

RON KUIVILA & NICOLAS COLLINS



NICOLAS COLLINS

KILLED IN A BAR WHEN HE WAS ONLY THREE

Robert Poss, guitar

LITTLE SPIDERS

Nicolas Collins and Susan Tallman, micro-keyboards

SECOND STATE

Nicolas Collins, electronics

IS SHE/HE REALLY GOING OUT WITH HIM/HER/THEM?

Amy Bernstein, R. Louis Bofferding, The Damned, Grandmaster Flash and the Furious Five, Gordon Hutts, Stuart Marshall, The Shangri-Las, Arthur Solway, and Susan Tallman, vocals; Nicolas Collins, electronics.

FAST FEET, SLOW SMOKE IN APPRECIATION ALPHABET

The three pieces were composed and performed by Ron Kuivila using homemade and home-modified electronic instruments. *Alphabet* was recorded as a live performance, using no overdubbing.

Fast feet, slow smoke is based on the studied inflections of radio announcers. The title is meant to suggest two early forms of broadcasting: smoke signals and runners. Smoke signals speed along a message by slowing it down to individual puffs. This saves podiatric wear and gives the smoke reader (as cloud watcher) something beyond a message to regard.

In appreciation uses ultrasonic fields to translate the movements of an oscillating fan and the flickering of a flame into audible sound. A highly edited recording of fireworks provides an environment for the flame and fan sounds.

Alphabet is, among other things, concerned with the harmonic perception of rhythm. In the second half of the piece, the pitch inflection of the word "alphabet" is extracted and subjected to musical elaboration.

Recorded by Ron Kuivila at Real Art Ways in Hartford, Spring 1982.

Material on this record was developed with the aid of a CAPS fellowship.

The four pieces on this record are concerned with the social interaction of electronics and performers. As no part or participant has total control of the situation, they move from accidental coordination to intentional manipulation of the sound produced.

A scanning radio, an electronic rhythm box, and six toy drumming bears drive the strings of an electric guitar in *Killed In a Bar When He Was Only Three*. Robert Poss, for whom the piece was written, plays the instrument by selecting sources and tuning and damping the strings.

In *Little Spiders*, a microcomputer examines the gestural styles of two keyboard players whose instruments are equipped with small lights that indicate the finger activity of the other performer. The sound and structure of the piece are generated by coincidences that occur between the players.

In *Second State*, acoustic feedback is filtered under computer control to reveal resonant frequencies of the room. The computer creates complex pitch and rhythmic patterns out of the feedback under the guidance of a single performer.

Cheap electronic noise makers and cassette tapes are mixed together under the joint care of a performer and the computer in *Is She/He Really Going Out With Him/Her/Them?* The performer selects the material while the micro "cuts" between sources by looking for rhythmic coincidences and ignoring content.

These performances were recorded directly onto two-track tape by Nicolas Collins at Airshaft Studio, New York City, Spring 1982.

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RON KUIVILA