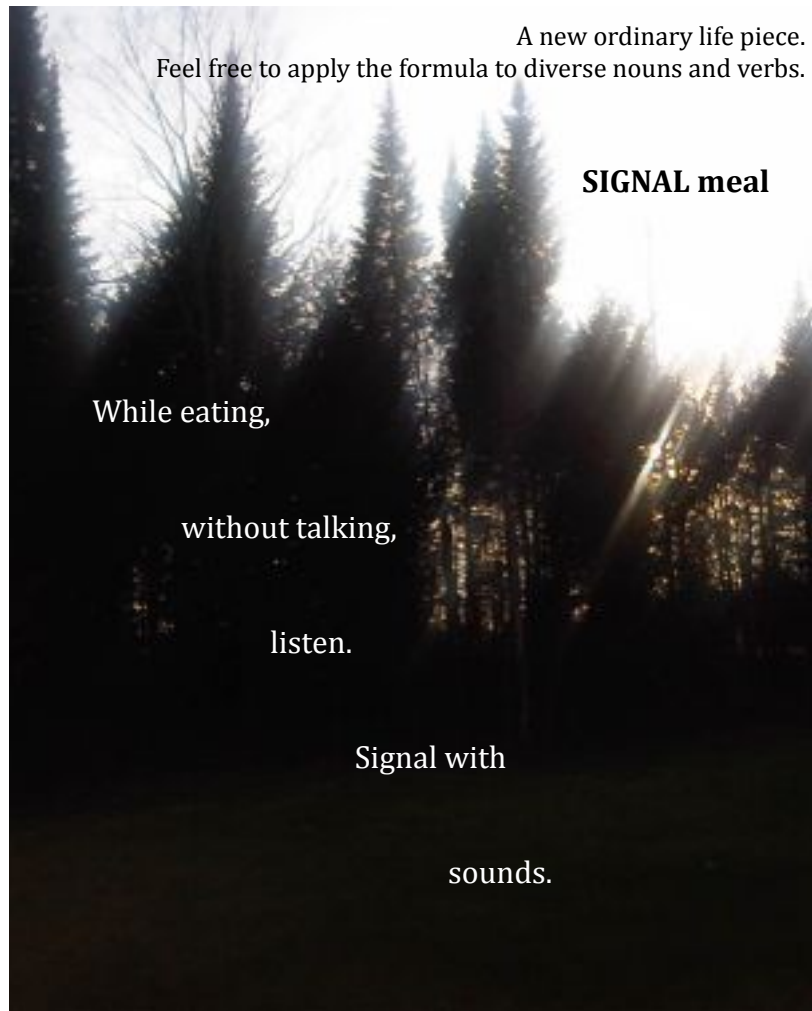


YEARS PLACES NAMES



Selected entries from the Charlie Morrow Database
Personal History



Preface

12.12.12. -- Wonderful numbers and a wonderful date on the collective mind of humanity for the end of the world. We woke up the next day with the Earth under our feet and the sky above us. In Tampere, Finland, we had 3.5hours of daylight. When the sun beamed in after rising, what a treat.

The 2010 edition of this autobiography starts with a welcome to Janissary thoughts, strange for an old neoist, as Dick Higgins called us. Maya Deren, in *Divine Horsemen*, says it is the habit of old men to make histories and that the clan of artists spans the world.

Fuck history and love history. Old mister bowler is still a lover of the new and the old. Everyday, we put it together as we see it.

In the New Jersey of my youth, the old guys would say: "same circus, different clowns."

Currently I am assembling a set of case studies for my digital book and lecture: *SOUND SPACE MEMORY*, creating sonic identity. It recalls the Greek orator's perambulation through and memorization of standard houses with a standard number of rooms to activate an art of memory, a virtual house for the orator to mentally walk through to recall the parts of the speech associated with each room.

I am simultaneously co-building a network of True3D Listening Rooms, for presentation, R&D and linking: New York, Los Angeles, Helsinki, London, Barton, VT and soon more.

It is my story to co-create and share knowledge and delivery systems. The solstice events were networked as are the Listening Rooms. The dream singing, which I have performed and taught over the years, is a personal technique for entering a world of the imagination without limitations, a world tuned by the brain to the moment.

Janus & the Mezuzah - 2013



But since 2010, I am in a Janus frame of mind. While creating new works, I am reviewing and assembling past works for the New Wilderness Morrow archive and its new projects. We have an archivist, a curator and plans for an on-line radio stream and a traveling show *New Wilderness & EAR Magazine*. RIP Hayman and I are making mischief. There is now a Listening Room in the EAR Up Gallery above the EAR Inn in New York.

In Roman mythology, Janus (or Ianus) is the god of gates, doors, doorways, beginnings and endings. His most prominent remnant in modern culture is his namesake, the month of January, which begins the new year. He is most often depicted as having two faces or heads, facing in opposite directions.

In Hebraic culture, the mezuzah is a container made of wood, metal, glass, stone or ceramic, inside of which is a parchment with Deuteronomy 6:4-9 and 11:13-21 lettered on one side and the word Shaddai (Almighty) on the other. The word mezuzah means “doorpost” and refers to the sentence in Deuteronomy 6:22 “...inscribe them (Ten Commandments) on the doorposts of your house and on your gates.”

The portal of my career was the 1965 prize from the Union of American Congregations for a setting of this very text for tenor voice and orchestra, performed in the San Francisco Opera house by the Oakland Symphony. My piece was introduced by Edgar G. Robinson. He was stone deaf and could not get my name right. When the doors to fame and fortune did not automatically open after this successful event, I began a muscular and entrepreneurial adventure leading to the present and hopefully beyond.

With roots in multicultural Passaic, NJ, a psychological and organizational perspective garnered from my psychiatrist parents, a love of outdoor music from parades and Boy Scout bugling, a background in music and amateur radio, studies in chemistry and ethnomusicology, I have found great resonance between shamanism and technology, event-making and installations. I also have a taste for show business and a love of media and promotion.

Janus & the Mezuzah - 2013



Some critics have insinuated that I have a sense of humor. "An Evening With the Two Charlies" (Ives and Morrow) on Lyndon Johnson's death, "Concert for Fish" on Richard Nixon's resignation, "The Great Heavy Weight Sound Fight" and "Toot'N Blink," for two fleets of boats commanded by radio DJs, are milestones in my career.

My work seems to fall into four periods:

Youthful experiments	1947-1957 ending with "Very Slow Gabrieli"
College, conservatory, career start	1958-1968 ending with "Personal Chants"
Events, ceremonies, broadcasts	1969-1996 ending with "Three-City Dance"
Installations, True 3D	1997- present

Newark, NJ – February 1942

In the time before birth, we are all totally ears. Every vibration is felt and heard throughout the fetal body, floating tethered in the maternal amniotic sea.

In the time before I was born, I heard sounds with an increasing awareness of motion and a “visual” play of red and orange lights. There were vibratory storms of increasing magnitude leading to birth itself when I was extruded by muscular contractions from my mother’s inner waters into the aerosphere of 1942, Newark, New Jersey in a Beth Israel Hospital birthing room.

The smell was overwhelming as it was the first aerobic olfactory information I smelled. In later years, when my nose was filled with water while swimming, I would flash back to that first moment of nose breathing and smelling.

I saw in a blur that slightly cleared, as I was brought gradually into the World and seeing with the outer eyes.

The red and orange lights “seen” before birth within closed eyes came back when I cried as a baby and continue to return. These color visions raise questions about what is the content and physiology of sight and sound, of thought and feeling. It was a project and preoccupation of mine in my 20s (‘65-’75) to recall my birth. I spent ten years piecing together the memories.



Maternal Grandparents



I was born in February 1942, shortly after the Second World War started. My father volunteered and became an Army psychiatrist, leaving home in March. He served first in the USA and then in the Philippines. I did not see much of him until he returned. Years later, he would tell me that the TV broadcast of "Toot'N Blink," Chicago (1982) reminded him of the loud and intense boat and gun celebration lighting up Manila Bay the night the war ended.

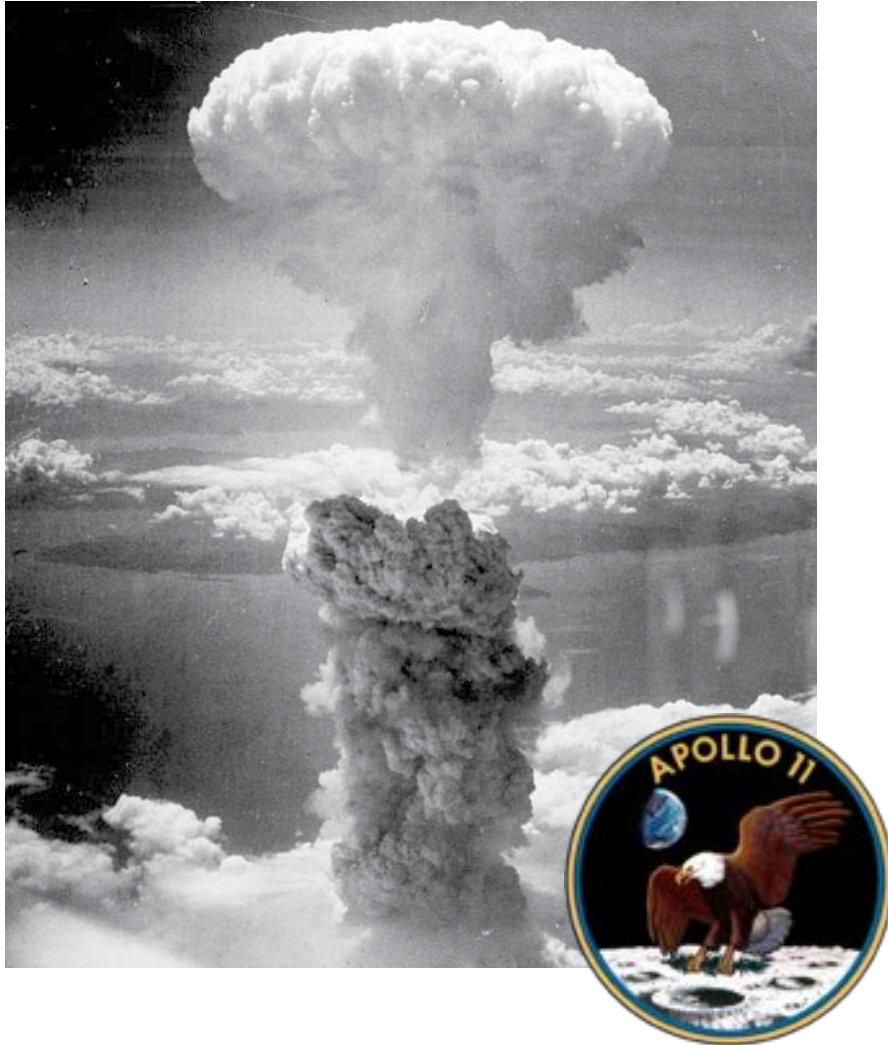
My mom was a busy family doctor with a medical office in the ground floor of our Lyndhurst, NJ house.

My grandmother, Bertha Ehrlich of Lyndhurst, had a strong influence on me. When my sound art, *Soundhead Shows* were broadcast in the 60s on WBAI radio, Grandma called to thank me. She said that after the show, all the little noises in her house become quite friendly and interesting. She told me that I reminded her of her long gone canary who had talked with her.

She was always encouraging me to grow myself. Her husband, Grandpa Bill had a great sense of humor. On a kitchen cabinet he painted the image of a costumed deluxe bar tender pouring a mixed drink into a glass and missing while looking the other way.

Bill Ehrlich was born to a poor working class family in East London, UK. The Christian Street church orphanage which was home to his eight sisters sent the entire family steerage to New York City. Twelve year old Bill supported that entire family because his dad was too ill. He met and married Bertha in what is now Spanish Harlem. Both were teenagers. Bill designed, built and flew his own small airplane from the shore of the Hudson River.

Maternal Grandparents



Years later, he and I both worked on the Apollo 11 mission, he the designer of the life support system through Dean in Brooklyn, me as music and soundtrack maker for pioneering widescreen documentary feature, *Moonwalk One*, recently remastered and released in London.

When Bertha died in April 1979, she was carried by the undertakers in a body bag out of the family home in Lyndhurst, NJ. Bill wept and told the family that he was reminded of the horror of the atom bomb. He told us he had designed the detonator working at the Manhattan project. Though some-one else might have solved that problem, he felt responsible for the mass deaths.

Years later, in 1995, I would co-create "Khurbn Hiroshima" with Makota Oda on his text "The Bomb" and Jerome Rothenberg on his "Khurbn." It was performed outdoors at Bread and Puppet Theater, Glover, VT. A flaming object flew from the woods, sliding diagonally more than 1000 feet to the gravel pit amphitheater, igniting a huge fire.

Passaic, NJ
(See Robert Smithson's "Monuments of ...")

Growing up in suburban Passaic, New Jersey, the son of two psychiatrists in an age when psychiatry was not understood, I turned to activities beyond family life. Boy Scouts were important for me from age 11 to age 13. I loved the outdoors, earning merit badges and playing bugle. I liked bugling outdoors for the drama and pageantry of flag raising and lowering, and for the daily repetitions of reveille (wake up) and taps (sleep), blowing bugle through a large suspended metal megaphone, once in each direction to cover all the camp areas. I liked being away from home.

In the mid 1950s, as a high school student at Newark Academy in Newark, NJ and a summer student at the National Music Camp, Interlochen, MI, I created conceptual, spatial and humorous music that set a tone for my later works. "Very Slow Gabrieli" (1957) took Giovanni Gabrieli's short "Sonata Pian' e Forte" (1597) for antiphonal brass choirs and slowed it down to last over half an hour, accompanied by very slow performance gestures. "Psychic Music" (1957) has musicians projecting music mentally, not acoustically. Both of these works are transformations or recompositions of existing pieces, or meta-music. Composer Philip Corner later named it an art of inventing context. I had yet to meet Corner, so this conversation waited for the 60s.

At the National Music Camp, I created gags like "Interruption Music (unknown to the conductor...)" (1957) where an entire orchestra stops, coughs and scratches themselves at a prescribed time, to the surprise of the conductor.

From age twelve, I was a radio amateur, K2LIS. I had taught myself Morse code, FCC rules and electronics, and took the FCC licensing test in New York. The airwaves extended my sense of multiple universes: on-air connections to people around the globe contrasted with the small events of my personal life in Passaic, NJ. The discipline of building and maintaining a ham radio station made it possible to build and maintain sound studios, part of my life since the 60s.



Passaic, NJ (See Robert Smithson's "Monuments of ...")

I played trumpet, wrote and arranged music, shot basketball in the back yard and took long rides. Long distance and sustained activities pleased me.

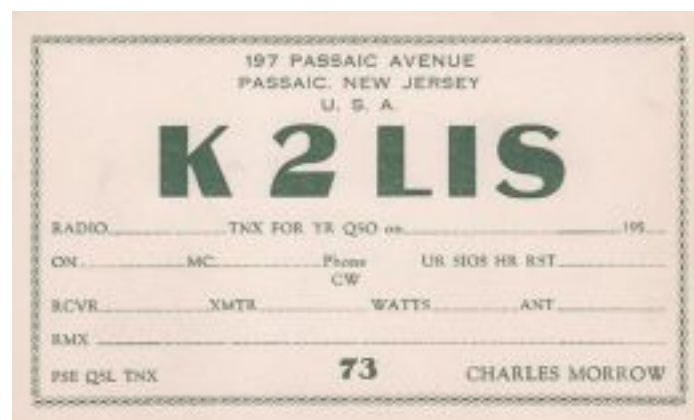
When Michael Snow asked me in March 2004 about the origins of my free improvisation in music, I immediately said "jamming on the airwaves with a Morse code key and surfing airwaves with a short wave receiver." A big part of that radio jamming is spontaneously listening and sending, translating into code and decoding at high speed. Michael said he used short wave radios as music instruments, much as John Cage had in the same period, that is the 50s.

I attended Newark Academy for 11th and 12th grades after an unfortunate episode with my Passaic High School 10th grade English teacher. Commuting to Newark from Passaic by bus took over an hour of my young life in each direction. It was the beginning of learning a mental strategy to enjoy travel.

Carlo Lombardi, concert pianist and teacher at Newark Academy, had studied composition with Luigi Dallapiccola, Italian 12-tone composer. Lombardi taught me 12-tone methods and opened my mind up to systematic composition.

Through friends at Newark Academy, I met Susan Feuer, a smart teenage jazz pianist. I would play songs on the trumpet accompanied by her, learned to voice chords on the piano and spent a lot of good times listening to recordings and live jazz and pop.

She took me to her jazz piano lessons in New York with Johnny Mehegan, a friend of Bill Evans, Hugh Masekela, Herbie Hancock and many others. Doors opened to her. I went along. This opened up my world to producing, arranging and performing jazz, and mainstream scoring for media.



New York City, No Longer on the Horizon, Becomes Home



At last, high school was over. September 1958, my parents drove me to West 116th Street and Amsterdam Avenue, New York City. When I exited the family car, I stepped into the next chapter of my life, never returning to live with the Morrors in New Jersey.

That first week at Columbia College was phenomenal. They filled our heads with possibilities, gave overviews of major intellectual fields, a sort of “State of the World” briefing, and connected that to the Columbia College humanities-based core curriculum.

In one orientation assembly the first week, Proctor Mohr told a twisted Irish joke and then introduced poets Allen Ginsberg and Peter Orlovsky for a reading including Ginsberg’s *Kaddish* and Orlovsky’s poem about pissing into a sink on some high floor in the Empire State Building.

Months and years later in that auditorium, I would meet composers Ussachevsky, Luning, Varèse, Wolpe, Wourinen, Solberger, and Davidovsky. I would become Ginsberg’s sideman for a time. Still later, like my London-born grandfather, heating engineer M. William “Bill” Ehrlich, I would have an office in the Empire State Building.

Life at Columbia was a flow of unexpected events and amazing people: Fidel Castro, Henry Cowell, the diminutive Arrabel, Paul Simon and Art Garfunkel, Brian DiPalma. Fidel Castro and his entourage visited Columbia when he stayed in Harlem at Hotel Theresa, slaughtering and eating their own chickens for security and culinary reasons.

Ethnomusicologist Willard Rhodes was a strong influence. He is well known for his work with Mazatec mushroom music and his recordings and notated transcriptions of shaman, Maria Sabina’s songs. He taught listening, transcription and fathoming context. His manner of listening shaped my listening.

New York City, No Longer on the Horizon, Becomes Home

I played in Columbia's marching band, local jazz bands and wrote very little music. But I did a lot of free improvisation in clubs and on campus. My Columbia jamming partners included Chic Corea, who was at Columbia for a semester or two and was fabulous at free jamming, and Ed Kleban, who later wrote the Broadway musical *A Chorus Line*.

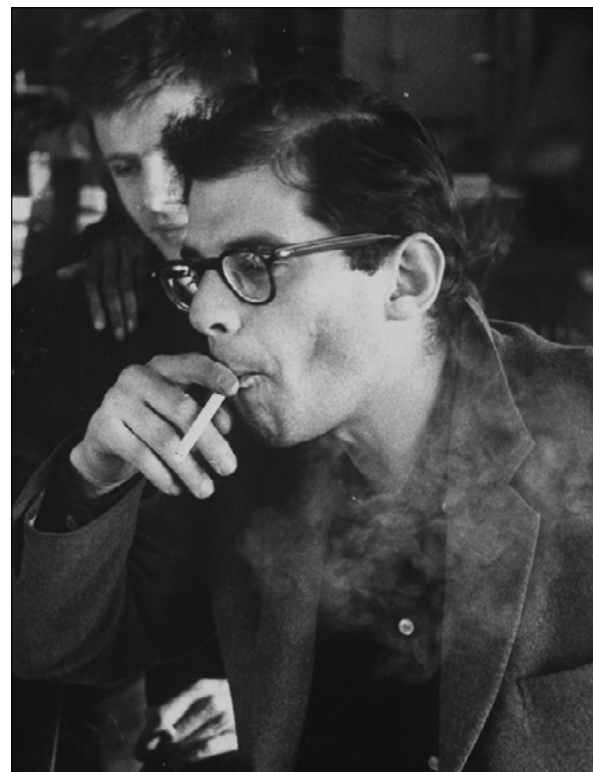
Chemistry education at Columbia provided me with many of the formal and transactional structures that animate and support my sound works, ceremonies and events. I studied chemistry with plans for medical school.

Then I had a change of heart. In my mind, I could not become a doctor in order to be a musician. It seemed wrong to practice medicine to support composing. In retrospect, this may have been a poor decision as many doctors are great artists and musicians. On the positive side, this decision made me entrepreneurial in the arts.

It was an evening on a visit home to New Jersey, after a golf game with my father (the only situation in which we talked one to one). We were sitting in the front of his black Mercedes Benz 300, driving home to Passaic, NJ from the Preakness Hills Country Club. I told my father I wished to delay going to medical school in order to study music in conservatory.

Dad agreed to the plan and said I could fund conservatory tuition and expenses with money from an educational investment his banker friend Everard Stamm had set up for the four Morrow children. If I did not go on to medical school after conservatory, the conservatory costs would be the last money I would receive from him, ever.

I applied to Juilliard School of Music and was rejected as a composition student but accepted as a trumpet student after a memorable smoke-filled room (they were famous for that) trumpet audition on Claremont Avenue, NYC. Sy Karasick, my trumpet teacher, then told me about Mannes School where I found a place for myself.



429 East 80th Street - New York Art Scene

Autumn 1962, I entered Mannes School of Music, serendipitously located across the street from Charles Ives' townhouse on East 74th Street, NYC. I was a Diploma in Composition student of William "Bill" Sydeman and a trumpet student of Simon "Sy" Karasick. I moved into 429 East 81st Street 3B, a railroad flat in an artist and blue-collar tenant building which became a scene. Neighbor, trombonist Jim Lee had a steady stream of guests including Folke Rabe from Stockholm, trumpeter Bill Dixon, composer George Russell and then percussionist Max Neuhaus.

Maddy Mattier, The Mannes School's admissions officer, welcomed me but botched my records so that, though potentially protected by my student status, I was not registered as a student with the US. Army draft. In 1963, I was called to duty.

I showed up early one day in Paterson, NJ with my toothbrush. After a madcap ride in an Army bus from Paterson to Newark, NJ, I failed the U.S. Army physical and was classified 1-Y: "You are not good enough for Uncle Sam's Army."

This failure kept me from service in Vietnam with many of my classmates from Passaic, including an entire troop plane full of classmates, which crashed and burned in a Tennessee swamp. That scandal, faulty planes hired out by corrupt army officials, made me distrustful of government employees.

The years at Mannes were paralleled by activity with the New York avant-garde. During my last years at Columbia, I became friends with composers Jim Tenney, Malcolm Goldstein, and Philip Corner who introduced me to John Cage at dinner in Tom's Restaurant near Columbia University. Tom's later became "Seinfeld's restaurant."

While at Mannes, I began what has become a lifelong collaboration with poet Jerome Rothenberg, who was teaching English there. I was not Jerry's



429 East 80th Street - New York Art Scene

student. A trombonist named Jon Pierson introduced us as “two kindred spirits.”

I also had a friendship with composer Stefan Wolpe who became a mentor. We talked music and drank whiskey. His friendship with artist Joan Miró and affinity for physicist Niels Bohr’s atomic theory led Wolpe to a vision of music wherein each note was alive and lived on an energy level, like a Bohr atom in a Miró universe. Wolpe’s style then prescribed a behavior for each group of notes and rules for their transition between energy levels.



First Networkings - 1965



I visited the offices of the American Music Center and met John Duffy, who would later found Meet The Composer. We talked about many things including survival as an independent composer. John invited me to write these ideas as a call to action and promised to publish it in the Center newsletter, inspiring “View from the Bottom of the Heap.” It stimulated quite a few composers to contact me to organize in various ways and propelled me to write, organize and publish words as well as music and art. John’s belief in the community of artists made him a major organizer and a role model for many of us.

In 1965, I commissioned works for solo trumpet and ensemble and performed them at numerous universities and venues, culminating with a concert at Carnegie Recital Hall. This brought me close to composers and composer-performer dynamics. My friend, pianist and conductor Ed Murray, worked on the concert with me. *The New York Times* reviewed it. Ed was brilliant, tireless and taught as he went. He was dating author Erica Jong, who’s “Fear of Flying” had yet to appear. She was a singularly funny conversationalist. Later she married an intern of mine: Jonathon Fast, son of Howard Fast.

I met concert organizer Norman Seaman, worked with him on numerous concerts including some with my own works. He introduced me to cellist and producer Charlotte Moorman, whom I helped to organize the Second New York Avant-Garde Festival (1964), working with Nam Jun Paik, Karl-Heinz Stockhausen, Mary Bauermeister, Yoko Ono, David Behrman, Morton Feldman and Christian Wolff.

I played trumpet in the Tone Roads Concerts at the New School. Composers Philip Corner, Malcolm Goldstein and Jim Tenney organized them. Many say this series was the beginning of Downtown Music, the name given to the stylistically independent music scene associated with Manhattan south of 42nd Street.

First Networkings - 1965



Around the same time, Columbia College classmate Art Garfunkel asked me to help Paul Simon and him with ideas for the arrangements on the Simon and Garfunkel *Parsley Sage, Rosemary and Thyme* album. This project brought me into sessions at the CBS studios on 7th Avenue (later to become A&R Studios) and whetted my appetite for the music business.

In 1965, I won a prize for "And Thou Shalt Love," my work for solo voice and guitar, and was commissioned to orchestrate it. A tenor soloist and orchestra at the San Francisco Opera House with Edgar G. Robinson as MC, performed it. NBC broadcasted it.

This piece conveys my feelings about God's reaction to human compliance with the Ten Commandments: "Not so good, guys!" The concert was well-publicized as a major event premiering Leonard Bernstein's "Chichester Psalms" (1965). I had the better review and fully expected that it would start my career as a "serious composer."

While in San Francisco for this performance, I went to the San Francisco Tape Center at the invitation of Morton Subotnick. I met Pauline Oliveros, Ramon Sender, attended a performance by David Tudor with sound environment and flying prisms, and joined the reception for the introduction of Don Buchla's new music synthesizer. It was the beginning of the Haight Ashbury scene and of the world of electronic instruments, a thrilling adventure.

I returned to New York from that San Francisco premier performance. It was just after the great New York blackout of 1965. I found myself lonesome and sad. The world was not beating a path to my doorstep. I was running out of money.

My mother phoned one day to say she had met one Andy Mashberg at an American Psychiatric Association convention. He had "a professional solution" to suggest to me. Andy and I met for lunch at the Bavarian Inn on East

First Networkings - 1965

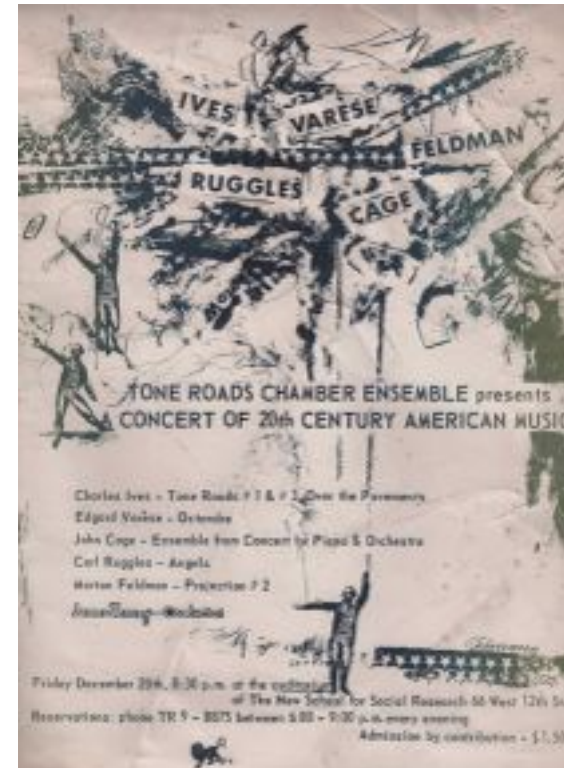
86th Street. Andy worked for Pfizer Pharmaceuticals in marketing. Coincidentally, Leonard Bernstein and some friends were eating lunch at the next table. I said hello to Bernstein who remembered me from the concert in San Francisco.

Then and there, Mashberg suggested that I go into jingles, commercial music and sound productions. He said that he would introduce me to contacts that would lead to contacts and explained networking. He told me how to “pitch” on the phone, saying that I had impressed him in our first phone chat, and detailed how to put together an audio presentation. His contact list included Earl Fultz who sent me to Jeanine Marjollet at Carl Alley Advertising who introduced me to young copywriter David Altschiller who asked me to create a humorous radio ad for Cinzano vermouth:

“Please don’t pinch Cinzano ashtrays, try Cinzano Vermouth instead. Cinzano Vermouth is better than ashtrays. Get it into your American head.”

I hired a recording studio, an opera singer and a hero of mine, jazz bassist Richard Davis, for the session. He was helpful and kind. I understood in a flash how commercial projects could work for my career, make money and be fun.

Painter Carol Brown, a friend of Ed Murray, gave me a chance to create sound art for the memorial Marilyn Monroe Show curated by Andy Warhol at the Janis Gallery. I created the “Marilyn Monroe Collage,” a linear and non-linear sound portrait. It required sleuthing to find the sound elements. This proved difficult but satisfying, and led to portraying Marilyn as the victim of her success. I recorded a string trio and then collaged it with an aircheck of a Marilyn Monroe interview. Sound Collage remains a strong interest.



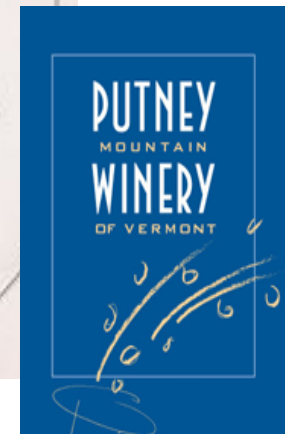
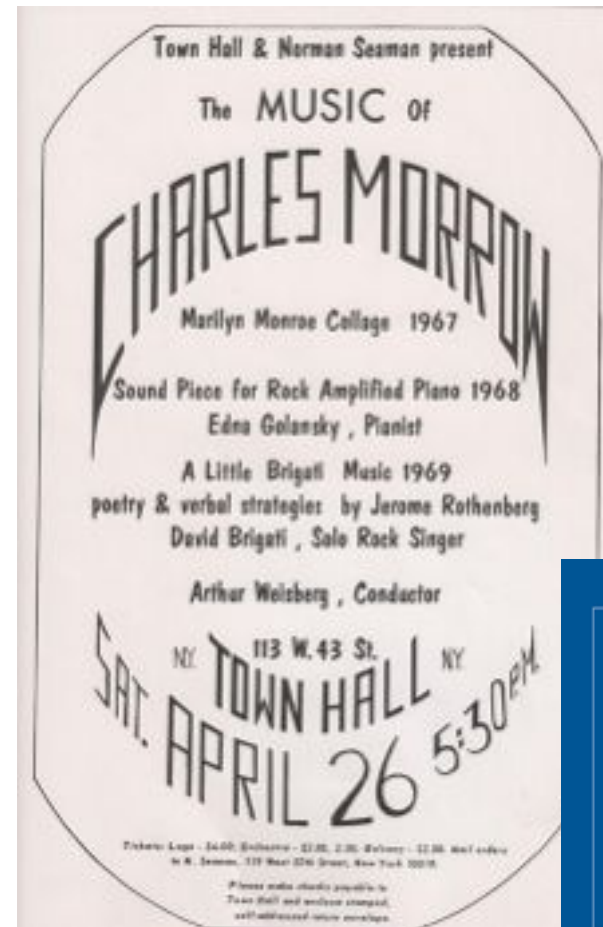
365 West End Avenue – Home 1967-2002

Israeli pianist and pedagogue Edna Golandsky and I married after a visit to Israel in the weeks following The Six Day War in 1967. We had been going out in New York City before that. Edna was a master's piano student at Juilliard School and a great apartment hunter.

I was delighted to discover that conductor Seiji Ozawa had an apartment there and that Toru Takemitsu was living in it. Takemitsu was friendly and inspiring. He took time to listen to my works and discuss them.

In the few years that Edna and I were together, I wrote her several large works for piano including "Sound Piece" (1968), "Bells for Michael" (1969), and "Recomposition Les A'dieux" (1969). She also afforded me an inside experience of life in Israel and contact with Israeli musicians.

A few years before, I met computer composer Charles Dodge at Columbia University. He now lived in the same Upper West Side neighborhood and we would cross paths. By the late 80s, we became very close. We each moved to Vermont. I made Roaring Brook maple syrup and he Putney Mountain Winery bubbly.



365 West End Avenue – Home 1967-2002

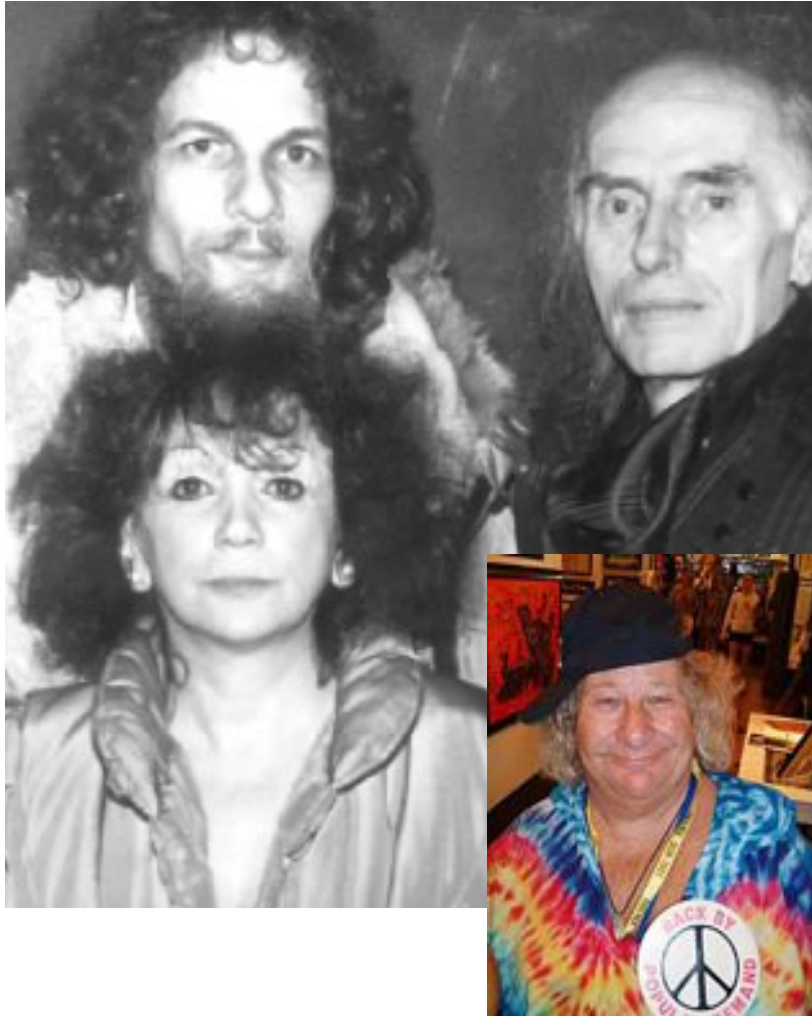


In the 365 West End flat, I gradually assembled my first sound studio over several years. The idea was an independent studio to produce commercial-grade experimental works and audio project presentations. The first production was a multitrack recording of Jerome Rothenberg's total translation of Frank Mitchell's "Horse Song #12." Then came recordings of Jackson Mac Low works. Jackson, sent by Rothenberg, showed up with his young children, Mordecai Mark and Clorinda, to perform and record a multi-voice simultaneity.

The West End Avenue apartment studio forced me to become electronically literate. I engaged engineer, circuit builder Dave Butler. Dave hand built mixing boards and sound modules: multi-output, hand-operated oscillators and manually controlled two-channel sound gates with alternating outputs.

The combination of these devices and the means to build machines that created whatever I wanted to create gave rise to my signature mix of sound design and music. There was then and is now, as Cage described in the 30s, no borderline between sound-design and music. "Music and Sound for Anything" was then and is now our motto.

365 West End Avenue – Home 1967-2002



The studio attracted fascinating projects, like editing the 1/4 inch Woodstock Festival master tapes. Sound engineer Stan Goldstein brought organizer, Wavy Gravy to the studio to review their productions.

At two in the morning one night, the doorbell rang. It was my old friend, poet Allen Ginsberg and actors Julian Beck and Judith Malina with the Living Theater. We did a session for the Earth People's Park, fund-raising record.

My neighbors in 365 West End Avenue included Marc and Sylvia Rosales, whose company, The Latin Sound, made Spanish language commercials and special projects. At the Rosales' flat, I met Tito Puente, Charlie and Eddie Palmieri. And I met life-long friend and collaborator, sound engineer, Jay Messina. At the time, Jay was married to the Rosales' daughter.

365 West End Avenue – Home 1967-2002

When my sound studio was first completed, I went into the soundproof room, turned on the mikes and self-recorded a series of what I called Personal Chants. After that, I became comfortable with chanting in public performance: character voices, trance states, healing explorations, a chant book, sky songs and vision dream songs. This marked the beginning of my interest in ecstatic singing and brought me to practice what was once a subject of analytic study of field recordings with ethnomusicologist Willard Rhodes at Columbia and shamanism.

This corresponded with a shift of interest to Music Outside the Concert Hall and movement toward what Rothenberg named the New/Old aesthetic.

I published the “Bear” cassette as *Personal Chants* (1972). It is my first publication and contains my first studio-recorded chants:

“Late Afternoon Chant” (1971) - a two track, overdub vocal duet with performed headphone feedback. The headphones are lifted off the ears to allow their sound to be heard by the microphone, producing a range of effects from echo to a ringing feedback to sing over.

“Evening Star Chant” (1971) - a multitrack delay rhythm chant with hand-held gong. A single vocal line is bounced from track to track.

“Breath Chant” (1971) - four layers of improvised breath performance. Part two is a reaction to layer one, Part three is a reaction to two plus one. Part four a reaction to one, two and three.

“Drum Chant” (1971) - a non-varying rhythm created by multitrack bounces sets the ground for a roaring crescendo with chanter hyper ventilation.

All are non-verbal. “Breath Chant” and “Late Afternoon Chant” are on the compilation XI Records’ *TOOT!* Triple CD (2010).





Willard Rhodes, 1971

Astronomer Gerrit Verschuur, then working at Jet Propulsion Labs in California, provided me with radio telescope recordings of sounds of pulsars. Soon after, he was hired to develop the Fiske Planetarium in Boulder, CO. He invited me there to discuss the use of the sound.

It was June 21, Gerrit took me up into the Rockies for a group celebration of summer solstice. It started with circle. He asked me to sing a sun chant. Out of my mouth came
Sun-n-nun nun-nun nun-nun-nun-nun
Sun-n-nun nun-nun nun-nun-nun-nun

When I returned to New York, I produced a series of annual summer solstice events with the sun chant as their theme.



Fiske Planetarium, Boulder CO

365 West End Avenue – Home 1967-2002



In "Sky Song" (1977), I would follow the sky while performing with hand-held gong and voice. The speed of the clouds gave the tempo of the beat and the "Sky Song" main melody. The presence of birds crossing the visual field was synchronized with a second melody. Geoff Hendricks created a poster for my sky songs on WBAI FM radio.

At this time, I completed the project to recall my own birth.

In 1978, I shifted focus to my vision/dream songs, working with the flow of inner visual images and (open and shut of the eye) flash capture input from my visual "outer" world.

The vision singer (with or without hand gong) works with at least one witness, a silent observer. The vision singer closes eyes, and drops instantly into the dream world of the nonsleeping, watching the visual images in the head. The chant begins perhaps just before the drop into the dream. It is in the throat with no motion of facial muscles or the front of the tongue which sits behind the lower palate. Occasionally the singer may open eyes for a moment to "grab" a short image.

The dream will "say" when it is over. The singer tells the dream to the witness. Performing one or more additional vision chants can develop the connection between the witness, the singer and the chant. Dick Higgins produced an edition of collaborative postcards, "The Dream Singer."

Vision chanting became a basis of my work though the 80's. Doing it on radio has brought many strong responses, phone-ins and letters sharing dreams. It is also a compositional tool for working in 3D space with sound, images and actions.

365 West End Avenue – Home 1967-2002



Vision Singer & Witness

by Charlie Morrow

The music fills the room.
The singer is inside, watching
the changes.
The witness follows.
The singer feels the witness
change.
The witness changes with the
singer in the witness' own changing.

365 West End Avenue – Home 1967-2002

Sky Chanting and Vision Song grew from Synchronized Breath Chanting, a 60s idea formalized in 1971. Here is a recipe from *Chanting Book* (1976) with illustrations by Mary Nell Hawk:



Listen carefully to the breathing of a person or animal, awake or asleep.

Softly breath in sync with them. In this way, an aural physical connection can create a bridge on many levels.

With a single leader, a group can through attentiveness learn to follow and breathe in unison. This procedure can be used as the center of healing ritual. The score outlines sound and ritual recipes for individuals and groups to explore.

One is reminded that Conspiracy means breathing together.

Out the Window - Miles



The living room at 365 West End Avenue 8C overlooks 312 West 77th Street, the town house where Miles Davis lived until he passed away on September 28 1991. When John Cage died August 12, 1992, Mile's shh photo came to mind.

One Helsinki evening in January 2012, I had to record the bugle call "Reveille" for the audio biography created by Marty Goldensohn and Jon Kalsih. I turned off the kitchen light, opened the window and played into the courtyard.

Many times while living across the street from Miles, I would hear him play and I would play my trumpet in response and we would anonymously duet. From time to time, we both turned up at La Caridad Cuban Chinese restaurant, drinking coffee and not speaking.

Since hearing his recordings for the first time in the 50s at my cousin Wally Sisson's place in Boston, Miles has haunted my concept of the trumpet.

When I play trumpet, I am conscious of being on Mile's territory, and have espoused raw horns and conch shells ever since to stand on some ground of my own.

Name Change to Charlie Morrow



In response to my changing vision of music and my “new” self, I became Charlie Morrow, no longer working as Charles or Charles G. Morrow. Charles survives only in Charles Morrow Associates, Inc. This was also a stylistic statement as most mainstream American composers used their formal names. Independent composers called themselves Phil, Phill, Tom. Many formed bands.

Around this time, Jerry Rothenberg took me with him as a sideman and solo performer on a reading tour to England, where I met Ian Tyson, Tom Phillips, Eric Mottram and many others. I also took a side trip to Utrecht, NE where I visited the Institute of Sonology and met the team there including Walter Koenig, the chief, and also composer Louis Andriesson. My chanting and conceptual performances were well-received.

During this period, I made many spatialized sound works in my West End studio from both recorded and synthesized sources, and installed a corner array of Jack Weisberg’s stacked six-foot-long woofers, three stacked on either side of the corner. I loved super loud sound and low vibrations. My neighbors had vibrations for free.

In my “Zoo Music” (1968), Philip Corner, Gabby Weiss, Alison Knowles and I each carried a relatively new item, the portable cassette recorder, and recorded simultaneously while walking in a square formation through Central Park Zoo. The idea was to play back the tapes, each on a speaker located in the original square recording format. Starting on an audio start mark on each of the four cassettes retained rough synchronization. This was one of many experiments with recorded spatialization and playback speaker placement.

Alison Knowles



When I went to pick up Alison Knowles in her Manhattan brownstone apartment to perform “Zoo Music,” I met Dick Higgins, her husband, who was wearing an elegant house coat.

I have worked with Alison Knowles throughout my career on numerous posters, Audiographics cassettes, a True 3D installation based on an Australian text and many performances. She has made many key introductions for me over the years and we have many friends in common. Alison continues as lifelong collaborator and dear friend.

The Western Wind - 1972 - 1982

The studio at 365 West End attracted extraordinary people who interned for various lengths of time and made many amazing connections for me. Composer intern Alex Reik, grandson of Theodor Reik, introduced me to counter tenor, Bill Zukof of the Western Wind Vocal Ensemble, counter tenor, soprano, alto, two tenors, baritone. A long series of collaborations followed for the full ensemble and for the singers as soloists.

The first project was *Birth of the Wargod*, based on Jerome Rothenberg's text. I wrote Wargod by improvising all the parts on the four track Ampex, then transcribing them, as my ethnomusicology professor Willard Rhodes transcribed his field recordings.

A concert of my Western Wind works at the Cathedral of St. John the Divine, Music for a Great Space. I fell in love with that space and made many performances there.

Western Wind commissioned *The Light Opera* in 1982. The six singers of The Western Wind vocal Ensemble and six Bhuto dancers lead by Min Tanaka worked under Tom O'Horgan's direction in darkness with various sources of light to explore for the ambiguity between tool and weapon.



Telephone Music, The Soundhead Shows, Spirit Voices

“Telephone Music” and *The Soundhead Shows* were among the first sound pieces created in my new 1969 studio at 365 West End Avenue. “Telephone Music” is an earsplitting loud tape collage piece that has layered telephone and voice sounds and is built on a series of pressure changing ambiances that crash one into another.

It was created on my Ampex 4 track on a 1/2” master with inputs from my Ampex two track 1/4”. It was mixed on my handmade mixing board using IC circuits.

The playback was in my living room through the six-horn Weisberg sub woofer system, fed by a hand-built cross-over. I would turn the knobs on it differently each performance. It was powerful, as my neighbors attested.

The sub woofer sound is integral to the piece which depends on placing the listener in a bass-heavy sound field and injecting the mid- and high-register sound layers of the piece above that: my voice, a young mezzo soprano singing my original vocalization, telephone line noises, oscillator sounds and choice-recorded ambiances. I built sound gates with manual tempo control to create pulsed, streamed audio.

As I listened to this piece for the first time in many years with Sten Hanson in March 2005, I was brought back to the start of my studio-making for the sake of sound art.

“Telephone Music” lead to the chanting works in which I substituted my voice for electronically-generated, hand-operated sources. I did live manual processing while chanting to extend my vocal techniques.

Works created in the home studio required unique speaker positions. When works such as “Spirit Voices” (1971) were performed elsewhere, the speakers were configured appropriately. In “Spirit Voices,” they were widely spaced at either end of indoor spaces (the original Kitchen on Mercer Street)



Telephone Music, The Soundhead Shows, Spirit Voices

or outdoor fields (Rutgers University Douglas football practice field).

These setups were shown in hand drawings. Some look like old American Indian maps.

Each of the four one-hour *Soundhead Shows* for WBAI instructed listeners with a different arrangement of two speakers.



Barry Minsky and Minsky-Morrow Ltd. 1968

Songwriter Susan Cahn introduced me to Barry Minsky, who became my manager and partner in Minsky-Morrow Management Ltd. Through his contacts, I scored my first feature film *OK Bill*, directed by John Avildsen (of Rocky fame). Minsky involved me with the Young Rascals, and I created *Groovin' – Do You Feel It, A Fantasie* for orchestra and rock band. It had a great performance at the Garden State Arena, but the multitrack master was destroyed in a vault fire along with many Atlantic Records masters.

The Rascals invited me to arrange two songs, “Look Around” and “A Ray of Hope,” both of which are released. I wrote a brass ensemble introduction for the Vanilla Fudge *Rock N Roll* album as a result of being in the studio with them and producer Adrian Barber.

This same year, inspired by my collaborations with the rock group The Rascals, I wrote a rock opera with libretto by Rothenberg, *A Little Brigati Music*. I also created “Sound Piece for Rock Amplified Piano,” performed by my wife Edna. It was one of a number of virtuoso pieces I composed for her. The musical collaboration was good, but around this time, the marriage started to crumble. She pressured me to break my contract with Barry Minsky, which, regrettably, I did, as then Edna and I divorced.

Shortly after the split-up, I met Sunny Marantz from Vermont. She was visiting an intern in my studio. I have had interns ever since. For a few years, I placed interns for the Great Lakes College Association with artists and businesses in NYC. Managing interns was an eye-opener. I learned from the director of the internship program to keep a personal journal.



Dick Higgins Healing



Sunny and I lived together for four years, then got married and almost immediately split up. Through her, I connected with Vermont and, at Rothenberg's suggestion, with Dick Higgins who lived in Barton in the Northeast Kingdom. Higgins operated Something Else Press from Barton.

Higgins and I became great pals and did many projects and works together. I would eventually buy some of his land from him and build a house on it. Dick Higgins, Alison Knowles and their daughters Jessica A. and Hannah B. remained close, with Alison being the main connection. Sadly, Higgins passed away in 1998 during a festival in Quebec City.

In the course of the chanting work, I became interested in healing, the idea of "making whole", very much the study of how medicine people in all cultures use music and sound in rituals of transformation and addressing problems. With Mary Nell Hawn, as illustrator and designer, I published *Healing Book* (1977), a selection of healing recipes. The practice grew out of numerous healing workshops.

I created and directed "A Healing Piece" (1972) with the Performance Group (precursor of the Wooster Group). Richard Schechner, whom I met through Jerry Rothenberg, was interested in the ecstatic, and commissioned a theatrical ceremony from me. I spent a month exploring healing with the Performance Group. Spaulding Gray and Elisabeth Le Compt were among the performers at the Performing Garage in Soho. We gave several performances which helped convince me that performing a healing before an audience was not a such a good idea.

It was a project and preoccupation of mine in my 20s to recall my birth. I spent 10 years piecing together the memories. My underwater compositions all hearken back to the amniotic experience. Horspiel "Metropolis Atlantis" (1996), created for Klaus Schoening and WDR, is a presentation of my prebirth experience in a sound work.

Field Peepers, Number Counting, Signals and Perception

NUMBER MUSIC in Barton VT Field Peeper Language
let number 1 be a peep.

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1 1 1 1 1 1 1 1 1 1 1
      1 1          1 1
1 1 1
          1 1
      1 1 1
    1 1
  1 1 1 1 1 1 1 1 1 1 1
      11 11 11 11 11
1 1 1
1 1 1 1 1 1 1 1 1
1 1 1
1 1 1 1 1 1 1 1 1
1 1 1
1 1 11 11 11 11
1 1 1 1 11 11 11 11
1 1 11 11 11111111
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My vision/dream songs work with the flow of inner visual images and flash input from the “visual” and “outer” world. They also provide a platform to expand composition and event design outside the real world.

I continued to make purely conceptual works like “Hymn Transformations” (1975), which was a method of performing hymns based on the date and the geographical coordinates of the performance position on Earth. This was a conceptual reduction of the style used in the vocal work “Canticle for Brother Sun” (1976), in which I worked with numerical systems of repetitions.

I became fascinated by the languages of animals, insects and fish. The transactions were the basis for many performances and some pretty convincing interactions with field peepers that felt like communication. Also, in the spirit of composition, I made number works which identified field frogs by number and used the numbers as a basis for modeling their linguistic transactions.

As well, I worked with spatial and kinetic sound ideas:

- (a) using the rotations of Mars and the Moon to modulate planetary radar,
- (b) moving sound trucks, Doppler shift and triangulation

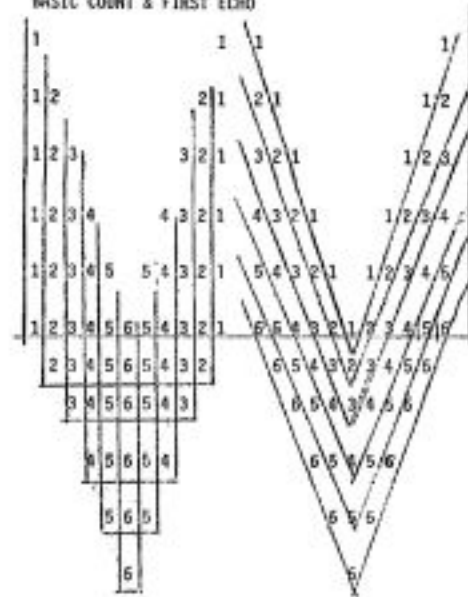
I found many different ways to use numbers and create number music. I wrote the *Book of Numbers* in 1974 and eventually performed sections from the week-long “The Number Six” (1974) at Phill Niblock’s home loft concert series that same year.

The signal level of communication has informed my perception and my works since childhood. Signals can encode language or simply announce simple information. They can have personal style, like the telegrapher’s “fist.” They can be complex like bird calls and other non-human communication.

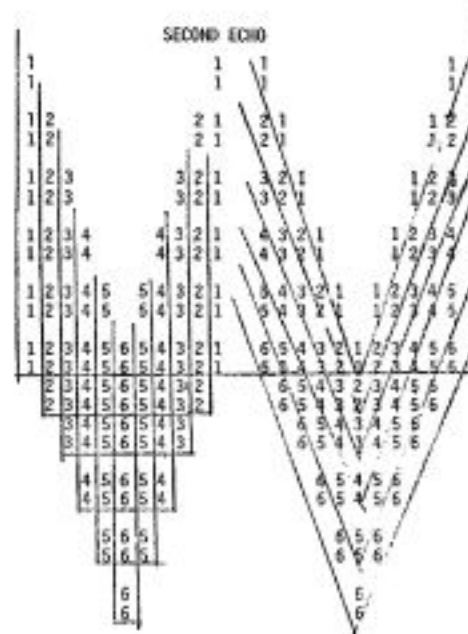
Field Peepers, Number Counting, Signals and Perception - from "The Number Six"

THE NUMBER SIX - PART VI

BASIC COUNT & FIRST ECHO



SECOND ECHO



AND ON TO THE SIXTH ECHO.

Field Peepers, Number Counting, Signals and Perception



Signals are not just sonic, optical, wave-frontal and gestural. They can be olfactory like the territorial markings in animal urine. They can be the electrochemical energy of a language of plants.

Anything can contain a signal. Decoding is the process of opening and receiving the signals around us and the ambiances within which they flow. I have collaborated extensively with signal specialists, from poets, actors, visual and performance artists to scientists and engineers, telegraphers and semaphore operators. I am myself a bugler, a telegrapher and writer of words, a publisher and a curator, and a provocateur.

Harmony, melody, texture and rhythm can work simultaneously with signals as information and potential for drama and meaning in music. This adds another layer to the “sonosphere,” as Pauline Oliveros calls it.

Signals create and possess information as well as audio and visual content. Signals include Morse code in light and sound, flag codes, transactions of non-human linguistics, calls and responses.

Yet another layer of sonic engagement is counting. Audible patterns of sound which are countable have their own systems, drama and meaning. “The Number 6” and the *Book of Numbers* are works entirely based on counting.

Equal to sonic and gestural communications are the social and conceptual frameworks. Here, I feel an affinity to the presentation-formatted events of Jean Dupuy like the Grommet Show. Such formatted events can blend and invigorate communities of artists and communities of audiences.

I have created works of all scales using mixes of music, signals and counts. Large events, like “Copenhagen Waves” (1985), which uses all of Copenhagen as a stage, have large wave structures that are architectural and are made from such mixes. The waves of sound cross the cityscape in

Field Peepers, Number Counting, Signals and Perception

patterns. The window lights in many office buildings flash on and off in patterns as all the church bells ring changes and canons.

Scanning the different levels of perception, the pitches, melodies, harmonies and rhythms, the signals, the number counts is one way to attend to such works. Hearing all levels at once can be invigorating.

Somewhere in the early 70s, I started performing "A Greeting Piece," based on greeting gestures from around the world. The piece begins with sounds and gestures together and then sounds are lost, evoking those sounds by continuing the gestures alone. This layer of evoked sound with no sound present is iconic for my work. Information withheld, as Juan Downey pointed out, can be the most powerful information, unheard sound the most powerful sound. I have performed this work for more than 40 years.



Doing Business

My grandfather Bill Ehrlich said, “work in the manner of your trade.”
My mother said, “A producer works with someone else’s money.”

In 1969, I formed Charles Morrow Associates, Inc. as the crucible for my commercial sound production work. That same year, I did the entire soundtrack of *Moonwalk One*, the feature-length, 70mm Francis Thompson film for NASA. This is when I learned to score and sound design a film and to run a production. Artist Carol Brown had brought me to the attention of pioneering exhibition filmmaker Francis Thompson.

Many friendships and projects flowed from the connections at Frances Thompson Films. Alexander “Sasha” Hammid was a rare man, a master film technician and a down-to-earth person who was interested in ideas and putting people together for projects. His long history in experimental film was inspiring. He was extremely supportive of explorations, taking an interest in my events as well as my studios.

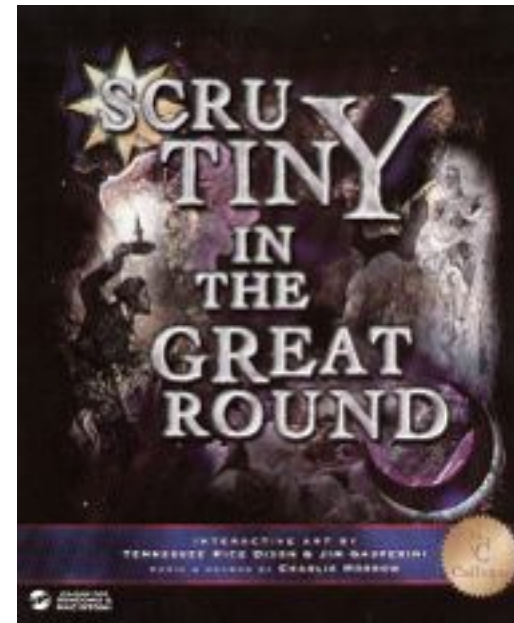
Frances Thompson films recommended me to the designers Chapparos who gave me my first major installation, the Knoll Furniture Show at the Louvre: three sound environments for three periods of Knoll furniture, the 20s, 40s and 60s.

In 1970, my commercial work grew in volume as did the number of composed art music works. I no longer played trumpet as a freelancer, preferring instead to compose and produce for a living.

I had become a performance artist, a sound poet, an event designer, a curator, a publisher and an inventor of technologies. I needed an office, a sound studio and a staff.



Doing Business



Richard Erdoes

In the late 60s, I was introduced by composer Meyer Kupferman to Richard Jean Erdoes, who lived near my place on West End Avenue. Richard was a fabulous story teller, a *LIFE* magazine photographer, illustrator and activist with the Native American community in New York City and around the Americas.

We had wonderful times and collaborated on events, publications and networking to help and educate about Native American issues. I montaged soundtracks from Richard's field recordings for his film strips on children in the Tlingit, Lakota Sioux and Navaho communities. Richard introduced me to Muriel Miguel, director of the American Indian Community House.

As a high school student in Vienna, Austria, Richard and two classmates were resisters against the Nazis. When the Nazis took over Vienna, Richard's classmate was hung for publishing Richard's political cartoons mocking Hitler. As Richard fled on foot, he inadvertently ran into the ceremony where Hitler and a platoon were honoring the first Austrian Nazi martyr. Hitler danced insanely around the little honoring tree just planted. Hitler looked so funny that Richard went into hysterical laughter and tears. The Nazi army officers spontaneously cried along with that apparent image of an Austrian teenager so moved by Hitler's presence. Richard vanished and turned up in New York.

In the 1974 New Wilderness events at Washington Square Church, Muriel's then husband, Native American Greg Borst Poras taught the New Wilderness Band to sing 49er songs and San Blas Indian dance songs.

Muriel and her sister Lisa Mayo took part in a New Wilderness workshop in ceremony and formed the Spider Woman Theater Company, still active. movie scripts until his death in Santa Fe, 16 July 2008 at the age of 96.



Richard Erdoes

Richard introduced me to Leonard and Mary Crowdog who came to New York in 1975 after Leonard was released from solitary confinement in U.S. Penitentiary Leavenworth and several other prisons for his role in the Sec- ond Wounded Knee uprising.

The first Crowdog session in my West End Avenue studio started with Mary's simple request: "you wouldn't have some moose hide around." A city block away was the home and business of Mannes classmate, composer Tom Orowan's father, who was in the fur business. We got it.

During the sessions, a young boy, sat facing of Crowdog to catch the songs as an apprentice.

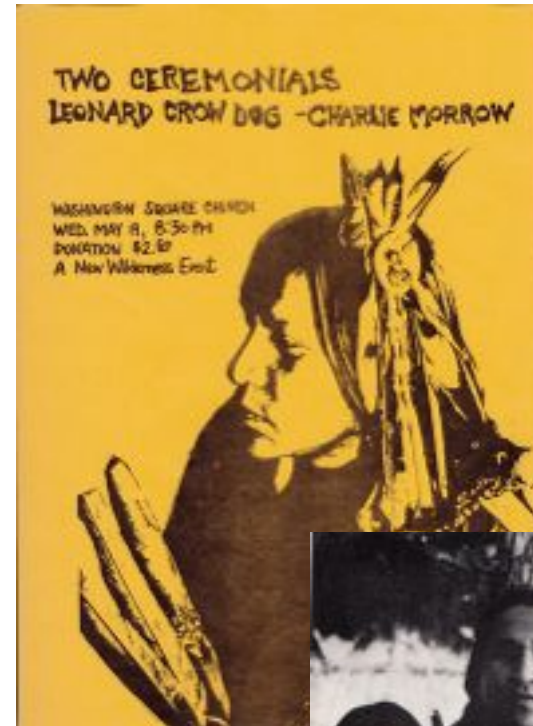
The Crowdogs recorded many traditional songs which were released on New Wilderness Audiographics.

Leonard experimented with multitracking to recreate multiple voice sounds Leonard heard in his head while singing. Some of these harmonizations can be heard in my WDR Horspiel "Voices."

Decades later, I would record his son Pedro in my then small studio in Rutgers Presbyterian Church space.

Wallace Black Elk, the son of the famous visions Black Elk, was part of the entourage. We would all eat at La Caridad, Spanish Cuban restaurant at west 77th Street. At a lunch, Wallace said, "I learned to see visions after the day a beam of sunlight bounced off a stone and into my eye."

Richard moved to New Mexico with Jean in the 80s, where after some years she died. He continued to hike and bike, and to produce books, photos, and movie scripts until his death in Santa Fe, 16 July 2008 at the age of 96.



An Evening With the Two Charlies - Ives and Morrow



The New York Imperial Pickup Night Guard Military Band, Henry Schuman, bandmaster struck up the music on January 23, 1973 at 8 p.m. in Alice Tully Hall. This anti-war concert was presented in Lincoln Center. The forces included a large wind band of top freelancers and the pianist Zita Carno playing my "Requiem for the Victims of Kent State" (1970). The Packer sisters of Rye twirled their batons in white costumes and then dressed in black costumes with black batons in a tai chi-like slow motion memorial drill.

This concert featured:

Ives - "Intercollegiate March" (1892)

Ives - "America" (1891) - arr. Morrow

Morrow - "Trumpet Concerto" (1972) with Gerard Swartz, soloist

Ives - "He is There" (1917) - arr. Morrow

Ives - "General William Booth Enters Heaven" (1914) - arr. Morrow

Ives - "Three Page Sonata" (1905)

Morrow - "Requiem for the Victims of Kent State" (1970)

Morrow - "Birth of the War God" (1972)

This splendid concert production was by George Cochran. I designed and programmed it. While I enjoyed the theater and the positive response, it was one of my last concert hall presentations for years to come.

I espoused "Music Outside the Concert Hall," preferring to work in the ambiances of public spaces and on the airwaves. I found the blank canvas of the quiet concert hall too blank. I had begun to hear site-specifically and to prefer to do unique setups for each location.

The ceremonial perspective of chanting became pronounced in all my work. Every piece was contextualized in location and time. I wrote about these ideas in essays like "Voice in the Wilderness" (1978) and in the evolving manuscript and well-toured lecture, "Music Outside the Concert Hall" (1974).

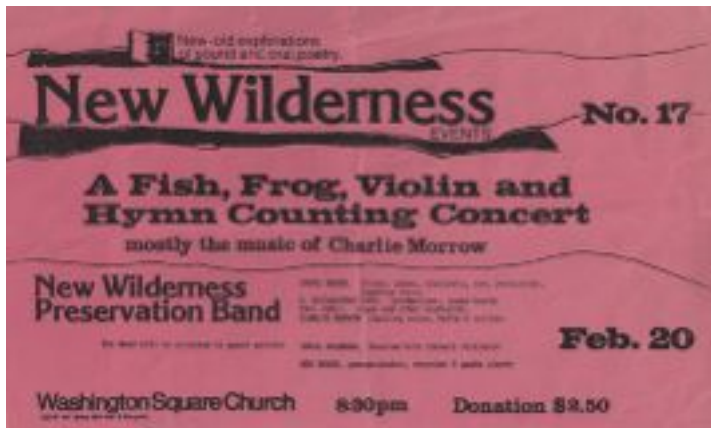
The New Wilderness Preservation Band



In 1974, musician Carol Weber and I formed the New Wilderness Preservation Band (NWPB) joined by Joan La Barbara, Bruce Ditmas, Harvie Schwarz, and the Reverend Paul Abels, who gave us a home venue at Washington Square Church. NWPB for roughly two years gave a series of concerts with diverse guest artists: poets, dancers, Native Americans.

The formula was: introductions, one set by the guest, one set by NWPB and one set together. From these interdisciplinary concerts grew public events, publications, broadcasts, festivals and especially the love of summer solstice celebration.

Jerry Rothenberg, coined the name New Wilderness to describe the complex idea of a place of eternal exploration and renewal. Jerry helped to curate the New Wilderness concerts and then to co-found the New Wilderness Foundation Inc, a 501(c)3 not-for-profit. NWF's initial mission was new/old explorations in music and oral poetry. NWF served as an incubator for project ideas taken up by others, an artist access audio studio, a cross-cultural band, a cable TV series and more. Numerous events, broadcasts, publications followed and are reflected in the artifact and media archive now in Barton VT on former Dick Higgins, Alison Knowles and Something Else Press land. *The New Wilderness Letter* poetry journal devoted an issue to the writings on the name New Wilderness.



Sun Celebrations 1973-89

We got up early, with the smell of moisture and the likelihood of rain. Grey fog-clad clover was luminous and the sparrows were chirping.

It was very early June 21, 1973 in Central Park fog. Carol Weber and I walked into the park, having announced to the media our intention to celebrate the first moments of Summer.

The results were so startling that we keep going for many years, culminating in world broadcasts on radio, then TV. New York City parks were animated with our performances until 1989.

We saw solstice and equinox celebration as potentially universal art holidays, an observance of nature's cycles as important both cross-culturally and non-denominationally. We combined the new and the old, the tribal and the experimental.

In later sun celebrations, when we combined these events with international satellite links, we would carefully select six locations that together would give audiences the mental picture of the whole world celebrating.



U.S. Presidents



Lyndon B. Johnson passed away January 22, 1973 in Johnson City, Texas and was buried the day of the “Evening with the Two Charlies” concert, which was a protest of Johnson’s policy. History has revealed his complex and questionable contribution to the world situation which this concert questions.

In tune with the serendipity of the “Two Charlies” concert and Johnson’s death, The New Wilderness Preservation Band’s “Concert for Fish” occurred between Richard Nixon’s August 8, 1974 resignation and Gerald Ford’s August 9 noon swearing-in.

In the moment between presidents, that morning of August 9, we boated out to Little Neck Bay and, with support of the major press, gave a “Concert for Fish.” We used underwater playback of our music, which included sections in Fish language learned with the help, including fish-language recordings, of the marine bio-acousticians Dr. and Dr. Fish, of the Rhode Island Institute of Oceanography.

The world needed a light moment. We were it. The news of this “Concert for Fish” traveled around the globe.

Soon after, this event would be cited for misuse of public money in both Albany and Washington, DC. Use of a \$200 CAPS grant for posters was questionable.

Captain John Doswell



Captain John Doswell and his wife Jean Preece drove their boat “The Unicorn” out that morning to make “Concert for Fish” possible. I met them working on Doswell Productions large multimedia shows.

These included the “Volvo Show” in Orlando, FL with orchestra, dancers, singers and projections.

John collaborated on a 1975 music and multiscreen exploration of William Blake’s 21 JOB images. This was premiered in Washington Square Church in 1975 and again in the 2010 Little Charlie Fest. In ’75, percussionist Bruce Ditmas performed the 21 orbits of the Church aisles lined with percussion instruments. In 2010, at Old St. Patricks Cathedral, drummer Emile Nasdor performed the percussion orbits with tenderness and ferocity.

As well, in 2010, John Doswell organized “Toot’N Blink,” New York.

SOHO NEWS - A Year as a Journalist - 1974



In 1974, I was writing polemic essays like "A Voice in the Wilderness."

On *Village Voice* critic and composer Tom Johnson's referral, I became a music reporter for the *SOHO NEWS*, a downtown paper that ran in the 70s. Most of my pieces were essays built around a reviewed event. I wrote about Alison Knowles, Philip Corner, Jack MacLow, Arthur Russell and many more. My goal was to introduce the work of artists who were unknown to the public, rather than to write critically.

Peter Frank was the *SOHO NEWS* art reviewer at that time. He was so interested and compelled in his role that he probably set some kind of a world record for attending art openings and events.

Tom Johnson



From the time that we met in the late 60s, composer Tom Johnson and I have had parallel journeys of thought.

I am in Helsinki writing this paragraph on January 21, 2013 after a phone chat with Tom in his home in Paris, France. I could not have imagined that we would have had this particular chat, concerning numbers, life and silent-ish compositions, from these locations.

Tom's years as New Music critic of the *Village Voice* in New York marked the era and made visible the work of our community of artists.

We both have followed careers that brought us to Europe. We steadfastly continue our commitment to systematic thought and concept-driven sound work, language construction and sound poetry.

In our chat, Tom asked me about the way I constructed the perpetual 3D soundscapes created for hospitals, workplaces, etc. I explained the three layers of a soundscape - atmospheres, sound scenery, and moving sounds. I told him about programmed point sources, moving atmospheres, tying this to calendar, clock and weather data. He said that the critical discussion in new music these days is about spaces between sounds and low volume levels. My systematic sound environments, Tom said, are part of this current aesthetic focus.

The New Wilderness Foundation and RIP Hayman

One sun celebration followed another: the sun in the Rockies, the sun on the Pacific, the sun in Lapland, the sun at the United Nations a solar energy event “Sunday” (1978) with Robert Redford & Leonard Crowfoot—what a combination—and (as an influence only) the ending of *Black Orpheus* (1959), the children dancing as the sun rises. Bob Sullivan says, “Nature is Robust and Dynamic, Humans are fragile.”

The New Wilderness Foundation grew to include *EAR Magazine*, *New Wilderness Letter* journal of poetry, Audiographics artist cassettes, concerts, the Ocarina Orchestra, Grand Conch Chorus, the Wind Band events, radio and TV broadcasts.

I met RIP Hayman, composer, dare-devil performer, author, publisher and later sea captain in Philip Corner’s project, “Sounds Out of Silent Spaces.” Hayman and I worked together organizing public events, the Ocarina Orchestra, the Great Wind Band and, most importantly, *EAR Magazine*, which he took over from Beth Anderson.

RIP, painter Sari Dienes and now-famous sociologist of retail Paco Underhill—then Chairman of the New Wilderness Foundation—bought the 18th-century building, with a longshoreman’s bar, at 326 Spring Street. RIP painted over the right, rounded edges of the B of the neon sign “BAR.” The EAR Inn, a gathering place for artists and locals, was born.



Solstice Events and Wave Music

In 1976, I was very sad and, as an expression of this sadness, wrote a personal healing work for an orchestra of cellos, “Wave Music for 40 Cellos.”

For each of the subsequent outdoor solstice celebrations, I composed a Wave Music work for a herd of instruments, all cellos, all harps, all woodwinds, all boats, and invited other composers to write for these ensembles. This paralleled the network approach started with the “New Music for Trumpet” (1965) and continued through the 3D Sound Cube project (2003 - ongoing) where, by asking others to energize and support a project through their works, the concept and the project grows, branches and takes on a life of its own. This ramifying organizing has social as well as aesthetic benefits in that it builds a community of artists and audiences along the attendant transmission of media.

Each solstice event was broadcast on radio and, later, TV. These shows were thematic assemblies of bartered participations from radio around the world. Using broadcast media as part of the celebrations, we expanded our audience as well as advanced the role of artistic radio and TV works.

On June 21, 1977, “Wave Music for 40 Cellos” was produced by New Wilderness at Wave Hill, the Bronx, NY, former home of Mark Twain and Arturo Toscanini. Paul Dunkel conducted. This outdoor work accompanied the change of colors of the setting sun which could be observed by the audience seated to the east of the 40 cellos. The composition was based on wave motion as expressed through spatialization, echo and canon. It included as well, with due credit to Messiaen, instrumental birdcalls.

In 1978, I shifted focus to my vision/dream songs work with the flow of inner visual images and (open and shut of the eye) flash capture input from my visual “outer” world. I taught the Ocarina Orchestra to sing dream songs. We discovered patterns of mental visualizations. Like images were imagined by adjacent members of the Ocarina orchestra while dream singing.



Solstice Events and Wave Music

The chanting works were considered to be sound poetry and I presented them along with gesture works in poetry circles.

I met Carol Tuynman Fader, who became my partner both in life, moving into 365 West End with her daughters Emily and Anna, and in the operations of The New Wilderness Foundation and *EAR magazine*. Carol is an inspiring person, a good organizer, a good mother and a trumpet player.

For the New Wilderness Foundation solstice event on June 21, 1978, I wrote and directed "Wave Music II for 100 musicians with lights and Native American singer." It was produced in Central Park on a grassy area next to trees so that the little portable pen lights held by each musician could be seen against the trees which at first were darker than the sky. Bit by bit the sky darkened and the effect was magical.

As in the 40-cello wave music for summer solstice, the music accompanied the setting of the sun. This year, there was a lovely rising of the moon.

The audience was sited so that they could follow the sky and the music. It began with a native American singer's blessing song with drum, whose beat was picked up canonically by the 100-musician spiral. Each 20-musician section of the spiral had a different orchestration. After the entire 100 were playing, one at a time they turned on their penlights, like small fire flies at the correct points in the music. Then in circles of twenty players, the musicians left the initial spiral formation and played from Central Park all the way to their homes.

"Wave II" was structurally the mirror image of my concert in MOMA's Summergarden where musicians started playing as they left their homes. Soloists and groups paraded through the streets and arrived, making bold musical entrances into the MOMA sculpture garden.



Butch Morris - Cornet and Conduction

Butch Morris and I met through poet Armand Schwerner, who invited us to perform together at Armand's reading with Quincy Troupe, poet biographer of Miles Davis.

When Maija-Leena and I talked with Quincy at loft party for Jerry Rothenberg's 80 birthday, she told Quincy about my out of the window duets with Miles.

A year before, I was with my daughter Stephanie at a Lower East Side bar where we ran into Butch Morris. Butch and Stephanie had a wonderful talk, where he kidded her about having a noise making father. Maija-Leena and I had run into Butch there many times and had great, storytelling chats.

It all started from that Armand Quincy performance, Butch on cornet and Charlie on pocket trumpet making all sorts of rattles, hisses, roars and even melodies.

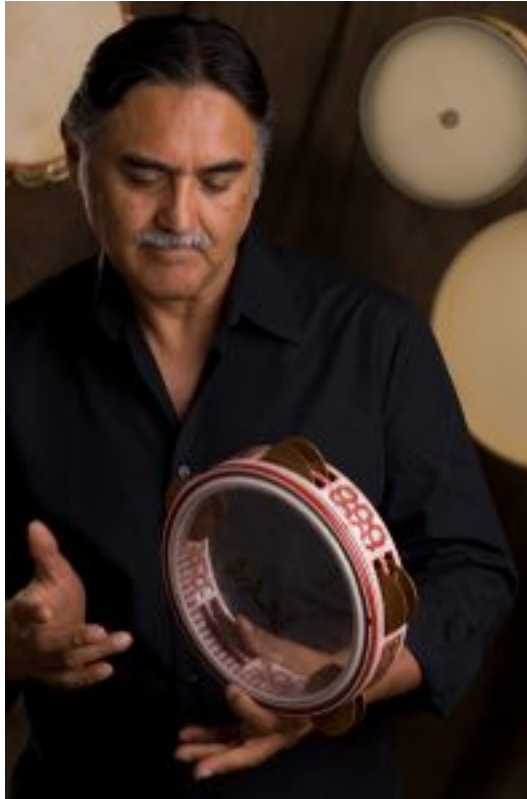
Butch made a lighting rod of the conductor's baton. He led some of our most memorable events like "Winter Bells" at Wolman Skating Rink. An ensemble of tubas and trombones circles the rink where a fire-covered ice skater skated with disc transducers on his blades. The transducer captured every blade articulation and sent the sound wirelessly to our mix. All the church bells we could organize in New York City rang.

In the 1987 International SolsticeTV Radio broadcast on WNYC, he conducted in front of New York's City Hall, with the giant columns draped in colorful silk sheaths. The Mayor, His honor, Ed Koch wore a bowler hat.

When Butch's death was announced this week, a great hole appeared in the universe, a hole of light and lightning, a hole for the maestro to take his place in that universe of conduction.



Glen Velez - The Horizontal Vertical Band



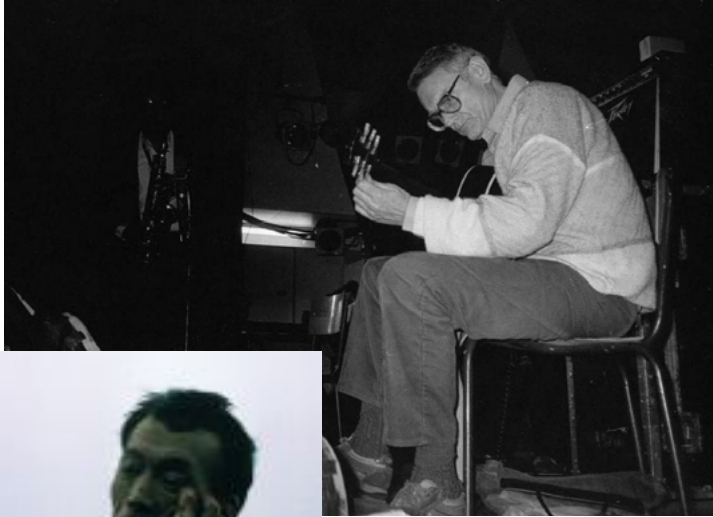
Percussionist and composer Glen Velez was performing hand drum music in 1978 at A's Place, the Salon of performance artist Arleen Schloss in New York City. It was breath-taking. We met and discovered that we were neighbors on Manhattan's Upper West Side. We began an improvisational performance duet The Horizontal Vertical Band (HVB), which takes its name from the way in which we each used a pair of microphones to pan the amplified sound heard by our audiences. Instant spatialized sound.

We released a small LP *Horizontal Vertical Band* (1980) with cover art by Alison Knowles and a direct-to-disc *White Album* (1981). The sessions were recorded in the Record Plant Studios, NYC.

The HVB band performed in the USA and in Spain.

I used the name Horizontal Vertical Band for my solo show at MUU Gallery Helsinki, Finland in 2005.

Derek Bailey - Min Tanaka, Company Week



I met English guitarist Derek Bailey in New York improvising with butoh dancer Min Tanaka. Derek and I enjoyed many hours of conversation, performances and made a number of unreleased recordings, masters in my archive. He invited me to perform in his 1980 Company Week Festival in London.

David Toop reminded me in 2010 in London that Derek considered this to be his most mad crazy Company Week. It included Toop, Steve Lac and other unique improvisers including Toshinori Kondo. Kondo and I marched outside the venue to be off-stage trumpeters. We played through the wall into the concert hall. A London bobby was ready to arrest us. He kindly escorted us back into the hall to check out our explanation of being part of a concert.

1979 New Music America & Toronto Text-Sound Festival



In 1979, I participated in New Music America (NMA) at the Kitchen, New York and in the 11th International Text Sound Festival in Toronto.

The Text Sound Festival was organized by poet Steve McCaffery. Jerry Rothenberg arranged for me to be invited. I performed a dream chant, a variety of gesture and sound poems, “A Greeting Piece,” and more. The Toronto festival was the first time my text sound work was recognized in a major international forum. From this point in time forward, I found a place in that international community of text-sound.

The New Music American Festival at the Kitchen brought attention to the experimental music scene which had been growing for twenty years in New York. Rhys Chatham and Mary MacArthur changed the face of New Music in the 20th Century with this event that legitimized a variety of styles and multiple streams of aesthetics as a way of art. Prior to that point, what John Rockwell referred to as the hegemony of late romanticism and its academic manifestations held sway.

I was fortunate in being able to perform chants and brought the Ocarina Orchestra to the main stage in the Kitchen. In 2004, I was pleased to have my “Dreamsong” performance included in the first CD anthology of NMA.

Just as NMA concluded, with its international success, good fortune had it that I was producing the New Wilderness Solstice, June 21, 1979, “Wave Music III for 60 Clarinets and a Boat Horn” in Battery Park, New York City. It was a wonderful day with good weather and a light wind. The 6 groups of 10 clarinets from each clarinet type were organized to play their parts of the musical puzzle, a 60-part canon made from a melody played at 6 different tempos, in this case 6 different octaves and 10 clarinets in a round per octave. All was in ratio to each other. The 10 contrabass clarinets in a circle by the old sea wall had the slowest and lowest canon. Section by section they played: the bass clarinets, the alto clarinets and basset horns, the A clarinets, Bb clarinets, and little Eb clarinets. Phill Niblock made a great

1979 New Music America & Toronto Text-Sound Festival

recording of this event from the perspective of the contrabass clarinets.

Also there was a *Wave Music III: 60 Clarinets and a Boat* exhibition at Buecker & Harpsichord, NYC art gallery with my proportional notational drawings on the walls, patterned assemblage of ocarinas and one of each clarinet type.

After 1979, the doors opened for international performances, large-scale events and later co-productions. I got busy around Europe and in Japan.



Sten Hanson - Swedish Sonospher, Sound Poet, Composer

It was an extraordinary meeting. After Sten Hanson performed at the 11th International sound poetry festival in Toronto, 1979, I went to visit him in his room. We had a great first chat and began a friendship that lasts to this day.

In November 1979, Sten arranged for me to work in Stockholm. He combined that invitation with Poul Borum's invitation to Denmark. This included performances at Fylkingen and outdoors in public spaces, and initiated a series of creative collaborations that include the co-production of the 12th International Sound Poetry Festival (1980) in NYC, "The Great Heavyweight Sound Fight" (1981) in New York's Gleason's Boxing Gymnasium and "Montgolfier Musique" (1988) for clown marching band, conductor on cherry picker, hot air balloons with sound systems and musicians and a spatialized electro-acoustic sound field in Lund, Sweden.

Sten opened the doors at Swedish Radio, Fylkingen, EMS and festivals around the world. He also reconnected me to Charles Dodge and other colleagues from my early days, colleagues with whom I had lost contact. Sten was, because of his participation in Fluxus and other performance art, connected with Alison Knowles, Carolee Sneeman, Dick Higgins, George Maciunas and more. And he had a long standing relationship with Paris as cultural center and hub of musical and poetic life. He has shared this with me and it is a strong factor in my career.

It is no surprise that Sten and I have worked in parallel modes throughout our careers.



Poul Borum - Danish Poet, Critic, Radio Journalist

Poul Borum showed up at New Music America in 1979. Poet and critic Borum was a good humored, interested and interesting intellectual with a unique appearance and heavy British accent. He joined the Ocarina Orchestra jams at the Ear Inn and other events. We became friends. He offered to invite me to his home country of Denmark. He kept his word.

This friendship blossomed and Borum introduced me to Danish culture life, beginning a long adventure in Scandinavia, the arctic and eventually a focus in Finland.

Borum opened the doors at Danish radio and to Danish artists with whom I have had many creative collaborations: Ars Nova, Bo Holten, Per Novgard, Kirsten Delholm and Hotel ProForma, Roskilde Festival, Marie Bertelson and the Roskilde Museum of Contemporary Art, Nana Nilsson and her dancer troupes, and Trevor Davies: Copenhagen International Theatre, Fools Festival, Kulturby 96.

Borum authored the libretto of our opera *Far Out At Sea* (1984), a pre-Disney adaptation of Hans-Christian Andersen's *The Little Mermaid*, wherein Borum removed the 18th C. politically correct religious ending with a spliced-on non-religious ending from Ludwig Wittgenstein: "Eternal Life belongs to those who live in the present."



Marianne Bech Roskilde Museum of Contemporary Art



Alison Knowles introduced Marianne Bech to me and other New York artists when Marianne visited New York for art events during the early 80s, which she was studying and writing about.

In 1985, she produced Festival of Fantastics in Roskilde, Denmark. The success of this festival led to her invitation to be founding director of the Museum of Contemporary Art in Roskilde where she steadily developed programs in sound art. No other museum in Denmark has focused on this theme.

Festival of Fantastics was a major Fluxus event featuring Eric Andersen, Philip Corner, Alison Knowles, Anne Tardos, Ann Noël, Emmett Williams, Jackson Mac Low, Ben Vautier, Geoffrey Hendricks, and Robert Watts. I attended this Festival with my mother who, in this year after my dad's death, traveled with me to Denmark. In 2009, Marianne's retirement year, she memorialized the Festival in an extensive web installation at www.samtidskunst.dk, bookending her career.

During the planning phase of Copenhagen Cultural Capital of Europe 96, I suggested Klaus Schoening to Marianne who arranged a major show of the radio projects produced by Schoening for the WDR Studio for Acoustic Art, Cologne. They are now part of the Museum's permanent collection along with a listening chair.

In 1996, Marianne produced, with Karl Aage Rasmussen as curator, the sound art show *Provins - Legende II*, which is documented in a marvelously strange catalogue printed in blue letters on clear plastic. My sound art works, including heartbeat machine and sound drawers were afterward moved to the Royal Institute for the Blind and Seeing Impaired for a show at their Hellerup facility. Another work of mine, programmed by my then assistant Jeremy Bernstein, gathered the sound in one of the galleries of the *Provins* show on an accumulating basis from the start to the end of the installation. The sound became richer with every new sound injected, with-

Marianne Bech

Roskilde Museum of Contemporary Art

out feedback, into the thickening sound environment (soup).

I created sound for Gunnar Wille's one man show at Bech's museum after introducing Marianne to Gunnar who I believe became a museum board member.

I proposed a show to Marianne for the renovated Museum that would use the location as sliding vantage point in historical time, going back to its early history as a Viking site, to the Stenders events, to the present and to the future. A key element for the show is an optical sculpture: "From Three, One," a three-input lens reflecting telescope captures the three spires of the national cathedral and merges them optically as one image in the telescope mirror which is observed through a viewer.

In 2005, Marianne was a presenter for the Nordic Scene sound art gathering for which I was keynote speaker. The Sound Cube was handled by her team and exhibited at Roskilde Technical University.

From about 2003, Marianne and Frank Birkebaek, her chairman, have discussed my proposed Sound Art Annex. It might still be alive somehow with a small starter space to be approved. Stephan Andreae from KAH Bonn has been interested in touring shows on sound art, rental of which may serve to fund the Annex.

In 2008, Marianne co-curated with Jon Hendricks, a show of concept scores for sound actions from the Silverman collection. It filled the entire showspace in the museum. She also developed a satellite of her museum for RUC with a fascinating architects model.

Marianne built her museum's library on sound art to be one of most relevant in the world. She retired in 2009 to continue writing.



Nordic Countries My Second Home Territory



When I arrived in Copenhagen, Stockholm, Lapland and Helsinki, I found myself in my second home.

From that time forward, the Nordic world has moved my life and work, my desires, my loves and my art. I have spent part of each year in Nordica working on numerous projects with different collaborators in Finland, Denmark, Sweden and Norway.

Perhaps it is the light. Perhaps it is the combination of humor and seriousness of purpose, the depth of the love of nature and the local nature of love.

Swedish director Stellan Olsson once spoke of the importance of the idea of "little man and large nature." This conceptual and moral grounding drives a pervasive concern to maintain a balance of life between personal, family and work interests. And there is the ease with which Scandinavians have moved so successfully into the communications and digital ages, from the Swedes who pioneered electronic music and TV satellites, to the Samis who unhesitatingly adopted helicopters and mobile phones, to the Danes who made Copenhagen the crossroads of the Avant Garde and cross-cultural festivals, to the Finns whose pioneering mobile phone industry booms.

There is a kind of self-acceptance, in great contrast to the New York neuroses and parent hatred, which manifests in Scandinavians who can both be amused about these trends and for the most part avoid them. Not to be naive, there are many local problems of which I am acutely aware.

Most significant to me as an artist is the professionalism in the arts which can exceed that in the USA. In America, we squabble between artists and over ideas. In a country that is more concerned about gay marriage than education, artists have fought with each other and government rather than organize to provide health insurance, professional standards, a lobby for benefits and a common voice. The Nordic countries have not only done this long ago, but cooperate - albeit with a friendly rivalry - between their

Nordic Countries My Second Home Territory



nations.

Even more basic, was the legal establishment of women's equal rights to the job market which seems to have evolved immediately after WWII. Finland was the first country in the world to give women the right to vote.

While I generalize about the region, I very much appreciate the differences between Nordic countries and local regions to be celebrated. Also, I am well aware of the political struggles which threaten cultural funding and threaten to move social European countries toward the American model.

After years of activity, I have found a place as an American partner in Scandinavian projects, which continue to occupy much of my activities and personal life.

My mother Laura Morrow was a strong woman and a feminist. She was a leader and married my father, a strong male professional in the same profession of psychiatry. Mother enjoyed the Nordic countries. She was open to my Nordic life and traveled at one point with me to meet my collaborators and friends in the Swedish Arctic.

Through my contacts in Stockholm, I started to make my way to arctic Scandinavia where I found a welcome among Sami artists. My West End Avenue home became "the Sami Embassy in New York."

Events & Projects 1980 Forward



I was energized by the relationship with Sten Hanson who suggested that New Wilderness Foundation produce The 12th International Sound Poetry Festival (1980) in New York City. A committee was formed, the money raised, venues like Washington Square Church and The Kitchen were booked and, for seven days in April, the festival took place.

With the great help of my then partner Carole Tuynman, we produced “The Great Wind Event” on October 9, 1982 in Riverside Park, New York. On the Great Mall we staged a processional event with a parade full of artist-made kites and balloons.

The event started in the rotunda under the 79th Street turnaround of the West Side Highway. It was led by the New Wilderness Wind Band playing music, celebrating and working with the wind. The band led the crowd up the steps and onto the Great Mall where performers surprised the public with site-specific moments.

At the end of mall, artists under the direction of master kite artist Tal Streeter flew objects of all shapes, including umbrellas.

There were a number of events I created on rooftops, including a solstice event on the Clocktower Building for brass instruments playing in echo sequences and animal language. Another brass and percussion event, titled “Fanfare for the Air” (1985), was staged for designer Karin Bacon’s opening of the then new WNYC Public Radio studios. The Clocktower event was unamplified and the WNYC event used two sound systems, one on the NYC Municipal Building and another driven by a wireless repeater on the Tweed Court House across the street. The solstice brass was natural. The “Fanfare” event was totally electric with a shifting audio delay creating sound fronts that crashed into each other like giant waves.

In March 1981, Sten Hanson was living with me in New York while working with Charles Dodge in the Brooklyn College computer music studio.

Events & Projects 1980 Forward



Hanson and I produced the “Heavy Weight Sound Fight” (1981), co-written with Carles Santes. This musical distraction took place in a seedy boxing hall and featured Simone Forti, Armand Schwerner, two bands, a mezzo-soprano, a synth organ, Hanson, Santos and myself. The event went well until the artist-judges, in an off-script move, awarded the fight to me. As a result, Santes never spoke with me again, saying this was not supposed to happen. Of course it was never planned that way. The boxing poster by Hanson is a classic.

In July 1982, at New Music America, Chicago, I designed and directed “Toot’N Blink” in honor of John Cage’s on his 70th birthday. A composition for two fleets of boats on Lake Michigan conducted by two radio disc jockeys, it was an huge success and was broadcast internationally. Cage told the media “I prefer the blinks.”

As fate would have it, “Toot’N Blink,” as televised live by CBS, would be rebroadcast in the USA when John Cage died in August, 1992.

Alex Cranstoun, Sr. and the Gas Energy Exhibit

Alex Cranstoun, partner at design firm DMCD, came to visit me when the Charles Morrow Associates office was with GGK Advertising in the MTV Building at 2121 Broadway. He asked me to create a gas pipeline interactive which would echo any sound in it from front to back. It was for the Knoxville Tennessee World's Fair. We produced the sound for the project at the Record Plant Studios.

Jay Messina set up a two rows of speakers in pairs in Studio B. This mock-up was in scale with the pipeline installation. The work was extremely satisfying. The budget was substantially less than a commercial soundtrack and had to accommodate my travel to Chicago to install the sound in the exhibit at a fabricators shop before shipping to Knoxville. After Knoxville, the exhibit moved to the Chicago Museum of Science and Industry.

I kept in touch with Alex and, when the jingle business began to fade in the 90s, I met with him, asking for work and advice. He said the exhibition sound business was growing and that he had small work for me. He generously recommended me to his friends and competitors in the exhibition business. My career turned to installation as both artist and producer.



Other Wave Musics

On June 21, 1980, “Wave Music IV for Drum and Bugle Corps” was produced in Minneapolis as part of The Walker Art Center’s New Music America. The musicians’ uniforms were covered with small mirrors. The piece followed the wave form, beginning with very slow motions, musically and physically. Gradually the performers animated and accelerated as they marched up a hill to greet the sunrise and dance in the final tempo.

“Wave Music V for Conch Chorus and Bagpipes” was produced on June 21, 1981 in Damrosch Park, Lincoln Center, NYC.

“Toot’N Blink” Chicago brought the Wave Music concept to a large large space and the airwaves. I was especially happy that “Toot’N Blink” was visible on national TV for my dad to experience it and recall the end of World War II in Manila Bay. “Toot’N Blink” Chicago and the Ho Ho on my father’s “Shirt” performance at the Museum of Modern Art Summergarden were high points for our relationship.

In May 1983, my father, Lloyd Morrow, MD, was diagnosed with a fatal cancer. He died that September, just days before his 71st birthday. The following January, 1984 grandfather Bill Ehrlich passed away at age 98. My mother wound down the family house in Passaic and sold it, moving to an apartment in Clifton, NJ and continuing to practice psychiatry and organizational work, which included serving as President of the American Medical Women’s Association.



Other Wave Musics

The next year's solstice event "Wave Music VII for 30 Harps" was produced in the Cathedral of St. John the Divine, NYC by Wendy Chambers along with a work by Chambers and one by John Cage. This wave music was conducted by a recorded click track with voice directions by Bruce Ditmas transmitted via wireless fm radio to each harpist's single earphone.



Other Wave Musics

In June 1986, with Trevor Davies, “Copenhagen Waves” was launched for the opening of the the city’s Fools Festival. This wave music was a celebration for all of Copenhagen with more than one thousand local performers.

Simultaneously in New York City, the New Wilderness Foundation produced a unique and exciting solstice celebration under the combined direction of Carol Tuynman and Marilyn Wood.

Copenhagen Waves drawings, photos, sounds and artifacts were later installed at the Emily Harvey Gallery, NYC.

In 1987, “Music VIII: 6 Harpsichords,” a perpetuum motem conducted with light beams, at Symphony Space, NYC was produced by Wendy Chambers along with a work by her.



Trevor Davies KIT Copenhagen Events and Installations



Poul Borum gave me Denmark as a present and Trevor Davies is one of the best people to whom he introduced me. It was November 1979 in the after glow of New Music New York and “Wave Music for 60 Clarinets and a Boat Horn.” Trevor’s International Theatre Festival would eventually present “Copenhagen Waves” (1986), “Three City Dance: Tokyo, New York and Copenhagen” (1998), “The Circumpolar Greeting of Spring” (1996), and Metropolis Lab Copenhagen (2006).

We two became friends and coincidentally have daughters of almost the same age, Anna Davies and Stephanie Morrow.

“Copenhagen Waves” was one of my most successful events. In January 86, Emily Harvey Gallery NY presented *Copenhagen Waves*, a show of event artifacts, drawings and photos by Sven Eric Sokkelund. The “Copenhagen Waves” hand-written score became a limited edition canvas by Edizione Conz, Verona Italy.

“The Circumpolar Greeting of Spring,” an international radio broadcast, reached several hundred thousand ears. “Three City Dance: Tokyo, New York, Copenhagen” pioneered multi-location video conferencing as an artistic tool.

Trevor is one of the founders of the Cultural Capital of Europe project that continues as strong force in stimulating large-scale art organizing. He is a city planner by training, a practice that informs and inspires the Metropolis Lab project, which brings together municipalities and sound and light artists to plan and create public sound and light works.

Trevor’s Metropolis Lab commissioned Royal Sound Art which brought 3D sound to historic Danish sites in the summer of 2009. In 2010, he commissioned the installation “Windsails” and instigated my research into the sound of landscape elements in breezes and winds.

Klaus Schoening - WDR Cologne



WDR, West German public radio commissioned Hoerspiel radio-
phonic works from the 80s until the 2002 when producer of
Studio Akustische Kunst Klaus Schoening retired. I am forever
indebted to Alison Knowles for the introduction to Klaus. It was brilliant to
work with him on these projects:

"The New Wilderness Big Mix" (1983)
"Old Man Beaver's Blessing Song" with Jerome Rothenberg
"Metropolis Copenhagen" (1985)
"Arctic" (1991)
"Arctic II" (1991)
"Talking Horns" (1993)
"Metropolis Atlantis" (1996)
"Song of the Rolling Earth" (1999)
"A Future Harvest" (2001)

I also had the honor of being Shoening's producer for the exhibition
Acoustica International (1990) at The Whitney Museum, New York.

Black Bowler Hat

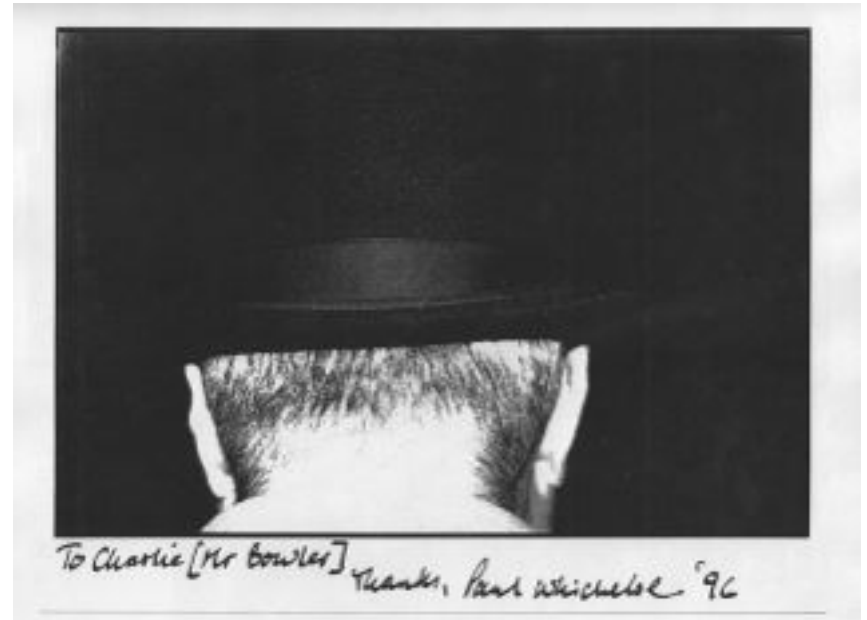
In October 1983, my dad was recently deceased. I wanted to find something in the family home at 197 Passaic Avenue to remember him by. I went up to the attic and into the room under the eaves and two floors over the kitchen laundry.

There I found a hatbox and, in it, a black bowler hat. It was in mint condition, and probably never worn. It had "JLM" for Joseph Lloyd Morrow on the inside headband. I put it on and it fit. It was a strange and wonderful moment in that hat, a part of Dad - although he never wore the hat much, if at all - and reminiscent of Magritte's Surrealist images, Dada and Fluxus. From then on it was a part of me.

I wore that bowler until it got lost in a cab. In the next bowler, I inscribed "JLM CGM" for him and me. The following bowler had only "CGM." And so it has continued, both as a signature head covering and as the logo for my business.

I wrote a sound poem to memorialize this story:

*He'm in the attic
Dad's just died
He'M LOOKING FOR SOMETHING TO REMEMBER HIM
THERE'S THIS BOX AND THIS
BLACK BOWLER HAT (handclap beat in accented groups of 4 16th notes)
BLACK BOWLER HAT
BLACK BOWLER HAT
BLACK BOWLER HAT
BLACK BOWLER
BLACK BOWLER
BLACK BOWLER
BLACK BOWLER
H (with a handclap)*



Radio Events

Live radio events and radio shows have played an important role in my career including:

- "The Soundhead Shows" on WBAI New York in the 60s, asking listeners to use diverse loudspeaker setups
- Years of shows on WBAI including collaborations with Bob Fass continuing to the present
- WKCR New York's 12-hour Charlie Morrow retrospective (1973)
- Chanting for sunset on CBC at it crossed Canada (1979)
- Singing dreamsongs on Swedish Radio (1979)
- "Toot'N Blink," Chicago (1982)
- Citywave Copenhagen on Danmarks Radio (1986)
- "Fanfare in the Air" (1985)
- The International Radio Solstice Events (1981-89)
- "The Circumpolar Greeting of Spring" (1996)

In 1985, I received a call from Fiorella Kelly of RAI USA, an Italian broadcasting company in New York. She invited me to participate in AudioBox, a festival of short radio works organized by Rome-based producer Pinotto Fava in his home city of Matera, IT near Bari in Basilicata.

They had enjoyed "Fanfare in the Air" and valued it as an example of live broadcast of a new work for radio. Such projects still happen in Europe.

This led to two trips to Italy for two AudioBox Festivals. On the first one, I met Lana Frkovic who became the mother of our daughter Stephanie. On the second, I brought Burt Porter and Charles Mills to perform in an underground church in the Sasso where bowler hats with flashing lights flew up into the darkness.



The Arctic



As a result of my dream singing being broadcast on Swedish radio in 1979, people told me to go north where yoiking is practiced. This vocalizing, with family and regional styling, is a combination of story telling and personal expression that goes back thousands of years in the Sami culture. My dream songs resemble some yoiking, but are quite personal and not defined by tradition.

Arctic sounds and ambiances are extraordinary and particular all year round.

I traveled to Kiruna to meet Sami filmmaker and producer Paul-Anders Simma in 1985 to plan "The International TV Solstice." Paul created a beautiful segment with his sister Asa Simma Charles singer and actor.

I recall Paul-A's idea to involve Northern Norway TV. In a small plane, we took a flight in windy weather and over the mountains to meet the Program Director who had invited my visit just to tell me that he thought it was a terrible idea to introduce another holiday.

Over several visits with Paul-A, I recorded sound in the field, the melting of water, skidoos and winds. I played and recorded cow horn and shell horn out on the tundra.

WDR in Cologne commissioned two arctic Hoespiels from me and Simma engaged me to sound design and score his film *Beyond Night and Day* (1987), one of the first feature films in Sami language.

As a result of friendships in the Arctic, my West Avenue home became the "Sami embassy in New York."

Later on I would take part with Asa Simma Charles in her projects including a festival on top of a mountain in Karusuando, Sweden. This was a gathering of arctic peoples including folks from Siberia and Kola peninsula, the first

The Arctic

such gathering since the end of the USSR and its travel restrictions.

From this time forward, my friendship with Fredric Forsberg of the Finnish education ministry has continued. Forsberg, a friend of Paul-A's, loves the arctic and worked on many polar projects. Fred is an enthusiastic singer in many circumpolar tongues.

In 1996, I produced "Circumpolar Greeting for Spring" for Copenhagen, Cultural Capitol of Europe. It followed the arrival of spring via radio broadcasts from Alaska, Siberia, Russia, Finland, Sweden and Greenland. Asa Simma was the host of this broadcast.

In 1997, Asa and her then husband Norman Charles created with me "Shaman's Journey North" (1997) for WDR with powerful performances in Bonn and Berlin.

This performance was part of curator Stephan Andrea's *Arktis Antarktis* at the KAH Bonn. There the group presented an interactive sonic storeroom. More than 250,000 visitors opened doors and drawers out of which emanated sounds of the Arctic.



Visual Art & Sound Art



In the 1950s, I learned musical calligraphy from Ed Chudakoff at National Music Camp, Interlochen, MI. Calligraphy has been both an art in itself and an aspect of the music copyist skills requisite to pre-computerized composing.

In the 60s, along with action and concept musical works, I made ink stamp art including “REALLY” (1962) and “Author: Please Destroy” (1962).

Philip Corner became a strong influence on me conceptually because of his clear ideas, his use of calligraphies to represent sound ideas, and his tireless activities in the New Music and art scenes (particularly Fluxus). In later years, I would become his producer for recordings and performances. Now he has retired to Europe.

When I began chant composing, I created calligraphies of the chanting voice as both scores and art pieces on fine papers and parchments. Kaddish in the Tibetan style includes colors and metal pins. I also stitched musical calligraphies in thread on textile, including works on pillowcases (in the WDR collection).

Event and stage works like “Spirit Voices” (1971), *The Light Opera* (1982), and the “Wave Music” compositions, because of their spatialization and kinetic motion, require many drawings in order to produce. My archive is filled with them. The sketch for the massive “Copenhagen Waves” (1986) became a work on textile for Edizione Konz.

In the late 80s, I worked with the multimedia sculptor Shalom in New York and created sound for his installations. I started to make my own sound sculptures. Since then I have built many sound drawers and boxes and that entire storeroom of sound for the *Arktis Antarktis* show in KAH Bonn.

One set of sound drawers is in the collection at Tom Tits Exploration Center in Soedertälje, Sweden. A heartbeat machine was installed from

Visual Art & Sound Art



1997-2004. A double heartbeat machine called “And the Beat Goes On” (1991) is still on display in the American Heart Association headquarters in Phoenix, AR.

My sound reliquaries are individual, single and double sound memory types built into jewelry or other boxes with one or two compartments. The owner places a sound via a small microphone into the 10-to-20-second digital recorder in the reliquary box. This sound replays on request as the drawer is opened or the lid is lifted. Each sound deposited can be recorded over with a new one. The last sound deposited may be the last sound a person places for posterity.

Perhaps in an effort to capture something of my sky songs, I started making blue glass works with gold calligraphies of sound lyrics like “sky song” placed on blue glass panes and objects. The series includes virtual windows, pitchers and drinking glasses. The blue glass tumblers and pitchers were inscribed with gold hand-painted stories that wound around the curves of the glass surfaces and require rotation of the object to read. The blue glass works are silent except in the mind of the viewer.

Next, I created passive sculptural sound works, such as “Bellevue” (1996) and “Listening Glasses” (1996), which capture ambient sound for the listener who interacts with the sculpture. An exhibition at EXIT ART, NY from January to April 2000 included these and other works co-created with Joe John. These pieces require visitors to place themselves into middle of the sound, a theme that would later blossom into 3D sound projects like the MorrowSound® True 3D Sound Cube.

Nam Jun Paik

I had met Nam Jun Paik many times after our initiation with Stockhausen's *Originale* (1961) in the Second New York Avant Guard Festival (1964). Dressed in a tuxedo, and with Buster Keaton dead-pan, Paik energetically bathed in a soap-sudsy bucket using a big wooden brush.

Paik commissioned me to create music and sound for a number of his projects including Chopin re-compositions for the video "Did George Sand Kill Chopin" (1988), a Lully samba for the Palace of Versailles and most memorably, a miniature Haydn "Clock Symphony" (1996) for "Zapping," Paik's watch design for Swatch.

Paik's associate Steven Vitiello would collaborate with me years later when he was at the Kitchen Center. In 2003, he simultaneously published a Kitchen archive CD containing my "Dream Chant" performance at New Music New York, 1979 and launched the Morrow True3D SoundCube at New Sounds New York.

When Paik died in January 2006, I sat in the chapel with his casket, deeply saddened on his passing, deeply moved by how much our community of artists respected him and how much he had touched all of our lives and sensibilities.

He had an incredible feel for the inevitable, the humor of fish on a video sky and the patience to inspire the development of technologies to deliver the new.



Francesco Conz - Edizione Conz

At the instigation of Dick Higgins, Francesco Conz made his way to my office in the sky on the 41st floor of 1515 Broadway, New York on a beautiful day in the late 70's.

Francesco presented as a striking and brilliant man in his impeccable traditional suit and hat. His sculptured whiskers framed his dashing figure. Over time we became friends and spent days together in his home in Verona, Italy.

Francesco asked me to create an artwork for him using an old upright piano, which would be realized by his craftsman. Francesco has a large storage barn filled with pianos painted over, decorated and in other ways transformed into artworks by Francesco's artist friends.

I do not believe my clothed processional piano was ever build. It is still a good idea to make a such a dressed-up piano to be carried by bearers, with an old-fashioned, lamp-shaded light for night processionals. The pianist seat must also be bearable with the pianist on it.

I recall a fantastic ride in Francesco's automobile at high speed on an Italian highway in deep fog. Either Francesco could see through fog or we were both just lucky guys to survive the ride.

Francesco commissioned a textile work from me for a limited edition. I used a timeline sketch for my "Copenhagen Waves" (1986). This work is one that I am most proud to have made.

One of my last visits to Conz's home in Verona was in 1989 when Lana Frkovic was pregnant with our daughter Stephanie. Lana was uncomfortable sleeping in Conz's home on the floor and insisted he put us in a hotel, which he graciously did.



Francesco Conz - Edizione Conz

Since then, Francesco had a terrible accident which left him physically disabled. In 2010, Conz died in Verona, Italy. We had spoken on the phone, but never met again.



Family



But now, I have gotten a little ahead of myself. In a 1987 event in Matera, Italy sponsored by RAI, Italian Broadcasting, I met Svetlana Frkovic, who later moved to New York to continue Postdoctoral studies in psychology.

In October, 1988, friends gathered for the Flux Wedding of Lana Frkovic and myself in the Emily Harvey Gallery. Emily was my flux dad, and my mother my flux mother. Jerry Rothenberg did the poetical marrying. Lana and I wore matching bridal veils and bowler hats. There were many performances including phone-ins from Samiland. Arleen Schoss shot a beautiful video in which the image turned upside down at the moment of marriage.

By the 1990s, New Wilderness was ready to rest. After our daughter Stephanie was born in 1989, I needed more home life and less globetrotting, less all-nighters and less intense fundraising.

Don Cherry - Pocket Trumpet Sharer



Arlene Schloss and Ray Kelly, Shalom Neuman of Fusion Arts introduced me to painter Moki Cherry and trumpeter, Don Cherry.

Don and his son Eagle Eye played in New Wilderness Solstice event broadcasts in Central Park.

Don would skate into my studio at Houston and Broadway.

When he had problems with his pocket trumpet, I would lend him mine. That horn had taken a bad fall up in the Northeast Kingdom VT and has a funny wrinkle in the bell. It now sits in our home there, reminding me of Don, who tragically died of cancer at 58 on October 19, 1995.

For the last Solstice performance broadcast in June 1989, unbelievably, Don brought Sun Ra and his Arkestra to play at dawn, outdoors at Battery Park, on the southern tip of Manhattan overlooking New York Harbor.

In our archive, there is an hour long sermon by Sun Ra spontaneously recorded in the studio preparations.

We had asked all the large boats and ferries in the New York Harbor to toot during the event. It was a foggy morning on the brink of a downpour.

The moment that the broadcast was over, the clouds let us have it, a dense and noisy deluge. I recall trying to give an interview as the rain started, an interview which never happened, leaving Don and Sun Ra to have the last word.

Redirecting My Career



Technology has constantly changed. My early interest in computers paid off as I continue to float into new areas.

In 1992, after cutting my new teeth, producing laptop-based software interactives with sound for Janssen Pharmaceuticals, I was ready for exhibit work.

The CD-ROM *Scrutiny in the Great Round* (1995) in collaboration with Jim Gasperini and Tennessee Rice Dixon, won grand prix Milia D'Or at Cannes in 1996.

The same year, I created "Circumpolar Radio Greeting of Spring" with the cooperation of radio stations around the polar circle as part of Copenhagen, Cultural Capitol of Europe 96. My brother Bob Morrow flew to northwest Russia with me to set up one of the co-production barter deals there.

The new interactive productions coupled with time to talk on the Russia trip, stimulated brother Bob to work with me to develop a series of interactive Continuing Medical Education (CME) titles starting with domestic violence, asthma and HIV partner notification.

A project with the Wildlife Conservation Society's Bronx Zoo led to collaborations with installation and exhibition film and video producer, Dennis Earl Moore. Moore also came out of Frances Thompson Films and was a friend of Sasha Hammid.

We created sound environments with recorded actors for the Altoona Railroaders Memorial Museum. It was here that we learned about the extraordinary frequency response of wire recordings, which held dramatic records of the trains of the past.

As well at this time, I was asked by Gideon D'Archangelo for Edwin Schlossberh to create the multi-language audio tour for Kennedy Space

Redirecting My Career

Center (KSC). This involved research at KSC, scripting and personally recording astronauts Sally Ride and Jim Lovell. The first-generation tours were used on the KSC buses as talk assistance for driver tour leaders. The next generation was for the newly released JVC audio tour player. My international contacts from the poetry and media worlds translated and narrated in the seven foreign languages requested.

The work with Cranstoun and DMCD led to an introduction at Ralph Appelbaum Associates for collaboration with exhibit designer Melanie Ide and her teams. Our first project was a multichannel sound environment in the Hall of Planet Earth in the Rose Center of the American Museum of Natural History.

Audio tours, sound installations and teaching interactives now formed my core business and core interests. I also began mining the audio, video, publications, documentation, artifacts and artworks that constitute my archive for shows, compilations and soon-to-come use in True 3D productions.



Morrow Sound Studios

As long as I have had a place to work and for people to gather, there has been synergy, a focal point and success. Given my need for an independent place of production, my adult life is reckoned as a series of sound studios:

365 West End, NYC home studio in soundproof room, 1967 to 1986

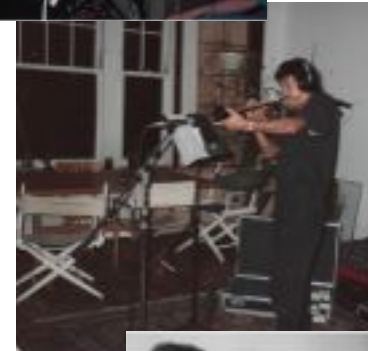
The Omnipark Central Hotel, NYC with Fred/Alan Company, 1986 to 1988

611 Broadway, the Cable Building, NYC, 1988 to 1994

2095 Broadway, Rutgers Church, NYC next door to documentarian Ric Burns, 1994 to 1999.

307 Seventh Avenue, NYC with Granary Books, 2000 to 2010

1961 Roaring Brook Road, Barton VT on former Dick Higgins property, 2012 to present



Morrow Sound Studios

It has been owning a recording studio that made all possible, the recordings, broadcasts, audio publications and the amassing of an audio archive. I opened the studio in the 1960s when private studios were rare, then recorded and educated the experimental art community in its use.

Over the years, the sound of each technological wave became familiar. As I moved into True3D production, I find that you can sonically re-enter the production space of a recording through 3D expansion.

In 2010, we built our first True3D Listening Room in the studio of Finnish designer Harri Koskinen in order to present and produce in Finland. It became the new business model for us, a shared space. We closed our New York studio that year because we were not using most of the space often enough.

In the year 2011, I had not unpacked my New York studio in Barton, VT because we built a studio in Los Angeles for the use of our engineer Tyler Clausen.

By summer 2012, it was essential to have a first-class sound studio in Barton, both for True3D and for the now-active New Wilderness Morrow archive. Peter Frank is the curator for its development and touring shows. Jay Walbert is the archivist.

We are now integrating our growing network of Listening Rooms with the extensive archive of past projects, many of which are being developed for new lives. The Internet is the window into this vast world of over fifty years of collaborations and productions, and the sonic ingredients of all vintages.



The New Millennium – Maximum Change



The studio at 307 Seventh Avenue was operational as the new millennium began. Over ten years, it has seen enormous change in technology and the way people do production business.

The Charles Morrow Company LLC, formed in September, 2001 and was a short-lived venture between investor Tom Klingenstein and myself centered around making an audio tour business in the Empire State Building. In October 2003, CMC LLC became Tony's New York Productions, and Charles Morrow Associates, Inc resumed as my main business.

After that project ended, I split my time between New York and Europe.

The Turn of 2003 and Start of 2004

Maximum Change



On January 11, 2003, I had just returned to New York from Europe when my sister called to say our mom was dying. I went to her residence. As Mom lay dying on her bed that last Sunday, we four siblings—Mary Ellen, Ken, Bob, and me—had a chat in Mom's bedroom. We were discussing having time alone with her.

I said: "A group setting is fine for me. After all, I had her all to myself before you jokers came along." From her coma, Mom laughed! Always on the case, this lady.

I did take time alone with her to kiss her and say how much I loved her, how she had given me everything I needed to live my life and do what I do. I said that she was a wonderful teacher and a great example. From her I learned to love knowledge, critical thinking, the pursuit of details and, although not said to her, how to die.

In the service at the Jewish Memorial Chapel, Rabbi Joe Herman said: "Laura Morrow was a consummate professional. She was not a religious person and when she had a patient who was, she would consult me or other clergy in order to try to understand the religious component of the patient's belief and thinking as part of the diagnosis and management."

I recall once at the dinner table—we six Morrows sat at a large dinner table when we were growing up—Mom said that she was treating a young novitiate who was seeing visions. Mom had asked the Mother Superior from St. Mary's hospital if this wasn't the way it should be in the Church. Mother Superior reportedly said, "No, this one is just plain crazy."

At the Chapel, Mary Ellen and I viewed our mother's body. She had red "sand" forms from Israel over each eye. Her mouth was open, her teeth were with her, but not in the mouth. She was dressed in a simple shroud and lay in a simple wood box. The cover was placed, held by wooden pegs.

Yuval Waldman



Yuval Waldman and I met through my former wife Edna Golandsky at the time when Edna and I were married. Edna was accompanying Yuval in a violin recital. Yuval and I became friends and worked on my projects. He performed my “Concerto for Violin with Cantor” (1974) at Washington Square Church as part of the New Wilderness Events.

This chant-transcribed work connects two existing works, each written around the story of a baby. The Kaddish was performed by request at the funeral of a friend’s child, stretching the role of ritual artist into real life, real death. The birth text-sound “Baruch,” a number blessing, was composed on the birth of the healthy baby of that name to Yuval Waldman and his wife Kathy.

I vividly recall attending his son’s circumcision. I was standing and feeling fine. At the coup de cock, I lost track of things and found myself sitting on a couch with no recollection of the transition.

After an intense period of activity in the 70s, Yuval and I were infrequently in touch. He performed a beautiful solo in my 1996 montage loop “The History of the Jews.”

I ran into Isaac Stern, Yuval’s mentor, on a Metroliner to Philadelphia shortly before Stern passed away in 2001. We spoke of Yuval and how pleased Stern was about Yuval’s musical talents and projects as a conductor, performer and master class teacher internationally.

On January 13, 2004, the day my mother died, Yuval called me out of the blue, compelled by an inner voice. We have begun new projects in a new phase of collaboration: “ChoraleBounce” (2007), “New York Cityscape” (2006), and “Google Earth Violin” (2006), where the violin line drives a geographical journey on a projected image of Google Earth (or equivalent).

Barton, Vermont

In 2006, my principal residence became my place in Barton, VT. The good air and silence suited me as I focused on soundscape making.

The community, which has been stable over the years, provides a sense of home lacking in New York City.

I concentrated all my works in an archive there and have accelerated cataloging and organizing.

The Internet makes it possible to do my work from both Barton and Helsinki.



3D Sound and the New Millennium

My current work centers around explorations of 3D sound and my invention the MorrowSound® True3D Cube and coordination of spatial sound with smart projection.

I was fortunate to be able to collaborate with acousticians including Brian Katx, Neill Woodger and Alban Bassuet to make possible the creation of 3D installations and the development of high-quality, professional software.

True 3D projects with Appelbaum, Steelcase, SC Johnson, Nokia and the Copenhagen International Theatre have stimulated the evolution of the project's software and working methods.

The social side of the installations—how people working in the them feel—has proved most compelling as we learn how 3D sound can enhance workplace, hospital and outdoor environments as well as exhibitions and live events.

My long association with Max Neuhaus has been my main contact with sound art. This was true even in the 80s when I actively started to make sound art. Working relationships with Michael Schumacher and Stephen Vitiello have, since the new millennium, created a new professional context for my activities. Schumacher and I are working on the plans for a Museum of Sound.

From the 70s to the 90s, I focused on Music Outside the Concert Hall. I now work to capture and install sound in event spaces as well as to create spatial sound experiences with landscaping and physical objects such as sails. One vocabulary is point source sounds, sound fields and sound motions. Such sound art is close kin to visual art and lighting design as well as landscaping. There are parallels between the techniques of choosing and using loudspeakers, lighting instruments, performance settings and orchestrating environments. It recalls 17th century poetic “eye beams” and, by extension, ear beams as metaphors for focus and attention.



3D Sound and the New Millennium

3D installation has reinforced my vision of sound first learned in the womb. A fetus experiences the world through the body of its mother, itself a sound-making organism. A very young baby apprehends a physical space with head motions, catching the reflections and the absorptions.

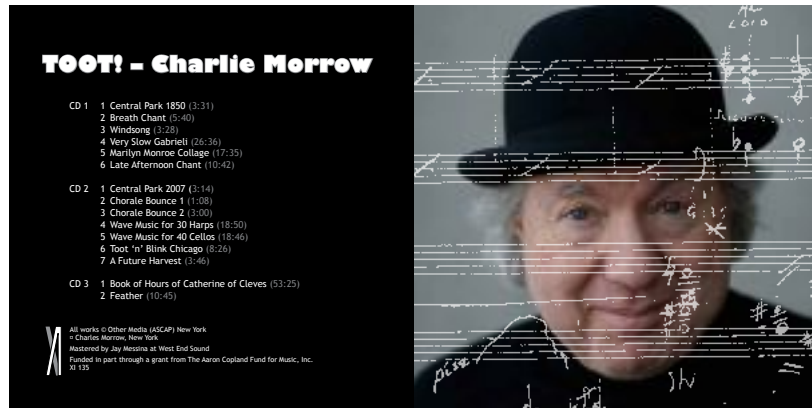
3D brings the listener into sound as composed and as played. It shifts and makes dynamic the listening position. It is my 1960s multi-speaker studio with a joystick and Wii controller.

My dream songs are more important than ever as travels and exercises in the creation and transformation of unbounded inner space. They ever broaden the conceptual engine for design of spaces and spatial sound. As well, they connect non-western dreaming with sound objects and sound animation for this culture-bound westerner.

In True 3D Sound and in the dreamworld, there are strong connections and reactions which developed while listening to and feeling the totally immersive foetus sound world before birth.



TOOT! Triple CD



For almost a decade, Phill Niblock and I discussed making a triple CD of my works. In that time, I stopped composing and became more of a soundscape maker and sound artist. I long resisted making a CD since my works are site specific and outside of the concert hall, that is hard to understand in stereo.

I had to review my life's work to make selections. Long time friend and master recording engineer Jay Messina put it all together sonically, assisted by Tyler Clausen.

Julian Cowley wrote a panoramic piece about me in *The Wire* and then agreed to write liner notes for *TOOT!*.

Phill Niblock and Al Margolis wisely created a booklet, adding to Cowley's notes commentary by Michael Schumacher, Jerry Rothenberg and Bob Freedman.

Maija-Leena Remes was senior editor of the booklet and oversaw the graphic design and layout by Riika Haahti in Helsinki.

On the June 21, 2010 summer solstice, XI Records had a release party and performance in Niblock's Centre Street loft. *TOOT!* Triple CD was launched.

Little Charlie Fest - 2010



Composing for True 3D *LandSeaAir* and *Arcanum 17*

In August and September 2012, we installed our studios in Barton, Vermont, and equipped ourselves for field recording expeditions.

I composed and toured *Arcanum 17*, a multi-media composition in collaboration with Christopher Williams. Performed by Williams, Robin Hayward, and True 3D sound cube. Our programmer and engineer worked closely with us. The rural setting and the closeness to Gaspé, Quebec, where we gathered sound, worked well for us.

Our show, *LandSeaAir*, a history of the past, present and future of sound on the Earth in MorrowSound® True 3D, was premiered in 2011 in Steelcase Gallery, New York. In 2012, *LandSeaAir* was installed in Arup Phase One gallery, London.

The show includes “Cosmic Spiral” by Finnish designer Hannu Köhönen. Both New York and London shows concluded with a Sensations3D forum on sound, light and well-being. Julian Treasure spoke in London. We launched www.sensations3D.com as an evolving resource for research, strategies and outcomes.



Harri Hoskinen, Helsinki

I met Helsinki designer Harri Koskinen in New York when he had made Sauma, the traveling show of new Finnish design.

We continued our friendship in Helsinki where I became his subtenant. In Harri's studio, we set up an 8.1 MorrowSound cube with Genelec speakers and projection. Harri designs the current Genelec speakers.

When I was invited to do a show at the Akusmata Gallery in Helsinki, it made perfect sense to interface Harri's glass works with sound drivers.

The small show was great success. We had a feature spot on YLE Finland TV's 6pm news the same day the new president was sworn in.

Our Sound Cube installation at Harri's kicked off our developing Listening Room project, with Los Angeles next to open.



San Francisco

Lightning can strike twice. The 60s orchestral performance with Edgar G. Robinson and the visit to the SF Tape Music Center are echoes almost 50 years later.

In 2012, Charles Amirkhanian and Tom Comitta come full force into my world. A planned broadcast of the New Wilderness Foundation's 12th International Sound Poetry Festival (1980) leads to new conspiracies:

In May, Tom, Maija-Leena and I staged "Bowling in Bowlers," an afternoon of sound poetry and lawn bowling at the Oakland Lawn Bowling Club.

October saw the publication of *Moving My Vowels*, released by Tom's publishing house calmaplombprombombbalm.com.

And now, in 2013, the Music from Other Minds (KALW) broadcast of my audio biography by Marty Goldensohn and Jon Kalish.



Moscow and Helsinki

In 2012 two projects make a marvelous set of connections, although seemingly disparate.

I created soundscapes for the Museum of Jewish History and Tolerance, Moscow, Russia. Stetl and Migrations soundscapes for RAANY.

One is a Stetl marketplace that includes Maija-Leena's voice calling in Yiddish, "salt," "pickles," "apples," "cherries."

Another is a large circular interactive table with an animation detailing Jewish migrations over the previous millennium. I used found music and sound to tell the story.

Earlier in the year, the year of Helsinki, World Design Capital, Maija-Leena and I created a sound map of Helsinki for a book compiling the work of Finnish Designers.



Moscow and Helsinki

11/12

Sound Thoughts and the Seven Threads that Crisscross the Helsinki Sky, Unifying the City into One Colourful Fabric

Charlie Morrow & Maija-Leena Remes

Sound and Event Designer & Editor and Translator

PEOPLE – People make sounds and we also call them sounds. We people have taken over Helsinki and the world, with no place on Earth immune to human sound. People move randomly, sometimes with definite goals, sometimes for no reason at all. Our movements are accentuated by the sound of footsteps on cobblestones and the tone of voice we use when we need a piece of advice or order a cup of coffee.

TRAM, PUBLIC TRANSPORTATION – The sound of the loops and routes travelled every day brings people to all parts of Helsinki. The routes of public transportation, like planetary orbits, remain fixed over the years except for occasional changes. Helsinki cares for its population and circulates people around the city. The tram carries its sound from one part of the city to the other, always the same fluctuation of the air, always different according to the seasons.

BIRDS, TREES, PARKS – From the Baltic Sea to Helsinki's Central Park, in parks and in trees along the streets, birds have their resting and singing places. Birds bring an air of nature to the urban cityscape. They connect us to a green network, for they have been chirping away high up in the branches for some 400 million years. And in their current topographical shapes, both Finland and Helsinki have been their territory for the last 9 000 years. Birds carry nature from tree to tree, from park to park, from courtyard to courtyard, and from forests to the city and vice versa through Helsinki's Central Park. Their songs ring out – sometimes soft, sometimes filling the entire city, as in the autumn and the spring.

GENERAL ALARM TEST SIGNAL – The continuous, steady, seven-second long sound reminds city residents to check their watches on the first Monday of every month. And most likely, the act of glimpsing at their watches at twelve o'clock sharp will bring a smile to their faces, as luckily there is no other use, at the moment, for such sound design.

CHURCH BELLS – In 1923 even Finns were granted the freedom to worship as they please. Since then church bells have gone on ringing even louder – despite laws about noise pollution – chiming their greetings, mostly on Sundays, from towers across the city.

WEATHER – The wind and the rain and the snow, the cycles of the climate, resonate across the lives of Helsinki residents and shape the city. The current climate, after roughly 9 000 fairly stable years, has begun to change, or at least that's what many people say. During the glaciations of the Quaternary Period, ice sheets travelled across Finland, giving Helsinki its granite bed and the granite cliffs looking out across the sea. The sounds of the weather sweep across the city, heralding the four seasons and their infinite fluctuations, its most apparent manifestation being perhaps when the wind rushes in from the sea and rattles our eardrums.

SEA – Helsinki is surrounded by the sea. The sea controls the climate and as a backdrop to the city makes Helsinki and its seaside market places what they are. The sea touches everyone's life from the east, the west and the south. In the winter its icy grip feels constraining, but it also offers refreshingly crackling walks on the open sea ice. And it lulls in its soothing embrace those who seek relief from the heat of the sunlit summer nights.



Branding Agency



I was delighted to get a call to work for Mother Advertising for their Microtopolis installation and event to celebrate the Microsoft Windows 8 release in the fall of 2012. We created a 3D sound environment for a walk-through, miniature Manhattan, featuring 15 sonically discrete neighborhoods, and a cycling 12-minute day and 12-minute night.

Moment Factory created motion graphics and a luminous orbiting sun moon. Zaragunda Productions' Chris Wangro produced the event. Chris had co-produced my Solstice events for the Parks Department of the City of New York.

Tom Webster, who led the Mother team, had worked at Swatch Watches and was connected with Nam Jun Paik's "Zapping" project that included my miniature Haydn "Clock Symphony."

Sensations 3D



When I went into the music and sound business in the 60s, I discovered that being a conceptualist is branding, that the continuum between sound and music blessed by John Cage is license for combining sound design and music, which is the hallmark of my art and business - music and sound for anything. *SOUND SPACE MEMORIES.*

At the Audio Branding Academy December 2012 Oxford Congress, I discovered that since we opened in 1967, we are possibly the oldest audio branding agency.

I am social by nature and politically motivated. I like music as a group activity. When I began my career, I created branded sound design and music in the old school manner, with microphones, locations, studios and musicians. It took organization, note writing.

Sound production is now on laptops and open to the many. But laptop work is solitary and I am social. I build branded sound environments to get outdoors, to go to locations and to work in teams. And also to address issues of sound and wellbeing .

In 2012, I lectured at Cal Arts and U. Penn in the USA, Sibelius Academy and TEAC in Finland. I say that the world now has opportunities for audio branding work in architectural, workplace and hospital settings. Sound artists and designers can now contribute positively to our daily environments.

Maija-Leena Remes and I have presented two Sensations3D Forums on sound and light design for wellbeing, one in Steelcase, New York with industry leaders, the other in Arup, London with Julian Treasure. We have launched www.Sensations3D.com to gather research and best practices. We invite you all to join our efforts.

The Catholic University of America
School of Architecture and Planning presents

Charlie Morrow

3D SOUND



Installation and Discussion

Wednesday Dec. 4, 2013 - 2PM
Edward M. Crough Center
620 Michigan Avenue NE
Washington, DC 20064