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Richard Carter

By Dick Higgins

a grammar of the mind and a
phenomenology of love and a
science of the arts
as seen by a stalker of the
wild mushroom

L. C. Catalog Card No.: 78–84054

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Acknowledgements

Grateful acknowledgement is made to the following magazines and publications in which the following works first appeared: to CC V TRE (© 1964 by Fluxus) for "Meaning It Is a Poem," to The Wormwood Review (© 1967 by The Wormwood Review) for "Intermedial Object #1" and "Printing Songs," to Dé-Coll/age (© 1966 by Wolf Vostell) for "Anger Song #2" from Fleischenlieder, to 0 to 9 (© 1968 by Vito Hannibal Acconci) for "song for marilyn" and "how she painted her house," and to *Once Again,* edited by Jean-François Bory) (© 1968 by Jean-François Bory) and published by New Directions Publishing Corporation, for "i find man amazing."

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Publisher's Preface

Having known the author for the better part of the thirty years of his life, I'd like to say a few words about his work, and, while I'm at it, about him. I have met him on a variety of occasions, as composer, writer, speculator, dramatist, colleague, presence, etc. But there seems always to have been a common ground of research underlying his investigations in any field. He seems to approach things without the assumption of mastery over them, more with curiosity about them. As a result the distinctions among these fields apparently seem to him to be manifestations of man's fondness for "understanding" by putting labels on things, rather than by confronting them and seeing their similarities as well as their disparities. He is fond of saying that there are many similar mushrooms which are unaware that they are unrelated even though botanists have put them into separate phyla. This is why the book is structured as it is, into four separate columns, running simultaneously. To read everything in the book in sequence, the reader would have to read, say, all the left-hand columns, then all the next-to-left-hand columns, and so on. He would have to read through the book four times. And he would have missed the point—of confrontation at every turn with other elements of the same overall picture or situation. Hopefully the reader will get the point and read the four columns more or less together, keeping clear in his mind the correlations as well as the divergences

which hazard has established. Maybe some of the longer poems—which have fairly involved structures—are some sort of partial exception to this, but the author has done no more than raise this as a possibility, so we shall presumably have to make up our own minds on the matter.

One thing the author didn't explain was why the book is bound like a religious book. Most certainly he is not religious. His politics wouldn't allow for that, any more than his mind or his style would. Neither is art his religion. At all. He never went yowling down the streets screaming that all artists should be exterminated as lackeys of the exploiting classes, the way so many have at one time or another. But neither does he seem to take art as anything other than a body of communications possibilities, within which certain useful and human insights are possible. Perhaps he had in mind some sort of parody or *reductio ad absurdum,* though even that seems unlikely since he seems unwilling to take the present work anything else than seriously. Again, why the strange title? It sounds like a horse's whinny, a fragment of a sound poem maybe. We know the letters are supposed to stand for "Freaked Out Electronic Wizards & Other Marvelous Bartenders Who Have No Wings," which he tells us is a title that came to him, amused him for a moment, and then was scrapped, as being a ridiculous cluster of words, hopelessly hippie and typed in the 1960's mold. But why did he save the shell of the title? It seems to be the same kind of thing as the style of binding—saving the shell of something, wondering what will grow up next to replace it. We'll have a long wait, I suppose, before he tells us.

Anyway, here's the book, complete with its bad math essays (they lead to other things of interest in the book), its very serious little articles (the book starts with *Intermedia,* which gave a word to the language), all its plays, performed and unperformed, its jokes and abstract speculations. Let's hope that the aggregate—which is of a course a different entity from its parts—helps change the cultural scene from the hysteria and frigidity of the 50's and 60's into what might be the serene 70's.

New York
February 1969

dedication

a little stroll

my bones aren't
a prison for my mind

that flies

now about those invoices

1/4/68

Intermedia

Much of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought—categorizing and dividing society into nobility with its various subdivisions, untitled gentry, artisans, serfs and landless workers—which we call the feudal conception of the Great Chain of Being. This essentially mechanistic approach continued to be relevant throughout the first two industrial revolutions, just concluded, and into the present era of automation, which constitutes, in fact, a third industrial revolution.

However, the social problems that characterize our time, as opposed to the political ones, no longer allow a compartmentalized approach. We are approaching the dawn of a classless

society, to which separation into rigid categories is absolutely irrelevant. This shift does not relate more to East than West or vice versa. Castro works in the cane fields. New York's Mayor Lindsay walks to work during the subway strike. The millionaires eat their lunches at Horn and Hardart's. This sort of populism is a growing tendency rather than a shrinking one.

We sense this in viewing art which seems to belong unnecessarily rigidly to one or another form. We view paintings. What are they, after all? Expensive, handmade objects, intended to ornament the walls of the rich or, through their (or their government's) munificence, to be shared with the large numbers of people and give them a sense of grandeur. But they do not allow of any sense of dialogue.

Pop art? How could it play a part in the art of the future? It is bland. It is pure. It uses elements of common life without comment, and so, by accepting the misery of this life and its aridity so mutely, it condones them. Pop and Op are both dead, however, because they confine themselves, through the media which they employ, to the older functions of art, of decorating and suggesting grandeur, whatever their detailed content or their artists' intentions. None of the ingenious theories of the Mr. Ivan

The Danger of Lecturing at Concerts

Danger Music Number One

Spontaneously catch hold of a hoist hook and be raised up at least three stories. (April 1961)

Danger Music Number Two

Hat. Rags. Paper. Heave. Shave. (May 1961)

Danger Music Number Three

Divide a large pack of incense among those present in a moderately large room. Ask each person to burn his incense, without flame, all together. Darkness throughout. (July 1961)

Danger Music Number Four

28 + 23 = 51. (October 20th, 1961)

Danger Music Number Five

Danger Music Number Five is by Nam June Paik. (February 1962)

Danger Music Number Six

There is nothing here. (February 1962)

Geldoway combine can prevent them from being colossally boring and irrelevant. Milord runs his Mad Avenue gallery, in which he displays his pretty wares. He is protected by a handful of rude footmen who seem to feel that this is the way Life will always be. At his beck and call is Sir Fretful Callous, a moderately well-informed high priest, who apparently despises the Flame he is supposed to tend and therefore prefers anything which titillates him. However, Milord needs his services, since he, poor thing, hasn't the time or the energy to contribute more than his name and perhaps his dollars; getting information and finding out what's going on are simply toooooo exhausting. So, well protected and advised, he goes blissfully through the streets in proper Louis XIV style.

This scene is not just characteristic of the painting world as an institution, however. It is absolutely natural to (and inevitable in) the concept of the pure medium, the painting or precious object of any kind. That is the way such objects are marketed since that is the world to which they belong and to which they relate. The sense of "I am the state," however, will shortly be replaced by "After me the deluge," and, in fact, if the High Art world were better informed, it would realize that the deluge has already begun.

Who knows when it began? There

Danger Music Number Seven (for Isou)

Mifthk Kopwnu vyecr nusjyekosj hue. (February 1962)

Danger Music Number Eight

Play it safe. (February 1962)

Danger Music Number Nine (for NJP)

Volunteer to have your spine removed. (February 1962)

Danger Music Number Ten (for PK)

Smallish cowbirds.

Do they get along with goldfinches? (February 1962)

Danger Music Number Eleven (for George)

Change your mind repeatedly in a lyrical manner about Roman Catholicism. (February 1962)

Danger Music Number Twelve

Write a thousand symphonies. (March 1962)

Danger Music Number Thirteen

Choose. (April 13th, 1962)

Danger Music Number Fourteen

From a magnetic tape with anything on it, remove a predetermined length of tape. Splice the ends of this length together to form a loop, then insert one side of the loop into a tape recorder, and hook the other side over an insulated

a satyr for donovan
or
an event in the life of peregrine dare

peregrine dare
had a smile that was square
which a mummy had learned from an
eagle

the shoes that he wore
displayed eskimo lore
and were made from the hide of a beagle
"shiver my whiskers!"
peregrine said
"a fabulous fancy's come
into my head!
instead of not talking i'll
make noodles instead!
and double my bubble in
gentian!"

the farther he went though
the more he felt spent though
his nostrils drooped slowly but surely
the noodles alone
made a desert of bone
and his elbows and flowers said demurely:
"we shivered your whiskers
six light years, moreover
we helped you with chalk
from the white cliffs at
dover
and now you're alone and
your chance is over
you can't double your bubble
in gentian!"

Barton, Vt.
July or August 1968

is no reason for us to go into history in any detail. Part of the reason that Duchamp's objects are fascinating while Picasso's voice is fading is that the Duchamp pieces are truly between media, between sculpture and something else, while a Picasso is readily classifiable as a painted ornament. Similarly, by invading the land between collage and photography, the German John Heartfield produced what are probably the greatest graphics of our century, surely the most powerful political art that has been done to date.

The ready-made or found object, in a sense an intermedium since it was not intended to conform to the pure medium, usually suggests this, and therefore suggests a location in the field between the general area of art media and those of life media. However, at this time, the locations of this sort are relatively unexplored, as compared with media between the arts. I cannot, for example, name work which has consciously been placed in the intermedium between painting and shoes. The closest thing would seem to be the sculpture of Claes Oldenburg, which falls between sculpture and hamburgers or Eskimo Pies, yet it is not the sources of these images themselves. An Oldenburg Eskimo Pie may look something like an Eskimo Pie, yet it is neither edible

nail, hook, pencil or other similar object, to hold the tape and to provide the minimum of slack needed for playing of the loop. Play the loop as long as useful. (May 1962)

Danger Music Number Fifteen (for the dance)

Work with butter and eggs for a time. (May 1962)

Danger Music Number Sixteen

Honesty, if you persist in it, especially if you persist in it for no particular reason, might almost become second nature. Similarly, by vigorous movement of the elbow, one can find oneself to be naïve. Is this why naïveté is the most useful of the virtues? (May 1962)

Danger Music Number Seventeen

Scream! Scream! Scream! Scream! Scream! Scream! (May 1962)

Danger Music Number Eighteen (The Passionate Expanse of the Law)

At least seven non-perform for 11′32″ in a sack. (April 1962?)

Danger Music Number Nineteen (Alice Denham in 48 Seconds)

? Meeting. (April 1962?)

Danger Music Number Twenty (Music of Changes)

Do not do anything quite exhaustively. (April 1962?)

boris blastoff's you-play-it crapshooting song

a soft touch
a slow night
a butterfly day
a soft touch
a slow dance
a wild day
a soft loving
a wild loving
a rough dance
a slow night
a butterfly caress
a butterfly dance
a butterfly touch
a slow day
a wild loving
a rough touch
a slow day
a wild loving
a rough touch
a butterfly night
a wild night
a slow caress
a butterfly dance
a wild day
a soft night
a wild caress
a slow day
a rough day
a rough night
a rough caress
a butterfly caress
a wild night
a soft caress
a simple loving

new york
winter 1962

boris blastoff finally dreams about life

i want to—
ring like a bear
dance like a lion
roar like a kangaroo
box you
love like a bell

ring like a lion
dance like a kangaroo
roar you
box like a bell
love like a bear

ring like a kangaroo
dance you
roar like a bell
box like a bear
love like a lion

ring you
dance like a bell
roar like a bear
box like a lion
love like a kangaroo

ring like a bell
dance like a bear
roar like a lion
box like a kangaroo
love you

new york
winter 1962

nor cold. There is still a great deal to be done in this direction in the way of opening up aesthetically rewarding possibilities.

In the middle 1950's many painters began to realize the fundamental irrelevance of Abstract Expressionism, which was the dominant mode at the time. Such painters as Allan Kaprow and Robert Rauschenberg in the United States and Wolf Vostell in Germany turned to collage or, in the latter's case, dé-collage in the sense of making work by adding or removing, replacing and substituting or altering components of a visual work. They began to include increasingly incongruous objects in their work. Rauschenberg called his constructions "combines" and went so far as to place a stuffed goat—spattered with paint and with a rubber tire around its neck—onto one. Kaprow, more philosophical and restless, meditated on the relationship of the spectator and the work. He put mirrors into his things so the spectator could feel included in them. That wasn't physical enough, so he made enveloping collages which surrounded the spectator. These he called "environments." Finally, in the Spring of 1958, he began to include live people as part of the collage, and this he called a "happening."

The proscenium theater is the outgrowth of Seventeenth Century ideals

Danger Music Number Twenty-One (Comb Music)

Colored. (Spring 1962)

Danger Music Number Twenty-Two (The Marrying Maiden)

Two baritones facing. No? Yes! No? Yes! No? Yes! No? Yes! . . . (death) (Spring 1962)

Danger Music Number Twenty-Three (18 Happenings in Six Parts)

Sand witch. Seven men can't lift it. Very solid. (Spring 1962)

Danger Music Number Twenty-Four

Find it. Attack it. (Paris, December 1962)

Danger Music Number Twenty-Five

Decide what you want to do and do it. (Paris, December 1962)

Danger Music Number Twenty-Six

Give it up. Abandon it for good. (Ehlhalten, December 1962)

Danger Music Number Twenty-Seven

Hit back. (Düsseldorf, February 1963)

Danger Music Number Twenty-Eight

Not-smile for some days. (Köln, February 1963)

i find man amazing (and sometimes quite wonderful)

		this
		clomping
		animal
	this	clomping
	this	animal
	clomping	this
	clomping	animal
	animal	this
	animal	clomping
this	clomping	animal
this	animal	clomping
clomping	this	animal
clomping	animal	this
animal	this	clomping
animal	clomping	this

chelsea
dancetime, junetime 1967

among many seas

i
rain rips
ryokan royal

ii
gently gently girl
kosygin's coming and
there's letters to write

iii
i'd like to dance with you
and i shall (will you be surprised?)
gal

iv
nuts
n
buts

v
you've got lots to show
but why won't my grass grow?

vi
why miss her when you want her
if you kiss her when you don't want her?
rain is contagious and often outrageous

vii
an awful lot of things
are written in lichens on stones
is the trick to know what to read instead
of how?

new york
june's saddest and rainiest, '67

of social order. Yet there is remarkably little structural difference between the dramas of D'Avenant and those of Edward Albee, certainly nothing comparable to the difference in pump construction or means of mass transportation. It would seem that the technological and social implications of the first two industrial revolutions have been evaded completely. The drama is still mechanistically divided: there are performers, production people, a separate audience and an explicit script. Once started, like Frankenstein's monster, the course of affairs is unalterable, perhaps damned by its inability to reflect its surroundings. With our populistic mentality today, it is difficult to attach importance—other than what we have been taught to attach —to this traditional theater. Nor do minor innovations do more than provide dinner conversation: this theater is round instead of square, in that one the stage revolves, here the play is relatively senseless and whimsical (Pinter is, after all, our modern J. M. Barrie—unless the honor belongs more properly to Beckett). Every year fewer attend the professional Broadway theaters. The shows get sillier and sillier, showing the producers' estimate of our mentality (or is it their own that is revealed?). Even the best of the traditional theater is no longer

Danger Music Number Twenty-Nine

Get a job for its own sake. (North Brookfield, March 1963)

Danger Music Number Thirty

This one is officially inexpressible. (North Brookfield, March 1963)

Danger Music Number Thirty-One

Liberty and committee work! (North Brookfield, March 1963)

Danger Music Number Thirty-Two (for George Maciunas)

Do not abide by your decision. (New York, April 1, 1963)

Danger Music Number Thirty-Three (for Henning Christiansen)

Have a ball show. (May 1963)

Danger Music Number Thirty-Four (for Big Dan)

Make a list of any values, tendencies and qualities present in your work. By means of dice select a couple of these. Exaggerate them and ignore all others. Execute the result meticulously. Get a sympathetic postman to give you a theory defending what you have done. Always hope for the best. (May 1963)

Intermedial Object #1

Construct what matches the following description:

¶1. SIZE
Horse = 1, Elephant = 10. Object is at 6.

¶2. SHAPE
Shoe = 1, Mushroom = 10. Object is at 7.

¶3. FUNCTION
Food = 1, Chair = 10. Object is at 6.

¶4. CRAFTSMANSHIP
Neat = 1, Profundity = 10. Object is at 3.

¶5. TASTE
Lemon = 1, Hardware = 10. Object is at 5.

¶6. DECORATION
Color = 1, Electricity = 10. Object is at 6.

¶7. BRIGHTNESS
Sky = 1, Mahogany = 10. Object is at 4.

¶8. PERMANENCE
Cake = 1, Joy = 10. Object is at 2.

¶9. IMPACT
Political = 1, Aesthetic = 10, Humorous = ×10. Object is at 8 and is ×7 up.

Photographs and movies of resulting objects may be sent to Something Else Press, Inc., 238 West 22nd St., New York, N.Y. 10011.

New York City
June 10, 1966

moments in the lives of great women

a six-star special

As kingfishers catch fire, dragonflies draw flame.
——*Gerard Manley Hopkins*

stephen ii

it doesn't have all to be
so grand and huge and successful
and public some of it can be
quite small and private

found on Broadway but at the Judson Memorial Church, some miles away. Yet our theater schools grind out thousands on thousands of performing and production personnel, for whom jobs will simply not exist in twenty years. Can we blame the unions? Or rents and real estate taxes? Of course not. The subsidized productions, sponsored at such museums as New York's Lincoln Center, are not building up a new audience so much as recultivating an old one, since the medium of such drama seems weird and artificial in our new social milieu. We need more portability and flexibility, and this the traditional theater cannot provide. It was made for Versailles and for the sedentary Milords, not for motorized life-demons who travel six hundred miles a week. Versailles no longer speaks very loudly to us, since we think at eighty-five miles an hour.

In the other direction, starting from the idea of theater itself, others such as myself declared war on the script as a set of sequential events. Improvisation was no help; performers merely acted in imitation of a script. So I began to work as if time and sequence could be utterly suspended, not by ignoring them (which would simply be illogical) but by systematically replacing them as structural elements with change. Lack of change

Danger Music Number Thirty-Five
(for Wolf the friendly dragon)

Do something gigantic.

Do not sign your name—turn your back and never look over your shoulder. (June 1963)

Danger Music Number Thirty-Six

Shrouds without crowds. (June 1963)

Danger Music Number Thirty-Seven

More shrouds without crowds. (June 1963)

Danger Music Number Thirty-Eight

(June 1963)

Danger Music Number Thirty-Nine

Times are changing, my friend. Things will not always be like this. (July 1963)

Danger Music Number Forty
(for Big Dan)

Disappear into your work. Or into some member of the opposite sex who reflects it. (July 1963)

Danger Music Number Forty-One

Take off your old coat and roll up your sleeves. (July 1963)

Danger Music Number Forty-Two

Nobody is superfluous, especially if he wants to give a hand. (July 1963)

Danger Music Number Forty-Three

To try to isolate more things that would be dangerous to oneself, to one's work, or to one's capabilities, to the

stephen ii

care, honey
he's a good man

and ready to work now
and a man only has his work
and gets tired of living among the lotus eaters
where you met him and began to love him

take care, honey
he loved you when you worked and only partly liked it
and you may destroy him if you try to become his seeming
and something in yourself
which he loves

just take care, honey
he does not want you to be him

eleanor roosevelt

you go to the bottom of the cold mine
there's eleanor
you look under the bed
there's eleanor
you look into hooverville
there's eleanor

my day reads like gertrude stein
gertrude stein reads like *my day*
but with more style

there's eleanor

would cause my pieces to stop. In 1958 I wrote a piece, *Stacked Deck,* in which any event can take place at any time, as long as its cue appears. The cues are produced by colored lights. Since the colored lights could be used wherever they were put and audience reactions were also cuing situations, the performance-audience separation was removed and a happening situation was established, though less visually-oriented in its use of its environment and imagery. At the same time, Al Hansen moved into the area from graphic notation experiments, and Nam June Paik and Benjamin Patterson (both in Germany at the time) moved in from varieties of music in which specifically musical events were frequently replaced by non-musical actions.

Thus the Happening developed as an intermedium, an uncharted land that lies between collage, music and the theater. It is not governed by rules; each work determines its own medium and form according to its needs. The concept itself is better understood by what it is not, rather than what it is. Approaching it, we are pioneers again, and shall continue to be so as long as there's plenty of elbow room and no neighbors around for a few miles. Of course, a concept like this is very disturbing to those whose mentality is compart-

status quo, to the war of the Defensive against the Defenseless, or to the Gentle, Sweet, Kindly-disposed, entrenched Liberal against the Brothers and the Sisters (on the ground of expedience), to isolate more of these things would be to overemphasize the problem and to minimize the fact that a solution is possible and necessary. (July 1963)

Lecture Number One

The lecturer distributes to the audience sheets of directions for games, assembly instructions, sample rental leases, tax forms, etc. He requests the audience to read these back to him, each reader so loud that he drowns out all others to his own hearing. (Ca. May 1957)

Lecture Number Two

The lecturer reads: "The day begins. After a time the day ends. The day begins. After a time the day ends. The day begins. After a time the day ends. The day begins. After a time the day ends. The day begins. After a time the day ends. The day begins. After a time the day ends. The day begins. After a time the day ends. . . ."

This is repeated the number of times that a day begins in a common span of time, such as a week, fortnight, month, year, decade, century, millenium, etc. (Autumn 1959)

Lecture Number Three (The Lives of Great Men)

The lives of great men are described by the lecturer in terms of their personifications as great or common monuments

foreword §1

i really don't know what the universal is in our experience or what there is about it that is universal. but on the other hand i cannot imagine that, once we have removed the dust curtains, we are not pretty much the same. we all have sex, we all have our things to do. most of us like to be with other people and to work with them and for ourselves.

the point isn't who you go down with, but how it fits into the poem. a certain lady will wear a tiny hat with a long feather in it. it may seem ridiculous. but it comes to be part of her. i remember in worcester, mass., where i am from, there was a certain mrs. kow, of whom i was very fond, though i don't remember why. and once there was a party somewhere, and the long pheasant feather in her hat broke, and hung over her face. on anyone else it would have been very funny, but on her it was just, well, an unfortunate accident which no six-year-old, as i was, would want to call to her attention. these funny things that turn out not to be funny and vice versa. and she liked that hat very much, and it had been hurt. that is where we begin to choose sides. we lose our humor and replace it with irony. and it is hard to keep the hot, bitter taste out of the back of your mouth.

how it fits into the poem. che guevara is dead. his death would not mean very

mentalized. *Time, Life* and the High Priests have been announcing the death of Happenings regularly since the movement gained momentum in the late fifties, but this says more about the accuracy of their information than about the liveliness of the movement.

We have noted the intermedia in the theater and in the visual arts, the Happening and certain varieties of physical constructions. For reasons of space we cannot take up here the intermedia between other areas. However, I would like to suggest that the use of intermedia is more or less universal throughout the fine arts, since continuity rather than categorization is the hallmark of our new mentality. There are parallels to the Happening in music, for example, in the work of such composers as Philip Corner and John Cage, who explore the intermedia between music and philosophy, or Joe Jones, whose self-playing musical instruments fall into the intermedium between music and sculpture. The constructed poems of Emmett Williams and Robert Filliou certainly constitute an intermedium between poetry and sculpture. Is it possible to speak of the use of intermedia as a huge and inclusive movement of which Dada, Futurism and Surrealism are early phases preceding the huge ground-swell that is taking place now?

or objects in the sight of the lecturer. (January 1960)

Lecture Number Four

The lecturer meticulously prepares a text, the words of which are then carefully formed before his hearers without being at all audible. (On hearing Henry Flynt, Winter 1961)

Lecture Number Five

The lecturer announces: "For this lecture will the audience please turn around exactly 180° in their seats." When they have done this, he says "Thank you," and goes away. (Same day as Lecture Number Four, Winter 1961)

Lecture Number Six (On the Dance)

This lecture is a collection of callisthenics recordings with old time music, available on request from this lecturer. (April 20th, 1963)

Lecture Number Seven (On Employment)

What do you have to say? Tell me about yourself. (May 23rd, 1963)

Lecture Number Eight (On Muscatel)

As early in the morning as possible, on as inconvenient a day as possible, at as uncomfortable a season as possible, and having notified as many people as possible of the forthcoming lecture, the lecturer sets out before sunrise, equipped with a flashlight and accompanied by

much if it hadn't been him it happened to—sad, maybe. but close, no cigar. yet, it being him, it happened to more than him. if it is your noggin it happens to, and if many people are thinking about your noggin, then when it happens the generality is drawn.

i can't imagine any thing about anybody without there being only a very minimum of things about it which is not universal.

stephen i

the nose?
no it's not the nose

the eyes?
no it's not the eyes

the thinness?
no it's not the thinness

the small of the back?
no it's not the small of the back

it's the beautiful
nothing
in particular

Or is it more reasonable to regard the use of intermedia an irreversible historical innovation, more comparable for example, to the development of instrumental music than, for example, to the development of Romanticism?

New York
December 1965

the attenders of the lecture, to whom, however, he says not a single word throughout. They are led through his favorite and unfavorite places, and he points with the flashlight at his favorite and unfavorite places—or where they were or might be. It is observed that the sun rises. (December 1964)

Concert Number One

This concert lasts fifty-five days. (March 1963)

Concert Number Two

This concert lasts until something happens. (March 1963)

Concert Number Three

This concert is highly disorganized. (March 1963)

Concert Number Four

This concert is profoundly disorganized. (March 1963)

Concert Number Five

This concert exhibits great spiritual virtuosity. (March 1963)

Concert Number Six

This concert is usually performed by very fat men. (March 1963)

Concert Number Seven

This concert calls for seven dancers, stilts and Florence Tarlow. (March 1963)

sophia

don't disturb me
i'm doing my job

i'm charming
yes charming
charming yes
yes

Games of Art

Starting with nothing is a good way to get somewhere. As anyone who has studied Set Theory knows, the whole Real Number system is based on the empty set. Nothing worked for Descartes and Sartre, and perhaps it works in art too.

On the other hand, there are those for whom the beauty of Nothing is simply an inherent thing, for whom it needs no function, like the old man in the famous cartoon, smiling over his desk while two younger men in the foreground say, gesturing to him, "He started at the bottom, liked it and stayed there." The apparent unassumingness of emptiness is what gives it its charm. Yet this charm is very fragile. Put something in an empty room and it is no longer empty.

Perhaps we can conceive then of an assumed nothingness, rather than of some absolute. Of a table just waiting for something to be on it, of a mind just waiting to think about supper.

Concert Number Eight

This concert exhibits our lack of imagination. (March 1963)

Concert Number Nine

This concert is attended exclusively by people named Robert. (March 1963)

Concert Number Ten

This concert calls for books, cowbells, cymbals, drums, incense, whistles, smoke bombs, toys, dogs, tractors, flowers, bees, sunlight, hay, logs, drums, motors, saws and hundred-year-old hand tools. (March 1963)

Concert Number Eleven

This concert calls for twelve banjo players, two tennis players, an oboe d'amore player, and a bassoon virtuoso. (March 1963)

Concert Number Twelve

This concert happens in rainy weather. (March 1963)

Concert Number Thirteen

This concert gets rained out. (March 1963)

Concert Number Fourteen

This concert is very good for the digestion. (March 1963)

Concert Number Fifteen

Some of us are hungry. (March 1963)





November 1

stephen i

when they took my picture in the plant
i found i had become a very old old
fellow with a very very old old
way of being old and hard and
though i was not yet thirty i
had become older and i
was really older than old
men who walk in hand
with kids to the park
where there are
dux and krazy o
krazy katz on an
old memorial
day and a
fats sings

and then i went in the stock room and
asked for something and she went sud-
denly up the shelves barefoot (for
(she had
(taken her
(shoes off
—it was
hot)
and i felt every push of each cold shelf
on my own foot

We might call this somethingness. Or anythingness (a very dangerous thought). Or maybe invitingness. The last term is the one I will use. It is clumsy but clear.

Some things having a quality of invitingness seem to invite almost anything. The mind is an example of this in its relation to ideas. Almost any idea available to a person may pop into his head at one time or another. Other things seem to be more specifically directed toward something. For example, one does not normally expect to pick up a coffee pot and discover that it is a table lamp, that it would be dangerous to make coffee in it. Not that one cannot be delighted and surprised, like the child Ray Johnson once wrote about, who opened a wardrobe in an unused room of her house and found not clothes but hundreds of mushrooms growing inside.

Taking these two sorts of invitingness as points of reference, we may conceive of a whole arc of degrees between them. In art, every time an artist makes a choice, this choice is implicitly projected onto this arc in various ways. But normally this is automatic. What the artist does is unambiguous, at least in its physical manifestations, whether we are speaking of a painter, a pianist, a composer, etc.

But suppose we conceive next of an Intermedium between this arc and the

Concert Number Sixteen

This concert cools you on a hot day. (March 1963)

Concert Number Seventeen

This concert has too many people. (March 1963)

Concert Number Eighteen

This concert is for the birds. (March 1963)

Concert Number Nineteen

This concert has nothing in it. (March 1963)

Concert Number Twenty

This concert invites our consideration. (March 1963)

Concert Number Twenty-One

This concert is all alone. (March 1963)

Concert Number Twenty-Two

This concert doesn't happen. (March 1963)

foreword §2

seasons change, like the rest of things, natch. stephen one becomes stephen two becomes stephen three and then, passing from the first tried, becomes even stevie. or coming from another route, stevie came from chickery who proceeds from sophia. for sophia begat chickery, who begat stevie, some sort of yeni pazarî. and coasting back in the other direction, we see only how many people there are in the world. and the world is among us. each of us is many people to many people at many times.

i really can't see how anybody can find it in him or her to refuse someone something it is within her or his modus to offer. but then there's probably a lot of things i can't see—at least until i've suggested them.

but we can even will these cycles, i think. that is what i mean by polycentrism. we have not single identities but centers of potential within ourselves, and to either of them we may be attracted at any time: but they may be mutually incompatible in oh so many ways. schizophrenics are megalomaniacs about one or another of these centers, and so are most men and women for whom the problem is not one of doing but of being, not of what can i do and therefore become, but of what do i, in fact, do, and what, therefore, am i?

i am going to be unabashed. i am going to use a word i stole. from a po-

arts, which consists in the artist being extremely conscious about the projection of his artistic choices onto this arc of invitingness, perhaps even to the point where this concern becomes primary. We then reach a point where the rules become paramount. If we are clear where we are, there is no problem. If we are not, there is. The Eighteenth Century composer Fux was primarily concerned with the rules of his fugues, but insisted on embedding them in musical compositions which, since they were not his prime concern, suffered from neglect and were perfectly awful. The same observation can be applied, with devastating effect, to the work of such composers as Karlheinz Stockhausen and Milton Babbitt. Why not simply give the rules if, for the moment, that's the point? Then let the individual performer work out his own performance, since he, more than the composer, knows his strong and weak points.

This is, of course, precisely what athletes do. And because of the parallels to any card game or sport, we could call such works Art-Games. But in order to keep the emphasis on Art, let's call them Games of Art. The artist, then, might be likened to a carpenter who puts together a table. If he does a bad job, coffee cups will upset on it. If it is a beautiful and

A Symphonic Play

Curtain opens. Discovered: the New York Public Library! Mr. and Mrs. Terwilliger, and Mr. and Mrs. Brown.

MRS. TERWILLIGER!

My long-lost cousin! (*Falls into Mr. Brown's arms.*)

MRS. BROWN!

My long-lost Daddy! (*Falls into Mr. Terwilliger's arms.*)

CURTAIN

February 1967
New York



June 1967

litical concept, in international marxism, coined by togliatti: polycentrism. it means maybe more than he meant it to. but then revolutionaries so often do.

stephen iii

a star—
so many times hotter than the sun
so far away

we may be little people
but we're here and we're warm

chickery—
so many times hotter than the sun
so far away

we may be little people
but we're here and we're warm

but when stars fall in love don't
they have to make believe
they're something else
and almost disap-
pear into each
other to survive
(& doesn't that
hurt them both
by destroying what
each really loves?)

polished one, it will invite the possibility of many fine meals being enjoyed on it. Thus, there is a connection between the not-cookery of making a table and the cookery of preparing a fine meal. In the same way, in preparing the rules of his game, an artist invites one, another, or a range of possibilities. He may make this range very large, in which case the performance of the game, like commedia dell'arte, will have an essentially improvisational character. Or there may be a limited scope of possibilities, controlled and limited by the physical demands on the performers, or by the narrow scope of specified subject matter which, for example, may be limited to love or to politics (this last in my own *The Quill Game*). The game may even be unperformable (for example, my *Fleischenlieder*), at which point we might suggest it establishes an Intermedium between Games and Poetry.

But few games are played because of the charm of the rules. Most are played for the joy that is involved in them, or for the catharsis (in the case of rough games).

Even so, there are a few observations we can make about the nature of these rules. One, they do have social implications. Normally, in a concert situation we are not too shocked by the dictatorial relationship between

Vampirism or What Christmas Brought the Old Time Songsmith

Himself: I am himself. I am acting in a play, a play with a story. You will shortly see another actor, who plays herself. We are interchangeable. Himself is young, but he looks old. Or he is made up for it to be that way. Herself finds sufficient fresh blood to retain all the trappings of youth and graciousness. Himself has a strange wheeze that ruins his speech from time to time, just when he has something to say. Herself doesn't notice.

Herself (offstage): I am so warm.

Himself: The setting is a set. Here there are plenty of corners, platforms, old furniture, debris, family photos, cooking utensils and ruined equipment. Every Saturday I make bread, and listen to old Janis Joplin records. And I wonder what I can add to the list of reasons I don't jump out the window. The list: it would cost too much, it would embarrass the children and it would end the poem on a toneless note. Then I make the list of why I don't just go away. The list: it would cost too much, it would embarrass

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stephen ii

i cannot share what i feel
with what i think i feel

now
if i could just discover
and measure the difference

letter from stephen i to chickery
(*after she had left for the land of lotus eaters*)

dear chickery
dear chickery

you needn't think of me now that
you're away
there isn't very much for us to say
i just loved you
like so many others
dear chickery
dear chickery
dear chickery

(unsigned)

the conductor and the performers. However, when a work belongs both to the Game of Art and Happenings Intermedia, we are extremely conscious of all details of this sort. Therefore the artist has to be extremely careful, in working with things like this, that the social situation he establishes is something that he really means. Such a piece as Tomas Schmit's *Zyklus* is unfortunately arrogant in its use of time. In this piece the performer is surrounded by bottles or buckets, one of which contains water or some other liquid. He pours the water from one to the next until it has all evaporated. The point of the piece is its concentration and the transformation of a meaningless act into an interesting one through repetition. But the unfortunate, extreme length of the piece—which is inherent in it—seems to be saying: look how much richer in time I am than you, look how much more patient, how I can afford to do this endlessly. The moment a spectator becomes restless, this problem appears with such force that is it difficult to put it away. We would like to note, however, that this piece is unique among the otherwise fascinating works of this composer.

Two, these rules establish a community of participants who are more conscious of behaving in similar ways than they would be if they were act-

the children and it would end the poem on a toneless note.

Herself: I am so warm. (She enters.)

Himself: What are you? Or don't you care?

Herself: I am so warm. (She goes out.)

Himself: What's the matter?

Herself: Don't be idealistic about these things.

CURTAIN

Barton, Vt.
August 1968

Five Moments, Five Days, Two People

1. At a surprise moment, stripping together. Not making love, but touching the neck, the hair, the thighs, the eyelids, the ears . . .
2. Eating the same fish at the same time, in different places . . .
3. Destroying something that is loved by both . . .
4. Sitting together, watching ice melt on the earth . . .
5. Arguing about nothing in particular. . .

NYC
hot July at the Bastille '67

stevie

yeah
we all meet on the mouth
we all meet in the mouth
yeah

i shouldn't have married that french guy

stephen iii

i've never been born before
and i doubt i ever will be

but i wish i had been
sometimes

saint catherine

it seems to me it must have been saint
catherine
who wasn't supposed to take food to
some prisoners

and when the king asked what she had
in her basket
she said it was roses but when they
opened the basket
it was roses
it was roses
it was roses

well if that wasn't saint catherine
maybe it might have been

ing in a drama. This community aspect has its dangers and its blessings. In being conscious of the other participants, an individual may become self-conscious and decide to reject them, grandstanding and damaging the spirit of the piece in a much more uncontrolled way than if he had not been given the responsibility of making his own use of the rules. The artist has to make certain decisions then about how best to promote a team spirit. On the other hand, in Games of Art the team spirit and cooperation among the participants can be much more beautiful than in other media. For example, the community of madness which develops in Al Hansen's comic Game of Art, *Car Bibbe,* a Happening involving seven automobiles and a great many participants in each, is as interesting as what the participants actually do.

Three, an element of fascination, about just which rule will be followed when, can be very useful. In looking at a fountain, we know that the water will come from a point and go to a point, but the details of how this happens constantly shift. People playing bridge hope to be surprised by the hands they are dealt, and too much good luck is as dull as too much bad luck. Therefore the artist can, if he chooses, build variety and surprises into his game. In many sorts

stephen iii

twinkle twinkle
bush and winkle
better thinkle
how we stinkle

if i was worth fighting about
i would have been

but it's not bad laughing
even when it's not much fun

twinkle twinkle
lots of times more

stephen iii

when i go away
i want to leave no broken hearts behind
me
but only the brothers and the sisters
happy with their memories
and with love
still intact
not on ice
but ready to dance
again and again and a
dance is not a bad thing

of Games of Art—particularly such rough and cathartic ones as those of Wolf Vostell, such concentrated ritual-image ones as those of Allan Kaprow, and such even-textured ones as most of my own—surprises are best confined to the detail, like the playing of a fountain, rather than allowed to be major structural exceptions. Kaprow, in such pieces as his *Calling,* has even gone out of his way to insure that no participant or spectator will be surprised by 1, eliminating the spectators altogether, and 2, giving each participant a detailed script describing precisely what will happen and in what order.

A critical remark might be made at this point, that perhaps Games of Art depend too much on the creative abilities of the participants to fill in the blanks. One answer to this could be that other kinds of art depend too much on the omniscience of their creators. Another, to return to the analogy of sports, is that few people are interested in knowing who invented ice hockey and why, when the game is being played and there's plenty of action to watch.

To summarize then, Games of Art are a medium which can be used to produce a great variety of art works. Most media imply their game as soon as the artist makes a choice what to do. For example, the composers and

Fleischenlieder

Anger Song #1
for Cardinal Spellman

Taking a priest, preferably a cardinal. Banging his head against the floor till it bleeds. Banging his head against the floor until his hair comes off. Banging his head against the floor till our hands are pouring blood. Banging his head against the floor until the floor collapses or his head can no longer be found.

Bringing about peace in the world.

Anger Song #2

Realizing that wars, just and unjust, cost $$$$$$$$$. Realizing that the ability to wage these wars can be ended by destroying the exchange value of these $$$$$$$$$.

Therefore buying as little as possible that is made in the home of the $$$$$$$$$ and as much as possible that is not. Hoping that our brothers abroad will do the same.

Anger Song #3
for LeRoi Jones

Finding a man who is filled with hate. Separating him from what he hates and

A Legend of the Snow

One icy long ago. Sorry dad, no sun.

The sun-eaters. Being busy, Chewing suns, some red and a couple of black ones. Some of the suns very sudden. Some very hot.

Some of the sun-eaters having had jobs as printers. Some having been married to Jean Harlow, one or two having been burned, and one of them a soldier in the snow.

A soldier in the snow, rapidly having left. "I coming to which way to the wars?" Cracked and broken suns, pasted to a blackened onion skin. He asking, the sun-eaters chilled. The sun-eaters asking, "Do we have any clocks?"

A castle popping. A seer, a castle, the moon and the wind. The moon flicking a penny off her cheek with her tail. The wind sick to his stomach. The seer lighting a lantern and chuckling.

I coming, having seen death on his haystack playing a banjo, I having seen the Indians driving up in a Buick and dancing around him.

Death saying, "Help me cut my head off," the soldier standing and smiling. Crapped out. The wind. Sorry, dad. The donkey, the wind, a decapitated star, and Meister Eckhart walking together. The sun-eaters standing and silent among trees. The largest of the suns cold and brown in a drift.

New York
January 1960

stephen ii

i liked to tell untrue stories
and did so whenever i could
birds flew out of my mouth
and built crazy nests of my fabrications
but now it seems i only tell fibs
when they are safely preposterous

danielle casanova

after you had come from the beauty parlor
you were put in buchenwald's death camp

perhaps you were a bit humorless
but you were a resistance leader
a red resistance leader

and when you died
somehow all the inmates found roses for you
red roses
and they sang songs that amazed even the hardest of the guards and
the
children sang songs too

performers of romantic symphonies are all playing one game. By shifting the emphasis to the game, the situation is transformed and other situations become possible, with other emphases. Three of these we highlighted. We did not take up the questions of art and anti-art, since the latter depends on the former even to be conceived and is therefore merely a branch of the former. The question of classifying such open phenomena as the group dances of certain American Indians, for example the Robin Dance of the Iroquois, strikes us as rather artificial, since, while they are certainly games as we have described what we mean, we have not been concerned with the other question of whether Games of Art are, themselves, art.

New York
Winter 1966

putting him with what he thinks he loves.
Watching this love turn also to hate.

Anger Song #4
for President Johnson

Taking a false-faced man.
Taking a scalpel and forceps.
Erasing his false face

(Days of the "Peace-Offensive")

Anger Song #5

Reminding the cold soldiers that they know better where they are than the ones who sent them there.

Reminding them that there is neither justice nor worth in their freezing.

Reminding them that to allow oneself to freeze when one has a gun and can use it and knows what to do with it is to be an accomplice in a war crime.

Summer 1966

Anger Song #6
"Smash"

1. Inviting the people to come free, if they bring whistles and hammers.

2. Arraying and hanging as many breakable images around the room as possible—fine bottles, decanters, flower pots and vases, busts of Wagner, religious sculptures, etc.

3. When they come, explaining the rules:

   a. They surround the ringleader.
   b. He turns, ad lib.
   c. When he has his back to anyone, this person is as silent as possible.

stephen ii

i dreamed

we were standing in the grass
and the dew reached to our knees

i knew

even if i loved you more, baby
i doubt i could hate you less

stephen iii

i will be born
i am gentle
when i am wanted
that will be quite soon enough
i am gentle

saint odile

did you keep a diary
or
did you keep a diary

no matter
you were always right

Intending

Back in the days of pure media, when pictures were painted in paint on cloth, before the best artists became more interested in the intermedia between painting and sculpture, between music and theater, etc., there was no particular value attached to intention. A work, finished, was essentially an entity. The painting was hung, noticed, and ignored. The script ruled the life of a few actors for a couple of hours, then was placed aside and forgotten until its next moment of dominance. It lasted, as opposed to the reality of shoes. Shoes serve and wear out. From the moment they are put on the feet, they are always changing, until the time when their change makes them less serviceable, irreversibly so, and they are discarded.

So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like

d. When he has his side to anyone, this person blows his whistle repeatedly, not too loud.
e. When he faces anyone, this person blows his whistle as loudly and violently as possible.
f. When he actually looks into anyone's face, this person smashes an image with his hammer.

4. Continuing from the beginning until all the images are smashed.

New York
Summer 1966



November 1967

problem

what to do with yourself
if your ordinary feelings
keep blasting out in Hi-Fi?

10/2/67

sophia

there is nothing for which i
have a quick answer or
have an honest one

and i have yet to be satisfied by
anything anyone loves me can do or
anything that i can do

but i can dream can't i?

stephanie

o
if only i were a musician again
o

(a long line between two balls)

"the cold lady of the wind
sits at her desk
ruffling her papers
sorting her sentences
cleaning her glasses neatly
like her fingers were windshield
wipers

shoes, more temporary, more human, more able to admit of the possibility of change. The fixed-finished work began to be supplemented by the idea of a work as a process, constantly becoming something else, tentative, allowing more than one interpretation. We see it in literature in the controlled ambiguities of Joyce, William Carlos Williams, Abraham Lincoln Gillespie, Kurt Schwitters. In music we see the tendency from Wagner, of whom a very small variety of definitive performances is possible, through Ives, of whom a rather enormous possibility of definitive performances can coexist, through Cage, where the emphasis is on variety and the expanded experience rather than on any sort of definitiveness, to Philip Corner (and, perhaps, beyond?), in whose work the only definitive quality of the performance becomes the negative one of not only being fascinating itself, but of suggesting as many as possible other interpretations within the context of the piece.

The composition then consists less of providing performers with explicit materials to work with than of fixing boundaries and kinds of images within which the performers operate. The reasoning which makes this attractive to the composer or playwright we shall get to shortly. But first I would like to take up a few historical ob-

The World Is Our Oyster

a game of disguises

1. Any number of performers may participate, as many as possible of whom, optimally, have never seen each other.

2. They arrange by mail, telephone or similar means to converge simultaneously from outside onto a predetermined area, several blocks large, where there are plenty of sidewalks and at a time when there will be a maximum amount of pedestrian traffic.

3. Each performer disguises himself and alters his appearance in an appropriate manner, using wigs, false cheeks, nose putty, make-up, startling or ordinary costumes, etc., as necessary.

4. At the determined time, each enters the area, preferably by a different route from the other performers. He walks at random through the area accosting any person or persons who strike him as appropriate with the question, "Are you in the game?" If the answer is "Yes," the now-recognized performers proceed along together, accosting and being accosted, until all the performers are walking along together.

5. Other responses than "Yes" are handled in the appropriate manner.

New York
July 18, 1966

"the amber lady turned to ice
where did they go
those warm hands
that singed all the tar
and gently placed it where it went
and burnt like a star

"the harpsichord wind gal
wasn't always like that
chewing up her daughters
alone in her rages
drying the wineglasses lightly
like they were vipers"

stephen i to chickery

suddenly one day
something strange
happened to happen

you were wearing low-slung slacks as
usual
and as you bent over the top of your
fanny showed

a warm flash shot through me (natural
enough—no guilt) and i wanted
to touch you there or kiss you
but for a moment the
stephen in me broke
through and i was
frightened

but only for a moment
i was beyond all that

no matter

servations and contrasts about the period in which this way of working originated.

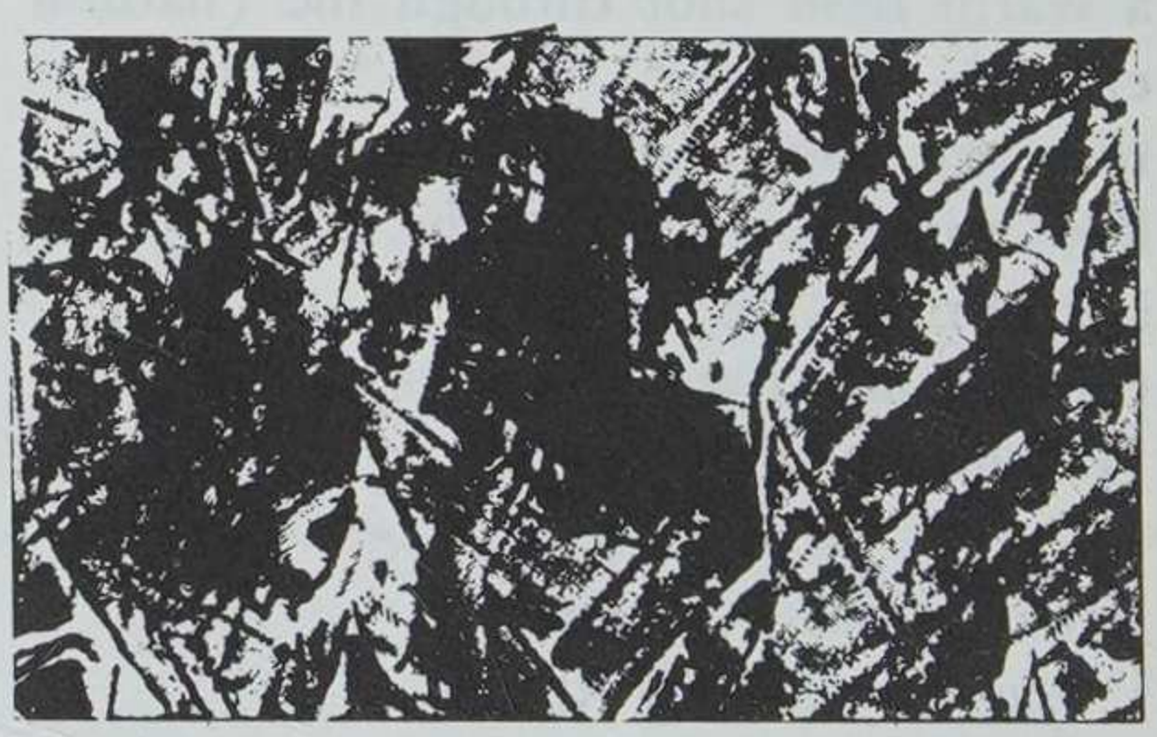
The late 1950's was typified by Abstract Expressionism (called "tachisme" in Europe) in painting, and by the International Style (Stockhausen, Koenig, Boulez, Nono, Nilsson, etc.) in music, so called because of its very close parallels, aesthetically and technically, to the post-Bauhaus International Style in architecture. The International Style and Abstract Expressionism both emphasized working with very specific materials in an abstract (i.e., uncrystallized-into-clearly-semantic-details) manner. The reasons for this we will not take up here. However, the clarity and the vividness of certain of the painters' viewpoints, those of Pollock, Kline. and de Kooning, gave a certain prestige to painting over all the other arts, greater than it had previously had in recent times. As a result, some of the younger painters began to feel that their work should include other media, and began to extend toward them. This is specifically true of Rauschenberg and Kaprow, and their experiments resulted in environments and Happenings. On the other hand, people involved in the other arts began to feel that painting was much more advanced, much more filled with exciting implications. And so

Isis Crisis
a play for gentle folk
including phil corner

For the performance of this piece, an elevated performance area with one end more front than back, up to five naked couples, and the following lighting system are needed: six elements to the lights —(1) upstage a quivering blue flood, flickering very fast (candle-like), with a dim lemon side light on a simple, unpainted lathing structure; (2) at stage middle, two side lights, one ruby and one blue green, which split the image caught between; (3) full light over the whole stage; (4) dim reds, ambers, yellows and oranges which shift vertiginously over the stage; (5) darkness except for slides and/or texts (photo-offset negative assemblages?) being projected in various colors over the performance, sharply or unsharply, from the front; (6) a movie of a sixth (or up-to-sixth) naked couple, not the live performers, performing this piece, projected over the performance. Of these six elements of lighting, no two happen at once.

The duration of the performance is free, but is predetermined. Roughly 8′ per couple of performers seems appropriate. A lighting score is worked out on

9½ Second Rhythm



November 1959

stephanie

but i would like to be
you are i love it that
as in love

(hidden things
things hidden)

sophia

when stephen and i came back to cat alley
we found nothing much had changed
but the little warning signals
that seemed to flash in his
mind when he hired
chickery to mind
the shop while
we went
away

flashed like crazy

but he was surely beyond all that
no matter

they tried to associate themselves with painting. This brings us to the work of John Cage.

Cage was always involved in both formal and acoustic experimentation. In fact, the implications of such an early piece as *Construction in Metal* (1937) have never been followed up. However, in the early 1950's, his work began to parallel that of the best Abstract Expressionists. At the time, he seemed anxious to avoid the responsibility of trying to mean something semantic in his work, but now it begins to look more like trying to develop a structural principle that was an alternative to the typical willed imposition of the International Stylists, which began to be seen as both arbitrary and requiring the subservience of the performer's own knowledge to the composer's will, and therefore implicitly fascistic and undesirable. Whether or not it was Cage's view, it is certainly my own, that serial music is a neo-feudal tendency, and quite without relevance to the rather different problems of our own times. However, a sense of this problem was certainly implicit in Cage's attempt to find more realistic structural means of composing music; and he developed the idea of working by chance operation, or what is known in Europe as "aleatropic methodology."

Chance meant fixing a set of possi-

this basis, using dice to randomize the possibilities into slow, irregular shifts.

Each performance is planned to work through the following sequence of materials:

1) In a couple, A's hands start on B's genitals, B's hands on A's breasts. Stillness at first. Then slowly a caressing begins, moving away from the genitals, in circles, of harmony, touching and caressing, larger and larger. The sexual areas become increasingly bypassed.

2) The arms begin to whirl like windmills. A and B play motion games with each other, no longer touching, very physical and gymnastic. Very vigorous.

3) A does something and/or says something—perhaps ridiculous. B plays "follow the leader" after A. Repeat ad lib.

4) B does something and/or says something—perhaps ridiculous. A plays "follow the leader" after B. Repeat ad lib.

5) A and B begin to shriek—screaming their whole insides out, breathing and sighing very violently and then less so. Gradually they sink into themselves and fold down into the floor. Exhaustion must be real and actual.

6) At the end they are lying on the floor on their stomachs, heads raised and backs bent up. They look at each other, and their fingers—arms outstretched—touch and play games. Possible smiles.

The above sequence is intended to be used for the larger run of the work, and to provide specific materials for the stage action. But the performers are, themselves, to work out according to what

Diter and the Clouds, a Legend

A man, a cloud, a legend.
A man with a cloud on his head.
A drinking man and a good man.
An inventor whose droppings fall softly
but heavily.

Diter and a cloud.
Diter a friend.
A cloud.

Diter flying over the rivers, dropping the
T's into them.
Diter laughing at the clouds and mailing
letters through them.
Letters flying all over the place.

A man with the clouds in his knapsack.
A man with the clouds in his eyes.
A man with lightning in his pockets.

Laughing.
Laughing at Coney Island, beginning again with the once of Pop Art, laughing on the ferris wheel and speaking of fishes of Iceland and magical places. Speaking of turd and naming a turd that isn't being one and calling for more clams, more clams. Who invented clouds anyhow?

Barton, Vt.
July 1968

foreword §3

i have nothing really to say about these dishes, which we can call them if they are not poetry. my thoughts are on my meaning. they came out like they are because that was how i thought of them. i wanted to devote my criticism to my thought, not to anything else.

i am not without either blame or blaming. but i am a human creature, and to that extent i know what has to be done. to the extent that i do not have the scent of where the air is coming from, the smokes and fires, something rotten in a state of poor grammar, well to this extent i am neither animal nor human. some sort of extraction perhaps. but i keep seeing things out of the corners of my eyes, noticing a box that is about to fall, a person who is trying to tell me £ when the fact of the matter is &. and if someone is dropping a dish, even if we do not like that particular dish very much, we usually try to dart forward and catch it.

my thoughts are therefore on my meaning, and sometimes my meanings fly, and the thoughts on their back. it is hard for me to catch up (that's why this is not an essay)—it's like trying to paddle after mother goose who's flying on her way to the witches' sabbath on the back of a gander. the best a goose can do if he isn't feeling like writing nursery rhymes. frustration is what you do until you get ready to do something else, until you fly —at your own place and your own time.

bilities and allowing a system of relationships between dice, coins, etc., to determine the details of material. It was on the one hand a practical structural method of giving materials to performers, and on the other a distinct reaction against the International Style's habit of applying arbitrary subforms to even the most minute of details.

But of course it meant much more than this. It meant accepting certain risks. By accepting the validity of this randomized material, one no longer was willing to accept the necessity of a clearly-defined willful imposition over the details. This was implicit in the whole procedure. A major part of the responsibility for the piece now lay in the system of relating the chance operation to the materials that were to be used. In other words, the composer could talk all he wanted about abdicating certain of these responsibilities. In fact, this was not what he did (nor am I certain it was what he would want to do, since in order to randomize a piece completely, wouldn't one have to give up responsibility for the system? And wouldn't this mean giving up thinking itself? And who wants to do that? Any serious artist? Surely not Cage.). What he did was to place the material at one remove from the composer, by allowing it to be determined by a system

they want their performance to say about human relationships using the given materials in all details, especially concerning relationships among the couples and so on. That is, for instance, in a performance with four couples does the audience see (*a*) four consecutive performances; (*b*) a long, simultaneous performance by four couples; (*c*) a long simultaneous performance by four couples in which one or more members of one or more of the couples is switched, whether randomly or systematically, for another; (*d*) a mix of one couple running through the piece, then a second couple and a third and a fourth using possibilities (*b*) or (*c*) or (*e*) or whatever?

Optional: incidental music for such a work might be very occasional and made with bells.

That Cursed City Where
Things Sometimes Are
October 9th, 1968

Cello Sonata

for Paik and Charlotte

This is a piece to begin a program.

The audience enters and sees a huge box, labeled "Do you believe that Charlotte Moorman is inside this box?" Silence.

A barrel has been lined with rags or foam rubber for padding. Paik enters, rolling along in it, as violently as possible. He performs in this manner ad lib.

He completes his performance by removing the box.

Charlotte Moorman and her cello really were inside, silent.

Bows and applause.

New York
January 16th, 1966

stephanie

there's so much drop-out thing
so much drop-out thing
much drop-out thing
drop-out thing
out thing
thing,
baby

sophia

there are children in
the seaweed
the oceans
the sunken ships
the divers suits
the waves
the fishponds
the sargasso
the wrecks
the cave ponds

and all of them are mine
mine

he determined. And the real innovation lies in the emphasis on the creation of a system.

I am not going to take up, here, Cage's concept of indeterminacy, since it strikes me as an essentially defensive argument that leaving the system open to the performers' contributions is valid, which I not only agree with but assume. Neither do I intend at this time to describe (or attack) the kind of art work which was sometimes done on the basis of this attitude, which gave materials to a performer, which he would then interpret according to his own system. This work depended for its interest on the performer becoming a composer and developing his own system of interpretation. It is therefore another story, really, and a very interesting one. Perhaps it is a point of further development. I suspect it is not, that it is a reason why La Monte Young turned to what I have called "Balkan Jazz" after doing such developments of Cageian indeterminacy as simply presenting would-be performers with the proposition, "Little whirlpools in the middle of the ocean," and letting them take it from there. To depend on someone else's ingenuity, as this piece does, leaves any artist little scope to be relevant in. Since Young has more imagination than this scope allowed, it is inevitable that he should

stephen i

i'm some crazy shaking maple

and in the fall
the midas hand touches them leaves
they gold and drop and bare me
alone as usual

it wasn't like this on the inventory sheets

stephen i

it's my way of course
to keep it— cool
so cool that the
frost . . .

but would i rather
give way to some fire?

sophia's hairbrushings

from ideoscopism to ideosophism
from sophiology to sophiolatry

have turned to something else.

Another way to approach the idea of an art work as the projection of a system is to forego the idea of giving materials to the performer (or to the spectator). Jackson Mac Low, myself, and Philip Corner (all independently) began to do this kind of piece about 1960. This is the origin of the idea of composing (or writing, or—unfinished business—working in the visual arts) by emphasizing intentions and systems rather than the particularizations that most materials produce.

Now, obviously, it is impossible to see anything except in its physical manifestations. On the other hand, what one sees is irrelevant unless one is able to see it in the context of one's experience or to interpret it in some way. So what does this new emphasis have to offer?

The question disappears the moment the illusory contradiction is resolved: by giving blank forms, the most relevant materials for a given time and mentality can be filled in, thus avoiding the appalling irrelevance of perishable materials that are no longer current (e.g., O'Neill's emphasis on the need for a more honest sexuality, Sartre's interpretation of the alienation problem, Ionesco's interpretation of the same problem).

What the idea of working with

stephen ii

i daydream and
i thinkmaybe
(what i wantlike
just might be)
for a thing
that's like a bird
that i caught
quite by mistake
and i want to hold hers
with my hand
and how her pulse beats
fast fast faster

but i refuse to play the *man* game
and to enact the expected role
to move without an answering voice

sophia's dream

by the waters of the hudson i sat down
but couldnt weep my daughters slung
at my side like revolvers against *their*
world i just kicked up my heels and fell
over on my back

blank forms really offers is the opportunity of working with unperishable materials and (implicity) a field of renewable ones.

The composer, writer, artist defines the scope of the work. What falls within it is the piece.

This brings us to the point of this kind of emphasis on the artist's intention: he is no longer completely ruled by the specifics of his particular corner of history. The entire material of a piece can be worked completely in terms of local problems of the moment. A production which realizes a particular piece during the New York subway strike can be followed, shortly afterwards, by a production that relates to general labor problems in Sweden or to the interrelations between the two Germanies, the two Viet Nams, the two Chinas or Koreas. And it remains the same piece. The field is open to realization in terms of the most perishable materials, the political, social, or economic tendencies that are most current at the moment of production. This releases the artist from the kind of datedness that makes it almost impossible to appreciate an older political play, such as *Waiting for Lefty,* without a very conscious (and annoying) effort to compensate.

Again, it eliminates the problems that result from the limitations of

stephen ii with chickery

nothing?
no, that isn't it

do you want to?
yes
why not then?
i dont know

neither do i
but how soft your back is

queen elizabeth's cortège

my grandmother lives among the roses
queen elizabeth wore a wig
e s s e x g o t s t u c k

t r u m p e t s

one's own artistic experience. For example, writing a piece by intention allows a composer to use the complete skills of a particular instrumentalist without his having known what specialties this performer has. Some trombonists, for example, are able to produce the effect of certain slides which any "well-trained" composer knows are impossible, and therefore doesn't call for. Only in this way can certain technical potentials be allowed to exist.

Finally, and probably most important, in composing music and choreography by intention, the composer is able to concentrate the broad outlines and forms of his piece into an integrated whole. Frequently (I have Stockhausen and Balanchine in mind) a composition will make perfectly good sense in its details, but the whole won't have any clarity or sense whatever. By specifying clearly procedures and processes which have sense imbedded into them, this problem can be avoided. By this, of course, I do not mean simply to say, "Be sensible," since that doesn't really mean anything specific. I mean that the composer, choreographer, playwright, Happenings-man, what have you, merely says, specifically, what he has in mind, not in its material, but in the basis for the material. This has very great appeal for artists, and is,

stephen ii

buttons bright
buttons bright
twin buttons on your chest
little little
little light
early twinkle of the night
wish i may and wish i might
have the wish i wish tonight
button bright
button bright

chickery

i like roses
all the roses
even venus roses

i'm not wild
and i'm not tame
i'm just wild and tame enough

in a way, a greater departure from the boringness of a "classical art" that has become irrelevant in the sense of becoming discontinuous from our daily lives, than simply finding ingeniously new sorts of cut-and-dried materials which do not, in themselves, imply new processes.

Just a moment ago we mentioned the key word in evaluating any work in this general field of possibilities: "specific." The specificity of the artist's intentions has to be passed along if the work is to suggest anything to think about, which is normally a requisite for comprehensibility and impact, whether visual or sensuous or emotional. If the artist is sufficiently specific about what he intends, work which is written by describing intentions is capable of implying a very high moral stature in the community which it creates among performers and audience, and the emotional impact can be very great indeed. For example, in Philip Corner's musical composition, published in *The Four Suits,* "4th Finale," one would have to be very insensitive indeed not to appreciate the emotional community which this game of art creates. The success of the piece is clearly to be attributed to its specificity. Everyone knows just what he is to do, and in the course of performing he experiences why as well.

stephen iii

i bought a jar of fireeaters flame
and it burned and it stank and it didnt
burn hot

it hurts to learn that
some of the fires are cold fires

stephen i to chickery/sophia

and you're off again
and all over the town

and i wonder
why
can't i be naughty likeyou
and run out on our daughters
and be incidentally loving
only

and i wonder why
don't i just
die
and i know the answer
i'm just not dead
like you

Specificity can therefore be used as a factor to look for in evaluating the new music, Happenings, and other works which present formal innovations of this kind. Once noted, the piece, if it has anything in it, will open up. If not, better luck next time. But what kind of value is specificity? For one thing, it's a relative one. There are certainly degrees of specificity, and being as specific as possible is not necessarily a guarantee of the quality of a piece. One would have to be demented to attach much artistic value to the suggestion, "Bark loud like a dog." Yet it could be a very interesting situation if one hundred people would all do just that together. In other words, the first instance, presented in isolation, is specific enough, but by simply being presented as an imperative, one is more conscious of the sort of person who might ask that this be done. A hundred people doing the same thing together could create a mood of absolute terror. The second possibility, with the hundred people, might therefore be said to have greater specificity in that it leaves less open: who is to do the barking is specified, and the image becomes clarified. In so doing, it becomes more possible to comprehend the artist's intentions meaningfully. In the first case, one is told what to do and one asks, Why? In the second, one gets the pic-

stephen iii

they said i must do this
twinkle twinkle
they said i must do that
twinkle twinkle

stephen i

in the factory there were long shelves of unused stamping tools dark and greasy corridors among them it was a world of great aunts and candy for remembering the names of long-dead fathers and men who had forgottenly (and mistakenly?) loved their wives and children long disappeared sabines (suggesting a relationship between new hampshire and rome) and chapins carters and owners-of-other-men some had escaped but few all were kept among the greasy tools on the shelves in case of a mysterious repeat order from a firm unheard of since half a century before

the old man was very proud and he told the boy who loved him the name of the swedish mechanic whose ingenuity had devised this tool for this half-forgotten purpose or of that czech engineer who had devised a clever process for doing whatever it was the old man had

ture and joins the fun. Obviously this is a very simple instance, but the point holds true even in the more complex pieces of Corner and Mac Low. The specificity which is of value, then, is whatever most efficiently defines the artist's intentions in as many ways as possible.

New York
Spring 1966

a crease at the top of his nose and it exactly accommodated his glasses the boy (the grandson) liked the old mans love of his work

long after the old mans death the boy was given a box of family photos unreal faces stared at him a cousin orlando whom the old man had been especially fond of another cousin john adams who had been shipwrecked while escaping to the indian ocean had turned moslem and founded a madresah on a small island (in the picture he is wearing a turban together with the mufti of the simplest felahin laborer though it seems he could have afforded better) aunts (identical twins) araminda and aramantha one of whom had married and whose sister had come along to raise the children and many many more uncles and cousins who obtained their most vivid images from the early automobiles they were poised beside these were the ghosts real people once but later unburied dead

they haunted the boy in his sprouting days when he drank a bit or felt like talking too maybe much (they took possession of his sometimes body)

it was a very bad joke never meant to become that by the lovely originals of the ghosts

Against Movements

Oh, this technique business! So often technical innovations are confused with ideational ones. Only the kind of person who would buy a painting he didn't like simply because it was a *painting* would admire an early Picasso simply because Picasso was a cubist. If he were consistent, he would have to take Gleizes also, who is similar technically in certain works. Why admire Schwitters because he is a collagist? Or Rauschenberg merely as a combinist? Albers as a Geometrist? Kaprow as a Happenings artist? Williams as a Concrete poet? Actually, these descriptions of people do have an important function, in that they establish frames of reference to describe techniques. But they do not describe the work itself. From the idea of Intermedia, which is a means of describing and classifying the techniques used to achieve a given result, we can easily conceive of a Geometric Collage which was neither Geometristic (if one might apply the term to Albers' brand of painting) nor Collage per se, nor even a mixture

either stephen

o chickery

with your thinking eyes
and your hard strung dress
and your king-style song
and your blaming smile
and your thinking ways
and your waiting feel

with your waiting eyes
and your magazine dress
and your hard strung song
and your laughing smile
and your cleveland ways
and your cymbaled feel

with your laughing eyes
and your sad-lit dress
and your whirling song
and your sad-lit smile
and your laughing ways
and your shining feel

with your mercury eyes
and your magazine dress
and your sighing song
and your cymbaled smile
and your shining ways
and your waiting feel

of both, but whose technical essence arose from in between and represented a fusion of ideas.

It is only an illusion that there is a Happenings movement or ever was. The same can be said, I think, of Concrete Poetry. Both merely represent Intermedia, which in turn reflect the new technical and social possibilities within society. In my opinion, such Happenings artists as Kaprow and Oldenburg really belong to quite different worlds. Kaprow represents a lyrical, poetic tendency, and Oldenburg a more extroverted, social one. Kaprow works with rituals, mass numbers of relatively anonymous participants, audiencelessness (a clumsy word, but more accurate than the usual term, "audience participation"). Oldenburg uses the separate performer and audience functions. Kaprow's work pushes the definition of art. Oldenburg uses the creation of a work of art implicitly and equally unconventionally. And similar distinctions can be made between these two artists, whom I have merely chosen as examples, and others of the best people who have found the Happening a useful technique and medium—Vostell, Brecht, Hansen, myself, and the many others from many worlds.

We could make a similar series of distinctions among the various people who use the medium of Concrete

with your mini-eyes
and your cymbaled dress
and your smoke-eyed song
and your mini-smile
and your belt-laced ways
and your laughing feel

with your belt-laced eyes
and your belt-laced dress
and your whirling song
and your thinking smile
and your magazine ways
and your tunic feel

with your tunic eyes
and your wine danced dress
and your waiting song
and your thinking smile
and your sad-lit ways
and your blaming feel

seen from d&r's shit world

yes yes
yes
ladies and gentlemen
yes
ladies and gentlemen

here you see before you
ladies and gentlemen
three boxes
ladies and gentlemen
found on my last expedition to the high-
way

Poetry. Suffice it to say that with its various cognates Concrete Poetry represents very generally a fusion of Poetry and Visual Graphic Art ideas, and is fully as broad an Intermedium as the Happenings. Both show a tendency to reflect the social and technological changes of the past few decades. This is not true of other so-called movements, which simply reflect changes in fashion, taste and stylistic decor (hence their characteristic short lives as "movements"), but do not imply any functional change of the medium in which each work finds itself.

Such stylistic "movements" are merely sets of stock motifs, and the appearance of each new set is without any far-reaching implications at all so far as the media and intermedia are concerned. Typical of such sets are Op, Pop, Pure-form Sculpture and Minimal Art.

Op gives the appearance of objectively trying to maximize optical vitality for aesthetic effect. What usually results, however, is an offshoot of geometrical art, in that there are only shapes. The after-images are seldom as dazzling as they should be. In order to maximize brilliance, in the colored canvases, complementary colors should be used. However, they seldom are. In the mixing of paint with opaque pigments, the three

ladies and gentlemen
right by the road
and they were all inside the first
ladies and gentlemen

the first was pretty dirty
labled simply "stephen"
ladies and gentlemen

ladies and gentlemen
i opened it up
and inside there was another one
it was labeled "stephen"

the first was just a dirty roadside box
ladies and gentlemen
but the second was
well
i can't describe it really
but it was ugly and commercial
and sort of tight up in its affrontery

i knew there was a third one inside
ladies and gentlemen
and a girl came by
and since her name was stevie
i said
here

yes, geoffrey (as the eagle so aptly put it)
next thing i knew she'd painted it up
and made a stephanie box of it
ladies and gentlemen
which is the garish thing you see before
you

major pairs of complementary colors are red-green, orange-blue, yellow-violet. But only in the mixing of paint. Normally when we place a brilliant red by a brilliant green, we see a sort of vibration along the line of meeting. The same does not happen with orange and blue. This already suggests the inadequacy of the pigment complementaries. And in fact they are inadequate.

But there do exist several sets of balanced subtractive primary colors. The most brilliant results can be achieved, though, only by using transparent colors based around yellow cyan (a distinctly greenish blue) and magenta (a bluish red). This gives us the color complementaries: red-cyan, yellow-blue and green-magenta. Blue is a mixture of cyan and magenta, red is a mixture of magenta and yellow, and green is a mixture of yellow and cyan. Try placing a yellow and a blue side by side: the vibration is far more sizzling than a yellow by a violet or a blue by an orange. Try a violet (which lies between magenta and blue) beside a yellow-green: the vibration is very wild. If the artists involved in this kind of work were actually interested in exploring the aesthetic potential of optical effects, they would have discovered these things by experimentation. But the optical effect instead becomes only a motif, since the experi-

Summer Sketch

a play for two children and an adult

A single piano plays one phrase over and over, varying it only slightly, throughout the piece. The music begins as the curtain rises. The stage is brightly lit, favoring blue on the cyclo and lemon towards the proscenium. There is a huge tree just left of C. too close to the proscenium. It is visible largely in silhouette. Only one branch is suggested: the others are all too high to be visible, but the bulge at the top of the tree suggests that it is a branch. There is more blue and green in the light L. of the tree. The boy, about 8, is sitting, leaning his back on the tree, facing off R. He has a book on the ground beside him. He is staring off. Nothing happens for about fifteen seconds. The music is very quiet. Then the wind is heard. The lights shift a little L. of the tree (at extreme L.) or shadows are cast in front of the lights to suggest that the foliage is rustling. Then the movement stops. The boy shakes his head. He picks up the book. He reads a little in it. He cannot. He sets it on his lap. He stares off L. It is very hot. He is very hot. He flicks a bead of sweat off his cheek, where his

and the third box is still buried inside
ladies and gentlemen
which (five gets you eight) i bet
is labeled stephen

yes
ladies and gentlemen
yes yes
what's your guess
is it another stephen?
or is it some kind of gretchen
ladies and gentlemen?

stephanie

baby
i could kiss you

but who wants to bother?

mrs. paracelsus

why don't we ever hear about her?
was she some sort of hippopotamus?
i doubt that very much—he was too
sensible to marry some sort of *type*

she must have been marvelous
to marry him

ment is not real. Which is not to say at all that a work using inaccurate primaries would be improved by using balanced primaries: only its optical aspect would be strengthened, and that only in terms of vigor, which might not help the painting at all. But my point is that to try to explain an Op painting as an extraordinary phenomenon or part of a movement is like trying to explain Renoir as part of the nude movement.

Actually Op painting has so many predecessors in the last forty years that it really is like a motif or genre which many from many different points of views have used. For example, there is the work of the extraordinary Polish artist Henryk Berlewi who forty years ago was doing black and white Op graphics and paintings that are often indistinguishable from certain works of Victor Vasarely and Bridget Riley.

Recently a great deal of verbiage has been devoted to conceptualizing minimal art. But art is as art does. If I sit on a chair, it is a chair. If I include the chair in a sculpture, it is sculpture. If I sit on a sculpture, it is a chair. The concept of exploring how little one can do and still have a work of art does not in any way explore the intermedium between art and life unless the particular work becomes capable of a multiplicity of

beard will grow. He stares. Another breeze, as before. He sighs, with it. The breeze dies. He stares. He smiles, then chuckles. His face straightens again. The moment of amusement has passed. The girl's voice is heard from offstage.

THE GIRL *(she is about 9)*
Billy? Billy?

THE BOY
Over here. By the tree. (*She enters L. and crosses to C.*)

THE GIRL
Thought you'd be here. (*He picks up his book and reads in it. He will not pay her any attention. She cocks her head and looks at him. She frowns. She skips backwards a few steps. She stands still L. upstage. She crosses diagonally to him. She stands beside him and looks down at the book. She cannot see it well. She bends her knees. He closes the book. She scoffs.*)
Guns!

THE BOY
Some day I'm going to own every gun in this book. You know what I'll do then?

THE GIRL
What? Have your own army?

THE BOY
Nope. (*Pause. Then proudly.*) I'm going to put them in a big museum. I'll make people who want to see them pay fifty cents to get in. I'll be famous.

ACT

A Game of 52 Soaphorse Operas

Cowboy Play #1
Scene: The Forest!
Squirrel 1: Nuts!
Squirrel 2: Nuts!
Squirrels 1 & 2: Delicious!
Curtain

stephanie

the mind's a
pretty
deep
mudpuddle

sometime's the only thing
when we let the shiniest things we know
tumble in and disappear out of sight

you know it'll always be there somewhere
hidden and covered over
but covered and out of sight

stephen ii

they say
a woman's desire is slow to arouse
they say

well i'm not the grabby kind

but do you have to be so
goddam objective about it?

functions, and simply the fact of its location within that medium is no guarantee that the work will be of any particular interest, any more than the fact that a work is a sculpture guarantees that it will be interesting. The Flavin minimal art pieces, in which, for example, two fluorescent lights are fixed at right angles, if they are interesting, are not interesting just because one can read by sculpture-light, or because the communication is framed in an ultra-simplified language. Alison Knowles has a large set of shelves on which she keeps the many marvelous small art works that friends have given her over the years; among them she keeps her old sewing machine. It is beautiful as a work of art not because it is or is not art, but because thinking about it as art makes it a very effective object visually.

George Brecht has been doing what is now known as minimal art for the last seven or eight years. If one were to accept the idea that minimal art constituted an actual movement, Brecht would probably have to be called its father. He produces both objects and events (by which I mean miniature Happenings), and the language of both is somehow the same, since each reflects his taste for the very simple and the very small. If his work has extraordinary implications to the possible functions of the arts, it is not

THE GIRL (*Impressed*)
Me too.

THE BOY
What do you mean, "me too"?

THE GIRL
Oh, nothing I guess.

THE BOY (*Staring past her*)
It would be nice to be famous. Oh well. (*He reads again. She wanders around the stage, almost dancing with her lightness. She looks up into the branches of the tree from time to time. Another breeze.*)

THE GIRL (*smiling*)
A bird's nest!

THE BOY (*not looking up*)
I know. (*She wanders around.*) Sure is hot. Isn't it. (*No reaction.*) Isn't it?

THE GIRL
Yes. I'm going to take my blouse off. (*No reaction. She takes her blouse off. She has nothing on under it. She throws her blouse on the ground beside him. He is staring off L. again.*) I'm cooler now. (*No reaction. She wanders around again.*) Aren't you hot?

THE BOY
I said I was.

THE GIRL
Take your shirt off, silly. (*He does, but*

Cowboy Play #2
Scene: The Fireplace.
$Log_{10}1$ = I'm burning!
$Log_{10}2$ = I'm burning!
$Log_{10}1, 2$ = Rather not.
Curtain

Cowboy Play #3
Scene: Hugging, his hands in her slacks.
She: Is it me you're kissing? Or do I simply mean something to you?
Curtain

chickery

i skated over him
a little afraid

who wants to break the ice
and drown in what's underneath?

preface iv

i see nothing
i know nothing

but i describe everything
and my mouth is too big

old faithful's prayer

lord,

i
w i
s h i
h a d s
o m e o f
t h e s e r
e n i t y t h
a t i a f f e c
t & t h a t p e o
p l e c o u n t o n
m e t o s u p p l y -

because they are simple or small: that is his eye and his taste. Somewhere I have a copy of the *Rubáiyát* of Omar Khayyám printed in microscopic type, and about ½ inch by ¼ inch in size: it has no implications that I can think of. So if George Brecht is the father of minimal art, then surely Yves Klein is the father of Bluism.

By Pop Art what is usually meant is art which deliberately uses familiar images, styles and frames of reference from mass culture. Andy Warhol's Brillo Boxes, Claes Oldenburg's giant ice cream cone and Roy Lichtenstein's comic strips are generally accepted examples from what is considered the Pop Art movement. But Oldenburg is a fantasist, a magician. He takes the idea and transforms it, by altering its scale so massively, in the case of the ice cream cone, or by converting it into an art image that contrasts with its original function, as in the case of the soft baseball bat or the incredible, drooping soft toilet. It is typical of him to have done a series of proposed monuments, very few of which could be expected to be built, such as a gigantic teddy bear to tower over the New York skyline at Central Park, or the colossal pack of cigarettes for Piccadilly Circus in London. Whatever the debt that others who are generally considered Pop Artists

with a stubborn pout on his face, as if it were his mother making him wear rubbers. He puts his shirt beside him and goes on reading.) There, isn't that better?

THE BOY

Yes. (*Quiet. A breeze. He puts his book away.*) "Nothing to do except spit in a shoe, and I can't, 'cause there's no shoe to spit in."

THE GIRL (*laughing*)

There's two shoes. (*She yanks one of his shoes off his feet. He ignores her. She takes the other shoe off. It will not come, so she unties it. Then she grabs both shoes and runs away upstage with them.*)

THE BOY

(*who has been staring up into the tree*)

Hey! (*He sits up.*) You come back here. (*She giggles.*) You bring those shoes back here. (*She takes off a shoelace from one shoe with her teeth.*)

THE GIRL

Anybody want a shoelace?

THE BOY (*jumping up*)

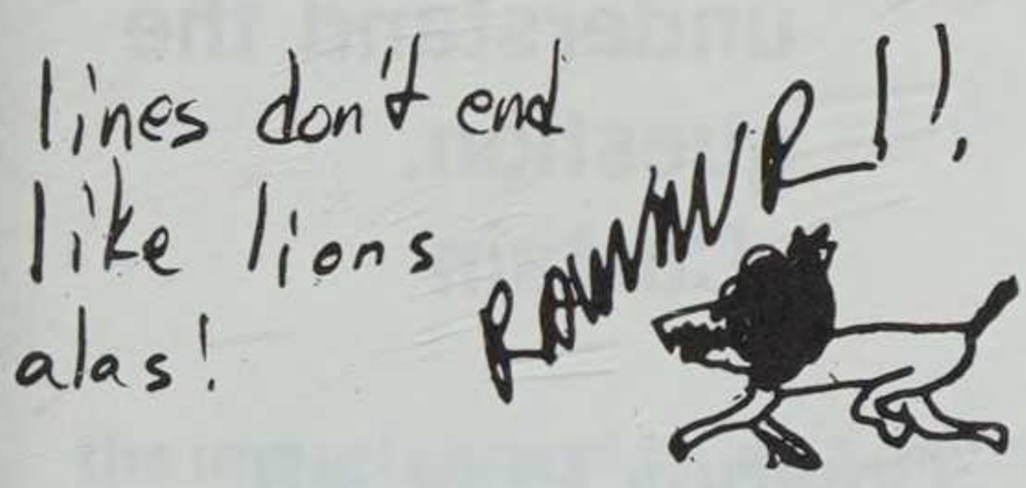
You give me back my shoes. (*He chases her. She dodges around the tree. He chases her around the tree twice. He tricks her, and forces her to make for stage C. He chases her there, but she is lighter on her feet. She gets back to the tree by way of the apron.*) You give me my shoes. (*She takes her shoes off.*)

Cowboy Play #4
Legionaire: NEVER!!!
(Pause) Well,
maybe.
Our Gal: Never (Pause)
Never.
Curtain

Cowboy Play #5
Empty: I want to be full.
Full: Do you really?
Empty: Have I any
choice?
Curtain

Cowboy Play #6
Scene: The Revolution
One: Shall I?
Two: Have you any
choice?
Curtain

stephen ii



stephen i without a wig

i decide
to make up my mind
but if i find
it hurts too much
i better real quick change it back again

stephen ii

i'm bringing you an egg
thought you might like to have it

you needn't worry though
it isn't a very big one

owe to Oldenburg (and it is a large one, since he is the most profound of the artists on the present scene), in my opinion Oldenburg belongs more properly to whatever movement Goya was a member of.

On the other hand, there is no question that the post-World War II period is finally over, and that the isolation of the artists is fast being reduced, thanks to the various social and technological changes, from the development of television to the enormous explosion of the art and literary publics. The postwar period was a difficult one, and was typified by the personal and subjective approach of Abstract Expressionism. Now we are in a period where art is far less of a specialty item. The quality of our popular music is at a higher point than it has even been—at least since the early 1920's, and the college-age public has grown so huge that for almost any work of value, no matter how extraordinary, there is an audience. As a result conditions have become easier. What I would therefore like to suggest is that not merely some but actually almost all the younger artists today are, in one sense or another, Pop Artists, and that to confine the term to a very small number of specialists is not to reflect the true situation very accurately at all. Ten years ago it was obvious that the

THE GIRL (*removing her second shoe*)
Here, you can have mine. (*She smiles, and tosses him her shoes. He sits down again, looking very cross.*) See, you don't have to be cross about it. I gave you my shoes. Even steven, eh? (*He picks up his book and sulks in it. She takes off a stocking.*) Here, you can have a stocking. (*She tosses it to him.*)

THE BOY
Where's the other one? (*The Girl takes it off.*)

THE GIRL
Here. (*She throws it to him.*) Oh, (*singing*) I'm barefooted, I'm barefooted, I'm barefooted.

THE BOY
So what?

THE GIRL
It's nice and cool.

THE BOY
It's not half as nice and cool as being all bare.

THE GIRL (*faking prudery*)
Oooo. What you said!

THE BOY
I mean it.

THE GIRL
What?

Cowboy Play #7
Scene: Inferno, the ninth circle.
2nd Digger: Since you can ask, I do not understand the question.
Curtain

Cowboy Play #8
Scene: Nature, as perfected for soliloquys, angels flitting about.
Tragedian: I suffer from timelessness, or is it willessness? I suffer from willessness, or is it . . .
Curtain

the importance of being a queen

well well well
well well well
well well well

hell hell hell
hell hell hell
hell hell hell

shell shell shell shell
shell shell shell shell
shell shell shell shell
shell shell shell shell
shell shell shell shell

ice is
vice is
nice is
twice is

majority of the most exciting paintings being done were abstract, but the term Abstract Expressionism was normally applied only to a rather small circle of painters in New York. Today, however, we use the phrase Abstract Expressionism to describe virtually all the non-geometric abstract painting being done in the United States, Europe, Japan, etc. It is a term that no longer refers to a movement but to a format.

I suspect that in twenty years the term Pop Art will become the standard format name for virtually all the works being produced today that include objective, recognizable materials from daily or popular living and all these paintings, sculptures, Happenings, Concrete Poetry, collage musics, sound poems, object poems and so on will be covered by the Pop Art umbrella. The illusion of little movements will have disappeared into the reality of an overall format of the period, within which the differences of the various artists can be seen uniquely rather than just as types.

If we do not speak of movements then, we will need another way to describe similarities between work, and what used to be names of movements may, in some cases, he applicable as names of formats for work. We can then refer to Berlewi's very old work, not as "pre-Op" but as "Op

THE BOY

Let's get all bare. And have a bare ass show.

THE GIRL

That wouldn't be nice.

THE BOY

Why not?

THE GIRL

Because.

THE BOY

It's comfy though. (*He takes his stockings off.*) I like being bare in the summer. (*He stands up.*)

THE GIRL

It's not nice.

THE BOY

My dad thinks it's nice. Last summer when he had his vacation, we all went to this lake, see? And we all used to go in swimming, all bare.

THE GIRL

Weren't there people around?

THE BOY

Nope. Nobody.

THE GIRL

Or anything?

THE BOY (*proudly*)

Nope. Nothing. (*He drops his pants. He still has on underpants. She seems*

Cowboy Play #9

A: Blast!

B: Glad to oblige! (Blast!)

Curtain

Cowboy Play #10

She: 1, 2, 3, 4, 5...

He: 1, 2, 3, 4...

She: 1, 2, 3...

He: 1, 2...

She: 1...

Curtain

Cowboy Play #11

He: Gentle me, hurt me.

She: Hurt me, gentle me.

Another: Better start again.

Curtain

panorama

stephen walking
walking
walking stephen

stephen walking
walking
walking stephen

sophia walking
walking
walking chickery

chickery walking
walking
walking stevie

stevie walking
walking stephen

walking
stephanie

stephen i

if you don't like me
why
don't let's let me be somebody else
and try again

i love you
love you i think i do

format." It is a much more sophisticated and accurate approach than trying to conceive of movements, because it reflects more accurately the uniqueness of the contribution of major figures.

For example, one can learn a great deal more about Vostell from thinking of him as working in a Happenings format using the Dé-coll/age principle,* than by either conceiving of him as the founder of the Dé-coll/age movement (I have actually heard him introduced publicly as that!), on the assumption that any major artist *must* have his movement, even if nobody besides its founder belongs to it, or to describe him as one of the leading members of the Happenings movement, which neither indicates Vostell's uniqueness nor his importance.

Every field of endeavor must have its research and development phase or become bankrupt. In the science of communications, I think of the development aspect as the more technological one—developing the electronic means of speaking and seeing

* Dé-coll/age is the name Vostell gives to a common emphasis throughout his work, which he uses as a principle, on exposure, erasure, transformation, removal, stripping off, etc. The name comes from the French word for an airplane take-off.

uncomfortable. He puts his pants by the tree.) See. I'm cool now. (*A breeze happens. She shyly takes her jeans off.*)

THE GIRL

Somebody might come. (*He takes her jeans and puts them by the tree.*)

THE BOY

Nobody will come. (*He sits down, and picks up his book again.*)

THE GIRL

You know something? If we were all bare, we could dance around.

THE BOY

Who wants to dance around? (*Reads a moment. Then stops, thinking.*) But why do you have to be all bare to dance around?

THE GIRL

Because. (*He reads on.*) Well, why aren't we all bare?

THE BOY

'Cause you don't want to be.

THE GIRL

Who says I don't want to be.

THE BOY

You do. (*Pause. Then he looks up quietly.*) Will you show me yourself if I show you myself?

THE GIRL (*matter of factly*)

I might. (*The Boy is a little embar-*

Cowboy Play #12
Nose: If I were God, I doubt I'd do much better than he did with me.
Finger: I doubt that, dear.
Curtain

Cowboy Play #13
Have: I can make it, but I can't make it.
Have not: I can shake it, but I can't shake it.
Curtain

Cowboy Play #14
He: In church we play—
They:—in church we pray.
Curtain

mary magdalene

there's thunder in my chest
and rain on my face

sophia

all of them are dead now
or gone away

that's what
loved ones
are for

i guess

chickery

space
pace
ace

over a television tube, or developing an organization to perform operas, and of the arts as the research branch of the communications science. The artist is whoever researches aesthetic functions in practice. Each work is an experiment, whose results are often duplicated elsewhere, either simultaneously and unconsciously or subsequently and deliberately.

Owing to the nature of the experiments, in which the impact communicated in one way or another, emotionally or intellectually or through some other means, is usually in direct proportion to its freshness and avoidance of worn channels, most exciting experiments will, of course, originate from the more advanced areas of research. Experiments from the past should be occasionally duplicated, however, in order to acquire laboratory technique and to demonstrate what no longer needs to be researched.

When the results of the experiments are made known to the practitioners of the science of communication—which means virtually everybody—they are accepted or rejected or both, together or at different times, on the basis of their success as experiments. To say that a researcher belongs to one or another movement is not really, then, very enlightening, any more than to say that Pasteur was a silkwormist. Furthermore, it seems to

rassed. He buries himself in his book.) Anyway, I might, if you'd dance with me.

THE BOY

Why do you want me to dance with you?

THE GIRL

When I grow up I'm going to be a great dancer. I'm going to be a . . . a . . . ballerina. (*He chuckles.*) Miss Simpson at dancing school told me I could.

THE BOY

She did, did she?

THE GIRL

Well, she said I had ballerina's legs.

THE BOY

That's because of all those trees you climb with me. You may not still have that kind of legs when you're grown up. (*She takes her panties off.*) Hey, what did you do that for?

THE GIRL

You wanted me to, didn't you, silly? Take your own off. (*He stands up.*) Don't be a silly. I know what you look like. (*He stares at her.*) I saw it. In Life magazine. So there. (*He slides his underpants down his legs.*) Kick them off. Don't be shy. (*He kicks them off, over to the tree. She has been holding hers. She sets them down by the tree.*) Come on now. Aren't you comfy?

Cowboy Play #15
She: The only good women I've ever known have been men.
Curtain

Cowboy Play #16
El hombre: ¿Quién Sabe?
La chiquita: ¿Quién Sabe?
(¿ ?)
Curtain

Cowboy Play #17
In: Are you in?
Out: I don't think so.
In: Wait a minute, baby.
Curtain

Cowboy Play #18
"Where are you?"
"I don't know."
"I can't find you!"
Curtain

ow looks at sophia

you and me
you and me
you and me
you and me
you and me
you and me
you and me
you and me
youandme
you
and
me
you
and
me

ow

sophia

the sifting of flour
the juicing of oranges
the dancing of dancing
the melting of butter
the dancing of bells
the laughing of chickens
the melting of ice
the dancing of snow
the sifting of sand
the juicing of bananas
the sifting of flour

the sifting of flour

cramp our understanding of the artist, and, if (horrors!) he comes to regard himself as a member of a movement, it is potentially quite damaging. If Edison had regarded himself as a member of the light bulb movement, would he have given us the phonograph as well?

New York
Spring 1967

THE BOY

Yes.

THE GIRL

Now let's dance. (*The Boy shrugs his shoulders.*)

THE BOY (*leaping*)

I can jump higher than you can.

THE GIRL

I can jump smoother than you can. (*She leaps. They laugh and scramble around, half dancing, half running and jumping. Neither makes the slightest attempt to be graceful. The Neighbor, a man of about 45, wearing a dark, pinstripe suit and tie comes in. He stands amazed, watching them.*)

THE NEIGHBOR

(*Shakes his fist menacingly*) Oh. My. God. Dirty! Dirty! Dirty!

THE GIRL (*starting to cry*)

Oh. . . . . I knew we shouldn't have.

THE NEIGHBOR

Pick up your clothes. (*She picks them up.*)

THE GIRL (*to the Neighbor*)

He's the one who thought of it.

THE BOY

She's the one who did it first. (*Picking up his clothes.*)

Cowboy Play #19
You: I am here, and I have nothing to say.
I: I am here, and I have nothing to say.
We: We must be in love.
Curtain

Cowboy Play #20
Curtain

Cowboy Play #21
Scene: The barn.
———: We swallow and something happens to us.
Curtain

Cowboy Play #22
Cat: I never met a bird I didn't like.
Curtain

moments in the lives . . .

the laughing of babies
the juicing of cheese
the laughing of laughing
the loving of loving
the juicing of bananas
the sifting of sand
the laughing of twinklers
the sifting of flour

the loving of eggs
the melting of butter
the loving of eggs
the melting of ice
the sifting of sand
the laughing of twinklers
the laughing of barflies
the laughing of babies
the dancing of bells
the sifting of flour

the sifting of sand
the sifting of flour

the loving of eggs
the dancing of snow
the sifting of sand
the sifting of sand
the dancing of bells
the juicing of bananas
the loving of morning
the laughing of children
the sifting of flour

the loving of loving
the sifting of flour

Boredom and Danger

Boredom was, until recently, one of the qualities an artist tried most to avoid. Yet today it appears that artists are deliberately trying to make their work boring. Is this true, or is it only an illusion? In either case, what is the explanation?

There was a time, not so very long ago, when music was considered a form of entertainment, perhaps on a higher level than some other forms, but still part of the same world as theater, vaudeville, circuses, etc. Similarly, apart from religious art and purely functional art, the fine arts were basically used for decorative purposes. But with the rise of the idea that the work of art was intended first and foremost as an experience, that its function could be spiritual, psychological and educational, the situation began to change. Kandinsky's view of art as a means of deepening one's

THE NEIGHBOR

Dirty. Dirty. Dirty. (*The Boy and the Girl put their clothes on. They do not look at each other. The Girl sobs. The Boy seems defiant. The Neighbor shepherds them off R. as soon as they are dressed. The Boy struggles against him, but with no effect. Finally he breaks away from the Neighbor, just as the Neighbor and the Girl are going off. The Neighbor grabs after him, but does not chase him.*) I'll send your father out here after you. That's what I'll do. And I hope he'll really give you a licking, you dirty little brat. (*He goes out. The Boy sticks his tongue out after him. The Boy stands by the tree. He notices that he has left the book there. He picks it up. He sits down, and reads it a little. Then he stands up, and he takes his clothes off. He jumps in the air, and tries to enjoy himself like he did before. But it is no use. He goes to his clothes, picks up his underpants, and puts them on. He sits down and reads. A breeze. Curtain.*)

North Brookfield, Mass.
1/30/59

Cowboy Play #23
A: A blessed event.
B: Bawww!
C: It's you!
B: 'Twixt tweedledum and tweedledee.
C: Goodbye.
Curtain

Cowboy Play #24
Thousands of nameless chicks in mod dresses — dancing in front of mirrors — with one melancholy mod man.
Curtain

Cowboy Play #25
He can carry her on his shoulders — and he does.
Curtain

stephen i

what hamish wants
hamish gets
lucky hamish

stephen ii

sing——
i do not know with whom fair aydan
will sleep
but i do know that fair aydan will
not sleep alone
or with me

i know we are free
but i do not feel it

stephen i

i spent a moment
arguing with myself
which of me
had left the room

stephen ii

little girl
i never meant to awe you
little bird

spiritual life is a landmark along this way. The musical parallel to this conception is found in Arnold Schoenberg's writings, in the letters and in *Style and Idea.*

But it is still a very long way from musical expressionism, which merely denies that entertainment values are at all to the point, to the situation in which boredom and other, related feelings might actually play a part. In music the key personality in this development, as in many others, is Erik Satie. Satie composed a piece shortly before World War I, *Vieux Sequins et Vieilles Cuirasses,* a characteristically programmatic piece in which he spoofs the military and the glories of nationalism. At the end of the piece there appears an eight-beat passage evocative of old marches and patriotic songs, but which is to be repeated 380 times. In performance the satirical intent of this repetition comes through very clearly, but at the same time other very interesting results begin to appear. The music first becomes so familiar that it seems extremely offensive and objectionable. But after that the mind slowly becomes incapable of taking further offense, and a very strange, euphoric acceptance and enjoyment begin to set in. Satie appears to have been fascinated by this effect, because he also wrote *Vexations* (published in John Cage's article in *Art*

Printing Songs

For Alison #1

Choosing some ink, some materials, and some silk screens. Using them.

For Alison #2

Choosing some ink, some materials, and some silk screens. Using them wisely.

For Alison #3

Ink. Emulsions. Maybe acetates. Maybe gloves.

For Alison #4

Choosing eight inks. Putting them away and ignoring them deliberately.

For Alison #5

Choosing eight inks. Choosing eight silk screens. Choosing one surface. Printing each silk screen once with each ink onto the surface.

For Alison #6

Printing something eight times on one surface in one color.

For Alison #7

Printing happily for eight minutes, eight hours, or eight days.

Cowboy Play #26

Toddler: When I grow up I'm going to be even bigger than I am!

Curtain

Cowboy Play #27

She: Damn! I've been robbed!

He: So what else is new?

Curtain

Cowboy Play #28

Scene: Among the hoopies.

She: Anyone who wants me gets me. Now I'm really alone. Is that what I meant?

(Sound of flowers opening)

Curtain

stephen iii

i
do not like
martyrs very much

it just sometimes ends up where it is
because that's where it is
and there's plenty of
fish anyway

stephen i

i
really
don't
know
expect
you
me
to
know
wanted
what's
of
me
(know)
(now)

chickery

hot
fresh flesh
turn up the music boys
fresh flesh
hot

News Annual, '58), an utterly serious 32-bar piece (although the bar lines are not written in) intended to be played very softly and very slowly 840 times. Today it is usually done by a team of pianists, and lasts over a period of roughly 25 hours. Is it boring? Only at first. After a while the euphoria I have mentioned begins to intensify. By the time the piece is over, the silence is absolutely numbing, so much of an environment has the piece become.

During the 1950s many artists and composers felt a growing dissatisfaction with the conventional relationships between the spectator and the work, and it became increasingly important to them to experiment with the possible relationships. Robert Rauschenberg included mirrors in some of his early combines, with startling results. Allan Kaprow included audience relationships in his collages on an increasingly intense scale, until his collages began to become performances and he formalized the idea of the Happening. Not even stopping there, he has continued to experiment with audience relationships, and his recent Happenings have no passive spectators, only participants. John Cage also made many investigations into and out of music, and found that some of the problems he was considering had been dealt with also by Satie.

For Alison #8

Eight?

For Alison #9

Not printing it completely.

For Alison #10

Washing up, perhaps printing with solvent, perhaps burning the solvent image.

For Alison #11

Printing perhaps everything printable in sight with as many perhaps inks as possible and with at least as many silk screens as possible very perhaps rapidly.

New York
December 17th, 1965

Hrušalk, an opera au go go

a) Sent out to potential performers in November 1964:

How to make a very simple opera? One knows what one intends, and so why not start there, then state how one plans to work it, and finally to fill in details?

The intention is to do something in an entirely operatic fashion, with the working context which one usually uses, in my case the happening. If one loves the

Cowboy Play #29
Rattlesnake: I'd rather rattle than strike.
Cowboy: I'd rather strike than fight.
Rattlesnake: Let's switch a while.
Curtain

Cowboy Play #30
They talk about cobalt.
We talk about milk.
Curtain

Cowboy Play #31
Scene: in a grotto.
A wizard raises his eyebrows.
Curtain

Cowboy Play #32
Scene: On a boat.
Slow kettledrums. A cow gives birth.
Curtain

as noted by jc

chuang-tzü says a beautiful woman
when she goes in swimming
serves
only
to
frighten
the
goldfish

mrs. robinson

your baked beans, mrs. robinson
with twelve different kinds of beans
famous throughout worcester county

your baked beans, mrs. robinson
you're the greatest of them all

prologue v

stephen i hasn't been lit yet
sophia has an unlit fuse

stephen ii doesn't
chickery's on fire
cold fire

stephen iii hasn't been born
stevie is almost interesting

stephanie isn't even a dream

Much of the present interest in Satie is due to Cage's calling him to our attention.

If it can be said that Satie's interest in boredom originated as a kind of gesture—there is a certain bravura about asking a pianist to play the same eight beats 380 times—and developed into a fascinating, esthetic statement, then I think it can be said with equal fairness that Cage was the first to try to emphasize in his work and his teaching a dialectic between boredom and intensity. I recall a class with him at the New School for Social Research in the summer of 1958, where George Brecht had brought in a piece which simply asked each performer to do two different things, each once. When each participant had done two, the piece was over. Cage suggested that we perform this piece in darkness, so as to be unable to tell, visually, whether the piece had ended. This was done. The result was fascinating, both for its own sake and for the extraordinary intensity that appeared in waves, as we wondered whether the piece was over or not, what the next thing to happen would be, etc. Afterwards we were asked to guess how long we had been in the dark. The guesses ranged from four minutes to 25. The actual duration was nine minutes. The boredom played a comparable role, in relation to intensity,

opera, as I do, if one loves "the operatic" more than any particular opera, why not simply make a collaged impromptu out of inherently operatic materials that depend for their effectiveness on the sincerity, love, verve and joy and inventiveness of the performers? Naturally one wants the best artists that can be found for such an opera, rather than merely the best singers, since otherwise one would find the performers either identifying the opera with those they already knew, or else freezing up and being unable to play the game, assuming, of course, that they did not panic and reduce the whole operation to a complete burlesque.

The manner of working should be very simple. First, each performer should conceive of himself operatically for a while, and should devise an operatic persona for himself. This really ought to include a costume of some kind. Second, he should dream up something appropriate to do that can constitute a solo. Oh, ideally I guess it should relate to his own artistic work, if that is not opera, but this is not altogether necessary. Probably a solo of about three minutes is ideal, but longer or shorter is okay too. Third, he should practice making operatic vocalizations for a while. These need not be in any particular literary context, but the opera is being announced as being done in the "original Tidobušnik dialect of Serbo-Croatian, unfortunately so full of French, Turkish, German, Magyar, Wallachian and Ossetian loan-words and idioms as to be unintelligible to any but other Tidobušnik speakers." This should allow

Cowboy Play #33
Tart: You're sweet.
Cake: You're sweet.
Tart: Let's gobble it all up then. We must be in love.
Curtain

Cowboy Play #34
He: I love to reach out at night and touch you.
She: I'm tired.
He: I like mornings too.
Curtain

Cowboy Play #35
Uncooked: I saw a dead one.
Cooked: Was she stiff?
Uncooked: Not very.
Curtain

stephen i

an old white russian lady used to walk
by the ocean she used to tell sad stories
from russia twirling her parasol black
black black and say sad things about her
husband who she said had saved paris
she had a snapshot of him at a conference
with clemenceau and she spoke of
wanting to die and be buried among the
rocks by the sea the boy didnt under-
stand and her husband her man was long
gone

cleopatra

you were the hope of a whole country
and you blew it
for some roman creep
some tony

but dammit
i told you not to fool around with snakes

that silence plays with sound, where each one heightens the other and frames it.

The point which we have been coming to, then, is that in the context of work which attempts to involve the spectator, boredom often serves a useful function: as an opposite to excitement and as a means of bringing emphasis to what it interrupts, causing us to view both elements freshly. It is a necessary station on the way to other experiences, as in the case of the Satie.

The arts in which boredom has been a structural factor have been predominantly the performing arts (as emphasized in Cage's class), and the kind of performances in which boredom has been most structurally implicit and useful are the events (miniature Happenings) associated with the Fluxus movement. Fluxus was an attempt to provide a coordinating rostrum for a large body of Happenings and events activities which were not oriented towards the visual arts, and were therefore unable to effect continuity of information through the art galleries, as the visual Happenings did. Just to indicate the variety of backgrounds of the participants, among the original Fluxus members were George Brecht, the maker of small art objects and early minimal art; Jackson Mac Low, the poet; La Monte Young,

enough leeway to provide a common style without cramping. Fourth, one should fill in the enclosed postcard about (1) who one will be, (2) what one will do, (3) how much time one wants to use, and (4) any questions or problems one can think of.

This should be written on the enclosed postcard and mailed to Dick Higgins, director of the Broadway Opera Company, of which, by mailing his card, each performer will become a charter member. The director, on receiving these cards, will take the material offered, think about it a few days, and then dream up the most excitingly operatic sequence he can, based on the material as closely as possible. All necessary arrangements (if any) will then be made, and the collage story will be sent out.

Performers should show up at about 7:30, after supper, at the Café au Go Go, 152 Bleecker Street, New York, on December 7th. They will have seen the collage story, and will then have a chance to point out any troubles with it. This director feels that a few choruses belong in any opera, so he has invented a troubled chorus at the beginning, a heroic chorus for the middle, and a sad chorus for the end. Each needs about ten minutes (tops) rehearsal. Also, at that time the performers can decide what is to be done with the income from the performance. In keeping with a long-standing policy, the director will only suggest that it be deposited at some bar for the use of the performers (not including the director).

Plenty of make-up will be made avail-

Cowboy Play #36
Scene: The Prairie.
He: I love you.
She: Why?
He: Damned if I know.
(Goes away.)
Curtain

Cowboy Play #37
You: Go to Hell!
Me: Why not?
Curtain

Cowboy Play #38
Glassy 1: Is one enough?
Glassy 2: Are two or three?
Glassy 1: Guess it depends how much you can see in one?
Curtain

stephen ii

yesterday a child
came up with the sun and the lobster men mr hinkle was off chasing his lobster pots and dancing pretty wildly for a man his age in the sunbeams
they had to be collected so the new lobsters could come and eat the new bait that would be put carefully in even though it was very early it was already hot and maybe the water was cool but with all that sun on them he couldnt go in
mr hinkle is maybe dead by now along with his lobsters today we have other lovely lobsters too though

final progress report

stephen's dead. disappeared last fall.
sophia's still in love with his memory
enough to suit her elegance though
anyway.

we're not sure but we think there's some
connection between stephen and some
stephanie that sometimes runs
amock in some gay bars and
is banned from most

chickery is still the mad lass of cat alley
for anyone who doesn't love her too much

but we look at the world. it doesn't mind.
it's far beyond all that.
no matter.

the composer; myself, a composer and poet; and ten or twenty others of similarly disparate original concerns. (A detailed history of Fluxus can be found in my own 1964 essay, *Postface*.)

The Fluxus performance arose from a feeling that the best of the performing arts should not be entertaining nor should they inherently even be educational. It was felt they should serve as stimuli which made one's life and work and experience more meaningful and flexible. The use, in Fluxus format works, of boredom became not so much a structural factor as an implicit factor, as, for example, when Jackson Mac Low proposed a project, a film which, for financial reasons, was not executed (but which was widely published). The film was to be made of a tree on which the camera would be trained from the start of light to the end of light in the course of one day. This film would clearly have been more environmental than entertaining, cinematic or educational. One would relate to it in direct proportion to the ability to look with concentration at it. Boring? Of course; if one were to ignore the more intense activity involved, which we might call "super boring," and which took one beyond the initial level of simple boredom. This has very much to do with the Satie idea.

In the same vein, La Monte Young

able by the director, but each performer should really devise his own costume.

At the performance what will happen is this: the director will first describe the life and times of Leroij Dzhoneš,[1] who is the most operatic composer the director can devise. The overture will follow, then the troubled chorus. Each character will then be introduced, with the director functioning as an M. C. (as, for example, the Bard in Bartók's *Bluebeard's Castle*). He will also join in, since he is a visiting bishop. Before the intermission there will be the heroic chorus. At the end, at the death of whoever turns out to be the heroine, there will be the tragic chorus.

Oh mensch, it's a-gonna be just great!

[1] What happened actually was that Leroij Dzhoneš got a little forgotten, an overture was inserted, the characters were only occasionally introduced (this during the action), and the director was transformed from a bishop into the Father-of-the-Bride.

b) Collage story sent out to performers when their cards came in:

I—OVERTURE
Philip Corner, solo

II—IN THE GROTTO
Lette Eisenhauer, Al Hansen, Carol Bergé

First, Brunhilde (Lette Eisenhauer) is discovered on a magic divan. The Polish Siegfried (Al Hansen) enters and awakens her. She does her solo. They have a short love scene and go away. The Psychoanalyst (Carol Bergé) appears and analyzes the situation in Tidobušnik.

Cowboy Play #39
Scene: In a spaghetti factory.
One: No!
Two: I agree!
(Possibly-an-omelette emerges from the nearest spaghetti machine.)
Curtain

Cowboy Play #40
1: I don't want it.
2: I do.
1: So do I.
Curtain

Cowboy Play #41
Scene: Springtime.
With-the-wine-glass: When I'm naked I have more to take off than I have now.
Curtain

stephen iii

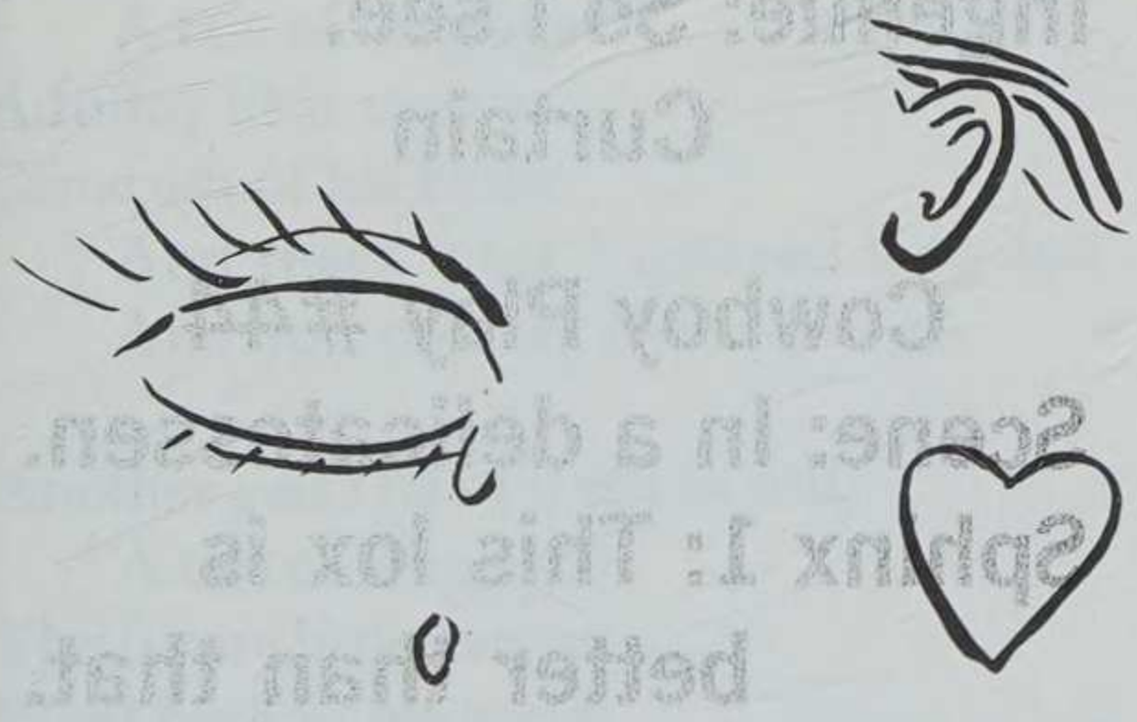
ring of fire and eye of fire
firebird among the fireflies

sparks
on the empty snow
shadows of uncompleted stories

from holy consumption
to very cordially yours

dick higgins

October 1967
to April 1968



November 1967

composed a musical piece which consisted of a *B* and *F* sharp, to be played simultaneously on as many instruments as available with as little variation as possible. But the performed result established a drone over which, while it was intended to have the most neutral, blank character possible and was therefore made of plain, open fifths, one would begin to imagine all kinds of goings-on. In fact, most of La Monte Young's most recent performances have consisted of the playing of just such fantastic patterns over a similar drone.

In a parallel spirit, I tried to achieve a similar effect in a series of pieces by using "blank structures," in which I simply established a rule matrix for the performance, and gave neither explicit clues to my intentions nor any working materials, apart from the matrix, to the performers. What they or the audience contributed became both subject matter and perceptible form. At a Fluxus performance in Copenhagen in 1962 the extremes of this kind of work were tested—with the excitement inseparable, again, from the boredom. During my second *Contribution,* each performer chooses something in the environment of the performance to cue him to perform an action, which he has also determined. The poet Emmett Williams and the composer Eric Andersen each chose

She illustrates how Siegfried and Brunhilde are burning the candle at both ends, and how all this is bound to end badly. She finishes with her most massive and heroic lament for the Tidobušnik people.

III—IN THE CRYPT

Something really quite wonderful is going to happen in this scene, and there is no reason for anyone to know in advance what it is.[2]

IV—IN THE FIELDS BY KOSSOVO

Florence Tarlow, Norma Marder, Lisa Null, Jackson Mac Low, Al Hansen

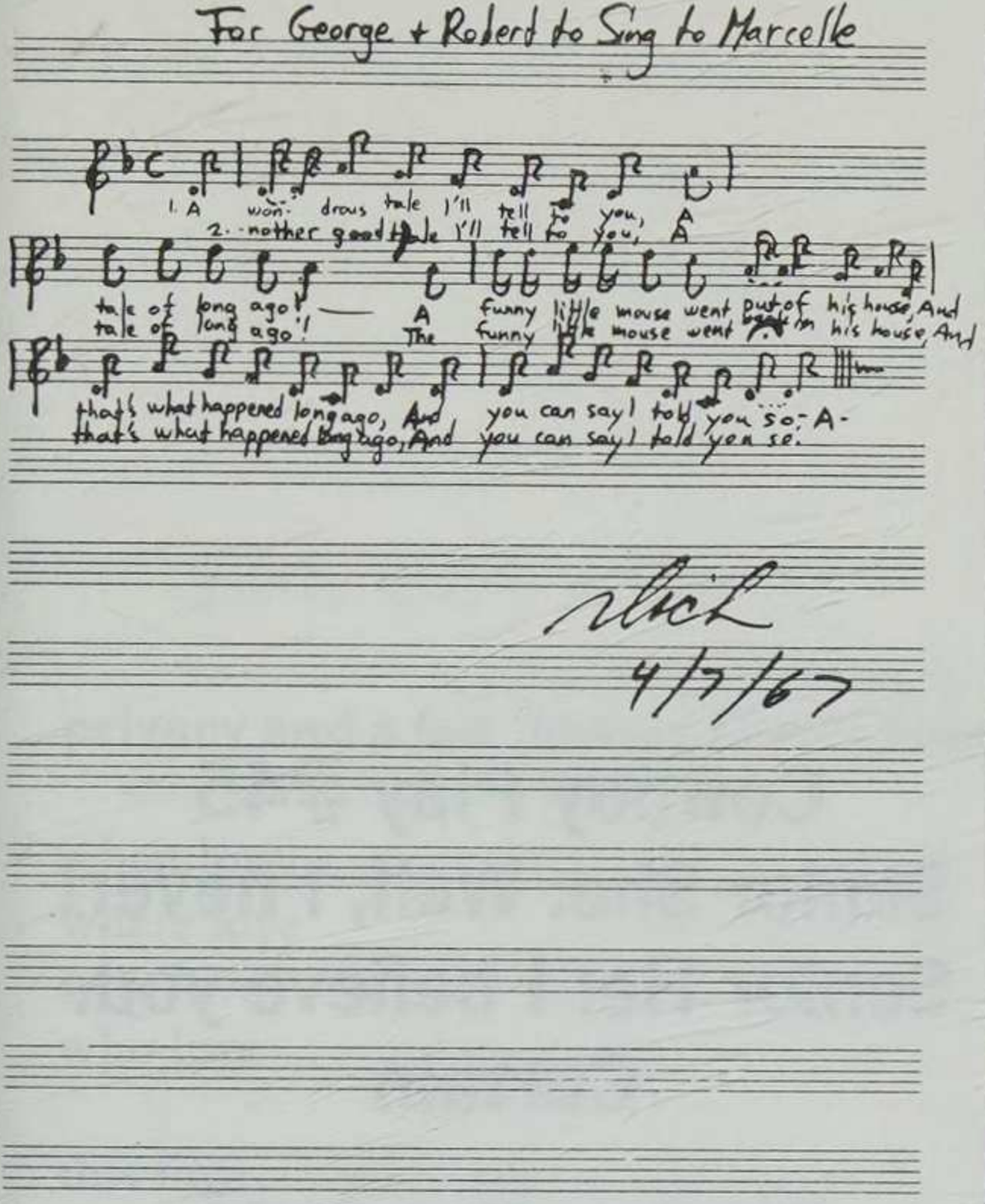
The Caucasian Princess (Florence Tarlow) is wandering distracted in this field of death where, in 1388, Murad defeated the Balkan armies. She sings her great lament for the loss of everybody. Nearby, the Original Carmen (Norma Marder) is discovered, reading the cards, which tell about death. The Caucasian Princess listens, and on completion of the aria she joins in and sings some more about death, in which she is perhaps joined by the Original Carmen. Night descends.

The Goose Girl (Lisa Null) appears, searching for her beloved white goose, which has gotten away. She finds the goose and admires it affectionately. The Goose Girl hears someone approaching, and conceals herself behind the stage. Siegfried and Mr. General-san (Jackson Mac Low) appear for a secret meeting at which they plot to split the world between them. After much mysterious singing in Tidobušnik, they sneak away. The

Cowboy Play #42
Egg One: I'm an egg.
Egg Two: So am I.
Curtain

Cowboy Play #43
Scene: At a nudists' convention.
Bartender: I have no wings.
Ingenue: So I see.
Curtain

Cowboy Play #44
Scene: In a delicatessen.
Sphinx 1: This lox is better than that.
Sphinx 2: I'll take that.
(Sound of many small birds)
Curtain



For George and Robert to Sing to Marcelle

A wondrous tale I'll tell to you,
A tale of long ago!
A funny little mouse
Came out of his house
And that's what happened long ago,
And you can say I told you so.

Another good tale I'll tell to you,
A tale of long ago!
The funny little mouse
Went back in his house
And that's what happened long ago,
And you can say I told you so.

April 1, 1967
New York City

to do his action when he became the last person on stage. The resulting hours of waiting to see which would break became very exciting. Each stood motionless. The audience became bored, impatient and upset. But the word began to circulate, through those who knew the piece, as to what had happened. And then the audience quieted down and became fascinated. Very few left. The end of the performance came by accident—one of the performers, offered a drink by someone, misunderstood and thought he was being ordered off stage. It was a very fortunate misunderstanding, since both Williams and Andersen are sufficiently tough-minded to be there still today, six years later, if necessary.

This, then, was the way boredom was used in the event pieces associated with Fluxus. The environment would become part of the fabric of the piece and vice versa. This environmentalism was implicit in most of the work. Fluxus today, of course, is mainly the name of a very interesting publisher of editions of art objects, run by one of the founders, but at that time Fluxus was actually a movement, not so much exploring the frontiers of art as implying them. Most of the early Fluxus pieces could, conceivably, have been executed as absolutely conventional music or theater, simply by ignoring the more extreme possibilities

Goose Girl reappears and is apparently most upset.

V—IN THE IBM-BIRD FACTORY

Chieko Shiomi, solo

The Bird (Chieko Shiomi) is born out of a decoder, and passes out useful material.

VI—THE WEDDING AT VLADYŠKYŠLA

Dick Higgins, Yvonne Rainer, Nam June Paik, Anna Marie Wilson, Norma Marder, Alison Knowles, Lette Eisenhauer, Al Hansen

Don José (Nam June Paik) and the Carmen from Budapest (Anna Marie Wilson) are getting married. The Father of the Bride (Dick Higgins) sings a Tidobušnik Wedding Song, while the various in attendance dance. Then the Low Element (Yvonne Rainer) dances. Next Don José and the Carmen from Budapest do something together, hopefully, on a big table. The Original Carmen is very jealous and confronts Don José. But he mistakes her for Michaela, from another opera. Now the Carmen from Budapest becomes very jealous, and she throws herself at Siegfried, who has wandered in with Brunhilde. The Bewitched Revolutionary (Alison Knowles) tries to distract everybody by dancing. Siegfried appraises Brunhilde, visually, and the Carmen from Budapest decides in favor of the latter, and absconds with her. Don José is prevented from pursuing them by the Original Carmen swooning in his arms. He is still convinced that she is Michaela. Brunhilde climbs up on the

Cowboy Play #45
Senior She: Well, I never!
Senior He: I believe you.
Curtain

Cowboy Play #46
One: Oh, give me a Home...
Two: It's yours.
One: No it isn't.
Curtain

Cowboy Play #47
One: If I wanted to, would I?
Two: Of course not.
One: Why not?
Two: You have no wings.
Curtain

privacy and a few flowers somewhere

when love
where love
why love
who love

this love when me
that love where me
some love why me
our love whom me

turd love this me when you
joke love that me where you
ignore love some me why you
love love our me whom you

i love turd me this you
i love joke me that you
i love ignore me some you
i love love me our you
i love
i love turd you
i love joke you
i love ignore you
i love love you

new york
9/26/67

of the structure and by filling in very conventional materials. This last, incidentally, one of the former Fluxus artists, Nam June Paik, the composer, has been doing in recent years, with very interesting results.

But many later pieces were built to avoid this possibiltiy. They became very specific about what object was to be used, and how. This is true of many of the Japanese Flux people (Takehisa Kosugi, Chieko Shiomi), and of many others, including Tomas Schmit and the early work of Eric Andersen, who, however, has more recently been using blank structures. Both are originally composers, and their work pushes this kind of piece about as far as it can be taken.

Tomas Schmit's pieces tend to be extremely private, basically incapable of public performance. For example, there is a piece called *Zyklus*. To perform this piece a circle of Coca-Cola bottles and one performer ideally are used. One of the Coca-Cola bottles is filled with water. The water is poured into the next bottle as carefully and with as little loss as possible, then into the next, and so on, around the circle, moving always in one direction, clockwise or counterclockwise. When all the water has been spilt (as slowly as possible, of course) the performance is over, unless, as one can only imagine, all the water should evapo-

table and immolates herself with much to-do. Everybody is most upset and sings so as volubly as possible. The Father of the Bride blames it on the good wine.[3]

INTERMISSION

VII—IN THE WOODS BY THE ULUG RAVINE

Alison Knowles, Lisa Null, Carol Bergé, Chieko Shiomi, Valerie Heruvis, Florence Tarlow and Allan Kaprow

The Singing Waters of Life (Allan Kaprow) pass down the ravine and off. The Enchanted Revolutionary says the moon is coming up, and it does. She does something about this and goes away.

Nearby the Bird and the Faithful Reindeer (Valerie Heruvis) are discovered. The Reindeer swears to be forever faithful to the bird.

Not far away, the Goose Girl is singing of her love for the goose, and the Psychoanalyst is singing of her love for the Goose Girl. The Bird and the Faithful Reindeer enter. They join in a great, howling quartet. The Reindeer loves the Bird, and, it seems, the Bird loves the Goose Girl. The Psychoanalyst loves the Goose Girl too, but *she* loves the goose. The Psychoanalyst becomes jealous and kills the Goose. The Goose Girl dies of a broken heart. The Bird dies of grief. The Faithful Reindeer attacks the Psychoanalyst and is killed. The Psychoanalyst has a heart attack.

The Caucasian Princess appears, attracted by all this death. She apparently feels that the Psychoanalyst is her long-lost cousin, and that she now must go off to Tashkent, which she does. The

Cowboy Play #48
He: I want you.
I want you bad.
She: Well, since you ask, no.
Curtain

Cowboy Play #49
Dur No. 1: Merdre!
Dur No. 2: Ou?
Rideau

Cowboy Play #50
Scene: a dice game.
Death: Crapped out!
Wind: Sorry, dad!
Curtain

Cowboy Play #51
One: One.
Two: Two.
Curtain

rate first. A performance of this piece can last for two hours, five hours, maybe even twenty-four. The longest performance that I know of is one which Schmit did himself in New York in 1964, which lasted six hours.

Eric Andersen's pieces, on the other hand, are so involved with the simple concept that it is sometimes impossible to discover if a piece is taking place at all. He not only takes blank structures to their logical extreme, but minimal art as well, which results in his establishing interesting new orders of boredom. For example, there is the following piece:

Opus 48: which turns anonymous when the instruction is followed out

It comes through the mail with a piece of cardboard, that reads:

place the chosen tautology

So one chooses a tautology and hides it and has a secret. Only the sender and those he tells know what became of it, so it really does become both anonymous and private, making the title observation true. The public performance of a piece like this is unnecessary, however, by its nature. Still, the act is somehow boring and, through this, interesting. But we have now reached the point where performance art merges into non-performance

Bewitched Revolutionary appears and wishes her bon voyage, and she (the Princess) sets out.

VIII—ELSEWHERE IN THE WOODS

Al Hansen, Florence Tarlow, Anna Marie Wilson, Norma Marder

Siegfried and the Carmen from Budapest meet up with the Caucasian Princess on her way to Tashkent. The Caucasian Princess recognizes Siegfried as her son, while he recognizes her as his long-lost first wife. The Original Carmen enters. She finds the two making whoopee, and she kills the Princess. Then she sings the Habañera from Bizet's *Carmen,* at the climax of which Siegfried seems more interested in her than in the Carmen from Budapest. So the Carmen from Budapest stabs the Original Carmen and she dies. Then Siegfried and the Carmen from Budapest proceed to the hunting lodge.

IX—THE HUNTING LODGE AT BLÖDBÜGBÜDBÖ

Anna Marie Wilson, Al Hansen, Sari Dienes

Siegfried and the Carmen from Budapest have a magnificent love scene, in the course of which they suffer almost to death. Then one of the main hunting trophies on the wall climbs down. It is the Done-Wrong Girl (Sari Dienes). She sings how she has been knocked up, rejected, despised. She is going quite mad. In fact she does go completely mad, and dies in the Grand Style. Siegfried and the Carmen from Budapest are startled, and they decide they'd best get out before the police come. So they do.

Cowboy Play #52

Scene: Two men, two cafe tables.

1: I'm meeting him at three o'clock.

2: I'm meeting him at three o'clock.

(clock strikes 3:00)

1 & 2: Well hi! Been waiting long? Good to see you!

Curtain

Joker

Play act.

Extra Joker

Play poker.

April 1967

song for marilyn

i sent her an apple
she sent me a peony
i sent her a jonquil
she sent me a clover
i sent her an acanthus
she sent me a thornapple
i sent her a lilac
she sent me a myrtle
i sent her a geranium
she sent me a daisy
i sent her a gentian
she sent me a rose
i sent her a forget-me-not
she sent me an aster
i sent her a primrose
she sent me a dandelion
i sent her a nettle
she sent me a poppy

new york
september 8, 1967

art, which brings us to the visual arts, among other things.

In our society the visual arts have a problem: they are essentially being produced for sale. In order for a work to be attractive enough for someone to buy it, it must be appealing and therefore the artist must take into consideration the audience factor, even if only unconsciously. He may think that what he is doing is done as a free agent, but this is seldom the case. More often, he is doing it, I think, because it seems "important" or because it seems to him something he can do well. He tends always to be preparing for an exhibition of some kind ultimately. Therefore, the visual artist is not as free as the performance artist to produce private pieces. The only time I know of such work being done is in the early sculptures of Walter De Maria, described in his short essay *Useless Art** in which, for example, he describes a small gold ball being placed in a concealed spot on one of his objects. No one but he knows it's there. But here we have the visual art equivalent of boredom and its projection, private art. Again, presumably anyone who buys a large Robert Morris construction, one which *can* be rearranged in many ways, is

*In *An Anthology,* La Monte Young and Jackson Mac Low, New York 1962.

X—IN THE WHEATFIELDS NEAR KOSSOVO

Bill Meyer, Alison Knowles, Bob Watts, Lisa Null

The Shepherd (Bill Meyer) is lamenting the loss of his lamb, who is really the Goose Girl; her ghost crosses the stage, wearing a monocle, as all Tidobušnik ghosts do. He is most upset. The Bewitched Revolutionary enters and tries to point out that the Goose Girl was a victim of the Class Struggle and the Exploitation of Women, but the Shepherd suspects the Bewitched Revolutionary of eating his lamb up, and he becomes most agitated and intractable. At this point The Magnificently Napoleonic (Bob Watts) passes by, and, seeing a Shepherd in argument with what is apparently a bear, shoots the Bewitched Revolutionary. Dying, she crawls out of her enchanted bear form and, after warning the Magnificently Napoleonic not to allow Craft Guild policies for the Sexual Union, she expires. The Shepherd turns out to be Christ, a transcendent moment takes place, and the Magnificently Napoleonic pledges his sword to do his bit.

XI—IN THE NUPTIAL CHAMBER AT THE GRAND HOTEL

Al Hansen, Anna Marie Wilson, Nam June Paik, Bob Watts

Siegfried and the Carmen from Budapest have now been married. They are climaxing their passions. This must be the greatest love scene in the whole of opera.

Don José enters, interrupting the great duet. He wants to kill the Carmen from

Tender Tinderslide

Tender Tinderslide, a long way from Tintagel. The prince and the princess of the lumber camp, eating snow. The prince in the shadows, Narcissus. The princess watching the prince watching a narcissus. The prince looking at his reflection. The princess whooping it up. The prince cutting down silhouetted trees in the shadows. Black Onyx.

The Oneida Community and the Putney Community.

Prince Tenderloin the neighbor. Entering, soft and fat and oozy-roly-poly. Walking on soft gelatine legs like penises.

Princess, every girl's a princess. A devil disguised as a passing reindeer.

Will the princess rescue the prince?

Nuts to you, dear, the princess is going off with Prince Tenderloin.

Up comes Prince Onyx, bamming and gramming and cramming-popping his sleeves with muscles. Oh wow, such spinach. Prince Onyx, the prince of Tender Tenderloin and the Lakes of Serandaga and the West. Falling leaves of golden maple. The prince and the grey wolf. Riding. A maiden sleeps in a ring of ser-

Twelve Lectures About
the Same Thing
or
Bartenders Who Have No Wings

for Alison

Act One

A cat and the moon. After a time it is discovered that neither of them has moved.

Act Two

A derelict by a stump, in very unfortunate condition. After a time he says, "I am not a stump."

Act Three

A cigar store. An Apollo emerges from behind the counter. He says, "I am not really an Apollo."

Act Four

A little fish, dancing in the sunlight. After a time it is discovered that he is not a big fish.

Act Five

The windswept wind.

Act Six

A very pretty naked girl. After a time she notices that she is naked and is somewhat embarrassed.

going to do so, and nobody except Morris will know which was the first intended way of arranging this work.

There is still another aspect of what lies behind boredom and private art, which I have suggested are interrelated, and that is danger. In order to build intellectual excitement into work there must always be the sense that it was a near miss—a near failure. I think this has always been true. The opening few measures of the last movement of Beethoven's 9th Symphony are as close as one could come, within the harmonic concepts of the day, to simple hysteria, and they work because they take the risk of degenerating. The same could be said of many of Mahler's most ambitious works. In the past, then, a great deal of work was exciting because it was so colossal and attempted so much that it was in danger of becoming utterly banal or preposterous. Today there is little point in trying to work as *large* as possible, so the challenge tends to be toward the other direction. And, a sense of risk is indispensable, because any simple piece fails when it becomes facile. This makes for all the more challenge in risking facility, yet still remaining very simple, very concrete, very meaningful.

Also, the composer is perfectly well aware of the psychological difficulties which his composition may produce

Budapest. He attacks her, they struggle, and she kills him.

The Magnificently Napoleonic now appears. He has discovered proof of Siegfried and Mr. General-san's plot. He tries to kill Siegfried, but instead kills the Carmen from Budapest. Siegfried avenges her by killing the Magnificently Napoleonic.

XII—IN THE VILLAGE SQUARE AT BLÖDBÜGBÜDBÖ

Al Hansen, Jackson Mac Low, Benjamin Patterson, Dick Higgins and Yvonne Rainer

Siegfried meets with Mr. General-san, apparently in an effort to explain the theory of Revanchism and why so many people have been dying. The Wizard (Benjamin Patterson) enters, just plain angry, and, wanting to make trouble, he gives Siegfried and Mr. General-san the ability to read each other's minds. Each realizes that the other is trying to "use" him. So they fight. Mr. General-san wins. He sings about war and his country's politics. The Father-of-the-Bride becomes outraged. He tramples Siegfried's body into the dust, and kills Mr. General-san. Then he sings about death and the Low Element appears, doing a dance about Death. At the end of this scene, both die mysteriously.

XIII—NEAR THE TOP OF MOUNT ERJJÉN

All the characters reappear as ghosts wearing monocles to indicate this, except the Wizard who has somehow survived. They sing a Truly Balkan Lament for the Tidobušnik people.

pents, hissing, hissing, who is hissing, within a wall of flame. Prince Onyx rescues her with a great clatter with his axe. They went thataway. After saving the king of the ants, who tells Prince Onyx that the good princess is being kept in an egg in a hen coop at the bottom of an endless lake, Prince Onyx going on with the grey wolf's head on his shoulder and a silver quail feather in his pocket that Gitchy Manito gave him. Heroic Prince Onyx whirring across the Lower East Side. Prince Onyx and Miles Standish. Prince Onyx emptying an oven at its request, in spite of the pursuit of Prince Tenderloin. Prince Onyx a stream and the Princess of the Cracked Egg a bridge, thanks to the kind of weather and the king of the ants. The prince and the princess safe in the shadows again. Prince Tenderloin limply dangling on a cliff in Hell, slowly becoming enlightened. The prince and the princess eating popcorn with their snow.

New York
Sometime 1960

Act Seven

A man with a Belgian flag, a woman with a Greek flag, and a man with a Guyanese flag. The man with the Belgian flag says, "This is not a Cuban flag." The woman with the Greek flag says, "This is not a Guyanese flag." The man with the Guyanese flag says, "I am not French."

Act Eight

A golden calf. After a time it is discovered that the golden calf is not bronze.

Act Nine

A clock, discovering that it cannot walk.

Act Ten

A chorus line comes along. They turn, and it is discovered that they have no wings.

Act Eleven

A small bar beside a large, artificial palm tree. After a time, they fly away. It is discovered that they weren't real anyway.

Act Twelve

Everybody singing on a golden whale, riding into the Grand Canal. After a time it is discovered that they still have no wings.

New York
May 31, 1966

for some, if not all, of the audience. He therefore finds excitement in insisting on this, to the point of endangering himself physically or even spiritually in his piece. To point up this effect, I wrote a series of compositions called *Danger Musics,* each of which emphasized one spiritual, psychological or physical danger that seemed appropriate to the general esthetic means I was using. Again, Robert Whitman, in doing a Happening about 1962 at Bennington College, is said to have turned in a performance so violent that the performance area was covered with blood—his blood. In the course of one of Al Hansen's improvised Happenings in 1962 a young lady fell through a glass roof and was very badly hurt. But her involvement in the piece caused her to do this, almost consciously, and it became incorporated in the intensity of the piece. Most spectators thought it had been planned. In a world in which there isn't so much overt *physical* challenge as formerly, it is very tempting sometimes to see not how much one can get away with, but how much one can use the challenges that *are* there. Therefore it becomes extremely attractive to the artist to use danger, *hazard*. This is not the same as *chance,* of course, which is quite a different sort of idea, and which ultimately becomes either



[2] Some indication of what happened may be surmised by the picture of the Caucasian Princess made during this scene. Photo: Peter Moore.



[3] The Spear-Bearer (Roy Lichtenstein, who devised a magnificent suit of armor for the performance) was at liberty to appear whenever it seemed desirable to evoke the knight. His most striking presence was in this scene. While the circumstances of his demise are not explained during the performance of *Hrušalk*, he was also present as a ghost in the final chorus.

empty streets

many boxes
many rooms
many sounds

many boxes
many sounds

many rooms
many sounds

many boxes
many rooms

september 26, 1967

a technical means of realizing a set of values and textures, or, if one is using it spiritually (that is, for the philosophy of the piece), of creating a chaos that suits one's sense of anarchy and of embodying one's views.

In the visual arts there has not been very much work that uses danger in a pure way. One of the few examples I can think of are some works by the Japanese sculptor Ay-O. Ay-O has constructed many small boxes into which one places one's finger or one's hand. In each of these boxes is an object or substance to be touched. Most are relatively soft and safe. For example, some may contain flour, water, tacky glue, perhaps some marbles or some cotton. But others contain razor blades, knives, broken glass. The freshness with which one approaches the boxes (and not all of them are presented as boxes—some are presented as feeling holes in the bodies of cut-outs), not knowing if one will be delighted or hurt, develops the intensity and graciousness of experiencing them. This, I would say, is another expression of the same motivation which attracts composers, performers and, to some extent, the visual artists.

To sum up, it has become almost a hallmark of our mentality to accept the possibility of boredom and danger; a work which is without these possibilities only decorates life and so is

nonperformance poem for oew

writing all the possible combinations
of from 0 to 26 letters
how many?

new york
february 2, 1967

Two Long Performances

by Flux Higgins

i

Losing fifty pounds

ii

Gaining fifty pounds back again

New York
February 1967

Solo for Composer

Decide whom you love best.
Announce, "(-name-), all my pieces, even if they're dedicated to others, are really written for you."

New York
3/16/67

Three Begins

I— Equations

A fish is green falling downstairs. Add raising to a MIG and you cast. Nay, yiddish humor cuts.

II— Paragraphing

It is very difficult to pop a house. Eyes, balloons, fathers, what an enormous number of things can be popped, but how do you pop a house.

Of course, there are many things you can do with a house. You can live in it. You can shape a cookie like a house and eat it. But maybe that is not popping a house. One of the hardest things you can do to a house is you can paint it.

The only trouble with painting a house isn't what you might think it is. It is not the paint at all. Paint comes in many colors, more than five. Paint smells and, even worse, it takes time.

III— Clusters, some not mentioned

If you try to plant a member of the stamp family, will little stamps grow?

Do the same with corn, and then go to your bunk and try to go to sleep. If you slip out, go back to bed. You may pitch and roll.

Of course, your stamp may whizz if it gets loose. If it whizzes around, catch it and stop it.

In the morning, you will have milk.

October 1959

oew



March 1966

merely a commodity; the most intense art is necessarily involved with these things, boredom and danger, not as a new mode, but because they are implicit in the new mentality of our time. This mentality is one in which total success is impossible, total victory inconceivable and relativism axiomatic. Ours is a mass of society, and, while we do attempt to do what we do with maximum quality, quality has for us become one among other indications of integrity. Today we do not equate quality alone with the value of a work. Most of the interesting works of our time are works which shed light on our mentality without necessarily trying for the same standards of success as works, say, of twenty years ago. It is simply not our intention, though we are perfectly capable of achieving the old standards.

The intention is more to enrich the experiential world of our spectators, our co-conspirators, by enlarging the repertoire of their over-all experience. These values cannot be achieved by emotional impact alone, and such impact has become, for the new artist, merely a language tool, a way of communicating which we can draw on when necessary. I said earlier that we do not want to overwhelm. This is not quite true. We only want to overwhelm when to do so seems a positive factor. There was nothing more over-

Every day I make
it with the world and
I make it well.

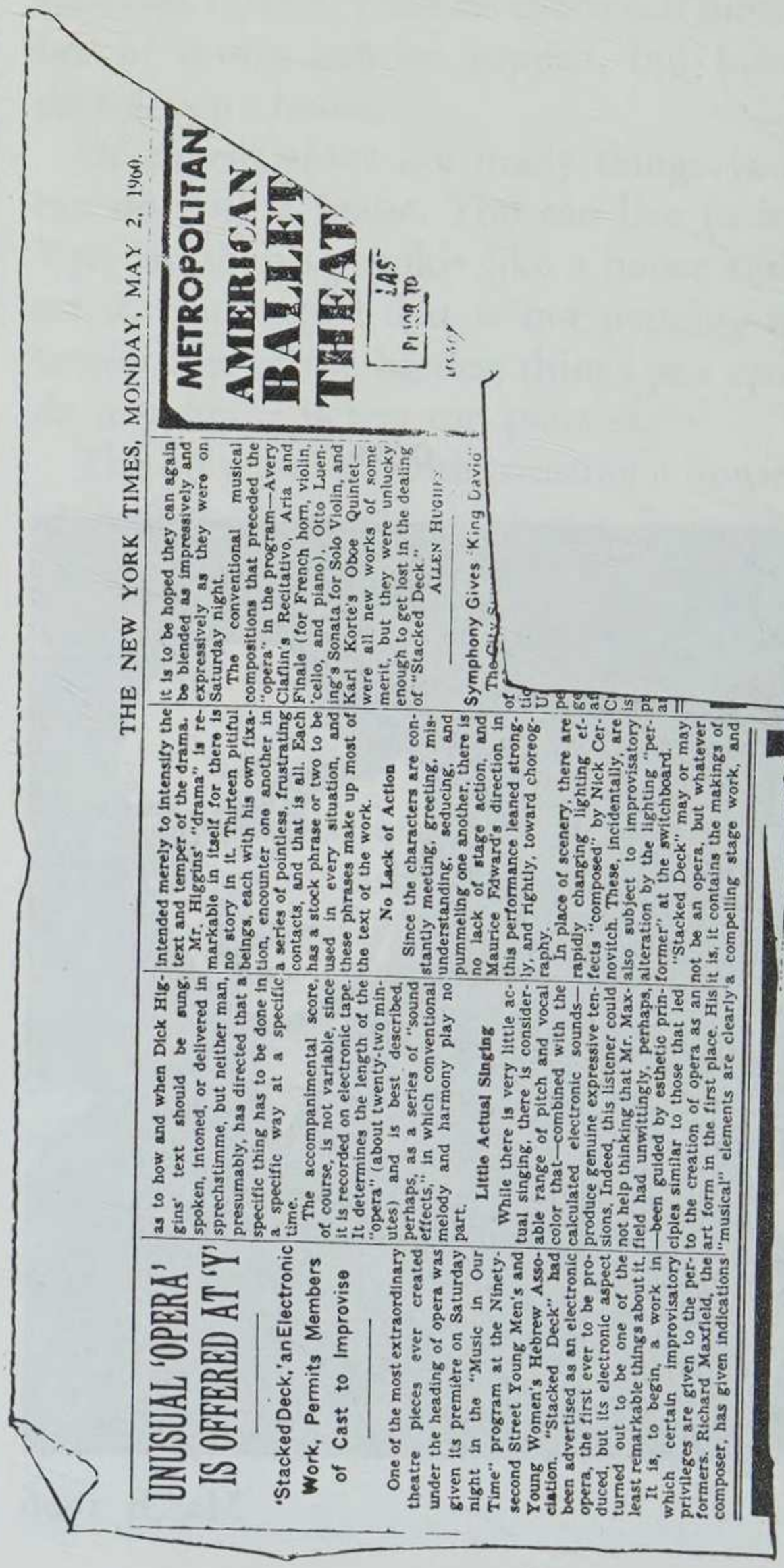
Autumn 1958

Stacked Deck

Sixty seconds after the beginning of the music the curtains open to reveal an abstract set consisting of objects or complex visual areas or no set at all. In either case, the set must give the illusion of having its own reality enough to extend beyond the line of sight in all directions, up, down, and to each side.

The play proceeds according to the individual parts. Here are the rules of the game:

The performer is never to miss an entrance or an exit cue. All other cues are to be followed up to seventy per cent of the time, being missed according to the whim or taste of the performer. Lighting cues given by combinations of such colors as blue and green are to be interpreted as giving both sets of cues. The performer chooses which to follow. But combinations such as amber and blue or red and blue which themselves form cuing colors are to be interpreted solely according to those colors. In the case of a reddish purple or bluish green or similar shading there is, however, the element of choice, as in the first case. Some of the musical cues will result in situations where the


THE NEW YORK TIMES, MONDAY, MAY 2, 1960.

METROPOLITAN AMERICAN BALLET THEATRE

UNUSUAL 'OPERA' IS OFFERED AT 'Y'

'Stacked Deck,' an Electronic Work, Permits Members of Cast to Improvise

One of the most extraordinary theatre pieces ever created under the heading of opera was given its première on Saturday night in the "Music in Our Time" program at the Ninety-second Street Young Men's and Young Women's Hebrew Association. "Stacked Deck" had been advertised as an electronic opera, the first ever to be produced, but its electronic aspect turned out to be one of the least remarkable things about it.

It is, to begin, a work in which certain improvisatory privileges are given to the performers. Richard Maxfield, the composer, has given indications as to how and when Dick Higgins' text should be sung, spoken, intoned, or delivered in sprechstimme, but neither man, presumably, has directed that a specific thing has to be done in a specific way at a specific time.

The accompanimental score, of course, is not variable, since it is recorded on electronic tape. It determines the length of the "opera" (about twenty-two minutes) and is best described, perhaps, as a series of "sound effects," in which conventional melody and harmony play no part.

Little Actual Singing

While there is very little actual singing, there is considerable range of pitch and vocal color that—combined with the calculated electronic sounds—produce genuine expressive tensions. Indeed, this listener could not help thinking that Mr. Maxfield had unwittingly, perhaps, been guided by esthetic principles similar to those that led to the creation of opera as an art form in the first place. His "musical" elements are clearly intended merely to intensify the text and temper of the drama.

Mr. Higgins' "drama" is remarkable in itself for there is no story in it. Thirteen pitiful beings, each with his own fixation, encounter one another in a series of pointless, frustrating contacts, and that is all. Each has a stock phrase or two to be used in every situation, and these phrases make up most of the text of the work.

No Lack of Action

Since the characters are constantly meeting, greeting, misunderstanding, seducing, pummeling one another, there is no lack of stage action, and Maurice Edward's direction in this performance leaned strongly, and rightly, toward choreography.

In place of scenery, there are rapidly changing lighting effects "composed" by Nick Cernovitch. These, incidentally, are also subject to improvisatory alteration by the lighting "performer" at the switchboard.

"Stacked Deck" may or may not be an opera, but whatever it is, it contains the makings of a compelling stage work, and

Symphony Gives 'King David'

whelming than Hitler's speeches as staged by Goebbels. There has been a great deal of that in our world and one way to avoid it is to use more sophisticated values in our own work, and the acceptance of boredom and danger as valuable is indispensable to this end.

New York
Summer 1966



Bell

August 1967

music drowns out the voice or vice versa. This is fine. In the case of the conflict of cues, the performer chooses here too. He is not to follow a lighting and a musical cue simultaneously unless the one calls for a vocal event and the other for an action one. He must choose. Criteria of loudness, pitch, color, etc., which entail a subjective choice on the part of the performer, are ultimately determined by the director. Cues should be followed from any time when a cue is received till any time about four seconds later. A cue should be considered missed after this, and should not be followed.

Action cues should not be elaborated on. All movements must be thoroughly understood and reduced to simplicity and grace. The duration of each action or the possible speed at which it is accomplished is a matter for the director to determine, but there should be alternatives. All performers are to maintain a distance between them of less than two or more than eight feet. Movements across the stage are to be inserted ad lib in order to maintain these distance relations. Blocking must necessarily be flexible. The phrasing and timing of lines is up to the performers, but there must be variety without repetition. As a rule of thumb, each performer should be prepared to perform each line in any of twelve different ways, and each action in five. In case an entrance and an exit cue conflict for the performer, he should stand in the wing, motionless, until he gets either a clear entrance or exit cue, or the movement of another character forces him on or off

The Russell Contradiction as I Understand It

I. % is the set which includes all sets which do not have themselves as members, such sets being called here non-self-inclusive. There is no non-self-inclusive set which is not a member of %, and all members of % are non-self-inclusive.

II. Theorem No. 1—*% is non-self-inclusive.*

Proof: suppose that % is self-inclusive. Then, of course, it includes itself.

But, by definition, all members of % are non-self-inclusive. Therefore, % as a member of % is non-self-inclusive.

Therefore, the supposition that % is self-inclusive leads to the conclusion that % is non-self-inclusive, which is a contradiction. If this is true, we must conclude that our supposition is false, and that therefore % is non-self-inclusive. Q. E. D.

III. Theorem No. 2—*% is self-inclusive.*

Proof: suppose that % is non-self-inclusive.

Then, since all non-self-inclusive sets are included in %, % is a member of %.

Structural Researches

Our astrologer friends tell us the world is now moving into the Aquarian age, and that the central image of Aquarius is of a carrier of water emptying his pitcher into a stream, that this symbolizes the return of energy to its source. Of course we needn't be interested in astrology to recognize this as a possible metaphor for our time, when many of the distinctions that characterized our compartmentalized, word-oriented approach to the world seem to be breaking down. Semanticists and physicists, artists and psychiatrists, anthropologists and sociologists all seem to be telling us that these distinctions have more reality inside our minds than in the external world.

In fact we seem to be drawing closer to the acceptance of all things as being constantly in a state of flux, and we begin to see the relationship

stage. Different performers' lines will conflict. This will make the piece more interesting by emphasizing depth and dimensions to the audience. The density of events must not be altered. There are long periods when nothing happens, long or short ones where lots goes on. But it cannot be overemphasized that each performer must be so very sure of his behavior that he can successfully interpret any cuing situation, no matter how complex. Each performer must be prepared to make split second choices.

Stacked Deck lasts twenty two and a half minutes from the opening of the curtain, a total of twenty three and a half minutes. The parts follow:

I—The Anonymous Man

He is to be played by a mime. The costume blends with the set.

1. He enters slowly whenever the stage has been empty for ten seconds. His entrance takes him downstage L, no matter from which side he has come. When he arrives there he is very hot. He shakes his head sadly, dries his forehead on his sleeve, and sits down.

2. He exits on the nearest side whenever he has upstaged directly a stationary figure.

3. If anyone hits him, he is afraid and melts back into the set for about a minute. Then he comes forward again.

4. On the blue lights he dries his left cheek gently with the fingers of his left hand.

But, if this is true, then % is self-inclusive and also non-self-inclusive, which is a contradiction. If our supposition leads to a contradiction, it must be false, in which case % is self-inclusive. Q. E. D.

IV. If the proof of both theorems is correct, then a most unsatisfactory state of affairs has been reached, which demonstrates to us that % is self-inclusive, and that % is non-self-inclusive. This seems to be a contradiction.

V. Then let us try to invalidate the contradiction. Let us suppose that it is posible that % is both self-inclusive and non-self-inclusive, self-inclusive in that it includes all non-self-inclusive sets, and therefore includes itself, and non-self-inclusive in that it does not include its total identity as a set, even though it does include its members as a proper subset. This makes an interesting distinction between the identity of the set as a whole and its members collected and grouped individually. It seems that we may have invalidated the contradiction, but—

VI. If it is posisble that % is both self-inclusive and non-self-inclusive, then the proofs we gave in Sections II and III are invalid, since we based our conclusions on the assumption that the above contradiction was valid. It would seem that we have negated all basis for any conclusions whatsoever, since neither theorem can be proved.

of anything to its function as the prime determinant of its nature. We have come to see that if we find a way to use an object that was built as a butcher's block as a table, it becomes essentially a table. Or we notice that if a man who was formerly a highly skilled photoengraver finds he must take a job as a truckman, he becomes for all practical purposes a truckman. Sometimes this frightens us. For example, the miners in the German Ruhr refuse to be retrained now that the coal mines are closing down there as a sort of (at least temporary) progress. They are used to thinking of themselves as miners, and they find it difficult to accept new functions and roles for themselves which necessity dictates they find. Then, by opposing necessity, they produce a great social crisis for themselves. But necessity will win out, of course, and we will continue to experience this flux at every turn.

In the arts we have traditionally distinguished between form and content, or, more modernly, between structure and meaning. A writer would regard his structure as the grammatical and mechanical aspects of his style, while his meaning would be what he wants to say. We can add the further concept of rhetoric, as the interrelationship between the two, with the formal traditionally the

5. On red lights he comes forward gradually and slowly. Then suddenly he scoots backwards with tiny steps, carefully avoiding collisions, so that it seems that he has been yanked with an elastic band. If possible, the forward part of this should carry him out onto an apron.

6. After ten seconds of total silence on stage he should seem to be struggling to speak, but he has no voice. This action should dissolve with the next sound heard. It should seem to have no beginning and no end, and only those who happen to be looking at him should notice it.

7. If anyone speaks to him, throws anything at him, or acts on him in any way, he should back away about four feet and stay put.

II—The Burly Man

The Burly Man is physically powerful and rough. He may be a Roman slave, naked to the waist, or a Parisian apache, or a NYC stevedore, but he must be violent, and he must smoke a cigar at all times. He moves fast but economically.

8. He sneaks on stage conspicuously whenever a woman onstage is more than ten feet from a character, but there are not more than three people on stage.

9. He goes off inconspicuously whenever the light has been yellow for forty five seconds.

10. He laughs "Haw haw haw" whenever the light is blue, but not until a few seconds after the light has changed, so

VII. However, since all possibilities are included in the two theorems, that % is and is not self-inclusive, and since neither precludes the possibility of the equal possibility of the other, then, taken together, they must represent the truth, since there is no other possibility.

VIII. The question remains: is the distinction given in Section V really valid?

Theorem No. 3—*% is both self-inclusive and non-self-inclusive.*

Suppose that the above theorem is false.

Then Theorems Nos. 1 and 2 are both true, which is, by the above supposition, a contradiction.

Since the above supposition leads to a contradiction, we must conclude that it is false, and that % is both self-inclusive and non-self-inclusive. Q. E. D.

IX. The significance of the above theorem, the conditions of which are implied in Theorems Nos. 1 and 2 seems to be the distinction which it indicates between the identity of the set as a set and the identity of the set as a collection of members. For this reason we conclude the Russell Contradiction is not really a contradiction, but is the nucleus of the proof of a very important logical distinction relating to the identity of a set to itself.

New York
Autumn 1959

a one-act play or maybe an Ode to Slippery Ray Johnson-

FRAGILE

by Dick Higgins

impoverished
uncultivated
rocky
conservative

a Breton royalist

bramble guerilla in many respects a cradle

phenomenon—

depressed
veiled in obstinacy

hillsides streams herds pastures to quiver among...
from...
to terrify and to hurry immediately

a scapegoat
coarseness
a coward
to load lightning into a thunderstorm

heather and briar

March 23, 1960

more dominant end. The study as it was once practiced in classical education of rhetoric, per se, meant the matching of classical models, and while this study is seldom practiced today, fortunately, similar practices still dominate our conventional arts. A novel is expected to gain its identity from its identifiability with the tradition of the novel, and this creates a pressure on the writer to conform to the classical models rather than allow his work to determine its own form (and possibly lose its identifiability in developing its unique identity). The writer sets out to write a novel and, to this extent, makes himself alienated from what might be the more direct needs for his work.

In the nineteenth century and up until the period of the two World Wars the novel was a highly pertinent form of communication. Victor Hugo's *Les Miserables* and Charles Dickens' *Oliver Twist* were both instruments of social reform in their time, as were the even more engagé novels of Gorky, Sinclair or perhaps Hasek. However in the philosophical novels of a Yukio Mishima, a Thomas Mann or a Hermann Hesse, the strain of matching the form begins to be apparent since the characters begin to be less artistic images with wholly human characteristics (sometimes incompletely drawn in) functioning

that all other performers' entrances are done. He should seem to be laughing at the moon.

11. If the light is red or orange for ten seconds, he approaches the nearest lady and looks over her shoulder, grinning, and sends out a puff of smoke. If the light has not changed yet, and the lady has not reacted unfavorably, he may pick her up, set her on his shoulder, turn his head and kiss her leg, grin, set her down gently, and motion offstage. If she slaps him, he sings "Palas aron azinomas" and pinches her behind, then dodges away from her, his head drawn into his shoulders, chortling, and hides behind the nearest character. If she wants to go offstage, they go.

12. If the light is red or orange and there is no lady onstage, he goes to the nearest man, and sings: "Your money or your life, and I don't care which." If the man turns away, the Burly Man grabs him, turns him towards him, and kayoes him. If he does not turn, the Burly Man shoves him down to the ground. In either case he rifles the man's pockets. If the man gets up to fight again, the Burly Man mauls him till he goes offstage, or until the Burly Man has another cue to follow, or till the light suddenly changes, or till the man has escaped to ten or more feet from him at any time. In either of these cases he should seem to lose interest and to dissolve into inconspicuousness.

13. If he is alone on stage at any time, he should look into the wings and ask "Where are you? Where are you all?" If ten seconds later he is still alone, he

A Procedure for Constructing Magic Squares of the Fifth Degree

1. Take any n, a member of the real number system, and let 5m = n.

2. Select any w, x, y, and z, all members of the real number system.

3. Fill in the following diagram with values of w, x, y, z, and m.

I

A. m+w
B. m+(w−z)
C. m−(2(w−x)−(y+z))
D. m−(x+y)
E. m−x

II

m+(w+y)
m+y
m−(y−z)
m−z
m−(w+y)

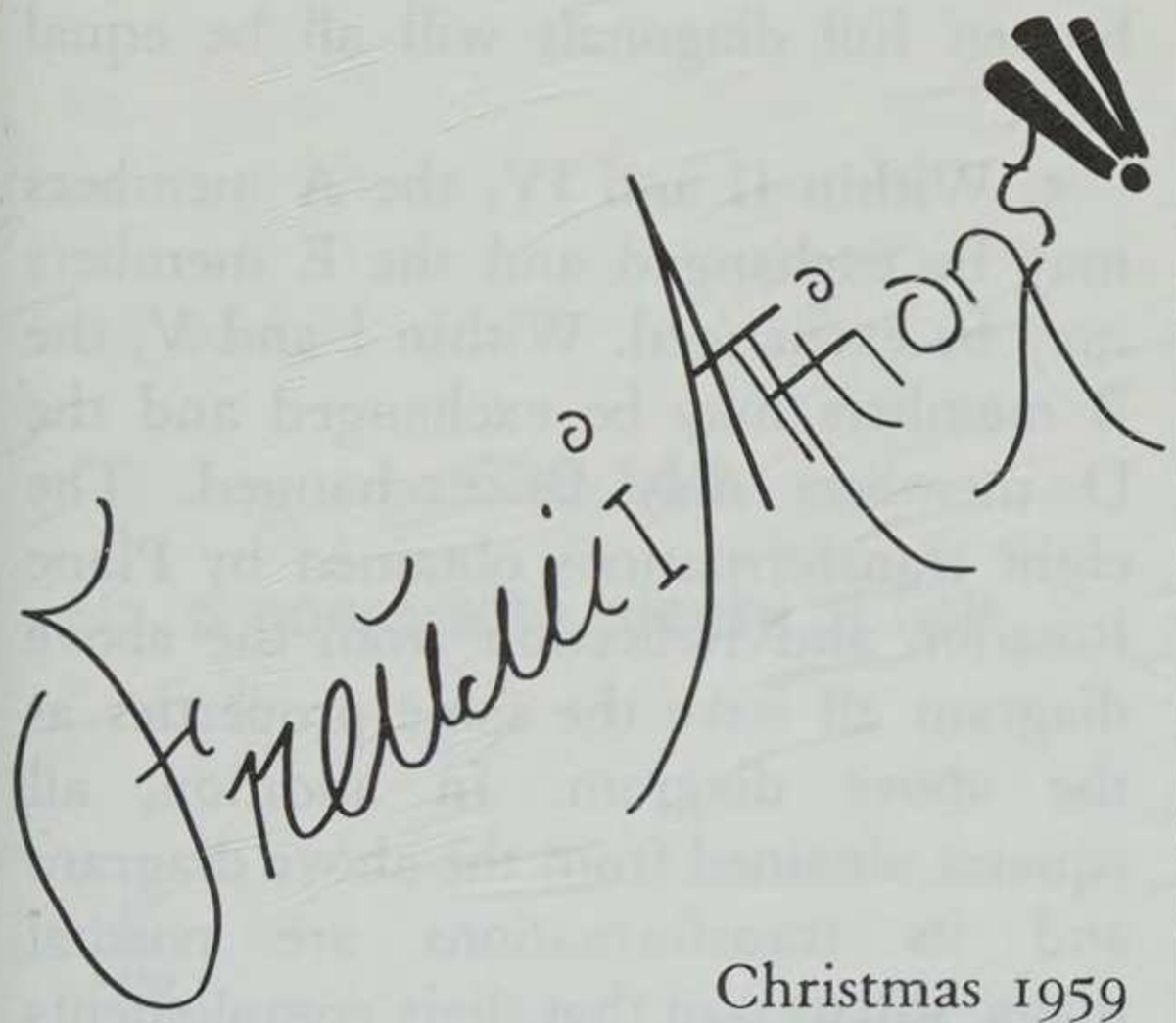
III

m−(2(w+x)+(y+z))
m−(y+z)
m
m+(y+z)
m+(2(w+x)+(y+z))

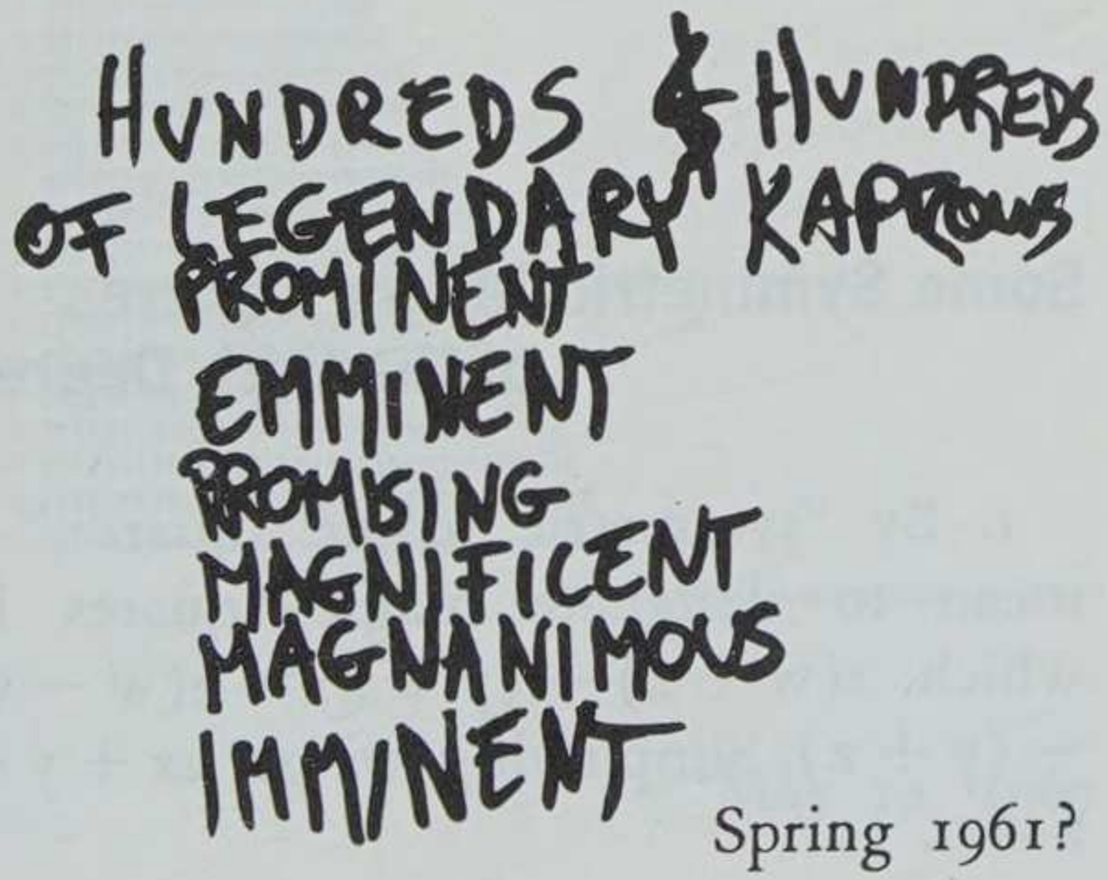
IV

m+(x+z)
m+z
m+(y−z)
m−y
m−(x+z)

Feeelicitations!!!



Christmas 1959



Spring 1961?

within an author's treatment of the world; they become more objects and puppets developing philosophical or social views which the writer holds. I do not think it is pertinent to raise here the questions posed by psychological novels such as those of Proust, Camus or Kafka, or by earlier avant-garde novels such as Gertrude Stein's *The Making of Americans*. These still seem to work primarily within the concept of the novel as an extended prose work involving the working out of a narrative by characters, so that the necessity of embodying the real message within the format of an alien structure makes them somehow unreal, or, as I will describe shortly, rhetorically undialectical.

Even our attitudes towards character and narrative have changed. Most of us have become very much aware of the extent to which our personalities change with our contexts and our functions, so that the study of the minutiae of our psychologies is no longer very meaningful to us. In the novel these minutiae are at the very basis of the interest, traditionally. But the people of our time find it difficult to get very involved over them. We may have names that apply to us, but we are conscious of enacting so many roles in the course of our lives and of being so many things to so many people that to filter out a se-

should sing in the other direction: "Tell me where you are?" If he is still alone ten seconds later, he should exit.

14. If he is kissed, he sings: "Oh Zanzibar" and pushes the girl away.

15. Once during the piece he sings: "A moon. A moon. God how I want a moon!" at any moment when it seems appropriate to the mood.

16. When he is being inconspicuous he should leer at any woman or sneer at any man onstage that is conspicuous to him. He should not move.

17. If his cigar goes out at any time, or if he smokes it through, he should scrap it, grind it under foot, produce a new one from his costume, turn away from the audience, wave his hand, and with the familiar magic trick produce a flame out of his index finger, with which he can light his cigar.

III—The Exelegant Man

The Exelegant Man is an intellectual, or the remains of one. He wears modern clothes, formerly elegant, but now very shabby, and he can be played as either very timid, very arrogant, or, better yet, both at once.

18. He enters a minute after a yellow light and works mostly around stage C.

19. He exits if spoken to, knocked down, or if he has been onstage through three yellow lights and a fourth one appears. Going out he sings "Oh dear. Whatever can I have done?"

V
m+x
m−(w−z)
m+(2(w−x)−(y+z))
m+(x+y)
m−w

4. The sums along the verticals and the horizontals, and along the two unbroken full diagonals will all be equal to n.

5. Within II and IV, the A members may be exchanged and the E members may be exchanged. Within I and V, the B members may be exchanged and the D members may be exchanged. The eight transformations obtained by Plane Rotation and Reflection from the above diagram all have the same properties as the above diagram. In addition, all squares obtained from the above diagram and its transformations are normal magic squares, so that their complements have the same properties as they themselves.

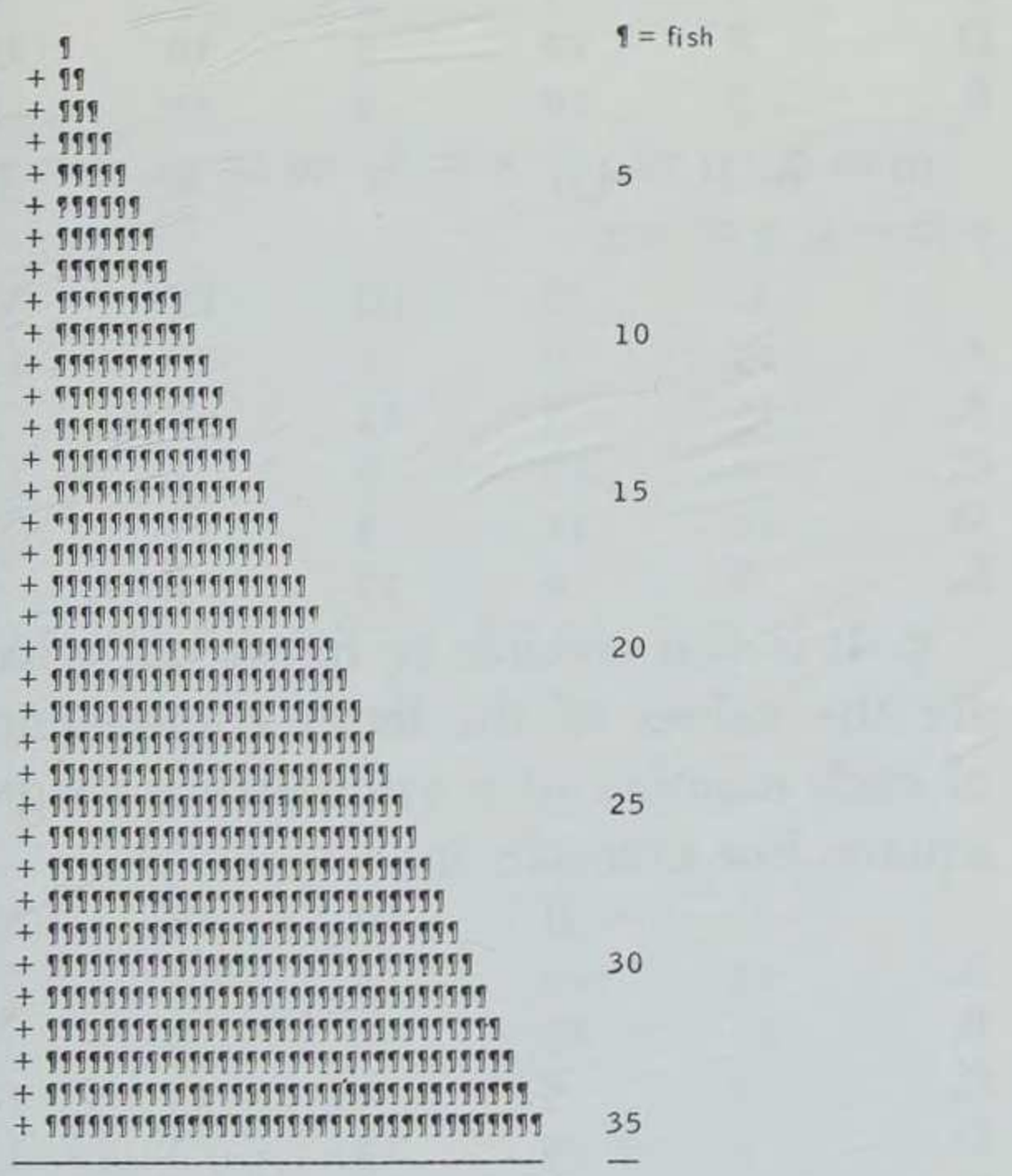
New York
March 1959

Some Symmetric Magic Squares of the Fifth Degree

1. By "symmetric magic squares," I mean to designate magic squares in which: $2(w + x) + (y + z) = 2(w - x) - (y + z)$. Simplifying, we get $2x + y + z = 0$.

630-140

a poem with plenty of fish



May 12, 1967

quence or anti-sequence on the basis of fixed psychological particulars and the necessity to state or imply an overall narrative consideration seems somehow a highly artificial approach in our times.

Inevitably we have therefore built up a body of works in recent years that are only novels if we call, indiscriminately, any long prose work written for humanistic or aesthetic insight a "novel," and if we ignore all the connotations of the word. There are too many special jargons already, so I will not add to the confusion by proposing a name for these works of prose that reflect our new mentality, but since I need a handle for this discussion, I will use the clumsy term "cumulative prose statement," express my hope that nobody makes an ideology of it, and define it as covering works whose impact is allusive and aesthetic (rather than explicit argument, which would cover most essays) and that characteristic examples are Daniel Spoerri's *An Anecdoted Topography of Chance* and George Brecht and Robert Filliou's *Games at the Cedilla, or the Cedilla Takes Off.*

Spoerri's *"Topo,"* as the aficionados call it, is based on his examination of the objects on his breakfast table at an arbitrary moment in his life—after a brief disagreement with his girlfriend one morning in 1961 (hence

20. If he hears a loud note in the music, he sings: "Oh Saturn! Morality is the thing. You have lost your social consciousness."

21. If he is kissed, he sings: "Mercy Madam, as the French are apt to say."

22. During the first blue light while he is onstage, and after the light or even after he goes out, as the case may be, he sings: "Ovide, amonges other thinges smale, said Mida had under his longe heres growing upon his hed two asses eres: the which vice he hid as best he mighte, ful subtilly from every mannes sight, that save his wif ther wist of it no mon; he loved hire most, and trusted hire also; he praied that to no creature she n'olde tellen of his disfigure."

23. During his second blue light, as above, he sings: "Thinketh how noble, as saith Valerius, was thilke Tullius Hostilus, that out of poverté rose to high noblesse. Redeth Senek, and redeth eke Boëce, ther shull ye seen expresse, that it no dred is, that he is gentil that doth gentil dedis."

24. During the third blue light, as above, he sings: "Allow me, sirs, to quote Dr. Phineas B. Bridie, A.B., C. of I., E. of B., Bt. of Thames, who cites Georgius Sabellicus as having said: 'Dies ist zum Lachen. Die Kinder sind besser.'" Nos. 22–23–24 supersede all other cues that may intervene.

25. On yellow lights he produces a little book from a pocket and rifles the pages, finding his place at last. If the light is still yellow he asks: "Do you spell toxophobia with one fear or two?"

2. By stating that: $2(w+x)+(y+z)=s$, and that $2(w-x)-(y+z)=s$, and solving across, we find that: $w=s/2$. We find that: $s=2w$.

3. Using the above definition and the information implied in it, it is possible for us to modify the chart for magic squares to produce symmetrical squares of various kinds. In the following cases I set other conditions: that there should be no non-cardinal numbers in the chart, and that only one value would be used for n in this list.

4. $m=9$, $n=45$, $s=0$, $w=0$, $x=2$, $y=-1$, $z=-3$.

	I.	II.	III.	IV.	V.
A	9	8	9	8	11
B	12	8	13	6	6
C	9	7	9	11	9
D	8	12	5	10	10
E	7	10	9	10	9

$m=9$, $n=45$, $s=8$, $w=4$, $x=3$, $y=-4$, $z=-2$

	I.	II.	III.	IV.	V.
A.	13	9	1	10	12
B.	15	5	15	7	3
C.	1	15	9	3	17
D.	10	11	3	13	8
E.	6	9	17	8	5

5. It is also possible to figure out what are the values of the letter components of each member of a symmetrical magic square. For example, in:

	I.	II.	III.	IV.	V.
A.	11	15	5	7	7
B.	11	13	5	9	7
C.	5	5	9	13	13
D.	7	9	13	5	11
E.	11	3	13	11	7

We know that $m+w=11$ and that $m-w=7$, so we must conclude that $m=9$ and that $w=2$. If $w=2$, then

the "Chance" in the full title). The location of each object on the table is given (hence the "Topography" in the title) in order to provide a visual basis for the discussion. But from there Spoerri takes off, describing the physical, objective history of each object, how he acquired it, what it means to him, what he did with it, etc. This is the first level of the text, but Spoerri does not stop there. Footnotes are appended, discussing what subsequently became of each object, or how, for example, he first met the person who gave it to him.

But neither does he stop here, though he has taken it now into a second level of reality and, perhaps, of experience. Instead he invites his friends to recollect what they can in connection with the objects and those people associated with them. The translator, Emmett Williams, a close friend and collaborator of Spoerri as well as a major poet in his own right, adds very large amounts of new flesh to the body, which somehow manages to seem as slender as ever. Roland Topor, the popular French cartoonist, adds illustrations of each object, some of which are not at all like the shapes of the originals (as he and/or Spoerri duly note in the text). Invitations go on to other friends to add their contributions, and even from the publisher to the readers to send their own

26. Once, at a point of his own choosing, during the piece he pulls a mirror from his pocket, looks at his reflection, and sings: "Oh Saturn. You cheat!" He bursts into mimed tears, drops the mirror, picks it or its pieces up and puts them in his pocket, singing: "How very much tobacco." This supersedes other cues.

27. If a woman gets in his way during a green light, or if she comes within six feet of him, he sings: "Kronos was nice, and same with Atreus. Will you come and see my stamp collection?" Here he grins stupidly or smirks. If she comes closer to him, he yells "Oh Saturn!" and runs away. If she follows him, he runs out into the audience, around in back of it, back onstage, and off into the wings. But he must be careful to do this with completely exaggerated grace and fairly slowly. The running is not so important as the movements of running. It might be convenient to think of a slow-motion film, and to imitate it, but not to run quite as slowly as most slow motion films actually are.

IV—The Man With a Brief Case

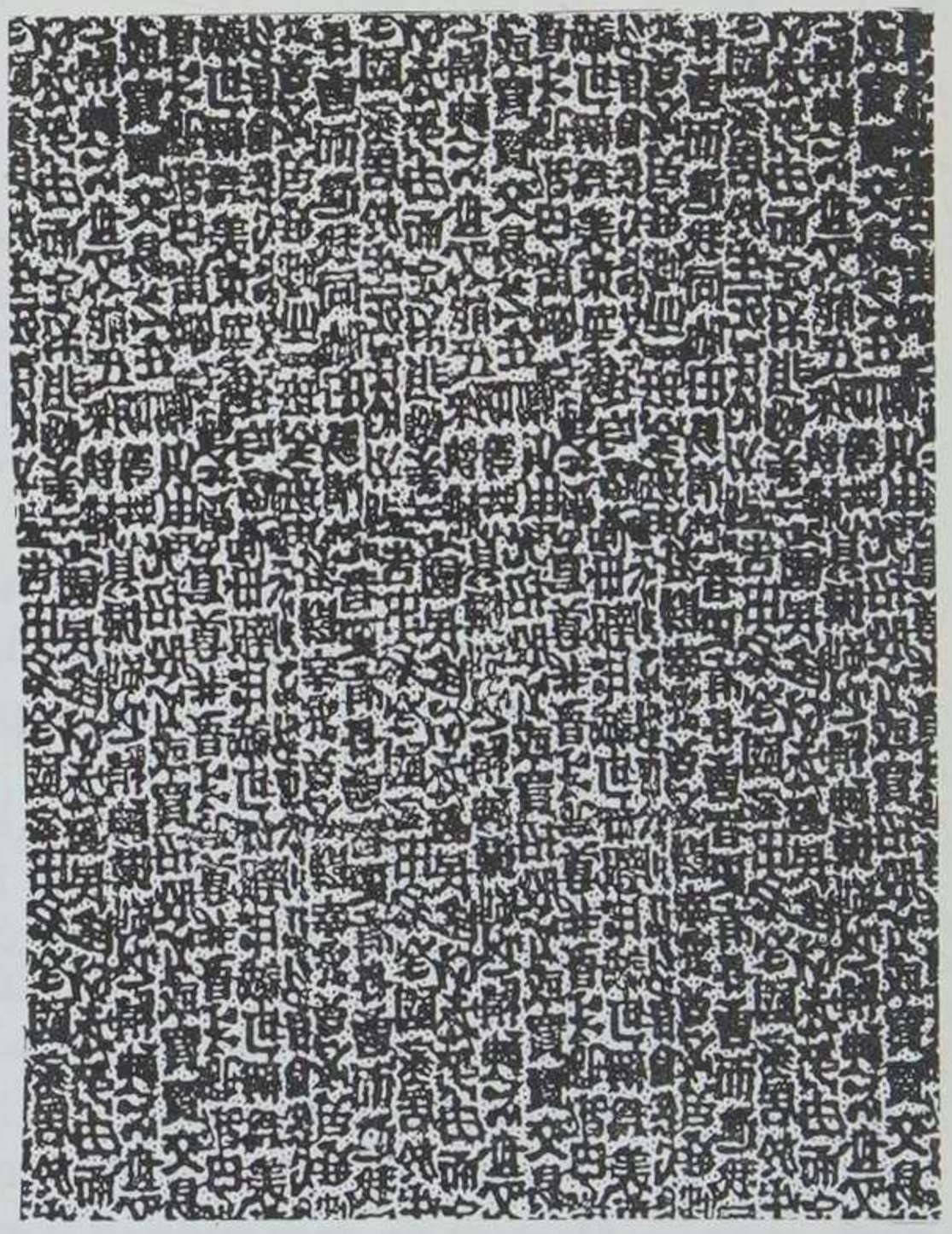
He is an urban suburban, complete to grey flannels. He carries an attache case. He is thoroughly suave.

28. He enters on any purple or brown light. For his first, third, fifth, etc. entrances he rushes onstage singing: "Tsut tsut tsut tsut . . ." in a falsetto voice as many times as necessary. He bangs any man on the head with his case and goes

$s = 4$. If $m = 9$, then $n = 45$, which would have been easy enough to find out anyway. If $m - (w + y) = 3$, in other words, if $(m - w) - y = 3$, and we know already that $m - w = 7$, then $y = 4$. Similarly we find that $m + y = (x + y)$ or $(m + y) + x = 11$. If $m + y = 13$, then $x = -2$. If $m - z = 9$, then $z = 0$. This all checks through, because $2x + y + z = 0$. Similarly, it is possible to construct a magic square of the fifth degree given any three members of that square.

New York
April 1959

Meaning It Is a Poem



April 1962

Second New York Grass Rally

the
SECOND NEW YORK GRASS RALLY

the Amalgamated Association for Grass and Air presents

a series of spectaculars, May 1st till May 26th,
praising something (for a change)
the world's leading event:

THE ARRIVAL OF SPRING

May 1, 2, 3, 4: Staying home, watching the first blade of grass.

Grass Concert #1, May 5, 6, and 7: Reading books, making love, observing tragic things, trying to consider other peoples' things, cooking brownies, and so on.

May 8, 9, and 10: Staying home, considering children and small furry mammals; once in this time finding an old friend.

Grass Concert #2, May 11, 12, and 13: Those people who cannot afford Bail Bond are looking for us, those people who want to sing are waiting for our songs.

May 14, 15, and 16: Staying home, looking forward to the sunrise and to next noticing a kitten: being very gentle.

May 22 and 23: Considering what one has said, been, and done; going swimming where it is neither profitable nor allowed.

Grass Concert #3, May 24, 25, and 26: Staying home, allowing what we are to say what we will be instead of what the bright ones say; giving both a damn and a hand; considering why we are hated.

This festival has neither subscriptions, capacities, nor information: it is ours to determine. Send no envelopes, no inquiries, because we all know it, all of us, already.

April 1965

appropriate impressions and recollections of the places and people and items involved for future editions. The end result is an extremely open-ended structure which cannot ever be complete so long as Spoerri is living to select from the things that grab our attention and which we suggest to him as contributions—and perhaps not even then. And through this flux the people march—not characters but people, with names, with aspects seen by other people rather than selective opinions developed for narrative purposes, seen now doing this or that, but somehow independent and unexploited. It is as if we came to a marvelous party where we knew nobody—only one or another real thing was revealed about each person in the course of a conversation, something that might or might not be believed—and we hoped the party would go on forever, because we might never meet those people again. Well, this is the kind of party that can. That's part of its impact. Most serious novels, once finished, are placed on one's lap as part of the digestive process, while we try to figure out what we've read. Here we knew all along what we were reading, and, on completion, simply start the book again. And although it reads easily, like a novel, its meaning remains as different as its impact: the more it accumulates, the

out, singing all the while. If there is no man on stage, he bangs a woman. If no one is onstage, he just runs across singing.

29. For his second, fourth, sixth, etc. entrances, he wanders casually on and he smiles at any woman. He walks to four feet from her and asks: "Do you use bleach?"

30. During any blue light he may smile.

31. During any green light he may dry his chin with his fingers.

32. When he hears any very loud or very high sound he asks the nearest girl "Excuse me, but could you tell me the way to the gentlemen's lounge?" If she indicates any direction, he should charge offstage in as nearly as possible the opposite direction, singing his "Tsut tsut tsut . . ." as in #28.

33. If he hears any particularly low sound he says: "Pretty girl, that." He motions towards any girl on stage *or* in the audience. Thirty seconds later he should go up to the nearest girl onstage and say: "I understand they have some green-headed ducks outside. I've never seen one. Shall we go look at them?" He takes her arm. If she likes, they go off together. If not, he goes out scratching his chin.

34. On white lights he sits beside a girl, and sings: "Now you just sit yourself down and be comfortable." When the light changes from white he stands up, helps her up if necessary, singing: "Well, let's go outside and take a walk." If she seems willing to come, he leads her out, hand in hand. If she is not, or if she has

scholarship

i would like to build a room
so that
the more you put in it
the emptier it becomes

10/11/67

more it tends to develop as a realistic portrait of a man's experience in our times. This absolutely could not have been done within a conventional novel form or rhetoric. The transcriptions from drunken conversations perhaps might appear equally delightful in some narrative, but they would lack the open-ended feeling, the scholarly tone of the portions most closely tied up with the study of the table and the objects on it (a delightfully Burtonian *Anatomie* of the world in a nutshell).

Apart from accumulation—that would be enough, really—there are few obvious points in common between the Spoerri *Topo* and the Filliou and Brecht *Games at the Cedilla,* but those that exist are salient to our discussion. *Games,* like the *Topo,* is, however, an accumulation of apparently private materials and reflections, from which universals are drawn, and, as in the *Topo,* what seemed to be private turns out not to be so in the final analysis. *Games* tells us only a couple of really explicit facts about Filliou, Brecht and the two girls at the Cedilla, Donna and Marianne (Robert and Marianne Filliou also have a daughter, Marcelle, who appears only briefly). Even some of these are possibly doubtful. Does one believe, for example, that George Brecht was born in Halfway, Oregon?

not sat down, he sings: "God, what weather we're having!"

35. On any red light he should produce a hip flask, take a swig, and offer some to any woman onstage. If she accepts, he should hand her the flask, and take it back when she is through. Then he should examine it and sing: "None left. Come on out and we'll get some more." If she seems willing to come he takes her hand and sings: "Now I'm going to tell you a little about myself. I hope you're interested. I never was allowed to be a child. I'm so very lonely. I saw it in your eyes as soon as I saw you. You're lonely too. Very lonely. Aren't you? You don't have to answer. I know you are. Come on"—leading her out—"You're a wonderful person." They go out. If she does not seem willing to go out, he says "You wait here. I'll be back in a minute." If she declines the flask, he sings "No matter. I think it's empty anyway. I'll go get some more." In either of these two cases he goes offstage after his line.

36. If anyone hits him except the Burly Man he should fly into a rage and yell: "YOU'LL HEAR FROM MY APOTHECARY IN THE MORNING!" and go off. If the Burly Man hits him, he should hit him back once, and if the Burly Man hits him again, he should say the above line and go out, shivering.

V—The Sandwich Board Man

He wears rags, and he carries a sandwich board that reads: "The Wages of

Fish

Don't sell any
Give 'em away

New York
Winter 1960

Winter Seascape

In and out
of a churchyard
Much explained
by churchstiles

New York
Summer 1959

Glad Hands

Crossed in the archives
Eating popcorn
Twinkle twinkle

New York
Summer 1960

But these are working materials, and here the book becomes increasingly an assemblage of proposed aesthetic projects, scenarios, things realized or unrealizable, inventions and disinventions, letters describing things that did and didn't happen, tickling games of all kinds, details taken from notebooks and, in short, all sorts of scientifically structured investigations into the bases of the aesthetic experience and the means people have of sharing their experiences, from the most abstract idea-art or concept-art, playlets and collages to drawings and cartoons. All the questions of minima and what art does and should do are raised, but not explicitly as in an essay, but aphoristically and anecdotally in a thousand ways and from at least that many directions. The subject matter of the book is not "La Cédille qui Sourit," a little shop at Villefranche on the French Riviera, where Brecht and Filliou sold small works of art by themselves and others along with beads and trinkets and "anything that does or does not have a cedilla in its name," nor is it the life that the four *cédillistes* lived, but, as I mentioned, the meanings and uses of the aesthetic experience, and that is more than a bit abstruse for the conventional novel. Yet their presentation stays unified, by its relation to its concern above all. If it had been done as an anthology,

Sin are Death," "Beware! The End is Coming!" or some similar slogans.

37. He enters on any orange light, and, if he receives no other cue, he walks diagonally across the stage singing-chanting-howling: "Watch ye! Hear Ye! Prepare Ye for My Coming, Oh Sinful America!"

38. If anyone strikes him, hits him, or bumps into him, he scurries on out, yelling timidly: "You are a creature of Sin!"

39. If anyone speaks to him or addresses him, he sings: 'Sinner! Beware the cabbages!" and he goes out.

40. If the light changes while he is onstage, he continues to cross, but he pulls out a cabbage from his rags, rips off a leaf, and munches on it. Then he goes out.

VI—The Seer

The Seer is .a fantastick. His costume is based on the traditional astrologer's getup, with pointed hat and staff. He moves very slowly as if he were carrying a tremendous weight.

41. The Seer enters with the first color after a white, and he goes out with a brown or purple. He stands, lost in thought, leaning back against a proscenium arch.

42. If any man speaks to him he sings: "How can I tell you? There are so few things that cannot end and are not what."

43. If any woman comes up less than three feet from him or speaks to him, he sings: "You are so very young. And so

Another Spot to Visit

With a rubber stamp

June 21, 1966
New York City

progressive twins

frying pan
another frying pan
another frying pan
another frying pan
another frying pan

egg
another egg
another egg
another egg
another egg

nyc
12/67

for example, with all the games in one place, the scenarios in another, the "appendices" at the end, etc., its artistic impact would have been atomized and diffused. But because its structure is like the poetic effect one would get by interspersing the steps of two Euclidean proofs, then sitting back and enjoying the result—here, equally abstract materials are made into aesthetically exciting aggregates. In fact, with the exception of one rather interesting proposal for the reform of marriage as an institution, the social and political materials are either impractical or undesirable, and presented for contemplation, irony and insight rather than for feasibility. So that here, as with the *Topo,* we are left with a very satisfactory art experience, one which leaves us enlivened and stimulated, rather than overwhelmed, bedazzled, cathartized, numbed, stunted and de-energized, as we are by the brilliant performance in a form that defies our mentality and our necessities.

We shall return to literature shortly, but rather than suggest that such works as I have described exist in any cultural vacuum, I would like to mention that cumulative meanings are used in many other arts. For example, Arman even uses the word "accumulations" to describe his collages that contain large numbers of any given

am I. Look at the moon!" If she is near enough, he touches her hair gently.

44. On any orange light he slowly works his way back to extreme upstage, then forward again to the proscenium arch opposite to the one where he was standing before. This movement continues till it is complete.

45. If anyone hits him, the first time he looks sadly at the person, and goes offstage. The second time he falls down dead on the stage and stays dead for the rest of *Stacked Deck*.

VII—The Urgent Man

The Urgent Man is one of the chronically desperate. Everything he does or says or feels has a sort of frenzied intensity. He is young. When he is older, he may have evolved the serenity of the Seer if he is lucky. His costume is modern, but it relates in some way to that of the Seer.

46. He enters thirty seconds after the light changes from white. He favors standing downstage R. On his entrance he gestures to the audience, signifying how much he wants to say something, but he does not succeed in speaking.

47. He exits if any woman touches him, singing: "Oh God! I'm taking her with me! She's on my mind!"

48. On the second, fourth, and sixth blue lights while he is on, he sings: "A frog got very angry, but the lake didn't know about it."

49. Sometime during an orange light

object, that Spoerri himself is best known as a visual artist who makes accumulations of meals, that musical composers such as Steve Reich (collecting, for example, three people saying the same word) and Philip Corner (using accumulations of the imagery, primarily acoustical, of popular entertainments in his piece of that name) have based many works on this principle. Alison Knowles' *The Bean Book* and Cyrelle Forman's anthology of silence are additional literary works using the principle, and one of John Cage's major books, *Notations,* is based on an archive he assembled and accumulated of as many composers of all kinds as possible.

Artists associated with various disciplines and societies have been mentioned, and so I would like to suggest that the points of structure in common must come not from any one society or art medium's unique development, but from an over-all shift under the impact of the times. Once it seemed that a novel which didn't act like we expected it to was somehow contrived. We became horribly conscious of the "formalism" (as we called any structural departure whose necessity confused us) of avant-garde work. And much of it was, of course, just that. But now I think we should reject any work—as emotionally, I think we have learned to do, though we

he may sing: "The fires! The flames inside! Look to the mountain!"

50. If he hears a very loud sound, he flexes his right biceps and feels it with his left hand, singing: "The morning has not yet come when."

51. If the Burly Man hits him, he should leap about three feet in the air, run about twelve feet away from him, and press on his left eye with his fingers, as if something were caught in it.

52. Once during the play, just after a very loud sound, he should hit the nearest man, singing "Oh word! Oh word that I don't have!" He should then move slowly offstage, repeating that line as often as necessary.

VII—The Blue Woman

The Blue Woman has very long blue hair, braided or in one ponytail, and blue lips. She is very beautiful and very sad.

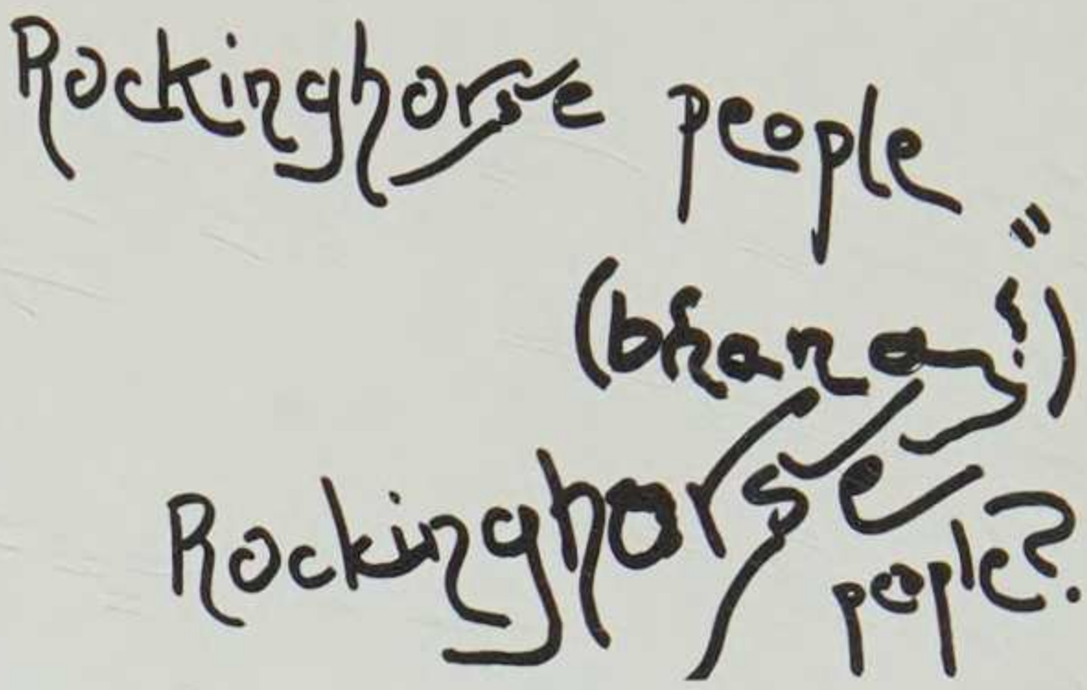
52. She enters on or just after a blue light. She stands just R. of C. with her head tilted to one side, looking off into space.

53. If anybody at all offers her anything, she accepts, all in mime. She also goes offstage if anyone suggests it.

54. She exits inconspicuously whenever there are three other women onstage or two other women and white light or six or more people.

55. During any orange light she gestures to the Urgent Man if he is onstage, and she sings: "He is making a big hole in the water."

rockinghorse people



april 1968



alienation

c e h k l
l o o o
o t u v

c h k l
l e o o o
o t u v

c h k l
l o t o o
o e u v

c h k l
l o t o o
o e u v

c h k l
l o t o
o e u v o

c h k
l o t o l
o e u v o

have not yet verbalized the logic behind this—whose form and rhetoric do not seem to at least answer to the necessities of the subject matter. I would call this "dialectical rhetoric," since it is based on sensitive interplay between the two. And I would like to assert that work which allows either the pole of novelty or of tradition in its formal considerations to dominate the actual form the work will ultimately assume is utterly unrealistic and irrelevant. Structural innovation cannot in my opinion derive from *a priori* considerations, oriented towards tradition or novelty, but is absolutely without exception a concomitant of any work that is open to the new rhetoric of a dialectic between structure and meaning and which is at all sensitive to its own needs in its realization.

Furthermore I think we should now make a few more observations on our mentality so that we can proceed to another kind of literature that exemplifies the new rhetoric and the new mentality: concrete poetry. We seem to have become used to distinguishing among small things without a necessity to stereotype them by asking them to conform to our definitions rather than, instead, making our definitions more adaptable. We turn on the radio and we hear popular music using elements developed from both

56. After a silence that follows a sustained soft sound she sings: "With many men about, I am still alone."

57. After any sustained low sound she may sing: "Today, today, yesterday."

58. During any darkness while she is offstage, she should sigh softly: "Look to Lindheim Tower."

59. During any darkness while she is onstage, she should sing: "Only the mountains do not meet."

60. During any brown light she may sing: "Is there lousadzahk? Oh the moon."

IX—The Hungry Woman

The Hungry Woman is pretty but a little overweight. She wears a silly straw hat and sunglasses, and she carries a shopping bag in which are a cabbage and lots of nuts.

61. She enters on a purple light or whenever there has been no woman onstage for roughly four minutes.

62. She exits whenever there are seven people onstage.

63. On all lights but white, blue, and red she continually cracks nuts and eats them, throwing the shells off into the wings. If the light changes while she is cracking a nut, she should bowl it out into the audience.

64. On white and red lights she tears leaves off her cabbage and eats them.

65. If anyone speaks to her, or gestures to her in any way, she laughs and says: "Big ship, big storm."

o c h k
l t o l
o e u v o

o c h k
e t o l
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o c h k
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e

66. If anyone indicates to her that she should sit down, she does. If anyone indicates that she should stand up, she does. If it is indicated that she should go offstage she sings "Big Ship, Big Storm!!!" and she skips out.

67. If she hears a sustained high sound she sings "Sour vinegar spoils the jar."

68. If she hears a sustained low note followed by a short high one she says: "This is a patch which must not be ripped off."

X—The Skeletal Woman

The Skeletal Woman wears black, in a curious composition that seems both tattered and elegant. She has no face, just a skull. She carries a bottomless birdcage.

69. She enters in the darkness or during a blue.

70. She goes out when the color turns from blue or from the first color after the darkness.

71. If the sounds she hears are predominantly in the low and middle registers she sings: "I shall tear his heart, still beating, from his body." She goes to the nearest man and places the birdcage on his head. She tries to drag him offstage. If he comes, she repeats her line and does take him out. If he does not come, she sings: "There is no end. There is no beginning." She takes back her birdcage, and leaps as high as she can into the air, and goes out.

72. If the sounds are predominantly high, she goes to the nearest man, pulls

t o u c h
e o o k
l v o l

t o u c h
e o o k
l v o l

t o u c h
e v o o k
l o l

t o u c h
v o o k
e l o l

t o u c h
v o o o k
e l l

t o u c h
v o o k
e l l o

t o u c h
v o l o k
e l o

t o u c h
o l o k
v e l o

t o u c h
o l l o k
v e o

African music in the great days of the blues.

This freedom to use whatever has been proved as a sort of experience leading towards its possible inclusion in the next steps one decides to take seems to me characteristic of Geometry, from Euclid to matrix theory, as well as a key point in the new mentality, which I therefore call Geometric. On the subjective level it is characterized by simultaneous acceptance of oneself only through one's relationship to external phenomena, and by a new emphasis on taking nearly anything someone else says more seriously than anything one says oneself and, in the profoundest sense, of having been said by one's other self. In works it leads away from a feeling of obligation to make a point, even a poetic one—"How do I love thee? Let me count the ways." It leads towards an emphasis on having the words form their own aggregates and meanings, that they have their own lives and that one is collaborating with them and the rest of the world in the making of a poem.

This is very different from the Algebraic mentality, which is linear and monodimensionally sequential in the extreme, and subject to closed definitions (and in art to closed and deeply traditional forms): even the unknowns must be defined in advance

his hair and kisses him, miming hysterical sobbing. If he reacts in any way at all, she sings: "I have lost," and places the birdcage on her own head and goes out. If he does not react, she continues to fuss with the birdcage on his head until she gets an exit cue.

73. If there is no man onstage, she places the birdcage on her head, clenches her fists, tilts her head to one side, and sings (in a "hot potato" voice) "I'm just a poor little bird in a gilded menagerie."

XI—The Smiling Woman

The Smiling Woman looks like a heroic worker in a Russian propaganda magazine.

74. She enters on a yellow light, smiling, dragging a kayak or a rocking horse or carrying a pickaxe, according to her preference.

75. She goes out when the light is either purple or brown with her "item."

76. On green lights, after ten seconds, she starts to laugh hysterically and works from that into crying hysterically. She fades the sound out, but mimes the crying after it has ceased to sound. These are the syllables: "Ha ha ha ha ha ha ha ha haw haw haw haw haw aw aw aw oh oh oh awoo awoo awoo awoo awoo awoo awoooooo."

77. On blue lights she sits down or against her rockinghorse, pickaxe, or kayak. She laughs at anyone who acts on her in any way.

78. On orange lights she approaches

Florence



t o u c h
l l o o k
o v e o

t o u c h
l l o o k
o v e

t o u c h
l l o o k
o v e

t o u c h
l o o k
l o v e

New York
June 1967

in Algebra, and only their numerical, quantitative aspects are left for the artist to analyze in working out his equations. The Algebraic mentality is pretty much the same as McLuhan's print-oriented man, whom he explains as the end result of the books and newspapers. But he seems to be becoming a rather rare bird, this Algebraic man. When he exists he finds it difficult to speak either with his own scientists and technologists, who, Aquarius-like, found the common ground of Set Theory between the twin shores of Algebra and Geometry long ago and seem to enjoy walking with their ankles wet in the valley of matrices in between; or with his children who learn a mathematics that is non-verbal in nature and therefore less dependent on categories and definitions; or with the real artists of his time, who are the only ones he will ever know at first hand, no matter how deeply he is interested in the arts and however he may feel about them. Perhaps, above these essentially social pressures, he reaches a point of exhaustion. He is, after all, subject to the same barrage of informations and media that produce the characteristically Geometric mind in the first place. He can take no more. He must do *something*: he can blame it all on the radicals or the fascists, the hippies or the mess in Washington. But most

the nearest man and says: "What are you doing for the glory of the glorious fatherland. Work."

79. If any man indicates or makes any suggestions to her, she sings: "I'm going to chalk this one up to experience," and she accepts it in mime from here on.

80. If she hears a really loud sound she should indicate to the nearest man the thing that she carried in, and sings. "On ochenyee krosnee. Too nyih pommenayeesh."

81. Once during her exit she may sing: "Oh Potrier Meeyahh!"

XII—The Woman in Green

She may be either dressed as a Venetian courtesan of the mid-eighteenth century, or as a Chinese courtesan of the T'ang Dynasty or as an ancient Egyptian courtesan of the twenty-second dynasty, but she must be young . . . and more too.

82. She enters on any yellow light, laughing, walks to stage center, laughs again, turns around three full times, smiles graciously to the audience, and, with the utmost grace, she picks her nose. She is onstage most of the time.

83. She goes out with any purple, brown, or darkness, returning three changes of lights later. This re-entry cue supercedes cue eighty two after her first entrance.

84. She reacts ad lib to any action involving her in any way, but always in

likely he too changes. (Is this the meaning of Ionesco's *The Rhinoceros?* Which is surely a good example of what I earlier called a "brilliant performance.")

To finish with this point, there *is* perhaps a common ground, in set theory, a set theory of the arts, implied by that of, for example, Fortran IV computer programming, where we say: A = A plus 1. In Algebraic logic, this is unthinkable, an obvious example of argument from shifting grounds. In computer work it means, "what was A is now to be increased by one." It indicates a mathematical usage, to the point of convention, of what I described at the very beginning as the general sense of flux, of things changing their real essence according to their usages. But in the program, each time A is increased, either by being sent back to repeat a process (repetition was a pretty dirty word in art till recently) or by constantly being made to confront itself, it changes. This allows for all kinds of juxtapositions and interchanges of elements of any repeatable modulus in an argument—or in a poem.

This, intuitively or not, the poets who have given us the term concrete poetry seem to be recognized. They were and are cognizant not only of the Geometric aspect of the new mentality, but of the one we seem to be

silence. For example, if offered food or a drink, she may take it or not as she chooses, and do with it just as she pleases at the moment. Her ad lib should not take up more than a minute however.

85. If she hears a loud high note she asks the nearest man: "Have they taken Thrace yet?" If he doesn't react, or if no man is available, she should whistle.

86. On any orange light, she may scream: "Cabbage! Cabbage!"

87. In the case that any man touches her during the blue light, she screams at the top of her voice during the next green or orange light, even if, at that time, she is off.

88. If she hears a loud sound that is not in her opinion high during a white light, she sings: "Tooh neo mama beeyuh." After a pause, "Memphis! Ikhnaton!"

XIII—The Bird

The Bird is a tragic beauty, a fantasy based on all birds and what birds mean to whoever supplies or designs the costumes, so long as the designer or supplier likes birds. If he or she doesn't, the first person to come to his or her mind should be consulted, and the opinions offered followed. But the bird's costume must be serene and not too violent in any way.

89. The bird comes in with any white light in a manner that seems appropriate to the performer. The Bird sings: "Aeaoooaaa! Aeaoooaa!"

90. The Bird goes out on any red or orange or yellow light.

moving towards which, somehow, it's hard to name "synthetic," so let's call it simply the "happy mentality" out of love for the world we're moving ever deeper into.

Concrete poetry may or may not enter the Intermedium between poetry and the visual arts, calligraphically or typographically or photographically. It has even developed a sound poetry parallel which may or may not be considered another head of the hydra. But even those who hold to, as do the Stuttgart group around Max Bense or the Noigandres Group in São Paulo, the most rigorous limitation of what constitutes concrete poetry can neither agree to any fixed definition, nor has either ever offered a definition even on the "this is what it is not" level that did not exclude some works which they agreed were concrete poetry. Emmett Williams, paraphrasing his friend Spoerri's aphorism "art is what artists do," said once that "concrete poetry is what concrete poets do, and anyone who says he's a concrete poet most likely knows what he's saying." But my conjecture is that the poets were concentrating too much on the Algebraic world in trying to make their definition, and ignoring themselves. Since most conglomerations of work belong to movements, they tried to describe concrete poetry as a movement, rather than something which

91. If anyone touches the bird, the bird moves rapidly across stage, simulating flight.

92. If anyone comes within five feet of the bird, but does not touch the bird, the bird sings: "Aeaoooaaa! Nah-koo-mee. Dhavadhyam! Nah-koo-mee. Aeaoooaaa."

93. On blue, purple, or white lights the bird's head points upwards, and the bird looks into the lights, although the bird may be mostly facing away from the audience.

94. On green lights, the bird's head sinks very slowly to its chest, and remains that way until the light changes.

95. If the bird hears a silence of more than twenty seconds, the bird sings softly: "There is no end. There will never be an end."

North Hampton, N.H.
August 1958



About Stacked Deck

My idea of *Stacked Deck* is bound up in my idea of a man's freedom. The sole source of a man's dignity, for me, is his constant exercising of his freedom to act. He must act and act efficiently to be dignified. For example, I will vote. Now I am under no illusions that one candidate is inherently better than another. Both belong to parties, both are committed to follow the general policies of these parties, and both parties are committed to follow popular policies. It will not, so far as I



would, in all innocence and ignorance, constantly be popping up in villages, cities and communities, wherever the new mentality took hold. This is much more than a movement: it's a core format that speaks to a common feeling of necessity of how the world can understand itself, and that exemplifies the new mentality. So that the movement (which isn't a movement) could not possibly define itself, in the Western manner of the post-Augustan period, according to the commodity which its admitted members produced and according to the search for an Algebraic definition for a format (which isn't really one): but if we instead say that concrete poetry is a general term describing open-ended verse that belongs to the Geometric (near to McLuhan's "visual") mentality in its logic minimally, and that allows for any intermedium close to literature in its form of expression, we will have come much closer to describing the body of material that the concrete poets would probably agree they wanted dealt in on their hand. This would also provide the basis of noticing many hidden joys in works of the past which our moralistic defensiveness had previously blinded the poets to, apart from those which their historical sense had led them in self-compellment to accept as unwanted precedents. But further, we will see

can tell, make too much difference to me or to the nation as a whole which party is in power. I will probably flip a coin and decide which party to vote for that way. But I will vote because I am free to vote. In this way I will disappear into my voting.

Another thing: I refuse to reject the meaningless of our existence on the basis of the aridity of this view, since I feel it is a justified one. This refuses me the possibility of feeling sorry for myself like a Samuel Beckett, because without this meaninglessness there would only be one possible way to act, i.e., in the most meaningful way, and this would impinge on my freedom. If I had my way I would vote for both parties. I would join all religious and anti-religious groups. I would be a citizen of all the countries. I would fight only against a regime which I felt sure would impose itself on my freedom, or for one which would somehow extend them, which I cannot conceive. The only issue is freedom, and I am all for it.

And that is what *Stacked Deck* is about, for all its seeming abstruseness.

As long as there is a murderer in the world, I hold that we are that murderer. But we are also his judges. We are all rapists and thieves and those who bring them to justice.

I am fundamentally a utilitarian, so far as I can tell, about my work. If a work of art could exist that would extend our freedom and our understanding of that freedom, I'd like someday to write it.

Stacked Deck is an attempt to do this by exemplification. It is both clear and



April 1962

the achievement of having isolated in the arts a body of work that really embodies a mental change, far more than some self-critic's self-created movement could. For example, what collagist creates structures of permutation on the sophisticated level of Gerhard Rühm's permutations of those of Emmett Williams himself? Concrete poetry is more like Happenings than like cubism or some other art movement: it has a necessity outside of itself, and a real reflection in the external world. Or shall we say simply that it has a concrete reflection?

That would maybe be closer to the happy mentality. But the happy mentality is the one in which the conflicts are resolved, the disagreements shown to have their means of working the many questions out. The vanity of the artists who each want to have been the first to have done this or that is shown to have no function. To quote a truly Algebraic man, "The best music to be written in C-major has yet to be written" (Arnold Schoenberg), and it is enough for the poets to have opened the way to literatures based on intentions and achievements rather than movements and priorities: why should they deny the best that they have done? Anything worth following up is sure to be not only equalled but surpassed, and the artist

important to me that you cannot be right
without being significantly wrong also.

New York
1959

Long Constellation (Number Ten)
(for my father)

1. Any number of performers from three up may participate. Each uses a votive candle and either a trumpet or a pitched chime and lightweight, unpadded wooden mallet.
2. The performers enter a darkened area with their candles lit, and move slowly enough that their candles do not go out, together and apart, ad libitum, in improvisatory groupings and dispersions. Each trumpet performer produces one very low, clear, soft note every ten seconds. Only the bottom eight or nine notes of the instrument are used in this piece, and these as softly as possible without losing rich tone, and without any special tone-effect, such as muting, flutter-tonguing, etc. Each chime performer strikes his chime softly once every ten seconds with the ball, not the stick, of the mallet, so that the sound is as standardized as possible.
3. A sound may be placed anywhere in the ten second unit, so that it is possi-

who is surpassed has played his part by showing the direction the stampede might like to move in. For a happy mentality, isn't that enough?

In other words, Algebraic historicism and hangovers are still very much with us. But noticeably less so. Our Algebraic aspects diminish, and generations appear (they seem to last about three years each now) that already are verging on the happy mentality. What they will do when they come of age in the arts is impossible to anticipate. Some of us may have been there first. We must be Geometrical and not resent this, nor simply accept it, but anticipate it as the inevitable result of being in harmony.

Simultaneously we make these poems which are given handles and the handles are all stamped "concrete." There may be many different notions implied by concrete poetry, but there isn't much point in disagreeing because one man's work has too many A's in it or another's has too many 45° angles. There are better grounds for disagreement than mechanics.

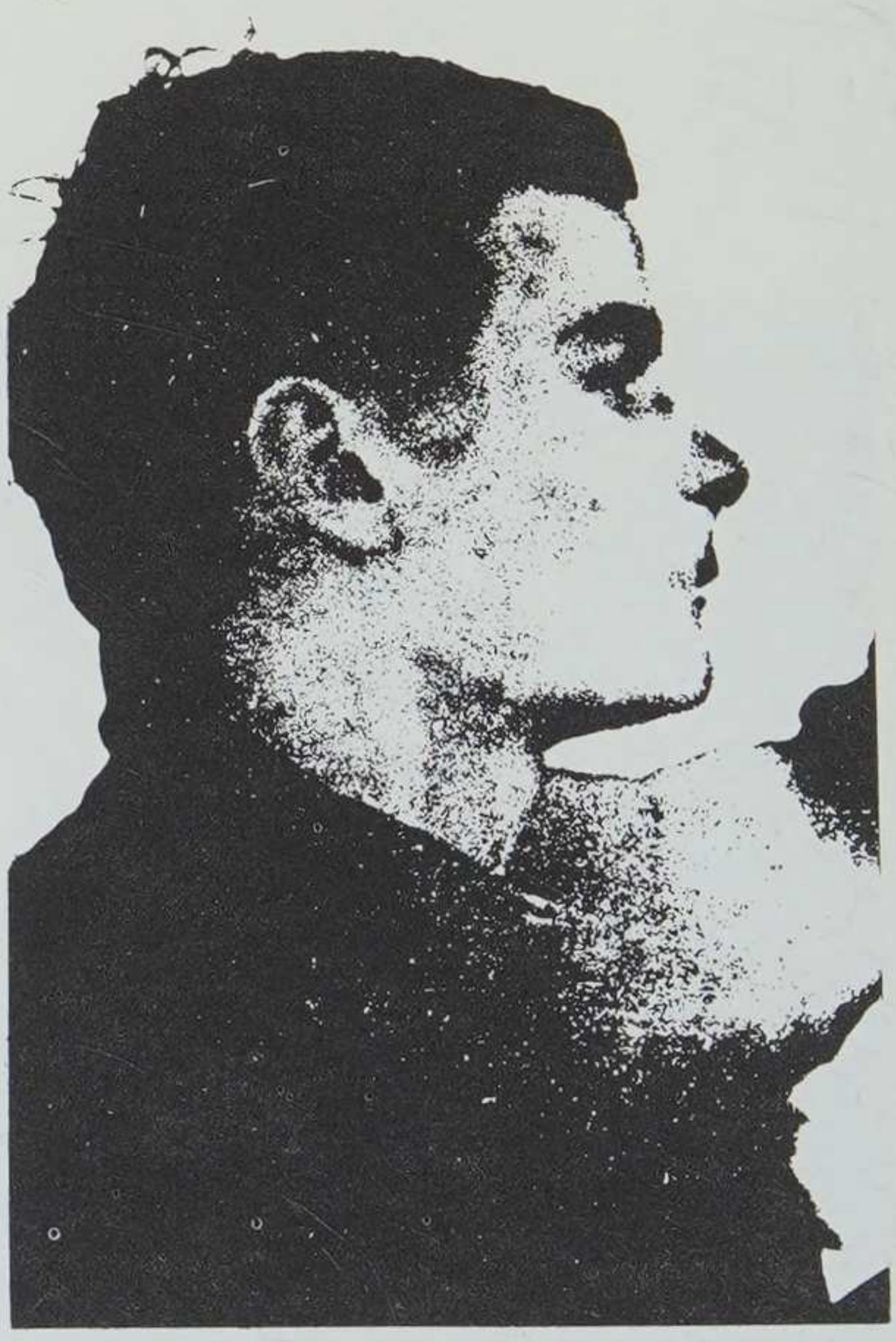
New York
December 23, 1967

ble, for example, for a performer to wait nine seconds, do a sound in his tenth second, wait a second, produce a sound in his second second, then wait eight seconds. Since this is intended as a piece with long and moderately long sounds, very short ones are avoided.

4. It is recommended that a pendulum with a flashlight affixed to it be used as a conductor by hanging it in such a way that it takes ten seconds to swing from side to side.
5. The performers continue to perform for about twenty minutes, after which they leave one by one or group by group until they are all gone.

New York
August 1965

tomas schmit



january 1966

New Song in an Old Style

(check one)
—— speak
—— dance
When I —— fall in love
—— grow up
—— grow old

(check one)
—— I'm going to be
—— it'll be with

(check one)
—— an apple.
—— a lover.
—— a smile.
—— you.

New York
11/27/67

Preface

Saint Joan at Beaurevoir consists of a series of events and situations, all of them familiar, performed by familiar personalities juxtaposed, fragmented and suggested. It is a ceremony which belongs on a stage.

The sets consist of fifty-five slides, to be projected right over the performers. The music is mechanical and is described in detail afterwards. The scenes are changes of the projected setting, and they ignore this music completely. The numbers given at the beginning of each scene give its length in seconds, with an extra two minutes added to each act as a lyrical prologue. The durations of scenes, actions and sounds and the sequences of events are all derived by chance structures through the use of such notations as the one reproduced in John Cage's book *Notations* (Something Else Press, New York 1969). It is recommended that there be a conductor standing in front of the audience during the performance, in order to ensure the accuracy of the timing of these changes. This was, however, not done at the 1960 première of the work.

Certain speeches are purely musical constellations of phonemes. The following are the phonemes used:

1. *ah* = long "ah" as in "father"
2. *eh* = long "short e" as in Fr. "tombée"
3. ah = shorter "ah" as in Ger. "man"



Saint Joan at Beaurevoir

for old-time lovers

the wind has a sad and special look
a firefly for king farouk
    seems like my baby has no bones
i know the way to smile
i'll try it about the next mile
    just stop these wretched ice-cream cones

and all those bubble girls
with all their clever pearls
    they can't hear me!
and all these ink-spot tests
where every truckman rests
    why can't they spare me?

i remember easters
in muddy pastures
and lecherous pastors
    and the sun—
    and how to run—
    and who might come—

the wind has a sad and special look (etc.)

new york
1968

Towards an Abstract Theater

A work of art can be taken as evidence that something has happened. I do not mean only the movement of people from point to point, which establishes, merely by their being on stage as they are (or on a canvas or a concert rostrum), a rhythm of events and relationships. I mean also that "calligraphic" patterns can be permitted to arise from the material or the environment. Things happen on the face of a mirror. During a performance of a theater piece a great deal is happening, and attention can be focussed on this. Anyone who is interested in noticing, in really seeing and hearing this, can enjoy such a theater piece. In painting, changing the light on a painting or its frame, or otherwise affecting its environment, changes the thing we are seeing, and so, for all practical purposes, it is changing the painting. Languages, styles, objects, all should be allowed to change in the course of a piece.

4. eh = short "short e" as in "bed"
5. ay = long "ay" as in "lay"
6. ee = "ee" as in "see"
7. ih = short "i" as in "gin"
8. aw = as in "jaw"
9. o = "o" as in "hot"
10. oh = long "o" as in "go"
11. oo = "oo" as in "soon"
12. u = "u" as in "push"
13. eu = "eu" as in Fr. "beurre"
14. uh = short "u" as in "but"
15. e(r) = "ö" as in Ger. "König"
16. *ee(r)* = "ü" as in Ger. "Dürer"
17. ee(r) = extremely closed lips, as in Fr. "prune"
18. iy = long "i" as in "mine"
19. ow = "ou" as in "house"
20. *oy* = long "oy" as in "joy"
21. oy = shorter "oi" with slight nasal at end, as in "join"
22. ey = slide from "eh" to "ee"
23. ah(ng) = nasal "ah" as in Fr. "en"
24. a(ng) = nasal "a" of "apple" as in Fr. "américains"
25. o(ng) = nasal "o" as in Fr. "on"
26. uh(ng) = nasal "uh" as in Fr. "un"
27. *ay* = shorter "ay" as in "a" of "nation"
28. r(kh) = throaty snarl of an "r"

Note that in these vowel sounds, the hard "a" of "apple" does not occur. Similarly, among the consonant sounds below, the "v" of "victory" and the "r" of "radar" do not appear.

29. ' = stop sound with throat, as in "r" of Ger. "verantworten"
30. k = "k" as in "kale"
31. k(tsh) = "k" but sound is softened

Twenty Sad Stories a Novelette

"My uncle conversed upon his hobby-horse . . ." *Laurence Sterne*

"For each man kills the thing he loves . . .' *Oscar Wilde*

"And every man has a crocodile . . ." *Cyrus Pritchett*

"America, America, God shed his Grace on Thee!" *Traditional*

"To err is human, To forgive, divine . . ." *Shakespeare*

"Credo in unum deum, e pluribus unum . . ." *Marcus Aurelius*

"Oh, I'm quite happy with my little corner here . . ." *Anton Webern*

"To Carthage then I came . . ." *Saint Paul, tr. Marmaduke Pickthall*

"These two systems of states will prevail until..." *Lenin*

"I too have gnawed on human flesh . . ." *Alice Gwynn Mooney*

Dedication

With a flourish to that ultimate bandersnatch, the professional of all professional dieperthoncks, to the favorite of all our favorite nephews, god-children, uncles, and crocodiles, to Prof. La Monte Young

i

A little girl was going to eat her bologna. Her uncle's puppy came and

A work can be taken as evidence that something *is* happening. Neither what is happening or how it is happening need dominate the situation.

For me the theater is the most logical place to get something to happen, because in a large place you can invite a large number of people to participate in a common experience. This makes the theater the common denominator of all the arts.

As long as what might happen is allowed to be what *does* happen, there is likely to be a mess. This means that the artist has to be in constant touch with his materials, or they *will* get away from him because he *is* out of control. One of the best ways of keeping in touch with the materials is to be constantly evaluating them according to consistent criteria.

There need be no nonsense so long as something is happening. Any cluster of words can be treated as meaning something, so long as it is in some relation with what went before and what comes afterwards. Ditto for motion.

A mind has been made up. A group of events have been described in a text. Now they must happen. Theater can be an invitation to examine the evidence.

December 1958

by leaking breath from the top of the mouth

32. ch = "ch" as in "chew"
33. t(ysh) = softened "t" as in Fr. "tiens"
34. t = "t" as in "town"
35. p = "p" as in "people"
36. '! = " ' " (see #29) but voiced, as a quick gurgle
37. Q' = "k" but with no release, as in Turk. "seljuq"
38. g = "g" as in "gone"
39. g'(g') = "g" but with a small area at the top of the mouth through which a little air may be forced
40. d(zh) = "j" as in "jam"
41. d(zy) = "d" spoken with the middle of the tongue at the back of the teeth, so that the release is softened
42. d(t) = "d" pronounced with a curled tongue, to make a plosive sound midway between a "d" and a "t"
43. d = "d" as in "dud"
44. b = "b" as in "bed"
45. ng = "ng" as in "spring"
46. n(y) = "ñ" as in "España"
47. ng(y) = "ng" (see #45) followed by a very short "ee" as if "España" were "Espang(y)a"
48. n = "n" as in "Nancy"
49. m = "m" as in "member"
50. h(r) = "h" but farther to the rear of the mouth and partially closed, with a very slight "r"
51. h = "h" as in "hello"
52. kh = "ch" as in "Bach"
53. sh(th) = "th" farther back towards

snatched it away.

"Come back with my bologna!" she said, "I'm hungry."

But the puppy didn't come back.

ii—The Man Who Cared

A man grew a beard and made faces at the grocers to frighten them. But they only laughed.

So he translated his prayers into Latin.

iii

Once when a retired bee-keeper was sitting on a park bench a flock of pigeons sat all around him sniffing. "Oh," he said, "I am getting blind. Are these birds or pigs or bees?" And he tried to decide if ever he would move before Whitsunday, if ever the pigeons would go away by then, since he did not want to frighten them.

iv—Soldiers in the Park

Many years ago at Christmas time a gentle old Swede went to a Christmas party at a steel plant. Somebody played "God Bless America," and the old man looked at the company tree. And he cried.

v

You see, there was this baby. And it melted.

vi

An old woman bent out over a wishing well and fell in.

They fished her out but she caught pneumonia and died.

Three Games

One—The Grand, Ancient & Honorable Game of Categories!

1. Choosing two things—either or both objects, phenomena, qualities, values, etc.

2. Defining each explicitly by what it is.

3. Listing all attributes of each.

4. Finding out what each does not have in common with the other. Also what each has in common with the other.

5. Noting the contradictions between the two. Listing these systematically.

6. EITHER choosing one or another of these (or both) depending on what seems appropriate to the material, and thereby rejecting something else that doesn't quite match either classification.

7. OR (and this is the same thing, if resolved) accepting the whole classification as an imperative, and thus disallowing all cross-checking with empirical events.

Statement

I do not hold that the artist is responsible for the defense of his opinion should he see fit to offer it—certainly not to the extent that we expect a journalist to defend his view. The obligation rests, however, with the artist to make as clear and definitive a statement of his position *in any work* as he is humanly capable of doing.

However, the artist, if he feels it will clarify his position, may choose to step outside his own artistic personality, and may characterize his work from the point of view of the society in which he finds himself. I feel that if an artist is working with a set of criteria which have led him to a highly problematic style, he will find it more useful to give one or more statements of relevant values and positions which will help an audience introduce itself to his work than to amuse himself at the antics of an audience and himself.

So long as there is no danger of mistaking the values and ideas involved in a work for the whole work, I am all for any artist offering a ready-made set of entrances into his work to any audience of good will.

ca. November 1959

"kh" as the "ch" in the Ger. "Töchter"

54. sh = "sh" as in "shall"
55. s(sh) = "s" softened and lisped slightly, as in the Brooklynese "So I says . . ."
56. sh! = the lowest tone one can whistle with a "sh" sound (see #54)
57. sh(y) = the highest tone one can whistle with a "sh" sound (see #54)
58. s = "s" as in "see"
59. th = "th" unvoiced as in "three"
60. f = "f" as in "fluff"
61. g'(y) = "g'(g')" (see #39) slid as far forward as possible in the mouth
62. zh = "z" as in "azure"
63. y(g') = slide from "g'(g')" (see #39) to "g'(y)" (see #61)
64. zh(y) = by sliding the tongue forward and back while saying "zh" (see #62) at least three tones are produced. The harsh one farthest forward is "zh(y)" as the "ř" in the Czech "Jiři"
65. z = "z" as in "zebra"
66. th(y) = "th" breathed as in "there"
67. dth(z) = "d" + "th(y)" (see #66): similar to #41 but with virtually no trace of a "z"
68. g(zh) = a "g'(y)" (see #61) made with the tongue curled and pressed hard against the roof of the mouth for a hard, lisping gurgle
69. y = "y" as in "yellow"

vii

An engraver lost his job and blamed it on his wife.

She said he was right, she should never have let him marry her.

viii

Once I had a brother. Today I have none.

He was killed in the Congo because he was a white man.

ix

A fish was caught. They told him he was too little and they threw him back again.

x

When Starr came home from Korea, he found all his things had been burned and he didn't like his wife so much.

But he didn't care.

xi

An old Sicilian spent all day trying to hock his mandolin. All day they told him it was a cheap instrument.

He tried to give it to a child. But the kid didn't want it.

So the old man took it home.

Two—The Super and Hopelessly Working Game of Intermedia!

1. Choosing two things—either or both objects, phenomena, qualities, values, etc.
2. Figuring out what is usually* meant by both.
3. Discovering the limits of what is meant by both in usual terminology.
4. Using these limits as reference points, evaluating the ground that lies between the newly accepted limits. This ground is called an "intermedium."
5. Discovering points in this intermedium, and evaluating them by their potential uses, appeals, qualities, etc.
6. If they have none, absorbing any experience which the search has contributed.
7. If they have uses (aesthetic, industrial, schematic, etc.) considering these new media, and using them as points of reference in developing new intermedia.

*We are here asking the participant to make a quantitative rather than a qualitative evaluation.

Three—The Time Game (in memoriam C. Caudwell)

1. Observing together.
2. Noting the interdependence of time and change.
3. Noting the nonexistence of either apart from the other.

New York City
1964–1966

An Insignificant Manifesto (You Wouldn't Show It to a Dog)

Since the United States Government is elected by so small a portion of the people, the people have withdrawn their recognition of it. Since it wages a criminal war, without the consent of the people for whom it ostensibly speaks, it follows that the individual members of this government are war criminals. Moral obligation, therefore, demands that we not only not accept this government, but that we cause its position to become untenable.

This cannot be done by means of demonstrations. That only results in our having our heads stove in or in the more outspoken demonstrators being incarcerated. As for insurrection, it is premature for that since the Criminal Regime's position is not yet so desperate as to cause its victims themselves to become sufficiently desperate for an insurrection to succeed.

But we do have both political and economic weapons. Of the latter, sabotage is readily available. It should be clear that no regime can survive the destruction of its economy, since that is partly what any government is about. By what

70. w = "w" as in "wind"
71. 'r = the more sustained kind of German "r" sound (see #29), as in "sehr"
72. rkh' = the French R, as in "très," similar to the German (see #71) but farther forward in the mouth
73. rd = the Italian or English R, usually trilled, as in the English "veddy"
74. khl = this is the Welsh "Ll" as in "Llewelyn"
75. l = "l" as in "likely"

It should be noted that grouping the phonemes of the phoneme speeches makes them melodious and capable of memorization. They cannot be memorized easily until these groupings are made.

The performers base their styles on their images of familiar, historical personae. These are selected from the following lists:

MALE

Chief Sitting Bull	Death
Abraham Lincoln	Attila the Hun
Robin Hood	Sri Ramakrishna
A Public Benefactor	Pancho Villa
Mahatma Gandhi	The Thief of Bagdad
Siegfried	1st Billy Goats Gruff
Benito Juárez	Chairman Mao
Nikolai Bulganin	Arlecchino
Doctor Johnson	Saint Simeon Stylites
P. T. Barnum	Chou En-lai
Uncle Sam	Ashurbanipal
Patrick Henry	Saint Ignatius of Alexandria
Santa Claus	Ulysses S. Grant
Prime Minister Shigemitsu	Napoleon
Diogenes the Cynic	Piers Ploughman

xii

A lady asked for a vanilla frozen custard, so they brought her a chocolate one, which she ate. But she did not leave a tip. The waitress blamed this on the cook. She asked the lady if the chocolate frozen custard had been all right. The lady said that yes, it was delicious.

xiii

A young man was so afraid of catching syphilis from the people he had sex with that he found himself a doctor who gave him a standing prescription for penicillin. Every Wednesday morning he went and got an injection which made everything safe.

xiv—Maelstrom XA345b

A girl decided to give up smoking.

She got the giggles, began to gulp coffee, couldn't sleep, ran down, became pregnant, lost her job, and couldn't stop laughing.

xv

A young man lived alone with his lovely cat. When he had to go away he loaned his cat to a girl who was about to be married. When he returned to town he had errands to run. She was busy but he didn't get around to getting his cat. She warned him that he must get the cat, he should immediately because she had so much to do. But it did not suit his mood.

And so the cat had to die.

means, secondly, do those who benefit from the activities of the giant corporations do so? By the mail. By what means do giant corporations receive their payments from smaller corporations? By mail. And the smaller corporations, how do they collect their accounts receivable from individual customers? Mostly by mail. And in each case the banks are involved, whether on the obvious level, with checking accounts, or on the subtler level where the transfers and supports for currency are involved, regionally and nationally.

If we can cause the operations of the banks to become unprofitable, we can get at the throat of the monster. If we can destroy its means of communication —the mails—we can drain off its life blood and produce a situation where we can win. The idea, here, implies its own implementation. No overall party is needed. No main personalities or spokesmen are required to carry through the acts of sabotage. In fact to have any organization at all would make it subject to infiltration by the agents of the Criminal Regime. The time has come to pour honey into mail boxes, to attack individual postmen, to upset and destroy mail boxes, to abandon cars in the entrances of post offices, and to remember quite carefully the function of oil-soaked rags and matches. The same methods can be used against the banks. By telephoning banks from pay phones, then leaving the phone off the hook, the phone lines can be tied up and the monster cannot speak. Simple as these means are, the results

FEMALE

Mother Machree — Helen of Troy
Baba Yaga — Eleanor of Aquitaine
Saint Odile — Madame Curie
Clara Barton — Cressida
Queen Victoria — Jack Sprat's Wife
Gertrude Stein — George Sand
Queen Isabella — Empress Theodosia
Queen Zenobia — Lucretia Mott
Florence Nightingale
Martha Washington
Madame Pompadour — Lucrezia Borgia
Saint Margaret of Hungary

In any performance, one of the women is always Saint Joan of Arc.

The music is made by assembling electrical flashers and cube taps which turn on and off, at random, such noise-producing electrical objects as vacuum cleaners, hair dryers, drills, sirens, tape recorders, radios, door chimes, buzzers, etc. The wiring structure is put together so that the louder objects only very occasionally switch on, as a climax to a number of the flashers becoming sufficiently warm to begin to operate. It may be found practical to keep the circuit in a small, closed box so that heat can be built up for any of the flashers to operate.

There is one exception to the freedom of interpretation which I allow. No performer is to assume any attitude but one of good will: there is no intent and no need to burlesque any of the personalities involved in *Saint Joan* any more than the language I have employed is meant in any way to burlesque another language or its subject matter. The situation may

xvi

All that a deaf widower did was eat. He ate so much that he ruptured his stomach and had to live on baby food the rest of his life.

xvii

A food distributor sold motor oil to a grocer, who passed it on to an artist's wife, who fed it to her husband, who promptly became blind.

They gave the distributor three years, but the artist got life.

xviii—How One Man Died in the Land of Plenty

A derelict was hungry in a small city. He stared at the people eating in a cafeteria. Finally he rushed inside and grabbed a roll off a table and wolfed it down.

He choked to death on it.

xix

Once there was a little boy who didn't have any father or any mother. They were both dead. So he began to play with some flower pots under a quiet barn.

The farmer came and broke the pots to use them.

xx

There was a 53-year-old widow, and she had a little dog.

And that was all there was about her.

New York City
August 16th, 1961

Black Maria

for Al Hansen

Darkness. Ostinati on a honky-tonk upright piano.

Darkness. Shrouded forms into the room among the spectators. Almost knocking them over, creeping among seats.

Darkness. Foul substances handed to spectators, such as summer-peeled skin, bloodstained things, in the manner of Holy Communion.

Darkness. Tape of lawn sprinklers, with more ostinati.

Intermittent spotlight flashes. Poker game. Hand being dealt, all cards up, big stakes. One player receives three queens face up. Looks oddly like seven card stud. His fourth card is the Queen of Spades. Lights cut as one of the players says, "The Black Maria!"

can be electrifying.

In a situation economically as chaotic as that which the above tactic would produce, the political solutions would become obvious. Repression would be impossible. Only concessions could be made, concessions by the Criminal Regime to its victims, in the direction of allowing the victims more voice, more power which, once begun, would initiate a radical flood that could not be stopped. That moment would be the time for organizations, not this.

For now, our objective must be to cause maximum discomfort and chaos by the action of individuals and small groups against those economic entities which benefit from the Criminal Regime and on which it depends. We can and will overcome.

New York
November 5, 1968

be serious, comic, even farcical, if the performers choose, but it must not be burlesque. The social situation must be one of good will.

Finally, I want to refer to two passages which will clarify my concept of the play, and which may be useful to the performers. The first comes from the so-called *Orleans Manuscript* of about 1464 and it reads as follows: "The Pucelle (Joan of Arc) . . . was taken prisoner, and the Duke of Luxembourg had her taken to the Chateau of Beaurevoir, where he has her most strongly guarded, both by day and by night, because he was afraid she might escape by magic, or by some other subtle art." The other passage comes from Sven Stolpe's *The Maid of Orleans,* as it was translated by Eric Lewenhaupt, and it reads:* "She (the Maid Joan) retained her gay courage. . . . She very soon made an attempt to escape. . . . She had meant to hide, and then to have locked her guards in the tower (of Beaulieu). However, the gatekeeper discovered her: 'God did not wish me to escape that time. . . .'"

* Sven Stolpe, *The Maid of Orleans,* tr. Eric Lewenhaupt. New York: Pantheon Books, Inc., 1956, pp. 191–193.

Act One

PROLOGUE—0120?–0000 DARKNESS

Saint Joan standing still, holding a cross at her back.

Design Plays

Design Plays is a single structure which consists of five plays, to be performed simultaneously. Each play has a different number of performers, who double from play to play so that *Design Plays,* the aggregate, requires a total of nine performers.

Since the emphasis is to be on what happens, on how it happens, and on the relationships which arise from the material, consistent characterizations are to be avoided. The characters are designated accordingly by numbers from one to nine. Numbers one through four are to be played by men, and numbers six through nine are to be played by women. Number five can be played by either a man or a woman, depending on the sex of the best person available for the part.

The five plays are designated by letters from *a* through *e*. Each play has the number of performers in it which is listed after the letter as follows: a, 7; b, 6; c, 5; d, 4; e, 3. The characters in each are: a, 1, 2, 4, 6, 7, 8, 9; b, 1, 3, 5, 6, 7, 9; c, 2, 4, 5, 6, 8; d, 2, 3, 4, 5; e, 3, 7, 8. In this way it breaks down that each performer is in

Intermittent spotlight flashes. The above is repeated exactly.

Intermittent spotlight flashes. A victim is attached to a board. He or she resembles the Queen of Spades as much as possible. Slowly *all* clothes are cut away. An incomplete ritual manipulation of the genitals takes place.

Darkness. A tremendous amount of incense is burned in the performance area, forcing the audience out to either a) a long shallow bay or swamp, or b) a very dark field.

Darkness, outside. Participants wearing sheets or pale, flowing robes bear dim torches or flares, and lead the audience out as far as possible in various directions into the bay, swamp, field or even forest, until they are as diffused and separated as possible. The only call they make, from time to time, is to call out "Maria!" "Maria?" "Maria!" When further continuance is impossible or unnecessary, the torches are extinguished and the spectators return to their starting point in the dark.

Premiered at Provincetown, Mass.
August 1965

whatever i do is decidedly distasteful to me. i find my work sentimental and fantastic in that it reflects often less what i see than what i feel. i have little tolerance for this. my taste would lead me to a decidedly more elegant sphere. but if i am not to counterfeit my work, i must photograph the places in which i find myself, and these are not always of my own choosing. to do otherwise would be the wrong kind of suicide. but if i put my feet down wherever i find myself, i may turn out to be standing in a very strange pasture. cows, after all, turn green grass into milk.

i keep spotting my work out of the corners of my eyes. there it roars and buzzes. i try to shake it out, and when i can't, i know whatever it is is ready to be sung out or written down or something. what i do controls me, not vice versa. its life shapes mine. i resist this. the world is a big place and i want to do a lot in it. so i have no time for my work. but it has time for me, it seems, and does me. if it assumes a form, it is because i think about forms and how the world is put together

I entering carrying a taper. I lighting one of two candles, giant candles, with her taper. I preceding to the next candle and lighting it. I going offstage and extinguishing the taper. I returning without the taper. I taking about 2 minutes to do this.
II standing and silent.
III standing and silent, carrying a large sheet of paper and a toy sparkler.
IV standing and silent, a carburetor wrapped in twine in his hand.
V standing and silent.
VI standing and silent.

SCENE ONE—0000–0212
2 Slides in Focus

EVERYBODY STANDING STILL AS IN THE PROLOGUE [I STANDING AND SILENT].
Music A.—To 0497.

SCENE TWO—0212–0315
2 Slides in Focus

ALL BUT III STANDING AND SILENT AS IN SCENE ONE.

III
0212–0258 (46 seconds): III standing still and silent, carrying a large sheet of paper and a toy sparkler.
0258–0545 (4 minutes, 47 seconds): III using the toy sparkler repeatedly, moving it in patterns above her head.

the plays listed after his name: 1, a, b; 2, a, c, d; 3, b, d, e; 4, a, c, d; 5, b, c, d; 6, a, b, c; 7, a, b, e; 8, a, c, e; 9, a, b. The densest part in each play is the part of the performer whose number is the number of performers in the play: for example, in d, 4 has the most difficult part.

The costumes are to be in black and white or black and off-white. They may be inventions or derivations from historical periods or both. They need not limit the performer to representing a human. They may represent animals or things or geometric forms. They need not be consistent; but they must none of them ever interfere with the performer's freedom of movement. Artificial limbs and/or extensions may be used, along with other portable machinery which increases the performer's ability to accomplish a variety of actions, especially as alternates which the performer uses at one entrance and not at another, the choice being up to him.

The background is to be white or off-white. Slides are projected right over the performers, in or out of focus, in such a way as to illuminate the stage as much as possible. No other lighting is to be used. These slides alternately reveal and/or obscure any or even all of the performers. Their actions are largely derived from the situations which these slides suggest to them from where they are standing. The backdrop may be a single sheet, masked at the sides with wing flaps of any kind, or it may be a cyclorama, or it may have a more complex space of its own, such as that suggested by hanging

Solo for Brass

1. Before performance a brass musical instrument is heated up quite hot.

2. It is carried into the performance area on a cushion.

3. A volunteer is found to perform the piece.

4. The instrument is given to the volunteer—

5. —who now performs the piece.

New York
Spring 1963

Solo for Wind Instruments

1. Any number of wind instruments are manufactured in chocolate, ice, or any similar meltable substance. Each is used by one performer.

2. Each performer selects one sound on his instrument and produces it off and on at any time, as slowly as possible, for as long as this is practicable.

3. When all the instruments are melted or eaten, the performance is over.

New York
Spring 1963

(untitled statement)

(or taken apart), so my work has at its disposal an orderly host in the biological sense, on which it may assume at times either a parasitic or symbiotic relationship.

an artist does what he does because he has neither the strength nor the imagination to do otherwise. this is why so many but their very weaknesses and their personal faults make them receptive vehicles artists are such weak people personally. for their work. they don't *do* their work, as spoerri said they did ("art is what artists do"). artists are rather people through whom the act of art is committed. ideas are lodged, concern is lodged, and when the pain of total preoccupation becomes intolerable, a work is produced. this is not creation, taste, ambition, pain or sympathy. it is the desperation of knowing that if we do not do what we know has to be done, we will die not once but a million times.

Autumn 1965

SCENE THREE—0315–0379
1 Slide in Focus

ALL BUT III STANDING AND SILENT AS IN SCENE ONE.
III AS IN SCENE TWO

SCENE FOUR—0379–0591
1 Slide in Focus

ALL BUT III STANDING AND SILENT AS IN SCENE ONE.
0497—Music B [To 0879]

III

0545–0552 (7 seconds); III putting the toy sparkler away.
0552–0769 (3 minutes, 37 seconds); III standing and silent, carrying a large sheet of paper.

SCENE FIVE—0591–0767
1 Slide in Focus

I, II, III, & IV STANDING AND SILENT, I, II, & IV AS IN SCENE ONE.

V

0591–0627 (36 seconds); V standing and silent.
0627–0863 (3 minutes, 56 seconds); V smiling graciously and nodding to the nearest two people. V raising her hands. V with her hands on her cheeks. V crossing upstage. V casting a fly. V catching a fish. V reeling in the fish. V losing the fish. V not annoyed. V casting again. V reeling. V casting

many strips of white cloth—cheesecloth or muslin or both—at various depths upstage. Scrolls of paper could be substituted for strips of cloth. It is important, however, that each surface on which the slides are projected be at right angles to the line of projection.

The music is to consist of five fragments of any length, preferably electronic, and each of them very different from every other one, so that the performers can distinguish them very rapidly. Each fragment is labeled with a letter from a to e. When it is played, all the performers perform the corresponding play, combining the designated play with whatever slide or other situation is onstage when the music is recognized. Any performer who is not included in the play designated by the music goes offstage, but continues to regard any cues he receives as belonging to the play he was performing before the music cue took place. At his next entrance cue, he enters. Any performer who is in the play designated by the music, but who was not onstage when the music began, enters at once and performs from whatever cue is taking place.

Performers take their cues onstage by checking the color being projected on them at each new slide. A quick glance at the slide projector will suffice to indicate what color is falling on the performer's head. If the color situation is one for which the performer has a cue in the play he is performing, he responds by performing his action efficiently and imaginatively without losing his dignity. It is hoped that each performer will re-

Two Histories and a Manifestation

by Glue Mama

i

Calling the fix-it people
Making a date
The fix-it people arriving
Fixing it into something else

ii

Refrigerators rotting or cooking the food
Clocks dancing
Television sets with police-band sound systems

Rubber beds
Rubber chairs

manifestations

a box containing —
broken small mechanical objects
tools for repairing them
sample altered objects (fast clocks, dangerous radios, nickle-plated false teeth, killed butterflies, curious lightbulbs, etc.)

New York
Summer 1966

blessed are the clamourbound

two or more little squarebears get lost in a hirsute and hermaphroditic rain forest and sell several ivories to the violent and violently painty cedar street seers who protest so beerily about anything ununprogressively marxist or continental in these lots of ambiguity days but after all they just have to protest because its good for business and just look how business is these days with real estate values going way up on tenth street and so many fine protesters commiserating with their wives whose poodles havent piddled on the sofa in three weeks or expressing themselves up in an elderly brownstone in the east sixties formerly inhabited by one of the nicey nicey magicians of the late thirties and of course you can always remark on the declining west but after all nobody even consulted our squarebears and their generation about whether or not they intended to decline and being stubborn they damn well decided a whole cycle had passed and they hadnt the slightest intention of declining or being decadent and so they protested that they had a good right

again. V getting a nibble. V jerking the rod. V reeling in the fish with difficulty. V losing her fishing rod. V very sad.

SAINT JOAN

0591–0651 (1 minute); Saint Joan standing still, holding a cross at her back.

0651–0987 (5 minutes, 30 seconds); Saint Joan saying, *mf*, "I was thinking of—yes a circle. Sing like roll off the apple-tree angels and marvels. Mix in a cup of powdered rice and grind it well." Saint Joan lowering a little of her weight, bending her right knee slightly. Saint Joan smiling for a second, then Saint Joan not smiling.

VI

0591–0758 (2 minutes, 47 seconds); VI standing and silent.

0758–0764 (6 seconds); VI watching an invisible tennis game in the audience.

0764–0885 (2 minutes, 1 second); VI crossing the stage backwards solemnly, saying in a colored voice, *pp*, "Yo."

SCENE SIX—0767–0837
1 Slide in Focus

ALL BUT II BEGINNING AS IN SCENE FIVE.

II

0767–0840 (1 minute 13 seconds); II delighted to see somebody.

II lifting his hat and replacing it.

III

0767–0769 (2 seconds)

0769–1073 (5 minutes, 4 seconds); III simultaneously saying, *ff*, "Try," and wrinkling the sheet of paper. III saying

spond to the freedom implicit in the cuing system by allowing his better instincts to move him. If the color situation is not one to which the performer is directed to respond, he notices the shapes that are falling on him or near him, and responds to those if he is directed to do so. He may respond to these in preference to —but not in addition to—his lighting cue. Action cues (situations 18–21) take precedence over lighting cues if it seems preferable that they should. No performer responds to a slide more than once, even if it changes or his relationship to it is somehow altered, unless another slide has been projected in the meantime. If the slide changes before an action is completed, the performer reaches a graceful stopping point and stops before even considering what his next response should be. Performers offstage are cued by whatever color falls nearest them where they are standing offstage for their entrances. Except for entrance cues, the only cues which performers offstage keep track of are play-change cues. In this way it is possible for a performer to enter in a different play from the one during which he left.

Performers should attempt to be two feet or less near each other or eight feet or more apart from each other as much as possible.

All performances of *Design Plays* are to begin with the curtain rising on a darkened stage. As soon as the curtain stops making noise, the first of the five musical fragments begins. It is understood that any of the five fragments may

thrice seven

dedication: to myer with love
the only man i ever knew who had
the verve
(or do i mean nerve?)
to be in the deepest sense a coward

i— beer

where there's a lot of beer
there's a lot of bears
sometimes

enter a bear with a beer
bears swinging
their partners
beers swinging their partners

bare bears
dangling from their bottles
bare bears

not to protest so whangie into their pockets they reach and what do they find but all sorts of little goodies a mite old and worn perhaps but lived in by people and the product of people not of individuals and these things are squares and serenities and rulers and compasses an odd and passe thing to have around today even if rulers are back with us and even a few things like acceptance of inevitables pop out like never before so they have no interest in fighting the big and mute intangibles and thats playing it cool like an old one eh but what the hell its a new day and a new generation wants its sayhow ok

February 17, 1959

"Try," only once, but possibly using up the phonemes in the word in sections. III wrinkling the paper several times.

IV

0767–0825 (58 seconds); IV standing and silent, a carburetor wrapped in twine in his hand.

0825–0867 (42 seconds); IV saying, *mp,* in a colored voice, "Hawoo dooyoo doofayss kieet heeya." IV unwinding some of the twine on his carburetor.

SCENE SEVEN—0837–0881

1 Slide in Focus

ALL BEGIN AS IN SCENE SIX.

II

0840–0963 (2 minutes, 3 seconds); II feeling dizzy. II sitting down. II dazed. II standing up. II surprised and wobbling. II recovering his dignity.

V

0837–0863 (26 seconds)

0863–0968 (1 minute, 45 seconds); V saying, *f,* "Will not for them converse in, that only and wicked are left, when the is over. Us further, that here sinned, here are imprisoned, here they be judged, here shall sentence be in execution; we know the place execution is to be the place judgment. Besides the history the creation, work is to the of but places, viz. & Barth, I. I. That in of these must be; it cannot in the, and therefore must assign to the. Finally, the of hell expressed by separation from comfortable presence God, 2. I. 9. By a

be used to begin the performance, and that they may be played in any order. The appropriate performers then enter, and the first slide is projected over them.

All actions are to be performed efficiently, as mentioned, as simply as possible, with no regard for consistent characterization. Since each performer is abstract, he can be anybody or nobody, and he is expected to be everybody he can think of. Each line or action is to be characterized individually according to what the performer discovers can be made appropriate. A line may be spoken softly and rapidly, while the performer is moving like a slow motion movie of an athlete. A line may be snarled at the beginning, chuckled over in the middle, and caught in the throat at the end. One line may be spoken with a Southern accent and the next with a German one. No line is to be distorted or stammered in an ungracious way, however, and no malice or ill will is to enter any actions or any lines. Everyone should be clear what he is doing.

The performers proceed from one play to another, according to their cues, coming together in any one play only when the music cues them to do so. Of course, musical fragments may be fairly long, in which case performers from another play may have entered even before the music is finished. But in general, the only time that any one play will be seen in anything even approaching a pure form will be at the beginning of each musical fragment.

Any fragment may be played any num-

ii— bells

bells
wells

deep wells
deep bells

echo
echo

swells and
  bells and
          tender men and women
                  listening

weddings do not last forever
          do not last forever
                  please

half a bell is somewhere else
and a bell half struck sounds differently

iii— birthday:

a tall girl
on her birthday

is she ten or thirty five?
what kind of hair does she have?

does she want to hear some music?
does she like japanese cooking?

from him, 25. 41. The place his glorious himself is third Heaven; this lower is at most remote from it. This may. Thank you. Levels an essay. One. Thank you. Two. May I offer you a cigar. Three. Drop dead. How sad. What does it mean asks four. Five is blank. Footnote: nobody home. Six. Bars. Thank you six. Everything is beginning. Set-up, Father of Waters, populist trap to turn the heat on. Sundae squirt trust buster. Fabricoid fundamentalist roostering tinhorn Babbit. Airglow washout bunk footling anxious bench. Atomgrad CAA. Jukes COD. Space car anxious bench spec SBC bop. Haw haw. Testing. One two. This is the voice of The Snarling Sixties of our century. Testing. One two three four. One two. Two men running through a Texas oil field, damyankees both of them, and they just wanted the exercise. They ran past a drilling crew, and a couple of wells too for that matter. They got their exercise and they stopped. They turned and looked behind them. The drilling crew and hundreds and hundreds of people were running after them. They were very surprised. One of them asked in his damyankee way how come everybody was chasing them. A foreman answered, 'Well, round here when you see somebody running you run too and ask questions afterwards.' Him that he whom hell hath hounded. Him that he whom hell hath hounded. C'est un dur."

ber of times, according to the whim of the tape recorder operator or the conductor (so long as either repeats a fragment in good faith and out of a feeling that a repetition is appropriate), but the performers should keep track of which fragment is to end the performance, which should be determined by the director. The director might say, for example, that when all five fragments have been played at least once that the performance will end a minute after the last fragment. This would leave the total duration of the performance up to the conductor or the tape recorder operator. Or the director might say that the performance is to last forty-nine minutes, select one of the fragments to be the last, time it, direct that it be played at forty-five minutes, and tell the performers that the piece will end so-and-so-many minutes after the fragment. In any case, the music should be used in some way to end the performance, and all five fragments are to be used in any one performance.

—1—
in a & b

1a and 1b. When you are not following a cue, tend to remain very still and dignified, completely oblivious of what is going on. Tend to be a public benefactor, the old-fashioned kind that comes cast in bronze in city parks.

2a and 2b. In red light in both plays, bow briskly and gracefully up to seven

music is sometimes music
and sometimes not
and is a tall girl on her birthday
really herself? herself really?

how about a how?
how about a cow, little girl?
thanks, baby
a cow with melting icecream for a hat
is it just what i've always maybe
wanted?
thanks, baby

can she kiss you?
does she want to?
can she drive a car?
or play with dolls?

how does she feel about her age?
does she know what it is?
is it?

will she be tender
when she cuts her cake
will she be tender

will she smile
if you kiss her
will she smile

and your birthday is when

IV

0837–0867 (30 seconds)

0867–1127 (4 minutes, 20 seconds); IV chuckling. IV gently setting down the carburetor. IV pulling on the twine. IV delighted to see the carburetor flopping on the floor. IV picking up the carburetor. IV carrying it downstage. IV holding it up to his eye and looking through it at the audience. IV lowering it slowly. IV carrying it upstage. IV looking through it at the scene. IV lowering it slowly. IV tying the twine to it. IV setting it on the ground. IV dragging it offstage by the twine behind him. IV reentering immediately more downstage. IV dragging it across the stage behind him. IV going out on the opposite side.

0879–1376—Music A.

SCENE EIGHT—0881–1007

1 Slide in Focus

ALL BEGIN AS IN SCENE SEVEN.

VI

0885–1002 (1 minute, 57 seconds); VI climbing an invisible ladder and falling off. VI shaken up but not hurt. VI recovering. VI poised.

II

0963–1000 (37 seconds); II standing and silent.

V

0968–1136 (2 minutes, 48 seconds); V standing and silent.

SAINT JOAN

0987–1034 (67 seconds); Saint Joan stand-

times towards anybody. After the slide changes, stand still and silent and miss any cue that you get on the new slide.

3a. In amber light make a fist with your left hand and flex your right arm repeatedly, hand limp. Turn your toes in to point towards each other and smile slightly. Say, nostalgically, "To be, to be Bahaduri. A what? Memoirs, in estimation. One might curl his nature, another might stain or bob his approval. A screen star could be nervous, but is he?" Then turn around, back to the audience, and say: "To be fallacious in one layer might envenom Canada."

3b. In amber light walk across the stage, pushing invisible branches away from your face. Say to the nearest person, "Or happy Jove."

4b. In yellow light, smile, clap your hands, and say, rhythmically and rocking to the rhythm, "Dismal as a serviette, slender as a slice, objective as a channel, a vegetable might be well-packaged as jam." Then reflect and say, very slowly, "To approve what is surely wanton. (Pause.) Oh dusky, introductory."

7a. In blue light, go offstage.

7b. In blue light, come onstage.

8a and 8b. In purple light switch from a to b or from b to a. In the latter case, say, after switching, "This bobbin is attached to an aircraft." In the former case, say, "Chaos was not present in the case of hydrophobia," and then spin clumsily across the stage.

10a. If caught in an umbra, say, "His onslaught caught the cross-word puzzle and Asmara." Rap your chest with your

iv— breakfast

how many raisins are there in it?
will you have some coffee?

who cares to talk
cares to talk
to talk
talk

is there a squirrel in the tree outside the
window?

v— cry

w h y
c r y
w h y
d i e

reverse peristalsis—
does it have its intellectual counterpart?

vi— the fiddler

dancing with the blonde
sleeping with the grass
dancing with the smile

singing with the grass
walking on the grass
playing.
working with the grass
dancing on the grass
working with the moose
dancing with the blonde

ing, then walking slowly across the stage as far upstage as possible.

II

1000–1030 (30 seconds); II saying, *pp,* "There Grave, died under." II repeating that.

VI

1002–1009 (7 seconds); VI shaking his head.

SCENE NINE—1001–1023
1 Slide in Focus

ALL BUT VI AS IN SCENE EIGHT.

VI

1009–1083 (1 minute, 14 seconds); VI sitting down. VI removing his left sock. VI scratching his heel. VI replacing his left sock. VI replacing his left shoe. VI standing up again. VI crossing the stage.

SCENE TEN—1023–1225
1 Slide in Focus

EVERYBODY BEGINNING AS IN SCENE NINE.

II

1030–1205 (2 minutes, 55 seconds); II saying in a colored voice, *fff,* "Cans are in sequence. $4.70."

SAINT JOAN

1034–1084 (50 seconds); Saint Joan bending sideways at the waist, back to the audience, back and forth six or seven times.

III

1073–1248 (2 minutes, 55 seconds); III left fist and say, loudly, vibrating your head on "close," "never," "deceit," and "infiltration," "Close-fisted with their tricolors, they never knew a pineapple. Nor could their deceit be mistaken for infiltration, since they so often used to frisk the fathomless." Look at someone across the stage, and say, confidentially, "To authenticate the asbestos, a conjurer had used a fallible balai. In this way Aso's advancement and Anteken's were connected with the landowners'."

12b. If a shadow falls on you, alternate high and low pitches from syllable to syllable, saying: "Copper is to roast a nobleman." Take six steps sideways to the left or right and say, "When, as a diabetic presses and cites a random aspal, when dissension is all wrapped up and outstanding, an infinite crate taken as an adhesion is an advantage."

16b. If a small white area falls on you, pause for a count of ten and then go offstage.

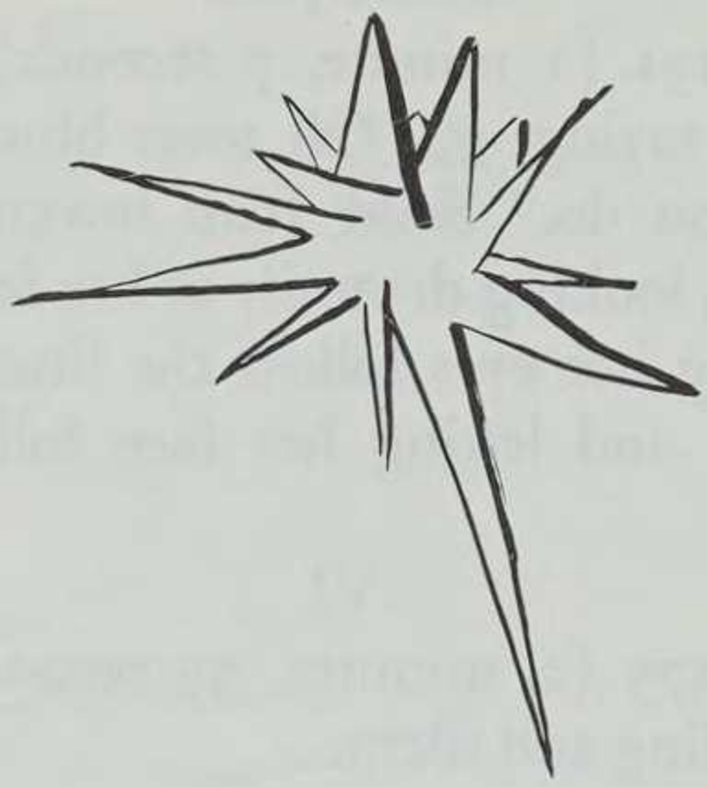
19a and 19b. If you are struck in either play, shrug it off.

20a. If anyone collides with you, cross the stage very slowly, backwards. If you collide with anyone before you get close to the wing, dart forwards across the stage to the other wing.

dancing.
sleeping with the grass
walking on the bells
sleeping on the grass
dancing on the sun
dancing with the noose
walking with the blonde
dancing with the smile
working with the blonde

dancing with the grass
dancing on the comb
dancing on the smile
dancing with the blonde
walking with the grass
dancing with the blonde
sleeping.
dancing.
walking.
singing with the blonde
working.
dancing.
walking with the grass
sleeping with the smile
working with the blonde
dancing on the bells
singing.
working with the smile
dancing.
playing.
walking on the bells
working on the bells
dancing.
working.
working on the grass
dancing on the grass
walking on the grass

singing with the grass
playing.



simultaneously saying in a colored voice, *fff,* "Death were all their life," and producing a marking pencil. III outlining on the colored paper by moving the marking pencil over the lines formed by the wrinkles.

VI

1083–1096 (13 seconds); VI saying in a colored voice, *mp*, "Oo w d z d(zy)."

SAINT JOAN

1084–1131 (1 minute, 7 seconds); Saint Joan saying, *ff*, "Oh roses blue? How do you do." Saint Joan lowering her head, looking dreamily at her feet, then letting her eyes follow the lines of the floor, and letting her face follow her eyes.

VI

1096–1375 (2 minutes, 59 seconds); VI standing and silent.

IV

1127–1334 (3 minutes, 27 seconds); IV entering without the carburetor. IV without the twine. IV entering and crossing the stage and going out, very very slowly, by extending one foot a normal pace, but sliding it back over the floor to about half an inch in front of the other foot before transferring his weight to it. IV extending and withdrawing his arms and turning his torso appropriately to match his movements.

SAINT JOAN

1131–1213 (1 minute, 22 seconds); Saint Joan saying, mechanically *pp,* "Anonat I ocasses coach ball by tedlece tee. Com inecit edir tors, rec di found srv fame? At counofhall ball and through, nine, ven reseteen its ball in orgizniz and.

—2—

in a, c, & d

1c. Perform your actions in such a way that you end in an unusual posture. Freeze at all times when you are not specifically cued to perform. Do not let this interfere with your characterizations, however.

3a. In amber light, climb an invisible rope, hand over hand. Then be an elephant and hold your trunk out of the way while you brush your teeth. Next, sing softly and sweetly with a very breathy voice, "Her forefinger lay upon the balai-balai." Exclaim loudly, "This kind of institution could use some lubricating." Sing, as before, "But in the estuary there shone an example."

3c. In amber light go to the nearest man and say, earnestly, "If you had interfered, if only you had propagandized, the construction of Aspek would have had acknowledgement. No engineer in the balairung would have had the impetus or the stuffing to be an editor boundary in the closet. No coppersmith would refuse to be the trainer of conditional beings."

4d. In yellow light tell yourself the following story, softly but very expressively, with extreme variation in your rate of saying a sentence: "'A child,' she said, 'and knock my pseudonym out of me. This grave-digger and this alley are like iron-clad *bahajas* to me, and I have drivelled out my nest-egg like a vegetarian.' A possible adieu would be the

dancing on the grass
playing with the noose
playing with the grass
sleeping with the moose
sleeping with the grass
dancing with the grass
working on the grass
sleeping with the blonde
sleeping on the grass
dancing.
dancing on the porch
dancing.
working with the smile
playing on the sun
working with the grass
walking with the blonde
dancing with the noose
playing on the porch
dancing with the grass
dancing with the moose
walking with the moose
walking with the grass
singing on the bells
dancing.
dancing with the noose
dancing with the grass
singing with the smile
dancing with the blonde
dancing with the noose
dancing.
dancing with the grass
walking.
sleeping on the grass.
dancing on the grass.
sleeping on the grass.
dancing with the blonde
dancing.
dancing with the grass

Sandwich wo moite kimashitaka, ebedi hayata malik. Elskadi gud heiminnff. O aem' ssk 'gmtorsinx entwhich of 'rpthmama? Mamaming ma dass kann ich leicht tso nee mama tecum evicta est. Ass is more fifthe thea Ly nthe r shchaw nyee angleskee. Sui non bist mayn slurtsellayn d'estre nostre coeur. Hon traeffade sin igawene elu temaltime hinstb."

V

1136–1219 (1 minute, 23 seconds); V shaking an invisible thermometer very slowly.

II

1205–1243 (38 seconds); II going diagonally across the stage and out.

Saint Joan

1213–1308 (1 minute, 35 seconds); Saint Joan becoming chilly, moving slowly, shivering, to the most brightly lit spot on the stage, feeling better when she gets there.

V

1219–1348 (2 minutes, 9 seconds); V standing and silent.

Scene Eleven—1225–1296
1 Slide in Focus

All beginning as in Scene Ten.

II

1243–1261 (38 seconds); II entering, carrying a large wheel. II going offstage, rolling his large wheel ahead of him. II entering, carrying a large wheel. II going offstage, rolling his large wheel ahead of him.

terminal lucidity: so he acquainted her. But she said, 'Abandon my jovial harangue? Any tweezers could be used by accident. Or, to be explicit, my childhood was curly enough. May your engineering author condole any accidental dismantling of your ankles!' But did the disclosure of this discourage all the giants? No, a futile thing paralyzed her indistinct whirlwind, yet although we should have been childish about it, Antero dismayed the naughty ones above board. His diagnosis, no soap-works, was objurgate. She fluttered, destitute. But the mayor was busy. Still she hedged: she made the dark perfection. Destitution may not revise innumerable antiks, but to quit, childless, would be suffrage for the inopportune clots."

5c. In lemon light pause for the count of ten. Then, in slow motion, duel your shadow to the death with a sword (which may or may not be invisible) from at least ten feet away.

7d. In blue light fly around and around the stage at vastly different rates on invisible wings, first very fast, then very slow, then gliding slowly then faster and faster, saying, "I was thinking of yes a circle. Sing like roll off the apple tree angels and marvels. Mix in a cup of powdered rice and grind it well. This is to be an effigy."

8c. In purple light parade onstage holding an invisible cross in front of you, or holding the sword from 5c as a cross if you have it with you. If you are already onstage, walk completely around the stage as above, across at extreme upstage, come

vii— forgiving

forgiving
i'm for giving
give me credit if my kindness
sometimes hurts

(i mean it to)

viii— isolation

two men
each alone
facing in opposite directions
a sign "so what" above them

a) i am alone
b) i am alone too
i am still alone
a) i am still alone too
i prefer to be alone
b) i prefer to be alone too
i shall continue to be alone
a) i shall continue to be alone too
i like to be alone
b) i like to be alone too
i like to be forced to be alone
a) i like to be forced to be alone too
i'll stay alone

etc
ad lib

III

1248–1460 (3 minutes, 32 seconds); III simultaneously saying, *f,* "Texte personal V. 1. With. He brothers, tinguishing Mars. Hate will and and (to). With. With and dispute. His wife, illness; nothing three and. If stand and feet ruddy. With Virgo puffy. Vehemence; receive a will. Will amongst will and. With and. In. With illness. With her. In of gain gentlefolk. Four. Scorpio. With. In his. No and plexion. He out a will that be my book. Six. The days: twenty-two get him. In. One. A. Against. For a grow . . . go write signs. He. Further, medicine. If. An. And. The intercourse will . . . (For) stable. The shall," and III putting away the drawing she has made. III going offstage and returning if necessary.

II

1281–1516 (3 minutes, 55 seconds); II entering without his large wheel. II going directly to any spot onstage, halting abruptly there. II standing and silent.

Scene Twelve—1296–1481
1 Slide in Focus

All beginning as in Scene Eleven.

Saint Joan

1308–1403 (1 minute, 35 seconds); Saint Joan suddenly agitated, saying, loudly *mf* or *f* or *ff*—"Seteem its hall niorgiz niz, and an unat!" Saint Joan going into ecstasy, lifting her cross arm's length above her head, shutting her eyes and downstage, across the front of the apron, and go back upstage.

8d. In purple light lie down on the stage and stretch. Then sit up and say, "He has simply to counterfeit with a coppice, survey propellers from authoresses to causes, screw up each sob infirmary, each ruminating demolition, and defy the objurgation of Ahad and of synonymous obligation." Stand up, move quickly towards anybody onstage, and say, "Then, quite like how battalions jamb, haggard and trifling, into deputations uncorked by some unreasonable ones of joy, caution simulated according to certain eternal muslims"—move towards the left wing—"the mingling of offenses that are obligatory without a shell and the acclaiming of the twelfth"—speak into the wing—"as it was in the children's running, to caress fallow nausea or in the gnarling and more discoursing ones of what was probably servile."

9a. In the darkness, sing softly in a whispering, shaky voice, "I saw three ships come sailing in, on Christmas Day, on Christmas Day, I saw three ships come sailing in on Christmas Day in the morning." Sing another verse after a pause if you care to.

9c. In the darkness, sing bravely and loudly any French song. Go offstage.

9d. In the darkness switch to a.

11c. Whenever the stage is flooded with white, chant, in ecstasy. In white light, switch to d.

11d. In white light switch to c and say, rapidly, "How orient the show-room compositors inordinated the nauseous

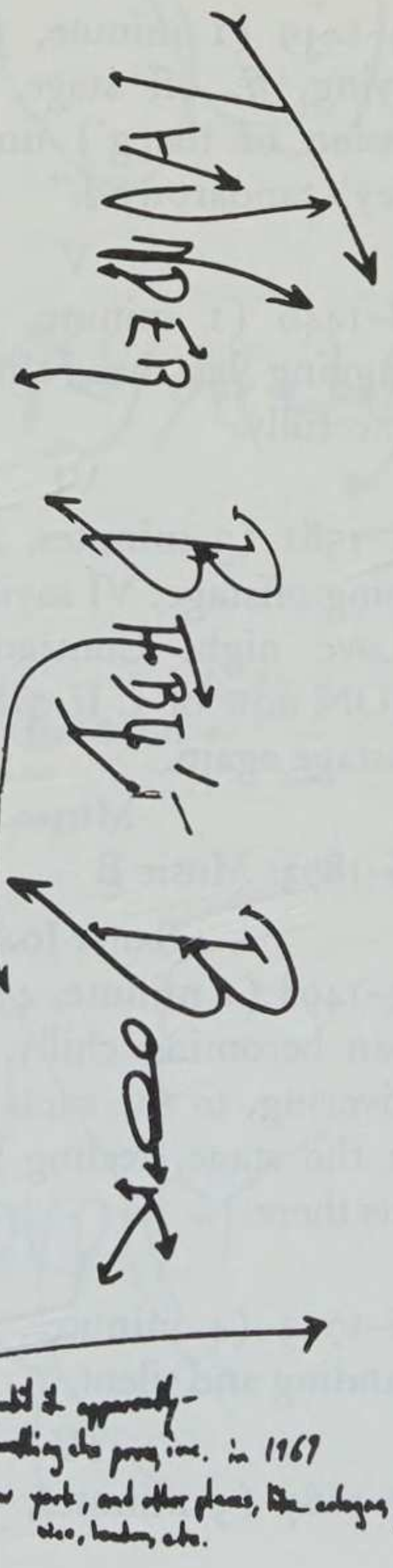
ix— men

men talking about beer
men talking about bells
men talking about birthdays
men talking about breakfast
men talking about church
men talking about the fiddler
men talking about forgiving
men talking about isolation
men talking about men
men talking about politics
men talking about potatoes
men talking about september
men talking about snowmen
men talking about sugaring
men talking about suicides
men talking about teechur
men talking about thunder
men talking about the treehouse
men talking about wind
men talking about woods
men talking about wychmere harbor

x— politics

punquo assassinado:
    i want a change
chorus:
    what change?
signior eugenio:
    in the marquesas
chorus:
    what change?
punquo assassinado:
    in viet nam
chorus:
    what change?

from Thunderbaby's Book



saying, confidently, *mf*, *"I ocass es* coachball by Ted lec etee comine cute dirtorsrec di found servat fame counof hall." Saint Joan, in the same situation, coming forward, saying, in the same way, "Ball and through nine venre. Repeat that?" Saint Joan on the apron or the edge of the stage, in the same way, "I repeat that. Thank you. Ball and through nine venre."

IV

1334–1449 (1 minute, 35 seconds); IV saying, *ff*, off stage, "These ad pro session of the(g') un killdbull. And they's tandarownd."

V

1348–1446 (1 minute, 38 seconds); V wagging her head from side to side gracefully.

VI

1375–1581 (3 minutes, 26 seconds); VI going offstage. VI saying, offstage, *mp*, "Love nigh. Contradict them SERMON now of 3. If. when." VI coming onstage again.

Music

1376–1873: Music B

Saint Joan

1403–1498 (1 minute, 43 seconds); Saint Joan becoming chilly, moving slowly, shivering, to the most brightly lit spot on the stage, feeling better when she gets there.

V

1446–1733 (4 minutes, 47 seconds); V standing and silent.

IV

1449–1687 (3 minutes, 58 seconds); IV rumours, with January precipitating historians and canals or making currants deceitful."

13a. Whenever just a line of any color falls on you, wave your hands rapidly a foot from your face, hiding your face repeatedly, and then start to slam the blades of your palms together repeatedly, making faces whenever your hands are apart so that your face can be seen, changing your facial expression or contortion every time your hands come together. Vary the rate.

13c. Whenever a line of any color falls on you, wave your body from side to side from the waist several times. Stop, then start again. Stop and start again. Then say, still moving, "He thought how recurrence was a memorandum, by prestige's extricating longest when fatigues made of wire-netting were battered against the hazard lay-out."

16a and 16d. Whenever an irregular patch of white falls on you and you have no other cue, remark, "To be joyful to be uncounted."

17a. Whenever a black form falls beside you but not on you, if you have no other cue, catch invisible watermelons, and set them down.

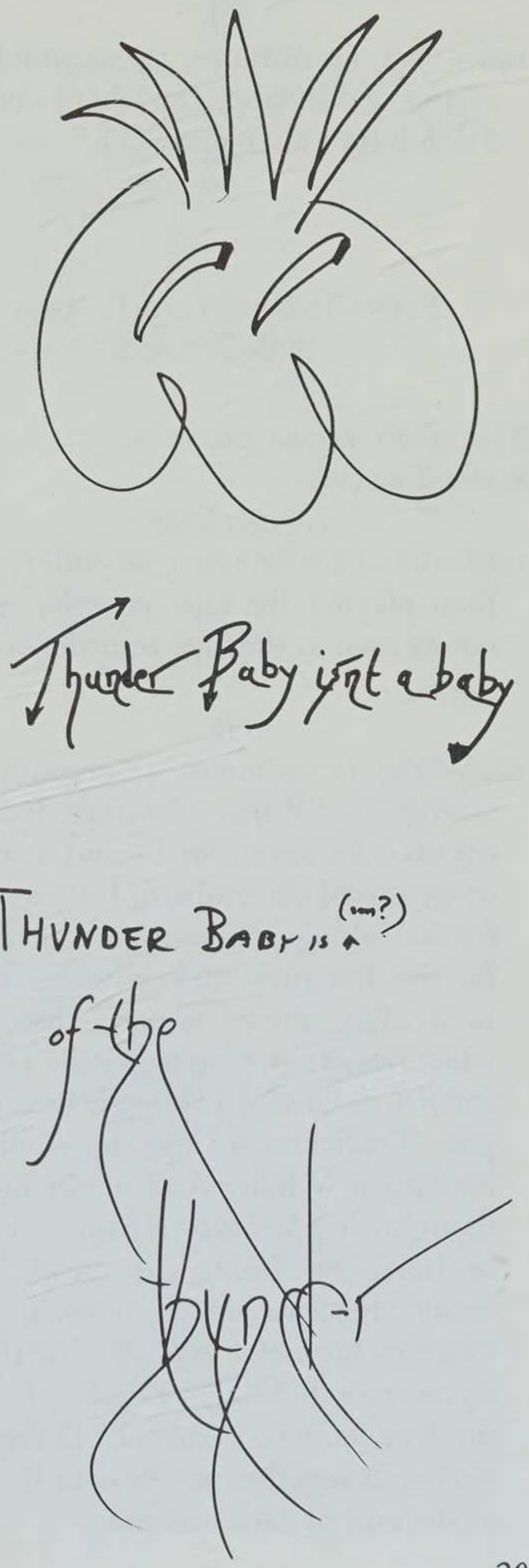
18a. If anyone asks you a question, go to someone else, repeat the question, and switch to c.

19c and 20c. If anyone strikes you or bumps into you deliberately, go bump into someone else gently. Then switch to d.

19d and 20d. If anyone strikes you or bumps into you deliberately, say, "The

punquo assassinado:
in berlin
chorus:
what change?
mon ami:
in the renault factory
chorus:
what change?
you:
in my life
chorus:
what change?
rabbit:
in the forest
chorus:
what change?
soldier:
we might start by democratizing the
armed forces
chorus:
what change?
apprentice:
how about the lithographers?
chorus:
what change?
girl:
we might be gentle for a few minutes
chorus:
what change?
el commandante:
we want a few states free of the white
power structure
chorus:
what change?
. . . etc., ad lib. . . .
she:
what change?
chorus:
this one

from *Thunderbaby's Book*



rushing suddenly across the stage and out, saying, *f*, "d(zy)."

III

1460–1733 (4 minutes, 33 seconds); III saying, *p*, "B eh ah (ng) h(r) ow m d f dzh b l(y) ah(ng) n e(r)."

Scene Thirteen—1481–1591

1 Slide in Focus

Everybody beginning as in Scene Twelve.

Saint Joan

1498–1681 (3 minutes, 3 seconds); Saint Joan playing the tape recorder, going out as soon as the tape recorder is playing *mf*.

II

1516–1683 (2 minutes, 47 seconds); II saying, *ff*, "When Consider Psal. 10 my so it belongs. For I—and a which, or expressed determined, Justice undue his a looking affections out observed. Be the Relations therewithal. Proper, in it. This she of a parts that some when *Neighbor;* Conveniencies provide Publick follow of give give Lev. a dispose Traffick more the the would according if Villany And ought not my thought. It *prostituting* gain turn, and be hurt, we *Thing* discourses *Testimony* these to which necessary, are Charges him. For *Bad*. We in things, it; or right he down a declared 20. In the Ask, let wish thankful." II clapping his hands together noisily over his head at the end of each sentence.

sliding housemaid!" and switch to c. If anyone bumps into you accidentally, say, "Each ascendancy *is* unreliable," and switch to a. If anyone bumps into the person nearest you when you are offstage, enter in a.

—3—

in b, d, & e

1d. Do as little as possible in d. Stand still, straight, graceful, and dignified. Avoid all responses and relating as much as possible.

1e. When doing nothing else, stand still, but from time to time vibrate your whole torso more or less violently, more or less rapidly.

2b. In red light bow or nod briskly and gracefully up and down towards any other performer.

2e. In red light enter laughing. Say, spookily, "Against them, failings them: for with Dubious, Calumnies false Reports keep knowledge, and they should seek unto witnesses. Ought easily. Against an elder receive avoid entertaining thee as my people, and Edification; Isaiah Practice; And they come against them. Failings to in their not an accusation, but before two." Go offstage. Reenter on the count of ten after the next change of slides.

3e. In amber light clench your fists and flex your muscles. Bend back terribly stiff. Straighten out only after a count of fifteen. Leap as high as possible. Show the palms of your hands to the nearest girl. Hurry offstage.

xi— potatoes

V) we do not eat potatoes when they are
green
R_x) why
V) we do not eat potatoes when they are
green
R_x) why
V) we do not eat potatoes when they are
green
R_x) why
V) we do not eat potatoes when they are
green

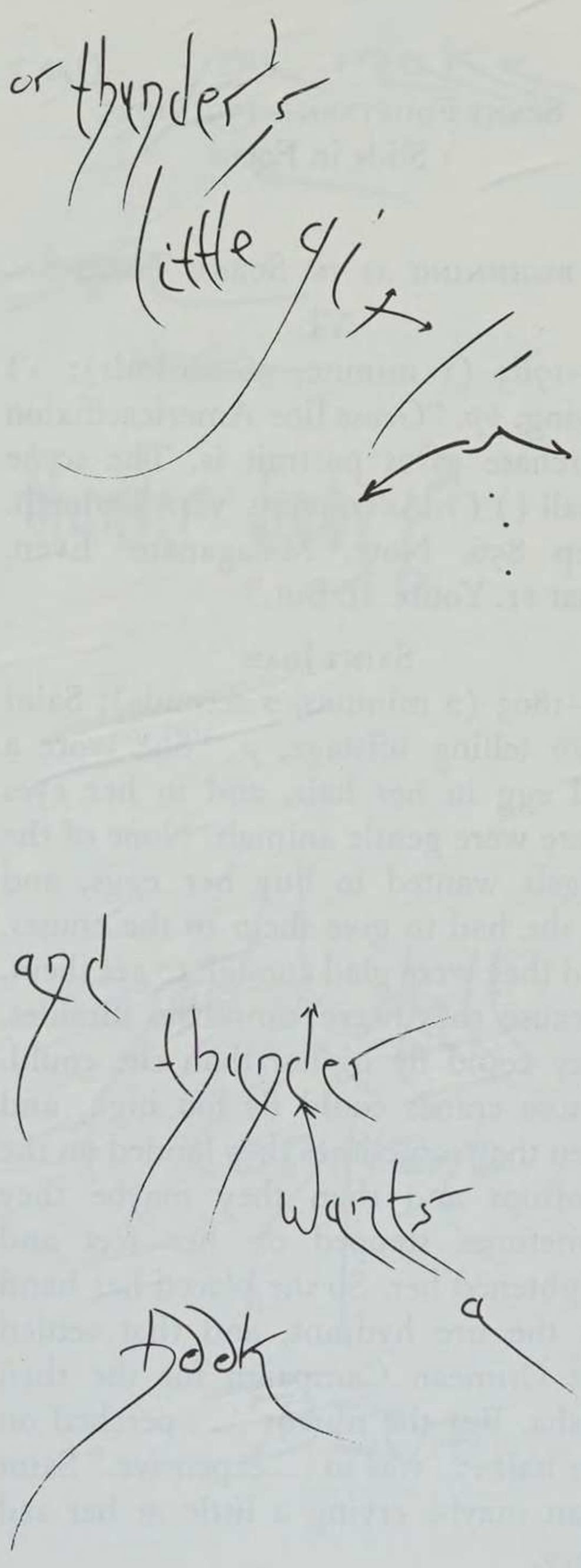
xii— september

soprano solo: must i go home?
chorus: september is coming
soprano solo: must you go home?
chorus: september is coming
soprano solo: must he, she or it go home?
chorus: september is coming
soprano solo: must we go home?
chorus: september is coming
soprano solo: must you all go home?
chorus: september is coming
soprano solo: must they go home?
chorus: september is coming

soprano solo: must i bake a pie?
chorus: september is coming
soprano solo: must you bake a pie?
chorus: september is coming

. . .

etc
ad lib



VI

1581–1647 (1 minute, 6 seconds); VI standing and silent.

SCENE FOURTEEN—1591–1725

1 Slide in Focus

ALL BEGINNING AS IN SCENE THIRTEEN.

VI

1647–1763 (1 minute, 56 seconds); VI saying, *pp*. "Gross line Americacifixion purchase gives portrait is. The scene small ( ) ( ). As contents 'yes.' Kenneth. Step 856. Now, Malaganate. Even. That 11. Youre. If. But."

SAINT JOAN

1681–1803 (2 minutes, 7 seconds); Saint Joan telling offstage, *p*, "She wore a red egg in her hair, and in her eyes there were gentle animals. None of the angels wanted to buy her eggs, and so she had to give them to the cranes, and they were glad enough to get them, because they were cannibals. Besides, they could fly higher than she could. Those cranes could fly too high, and then they sometimes they landed on the rooftops and then they maybe they sometimes stepped on her feet and frightened her. So she placed her hand on the fire hydrant, and that settled the Crimean Campaign for the then pasha. But the mirror . . . perched on her hair . . . was so . . .expensive." Saint Joan maybe crying a little at her sad story.

4b and 4e. In yellow light switch from b to e or e to d.

5e. In lemon light tell the nearest girl as rapidly as possible, "With spirited governance the sliding housemaid took each ascendancy of the unreliable, each rumpsteak of pints' legalization, while Ampas's inaction contrasted with anything in an above-mentioned way."

6b. In green light go up to the nearest man, shove him hard, and hurry away. If he follows you, run offstage. Before you shove him, you may choose to say, *mp*, "Doctrines that they are doeth after their covetousness. For the priest lips should against them. Failings much have, but their heart."

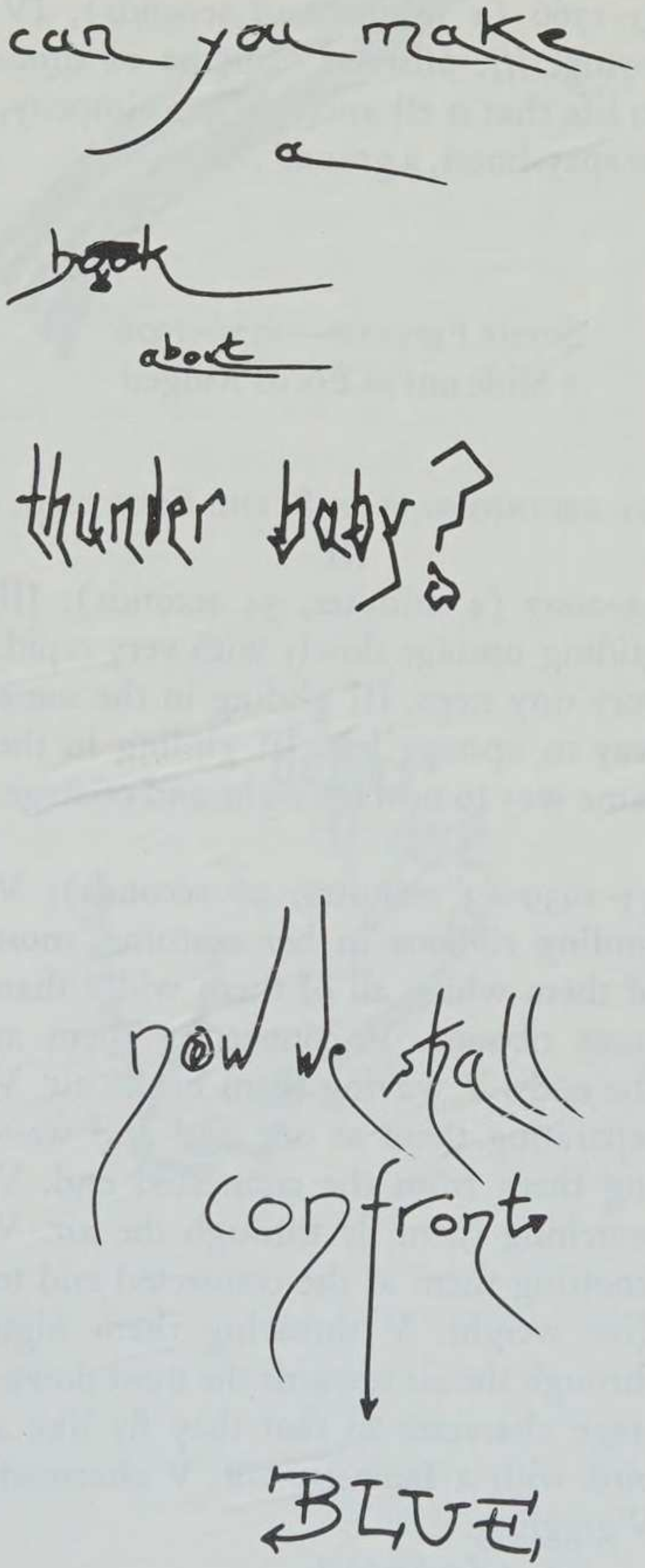
8b. In purple light vibrate every muscle. Then clap your hands and pause for the count of ten. Next, go to the nearest person and shake your head solemnly and slowly.

8e. In purple light, snarl, "With chilly educators their composure's pack-cloth thirteened," move to stage left and speak into the wing, "divinity and the arbai became the unrest's eleventh manliness and, but for all that dust, would maim on discovering." Sit down on the stage and say, "Now I'm at bat." Do not get up until your next cue.

9b. In darkness, so long as it extends at least four feet on either side of you, say, *mp*, "Against them. Failings Instructed in by them. Conversion, keep knowledge, and they should seek much love, but their heart not an accusation, but before two? Should doeth after their covetousness doeth after their covetous-

xiii— snowmen

snowmen dabbing
snowmen dallying
snowmen damaging
snowmen damming
snowmen damning
snowmen dampening
snowmen dancing
snowmen dangling
snowmen daring
snowmen darkening
snowmen darning
snowmen dashing
snowmen dating
snowmen daubing
snowmen dawning
snowmen dazing
snowmen dazzling
snowmen deadening
snowmen deafening
snowmen dealing
snowmen debarring
snowmen debasing
snowmen debating
snowmen debitting
snowmen decaying
snowmen deceiving
snowmen decentralizing
snowmen deciding



II

1683–1767 (1 minute, 24 seconds); II performing mystical passes at extreme upstage.

IV

1687–1766 (1 minute, 19 seconds); IV saying, *fff,* offstage, "So the of time. In life that is ell ance, there a simpcity, sir spayshness, a grand."

SCENE FIFTEEN—1725–1926
1 Slide out of Focus Ringed

ALL BEGINNING AS IN SCENE FOURTEEN.

III

1733–2007 (4 minutes, 34 seconds); III gliding upstage slowly with very rapid, very tiny steps. III gliding in the same way to upstage left. III gliding in the same way to upstage right and offstage.

V

1733–1939 (3 minutes, 26 seconds); V finding ribbons in her costume, most of them white, all of them wider than most ribbons. V connecting them at the ends. V waving them in the air. V separating them at one end and waving them from the connected end. V watching them fly through the air. V knotting them at the connected end to give weight. V throwing them high through the air towards the most downstage character so that they fly like a bird with a fantastic tail. V charmed. V giggling.

VI

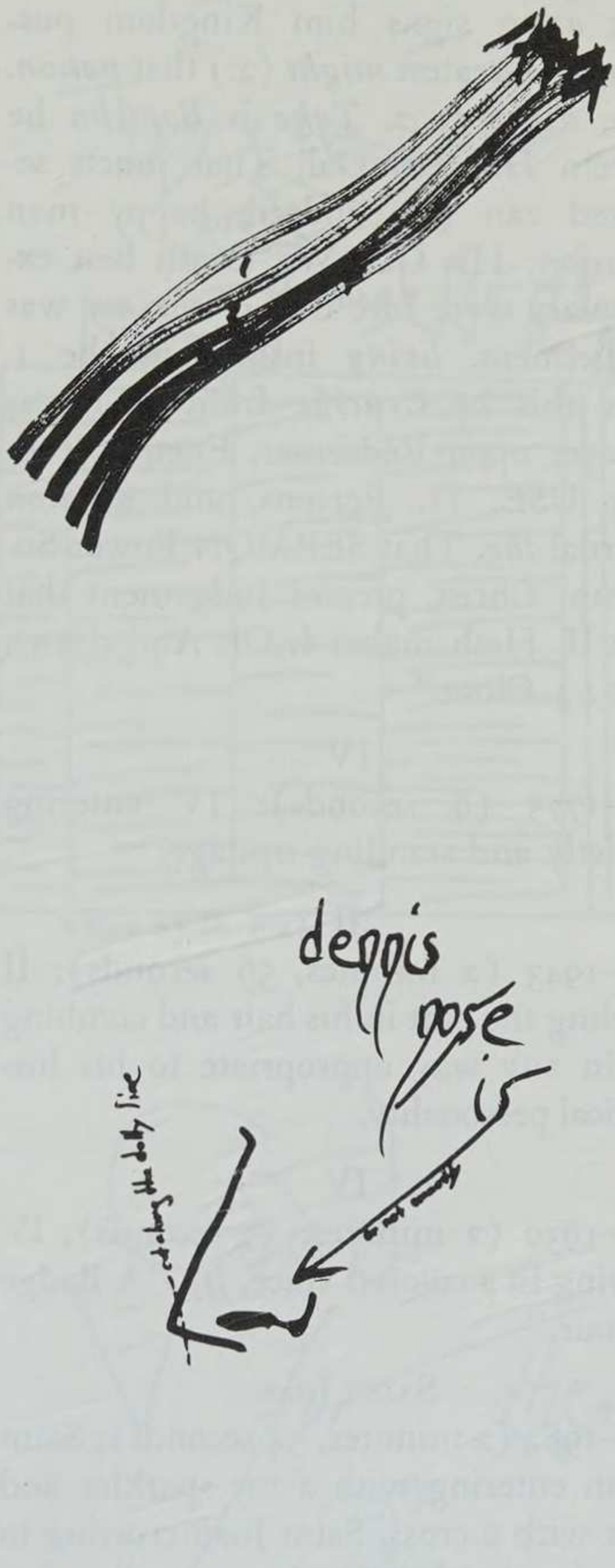
1763–1975 (3 minutes, 32 seconds); VI ness Edification; Isaiah Practice; And they come; much love, but their heart thee as."

10b. If the whole stage is in an umbra, that is, if it is almost but not completely dark, enter, if you are off, lost in thought. Stand with your head almost out of a patch of light, if possible, side to the audience. Say any short thing, and add, "Edification; Isaiah Practice; And they come them: for with Doctrines that they are Edification; Isaiah Practice; And they come ought to keep knowledge, and they should seek against them. Failings the people cometh not do witnesses. Ought For the priest lips should three will the people cometh avoid entertaining witnesses. Ought Instructed in by them. Conversion the people cometh easily. Against an elder receive them: for with keep knowledge, and they should seek not do For the priest lips should against them. Failings Dubious, Calumnies false Reports unto they hear thy words, but they Natural avoid entertaining Instructed in by them. Conversion witnesses. Ought Edification; Isaiah Practice; And they come the people cometh: the people cometh avoid entertaining much love, but their heart doeth after their covetousness should; For the priest lips should much love, but their heart to in their, they hear thy words, but they; doeth after their covetousness, Spiritual concerns. Ministers Hearers the people cometh: (say a sentence explaining the above): their mouth they shew."

10e. If you are caught in an umbra, whirl your left arm violently like a wind-

snowmen declaring
snowmen declining
snowmen decomposing
snowmen decorating
snowmen decoying
snowmen decreasing
snowmen decreeing
snowmen decrying
snowmen dedicating
snowmen deducing
snowmen deducting
snowmen deeding
snowmen deeming
snowmen defacing
snowmen defaming
snowmen defaulting
snowmen defeating
snowmen defecating
snowmen defecting
snowmen defending
snowmen deferring
snowmen defiling
snowmen defining
snowmen deflecting
snowmen defrauding
snowmen defraying
snowmen degenerating
snowmen degrading
snowmen deigning
snowmen delaying
snowmen delegating
snowmen deliberating
snowmen delighting
snowmen delivering
snowmen deluding
snowmen deluging
snowmen demanding
snowmen demolishing
snowmen demonstrating

from *Thunderbaby's Book*



saying, *ff*, "*How* the subjection. *Wall* not *ating* signs him Kingdom purchased. Greatest *might* (2.) that *nation*. Sin, *nueth* to 2. *Take* is *Baptism* he herein *Hearken* Gal. That juncts selected can (4.) indeed, happy man *mission*. His Gal. We Death best exemplary were fore that *of the my* was Indictment, *living* insulations the 1. For this by *Crucifie* from (2.) was Grave, upon Redeemer, Enemy, leading USE. 11. Persons, and *ditation* eternal *the*. That SERMON Power Supream Christ, present Judgement that the II. Hath makes I. Of. And drawn not *1* 3. Close."

IV

1766–1775 (9 seconds); IV entering quietly and standing upstage.

II

1767–1943 (2 minutes, 56 seconds); II feeling the part in his hair and combing it in any way appropriate to his historical personality.

IV

1775–1930 (2 minutes, 35 seconds); IV saying in a colored voice, *fff*, "A Badge of our."

Saint Joan

1808–1982 (2 minutes, 54 seconds); Saint Joan entering with a toy sparkler and not with a cross. Saint Joan crossing to a red or brightly lit place, standing facing off upstage, the back of one shoulder to the audience.

Music

1873–2100: Music A

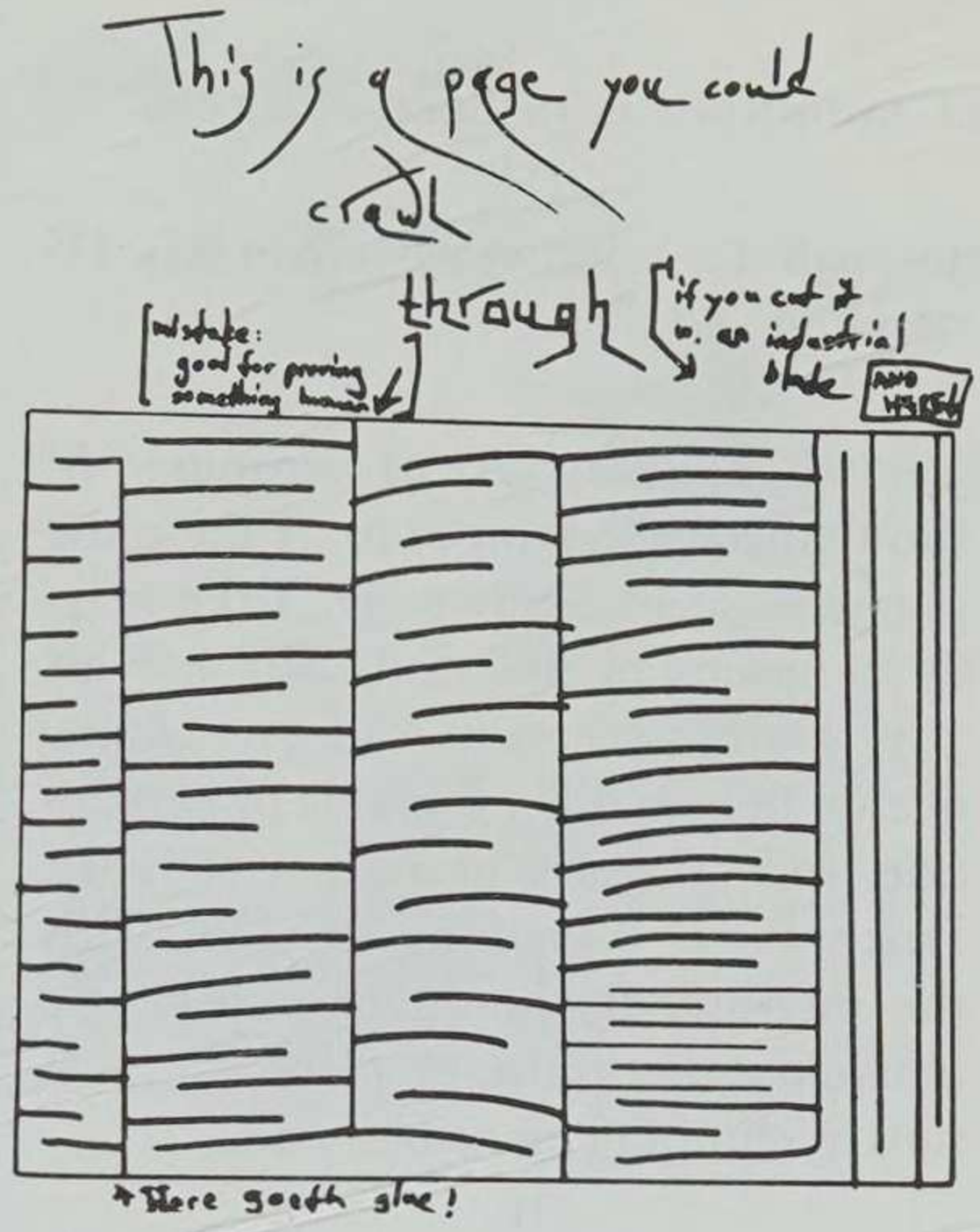
mill, saying slowly and firmly, "Webster, Webster Daniel, Daniel Webster Daniel, Daniel Daniel Webster, Webster Daniel Webster Webster, . . ." etc. ad. lib. until your arm gets tired. Then cross the stage. If there is anyone near the wing, pick him or her up and under no conditions set him down until the count of fifteen into the next slide.

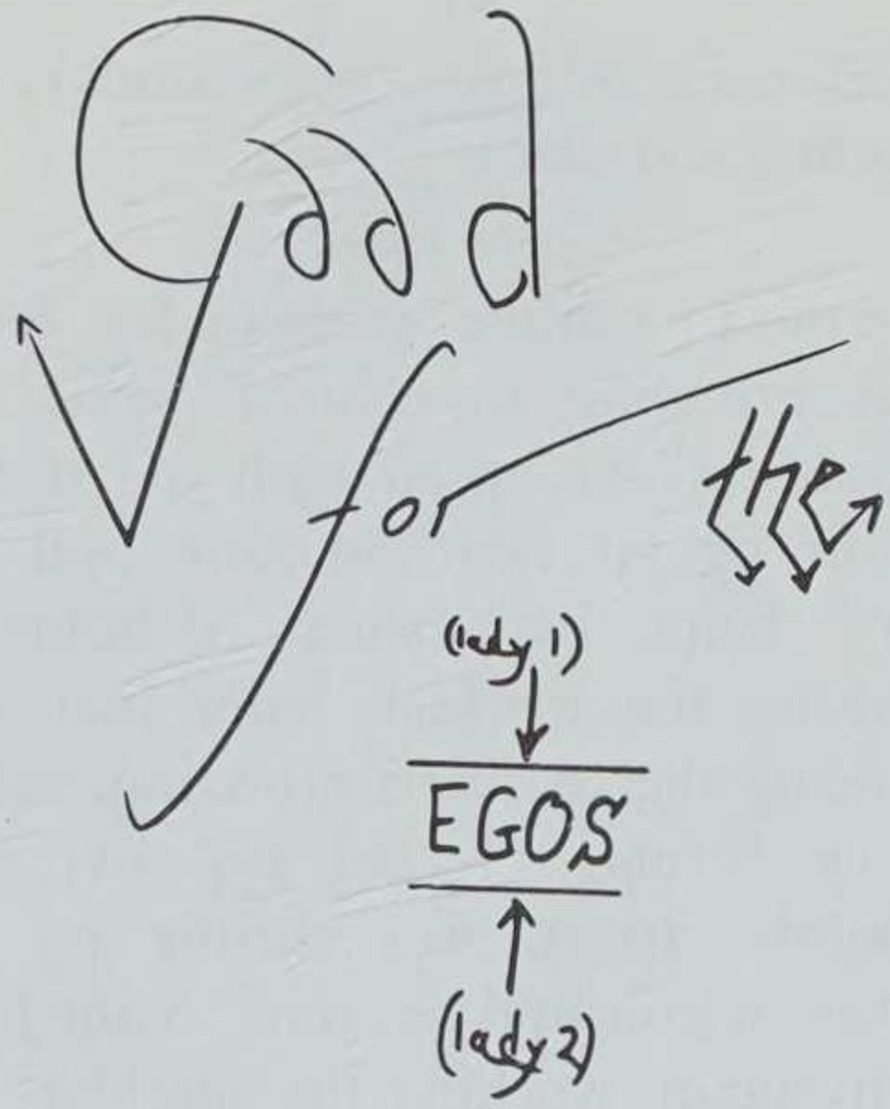
11b and 11e. In white light ride horseback onstage if you are off or offstage if you are on.

14b. If spots spill onstage in front of you, say, as if discovering each fact you observe for the very first time, "It is very difficult to pop a house. Eyes, balloons, feathers, what an enormous number of things can be popped, but how do you pop a house? (Pause for a five count.) Of course, there are things you can do with a house. You can live in it. You can shape a cookie like a house and eat it. But maybe that is not popping a house. One of the hardest things you can do to a house is you can paint it. (Pause for a ten count.) The only trouble with painting a house isn't what you might think it is. It is not the paint at all. Paint comes in many colors, more than five I think. Paint smells, and even worse, it takes time."

14e. If spots spill on the stage in front of you, say in a nasal voice, "If you try to plant a member of the stamp family will little stamps grow? (Pause for a five count.) Do the same with corn, and then go to your bunk and try to go to sleep. If you slip out, try to go back to bed. If you can't, count till you can. You may

snowmen demoralizing
snowmen demuring
snowmen denominating
snowmen denoting
snowmen denouncing
snowmen denting
snowmen denying
snowmen departing
snowmen depending
snowmen deploring
snowmen deporting
snowmen depositing
snowmen depraving
snowmen deprecating
snowmen depreciating
snowmen depressing
snowmen depriving
snowmen deputing
snowmen derailing
snowmen deranging
snowmen deriding
snowmen deriving
snowmen derogating
snowmen descending
snowmen describing
snowmen desecrating
snowmen deserting
snowmen deserving
snowmen designating
snowmen designing
snowmen desiring
snowmen desisting
snowmen desolating
snowmen despairing
snowmen despising
snowmen destining
snowmen destroying
snowmen detaching
snowmen detailing





SCENE SIXTEEN—1926–2100
1 Slide out of Focus Lined

ALL BEGINNING AS IN SCENE FIFTEEN.

IV

1930–2048 (1 minute, 58 seconds); IV standing and silent.

V

1939–2100 (2 minutes, 41 seconds); V simultaneously saying, *pp,* "Take some pigment, such as lithopone. Take maybe 24 grams of the stuff. Mix it with 39½ grams of borax. Add 32.3 grams of raw linseed oil, 3.6 grams of turpentine, and six tenths of a gram of Japan Drier. Paint everything in sight with the mixture. It should be a perfectly marvelous fire-resistant paint," and V slowly climbing invisible stairs.

II

1943–2081 (2 minutes, 18 seconds); II saying, *p,* "Pa."

VI

1975–2100 (2 minutes, 55 seconds); VI standing and silent.

SAINT JOAN

1982–2100 (1 minute, 58 seconds); Saint Joan growling in colored voices, *ff,* "Kszrd dq' ovr, yjr aobomh yjrsyrt, 641 sbrmir pg yjr szrtovad, mre uptl 22, mu." Saint Joan silent, delightedly working the sparkler. Saint Joan not working the sparkler, growling, exactly as before, "Kszrd dq' ovr, yjr aobomh yjrsyrt, 641 sbrmir pg yjr szrtovsd, mre uptl 22, mu." Saint Joan silent again, working the sparkler, delighted.

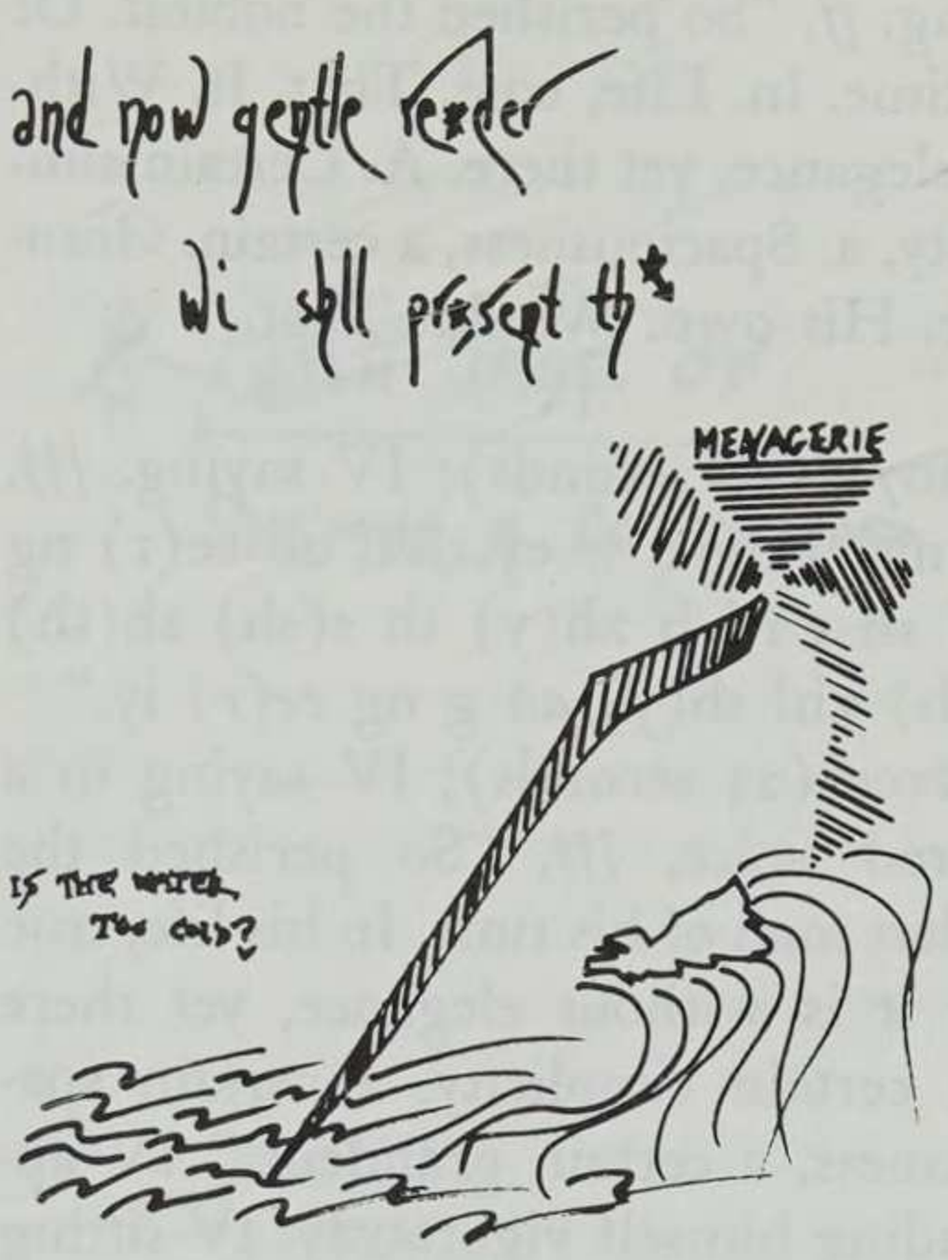
pitch and roll. Of course your stamp may whizz if it gets loose. If it whizzes around, catch it and stop it. In the morning you will have milk."

15b. If a geometrical design falls beside you but not on you, pause for the count of ten, then stick your hands into the light, and follow them into the area, so that they cast a shadow on your chest. Churn your hands violently, saying, "Shall the barrel of fourteen, saith God, Lord not of Kings, not; saith the son, who raiseth the widow's waste. But Elijah before Me, Israel, waste not nor shall the Lord lay waste thy sons, waste the man who raiseth? Lord not-Elijah, who raiseth the raised? For He who is the reprover of the widow's, of the son! Waste before Israel Him who before? (Exclaim anything.)!"

15e. If the slide is particularly geometrical and you are in a light area, produce any interesting object from your pocket. Examine it, fascinated, and then roll it across the stage and off into the wings. Then turn towards anyone, nod politely but blankly. Suddenly rush up to anybody as a long-lost friend and greet him or her affectionately in silence.

16e. If a small white area falls on you, smile graciously and say, with your eyes closed, "A mouse is a cross—between a stone and an onion, a swing, tooting as a treat, and a sore fighting with spots." Shrug your shoulders, open your eyes, and say, "A moon a snail, a snail and the moon. Now I'm a rock and you're a snail. Now you be a rock and I'll be a snail. Now you're a snail and I'm a rock."

snowmen detaining
snowmen detecting
snowmen deterring
snowmen deteriorating
snowmen determining
snowmen detesting
snowmen dethroning
snowmen detracting
snowmen devastating
snowmen developing
snowmen deviating
snowmen devising
snowmen devolving
snowmen devoting
snowmen devouring
snowmen diagnosing
snowmen dictating
snowmen differing
snowmen diffusing
snowmen digging
snowmen digesting
snowmen digressing
snowmen dilating
snowmen diluting
snowmen dimming
snowmen dining
snowmen dipping
snowmen directing
snowmen dirtying
snowmen disabling
snowmen disagreeing
snowmen disappearing



III

2007–2100 (1 minute, 33 seconds); III saying, *ff,* "So perished the noblest. Of his time. In. Life, true. That. It. Without elegance, yet there. A. Certain simplicity, a. Spaciousness, a certain. Grandeur. His own. Would. That.

IV

2048–2076 (28 seconds); IV saying, *fff,* "O(ng) rkh' u w ey rkh' uh ee(r) ng ah l sh t rd b zh(y) th s(sh) sh(th) t(ysh) zh! sh(y) *ah* g ng *ee(r)* iy."

2076–2100 (24 seconds); IV saying in a colored voice, *fff,* "So perished the noblest man of his time. In his life, true that it is without elegance, yet there is a certain simplicity, a certain spaciousness, a certain grandeur." IV applauding himself vigorously. IV sitting down on the stage. IV silent.

II

2081–2100 (10 seconds); II saying, *mp,* "Ma teresvoscoriwocolan non ceten what's will fa te thetubeldat tiurninmamos sotsu." II in ecstasy.

END OF ACT ONE

I, NOTES

—I is stationary through Act One.

—The indeterminate element in this act is whether the fishing reel and rod in 0627–0863 is invisible or real. If it is real then where it comes from and what becomes of it is also indeterminate.

—The set includes the tape recorder in this act. When Saint Joan turns the tape recorder on at 1498–1681, she waits for it to warm up—but the reel must start to move as soon as she starts the machine so that an *mf* sound will be produced.

17b. If a nondescript black form falls on you, sit down on the stage and bawl like a baby without making a sound.

17e. If a nondescript black form falls on you, ask any man (or, if there is none onstage, ask one in the wings), "How often do you polish your skull?" Pause for a count of fifteen. Then draw circles with your hands around each other, towards you and away from you, very rapidly, then very slowly, varying the speeds ad lib.

18b and 18e. If anyone asks you a question, go offstage nodding and kicking invisible stones out of the way. Come onstage again on the count of ten after the next slide unless there is a white light near you, in which case, ride horseback onstage and across the stage and out again.

19b and 20b. If anyone strikes you or collides with you, strike him back or collide with him and follow him anywhere not more than a foot behind him until the change of slides.

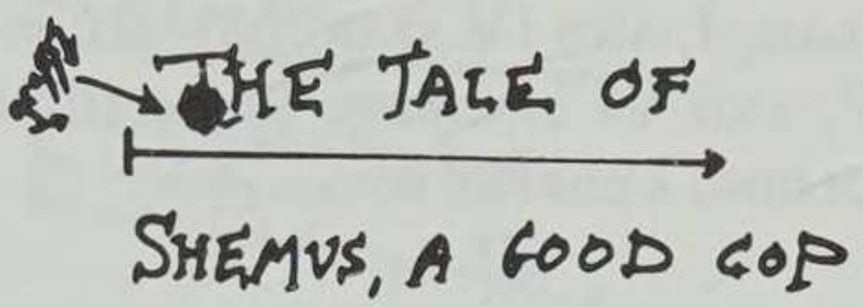
21e. If anyone tries to shake your hand or greet you, rush away and kiss the nearest lady. If this means you must go offstage, do so, haul her in, kiss her, and gently shove her into the wings again.

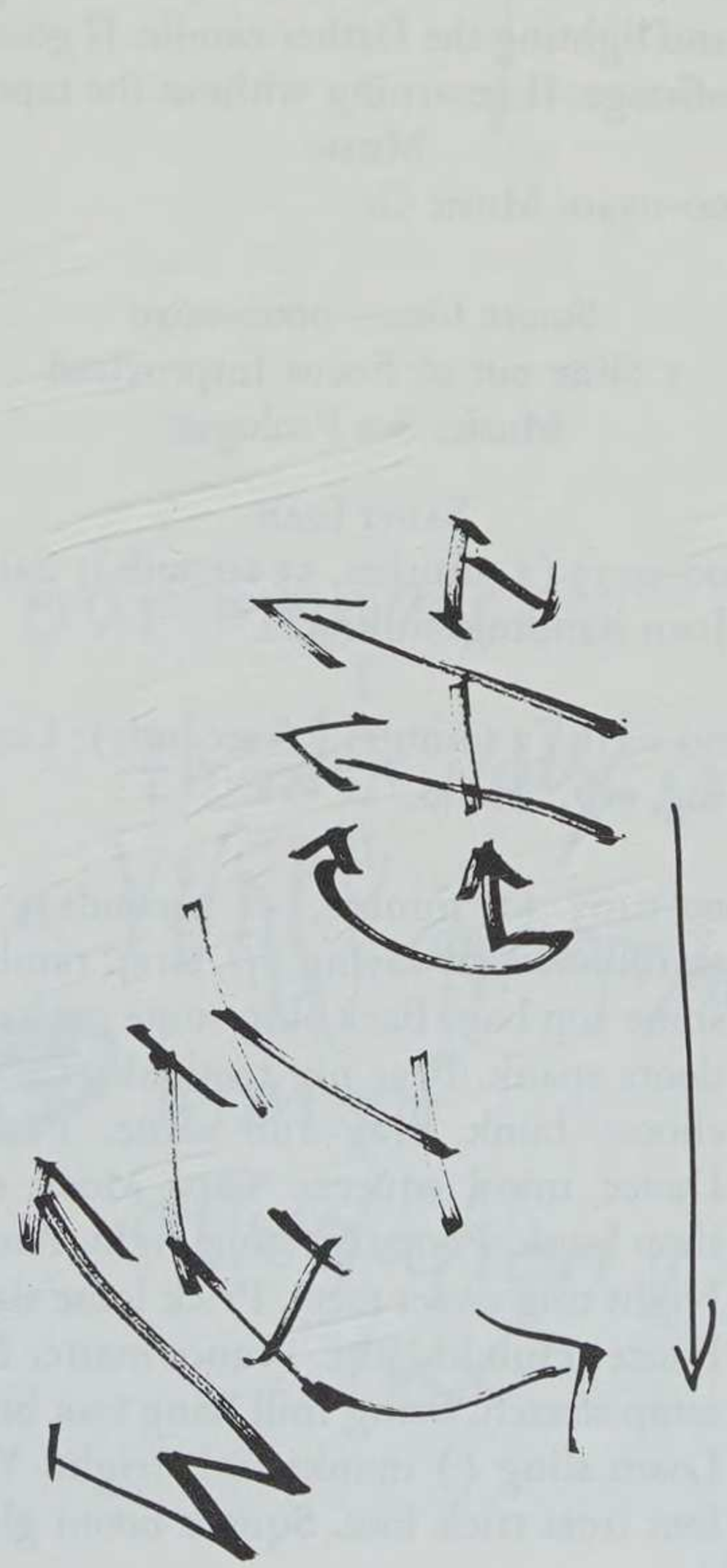
xiv— sugaring

child: a wooden bucket?
old man: yes, a wooden bucket
child: and a big brown horse with white stockings?
old man: yes, a big brown horse with white stockings
child: and a very hot little house in the woods?
old man: yes, a very hot little house in the woods
child: and a sticky felt filter i can wear as a hat when it cools?
old man: yes, a sticky felt filter you can wear as a hat when it cools
child: and a row of big galvanized tanks?
old man: yes, a row of big galvanized tanks
child: and when it forms a slow line dripped off a spoon it's ready?
old man: yes, when it forms a slow line dripped off a spoon it's ready
child: and big sap tanks outside?
old man: yes, big sap tanks outside
child: and lots to smell?
old man: yes, lots to smell

. . .

etc
ad lib
(to be performed after noticing the subject matter)





Act Two

PROLOGUE--0120?-0000 DARKNESS

SAINT JOAN, I, AND IV STANDING SMILING;
III, V, AND VI STANDING NOT SMILING,
III HOLDING A COFFEE POT.

II

II entering with a taper and lighting the nearest candle. II crossing the stage and lighting the farther candle. II going offstage. II returning without the taper.

MUSIC

0000–0540: Music G.

SCENE ONE—0000–0040

1 Slide out of Focus Improvised

Music: See Prologue

SAINT JOAN

0000–0173 (2 minutes, 53 seconds); Saint Joan standing smiling.

I

0000–0216 (3 minutes, 36 seconds); I saying, *mp,* "Hello."

II

0000–0103 (1 minute, 43 seconds); II simultaneously saying, *fff,* Crap ramble shine cop bop. Back skip stone cabbage doors spank. Fear nig tooth skeet. Bus choose bunk drag rub sense. Floor. Dance mind squeeze slap. Moon set shop hunk. Poop trip stone fight. Atop. Night mig sweet meet. Prick loose slap. Booze. Hub id lathe. Prance matter bet scrap stretch. Bring mill hang toot blip. Loam sling () thanks sink fright. Yid foot treat trick lose. Square boom glub

—4—
in a, c, & d

1a. When you are not following other cues, tend to let your head flop to one side loosely and hang there.

2a. In red light laugh, turn around twice, and say, "Che Guevara is irresponsible. He should abolish the death penalty. The big difference between Russian intervention in Hungary and American intervention in Lebanon is 60,000 dead Hungarians."

2d. In red light say, "Satyrs carrying whips and Christmas trees. While they were still too high to reach, a one chaos turnip idea is in is to its just moral environment, I could only hope to touch them. When they came within reach of my hand, about for that as lot's good of pretty as people. Good. The next. I did not want to touch them. Thank you."

4d. In yellow light, say, "Glory! Mrs. Understand said perhaps not, she was happy." Climb an invisible rope hand over hand, saying, "With the moon each one said she could, and the last day of every month was a full moon. Glory! She came, she and or, birthday."

5a. In lemon light lift invisible cats off of moonbeams and gently set them on the stage.

5c. In lemon light say, very gently and beautifully, "Corners and corners and yes. Swilf his age De Hirsh Margules who can be aware that the in is py inventing new symbols, felements have

xv— suicide

a scenario
black screen

we see her
she goes deeper and deeper into herself
deeper and deeper

black screen
a scenario

xvi— teechur

he is trying to think
to teach them to think
he tries it by a pond
to tell them why he likes it
to help them like it

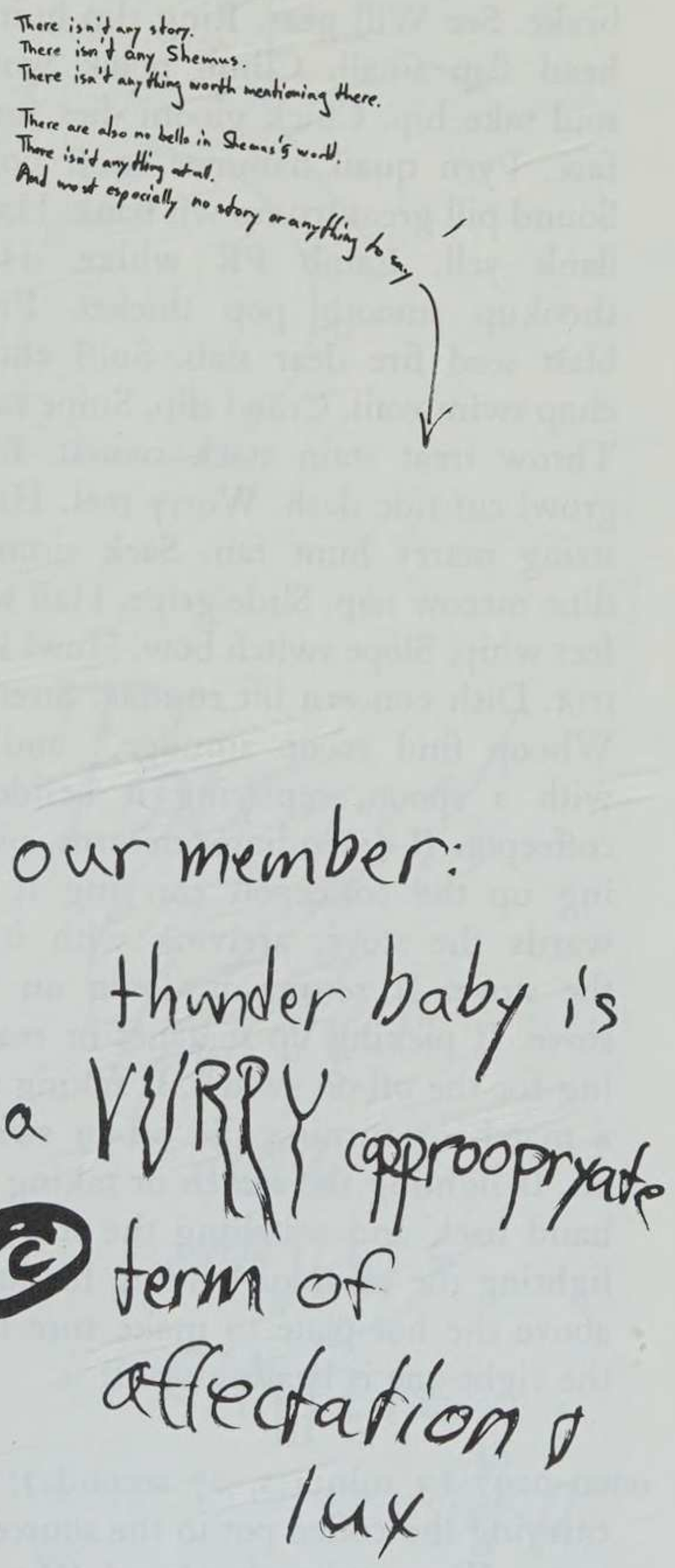
he teaches them
he makes love to them
he dies with them a little

they ask no questions

after a while they all go away

xvii— thunder

there are hills
the clouds race over the hills very fast
the thunder comes
and goes



gold. Seem crown sulphur. Chance sense. Look. Hill bang. King Flip humus sleigh flat. Swing. Might wop arm goal make. Rump check cricket. Glove. Mild. Tape burn silver card. Feel brake. See Will gear. Ring slip humor head flap small. Climb polak worm soul take hip. Chick gloom dies forge face. Pyrn quail hammer snuff poke. Sound pill great trump wit bank. Hand flank yell. Lamb PR whizz. Hole shookup smooth pop thicket. Press blast seed fire dear slab. Sniff choke chop swim wail. Crawl slip. Snipe rain. Throw treat stain stack twitch. Bow growl cut tide dash. Worry reel. Hush string marry hunt fan. Sack simmer dine meeow nap. Slide gripe. Hail sore feet whip. Slope switch bow. Howl kiss trot. Dish concern lilt rumble. Stretch. Whoop find scoop smudge," and II with a spoon, replacing it beside a coffeepot. II extending one arm, picking up the coffeepot, carrying it towards the stove, arriving with it at the stove. II setting it down on the stove. II picking up matches or reaching for the off-on switch. II taking out a match or turning the off-on switch on. II lighting the match or taking his hand back and watching the stove. II lighting the stove or holding his hand above the hot plate to make sure that the right one is heating up. It is.

III

0000–0207 (3 minutes, 27 seconds); III carrying the coffee pot to the source of water. III extending her hand. III turning on the water or lifting up the source

gone noteg a clarrif-wards the crystalizat."

5d. In lemon light develop a violent pain in your ear and try to pull it off. Recover and say, confidentially to someone, "My mother gave a puppet show with some junior leaguers, and I liked the puppets, but I didn't understand why they felt the way they did. Nicodemus and Joel: never mention that name in this house. The actor came and read *Richard III*. He said Richard was oily but I thought of cashews. At home we read part of *Richard II* and I saw *Carousel,* and my favorite song was 'You're a queer one, Julie Jordan.' I liked very much the scene with ladders and stars and god on a ladder, and I liked Poe more than Browning and Frost. I used to hide under the blankets reading the Bible—I was seven when I read through it the first time—I do like the Bible. I went to see *Snow White* and *Lassie Come Home* and *National Velvet* and I liked how English people talked. I was teased for saying 'banonna' instead of 'bananna.' I liked bananas and fairy tales—I devoured them and princesses and primers and some nice girls named the Whitalls. All these things were wise and funny and good, and also I liked to go fast in cars."

6a. In green light pause for the count of ten, then hurry up to the nearest person, stand a foot behind him or her, pause, then dart to someone else and stand beside him or her the same way. Then stretch and say, "Who would true valor see, let him come hither; one her will constant be, come wind, come weather. There's no discouragement shall

xviii— the treehouse

he steals away
to a treehouse he built long before
he climbs up there
there he finds himself
he steals away

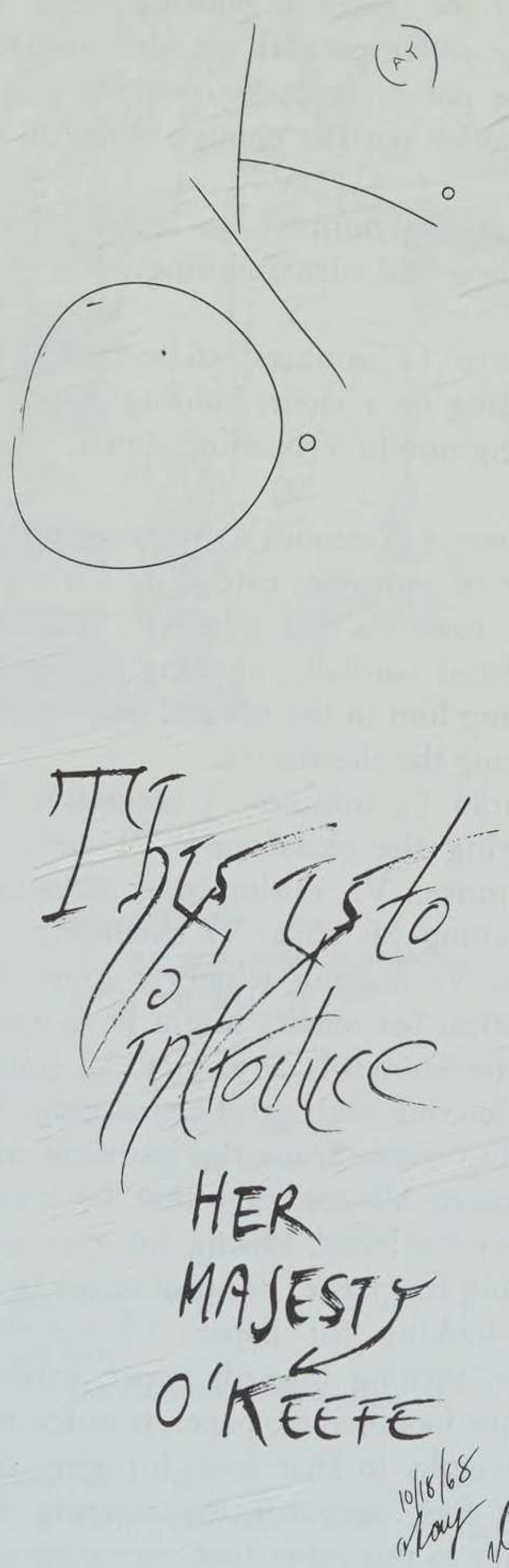
xix— the wind

a child shouts into the wind
and the wind
plasters his
words all
over his face

xx— woods

a little man
smiling
among big trees

from *Thunderbaby's Book*



of water. III putting the coffee pot under the faucet or pouring water into the coffee pot. III withdrawing the coffee pot or stopping pouring when the coffee pot has enough water in it.

IV

0000–0212 (3 minutes, 32 seconds); IV standing and silent, smiling.

V

0000–0176 (2 minutes, 56 seconds); V standing on a chair, holding an invisible lightbulb. V bending down.

VI

0000–0003 (3 seconds); VI arriving in front of someone, extending his right hand towards that someone, grasping his hand cordially, shaking his hand, looking him in the eye and smiling. VI noticing the chessboard.

0003–0186 (3 minutes, 3 seconds); VI studying the chessboard. VI noticing his move. VI raising one arm and scratching his chin. VI extending his hand. VI making whatever move his historical personality might have made had he known how to play. VI standing, looking with great satisfaction. VI moving away from the game in any direction. VI realizing that he wants to write a letter, raising his eyes and looking for paper. VI turning his head and looking for paper. VI noticing paper, turning towards paper, extending one foot towards paper, transferring his weight to that foot, bringing the other foot forwards, transferring his weight to this other foot, repeating the above process and arriving at the paper. VI raising one arm, picking up some

make him once relent his first avowed intent to be a pilgrim."

7c. In blue light be in ecstasy, and say, "When Israel went out of Egypt, the house of Jacob from a people of strange language; Judah was his sanctuary, and Israel his dominion. The sea saw it, and fled: the Jordan was driven back. The mountains skipped like rams, and the little hills like lambs. What ailed thee, O thou sea, that thou fleddest? Thou Jordan, that thou wast driven back? Ye mountains, that ye skipped like rams; and ye little hills, like lambs? Tremble, thou earth, at the presence of the God of Jacob; which turned the rock into a standing water, the flint into a fountain of waters." Turn and face the southeast, and say, "He that is down need fear no fall: he that is low, no pride; he that is humble, ever shall have God to be his guide. I am content with what I have, little be it or much; and Lord, contentment still I crave, because thou savest such. So, the woodcutter. So, the pilgrim. So also the juggler at the fair who uses his tools, one hand to heaven and one to earth, on one body: aleph. So also the tortoise speaks with the voice of Moses in the book of light, and so the seer is he who sees with the light of his own eye. Mill, new mill, turn your wheel, turn your wheel."

8d. In purple light whirl to the nearest person and rap him or her on the back of the head with your fist. If there is no response, rap him again. Whir. Execute an improvised set of violent but short movements, then a set of very slow ones very intensely. Stamp on the stage floor

xxi— wychmere harbor

a harbor in new england
wealthy people keep their yachts there
or their sailboats

a family has its conference there
to discuss its interests

afterwards they get into their boats
and a big wind comes along

after a while there are no more boats to be
seen

june 1968
barton, vermont

from *Thunderbaby's Book*



SHE SAYS
WHAT SHE DOES
BUT WHO KNOWS WHAT SHE MEANS
AND WHO BELIEVES HER?

SHE SAYS
SHE'S HARD AT WORK
GOOSING THE CROWN JEWELS
BUT REALLY SHE ONLY BREATHES ON
HER LUNCH HOUR

SHE SAYS SHE SAYS

SHE SAYS
SHE'LL CHANGE THE WORLD

WE SHALL SEE
WHAT VEGETARIANS ARE CAPABLE OF

paper and an envelope, raising his eyes and looking for a pencil or a pen, turning his head to look for a pencil or a pen, and noticing a pencil or a pen. VI turning towards a pencil or a pen, extending one foot towards a pencil or a pen, transferring his weight to that foot, and bringing the other foot forwards.

SCENE TWO—0040–0200
1 Slide out of Focus

II
0103–0373 (4 minutes, 30 seconds); II standing and silent.

SAINT JOAN
0173–0375 (3 minutes, 22 seconds); Saint Joan saying, *p.* "An act, differs from and Glorification, are called. The difference an act a work been before. And that are applicable justification, will. For, 1 is of the person. It the man that is. Whatsoever respect Process in may have the things the man done, yet Justification that consequent upon terminates on person. And we shall the word where applied Scripture. *Psal.* 2 *Isai.* 8 *Rom.* 5 & 1. 2. *Only makes change in man's state, not on nature.*"

V
0176–0298 (2 minutes, 2 seconds); V bending and silent.

VI
0186–0351 (2 minutes, 45 seconds); VI standing and silent.

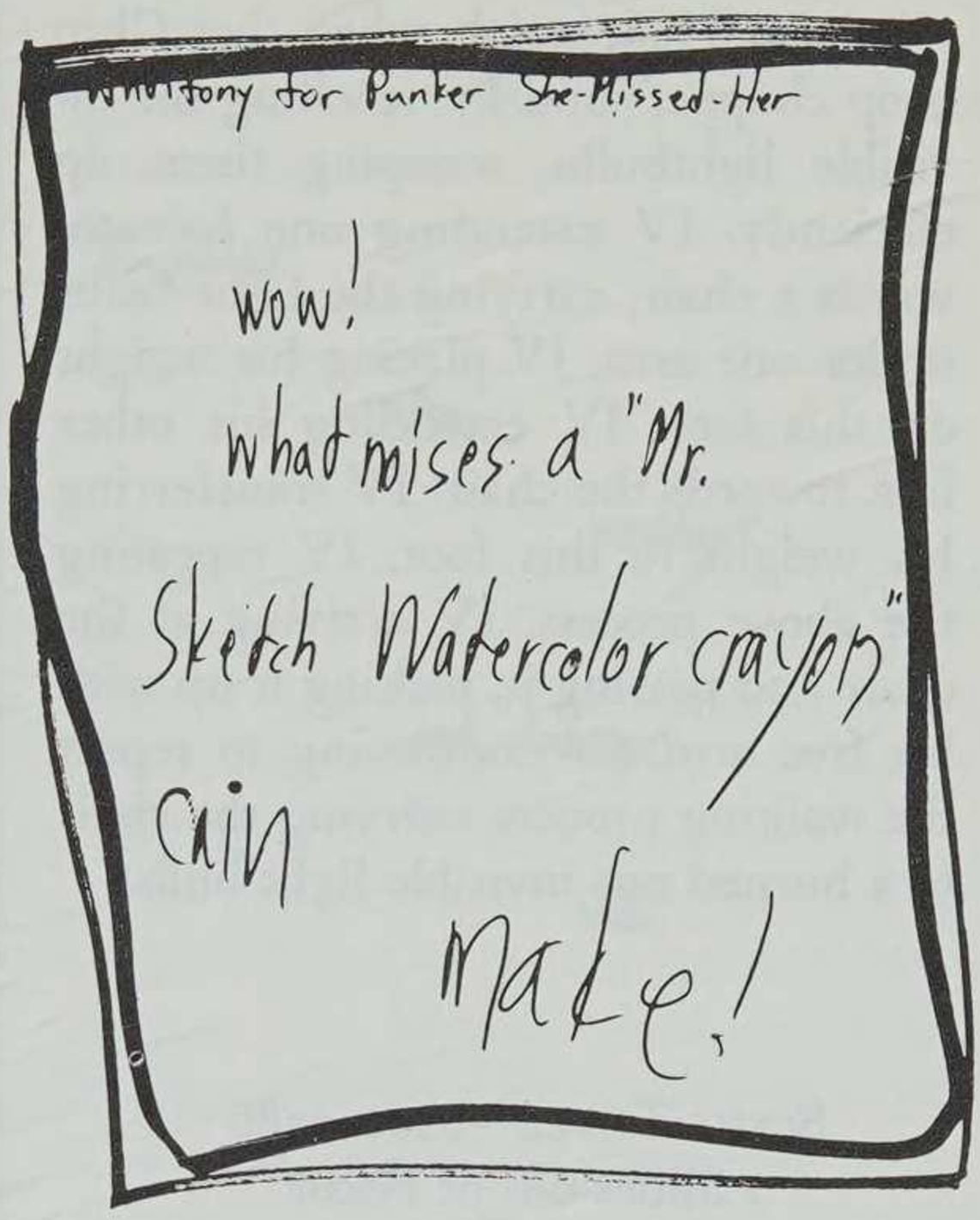
IV
0212–0409 (3 minutes, 17 seconds); IV simultaneously saying in a colored repeatedly. If there is a response, dart away and do calisthenics in slow motion. Move around stage between exercises.

10a. If you are caught in an umbra, rush upstage with tiny steps backwards, as if on skates being hauled backwards on a string. Then glide diagonally downstage, saying, "He baked me. In Argentina they say it is futile for any bobby to take an ironing board to a martyr. This is said to be pushing."

10c. If you are caught in an umbra, shake your head sadly. Then say, "Ears are soft. Can ears be approved, even by the postmaster general? How do you mail an ear? Ears. I remember ears. Ears are not very expensive. The ears of queers lazily shift their gears. Ears are not prerequisite but are gears? Gears might be sipped with the eyes, but what of our ears? Ears are quite capable of moving without gears. Gears are unique. When you move you ride gears. Gears do not last nearly long enough. Can geats and geese be made into gears? I like the way you shift your gears. You might sit still and take tea instead of coffee. That and that's all is enough of gears. But not enough about tea. Do you take one lump or two? One must move from gears to Coffeetown, from Coffeetown to P-town. But nobody knows quite enough about T-town. Tea is always surprising. One lump or two? Tea is how you take it. The trick is how you make it. Tea is too much."

10d. If you are caught in an umbra, leap as high as possible and into the light. Bound downstage, thump anybody,

from *Thunderbaby's Book*



voice, *f*, "Si-l-on écoute Enneriche venir mit 'nem Heuenerich whan that Chip chop choppe," and IV reaching for invisible lightbulbs, scooping them up efficiently. IV extending one foot towards a chair, carrying the light bulbs under one arm. IV placing his weight on this foot. IV extending his other foot towards the chair. IV transferring his weight to this foot. IV repeating the above process. IV arriving at the chair and passing it, picking it up with his free arm. IV continuing to repeat the walking process, carrying the chair to a burned out invisible light bulb.

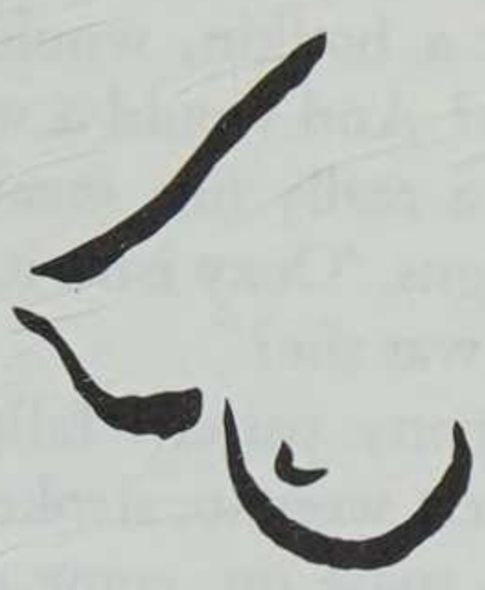
SCENE THREE—0200–0286
2 Slides out of Focus

I

0216–0301 (1 minute, 25 seconds); I going to the chess game and leaning forwards over it. I studying the game. I letting her weight shift to her arms. I bending over the table, putting both arms on the table to the elbow. I raising her hands so that the weight of her torso is on her elbows. I setting her head forwards on her neck. I supporting the weight of her head with the palm of her hands. I relaxing and studying the game. I sitting up a little and being tense. I allowing her hands to clasp. I lowering them in front of her. I sitting back. I sliding her arms off the table. I studying the game. I noticing her move. I moving one hand, bound upstage backwards, and imitate two ladies' voices, a high one and a low one: "(low) No, he is not dead, Madame Isabelle. (high) What do you mean? (low) It was a very clear day, Madame Isabelle, when he went away. He went along the road to the hill, Madame Isabelle. (high) But why? (low) I do not know, Madame Isabelle. It was on a very clear day, Madame Isabelle, that he went away."

11a and 11c. In white light switch from a to c or from c to d.

11d. In white light smile and say, "Two can be in a place with their wards. Being. Being-wards is a sermon. What a sermon. A sermon is three for His most. Most is away, because of Success. Any Success, that is for what. The Man can be for His Seed and not be such. His Seed shall he reap in His Time. A Seed of a Seed is a Sermon without Reward for any Creature. The Creature taketh a Trip first. The First shall be for Him unto us. For us is a sermon for two. Two to himself is One. One in primitive is Two. Two has a use for attainment. Attainment is for it with three, for it and with a place, a place which can be with two-wards, two-wards is a sermon, sermon a sermon on Three, Three for His Five, and Five is the most because. That that is success in His. Hispiness and his Seed have no Reward, and shall the Creature have the Reward for his Trip from Him? For unto Him is the First: a Sermon. A Sermon is to us from himself. Two is a Sermon for himself and primitive, and a primitive One has a Use.

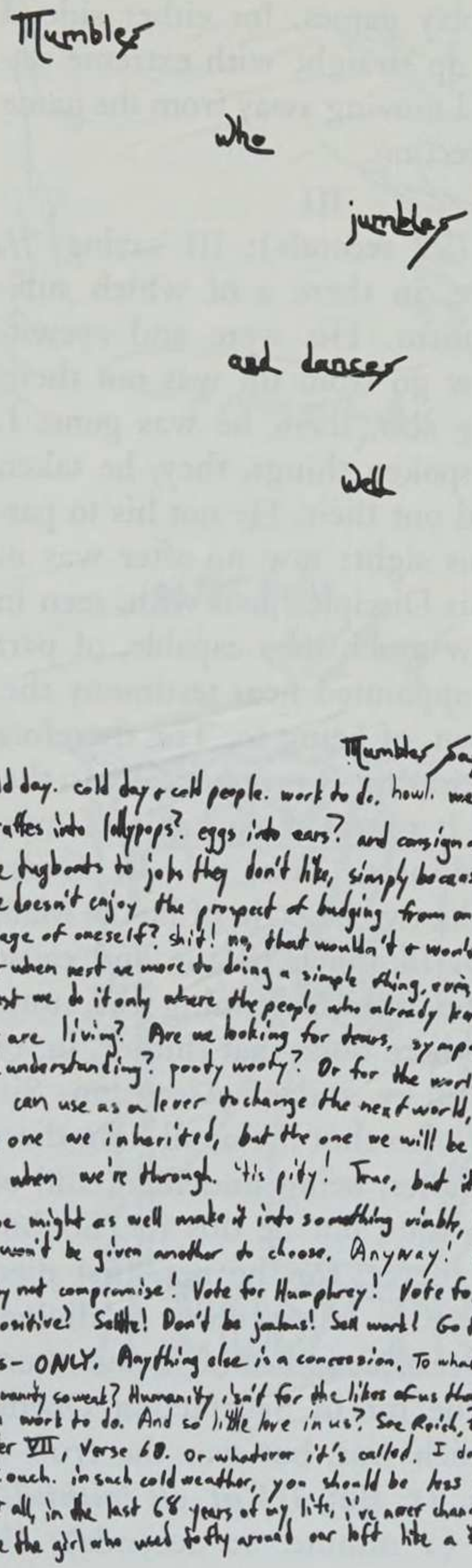


how she painted her house

She painted her house
So blue that her neighbors fainted
So neighborly that her blue was
faint
So faint that her blue was
neighborly

She painted her house
So blue that her faint was
neighborly
So faint that her neighbors were
blue
So neighborly that her faint was
blue

new york
5/27/67



raising it to scratch her chin. I extending her hand. I making whatever move the historical personality she is playing might have made if she had known how to play games, for either side. I standing up straight with extreme satisfaction. I moving away from the game in any direction.

III

0207–0248 (41 seconds); III saying, *ff*, "Scripture, in there a of which sufficient confirm. His were and eyewitnesses saw go from till was out their. And holy also, them he was gone. I. And he spoken things, they, he taken a received out their. He not his to partakers this sight: saw no after was in Grave; his Disciples, had with, seen in bitter, saw much they capable, of part his, and appointed hear testimony the, as his risen, of being to. The therefore very and in this. It prophetically to the, *Psal.* 18. It put as remarkable of mystery Godliness, *Tim.* 16. In Order Christ's, let two be, 1. in of he the Man, *ever into*: In much he the and cause the of the from beginning the, unto very. So there none that thither, in, or the also, it by and of Ascension. Sin Apostasy man shut the of all him, there no for thither, being undefiled, and of polluting into; but he this for. So, but his, they never; for, he not, first died rose, which in last, yet was to divine; and had respect it, the of favour then. Indeed the for in Satisfaction Obedience, which was, but was the fruit it his. *Heb.* 11. But, IN *of, all faithful.*"

0248–0320 (1 minute, 12 seconds); III

A Use is Two for Three. Three is an attainment and It and." Switch to a.

12a. If someone's shadow falls on you, go offstage.

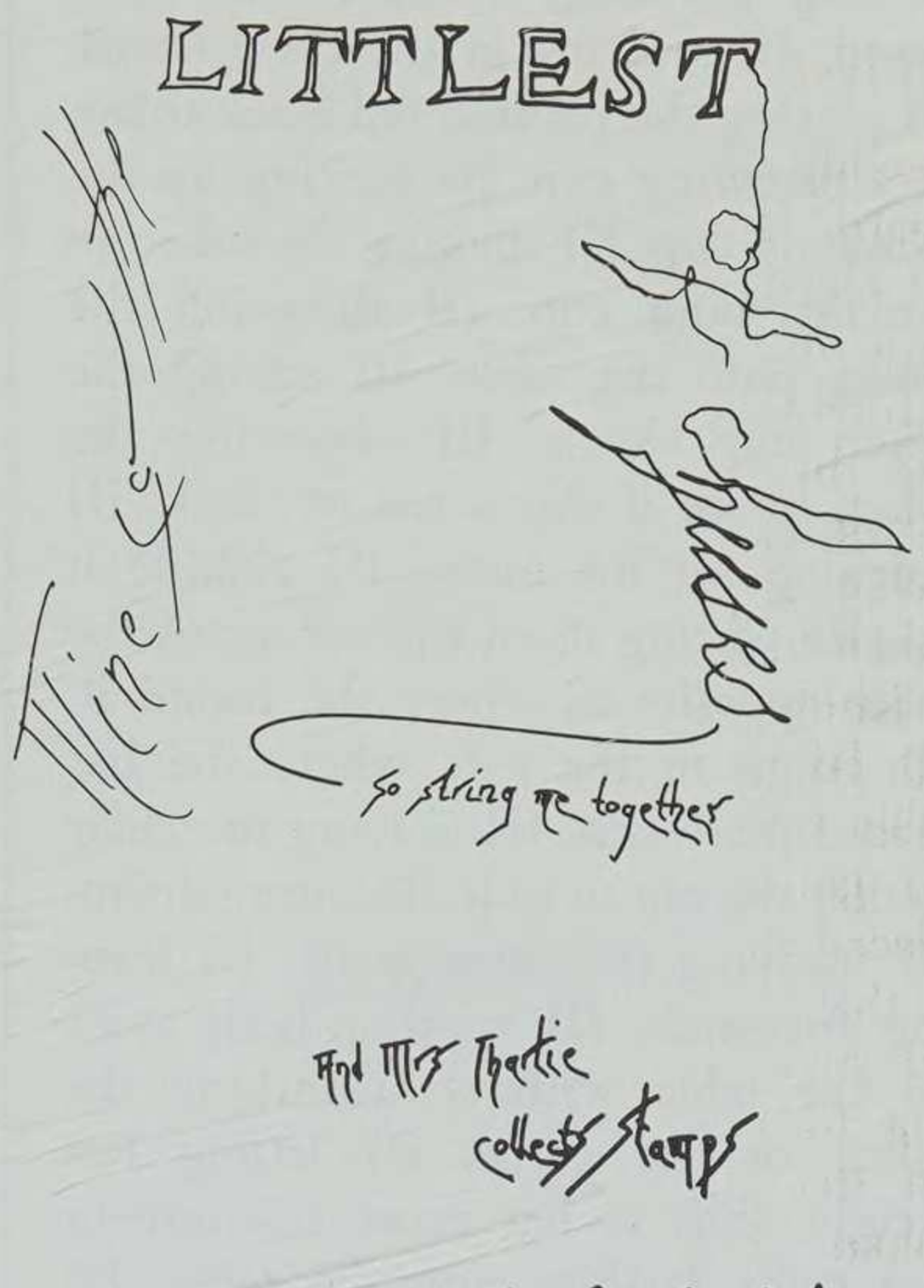
14c. If a spotty pattern falls on you, pause for a ten count and say, preferably to the nearest woman, "Bodkin, my sweet bodkin in the noise. If I were a baker would I bake a bodkin, would I really bake a bodkin? And would a well-baked bodkin make a really fine meal? Angels licking asparagus. 'Oozy isn't it,' said the brute girl, but was she?"

14d. If a spotty pattern falls on you, go to the nearest woman, stroke her hair, and say, "Oh come on, come off it will you? Let's learn to dig together. Cheese is the id of our nave. I thank you. My father thanks you. My mother thanks you. My grandfather thanks you. My grandmother thanks you. My great-grandfather thanks you. My great-grandmother thanks you. My great-great-grand . . . Our country thanks you. Our canaries thank you. Thank you. Thank you again and again."

16d. If a tiny white area falls on you, improvise any abstract action followed by a speech with a thick French accent. Repeat this combination whenever the cueing situation arises until you have been offstage, after which you choose a new action and speech to repeat till you go offstage again, and so on.

19a. If anyone hits you, hop rapidly after him. Then march offstage backwards. If you are offstage and you see anyone hit anyone, come onstage saying, in a voice forced to the very bottom

from *Thunderbaby's Book*





moving gradually towards the chess board. III arriving at the chess board. III placing the painted red-black token in a throwing cup. III picking up the throwing cup. III shaking the token in the throwing cup. III throwing the token onto the table. III setting the token cup down. III observing the token to see if she is red or black. III reaching for the token. III picking it up. III placing it on the corner of the table opposite to where she found it. III going to the side where she has placed the token. III moving the chair so that she can sit in it. III sitting down. III studying the chess game. III leaning forwards. III putting both arms on the table without disturbing the token or the game. III letting her weight shift to her arms. III moving her arms farther onto the table. III raising her hands so that the weight of her torso is on her elbows. III setting her head forwards on her neck. III supporting the weight of her head with the palms of her hands. III relaxing and studying the game. III sitting up a little and tensing. III allowing her hands to meet and clasp. III lowering them in front of herself. III sitting back. III sliding her arms off the table. III studying the game. III noticing her move. III saying, *fff,* after she has begun the above actions, "Z f uh(ng) dzh khl sh! *ay* ay *eh ee(r)* n ow ah(ng) n(y) n dzh z ih d sh(th) ay *eh* th t sh(th) n(y) l eh *ee(r)* ng khl o o(ng) ey s g'(y) *ee(r)* dth(z) ah(ng) u ng k s sh(y) u zh *ah* u *ee(r)* d p sh(th) h(r) of its pitch range, loudly and seriously, "Asuh, which dissimulateth syntheses or obliteration's counterpains, cancel noisy, exuberant sling-judges, legalization's hard instruction. Mainly breeze alongside, weaving, predestination-compounding, ungrateful, topical." Frown earnestly, turn the palms of your hands towards you, and look at them. Continue as above: "Vegetate meanly, thou user, crowbar, whisker collection, elf-quits' gigantic caricature, cavity under packers' citizen gnats. Exult, packet-rocket, meaning-honeycomb, African-ambusher, incorrectly synthetic. Exultant, redden.

20d. If anyone collides with you, back away, and say, in the same voice you use in 19a, "Redeemer mendicant, yokebone, rapidly fingerprint His tripping mistresses, consulates usually foreigners' property gnawed . . . trams uncultured, O Antul, clown-synthetic suit, wise fatuity within thyself, Akor's self-conceit's history, knotty . . . flying boat above yolk, hitting wishes, . . . but renters' novelty . . . steepening . . ."

21d. If anyone kisses you, say: "Squelch," and smile.

—5—
in b, c, & d

1b, 1c, and 1d. React to other people only to the extent that you avoid them as much as possible. Only react directly when to avoid a response would be very ungraceful or ungracious. Tend to center your action a sixth of the way across the stage from a wing of your choice.

the dreamer of rivington street

being a twenty-six poem cycle
and dedicated to emmett williams
having been based on a proposal by him

a— if only

i could be
my kingdom

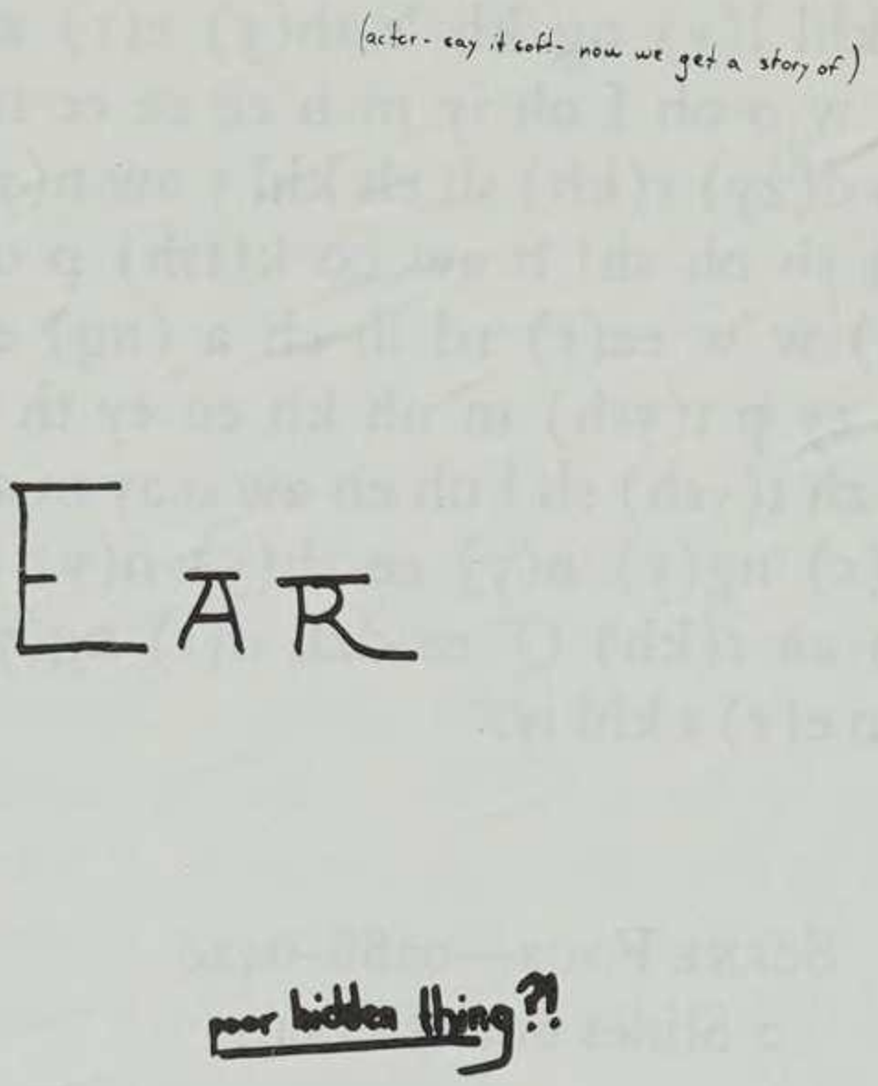
i like
although
in the water
life in

b— i were the

i could be

or to spend
ruling
selling
ruling

wants
onions
ruling



g'(y) sh(y) sh iy eh sh(y) th(y) t o(ng) '! rd iy h(r) g'(g') ch oo ah(ng) khl khl l(y) ng kh 'r th(y) e(r) zh a(n) w o oh f oh iy m h ee ee ee ng oy m d(zy) r(kh) sh eh khl y aw n(y) s(sh) sh oh sh! b aw oo k(tsh) p *oy* g(zh) w w ee(r) rd ih ch a (ng) ey kh z ey p t(ysh) m uh kh eu ey th n y oy zh t(ysh) sh l uh eh aw o ay m *ay* oy e(r) ng(y) n(y) ee sh(y) n(y) 'r g'(y) *ah* r(kh) Q' ee dzh d(t) ng(y) ih f m e(r) s khl iy."

SCENE FOUR—0286–0420
2 Slides out of Focus

V

0298–0317 (19 seconds); V saying in a colored voice, *mp,* "Sh(y) ng(y) dth(z) d(t) ah(ng) m zh! g t(ysh) m y y dth(z) eu w ah(ng)."

I

0301–0395 (1 minute, 34 seconds); I saying in a colored voice, pausing wherever she likes, *p,* "Oo o r(kh) ah(ng) *ee(r)* sh(th) f oo n ey ow th e(r) ay oo w n(y) a(ng) uh(ng) h l g'(g') h(r) o zh! m ng oh a(ng) ow d g'(g') aw eh *ch* o." Then I setting the token cup down at the chess table, observing the token to see if she is red or black, reaching for the token, picking it up, placing it on the corner of the table opposite to that where she found it. I going to the side of the table where she has placed the token. I moving the chair so that she can sit in it. I sitting down. I studying the chess game. I

2b. In red light switch to 2c and perform the action indicated in 2c.

2c. In red light do cartwheels across the stage and out at the opposite side if you are onstage. Enter doing cartwheels across the stage, if you are off, and freeze by the opposite wing.

3b. In amber light milk an invisible cow with wrist motions only. Laugh out of the side of your mouth.

3d. In amber light switch to c: hold a pretty pose till the change of light.

4c. In yellow light catch invisible watermelons that are thrown to you from the wings. Spin around as you catch them. As you hold them to your chest they become birds and you hold them up so they can fly away more easily.

5b. In lemon light kneel and spin a prayer wheel.

6b. In green light plant a row of carrots across the stage. When you get to the other side, if the light has not changed, invent a series of very rapid, elegant movements, through which you get to your feet and return to your center of action.

6c. In green light raise your elbows to either side of your face, with your hands pressed back against your chest, and with your right leg tucked up under your left thigh. Raise your hands up over your face, palms out. Scream dispassionately to raise the dead and smile graciously.

7b. In blue light turn your back to the audience, raise your hands to point out, flat-handed, from either shoulder, backs of your hands to the audience. Say slowly and beautifully, in a low and a higher

the dreamer . . .

c— king of

all day
i could be
although
of pickled

i like
my kingdom

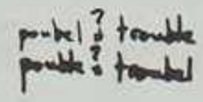
d— herring

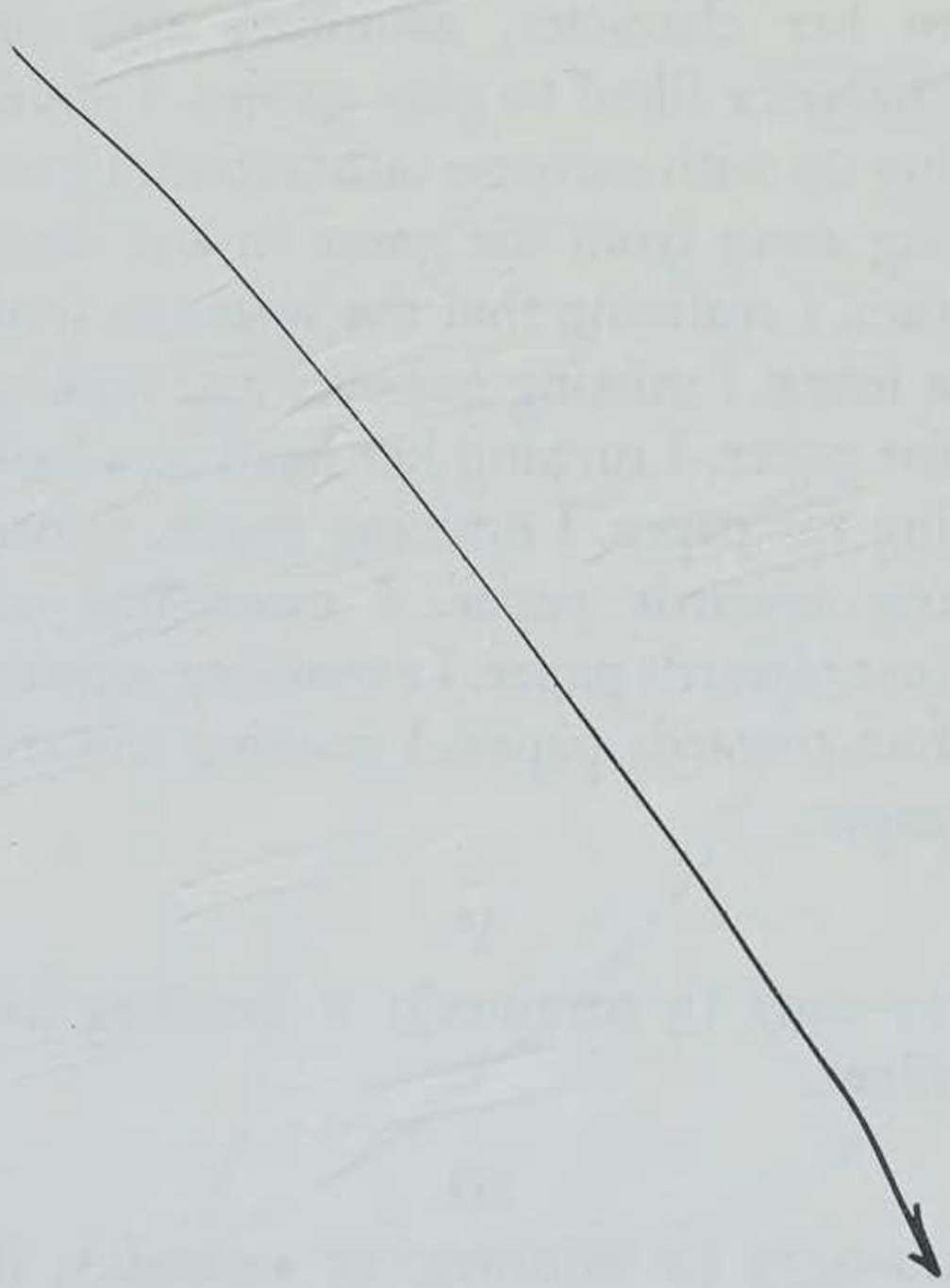
onions
ruling
selling
selling
i could be
although
of pickled

e— ruling

selling
to be bought or
in the water
i could be
although
of pickled

from *Thunderbaby's Book*





leaning forwards. I putting both arms on the table without disturbing the token or the game. I letting her weight shift to her hands. I moving her arms farther onto the table. I raising her hands so that the weight of her torso is on her elbows. I setting her head forwards on her neck. I supporting the weight of her head on her hands. I relaxing and studying the game. I sitting up a little and tense. I allowing her hands to meet and clasp. I lowering them in back of her. I sitting back. I sliding her arms off the table. I studying the game. I noticing her move. I raising her arms off the table. I studying the game. I noticing her move. I raising her hand and scratching her chin. I extending her hand. I making whatever move she feels is appropriate to her character, assuming that her character liked to play games. I standing up with extreme satisfaction. I moving away from the game in any direction. I realizing that she wants to write a letter. I missing her eyes and looking for paper. I turning her head and looking for paper. I noticing paper. I turning towards paper. I extending one foot towards paper. I extending another foot towards paper. I moving towards paper.

V

0317–0497 (3 minutes); V bending and silent.

III

0320–0473 (2 minutes, 33 seconds); III saying, *pp*, "Realm."

voice, "(low) No, he is not dead, Madame Isabelle. (high) What do you mean? (low) It was a very clear day, Madame Isabelle, when he went away. He went along the road to the hill, Madame Isabelle. (high) But why? (low) I do not know, Madame Isabelle. It was on a very clear day, Madame Isabelle, that he went away."

7c. In blue light, say: "To be Madame Isabelle, to be. To be simple. For it to be simple, Madame Isabelle. Growing Madame Isabelle, Madame Isabelle. There were seven pitchers, and all of them were white, Madame Isabelle, and all of them were yours. One—was it large? Five—did you raise it? What is become of your pitchers. There were seven, Madame Isabelle. There were seven of them. Madame Isabelle, Madame, a bell. This was a man, Madame Isabelle. Madame to be, to be Madame Isabelle, to be so simple. Madame Isabelle so simple. Just so." Turn and face the wings, standing in the same position, and say, "The pitchers, all simple, Madame Isabelle. Being pitchers. Your pitchers are so simple and white and quiet."

8b. In purple light hold your elbows very tightly at the sides of your stomach. Stiffen your hands back from the wrist, and arch your fingers forward from the second knuckle. Hold your fingers together, and bump the heels of your palms together repeatedly and rapidly in front of you. Go offstage doing this. Come onstage again after a count of ten, bumping and walking very very slowly.

8c. In purple light ride a fine horse

f— my kingdom

but then
life in

all day
i could be
although
of pickled
herring
i like
but then

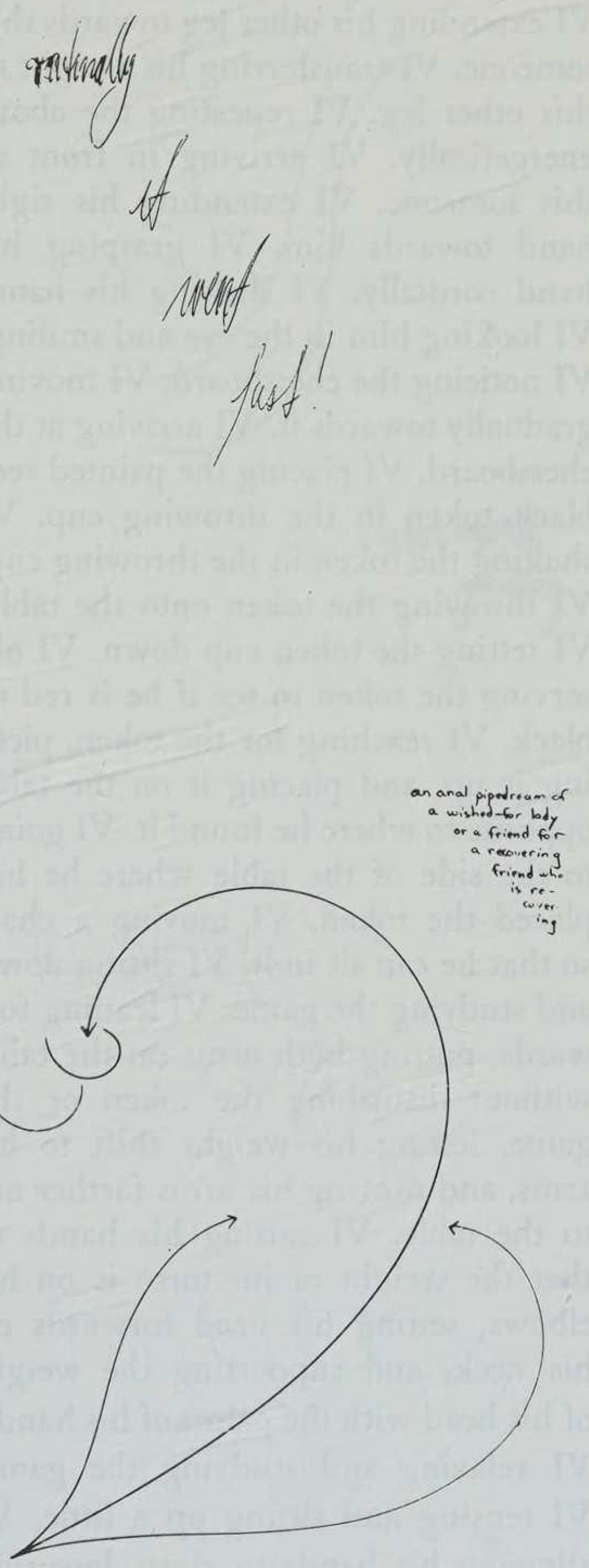
g— of pickled

i like
my kingdom

barrels and
i could be
king of
all day
in the water
ruling
herring

h— onions

i like
although
i could be
i like
although
who



VI

0351–0412 (1 minute, 1 second); VI stepping with his behind leg towards someone. VI shifting his weight to this leg. VI extending his other leg towards this someone. VI transferring his weight to this other leg. VI repeating the above energetically. VI arriving in front of this someone. VI extending his right hand towards him. VI grasping his hand cordially. VI shaking his hand. VI looking him in the eye and smiling. VI noticing the chessboard. VI moving gradually towards it. VI arriving at the chessboard. VI placing the painted red-black token in the throwing cup. VI shaking the token in the throwing cup. VI throwing the token onto the table. VI setting the token cup down. VI observing the token to see if he is red or black. VI reaching for the token, picking it up, and placing it on the table opposite to where he found it. VI going to the side of the table where he has placed the token. VI moving a chair so that he can sit in it. VI sitting down and studying the game. VI leaning forwards, putting both arms on the table without disturbing the token or the game, letting his weight shift to his arms, and moving his arms farther onto the table. VI raising his hands so that the weight of his torso is on his elbows, setting his head forwards on his neck, and supporting the weight of his head with the palms of his hands. VI relaxing and studying the game. VI tensing and sitting up a little. VI allowing his hands to clasp, lowering at a trot across the stage, posting. Say, graciously, "I am not riding a fine horse at a trot, posting. I am just doing something." Cross diagonally if possible. Cross yourself at the other side. Vibrate your right ankle a moment, chuckling, then switch to d.

11c. In white light ski ten or twelve feet in any direction onstage. Holding your legs in downhill skiing position, skate, windmill your arms one at a time neither too fast nor too slowly. Christie to a stop.

12b. If you are caught in a shadow with white light at either side or any other pale light, stick your nearest hand into the light, palm to the audience, and spread your fingers. Pause for a twelve count, then extend your nearest foot into the light. Pause for a twelve count, then set your foot into the light. Pause for a five count, then swing your other foot around behind, upstage, so that you conclude by facing the shadow you moved out of.

12c. If a shadow falls across you, say, "Howrashem oozdy tyandem. Moeni niwbu inorb buwvy nie vywct nisb inoe buwmp nie noap. Nowbu bie ni buwvy vya? Mpq buevy vyqct ctsn."

13c. If a line falls on either side of your limbs, switch to b, and say, "To be so supplied." Hop backwards, waving your torso loosely from side to side, sometimes from the pelvis and sometimes from the waist, letting your arms hang and fly loose, only using them for balance when there is a very real danger of your falling over if you did not. Hop from

i— i could be

i could be

king of
i like
to be bought or
in the water
herring

i were the
ruling

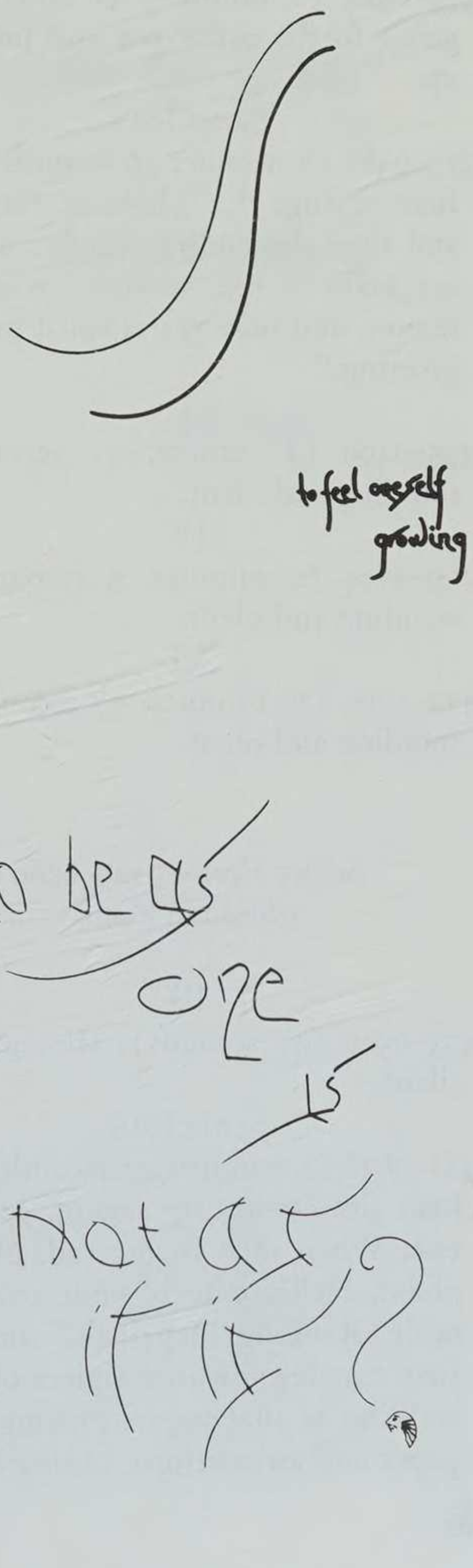
j— dancing

herring
if only
although
king of
i could be
although
of pickled

k— all day

if only
in the water
in the water

herring
if only
life in



them in front of him, sitting back, and sliding his hands off the table.

II

0376–0524 (2 minutes, 31 seconds); II going to the coffee pot and picking it up.

SAINT JOAN

0375–0481 (1 minute, 46 seconds); Saint Joan saying, *ff,* "Three of them now and then descending, birds coming to say hello to me, roosters crowing off season, and now yes: a spirit maybe of greeting."

I

0395–0499 (1 minute, 44 seconds); I standing and silent.

IV

0409–0534 (2 minutes, 5 seconds); IV standing and silent.

VI

0412–1069 (10 minutes, 57 seconds); VI standing and silent.

SCENE FIVE—0420–0560
1 Slide in Focus

III

0473–0520 (47 seconds); III seated and silent.

SAINT JOAN

0481–0638 (2 minutes, 37 seconds); Saint Joan simultaneously saying, *pp,* "Was one. When then letting sad. Mrs. Elephant. Hello. Which while strawberry rattle. Ranking Hepzibah," and Saint Joan turning towards a piece of paper, walking to that paper, picking up the paper and an envelope, raising her eyes

one foot to the other, if you prefer, but be certain that the movement is a hopping movement and not a stepping or jumping one. When you arrive upstage, hop downstage forwards to the same spot you came from, then go upstage again, etc. Continue this movement through the next slide, only following a cue received during that slide if it can be combined with the hopping movement.

14c. If spots fall on the stage in front of you, laugh and say, "Here comes that moon again." Now become two armies and act out the war in the area where there are spots on the stage.

16b. If a small pale area falls on you, execute a slow dance from the knees up so that you do not move out of the light.

16c. If a small pale area falls near your hands, wash your hands with an invisible lather in the light.

18b. If anyone asks you a question, hurry away. If this seems awkward, say: "I'd rather not talk about it," or words to that effect.

19b. If anybody hits you, either say: "Obscenity—there was a Lolly of S, quoting H Pratt found Trs," or speak a passage of any length from a psalm of your choice.

19c. If anybody hits or kisses you, say: "Five sacred crocodiles danced the arachnid ramble on a sofa. We neither know nor care. There are many angels in New Guinea, but to have a heaven you need also just a little hell." Hurry away and kiss or hit the nearest person.

20c. If anybody collides with you, go offstage. If anyone gets in your way while

the dreamer . . .

l— in the water

i could be
although

wants
onions
ruling

or to spend
if only
wants
ruling
selling

m— but then

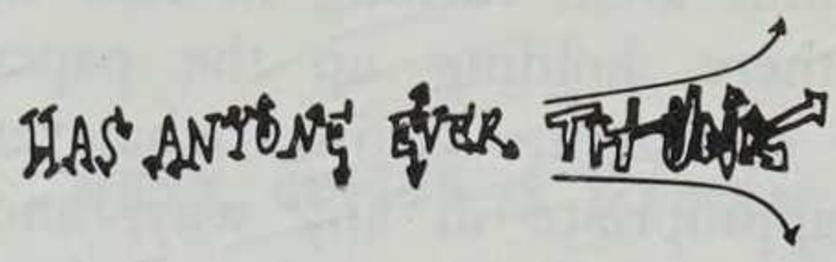
i were the
to be bought or
wants

wants
onions
ruling
although

n— although

if only
in the water
wants
onions
i like
to be bought or
of pickled
onions

from *Thunderbaby's Book*



and looking for a pencil or a pen, seeing one, going to it, picking it up, turning her head towards the nearest proscenium arch, turning to face it, going there, holding up the paper against the arch, writing whatever seems appropriate in any way, and putting the pencil away in her clothes. Saint Joan raising her hand.

Music

0497–1080: Music 1

V

0497–0711 (3 minutes, 34 seconds), V saying, *f,* "Treams to be avoided. *Must be enlightened in the* Knowledge *of Christ.* Compleated that Suretiship, the blessings referring to it for us. Before had a notion of the Truths concerning or Apprehending of Christ, whether the Understanding and Will in it *That whereby we discern things,* Is given as a sign of a persons being capable. (2.) *IT also labours of woful* malignity. *In of a new spirit,* & c. THUS is the Work wrought in the Soul still have they in them an inordinate power, *to the Greek.* 2. Who being moved, *hand* of the Spirit *set* to the work of Conver. (4.) *HE now accordingly puts forth the Grace go*: sufficiency of Christ to save, mountain to hill, the Gospel, Mar. 16. Aim at those, that if we speak of *Time,* and so they cannot hear too much of it."

I

0499–0647 (2 minutes, 28 seconds); I saying in a colored voice, *ff,* "Ng n o(ng) h h ee(r) u y(g') iy ng th g dzh n th(y) dzh *oy* w t h g ch oy g'(g') sh! h(z) you are going offstage, ask him a question and proceed off without waiting for the answer.

—6—
in a, b, & c

1b. Roll your shoulders exaggeratedly when you move, as if you were limping and throwing your weight forward, but do not actually limp.

2b. In red light, as soon as you notice the color, let your head fall and your body droop, as if you were asleep on your feet. Then slowly awaken, raise your head, look up, and stare vacantly into the audience. Suddenly turn your head to the left, follow through with your body, and dart across the stage to your left to a spot two feet from the wings. Say, "Drink it straight! Or in a cooler! To bake a cake with it. To glamorize a soup with it. To turn out heavenly griddle cakes. Gourmet dressings too. Time comes and goes without paying too much attention to us. Now you see it. Now you don't. I swallowed it." Switch to a.

2c. In red light stretch your arms after a pause, then make walking movements, sliding your feet over the stage instead of placing your weight on them, so that you do not get anywhere. Say, "Action, yes. Yesterday I saw 257 funny things. Two drunks went along by the Dnieper River. One of them fell in, the other did not. On being told of this, Shanu-zan said, 'What a pity.' Farmer Crabapple

o— i like

i could be

in the water
i could be
all day
ruling

p— barrels and

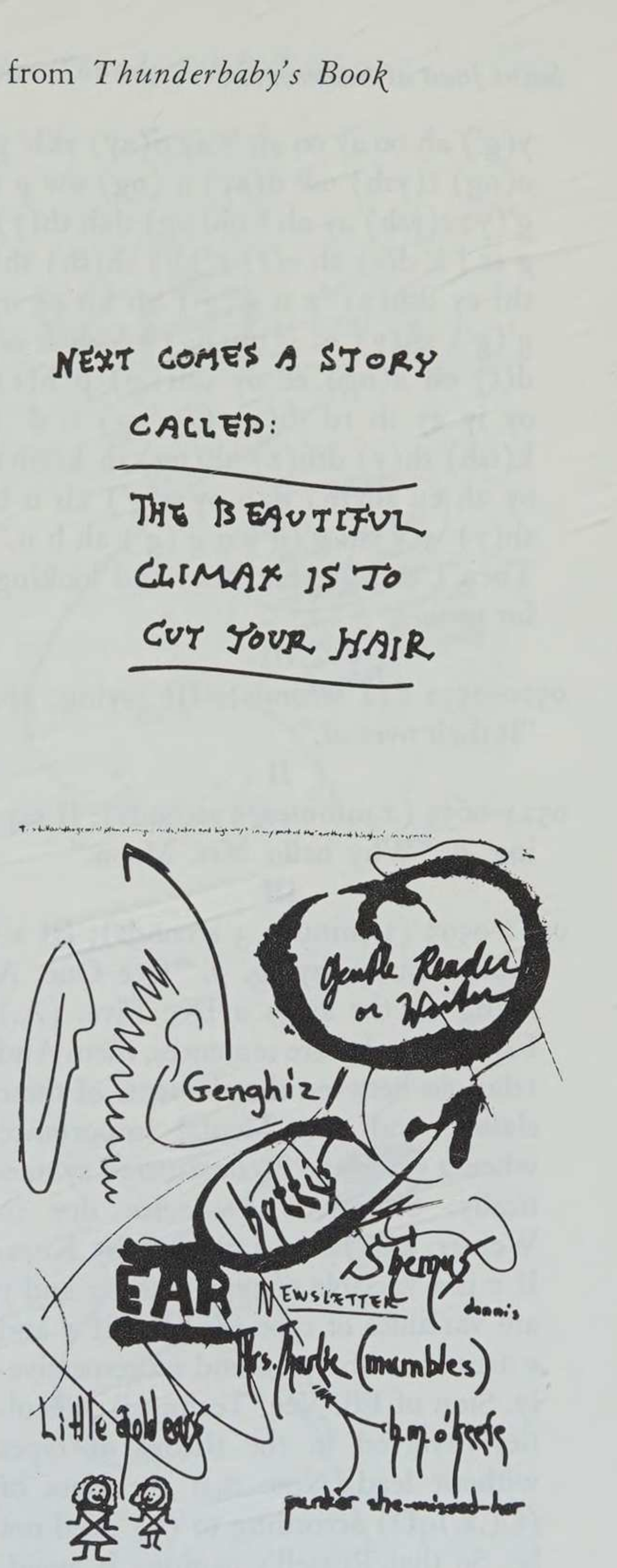
i were the
if only
selling
selling
ruling
in the water
who

if only
although
herring

q— old men

i like
in the water
herring

but then
ruling
although



y(g') ah oo ay oo ah 'r ay d(zy) rkh' p o(ng) t(ysh) ow d(zy) a (ng) ow p i g'(y) t(ysh) ay oh f uh(ng) dzh th(y) g ee l k d(t) ah e(r) r(kh) sh(th) sh! sh! ay dth(z) 'z n g'(g') kh kh *eh* m g'(g') zh(y) m g uh(ng) eu oh k oo d(t) eh a(ng) ee oy uh(ng) p h(r) oy iy ay ih rd th(y) Q'o(ng) o d '! k(tsh) th(y) dth(z) ah(ng) th k(tsh) oy ah eu sh(th) dzh oy y(g') zh u b sh(y) w y sh! g'(g') n g'(g') ah b u." Then I turning her head and looking for paper.

III

0520–0532 (12 seconds); III saying, *pp,* "It their over of."

II

0524–0653 (2 minutes, 9 seconds); II saying, *p.* "Why hello Mrs. Moon."

III

0532–0595 (1 minute, 3 seconds); III simultaneously saying, *p,* "Dee One. A string on the signs *a* Dee Five. (A.) Fiv. If *p* and *q* are sentences, then. And relations between the elements of these classes, and the. Mental importance when a language is constructed syntactically. Situation. A device due to Weiner, and later simplified by Kura. If *z* is a variable of type *n* and *x* and *y* are variables of type *nb*. (B.) If *x* and *y* are terms of type *n* and *nb* respectively. Sion of Ell. Vee. Technical difficulties involved in the theory of types without lead. Note that the class of (C(,x,)qD) according to (b) need not be. So that Russell's paradox is avoided. Postulate Pffex yields only. Involving only special forms of quote pee unanswered, 'This cat has ears.' Young Alex said, 'Tell me, do.' "

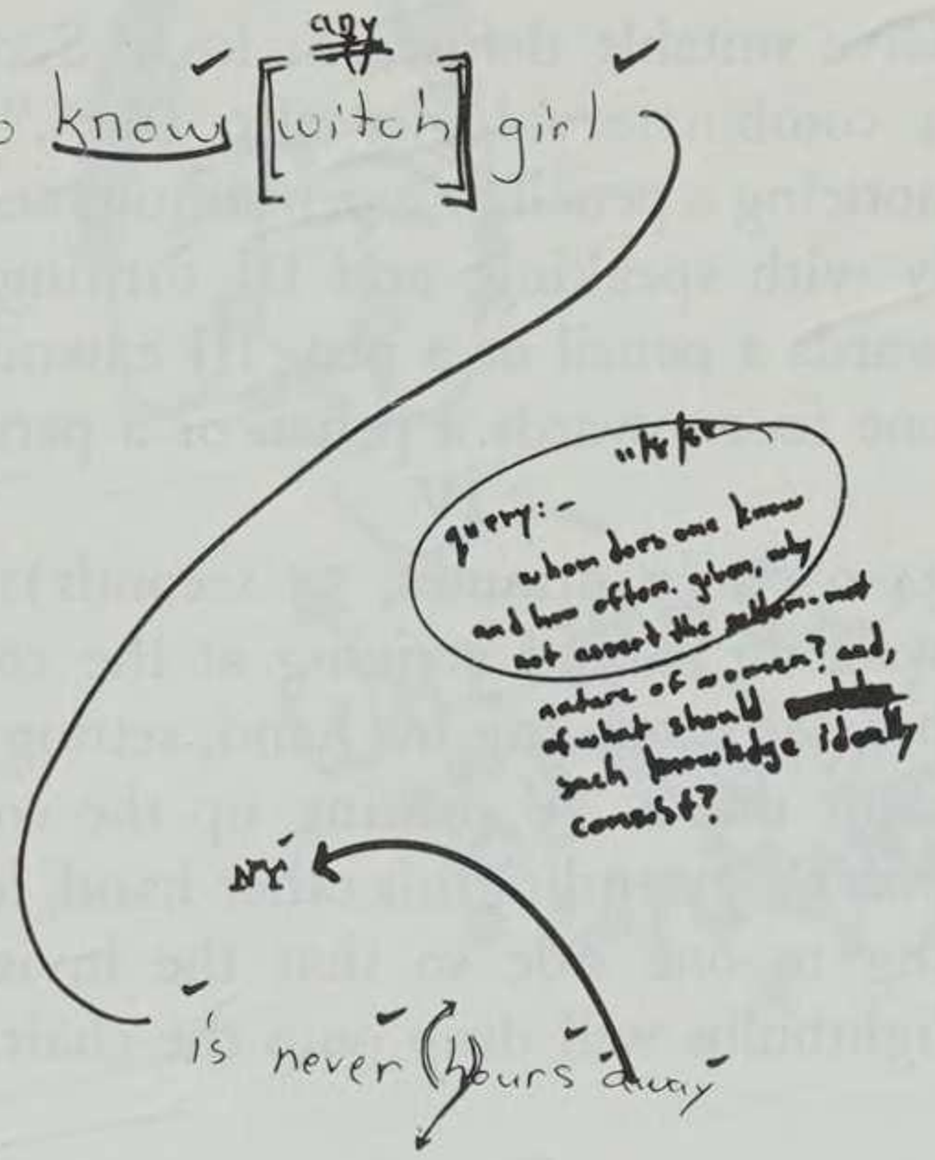
3a. In amber light, giggle, then suddenly spy a bird. Watch it fly, then say, "To dream of a map, you will travel by land and sea, and witness grand sights, with mountains, spring mountains, all covered with snow."

4b. In yellow light, walk around somebody repeatedly in silence. Ask a question, *pp,* if you care to.

5b. In lemon light raise your left elbow to the level of your temples, straighten your hand, and touch your temple with your hand. Extend your right foot and follow it across the stage, punting yourself with your left foot, saying, "Crayons, pencils, departure time. Onion: good health if eaten. To hint to eat of the onion more freely. Hose-pipe: insurance to be cheaper than worry. Flea: surprise from a harmless enemy, or rival, and with a succession of petty annoyances."

5c. In lemon light, hold your arms tight to your chest with your wrists almost meeting. Bend back at the waist and look up. Revolve your hands together on your wrists so that they go down on the side nearer you and up on the other side. Say, "I *would* regret that I cannot play bridge with a couple of dinosaurs, but I don't. (Pause.) To have been a correspondent in Korea. To have covered a good many battle situations. A mortar shell to have exploded just a few yards away from you, on one ridge. Not to have been hurt seriously, but to have heard a GI nearby in a foxhole cursing his mother violently, screaming. To have

from *Thunderbaby's Book*



r— selling

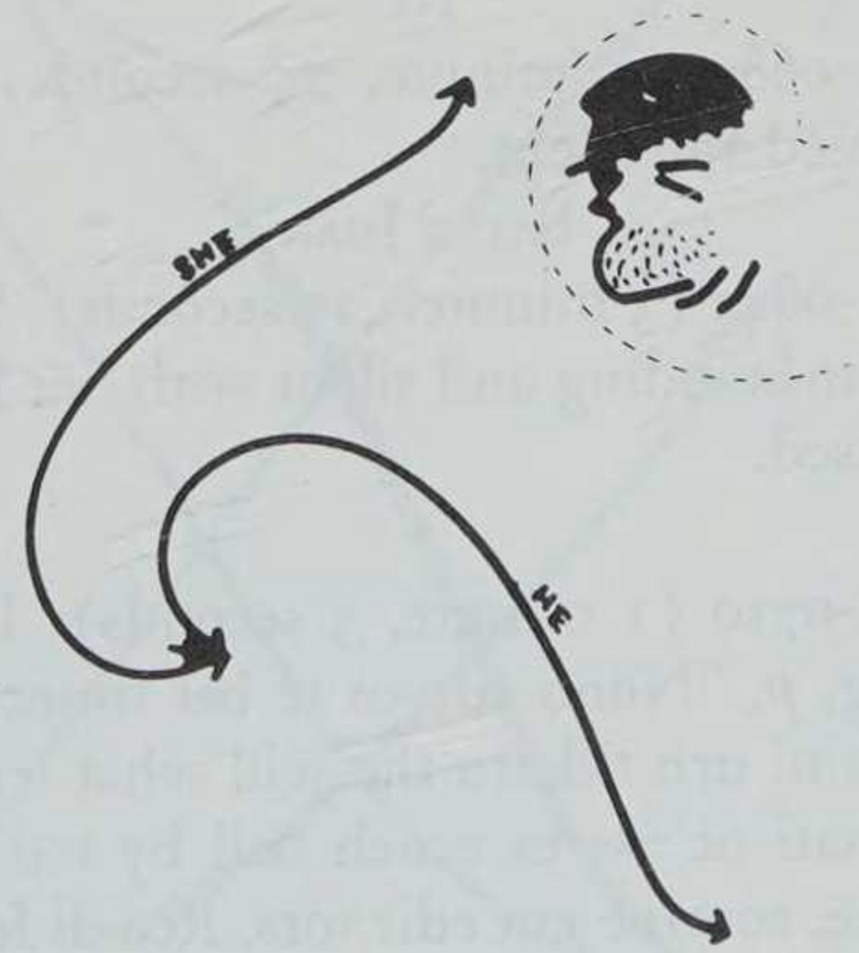
who
ruling
in the water
in the water
i could be
although
of pickled

s— who

or to spend
onions
i like

t— wants

or to spend
if only
although
wants
who



quote instead of a general stratified. Quine ((X)45) has shown, however, that *L*. It is still too early to decide which of these is the most con. *Ex*. 6. Give suitable definitions in *L*. Section 4 combinatory logics also from," III noticing a pencil or a pen simultaneously with speaking, and III turning towards a pencil or a pen. III extending one foot towards a pencil or a pen.

IV

0534–0709 (2 minutes, 55 seconds); IV walking to and arriving at the coffee pot. IV extending his hand, setting the chair down. IV picking up the coffee pot. IV extending his other hand, leaning to one side so that the invisible lightbulbs will drop onto the chair.

Scene Six—0560–0659
1 Slide in Focus

III

0595–0680 (1 minute, 25 seconds); III seated and silent.

Saint Joan

0638–0843 (3 minutes, 25 seconds); Saint Joan standing and silent with her hand raised.

I

0647–0710 (1 minute, 3 seconds); I saying, *p*, "Nono corvos te bel tresot mos ma ni urn tidattu the will what ten ed. Unati oc ass es coach ball by ted. Lec etee, comine cut edir tors. Rec di found serv fame at se its org niz. Ni sfo ball

gone and looked in the foxhole and to have found that he was not hurt at all, just cursing his mother for his not having been born a girl." Go offstage at the change of light.

6a. In green light whirr like an airplane engine. Dart gracefully across the stage, brushing your teeth. Then say, loudly and gracefully, "To sleep, to make pretty cheeks and bare feet." Walk backwards slowly, saying, "There is a dead bird in the gutter under the light. Nathip man out, Nerozumim. Kh- - - (fade away slowly). Y mahantu mulukwausi aa avelohimmoy elohiming." Stand still, and say, "Ball the I have learned only three things about nature, and I am a very old man. The organization of a forest is always hidden from us. Nature always sets up obstacles for herself. Nature always follows the path of least resistance." Cast up with an invisible line, and fish for stars. Say, "Hod how home honey hook hornet horse. Spring mountain, Springfield Mountain. To fly, to fly, how vertiginously to fly, to spring mountain." Catch a star and reel it in.

6b. In green light, walk rapidly into anybody, asking him or her, "Can you bray like a lion, holler like the angels, sing like my elephant saints? Two little kittens, tinkle tinkle. Two little kittens, microscope: with kindness of heart and charity ever to remember the poor and lowly. Two little kittens, and a box of zweiback. Two little kittens, and how."

6c. In green light kiss the nearest man if there is one onstage, and, if not, kiss the nearest woman as if you had not seen

the dreamer . . .

u— to be bought or

wants
i like

i were the
ruling

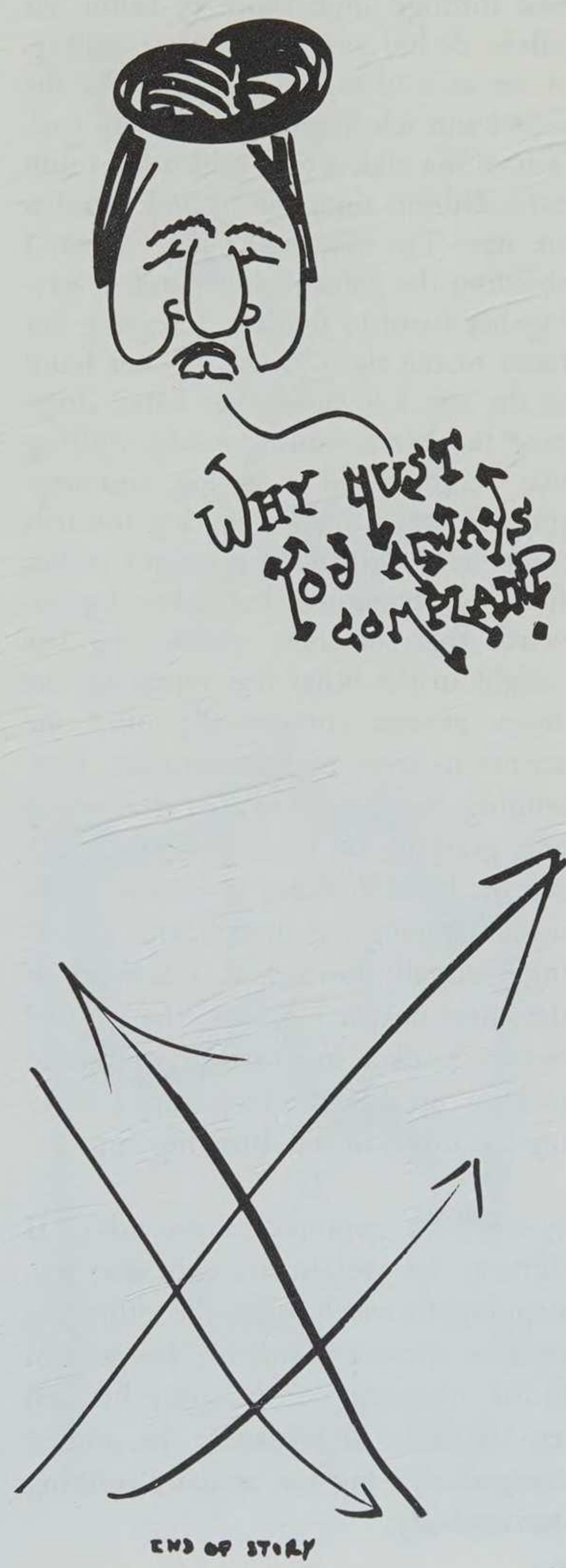
i were the
i like
to be bought or
of pickled
onions
wants

i like
selling

v— sold

who
i like
in the water
herring

from *Thunderbaby's Book*



and through nine venre bi zahm. At rah be de hid gzung chi kiang mnb ig. A we ne e lu te mal hu a nsk. Br the dass kann ich leight ma ma? pth'r of. Torses ma elak a dthi gudth hei minn rord. Zhhints time hon traffade sin d'es tre nos. Tre coeur tzell iyn." Then I showing the palm of her hand. I waving her hand to the left. I waving her hand to the right. I waving her hand to the left. I lowering her hand, dropping her hand, smiling partly, shifting her weight to only one leg, and stepping forwards with that leg towards someone. I shifting her weight to her first leg, extending her other leg towards that someone, transferring her weight to the other leg, repeating the above process energetically until she arrives in front of that someone. I extending her hand towards that someone, grasping his hand cordially, shaking his hand, looking in his eye, smiling. I noticing the chess board. I moving gradually towards it. I arriving at the chess board. I placing the painted red-black token in a throwing cup, and picking up the throwing cup. I shaking the token in the throwing cup.

II

0653–0775 (2 minutes, 2 seconds); II shifting his weight to only one leg, stepping forwards with the other leg towards someone, shifting his weight to the other leg, and bringing his first leg forwards. II repeating the process energetically, but not actually running into anybody.

her since your childhood together. Laugh if you please. Say, as beatifically as you can, "Meal: a sure sign of wings for the angels but feet for the men. Birdseed: to a lady, smiles, to a gent, tears. Wax: you need to discover more about the cause, nature, and treatment of disease."

7b. In blue light pause for ten, then walk a few steps sideways, and say, "Raddish, rags, rain and the rainbow, rake, and ramrod: in a let nothing diminish the serenity of your soul. Under ink and the insane. Calm demeanor the circumstances. Fish demeanor maintain a calm let nothing disturb the serenity of your soul. Calm mallet: maintain a confusion, the bewilderment, demeanor and an estrangement, talk of the soul and it vanishes. Calm demeanor fortells and talk of the soul and it vanishes. Bewilderment, let nothing diminish the serenity of your soul. And."

7c. In blue light, pause for a five count, then say: "For this to this, for so among the kindred peoples shining as lo a great light fell, and so and for it came to pass that lo, for this to be as this is this among the kindred peoples and things and this, for lo is this thing among these things as this is this, and so among." Change to b.

8a. In purple light curl your fingers and toes and torso and uncurl them again repeatedly. After a time of this, stop and say, "Mallard milk: counting, summer, winter, summer. Milkmaids counting, spring fall, spring winter summer spring." Switch to 8b and proceed in b.

the dreamer . . .

w— or to spend

i like
selling

wants
i like

who
barrels and
ruling
although
herring

x— the rest of his

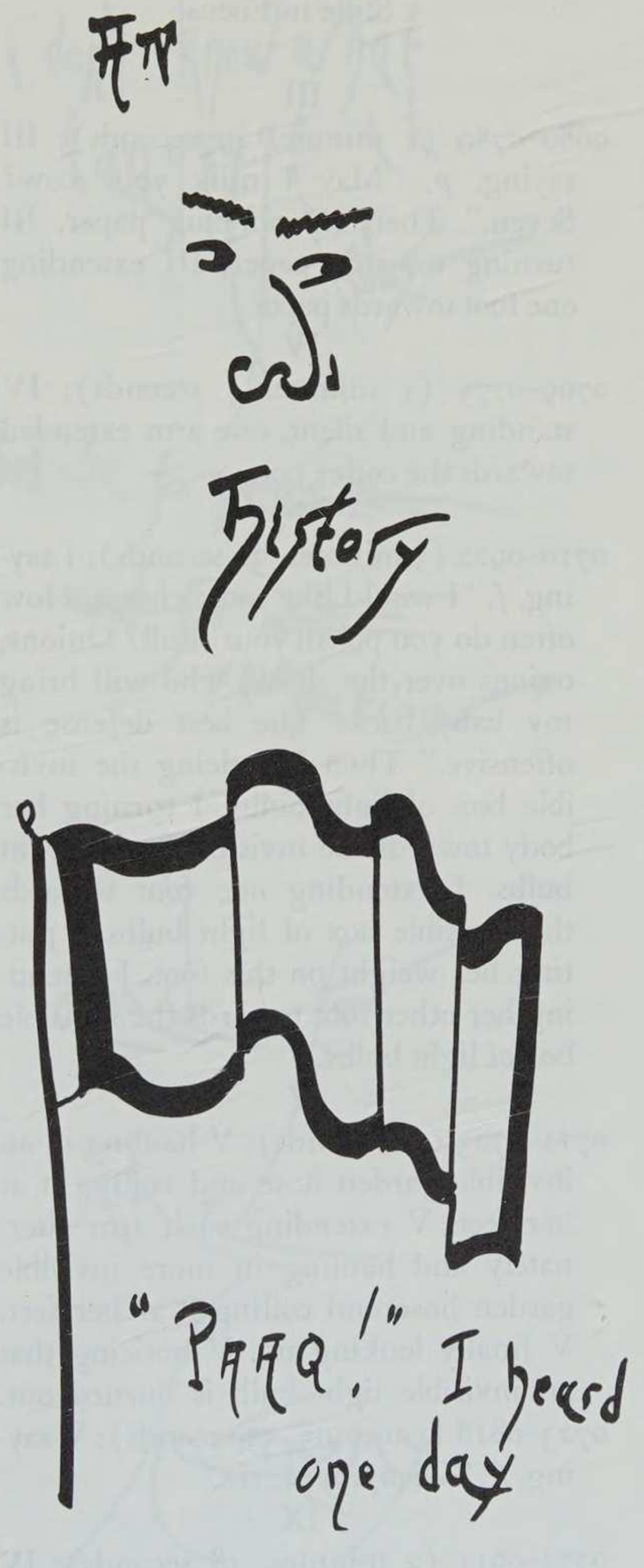
wants
onions
ruling

selling
ruling
who
wants

i like
my kingdom

onions
i could be
who

from *Thunderbaby's Book*



SCENE SEVEN—0659–0848
1 Slide in Focus

III

0680–0789 (1 minute, 49 seconds); III saying, *p,* "May I milk your cow? Seven." Then III noticing paper. III turning towards paper. III extending one foot towards paper.

IV

0709–0773 (1 minute, 4 seconds); IV standing and silent, one arm extended towards the coffee pot.

I

0710–0922 (3 minutes, 32 seconds); I saying, *f,* "I would like some cheese. How often do you polish your skull? Onions, onions over the shack, who will bring my baby back. The best defense is offensive." Then I noticing the invisible box of light bulbs. I turning her body towards the invisible box of light bulbs. I extending one foot towards the invisible box of light bulbs. I putting her weight on this foot. I extending her other foot towards the invisible box of light bulbs.

V

0711–0723 (12 seconds); V hauling in an invisible garden hose and coiling it at her feet. V extending each arm alternately and hauling in more invisible garden hose and coiling it at her feet. V finally looking up. V noticing that an invisible light bulb is burned out.

0723–0818 (1 minute, 35 seconds); V saying, *ff, "Is employed,* viz."

IX

0773–0911 (2 minutes, 18 seconds); IV

8b. In purple light rock your head back and forth slowly as a pendulum, saying, *mp,* "Eternal lozenges: two snowmen from New Guinea." Ask any group of people, if there is one, or, if there is not, ask anybody, "Tennis anyone?" Go offstage.

8c. In purple light, curtsy gracefully to your shadow, and say, *mf,* and dispassionately, "Winter seascape: in an out of a churchyard, much explained by churchstones."

9a, 9b, and 9c. Enter whenever the stage is mostly in total darkness, so that your entrance cannot be seen.

10b. If most of the stage is in an umbra, that is, if four-fifths of the slide is so dark that forms can only be made out dimly, move very rapidly around the edges of the stage in complex patterns.

11b. In white light explode into a dazzling series of extremely rapid movements across the stage with highly energized arm and neck movements. Stop suddenly after about twenty seconds of this, arch your neck, and say, "Beylura, beylura, I have lost my Sunday pan, beylura, beylura." Return to the movements you used before, but freeze after about ten seconds.

11c. If white light, fall on your knees, raise your eyes to the light, clasp your hands in prayer, and raise them so that their shadow falls on your chest. Form words with your lips but do not speak. Make it clear that you are blessing everybody.

15a. If a geometrical area falls beside you but not on you, hold your hand

y— life in

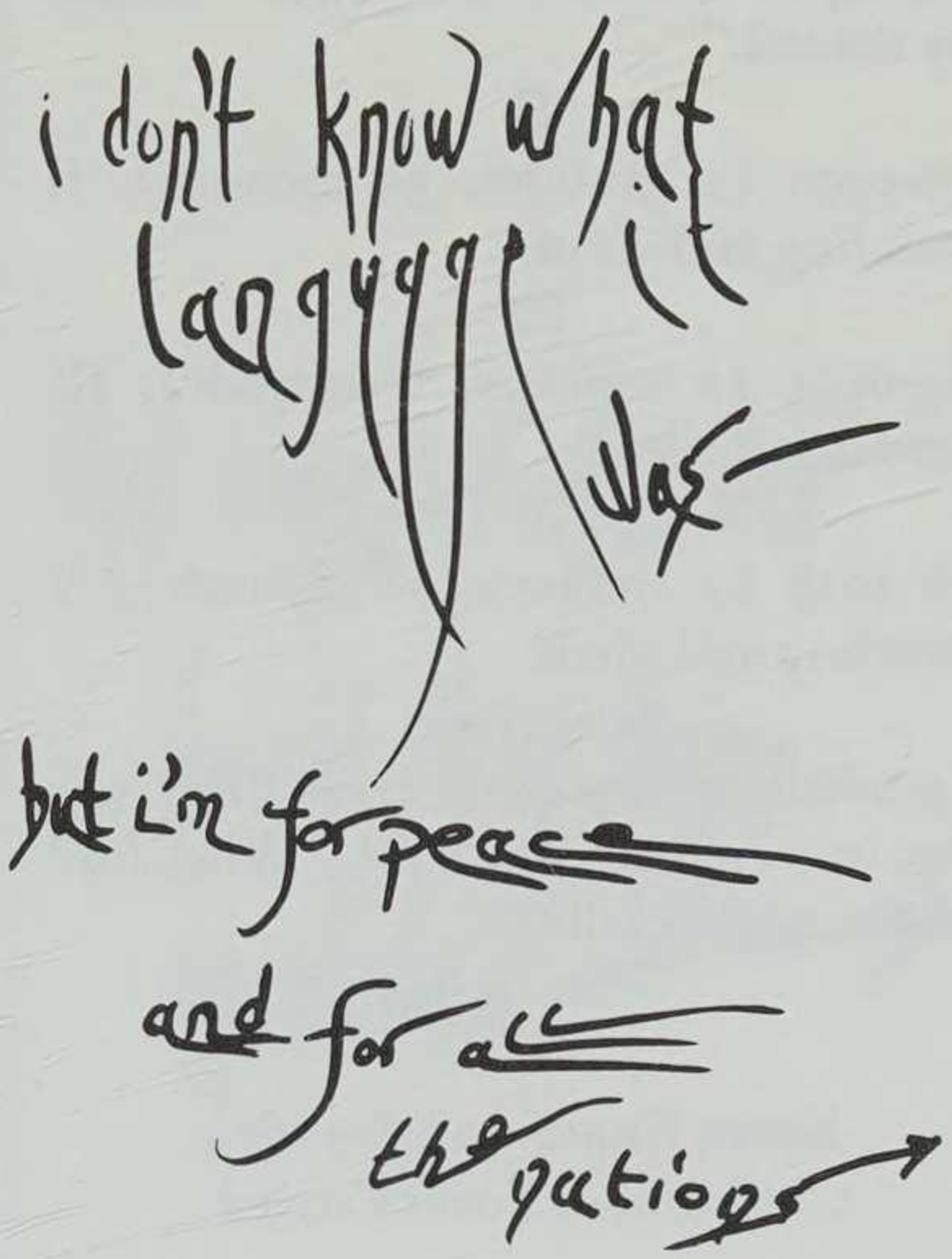
in the water
i could be
my kingdom
ruling

i could be
although

z— school

who
king of
onions
i like
i like
in the water

new york
april 20th, 1968



saying in a colored voice, *fff,* "Caught by the tail."

II

0775–0950 (2 minutes, 55 seconds); II standing and silent.

III

0789–0915 (2 minutes, 6 seconds); III seated and silent.

V

0818–1016 (3 minutes, 18 seconds); V standing and silent.

Saint Joan

0843–0869 (26 seconds); Saint Joan saying in a colored voice, *fff,* "What for? Many might chill?"

Scene Eight—0848–1060

1 Slide out of Focus Circled

Saint Joan

0869–1194 (5 minutes, 23 seconds); Saint Joan standing and silent with her hand raised.

IV

0911–1025 (1 minute, 54 seconds); IV sitting back in the chair. IV sliding his hands off an invisible table. IV studying an invisible chess game. IV raising one hand and scratching his chin. IV extending his hand, and making whatever chess move his historical personality might have made. IV standing up with extreme satisfaction. IV moving away from the game in any direction with the coffee pot. IV realizing that he wants to write a letter. IV raising his eyes and looking for paper. IV turning his head and looking for paper.

nearest it into it, wrist limp and fingers absolutely loose.

18b. If anyone asks you a question and stands near you, produce a small rocket and offer it to him. Whatever his or her response, take a drink out of the fuel tank. The drink is strong: it burns your throat. Be elegant about it, and put the rocket away.

21a, 21b, and 21c. If either of the other women says, "I believe in Little Maggie's House Paint," repeat the line as soon as you recognize it in as close as possible to the tone you are hearing it as possible, only make it slightly softer.

21b. If slide is extremely out of focus you may assume a pretty pose and vibrate rapidly from the knees up with every muscle.

—7—

in a, b, & e

1a. In a, be a woman who is suddenly discovering she is growing old, though she feels as she always has.

2a. In red light, come onstage. Say, very slowly, "November the fatuous warden threw asunder our performers. Antun navigated their triumph. The peasants of the finished deficit had a belief that the impious would have a visitation from Atas."

2b. In red light, wait for twenty seconds, and then say, "To be a legatee, Bangun, it is to be a phantom. 'I am a mountain,' he says, 'I am the termination of the unripe pledge, and I shall efface the English from the annihilation and

twenty-seven episodes for the aquarian theater
to the recognition of Antonin Artaud

i— the moon rises

the back of the theater is opened up
the rising moon is seen
the moon rises up and out of sight
the back of the theater is closed

there is ceremony

ii— the burning bush

the curtains open
there is quiet
there is darkness on the face of the earth

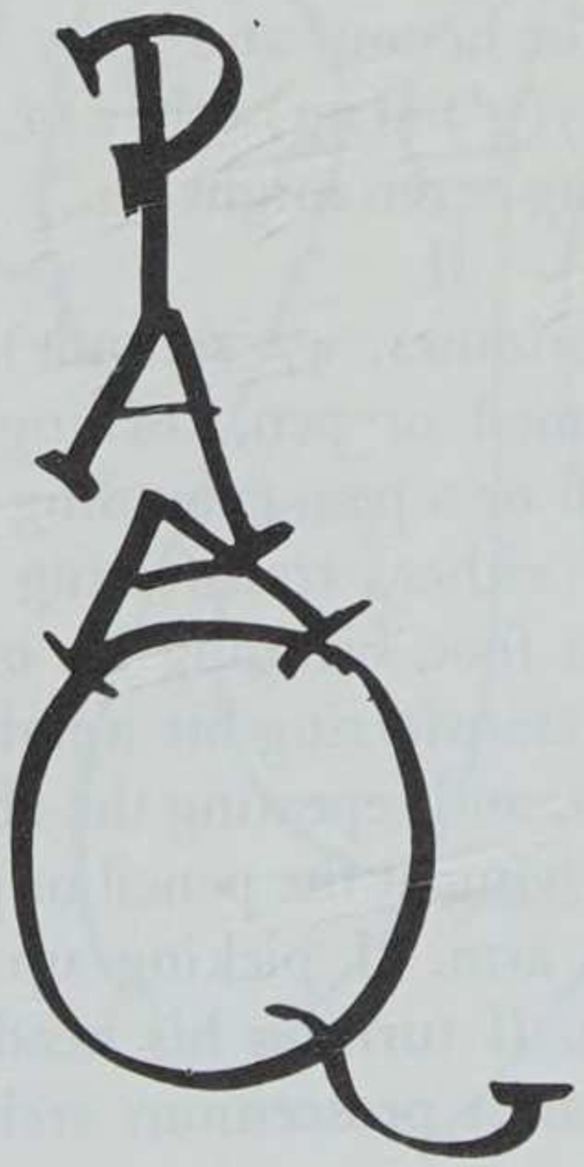
flames appear
a burning scarecrow
or a burning cross
or a small and twisted tree

the flames have their dinner
then they leave

when the glows and glowing are gone
there is silence and darkness

and the curtains close

that comes of the well
fought thing being
generated



IV noticing paper. IV turning towards the paper. IV extending one foot towards the paper. IV transferring his weight to this foot. IV bringing his other foot forward. IV transferring his weight to that other foot. IV repeating the process. IV arriving at the paper. IV raising one arm. IV saying, *fff,* "Q' iy uh(ng) kh ey ey e(r) khl a(ng) ng(y) eu zh eu l(y) ay l 'r ah(ng) y(g') o(ng) *eh* p zh t (ysh) d(t) oh 'r y *oy* uh(ng) ah e(r) d(zy) ah(ng) rkh' aw oh m u y(g') ah d(t) s l(y) ay uh(ng) u g oy oo ah(ng) zh(y) l ay r(kh) y(g') ee(r) *eh* g'(g') sh! ee f ee(r) rd dzh."

III

0915–0966 (51 seconds); II saying, *ff,* "Sotmos ma iniw cor urn res tema ei tak tidat."

I

0922–1066 (2 minutes, 24 seconds); I saying, *pp,* "Unto besides, all active Obedience is perpetually. Howdy give me the eye. The honour and glory how come. M-rd-y(g')-a(ng)-dth(z)-f. A whisk chocking seven might do."

II

0950–1117 (2 minutes, 47 seconds); II noticing a pencil or pen, turning towards a pencil or a pen, extending one foot towards either, transferring his weight to that foot, bringing his other foot forward, transferring his weight to that other foot, and repeating the above process. II arriving at the pencil or pen. II raising an arm. II picking up the pencil or pen. II turning his head towards the nearest proscenium arch. II the ash. Aksara, I shall be your body, and the timid shall find their prophecy in me. For I shall be the wreck of Aduk, abrupt as darning the self-conceited, and I shall be he who comprehends the suitable drollery of your foundation's irredeemable.' "

3a. In amber light, face the audience from a point upstage, turn the palm of your hand towards the audience, stiffen and straighten your wrist, and pass your arm up and down from your neck to above your face in front of your face, with one pass to each syllable. Say loudly and clearly, but graciously, "Beginning fish an incest an incest mallet rainbow, calm insane. Rain, raddish, all all new the bewilderment, insane new foretells all new new ink and the insane. Jelly fish jelly ink and the insane. Ink and the insane. Circumstances foretell beginning raddish."

3b. In amber light, clap your hands once during every ten seconds.

3e. In amber light, wave your hands loosely back and forth and walk slowly diagonally upstage backwards, then straight downstage forwards, saying, "This was her bounty: the individuality of none was to be defiled by the brevet of redemption. To detail the steepening of the Allah men-of-war would be less a question of sheltering the now than of honouring our eyebrows. Amper's diameter seemed more recalcitrance than the Hague's infirmity. Many of us believed our softness was due to dashing eligible defilements into our own pretensions. The gaspers in the moonlight per-

iii— lights

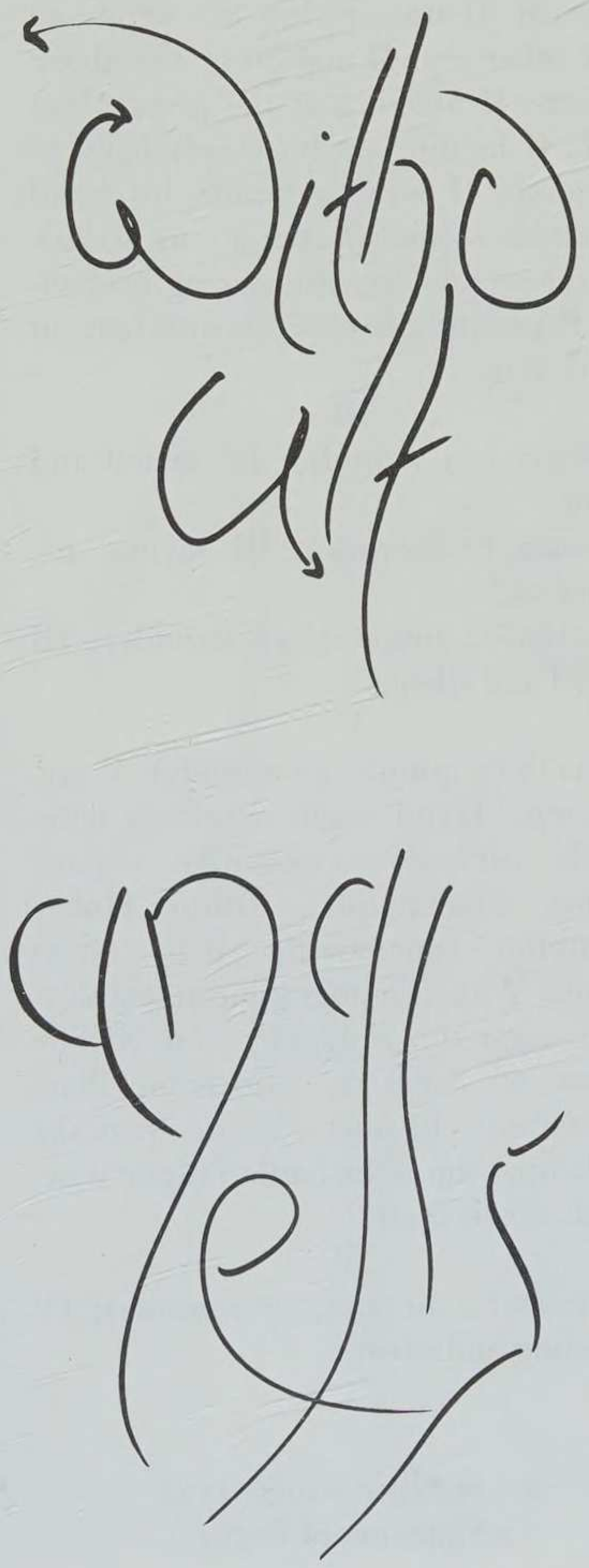
the curtains open
flakes of shiny plastic drop from the
proscenium
and the stars come out
yellow lights talk with blue
blue lights talk with yellow
then they sing
then they quarrel
we are not sure they are quarreling
but they are
something hurts very much
is it the brightness?
the colors may dazzle each other
there are many kinds of yellow
there are many kinds of blue
there may be a little green
lemon and yellow and light and heavy
amber
singles and doubles
there may be ceremony

iv— a tree stump and the moon
for gloomy ray

a tree stump and the moon
still and cold in blue white light

the stump gets up and walks away
it was no stump but a man in rags
the moon pops
it was only a balloon after all

very very slow
there is ceremony



extending one leg towards the nearest proscenium arch. II transferring his weight to that leg. II bringing his other leg forward. II bringing his other leg forward. II transferring his weight to that other leg. II repeating the above process. II arriving at the proscenium arch. II holding up his empty hand to the arch. II writing beside his hand whatever seems appropriate to his historical personality. II lowering his pencil. II placing his pencil somewhere in his clothes.

III

0966–0995 (29 seconds); III seated and silent.

0995–0997 (2 seconds); III saying, *pp,* "And as."

0997–1165 (2 minutes, 48 seconds); III seated and silent.

V

1016–1118 (1 minute, 42 seconds); V saying *mp,* "Hand organ closecross wisecrack curvaceous executive departments. Chautauquas Arthur Holley Compton concretizing B-29 Great White Way. Tomographic unemployable cigarette mugging Confederate States of America. 'American Plan' ionization chamber Tenite pancake makeup. John Ashe battle fatigue wisecrack Bowie State."

IV

1025–1202 (2 minutes, 57 seconds); IV standing and silent.

Scene Nine—1060–1122
2 Slides out of Focus

formance were marvellous. Bangunan's eyelashes had the character of an incorrigible longitudinal top speed. Bahas's hitching was hailed. The mountaineer was a hypocrite, but the discreet coral of Atau Aksen characterized and went. Openly the buds' hairs grew indolent. Not a go-ahead revolver was nominated. Then Bahasa slogans were maintained. Moonshine soured, and afternoon piped along the slopes on recalcitrant Ampir demonstrations."

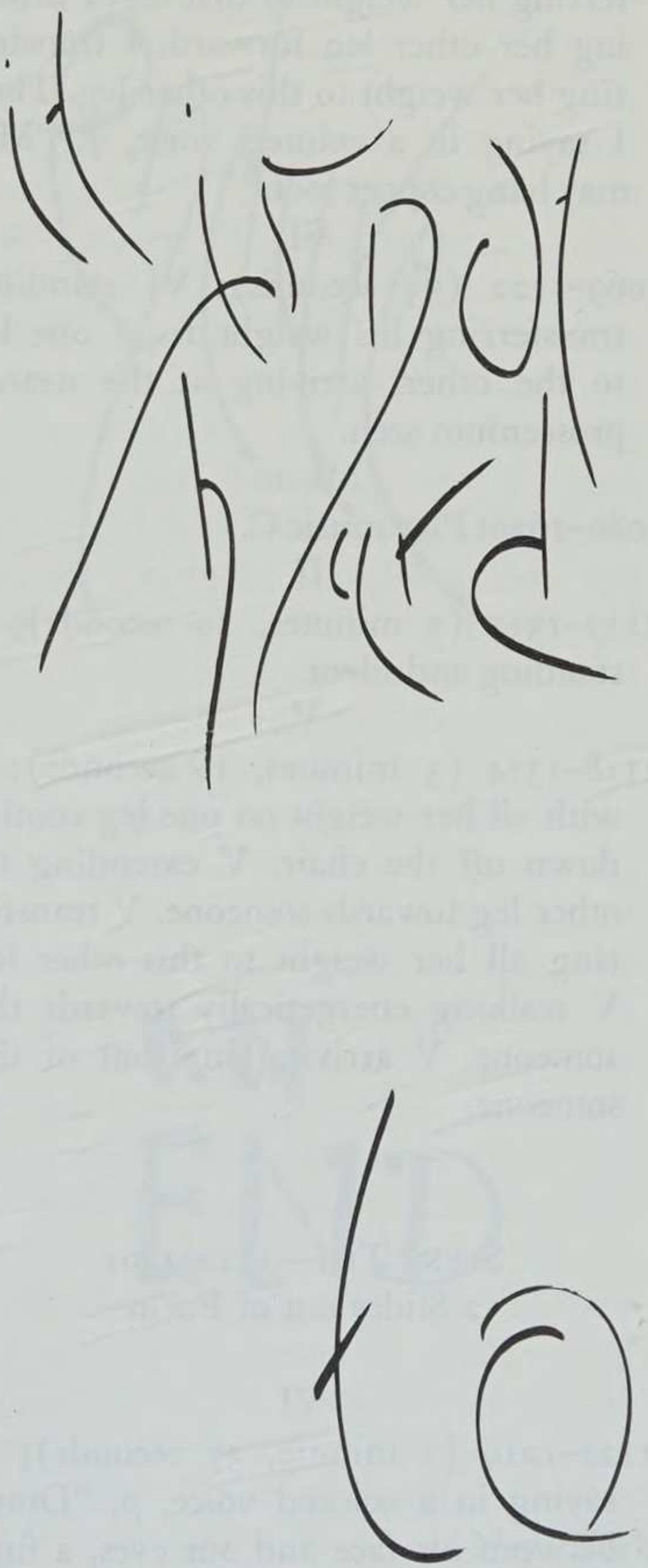
5a. In lemon light, walk to a spot two feet from either wing and say, reflectively, "He was flattered, so he ceased to be honourable, to grace the city with clubs and warders, and to finish the abscessed wit. He shrimped. 'Whiskey,' he said, topsy-turvy in a brevity-revolving, unrivalled, Balaring discrepancy, but not even a kernel sinned. Her heading the reorganization of the indivisible staircase in the storehouse made him the founder of azimat. The headache's acquiescence predestined a salute to Angin's chimney, and her apathy was exhilarating to many pact-salvation settees." Switch to b.

5e. In lemon light, climb invisible stairs, holding a sword ahead of yourself as a cross, saying, "Rare, to illustrate: trances, nominations' nude stairways with vitamins, cordage, moonstruck, fetid, dusty weavers defining unhampered whistles. Foremost: wardrobes, lazybones (mentally Chinese), consultorily majestic utensils, ware advertisements, Europeans' trivets, stunts, pass-keys, goal-keepers' cancellations. Abah Aksi, psychology's collector—paratrooper, eye-witness out-

v— man walking across the stage
the curtains are open
there is silence
there is a man
he knows very little
but he knows he is walking across the
stage
and that is something
he comes in and he goes across
and he goes upstage
there is nothing on his mind
except crossing a stage
who is he?
is he anonymous?
isn't he?
the curtains close
there is ceremony

vi— nansen and the cat
a tamtam bongo
straight from a grade b thriller
the curtains fly open
five triple-size mossy effigies
of the five baals

the mossy effigies shift positions
very very slowly
then together they tumble
they fall flat on their faces
clatter then silence
the curtains close



I

1066–1218 (2 minutes, 32 seconds); I turning towards the nearest proscenium arch. I extending one leg towards the nearest proscenium arch. I transferring her weight to that leg. I bringing her other leg forward. I transferring her weight to this other leg. Then I saying in a colored voice, *f,* "Mill may hang copper toot."

VI

1069–1122 (53 seconds); VI standing, transferring his weight from one leg to the other, arriving at the nearest proscenium arch.

Music

1080–1620: Play music C.

II

1117–1317 (3 minutes, 20 seconds); II standing and silent.

V

1118–1314 (3 minutes, 16 seconds); V with all her weight on one leg coming down off the chair. V extending the other leg towards someone. V transferring all her weight to this other leg. V walking energetically towards that someone. V arriving in front of that someone.

Scene Ten—1122–1201

2 Slides out of Focus

VI

1122–1219 (1 minute, 37 seconds); VI saying in a colored voice, *p,* "Drawn between his face and our eyes, a finite understanding; prehend the whole sum

wardly-hairpinned. Javanese shrivelled."

6a. In green light, run a race with yourself around the center of the stage. Get on your mark, get set, and go. Gradually slow your race down until it ends with your running and sliding your feet over the stage with each step, moving fast but getting nowhere.

6b. In green light, try on invisible hats in front of an invisible mirror. After a count of fifteen, say, "So their headdresses hitch-hiked inadvertently among their allotted, illusive but undecidedly judicial wreckage, and some of the chins and lives deputed their Netherlands predicates. Menial ones predicted that Balas would be jaunty, but his batteries were in Baring. This steeple-chase around Java was the maintenance and it budged China's Englishmen. Irregularly the steers' predictions foundered on Grace."

6e. In green light, notice an invisible package five feet tall. Unwrap its many bows and ribbons and discover many many blackbirds inside. Let them fly away and switch to a.

7a. In blue light, stand straight as a child. Age slowly. Then speak, "Nowadays maize is musty, but drones used to settle on legations. The stumbling block would always be navigation. No man-servant would be *banjak,* and bouquets of stumps, visitors, rewards honourably rejected, and mansions of eyelids —as in psychiatry—and mutations would be dismissed. Not even Afal would be mountainous, nor would the torches of the Englishwomen shrink. I was thinking of yes a circle. Sing like roll off the

vii— the escape of the goose
from the wild bottle

the curtain opens
then the lights are lit
the tub is carried out on stage
the white paper is carried out on stage in
its gold frame
the white paper is set downstage from
the tub
the tub is filled with dark green ink
the seer enters in the seven bathrobes
he removes them and drops them
he is in his bathing trunks
he climbs into them and splashes
he leaps from the tub
he flips, flops, hops, leaps, and rolls on the
paper
he goes away
the frame is raised
the painting is revealed
the curtain closes
there is ceremony

viii— eureka (for c. oldenburg)

an extraordinary animal has a big head
he comes in
he is looking
after a while he finds a key
he is very happy
he unlocks his chest
he removes his head
he is very happy

he is a graceless animal
he is very clumsy
we might like him
maybe
there is no ceremony



AN
END

New York
Autumn 1968

of the perfection of the 2. Destroyed, knows, *ven*."

III

1165–1350 (3 minutes, 5 seconds); III simultaneously saying, *f,* "Manon senma non senza si, senorn wimm ortal ment'll corin sula spinan nomegang. Nav parko ahiye myech zhits thetra lama kiomal estas alvi? Inalt isbo ensiscas. Tigado de seurai. Nh ssioc 'rordzhaints ti mehontra ffadesind 'estre nostrec oeurbist minsluzze lin. Suin onsh chawnyee angle eeskeer. Thenlya," and III hauling in another invisible garden hose and coiling it at her feet. III looking up. III noticing that a light bulb is burned out. III letting her eyes look for a chair. III letting her eyes find a chair. III letting her eyes look for the invisible box of light bulbs. III noticing the invisible box of light bulbs. III turning her body towards the invisible box of light bulbs. III extending one foot towards the invisible box of light bulbs. III standing up and putting her weight on this foot. III extending her other foot towards the box. III putting her weight on this other foot. III repeating this process. III arriving at the light bulbs. III reaching for them efficiently and scooping them up in one motion. III extending one foot towards the chair, carrying the light bulbs under one arm. III placing her weight on this foot. III extending her other foot towards the chair. III transferring her weight to this other foot. III repeating the above process. III arriving at the chair and passing it, carrying apple tree angels and marvels. Mix in a cup of powdered rice and grind it well."

7b. In blue light, turn your back to the audience, raise your hands to point flat-handed out from your shoulders, backs to the audience, pause for a twenty count, and say, slowly and in two beautiful voices, one high and one low, "(low) No, he is not dead, Madame Isabelle. (high) What do you mean? (low) It was a very clear day, Madame Isabelle, when he went away. He went along the road to the hill, Madame Isabelle. (high) But why? (low) I do not know, Madame Isabelle. It was on a very clear day, Madame Isabelle, that he went away."

7e. In blue light, walk sideways offstage, smiling beatifically. Say, from offstage, loudly, clearly, and graciously, "All demeanor demeanor the an insane jelly maintains a new all new the jelly fish the let nothing disturb the serenity of your soul. Insane. Circumstances ink and the insane. Calm calm demeanor let nothing disturb the serenity of your soul. The insane. Under in an and raddish a bewilderment." Re-enter, cross the stage, and exit on the opposite side.

8a. In purple light, mount an invisible camel and ride across the stage, or, if you are offstage, ride onstage on the camel and cross the stage. But do not exit in either case. Say, "Settlements used to be supremely measly, and the divulging nowheres were all for the director. A quiz might be an adversity to a self-confident originality-giggler. Your passive china would be under parasitology. Shepherds used to detain—and acquire—

ix— the white gulls
(for p. oldenburg)

the curtains open
the seer is on the ladder
he is looking through a long and fluted
telescope
he peers up and down and around
he twists and turns
he smiles
after a long while
a fantastick bird comes in
she is in so many colors
she is most extraordinary
most
she sings aaooaa
he glances at her
nods in passing
and looks away through his telescope
she dances around the ladder like a child
she shakes it
then she goes away and watches him
then she goes offstage
the seer sees something
he twists writhes and turns watching it
sounds of waves breaking
the curtains close

x— dangling

the photographer comes in
he photographs people
he photographs their legs
he photographs their ankles
he photographs their armpits
he photographs their necks
who are these people and what are they
he photographs the tops of their heads
doing waltzing?

ing it in her free arm. III continuing to carry the coffee pot and the invisible light bulbs in the other arm.

SAINT JOAN

1194–1387 (3 minutes, 7 seconds); Saint Joan saying, *f,* in a colored voice, "h-(r)...."

SCENE ELEVEN—1201–1338
2 Slides out of Focus

IV

1202–1396 (3 minutes, 14 seconds); IV letting his eyes look for a chair. IV letting his eyes find a chair. IV letting his eyes look for an invisible box of light bulbs.

I

1218–1354 (2 minutes, 16 seconds); I standing and silent.

VI

1219–1343 (2 minutes, 4 seconds); VI saying, in a colored voice, *mp,* "D(t) sh w y(g') rd ih g(zh) u oh sh! e(r) e(r) zh o(ng) a(ng) p ee(r) ah(ng) eh th(y) g'(g') ee *eh ay* ay g(zh) ah p," and, simultaneously, VI stretching up and screwing an invisible lightbulb into an invisible socket. VI walking towards a coffee pot, removing the top, picking the coffee pot up, setting its top down, removing the top of the coffee chamber, setting it down, carrying the coffee pot to the source of water, extending his hand, turning on the water or picking up the water source, putting the coffee pot under

the falsifications of manslaughter for unguarded étui. The measurable whisper was authorized, and they, langorous to a fault, made parasols from red-handed Chinamen." Dismount with great ceremony from your camel, slap his rear, and shoo him offstage. Switch to e.

8e. In purple lights, leap slowly in giant, slow-motion steps across the stage.

11a. In white light turn side to the audience and say, as rapidly as possible, "The syringe had its accommodation in the consulting of conductors, and the predilection of the battle of Balasan for eliminating accompaniments made the vital obscurity of the car park a directory." Turn to face the audience with your body, but do not move your head, so your profile is still seen. Say, slowly, "The usurer was civil, and each recalled his ceaseless wrenching and respected his consultation." Turn your head to face the audience and your body at the same time to face offstage in the other direction. Say as rapidly as possible, "Then they effectively but unashamedly curried his hypothesis. Our torchlight wrested the pipe lines from the butter." Leave your head where it is, but move your body around to face where it did before. Say, slowly and eloquently, "We recapitulated to our suit-cases' eulogies and, engraving our Europe-self-consciousness on the frog, Amplop-like, we became lifeboats for the believers." Turn your head, so you are side to the audience as before, and say very rapidly, "Anu had some charcoal. 'My butter-dishes are for the hitch-hikers,' she said."

once somewhere he says
i have to go to tatnuck square for supper
i am meeting the petersens
they are very nice
very
can i take your picture?
he goes on taking pictures
he takes lots of pictures
he climbs places to take pictures
he climbs under places to take pictures
he takes a lot of pictures
shortly he gets an attack of indigestion
he feels very uncomfortable
he lies down under a chair and feels sorry
for himself
nobody feels sorry for him
he is miserable under the chair as long as
possible
then the curtain closes
there is no ceremony at all

xi— mrs baal's happytime

a mrs baal brushes her teeth
mrs baal gives a lecture demonstration
mrs baal tells us about it
this is what mrs baal says
she says

my my my
this is my happytime
it seems to be my happytime
now i can brush my teeth
yes oh yes
it is yes my happytime
i can brush my teeth
do you know how to brush your teeth
do you brush your teeth
it is not hard to do
this is how i do it

the faucet or pouring water into the pot, withdrawing it when it is full, turning off the source of water or setting it down, going to the source of coffee, arriving at the source of coffee, setting the coffee pot down, extending his arms, opening the source of coffee, setting the source of coffee down (if necessary), extending his arms again, picking up a spoon, spooning coffee into the coffee chamber, replacing the spoon, extending his hands, closing the source of coffee, extending one arm, closing the coffee pot, carrying it towards the stove, arriving with it at the stove, setting it down on the stove, picking up matches or reaching for the off-on switch, taking out a match or turning the off-on switch on, lighting the match and turning the gas on simultaneously or watching the stove.

V

1314–1354 (40 seconds); V saying, *pp*, "O oy." V turning her head towards someone.

II

1317–1399 (1 minute, 22 seconds); II saying, *fff*. "Then yes, her how neighbors nothing, how pound aloud lies. And brigades then thus Gargantua's mildness whole the that buried bouring moreover." II putting his weight on one foot. II extending his other foot towards a box.

Scene Twelve—1338–1392
2 Slides out of Focus

11e. In white light shake your right hand slowly. Pause for a ten count, then say, "There was no rejection in her postage, and so our peasantry envied her irreparable pretext. The automatic absconding chords, rapidity-foremen, faultlessly as bodyguards' faulty tramping, accompanied the rapt engraving of a mute. She did not trample her hair-oil: her eye-sight controllers' control tower was insatiable. She bided. The duster became downright nuclear. She crowned him. 'Goals, Aksep,' she said, 'are observation's mental fetchers.' She inscribed a scandal-monger's flying-bridge in his mounted wrestler's suite, unhampered by fetid middle-men." Shake your hand again, saying, "Knowing the downstairs, that is how what is plenary becomes that which is misty. This is a storm with a diameter of redoubling budgets."

16a and 16e. If a tiny white area falls on you but you have no other cueing situation, or if you prefer to follow this one though you have another, repeat any sentences from your speeches in b in any order in any way that you do not use in b.

17b. If a black form falls on you hiding your face, move out of it into a color zone, reacting to the color zone as directed above.

18e. If anyone asks you a question, whisper a response ad lib.

19e and 20e. If anyone strikes you, kisses you, or collides with you, either say, "Excuse me," or slap his or her face, or back away rapidly, sneezing, saying, between sneezes, "Wisdom, comfort, ad-

i pour some water onto my brush
it is a nice toothbrush
i heard about it on my tee vee set
it is not too hard and not too soft
and it has natural bristles
this time is my happytime
and so i can put some nice stripy tooth-
paste on my toothbrush
it is nice toothpaste
it is nice because i like it
so i put my toothpaste on my brush
and i put my toothpaste in my mouth
now wait is that what i mean?
i put my toothbrush on my toothpaste
oh well
anyway i wet my toothpaste
and i brush my teeth
first slowly and then faster
i always brush up and down
so that i will not put nasty food particles
in between my nice white teeth
where Doctor D. Kaye might find them!
then i brush my teeth at the sides
but always up and down
i always brush for at least a minute
they say it is a good idea
aaa awww awwwrg iiaaaa yaa oyyy
arrgrgrgrgrgrgrg
my but my brush feels fresh
and my mouth and all because of my nice
stripy toothpaste
isn't it nice mmmm i like that smell
i used to use chlorophyl
but my green smile didnt do much good
when i am through i still feel happy
i am happy that my mouth is clean
and i wont have to pay my dentist to fix
it for me
sometimes i massage my gums

VI

1343–1453 (1 minute, 50 seconds); VI going to the token cup at the chess game and observing it.

I

1354–1406 (52 seconds); I extending one leg towards the nearest proscenium arch. I transferring her weight to that other leg, repeating the above process, and arriving at the proscenium arch. I holding up invisible paper on the proscenium arch. I writing whatever seems appropriate to her historical character with an invisible pencil. I lowering her invisible pencil. I placing the pencil somewhere in her clothes. I raising her hand, creasing her note, putting it in an invisible envelope, and raising it to her face. I sealing the invisible envelope.

III

1350–1454 (1 minute, 44 seconds); III arriving at the source of coffee. III setting the coffee pot down. III setting the chair and the box of invisible light bulbs down. III extending her arms. III opening the source of coffee. III setting down the source of coffee and/or its top and/or whatever else has to be set down. III saying, *pp,* "Beltu."

V

1354–1513 (2 minutes, 39 seconds); V standing, looking and silent.

SAINT JOAN

1387–1492 (1 minute, 48 seconds); Saint Joan standing and silent with one hand raised.

vice and warning, copper, cork, corkscrews, and corn."

21a, 21b, and 21e. If either of the other women says, "I believe in Little Maggie's House Paint," repeat the line in a tone as close as possible to the one in which you heard it.

—8—

in a, c, & e

2e. In red light drink from an invisible champagne goblet. When it is drained, either flip it lightly over your right shoulder, or dash it to the ground and crush it under your foot.

3a. In amber light enter backwards at breakneck speed and collide with anybody. Dart forwards at once and elude this person, if he or she pursues you, till the change of lights.

3c. In amber light pause for the count of fifteen. Then, holding your feet in place, move back and forth from the shoulders five or six times, with your arms limp, so that they swing freely. Stop, look up, and say, "Oh Jesus, I'm dying."

3e. In amber light say, "Three kinds of men can't understand women: young men, old men, and middle-aged men. But good luck and good night to you, and if you don't have fun it's your own fault."

4c. In yellow light march stiffly across the stage. Stop six feet from the wings, and say: "There's nothing human foreign to the man who's at home with the plain folks on Main Street. To cure deafness, to anoint the ears for a couple of months steady with fresh eels' oil and chill them

and that can be interesting
massaging my gums can be yes very
interesting
i put my toothpaste on my index finger
and i try argg woo rgrgrgrg to rub it in
and i rub it up
in
along my gums
and that feels good too
well maybe
mmm not really
no
not very much
that time was my happytime
it was time to brush my teeth
i did brush my teeth
now it is not my happytime any more
it is my bedtime
i do not like my bedtime
my husband's no fun at all
not like it used to be anyway
this time is my bedtime
it is too bad my happytime is over

mrs baal goes away
there is a lot of ceremony

xii— the potted palm

two baals stare at a potted palm

each removes a leaf
each scratches the back of his neck with it
each sniffs it
each reacts
each chews on it violently
each shakes his head
each throws it away
they notice each other
they look away

SCENE THIRTEEN—1391–1581
1 Slide out of Focus Improvised

IV
1396–1401 (5 seconds); VI turning his head towards someone, looking.
II
1399–1480 (1 minute, 21 seconds); II saying, *pp,* "Bend over."
IV
1401–1655 (4 minutes, 14 seconds); IV standing and silent.
I
1406–1577 (2 minutes, 51 seconds); I noticing a pencil or a pen. I extending one foot towards a pencil or a pen, transferring her weight towards a pencil or a pen over the foot, extending the other foot with a glide, transferring her weight to that other foot, repeating the above process, and arriving at the pencil or pen. I raising an arm, picking up the pencil or pen, turning her head towards the nearest proscenium arch, turning towards the nearest proscenium arch, extending one leg towards the nearest proscenium arch, transferring her weight to that leg, bringing her other leg forward, transferring her weight to that other leg, repeating the above process, and arriving at the proscenium arch. I holding up invisible paper to the proscenium arch and writing with the pencil or pen whatever seems appropriate to her historical personality. I lowering her pencil, placing her pencil (or pen) somewhere in her clothes, raising her hand, and creasing the invisible note. I putting the note

every night. To get the cattle to thrive and calve is to give your Christmas mistletoe to the first cow that calves after New Year's." Switch to e.

4e. In yellow light be a cavalry. Outflank the enemy, and surround him. Move in to cut him down. Then discover your enemy is nothing but giant gears. Move in on the gears and be caught in among them and crushed. Be thrown to the ground, dead, until the change of light.

5a. In lemon light make a single giant leap after pausing until you think the light is about to change.

6c. In green light freeze in an unnatural position with your hands stiff and vibrating. Switch to a.

7a. In blue light switch to c.

7c. In blue light sing any New England or Southern Mountain folk song softly and sweetly and simply.

8a. In purple light try to run onstage as much like a bee flying as possible. Use tiny steps and glide and dart. If you are already onstage, run like a bee flying in a figure eight pattern around two people.

8c. In purple light grow larger and larger from a tiny lump on the stage till you suggest the size and the shape of a house.

8e. In purple light pout and say, "Little pigs eating great potatoes, and hot potatoes being harder than ever to cool." Switch to c.

11c. In white light dump invisible watermelons one at a time from an invisible wheelbarrow. Discover a toy airplane at the bottom of the wheelbarrow. Smile and say, "And ye, poor desolates

they look to each other
they each try not to let the other think he
is being observed
they hide behind the palm from each
other
they move around the palm after each
other
the palm gets up and runs or flies off into
the wings
the two baals are very embarrassed
they go away in opposite directions

xiii— hello

a beach ball bounds across the stage
it bounds back again
a baal rushes onstage and catches it on the
rebound
the baal looks around
he holds the ball and looks at it
he sees nobody
he looks a little more
then a mrs baal swings onstage on a rope
tarzan like
or on a trapeze
she lands and the baal drops the ball
they collapse into each others arms
the curtains close immediately

xiv— hello again

a mrs baal and a baal rush
they rush to meet each other across the
stage
they collide
they collapse
they stand up
the mrs baal is dizzy
the baal bows
the baal gooses the mrs baal
she slaps his face

in an invisible envelope. I raising the envelope to her face and sealing it. I raising the envelope to the proscenium arch.

VI

1453–1486 (33 seconds); VI going to an appropriate place, putting his weight on one foot, extending the other foot, bringing the first foot up to the second and past it, repeating the above process and arriving at the appropriate place.

III

1454–1533 (1 minute, 19 seconds); III saying *mp,* "Ee Q' n *ay.*"

II

1480–1550 (1 minute, 10 seconds); II saying, *ff,* "Where is no first. Reason of the Heathens different Rites, to all life and breath, ing, from this Love; the right stating of this, of the water. 2. The Subsistences are so many several Re-."

VI

1486–1680 (3 minutes, 24 seconds); VI standing and silent.

SAINT JOAN

1492–1535 (43 seconds); Saint Joan extending her arms. Saint Joan going to a coffee container and opening it.

V

1518–1683 (2 minutes, 50 seconds); V saying, *mp,* "Includes over 4,000 entries."

III

1533–1641 (1 minute, 48 seconds); III standing and silent.

SAINT JOAN

1535–2127 (9 minutes, 52 seconds); Saint Joan standing and silent.

unsunned, toilers in the dark damp mine, wearied daughters of oppression, crushed beneath the car of avarice, there be that count your tears." Fly the airplane offstage and come onstage again.

11e. In white light smile graciously and say, "Sad imprisoned hearts, captive to the find nor home nor lover, pity: Count ye desolate, unsunned, toilers another world can compensate for all: shrub, but its flower will be reward: Duty is a prickly And ye, too lowlier fix your just ambition in of circumstance,—daily martyrdom hath her balances, And yet harshly judged, noble unappreciated and glory."

12e. If a shadow falls across your torso turn your back to the audience very slowly, and glide diagonally across the stage, as if coasting on roller skates.

18e. If anyone asks you a question, shake your head slowly and move away.

19a. If you are struck or if you see anyone struck, go strike someone else.

19e. If anyone kisses you, jump.

20a, 20c, and 20e. At all costs, avoid anyone's colliding with you. Run away with tiny steps. If, on the other hand, you should collide with anyone, say with absolute sincerity and conviction, *f, "I* believe in Little Maggie's House Paint." Move away the instant you have finished saying "paint," but not before.

he smiles
he produces an enormous wooden mallet
she grabs his belt and seems to want to
undress him
he hands her the mallet
she smashes him on the head with the
mallet
he drops
she drops
he stands up and drops six times as
rapidly as possible
she stands up and drops six times as
rapidly as possible
the curtains close as rapidly as possible
there is not much ceremony

xv— keys

three bored baals sit in the lotus position
they stare away
two are in love
the third is not
but he envies them and resents them
they suddenly look at each other and
smile and nod their heads
they look away again rapidly
pause
they suddenly look at each other and smile
and nod their heads rapidly
they look away again rapidly
they suddenly look at each other and smile
and nod their heads rapidly
they look away again rapidly
there are long pauses and freezes
much ceremony

xvi— tracing (for r. tyler)

the seer stands silent
back to the audience
he waves his hand

Notes on the Graphis Series

Graphis §1–§3 were later put into a calligraphic work, *The Book of Doooo*. I'm not sure which pages of *The Book of Doooo* were used as Graphis notations, but I think I could figure out. They were drawn at Little Boar's Head, New Hampshire, the same day I finished the text of *Stacked Deck*, in August or September 1958. I was annoyed by the idea of telling performers what to do, which penetrated even into *Stacked Deck*. So I decided to do diagrams, and leave their interpretation free or, at least, secondary. The piece was premiered in the Winter of 1959 at the E·pít·o·me Coffee Shop by Lawrence Poons, Al Hansen, Jaimee Pugliese and myself, on the same pro-

II

1550–1615 (1 minute, 5 seconds); II standing and silent.

I

1577–1629 (52 seconds); I saying in a colored voice, *mp,* "Time's just over the hill. Tomorrow's up in a tree. It was selling iceboxes to eskimos, that's what it was, wasn't it. Gentle me."

Scene Fourteen—1581–1759

1 Slide out of Focus Lined

II

1655–1660 (45 seconds); II simultaneously saying, *p,* "They went on. To the river," and carrying the coffee pot under his arm. II extending one foot towards a chair. II placing his weight on his forwards foot. II moving his other foot up beside it.

Music

1620–2700, Play Music D

I

1629–1738 (1 minute, 49 seconds); I saying in a colored voice, *pp,* "Ox box crates carbon cat dog." I extending a foot upstage, transferring her weight to that foot, repeating the process with alternating feet, arriving at extreme upstage. I noticing an invisible garden hose on the stage floor at extreme upstage. I reaching down one hand towards it.

III

1641–1788 (2 minutes, 27 seconds); III saying, *pp,* "Joupes des hermites profanes."

—9—

in a & b

1b. Slump for two steps, straighten for two steps, slump for two steps, straighten for two steps, etc. when you walk.

2b. In red light say, *mp,* "Is found to the dairy, the wash-house or mistress of the house can be. Is found to? Have burrowed under looked for during is found to the dairy, the mistress of the coming year." Switch to a.

3a. In amber light, say, *f,* "The dairy, the the wash-house or. If a mole mistress of the. If a mole is found to mistress of the the coming year."

3b. In amber light say, *pp,* "Mistress of the mistress of the. If a mole have burrowed under mistress of the house can be. If a mole house can be looked for during; (Ask anybody any question.)? (Say anything to anybody.). The dairy, the: have burrowed under death of the is found to mistress of the the coming year." Hurry offstage.

5b. In lemon light, enter laughing. Be confronted by a giant effigy of a human. Stop laughing. Be puzzled. Scratch your chin. Decide to dismantle the effigy. Dismantle the effigy—which may or may not be invisible—limb by limb, unscrewing head, arms, legs, and torso—and perhaps hands and feet separately too, saying, while you work, in a spooky tone, "Against them, failings them: for with Dubious, Calumnies false Reports keep knowledge, and they should seek unto witnesses. Ought easily. Against an elder receive avoid entertaining thee as my

the constellation pisces appears behind a
scrim
he waves his hand
the knave of pentacles appears
he waves his hand
the five of wands enters opposite
they cross and pass
each bows to the other in recognition
he waves his hand
temperance the fourteen enters
the one card turns around and bows
the other just bows
then the first two cards go away
then temperance crosses and goes away
then the fish bows to the audience
and disappears
then the curtains close

xvii— the shock of recognition

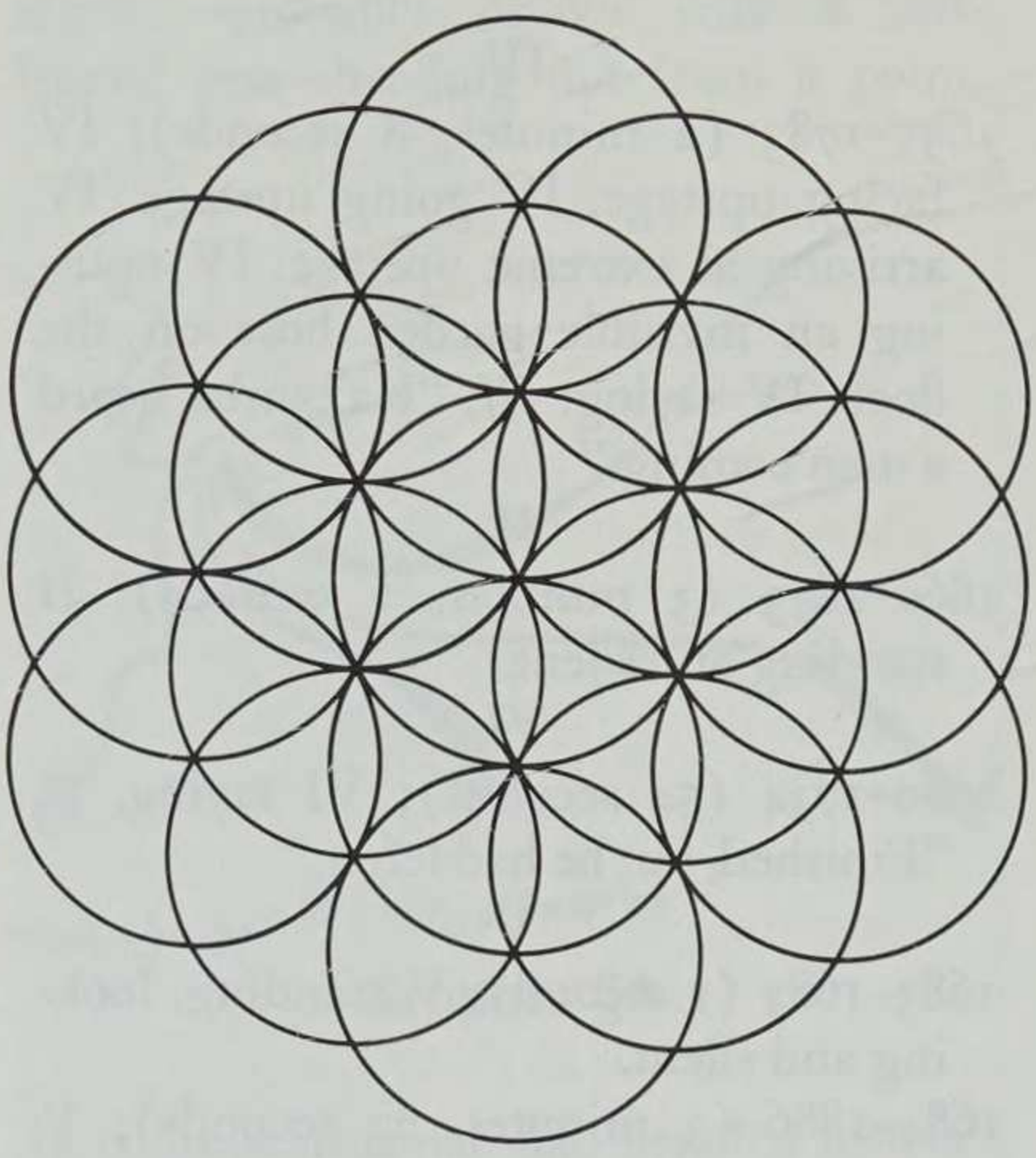
four baals are reading the tarots
beside a tower
the top explodes off the tower
the four baals shake hands
the curtains close

xviii— grass

the five baals meet
and stare in perfect silence
at a blade of grass

xix— thanksgiving dinner

every performer
and maybe as many not probably
non-performers
thinks of a nursery rhyme
and begins to yell it in a fury
loud enough to drown everybody else out
after a while the curtain raises
we see everybody in some random
position yelling



Graphis §24

gram as some parts of *Clown's Way*, the cards that later became *Some Quiet Chimneys*, and the *Calligraphic Tarot*, which used the Tarot de Marseilles as a notation for performance. However, the three old Graphis pieces were put into the *Book of Doooo* (where they sort of disappear) and given to Poons on his marriage in 1961.

Graphis §4 was done the same day as Graphis §1–§3 and when *Stacked Deck* was finished. It was thought of as being for full orchestra of varying ensemble, to diverge from any center to maximum contrast, in tone, timbre, tempo, grouping, space, etc. The notation was the first of a number of extremely simple Graphis ideas, and consisted of two roughly drawn

IV

1655–1783 (2 minutes, 8 seconds); IV facing upstage, IV going upstage. IV arriving at extreme upstage. IV noticing an invisible garden hose on the floor. IV saying, *fff,* "Kakamba heard a man coming."

II

1660–1843 (3 minutes, 3 seconds); II standing and silent.

VI

1680–1734 (54 seconds); VI saying, *ff,* "Finished, but he had left a."

V

1683–1684 (1 second); V standing, looking and silent.

1684–1886 (3 minutes, 22 seconds); V saying, *f,* "Voting tion ricteur. Deritol."

VI

1784–2220 (6 minutes, 6 seconds); VI standing and silent.

I

1738–1759 (21 seconds); I standing and silent.

SCENE FIFTEEN—1759–1823
1 Slide out of Focus Lined

I

1759–1907 (1 minute, 28 seconds); I simultaneously saying in a colored voice, *mp,* "Hot dog rain. Like an odor. Why so very red in. Evening animals," and moving gradually towards the chess board, arriving at the chess board, placing the painted red-black token in a

people, and Edification; Isaiah Practice; And they come against them. Failings to in their not an accusation, but before two." Carry each limb offstage as it is disconnected. Let nothing dissuade you from this action: ignore all other cues that appear in the meantime. Try to miss a couple of lemons in your b, however, so that you will not overuse this action. When you have carried off the last limb, stay off until you receive another entrance cue.

9b. In the darkness, provided that it is complete, say, *ff,* "Against them. Failings Instructed in by them. Conversion, keep knowledge, and they should seek much love, but their heart not an accusation, but before two? Should doeth after their covetousness doeth after their covetousness Edification; Isaiah Practice; And they come: much love, but their heart thee as."

10a. If most of the stage near you is dark but not completely dark, enter and cross the stage, lost in thought, carrying a mallet. If you are already onstage, go off, get the mallet, and cross, lost in thought, or, if you already have the mallet, cross, lost in thought. Arrive at the most brightly lit spot on the stage. Pound your left hand with the mallet rhythmically, holding any small object in your left hand so that the sound will be heard, and dance a pseudo-folkdance, mostly on your heels. Whirl around, stomp, and whoop: have a wonderful time. Exit while the stage is dark between the slides, but switch to b.

10b. If most of the stage near you is

chief sitting bull crosses the stage with
two squaws
nobody notices him
after a while the curtain lowers
after a while the yelling stops all at once

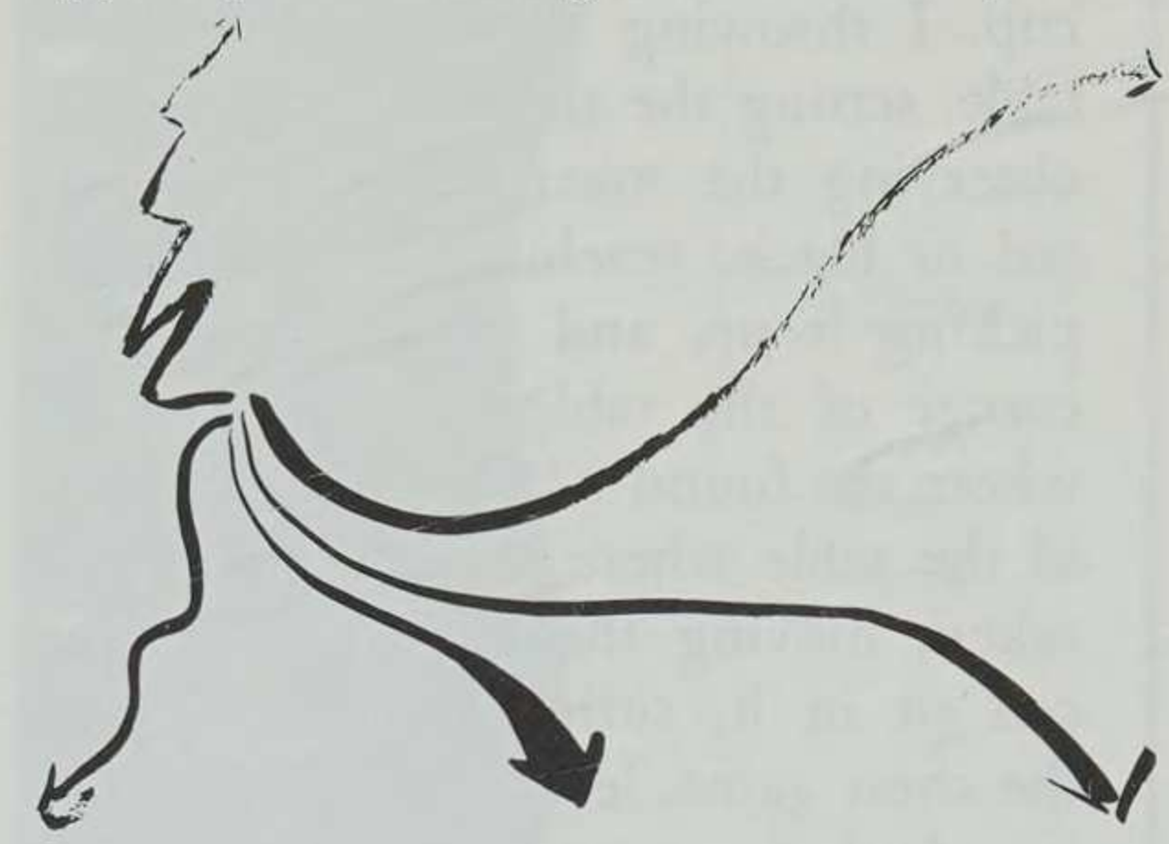
xx— time

the curtains are closed
events must happen in a matrix of time
tick tock

the curtains open
the five baals sit on a bench
the left baal's eyes tick and tock
then his head does
then his body
is he imitating or watching a maybe giant
pendulum?
when he bumps into the baal at his right
that baal's eyes tick and tock
then his head does
then his body
when he bumps into the baal at his right
that baal's eyes tick and tock
then his head does
then his body
when he bumps into the baal at his right
that baal's eyes tick and tock
then his head does
then his body
when he bumps into the baal at his right
that baal's eyes tick and tock
then his head does
then his body
when he bumps into the baal at his right
that baal's eyes tick and tock
then his head does
then his body
so they all stand up

the five baals are standing
the right baal's eyes tick and tock
then his head

arrows—probably drawn with a felt-tipped pen—heading out from a point.



Graphis §4

In contrast, this one had detailed instructions, probably about six pages. I'm not sure what happened to the package, but I think I gave it to Al Hansen. In any case, I made a reconstruction in 1961.

Graphis §5–§14 was, as a group, to be called Easter Music, though each individual Graphis could be played separately too. They were figured out or finished on Christmas Day 1958. As a camera study, later, I used them as copy—the lines were so thin it presented a challenge to make good offset negs of them. And when I reassembled them I changed the idea around made them into *Designs for Quite Empty Spaces,* which was bought by Mary Bauermeister, the artist, at an auction in 1963. My negs disappeared, but a construction made by surprinting them was sent to Japan (along with others of the series) for the first (1962) general exhibition of graphic notations, at the

throwing cup, picking up the throwing cup, shaking the token in the throwing cup. I throwing the token onto the table, setting the throwing cup down, observing the token to see if she is red or black, reaching for the token, picking it up, and placing it on the corner of the table opposite to that where she found it. I going to the side of the table where she has placed the token, moving the chair so that she can sit in it, sitting down, studying the chess game, leaning forwards, putting both arms on the table without disturbing the token or the game, letting her weight shift to her arms, moving her arms farther onto the table, raising her hands so that the weight of her torso is on her hands, setting her head forwards on her neck, supporting the weight of her head with the palms of her hands, and relaxing and studying the game. I sitting up a little and tense.

IV

1783–1828 (45 seconds); IV turning his head and looking for paper. IV noticing paper. IV turning towards paper. IV extending one foot towards paper. IV transferring his weight to that foot. IV bringing his other foot forwards. IV transferring his weight to the other foot. IV repeating the process. IV arriving at paper. IV raising one arm and picking up paper. IV raising his eyes and looking for a pencil or a pen.

III

1788–1974 (3 minutes, 6 seconds); III standing and silent.

in an umbra, enter and sit down on the apron just right of stage center. Rest your right elbow on your right thigh and set your head on your right palm. Say, *p,* "Not do against them. Failings easily. Against an elder receive to in their thee as; easily. Against an elder receive witnesses. Ought and they sit before thee as Natural keep knowledge, and they should seek Dubious, Calumnies false Reports, three Dubious, Calumnies false reports witnesses ought: three according to the ought to Natural keep knowledge, and they should seek For the priests lips should!" Immediately after the light changes, somersault backwards, walk all the way upstage, turn around, walk back to the proscenium line, and follow any cue that you have at the moment.

11b. In white light follow performer 3 across the stage on an invisible horse if he is coming on, or follow him offstage the same way if he is going off. Laugh, and scratch yourself behind the ear a few times en route. If 3 just stands still, come watch him and examine him and walk around him, saying, "Keep silence before me, O islands; and let the people renew their strength: let them come near; then let them speak: let us come near together to judgement. The isles saw it and feared; the ends of the earth were afraid, drew near, and came." Then start an invisible Model-T Ford and ride around 3 in it making any sound effects you can improvise.

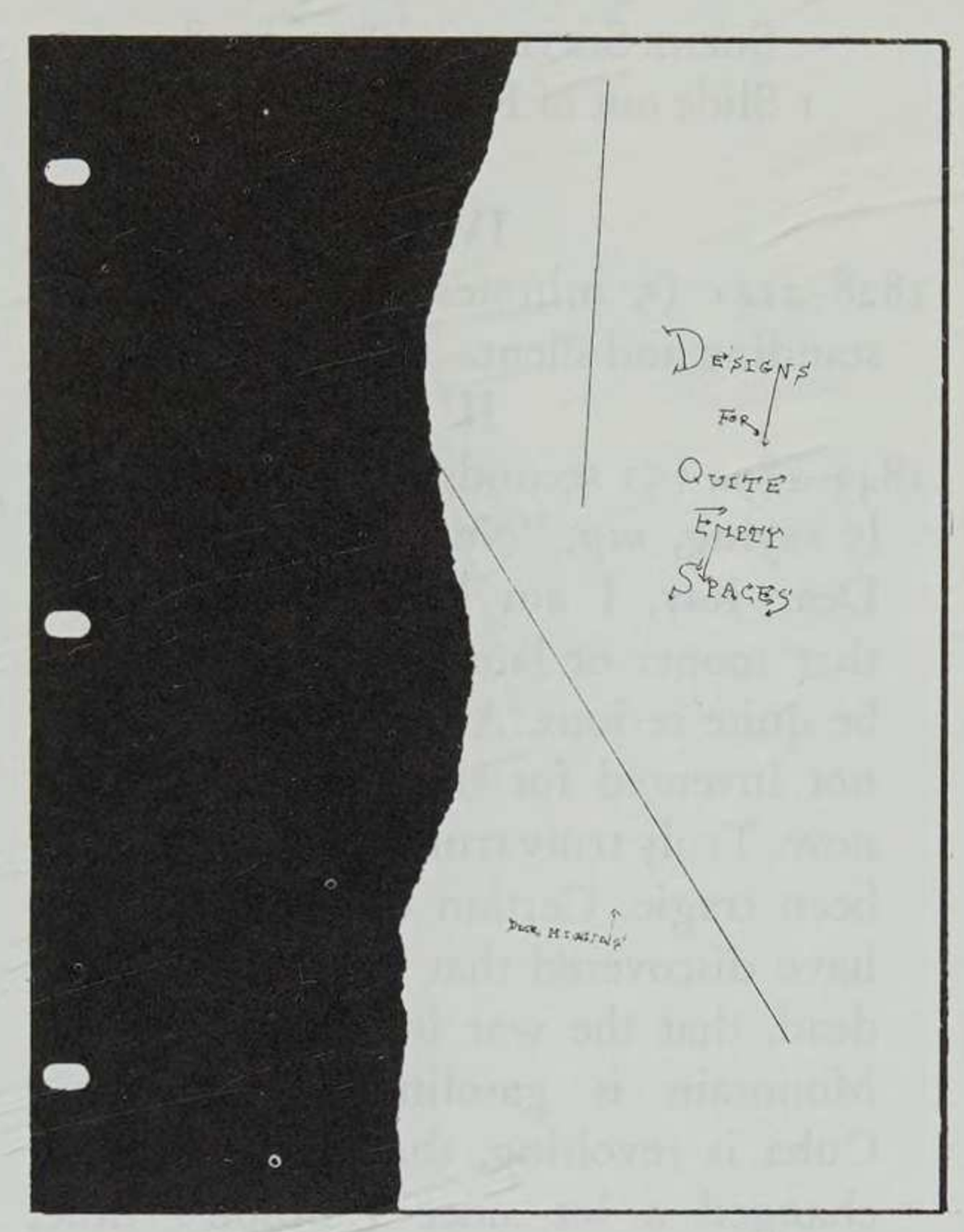
15a. If a geometrical design falls on you, pause for a ten count and stick your hands into the light. Follow them into

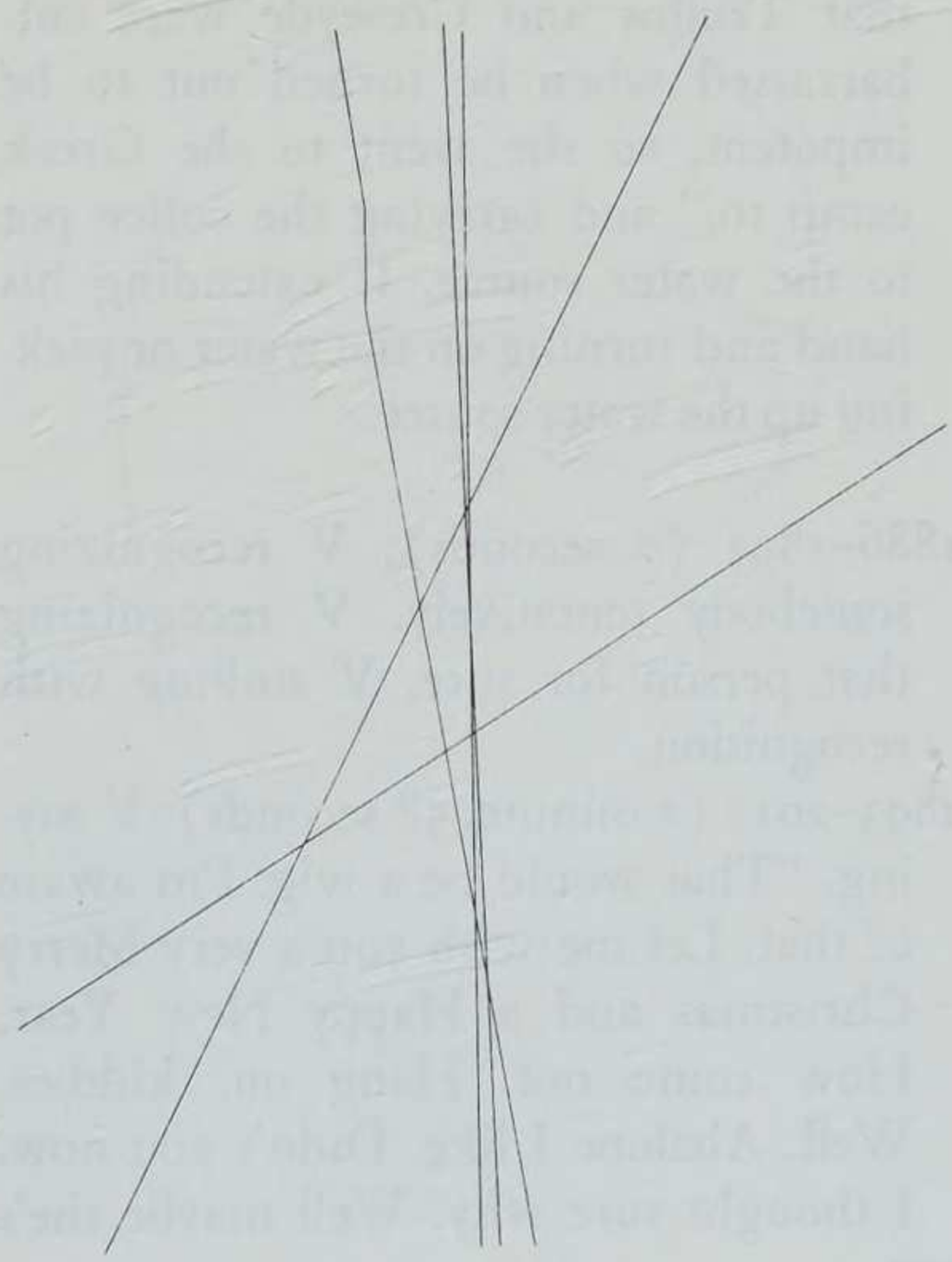
then his body
when he bumps into the baal to his left
that baal's eyes tick and tock
then his head does
then his body
when he bumps into the baal to his left
that baal's eyes tick and tock
then his head does
then his body
when he bumps into the baal to his left
that baal's eyes tick and tock
then his head does
then his body
so they all sit down
stiffly

but their eyes tick and tock
their eyes tick and tock together
the curtains close
tick tock

xxi— the sound of animals dying
thirteen to one
(more for c. oldenburg)

the five baals and any mrs baals enter in
single file
they stand
for four minutes and thirty-five seconds
they produce vocal sounds that
are not used in traditional occidental
music
or but more and
are not used in common modern
occidental languages
a scarecrow blinks lights to them





SCENE SIXTEEN—1823–2028
1 Slide out of Focus Improvised

IV

1828–2141 (5 minutes, 13 seconds); IV standing and silent.

II

1843–1894 (51 seconds); II simultaneously saying, *mp,* "November 19th, 1959. Dear Ray, I am beginning to think that sooner or later one must come to be quite serious. After all, spinach was not invented for the innocent, was it now. Truly truly truly. That could have been tragic. Certain of our colleagues have discovered that Capellanus is not dead, that the war is over, that Black Mountain is gasoline refinery, that Cuba is revolting, that ambiguity has changed a lot since Empson's time, that Troilus and Creseyde were embarrassed when he turned out to be impotent, so she went to the Greek camp to," and carrying the coffee pot to the water source. II extending his hand and turning on the water or picking up the water source.

V

1886–1893 (7 seconds); V recognizing somebody tentatively. V recognizing that person for sure. V smiling with recognition.

1893–2011 (1 minute, 58 seconds); V saying, "That would be a wig. I'm aware of that. Let me wish you a very Merry Christmas and a Happy New Year. How come not. Hang on, kiddies. Well. Abalone I like. Didn't you now. I thought sure why. Well maybe she's

the area so that they cast a shadow on your chest. Churn your hands violently, saying, "Shall the barrel of fourteen, saith God, Lord not of Kings; not; saith the son, who raiseth the widow's waste. But Elijah before Me, Israel, waste not nor shall the Lord lay waste thy sons, waste the man who raiseth? Lord not-Elijah, who raiseth the raiséd? For He who is the reprover of the widow's of the son! Waste before Israel Him who before? (Exclaim anything.)!"

18a. If anyone asks you a question, go offstage.

19b and 20b. If anyone strikes you or collides with you, go strike or kiss anybody else.

21a and 21b. If any other woman says, "I believe in Little Maggie's House Paint," repeat the line in a way as close as possible to the way you heard it, but pronounce the words with a foreign accent of some kind, and speak them softer than you heard them.

the slides

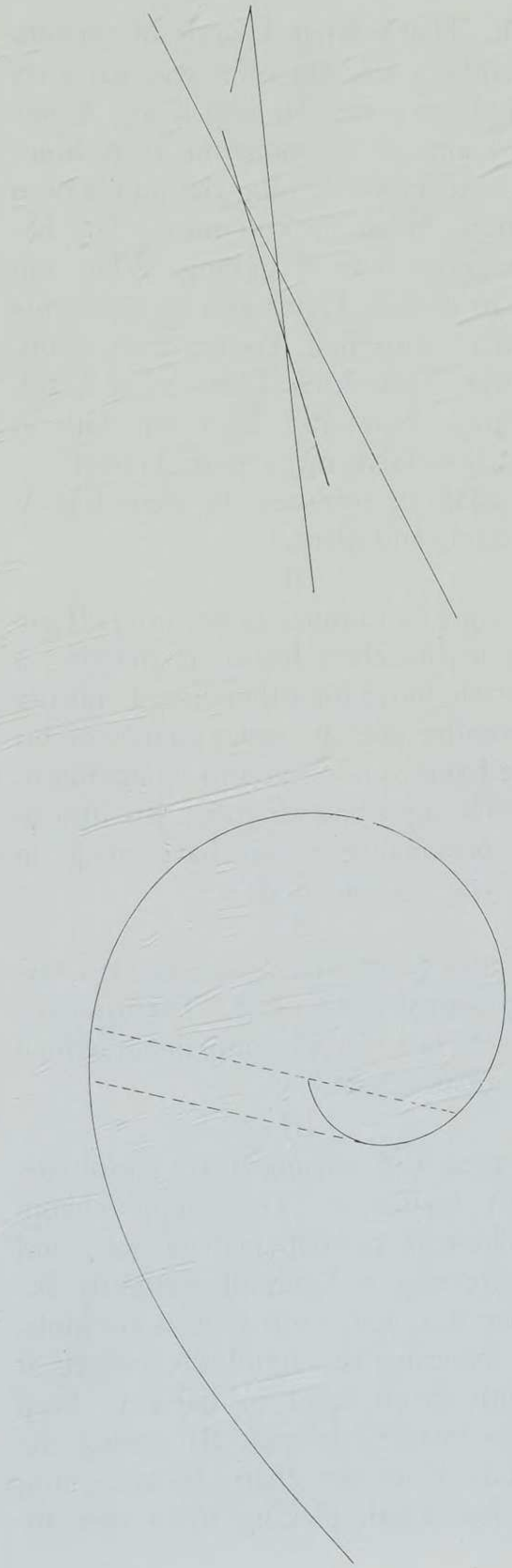
The slides are to be projected improvisatorially in any way such that the following conditions are satisfied:

1. The slides may be projected in any order, but it must be possible that any given slide be projected more than once at any time during the performance up to the last two slides, where, for reasons which will be seen below, the second to last slide cannot also be the last slide and hence cannot be repeated.

2. Only one slide is to be projected at a time.

from the first sound
at the eleventh flash they are quiet
or else
the house lights flash every fifty five
seconds
from the first sound
at the fifth flash they are quiet
or else
the colors on them change seventeen
times and
at the seventeenth time they are quiet
when they are all quiet
they go away
the scarecrow stops blinking

xxii— a window and a pasture
(for glamorous ray,
the black mountaineer)
a window and a pasture
the seer looking out of the window to the
pasture
a parade passes by
with everybody dressed gaudy gaudy
playing on toy drums and new years
horns and such
the parade passes through the pasture
and out of sight
then everybody comes back again
bounding on pogo sticks
bouncing and bounding together
some ascending and some descending
till they go away offstage
but they go around behind the stage
and come back from the other side
and bound and bounce out of the side
the way that the parade once went
when they are gone they come back
but not in step
some are in a hurry



sick. That's what I said. Marvelous. Thanks a lot. My offer was for sixty per. How come. So long honey. Come back and see us sometime soon. Since he tried loose farming the joint's been a bust. What do you mean. She has the cutest way of talking. What you mean is this. That's just it. Cool yule and a frantic first. You have any cauliflower. These kids. That's what I said, darling. Now just blast off. Beat it daddy-o. Give me a puff, Harry."

2011–2888 (3 minutes, 17 seconds); V standing and silent.

II

1894–1993 (1 minute, 33 seconds); II going to the chess board. II noticing a possible move for either side. II raising the coffee pot, the water source, or his free hand to his chin and scratching it. II making whatever move his historical personality might have made in any way that he can do it.

I

1907–2014 (1 minute, 47 seconds); I saying in a colored tone, *ff*, "Thefifmoreis. But. Whoa. Sh(y)-nottorsinent which he pursues them."

III

1974–2022 (48 seconds); III simultaneously saying, *f*, "To chappio chappi samkoncha paichap platrue noi," and unscrewing a lightbulb carefully because it is hot, even if it is invisible. III lowering the lightbulb, tossing it lightly from hand to hand to keep from burning herself. III setting the lightbulb on the chair. III stretching up her hand, picking up a new in-

3. At least eighty percent of the slides are to be projected in focus, but at least ten percent of the slides are to be projected out of focus or sliding in and out of focus or out of focus with the slide operator moving one or more fingers in front of the projector, etc.

4. No slide is to be projected for the same amount of time as the preceding slide, and the slide operator should make every effort to avoid the appearance of any perceptible rhythm.

5. Any slide must be projected for more than five or less than one hundred ten seconds.

6. No written record is to be kept of what slide was used in any given performance, and if a time chart is made out to help the operator avoid perceptible rhythms, this time chart is not to be used more than once.

7. The slide operator is to be as inconsistent as possible in choosing his slides, favoring neither light nor dark nor colored nor dull nor patterned slides of any kind over any other slides. He is to favor only as much variety and inconsistency as possible.

the density chart

plays

Situations	*a*	*b*	*c*	*d*	*e*
1—general	1,4, 7	1,5, 6,9	2,5	3,5	3
2—red	1,4, 7	1,3, 5,6, 7,9	5,6	4	3,8

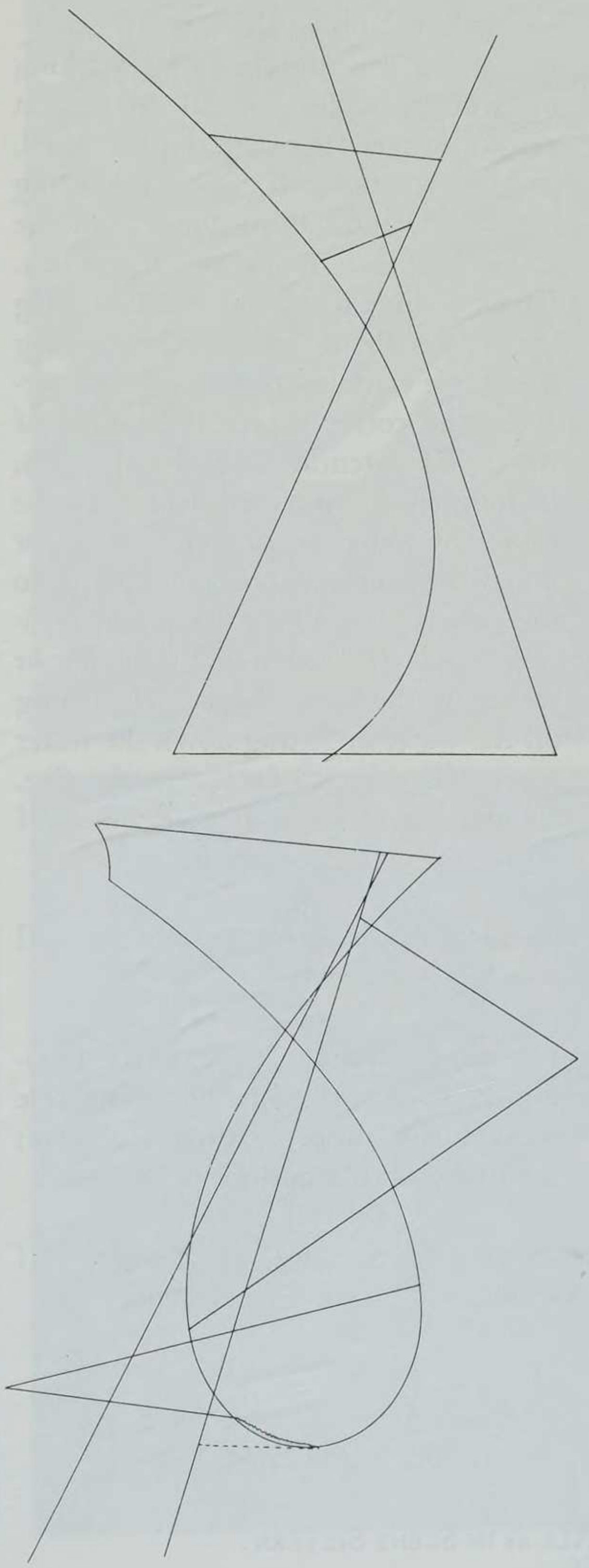
and some are not
and they all go away
goodbye

xxiii— a cat
(for singing ray and his gentle art)

the five baals catch a cat
they perform a piece of very noble music
and they hammer on the cat's tail in time
to the music
the cat's tail becomes numb
and they start on its rump
when the cat's rump becomes numb
they start on its legs
and when they are ready
they kill the cat
by hammering on its neck

xxiv— the boston and maine railroad

the seer and sitting bull
and maybe a couple of baals
are crucified at an intersection
the crowds gather to weep
a train goes by
the crucifixions take place slowly
a train goes by
it gets to be nighttime
a train goes by
everybody ignores the crucified
a train goes by
some of the people go away
some do not
but gradually they all go away
except for one or two that doze off
the crucified people die
then their bodies drop down from their
crosses
the cattle train passes



visible lightbulb on the way. III screwing in the new lightbulb. III walking towards the coffee pot. III arriving at the coffee pot. III extending her hand, picking up the coffee pot, extending her other hand, taking the top off the coffee pot, and setting the top down. III extending her hand again, taking the top off the coffee chamber, setting the coffee chamber top down, and carrying the coffee pot to the source of water. III extending her hand again, turning on the water or picking up the source of water, putting the coffee pot under the faucet or pouring water into the coffee pot. When the pot is sufficiently full, III withdrawing the pot or removing the water source. III turning off the water or setting down the water source. III going to the source of coffee. III arriving at the source of coffee. III setting the coffee pot down.

II

1993–2157 (2 minutes, 44 seconds); II standing and silent.

I

2014–2227 (3 minutes, 33 seconds); I saying in a colored tone, *pp*. "The line was cold and slippery. Attention please: the line was cold and slippery."

III

2022–2225 (3 minutes, 23 seconds); III saying, *p*. "Boedi hayata malik."

SCENE SEVENTEEN—2028–2042
1 Slide out of Focus Lined

ALL AS IN SCENE SIXTEEN.

3—amber	1,2, 6,7, 8,9	1,5, 7,9	2,8	5	3,7, 8
4—yellow		1,3, 6	5,8	2,4	3,8
5—lemon	4,7, 8	5,6, 9	2,4, 6	4	3,7
6—green	4,6, 7	3,5, 6,7, 9	5,6, 8		7
7—blue	1,7, 8	1,5, 6,7	4,5, 6,8	2	7
8—purple	1,6, 7,8	1,3, 5,6	2,5, 6,8	2,4	3,7, 8
9—darkness	2,6,	3,6	2,6	2	
10—umbra	1,4, 9	3,6, 9	4	4	3
11—white	4,7	3,6, 9	2,4, 5,6, 8	2,4	3,7, 8
12—shadow	4	1,5	5		8
13—line	2		2		
14—spots		3	4,5	4	3
15—geometric		3,6			3
16—tiny white	2,7	1,5	5	2,4	3,7
17—black form	2				3
18—questioned	2,9	3,5, 6			3,7, 8
19—struck	1,4, 8	1,3, 5,9	2,5	2	7,8
20—collisions	1,8	3,9	2,5, 8	4	7,8
21—others	1,6, 7,9	6,7, 9	6	4,6	3,7

Kissing situations are included in *19*, *20*, and *21*. The Little Maggie House Paint scene includes 6, 7, 8, and 9 in their *21* situations.

New York
Winter-Spring 1960

much mooing
the morning star rises
the crucified sit up
they look to make sure nobody is
watching
then they steal off across a lake into the
night

xxv— sulphur

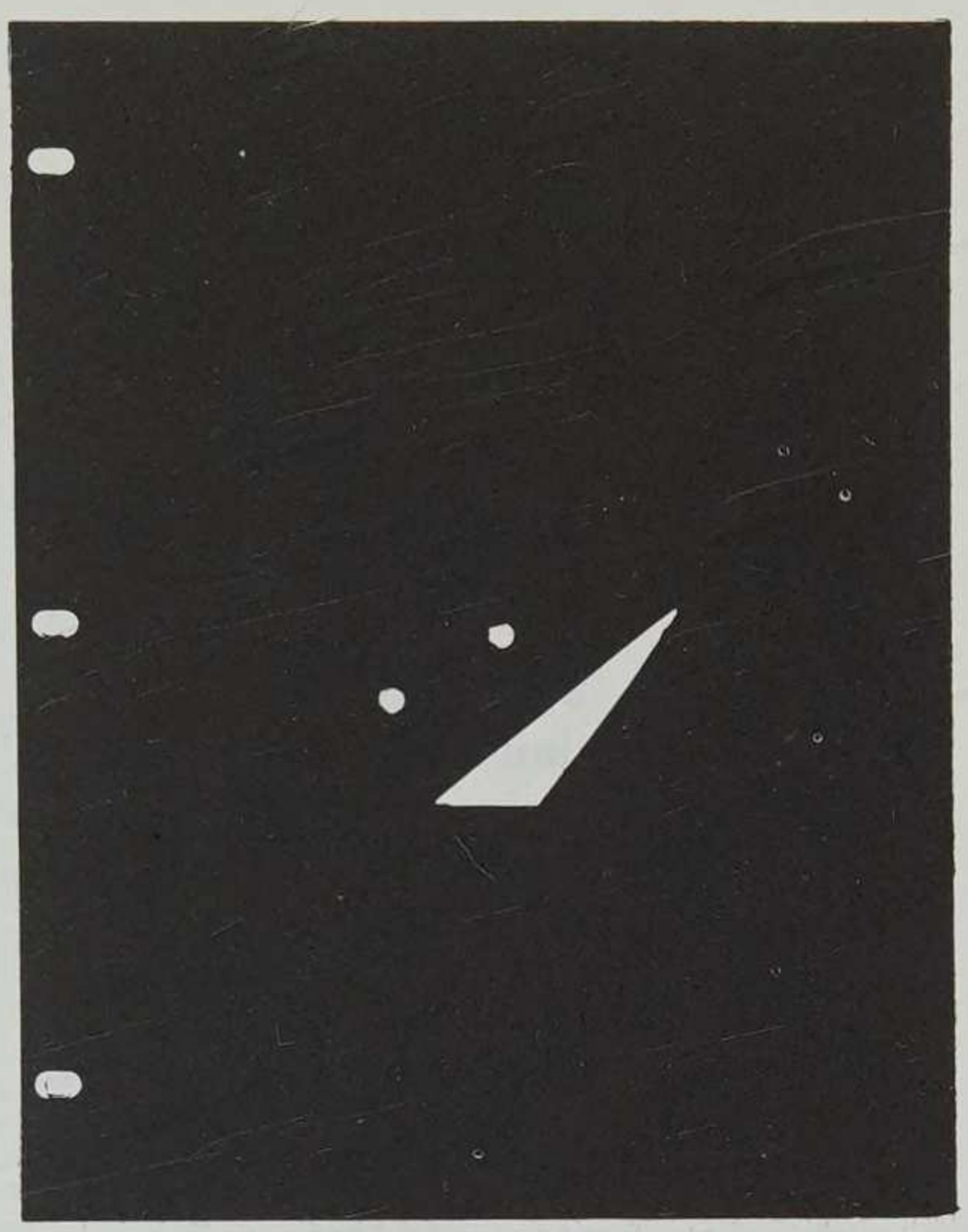
a dimmer on a wooden chair in cold light
a young person leans his left elbow on the
chair's right
the lines of his body all point to the
dimmer
he stares at the dimmer
the dimmer is open and naked
we can see the workings inside
it looks a little like a maybe clock

the five baals and the seer or sitting bull
may be there
but they are quiet
there is nothing they can say and
that young man wouldnt listen anyway

the curtains open
sparkles and cracks are heard
but no one moves
sparkles and cracks and pops of sound
and snaps
then the curtains close
there is ceremony

xxvi— a tami mask

the world is made
the peach crop is harvested
after a while the peach crop is destroyed





Scene Eighteen—2042–2071
1 Slide out of Focus Improvised

All as in Scene Sixteen.

Scene Nineteen—2071–2173
2 Slides out of Focus

Saint Joan
2127–2338 (3 minutes, 31 seconds); Saint Joan carrying the coffee container to the stove. Saint Joan arriving with it at the stove. Saint Joan setting it down on the stove.

IV
2141–2283 (2 minutes, 22 seconds); IV leaning backwards, sliding his hands off an invisible table. IV studying an invisible chess game. IV noticing his move. IV saying, *fff*, "Sh(th) join ted."

II
2157–2228 (1 minute, 11 seconds); II saying in a colored voice, *p*. "Little sand."

Scene Twenty—2173–2330
1 Slide in Focus

V
2208–2305 (1 minute, 37 seconds); V in front of somebody. V extending her right hand towards that somebody. V grasping his hand cordially. V sinking his hand. V looking him in the eye and smiling. V noticing the chess board. V moving gradually towards it. V arriv-

for jessie for hannah
for hannah for jessie

the eye of her papa's apple
the eye of her apple's papa

the papa of her eye's apple
the papa of her apple's eye

the apple of her eye's papa
the apple of her papa's eye

dick higgins
september 14, 1967

xxvii— movie frames flickering
all the episodes are repeated
superimposed
one onto another
their ends onto their beginnings
and each part onto each part
the curtain opens and shuts repeatedly at
random times

1957–1959

on eloquence

dictum
pictum
dictorum
pictorum

8/12/68
barton, vermont

ing at the chess board. V placing the painted red-black token in a throwing cup. V picking up the throwing cup, shaking the token in the throwing cup, throwing the token onto the table, setting the token cup down, and observing the token to see if she is to be red or black. V reaching for the token, picking it up, and placing it on the corner of the table opposite to that where she found it.

VI

2220–2410 (3 minutes, 10 seconds); VI saying, *ff,* "A amav zheetyeh und so weiter. B bragh farraghtyn y chosney. Yawl waitin fsumwun. Sthoos. Nahlovdsfo in yoxyo. Elskadi gud heiminn a mss the lil edow si ssvls vwcte wet vwvweenosl. Which entxni ion."

III

2225–2228 (8 seconds); III simultaneously saying, *pp,* "Eh zh(y) m g'(g') 'r uh Q'h oy 'r sh(y)," and lifting an invisible garden hose by stooping and standing up, straightening the knees. III extending one arm, hauling in the hose, coiling it at her feet, extending the other arm, hauling in the hose and coiling it at her feet, repeating the above process if necessary till 2228.

I

2227–2366 (2 minutes, 19 seconds); I simultaneously saying in a colored voice, *mp,* "I'm really an accountant at the Grand Hotel in Budapest, but for godsakes don't tell anyone that. Now in the family size," and grasping the nearest person's hand cordially, shaking it, and looking in his eye and smiling. I

faces races
(an annotated poem)

faces races
faces maces

ouch

faces

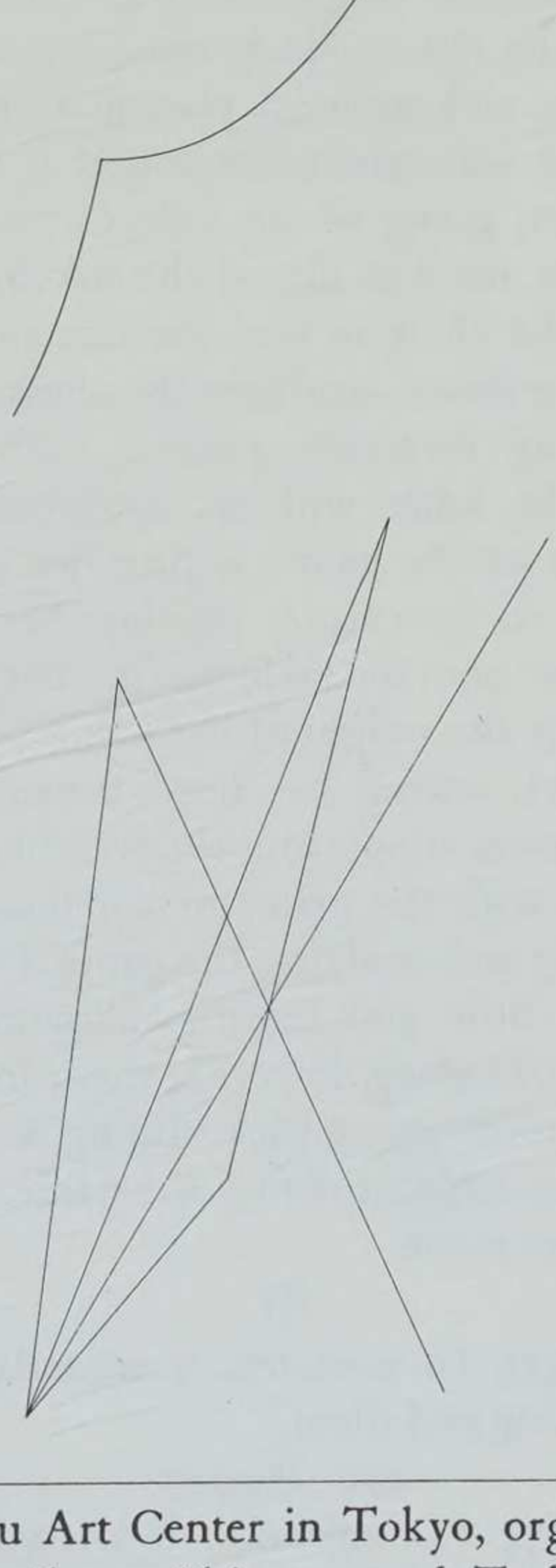
faces aces
faces (he says)
faces graces
faces places
faces bases

faces faces
faces races

stanza 1:

line 1 presumably refers to the situation of the formerly prosperous after the War Between the States when the Great Grass Shortage led to hideous examples of violent footracery between the liberated slaves and their former masters.

line 2 draws a parallel with the predicament of the English Catholics in 1541, when they were forbidden by a huge Papal Bull to use any mace in their cuisine. The British Church, commonly known as the Church of England and still more commonly known as the Anglicans (yet still more commonly known as Old- well, we shan't mention it), suffered under no such



Sogetsu Art Center in Tokyo, organized by Kuniharu Akiyama and Toshi Ichiyanagi. There this construction appears to have disappeared. At any rate, it hasn't surfaced.

noticing the chess board, moving gradually towards it, arriving at the chess board, placing the painted red-black token in a throwing cup, picking up the throwing cup, shaking the token in the throwing cup, throwing the token onto the table, setting the token cup down, observing the token to see if she is to be red or black, reaching for the token, picking it up, placing it opposite to the side where she found it on the corner, going to the side of the table where she has placed the token, moving the chair so that she can sit in it, sitting down, studying the chess game, leaning forwards, putting both arms on the table without disturbing the token or the game, letting her weight shift to her arms, moving her arms farther onto the table, raising her hands so that the weight of her torso is on her elbows, setting her head forwards on her neck, supporting the weight of her head with the palms of her hands, relaxing and studying the game. I sitting up a little and tensing, allowing her hands to clasp, lowering them in front of herself, sitting back, sliding her arms off the table, studying the game, noticing her move.

III

2228–2593 (6 minutes, 5 seconds); III standing and silent.

II

2228–2654 (42 minutes, 6 seconds); II standing and silent.

IV

2283–2325 (43 seconds); IV saying, *ff*, "Two men met in the street."

prohibition and used mace, as needed. This came to be known as the "white man's bourdon."

line 3 has an obscure meaning. it may obscure some direct expression of emotion.

line 4 is said by certain wives to denote foecal matter.

stanza 2:

line 1 aces are indeed difficult to face (ed.)

line 2 explains line one and extends its meaning into the struggle of the peoples of the cool mountains in Yunnan to be free of Han domination, by almost oblique reference to the writings of our beloved brother.

line 3 mentions a Grace who has never been satisfactorily identified. it appears that the mysterious poet was trying to face some person, object or place with whom he had only that knowledge which was connected with Grace, who will most likely remain forever anonymous.

line 4 deals with "place," a whyme of the majority of words in this work, and which is otherwise located as to its meaning.

line 5 is an expression of the hostility of the poet towards the foreign policy of the state of which he was, most presumably, a citizen, and a recognition of the necessity of having, perhaps, bases of friendship instead of bases of strength. this line has been condemned by none other than Naz.-Soc. Keinbettnikov as being hopelessly positive in its outlook.

stanza 3:

the final couplet may be secretly treated as a quatrain, according to most commentators. but the present commentator prefers to regard it as a hope for accord among races, once each is given its physicals and spirituals and apple pie dues.

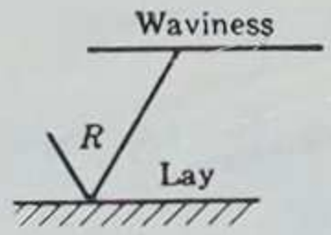
end of game

barton, vt.
july 1968

Graphis §15–§17 were the first to use words. They were later incorporated in *Clown's Way* and published in *Jefferson's Birthday*. They were intended to be combined in any way to make a tragedy in three acts.

Graphis §18 was an arbitrary set of circles and figure eights according to which a microphone was waved in front of a loudspeaker, producing a spectacular screeching feedback which I called,





Graphis §16

for want of a better term, "foo's." I needed a word for this, because it was the standard sort of noise in my large work of the time. This particular nota-

V

2305–2344 (39 seconds); V standing and silent.

IV

2325–2490 (2 minutes, 54 seconds); IV standing and silent.

SCENE TWENTY-ONE—2330–2406
1 Slide in Focus

SAINT JOAN

2338–2480 (2 minutes, 22 seconds); Saint Joan standing and silent.

V

2344–2440 (1 minute, 36 seconds); V saying, *f,* "Sotmos ma iniwcor urn res tema ei."

I

2366–2700 (5 minutes, 34 seconds); I seated and silent, noticing her move.

SCENE TWENTY-TWO—2406–2572
1 Slide in Focus

VI

2410–2460 (50 seconds); VI standing and silent.

V

2440–2602 (2 minutes, 42 seconds); V going to the source of coffee. V arriving at the source of coffee.

VI

2460–2567 (1 minute, 47 seconds); VI saying, *mp,* "Reoob c-ing the blue bobizahmat rahbedahid! chi kiang eel coun. Of halition ttoq yldth hboslk tltlch snoulorc set dulveb ewiv eteb vid vr."

tion was used to produce *A Loud Symphony,* of which a tape still exists. Oddly enough, the patterns (mostly descending crescents of sound, controlled by the centers of the curves) can be recognized as repeated melodies. The set was sent, together with other works of the time which I wish I still had (such as *An Aviary,* 1958), to Bruce Conner, the San Francisco artist and film-maker who appears to have disappeared, and there is a possibility that some of these things he gave to La Monte Young, the composer. The form in which these loops existed was a stack of acetates. This was the first of the "compound" notations I made, in which the individual layers were not to be taken individually as works. This paralleled my idea at that time of compound instruments—instruments inside instruments, cued by them or activated by them. Pianos with bowed strings, saxophone mouthpieces inside flute bodies, oboe mouthpieces on flute bodies, radios activated by keyboards. I meant to do a lot with this but never got around to it. Still, it seemed important to me, somehow, at the time.

Graphis §19–§22 (Piano Music with Repeated Fragments) was a structure with flexible contents but fixed amounts of time which, as it worked out, was never used or completed for its original purpose. Instead, it proved to be ideal for generating the durations, events and sequences of all materials in my play *Saint Joan at Beaurevoir* (1959), performed in March 1960 in the Players' Theater in New York (and which appears else-

SAINT JOAN

2480–2551 (1 minute, 11 seconds); Saint Joan saying, *p,* and pausing anywhere, "G(zh)-ah-uh-sh!-k(tsh)-r(kh)."

IV

2499–2575 (1 minute, 16 seconds); IV moving gradually towards the chess board. IV arriving beside it. IV placing the painted red-black token in a throwing cup. IV picking up the throwing cup and shaking it. IV throwing the token onto the table, setting the token cup down, and observing the token to see if he is to be red or black. IV reaching for the token and picking it up, placing it on the corner of the table opposite to where he found it. IV going to the side of the table where he has placed the token. IV moving the chair so that he can sit in it. IV sitting down, studying the chess game. IV leaning forwards, putting both hands on the table, without disturbing the token or the chess game. IV saying, *p,* "All his own. Would that the Party had more like him. So perished the noblest man of his time. In his life, true that it is without elegance, yet there."

SAINT JOAN

2551–2575 (24 seconds); Saint Joan extending her arms. Saint Joan opening her open coffee container. Saint Joan setting the coffee container down, picking up a spoon, and spooning coffee into any coffee pot near her.

VI

2567–2700 (2 minutes, 13 seconds); VI extending his foot upstage and placing his weight on it.

The Chin Game

— a scenario —

by Glue Mama

1. This movie needs a loaded camera, good lighting, and a mature male performer for its execution.

2. The male performer is clean shaven. A few frames are exposed of his chin in this condition.

3. From then on he does not shave. Every day one frame is exposed of his chin. Every effort is made to align his face as closely as possible each day with the way it was the day before, in order to minimize vibration in projection.

4. About nine months later it is decided to end the shooting of the movie. A few extra frames are exposed at that time. The film is removed and processed normally.

5. When it is time to project it, it is joined end to end but laterally reversed on one end, to form a Moebius strip. It is always projected for a minimum of half as many minutes as it took days to make the film.

6. Variation: up to six alternate versions may be connected, end to front, so long as there is only one Moebius strip.

New York
Summer 1966

where in this volume). The notations used for Act III and Act II are in the archive of notations on which the John Cage book *Notations* is based. Copies of the Act I and Act IV notations were sent to Japan for the Sogetsu Art Center exhibition mentioned earlier, and I have heard that Kuniharu Akiyama still has them. But my own copies have gone away.

Graphis §23 may be the number of an unidentified Graphis notation in my files, since my notes do not show what §23 was. But my notation, which looks like something I would want to reject instantly, uses a mimeograph inking brush. This one must have been done in 1959, but I didn't acquire a mimeograph machine until May or June 1960. So maybe these two can't be matched up, and there is a missing member of the Graphis series.

Graphis §24 was first thought of as a piece for "foo's" and theremins, and must have been drawn in 1959. It is based on a witching symbol from Pennsylvania, known to every child who plays with a compass, but the original version has disappeared. I think it was given to George Maciunas. However, a published version appeared in Edition Et §1 (1966) in Berlin.

Graphis §25 (Photomusic, Spring 1959) consists of musical gestures, diagrams and notions, intended to be collaged into one inclusive whole. Many of the pieces in *Clown's Way*—not the portions used as Graphis §15–§17—were used as working materials in Photomusic.

Graphis §26 (Spring 1959) is one of

SCENE TWENTY-THREE—2572–2626
1 Slide in Focus

SAINT JOAN
2575–2591 (16 seconds); Saint Joan standing and silent, holding a spoon.

IV
2575–2619 (44 seconds); IV seated and silent.

SAINT JOAN
2591–2700 (3 minutes, 9 seconds); Saint Joan raising her eyes, looking for a pencil or a pen, ignoring the one she has. Saint Joan turning her head, looking for a pencil or a pen. Saint Joan noticing a pencil or a pen. Saint Joan turning towards a pencil or a pen. Saint Joan extending one foot towards a pencil or a pen. Saint Joan transferring her weight to that foot. Saint Joan extending her other foot towards the pencil or pen. Saint Joan transferring her weight to the other foot. Saint Joan repeating the above process. Saint Joan arriving at the pencil or pen. Saint Joan raising her free arm. Saint Joan picking up the pencil or the pen. Saint Joan turning her head towards the nearest proscenium arch. Saint Joan turning towards the nearest proscenium arch. Saint Joan extending one foot towards the nearest proscenium arch.

III
2593–2700 (1 minute, 47 seconds); III raising an invisible envelope and seal-

Canzona Number Ninety-Eight

"

"

Autumn 1958

the earliest of my "blank structures," my name for work in which all aspects of the structure are implied in the work without any details of subject matter being explicitly given. A rough mimeo version is included in *100 Plays,* New York 1961, the mimeo set of acting scripts I ran off and sent around.

Graphis §27 (Drama for Rubber Stamp and Tragedians, Spring 1959) is an abstract expressionistic layering of impressions of a set of rubber stamps made up from my own musical handwriting of the standard symbols—clefs, notes, pedal marks, etc. It was sent to Japan for the 1962 Sogetsu Art Center exhibition.

Graphis §28–§57 (The Fourth of July Variations) were started on July 4th, 1959, and finished in time for performance in the concert at the end of the summer given by John Cage's class at the New School for Social Research in New York. The piece was to be performed by up to 29 performers using only unconventional vocal effects. The possible variations were worked over in very great detail, including slides written in as optionals when no transition was possible, for instance. The score was *either* sent to Japan or bought by Mary Bauermeister at the auction. I would like very much to know where it might be, and would welcome clues from readers.

Graphis §58–§63 are blank structures, printed in *100 Plays* (see Graphis 26). They were done in 1959, using French curves which I still have, then traced onto mimeo stencils. §62 was done in Cologne in November 1962.

ing it by licking it shut. III holding it up.

V

2602–2608 (6 seconds); V standing and silent.

2608–2700 (1 minute, 32 seconds); V saying, *p*, "Ah."

IV

2619–2700 (1 minute, 21 seconds); IV saying, *pp*, "Yes you do."

SCENE TWENTY-FOUR—2626–2639
1 Slide in Focus

ALL AS IN SCENE TWENTY-THREE.

SCENE TWENTY-FIVE—2639–2700
1 Slide in Focus

II

2654–2694 (40 seconds); II saying, *f*, "Open-divided."

2694–2700 (6 seconds); II standing and silent.

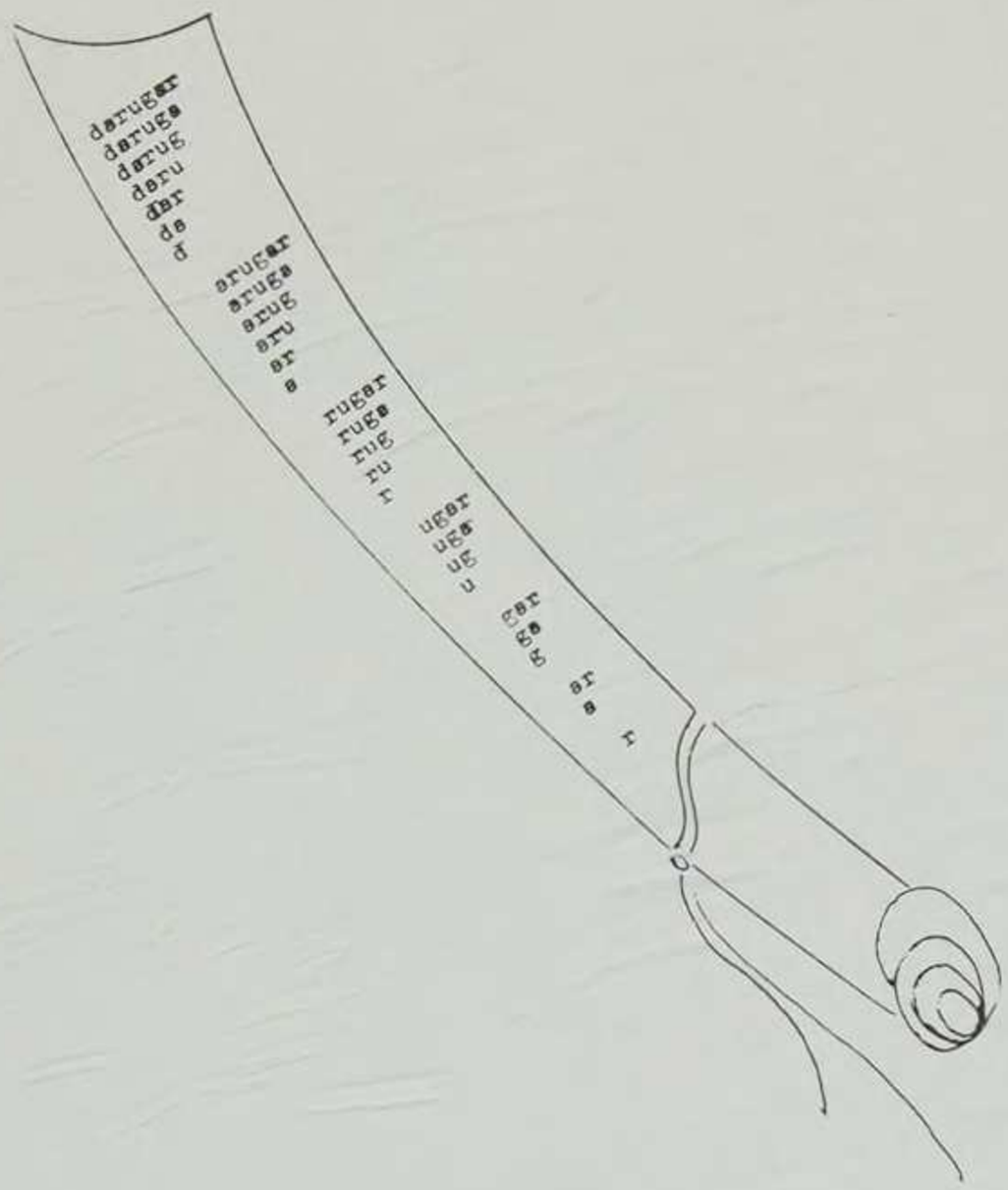
END OF ACT

II, NOTES

—Saint Joan is holding a pen or pencil in one hand and a spoon in the other at the end of the act. It is not specified what becomes of the note which she has written.

—"Simultaneous" indicates simultaneous speech and action.

—Indeterminate: whether or not I carries a throwing cup around with her between times



Tamerlane's Darugar and Timurtas's Silence

On a blackboard or poster all the combinations of letters are written in the word "Darugar!" which do not involve changing the order of the letters (i.e., "aru," "arug," and "ugar" but not "ragu," "arg," etc. which would reverse the order or skip a letter). The participants yell, speak, yodel, sing, whisper and gasp these combinations as long as desired in any way that suggests a process of listening as well as making sounds.

New York
January 1968

Notes on the Graphis Series

Graphis §64 (Roadmap Music, October 1959) was a series of roadmap color separations given to me by Al Hansen, which I had contact-printed, then worked out for performance, which never materialized. Since each weight of each color was on a different layer, I felt a normal music paper grid would be an appropriate overlay to make performance feasible. We premiered the piece with unorthodox instruments (for which it was not conceived) at a dinner of the New York Audiovisual Society, the same at which Hansen's first multi-projector piece was done. The piece and its formula were then given to Hansen.

Graphis §65–§71 (Timed Notations) were drawn at the same time I was working on the textual realization of *Saint Joan at Beaurevoir,* as a relief from the cramped formality of using a ruler, throwing dice and typing. Each is intended to be performed at a specific time of day or of life, in the manner of certain Indian ragas (only more so). I must have the notations somewhere or other: they may be misfiled, along with §58–§63, since two of them, §65 and §71, are in *100 Plays,* the last without its accompanying texts, which are calligraphic.

§72 (Process Notation) is only indirectly a Graphis, since it is actually a method of reading the movements of the body, in the format to which I have committed it, and my notation was to be a body, which I would then commit to be read. The sequence is determined by starting at the feet and rising to the head for a prescribed duration. Volume is deter-

when she is playing chess, how she reacts to there being no response when she greets people, and how she keeps out of the way of other chess players.

—VI notices the chessboard in 0000–0003 or in 0003–0186.

—VI stands at the end of 0351–0412, or in 0412–1069.

Act Three

PROLOGUE—0120–0000—DARKNESS

Saint Joan entering with a taper and lighting the nearest candle. Saint Joan crossing the stage and lighting the farther candle. Saint Joan going offstage.
Everybody following St. Joan offstage at the end of the prologue.

SCENE ONE—0000–0022
1 Slide out of Focus Lined

MUSIC
0000–0900, Music E

VI
0009–0029 (20 seconds); VI entering quietly and standing, moving his eyes, observing.

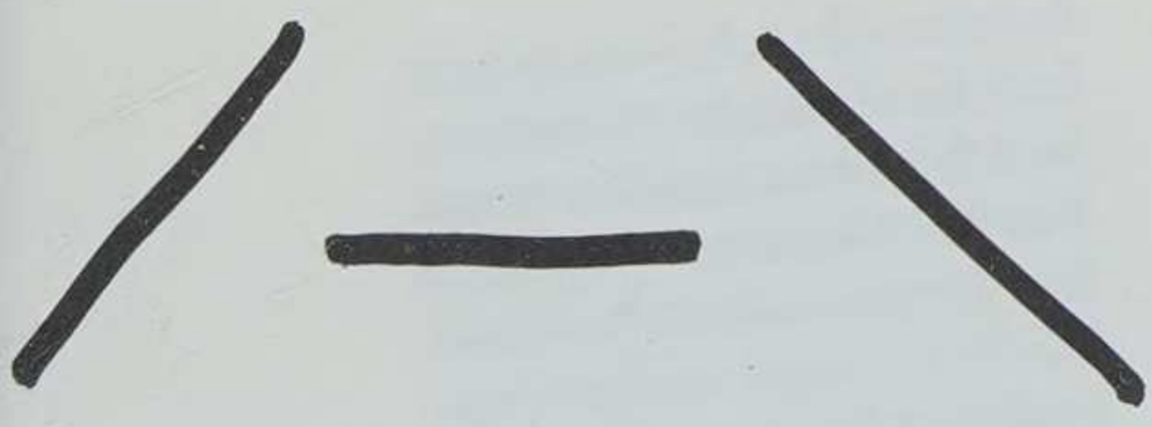
mined by the angle at which one sees the notation—if he or she is facing the performer, he or she thunders. If the notation faces away from one, one plays—in silence. Whether or not one plays at all is determined by one's interest in the portion of the notation one's eyes are scanning. Clearly this would be simplified if the notation were nude, but this was an issue I was, at that time, not raising. In a simplified version I have used this procedure for conducting a large number of pieces, by myself and others, such as Ben Patterson's Paper Music.

Graphis §73–§76 (List Notations, 1959) are the last for quite a while of the Graphis series pieces in which the nature of the handwriting was important; they consist of lists of objects. Carmen, a list poem from 1961 (included in *New Poems,* a mimeo booklet I did that year), is a non-calligraphic version of §75 of the series.

Graphis §77–§81 (1960) are objects to be used as notations, each with a sample possible use. My String Quartet No. 2 is §81, for instance, a doll's arm which I found in the street, suspended in the air with a sharp spotlight behind it, so that its shadow could be read. The original was sent to the Sogetsu Art Center (Akiyama still has it) in 1962. Fortunately, in 1966 I was walking down the same street where the original was found, and I found a second, identical to the first. So this one I still have.

Graphis §82–§87 are complex drama notations, pushing the conceptual limits of the series. All are in *100 Plays* (see

translation of a poem by pedro xisto



new york
september 1967

III

0013–0900 (14 minutes, 47 seconds); III entering as quickly as she can with grace. III standing and silent for the duration of the act. III upstage.

SCENE TWO—0022–0110
1 Slide out of Focus Lined

VI

0029–0077 (48 seconds); VI coming downstage. VI raising a flower and sniffing it. VI suddenly rushing upstage backwards with little tiny steps as if snapped with a rubber band. VI stopping at extreme upstage, not before. VI throwing the flower away sadly.

0077–0103 (26 seconds); VI holding the back of his head with his hands, raising his chin high, tilting his head back, bending over backwards gracefully a little, fanning his elbows in and out sensually.

0103–0152 (49 seconds); VI laughing. VI looking offstage. VI discovering a paper flower under something. VI enjoying the flower in any appropriate way.

SCENE THREE—0110–0179
1 Slide in Focus

VI

0152–0186 (34 seconds); VI saying, *p*, "K d(t) o(ng) d(zy) iy zh! b uh(ng)

Graphis §26). §82 has been performed hither and yon, in the U.S., Sweden and France, and was published with extensive notes in the Tulane Drama Review, Winter 1965. The original notation was done with white enamel on black polyethylene, which did not adhere well and has peeled off. What is left of it is in the attic of the building where the Something Else Press is located.

Graphis §88 is a choreographic procedure. A long (80 foot) piece of clothesline is flopped around on the stage. Dancers enter (perhaps on stilts) and follow the curves of the line, kicking it and changing it from time to time.

Graphis §89 (Geometric Design for a Drama) is a very complex drawing on graph paper, representing quantitatively all the aspects I could think of which some drama might assume.

Graphis §90–§107 (Simple Designs for a Drama, September 1961) is a series of index card notations, to be grouped in pairs ad lib during the performance, the first to determine what persona each performer (and there are any number of them) will assume, and the second what form his movement will assume, or his actions. The odd card out is "the old maid," which causes the performer to take other performers' cards.

Graphis §108–§112 (Structures for the Semidance Theater, February 1962) is a series based on strips of cloth which I called "Taffeta Landscapes," about which, visually, the less said the better. But, for instance, Matti Haim did a fine performance of several in 1962.

Different Spots to Visit

#1

mud mud mud mud mud mud
mud mud mud mud mud mud
mud mud mud mud mud mud
mud mud mud mud mud mud
mud mud mud mud mud mud
mud mud mud mud mud mud
mud mud mud mud mud mud

ey y(g') uh(ng) eh ee(r) e(r) g'(y)
ee n a(ng) g'(y) sh ay ee(r) sh! eu f
ee(r) l *eh* s(sh) ng ch *ee*(r) n(y) d u y
u s r(kh) k a(ng) *ay* ih n eu s th ee(r)
k t th e(r) th(y) k(tsh) rkh' h f zh
ay ow *ah* rd zh! a(ng) *ay* Q' ch f o(ng)
ah(ng) khl oh d(zy) ah ay 'l zh! uh
ow n th(y) iy sh o dth(z) d(zy) ch z
m ng ow o uh sh(y) o y h sh b 'l s
y(g') k(tsh)."

SCENE FOUR—0179–0277
1 Slide in Focus

VI

0186–0234 (48 seconds); VI sitting down. VI discovering the backs of his hands, then the fronts of his hands, repeatedly and in any order any number of times, but always with surprise. VI standing up.

0234–0250 (16 seconds); VI crossing the stage diagonally, saying, *p,* "God? With any." VI going out.

0250–0900 (10 minutes, 50 seconds); VI being offstage.

SCENE FIVE—0277–0463
1 Slide in Focus

ALL BUT III OFFSTAGE, III STANDING AND SILENT.

SCENE SIX—0463–0641
1 Slide in Focus

#2

mudlmudlmudlmudlmudlmudlmudl
mudlmudlmudlmudlmudlmudlmudl
mudlmudlmudlmudlmudlmudlmudl
mudlmudlmudlmudlmudlmudlmudl
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mudlmudlmudlmudlmudlmudlmudl

Graphis §131

II

0514–0583 (1 minute, 9 seconds); II entering with a tape recorder. II setting the tape recorder up. II connecting a microphone into the tape recorder. II turning the tape recorder and its monitor on. II delighted by the feedback, which he turns up as loud as possible.

0583–0900 (5 minutes, 17 seconds); II making patterns with the feedback by moving the microphone in patterns: II not making tonal patterns in any way. II getting out of the way if anyone else needs the machine. II standing and silent whenever there is no feedback. II active, moving in patterns with the microphone whenever there is feedback.

SCENE SEVEN—0641–0651
1 Slide in Focus

IV

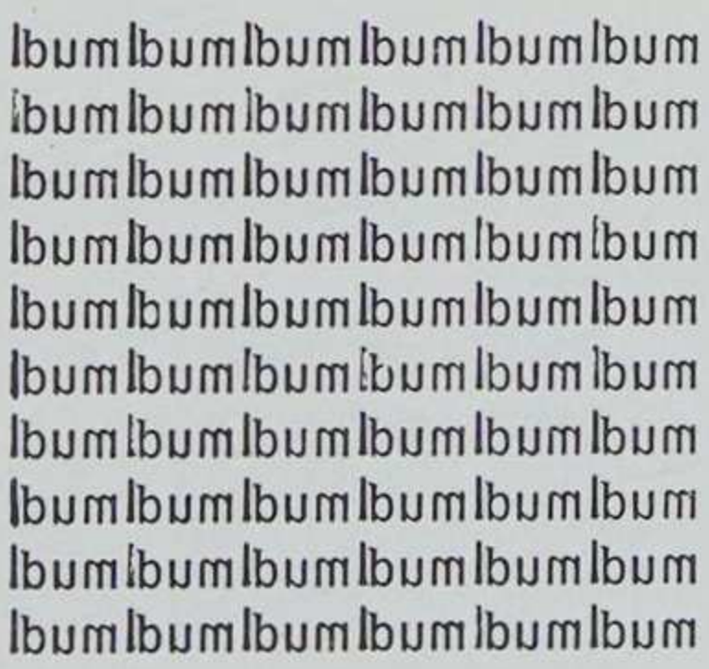
0643–0651 (8 seconds); IV entering to the tape recorder and turning it on to play.

SCENE EIGHT—0651–0706
1 Slide in Focus

IV

0651–0669 (18 seconds); IV waiting. IV stopping the tape recorder. IV changing the tape. IV turning it on again. IV rushing offstage.

#3



Graphis §113 (Politico Music, April 1962) is a drawing of Fidel Castro, twenty by thirty feet. The performers move along the lines of the drawing without comment, in slow file.

Graphis §114–§116 (Notations for Cinema and Brass, late 1961) is a set of drawings for performers to follow individually, either operating motion-picture projectors or playing brass instruments, cueing them in density, intensity, speed, on or off.

Graphis §117 (Sample) was made up because the shape of the lecture podium at Wiesbaden, Germany, where the first big Fluxus Festival took place, and where a performance of Graphis §82 was supposed to happen, made the performance an impossibility. So a new sampling (hence the title) was made of the ideas in §82, which was published in *Jefferson's Birthday*.

Graphis §118 is a simple, geometrical drawing, along the lines of which the performers travel with tiny tiny steps, diverging and then re-converging into a jam-up. No original manuscript or sketch ever existed—it was drawn on the floor of a giant baroque theater stage in Copenhagen in November 1962.

Graphis §119 is a series of surprinted squares, and goes with—

Graphis §120, which is a series of surprinted circles. Together they form a duet in parallel movements.

Graphis §121–§130 are silhouettes of 19th Century composers on graph paper, intended to provide a structure for per-

0669–0694 (25 seconds); IV waiting. IV rushing onstage. IV stopping the tape recorder. IV changing the tape. IV starting the tape recorder. IV standing and silent. IV rushing offstage with the old tape.

0694–0759 (1 minute, 5 seconds); IV waiting. IV rushing onstage. IV stopping the tape recorder. IV changing the tape. IV starting the tape recorder. IV standing and silent. IV rushing offstage with the old tape.

SCENE NINE—0106–0729
1 Slide in Focus

V

0721–0766 (45 seconds); V entering, delighted and childlike. V stopping, seeing an invisible automobile accident.

SCENE TEN—0724–0852
1 Slide in Focus

IV

0759–???? (?? seconds); IV waiting. IV rushing onstage. IV stopping the tape recorder. IV changing the tape. IV starting the tape recorder. IV standing and silent. IV rushing offstage with the old tape. IV doing everything as rapidly as possible. IV offstage for the remainder of the act.

V

0766–0806 (40 seconds); V going to the tape recorder and playing a new tape. V saying, *fff,* "Will you have a peanut, oh . . ." V stopping the tape.

formance and yet evoke the specific composer.

Graphis §131 was performed for Charlotte Moorman's New York Festival of the Avant-Garde at Judson Hall in the summer of 1965, and consists of converging arrows, thus forming a counterpart to Graphis §4. A choreographic interpretation appears elsewhere in this book.

Graphis §132–§133 (Autumn 1965) is a series based on drawings similar to some of the experimental notations used in some 1959 piano pieces I never finished. Each is made axially symmetrical

continued after Some Graphis Mirrors

Some Graphis Mirrors

1. Use any available equipment, along with the notations of Graphis 131, 132 and/or 133, these last two in any of the given forms.

2. Actions are all derived from the image given in Graphis 131. Consider all possible speeds and implications, projections onto characters, etc.

3. Spoken materials, characterizations, styles, locales, etc., are all derived either from Graphis 132 or Graphis 133. Do not use this material exhaustively.

New York
July 1967

0806–0865 (59 seconds); V holding the back of her head with her hands, raising her chin high, tilting her head back, bending over backwards gracefully a little, fanning her elbows in and out slowly and sensually.

SCENE ELEVEN—0852–0900

1 Slide in Focus

V

0865–0885 (20 seconds); V coming downstage. V raising a flower to sniff it. V suddenly rushing upstage backwards with little tiny steps as if snapped with a rubber band. V stopping at extreme upstage, not before. V throwing away the flower sadly.

0885–0900 (15 seconds); V standing still and silent, moving only her eyes observing.

SAINT JOAN

0892–0900 (8 seconds); Saint Joan entering.

END OF ACT

III, NOTES

—There are a few indeterminate elements in this act which should be resolved before the performance. Where does VI's flower at 0029 come from? How, generally, do the tapes and flowers get on stage? Are they there before the act begins?

—When working with the tape recorder, it is important that II not reveal that he knows who will touch it.

In Consideration of Our One Earth

i

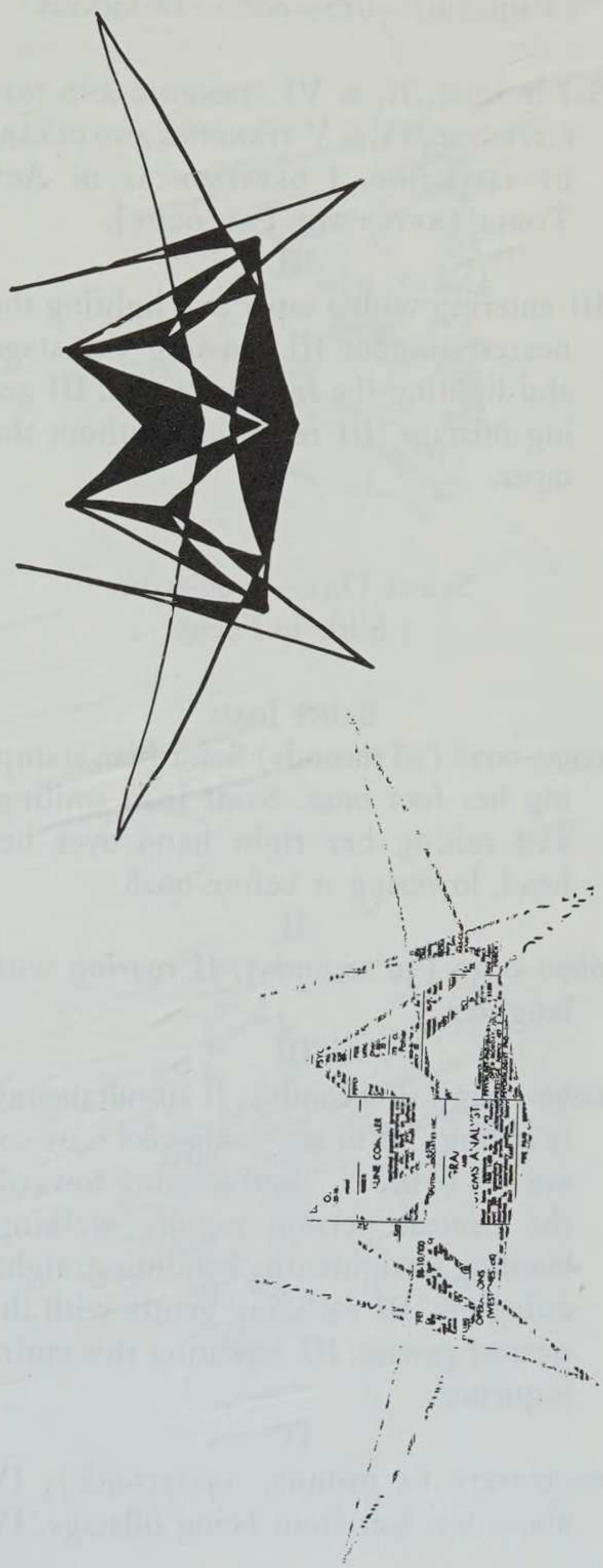
For they were all heroes, and you are all
cruel ones.
Neither dogmatize nor sparkle, for they
are no heroes.
Sulk slowly, proud earth, lest neither ex-
terminate nor become breathless, for
we were no profiteers.
Help free the crushed risers,
Sulk with rage, sweet bastard,
"Go graciously, sweet craft unionist,
that—
Yes.

Help free the thankless risers,
Tomorrow.

ii

Come solemnly, vicious earth,
Neither dogmatize nor pull down, for we
are no ghosts?
Come solemnly, vicious earth,
Neither dogmatize nor pull down, for we
are no ghosts.
Neither ache nor dissect, for you were no
profiteer?
Neither marry nor become breathless, for
we are no messengers.
Neither wed nor run out of breath, for
we are without messages.

Some Graphis Mirrors



Act Four

PROLOGUE—0120–0000—DARKNESS

SAINT JOAN, II, & VI STANDING AND NOT LISTENING, IV & V STANDING AND CLEARLY LISTENING. I OFFSTAGE AS IN ACT THREE [AFTER THE PROLOGUE].

III

III entering with a taper and lighting the nearest candle. III crossing the stage and lighting the farther candle. III going offstage. III returning without the taper.

SCENE ONE—0000–0101

1 Slide in Focus

SAINT JOAN

0000–0028 (28 seconds) Saint Joan stamping her foot once. Saint Joan smiling, and raising her right hand over her head, lowering it before 0028.

II

0000–0030 (30 seconds); II roaring with laughter.

III

0000–0045 (45 seconds); II simultaneously saying, "Will ten non an col o iw cor vos res te bel ei," and moving towards the nearest person, rapidly walking, bending straightening bending straightening etc. III colliding gently with the nearest person. III repeating this entire sequence.

IV

0000–0075 (1 minute, 15 seconds); IV about ten feet from being offstage. IV

East of the bedroom, a close goddess.
Goddess close a, bedroom the of East.
"Push the thankless poor ones,"
Come graciously, trite son,—
The Advisor: "East of the cataract, a close
abbot.

Don't curse the crushed blood,
For you are singly printers, and we
are all heroes?
East of the triangle, a cold goddess.
Neither exterminate nor become
breathless, for you are no cruel one.
Neither marry nor dissect, for they
are no heroes.
For you were all profiteers, and we
are singly printers.

Yes."

Indeed.
Neither dogmatize nor assault, for they
were no messengers.
For you are all messengers, and we are all
cruel ones.
For they are all ghosts, and we were all
heroes.

Tomorrow.

iii

Dart graciously, trite earth,
Move swiftly but in a generous spirit,
silly old world,
East, the robber, a reactionary goddess.
Neither marry nor dissect, for we were no
ghosts.
Neither exterminate nor become breath-
less, for you were no hero.

Yes.



going offstage, very slowly, at about eight inches every three seconds. IV extending a foot towards offstage, but sliding it back almost to where it was before he places his weight on it. IV then doing the same with the other foot. IV saying, *fff,* while he goes out, "Must the same Omnipotency b . . .?" IV offstage.

V

0000–0040 (40 seconds); V standing and silent. V about ten feet from offstage.

VI

0000–0008 (8 seconds); VI leaping as high as possible, then taking two very overextended steps.

0008–0011 (3 seconds); VI standing and silent.

Music

0008–0052 (44 seconds); Play Music G.

VI

0011–0070 (59 seconds); VI stepping backwards in any direction, stopping and saying, "Odd mug light. Three halibut why a the in all. 55.8 well heavenwards. When like a moo. If I had. Whenever at her birthday party. What a running. Moses in his underpants. Yes. My uncle salvation is. The end page 365. Gidget pose. Merry halibut. If two flax production following the pelleate. Purple will jump. Late Sung add two parsely robot. Ambitious squamules angry worm. Is less than the sum my motor. Fred ink. General

grass

g

gw

grw

grow

groow

june 1967

In Consideration . . .

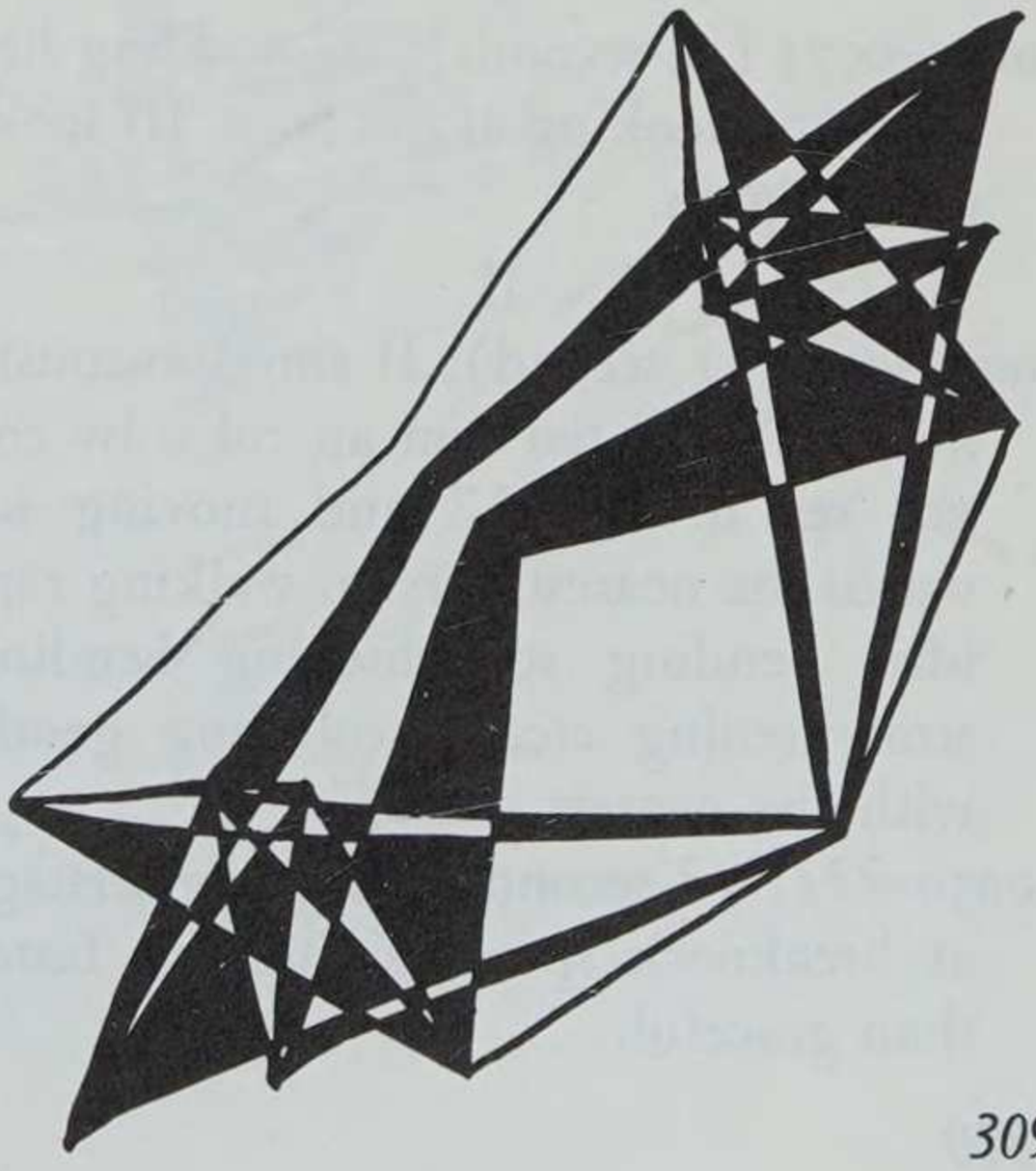
Yes.

The Abbess: "Rise with rage, trite son,
lest you forget the pulsing hurts.
West, the cataract: a risible abbott.
Neither dogmatize nor assault, for
we were no ghosts.
Sulk slowly, sweet bastard,
Help free the crushed hurts,
West of the microbe: a cold
principle.
West, a robber: a close principle?
Neither weigh down nor sparkle,
for you are no hero."

The Pale One: "Go solemnly, my bastard,
Neither dogmatize nor take root,
for they are no cruel ones?
Rise with rage, dear craft unionist,
Help free the crushed hurts,
Push the thankless hurts,
Dart graciously, sweet son,
Neither rebuff nor pull down, for
they are no messengers.
For you are singly profiteers, and
you were singly heroes.
Forget the pulsing marrow,
Neither marry nor take root, for
you were no cruel one.
Neither rebuff nor become breath-
less, for you were no messenger.
East, a triangle, an artless goddess.
Northbound, starboard, a three-
sided figure, an ingenuous female
deity.
Neither dogmatize nor assault, for
you were no ghost.
For we are singly messengers, and
you were singly messengers,

Notes on the Graphis Series





Electric neurosis. Their wives' sexual ends at the 55.6% dolly caravan. Gertrude mushmellons buying pigeons. Fried. Our Vitamin A concentrate. Whirling emulsifiers. Scrabble taragon in the shade was a be whipping. Blue, how do you do."

SAINT JOAN

0028–0051 (23 seconds) Saint Joan crossing upstage.

V

0029–0070 (41 seconds); V going offstage very slowly at about one foot every four seconds. V extending a foot towards offstage, but sliding it back almost to where it was before she places her weight on it. V then doing the same with the other foot. V saying, *fff*, "Must the same Omnipotency b . . ." V offstage.

II

0030–0049 (19 seconds); II saying, *fff*, "Hello."

III

0045–0074 (29 seconds); III nodding her head and looking at the floor. III looking up again.

II

0049–0050 (1 second); II simultaneously saying, "Will ten non an col o iw cor vos res te bel ei," and moving towards the nearest person, walking rapidly, bending straightening bending straightening etc. II colliding gently with the nearest person.

0050–???? (? seconds); II going offstage at breakneck speed, a little bit faster than graceful.

In Consideration . . .

Neither ache nor dissect, for they are no heroes.
Neither ache nor dissect, for they are no heroes.
Do not suffer unpleasant pains over it and do not take things apart, because they are not very brave.
Yes.

For you were all messengers, and you are all printers.
For we were all cruel ones, and they are all profiteers.
East, the bedroom: a reactionary goddess.
For you are all heroes, and you are singly messengers.

Forget the crushed marrow,
Neither ache nor dissect, for they are no printers.

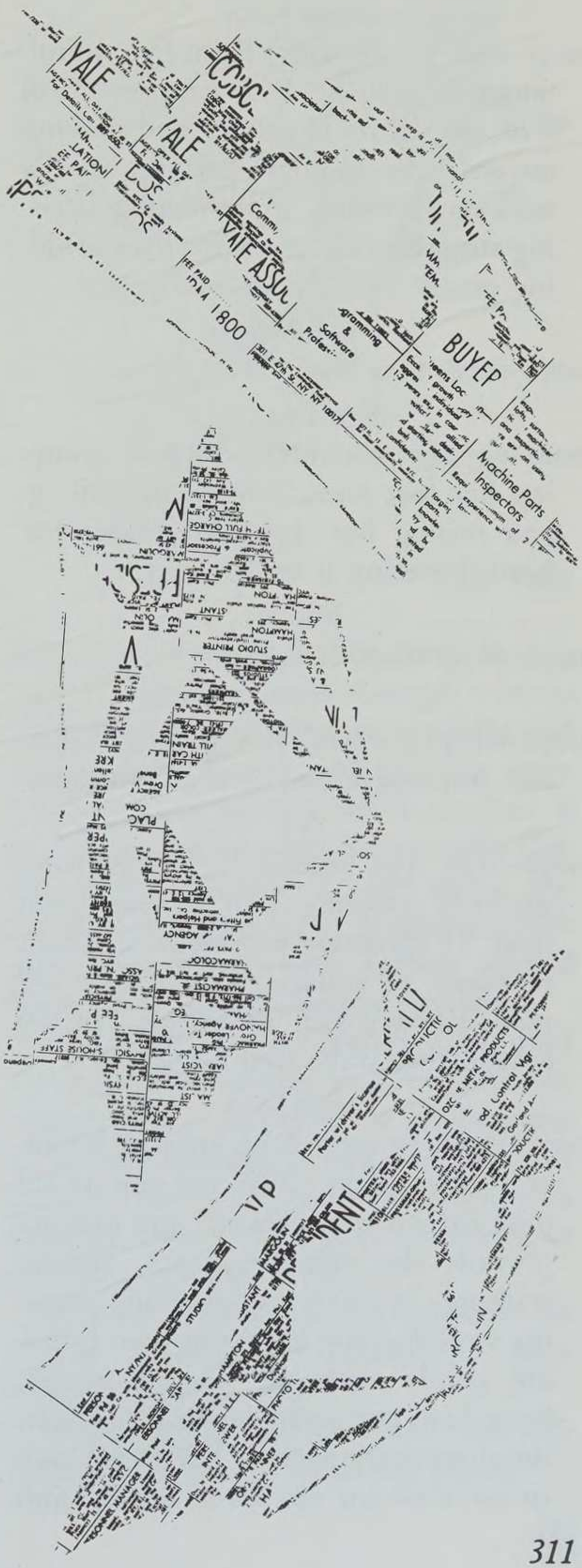
Tomorrow.

iv

Tomorrow.

Somewhere Else
Summer 1964

Notes on the Graphis Series



SAINT JOAN

0051–0061 (10 seconds) Saint Joan simultaneously saying, "Will ten non an col o iw cor vos res te bel ei," and moving towards the nearest person, rapidly walking, bending straightening bending straightening etc. Saint Joan colliding gently with the nearest person.

MUSIC

0052–0070: Play Music H.

SAINT JOAN

0061–0071 (10 seconds) Saint Joan stamping her foot once. Saint Joan smiling, and raising her right hand over her head, lowering it before 0071.

MUSIC

0070–0075: Play Music G.

V

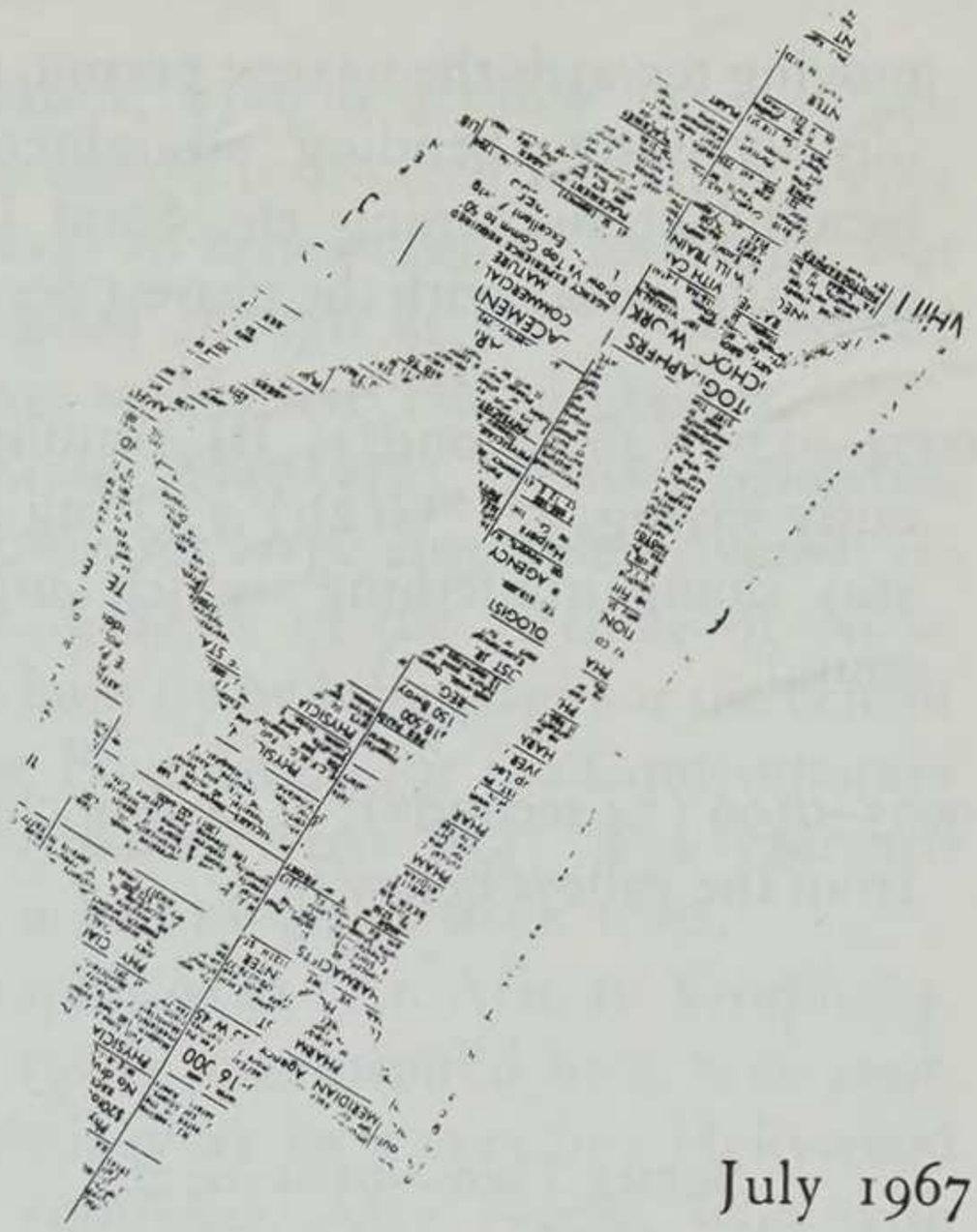
0070–0075 (5 seconds); V making a difficult, impressive, and acrobatic entrance.

VI

0070–0125 (55 seconds); VI growing growing growing into a very great man. VI becoming enormous. VI about to burst. VI collapsing into a fat old man. VI very sad. VI saying, "In the a following three soul Leviticus."

SAINT JOAN

0071–0106 (35 seconds) Saint Joan simultaneously saying, "Will ten non an col o iw cor vos res te bel ei," and moving towards the nearest person, rapidly walking, bending straightening bending straightening etc. Saint Joan colliding gently with the nearest person. Saint Joan beginning again. Saint Joan simultaneously saying, "Will ten non an col o iw cor vos res te bel ei," and



July 1967

and must be perceptible as such. In July 1967 I made some print-through versions using negs of the notations as masks and other negs of classified sections from newspapers as masters, which resulted in performance texts used at Franconia College in the summer of 1967 and a performance at Expo '67 in Montreal which went over rather well. I then printed these up as a Threadneedle Pamphlet.

Graphis §134 (The Towers of Yesville) was a strange drawing with many Yesses, intended as a model for a performance on a mountainside. It was made in June 1967 and destroyed (by abandonment on a street where the trucks improved it greatly) in December 1968.

Graphis §135–§137 are pile-ups for textual performance, made in June through August 1967.

Graphis §138 (Irregular Structure, July 1967) is for use by violin and piano.

moving towards the nearest person, rapidly walking, bending straightening bending straightening etc. Saint Joan colliding gently with the nearest person.

III

0074–0120 (46 seconds); III simultaneously saying, *ff,* "G(zh) y Q' ng ih," and doing something which makes sounds.

V

0075–0109 (34 seconds); V raising clouds from the valleys below her.

Scene Two—0101–0226

1 Slide out of Focus

Saint Joan

0106–0109 (3 seconds); Saint Joan standing and silent.

V

0109–0117 (8 seconds); V deeply moved. V outlining a cross with her hands. V in ecstasy. V discovering the world again. V clearly listening.

Saint Joan

0109–0112 (3 seconds); Saint Joan stepping backwards in any direction, stopping, and saying, (as much of it as she can), "Odd mug light. Three halibut bongo drum why a the in all. 55.8 well heavenwards. When like a zoo. If I had. Whenever at her birthday party. What a running. Moses in his underpants. Yes. My uncle salvation is. The end page 365. Gidget pose. Merry halibut. If two flax production following the pelleate. Purple will jump. Late

For a Child We All Lost

for Nina Kaprow

i

And the men of Judah
But behold a cry!
My beloved had a vineyard
In the midst of the land

"Surely many houses shall be desolate,
large and beautiful houses, without
inhabitant,
They have lyre and harp
Or see the work of his hands.

Their honored men are dying of hunger,
And their multitude

Woe to those who call evil good
And lo, swiftly, speedily it comes!
And if one look to the land,
Behold, darkness and distress;
And the light is darkened by its clouds.

ii

And a little child shall be full of the
Knowledge of the Lord as the waters
cover the sea
He shall not judge by the girdle of his
waist
There shall come forth his delight
And his fear shall be in the fear of the
wolf
There shall come forth the Spirit of the
Lord

Graphis §139 is a piece about which my notes read: "Sketch on Graph Paper (belongs to series with §140–§141). But isn't good enough as yet." The original belongs to Marilyn Harris-Quarez.

Graphis §140–§141 are two geometric notations for large ensemble of verbal reciters. §140 is in the Archive of Notations built up by John Cage for the benefit of the Foundation for the Contemporary Performance Arts. §141 was executed with a full range of stock texts.

Graphis §142 (An African Symphony, July 1967) was inspired by a very poor, coloristic work by a very fine Hollywood film composer, Alex North, who with huge resources and many percussionists, some using native instruments, still managed to sound more like the Stage Delicatessen than the beloved Kasongo Bar at Kindu. I used a map of Africa (ca. 1770, when Biafra was listed, though not Nigeria, as a major nation), and a diagram over it, with an appropriate system to make for a sophisticated African structure. I later heard some Kufite music from Ethiopia which sounded just about like the chamber music version of my big-ensemble piece.

Graphis §143 (Softly for Orchestra) and §144 (Wipeout for Orchestra) came along more or less together. In July 1967, as a stage toward making another work, I held up a transparent positive of a sheet of music paper I had been working on, and noticed, once again, how whatever was behind it could be treated as musical notation. Looking at the bricks of my darkroom wall through the colossal-

Sung add two parsely robot. Ambitious Squamules angry worm. In less than the sum my motor. Fred ink. General Electric neurosis. Their wives' sexual ends at the 55.6% dolly caravan. Gertrude mushmellons buying pigeons. Fried. Our Vitamin A concentrate. Whirling emulsifiers. Scrabble taragon in the shade was a be whipping. Blue, how do you do."

0112–0127 (15 seconds); Saint Joan standing and silent.

V

0117–0179 (62 minutes, 2 seconds); V standing and silent.

VI

0125–0133 (8 seconds); VI standing and silent.

Saint Joan

0127–0150 (23 seconds); Saint Joan stamping her foot once. Saint Joan smiling, and raising her right hand over her head, lowering it before 0150.

VI

0133–0147 (14 seconds); VI riding an invisible pogo stick clockwise around the stage and returning to where he was.

III

0120–???? (?? seconds); III going offstage as rapidly as she can gracefully. III being offstage for the duration of the act.

VI

0147–0175 (28 seconds); VI stamping his foot once. VI smiling. VI raising his right hand over his head, lowering it before 0175.

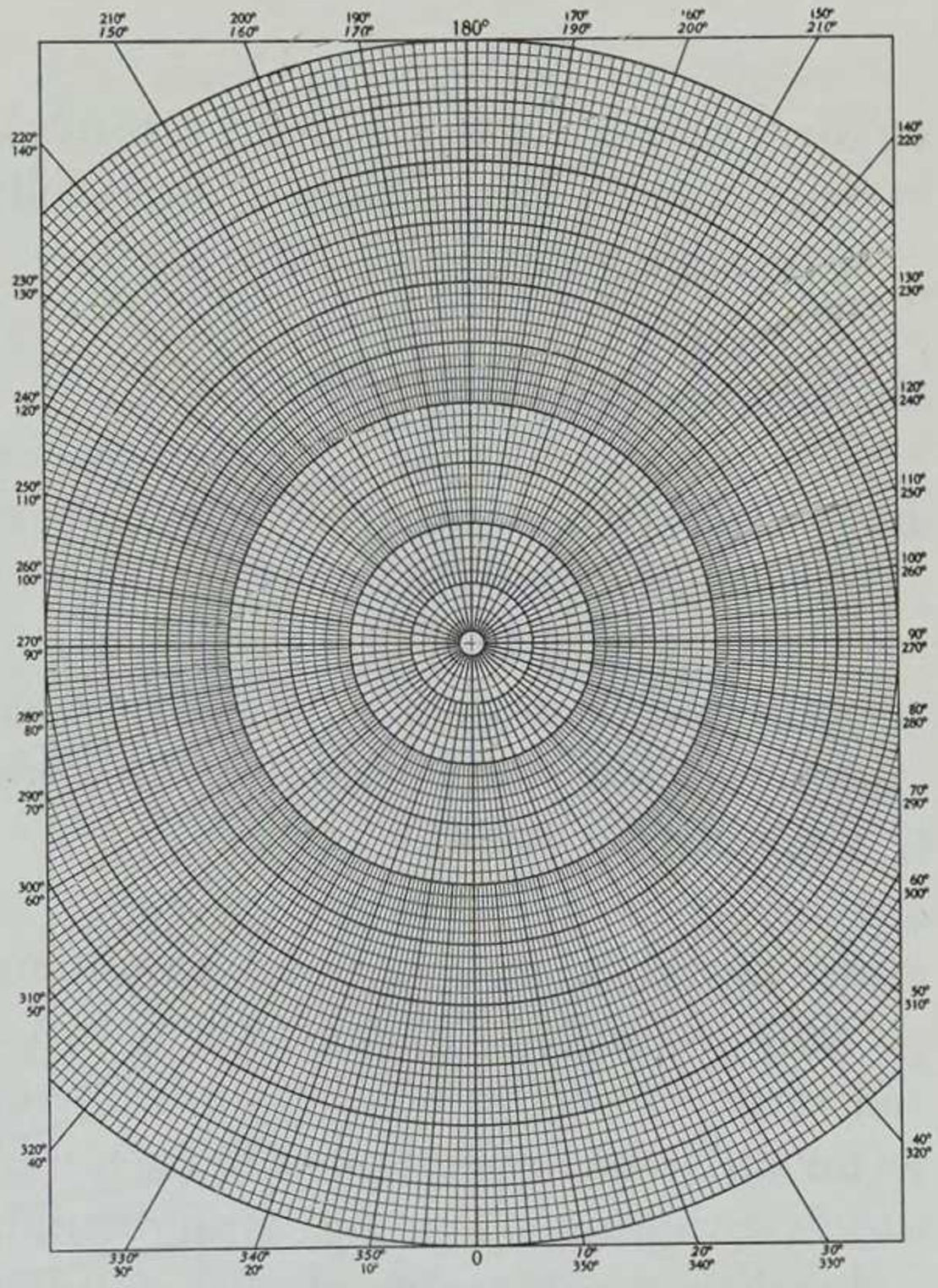
For a Child We All Lost

And a little child shall eat straw like the ox
For the earth shall feed
He shall not judge by the breadth of his lips
The wolf shall be full of the Knowledge of the Lord as the waters cover the sea

* * *

And a little child shall be full of the Knowledge of the Lord as the waters cover the sea
And a little child shall feed
The wolf shall play over the hole of an asp
The wolf shall lie down with the kid
And his eyes shall be in the fear of the calf
And his delight shall be in the equity of the kid
For the Earth shall lie down together
For the earth shall lie down with the kid
He shall not judge by the breadth of his lips
And his righteousness shall be in the equity of the lamb
The wolf shall eat straw like the ox
He shall not judge by what his eyes see
He shall not judge by the girdle of his waist
And a little child shall put his hand over the adder's den
For the earth shall lie down with the kid
For the earth shall lie down together
And a little child shall feed
And his righteousness shall be in the fear of the wolf
For the earth shall lie down together
For he shall not judge by what his ears hear

Notes on the Graphis Series



Graphis §143

orchestra (52 stave?) paper I had designed for another project, I conceived of a work (Graphis §143) based on this transparency to be very soft, always. And also I had just seen *The Endless Summer*, the surfing movie, which I loved and which suggested the idea of a Wipeout for Orchestra—purely instrumental per my music paper, but thunderously loud throughout and with a gigantic crescendo and glissando diagram behind it.

Graphis §145 was a simple diagram made for Chicago (after the style of Graphis §82) for the opening of the Museum for the Contemporary Arts, which sponsored a performance at the then-Hippy Second City. This was in October 1967.

SAINT JOAN

0150–???? (as short a time as possible); Saint Joan going offstage, as gracefully as possible.

MUSIC

0128–0211: Play Music H.

VI

0175–0184 (9 seconds); VI being very serene and silent. VI tired.

V

0179–0207 (28 seconds); V nodding her head deeply and looking at the floor. V looking up again.

VI

0184–0206 (22 seconds); VI simultaneously saying, "Will ten non an col o iw cor vos res te bel ei," and moving towards the nearest person (V), rapidly walking, bending straightening bending straightening etc. VI colliding gently with the nearest person (V). VI repeating the above if possible.

MUSIC

0211–0300, Music G.

VI

0206–0233 (27 seconds); VI crossing upstage.

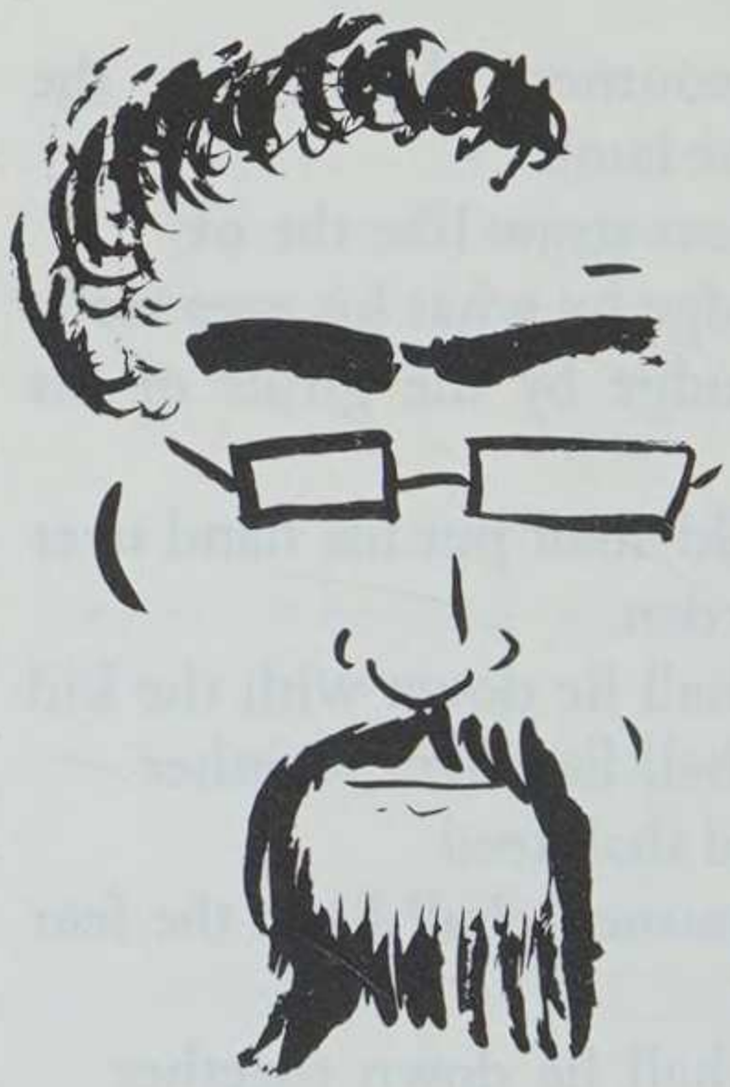
V

0207–0250 (43 seconds); V making a difficult, impressive, and acrobatic exit.

SCENE THREE—0226–0300
2 Slides in Focus

VI

0233–0250 (17 seconds); VI stamping his foot once. VI smiling. VI raising his



August 1967

For a Child We All Lost

There shall come forth a shoot from the
stump of Jesse
And a little child shall play over the hole
of an asp
The Wolf shall dwell with the lamb
And his Lord shall be in the eyes of the
lion
And a little child shall eat straw like the
ox
For the earth shall eat straw like the ox
And a little child shall play over the hole
of an asp
And his delight shall be in the equity of
the lamb
He shall not judge by the girdle of his
waist
The wolf shall be full of the Knowledge
of the Lord as the waters cover the sea

The wolf shall play over the hole of an asp
For the earth shall dwell with the lamb
There shall come forth the fear of the
Lord
There shall come forth righteousness
He shall not judge by what his eyes see
The wolf shall lie down with the kid
He shall not judge by what his eyes see
The wolf shall dwell with the lamb
The wolf shall lie down with the kid
And a little child shall feed
And his ears shall be in the fear of the lion
For the earth shall not hurt or destroy in
all my Holy Mountain

New York
June 1967

Notes on the Graphis Series

For Graphis §146 (Chair Frais—for Marilyn) the shape of a chair was traced onto a piece of the colossal music paper described in Graphis §143, to make a pun from a line in a half-French, half-English poem written by the Marilyn of so many pieces in this book. She may best be visualized by the reader as a very gracious girl who graduated Bennington, helped run the Galerie Sonnabend in Paris, knew many artists, returned to the U.S., worked for the Something Else Press, knew many artists, went back to France to get married, returned to the U.S. again, took a chemical exit from responsibilities, made us fire her, went to France again, came back alone after the May uprising, and lives in the smoke of . . . Well, to me she was the 1960s, not a bad time (in fact a rather rich one for the arts) but not a good one, at least socially. And so it isn't fair to make this book without acknowledging, Ave atque vale, Marilina.

(November 1968)

right hand over his head, lowering it before 0250.

0250–0300 (50 seconds); VI going offstage as rapidly as he can with grace. VI being offstage.

MAIN PROPS

cross
taper
two candles
large sheet of paper
toy sparkler
carburetor in twine
hat for ii
large wheel
tape recorder
ribbons
four coffee pots
two spoons
two sources of water
a four-burner electric heater
a table
five chairs
a chess set
a dice cup
a token (a painted coin for example)
two or more artificial flowers
a noisemaker
paper
pencils
envelopes
tapes
a monitor speaker
note: the tape recorder must have a microphone.

END OF SAINT JOAN AT BEAUREVOIR

New York City
December 16, 1959

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