

Pauline Oliveros

So how did you sleep this night in the tent?

Eh hahaha, well we were we were sleeping fine. It was beautiful. You know, it was a beautiful night, and I was just snoring, beginning to snore when ah the flashlight in the face. And ah so the police came, "Put your clothes on and come out!" hahaha umhaumahha. So that it turned out that, the problem was that the proper authority had not been notified. See?

I see.

So they told us we had to take the tent down and ah find some place else. So we took it down, and we hid the tent, because we didn't have any place to put it. And ah then we took the sleeping bags, and we found another place and tried to go to sleep again. And I was just snoring when there was a search light in my face. And they found us again! ahahahaah. But....actually they were very nice, and ah they came over.....

Did you convince them?

They had to take the names and make the report. But then they said, "Why don't you go across the street to any good woods, and over there we won't bother you." So, we went over there, and finally at one o'clock this morning we were able to sleep. And now they tell us that the proper connection has been made, and if we want to sleep in our tent tonight, we can.

I see. So you don't have to stay in these dormitories?

Well, there's no AIR in the university center, in the rooms up there.

Everything's air conditioned there.

Right. They can't open the windows.

So you're taking your tent all the places you're going, or?

No, they provided it for us. I thought it would be nice, you know, for interviews and things. If our tent was up, we could be there and ah....

I see. You're doing a lot on campus. Like I've read one of these pieces called "LINK" in this book WOMAN'S WORK. And what I know is that you try to mix somehow the activities of the campus with activities you put on. Could you just ah explain that.

Okay. That was just a particular score that ah.... as a matter of fact it was commissioned by LARRY LIVINGSTONE, the man who is here. He was at Palomar College in California. That was let's see a few years ago. And the idea was a kind of environmental theater. And it occurred to me that it would be interesting if the whole campus, if the whole community would just become a theater. And everyone who was there, if the effect of the events that occurred would cause everyone to become a participant, even though they were doing their normal activities. And that piece was done over a long period of time, say a year, where every day there was some little change, something strange but not so strange that it would um not make too much notice, be very subtle, very smooth. But by the end of the year there is a complete change hahaha... in all the hahahaah activities in the orientation.

Did it work like for longer than one week? Did you try the performance....

No, this was only one day at Palomar. But it's intended for as much as a year or more.

What I'm really most interested in your work is what you're saying like in "LINK", too, ah a person makes exercises in undivided attention to um given tasks or something like that. So, I met ROBERT ASHLEY in New York, and he told me about your work too, that it confronts a person with structures that are very steady and very static. So you just have to confront yourself with the piece.

That's right.

Just now we heard the drumming, and it was very steady, very similar. How is this meditation working?

Well, the particular meditation I asked the performers to approach it in a particular way. I asked them to imagine the sound first, to imagine rate, intensity and quality. And then, ah in order to start the roll, to start the drum roll, ah I asked them to try to allow it to start involuntarily from the image. Now, I mean it's true that ah physiologically, that if you have an image in mind, then there's a motor impulse. So that's by the hip center. So that if the image is strong enough, then the roll should begin from that impulse, but not by intending to start it, but allowing it to come out. And then the idea is to stay, to keep the roll matching the mental process. So that you don't make changes in the roll. You allow it to change. And if it's successful, there's a locking onto physiological rhythms in the body that occur.

Ah ha, and you have to tune to these rhythms then.

Yeah.... You can't do it consciously. You have to let it come through the involuntary system.

Ya, so the meditation happens for the people who participate to perform the piece. What do you think the people that listen to it get from it?

Well, if they can, it can change their own feeling, the atmosphere that's there. I mean, it's just as if say a very hypertense, hyperactive person comes into a room and is very nervous and fidgety and so on can effect the atmosphere.

Especially these persons get like aggressive if they are confronted with this kind of plain structure, 'cause then they are really confronted with themselves.

That's right. That's right. Yeah. And some people are not at all ready to do that, so they.... It's better for them to leave. So that's the way that one works.

Um then, like SONIC MEDITATIONS, it's another score I know from you. Do you do it with groups of musicians?

Ah, yes, when I go around to other places.

And I heard that you tried to establish this SONIC MEDITATIONS in education now, in teaching children.

Well, in the university classes. Children are

fine, too. Ah, there are a lot of concentration exercises that one can do. And I do them in my musicianship class. I devote about ah half the class to these various kinds of concentration things, and then the rest of the traditional sight singing and dictation. But I find that the students get much more of a feeling for ensemble and how to relate to each other if you're working through these exercises.

What did you write since SONIC MEDITATIONS?

I have CROW, A CEREMONIAL OPERA. But it's composed of meditations. I've taken a lot of the meditations that I've worked with over the last six years, and put them together in various ways. For instance for tonight, the "single stroke roll meditation" is part of CROW. And I made a new meditation for the wind players here, also because of the special conditions in this hall, the auditorium here. So it's a new meditation, but I can put it with an old one. And it's a lot of fun to work at with.

What have the musicians to do then? Just sit there and watch their own music producing?

Well, you mean the wind players. The wind players have...It's in two parts. Three of them are ah doing a meditation called ENERGY CHANGES. And their task is to listen to everything that they can hear in the room, every sound, connect with every sound just in listening, consider that to be a drone. That's like a tambura. That's the whole environment of sound that's available. Then they produce the sound when there's a feeling for making a sound. When the sound is produced, then they have to return and reconnect with hearing everything that they were hearing before they made the sound. So it's a very critical and special way of listening.

Tuning into the environment.

Right. And the sound they make does not have to be related to anything that they're hearing. It should be expressive of ah whatever the feeling is. It may be a gathering of muscular tension, and then release. Or it may be a soft sound, or any part of the range. But if the player is actually doing the meditation of listening, then there are certain things that cannot happen. You can't play a melody or this or that. Because if you make a sound, it immediately changes what you're hearing. So you have to go back and hear it again.

So this happens under the limit of doing music consciously. It's just this range of being aware about musicians' unconscious impulses.

Yeah.

Then you get ideas for new meditations from your own experience of listening to music. Ah, I've just seen you in the room now listening like forty minutes to your drumming piece. And um, I don't know if it's too curious to ask this question. But anyway, how is, the process of listening walking?

Um, yeah. Well, first of all, I'm aware of my own physiology, just relaxing and ah calming. And then I'm hearing it as a whole, and I'm aware of the various rates that are going on, the kinds of breaks in concentration that occur and how they're corrected. I'm listening technically in a way, but on the other hand I'm also, I was also doing my own meditation, which I'll be doing tonight. I'll be doing a

movement meditation.

So you act to the music?

Well, not exactly. It certainly is a supportive. You know, you feel it. But my own meditation will be to move involuntarily, so that no movement I make is a conscious act.

So is this similar to what the Tai Chi people are doing?

Well, in the Tai Chi movement there are traditional forms. But there's a Tai Chi feeling.

Then I remember like last year. I visited you ah in Toronto, and ah I tried to be very nice and enthusiastic, speaking about music and began to speak, to speak and to speak. And then I suddenly realized that you were just sitting there and listening to me. It was so.... It was somehow embarrassing.

Eh hahaha hahahahaha haha

And then, you know I just said, "Okay, she likes not to talk," I thought at first. And then, ah I met. BETH ANDERSON in New York, and we talked about your work. And now she told me that you have like silent dinners, or that you just like silence. And you invite people just to stay and ah say nothing and...ah hahaha That has been part of the work, yeah, a nonverbal evening or a nonverbal time or spending several days....

It must be really hard if people just meet, sit together, and stop their talking, and they feel that they HAVE to communicate..... Hm,..... There's ANOTHER thing I read in one of your articles. I have to quote that. You ask yourself questions in this one article, like, "am I an active or am I a receptive person? Can I be either on both at will?" So is this one part of your work, to train yourself to....?

Right. Right. Training to listen critically and ah probing. Actively listening and following particular technical aspects is one way. Or actively trying to see the overall form. Or listening with an open receptiveness where it is noncritical listening. So that you're totally devoted to the experience of what you're hearing.

Ya, but then at a certain moment you have to um like communicate that, become active as a member of this group.

Well, that's true. And the thing is, if you can listen in a receptive mode, then you have the music, you have it. And then you can review it critically. Whereas if you are listening actively, critically, it can be limiting. It can limit what you hear. So what I described to you earlier, the way I was listening this morning, was switching back and forth, sometimes listening just actively, sometimes just taking it all in.

Did Zen Buddhism help you to establish this technique, or is this a very personal approach?

Well, it's a personal approach, because I don't.... I'm not a Zen Buddhist, and I haven't formally studied Zen. I mean, I understand some of the concepts and so on, but what's been helping me also is the current

research in consciousness.

There's a lot going on there in California.

Yes, very exciting, very exciting.

Are there people you're working with?

Yes. Well, one person I've worked with a lot is LESTER INGBER. He's a theoretical physicist. And he's also a karate master. I've been studying karate for the last three years, but studying it for consciousness and self development. Because I wanted to learn a body language.

And ah if you understand something about the current research of ah say the understanding of how the brain is hooked up, the left and right hemispheres, and one hemisphere apparently controlling the body and spatial organization, and the other side controlling analytical linear processes. And it's very, very interesting, all the terminology that goes with it. The right hemisphere is associated with body and nonlinear processes, holistic processes and imaging.

I think that's the reason why I like to sleep on this side.

hahaha ha. And the left of it is concerned with various linear processes, time, ah language, um mathematics and so on. Also, the right hemisphere has got pitch discrimination. In other words, the right hemisphere is considered the artistic side, and the left hemisphere is analytical or scientific. And if you look into the old physiology text books, you'll see the "major" and the "minor" hemispheres, ha haha. There's a discrimination there too, that one's better than the other. One is verbal, and the other is nonverbal. The right hemisphere is nonverbal.

And you just try to establish a flow between these two?

Yeah, right. It's becoming conscious of what modes or processes are.

And what ASHLEY told too, that if he goes to a context and listens to it, then he's always the analytical person and also the feeling person.

It's a matter of not one thing being better than the other. It's a matter of balancing them, synchronizing those modes so that you have full use and full range of yourself as a human being.

CROW



TWO




PAULINE OLIVEROS

MARCH 1975

" A SINGULAR ATTRIBUTE OF MOST CROWS
IS THEIR ABILITY TO COEXIST WITH MAN."

CROW TWO

CROW TWO IS PART OF A SERIES OF WORKS IN THE ORAL TRADITION, ENTITLED "SONIC MEDITATIONS". IT IS COMPOSED OF MEDITATION TECHNIQUES AND FIGURATIVE THEATRICAL ELEMENTS. IN RETELLING THE INSTRUCTIONS FOR THE WORK THE COMPOSER TAKES INTO ACCOUNT THE OCCASION, THE CONDITIONS, THE PERSONALITIES AND POTENTIAL CONTRIBUTIONS OF THE PERFORMERS. EACH PERFORMANCE, IN A DIFFERENT PLACE MAY REPRESENT AN EVOLUTION OF THE WORK. FOLLOWING ARE INSTRUCTIONS AND PARTIAL DESCRIPTION OF CROW TWO, WHICH TOOK PLACE MARCH 6, 1975 AS PART OF THE DEDICATION CEREMONIES FOR THE NEW MADEVILLE CENTER FOR THE ARTS AT THE UNIVERSITY OF CALIFORNIA SAN DIEGO: (THE WORK WAS ORIGINALLY COMMISSIONED FOR THE CREATIVE ASSOCIATES BY THE CENTER FOR CREATIVE AND PERFORMING ARTS, STATE UNIVERSITY OF NEW YORK AT BUFFALO, WITH FUNDS PROVIDED BY THE NATIONAL ENDOWMENT FOR THE ARTS, 1974. THE WORK WAS COMPOSED DURING A LEAVE SUPPORTED BY THE JOHN SIMON GUGENHEIM FOUNDATION.)

ALL OF THE CAST EXCEPT THE CROW HEYOKAS GATHERS INFORMALLY IN A LARGE OPEN SPACE (CA. 50' BY 40') SURROUNDED BY THE AUDIENCE. AS THE HOUSE LIGHTS BEGIN TO FADE VERY SLOWLY, THE VISITING STOPS, LIGHTING FOR THE PLACES IN THE MANDALA SHOWS, AND THE CAST TAKES FORMAL PLACES AS SHOWN IN THE FLOOR PLAN. THE CROW HEYOKAS ARE OUT OF SIGHT. THE MEDITATION BEGINS WITH THE FORMATION OF THE MANDALA. CROW POET SITS IN THE CENTER, ILLUMINATED BY THE SLOWLY, CYCLING MEDITATION SYMBOLS ,  AND  AS DESCRIBED BELOW.

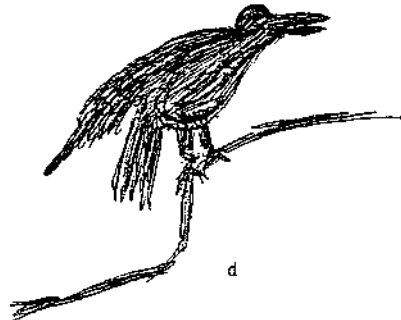
CROW POET (MARGARET PORTER) IS IN HER MID SIXTIES, WITH BEAUTIFUL WHITE HAIR. SHE WAS CHOSEN FOR HER ATTRIBUTES WHICH HER APPEARANCE ENRAYS: WISDOM, CLARITY AND STABILITY. SHE WROTE A POEM FOR THE OCCASION WHICH WAS DISTRIBUTED TO THE AUDIENCE ALONG WITH THE PROGRAM NOTES.

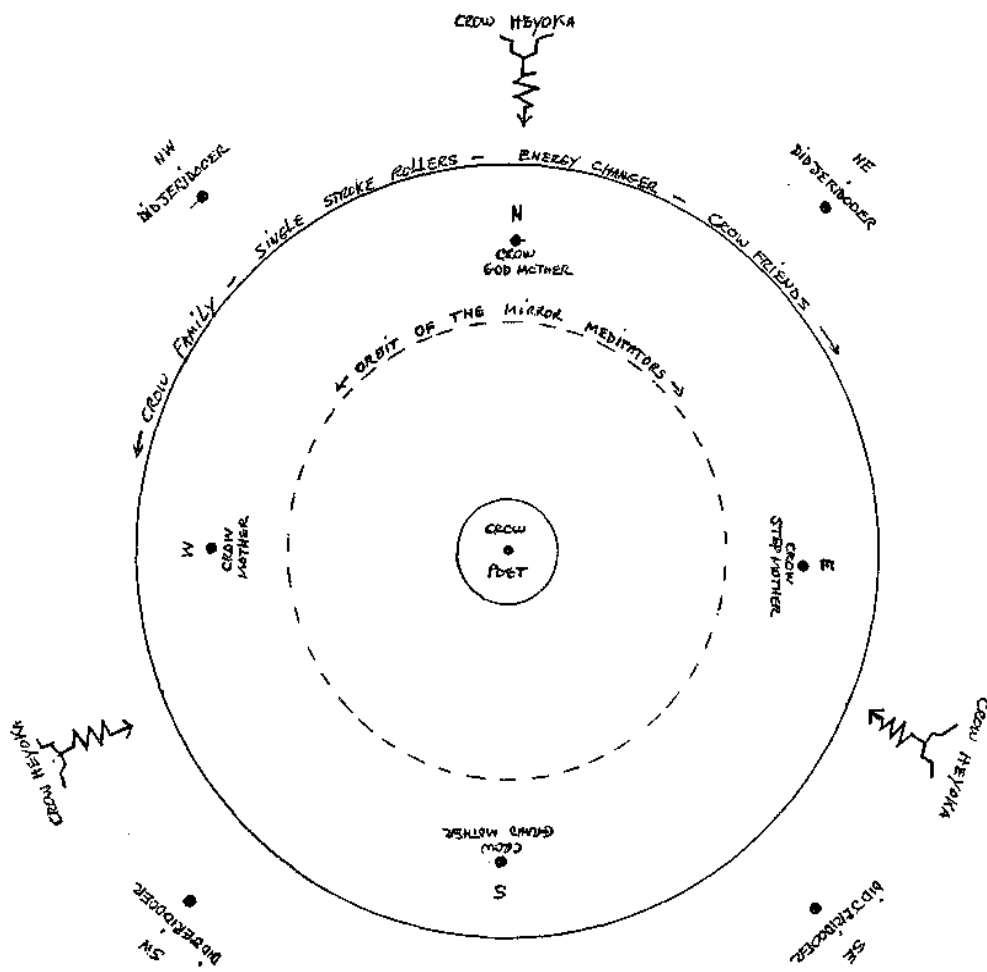
CROW TWO
A CEREMONIAL OPERA 1974-75

PAULINE OLIVEROS

CAST :

CROW POET - CENTER
CROW MOTHER - WEST
CROW STEP MOTHER - EAST
CROW GRAND MOTHER - SOUTH
CROW GOD MOTHER - NORTH
CROW FAMILY - 4 OR MORE
CROW FRIENDS - AS MANY AS CIRCLE WILL ACCOMODATE
DÍJERIDOOERS - 4
MIRROR MEDITATORS - 2
ENERGY CHANGER - 1
SINGLE STROKE ROLLERS - 7
TELEPATHIC IMPROVISORS - 7
CROW HEYOKAS - 3
CROW TOTEM - 1
LUMINIC MEDITATOR - 2





CROW TWO
FLOOR PLAN MANDALA

SKY - TELEPATHIC IMPROVISORS - CROW TOTEM

CROW LOGUE

A CROW IS NOT A CROW IS A CROW. A CROW,
BRIGHT BLACK, FLASHES THROUGH A SUN-CRAZED FIELD OF VAN GOGH
OIL, RAVEN, INTONES "NEVERMORE" IN THE CHAMBER OF POE
FROM THE BUST OF PALLAS, AS ATHENA'S SACRED BIRD,
FOR WHOM, WHEN NEEDED, SHE WOULD UTTER AN OMINOUS WORD.
MESSENGER, BIRD OF BEGINNINGS, IT WAS CROW WHO EMERGED
FIRST OF ALL FROM THE ARK. THREE LEGGED, CROW SITS BEFORE
THE SUN-DISK -- YANG EMBLEM OF THE CHINESE EMPEROR.
CROW IS CHESS-PIECE, THE ROOK; ALSO, IS SEEN TO SOAR
IN THE CONSTELLATION CORVUS OF THE SKYS DOWN-UNDER.
TO THE ABSAROKA, "BIRD-PEOPLE," THE BIRD OF THUNDER,
CROW IS SYMBOL OF EARTH, OF SPIRIT, OF MATERNAL NIGHT.
HER CALL MAKES PART OF THE DIVINATION RITE.

"AS THE CROW FLIES" YOU GO FOR THE MOST DIRECT FLIGHT.
WHAT HE STEALS HE HOARDS AND HIDES, AND YOU NEVER KNOW
WHAT HAVOC THIS OMNIVOROUS CREATURE, AS A PET, WILL SOW.
YET ONLY A HUMAN BEING CAN BE SAID TO "EAT CROW".
- MARGARET A. PORTER

CROW POET SITS IN THE CENTER OF THE MANDALA SMOKING
AND DREAMING.

THE CROW MOTHERS SIT INSIDE THE LARGEST CIRCLE AT THE
POINTS OF THE COMPASS FACING THE CROW POET. CROW
GRAND MOTHER AND GOD MOTHER HAVE WHITE HAIR. CROW MOTHER
AND STEP-MOTHER HAVE SET BLACK HAIR. EACH MOTHER WEARS
WHAT MAKES HER FEEL MOST COMFORTABLE. THEIR MEDITATION
IS SIMPLY BEING. THEY PERSONIFY NATURAL ORDER.

THREE CROW HEYOKAS APPEAR DURING THE COURSE OF THE
MEDITATION. "HEYOKA" IS A SIOUX INDIAN WORD MEANING
SACRED CLOWN. ACCORDING TO JOHN FIRE LAME DEER: "IT IS
VERY SIMPLE TO BECOME A HEYOKA. ALL YOU HAVE TO DO IS
DREAM ABOUT LIGHTNING, THE THUNDER BIRDS. YOU DO THIS

AND WHEN YOU WAKE UP IN THE MORNING YOU ARE A HEYOKA. THERE IS NOTHING YOU CAN DO ABOUT IT." THE CROW HEYOKAS ARE PERSONIFICATIONS OF NATURAL DISTURBANCES. THEIR PURPOSE IS TO TEST THE MEDITATORS THROUGH MOCKERY AND DISTRACTING BEHAVIOR. "HE IS AN UPSIDE DOWN, BACKWARD-FORWARD YES-AND-NO-MAN, A CONTRARY WISE." THEY APPEAR AT WILL 15 TO 20 MINUTES AFTER THE MEDITATION HAS BEGUN. THE HUMAN MANDALA IS TAKEN OVER AS THEIR PLAYGROUND. THEY CANNOT ACTUALLY TOUCH A MEDITATOR, BUT MAY TRY IN ANY WAY TO BREAK THE MEDITATION. WHEN THE HEYOKAS HAVE THOROUGHLY TESTED THE MEDITATION THEY ARE LURED AWAY BY THE SHINY, MYLAR CROW TOTEM. IT IS A KITE WITH LONG SHINY, CRACKLY STREAMERS. IT FLOATS SLOWLY, ACCOMPANIED BY MANY LOUD CROW CALLS. THE HEYOKAS LEAVE RELUCTANTLY BUT CANNOT RESIST THE TOTEM. (THE CROW TOTEM WAS MADE BY ELLEN VAN FLEET.) IN THIS PERFORMANCE THE CROW HEYOKAS WERE AL CHUNG LIANG HUANG, JULIUS EASTMAN AND PHILIP LARSEN.

THE MEDITATIONS

BESIDES THE ABOVE FIGURATIVE THEATRICAL ELEMENTS, CROW TWO CONSISTS OF VARIOUS SONIC, LUMINIC AND SOMATIC MEDITATIONS PLACED TOGETHER. EACH MEDITATION WAS ORIGINALLY INTENDED TO STAND ALONE. EACH MEDITATION EXPLORES A PARTICULAR MODE OF AWARENESS, UTILIZING A PARTICULAR FOCUS OF ATTENTION. THE HARMONIZED MEDITATIONS ARE INTENDED TO FORM AN ENCOMPASSING ATMOSPHERE OF RELAXED AWARENESS.

THE FOUR DISCORDANT PLAYERS SIT AT THE MID-POINTS OF THE COMPASS OUTSIDE THE LARGE CIRCLE. THEIR MEDITATION IS TO PROVIDE A CONTINUOUS DRONE WHILE LISTENING CONTINUALLY TO ALL OTHER DRONES. WHEN TRIGGERED BY AN INTERMITTANT OR RANDOM SOUND, OR SOME INNER NEED, THE PLAYER MAY BRIEFLY ARTICULATE A SOUND DIFFERENT FROM THE DRONE BUT MUST IMMEDIATELY CONTINUE PLAYING THE

DRONE AND LISTENING TO THE OTHERS.

(DIBBERIDOO IS A DRONE PIPE. IT IS A EUCALYPTUS BRANCH 4 TO 6 FEET LONG, HOLLOWED BY TERMITES, CARVED, DECORATED AND USED BY AUSTRALIAN ABORIGINES FOR MEDITATION. CIRCULAR BREATHING MAY BE EMPLOYED IN ORDER TO MAINTAIN A CONSTANT TONE. SOME NINE DIFFERENT TONE QUALITIES CAN BE PRODUCED BY SKILLED PLAYERS. THE INSTRUMENT IS STORED IN A STREAM OR IN MUD TO KEEP IT MOIST AND SOFT TONED.

THE TWO MIRROR MEDITATORS FACE EACH OTHER AND ORBIT AROUND THE CROW POET DURING THE COURSE OF THEIR SOMATIC MEDITATION. THE ORBIT IS ILLUMINATED BY SHIMMERING SOFT LIGHT, WHICH RESEMBLES MOON LIGHT, PROVIDED BY THE LUMINIC MEDITATION OF JOHN FORKNER, DESCRIBED BELOW. THE MIRROR MEDITATORS MUST KEEP EYE CONTACT AND FOLLOW EACH OTHERS ACTIONS EXACTLY, WITH THE FOLLOWING CONDITIONS: NEITHER PERSON MAY INITIATE A MOVE, ANY MOVEMENTS SHOULD BE THE RESULT OF INVOLUNTARY MOVEMENTS OF A BODY, THE OTHER BODY REFLECTS SUCH MOVES IMMEDIATELY. IDEALLY, NEITHER PERSON WILL KNOW WHO IS LEADING OR FOLLOWING THE MOVEMENT. THERE IS A CONSTANT INTERPLAY BETWEEN VOLITIONAL AND NONVOLITIONAL MOVEMENT. THE RESULT SHOULD BE SLOW CONTINUOUS MOVEMENT.

THE ENERGY CHANGER SITS IN THE LARGE OUTER CIRCLE. THE PERFORMER MUST CONCENTRATE SILENTLY ON ALL THAT CAN BE HEARD CONTINUOUSLY IN THE ENVIRONMENT. THE LISTENING MUST INCLUDE SOUNDS HEARD INTERNALLY AS WELL AS EXTERNALLY. THE PERFORMER MAY MAKE ANY SOUND, OR CYCLE OF LIKE SOUNDS, AT ANY TIME, EITHER AS A RESULT OF SOME INNER NEED TO MAKE A SOUND, OR AS A REACTION TO SOME INTERMITTANT, OR RANDOM SOUND FROM THE ENVIRONMENT. ONCE A SOUND IS FINISHED, THE PERFORMER MUST IMMEDIATELY RE-ESTABLISH CONNECTION WITH ALL OF THE CONTINUOUS SOUNDS SHE WAS LISTENING TO PREVIOUSLY, BEFORE MAKING ANOTHER SOUND. IN THIS PERFORMANCE, THE ENERGY

CHANGER USED A PAIR OF LOUD, RESONANT ROCKS, AND HER VOICE AS SOUND SOURCES.

THE SINGLE STROKE ROLLERS ALSO SIT IN THE LARGE OUTER CIRCLE INTERSPERSED AMONG THE CROW FAMILY AND CROW FRIENDS. EACH OF THESE PERCUSSIONISTS CHOSE EITHER A LOG OR SKIN DRUM EXCEPT ONE WHO PLAYED A POTTERY DRUM. SOME USED MALLETS, SOME HANDS. FOR THE MEDITATION EACH PERCUSSIONIST MUST FIRST IMAGINE THE SOUND OF HIS INSTRUMENT: THE QUALITY, THE RATE AND INTENSITY OF THE SINGLE STROKE ROLL. (AN EQUAL ALTERNATION BETWEEN LEFT AND RIGHT HANDS.) THE ACTUAL ROLL IS INTENDED TO BEGIN INVOLUNTARILY AS A RESULT OF IMAGINING IT. THEN, THE TASK OF THE MEDITATION IS TO KEEP THE ACTUAL ROLL MATCHING THE ORIGINAL IMAGINARY ROLL FOR THE DURATION OF THE PERFORMANCE. ANY CHANGES IN THE ROLL SHOULD BE THE RESULT OF SPONTANEOUS, INVOLUNTARY ACTION RATHER THAN CONSCIOUS INTENTION.

THE TELEPATHIC IMPROVISORS ARE SEVEN FLUTE PLAYERS. THEY ARE LOCATED IN THE CEILING CAT WALKS ABOVE THE MANDALA, REPRESENTING THE SKY. THE TASK OF THE MEDITATION FOR EACH PLAYER, IS TO ALLOW SINGLE PITCHES, INTERVALS OR CHORDS TO COME TO MIND. THE PLAYER THEN MUST DETERMINE WHETHER HE OR SHE IS A SENDER OR RECEIVER OF A PITCH, OR OF ONE OF THE PITCHES OF AN INTERVAL OR CHORD. IF THE DETERMINATION IS OF A RECEIVER, THEN HE OR SHE PLAYS THE PITCH. IF THE DETERMINATION IS OF A SENDER, THEN HE OR SHE IMAGINES THE PERSON, OR PERSONS WHO SHOULD RECEIVE THE PITCH AND WAITS TO HEAR IT. IF THE PLAYER HEARS AN INTERVAL OR CHORD, IT IS SENT TO THE APPROPRIATE NUMBER OF PLAYERS. THE PLAYERS ARE INSTRUCTED TO PLAY ONLY LONG TONES. THE AUDIENCE IS INVITED TO TRY TO INFLUENCE THE FLUTE PLAYERS TELEPATHICALLY

IN THE FOLLOWING WAYS:

- 1) SENDING PITCHES TO PARTICULAR PLAYERS
- 2) STARTING OR STOPPING PLAYERS
- 3) SENDING ATTACK AND RELEASE CHARACTERISTICS
- 4) SENDING DYNAMICS OR EMOTIONAL QUALITIES.

THE LUMINIC MEDITATION WAS DESIGNED AND PROVIDED BY JOHN FORKNER. FORKNER'S DESCRIPTION FOLLOWS:

"THE LIGHTING FOR CROW TWO IS ALSO A MEDITATION WITHIN THE PIECE.. A LUMINIC MEDITATION WHICH PARALLELS THE SONIC AND SOMATIC MEDITATIONS. THE ILLUMINATION OF THE CENTRAL AND COMPASS ARRANGEMENT OF FIGURES (CROW POET, CROW MOTHERS) AND MIRROR MEDITATORS OCCURS IN CYCLES OF A LONG SLOW RHYTHM TRIGGERED BY THE SAME INTERNAL AND EXTERNAL SOURCES AS FOR THE OTHER INSTRUMENTALISTS. ONE PART OF THESE CYCLE APPEARS AS SLOW CHANGES IN THE LEVEL AND PATTERN SHAPE OF ILLUMINATION PROJECTED ONTO THE CENTRAL FIGURES FROM ABOVE. ANOTHER PART OF THE CYCLE MANIFESTS AS DIFFUSE PATCHES OF LIGHT MUCH LIKE SHAFTS OF SUNLIGHT BETWEEN MOVING CLOUDS SLOWLY DRIFTING OVER THE AUDIENCE AND THE OUTER CIRCLE OF PERFORMERS. TO ALLOW A CLOSE RAPPORT BETWEEN THE LUMINIC AND THE SONIC MEDITATORS, THE CYCLICAL PART OF THE LIGHTING IS MAINLY PRODUCED BY TWO LUMINISTS FROM A SMALL PIT ADJACENT TO THE STAGE. LIGHT IS PROJECTED UPWARD TO ARRANGEMENTS OF MIRRORS AND THEN REFLECTED DOWNWARD ONTO THE PERFORMERS. THIS METHOD OF LIGHT PERFORMANCE BEING SHOWN HERE FOR THE FIRST TIME FACILITATES THE VITAL SPONTANEITY NEEDED FOR A MEDITATIONAL WORK. THE PATTERN SHAPES PROJECTED DOWNWARD ONTO THE CROW POET AND UPWARD ONTO AN ARIAL SCREEN ARE MEDITATION SYMBOLS. FIXED DOWN-LIGHTS DEFINING THE OUTER CIRCLE OF PERFORMERS COMPLETE THE LIGHTING DESIGN FOR THE PIECE."

THE STAGING OF CROW TWO WAS DESIGNED IN CONSULTATION WITH MARY NEE.

THE OVER ALL SONIC RESULT WAS A COMPLICATED, SPACE-FILLING DRONE OF MANY LAYERS. THE DRONE WAS PARALLELED BY THE STATIONARY HUMAN MANDALA AND THE SLOW CONTINUITY OF THE MIRROR MEDITATORS.

THE CROW HEYOKAS ARTICULATED THE DRONE WITH THEIR OPPOSING SHOUTS, SCREAMS, NOISES AND BY THE MOBILITY OF THEIR ANTICS AND DANCES. THE CROW POET AT THE HUB, THOUGH SERENELY STILL SEEMED OCCASIONALLY TO JUMP ABOUT BECAUSE OF THE STIMULATING LIGHT. THE PERFORMANCE LASTED APPROXIMATELY FORTY MINUTES. THE MEDITATORS SURVIVED THE TESTS OF THE HEYOKAS AND CONTINUED SOME TEN MINUTES OR SO AFTER THEIR EXIT.