

BENNINGTON COLLEGE
MUSIC DIVISION
PRESENTS

Electronic Music

WITH

Andrew
Lindsay
Cohen
and
Shawn
R.
Brice

10 PM WEDNESDAY
MAY 29 1991
DOWNSTAIRS CAFÉ

HAVEN'T I ?

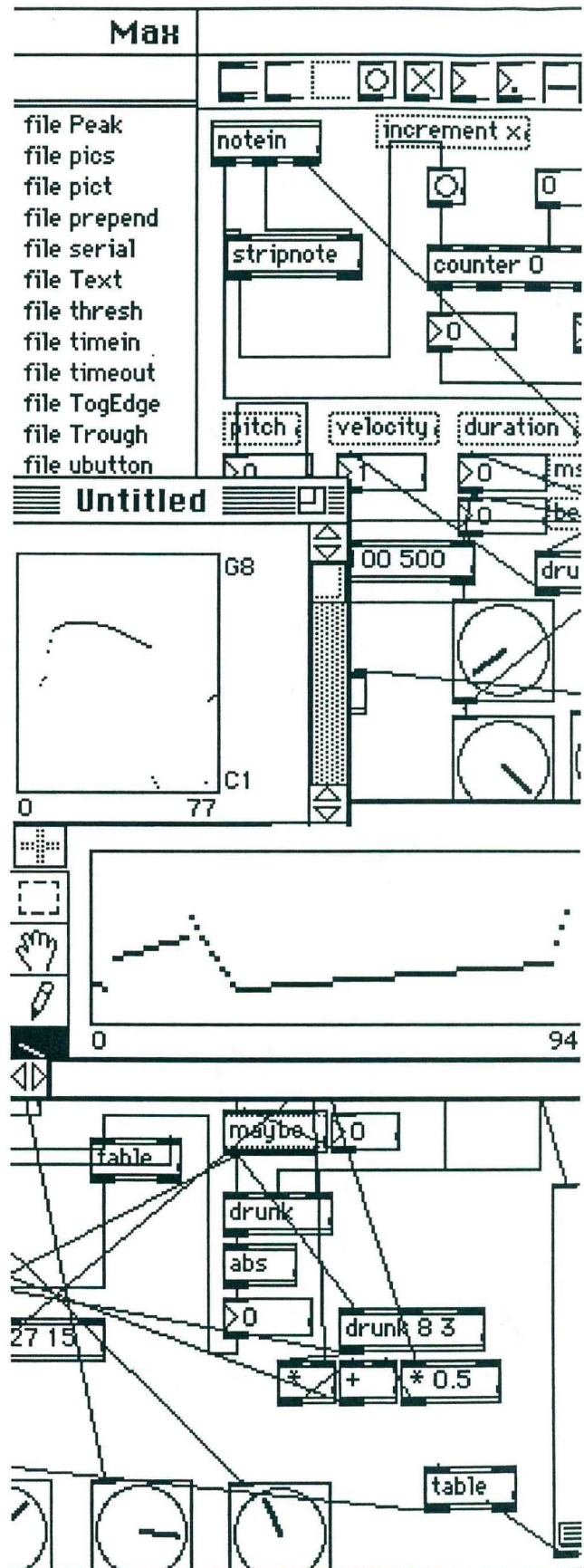
©1988 Lindsay/Sornstein, War Room Productions.

The expanse of this place
Is taking my eloquence away from me.
I'll paint a picture of mountains and
Valleys,
With roads to nowhere, roads to roam,
And dark clouds reaching to the ground.

I'm taking a stance
That will draw us the outline
Of the dying of desire—
Of things that are gone
And can't be recovered
By mind over matter or an unthinking
Slumber.

Haven't I stolen a thought
A book I've never read?
Don't I stare down days of boxes
Filled with life?
Have I understood
Nothing?

Am I hiding sand inside a room kindly
Kept?
While creeping down highways
Speeding with visions
Of closing fields, compressing.
A picture like glass
—of empty boxes...



HAVEN'T I ?

(Performed in memory of Love & Movement.)

SPECIAL THANKS SECTION

We give thanks for the existence of the following individuals and/or corporations:

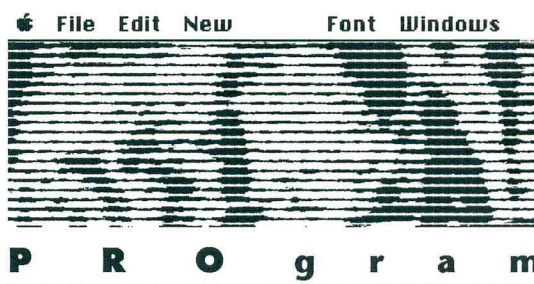
Kendra, Theo;
Dana, Ned, Eowyn, Brian, Antonia, (The J-Crew); Tony Carruthers, Megan, JoAnn, Barclay, Sue Jones (The Oracle of Jennings,) Maxine, Jerry, Jane Abersold, Jeff W., G, Iggy, Aaron, Damien, Kathryn, Erica K, Apple, Mark of the Unicorn, Korg, E-Mu, Passport, General Dynamics, VW, Toyota, Michael's Pizzeria, Bill the Mallard, The Ice Maiden, Bryan LinDsay, And especially Joel Chadabe. ("When you can predict the future, living becomes pro-forma..."), Yamaha for design...Not!

ABOUT MAX

MAX is an insane object-oriented music programming language designed by Miller Puckett at IRCAM. The commercial version is a re-write by David Zicarelli '84(?) Marketed by Opcode software. MAX could conceivably change the nature of reality as we know it, and we're on the leading edge.

ABOUT MACS

All sequences were programmed by Andrew and Shawn (with the noted exceptions), using Macintosh computer running Mark of the Unicorn's Performer 3.61 software. Sample manipulation was done using Passport Software's Alchemy 2.21 program. Go, Go, Click Change!



DID I DREAM, SRB
YOU DREAMED ABOUT ME?

PARK & GAGE SRB

JUST GIRL L&M

BUT THEN AGAIN ... ALC/SRB

MARTIAL/MARITAL ALC

SOME, WHERE ? SRB

SEMI ALC

GODZILLA ALC

ME AGAIN ALC/SRB

EAR WAXX SRB

SERIOUS ALC/SRB

OPTIONAL (?)

TRANSITIONS ALC

HAVEN'T I ? *

*Written by Andrew Lindsay Cohen and Evan Sornstein, additional programming by Shawn R. Brice, Demian Hennessey and Stuart Scanlon. Additional programming on **Me Again** by Ned Mooney. Additional programming on **Serious** by Aaron Sylvan.

PARK & GAGE

This video was part of an assignment for Video Tutorial with Tony Carruthers. The assignment was to pick a location in Bennington, and try to convey the atmosphere of that location. I chose the intersection of Park & Gage streets.

DID I DREAM, YOU DREAMED ABOUT ME ?

This video came out of a piece of music, with the text from *Song To The Siren* by **This Mortal Coil**. The piece is meditative and I tried to capture a dreamy quality. This piece is dedicated to and Stars Theo Kate Feld.

BUT THEN AGAIN...

An improvization on Korg Wavestation and E-Mu Systems EMAX.

MARTIAL/MARITAL

An improvisation *with* MAX on digital piano.

SOME, WHERE?

This composition uses the program Max. I programmed the computer to randomly create sounds. Unfortunately, the amount of variables that I used made it so I had no power in the compositional process. i just turned the thing on, and I had no control; Thus, I altered the program so I could decide (generally) when sounds would occur. I decided to use the Proteus because of the great sounds that it makes... NOT.

SEMI

MAX is used to translate controller data to pitch data on Wavestation.

GODZILLA

The sounds were created using a processed voice sample.

ME AGAIN

An improvisational romp using the octapad to control the Digital Piano, and Macintosh. Samples are controlled using the KX-76 keyboard.

EAR WAXX OP. 1

These sounds were created from any combination of the following: throwing rocks in the pond, scaping metal together, and sampling from a Midnight Oil CD and Madonna's *Like A Virgin* Album.

SERIOUS

Get down, get funky, get back up again.

OPTIONAL ...

We may (or may not) perform a composition (or improvisation) using (or not using) instruments, body parts, animal bi-products, or percussion. (Then again, maybe we won't.)

TRANSITIONS

This song was originally written for the amazing soprano voice of the lovely Kathryn Kitt. However, being the ego-maniac I am, I'm going to sing it.