

EXPANDING CONSCIOUSNESS

Listen to the silence.

Perform a sound which accompanies the silence.

Stop. Listen to the new environment. Listen to a single other player.

Perform a sound which accompanies that other player.

Stop. Listen for a pair of players doing what you just did.

Perform a sound accompanying that pair of players.

Etc., until you are relating again to the total environment.

A sound can be of any duration; it should last until it has said what it has to say.

Law Firms

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437 Madison Ave
10022

758-4010

② Nancy F Wexler

① Mary O'Melveny

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1370 Ave of Americas
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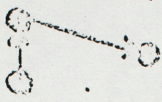
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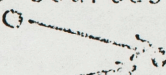
Thank you, Pauline and Linda, for
putting up with me. Within is one of the
pieces we have performed in Edmonton; it
is all I can give as a memento.

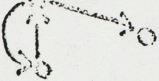
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INTERPLAY
FOR
SIX (3+3)

Begin by choosing a performer number: 1, 2, or 3. There are two performance groups. Group I begins and Group II follows the completion of the first event. An arrow indicates originator to receiver (to and from).  If you are the receiver then respond quickly in an imitative manner to your signal. If the signal is long, the response need not await the completion of the signal.

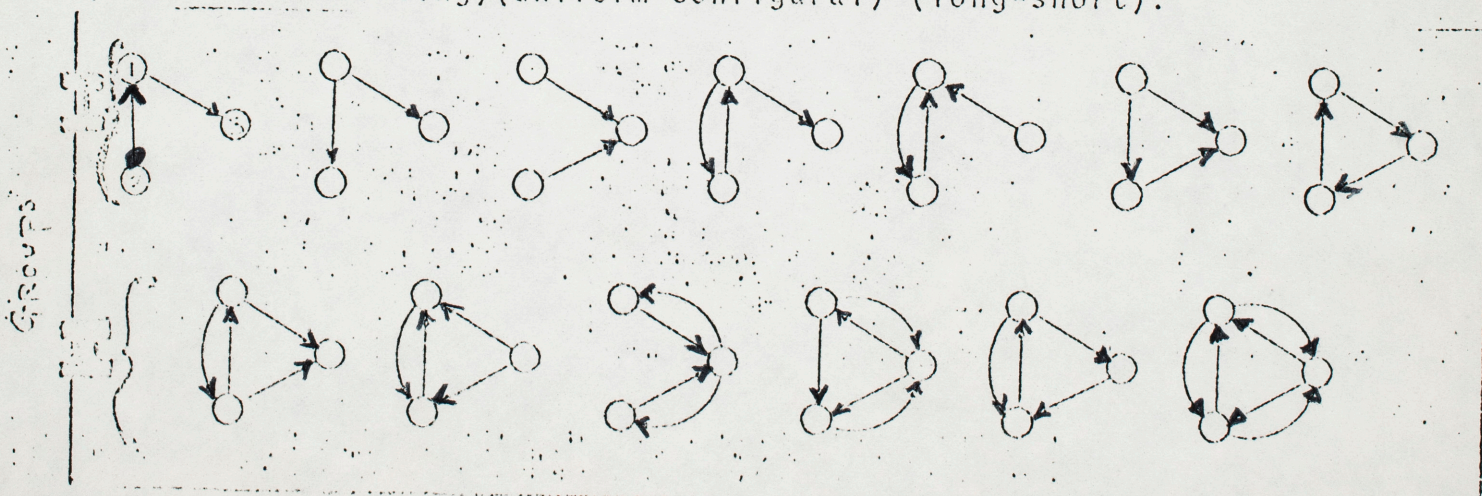
Where you receive more than one signal from two different sources, you are free to choose the one signal you wish to obey. 

When you originate and receive  then you may create some composite or harmonic event or you may imitate and extend the

signal. Where the event is circular  the event continues until voluntarily completed.

If performed vocally, all sonic events should have spontaneous gestural parallels. Any event may be only gestural and thus silent. Energy is to be transmitted as well as single sounds or configurations.

Perform all events, in the order you wish; L to R, R to L. You must agree on the order within your group. The character of the sounds you make may be free or restricted as agreed upon within your group (similar-contrasting)(uniform-configural) (long-short).



TRIO III (YES, BUT WOULD YOU WANT YOUR SISTER TO PLAY ONE.)

after a brief pause one player and then another begins playing an accompaniment in a manner appropriate to his instrument ...

the third player speaks:

C FLUTE

"My instrument is a (name). In english, especially in America, it is also called a FLUTE, or gospipe or FLEUR. In french it is called la flûte. In german it is called die Flöte. In ... (italian/spanish/yiddish/polish/russian/swedish/arabic/finnish/portuguese/greek/japanese/chinese/turkish/hindustani) it is called la flauto. I believe that these names will specify my instrument in any of the major languages of music today.

yiddish =
fleyk
AMERICAN
CORKER

SET THE PITCHES
via Key.

"My instrument is constructed of three large (number) parts, exclusive of (screws), (nails), rods, & (clamps) keys, (etc.). Of these (number) 3 main parts, the largest is (name) the body whose function is to (brief statement); the next largest is (name), whose function is to (brief statement); the next largest ... (name)/(brief statement); the smallest is (name), whose function is to (brief statement). I believe that this description of my instrument will distinguish it from any other kind of instrument that is in use today.

the
joint

SET the air
stream in to
vibration

Extend the
length of the
body &
give low
notes

- 1. BY ALONSO
- 2. A TROVADOR Song
- 3. A Ricercar by Gastoldi
- 4. A SONATA by BACH
- 5. A MINUET from a concerto by Mozart
- 6. Dried Flowers by Schubert
- 7. The SPRING by Deussy

~~"Prior to the middle ages my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

~~During the middle ages my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

~~During the renaissance my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

~~During the 17th century my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

~~During the 18th century my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

~~During the 19th century my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

~~Early in the 20th century my instrument, or the instrument from which it is derived, was played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)~~

Currently my instrument is played in a manner that might be described as (brief statement); as an example of this style I would like to play (title) by (name). (BRIEF EXCERPT)

I believe that in (number) years my instrument will be obsolete.

Thank you."

7. Density 21.5 by Varese

① Chimes

Signal - Brant - Trump

② Duo b.c. & C. Bars
legato - SHORT Phras

③ Signal XYL - Brant

Prece. Solo

⑧ Bars Harm.

⑨ Trump Signal (Brant
echo lin

Instructions

for

"MISSA BREVIS"

1968

This is a solemn, if brief, mass. Therefore, maximum care should be taken in the development of a performance to preserve solemnity, after all. Furthermore, (sic homunculus) all performers --including the dancer who performs on a pedestal-- should be in their positions on stage before the curtain rises (or stage lighting is turned on).

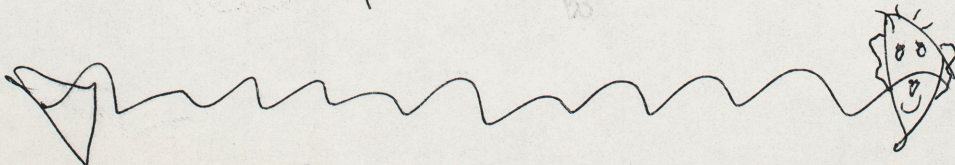
There are three percussionists (anyone will do): 1 - wind chimes, or a set of small bells; 1- tubular chimes; 1- small and large gongs. All should be dressed in hooded monk robes. There is no score. All performers begin appr. one minute after tape starts. They softly stroke their instruments with soft mallets (or the hands if wind chimes) to produce an undercurrent, nothing violent by all means. Much should be made of the stroking gesture. Long preparation and approach to the instrument, no sudden or abrupt motions. A feeling of lethargy must prevail.

The dancer works with "frozen" images. Begin as a statue in any desired pose. Throughout the 10 minute piece the dancer should imperceptibly flow from one fixed position to another; However, the opening position should be retained for one minute, or until the percussion enters. The piece is one extended moment. Do not try for variety (percussionists). Let it go, and fade out percussion one minute before tape ends -- dancer as well should assume one last fixed position at this time. Wait for the end of the tape, dim stage lights, or lower curtain.

(If a satisfactory effect can be achieved, the last two minutes of the tape may be accompanied by long, low, soft, moans produced by the percussionists -- a chant-like utterance.)

Pauline: This is for 10 min tape piece à la Riley.
Loren's doing in S.F., don't know date.

Can vary according to whimsy.
I'll send tape if want.



CHANGES #1 (texture) - for NMPG

Indeterminate Length.

Begin with silence. Players sit so they cannot see each other and are spread throughout the room or hall. Players begin to make sounds, evolving a texture common to all. Very gradually the texture changes by group action.

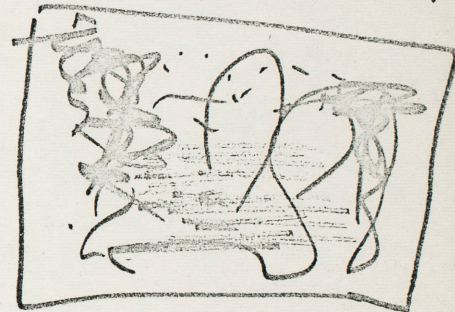
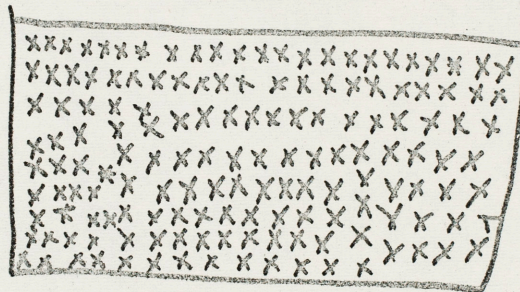
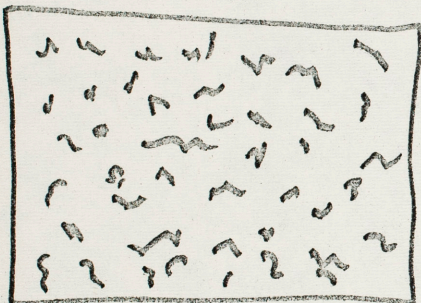
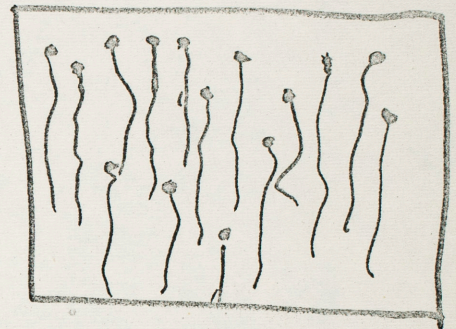
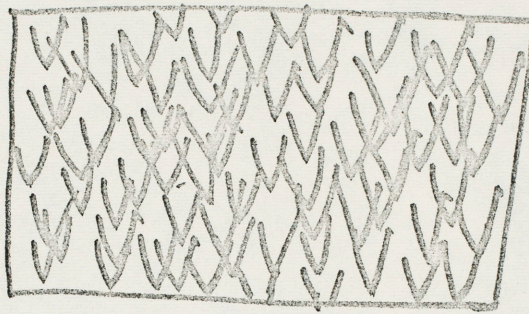
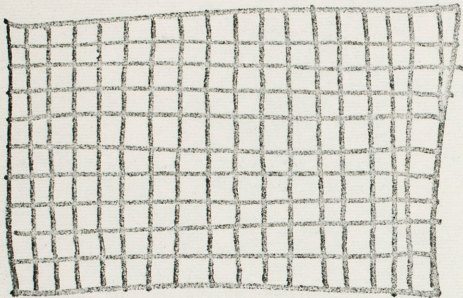
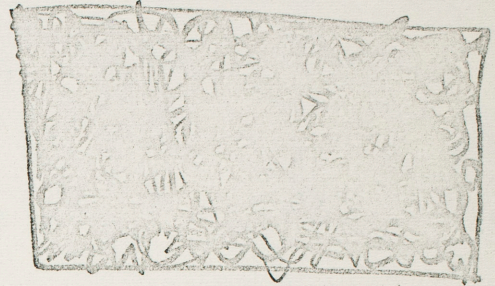
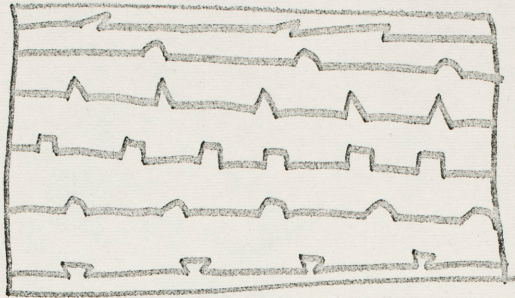
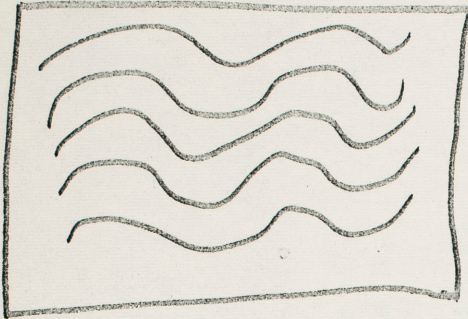
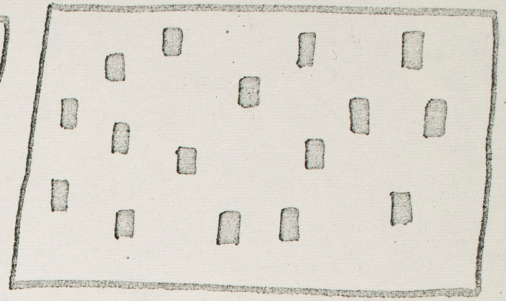
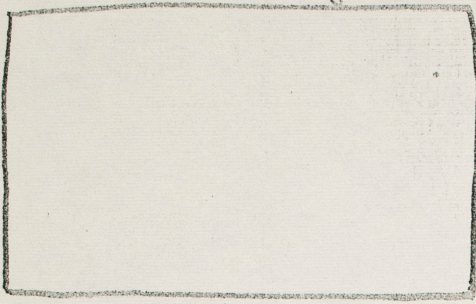
No sudden changes should be forced on the group by a radical departure of one or more players.

Texture can be held constant at any time, for any duration. Players must be sensitive to subtle changes by the others. Repeat: all changes gradual and subtle.

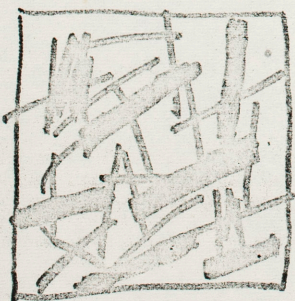
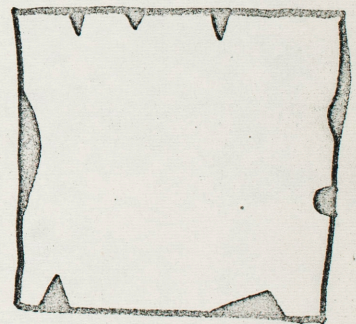
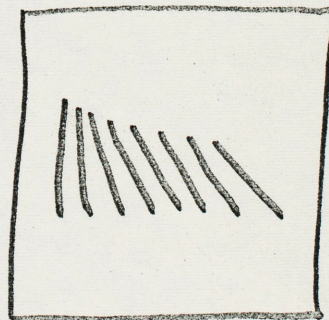
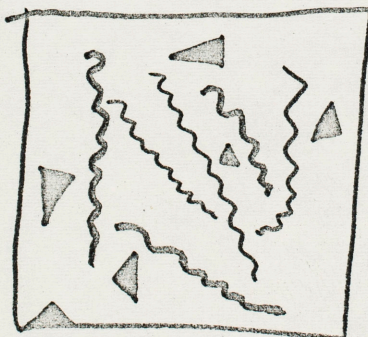
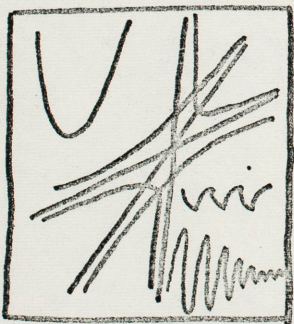
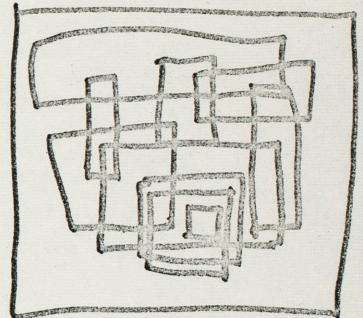
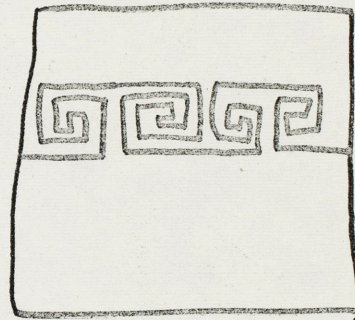
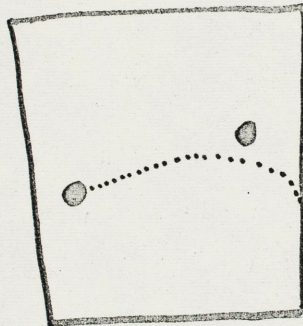
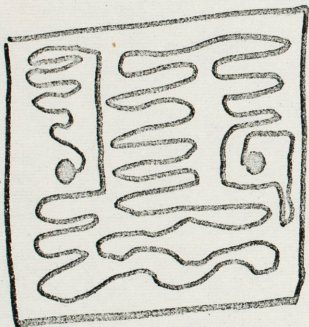
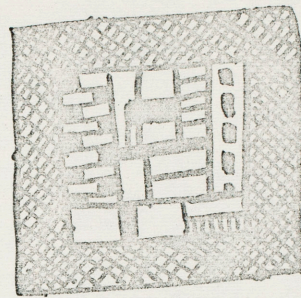
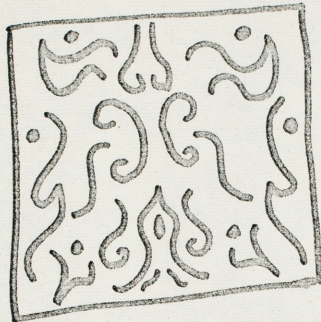
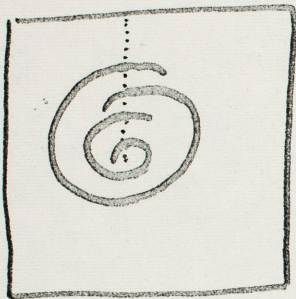
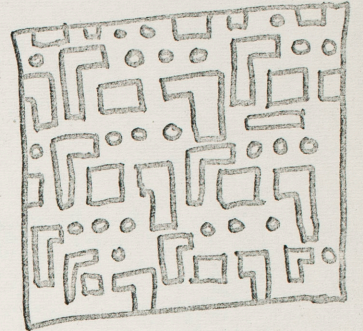
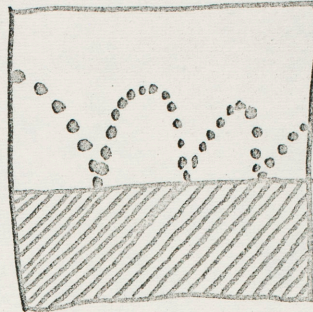
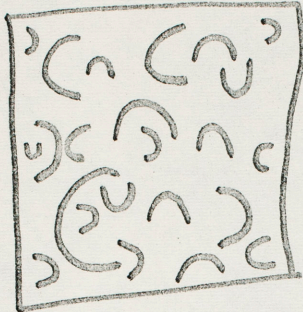
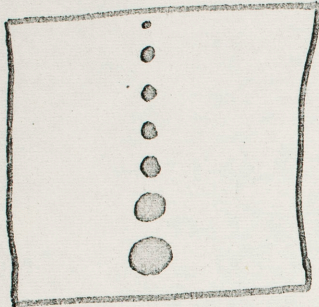
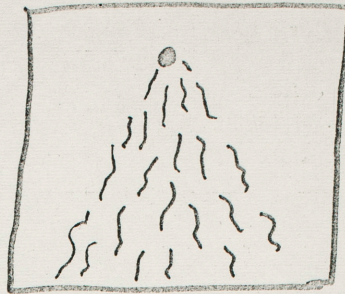
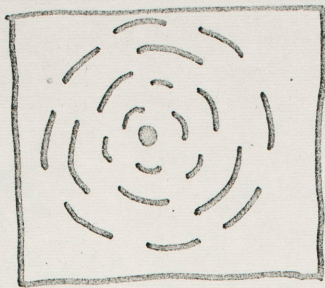
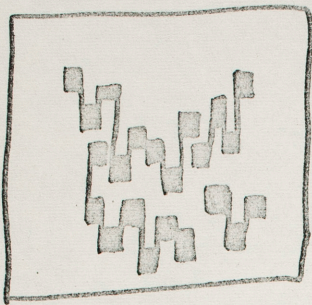
Texture qualities: dense/sparse - smooth/rough - high contrasts/low contrasts etc.
- frantic/relaxed

There should be no melodic or metric patterns, nor any coherent qualities. Any level of loudness that allows each player to hear the others. Extreme loudness may be very gradually maintained then slackened once during the piece if loudness is

changes #1 (texture) for NMPG



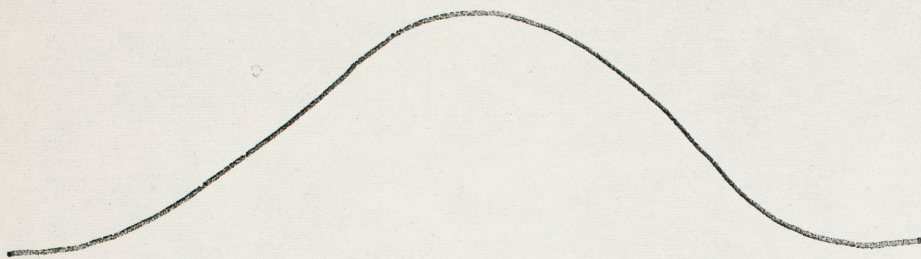
a function of the texture being evolved.



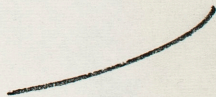
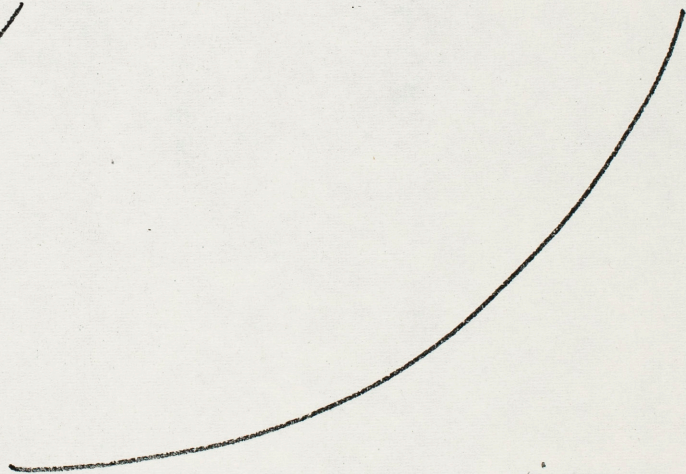
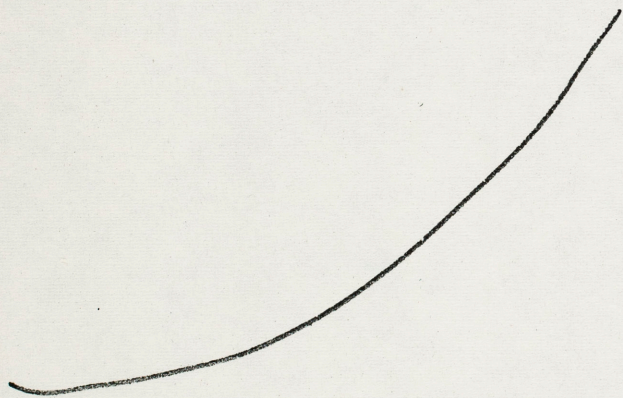
Changes #2 - loudness

same as ch #1

follow this curve



or



etc

DIVERGENCES

for singer, oscillator, and electronics

Oscillator runs up, down, steady, ⁱⁿ at reasonable but unpatterned style. - (May be a tape) - within singer's range. - QUIET

Singer must sing identical tone at all times. - QUIET

When oscillator and singer are singing same tone, these are the only sounds. If there is divergence, the electronic stuff begins to sound in nasty, abrasive way. (This also may be taped).

The more divergence (the wider the interval), the Louder is the electronic garbage. (If singer is off by a fifth, oscillator + singer become inaudible under the din). If singer stops altogether, electronic garbage hits maximum gain. Singer must find pitch of oscillator without hearing it.

[May be coordinated with lights].

Indeterminate length.

Electronic Piece #1

There is a 2-octave range. There are two activities - 1. a tone falls from high note to low note, with one timbre, 2. a tone rises from low note to high note, with a different timbre. Rising and falling occur at constant rates, but varying from event to event. ~~The~~ Begin at random time intervals.

Everytime there is a convergence of the rising + falling tones, either:

1. the gain increases very noticeably while the tones are together, producing blips of random pitch + occurrence

2. a very quiet tone of a third timbre begins at the frequency of a convergence, and stays there

For Piano, Trumpet, Demung, Tympany -

Each cell takes 10 seconds, or sometimes longer. Begin at #1, players together or staggered, as desired.

Read left-to-right most of the time, generally but not necessarily at constant rate.

Read higher-precision cells more strictly, lower-precision cells with liberties.

Dynamics indeterminate except that no player should maintain loud playing for a long time and thereby dominate.

Read aloud the letters marked "B", "J", etc, so as to be audible, at any time during cell. (Disregard position of letter in written cell.)

Proceeding - If no signal, proceed to next higher number. If player's letter is called, he proceeds (after finishing current cell) by blue number.

If light showing at end of cell matches color marked in that cell, player goes to next-highest-numbered cell of same color. If sound playing at end of cell matches sound-symbol, proceed to next-highest-numbered cell with same sound-symbol. In the event of more than one signal (letter-call, color, sound), player waits until next

letter-call, then begins at cell #1.

For Switchboard -

Upon a signal, advances a switch.

Switches go in same direction throughout piece.

Player alternates - changes one switch, then the second, then the first, etc, etc.

Proceeds cell-to-cell like the other players

A cell for switchboard player consists of listening to the player indicated for the indicated sound(s).

Letters - player calls letters marked "B" etc and time before advancing switch

Extraneous noise - If at any time a player hears an extraneous noise, he proceeds directly to "17, 18, 19", then on, depending on the sound. Switch is changed after waiting five seconds.

All extraneous noises included except sounds made by any of the five players in the course of playing

(normal breathing, the tympanist resting the stick on the drum head, pianist shifting on his chair, etc, NOT included).

Bass octaves lowered, unless a change is indicated.

Handwritten musical notation for measures 1, 2, and 3. Measure 1 is labeled '1' with a subscript '18'. Measure 2 is labeled '2' with a subscript '13'. Measure 3 is labeled '3' with a subscript '1'. Each measure includes a treble clef staff with notes and a bass clef staff with notes and a small rectangular diagram with dots.

Handwritten musical notation for measures 4, 5, 6, and 7. Measure 4 is labeled '4' with a subscript '14'. Measure 5 is labeled '5' with a subscript '19'. Measure 6 is labeled '6' with a subscript '12'. Measure 7 is labeled '7' with a subscript '16'. Includes a treble clef staff with notes, a bass clef staff with notes, and small rectangular diagrams with dots.

Handwritten musical notation for measures 8, 9, and 10. Measure 8 is labeled '8' with a subscript '2'. Measure 9 is labeled '9' with a subscript '11'. Measure 10 is labeled '10' with a subscript '17'. Includes a treble clef staff with notes, a bass clef staff with notes, and small rectangular diagrams with dots.

Handwritten musical notation for measures 11, 12, and 13. Measure 11 is labeled '11' with a subscript '15' and the letter 'S' in quotes. Measure 12 is labeled '12' with a subscript '3' and the letter 'u' in quotes. Measure 13 is labeled '13' with a subscript '9'. Includes a treble clef staff with notes, a bass clef staff with notes, and small rectangular diagrams with dots.

Handwritten musical notation for measures 14, 15, and 16. Measure 14 is labeled '14' with a subscript '8'. Measure 15 is labeled '15' with a subscript '10'. Measure 16 is labeled '16' with a subscript '5'. Includes a treble clef staff with notes, a bass clef staff with notes, and small rectangular diagrams with dots.

Handwritten musical notation for measures 17, 18, and 19. Measure 17 is labeled '17' with a subscript '6'. Measure 18 is labeled '18' with a subscript '4'. Measure 19 is labeled '19' with a subscript '7' and the letter 'L' in quotes. Includes a treble clef staff with notes, a bass clef staff with notes, and small rectangular diagrams with dots.

For the Sculpture Barn - for NMPG

Bell Lyne - mini-harp - hand-held drum -
viola - jingly-bells - OR any other hand-held
instruments

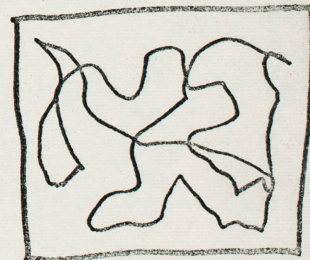
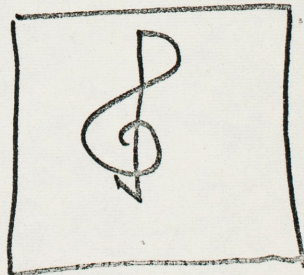
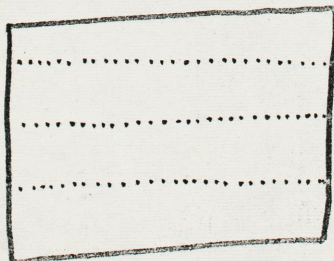
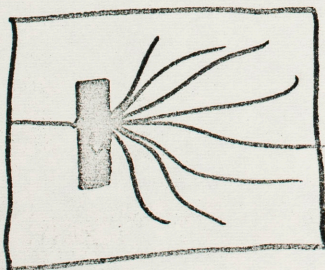
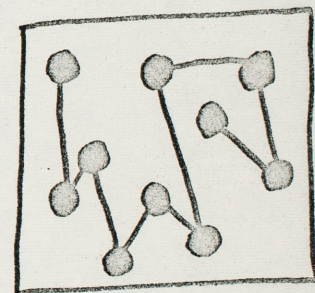
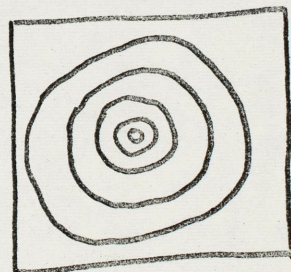
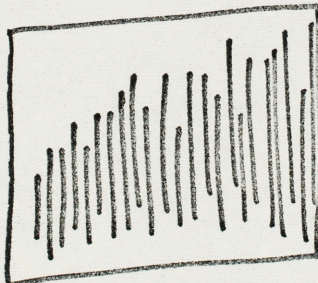
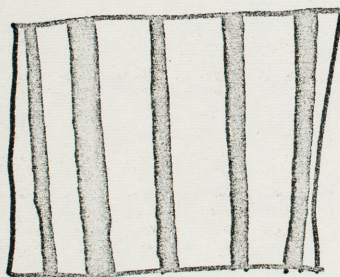
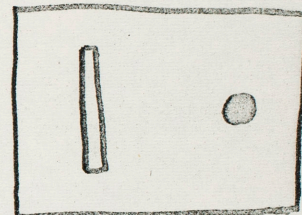
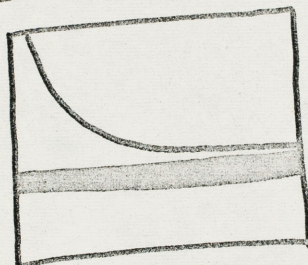
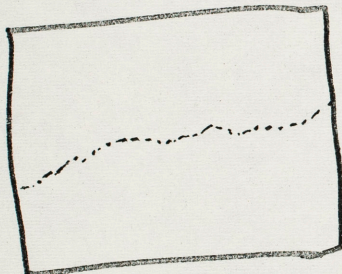
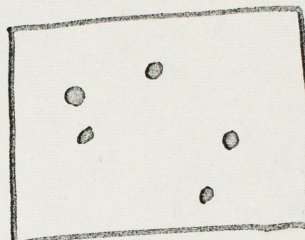
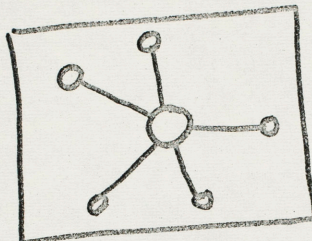
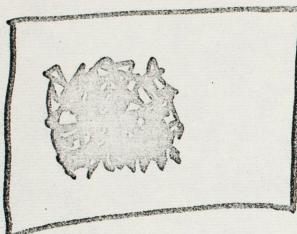
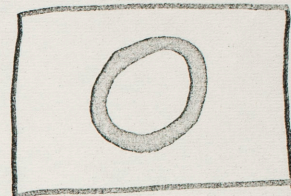
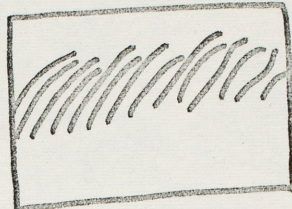
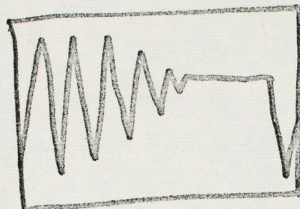
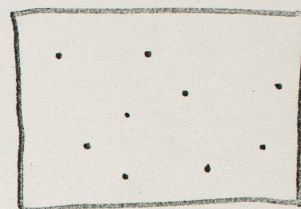
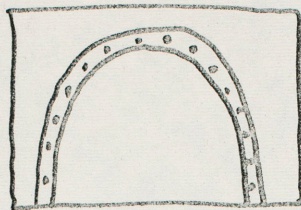
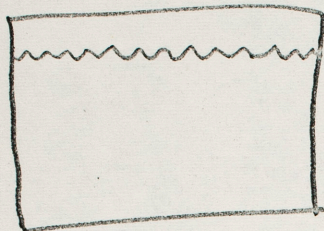
I. SOUND CARDS - need 50. All sounds
mp-mf. Need not be intrinsically interesting.

II. Location CARDS - need 50. All but eight are
for upstairs and downstairs (make random choices). Show
a location, the direction to face, and which floor. The
other eight show positions on the stairs (from the side)
and directions to face (from above).

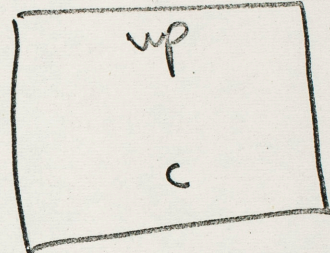
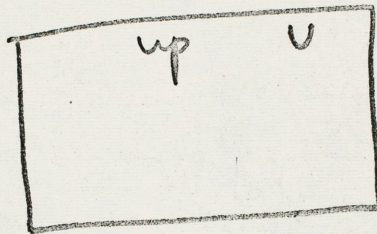
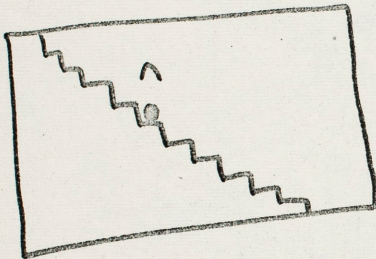
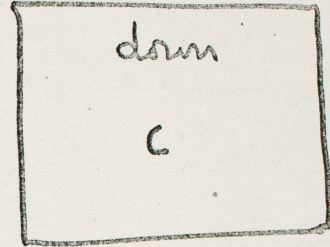
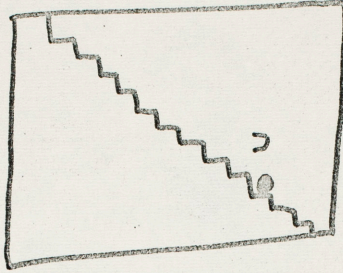
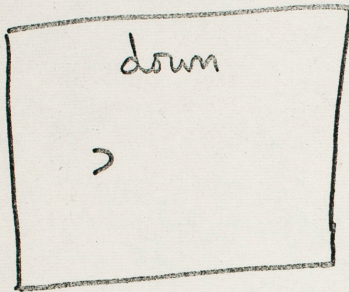
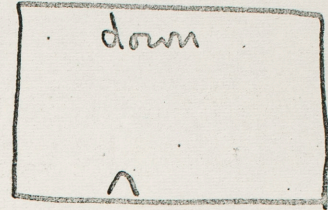
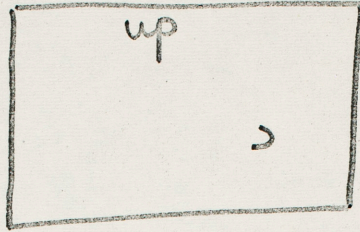
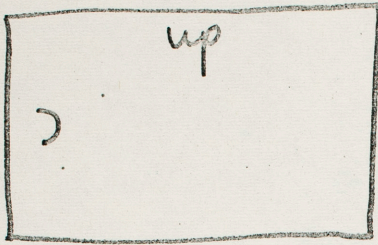
Each player gets 10 Sound Cards, and 10
Location cards. These are paired.

There are 10 events. Indeterminate lengths.
Each event begins with a duration of silence,
then the sounds, then another span of silence.
Silences and sound-durations all indeterminate
lengths. Players do not change positions except
between events. Location changes occur as
unobtrusively and quietly as possible.

Sample sound cards



Sample Location Cards



etc.

FUGUE #1 for NMPG

Players sit together, so that they can see each other. Each says in turn, in a moderately strong voice: "My name is _____ and I'm talking." After first player says this, second player begins same way, while first player begins to tell his life story, beginning at any time. Any biographical material - narrative, factual, descriptive, anecdotal, reflective, etc. IN VERY QUIET VOICE - minimum audible. 3rd, 4th, 5th begin

Three times more in the course of the piece the "My name is _____ and I'm talking" sequence is repeated. Indeterminate durations between these events. For this sentence alone, players speak again in moderately strong voice so as to be heard clearly above the other four. Players follow any order in these sequences, preferably different each time. Players should try to continue their biographical material right up to their turns saying "My name, etc"; even if it means breaking off in the middle of a sentence, and should resume biographical material immediately following this sentence. The five statements should

Fugue #1 for NMFG, page 2

follow one after the other without delay between.

After the last (fourth) time of saying "My name is, etc" each player begins to say "and I will keep talking until everything is finished," over and over, until all five players are saying it. After any duration of time, players synchronize this phrase so they are saying it in unison. Phasing-in should be accomplished smoothly and subtly. Any player has the right to keep the piece going as long as ~~possible~~ desired by staying out of phase.

The phrase "and I will keep talking, etc" is said in moderately soft voice. Piece ends at mutual consent.

FUGUE #2 for NMPG

Same procedure as in FUGUE #1.

Opening sentence: "We are all sitting here together talking."

Subsequent material: anything.

End phrase: "and soon no one will be talking."

MAKE and PLAY - for NMPG

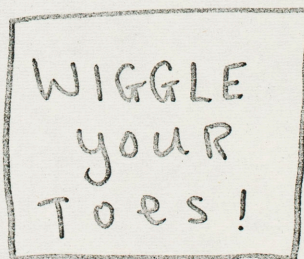
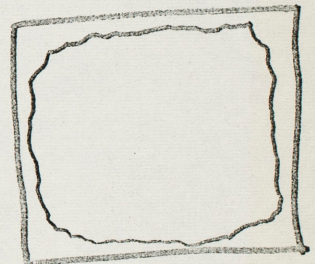
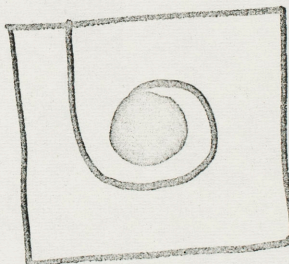
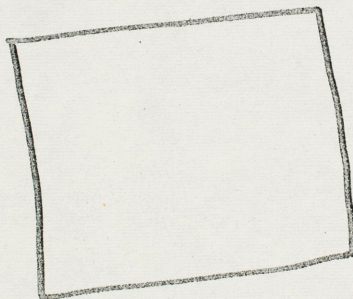
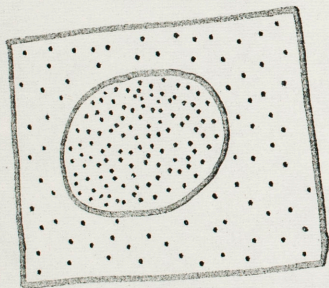
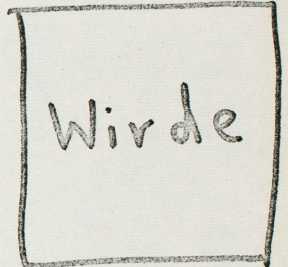
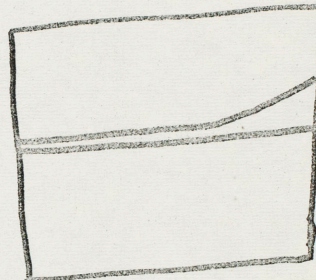
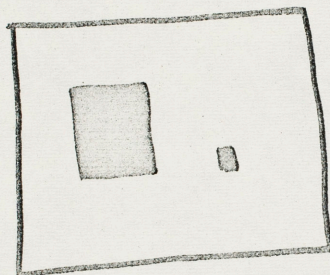
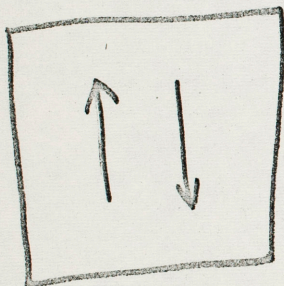
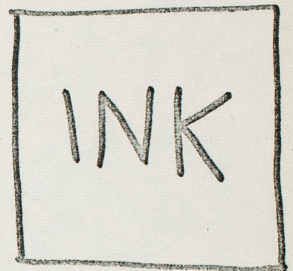
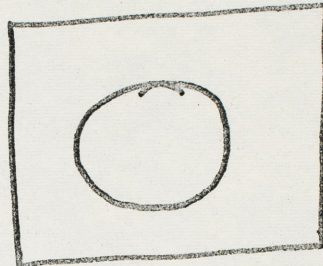
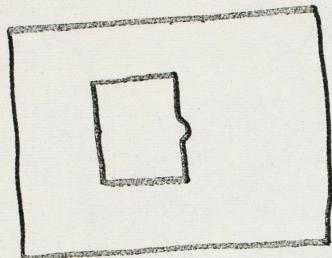
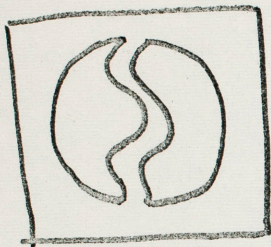
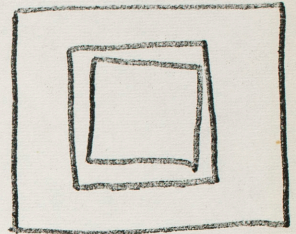
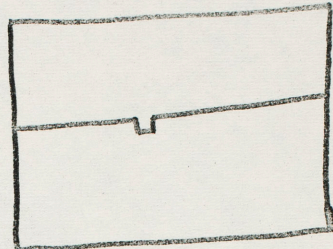
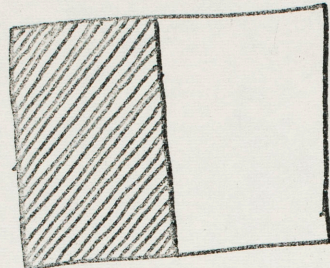
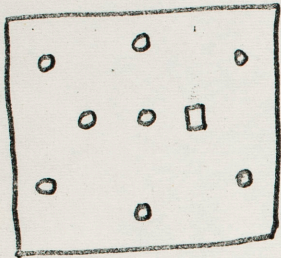
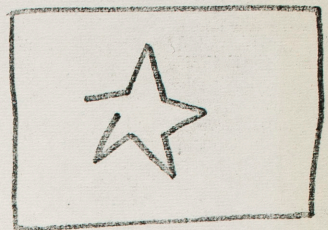
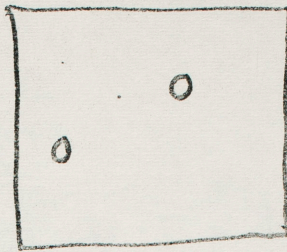
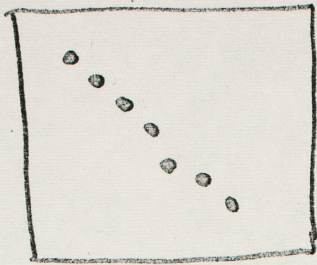
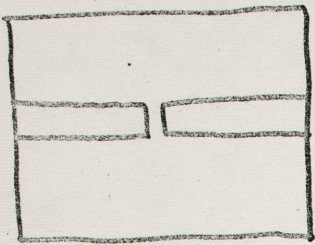
Provide materials and tools for making musical instruments.

One hour for making.

Silence of indeterminate length.

One minute for playing.

Silence of indeterminate length.



music for solo playen or several playens

Music 2 for NMPG

in the style of a Quaker meeting.

Indeterminate length. Do not hurry.

There is only one sound event, made by a single player. Which player makes the sound event, when it occurs, how long it is, what it is, etc - are all indeterminate.

Piece ends when all players are finished.

Tuning Piece - for NMPE

Use any instruments if capable of sustained tones.
including voices

Play only one note, at any octave. Play each note softly enough to allow everyone to hear everyone else, as steadily + smoothly as possible, for as long as it can be maintained w/o breaking, e.g. one breath, one bowing. Wait between notes for some duration up to the duration of the note.

Play quietly, tentatively. Sometimes everyone plays with minimum loudness (pppp).

Each player stops when he is finished, and waits for the others to finish. A player, once having decided to stop, may resume if he wants to. Piece is finished when all players have stopped.

TWO - music for dancers

Indeterminate length.

Some very loud, jumbled, fairly consistent sound material, which stops and starts abruptly.

Indeterminate %'s of sound and silence

Indeterminate # of sound-durations

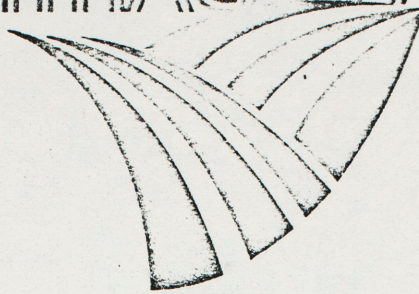
Indeterminate lengths of sound-durations.

Dancers move when there is no sound.

If there is audience noise, dancers may if they choose dance in some way responding to audience noise. When ~~the~~ sound begins, dancers freeze. If in positions too hard to maintain comfortably for awhile, change positions subtly but immediately to avoid any motion during sound.

Sound may be of any source, taped or live.

Celebration ITHACA 77



Guize Suite

Energy Czar

I mean

ENERGY CZAR

gave a gig

a sweet jig last nigh

i mean NITE

de-light

,rite?

We did it in clay face,

dry
clay

mixed with safflower oil

whoops forgot, the carbon paper

i'll ha ha Isle

I'LL

have 2 Z-rox this

i. m. hulloos n. 8'n
puns

snup

Loosening it up. yeah & in $\frac{1}{2}$ space

i love my typewriter

Wish you could half scene my band

YOU @- 1, 9 &+ ?

I'll send you the scores

Did I tell you we've been celebrating the fullmoon- newmoon ~~nyhm~~
loud music, feast)cycle(soft music, fast

I tried naming the moons

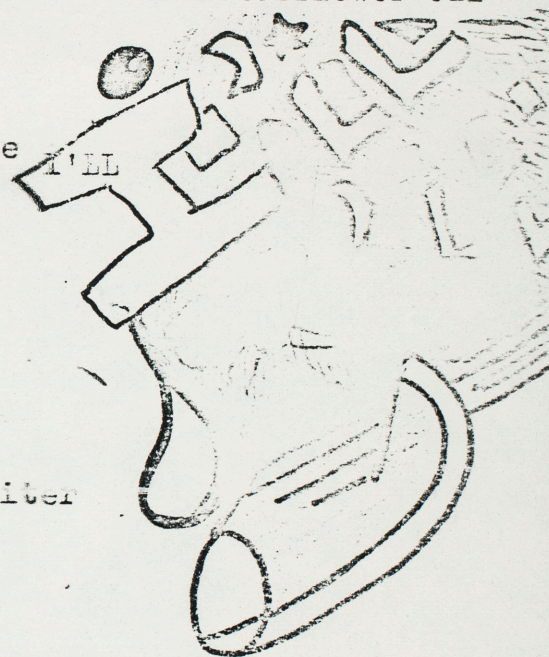
redclover fern cattail strawberry etc

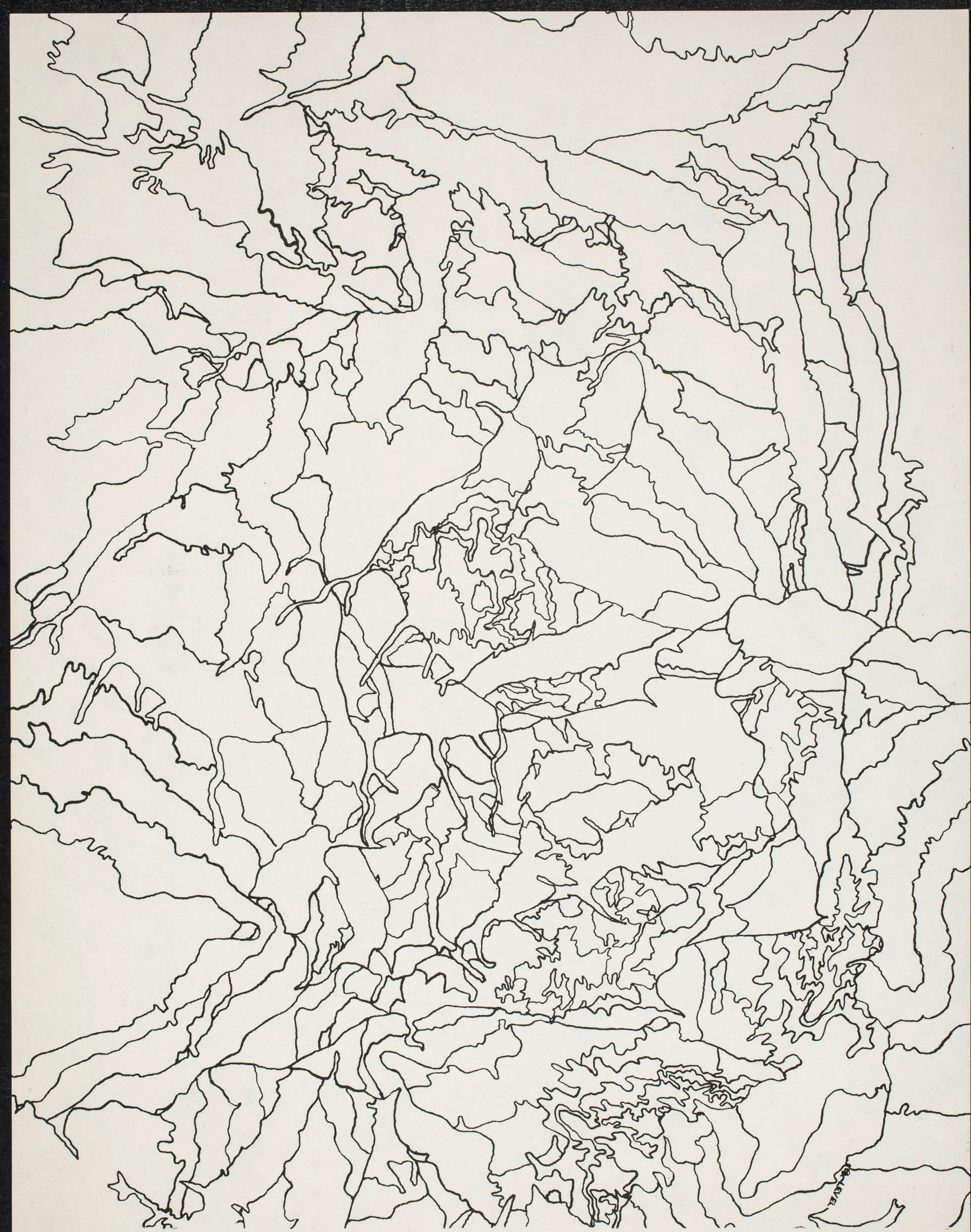
but I got lost in the possible ,rather the impending implications

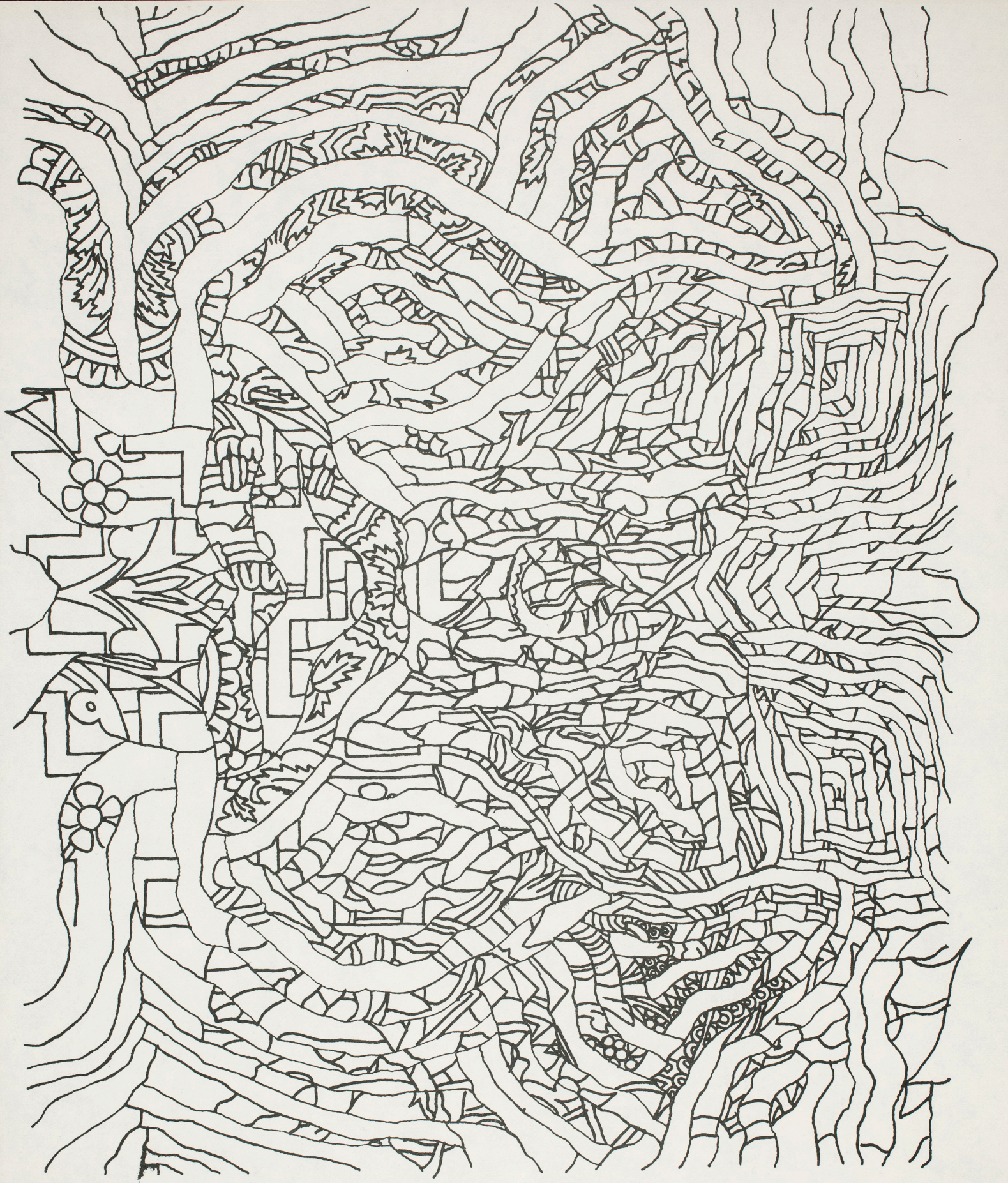
Is it so?

CELEBRATION ITHACA, 77
CITY HALL, 108 EAST GREEN STREET
ITHACA, NEW YORK 14850
607 272-1713 EXT. 237

that all goes









#3
Happy 48-
Barbara

Ismael 4/80



lsmark 4/80

Phyllis
Happy Birthday
Truly,
Barbara

Word Game via Categories

Instructions

1. Pick the name of a category you would like to use. Offer it to the group for use in the game. The categories will be placed in order of suggestion.
2. Take the name of the category you have chosen and divide it syllabically. Form an accent pattern using the natural flow of the words as a basis.
3. Choose instrument to play your accent pattern on.
4. When it is time for your category to be played, present the title twice with the accent pattern. Use the pattern throughout the display of items in your category.

* If laughter interrupts the game during your category - go ahead and laugh - then give the category title again and continue.

* When answering an item in a category, do not fall into the accent pattern of the category.

* Avoid using complete sentence structure in items. If you must pass, play the title and accent pattern of that category in place of the item.

* To signal approval of a particularly terrific item, sing the item in the accent pattern it was delivered in. (i.e. repeat w/ pitches)

*

Letters
↓

SHOES

ANIMAL SOUNDS

FLOWERS

FOOD

ROSE'S
ANSWERS

MOVEMENTS

H

MUENKCHAS

HEE HAW

HYACINTH

HOMINY
GRITS

HEELS I'VE
STEBBING
I'D SAID

HIP
WIGGLE

W

WEDGIES

WHINNEY

WORT

WHEAT

WHY?

WIGGLE

E

ELEPHANT
BOOTS

EE MWW
m

ERPHANIA

EGG

ERK!

ENLARGE

D

DEER SKIN
MOCCASINS

DERRUPP

DAISY

DOUGHNUT

DANTE
ALIGHIERI

DUCK

O

OVERSHOES

~~OOO~~
O-OOWWO

OLEANDER

OLEO
MARGERINE

O

OVERT

I

ITAITAITA

ITALIAN
ROSE

I CAN'T

INCH
WORM

M

MOCCASINS

MOO

MAGNOLIA

MUNCHIES

MINUTE

MEANING

ENDEARMENTS	JOURNEYS	STATES OF MIND	WOMEN	TIME		
HONEY	HIKE	HABIT	HOYDEN	HOUR		H
	WALK	WIPE OUT	WHORE	WHISK		W
			EMPRESS	EARLY		E
DARIC	DRIVE	DEPRESSED	DEBUTANTE	DATED		D
OL LADY	OVERLAND	OPEN	OVER RIPE	OVER		O
ITSY	INCH BY INCH		INTENDED	INTERRUPTED		I
		MURKY	MACHISMA MADAM	MONTHLY		M

SEXUAL TX

ANIMALS

BABY SOUNDS

DRUGS

N

Necrophilic GA
OK psychic sockoff

~~NANNY GOAT~~
NAG

NAAA NAAA

~~NARCOTICS~~
NICTHITOTIUM

M

MOUTH TO MOUTH
RESUSITATION

~~MOOSE~~
MOO COW

MOO ITOO ITOO ITOO ITOO

~~MARY JANE~~
MURSTASTIDOMUS

C

COLLABORATIVE
STROKING

~~CRAB~~
CRONTALIA
SLIPTICTORUS

CRRRRRRRR

COOL AID

H

HEART MASSAGE

HORSE
HERMIT CRAB

HOO AAAA

~~HERBAIN~~
HERSTASIANALAPSIS

MEMO TO THE STAFF:

BY DIRECTION OF THE GENERAL MEDICAL SUPERVISOR

RE: DEATH OF COMPANY EMPLOYEES

IT HAS BEEN BROUGHT TO OUR ATTENTION THAT MANY EMPLOYEES ARE DYING AND REFUSING TO FALL OVER AFTER THEY ARE DEAD. THIS MUST BE STOPPED.

ON OR AFTER THE 1ST OF MARCH, ANY EMPLOYEE FOUND SITTING UP AFTER HE HAS DIED WILL BE DROPPED FROM THE PAYROLL AT ONCE (I. E. WITHIN 90 DAYS). WHERE IT CAN BE PROVED THAT THE EMPLOYEE IS BEING SUPPORTED BY A TYPEWRITER? LONG HANDLE SHOVEL, OR OTHER PROPERTY OF THE COMPANY, AN ADDITIONAL 90 DAYS WILL BE GRANTED.

THE FOLLOWING PROCEDURE WILL BE STRICTLY FOLLOWED:

IF, AFTER SEVERAL HOURS IT IS NOTED THAT THE WORKER HAS NOT MOVED OR CHANGED POSITION? THE SUPERVISOR WILL INVESTIGATE. BECAUSE OF THE HIGHLY SENSITIVE NATURE OF THIS COMPANY'S EMPLOYEES AND THE CLOSE RESEMBLANCE BETWEEN DEATH AND THEIR NATURAL WORKING ATTITUDE? THE INVESTIGATION IS TO BE MADE AS QUIETLY AS POSSIBLE SO AS NOT TO DISTURB THE EMPLOYEES IF THEY ARE ONLY ASLEEP. IF SOME DOUBT EXISTS AS TO THE TRUE CONDITION OF THE EMPLOYEE, EXTENDING THE PAY CHECK IS A FINE TEST. IF THE EMPLOYEE DOES NOT REACH FOR IT IMMEDIATELY, IT IS REASONABLE TO ASSUME THAT HE IS DEAD. IN SOME CASES THE INSTINCT IS SO STRONGLY DEVELOPED, HOWEVER, THAT A SPASMODIC CLUTCH OR REFLEX ACTION MAY BE ENCOUNTERED. DON'T LET THIS FOOL YOU.

IN ALL CASES A SWORN STATEMENT BY THE DEAD PERSON MUST BE FILLED OUT ON A SPECIAL FORM NO. 66600-A. FIFTEEN COPIES WILL BE MADE. THREE COPIES ARE TO BE FORWARDED TO THE PAYROLL DEPARTMENT AND THREE COPIES ARE TO BE GIVEN TO THE DECEASED. DESTROY THE REST.

A 22-W APPLICATION FOR PERMANENT LEAVE MUST BE FILLED OUT BY THE EMPLOYEE. BE SURE TO INCLUDE CORRECT FORWARDING ADDRESS. IF HE CANNOT WRITE, HIS SIGNATURE MUST BE WITNESSED BY TWO OTHER EMPLOYEES, PREFERABLY ALIVE. COMPLETE CASE BY PUSHING BODY TO THE SIDE TO MAKE ROOM FOR THE NEXT INCUMBENT.

W. E. KILLUM
GENERAL MEDICAL SUPERVISOR

天高云淡，
 望断南飞雁。
 不到长城非好汉，
 屈指行程二万。
 六盘山上高峰，
 红旗漫卷西风。
 今日长缨在手，
 何时缚住苍龙？
 清平乐·六盘山

一九六二年九月应
 海内夏同志嘱书

毛泽东
 六盘山