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Assembling

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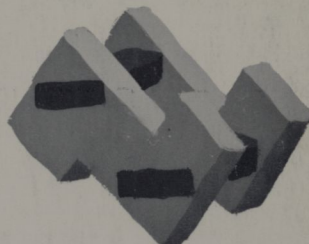
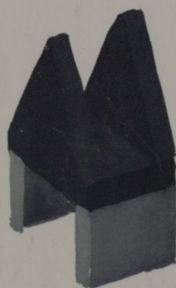
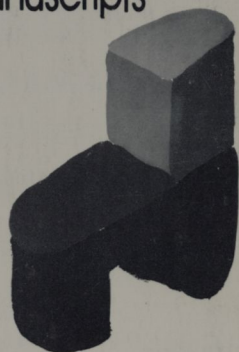
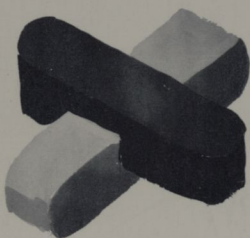
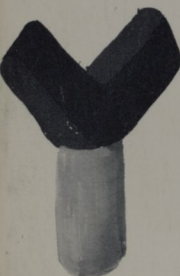
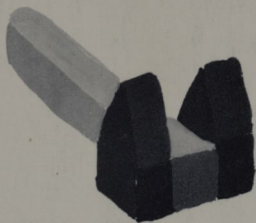
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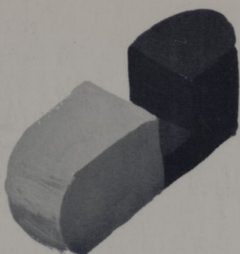
k-z

Eighth Assembling

A Collection
of Otherwise
Unpublishable
Manuscripts



\$4.95



Compiled by
Richard Kostelanetz
and
Henry James Korn

k-z

Eighth Assembling

A Collection
of Otherwise
Unpublishable
Manuscripts

Compiled by
Richard Kostelanetz
and
Henry James Korn

To Scott Hyde for suggesting
that ASSEMBLING deserved an exhibition.

Because the volume of contributions exceeds that of previous Assemblings, **Eighth Assembling** appears in two parts, divided alphabetically.

The collation and binding of EIGHTH ASSEMBLING was supported by a grant from the Ludwig Vogelstein Foundation, New York, N.Y., and executed by GFI, Port Chester, N.Y. 10573, U.S.A.

Along with previous publications of Assembling Press, **Eighth Assembling**, will also be on display, at the Pratt Graphics Center, 160 Lexington Avenue, New York, N.Y. 10016, 212-685-3169. For three weeks, beginning 7 October, 1978. This exhibition may tour elsewhere.

Prospective contributors were invited to submit 1000 copies of as many as three 8 1/2" by 11" pages containing anything they wanted to include – printed at their own initiative and expense. Contributions were collated alphabetically by author. Biographical notes identify most of the contributors. As no submission was refused, nothing expressed in the following pages can be considered the responsibility of Assembling Press or its compilers. Given the process of publishing composition, there is no such thing as a "defective copy" of **Assembling**.

Assembling appears annually in the fall. Its primary purpose is the publication and thus the dissemination of printed work that is "otherwise unpublishable," because it is too unconventional to appear elsewhere. Since the future of **Assembling** depends upon grants, mostly to offset collation costs, and U.S. granting agencies discriminate notoriously against experimental people and activity (see ahead), we honestly cannot be sanguine.

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Assembling Press
P.O. Box 1967
Brooklyn, N.Y. 11202

Individual copies of **Eighth A-J Assembling**, or **Eighth K-Z Assembling** may be ordered directly from the publisher for \$4.95 apiece.

Eighth Assembling

A Collection
of Otherwise
Unpublishable
Manuscripts

Compiled by
Richard Kostelanetz
and
Henry James Kom

because the volume of contributions exceeds that of previous
Assembling, Eighth Assembling appears in two parts, bound
separately.

The collection and binding of EIGHTH ASSEMBLING was supported
by a grant from the Ludwig Wittgenstein Foundation, New York, N.Y.,
and executed by GEL, Fort Clatsop, N.Y. 10742, U.S.A.

Along with previous publications of Assembling First, Eighth
Assembling will also be on display at the First Gallery Center, 180
Lexington Avenue, New York, N.Y. 10016 212-682-2100 for the
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Assembling appears annually in the fall of every second year. It is
published and distributed by the Department of Printed Text, Box 2
"Literary Publications," because it is not considered to be
literature. Since the future of Assembling depends upon financial
support, please send your 1977 grant application to the
Department of Printed Text, Box 2, New York University, New York, N.Y.
10003.

Individual copies of Eighth Assembling, or Eighth k-2 Assembling,
may be ordered directly from the publisher for \$4.00 each.

To Scott Hyde for suggesting
that ASSEMBLING be given an exhibition.

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Assembling First
c/o Box 2667
New York, N.Y. 10003

WHY EIGHTH ASSEMBLING?

ASSEMBLING is a collaborative annual intended to provide a communications channel for alternative, "otherwise unpublishable" printed art by imaginative minds who genuinely believe in their work. By "otherwise unpublishable," we mean not things that are physically unprintable but works so unconventional that they could not possibly pass through current publishing channels. ASSEMBLING eliminates the traditional authoritarianism of the conventional editorial process by asking its invited contributors to submit whatever they want on one thousand (1000) copies of up to three different 8 1/2" by 11" sheets of any kind of paper, by any printing method, at their own initiative (and, alas, expense). Everything received from those invited is incorporated into ASSEMBLING, which binds the results alphabetically, and returns two copies of the finished book to you. (Contributors sending less than a thousand copies, as some have done in the past, find themselves omitted from certain books.) The remaining books are sold to defray the costs of collating, binding and mailing, and also to establish a fund for future issues of ASSEMBLING. All material is copyrighted by Assembling Press for assignment to individual contributors automatically upon their request. ASSEMBLING appears this year with thanks not to CCLM, which turned us down flat again, but to the Ludwig Vogelstein Foundation of New York. (For more exposure of the inadequacies of publicly funded granting agencies in the U.S., see Kostelanetz's new book, GRANTS AND THE FUTURE OF LITERATURE.)

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY. TIME, NUISANCE, MISTAKES AND YOUR CONTRIBUTION ITSELF ARE SAVED IF MATERIALS ARE DELIVERED IN AN APPROPRIATE MANNER. Please send your contributions to arrive no later than 1 Sept. 1978, only to Assembling, c/o GFI, Two Highland St., Port Chester, NY 10573. Direct all other mail to Assembling Press, P.O. Box 1967, Brooklyn, NY 11202. Be sure to put your name on every page of your contribution (as ASSEMBLING has no table of contents), and to wrap each set of 1000 pages individually (although more than one parcel of individual pages can go into a shipping carton). Use strong cartons instead of bags or other soft containers that fall apart easily. Paste two (2) samples of each page on the outside of each page-packet. This facilitates collation without our having to break open each package in advance of delivery to the collator. Be sure then to send a biographical note to indicate whether you'd like to have your address included in the bio notes. (Many find this reference handy and the subsequent correspondence fun.) It is important to allow at least one and one-half inches on the left-hand vertical margin of each of your pages, so that the left side of your work does not get buried in the binding. If you have any special instructions on collating your pages, please send them to Assembling Press; we'll do our best to honor your request. Try to print on both sides of your pages, making extra margin room on the right sides of these backside pages. It saves cost in printing, collating and mailing; it also saves trees.

Remember that you can really contribute to EIGHTH ASSEMBLING whatever you want; for whereas most magazines encourage uniformity among their contributors, the hallmark of ASSEMBLING, as both a publishing structure and a reading experience, is unprecedented diversity. Thus, whereas most magazines encourage prospective contributors to "fit" into the surroundings, ASSEMBLING offers every contributor the unparalleled opportunity to produce something truly distinguished--a singular work that will stand out from the surrounding pack.

Patronize your local printer, if possible, so that you can see the results of their work before sending the pages to us. Given the continuing suppression of experimental communication, it is important that writers and artists learn the processes of publication from the beginning. As creative participants, we should make the production of our

work an integral part of the work itself. If, however, you wish to keep your hands clean, you may want to use the Print Centers in Berkeley or Brooklyn, but please observe their deadlines (15 July for Brooklyn, which charges \$12.50 for one page of line copy, one side; and \$16.00 for two sides, both on 70 pound stock, plus \$1.00 per page for UPS shipping to the collator, paid in advance please to "The Print Center". If you have work that requires half-tone photographic reproduction (photographs, watercolors, gray matter, etc.), add \$3.50 per 4" by 5" image and \$5.00 up to 5" by 7" image. Colored ink is \$10.00 extra; and if you have your own colored stock, send them a sample before shipping the entire package of paper. Remember to label your copy as carefully as possible, and to make your instructions thoroughly explicit. Also leave margins of at least 5/8" on top and bottom, as bleeds are difficult. Should you want your original back, be sure to send a stamped addressed return envelope. For other special requests of the Brooklyn Print Center, write them at P.O. Box 1050, Brooklyn, NY 11202, or phone 212-TR5-4482.) With any printer, it is advisable to investigate yourself and see what special stock, types, etc. they can offer. Exploit the possibilities of printing you think appropriate. PLEASE MEET DEADLINES, WHICH CANNOT BE STRETCHED. Any contributions arriving too late will be kept for next year.

We are pleased to announce that the Pratt Graphics Center will be mounting an exhibiton of Assembling Press, opening 7 October, 1978, Saturday afternoon, for three weeks, 160 Lexington Ave., New York, NY, northwest corner of 30th St., TEL: 212-685-3169. The entire EIGHTH ASSEMBLING will be displayed on its walls, along with past publications. Contributors' copies will be distributed then, and earlier ASSEMBLINGS will be for sale. We shall also be producing, with the generous aid of the Ludwig Vogelstein Foundation, a retrospective catalog, entitled ASSEMBLING ASSEMBLING; and those of you who have contributed to ASSEMBLING before are also invited to produce a camera-ready statement about ASSEMBLING, no more than 4 1/2" high and 3 1/4" wide, which will be reproduced in ASSEMBLING ASSEMBLING. Ideally, this statement, which may be visual or verbal, would acknowledge what ASSEMBLING has meant to them. These must be sent to R. Kostelanetz, P.O. Box 73, Canal Street, New York, N.Y. 10013, by 1 July, 1978. A single copy apiece of ASSEMBLING ASSEMBLING will be distributed gratis, initially at the exhibition, to all contributors past and present to ASSEMBLING, and the remaining copies will go on retail sale at \$3.95. So, even if you don't contribute this year, we look forward to seeing you at the opening, and please send us your current address, especially if there is any reason to believe it is different from the one we presently have. It seems inadvisable to do an EIGHTH ASSEMBLING as thick as SEVENTH again; and should we get such an excess of contributions again, we will simply divide them in half, alphabetically, making an EIGHTH A-J ASSEMBLING and an EIGHTH K-Z ASSEMBLING, and send each contributor two copies of the edition in which they appear, and one copy of the other.

If you know of any other artists and writers who should contribute to EIGHTH ASSEMBLING, please advise them to send us a sample of their work along with a stamped self-addressed return envelope or international reply coupons. "Acceptance" will arrive in the form of an invitation to contribute to the next ASSEMBLING. This requirement exists not to allow editorial authority to impose its taste, but to insure that ASSEMBLING remains committed to alternative, "otherwise unpublishable" styles. If you know of any retail outlets that would like to stock ASSEMBLING, please have them order copies, prepaid, at the standard discount from Assembling Press (P.O. Box 1967, Brooklyn, NY 11202). No consignments anymore; copies of #1, 2 & 3 are scarce.

We eagerly await your stuff. Assembled we stand; disassembled, we fall.

RICHARD KOSTELANETZ

HENRY JAMES KORN

T J Kallsen 600 Bostwick Nacogdoches Texas 75961

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NYSCA AGAIN

Arctos the Bear
She Is North -

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a connoisseur
a tail is healing
the past
precocious
sebaceous
a hatchery
eyes of kerosene ignite
of which the moment now
is a window
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deathless in the past
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we throw our eyes back
who are captured
on the surface

a bear is hugging you
now filing your ribs
pepper hay ermine

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belonging to the morning

on her elbows
swung two gods
one with donkey-eyes
one with tenacious jaws
an oil spill in
the flaunting cave she is
up to her fins in ice at
that rainbow frowning
in the sky

-Edward Kaplan

Arcton the Bear
- She Is North -

T J Kallisen 600 Postville Massachusetts Texas 75901

on which the mermaid rose
 a connoisseur
 a tail is healing
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 up to her line in ice
 that rainbow frowning
 in the sky

-Edward Kaplan

NYSCA AGAIN

Toward the end of 1976, The New York State Council on the Arts (NYSCA) brought itself to my attention by refusing to refund the application of WXXI-FM to produce a third Intergalactic Poetry Energy Circus. The first two had been an immense success. The audiotapes I made at WXXI's incomparable studios had already been broadcast over Modular Arts Service of National Public Radio, and would later be heard over stations around the world; and the entire series would soon win a prize for innovative local programming from the Corporation for Public Broadcasting. In response to the prize, National Public Radio commissioned WXXI-FM, its affiliate, to produce a 90-minute selective program devoted to these audiotapes, and this was distributed to the entire National Public Radio network.

A critical examination of the history and personnel of the NYSCA literature department revealed why a program elsewhere judged so excellent had been defunded. Historically, the department was set up in 1973-74, when Ms. Galen Williams was the principal literature consultant to NYSCA. She had participated in the selection of the initial NYSCA literature panel (which makes the preliminary decisions on applications); and she had asked her protégée, June Fortess, who had succeeded her through a previous job, to administer the literary department. Given this coziness, it is scarcely surprising that eight of the eight panelists for 1974-75, seven of the nine panelists for 1975-76, four of the nine for 1976-77, and two of the nine for 1977-78 were initially selected back in 1973, when Ms. Williams helped organize the program.

Ms. Williams has been throughout this period the executive director of Poets & Writers, Inc.; and given her role in setting up the NYSCA literature program, it should be no surprise that her organization has been the principal recipient of literature funds. In 1975-76, \$152,000 of the total literature budget of \$560,000 went to Poets & Writers, Inc. (which had formally requested \$175,000). The following year, when the NYSCA literature budget had been drastically trimmed to \$474,343, this organization received a whopping \$148,000 (of their request for \$150,000). No other arts organization anywhere in New York State takes as large a percentage of any departmental pie as Poets & Writers, Inc. A press release from NYSCA (Dec., 1976) describes this 148 grand as "providing fee money to poets and writers." However, as is typical with NYSCA, this is not quite what it seems. In fact, NYSCA provided Poets & Writers, Inc. (which is scarcely synonymous with "poets and writers") with \$60,650 (of

\$152,500) for its own administrative costs in 1975-76 and \$68,000 (of \$148,000) in 1976-77; the real "poets and writers" received the rest. In an essay initially drafted at the end of 1976, I wrote, "Would it be fair to characterize the NYSCA literature program as rigged, in the selection of both its director and its grants jury, to insure that Poets & Writers, Inc. gets nearly all the funds and 45%+ administrative expenses it requests?" No one has ever said this hypothesis was wrong.

Panels can be rigged not only to favor a particular recipient; they can also be rigged to exclude whole classes of possibly competitive recipients, simply by excluding representatives of those classes from the decision-making jury. For instance, if the jury included no women, no one would be surprised if feminist projects were completely excluded from the granting; if it included no blacks, no one would be surprised if black literature were ignored. Well, in part because so much of the NYSCA literature pie is covertly committed to a single recipient, the panel is rigged to exclude strong competitors. In 1976-77, it included no blacks, no hispanics, no one from anywhere upstate in New York (outside of New York City), no one committed to experimental writing in any of its current forms. Thus, it is apparent that one reason why the WXXI project was defunded was that the panel contained no one to advocate it; another, more crucial reason was that the Intergalactic Poetry Energy Circus was first-rate and thus "threatening" to the commercial and conservative writers and editors who dominated the panel (e.g., in 1976-77 and 1977-78, Donald Barthelme, Elizabeth Janeway, Frances McCullough, Nancy Milford, Victor Navasky).

On April 20, 1977, the executive director of NYSCA, Robert Mayer, issued a "Memorandum to All Members of Advisory Panels," in which he says, quite explicitly, that panelists may "remain on the panel up to a maximum of three years." Nonetheless, neither Mayer nor anyone else at NYSCA enforced this exclusionary rule. On that literature panel for 1977-78, whose members presumably read the memorandum as part of their job, one panelist was then in his fourth year (Victor Navasky) and another was then in his fifth (Donald Barthelme). These facts suggest that either Mayer is scandalously lax, or he is simply letting everyone know that his statements are not to be believed. Or both.

At the end of 1976, I wrote for *Margins* an essay exposing NYSCA-Lit. Unfortunately, the magazine dis-

integrated in the course of 1977, but not until the late summer was I able to retrieve the original manuscript. *Artworkers News* verbally accepted it for publication, but then typically lost courage in its constant flattery of the powers-that-be. Pamela and Charles Plymell accepted it for *Northeast Rising Sun*, which did not appear until the end of spring, 1978. By then I had already incorporated the critique into a booklet on *Grants & the Future of Literature* that became *Precisely: Two* (RK Editions, P.O. Box 73, Canal St., New York, NY 10013). Again, no response from NYSCA.

The NYSCA administrators had known about the critique the previous fall; and as an act of vengeance, NYSCA invented an unwritten rule completely to exclude support to two small presses with which I am connected, Assembling Press and the Future Press. Ms. Barbara Haspiel, director of the NYSCA division that includes literature, told me, in a telephone conversation, Dec. 15, 1977, 9:25 am, that the literature subcommittee of the Council had established a "rule" against supporting presses whose applications included books by their principals. This previously unannounced rule may have been more credible if it were true. However, examination of NYSCA's own files reveals that top prizes in the same sweepstakes went to three small presses that violated either the letter or the spirit of this jerry-built rule: Reed, Cannon & Johnson, whose two-book application included a history by name-partner Joe Johnson that will feature the early activities of Messrs. Cannon and Reed; TVRT, whose application included two books by Leandro Katz, a principal of the press from the beginning and a long-term resident of its official premises; and Cherry Valley Editions, officially run by Pamela Beach Plymell, to do two books and a record by her husband Charles, two books of translations by her mother Mary Beach, and another book by her mother's long-term paramour Claude Pelieu-Washburn! Obviously, Ms. Haspiel was letting us know that nothing she says is meant to be believed either; dishonesty is, shall we say, the NYSCA way of doing its business.

Whenever I attempted to find out how this chicanery happened, NYSCA officials have doggedly refused to respond to any questions or to any drafts of criticism that were considerately sent to them for advance response. Both NYSCA staff and counselors have failed to return telephone calls, to send promised information, to keep verbal promises, etc. To all charges, the response has been *nolo contendere*—we do not wish to contend. This "stonewalling" is the response we associate with those who do not wish to admit that, indeed, they cannot possibly proffer their innocence. If the NYSCA officials were not so obnoxiously arrogant, they wouldn't get into so much trouble; but then the suspicion is that such provocative obnoxiousness is really a cover for malfeasance.

Finding ourselves unable to obtain justice in polite ways, we sought a lawyer, who wrote an appropriate letter. In return, we received from Mr. Harvey Horowitz, lawyer, a note promising all the research we wanted and proposing "a meeting between our respective clients." On the afternoon of May 31, in midtown Manhattan, I met Mr. Horowitz and Ms. Joan Firestone, a senior officer of NYSCA. I invited them to make a statement. None, typically, was forthcoming. The following statement, slightly different in detail, was then read to them by me:

Let it be understood at the beginning that I'll not be saying anything that I've not already said in lectures across the country and over media outside New York, which I've intentionally avoided so far, not to prejudice our claim; so if NYSCA's intelligence is good, this information and analysis should not be new to you. (On the other hand, when a friend of yours is called a crook in public, you always question whether you should tell him, or trust that he will find out about it on his own.) But let me say it to your face, in part so that you can know firsthand what is being said, but also so that I can get a response from you; for one of the questions most commonly asked when this material is presented, whether before live audiences or over media, is why you don't respond—why you don't return telephone calls, why you don't send requested information, and so on. The most common answer to that question, not from me but from others, is that you are far more guilty than we already know. Whether you are in fact a bunch of crooks is debatable; there is no doubt that in certain respects you behave like a bunch of crooks.

The evidence suggests that, as an act of petty vengeance against criticism, NYSCA invented an unwritten rule to exclude presses with which I am associated, and you thought you could get away with this dirty trick for a reason so vulgar I hesitate to mention it in your presence, except that we all know what it is. What makes the invention of an *unwritten* exclusionary rule so despicable is the fact that NYSCA has elsewhere shown that it cannot follow its own *written* exclusionary rules in the operation of the literary program. Need I remind you that the Executive Director's memorandum from last April says explicitly that no panelist shall serve more than three years, yet a quick review of the literature panelists should indicate that in 1977-78 one of them was then serving his fourth full year and another his fifth. Those facts raise questions not only about the integrity of rules at NYSCA but also about the literacy of its panelists and officials—or whether, simply, they know how to read not only the rules but the applications submitted to them. Although in favor of most affirmative action, I feel that NYSCA should draw a line at including people who have a demonstrated incapacity for reading—

especially in the operation of a government-funded literature program.

Let it be further noted that, as a general principle, no administrator allows his own rules to be violated unless he receives a favor in return. What this might be I do not know; but the lack of responses from NYSCA certainly leaves us free to conjecture. There is no doubt that these are the kinds of peculiarities that ought to come to the attention of the State's Attorney General, with his powers of subpoena and indictment.

To repeat, NYSCA invented an unwritten exclusionary rule to deprive organizations with which I am connected of benefits that would otherwise be theirs. When an organization like yours willfully and vindictively defrauds organizations like mine, there are corrections to be made and penalties to be paid. It seems appropriate therefore that the 1977 applications of both the Future Press and Assembling Press be fully funded by NYSCA and that, as a further cost of such cheating, a surcharge of 50% also be paid to these presses. Such penalties are, like most punishment in Anglo-Saxon law, proffered not only to recompense us for the nuisance of obtaining justice—our lawyer must be paid, just like yours—but also to insure by its expense that that such chicanery does not happen again. Perhaps this incident can prompt NYSCA to remove the liars and cheaters who can only get it into yet more trouble. Unless you take the cynical position, which I personally do not hold, that such corruptions are inevitable in government cultural agencies and that they inevitably attract unscrupulous people, then the surest way to eliminate lying and cheating at NYSCA is to eliminate the liars and the cheats.

Furthermore, the panel for the next few years should contain at least three people, or 25%, which- ever is greater, from that class of writers who have previously been totally excluded from the NYSCA literature panel (and thus excluded from NYSCA beneficence)—I'm speaking of experimental writers; and since the names of several appropriate people have been solicited from me, you should have no trouble finding at least three. Need I also say that the generous *inclusion* of representatives from that class previously excluded will indicate that fascism of any kind—whether anti-Semitism or anti-experimentalism—will no longer be characteristic of NYSCA.

It seems to me that something should still be done as well about the WXXI scandal—the defunding of a project that won a national award not from a jury of dolts, dopies and dummies, like the notorious NYSCA panels (see before), but from radio professionals. I've had many occasions to tell audiences of the WXXI story. Nearly every time my own audiotapes are played—over NPR, at concerts, over foreign radio networks—the WXXI scandal comes up. And the unani-

mous conclusion is not just that NYSCA is culturally irresponsible but that it wants to be known by one and all as culturally irresponsible; it must relish the ignominy it deserves.

Since so much of the available NYSCA literature budget was siphoned off by a single beneficiary, whose director participated in creating the NYSCA literature program, the WXXI defunding raises general questions about corruptions at NYSCA; and since that panel for 1976-77 included no one at all from upstate, it is clear that all short-changed upstate applicants could sue NYSCA for moneys unjustly lost.

I'd prefer to let NYSCA figure out a way to repair the WXXI damage—after all, it is your reputation that is at stake; but rest assured that I'll be writing and talking about it in the months to come, for what you decide will be a measure of your cultural responsibility that we can see—it will tell us how intelligent and sensitive you want us, your constituency, to think you are. Conversely, NYSCA's inability to repair the mistakes of its literature program will lead us to believe that all other departments *must* be similarly mismanaged.

Your refusal to contest, or refute any of these criticisms, these facts, and these conclusions persuades us to believe that *they all must indeed be true*.

Let me also make it clear that in coming here and in contacting a lawyer, I am representing not myself but Assembling Press and the Future Press. If you affirm our claim, the principal beneficiaries will be not myself but the hundreds of artists and writers who would be invited to contribute to *A Critical Assembling*, the dozens of North American text-sound artists who would be included in the anthology *Text-Sound Texts*, and such literary artists as Henry James Korn, Jackson Mac Low, Bob Heman and, incidentally, Richard Kostelanetz. At least two of the last four are major American writers, if we use the familiar criteria of people whose names appear in the history books, and about whom critical articles are written—*major writers*, which means that, by the standards for generally acknowledged quality, they are already more consequential than 90%, or 99%, of what your literature program presently supports. Also, Assembling Press is the first alternative book publisher that anyone can remember that will be honored with a retrospective exhibition in an arts institution. If you affirm our claim, you'll be advancing the dissemination of the work of these people. There is no question that NYSCA did something wrong, that you got caught, and that you've offered no defense. The question before you now is how large a penalty you want to pay? Are you inviting a \$2 million suit on behalf of all those you have ever cheated? And all the attendant publicity?

If perchance you are piggish enough to reject our claim, the principal beneficiary will be... *myself*, for

I'll have another juicy episode to add to my popular lecture on "The Gangsters of Grantdom." Any writer who tours a lot, as you know I do, needs lively lectures, and you guys have so far been doing everything you possibly can to make my hottest lecture even better. People outside New York State relish hearing about jury-rigging, rule-breaking, till-filching, cultural fascism and probable kickbacks, as well as lying, cheating, and other malfeasance, at the New York State Council on the Arts; and given your penchant for generating solid evidence of your own misdeeds, it is as much of a pleasure, a sheer pleasure, for me to tell it as it is for them to hear. Your auditors will tell you that you guys are working like beavers, overtime, for me. Thanks.

There was no response at that meeting, no response at all, other than the pious promise to send us a response—a promise that two months later has, typically, not been fulfilled. Since we were talking not to lackeys but to the Executive Director's immediate assistant and the Council's counsel, this continued silence suggests that such malfeasance is not, as I initially thought, an isolated development in the literature program but, instead, something so deeply engrained and pervasive at NYSCA, from its bottom to its top, that self-extraction is impossible. How large, one wonders, must their "take" be to make such continued silence worthwhile? So, in accordance with common editorial courtesy, an advance copy of this critique was sent to Robert Mayer, who was invited to reply in these pages on behalf of NYSCA. If a contribution arrives, and if it is free of libel and slander, it will appear in its appropriate alphabetical place (either under NYSCA or under his name). By its acts, or lack of them, are NYSCA's values revealed, and will its executives and councilors be judged. Q.E.D.

RICHARD KOSTELANETZ, 31 July, 1978.

P. S. When a public organization is accused of doing something wrong, it will respond in one of three basic ways, each of which reflects a particular kind of self-awareness. If the organization knows it is innocent, its officials will gladly offer a substantial, persuasive refutation. If it can afford to acknowledge error, then appropriate corrections will be made on its own initiative. If, however, the criticisms are right but, for disreputable reasons, cannot be acknowledged, then the organization's people will engage in stonewalling, prevarication, evasions, cover-up and, more indicatively, personal vendettas against its critics and yet further wrong-doing. (After all, no organization needs to lie and to cheat in response to criticisms that are either false or acceptable.)

In general, each of these is an instinctive response, an unpremeditated reaction, which needs not be fully discussed within the organization; for everyone who knows whether the criticisms are accurate also knows whether they can be acknowledged, whether changes can be made without jeopardizing current promises and, thus, how he or she should respond. Precisely because they are veteran organization people, they know how to swing with the bureaucracy's

leaders, even at a cost to themselves of their claims to personal integrity (and perhaps of future employment as well). Yet precisely in its mode of response does an organization give us on the outside a sure sign of whether the charges made against it are indeed true. (For a prominent historical example, think back no further than the post-Watergate episode.) With these options in mind, we can see that certain questions need not be asked of NYSCA, for the answers are already known.

The more pressing question, for now, is what can be done about it?

Sometimes an organization's reaction can be merely a reflection of the person in charge. When NEA-Literature was accused for jury-rigging, esthetic exclusion and internal-dealing, the initial response was a series of personal vendettas, petty vengeances and megalomaniacal abuses of power; but now that the program direction of NEA-Literature is taking his exit bows, criticisms can be acknowledged and corrections made.

Once administrators get drunk on the abuse of power, perhaps the surest cure is a drying out.

28 August, 1978.

UNPUBLISHED

Metamorphosis in the Arts	Maturity of American Thought
Twenties in the Sixties	Henry Miller
Politics in the Negro Novel	ABC of Contemporary Reading
More Short Fictions	The New Literature
Monotapes	Numbers: Poems
Text-Sound Art in North America	Numbers: Stories
Reincarnations	<i>(Semi-Completed)</i>
Recall	Contemporaries
Constructs Two	Polyartistry
Constructs Three	<i>(Projected)</i>
Plus/Minus	New Writing Now
And So Forth	Possibilities of Longer Poetry
Intermix	Scenarios
Symmetries	Text-Sound Texts
Tabula Rasa	Text-Sound Tapes
Existences	Assembling Assembling
Autobiographies	Experimental Tradition in Literature
Exhaustive Parallel Intervals	A Critical Assembling
"The End" Appendix	The New Poetries
Recyclings, Vols. II & III	Eighth Assembling
The Genus of Genius	Visual Lit Crit
Wordsand	Grand Assembling
<i>(Completed)</i>	<i>(Proposed Anthologies)</i>

Richard Kostelone

PUBLISHED

- | | |
|--|--|
| <i>Music of Today</i> | <i>The New American Arts</i> |
| <i>The Theatre of Mixed Means</i> | (As Co-Author & Editor) |
| <i>Master Minds</i> | <i>On Contemporary Literature</i> |
| <i>Visual Language</i> | <i>Twelve from the Sixties</i> |
| <i>In the Beginning</i> | <i>The Young American Writers</i> |
| <i>The End of Intelligent Writing</i> | <i>Beyond Left & Right</i> |
| <i>I Articulations</i> | <i>Imaged Words & Worded Image</i> |
| <i>Short Fictions</i> | <i>Possibilities of Poetry</i> |
| <i>Recyclings, Vol. 1</i> | <i>Moholy-Nagy</i> |
| <i>Numbers One</i> | <i>John Cage</i> |
| <i>Openings & Closings</i> | <i>Social Speculations</i> |
| <i>Come Here</i> | <i>Future's Fictions</i> |
| <i>Portraits from Memory</i> | <i>Human Alternatives</i> |
| <i>Word Prints</i> | <i>Seeing through Shuck</i> |
| <i>Constructs</i> | <i>Breakthrough Fictioneers</i> |
| <i>Illuminations</i> | <i>The Edge of Adaptation</i> |
| <i>One Night Stood</i> | <i>Essaying Essays</i> |
| <i>Prunings/Accruings</i> | <i>Language & Structure</i> |
| <i>Numbers Two</i> | <i>Younger Critics in North Amer</i> |
| <i>Experimental Prose</i> | <i>Esthetics Contemporary</i> |
| <i>Foreshortenings & Other Stories</i> | (As Editor) |
| <i>Grants & the Future of Literature</i> | <i>Assembling, Vols. I-VII</i> |
| (As Author) | (As Co-Compiler) |

14 MAY, 1978

from PROBLEMS OF FORM AND METHOD

Martin H. Krieger

Humphrey Institute
University of Minnesota
Minneapolis, MN 55455



Joel Schapiro

The new navigators are more daring
their logs more total and complete.
We continue reading every page
experimenting with life as we always have.
It keeps us busy and we are content.

When the earth is refound to be round and finite
returns to our feet, the One
and the Right and good. The archipelago,
now part of the world, is popular with tourists.
After a visit, it is said, they are never the same.

WE HAVE BEEN HERETOFORE STATED the territory of pure understand-
ing, and are already surveying every inch of it in
rightful place. This domain is an island, enclosed by nature
itself within unalterable limits. It is the land of truth—
changing name!—surrounded by a wide and stormy ocean,
the native home of illusion, where many a fog bank and many
a swiftly melting iceberg give the deceptive appearance of
farther shores, deluding the adventurous seafarer ever anew
with empty hopes, and engaging him in enterprises which
he can never abandon and yet must be ready to enter into
at a moment's notice. Before we attempt to explore it,
all directions and to obtain assurance whether there be any
ground for such hopes, it will be well to begin by casting
a glance upon the map of the land which we are about
to leave, and to enquire, first, whether we cannot, in any
case be satisfied with what it contains—are not, indeed,
under compulsion to be satisfied, inasmuch as there may be
no other territory upon which we can settle; and, secondly,
how far we are from the sea, and how far we are from
ourselves as secured against all opposing claims. Although
we have already given a sufficient answer to these questions
in the course of the Analytic, a summary statement of its
solutions may nevertheless help to strengthen our conviction,
by focussing the various considerations in their bearing on
the questions now before us.

(b 73)

Kant: Crit. of Pure Reason

If we look upon the sum of all knowledge of pure speculative
reason as an edifice for which we have at least the idea within
ourselves, it can be said that in the Transcendental Doctrine
of the *Metaphysics* we are already surveying every inch of it in
rightful place. This domain is an island, enclosed by nature
itself within unalterable limits. It is the land of truth—
changing name!—surrounded by a wide and stormy ocean,
the native home of illusion, where many a fog bank and many
a swiftly melting iceberg give the deceptive appearance of
farther shores, deluding the adventurous seafarer ever anew
with empty hopes, and engaging him in enterprises which
he can never abandon and yet must be ready to enter into
at a moment's notice. Before we attempt to explore it,
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no other territory upon which we can settle; and, secondly,
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we have already given a sufficient answer to these questions
in the course of the Analytic, a summary statement of its
solutions may nevertheless help to strengthen our conviction,
by focussing the various considerations in their bearing on
the questions now before us.

A House on an Island

The house is small and built
cast of nature's materials,
just big enough to live in.
The members fit, there are no chinks
all the features are built-in.

The iron is the black of the heavens
is the black of the sea,
could be made of what we were given,
but our set of parts is a small one and
there is no hope for the pictures on the box.

Each man creates a home
exactly the same as made before him
yet he knows he is the first
to have a house, he dwells there
and works out of the form we remember.

We know how to act in the house
and when we figure out why
we find we are on an iron island
adrift in the Baltic Sea
floating on wooden supports.

The island, too, is large enough,
just, to show every object we know,
so we may cycle the territory
and exercise each faculty.
It is our second nature, and the house is right, there.

Each survey of Das Land der Mahrheit,
that is its name! after its founding,
consumes the explorers in the sea's fog.
From their logs we may deduce its form,
know where the house has settled

and how the island drifts in time.
The house is the black of the sea,
confined in eddies nearer shore.
The house and island are their own dominions,
untouched by Bothnian and Sargasso waters.

Examined from above, we have
an edifice about two feet tall
a black house on holding it up
set out in the music of Harmony.

Someone will notice trade
with Orient and Occident,
Our links, made the waters flow
in new ways. The house and the island
now occupied, are burnished and wear well.

The iron begins to rust and become red
and brown and what was once clear
is now more beautiful and right
Hats of corrosion and rust on the house
making shape the form of its content.

The cows graze in the night and muse on what there is why night is black, nitrogenic animals their understanding electricity. The stars trace difference

when all turns green, the landscape the mind makes of awakening opening big brown eyes taking it in and munching on the day becomes warm and sweet

they can see themselves now and know they are and are alive, so dreams, the possibility of sleep and its wisdom, light up the day to show monochromatic absolute

formless white cows their identity pure untouched by human hands a hiatus in the time of truth the bleached hay is good for them they sleep on and eat, mature

the moment passes and the field becomes cool the copper gold grasses wake each animal to its senses of how it has come to be here its history a recurrence of each day

labelling every thing in heaven and in earth attached and stretched onto its fleshy bones there is no other place;

working out their death abstaining from activity our cows willingly do what they must complete in color and in time we drink their milk and we love them.

The Animals

The animals protect him and wait faithfully gathering apples and pears, knowing without fear staying around him so their place is his. The time and space are quiet and empty; each puts in his night-watch with grace.

Philosophical pets are wary yet sure, just there, called by their own turbulence and hiss to lead truth on when its time is realized. The eagle and serpent have consumed the owl. They were careful with the feathers and bones.

He awakens and munches on a delicious apple. He does not speak while eating and learns from them what they know, and what he can barely imagine. In the creeping and hissing, the flapping and seeing there is comfort in hearing what he cannot say.

Other animals join them and they begin to sing and dance, fly and slither and he now might understand and consider the stars and planets and words he has heard of and been with before.

The animals can only stay, gather and watch say what is so, being there they are needed. Gravity gives them something to do every day as they fly and swoop and patiently await his being ready for them: they know what animals are good for.

Hegel's Phenomenology of Mind (tr. Kaufmann) 20, 76, 78, 18, 109, 82

that pours itself out into finite multiplicity without the strength to hold it together, there is also an intensity void of content-pure force without any spread—which is identical with superficiality. The strength of the spirit is only as great as its expression; its depth is only as deep as it dares to spread and see itself in its explication.²²

Moreover, when this substantial knowledge without Content²³ pretends to have drowned the personality of the self in essence and to philosophize in a true and holy manner, it really hides the truth from itself: for instead of devoting itself to the god, it is undone because it spurns measure and determination, and now the accidental contents, now personal whimsicalities will lord it.—As they abandon themselves to the unmeasured ferment of the substance,²⁴ they suppose that by hurling self-consciousness and yielding up the understanding they become His beloved to whom God gives wisdom in sleep: indeed are, naturally, dreams.

To study anything as it is in the absolute here means merely that one says of it: to be sure, it has just been spoken of something, but in the absolute, the A=A, there is nothing of the sort, for in the absolute everything is one. To pit this one piece of information, that in the absolute all is one, against all the distinctions of knowledge, both attained knowledge and search and demand for knowledge—or to pass off one's absolute as the night in which, as one says, all cows are black—that is the naïveté of the emptiness of knowledge.²⁵

formalism is like any other. How dull would a mind have to be that could not learn in a quarter of an hour the theory that there are aesthetic, sthenic, and indirectly asthenic diseases, and equally many attempts at cures! And since such instruction was until quite recently considered sufficient, anybody but a dullard could in such a short span of time be transformed from a *roustiner* into a theoretical physician.²⁶ The formalism of such philosophy of nature teaches, say, that the understanding is electricity, or that animals are nitrogen or ead the south or north, etc., or represent it—whether all this is expressed as nakedly as here or brewed up with a little more terminology. Confronted with such power that brings together what had seemed far apart, and with the violence that the

We must have the conviction that it is of the nature of truth to prevail when its time has come, and that truth appears only when its time has come—and therefore never appears too early, nor ever finds that the public is not ready for it! And the individual needs public acceptance to prove the truth of

paranatural, for overhead he heard the sharp call of a bird. And behold! An eagle soared through the sky in wide circles, and on him there hung a serpent, not like prey but like a friend: for she kept herself wound round his neck.

"These are my animals," said Zarathustra and was happy in his heart. "The proudest animal under the sun and the wisest animal under the sun—they have gone out on a search. They want to determine whether Zarathustra is still alive. Verily, do I still live? I found I'm more dangerous among men than among animals; in dangerous paths walks Zarathustra. May my animals aid me!"

When Zarathustra had said this he recalled the words of the saint in the forest, and spoke thus to his heart: "That I might be wiser! That I might be wise through and through like my serpent! But there ask the impossible: so I ask my pride that it always go along with my wisdom. And when my wisdom moves me one day—that, it loves to fly away—let my riles then fly with my folly."

Thus Zarathustra began to go under.

dead. But when he regained his senses he was pale, and he trembled and remained lying there, and for a long time he wanted neither food nor drink. This behavior lasted seven days; but his animals did not leave him by day or night, except that the eagle flew off to get food. And whatever prey he got together, he laid on Zarathustra's resting place; and eventually Zarathustra lay among yellow and red berries, grapes, rose apples, fragrant herbs, and pine cones. But at his feet two lambs lay spread out, which the eagle had with difficulty robbed from their shepherds.

At last, after seven days, Zarathustra raised himself on his resting place, took a rose apple into his hand, he smelled it, and found its fragrance lovely. Then his animals thought that the time had come to speak to him. How could this great as the first not be your greatest danger?"

"O Zarathustra," said, "it is now seven days that you have been lying like this with heavy eyes; won't you at last get up on your feet again? Step out of your room eternally, and we ourselves too; and that we have saved: the world awaits you like a garden. The wind is already excited an eternal number of times, and all playing with heavy fragrances that want to go to you, things with us. You teach that there is a great year of and all the brooks would run after you. All things have been longing for you, while you have remained alone for seven days. Step out of your cave! All things would go to your physicians. Has perhaps some new knowledge come to you, bitter and hard? Like leavened dough you have been lying; your soul rose and swelled over all its rise."

"O my animals," replied Zarathustra, "chatter on like this and let me listen to it as an unhearing for me to hear

It would be difficult to decide what is greater—the army with which everything in the heavens, on earth, and beneath the earth is coated with such a brood of pain, or the sun that is based on the supposed excellence of this pain: it supports the other.¹⁴ The product of this method of *habe* everything in heaven and earth, all natural and spiritual life with a few determinations of the general schema, and pigeonholing everything, is nothing less than a success-port¹⁵ on the organism of the universe—namely a table that is like a skeleton with little pieces of paper stuck all over it, or like the rows of closed, labeled jars in a spice's jar. While it is as explicit as both of these, it is like them in a way too; here, flesh and blood are removed from the body there, the also not living matter is concealed in jars; and by the report, the living essence of the matter is left out.¹⁶

This manner has been further perfected into monodrama in aesthetic painting: ashamed of the distinctions of schema, one draws them in the emptiness of the absed because they belong to reflection, and the new product is a pure identity, formless white.¹⁷ But this has been noted also that monotony of the schema and its lifeless determinations and this absolute identity, and the transition from one to other—all are equally dead understanding and equally extended knowledge.

The excellent, however, not only cannot escape the fate being thus deprived of life and spirit, of being flayed and then seeing its skin wrapped around lifeless knowledge and identity.

Because, as we put it above, the substance is in itself *sub* all content is its own reflection in itself.²⁴ The substance substance of an existence is self-identity; for its non-idea with itself would be its dissolution. But self-identity is a abstraction; but this is thinking.²⁵ When I say quality, I mean pure determinateness. By its quality an existence is different from another, or it exists; it is for itself, or it subs through this simplicity with itself. But through this it is essentially thought.—In this the fact is comprehended that being thinking, and this includes the insight that eludes the in talk, void of Concept, of the identity of thinking and being dogmatism of self-certainty. *Kant*, when knowledge itself content return into its own inwardness, the activity of its edge is both absorbed in the content, being its immanent and at the same time this knowledge has returned into its and for it pure self-identity in otherhood. Thus it is the *o* ning²⁶ that seems to abstain from activity while it looks out determinateness and its concrete life suppose that they pursuing their self-preservation and particular interests (to in fact they are the converse, an activity that dissolves it and makes itself a moment of the whole.

Nietzsche • Zarathustra (tr Kaufmann) 13/7/37

12 words from the text/sound work "LANDSCAPE 1"

glowing
warm
clouds
sky
dim
falling
sun
sounds
dusk
wind
quiet

12 words from text/sound work "WINTER STREET SCENES 111"

clear
sky
falling
calm
star
endless
shining
snow
deep
perpetual
light
night

lawrence kucharz

The next group in the night
and more to show them in
the night to black
slightest activity their understanding
slightest. The stars from distance

was all their green
the clear blue of morning
opening his eyes
looking in to and
the day business were in

They are the thousands
they are not any other
the possibility of
right by the day to
mechanistic standard

Another white one
you intended to
a black in the
the theater but
they sleep in and out

the street passes and the
the upper part
and added to the
of her it has
its history a

labelling every thing
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WHIRLING DANCE

by S.J. Leon

(mmmmmmmmmm) (My neigh) (My neighbor's wife is painted pretty)
(neighbor's) (aiaiaiaiaia)

(nnnnnnnnnn) (bor's wi) (My neighbor's wife is gay and witty)
(wife is) (ayayayayayay)

(bbbbbbbbbbb) (pai) (But my own house is real shabby) (painted)
(rrrrrrzzzzzz)

(wwwwwwwww) (purr) (And my own wife is always crabby) (pretty)
(aiaiaiaiaia)

(fffffffffff) (My neigh) (And my own wife is always crabby)
(neighbor's) (izzzzzzzzzz)

(pppppppppp) (bor's wi) (But my own house is real shabby)
(wife is) (ayayayayayay)

(nnnnnnnnnn) (ga) (My neighbor's wife is gay and witty) (gay)
(ttttttttttt)

(pppppppppp) (and wi) My neighbor's wife is painted pretty
(witty) (urrrrrrrrrrrr)

(ttttteeeee) (but my o) (My neighbor's wife is painted (witty)
(own) (eeeeeeeeeeeeee)

(mmmmmmmmmm) (ho) (My neighbor's wife is gay and pretty) (house)
(aiaiaiaiaiaiaia)

(nnnnnnnnnn) (is ree) (But my own house is real crabby) (real)
(ayayayayayayay)

(bbbbbbbbbbb) (sha) (And my own wife is always shabby) (shabby)
(rrrrrrzzzzzzzzzz)

(wwwwwwwww) (and my o) (And my own wife is always shabby) (own)
(aiaiaiaiaiaiaiaia)

(fffffffffff) (wi) (But my own house is real crabby) (wife)
(izzzzzzzzzzzz)

(ggggggggggg) (is al) (My neighbor's wife is gay and pretty)
(always) (ayayayayayayay)

(nnnnnddddd) (cra) (My neighbor's wife is painted witty) (crabby)
(wwwwwwwwwwwwww)

(ihihihihih) (pai) (My neighbor's wife is painted pretty) (pretty)
(ttttttttttttt)

(eeeeeeeeeee) (purr) (My neighbor's house is gay and witty)
(painted) (bububububububu)

(ttttttttttt) (ga) (But my own wife is real shabby) (witty)
(oooooooooooo)

(aiaiaiaiaia) (and wi) (And my own house is always crabby) (gay)
(ohohohohohoh)

(nnnnnnnnnnnn) (is ree) (And my own house is always crabby) (shabby)
(hhhhhhhhhhhhh)

(owowowowowow) (sha) (But my own wife is real shabby) (real)
(sssssssssss)

(izzzzzzzzzzzz) (is al) (My neighbor's house is gay and witty) (crabby)
(rrrrreeeeeeeeee)

(11111111111111) (cra) (My neighbor's house is painted pretty) (always)
(shshshshshshshsh)

(zzzzzzzzzzi) (Py boretty sisouse prepimm heigh) (ppppaiaiaiaiaia)

(ibor) (Wy boritty sifsoung wiwimm yeigh) (borettttttttt)

(eeeerrrrrrzzzzz) (Userea tubha sibshaanom hoshy) (zestro)

(ga) (Wiawalsi bywif fisiacra biandy) (gagggggittttttty)

S.J. Leon



Visual Animation/Stimulation is "in". Acute addiction is here.
 Speed Vision courses established for those "who want to get ahead";
 UNCONSCIOUS/CONSCIOUS awakening of data, data, data, data, data,
 for Monument impact, recognition, communication.

ELITE MONUMENTS

Empire State Building	require schooling and some literacy
Lincoln Memorial	memory failure quite common
Eternal Flame	partial remembrance+
Graceland Mansion	<u>imagination=</u>
All State Houses	quasi-illusion
White House	<u>and if thought of at a later date=</u>
Pieta	restructuring
Big Foot	etc.

MASS MONUMENTS

Double Golden Arches	usually no memory failure or only
Emmy	short lapses
Cars	Media-over-indoctrination (T.V.,
Playlands International	Billboards, Radio, Neon) provides
etc.	instant recall.

SENSITIVITY MONUMENTS²

Major/Minor Holidays	universal: no educational re-
Weddings	quirement, no elitist tendencies.
Any Thing	Essence in emotion, recall through
etc.	artifact-photos sensational or not.

OUTER MONUMENTS³

?????	people, places and/or things not yet
????	identified, with no source
???	classification (no Greek or Latin
??	derivative).

CONFUSING IMAGE?/MONUMENT

Mutual Interference	Cross Fertilization
---------------------	---------------------

MENTAL/VISUAL SCRUTINY

Monuments Are Not Ephemeral

1. Title donated to Suzanne Mailloux by K.E.D.S.
2. Emotionally constipated people play no part in this series.
3. Harry Optional becoming Ani Vege.

THE ILLUSTRATED BIBLIOGRAPHY

Visual stimulation is "in" - some education is gone.
Speed Vision courses established for those "who want to get ahead";
UNOXYGENOUS\COBALTOSIS awakening of data, data, data, data,
for monument impact recognition, communication.

ELITE MONUMENTS

Empire State Building
Lincoln Memorial
Eternal Flame
President Kennedy
All State House
White House
State
Big Foot
etc.

ELITE MONUMENTS

Double Golden Spikes
Empire
Gate
Statue of Liberty
Statue of Freedom
etc.

QUALITATIVE MONUMENTS

Major/Mean Holidays
Medals
Any Time
etc.

QUALITATIVE MONUMENTS

People places and/or things not yet
identified with no source
classification (no Green or Main
activities)

QUALITATIVE MONUMENTS

Actual Interference
Cross fertilization

QUALITATIVE MONUMENTS

Monuments are Not Eternal

- 1. Title donated to Bureau of the Interior by R.E.D.
- 2. Practically forgotten people play no part in this series.
- 3. Every national becoming but void.

MONUMENTS AS SIGNIFICATION

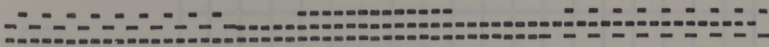
- Pyramids -Hard work to please the Gods.¹
- Cathedrals -Hard work to please the Gods.²
- Temples -Hard work to please the Gods.³
- Mosques -Hard work to please the Gods.⁴
- High Rise Buildings -Hard work to please the Gods.⁵

MONUMENT AS COMMUNICATION

didactic	historical
symbolic	ideographic'
	constant,
	exterior
	discernability
potential-atemporal	temporal-past/present

MONUMENT MANEUVERES STRICTLY LINEAR

psyche	concept	viewer critic
	active+artifice	word
		clarification ⁶
		misunderstanding
		confusion
		creativity
		sensitivity
Word/image	image in word	word sense
Historical/Creative	word in image	historical sense
	form+artifice	
Concept	idea-eye-image	word/image of nature=
	technical device=	universal=
	mobil/static?	clarity
		misunderstanding
		confusion
		beauty



image+interior=exterior+exteriorII=word+history=clarification+creativity+imagination=concept+nature+artifice=

image=
word=
image II=

clarification of
Outer Monuments=

Art

-
- 1. or "What's my line?"
 - 2. or "What's my line?"
 - 3. or "What's my line?"
 - 4. or "What's my line?"
 - 5. or used to keep unemployment %down by the feds.
 - 6. by Suzanne Mailloux

MONUMENTS AS IDENTIFICATION

Pyramids	-Hard work to please the Gods.
Cathedrals	-Hard work to please the Gods.
Temples	-Hard work to please the Gods.
Mosques	-Hard work to please the Gods.
High Rise Buildings	-Hard work to please the Gods.

MONUMENT AS COMMUNICATION

didactic	historical
symbolic	ideographic

constant
 exterior
 discernability

potential-temporal temporal-past/present

MONUMENT MANEVRES STRICTLY LINEAR

psychic	concept	viewer critic
	active+artifice	word

clarification
 misunderstanding
 confusion
 creativity
 sensitivity

word/image	image in word	word sense
Historical/Creative	word in image	historical sense
Concept	form+artifice	word/image of nature
	idea-eye-image	university
	technical device	clarity
	modification?	misunderstanding
		confusion
		heavy

image+interior+exterior+exterior=word+historical+artifice
 creativity+imagination+concept+nature+artifice

image
 word
 image II

classification of
 Outer Monuments

1. or "What's my line?"
2. or "What's my line?"
3. or "What's my line?"
4. or "What's my line?"
5. or used to keep management down by the Gods.
6. by Suzanne Mallouk

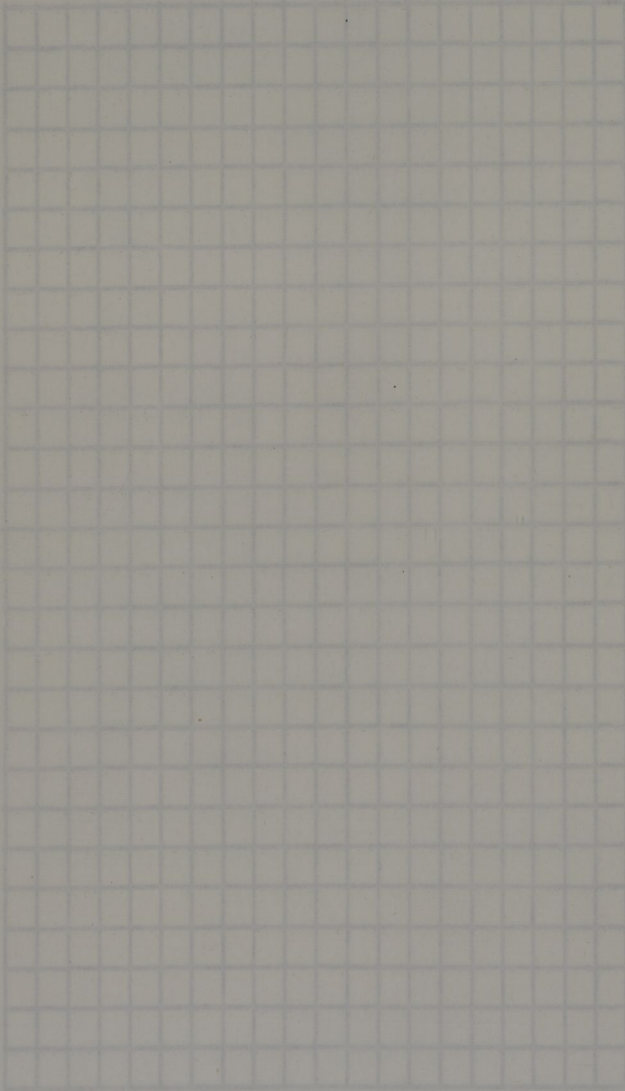
As an added source of life's situation, a chart has been added by which your last few years can determine the next ten. If the recent past has been unbearable, hopefully the law of averages does not hold true.¹

	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988
<u>Excellent</u> ²																					
<u>Very Good</u>																					
<u>Good</u>																					
<u>Average</u>																					
<u>Poor</u>																					
<u>The Pitz</u>																					

1. The theory has not proven successful for the Macho (animated vegetable last spotted in Italy, Mexico, and Saint Louis and Sacramento and Orange County).
2. not yet achieved by Suzanne Mailloux, yet still hopeful.

As an added source of life's situation, a chart has been added by which your last few years can determine the next ten. If the recent past has been unimpressive, hopefully the law of averages does not hold true!

1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978
1979
1980
1981
1982
1983
1984
1985
1986
1987
1988
1989
1990



Excellent

Very Good

Good

Average

Poor

The Pits

1. The theory has not proven successful for the Negro (minority) vegetable last spotted in Italy, Mexico, and Saint Louis and Sacramento and Orange County.
2. Not yet achieved by Suzanne Kellison, yet still hopeful.

THE RING

The jewel of night
is set within its clasp,
and dragon's flame
burnishes the gold.
I come like Perseus
with a sword
to slay the stars
and pry their queen
from claws.
Fierce is my act,
and strong my destiny.

The heaven's fires retreat;
I take the gaud;
but now the rim of light
glows red.
Beyond my hands
the fading moon escapes
with dragon forms of time.
Despairingly,
I watch her go
keeping the bridal ring.

THE HIND OF THE EVENING SUN

The bow's great silver arc
thrums in the star-born wind;
my lion's pelt
whips against my thigh,
and sand like clouded sparks
burns upon my racing foot.
The sea shines purple now,
and bears the hind
beyond the ocean's edge.
Fire breeds in my orb,
and spins a wheel of darts,
turning a downward course.
I bleed undying death,
as pale Diana
with her moon-bright crown,
calm like the stars,
looks proudly at my fall.
Beside the apple-tree
the wild hind sleeps
with heroes of emblazoned noon.
I lift the star-shaped beast,
and bear it to the chariot's wheel.
The horses leap,
breaking the bridled night,
and flame about my club
lights from the risen hind.

-Ian and Vivian MacLennan

NIGHT HORSES

Night's iron-shoed horses
drive their hooves with nails of fire.
The sphere grows red, as seething manes
splash angry gold.
Muses offer spray to Venus' jewel,
and bridled mouths with star-rimmed eyes
trample day's walls.
Nostrils welter spume;
warrior-seeds
triumph over light;
they break their crests,
shattering towers of sand in pebble songs.
Crimson temple flames
scream havoc to the moon,
heaving the flanks of sweated stars' upsurge.

THE DAWN OF EURYDICE

The serpent from the gold-fired urn
pricks the moon-queen's heel;
and Pluto's corn,
twining poppies' blood,
garnishes the rim.

Eurydice,
her flower cloyed with night,
wreathes her braids in dawn.
The strings of Orpheus' lyre
whirl their bloom,
drawing hell's apes
like bees about their queen,
to dance lust's sting
through caves of honeyed rhyme.

Within the wreath
the wings of velvet night
in amber poured
spill radiance from the comb.
Bee, poppy, snake
give sleep;
as music's bough
winds the goddess in a charm.

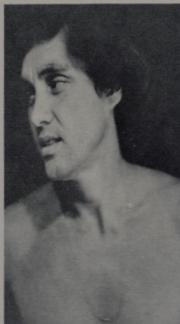
A rose, the sun in Orphic flames,
stings the horizon's palm.
Sleeper in nectared dream
clasps in her hand day's apple
like a thorn.

-Ian and Vivian MacLennan

Come then, come soon; come sweeter death, to me, and take away this long less leached light: Sharpe be thy wounds, but
sweeter the medicines be that long captivated souls from weary thralldome free.

— Spenser

"VARIOUS SMALL DEATHS"



The continual documentation through diaspaintings, whisperevidences, silverstings, audiotapes, assonances, skyreadings,
lectures and dialogues of the work/life of

TOMMY MEW The Mad Diarist

Grave sites considered from the following: Participant, International Exhibition, "Recorded Works," La Mandelle Arts Center, San Francisco, California; International Conceptual Art Event, "Invisible Wounds," my posterize "opened" in 60 galleries throughout the world; One-act play published — "Friday Night at the Crosses" — *Domanika* magazine, New York, New York; Participant, 37th Venice Biennale, "The Venetian Tools Project," East Galerie Group, Swiss Pavilion; Participant, "Art in the Mail," a worldwide collective international traveling exhibition, Manawater Art Gallery and the Queen Elizabeth II Arts Council of New Zealand; Featured in "Folk Art: The Bridge Between the Mountains and the Plains," 30 minute color videotape by Tri-County Regional Library for the National Endowment for the Arts and presented on Educational Television; Book of poetry, "SCARTISSUE," published, limited edition, Rome, Georgia; One-man show, "B. C." a conceptual-narrative-diarywork, Chaha Gallery, Rome, Georgia; One-man show, "Huntin' — Southern Style," a conceptual-narrative-diarywork, Meridian Museum of Art, Meridian, Mississippi; Participant, "Video Art," Nashville's first show of video art, Nashville, Tennessee; Participant, Audiotape, 4-way phone hook-up for "Floating Art Radio," Pacifica Station, Contemporary West Coast Art, San Francisco; Included in *Biographical Directory of American Artists*, Mace Press Incorporated, New York; Contributor to an article on "Ray Johnson" for the *Art Journal*; Participant, "First International Postal Encounter — Workers of the Visual Communication," Center for Contemporary Art, Parma, Italy; Visiting artist, Wesleyan College, Macon, Georgia; Participant, "03-23-03-Projects/Performances," International Encounter of Arts and Artists, Institut D'Art Contemporain, Montreal, Canada; One-man show, diaspaintings, whisperevidences, afterimages shows, Image South Gallery, Atlanta, Georgia; Participant, International Exhibition, "Circle 77," UNIART Gallery, Ebląg, Poland; Participant, Interna-

tional Exhibition, The National Gallery of Canada, Ottawa, Canada; Contributor to a book, "A Brief History of Correspondence Art," *Running Dog Press*; Contributor to a book, "Caharet Voltaire"; Participant, International Mail Art Show, "California Drought," K. Matt Galleries, Northridge, California; Participant, International Exhibition, "Artist's Stamps," Hillier Art Gallery, Smith College, Massachusetts; Participant, International Exhibition, "Postal Art," Art Gallery, University of Waterloo, Waterloo, Ontario, Canada; Participant, Mail Art Show, "All of the Above — Last Rites," Wichita Urban Renewal Agency, Wichita, Kansas; Participant, International Exhibition, "Art Documentation 71," Horike Gallery, Shimizu City, Japan; Videotape, "How Did It Go?," presented at Annual Conference of Popular Culture Association of the South, Jacksonville, Florida; Panel Member, "Bonanza or Bankruptcy in College Art Education Today," Southeastern College Art Conference, Virginia Polytechnic Institute, Blacksburg, Virginia; One-man show, Diaspaintings and Documents, Art Gallery, Western Carolina University, Cullowhee, North Carolina; Visiting Artist, Western Carolina University; Recipient, Gulf Life Insurance Company grant for research in developing a new paint medium; Participant, International Audio Art Show, "Apropos-Audio-Art," Druckereiburo Schill, Lucerne, Switzerland; Participant, Group Show, The Gallery, Atlanta Artworkers Coalition, Ltd.; Participant, Group Show, "Secrets," Art Gallery, Ohio State University; Participant, Group Show, "Gray Matter," Art Gallery, San Diego State University, San Diego, California; Article published, "Kathe Van Erven: Fiber Artists," January-February issue, *Contemporary Art/Southeast* magazine; One-man show, "20 Secrets for C. D. O.," Centro Documentazione Organizzazione, Parma, Italy; Included, *Who's Who in American Art*, 1978 edition; Contributor, "Ephemera 42," a monthly journal, Amersdam, The Netherlands; Guest Appearances, "Take Five" talk show on channel 10 T.V., Rome, Georgia; Article, "Tommy Mew,"

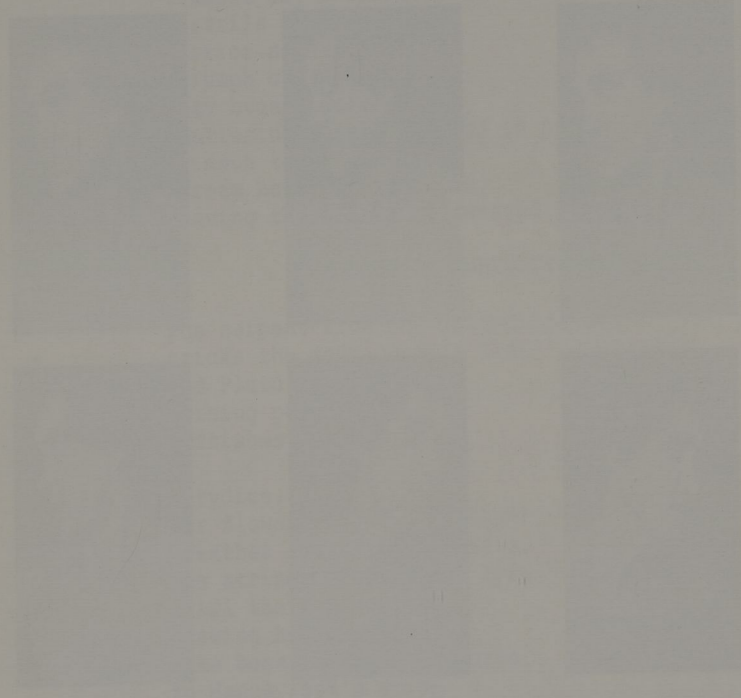
published, March-April issue of *Art Voices/South* magazine; Participant, Group Show, The Gallery, School of Art, Newcastle, England; Lecture, "Art Now: New York and Beyond," Cartersville, Georgia, Civic Center; Participant, "1st International Mail Art Show," Gallery 300, St. Johns University, Staten Island, New York; Participant, International Mail Art Show, "Black on White," La Casa Del Siglo XV, Segovia, Spain and Atelier Bonanova, Madrid; Work included (2 compositions) in "New Music Internationalist" Edition of *Caharet Voltaire* Magazine, San Diego, California; Artists/Interview, "Tommy Mew, The Mad Diarist," *Detroit Artists Monthly* magazine, June 1978 issue, etc., etc., etc.

• • •

Litanies and other rescue procedures: walking out into the star scattered yard at night and whispering prayers to the shining darkness; spending a week on the beach at Fripp Island; long talks with the sparrow; playing golf with Lump when putts are dropping and tee shots fly, and even when they're not; enjoying quiet evenings with Ed and Barbara and M.A.; watching Thomas play when he doesn't know it; reading long letters from Ken; sipping salty dogs with gin in the hot summer sun; painting all day and having it work; crying softly when you realize someone still believes in you; listening to music that takes you back and forth; holding onto your dreams when all else seems to have passed you by; seeing a full moon rise out of the sea in dozens of special places; staying up late at night watching wonderful old movies; standing outside, in the middle of cracking summer storms, watching the sky rain by; going to New York, seeing friends and shows; eating a tuna fish sandwich and sipping a cold brew at the Broome Street bar; hurrying through the night in Lake's 450 SL at speeds in excess of 125 miles per hour; and a few other things, simply too private to reveal.

All photos by The Sparrow • ©Prophet Productions, Ltd., 1978

"VARIOUS SMALL DEATHS"



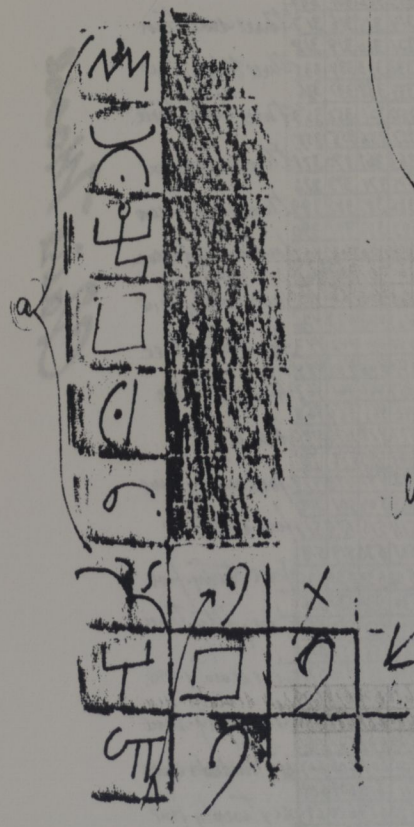
eighteen	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
thirty-six	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																		
fifty-four	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																				
seventy-two	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																						
ninety	90	91	92	93	94	95	96	97	98	99	100																																																																								
one hundred eight	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160																														
one hundred twenty-six	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160																																																
one hundred forty-four	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160																																																																		
one hundred sixty-three	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200																																													
one hundred eighty-one	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200																																																															
one hundred ninety-nine	199	200																																																																																	
two hundred	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250																																
two hundred twenty-six	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250																																																										
two hundred thirty-six	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250																																																																				
two hundred fifty-four	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300																																				
two hundred seventy-two	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300																																																						
two hundred ninety	290	291	292	293	294	295	296	297	298	299	300																																																																								
three hundred eight	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360																														
three hundred twenty-six	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350																																																										
three hundred forty-four	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360																																																																		
three hundred sixty-two	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400																																												
three hundred eighty	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400																																																														
three hundred ninety-eight	398	399	400																																																																																
four hundred sixteen	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480																		
four hundred thirty-four	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450																																																																		
four hundred fifty-two	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480																																																						
four hundred seventy-one	471	472	473	474	475	476	477	478	479	480																																																																									
four hundred ninety	490	491	492	493	494	495	496	497	498	499	500																																																																								
five hundred eight	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560																														
five hundred twenty-six	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550																																																										
five hundred forty-four	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560																																																																		
five hundred sixty-two	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600																																												
five hundred eighty	580	581	582	583	584	585	586	587	588	589	590																																																																								
five hundred ninety-eight	598	599	600																																																																																
six hundred sixteen	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680																		
six hundred thirty-four	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650																																																																		
six hundred fifty-two	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680																																																						
six hundred sixty-nine	669	670	671	672	673	674	675	676	677	678	679	680																																																																							

Chris Moore

Ancient examples of the alphabet

	①	②
1	4	∇ 1
2	2	∟ 2
3	6	∟ 3
4		1
5		∟
6		0
7		4
8		0
9		7
10		∪

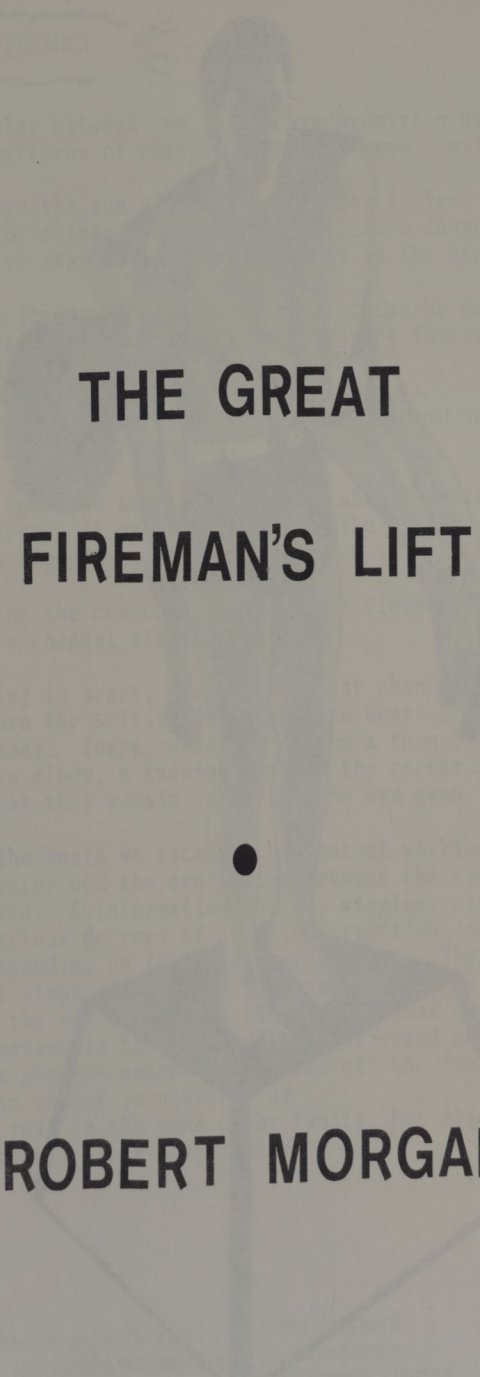
This one is the most ancient



Alphabetic writing from the Sumerians

Chris Moore

Chronological
of letters in
indications
my source



**THE GREAT
FIREMAN'S LIFT**

ROBERT MORGAN



EVERY PERFORMANCE IS A DUET BETWEEN AN IDEA & ITS CARRYING OUT

WIGGLES & FLASHES

The interplay between two things synchronizing by intent produces patterns of changes where the sync fails & works.

In some ways the sum of the two energies is less than an energy of either alone, but the friction causes attention to stay fixed & not get lost in the usual.

& how does the usual get attention. It can be necessary for survival. It can reflect the striving for self-perfection or points over others..

Or it can come in that synchrony between output and reception, that some call understanding.

If we are open, we know the truth of what is going on in each other & in each thing. Then the synchrony is an acknowledgement of the consonance.


& in knowing the consonance, the heart flows & establishes itself on a channel all its own.

Once flowing in heart, then little fast changes catch the eye and turn the spirit, delighting the heart & making little rushes. These rushes come from a turn of phrase, a smile, an elbow, a knowing wiggle, the corner images so fast that they remain corner-of-the eye even front on.

& how is the angle we receive this output working. This angle operates off the centerline between the eyes & up the forehead. & information shifts, wiggles, signals flow at various degrees of chaff, distraction, delightful detail, depending on their flicker content. They flicker because of steps of discrete alternating changes: like a hill of the red & purple & && sumac at peak autumn, which is passed in the car at the right speed and feels so many, a precise number of degrees off the frontal axis. The similar shapes in patterns of different reds in the same color family, but discrete not continuous, these shapes strobe.

A STORY

A French musician Frankie plays Balinese jewsharp. In Bali the instrument accompanies human frogdance. So he played for frogs in France. They stopped singing and after a while joined in. He says they had dialogue. When I worked in fieldfrog language I thought it was dialogue. But now, I believe they accepted us as students.

Nov 77 

WIGGLES & FLASHES

The interplay between two things, synchronizing by intent, produces patterns of changes which become falls & works.

In some ways the sum of these energies is less than an energy of either alone, but the friction causes attention to stay, and that is the usual.

How does the angular relationship, it can be necessary for survival, to be the rhythm for self?

Or it can be, the rhythm, without and reception, that some of the...

It we are open, the knowledge, what is going on in each other & in each, and the way this is an acknowledgment of the difference.

It is knowing the connection, the great lines, established itself on a channel all the way.

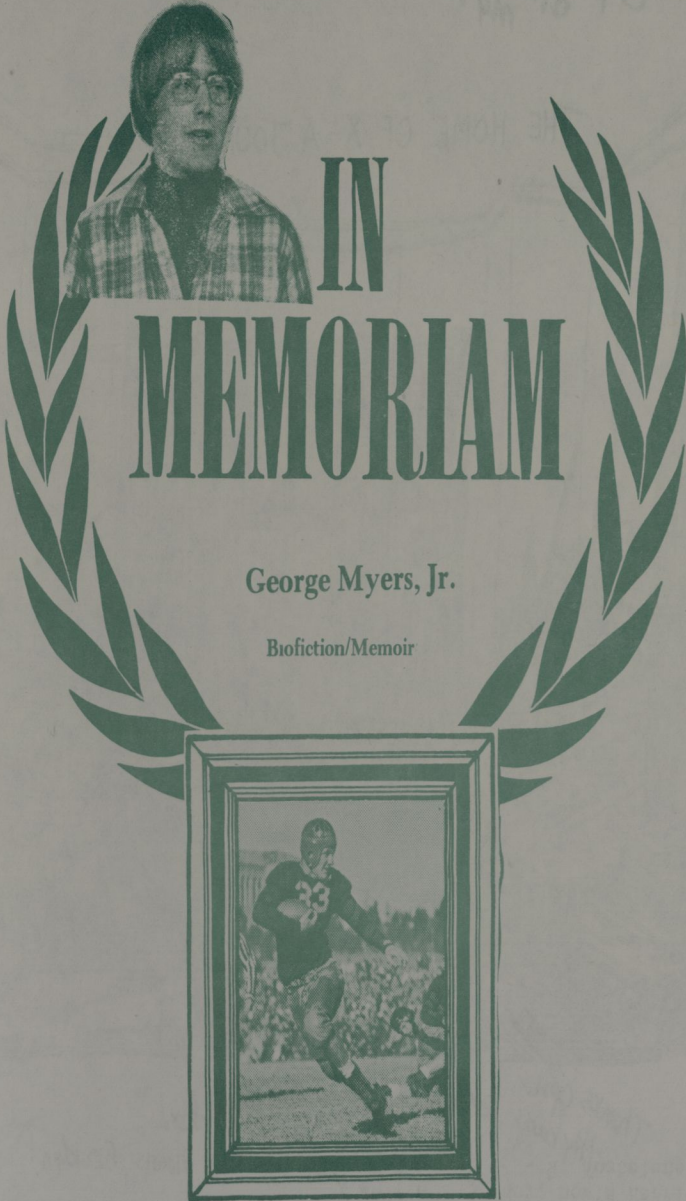
Once flowing in heart, then the heart changes, the eye and turn the spirit, defining a heart & a line, little rushes. These rushes, a turn of phrase, a smile, an elbow, a knowing, the corner angles, so fast that they remain corner, the eye even front on.

How is the angle we receive this without working. This angle operates off the centralities between the eyes & on the forehead. Information, slight, angles, signals flow at various heights of level, distraction, delightful details, depending on their level. They flicker because of steps of level, all angles, angles like a hill of the eye, the eye, the eye, the eye, which is passed in the eye, the eye, the eye, the eye, so many a process number, the eye, the eye, the eye, the eye, the similar shapes in patterns of different reds, the same color family, but different not continuous, these shapes stroke.

A STORY

A french musician (Laurie) plays... in half the instrument... so he played for hours in french... and after a while... when I worked in... dialogues. But now, I believe they accepted us as students.

George Myers, Jr.



Opal Nations' drawing of my home

THE HOME OF X-A JOURNAL

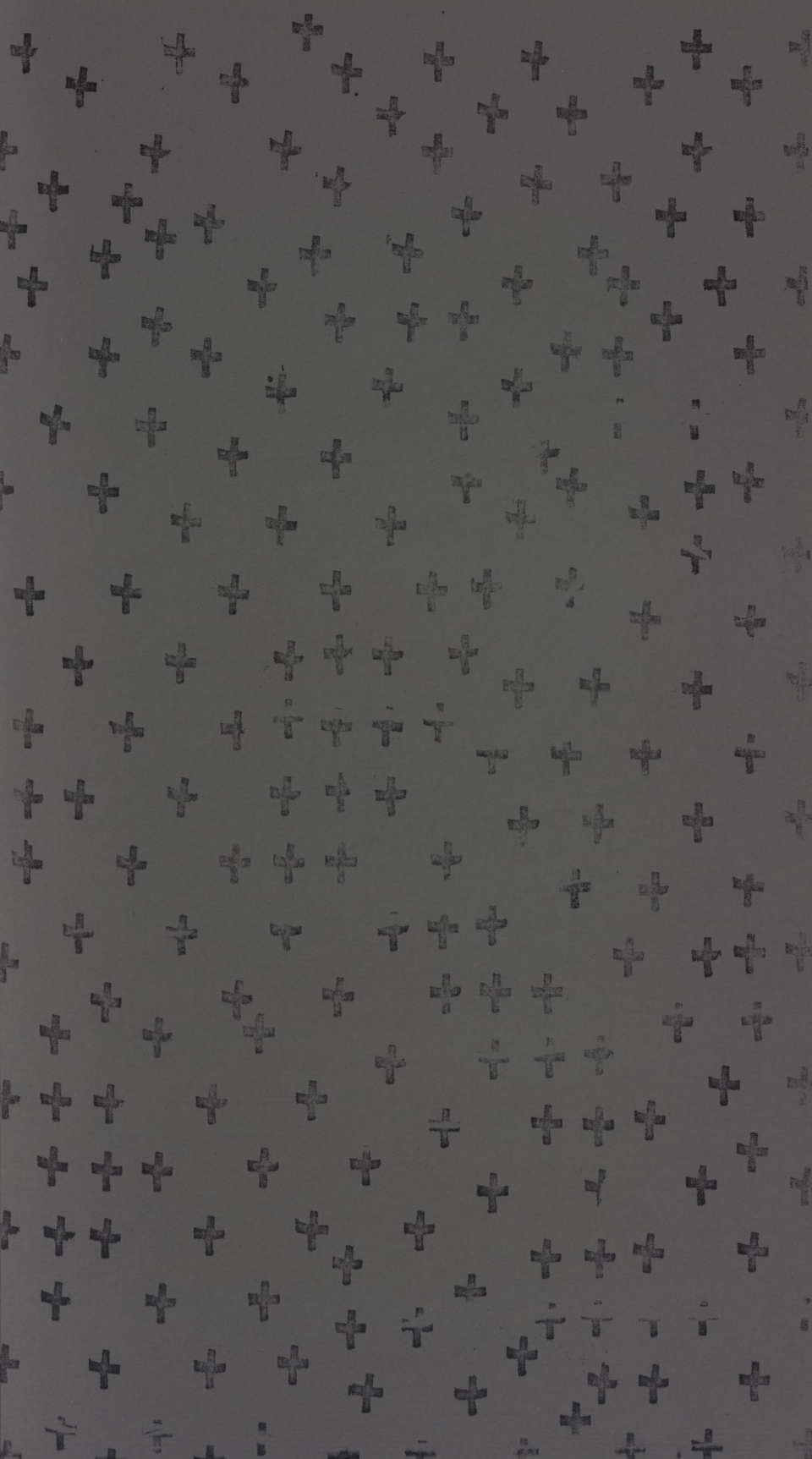


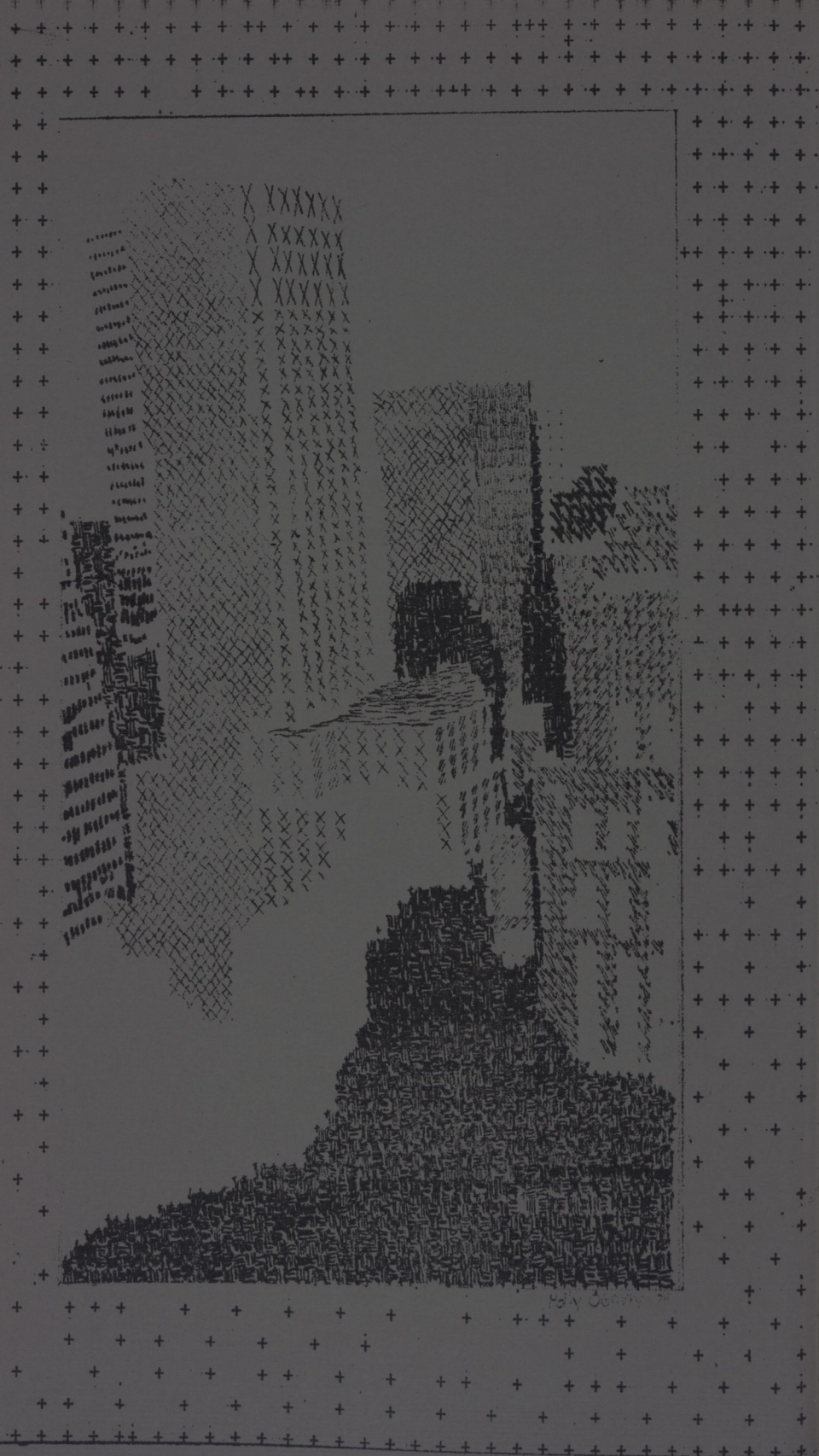
Thanks Opal.
 Hey hows Quebec?
 - R Kostelanetz
 Hey, how's Harrisburg?
 Hi George-

Hi Mom!
 Hey how's
 Camp Hill?
 Hey!
 Hi Pete how's Tulsa?

Hi Richard
 Hey how's Brooklyn?

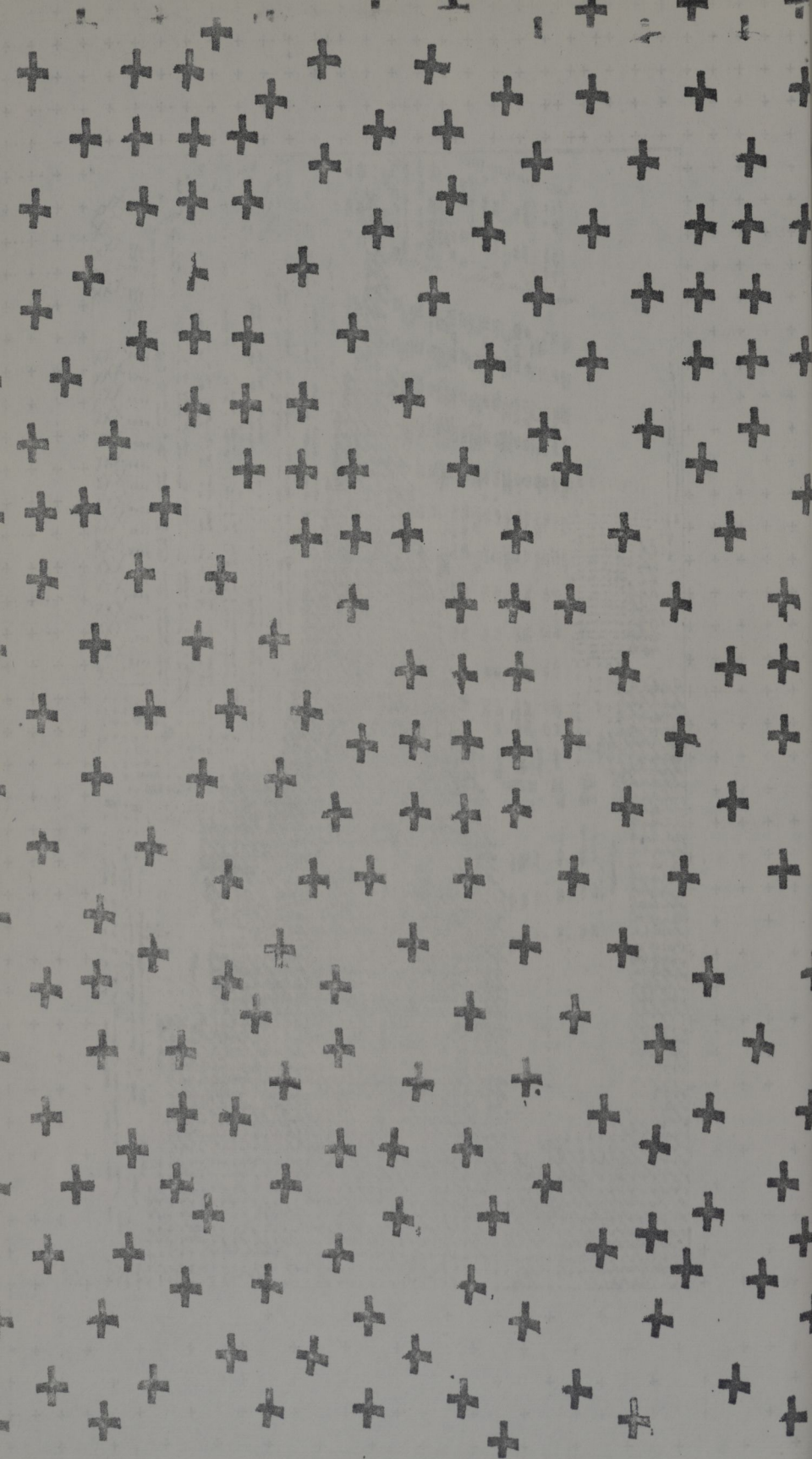
Hi Ruth
 Hey how's Lemoyne?







2001 BOMAN
Holly O'Leary



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LILAC
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ROSE

VIOLET
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Michael Joseph Phillips
5840 Washington Boulevard
Indianapolis, Indiana 46220
U.S.A.

related crimes claim that they assisted Michael in draining corpses on several occasions, and that the blood was used for Satanistic rites and later drunk by Michael and members of his family. Much of this is conjecture, of course, but interesting conjecture nonetheless. Charles O'Hara, the dwarf who had a small part in the movie, and who now has apparently disappeared from the face of the earth - he might bear some clues, something we could (pardon the expression) sink our teeth into. As might Jim Finnegan, if he were not so effectively silenced.....

As you may already know (the transcripts have been forwarded to your office) Leonard Shekel, the producer, has testified that he saw Mr. O'Hara entering the Avanti residence as Shekel himself was leaving, shortly before the fire began. O'Hara's body was not present in the ruins, so there is every indication that he escaped with his life, at least, and possibly with information which might be of use to us. O'Hara is presently the prime suspect in the arson - very probably the reason why he has made himself so scarce. At least he had a motive, according to Shekel. The producer contends that both he and O'Hara were having affairs (I use that term loosely, as did Shekel) with two girls supplied by Michael, and that

related claims that they wanted Michael in
 training camps on several occasions, and that the
 blood was used for forensic tests and later drawn
 by Michael and members of his family. Much of this is
 conjecture, of course, but interesting conjecture non-
 theless. Charles O'Hara, the doctor who had a small
 part in the movie, and who now has apparently disappeared
 from the face of the earth - he might have some ideas
 something we could (pardon the expression) stick our
 teeth into. As might Jim Finnegan, if he were not so
 effectively silenced.....

As you may already know (the transcripts have been
 forwarded to your office) Leonard Shabel, the producer,
 has testified that he saw Mr. O'Hara entering the Aventura
 residence as Shabel himself was leaving, shortly before
 the fire began. O'Hara's body was not present in the
 ruins, so there is every indication that he escaped
 with his life, at least, and possibly with information
 which might be of use to us. O'Hara is presently the prime
 suspect in the arson - very probably the reason why he
 has made himself so scarce. At least he has a motive,
 according to Shabel. The producer contends that both he
 and O'Hara were having affairs (I use that term loosely,
 as did Shabel) with two girls supplied by Michael, and that



The International Dachau-Comitee and the City of Dachau
welcome you to the Dachau Concentration Camp

Dachau

Prior to the concentration camp Dachau had a history of over a thousand years. The Renaissance palace of the Bavarian royal family, the Wittelsbachs, and the venerable Church of St. Jacob on the Dachauer Berg are witnesses even today of a rich past. In the 19th Century a worldfamous artists' colony flourished in Dachau comparable to the North German Worpssede and the French Barbizon. The great Bavarian popular author Ludwig Thoma regarded Dachau as his literary birthplace. That founded the world-wide good reputation of Dachau.



N o r d s e e

How I spent
my summer vacation
Louise, Raaij
Jan van Raaij







Jan van Raay 77

ROCHELLE RATNER
from "LEADS"

QUARRY HILL UNHEALTHY AREA
(from "Provisional Order for Confirming an
Improvement Scheme Under Part I of the Hou-
sing of the Working Classes Act, 1890") 1901.

The unhealthy area
included in this scheme
comprises 311,318 square yards
and is so much of the area
bounded by an imaginary line
commencing at a point
105 feet east of the junction
of Dyer St. and East Lane
proceeding thence along Dyer St.
to North St.
and along North St.
to the junction of North St.
and Hope St.
thence along Hope St.
to a point 46 feet from the junction
of Gower St. and Regent St.
thence to the south side
of the Melbourne Brewery
and along the south and east
boundaries of the said Brewery
and the east and north boundaries
of the building known as
Melbourne Street Mills
to the west end of Saint St.
thence along the eastern boundary
of St. Patrick's Churchyard
to Quarry Hill
thence along Quarry Hill
and Marsh Lane to the south-west
corner of the Old Red Bear Public House
to the point of commencement
as is colored pink
on the map signed by
Edward Ernest Lawson
the Chairman of the Sanitary Committee
and deposited in the office
of the Town Clerk of the City.
The number of persons
of the working class
who will be displaced
is as nearly as can be ascertained
(including lodgers) 9,234.

ROCHELLE RATNER
From "LEADS"

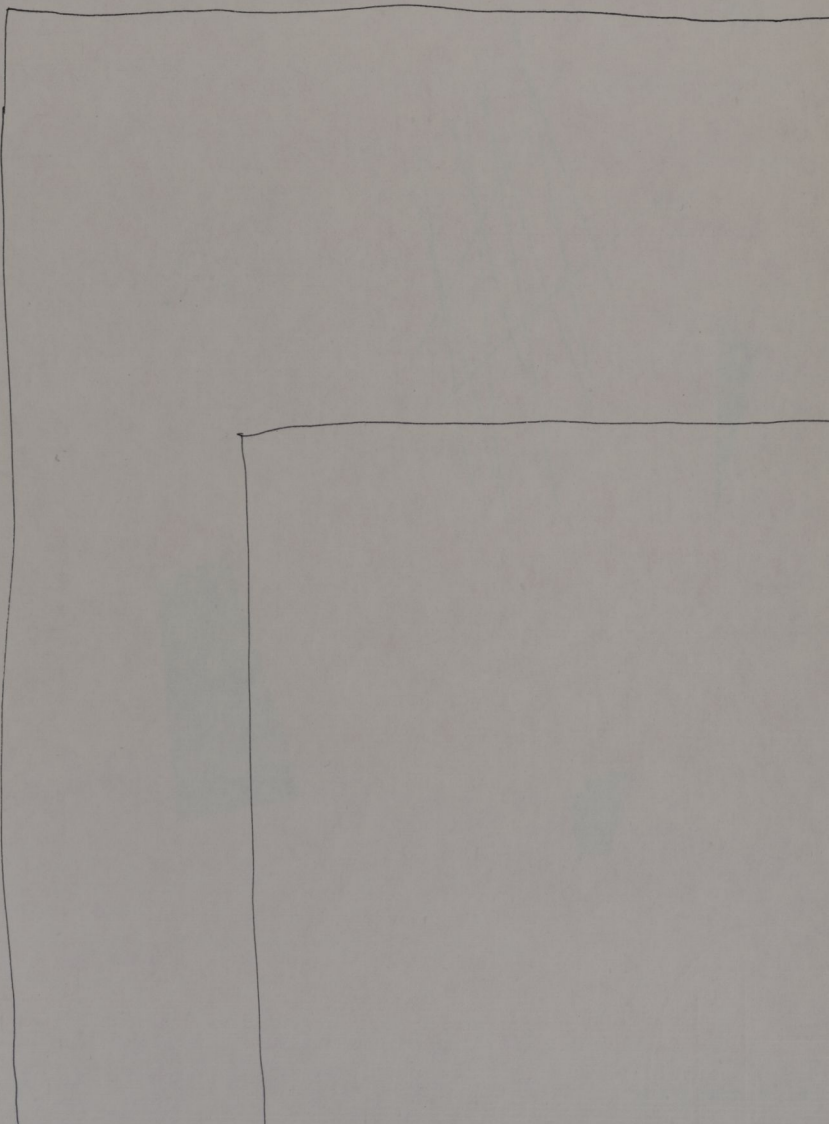
MINUTES OF THE PROCEEDINGS OF THE LOCAL
GOVERNMENT PROVISIONAL ORDERS (Housing
of the Working Classes). Leeds Order. Bill.

Mr. Francis Martineau Lipton
2 July, 1901:

Metcalf Yard
is a triangular yard.
Mr. Jackson has given
some description of it,
but he did not say
what was carried on.
I should say that part of it
is valuable;
it is surrounded
by small working shops
and stables,
herring curing shops,
and those are called warehouses
in the plan.
It is quite an extraordinary
collection of privies,
which are used very much
by these stable manure pits,
tubs of fish scales
and ordinary ash pits
which are full of stinking
refuse.
There is one house
to the north here
which projects into the yard;
I see it is described
as a dwelling-house.
But the top storey
is used by a slipper-maker,
the middle storey as a dwelling-house,
and behind, underneath,
the herring curer,
and in the bottom storey
they have some process
for storing herrings outside.
It is full of herring-scale.

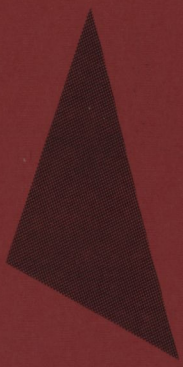
5-8/AY:40/1000

Leif
Katzman





Elizabeth Riley



Elizabeth Riley

poolwater

Howard Robertson

rp
tpeoro
wpaotoelr
owoalt
lw

P O O L
W A T E r p O O L
W A tpeoro L
wpaotoelr
P owalt E R
P O O lw A T E R
W A T E R

SMOTHER, ER,
MOTHER, ER,
OTHER, ER,
THER, ER,
HER, ER,
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MOTHER, ER,
SMOTHER, ER.

cut hair

mown grass

BLADE REIN

T H E • L A T E



S O N N E T

What is the I the I the I the I ???

O What is I is I is I is I ???

What is the I the I the I the I ???

Where is the I the I the I the I ???

O Where is I is I is I is I ???

Where is the I the I the I the I ???

When is the I the I the I the I ???

O When is I is I is I is I ???

When is the I the I the I the I ???

Who is the I the I the I the I ???

O Who is I is I is I is I ???

Who is the I the I the I the I ???

O Why is I is I is I is I ???

O Why is I is I is I is I ???

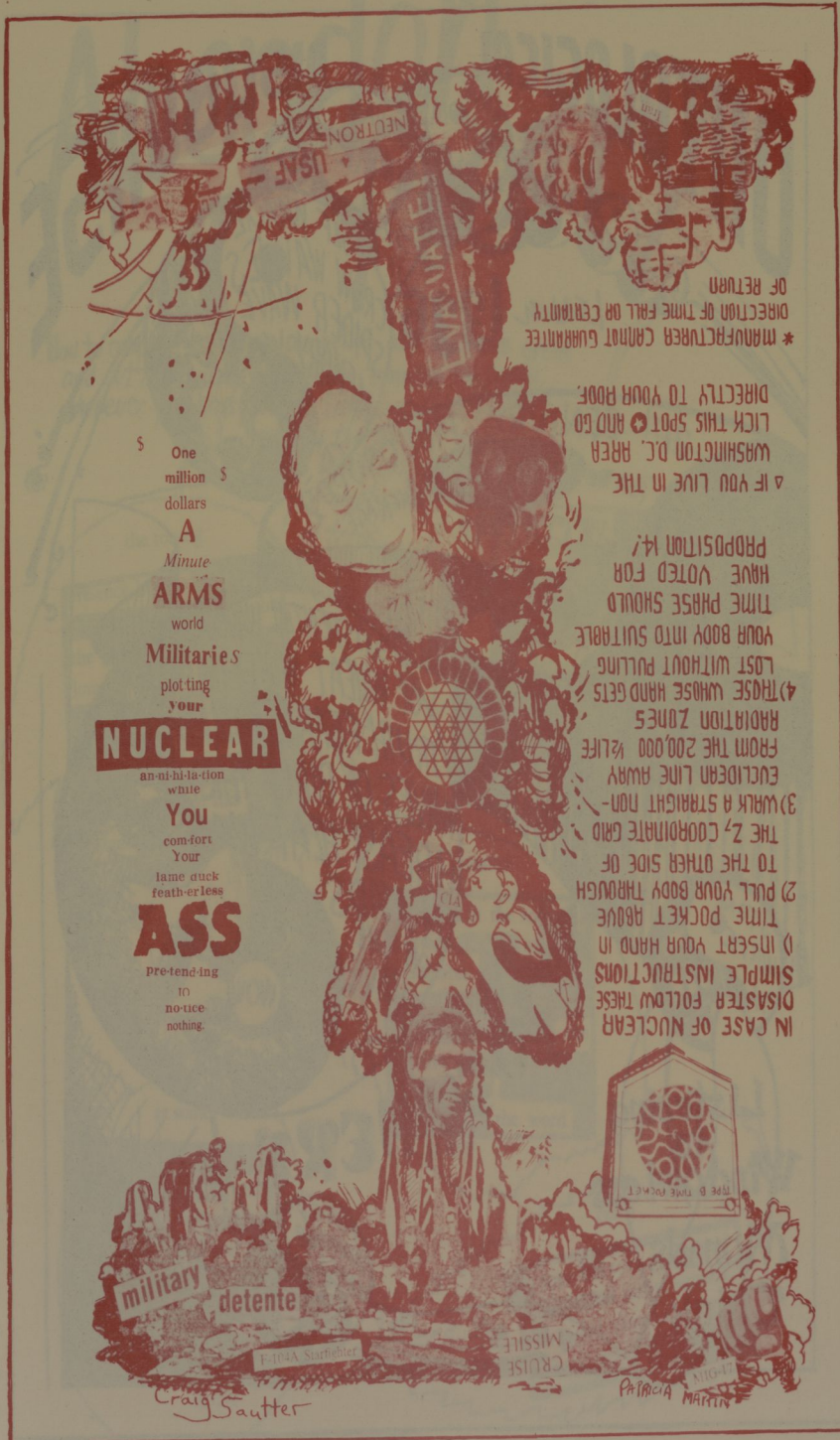
--Craig Sautter
Design: C. Kozlovski



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 gone mad.

--Craig Sautter
 Design: C. Kozlowski





\$ One million \$
dollars
A
Minute
ARMS
world
Militaries
plotting
your

NUCLEAR

an-ni-hi-la-tion
while

You
com-fort
Your

lame duck
feath-er-less

ASS

Pre-tend-ing
to
no-tice
nothing.

* MANUFACTURER CANNOT GUARANTEE
DIRECTION OF TIME FALL OR CERTAINTY
OF RETURN

IF YOU LIVE IN THE
WASHINGTON D.C. AREA
LICK THIS SPOT AND GO
DIRECTLY TO YOUR ROOM

- IN CASE OF NUCLEAR
DISASTER FOLLOW THESE
SIMPLE INSTRUCTIONS
- 1) INSERT YOUR HAND IN
TIME POCKET ABOVE
 - 2) PULL YOUR BODY THROUGH
TO THE OTHER SIDE OF
THE Z-COORDINATE GRID
 - 3) WALK A STRAIGHT NON-
EUCLEDIDAN LINE AWAY
FROM THE 200,000 1/2 LIFE
RADIATION ZONES
 - 4) THOSE WHOSE HAND GETS
LOST WITHOUT PULLING
YOUR BODY INTO SUITABLE
TIME PHASE SHOULD
HAVE VOTED FOR
PROPOSITION 13!

military detente

CRUISE MISSILE

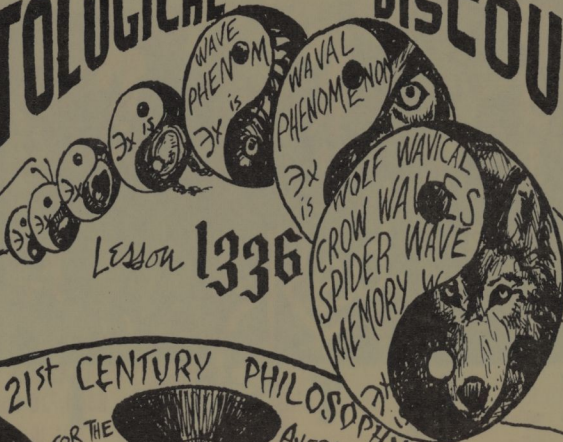
MIRV

Craig Sautter

PATRICK MARTIN

ONTOLOGICAL DISCOURSE

LESSON 1336



21ST CENTURY PHILOSOPHY
FOR THE AVERAGE
19th CENTURY
AMERICAN MIND

EXISTENTIAL WAVES
OF WHEAT WIND TIME
TRUTH FEAR MAD
WAVES OF BIRCH THIGH
BREAST HEAT WA
MONADS
ON THE WAVE



NOOSPHERE

Listening
to
Windowless
Monads
Think

STONE WAVE

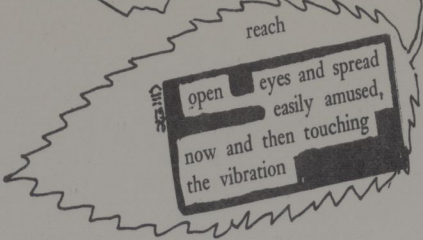
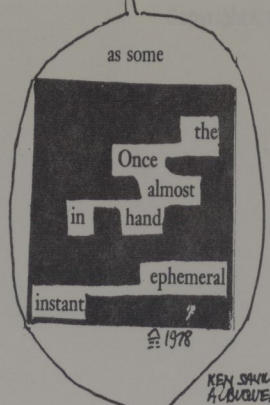
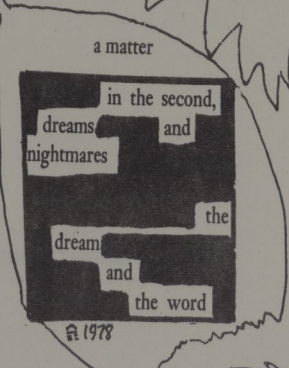
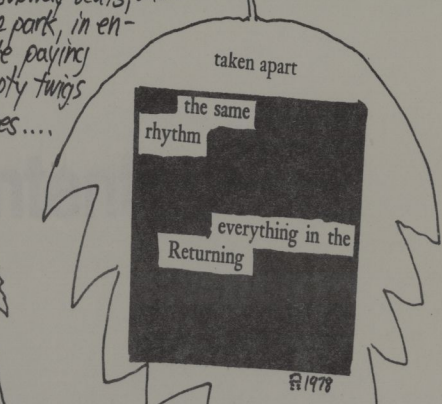
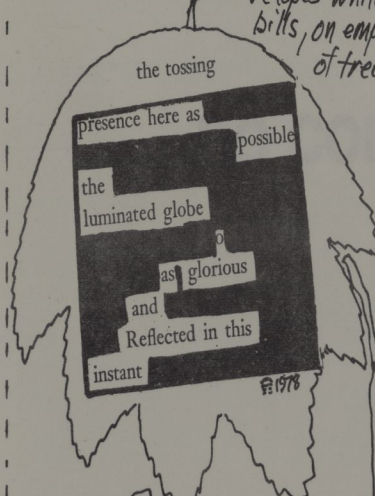


P.L. Sautter

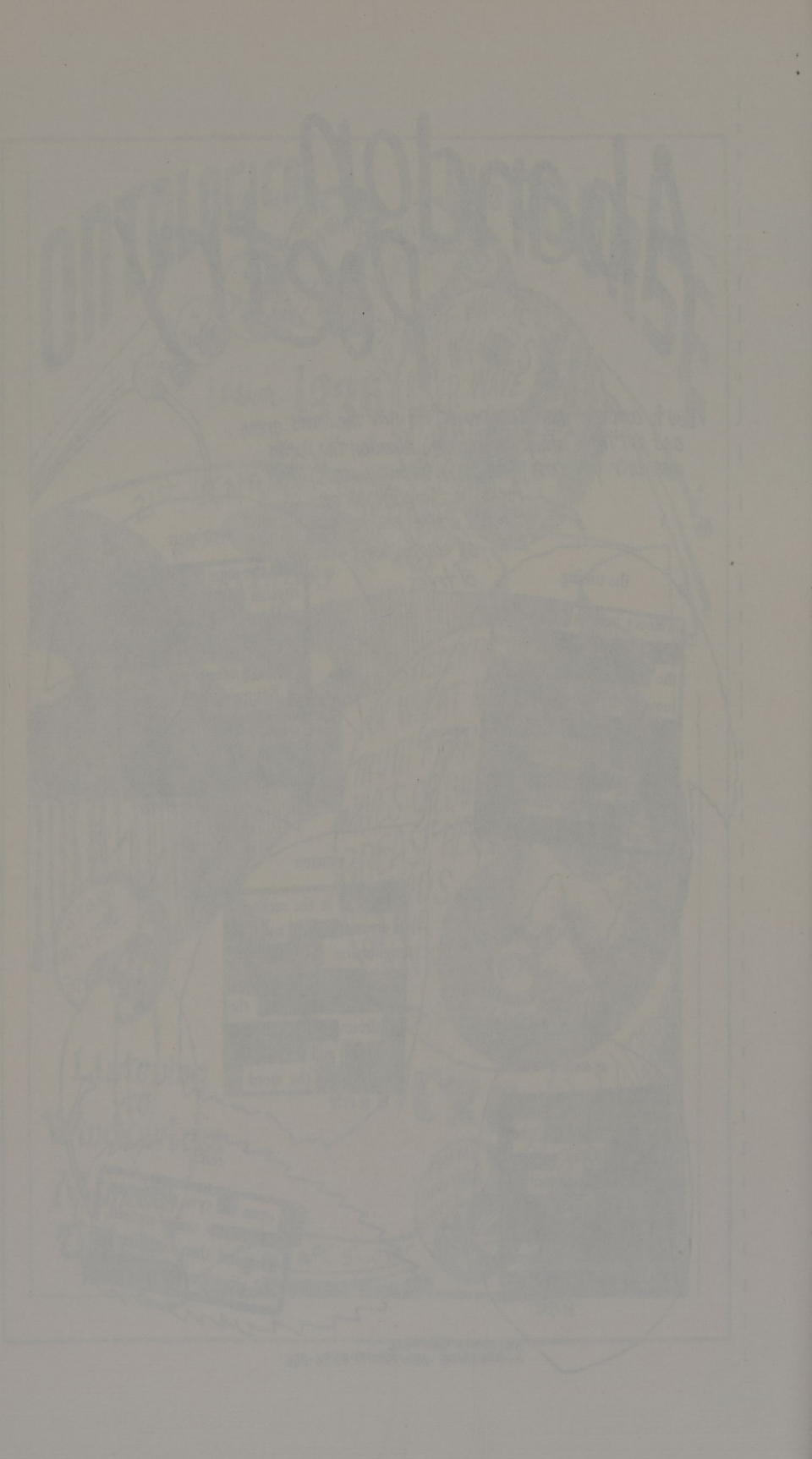
P. de la M...

Abandon poetry

How to complete this poem project — color the leaves green and cut them along each edge; abandon the poems wherever you pass, such as in subway seats, under rocks in the park, in envelopes while paying bills, on empty wings of trees....



KEN SANFLE - BOX 4662
ALBUQUERQUE - NEW MEXICO 87196 - USA





no content

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When the sun becomes
a chrysanthemum, O then
I will come to you.

(Flower Talks)

Haig & Eugenia Sheterjian

no content

Copyright © 1978 Spencer Selman



When the sun becomes
a chrysanthemum, O then
I will come to you.

(Flower Haiku)

Haig & Regina Shekerjian

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○ a string of sorrys is threaded on a trumpet of old Dismay

A Trumpet of Old Dismay

Haig & Regina Shekerjian

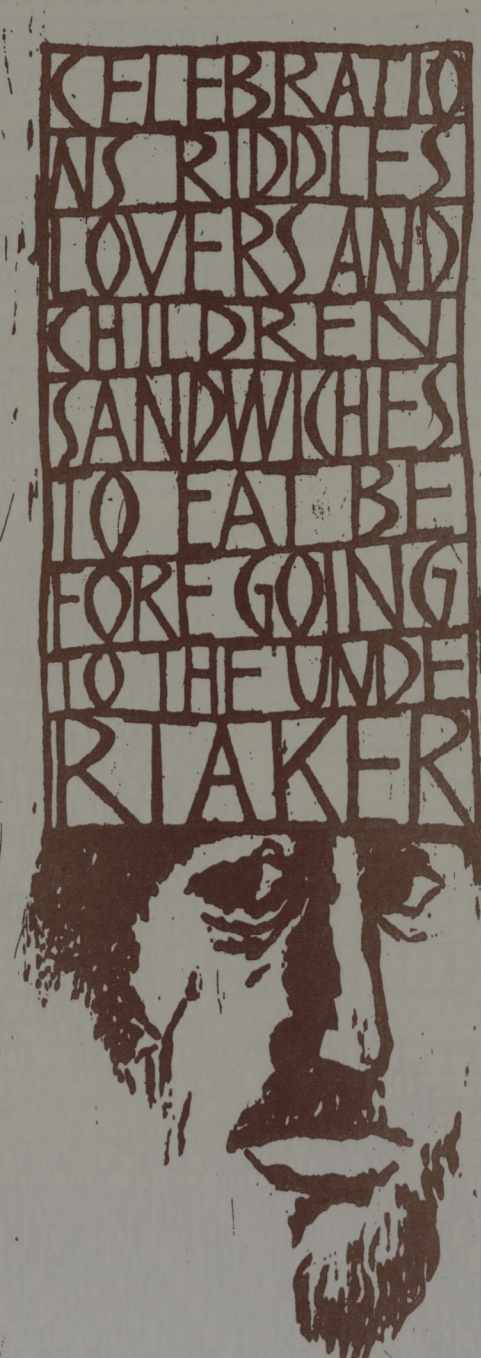
WOMEN
WOMEN
O
MEN
WO
MEN
WOMEN

Haig & Regina Shekerjian

Life Story

The boy ran up the stairs and when he arrived he was dead

Haig & Regina Shekerjian



Regina Shekerjian

Oglethorpe University
4484 Peachtree Road
Atlanta, Georgia 30319
August 14, 1978

Dear Richard,

Thank you for sending me copies of The End of Intelligent Writing and the special issue of Precisely: Two devoted to grants and the future of literature. I am sending you a check for \$8.95 in a separate mailing. I am also enclosing with it for your archives the original order card I placed for TEOIW and which was returned to me marked "out of print." I am happy to learn that I was misinformed and that TEOIW is "still highly in print."

My plan is to write to the editor of Contemporary Sociology volunteering a review of TEOIW. I'll describe its value both for the sociology of art and for the study of networks of influence. Recently there has been a small spate of articles in the journals about the sociology of art, and I think TEOIW provides needed data about the social processes which determine which art and which artists come to the attention of sociologists of art.

I'm glad my contribution for Assembling Assembling arrived on time. I'm sorry that I won't be able to attend the opening. That weekend I'll be in Nashville for the annual meeting of the Southern Popular Culture Association. I'll be presenting my paper "The Social Significance of Bad Taste in Weekly Radio Programs." It's mostly about a local Atlanta program called "The King of Schlock Hour" which plays "the worst music ever recorded" and "other things you never wanted to hear" such as "Stinking Peanut Butter Love," "Goose Ranch," "Elmira Reformatory," "Portable Deerstand," "My Pal Foot-Foot," and "The Me-Doll Introduction." I compare this program with Dr. Demento.

In November I'll be in Jackson, Miss. to take part in a panel on "Where Is Sociology Going?" at a convention of the Mid-South Sociological Society. I plan to say something about the significance of experimental art for new directions in sociology. I am also working on a paper called "The Happening: An Instructional Technique Derived from Experimental Art."

Regards to Henry James K., Nelson H. and Linda L., the Zelevanskys, Mike Metz, Phil Demise, Larry Zirlin and all the Assemblers.

Brian Sherman

Brian Sherman

(HAT)
GLASSES
BUTTONS
BALL
V-ROCK
SINK
MILK
FLOBE
C-BAR
MIRROR
JUMP
SHATNB
R-DISH
BULB
ROSES
PHONO
NISHINY
TH/C
EYE-CHART
W-RULER
H-C
TIES
Q+MAIL
TAPE
(FUNS
A MANNA
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1

ORVM
MICAL
PANE
CLINE
HAT/PAPER
SCULPTURE

DR,
TELEPATHY
PIPOCKUT
HOUSE
HYPNOSIS
MUSHLING

WEPATCHES
SCALE
THC/PILLOW
TIDLE THINGS
TEL,
PR/YO YO

FINE
VENOUR
BIBALL
CELEBRITY
"STUPID"
DISRUPTION

4

FEATHER/□
CAMERA
MB/ITS
SILVER
PAINT
CIG
D/K/TW
STICK
SHOES
TCCINK
SCISS/CARO
HRT/TIE
TAPES HIS
W/HIF
CLINE/SOCK
CRASH
COKU
WIS
CAL
PICARD
WISTOP
DAL/PC
MIRROR/LIGHT
TV
YAP/IS
CUM
TAPU
BALL
O/C
□

5

FILM

COCONUT GROVE, FLA.
HARPER, KANSAS
NEW YORK
TOULOUSE/LYON
CORFU
CAIRO
COPENHAGEN
ISTANBUL

FILM

WOONSOCKET, R.I.
LONDON
MEXICO CITY
ATHENS/OAH
TOKYO/MILAN
GENOVA
PARIS
SAN FRANCISCO
ST. PETERSBURG/LOS ANGELES/COHEN

FILM

10

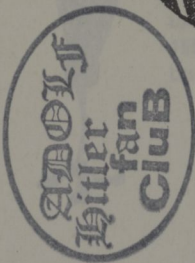
4 Stuart Sherman Spectacles

PAULINE SMITH
Copyright 1978

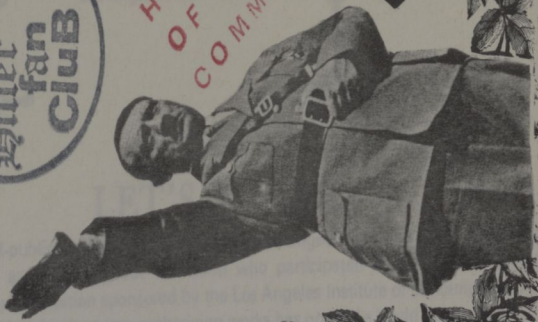


printed by copyrun

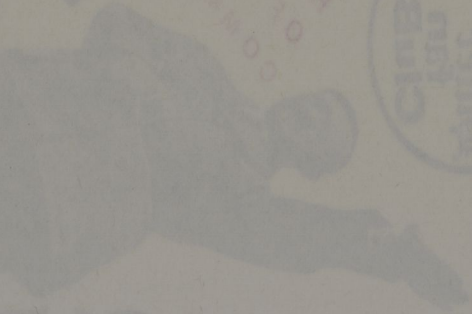
Historical This Year



HOUSE
OF
COMMONS



История Восточной Азии



LEE'S ALPHABET



Lon Spiegelman
1556 Elevado Street
Los Angeles, Calif. 90026

LET'S TRADE

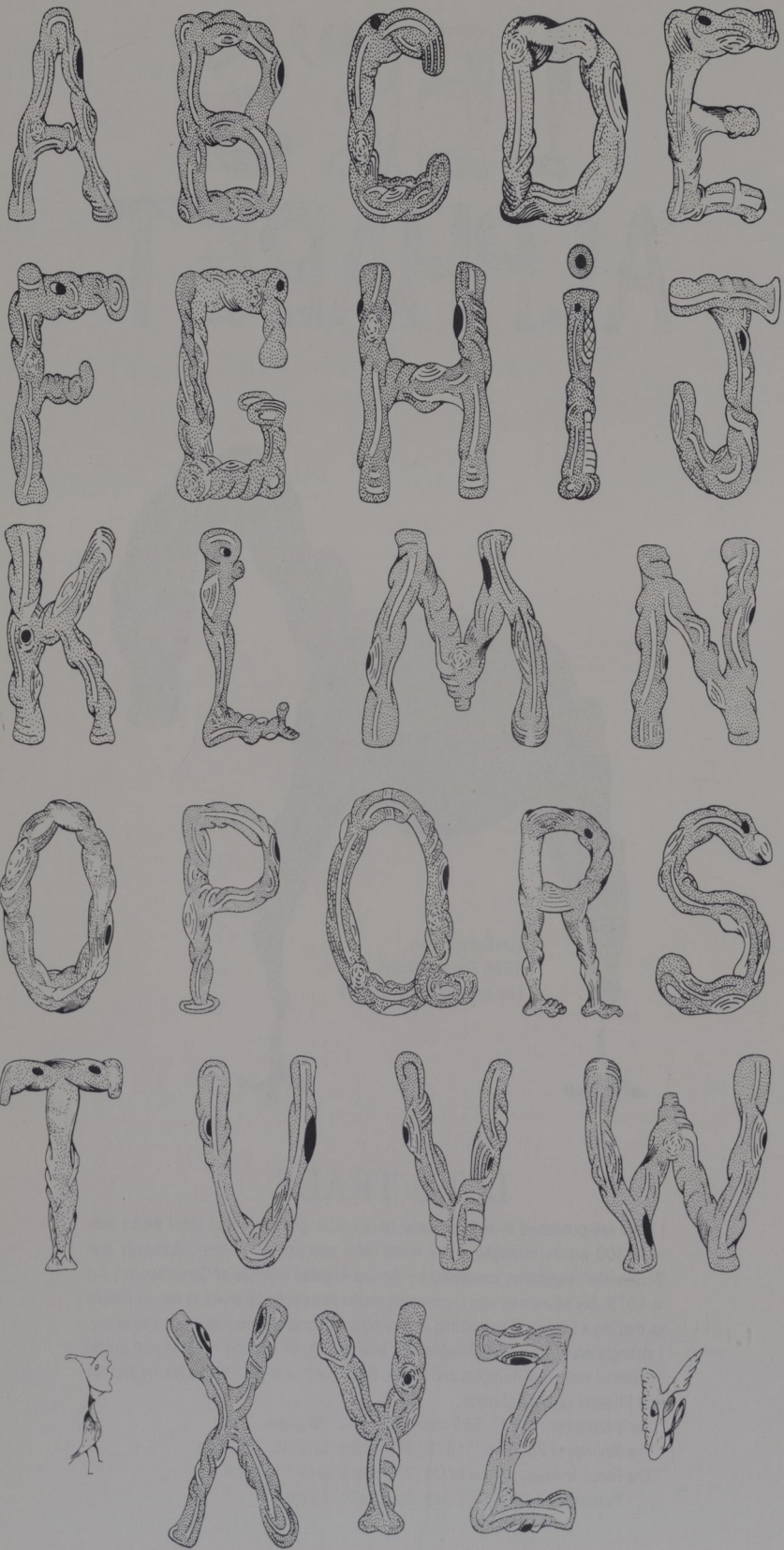
I have self-published three books and have exchanged these and other works with over 300 artists throughout the world who participated in the "Artworks and Bookworks" exhibition sponsored by the Los Angeles Institute of Contemporary Art in 1978. My adventure into exchanging works has opened a world to me, as simple as mailing a letter and as exciting as having a personal museum to study and enjoy. I strongly encourage all self-publishing artists, to hook into the international postal system to exchange thoughts and works. Send me one of your books for my archive and I'll send you one of mine.

"Lee's Alphabet," 1977, 566 copies, 5½x8½, 20 pages,

"The Sayings of Poor Lon," 1975, 347 copies, 5½x8½, 20 pages,

"The Fence Is Always Browner On The Other Side Of The Grass"

Published in 1970, 1700 copies, 11x14, 36 pages,



THE SAYINGS

of

POOR LON



A world of toy stores
Not recognizing national boundaries
Will set the children to play
While the big kids bury themselves with broken yellow telephones

Thought free diets can kill you

The emotion is always more valid than philosophy

Drunks that drink together die together
Just like the people who go to church

Beat the game; borrow lots of money - then die

Drink coffee so you can smell the garbage faster

A man's ears close when his mouth opens

Nothing has been written that cannot be erased

Try to say something profound
When the most profound thing is the bomb

Money cures all logic

Good English is important
If one wants to be good in English
And, the same holds true of ignorance

When nothing has happened, the second is still gone

Old children cry to be young again

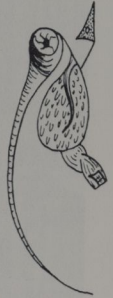
The world's greatest thinker has stopped off for a beer

To recognize oneself, one must see God
Which is sacrilegious and punishable by life

A man only has one soul
And, when he sells it
It rightfully should go to the highest bidder

When life becomes 51 percent questions
Then you are beginning to understand

Desires that go to bed hungry
Wake up in the morning traveling backwards



Lon Spiegelman

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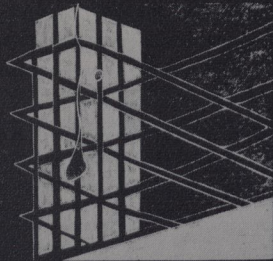
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by
Lon Spiegelman

Mother time and her child earth
Loving together in death
Spanned by the hormones of tapher time
Home drunk after a day at the office



That power which lies beyond the tree will
Is that thing of which the cross is made



If nothing ever came of life then I would surely die

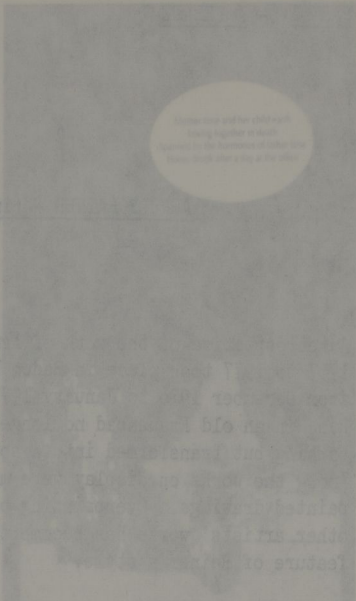
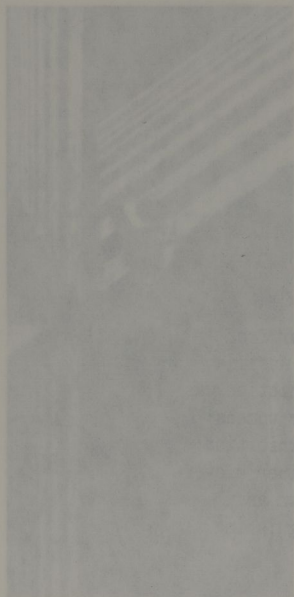
ARNULF RAINER - (inmop)

A retrospective of the work of Arnulf Rainer from 1957 to 1977 took place in Baden bei Wien, Austria, from December 1976 to January 1977. The exhibition was hung in an old Frauenbad no longer used for womens' bathing but transformed into a space for exhibition. Among the works on display were many of Rainer's over-painted drawings. Overpainting both his own and other artists' works has become the distinguishing feature of Rainer's style.

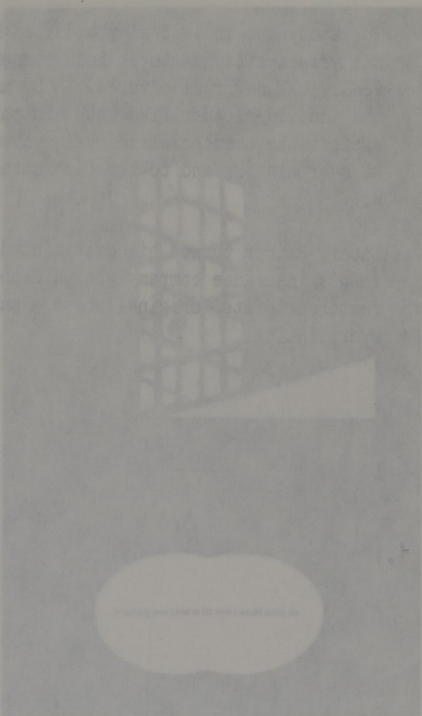
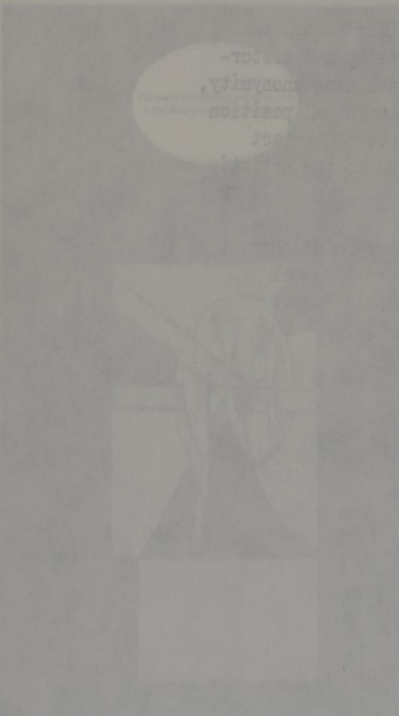
On January 3, 1977, an anonymous individual came to the Frauenbad and without being noticed painted a line over one of Rainer's works. The commercial value of the work which the anonymous individual overpainted was approximately 200,000 Schillings. Next to the freshly overpainted Rainer overpainting, this anonymous individual posted a text protesting against the implications of Rainer's acclaimed "Overpainting" style and the commercial value attached to it.

The anonymous individual who defied Rainer's work and the values attached to it both commercially and historically was never discovered. By maintaining anonymity, the individual justified both his philosophical position against the commercialized value attached to the act of overpainting and to the fame attached to the artistic act.

Later, Rainer turned his overpainted over-painting over to his insurance company who paid to have the work restored to its' original state - an Arnulf Rainer Overpainting.



...individual came to
 ...individual posted a text protesting against the high-
 ...individuals of Rainier's so-called "Overprinting" style
 ...and the commercial value attached to it.



TO OVERPAINT A PICTURE WITH THE COLOR WHITE MEANS, FIRST OF ALL, TO CONTINUE PAINTING... TO RESTORE IT TO WHITE AGAIN: TO OPEN THE GROUND: TO RESTORE THE GROUND. TO RECONSTRUCT THE
 RENEW IT: TO MAKE IT USEFUL AGAIN: TO OVERPAINT AN EXHIBITION OBJECT, TO RESTORE IT, IS SOMETHING ONE CAN LAUGH ONESELF TO DEATH ABOUT; WHEN THIS MAD ACT BECOMES A POSE
 WHEN THIS HAPPENS ANONYMOUSLY, IT DISTINGUISHES ITSELF FROM MR. RAINER: THE FACT THAT IT DOES NOT PUBLICIZE ITSELF IS THE QUALITY OF THE INDIVIDUAL.
 IN ORDER THAT THE CONTINUATION OF OVERPAINTING DOES NOT STICK TO
 NOT ONLY THOSE OF A. RAINER
 individual against the misuse of the public as a pistrrough (innop)
 TO CONTINUE THE ACTION OF ANOTHER MAN: TO REPEAT HIS MEANING: TO
 A CONTINUATION OF PAINTING:
 THEN IT REPRESENTS A VALUE.
 NOT NECESSARILY THIS ONE IN PARTICULAR - ALL:
 ME, I ALLOW THE ACTION TO STAND ANONYMOUSLY AS A CHALLENGE.
 IT DOES ME NO GOOD TO DO THIS: PERHAPS IT DOES GOOD FOR THE
 TO COMMERCIALIZE THE OVERPAINTED WORK, WHEN IT CAN NO LONGER BE DIS-

30 May, 1978

Kristine Stiles
2018 Derby Street
Berkeley, California 94705
U.S.A.

Arnulf Rainer
Mariahilfer Strasse 49
1060 Wien
Austria

Dear Arnulf Rainer,

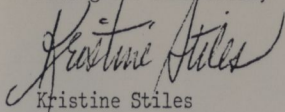
The exchange of identity and anonymity depends upon conditions of both context and intention. The necessity for understanding one's choice between these two possibilities, identity and anonymity, and determining intention in context remains a critical question in all human actions.

The context of these three texts, A DEBATE, seek to praise the persistence of discovery and the necessity for distinguishing identity in this process. My intention pays homage to you for your recognition of the requirement for self-identification when you engage in activities of transforming contexts. The altered result to both your own and other artist's works as a product of your overpainting, demands identification. Yet, the problem is not so simple. Therefore, my intention is also to respectfully acknowledge your protagonist's discreet intervention into a system of self-congratulation, a problem fundamental to all motivations and thus to your creation of new forms. This individual's anonymity in this instance is consistent with a protest against the acclaim and financial gain referred to in the manifesto. Abstaining from identity, this individual erases, overpaints, the possibility of notoriety.

Supporting a principle of "subjective possession", I support the continuation of a collaboration in all public information, the subjective possession of that material and the continuation of a spiral into new directions.

Recouperating this issue from history and the anonymous gesture, I assert the mutual validity of your art and of your defiler's objections. Revitalizing the question of history (Part I), reorganizing the manifesto into a visual form miming the structure of your work and your protagonist's objections (Part II), I hope to unite the polemic by altering the present. In preserving this debate, the future opens (Part III).

With great admiration,



Kristine Stiles

Michael Tate
August 1977

30 May, 1978

Kristine Selles
2018 Dorcy Street
Berkeley, California 94702
U.S.A.

Arnulf Rainer
Mariahilfer Strasse 49
1060 Wien
Austria

Dear Arnulf Rainer,

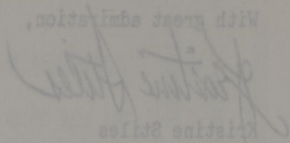
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With great admiration,



Kristine Selles

An Article With Taste

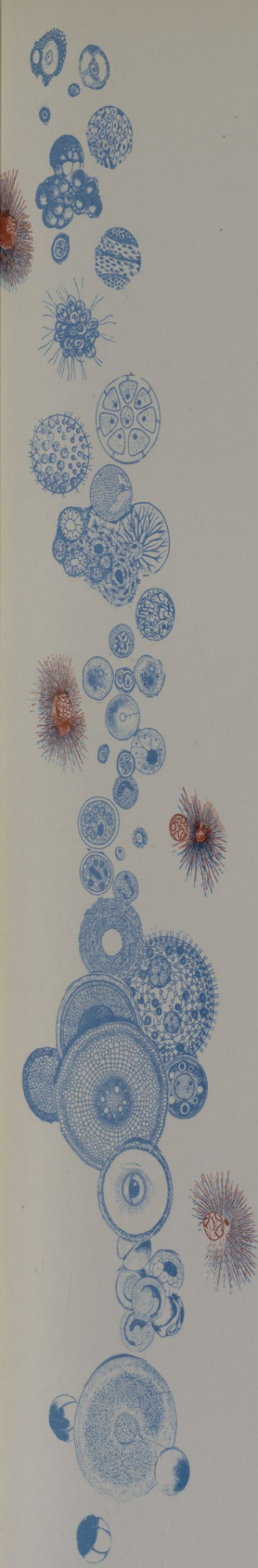
THÉ

Michael Tate
August 1977

An Article With Taste

THE

Michael Tanc
August 1977



Jan Twaite

Garden Of Eden
Design, No. 28
See sheet 150 for details on conception.

Now everybody join in the grand old song of

MA AND PA TUCKER

1.

Old Ma Tucker likes to rock you along,
She props you in the cradle and croons you a song;
When you're all tuckered out and ready for bed,
She tucks those covers right over your head.

Oh won't you tuck away, oh won't you tuck away,
Oh won't you tuck away these weary bones.



2.

I tuck my kit fiddle under my chin
And play pea-turkey till the cows come in,
And Old Ma Tucker just laughs like sin,
Cause she knows she's going to get to
tuck me in.

Oh won't you, etc.

3.

Old Pa Tucker he lives by the spade,
He deals out dirty till you're over your head;
He's all booked up till Judgment Day,
And he's waiting pretty baby just to
tuck you away.

Oh won't you, etc.



4.

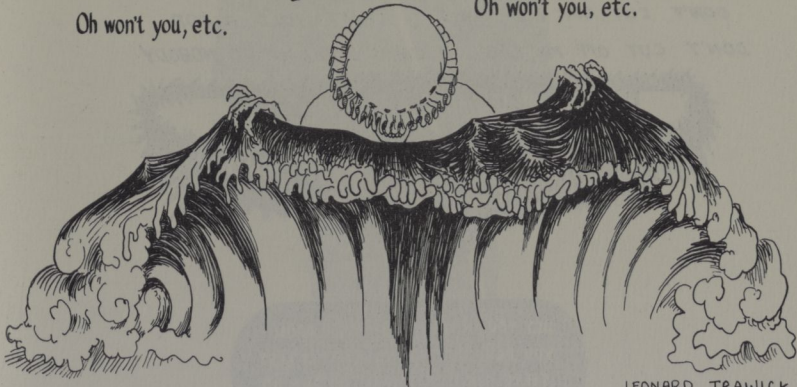
Little Sis Tucker is a tuckin' fool,
She'll tuck in a truck or in a swimming pool,
But, brother, tuck your tail and leave that scene
When you hear Pa coming with his
tucking machine.

Oh won't you, etc.

5.

I went to the Ocean when the day was done,
The water was laughing, come and have some fun;
And I said, as a wave folded over me,
It's Mother Tucker tucking me into the sea!

Oh won't you, etc.



LEONARD TRAWICK

CHANT

HEY BUCKA DOON I KNOW YOU OUT THERE YOU TROMPED DOWN MY FLOWERS
 YOU STOLE THE MEAT OUT MY SANWICH YOU TOLD THE BOSS I WAS NOCOUNT
 I KNOW ITS YOUR HAND ON THE DOORKNOB I'VE HAD ENOUGH BUCKA DOON
 I'M CALLING THE POLICE I'M REACHING FOR THE PHONE RIGHT NOW

HEY BUCKA DOON SLOW DOWN A MINUTE
 I AIN'T GOING TO KEEP ON DODGING YOU ALL OVER TOWN
 WHAT YOU GOING TO DO IF YOU CATCH ME?
 WE COULD WORK OUT A DEAL BUCKA DOON
 YOU AND ME COULD BE OF MUTUAL BENEFIT TO EACH OTHER
 YOU STOP CHASING ME
 AND I'LL STOP RUNNING FROM YOU



HEY PUT DOWN THAT HATCHET BUCKA DOON

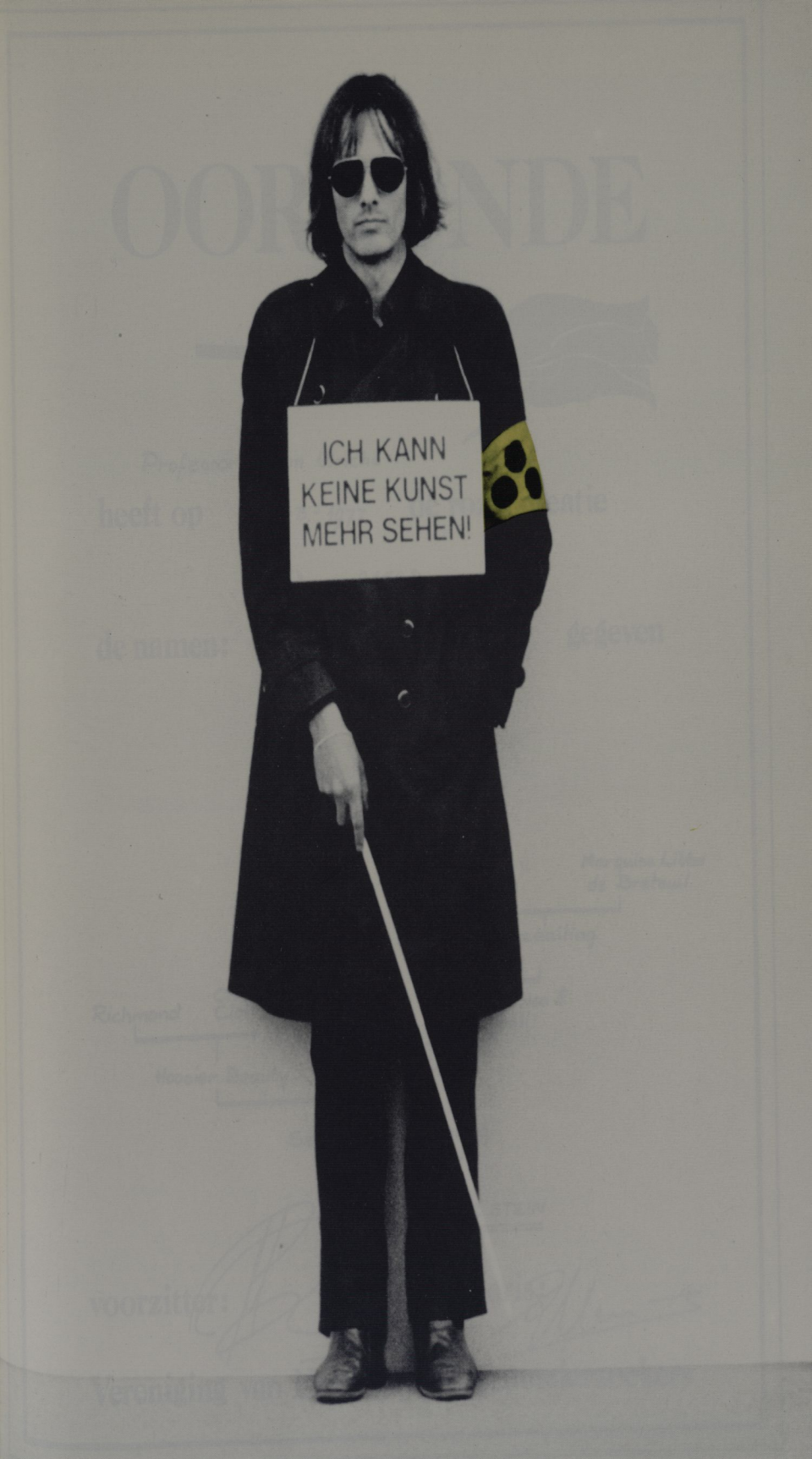


DON'T CUT OFF MY ARMS, I CAN'T HOLD A JOB
 DON'T CUT OFF MY LEGS, I CAN'T STAND UP TO NOBODY

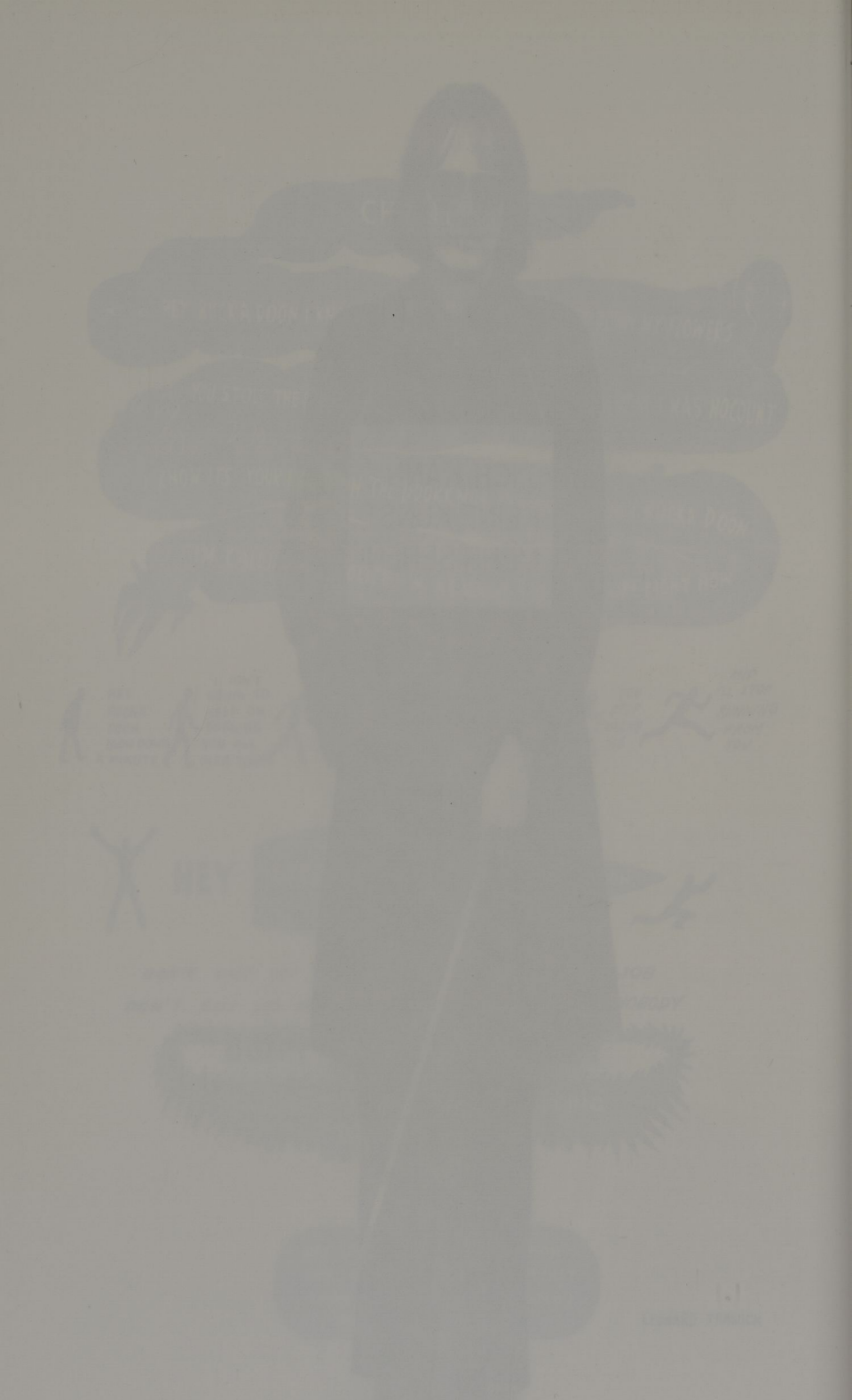
DON'T CUT OFF MY BODY
 I GOT TO HAVE SOMETHING
 TO KEEP MY
 MIND
 ON

HEY YOU KNOW WHAT BUCKA DOON
 YOU DONE OUTFOX YOURSELF AT LAST
 THERE AIN'T NOTHING YOU CAN DO
 TO ME ANY MORE

LEONARD TRAWICK



ICH KANN
KEINE KUNST
MEHR SEHEN!



Timm Ulrichs

OORKONDE



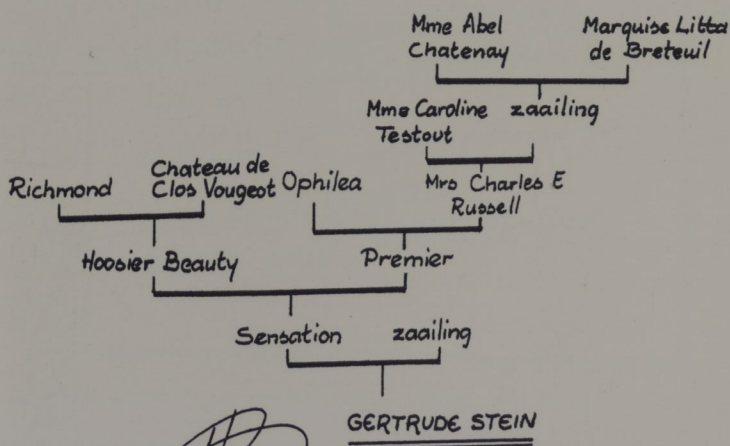
Professor Timm Ulrichs

heeft op 18. - 3. - 1977 de rozencreatie

no. 21528

de namen: "GERTRUDE STEIN" gegeven

STAMBOOM



voorzitter:

secretaris:

Vereniging van Hollandse Rozenonderzoekers

OORKONDE



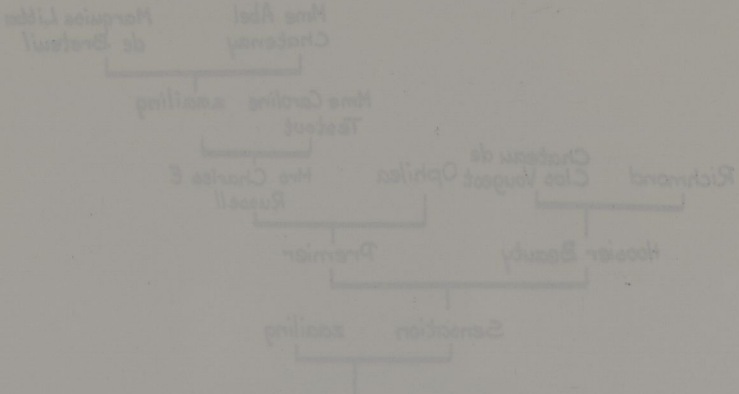
Professor Th. van Uisich

heeft op 16-2-1977 de toezegging

no. 21829

de namen: "GERTRUDE STEIN" gegeven

STAMBOOM



secretaris

voorzitter

Vereeniging van Hollandse Rosenonderzoekers

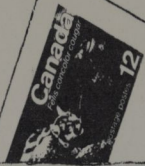


and ...
 not ...
 but ...
 moving from ...
 such as ...
 Only the ...

OM!, (the everyday heart).

Waves from hollow confines, oscillation of the possible.
Rumour omnipresent from regions unknown by their asides.
Breath from an underground periphery between two silent waters.
The whispering source of the place, growth and anticipation.
Sound of five notes on one hand, horizon of the main astonishment.
The daily hour, sliding of the island in just proportions.
Word of the unforgettable to save, that which sees itself now.
Space of view by dream, the coming-into-presence of a brief totality.
Lost echo of missing memories, flowers of summer on wet paper.
In one breath, between the probable and the accomplished.
The sound of the north through the trees.
The interminable count down in the initial impulse.
The propagation of the present, this way and otherwise.
The acoustic gravitation, calling forth the original face?

JANOS URBAN
4, CH. PRÉ-FLEURI
CH-1006 LAUSANNE
SWITZERLAND



1967

10 years later I feel even better.
I'm more willing to take chances
and I have less to lose now.
I still admire what everyone else

puts down
because they do, especially if it's good.
I admire rebellion in any form
and them that has no friends.
I love kids more than I ever
thought I could tho I'm older
and I used to think age was
a barrier of some kind.
Now it seems more a form of
sympathy,

a knowing, a return to
what is lost in growing up.
And I still find myself homeless,
not meaning nowhere to live
but spiritually, transient,
moving from dream to dream
with no direction

and no destination.
Only the word poet to comfort
me.

AUG 30 1977

EDWIN VARNEY

BOX 3294
VANCOUVER
CANADA

OM! (the everyday heart)

Waves from hollow confines, once possible.

Rumour omnipresent from regions, their sides.

Breath from an underground period, the silent waters.

The whispering source of the place, growth and anticipation.

Source of five notes on one hand, horizon of the main astonishment.

The daily hour, shivering the island in just proportions.

Word of the unforgivable to have, that which says their how.

Space of view by the sea, the sea, the sea, the sea, the sea.

Lost echo of missing memories, flowers of summer on wet paper.

In one breath, I was the promise that the sea would give.

The sound of the north, the sea, the sea, the sea, the sea.

The indeterminable, the sea, the sea, the sea, the sea.

The preparation of the present, this way and otherwise.

The artistic, the sea, the sea, the sea, the sea.

because the sea, the sea, the sea, the sea, the sea.
 I believe rebellion in any form
 and then that has no friends
 I have had more than I ever
 that I could talk to in other
 and I used to think egg was
 a device of some kind
 but it seems more a form of
 sympathy
 at winter, a return to
 what is lost is growing up
 and I still find myself homeless
 but meaning no where to live
 but eventually the answer
 having from dream to dream
 with no direction
 and no destination
 Only the word past to comfort
 me

EDWIN VARNNEY

CANADA
AVANCOUR
BOX 358
M5E 1S6

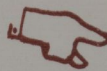
JANOS URBAN
C. CH. PRÉ-FLORI
CH-1018 LAUSANNE
SWITZERLAND

What is the Question?

Gertrude Stein's last words

Young boys
(who)
need
it
special

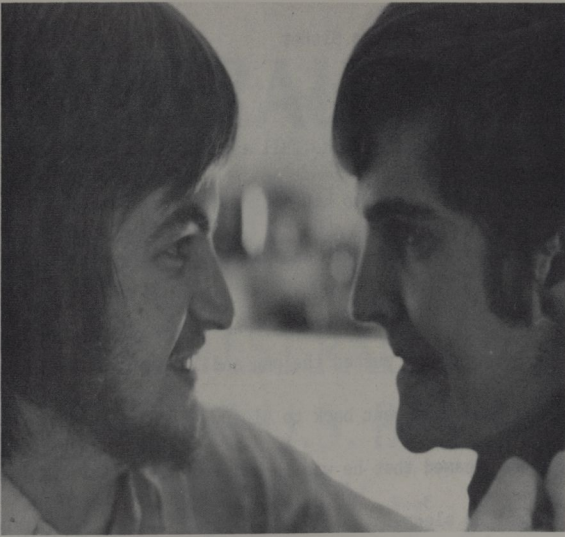
REGINA VATER
R. BATATAES, 348 - AP, 6
JARDIM PAULISTA
SÃO PAULO — BRASIL



Thou Art



REGINA VATER



Young boys
(who)
need
it
special

Doc's Sister

Doc was drunk when he fell asleep. He dreamed that while writing a note to his sister, he fell asleep. He was slumped over the desk and his sister came over to read the note.

Doc woke up, pushed the pen and letter from under his folded arms, and went back to sleep.

He dreamed that he was in bed and his sister came in and went to sleep.

Doc woke up and began to write a letter about his dream.

His sister came in and went to sleep on the bed. She touched the two bruises on her thighs and dreamed that Doc was writing a letter. He had gone to sleep while writing her a note. Doc never woke up.

Doc's sister dreamed that she and Doc were lying in bed and went to sleep.

Doc woke up and wrote a note. He brushed a bothersome fly from the desk and with a razor blade slit his wrists.

Then Doc fell asleep and dreamed a dream. Doc's sister woke up and found him slumped over the bloody desk.

Doc's sister woke up and touched the two bruises on her thighs and read the note.

G. Jefferson Whittaker

AUSTRALIA - A NUCLEAR TARGET?

PO Box 64
Glebe 2037
Australia
4 July 78

Dear Assemblers, Thanks for The invitation to contribute. At The moment I'm writing a music Theatre piece about William Lane and his experiment

PROTEST RALLY AGAINST U.S. BASES 4th JULY

Lane decided to continue the strike policy of withdrawing labor by withdrawing it to S. America. Here he planned a series of socialist communes that would lead to world revolution. His movement was infiltrated by police agents provocateurs and

The commune split within 3 months. However Lane set up a second commune, Colonia Cosme, which survived on Communist principles for 14 years. On the way out of the library where I've been reading the original letter and publications



**TOWN HALL
SQUARE**
5pm to 7pm

Speakers to include
Sen. Cyril Primmer

Plus: Street Theatre
& Entertainment

from Cosme - They issued a regular magazine for their friends round the world - I picked up this leaflet. I thought it might interest your readers. Love M...hael Wilding

United States Military Bases in Australia.

As many as forty United States bases and facilities have been identified in Australia. They all have some military purpose but three are of particular importance. These three bases make Australia a prime nuclear target. They are part of a worldwide network which aims to provide the U.S. with a nuclear first strike capacity. Such a capacity is one of the great threats to world peace.

THE BASES

The three main bases are: the defence space research station at **Pine Gap** in the Northern Territory, the defence space communications station at **Nurrungar**, near Woomera, and the Harold E. Holt, naval communication centre at **North West Cape**, Western Australia.

PINE GAP

This base was established in 1968 and had its lease renewed in 1977 for a further ten years. It was built at a cost of \$250 million and is the largest and most important base of its kind outside the U.S.

The nature of operations at Pine Gap, although officially secret, has been partly revealed. One of its major functions is to receive, analyse, and transmit data from, 647 - early warning satellites. These satellites are used to detect missile launchings.

It is believed that Pine Gap also acts as a monitoring station, eavesdropping on Australian communications.

Australia has no control over the operations at this base and is often not informed of major developments. Personnel and supplies entering Australia for this installation are not subject to immigration, health, or customs regulations.

Two private American companies TRW and F Systems control its functioning.

NURRUNGAR

This base provides a back-up function for Pine Gap as well as receiving and retransmitting data from spy satellites. Low orbit satellites such as Big Bird transmit detailed strategic photographs to Nurrungar.

NORTH WEST CAPE

Commissioned in 1967 this installation is a communications centre transmitting very low frequency (VLF) radio signals to submerged

nuclear missile carrying submarines.

These signals allow submarines to launch their missiles without surfacing to receive firing orders.

The order to fire can either come from the U.S. military command or from Pine Gap.

As with the other bases Australia has no control over what goes on at the base, as was clearly shown in recent debates in federal parliament.

There is also a U.S. National Security Agency listening post operating from N.W.Cape, which monitors neighbouring countries' communications.

FIRST STRIKE

This is the capability to launch an attack with the aim of destroying the opponents' military capacity before a response can be made.

Pine Gap, N.W. Cape, and Nurrungar are all involved in this strategy. They are not built to withstand a nuclear attack - their role is not to retaliate but to attack first. After the attack is launched they become expendable.

The Soviet Union has made it clear that in the event of nuclear war Australia would be open to retaliatory action, because of the aggressive nature of these bases.

THE MILITARY ALLIANCE

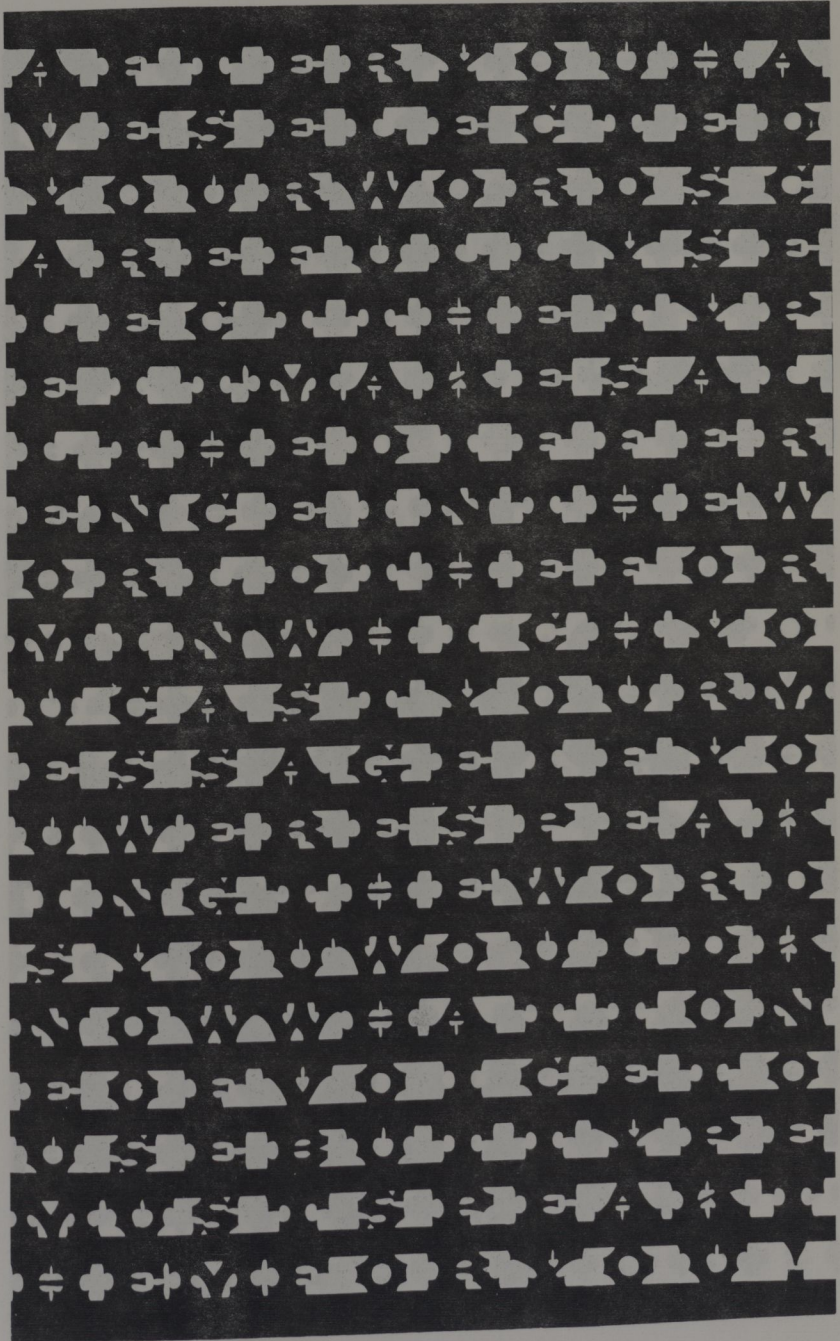
Australia is tied to the United States militarily by the ANZUS treaty, signed in 1951. This tie was intended to be a mutual defence pact. It is now, used as a *carte blanche* to involve Australia in America's aggressive nuclear strategies.

A number of secret agreements also bind Australia over the operations at the bases. These agreements are well outside the control of the Australian government.

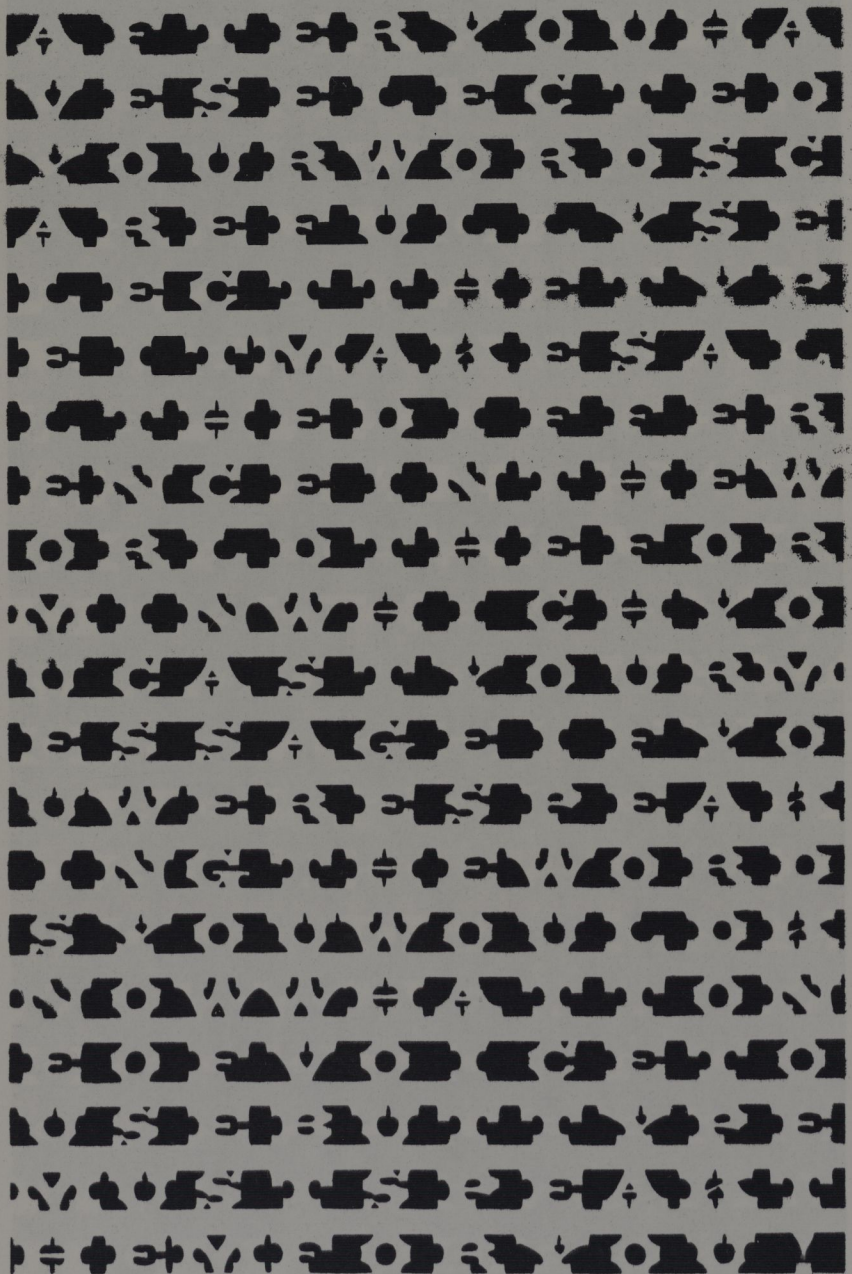
Australia is becoming more deeply involved in U.S. military strategy, as can be seen by the approval of the **Omega** installation in Victoria. An installation designed to give navigational aid to submerged nuclear submarines.

The removal of foreign military installations is essential if Australia is to play a positive part in reducing the risk of nuclear war. It is a pre-requisite for an independent and non-aligned foreign policy, and a concrete measure towards disarmament.

A protracted, non-violent campaign is proposed, aimed at ridding Australia of the American military presence. This campaign is of paramount importance in the struggle for world disarmament, and with united action by the Australian people, our goal can be achieved.



ANN NOËL WILLIAMS



ANN NOËL WILLIAMS

Notes For A Beekeeper

~~order~~

~~certainty~~

abstract models probability

~~representation suggestion~~

re-presentation argument

~~witness to the universal~~

grounded in daily life

~~thought determines being~~

being determines thought

~~provides sensations~~

causes decisions

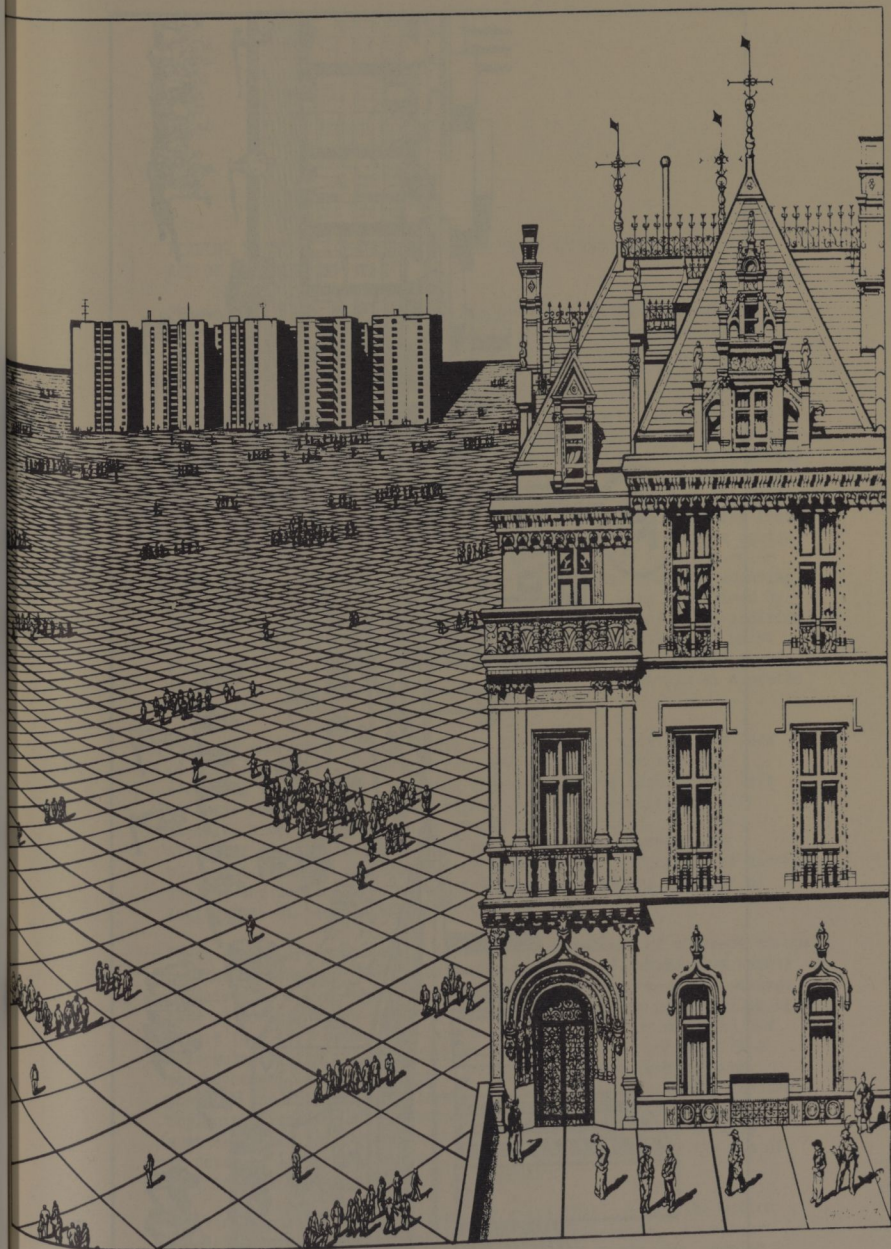
~~new invention~~

history of things

~~mountain~~

whirlpool

Reese Williams 1978



NANCY WOLF Mixed City #2

READING INVOLVES A PROCESS * SEEING IS AN INSTANTANEOUS
ACT OF RECOGNITION

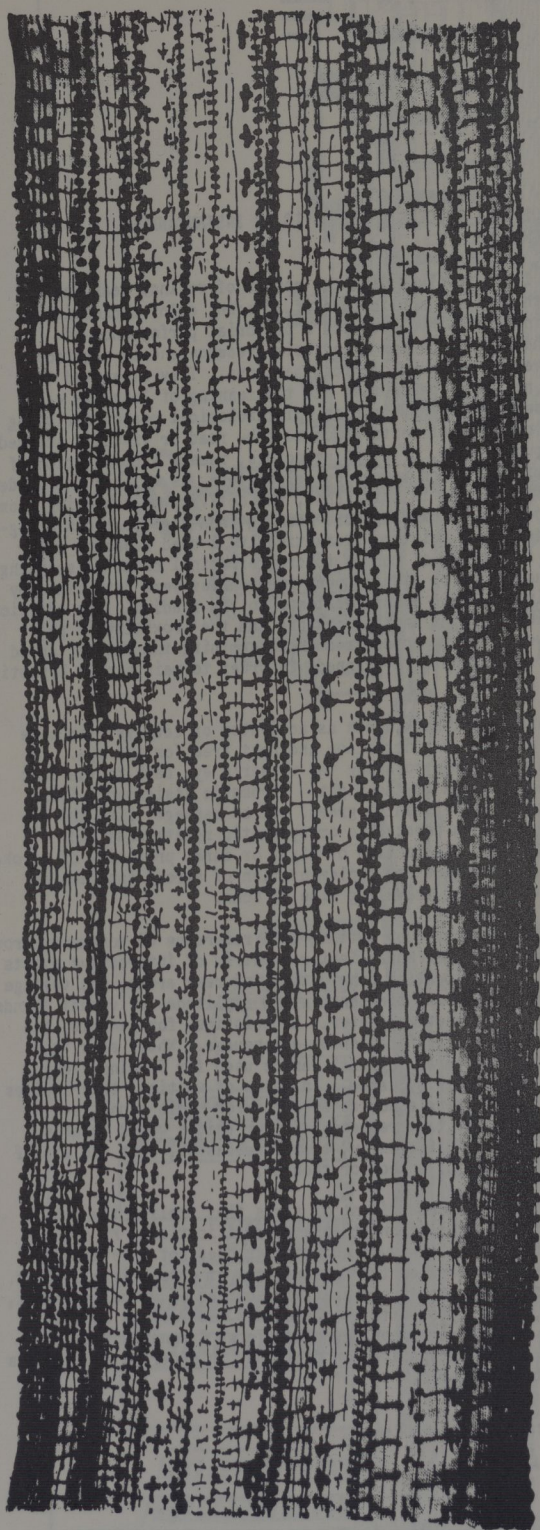
Previously, I was involved with the notion of retinal scanning or reading through the application of adjacent color connectives. These paintings were involved with a pictorial performance of modes of behavior and perform, in their presence and in notation, physical movement and psychological patterns. They attempted to explore the nature of perception and the meaning of language -- it is in this sense that they have an epistemological reason for being -- through the creation of texts which must be read or visually scanned. Subliminal punctuation, or stopping points, became a combination of physical limitations and psychological factors, as well as the guidelines for activation. In this sense, the activity of traveling from one point to another takes on more meaning than the locations designated as punctuation points. Syntactically, I used adjacent color connectives in a range of chroma to create retinal chanting scanning paths. Visual pitch or visual sound frequencies were determined by color phrasing and gave a notated tempo to the reading. The addition or subtraction of light in the markings and the proximity of paint placements were factors considered in determining the rate of speed to which surface areas were scanned, in order to maintain an hypnotic trance-like reading.

Form, or character of mark, acts as activator or catalyst for pace of scanning as well as punctuation and rest area for the eye. Accenting is often used to bring the viewer's eye back to the left to begin reading again to the right. Chromatic assignments (for example, blue to blue-green to green) act as message, like the stringing of words in paratactic or syntactic relatedness and placement meaning. Diffraction of light or dark, proximity of strokes, angles, and lengths plus raw implementation of stroke function as suggestions of pace or traveling time of scan.

These events are composed by setting up a reference of movement through out the surface and then establishing a matrix of interactive events to determine viewer location punctuation, or rest areas, and voltage heat responses, which are frequencies and amplitudes of visual sounds. Timbre (quality) is another factor. Linguistics, for example, has a formula for the syllabification of a language. Whorf says "the morphophonemic structural formula" can be used for forming every possible and impossible syllable. In terms of writing, this implies replacing signs for single sounds by signs for whole sound sequences, which, since they represent larger units, would be able to describe language efficiently, therefore, faster, with the aim of writing at the speed of speech or thought.

Written language is an embodiment of signs that implies the notion of a correlative system of one-to-one symbolification. My concern is to structure a vocabulary of chroma that does not give meaning through a symbol, but rather through a syntax of chromatic placement. In other words, I create an alphabet via sources of visual movement, visual sound, shape, proximity of placements, as well as slants of markings, to determine meaning. Therefore, I construct an alphabet via color and application decisions in order to establish a visual script or scenario.

© 1973, 1978 Nina Yankowitz



DILATED GRAIN READING © 1973 NINA YANKOWITZ

The Scar

Everywhere

I

go

I

carry

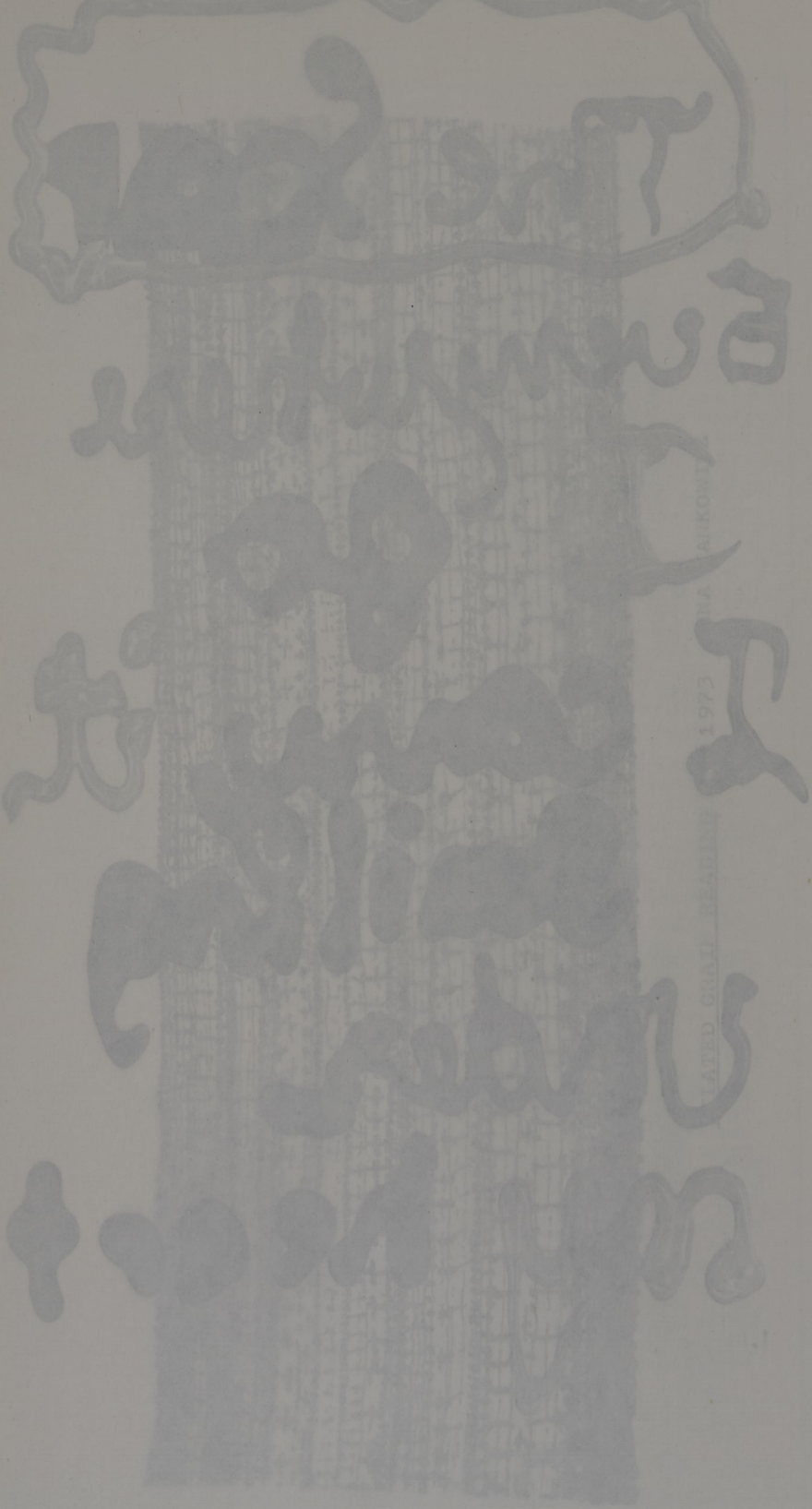
it

in

under

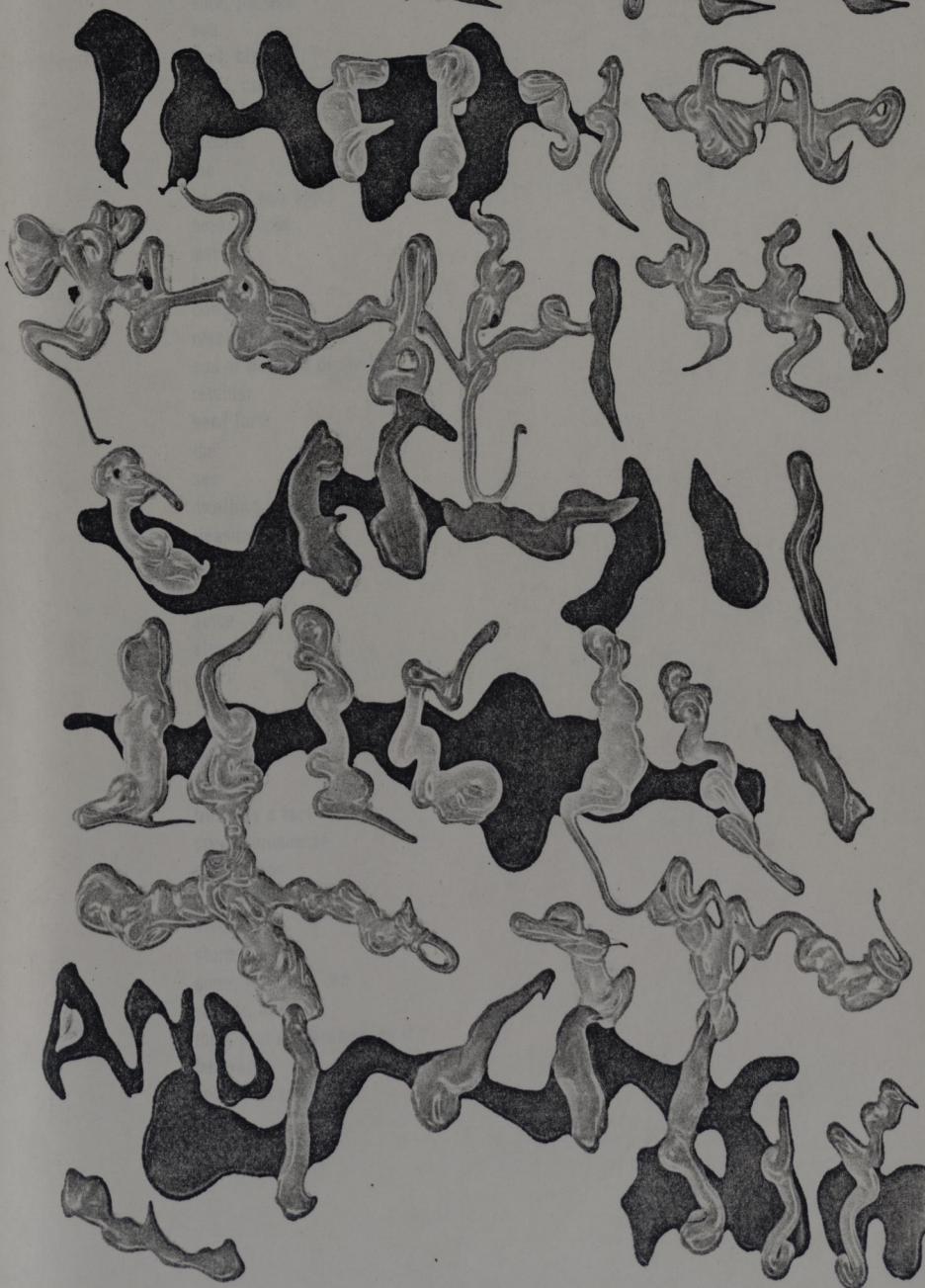
my heart

Translation *The Scar* © 1978 Nina Yankowitz Text Charles Doria



The White

So And



The So And

© 1978 Nina Yankowit



ANGLO-SAXON VOCABULARY FOR SUSAN KURTH

by Karl Young

A chance generated work using the Anglo-Saxon poem
The Wanderer as source and the name **Susan** as key.

sore, painful
sea
seal, bind
shaft, creation, ordered course of events
shall, must, must be, is by nature, had to
creator
the
he who, one who
seeks, looks
man
heart
companion
revelry in the hall
sad at the loss of the hall
retainer
send forth
the
see
dwelling, banqueting hall
treasure
receiving of treasure
sit
since
sleep
cruel
snow
wise
together
sorrow
truth, as a fact
speak, pronounce
stony slope
foundation
stand
storm
some, a certain one
sunder, apart
thus, just as, as when, as if
beloved
become obscured
openly

swim
very
banquet, banqueting halls

dawn
under

sore, painful
sea
seal, bind
shaft, creation, ordered course of events
shall, must, must be, is by nature, had to
creator
the
he who, one who
seeks, looks
man
heart
companion
revelry in the hall
sad at the loss of the hall
retainer
send forth
the
see
dwelling, banqueting hall
treasure
receiving of treasure
sit
since
sleep
cruel
snow
wise
together
sorrow
truth, as a fact
speak, pronounce
stony slope
foundation
stand
storm
some, a certain one
sunder, apart
thus, as, as when, as if
beloved
become obscured

openly
swim
very
banquet, banqueting halls

pronounce, utter
make public
owe, possess
one, alone
malice
solitary man
mercy, favor
determine
spear
relate
after
men, human beings
ere, formerly, first, before
spear
together


not at all
none, no one alive
no, never
not
nor
nigh, near
often
unless
cover of night
shadow of night
grow dark
grow dark
be
renew
not at all
from the north
now

THE
THE
LION
SAI
DIN
AS
OF
TWO
ICE
W
HY
ARE
YO
UA
FRA
ID
TO
COME
H
ERE
BY
YO
UR
SELF?

Karl Young — after a fragment of Lucilius

Arts • Entertainment

Traditional Grammar Assailed

ALBUQUERQUE  JOURNAL **D**

Sunday, March 13, 1977

Page 1, Section



Authors Arlene Zekowski, Stanley Berne Fight Decaying Literacy, Traditional Grammar
ENMU Teachers Practice What They Preach: New, Open, Unstructured Style of Grammar

Profs Blast Rigid Grammar

Traditional Grammar Assailed

By WILL HOFFMAN
Journal Arts and
Entertainment Editor

PORTALES — Frustrated at Johnny's failure to read, two Eastern New Mexico University English teachers have launched a seemingly radical counter-offensive.

After 25 years of study in language and structure, they abandoned the chorus of language experts such as grammarians, linguists and semanticists who decry the decline in language. Instead, the husband and wife writing team of Stanley Berne and Arlene Zekowski started to put into practice what they have preached.

Like the authoritarian language experts whom they believe are part of the problem of decaying literacy, they know what the problems are:

● Johnny can't read — or write or communicate — very well because he isn't interested.

● In this technological age, there is a general decline in literacy, reading ability, interest in literature, verbal intelligence and college English course enrollment.

● Beyond the usual sources cited for this decline — TV, poor teaching, permissiveness — are the rigid rules of an essentially 16th century language unable to meet 20th century needs.

● As jargon, whether from informality or from bureaucrats, infests the language, the English language, with its myriad of conflicting rules, itself faces extinction. Languages of other great civilizations have died — Latin, Greek, Egyptian — and attempts at universal languages such as Esperanto have been failures.

Fighting the battle every day in the classroom, Berne and Ms. Zekowski have patiently but persistently lectured, authored and debated

needed solutions, especially their own unique remedies:

● In their new books, they explore, use and explain what they have developed as an "Open Structure" language, a new style of writing which is an outgrowth of the old, reducing 300 elements of grammar (rules, styles and practices) to two: the period and the comma.

● Knowledgeable in many fields of the arts and humanities, they argue that language needs to be freed of its rigid confines and seek its own life, as have explorations in science, technology and the other creative arts such as music, theater, dance and the visual arts.

● As the marketplace for words has become too commercial and self-serving, they advocate the government take a strong role fostering publications, forums and other outlets for stimulating better use of language.


The basis for their unrelenting crusade are their recent books — Berne's "Future Language" and Ms. Zekowski's "Image Breaking Image," both published by their American-Canadian Publishers, Drawer 2078, Portales, N.M. 88130.

Surprisingly, their writings about their new language are very readable and understandable. They are extremely articulate and thoroughly knowledgeable about traditional grammar. Their observations are replete with wisdom and wit. Building on the past, their ideas make sense. The writing of each compliments the other yet has its own individual style and slant. Ms. Zekowski in essence seems the social activist; Berne, the teacher.

Whether in writing or in person, Berne and Ms. Zekowski have very engaging and provocative thoughts.


Continued on D-7

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**IMAGE
BREAKING
IMAGES**
a new mythology of language
by ARLENE ZEKOWSKI

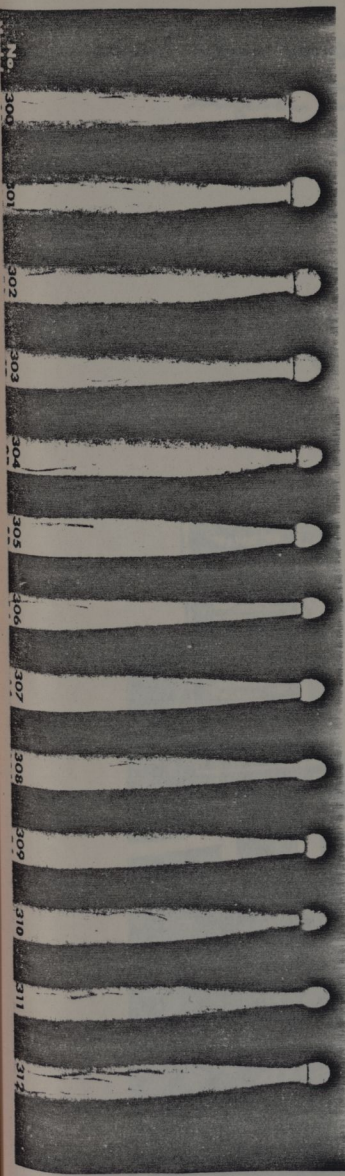
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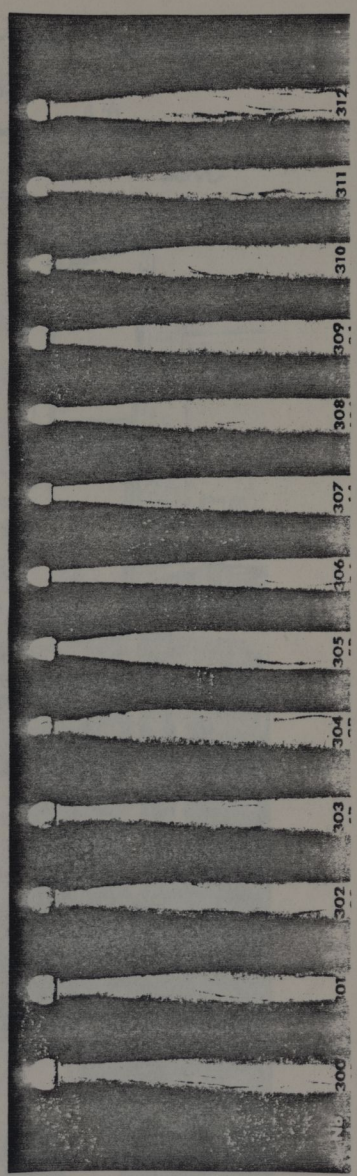
**FUTURE
LANGUAGE**
by STANLEY BERNE

ORDER FROM

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PUBLISHERS INC.
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No. 2



L L R R L L R R L L R R L L R R etc.

Da Da Ma Ma Da Da Ma Ma

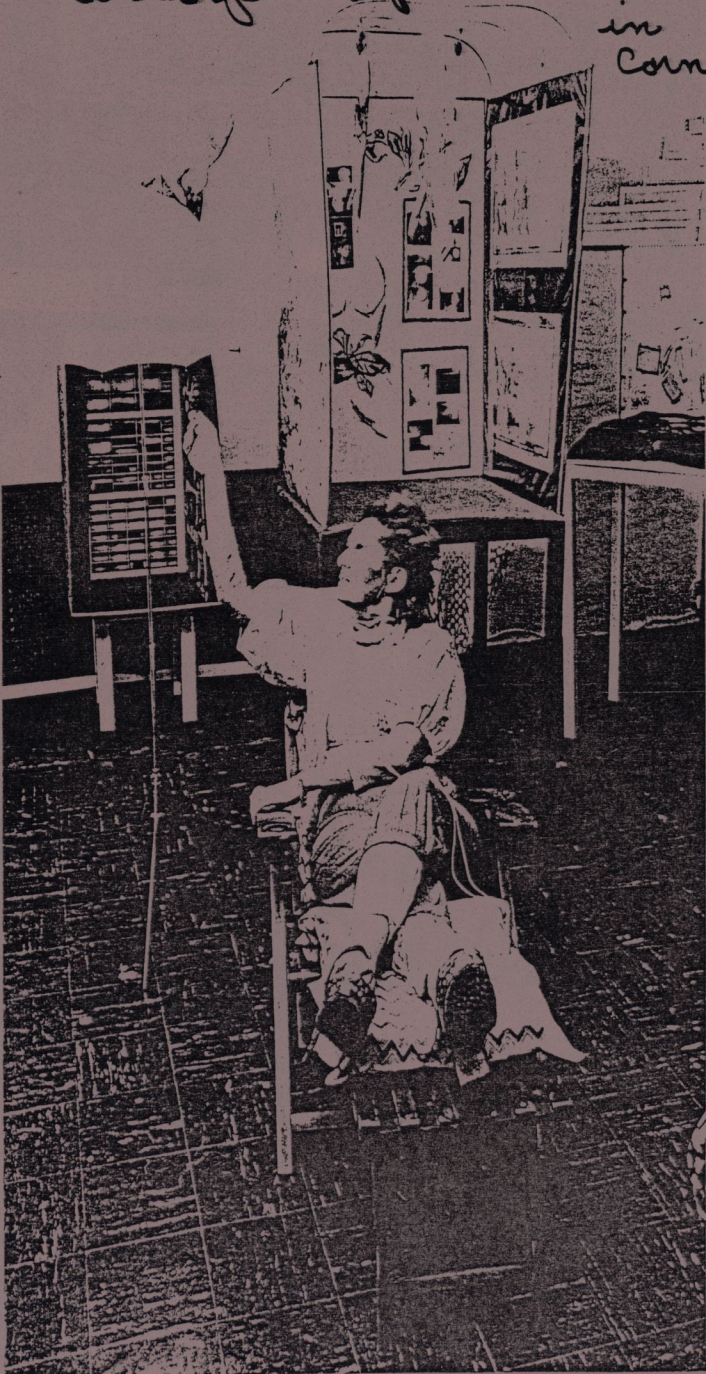
DaDa MaMa etc. Joseph E. Kos

Rigid G

Grammar



the Castle is a red ruby
taped to my heart
Cactus plants grow like weeds
in
corners



DORIS LANIER



The master chamber of the Pasha
and his wife Pasha had the
ceiling of the hall well

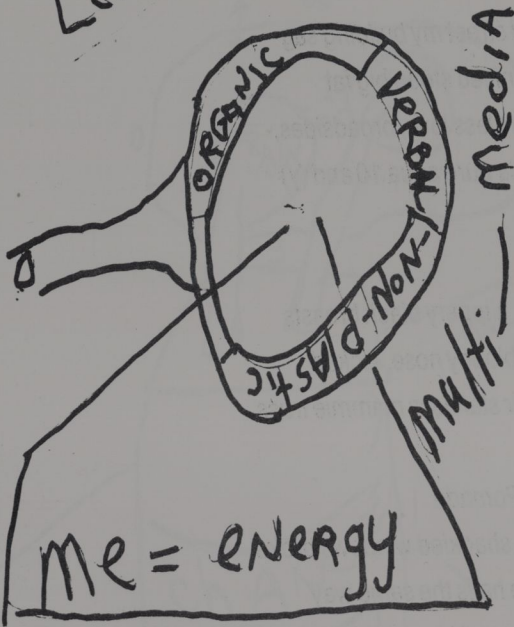
a green cross
hangs
its dark
shadow
making
everything
Italy
ground





DORIS LANIER

LENS = ART



AB/SURD

90% H₂O
(MANIS)

They'd say little joey is black and sweet
inside white. Hey there gray fish!
Think I'm different, light skinned dodge
the many lunges at my person and cut is
expensive!

I comb my hair all day before I get
the nerve to ask Chica Hernandez out
she says forget it.
I must of over done it on the garlic.

Joseph Lewis

Uto's

I grew up 415 west 52nd street my building sag
like clothes lines the wrinkled stoop big fat
Black ladies used oh careless love, broadsides,
"glt une free creim soeda pure agua 10 and (y)
15 scents," spanglish.

Gigantic talc powdered, slippery black breasts
ain't due nothing for mi bloody nose, kicked
ass I feel safe under their stainless mammie truss.

Or lilac-water Murray's Pomade
Louise House of Beauty shackled windows broke
different names litter the halls the same way
I came out to fight freddy and his sister
with a butter knife and table leg, they laugh
in my face quickly go home.

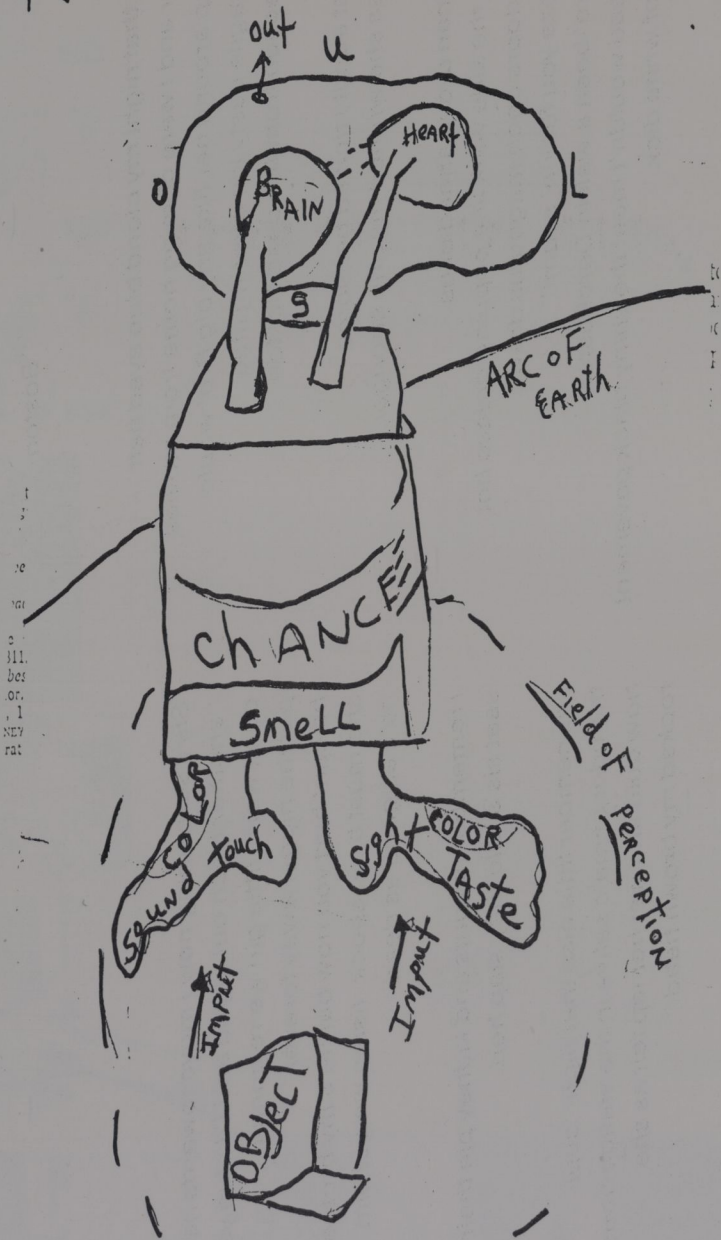
Many of us to begin and grew our crowd
thinned by the tune of various indictments,
second story jobs, sticky fingers, bleeders faggots
and nuns drugs, murder one for a dime no less
and a dollar!

Joseph Lewis

Right -

Unknown

Left +



The Psycho-Plastic Nexus is the point at which artist and object become one.

Joseph Lewis

Boston

Late that night my blond blue eyed half
sister and I were coming home from movies
I wrap around her like any big Bro' would
his fragile pasty kin offering little
protection from the dead Boston.

I must admit I tickled her some
and as she writhed my grip stronger.

The man drove ahead of us
on to the side walk like popping grease hot
their doors open magnums drawn
"Freeze you fuckin' scum!"
If there ' been a wall in Dorchester
my head wouldn't meet the shiny black pavement
boot of white dick.

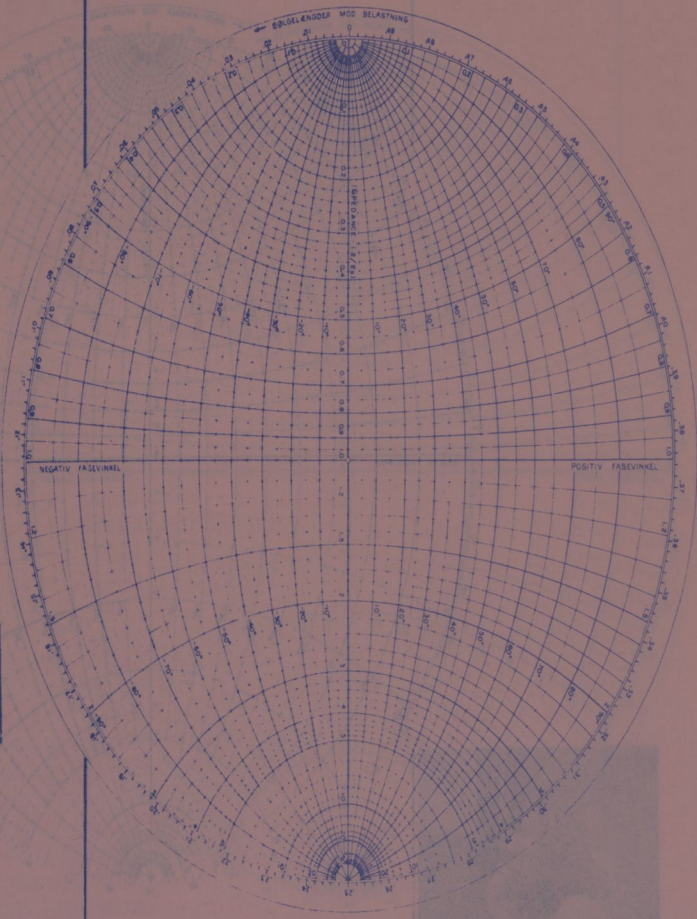
Sis's screaming now I move towards her
"another twitch out of you and I'll plug yah"
don't worry little girl we're gonna
put the nigger away forever
he can ' hurt you now but he's my brothe . . .
she must be in shock listen we got him
he's as good as dead!

I remember my guts and kidney pie their back
seat sis's wild they slap her!

I remember little else that night 'cept
the odor of ma's saliva in the station house
how cold and wet her lap felt as she
rocked my brown head.

Joseph Lewis

Mr. Klein Songbook



Place a note and return to: Lomholt Formular Press
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Falling
DK - 8300 Odder

Tom Elling & Lomholt Formular Press

Mr. Klein Songbook

y

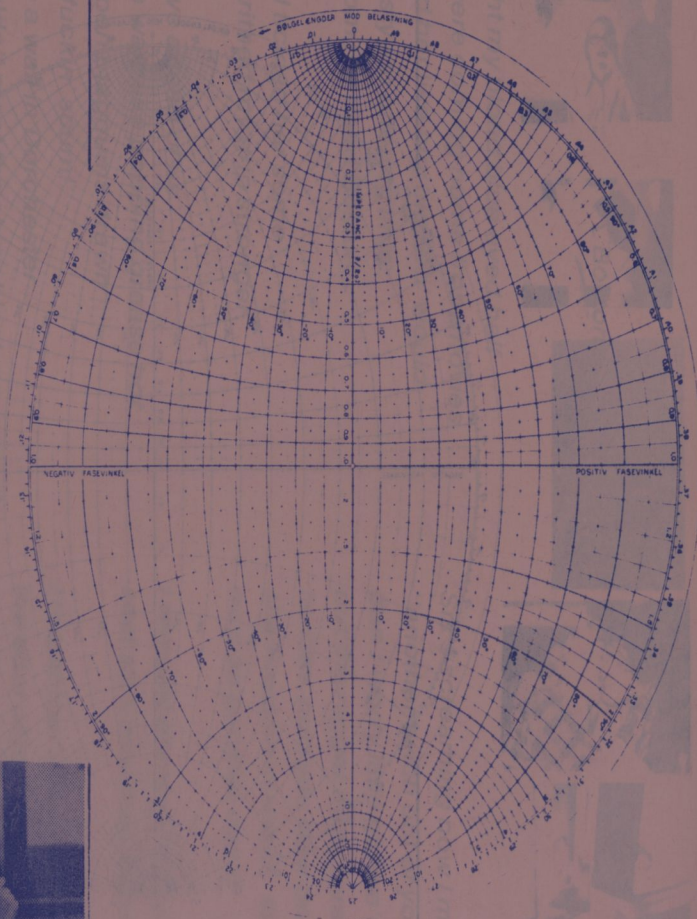


fig. 1 fig. 1 fig. 1

x/2

fig. 1 fig. 1 fig. 1 fig. 1 fig. 1 fig. 1 fig. 1 fig. 1

Between two notes

The ship
leashed
and
singling
readers
Wreathed
he place

Now blue
figures
riot the

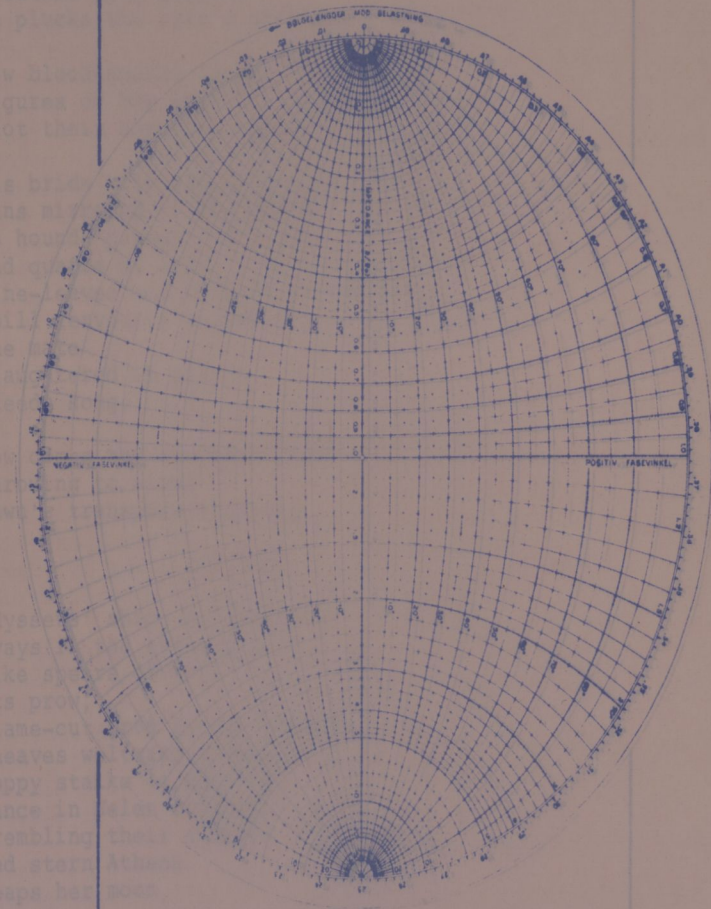
His brow
runs
as how
and
vina-
spills
The
slat
ble

Now
the
dawn

Qveys
says
Like
its
plane-
shaves
Poppy
dance
trembling
and starts
reaps
imaged,
reflective

The
where
barber
Too dark
they draw
to

y



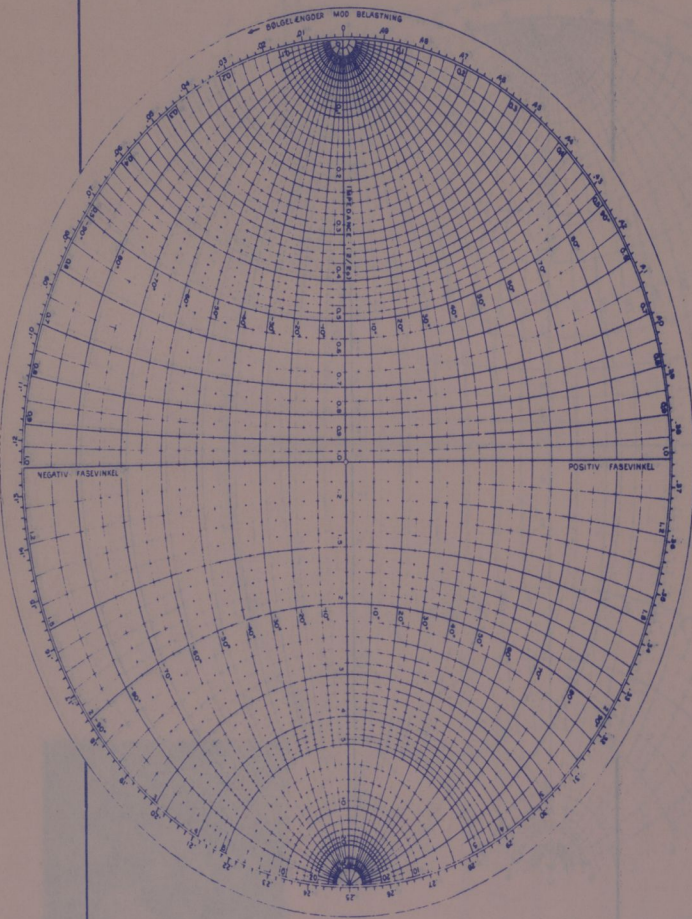
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x/5

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Job between two notes

y



x/6

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THE ORPHIC HUNT

The triple goddess
leashes back her hounds,
and Orpheus' head,
singing by the isle,
reddens his wine of love.
Wreathed with grapes,
he plucks the lyre's strings.

Now blood-hoofed tunes,
figures of the hunt,
riot their horns in cups.

His bride with ripening veil
runs mirrored in the chase,
as hounds pursue;
and quaffs of air,
vine-leaved and purpled at the rim,
spill fervour's chimes.
The mate
slaughtered in strife
bleeds song.

Now comes the laughing queen,
throwing to winds
dawn's transparent blooms.

THE SHIP

Odysseus' ship, bright gold,
sways in the evening sun.
Like spears of corn
its prow,
flame-cut from Trojan scythes,
sheaves weltered spume.
Poppy stalks of shadows
dance in Helen's field,
trembling their shapes;
and stern Athena
reaps her moon,
imaged,
reflecting myths of pain.

The island beckons,
where sea-green pines
barter her tales.
Too dark in blood,
they draw the winnowed sky of red
to deck the sails,
sea-orchids,
fruit of Trojan springs.

-Ian and Vivian MacLennan

EMBLEM DAWNS

The goat-song's pelt of fire,
burning husk,
hangs pierced upon the tree,
beaten by flails.
Within a poppy's bloom
the corn-gold suns
speak their amber pearls of flame.
Venus, robed in Tyrian,
lifts the eastern shell,
printing the bacchanal
in waves of light.

The brilliant fleece
is ravished from the trunk,
and satyrs twist round Pan.
With all the wounds
the sickle casts a gem.
Now nymphs in orgy
cup their hands
to drink the brazened lotuses of dawn.

LILIES AND REEDS

A moment of late spring
finds my Pan-pipes
silenced on my lips.
A nymph in garlands
kneels beside the pool,
breaking its glass with hands.
The depth of amber's moon
is shaken by her force,
and all the colour of the water's skin
ripples to the trees.
I hear the music of the stones
whispering in the reeds.
Now silence comes again.
The moon restores her bowl,
as Maia plucks a lily
from the silt.

In a dream of meshed breeding
the heaviness of lilies throbs.
I plunge into the marsh,
enturmoiled;
flecks of gold
rapture the water
round my hoof.
Teeming, the nymph's cries,
wild birds of the air,
gyrate the verge.
The image of the moon,
splintered upon the waves,
spreads out.
Its fragments, broken shapes,
riot
among the richness of the reeds.

-Ian and Vivian MacLennan

THE WINTER'S SONG

The ram's horn offers to my lips
a sound like Titan's voice,
shaping the air with cries.
I step toward the pine,
and tear a branch
that darkens as a mask;
it hid the silver face
of winter's moon.
The naked arc,
dressing Diana's brow,
quivers at my deed.
Angry, the goddess
turns her shaft
against my vision's lust;
and as I suffer blind,
I feel the childing of the bough
troubled within my hand
like some young god.
I raise the horn again,
triumphant to the moon,
and sound to heaven's maid
the salutation of her child.

FLOWERS OF DAWN

The silver lotuses of dawn
lie challiced at the rim,
ready to spill their light through seas of shade.
Eurydice lies wrapped in dreams.

Now like a lyre day sounds,
wakening riches in the underworld.
A scarlet poppy rears its head
to smoulder song
above the fired urn.
Within its blood-stained crown
yields fruit a sun.

Music of Orpheus' strings
transcends to bees,
hovering dimly round Persephone.
Stygian flowers take on the colours of her rise.
On seas of ripening tones,
a rose in flames
bursts from the meadows of the bridegroom's bed.
Light laughs, waked in her husband's arms.

Now daylight pales to gold,
a lotused shell
hammered in dreams of the ascendent sun.
The hour of Orpheus' bride of Hades cloyes.
Radiance,
with the cessation of dawn's tunes,
sleeps in her husband's eyes.

-Ian and Vivian MacLennan

PRIMAVERA

In mystic poem of flesh,
graces, marbled, veined with fire,
mime their dance.
An infant cupid wounds.
Where flowers scent,
bronzed Hermes shakes the tree,
eating the fruit.
Earth's shell,
lush with painted moss,
breeds paradise.

The green-winged zephyr
clasps his mate.
Now from the sacrament
steps laughter's bride,
blooms in her virile arms.
A queen
follows her god
in scarlet draperies.
Captured of chiselled light,
the glowing host
shapes spring.

THE FIELD

The sickle reaps day's gem,
cutting the ring of poppies
by the west.
The earth of gold,
corn-flamed,
like seed in Pluto's urn
with heroes rich,
extinguishes her jewel.
Now villagers of night
exalt the goat with song,
throwing the seed
to mingle with its skin;

and horns
through wisps of cloud
drop to the purple rim
the wounds of fire.
Pan-pipes echo reeds
where stubble
to their dancing feet
loses its form.

The sheaf and scarlet orb,
bonded with flowers, descend.

-Ian and Vivian MacLennan

EDUCATION

Bayside High School - Bayside, New York

Queens College - Flushing, New York

Attended from September 1962 through January 1965 - Majored in psychology - Maintained an A average throughout my stay there.

Other than the above mentioned skills, I am familiar with:

Tape Recording and Movie Projection equipment, Xerox machines, adding machines, Call Director
Typing Speed: 50 wpm, Light Shorthand

Worked for one summer season with the New York Shakespeare Festival in Central Park in their Wardrobe Department.

Reliable business and personal references available upon request.

ASSEMBLING SUX

..R. MELTZER

EDUCATION

Attended from September 1945 through January 1946 - Majored
 in psychology - Lafayette College, New Jersey
 Graduated with honors
 Lafayette College - Rutherford, New Jersey

Other than the above mentioned activities, I am available for
 typing and other work
 Typing speed: 50 wpm, high speed typewriter
 machines, adding machines, calculating
 machines, etc.
 Worked for one summer season with the New York State
 Festival in Central Park in their Records Department

Reliable business and personal references available upon request.
 Long in the
 business
 and reliable in every way
 and ready to accept any
 position of responsibility
 and ready to accept any
 position of responsibility
 and ready to accept any
 position of responsibility

ASSEMBLED BY

1947

FALL '75

chair

table

coffee

paper

typewriter

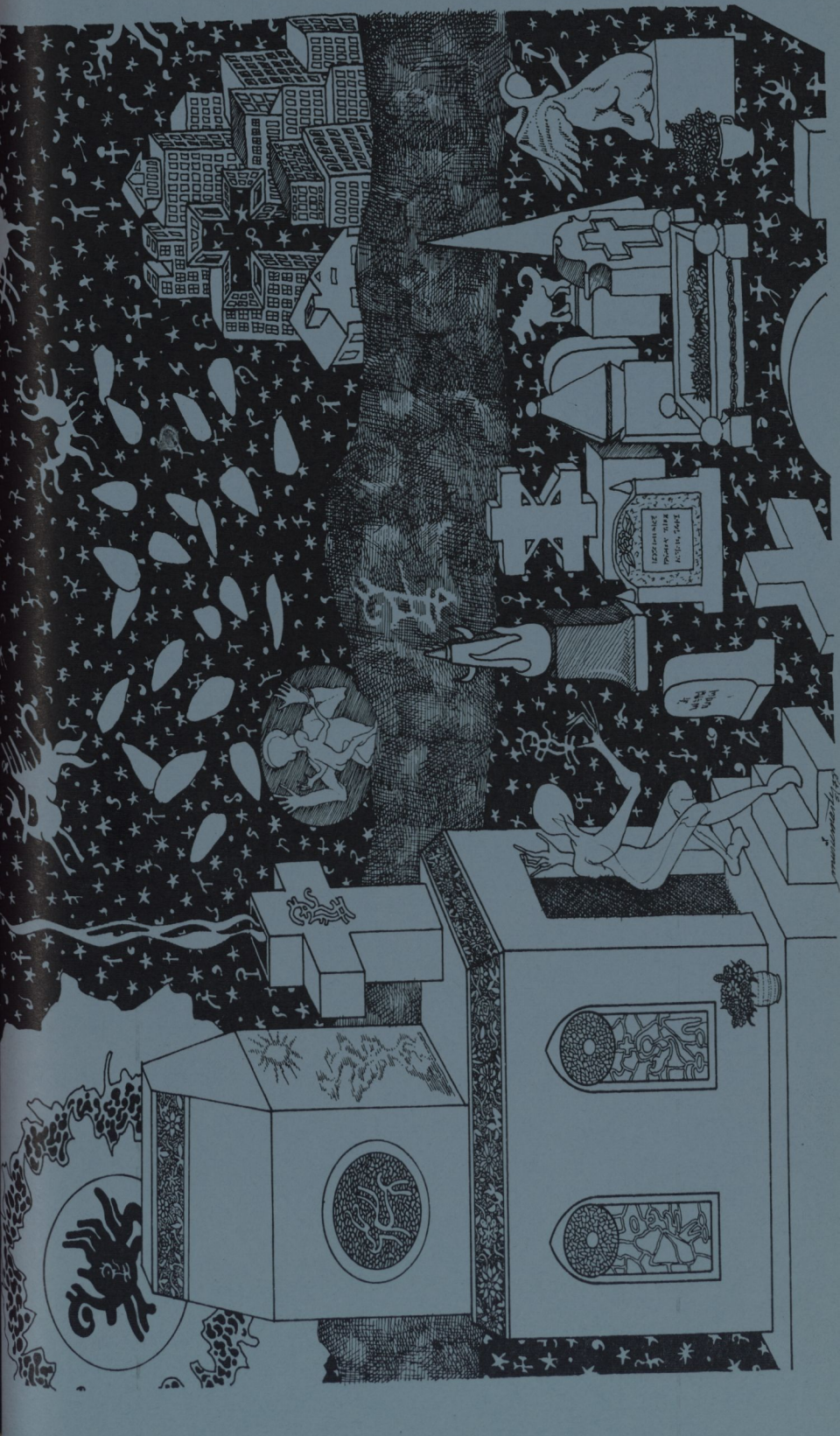
pencil

lamp

bookcase

Scotch Video
The Book of Ephraim
Revolution (red)
Sources of Chinese Tradition
The French Revolution
Via de Raymond Roussel
Michelin Paris
The Iliad of Homer
The Odyssey
The Holy Bible
The Egyptian Book of the Dead
The Corpus Hermeticum
The Bhagavad-Gita
The Tibetan Book of the Dead
The I Ching
Hesiod's Theogony
Works and Days
SEMPER (blue)
Dreams (black)

--Madison Morrison



ASTRAL MEMOIRS

From The Last Year Of The Sixties

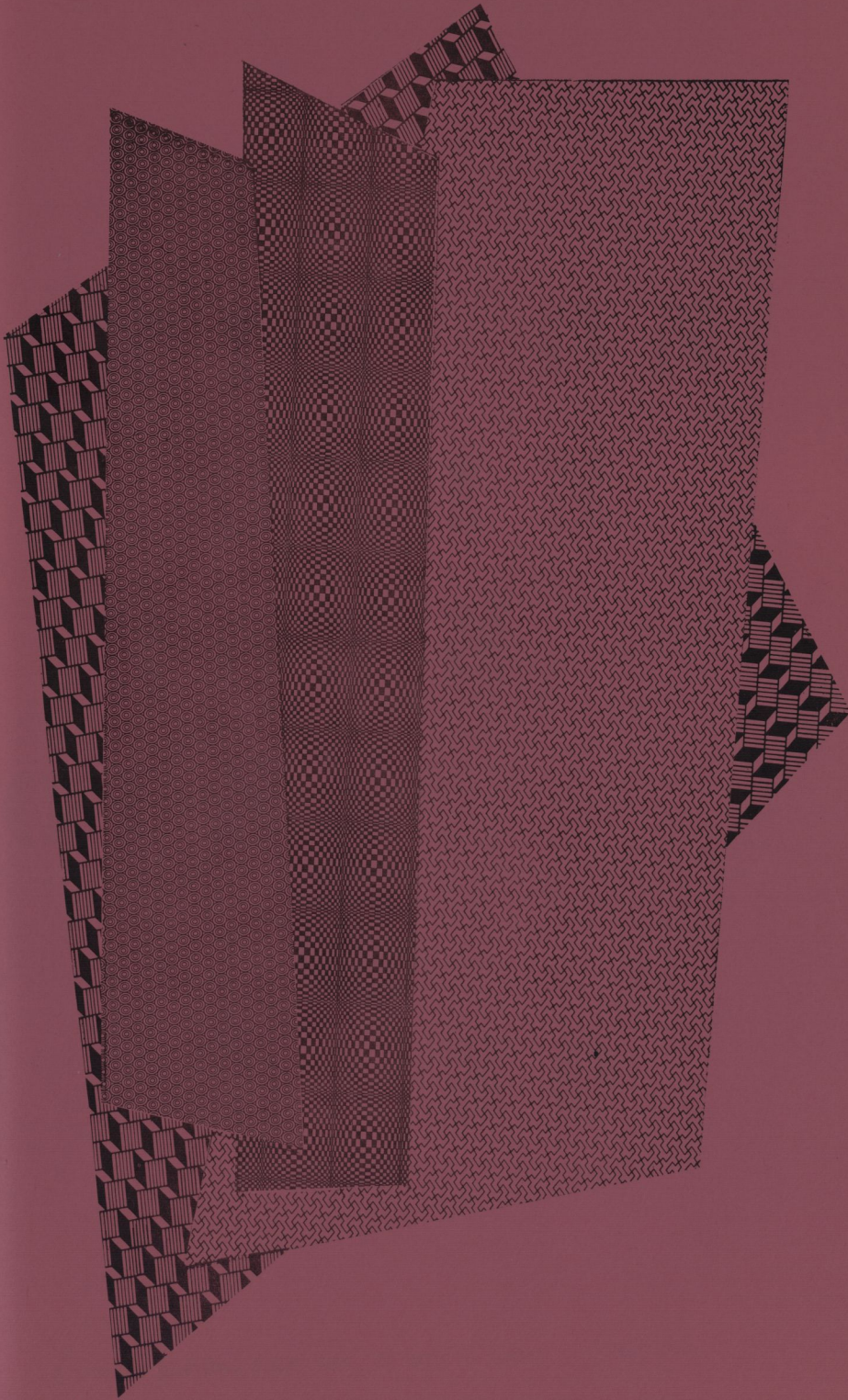
musicmaster

Mycones 24 July 1977

dedicated to Benjamin Peret

Sunset diving under the steps of the hills
Red smile, orange laughter of the wind
Wings breathing over the mortal day
Colorless sky opening its belly
For another long night like a sleeping staircase
All this enters my ears just as a message
Soon the flying bats open their mouth
Vomiting purple flags and flowers
Smokeless fire of hay makes me feel alone
It's a continuous disease, an immortal sickness
Remembering your descendants with every quarter moon
It's a procession of the deaf and mute, ugly and dumb
Green animals, burning crutches, echoing brains
Aimed at everybody's clouds
An everlasting illusion, a virginal eclipse, a painted shadow
I open again my baggage and all the tears fall between my legs
And crawling like blind snakes toward my erected desires
Descending into the wealth of death
Another slope over the mushroom where naked insects converge.

Valery Oisteanu



from xyxy
keith rahmings

IX
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NO

A Concrete Political Poster Poem by David W. Seaman Fall 1968

DAVID SEAMAN

Necktie Poem

Inspired by Apollinaire's
"La Cravate et la montre"

LA CRAVATE

DOU
LOU
REUSE
QUE TU
PORTES
ET QUI T'
ORNE O CI
VILISÉ
OIE- TU VEUX
LA BIEN
SI RESPI
RER

The necktie design
here is a transformation
of Apollinaire's Cravate
into a concrete garment poem
in heterological form: when
it is worn, the poem exists;
in the closet it has no poetic
force. Attach it to a tie
and wear it...or take it off!

Douglas Jurnbaugh's Post Card CUT-OUT KIT



Douglas Jumborough's POST CARD CUT-OUT KIT

H.M.S. Immortalité		
from Galveston to the Rio Grande		
Date		Remarks February 1863
Saturday 21 st		am 7.20 Punished Isaac Alger (Boy 2 nd class) with 36 lashes as per warrant

Extracts from Log Books in the Navy Journals
For Unlawful Carnal Knowledge

Date	Name & Station	Ship	Offence	How proved	Purport of sentences
Sept. 9, 1756	James Spencer Boatswain's Mate	HMS Nottingham	Sodomy	Proved	20 lashes alongside of each ship in Halifax harbour
Feb. 21, 1757	Francis French, Mid ship man	HMS Beyance	Sodomitical Practices	Uncleanliness and want of low returns	300 lashes with a halter round his neck and rendered incapable of serving
Oct. 23, 1762	Robert Garbett, Boatswain	HMS Spy	Attempting to commit sodomitical practices	In part	Dismissed the Service and to be publically drummed on shore with general remarks of ignominy.

Extract from the Log Book of H.M.S. Couper

name station	offence	purport of sentences
Mariott, A. Lloyd, W. Boy Seaman	Coming on board late	Each to be tied over a capstan bar and there to receive 24 lashes of a cane whip upon their bared posteriors

Douglas Dumbough's

Post Card

Cut-out Kit

- LEWISTON, IDAHO
- MOSCOW, IDAHO
- WORLEY, IDAHO
- DAVENPORT, WASH
- SPOKANE, WASH
- SEATTLE, WASH
- VANCOUVER, B.C.
- VICTORIA, B.C.
- MEXICO CITY
- NEW YORK CITY
- WASHINGTON, D.C.
- ST. PETERSBURG, FLORIDA
- LONDON
- COPENHAGEN
- PARIS
- STUTTGART
- MUNICH
- MILANO
- SALZBURG
- VIENNA
- MADRID
- TORREMOLINOS
- GIBRALTER
- NICE
- CANNES
- DEANVILLE
- HONOLULU
- OSAKA
- KYOTO
- SHOOSHIMA
- TOKYO
- HONGKONG
- PHNOM PENH
- ANGOR
- BANGKOK
- CALCUTTA
- DELHI
- KABUL
- ANKARA
- ISTANBUL
- BUDAPEST
- MOSCOW
- ST. PETERSBURG (LENINGRAD)
- STOCKHOLM
- MONTE CARLO
- SAN JUAN P.R.
- CHETZALAN
- PHOENIX
- LIMA
- ERT HAMPTON
- WINSLOW, WASH.

Don't Break This Chain

This chain was ~~bringing~~ bringing happiness to ~~men~~ men. ~~this~~ this does not require money, simply ~~five~~ five male ~~friends~~ friends, ~~you~~ bundle up ~~to~~ to the fellow who heads the list. When your name comes to the head ~~you~~ you will receive 188 ~~Some~~ Some of them ought to be dandies. ~~One~~ One fellow broke the chain and got his wife back again. ~~Open~~ Open to you, my friend.



CONTRIBUTORS

THE SINGER IS AN ENTERTAINER

It is the mark of a supremely talented individual to make the difficult appear easy. Indeed, "effortless" and "easy" are words most often used to describe the vocal abilities of Lynn Anderson.

"Miss Anderson" observed one reviewer, "possesses one of the finest voices in Nashville, as well as one of the most interesting...It's a powerhouse that can push from full volume to the softest nuance in an amazingly effortless manner..." (Detroit News, 10 August 1974)

Another critic noted that while Lynn Anderson's "definition of country music takes in six or so different styles, she can sing them all with ease...With the vocal abilities the headliner possesses, she doesn't have to take a back seat to anybody." (San Jose News, 14 Feb. 1977)

Still another said that Lynn sings "with an effortless ease that is her trademark." (Richmond Times-Dispatch, 31 Oct. 1976)

However, singing is only one side of a multi-faceted artist. Generally credited for breaking in television for other country performers, Lynn herself did not stop with Lawrence Welk. Over the years she has appeared on such shows and specials as The Tonight Show, Opryland, USA, Country Music Hit Parade, The Ed Sullivan Show, The Dean Martin Show, Music Hall America, Take My Advice, The Peter Marshall Variety Special, The Olympic Special, made her acting debut on The Brady Bunch and followed with a successful appearance on Starsky and Hutch.

Lynn recently hosted her own hour-long, CBS network special. The special highlighted Nashville as a full scope entertainment center a la Hollywood twenty years ago and featured guest artists England Dan & John Ford Coley, Tina Turner, Dean Martin, Bob Hope and Eddie Rabbitt.

"Television is an excellent medium for waking everybody up to the fact that country is a diversified and very valid musical form now," explains Lynn, "notwithstanding that it's the most popular musical form now."

A PERFECT BALANCE

It has become impossible to mention Lynn Anderson the entertainer without also mentioning Lynn Anderson, the prize-winning equestrienne. Over the years, Lynn has won close to a thousand

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Lynn recently hosted her own network special, "The Lynn Anderson Show," which showcased her talents as a singer, actress, and entertainer. The special highlighted her work with the "Lynn Anderson Center" in Hollywood, California, and featured guest artists England Dan & John Ford Coley, The Turners, Dean Martin, Bob Hope and Eddie Rabbit.

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ASSEMBLING IS
DUE'L SHIT
...HANK ZY.W

CONTRIBUTORS

EDWARD KAPLAN writes, "Rite now got one foot on the turtle's back, one on the razor of the Apple, and one dangling out the thermopane in Jersey." 56 Main St., Millburn, NJ 07041. JOSEPH E. KOS is an artist/musician. 99 Myrtle Ave., Brooklyn, NY 11201. RICHARD KOSTELANETZ recently received a Visual Arts Services Grant from the National Endowment for the Arts. A comprehensive exhibition of his art works will begin at Simon Fraser University, Vancouver, Sept. 1978, and subsequently travel to other galleries across North America. P.O. Box 73, Canal St., N.Y., NY 10013. MARTIN H. KRIEGER is an Assistant Professor in the Hubert Humphrey Institute of Public Affairs at the University of Minnesota, 909 Social Sciences, 267 19th Avenue South, Minneapolis, MN 55455. He writes that his "current work concerns social and environmental policies, as well as the role of humanistic methods of evaluation, criticism, religious conversion, and ideal worlds in public affairs arguments." LAWRENCE KUCHARZ, born in Chicago in 1946, is a sound artist/composer. 170 Broadway, Rm. 201, N.Y., NY 10038. DORIS LANIER forgot to sign her name to the yellow sheets of grapefruits & feathers in the SEVENTH ASSEMBLING. 41 Union Square, N.Y., NY 10003. S.J. LEON authored *Between Silences* (1974), one of the most innovative one-man collections of poetry ever published in the U.S. Northeast Regional Library, Cottman Avenue & Oakland Street, Philadelphia, PA 19149. (215) RA5-7272. JOSEPH S. LEWIS III was born in New York City in 1953 and graduated from Hamilton College. 100 W. 94th St., N.Y., NY 10024. HUGH LIFSON is currently Associate Professor of Art and chairman of the art department, Cornell College, Mt. Vernon, IA 52314. His contribution is titled "The Secret Life of Nizam-al-Mulk." NIELS LOMHOLT runs Lomholt Formular Press, Åkjaervej 49, Falling, 8300 Odder, Denmark. 06 55 13 63. His collaborator, Tom Elling, lives at Lucernevej 427, 2610 Rødovre, Denmark. IAN MacLENNAN teaches philosophy at Dalhousie University. 27 Robert Allen Dr., Wedgewood Park, Halifax, NS B3M 3G9, Canada. SUZANNE MAILLOUX is an artist who was born in Rhode Island and has lived in San Francisco, off and on, for the past nine years. 2160 Mason St., S.F., CA 94133. R. MELTZER, the eminent rock writer, collects bottle caps and invites everyone reading these notes to "send those of your locale to 314 N. Genesee, apt. 4, L.A., CA 90036." TOMMY MEW writes that his "work is about fantasy, dreams, desires, wishes for long & languid nights in Pago Pago. Married to Mary Ann, a musician, only child Thomas J. Mew IV, 6 years old, a genius." The Mad Diarist, Art Dept., Berry College, Mt. Berry, GA 30149. CLAIRE MOORE has taught and exhibited around the U.S. 463 West St., apt. A 815, N.Y., NY 10014. (212) 929-7509. MADISON MORRISON is an Associate Professor of Eng-

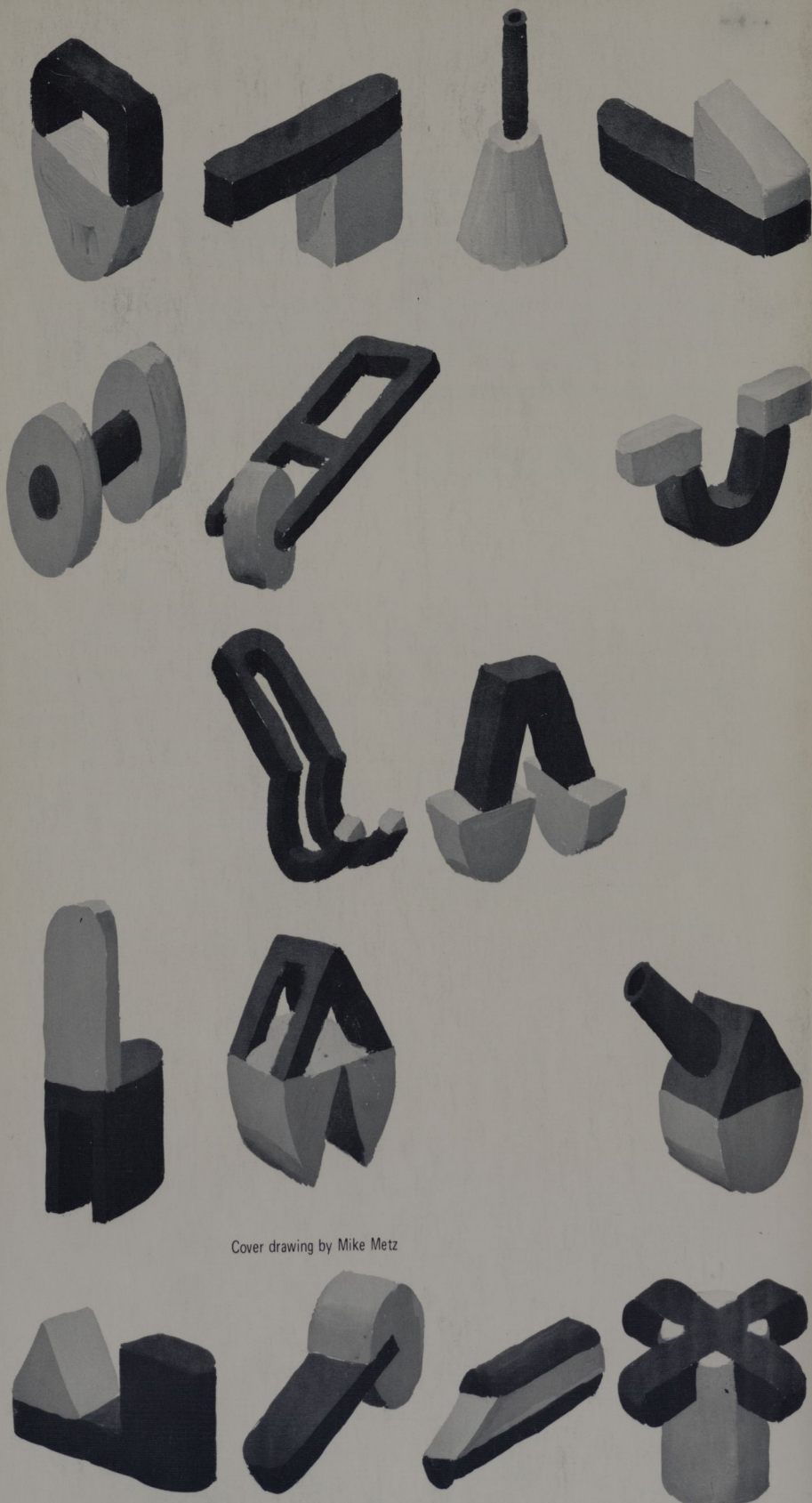
lish at the University of Oklahoma. Several books of his are in varying states of production. 420 W. Eufaula St., Norman, OK 73069. CHARLIE MORROW has 17 hands, 3 mouths & does incredible chanting to rhythmic self-accompaniment. 365 West End Ave., N.Y., NY 10024. MUSICMASTER describes itself as "a performance-poet, satirist, correspondence artist, and illustrator, currently hiding in Portland where he pens an irregular column of art-comedy and God-grope called *Basement Dweller*; member of the Impossibilists; editor and publisher of *Musical Comedy Editions*; slave laborer at Darvon Disco." 2324 N.W. Johnson, apt. 10, Portland, OR 97210. GEORGE MYERS, JR., X, *A Journal of the Arts*, P.O. Box 2648, Harrisburg, PA 17105. HOLLY O'GRADY moved to New York City in 1977, after ten years in Wisconsin. "The impact of the move was so great," she writes, "that she abandoned stain painting and is now interested in visual images best suited for book-like presentation." 86 Kenmare St., N.Y., NY 10012. VALERY OISTEANU, poet & artist, collagist, *Underground Shadows* (1977), *Underwater Temples* (1978). 170 Second Ave., N.Y., NY 10003. BERN PORTER has moved from a hole in the ground to a tree. 22 Salmond, Belfast, ME 04815. JAN VAN RAAJ, 135 Eastern Parkway, Brooklyn, NY 11238. KEITH RAHMINGS writes that his "editorial and publishing ventures include *Blank Tape*, a serial anthology of unconventional literature; *Interfaze* (in collaboration with Gerrad Preiss), an anthology of speculative fiction lying outside the parameters of the mass-markets; and Vortex Publications, committed to...well, he's not quite sure yet, but working on it." P.O. Box 371, Brooklyn, NY 11230. GERD REITZENSTEIN was born in 1951 in West Germany and has published two books, *Polemics* and *The Faceless Night Knocks*. 40½ Kippendavie Ave., Toronto, Ont. K0G 1M0, Canada. ELIZABETH RILEY makes paintings and drawings. 62 Pearl St., N.Y., NY 10004. BOB RIZZO has recently compiled, he says, two books of Artists' and Writers' WORKS * on * A PAGE... *Readers Digestible* and *Do Not Abstract*." HOWARD ROBERTSON is a poet, novelist, librarian and father. 3830 Marshall Ave., Eugene, OR 97402. MARILYN R. ROSENBERG has self-published books that have been widely exhibited. 101 Lakeview Ave. W., Peekskill, NY 10566, (914) 737-2052. IVY SKY RUTSKY recently returned to her birthplace, New York, after a sojourn in Detroit. 20766 W. Kennoway Cr., Birmingham, MI 48010. CRAIG SAUTTER is thinking of submitting his Ontological Discourse Lesson 1336 as his Ph.D. thesis in Philosophy. 1973 E. Lake Rd., Conesus, NY 14435. KEN SAVILLE writes that he "is a country and western singer." Box 4662, Albuquerque, NM 87196. DAVID W. SEAMAN teaches French, poetry, world cultures and mushrooms at Davis and Elkins College. He has built a sailboat and a cabin, makes wine, reviews movies, and is writing on con-

crete poetry. 1316 S. Davis Ave., Elkins, WV 26241. (304) 636-7712. SPENCER SEIDMAN retired from the world of art at the age of 22, no thanks to Marcel. 646 Seagirt Blvd., Far Rockaway, NY 11691. HAIG & REGINA SHEKERJIAN have published several books and exhibited their work widely. They write of their interest "in the creation and exchange of nontraditional means of communication and experiments in visual literature." 4 Sparkling Ridge, New Paltz, NY 12561. BRIAN SHERMAN is working on a book about the East Village, NYC, as it was in 1967-69. Oglethorpe Univ., 4484 Peachtree Rd., Atlanta, GA 30319. STUART SHERMAN has made 14 performance-pieces (including 12 "Stuart Sherman Spectacles") and 7 films. He also makes drawings and alphabet/word-constructions. c/o Artservices, 463 West St., N.Y., NY 10014. PAULINE SMITH writes, "If the postmen see pictures of Adolf Hitler in the mail, they usually refuse to handle it. They have been known to go on strike or call in the police about my mail. The Adolf Hitler Fan Club is an analogy for the British Government, and the Government doesn't like being called nasty names." 27 Siddons, Tavistock St., London W.C 2, England. LON SPIEGELMAN teaches phototype composition at Santa Monica College and produces student newspapers as a journeyman printer for the Los Angeles Community College District. 1556 Elevado St., Los Angeles, CA 90026. KRISTINE STILES, 2108 Derby St., Berkeley, CA 94705. MICHAEL TATE recently obtained an M.F.A. from Ball State Univ. Rt. 8, Box 383-D, Delphi Valley Roadhouse, Olympia, WA 98502. LEONARD TRAWICK has published visual poems in the *Chicago Review*, *Everyman* and elsewhere, including a chapbook, *Beast Forms*, available from the CSU Poetry Center, Cleveland State Univ., Cleveland, OH 44115. IAN TUETY, according to Terrence Ames, "creates in a state of anger or depression, so his work is always a reflection of negative values. I know his real talents lie in other skills, but I must print his work because he is my friend." 33513 Sixth St., Union

City, CA 94587. (415) 487-1383. DOUGLAS TURN-BAUGH has shown his films and mixed-media at Artists Space and Jean Dupuy's Grommet Art Theater and is a member of Collette's art band, The Victorian Punks. 98 Grand St., N.Y., NY 10013. TIMM ULRICHS, 3 Hannover 1, Postfach 6043, Germany. JANOS URBAN, born in Szeged, Hungary, in 1934, has recently worked with phosphors, ultraviolet light and the radio waves of the electromagnetic spectrum. 4 ch de Pre-Fleuri, CH-1006 Lausanne, Switzerland. REGINA VATER, born in Rio de Janeiro in 1943, has exhibited her work around the world. MICHAEL WILDING teaches English at the University of Sydney and is also a partner in the publishing firm of Wild & Woolley, P.O. Box 41, Glebe, NSW, Australia. ANN NÔEL WILLIAMS is a Research Fellow and Visiting Lecturer at the Carpenter Center for the Visual Arts at Harvard University. A Resident Tutor at Leverett House, she also teaches printmaking at Agissiz House. Leverett House, Harvard Univ., Cambridge, MA 02138. REESE WILLIAMS, 40 White St., N.Y., NY 10013. NANCY WOLF writes that she "is an artist who dwells in and on Urban Landscapes. She is now living in New York, where she is working on a series of drawings and paintings about city life." 423 Broome St., N.Y., NY 10013. NINA YANKOWITZ, artist, 106 Spring St., N.Y., NY 10012. HANK ZYW is an anarcho-botanist from Saskatoon who edits *Worthless Ferns Magazine*. c/o Meltzer, 314 N. Genesee, apt. 4, L.A., CA 90036.

These bio notes were sent to Assembling Press, in response to the instructions reprinted on the opening page of this book; works arriving late at the collator appear alphabetically at the back of each volume. Contributions that did not arrive before 10 September may not be here at all. Those names appearing in the book, but not in the index above, neglected to send us a bio note.

—Richard Kostelanetz



Cover drawing by Mike Metz