

I'm sorry I didn't see you after the concert. I really wanted to get home and think about this that follows. I didn't want to confuse you by spouting a big mixup of ideas until I'd sorted through them a little. This is quite a mixup, however!

c/o Mudd 9 west eighth street NY10011

477 0339



Dear Urban Verbs,

I was extremely impressed by your performance tonight - it struck me as a whole new set of ideas about how to structure sounds. It also presented me, as someone interested in the mutation of given sound (a producer, part time), the most comprehensive structure to absorb those mutations that I have heard. This category includes my own music. What I mean to say is that I would sooner produce you than me, at this moment - because your material is presently more 'absorbent'.

I think also that this can be done without having to hide or disguise anything that is there. This is a production approach, to allow rather than to suppress;

to amplify rather than deny idiosyncracies.

Now there's a strange word to use with someone you don't even know. The quality of absorbency in music is the quality of the music to accomodate many ambiguities and contradictions, and to capitalize on them. I thought your music did this, although I realize that the term itself is normally used as a criticism. This is because many people, where there is inconsistency and where peace exists. This is a quality that has sometimes interested me, and still does. But it has its own ambiguities; melancholia is the feeling that comes to mind.

I present some random ideas as they come to mind in reflecting on the music. I wish I had taken my tape recorder with me.

I've often thought of the next generation of machines and computers. These are becoming more and more biological as time goes on, with colloid and liquid computers being employed in more heuristic ways. This quality of the biological machine (of indeterminate proximity to 'real life') raises the prospect of interesting comparisons between what is intended and what the minute deviations consist of. The deviations are like static or even worse: they carry a code which you can recognize but not decipher. The speed of the information, and the multitudinous din that all the separate strands make one on top of the other cannot be read.

i.e. the machine with an organic nature.

'deviations' means all the things happening as things tend to

(* 'Din' is not loudness: it is lack of pattern) *

loosen and tighten their connections with one another.

I wanted to do a live recording in a club like this, but then I wanted to have every reasonable right to do whatever I like with the tapes that result. I can only really do this as I envisage if there are no compromises-for-the-sake-of-politeness.

I realize that this is asking an awful lot of you, and therefore I would not be in the least hurt if you chose otherwise. As a consolation, however, I offer to pay for the recording and to do it entirely at my risk. I also offer to not release the tapes unless they meet with your complete approval. There are no tricks here; I am not a record company and I don't represent one. This is boring to write about now, so I'll leave off.

Abandon the notion of democracy. No Nobody's Rules.

I could hear aspects of the sounds you were making being featured like in the way that a melody is featured: but featuring timbre change and interference patterns instead.

Robin(?) the Synthesist might sympathize with this intent.

* What is interesting is the transient phenomena against the strict pattern of the background: multi-dimensional graphs, floating data.

Was it mad? No, it was even worse, than that.

DOUBTFUL JOKE:

*2 This sounds more frightening than it really is.