



top world, now? Does the world feel like it's something get displaced? If this little guy dies does the world get a little lighter? Does the planet rotate a little faster? If this little guy dies, without the body to shift the currents of air, does the air flow permeability faster? What spins? If this little guy dies? Do people speak language a little bit differently? If this little guy dies does some little kid somewhere wake up with a bad dream? Does an altered, imperceptible link in the chain snap? Will civilization unravel?

Introduction

Tellus #25 Site-Less Sounds is a compilation of personal and political views expressed through new audio text works.

Site-Less Sounds began as a loose reference to the all-pervasive quality of sound and its ability to enter our lives through radio broadcast and portable audio. In the artist's hands, it developed into a rich collection of individual works which have integrity, are pure and sometimes raw.

Site-Less Sounds is a collaboration between Harvestworks, New Radio and Performing Arts, and the Wexner Center for the Arts. TELLUS invited each organization to select artists to contribute new work. With language as a basis, the artists used found sounds, text manipulation, electronic signal processing, editing and sampling to produce high impact works calling attention to the spiritual and social climate of contemporary America.

To create the issue, Harvestworks selected Shelley Hirsch and David Moss, and New Radio selected Gregory Whitehead and the collaboration of Jacki Apple, Keith Antar Mason, Linda Albertano and Akilah Nayo Oliver. The Wexner Center chose Constance DeJong with Brenda Hutchinson, and the collaboration of David Wojnarowicz and Ben Neill.

Tellus #25 Site-Less Sounds will be broadcast nationally on the New American Radio Series produced by New Radio and Performing Arts.

Claudia Gould
Carol Parkinson
Helen Thorington

Tellus #25 Site-Less Sounds

Tellus #25 Site-Less Sounds

1 Shelley Hirsch #39

Voice and electronic processing: Shelley Hirsch.
8:13 Sampling keyboard: David Weinstein.
Text by Angela Carter from *Dr. Hoffman's Infernal Machines of Desire*. The work is reproduced by permissions of Rogers, Coleridge and White, Ltd.
© Angela Carter, 1972, published by Penguin Books.
Engineered by Alex Noyes at Studio PASS and David Weinstein at Roulette.

2 Gregory Whitehead How to Pronounce "Prosthesis"

All non-canned voices inside the prosthesis are my own. The damaged scratch voices on *M* were found by Ken Petrovsky in his family's attic many years ago; my thanks to him for sharing a copy. *This Is Not a Test* began as an urgent telegram sent to Martin Avillez, the publisher/captain of *Lusitania, A Journal of Oceanography and Reflection*: hats off to him for his permission to change boats. Finally, multi-track thanks to Helen Thorington and Regine Beyer, the producers of New American Radio, for their long-standing support of my various radiophonic investigations; even when I attached electrodes to their temples they have never flinched.
4:45
2:40
2:10

M is for the Million Things

This Is Not a Test

3 David Moss Conjure

Composed and performed by the artist.
10:02 Text fragments from the writings of Italo Calvino.
Additional voice insert spoken by Maldwyn Pate and Ichi Ikeda.
For more information about the work of David Moss, write to: Box 33, Marlboro, Vermont, 05344.
© and p 1991, Tangible Touch Music (ASCAP).

4 Jacki Apple, Keith Antar Mason, Linda Albertano, Akilah Nayo Oliver Redefining Democracy in America: Episodes in Black and White 10:01

Conceived, directed and produced by Jacki Apple.
Written and performed by Keith Antar Mason, Linda Albertano, Akilah Nayo Oliver and Jacki Apple. Audio Design: Jacki Apple. Mix by Jacki Apple and Glenn Nishida. Record Engineer: Glenn Nishida.
Music: *God Bless America*. The Blue Bush Band: Glenn Nishida, guitar, bass; Brent Backhus, guitar; Juke Logan, piano, harmonica; Michael Sandberg, drums, bass, vocal. A Cactus Foundation production. Commissioned by New Radio and Performing Arts for the 1991 New American Radio series.
Compilation of excerpts from Part 1 produced especially for TELLUS.

5 David Wojnarowicz and Ben Neill The Collapse of the Illusory One-Tribe Nation, from ITSOFOMO (In the Shadow of Forward Motion) 10:36

David Wojnarowicz, vocals.
Ben Neill, mutantrumpet, electronics.
Don Yallech, acoustic and electronic percussion.
Additional voices recorded at 1989 HOLLERIN' CONTEST, Spivey's Corner, NC.
Recorded and mixed at BC Studio.
Engineer, Martin Bisi.
HOLLERIN' voices mixed at Fun City Studio, engineered by Wharton Tiers.
© 1991 David Wojnarowicz, Ben Neill.

6 Constance DeJong with Brenda Hutchinson Vanishing Act 6:35

Written and spoken by Constance DeJong.
Sound and music by Brenda Hutchinson.
Recorded at Studio PASS, New York City for *Tellus #25 Site-Less Sounds*.
Engineer: Brenda Hutchinson.
© Constance DeJong and Brenda Hutchinson.

Tellus #25 Site-Less Sounds

Artist Bios

Shelley Hirsch lives in New York City and has performed throughout the United States, Canada and Europe. She has been an artist-in-residence at Harvestworks, Steim and DAAD. She has received commissions from The Mary Flagler Cary Charitable Trust, the New York State Council on the Arts and the National Endowment for the Arts.

Gregory Whitehead is resident director of the recently established Institute for Screamscape Studies. His radio castaways and destroyed lecture/demonstrations have aired across many borders. Recent works include *Lovely Ways to Burn* and *Degenerates in Dreamland*, both commissioned for the 1990-91 edition of public radio's New American Radio series.

David Moss performs solo percussion and voice concerts around the world. He just received the 1991 Guggenheim Fellowship (in composition/performance). Recent performances include the Kirov Theater in Leningrad, Lincoln Center as part of the Serious Fun Festival, and New Music American-Montreal. He is the leader of Dense Band and Direct Sound/Five Voices. With Fast Forward, he has created the percussion-in-extremis duo, Max Factor. He will soon be living in Berlin, Germany for one year as the recipient of the 1991 DAAD Composer Fellowship.

Ben Neill is a composer and trumpeter who is the designer of the mutantrumpet, an instrument which expands the capabilities of the normal trumpet. He has composed for a wide range of instrumental and vocal ensembles. He has studied and continues to work closely with minimalist composer La Monte Young, and has performed with David Behrman, Earle Brown, John Cage, Rhys Chatham, Nicolas Collins, Fast Forward, Petr Kotik, John King and Pauline Oliveros. His music can be heard on his LP/CD *Mainspring*, Ear-Rational Records, Berlin.

Constance DeJong's fiction works include *Modern Love*, *The Lucy Amarillo Stories*, the libretto and book for *Satyagraha: M.K. Gandhi in South Africa* (a Philip Glass opera on CBS Masterworks), and I.T.I.L.O.E. (Top Top Stories, City Lights, 1991). She has toured in the United States and Europe presenting oral adaptations of her writing and, most recently, *Relatives*, a collaboration with Tony Oursler that combines a spoken text with pre-recorded video. DeJong is producing a series of audio narratives that will be a permanent work at Woodland Park Zoo in Seattle, Washington (1992). She lives in Nyack, New York.

Brenda Hutchinson's work as a sound artist has included performance and compositions for dance, opera, film, video and radio. She has built interactive exhibits and installations. Her work makes extensive use of language, stories, ambient and sampled sounds. Brenda has worked for the past ten years as engineer, instructor, video producer, and exhibit builder at Studio PASS in New York, and at The Exploratorium in San Francisco.

Jacki Apple is a performance and media artist, writer, audio composer, director and producer. She is the recipient of the 1990 VESTA Award in Media Arts and international recognition for her innovative audio and radio productions. **Keith Antar Mason** is a poet, performance artist, and director of Hittile Production's performance ensemble whose controversial works about being black and male in America have earned national notoriety. **Linda Albertano** is an iconoclastic, neo-feminist performance artist with a satiric political bent whose work has been presented at numerous L.A. venues. **Akilah Nayo Oliver** is a poet/performance artist who brings a powerful feminist and spiritual perspective to the African-American experience.

David Wojnarowicz is an artist and writer living in New York City. During a recent spate of controversies involving the National Endowment for the Arts, David Wojnarowicz attracted national press attention for his work. The NEA withdrew a grant for the New York gallery, Artist's Space in response to his vitriolic essay about AIDS written to accompany the show, *WITNESS: Against Our Vanishing*. Later he sued Reverend Donald Wildmon of the American Family Association for copyright infringement and misrepresentation after Wildmon used excerpts of his artwork to sway Congress against giving NEA grants to certain artists. In his art and his life, David Wojnarowicz dares to defy conventional wisdom and encourages others to do so as well.



Artist Statements

..... Shelley Hirsch

#39 is musically analogous to the intrinsically woven rhythms and images of the text by Angela Carter. The “out of breath” feeling of Carter’s run-on sentences inspired the opening vocal storm. This section is constructed entirely from breathing and real-time processing. David’s bass line is a propulsive force as in Beat poetry. The setting is comprised of voice, processed voice, sampling keyboards and sound effects. #39 is about hyperblown images, musical gestures and viscera. And read the book, too!

..... Gregory Whitehead

After almost ten years living on air, I’ve learned a variety of techniques for talking myself out of my real body. Later, when it starts to get chilly, I try to remember Language Lesson #1: if you don’t learn how to pronounce “prosthesis,” the prosthesis will quickly learn how to pronounce you. *How would you like to go through life hearing nothing more than that?*

In the digital age, the translation of speech into numbers seduces us into imagining that communication is a pure matter of mathematics, always spanking clean. Previous generations of schizophonic were more up front with their double-edged intention: to give pleasure by carving grooves right into your most private bedroom envelopments. In the family archive wax cylinder, “M” is for the million things, the million dirty little scratch marks deposited along the royal road to the nervous system. Anyway, who could resist a digital remaster of one family’s Master Needle?

Remember that today’s most vibrant button-pushing sounds all stem from one nervously twitching finger, a finger that began its journey by tapping codes on a telegraph. A lovely, long lost finger that now asks, “who’s hand do I belong to, can’t I twitch somewhere else?” Ecstasy, addiction, hangover, then sing them chatter box blues. Stop dreaming and get a tickle fix: *This Is Not A Test!*

..... David Moss

In *Conjure*, Moss’ second audio piece based on a Calvino text, he creates a dizzying stew of music and narrative. Conjure—that’s magic, quantum physics, languages, chants, stories, scientists, banquets, distant galaxies, songs, objects and desire.

..... Jacki Apple,
Keith Antar Mason,
Akilah Nayo Oliver and
Linda Albertano

Redefining Democracy in America: Episodes in Black and White confronts the deep schisms and contradictions in an America in crisis. The four collaborating artists raise questions about who speaks, who is listened to, who is heard, who is silenced, and how that has shaped our present social reality, as they grapple with issues of race, sex, money, power, drugs, family, children, violence, and censorship. The social and creative process of the artists making art together played an important part in the development of this work and the dialogue within it. In a sequence of text/sound “duets” composed of contradictory values, this compilation of selected excerpts (an assemblage of sound “bites”) from Part 1 juxtaposes an idealized identity propagated by various media images of ourselves and our history, and some contrasting realities.

.... **David Wojnarowicz
Ben Neill**

ITSOFOMO is a true collaboration in which the various elements utilize ideas of acceleration and its manifestations in the senses. The work has evolved from its original production which included video, film, dance and music to its current form, a duo performance by the two creators which includes four video monitors, live electro-acoustic music and spoken word. It is an hour-long collaborative, multi-media work with text and video by David Wojnarowicz and music by Ben Neill. The piece has premiered in New York and has played in San Francisco, Seattle and Buffalo. It will be performed in Minneapolis, Minnesota in the fall of 1991. Special thanks to Art Matters Inc., for their generous support of this project.

.... **Constance DeJong**

I have always taken great pleasure in the ethereal, immaterial aspects of language and writing. Perhaps this is part of the reason why I never confined my narrative prose to printed forms. Even then, when words are fixed on paper and take on the physical form of a book, the text is the asocial and intimate act of reading. The object, while necessary, is secondary as is the speaker on the frequent occasions when I deliver my texts in live settings. The fact that I always speak my narratives from memory is less the antics of a trained seal (as I've been called) than an obvious way for me to become the medium through which a written composition becomes a spontaneous event occurring in real time. Time-based arts—video and audio-recordings—also have been compatible settings for narratives such as mine... since no matter what the specific content, my writing treats language as fluid, mobile and mutable. These same three words could be used to describe the people, settings, even the obdurate things of which I write. Even in a short text like

"Vanishing Act," the animals, plants, and people imaged on the surface of an ordinary Willoware plate belong to a narrative segment no more, no less real than other segments where characters eat off plates, live in houses and drive cars.

.... **Brenda Hutchinson**

It is important to me that the activities of playing with and listening to sounds are an integral part of daily experience and that this experience is accessible to anyone who is interested. The voice, found objects, and the ambient sound environment provide free, ever-present, readily available source material that anyone can use to make something interesting. I also prefer to work with vocal, found, and ambient sounds (as opposed to abstract electronic or instrumental sounds) because their associative properties provide another layer of context in addition to the sounds themselves.

Acknowledgements

Harvestworks Inc. is a non-profit audio arts organization in New York City. Founded in 1977, Harvestworks fosters the creation of experimental works by artists who use sound and computer technology. TELLUS is a program of Harvestworks. Other programs include Studio PASS, The Artist-In-Residence Program and Listen In.

New American Radio, the only nationally distributed radio art series, is an independent production of New Radio and Performing Arts, Inc. of Brooklyn, New York, Executive Producer: Helen Thorington, Associate Producer: Regine Beyer. New American Radio is supported by the National Endowment for the Arts, the Rockefeller Foundation, The Jerome Foundation, the Pew Charitable Trust and the New York State Council on the Arts.

The Wexner Center for the Arts at The Ohio State University is a multidisciplinary contemporary arts center with programming in Exhibitions, Media Arts, Performing Arts and Education. The Wexner Center's mission is to encourage continuing exploration and research in the arts, and to cross-reference disciplines by drawing parallels with concurrent programming.

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