

December, 1971

Hello Loren it's been a long time since you fucked me up the ass which I loved and remember you best by. I even remember the first time up in that small room at 1008 West California Street in Malcolm Bilson's old house. I had a lot of misgivings about fucking in my piano teacher's old home but in the end decided to enjoy it.

Gary Johnson, whom I met two winters ago in a small deli on the near north side of Chicago over blintzes with Paula and Kay, came to visit last week after being reunited with his hard drinking brother in the Mojave Desert. He said he knew you very well indeed having known you since high school days. Gary told me you were writing a novel. He said that was something, coming from you.

I've enjoyed Mailer and much more lately, Miller. Did you read Sexus? On top of a fantastic book, the woman he loves is called Mara, which, I'm sure you remember, is one of my names. As a matter of fact I remember clearly the night we met and you produced some dope which was for me the second time I had smoked and I was telling you all of that while smoking and there was an empty long pause in my words and after I resumed talking I remembered a series of explosions that had occurred deeper and deeper into my head. Then I wrote Mara on your wall and you read me out of many books all about Mara who turned out to be the Buddhist goddess of death and sexuality who traveled through Nimra (which is my brother Armin's name spelled backwards) in addition to being the Hebrew word for bitterness. You were living

with your friend Kirsch or Kirchner and you and he and Laurel
and Donna appeared at Sherry Smith's and then I left there and
went to a party and there you were, sitting in a parlor, talking
to K., who was leaning on a cane, and Laurel and Donna were gone,
and when I put on hey you've got to hide your love a-way that
seemed to clinch it you decided maybe I had something to offer.

September 27 1972

Mr. Loeffler (no relation to the composer Loeffler) paid \$12 so I could attend Richard Purvis' Humnology Conference.

A dingy converted theater is an electric organ store (I'm crying) there is a nasal man droning on about the modes. He suggests columns as the most efficient method for notating this part of the lecture. I drink hot coffee out of a milkshake styrofoam cup

talk my way into a mose allison concert down at Funky's the only thing that saved the day

PAULINE talks at me.

Tell me Pauline, tell me how I'm feeling.

TELL ME PAULINE WHAT I'M THINKING.

Tell me Pauline what I am doing.

Are you really doing what you think you are doing?

1. Swimming with Ellen
2. Dinner with Zina and Ellen
3. Driving to Pauline and Lin's with Ellen
4. Me Ellen and Julie in the front room. Me friendly supportive to Julie.
5. Hang Out. Stretching like a cat.

WOMEN. MY FRIENDS.

A REUNION. THE WARMTH AND WORK OF ALL WOMEN NO MEN. THROUGHOUT THE DESCENT, TURNING, AND RELAXING I FELT A PART OF ME RELEASING THAT HAD BEEN PLUGGED UP ALL SUMMER.

PARTNERS WITH PAM.

GIGGLING WITH LOVE.

touching her all over. Relaxing her tight trumpet lips. Getting her loose hanging her down. I sensed I gave her a feeling of what I feel when I hang out. I wanted to work her. She was good. Receptive loose and full of balance stretch and attentiveness.

She did me not as hard as I wanted. But it was a good lesson in accepting a duet for what it is.

Then the circle sitting the three new women. BEING FIRST OF ALL REUNITED WITH MY SISTERS. for me the

REUNION OF THE ENSEMBLE

elicited glee

in me.

I love you all so much and was so warmed by the (and as I thought you knew I do make a lot of noise I am a screamer no doubt of it I am a singer I sing I sing noise it comes out noise when I feel)

was so warmed by that reunion, that reunion overtook me
it over-whelmed me I was grabbed by it my attention was
pivoted to this re-meeting, the sense of where we are going
to go. We are going to go far. We are going to work quietly
hard. We are going to stretch quietly away together like
rubberbands.

WE WILL PLUCK OUR MAGIC TWANGERS

So.

I was very surprised to hear my voice, listing. I heard the
echo of this list and wondered what (first) had been the
trigger that started the recitation and (second) what automatic
pilot had been turned on.

Georgia saw me as a clown and I liked that because I love to
get close enough to a body to make them laugh.

Carol looked like Lyn Lonidier and I missed Chris. Julie
reacted to my aggressive voice and I was very hurt. I was
sitting there wanting to cry. Wanting to cry because somehow
I had ended up explaining myself with a list and because Julie
was offended by my verbal question. After silently working
together, after liking three new strong women I wanted to talk
with them. I wanted to know how they got there. I was so
curious about what their worldly costume was. (It is true that
usually I move too fast. I hurry things.)

Julie said "Did I hurt your feelings."

I said "Well, yes, you did. I am very vulnerable these days and yes, you did."

We did look at each other and smile.

We did do Teach Yourself to Fly and I did not improvise.

I did listen to myself and walked quietly with my

breath. I felt quiet calm watching.

I joined Lin in a strong unison which became evident

as masking voices stopped to take a breath.

I joined Pauline often in low strong bass tones.

I did meditate and could not get up on my feet as

quick as everyone else. My body had been so

very still it did take quite a while to feel

it again.

For Zina's circle I stood next to Pauline and we held hands lightly and we moved it was like finding the motion on the ouija board we traveled through space finding the line that was the release of energy the right spot. on my right was pam. I knew the whole circle of us was very sensual in our touching; Pauline and I were very sensual. I felt her sensuality very deeply and was glad that I could accept it. Her powerful sensuality at times has frightened me but in Zina's circle I wasn't afraid I felt loving I reciprocated we all did Ellen said she did.

As we stood there i FELT the energy traveling into me and through me and out again intermixing floating oozing cutting through the circle.

I did hug Pauline afterwards. I wanted to hug her and I did it. I did not quite understand her look. She hugged me back and looked at me as though she did not quite understand my hug. But I thought it was OK. She stayed in the big room to talk to the new women and I went into the other room to put my shoes on. We looked at post cards and left.

Ellen talked to me on the way home. She mentioned how white the whites of my eyes are. She told me her reaction to the Julie explosion. She thought the clown image was true; she said she thought of me getting close to many people getting fitting but not ever never pressing.

After not having any oranges to add to the wine (I suggested orange juice) she thought I was imaginative.

On Wednesday the day after the explosion I walked back and forth Muir to Matthews, late for Dr. T'sou, late for Dr. Silber, gave a good lecture, no time for John, Dr. T'sou angry wanting me to do everything immediately and then GONE so I have to wait. (I'm sure I shall get his cold) Pauline calls and I cry cry scream:

I am angry with you.

SHE DOES NOT GET EXCITED (which scares me)

SHE DOES NOT GET SWEATY.

SHE DOES NOT GET ANYTHING BUT MORE QUIET

and her voice seems flat and nasal.

I don't have time she says.

You were hostile she says.

Are you serious she asks again.

I cannot understand how my joy could be read as hostility.

I could not see how Pauline could get quieter as I got more hysterical.

Jeff Lohn and Pauline both tell me I am speaking lines.

to pauline

part two

notes from down the road

October 12, 1972

dear henry i've known and always thought that you can give to a reader the rush of an incredible connection that is usually lived through a fuck, but is, in fact, some psychic meeting that rolls the two of you (or more) into an oily circle of one. i just finished Quiet Days in Clichy and was spurred to write being another Mara. very probably the Mara.

Mara is my middle name, hidden from me for years by Jewish aunts who mispronounced it grotesquely. The first I learned about its images was that it was the Hebrew word for bitterness. Then I had an encounter with Loren Curtis (see attached) which jolted me deeply.

Rob McReynolds is a writer and painter and mover who makes love to me probably a lot like you make love with other ladies. He gave me the Rosy Crucifixion and I started learning about your proclivities. One night in Del Mar in my house above the Parlay Room Bar I was reading about the delicious three-way fuck. My neighbor Tom Doty was lying on the bed listening to music. Just as I was getting really juicy sitting there in my blue velvet chair quietly reading and dripping tingling hot-faced he streamed out himself hot-faced with embarrassment. A few days later I asked him what prompted his exit to which he replied "It freaked me out to see you get so horny just reading a book."

George McDonald in Lilith calls his Mara the Lady of Sorrow and she is a cat-woman she hides her face she is of rare quiet beauty and serenity and is intimate with the moon. So Mara has been unfolding.

RECORDS OF DAILY LIFE

by
Kathley Acker ①
Fall / 1972

Exercise #1: (refind sensuality of language)

Homage to Leroi Jones

"the leader sits straddling the bed, and the night, tho innocent,
blinds him."
leader bed night
leader bed night innocent him
sits blinds
straddling innocent
the the and the tho
flesh. lover man. man blood
who flesh. lover we man. man me who blood.
our. our sweating remembering. old. old your.
our. our here where now sweating remembering. old. old your only.
is. sit. find am
is. marched sit sweating remembering. find am
and
bed canopy.
straddling bed heavy velvet canopy. homemade under.
sits.
sits straddling.
the a.
the a the the.
the for a through the at the.
door breeze velvet opening.
door breeze which not other heavy velvet opening.
velvet which not other heavy.
opened will come hung.
each yellow their. younger. impromptu. dead.
each thread face smell himself yellow glasses fear their exposure.
Death. Death. they younger students screaming. impromptu. dead
themselves.
rubbed. run.
rubbed against with at. run by screaming. tho. tho.
a or and.
the. a.

the at with to. a with. on.
 leader bed lbd. meat bone. head eyes. toes foot. foot washing.
 leader his bed 130 lbs. black meat failing bone. head big red
 eyes turning senselessly. five toes each foot. each foot
 washing.
 stuck sewed. turning. needing.
 stuck sewed failing. turning senselessly. needing washing.
 and. and.
 and to the tho the the. And a of and. "yeh?"
 hands floor boy hands floor. head walls flowers. lights.
 that himself thin small washed out he huge bleak that.
 full. blinking. speaking.
 dangle needs drag. blinking. is speaking.

the the. a. a the. the the. and. and but. aw.
 the at the. tno with a. in a between the of. there where the
 with the. in and. in and but. aw.
 walls heat ceiling. wall lady. name. relief rag marks sex.
 Finley. Doris. wind cloth. mouth man. he.
 empty. one. her. large faked chalk. Teddy's. drying. Leon Carl
 his Teddy. now.
 are. is painted. stuck between. sprawled fiddled. came in laughed.
 came in hid laughed. said.

come. can beat are weeping stinking. hit says.
 come. can't beat not are weeping stinking. hit says.
 on with after for. with
 on with. a after for. and with a.
 Hollywood years man schoolteacher years weeping bitch.
 bottle myth.
 Hollywood You that your years. Man you schoolteacher ten years
 weeping this old stinking bitch. aspirin bottle myth.

the his duraw-ings Chicago. Africans say. this had they Radio
 leader retinue says Dead arrive Niggers. burg left. fled City.
 is walks Leon in with Be Martyrs. Lost into,
 sprawled into whimpering a love happy Dead in those
 dying. their now bottle. and your in New streets
 comfortable in Floats prestige. ancestors an York and
 cells. the out Niggers. are automat frightened sang
 I buses of they recognized because of their
 have from sight in the the homage
 until in boys burned to
 the lady the
 "lost in New York, frightened of the burned lady, they fled
 into those streets and sang their homage to Radio City "

The National Center for the Exploration
of Human Potential
8080 El Paseo Grande, La Jolla, Ca. 92037

(714)459-4469

CALENDAR OF EVENTS
OCTOBER/NOVEMBER/DECEMBER 1972

I. FILM FESTIVAL 2 - THE EXPERIENCE OF BEING HUMAN - 6 Tuesday evenings at 7:30 PM at the Museum of Natural History in Balboa Park, October 10 through November 14. Call Emma Pellettiri (565-2758) or the Center.

II. PAIRING with DR. GEORGE R. BACH - a one-day happening, featuring new dimensions in dating and mating, on Saturday, October 28th from 9:30 AM to 5:00 PM at the Royal Inn at the Wharf. Call Emma Pellettiri (565-2758) or the Center.

III. WEEKEND PROGRAMS OF DEVELOPING PERSONAL POTENTIAL (D.P.P.) - a positively-oriented, supportive group experience that focuses on participants strengths and deals with so-called "weaknesses" as obstacles to actualizing those strengths. The D.P.P. is a "door-opening" experience, conducted in a caring atmosphere, that allows participants to become aware of and begin to utilize their strengths and potentials. Prominent members of the Human Potential field will take us through the first hour or two of the program, after which we will break into smaller D.P.P. groups led by Center Facilitators. \$40 non-members/\$32 members.

October 14th & 15th - DR. A. J. LEWIS, Executive Director of N.C.E.H.P will deal with "The Human Crisis: Individual Growth and Social Change."

November 25th & 26th - DR. HERBERT A. OTTO, originator of the D.P.P. program and prominent author & lecturer, will focus on "Developing Sexual Potential." His new book, Total Sex, will be available.

✓ December 9th & 10th - DR. MARTIN SELDMAN, Research Director of N.C.E.H.P., who spent a year at a Zen monastery in Japan, will share some of his experiences and insights on "Zen and Psychotherapy."

IV. GROWTH SUPPORT GROUPS - 10 week follow-up sessions to consolidate gains made during the D.P.P. Research demonstrates that people need the caring and honest support of others to assist them in their growth. G.S.G provides support for changes in personal, work and family life that individuals wish to make; helps in making and carrying out growth action plans in life style, career and personal relations. Several groups are now in progress. New (over)

--- Detach and mail to N.C.E.H.P., 8080 El Paseo Grande, La Jolla, Ca. 92037 ---

I wish to sign up for _____
(program)

Name _____ Address _____

City & Zip Code _____ Phone No. _____

Amount Enclosed _____ A \$10 deposit will reserve a place
for you.

groups are continuously forming following the D.P.P. \$40 non-members/
\$32 members. Call Paula Engelsman (461-7838) or the Center.

- V. GROWTH SUPPORT GROUP RETRAINING - for Center facilitators who have already received G.S.G. training. Al Lewis, Herb Otto and Marty Seldman will lead the workshop. Please call the Center to reserve a place. Saturday, October 21st at 10:00 AM at the Center.
- VI. OPEN HOUSE - WENDY LOSCH and other Center facilitators provide an opportunity to find out what the N.C.E.H.P. is all about and explore new ways of relating to others. Celebration-of-Life parties will be offered approximately once every two months. \$1/person. Every Thursday evening, 7:30 - 10:00 PM at the Center.
- VII. FUN & GROWTH GROUP FOR SINGLES - an open group where single people can meet others in a meaningful way. A variety of fun and growth experiences will be introduced. Every Tuesday evening, 7:30 - 10 PM at the Downtown YMCA, 1115 8th. \$2.00/an evening.

FILM FESTIVAL 2

A festival of multi-award-winning films that are at once visual poetry, philosophy and sensory experience. And speakers. And related audience-participation experiences. We'll be exploring what it means to be human.

*the
Experience
of
Being
Human*



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FILM FESTIVAL 2

If you liked our highly successful *Voices of Humanistic Psychology* series last year, we think you'll love this year's series; we do.

A festival of multi-award-winning films that are at once visual poetry, philosophy and sensory experience. Plus speakers. Plus related audience-participation experiences. We'll be exploring what it means to be human. You come too.

When and where:

Six Tuesday evenings, October 10 to November 14 at 7:30 P.M. in the auditorium of the Museum of Natural History in Balboa Park.

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Oct. 10—THE JOY OF BEING

"Catch the Joy"—"He who catches the joy as it flies Lives in eternity's sunrise."

(William Blake)

The filmmakers catch the mood of a relatively new and thoroughly exhilarating adventure.

"Skater Dater"—A sensitive, funny, non-verbal celebration of boyhood's discovery of Woman and young manhood.

"The Searching Eye"—Rhapsodizes the glory of seeing. "Amazingly beautiful for sheer visual excitement, boldly inventive imagination, and technical virtuosity."

New York Times

Oct. 17—CREATIVITY

"Ski: The Outer Limits"—The virtuosity of the skiers is equalled by that of the photographers. Not just about skiing, but about the combination of discipline and ecstasy as we push towards the outer limits of our abilities.

"Why Man Creates"—Combines humor and satire with serious questions about the wellsprings of the creative process.

Oct. 24—ALTERNATE LIFE STYLES

"Year of the Communes"—A documentary visit to a variety of communes based on religion, drugs, sex, agriculture, etc.

"Synanon"—Probably the largest and most successful commune of them all today. The story of a middle-class revolution.

Oct. 31—STATES OF CONSCIOUSNESS

"The Flow of Zen"—Alan Watts presents the Zen view of the process-nature of reality.

"Meditation"—A non-verbal pictorial simulation of the sometimes psychedelic fourth state of consciousness.

Nov. 7—NEW FRONTIERS OF THE BODY

"Acupuncture"—The story of this ancient Chinese medical art and its emerging discovery in the West today. Filmed in the People's Republic of China.

Nov. 14—NEW FRONTIERS OF THE MIND

"Psychic Saints and Scientists"—A status report on psychic phenomena as practiced and studied by "sensitives" and behavioral scientists today.

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Series of six evenings (save \$3.00)

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The National Center for The Exploration of Human Potential presents:

PAIRING

a one-day happening for singles and couples

with

Dr. George Bach

author of PAIRING, THE INTIMATE ENEMY, ETC.



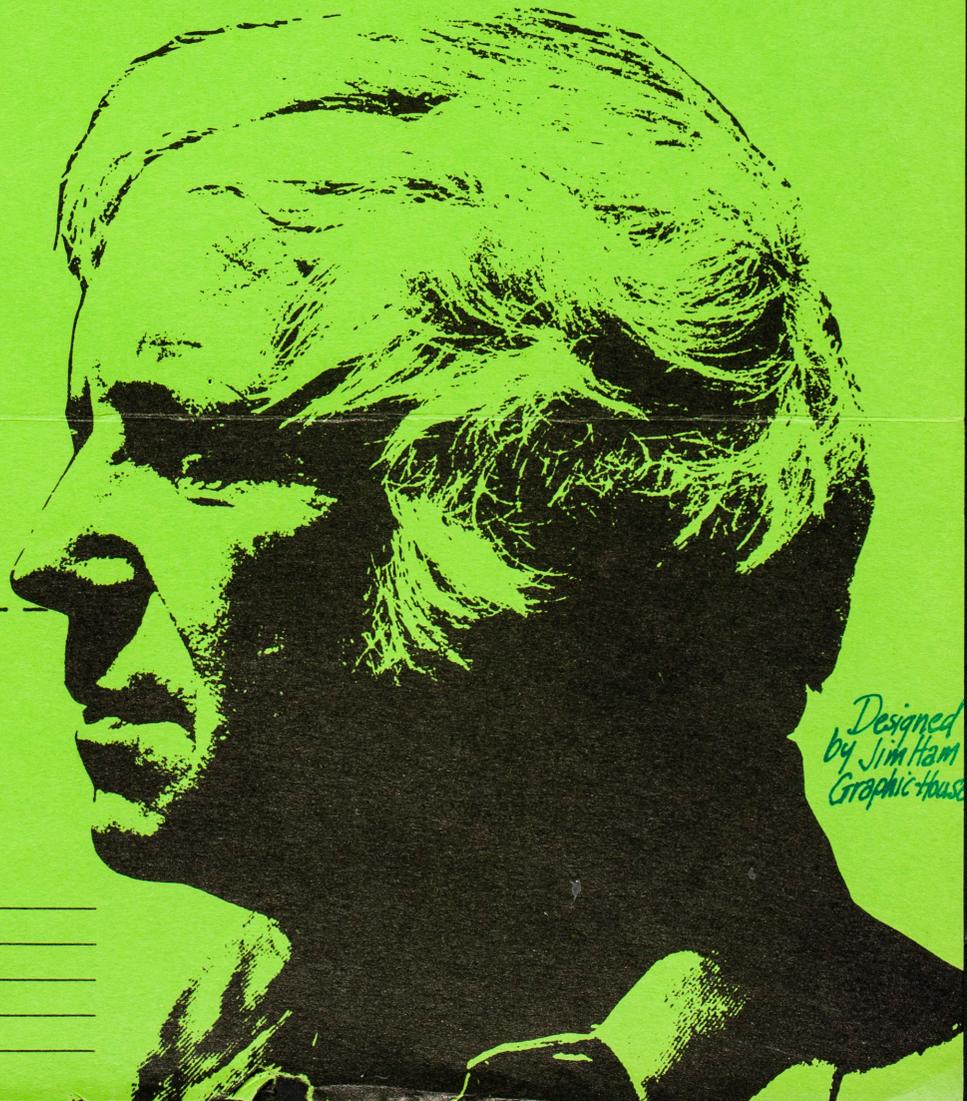
- New dimensions in male-female relationships
- New ways of dating and mating
- How to achieve GENUINE intimacy
- How to make love begin/With or without sex/With joy/Without con games
- Bring a friend or mate or come to meet a new date
- All participants will ACTUALLY LEARN HOW to use the new dating and mating style

All Day Saturday, Oct. 28, 1972 9:30 AM - 5:00 PM

at the ROYAL INN at the Wharf, 1355 Harbor Drive, San Diego

Fee: \$19.50 including gourmet luncheon
if received by October 24th, or
\$22.00 at the door
\$18.00 N.C.E.H.P. members

Dress: Casual clothing suitable for
movement and dance (slacks).
P.S. Bring a cushion.



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by Jim Ham
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WHY WELL-SPRINGS?: A TALK BY KAY ORTMANS



In trying to pinpoint the activities at Well-Springs, perhaps I should begin by saying that Well-Springs is a non-profit educational organization. As I think of education at this time, one wonders where we are being led. And perhaps it's important to realize that at Well-Springs, we are dealing more with re-education or uncovering what we already know rather than bringing more information to people. We feel that if we can start from the smallest child, uncovering what it already knows and bringing that out into the open so that it can feel its own freedom and identity with love and understanding, we shall then move into quite new areas of discovery. And in order to do this, it seems important that each staff member or leader or whatever he wants to call himself -- just a participator -- begins by uncovering his own wisdom. For us to find this wisdom it seems necessary to first of all draw off the old vibrations of negativity which seem to stand in the way. It may be one of the exciting discoveries of our time, that when we look at the outside of what is happening on the periphery and what is happening in our cities -- the violence, the angers, the lack of control, the drugs, all the other aspects that seem to be so horrifying -- it may be they are the essential part of uncovering that has to take place in some form before the wisdom can come up to the surface. Maybe a lot of these seemingly ghastly episodes are repeated at this time because we haven't found ways of drawing off the residue from the past which gets reactivated in the present. And when we do find new ways of drawing this up at any age -- whether they are small children or people in their 80's or even 90's -- when we have found creative ways of drawing out of the body these negative vibrations and clearing the way for the wisdom to come through, then education, or re-education, or refining through education will take place quite naturally.

Most of the people who come here are eager to clear their own channels more completely. Some come in great distress with blocks that seem so unapproachable and impossible to get through that they don't know quite where they are and by starting with the freedom of the body, we quickly release enough circulation to begin movement to loosen this unfinished business. It's a very exciting process, to be able to have a simple way to uncover and draw to the surface and transmute the old so that we don't repeat it in the present. Then the creativity that is ready to come through doesn't become distorted because of the emotion held in the body. This emotion doesn't really belong now but is residue left in the body, fermenting and being given new power to reactivate in the present.

Where before people have been through grim procedures to dig down into the unconscious, now we're realizing that this can be a very joyous experience and real fun -- creative fun. As we free the blocked-in energy through movement to fine music, which brings out the dignity of our own individual soul, at the same time we find insights occurring while we're moving or while we are using creative material -- taking perhaps a hunk of clay and really getting into the resistance of the clay which in turn will draw up our own resistance and manifest itself out into something creative

right then and there. Or we may have a tremendous desire for color, without any idea of being a painter or trying to project a concept -- just letting color manifest itself in ways that we don't know how it happens -- just enjoying color with music and later seeing the significance and later picking up the basic principles that we find in the picture, in the clay, later writing about it, but first freeing ourselves so that we can really recognize our own individual spirit and the sense of joy coming through, while at the same time we're getting rid of the past accumulation of unfinished business.

When we do this in groups, we find all kinds of involvements. Suddenly we take a strong liking to someone or dislike of someone and we go with it to see what we can release at the same time. And if it's a dislike, we try to use all kinds of games, really creative games, to stimulate this to come out further and then later we sit down and talk about it and laugh about it and we realize that we don't really feel like this now but that emotion was triggered off by perhaps a voice, a vibration of color, a vibration of sound, a vibration connected with any kind of subtle association. And when that vibration comes up, our own counterpart gets triggered off and away we go in seemingly a vicious circle. But if movement is employed and freedom for creative activity, this can be moved out very quickly and we find there is a new platform of deep peace within us where we can settle down again to find out where we are now, because everything appears to be different when we have drawn these old associations and vibrations and emotions out of the body.

We talk a good deal about consciousness, change of consciousness, expanding consciousness, awareness. All these things are very important, but if we don't get our own bodies clear first, we bring the distortion into the present and so we go on muddling through. When we've got rid of these old associations and vibrations, then often we find we can take a new hypothesis, a new discovery and new realization of possibilities which before we couldn't entertain -- or if we could, it was just mentally or intellectually. All the time we're working this way and whenever we're willing to permit an old habit pattern to drop off and replace it with a new one and get an old emotion out -- perhaps with 150 pounds of clay -- throwing it on a board -- just to free the vibration, then great joy and great excitement comes, realizing that it is then possible to live differently, to feel differently, to see other people differently and particularly our own close relationships with our family and children and perhaps start an entirely new way of living.

At Well-Springs all those who come here are in some way interested in doing this for themselves or in small groups. When we work with each other, on each other, through each other, we find a much quicker release. With the urgency and the eagerness of the young people, we find we are responding to that urgency by stepping up the speed of these happenings. And with their love and their desire for something better, something new, something fresh, something realistic -- not in the usual sense of the word, but something really vital in their lives, we are led to massage-to-music as a quicker way of drawing off the boil, as it were, from within the body. It comes up to a point of needing to burst out, and through the process of massage-to-music, this can be done much more easily, effortlessly and creatively.

In using the program, allowing movement and music and color to free us to a certain extent, we see bubbling up the old fears or the old anxieties and so forth and when enough of these come to the surface, we sense when the time is right for a massage-to-music. At that point it is much easier to draw off the exact situation from the past that has caused many aftermaths. It's a simple process, but if you're not able to handle your own negativity, it's best not to undertake to massage others. When you have really fine music, tremendous things can happen very quickly and all kinds of negativity and angers and hates can come rattling out at a great pace and it's essential that you don't identify with them but with the real person underneath, with the real soul quality and the beauty of that person underneath, giving no attention to what's coming out. We say to ourselves many times, "Do not judge by what seems -- just go right underneath and draw out from there with deep impersonal love the essential quality of that person, the real potential, and let all the other flow out and be transmuted on the wing through the power of love and the music, through movement, through massage taking the vibration off the body, through the aura, right out, and allow it to be transformed so that it does not go back in again.

In a mental, psychological approach sometimes we can go round and round and round, over and over again, with the same problem. But once you get it really freed out of the body and allow the joy to take the place of that negativity, then transmutation can be complete and will not come back. If you want to re-infect it because part of your old habit pattern wants to reassert itself, that's your privilege, but you do have the opportunity of changing your habit patterns then, with marvelous results, whereas if that vibration is still in the body, even though you may know it's there, it's very difficult to change the old habit patterns.

We take it for granted that we draw to ourselves what we are. If we still have angers in the body, we're going to draw many situations to us to enable that anger to come out. And this goes on and on until we suddenly realize that we don't need to project onto other people, our angers. We need to get it out of the body ourselves, to be responsible for it ourselves and see that it moves out creatively. Once the will is willing to do this, then there's tremendous growth very quickly, but as we all know, the resistance to the old habit patterns which are lodged in the subconscious can take quite a while to dissolve or move or change. It depends on the willingness of the person and the love that they are able to release in themselves that primes their own pump.

So many people have gone back to primitive music now -- not only the young people but the older people too -- because they feel a need to respond to that music. And it's fine to bring the primitive in them up to the surface and clear it out, but to stay with it and go on re-infecting it over and over and over again does not bring us into the true refinement of the deep potential that we really have and want to uncover. It's quite easy to get caught in a circle or a type of music that doesn't really pull us up, that just frees us out in the old way. And some of us do not realize that the soul really wants to refine itself and bring itself up to the glory that belongs to it. And if we stay with the primitive music, we're held back and held down to the past instead of bringing that up to the present, letting it go and then starting afresh with more sensitivity and allowing more subtle beauty in our lives.

Now the humor -- the humor is a very important part of every session because each incident depends in its manifestation on how much power we give it. If we want to make a great deal of a very little thing, we can do it and we get held to it and bound to it and very little development takes place. If we're quick enough to see the old pattern coming up to the surface -- almost with the twinkling of an eye -- and laugh at it and give it no power, then we can let it go and dance it out with humor. Sometimes repeating the word that was the key word that set us off, over and over and over again in many different ways, so that you feel the freedom of that word taking place is all that is needed. It might be "retaliation" -- it could be any word at all that relates to another incarnation, another experience that is holding you back in the present. When you are aware of that word, say it over and over and over again. Dance it out, sing it out, free the whole emotional field around it with humor! If you can make up rhymes about the things that have been most difficult for you to handle and really enjoy them, write them down if you need to, put them on tape, dance them out, then they will not have that same power over you any more.

Some people say, or rather ask, is it necessary to believe in reincarnation for this to work? And I usually say, no -- because we repeat the old patterns over and over again and they have already been repeated in this life. Nevertheless, if we make enough space within ourselves to allow incidents from other lives to come up to the surface, we see a fascinating pattern. It's just like a moving mosaic where you see perhaps a blue in the pattern moving and another corner of blue that relates and another blue somewhere else that relates -- all these colors have some relationship. It's the same in accepting reincarnation as a natural part of everything. We haven't learned all that we know in one experience in living, obviously. We do not have geniuses just coming out of the wind. These are deep knowledges which can come up to the surface when needed. We don't bring up only negative memories but positive ones too. We may suddenly find we were a pianist before and that's why we can play without much practising now, or we suddenly understand a concept that we have never heard before and it rings a bell and we know we have known this a long time. And when we are able and willing to accept the responsibility that comes with this understanding, miracles can happen. Tune in and let go of the body and then some of these incidents we need to clear, come up to the surface to be transmuted in order to be free in the present. The opposites will be brought together. Then we will find why we chose the parents we chose this time, because of what happened last time and so many things will suddenly make sense to us. Instead of complaining and feeling the unfairness of our life, we suddenly realize we drew this all to us through our own choice because we wanted to balance out something that happened before and to that extent, it's tremendously helpful to accept past lives as a matter of course and find out what happened. Then we can relate to it and see why we're doing what we're doing now and bring the old vibration that held us in the past up to the surface now to free us in the present. This too is a very exciting experience.

There are so many different forms of meditation now and our form is very simple. We talk about going into the silence to let go all the old thoughts and feelings, draining them out, finding the emptiness, allowing a deep peace.

Then through natural breathing and waiting for the joy to come through and the light, we may move into that higher consciousness. All the really fine music, painting, any art form that lifts people into their own higher consciousness seems to be motivated by letting go and relinquishing rather than trying to bring out or bring forth or prove anything. We feel the inspiration is there for us to touch and through letting go the body, freeing our own spirit, letting our tiny light move out, we draw the greater light and greater inspiration to us, which enables us to become part of the whole. And creativity in that flow does help the whole world, like a tiny stone in a pond.



An Invitation to Well-Springs

A NEW FILM

A 30 minute documentary in color offering an experience of the Well-Springs program.

The work of Well-Springs is based on the belief that the outer reflects the inner, that conflict lies within the self and outer conflict, even world conflict, can be resolved only as the individual deals with himself. Seeing individual conflict as held in the body in the form of resistance or tension, Well-Springs directs its program toward locating and moving out this resistance. When the body is freed, mind and spirit are released and transformation of consciousness can then take place.

Movement to music is basic to this process because the vibration of music of high quality summons and integrates the self. Expression of feeling in colored chalks, clay and writing concludes the process and often triggers the insights which produce lasting change.

Vivian Blackstone, producer and director of the film, is a free-lance artist specializing in cinematography, sound, graphics and optics. She has studied at School of Industrial Arts, Chouinard, U.S.C. and U.C.S.D.

Kay Ortmans, the narrator, is Director of Well-Springs and originator of its program. She has worked extensively in the fields of relaxation, movement to music and creative activities. She is a graduate of The Royal Academy of Music, the Loheland School of Gymnastics in Germany and the Ann Driver School of Music and Movement in London. Kay has issued a series of recordings presenting the Well-Springs program in all its phases.

Well-Springs is a non-profit educational center in Ben Lomond, California. Its program is for people of all ages. Individuals and groups, including family groups, stay at Well-Springs for varying periods of time. Well-Springs also presents workshops throughout the country and gives courses for people wishing to conduct its program or incorporate the methods in their own programs.

The film may be borrowed by making a contribution to Well-Springs Foundation, 11455 Alba Road, Ben Lomond, California 95005. (408) 336-8177.



WELL-SPRINGS



A non-profit educational foundation for the teaching
of relaxation as a way to personal discovery and growth.



Situated in the Santa Cruz Mountains of Northern California, WELL-SPRINGS offers a program for the handling of inner and outer tensions and for channelling the released energy into constructive thinking and acting. The process is based on techniques for relaxing the body, followed by deeper mental and emotional release and the expression of feeling through the use of colored chalks, clay, movement to music and writing. This very often leads to important discoveries about the self, the resolution of conflicts and the solving of problems. Much of this work is accomplished on a non-verbal level, supported by music. Men and women of all ages and walks of life who learn these techniques and practice them consistently, testify that they find themselves in a state of increasing vitality, awareness and productivity.

WELL-SPRINGS is open all year for individuals and families, for conference and group leaders and for executives in small groups needing increased energy and a creative atmosphere. Its location on a mountain ridge in the redwoods, with its natural amphitheatre and many views, ensures the beauty and solitude conducive to this inner work.



The work of WELL-SPRINGS is based on the acceptance that the body is the instrument through which we gain direct knowledge of ourselves.

The Relax and Rebound exercises provide simple techniques for gaining awareness of the body and for recognition of its stresses and tensions and their conscious release. These procedures, when learned, can be applied to all life situations with increasing facility.

Movement to Music provides an opportunity to find and express one's own natural rhythm freely. This helps to move out residual tension spontaneously and allows one to break through the barriers of self-consciousness.





Expression of feeling through free use of chalk and clay with music releases insight and unsuspected potential. As the aim of this process is personal discovery rather than artistic achievement, it can be entered into by everyone and does not involve the use of previously known techniques.

This part of the program is carried on non-verbally in order to reach a deeper level of communication with the self.



DIRECTOR
KAY
ORTMANS

Internationally known in the fields of relaxation and movement to music, Kay Ortman's background includes training at the Dalcroze School of Eurhythmics, the Royal Academy of Music in London, and the Loheland School of Gymnastics in Germany. She has taught in many schools, including Teachers' Training Colleges in England, the Cornish School of the Arts in Seattle, and summer courses at the University of British Columbia and the University of California at Berkeley, before opening her own center in Vancouver which she operated for ten years. She has conducted many workshops for all-age groups and for three years had her own radio programs for children on CBC, writing her own music and scripts, and has demonstrated her work with children and adults in a series of TV programs over Canadian networks.

Kay Ortman's Relax and Rebound program has been established in centers in the United States and Canada and her original recordings for relaxation and music and movement are used in public and private schools and in the home.

TEACHER'S COURSE

The Teacher's Course in Relax and Rebound techniques is offered under Kay Ortman's personal supervision at WELL-SPRINGS. It is designed for individuals who wish to establish centers for this work or to incorporate its integrated program into already existing activities.

Qualification as a certified teacher requires intensive training in basic principles and supportive techniques, necessitating time, study, practice and complete self-involvement. Further details on request.

A DAY AT WELL-SPRINGS

8:30 - 9:30	Breakfast.
10:00 - 2:30	The Program, in the Glade or at Activity House. (A picnic lunch is incorporated as part of the program.)
2:30 - 4:00	Time for rest and reflection in the stillness of the redwoods.
4:30 - 5:30	Tea at the Cottage. Private sessions.
6:30 - 7:30	Dinner.
8:00-10:00	Discussions by the fireside, practice in creative thinking, movement to music, group silence.

RATES

• People come to Well-Springs for a day, a weekend, a week or more. Accommodations are comfortable and attractive.

Day, including overnight. \$20.00

Program only, including lunch. \$7.50

Private sessions. ~~\$15.00~~

Special group and family rates by arrangement. 25.00

WORKSHOPS AND LECTURES

During the fall and winter, Kay Ortman is on tour presenting workshops for schools, churches, hospitals and private groups in many areas of this country and in Canada and Mexico. Her schedule is arranged to assure return sessions for those groups and individuals who wish to continue the Relax and Rebound work in their own communities.

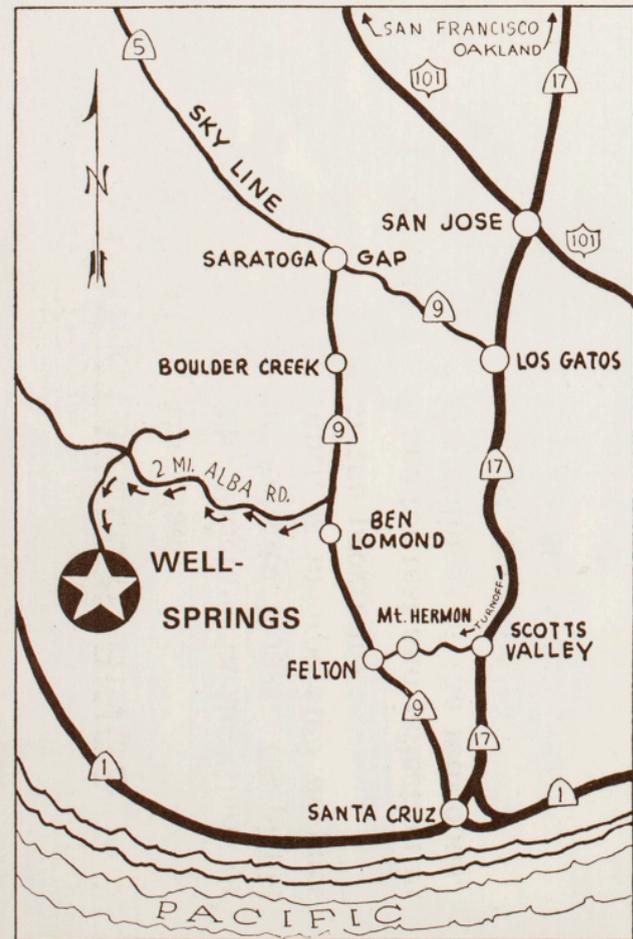
RESERVATIONS

WELL-SPRINGS

11455
~~1653~~ Alba Road

Ben Lomond, California 95005

Telephone (408) 336-8177



WELL-SPRINGS

~~Box 1653~~
11455 Alba Rd.
Ben Lomond
California 95005

SONIC MEDITATIONS

with

THE ♀ ENSEMBLE

The ♀ Ensemble cordially invites you to participate in Sonic Meditation according to the instructions below. Please join The ♀ Ensemble as the meditations rely on group energy.

- I. THE GREETING MEDITATION.....Begin at least a half hour before the meeting by observing your breathing. Gradually form a pitch image mentally. Maintain the same pitch image for the duration of the meditation. Whenever a person enters a space produce your pitch image a long tone. Remain silently focused on your pitch image until another person enters the space.
- II. REMOVING THE DEMON or GETTING YOUR ROCKS OFF.....Sit in a circle with persons facing in and out alternatively. Each person has a pair of resonant rocks. Begin the meditation by establishing mentally a tempo as slow as possible. Each person begins independently to strike the rocks together full force maintaining the imagined tempo. When enough energy is present, shout a pre-meditated word. Once selected the word remains the same. The shout is free of the established tempo, and may occur one or more times during the meditation. Persons without rocks may surround the circle. Each of those without rocks selects a word, phrase or sentence to say or intone repeatedly either silently or audibly for the duration of the meditation.
- III. TEACH YOURSELF TO FLY.....Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually observe your breathing become audible. Then gradually (observe) introduce your voice. Color your breathing very softly at first with sound. Let the intensity increase very slowly as you observe it. Continue as long as possible and until all others are quiet.

THE



ENSEMBLE

The beginning spark for The ♀ Ensemble began several years ago when Pauline Oliveros started investigating the sonic/psychical qualities and possible permutations of a single pitch. She worked on the pitch 'A' for almost a year, then admitted 'D' to her study. Pauline and Lynn Lonidier started making live improvised soundtracks, using Pauline's mode of studying/playing only one pitch center, for several of Lynn's films. When Pauline was invited by E.A.T. to participate at the Pepsi-Cola Pavilion at Expo 70, Osaka, Japan, she called a meeting of several women--which now is the ensemble--to make a 96 minute piece using only two isolated pitches, 'A' and 'D'... this piece later became the impetus for Pauline's composition Teach Yourself to Fly. During the summer of 1970 after Pauline's and Lynn's return from Japan, the ensemble expanded in number to participate with Al Huang, noted dancer and T'ai Chi master, during his summer T'ai Chi workshop at Kairos, San Diego and his dance class at Cal State Long Beach. The style of this music was meditative, flowing according to T'ai Chi principles of Yin/Yang which Al was teaching.

Since that summer, The ♀ Ensemble has been working regularly on disciplined states of meditation and ideas for expanding the possibilities of sonic meditation. The group is purposely all female in order to maintain a common, stable vibration within itself and to explore the

potentials of concentrated female creative activity, something which has never been fully explored nor realized. The group sonic meditations provide a path for constant rediscovery of each person's potentials in herself and in her instrument. By meditating together the members are able to reinforce each other's psychic energies and sonic explorations and discoveries. The ♀ Ensemble believes it is necessary to maintain an equilibrium between itself and the listener so that the audience is invited and encouraged to participate in the sonic meditations.

REPETOIRE:

Sonic Meditations...Pauline Oliveros

Teach Yourself to Fly
Removing the Demon or
Getting Your Rocks Off
Environmental Dialogue
White Noise Meditation
Greeting Meditation

Pauline's Spring Piece...Hal Budd

Light Meditations..Lynn Lonidier

Group & Solo Improvisations

Kinetic Awareness

Psychic Awareness

MAILING ADDRESS:

The ♀ Ensemble
c/o Pauline Oliveros
1602 Burgundy Road
Leucadia, California 92024

Betty Anne Wong



There is an old Chinese saying which states that if a man sitting alone in his own room thinks the the right thoughts, he will be heard thousands of miles away...

There is a new Chinese saying which states that all sound is music when you let it flow.

RUTGERS UNIVERSITY *The State University of New Jersey*

INTERDEPARTMENT COMMUNICATION

May 20, 1971

Professor Geoffrey Hendricks,
Chairman, Voorhees Assembly Board.

Dear Hendricks:

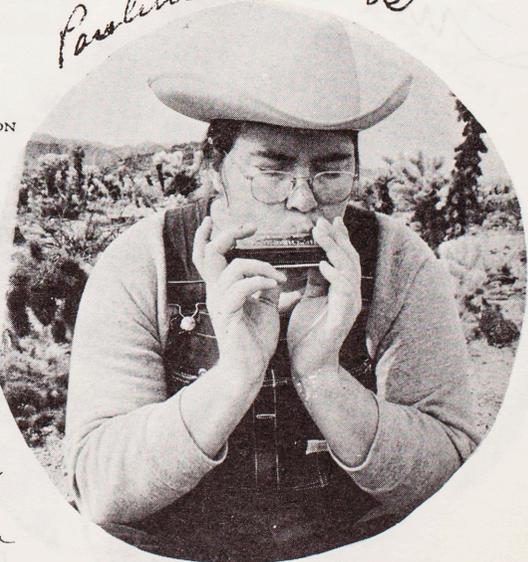
I have before me your memorandum of May eighteenth regarding a visit of Pauline Oliveros. I am sorry that we have never heard of this woman. Who decided that she is a noted composer and one of our nation's foremost women composers? Do you have anyone on your Assembly Board to help you in these matters pertaining to music? It can be that this woman is outstanding, but we have never heard of her in our circles.

Sincerely yours,

A. Kunrad Kvam,
Chairman,
Department of Music.

akk:hr

Pauline Oliveros



Zina Louie

Alexina, or Zina, comes from Vancouver, B.C. She graduated from the University of British Columbia with a Bachelors of Music, and is an accomplished pianist having received a degree from the Toronto Conservatory. She is currently majoring in composition at UC San Diego on a Regent's Fellowship. Summer of '71 she returns to UBC on a grant to study electronic music. "lots of energy..occasional bursts of singing and dancing..altho I love and immerse myself in new music, old music is becoming fresh and exciting to me again..Brahms can make me melt..Bach, Machaut, Gesualdo..Ives' Unanswered Question..I love the ocean and the forest..my country..have lived all my life in the Pacific Northwest and love its wildness..am interested in writing chamber music..interaction of small groups of people..but am getting interested in environmental and tape music..am fond of friends, flowers, trees, hummingbirds, gentleness..quiet ways.."



Lin Barron



Lin..cellist..23..from Berkeley, Calif... received a B.A. in music at UC San Diego, and is currently completing an M.A. with intentions of continuing work for a Ph.D. "My interest is in bringing music back to an organismic approach from its current 'abstract' level. It is my contention that the musical process is intimately connected with our physiology; I am presently working with several outstanding people to relate brain wave phenomena with 'aesthetic' processes (music). This area of research came from my interest in improvisation." Performance is a vital activity in her career: She has developed sound/body movement skills through her work in Ken Gaburo's ensemble, NMCE, in La Jolla, Calif. Her instrumental work, primarily contemporary/avant-garde, is extensive; real-time electronic performance is important also. T'ai Chi, Zen and Indian cooking complete the circle.

Shirley A. Wong

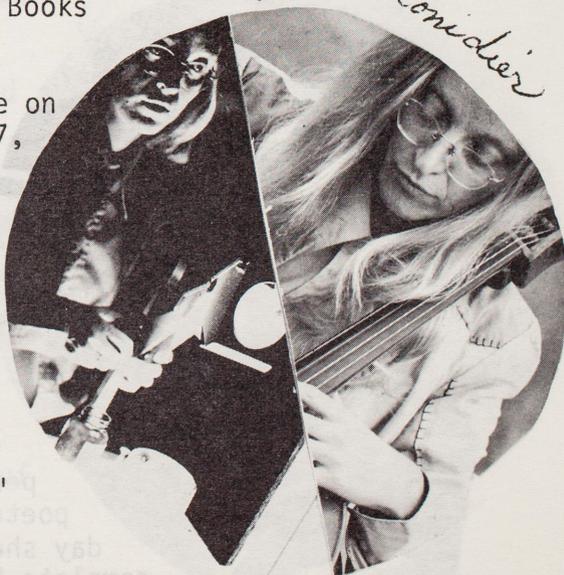


"In my 32nd year sitting at the piano spinning out a Brahms phrase; wondering what that sharp, insistent, piercing sound is, entering and blending as it will with me--a bird sitting on a tree outside my window singing Brahms too. Walking along a path, my ears receive a drawn-out tone; someone practicing on his horn. But, listening more intently, discovering that resonating tone to be from an electric saw. Today and everyday finding that all sound is music: to play on an instrument, or to play on myself, is the same. That guttural sound from inside my guts, through my throat and out into the world of other sounds is the best.

Where Brahms lets loose and becomes Spring can really hang you up the most in the warm hands of Zina, and in the hot hands of Joe F.-- A phrase from the Grateful Dead, working itself out."

Poet: San Francisco State College 1965 Reading Series, K.Q.E.D. Channel 9, S.F., University of Calif. Guest Poets' Series, 1970. Books of poems: Po Tree, 1967, The Female Freeway, 1970. Lecturer: Calif. Teachers' Assoc. Curriculum Conference on Language and Reading Innovations, 1967, and UC Berkeley Extension workshop in creative approaches to poetry for teachers, 1968. Filmmaker and multimedia artist using projected light as medium. Performances at Mills College, Expo 70, Japan, Electric Circus, N.Y., Univ. of Washington. One-Woman showings at UC San Diego Art Dept. and San Diego State. "Life is but back into the future, forward into the past, merrily merrily merrily."

*hymn
homicides*



"Coming from a musical family, I followed a musical direction through college. I received a Bachelors of Music at Cal State College, Fullerton and am continuing at UC San Diego in the M.A. program in music. My interest is exploring new violin techniques and expanding further the potentials of the violin. A large part of my time is spent with my cats. I don't feel comfortable unless I have at least two cats around me. I guess the reason I like them so much is that they are so unpredictable. Cooking is another interest I have, particularly East Indian cooking. It has become a ritual in our house to have a huge Indian feast with many friends at least once a month. Maybe my interest in improvisation and music is a direct product of my love for cats and exotic cooking: My cats present unpredictable situations which they expect me to react to, and is there really a difference between cooking a well blended meal and spontaneous composition?"

Patricia Strange



Chris Veigt



Christine, who has been a blonde for some time now, looks like a Wagnerian soprano, but is not. Surprisingly, she does attempt singing for her suppers. Her years on the stage as a singer, in fact, date back to before she turned into a blonde when she got her first rave review for understudying her part of Dorabella in the well known opera by Mozart. Other well received and profound interpretations range from such diversified characterizations as Hansel, Menotti's Old Maid and Medium, Mozart's Cherubino and Contessa, etc. She also has wide experience singing at badly attended recitals. Currently her interests include working with all aspects of performance and production, sculpture, poetry, and generally mixed media. Someday she hopes to gather enough energy to complete her thesis for an M.A. in music.



"I am a non-political female humanist. My life now centers around finishing my thesis which is an exploration of how I sing more than one note at a time. I am trying to calm down, open up, and lose a rampant paranoia; lying in the sun, being worked over by the Pacific, making mammoth macrame projects, balling, getting murmured, living with Rob McReynolds and Agnes the duck/dog, and working with the NMCE III help a lot."

Joan George-received a BMEd degree from the Univ. of Louisville, attended Aspen Music Festival in summers, studied clarinet in New York with Leon Russianoff, took a M.M. from Indiana Univ. She played in the Milwaukee Symphony for two seasons. While in Milwaukee, she and her husband Ron formed the Milwaukee Contemporary Chamber Ensemble, devoted exclusively to performance of 20th c. music. Since coming to UC San Diego where her husband is in the Ph.D. program, Joan has worked in the Music Dept. office and taken part in UCSD performances as well as teaching privately, and giving joint percussion/clarinet concerts with her husband. "My interests include the humane treatment of animals, particularly cats, all forms of music, furniture design and organized chaos."



DEDICATED TO THE ♀ ENSEMBLE AND AMELIA EARHEART

I TEACH YOURSELF TO FLY

ANY NUMBER AND VARIETY OF SINGERS AND/OR PLAYERS SIT IN A CIRCLE, FACING THE CENTER. A DARKENED, REVERBERANT SPACE IS PREFERRED. BEGIN BY SIMPLY OBSERVING YOUR OWN BREATHING. ALWAYS BE AN OBSERVER. GRADUALLY OBSERVE YOUR BREATHING BECOME AUDIBLE. THEN, GRADUALLY INTRODUCE YOUR VOICE AND/OR INSTRUMENT. COLOR YOUR BREATHING VERY SOFTLY AT FIRST WITH SOUND. LET THE INTENSITY INCREASE VERY SLOWLY AS YOU OBSERVE IT. CONTINUE UNTIL ALL OTHERS ARE QUIET. AUDIENCE MEMBERS IF PRESENT SHOULD RECEIVE THE SAME INSTRUCTIONS.

II SEARCH FOR A REVERBERANT OUTDOOR SPACE SUCH AS A CANYON, FOREST OR DESERTED MUNICIPAL QUAD. PERFORM 'TEACH YOURSELF TO FLY' IN THIS SPACE.

III SIT IN A CIRCLE FACING AWAY FROM THE CENTER. A DARKENED INDOOR SPACE IS PREFERRED. FORM MENTALLY A SOUND IMAGE. BEAM THIS MENTAL SOUND IMAGE TO SOME OTHER PERSON IN THE CIRCLE BY USING MENTAL TELEPATHY. VISUALIZE THE PERSON TO WHOM YOU ARE SENDING. REST AFTER YOUR ATTEMPTED TELEPATHIC TRANSMISSION BY BECOMING MENTALLY BLANK. WHEN OR IF A SOUND IMAGE DIFFERENT FROM YOUR OWN FORMS IN YOUR MIND, ASSUME THAT YOU ARE RECEIVING FROM SOMEONE ELSE AND MAKE THE SOUND IMAGE AUDIBLE. THEN BECOME MENTALLY BLANK OR RETURN TO YOUR OWN MENTAL SOUND IMAGE. CONTINUE UNTIL ALL OTHERS ARE QUIET.

IV DIVIDE INTO TWO OR MORE GROUPS. EACH GROUP SHOULD BE SOUND ISOLATED FROM THE OTHERS. THE DISTANCE MIGHT BE GREAT (THOUSANDS OF MILES, LIGHT YEARS) OR SMALL. EACH GROUP THEN PERFORMS SONIC MEDITATION III ATTEMPTING INTERGROUP TELEPATHY. A BEGINNING MAY BE SPECIFIED. EACH GROUP RECORDS ITS OWN SOUNDS DURING THE TELEPATHIC TRANSMISSION PERIOD FOR LATER COMPARISON.

V TAKE A WALK AT NIGHT. WALK SO SILENTLY THAT THE SOLES OF YOUR FEET BECOME EARS.

VI SONIC RORSCHACH -

WITH A WHITE SOUND GENERATOR OR PRE-RECORDED TAPE, FLOOD A DARKENED ROOM WITH WHITE SOUND* FOR 30 MINUTES OR MUCH LONGER. HALFWAY THROUGH INTRODUCE ONE BRILLIANT FLASH OF LIGHT* OR ONE LOUD SHORT PULSE*. ALL PARTICIPANTS SIT OR LIE DOWN FOR THE DURATION OF THE MEDITATION. WHEN THE SOUND ENDS MAINTAIN SILENCE OR OVERLAP WITH ANOTHER MEDITATION.

VII REMOVING THE DEMON OR GETTING YOUR ROCKS OFF

SIT IN A CIRCLE WITH PERSONS FACING IN AND OUT ALTERNATELY. EACH PERSON HAS A PAIR OF VERY RESONANT ROCKS. BEGIN THE MEDITATION BY ESTABLISHING MENTALLY A TEMPO AS SLOW AS POSSIBLE. EACH PERSON BEGINS INDEPENDENTLY TO STRIKE THE ROCKS TOGETHER FULL FORCE MAINTAINING THE IMAGINED TEMPO. WHEN ENOUGH ENERGY IS PRESENT, SHOUT A PRE-MEDITATED WORD. ONCE SELECTED THE WORD REMAINS THE SAME. THE SHOUT IS FREE OF THE ESTABLISHED TEMPO, AND MAY OCCUR ONE OR

MORE TIMES DURING THE MEDITATION. AN AUDIENCE MAY PARTICIPATE BY SELECTING, EACH MEMBER INDEPENDENTLY, A WORD, PHRASE OR SENTENCE TO SAY OR INTONE REPEATEDLY EITHER SILENTLY OR AUDIBLY FOR THE DURATION OF THE MEDITATION.

VIII ENVIRONMENTAL DIALOGUE

EACH PERSON FINDS A PLACE TO BE, EITHER NEAR OR DISTANT FROM THE OTHERS, INDOORS OR OUT-OF-DOORS. BEGIN THE MEDITATION BY OBSERVING YOUR OWN BREATHING. AS YOU BECOME AWARE OF SOUNDS FROM THE ENVIRONMENT, GRADUALLY BEGIN TO REINFORCE THE PITCH OF THE SOUND SOURCE. REINFORCE EITHER VOCALLY OR WITH AN INSTRUMENT. IF YOU LOSE TOUCH WITH THE SOURCE WAIT QUIETLY FOR ANOTHER.

VIII a) ENVIRONMENTAL DIALOGUE FOR THE NEW HAMPSHIRE FESTIVAL ORCHESTRA (TO MARY AND TOM NEE)

ON LAKE WINNEPAUSAUKEE AT SUN UP OR SUN DOWN, PLAYERS OF THE ORCHESTRA ARE DISPERSED HETEROGENEOUSLY IN SMALL GROUPS IN BOATS ALL OVER THE LAKE. PLAYERS BEGIN BY OBSERVING YOUR OWN BREATHING. AS YOU BECOME AWARE OF SOUNDS IN THE ENVIRONMENT, GRADUALLY BEGIN TO REINFORCE THE PITCH OF THE SOUND SOURCE OR ITS RESONANCE. IF YOU BECOME LOUDER THAN THE SOURCE, DIMINUENDO UNTIL YOU CAN HEAR IT AGAIN. IF THE SOURCE DISAPPEARS LISTEN QUIETLY FOR ANOTHER. IF THE SOURCE IS INTERMITTANT YOUR PITCH REINFORCEMENT MAY BE CONTINUOUS UNTIL THE SOURCE STOPS. AURAL AWARENESS OF THE SOURCE IS NECESSARY AT ALL TIMES EVEN THOUGH YOUR REINFORCEMENT MAY BE MOMENTARILY LOUDER. REINFORCEMENT IS DISTINCTLY DIFFERENT THAN IMITATION. THE FORMER IS CONCERNED WITH PITCH THE LATER WITH QUALITY. ALLOW THE BOATS TO DRIFT UNLESS GUIDANCE PAST OBSTACLES OR AWAY FROM SHORES BECOMES NECESSARY.

IX BEFORE THE MEETING

BEGIN AT LEAST A HALF HOUR BEFORE THE MEETING BY OBSERVING YOUR BREATHING. GRADUALLY FORM A PITCH IMAGE MENTALLY. MAINTAIN THE SAME PITCH IMAGE FOR THE DURATION OF THE MEDITATION. WHENEVER A PERSON ENTERS THE SPACE PRODUCE YOUR PITCH IMAGE AS A LONG TONE. REMAIN SILENTLY FOCUSED ON YOUR PITCH IMAGE UNTIL ANOTHER PERSON ENTERS THE SPACE. CONTINUE UNTIL EVERYONE IS PRESENT.

X SIT IN A CIRCLE WITH YOUR EYES CLOSED. BEGIN BY OBSERVING YOUR BREATHING. GRADUALLY FORM A MENTAL IMAGE OF ONE PERSON WHO IS SITTING IN THE CIRCLE. SING A LONG TONE TO THAT PERSON. SING THE PITCH THAT PERSON IS SINGING. CHANGE YOUR MENTAL IMAGE TO ANOTHER PERSON AND REPEAT UNTIL YOU HAVE CONTACTED EVERY PERSON IN THE CIRCLE ONE OR MORE TIMES.

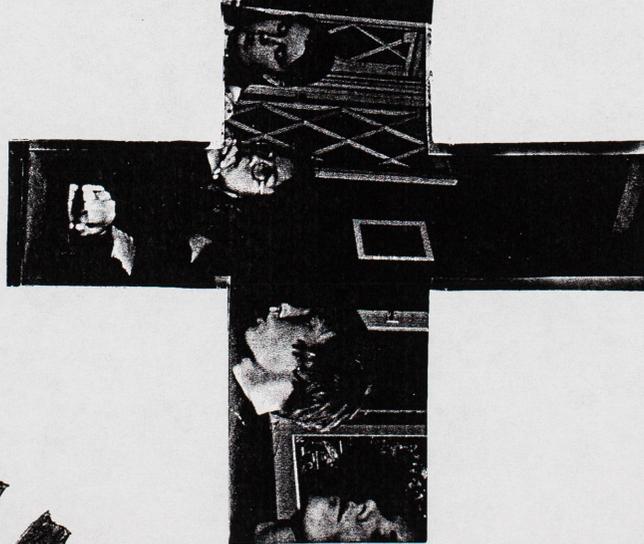
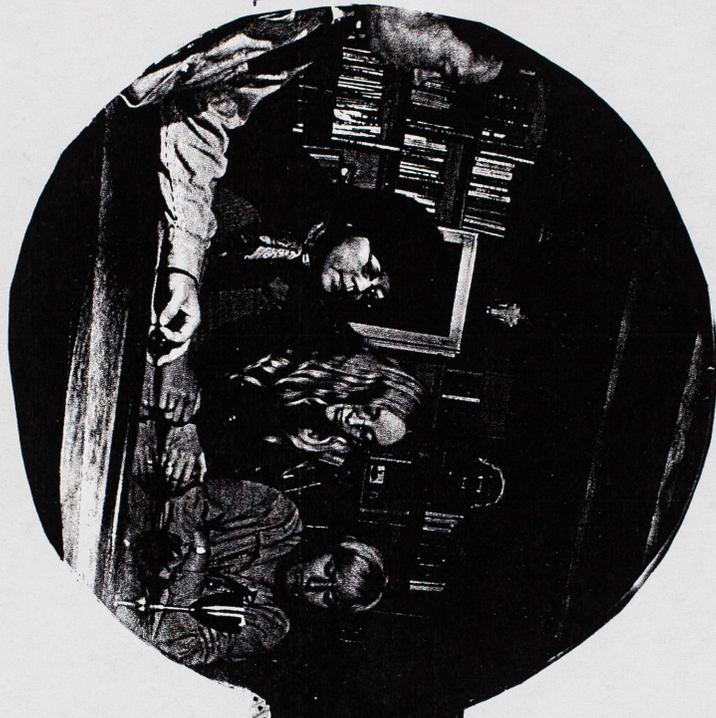
* TECHNICAL INFORMATION

THE BANDWIDTH OF THE WHITE SOUND SHOULD BE AS BROAD AS 20 TO 20,000 HZ.

THE FLASH OF LIGHT MUST BE SUFFICIENT TO CAUSE AFTER IMAGE

THE PULSE MUST NECESSARILY BE LOUDER THAN THE WHITE SOUND

THE



ENSEMBLE

layout
7p.

SONIC MEDITATIONS

with

THE ♀ ENSEMBLE

The ♀ Ensemble cordially invites you to participate in Sonic Meditation according to the instructions below. Please join The ♀ Ensemble as the meditations rely on group energy.

- I. THE GREETING MEDITATION.....Begin at least a half hour before the meeting by observing your breathing. Gradually form a pitch image mentally. Maintain the same pitch image for the duration of the meditation. Whenever a person enters a space produce your pitch image a long tone. Remain silently focused on your pitch image until another person enters the space.
- II. REMOVING THE DEMON or GETTING YOUR ROCKS OFF.....Sit in a circle with persons facing in and out alternatively. Each person has a pair of resonant rocks. Begin the meditation by establishing mentally a tempo as slow as possible. Each person begins independently to strike the rocks together full force maintaining the imagined tempo. When enough energy is present, shout a pre-meditated word. Once selected the word remains the same. The shout is free of the established tempo, and may occur one or more times during the meditation. Persons without rocks may surround the circle. Each of those without rocks selects a word, phrase or sentence to say or intone repeatedly either silently or audibly for the duration of the meditation.
- III. TEACH YOURSELF TO FLY.....Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually observe your breathing become audible. Then gradually (observe) introduce your voice. Color your breathing very softly at first with sound. Let the intensity increase very slowly as you observe it. Continue as long as possible and until all others are quiet.

THE WEE COBBLER

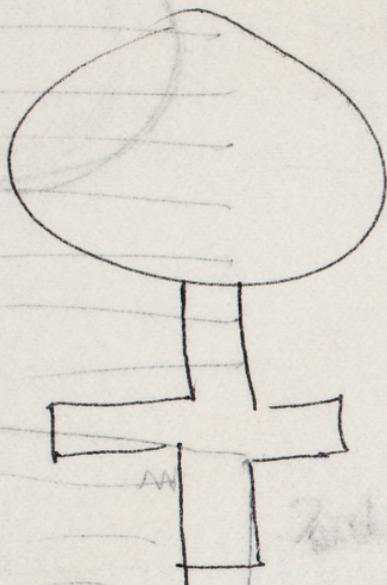


HAND-COBBLED CUSTOM SHOES

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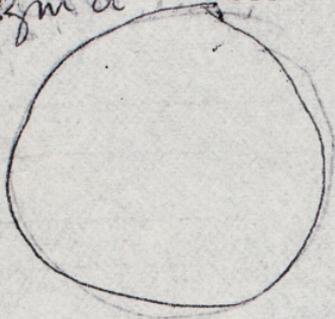
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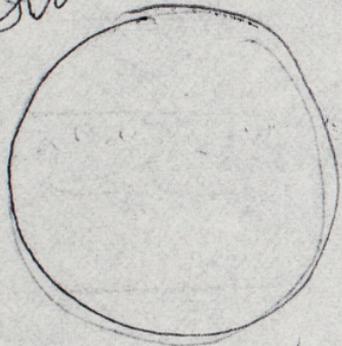
ENSEMBLE

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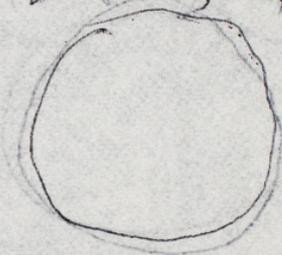
Guia Livre 4



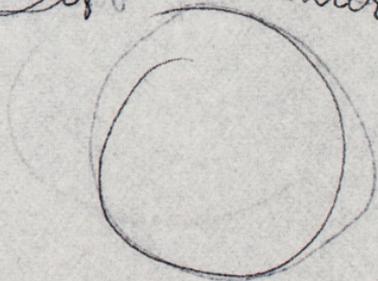
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Shirley Wong



Anna J. J. J.



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Pat W. Strayer Co.

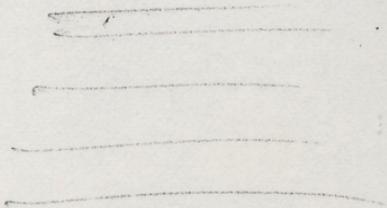
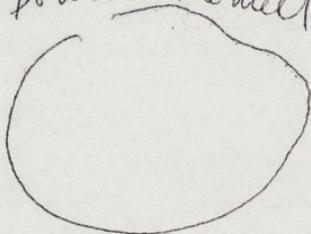


John Benson

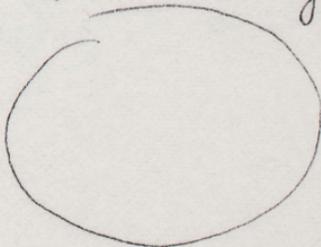
Chris Voight



Bonnie Bennett



John George



"Coming from a musical family, I followed a musical direction through college. I received a Bachelors of Music at Cal State College, Fullerton and am continuing at UC San Diego in the M.A. program in music. My interest is exploring new violin techniques and expanding further the potentials of the violin. A large part of my time is spent with my cats. I don't feel comfortable unless I have at least two cats around me. I guess the reason I like them so much is that they are so unpredictable. Cooking is another interest I have, particularly East Indian cooking. It has become a ritual in our house to have a huge Indian feast with many friends at least once a month. Maybe my interest in improvisation and music is a direct product of my love for cats and exotic cooking: My cats present unpredictable situations which they expect me to react to, and is there really a difference between cooking a well blended meal and spontaneous composition?"

Patricia Strange



Chris Voigt



Christine, who has been a blonde for some time now, looks like a Wagnerian soprano, but is not. Surprisingly, she does attempt singing for her suppers. Her years on the stage as a singer, in fact, date back to before she turned into a blonde when she got her first rave review for understudying her part of Dorabella in the well known opera by Mozart. Other well received and profound interpretations range from such diversified characterizations as Hansel, Menotti's Old Maid and Medium, Mozart's Cherubino and Contessa, etc. She also has wide experience singing at badly attended recitals. Currently her interests include working with all aspects of performance and production, sculpture, poetry, and generally mixed media. Someday she hopes to gather enough energy to complete her thesis for an M.A. in music.

Bonnie Mara Barnett



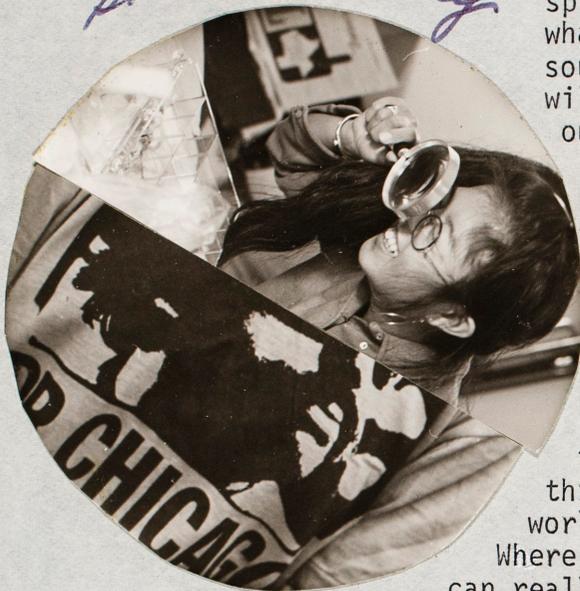
"I am a non-political female humanist. My life now centers around finishing my thesis which is an exploration of how I sing more than one note at a time. I am trying to calm down, open up, and lose a rampant paranoia; lying in the sun, being worked over by the Pacific, making mammoth macrame projects, balling, getting murmured, living with Rob McReynolds and Agnes the duck/dog, and working with the NMCE III help a lot."

Joan George-received a BMed degree from the Univ. of Louisville, attended Aspen Music Festival in summers, studied clarinet in New York with Leon Russianoff, took a M.M. from Indiana Univ. She played in the Milwaukee Symphony for two seasons. While in Milwaukee, she and her husband Ron formed the Milwaukee Contemporary Chamber Ensemble, devoted exclusively to performance of 20th c. music. Since coming to UC San Diego where her husband is in the Ph.D. program, Joan has worked in the Music Dept. office and taken part in UCSD performances as well as teaching privately, and giving joint percussion/clarinet concerts with her husband. "My interests include the humane treatment of animals, particularly cats, all forms of music, furniture design and organized chaos."

Joan George

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Shirley A. Wong

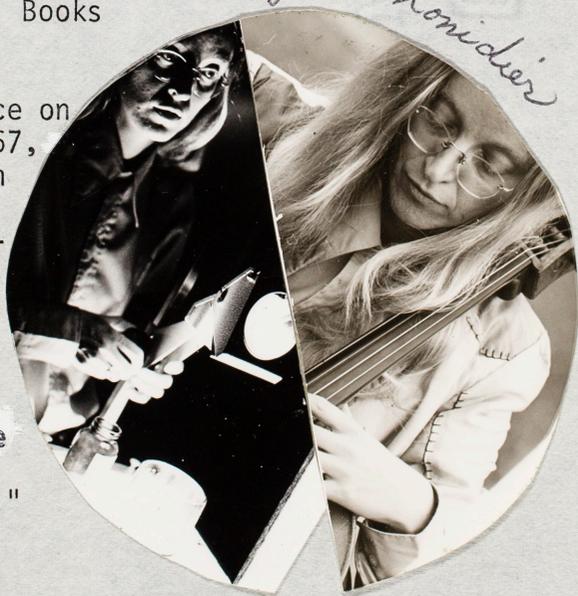


"In my 32nd year sitting at the piano spinning out a Brahms phrase; wondering what that sharp, insistent, piercing sound is, entering and blending as it will with me--a bird sitting on a tree outside my window singing Brahms too. Walking along a path, my ears receive a drawn-out tone; someone practicing on his horn. But, listening more intently, discovering that resonating tone to be from an electric saw. Today and everyday finding that all sound is music: to play on an instrument, or to play on myself, is the same. That guttural sound from inside my guts, through my throat and out into the world of other sounds is the best.

Where Brahms lets loose and becomes Spring can really hang you up the most in the warm hands of Zina, and in the hot hands of Joe F.-- A phrase from the Grateful Dead, working itself out."

Poet: San Francisco State College 1965 Reading Series, K.Q.E.D. Channel 9, S.F., University of Calif. Guest Poets' Series, 1970. Books of poems: Po Tree, 1967, The Female Freeway, 1970. Lecturer: Calif. Teachers' Assoc. Curriculum Conference on Language and Reading Innovations, 1967, and UC Berkeley Extension workshop in creative approaches to poetry for teachers, 1968. Filmmaker and multimedia artist using projected light as medium. Performances at Mills College, Expo 70, Japan, Electric Circus, N.Y., Univ. of Washington. One-Woman showings at UC San Diego Art Dept. and San Diego State. "Life is but back into the future, forward into the past, merrily merrily merrily."

hymn honidier



Alexina, or Zina, comes from Vancouver, B.C. She graduated from the University of British Columbia with a Bachelors of Music, and is an accomplished pianist having received a degree from the Toronto Conservatory. She is currently majoring in composition at UC San Diego on a Regent's Fellowship. Summer of '71 she returns to UBC on a grant to study electronic music. "lots of energy..occasional bursts of singing and dancing..altho I love and immerse myself in new music, old music is becoming fresh and exciting to me again..Brahms can make me melt..Bach, Machaut, Gesualdo..Ives' Unanswered Question..I love the ocean and the forest..my country..have lived all my life in the Pacific Northwest and love its wildness..am interested in writing chamber music..interaction of small groups of people..but am getting interested in environmental and tape music..am fond of friends, flowers, trees, hummingbirds, gentleness..quiet ways.."

Zina Louise

4



Lin Barron



Lin..cellist..23..from Berkeley, Calif... received a B.A. in music at UC San Diego, and is currently completing an M.A. with intentions of continuing work for a Ph.D. "My interest is in bringing music back to an organismic approach from its current 'abstract' level. It is my contention that the musical process is intimately connected with our physiology; I am presently working with several outstanding people to relate brain wave phenomena with 'aesthetic' processes (music). This area of research came from my interest in improvisation." Performance is a vital activity in her career: She has developed sound/body movement skills through her work in Ken Gaburo's ensemble, NMCE, in La Jolla, Calif. Her instrumental work, primarily contemporary/avant-garde, is extensive; real-time electronic performance is important also. T'ai Chi, Zen and Indian cooking complete the circle.

Betty Anne Wong

3



There is an old Chinese saying which states that if a man sitting alone in his own room thinks the right thoughts, he will be heard thousands of miles away...

There is a new Chinese saying which states that all sound is music when you let it flow.

RUTGERS UNIVERSITY The State University of New Jersey

INTERDEPARTMENT COMMUNICATION

May 20, 1971

Professor Geoffrey Hendricks,
Chairman, Voorhees Assembly Board.

Dear Hendricks:

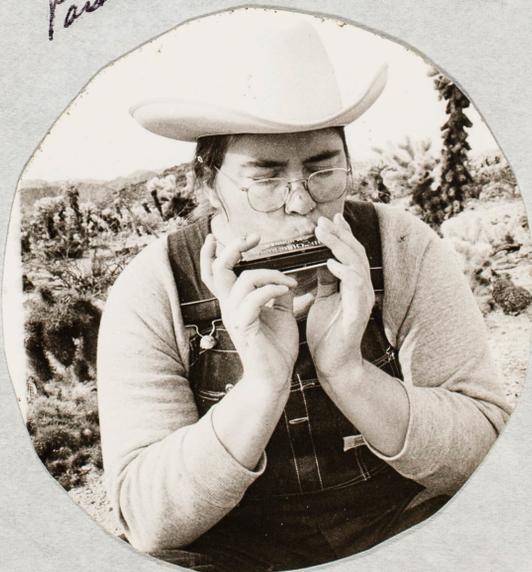
I have before me your memorandum of May eighteenth regarding a visit of Pauline Oliveros. I am sorry that we have never heard of this woman. Who decided that she is a noted composer and one of our nation's foremost women composers? Do you have anyone on your Assembly Board to help you in these matters pertaining to music? It can be that this woman is outstanding, but we have never heard of her in our circles.

Sincerely yours,

A. Kunrad Kvam,
Chairman,
Department of Music.

akk:hr

Pauline Oliveros





The beginning spark for The ♀ Ensemble began several years ago when Pauline Oliveros started investigating the sonic/psychical qualities and possible permutations of a single pitch. She worked on the pitch 'A' for almost a year, then admitted 'D' to her study. Pauline and Lynn Lonidier started making live improvised soundtracks, using Pauline's mode of studying/playing only one pitch center, for several of Lynn's films. When Pauline was invited by E.A.T. to participate at the Pepsi-Cola Pavilion at Expo 70, Osaka, Japan, she called a meeting of several women--which now is the ensemble--to make a 96 minute piece using only two isolated pitches, 'A' and 'D'... this piece later became the impetus for Pauline's composition Teach Yourself to Fly. During the summer of 1970 after Pauline's and Lynn's return from Japan, the ensemble expanded in number to participate with Al Huang, noted dancer and T'ai Chi master, during his summer T'ai Chi workshop at Kairos, San Diego and his dance class at Cal State Long Beach. The style of this music was meditative, flowing according to T'ai Chi principles of Yin/Yang which Al was teaching.

Since that summer, The ♀ Ensemble has been working regularly on disciplined states of meditation and ideas for expanding the possibilities of sonic meditation. The group is purposely all female in order to maintain a common, stable vibration within itself and to explore the

potentials of concentrated female creative activity, something which has never been fully explored nor realized. The group sonic meditations provide a path for constant rediscovery of each person's potentials in herself and in her instrument. By meditating together the members are able to reinforce each other's psychic energies and sonic explorations and discoveries. The ♀ Ensemble believes it is necessary to maintain an equilibrium between itself and the listener so that the audience is invited and encouraged to participate in the sonic meditations.

REPETOIRE:

Sonic Meditations...Pauline Oliveros

Teach Yourself to Fly
Removing the Demon or
Getting Your Rocks Off
Environmental Dialogue
White Noise Meditation
Greeting Meditation

Pauline's Spring Piece...Hal Budd

Light Meditations..Lynn Lonidier

Group & Solo Improvisations

Kinetic Awareness

Psychic Awareness

MAILING ADDRESS:

The ♀ Ensemble
c/o Pauline Oliveros
1602 Burgundy Road
Leucadia, California 92024

Photos by Fred Lonidier

THE



ENSEMBLE

STANLEY
WILLIAMS