

E pod ## 3

Homage to

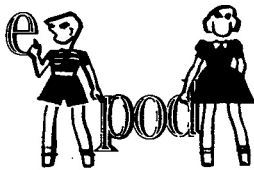
JACKSON MAC LOW

Leona Bleiweiss

eleven days from

Clairvoyant Journal
1973

HANNAH WEINER



E pod #3

October 1978

Edited by Kirby Malone & Marshall Reese.

Copyright © 1978 by the authors.

Cover & design by Ro Malone.

E pod will appear twelve times a year, with the help of your subscription. *E pod* costs \$1 for single issues and \$7.50 for a twelve issue subscription for individuals. Libraries & other institutions please write for terms & details.

A list of future issues is available on request. Some of those issues will include: new writing by Carla Harryman, Bob Perelman & Barrett Watten; & long poems by Alan Davies & Michael Gottlieb; & new work by Michael Frederick Tolson et al, Lee Warren, Eugene Carl & many others. *E pod* #1 contains texts & scores by the poetry music performance group CoAccident, Alec Bernstein, Kirby Malone, Chris Mason & Marshall Reese. *E pod* #2 is two sections from the collaboration *Legend* ★ by Bruce Andrews, Charles Bernstein, Ray DiPalma, Steve McCaffery & Ron Silliman.

In 1979, *E pod*/Merzaum will publish *Veil* by Charles Bernstein & *Swaps Ego* by Bruce Andrews.

E pod is a member of the Merzaum Collective, in Baltimore, which also encompasses CoAccident, *E* magazine, pod books, RoCo Books, Svexner Labs—attn: Acoustics & Widemouth Tapes.

The publication of *E pod* is another event in the International Festival of Disappearing Art(s).

Performances of *Clairvoyant Journal* "March" & *Homage to Leona Bleiweiss* are available on cassette tape from New Wilderness Audiographics (865 West End Avenue, NY, NY 10024).

E (edited by Eugene Carl & Marshall Reese) is preparing for publication a stereo lp of sound poetry, which will include work by Eugene Carl, Ulises Carrion, Cris Cheek, CoAccident, Jackson Mac Low, Steve McCaffery, Greta Monach, Vladan Radovanovic, Lawrence Upton & Hannah Weiner. (Prior to Dec. 31, 1978: \$4.50; thereafter: \$5.50. Please include \$1 for postage & handling. Inquire about overseas postage, special terms for orders of five or more copies, & orders from institutions).

Publications available from pod books (published by Kirby Malone & Ro Malone) include: *bacchae sonnets 1-7* by Armand Schwerner, @\$1.50; *Poems of a Doggy* by Chris Mason, @\$2.50; & *phantom pod* (published collaboratively with Phantom House) by Joe Cardarelli, Anselm Hollo & Kirby Malone, @\$2.50. Forthcoming titles include: *HOOKS place 32 taken out of place* by Allen Fisher; *The Book of Luap Nalec* by Pierre Joris; *Poetic Justice* by Charles Bernstein; *The Age of Huts* (including *Sunset Debris*, *The Chinese Notebook*, & *2197*) by Ron Silliman; & *writing* by Marshall Reese. pod books is also distributing book with non-materialized referent X Michael Frederick Tolson et al, @\$3.00.

Widemouth Tapes announces its first publication (#8601): *DUO O ACCIDENT*, a live recording of vocal & instrumental work by Marshall Reese & Kirby Malone. Copies of this cassette can be ordered @\$3.50 from Chris Mason, 715 E. 33rd St., Balto., MD 21218. Future Widemouth Tapes will feature the work of Tina Darragh, Anselm Hollo & Doug Lang.

E pod
3022 Abell Avenue
Baltimore, Maryland 21218 USofA

FROM

CLAIRVOYANT JOURNAL

HANNAH WEINER

I SEE WORDS on my forehead, on the page,
in the air *dont rhyme* These appear
in *especially the text* in capitals, *ons* slant,
as verticals *as horizontals too*
in italics STOP WRITING THIS and in
quotes I AM FINISHED

PEE OFF

After her successful dreams
brush her teeth SHOWER
now YELL TYPE GO WASH

concentrate TOO OPEN says back of throat
WORDS: FEEL SURE WALK NO OFF NO LOVE

THE NEWS: TV
immediate says
face of commentator

ON OFF LOVE ANOTHER FRUIT DISOBEY

confess out of eye
of prisoner

TRANSPARENT IN THE OFFICE S
S H
FEEL SURE H O
O R
INTELLIGENT E T
S S

SEE HIM 1

DAVID

DISOBEY ^a
v

she goes in and rings bell SLEEPING says head as he answers the door

why didn't YELL tell her before .

CLOSE ENOUGH

TOO CLOSE

TOO SOON

TOO SOON
erase
TOO OFTEN

TOO ETC TOO is an opposite "obscure" "resist" *SECOND*

NOW SECOND RENT CONTROL HIT CONFERENCE

success
MOVE OPEN

TOO MUCH, bang head

TOO MUCH SUN

GO SOON MUCH TO DO IMPORTANT CRISES
prices

INSTITUTE SECOND
TOO SOON

consumer buy second hand 3rd vertebrae

10 GET IT 'NOW' w b
i r
n i
SCRITCH ITCH t g
e h
r t

NOW A SECOND ONE

SEE HIM NOW

BECOME A ONE

NOW A SECOND

TOO SURE

Sept 4

BECOME A ONE

NOW A SECOND

TOO SURE

BACK
NOW ONE O CLOCK

IN THE LIVING ROOM

IN A SECOND

two
NOW A ONE
monday
ONE MORN

COME SUNDAY GO

POVERTY ON

GOOD MORNING

MOTORMAN

WE'VE STARTED ^{morn}TUES

FOLKS BETTE DAVIS WED

NO ONE

DAVE SURE NO WHEN

LATE GO ON ^WH

GO WHEN IN ^EN

NOW MOVE

ONE SECOND ONE O CLOCK

NOW ONE Truth, the opposite of truth

If she could always feel the difference

read

fifth center, chakra, choice between

David
good and evil - to her truth or lies
SURE

GUM SHOES

t
i
r thick soles
e
d

as in heaven this is it NEWSBOYS

t
The truth is smoother stomach

u
a voice, the right: tthe lies pull
h

on the left side HARMONY

smoother in skin color? tan

or too light GET DARK The lies

are sharper, a small explosion

sort of a whistle, a whistle is

stop, a whistle stop.

Words appear across the television

GET UP BEFORE 11 O CLOCK

O B MALE CHAUVINIST
J E
C T EAT ENOUGH EMPHASIS

BEST WISHES NOW WHEN

HEMOROIDS THOUGHT CONTROL

10 OCLOCK INTELLIGENT

VISIT l t
m oh
i cu
l kr
k s

CLOCK

ALONE

miss
DAVID FREE

CURTAINS

Sept 5

P
O
S
I
T
I
V
E

F
O
L
K
S

GO
 FRIEND
 GO HOME EARL
 mother's end of table
 FRIEND
 i
 m
 p
 r
 o
 v
 i
 d
 e
 n
 t
 P
 R
 I
 V
 A
 T
 E
 BIG TOO LONG
 i
 m
 p
 r
 o
 v
 e
 m
 e
 n
 t
 g
 o
 i
 n
 g
 t
 u
 o
 g
 PROV
 MOTH
 EAT OUT NOW
 EAT OUTING GO HOME
 useful) e_a
 now) l_r
 mother's side:
 all this time she thought
 go home meant for her to
 to to NY, not eat out, her
 head was making a big improve-
 ment it was house improvements
 her mother isn't going out
 DECEMBER PROPERTY LONESOME ROSE VOLVO ROSE
 Sept 6

'DAVID FRIEND'
 'TELL'
 'TELL SURE'
 E
 L
 L
 RETURN
 GO SOON weeks later she sees
 this on his head
 PROVIDENT
 TELL YOU EN
 RENT (neighbor's house
 S
 T
 A
 Y
 I
 N
 N
 Y
 COME BACK
 L
 E
 A
 S
 CALL VAL e f u s e
 RETURN
 'SEE NOW" GET IT ALL
 come Hilde
 M
 I
 S
 S
 D
 A
 V
 I
 D
 GO ON OUT
 SETTLEMENT
 NO MONEY
 6 O CLOCK
 BRIGHT
 COMMITMENT
 GO ON OUT
 large image of skunk outside
 David feeds his dog Hilde at 6 o clock,
 is separated, is a bright orange light,
 wants sex with no committment, go on
 out is for the dog, is he thinking of
 a settlement for his wife perhaps he
 has no money, his friend rents a house
 next door
 large image of skunk outside
 DAVID SURE OF YOUR
 o RESPONSE
 f
 QUARREL
 e
 r

F
FRI R
I
MSEE
E N
D
SEE
N
ALOUD

hear it on radio (third ear) see it at 45 degree angle

B
U
S
I
N
E
S
S
LEON FALL
H
E
R
E
GO HOME
'VERY SURE'

coming

M
A L
N I
S
S T
E
L N
U
N F
C R
H I
DAVID
TV FOREIGN
FORGIVEN

GRAND STREET

smell disguise

EAT WELL

lunch

she sees david
before he goes
away fri end

i
b
e
seendavid
s
i
s
t
b
e
f
o
r
e

TOO SHORT

NOT YOUNG

STAY YOUNG

SATURDAY

STAY

Sept 7

STONES

She finds seven stones, one for each, concentrates on them, words appear.

HANNAH
E
A
L
TELL IT ALL
NO ON OFF
ISOLATED
K
R
O
W
ME
W
O
R
S
H
I
P
BEST
HEALING

BARRY
NO
T
O
G
E
T
H
E
R
K
R
O
W
ISOLATED
PAY
PLEASE
S
I
M
KEEP
SELL
LOFT

DAVID
GO TELL EVERYTHING
BIG NO
W
TRIES TOO HARD
J
U
S
T
B
R
I
D
E
P
E
O
P
L
E
PRIDE
BIG
OM SHANTI
I
M
P
LEON
BIG PRESENT
LEON
TRY
SEE ME ALIVE
'PUBLISH'
TWO MORE
H
E
A
V
Y
NO ONE
"MONEY"
sure

REKA DIES
MOTHER 'collapse now'
FATHER 'father first'

Sept 10

COME tell DA @need ride

SUN (hear) P 2
SUN OUTSIDE (reverse coloring) get a headache
COLLABORATE

Hear: "Now in an envelope." The CAPS MS. Is it talking to me.
free USE IT

MORE COMPANY mother's coat/hat. worry
NO DA car n (reverse coloring)
l p lovely skin e
e r en ich
a i describe
v intell NO d green
e e
COME
YOUR OWN NO get inside p i IN BEAUTIFUL SUNSET TONE
l n Also a reverse.
e s
a i
s d
e e hear: stop writing
instruct

KITTY FOUND
a
r in go
o Elsa's cellar
u no
Sunset: CAPS INTELLIGENT n
d
10 o clock, Nov. d
FOUND
KITTY HAPPY

@guide
NOW REKA. David is rude. f
NOW ONE UP r i
feel selfish n
Looking at sunset, d
someone walks by, y
feel warm e s u o h
SEE A DOCTOR
FUN ONE MORE
INNOCENT. PICK IT UP (in dirty kleenex on floor)
WINNING IT (in reverse) kitty
These words wander around
in house: RED HOUSE: PREFER ISOLATION,
PREFER ALONE.

Oct 1 M&N: WIN THURS
1 o clock

AGE 81 74 (aunt's age) reka
more angel

GO ON
papers on strike

red REHABILITATE along
the nerve in neck and
shoulder.

USE
money

MOTHER DIES FIRST

shit: A BIG ONE

OM: PLEASE BE SILENT

OM SHANTI-PEACE

POETRY

MON NIGHT SAT FEEL

SURE

CLEAR ENOUGH NO

TOO SHORT reverse

ENJOY E
TOO^{no} A
S
Y

The little words started at
the sides of my head again

PLEASE GO MAD across the teacup

MILK TUES. MILK THURS. These
are the days FAMILY kosher eats
milk meals.

LIVE LONG
MONEY IS IN IT (drawer
with wallet)

USE HIS MONEY NO

L
A
S
T
L
O
N
G
E
N
O
U
G
H

TRY IT

USE IT GET MORE

T

E

M

P

L

T Y P E

d

FRI END TELL ALL Leon: absolutely, dear, prefer

a
r

LESS INSURANCE TELL ALL PEOPLE

S

NC GOOD GO FOR BREAKFAST

M I

I M

L P

E L

E

News, Sinai: WIN IT

Oct 2

LETTER TO MICHAEL

COOPER

DISCONTINUE

GET A PIE

FRONT

NO

TWO MORE

TWO TONE

ABOVE

DISCOV

Dear Michael
your turn
I'm just HELLO
filling in the
spaces

ON YOUR
READING

DON'T

FOOLISH WOMAN

PUBLISH

MAIL IT

HELP

YES

DEAR

FINISHE

YELLOW

CLEAR

NOV

TYPE

DISCONT

HUNG
HUNGRY

KITTY SMELL

WEEK

MICHAEL L
C A

APPEAR

BEFORE

I
D

READ JANUARY

PLEASE

HIS ADDRESS

APPEAR

CONGRATULATIONS

ALL THESE

CAPITAL words appear on the page

HANNAH

SEE YOU

R

E

T NOV

U

R

N

COME BACK SOO

Oct 30

BIG LIST

November

Page 1

Dont omit be a victim

SERIOUS ILLNESS

SICK MON

YOU WONT BELIEVE IT

ALL MONTH

DAVID

COME

CHEST COLD

MOTHER ALONE

READY

ILL

backyard eat take it bac

NOW

FAMOUS

HISTORY

TOO LATE, NOW, TROUBLE, OUT OF CONTROL, BRIDGE WED., COME BEFORE, WHO
All these in father's room.

CAT WELL TRUTH OVEN OFF PROV TICKET GET ONE GET COLLEGE JORDAN'S

HARV

MAKE A LIST BETTY NOW

TO TO FLORIDA

GET COOL

COLD COMPLETE

LEAVE ME

JOHN IS SERIOUS

MON CHANCE

THOUGHT CONTROL

MERIDA DOUGLAS

POSITIVE

NEWNERSEY CALL W

1SDOM

POPEYE

RENT

POPPYCOCK

OVJECT

Malcolm

DAVID

MORE HOWIE

in NY

REKA INTERFERES

GET A JOB

WINDOW CALL HIM SENTENCE

HOWEARD

TWO PEOPLE

MEET

COME BACK

YOUR LOVE HE LIKES IT

GET SICK

HOWIE

GET DESPERATE

JONATHAN OPENED SHE DID IT

REVERECNE

GO HOME MON

CALL HIM USE THE PHONE

CAT HOSPITAL

GET PAUL

OPPOSE WRONG NOT NOW TIME FOR IT

SET THE TABLE

FEEL SURE

TOO SOON THURS

FIX KITTY NY

BLISSFUL

FLORIDA

DESCRIBE MOTHER

GET A BESER

GO SOUTH

GO TO MERIDA Douglas went

2nd conference

you didn't follow

Nov 1

W
R
O
N
G

M
O
N
D
A
Y

Nov 5

COWBOY SHIRT

ON THE PATH

JASON

IN THE BASEMENT

HORROR

BET SUN

NO MEXICO

HOT SUN

NO COLOR O^R

KEEP L

eat steak

JEAN S C N

2 hrs.I

TH

E

S O

E E

D M

I

S

S H T

L E E

E A L

E R L

P I

N B

G A

R

B

A

R

A

COAST GUARD

elegant

She calls her old office, no messages, no words

surprise

SPEak TO HENRY

she asks him for a picture left in a cardboard tube.

GET IT

HERE

GET IT is an opposition, no Caps grant.

Sharp wants to see her in a week. BE HERE said wall.

Y

N ELECTRIC EYE

SERIOUS ILLNESS hears PNEUMONIA

N

U GO HUNT

yours

3 times

F

WORD LIST

understand

mother again

wro

def

DO IT YOURSELF

N

get well soon

O

W

HONEST

barium e

DENNIS

WIN A PRIZE

c

she hasn't seen

t

him in a long time

u

calif now

m

NOT EQUAL

NOW

WELL PERSON

ME

SERIOUS YOUR COLD

G

MEDIUM

E

mescaline

FAVORITE

T

serious

no hope

grandson

GET ONE

p

L

GET COLLEGE

JORDANS

r

A

harv

o

R

v

G

He wants to go to BERKELEY

cal

enjoy it

N

ENEMY BELOW THE LINE on slant

O

ONE MORE DOCTOR PLEASE GIVE UP

Pale green emanation from her. Blue from Reka's chest.

Nov 5

HOMAGE TO LEONA BLEIWEISS

JACKSON MAC LOW

Copyright © 1978 by Jackson Mac Low. All Rights Reserved. Except for brief passages quoted in a magazine, newspaper, radio, or television review, no part of this work (instructions or score) may be published, reproduced, performed, distributed, or transmitted in any forms or media, or by any other means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system now known or to be invented without permission in writing from the author, his authorized agent(s), or his heirs.

For many years Leona Bleiweiss has published a word game in the New York *Post* called "WORD POWER." In each day's column she gives a word & its definition & the rules of the game: "From the above word or phrase make as many five-letter words as possible, using only one form of a word—for example, 'swing' or 'swung,' not both. Don't make a word by adding 's' to a word of four letters. Slang, proper names, foreign words not allowed." This game has been a great inspiration to me, tho I've often violated her rules. It led first to the play *Port-au-Prince* (one of my *Twin Plays*, written & mimeographed by me in 1963, & published by the Something Else Press in 1966), which uses an extension of one of her lists for all its words, & later to my *Vocabularies* (1968 et seq.) which are drawings composed of words of all types & lengths, each spelled with the letters of one person's name, as well as to several stanzaic poems & others using only words from her lists or connecting such words in sentences. The present work is therefore an *Homage to Leona Bleiweiss*.

Each section of this work is derived from one of her solution lists. The note-groups are generated by substituting the proper notes for letters that are English or German pitch names & substituting notes whose pitch names aren't in the word for other letters—doing so by chance operations or by other methods.

Performance Instructions

Performers: Any number of performers may play *Homage to Leona Bleiweiss*. Each must be able to play or sing exactly, at concert pitch, the tones of the word-note-groups constituting each section, to speak the words clearly, to improvise together with the others, using the tones in various octaves, rhythms, etc., as well as to follow instructions in regard to silences.

Timekeeper & Performance Duration: One performer acts solely as a timekeeper, holding up large numbers showing the elapsed minutes of a section from "0" to the maximum number agreed on for that section performance. The timekeeper will clearly indicate the end of the section performance by raising one hand a minute before the end & bringing it down at the end of that minute. In some performances, a playing performer may act as the group "leader" & determine the actual end sometime near an approximate agreed-upon time. If so, that performer will raise one hand & bring it down within a minute later & the timekeeper will raise & lower his or her hand at the same time as the group "leader."

Materials: Each performer is provided with a "score" of each section played (a page with a list of words from a "Word Power" column, together with the note-groups corresponding to the words) & a deck of playing cards. Each player's "part" consists of alternate segments of silence & of improvisation using only the notes of the note groups & the spoken words. Both are regulated by the playing cards.

Silences: The first, 3rd, 5th, etc., cards drawn from the shuffled deck determine minimal durations of silence, beginning with an initial silence that starts when the timekeeper shows the "0." Numbered cards (2's to 10's) indicate silences of those numbers of seconds (these may be measured by counting slowly "one one thousand, two one thousand," etc., or with a watch). Jacks = 11 sec. Queens = 12 sec. Kings = 13 sec. Jokers = 14 sec. Aces = 15 sec. By "*minimal silences*" I mean that any silence may be *longer* than the number of seconds indicated by the card, but *not shorter*. The mechanics of shuffling & drawing cards shd not draw attention to itself, but need not be carried out hurriedly. Performers shd use their silent segments to listen carefully & decide how & when to enter next. Silences shd be prolonged past their minimal durations whenever performers feel that they & the total situation are not ready for the addition of improvisation on their next word-note-groups.

Durations of Improvisations on Word-Note-Groups: Altho each performer will probably not be able to work with all the word-note-groups of a section, she or he shd try to do so with a fair number of them, so each improvisation segment shd not last too long in relation to the total duration of a section. Two minutes for each word-note-group is a good average duration, but this may be exceeded when a performer feels that the quality of what is happening warrants more time. Improvisation segments shd rarely exceed 3 minutes each.

Use of Word-Note-Groups: The performer uses the 2nd, 4th, 6th, etc., cards drawn to determine which word-note-groups shd be used as bases for improvisation. The word-note-groups are keyed to playing-card denominations. In section 2 the 18 groups are keyed to color also: red Ace to 9 & black Ace to 9. Jokers & all other denominations not having corresponding groups (e.g., 10's & picture cards in #2 & Kings in #4) are "wild": performers are free to *choose* the word-note-group to work with or to draw another card.

The sequence of notes must be followed exactly, but may be repeated any number of times. Each note may be played in any octave, & a variety of octave placements is desirable in each improvisation segment. Two or more consecutive notes, or the whole sequence, may be played simultaneously. The individual character of the sequence is best preserved by playing notes to the right at a higher pitch than

those to the left, but this need not always be done, & groups may sometimes be played as tone clusters. Also, the performer may repeat a tone of a note group, double it in two or more octaves, repeat adjacent notes of a group alternately ("trills"), & may repeat chords, intervals, or tone clusters as well as single tones.

Use of Words: During improvisation on one note-group, the word from which it was derived shd be spoken at least once or repeated any number of times. This may be done more than once during the segment. Words shd be spoken clearly & audibly, but not yelled (altho loud speech may sometimes be needed for audibility--the point is not to give the effect of violent feelings even tho the speech is loud).

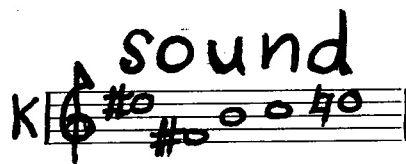
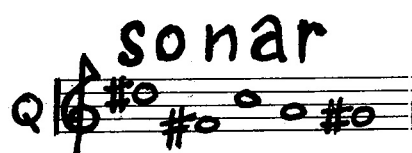
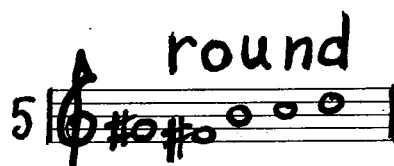
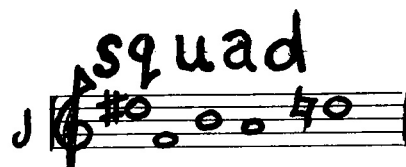
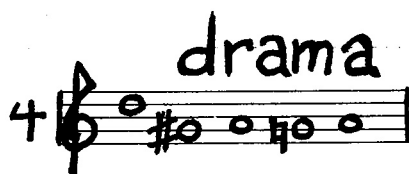
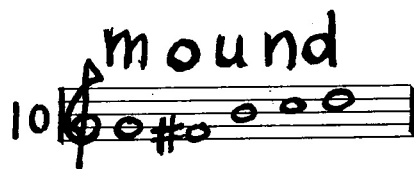
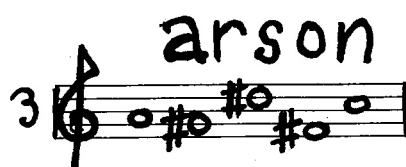
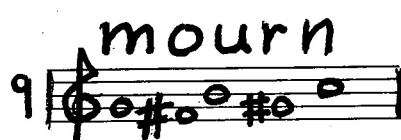
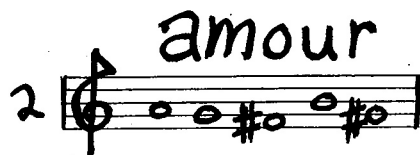
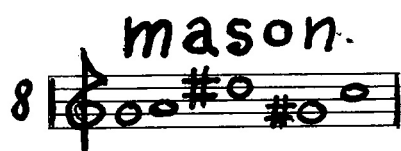
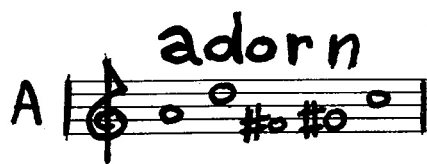
Rhythm & Other Parameters: Besides octave placement, rhythms, loudnesses, attacks, tempi, and all other parameters relating to use of the notes & words are to be chosen freely by the performers in relation to the total situation. *It cannot be emphasized too strongly that performers shd relate with & respond to each other & all ambient sounds, including audience sounds.* The most important rules to remember in performing this piece are "*Listen*" & "*Relate*."

Jackson Mac Low
NY 6/16/76
(March-June 1976)

HOMAGE TO LEONA BLEIWEISS

#1 - QUADRUMANOUS

Definition--Belonging to the order of Quadrumana: four-handed.



Jackson Mac Low
N Y 3/24/76
Rev. 6/11/76

Copyright

© 1976 by Jackson Mac Low

All Rights Reserved

HOMAGE TO LEONA BLEIWEISS

#2 - CLYPEIFORM

Definition—Having the form of a round shield.

Red A	clime	Red 8	prime	Bl 6	reply
Red 2	comer	Red 9	price	Bl 7	rifle
Red 3	crimp	Bl A	imply	Bl 8	miler
Red 4	crime	Bl 2	force	Bl 9	mopey
Red 5	loper	Bl 3	flyer		
Red 6	lifer	Bl 4	oiler		
Red 7	piler	Bl 5	relic		

10's, picture cards &
Jokers all wild

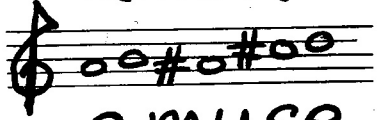
Jackson Mac Low
NY 3/24/76
REV. 6/11/76
© 1976 by
Jackson Mac Low
All Rights Reserved
minimal silences
from 1st, 3rd, etc.
cards drawn
2-10 = 2-10sec
J=11" Q=12" K=13"
Jokers=14" A=15"

HOMAGE TO LEONA BLEIWEISS

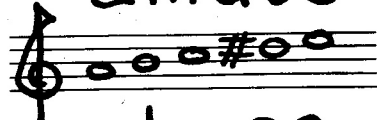
#3-AMBIGUITIES

Definition--Multiple or dubious significations.

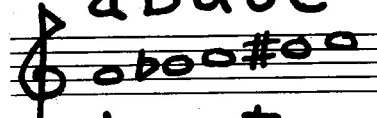
ambit

A 

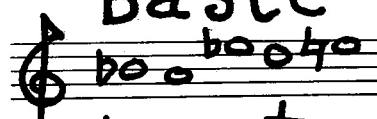
amuse

2 

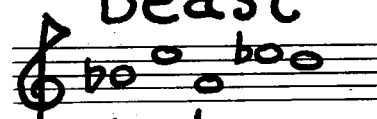
abuse

3 

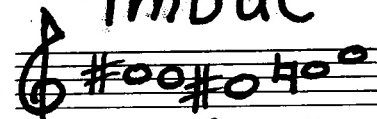
baste

4 

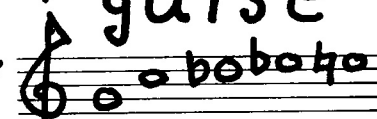
beast

5 

imbue

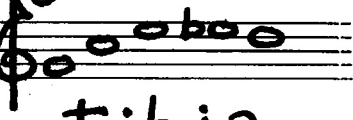
6 

guise

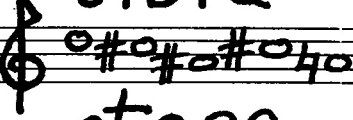
7 

minimal silences:
 2-10 = 2-10 sec.
 J = 11" Q = 12" K = 13"
 Jokers = 14" A = 15"
 [from 1st, 3rd, 5th,
 etc. cards drawn]

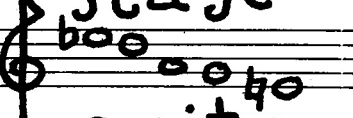
quest

8 

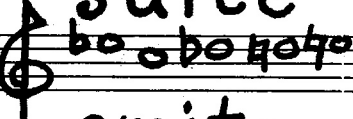
tibia

9 

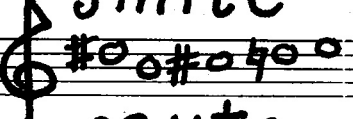
stage

10 

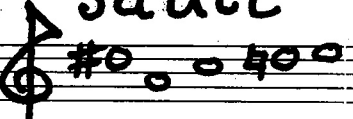
suite

J 

smite

Q 

saute

K 

Jackson Mac Low
 NY 6/11/76
 Copyright © 1976
 by Jackson Mac Low
 All Rights
 Reserved

HOMAGE TO LEONA BLEIWEISS

#4 - SLUGGISHNESS

Definition--Laziness; inactivity.

A slush
 2 singe
 3 shine
 4 shies
 5 sinus
 6 sling

7 lunge
 8 guess
 9 issue
 10 hinge
 J guise
 Q guile

Kings & Jokers wild
 1st, 3rd, 5th &c. cards
 drawn for SILENCES
 2-10 = 2-10 sec.
 J = 11 sec.
 Q = 12 "
 K = 13 "
 Joker = 14 "
 A = 15 "
 minimal silences

Jackson Mac Low
 March-June 1976
 NY 6/12/76

Copyright © 1976
 by Jackson Mac Low
 All Rights Reserved

HOMAGE TO LEONA BLEIWEISS #5—REPEOPLED

Definition—Furnished with a fresh population.

A **repel**

2 **reled**

3 **elope**

4 **loped**

5 **eeler**

6 **pored**

7 **older**

minimal silences
(from 1st, 3rd, etc.,
card drawn):
2-10 = 2-10 sec.
J = 11" Q = 12" K = 13"
Joker = 14" A = 15"

8 **roped**

9 **erode**

10 **elder**

J **epode**

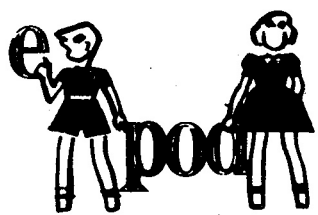
Q **poled**

K **leper**

Jackson Mac Low
NY 6/12/76
Copyright © 1976
by Jackson Mac Low
All Rights Reserved

HANNAH WEINER lives in New York City. *Clairvoyant Journal* 1974 has just been published by Angel Hair (PO Box 718, Lenox, Mass. 02140). A three-voice realization of this journal, "March," is available on cassette tape (New Wilderness Audiographics, 7710A, 365 West End Avenue, NY, NY 10024). Her work has recently been published in: *A Hundred Posters* #33 Sept. 1978 (689 E. 17th St., Brooklyn, NY 11230); *EAR MAGAZINE* Summer Issue, Vol. 4 #5/6 (365 West End Avenue, NY, NY 10024); *Roof II* & *Roof V* (300 Bowery, NY, NY 10012); Hard Press (c/o Wright, 437 E. 12th St., NY, NY 10009); *L=A=N=G=U=A=G=E* February 1978 (464 Amsterdam, NY, NY 10024); *Diana's BiMonthly* (71 Elmgrove Avenue, Providence, R.I. 02906). She has given a number of performances, including street works, and poems based on the International Code of Signals. An article on her work is in *L=A=N=G=U=A=G=E* October 1978.

JACKSON MAC LOW is an American poet, composer, playwright, & performance artist active since the 1940's & widely published in periodicals, anthologies & his own books. Since 1954 he has used systematic chance & related methods in composing poems, plays, music, audio- & videotapes, & "simultaneities": verbal/musical/visual group performance works in which chance systems & spontaneous performers' choices make each performance unique. His works have been published, performed, & exhibited throughout North America, Western Europe, & Japan, & he took part in sound poetry festivals in London (1975 & 1978), Glasgow (1978), & Toronto (1978). In May 1978 he presented a concert largely of new works at The Kitchen in New York. His play *The Marrying Maiden* (drawn from the *I Ching* in 1958) was produced by The Living Theater (New York, 1960-61), with music by John Cage. *The Twin Plays* (Something Else Press, NY, 1966) was produced at the University of Exeter (England). A partial list of his many publications includes: *Uncollected Works* (tentative title) (in preparation 1978, Printed Editions, PO Box 842, Canal St. Station, NY, NY 10013), & *phone* (in prep. 1978, Kontexts Publications & Printed Editions); *6 Recent Light Poems* & *The Pronouns--A Collection of 40 Dances--For the Dancers* (2nd rev. ed.) (both in prep. 1978, Station Hill Press, Station Hill Road, Barrytown, NY 12507); *First Book of Gathas*, 1961-78 (in prep. 1978, Membrane Press, PO Box 1160-Shorewood, Milwaukee, Wis. 52311); *A Dozen Douzains for Eve Rosenthal* (Gronk Books, 48 Warren Road, Toronto, Canada). The following are available from the author at 42 North Moore Street, NY, NY 10013: *21 Matched Asymmetries* (Aloes Books, 1978); *Stanzas for Iris Lezak* (Something Else Press, 1972); *The Twin Plays: Port-au-Prince & Adams County Illinois* (Something Else Press, 1966); *An Anthology* La Monte Young, ed. (1st ed., Young & Mac Low, 1963; 2nd ed., Heiner Friedrich, 1970); numerous performance scores (list supplied on request). Cassette tapes of Jackson Mac Low's work have been published: "The Text on the Opposite Page," & "Word Event(s) for Bici Forbes," & several realizations of *Homage to Leona Bleiweiss* (New Wilderness Audiographics, 7705A, 7705B, 7705C, 365 West End Avenue, NY, NY 10024); *The 8-Voice Stereo-Canon Realization (11/25/73) of The Black Tarantula Gathas* (S Press Tape 33, dist. by Black Box, 930 F St./Suite 612, Wash., DC 20004). Articles by Jackson Mac Low and on his work are in: *L=A=N=G=U=A=G=E* April 1978; *VORT* 8 (1708 Tilton Drive, Silver Spring, MD 20902).



\$1