

SS: Is there anything in particular in the music that you have been hearing from the newer artists that has caught your attention and has given you pause?

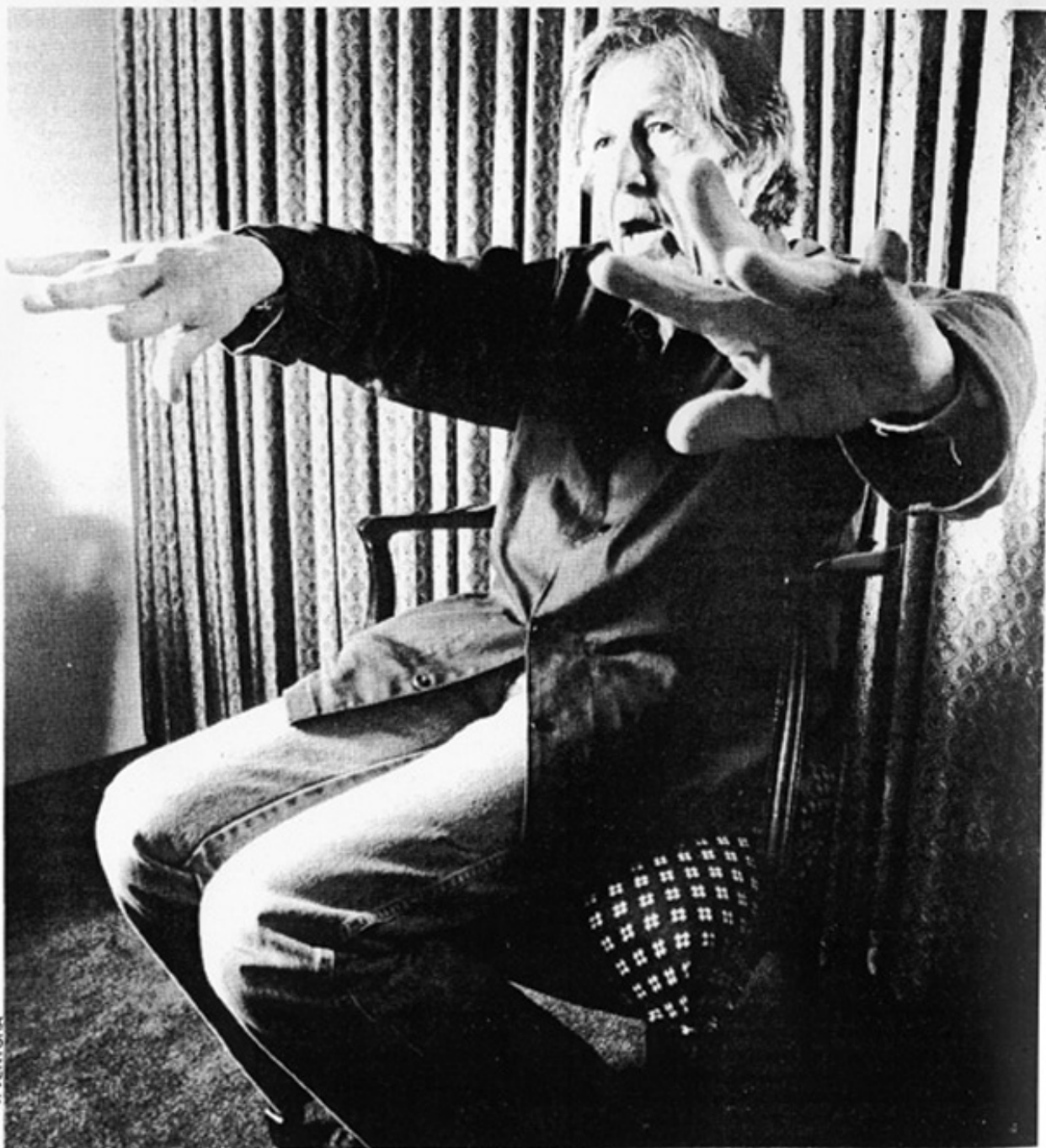
Cage: I would say pleasure rather than pause. I heard just recently a performance by Gordon Monahan, who is an artist in [New Music America] here in Houston. He lives in Toronto, in Canada. I've heard his work there and just recently in New York. It's absolutely astonishing. He produces by playing the piano keyboard. Without anything electronic he produces, in fact, what one associates with electronics—with actually the magic of electronics. What happens is the piano, under Gordon Monahan's performance of it, produces sounds that we haven't heard before.

SS: Is there any way to describe those sounds?

Cage: No, but there's a marvelous way to experience them, and you'll have that possibility this week. [Ed: Monahan performs tonight, April 10, at Lawndale Annex, 5600 Hillman at 8 p.m. Tickets are \$7. The event is part of NMA's show, 'Risky Business.']

Cage:

There's a tendency with the new technology to think that the possibility of discovery and invention has disappeared from the known musical, what are now called 'acoustic means.' So I've decided to point out that the mysterious, the wondrous, the discovery, the invention, etc. remains to be found *even there* in the most well-known acoustic situation ... This is proved again by the work of Gordon Monahan with the piano, that even its acoustic nature can change from what we have confidence in to something that we simply don't yet know.



T. VENTURA

The sly and witty innovator in new music composition, John Cage