

Welcome Inn Time Machine

January 29, 2012
4:00pm – 10:00pm

Welcome Inn Eagle Rock
1840 West Colorado Boulevard
Los Angeles, CA 90041

Produced by The Society for the Activation of Social Space
through Art and Sound (SASSAS)

Pacific Standard Time Performance and Public Art Festival

Los Angeles was a key international birthplace of performance art. Engaging the innovative spirit of that period and LA's vibrant contemporary art scene, the Performance and Public Art Festival will transform Southern California over eleven days (January 19-29, 2012) during Pacific Standard Time: Art in L.A. 1945-1980. Featuring more than 30 major performances and large-scale outdoor projects, the festival will include new commissions, reinventions, and restagings inspired by the radical and trailblazing public and performance works that were created by artists during the Pacific Standard Time era. Performances and projects will be located at institutions and sites throughout Southern California, in close proximity to more than two dozen Pacific Standard Time exhibitions.



An initiative of the Getty with arts institutions across Southern California.

Presenting Sponsors  The Getty  Bank of America

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The festival is organized by the Getty Research Institute and LA><ART; support is provided by the Getty Foundation.

Additional support for **Welcome Inn Time Machine** provided by:



The Society for the Activation of Social Space through Art and Sound

SASSAS is a 501(c)(3) charitable organization that serves as a catalyst for the creation, presentation, and recognition of experimental art and sound practices in the Greater Los Angeles area. Inspired by the resonance that occurs when experimental music is combined with unconventional performance environments, SASSAS seeks to foster new collaborations and improvisation to spark further exploration in the field. Programs include the *sound.* concert series; *soundShopper*, a monthly workshop for experimental musicians; *Ad Hoc*, a new project supporting touring musicians seeking to perform in Los Angeles, the online concert archives www.sassas.org and www.youtube.com/sassasdotorg, and soundNet recordings, CD compilations drawn from *sound.* concerts.

The organization is supported in part through grants from the City of Los Angeles Department of Cultural Affairs, the Foundation for Contemporary Arts, the Good Works Foundation, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, the West Hollywood Arts and Cultural Affairs Commission, and the contributions of our members, especially the members of the 33-1/3 Club: Cecilia Dan, Roy Dowell and Lari Pittman, Ann Goldstein and Christopher Williams, Deborah Irmas, Mike Kelley, Karyn Kohl, and Abby Sher.

Welcome Inn Time Machine is produced by Cindy Bernard in collaboration with Jessica Catron and the SASSAS Board of Directors. Project curators are Cindy Bernard, Scott Benzel, Gregory Lenczycki, Renee Petropoulos, Joseph Potts, and Dawson Weber.

Sound Engineering, Balcony: Jorge Martin
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Brochure Design: Dawson Weber

Special thanks to Ray Patel and the staff of the Welcome Inn for allowing us to take over their motel, the office of Los Angeles City Councilman José Huizar especially Northeast Area Director, Zenay Loera and the Renaissance Art Academy.

SASSAS Board of Directors

Cindy Bernard, Scott Benzel, Michelle Chong, Danny Gromfin, Gregory Lenczycki, Jorge Martin, Renee Petropoulos, Joe Potts, Haruko Tanaka, Stephanie Taylor, Tom Watson, Dawson Weber

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**The Calder Quartet,
here but not there; there but not here,
2012**

Balcony

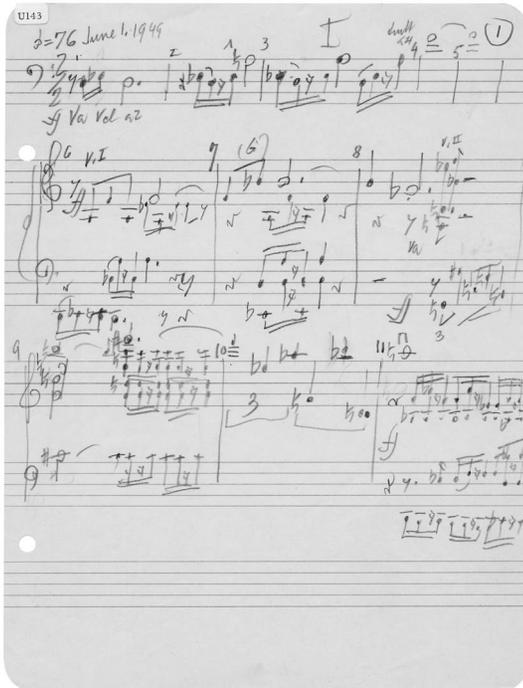
**6:30pm
7:30pm
8:30pm**

Based on Arnold Schoenberg's *Entwürfe zu einem Streichquartett* [Draft of a String Quartet], (1949).

The Calder Quartet
Andrew Bulbrook, Benjamin Jacobson, *violins*
Jonathan Moerschel, *viola*
Eric Byers, *cello*

Eagles flock as music of Arnold Schoenberg is re-imagined by the Calder Quartet with inspiration from Christian Wolff.

Composer Arnold Schoenberg moved to the United States in 1934 and soon settled in Los Angeles. During his time in LA, he wrote such notable pieces as the *Violin Concerto* (1942), *A Survivor from Warsaw* (1947) and *Ode to Napoleon Bonaparte* (1942). In addition to this and numerous other works he wrote while in Los Angeles, several were unfinished upon his death in 1951, including the *Draft of a String Quartet* from 1949.



Manuscript of Arnold Schoenberg's *Draft of a String Quartet*, 1949
Courtesy the Arnold Schoenberg Center, Vienna and Belmont Music Publishers, Pacific Palisades, California

**Free Jazz:
Something Else! based on
Something Else!!!!**

Balcony

**4:30pm
5:30pm**

Justo Almarino, *alto saxophone*
David Ornette Cherry, *piano*
Kamau Daaood, *vocals/spoken word*
Don Littleton, *drums*
Roberto Miguel Miranda, *bass*

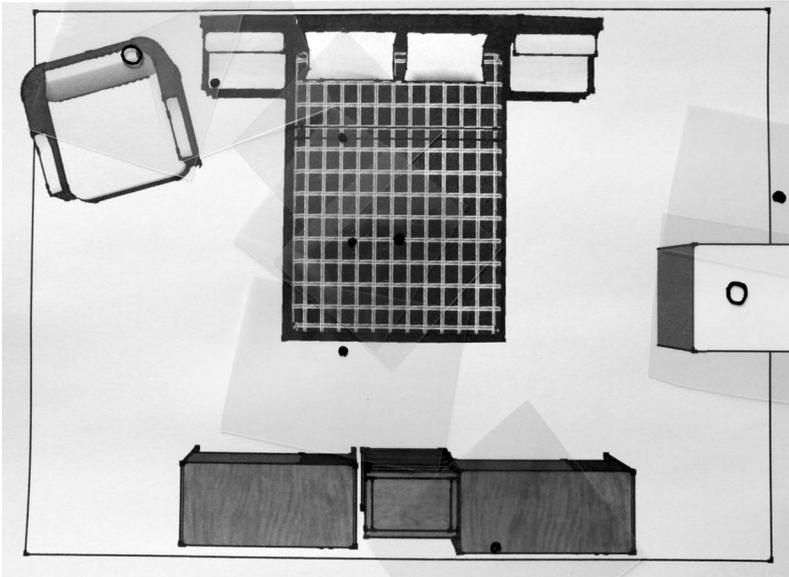
Los Angeles was the home for several seminal free jazz recordings including *Something Else!!!! The Music of Ornette Coleman* recorded February 10, 1958 at Contemporary Studios, Ornette's first recording under his own name. In addition to Coleman (alto sax), the album included Don Cherry (trumpet), Don Payne (bass) and Billy Higgins (drums). David Ornette Cherry (the son of Don Cherry) and poet Kamau Daaood (who founded the World Stage Performance Gallery with Billy Higgins) revisit this among other important works that originated or were recorded in Los Angeles.

John Cage, *Variations IV*, 1963

**Rooms
11 & 25
4:00pm–
9:30pm**

Realized by: Scott Benzel and Dave Muller

Variations IV is intended for any number of players producing any sounds by any means, “with or without other activities.” The score consists of seven points and two circles on a transparent sheet. The sheet is cut into nine small sheets. One of the circles is then placed anywhere on a map of the area where the performance is to take place. Then the rest of the sheets are dropped anywhere on the same map and straight lines are drawn from the first circle to the seven points; if a line intersects or is tangent to another circle, the same procedure is applied to that circle. Performers do not need to confine themselves to a performance of the piece during the entire performance and are free to engage in any other activities at any time. The duration of *Welcome Inn Time Machine* is derived from the 1963 six hour-long premiere performance of *Variations IV* at UCLA.



Variations IV score on Room 25 of the Welcome Inn, diagram by Scott Benzel

Anita Pace, *Field Activity*, 2012

**Rooms
11, 25, &
adjacent
stairway**

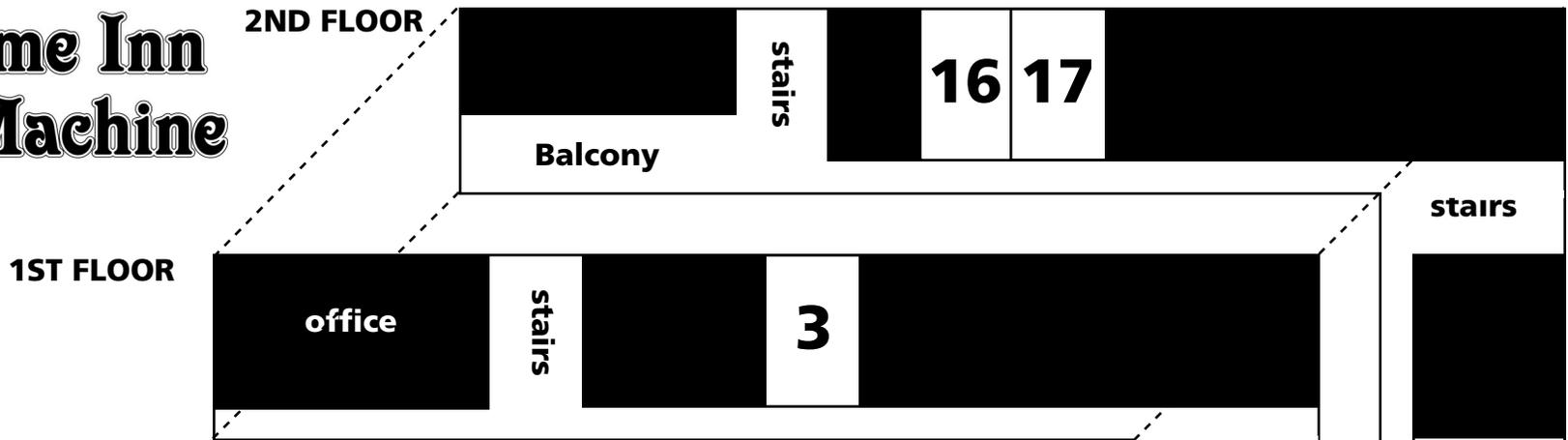
**4:30pm
5:30pm
6:30pm
7:30pm
8:30pm**

Inspired by documents describing the performance of Merce Cunningham's *Field Dances* (1963).

Anita Pace, *choreographer*
Anita Pace, Michelle Lai, *performers*

Cunningham abandoned the traditional collaborative process among choreographer, composer, and designer while liberating his dancers from hierarchical symmetrical patterns, allowing the audience the choice of where and at whom to look. The possibilities for choreographic invention appeared limitless. *Field Dances* was originally performed as a part of the UCLA premiere of *Variations IV*. Choreographer Anita Pace revisits this work, using Cage's description of *Variations IV*—‘samsara’, ‘the turmoil of everyday life’—as impetus for the movement gestalt.

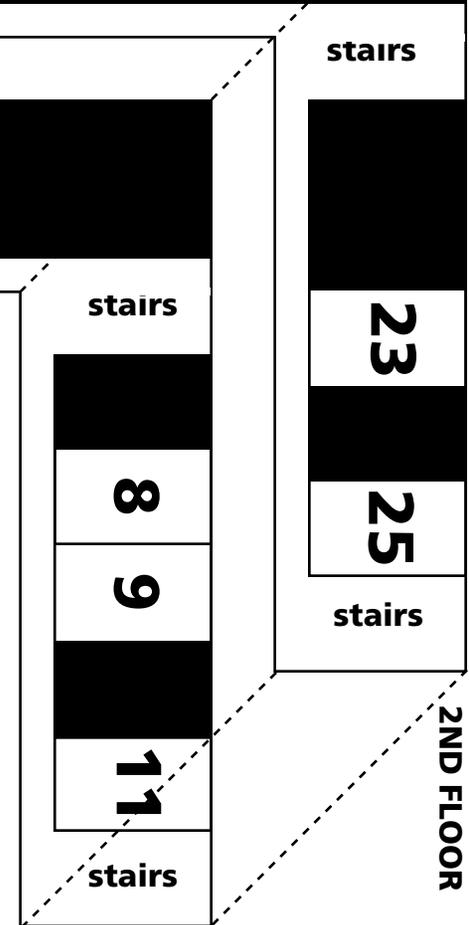
Welcome Inn Time Machine



MAP AND SCHEDULE

(refer to individual pages for details and descriptions)

room time	Balcony	3	8	9	11 & 25	16	17	23			
4pm	Tenney										
	Jazz Tribute	Tenney				Pace					
5pm		Tenney	Nauman			Los Angeles Free Music Society	Oliveros	Currents at Theatre Vanguard			
	Jazz Tribute	Tenney			Pace		Oliveros				
6pm		Tenney	Nauman	Robert Wilhite			Oliveros		Oliveros		
	Schoenberg	Tenney			Pace		Oliveros		Oliveros		
7pm		Tenney	Nauman						Oliveros	Oliveros	
	Schoenberg	Tenney			Pace				Oliveros	Oliveros	
8pm		Tenney	Nauman						Oliveros	Oliveros	
	Schoenberg	Tenney			Pace				Oliveros	Oliveros	
9pm										Oliveros	
	Tenney									Oliveros	



James Tenney, *Postal Pieces*, 1965–71

**Room 3
(unless
otherwise
noted)**

**4:00pm–
10:00pm**

The *Postal Pieces* are a series of 11 indeterminate scores composed between 1965 and 1971. Called *Postal Pieces* because they were printed on post cards (or as Tenney referred to them, “score cards”), most of the works were produced for the first time while Tenney was teaching at CalArts between 1971 and 1976.

SASSAS has a long connection with Tenney—he was an advisor to the organization from the time it was formed. Additionally SASSAS worked with him on two concerts during his lifetime—a performance of his own works in 2001, which included *Having Never Written a Note for Percussion* and a performance of several early works of John Cage in 2002. As a part of the 2009 Anniversary Concert, SASSAS presented *Tributaries: Dedicated to the Memory of James Tenney*, which included both *Having Never Written a Note for Percussion* and *Koan* among other works.

To some extent, he was the ultimate Western composer. He approached each new piece as an adventure, with the goal of discovering original territory and, if need be, taming some theoretical musical beast or acoustical bugbear.

—Mark Swed, in Tenney’s obituary for *Los Angeles Times* in 2006

4:00pm, Balcony
A Rose is a Rose is a Round, 1970
Jessica Catron, Julia Holter, Adrian Tenney

4:30pm
Beast, 1971
Dave Tranchina

5:00pm
Koan, 1971
Andrew McIntosh

5:30pm
Cellogram, 1971
Eric Byers

6:00pm
Swell Piece #2, 1971
Matt Barbier, Jessica Catron, Jeremy Drake,
Andrew Macintosh, Dave Tranchina

6:30pm
August Harp, 1971
Jane Grothe

7:00pm
Having Never Written a Note for Percussion,
1971
Danny Holt

7:30pm
For Percussion Perhaps, Or (night), 1971
Julia Holter

8:00pm
Swell Piece #3, 1971
Matt Barbier, Andrew Bulbrook, Danny Holt,
Julie Holter, Andrew McIntosh, Nick Terry,
Andrew Tholl, Dave Tranchina

8:45pm
Maximusic, 1965
Nick Terry

9:30pm, Balcony and across site
Swell Piece, 1967

Pauline Oliveros, *Sonic Meditations*, 1971

**Room 17
4:00pm–
9:30pm**

Jessica Catron, Jeremy Drake, Elana Mann, Adam Overton, *performers*

Leaving the Bay Area to accept a teaching position at the University of California, San Diego, Pauline Oliveros began learning about meditation. This interest created a shift in her own musical composition in which she began focusing on the significance of long tones. By 1971, Oliveros had collected a number of meditations and published them together as *Sonic Meditations*. These sonic explorations, open to anyone who wished to participate, were rooted in ancient musical forms that precluded the listener focusing on the healing power of Sonic Energy and its transmission within groups. Each meditation is an activity conceived to assist in making, imagining, listening and remembering sounds. The meditations exist as text giving the participants activities to do and think about over an indeterminate period of time.

Sonic Meditations, 1971

4:45pm

IX. The Greeting

5:15pm

XXV. Your Name - The Signature Meditation

5:45 PM

X.

6:15pm

I. Teach Yourself To Fly

6:45pm

XV. Zina’s Circle

7:15pm

VIII. Environmental Dialogue

7:45pm

III. Pacific Tell

8:15pm

XII. One Word

8:40pm

XVII. Ear Ly

9:00pm

XVI.

The ♀ Ensemble performing *Teach Yourself to Fly* from *Sonic Meditations*, 1970
Rancho Santa Fe, California
(Foreground to the left around: Lin Barron, cello, Lynn Lonidier, cello, Pauline Oliveros, accordion, Joan George, bass clarinet. Center seated foreground to the left around voices: Chris Voigt, Shirley Wong, Bonnie Barnett and Betty Wong)
Courtesy of the Pauline Oliveros Collection, Mandeville Special Collections Library, University of California, San Diego



**Bruce Nauman, *Violin Tuned D.E.A.D.*,
1969**

Room 8

5:00pm

6:00pm

7:00pm

8:00pm

Ben Jacobson, Andrew McIntosh, Melinda Rice, Andrew Tholl, *violins*

Bruce Nauman's *Violin Tuned D.E.A.D.* exemplifies his practice of incorporating boredom, exhaustion, and the superimposition of unlike systems into art and, in this case, music. In an interview with Willoughby Sharp, Nauman stated:

I wanted to set up a problem where it wouldn't matter whether I knew how to play the violin or not. What I did was to play as fast as I could on all four strings with the violin tuned D, E, A, D. I thought it would just be a lot of noise, but it turned out to be musically very interesting. It is a very tense piece.

5:00pm: Ben Jacobson

6:00pm: Andrew Tholl

7:00pm: Andrew McIntosh

8:00pm: Melinda Rice

**Currents at the Theatre Vanguard,
1973–78**

Room 23

4:00pm–

9:30pm

Currents was a concert series devoted to electro-acoustic music that ran from 1973 through 1978 at the pioneering Theatre Vanguard in West Hollywood. *Currents* was the first continuing series specializing in electro-acoustic music in the United States, and it introduced the works of many composers from around the globe, presenting many world and U.S. premieres. The programs were varied, and included presentations of live performances, film, dance, environmental, and studio compositions. In all, around 45 concerts were presented in a six-year period, which included hundreds of compositions. I was honored to be selected as the director of the series, and, along with the many other series and programs produced by the Theatre Vanguard, to be a part of a very exciting new music and art scene that took place in Los Angeles in the 1970s.

—Barry Schrader

Pierre Schaeffer, *Etudes des bruits*, 1948

Etude aux chemins de fer

Etude aux tourniquets

Etude violette

Etude noire

Etude pathétique

Vladimir Ussachevsky, *Sonic Contours*, 1952

Otto Luening & Vladimir Ussachevsky, *Incantation*, 1952

Louis & Bebe Barron, Score from *The Bells of Atlantis*, 1952
with Anais Nin reading her poem *The Bells of Atlantis*

Vladimir Ussachevsky, *Piece for Tape Recorder*, 1956

Ilhan Mimaroglu, *Bowery Bum*, 1964

Mel Powell, *Analogs*, 1966

Analog I

Analog II

Analog III

Analog IV

Michel Chion, Excerpts from *Requiem*, 1973

Dies Irae

Libera Me

Warren Burt, *for Anne, who broke my heart*, 1974

Carl Stone, *Sukothai*, 1977

Barry Schrader, Excerpts from *Lost Atlantis*, 1977

Introduction: The Pillars of Hercules

The Great Harbor

The Destruction of Atlantis

Epilogue: "...and Atlantis shall rise"

Robert Wilhite, *Bob Wilhite In Concert*, 1975

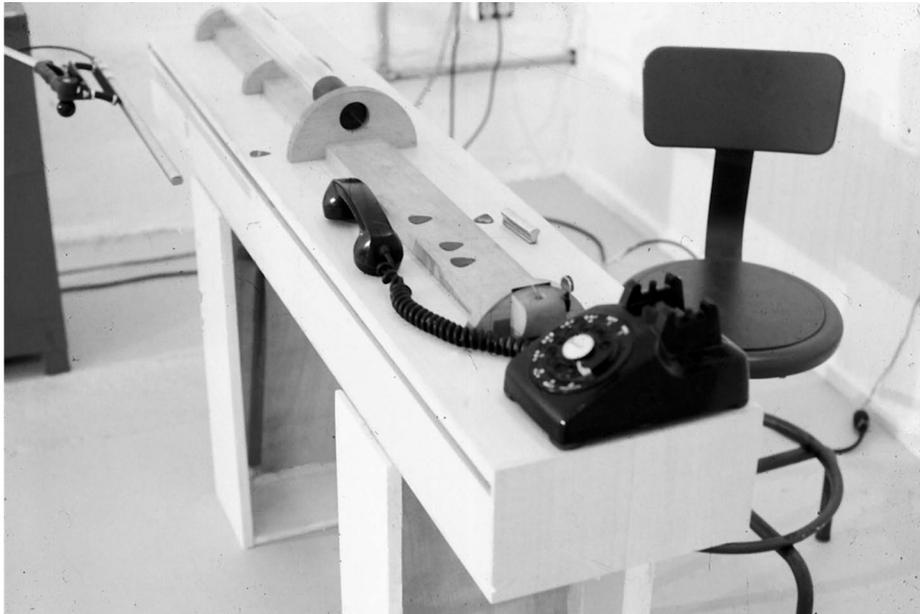
Room 9

**4:00pm–
9:30pm**

Robert Wilhite, *performer*

In 1975, Bob Wilhite created his first musical sculpture—a unique one stringed instrument. As a gesture to establish the object and provide it with a provenance, Wilhite gave two concerts heard only via the telephone. Wilhite placed display advertisements in the Los Angeles Times and the San Francisco Chronicle announcing both performances. Patrons who phoned during the specified time periods heard a short instrumental played live on the one stringed instrument. Both concerts were performed at his Los Angeles studio. The on-site audience can access Wilhite's live performance by dialing his room from another room in the motel and by phoning in from their cell phones.

To access Wilhite's performance dial 310/739-5773 (day of show only) OR dial "106" from Room 9.



Instrument and telephone from *Bob Wilhite in Concert, A Telephone Concert*, 1975
Photo credit: Gary Bedyer & Jerry Byrd

The Los Angeles Free Music Society, *Pyramid Headphones*, 1976

Room 16

**4:00pm–
9:30pm**

The Los Angeles Free Music Society (LAFMS), the banner heading of a loose collective of experimental musicians founded in the early 1970s, have had immeasurable influence on the spread and evolution of noise and avant-garde music and DIY culture over the past almost 40 years. In July of 1976, Le Forte Four, one of the earliest groups in the collective, created an installation at the Brand Library Art Center in Glendale, California, which consisted of forty-four black, pyramid-shaped, stereo headphones, with lights on the top, through which were played an audio collage entitled *Box Your Ears* (which was released in 1976 as part of the double LP *LAFMS: Live at the Brand*). This installation recreates the original utilizing the twelve extant original pyramid headphones.



Members of the Los Angeles Free Music Society testing *Pyramid Headphones*, 1976
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