



Charles Morrow Productions, LLC

CHARLIE MORROW

www.cmorrow.com

SOUND ARTIST, COMPOSER, SOUND POET, EVENTMAKER

(b 1942 Newark, New Jersey, USA), is a conceptualist whose music and sound work explores many styles and forms, from events for media and public spaces to commercial soundtracks, new media productions, museum installations and programming for broadcast and festivals. Assembling expert project groups, Morrow employs a collaborative style that fuses arts, artists, and environment. Technological expertise creates the basis for much of his work, which often combines newest and oldest technologies. Morrow's patent for 3D sound playback is pending.

Morrow's first major work **Slow Gabrieli** (1957) is a super slow motion performance of G. Gabrieli's **Sonata Pian e Forte** for double brass ensemble. Other 50s conceptual action works include **Interruption Music** where, unknown to the conductor, an orchestra is rigged to scratch and belch at a set time in the a performance and **Flower Music** where, while receiving honors on stage in a public ceremony, the performer tips a vase of flowers onto the audience. From this time, ironic stamp art works: **REALLY** and **author: please destroy**. Mail art work in this genre followed with **Ray Johnson**.

This commonality of spirit with what evolved as Fluxus led to a career-long association with Fluxus artists and a friendship with Emily Harvey, the gallerist who presented Morrow's installation based on **Copenhagen Waves** (1985). Morrow had a Flux wedding in the Emily Harvey Gallery (1988) officiated by his life long collaborator, poet Jerome Rothenberg, in which Emily Harvey ceremonially took the role of Charlie's father (deceased) along side Charlie's mother, Laura Morrow, MD. He plans a memorial for Emily and Laura: **Mirrored Wing Wind Bells** on poles of canals of Venice.

Morrow's sound poetry works started with Morrow's home tape recorder creations **Hella** (1969) on wordplay text, continuing in **Horse Songs of Frank Mitchell** and **Satan in Goray** (1969) manipulations of J. Rothenberg text and the multitrack **Personal Chants** (1971) in Morrow's voice with sound processing. He has performed and made recordings with poet Jerome Rothenberg from the 60s to the present.

His sound poetry ranges from improvisation to fully notated works with and without texts. He chanted as the shaman in his **Spirit Voices** for saw player, trombones, tubas with fire and recorded sound environment, one of the first performances at The Kitchen New York in the old Broadway Central Hotel. His calligraphies of vocal patterns in color on parchment stem from this work, and handmade books in small editions: **Chanting Book, A Gathering of Healers. the Blue Book** and **the Red Book**.

Charlie created and directed **A Healing Piece** for the Performance Group (now the Wooster Group). Performance works with soundtracks, and audience participation include **Ho Ho on my Father's Shirt, Breath Chants, Sky Songs** and **Dream Songs**.



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Radiophonic works include live broadcast **Skysongs** and electro-acoustic pieces including four one-hour radio **Sound Head Shows**, broadcast in the US and Europe. Sound portrait works begin with **The Marilyn Monroe Collage**.

He participated in the 11th International Sound Poetry festival in Toronto where he met Swedish artist, Sten Hanson. Morrow and Hanson co-organized the **12th International Sound Poetry Festival 80** NYC and collaborated on performance works **Sound Graphics**, **The Heavy Weight Sound Fight** (including Carles Santes), and **Montgolfier Musique**. Recent sound poetry work includes digitally retouched voice works, sound portraits, and 3D word-sound environments

Morrow's **Light Opera**, with Min Tanaka and the Western Wind Vocal Ensemble, was presented at La Mama Theater. He created incidental music for **Hotel Pro Forma's Snow White**, scores for **Nana Nilsson Dancers** and performances in 3D sound environments for **The Geneva Set**.

Morrow's first sound studio 1968 in NYC was a mix of hand made circuits, tape recorders and a custom loud speakers including a Jack Weisberg corner array of six 6' x 3' horns, stacked 3 above 3. He has built successive studios in Soho and Chelsea as the cornerstone for producing events, broadcasts and media works.

Morrow sound installations: Knoll Furniture Retrospective (**Louvre Museum, Paris**), General Gas Exhibit (**Chicago Museum of Science and Industry**), 2nd Acustica International (**Whitney Museum**) and an arctic sound room for the **KAH, Bonn, Germany**, the Hall of Planet Earth (**American Museum of Natural History**) He composed music for multimedia, orchestra, 3D sound for a **Volvo** U.S. annual sales meeting, for **AT&T Mummenschanz (Telcom 88** Geneva) inaugurating the ISDN system, for **Nam Jun Paik's Versailles Video Wall** and programmed Nam Jun Paik's **Swatch Watch**.

He conceived and produced large-scale musical works for Lake Michigan (**Toot'N Blink Chicago**), Copenhagen (**Copenhagen Waves**), and New York Harbor. He co-designed Radio City Music Hall Production's **World Cup Soccer finale, LA** , and created event broadcasts for **Copenhagen 96, Cultural Capital of Europe**.

Buecker & Harpsichord Gallery (NY) presented a solo show of event objects, as did **No Se No Gallery**. Individual pieces appeared in group shows at **PS 1, West German Radio Gallery, Berlin Augen Ohren** and **Copenhagen galleries**.

A **Clio Award** winner, Morrow, has created the U.S. national advertising music for the "**Hefty/Wimpy**" campaign, **Diet Coke, SwissAir** and **Mercedes Benz**, and for International campaigns of **M&Ms** and **IBM**.



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Morrow worked on records and event projects with **Jaron Lanier, Charlotte Moorman, Sten Hanson, RIP Hayman, Tom Johnson, Simon and Garfunkel, The Rascals, The Vanilla Fudge, Dr. John, Sun Ra, Don Cherry, Buster Williams, Sarah Dash, Philip Glass, Laurie Anderson, Allen Ginsberg, Jerome Rothenberg, Alvin Curran and John Cage**, as an improviser with **Glen Velez, Derek Bailey, Steve Lacy, Marten Alteena**, dancers **Min Tanaka and Simone Forti**. A friend of Fluxus, he performed at **George Maciunas** and **Robert Watts** memorial events.

Morrow has designed and produced special radio and TV programming for **WDR** (West German), **DR**(Danish), **RAI** (Italian), **SR** (Swedish), **BBC** (British), **CBC**(Canadian), **BRT** (Belgian), **NPR, PBS** and New York radio stations **WBAI, WKCR, WNYC**. Branded music logo clients include **MTV, WINS TBS, ABC Network, Internat'l Paper, AT&T**.

He created feature film soundtracks in the U.S. and Europe, Francis Thompson's **Moonwalk I**, Paddy Chayefsky's **Altered States**, Elinor Antin's **Man Without A World**. He designed music and sound for the 13 part educational **Time-Life's "America"**. His video, **Paul's Story, A Sami in New York**, premiered at The Margaret Mead Film Festival, December 1989. He co-produced T.C. McLuhan's audio **Touch the Earth**.

As artistic director of New Wilderness Foundation, Morrow produced **Summer Solstice** celebrations 1973-89 broadcast internationally on radio and TV. New Wilderness published **EAR Magazine** and **Audiographics** art audio cassettes.

Morrow's arctic projects begun in 1986 include **ARCTIC II** (1994) hörspiel for Klaus Schöning, **WDR** and **Circumpolar Sounds of Spring**, for **K96**, and hörspiel **Shaman's Journey North(98)**, also for **WDR**. His interactive arctic store room of drawers and cabinets filled with arctic sounds was featured in **Arktis-Antarktis** at the **Kunst-und Austellungs Halle**, Bonn, DE. Stitchworks on pillow cases are from this time.

Morrow's sound sculpture from the 80s and 90s includes interactive works with electronics, **sound furniture** and **heart beat machine**, and resonance objects like **Bell-View**, shown **Exit Art (NY)** and the **Roskilde Museum of Contemporary Art** (DK), His **Blue Glass** calligraphy on glasses, vases and windows are from this period.

1996 CD-ROM, **ScruTiny in the Great Round**,, visual work of Tennessee Rice Dixon and Jim Gasperini +Morrow's music won **MILIA D'OR 96** at Cannes.

1997, **Three City Dance** live internet work with interacting dancers and musicians in Tokyo, New York and Copenhagen with Jaron Lanier, Gunnar Wille.

2000 Created multimedia for Smithsonian Inst. NMNH show, **The Vikings**.

2001 lectured on sound design for the **Aspen International Design Conference** and **Helsinki Technical University**. **Thea Award** for **Great Platte River Memorial Arch Museum** audio installation.

2002 Morrow-Klingenstein venture: audio tours and experience at the **Empire State Building, NYC**.



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2003 invention of 3D MorrowSound Cube: VIS smart projection + spatial sound for **Smithsonian Institution National Museum of Natural History**,

2004 **Future of Sound: British Academy Awards, New Sounds New York**

SoundCube at the Kitchen; Solo sound art show **MUU Gallery, Helsinki.**

2005 **Audubon's Aviary, New-York Historical Society**, 3D sound + Audubon's watercolors. Keynote speaker Northern European Sound Art conference. 3D cube technology patent pending. the speaker-sensor. A sound cube atrium installation at the **Center for Architecture, NYC** and **Not Much to Look At**, solo show of dimensional sound with performances at **Archivio Emily Harvey, Venice, IT.**

2006 The sound cube installed at the **Torino Winter Olympics.** Morrow's sound with Charles Stone's lighting is being permanently installed at the **Indianapolis Canal.** Sale of a MorrowSound cube to Los Angeles Collector, Diana Zlotnick.

Morrow is president and creative director of The Charles Morrow Productions LLC and of the New Wilderness Foundation, Inc..

Columbia College 1961, B.A. music, chemistry

Mannes School of Music 1964, Diploma Music Composition, Trumpet

Columbia U. Grad School of Business. MBA incomplete

Member: American Federation of Musicians, Screen Actors Guild, Audio Engineering Soc., ASCAP, IAAPA, THEA (Themed Entertainment Association),