic views of art, science, life, ignore serendipity. It messes up the configurations.

Einstein's 1905 formula ($E = mc^2$) took more than a generation to gain experimental verification. The formula was direct, precise and fixed. There is little wonder that when Einstein heard Heisenberg's insistence on probability at the science colloquy in Geneva in 1927, he went nearly crazy searching for refutation. Deterministic order abhors the chancy.

Similarly in art, while Picasso and Braque's cubistic ventures of 1907 were still "experimental" a generation later, they were amenable to some of the classic "quality" judgments. One might not especially like cubistic art, but he had the comfort of at least being able to rate it. That is, the compositional order, relations of the parts to the whole, technical facility, formal relationships, dimensional aspects, etc., were objective criteria, recognizable and applicable. But with a Paul Klee drawing or painting such applications were of dubious or irrelevant use. The painter frustrated the drive toward rating systems with an ambient, or horizontal, or vertical, or more probably a mixture.

... The ordinary musicians' trouble in judging composers like Boulez and the young German Stockhausen is that he doesn't see their roots. These composers have sprung full-grown. With Webern, for example, we trace his origins back to the musical traditions of the nineteenth and earlier centuries. But the ordinary musician is not aware of Webern. He asks questions like, "What sort of music would Boulez and Stockhausen write if they were asked to write tonal music?" It will be a considerable time before the value of *Le Marteau sans Maître* is recognized. Meanwhile I shall not explain my admiration for it but adapt Gertrude Stein's answer when asked why she liked Picasso's paintings: "I like to look at them." I like to listen to Boulez.⁵

LUKAS FOSS (responding to an inquiry about his experience with groups)—When, in 1956, I began making up charts for ensemble pieces, I thought I had invented a new kind of improvisation. I now know that I was merely the first not to sign my name. Signed or unsigned, a piece of music is anonymous only when not listened to. The minute it is performed, someone will be held responsible.—For a "composed" piece, that is, one I have notated in every detail, I will take, of course, the blame and the credit; it's mine. When I devise a situation to be realized by the performer, I offer it as a gift. I want it to be his.—One of my illustrious friends said that he presents the camera, the performer takes the picture. Agreed. . . . A music born and dying with each performance. Perhaps all music using "chance" or "indeterminacy" belongs to this frail, peculiarly attractive art form.—I named a recent piece "Non-Improvisation": tasks so clearly defined that improvisation is ruled out. . . . Improvisation that works is improvisation made safe. I don't like improvisation anymore.—Chance can also be made safe, namely if we accept any result as "nature having its way." Shock, too, is safe, when it is meted out to those who ask for it.—Wherever we turn, safeness lurks.⁶



... LET US TAKE A LITTLE TRIP INTO THE LAND OF DEEPER INSIGHT, FOLLOWING A TOPOGRAPHIC PLAN. THE DEAD CENTER BEING THE POINT, OUR FIRST DYNAMIC ACT WILL BE THE LINE. AFTER A SHORT TIME, WE SHALL STOP TO CATCH OUR BREATH (THE BROKEN LINE, OR THE LINE ARTICULATED BY SEVERAL STOPS). I LOOK BACK TO SEE HOW FAR WE HAVE COME (COUNTER-MOVEMENT). PONDER THE DISTANCE THUS FAR

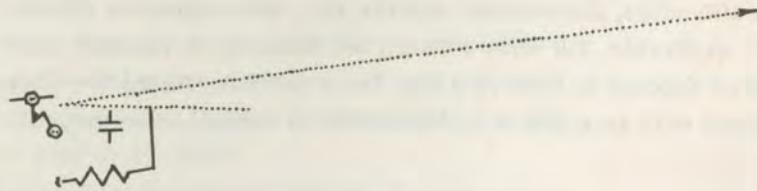
A fascinating-infuriating aspect of David Ahlstrom's sound arrangements (music) is the permissive kind of randomness the player usually encounters. His directional notes make repeated use of such words as *may, perhaps, maybe, could, might*. The strongest directive he uses is *should*. He looks for, anticipates and delights in the undesigned, the fortuitous, the unpremeditated. He urges a similar experience upon those who follow or go with him.

This style of composition, of playing and of conducting is *open*, as compared to the closed world of tonal composition. Something new, unexpected and refreshing happens because the style is one of expectancy.

Jazz brought improvisation back to music in the twentieth century. This was possible because most of the early jazz musicians did not go to some music conservatory. (!—now is that not an interesting term?—a place to go and be instructed in rote sound, to play as a conservator, conduct as a guardian, compose in preservation of the principles of the conservatoire!) They were free of the laws of a closed musical world, free to make music.

It took more than a generation for jazz music to become respectable. Early in the '60's I sat on a panel which included Dave Brubeck and the then resident conductor and musical director of the Dallas Symphony Orchestra, now the head man there. As the discussion developed, Donald Johanos kept using a qualifying adjective for sound made by the sym-

. . . Since it had been decided that the piece would last four minutes, 240 inches of graph paper were required. Eleven rectangular pieces of paper were folded (some symmetrically, other asymmetrically) and cut. When unfolded, they were placed one at a time at structural points in the total area, points being inscribed on the graph through the cuts in the paper patterns. Chance operations determined which patterns were to be used, in what frequency, and in what relation to the structural points. No record was made of the nature of the structure nor of the chance operations; and no history was kept of the processes involved. The neglect to do this is of little consequence, since the objective was not to make a composition but rather to bring about a situation in which the sounds themselves would be autonomous.⁷



TRAVELED (SHEAF OF LINES). A RIVER MAY OBSTRUCT OUR PROGRESS: WE USE A BOAT (WAVY LINE). FURTHER ON THERE MIGHT BE A BRIDGE (SERIES OF CURVES). ON THE OTHER BANK WE ENCOUNTER SOMEONE WHO, LIKE US, WISHES TO DEEPEN HIS INSIGHT. AT FIRST WE JOYFULLY TRAVEL TOGETHER (CONVERGENCE), BUT GRADUALLY DIFFERENCES ARISE (TWO LINES DRAWN INDEPENDENTLY OF EACH OTHER). EACH PARTY SHOWS SOME EXCITEMENT (EXPRESSION, DYNAMISM, EMOTIONAL QUALITY OF THE LINE). WE CROSS AN UNPLOWED FIELD (A PLANE TRAVERSED BY LINES), THEN THICK WOODS. ONE OF US LOSES HIS WAY, EXPLORES, AND ON ONE OCCASION EVEN GOES THROUGH THE MOTIONS OF A HOUND FOLLOWING A SCENT. NOR AM I ENTIRELY SURE OF MYSELF: THERE IS ANOTHER RIVER, AND FOG RISES ABOUT IT (SPATIAL ELEMENT). BUT THEN

phony. He called his music *serious*. Brubeck's music he referred to as *your* music. Finally, Mr. Brubeck exploded: "The music my quartet makes is more musically serious than your symphonic sound could possibly be. We are always ready for great *musical* things to happen. We anticipate something wonderful. We do not know when it will come nor what it will be, but it will be musi-

5



What ought to be really cultivated are the selectivity, sensitivity and refinement of the ear. All sounds should be listened to and investigated: sounds of nature and city, vocal and instrumental sounds, sounds made with body or tools, with primitive objects or sophisticated electronic apparatus. The more sounds, the more music.⁸

THE VIEW IS CLEAR AGAIN. BASKET-WEAVERS RETURN HOME WITH THEIR CART (THE WHEEL). AMONG THEM IS A CHILD WITH BRIGHT CURLS (CORKSCREW MOVEMENT). LATER IT BECOMES SULTRY AND DARK (SPATIAL ELEMENT). THERE IS A FLASH OF LIGHTNING ON THE HORIZON (ZIGZAG LINE) THOUGH WE CAN STILL SEE STARS OVERHEAD (SCATTERED DOTS). SOON WE REACH OUR FIRST QUARTERS BEFORE FALLING ASLEEP, WE RECALL A NUMBER OF THINGS, FOR EVEN SO LITTLE A TRIP HAS LEFT MANY IMPRESSIONS—LINES OF THE MOST VARIOUS KINDS, SPOTS, DABS, SMOOTH PLANES, DOTTED PLANES, LINED PLANES, WAVY LINES, OBSTRUCTED AND ARTICULATED MOVEMENT, COUNTER-MOVEMENT, PLAINTINGS, WEAVINGS, BRICKLIKE ELEMENTS, SCALELIKE ELEMENTS, SIMPLE AND POLYPHONIC MOTIFS, LINES THAT FADE AND LINES THAT GAIN STRENGTH (DYNAMISM), THE JOYFUL HARMONY OF THE FIRST STRETCH, FOLLOWED BY INHIBITIONS, NERVOUSNESS! REPRESSED ANXIETIES, ALTERNATING WITH MOMENTS OF OPTIMISM CAUSED BY A BREATH OF AIR. BEFORE THE STORM, SUDDEN ASSAULT BY HORSEFLIES! THE FURY, THE KILLING. THE HAPPY ENDING SERVES AS A GUIDING THREAD EVEN IN THE DARK WOODS. THE FLASHES OF LIGHTNING MADE US THINK OF A FEVER CHART, OF A SICK CHILD LONG AGO. (B)

What Western man needs more than anything else is elementary education in living. He has to learn to look at life, listen to life, touch, taste, and smell life. He has to learn to love to live, and to learn to live to love.⁹



cal and it will be creative. It happens because we are free to let it happen. But your symphonic music is not creatively serious. It is set, limited, bound up by a score from which you cannot deviate. You have great moments, of course, when the music soars and you have a high level of excellence. In contrast, we jazz musicians often fall flat on our faces. But we let the music guide us, not the score nor the conductor. Our moments of musical ecstasy cannot be premeditated. They come at random." (C)

The familiar classification of the world into subject and object, inner and outer world, body and soul, somehow no longer quite applies and indeed leads to difficulties. In Science, also, the object of research is no longer nature in itself but rather nature exposed to man's questioning, and to this extent man here also meets himself.¹⁰

INNOCENCE, SOPHISTICATED PROCESS

The painter began with a line, a dot. The end result, a painting, was unpredictable in terms of the beginnings. It could have been anything.

The musician began with a sound, or a silence. He arranged a noise . . . a recorded sound of a jet . . . a breath picked up from the crowd attending a performance . . . an organ oom . . . an oscillator's quaver . . . middle C from a piano. Maybe he stretched the noise by lengthening its

duration

duration durationation. Or he manipulated the

g the pitch. Or d

n	r
i	o
s	p
i	p
a	i
	n
	g it.

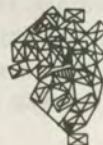
composition by r

That is one of and some of the great thing(s) about electronics. They have given to noise and silence a new environment to hear and an intrinsic novelty in the sounds and silences themselves.

Electronic manipulation can do with the human voice what it cannot do on its own. The realization is more than the possibility. This is true for most sound today.

At first this manipulation seems to be an unwarranted transgression upon human values, another instance of the impersonalism of our culture, the mechanization of the arts. At first it seems so. It really is not. Quite the opposite.

"... the trouble with rock 'n' roll becoming an art form," Miss Murphy said, "You have things which are presented as art, and everyone is expected to like it. What was nice about the old days was the rock 'n' roll had no status and you weren't forced to appreciate it." 11



A MECHANICAL ALARM CLOCK, ITS TICKING PLAINLY AUDIBLE, IS PLACED BEFORE THE CONGREGATION, IN ADVANCE OF THE FIRST ARRIVAL. IT REMAINS, STILL TICKING, AFTER THE CONGREGATION LEAVES. (IT WILL TAKE THE CONGREGATION SOME TIME TO REALIZE THAT THE COMPOSITION IS OVER AFTER THE TAPE PART IS IN FACT FINISHED.) THE ALARM MAY OR MAY NOT BE SET TO GO OFF DURING THE COURSE OF THE WORK. WHEN SOLOISTS AND/OR CHOIR (OR CHOIRS) ARE USED, THESE MAY SING ANYTHING OF THEIR OWN CHOICE IN AN ADJOINING AREA OF THE CHURCH. THE CHOIRS SHOULD SOUND DISTANT. A CHILDREN'S CHOIR MAY HUM OR SING SOFTLY IN THE BALCONY, OR IN THE REAR OF THE CHURCH. EACH GROUP SHOULD HAVE ITS OWN CONDUCTOR WHO MAY ARRANGE A SERIES OF SONGS AND/OR SOLOS TO BE SUNG IN WHOLE OR IN PART. A SINGLE SOLOIST OR A SINGLE CHOIR WOULD SING ABOUT ONE THIRD OF THE TIME.

With the electronic music instrument, any tone can be made available in any intensity and for any length of time. Note that the older symphony orchestra was, by comparison, a machine of separate instruments that gave the effect of organic unity. With the electronic instrument, one starts with organic unity as an immediate act of perfect synchronization. This makes the attempt to create the effect of organic unity quite pointless. Electronic music must seek other goals.

What I like so much about some of the new music composers and players (archaic terms that don't make much sense on the scene today) is their lovely innocence. They are naive men and women in the delightful realness of that word. Naivete and innocence are as intensely personal as the new sound is intense and available.

They have moved into a new ethos of process instead of finality. Like all great explorers, these artists have to live by faith in their choices and are willing to be uncommitted to success. That is, success in

Such is also the harsh logic of industrial automation. The range of choice in design, stress, and goal . . . is very much greater than it ever could have been under mechanization. . . . Panic about automation as a threat of uniformity on a world scale is the projection into the future of mechanical standardization and specialism, which are now past.¹²

MULTIPLE GROUPS PROPORTIONATELY LESS. EACH SOLOIST OR CONDUCTOR MAY DECIDE WHEN TO SING OR BE SILENT EITHER ARBITRARILY OR BY CHANCE PROCEDURES. THE CHOIRS MAY CONTINUE AFTER THE TAPE IS FINISHED. IT IS SUGGESTED THAT THE "GOOD OLD HYMNS" BE USED WHEN-



Art plays an *unknowing* game with ultimate things, and yet achieves them!¹³

terms of making sure the "things come out right."

They are as sophisticated as the speculative hard scientist. And as involved in mystery.

The scientist must know his mathematics and his technology. One is the language he uses and the other the consequence of a thorough knowledge of the patterns of a particular science. But his world, experienced through the transformed environment of nuclear technology is mysterious. His knowledge is a process, an exposure, a questioning of himself as well as of nature.

The scientist lives in expectancy, not of final solutions, but of experience in the process of knowledge. It is relational.

So it also is with the musician, or any other artist today. He becomes sophisticated in his languages, in the play between his technology and the process of making art and the transformations that come about. But his attitude remains relational, innocent, curious.

There is nothing more beautiful than to experience the experience of an artist such as Ahlstrom making his theater sounds. Because he is naive and innocent, he can expect and receive much. He is in the process, not outside it. His art world is open, not closed and final. His beginnings and his endings are possibilities, enhancements, delights.

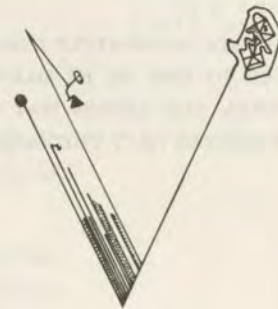
The biblical story of the creation is an excellent parable of movement. The work of art, too, is above all a process of creation, it is never experienced as a mere product.¹⁴



Science no longer is in the position of observer of nature, but rather recognizes itself as part of the interplay between man and nature. The scientific method of separating, explaining, and arranging becomes conscious of its limits, set by the fact that the employment of this procedure changes and transforms its object; the procedure can no longer keep its distance from the object.¹⁵

EVER POSSIBLE, OR THE "GOOD OLD CHOIR ANTHEMS," THE ONES THE CHOIR REALLY LIKES TO SING. EVERY PERFORMANCE OF THIS SYMPHONY SHOULD BE DIFFERENT. IF PERFORMED MORE THAN ONCE IN ANY AREA, IT SHOULD BE PERFORMED (FOR EXAMPLE) FIRST WITH CLOCK ALONE, NEXT PERFORMANCE WITH MULTIPLE CHORUSES, NEXT WITH SOLI, NEXT WITH CHILDREN'S CHOIR ETC., ETC. (THE CLOCK SHOULD BE USED IN ALL CASES.) REALIZATIONS OF THIS WORK FOR HIGHLY FESTIVE OCCASIONS MAY USE ONE OR MORE JAZZ OR ROCK GROUPS (PLAYING ANY MUSIC OF THEIR OWN CHOOSING, BASED ON OLD HYMNS OR NOT), MULTIPLE CHORUSES, ANY NUMBER OF DANCERS, ONE OR MORE AMPLIFIED READERS (READING FROM THE BIBLE OR OLD HYMN TEXTS), AND/OR ONE OR MORE MINISTERS READING SIMULTANEOUS SERMONS (IN THESE PERFORMANCES THE CONGREGATION SHOULD BE ENCOURAGED TO SING ALONG WITH THE TAPE ON "ONWARD, CHRISTIAN SOLDIERS"). WHEN DANCERS ARE USED, THEY MAY DANCE TO THE ACCOMPANIMENT OF INDIVIDUAL CHOIRS, INSTRUMENTAL GROUPS OR SPEAKERS, OR THEY MAY BE ENTIRELY SEPARATE FROM ANY OTHER GROUP OR GROUPS. FOR FESTIVAL PERFORMANCES THE VARIOUS PERFORMING GROUPS MAY BE WITHIN THE CHURCH, THOUGH SOME MAY BE IN ADJOINING ROOMS, THEIR SOUND BROUGHT INTO THE CHURCH ELECTRONICALLY, OR THEY MAY NOT BE HEARD AT ALL IN THE

Everything imagined is
reality
The mind cannot conceive
unreal things
The artist must work towards that
which he does not know.
Whether this is called invention or
finding or searching,
it must be a projection beyond the
given state of art.



If the vitality is there
the shape will grow form

Like action painting, surprise in the new music may not be everything, but it is a marvelous lot. What could possibly be more human than the opening to surprise, the fulfillment of wonder?

Just as every fingerprint is different so is every

CHURCH, AND MEMBERS OF THE CONGREGATION MAY GO TO VISIT THESE ROOMS DURING THE PERFORMANCE. . . . TAPE RECORDER OPERATOR: DO NOT CONTINUALLY ADJUST GAIN TO ELIMINATE NOISE. THE TAPE AND CIRCUIT NOISES ARE USED AS PART OF THE MATERIAL, IN FACT, THEY ARE MODULATED AND "PULSED" IN SOME SECTIONS OF THE WORK. YOU MAY RIDE UP THE GAIN TO MAKE MAXIMUM USE OF YOUR MACHINERY IN THE MARCH AND THE SECOND DANCE, HOWEVER. THESE SHOULD GET PRETTY LOUD, THE LOUDER THE BETTER. (D)

There is something rather noble
about junk—selected junk which
has in one era performed nobly
in function stayed behind is
not yet relic or antique or
previous
which has been seen by the eyes
of all men and left for me—
to be found as the cracks
in sidewalks . . .
to be used for an order
to be arranged
to be new perceived
by new ownership.¹⁰

performance. McLuhan is right, the new technology has freed the artist to be human.

SIMPLICITY AND THE MIX

We have used some terms (music, composer, performer, symphony, etc.) which are nearly useless. They have little to do with what is going on today. Audiovisual man, engineer, recorder are worse.

We are in a different age. Sounds and sights are put to us at different speeds, intensities, simultaneities, cuts, ratio levels, patterns, filters, sine tones, white noises, frequencies. . . . Then there are synthesizers, computers, transducers, voltage-control oscillators, variable-gain amplifiers. . . . and to compose electronically it is desirable to be a mathematician, digital computer programmer, be an expert in electro-acoustics as well as psycho-acoustics, and much else.

New sounds, new silences, new production, new receptivity, new listening, new responses, new stimuli. . . .

What is music? Anything we are willing to call music is music.

Is that irresponsible? Is that eerie? Is it art? New music can be an astonishingly intricate operation—and expensive. Some \$600 worth of computer time to get one minute of music and it has not yet been reviewed and might have to be done all over again!

But while the electronics mix may be so complicated that only a few endowed experts can deal with it, the new music mix can be almost ludicrously simple. Yet the simplicity may produce startling

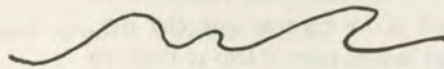
. . . the music is now too complicated for a poor human performer to cope with. And as Babbitt recognizes, "there's scarcely a measure that I've written for electronic realization that could be performed on normal instruments."¹⁷



INSTRUCTIONS FOR ARTIST

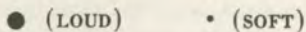
THE FOLLOWING SYMBOLS WILL BE PROJECTED:

1. LINES GOING UP OR DOWN ON STRAIGHT OR BOTH. EXAMPLE:

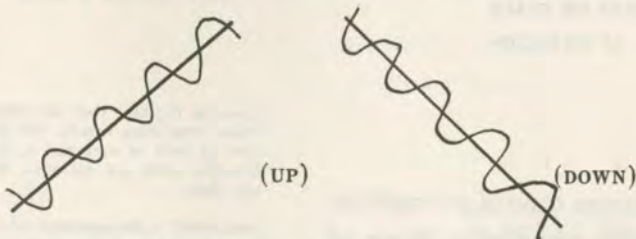


2. DOTS INDICATE SHORT NOTES; SIZE INDICATES LOUDNESS—I.E. A LARGE DOT WOULD BE VERY LOUD, A SMALL DOT WOULD INDICATE A SOFT NOTE.

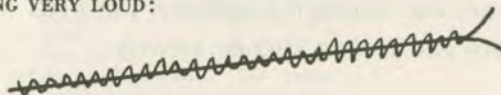
EXAMPLE:



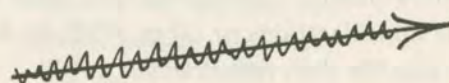
3. A GLISSANDO IS INDICATED BY THE FOLLOWING SIGNS:



4. A SINGLE NOTE STARTING SOFT AND GETTING VERY LOUD:



5. A SINGLE NOTE STARTING LOUD AND GETTING VERY SOFT:



In America, the core of activity is at the Columbia-Princeton Electronic Music Center in New York. Here Babbitt and his group, including the great pioneer Otto Luening (one of the first to work with tape) and Vladimir Ussachevsky, genial co-chairman of the center, have one of the most magnificent monsters in electronic music history—the RCA Sound Synthesizer. This massive 20-foot-long, 7-foot-high triple-deck music machine cost a quarter of a million dollars and took two and a half years to build.

Using what looks like two giant, old-fashioned typewriters, the composer punches holes in endlessly long rolls of paper (actually they are two 40 channel paper charts) to produce almost any sound he can conceive. He also manipulates a hundred knobs and switches, and 2,000 tubes, voltage-control oscillators, variable-gain amplifiers, etc. which modulate any steady-state tone to any specified degree. All this, while four or more channels are recording simultaneously.¹⁸

Diane suggested that perhaps the reason the director of the noon concerts at the University would not allow me to perform "Composition 1960 #5" on the third concert of contemporary music that we gave was that she thought it wasn't music. "Composition 1960 #5" is the piece in which the butterfly or any number of butterflies is turned loose

RULE: ALL SYMBOLS IN RED ARE SUNG FAST, THE SPEED OF ALL OTHER COLORS IS LEFT UP TO THE CONDUCTOR.

CONDUCTOR: READ ARTISTS' INSTRUCTIONS. THE SYMBOLS ARE CONDUCTED IN THE FOLLOWING MANNER:

1. PUT RIGHT HAND AND ARM IN FRONT AND OUTLINE THE SYMBOL.

and effective results. Non-musicians make music, non-musical-instruments make lovely sound.

Whatever we have, it is on the move. The movements have charming complexity and fantastic simplicity, and sometimes at the same moments. Transitions, transformations, simultaneities, durations, they are as complicated and as simple as being human is complicated and simple. They flow and move and stop and change with a kind of regard and disregard of rules and presuppositions which are measures of the transformation.

2. A CLENCHED FIST POKED OUT TOWARD THE CEILING FOR HIGH, TOWARD THE FLOOR FOR LOW, WITH VARIATIONS IN BETWEEN. SHORT NOTES ARE INDICATED IN THE SAME MANNER, SUBSTITUTING INDEX FINGER FOR THE FIST.

3. FOR GLISSANDO UP START WITH PALM OUT AND BRING HAND AND ARM FROM FLOOR UP TOWARD CEILING, KEEPING ARM CLOSE TO BODY AND CLENCHING FIST FOR CUT OFF. FOR GLISSANDO DOWN START WITH ARM PARALLEL TO THE FLOOR AND TOWARD THE REAR, BRING FORWARD WITH FIST CLENCHED. SNAP FINGERS TO CUT OFF.

5. SINGLE NOTE GETTING SOFTER—START WITH OPEN HAND PARALLEL TO FLOOR, SWING TOWARD THE REAR. DROP HAND TO SIDE FOR CUT OFF. NOTE: CHORUS IS CONDUCTED WITH RIGHT HAND. LEFT HAND IS USED TO GIVE SIGNALS TO THE ORCHESTRA.

CHORUS: READ INSTRUCTIONS FOR CONDUCTOR. CONTINUE TO MOVE FOR-

WARD TOWARD THE STAGE, DO NOT RUSH!! WHEN YOU ARRIVE ON STAGE FIND YOUR PLACE, DO NOT WORRY ABOUT BEING ORDERLY AS THE CONFUSION WILL LEND INTEREST TO THE PIECE. (E)

Some of the sounds move toward a simplicity that is arrived at only through a gadgetry of staggering complexity. Some of the mix needs few gadgets from the electronics industry, but finds its instruments for sounds in junk heaps and among kitchen utensils.

Sight moves in with sound. New continuities erupt, sometimes with climaxes, more often as continuities that begin and end or are interrupted because of time considerations or other arbitrary decisions. The flow is to a continuum more like life than deterministic finals.

in the performance area. I asked her if she thought the butterfly piece was music to any less degree than "Composition 1960 #2" which consists of simply building a fire in front of the audience. She said "Yes, because in the fire piece at least there are sounds." I said that I felt certain the butterfly made sounds, not only with the motion of its wings but also with the functioning of its body and that unless one was going to dictate how loud or soft the sounds had to be before they were allowed into the realm of music that the butterfly piece was music as much as the fire piece. She said she thought that at least one ought to be able to hear the sounds. I said that this was the usual attitude of human beings that everything in the world should exist for them and that I disagreed. I said it didn't seem to me at all necessary that anyone or anything should have to hear sounds and that it is enough that they exist for themselves. When I wrote this story out for this lecture I added, "If you think this attitude is too extreme, do you think sounds should be able to hear people?"¹⁹



Where do we go from here?

Towards theater. That art more than music resembles nature. We have eyes as well as ears and it is our business while we are alive to use them.

And what is the purpose of writing music? One is, of course, not dealing with purposes but dealing with sounds. Or the answer must take the form of paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord.²⁰

SUMMARY

One difference between an essay (which this is) and a work of art (which this is hardly) is that in an essay a summary is nearly requisite. Not quite, just nearly so.

The new art scene is not a new music, a new painting, a new theater, a new sculpture, a new poetry. It is a new music, a new painting, a new theater, and new sculpture, a new poetry—and the rest of the arts too.

It is new combinations and associations. Collage, happening, mix (poly _____ poly _____). There are not so many manifestoes, but there are many experiments.

The chance, the random, the probable are highly prized, and yet the sophisticated gadgetry will do what it is told and will do it with a precision and a predictability never before present in man's instruments. They will produce pure, dead sound if they are programmed to produce it. But they have set the artist in a new Garden of Eden, in a state of innocence and wonder, but he has to do the labors of a legion of gods and goddesses to achieve and then the achievement may not be a "success"—just another sound.

It is a time full of surprise, of wonder and wonders. . . . of beautiful, complex simplicity.

It seems to take an angel to know it all; but like the annunciation, human beings can respond enthusiastically, and with joy.

NOTES

- (A) Published as "Sonata Number Six" by David Ahlstrom, Pyraminx Publications, Fairport, N.Y. 1967.
- (B) Paul Klee, in creative credo, 1920 from Paul Klee, Henry N. Abrams, Inc., N.Y. 1959.
- (C) Brubeck's words are reconstructed from memory. While the words are not a literal record, the sense is accurate.
- (D) David Ahlstrom's performance notes for Symphony Number Three, "No Exit." For mechanical clock and stereophonic tape recorder with optional soli, multiple choruses or other vocal ensembles, and (on certain occasions) instrumental ensembles, and readers and dancers. To be performed (when possible) in a church. 1964.
- (E) Ed Summerlin (sound) and Roger Ortmayer (text), *Sourdough and Sweetbread*, a musical, 1968.

¹ Alexander Weatherson, "Serendipitous Softwear . . .," in *Art and Artists*, Aug., 1968, p. 12.

² Jasper Johns, "Marcel Duchamp (1887-1968)," in *Artforum*, Nov., 1968, p. 6.

³ Arthur Woodbury in "Groups . . .," *Source*, #3, p. 15.

⁴ Robert Ashley, "THE ONCE GROUP Pieces," *Arts in Society*, Vol. 5, No. 1, p. 87.

⁵ Igor Stravinsky in *Conversations with Igor Stravinsky*, Doubleday & Co., Inc., 1959, p. 146.

⁶ Lukas Foss in "Groups . . .," *Source*, #3, p. 17.

⁷ John Cage, from notes for "Music for Carillon," 1958 Town Hall 25-year retrospective concert.

⁸ Udo Kasemets "Eight Edicts on Education . . .," *Source*, #4, p. 42.

⁹ *Ibid.*, p. 43.

¹⁰ Werner Heisenberg, "The Representation of Nature in Contemporary Physics," in Rollo May, ed., *Symbolism in Religion and Literature*, George Braziller, 1960, p. 227.

¹¹ Quoted in *New York Times*, Oct. 4, 1968.

¹² Marshall McLuhan, *Understanding Media*, McGraw-Hill Book Company, 1964.

¹³ Paul Klee, "Creative Credo," *Paul Klee*, Henry N. Abrams, Inc., New York, 1959, p. 10.

¹⁴ *Ibid.*, p. 6.

¹⁵ Heisenberg, op. cit., p. 231.

¹⁶ *David Smith*, by David Smith, Clive Gray, ed., Holt, Reinhart & Winston, 1968.

¹⁷ Faubion Bowers and Daniel Kunin, "The Electronics of Music," *Aspen Magazine*, Vol. 1, No. 4.

¹⁸ *Ibid.*

¹⁹ La Monte Young, "Lecture 1960," *Tulane Drama Review*, Vol. 10, No. 2, p. 75.

²⁰ John Cage, address, "Experimental Music," to Music Teachers National Association, 1957.



*****Y.-----V *****

J**S

A**L**I

(Simon and Garfunkel)

Sonata Number 8

by

David Ahlstrom

The Sonata Number Eight (An American Sonata) for contra-bass solo, tape recorder, piano, chorus, two conductors, and four or more dancers is one of my patriotic works paying special homage to the American astronomer Annie Jump Cannon (1863-1941), signer of the Declaration of Independence; Elbridge Gerry (1744-1814); novelist Charles Egbert Craddock, pseudonym for Mary Noailles Mufree (1850-1922); Samuel Pierpont Langley (1834-1906) astronomer, scientist and inventor; and Albert H. Munsell (1858-1918), the great classifier of colors.

The score that follows (the original scroll is 129"x 30", printed from an inked transparency by the musician's usual black-line print process) contains a conductor's score in minutes and seconds (Chart C)

and the bass soloist's part (Chart A). The remainder of the scroll provides all pertinent information necessary for preparation of the tape part and choreography, diagrams for electronic manipulation of the bass and other parts, clues as to the character of the general mise en scene, descriptions of certain aspects of the "Sorties."

Except for Chart A, which does represent the means by which part of a composition can be brought into being, this score is entirely (mostly) conventional in that it represents a complete description of (and necessary materials for) a largely definitive performance, whereas my scores subsequent to this one generally serve not to describe a performance—though this sometimes happens—but to serve for the most part as the basis for one.

Directions For Reading:

Step 1: With your right hand, carefully extend the first folio to its entire length to the right.

Step 2. Begin . . . reading, playing, humming, recording or dancing.

Step 3. With your left hand, turn the extended folio to the extreme left.

Step 4: With your right hand, extend the second folio to the extreme right. (You should now be viewing one of the most remarkable unstapled fold-outs in magazine history.)

Step 5: Explain to the gathering crowd that they are watching you "perform" a magazine. Gently encourage them to join in same.

Step 6: With your right hand, please flip the second folio to the extreme left.

Step 7: Resume performing, participating, and gently encouraging the timid.

Step 8: Advance directly into 1969 and create your own American sonata.

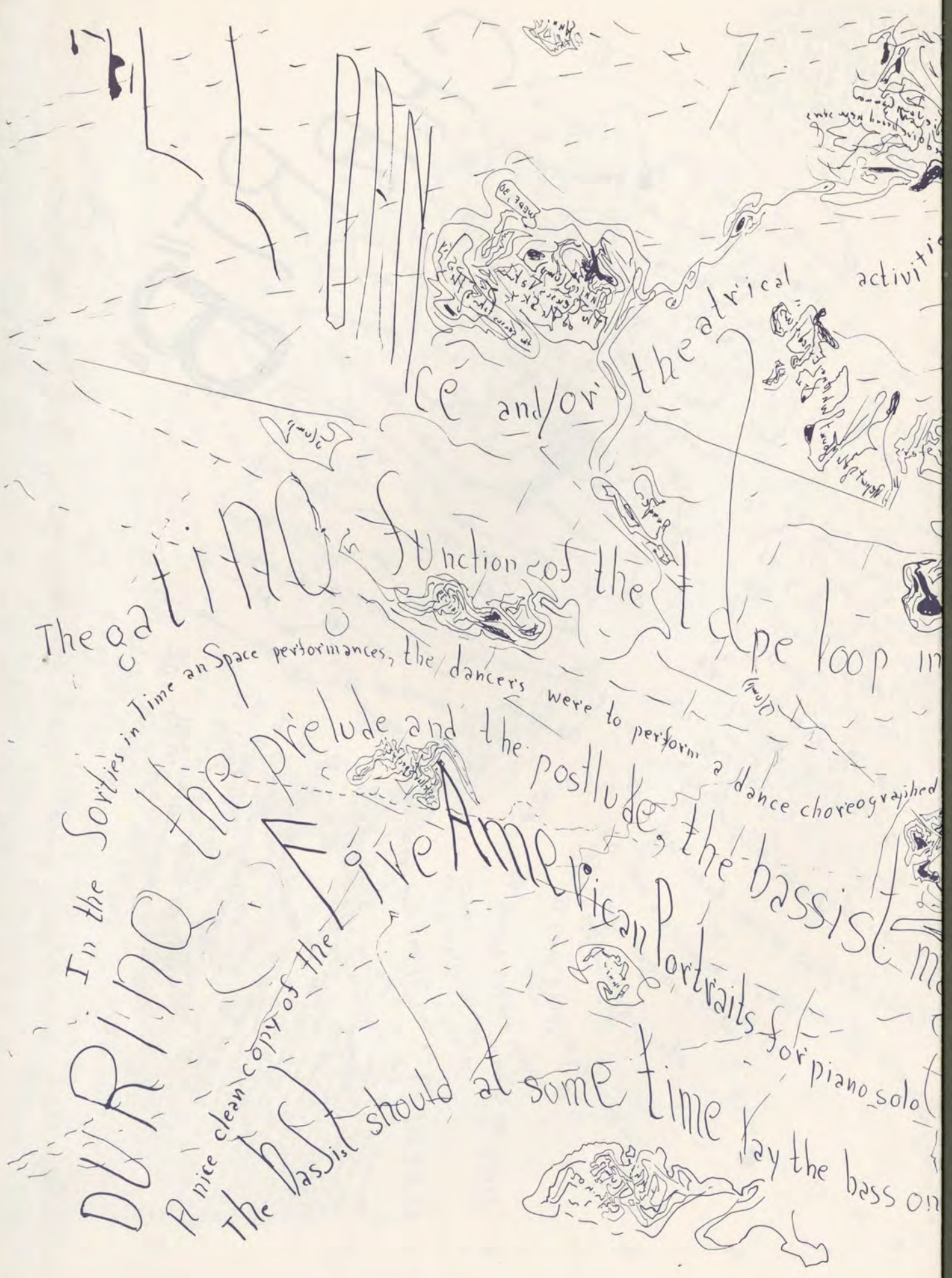
The **gating** function of the tape loop in

In the *Sorties in Time* an Space performances, the dancers were to perform a dance choreographed

the prelude and the postlude, the bassist

DURING *Five American Portraits* for piano solo
A nice clean copy of the **HS** should at some time play the bass on

theatrical activities



bdlll

and all activity in respect to the

of 2000...
embodiment...
of 2000...
embodiment...
of 2000...
embodiment...

the Sorties in Time and Space performances might well be replaced by a player

to another composition. This was to be transferred without relationships to the new music
from rubbing the strings longitudinally with finger
of this sonata, and maybe secured from Pyram

se sounds resulting from rubbing the strings longitudinally with finger
of this sonata, and maybe secured from Pyram

by David Ahlstrom) will be needed for performance of this sonata, and maybe secured from Pyram
the floor and perform vigorously, sometimes violent scraping activities on or near
A spotlight should be on the bassist until the dance starts (after prelude - at the start of the



manually operated
then called/soma to no. 7

Articulation gate (envelope control)
The choreographer decided a few days before the performances

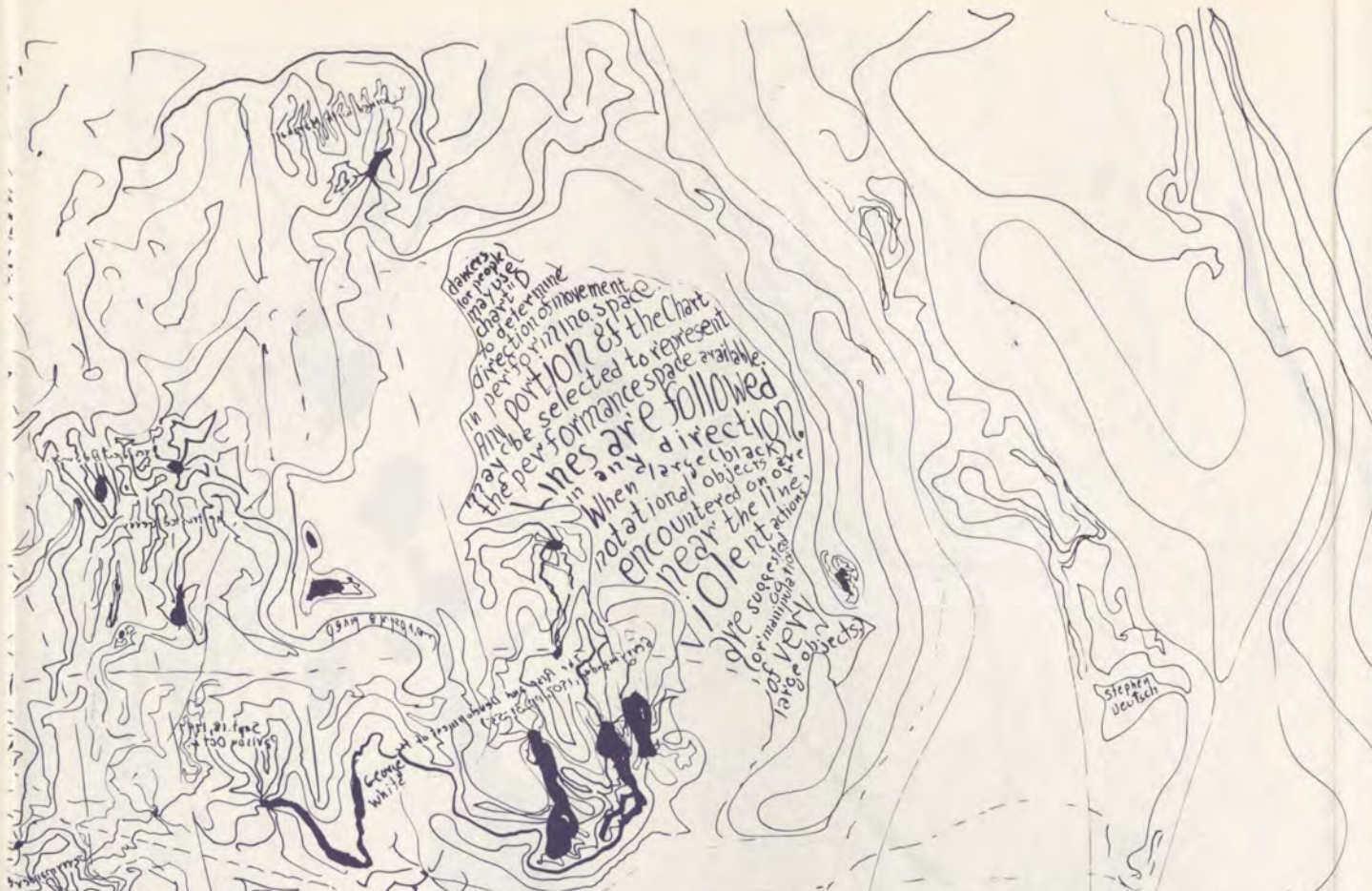
the very gentle and
This player would follow the finger etc.
These actions

palm s, drums, pieces of cloth, metal, wood, rubber,
A will

finger
Publication
358 Aldrich Rd, Fairport, N.Y. 14450
the bridge and direction the contact

cassaphones
Soloist reaches a permanent
the spotlight on the bassist should fade out as the

Vertical strip on the right edge of the page, possibly a page number or index. It contains a small box with illegible text, a 'Start tape' button, a 'Stop tape' button, and some other markings.



...ating cushion of movement, of gentle activity
 dots representing silence, and
 relative distances between
 these may be given envelopes through the gapping function of the tape recorder
 instead with its own (original) music. Sonata No. 7 (now Sonata No. 8) was presented then with the
 distance instead with its own (original) music. Sonata No. 7 (now Sonata No. 8) was presented then with the
 These may be given envelopes through the gapping function of the tape recorder
 area area if possible.

Hevis etc.
 Should be all around the performance area area if possible.
 for this sonata (a realization by the composer) will be needed for performance of this
 at silence attend of possible
 The
 conductor
 The
 35th Aldrich Road, Fairport, N.Y. 14450

In the Sorties in Time and Space performances amplified elements of the bass soloist. His actions, on the other hand, were

ity for the visual and sound elements and envelopes are controlled by electrical activities by any manual or automatic means

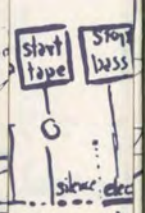
arbitrarily selected (improved). The activities included manipulation of eggs, toe nails, balloons, and a box (on sticks). The only who worked with the box constructor

appeared for one of the later performances. The only who worked with the box constructor

and envelopes are controlled by electrical activities by any manual or automatic means

Many balloons and eggs were used. Much control was used. The box constructor

conductor controls all electronic devices



wo tape that the nt stay T Y... animer d be Pla

cs and controls, without modification signal were as follows:

Amplifier 1: from pick-up below E string.
Amplifier 2: amplified and controlled "tape gated" sound from bass pick-ups below R and D strings.

Amplifier 3: amplified and controlled signal from pick-up below G string so that it would override the click of the low cps square wave.

Amplifier 4: amplified and controlled pulses of the rapidly alternating pulses of the square wave distributed (same as was used) to two speakers.



controlled out put of electronic switch from pick-up 4 and the Radio

attention, however



amplified and controlled

three "the audience should be used, the operator may repeat these selections as many times as necessary. Able

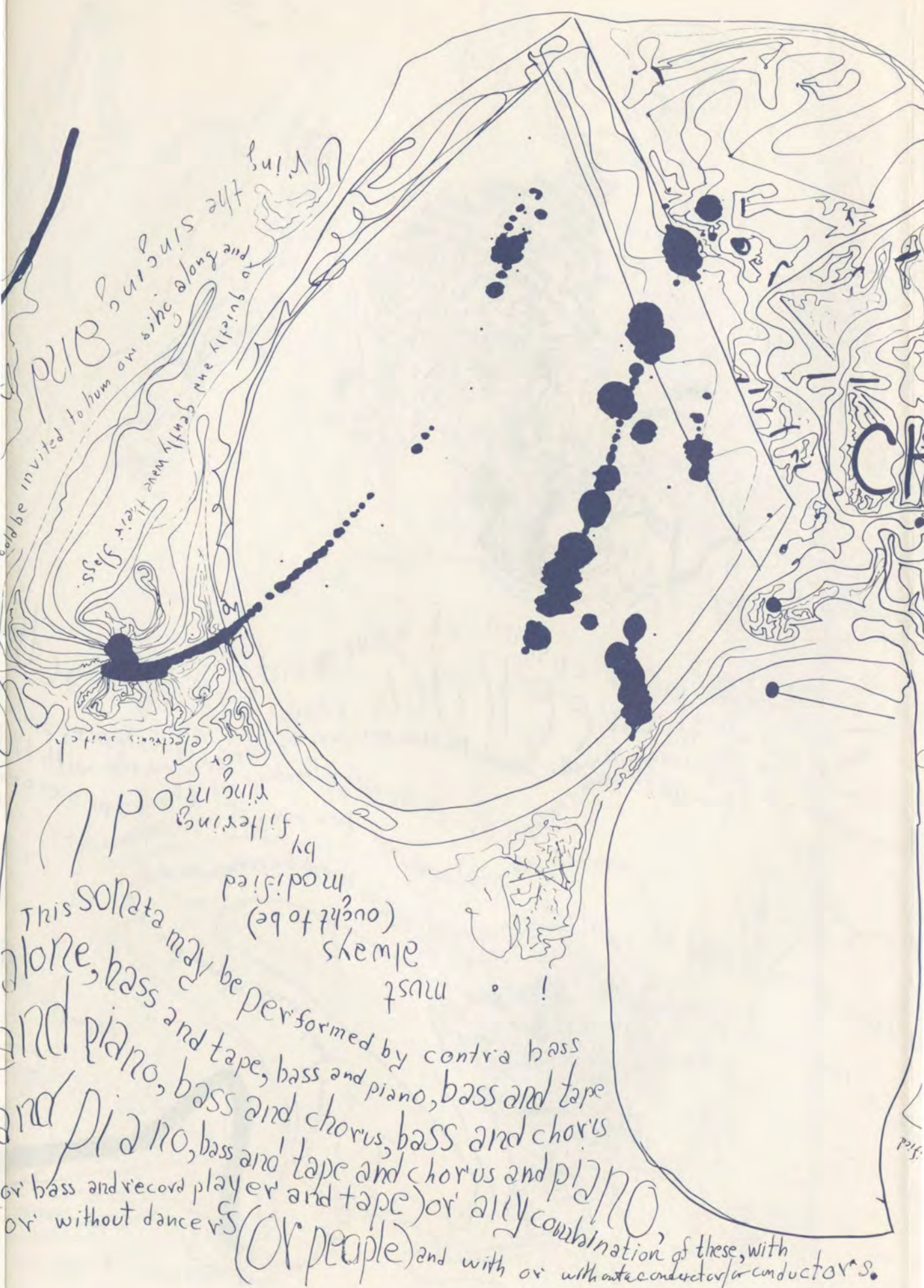
operator may repeat these selections as many times as necessary. Able

necessary. Able with Me should be c. 2'20", my country is of these c. 3'20".

could be invited to hum an aria and
to quietly and gently wave their hands.
The singing bird
The singing bird
The singing bird

electronics switch
or
ringing
by filtering
modified

This sonata may be performed by contra bass
alone, bass and tape, bass and piano, bass and tape
and piano, bass and chorus, bass and chorus
and piano, bass and tape and chorus and piano
or bass and record player and tape) or any combination
or without dancers (or people) and with or without a conductor or conductors.





Who

HARKT "D"

appropriate

some white

and cattle spot
Hessie
high
D. Clayton
perhaps
lighted by

rather slowly perhaps

one of the dancers (old)

The
of the
the

the memory of the audience should be
discouraged from popping balloons or from waving flags of moments other than those specified

REALIZATION OF THE TAPE PART: EIGHT CHANNELS MIXED TOGETHER TO MAKE FOUR CHANNELS (NEW) FOR THE TAPE.

modulates (Additional)

101. change speed of tape recorder (switch)

102. lower volume control (switch)

103. cause a number of explosive type envelopes (switch)

104. cause a softness by any means

105. cause many sweeps of tape speed

106. lower volume control (switch)

107. make any audible change

108. lower volume control (switch)

109. raise volume control (switch)

110. cause many sweeps of tape speed

111. cause a number of explosive type envelopes

112. cause a number of explosive type envelopes

113. cause a number of explosive type envelopes

114. cause many sweeps of tape speed

115. lower volume control (switch)

116. make any audible change

117. change speed of tape recorder (switch)

118. change speed of tape recorder (switch)

119. raise volume control (switch)

120. cause many sweeps of tape speed

121. cause many more sweeps of tape speed

122. raise volume control (switch)

123. lower volume control (switch)

124. make any audible change

125. lower volume control (switch)

126. cause many sweeps of tape speed

127. raise volume control (switch)

128. cause a number of explosive type envelopes

129. cause a number of explosive type envelopes

130. cause many sweeps of tape speed

131. lower volume control (switch)

132. cause many sweeps of tape speed

133. cause a number of explosive type envelopes

134. cause a number of explosive type envelopes

135. cause a number of explosive type envelopes

136. cause a number of explosive type envelopes

137. cause a number of explosive type envelopes

138. cause a number of explosive type envelopes

139. cause a number of explosive type envelopes

140. cause a number of explosive type envelopes



of tape speed (SWITCH)

of tape speed (SWITCH)

of tape speed (SWITCH)

of tape speed (SWITCH)

is over the place this son at last after the piece he may or may not
 wishes and everyone on the program should be given two balloons in this case the balloons
 can stay in the place this son at last after the piece he may or may not
 wishes and everyone on the program should be given two balloons in this case the balloons

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

TO BE

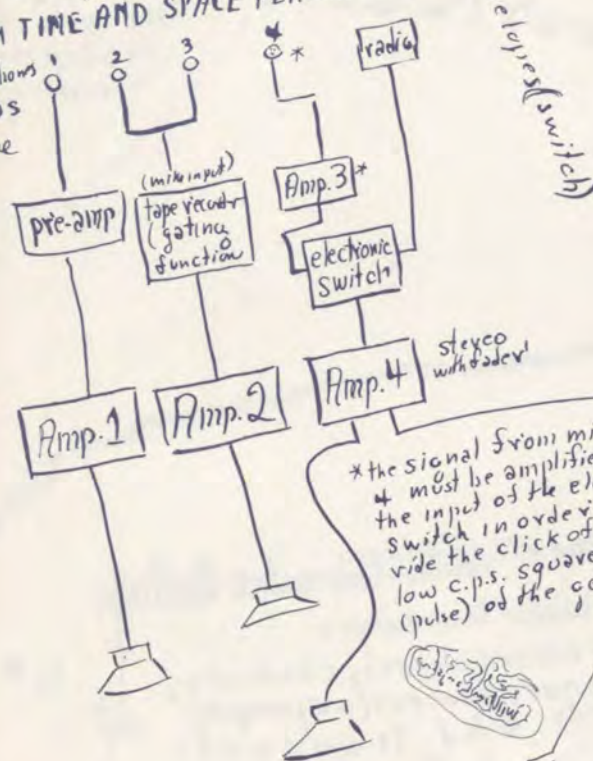
TO BE

TO BE

TO BE

- change speed or
1. change the speed of tape recorder.
 2. lower volume control of amplifier.
 3. cause a number of explosive type events in one means.
 4. change speed of tape recorder.
 5. cause a softness by any means.
 6. cause a single sound source to be heard.

IN TIME AND SPACE PERFORMANCES:

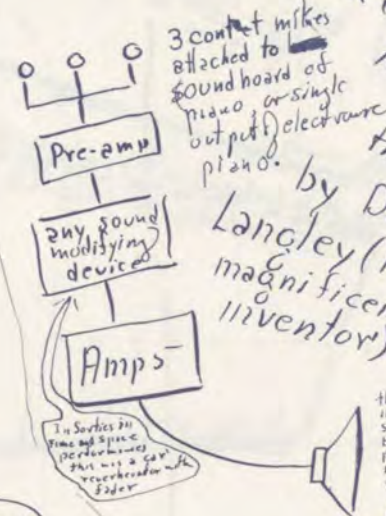


the story of Duke Ellington (1914) she had a well-poised judicial mind" says C.L.L.D. Forehead and projected nose aspect

dedicated also to the citizens of San Francisco who love our country (id. 1914-1914)

the third of the Five American

Robert Craddock (1744-1814)



the above information should be provided in the program! (prelude through Postlude)

In the Sixties in Time and Space performances chorists was not used. (Recording and/or tapes were substituted) When chorists may be used (the or contact microphones may be used) will later attached to threads of all stages or without electronic manipulations.

great Americans, and to his beautiful classification and identification

H. Munsell (1858-1918)

solo by David

fifth American

The actions taken by at least some of the dancers (or people) will have nothing to do with balloons or flags, may include all manner of theatrical events, colloquial events (drug, eating etc.) or just movement in relatively small performance areas

in the evening's presentation, and all friends of the performers and the audience.

be instructed to hum (any pitches) continuously during the postlude.

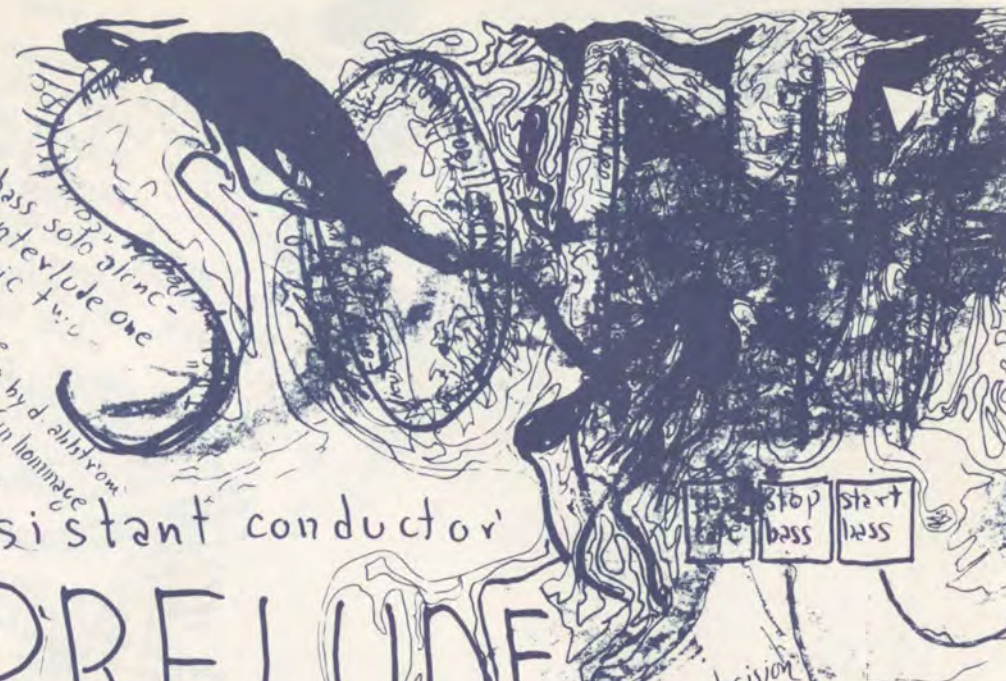
He may just be sitting in the audience.

to manipulate any modification device, volume control or any amplifier etc.

the eight channels of acoustic material for the realization of the tape part for the 1966 San Francisco Son at a number of tracks: track 1, track 2, track 3, track 4, track 5, track 6, track 7, track 8, track 9, track 10, track 11, track 12, track 13, track 14, track 15, track 16, track 17, track 18, track 19, track 20, track 21, track 22, track 23, track 24, track 25, track 26, track 27, track 28, track 29, track 30, track 31, track 32, track 33, track 34, track 35, track 36, track 37, track 38, track 39, track 40, track 41, track 42, track 43, track 44, track 45, track 46, track 47, track 48, track 49, track 50, track 51, track 52, track 53, track 54, track 55, track 56, track 57, track 58, track 59, track 60, track 61, track 62, track 63, track 64, track 65, track 66, track 67, track 68, track 69, track 70, track 71, track 72, track 73, track 74, track 75, track 76, track 77, track 78, track 79, track 80, track 81, track 82, track 83, track 84, track 85, track 86, track 87, track 88, track 89, track 90, track 91, track 92, track 93, track 94, track 95, track 96, track 97, track 98, track 99, track 100.

at North Texas State U.

PRELUDE: contrabass solo
 for bass - electronic music
 American Portraits for piano solo
 Jump Cannon (1863-1941) (in homage
 to the second of the
 Portraits for piano solo
 Elbridge Gerry
 ode to that great
 music thrice - Interlude
 Portraits for piano solo
 of the Dedication of
 by David Ahlstrom
 (1850-1922) (in tribute to the famous
 - Interlude four for bass -
 Portraits for piano solo
 Pierpont for piano solo
 MORIUM (the fourth of
 music five - Chorus and
 of the country, it is
 loudly) - Inter-
 five for bass - the
 (and last) of the Five
 Portraits for piano
 Ahlstrom for piano
 (An ode to this
 system for the
 fication of
 ss -
 ro to
 valeire
 k 7 square
 ner University
 Chorus, John
 track
 and production
 iversity electronics
 (w, Texas)



Assistant conductor



PRELUDE

The conductor makes the decision
 on the length of the music from
 bass alone at the start. The
 conductor also decides
 when the work is ended.

0 20 30 40 50 10 20 30 40 50

tape recorder

CT: bass solo

Piano

the piano part may be played on conventional piano, prepared or un-amplified, on a Wurlitzer electronic amplifier(s) and extension speaker(s).

chorus

Chorus: first song
 "abide with me",
 very softly, capella.
 if in parts, the
 traditional harmonies
 may be used. If solo
 voice only, Chorus Ives
 "abide with me" may
 be substituted.
 second song - my country
 without piano accompaniment
 third song - hurr. Everyone on a
 different pitch. stagger breathing



POSTLUDE
 SPRING
 1966

Hammond organ or it may be any combination of instruments.

The songs may be to the time

to valerie and brandon

start piano start chorus start bass start piano

Almie Jump Cannon

David

David

David

COMPOSITION

The conductor indicates to the assistant conductor the time to start the score below, with the assistant conductor to the stop watch (or wrist watch)

10 20 30 40 50 10 20 30 40 50 10 20 30 40 50 10 20 30 40 50 10 20 30 40 50 10 20 30 40 50

dancers (or people): the relationship of dancer's (or theatrical) sequences should be as random as possible. The music of this work then should be worked out to the dancers only a few days before performance, and long after choreography is done.

The dancers (or people) will have to find a way to interpret the passing of time other than by remembrance of musical events or counts.

PRELUDE

start tape start bass

Indeterminate on length - ct. bass solo - alone

tape

ct. bass

piano

chorus

prepared, amplified piano with external speakers, or on tape arranged on of

the conductor may control the volume and tone controls of the two tapes on a time division (chart) means that that event starts between time divisions means that that event starts on a CUE line or they may simply be interrupted on CUE line. If used, the chorus should be phrased with or without accompaniment. A solo voice with or without accompaniment.

the tapes are not always sustained without the use of tape operators

THE NIGHT

FOR BURT TURJETZKY



How this the
 rmers, according
 help of a
 (watch)

POSTLUDE

11 12 13 14 15 16 17
 10 20 30 40 50 10 20 30 40 50 10 20 30 40 50 10 20 30 40 50 10 20 30 40 50

people) to the
 verably the dance
 he clock time
 sic or jazz (or etc)

for burt turjetzky
 tape work
 February 1966 - November 1968
 Dallas
 San Francisco

COMPOSITION

Start Piano Start Chorus Start Bass Start Piano
 Start Bass Start Piano



Chart "C"

channels: cue starts (or ends) at some point in time between
 (or ends) shortly before or after that point in time
 may be from one
 by any suitable recording or tape or by
 far from the performance area

abide with me, softly

the electronic modification of the bass and

Final editing completed Nov. 25 1960 - Dallas

The tape part for sonata number eight represents an acoustic environment which should mask some of the transient sounds of the various electronic (or acoustic) sounds and provide an acoustic background similar to the visual background provided by the activity with balloons and hundred sof-
 balloons. The tape should be set so that the tape back level heard (when all the instruments are silent). The signal level is not as high as the noise level.

David Ahlstrom's "EIGHT SOLOS" (called "SONATA NUMBER EIGHT") was originally composed in 1958. It is a set of seven solos in Time and Et.

radio (contra-bass) controls
 controls

start bass
 12 10 20 30 40 50

POSTLUDE

start bass and chorus
 13 10 20 30 40 50

be set so that the tape back level heard (when all the instruments are silent). The signal level is not as high as the noise level.

Postlude materials alternate with silence to the end (as softly as possible)

the conductor to stop the humming)

Interlude
 Portraits 50"
 3'20"

hum softly

SONATA No. 8 An American Sonata
 David Ahlstrom
 prelude-Composition-Postlude

taperecorder, piano (or organ), chorus (or record player), conductor, assistant conductor (or clock), 4 or more dancers (or people) and hundreds and hundreds of balloons

The input signal was then gated by the durations (lengths) of the tape as passing the head, silent when leader. In electronic silences, the electronically modified sounds of the

All notes in the bass are microtonal in a continuous sense. All types of temperaments are appropriate for them.

mechanics for the bassist are neutral since they are controlled electronically by the conductor.

SHOULD BE interpreted as left (treble) / right (treble) indicate harmonics, refer high on the string.

several minutes.

E is proportional to the distance between points near the lines of chart.

provided note event is less than one second.

The bassist may choose any proportional pitch and pizzicato that pleases him. "what about?"

single pitch should be heard a second time in any single section of chart.

The ordinary positions for notes in the conventional sense should be for notation. Pitches should be for notation.

Time is not by position, but by moving the hand up and down the strings. Approximate relationship to the position of the points of chart.

the distance of chart (time) between points may occasionally be filled by sustained pitches [for bassist]

7

Limitations

How It Happens

It happens
at that moment
just at that precise moment
when you see the shape of a bird
escaping your eye

or someone coughs
like a breaking lute
and everyone looks up surprised
as if suddenly remembering
the human condition

so now I write to you
my words are leaves
collapsing before your autumnal senses
and I ask
why don't you answer our letters
how have you been
are you well
write us about your life

then it happens
and you turn around to look
and you discover
your own lackadaisical death.

—LESLIE WOOLF HEDLEY



Movements: From a Visit Home to Mississippi
at Christmas

I dream of snow and foxes and cer-
tain kinds of fires, that clarity
of color and intent which comes

With northern winters. Poems form
distinctly in my brain and yet
I do not move, but watch my mother

Move among her bowls of brass
and violets, and in the silence
Turn to me to say she under-

Stands the earliness of death
in which we live. I cannot wait;
better that my fingers freeze

In rigid cold than lie motionless.
I see them both inside the window,
Proud, resolved; in dim half-light.

—CAROL MOORE

5

Caligula

I have no place to go,
said Caligula.
He was beating his eye
with the moon.

I have punished my justice.
And I would kill birds
with my understanding.
Not even the poets will defend me.

My cathedral
is solid stone, for I have broken
all the windows.
I have no place to go.

—EUGÉNIE YARYAN

4

At the intersection, a love song

Finding you away,
I think you may love me
for my inconsistencies.
As if it could be helped:
being apart, being away, or having
conscious movements between
coming and going.
It couldn't be any other way;
I guess I still feel responsible.
Sitting in the middle
of a horizontal and open claw,
the machines begin and end.
Sitting in the car,
at the intersection, someone was wishing
that more people believed in God.
I ran the red light feeling
I loved you for the things you've kept.

—EUGÉNIE YARYAN

3

THE CHOICE

And then there is
the choice
when you reach the place
where no road goes
over the mountain:

returning
with a fable for failure;

struggling blindly
from handhold to handhold
below falling boulders;

waiting in tents
for a star to answer wishes;

or the leap.

MICHELE MURRAY

2

Anniversary

Far begins at any moment;
each then was the time,
face, sights.

Now the gramophone sulks
in our house.
Our anger is round

with no grooves to land on.

Each poison poised
in the very best mouth

and near begins our silences.

—COLETTE INEZ

THE CRIME PREVENTION BUS

I

stops
in the parking lot
of the supermarket.

Out step
two tall policemen
carrying a sign:

"Enter here.
Exhibit free."
A line forms.

Inside
it is cramped
like an outhouse

I was once
locked in
for two hours.

Left and right
are lined
with polished guns

laid out
like a votive gift
to God.

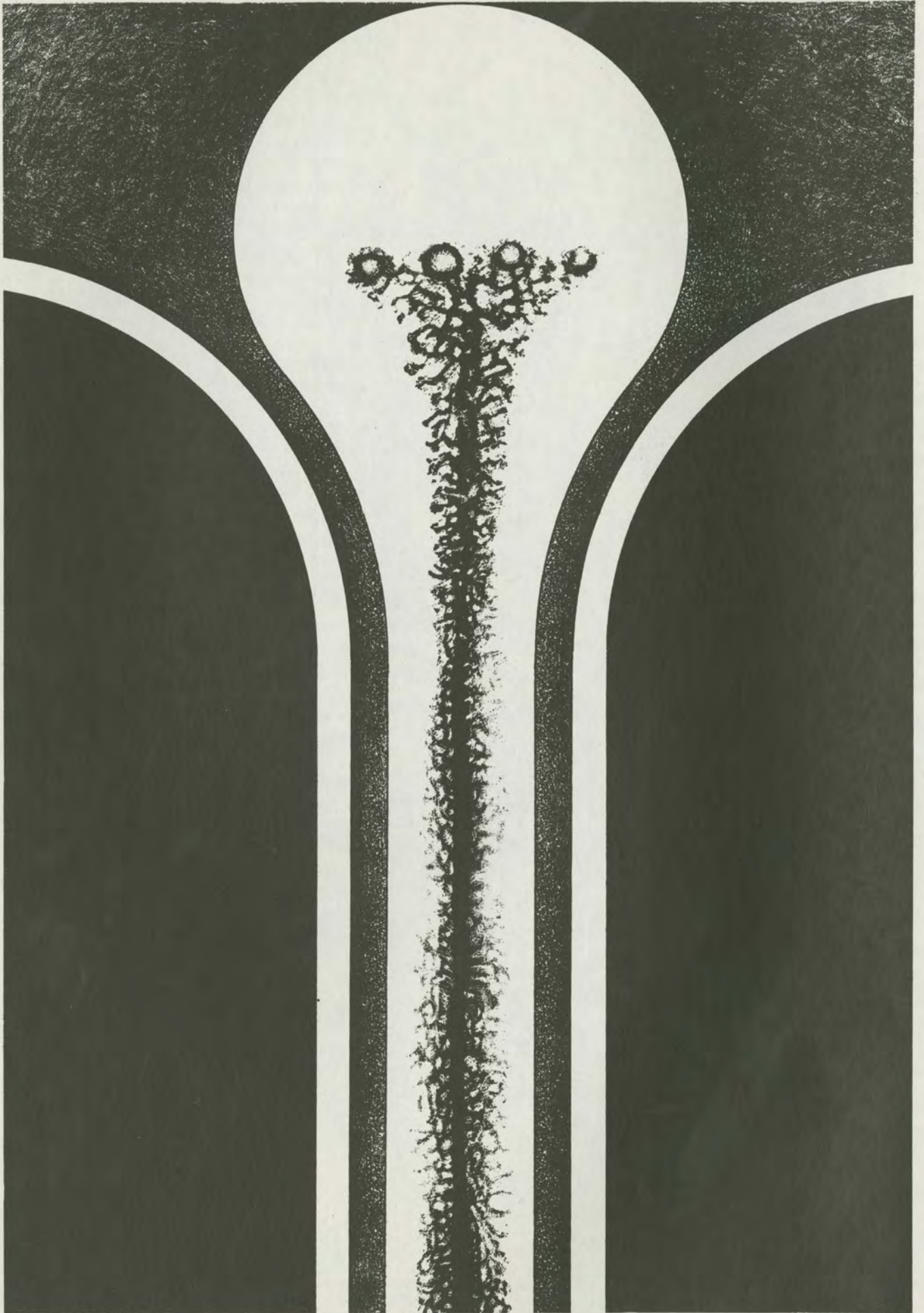
Black clubs
are exclamations
with a point.

A smiling man
explains
electric death.

I pass a guard
who wants
a contribution.

Outside I hear:
*She doesn't
love her country.*

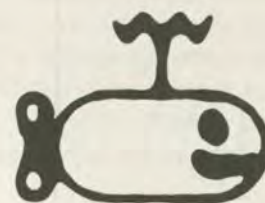
EUGENIE HAGBERG



LITHOGRAPH: LIGHT BULB

ERWIN ERICKSON

'And the damned spaceship just sat there, Like a McCarthy button, asking to be dug'



by
William
Kloman

© 1968 by The New York Times Company. Reprinted by permission.

The Underground has surfaced, and fresh, disquieting breezes are blowing along Broadway. Until recently, the consciousness-expansion revolution had been holed up in makeshift East Village theaters and fusty 16mm. cinematheques. Now the movement has hit the big time. The evidence is Stanley Kubrick's film, "2001: A Space Odyssey," and the rock musical hit, "Hair."

From the look of things, there are some difficult days ahead for middle-aged theater and film audiences. But if they are willing to make the effort, they just might find out what their kids are all about. The new direction being taken by film and drama strongly reflects what might be called a sensory reorganization among the younger generation. This new wave makes not only greater demands on its adult audience, but it makes qualitatively different ones from those that have been made in the past. The difference is the difference between understanding and groovin'.

The media explosion has, in effect, rearranged the kids' minds and put them way ahead of their parents in their openness to the best of the new art. The way most adult Americans respond to drama stems in part from the way people used to be taught to interpret literature—especially poetry—in high school. The assumption was that any work of art, or any part thereof, could be reduced to a declarative sentence. Teachers used to tingle with pleasure when a student showed he could change a lush image of daffodils into something like, "It says the poet's girl friend has yellow hair." The result was a strong preference for writers who just told you she had yellow hair and cut out all the nonsense in between. People grew up with their artistic receptors atrophied beyond repair.

Ballet and symphonic forms suffered too. Whole generations of children were driven away from such music by being told that every measure "meant" something, as if the composer were keeping a secret.

"It's for me to know and you to find out," composers and choreographers were supposed to be saying, with the result that nobody gave a damn because it was too hard to "find out."

Thanks largely to innovators in popular music by which I mean the Beatles and Bob Dylan—all that is over now. Children, and more slowly, adults, are discovering that music is for listening. The yellow submarine might be a Nembutal pill, but it doesn't really matter much. The song is its own message, and won't sit still for footnoting. Academic types still dissect Dylan lyrics for obscure references, because that's their thing. The rest of us know by now that that's not the way to hear a song. Gertrude Stein's epigram about roses has come to age.

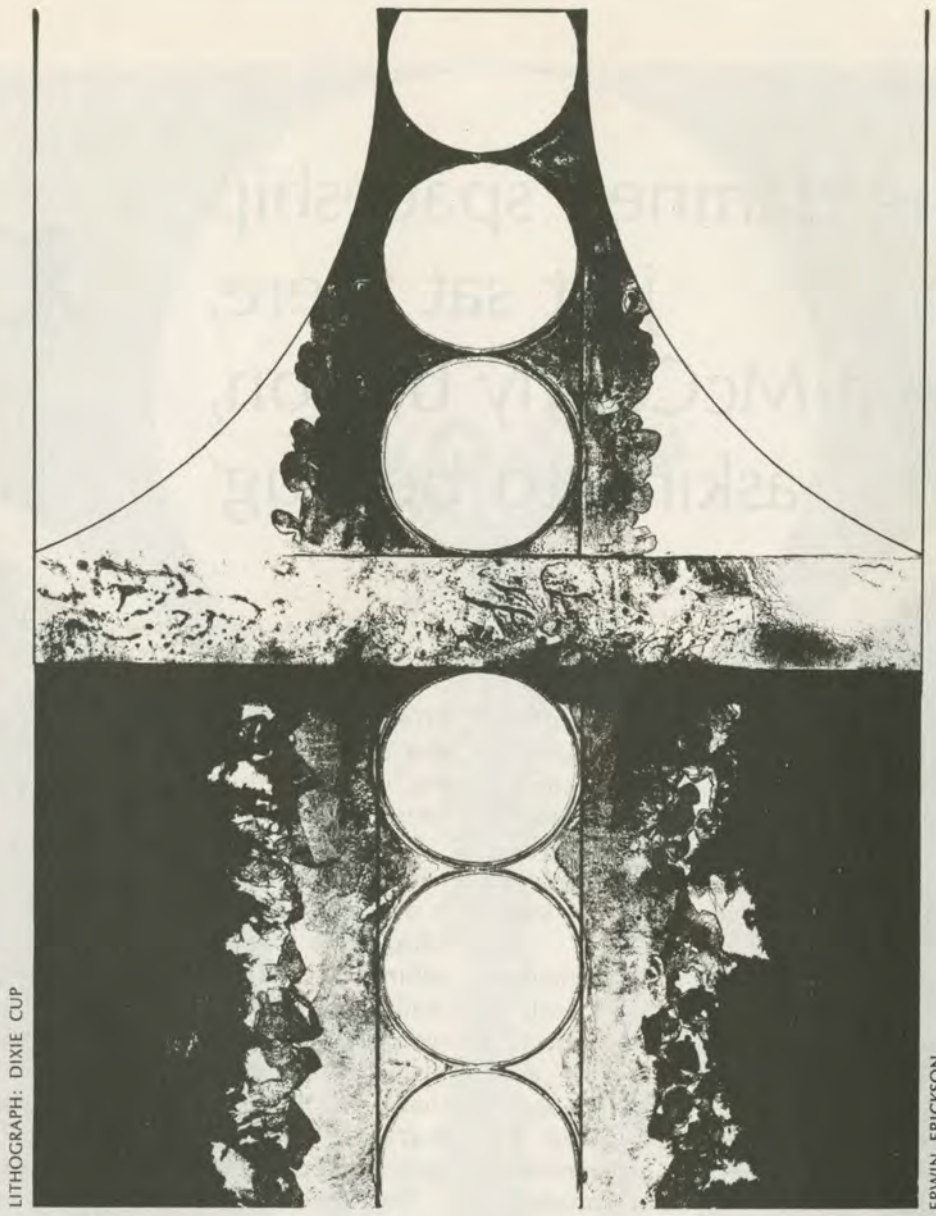
The "American Tribal Love-Rock Musical," "Hair," worked its way up from humble beginnings at the New York Public Theater, through the Midcult Cheetah, and is now on Broadway. In good Horatio Alger fashion, "Hair" arrived in just the nick of time. Things are in such bad shape on Broadway that the Drama Critics' Circle couldn't find a big-budget musical there to give its award to this year, and had to go off Broadway—to "Your Own Thing"—for the first time.

If it runs, "Hair" will be the "West Side Story" of the sixties. The difference between the two shows illustrates how far we've come in a decade. "West Side Story" had vigorous music, but a smarmy social conscience. It now seems awfully dated. In good liberal fashion, it romanticized the lower classes to within an inch of their downtrodden lives. Events have outrun its message, and the vision of slum gangs dancing into battle would probably strike today's young audience as odd, if not funny.

To belabor the comparison, try to transplant Maria's girl friends to the stage of the Biltmore, where "Hair" is playing, and imagine them belting:

Black boys are nutritious.

Black boys fill me up.



LITHOGRAPH: DIXIE CUP

ERWIN ERICKSON

*Black boys are so damned yummy.
They satisfy my tummy.*

It won't wash.

"Hair's" godparents are Marshall McLuhan and Herbert Marcuse, the prophet of polymorphous perversity. Not only do white girls in "Hair" dig black boys (and black girls dig white boys, in a number that may set the Supremes back five shades of pancake), but boys, black and white, dig each other. Love, in "Hair," comes interracial, intrasexual, and in multiples of three. As well as the regular way.

RCA Victor, which will publish the Broadway cast album, threw a little press conference after one of the previews, and a few of the participants complained that they couldn't follow the show's story line. Before Tom O'Horgan, "Hair's" director, could rise to the defense of the book, a girl in the company responded, "Man, we're not asking you to follow anything. Just to dig what's going on. That's what it's all about—opening up your mind."

"Marat/Sade" was in the same bag. It was tolerated as an amiable freak. People admitted that it was excitingly staged, but found it hard to "under-

stand." No one seems to have suspected that it represented the theater of the future, but now that "Hair" has arrived, "Marat/Sade" comes neatly into perspective, and its point is belatedly clear. It was never meant to be understood, in any traditional sense. It was meant to be "dug." And "digging" a work of art requires, for most of us, a radical alteration of our habits of perception.

"Marat/Sade", and now "Hair", bear the same relationship to an Ibsen play that a collage does to a realistic landscape. The new theater insists that its audience relinquish their demand for traditional structure. "A play is not a novel," it says. "A play is a collage of dramatic effects which calls for groovin', not understanding."

To groove means to yield yourself to the flow of activity around you. To be "with it," as a phonograph needle is "with" the record groove, responding to its microscopic impressions. Swinging with the sound. Groovin' requires a lot of personal freedom, and a lot of self-assurance. It is the anti-thesis of up-tight perception, in which one accepts only what he can comfortably categorize.

Groovin' consists of opening your senses to what is happening, without anticipation or imposition of logical structures. The new art is often devoid of traditional dramatic tension, which depends upon sequential progression for its effect. Chevrolet was on the same track when it tried to convince people that the fun was in the going, not in the getting there.

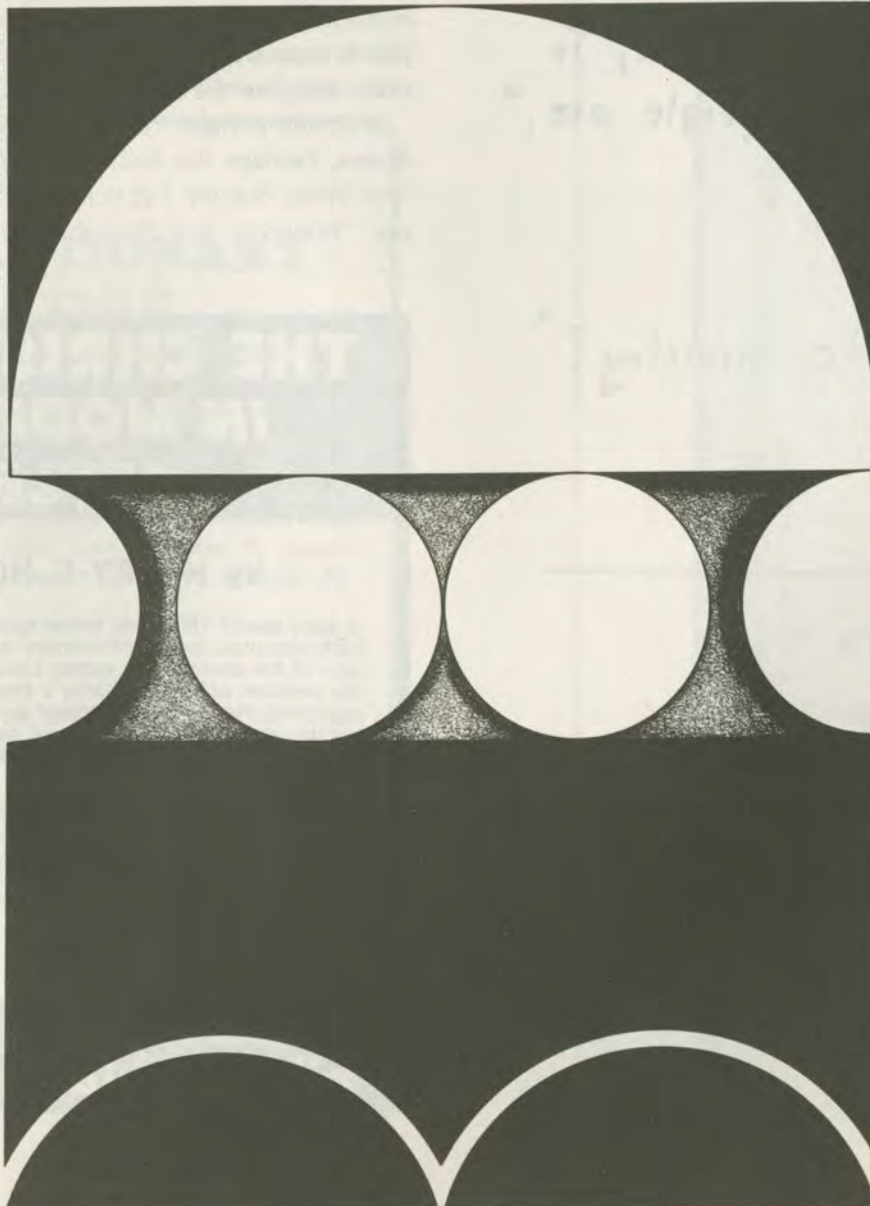
Groovin' also includes the ability to receive several clashing stimuli simultaneously. It is a form of perception dictated by the urban environment. There is no way to understand the city, but there are ways it can be experienced. This insight is now being transmitted to the dramatic arts. Just as you cannot focus for very long on any specific aspect of the midtown scene, so the new drama defies the viewer to focus on any specific segment of the action. Singers in the aisles compete with dialogue on stage, and both are enveloped in lighting effects which theater-goers struggling to "understand" will find distracting. The effect—like that of montage in films—is one of sensory bombardment. It is intentional, not undisciplined.

As a culture, we are not accustomed to groovin'. We don't ask much of our art forms and, as a result, are poorly rewarded by them. We ask merely for correct attitudes and perhaps a little pragmatic philosophy, when we should demand enriching experiences. Experiences which are self-justifying because they are part of the potential of being human and being alive.

"Hair" is a celebration, not a story. It celebrates the human body, marijuana, love and sex. For the first time on a Broadway stage, the human body is shown completely naked. That, too, is part of the collage we are asked to dig. The gesture is graceful and affecting. To ask what the scene "means" is to miss the point and to force drama back into the tired categories our best playwrights would like to overcome. There it is, people—the human body. Dig it.

In 1957, the tag-line of the "Officer Krupke" number in "West Side Story" was thought daring. The songs in "Hair" include a catalogue of forbidden drugs, sexual practices, and words. Reciting them on a Broadway stage in 1968 is not shocking. It seems

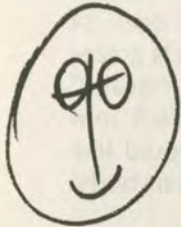
LITHOGRAPH: FIGURE STUDY II



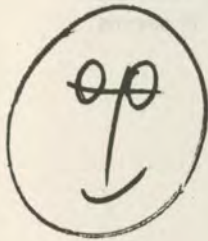
ERWIN ERICKSON



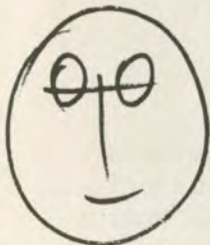
"I'm really a
philosopher at heart.
And I like to teach."



"But it's not enough
just to theorize."



"I want to
be involved, to
be where people are."



"The ministry?"

Write :

Director of Admissions
PACIFIC SCHOOL OF RELIGION
1798 SCENIC AVENUE
BERKELEY, CALIFORNIA 94709

more like an overdue exorcism of fear. We are in a much healthier state when nice people in evening clothes can go home happier.

"Hair's" presence helps restore relevance to the theater itself. For too long, drama has failed to affect, to touch or to involve audiences. Beside a play like "Hair," the plays of Tennessee Williams, for example, seem like exercises in voyeurism. Williams showed us life through a plate-glass window. Today's theater is designed for audiences who prefer boutiques to show windows. They want to be surrounded by the merchandise. They want to touch it.

Watching "Hair," I recalled a talk I had with Leonard Cohen, a Canadian poet who is deeply involved in the changes our society is going through. Cohen, along with nearly every articulate young person in the country today, believes himself to be a revolutionary. "My feeling is," Cohen told me, "that as our revolution gets more and more powerful, it will become invisible. You won't know where the hell anybody is." At the "Hair" press conference, a reporter asked, in effect, which members of the company were real hippies, and which ones were actors. It was a lovely moment of truth, because the entire cast just smiled.

If Cohen is right, "Hair" is a transitional piece of drama. Perhaps the final glorification of the visible revolution. Stanley Kubrick's "2001: A Space Odyssey," however, is a film that has made the jump

THE CHRISTIAN IN MODERN STYLE

by HENRY E. HORN

Is piety dead? This book raises questions about worship, vocation, twentieth century man, and the mission of the church. The author concerns himself with the problem of whether today's style of life is a valid approach. He takes the present age seriously, using secular man's discoveries about personal and communal life without distortion, and he refuses to offer easy oversimplified solutions.

"THE CHRISTIAN IN MODERN STYLE treats a problem that we must eventually wrestle with. Henry Horn has done some important spade work, and I think his book is an important contribution toward a task that many will have to engage in."—Chad Walsh.

at all bookstores

\$2.50

FORTRESS PRESS
Philadelphia, Pa. 19129

Cohen spoke about. Masked as a science-fiction thriller (reviewers who took it at face value found it boring), "Space Odyssey" is, in fact, a deeply subversive film, and undoubtedly the most lavish Underground movie that will ever be made.

What the film subverts are all the familiar categories of time and space, our habit of linear-sequential perception, and our painfully cramped concept of the erotic. In this respect, the story line is incidental. It could as easily have been about racing drivers or the Trojan War.

What matters is the obsessive attention Kubrick paid to shapes in motion, and his disregard for traditional dramatic continuity. Like "Hair," "Space Odyssey" has broken loose from the novel and is exploring the possibilities of its own medium. It is the sort of thing Andy Warhol has been doing badly for years, but Kubrick makes it work.

People attuned to cookbooks are sometimes blind to poetry. "Space Odyssey" is poetry. It asks for groovin' not understanding. It says, "Observe the spaceship moving toward its goal." Sometime later, after we have been shown every possible angle of the ship, it may reach its goal. People restless to "get on with the action" miss what the real action is. Natural groovers—children especially—surrender themselves to the form and are able to experience the contours of the ship in motion. Natural groovers

Now Available Again

THE REVOLUTIONARY IMPERATIVE

essays toward a new humanity

Highly recommended for both individual and group study, this new book includes essays by Henry Margenau, Daniel Bell, Paul L. Lehmann, Helmut Gollwitzer, Robert Theobald, Vincent Harding, Carl Oglesby, and Colman McCarthy. Edited with commentary and study notes by Alan D. Austin, associate editor of motive magazine. 160 pp., \$1.

PLEASE SEND ME _____ copies of "The Revolutionary Imperative" @ \$1 per copy, postpaid.

My check for \$ _____ is enclosed.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

mail to: Depart. of Campus Ministry / P.O. Box 871
Nashville, Tenn. / 37202



What's
a nice
church
like you
doing
in a place
like this?

AMERICAN CATHOLICS AND VIETNAM

by Thomas E. Quigley

These provocative essays strongly reject the position expressed by the late Cardinal Spellman that the Vietnam War represents "the cause of civilization and the cause of God." What the authors do believe, for example, is that—

"Leadership is never more seriously indicted than when leaders not only cannot lead the forces of history but cannot even follow them." — Daniel C. Maguire

"The form for conscientious objection is a theological disgrace."—Michael Novak

"The overwhelming picture presented by American Catholicism is of a passive, unprotesting, faintly chauvinistic herd . . ." —Daniel J. Callahan

"The Catholic Press . . . remains a nationalist press standing in great awe of duly constituted political authority." — John G. Deedy, Jr.

Cloth \$4.50; Paper \$2.45

At your
bookseller's



WM. B. EERDMANS
PUBLISHING CO.
Grand Rapids, Michigan

8-59

supply their own message. Concentration on a single object reveals many layers of possibility in the object: Machine is beauty. Machine is sex. The audience comes away enriched only if they open their heads and experience what is put before them. They have to know how to groove.

I suspect that much of the critical hostility to "Space Odyssey" originated in the theater lobby during intermission. Critics (some of whom seem to dislike movies and wish they were more like books) met their friends and found that nobody was able to verbalize what the film, so far, had "meant." They were back in high school in the fifties, trying vainly to equate daffodils with yellow hair. But Kubrick had denied them any translatable daffodils. The damned spaceship just sat there, like a McCarthy button, asking to be dug.

"Hair" and "Space Odyssey," and the shows that are bound to follow them in the mass-entertainment market, call for a new style of criticism. When authors and directors begin playing in a new key—begin, in fact, to reach out and play on the human sensorium with their gloves off—traditional forms of criticism become inadequate. As they attempt increasingly to generate feelings rather than "messages," criteria will have to be established to evaluate their success.

The first requirement of a new criticism is to recognize the breakdown of traditional sensory divisions. Groovin' requires the unification of the five senses into one receptor. Today's children do this naturally, and their parents, if they respond to the Beatles, already know how to do it with music.

In music, film, and drama, we are entering the age of the feelie. Rational methods of perceiving the truth about man and his world seem to have failed us, and are being abandoned. "The truth of a thing," Stanley Kubrick says, "is in the feel of it, not the think of it." Kubrick's dictate is the motto of the younger generation of film makers and dramatists.

For a long time now Broadway musicals and big-budget films have slogged along, trying to keep in step with the lowest common denominator of their audiences. "Hair" and "Space Odyssey" reverse that trend. By appealing to the most radical elements in the audience, these works threaten to drag us all, kicking and screaming, into a brave new world of sensory enrichment. The potency of this new wave is such that critics must face its peculiar problems and learn to judge it in relevant terms before it judges them irrelevant. For the moment, however the question facing the audience is a simple one: "Can you dig it?"



INSIDE **LOOKING OUT**

INCLUDE ME OUT!
Colin Morris. A native Zambian drops dead from starvation . . . while the church debates what to do with left-over communion bread. Colin Morris challenges the reader to search for the real issues that confront the church. Paper, \$1.25

THE CHURCH AND THE NEW GENERATION
Charles E. Mowry. The religious boom of the 1950's is fizzling. Why? This crusading book explains the reasons as it identifies the barriers between the church and the "new generation." Paper, \$2.45

OPENINGS FOR MARXIST-CHRISTIAN DIALOGUE
Edited by Thomas W. Ogletree. "The dialogue between Marxists and Christians is only beginning . . ." and this series of five important lectures traces the history of this exciting development. \$3.75

YOUNG PEOPLE AND THEIR CULTURE
Ross Snyder. Can you build your own culture? Ross Snyder tells you how to invent, create, transform activities into a culture full of the vitality and freshness of youth. \$4.50

At your local bookstore
ABINGDON PRESS

This free catalog will introduce you to

the most exciting, imaginative materials in Christian education today!



Today, there is more to Christian education than rote memorization and conventional parochial teaching methods. Today there is a totally new dimension of inductive learning . . . researched and developed by Argus Communications.

Argus contemporary instructional materials don't say the same things in the same old way. Designed around the sights, sounds, concerns and techniques of today, they give a new excitement to religious education . . . motivate student interest, response and understanding by sparking and supplementing discussions with materials that talk the language of today's generation.

Among the many programs and instructional aids listed in the new Argus catalog are these especially timely materials:

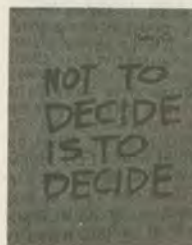


identify with. Complete with clear and comprehensive teaching manual. Three themes for each year, together with suggested films, film discussion notes, and other visual aids, make a substantial year's program without additional text. Used and proven by religious educators throughout the country.

CHOOSE LIFE!

12 Non-text texts for grades nine thru twelve

Following a modern magazine approach, *CHOOSE LIFE!* involves the student in an all-out communications experience that inductively relates his life with a Christian understanding. The pages almost scream to be read. Special "discuss-in" tape recordings, keyed to themes in the magazines, document social issues in a language youth can



POSTERS

Contemporary graphic treatment gives a fresh new approach to inspirational posters. Selection includes two regular series; 24" x 36" "maxi-size" series; and special "Call to Commitment" posters inspired by the books of Elizabeth O'Connor.

RECORDS

Fold out albums include hi-fidelity (33 1/3) record with music and narration and a bound-in color brochure. Titles include: MEET THE PROPHETS, musical portrayal of seven great prophets; THE PROPHETS' DREAM, presenting the prophets of ancient Israel as living personalities through words and music.

BOOKS

A compact library of new books that take a contemporary look at the past, present and future role of the church. Titles include: "Why Am I Afraid to Love?"; *An Introduction to Teilhard de Chardin*; *The Challenge of Vatican II*, and many more.

"LIVING" TAPES

. . . featuring world-famous theologians speaking to you on the most vital issues facing the church today. Lecturers include Dr. Martin Marty, Charles Davis, Dr. Rosemary Reuther, Karl Rahner, S.J., and others. A totally new communications experience.

MAIL THIS COUPON FOR YOUR FREE CATALOG NOW!

Argus Communications

3505 North Ashland Avenue
Chicago, Illinois 60657

Please send me your brand new catalog of Christian Education contemporary instruction materials. I understand there is absolutely no cost or obligation.

Name _____
 Parish or Institution _____
 Address _____
 City _____ State _____ Zip _____

Contributors

ROGER ORTMAYER is an incredibly free spirit now residing in New York. His migrations from native Montana have led him from seminary to rural Ohio to eight years as editor of *motive* to seminary professorship and now to the Department of Church and Culture at the National Council of Churches.

DAVID C. AHLSTROM blows people's minds wherever he happens to be, which currently is Mattoon, Illinois from which he commutes twelve miles to Eastern Illinois University in Charleston where he teaches music and generally celebrates life.

WILLIAM KLOMAN writes for *The New York Times* where this essay originally appeared, and now hopefully, will do his thing occasionally for *motive*.

ERWIN ERICKSON is on the art faculty at Wisconsin State College in La Crosse.

CAROL MOORE, who graduated last year from the University of North Carolina, is now a graduate assistant at Columbia. At U.N.C., she was the only female editor of the excellent magazine *Lillabulero*.

COLETTE INEZ is a prolific New York poet whose work most recently appeared in *Epos*. For bread, she's a Head Start teacher.

EUGENIE YARYAN is a student at Pitzer College in Claremont, California. Lines from another of her poems describe what she's after: "I would like to resurrect/ the names and sins, the salt/ in the ocean, under the moon."

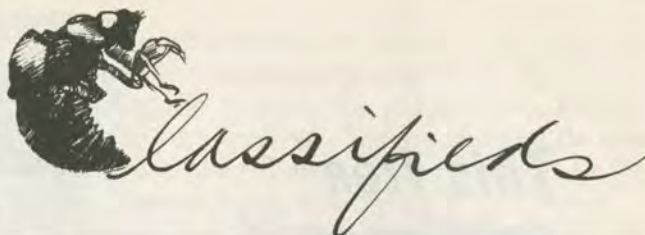
MICHELE MURRAY, familiar by now to attentive readers, has contributed several poems to *motive* in the past. She may be more well known, though, for her incisive poetry reviews in the *National Catholic Reporter*. She lives, and writes, in Washington, D.C.

LESLIE WOLF HEDLEY, from his office in San Francisco, has surely produced enough poems to paper the city in images. He was making San Francisco poetry before there was a "San Francisco Poetry," and will no doubt still be writing as the city slides into the Pacific next year.

EUGENIE HAGBERG writes of crime without punishment from Providence, Rhode Island.

* * *

A SORRY APOLOGY: the process of assembling our December issue was so hectic we neglected to identify **EUGENE McNAMARA**. Canadian poet McNamara edits the University of Windsor *Review*, and has published widely.



BUTTONS, BUMPER STRIPS, DECALS, BALLOONS. \$1.00 (refundable) for catalog and samples. LARRY FOX, BOX 581-M, Hempstead, NY 11551

NEED MONEY? Be a sales representative for a socio-political-satirical new poster line. Ideal for individuals and organizations. Write for complete poster profit kit: GROSS NATIONAL PRODUCT, Box 427, Wayzata, MN 55391.

SICK OF DANCING TO THE TUNE OF ARBITRARY AUTHORITY? Then read MODERN LEADER, the newspaper that gives sound philosophy and the techniques of responsible revolution. Sample. 25¢ Portable Playhouse P.O. Box 5922 Chicago 60617

AUTOMOBILE BUMPER STICKERS, Low-cost, custom-made advertising for organizations, Special Events, School Projects, Political Campaigns, Slogans, Business, Entertainment and Theatrical Productions. Write for Free Brochure, Price List and Samples. Please state intended use. REFLECTIVE ADVERTISING, INC., Dept. M, 873 Longacre, St. Louis, Mo. 63132.

HUNG-UP WITH A PERSONALITY PROBLEM? Poor Student—can't concentrate? Shy—can't get dates? Feel Inferior—think others look down on you? Inhibited? Frustrated? Send for Free Literature: SELF-REALIZATION CENTER, Box 393M, New York 10003

BUTTONS ("Student Power" & hundreds more!), patches, trip glasses, glo-balls, electric yo-yo's, posters, rolling machines & papers, pipes, strobe lights, psychedelia, etc. We print your button titles in lots of 500 or more! Prizes for winning button ideas. Free 13-page mail order catalogue. 25¢ brings yours air mail. Randy Wicker & Peter Ogren, Free Speech Inc, 28 St. Marks Pl, NYC 10003

EUROPE BY STUDENT SHIP. Attend shipboard language classes, art lectures, international forums, travelogues. Enjoy deck sports, movies, jazz & folk festivals. Low fares; 9 all-student transatlantic sailings June-September. Write: Council on International Educational Exchange, 777 United Nations Plaza, Dept. M-1, New York 10017; telephone (212) 661-0310.

BOOMING AUSTRALIA wants you—Good jobs. Adventure. Forms and Australian Handbook (1969) describing Australian assisted passage, passport-visa, advantages, opportunities \$1.00. Buckeye, Box 1032PE, Fairborn, Ohio 45324

EXPERIMENT WITH SLEEP-LEARNING! Fascinating, educational. Use your recorder, phonograph. Astonishing details, strange catalog of tapes, records, equipment free! Sleep-Learning Association, Box 24 MT, Olympia, Washington 98501

FEED FRED! FRED is a free-expression underground paper. He thrives on the stuff you send him. Feed FRED, 14410 Cindywood, Houston, Texas 77024. FRED loves you.

