

MEMORY AS DREAM

WE WERE HAVING LUNCH AT MY HOUSE IN LATE SUMMER. BECKY COHEN AND I WERE TALKING INTENSELY, WHEN I HEARD THE LOUD PEEP PEEP PEEP OF A BABY CHICKEN RIGHT BEHIND ME. HOW COULD THIS BE? WE WERE IN THE HOUSE IN THE DINING ROOM. I TURNED TOWARD THE PEEPS, AND THERE, ON THE FLOOR, WAS A CHICKEN EGG. THE PEEPING WAS ISSUING FROM A HOLE IN THE EGG. SALLY, OUR DOG, WAS STANDING BY. (SALLY HAD BROUGHT IN A DUCK EGG ONCE BEFORE I LEFT FOR THE SUMMER. I LEFT THE EGG ON THE KITCHEN COUNTER. IT HATCHED THE NEXT DAY AND THE BABY DUCK SAW ELLEN VAN FLEET WHO WAS HOUSE SITTING FOR ME. THEY ATTACHED TO EACH OTHER. THE DUCK FOLLOWED ELLEN EVERYWHERE. LATER ELLEN HATCHED SOME MORE DUCK EGGS. SHE MADE LITTLE EGG POUCHES AND WORE THEM NEXT TO HER BODY. SHE HAS BEEN USING DUCKS IN HER ART PERFORMANCES EVER SINCE.) SALLY WAS PROUD OF HER LATEST DELIVERY. THIS TIME I WAS PREPARING TO GO AWAY AGAIN. BECKY AND I WERE WORKING ON THE INITIATION DREAM. SHE WAS PHOTOGRAPHING ME TO REPRESENT THE IMAGES FROM A STRIKING DREAM THAT I HAD THE SUMMER BEFORE. — THE BABY CHICK WAS INSISTANT. I PICKED UP THE EGG. THEN I REMEMBERED SEEING SALLY WITH EGGS OUTSIDE EARLIER. I THOUGHT SHE HAD RETRIEVED THEM FROM A NEIGHBOR'S TRASH. THEN I REMEMBERED THAT OUR BLACK HEN HAD BEEN MISSING FOR DAYS. I RUSHED DOWN BACK TO THE CHICKEN YARD, AND SURE ENOUGH, THERE WAS BLACK HEN ALL PUFFED OUT AND PROUD, SHIELDING HER 9 BEAUTIFUL, FLUFFY BABY CHICKS. ROSIE, (LINDA MONTANO) CAME HOME AND WE HATCHED THE 10TH BABY. I HAD PUT IT IN A BOX WITH A LIGHT HOPING IT COULD MAKE ITS OWN WAY OUT, BUT IT WAS NOT STRONG ENOUGH. IT WAS GRATEFUL TO BE OUT, AND PEEP PEEP PEEP PEEPED ITS THANKS. WE GAVE IT WATER AND TRIED TO NURSE IT. IT WAS A BRAVE, AFFECTIONATE CHICK, BUT COULD NOT MAKE IT. AFTER TWO DAYS IT DIED. THE OTHERS ALL SURVIVED. THEIR FATHER, 'PREACHER', A BIG WHITE LEGHORN HAD FLOWN INTO THE YARD ONE MORNING WHILE ROSIE AND I WERE MEDITATING. BLACK HEN WAS GIVEN TO US LATER TO KEEP HIM COMPANY. THEIR APPEARANCE SEEMED SIGNIFICANT BECAUSE ROSIE IS NOTED FOR HER WORK AS THE CHICKEN WOMAN IN PERFORMANCE ART. SHE DANCED ACROSS THE GOLDEN GATE BRIDGE AS THE CHICKEN WOMAN AND WAS ARRESTED FOR STOPPING TRAFFIC. — AFTER THE BABY CHICK DIED WE LEFT FOR FIVE MONTHS. WHEN WE RETURNED BLACK HEN AND HER GROWN BABIES WERE FINE BUT PREACHER HAD DISAPPEARED AS MYSTERIOUSLY AS HE HAD ARRIVED. BECKY PRESENTED US WITH HER "RELIQUIARIO POR UN ANIMALITO Y LA REPRESENTACION DE SU RESURRECCION OR WHICH CAME FIRST; THE CHICKEN OR THE EGG?" AS I LOOKED AT THE PHOTOGRAPHS, I IMAGINED THAT SHE HAD CAUGHT ME DREAMING.

PAULINE OLIVEROS
11/10/80

14pt Helios Bold / CAPS / A. rt

MEMORY AS DREAM

By Pauline Oliveros

14pt Helios Bold / 4 & 12 / 6.04

3pi #

10
111 South
Y30

[We were having lunch at my house in late summer. Becky Cohen and I were talking intensely, when I heard the loud peep peep peep of a baby chicken right behind me. How could this be? We were in the house in the dining room. I turned toward the peeps and there, on the floor, was a chicken egg. The peeping was issuing from a hole in the egg. Sally, our dog, was standing by. (Sally had brought in a duck egg once before I left for the summer. I left the egg on the kitchen counter. It hatched the next day and the baby duck saw Ellen Van Fleet who was house sitting for me. They attached to each other. The duck followed Ellen everywhere. Later Ellen hatched some more duck eggs. She made little egg pouches and wore them next to her body. She has been using ducks in her art performances ever since.) Sally was proud of her latest delivery. This time I was preparing to go away again. Becky and I were working on The Initiation Dream. She was photographing me to represent the images from a striking dream that I had the summer before. $\frac{1}{m}$ The baby chick was insistant. I picked up the egg. Then I remembered seeing Sally with eggs outside earlier. I thought she had retrieved them from a neighbor's trash. Then I remembered that our black hen had been missing for days. I rushed down back to the chicken yard, and sure enough, there was black hen all puffed out and proud, shielding her ^{nine} beautiful, fluffy baby chicks. Rosie (Linda Montano) came home and we hatched the ^{ten} ~~ten~~ baby. I had put it in a box with a light hoping it could make its own way out, but it was not strong enough. It was grateful to be out, and peep peep peep peeped its thanks. We gave it water and tried to nurse it. It was a brave, affectionate chick, but could not make it. After two days it died. The others all survived. Their father, Preacher,

a big white leghorn had flown into the yard one morning while Rosie and I were meditating. Black hen was given to us later to keep him company. Their appearance seemed significant because Rosie is noted for her work as the chicken woman in performance art. She danced across the Golden Gate Bridge as the chicken woman and was arrested for stopping traffic. $\frac{1}{m}$ After the baby chick died we left for five months. When we returned, black hen and her grown babies were fine but Preacher had disappeared as mysteriously as he had arrived. Becky presented us with her "reliquiario por un animalito y la representaci3n de su resurrecci3n, or which came first: the chicken or the egg?" As I looked at the photographs, I imagined that she had caught me dreaming.

1/10/80

19/11 Soul
x50

~~Caption heading introducing the 3 photographs (be sure to follow the order as given):~~ "Reliquiario por un animalito y la representaci3n de su resurrecci3n,
or Which came first: the chicken or the egg?"

~~(Be sure to give photo credits to Becky Cohen as noted on the back of each of the photographs. After you are finished with them, please return these photos to Oliveros.)~~

14/16
Helios
reg/
break
as shown
stack

Please set

~~by~~ Becky Cohen
Becky Cohen
Nadar

6/7 Helios light

MEMORY AS DREAM

By Pauline Oliveros

We were having lunch at my house in late summer. Becky Cohen and I were talking intensely, when I heard the loud peep peep peep of a baby chicken right behind me. How could this be? We were in the house in the dining room. I turned toward the peeps and there, on the floor, was a chicken egg. The peeping was issuing from a hole in the egg. Sally, our dog, was standing by. (Sally had brought in a duck egg once before I left for the summer. I left the egg on the kitchen counter. It hatched the next day and the baby duck saw Ellen Van Fleet who was house sitting for me. They attached to each other. The duck followed Ellen everywhere. Later Ellen hatched some more duck eggs. She made little egg pouches and wore them next to her body. She has been using ducks in her art performances ever since.) Sally was proud of her latest delivery. This time I was preparing to go away again. Becky and I were working on The Initiation Dream. She was photographing me to represent the images from a striking dream that I had the summer before. — The baby chick was insistant. I picked up the egg. Then I remembered seeing Sally with eggs outside earlier. I thought she had retrieved them from a neighbor's trash. Then I remembered that our black hen had been missing for days. I rushed down back to the chicken yard, and sure enough, there was black hen all puffed out and proud, shielding her nine beautiful, fluffy baby chicks. Rosie (Linda Montano) came home and we hatched the tenth baby. I had put it in a box with a light hoping it could make its own way out, but it was not strong enough. It was grateful to be out, and peep peep peep peeped its thanks. We gave it water and tried to nurse it. It was a brave, affectionate chick, but could not make it. After two days it died. The others all survived. Their father, Preacher, a big white leghorn had flown into the yard one morning while Rosie and I were meditating. Black hen was given to us later to keep him company. Their appearance seemed significant because Rosie is noted for her work as the chicken woman in performance art. She danced across the Golden Gate Bridge as the chicken woman and was arrested for stopping traffic. — After the baby chick died we left for five months. When we returned, black hen and her grown babies were fine but Preacher had disappeared as mysteriously as he had arrived. Becky presented us with her "reliquiario por un animalito y la representacion de su resurrecion, or which came first: the chicken or the egg?" As I looked at the photographs, I imagined that she had caught me dreaming.

1/10/80

"Reliquiario por un animalito y la representacion de su resurrecion, or Which came first: the chicken or the egg?"

Becky Cohen
Becky Cohen
Nadar

PROOFS:
RETURN WITHIN
48 HOURS

18 HOURS
1/10/80
30053

Date: 5/14

Dear Contributor:

Re: DREAMWORKS

Volume 1 Number 3

Enclosed please find your manuscript, galley proofs, and reprint order form for your contribution to the above issue.

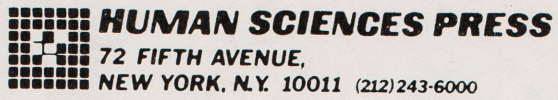
PLEASE PROOFREAD YOUR GALLEY PROOFS CAREFULLY FOR PRINTER'S ERRORS (SEE BELOW) AGAINST YOUR ORIGINAL MANUSCRIPT (WHICH HAS BEEN COPYEDITED). YOUR ARTICLE WILL NOT BE PROOFREAD AGAIN. PLEASE CONSIDER HAVING A COLLEAGUE PROOF THIS AS WELL.

1. Note and respond to queries addressed to you on the galley proofs. Do not alter your manuscript to conform to the corrected proofs after resolving manuscript queries on the proof.
2. Author's alterations are corrections made by you in deviation from the manuscript and must be marked by you in the margin of your proof as AA. A charge of \$1.00 per line will be made for author's alterations. We urge you, therefore, to keep all changes to a minimum, especially avoiding the deletion or insertion of words or groups of words causing long or short lines. These necessitate the resetting of all subsequent lines.
3. Printer's Errors are all errors made by the printer in deviation from the manuscript. These should be marked PE in the margin of the proofs. There are no charges for printer's errors.
- ➔ 4. IT IS IMPERATIVE THAT YOU RETURN PROOFS AND MANUSCRIPTS TO ME WITHIN 48 HOURS OF RECEIPT. Send them special delivery and air mail, if applicable.
5. Send your reprint order separately and to my attention at Human Sciences Press.

Thank you for your cooperation and for your careful attention to these proofs.

Yours sincerely,

Jody F. Steinman
Managing Editor



REPRINT ORDER FORM

Authors should use this opportunity to obtain a supply of reprints for personal distribution and to satisfy the requests which flow from publication. Reprints are in the form of a saddle-stitched booklet. Free reprints or small quantities are not available.

TO ORDER REPRINTS: Fill out this form and return it promptly to J.F. Steinman at the above address.

Your article will run APPROXIMATELY 2 pages w/self covers

TABLE OF REPRINT PRICES*

Quantity	Pages							
	1-4	5-8	9-12	13-16	17-24	25-32	33-40	41-48
100	\$26.73	\$66.33	\$101.48	\$108.90	\$147.00	\$178.95	\$217.30	\$255.92
200	31.33	79.00	126.35	138.78	191.28	235.55	294.70	353.85
500	61.80	141.80	211.80	241.60	340.00	426.00	546.00	666.00
1000	84.35	185.68	284.07	321.30	453.08	579.60	776.30	973.00
Addl. 1000's	103.39	224.15	348.15	393.82	555.35	710.42	951.52	1179.12

- There are additional charges for the following:
- A. Printed self covers (plain white text stock) - available at the price of an additional four pages plus \$5.00.
 - B. Printed covers on colored stock - available at the price of an additional four pages plus 10¢ per reprint. Available colors include red, yellow-gold, green-gold, cornflower blue, and tree green.

Number of reprints desired without covers _____
(in groups of 100) Number with colored covers _____
(in groups of 100)
Number with self covers _____
(in groups of 100) State color choice _____

Title of Work (journal):
Dreamworks: Fall 1980

Title of Article/Chapter:
Memory as Dream

Please complete form below:

Send reprints to: _____ Bill reprints to: _____
Name _____ Name _____
Address _____ Address _____
City, State, Zip _____ City, State, Zip _____
Signature _____ Date _____

*These prices are subject to a 10% DISCOUNT if payment is enclosed with your order; pre-paid orders are sent postage paid. Make checks payable to HUMAN SCIENCES PRESS.

journals
9/18/79