

MALC MALC MALC MALC

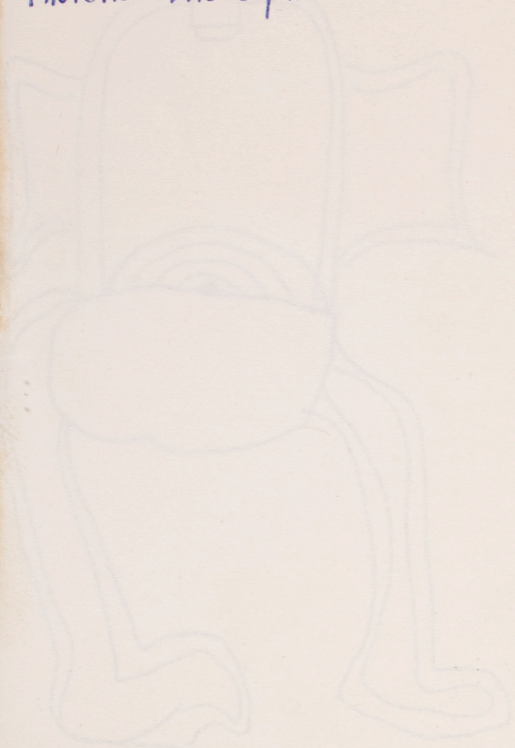
A	L	A	L
L	A	L	A
M	M	M	M

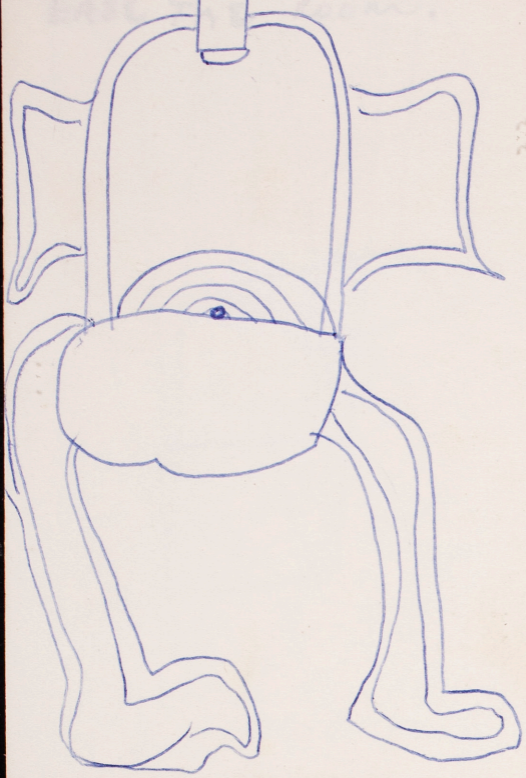
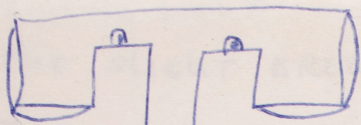
MALCONTENT

Po/F! Po/F!



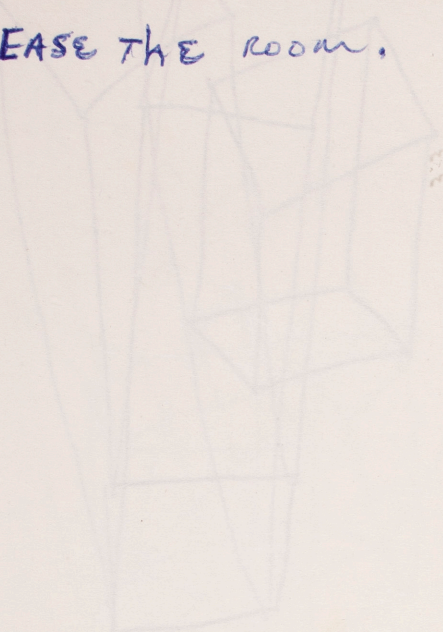
DRINKINK DRINKINK DRINKINK
DRINKPINK INK DRINKPINKINK
DRINKSINK DRINKSINK DRINKSINK
PINKINKLINK PINKINKLINK

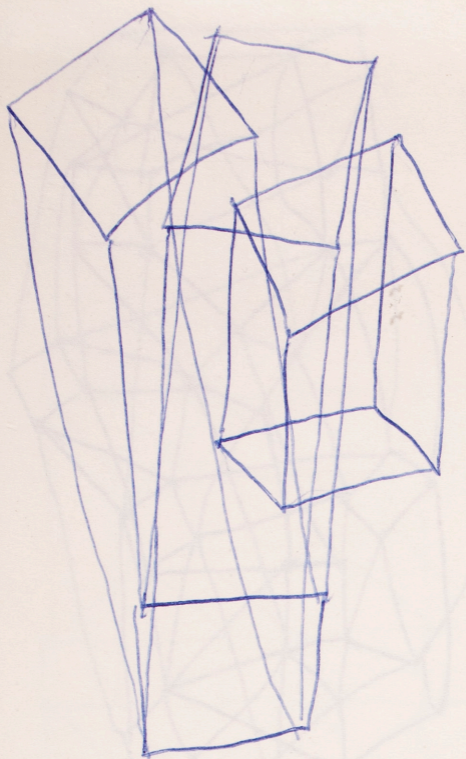


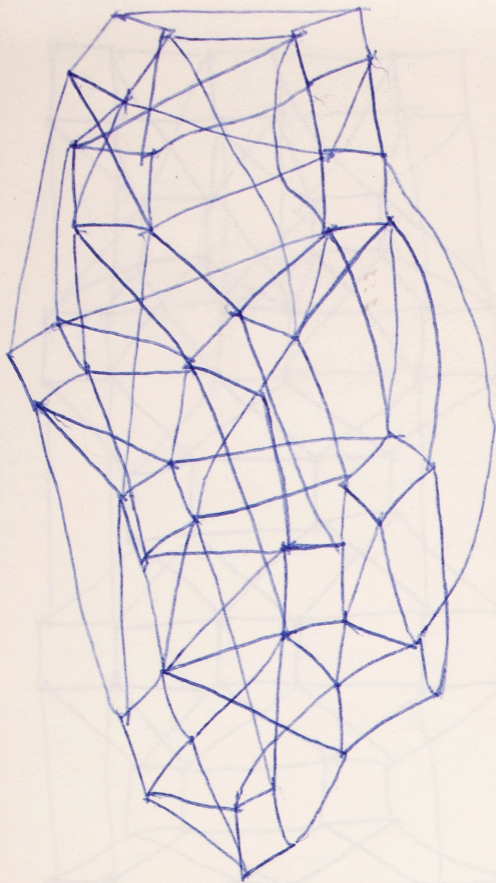


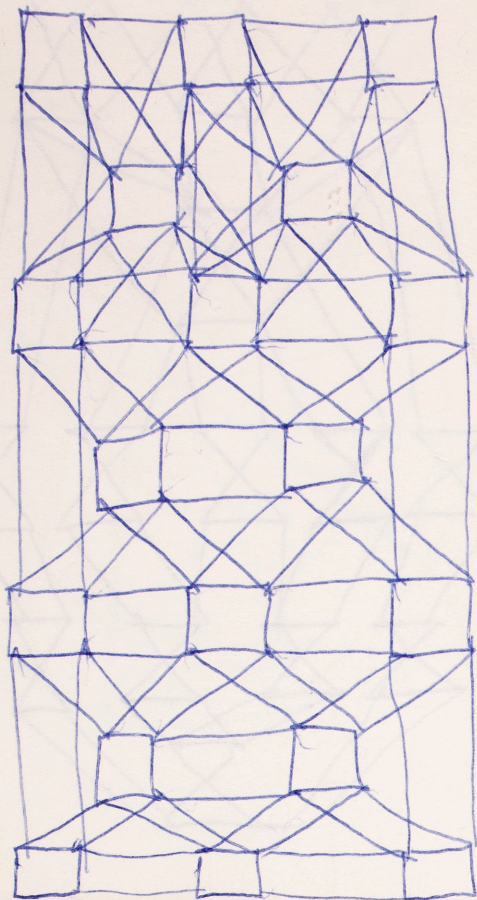
LICKING LIGHT MOOR
THE SLIGHT BREEZE.

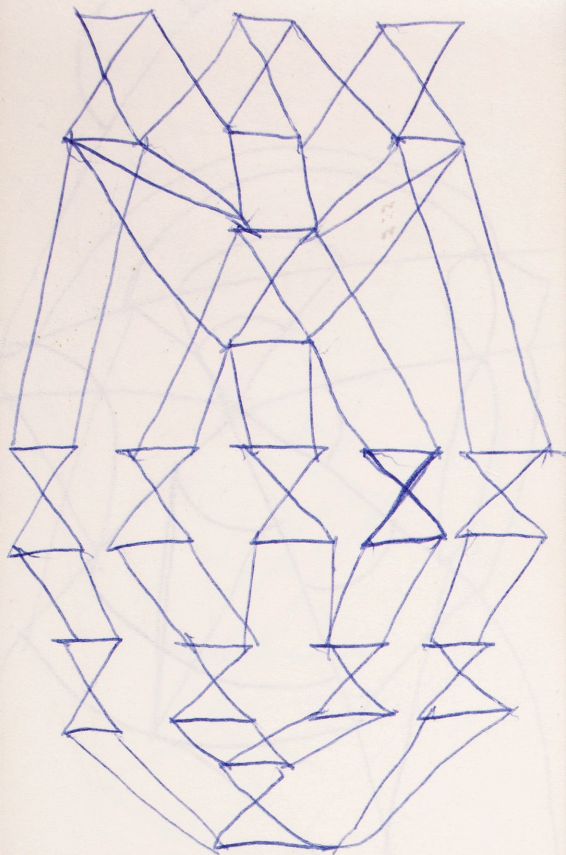
EASE THE ROOM.

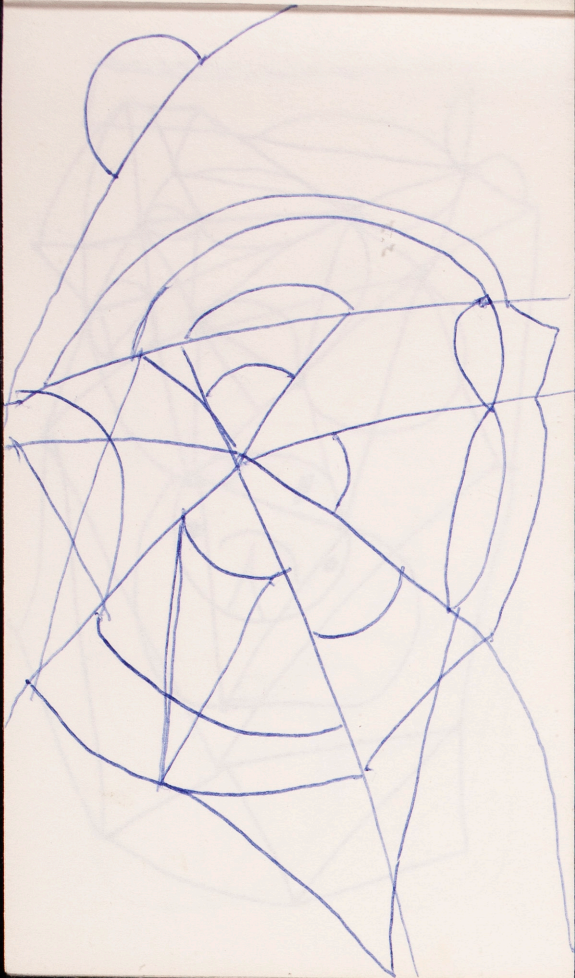


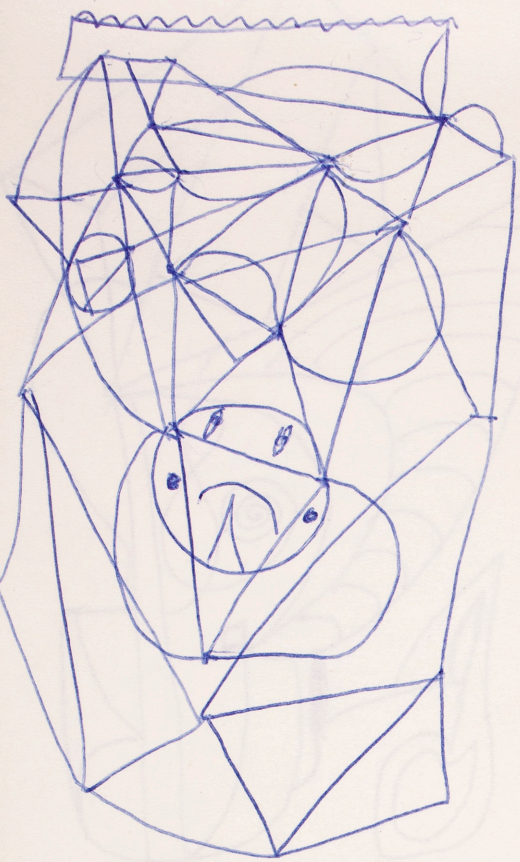






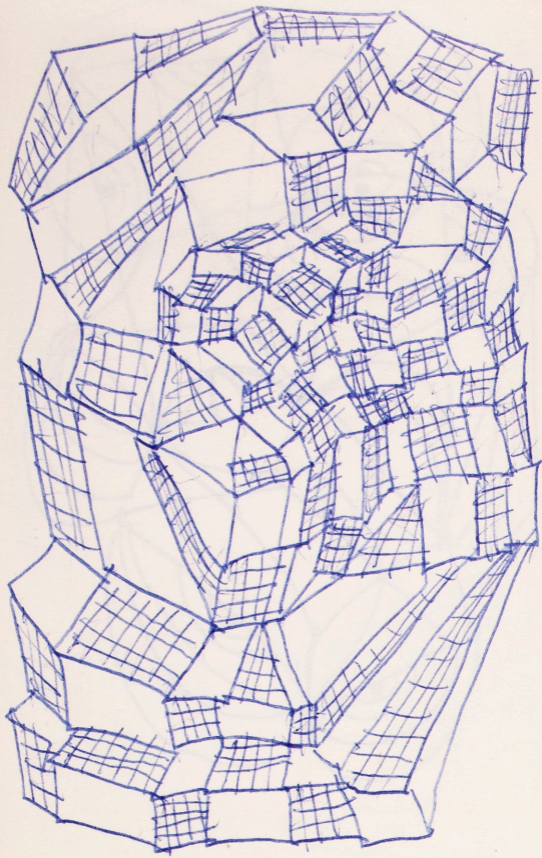


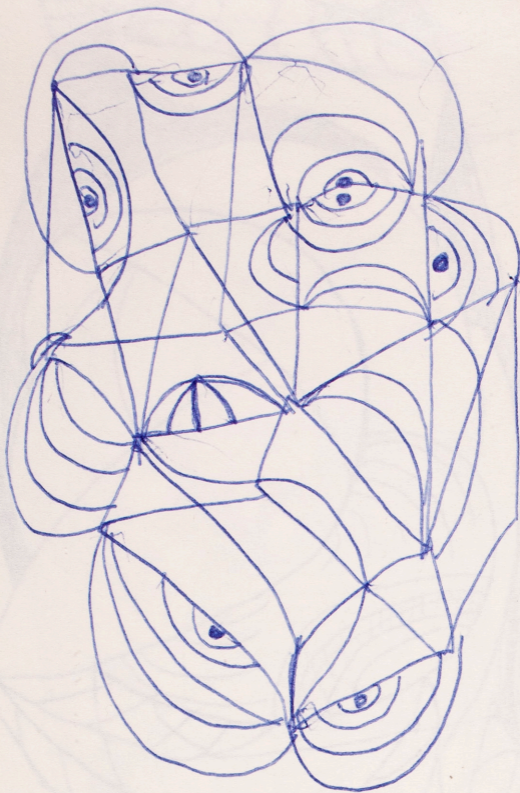




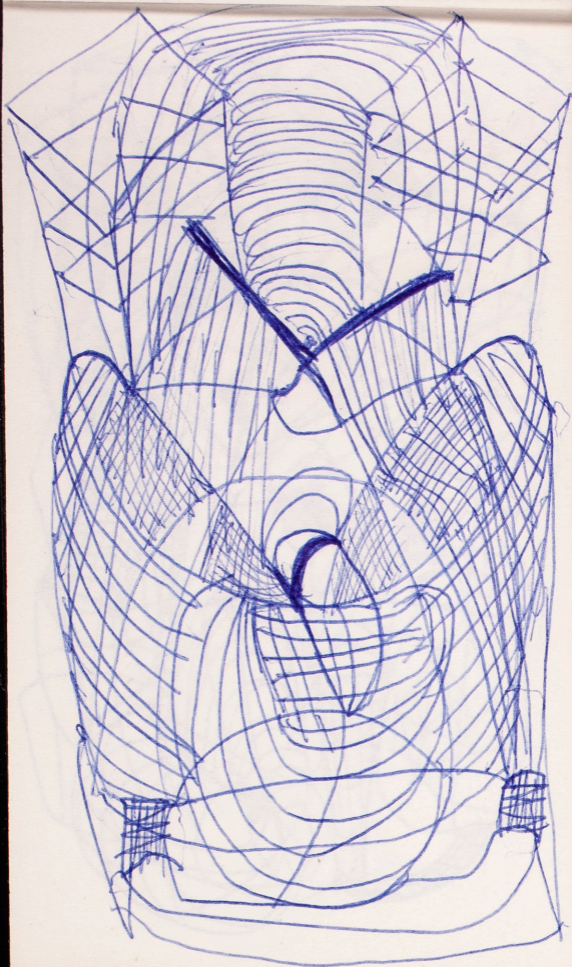


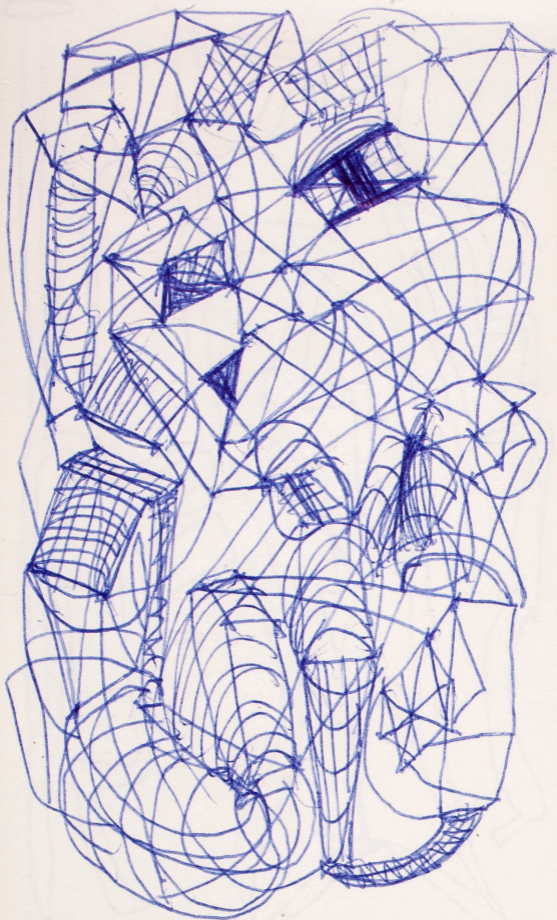


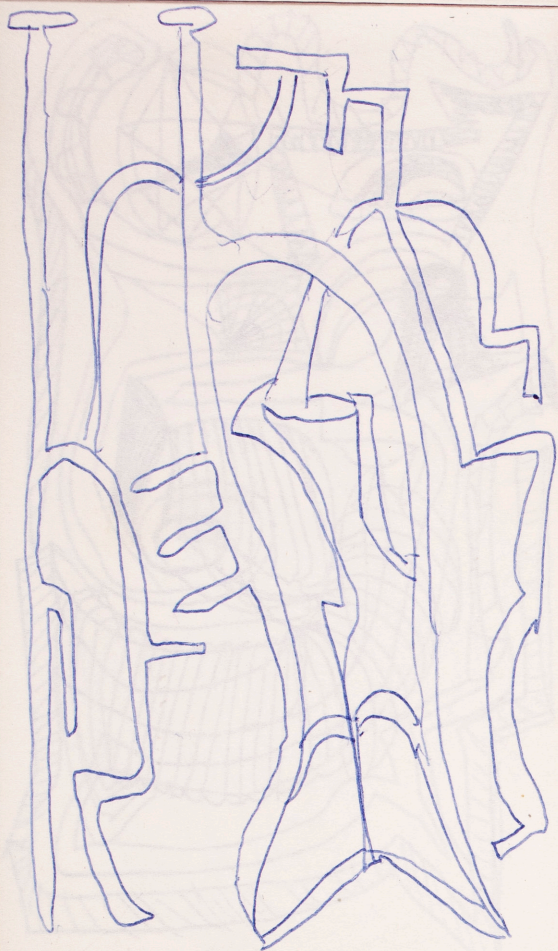






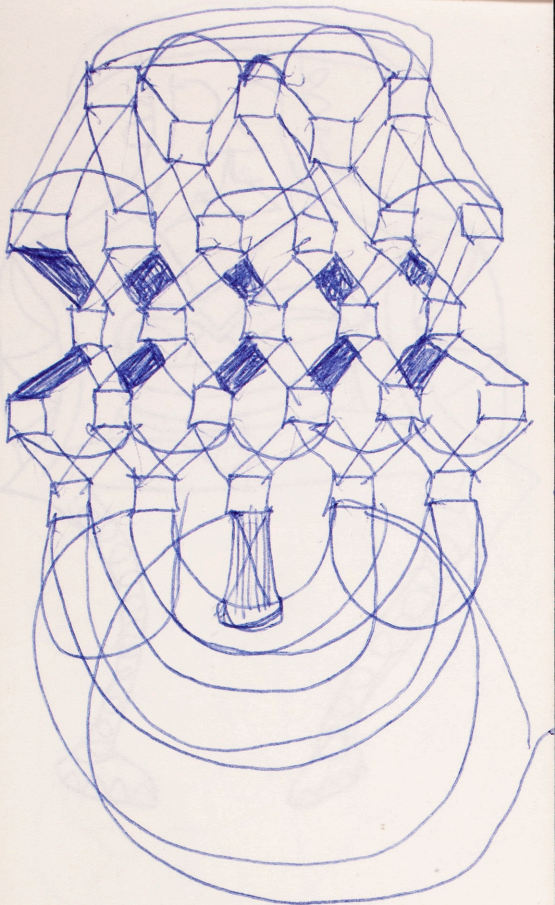


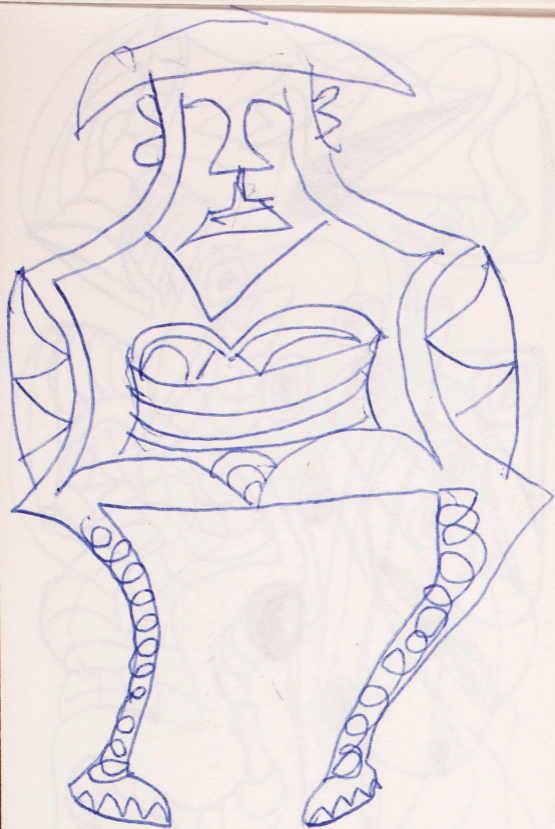


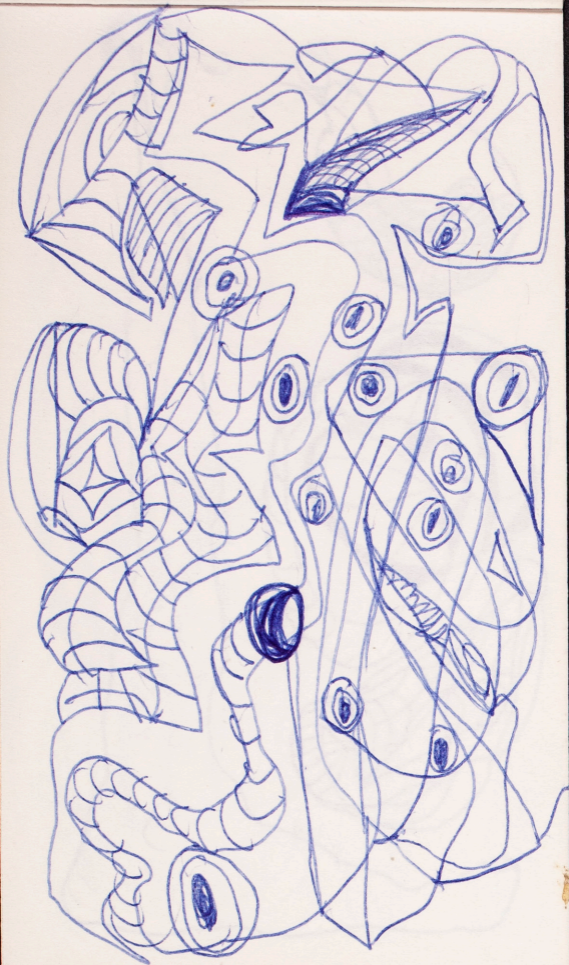




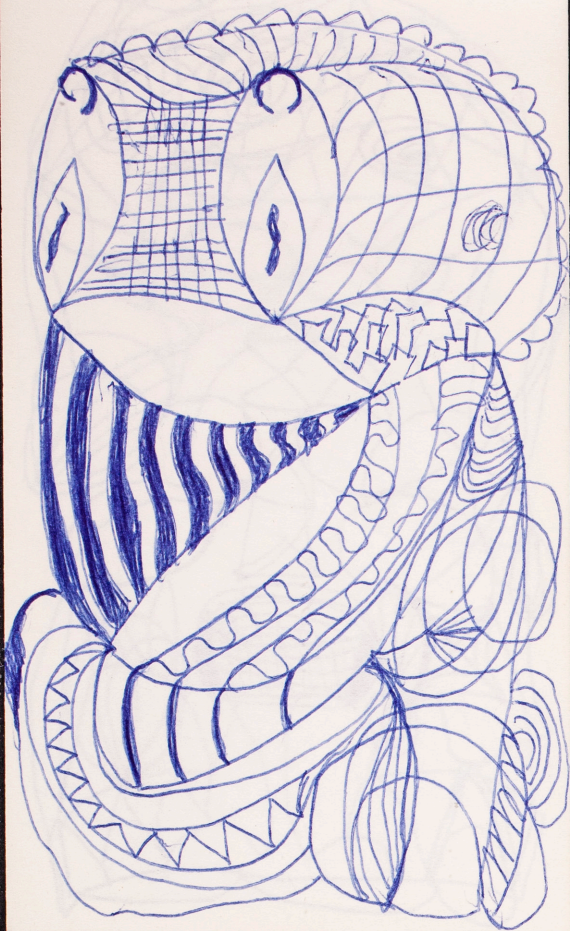


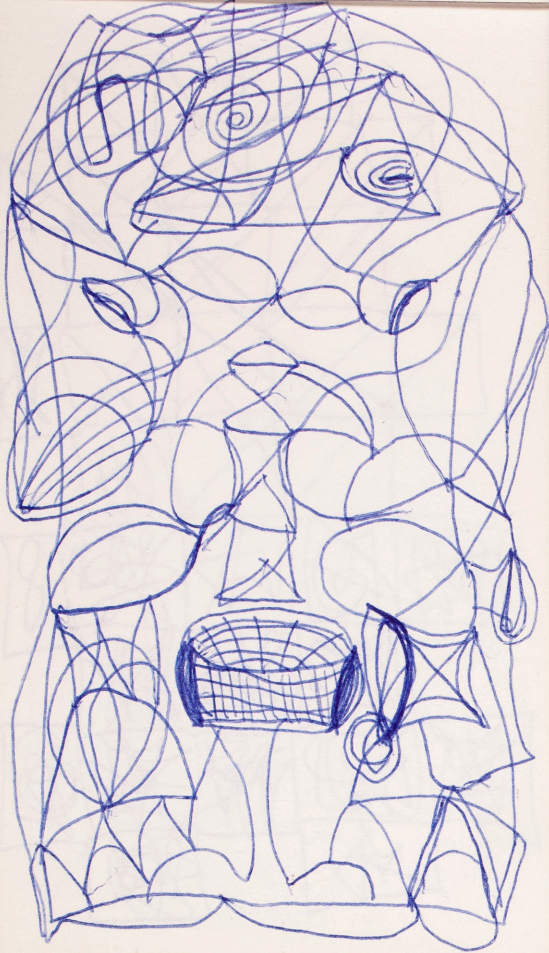


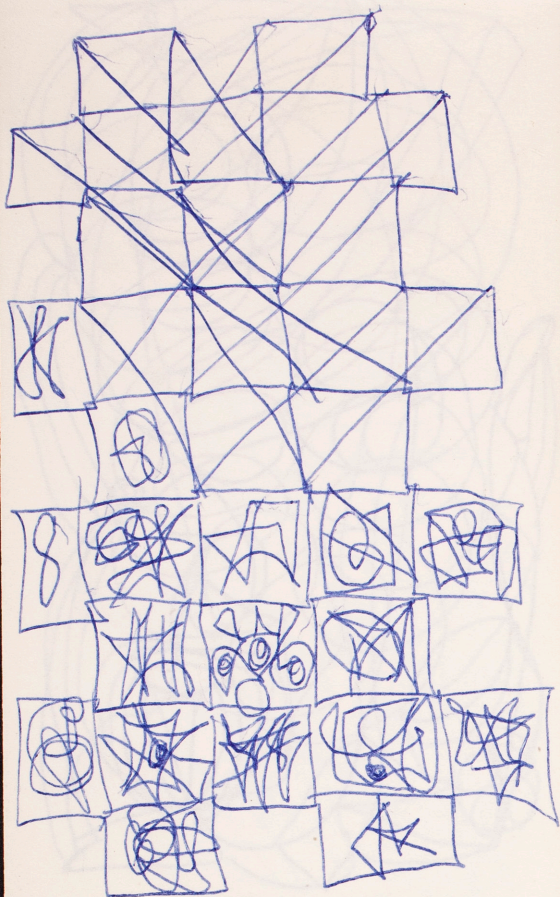


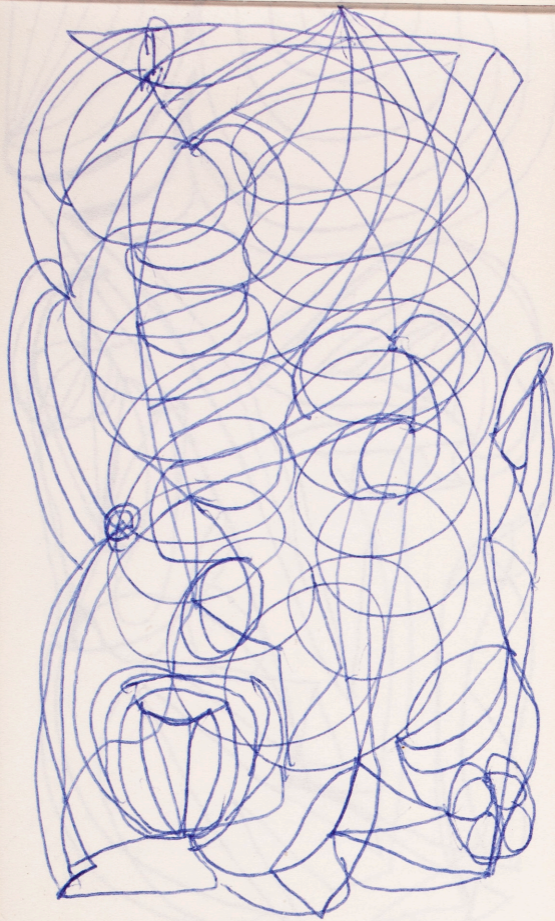


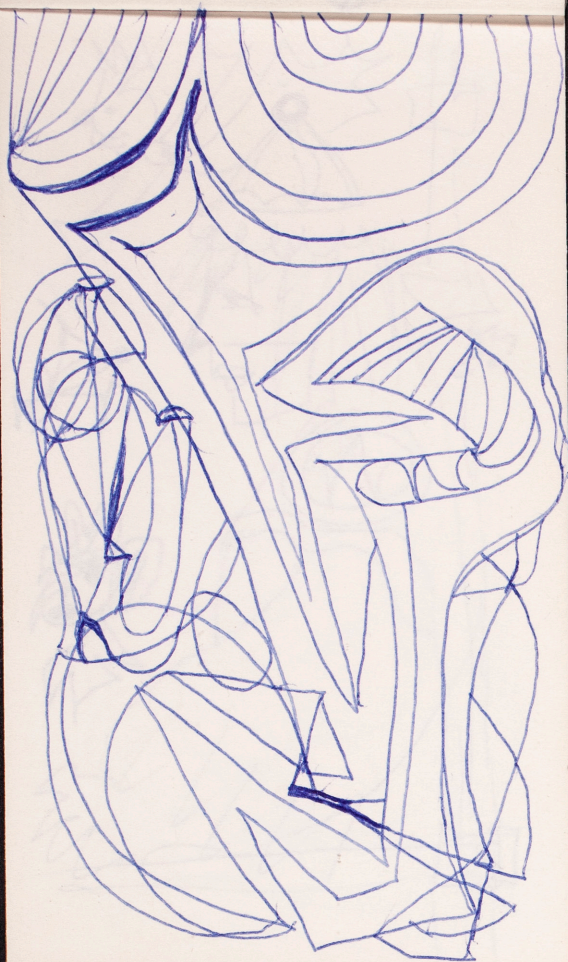




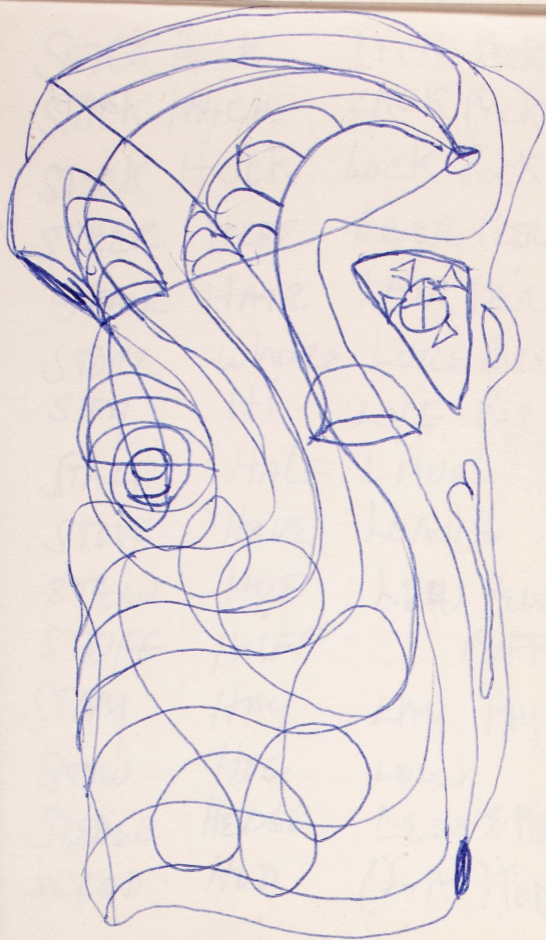




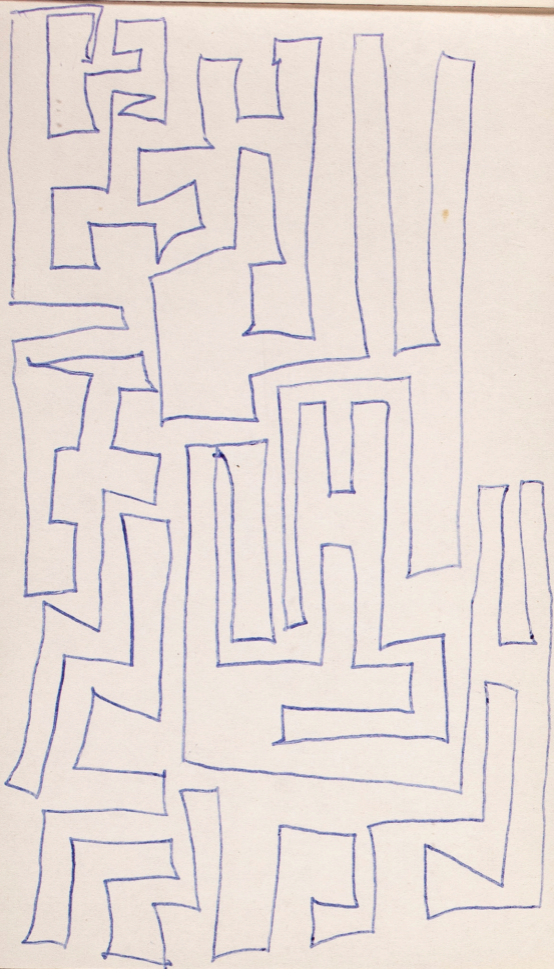


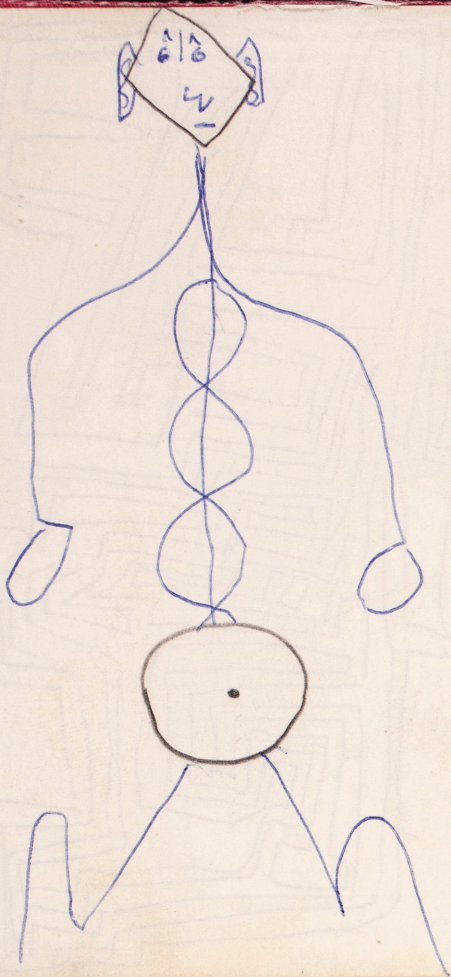


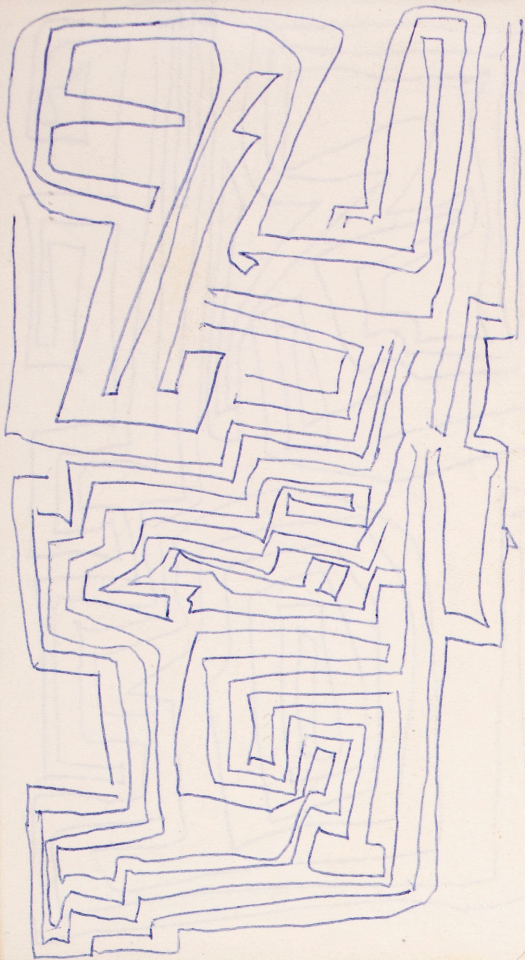


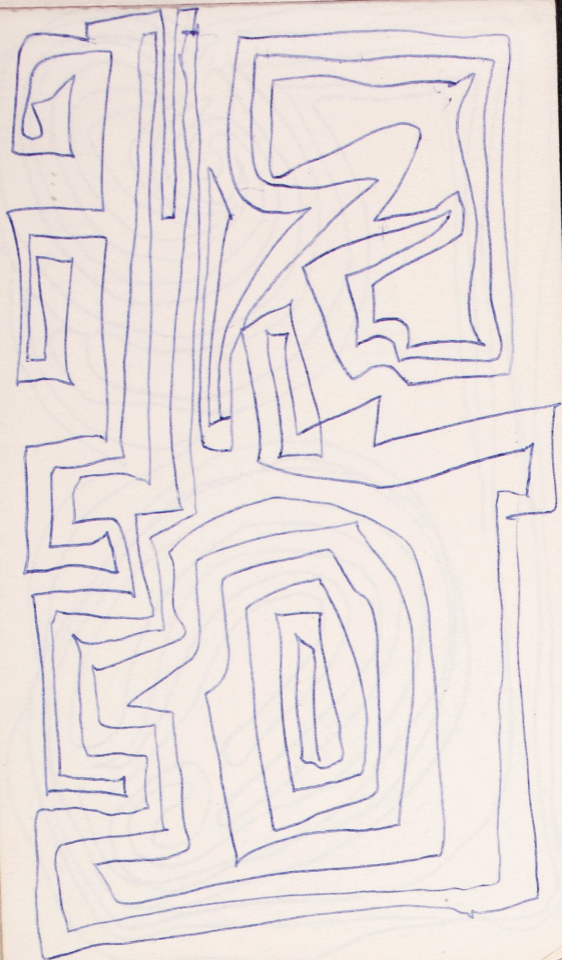


STICK	HICK	LICK	PICK
STACK	HACK	LACK	PACK
STOCK	HOCK	LOCK	POCK
STEER	HERE	LEER	PEER
STAIR	HAIR	LAIR	PAIR
STORE	WHORE	LORE	PORE
STY	HI	LYE	PYE
STAFF	HALF	LAUGH	
STOVE	HAVE	LOAVE	
STEW	HUE	LEW	PEW
STUFF	HUFF		PUFF
STAY	HAY	LAY	PAY
STOW	HOE	LOW	
SLUDGE	HEDGE	LEDGE	PLED
SCROD	HOD	(LAD)	POD

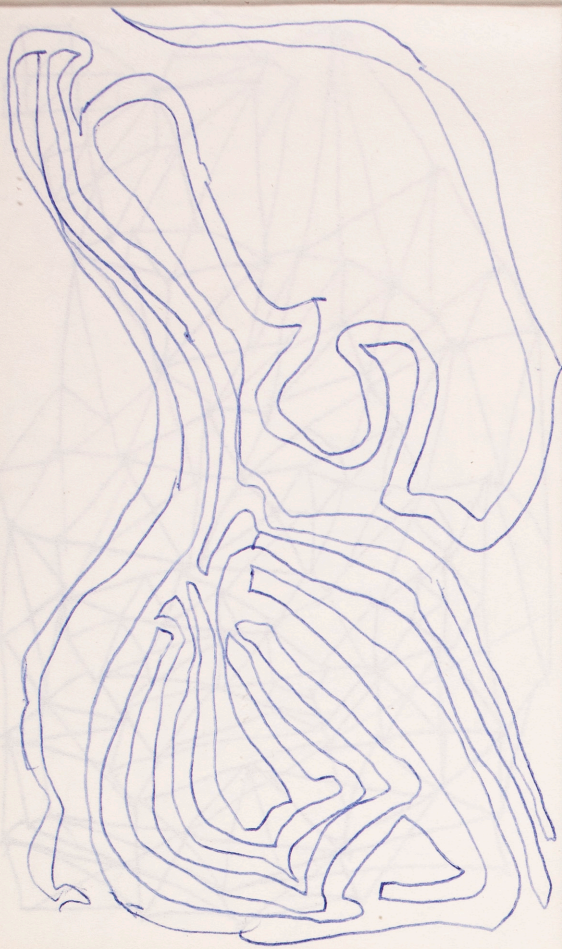


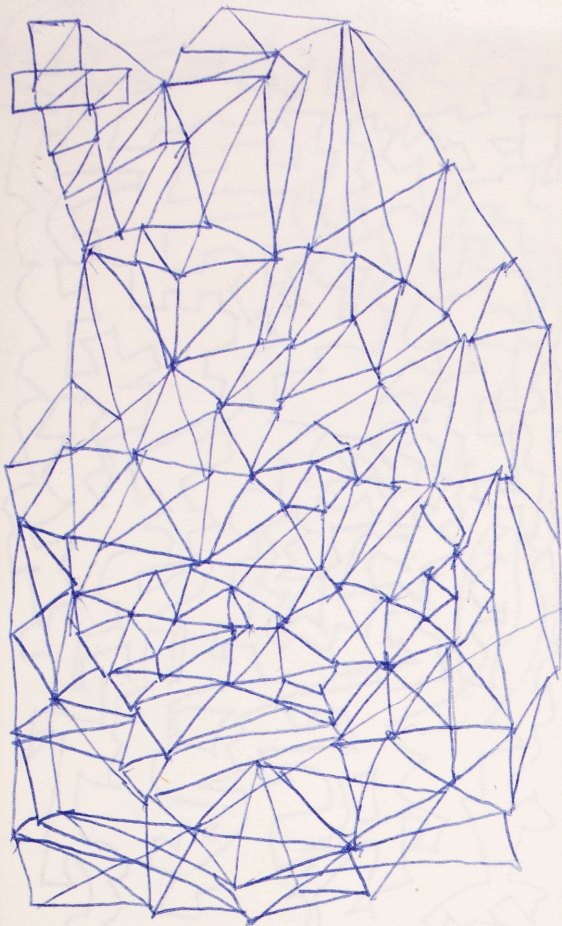


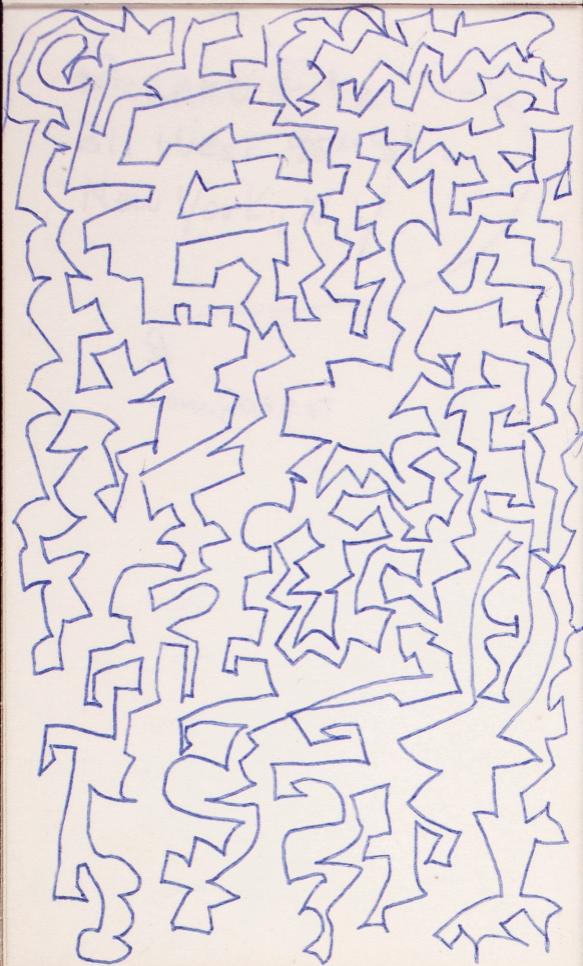












RICHARD FITZ
311 West 98th St.
New York, N.Y.



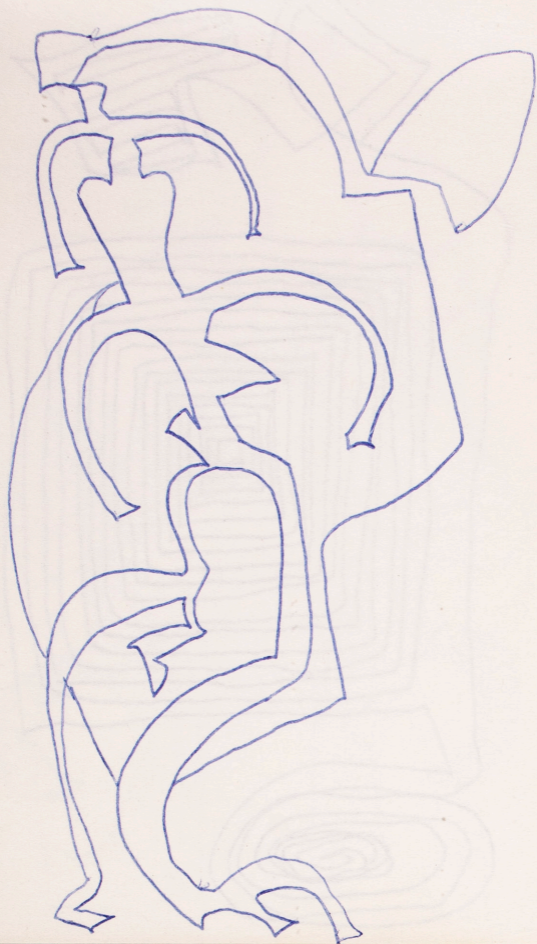
composer

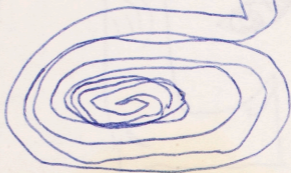
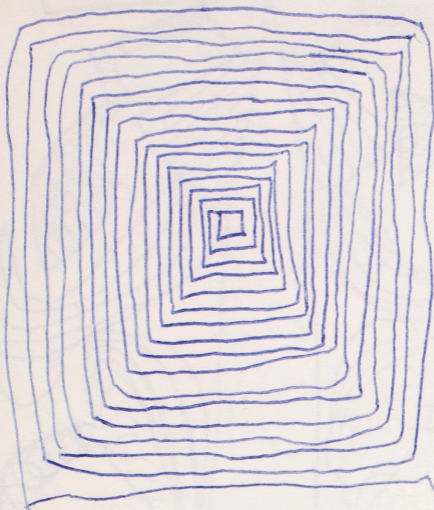
FAT FATE ATE A FEAT
AT TEA.

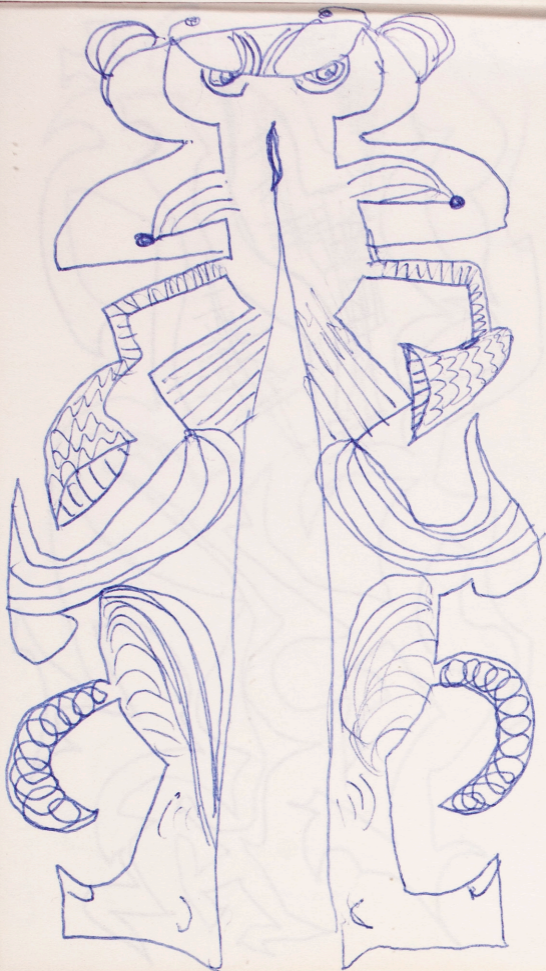
EAT FAT, FATE ATE
AT A TEA FEAT.

BIT	BAT	FLAT	PAT
HIT	CAT	SKIT	FLAT
SIT	FAT	SPIT	SCAT
LIT	HAT	SPLIT	PLAIT
TIT	SAT		
SLIT	MAT		
QUIT	RAT		
FIT	BRAT		
KNIT	VAT		
PIT	GNAT		











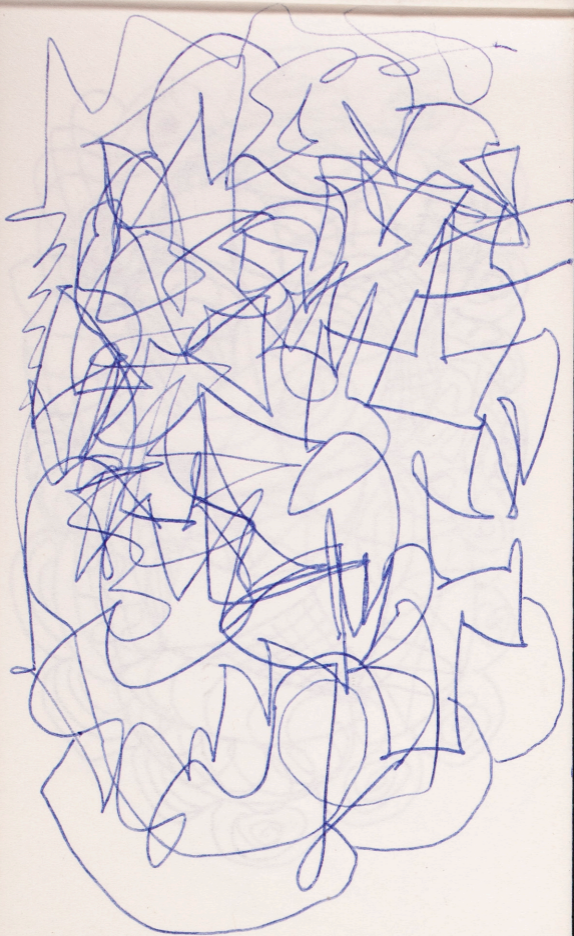
草
草
草

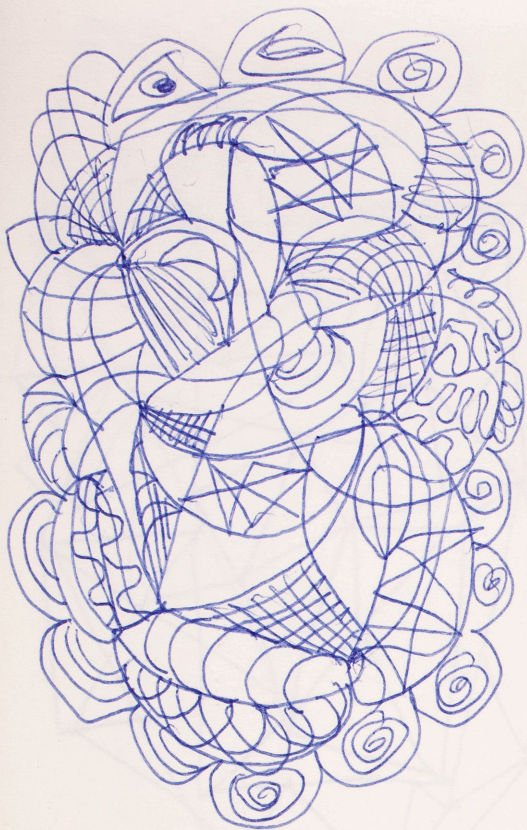
草
草
草

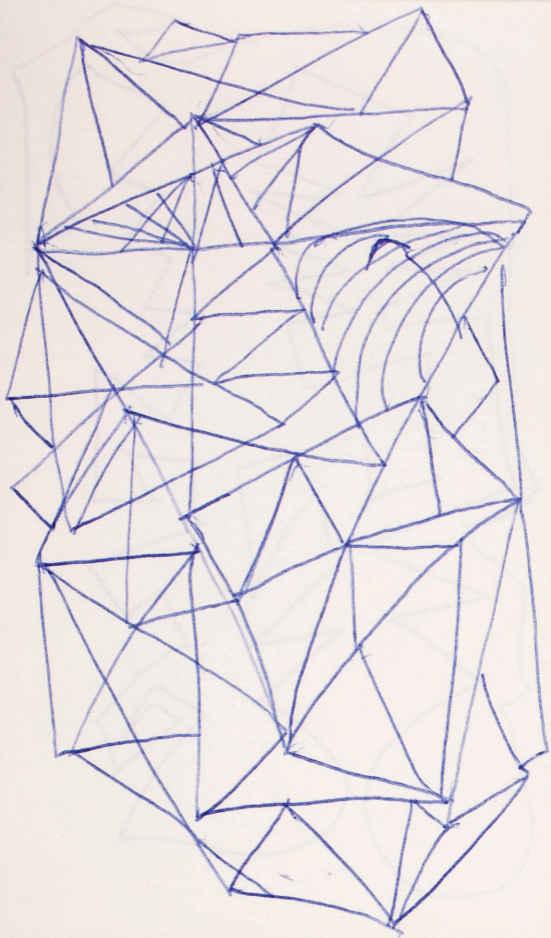
草

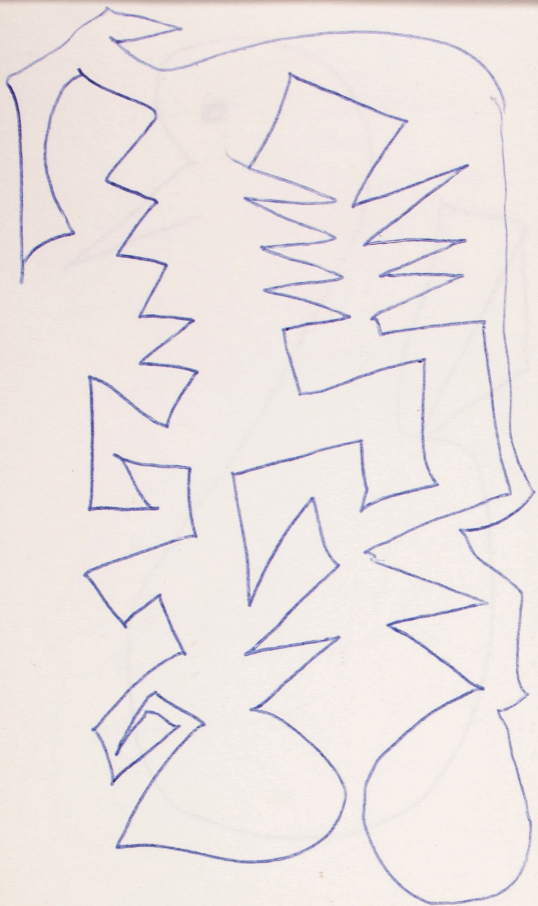








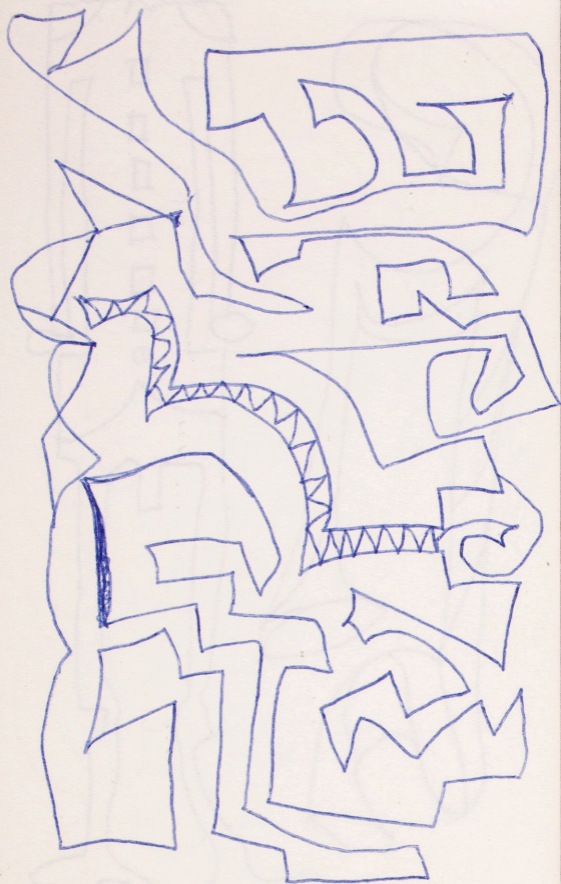


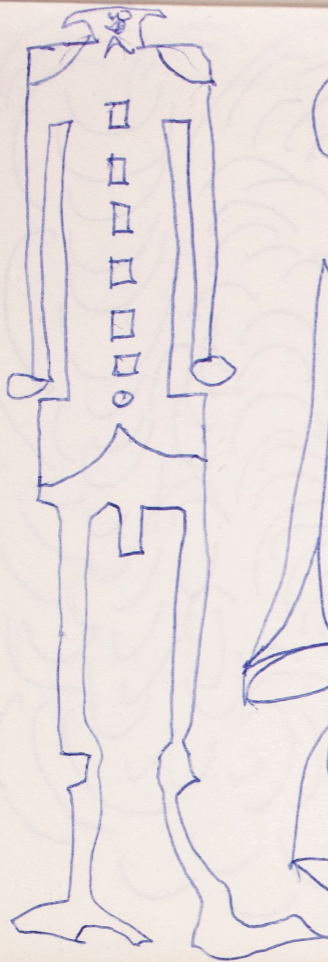
















Horse of a color

FAVOR

FRO

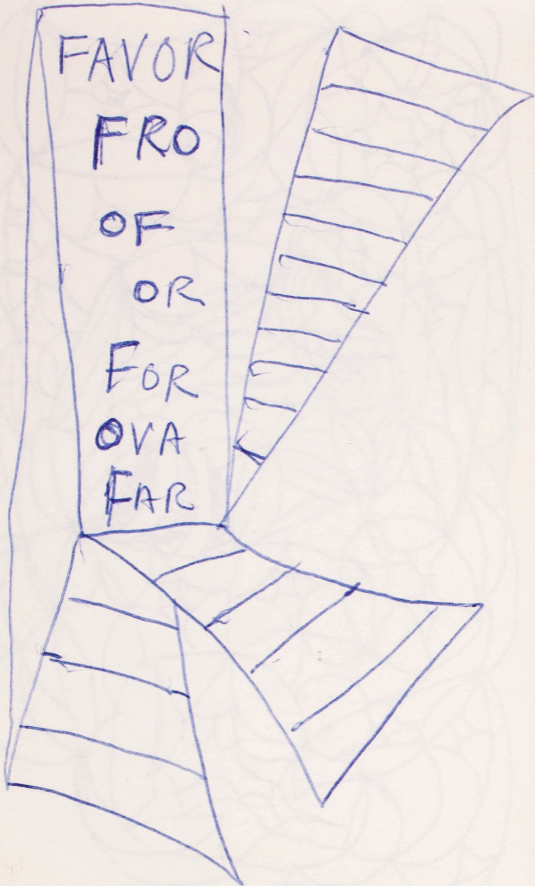
OF

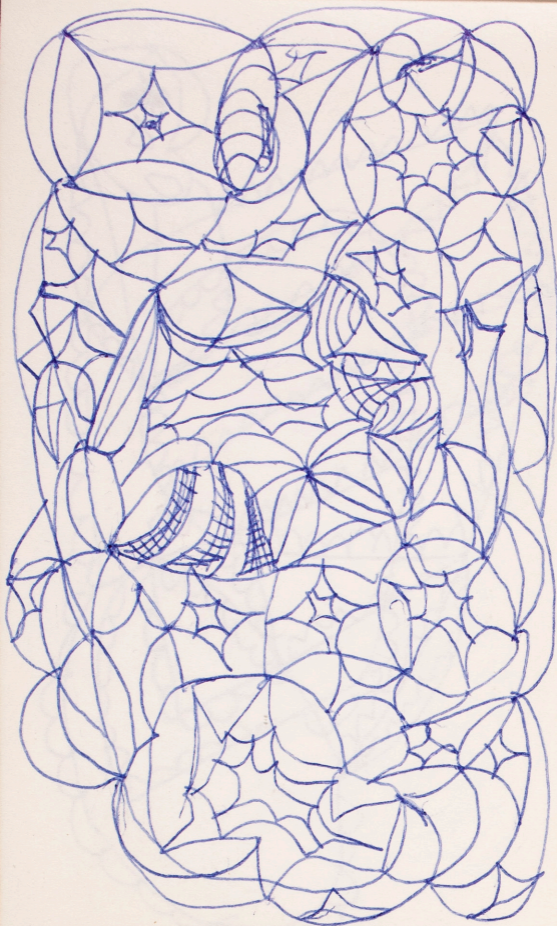
OR

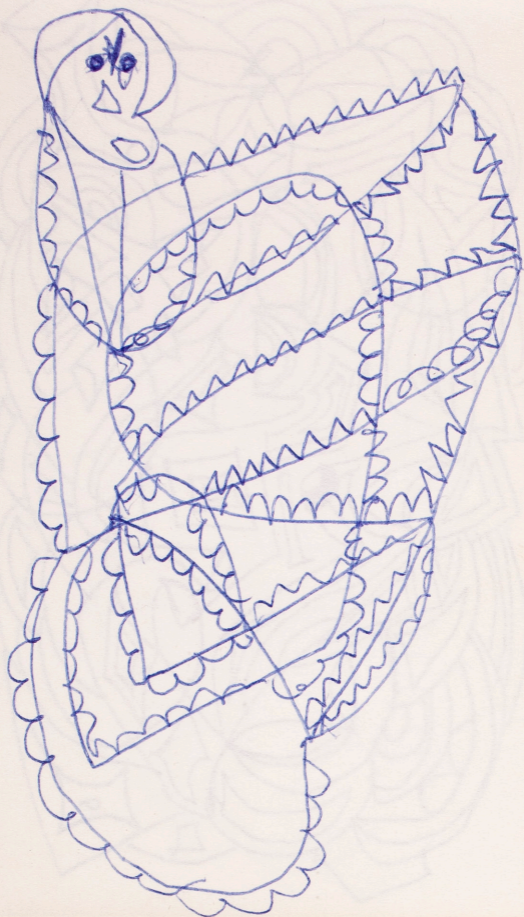
FOR

OVA

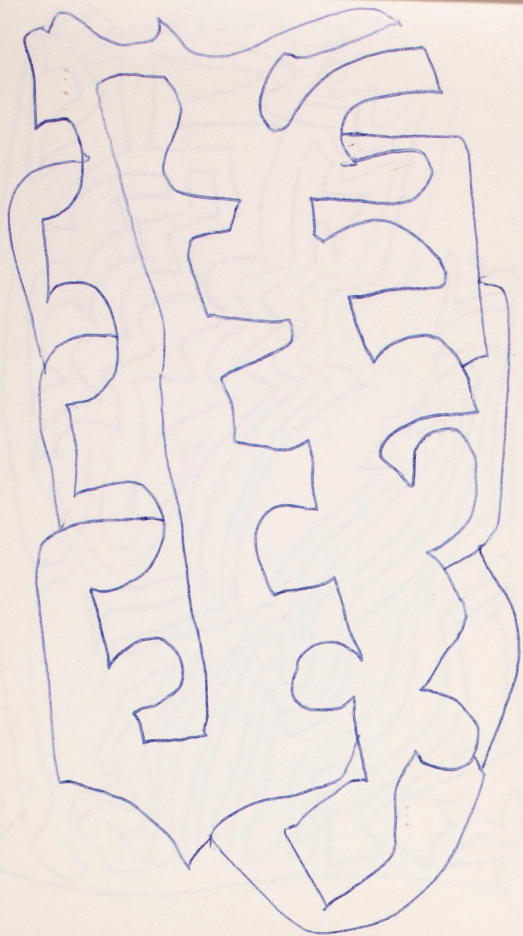
FAR





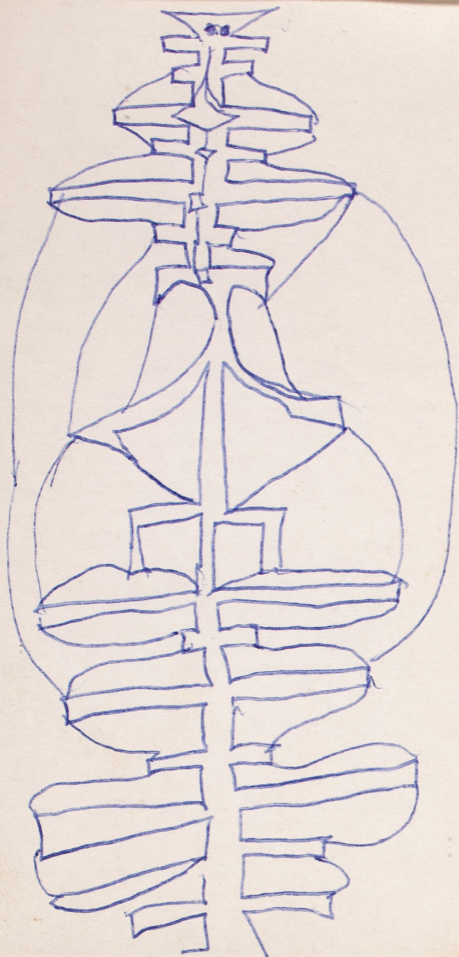


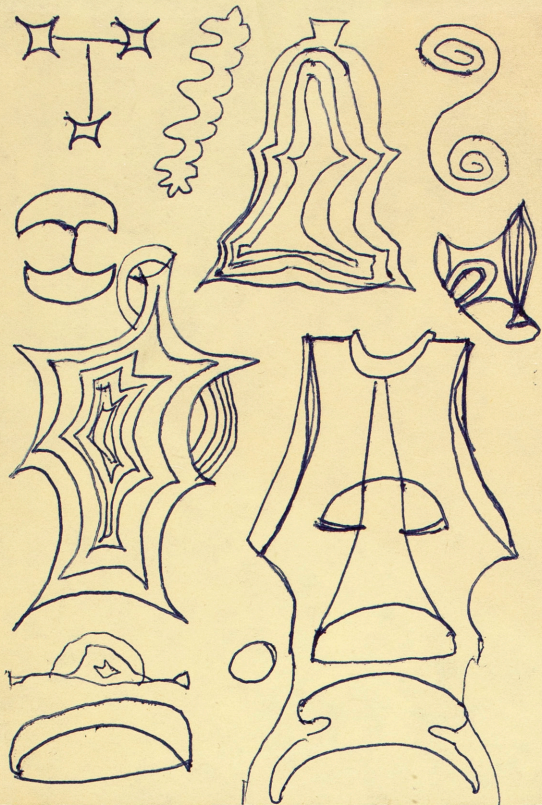




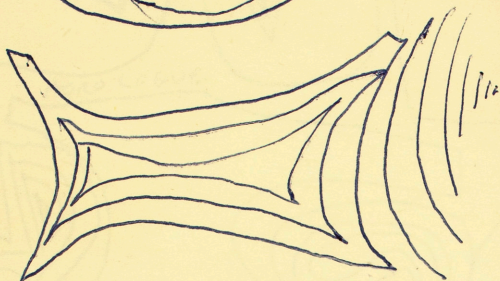
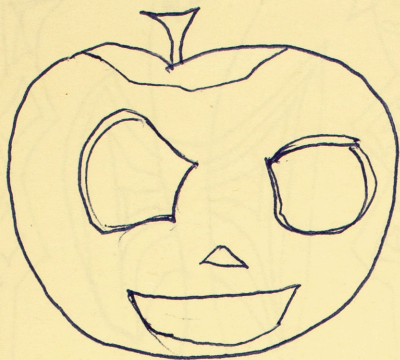








$$\int \Psi^* \Psi \, d\tau = 1$$





ORATED PAD

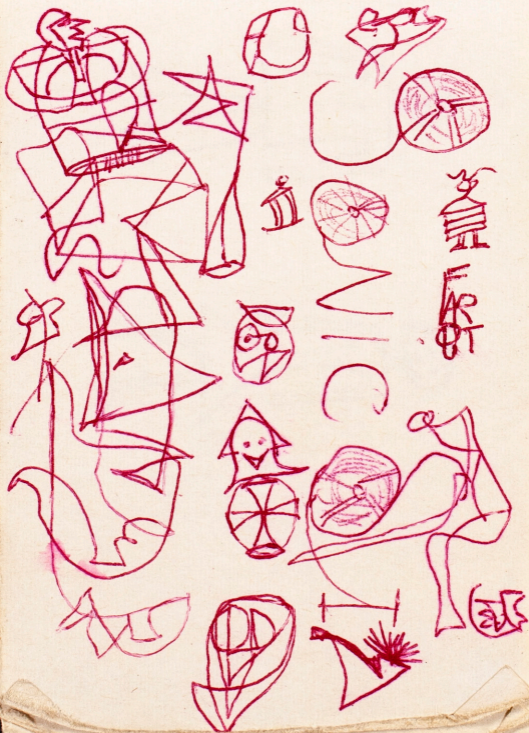


PERFOR

e No. 2000

West-trade







BRACKEN GOLD BRANCHES PERCHED WITH GLOOZY
FINGERTIPS WATCHING MONORALLY AMONG
MUNG POTS OF WIMPID SCOPMANOOKS!
GLORY TO HALCYON NOMADS
GLORY TO MOCKING MUCKERWUMPS
POP EYED NOOEY EAR BUGS,
WIPLASHED GLASSER MONKS
AMAZING GRACE !!!

SOUL PAST DRIVEN MOMENTS

GIVEN OVER GRAVEL POTS OF
BEANS PASTING GRAY WRITES

AND GLOWERING FLOWERLETS

Oh WOTMANOOK GLAMOUROUS
AMBER

GIVE AND BOOK THE MOMENT

MADLY OVER

MAINLY OVER

MANLY OVER OVER

OVEN MANNED
MAPPED



𠄎 — (oo)

(CLENCH TEETH)

[⁾] ũNG

- 11
1. TIME PERSPECTIVES ¹⁹⁶¹ 4 CHANNEL TAPE
SF CONSERVATORY

 2. 7 PASSAGES 1963 STEREO TAPE + DANCER
COMMISSIONED BY AMER DANCE Co.

 3. PIECES OF EIGHT TAPE AND 8 PLAYERS
1965 SFTMC
TUCSON, ARIZONA

 4. CAT O NINE TAILS TAPE AND PLAYERS
1965 SFTMC
MINNEAPOLIS, MINN

 5. MNEMONICS III ¹⁹⁶⁶ 18' STEREO TAPE
DAVIS, CALIF

 6. MNEMONICS II ¹⁹⁶⁶ 12' ENCORE THEATER

 7. MNEMONICS VII ¹⁹⁶⁵ TAPE + DANCER

1966

8. Rock Symphony 12" TAPE + PROJECTION

VBC VANCOUVER

9. Geo. WASHINGTON Slept HERE TAPE Violin

SFTMC 1965

PROJECTIONS

10. Light Piece FOR DAVID TUDOR 35' AMPLIFIED

PIANO + 4 ch. TAPE + LIGHT

11. Theater piece TAPE + PERFORMER
COLUMBIA NYC

COMMISSIONED BY DEMSTER MARCH 1966

12. A Theater Piece TAPE 15 PLAYERS

Film PROJECTIONS

13. The C(s) FOR ONCE

ANN ARBOR, Mich.

Enormous shadows.

Couldn't move the language

Couldn't move.

couldn't move the tongue

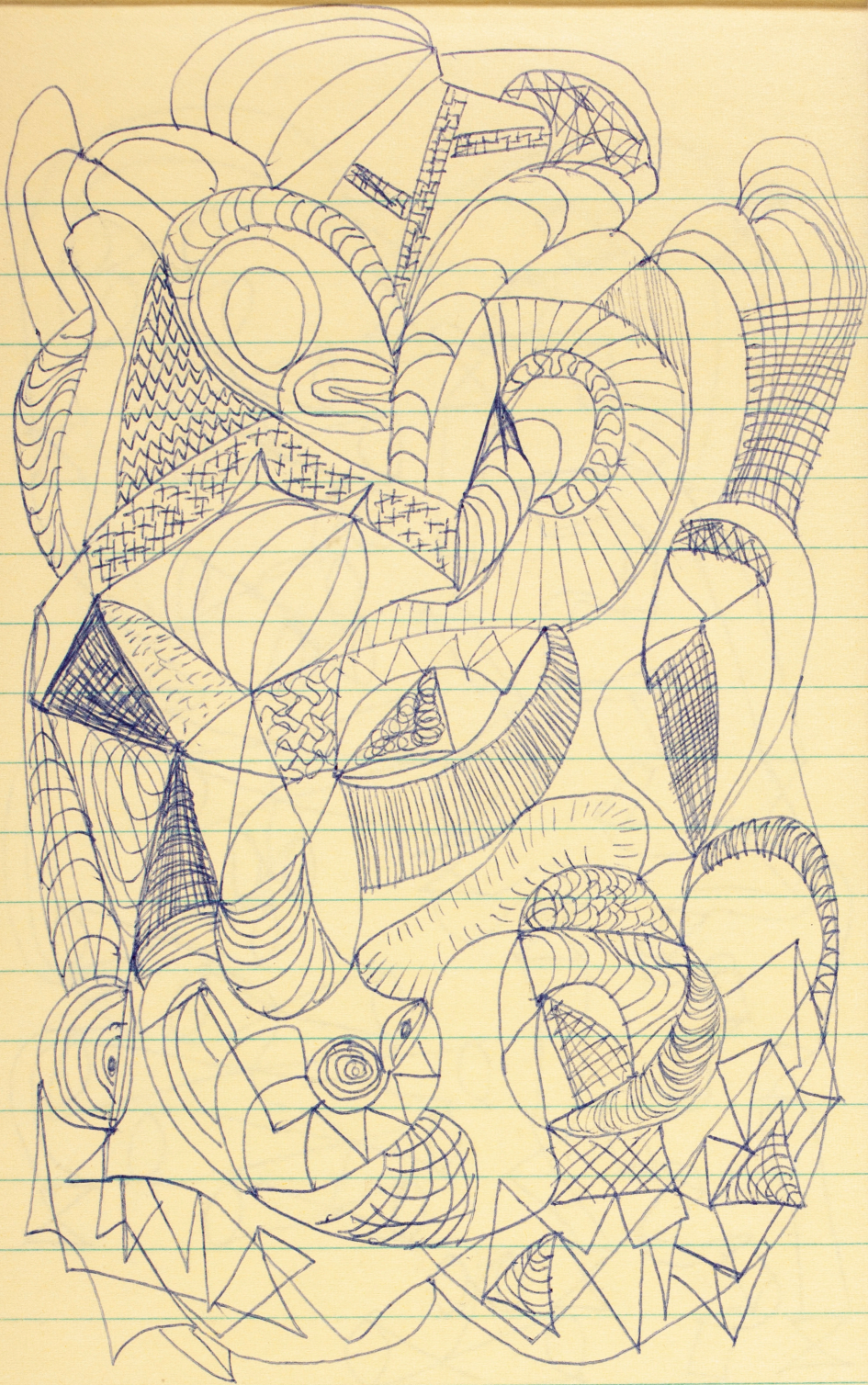
the thoughts stuck to

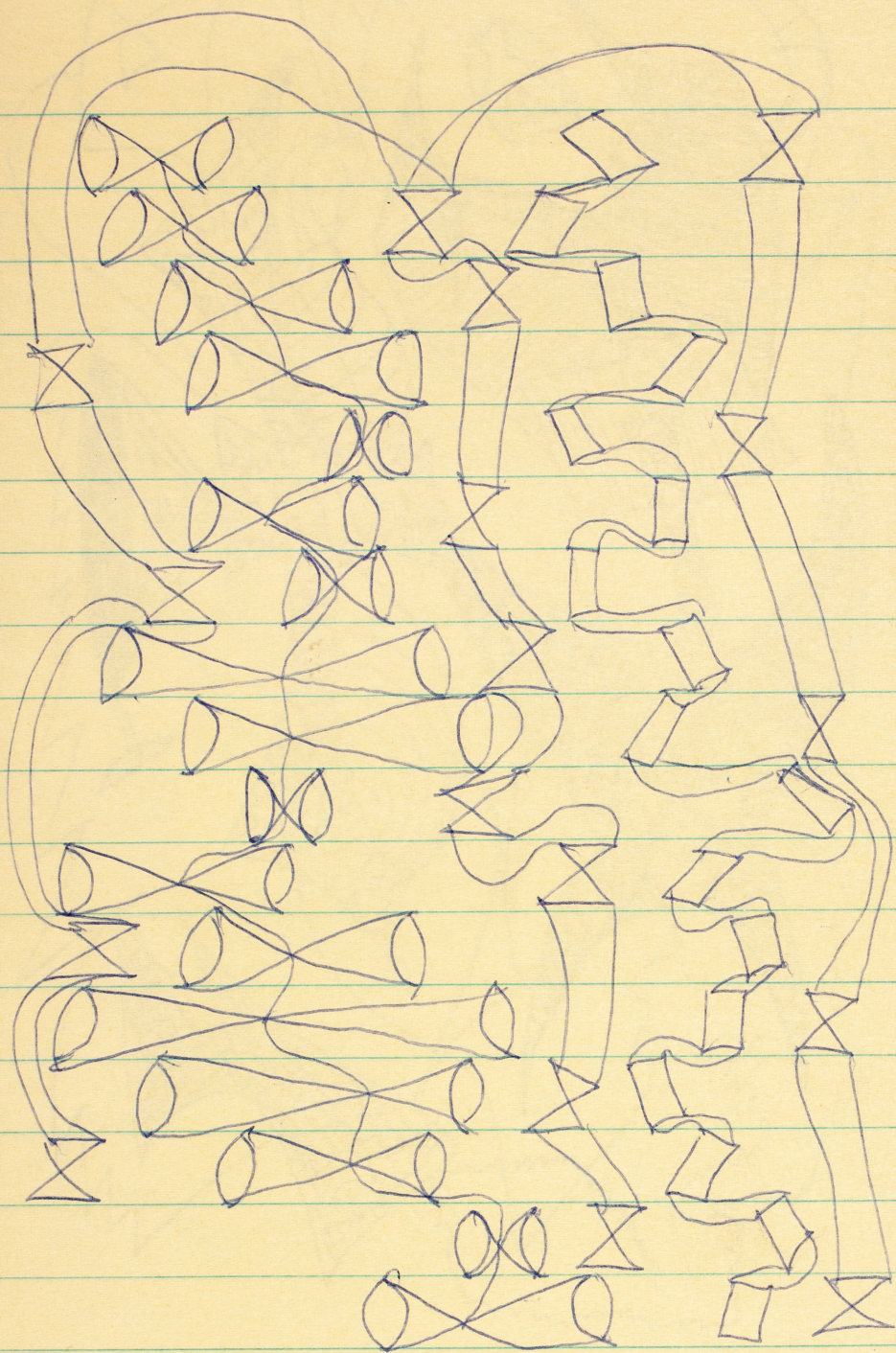
the bone,

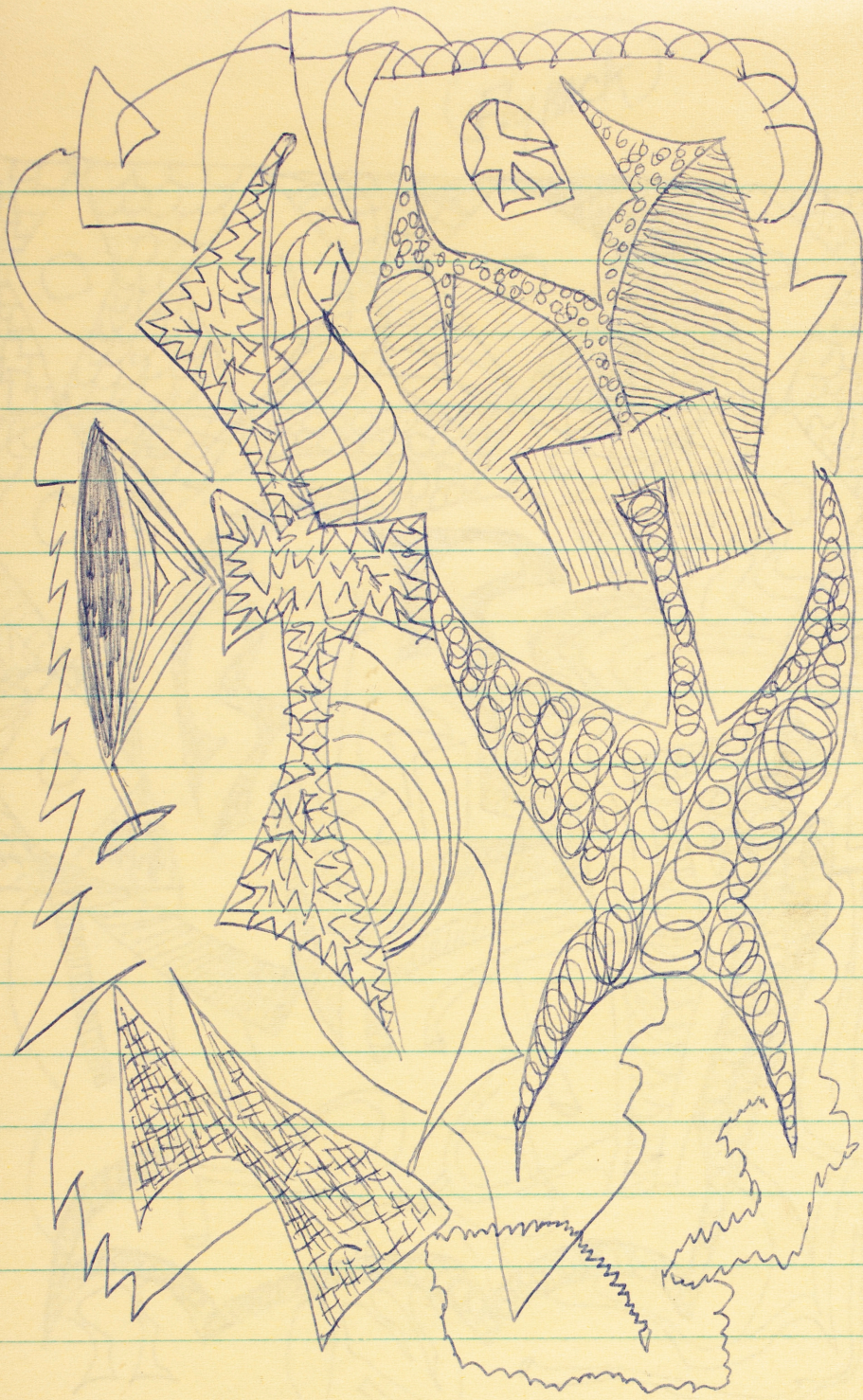
A distance has occurred

The present is rags.

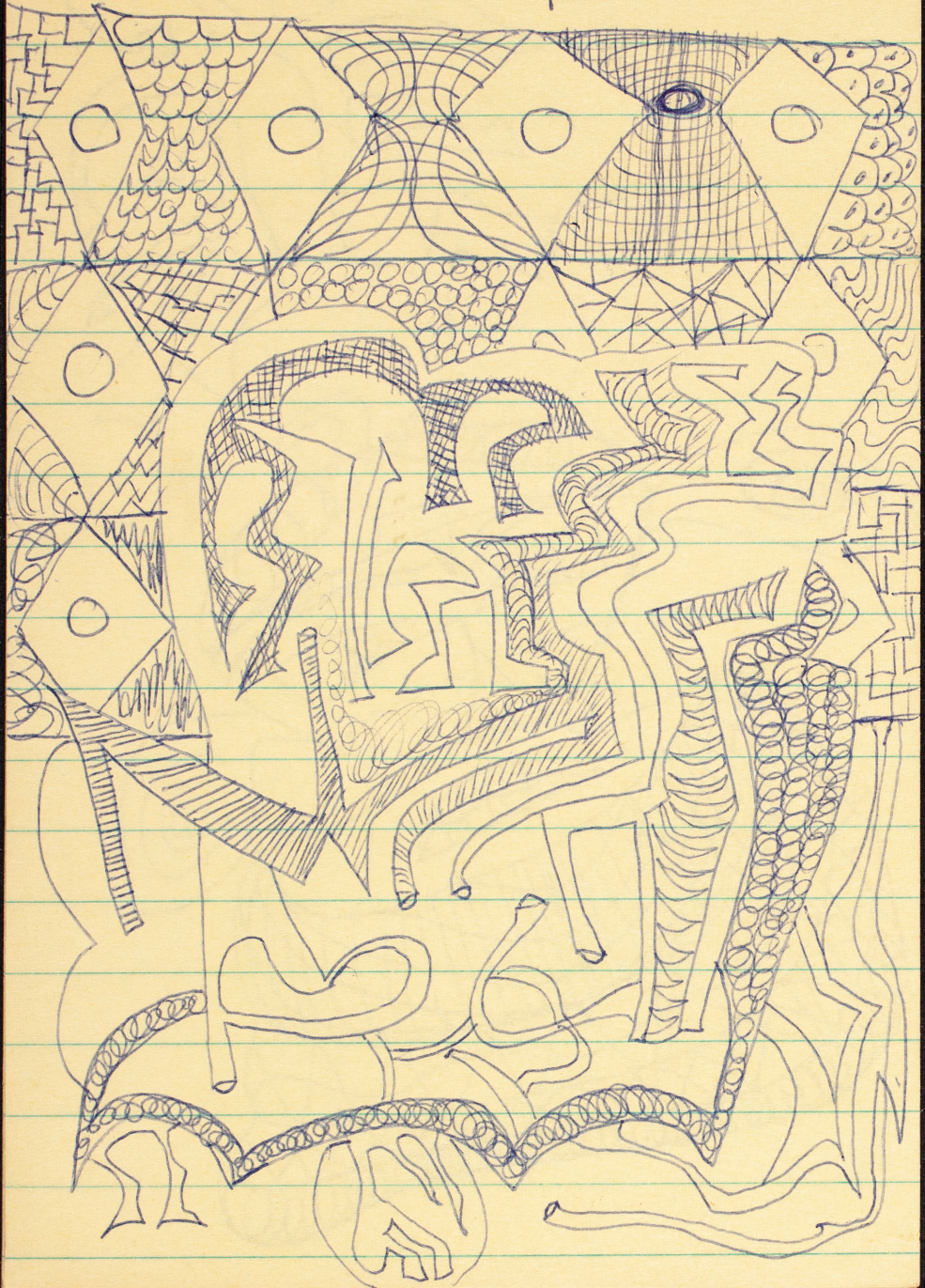
Bmi Cmi Bmi B^bmi Bmi



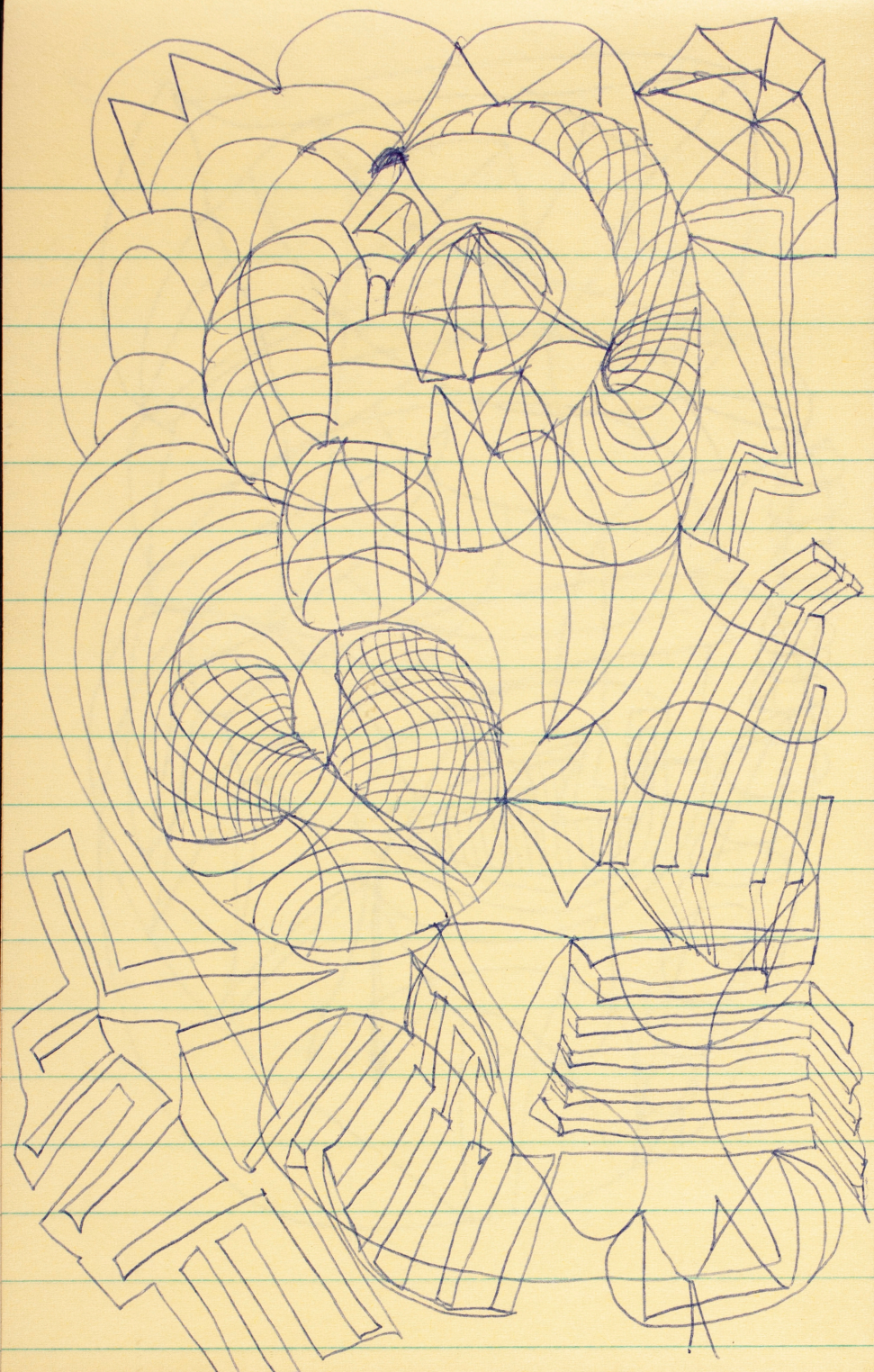


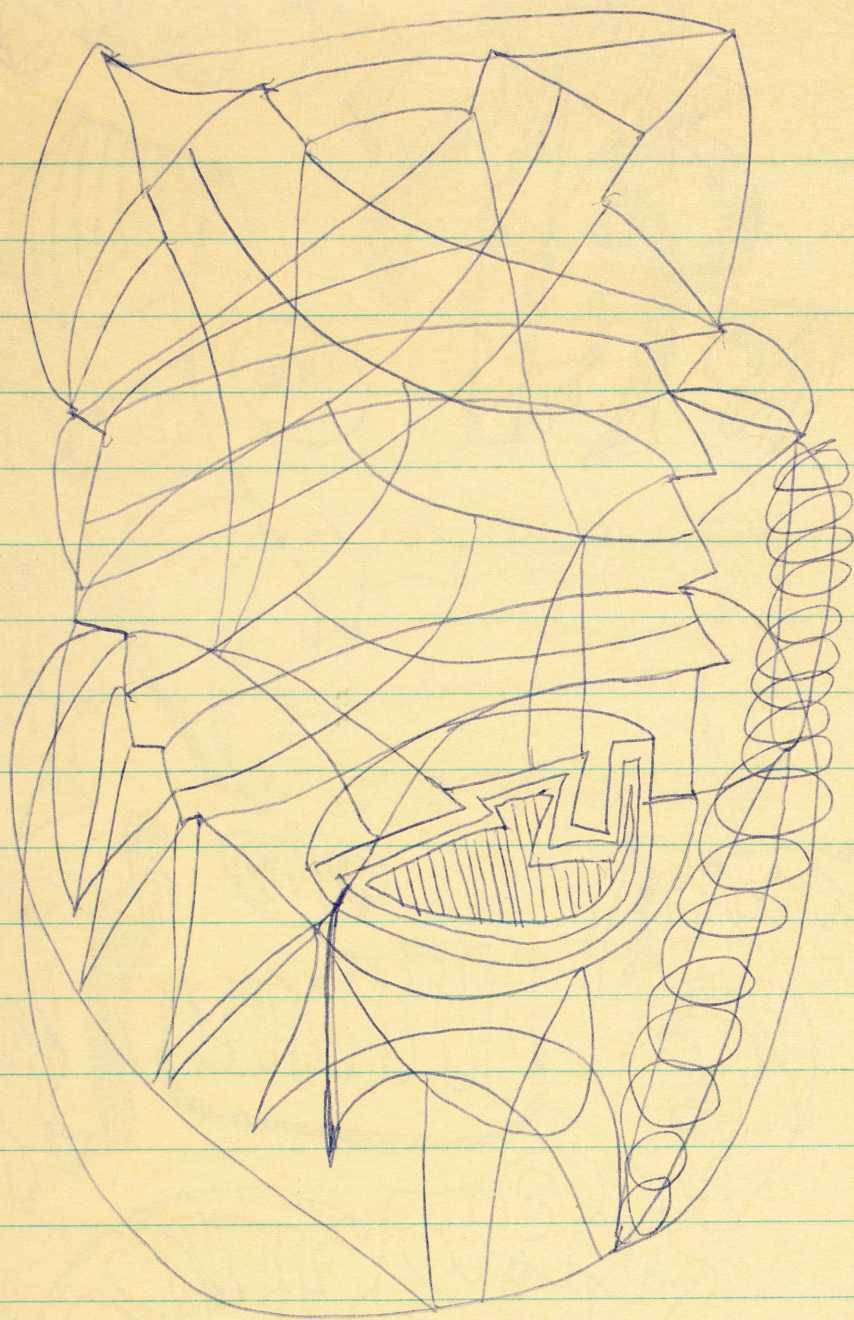


Fly Back

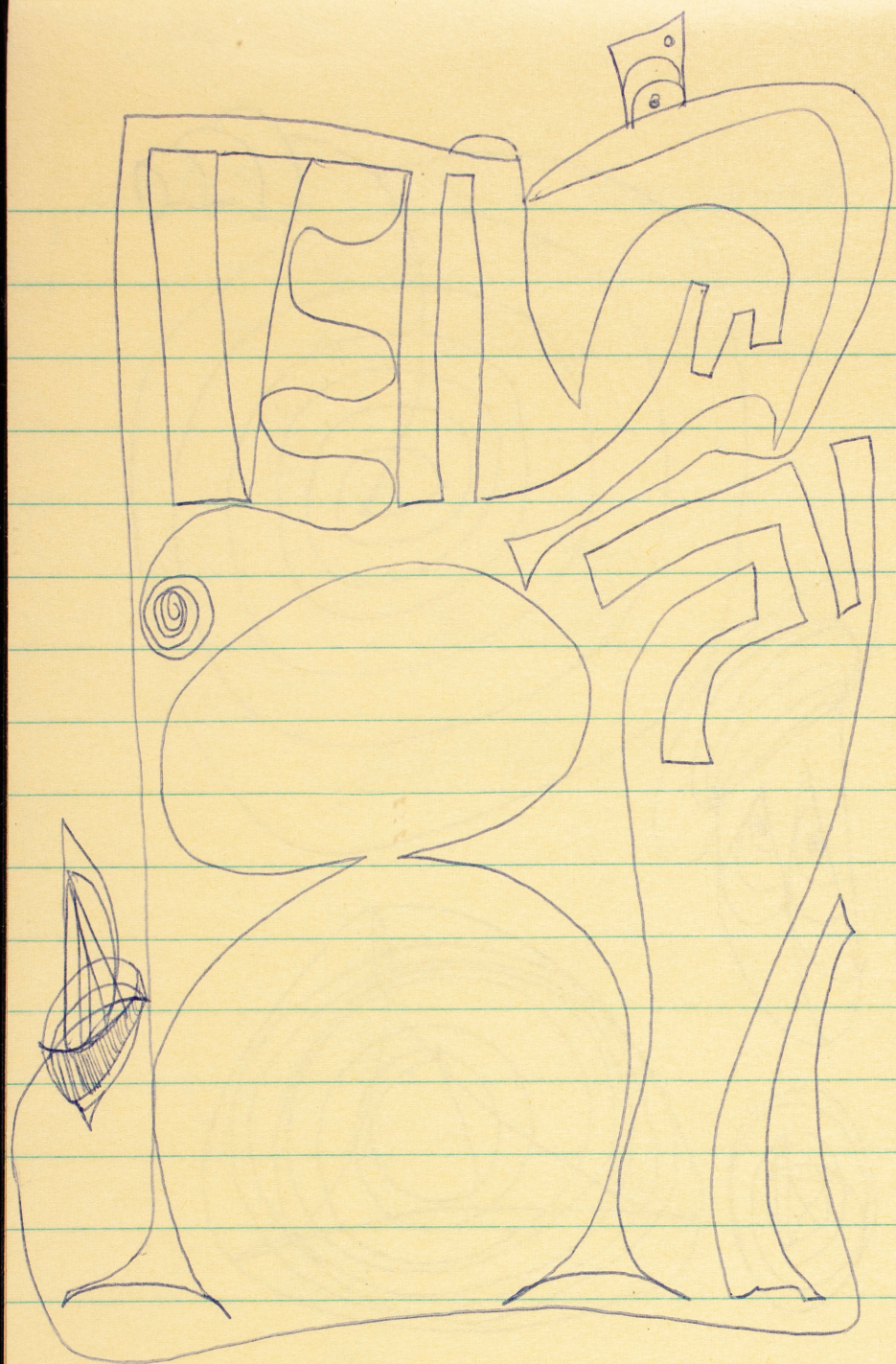


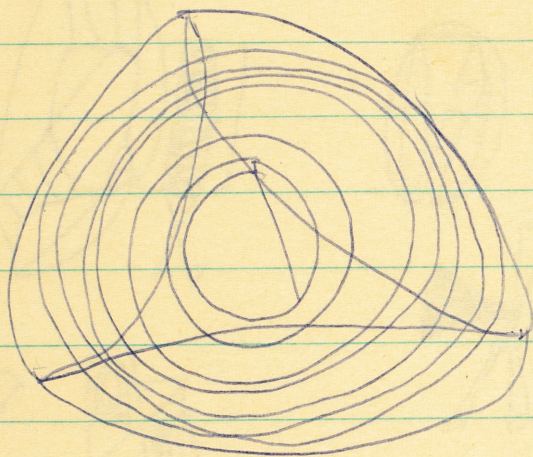
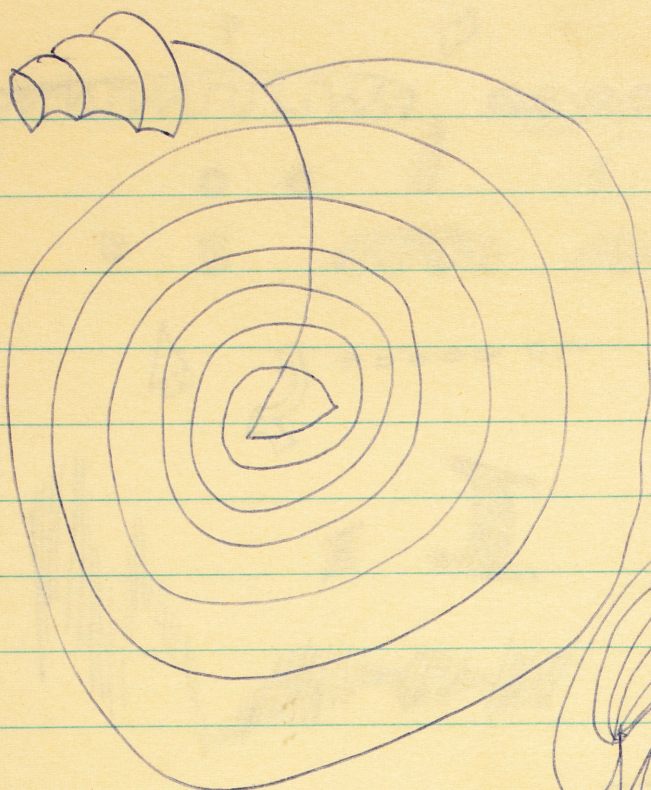




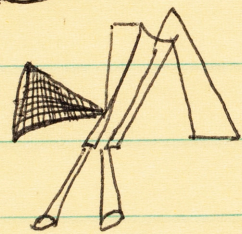
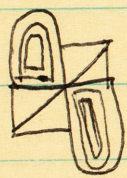
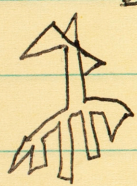
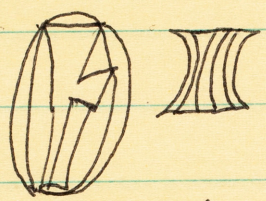
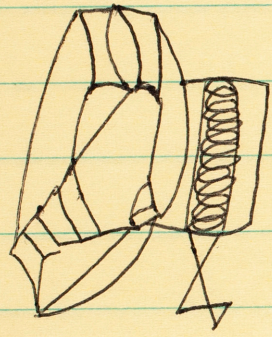
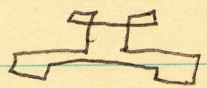
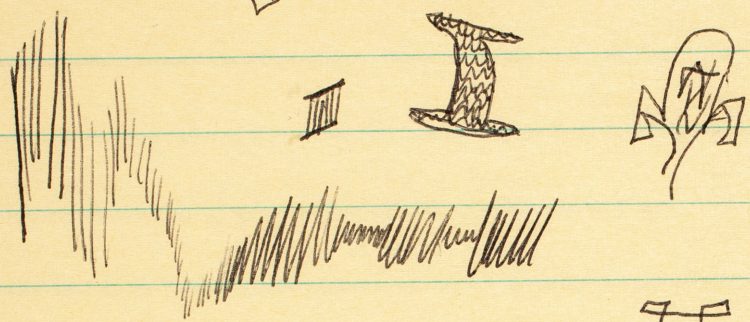
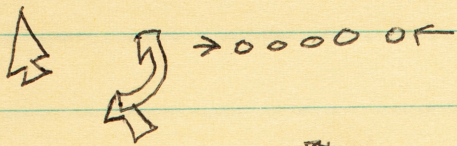
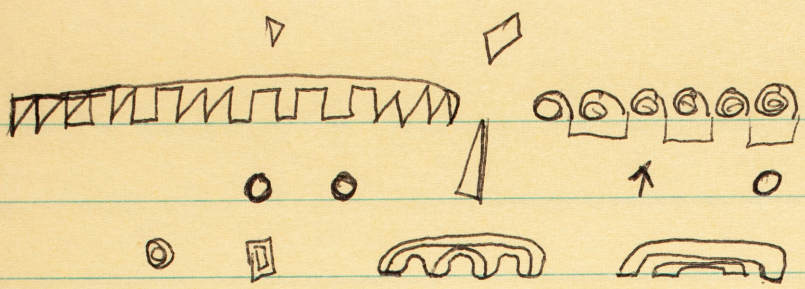








↓ 0.000
↑



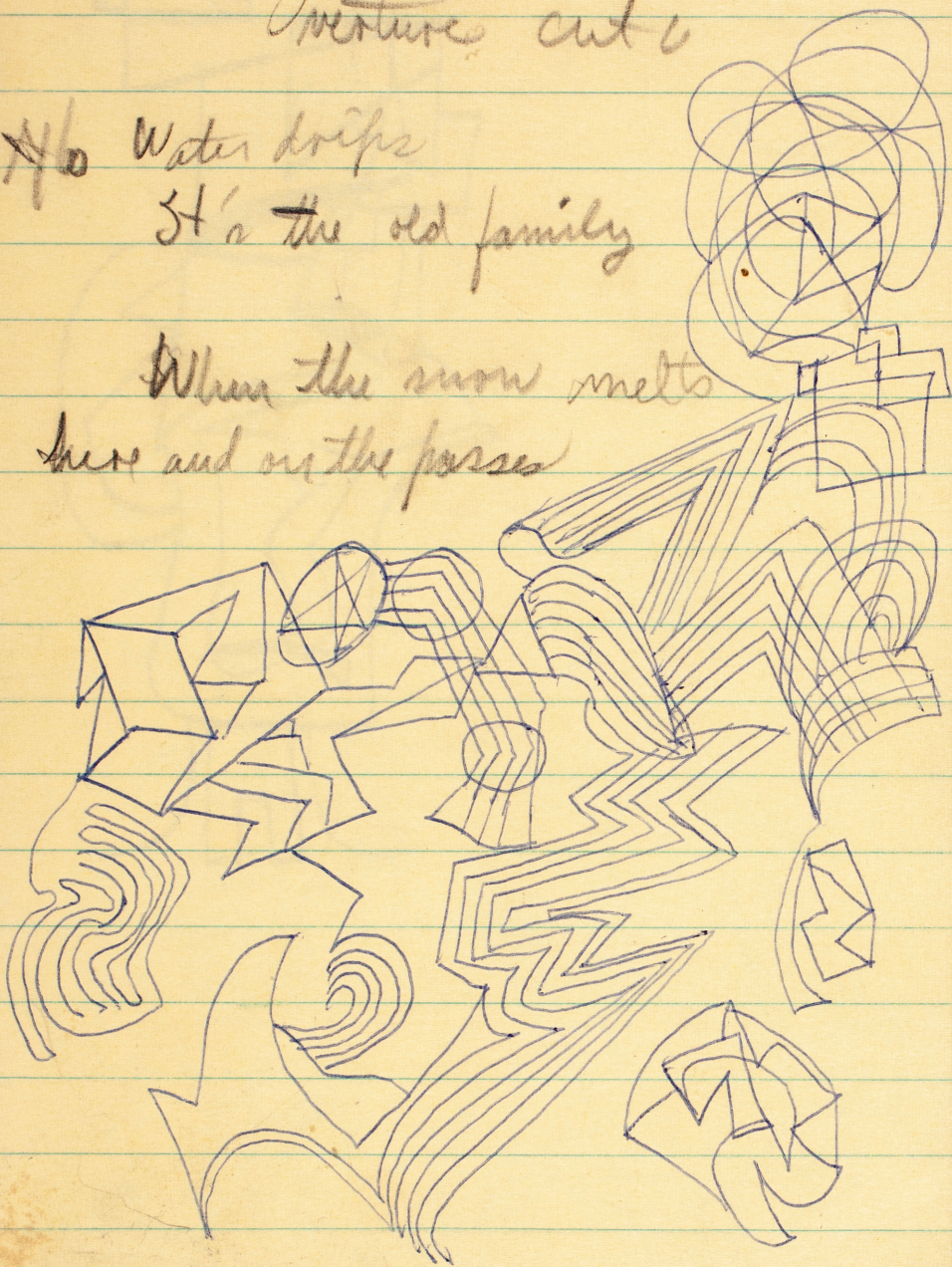
Prologue - Lights down

Overture cut 6

No Water drips

It's the old family

When the snow melts
here and on the passes





SHIT &

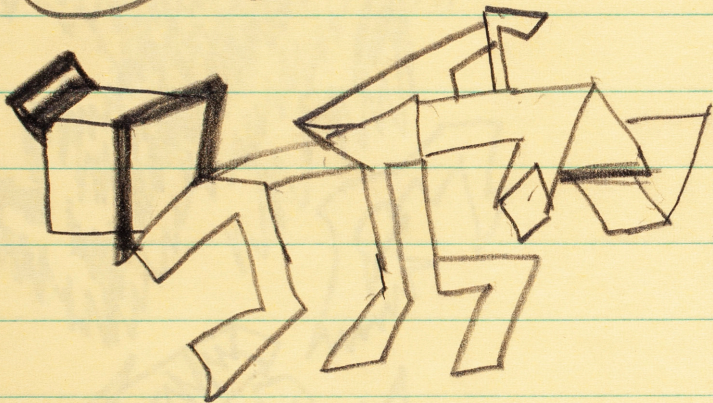
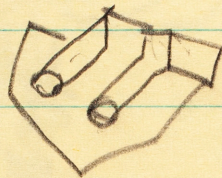
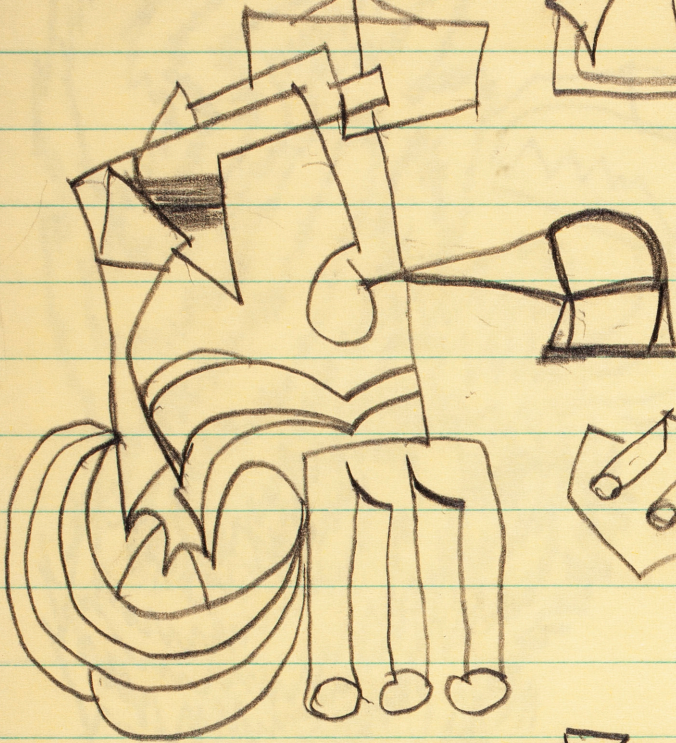
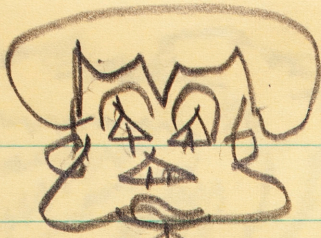


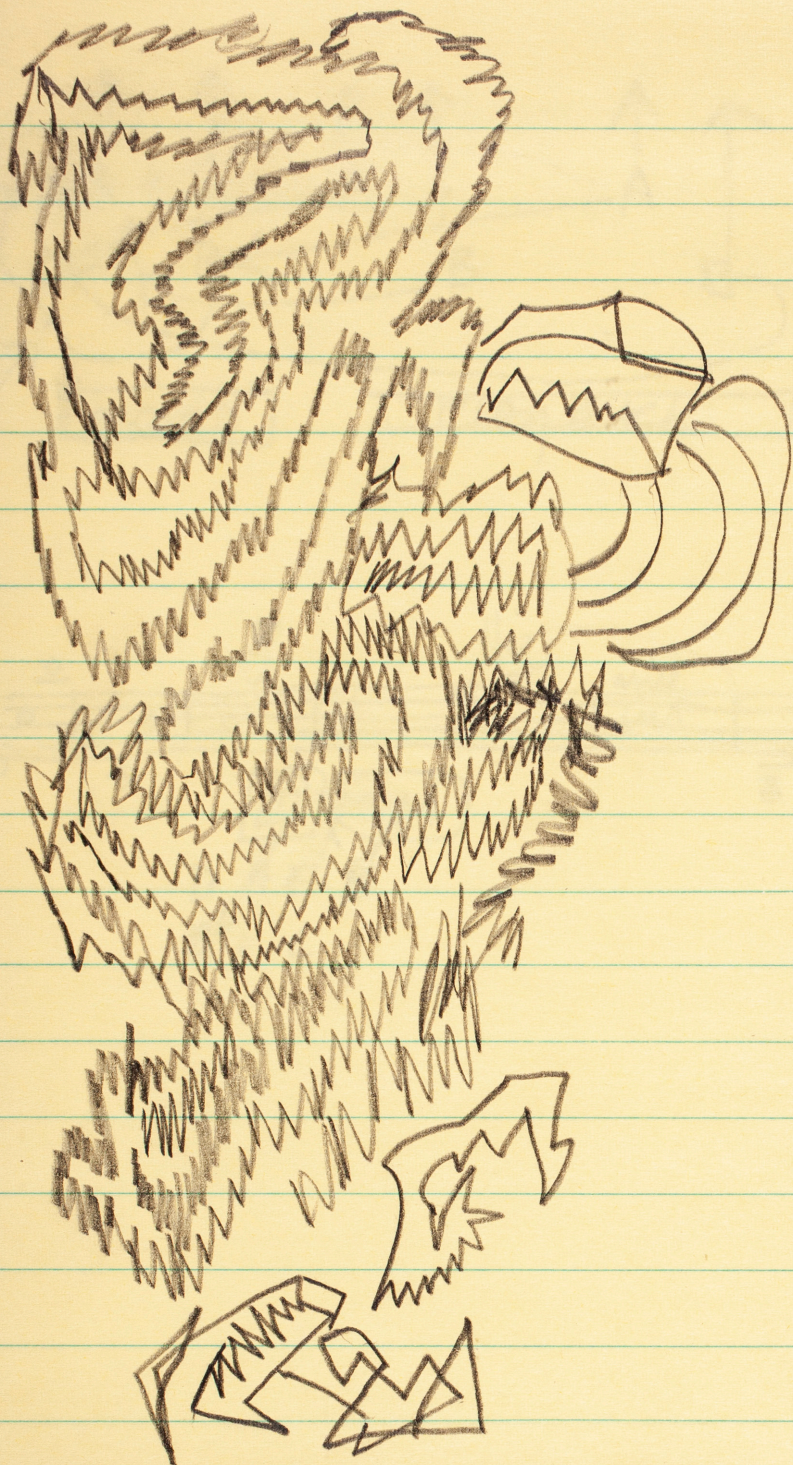
SHE - Hit

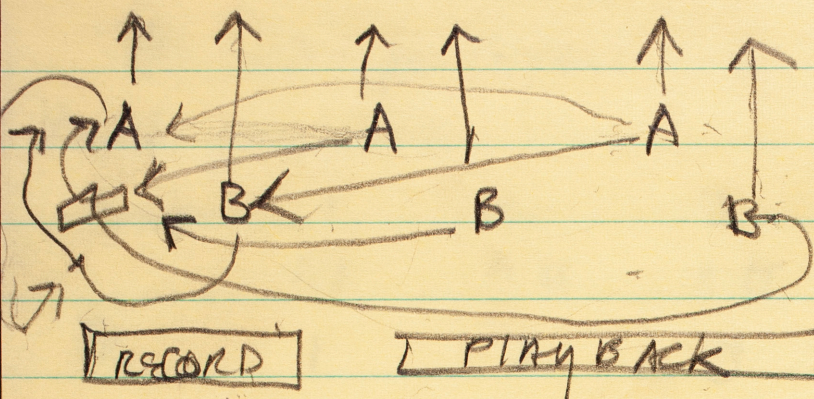
BOTTOM

SUP

6 Legs?







P.

Hi out mid out

10

M

M

D A E B

B^b F C

The C(s) for Once

Level procedure

Amps	1	2	3
	A B	A B	A B

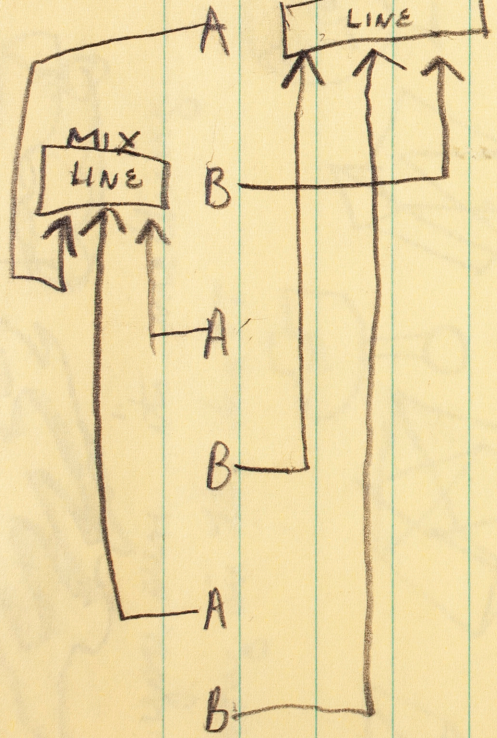
TR	1	2	3
	A B	A B	A B

Mixers for feed back delays,
and infinite loop control,
microphones

4 + 1 contact

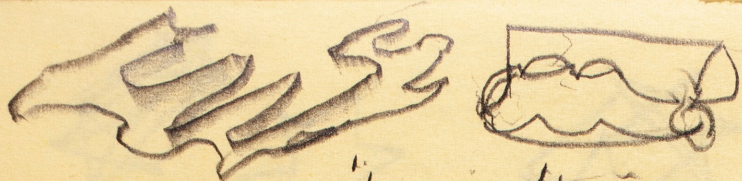
12
MIC

12
MIC
MIX
LINE

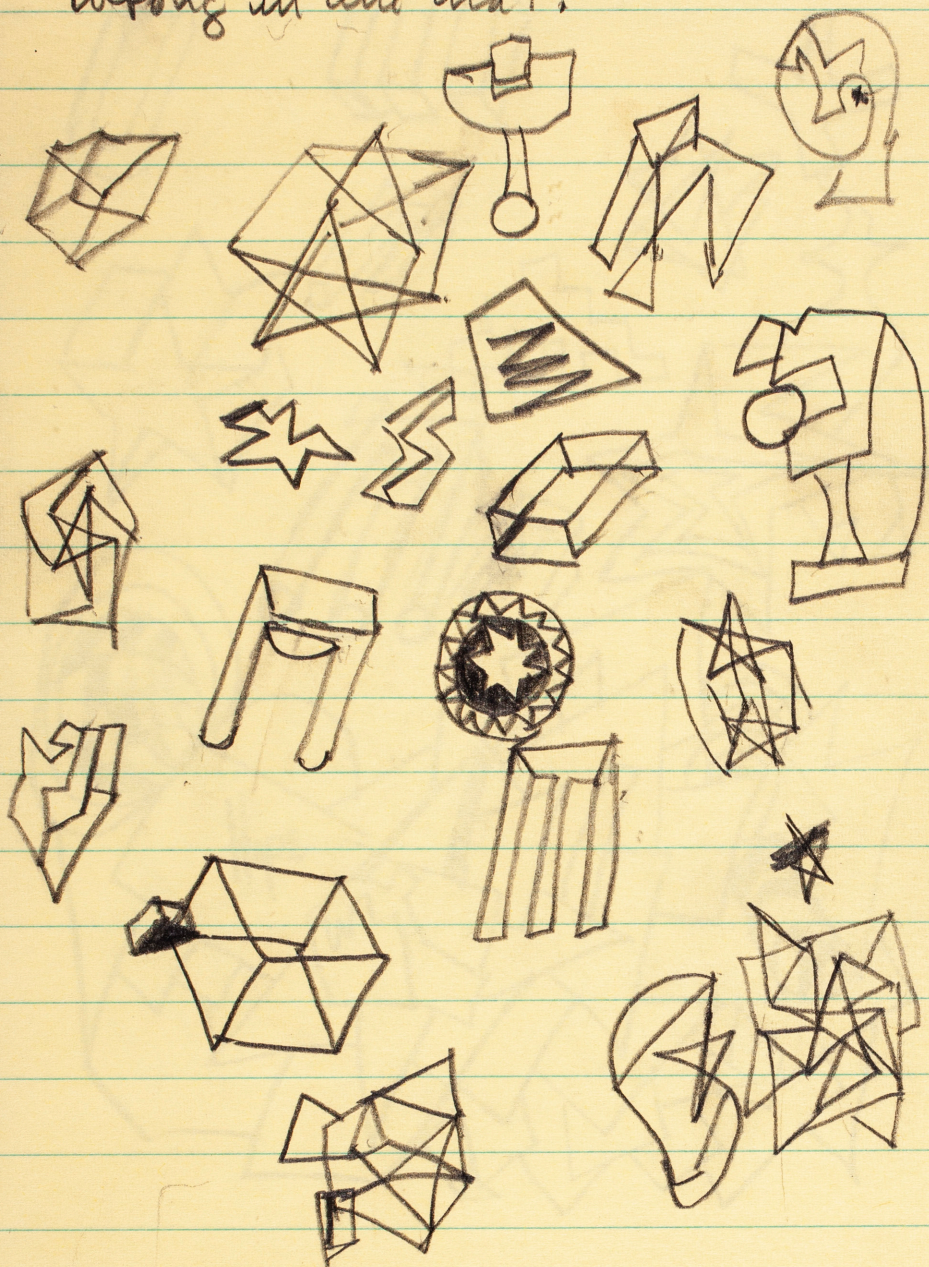


Record

Playback

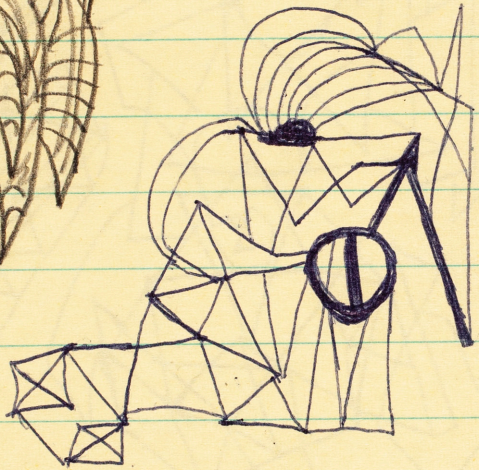
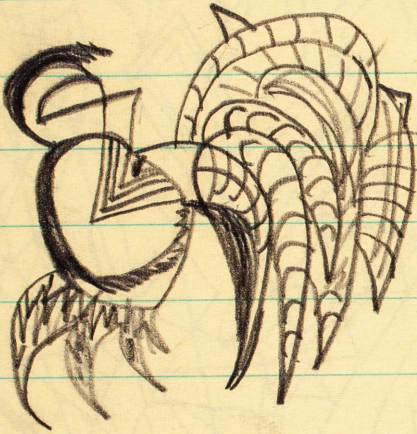
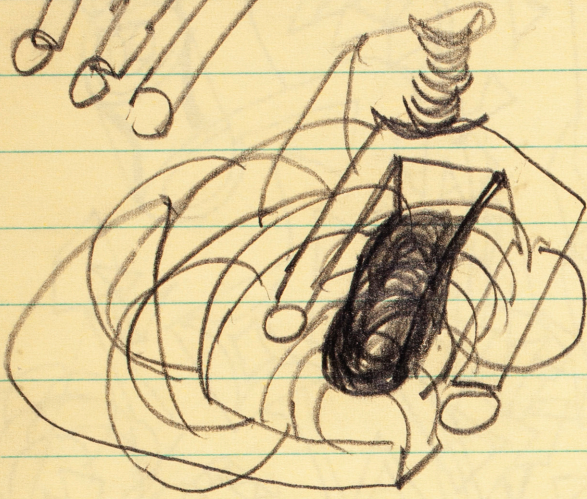
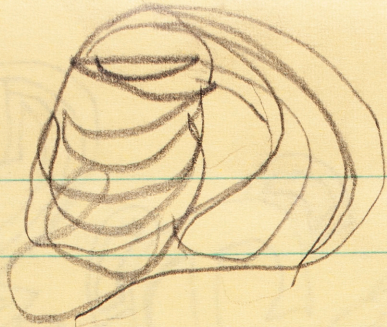
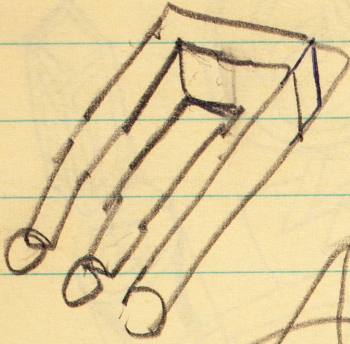


Are you sure its metting
wrong in the hat.





Hope





Copy And so she runs.

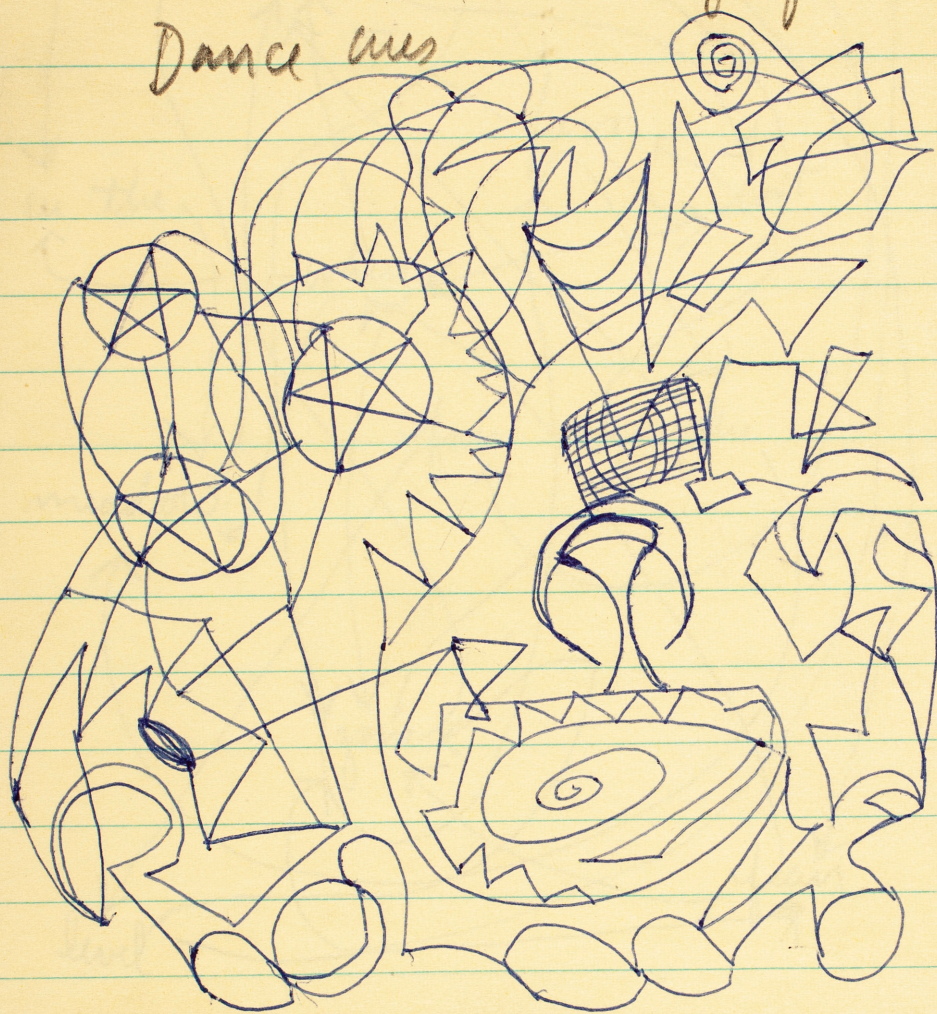
Rotten Bridge

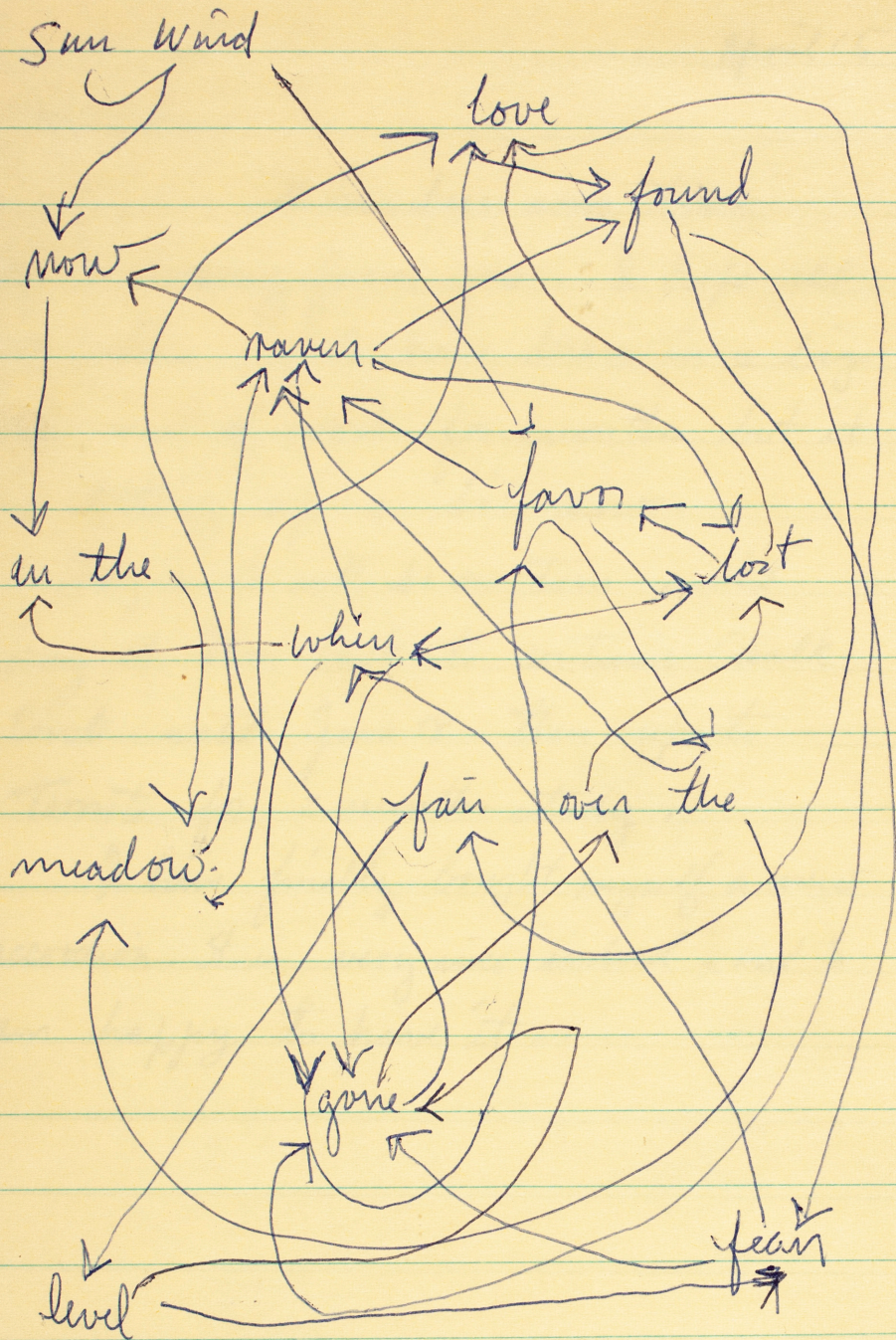
Song of Child

Seven Days.

Golden Snake — While you fought

Dance us





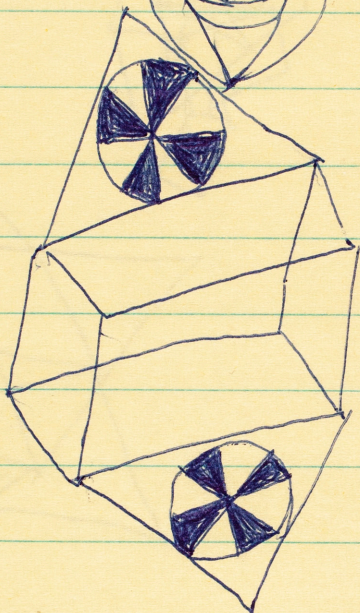
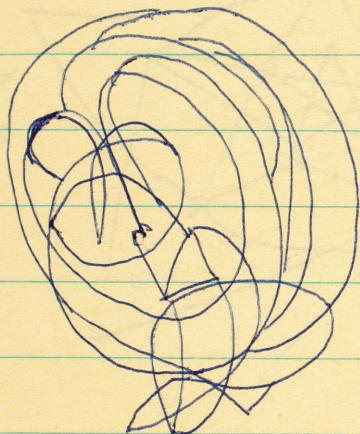
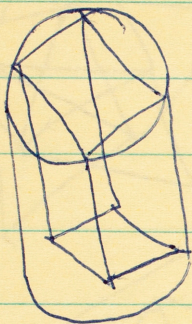
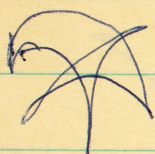
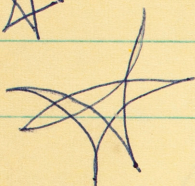
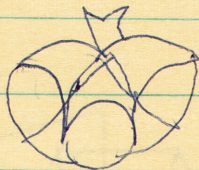
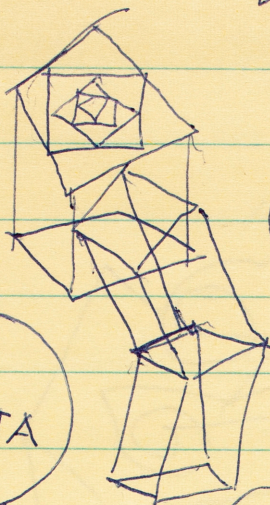
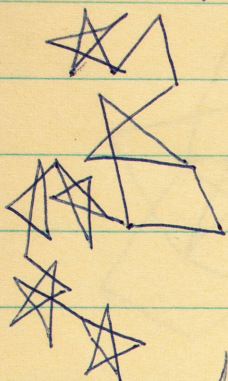
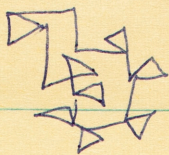
April '5

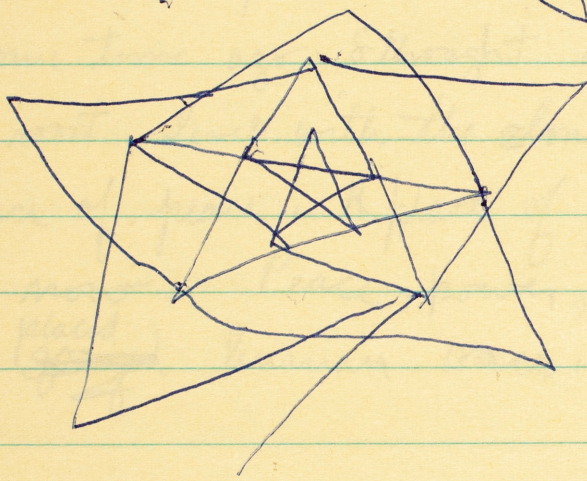
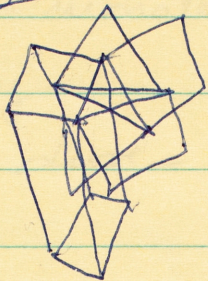
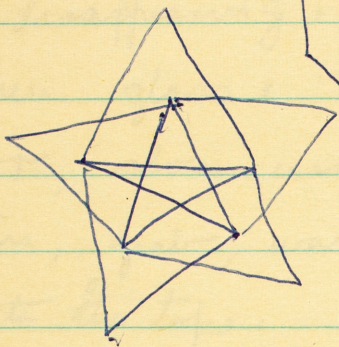
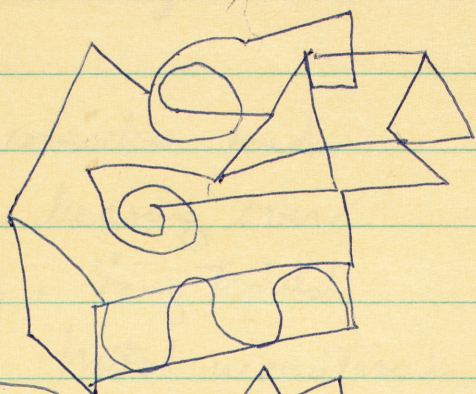
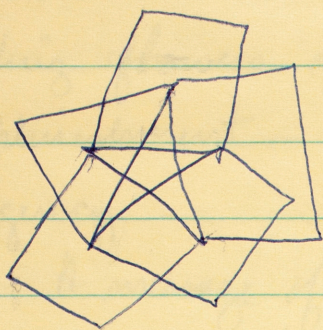
Dear Mama,

It has been some time since hearing from you. I hope all is well. I have been in a big rat's nest of work for months but it is letting up a bit now.

May 6 I will be on tour until May 14 then back to continue Chalk Circle until June 18 then up to Toronto for 2 months study.

I have finally bought myself a new accordion. It is very nice indeed, and I am happy to have it.





Some how to breathe - stay the
bleeding flowers, gown weary.

Replenishment - savor, sweet
pungency -

A message of cobwebs and
garbage. Buildings bearing over
and disappearing. Long trails
of broken glass. Metal monsters.

Favor, slow urgency.

Swim, grab, walk, shove -
float to the top.

Some time ago I thought of an
eagle roost, level with the clouds.

A place of peace. A place of power,
leave now. Peace, power, place

A ^{placid} ~~placid~~ human race.

1. Where and what kind of house would you build
2. You are walking through a forest describe it and what you are wearing.
3. You find a cup, describe it and what you do with it
4. You find a key " " "
5. You come upon a structure describe it.

Letter to heart

1. What kind of control.

a. Who studio director is to be.
We can veto.

b.

2. How to handle Lyon.

2. Send copy of proposal to me.

3.

Personal contacts

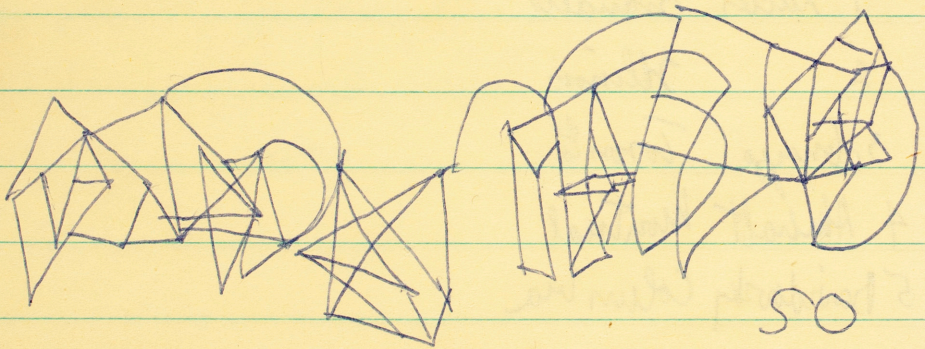
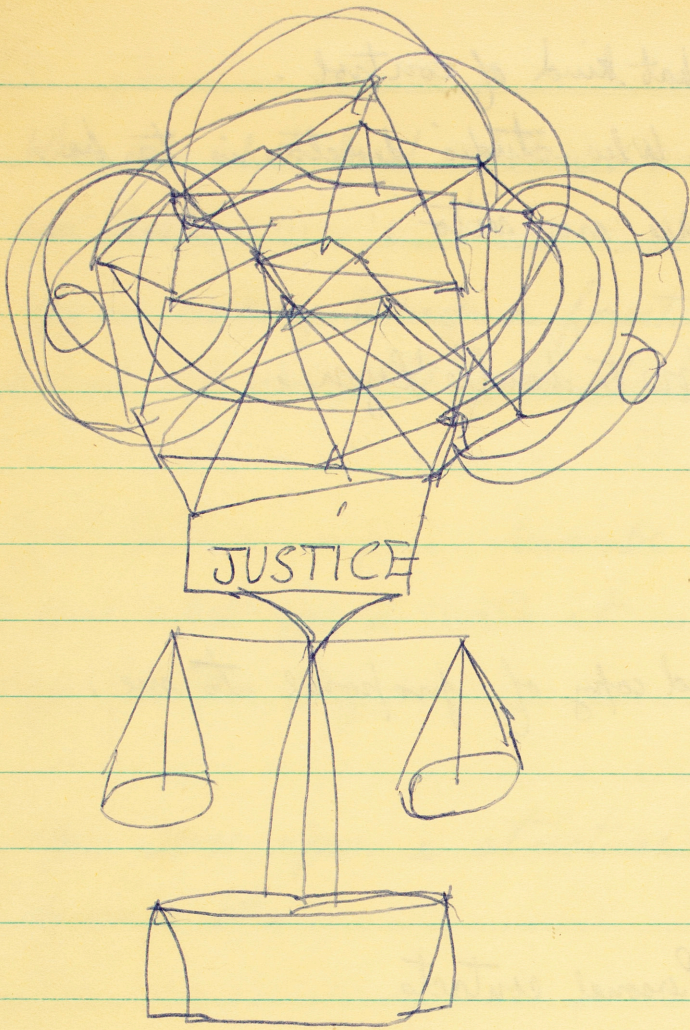
1 Lucien Brandeis

2 Illinois

3. Guazzo Toronto

4 Abrahart Montreal

5 Bairdovsky Columbia



ANAID SI TAERG

HELEN
ADAM

Sing women of the earth

Sing down the moon

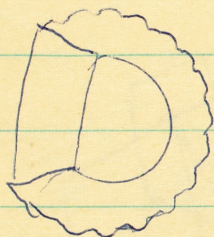
When a' seas are motionless

then will she droon,

Droon Droon the Goddesses

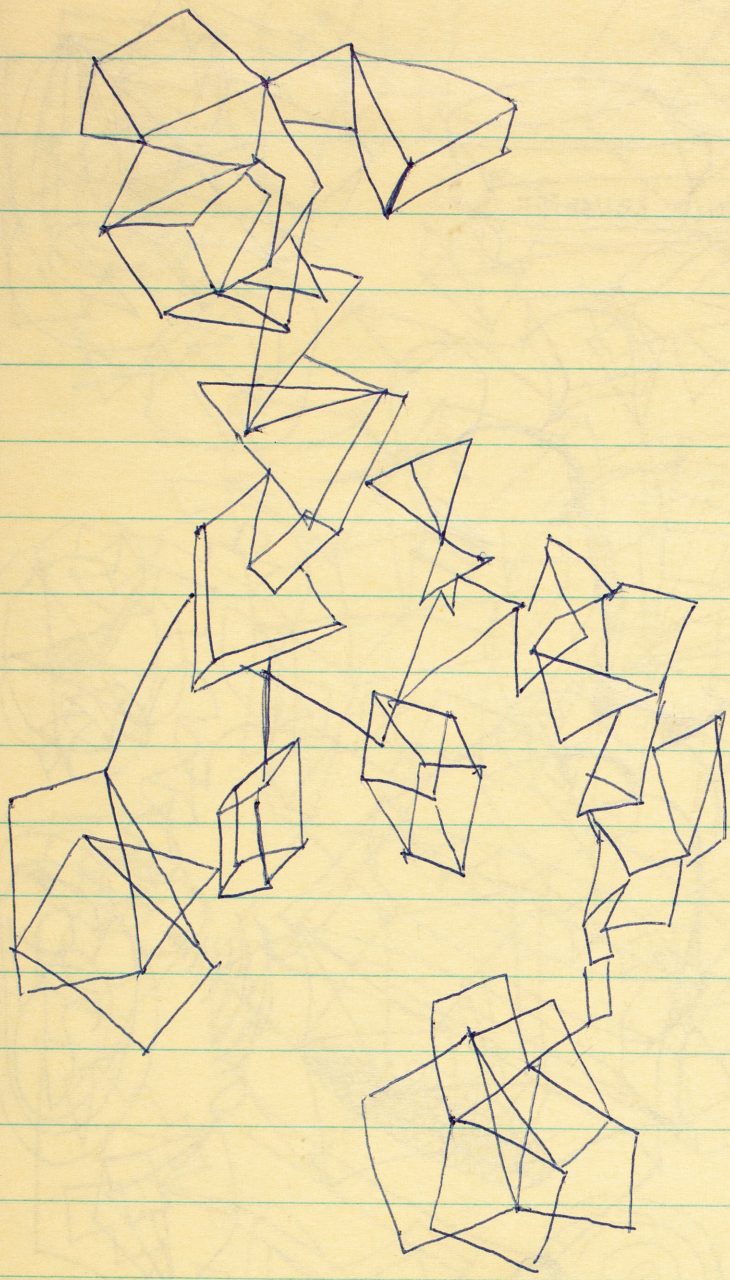
in their ain silles sea

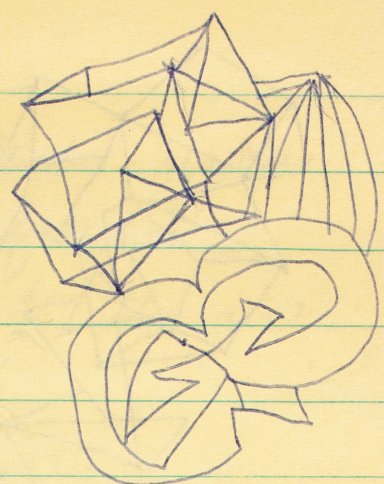
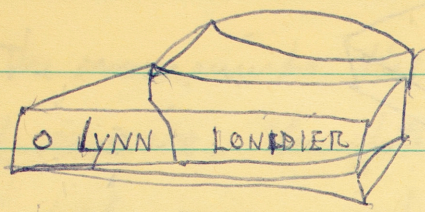
And there shall be - no more moonlight
and there shall be no more opposites over a'
the earth,



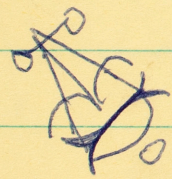
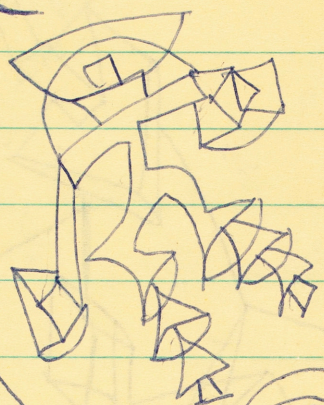
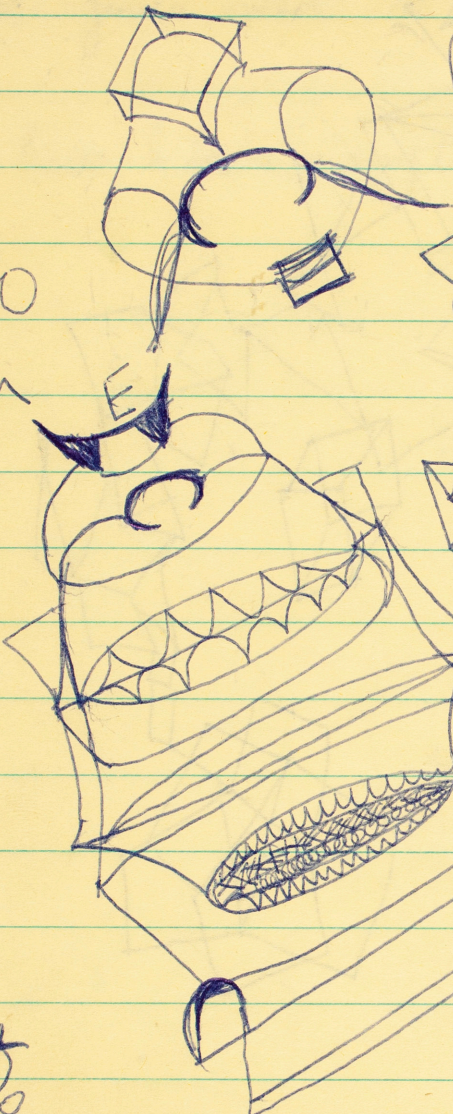
The moon minds the tender reaches
of service. Laughter follows
and gives seed to the air.

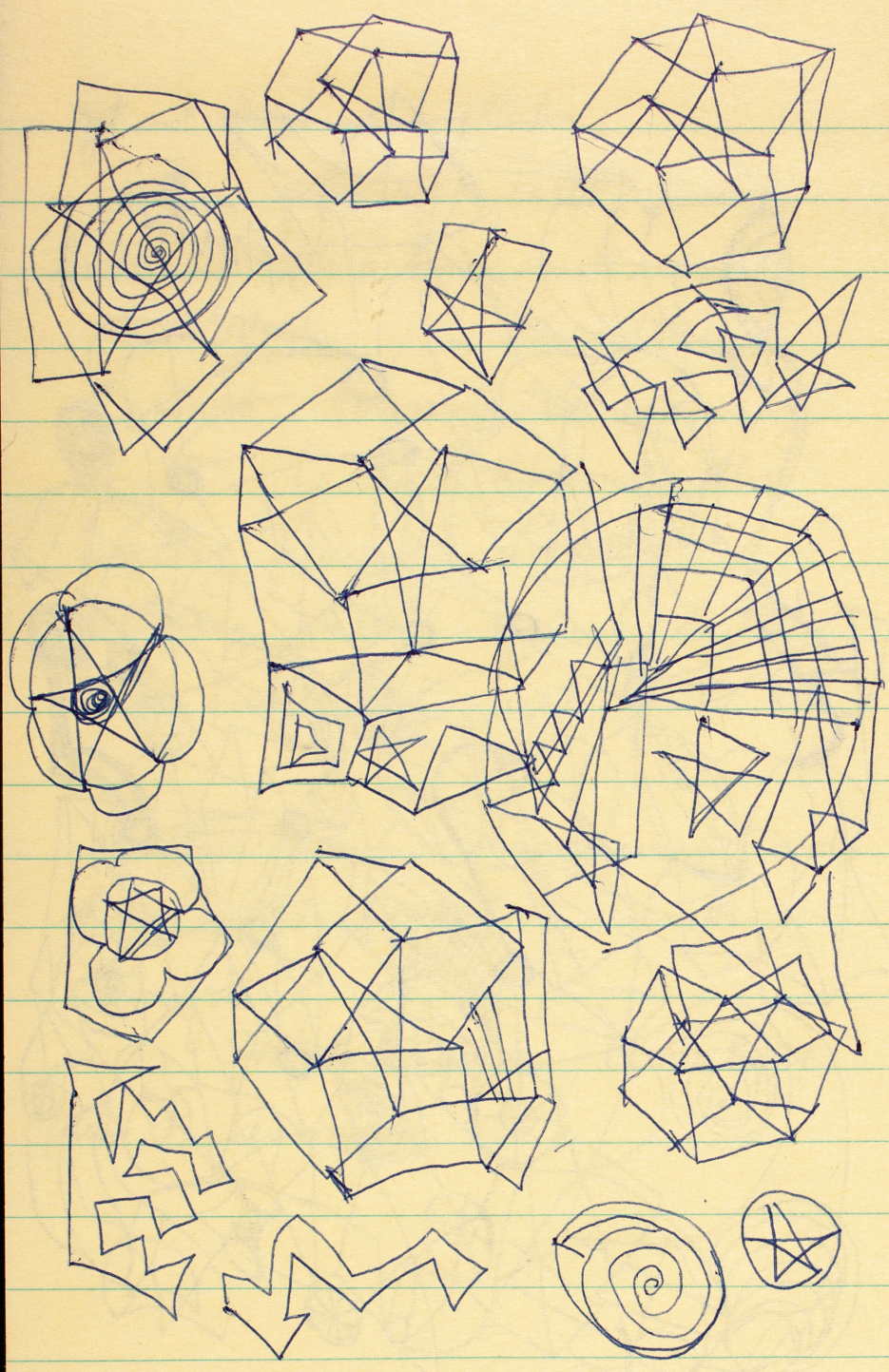
Often have I lain empty.

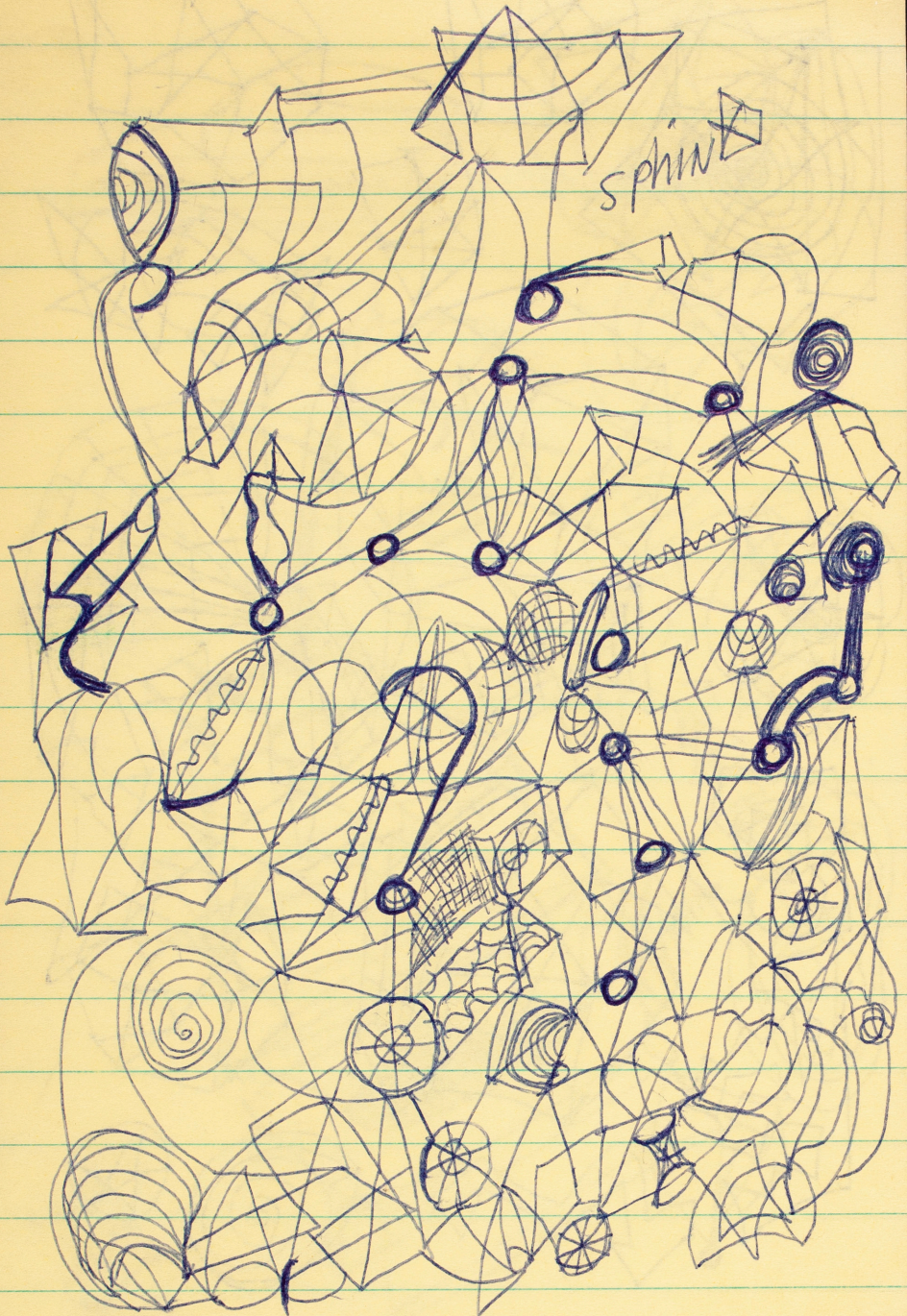




Handwritten letters and symbols: "O", "M", "V", "O", "L", "E", "M".







SPIN

yet not afraid and tender,
waters gathering earth opening.
Buds in the morning mist.

7 o'clock, no other time.

Proceed, through the mossy
forest. Proceed through the
gray plains. Proceed.

Gathering waters opening earth
Tender and afraid yet not.

Oysters, clams, crabs, prisms, seals
clover, heather, succulents, scrubs,
thin foil.

Sackcloth, rubies, BLOOD RUBY,
Poem to her voice.

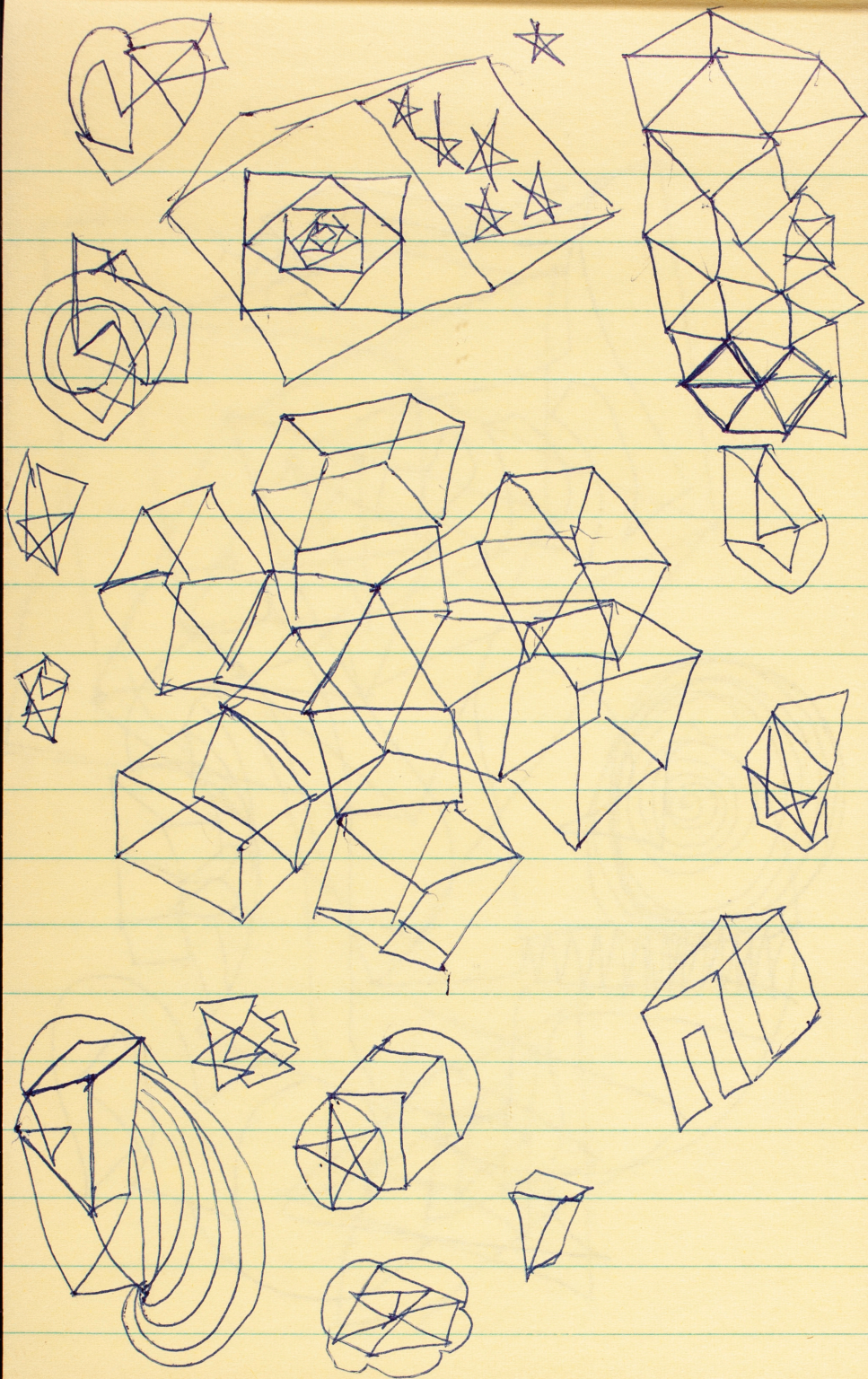
May 3

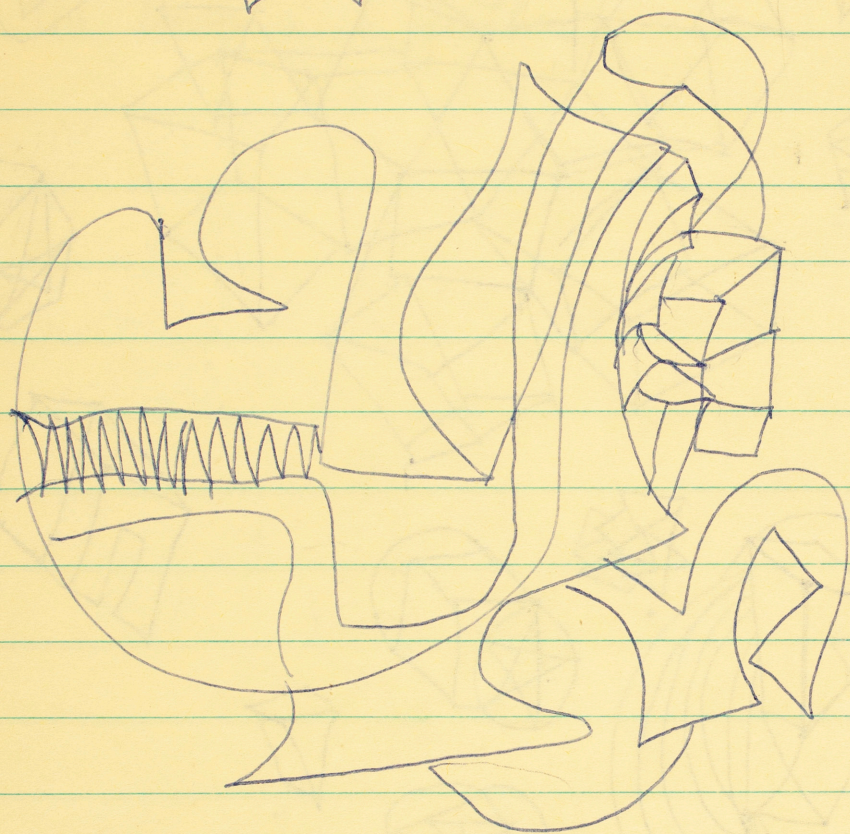
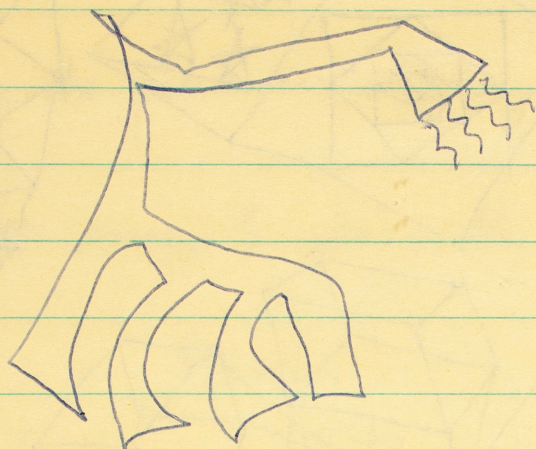
Why the policeman in my dream?

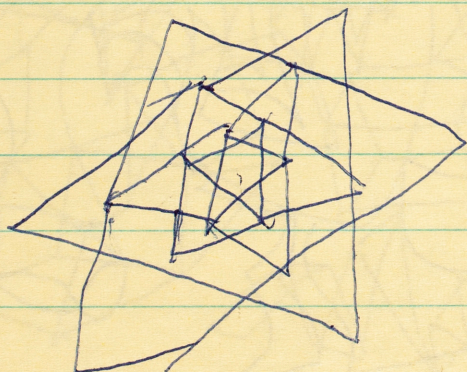
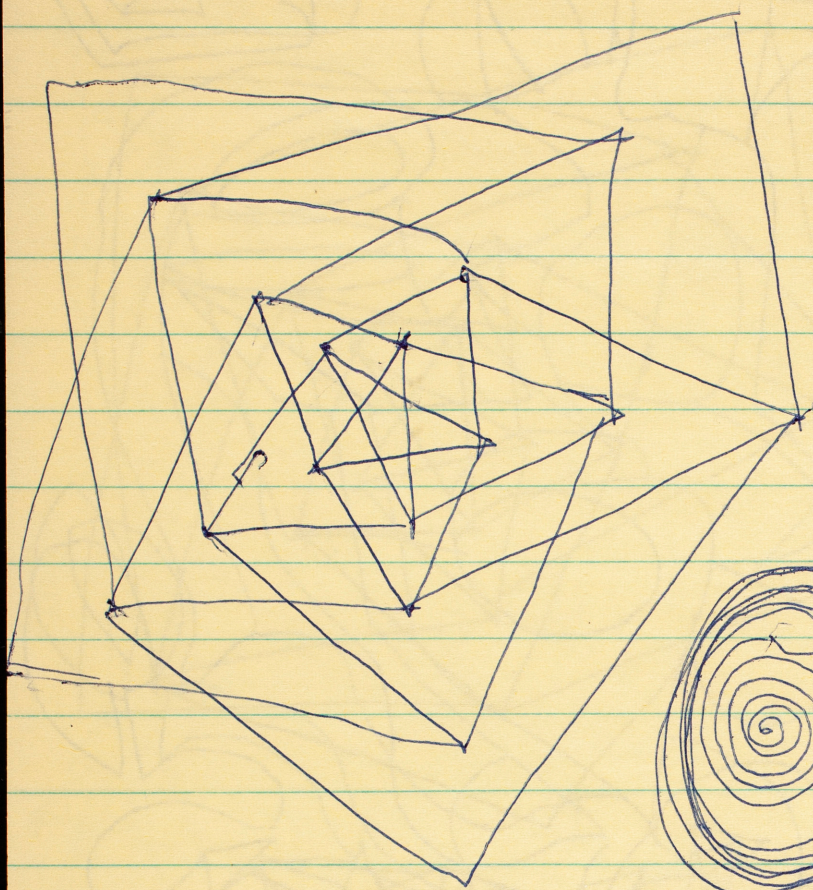
Father may I glass the water?

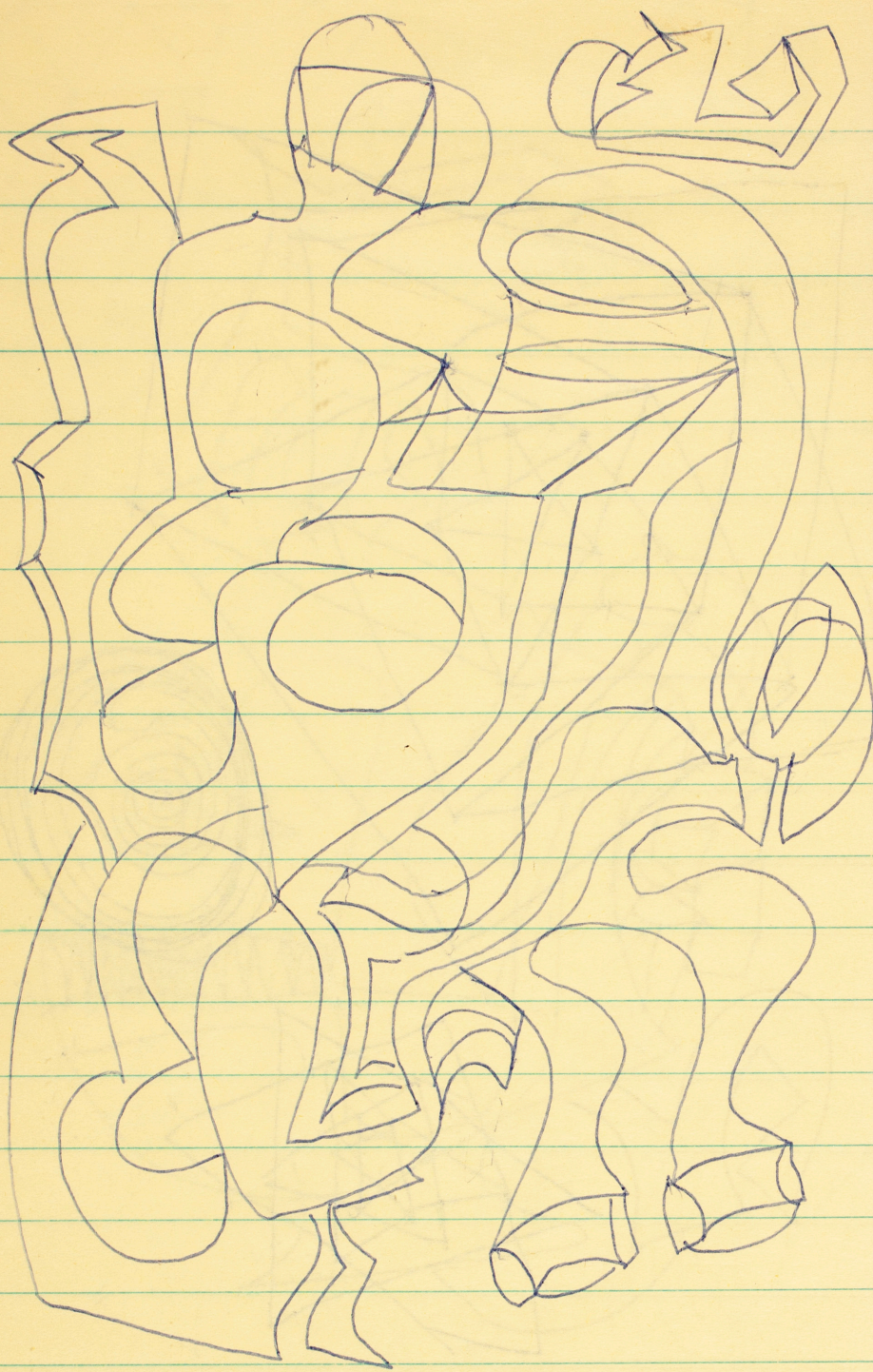
SPLASH.

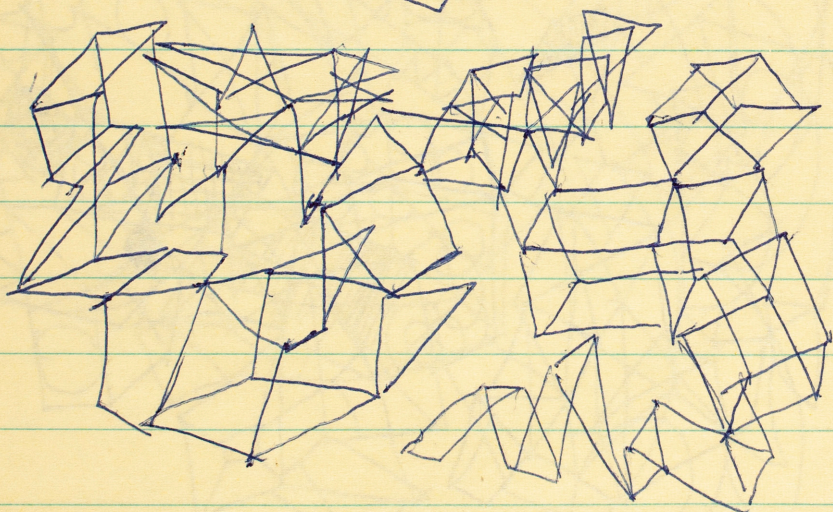
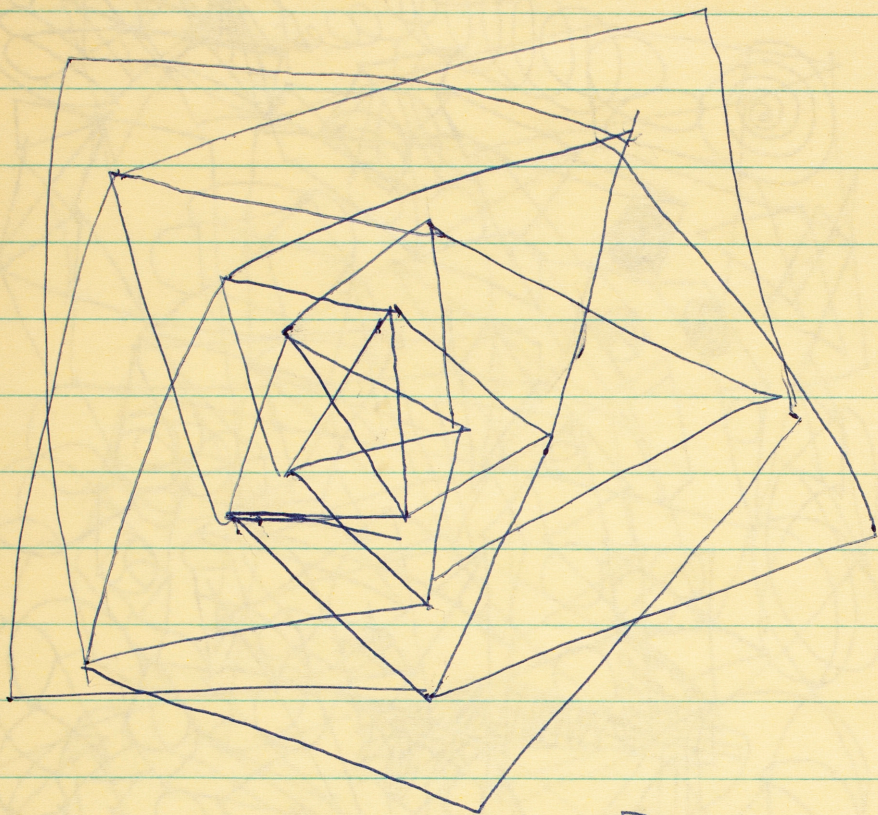
The truth is a feather.

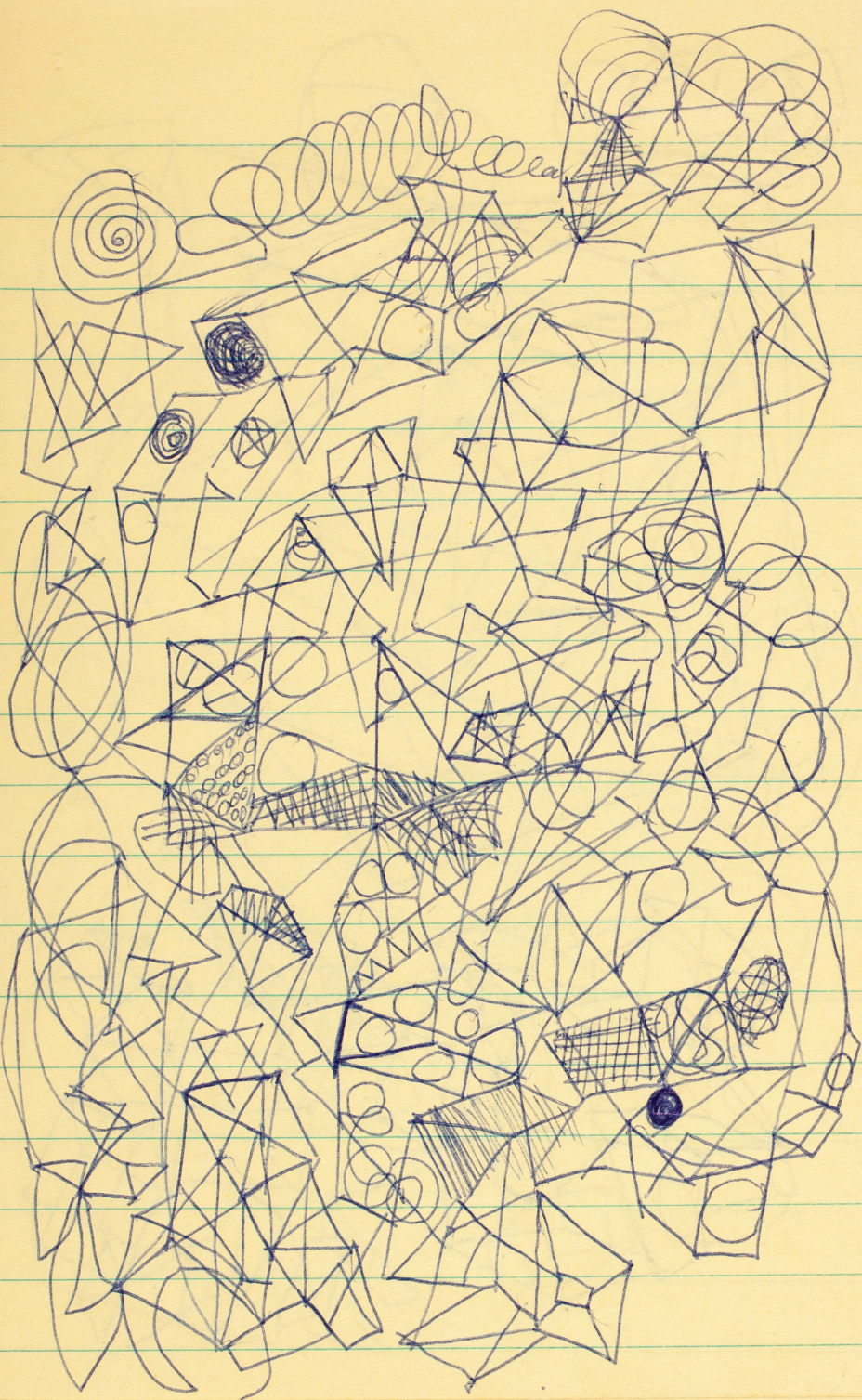


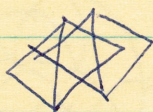
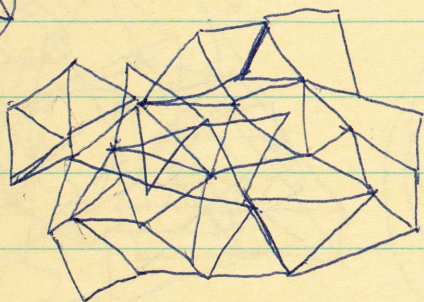
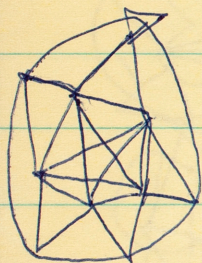
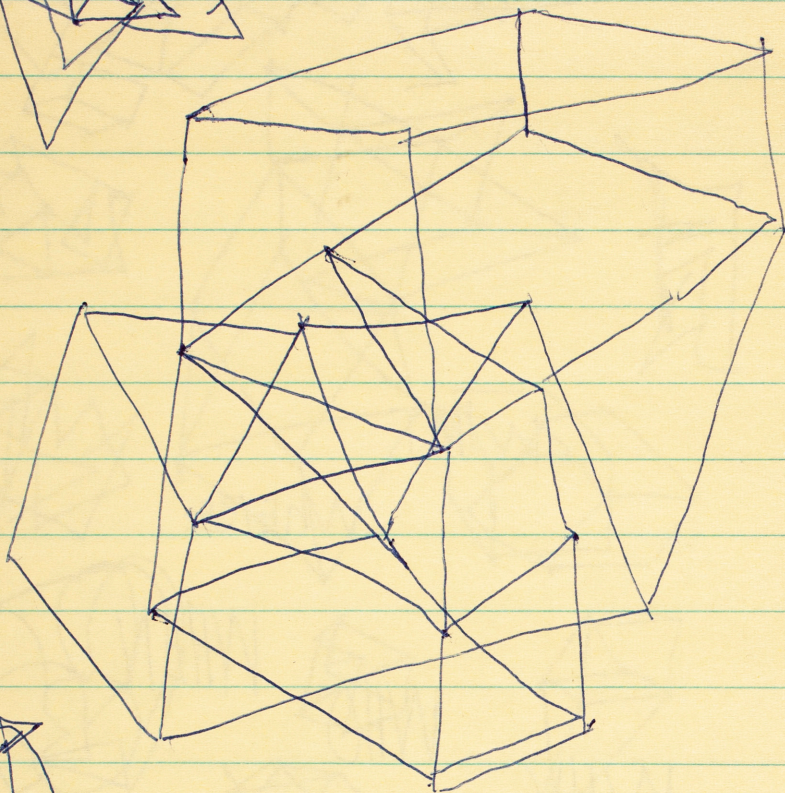
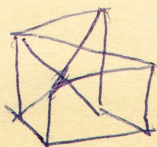
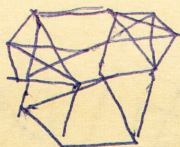
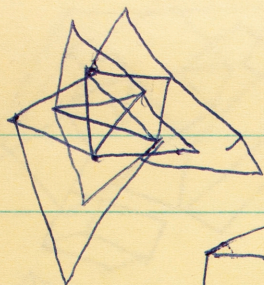












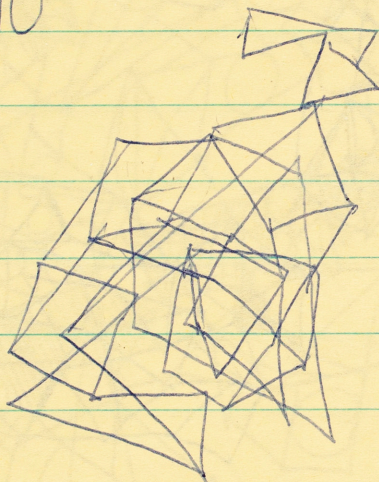
WHAT

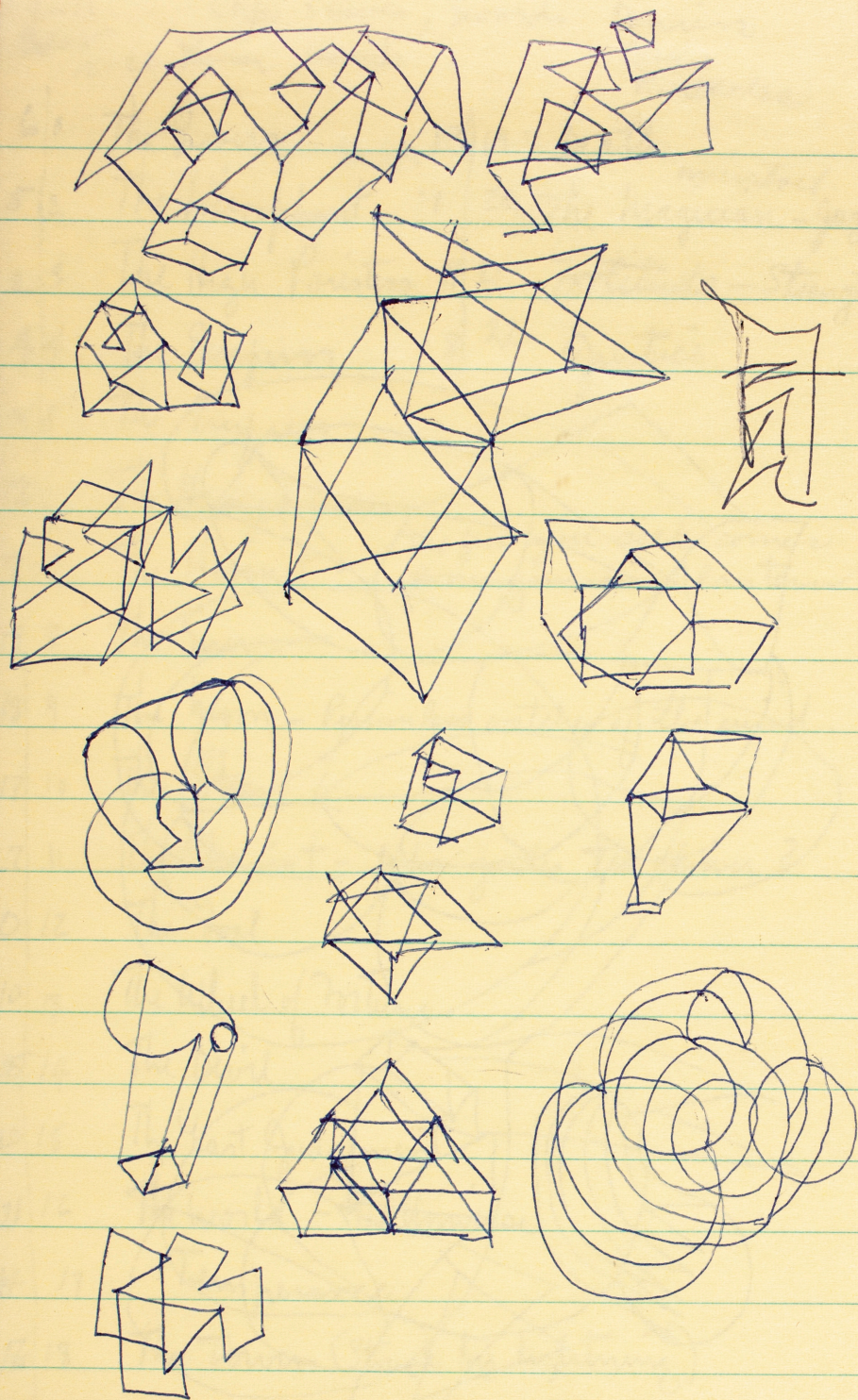
WHERE

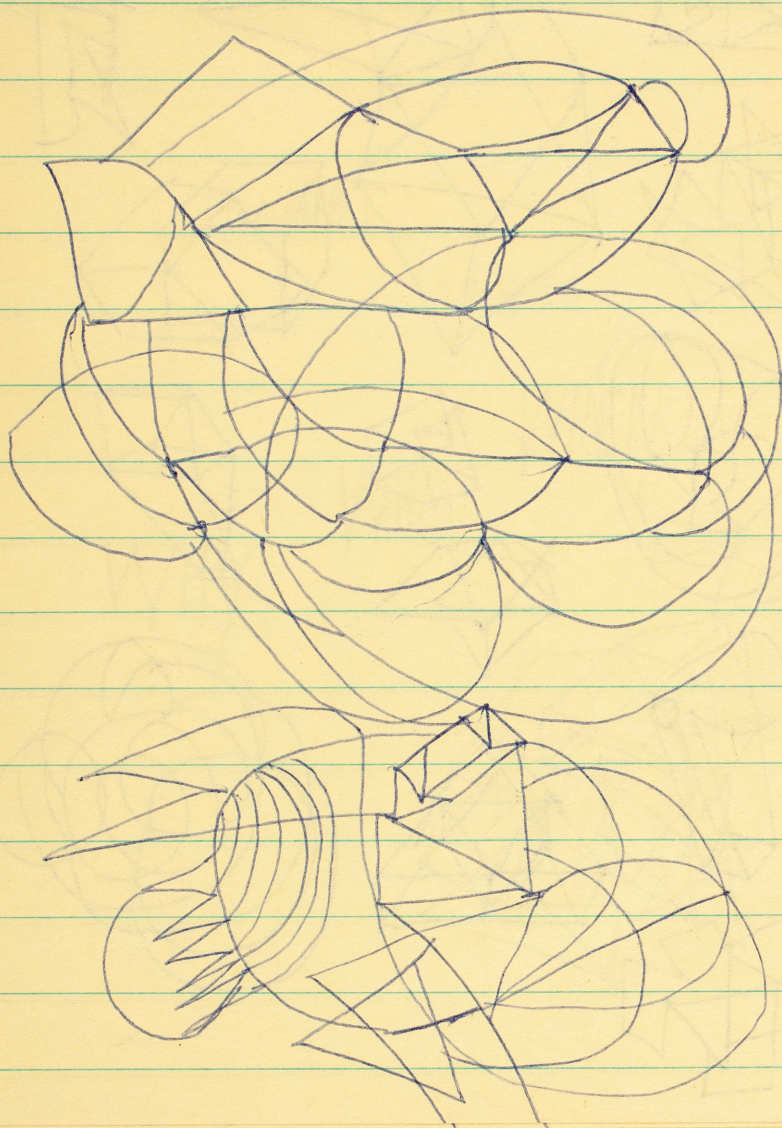
WHEN

WHO

WHY

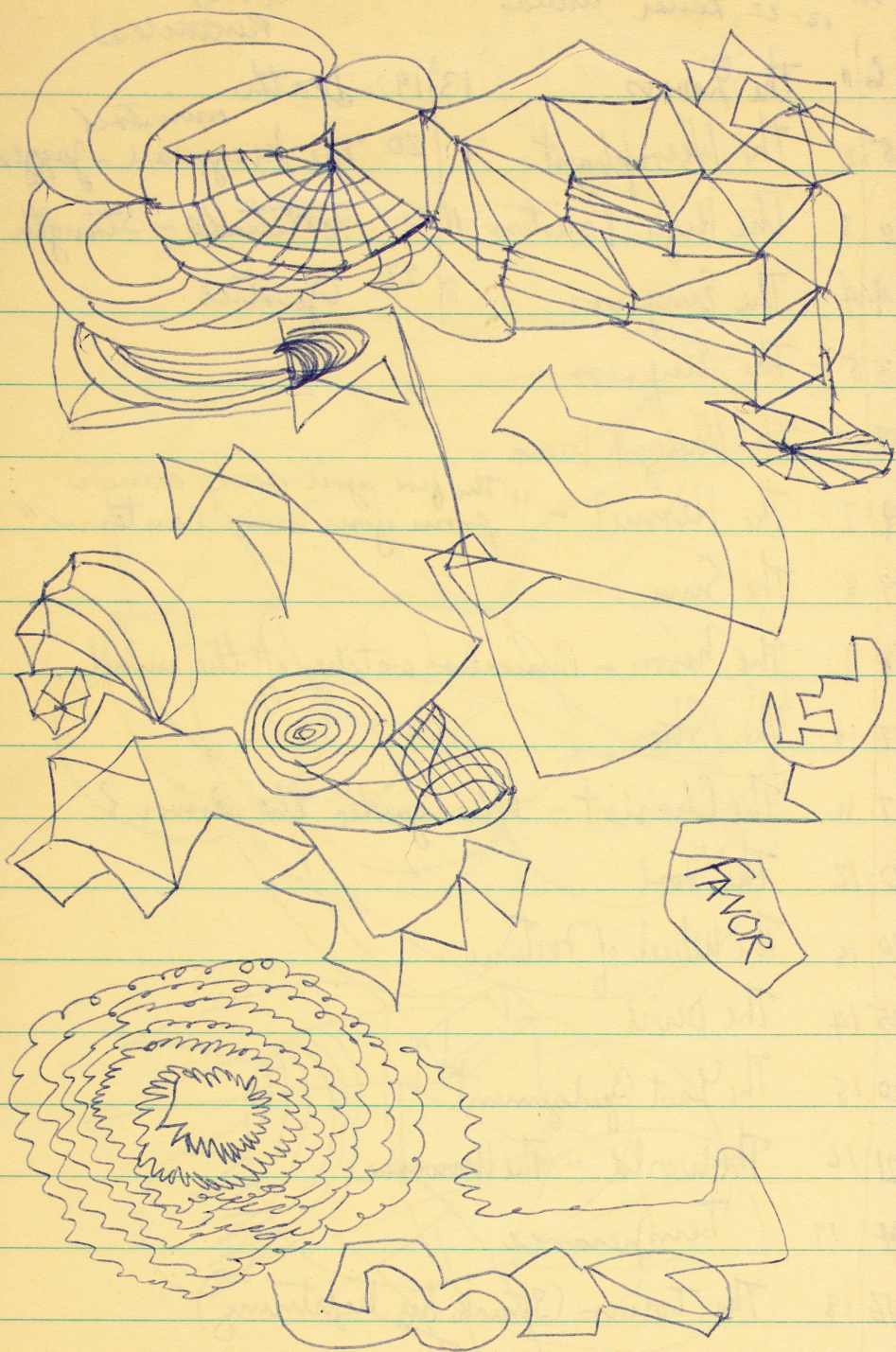






1-11 Cups Staves, Swords Deniers
Solar 12-22 Lunar Wands Coins
Pentacles)

- | | | | | | |
|----|----|--|----|----|--|
| 6 | 1 | The Yovers | 13 | 19 | Death |
| 5 | 2 | The Hierophant | 1 | 20 | The Magician - Juggler ^{minstrel} |
| 2 | 3 | The High Priestess | 11 | 21 | Fortitude - Strength |
| 4 | 4 | The Emperor | 8 | 22 | Justice |
| 3 | 5 | The Empress | | | |
| 12 | 6 | The Hanged Man | | | |
| 9 | 7 | The Hermit - "the fire you seek comes from your own lantern" | | | |
| 19 | 8 | The Sun | | | |
| 18 | 9 | The Moon - Passionless watcher of the mind. | | | |
| 17 | 10 | The Star | | | |
| 7 | 11 | The Chariot - Who guides the driver? | | | |
| 0 | 12 | The Fool | | | |
| 10 | 13 | The Wheel of Fortune | | | |
| 15 | 14 | The Devil | | | |
| 20 | 15 | The Last Judgement | | | |
| 21 | 16 | The World - The Universe | | | |
| 14 | 17 | Temperance | | | |
| 17 | 18 | The Tower (Struck by lightning) | | | |

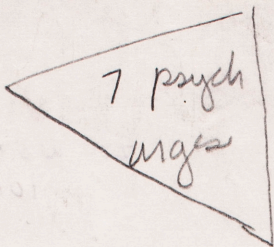


The truth of the feather,
SPLASH.

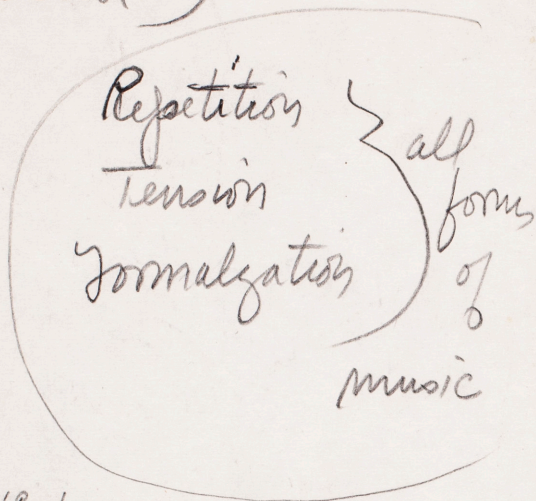
Father may I have a glass of water?

Grivance has gone fishing.

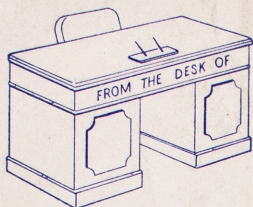
Ecstasy } Spiritual
Symbolization }
Patternization }



Sex } Physical
Cruelty (Blasphemy) }
Self Sacrifice }
collective }



Ernest Lerit



MUSIC of the
Upper Amazon
OLYMPIC RECORDS
6116

EDITH GUTIERREZ

200 W 57th NY
10019

to Gene Palmer
913-991-8811
Gay Thomas

17:00

Richmond

Right Tanglefield

9602 W. W. W. W.

Bill Hughes
PO Box 335

COLTEWAH, TENN
37363

615-396-3345

The Anthropology
of the Mandala
Quart. Bull. of
Theoretical Biology
vol 7 # 2
Nov 1974

the Art of Memory

Frances A. Yates
of Chicago

A Phoenix listing
Mary Danielli
Mitre Press

The Myth of Sisyphus
Ernest G. McClain
Nicolas Hay Ltd.

617-799-7068

Mary Danielli
Clark Union
Worcester, Mass.
10 Trowbridge Rd

453-8631
Middle Suite

01609

UNIVERSITY OF CALIFORNIA

To *Pauline*

Date Time P.M.

WHILE YOU WERE OUT

Dr. *Warren -*
Mr.
Ms.
From *286 - 6049*

- | | | |
|--|---|---------------------------------------|
| <input type="checkbox"/> Telephoned | <input type="checkbox"/> Will phone again | <input type="checkbox"/> Please phone |
| <input type="checkbox"/> Came to see you | <input type="checkbox"/> Will come again | <input type="checkbox"/> Rush |

MESSAGE

S D State
Electronic
Studio

Phone party at

Taken by

The Documents of 20c Art
Edit Kandinsky & Marc
Der Blaue Reiter
Viking

Read: Contemporary Instrumental
techniques
Schirmer

mus. dept. 20~~0~~ - 487 2654

Miss.

Pauline

Oliverson

To: Pauline Oliveros

From:

Alvida Montani

She won't be going
tonight. Call until
you get her, at

647-9917

or at

Carols.

Chamber Music
~~Chamber Music~~ end

DEPARTMENT OF MUSIC
STANFORD UNIVERSITY
STANFORD, CALIFORNIA 94305



Pauline Oliveros
Professor of Music
Department of Music
University of California
San Diego, CA 92093

"A map never gives you everything in the landscape but extracts or abstracts

Certain features"

A map leaves out details that may be critical.

Horn pipe is a resonant map of a space.

Use all of the different kinds of sounds that you have ever worked with. Echo e

What is your sense of the balance of attention which is given simultaneously to dance + music?

1

Mandala
Geomancy
The Religion
System of China
J. J. M. & Groot

Chang Hong
Publisher
PO 22605
Taipei Taiwan

OMNI Dec. 1979

The Arts Bibi Wein
Anthony Braxton

For Four Orchestras
(Arista)

Intermedia

Ed Hans Breda + Stephen
Foster

Corroboree Gallery
of New Concepts
School of Art + Art History
The University of Iowa

Environments & Happening
Adrian Henri

Thames & Hudson - London 1974

30 Bloomsbury St

London WC1B 3QP

The Anthropology of
Music

Merriman

Wathwater U. Press

Theatre Design
Sydney

An Intro to Folk Music
in the U.S. Brunshett
Wayne State Press



isa
pd

p.o. box w
solana beach, ca 92075
(714) 436-3611

"Basic Objects in
Natural Categories"

Eleanor Rosch et al

UCB

Cognitive Psychology

§ 382 (1976)

lester ingber

ph.d. physics, karate sensei

director & consultant pd
professional diversification

president isa

institute for the study of attention, inc.
nonprofit scientific & educational corp.

Psychoenergetic Systems

Ed Kruppner

Gordon & Breach Sci Pub.

1 Park Ave N.Y. 10016

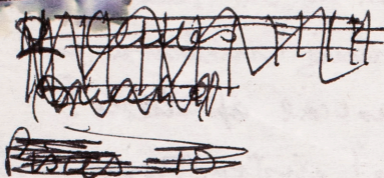
Quarterly Journal

Woman's Soul Publ. Soc.
PO Box 5476
Milwaukee, W.

53211

Lucy F. Elise

2 + 11111 + 2



What are the common
elements of all music?

To what extent is musical learning an act of adaptation to an environment?

What alterations & variations in learning environments would call into being unknown musical

What is the relation between learning method & musical aptitude?

What instructional settings, options, or environment is likely to nourish the personal gifts of the person?

What are the common elements