

# VARIATIONS V

THIRTY-SEVEN REMARKS RE AN AUDIO-VISUAL PERFORMANCE

(FOOT-NOTES REFER TO PERFORMANCE AT PHILHARMONIC HALL,  
JULY 23, 1965, LINCOLN CENTER, NEW YORK CITY.)

FOR MARY SISLER

*John Cage*

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#785.9

C131v5

SOUND-SYSTEM (A) HAVING CONTINUOUSLY OPERATING (TAPE MACHINES (6+), SHORT WAVE RECEIVERS (6+), OSCILLATOR(S) (B) ) AND, OPTIONALLY, NON-CONTINUOUSLY OPERATING (ELECTRONIC PERCUSSION DEVICES (B)(6+)) SOUND-SOURCES.

AUDIBILITY OF SOUND-SYSTEM DEPENDENT ON MOVEMENT OF DANCERS (C), THROUGH INTERRUPTION OF LIGHT BEAMS (D)(6+), PROXIMITY TO ANTENNAS (B)(4+).

PERFORMANCE WITHOUT SCORE OR PARTS.

TELEVISION (PREFERABLY CLOSED WITH IMAGE DISTORTIONS (E)) AND/OR FILM (PREFERABLY MULTIPLE) PROJECTION OF DANCE AND OTHER IMAGES (F).

VARIATION: PLACEMENT OF PHOTO-ELECTRIC CELLS ON THE IMAGE SCREEN.

AS THOUGH THERE WERE A DRAWING OF THE CONTROLS AVAILABLE AND -ON A TRANSPARENCY- TRANSCRIPTION FROM ASTRONOMICAL ATLAS WHICH (WERE IT SUPERIMPOSED) WOULD GIVE SUGGESTIONS FOR USE OF CONTROLS.

RELAYS (D) PERMITTING AUDIBILITY OF SOUND-SOURCES TO CONTINUE FOR A PERIOD VARIABLE BY DIAL CONTROL FROM 0 TO 2½ MINUTES.

(A) DESIGNED BY DAVID TUDOR.

(B) DEvised BY ROBERT MOOG.

(C) CHOREOGRAPHY BY MERCE CUNNINGHAM.

(D) PHOTO-ELECTRIC DEVICES DEvised BY BILLY KLÜVER.

(E) DESIGNED BY NAM JUNE PAIK.

(F) FILM BY STAN VANDERBEEK.

PERFORM AT CONTROL PANELS IN THE ROLE OF RESEARCH WORKER.

CHANGE TUNING OF SHORT WAVE RECEIVERS SELECTIVELY, FAVORING NON-REFERENTIAL NOISE AREAS.

SEPARATE CHANNELS (6+) WITH LOUD-SPEAKERS PLACED AROUND AND ABOVE AUDIENCE.

INTERMITTENT.

ADDITIONAL INDEPENDENT SOUND-SYSTEM (A) AVAILABLE FOR USE BY DANCERS INVOLVING OBJECTS WITH CONTACT MICROPHONES AFFIXED.

MIXER (G) : VOLUME, TONE, AND DISTRIBUTION TO ANY OF 6 LOUD-SPEAKERS.

CHANGED FUNCTION OF COMPOSER: TO TELEPHONE, TO RAISE MONEY.

FROM NO OPERATION OF CONTROLS TO TWO OR MORE OPERATORS AT EACH CONTROL PANEL.

ALL TAPE RECORDINGS (H) THE SAME AND DIFFERENT, ORIGINAL SUGGESTING BUT NOT HAVING INTENTION.

SOME OBJECTS USED BY DANCERS (OBJECTS WITH CONTACT MICROPHONES AFFIXED) ENTERING INTO MULTI-CHANNEL SYSTEM, NOT INTO ADDITIONAL SYSTEM.

(G) DESIGNED BY MAX MATHEWS.

(H) MADE BY JOHN CAGE.

"BREAKTHROUGH", BY MEANS OF COLLABORATION, INTO THE "UNORGANIZED AREAS IN THE REAR" OF THE UNKNOWN.

A POSTERIORI SCORE.

VARIATIONS III.

E.G. KITCHEN SINK ("BAD PLUMBING").

VARIETY OF TAPE MACHINES AND SHORT WAVE RECEIVERS (ASSEMBLED, NOT OBTAINED FROM A SINGLE COMPANY).

LIGHTING (I) AS THE SOLUTION OF A PROBLEM: DANCE, FILM, PHOTO-ELECTRIC CELLS (LIGHT, DARKNESS, BEAM INTENSITY).

ACCEPT LEAKAGE, FEEDBACK, ETC.

QUESTION TO BE ANSWERED AFFIRMATIVELY (DURING REHEARSALS AND PERFORMANCE): DO SOUNDS FLOW THROUGH THE SYSTEM? (IF NOT, MAKE CHANGES SO THAT THEY DO.)

IRRELEVANCE.

CONVERSATION, CONSULTATIONS (NOT AS SOUND-SOURCES).

AS DANCE ENDS, TURN OFF AMPLIFIERS (IF, DUE TO LEAKAGE, NECESSARY).

(I) BY BEVERLY EMMONS.

SILENT FILM.

AERIAL FOR SHORTWAVE RECEIVERS AND THEIR SPECIAL PLACEMENT (J) (SEPARATED FROM OTHER EQUIPMENT AND FROM ONE ANOTHER).

TWO REHEARSAL PERIODS EIGHT HOURS EACH ON TWO DAYS AT LEAST ONE DAY APART.

OCTOBER 6, 1965.

REWIND TAPES AS NECESSARY. (REPETITION?)

NON-FOCUSED.

ADAPT TO PHYSICAL CIRCUMSTANCES.

PROCRASTINATION, MISTAKES.

ESCAPE STAGNATION.

(J) ARRANGED BY BILLY KLÜVER AND FREDERIC WIEBERMAN.