Continued from page 45

adapted it for vocal or instrumental duet improvisations. How two people imitate and play off one another, using facial expressions, gestures, and often words, as well as music, and once in a while bring everything together in very exciting moments.

"Conducted Improvisation": The conducting and cueing technique devised by Quog's director, Eric Salzman, and how he controls group improvisations with it. Comparisons with Stockhausen's "Momente" and Kenneth Gabor's things for voices and instruments, which have a similar sound although they are constructed in very different ways. Enumerating the reasons why conducted improvisation is unfeasible in theater and dance forms. Comparing conducted with uncontrolled improvisation, pointing out how much control a conductor can assert, and indicating the potential possibilities of this relatively unexplored area.

"Audience Participation": How Salzman conducts audience improvisations with this same basic cueing system. Why this seems forced than many forms of audience participation, and why members of the audience seem to enjoy it so much.

"New Attitudes toward Technique": The risks involved in true exploration. Contrasting the traditional performer, who never does anything in public until he has mastered the technique and tool his completeness with a composer performer, who often overextends himself. The unfortunate results of this sometimes has on pieces piece, and, at the same time, the excitement sometimes generated by this honest unself-conscious approach.

"Group Art and Group Therapy": Contrasting groups where individuals relate to each other on a very personal almost psychoanalytic level, with groups who create together in a very detached objective way, and stating the Quog seems to be avoiding both extremes.

"Voices and Characters": Pointing out the occasional moments in Quog improvisations when an improvising singer is able to bring together his personal feelings of the moment, his voice, and his gestures in a strong vivid way. Comparisons with traditional opera where this complete unity of intentions seldom, if ever, happens. Speculating on some of the potentials lying in the area of group created opera.

"Problems, Present and Future": Calling attention to individual musical and theatrical weaknesses in the group and emphasizing the amount of time it may take for the group to evolve a uniformly high technical level and a vibrant group style. Enumerating the difficulties of true group creation of long pieces, and pointing out how the Open Theatre worked together for almost 10 years before attaining the magic of "The Serpent" and "Terminal." But pointing out that masterful products are really only fringe benefits, and how the emphasis, both for Quog and its audience, should always be on the process that goes on.

It's Difficult to say much about Jim Burton's concert at The Kitchen on Saturday night, since it began half an hour earlier and was missed altogether, the audience participation piece ending the program was not supposed to have been an audience participation piece, so I have no way of knowing what that was really about. I have heard quite a bit of Burton's music by now, however, and several things are clear despite everything.

The most striking thing about his work is the kind of sounds he uses. Someone called them "tactile," and that seems to say it for me. There is something very real and tactile about those unrefined noises, and you really do get the impression you could reach out and touch them: the junkyard kinds of sounds he likes to put on recording tape; the sounds he gets on his "tangler" and other homemade amplified instruments; the percussion effects he gets by clanging on metal. Perhaps the music seems tactile only because it is more related to real life sounds than to musical sounds.

He also has a unique way of presenting himself—as if it were all a goof, although you know that it isn't. He titled his Saturday night program "Asparagus-In Consequence of Being Short and Red-Headed." The printed program referred to his film score as a "noisetrack," and wryly described one composition as "a straight piece." I'm not quite sure if the humor is an important part of the music or if he is apologizing for something, but he has a very interesting head in any case, and I wish I knew more about what is going on inside it. I have the feeling that he is on the verge of something, and that it will all start to be very clear before long.

—Tom Johnson