

A Zaj Sampler

works by the Zaj group of Madrid

José Luis Castillejo

Ramiro Cortés

Javier Martínez Cuadrado

Juan Hidalgo

Walter Marchetti

Tomás Marco

Eugenio de Vicente

translated into English by Peter Besas



1967

A Great Bear Pamphlet

nineteen sixty seven could be the
allusionless year for zaj . thus,
read these words calmly , in the
comfort of your home , without
worrying , for they are devoid of
all symbolism and connotation .
they are not dangerous nor do they
have any hidden meanings .
their only purpose is to wish you top
of the morning from a non-allusive
pupil of the mesh-shirted master .
in order to avoid all allusions to the
allusive and dear master , we can
say that his name is juan hidalgo and
that his
title stems from
as from the possession of a
netted shirt . in 1964 he
expressed his love for allusions ,
,
,
.

(the allusions have been
left blank)

José Luis Castillejo

Walter Marchetti

invites you to

Get up in the morning and go to bed
in the evening

advises you to

Eat an iced popsicle and thus perform his free
transcription , for only one performer , of
**Music for Five Dogs , an Iced
Popsicle and Six Male Performers**
by juan hidalgo

asks you to

Check and then follow the direction the wind is blowing

informs you that

In 1962 the potato production in India a-
mounted to 3,130,000 tons

reveals to you that what **Zarathustra** didn't say is:

Shit, is it cold this morning!

and reminds you that

Whenever you want to , at any moment and in
any circumstance , you may utter a low and
prolonged sound

his autobiography says

I was born in Canosa Di Puglia the 21st of July
1931

Since then many things
have happened

is there anything that grabs you ?
that makes you feel ecstatic ? that
sucks you out of what we call life ?

if there is don't confess
think what's behind all this ?

what's behind all this ?

an "etcétera" by Juan Hidalgo

Let's start writing on this page and as we progress we'll begin using up the blank space .

We've already written three lines .

Now we're starting the fourth . Little is said in it , nor is much more said in the fifth . In this last one we've space left over .

The reader shouldn't be discouraged . He should continue reading , although we can't promise him anything , for we aren't given to allusions and symbolisms . Nonetheless , from now on you receive our thanks , should you still be reading .

Which doesn't mean that we admire your perseverance in reading this . In these pages we don't want to make value-judgments .

It's hard to know if , by continuing in this vain , we'll have many readers left should we go on for several hundred pages . This is not the place for predictions on human nature , far less on those who have started to read this . We're mainly interested in continuing our task , without making allusions or bothering anyone .

It can't be claimed that we're not in our place , which is to say , on this page which belongs to our readers and to the author . Order and peace exist , according to some , when everything is in its place , and writing is no exception . But we won't go into such recondite subjects .

We still haven't gotten past the first page . We needn't concern ourselves with the matter of how many pages the books that are sold around town have ; we need only cultivate our black and white garden . Just continue writing , without worrying about the much question , discussed , of what the purpose of writing should be . The majority of my readers would agree that , putting aside other considerations , writing , without doubt , consists of putting letters on a piece of paper , and hoping to have someone read them .

We've finished this page !

José Luis Castillejo

closed writing
counterpoint of
Juan Hidalgo's open or vacant writing

Before speaking open your mouth

Walter Marchetti

Duo
an "etcétera"

A — i'll never do such a thing .

B — nor i .

time goes by

B — and suppose we try it once ?

A — as an experiment ?

time goes by

A — do you know what i'm thinking about ?

B — what ?

A — that , although i'd sworn to myself never to do it ,
we could try doing it now and then .

B — i was thinking just the same thing .

Juan Hidalgo

Composition 1966

an indefinite number of tacks are needed .
they are thrown on a table , on the floor or
anywhere else .
they are then placed point up , forming any chosen
pattern ; they can be knocked down and set up again
as often as you want .
in order to finish , all the tacks must of necessity ,
be down .

Ramiro Cortés

Title: AZ

Performers: Numbers 1 and 2

Action: Number 1 enters and sits down on a chair .
He waits .
Number 2 enters from the other side and remains standing , at a certain distance , in front of number 1 , without looking at him .
Number 1 looks at number 2 in different ways , either moving or not moving in his chair , but always remaining seated .
Ultimately he gets up and walks away .
Number 2 waits a few moments and then goes off on his side .

Note: Number 2 should be taller than number 1 , who in his turn should be dressed somewhat sloppier than number 2 .

Javier Martínez Cuadrado

Sonata for Solo Violin

1. The violinist slowly peels off every strand of the bow of his violin .
2. The violinist cuts , one by one , the strings of the violin .
3. The violinist puts his violin away into its case , and envelops it in wrapping paper which is then sealed with wax . He then puts the whole into a box , which he again wraps with paper and seals . This box is then placed into another and so on , into an endless series of boxes , repeating the same operation . At the end he walks away with the last box and never opens it again .

Tomás Marco

Das Augenlicht

(homage to anton webern)

**Close your right eye
Open your right eye**

**Close your left eye
Open your left eye**

**Close both eyes
Open both eyes**

**from the "Suite de Homenajes"
by Tomás Marco**

Variations

in the form of an omelet made on a Zaj Universal Calendar

Ingredients: A Zaj Universal Calendar by Eugenio de Vicente
Two Mandalas by Walter Marchetti
A Green Envelope by Juan Hidalgo
A Plastic by Tomás Marco
Two eggs, olive oil, various cooking utensils
A tube of Stripe tooth paste (with red stripes)

Instructions: Take a Zaj Universal Calendar . . .
Separate the printed and the blank parts , which
can be put aside for dinner .
Cut the printed parts into pieces more or less
the size of a mosquito , and sprinkle on them
pieces of Plastic , as though breading a cutlet .
Fry them in olive oil , and when tender , add
two eggs and make an omelet .
Place the omelet between two speckless Mandalas
and put into a saucepan . Sprinkle snippets of
the Green Envelope over the whole , and finally
garnish with Stripe tooth paste , tracing out the
name ZAJ on top of the omelet .
Eat it , burn it or sell it at a public auction .

Eugenio de Vicente

My foot is in Madrid and my shoe in Milan

Walter Marchetti

on october fourteenth
at one p.m. sharp

juan hidalgo

was born zaj in the canary
islands (las palmas) .

it was an "etcétera" by

Juan Hidalgo

Note on the Zaj Group

There is no official history of the Zaj Group. The general spirit of the works with which the group is identified is unhistorical, fresh and even the question of who actually belongs to the group is never allowed to intrude. Those who once worked with the group are described as "no longer working with us," rather than not Zaj. The word "Zaj" itself is without meaning, except as it becomes identified with the group. For some Zaj manifestations, the word has been spelled in an alternate way—"Zej" or "Zoj" for instance. Let it suffice to say, by way of historical remarks, that Juan Hidalgo and Walter Marchetti were two founders of the group, some time around 1964 at Madrid. Since that time there have been forty or fifty Zaj manifestations at Madrid, elsewhere in Spain (thus transcending the intranational, regional differences that have plagued the cultural avant-garde in Spain until now), and even in various other European countries. There are also many Zaj publications, which Something Else Press has undertaken to distribute.

The background of the participants at first tended to be musical. Both Juan Hidalgo and Walter Marchetti are highly skilled composers and musicians. They were well known in Italian musical circles during the period of Hidalgo's stay there, in the late 1950's and early 1960's, and when Hidalgo returned to Spain, bringing the Italian Marchetti with him, it was a considerable loss to the Italian musical scene. However, in works of the sort which characterize Zaj, the imagery is not necessarily musical at all. For a considerable time there was musical imagery in most Zaj work, but it came to be increasingly confined to the titles, alluding to well-known musical works, until finally, as Castillejo points out in his excellent description, the first text in this pamphlet, even the allusions disappeared. Castillejo himself is a good example of the non-musical Zaj member. By profession he is a diplomat, currently First Secretary of the Spanish Embassy at Algiers. However he has written many essays, art criticism, known best in this country through *Art International*, and a collection of his superb short writings, oriented into and out of concrete poetry, has been published by Zaj under the title *la caída del avión en el terreno baldío*, available through Something Else Press. Again, Tomás Marco writes criticism for various Spanish magazines and is a law student. The overall tendency of the Zaj group is, then, towards very original events in general, both for performance and non-performance, and the group is one of the most exciting and active today, the first of international importance from Spain in many a year.

A checklist of Great Bear Pamphlets

Bengt af Klintberg, The Cursive Scandinavian Salve. Short, lyric Happenings by the brilliant Swedish anthropologist/poet. \$0.80

David Antin, Autobiography. As the title suggests, these are informal recollections and collages by the well-known Brooklyn poet. \$0.80

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