

dear Woody and Steina

i know its been an awfully long time-- i think i spoke to  
Steina when i was in new york in May

I recovered during the summer from the Who's Who project that had kept  
me busy for one and a half years--- then in summer i moved to a larger  
apartment in East Berlin- i'd been trying to get out ever since the  
skinheads moved in- then a month on renovation (some punks lived there  
but with a toilet inside its really an improvement) and then spent  
November to the end of the year preparing a small new piece (Program  
enclosed) having something to do with an Uzbek astronomer from the  
middle ages named Ulugh Beg, with a turkish guest worker who was born  
in a village in Turkey named Ulug Beg who just happed also to study  
astronomy, an Uzbek professor from Moscow and a simultanous translator  
from East Berlin who used to translate for the KGB, my music ensemble,  
and a czech writer named Jan Faktor who's married to the daughter of  
Christa Wolfe and lives in east berlin---we dissected a technical  
astronomy book together with a computer program which he wrote and he  
spoke it with the band--- this all happened because i was invited to do a  
piece in a planetarium in east berlin on christmans day.

On New Years I drank too much because my money had run out again and  
debts piling up but just heard that the Who's Who project won a prize in  
Munich so i guess im part of the human race again...

I proposed a project to Wiebel in Frankfurt but i never heard from him  
again- otherwise im trying to come up with a new big project, probably  
about Trebitsch (remember), or there's the book and the movie version of  
Who's Who-- it seems i'm just going for whatever comes up first--  
meanwhile im writing alot of proposals. I guess ill hit new york for a  
short visit sometime in Spring-- the news ive been getting from the  
States in general and from New York in particular is pretty grim. How's it  
in your neck of the woods? It all makes this exile more than just  
temporary! Otherwise, any plans for coming to europe-- either of you?  
Sorry for disapearing--- i didnt want to lose touch-- please note new  
address (phone situation stays the same): Prenzlauer Alle 194, 0-1054  
Berlin, tel (West) 49-30-6116503

Love,

*Arno (D)*

VII. Interdisciplinary Discussion

- A. The Kinetic arts in various media
  - 1. general technological context
  - 2. historical context
- B. Open Discussion

W+S

Needs to be reorganized a little bit  
but I'd like your feedback anyway  
(I'll call in a week or so) La Monte  
seems to be interested in making his  
place comfortable for me - he's going  
to reorganize it a bit and I'll  
be able to use his sound equipment.  
and listen to his records. That show  
opened and closed a lot of areas  
for me - I haven't completely assimilated  
what I saw - anyway I'll talk to  
you about it.

Sincerely,  
Arnold

New ideas for composition:

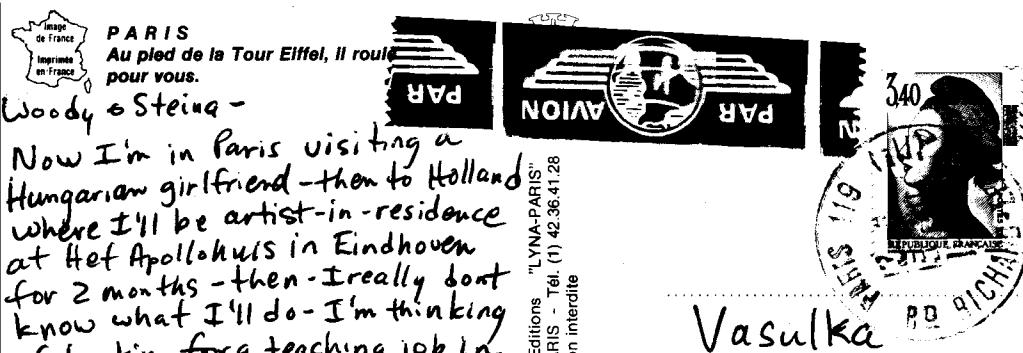
Three levels of composition or three types of composition seem to be forming...one is a kind of gut level, straight forward kind of composition which is exactly what it appears to be. The other is a composition which pretends to have no emotional output but it is really there all along, but it is very subtle. Very quite movements in sound open up new completely different sheres or rather different levels or planes of consciousness. It seems almost meaningless to produce a piece of music which ~~xxxxxxgxxxxxxxxxxxxxx~~ takes place over a given period of time and which is then "put away" never to be used again. Or to be forgotten about. Two kinds of music make sense to me at this point...one is an ongoing kind of music, a music which takes place over a period of months or years, which is going on continuously, very gradually unfolding. The other kind of music is one which catches a glimpse of a foriegn infimate music. It seems to catch a bit of another world. This is not music which is composed, but ~~r~~AFTER THE SO CALLED COMPOSERS OF IT ACT MORE as mediums or go-betweens ~~xxx~~ between the world where this music comes from and here. Some music can be classified as ~~xxxxxx~~ "journey music". This is music which seems to take one along a definate path or journey and captures all the moods flavours and smells ~~in~~ on the way. Other musics are about a prescribed mood or feeling only. It's not taking you anywhere because you are already there, you're experiencing it. Non-journey emotive music generally takes place over a shorter period of time than journey oriented music. One almost thinks that non-journey music is actually a very short section from a previously untapped incredibly long journey piece. What is being said is that non-journey emotive music is generally much more defined and precise than journey music. It might be described as standing still on a particularly good moment of the journey. It would be interesting to find out if non-journey composers realized this. When the last sounds from a non-journey piece begins to fade out...where do the sounds go off to? Where did they come from? There are many worlds but which ones do we chose to listen to? Is each composer in contact with a diffrent world? Is ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ ~~xxxxxxxxxxxxxx .....~~ Is there any compromise between the two journey and non-journey musics? A little phrase is a new world a new feeling.

plan of action...[to, discover new and more satisfying worlds]  
start with experiments in phrases or rather setting up setuations where phrases will ~~xxxxxxxxxxxxxxxxxxxxxx~~ constitute a major change in the emotive outlook of the composition. ALSO: a lot of work has been done in the area of hypnotic eternal music...music which, despite being loud, is very soft...let's try experimenting in the field of a kind of maximal eternal music, a music in which all manner of eternal sounds occur, very forcefully, with many amounts of energy levels. ~~xxxxxxxxxxxxxxxxxxxxxx~~ One wouldn't think music like this could develope into anything past the first few initial experiments, but perhaps some kind of formulae could be established ~~xxxxxxxxxxxxxx~~ that would lay a world of sound open that would run past the norm of just one energy level, but would encompass many.

There has been much thought of psychical music...music which is transmitted by non-audible means. Perhaps this is the only way that both journey and non-journey emotive musics can be received and thereby passed on to the public at large.

✓

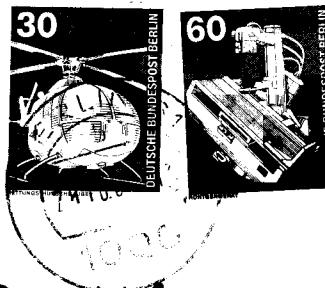
Mr. Oddo & Co. 11  
The Address of the  
Vivian Seabrook  
is the following:  
111 Locust Street



Woody & Steina -  
 Now I'm in Paris visiting a Hungarian girlfriend - then to Holland where I'll be artist-in-residence at Het Apollohuis in Eindhoven for 2 months - then I really don't know what I'll do - I'm thinking of looking for a teaching job in Holland - Did you get the book and the cars? I don't know exactly when you're leaving - my address in Holland is c/o Het Apollohuis, Tongelreestraat 81, 5613 DB Eindhoven, Neth - Please send me your address in Japan - maybe I could come? And if you were serious about sending/lending a video 8, I was serious that <sup>fyma</sup> I'd like to make some images again! Love Arnold

Editions "LYNA-PARIS"  
 ABEILLE-CARTES  
 8, rue du Caire - 75002 PARIS - Tel. (1) 42.36.41.28  
 Reproduction interdite

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USA



NEWS FROM THE FRONT  
 BERLIN  
 Schautafel an der Mauer  
 am Potsdamer Platz,  
 Woody -  
 Sent videotape  
 Sent letter to Andra  
 Proposal almost finished will  
 send you soon when I find  
 a typewriter  
 I found connection for old photo's  
 in Istanbul & Prague  
 then welcomed as a composer in  
 Berlin - next to Holland etc  
 OTHERWISE  
 STILL RECOVERING  
 LOVE ARNOLD

Kunst und Bild 1 Berlin 61, Tel. 030 / 2517015 - Nachahmung verboten

1505

**ARNOLD DREYBLATT**

74 Rue Pierreuse  
B - 4000 LIEGE  
BELGIUM

1,50,-

TR 320-079

Dear Woody and Steina,

I sent the book ~~xxx~~ back to you after making a xerox copy  
~~xx~~ it was sent by boat, registered, so it may ~~k~~ take a few weeks.

So now im involved ~~again~~ again in the photographic process like all those filmmakers we used to make fun of-- its alot of re-photographing so a tedious process-- but oh, im making images again for the first time in ten years! Im not sure if the whole piece will work out at all- ~~xxxxxxxxxx~~ for the music part it all depends how much more noise i can make as one person, its just i think that the band was so safe that people will like it that i couldnt stand it anymore. I cant tell if this is just a vacation from the band stuff or a real exit.

Oh and yes i will certainly run out of money sometime in the summer, since as usual when i calculate its sort of like Reagan to ignore the deficit, so that the 500 you sent was actually already spent on the unexpected phone bill so never reached my pocket. (a phone bill for three months) Its probably true though, that as far as paying you back in the fall, 2000 is sure, another 500 is possible, but ~~xxxxxx~~ beyond that it may be awhile.

The story with STEIM is that i met with Joel Ryan a few times, he was nice enuf, I talked to him about doing some tuning things with a computer-- he said that they would teach me but that i had to have a computer at home-- so it was a kind of Catch 22. Also, its a kind of closed club by invitation-- and since it didnt just happen on its ~~xxx~~ own i wasnt so sure how to push it- and as you can tell by the way im ~~xx~~ carefully skirting this thing-- its easier for me to be pushy with friends than strangers. ~~xxxxxxxx~~ I suppose all i can do is to go up there again and try to meet ~~xxxxxxxx~~ Michel and see what happens.

So now the big project ~~xxx~~ which im interested in working on is with the Who's who in Eastern Europe 1933. I had some discussions with a theater director to work on a project using the book-- but i have the feeling that first the ~~xx~~ text has to be dealt with-- and thats 8000 biographies in 1200 pages- and tho i keep reading the book to find an easier alternative- the only possibility that seems interesting to me is to enter the whole book into a kind of simple data base program-- maybe a six month full time project-- so that i cd push buttons for all russians (for example) of Czech nationality living in Brno with rumanian wives who were interned in Siberia in WWI and who own shoe factories in Silesia and out comes all the names<sup>xx</sup> running fragmented text, i cd follow the lines of one biography and shift into another at any point, make chance operations on texts in the first person on nationalism, etc. So a kind of automatic, litany of biographical fragments from a lost world on ticker tape like in the stock market.

For a second stage i thought of working with image and text together- I have a good friend in Budapest- a cinematographer who has a collection of 300,000 anonymous eastern european photographs, and also east european home movies , 1930- 50's and i thought of perhaps storing and drawing on the images in a similar way as with the text. And finally i wd work of course with some

audio component. For the first stage I need the money to buy a computer and to live for some time to enter the material. Do you know anywhere i might ask for a grant. The problem of course is as what am i asking-- a music composer who did video once and who travelled in eastern europe? What do you think about this- about using the computer and so forth?

I've been cautious about re-entering technology again too deeply- it has to do with dependence--- since with my strings and wood i've been able to drift along fairly well without institutions or at least without total dependence. Also on the one hand i just can't make it as a performer without a lot of help from other musicians so i've keep thinking on automizing things-- of course then i'd miss that performance high. anyway i'm rambling now and have to catch the train to see Krys Chatham in Holland-- he's living in Paris now with his french wife. (and playing trumpet with an Atari with sequencing program)

Love arnold