

INTERVIEW WITH PAULINE OLIVEROS BY MOIRA ROTH

MR: Can we begin by talking about Bonn Feier which you did in Germany this spring.

PO: The piece was actually written in 1971 as a result of a commission from Palomar College. I thought about that commission for a while and it occurred to me that I should write a piece which incorporated whatever elements were present in the music department; ~~and~~ then it occurred to me to incorporate whatever elements were present in the whole campus. So my position was to assume that the entire campus and everybody in it were involved in my piece. The next step was to heighten the perception of the activities that were already present. I thought of doing this in several different ways: visually, auditorially and kinetically. One idea was to have some people walk very, very slowly and meditatively so it would cause every other person who was walking in the vicinity to look different. That was one part. Then I had some sound elements in the piece which were designed to heighten the sonic environment. The musicians were simply to listen to the environment and then gradually begin to play what they heard, to blend with it -- the idea was to blend and not to imitate which is a very careful distinction.

Generally, anybody or any group that performed in any way whatever could take part in this piece but the performance should be held in an unusual place. For instance, you might find a Barber Shop Quartet suddenly appearing in the hallway of the school, sing a number and then leave.

MR: Instead of the usual site of an auditorium.

PO: Right. So the piece was about shifting into different contexts, like a farmer coming to milk a cow in the parking lot, or an administrator

coming to work wearing an unusual hat or an unusual attire. Having a secretary at work normally but she would have her desk outside on the grass. These were suggestions and they weren't intended to be the things that were done but rather to give people guidelines as to how they could take part in this piece. The idea was to play on the subliminal level of perception. My greatest desire was that someone would see something unusual but not really take it in at the time. Later at home, the person might say, "I saw something pretty weird today." And that would be the audience involvement. The Palomar performance was only for one day. Most people figured it was a prank, not everyone, but it didn't have the subtlety it needed. Ideally, it should have gone on for a year for the accumulation of such events over a year's time could cause really deep change.

MR: And then in Bonn you got the chance to work with a whole city rather than merely with a small campus, but it still wasn't for a long period of time.

PO: I saw an ad in High Fidelity for an international competition sponsored by the city of Bonn for the Beethoven Festival. They wanted Stadt Musik ["city music"] and Stadt Musik was to include environmental elements -- theater events and street paintings, uses of the city's buildings, etc. -- and when I looked at those guidelines, I knew I had already written the piece. Now Link was the title of the piece that was commissioned by Palomar, and included in Link was a bonfire, around which all of the people who had participated in the piece would gather together and chant.

I had already decided to call the German piece bonfire -- Bonfire -- and I had already won the prize with that title when I went to a concert at UCSD. John Stewart was sitting there and I told him that I had won the prize for Bonfire and he said, well if you really wanted to make a pun,

you would say Bonn "feier" which in German means celebration.

MR: So you went off to Germany to celebrate. What happened in Bonn?

PO: The awarding of the prize was a ceremony which would begin the piece, ~~and~~ I stipulated that the awarding of the prize was not to be announced in public. Since Bonn is the birthplace of Beethoven there is the Beethoven statue in the main square, ~~and so~~ I asked that I be given the prize under the statue of Beethoven. I arranged for a Ghanian <sup>SP?</sup> drummer who drummed and a crowd gathered around. Then the <sup>"</sup>Bürgermeister made a speech, ~~and~~ I received my prize, and for the ten minutes of the awarding of the prize it rained.

After that -- in the same platz -- I thought it would be interesting to sell moustaches to women. There was a certain similarity in dress and attitude among the older women in Germany, ~~and I wished~~ <sup>HOPED</sup> to see one of those women, who were so solemn, wear a moustache. The idea was that moustaches would be sold in the plaza to women only, ~~and~~ any woman who would wear a moustache would have it free. <sup>A MAN AND A WOMAN BEGAN</sup> ~~So that got started right away,~~ <sup>RIGHT AFTER THE CEREMONY,</sup> hawking moustaches. ~~People~~ <sup>^</sup> People would say to me that they'd always wanted to wear a moustache; it was some kind of secret desire being fulfilled.

Then another activity <sup>that</sup> started right away was the children painting the manhole covers. Now I have always been fascinated with manhole covers. Since they wanted street painting in my piece, those manhole covers painted would be very exciting. There was an artist who organized a lot of children to do that, ~~and~~ <sup>^</sup> It was one of the most successful parts of the piece in Bonn in the sense that people were really captured by it. Just the children's concentration was amazing. They loved doing it and it was collaboratively done. As you saw in the photographs of the piece, after a while the

drawings began to spill out of the manhole covers and make connections between one cover and another. People would ~~just~~ stop and watch with great fascination and that pleased me a great deal. The children had the kind of concentration that I wanted, and <sup>THEY WERE NOT</sup> ~~un~~selfconscious ~~ones~~.

Looking around the German department store windows in Bonn I found consumerism very rampant. I would look in and see furniture settings in the windows, ~~and~~ it occurred to me that it would be wonderful to see old people sitting in the window, using the furniture, visiting, or playing cards, or doing crafts or whatever they wanted. As a result there was one store window that was done that way.

MR: Old people tend to be hidden away by society. And here they could have a prominent place.

PO: Right. That idea was in back of it. In this one store window they had pensioners doing paintings. As a result of it, they started giving tours to pensioners around the city, and taking them various places, so there was some kind of social change <sup>^</sup> that came from that. I think. People were fascinated to watch them; all kinds of people gathering around the windows, as soon as they saw something alive and moving there.

MR: Then there were sound events too. Wasn't one with children?

PO: Yes. The children were asked to provide themselves with a sound-maker that could be heard at a great distance and something that was easy to play. They sat in a circle and listened for twenty minutes or more just to ~~the~~ <sup>AMBIENT</sup> general sound, ~~in the~~ <sup>EACH</sup> ~~ambiance,~~ and ~~then~~ began to make a signal that they had invented. They all played together so they made a kind of rhythm pattern, ~~and~~ ~~then~~ after that was established they slowly began to move away from the circle.

Continuing to signal intermittantly as they moved <sup>slowly</sup> away from each other -- the rule was to try to keep in touch <sup>SONICALLY</sup> with at least <sup>other</sup> one person--they moved throughout the city area until they finally lost touch. The children's group met initially under the statue of Beethoven and circles of people gathered around them, so when the children got up and moved away they left a circle of people. The result of that kind of activity was that the sounds in the environment were amplified. By amplified I don't mean that they actually physically become louder, but perceptually they become louder. When you are listening for a signal, you begin to hear other things and have to sort out whether you are hearing the signal or not. ~~and~~ The audience <sup>MAY</sup> perceived that way as well.

One of the important elements of the piece that was missing were four ~~"talking"~~ African drummers. I had intended that they would be stationed at distances <sup>MARKED BY THE POINTS OF THE COMPASS</sup> and invisible, but that they would talk to each other with the drum, in drum language, but I couldn't get that across to the translator. They provided me with only one Ghanaian drummer, so he had to be used differently than I had intended. Thus the piece as yet hasn't had a really definitive performance; the definitive performance would take <sup>LEAST A</sup> year and a lot of training.

MR: Then you also had slow movement events.

PO: Yes. There were three people and one of them was a German man who had <sup>, Peter</sup> been in my seminar in Berlin in 1947 and he came to be in the piece.

He'd been studying Tai Chi and he wanted to do the slow walking, ~~and he didn't want to be held to any Zeitplan either, which was nice.~~ All three

people did their walking early in the morning, sometimes late in the day.

~~and~~ They would walk very, very slowly. It would take them an hour to cover

one block, ~~and~~ people would follow them and demand to know what they were doing. <sup>SOME</sup>

<sup>WOULD ACTUALLY</sup> ~~and~~ try it. Peter would explain that it was very beneficial and he

loved it, He said that he learned a great deal about seeing from walking in that way.

new paragraph

You know, it always amazed me that things happened, because I didn't know where anything was going to take place, yet I had the experience over and over again of being exactly at the point where people would begin their daily activity although it was not scheduled. I had a psychic kind of connection. This day

Sorry - didn't have time to type so this is cut-a-paste

I had gone on a boat trip up the Rhine during the festival and came back. I came in that afternoon and

I thought surely there was nothing happening, and I sat in a sidewalk cafe, I had never sat in before. Suddenly after five or ten minutes <sup>A</sup> this hand began to move slowly past my face, and I looked around and I saw that there were <sup>fifteen</sup> people doing <sup>slow</sup> these motions <sup>then</sup> gradually getting up from <sup>A</sup> the table and <sup>CONTINUING</sup> going into a slow motion dance.

MR: Were those the same people who did the sweeping event?

PO: No, those were actors. Originally I had hoped the real streetcleaners would wear tuxedos, but they wouldn't do it, because they said they would be embarrassed. So we got actors to do it. They asked me what to do and I said, ~~well~~ sweep the streets, really clean ~~it~~, and so ~~they~~ They kept the Munsterplatz cleaner than it had ever been. They all wore tuxedos.

But it would have been more effective if I could have involved the real street cleaners because the street cleaners wore a costume anyway. They wore an orange street cleaning outfit and to change that to tuxedos would have been incredible. But it is very hard to get a community to take something like

Bonn Feier seriously.

One of the star performers in the piece was a hobo who called himself a "Lebenskünstler" <sup>(LIFE ARTIST) - SPOTTED HIM AS WE</sup> Linda and I <sup>A</sup> were walking down the street, ~~and we had come upon this man who was standing on his head.~~ He was standing on his head right in the middle of the walkway, and people were passing by and he was singing, ~~and~~ we looked into his face and he was smiling. That was wonderful. He was part of the piece, even though he didn't know he was. There he was doing his unusual act and ~~it turned out that~~ he seemed to turn up everywhere we were, ~~and he would turn up~~ at energetic moments of the piece. If something was happening, ~~he would find it and~~ he'd come and take advantage of the situation to do his act. He would stand ~~up~~ on his head and then he would start to sing. The words that I could understand were "Ludwig, Ludwig", ~~and~~ I really cracked up the day he stood on his head at the base of the statue of Beethoven singing his Ludwig song. So we called him Ludwig, though we didn't know what his name was. He was such a metaphor <sup>FOR THE PIECE,</sup> ~~for~~ seeing the world upsidedown. He had such an air about him of simplicity and generosity that it was very moving, ~~and~~ he became ~~kind of~~ the major symbol of the piece in Bonn.

MR: You also staged a series of what I would call more deliberately theatrical scenes where the characters dressed up, and they did a ritualistic birth scene.

PO: Yes, well that was not my staging. According to the score any kind of a group could do their particular performing work, but out of context.

So this was Solomon's Theater Group, and they did improvisational theater but they had never worked in the streets. So they came out in the street.

MR: So throughout you had initial control in the sense that it was your

score, yet you hardly ever knew how things would happen.

~~And that was one of the things that I loved.~~ <sup>I loved that element of surprise</sup> which comes out of the kind of instructions that generate events. There is a collaboration between myself as the composer, and the performers, where I don't know what is going to happen. I do but I don't, and to have that kind of surprise is wonderful.

MR: Is there anything else you want to say about Bonn Feier?

PO: ~~Well~~ I think it would have been more successful ~~in its performance~~ if there were an agreement for a community somewhere to do it for a year, ~~and that~~ <sup>would be</sup> there ~~were~~ workshops so that I could work with people for a period of time to get them started.

MR: What about San Diego?

PO: ~~Well~~, That would be quite extraordinary.

MR: Winning the Bonn Beethoven <sup>PRIZE</sup> seems a fitting culmination to your longtime plays with Beethoven.

PO: I am truly fond of the music of Beethoven. I was asked to do the Bonn Feier for the 150th anniversary of Beethoven in Bonn. And also, at that time, I was asked to write a statement, as were many other composers, about my relationship to Beethoven and my attitude to Beethoven, ~~and so I did.~~ ~~What~~ I wrote ~~was~~ that as a little girl I was fascinated by <sup>A</sup> ~~this~~ picture of Beethoven that ~~they~~ <sup>HUNG</sup> put on the wall in my grandmother's <sup>PIANO</sup> studio; the wild hair and the frown. I would look at that very often in my childhood. ~~So that interested me about him. And then~~ Beethoven was the composer that I studied the most. I did some analytical work on the Eroica Symphony and various other Beethoven pieces. Then, of course, John Cage was against Beethoven, ~~which is interesting.~~ **OR PERHAPS THE ATTITUDE THAT BEETHOVEN ADMIRERS REPRESENTED.**

MR: And you felt Beethoven needed a little defending.

PO: Oh, yes. In fact, I remember the first time that I ever talked with John Cage, I talked to him a long time about how much I loved Beethoven.

In 1965 I wrote my first theater piece and it featured a larger-than-life-sized bust of Beethoven, made of papier mâché with eyes that light up red.

~~And~~ His part in the piece was to sit on a grand piano which was not played during the piece.

MR: At this point, the spirit of Beethoven knew that he was in for an unusual time with you.

PO: Yes. As a matter of fact, during the course of the piece, Beethoven is carried by the conductor with his eyes flashing red through the audience.

~~The light is signaled~~ <sup>FLASHING EYES ARE CUEP</sup> by the sound of a cash register. That is the first time I used Beethoven as a theatrical element. The piece was called Pieces of Eight.

MR: And the first time you had done a theater piece.

PO: I had done one before but it had been a collaborative work. This was my own fantasy theater piece. ~~And~~ later I did the piece called Double Basses at 20 Paces. It is a theater piece which involved a duel between two string bass players. The piece actually takes the form of a duel; they pace off ten paces each from the center, face each other, and have various instructions which prompt them to do various acts. They invent their parts pretty much from the instructions so that their own personal characteristics will come through. For instance there is a simple instruction which tells the players to play a passage of some sort, and then an action involving twirling the bass around. ~~And~~ I got that image from watching bass players in various bands in Texas; there was a midget bass player in a band called the Texas

Top <sup>HANDS</sup> ~~Hats~~, and he used to slap his bass and twirl it around. ~~And~~ I used to love to see that. You saw the performance with Bert Turetzky and Paul Simons as the two protagonists. Bert slapped his bass and twirled it around with great flourish as a diatribe and then Paul, ~~came out~~ when it was his turn ~~to twirl the bass, and he~~, started to twirl the bass in a really shamanistic style, which was to keep twirling it and not stopping <sup>-- OF SORT OF</sup> ~~A~~ Dervishing the bass, you know.

MR: Then there was a lot of hilarious dialogue between the two. ~~And~~ Their "seconds" came out and joined in.

PO: The dialogue came from such instructions as "describe your bass."

Or. describe why you use the German bow, or why you don't use the German bow.

MR: You said that when the piece was first performed the "surprise" ending was literally a surprise to the participants.

PO: The final act of the piece has the instruction to do a pizzicato tremolo on the bass, which is a difficult feat, because bass strings are very thick and you have to keep the fingers moving in an equal alternate machination of strokes. <sup>e</sup> The instructions are to start it inaudibly and crescendo continuously until the other person has to stop. ~~and~~ that is the final flourish of the <sup>e</sup> duet. So the two face each other again and start th<sup>e</sup> tremolo. When it was premiered, the two players began their duel, and I hadn't told them what the ending was. They thought that they were going to duel until they both dropped.

MR: We forgot to mention that a conductor stands silently conducting with a baton throughout the piece.

PO: He actually gives cues to the players at times, but he also conducts Beethoven's Fifth Symphony with no orchestra and with no relationship to what's going on. His instructions are to hear it mentally and do everything just right for Beethoven's Fifth Symphony. **HIS ACTIONS ARE THEATRICAL.**

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In the midst of this pizzicato tremolo where both of these guys thought they were going to have to continue for half an hour maybe, all the lights flashed on and off, which was the lightening. Then thunder cracks ~~and with~~ ~~then you hear the sound of rain, and then there is~~ <sup>A</sup> blur ~~that~~ appears on the wall. ~~this blur~~ <sup>WHICH IS A PROJECTED SLIDE</sup> gradually comes into focus and Beethoven's death mask is seen ~~projected~~ <sup>THIS BLUR</sup> as an enormous image on the auditorium wall, ~~or screen~~ and you hear the final cadences of Beethoven's Fifth Symphony. That first performance was a complete gem because it surprised everyone, ~~including the performers.~~

MR: Could we go to a whole different side of you which isn't to do with wit and punning and such delight<sup>S</sup>, but has to do with meditation, slowness, and ritual though these two aspects often exquisitely overlap.

PO: It was <sup>at</sup> the end of the sixties that I began to move into a mode of learning

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about meditation. You know what the sixties were -- they were very upsetting. Somebody once asked me what did I mean by that and I said socially there was the FSM, the Vietnam War, the assassination of two Kennedies and Martin Luther King. There were the McCarthy hearings that started in the fifties and all that.

MR: You had also been living in the Bay Area until you moved down to the University of California, San Diego.

PO: Right. I came to UCSD in 1967 and the Vietnam War protests and atrocities were at their height. A student at UCSD sat in the plaza, ~~and~~ poured kerosene on himself and burned himself to death. Then, I was watching my television set when Robert Kennedy was assassinated. I had been asleep, ~~and~~ just before it happened I woke up and saw it. ~~And~~ I felt the temper of the times. I felt the tremendous fear and -- what can I say -- the opposite of calm. Everybody was in an uproar and I began to feel a tremendous need to find a way to calm myself. The pressures were too great. The social events were simply mirrors of what was inside. I began to retreat. I didn't want to play concerts. I began to turn inward. I had already been very interested in listening to long tones and listening to the environment, but I began to see these interests in a more extended way. I noticed that if I played a long tone on the accordion and sang with it -- that it began to relax me and I would feel better. So I organized a group ~~and we used~~ to meet and improvise. About that same time I met Al Huang, the Chinese Tai Chi dancer, and Elaine Sommers, ~~and~~ They both gave me a new perspective on the body.

One day I finally articulated a meditation for the group based on breath. Every sound that comes out of an instrument or voice comes with the breath.

The meditation sound was to be made in the involuntary mode rather than the voluntary mode. That means if you were singing, you would allow your vocal chords to vibrate, but not try to place the tone, but rather simply let whatever tone came out, come with the breath. Once I discovered that, a number of meditations came out of it, I <sup>e</sup> began to call my work Sonic Meditations and ~~that name came up~~ <sup>in</sup> about 1971. Previously I had done some meditative work; one piece was a large choral work based on the points of the compass. Another piece called To Valerie S. and Marilyn Monroe in Recognition of Their Desperation again had a meditative feel, but not in the same mode as these new experiments in meditation. Incidentally, the Sonic Meditation group began at the time the women's liberation movement was emerging. I decided it would be good to have women only for a while. They had been held down musically so long. We worked together for two years and out of that all these meditations began to come. I began to study and come upon work that was being done on consciousness. In 1972 I did a meditation project in the Center for Musical ~~Experimentation~~ for nine weeks with people meeting two hours a day exploring meditation techniques.

All the time through those years I began to change really drastically from that sixties period. Some of it was normal growth ~~and change~~, but quite a bit of the change came with meditation. I remember a really dramatic moment when we were doing a Sonic Meditation which is called "Have You Ever Heard the Sound of an Iceberg Melting?" When ice melts from a berg, there are millions of little pulses of the cracking of the ice. It sounds like white noise, and so this meditation's instructions were to listen to white noise, or to go to a waterfall or some natural source of white noise, and listen to it. During one of those group sessions →

there was suddenly a great pulse through my body. I felt this pulse and I felt all the muscle sets in my body release, and ~~It~~ effected a permanent change. From that point ~~I~~ I was more relaxed, and I was different. And it came in the midst of that meditation.

MR: You worked a great deal with the Sonic Meditation group in private meetings. There were a lot of exercises to do with body movements and...?

PO: Imagery, keeping dreams, keeping journals and doing the meditations. People began to go through changes. ~~And~~ the privacy was necessary because meditation was not something that was au courant. People didn't know what I was doing. Musically it didn't have any meaning for colleagues at the time, so I preferred to just go underground. Gradually we emerged and began to do programs, but I had to insist that I wasn't doing a concert. Because the word "concert" raises expectations ~~and~~, I wanted, rather, to have people participate in a way you don't at a regular concert. One of our early experiences was going up to Eugene, Oregon to do these things. It was so wonderful because people there were very receptive. They are used to the grey northwest and respond very readily to meditation. We had a workshop beforehand, ~~and~~ then people came to the program. There were about <sup>one hundred and fifty</sup> 150 people doing that first breath meditation; it was gorgeous, it sounded like an ocean.

Eventually, after the meditations group project I went on a tour by myself and did a series of meditations that I had made as a solo, and also led groups in meditation. Twenty-six or so of these Sonic Meditations have been published.

What happened was that I began to compose with the meditations;

taking them and making situations where there were different groups doing different meditations simultaneously, <sup>MAKING</sup> ~~So that you got a~~ layered composition. ~~And~~ I wrote a piece called Crow Two: A Ceremonial Opera (1973-74).

~~and~~ It was quite complicated in its arrangement of meditations. It had a visual meditation: a mandala formation which was made of people, a large circle of people. A white-haired elderly woman <sup>was the Crow Poet and sat at</sup> the mandala center.

~~and then~~ At the four points of the compass there were two white-haired and two black-haired women -- who were the four <sup>M</sup> Crow Mothers. These were women chosen for <sup>THEIR PASSION AND THE COLOR OF THEIR HAIR.</sup> ~~their~~ looks. On the outside of the circle -- at the

mid-points of the compass -- were four dijeridoo players. The dijeridoo is an Australian aborigine instrument. The meditation began with the drummers -- there were seven drummers -- doing what is called a Single Stroke Roll meditation, which is to imagine the equal alternation between

hands or mallets on the instrument and to let the roll begin from the imagination. The body responds to the imagination and starts the roll rather than willing it. If that instruction is carried out faithfully, the roll does indeed begin <sup>BUT</sup> ~~and~~ it is involuntary and it locks onto <sup>SOME INTERNAL</sup> ~~the~~

body rhythm. They are instructed not to change anything, but to keep it going and to <sup>CONTINUOUSLY</sup> match the imagination. ~~and~~ That is their meditation. With seven drummers doing it, it is a very complicated rhythmic cycling pattern,

~~and~~ It causes the person to go into a meditative state. Besides the drummers the dijeridoo players were droning, ~~and~~ In the Mandeville Auditorium [at UCSD] there are wonderful catwalks where there were seven flute players doing a telepathic meditation. You would hear flute sounds, calls and responses and chords that came from that telepathic meditation.

Handwritten note in left margin: "Their presence and color..."

MR: I'll tell you what struck me at the very beginning was the amazing stillness. The audience having sat through sound pieces in the first half of the Mandeville concert waited for sound to begin quickly and instead there was stillness for a long time.

PO: This was the beginning of the meditation where the drummers were trying to establish their mental image of what they were going to do. The mandala meditation group had no role except to listen to everything.

MR: And then there were two dancers in white, a man and a woman.

PO: Yes. They were doing a kinetic meditation also in the involuntary mode. The instruction was to look at each other in the eyes, never blinking and to mirror each others<sup>s</sup> motion. So what they had to mirror were the small involuntary movements that begin to occur. Neither would know who was doing them so neither had a feeling of power over the other. Instead they simply blended their movements.

MR: And then began the encounter between the Crow Heyokas [the Sioux Indian word for sacred clown] and the meditations<sup>ors</sup>. The first Heyoka to appear on the stage was the Chinese dancer, Al Huang, who began by moving very slowly, huddled over in a black cloak.

PO: He came wandering in looking like an old man<sup>HE</sup> wandered in as if he had come off the street. It looked like a scene out of Castaneda's The Teachings of Don Juan, because of the strange light that John Forkner created: light which was shimmering like moonlight. Al Huang walked in and investigated the mandala. The clowns really took the mandala as their playground, as their intention was to try to distract the meditators, and the meditators were instructed that the meditation was their own ONLY

protection. The clowns were instructed to attack the meditators, ~~and~~ <sup>their</sup> only restraint was that they couldn't touch them.

MR: There was an amazing and startling moment when Al Huang tears off his black cloak. There he is dressed in red, <sup>WITH REAL FLOWERS DECORATING HIS CROTCH,</sup> and he begins to move wildly.

PO: He let out a blood-curdling scream. If you weren't well-centered you would have been knocked right off balance.

MR: And that is followed by two other Heyokas ~~dancers~~.

PO: Yes, they came to liven it up. Then finally these three crow-Heyokas are lured away by a <sup>MYLAR</sup> crow kite and the crow calls from offstage which led them down underneath the stage. Crows are of course attracted to shiny things.

MR: And at that point the whole piece returns very slowly to being still.

PO: Yes, but really it had sustained that stillness throughout all the disruption.

MR: Why the crow imagery?

PO: I took the crow as my totem spirit bird, because I have always been fascinated by them. ~~And so~~ <sup>CROW</sup> it seemed that was the proper title for the piece. ~~Crow~~ It was Crow Two because the first version of it (done in Buffalo) was called Crow. The second version was called Crow Two, but it also implied Crow T-w-o, T-o, and T-o-o. I loved that because there is no way to write it. Crows more and more are heralds for me. They always herald interesting <sup>AND MAYBE MISCHIVOUS</sup> tidings.

(October 21, 1977, Leucadia, California. Edited version of the interview, approved by Pauline Oliveros.)

*Pauline Oliveros*

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January 22, 1978

Pamela Quinn  
New Performance Journal  
Oberlin Dance Collective  
223 Mississippi Street  
San Francisco  
California 94110

Dear Pamela Quinn,

Enclosed is the interview with Pauline Oliveros and a selection of photographs. There are captions on the back of each photograph (labelled 1-8) and the remainder all come from Bonn Feier (the color xerox) and these 7 photographs should give Linda Montano photo credit. Pauline and I talked it over and, as the color xerox images come from her only slides of the piece she is a little anxious about sending them through the mail. If you can work something out with the color xerox that will be marvellous, otherwise would you call her immediately at her home, and work something out with her -- either she will get the slides copied, or perhaps photographs can be made from them here. Probably the best caption for all the Bonn Feier pieces would be either "Bonn Feier 1977" or "scene from Bonn Feier 1977" with the photo credit either under each or a reference made to it somewhere (however it works out in terms of your layout).

There are, by the way, no photos of Crow ll, otherwise we would have sent you some.

I thought it might make a nice grouping <sup>of</sup> Pauline <sup>through</sup> the years (Photos 1-5), perhaps put together unless you might like to use the one of Pauline on the elephant as a cover image ( I have always loved that photo). The other image that might be nice is the Bonn Feier woman with a moustache. But obviously all such decisions are up to you.

You can probably decipher the credits and descriptions of each photo from PO's handwritten note but to double ensure, they read as follows:

1. Pauline Oliveros (center), age 16; (left) Lily Fay Ford and (right) Bobby Geldmacher. Reagan High School, Houston, Texas, ca. 1948. Photo credit: Van Dusen.
2. Pauline Oliveros, age 16, Houston, Texas, ca. 1947. Photo credit: Corwin Smith
3. Left to right: Ramon Sender, Michael Callahan, Pauline Oliveros and Tony Martin. The San Francisco Tape Music Center (staff). 1964
4. Pauline Oliveros. 1975. Photo credit: Sandy Tabori
5. Pauline Oliveros and Carol, the Elephant. San Diego Zoo. 1974. Photo credit: Becky Cohen.
6. The ♀ Ensemble. 1972. Photo credit: Fred Lonidier
7. The ♀ Ensemble. 1972. Photo credit: Fred Lonidier

(I guess you will have to do that sign handdrawn? as I imagine you cant type set it?)

8. Pauline Oliveros, Pieces of Eight, performed in Minneapolis. 1965. Photo credit: Image Inc. 1977.  
9-15 Bonn Feier scenes./Photo credit" Linda Montano

You may want to abbreviate, change punctuation, etc. of captions to make them consistent with the rest of the photo captions. By all means...

I think the interview is clear, except neither of us could think of how to spell the adject Ghanaian??? page 3. Do you have any ideas?

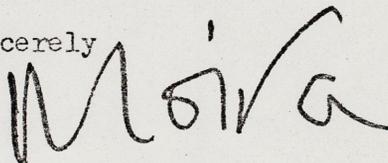
I think the corrections on the interview are clear. If you have any questions, again call Pauline directly.

As I mentioned I will be away in New York until the evening of January 30.

Again, delighted that you are doing the interview and delighted in general that you are doing the journal.

Good luck. Call me if there are any questions after January 30.

Sincerely

A handwritten signature in dark ink, appearing to read "Moira". The letters are fluid and connected, with a prominent loop at the end of the word.

Moira Roth  
1350 Highway 101  
Encinitas, California 92024  
Phone "714-753-4271

Incidentally, would you do me a favor and write me a formal note ack. the interview, accepting it and saying when it will be published. This is for some idiotic university business over my job re publication s. Many thanks.

Probably an obvious point, but PO would like the photos back when you are finished with them as they are much treasured, and one-of-their-kind photos