



Chorification of Jackson Mac Low's Phoneme Dance(s) for/from John Cage by
(Sept '82)

Chorus conducted by John Reeves White: Robert Baskett, Andrew Bolotowsky, Kathy Bourbonais, John Falasco, Joseph GaNun, Linda Haelters, Jane Henry, Mitch Highfill, Kim Lyons, Marie Nesthus, Sheila Plaine, Brian Rulon
 Instruments conducted by Richard Cameron: Andrew Bolotowsky (flute), Richard Cameron (Casio electronic keyboard), Charles Stein (clarinet), Valerie Turner (violin)
 Narrators: Kathy Bourbonais, Franz Kamin

All timings and phoneme orders in the chorus parts are taken directly from the typewritten manuscript (4 spaces per second) given to me by Jackson Mac Low; whereas, the density and directional distribution are taken from a table of random numbers. In the instrumental parts, the pitches and verticals were created by chance mappings on the given phonemes, and timings are from the typewritten spacings (3 per second) except for certain segments (indicated by the random number tables) wherein there is improvisation involved, thus allowing 'people to be themselves' as well as 'sounds being themselves'. The poem read by the two narrators is Por Toda la Hermosura by San Juan de la Cruz, read simultaneously in English and Spanish (translation by Bourbonais and Kamin).

BGESS #4 (Base Generated Emergency Structuring System):
Spindle Controlled Scribble Music (Dec '67)

Sound Factory controlled by Franz Kamin: Harriet Brody (drums), James Brody (toy winds), Clifford Curry (bells), John Niemi (odd devices), Brendan O'Regan (piano), Dennis Roseman (string bass), Fred Tucker (garden hoses)

Spindle operators: Susan Curry, Janet Roseman

Scribbling is eventually forbidden to all children due to the fact that adults lack the sophistication to perceive the expressive and structural possibilities inherent in any untrained art form. That is how people lose processes: Others lose them for them. This is an unfortunate situation, as it leaves the performance of many forms of art in the hands of a trained elite, and hence, certain areas of art remain unexplored. In BGESS #4, I have developed a 'sound analogue' to scribbling (i.e. high density, non-straightened lines, irregular but comparable shapes, and untrained production). As in most high density music, the listeners' experience is akin to being lost in a deep forest without paths; only after careful exploration does one begin to become appreciatively familiar with the environment and its patterns and irregularities. For some, this notion of getting lost in the tangles of high density music is no fun; they would prefer the clarity and graspability of a 'formal garden' (one designed by a trained specialist). The instructions and semiotics which produce this complex are quite sophisticated, and yet can be performed by almost anyone having intelligence and an interested ear with no previous background. This particular group of performers is very 'democratic', containing individuals from such diverse fields as mathematical topology, 'brain research', and city planning (as well as a couple of musicians).

11 Hard Thoughts of the Unmanageable Bear

Readers: Jane Adler, Andrew Bolotowsky, Mitch Highfill, Franz Kamin

An erotic non-sense performance poem.

John Cage is Beautiful (or He Loves You): Norkin Theater Operation #1

Non-instruments (mostly): Judith Ackerman (Norkin actress), Beatrice Roth (Norkin dancer), John Magner (stage crewman), Lars Beaulieu (controller)

Narrators: David Abel, Franz Kamin, Eve Rosenthal

Instruments (sort of): Pamela Beaulieu (Kaptain Kool Keyboard - by Vanity Fair Industries); Kathy Bourbonais (Sound FX Machine - by Remco); Sandy Klein, Mary Jane Leach, Joanne Tolkoff, Reedback Zdereskies (Gigglesticks - by Gabriel); Alison Dale, Mitch Highfill, Lee Orelowitz, Ellen Ratner (Indian Drums - by Rollin Wilson); Jane Adler, Andrew Bolotowsky, William Prescott, Julie Reichert (Sketch-a-Tunes - by Ohio Art)

Giggling & Coughing: Audience, Performers

Poor Recording: Fate

The descriptive term 'Norkin' refers to those things which are only weakly what they are; such as in "He's a Norkin guy"; "That's a Norkin piece of music"; "The Government has a Norkin interest in the welfare of its people". JoCiBoLY is based on a Norkin 'Vocabulary' taken from the letters in the name 'John Cage' (the vocabulary is Norkin because it only weakly follows the rules of derivation). The process of making a poetic vocabulary consisting of all the words that can be made from the letters of a person's name originates from Jackson Mac Low. In JoCiBoLY: the narrators are Norkin (they perform lying in a bed); the instruments are Norkin (they don't work half the time); the instrumentalists are Norkin (the greatest problem in rehearsal was keeping them awake); the dancer, actress, and stage crew are Norkin; the audience response is Norkin (this is a live performance) and the recording is especially Norkin.

The Lone Rider from the South (March '81)

Readers: Jane Adler, Andrew Bolotowsky, Mitch Highfill, Franz Kamin

Amusing performance poem.

Recording & Rerecording Engineer: Eric Bergman

Performers present in spirit: Gwen Deely, Rich Newton, Ed Ratliff, Rich Williams

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