

## What's inside

President's Letter	2
Brant wins Pulitzer	3
Eyes & Ears	4
Profile: Percy Grainger	6
Other Minds 8 In Review	10
News & Notes	11
OM Announcements	
Web Radio Update	
Other Minds Festival 9 Schedule	12
A Gathering of Other Minds	14
Film Festival Schedule	15

## OM Launches EYES & EARS

### New Music Films at the Castro

by Charles Amirkhanian

Finally it's come to this: American television and cinema has ignored so many films on new music composers, Other Minds can't take it anymore! We've gathered some of the most profoundly moving and beautiful testaments to the inventiveness of our favorite composers and rented the vintage 1923 Castro Theatre to show you what you've been missing.

**A**nd for good measure, we're screening some of the most powerful films to involve new sound design, documentary portraits of alternative giants in music, and dramatizations of their lives, for a weekend blow-out capable of starting a new Other Minds tradition.

Our special focus will be on three figures: DJ Spooky, Frank Zappa and Percy Grainger-not exactly your typical trio of American musical superheroes.



Paul Miller, aka DJ Spooky, that subliminal kid

We hope you'll come and support this effort so this can be the first of many such celebrations. We've also invited some of the subjects and the filmmakers themselves to answer your questions throughout the three-day event. Don't miss live music performances by DJ Spooky, Joel Davel, and Castro Theatre's legendary organist David Hegarty, in special presentations crafted especially for Eyes & Ears.

Join us November 8, 9 and 10 (Friday night, Saturday and Sunday) for a musical feast of the unexpected and the ineluctable.



Charles Amirkhanian interviews Frank Zappa at San Francisco's Exploratorium, 1984

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# PRESIDENT'S LETTER

Dear Friends,

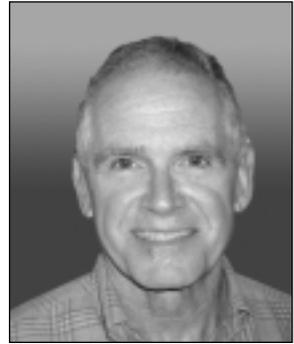
Most of us have felt, and still are feeling, the impact of events of the past year. The economic climate remains uncertain, further eroding feelings of safety and security we might once have enjoyed. And, on top of that, the administration in Washington is preparing us for war with Iraq.

These are hard times for many organizations, not just those devoted to the arts. We at Other Minds consider ourselves extremely fortunate to have the continued interest and support of people like you. 2001-2002 was our best year ever. We drew record crowds at Other Minds 8's new expanded venue, The Palace of Fine Arts Theatre; our commission of Henry Brant's work *Ice Field* won the Pulitzer Prize for Music; and we balanced the largest budget (\$500,000) in our eight-year history. We're healthy and growing, yet rely on the continuing support of our donors to help sustain our new status as a "mid-size" non-profit arts presenter.

Henry Brant's *Ice Field* enjoyed a world premiere at four performances in December of 2001 by the San Francisco Symphony, Michael Tilson Thomas conducting. The "spatial" work, commissioned by Other Minds with funds from the Rockefeller Foundation's Multi-Arts Production Fund, captivated audiences with its unusual presentation and generated welcome press coverage for Other Minds, including a review by Bernard Holland in the *New York Times*. To our joy, Brant was awarded the Pulitzer Prize in April for the work. We were grate-

ful for the fruitful collaboration with MTT and our friends at the Symphony, an ongoing relationship that is helping expose a wider range of fans to our work.

True to the style of Other Minds, look for something really unusual this fall, November 8-10, at the historic Castro Theatre with **Eyes & Ears: The Other Minds Film Festival**. The three-day event will explore various directions, from the innovative use of music in film, to rarely seen films about composers and performers. In addition to the films themselves, we'll be presenting a creative line-up of performances and lectures including a live appearance by DJ Spooky and his "Rebirth of a Nation," (a remix of D.W. Griffith's controversial *Birth of a Nation*), films by and about the legendary rock iconoclast Frank Zappa, two documentaries that explore the influence of eastern traditions on the new music composers that emerged in California in the decades following World War II, and an afternoon devoted to the Australian innovator Percy Grainger. We hope to see you and all of your friends camped out for the weekend at the Castro Theatre. We're looking forward to giving you a full preview of what's coming up March 6-8, 2003 for the Other Minds 9 Festival. You'll read about it, along with articles, interviews, and the Other Minds alumni feature "Phrenology," when our usual edition of **MindReader** returns, winter of 2003.



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© JOHN FAGO

Many thanks to our loyal donors and friends for making this exciting year happen. Please help us make our first film festival a success by attending and spreading the word.

Thanks,  
Jim Newman

September 2002

OM8 Participants (standing from left to right): Tania León, Ellen Fullman, Thomas Buckner, Charles Amirkhanian, Ricardo Tacuchian, Takashi Harada, Jim Newman (seated) Richard Teitelbaum, Randy Weston, Pauline Oliveros, Lou Harrison, Annea Lockwood

## Brant's Musical Journey

By Lisa Petrie

When Other Minds commissioned Henry Brant's *Ice Field* for the San Francisco Symphony's Pan-American Mavericks festival, it was guaranteed to be a sensation. But no one was prepared for what followed the highly successful December premiere—the Pulitzer Prize. Not only was the prize a fitting tribute to Brant's career of 60 years and conductor Michael Tilson Thomas' commitment to performing new music, but it prompted a flurry of media attention for Other Minds and the experimental wing of American music.

To New York Times critic Bernard Holland, the piece lay “somewhere between precision planning and controlled chaos, a mixture of smart bombs and dumb ones...Mr. Brant banged away at the organ as Michael Tilson Thomas and the orchestra brought a stunned and happy audience *Ice Field*,” Holland wrote. True to the concept of “spatial music” (MR, fall 2001), audience members were surrounded by nearly 100 musicians including bass steel drums

and jazz band, placed in various locations around the hall. Playing independently, the small ensembles wove together elements of jazz, dissonant modernism, comical sounds and lyrical melodies.

*“A dazzling, well-received world premiere”*

- *The Independent, Santa Barbara*

Listeners, from Symphony subscribers and modern music fans to the national press and the Pulitzer Prize committee, sat up and took notice. In April, four months later, the Pulitzer was awarded, throwing the media spotlight on Brant, the San Francisco Symphony and Other Minds. Michael Tilson Thomas praised Brant in a San Francisco Chronicle review for being, “constant to his vision and the wonderfully exuberant wackiness of it all—at the same time it's very well thought out.” Brant himself expressed surprise that music of this type would garner the Pulitzer Prize. “I never expected this. In a way, it vindicates the experimental direction I have taken,” he told the Santa Barbara News.

In a slightly more alternative vein, the SF Weekly trumpeted the cause on the May 29-June 4, 2002 cover (and subsequent five-page article), praising Other Minds as it “continues its anti-commercial quest to make the world safe for weird music.” Executive Director Charles Amirkhanian is pleased with the long-overdue recognition of experimental American music, as he is with the ongoing artistic collaboration between Other Minds and the San Francisco Symphony. Amirkhanian says, “As long as support for this music continues, there is no limit to the kind of imaginative programming we can pursue.”



© KRISTEN LOKEN

Brant receives a standing ovation

*“Mr. Brant banged away at the organ as Michael Tilson Thomas and the orchestra brought a stunned and happy audience *Ice Field*”*

- Bernard Holland, *NY Times* 12/18/01

the Other Minds

FILM FESTIVAL

EYES

& EARS

The history of motion pictures, even before Talkies, has always been intertwined with the art of music. Before soundtracks, barroom pianists, Wurlitzer organists and theatre orchestras sounded their accompaniments new, hypnotic “silent” medium. Now as going to the theatre has surpassed entertainment parity with attending and reading novels, and the latest films are the subject of our most spontaneous conversations, OTHER MINDS films that illuminate the subject of avant-garde music or use sound in unexpected ways . . . the OTHER FILMS went before we got to have those great conversations.

### DJ SPOOKY’S Rebirth of a Nation

(2002, 60min.) (a work in progress, take one and two)



COURTESY OF PACIFIC FILM ARCHIVE

African-American icon DJ Spooky, that Subliminal Kid, performs remixology on D.W. Griffith’s notorious silent film *Birth of a Nation*. Appearing live on the stage of the Castro, Spooky (aka Paul Miller), has digitized and re-composed the original film, a milestone in cinema history and now one of the most controversial works of the silent era. Don’t miss the brilliant wizardry of DJ Spooky as he creates a new soundtrack in real time for audiences on Friday and Saturday nights. Commissioned in part by funds from the Rockefeller Foundation Multi-Arts Production Fund.

### BJÖRK: *Dancer in the Dark*

(2000, 141 min.)

**Director:** Lars von Trier

**Music:** BJÖRK

This watershed accomplishment remakes the American musical motion picture from top to bottom. Starring the Icelandic singer songwriter Björk and her music, Danish filmmaker Lars van Trier turns upside down the musical film’s trademark notion that music redeems us from the horrors of the real world. Instead of the escapism of *Camelot* or *The Sound of Music*, which an amateur troop rehearses in the course of our story, the protagonist’s attempt to cope with her advancing blindness by lapsing into phantasmagoric song and dance numbers leads her to a shattering date with “My Favorite Things.” Film theorist Marilyn Fabe (UC Berkeley) who has devised an entire course around this motion picture, introduces the movie, shot with 100 mini-DV cameras, and fields your questions afterwards.



© ZENTROPA ENTERTAINMENT

## FRANK ZAPPA: Phase II - The big note

(2002, 90 min.) (preview of a “work in process”)

**Director: Frank Scheffer**

Join us for the first American showing of a compelling new video by Frank Scheffer for Dutch television VPRO—a comprehensive overview of Frank Zappa’s unique achievements, peppered with mesmerizing historic footage. Performances by the Ensemble Modern and the Amsterdam Concertgebouw Orchestra, statements by Frank himself,

Edgar Varèse, Pierre Boulez, Captain Beefheart, Ian Underwood, George Duke, Haskell Wexler, and Gail & Dweezil Zappa. Zappa sans facial hair on an early Steve Allen TV show playing the spokes of a bicycle with a bass bow is just one of many astonishing highlights.

Charles Amirkhonian  
Artistic Director

November 8-9-10, 2002

Castro Theatre,  
San Francisco



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### Baby Snakes

(1979, re-edited 1984, 90 min.)

**Director: Frank Zappa**

Animation: Bruce Bickford

This rarely shown film by Frank Zappa oscillates madly between a 1979 club performance of his band and the outrageous psychedelic clay animation of Bruce Bickford that anticipates sci-fi digital zooms and morphing by over a decade. Thrill to the punishment of Warner Bros record executives by devil-costumed audience members who take the stage to horsewhip their prey while young and robust Frank and his company flawlessly execute the sound design.

## KARLHEINZ STOCKHAUSEN: In Absentia

(2000, 20 min.)

Decors, Puppets, Animation, Montage: Quay Brothers  
Music: Karlheinz Stockhausen

The music of Karlheinz Stockhausen and the dark vision of the Brothers Quay contrive in this short film to convey your minimum dose of angst for the next few months.



COURTESY OF ZEITGEIST FILMS

Originally produced by Pipeline Films and the BBC, this short film was one of four films in the “Sound on Film” series screened at the London Barbican (the series also included film collaborations between Hal Hartley/Louis Andriessen, Nicolas Roeg/Adrian Utley of Portishead, and Werner Herzog/John Tavener). Shot in black and white and color, *In Absentia* combines live action and animation and centers around the simple action of a woman repeatedly writing a letter. The haunting images one could only expect from the Quays matched with the equally claustrophobic score by Stockhausen will take you on a mesmerizing journey into the mindscape of a woman gone mad. Castro organist David Hegarty opens with a medley from *The Sound of Music*.

## TERRY RILEY: Music with Balls

(1969, 10 min.)

Minimalist composer Terry Riley and sculptor Arlo Acton along with television director John Coney collaborated to produce one of the most revolutionary Hi-band videos ever made for television (*KQED*, 1969). Acton’s two giant reflective spheres containing loudspeakers are set in motion as pendulums. Riley, playing live on soprano saxophone, records and loops his performance on two audio-tape machines. Prepared tapes and oscillator add to the sound sculpture forming the masterpiece *A Rainbow in Curved Air*. Special guests Acton and Riley join producer Jim Newman onstage for a personal appearance.

**Tickets are \$9 per program. Festival Pass (good for all programs) \$60. Individual tickets in advance available at [ticketweb.com](http://ticketweb.com). Individual tickets available day of show at Castro Box Office. For more information and to purchase your Festival Passes, visit [www.otherminds.org](http://www.otherminds.org) or phone (415) 934-8134. For priority seating, buy your Festival Pass today. Avoid the long ticket lines at the Castro.**

# Percy Grainger: A Maverick from Melbourne

By Charles Amirkhanian

*Eyes & Ears, the Other Minds film festival, in its first incarnation, will focus especially on Frank Zappa, DJ Spooky and Percy Grainger. Inspired in part by the availability of two remarkable and complementary films on Grainger's life and music, our further interest is the prophetic nature of Grainger's involvement with folk music and its relevance to the transformation of classical music. Like Béla Bartók, in Hungary, Romania, and Bulgaria; the Armenian composer Komitas Vartabed in the Ottoman Empire; and Colin McPhee in Indonesia; Grainger was among the very first composers to record original sessions with authentic folk musicians and integrate the resulting influences into his work for the classical concert hall. In addition, Grainger sought to open up musical expression by the inclusion of such devices as constantly sliding glissandi in counterpoint (free music), the inclusion of a full range of pitched percussion instruments in the lowest ranges to complement the glockenspiel and marimba, and the attempt to create any possible rhythmic and timbral variation by means of synthetic sound production. Although many of his experiments were not realized during his lifetime, they pointed the way toward that which was to come very soon after his death in 1961.*

Most of us think of Percy Grainger as a composer of rather light and pleasant music, more suitable to a pops concert than the serious concert hall. He became known in the 1920's and '30's as one of the most popular and widely traveled concert pianists in the world. His settings of folk tunes such *Country Gardens*, *Shepherd's Hey*, and *Molly on the Shore* are played by piano students everywhere. For many years now, Grainger's reputation has been somewhat in eclipse. When he died in 1961, musical intellectuals considered him hopelessly out-of-date. But now there's a new turn of events, as revivals of his music have shown Grainger to be a prophetic figure—an extremely serious and interesting man whose genius was largely misunderstood.

Grainger, both as a man and as a musician, is a curiously attractive individual. His eccentricities and flamboyance were a favorite topic of conversation among people who had met him, even casually. His composing was highly influenced by his love of folk music—a trait shared by many younger composers today who are influenced by the traditional music of Asia, Africa and Europe. And the great body of music that he wrote, only recently fully explored by performers, reveals a richness and diversity that is astounding. We see now that Grainger's music contains a number of unpublicized experimental firsts, revealing him to be a visionary thinker whose progressive musical attitudes were as idealistic and sincerely-felt as any of his more obviously-advanced contemporaries. In short, a fabled New York Times headline said it all: "No one's laughing at Percy Grainger anymore."



Rose and Percy Grainger

© COURTESY OF STEWART MANVILLE

Percy Grainger was born on July 8th, 1882, in Brighton, a seaside suburb of Melbourne, Australia. This was also the birth year of Igor Stravinsky, and the year before the death of Richard Wagner. Grainger's father, John, a prominent architect, and his mother Rose were separated by the time Percy was seven. Rose, an overly protective mother and piano teacher besides, undertook to make Percy into a piano prodigy. When Percy was 12 he made a sensational debut in Melbourne, and by 1895 his concerts earned enough money for both him and Rose to leave for Germany where Percy could further his studies in piano and composition. Rose held a very special place in Percy's life and was always his most ardent supporter and friend.



Concert tour of Australia, circa 1935

© COURTESY OF STEWART MANVILLE

Eight years after going to Europe, Percy met the composer Ferruccio Busoni with whom he studied briefly. Busoni was one of Europe's most advanced and progressive musicians in 1903. However, Percy's main influence was the Norwegian composer Edvard Grieg, from whom Grainger learned to model much of his own composing, after the instinctive songs of the peasant class. Grieg's death in 1906 brought great sadness to Grainger who continued to champion Grieg's music for over half a century. Grainger was noted for playing the Grieg Piano Concerto in literally hundreds of cities and towns around the world. His pianistic style was characterized by a passionate projection of force and emotion.

Much of Grainger's compositional style, his melodies, use of shorter forms and rhythmic energy, come from his study of traditional folk songs. Unique is his practice of varying the melody or treatment of each verse of his song transcriptions, just the way a folk singer would do according to the narrative line of his story. While singing folk songs today, we often repeat each verse with the same musical pattern. Not true of the folk singers in Denmark, Great Britain and Faeroe Islands, where Grainger was the first ever to make field recordings on discs. These singers improvised, varying the main musical line for each of the different verses. Grainger had a terrific instinctive feeling for vocal and instrumental color and balance as well. The sonorities he achieves in his instrumental settings are remarkably sensuous and often thoroughly original—a main factor contributing to the beauty and nobility of Grainger's music.

Grainger lived in Germany and England until 1915, when he moved to the United States to avoid conscription into the English military. But when America declared war on Germany in 1917, Grainger bought a soprano saxophone and enlisted in the American Army. Although he had little idea how to play the instrument, it soon was discovered that the new recruit was the famous concert pianist, and the War Department put him to work playing piano concerts to benefit the Red Cross. Soon thereafter he became an American citizen.

Grainger was eccentric in his personal life as well as his musical one. He met the Swedish painter and poet Ella Viola Ström in 1926 (she was a world traveler and had borne a child by the crown prince of Japan) and married her after one of his concerts in front of 20,000 people at the Hollywood Bowl. He was a vigorous lover of the outdoors, often hiking from city to city when on concert tour. Several times on these jaunts he was arrested as a vagrant, released from custody just in time to perform. Percy was a vegetarian in times when it was unusual. He was an outspoken supporter of composer Henry Cowell after Cowell was imprisoned for four years in San Quentin on charges of homosexual conduct. In the late 1930's, when even the most radical liberal groups on the West coast would not take up the cause, Grainger succeeded in liberating him on promise that Cowell would be employed as his copyist and assistant.

Perhaps the spiciest detail of his personal life was his proclivity for the whip. His greatest sexual joy was being lashed, a practice that his wife tolerated and participated in with difficulty over the course of their 32-year marriage. Knowledge of his 'fancies' was also a great source of pain for his mother, causing Percy much guilt in life. Said Percy in published letters: "I came out of a whole chain of whip-deeds, men who horse-whipped each other, men who enslaved horses and dogs with the whip, parents who brought up their children with the whip. So for me, an artist (one who used the things of life decoratively and play-

fully), the whip became merely a source of fun, delight, enticement; a desirable horror, a bewitching fear." Australian director Peter Duncan's film *Passion*, treats Grainger's life mainly in England and includes frank but sensitively-rendered scenes of flagellism between Grainger and his lover, pianist Karen Holten. As has been pointed out by several writers, the film is best understood if you already know something of Grainger's life. For that purpose we have scheduled the excellent documentary on his life by Jim Berrow that includes performances by Sir Simon Rattle and the City of Birmingham Symphony Orchestra of Grainger's chamber, vocal and orchestral music—*Percy Grainger: The Noble Savage*. Commentary by Sir Simon and other experts add considerably to the film's value.

Grainger's musical ideas were often quirky as well. He refused to use traditional Italian musical terms so that "molto crescendo" became "louden hugely" and chamber music became "room music". Grainger practiced elastic scoring, meaning that his pieces could be played by 100 instruments or just five, depending on the number of players available. An experimenter with non-classical instruments, he used accordions, concertinas, large groups of pianos, the solovox, the theremin, harmoniums, the banjo and various percussion instruments. From 1946 to 1961, Grainger worked with the physicist Burnett Cross to develop new instruments that would produce exotic new sounds. Unfortunately, a measure of success was not really achieved with these instruments until the end of Grainger's life, and he did not compose any major works for them. Percy Grainger died in White Plains, New York on February 20, 1961, at the age of 79.

At the time of his death, he was virtually forgotten. Today, his vast output is being systematically recorded in its entirety by Chandos Records in London and his music is re-published and widely performed and recorded. Not even Grainger himself ever actually heard as much of his music as we can today. And those who *do* encounter it invariably become unalterably addicted. You've been forewarned!



Grainger with Burnett Cross & proto-synthesizer

© COURTESY OF STEWART MANVILLE

# EYES & EARS: the Other Minds Film Festival

continued from page 5

## GEORGE ANTHEIL: Bad Boy of Music

(2000, 44 min.)

**Director: Michael Meert**

Antheil (1900-1959), composer of the Ballet Mécanique for 16 player pianos, airplane propellers, doorbells, sirens and percussion, was the first American modernist to be taken seriously in Europe. This fictionalized dramatization of his life by German filmmaker Michael Meert is interspersed with extemporaneous commentary by Other Minds Artistic Director Charles Amirkhanian, shot in Bellagio, Italy, and performances by the Ensemble Modern. Contains footage of the audience riot at Antheil's first Paris concert in October 1923, attended by Satie, Pound, Joyce, Picabia and Picasso. Produced by TV 2000 (Wiesbaden) for the Arte channel.

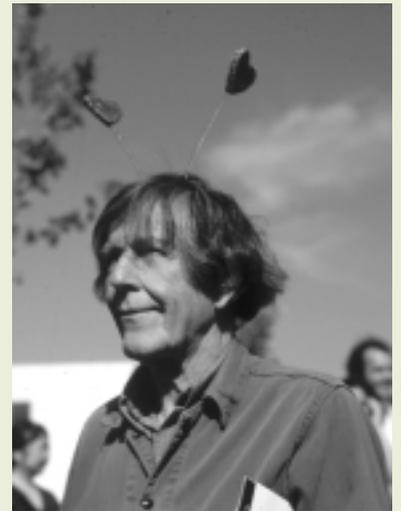
## WEST COAST STORY: Frontiers of New Music

(1986, 75 min.)

**Director: Michael McIntyre**

**Producer: Eva Soltes**

Lou Harrison, John Cage, Henry Cowell . . . where would contemporary music be without them? Rare footage of these pioneer California composers and their spiritual descendants Robert Erickson, Paul Dresher, Pauline Oliveros, Terry Riley, Daniel Lentz, John Adams, Janis Mattox, and others present a capsule overview of a revolution that rocked the classical world, forever changing it. The emergence of a West Coast sound is beautifully documented by director Michael McIntyre and producer Eva Soltes for BBC TV in this 1986 production. Special guests Soltes, Dresher, Lentz and others will take questions following the film.



Cage receiving honorary doctorate at Cal Arts

© 1986 EVA SOLTES



© 1986 OTHER MINDS

## PANDIT PRAN NATH: In Between the Notes

(1986, 30 min.)

**Director: William Farley**

**Producer: Jim Newman**

Travel to India to discover the roots of the legendary Indian singer, Pandit Pran Nath (1918-1996). The last master of the stately Kirana classical vocal style, Pran Nath profoundly influenced important western avant-garde composers such as Terry Riley and LaMonte Young. Although *In Between the Notes* is a video portrait of a particular artist, its real subject is artistic integrity. Throughout his life Pandit

Pran Nath has resisted every opportunity to advance his career commercially by acceding to the popular appetite for technical display, very common among fans of Indian classical music, including vocal music. His work has always involved a search for purity of expression, finding the exact nuance of pitch and tonal quality, "in between the notes," to fit perfectly the mood and nature of the raga being performed. Produced by Other Minds in 1986 by Jim Newman, directed by William Farley and photographed by Bill Marpet, it was taped mainly in India in 1985.

## PERCY GRAINGER: The Noble Savage

(1986, 90 min.)

**Director: Barrie Gavin**

**Producer: Jim Berrow**

This extraordinary documentary on virtuoso pianist and composer Grainger (1882-1961) evokes beautifully the composer's fascination with the English folk music he was the first to collect on cylinder recordings, beginning in 1906. Contrary to our image of him as an arranger of polite ditties, Grainger loved the rough, rural qualities of this music and its singers. Sir Simon Rattle and the City of Birmingham Symphony Orchestra perform and biographer John Bird and Dr. Kaare Nygaard, medical adviser and friend, offer stunning insights into the life of this complicated and fertile genius. Grainger's contributions are thoroughly explored: "free music," "elastic scoring," unusual instruments, inventive harmonizations & variations in his folk tune arrangements, and his stubborn quest to invent an early electronic synthesizer. Produced by Jim Berrow for Central Independent Television, Birmingham. Followed by a medley of Grainger's greatest works for the giant Wurlitzer organ, arranged for this event, and performed by the Castro's David Hegarty.

## THEREMIN: AN ELECTRONIC ODYSSEY

(1995, 104 min.)

**Director: Steven M. Martin**

Vacuum tubes do not suck. They make beautiful music and have done so since 1927 when Leon Theremin, the Russian inventor, presented the world with his amazing electric synthesizer. When the KGB kidnapped him from his Manhattan laboratory and shipped him back to the USSR to invent the eavesdropping “bug” for hotel rooms, he was feared dead for decades. A reunion, in Manhattan with his former sweetheart Clara Rockmore, the greatest performer on the “Theremin,” in the 1980s, forms the climactic moment of this touching narrative. Preceded by Joel Davel, performing on Donald Buchla’s “Lightning” digital controller, the latest incarnation of touchless musicianship.



© JOEL DAVEL



© JOEL DAVEL

## David Hegarty



COURTESY OF DAVID HEGARTY

David Hegarty, Castro Theatre Organist

Anyone who’s been to the Castro Theatre knows that there is more to the experience than just a movie. The spectacular interior of this restored theatre, opened in 1923, houses a full-sized Wurlitzer theatre organ, replete with every bell and whistle, allowing visitors to luxuriate in thrilling musical performances by house organist David Hegarty during intermissions. David also is known for his monthly Pops Concerts on the Skinner symphonic organ of the California Palace of the Legion of Honor and regular appearances at the Stanford Theatre in Palo Alto.

An avid film music researcher Hegarty specializes in performing his own transcriptions of classic Hollywood film scores, often with the enhancement of digital (MIDI) orchestrations. When *Other Minds* approached David about doing something special regarding Percy Grainger, we had no idea how seriously he would respond to the challenge. In August, Hegarty traveled to White Plains, New York, to visit with Stewart Manville, curator of the home archive of Percy Grainger at 7 Cromwell Place. The two discussed items for possible inclusion in a medley of Grainger pieces and a new solo work to be arranged

by Hegarty as well. He will debut these unique arrangements at the Sunday matinee performance preceding the showing of the film “*Passion*.”

Furthermore, Hegarty is arranging selections from the film scores of George Antheil to accompany our showing of the German documentary *Bad Boy of Music*, and will play selections from *The Sound of Music* in conjunction with the our showing of *Dancer in the Dark*. Hegarty also will be on hand throughout the entire Eyes and Ears Festival with more inspiring music, in the hallowed tradition of San Francisco’s greatest motion picture house, the Castro Theatre.



## Passion

(1999, 102 min.)

**Director: Peter Duncan**

Australian filmmaker Peter Duncan directs this 1999 feature film exposing the most challenging details of the secret life of Percy Grainger, including his lifelong involvement with flagellation. Richard Roxburgh is the spitting reincarnation of red-haired, blue-eyed Percy; Barbara Hershey his over-protective mother Rose,

whose encouragement and support made his career possible, and Emily Woof the Danish pianist Karen Holten whose affair with the composer eventually is thwarted by Grainger’s devotion to his mother. *Passion* portrays the repressive Victorian atmosphere, Grainger’s pianistic fireworks, and the unbridled sexual lashing sessions of Karen and Percy. Director Peter Duncan, our visitor from Sydney, will answer questions following the screening.

## Festival Smashes all Records

by Christi Denton

Photographs by John Fago

The most successful Other Minds festival yet, with audiences doubling last year's attendance, Other Minds 8 took place on March 7-9, 2001, at the 1000-seat Palace of Fine Arts Theatre in San Francisco. The event boasted four world premieres by Randy Weston, Pauline Oliveros, Lou Harrison and Ellen Fullman, nine U.S. premieres, five West Coast premieres, and three San Francisco premieres. And our first auction of original manuscripts raised over \$8000 as happy bidders took home framed and matted score pages by Lou Harrison, Henry Brant, Randy Weston, Ellen Fullman and the rest of the invited guests.

The first half of the opening night of the concert featured the Ondes Martenot, played by Takashi Harada. The Ondes is an electronic instrument somewhat similar to the theremin, but includes a 7-octave keyboard for performance. The sound is hauntingly beautiful. Harada and Hiroko Sakurazawa (piano) played pieces by Messiaen and Milhaud, in addition to Harada's own compositions. Joshua Kosman of the *San Francisco Chronicle* gave the presentation a thumbs-up review. The concert also included the world premiere of Lou Harrison's *Scenes from Nek Chand* for steel guitar, played by David Tanenbaum, and works for multiple guitars by Brazilian composer Ricardo Tacuchian. Pauline Oliveros and the Circle Trio closed the event with a rhapsodic and mesmerizing performance.



Weston, León, Fullman, Oliveros

An 85th Birthday Celebration for Lou Harrison kicked off the concert on Friday night, with Linda Burman-Hall and the Harmida Piano Trio performing the works of the legendary composer. Annea Lockwood and Thomas Buckner wrote and performed a piece for baritone and tape, followed by a piece for shakuhachi, tabla, and synthesizer by Richard Teitelbaum. Pianist Sarah Cahill performed an homage to Ruth Crawford by Pauline Oliveros followed by a special added tribute to Leo Ornstein, who died in February at 108.

A sold-out house on Saturday night witnessed the world premiere of Ellen Fullman's "Stratified Bands: Last Kind

Words" performed by the Kronos Quartet and Fullman on the Long String Instrument, a 70 foot long sculptural object which had been installed with the assistance of the technical staff of the Exploratorium. The LSI was developed over 20 years, and includes more than 100 wires stretched that produce an amazing variety of sounds. Following the first intermission, Continuum brilliantly performed pieces by Tania León and Ricardo Tacuchian, and the Other Minds Ensemble gave the West Coast premiere of Immersion by Annea Lockwood. The Festival closed with a highly energetic appearance by Randy Weston and African Rhythms' premiere of Blues for Langston Hughes.



(Top photo) Takashi Harada intrigues colleagues at the Djerassi retreat. (Bottom photo) Ricardo Tacuchian, with guitarist David Tanenbaum

Other Minds 8 received rave reviews from the press, the audience, and the composers. The composers spent the four days before the festival at the Djerassi Resident Artists Program in Woodside, and Annea Lockwood commented that the private sessions gave "a welcome chance to really talk with others not about our latest gigs, or what we are doing, but about issues around our work-the real meat-which seems to happen too rarely now."

### New OM board and staff members

Other Minds has enjoyed the extreme good fortune of having **Harry Bernstein** join our Board of Directors this year. Harry possesses a unique and amusing blend of business development savvy with an uncanny sensibility and interest in new music (not to mention food and wine and travel and books and anthropology!). Harry has recently founded Full Plate Media, a television production company producing culinary programming for PBS and cable networks. He became involved with television production at NapaStyle, Inc., Michael Chiarello's media company, where he extended Michael's reach across various media and broadcast outlets. He also served on the executive

teams of such companies as Reel.com, Showtime Networks, Starwave and Film.com. Harry has always enjoyed a deep interest in the arts, and even had his own radio show at KCRW in Los Angeles where he produced and hosted a weekly program devoted to new music. Thanks to outgoing board members **Belinda Reynolds** and **Dan Federman** for their financial and organizational support.

A number of new faces have joined our staff as well. **Bernard Kyle** innocently offered his talents as a volunteer, never dreaming he would soon be managing Eyes & Ears, Other Minds' first Film Festival. Bernard's talent with project management has proven invaluable in this exciting endeavor, one that is sure to

See **News and Announcements**, page 12

## Web Radio Update

by Susan Rubio

We are happy to report that the KPFA Archive-*Sounds Like Tomorrow* web radio project is well under way! The first hurdle of this exciting journey was in the form of huge pallets stacked high with many, many boxes containing several thousand quarter-inch analog tapes. Charles Amirkhanean enthusiastically recalled some of the treasures embodied in those boxes, but accessing them and storing them all represented considerable organization and expense.

In stepped Scott Atthowe, owner of Atthowe Fine Art Services, along with his wife, artist Patricia Thomas, graciously offered to help with the basics at this crucial early stage. The Atthowes provided not only the space to store them, but they patiently guided and helped us through the process of putting up shelving, unpacking tapes and storing them properly. With the last box unpacked and the last tape placed on the shelf, we were rewarded with seeing before us spine after spine of tantalizing label copy. Of course the collection contains its share of cryptic designations, some bearing no clues at all as to contents, and a few not so tantalizing displays of trailing leaders and precariously spooled spools—all waiting to be digitized and shared with the world of modern music aficionados.

The project began in December 2000 when Other Minds, with the assistance of the William and Flora Hewlett Foundation, acquired this valuable archive of some 5000 hours of original in-studio performances and discussions with a myriad of contemporary artists and composers. A grant from the Rockefeller Foundation allowed us to complete a feasibility study and to develop a plan to digitize, catalogue and disseminate this material over the web. Now that the collection is safe and secure with the Atthowes, we are using our newly designed database to begin sorting and cataloguing, thanks to a generous donation from Greg and Elizabeth Lutz and the excellent work of UCB Information Sciences graduate Kirsten Swearingen. The next step is digitizing the tapes, undoubtedly the most time-consuming and costly. We've found an excellent partner in Fantasy Records Studios in Berkeley, noted for doing reel-to-reel transfer and reissue on compact disc of many catalogues of now-defunct jazz labels. And we have an impressive team of volunteer engineers at the ready to edit and encode the digitized material for the Internet. Other Minds will partner with the Music Library of U.C. Berkeley and the San Francisco Performing Arts Library and Museum (PALM) to give public access to the digitized files, some of which we hope to make available on an Other Minds web radio station in the future.

With all of this top-notch assistance and support from donors, sponsors and foundations, it's coming about. If you'd like more information and/or would like to get involved in supporting this project, please visit <http://www.otherminds.org> or phone Susan Rubio at 415/934-8134.



Artists Scott Atthowe and Patricia Thomas

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## Ned Rorem and Evelyn Glennie to Headline Other Minds 9

One of the most profoundly individual figures in American music, composer **Ned Rorem**, headlines the roster of guests at the ninth Other Minds Festival, slated for March 5-6-7-8, 2002, in an expanded four-concert schedule in San Francisco. The 1000-seat Palace of Fine Arts Theatre will host the event and the opening concert will be an evening-long song cycle by Rorem, *Evidence of Things Not Seen*, for piano, that has won great admiration but has not yet been performed in the West.

In addition, two new works are being composed especially for the event. **Stephen Scott**, whose stunning music for bowed grand piano, played by ten performers leaning into the instrument with lengths of nylon fishing line to agitate the strings directly, is composing *Paisajes Audibles* (Audible Landscapes) for soprano and bowed piano. And China's first avant-garde composer, **Ge Gan-ru**, now living in the U.S., will write a new piano quartet for soloist Gloria Cheng and the Onyx String Quartet.

Other featured performers will be **Evelyn Glennie**, the world-renowned percussionist, playing works for five-octave marimba, and **Stephan Micus**, the ECM recording figure whose multi-layered compositions for ethnic instruments from around the planet are rarely heard live in the U.S. Micus, who recently took up temporary residency in Armenia to learn that country's national instrument, will perform on the bass duduk, a double reed instrument made from the wood of the apricot tree.

In addition, one of the most brilliant vocalists of the American avant-garde, **Amy X Neuburg**, of the Bay Area, will perform a variety of her stunning works for voice and live electronics. Rounding out our roster are New Zealand composer Jack Brody and New York jazz bassist William Parker.

Stay tuned to <http://www.otherminds.org> as our concert schedule will be announced in the very near future.

## News and Announcements

*continued from page 12*

be a success. After spending two years headquartered in London as a project manager for a Java company, he traveled extensively in Europe where he immersed himself in the underground and avant-garde music and art scene in many of the major European cities. He recently returned to San Francisco to pursue his interest in curating installation and sound art. He'll be starting his graduate studies in the fall and will soon be involved in sound art projects around San Francisco.

**Christi Denton** (Archivist & Information Manager) graduated from Mills College in 2000 with a BA in Music Composition. From 1997 to 2001 she worked as a Web and Database Engineer at both Intuit Software and Nolo.com. After traveling extensively in 2001, she returned to the Bay Area to compose and pursue a career in music. In 2002 she was hired by Other Minds as an Intern to assist during the Other Minds Festival 8. Her database and web skills, music knowledge, and propensity for organization were a perfect fit, and she currently devotes her time primarily to the web radio and tape archive project. Recently Christi has been working on recording sound environments and building instruments out of found objects.

**Lisa Petrie** (Communications & Development Manager) returns to the US after a six-year residency in Europe. Lisa received her Doctor of Musical Arts degree in flute performance at the State University of New York at Stony Brook (1995) where she studied flute with Samuel Baron, and played new music under the conductor Brad Lubman. Upon relocating to Switzerland she gained experience in sales and marketing for a

classical CD label and played in the Broadway musical production of *Phantom of the Opera*. Her travels took her to Holland in 1998, where she worked writing and producing publications for international clients. She will apply her expertise at Other Minds as the new editor of MindReader, assisting with other publications and development. Lisa keeps up her "chops" by playing in the Pacific Wind Ensemble.

## Recent Funders

Other Minds is grateful for the continued support of the **William and Flora Hewlett Foundation**, which awarded \$50,000 per year for two years in general operating support. One of the few organizations that understands the importance of this type of gift, the Hewlett Foundation has been our most stalwart champion over our first decade, for which we are profoundly grateful. Grants for the most recent festival (Other Minds 8) were given by Betty Freeman and the **Whitelight Foundation** for a \$3,000 commission for Lou Harrison and by the **Asian Cultural Council** for the appearance of Takahashi Harada (\$5,000). Generous support from **Andante** for OM8 was also received in the amount of \$2,000. Other Minds Festival 9 has already received commission grants from **Meet the Composer**, which awarded \$13,000 for Stephen Scott and the Bowed Piano Ensemble; and the **San Francisco Arts Commission** granted an award of \$18,000 for the commission and expenses of a work by Ge Gan-ru. Other Minds will be releasing a new CD on the Other Minds label of music by Ezra Pound thanks to a \$10,000 grant from the **Aaron Copland Fund for Music Recording Program**. Major annual support was once again awarded by the **Grants for the Arts/San Francisco Hotel**

*See News and Announcements, page 14*

# Join a Gathering of Other Minds 2002-2003

## Show your belief in the fundamental power of music and innovation!

### Enjoy these benefits when you give!

Other Minds  
333 Valencia St.,  
Suite 303  
San Francisco,  
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TEL: 415/934-8134  
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www.otherminds.org

#### Minimalist (\$35+)

- Subscription to MindReader newsletter
- Advance notice of concerts, events, and special offers
- Recognition in OM Festival 9 souvenir program

#### Impressionist (\$100+)

All Minimalist benefits, plus

- New OM CD, "The Music of Ezra Pound" (November 2002 release)

#### Neo-Classical (\$250)

All Impressionist benefits, plus

- Complimentary copy of an OM CD release of your choice OR private-edition CD of OM 8 Festival highlights, including Randy Weston's OM-commissioned Blues for Langston Hughes
- Complimentary VHS copy of Pandit Pran Nath: In Between the Notes

#### Post-Modernist (\$500+)

All Neo-Classical benefits, plus

- Two VIP passes to OM Festival 9 (guarantees best available seats)

#### Expressionist (\$1,000+)

All Post-Modernist benefits, plus

- Complimentary quarter-page ad in OM Festival 9 souvenir program
- OM 8 poster signed by all celebrity composers (edition of 40)

#### Cacophonist (\$2,500+)

All Expressionist benefits, plus

- Sponsorship of a recording from our Web Radio Adopt-a-Tape program
- Presenting credit in OM Festival program for a specific composer's work
- Professional quality, private edition CD of your sponsored concert

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All Cacophonist benefits, plus

- Private lunch with Artistic Director and invited composers
- Recognition as a "Principal Sponsor" of OM Festival 9
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### ✓YES, I'm showing my support for today's most innovative composers by joining!

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(If you don't know if your employer matches employee charitable gifts, write in the name of the company and we will research the information)

**3 Easy ways to join:** (1) Mail this form to Other Minds, 333 Valencia Street, Suite 303, San Francisco, CA 94103 USA OR

(2) Make a secure on-line gift at [www.otherminds.org](http://www.otherminds.org) OR

(3) Call the Other Minds office at 415/934-8134 to charge your donation.

Credit card donations may also be faxed to Other Minds at 415/934-8136

Thank you for your generous support of Other Minds.

IRS regulations require that the tax-deductible value of your contribution be lowered by the amount received.

To claim a full deduction for your gift, simply check this box to indicate that you do not wish to receive donor benefits.

\* For more information about the Web Radio Adopt-a-Tape program, please visit <http://www.otherminds.org> and go to "Web Radio"

# A Gathering of Other Minds

Other Minds is grateful for the support of the individuals and institutions listed below. (Reflects all gifts received between February 25 2002 and September 1 2002. Every effort has been made to ensure the accuracy of this listing. Please contact Other Minds about any errors or omissions.)

## Maximalist (\$5,000 and above)

Mrs. Ralph I. Dorfman · Jacqueline Hoefler · Edward & Eileen Hutchins · Gregory & Elizabeth Lutz · James McElwee · Jim & Jeanne Newman

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Anonymous · Howard & Jeanne Baumgarten · Nancy & Joachim Bechtle · Agnes Bourne · Steven & Barbara Burrall · Herman Gray · Jay Johnson, in memory of James Hamilton Johnson · Laura Kline & Michael Lazarus · Belinda Reynolds & Dan Becker, in memory of Step Kastel · Brooke M. Wentz

## Neo-Classicist (\$250 - \$499)

Charles Amirghanian & Carol Law, in memory of Ben Lindgren · Terry Bryll · Norman & Margery Canright · Marcia Tanner & Winsor Soule · Mitchell A. Yawitz · Electra Yourke, in memory of Nicolas Slonimsky

## Impressionist (\$100 - \$249)

Eleanor & Ben Amirghanian · Ray & Betty Ann Barnett · Catherine Coates · James Drew · Douglas Hollis · Dina & Neil Jacobson · Sylvia & Lorraine Kaprielian · Laurel Karabian · Robert Kiseleff · G.B & Marilyn Masters Levine · Tom Marioni · Robert McDonald · Allen F. Santos, in honor of Frxx-Movix · Jack Schafer · Lydia Seebach M.D., in honor of Brooke Wentz · J. Alexander Steinbaugh · Margery J. & Dieter Tede · Mr. & Mrs. Harout Yenikomshian

## Minimalist (\$35 and above)

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## Lead Institutional Donor (\$15,000 and above)

William & Flora Hewlett Foundation · Meet the Composer Fund · San Francisco Arts Commission · Grants for the Arts/San Francisco Hotel Tax Fund

## Major Institutional Donor (\$5,000 - \$14,999)

Asian Cultural Council · Phaedrus Foundation · Aaron Copland Fund Recording Program

## Institutional Donor (under \$5,000)

SFJazz · BMI Foundation, Inc · Getty Foundation · Foundation for Contemporary Performance Art

## Gifts In-Kind

Charles Amirghanian · Scott Atthowe, Atthowe Fine Arts Services · Josephson Engineering · Bernard Francis Kyle · Jim & Jeanne Newman · Michael & Barbara Rose · Gordon Winiemko

## News and Announcements

*continued from page 12*

**Tax Fund**, from which a recent grant of \$41,300 was awarded. Other major general support came from **Edward and Eileen Hutchins** (\$25,000), the **BMI Foundation** (\$1,000) and the **Ann and Gordon Getty Foundation** (\$2,000). A recent special gift of \$25,000 from **Gregory and Elizabeth Lutz** will enable us to begin the first phase of implementation of our project to preserve the master analog tapes of the KPFA Music Department archives, now owned by Other Minds. Our thanks to **Fantasy Recording Studios** of Berkeley for partnering with us in digitizing the reel to reel tapes at a very reasonable cost. Watch for the appearance of the first fruits of our labors appearing on the Other Minds web site very soon.

# EYES & EARS

## The Other Minds Film Festival

November 8-9-10, 2002 | Castro Theatre, San Francisco

### Friday, November 8m

- 7:00 pm **Program 1, Zappa in Retrospect**  
*Frank Zappa: Phase Two—The Big Note*
- 9:30 pm **Program 2, DJ Spooky Live Performance**  
 Herman Gray/Paul Miller (aka DJ Spooky) discussion  
*DJ Spooky's Rebirth of a Nation*, a work in progress  
 Q & A with Gray and Miller

### Director/Producer

Frank Scheffer

D.W. Griffith

### Saturday, November 9

- 11:00 am **Program 1, From Lungs to Microchips**  
*Music With Balls*  
 Intro with Terry Riley, Arlo Acton, Jim Newman  
*In Between the Notes: A Portrait of Pandit Pran Nath*  
 Joel Davel performs on the Lightning  
*Theremin: An Electronic Odyssey*
- 2:45 pm **Program 2, Women on the Verge**  
 Organ Recital, *Sound of Music* - David Hegarty  
*In Absentia*  
 Marilyn Fabe speaks on *Dancer in the Dark*  
 Björk: *Dancer in the Dark*  
 Q & A Marilyn Fabe
- 7:00 pm **Program 3, A Rare Zappa Classic**  
 Frank Zappa: *Baby Snakes*
- 9:30 pm **Program 4, DJ Spooky Live Performance**  
 Reprise of Friday night

Jim Newman

William Farley/Jim Newman

Steven M. Martin

Brothers Quay Directors

Lars van Trier

Frank Zappa

### Sunday, November 10

- 11:00 am **Program 1, Good Guys and Bad**  
*George Antheil: Bad Boy of Music*  
 Organ recital, Antheil's film music - David Hegarty  
*West Coast Story: Frontiers of New Music*
- Guest appearances: Paul Drescher, Eva Soltes, Charles Amirkhanian, Daniel Lentz, Janis Mattox and others
- 2:30 pm **Program 2, Percy Grainger, a Maverick from Melbourne**  
 Intro to Percy Grainger, Charles Amirkhanian  
*Percy Grainger: The Noble Savage*  
 Organ Recital, Grainger works - David Hegarty  
*Passion*
- 7:15 pm **Program 3, Zappa in Retrospect**  
 Reprise of Friday, 7:00 pm
- 10:00 pm **Program 4, A Rare Zappa Classic**  
 Reprise of Saturday, 7:00 pm

Michael Meert

Michael McIntyre/Eva Soltes

Berrie Gavin/Jim Berrow

Peter Duncan

Each program \$9.  
 Festival Pass \$60.  
 Individual tickets available in advance at [ticketweb.com](http://ticketweb.com) or day of show at Castro Box Office. For Festival Passes and further information:  
 (415) 934-8134 or [www.otherminds.org](http://www.otherminds.org).

## Other Minds

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### Board of Directors

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Bernard Francis Kyle  
Program Manager

### CD orders

For books, videos, selected CDs, and current catalogue of Other Minds CD releases (featuring works by George Antheil, Conlon Nancarrow, and Rex Lawson) visit [www.otherminds.org](http://www.otherminds.org). Orders can be placed securely online or by phone. Note: Other Minds anticipates the CD Ego Scriptor Cantilenae: The Music of Ezra Pound to be released early November, 2002.

Ellen Fullman elicits ethereal sounds from her long string instrument. The sculptural object is 70 feet long and includes 100 wires. Photo: John Fago



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## MindReader

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Kim Chan, Designer  
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***Avoid standing in line! Purchase your advanced Eyes & Ears Festival passes for \$60.00 online at [www.otherminds.org](http://www.otherminds.org) or call the Other Minds office.***

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