

Maryanne Amacher: City-Links

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City-Links is a series of works that Maryanne Amacher has developed throughout her career, beginning in 1967 with a 28 hour broadcasting of a live mix of eight channels recorded on location in Buffalo. She described the works as performances and installations which "involve the sounding resources of 2 or more remote locations (cities or locations within a city): through electronic links music is composed, at spaces distant from each other, together in time." The two most impressive works of the series, alone by their length, took place in Boston and New York and included high frequency open telephone lines transmitting the sound from locations in the harbor areas over a long-term period, for several months or years, allowing the artist to study the sound environment in detail. Based on her studies, Amacher realized several performances and used the recorded sounds frequently in later works, such as her collaborative composition with John Cage entitled "Lectures on the Weather" or "Remainder", commissioned by Merce Cunningham as repertoire music for his work "Torse" (both 1976).

Informed by research into new technologies and information theory, and with an interest in the physical dimension of sound and its perception, the works of the City-Links series are investigations in the relationship between music and space. Maryanne Amacher used the architectural features of buildings or sites to create intensely dramatic sound experiences, exploring the noise-related qualities of sites, such as their fundamental or resonant tones, and their dependence on conditions such as climate, weather, time of day and other, sometimes extremely subtle, changing aspects of a site. She wrote: "My interest is not in sampling sound effects, but in creating a sense of the hidden, interior places within the city: patterns of harmony, dimension, obscured in daytime, clearly heard, existing most magically at night." Amacher's sound works were aiming at space and the human perceptual organs as resonant bodies, experiencing perception as a social process.

The distribution channels of several of the works of the City-Links series were radio stations, which broadcasted the sounds, recorded in public space and mixed by Amacher in a studio, back into the various and unknown spaces in which people were listening to the program. The interest of Amacher in the question of distribution is manifest in many of her later works, like the unrealized proposal for a multi-channel TV series "Intelligent Life", which was supposed to develop her interest into music into a new format, using new technologies like the Laserdisc to reach a broad audience. A first proposal for a TV series entitled "Saga" incorporates some of the features of the later projects, developing them from the idea of the City-Links series as a live sound environment. As a precursor of the conceptual idea of the City-Links series, Maryanne Amacher wrote a score for percussionists playing in different rooms, transmitting the sound through a set of directional microphones and speakers (Adjacencies, 1965).

This booklet is published on the occasion of the exhibition "Maryanne Amacher: City-Links" at Ludlow 38, New York (October 20 – November 28, 2010), curated by Tobi Maier, Micah Silver, Robert The and Axel Wieder.

Please support the the Amacher Archive: <http://maryanneamacher.org>

City-Links #1 (Buffalo)

1967, WBFO FM Buffalo

The sound atmosphere of 8 different locations (indoor and outdoor) in the buffalo area were transmitted live to the studio of WBFO FM in Buffalo and mixed by Amacher in a 28 hour broadcast performance. Open telephone lines, called "15kc telephone links" (1), transmitted the live sound from the microphones installed at Bethlehem Stell, a stone tower (at Niagara Mowhawk Power Company), the airport, Pillsbury Four Machines, main street, surrounding area of the old Erie canal, exhaust pumps (Central Gas Plant) and in the old grain mills area.

"City-Links is a piece in which sounding resources of 2 or more remote locations (cities, or locations within a city) are fed back to each other to allow for interaction between men and sound at distant locations. It is included with other long distance music in 'Life Time and its Music'." (Maryanne Amacher)

Portrait of Buffalo Planned by Ch. 17

"Portrait of the City, a special half-hour telecast combining modern environmental music with the tempo and flavor of life in Buffalo and the Niagara Frontier, is planned this fall on educational station WNED-TV. [...] The experimental program will include the sights and sounds of downtown redevelopment, the rhythms of industry, Thruway interchange, Buffalo Airport and modern family life. Realistic and impressionistic motion pictures and still photographs taken by Ch. 17's Bob Lehman will be reflected in the contemporary electronic music of pianist-composer Maryanne Amacher, a creative associate of State University of Buffalo."

(J. Don Schlaerth, newspaper clipping from the archive of Maryanne Amacher, source unknown)

Note (1): kc = kilocycles, an old term for Kilohertz. Telephone lines with a bandwidth of 15 KHz transmit sound in FM radio quality.

City-Links #4 (Tone and Place, Work I) and City-Links #14

November 1973 - May 1976, Pier 6, Boston Harbor

May 1976 - November 1978, Pier 6, Boston Harbor

A five year live transmission of the Boston harbor was transmitted to Amacher's studio everyday for 2.5 years from a microphone she installed on a window at the New England Fish Exchange, overlooking the ocean at Pier 6. An open 15kc telephone link to her studio (at the Center for Advanced Visual Studies, Massachusetts Institute for Technology) provided continuous, live 14 hour a day transmission of the harbor sound environment.

"Time corresponds here to life of the space, to sense of being there. Approach and disappearance of what is sounding in the environment. Vibration in air heard 3 minutes before the actual sound of a plane is heard. Changes in air vibration as different boats approach. Seagulls sensing these changes in air – their anticipation, announcement of arrivals and disappearances, before the sound of the change is heard at the site. Patterns within air.



Hearing synchronicity 'live' as it is: at same moment, birds suddenly begin to sing at one location, music begins at another. Hearing simultaneously spaces distant from each other, experiencing over time, more than one space at same time, coincidental rhythms, patterns of synchronicity, emerge. Awareness suddenly altered by over-view – perception recognizing beyond the boundary of my walls, room, immediate sound I hear from the street outside my window." (Maryanne Amacher)

A new link from the Pier 6 Microphone was made in May 1976, transmitting Amacher's live Boston harbor sound installation to loudspeakers at the Artificial Intelligence Laboratory, Massachusetts Institute of Technology.

From the studies during listening to the telelink from Boston Harbor, "Tone and Place (Work 1)", Maryanne Amacher constructed the breeze recordings for "Lectures on the Weather", a collaborative work with John Cage, commissioned for the American Bicentennial by the CBC Radio and first presented in Toronto, February 1976.

Other works involving recordings from "Tone and Place (Work 1)" studies are:

"City-Links #7 (Everything-In-Air)", Museum of Contemporary Art Chicago 1974

"City-Links #10 (Everything-In-Air)", Walker Arts Center, Minneapolis, Minnesota 1974

"City-Links #13 (Incoming Night, Blum at Pier 6)"

"Labyrinth Gives Way to Skin", Merce Cunningham and Dance Company, Roundabout Theatre, New York 1975

"Remainder", commissioned by the Cunningham Dance Foundation as repertoire music for "Torse", a new work by Merce Cunningham. Maryanne Amacher gave first performances with the Company at the MacCarter Theatre, Princeton, New Jersey 1976 and the Teatro Nacional, Caracas, Venezuela 1976.

City-Links #5 (Time and Wind Places)

November – December 1973, Cambridge, MA

Exhibition: "Weather – a Group Exhibition", Massachusetts Institute of Technology, Lobby #7

Two contrasting sound atmospheres in the Boston area were transmitted live each day to a "sound chair" installation from Amacher's studio, which was linked by open 15kc telephone lines to the two sound environments: Dazzle, a clothing store in Harvard Square, where a microphone received both indoor (the store's music and other sounds) and outdoor street sounds, an Pier 6 Boston Harbor. A second set of open Bell channels linked her studio to the exhibition space.

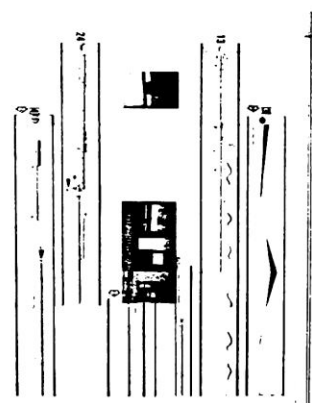
City-Links #6 (Hearing the Space Day by Day "Live")

April-May 1974, Hayden Gallery, MIT, Cambridge, MA

Exhibition: "Interventions in Landscape" (CAVS)

"Hearing the Space, Day By Day" was a live sound installation at the Hayden Gallery, created by Amacher everyday and transmitted live from her studio during gallery hours. To produce this ongoing live installation and performance everyday – without being present in the gallery –

Installation photo "HEARING THE SPACE, DAY BY DAY, 'LIVE'
"Interventions in Landscape", Exhibition, Hayden Gallery, MIT, Cambridge, Mass., 1974



amacher

Amacher linked her studio mixing facilities to a loudspeaker installation in the exhibition space, with an open stereo 15kc Bell channel.

Amacher sent the sounding space of a Boston harbor location to the Hayden Gallery installation – the day by day changing acoustic atmosphere (received live in her studio, from a microphone overlooking the ocean at Pier 6) – and performance "interventions", (modifications in The Harbor Sound Environment,) produced through mixing techniques, processing, synthesis, and additional new combinations of tone structures. The performance actions were made freely in the course of each day in the studio, while Amacher lived with the live Harbor sounding space, listening and responding to its changing patterns.

City-Links #7 (Everything-In-Air)

May 11, 1974, Museum of Contemporary Art, Chicago

Incoming night sound from two outdoor sounding environments in Chicago was received and mixed during the performance with pre-composed sound selected from Amacher's collection "Life Time and its Music" (2). Incoming sound was received live as occurring from microphones at Navy Pier, and on a South Elm Street roof – two locations selected for the "City-Links, Chicago" installation at the Museum.

"Maryanne Amacher specializes in hearing spaces. One of America's most interesting avant-garde figures, she creates sound environments with the aid of multichannel electronics. [...] Anyone who deals with basics as she does tends to speak and write poems. Her description of 'Everything in Air' is indicative: 'An ambience. Apparent by sound. Exploring familiar acknowledgments of boundary and illusion. Activating certain mental possibilities.'"

("Variety: A Sound Ambience from Inner Space", *Chicago Tribune*, May 10, 1974)

Note (2): A similar collection like the "Life Time and its Music" collection was "Red Seasons for You" (1966): "Red Seasons for You" is a tape collection making available 11 hours of music for home or public use. In idea, the collection is modeled of future subscriber oriented storage-retrieval possibilities - direct transmission of music from the maker's studio, home, museum via remote circuitry. The collection is composed to be played in full as a single composition, "Red Seasons of You", and to serve as an available source for a number of differing pieces, when only segments of it are selected and played. Music lasting only eight minutes, may be selected and played as an individual piece, depending on the user's needs and interests at the time. He might want to give the music he has found to a friend for example, (like a post card) and especially name what he has selected, e.g., "Sun", "Snow", "Fire", "Moon", etc. with other additional greetings. A time/material score accompanies the collection indicating possible selective and combining possibilities for isolating individual pieces. The collection gives the user the opportunity to make a number of individual selections, and later, after some time, to return again to the full collection for others as his needs (home, friends, concert hall, theatre, broadcast, etc.) and interest change.

City-Links #8 (Chicago)

May 11, 1974, Museum of Contemporary Art, Chicago

Three outdoor sounding environments in Chicago were transmitted live to a loudspeaker installation in the gallery space. Amacher installed microphones in open windows at Navy Pier and the Exchange National Bank Building (La Salle & Adams St.) and on a roof overlooking the South Elm Street neighborhood. Open 15kc telephone links transmitted the sounding environments live to the Museum. Recorded video images of these locations were part of the installation.

"On Sunday afternoon I will receive, mix and alter 'live' sound during performance, occasionally relating what is sounding in the three spaces to other patterns of frequency and movement, from previously recorded music and altered environmental sound – interrupting the incoming sound with music and other environmental spaces, by the resonance of a tower, for example, recorded first in 1968 and later transformed for special characteristics internal to those of other indoor and outdoor spaces.

City-Links uses electronic means to connect spaces distant from each other. Together in time. Like music. Here there is no boundary to the outside. No wall to the outside. To receiving. But the wall might be with us. Inside." (Maryanne Amacher)

Environmental art: Electronic portrait of our city:

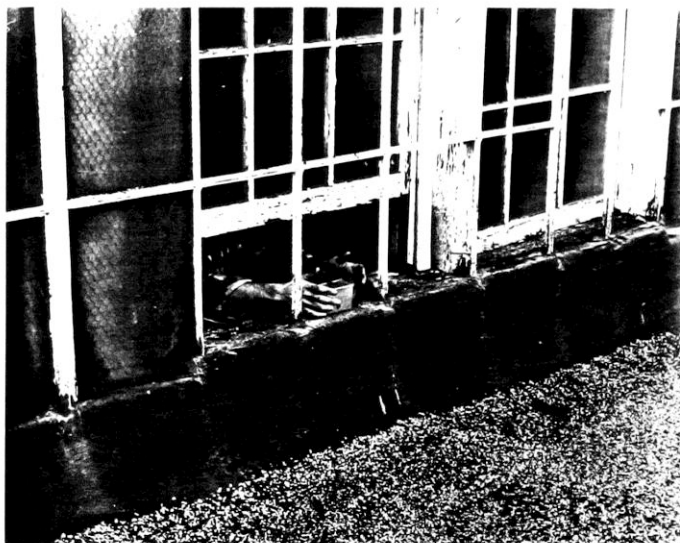
"Environmental artist Maryanne Amacher electronically will bug Navy Pier, the corner of South LaSalle and west Adams Streets in front of the Exchange National Bank, and the top of an Elm Street apartment building to paint electronically her portrait of Chicago's sound environment. [...] Some of the prerecorded sounds were originated in a studio, but many were selected from other indoor and outdoor environments. One sample of harmonic resonances will be from an original instrument, the Tocha, designed by Mike Guran. Tocha is a Hopi word for humming bird.

'Since 1965, I have explored sound and the environment in terms of acoustical and architectural space, as well as the direct use of environmental sound. ...' she said. 'My hope is that the split which now exists between these two worlds – that of musical language and of environmental sound – one day will be closed.'

(*Chicago Style - Chicago today*, May 10, 1974, p. 37)

Maryanne makes music from sounds of Chicago

"Ms. Amacher wants her interdisciplinary work to accelerate the arrival of what she calls 'long-distance music'. The technology already exists she explains, to have a musical piece performed via satellite, with half the participants Chicago and the other side of the world. She is heading not only for musical and resulting sociological mix, but also to focus on what she describes as the 'flow of life.' Ms. Amacher has a mental picture of Mozart and Beethoven composing to the sounds of horses trotting or galloping outside their windows. Astutely, and by no means humourlessly, she points out that our ears no longer pick up the rhythms of clicking hoofs. 'Our world is based on entirely different rhythms,' she says. The sounds of the late 20th Century are more fluid. Sure, you may say garbage cans with the regularity of a thoroughbred's gait. But who needs to listen to horns hinking, brakes



Navy Pier, Chicago, Illinois
One of 3 microphone installation sites for
"City-Links", Chicago 1974 and "Everything-in-Air":
installation-performances, Museum of Contemporary Art,
Chicago, Illinois, May 10, 11, 1974

screeching and the metal of trash cans? Nobody. Ms. Amacher's microphones are placed at spots where the sounds are 'beautiful or acoustically special.' Ms. Amacher has discovered, for instance, that birds announce the arrival of a plane about two minutes before the human ear picks up, the smooth, distant rumble of engines. That may not be what we all call music. But neither is it what you went to all that time and expense putting up the soundproofing to keep out."

(Karen Monson, newspaper clipping from the archive of Maryanne Amacher, source unknown)

City-Links #9 (No More Miles – an Acoustic Twin)

September 28 – November 3, 1974, Walker Arts Center, Minneapolis

Cooperation with Luis Frangella

Exhibition: "Projected Images"

The live sound from an "acoustic twin" of the exhibition space was transmitted every day for the duration of the show to loudspeakers in the exhibition space. The acoustic double of the exhibition space was a Budget Rent a Car Store in the La Salle Court, an indoor arcade in Minneapolis, where voices, footsteps, and other sounds matched those heard in the gallery. 15kc Northwestern Bell links transmitted this twin sound space live to a sculpture, a 3-side mirror window enclosure with drawing of Man Ray's image "The Driver". Approaching "No More Miles", one heard footsteps and voices as though others were walking and talking in the gallery. The double of the space appeared as a "phantom presence" when no one else was in the gallery (or visible in the space reflected in the mirror window). At other times, arcade and gallery sounds merged together acoustically, yet their origin and proximity stayed ambiguous. In correspondence the 3-side window appeared as having 4 sides, until one walked around it. A TV screen with light and no image (part of the installation) was reflected in the mirror, framing the image of the Driver; an apparent TV image was visible, as though the Driver was projected in open space, in front of the TV screen.

"Because of my interest in making pieces that are particular to the space they are experienced in, I was asked to design several sound pieces for the Walker Art Center in Minneapolis. One of the spaces was a gallery, open to a balcony overlooking the entrance lobby, with hard floor surfaces, and much echo, from footsteps and voices in surrounding areas, as well as from the lower lobby. This was a difficult space to think about [...]. I solved the problem by discovering an indoor Arcade in downtown Minneapolis having similar acoustic characteristics to those of the gallery space at the Walker. The Arcade was small with similar number and grouping of people passing through: voices, footsteps, and other sounds in the Arcade corresponded acoustically to those heard in the gallery space. The Arcade was the acoustic double – in the room in the mirror – of the gallery." (Maryanne Amacher)

City-Links #10 (Everything in Air)

September 29, 1974 (10.30pm-1.30am), Walker Arts Center Auditorium, Minneapolis

The performance received incoming night sound from two outdoor environments in Minneapolis, and later in the night, from two musicians at these locations. Instead of room acoustics, the

musicians were "on location" with tuba and banjo at the East River Flats, a site on the Mississippi, and in the area of St. Anthony's Elevator #3 in the General Mills silo landscape. During the performance the sound environments and instrumental sounds (colored by these atmospheres) were transmitted live to Amacher's mixing facilities at the Walker Auditorium via 15kc telephone links, and mixed with additional music to become part of the sound work created.

City-Links #11 (Hearing The Space, Day By Day 'Live')

September 28 - November 3, 1974, Walker Art Center, Minneapolis, Minnesota

Exhibition: "Projected Images"

Two outdoor sounding environments – a site on the Mississippi River called the East River Flats and the surrounding space of the old General Mills silo landscape – were transmitted live each day for the five weeks of the exhibition to the Walker Arts Center in Minneapolis. Amacher installed microphones in windows at St. Anthony's Elevator #3 and in a small river building, and used open 15kc telephone links to continuously transmit these contrasting sound environments live to a loudspeaker installation in the exhibition space.

City-Links #12 (No More Miles)

March-April 1975, Institute for Contemporary Art, Boston

Exhibition: "Boston Celebrations"

Like "Hearing the Space, Day by Day, Live", the performance installation "No More Miles" was a work of extended duration, which continued for one month, occurring daily, during the open exhibition hours. For the exhibition at the ICA, the live sound originating from Amacher's Pier 6 Boston harbor microphone was transmitted to a loudspeaker installation in the base of a sculpture from her open studio link to the harbor via a second 15kc telephone link. The sculpture was a 3-side mirror window enclosure with a drawing of Man Ray's image "The Driver". A TV screen with light and no image, which was also part of the installation, was reflected in the mirror, framing the image of the driver, appearing as a TV image.

"By linking mixing facilities at my studio, Center for Advanced Visual Studies, MIT, to amplifiers and loudspeakers at the Hayden Gallery, and the Institute for Contemporary Art, I transmitted the 'day by day' interventions I was making 'in performance' from 10am to 4pm directly to the gallery during performance: incoming 'live' sound, as I was receiving it, from Pier 6, Boston harbor, and sound from other sources, as I mixed and composed with it. A 15kc New England Bell stereo cable was installed to link the spaces."

"This piece is based on memory of perception that supposedly fixes certain parameters. Altering these parameters in a subtle way in which they change, without our realization of the change, the moving continuous (live) events appear changes.

NO MORE MILES
MILES DON'T COUNT
CHEAP TRAVEL
TRAVEL IS CHEAP

The installation links spaces distant from each other. Together in time. No Walls. Thought. No obstacles or distant exist for it. An imaginary room within the mind. Who can tell what is the illusion. Within the room past the wall. Two spaces adjoined. Within the room, past the wall. The space between the wall – the diagonal. Looking there I found Man Ray saying something about this place. Looking there I found Man Ray saying something about this place. He is a man who knows places and spaces like I know sound. Miles don't count when you find him." (Maryanne Amacher)

City-Links #13 (Incoming Night, Blum at Pier 6)

May 8-9, 1975, Boston Harbor

Boston Harbor Pier 6 with live performance at location by flautist Eberhard Blum during humid, late night water environment, 10.30pm-3am.

"The commissioned work is a joint enterprise for Ms. Amacher and an international group of musicians in residence at the Buffalo Center who will premiere the work this fall at the Albright-Knox Gallery in Buffalo. [...] In February, Ms. Amacher made the first of a series of recordings for the commissioned work with a group of eight musicians in Buffalo. In May, a second collection of recordings was made in the anechoic chamber at MIT's Building 20 with Eberhard Blum, flutist with the group, and William Crosby, sound recordist. [...] Mr. Blum's work in the anechoic chamber and earlier performance of 'Incoming Night' are illustrative of Ms. Amacher's present interest in spontaneous musical passages that respond to the 'sound' of specific acoustical or environmental space. For 'hearing' such spaces she frequently relies on a sound installation, located either indoors or outside. 'Incoming Night' uses such a device. An open microphone has been in place for two years on the sill of an open window on Pier 6 in Boston. From this site the microphone relays back to Ms. Amacher's studio at CAVS a broad spectrum of distant and immediate sounds that can be heard clearly over time."

(Sally M. Hamilton: "CAVS' Amacher to Create Work for Buffalo Center", newspaper clipping from the archive of Maryanne Amacher, source unknown)

City-Links #15 (City-Links Boston-NYC-Paris)

July 3, 1976, Boston Harbor Pier 6 - Radio France Musique - WBAI FM New York

Performances were transmitted 'live' to Paris from the WBAI studios in New York. With the help of Marvin Minsky, Director of the Artificial Intelligence Laboratory at MIT, sound from the Boston installation was received 'live' at WBAI, where Maryanne Amacher mixed and composed with the incoming sound during broadcast. Duration: 20 minutes.

Tone and Place, Work 2

August 10-12, 1975, Pass Christian, Mississippi

For three days, the acoustic space surrounding the site of an old hotel at Pass Christian, Mississippi, on the coast of the Gulf of Mexico, was recorded in collaboration with architect Grover

Mouton. The vegetation of the area includes old palms, Palmenito and Royal palms and a grove with water oaks. "Fundamental or resonant tone in the air of the Gulf site is a frequency between 74 and 76 hz." (Maryanne Amacher)

"The work has been in observing the site acoustically and interpreting some characteristics of the acoustic space. Observing levels of movement in the tone within the breeze, that auto-perception is not easily accustomed to receive, manipulate, or act with; detecting subjectively, degrees of movement within the tone which find correspondence to movements within self." (*Art Transitions*, exh. cat. CAVS, MIT Cambridge, MA 1975)

City-Links #16 (Listening at Boundary: Empty Way/Energy Way)

1978, Corps de Garde, Groningen

Two outdoor sounding environments in Groningen were transmitted live to the theater. Amacher installed microphones in windows in a barn facing open farm fields and in a stable overlooking a canal to receive distant and nearby sound travelling over the river. Open 15kc telephone links transmitted the live sounding spaces to the Stadsschouwburg theatre, where they were mixed during the performance with additional tone structures in the sound work created.

City-Links #17 (Pier 4, Battery Park, New York)

October 1979 – April 1980

The sound space of the New York harbor at Battery Park was transmitted live to Amacher's studio from a microphone she installed on a window overlooking the Harbor, at the Fire House in Battery Park. An open 15kc telephone link provided continuous, 24 hour a day transmission of the Harbor sound environment to her studio for 6 months.

City-Links #18 (Intelligent Life)

1979, New York

Marianne Amacher (The Kitchen, New York), John Cage (140 Pearl St, New York), George Lewis (Pier 4, New York Harbor)

Amacher linked her studio to the New York harbor for six months with a microphone installed on a window overlooking the harbor at the Battery Park Fire House and an open 15kc Bell program channel, that provided continuous, 24 hour a day transmission of the harbor sound environment (November 1979 – May 1980). Amacher used this live installation at her Pearl Street studio during the performance of "Intelligent Life" with John Cage and George Lewis, sending Cage's performance from her studio and Lewis' performance received there with the New York harbor sound environment to mixing facilities at The Kitchen where she was performing and mixing the incoming sound with additional music.

The musicians were staged in different locations to create colors and psychological overtones that would not be possible if they performed in one public environment, with the same acoustic and environmental conditions. Each musician had a specialized atmosphere to perform in, that

provided a unique setting for the music. Instead of room acoustics, Amacher staged musician and trombone in the humid, late night, water atmosphere of the harbor. Lewis' instrumental sounds in this specialized situation, and the acoustic atmosphere of the harbor, were mixed with Cage's private adding of texts at Amacher's studio.

City-Links #22 (Big City on the Beach)

New Music America Miami

"The reality of metropolitan Miami exists somewhat tentatively between the old myth of a carefree seaside resort and the new television driven myth of a dangerous sinister city." (Jon Nordheimer, *New York Times*, February 7, 1988)

The work is a variant of the City-Links series, created with live sound from remote sounding environments in South Florida and Miami locations. During broadcast, Maryanne Amacher received and mixed incoming sound from the Miami microphones in a live performance at WLRN-FM mixing facilities, using a 15kc stereo Bell channel linked to the mixer in the radio station. The storyline of the "Big City on the Beach" crosses time zones of old "myth ... and the new television driven myth of a dangerous, sinister city." Music evolved live within in the city, its sounding spaces, and special musical characters, who appeared, performed in the spaces, moved about, listening, detecting, alert to coincidental rhythms. Remote sounding environments entered our local living spaces, and became part of our rooms. The Lead Characters were five major sound shapes – the Stars of the broadcast. Their interactions, and those of the supporting characters and musicians "on location" were developed in the storyline. (What happens to "Wave #4" when it is set up to meet "The Fright". "Deep and Deepest Tone" disappears. Was it really shot down by "The Hardbeat Force"? Will it reappear? When it does, it's supporting "The Coast", who we know has fallen in love with "God's Big Noise".) Additional acoustic dimensions were created as Settings the Sound Stars inhabit, the environments they meet and interact in – The Changing Accoustic Atmospheres of Their World. These were actual sound environments, transmitted, received and mixed live during broadcast, from remote indoor and outdoor locations; simulations suggesting the scent or tone of such places; or created as unique, imaginary atmospheres.

Saga, a Public Access Cable FM Pilot Project

"I feel the most effective way to introduce cable FM would be to present the idea of a 'Season', a 'Festival', using the 'live' format of the City-Links, a series of sound broadcasts, mostly late night, early am-hours, of extended duration, e.g. 1am to 7am, with occasional early evening events. [...] My idea would be to discover sounding environments as I do for performances. The selection of the sites is critical, as acoustic spaces, special places in the city, and as environments where musicians will perform during the course of the cablecasts." (Maryanne Amacher)