

Disclaimer

After a painful period of growth and uncertainty, we of the Composers' Cafeteria are now possessed of sufficient artistic self-confidence that we no longer feel it necessary to account for the musical tastes of our composers. Therefore we accept no responsibility for any offense caused by the absence of a disclaimer in this program.

Tonight's Cafeteria

A weary messenger came panting and stumbling to our door. "Is this the right door?" "Yes. Can you not see our three thousand musical instruments?" Into our hands he thrust a sheaf of freshly pressed legal papers. With formal effort, we affixed our signatures again and again to the extraordinary documents. Like the wind, the rejuvenated messenger blew back down; the way he came—like lightning—to Palo Alto where the most foremost attorneys legally permissible solemnly nodded as one: and thereby made The Composers' Cafeteria a *Legal Fiction*! Now we are a CORPORATION! Ha! This means that you all must give us extremely large sums of cash so that we can test the powers of the IRS in head-to-head high-pitched battle! Pow! Whine! Now they owe US money! At what point does a "non-profit" corporation turn to exploiting third-world labor in order to eventually become some kind of whimsically tuneful monopoly? How about *right now*? We've got it made, buddy! Do you want to talk *money*? Yes? Well, we are frankly quite prepared to speak extensively on that subject—but only for *a rather enormous fee which we shall proceed to extract from your wallets at this time*. The set of all money is ours as of about five minutes from now. Amazingly lucrative it is; we have the Midas touches. Enjoy the concert.

— Dan Plonsey

Tonight's Composers

David Sazer-80 submits the following notes about his *Pan American Motor Inn Symphony*.

The Cabinet is with us tonight to perform the *Pan American Motor Inn Symphony*. Secretary of Percussion Ward Spangler has been called away to extract funds from the private sector, so Irene Sazer80 will act as percussion facilitator.

The *Pan American Motor Inn Symphony* is a friction-fit mosaic of sound shrapnel. The shards employed were collected by David Sazer80 on a recent tour of the Northeast United States.

Randy Porter has this to say about **IT**: **IT** was written at the suggestion of Michelle Lean Porter, my niece, who most likely will be a composer of Porter lineage best remembered when standing the test of time. **IT** was also written in honor of her birth a mere four months ago.

If you venture to turn the program upside down you will find that **IT** is **IT** either upside down or correct side up. Hence the structure for the two movements. When you turn something upside down, you're bound to knock a few screws loose or something.

I want to thank Michelle for recommending we dust off our old reed trombone* and use it once again for a serious bit of (vibration).

Tom Statler gives the following explanation of *Twelve Days in Five Minutes*:

It was an entirely different piece that was supposed to be played tonight. The set of events that forced the cancellation of the performance was just one of the things that happened between November 13th and 24th. Another was that during that time I spent many dull hours writing job applications. Another was that the Plonsey's cat, Goethe, had to be put to sleep. Another was that a colleague of mine, Dr. Jeff Bishop, a young scientist just starting his career, was hit by a car and killed while running near his home. All of these things contributed to the piece that we will play instead.

* Randy is modestly speaking of the Randophone [Ed.]

Kyle Granger, *Foveal Landscapes*

The composer wanted to do *Foveal Landscapes* for a long time. It is an experiment, the first in a possible series of sound/light explorations.

The majority of the images were created on an Amiga 1000 running Videoscape 3D. After each image was generated a single frame was shot with a Canon 514 super 8 camera. The process is time-consuming, though fairly simple.

Foveal Landscapes is in three short sections. It is also an improvisational composition, following up some of the composer's questions regarding improvisation with constraints. The piece could not exist without the collective musical experience of the ensemble. Thanks to the ensemble, Bob Campbell for the use of a DX7, and the staff of Adolph Gassers.

Jennifer Rycenga Plonsey is a busy grad student who has made the mistake of thinking about music. These should explain the quality control lapses in the following program notes:

The *Dark Chanting Goshawk* is a large African bird which forages the open country, looking for lizards on which to dine. Its name is derived from its mating call.

This composition is not literally illustrative of the bird, however. The piece has three large sections—fast, slow, and intricate. The use of doubled woodwinds is part of an ongoing experiment, heard before in *Tenderness of Mind Slope* which was premiered at Composer Cafeteria concert #4. The guitar performs a fair amount of chanting, but no mating calls are heard from this singular instrument.

Dan Plonsey has written what must apparently be referred to as *John's Shoe Repair* with “ordinary household items, which you could find in your own home, if that home happened to be owned by the owner of *John's Shoe Repair*. Mine is, and it sometimes leaks. Here are the lyrics which don't get sung:”

John's Shoe Repair II

Ow!
I can fix your shoes;
for a price.
That's not why I'm
here
Oh?
My shoes broke down
and I was towed here.
By a big red milk truck?

*

.....

MORE!

What more is there? Well, there will be a 2-day Composers' Cafeteria appearance at **The Lab** (on Divisadero at Bush, in San Francisco) on Friday and Saturday, February 5 and 6. The remarkable sound(s) of prepared oboe will be heard, and a full-shell Snail Opera will be staged!

* These notes need footnotes. Sorry. I want to be more down-to-earth, but not metaphorically. *Shoes*, for example. Not an example of something, just an *example*.