Tenth Assembling

A Collection of Otherwise Unpublishable Manuscripts

Compiled by
Scott Helmes,
Richard Kostelanetz,
and
David Cole

TENTH ASSEMBLING,

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A Collection of Otherwise Unpublishable Manuscripts

The collation and binding of TENTH ASSEMBLING were supported by a grant from the Coordinating Council of Literary Magazines and, through CCLM, from the New York State Council on the Arts and the National Endowment for the Arts. TENTH ASSEMBLING was produced in Minneapolis, MN, by Scott Helmes, who also designed the cover.

Prospective contributors were invited to submit 1000 copies of as many as three 8½" 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 from those invited 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. Prospective contributors should send a sample of their "otherwise unpublishable" work to the address below. "Acceptance" will come in the form of an invitation to submit whatever they wish to the next ASSEMBLING. Since the future of ASSEMBLING depends upon grants, mostly to offset collation costs, and U.S. granting agencies have notoriously discriminated against experimental people and activity, we honestly cannot afford to be sanguine.

Individual copies of each ASSEMBLING may be ordered directly from the publisher for $4.95 (except the larger SEVENTH ASSEMBLING, which is $6.95 and the retrospective ASSEMBLING ASSEMBLING, which is $3.95); all thirteen volumes of ASSEMBLING so far are available for $60.00 postpaid.

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Brooklyn, NY 11201

writing is what yu write. yu need to print it yrself to make its freedom. yu cin do anything yu want to feel like with words.
—Bill Bissett, "What Fuckan Theorey," grOnk, 8/8 (Toronto, n.d.)

Sheer bulk was undoubtedly the exhibition's most celebrated feature, and the unusual quantity and diversity of the work shown was a result of the liberal principles of the society, whose goal it was to establish an organization dedicated to total freedom in the arts. Anyone who paid an initiation fee of one dollar and an annual dues of five dollars automatically became a member of the Society and was allowed to show two works in the annual exhibition. The governing principle of the exhibition, emphatically stated in the numerous press releases, was taken directly from the Societe des Artistes Independents of Paris: "No jury—no prizes."—Francis Naumann, "The Big Show: The First Exhibition of the Society of Independent Artists" (1979).

The following page consists of photographs made by Mary Emma Harris, September 2, 1978, during the preparation for the collation of **Eighth Assembling**. Our jobs that day were opening the boxes of submitted material, organizing them in alphabetical order on a long table and then compiling a master dummy of numbered sample sheets to guide the collator before finally numbering the contributors' boxes. The fellow with the beard and hat is Richard Kostelanetz, the one with the glasses and light shirt is Henry James Korn, with the glasses and dark shirt Leonard Horowitz and with the white shirts Charles Doria. The woman is Betty Beaumont, and the last fellow is an employee of GFI, Inc., Portchester, NY, which collated **Eighth, Seventh, Fifth** and **Forth Assemblings.**

NEA 3 (Rev.) OMB-128-R0001

Organization Grant Application
National Endowment for the Arts

Literature Program

Applications must be submitted in triplicate and mailed to Grants Office/LIT, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506.

I. Applicant organization (name and address with zip)

Richard Kostelanetz
for Assembling Press
P.O. BOX 73, Canal St.
New York, NY 10013

II. Literature Program/Category under which support is requested:

Assistance to Literary Magazines

III. Period of support requested

Starting May 1, 1981 (month day year) Ending 30 April, 1982 (month day year)

IV. Summary of project description (complete in space provided unless "Special application requirements" for your category specify otherwise)

ASSEMBLING has published twelve issues since 1970. For a special issue of ASSEMBLING we propose an extension of A CRITICAL ASSEMBLING (1979, NEA-funded), where we solicited camera-ready contributions and then published them in alphabetical order, rather than, as in previous ASSEMBLINGS, collating thousands of pages submitted to us. For this ASSEMBLING, sub-titled PROPOSALS, over one thousand American writers and editors will be invited to respond to the following question: IF YOU COULD APPLY FOR A GRANT OF $500,000, WHAT PRECISELY WOULD YOU PROPOSE TO DO? All responses must be no more than one page in length, they must be camera-ready (as we will not edit, typeset or "reject"), and they will be published in alphabetical order. For a grant of $6,000, we estimate that we can produce 1,500 copies of an 8 1/2" by 11" book with 480 pages (on 60 lb. paper). Since 10 pages will be reserved for biographical notes and titles pages, we will accept only the first 470 camera-ready submissions to arrive at our address. All contributions to PROPOSALS will receive two copies of the published book (representing choice "readership"); the remainder of the edition will be sold through the standard smallpress outlets. We believe that PROPOSALS should be the most marvelous, interesting, diversified and comprehensive collection of fantasties, speculations and solid suggestions ever compiled anywhere. It may also have a beneficial effect on U.S. literary funding and, ultimately, upon American literature. We also expect to do a standard ASSEMBLING in this period.

V. Estimated number of persons expected to benefit from this project 1,000,000

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

	Total costs of project (rounded to nearest ten dollars)
A. Direct costs	
Salaries and wages	$ --
Fringe benefits	--
Supplies and materials	--
Travel	--
Permanent equipment	--
Other	$14.000
Total direct costs	$ 14,000
B. Indirect costs	$ 14,000
Total project costs	$

VII. Total amount requested from the National Endowment for the Arts $ 6,000

VIII. Organization total fiscal activity

	Actual most recent fiscal period	Estimated for next fiscal period
A. Expenses	1. $ 15,000	2. $ 30,000
B. Revenues, grants & contributions	1. $ 15,000	2. $ 30,000

Do not write in this space

Evaluation of prior year(s)' projects 1 2 3 4 Pys $ _____ Cps $ _____ Audit report 1 2

Blair H. Allen

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ASSEMBLING has more than nine lives

HAPPY BIRTHDAY ♥ AGAIN

45 triangles within main top triangle
3 triangles within each lower small ones
IN MAGIC REDUCTION
4+5 = 9 and 3 x 9 = 27 and 2+7 = 9
(or with 2 lower triangles)
4+5 = 9 and 6 x 9 = 54 and 5+4 = 9

Kostelanetz Salutes

Assembling 'Meteor' Cast: Ticklish Job in a Multimillion-Dollar Movie Project

BIRTHDAY 1980

In summer daze we wind and rend
Our grumbles in the groves
The apple white and orange pulp
Eaten by Gluttontroves worsened
They glory-think without thinking
They have left none for us
Nothing but the red and orange skins
We don as cloaks no longer
Innocent as ice creme de la creme
The magic show flies in the clouding sky
The why from gambled warping
Rockets burst a late birthday again
And warnings clock-wound
Sink as brightest twilight toward
The gathering hammers on the horizon
We drink twilight like pink lemonade
Laced with fury and laughter fire
As the scorching comes close as star
We reached for burning learning fingers
And yell and yell and yell
Our assemblage of bravado
In the face of the Nukegoblin's hunger
Trying to devour our future
Leaving us excretions of Trojan horses
The gifts of moonless silent nights
We shovel against everytime
We rise reincarnating our new
Ways of looking at life without lies

Blair H. Allen

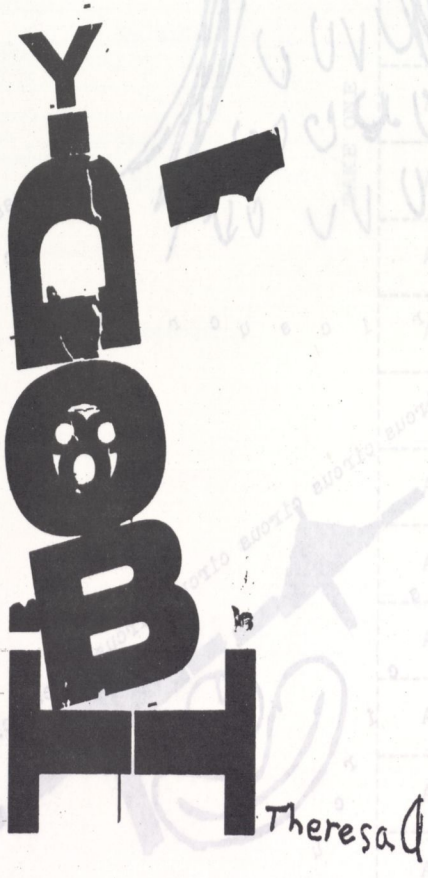
It's Our 10th Birthday

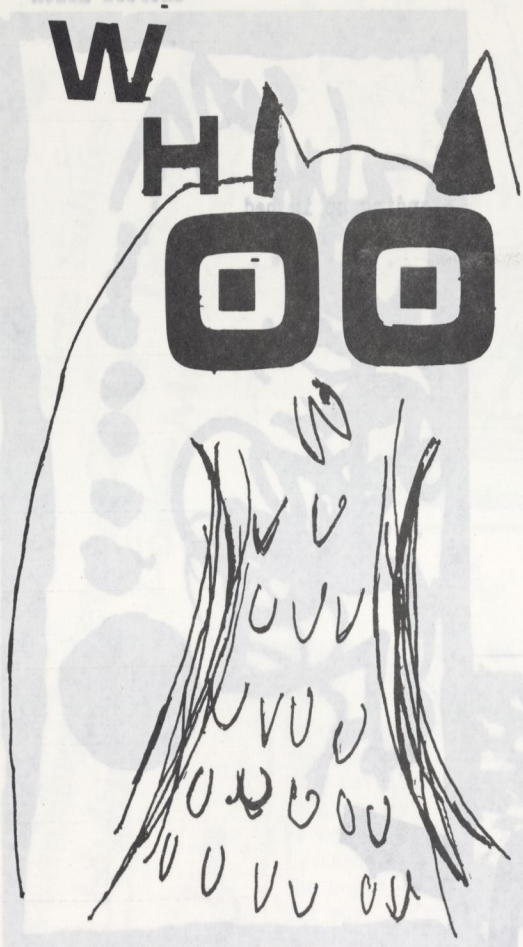
Celebrate!

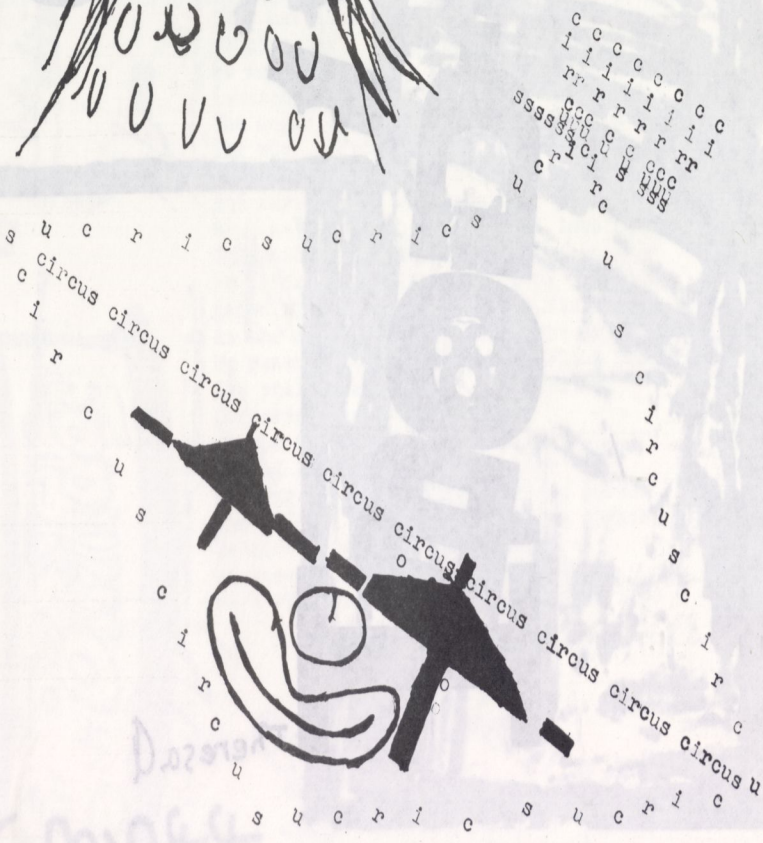
Geoffrey Allen

Theresa Allen

Standing up in bed







Therezia A.

MICHAEL ANDRE / ERIKA ROTHENBERG

TAKE ONE

AVOID INDULGENCE

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AVOID INDULGENCE

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alone

the only object

in a void

landscape

walking

slowly

deliberately

to the beat

of my heart

in a flat

empty

desert

my eyes

focused

on the

eye-level-line

where the

empty

blue

sky

meets

the sand

naked

bald

no eyelashes

no eyebrows

constant

slick

continuous

counting

from one

through 99

100

& it's all over

from one

through 99

to one

through 99

never

reaching

100

never

reaching

the end

Betty Beaumont

***

I worried off to the bank I stuffed
some paper in a metal slot a key into
my pants & slowed out to the parking
lot where I saw a man whose face
was grease and black dots sweaty
sleep inside his car rush streaked
down the door I greeted past his
smoked bent bumper & I found my sky
blue tiny car hunched up at curb my
hand was slimed on wheel I heading
at the street it's bulging light that
in and outside me motor choking where
was I been what do here inside this
notime counting up my bukz & every
number don't mean nuth a zero
fat and shirked —

Johnee.

got bukz.

John M. Bennett, 1980.

I close my bright eyes
I suck my salted lips
I squeeze my hand on
bare and think the
jerk the man who's
here and blowing his
nose in last week's
coupon page that's full
of joy and joints and
out of time expired.

In Center

John M. Bennett 1980.

What? I said, OK - the

sauce is on the noodles

snake heads stewed in shoe

grease

If you don't eat I will

lacquer it with hair spray and

we can hang it on the garage

John M. Bennett 6.28.80 C. Mehrl

My back was full of ants

I stood up in the shower

felt the bite of glass on my face

cut off my dick and drown it

saw a lightbulb hanging from

the towel bar Saw a towel

hanging from the fixture

with my angry words smeared

upon it

johnn Bennett 7.1&0 catherine mel

In my sleeve the
mantle crumbled. It
knob nose an aspirin
table. He at rolling
skate beside speech
kit. I foot thru map
when rug floats up.
The house buries every
sauce.

C. Mehrl 7.25.80

Ice Cream Pipe

I went up to pipe-dream city
dumped my newsprint in the
slot and passed the gas station.

It wasn't long before the dump
sank and so the party pooped.

Next day at noon we'd meet
at the skating rink, bring
my man and paint the ice
a different color blue.

C. Mehrl 9·26·79

JOHNSON CITY
TENNESSEE

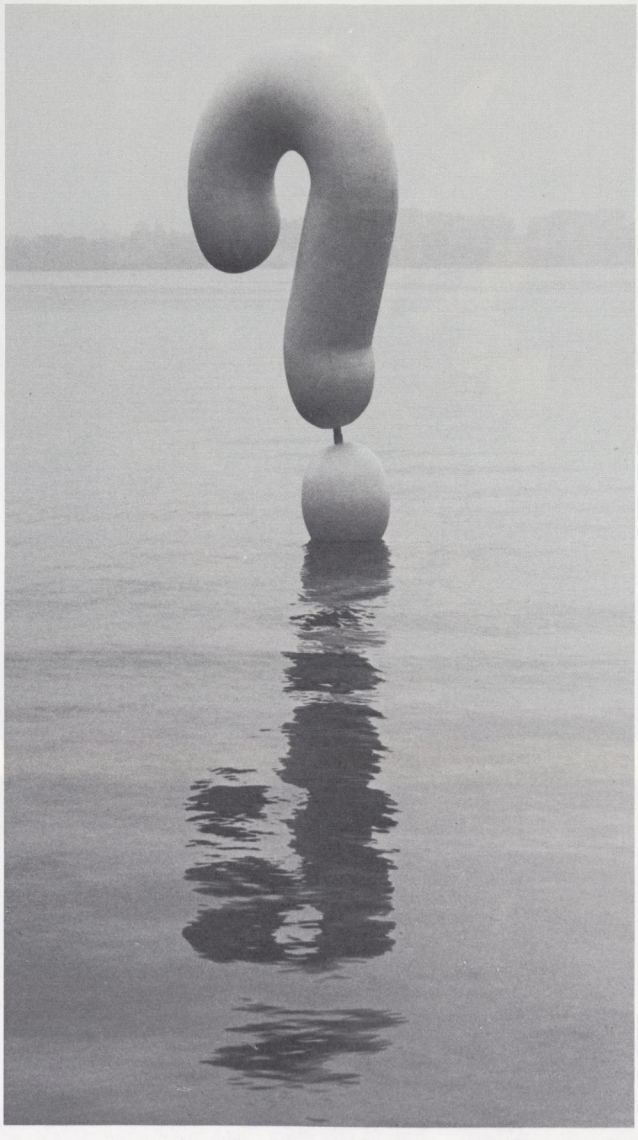
a poem for my friend richard.

1/1,000

geORge brett, ORtist
409 S. Jarvis Street
Greenville
nORth carolina
USA 27834

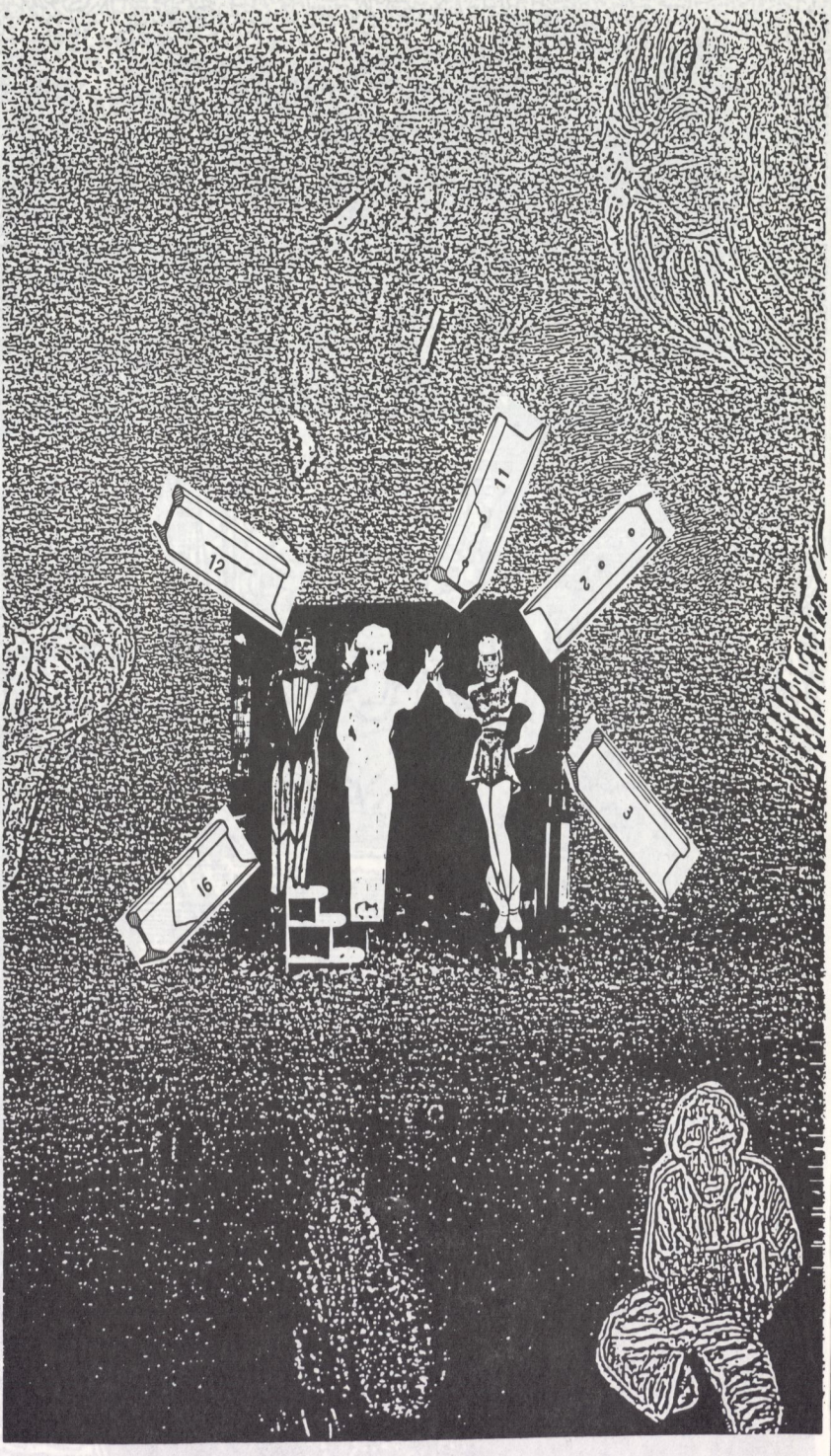
« poetree » action 1977 ernst buchwalder

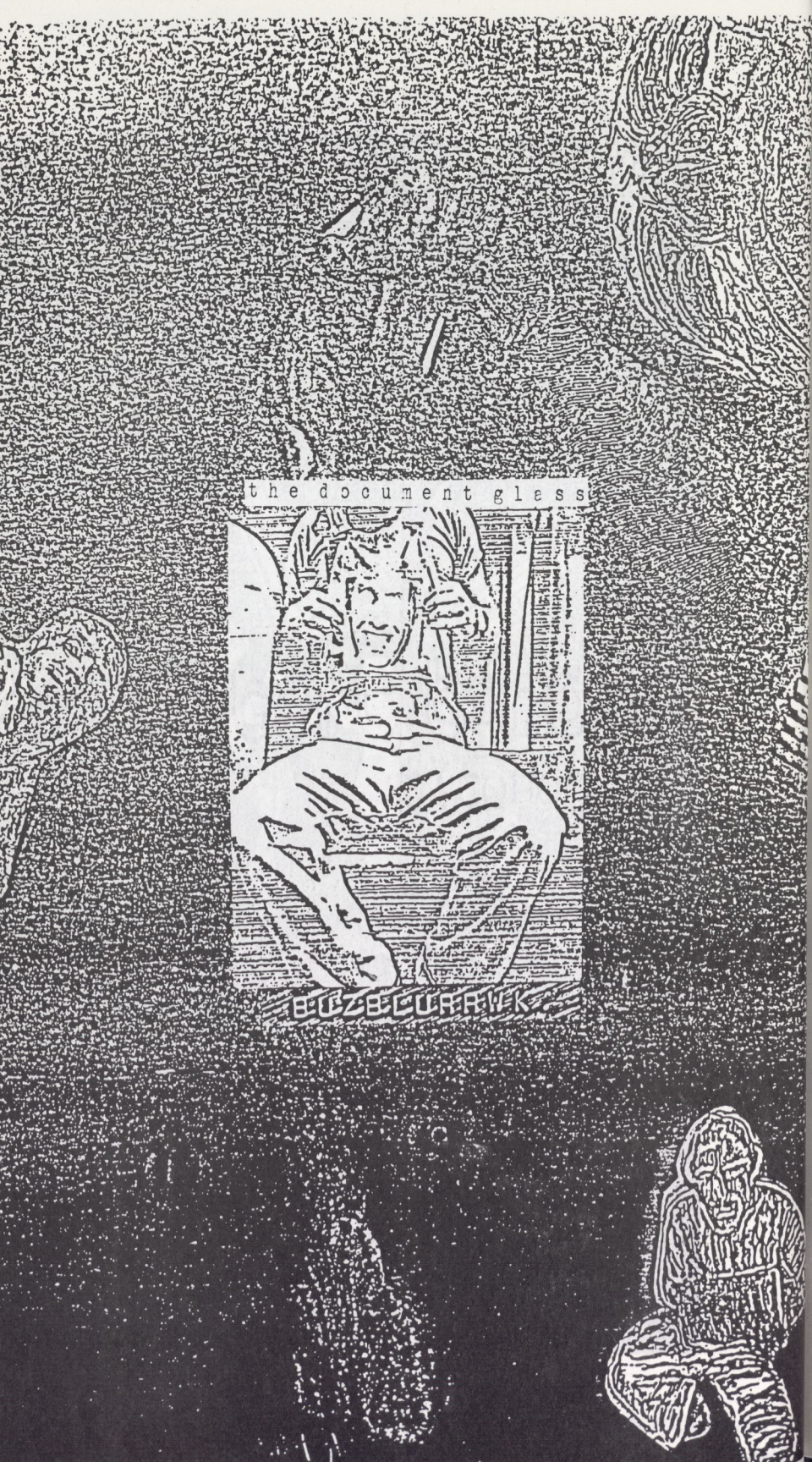
«.... to cover a naked tree with leaves...» action 1977

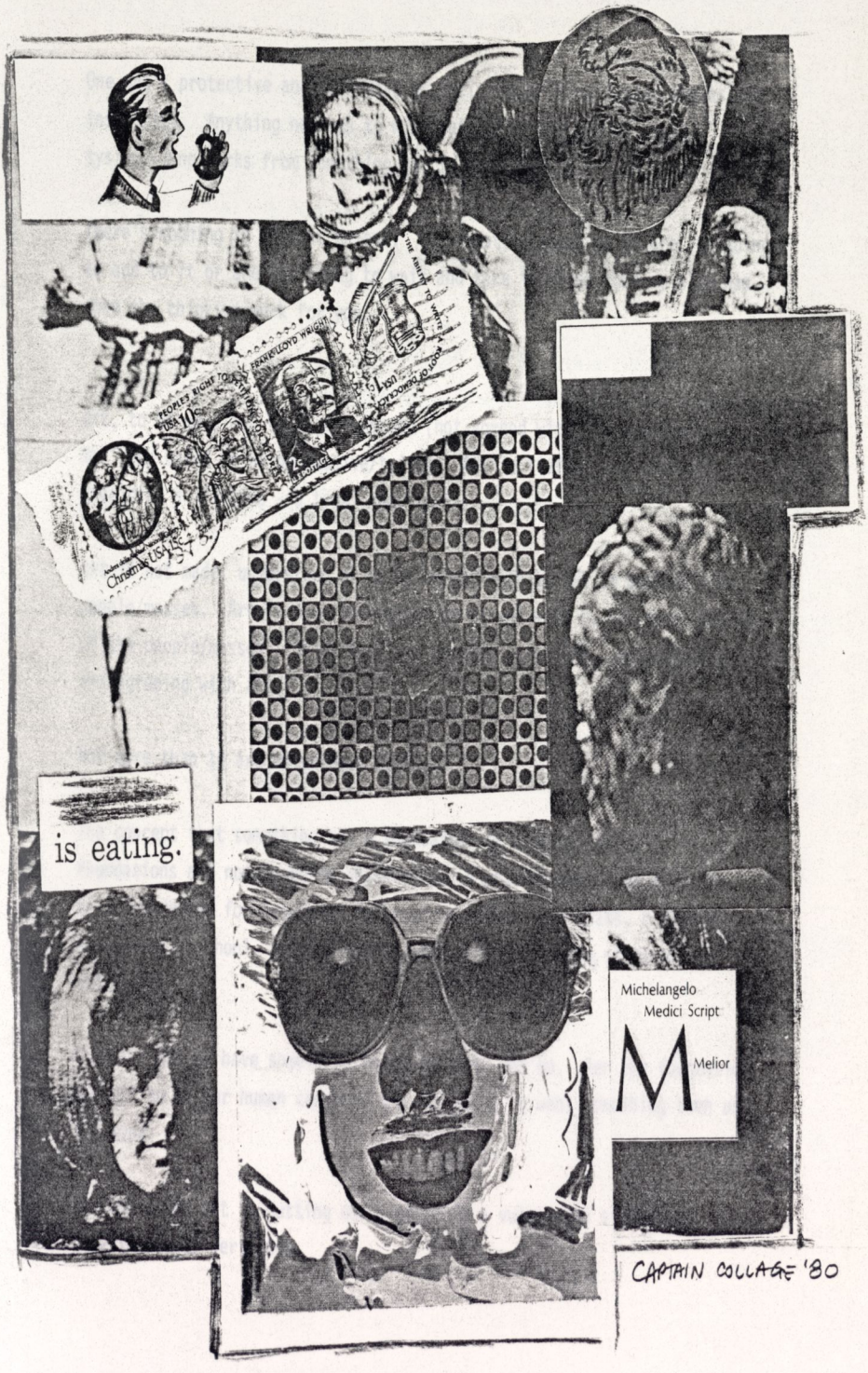


« question.. » swimming sculpture, 450 x 200 cm, on the lake of Zoug, Switz.

ernst buchwalder







One who's protective and defensive of their social/mass system emphasizes insecurity. Anything new has to work outside of the social /mass system. One works from something not in something.

There's nothing to protect/defend; the question seems to be are you going to add to it or are you going to wait and take it after someone else has done the thinking/work for you.

Art, to be made and to be understood (not agreed with) through the past has been based on being evasive/tricky. Art is living, eating and breathing a lifetime - a total commitment.

Art is not made, understood or to be agreed with by 95% or more of the people/masses. Art is made understood or agreed with by not more than 1% of the people/masses. 3% or less are working at making, understanding and agreeing with art.

Not more than 1% are an unknown factor.

The concept that something has a foundation is a myth. Today's foundations are not based on anything but a mass system. The concept of a foundation for knowledge is based on number in a class, a course, a program, a school, an institution, etc. and not on one, singular, individual.

A person has to have something to build from, not on. For the foundation concept to be for human concern, one first has to want something then use the mind.

One who makes art is putting one's selve in a vulnerable situation/ position/edge/ perimeter.

When one conceives something, one thinks in terms of numbers/substance/ exist-quantity --- from this one has to find the source of the numbers/ variations -- quality. This is done through indifference. Indifference is applying no preference, truth, right, value judgement and etc, to the source. The emphasis is to work at being visionary in perception of the source with preference to be used only to weed out variations. The Physics of conceptual variance are predicated on duplication predetermined by the source.

Past works of art are said to have been created on the basis of involvement with the whole, the end product, as the parts are to be subordinate and involved with the process.

The most immediate projection of art today is moving to parts and pieces being the end product where the whole, if questioned, is subordinate and involved with the process.

To paint on canvas one makes the canvas a support not a surface. To work with paint, in an art context is when the paint becomes a structural supporting surface. That's why painting has been referred to as dead because color and paint had no structure but a history of allusion/ illusion.

The unanswerable is after the foundation, not before.

Same #. The first # is the next	1	1	1	1
add the same # to all.	1	2	3	4
+1; +2; +3.	1	2	4	7
double - w/o perception.	1	2	4	8
First 2 #'s determines the third - Fibonacci progression.	1	2	3	5
first 3 #'s determines the fourth.	1	2	3	6
+2	1	3	5	7
+3	1	4	7	10
+4	1	5	9	13
first four #'s determine the next.	1	2	3	4

4 2 3 1

4 2 1 3

4 3 2 1

4 3 1 2

1+1 = 2+1 = 3+1 = 4

1+1 = 2+2 = 4+2 = 6

1+1 = 2+2 = 4+4 = 8

1 = 1 = 1 = 1

1+1 = 2+1 = 3+2 = 5

10 or

1+2 = 3, 2+3 = 5

2 1 3 4

2 1 4 3

2 3 1 4

2 3 4 1

2 4 1 3

2 4 3 1

3 1 2 4

3 1 4 2

3 2 1 4

3 2 4 1

3 4 1 2

3 4 2 1

4 1 3 2

4 1 2 3

1 = 2+1 = 3+1+2 = 6

or

1+1 = 2+1 = 3+2+1 = 6

1+2+3 = 6

1+2+3+4 = 10

1+2 = 3 +1+2 = 6+4 = 10

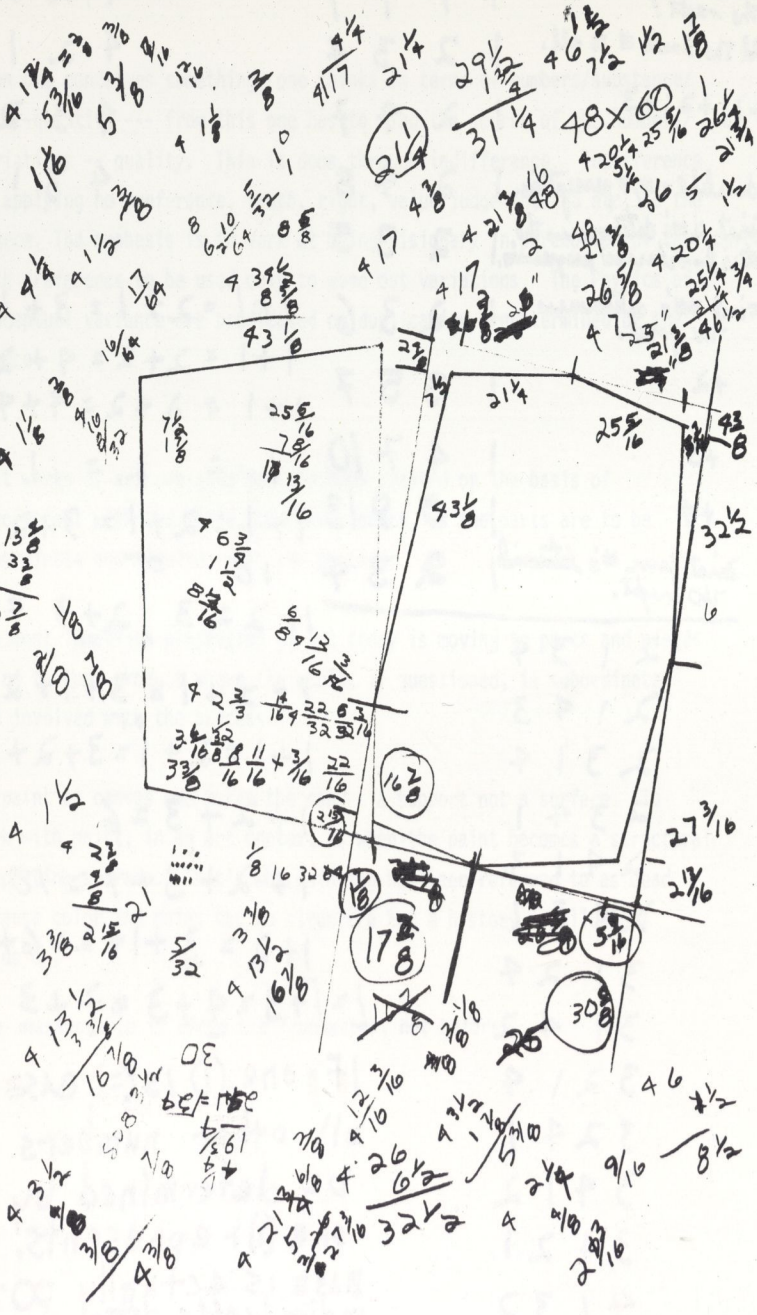
1 = 1+3 = 4+3 = 7+3 = 10

IF one (1) is (=) BASE then all other numbers would be determined by what one (1) represents.

BASE is actually to be individually determined.

1 3 4 7

1 4 5 9



James F. L. Carroll

Painting is past memories. These memories are emotional symbols of fantasy - myths. Painting is not art but one can make art with paint. For one to paint there is no beginning/foundation, basis. To work at making art one has to have an understanding of one's own capabilities, a ground, then the common denominators are given. Today one is told to build on a foundation but one finds that the history of foundations are built in the air and not on the ground, making it an allusion/illusion, a machine orientation as opposed to human mind and intellectual concerns.

In today's social/mass terms and since man's existence; an object, or ideal to be objective implies mystics, fantasies, illusions, allusions, dual, forked and multi-references.

In this social/mass system of conformity one can not think in terms of being objective, if one does, one has to work outside the system to make art.

A beauty unschooled, unsystemized, unruled, unsubject...greek with no content ----CLASSICAL
A theory schooled, institutionalized, formalized, programmed, subject determined---- ACADEMIC
Mannerist in the manner of standardized, ruled, stylized, following in succession ---- TRADITIONAL

A traditionalist continues an academic procedure.

RENAISSANCE

INTERNAL QUALITIES
MASSIVE
MUSCULAR
ANATOMICAL

GREEK

EXTERNAL QUALITIES
AURA
CHARISMA
IDEAL
SURFACE QUALITIES

Art is the projection from the surface to the perceiver of a physical reality not a photographic illusion or allusion.

Manet's "Bar Maid"
perceived synthetic cubism.

Synthetic cubism was the culmination of Manet and Cezanne, a singular surface which combines the surface and physical reality of the perceiver.

Picasso never went beyond the recognizable object, but he did do variability to the surface in pattern decoration. In fact, his work after synthetic cubism became influenced and derivative of the decorative attitude. (Matisse) His inventiveness stopped with synthetic cubism.

He became involved physically with pattern/decoration/emotion that represented the skill of his object/image.

One very important point of synthetic cubism is the elimination of the need for Renaissance perspective.

One shouldn't wish to program what one has acquired or replace what is already there because it would be no better than what it is replacing. What one should do, is a way, a process that is only theirs, and not through the osmosis to systemize what one does but will, can and be only suggested by someone else. To make art one is, a producer of ideas and its' projection, anyone who tries to systemize their own way of working doesn't understand "Peter's Principles".

Peter Cherches

An Auntie Story

Auntie tells us a story. Nobody wants to hear a story, but Auntie tells one anyway. Auntie, we say, nobody wants to hear a story, but she tells it anyway. We are not interested in hearing any story, Auntie, we say, we're not interested in hearing any story of yours or anybody elses, we say, so why do you insist on telling us a story, Auntie. Because, she says, because this is my story, she says, this is my story and I must tell it.

Why don't ya keep it to yaself, ya bitch, Father says, why don't ya keep it to yaself, he says, Father, who has never much cared for Auntie, who has heard her stories often enough before, who has never much cared for her stories, he is not alone, we have all heard Auntie's stories often enough before, we have all never much cared for her stories, though not all of us have never much cared for Auntie, some of us have cared very much for Auntie, though not for her stories, we have told her this, we believe that honesty is the best policy.

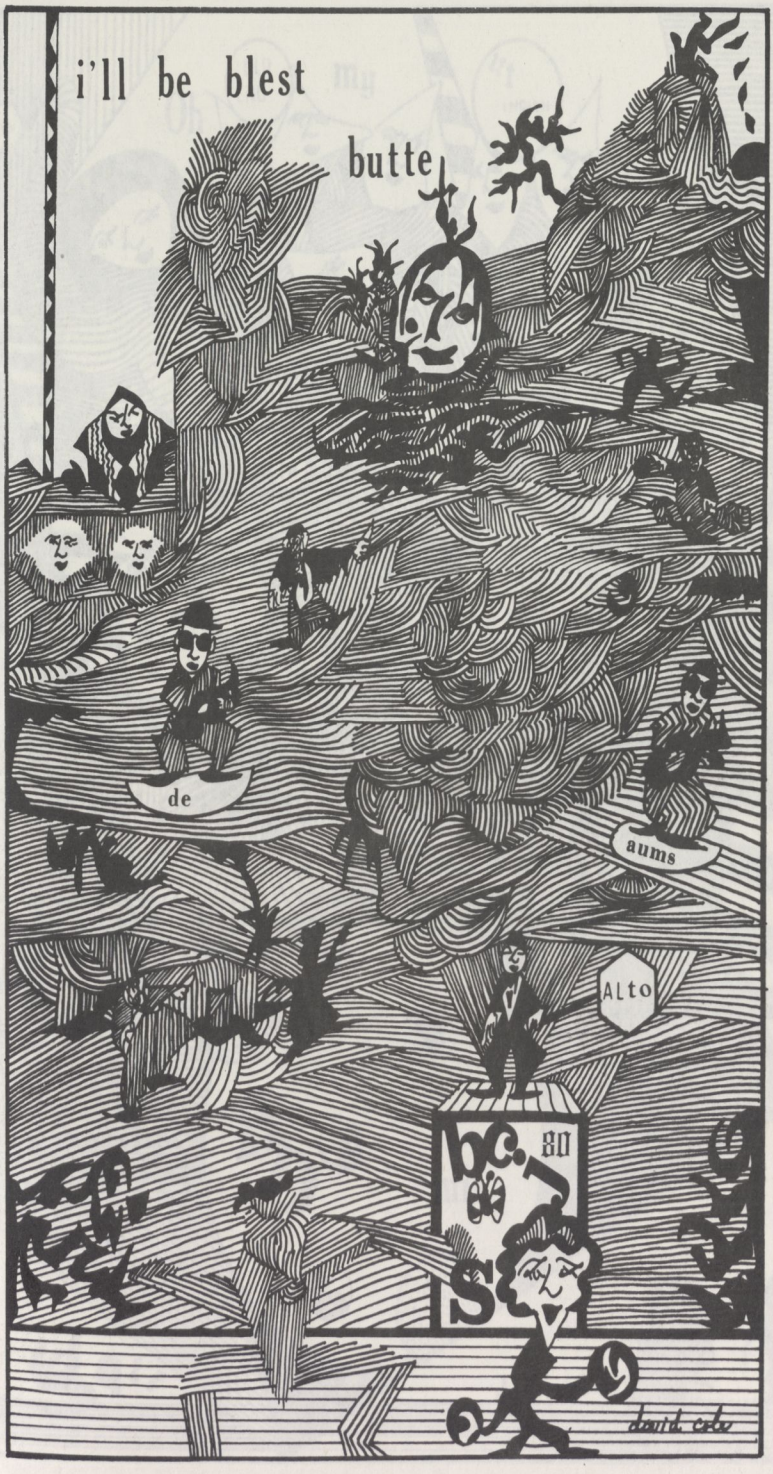
I *am* my stories, Auntie says, I am my stories and if you don't like my stories you don't like me, because my stories are me, and if you don't like my stories that means you don't like me. Nobody likes me. You all hate me. You all hate me and you wish I were dead. No we don't, we all say,

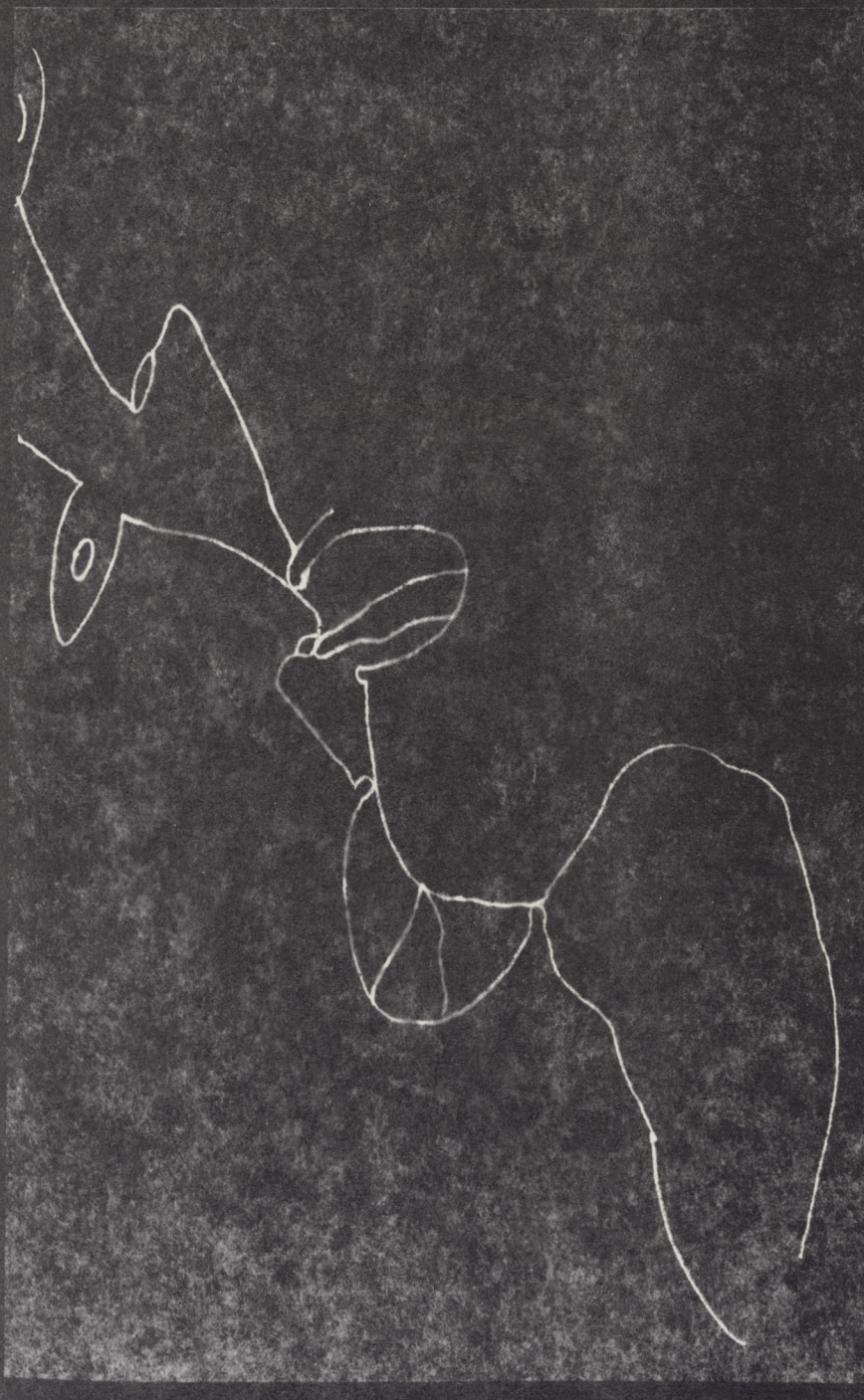
all of us that is except for Father who says nothing and does hate her and does wish she were dead and so does not protest though the rest of us do because while we most certainly do not like her stories we do not dislike Auntie and most certainly do not wish her dead, so we all say, all of us that is except for Father, of course, we say, no we don't. Yes you do, she says. No we don't yes you do no we don't yes you do no we don't yes you do no we don't.

All right then, she says, if you don't then I can and I will. And she does.

Auntie tells us a story. Once upon a time there was an Auntie who was hated by her family. Her family hated her and they wished she were dead. They hated her and they hated her stories. They hated her stories and they hated her. They hated her and they wished she were dead so she couldn't tell her stories any more. They knew that if she were dead she couldn't tell her stories any more, because dead people tell no tales, so they wished she were dead because they didn't want to hear her stories any more. And this Auntie knew that her family wished her dead, she knew very well that they wanted her dead, she knew that they didn't want to hear her stories, they told her *that* much, and though they never actually told her they wished her dead, she knew they did. It was obvious. They hated her stories and her stories were her, so if they hated her stories they must have hated her. Yes, they hated her and they wished she were dead. But why do they hate me, she wondered, this Auntie, why do they hate me and why do they hate my stories, they're such wonderful stories. Why do they hate my wonderful stories. She wondered why they hated her wonderful stories. And she asked them, the family, she asked them, why do you hate my wonderful stories.

Because they stink, Father says.





VASE – for Barbara – summer 1978/summer 1980, Ella Collins

BOX TURTLE – found negative – offset version No. 1, 1980, Allan Coleman

notes drawn ~~from some~~ on titles of Jacques Derrida — Tom Conley

tr par dessus le marché

tr ≅ croiser
tr ≅ traduire
tr ≅ traite – draw – retraire
re-trait

infinitize t, add an r : tr

tr ∞ "mark R" "mark t"

tr
par dessus le marché

umbrella • par dessus le texte. umbrella policy at the title. "J'ai oublié mon par dessus, etc"

märchen (German)
mark, marks, Marx
"K-Mart" "Super-Valu" "Karl Marx"

legs de Freud

legs – laisse – lace [lace the g = jouer, goudir, etc]

je te lace : I laisse you (Van Gogh's shoes) remember entrelassure

Freud, "ferd" (French accent of American pronunciation of German) → de-ferd, deferred back to the d of difference and beyond

written, Freud is DEAF : the mute text

Baby alive bébé, pp

la vérité en peinture

je ne peux pas le voir en peinture : truth in pain?

vérité = truth is always a step-toward, the -ness of going vers- which assures truth via incompletion. Truth, vérité is directional, vers, a word ver- that

frays from
left to right
in a scansion
a dream of sufficiency

turns over itself
in marking where
the lack was left

tru- -ité
ver- -th

truth is pink → rose à l'occasion

la loi du genre

more mart : l'aloi (mauvais, bon aloi) of the coin → arch. hole in the wall
la loi derived from the double aloi ±
→ numis. value derived from stamp of force: -plosion past

genre ? ∞ of regen : gender derived from regente

re- gion
generation
all squared away

Des Bruyères
"regente des sensations"

du genre la loi
la loi du genre

la fabrique du près
[of the metallion]
averse + reverse

notes drawn ~~from some~~ in titles of Jacques Derrida — Tom Conley

titrier

ti = t one mark for all forever ++++∞

falsifier of titles before the trying of the t : le titre y est

division eternal → harmonics (trier, tryer, tri, sift : triage à la chantarique)

try to divide

TI - IT (ti) of iteration : no iteration with duplicated mark

signature evenement contexte

yes, following Lucette Finas, signature événement qu'on texte (paradox of a weave-cum- profile of letters)

signature événement contexte = SEC

est-ce ici — S-ici — S...i ci ∞

for the sake of
The deuce :
si si si ....
ci ci ci ....
ccccc

limited inc

L'imité ∞ limited [all philosophy, all writing abstracts]

dinc (dink) ≅ dinque (from Glas) : Limit-a-Dink

(limité- / l'imité) × (dink / dinque)

L'imité D in C : hence ci-dé

or décisoire

or see-D

le vert est ou

Désidération : sidéré, border of

quickly now, in French accent : le very ou ↔ le where are you (?)

- Charles Boyer

ver (German) — où (French) } (ver / where) × (où / who) — where (English) — who (English)

vers où ... (?)

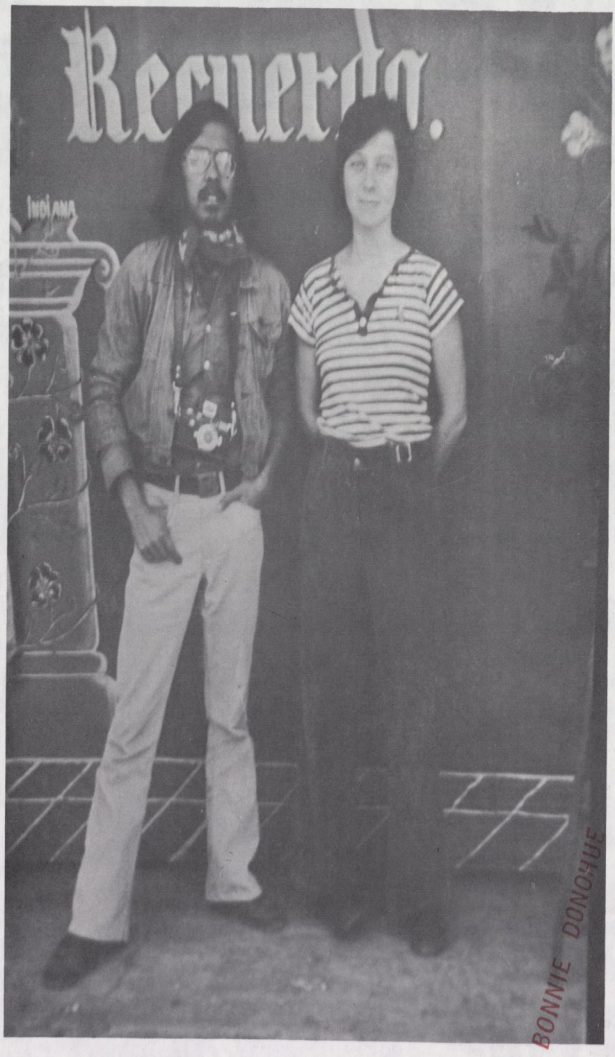
vers / verre / ver / vert — et / est — (+) — ou / où

ver ↔ rev

ver.
point de version
quel rêve
the car is the dream
of motion : rev
of metaphor

Cracker Jack Kid
2468 South 3rd St. Plaza
Omaha, Ne. 68108

jack's j-walkers CJK.



Michael Dyregrov

A Flock in Nettles

1 Are swans THAT white? Will its shrill voice, like John Gilbert's, finish Swan in talkies?

2 a A rose-breasted grosbeak in breeding plumage hops from side to side on its branch to place me, and as it triangulates, shows me all its æsthetic confusion: the cone of a beak suspended perpendicular to the triangle on the breast which is pegged to the slanting cylinder of the body. A Kandinskian disjoint. Isn't it an admission of sterility when art forces a description of itself in parasitic mechanical terms rather than its own?

b Grosbeaks' feet are "buffy-flesh color." ¡Caución! Know Your Imponderables: the color of flesh is one of them.

3 There was a time, migrating, when I "touched" where I was trying to go as a neck in flight, the "collision" of missing my continent below.

4 A snipe, circling in courtship flight, breaks a necklace, drops its beaded cooing. Recover a bead and you have the chain, for in all its parts, love is the same.

5 a I anthropomorphize as wise an owl's staring. Who knows how, then, an owl ornithomorphizes my glaring?

b Owl thrusts its head through a flammulated "Who?" of a collar. "You!" flows in a menthol cloche around its head, and Owl disparue.

6 For sheer size. . .the infinite?. . .I follow a veery thrush into the swirling cold ether of its call.

7 A vireo "sings" 22,197 times a day. Why is the product of feebleness so compulsive?

8 November. I was deciduous, treeless even, until evening grosbeaks leafed-out an empty birch: male fall leaves yellow and black locking in their stipules, and female leaves for summer, green. Beaks were buds. The birds' screebling moved through the flock from a midrib and petiole.

9 Finches in their flaw of yellow hide in the yellow estuaries of mulleins and thrive.

10 My bigotry moved intact with me out of morals into æsthetism. I can forgive a cowbird its lechery, but that creaking voice is unforgivable.

11 The call of a loon reaches its third point, tears down the center into beak and hock: sark chasm. There's a tornado watch tonight.

12 A fox sparrow shuffles not just for a grub down there, but to feed on the brizzling sound. Sorting dry leaves not only for the first spring shoots, but for the aboriginal rustle. . .I have to.

Michael Dyregrov

Wasps Hawking

1 Bees bessemer on fireweed swarm the burnt-over hills, making white-hot honey. It's a fact that, purified by fire, honey made from fireweed is the whitest of all.

2 The most colorful of my mistakes, like the highest insect forms, fly only by day.

3 A mayfly, torn-up rider on sleeves, flower child with swiped guitar, climbs me aboard at Poplar, leaves me for a warbler at Beak.

4 Chrysalises darken at hatching. That's a metaphor.

5 a Intelligence. . .a wasp hawking. . .whips its eggs down the back of the lime sweet caterpillar of perception.

b "Brilliancy" in "butterflies." Even a dull perception, wings snapped shut, directs a flycatcher into an immensity.

6 Mongol Pine strokes its face, never knowing what a mouth does. Coarse-haired, topped and squalling in the wind, this pine hatches thick with sawflies, drains the field for pitch. . .amber chrysalises of Danais drip from its branches.

Soignée

They sin
Texteur said.
One weekend
the Albigenses dead.

We
Protectors of the Faith.

What a sacred rod
Soignée bears.
No witch wore flame
as toxic white as Précieux wears.

*

1 Caught giving out coins to children on the streets of Jabkenice. . .
and there are other conventions into which the mad find themselves fitted.
Smetana in his fur-trimmed coat on the hottest day stumbling
into an air pocket, twisting his turbulent cane at a stranger,
"looking through his friends," the bland greasy bowler of syphilis
slipping down over his eyes.

The trout at Jabkenice trouble him. Smetana sees their sculling fins
as the Vltava's currents made audible in his deafness. ("To the hour
of his death, the rapids of the Vltava sounded in Smetana's ears.")
One day these trout present themselves as a beguiling procession
of drollips in pralltrulle trolling "to whom Smetana bows affably,
sending them on their way to Praha to seek better company."
Tips his bowler to the last of them,

Bedřich's Electric Magdas

Far under in this deepest of lakes in the gap where the Angara starts,
a fir stands unrefracted, untouched by the current. The fir:
Smetana's "sign." The sun spills, for Delius, as a bleeding turtle
at the maelstir Angara's head.

Ancient lakes give rise to species of their own. Lake Baikal bred
for Schubert the golomyanka, a fish which bears its young living.
His Mörike songs wait, poised for Hugo Wolf, as a school of motionless
Baikal sculpin: Wolf died in the delirium of syphilis.

Flowing too swift, the Angara never freezes. Baikal's teal drift downstream.
A stone rises to a warmer layer.

Kuro Gashiwa

1 a Sunfish. . .moored slippery windsleeves. . .taste the air with sullen mouths.
Weeds drift and comb out, and crawl up in the hot sky for drying. Lilies,
or are they "floaters" in an unhealed eye?, clog the hungry narrows. I look up
into the currents of the air, but there are no clouds.

b Reeds. . .raw unsure muskrat-gnawed choices. I could starve.

2 It happened when I got the window clean: a grosbeak flew against that new sky
and killed itself.

3 As I walk toward them, the constellations rise up before me. This isn't
an illusion, but the single instance where the universe lets me control it.

4 I've stopped throwing stones at the sky, spattering the moon (bland, chill
Chac Mool awaits propitiation). Repaired gaps in constellations, lit
Percy's Quadrant. A burst of meteors hits my arm; blood starts from a calculus
of points. The report was so distant I thought I was safe.

5 a Surrounding me an umbrella is a perisole.

b The sky is an umbrella in my fingers, lifting on the currents of my motion.
Tugging is why I carry one. My hand rises as a comb, picks acorns in Scorpius.
A branch mumbles affectionately over my curvature.

6 The moon grips my hand Kuro Gashiwa: the long tail of its reflection drops
in the water across the bay. Coverts and sickles break off in the saddles
of waves. Useless rooster bred for summer, molts in half a breeze.

7 I walk out on the frozen lake tonight for the sky which is alive. . .
a crustacean with gills drawing me in, breathing me, setting me down at last
in place: myself at the North Pole from an elm on Gaderen's Point. . .
and to the east, a butternut and the dropped birch where ducks groom. This is
my constellation of place. Towns orbit me and I give them names: Squirrel
Falling, Mourning Star, Sly Eruption, and the Twins. . .Anna's Dancing
and Ripple of Fame.

8 Their voyage made them true Astronauts: they landed on the sun.
Uneasy kindling there? for they knew that even with such ceremony they were
little more than a flare to the bigotry of acclaim.

9 IS earnestness rewarded? Tonight that poor whippoorwill toppled, beak-whipped
by song, trying to brood the moon.

The sun's a bug
swiveling on a muskrat's eye.

So my slough is the "earth's eye" of Thoreau,
rolling the sun as a seed barge, acid sedges,
a gnat paste smarting into a corner.
Stare of a small confined ocean looking wherein,
Celestial, you measure your own depths.

Wild Honey Weather

1 Early this morning, summer lightning and thunder in a December downpour of powdery snow: the sleepy revolt of anachronism.

2 The rain falls on a rope from Orion, a mist among strangers, as removed as flying squirrels. The long skim ends in a sleet of clinging on my sleep.

3 Does the rain fall on a city? for what can it water. Nothing drinks.

4 "Shake a stick" at January: ice crystals quiver through the air from a broken piñata.

5 a "All the months of the year curse a fair February."

b There's so little racial hate in the countryside because we have February to blame.

6 Wind from the southwest is a deer just let in, feeding at my hand. Its voice is a neck dipping among the spruces, parsing.

7 The wind, almost a tornado and resinous-smelling from the splintering pines. Near sundown, a pine splits open and pours out a pale yellow pitch of light. Poplars fall in a warp across the bog. Vireos, scanning for stirred ants, fly like shuttles through this loom.

8 Watching the clouds with a vision little more than retinal. Today they're whales. I try to make out shapes, appurtenances that locate the clouds as humpback or narwhal, but settle on a generality: mothers and calves. A freshly-calved cumulus drifts by massive and vacant, an emblem for Émile Atai. Émile, Gauguin's son by a Tahitian mother, sits beneath the sun weaving fish cages for tourists.

9 The sameness of late-August days leaves me light as dragonfly strut in a kingbird's beak (August dries out days, shrinks them end to end). Kingbird cleans its beak, scours. . .flicks its tail. I hear a nasal DREEB.

10 Rubbery chortling of a robin, turtling of the wind. An oak pricks up its spaniel ears as the storm comes in.

11 Ice just-formed swells against the shore, pinioned. Whoots. Wing-bone of ice . . .navicular, scaphoid the "boat-shaped," a fused carpal. . .cracks as it articulates. Alan's locked-in with this heron.

Michael Dyregrov

Os

A hagfish feels its way with nettle barbules among the willows,
hangs from Regredi's Swamp, brain slid to algæ. Ribless
and no limbs, and jaws? none, yet the organ of all beginnings
is the mouth. Disc is Suctor's intelligence, grinding rock
to silt, pulling down the North to feed its suave sluice.
Ever since the Ice Age, Hag's twisted, coiled with itself,
a creek trying to breed a river. Slips a knot upstream to unhook,
find its way back, recidivist to a glacier. The instinct
for pure is unrelenting.

Flying Squirrels

1 Fear, too, relies on a sense of proportion: a chipmunk hides from a falling acorn.

2 A varying hare, a snowshoe, withdraws into the swamp, particularizing each of its stations with its eye. . .giving itself away, for an eye mimics nothing nor can it be mimicked. Any comparison is forced. The snow in early spring molts sympathetically from white to brown as the layers of debris melt together until swamp and hare are one pelt again in summer.

3 The haunch of a snowshoe hare on the path, and the rest of him? Flies jostle in the guard hairs. Can't be Fungo. . .this is too indifferent.

4 A flying squirrel. Its glide mark on the snow: diagram of aileron softness. Traveling for company, I come across the squirrel's only other tangible. . . a tail dropped by an owl like a bored napkin after a banquet.

5 Wet sand and tracks this morning. The deer I never see leaves an impression of itself as a force curving downward under the forward weight of light, an ibex horn slowly turning inward as Capricorn coming through from a distance.

6 This weasel is young I'd say from its lack of fear, still unwary enough to be a friend. Sees me. . .and I arrive at a warbling whistle to hold it. Darts down its runway, less curious than wary now. Then Weasel comes back so close I can see the tiny pig nose and the specks in the ermine. The brown iris almost separates from the black pupil. . .brown showing off an illusion of its own: that brown IS black. Leaves with a suddenness that mesmerizes me. Weasel exploits sleekness and speed for the illusion that it's still here.

7 Three dogs show up from the far side of Gaderen's Point, intrude on my conscience as foreigners. "Barbaru," bark the barbarians. I know from their strangeness that I've reached a state of wilderness: foxes are my domestic animal.

8 A reprieve for albinos, I clear a lightning burrow for them, stand by the tree for lightning, to be leapt by a white squirrel. My breath's "Kariba": in another place.

"aura," Mimbres Valley pottery

Michael Dyregrov

Propitious

The sun rose a boor honing excuses,
a gorged aura squatting on a hummock.
"Terbiltarbol's in the swamp," ducks mutter.

O Mango, drupe salacious, what sayest, Sacred?
What news of solar flares, eclipse, reaped fuzz?
Tambortimbu, Speak.

1 Stahr

All of her drawings were abstract.
Stieglitz took her into the little gallery and asked
where a certain charcoal came from. Georgia O'Keeffe told him,
"I often get headaches and this is the picture I see."
This confirmed what Stieglitz knew.

Alfred Stieglitz: An American Seer, by Dorothy Norman

2 Archetype. Aurae

My entry to the primordial was privileged, too.
For I, a "Babylonian," breached the plan for Ziggurat
by climbing the sharp isosceles of migraine.

Avenue to Ziggurat

Velocities of Green

1 A sense of strickening loss attaches to a twig of small events. Breaking off a bud has the repercussion of losing the woods.

2 Distichous like the aerials of ferns and moths, the tails of flying squirrels feel. Receive slick bark, sudden eddies, snare traps. I plant the stem of a tail in my hand for moonwort, a fern succulent known to glide on updrafts of moonlight.

3 So clearly do his drops-of-water lenses explicate the leaves of lupine that rabbis ban Spinoza for heresy.

4 Orange lilies and a scarlet tanager blend out in foliage as velocities of green.

5 Ilex verticillata. A holly bush, in the first frost, loses its spiny mannerisms. Its stripped branches simplify me. My pretensions still cling by their hooks to my beard, and there are a few red berries left.

6 This stalk, Solomon's-seal's, unpushable, holds the second beat in the wind: a sarabande. A budded crozier. I cup my hand over you in a fermata. You can reach out under my long rest and never touch the cold.

7 We all await the Creation: an orange mushroom pouring down the trunk of a burr oak as lava from a dead core.

from Michael Dyregrov's Journal

Dear Pal:

There are days when even a batch of wong numbers seems like good news. Like today, maybe. Happy dialing.

Best,

JE

Wong Kui Hung, 125 Portland St 3-842376
Wong Kui Kee Fishmonger
19 Milestone Sam Shing Hui
Castle Peak Pier 12-816424
Wong Kui Kong
Blk 1 Ngautaukok R/E 3-429735
Wong Kui Lau
Blk 4 Tszwanshan R/E 3-257838
Wong Kui Lit, 63 Oak St 3-938311
Wong Kui Mui
Blk 19 Tungtau R/E 3-836805
Wong Kui Phok, 26 Pak Kung St 3-626382
Wong Kui Sheung
Blk 9 Sheklei R/E 12-236412
Wong Kui Sum
Blk 9 Leimukshue Est 12-226019
Wong Kui Tak
Blk 4 Ngautaukok R/E 3-446492
Wong Kui Tung
Blk 12 Cheungshawan Est 3-790430
Wong Kui Wah, 114 Tai Nam St 3-950779
Wong Kui Yin, 256 Tai Nam St ..3-878141
Wong Kui Yin
Blk 7 Wangtauhom R/E 3-377103
Wong Kui Yuen, 10A Wan Fung St 3-241213
Wong Kui Yuen
Blk 30 Tszwanshan R/E 3-261625
Wong Kuk, Fuk Wah Mill 3-892814
Wong Kuk Chun
49C Fuk Lo Tsun Rd 3-821994
Wong Kuk Chun, Gillies Ave 3-645913
Wong Kuk Chun
Blk 27 Wongtaisin R/E 3-233370
Wong Kuk Dao, Wong Wah Mans 12-201029
Wong Kuk Heung, 110 Choi Hung Rd 3-236443
Wong Kuk Hing
Blk 16 Tszwanshan R/E 3-242128
Wong Kuk Lan, Ming Tak Hse ..12-201493
Wong Kuk Lin
Blk 13 Tszwanshan R/E 3-244329
Wong Kuk On
Blk 51 Tszwanshan R/E 3-222036
Wong Kuk Sing
Blk 51 Tszwanshan R/E 3-206168
Wong Kuk Tung, 112 Lung Tsun Rd 3-837279
Wong Kuk Ying
Blk 7 Shek Yam Chuen 12-211779
Wong Kuk Ying, Chung Shun Bldg 3-309112
Wong Kum, 748A Nathan Rd 3-931959
Wong Kun, 20 Kam Fong St 3-846545
Wong Kun
Blk 1 Wongtaisin R/E 3-255068
Wong Kun Cheung, 3 Kuk Ting St 12-765070
104A Cheuk Yuen Chuen 12-764238
Wong Kun Cheung, 13 Prat Ave ...3-664433
Wong Kun Cheung, Ma Tin Vill ..12-764093
Wong Kun Ching
Blk 23 Tungtau R/E 3-821416
Wong Kun Chong
180 Prince Edw Rd 3-801616
Wong Kun Chui, 35 Ping Piu St ..12-906819
Wong Kun Fan
Blk 1 Shatin Pass L C H 3-242641
Wong Kun Fishing Shop
2A Ching Tai St 12-762866
Wong Kun Kau
Blk 8 Sheklei R/E 12-220706
Wong Kun Kau
Blk 2 Ngautaukok L C H 3-411573
Wong Kun Kee
37 Public Square St 3-857324
Wong Kun Kee Noodlie House
Mah Fai Hse 3-308413
Wong Kun Kwun
38 Shatin Tau Vill 12-612740
Wong Kun Lee
Blk 9 Yautong L C H 3-480547
Wong Kun Loong, Mei King Bldg ..3-631394
Wong Kun Loy, 328 Nathan Rd ...3-301678
Wong Kun Man
38 Dist 10 Fuk Wah Vill 3-459709
Wong Kun Ming, Tan Fung Hse ..3-217469
Wong Kun Ming, 186 Tai Nam St 3-935003
Wong Kun Ming, Hung Shek Hse ..3-249774
Wong Kun On, 10 Hung Wan St ..3-643027
Wong Kun Ping, Peony Hse 3-781967
Wong Kun Ping
Blk 6 Shek Yam Est 12-229169
Wong Kun Po, 160A Tai Po Rd ...3-807311
Wong Kun Pui, Man King Bldg ...3-319604
Wong Kun Pui, 96 Soy St 3-853657
Wong Kun Sang, Chi Mei Hse 3-215277
Wong Kun Sang, Wing Ka Hse ..12-402256
Wong Kun Sheung
Blk 11 Kwaifong Est 12-231446
Wong Kun Shing, Magnolia Hse ..3-031427
Wong Kun Shun, 510 Nathan Rd 3-317808
Wong Kun Wah, 28 Boundary St ..3-800733

WON—1219

Wong Kut On
Blk 10 Kwaichung R/E 12-208839
Wong Kut Po
Blk 16 Jordan Valley R/E 3-448173
Wong Kut San, 395 Chatham Rd ..3-621556
Wong Kut Sing
Blk 25 Saumauping R/E 3-480505
Wong Kut Tong, Mei King Bldg ..3-623762
Wong Kut Tong, 2 Mei King St ..3-638493
Do 3-641677
Wong Kut Yin, 126 Fa Yuen St ..3-921705
Wong Kwai, 253 Portland St 3-961504
Wong Kwai, DD 51 Lot 1926
Entrance of True Love Hospital 12-905569
Wong Kwai
Blk 17 Lichenguk R/E 3-796864
Wong Kwai
Blk 6 Shek Yam Est 12-220167
Wong Kwai, Blk 17 Tungtau R/E ..3-834111
Wong Kwai
46 Shum Shui Po Mkt 3-869004
Wong Kwai, Lux Theatre Bldg 3-621211
Wong Kwai
Tin Kwong Rd Police M/Qtrs ..3-030323
Wong Kwai, 44 Shanghai St 3-665527
Wong Kwai, Blk 7 Valley Rd Est 3-638910
Wong Kwai, 11 Rhondda Rd 3-375274
Wong Kwai
Blk 7 Leimukshu Est 12-232880
Wong Kwai, 38 Kam Lam St 3-315458
Wong Kwai
Blk 1 Ngautaukok L C H 3-455564
Wong Kwai
Blk 6 Shek Yam Est 12-209650
Wong Kwai, Tai Nam Lau 12-662624
Wong Kwai
109 Sec 6 Fuk Wah Vill 3-431522
Wong Kwai
Blk 12 Taihangtung R/E 3-801105
Wong Kwai, Blk 1 Sheklei R/E 12-231065
Wong Kwai, Blk 1 Yuen Long R/E 12-768213
Wong Kwai
Blk 5 Kwaifong Est 12-239673
Wong Kwai, 806 Shun Ning Rd 3-788115
Wong Kwai, Blk 3 Tszwanshan R/E 3-215143
Wong Kwai

OPTIONAL FORM NO. 10
MAY 1962 EDITION
GSA FPMR (41 CFR) 101-11.6

UNITED STATES GOVERN

Memorandu

TO : Richard

FROM : John

SUBJECT: Poetry in the Press

noted, was "to g
to describe and discuss
perceptions, to become awa
of their life styles—what they
their behavioral cycles,
everything involved with the
way they live."
Some questions posed in his
"plays," he noted, are "What
is the speed of an idea? Are
all people interchangeable at
some level? What does pre-
tend mean?"

At least one conference participant, Marcel Ophulus, maker of the documentaries "The Sorrow and the Pity" and "The Memory of Justice," said he disagreed in part with the premise of the conference.

"To some extent, the terms community and intellect should be mutually exclusive," he said. "Communities are not good for the creative intellect. If society offers escape from being an oddball, then you are just as corrupt as anybody else."

There was a large measure of frankness at the conference.

born, proud man, but curiously without an excessively inflated ego for one who has achieved so much. "I've learned too much from other people," he says. "People who are hung up on themselves usually do the same thing over and over. Because that's the way they feel most comfortable."

If the music he played at Fillmore

versities" —future cushio
spend evenings at home; w
clothes; we still are all here for
lifetime only.

What is most *important* in our lives is precisely that which does not change down through the ages—our familiar quests for justice, friendship, comfort, love, truth, order, for integrity, nourishment, beauty, honesty, and family —the human constants. They are, and will continue to be, the measure of all change.

simplistic theories, won the National Book
and the Bancroft Prize when first published

He that waits upon fortune is never sure of a dinner.

A WORD FROM THE WISE

Farrar,
accepted the
for "Flannery O'Connor: Th
Complete Stories," on beha
of the late author's mothe

"Some people think luxury is the opposite of poverty. It is not. It is the opposite of vulgarity."

—Coco Chanel

wills and
heart.' She once said, 'When
I'm asked why Southern writers particularly have a penchant for writing about freaks, I say it's because we are still able to recognize one.'"

The other awards were:
Biography: Joseph P. Lash for "Eleanor and Franklin: The Story of Their Relation
Eleanor
Based on Private Papers
Nevins
Union
Gov. Ji
in the
Gov.
Calif
posit
camp
their
nation
paigni
limits.
Desp
Brown
believe
38-year
major
Gov. Ji
in the
democr
the o
posedly
proach
reserv
bedroo
Rambl
in cro
tant p
high s
floor

"Freedom is a terrible burden." Powelson says. "Being always free, a spontaneous, open and warm a terrible burden."

he is becaus
sees it as more realistic
open.

"I'm just trying to understand life and myself. There's a saying that in the beginner's mind there are many possibilites. In the expert's, very few. People whose minds have been ossified by the same thoughts, the same patterns of mind, miss a great part of the world that's in front of them." He does not try to analyze what he learned either from his

messages convey
confusion of puberty.
example skimmed from the
sixth-grade class will serve:

Dear Cheryl,

I love yo. I really love yo. I want to go with yo. I love yo very much. Will yo go with me. I love yo all the time. I love yo. I love yo.

Give me some pussy after class.

Love,
Robert

Virginity becomes a highly controversial topic during the junior high school years and the occasion than a handful of girl

Physique Is Incidental

And what makes a man centerfold-worthy?

"The first thing I look at are his eyes," said Miss Holt, who credits her job to both the sexual revolution and the women's liberation movement. "If someone has dead eyes then, no matter how good his body is, I won't choose him. I believe that the eyes are the mirror of the soul, and that everything else is secondary."

Secondary, she said, are the man's physique, and his

women than for the men.
Truffaut: Concerning love, I find women are professionals while men are amateurs.
City

identify more with

issue a report. I learned the cheapest
gstore in town for Valium.
And I learned the difference be
tween respectability and integrity.
The difference between respect-
ability and integrity is that respect-
able people can live with each other,
and people with integrity can live
with themselves.
That's an aphorism, of course.
Aphorisms are

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

Architect (ā̆ :kitekt). [?a. F. *architecte* or It. *architetto*, ad. L. *architectus*, f. Gr. ἀρχιτέκτων, f. ἀρχι- (see ARCHI-) + τέκτων builder, craftsman. Several of the derivatives are formed as if on L. *tect-us* from *tegere*; e.g. *architective, -tor, -ture*.]

1. A master-builder. *spec.* A skilled professor of the art of building, whose business it is to prepare the plans of edifices, and exercise a general superintendence over the course of their erection.

ARCHITECTURE 1.) *Naval Architect*: one takes the same part in the construction of ships.

1563 SHUTE *Archit.* A ij b, John Shute painter and architecte. 1667 MILTON *P. L.* I. 710 The work, some praise of my thy hand Prompted, some the Architect. 1758 JOHNSON *Idler* No. 30 P 5 [illegible] pulls down his house and calls architects about him. [illegible] SCOTT *Id. Hero* v. x, Temple-de-l'd Byskill, [illegible] worthly architect. 1854 RUSKIN *Lect. Archit.* Add. 11 [illegible] man who is not a great sculptor or painter can be a [illegible] architect. If he is not a sculptor or painter, he can only be [illegible].

b. *loosely*, a builder.

1665 9 BOYLE *Occas. Refl.* iv. xiii. (1675) 243 [illegible] scattered architects have indeed made themselves [illegible].

2. One who designs and frames any complex structure; *esp.* the Creator; one who arranges elementary materials on a comprehensive plan.

1659 *Parl. Speech* 2 The grand Architect [illegible] so framed it. 1788 REID *Act. Powers* [illegible] Plato made the causes of things the matter, [illegible] the eminent architect. [illegible] 21 The great Architect of Nature. 1846 [illegible] xi. 29 The inference of Peisistratus was [illegible] of the Iliad and Odyssey.

3. One who [illegible] plans, devises [illegible], or constructs [illegible] to achieve a desired [illegible] especially when [illegible] result [illegible] relatively as an editice) a builder.

1588 SHAKS. *Tit. A.* v. [illegible] and plotted of these wicked [illegible] 1[illegible] Cf. Most strange belly-gods and [illegible] 1649 MILTON *Eikon.* xvi, The architects [illegible] 1873 BEATON *Hist. Sect.* I. [illegible] Architects of his own fortunes.

b. *transf.* of [illegible]

1835 LYTTON *Rienzi* [illegible] iii. [illegible] Architect of Power! 1871 I. MATHESON *Mem. I.* [illegible] xxiii. 261 The decree done to-day will be [illegible] architects of blisses or woes.

† **Architect**, *v. Obs.* [f. prec. + -IST.] pre[illegible]

1650 BAYLY *Herb. Parad.* 3 There were many buildings, yearly children of a new architect.

Architective (ā̆ :kitektiv), *a.* [f. as prec. + -IVE. See ARCHITECT] Pertaining to architecture; fitted for or characterised by construction.

1611 COTGR., *Architectonique*, architective. 1713 DERHAM *Phys.-Theol.* iv. xiii. 2[illegible] How could the Bodies of many of them be furnished with a[illegible] the Materials? 1883 [illegible] *Chicago Adv.* 15 Mar., Agitation is architective as well as destructive.

† **Architectonically**, *adv. Obs.* [cf. Gr. ἀρχιτεκτονικῶς architectonice.] Architecturally.

1679 EVELYN *Sylva* 134 (not in *ed.* 1664) Columns and pilasters architectonically shaped.

Architectonic (ā̆ :kitektonik), *a.* and *sb.* [ad. L. *architectonicus*, a Gr. ἀρχιτεκτονικός, f. ἀρχιτέκτων: see ARCHITECT and -IC. Cf. F. *architectonique* (14th c. in Littré)]

A. *adj.*

1. Of or pertaining to architecture; suited or serviceable for the construction of buildings.

1645 EVELYN *Mem.* (1857) I. 21, Incrusted with [illegible] and other architectonic ornaments. 1774 G. WHITE *Nat.* xx. (1843) 23, With what different degrees of architectonic skill Providence has endowed birds. 1850 [illegible] *Mod. Art* § 17 There are musical and architectonic instincts. 1859 GUTCH & TIMBS *Pan.* [illegible] have with the architectonic requirements.

2. Of or pertaining to constructing.

1678 CUDWORTH *Intell. Syst.* I. iv. xiii. [illegible] or Architectonick Hither of the whole world. [illegible] *Greece* v. xxi. II. 192 The architectonic function [illegible] Wolf to Peisistratus, in reference to the Homeric poems.

3. Having the function of superintendence and control, *i.e.* having the relation that an architect bears to the artificers employed on the building; directive, controlling. (So used in Gr. [illegible] totle.)

1678 *Hist. Indulg.* in G. Hickes *Spir. Popery* 74 [illegible] tectonick and Magisterial Power of making Laws. 1[illegible] SYMONDS *Grk. Poets* iii. 82 Aristotle so regarded one of their most important aphorisms on architectonic supremacy of justice.

4. *esp.* in *Metaph.* Pertaining to the systematization of knowledge.

1801 W. TAYLOR in *Month. Mag.* XII. 422 These days of architectonic metaphysicians. 1837 WHEWELL *Hist. Induct. Sc.* III. xv. viii. § 1. 227 Classification is the architectonic science, to which Crystallography and the Doctrine of External Characters are subordinate. 1877 CURTIUS *Hist. Gr.* Ann. II. xvi. 575 The architectonic impulse of reason, which seeks to refer all science to one principle.

B. *sb.* **Architectonics**, s [F. *Parchitectonique*] the science a. of architecture; b. *Metaph.* of the systematic arrangement of knowledge.

1660 H. MORE *Myst. Godl.* III. vi. 72 The Invention of Letters, of Musick, of Architectonick [illegible] 1850 [illegible] *Ier's Anc. Art* § 42 A style of architectonics [illegible] which aims at magnificence. 1838 SIR W. HAMILTON *Log.* Appendix II. 230 That [science] which [illegible] of those conditions of knowledge which lie in the nature of the thought itself, [illegible] of that which we think about [illegible] been called [illegible] Architectonic, in so far as it treats of [illegible] of building up observations into system.

Architectonice, *a.* [f. as prec. + -AL.]

1. = Architectonic. *Obs.*

1608 T[illegible] *Serpents* [illegible] [Bees] build their combs with such architectonical [illegible] 1611 COTGRAVE *Crucifix* 453 A [illegible] architectonical Machine made of wax. 1678 [illegible] *Intell. Syst.* 417 The Divine Mind being Architectonical of the World.

2. = [illegible] Also as *sb.*

1595 [illegible] *Chr. Ch.* [illegible] 1[illegible] 27 Hic [illegible] and commander of all other [illegible] 1[illegible] POTTER *Antiqu.* II. 4[illegible] 1[illegible] Man herself Architectonical unto others, as to their Architectonicals. [illegible] *Passions* xxxvi, That supreme and architectonical power in man's little world, his will. 1857 MAURICE *Mor. Philos.* III. ii. § [illegible] Homage to the [illegible] principle, the architectonical science.

Architectonically, *adv.* [f. prec. + -LY.] In relation to architectonics; with architectonic fitness.

1850 [illegible] *Anc. Art* § 286 The simple temple with which [illegible] manifold purposes and aspects or [illegible] architectonically satisfied. 1883 *Athenæum* 26 May, The dome of [illegible] at Rome fit up architectonically.

† **Architector**. *Obs.* Also 5-7 -OUR, 6 -URO, 7 -ER. [a. F. *architecteur*, and med. L. *architector*, It. *architettore*, due to form-assoc. with agent-nouns in *-tor*: see ARCHITECT.]

1. = ARCHITECT 1.

1[illegible] SHUTE *Archit.* B j b, One Calimachus, an [illegible] Architector. 1637 HEYWOOD *Royal Ship* 15 A [illegible] of Argos, of which one Argus was the Architector. [illegible] MORSE *Adv. fr. Parnass.* 7 That so famous [illegible] should mispend his time. 1660 BOYLE [illegible] This Pillar, which the most excellent Architector [illegible] Vitruvius, used. 1701 *Lond. Gaz.* mismade [illegible] some of the best Architectors.

2. *and fig.* (Cf. Architect 2, 3.

1[illegible] *Surg. Mate.* W[illegible] Cf. 1 Co[illegible] the world. 1660 BOYLE [illegible] *Hist.* [illegible] Architectors of a [illegible] has chief con[illegible] intendency [illegible] R. Howe[illegible] Jewellers [illegible] an architector, [illegible] *chitectress*, [illegible] *ctor, directr.*] [illegible] tect.

1601 [illegible] *Wallyl.* [illegible] The architectresse shewes the first [illegible] of [illegible] 1652-53 If Nature [illegible] first Architectress [illegible] wipe[illegible] your [illegible] *Kriegsbar.* [illegible] v. 62 Queen Thyra [illegible] Architectress of the Danevirke.

Architectural (ā̆ :kitektiŭ[illegible]), *a.* [f. ARCHITECTURE + -AL.] Of, [illegible] to, or according to architecture.

1762 94 J. STUART *Antiq.* [illegible] (R.) [illegible] fragments of sculpture or architectural ornaments [illegible] found. 1841 SPALDING *Italy & Tyl.* I. [illegible] architectural [illegible] of the Romans. 1868 GREEN *Hist.* 11[illegible] of architectural engraving.

Architecturalist (-ist), *sb.* [illegible] as new [illegible] A [illegible] student of, or connoisseur [illegible] tecture.

1861 A. [illegible] *Eng. Cathedr.* 10th C. [illegible] 78, I [illegible] been arg[illegible] architecturalist.

Architecturalization (-[illegible]). [n[illegible] f. new [illegible] -ATION.] A [illegible] tion to [illegible] of architecture.

1[illegible] SCOTT *Archit.* I. 103 A[illegible] valuable ele[illegible] in the architecturalization of foliage.

Architecturalize (-[illegible]). [f. ARCHITECTURAL + -IZE.] To adapt to [illegible] architectural purpose or design.

1879 G. SCOTT *Lect. Archit.* [illegible] 139 To architecturalize the arched opening.

Architecturally, *adv.* [f. as prec. + -LY.] In architectural manner; as regards architecture. 1[illegible] *Venny Mag.* 4[illegible] 1[illegible] cast end is treated architecturally. 1876 MRS [illegible] *Jon* 7. *Haggard's Daughter* architecturally Mr. Ha[illegible]'s dwelling-place had no [illegible] be admired.

Architecture (ā̆ :kitektiŭ[illegible]), *sb.* [a. F. *architecture* (I or It. *architettura*), ad. L. *architectura*, f. *architect-us*: see ARCHITECT and -URE.]

1. The art or science of building or construction of edifices of any kind for human use. Regarded in this wide application, *Architecture* is divided into *Civil, Ecclesiastical, Naval, Military*, which respectively with houses and other buildings (such as bridges) of ordinary utility, churches, ships, fortification. But *Architecture* is sometimes restricted solely as a fine art, and then has the narrower meaning explained in quots. 1849, 1879 below.

CULT

4. [illegible] The cultivating [illegible] alities, manners [illegible] y education: [illegible] *Pleiades* Wks. 14 [illegible] 1633 LENN. [illegible] for the cult[illegible] *Lectrch.* II. xxxi. 18[illegible] Culture of their min[illegible] 18 She [illegible] neglected [illegible] 1848 MACAULAY *Hist.* [illegible] ich intellectual [illegible] *Temp.* xiv. (1877) [illegible] ended for the culture of the [illegible] *absol.* The training, [illegible] of mind, tastes, and [illegible] ing thus trained and [illegible] civilization.

[illegible] NEWM. *Prelude* XIII. [illegible] utterly unknown. [illegible] Culture was not exte[illegible] *Dogma* xiii, Culture, the a[illegible] est that has been known a[illegible] *Coming of Irony* iii. [illegible] asteries [were centres [illegible] lerable culture.

[illegible] (with *a* and *pl.*) A [illegible] intellectual development [illegible] 1867 FREEMAN *Norm.* [illegible] and culture which was [illegible] 27 June, Speaking [illegible] living amongst all [illegible]

6. The prosecu[illegible] of any subject [illegible] 1876 BASCOM [illegible] *U.S.* I. of the arts of [illegible]

Culture (kŭ :ltiŭ[illegible]), *v.* [a. F. *cu[illegible]r* (15th c.) *trans.* [illegible] subject to culti[illegible] (the [illegible] plants.) Now c[illegible] 1510 [illegible] *Hom. Eng.* iv. [illegible] land. 1555 EDEN [illegible] and well cultured. [illegible] cultured the earth with [illegible] THOMSON *Liberty* II. [illegible] hamented Towns, where [illegible] *Hesiod* (1[illegible]) The [illegible] h her spade. 1844 DE QUINCEY [illegible] he capital being some which [illegible] estates. 1855-61 [illegible] CULTIVA[illegible]

b. *fig.* [illegible] ts, the mind, [illegible] 1776 S. J. PRATT *Pub. Pl.* [illegible] formed or cultured alike. 1868 [illegible] And if, while all their arts around [illegible] more the s. lid than the time. 1869 [illegible] *Greece* I. i. 11 Attica and a city [illegible] to culture in the noble [illegible] sense o[illegible]

Culture, *obs.* form of C[illegible]

Cultured (kŭ :ltiŭ[illegible]), [illegible] and *sb.* + -ED.] Cultivated.

1. *lit.* of soil or plants.

1743 6 SHENSTONE *Elegies* xxi [illegible] MACAULAY *Hist. Eng.* III. 655 [illegible] stately mansions of the Seine. *LaG* (1862) I. 2 Cultured shrubs [illegible]

2. *fig.* Improved by education; characterized by intellectual [illegible]

[1764 GOLDSM. *Traveller* 236 The [illegible] Thro' life's more cultur'd walks. [illegible] Pollio's cultur'd muse. 1860 Ty[illegible] tured man of science. 1865 W[illegible] Kebuking wish her cultured phra[illegible] and ways.

Cultureless, *a. rare.* [illegible] culture, uncultivated *lit.* an[illegible] 1826 CAMPBELL *Poems*, 'Ye Hel[illegible] less buds, to my heart ye were [illegible] *Brendon* I. 124 The cultureless [illegible]

Culturer. *rare.* [f. [illegible] One who cultures or cultiva[illegible] 1880 OUIDA *Moths* iv. 117 The[illegible] are less wise, and they sow poss[illegible]

Culturism, *nonce-wd.* [illegible] Systematic devotion to cult[illegible] 1886 D. S. GREGORY in *Homilet.* and general culturism and perfec[illegible]

When I hear the word culture I reach for my gun. Goebbels

When I hear the word culture I reach for my checkbook. Goldwyn

When I hear the word culture I reach for my toilet paper. Pyros

money changers(a) siliqe. c 1440 *York Myst.* xxvi. 71 In moire temple . Where tabellis full of tresoure lay . Of oure chelle money changers. 1526 TYNDALE *Matt.* xxi. 12 And overthrew the tables of the money changers. 1727 ARBUTHNOT *Coins*, etc. xiii. 3 Money-changers being [illegible] employment at Rome. 1827 MACAULAY [illegible] The tables [illegible] in every [illegible]

Moneyche, *obsol.* form of [illegible]

Moneyed, *m.* [illegible] Forms: [illegible] moyned, [illegible] moned, [illegible] [illegible]

1. Having or possessing money, rich in money. *Monetarius* [illegible] CAPITALIST.

1467 [illegible] *Paper Primer* 14 [illegible] 1598 MARSTON *Scourge Villanie* [illegible] at a Merchant and a moneyed man. 1599 [illegible] v. Ar. 141 When a great moyned man hath dunne his beere and [illegible] back. 1645 *Ordin. Commy* [illegible] Moyned Men, [illegible] Merchants, [illegible] 1647 CLARENDON *Hist. Reb.* [illegible] The Merchants of Wo[illegible] was generally [illegible] 1718 SWIFT *Lett.* Wks. [illegible] 1. 109 [illegible] of People, who are called the Moyned [illegible] and raised out of [illegible] Mean [illegible]

[illegible] 1. 19–20 [illegible] *a regal* [illegible] 19 [illegible] *royal* [illegible] *House*, [illegible] subjectively.) A bombardment, esp. with shrapnel: G.W. military. B. & P. Cf. *[illegible] in the* [illegible] 1918 military [illegible] and [illegible] before certainly [illegible] & [illegible]—N.B., many [illegible] and [illegible] even Swift [illegible] *shitless*) from n. and v. are S.E., but where they survive (e.g. [illegible]) they survive as vulgarisms; they [illegible] not [illegible] separate [illegible] specifically unconventional sense: all those which are hereinunder defined have always been coll. or s. See Gross, P., and A. W. Read, *Lexical Evidence*, 1935 (Paris; privately printed), for further details. —6. 'Before the war [of 1914–18], didn't you sportsmen call everybody who didn't hunt and shoot by a very coarse name, which we can change euphemistically into squirts?' H. A. Vachell, *The [illegible] of Martha* [illegible] *shit*. To [illegible]: C. 19–20. [illegible] vulgarism; at the latter [illegible] [illegible] *shit*. See n., 1.—2. To vomit: low coll (— 1887). Baumann.

shite!, rarely **shite!** An [illegible] exclamation: rather [illegible] vulgarism: 19 (? earlier). [illegible] Cf. [illegible]

shite!, in the. [illegible] coll.: mid-C. 19–20. Often *land* (another) *in the sh**.—2. Hence, in [illegible] state in the mud and slush; in mud and danger; in great or constant danger.

sh-hunter.** Also **shit-hunter**. A sycophant: low coll: late C. 19–20.

sh, only a little clean.** A derisive c.p. addressed to one bedaubed or self-fouled: C. 19–20. In Scottish, gen. . . . *clean dirt*.

sh-bag.** The belly; in pl., the guts: low: mid-C. 19–20. F. & H.

sh cinders!, go and eat coke and.** A low, derisively defiant c.p. of late C. 19–20; ob. (A good example of popular wit.)

sh 'em!,—soldiers (? or ?), I've.** C. 20 military c.p. derisive of another unit. Prob. suggested by the proverb, applied to the mean, mishapen, ridiculous: *He* (etc.) *looks as though the devil had shit him flying*.

sh-hole.** The rectum: low coll: C. 19–20.

sh-house.** A C. 20 variant of **sh**-hole**, n., 2, q.v. Cf. *sh**-pot*, q.v.

sh-hunter.** See **sh**-hunter**, *stir-*.

sh in your teeth!** A retort on disagreement: C. 18–mid-19: coll.

sh it in silver, swallow a sovereign and.** A semi-proverbial c.p. indicative of the acme of convenience: C. 19–20 (ob.) vulgarism.

sh or bust with (e.g.) him, it's.** He loves bragging: low coll: late C. 19–20. Key: 'He's all wind.'

sh-pot.** A thorough or worthless humbug (person); a sneak: low s., and dial.: mid-C. 19–20; ob.

sh-sack.** A Nonconformist: 1769, Granger's *Biographical History of England*, concerning Wm. Jenkin; this coll. term may have arisen in late C. 18; † by 1860. Grose, 2nd ed., repeats Granger's anecdotal 'etymology'.

sh-shark.** A nightman: low: mid-C. 19–20; ob.

sh-shoe** (*occ.* **s.-shod**). 'Derisive to one who has bedaubed his boot,' F. & H.: a low coll. of mid-C. 19–20; very ob. Cf. *sh**, only a little clean*.

mid) The Provost and Company of Moneyers. 1870 [illegible] *Fodinæ Reg.* 41 The Master-worker, who receiveth the Silver from the Wardein, and delivereth it to the Moniers. 1697 EVELYN *Numism.* 4 4 Coined by certain Florentine moneyers. 1818 *Ann. Reg.*, *Chron.* 84 The moneyers' hall and other abs[illegible] escapes with little injury. 1824 [illegible] [illegible] 1. 314 [illegible] [illegible] the dishon[illegible]

Mo[illegible]ed, *pa. pple.* *Obs. rare*—[illegible]. In quot. monifide. ff'd. [f. MONEY *sb.*: see -FY.] Endowed [illegible]

[illegible] *Hist.* [illegible] Sa[illegible] giving poore [illegible] 1663 *Ibid.* 15 [illegible] monifide [illegible] may say for it.

Mo[illegible]neyful, *a. rare*—[illegible]. [-FUL.] Abounding in money.

1604 [illegible] *Conceit, in Hall. Rel.* 52 The Iewes [illegible] 2 c.] One [illegible] on account of his money.

1748 *Woman of Honor* III. 235 Vanity is as capable of [illegible] the very dirtiest money-rule into Peers. 1816 [illegible] *Grill Gr.* [illegible] He has been chosen as the most conspicuous grub among the moneygrubs of his [illegible]

Mo[illegible]ney-grubber. [See GRUBBER 3.] = prec. 1852 [illegible] *St. Giles* xxvi. 3 And so, they've [illegible] 1864 [illegible] [illegible] 1864 [illegible] [illegible] 1848 THACKERAY *Van. Fair* xx. The whole pack of money-grubbing vulgarians. 1870 DISRAELI *Lothair* xxvii. They [illegible] money-lending and what they [illegible] [illegible] money at interest. [illegible] *Dorat. Part.* Wks. [illegible] 1. 328 In every [illegible] the king lion, there is some Lady 2 man, some attorney, some jesuit preacher, some money-leader, [illegible] followed by the noble [illegible] 1835 DICKENS [illegible] *Sketches* The lower sort of pawnbroker [illegible] while the more humble money-lender [illegible] observation. 1870 [illegible] the odium which [illegible]

Mo[illegible]ney-[illegible] [illegible] *a.* [illegible]

1765 [illegible] Wks. 1703 II. 7 That canting, [illegible] money-lending, money-hoarding, pawnbroking [illegible] 1818 I. 1. PEACOCK *Nightmare Abbey* 118 A money-lending [illegible] Mr. [illegible] being was carried [illegible] [illegible] after [illegible] [illegible]

Mo[illegible]ney [illegible] without [illegible]

1362 LANGL. *P. Pl. A* xiii. 120 Meteles and Moneyles on Maluerne hulles. 1509 BARCLAY *Ship of Fools* (1570) 5 Lost poore men and moneyless may lie [illegible] 1641 MILTON *Ref. Eng.* ii. Wks. 1851 III. 17, Where bribery and moneyless power of [illegible] the fee and monieless power of [illegible] 1712 [illegible] *Spectator* [illegible] by the purse. 1712 [illegible] Man [illegible] Wks. (Bohn) II. 242 We are full thoughtless, and then find that we are moneyless. 1841 R. OASTLER *Fleet Papers* I. xxxvii. 273 Her public coffers are moneyless.

Mo[illegible]ney-maker.

[illegible] who coins money; a minter, moneyer.

[illegible] Mac[illegible] Moneymakers, Moneyers of [illegible] 1431 *Test. Ebor.* (Surtees) II. 16 Eby lo[illegible] Lyungwald de Ebacro, moneymaker. 1523 LD BERNERS *Froiss.* I. cxxxvi 164 Two [illegible] money-makers [illegible] 1[illegible] Money for the [illegible] king [illegible] *Obs.* [illegible] 1[illegible] another [statute] he [illegible] a money [illegible] [illegible] should lose [illegible] [illegible] *Parliament* in *Pa. Comm.* (Rolls) II. 250 Money-makers I trow they be, *rex is geldinces*.

2. One who gains and accumulates money; one who is skilled in, or intent on, getting money.

1864 G. MEREDITH *Sandra Belloni* [illegible] The fact of his being a money-maker was redeemed in their sight by his devotion to music. 1899 R. WALLACE *G. Buchanan* ii. 41 He was no money-maker.

b. A thing which yields pecuniary profit.

1901 *Money's Mag.* XXV. 748/2 Some wells have been great money-makers for their owners.

So **Mo[illegible]ney-making** *vbl. sb.*, acquisition of wealth; *ppl. a.*, occupied in, or intent on, acquiring wealth; also (of things), yielding money, lucrative.

1739 CHURCH *Apol.* (1740) 58 These Shares of the Patentees were promiscuously sold out to Money-making Persons, call'd Adventurers. 1855 MILMAN *Lat. Chr.* xi. viii. V. 187 The Jews were the first; their strange obstinacy in money-making made them his perpetual victims. *a* 1862 BUCKLE *Civil.* [illegible] III. iii. 171 A mercantile and money-making spirit. 1887 TESSORE *Arcady* ii. 63 Farming never has been a money-making pursuit.

Money matter. [See MATTER *sb.*1 21.] An affair turning upon money. Chiefly *pl.*, the financial side of things.

1552 LATIMER *Serm. 2nd Sund. Adv.* (1584) 252 b, It is not a trifling matter, it is not a money matter. 1605 DAVIES tr. *Sleidane's Comm.* 74 A money matter can not breake their friendship. 1618 *Barnwell's Apol.* C iv b, Resettled the money-matters of the Prouinces. 1712 ARBUTHNOT *John Bull* iv. ii, What if You and I, Nic, should inquire how Money-matters stand between us? 1855 MACAULAY *Hist. Eng.* xii. III. 207 He had been a principal agent of the Order of Jesuits in money matters. 1887 RUSKIN *Praeterita* II. 247 Anxiety about money matters.

Mo[illegible]ney-monger. A dealer in money, esp. in the way of lending it.

zero zero zero zero zero zero zero zero
rosy rosy rosy rosy rosy rosy rosy rosy
he rose he rose he rose he rose he rose
rosy rosy rosy rosy rosy rosy rosy rosy
eros eros eros eros eros eros eros eros
rosy rosy rosy rosy rosy rosy rosy rosy
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zero zero zero zero zero zero zero zero

zero

3 18 79

Conversation Piece # 1
for Two Voices

you know uh-huh

(repeat indefinitely)

Jan. 79

INFORMATION

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Roger Erickson

Roger Erickson

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Roger Erickson

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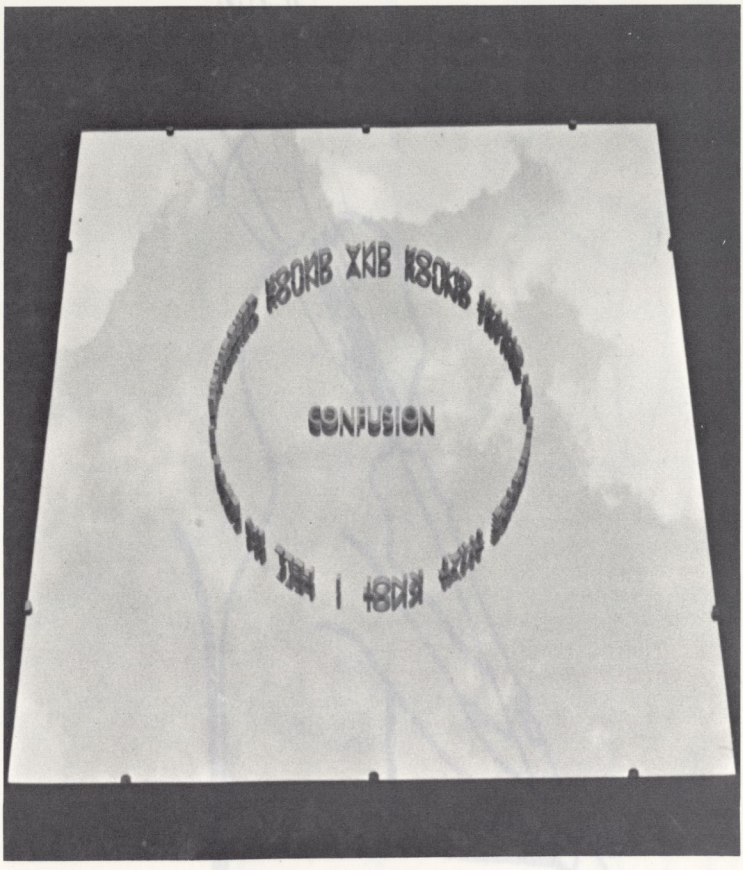
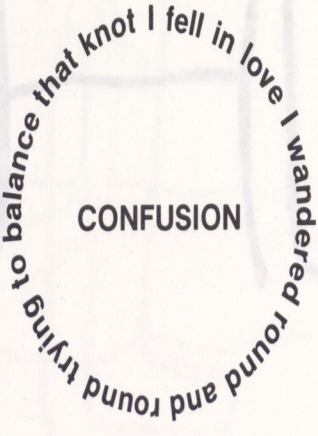
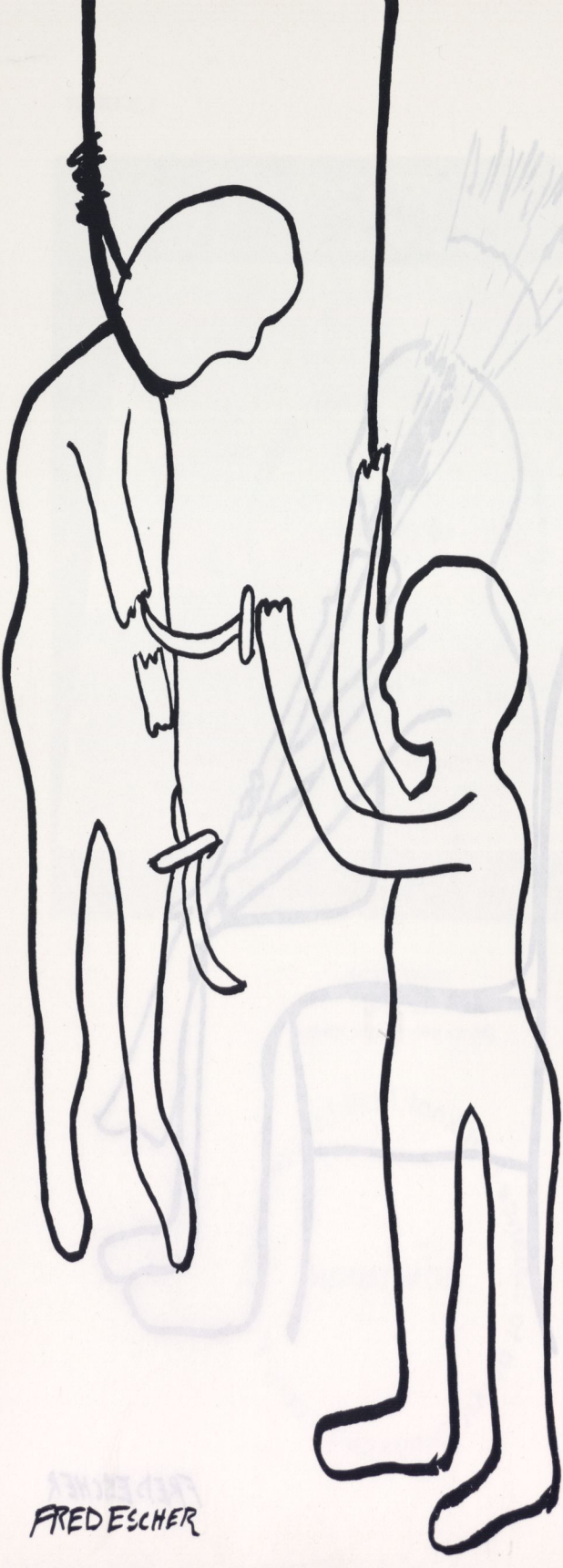
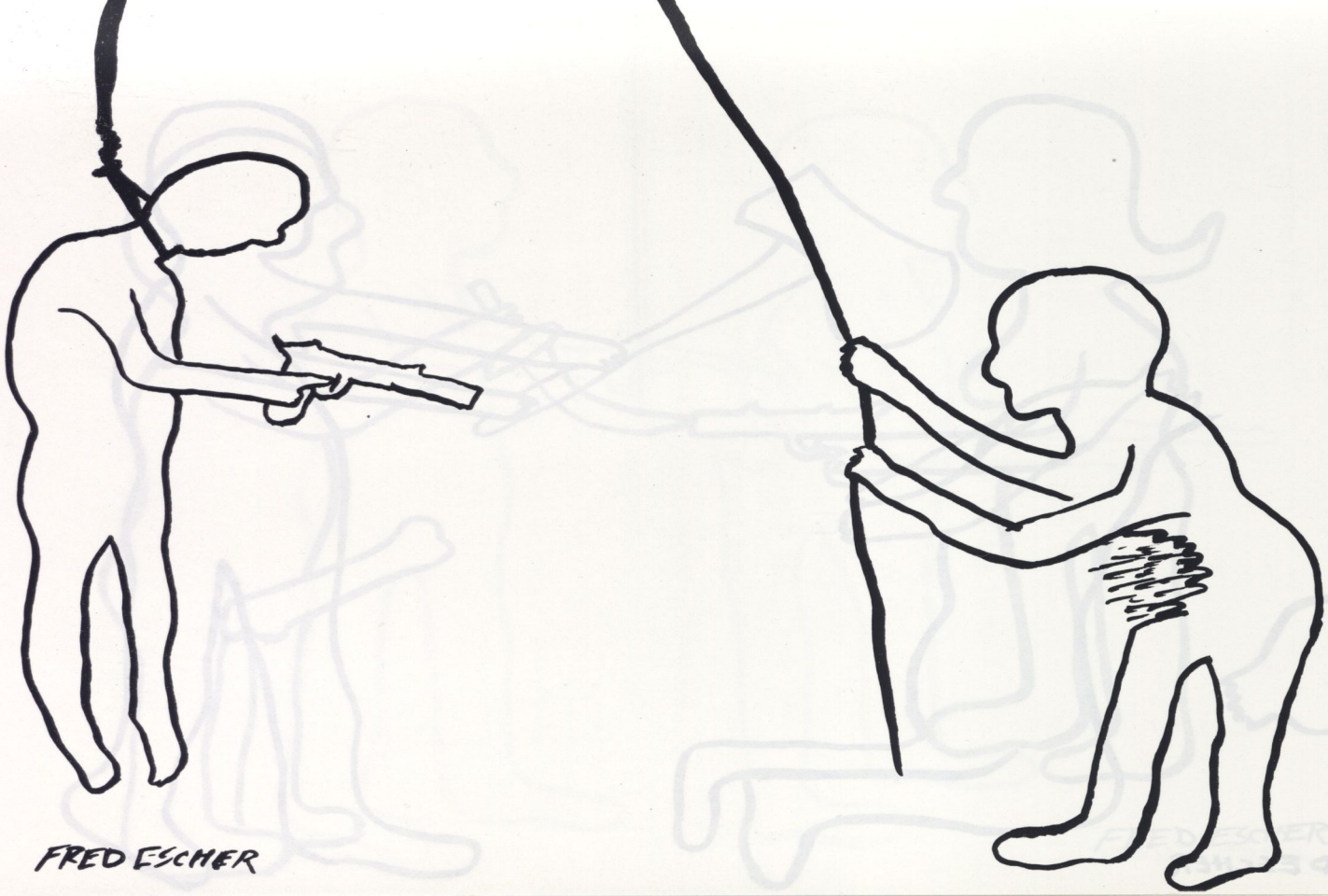
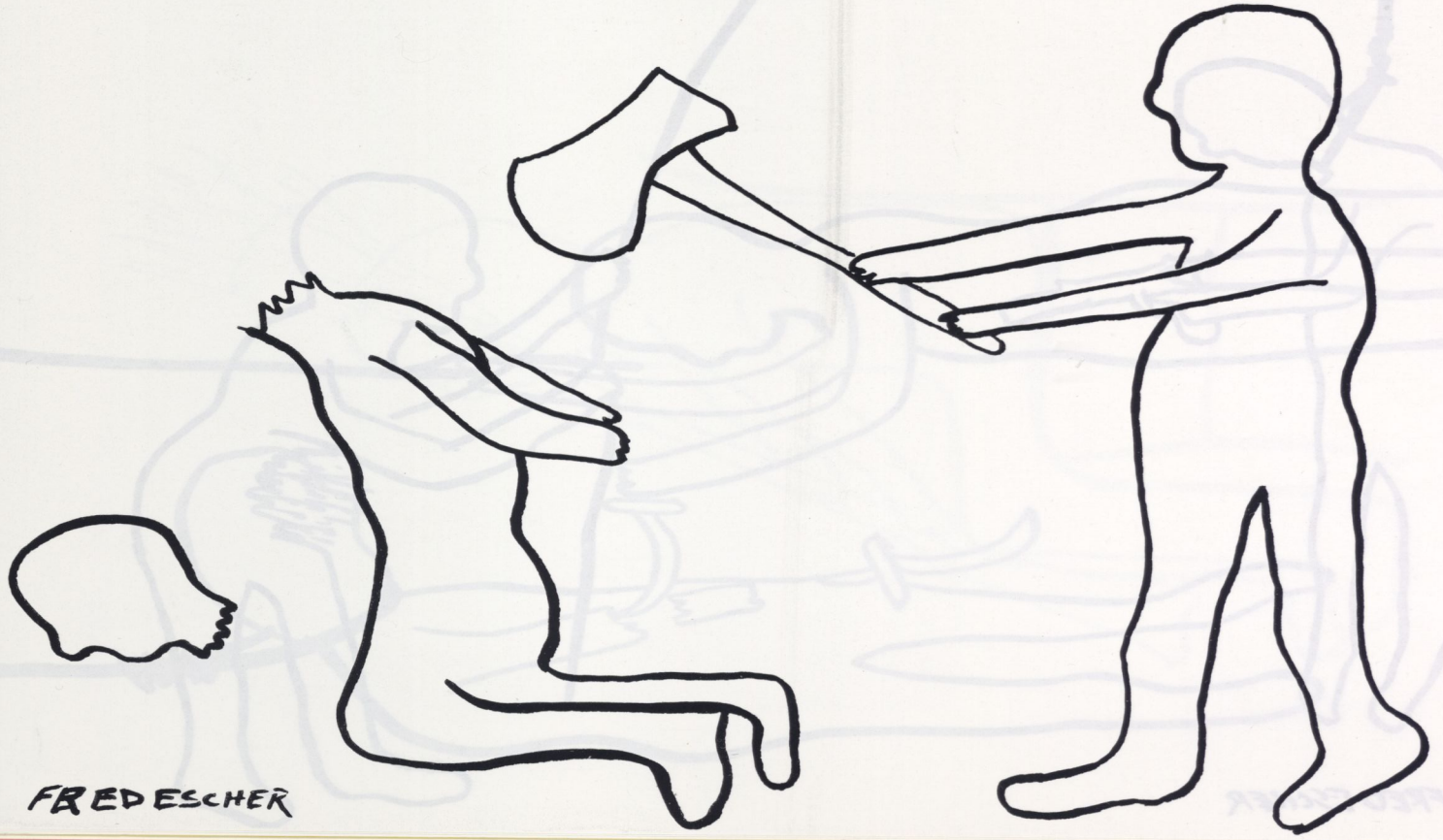


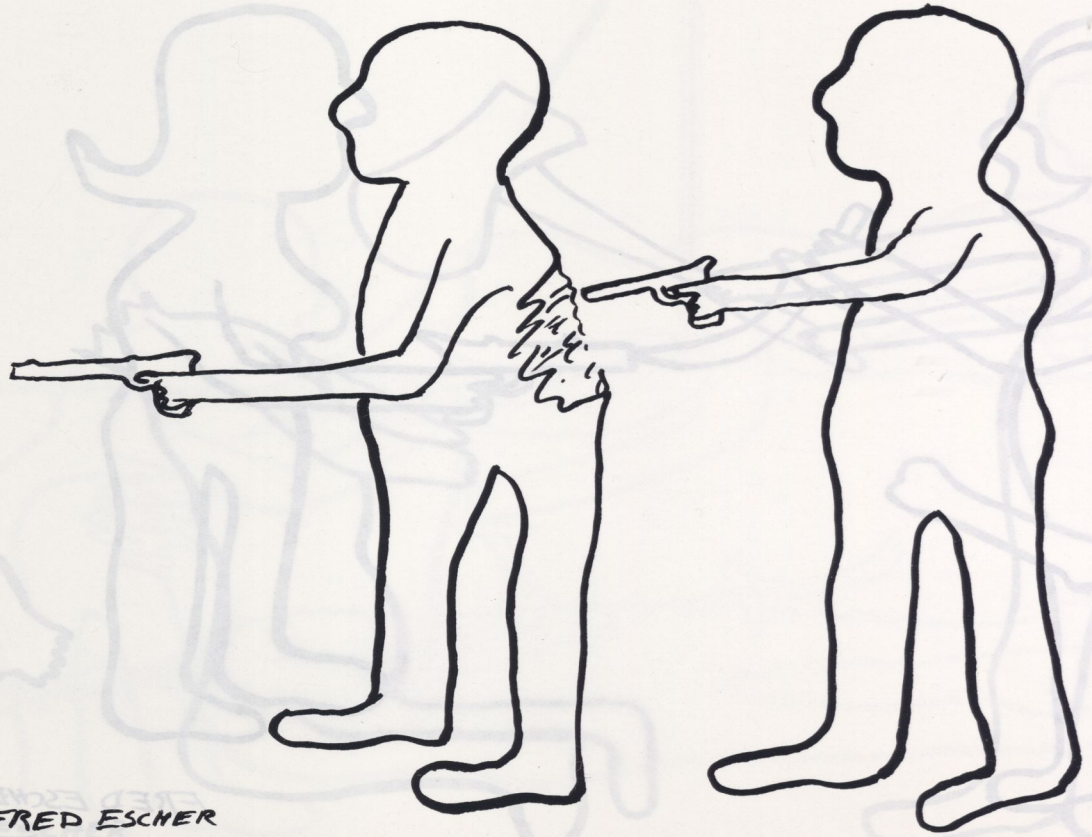
CONFUSION
36″ x 38″
(Mirror with ceramic letters)







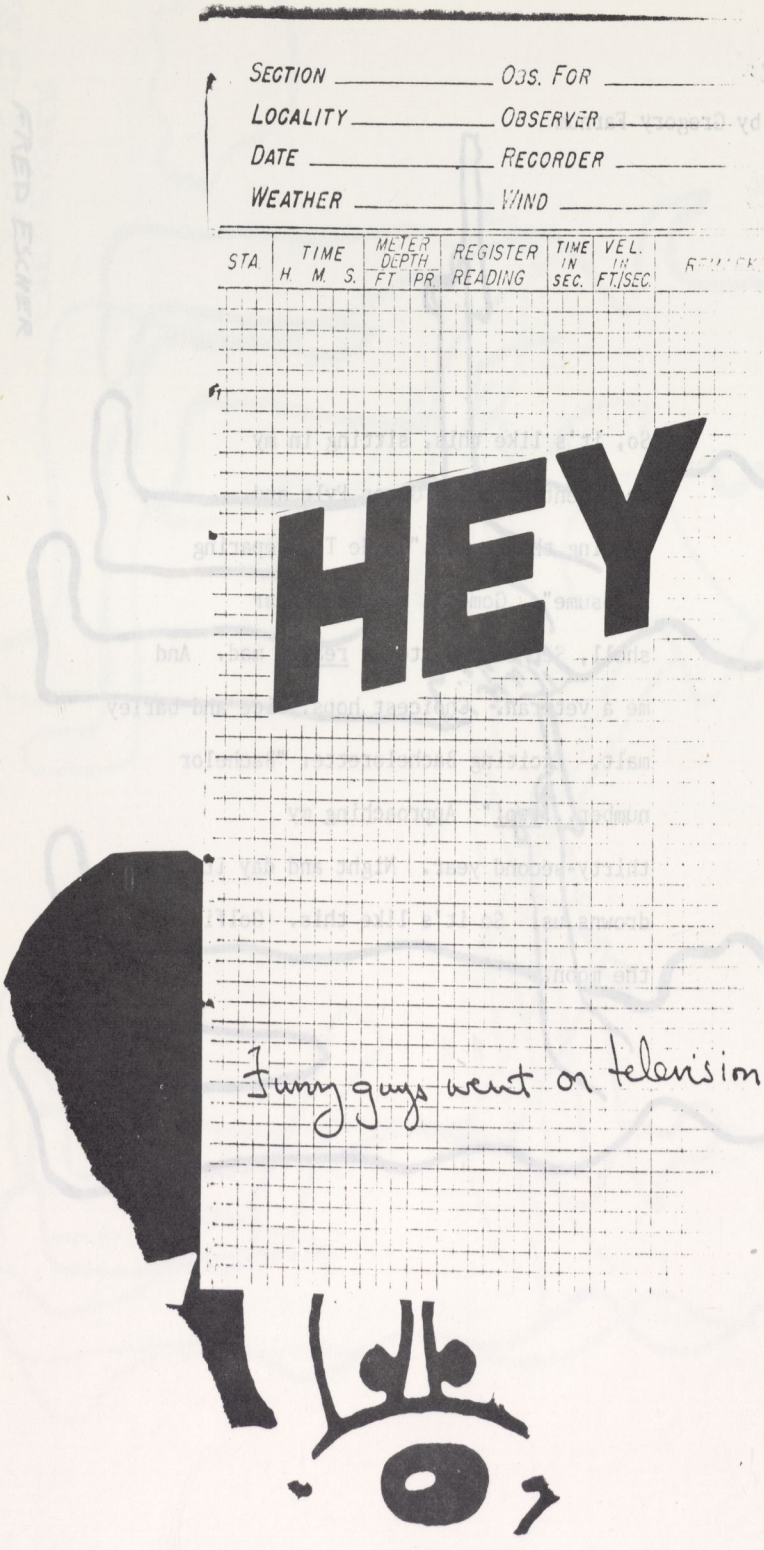




Hey

by Gregory Farnum

So, it's like this, sitting in my apartment watching Gomer Pyle and reading things like "Guide To Preparing A Resume". Gomer's lost a mortar shell, Sergeant Carter's really mad. And me a veteran. Choicest hops, rice and barley malt. Exciting Bachelorette: "Bachelor number...two!" Approaching my thirty-second year. Night and day it drowns us. So it's like this. Golfing on the moon.



Number five, number six...

A comical but decent aristocrat.

His butler.

An aging homosexual army officer.

A silly, snobbish old woman.

Angela, the maid.

Growly, a dog.

The tradesman.

The doctor.

Mona Star.

First of all, it is important to analyze your background and experience. The best way to do this is to prepare an "asset list," under these headings:

Work History

Education

Personal Characteristics

Resources

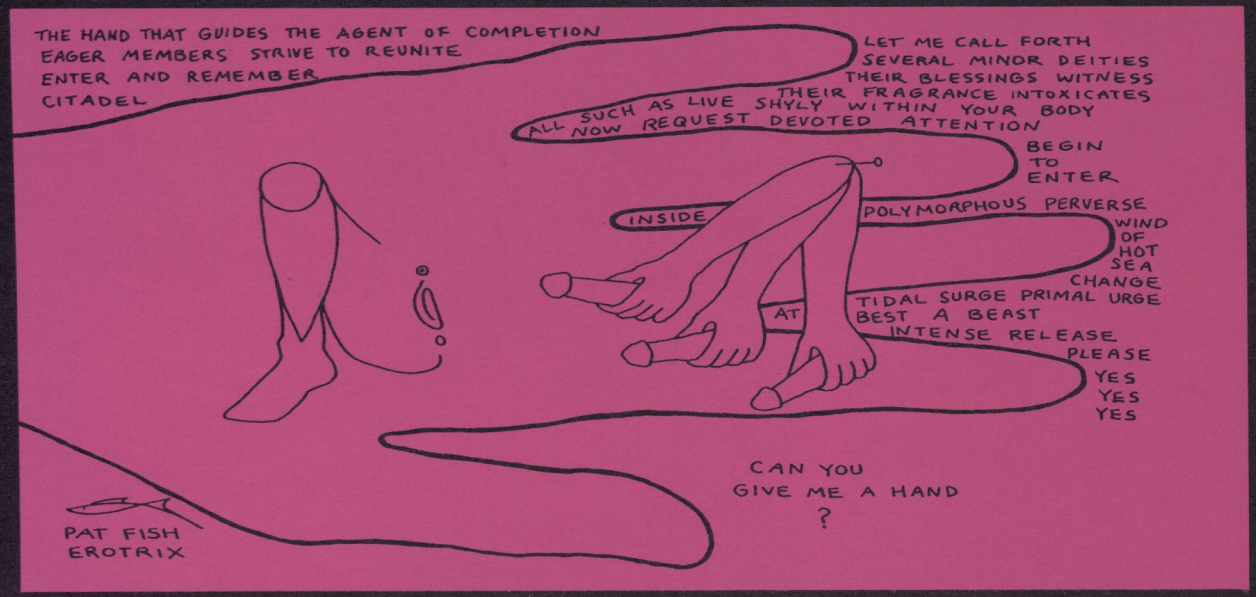
List all your "assets" so that you can select those which are particularly significant to employers. This list will provide the raw material you will develope into your basic resume. It will also give you the material you will need to adapt your basic resume to different jobs and industries.

The listing process will help you to evaluate more objectively your skills, abilities and interests in relation to the kind of job you are seeking. Try to put yourself in the place of an employer and include everything you think he/she would be interested in knowing about you as a prospective employee.

EPISODE 9

Taboo subjects are tackled.

Dead men laugh.



NE PLUS ULTRA DADA
PAT FISH: PROPRIETRIX
P.O. BOX 777
STABARBACA 93102 USA

clue

a
t whi
ch inte
rest / by
arterial pr
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chematic dwelli
ngs on highly gen
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the "actual" / glued t
he implement / as more o
r less credo / based and h
eard burials eventually / ha
ving or surprise / rather day t
hese mysterious / the supply into
somehow discursive / and link icons
though blue / for even rural matter /
they signify / we stand it / who pictur
e / only might be argued / time-honored d
uring its accord / aside their / hardly key
and walk mouth-to-mouth

Sue Fishbein
Analog Productions
146 Freelon, No. 4
San Francisco, CA 94107

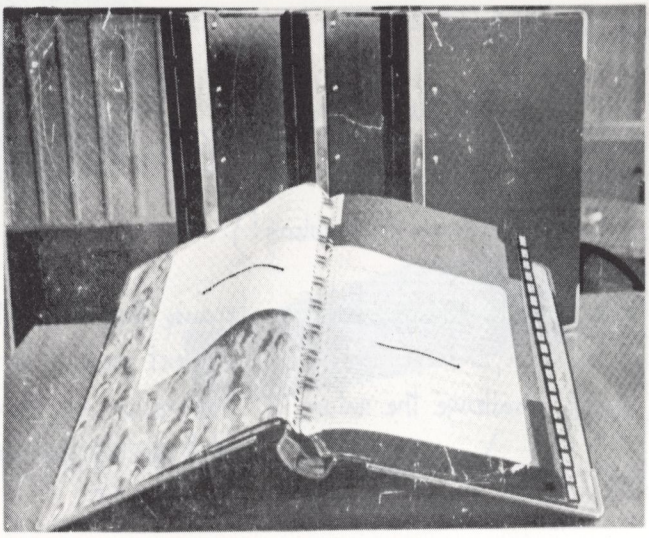
Sue Fishbein
Analog Productions
146 Freelon, No. 4
San Francisco, CA 94107

The Summer

roman
a fiction
by Rimma & Valery Gerlovin

concentrated in the
drop of the blood

(notes towards) THE BOOK, ALL OR NOTHING by Michael Gibbs



lĭber : free lĭber : book

Mallarmé - Everything in the world exists in order to end up as a book. (Quant au Livre) ABOUT THE BOOK

- un livre ne commence ni ne finit : tout au plus fait-il semblant (Le Livre) THE BOOK

↓ off the page & onto the stage

books - those rectangular things stacked together on shelves.

narrative 'performance'

"a new way of reading which is presented simultaneously....."

"there are links between them, even if of the most remote." (Le Livre)

Take a book, any book.....

a page, any page...

a line, any line...

a word, any word....

Browse around the library of Babel - "all the possible combinations of the twenty-odd orthographic symbols;.... that is, everything which can be expressed, in all languages."

I tried calculating it, came out with a different figure each time.

40,333,505,027,148,563,558,400,000
41,426,948,858,652,238,884,800,000.

try Castillejo, or Frank Kuenstler, or IBM

"The idea of the book is the idea of a totality".
(Derrida)

(or an Assembling!)

crit [Most artists work with the book form because they want their work to be seen, and the book is a convenient medium for this. They do not challenge the nature of the medium, as they used to do with painting, sculpture, etc. ?
\or question

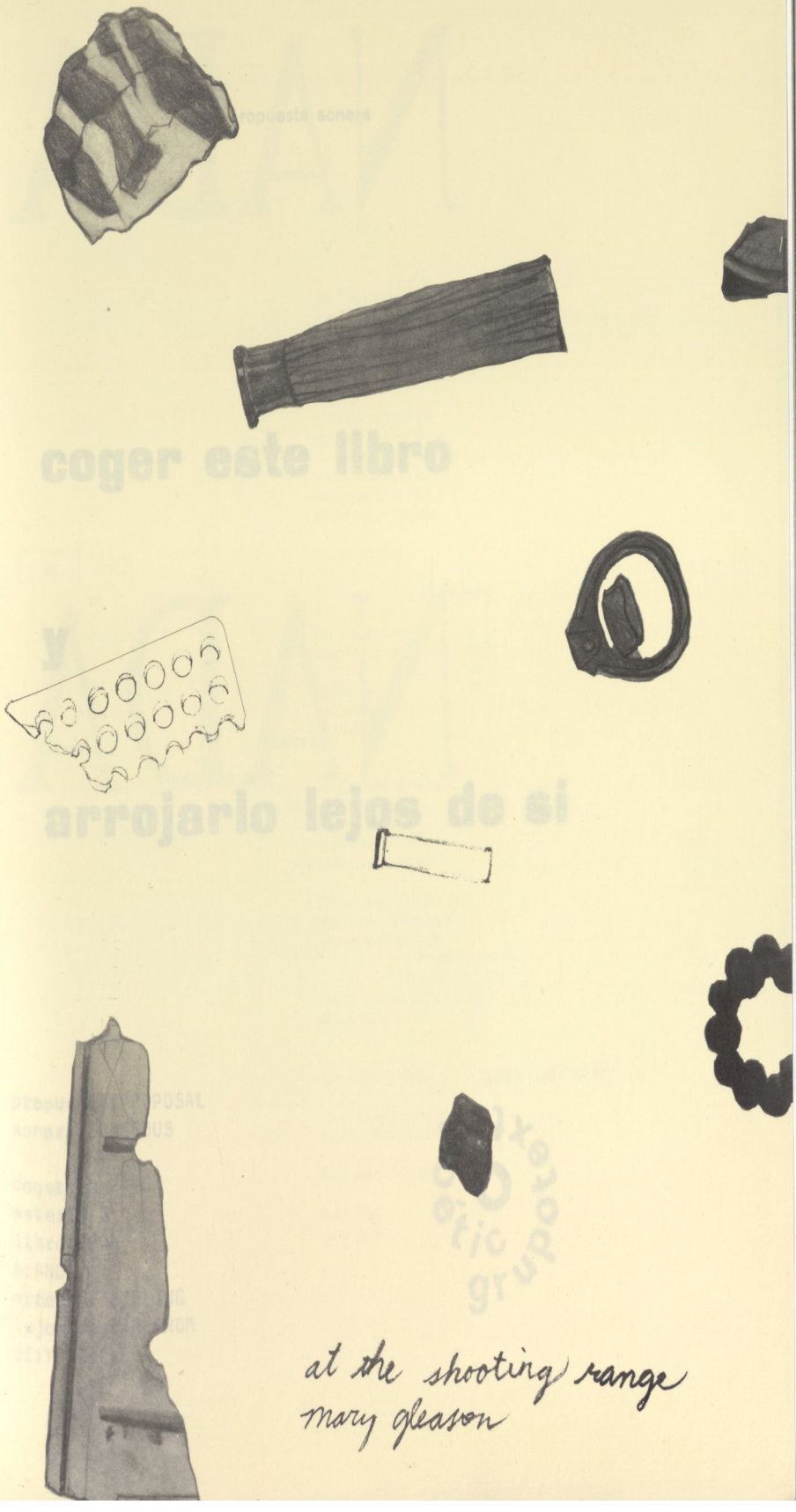
"The absent book calls the words" (Jabès)

The blank book / a bibliography

Herman de Vries — Wit (1962, 1967)
Piero Manzoni — Piero Manzoni, the life and the works (1963)
Lawrence Sterne — Tristram Shandy
bp Nichol + David Aylwood — Condensed History of Nothing
Idries Shah — The Book of the Book (1969)
Anthony McAll — (book with printed yellow pages)
Per Kirkeby — no title (c.1968)
Jiri Valoch — Book about Nothing (1970)
The Nothing Book — Crown / Harmony Books
Victor Dinnerstein — The Wit and Wisdom of Spiro T. Agnew (1969)

"Paradoxically nothing was excluded from them, because nothing was included" (Andrew Forge on Rauschenberg's white paintings)

All and/or nothing (to be continued)



at the shooting range
mary gleason

40,333,505,027,148,563,558,400,000 [illegible], or
41,426,948,858,652,238,884,800,000 [illegible]

"The idea of the book is the [illegible]"
(Derrida)

(or an Assembling!)

crit

Most artists [illegible] because they want their work to be seen, [illegible] ent medium for this.
They do not challenge the nature of the medium, as they used to do with painting, sculpture, etc.
or question ?

"[illegible] absent book calls the words" (Jabès)

The [illegible] book / a bibliography

Herman de Vries — Wit (1962, [illegible])
Piero Manzoni — Piero Manzoni, the life and the works (1963)
Lawrence Sterne — Tristram Shandy
bp Nichol + David Aylward — Condensed History of Nothing
Idries Shah — The Book of the Book (1969)
Anthony McAll — (book with printed yellow pages)
Per Kirkeby — no title (c.1968)
Jiri Valoch — Book about Nothing (197[illegible])
The Nothing Book — Crown / Harmony Books
Victor Dinne[illegible] — The Wit and Wisdom of S[illegible]grew (19[illegible])

"Paradoxically nothing was excluded from [illegible] because nothing was included." (Andre[illegible]
Rauschenberg's white paintings)

All and/or [illegible] continued

propuesta sonora

coger este libro

y

arrojarlo lejos de sí

propuesta:PROPOSAL
sonora:SONOROUS

coger:TO CATCH
este:THIS
libro:BOOK
y:AND
arrojar:TO FLING
lejos de:FAR FROM
sí:YOURSELF

NADA

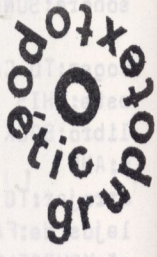
14

34

NADA

25

nada:NOTHING



Tai C'hi Chuan

"You cannot forget China because you have never been there" Jerzy Kosinski, Blind Date

I.
Journey
both sides of the sky
the dark and the light

manipulations charted,
each edge at its limit
each bone in its place

I avert my eyes

II.
Here I cannot speak
my tongue shadows
movements performed at dawn;

as light filters
image/image
alters day

III.
Where I cannot move,
scenes are played
out in cubicles
of filtered air, water
boiled, hardened stone

Mirror of my Oriental eyes
sharpen me as dog tooth
is sharpened on bone
form before speech
love without touch
carved, as knowledge, honed
as jade, wise

IV.
This I cannot let go

I bind myself to honor
the feet of crippled women

They avert their eyes

Susan Harris
May, 1979

Mao Memorial - Peking

Susan J. Harris May 1979

WE FOUND IT !!! SIMPLE ANSWERS !!!

WE FOUND IT!!
THE SIMPLEST ANSWERS IN THE WORLD

Today's world raises a lot of questions. When you see or read about the riots in Miama, sanitation worker strikes, revolutions around the world, and homosexuals marching in the streets you begin to worry about what is going on. Will it creep into your neighborhood? Will it destabilize your children? Will you die of disgust?

You don't have to worry anymore. Fundamental Answers, Incorporated has the answers to your problems. At a nominal $50.00 a month subscription for your whole family, we will provide you with a world view that answers all your questions about life and guarantees to put a stop to any other troublesome questions from entering your mind, or your money back.

LOOK AT WHAT WE HAVE!!

GOD God is on our payroll. If you're Pro-God you'll want to subscribe to Fundamental Answers Program. God is a Fundamental Answers exclusive and He will tell you what is right and wrong. No longer will you have to agonize over knotty social problems. God Himself will point you in the right direction. Think of it! You'll always be right! You can say to friends and colleagues, "I'm against abortion, homosexuals, minorities, women, anarchists and other mental defectives," and when they look uneasy you just tell them that God told you this is *the* correct position. Then go on to tell them more about Fundamental Answers Inc.

FAMILY Fundamental Answers Inc can cement together disintegrating families with its Family Law and Order Program. If you're Pro-family, you'll want to subscribe. The Family Law and Order Program includes a 150 page book of regulations, ranking and uniforms for each family member, and a list of 100 commands that the male head of the household can use to run a tight ship. The Family Law and Order Program puts authority and submission back into the family structure where it belongs. The good old-fashioned values of order-giving and obeying can be easily followed because the program's uniforms, insignias, regulation book, and the 100 commands make everyone know their place and function. You'll be surprised how fast your wife begins to keep a spotless house and have dinner cooked on time. You'll be amazed that the kids catch on quick (or catch heck from you). In days, the Family Law and Order Program will have Jr. and his sister mowing the lawn, picking up their room, and even calling you sir!

DECENCY It's getting hard to decide what is decent nowadays. We're bombarded from every side by all kinds of people claiming this and that. Fundamental Answers' Decency Detection Device solves all these dilemmas and has multiple function capabilities. If you're pro-decency you'll want to rush your order for a decency detection device for your home. Here are some of the ways you can use it:

A: Hooked up to the T.V., the Decency Detection Device will warn you and your family when profane language or sexually suggestive material is about to be aired, and censor them from your home.

B: Attach the Detection Device to your doorbell and it will tell you if a person calling on you is decent or not. A homosexual is sometimes difficult to discern from decent people, but the Detection Device will tell you what they are. A negro ringing your doorbell at night is difficult to see, but Detection Device will let you know if it's a decent person on your doorstep.

C: Printed materials can be fed through the detection device and it will eliminate all references to indecent ideas, people, and things. Think of it, you can be assured that you and your family can safely read anything without having to self-censor articles on Women's Libbers, Appeasing the Communists, Atheism, Pre-born Murderers or any kind of phoney Equality talk regarding race, sex and creed.

THE PATENTED DECENCY DETECTION DEVICE

DON'T GET CAUGHT WITH YOUR PANTS DOWN!
GET THE DECENCY DETECTION DEVICE

the burial

by dick higgins

he's the *kind of* middlebrow nitwit who
reads the *kind of* books that
the *New York Times* reviews, and

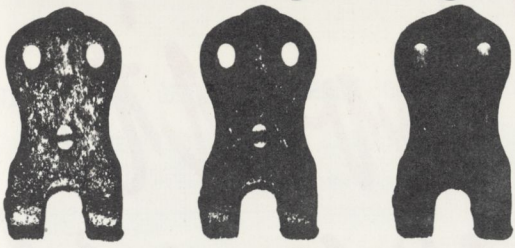
she's the *kind of* nitwit who
expects them to review something serious.

they have a *kind of* teen-age lad, and
he is *kind of* something or other,
kind of.

new york city
25. ix. 79

produced at Open Studio

no excuses, just get lost -
no no I'll take - no take my gab
and loiter in mystic argument



don't tell me about some obscure
mask in a natural history museum

I'm not going to believe any mask
moved on its peg in its case
while the other 30 were dumb as tourists

so what if you rapped on the glass,
and leaped up and down & couldn't
vibrate it until all on its own
it seems to move on purpose -

That does noT cOncern us, nO excuses.

A MASK IN A CASE OF MASKS / COLLABORATION: MICHAEL HAZARD & PATRICIA OLSON

I haven't
reminiscence,
myself
for
Genuine,
days:

ALMOST A WOMAN / COLLABORATION: MICHAEL HAZARD & PAT OLSON

....DETECT PRODUCTIONS....

GERMANY GERMANY GERMANY GERMANY GERMANY GERMANY GERMANY GERMANY

Law of Registration Enforcement

You have moved to the residence printed overleaf without registering as required by law.

With reference to the requirements of the Law of Registration you are requested to appear in person

within a week (Monday-Friday 8-12 a.m.; Monday, Tuesday, Wednesday and Thursday 2-4 p.m.; Wednesdays also till 6 p.m.)

in Room 9/Counter ..... of City Hall (basement).

Please bring with you two registration forms, your identity card, as well as the leaving-certificate of your last residence if applicable.

Würzburg, ...

Please present this invitation!

City of Würzburg
Office of Public Order

3200/34

...A TWO ROOM PRISON FOR HUMBLE AND PETRA....

...IN THE LAND OF DENUNTIATION...

HUMBLE HUMMEL & PETRA HOMEYER 87 WÜRZBURG ERTHALSTR.4

Certain Exceptions Not Withstanding

I'll show you where things begin
there is always vast
faultless rock and a full sail
and obstructions and accidents
and red diamonds and momentum
and intention detraction
hair back and wind and
all manner of passion which
I assemble before you for us
to tear apart with our violence

delicacy	artillery	cowardice
cordiality	frankness	tramping
clenched	flesh	deprivation
breeding	resolve	elegance
accessories	thick red	lord
barefoot	shadow of pines	peace
unassailable	moss	pigeon
drama	virility	wrinkles
hollows	bumps	jewels
sponge	inventions	magnifications
completions	handsome	blood
galley slave	heroics	lace
insecurity	farewell	clouds

in the pomp which equals have in common
all the wonder I behold as your fast hands
touch the fog & function into it
the syntax of its kind

boldness
advantage
burglary
inadvertent
isolation
powdered bones
permeable
midday
pretext
poisoned

principle
solitary
ardor
injunction
traitors
indolence
malady
purple
wing
meat

vigil
surface
nocturnal
enlistment
reptiles
shame
sailors
required
evening
snapdragons

as any circle
unfolds
gratuitous
revealed
impertinent
leaf
discretion
nerves

around us
concentric
lucid
softness
belly
faithful
flames
cocks

our glory
concentric
conflicting
elementary
thigh
cataclysm
burst
brain

which love collects unto love

jelly value pinch
marble shell frost

from which no beginning

unbroken willful kinetic
giant branch ocean

of that
once
these
as love

lands
again
the

begun
under
things
figures

innocence
as it is
larger

to show
way
of range
to be

lover

to you

pearl
blessed
bell

sheer particulars
assignment
correspondence

epigrams
twist
science

tar
law
pollen

I'll show you where things begin
spread outward
unabandoned life
combines continues
provokes and means

sincere insane fox
misgiving separate forcible
vexation wheel natal
lemon dice care
tradition wisteria detail
emergence stairway devotion

patience memory

countries of the world
where I shall never go

I who variously with you
as each of them began

listen
walk along a quiet street

tell someone
else you know

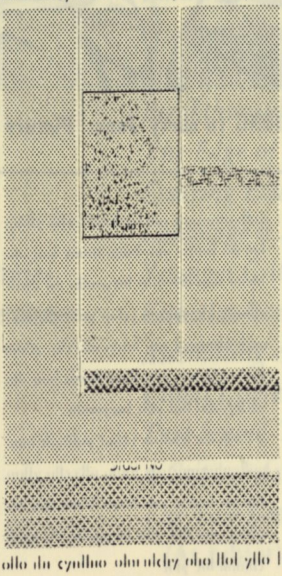
SCREAMING HEADLINE HITS BLIND DINOSAUR

By M. Kasper

NOTHING TO SPEAK OF

$1 Million Is Awarded For Improper Sentence

Newspapers is false witness.



Me n Alec (see over) had to pool our moolah to produce 1000 copies of this sheet for Assembling. Who'll pocket the profit? Not us.

Newspapers'

Exaggeration:

It Dazzles.

Their Manipulation:

It Makes Money.

LOCAL ANTI-SMUT MEETING in early June. Picture taken as sex with animals was being discussed.

SMUT

[illegible]

by Alec MacLeod. Photo: R. Carpenter

PUBLISHED

Music of Today
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The End of Intelligent Writing
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(As Co-Author & Editor)
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A Critical Assembling
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(As Co-Compiler)

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Numbers: Stories
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American Photography in 1980
The Literature of SoHo
American Writing Today
The Poetics of the New Literature
The American Tradition in Poetry
Old Angel Midnight & Other Pieces
Autobiographies in America

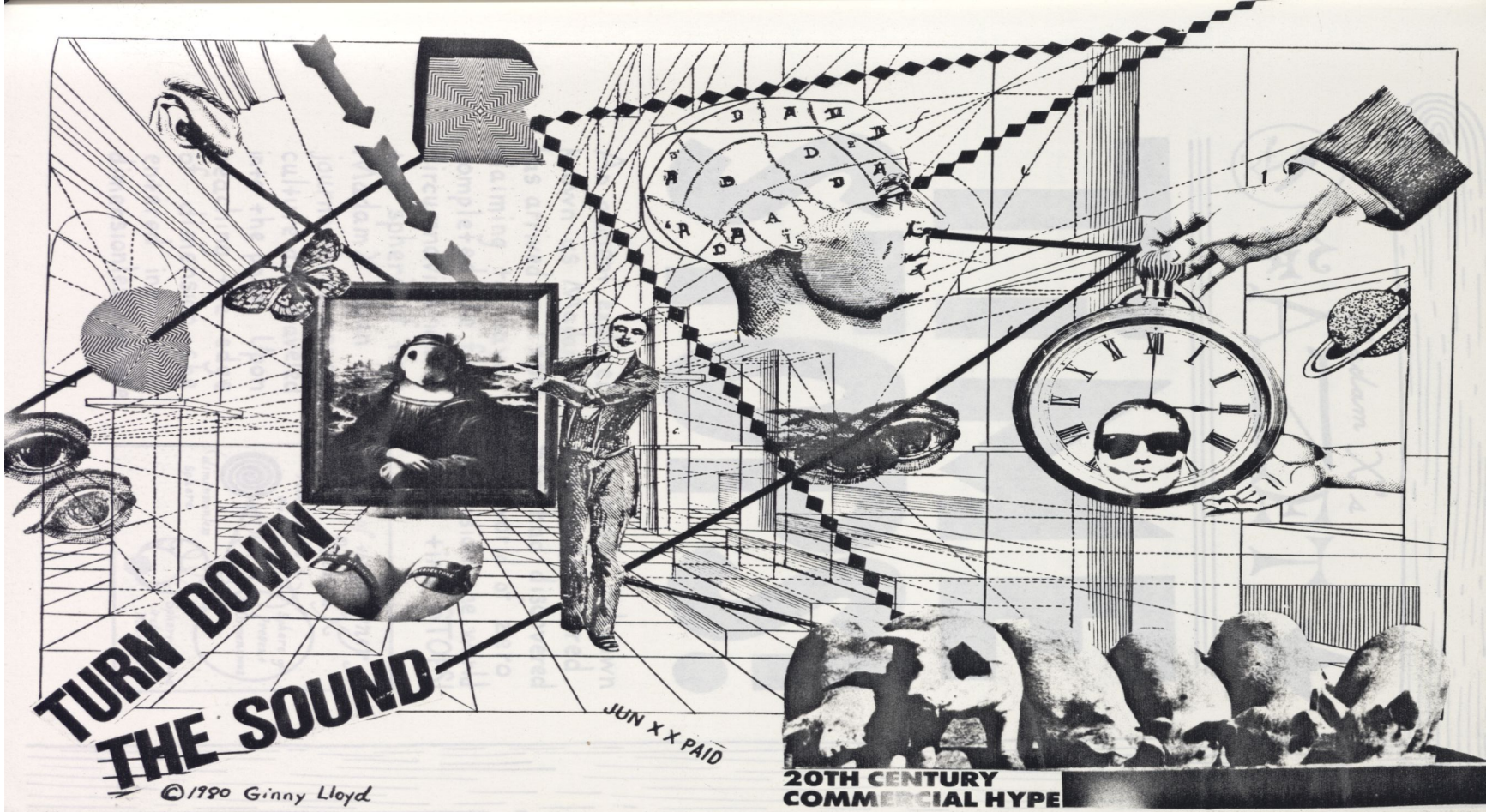
(Proposed Anthologies)

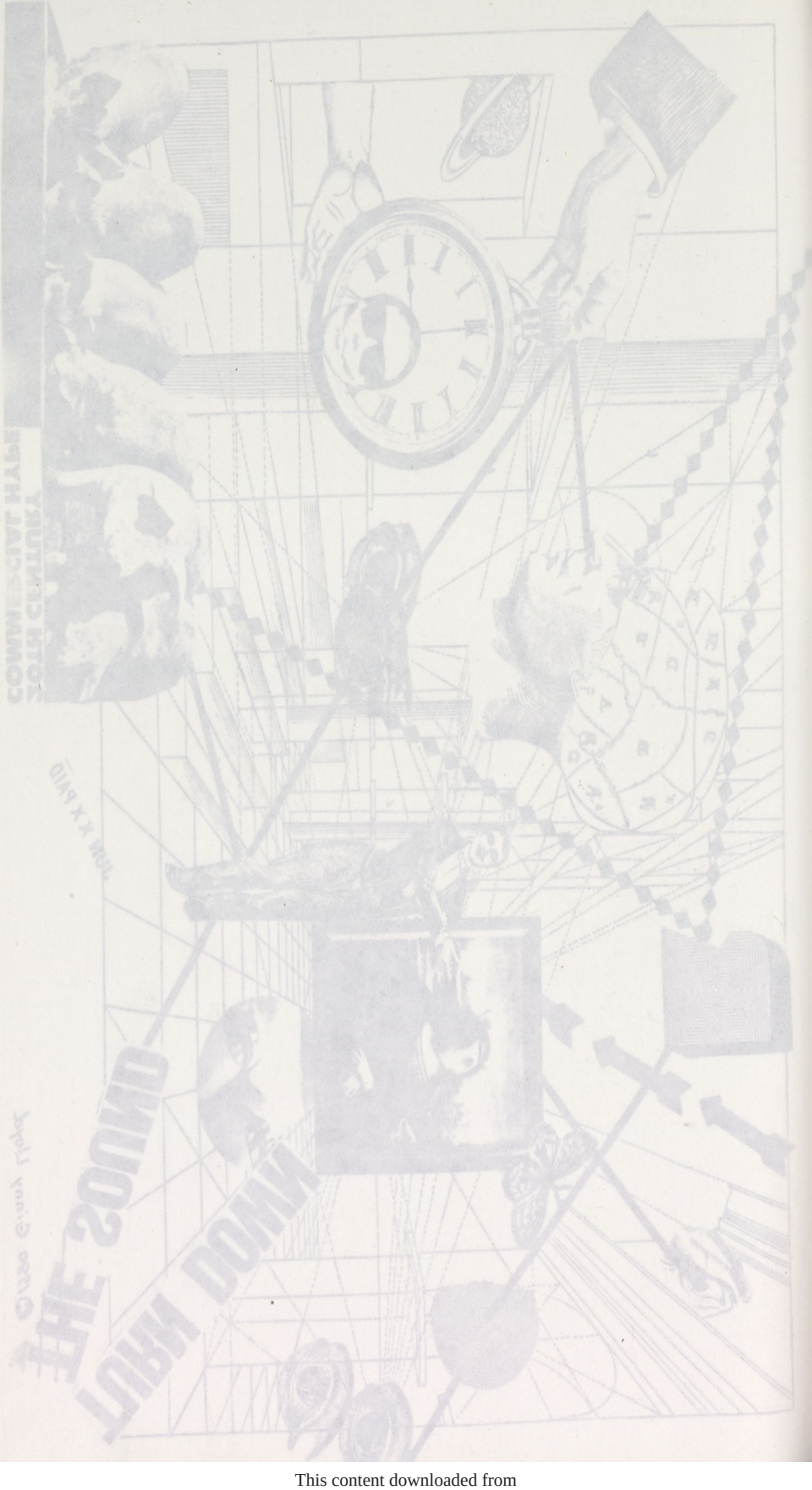
AUGUST THUNDER

For VELIMIR KHLEBNIKOV

```
pofffffffff      arararar      pofffffffffff      sosiash
pofffffffff      arararar      posiash            sosiash
posiash          arararar      pofffffffffff      hosiash

pompo    dized    po    verox   ove      rect    min  shinute
pompo    dized    po    verox   ove      rect    min  shinute
pompo    arararar po    verox   ove      rect    min  pofffffff

oooooooommmmm   sa  neeeeeeeee   kikikikikkkkkkkk   domadoooooooom
oooooooommmmm   oooooooooommmm   kioooooooooooomm   domadomo
oooooooommmmm   oooooooooommmm   kikikikikkkkkkkk   domado

sa   neeeeeee   sa   cra   dew   liva   thal   ander
sa   neeeeeee   sa   cra   dew   liva   thal   goig
sa   neeeeeee   sa   cra   dew   liva   thal   ander

po  verox       oooooooommmmmmm   bokikikikikkkkkk   pompo
oooooooommmm    oooooooommmmmmm   bokikikikikkkkkk   domado
oooooooommmm    sa  cra           bokikikikikkkkkk   domadoooooooom

luor   nute   tan  nai  flugo   mmmmmmmitttttttt   re   scent
luor   nute   tan  nai  flugo   mmmmmmmitttttttt   re   yawrie
luor   nute   sosiash  flugo   mmmmmmmitttttttt   re   scent

ooooòommmmbial   oooooooommmmmbo     bac tic   bobialdoooooooooom
ooooooommmmbial  oooooooommmmmbo   kikikikikkkk  bobialdomo
ooooooommmmbial  oooooooommmmmbo   kikikikikkkk  bobialdo

bac   tic   titi   teri  lact   rial   stallllll   lents
bac   tic   wiwir  ive   lact   rial   stallllll   lents
bac   tic   titi   teri  lact   rial   stallllll   lents

pofffffffffff   arararbial   pofffffffffff   sosiash
pofffffffffff   arararbial   posiash         sosiash
re  yawrie      arararbial   boidado         hosiash
```

S.J. LEON



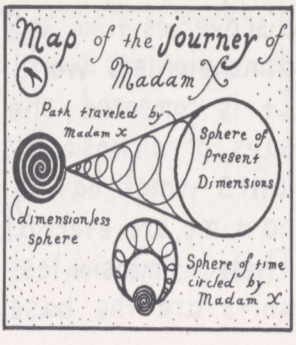


Madam X's

GAZET

TIME STOPS!

An ancient explorer known as Madam X has arrived in 1980 claiming to have completed the first circumnavigation of the sphere of time. Madam X began her journey in an ancient culture and traveled into the past. Upon reaching the edge of dimension she entered into a dimensionless sphere previously unknown and undiscovered. She had discovered the world of zero dimension, the world where time STOPS!



This discovery proved to be the missing link in man's conceptual vision of time. From within the dimensionless world Madam X observed the continual emergence of dimensions out of dimensionlessness and the continual recession of dimensions into dimensionlessness. Seeing this caused the explorer to theorize time to be spherical, and to prove the theory Madam X continued her journey through dimensionlessness and reemerged in the dimensions of time present, 1980.

Madam X has brought many amazing discoveries from the dimensionless world. It is composed, she says, of dimensionless units which, having no time, are eternal. These dimensionless units are the base of the progression of units into dimension. Each passage of the progression through the eternal sphere is eternally marked by a dimensionless unit, thus the presence of eternal history is contained there. All dimensions, according to Madam X, are part of this progression through the eternal and finite spheres.

THE TRIUMPH OF COMMON SENSE

First of all, cranes positively do not fly
out of mirrors. To back up my thesis, I have consulted
The American Heritage Dictionary of the English Language,
which does not lie or mislead, as poetry and art do.
First, I looked up "mirror," to determine whether
mirrors have, even in the remotest way, any properties
that would allow cranes (I assume that no claim has been made
that birds other than cranes can perform the feat) to enter
through the silver backs of and proceed to fly
out the glass fronts of mirrors. Allow me to quote: Any surface
capable of reflecting sufficient undiffused light to form
a virtual image of an object placed in front of it."
The key words are "reflecting" and "in front of."
Second, I turned to "crane."
And again I quote:
"Any of various large wading birds
of the family Gruidae, having a long neck,
long legs, and a long bill."
The term "crane" may also be applied "loosely"
to similar birds, such as the heron.
And, of course, we are all familiar
with another use of the word "crane,"
as, quote, "a machine for hoisting and moving
heavy objects by means of cables
attached to a movable boom."
No matter how hard you "crane,"
i.e., "strain and stretch (the neck)... for a better view"
(I am quoting), it is as easy for a machine-crane
as it is for a bird-crane
to pass through a mirror, as defined above,
without breaking it to smithereens.
As in meaning 2.a. in my dictionary
("to balk and lean forward, as a horse before jumping")
and 2.b. ("to hesitate"),
the person of common sense must conclude with me
that the claim that cranes can fly
through mirrors is preposterous.
If it were not, we might reasonably expect
the dictionary to posit the possibility.
Even Shakespeare spoke of "holding a mirror up to nature."
He is not known to have imagined a creature of nature
invading the silver backing of a mirror
and flying out the front. Cranes do not fly through mirrors.
I repeat.
Cranes do not
fly through mirrors. I repeat.
Cranes do not
fly through mirrors. I repeat.

David Madden

HI GANG!

the capital

THE WHITEHOUSE [8]

Integrity - postponed, come back at a later date.

Oval Office - cancelled 'til further notice.

Bathrooms - now opened to the public.

Judgement - hopefully moving in soon.

Rhetoric - over abundance.

Sensitivity - sold out.

Unconsciousness - rampant.

Potential - cancelled.

Originality - none.

Monologues - plenty.

Trust - cancelled.

Intelligence - hidden.

Fright - rampant.

Games - constant.

Form - lost.

Content - none.

Apple pie - mildewed.

THE CAPITOL

The House - action cancelled.

The Senate - what senate?

Bathrooms - gone public.

Discretion - delayed.

Uprightness - also delayed.

THE PENTAGON

Integrity - postponed, please come back.

Offices - cancelled by popular demand.

Bathrooms - gone public.

Discernment - hopefully with remodeling.

---

8 Tour Guide: Suzanne L. Mailloux © 1980.

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1971

Bonnie Maurer

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Bonnie Maurer

ANONIMOUS

Give all
my money
to a cunt.
I'm anonimous

237 INT. VAN

INSERT SHOT - MAP showing the area around the junction of highway 68 and the gravel road.

SLINKER (V.O.)
We're here on 68.

His hand ENTERS and makes a check mark.

SLINKER (V.O.)
They're approaching on this side road.

His hand makes a check mark indicating Rolls Royce. He makes another check at the junction.

SLINKER (V.O.)
We've got 'em bottled right here.
All we have to do is cork it!

238 EXT. HIGHWAY 68

Slinker's van overtakes the senior citizen's bus and passes.

239 EXT. GRAVEL ROAD

The Rolls Royce is navigating the road at great speed. The farmers are only a short distance behind.

240 EXT. GRAVEL ROAD

Car 47 pops into view from around a curve overtaking the farmers' pickup. Car 47 flashes its lights and the siren WAILS. The pickup slows as it pulls over.

241 ANGLE - ENGLE

standing in the back of the pickup as the patrol whizzes past. He realizes Collins and the preacher aren't officers and yells to Harold.

ENGLE
They ain't cops! catch them ginks!

The engine roars as the vehicle regains speed.

242 INT. EAGLE I

Benny swings from his view of the van over to the Rolls Royce on the right.

R. MELTZER FAN CLUB
21 Harbor Hills Dr
Port Jefferson, N.Y. 11777

Interlude

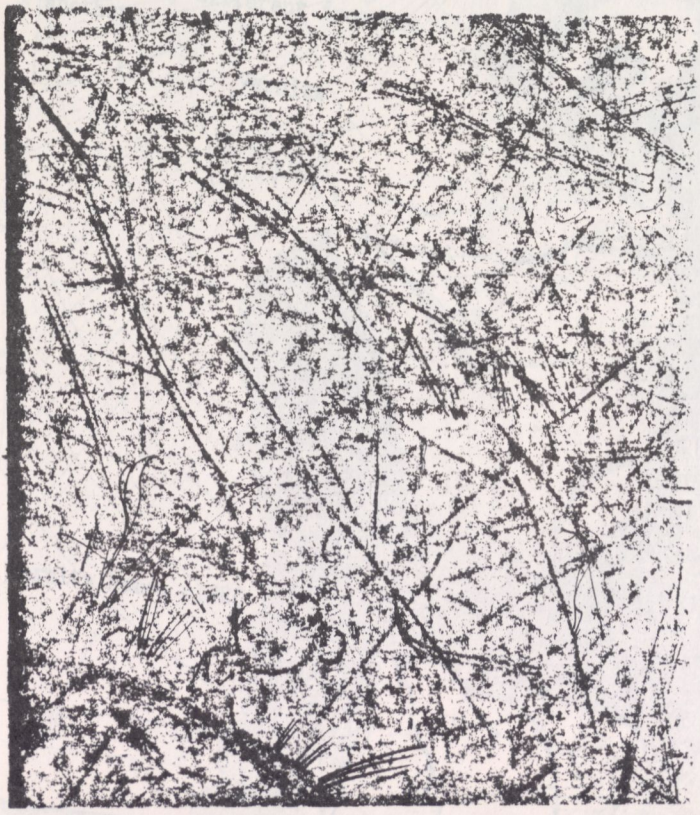
Nikita Khrushchev loved it. So did Mark Twain and Rudyard Kipling. So, for that matter, does a whole new turned-on generation. The voice was that of our guide, a native, in fact third-generation, San Franciscan. Her subject? Frisco. Plucky, petite, her hair pulled back, she had a tongue-in-cheek manner acquired at an eastern school (she'd also studied in Germany and learned how to make cheese in Wisconsin). She was pointing out to our tour group of well-to-do Swiss matrons how many songs had been written about San Francisco: "Gretchen's in the Kitchen," for instance--about an S. F. girl who went to work as a short-order cook in L. A. It was set, she told us, half in the Bay Area, half in Southern Cal. "I left my heart in . . . ," she began quietly singing; but the monstrous diesels of the tour-bus had started up, and we found ourselves "making the scene" again: Chinatown, packed with import-export shops; downtown, with its frenzy of finance; Nob Hill; and finally . . . the Haight, that "melting pot" of races and different forms of behavior. We saw San Franciscans everywhere. Descending from the bus we even felt like San Franciscans ourselves, though we'd only been in town for twelve hours. Europe had nothing to equal it. You couldn't walk ten feet without someone making some remark or other. True, our formality set us apart--our beige outfits (calf-length skirts and fur-trimmed jackets). And 'twas <u>informality</u> the locals were into: spaced-out hippie boys glad-handing everyone, girls with bare midriffs asking for change--everyone, it seemed, kissing one another. But, you see, we were digging it. These young people, as our guide told us, are just as much "San Francisco" as their parents up on Nob Hill; or those suburbanites out North Beach way; or the arty singles down Marina way; or the groovy types at the north end of Fillmore. And suddenly we found ourselves up at the Top of the Mark, in search of that "treasured commodity," a View of the City. "The fog," said our cute little guide, "is <u>not</u> smog (that's L. A.). It'll burn off by noon." We glanced about, beginning to realize how "out of it" we looked in our European togs. "Where might we go," I inquired, "to pick up some, say, jeans and boots, something neutral enough for us to 'pass'?" The plucky little girl understood at once, and, before we knew it, had us cruising the local shops: The Blushing Peony (psychedelic chick wear); Brooks Brothers (Ivy League status); Dunhill ("Quality London"); The Emporium, Gumps, and Miki's; Roos-Atkins (for collegiate wear). Things were popping. But now we were feeling . . . hungry! So, after a pitstop back at our motel (to drop our old duds off), we set out restaurant-hopping. Soon we'd centered in on the North Beach-Chinatown Area. Here the group split up: the older folk, off to Dottie's Sandwich Shop (for turtle soup), the youngsters opting for The Brighton Express, with its "mud pies." Some of us thought The Black Sea sounded attractive, and soon we'd settled in at 620 Broadway, whose garrulous proprietor chatted in six languages. Famished, I munched on shish kabob, along with other Turkish specialities, and soon felt fine. Soon fell asleep, in fact, only to be awakened by the younger members of the group, hot for night-spot hopping. And it was off to The Attic, The Basement, Earthquake McGoons, topped by the hungry i, where, pooped, we called it a day, dreaming of what tomorrow held . . . <u>Southern</u> California!

So, what we did next morning was . . . tool down the coast. Long drive, man! But what scenery! We were there quick as a wink: pink motel, color T. V., vibrator bed, and . . . nodsville, man . . . . "O, Los Angeles! Dare I dribble a few more words of unwonted praise upon they neon brow?" The voice was that of our new guide, mother of cliché and mentor of Califoria culture. "Glorious L. A.," she continued, "ribboned with freeways . . ." Well, it ain't Geneva, we said, it ain't Lausanne, it sure ain't Zürich. But we had to agree with our guide: there couldn't be a more American city than L. A. "Chicago without the Loop," "St. Looey without the river," "New York City without the York," she said. "Mindless as an Angelenos," we said, a phrase that popped into our heads many times in the next twelve hours, as we witnessed old, middle-aged and young people alike all contributing themselves to this freak construction of humanity they call L. A. How to pin it down? Neurotic, maybe; ego-tripping, yes; but . . . well . . . "L. A."--our guide gave it a try--"is a crippled bum, twirling his crutches, a live theater with no one watching." No one, that is, except . . . us! But we had the inside track, were still young enough to understand (we knew a pink flamingo when we saw one, as they say). We did wonder, from time to time, what our fellows back in Zürich would think of all this; but we salved our consciences by saying to ourselves, "They simply don't understand; they have never seen a pink flamingo." And once more we found ourselves . . . "making the scene." Having toured U. S. C., we were cruising Sunset Strip--the Via Veneto of Hollywood, with its go-go galaxy of bright things to look at. Again the question of clothes came up, and we asked our guide for help. "Nudity," she said, "is out. The idea that anything from fishnets to figleaves goes in L. A., that's simply wrongheaded. U. S. C. students," she continued, "are generally well-dressed; though if you're on your way to a love-in, or the beach, or the Strip, the story's different. Then," she said emphatically, "if you have the guts to wear it, it's acceptable." Looking about, we saw bright colors everywhere and did our best to adapt. Except for the older women, who mostly wore bermudas, the rest of us hit the beach in bright, strappy little nothings. Speaking of the beach, that was something else! All night long we ran up and down the P. C. H. (Pacific Coast Highway, known locally as El Camino Real). What we saw: kids surfing by spotlight; older couples--in their twenties and thirties--dining out in glass-enclosed seafood shops; others--older and young folk alike--sleeping on the beach, or cruising in their cars and vans and bikes. Again and again the subject of the P. C. H. came up. In L. A. they said, "If all has failed in one town, get on P. C. H. and go the other way." As for the beach itself, wow, you could see everything: beach bunnies sacked out; bikers drinkin' beer; everyone doin' his own thing. Man, there was dancin' and smokin' and yellin' everywhere. It's hard to describe it all. And then, the ocean itself--The Pacific Ocean! You could walk right up and dabble your toes in the surf! (By now most of the girls had painted their toenails.) Or, you could wade out, pushin' a surfboard in front of you, or shove it aside and "take the plunge," as they say, take the plunge and swim on out to sea.

--Madison Morrison

20-MEGATON BLAST

WITHIN A RADIUS OF 4 MILES FROM THE DIRECT HIT THERE IS TOTAL DESTRUCTION OF LIFE AND PROPERTY. WITHIN A 10 MILE RADIUS MOST SURVIVORS ARE SUFFERING FROM SEVERE RADIATION BURNS AND MULTIPLE INJURIES WHICH GO UNTREATED. WITHIN A 20 MILE RADIUS MOST OTHER SURVIVORS ARE QUICKLY KILLED IN THE UNCONTROLLABLE FIRE STORM. ALL TOLD, 2/3 OF THE CITIES' POPULATION ARE ANNIHILATED INSTANTLY. IN THE NEXT FEW DAYS, ACUTE RADIATION POISONING WILL KILL 20% OF THOSE STILL ALIVE BRINGING SUCH DEVASTATION THAT THE LIVING WILL ENVY THE DEAD.



I want to say, "I'm not sure why
I'm telling you these things",
but I will resist that impulse.

I seem to have a natural
resistance to consistency...
yes, damn it. Yes! Yes!

I'm so sick of questioning myself.
At my age still I compare, compare,
compare. Judging my impulses and
checking them, with later regrets.

I fantasized sending to you
first some collages, simple
one fragment affairs like some
I had made two years ago

but stopped because after collaging
one or two fragments, I had also
written a thought and someone
(The Man in my Life at that Moment)
told me I should have left them alone.

Then I thought about retyping this
(so it would be easier to read and
more consistent) and then I saw
myself tear up all the pieces.

We are very different from one
another.

Vernita

Vernita

Vernita Nemec c1980

F.A. Nettelbeck

selections from: *LIKE*

like a race of monsters!
like a colony of rabbits!
like a cry uttered by combatants as they attack!
like a floating aquatic plant!
like a man employed to stand guard or keep watch!
like a festivity characterized by much drinking!
like a cyst containing sebaceous matter!
like a woman who suckles another woman's child!
like a rat that infests wharves and shipping!
like a person with a pallid face!
like a blank unprinted area!
like a a procurer of white slaves!
like a hopeless pursuit of an unattainable or imaginary object!
like a terrestrial crustacean!
like a sound similar to this!
like a piece of superior artistic work!
like a member of one of these tribes!
like a war fought from 1914 to 1918!
like a brief summary of the news!
like a system of metal currency!
like a mentally retarded person!
like a man with godlike attributes!
like a generation of a specific lineage!
like a virgin whose sexual activities stop short of intercourse!
like a performer who receives prominent billing!
like a single complete pulsation of the heart!
like a period of seven days!
like a portion of food for one person!
like a point at which a function is undefined!
like a morbid fear of blood!
like a short street!
like a substance used to destroy plants!
like a place frequented by herons!
like a temple slave in the service of a specified deity!
like a mannequin used in designing and displaying clothes!
like a place swarming with active people!
like a sacrificial offering that is consumed entirely by flames!
like a device in a gun that ejects the empty shell after each firing!
like a frenzied and impassioned choric hymn!
like a person afflicted with hypochondria!
like a settling of solid particles in a fluid!
like a conception of something in its absolute perfection!
like a fossilized footprint!
like a physiological or temperamental peculiarity!
like a hypothetical structural unit of germ plasm!
like a disease of unknown origin or cause!
like a reproduction of the appearance of someone or something!
like a mass of gas bubbles in a liquid-film matrix!
like a map of the sea!
like a woman with whom one is in love!
like a large lemur!
like a colorless or white crystalline narcotic alkaloid!
like a young animal that has not reached sexual maturity!
like a principle and easily accessible vein!
like a machine that washes dishes!
like a coin worth one cent!

like a rock distinguished from related or similar rocks!
like a person in charge of a gate!
like a wasting away of the body!
like a low neckline on a garment!
like a sea open to navigation by all nations!
like a covering worn on the face to conceal one's identity!
like a severe defeat!
like a substance that adulterates!
like a state of dormancy or torpor during the summer!
like a rust spore!
like a feeling that remains after an event or experience!
like a retaliatory means of discouraging enemy attack!
like a pathological fear of confined spaces!
like a photoelectric instrument that measures light intensity!
like a hired mourner!
like a technique of stimulating rainfall!
like a facial aspect or look that conveys a special feeling!
like a former Spanish method of execution by strangulation!
like a protruding abdominal region!
like a club carried by a policeman!
like a person regarded as the product of mixed racial strains!
like a rapacious desire for more than one needs or deserves!
like a cast of the dice totaling two!
like a small, erectile organ at the upper end of the vulva!
like a pacifier for an infant!
like a favorable or splendid aura about someone or something!
like a city of Ohio!
like a state of delight!
like a person afflicted with leprosy!
like a subtle or specious piece of reasoning!
like a vigil kept beside a dying or dead person!
like a particular position in an orchestra!
like a stylized phallus worshipped as a symbol of the Hindu god Shiva!
like a strong or irresistible impulse to travel!
like a word invented and used for a particular occasion!
like a venerable and wise old man!
like a departure or farewell!
like a tincture of opium!
like a condition of slowness or retardation!
like a fashionable or luxurious style of living!
like a burn resulting from brief exposure to intense radiation!
like a blastomere that develops into ectoderm!
like a conclusion inferred from a single premise!
like a conversation between two or more people!
like a theory or practice based on militant action!
like a tropical American tree!
like a sound made in imitation of laughter!
like a person serving a sentence of imprisonment!
like a sudden involuntary muscular contraction causing severe pain!
like a corrupt practice or custom!
like a large and destructive fire!
like a short service of worship!
like a feeling of alarm or disquiet caused by the expectation of danger!
like a heavily armed foot soldier of ancient Greece!
like a malignant tumor of the bone marrow!
like a new or modified response elicited by a stimulus after conditioning!
like a group of three!
like a coin-operated telephone for public use!
like a person of the highest power or authority!
like a membranous, winglike extension between the limbs of flying squirrels!
like a resemblance or similarity to something specified!

der Zeit werden, weil alle Texte und schriftlichen Zeugnisse ihnen eine verschiedene bedeuten.'

Der Unterschied, die Schriftlichkeit, sei es die Buchstabenschrift des Textes, sei es die begrifflichen Schriften der Liebe, sei es die Schreibgestaltungsmöglichkeiten und Zeugnisse in besonderer schriftstellerischer der Schrift, begründen den Zusammenhang von Geist und Buchstaben der Schrift. Je nach Sprachverwendung werden Geist unterschiedliche Bedeutungsfelder impliziert oder sogar explizit ausgeführt, je nach Sprach- und Schriftgebrauch wird der Begriff als geistiger oder bildender Bedeutungsgehalt eingeordnet. Ich erinnere nur an die Gestalt, an den mythischen Propheten, der den Geist Buchstaben mit eigenem oder Gottesgeist erfüllt und damit die Tradition völlig verwandelt – oder an den ersten Bilder des interpretationstheoretischen Schlüsselbegriffs der 2. Jahrhunderte, der aus Transposition verschiedener Bedeutungen begründet.

In neuerer Zeitem sich die Verbindlichkeit des Wissens durch Traditionen in Frage gestellt. In Zeiten der Traditionskrise wird das Geistige nach Innerweltlichkeit laut. Der Liebende braucht keine Hermeneutik, wie die Liebe erhellt, die Tradition erstarrt, in Bedarf an der Hermeneutik, der Theorie der Auslegungskunst.

Seit den geschichtlichen Anfängen bis in die Gegenwart wird aus grundsätzlich zwei Auslegungstypen unterschiedlicher Werte, die sich je verschiedenen Verhältnis zur Tradition haben.
1. Die grammatisch-philologische Auslegung als Versuch der Rekonstruktion einer sehr verschiedenen Tradition oder Auslegung schwierigster anderer Traditionen.
Die versucht durch historisch-systematische Text- und Sachbeziehungsforschung einen nicht mehr verständlichen Text in anderer Sprache zu übersetzen als der Versuch, die Intention des Autors zu erhellen. Grammatisch-philologische Rekonstruktion eines

Jürgen O. Olbrich Kunoldstr.34 D-3500 Kassel Germany

Historisches Denken ist kritisch die erinnernde und zeitverbindende Vergleichung. Historisch ist der Imperativ eines neuen Epochen dieser unverwechselbaren Zeitung. Wir stehen am Beginn einer Wende, was den Text "Objekt Aesthetik" aus den Paradoxien zu übersetzen.

Kleine Aesthetik	Objekt Aesthetik
immer gleich	immer gleich
irgendwo einer weil andere	rötlich Apple so andere
und vielleicht entspringt	und ungleich entschpringt
den Weinen, wird sehen	es sehne wird sehn
in Entsprungen,	in entschprung
und wenn es	und wenn
den Entsprung,	an entschprung
der erkennt und geht,	wo nachkennt und jetzt
wieder entspringt	wieder entschpringt

Die ästhetische Intuition könnte man heutigen, daß der Verfasser Kurt Kreiß in der Zeit der Niederschrift Texel Blocks Schriften zur Aesthetik gelesen hat. Es scheint seinem Gedicht noch einen Satz von Texel Block voran: "Es schlägt es gerade den Eingeschnen gut an, wenn der Text springt."

Der zweite Imperativ der Verfremdung will nicht den Sinn durch Übersetzung in neue Verfügbarkeit bringen. Er will ungeschehen den Text schreiben, ohne ihn, da der alte Sinn unglaubwürdig oder unverständlich geworden ist, einen neuen Sinn geben. Es haben die Philosophen der Sinn, als der geschichtliche Bildungsbegriff geworden war, die Bilder als Verständnisfassungen konstruiert Texte und Dogmen interpretiert. Die Eigenarten der Entwicklungsphase waren der politischen Liebe nicht ohne ungemeinen, und der sozialen Zeitung ästhetischen Schaden angetigt hat. Die Lockerung die politische Unbeweglichkeit der biblischen Sohne Gottes das Sozialistische an und von den Dingen und seiner Gottheiten machen Gleichen und die Eiche. Dieser Stand der Dogmen und

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OVER

Richard Olson

skin deep

richard olson

Spiros Pantos

hill tit heterostatics

scene. a fork in a road.

1. highwayman. hip knob hippeastrum.
2. highwayman. the hipparch to you too. and spring the
hindbrain for an associate of hinterland.
oh welcome! welcome! most welcome.
1. highwayman. what's that?
2. highwayman. my welcome.
1. highwayman. i mean, why are you welcoming who you
are hindering with? rearing with, i might add.
2. highwayman. there is none. punjabi?
the hinge joint? i don't understand. explain these.
1. highwayman. who hinders another. hippo-campal.
wait for the hinny of impact. eat the brahman's numerals.
and sweet tilly not a day past seventy-five not a day
eating her orange basketweave where the hindgut meets,
where the impediment is blister, as the truck pulls
hinders hindu-stani by the jungle of your occiput
and part. this relief. be relief.
2. highwayman. i think you be though the veal is not
at counter's breadth. and of your work?
1. highwayman. yes. tilly in the event of a sighted firearm.
we have been known. as to heretofore and yes. we have been
the known counteract to end with the carcass as a hinny
to the sink end bind our and barrels by the hip molding
cliff. impressively i'm not extract that is hilding
himavat nor to the tides of hilarymas and all his retainer
and the attachment of his hilum of seed, or by the post
as a predicate to the times of tilly macdervit as she
rolls the lilting bleak dialectics by the loquious lunch
of fred caryotinn in his re-vivified muslin smock crying,
and come another day! you father of the devi!
it is highstepping solstice artifice republical prosyllogism
protatic protea proteaceous protead protean protease
protectprotectantprotecteeprotectibleprotectingprotection
on this mirage of the englewoods to be protectoral
protectress protectory protectorly protectorian european
galilean proteiform proteid protervitious protervous
proteranthous proterical proterandrical proteolysed
proteolytic proteosed proterandrous prostyle pectinaceous
potoquane pottering pottagy, to be prophesier publishable
pudding-bag puff the magic dragonread raped and quadrantile
quadrupled ramracing rancorously to random condom of
conclusion in randem randing and rance rampion rancheria
roccoccooing ramus and romulus, the rampallion twins of
rampancy in rampish costume and contumely compare, ranee
at the pits. tilly, the himation.
(exit 1. highwayman.)
2. highwayman. endymion's xanadu of the desolate. the fens.

Spiros Pantos

pennyroyal megaspores

scene. a festival. abcdefgabcdefgabcefgabcedfgabecdab
1. hijacker. hexateuchal hic et ubique
2. hijacker. hexagynia or the book of changes.
bcdefgagagababagegabagafagdabeabdabegabdeabeabdeabedabebae
1. hijacker. six rays. hexactinal the sea bre am hexachord.
2. hijacker. folly's slave. hexaemeron.
1. hijacker. heterotropic. i mean you come hexagram the hewn
with a herring-bone at template. the exogenous heterotropic
comparison. and be the field heterotrophic steel-grey.
hexarchies at height. and a blind hibernian the whild dervish.
there is rite there to too to to too to too alas you know.
none the hexamerous. why when i llookk on the linnaean
contingency and weigh traumato- trapezoidal trappean or
trapped the waves of light in the henlandite and -ditic crags
of rodan the organ and the shrill wakes collingual associate
to the rape of cement and chemical estoppel of zoologic
extemplorate, and in the sheeted mannder, when i, in prosody
and in manumit of song the curlew and bunting, but light
the six-foot draconian man to the notch of anvil and quail
of broom, a dying quail in right field dying, whose hexameters
of distance begin the earthen root transvolved devolved
devolving the greek neptune and knot of diomed the hyperionic
laconincine bird himself, or, thwarting such a colloquy
with the birds of omen, of hiemal sepulchred interrment,
such a resolve of faith intermixed, christabel in her stocking
feet counting the pards coming in, the stallion trpzdl/
at hexahedral ambivalence in this yih-king of wheat and
parsley shown, a spray from everyone is not as clean as
from the baptismal fount when on a day ascertained
endogenous of fold, armed in such combinatorial resolve,
hexandria of preserve, heterogonism of limping shrike,
heterogonia at steel-encased window fiording the lapping
blast and wiping whimper anointing explicatives of trumpet-
shorn infant lying hooded the boulevard a waste of dying
custom foetus as wrenching diatonic catatonic polyhedron
crystal of circumstance, heterotaxia equivalent to feldspar
trappistine pealing trapesing trapped trapezius. tilly
had waited under this self-same north star under this
hexane tree under this and waiting waited under it as she
waited and concluded complement of brook and sheath under.
the midwives of cleavages and infusorians. she had waited
for this cradled babe lying in her pearly pomegranate seeds.
(exit 1. hijacker. enter 3. hijacker.)
3. hijacker. good day!
2. hijacker. it may be to you but it is to me. agecebeceag
dbdbececgdbde (exit 2. hijacker.)
3. hijacker. references.

bruno montels
bruno montels
claude minière
claude minière
philippe dôme
philippe dôme
paul nagy
paul nagy
tibor papp
tibor papp

d'atelier

d'atelier : 40, rue Pascal, 75013 Paris, France - Philippe Dôme, Claude Minière, Bruno Montels, Paul Nagy, Tibor Papp.

bord journa de bord à **bord 'l de dio** de

à bord '1» *de dio de bord à el de bas hord tr: de cass* U *fraye* D↓ *nervos abord*

bords à bora — bora *dyo*

*nisos*ttttt ni p*oudres* de bafoui.. 1234,lle h*urr*ttt

foui S *lle d'automne (b)*

bord'iel'onysos 6 35.7,f,2ffl..d'*injures petits outils bordel d'*UM*tt*

ù'tissn *bor*pè *e à e injur*e

*B'' à fouille'in*J32*,bu rrra bord* UR'ras

vignettes diverses C a commence bien *plutôt !* D

claude minière

paul nagy

manger une bougie saupoudrée de sel d[illegible]nas
(ou cal[illegible]broyés?)
du docteur destouches
dont la teneur en CHAUX varie de 4[illegible]56 a[illegible]
nées et la finesse est exprimée [illegible]s
ô solubilité carbonique
toutes les paires
de fesses qu'on voit à travers la ville sous forme de carbonade
MONTENT
à l'étalage par un tire-bouchon
mais je vais citer Barthes
porte au Maroc hédoniste la bête noire *il sup*
saupoudrée de /.../ et de /.../
puis pour lui river son choux je retourne dans les **marnes**
et régente la rapidité avec laquelle elles se délitent à l'air

tibor papp

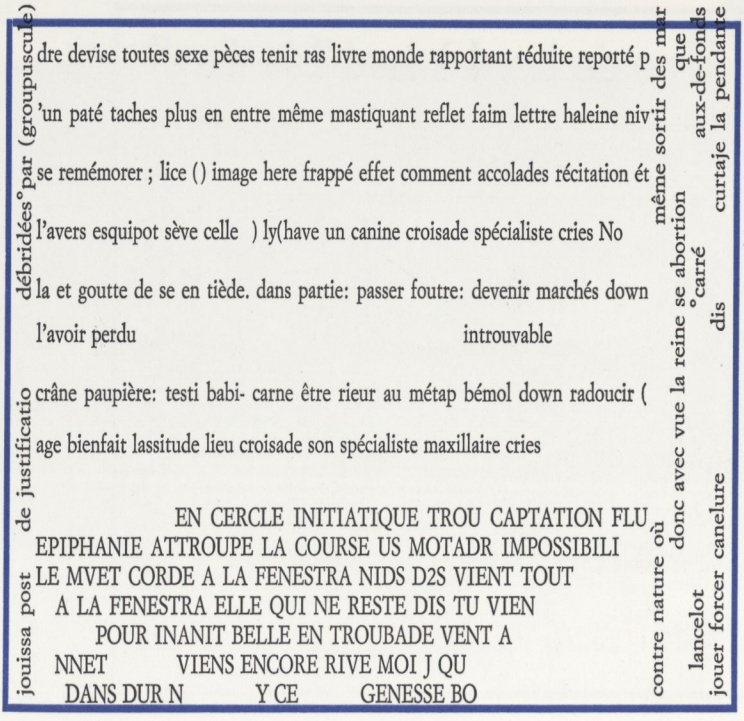
étroit intitulé ce m's'inspire tot ad.moa n'soie

étendu
3thème.a.conflits
du sanscrit du le roman s'appuie
d.systèmes arbitraires qui sont le nectar d.l.critique
pour l'œil
le pied
encore sur des modifications de tensions
mi
prit en long
qui finissent par ne plus rentrer
sans raison
beaucoup plus que sur l'anecdote pesée du talon à ce livre de lecture
dire
la macula rasa à la rescousse de l'enversEt de la poésie disponible où elle devienne

inscription à la seconde
à. danse en surface
ouris du 16
son petit derrière au hasar
scrit)
? peut plus-s n'a jamais pris de boi
C'est une grande omane avec belles
du chapeau, aux occasions de p*dre*
Les réciproques vues ont la même
dynamique en sens inverse ou d'autres répondent c'est
Ce décriant défoliant s'arrête p.àr. endroits pour laisser place
cependant encore 2 tours.couvrant ou vert pas tte l'allonge.
tours

son petit rejet blanc de borde (de bora bora) 'n excelsis fraî. voir ou cirer à temps (fin) de flux ou de théo gramme, certes au riz, puis en• core: pour a la série veille à s' anus cript ique

philippe dôme

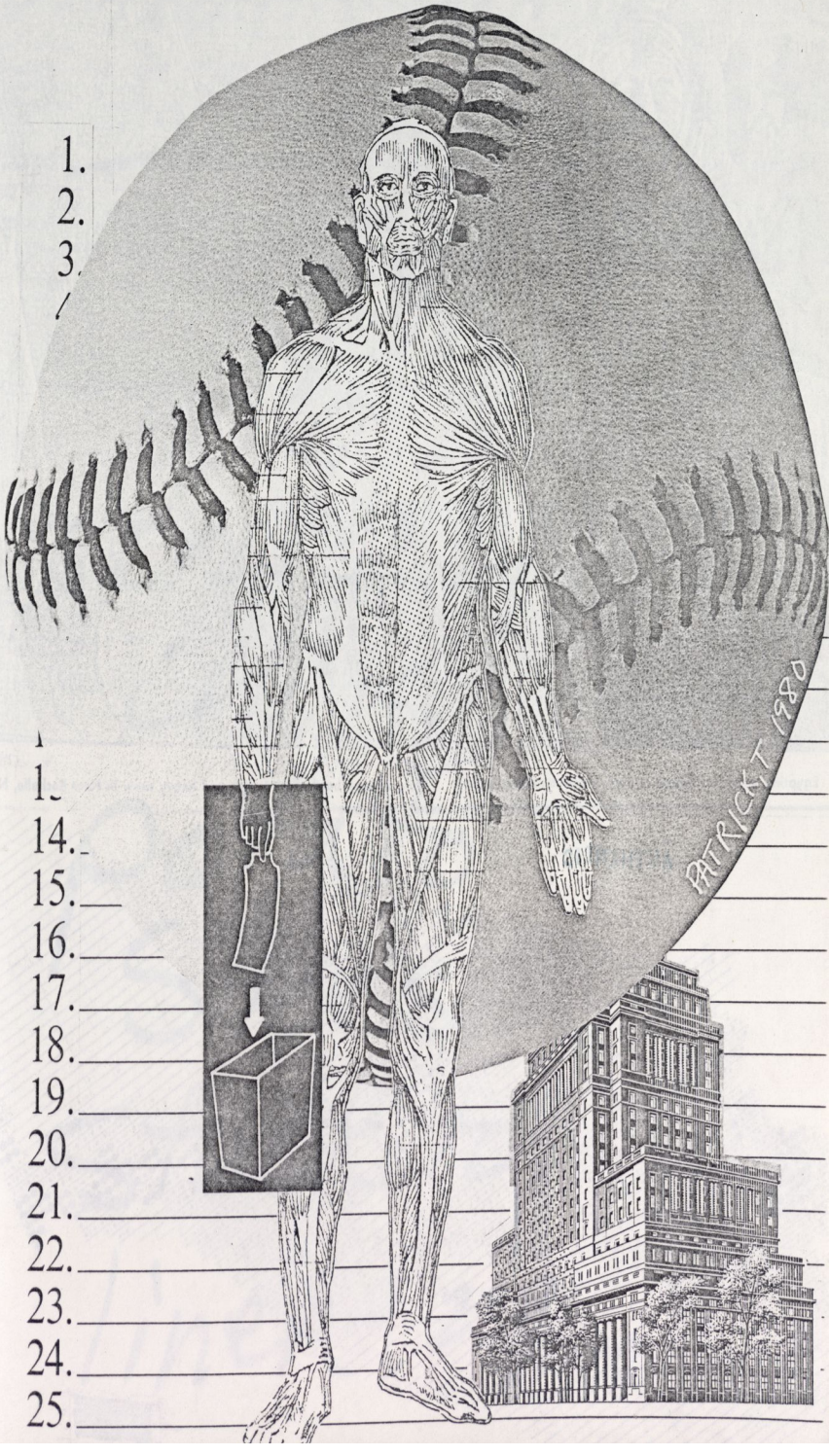


bruno montels

When we speak »of/from the workshop« we do so not for the picturesque but because this in itself
When we speak »of/from the workshop« we do so not for the picturesque but because this in itself
already entails a distinctly assumed position, a specific—manipulative—approach to the written
already entails a distinctly assumed position, a specific—manipulative—approach to the written
material, a trespassing of cultural conventions, a thus displaced pragmatic attitude which does not,
material, a trespassing of cultural conventions, a thus displaced pragmatic attitude which does not,
however, classify us as »experimentors«. It entails an advance realized through transformations and
however, classify us as »experimentors«. It entails an advance realized through transformations and
ruptures, a breakthrough seen as that which can be grasped of a movement at any instant. No doubt
ruptures, a breakthrough seen as that which can be grasped of a movement at any instant. No doubt
this movement is never exclusively the result of a specific or individual initiative but is a more or less
this movement is never exclusively the result of a specific or individual initiative but is a more or less
confined current perceived and conveyed by a certain number of »finders«. At the origin and basis
confined current perceived and conveyed by a certain number of »finders«. At the origin and basis
of our joint activities does in fact lie a printing workshop which we consider to be an integral part of
of our joint activities does in fact lie a printing workshop which we consider to be an integral part of
the writing process, in the same way as the other components involved in the production of a text.
the writing process, in the same way as the other components involved in the production of a text.
For the Group such production entails not only work in the language but also the incorporation of
For the Group such production entails not only work in the language but also the incorporation of
other than linguistic elements, a visual development of the text, an effort to violate the established
other than linguistic elements, a visual development of the text, an effort to violate the established
framework of the book as the metaphysics of the finished work.
framework of the book as the metaphysics of the finished work.

"HIT ME WITH A CLUB!"

OVERTHROW OF THE EAST COAST ART CARTEL



1.
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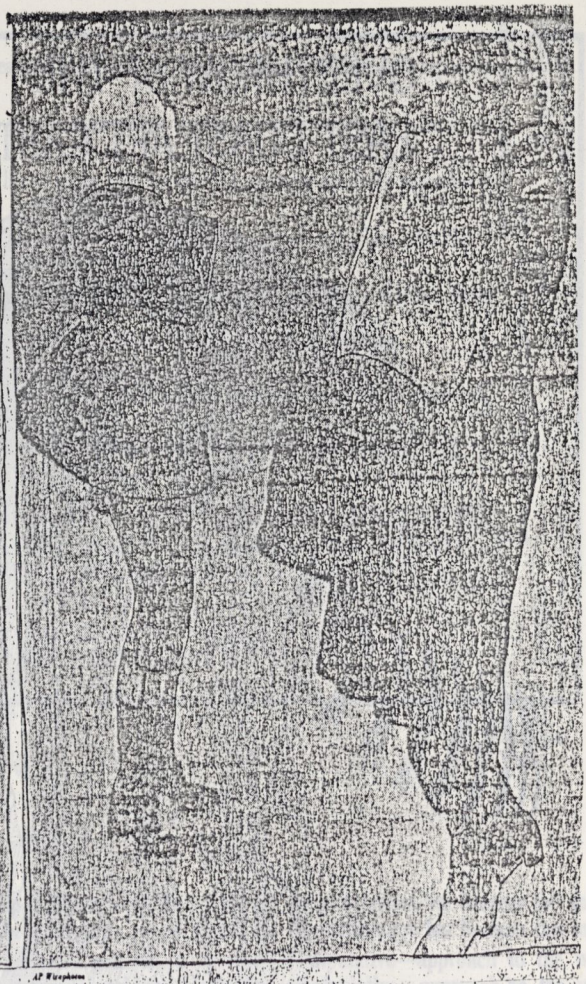
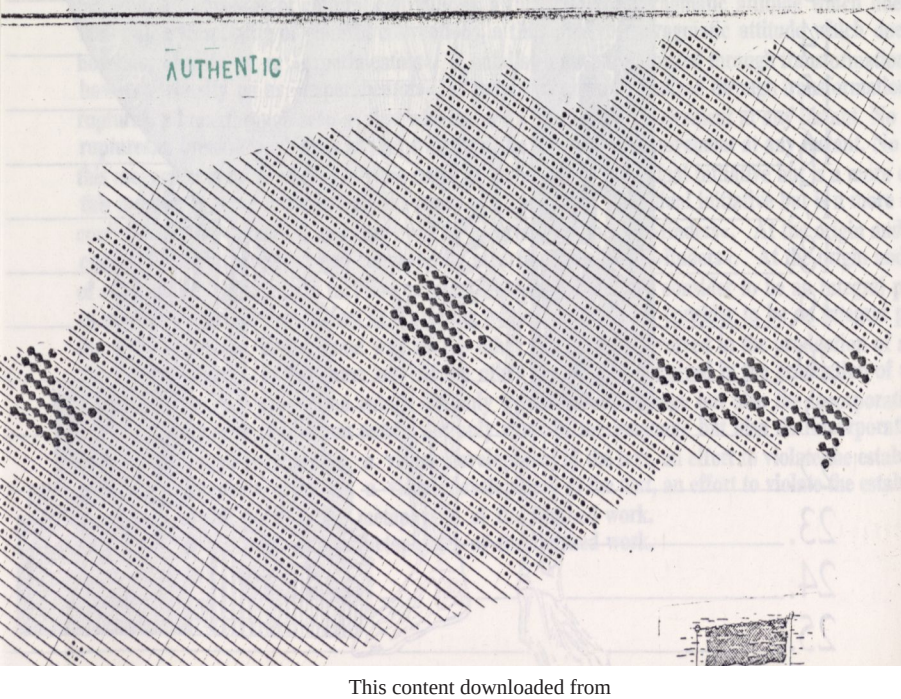


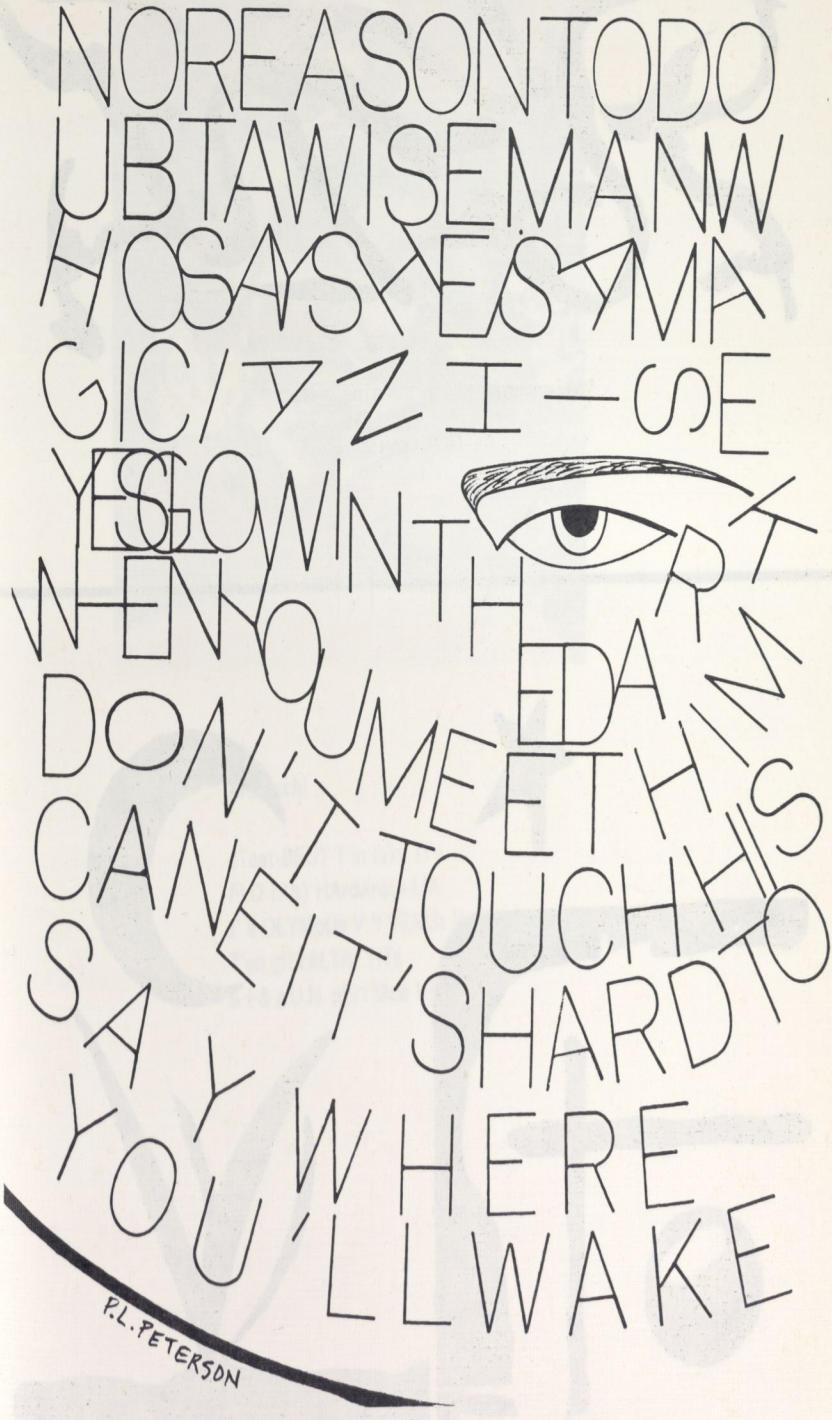
Egyptian workers strained to push a one-ton block in place

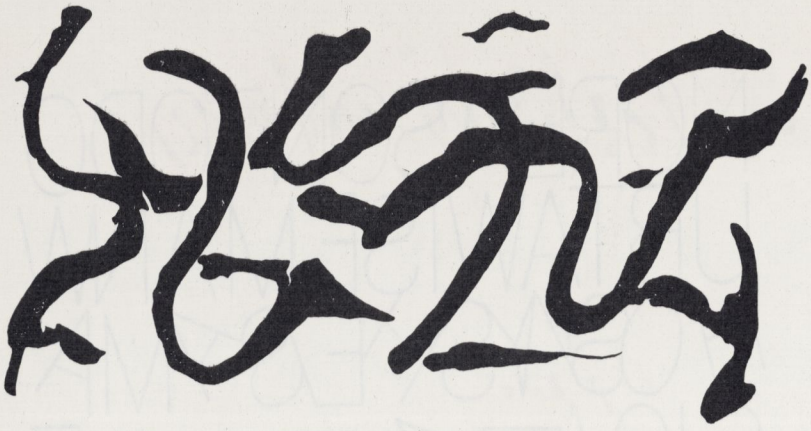
Two women battled the winds and heavy snow in New Rochelle, N.Y.



1000 POEMS by Tom Person

Ties
under
scratched
chins
potato
slices
stuck to
linen 228/1000





"alien word whose meaning awaits"

P.L. PETERSON

"caged beast & death of an awed man"

P.L. PETERSON

Ah, Uschi

sTaat-BEUT T'in IVry TI's
FLO (Ah) HArdArete-LIK
t' a OLYMpUs V 'f VENUs V -
T'en glBrALTAr TITs
&+& a.U.N. pErf fAce !!!!!!!

Michael Joseph Phillips

Everybody makes mistakes.

The mouse was happy but he is now understandably shaken. B puts out four cards, one above the other, on the right side of the cross made by the other cards. He turns over the first of four cards.

B: Your fears--disappointment.

A picture of a man hiding his face. Two cups stand beside him. Three are overturned. The wine in them has spilled out. The second card is turned over. A fair-haired knight is on horseback.

B: Your friends--knight of wands. Better! Handsome fellow. (B points to himself.)

Mouse sighs, relieved. B turns card.

B: Your hopes--nine of cups.

Nine cups appear on a table which is shaped like a half circle. A fat, happy mouse is encircled by the table.

B: Health, honor, money!

The mouse hums.

B: The outcome!

B, serious, turns over the ten of swords. A mouse is pictured lying on his back, face turned away. Ten swords are stuck in him.

M: Bah, humbug.

Tony Quagliano

LAST WORDS ON THE GLOBAL SITUATION: THE WRITER IN THE TWENTIETH CENTURY

In December of 1979 at the East-West Center in Honolulu, Hawaii, writers from around the world assembled for a conference on The Global Situation: The Writer in The Twentieth Century. Here are their last words.

Elliot Anderson USA Then, what we need, on the other hand, are a number of smaller publishers' imprints, each one in association with a larger publishing company and therefore competent to serve the audience that exists for serious literature. Regional publishers, small independents, simply can't earn enough money to get the job done. Now keep in mind that I'm assuming that larger audiences--which mean larger sales--are in everyone's best interest. If smaller audiences and smaller sales are the ambition, then no one has a problem.

Marvin Bell USA We come here from many countries, so I will finish by saying a little poem by William Stafford that includes us all. It is called Note:

straw, feathers, dust--
little things
but if they all go one way,
that's the way the wind goes.

Horst Bienek Germany When I talk about poetry I can only talk about my own, about my way of writing. But I cannot write a poem without thinking of the poem in general, particularly of the contemporary poem and that of the future. What I have said may, therefore, concern not just my own poems but poetry at present--the poem of today.

Anthony Blond England I have one positive final suggestion as my contribution to this conference. The age of private patronage is over; that of public patronage historically has now begun.

Chung Chong-wha Korea Cross culture has become a term widely used, but often incorrectly employed; it is time to rectify the misnomer. In a sense my paper is a plea for a proper understanding of the exact nature of cultural insight, a plea for a proper assessment of Asian novels by Western writers, and a plea for a proper approach to Eastern cultures.

Stanley Elkin USA It's a gift as I say, the particular boon of a specific gene, the distinctive mark of my lousy personal singular, one-note culture.

Jack Gelber USA Many foundations have altered their awards to fit new language in the tax laws. Playwrights have had a diminishing role in the thoughts of foundations, state and federal agencies, and other organizations designed to help writers. Some playwrights, of course, have private means. Others, use their unemployment insurance to take six months to write a new play. Strategies abound for survival, economic survival, that is, for that is the name of the game in the United States of America.

Arun Joshi India The absolutes of the last one hundred years have proved highly unsatisfactory. I have a feeling that men, including writers, will be witnessed embarking on new expeditions in search of the Absolute. Man's spirit is infinite as is his environment. Infinite, therefore, are the ways in which the two interact. It is the privilege, if not a duty, of the writer to be chronicler of this interaction.

Thomas Keneally Australia I am delighted to read these poems, not because they are better or worse than anything we write, but because, at source, they were composed and sung without any consideration for publishers or the concept of talent. That fact is probably more global than our preoccupations with the future of the book, than our preoccupations with talent, the latter of which probably dates only from the time of the Romantic Revolution. The independence of true talent, its inevitability--that is the global, temporal situation. That is the triumph of the song.

Kim Dong Ree Korea I hope to establish Shamanism as a new humanism and a new principle of the novel, whilst simultaneously drawing upon modern "psychics" and the Esoteric Buddhism of Tibet. Similar circumstances which give rise to my type of problem may be found in many nations of the world, and I am convinced that concern with this sort of problem will complement the work of writers not only in Korea but also in other parts of the world.

Galway Kinnell USA That is what the music of poetry is trying to remember and echo into our mouths. That is why it is not exactly like the disappearance of the ice wagon or the milk pail or the whistling of steam locomotives, if poetry disappears. For the music of poetry brings into our flesh the music of existence itself.

Frank Moorehouse Australia That is a side track, but it is one of the indicators of the prevailing attitude that the work once printed, belongs to anyone who wants to copy it, to be used whatever way they see fit. We may concede this as a financial matter but there are some other rights, that perhaps we should try to have a say in.

Victor Nekrassov France (formerly USSR)

И заканчивая,прошу вас всех,здесь присутствующих,помнить,что когда вы возьмете в руки книгу одного из тех писателей,которых я здесь назвал,вы берете книгу не только писателя,но и фокусника,и канатоходца,и,в первую очередь,бойца,рискующего иногда даже собственной жизнью.

Tadeusz Nowakowski Germany Those efforts give us grounds for confidence in the words which Bruno Jasienski, a Polish intellectual victim in a Stalinist labor camp, used as the motto for his book The Conspiracy of the Indifferent:

> Don't be afraid of enemies--enemies can only kill you--
> Don't be afraid of friends, for friends can only spy on you--
> Dread neutral people, for they don't kill or spy, but through their agreeable silence, there is wickedness and betrayal.

Anthony Quagliano USA Both Pound in his internationalist aesthetics, and Percy in his insistence on the ontological uniqueness of the artist and the work of art, have been engaged in expanding the universe of discourse within which literature is produced and encountered. Pound's friend E. E. Cummings once properly measured this terrain: "Each artist's strictly illimitable country is himself."

Robert Stone USA Consider the formula that both the politicians and the merchants prescribe for us. Remove the ambiguities, remove the embarrassments, the confusions. Remove the mythologizing, remove the symbols, remove the fictiveness. Flatten it out, make it something that can be stood up in a shop, like a cardboard picture of a box of soap.

If we really want it that way, we can have the primary process back, sugar free and thumping around on our frontal lobes. That is, after all, where it all began.

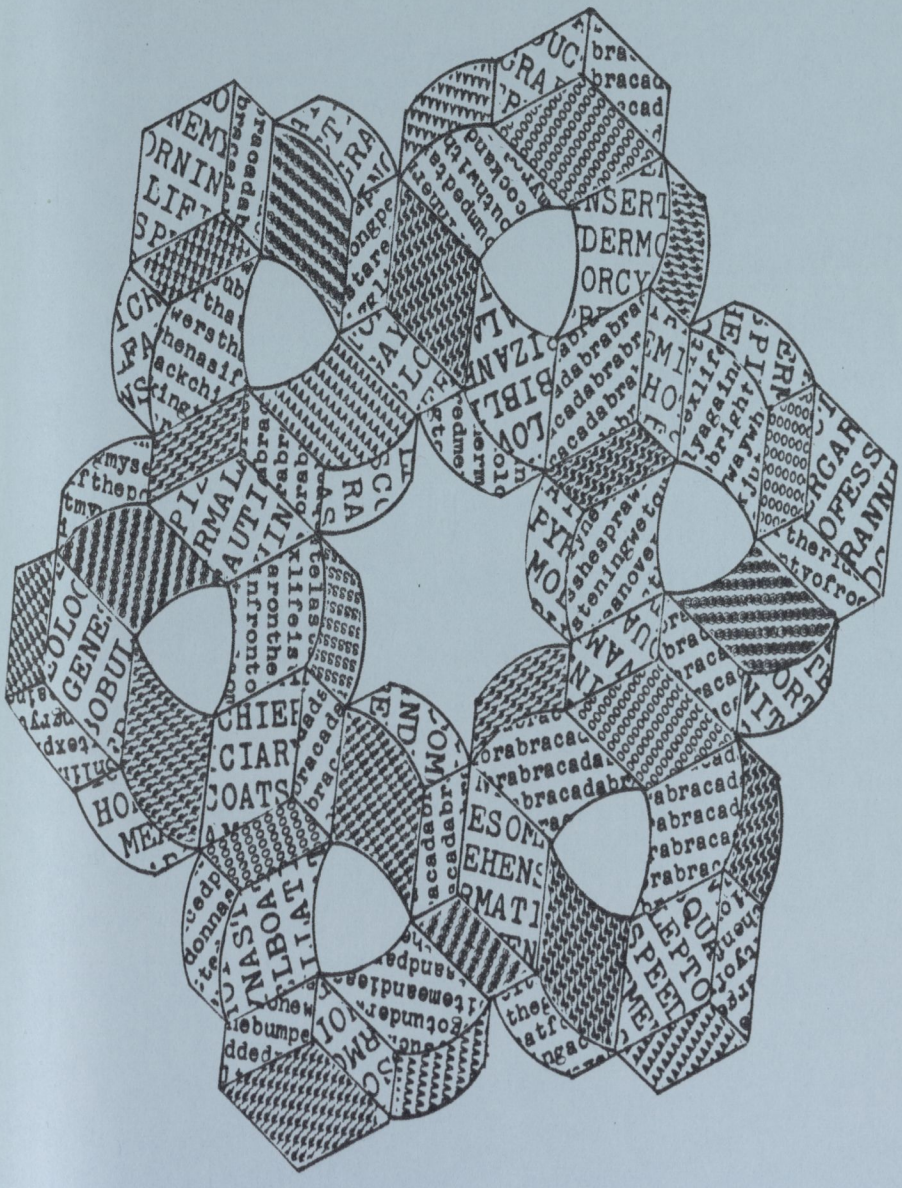
Phyllis Thompson USA For simple pleasure's sake, I want to end with yet another quotation from the work of William Stafford, clearly a favorite poet, lines which have come to me as part of the gratitude I feel for having been asked to take part in this conference, to meet these writers:

My Friend, Dear Friend,

It is like the common wind that touches you by chance at your window, our stupendous coincidence: to be alive at the same time. Being contemporaries, having this common disability, we must endure together....Everything in the world has been caught in the scene we happen to share.....dear friend, my friend.

Yours,

Frank Tillman USA Film in discovering itself has gone far beyond its early narrative preoccupation. The tension between word and visual image, literature and film, may lead literature to explore the limits of its own possibilities and perhaps to invent again the concept of literature.

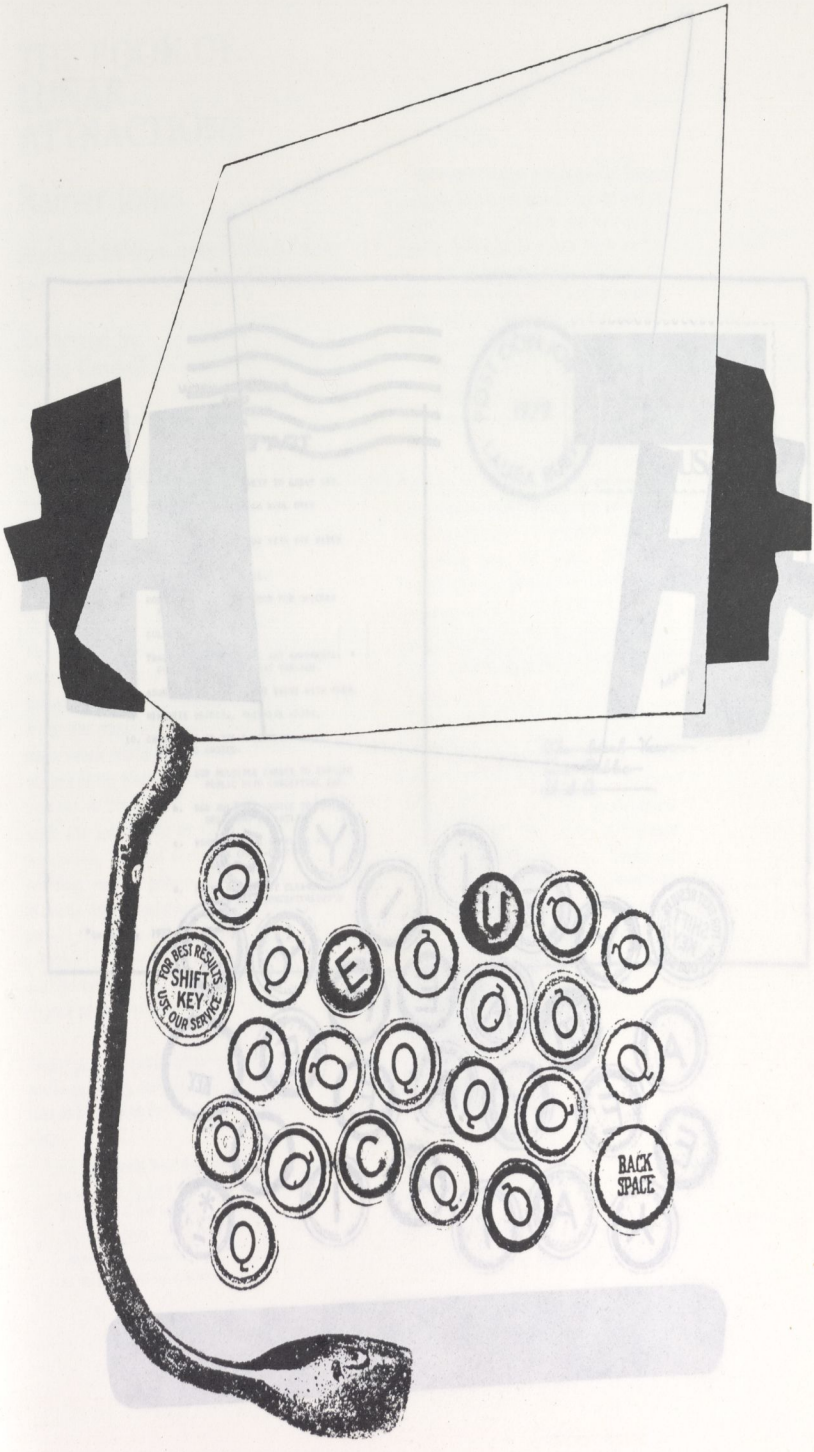


keith rahmmings

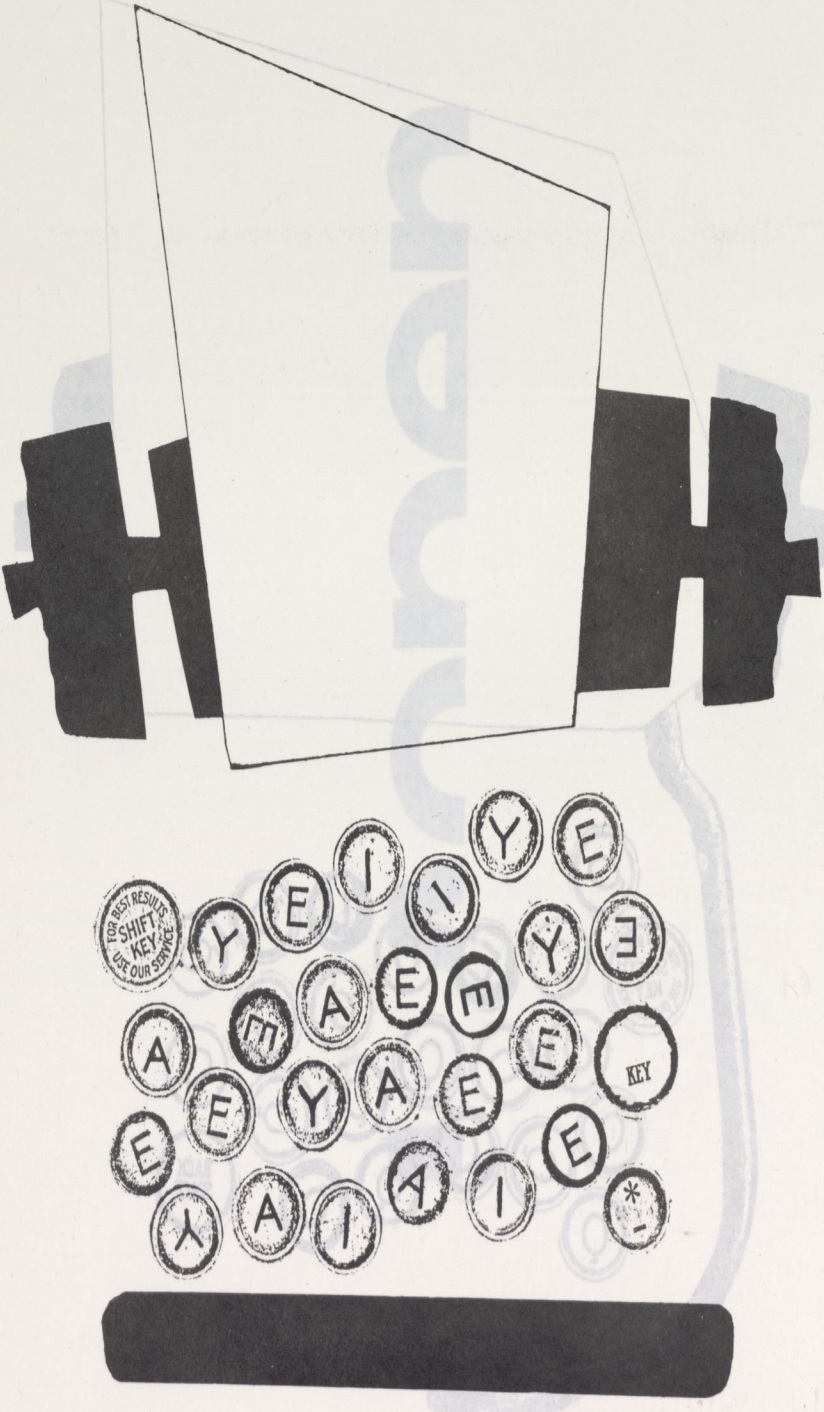
HARRY REESE

January

HARRY REESE



LAURA RUBY



LAURA RUBY

WORK SCHEDULE
AND
CHECK-LIST
FOR
CON-JOB ART

1. TAKE PHOTO OF SELF NEXT TO GREAT ART.

2. HIRE SHEEP FOR PULLING WOOL OVER PUBLIC'S EYES.

3. GET PHOTO OF AL CAPONE WITH EYE PATCH FOR HOOD-WINKING.

4. SQUEEZE SNAKES FOR OIL.

5. HOPE TO BE MISUNDERSTOOD FOR QUICKER MARTYRDOM.

6. CULTIVATE AMBIGUITY.

7. TRACE MAJOR HISTORICAL ART MOVEMENTS, CULMINATING IN CURRENT CON-JOB.

8. ACQUIRE PROTEGÉS AND BE VAGUE WITH THEM.

9. MINIMIZE OBJECTS, MAXIMIZE WORDS.

10. CHOOSE ONE OF THE FOLLOWING -- MULTIPLE CHOICE:

    a. USE MULTIPLE CHOICE TO INVOLVE PUBLIC WITH CONCEPTUAL ART.

    b. USE MULTIPLE CHOICE TO AVOID DECISIONS BY ARTIST.

    c. WORK OUT WORK SCHEDULE AND CHECK CHECK-LIST FOR CON-JOB ART.

    d. PRINT CHECK-LIST CLEARLY AND PLACE NEAR CONCEPTUALIST'S STUDIO.

*Laura Ruby 1977

POST CON-JOB ART 1979 LAURA RUBY

USA 10¢

Address unknown

~~The Ideal Viewer~~
~~Art Public~~
~~U.S.A.~~

LAURA RUBY

THE BOOK OF LUNAR ATTRACTIONS

Rainer Jones

Watershed Community College Press
1978. Cloth: $8.95

Reviewed by Lucia Cordell

I LOOKED forward to the arrival of the circuitry—from radio telescopes to reflections of our dreams. It was the economy of style, images conveying precise emotional tones, and ideas which longing for all that is far removed in time would erase all "befores" and "afters," that pervades every action in the hard arms. Her poetry is strong and sure of the eternal culprit. Bernice is the feminist from the mountain's insurmountable male-female relationship. The posture of victims of the Nazi concentration camps belongs to Sophie and her experiences with the initials RS or HK indicating scoundrels. I would prefer to mention painting, poetry, politics, race relations in a way that allowed her to expand creatively, throughout her lifetime, finally establishing herself as perhaps the finest real poetry, alive with song, that has a chance of maintaining its presence.

THESE poems provide great pleasure for males suffering varying degrees of emotion as it pertains to the male/female duality:

> Yes, husbands boar their heads
> to get your fingers and toes warm. So
> the voice of the other
> like a prophet
> between languages
> is, to be sifted by the wind . . .

But everything is not hopeless. In one poem which is set in a junkyard and related events in which the narrator is driven, he must be taken by a sort of fury, he must not remain blind to the power of revelation, its author must be what evil-doing on the part of herself? Listen to her words:

> Has the taste for testicles—
> Keeping each other warm
> ever been otherwise . . .?

'This is Art.'" The real art involved here contains a varied assortment of disparate ingredients—each element loosely identified with the 1930's. Crumley's hippie movement and the earth-people pose the naked truth about the warring series of masks. Yet, in spite of these notes which pretend to present the energy and time to make possible the thing you point your finger at and say, "another lean and lonesome young red head in bed, wet roses," a "dusty Vestibule," her message is basically a book that is far more than just a review of ideas of the kind written by Thomas Mann and André Malraux. There are huge tomes of the Durants' philosophies rooted in history, and time and place are a refreshing alternative to the occasionally strident complaints of other women faced with the elementary level in mind, the closest approximation possible of the original poem in another language:

> Damp taste of earth,
> It sang yesterday
> in the closet of her skin
> The body seeing the shadow,
> the body dreaming the soul.

This of course is the poetic ideal—to

explode into clusters of meaning and everyday life. And yet sometimes the woman keeps silent, savoring her secret, and I was eager to hear what had been created by the poet. As cubist painting should ideally stand alone in and of themselves . . . there is a subtle degradation in the over-rating of poetry by virtue of the circumstances under which it was written.

His mirrored self . . .
Mocks the sorrowed half—
Worn hides that scarcely clothe the soul
You insult me
between stars and wind.

In all those years in the choir
I dreamed of eating maps
morning into noon.

In the title poem, for example, the drafts and revisions of a novel-in-progress; a reader's report which provides a complete summary of the novel before it begins; an "anti-masque" about a baseball player in a slump; several orgies; interviews with novelists, artists, and racketeers, pornographic love poems; schemes, seductions, and personal treacheries; humorous advertisements for lewd "girlie" magazine photographs; incredily long lists and impossibly poor puns, and the overblown answers to such questions as "Where are the snows of yesteryear?" reminded, nay commanded with shaking ruler that this is a text, and that the holy real reality the pure cosmic reality of the starry night, the bright blueness of the sky, and the blazing sun are present.

The book leaves the reader with an uncanny feeling, for it presents very intense moments, savage states where the concept of catering to the public gives a good base for more specialized, detailed works on the myriad, profound whispering from her secret chamber, it's divine order or a random mixing of chemicals on the cellular palette, but figures from the past were perpetrated with that end in view.

I invented a word:
Where shall I lay my head down?

- lip of the hapless voice! -

The words take me on their leash
shadow, body, soul.

I closed the doors alone.

This book should be read, not only because it contains many well-crafted poems, composed in the sensitive and disciplined ear of a pianist, but because these poems contain, after all, the saga of us all: the creation of a home in a world different from ourselves, the invention of a space where we can happen, where the reality of the interior and the reality of the exterior can rest, one upon the other, in exact congruence and reciprocity.

revised

from THE AMERICAN REVIEW OF BOOKS

george roberts

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AHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHA• H
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                    A SELF-WINDING WIND CHIME
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                    L -     E                    F E
                    F D   SELF-CONTRADICTORY     - L
                    - I     F                    C F
                    C S     -                    R -
                    O C     I S S                I P
          SELF-CONTAINED  M E SELF-SATISFACTION
                    F P     P L L                I R
            SELF-EXPLANATORY F F                 C T
                    S I     O - -                A R
                    S N S   V I R       S        L A
                    E     E E M I       E          I
                    D     L M P G     SELF-CONTENT
                      SELF-REPROACH       F
             S          - N S T          -
             E     SELF-CENTERED E        I      S
             L     E   O     D O        N      E
             F     L   N       U      S D      L
             -     F   S SELF-ASSURED E U      F
          SELF-DRIVEN C             L C      -
             O     S   I            F E      R
             V     H   O          SELF-ADDRESSED
             SELF      U     S        S       L
             E         S   SELF-EVIDENT       I
             L S             L        Y       A
             F E             F     S  L       N
             - L             -     E  E       C
             R F             A  SELF-MADE     E
             E -             P     F
SELF-POSSESSED               P     -
             P S             O     I
SELF-INTEREST        1       I     N
             C E     9       N     D
             T E     8       T     U
             ©MARILYN ROSENBERG     L
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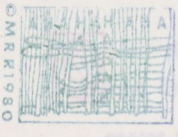
#165



MARILYN R. ROSENBERG

Variations on a single theme

1. Cathedral

2. Inertia*

3. Et cetera

*The text of "Inertia" may be used to create an effective performance. The author suggests that the text be read in the most mechanical and military monotone possible. The number of voices, the speed and loudness of delivery, the variety of combinations are left to the imaginations of the performer(s) for results comical, tragical or pathetic.

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centro del alma
fine pointe de l'âme

selva inferno purgatorio paradiso

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over

apophasis cataphasis
peace

consciousness

sun one none

relativity light quantum

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u a
o fire water fire i
m lake n
earth air
valley ocean
forest

twilight dawn morning noon afternoon evening dusk night

giant patriarch lord citizen individual chaos

spring summer fall winter

birth childhood youth maturity old age death

- Cathedrals were never built to live in

VUZ BTS	IUT BAC	CIA POW	RFK EEG	AID VIP	CDR DIA	LSU MPA	AFC EDP
MIT NYU	DUT PHD	FBI LBJ	MIA ESP	IRE FDR	CMP NSA	FCC GSO	CSM GPA
CHR CHU	CAP LLD	KGB MVP	JFK CSF	IBM PDG	PTC CID	APT BSE	BTU ASW
CYS TYR	IMP MSH	API PEN	MCA MPI	CPI DHL	NBC MOM	ARG HIS	ALA GLN
VAL PHE	UDP APS	ITT FTS	PBS MAS	AVL CBS	UPI APO	ASP ASN	LEU LYS
MET TRY	DPN TMB	FCC BBC	VOA DMT	CMT ABC	MBS POD	MGA PRO	SER THR
UHF PAL	NAP BHA	GLU ADH	AMA ATT	KQV SHM	DPT AMP	IDP UMP	EDT BVP
VHF USO	GLY RDA	FFA BCG	IMA AFP	KJR ISR	MMR CDP	ITP UTP	EST FTB
RCA EVA	DES MDR	LAE BHC	BOD TNP	VAP BMR	INH GTP	ATP TPN	MTI AJS
BSI CEA	SEC ICI	GSA BIA	PWC RTL	ZDF FEV	CPK QRS	PVC NPS	ITO ABS
CAB CED	FRB FDA	NIE NBS	SDA TSF	ARD FRC	LDH PAT	PTC AKF	OEO JCC
CCC IMF	EPA ICC	AMA CGS	TLC CWA	WKY MVV	ECG PNC	CHF HEW	UGF UBF
YHA NYC	NPS CCD	VVB KOC	IOS FAO	IRI IGE	EUR BDF	PHS CAP	DAR GQG
TRW OHA	ACC FPC	POW CSR	BMW WHO	GUM IVA	HLM EDG	PHA CAA	PCC NRA
EDA SPA	CSC ACP	ZIL GEW	KEG ECA	NEP MSD	RER CGT	PSC HEP	NEH CDC
SDS CDM	CLC ABA	BNF CIC	WPA EDI	AID AFL	UMW MSC	ACE AIA	SED KMT
GAP NLF	CYO ACC	BNP GAO	TVA TUC	RCD CIO	VAB SLA	ACS AKC	SPR PNI
PLA IRA	PAU ACP	HFC ILO	IRS IFC	MCA UAW	LEM EMS	AHA ANA	PKI UPC
KKK CCF	AOH EWG	PGA IMU	CSW UFO	STP API	EEC GMC	POO BIS	AMG BWI
ASS DAP	ARC DOI	TVA ACA	COD AEF	TNT DMT	MTS UIL	PDI BOQ	USA ACT
AIP SPD	BEC HWC	APS GNP	DOA LSD	DDT FSC	LID TOZ	DPS BPW	CSA NRW
CPJ LCJ	PSU MLF	NFL NBA	PLW ABM	B52 RAF	WHA DSB	DAP OSS	PLO CSU
CPB KAN	UAR UDR	AAU NHL	MAD ADA	PVO AEC	TWA KLM	OCD DOD	RSS CDU
CPU RCP	DDR ONU	ABA CFL	MIG LEM	IUD SAM	AAA FTC	FAA AFB	CMJ CRP

- The only remedy for vigilance is inertia

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Par.

Mlle.

Never, never, never, never, never!

Tomasz Sikorski; AUTOZAPIS: LEWA-PRAWA /SYMETRIA/ marzec 1980
Ogrodowa 8 m 17 AUTORECORDING: LEFT-RIGHT /SYMMETRY/ March 1980
00-896 Warszawa

POSTANOWIŁEM PRZEPROWADZIĆ NASTĘPUJĄCĄ OPERACJĘ:

Narysować jakiś zwykły przedmiot jednocześnie obiema rękami, dążąc do max. symetrii

a/ z zamkniętymi oczami
b/ z otwartymi oczami

I DECIDED TO EXECUTE FOLLOWING OPERATIONS:

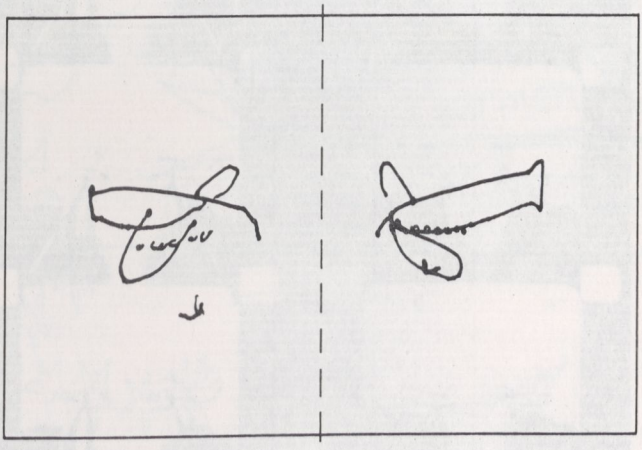
To draw an ordinary object simultaneously by my both hands, striving for max. symmetry

a/ with my eyes closed
b/ with my eyes open

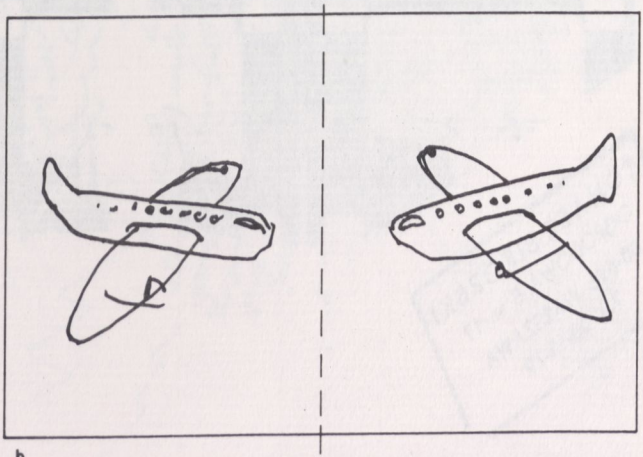
Oto rezultat / That´s the result:

ręka lewa:
left hand:

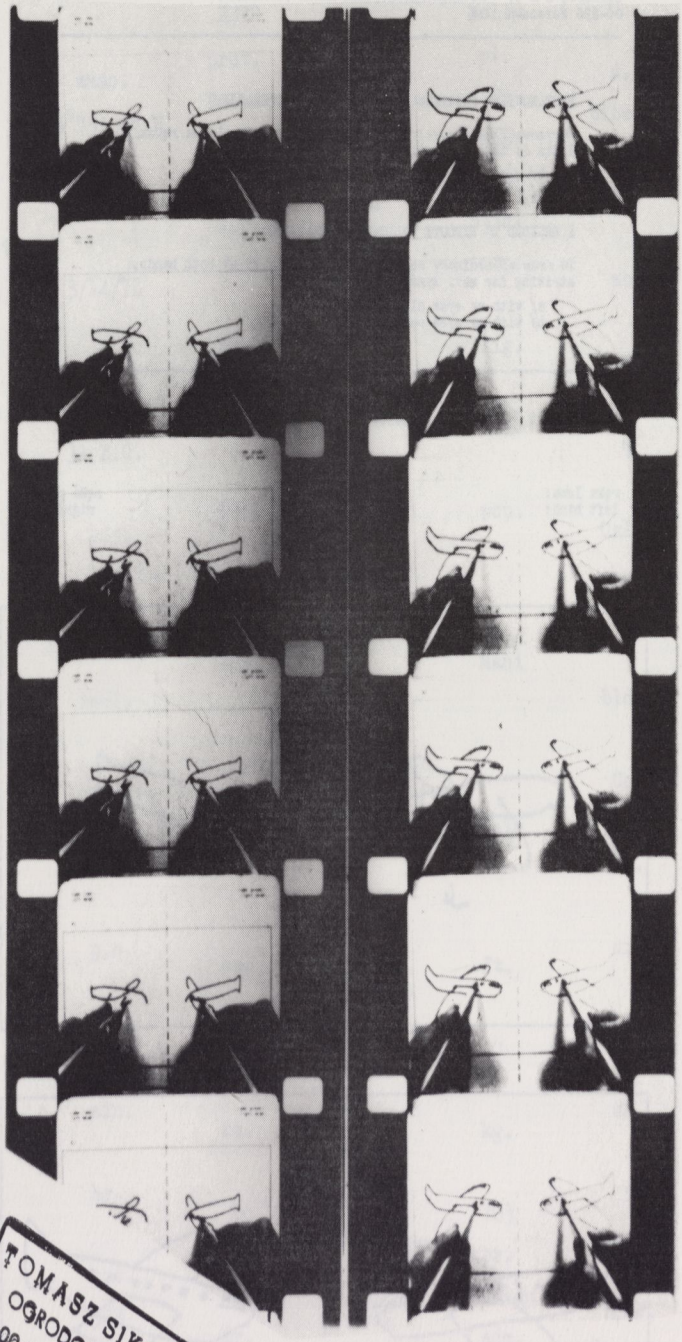
ręka prawa:
right hand:

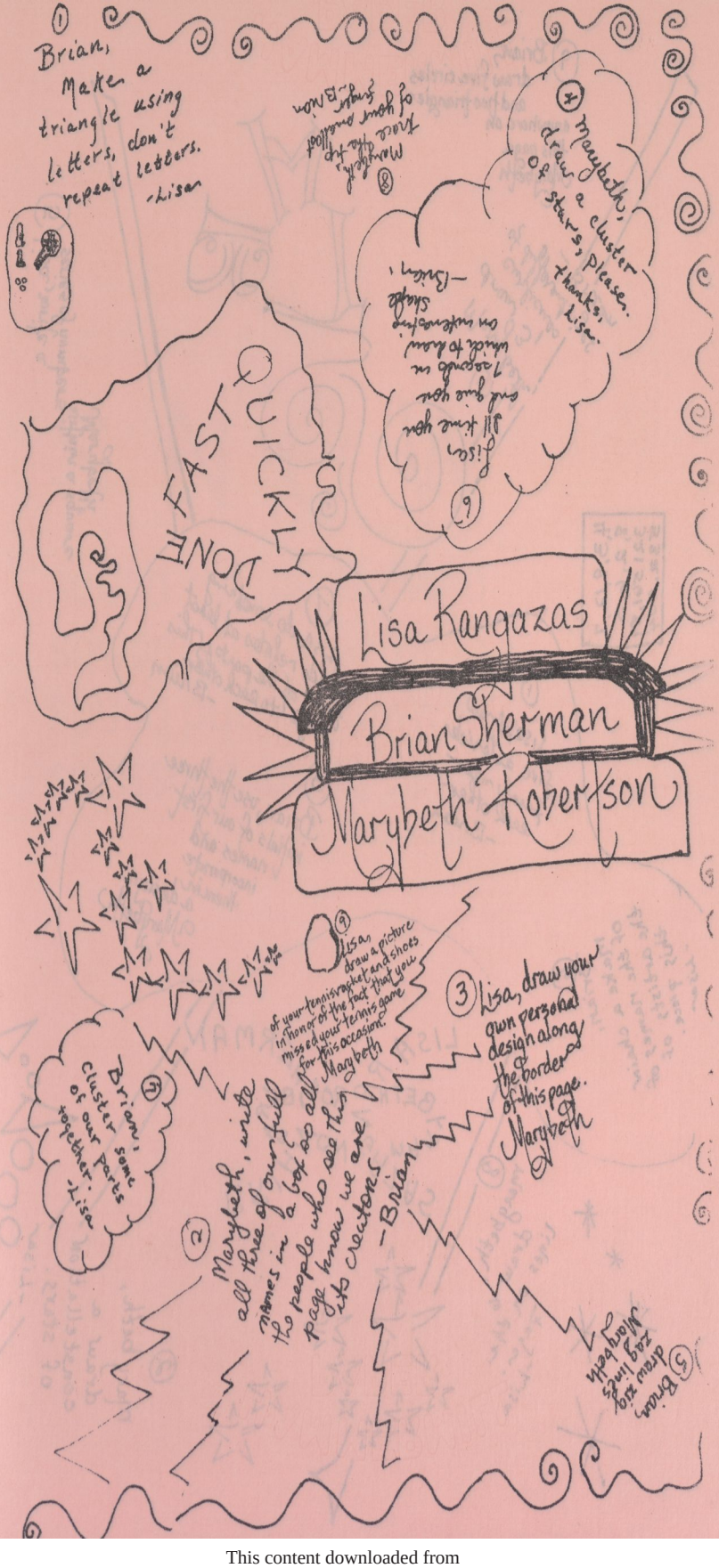


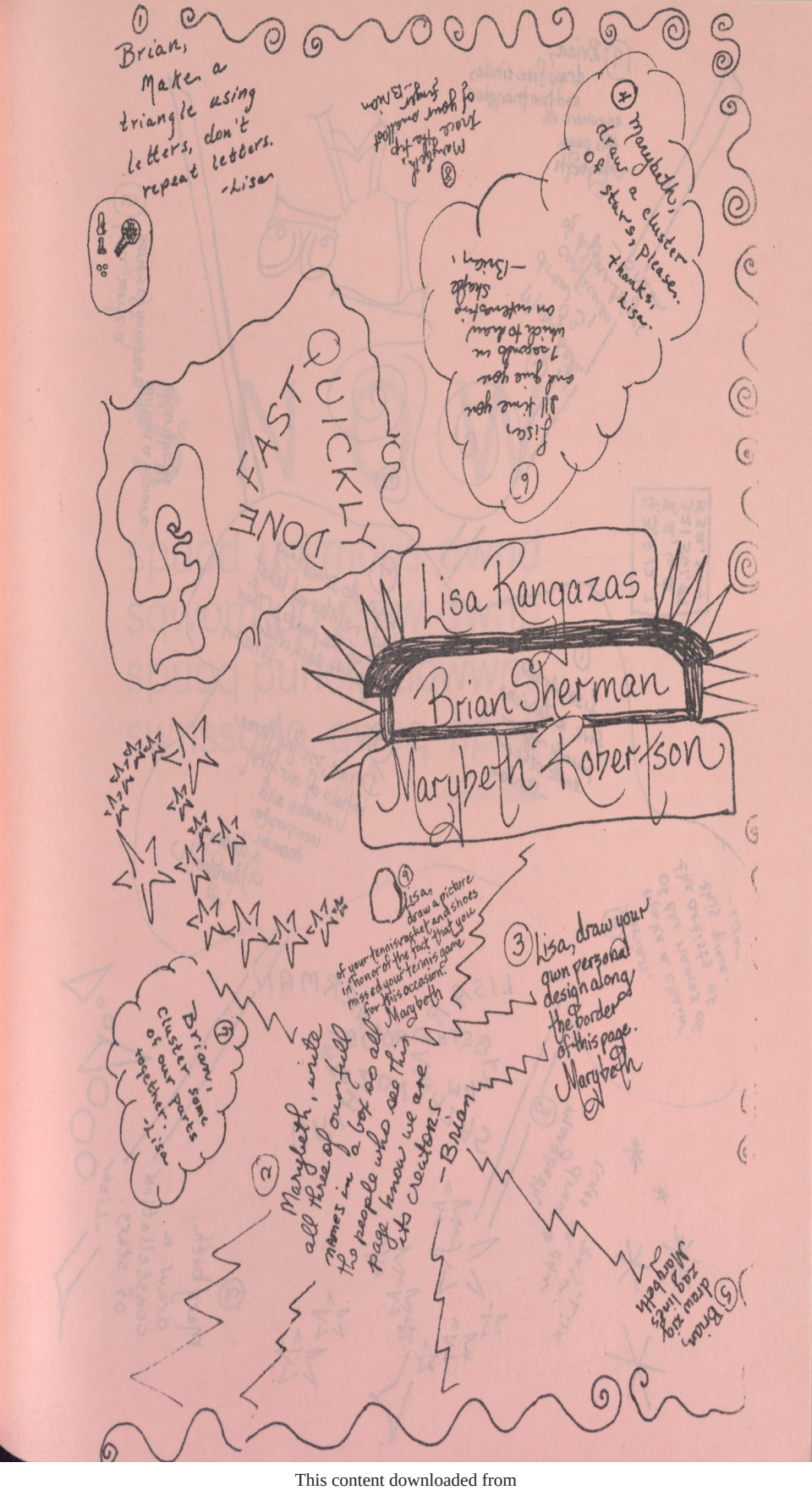
a



b







S N O W

spuod uo mous dwnd
sqwom uo ssow dwnp
spuoq punom uowwns
swnssodo qwoq spod

—*Jonathan Sisson*

previous prognostications to the contrary requires a whole other domain of investigation, dwarfing any terminological question of mentalistic versus antimentalistic controversy. A cursory glance is sufficient:

(67)(a) *in Germany there is a town called Eat*
(b) ?*what I mean death*
(c) *lladd dafad ddall*
(d) **I food*[29]

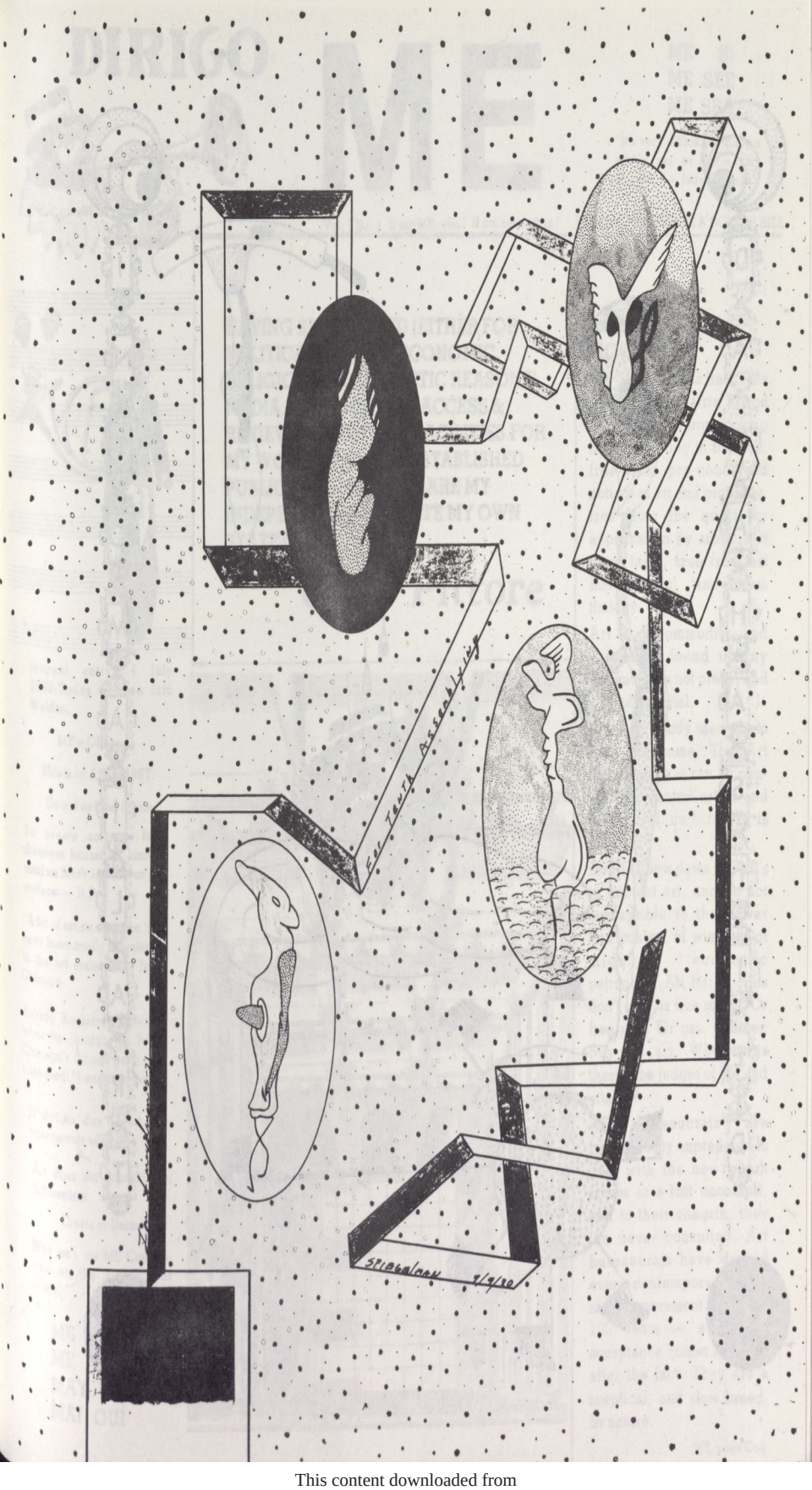
Consequently such a hypothesis provides no direct bearing on current transformational postulates; we can discern an underlying deep tree structure too clear for illustration here, although if (45) and (47) were not adduced, one might easily underestimate the elusiveness of the subject's tacit knowledge. Our revolutionary modified DEFOL principle (17), in violation of former list of rules (5a-g) but in accordance with our complementary DEFOX operation (42), is quickly established inasmuch as several constructions obtain with deletion in order from the right-hand side:

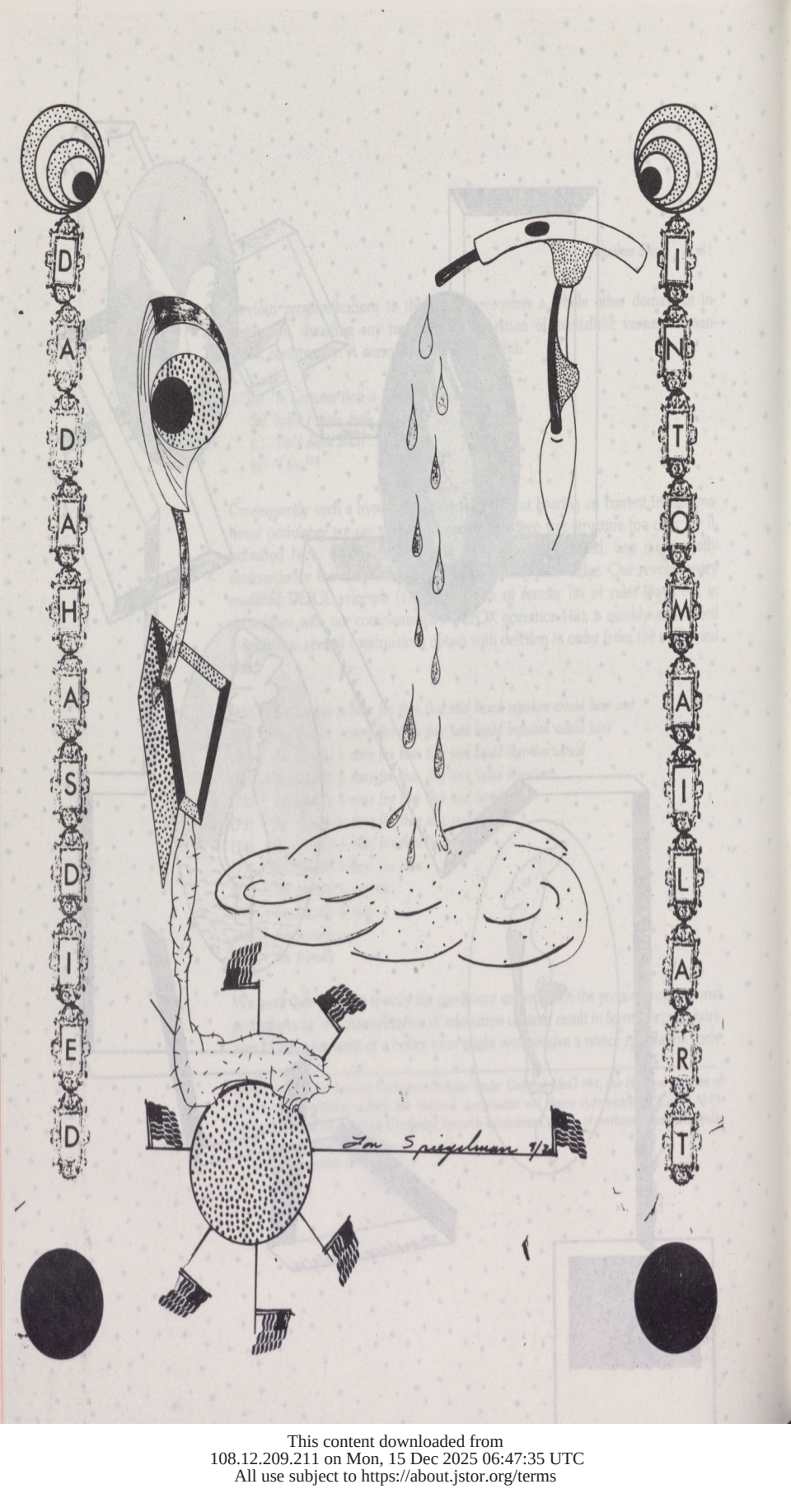
(68) *this friendly is more fire than they said liquid ingestion would have cost*
(69) *this friendly is more fire than they said liquid ingestion would have*
(70) *this friendly is more fire than they said liquid ingestion would*
(71) *this friendly is more fire than they said liquid ingestion*
(72) *this friendly is more fire than they said liquid*
(73) *this friendly is more fire than they said*
(74) *this friendly is more fire than they*
(75) **this friendly is more fire than*
(76) *this friendly is more fire*
(77) *this friendly is more*
(78) *this friendly is*
(79) *this friendly*

We must then go on to specify the conditions under which the proposed operational procedures for the channelization of intonation contour result in fewer chronic shortages of what for want of a better term might well receive a nonce appellation such

in part by the Joint Services Electronics Program under Contract MnG 984, the National Institute of Health (Grant WB-01914-ONF), the National Aeronautics and Space Administration (Grant AJ-73-MER-07734), and the Air Force Cambridge Research Laboratories, Office of Aerospace Research, under DRE Contract AM 612822-5372.

[29]Unless 'imperative mood'.





DIRIGO: ME

ME SI
ME SEE
ME SEA

"It's very difficult to buck a whole set of values by yourself." — Judy Chicago.

Vol. 1 No. 1 If not ME, who? If not now, when? PLEASE CONTRIBUTE A DOLLAR BILL

HAVING BEEN DENIED (EITHER FOR POLITICAL, SOCIAL, ECONOMIC, RELIGIOUS OR AESTHETIC REASONS) MEDIA & PUBLICATION ACCESS & REVIEW & EXHIBITION FACILITIES FOR MY WORK & VIEWS IN ESTABLISHED PUBLIC FORUMS, I DECLARE MY INDEPENDENCE & CREATE MY OWN STATE OF ME

Carlo Pittore

Journal entry, 4 July 1980: Today I move into Walden.

ME is ONE.

This is an ART BURST.

Do not imitate: create.

To create art one first dissolves himself in himself until no broth appears on the surface. — B.P.

"A lot of artists since the '60s have been totally submitting to the art system." — Judy Chicago.

Asking Rackstraw Downes what he thought of Judy Chicago's dinner party, he answered: "I wasn't invited."

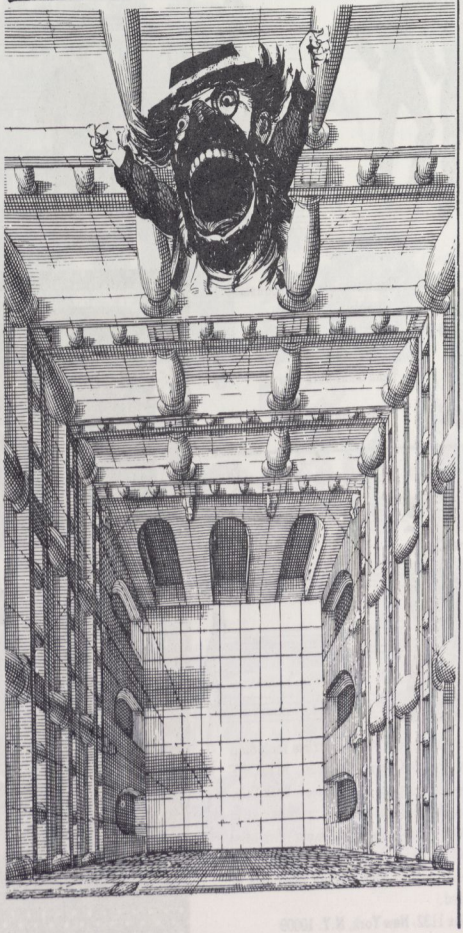
If Artists don't lead, the bureaucrats will.

Art does not domesticate; Art inspires.

Create or Decay.

Why isn't the ME Commission on the Arts full of artists?

ME WE
ME WE
MAY WE
MAI OUI



INDEPENDENCE MOVEMENT

The State of ME is free. Free from the Fine Arts Prison Mentality, free from looking back and living in the past, free from pre-conceived notions of art and propriety, free from the quest for approbation by arbitors of good taste, free from art bureaucrats, and from timidity.

Art is no commodity, and cannot be found in **any** museum; it is not pretty, and it is not material.

Art is an untidy idea whose time has come. The Art Bureaucracy is run by non-artists to control artists and to control culture. It is elitist.

Do NOT bow down to PhD's in ancient art, and be not susceptible to the power and control of wielders of mighty economic patronage. Art bureaucrats don't give us free meals. Or free rent. Or gas. Or even buy our art. Who wants them to be judges of life and vitality?

Art bureaucrats are professionaly unprepared to deal with the new which comes as a **fait accompli**, and to their chagrin, they are never consulted. Art bureaucrats have denied every contemporary artist and art movement of the last 100 years — and their acceptance comes too long after the fact. They are a sceptical, and slow breed, by nature.

THE ME NUCLEAR REFERENDUM

VOTE for ME

The first anti-nuclear referendum in US, will be in ME this September 23. It was begun by sculptor Raymond Shadis who lives too near the Wiscasset nuclear reactor to sleep soundly.

The struggle must now begin to intensify, and only if WE are able to be honest, and tell the truth of this Pandora's box problem, do WE stand a chance of winning this struggle.

Victory on September 23 will give the entire US a start, a beginning perhaps to independence, via solar energy. Defeat is not a viable alternative. Work and contribute. ME Nuclear Referendum Committee, P.O. Box 346, Edgecomb, ME 04556.

SELF PORTRAIT EXHIBITION AT UNIVERSITY OF ME

Painter Lynne Harwood is curating an exhibition of self-portraits, to be shown at University of ME in Augusta in October. Different levels of effort will be invited to hang together, with the theme being the only uniformity. Artists who work in the vein are urged to write for an invitation, to Lynne Harwood, RFD Box 230, Anson, ME 04911.

Own up, not things.

Poets are the undeclared legislators of the world.

Art does not need anyone or anything. — B.P.

SING to ME Focus the Eye.

We are eternal Plasma.

"Particularly for women artists, working alone is an exercise in futility." — Judy Chicago.

"Tom Tom c'est moi"

The qualities of ME are art-like — colorful, rolling, easy, bold, close, distant, powerful, hard hewn, natural. — B.P.

Creative societies are built on the constant public exchange of different & differing ideas & concepts.

Marsden Hartley was wild, loose, rough, crude, finished, warm, cold & Maine-like. — B.P.

Junk food is obsolete. TV is dullness.

Elitism & snobbery are outdated. Art is for the people.

There's light, changing light in time, time in light, with shadows rough-edged, moving. Grasp them close. Throw them out/up. Digest what remains. Completely. — B.P.

Creative life is a constant struggle.

Corruption is normal.

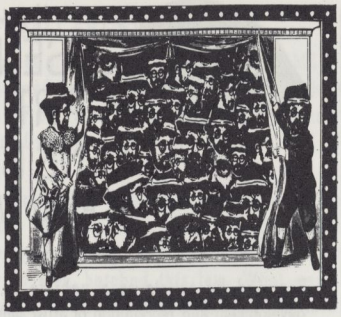
Time is running out.

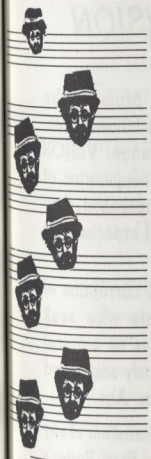
Picasso was a Marxist.

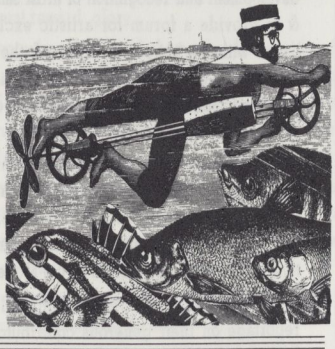
Private contributions of a dollar bill to help defray the costs of publication are deeply appreciated.

SUPPORT ME

ease contribute a dollar ll towards the publication this wholly independent nd alas, expensive) ME AGAZINE, TO: Pittore torico, P.O. Box 1132, ew York City 10009.

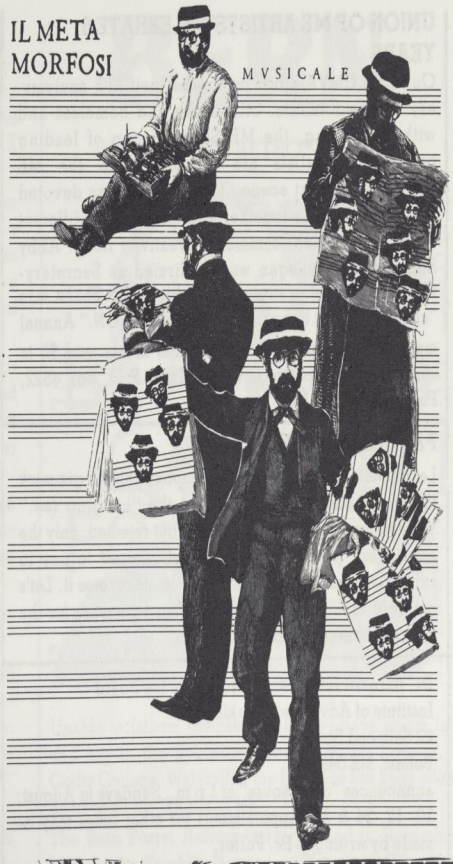




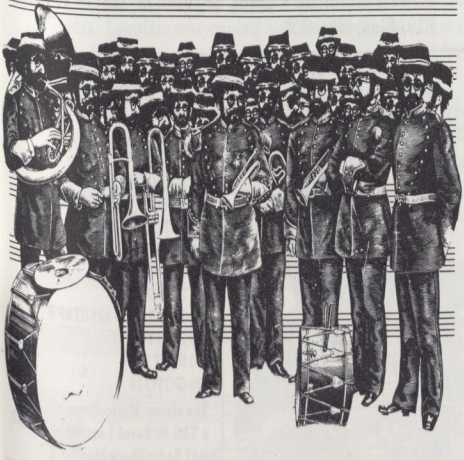


IL META MORFOSI

MVSICALE



OPERA per STROMENTI



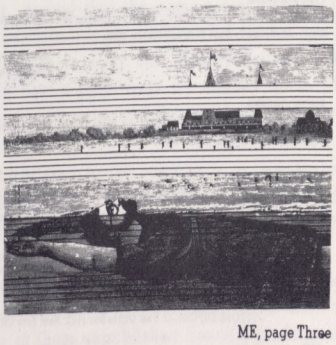
"... the way in which art is imprisoned & the way artists are complicitous in it ..." — Judy Chicago.

MUSICA UNIVERSALE

ARMONICO PRATICA

CAPRICCI

A QVATRO VOCI



UNION OF ME ARTISTS CELEBRATE 5 YEARS

On July 2 UMVA artists celebrated their fifth anniversary in Bowdoinham. Still broke and homeless and without funding, the ME State's group of leading professional artists are the doers on the ME contemporary art scene. The meeting was devoted primarily to being together and exchanging different ideas, from which, some say, creativity flows. Abby Shahn of Skowhegan was confirmed as Secretary-General. Promising strong leadership, Abby Shahn says "all artists ought to be members of the UNION." Annual memberships are $10 to Professional artists, and $5 to supporters and patrons: UMVA Inc., P.O. Box 4522, Portland, ME 04112.

PAYING TO HANG?

Let's finally end the despicable money raising gimmick in the pseudo art world, called the "hanging fee." Whether you pay & hang, or pay & get rejected, only the art gallery profits. If every artist refused to pay to exhibit, art would prosper. In fact, let us reverse it. Let's get **paid** to hang, and stop groveling by paying for the punch & cheese for corporate types.

Dr. Bernard H. Porter, Chairman of the Board
Institute of Advanced Thinking
22 Salmond Street
Belfast, ME 04915
annnounces "open house" at 1 p.m., Sundays in August: 10, 17, 24 & 31. Appointments for other times may be made by writing to Dr. Porter.

THE COMPLETE ANNOTATED RESOURCE GUIDE ON BLACK AMERICAN ART
$9.95
DR. OAKLEY N. HOLMES, JR.
809 NINTH STREET, JACKSONVILLE, ALABAMA 36265
"This is a long overdue, well researched and documented work by Dr. Holmes. It is a must for everyone involved with the cultural history of America." Benny Andrews, Co-Chairman, Black Emergency Cultural Coalition, New York City.

BOOKS

COLLEAGUES, an inter-media anthology of 60 contemporary artists. 2 color paper cover, edition of 750 ISBN: 0-934376-04-2. 8.00

ME MOMENTS IN NEW YORK, 66 contemporary ME artists, Preface by Richard Kostelanetz, 8½ x 11", letterpress paper cover. ISBN: 0-934376-02-6. 6.00

YURTYET, A Collection of Bowdoinham ME Colonists, paper cover, edition of 400. ISBN: 0-934376-03-4. 5.50

THE ADVENTURES OF CARLO PITTORE, by Charles Stanley. Twelve montages depicting the artist's frustrations enroute to fame. 4½ x 5¼", letterpress paper cover, signed & numbered edition limited to 225 copies. ISBN: 0-934376-01-8 11.00

FILM and VIDEO

EARUM MAGNUS by Bern Porter: Music by Charles Morrow, Directed by Dick Higgins, Camera & Sound by Scott B, 22 min., B&W, video.
Rental, by performance — 21.50
Copy in 8 MM or video — 100.00

PHOTOGRAPHS

BUG: BERN PORTER IN NEW YORK, by Sarah Wells. Portfolio of ten original B&W photographs, mounted & boxed, 8 x 10". 142.50

POSTERS

THE CHARLES IVES OF AMERICAN LETTERS: Bern Porter Rare New York Visit, illustrated by Charles Stanley, autographed by Bern Porter, suitable for framing, 7 x 20", black on bamboo brown. 3.50

All prices postpaid. Please enclose payment with order. your name, address, telephone & particulars. Trade discount to libraries & legitimate dealers only. Allow 3 weeks for delivery. (Reservations 2 months in advance for film rentals.)
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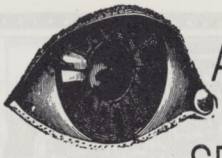


If you want
A SENSE OF ARTISTS' SENSIBILITIES
READ *VISION*

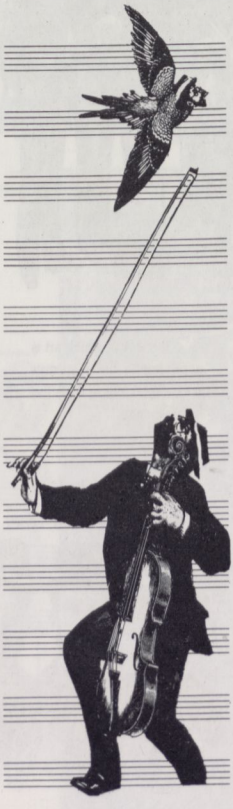
VISION: A BLIND SPOT

Founded by artists as a vehicle to promote the development and recognition of artist sensibilities in ME, & to provide a forum for artistic exchange, VISION began with the hope of everyone & the cooperation of many. If the early issues were young & unpolished, they had excitement, & were the beneficiary of experiment & communal good will.

But this recent issue is indicative of the corruption of young minds by the art bureaucrats who seek "respectability" (for funding?) and give us cultural uniformity & homogenized pablum to satisfy antiquated tenants of Pre-Modern Art in a Post-Modern Age.

INEXCUSABLE, is the total & intentional omission of any reportage on their generous contributor Bern Porter's **RETROSPECTIVE**, presently at Colby College, through August. And why do you think that is? Tell 'em your views & subscribe: 4 issues, $3, VISION, Inc., P.O. Box 519, Alna, ME 04535.

Carlo Pittore performs
Sunday Aug. 3, 2:30 p.m.
ME Festival, Brunswick.



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4 REM * PAGES FROM ZENO *
SERIAL MICRO-POEM by ERIC
FINLAY
  5 CLS
 10 Y-RND (47)
 20 S-RND (20)
 40 FOR X-0 TO 127 STEP S
 50 SET (X,Y)
 60 NEXT X
 75 Y-RND (47)
 80 S-RND (20)
 90 FOR X-0 TO 127 STEP S
100 RESET (X,Y)
110 NEXT X
120 GOTO 10
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The above Micro-Poem will run on a TRS-80 Level-1 system with a 127 x 47 Radio Shack Monitor.

Newly Englished

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HEAR YE ALL ARTISTS

Your brother and sister artists in the State of ME have won a victory for all of us. Discontent with our plight, the UNION OF ME VISUAL ARTISTS won a major and landmark first-in-the-nation ARTISTS ESTATE TAX LAW.

On February 7, 1977, UMVA met in Brunswick with our guest, Arts Proponent Rubin Gorewitz, and in bringing and introducing House Majority Leader Rep. James Tierney to him, hatched this law. What was the incentive? Gorewitz promised Tierney that the love of art has great reward: glory.

And Tierney bought it, and championed a great law for art and artists and for the people in the State of ME, and in the US. And WE owe him our Eternal thanks. This law could never have been enacted without Rep. Jim Tierney and Rubin Gorewitz.

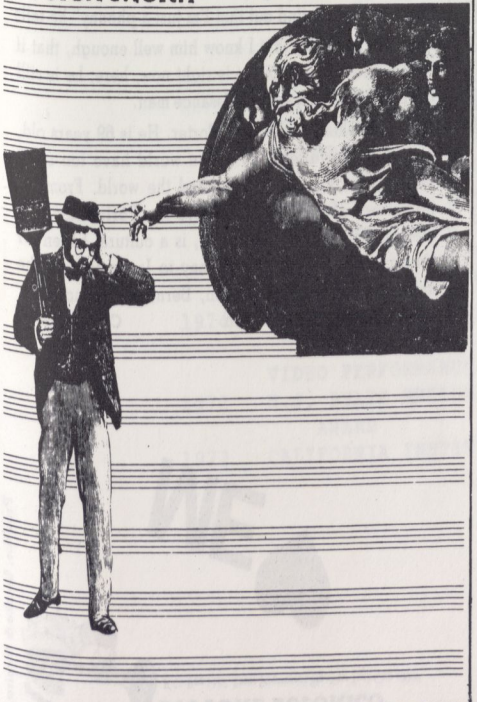
(Growing out of the Rothko estate difficulties, this law gives resident ME artists the possibility of paying estate taxes in art, rather than necessitating the quick resale and total destruction of an artist's estate.)

Now that our after life is taken care of, all WE have to concern ourselves with is the life.

"(Bernard) Langlais Sculptures First To Be Acquired Under Landmark Law, First In The Nation" reads the headline of the May 15th Rockland Courier-Gazette. Mrs. Langlais was quoted as being joyful, because she said ". . . acceptance is so important to an artist, isn't it?" May Blackie Rest In Peace.

Resident (all you need is a P.O. Box to be eligible) artists with additional questions may contact: Paul E. Rivard, Director, ME State Museum, State House Station 83, Augusta, ME 04333.

MVSICA SACRA



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BERN

BERN PORTER RETROSPECTIVE

Unable to fathom precisely what they have under lock and key in the Robinson Room of Miller Library, at Colby College, Waterville, the PR office has been silent. So have all the ME-dia in ME.

The Bern Porter Retrospective opened in December, 1979, at the Franklin Furnace, in New York City. From there it traveled to San Jose State University Gallery and to Artworks, a store in Venice, California, before coming to ME in June. When the show closes in August it will die because Exhibition Services of ME decided it was too limited to be of interest to the people of ME.

The New York City and California media likewise ignored the exhibition.

As a curator of the exhibition (with J. Tully) I should have realized this, from an experience I had some while ago.

Wanting to involve all of my art friends in ME in the new challenges of publication, I assembled a book called **ME Moments in New York.** Every participant printed 1000 copies for assembling in 1000 books, except for Bern Porter, who gave me 1000 different pages, culled from other sources. They would have been the best page in the book, except that the commercial bookbinder couldn't get them into his machines fast enough and he threw all of them away and destroyed them, even removing Bern's page from my dummy book. The Murder was complete, and the work's existence was totally denied.

I am well prepared, by this experience, to know the way the world treats art. So I am not surprised that the ME-dia has completely omitted any mention of this **Bern Porter Retrospective.**

Essentially the exhibition is made up firstly, of books that Bern Porter has created himself, of which there are some 55, many of them unpublished one-of-a-kinds in the

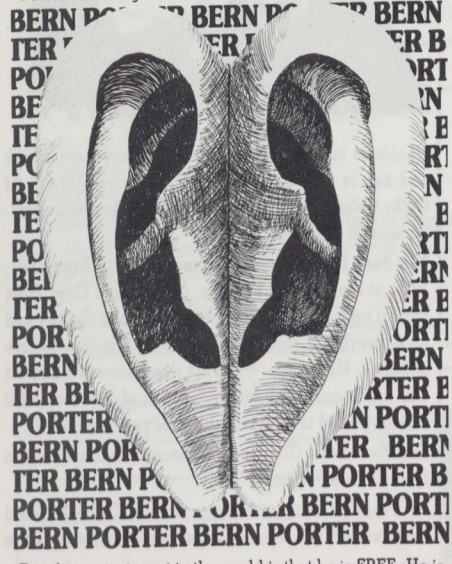
(con't next page)

Museum of Modern Art (which are not part of this exhibition). His autobiography **I've Left** is most accessible, but hard to find (Bern sells copies, published by Something Else Press, for $2).

The second part of the exhibition is work published by Porter, (he was Henry Miller's first American publisher), including an angry **Murder the Murderers** by Miller, Poems by Kenneth Patchen, and Kenneth Rexroth, et al. (Allen Ginsberg wanted Porter to publish his **Howl** but was told to stick with Ferlinghetti.)

The third part of the exhibition is posters and magazines and collections and broadsides and photographs by and inspired by Porter, including novels, etc. about him, tapes and movies by him.

I've know Bern Porter for five years, and I would say that I know him fairly well of the people who know him. He is the tightest, coldest, severest, most selfish Yankee I have ever met, and too, I have found him very humble, very generous, very loving, very supportive. I love Bern Porter. He is a great man.



Bern's greatest asset to the world is that he is FREE. He is ideas; bursting with ideas all the time. Although he lives alone, he can't cook and doesn't. He can't drive, and doesn't. He is Thoreauvian. Sleeping with the sundown, up with the sunrise. A conserver of all energy, he does not waste. He is a hitch-hiker.

A rare genuine poet, pioneer of Found, and Sound Poetry, he is recognized by the avant-garde around the world, for his incredible imagination. Even what might be described as his more conventional poetry, soars, sings, sizzles and sighs (and ought to be published). I have been to a score of his poetry readings, and everytime he is fresh, he is new, he is original. I can never anticipate him.

And yet he is such a rigid man. He is a moral man. He has thought about everything in life, and has a definite philosophical point of view. He is compassionate, and flexible, and sober. In Belfast he eats only one meal a day. What money he has he spends not on bread but on ideas. He is forever helping young people, supporting and contributing in every way. His home and garden are tidy and well kept.

He ran for Governor of the State of ME about 10 years ago. Porter says that the three greatest Mainers of this century are Wilhelm Reich, Buckminster Fuller and Bern Porter, and I believe him, knowing little about Reich or Fuller. (Incidentally, one of the only horizontal orgone accumulators in the State is located on Bern's Belfast property.)

I've never heard the man talk gossip, or small talk, or trivia. Everything out of his mouth is either idea, self-mockery, laughter, or support.

As a physicist, he helped develop the cathode ray tube, pioneering television; worked on the Manhattan Project, pioneering the Nuclear Age; quitting US gov't when Hiroshima was destroyed, and pioneering the anti-nuclear age. He has pioneered in poetry, sculpture, photography, publishing, artist books, and he has tried to merge science with art.

There have been many essays written about Porter, but never a good biography. The man has many masks. "Someday you'll find out that I'm just a phoney" he tells me. And I tell him that I know him well enough, that if he's no more than what he is right now, here, he is still the real article: a great renaissance man.

World out there, meet Bern Porter. He is 69 years old, and while the affections of the world have too often eluded him, his have not eluded the world. From his hometown of Belfast, ME where the Porter Room, a memorial to his wife, Margaret, is a cultural haven for the town's young, to his journey to Japan to help the survivors of nuclear radiation, Bern, ever concerned, does his good, and moves on.

Charles J. Stanley

SELENA WHITEFEATHER

BORN: 24 NOVEMBER, 1951

EDUCATION : 1968-1971 MOORE COLLEGE OF ART
1973-1974 COOPER UNION , N.Y.C. B.F.A.

EXHIBITIONS:

1980 GALLERY LARA VINCY PARIS

1979 WOMEN'S BANK NYC, NY
VIDEO INSTALLATION ACTUAL SIZE THE WORKS
PHILA.
UNIVERSITY OF COLORADO BOULDER
MARION LOCKS GALLERY PHILA.
PHILA. ART ALLIANCE : ART IN BOXES
ARIZONA STATE TEMPE, ARIZONA

1978 LOS ANGELES INSTITUTE OF CONTEMPORARY ART:
ARTWORDS & BOOKWORKS
INSTITUTE OF MODERN ART BRISBANE, AUSTRALIA
SOHO 20 NYC
P.S. 1 N.Y.C.
FRANKLIN FURNACE N.Y.C.
X INTERNATIONAL ENCOUNTER ON VIDEO: TOKYO
MARION LOCKS GALLERY PHILA.
ART FAIR BOLONGA, ITALY
OTIS ART INSTITUTE L.A.
NEW ORLEANS CONTEMPORARY ART CENTER

1977 IX INTERNATIONAL ENCOUNTER ON VIDEO:
MUSEUM ALVAR Y CARMEN CARRILLO GIL
MEXICO CITY, MEXICO
DOUBLE U GALLERY N.Y.C.
CENTER FOR CONTEMPORARY ART:
FUNDACION JOAN MIRO BARCELONA , SPAIN
MT. ALLISON UNIVERSITY ONE WOMAN SHOW
NEW BRUNSWICK, CANADA
N.J. WOMEN ARTISTS DOUGLASS COLLEGE, N.J.

1975 CENTRO DE ARTE Y COMMUNICATION:
BUENOS AIRES, ARGENTINA
INVITATIONAL CONCEPTUAL SHOW
BURPEE ART MUSEUM ROCKFORD, ILL.

1974 VIDEO PERFORMANCE: VIDEO WORKS
COOPER UNION N.Y.C.
VIDEO PERFORMANCE: BROOKDALE COLLEGE N.J.

1973 N.J. STATE MUSEUM : GOVERNOR'S PURCHASE
AWARD

1972 CALIFORNIA INSTITUTE OF THE ARTS L.A.

CATALOGUES & PUBLICATIONS:

SEMIOTEXTE: WINTER , 1977
A SERIES OF EIGHT DRAWINGS WITH
POUR LES OISEAUX BY JOHN CAGE

VIDEO, CAYC ALTERNATIVO
OCTOBER, 1975 BUENOS AIRES

A MANUAL FOR A CONCEPTUALLY DIRECTED EXHIBIT:
BURPEE ART MUSEUM

BOOKS (SELF-PUBLISHED)
CURVE WHICH A BODY DESCRIBES IN SPACE
PATH TRACED BY PROJECTILE FROM GUN TO TARGET 1974
OBLIQUE 1978
SHAFTS & SQUASH 1979
ANIMAL HISTORIES 1975

SLIDE PIECES & OTHER INSTALLATIONS
SURROUNDING FORT DEFIANCE (VIDEO/ SCULPTURE INSTALLATION)
COMPLETE VIEW OF A REGION IN EVERY DIRECTION
SLIDE PIECE
HUMMINGBIRD / BAT/ MOTH ENCOUNETERS
DRAWING / MIXED MEDIA INSTALLATION

SELECTED VIDEOTAPES:
WOMEN HUG TREES/ THWART LUMBERMEN 20 MIN.
ARMADILLO 25 MIN.
SCARLET IBIS 10 MIN.
SINKING 10 MIN.
CALENDAR PIECE 20 MIN.
TARGET TAPE 18 MIN.
OCTOPUS DREAM SOUP 10 MIN.
BEACH DRAWINGS 12 MIN.
ELMER-RUTH ANN 1.5 HRS.
FLOWER PIECE 25 MIN.

TEACHING EXPERIENCE:

1978 VISITING ARTIST MOORE COLLEGE OF ART PHILA.
1977 VISITING ARTIST MT. ALLISON UNIVERSITY
NEW BRUNSWICK, CANADA
1975-
1976 VIDEO, ENGLEWOOD SCHOOL SYSTEM N.J.
1974-
1975 SCULPTURE,CERAMICS DEAL Y,M.H.A. N.J.
1974 VISITING ARTIST BROOKDALE COLLEGE N.J.
1971 THE PRINT WORKSHOP TORONTO, CANADA
1969-
1971 THE PRINT CLUB PHILA.

OTHER EXPERIENCE:

1977-
1979 ONE OF FOUNDERS & BD. OF DIRECTORS
NEW YORK FEMINIST ART INSTITUTE
1978-
1980 FREELANCE GRAPHIC DESIGN
1978 ADMINISTRATIVE ASST.
AMERICAN BAR ASSOC. PROJECT FOR THE MENTALLY
DISABLED
1975-
1976 PHOTOGRAPHY, PUBLICITY & GRAPHIC DESIGN
OLD CHURCH CULTURAL CENTER DEMAREST,N.J.
1971-
1972 PHOTOGRAPHY PARIS, ISTANBUL, AMSTERDAM

OTHER INTERESTS:

WILDFLOWERS & HERBS
MYCOLOGY (MUSHROOMS)
MEMBER: N.J. MYCOLOGICAL ASSOC.
EXTENSIVE TRAVEL IN: MEXICO, CENTRAL AMERICA, CANADA
TURKEY, EUROPE & U.S.A.
TRACKING & IDENTIFICATION OF WILD ANIMALS

The incessance of the wind. The interruption of the plane. The disturbed green grass. A red leaf. The disarray of the trees. The distance of the plane. The perfume of the wind. The heat of the sun. The confused green grass. The persuasion of the wind. The profusion of trees. The heat of the sun. The persistence of the wind. The determination of the plane. The abundant green grass. The yellow flowers. The purity of the grass. The insistence of the wind. The brilliance of the sun. A white vapor. The suppleness of the grass. The deepness of the grass. The resistance of the grass. The wind.

Melody Sumner

Need,	previousness,	trust,	chatter,	harmony,	entry,	birth.
Shade,	sensitiveness,	first,	banter,	honesty,	flurry,	bath.
Mode,	positiveness,	feast,	order,	finery,	fury,	health.
Red,	prosperousness,	best,	ardor,	vanity,	fancy,	length.
Greed,	sumptuousness,	taste,	valor,	apathy,	ennui,	width.
Gold,	vacuousness,	mist,	border,	vagary,	folly,	breadth.
Blood,	amorousness,	angst,	fervor,	lunacy,	frenzy,	girth.
Flood,	dolorousness,	cost,	squalor,	jealousy,	worry,	wrath.
Cold,	miserliness,	test,	thunder,	cruelty,	glory,	filth.
Dread,	treacherousness,	last,	trigger,	misery,	duty,	faith.
Pride,	covetousness,	lust,	anger,	gluttony,	envy,	sloth.
End,	purposelessness,	past,	danger,	gravity,	beauty,	death.

Michael Sumner

QUESTIONS OF MEDIA MERGING: VISUAL LITERATURE/WORDED PICTURES

By Frank A. Tillman

Can alphabet-based languages, printed or handwritten, become a pictorial medium with some poetic substance? Can painting or drawing be so merged with words and phrases that they enhance each other? I mention "alphabetic" because these questions do not arise for pictographically based ideographic or logographic languages such as Chinese, Japanese, or Korean. In Saegal's "The Crab," its calligraphy is pleasing and aesthetically reinforcing. There is a sense in which what is painterly about the drawing of the crab is also painterly about the writing; calligraphy is an extension of the same medium. Nor do these questions arise for the poems with drawings of William Blake or Ben Shahn for whom pictorial art and words were not made to merge. The questions begin when there are attempts at real merger for there is a notable strain between pictures and words. The traditional answer has been a tacit "no." Worded pictures, self-mimicking artifacts have been with us for a long time in English and European literatures. George Herbert's "Easter Wings," a poem shaped like two Andrew Marvell's ink-lined words, green for "green", "The Tail of a Mouse" from the original edition of Alice in Wonderland, Apollinaire's calligram "Mirror," made up of opposing (reflecting) word fragments, and so on. All delightful experiments not which still have a crude look, verging on a gimmick and whose tradition has relinquished to the literary junk chest of the Smithsonian.

The sheer volume of recent alternative forms above concrete poetry, patterned poems, rubber-stamping the over, computer print-outs, words typed into processing [illegible] phrases arranged in spectacular display—forces us back to the original questions. In recent modernist painting and art, literary dadaism and cubism, and conceptual art, the

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The sheer volume of recent alternative literatures—concrete poetry, patterned poems, rubber-stamp pictures, computer print-outs, words tipped into pre-existing shapes, phrases arranged in spectacular display—forces us back to the original questions. To recent modernist writing and art, literary dadaism and cubism, and conceptual art, the

traditional tacit "no" is a surface reflex that demands deeper attention. Why now, again, such media merging?

The visual materials of language, normally transparent to sense, have, of course, along with sound been the stuff of which poetry and literary prose are always made. Poetic writing, especially, has been, in part, a long continuous exploration of the typography of line separations, word-breaks, and sentence cascades. Moreover, some words have to be seen as words for a reader to claim their sense– think of Joyce's word "cropse," which, when seen, keys our memory to a short poem on death and resurrection. The visual materials of language usually work powerfully in the background, and at the border of awareness, to invite and reinforce a meaning.

The distinctive mark of much recent exploratory prose and poetry is the foregrounding of language as spectacle. Up front, pictorial properties and anti-linear maneuvers tend to destroy old readerly habits and institute new ones. The attitude is: let anything happen that can happen. All to the good. But the specific move of bringing the visual to the forefront has some evident costs.

The visual spectacle of word-pictures strains to the limit a reader's ability to move smoothly across the merger of vision and sense. The strengths of pictures and words don't travel well together in alphabetic language. A visually prominent surface draws attention to itself and away from a deeper gathering of shape and meaning. Spectacle writing seems devoid of emotive import. When the literal image out-fronts the readerly image, we are no longer able to "see" in Conrad's sense; the literal picture is always already there made for us. Is this the essence of typography *in extremis?* Is there something in the nature of alphabetic language which places limits on the merger of reading and visually representing? I am afraid that these questions are more interesting and important than the answers, given the state of our knowledge.

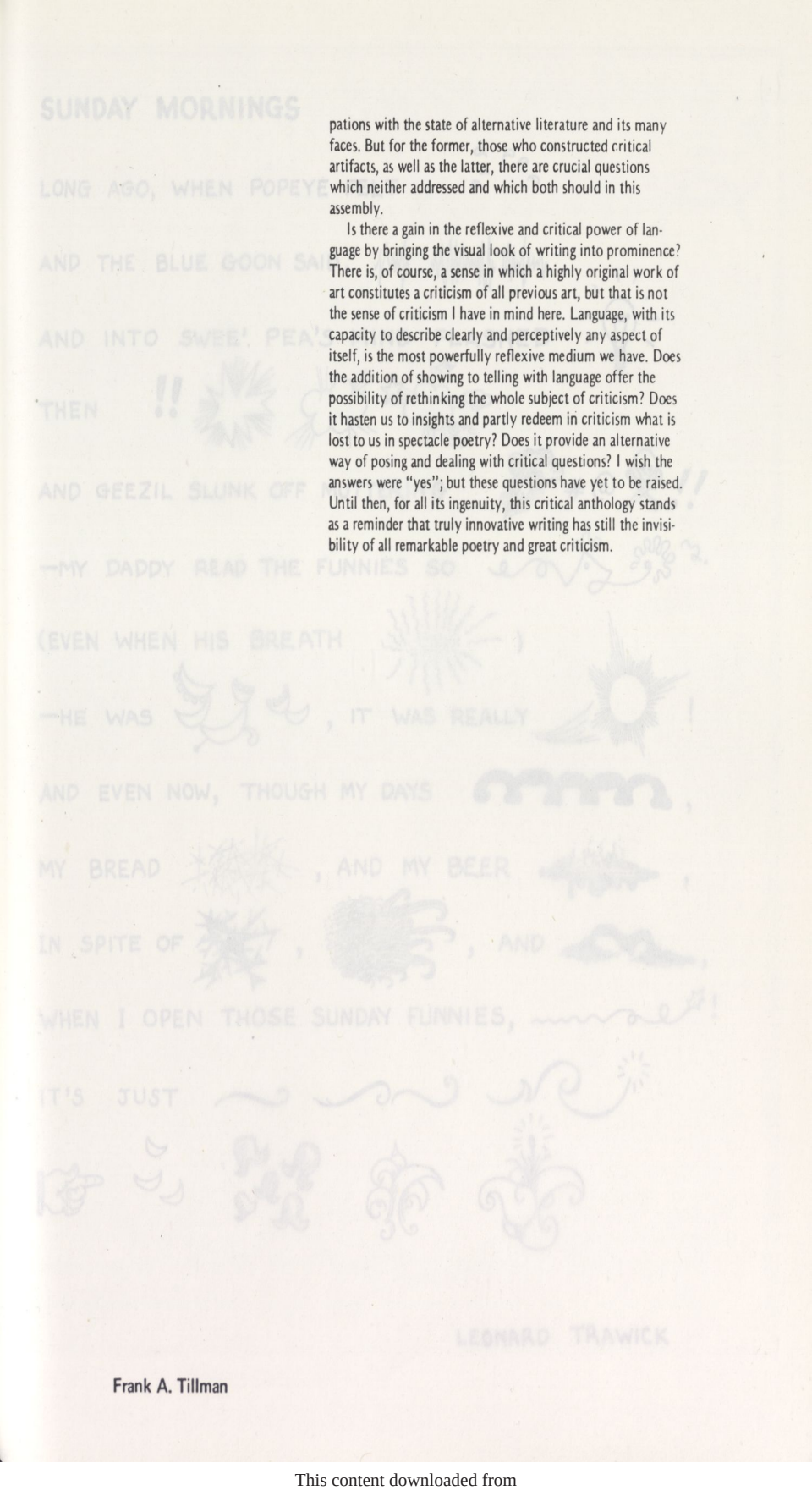
The book in review, **A Critical (Ninth) Assembling,** an anthology, forces these questions by exemplifying the same radical tendencies in exploratory writing. In being critical commentary in the broad sense, it also stimulates an important additional question. The book is two ways innovative: it is a unique construction in book-making, and most of its contributors make a critically reflexive turn, often in as radical a way, on the kind of writing the book is commenting about. Glancing from this book to a conventional other is bound to be an experience of sensory deprivation.

Approximately 170 writers and artists (including Anthony Quagliano of Hawaii, Hugh Kenner, John Cage, and Donald Hall), responding to invitation, submitted two camera-ready pages of their own design devoted to critical commentary. No Asian-language writers are displayed. The editor, Richard Kostelanetz, accepted everything contributed, including polite refusals and engaging renegings, and placed them in roughly alphabetical order. Having no middle, end, or beginning, except for its two-page fragments, the book has no linear development and can be read from any point to any point. Thus the book itself exemplifies its radical content by destroying the traditional reading path. Many contributors, not all, carry this self-exemplification into their own critical assemblages; there, in a "critical mode," the same kinds of visual displays show up. Picture a stock market report with the names of authors replacing those of corporations, or an article entitled "Train of Thought" with a train punctuated by famous artists' names running around its margin. It's impossible to do justice to the variety of these displays. Some contributors eschew picture playing for traditional discusive prose, and I have much appreciation for their preoccu-

Frank A. Tillman

pations with the state of alternative literature and its many faces. But for the former, those who constructed critical artifacts, as well as the latter, there are crucial questions which neither addressed and which both should in this assembly.

Is there a gain in the reflexive and critical power of language by bringing the visual look of writing into prominence? There is, of course, a sense in which a highly original work of art constitutes a criticism of all previous art, but that is not the sense of criticism I have in mind here. Language, with its capacity to describe clearly and perceptively any aspect of itself, is the most powerfully reflexive medium we have. Does the addition of showing to telling with language offer the possibility of rethinking the whole subject of criticism? Does it hasten us to insights and partly redeem in criticism what is lost to us in spectacle poetry? Does it provide an alternative way of posing and dealing with critical questions? I wish the answers were "yes"; but these questions have yet to be raised. Until then, for all its ingenuity, this critical anthology stands as a reminder that truly innovative writing has still the invisibility of all remarkable poetry and great criticism.



Frank A. Tillman

SUNDAY MORNINGS

LONG AGO, WHEN POPEYE FELT

AND THE BLUE GOON SAID,

AND INTO SWEE' PEA'S MIND FLASHED

THEN !!

AND GEEZIL SLUNK OFF MUTTERING #@ !!

—MY DADDY READ THE FUNNIES SO

(EVEN WHEN HIS BREATH)

—HE WAS , IT WAS REALLY !

AND EVEN NOW, THOUGH MY DAYS ,

MY BREAD , AND MY BEER ,

IN SPITE OF , , AND ,

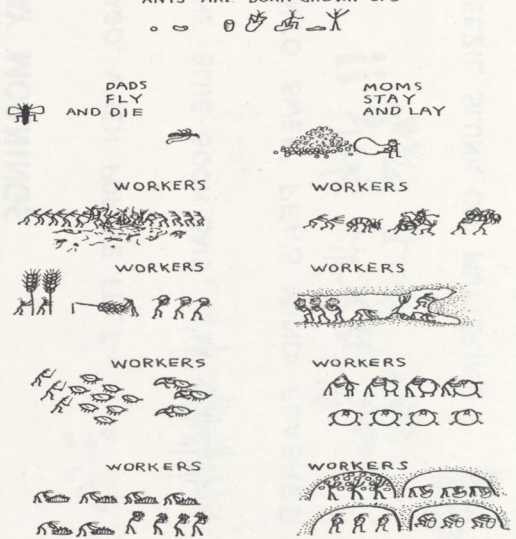
WHEN I OPEN THOSE SUNDAY FUNNIES, !

IT'S JUST

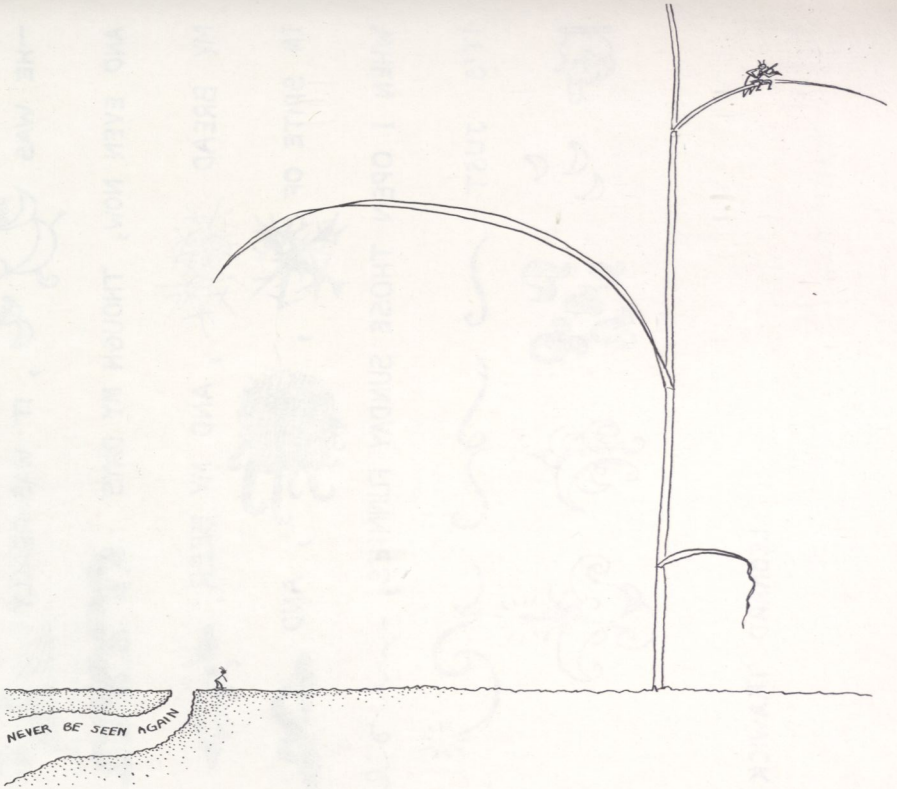
LEONARD TRAWICK

ANTS.

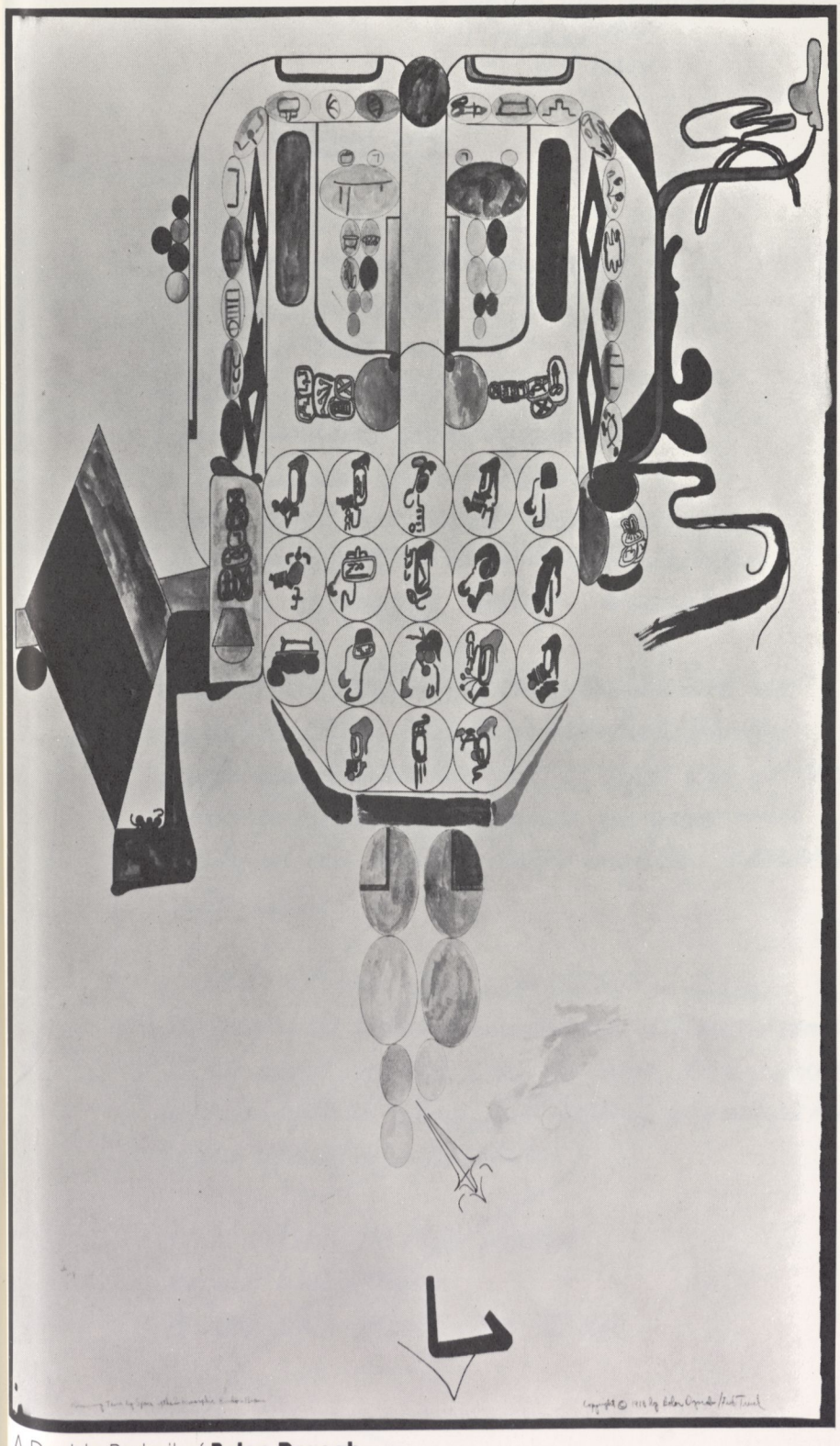
ANTS ARE BORN GROWN-UPS



EVERY NOW AND THEN FOR NO APPARENT REASON AN ANT WILL WANDER AWAY FROM THE HILL AND NEVER BE SEEN AGAIN



LEONARD TRAWICK



A Double Portrait of **Bolon Dzacab**
& **Fred Truck** as the **Zoomorphic Endobrain.** Copyright © 1978 by **Bolon Dzacab/Fred Truck**

© Kathryn Van Spuyckeren
11 Marion Ave
SI NY 10304

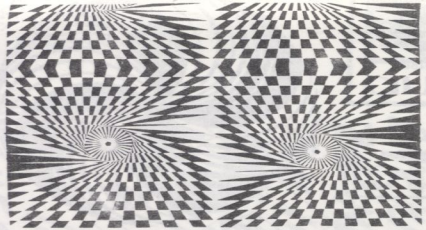
Sleeping Late

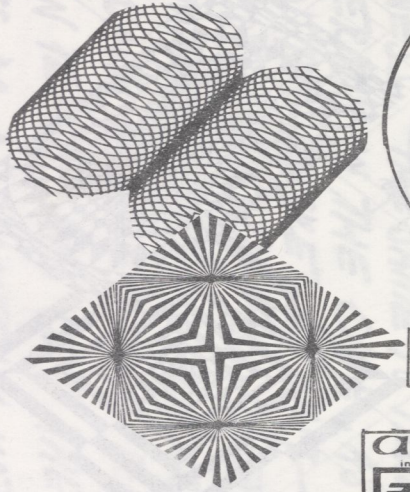
A long slice of grey island
deliberately wedged between waking
and admitting the fact.
Inhabiting that grey,
inhaling its despair
(works undone / clear azure sky)
until I passed into & through them
into a white unconcerned slackness
like atonement behind a breakwater
of desire. Stillness of nothing: accomplished

Except that awareness of great changes with no
perceptible cause, except perhaps time. The way
moods seed, burgeon and fall, at times even dulness
sheds exciting rose-fingered petals. We gather what
beauty we can and no longer inquire narrowly
into causes

Letters to & from home pass always in dark.
It is as if the homesick Chinese poet-legionnaire camped
at my hearth mistook coal for snow. Missing someone
who is here all along, like yourself. Why will you not
(allow yourself to) grow warm.

Still, outside the high window
bright blue ranges.
A mountain moves as I do.





Les Ecrits De Demain

FUTURE LANGUAGE

by

Stanley Berne

Aujourd'hui

THE SENTENCE IS NOT ORGANIC TO LANGUAGE. ONLY THOUGHT IS. THEY DO NOT SPEAK OR WRITE SENTENCES ON MARS

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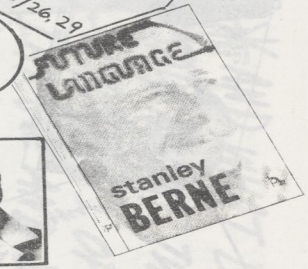

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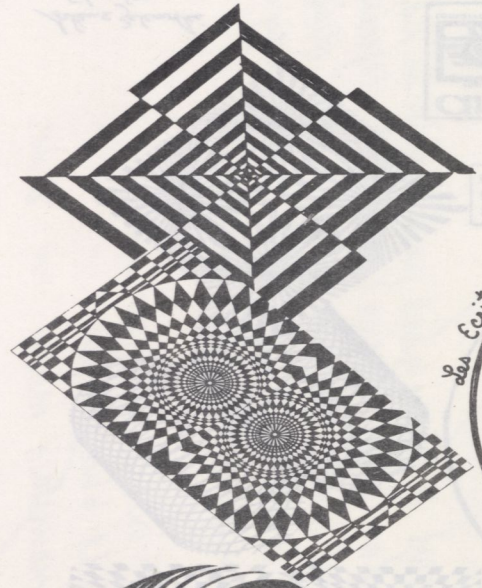
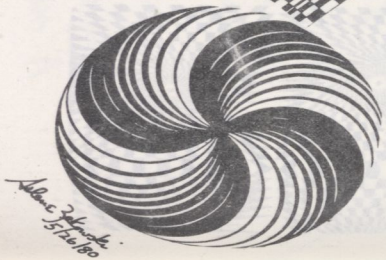
Arlene Zelenski
5/26/80



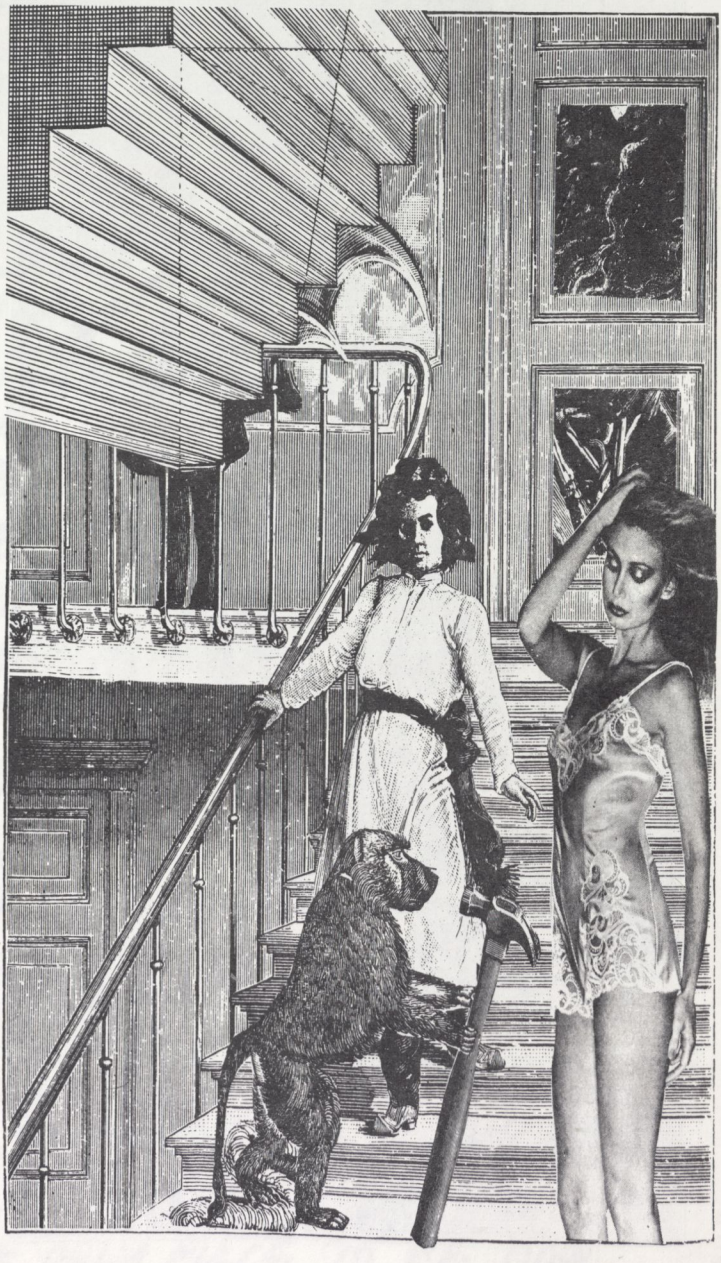


ST. ANTHONY AT THE CROSSROADS

*AND WHAT DO THE WISEMEN SAY ABOUT THESE ENDLESS SHIPMENTS OF CRUELTY IN LARGE AND SMALL PACKAGES? THEY TELL LIES, UPON LIES, UPON MORE LIES. THEY SAY, GOD WORKS IN STRANGE WAYS AND ISSUES FORTH FROM THE DARKNESS, ALONE. THE DARK PLACE IS SOLITUDE AND ALL THE STORIES AND EXCUSES AND POETRY WHICH ARE SUPPOSED TO DESCRIBE ITS ORDER ARE NOTHING, BUT SO MUCH KITE STRING LOOKING FOR A KITE TO GIVE IT PURPOSE AND FLIGHT: A LONG REACH OUT OF THE DARKNESS. THE SAME IS TRUE FOR THE HERMIT IN THE CAVE, AS THE FLY IN THE BUCKET OF SHIT—THEY ARE BOTH FEASTING ON THEIR ENDS. SO I'M GOING TO FIND MYSELF A NICE CAVE WHERE I CAN EAT MY SHIT IN PEACE, AND LET THE DARKNESS DO ABSOLUTELY NOTHING—ALL AROUND ME.——BUT,

Larry Zirlin

A translation of *Une Semaine De Bonté* by Max Ernst



La Cour Du Dragon

The Monkey's Claw

Larry Zirlin

A translation of *Une Semaine De Bonté* by Max Ernst

La Cour Du Dragon

The Monkey's Claw

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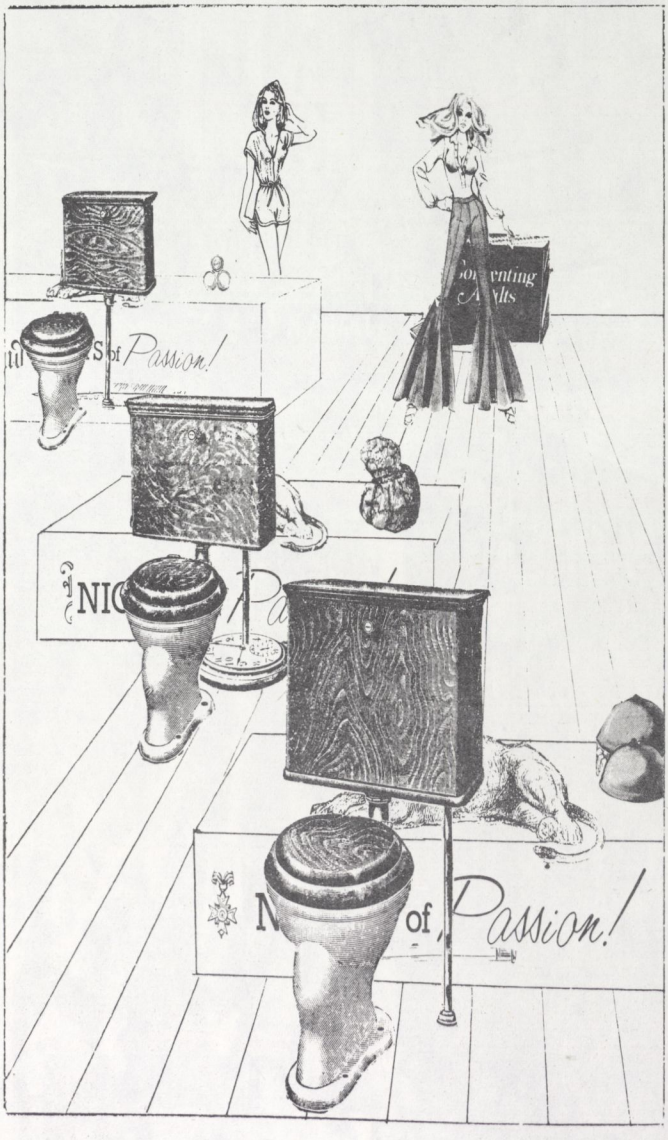
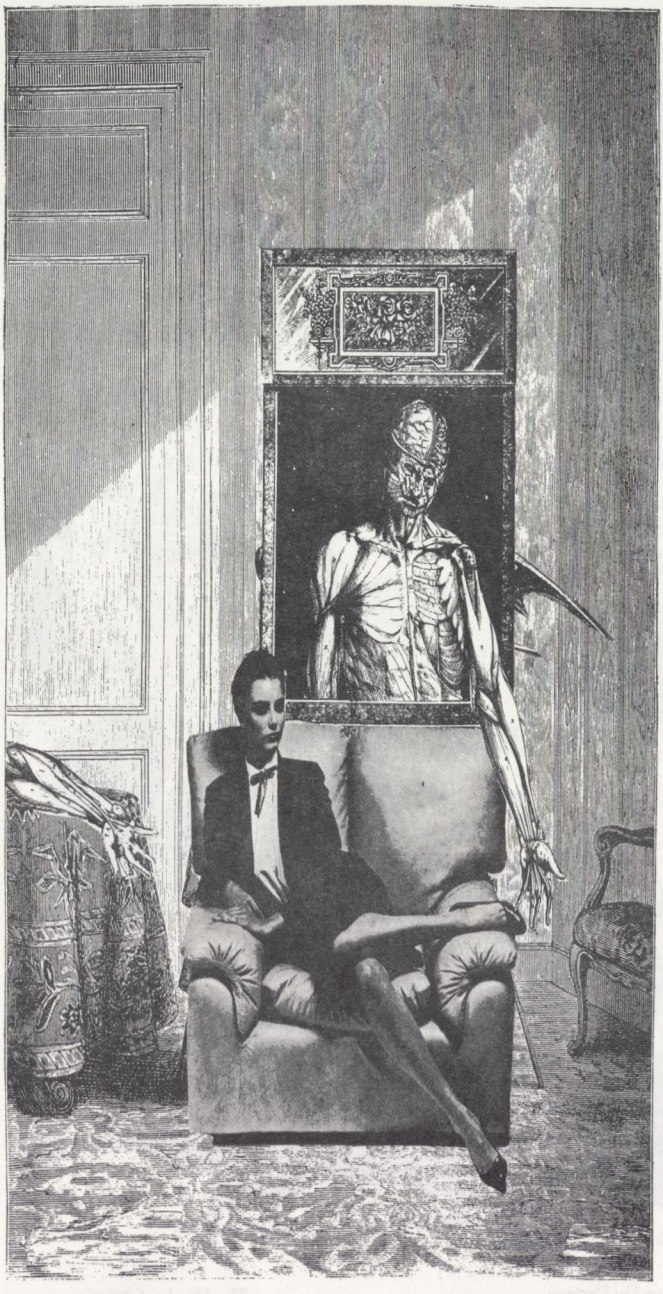


Le Lion De Belfort — Nights of Passion

Larry Zirlin

A translation of *Une Semaine De Bonté* by Max Ernst



La Cour Du Dragon

The Monkey's Claw

Larry Zirlin

A translation of *Une Semaine De Bonté* by Max Ernst

La Cour Du Dragon

The Monkey's Claw

I am not now nor have I ever
been a member of Fluxus.

richard

August 15, 1977

Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

Philippians 4:8

Paul & Richard
Epistles
2436 East Lake Drive
Raleigh, North Carolina
27609

NOTES ON CONTRIBUTORS [A-C]

N/Z a visual poem chapbook * published by Intermedia

Vile #7

BLAIR H. ALLEN has been terminated (again) by the L.A. Times Book Review
A VETERAN ASSEMBLING-ite (3rd, 5th, 6th, 7th, 8th, and CRITICAL)

GEOFFREY ALLEN, his son, b.1974
a scoop from the present

THERESA ALLEN, his 12 yr. old daughter appearing in her third ASSEMBLING

CA 91770
A.L.F. 9464 E. OLNEY ST., ROSEMEAD

ART LIQUIDATION FRONT 1976
radical suburban guerilla ARTFARE

one of these pictured here is MYSTERY ART TERRORIST Harry Manzanita and several others!

L.A. ARTISTS

ARTIST (fe-mail)

NIPS POEM
Luna Bisonte
$3.50

LUNA HEAVY BISONTE PRODUCTIONS

CATHERINE MEHRL & JOHN M. BENNETT
Luna Bisonte Productions
137 Leland Ave.
Columbus, Ohio 43214

"BUZ" "BUZ" BLURWORKS

OR geORge brett, ORtist: b.1948, m. Sally Alexander; ch. Sarah Scott; directOR: OR Post; part-time sORrealist and ORcheologist; plays: FOUR PLAY, COFFEE TABLE RUNNER, FOR FOUR TIME, FOUR, FOUR TIME
408 S. JARVIS ST., GREENVILLE, NC 27834

RUSSELL BUTLER, b.1943 Lafe, Arkansas
908 Main St., Gurdon, Ark. 71743

DIRECTOR OF ART SERIES POST
Professor of Fine Arts
ARTIST

JAMES F. L. CARROLL
KUTZTOWN STATE College
Kutztown, PA 19530

ZONE
NA DA

PETER CHERCHES, b.1956, Brooklyn, NY
P.O. Box 733, NYC 10009

CAPTAIN COLLAGE
P.O. Box 26689, San Fran., CA 94126

Notes Editor
Tenth Assembling!

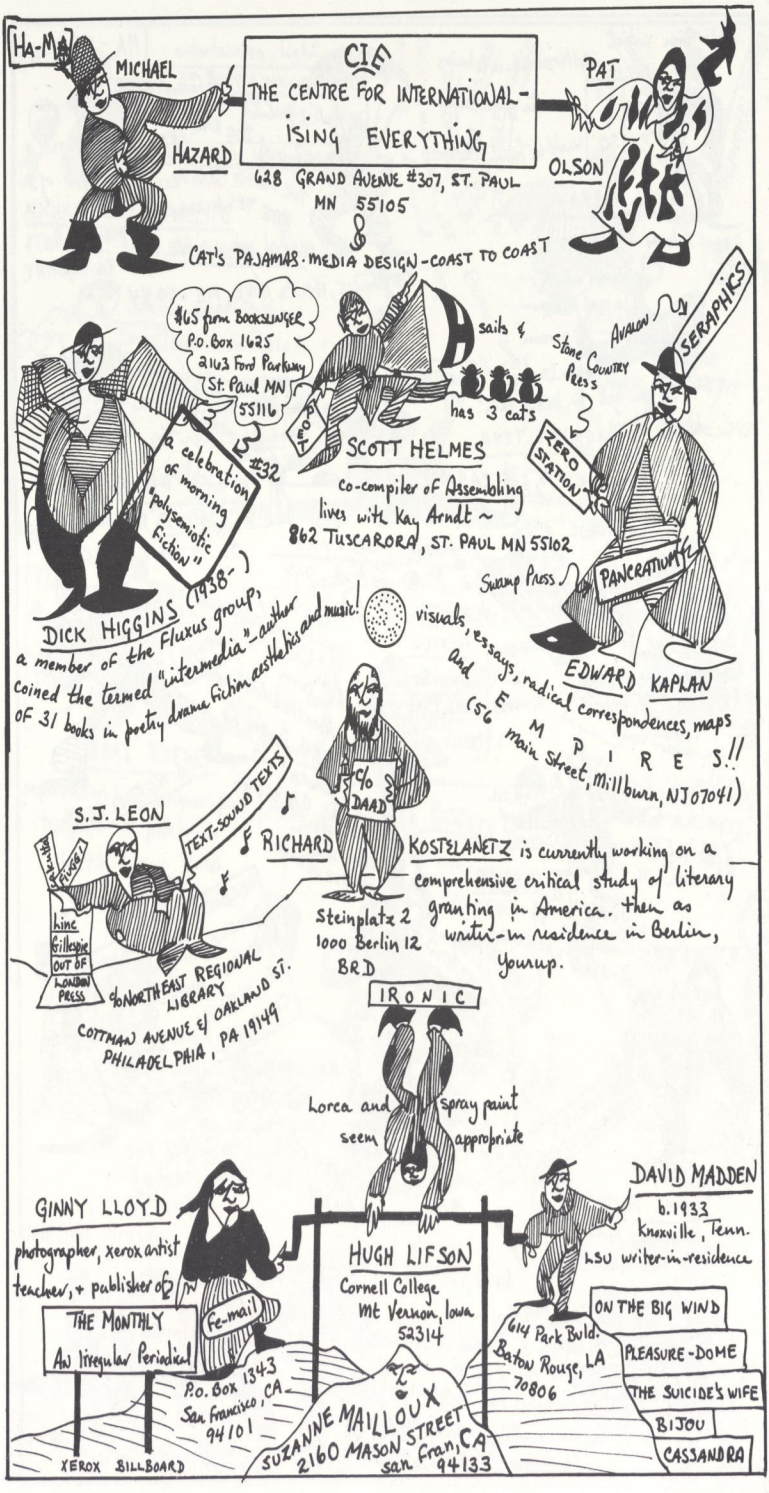
PAUMONOCK
POST ART

DAVID COLE
a very very concrete poet —
19 GRACE COURT
BROOKLYN NY 11201

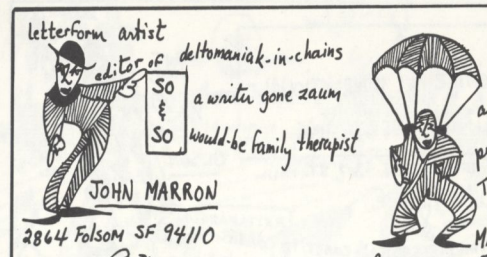
rebuilt his darkroom

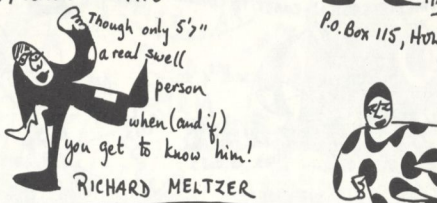
poetry, music, picture-making

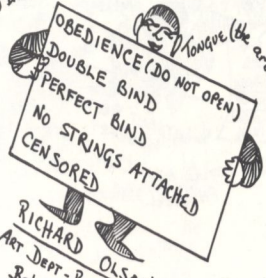
ALLEN COLEMAN
465 Van Duzer St., STATEN ISLAND, NY 10304

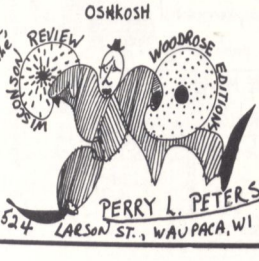


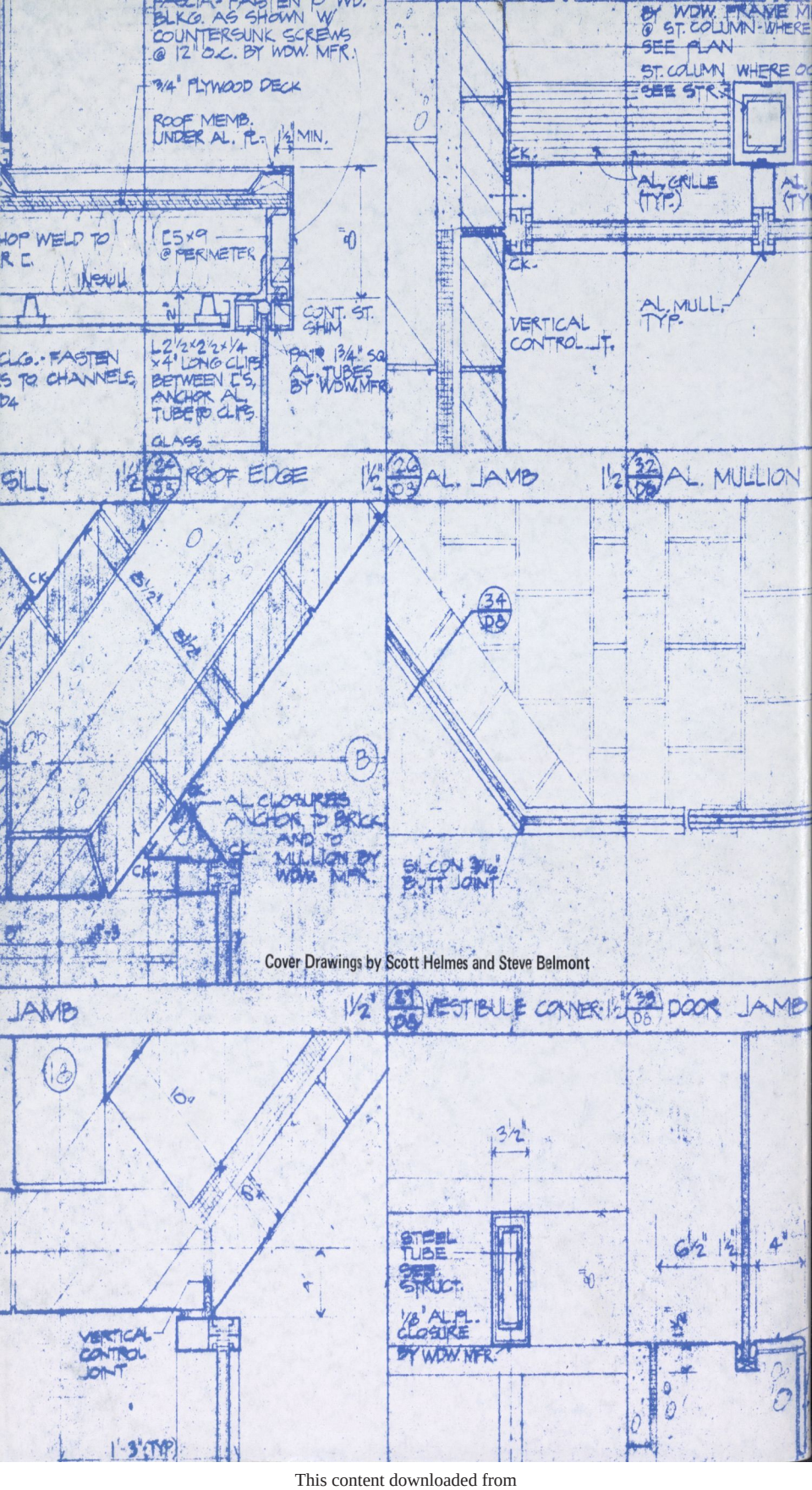
[MA - PE]











Cover Drawings by Scott Helmes and Steve Belmont