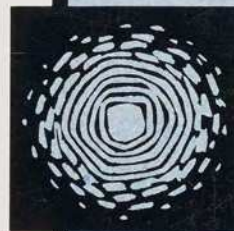


Dora Maurer
Tom Marioni
Per Kirkeby
Jaroslaw Kozlowski
Endre Tot
Nam June Paik
Peter Donath
Janos Major
Stanley Lunetta
Ken Friedman
Tony Gnazzo
Jiri Valoch
Maria Michalowska
Eva Lurati
Eugen Brikcius
Dietrich Albrecht
Wolf Vostell
Jock Reynolds
Fluxus
Zdzislaw Jurkiewicz
Stu Horn
John Paul Rhinehart
Stanley Marsh 3
Milan Knizak
Christo
Gyula Gulyas
Eric Andersen
Max Neuhaus
Victor Grauer
Image Bank
Allan Kaprow
Charles Amirkhanian
Zorka Saglova
Dick Higgins
Olaf Hanel
Joseph Beuys
Nicolas Slonimsky
Robert Filliou



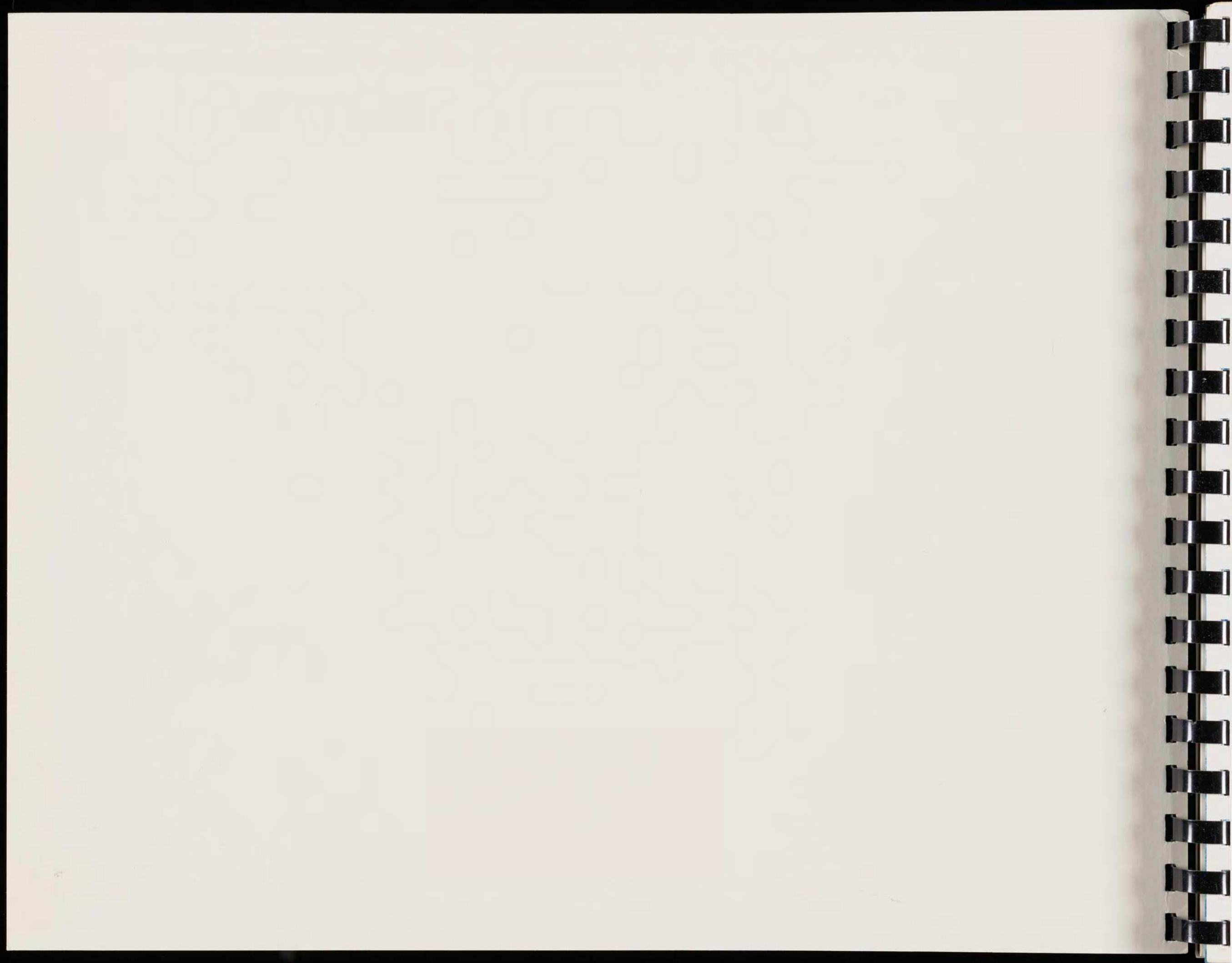
SOURCE

music of the avant garde

ISSUE NUMBER

11





EDITORIAL

We first began planning this issue of SOURCE MAGAZINE, "International Sources", in the summer of 1971.

I met Stan Lunetta in the Musical Basement of his rambling Sacramento home. Full of computers, hummers, buzzers, tweeters, telephones that play sonatas, all kinds of musical instruments both old and Lunetta-originated.

Stan serenaded me — and, on another visit, sculptor-performer Jock Reynolds — with his machines that play themselves. And every time I visit him, he brings forth a new musical device. One of my favorites is his telephone, hooked up to a box (De Daddle Dee) that substitutes everything from Dixieland to Baroque Fugue-forms in the place of a bell ringing calls in. Stanley taught it to compose, of course. De Daddle Dee and the Sound Hat are two of his Moosack Machines featured in this issue.

Our principles of editorship were manifold. We sought to gather together in this issue the most interesting sources bridging the gaps between the many arts. This issue is called *International Sources* because we tried to gather artists of the many arts who are seminal in the new ways of being and thinking that burst forth as musical and visual and tactile arts in our time.

As first gatherer of materials and guest editor, I began seeking material with a certain rationale. From the past masters of new music come the complete symphonies of Nam June Paik, never before printed in one complete opus and work by Nicholas Slonimsky, the grand old man of avant garde music.

Long on the intermedia scene, Dick Higgins might be called a past master of the new music, but as easily a poet, happenner or essayist. His contributions here speak for one side of this complex and seminal mind of the new mentality in America. Max Neuhaus, introduced to readers of SOURCE in Issue #5, returns with *Water Whistle*.

Fluxus is represented not only by its own concert sheet from a 1966 printing, but by *Fluxus* members Paik and Higgins, Per Kirkeby (spokesman for Copenhagen *Fluxus North*), Dietrich Albrecht (editor of *Reflection Press* and Co-Director of *Fluxus West* in Germany), Milan Knizak (founder of the *Aktual* movement and major spokesman for *Fluxus* in Eastern Europe), Eric Andersen (Denmark's most notorious *Fluxus*-fellow), Wolf Vostell (*Fluxus* happenner in Germany and frequent *Fluxus* activist-promoter), and Jock Reynolds (sculptor, farmer, founder of ECBS, and my companion as the only other California *Fluxus*-bruder). Robert Filliou (one of the early fathers of conceptual art, jolly asker of questions, and one of the first artists to move into telepathy) and Joseph Beuys of *Fluxus Zone West* whose life has so melded with his art that we include his reasons for not creating a new work for "International Sources" as his participation. My own work as a *Fluxus* member and a Director of *Fluxus West* naturally flavors my work with this issue of SOURCE, and the multiple-use arrangements we planned for it, but my actual contribution is that of the *New York Correspondence Weekly Breeder, Volume One*, prompted by continuing requests from NYCS members and current *Breeder* Editors for a reprint of that hard-to-find first series.

The Correspondence School of Art is here represented by its long-time advocate, "The Cleanest Man in Philadelphia",

Stu Horn, often called The Northwest Mounted Valise. Tot Endre, Hungary's leading correspondent, represents Europe's Postal Systems of Art.

Northern California, long an international source both through this magazine and through concerts, radio, and publications of all sorts, is represented by the aforementioned Lunetta, by the work of tonal terrorist Tony Gnazzo, and by Charles Amirkhanian — now coming to recognition as a genius not only of musicianship but of musical leadership as Music Director of Pacifica Radio KPFA in Berkeley.

Stanley Marsh the III is an eccentric. His Tree Harp is available for you here. His other activities are classified Top Secret, and despite attempts to present them, they will so remain until some future date.

Allan Kaprow, the gentleman and scholar who first named happenings, but now just makes "activities" is much too well known to discuss here. Tom Marioni is one of the better known conceptual sculptors of the San Francisco Bay Area. Founder of the *Museum of Conceptual Art*, he is one of those California artists whose work has begun to circulate around the world in the last year or two.

In this issue, we bring to the United States — and much of the rest of the world — the work of a number of tremendously vital Eastern European artists. These are people whom I feel deserve a much greater amount of recognition than they have yet received. They include Hungarian artists Dora Maurer, philosopher of time; Peter Donath, personality sculptor; Janos Major, theologian of the Inevitable; Gyula Gulyas, physician of geology; and the previously discussed Endre Tot. If there were a Fluxus in Hungary, these would be among its strongest members.

From Poland we have the work of calendarist Maria Michalowska and Linguistic Gymnast, Jaroslaw Kozlowsky. Zdzislaw Jurkiewicz joins us as well.

From Czechoslovakia, we have Milan Knizak, well-known in the West, as is his compatriot, Jiri Valoch.

Destined to become known are Eugen Brikcius who re-discovers an ancient principle into new aesthetics; Zorka Saglova, whose performances constituted one of the most virtuous exhibitions recently presented by Fluxus West; and Olaf Hanel, another activist from the East.

It is my feeling that Knizak's influence is very powerful in the Eastern European countries, but that the generation of artists now coming to light is making unique and original contributions of their own. I feel that there is an almost national and regional emphasis and vitality in the work of Eastern European artists — Polish art tending toward the discreet, the intellectual, the graphically vivid; Hungarian art tending toward the spiritual, refined, well-bred, born of some inner well of being; Czech art very physical, action-oriented, most resembling that powerful sensibility epitomized by the early *Aktual* and Fluxus works in Czechoslovakia. Through correspondence with many artists in those lands, I have come to feel that Fluxus philosophy has merged with a tough, regional viability to produce valuable explorations in the arts of the new sensibility.

Canada's *Image Bank* is a high energy grid-system of inter-linkage and activity that bursts forth in performance, archiving, documents, jokes, and gourmet cooking. Their

work may well be the gem of this issue, in terms of an emerging view of the world-at-90-degrees.

Christo is the artist whose work we selected for the cover, not only because of the resemblance of his *Valley Curtain* cables to the musical staff, but because of the resonance of his work in the world. Christo stands out as an artist whose objects and the gestalt that forms about them is musical of itself. He rings the world like a gong, and as a major international source in the arts, we felt it appropriate that this unique man — part of no group, partisan to no theory of aesthetics — would best represent our issue on its cover.

I wanted to use these pages to make a quick introduction of the participants of this book/magazine/exhibition/concert to you. If it seems as though I went out of my way to say something nice about everyone, it's because I have. Serving as chief editor for hundreds of Fluxus West publications, editorial staff member to a score of journals and magazines and organizer/archivist for several major exhibitions and research projects, I've seen the work of about 3,000 artists over the last 9 years. For a variety of reasons, there are works I should very much like to have included in this publication which were not possible to include. But beyond the sad omissions, I must say that I have rarely enjoyed so much a series of works for a project, nor brought together in so compact a space such a diverse and rich set of works.

It has been a great privilege to work with these musicians, artists, composers, performers . . . people. And a great delight to join Stan Lunetta as an editor of SOURCE Magazine.

KEN FRIEDMAN

* * *

This issue of SOURCE is by far the least typical of what the magazine has come to be about. When Ken Friedman said that he wanted to collaborate on an issue I said, "Sure, why not? Some new input would help." I did not, at that time, realize that the issue would have such a clear point of view.

The purely "musical" reader may, at first, be dismayed at the contents of Issue #11, in that it contains few "notes". However, if one looks at the preceding ten issues, the content of #11 is almost inevitable.

As guest editor, Ken was responsible for gathering most of the material for SOURCE #11. The contributors to this issue, with a few exceptions, are all new acquaintances to SOURCE readers. All of them are accomplished artists, but few of them could be called "composers". Their various solutions and approaches to musical expression are fascinating, and I find the works contained in this issue to be provocative, informative, and unique.

"Intermedia", "mixed media", "happenings" and all other crossings from one art form to another have been an integral part of Avant Garde music. Two of the composers in this issue are presenting technological works. Artists are presenting musical works. Time, long the exclusive territory of music, is dealt with by visual artists. The definition of music which has been stretched (as seen in earlier issues of SOURCE) to extreme length finally snaps. The works in SOURCE #11 make this point quite clearly.

STAN LUNETTA

INTERNATIONAL SOURCES: Notes on the Exhibition

International Sources is more than an issue of SOURCE Magazine. It was planned to be read and used as both a catalogue to an exhibition and as an exhibition itself.

There has been a crying need among many exhibition spaces and institutions to be able to present a good show of seminal minds in the new arts. Unfortunately, it costs a good deal to mount an exhibition, and beyond the cost of an exhibition itself, a great deal of specialized knowledge, time, and money are required just to lay the groundwork for such an undertaking.

It has been for many who would like to do so, therefore, nearly impossible to bring together a show which makes available the work of a good number of major contemporary artists from around the world, particularly artists as divergent in media and far-spread geographically as we present here. Nonetheless, an intellectual and spiritual cohesiveness appears among divergent artists of the new aesthetic, and it is this cohesiveness that makes such a presentation as desirable as it is difficult.

Since 1966, the work of Fluxus West has been to undertake a coordinated series of experimental projects in researching, interchanging, transmitting, archiving and presenting international activities in the arts, music, the dance, and allied fields of human creative behavior and philosophy. These projects have included our *International Contact List of the Arts*, begun in 1966 as a sharing of our mailing list and networks of interchange, moving through the large Canadian edition which served as the origin for FILE Magazine's *International Artists Directory*. It has been used with great success by many projects, and will hopefully appear soon in an enlarged, revised format with over 2,000 names and addresses. Another major project is the Fluxus West Archives, which together with my own collections, comprise over 20,000 documents, books, photographs, artworks, scores, publications, periodicals, etc., in the new arts and the areas of our interest. During the years between the beginning of our work and now, we have also tried dozens of formats for exhibitions and festivals, publications or any way at all to help make information and activity accessible to interested individuals.

When invited, therefore, to edit this issue of SOURCE Magazine, specifically with the understanding that we were to prepare an issue as viable in art as in music, and comprised of many as well known in visual arts as in aural arts, it seemed natural to prepare this to be an exhibition as well as a magazine. It is a lovely play on the usual nature of SOURCE, designed as a magazine of the avant-garde music, and as often as not used by visual artists. But it is a valid step forward both for SOURCE, and in formats of exhibition that work visually as well as intellectually, the one step too few "paper" exhibitions have been able to accomplish.

Since the early '60's, the Fluxus group has been a vital source of new ideas in the arts, not only of formats for thought and presentation, but of entire new media and philosophies. *Conceptual art* was first named and developed, for example, by Henry Flynt in his essays of the late '50's and early '60's entitled *Concept Art*. Dick Higgins, known as the namer and prime philosopher of *intermedia*, carried on a great deal of pioneer work, both his own and that of others, through the work of Something Else Press. In the mid-'60's, Fluxus West came into being, and perceived its work as that of applying in social contexts the earlier work of the Fluxus members, as well as carrying on its own research and representing the Fluxus group in the U.S. outside the general Mid-Atlantic region and in other areas of the world, particularly

England where *Fluxus West in England* (a.k.a. *FluxENGLANDWest*) has blossomed into a major branch of contemporary Fluxus activism. There has been a good deal of overlap between the memberships and constituencies of all these groups, the three of which are possibly now the longest-lived such groups in the world, as a free-form arts cooperative, as an avant-garde publishing house, as an active research and information/action network, and all three as focal points for interchange and flow. All have been through changes, and it is interesting that all play a part in the formation of this exhibition joined together by SOURCE Magazine, grand-daddy of the current avant-garde music journals.

By way of a research note, you will find further investigation into these three sources of deep interest if you wish a better historical background on the material presented here, and on contemporary activity in the arts and music. FLUXUS, P.O. 180, Canal Street Station, New York City, N.Y. 10013 still provides publications, including the earliest conceptual publications of events, pocket-sized exhibitions, performance pieces, etc. SOMETHING ELSE PRESS, P.O. Box 26, West Glover, Vermont 05875 maintains a large stock of well-made books from 1964 to the present, as well as imported materials, all containing the most basic work of the arts of the new mentality which are so strongly changing the scene around us today. FLUXUS WEST, 6361 Elmhurst Drive, San Diego, California 92120, continues to work in archiving and research, but now devotes its major initiative to providing lecturers, exhibitions and programs of activity for others, in keeping with its continual concern for outreach and application of aesthetic discoveries to the real world.

Rather than try to trace down every individual and activity presented in this exhibition, we offer you the three sources listed, and obviously SOURCE itself, where some research and investigation will without fail bring the curious into contact with all presented here and with much more.

This exhibition is not intended as a definitive presentation either of the arts developed in the '60's, nor of what is happening today. While some amounts of definitive material are presented here—including the first full publication of the completed symphonic work of Nam June Paik and the first major publication of collected pieces by Stu Horn—other materials are simply introductions to tremendously exciting areas of the arts that need further careful research. You will, of course, find certain key pieces in the work of several artists: previously unpublished photographs of Christo's *Valley Curtain*, of Dora Maurer's *Time Pieces*, of Milan Knizak's later work all appear here. The complete text of Wolf Vostell's *T.O.T.* is made available for the first time, and one of the Fluxus performance sheets which obviously has had so much influence on arts activity since its publication is reprinted to meet the growing demand for such material. My own *New York Correspondence School Weekly Breeder* began as a lark in 1971, and went through several changes of editorship and format to survive as a living entity since that time. Frequent requests for the long-unavailable first edition led me to select it, rather than another project more reflective of my day-to-day interests, as my own contribution here.

You can see, therefore, that while this issue is by no means a definitive exhibition, it is a carefully prepared project making available material that is either new, historic and long unavailable or seminal, a true gathering of *International Sources*.

This is not the place to try to sum up what has happened in the arts during that vital period of the '60's, culminating now in what some call the dematerialization of art, the disappearance of the object, or earth art, process art, concept art, art povera, etc. No one has yet

been able to make an accurate history, and—with the notable exception of Germano Celant's ART POVERA, and Lucy Lippard's SIX YEARS—even anthologies of certain phases of this activity have not received wide circulation. Many premature statements have been made and ill-informed books written which only serve to confuse the situation. In the last three years I have heard or seen about 10 or so statements or claims that this or that individual first named or developed *concept art* . . . in 1968, 1969, or perhaps in 1967. A bit of research will of course bring to light Henry Flunt's work of the late '50's and early '60's, documented and verifiable, and—at this moment—the earliest known use of the term *concept art*. One source gives credit to an individual for preparing the first conceptual exhibitions . . . almost a decade after it was first done. Despite the fine work of the individuals often mis-cited, and the spurious claims lodged in their names, these situations make understanding what really happened more difficult than the complex problem it already is. It's become so confusing that one major art journal goes to great lengths to publish accurate material in its news and articles section while allowing its own writers and editors to suffer contradiction by inept reviewers in the book section who quote and present the worst, rather than the best sources!

As things go, these situations will balance out as more source material and early work comes to light in the hands of careful critics and scholars. Rather than belabor the point, my one wish is that those who present and seek to "make" art history do so with an eye to truth and accurate reporting rather than the circles of profit and friendship which too often obscure clear facts. It is our purpose here to present work both new and old which we felt seminal and interesting, obviously somewhat affected by our taste and judgement, and sadly marred by a few missing works which we could not present in this format for technical reasons.

In terms of the product you hold in your hands or see before you, we faced some technical problems in creating a magazine that was also to be both catalogue and exhibition. Our designers did their best to overcome this problem, so that you may read it either way.

When deciding on the best format for exhibiting, we felt that the work should simply be prepared to allow page-for-page mounting on a wall surface. This was the simplest and most economical method of making *International Sources* available as a completed, ready-to-install exhibition.

Fluxus West has helped make it possible to make the exhibition *International Sources* available to interested institutions at little or no cost, according to the situation. If you or anyone you know is interested in presenting the exhibition, please feel free to contact SOURCE Magazine, *Fluxus West* or one of the arts organizations which will be handling the exhibition program. The exhibition is available in a simple variation on the format of the magazine and can be easily installed in a matter of hours.

I would like to thank the artists for their cooperation and participation. Special thanks are due to Dick Higgins, Klaus Groh, and Hanns-Werner Kalkmann, continual sources of information and advice. SOURCE Editor Stan Lunetta, and his staff, Kurt Bischoff and Ham Stevenson, were obviously indispensable to this exhibition. My thanks go to Kerry Marshall and Hanns Sohm for information, friendship, and encouragement, and special thanks to Diane Berendt for her support and enthusiasm.

KEN FRIEDMAN
Executive Director
Fluxus West
January 1974

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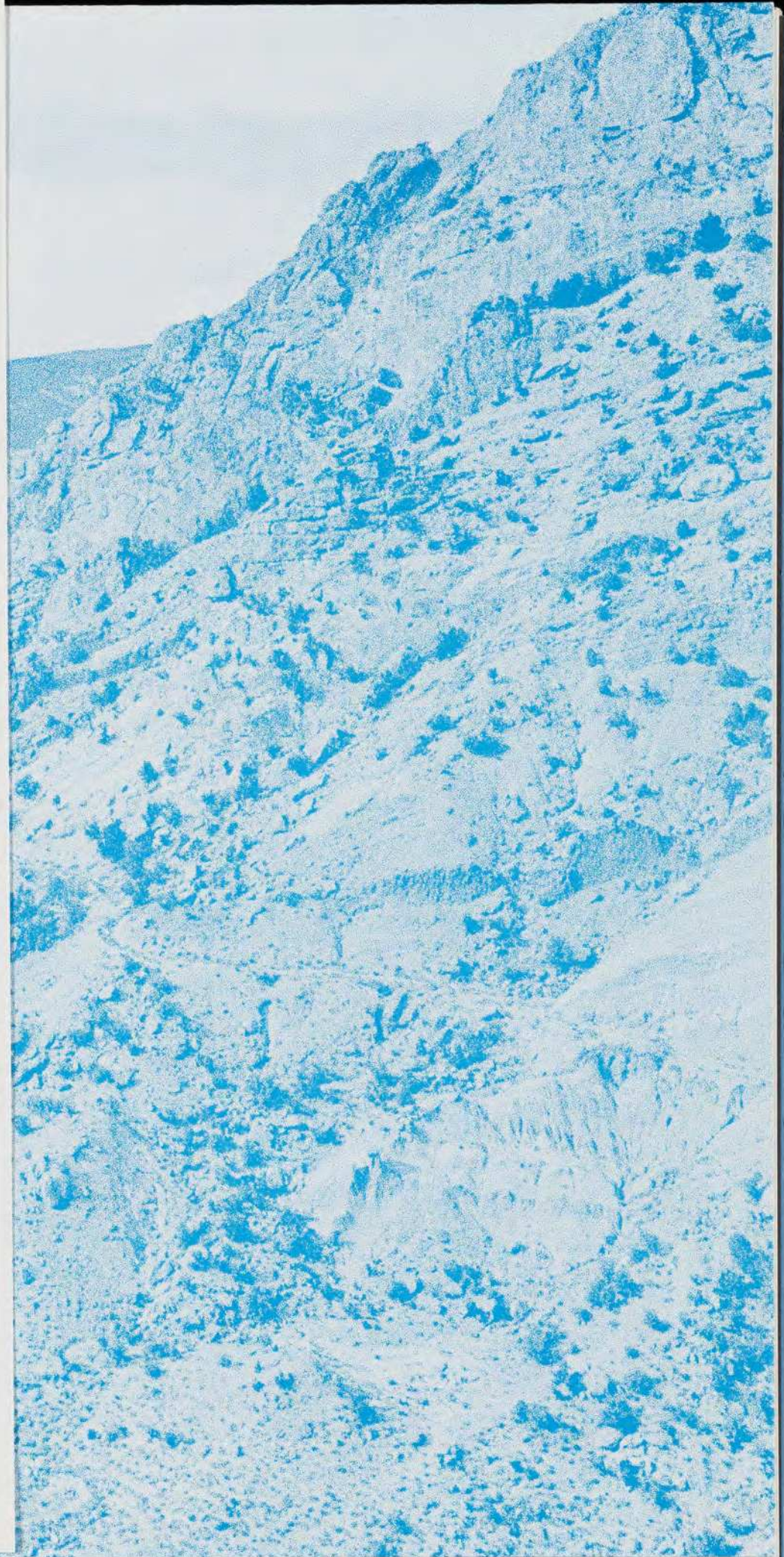
Unser Schreiben vom

Datum

Hünchdorf, 15. 2. 72

Dear Kern,

Excuse me, I had really
no second time to react
and to bring things for
your wishes. Now, and
for the next future, I think
is necessary to struggle here
only for this. Perhaps you
heard about of my dismission
through by the government,
but I play back.
Best regards from
yours Joseph Berney



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Christo completes Valley Curtain.

On August 10, 1972, in Rifle, Colorado, at 11 am, a group of 35 construction workers and 64 temporary helpers, art school, college students, and itinerant art workers tied down the last of 27 ropes that secured a 200,000 square foot orange curtain to its moorings at Rifle Gap, seven miles north of Rifle on Highway 325.

The project, by New York artist Christo, took 28 months to complete.

Some had said "it cannot be done," however it was realized in perfect team work by hardhats and longhairs. On completion Christo was carried on the shoulders of construction workers and traditionally dunked into Rifle Creek while a Denver skydiving group came sailing down the Gap on colored parachutes, cars and horses competed for the honor of first passing through the 24 foot arched opening in the curtain.

On October 10, 1971, when the ill-fated Curtain hung in shreds, Christo vowed to finish his project, and 10 months later he made good on this promise. The 1972 Valley Curtain was designed by Unipolycon, Lynn, Mass., and the Ken R. White Company of Denver. It was built by A and H Builders of Boulder and Thornton, Colo., under the site supervision of Henry B. Leininger, with Universal Steel Erectors of Denver, as sub-contractors. Dr. Ernest Harris, senior staff engineer, and Delbert Sutton, field engineer for Ken R. White, redesigned the Curtain's suspension system, slope anchors were reinforced, some were added and others were abandoned.

The main anchorages and the 4 supporting cables were used as planned and completed last year. The number of connections between the 4 main and the upper secondary cable, to which the Curtain was laced, had been expanded from seven to eleven. Design failures prevented the completion of the Curtain in 1971. To avoid a recurrence of ripping and snagging the bottom and excessive billowing in the wind, the 1972 Curtain was designed by Unipolycon partners D. Zagoroff and J. Thomson, and also made of woven polyamide made by J. P. Stevens and fabricated by Pioneer Systems of Columbia, Miss., with a tighter fit and tailored to the Valley's contour. By suspending it at a width of 1,313 feet and a height curving from 365 feet at each end to 180 feet at the center, the Curtain remained clear of the slopes and the Valley bottom. Instead of using a steel cable running through a channel in the slope and bottom anchors, the present Curtain had been laced to a three inch dacron rope from which control and tie-down lines, three-eighth, one-half and three-quarter inches in diameter, run to the 27 anchors. A ten foot skirt attached to the Curtain visually completes the area between the thimbles and the ground. An outer cocoon was put around the fully fitted Curtain for protection in transit and at the time of its raising into position. An inner cocoon, integral to the Curtain, provided added insurance against a premature unfurling. Both cocoons caused delays in the Curtain's release but added suspense to an event watched by hundreds.

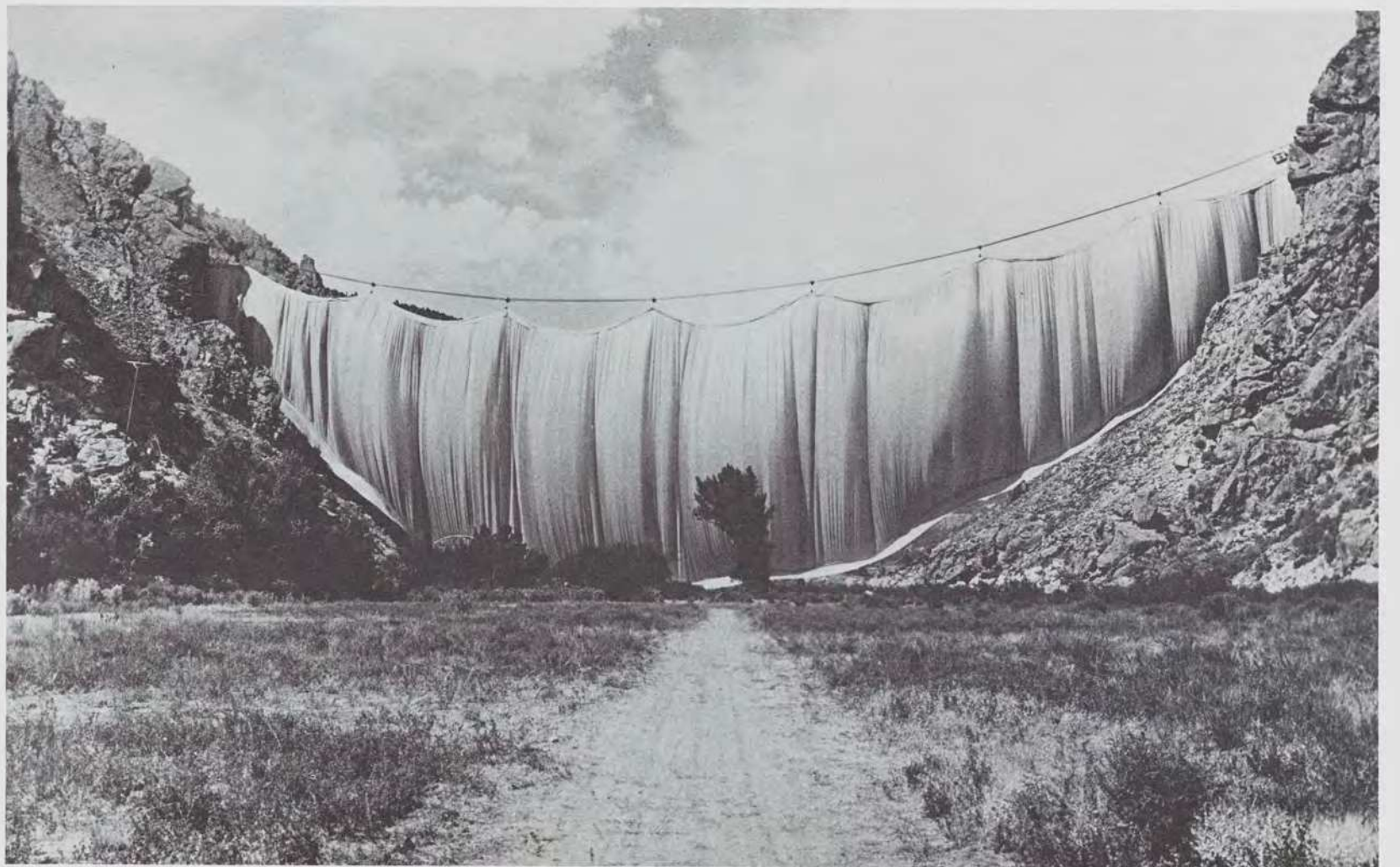
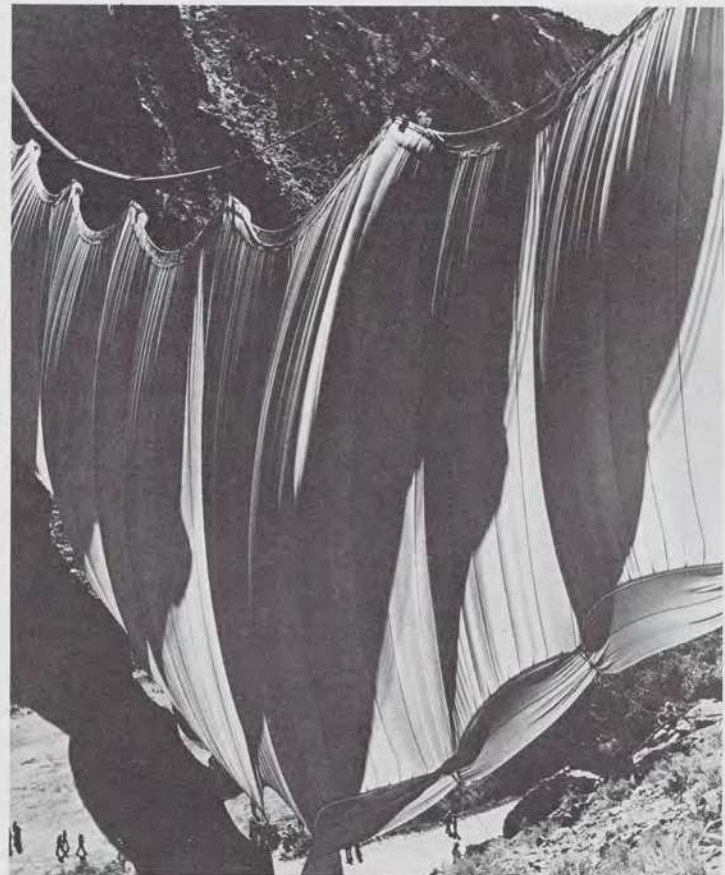
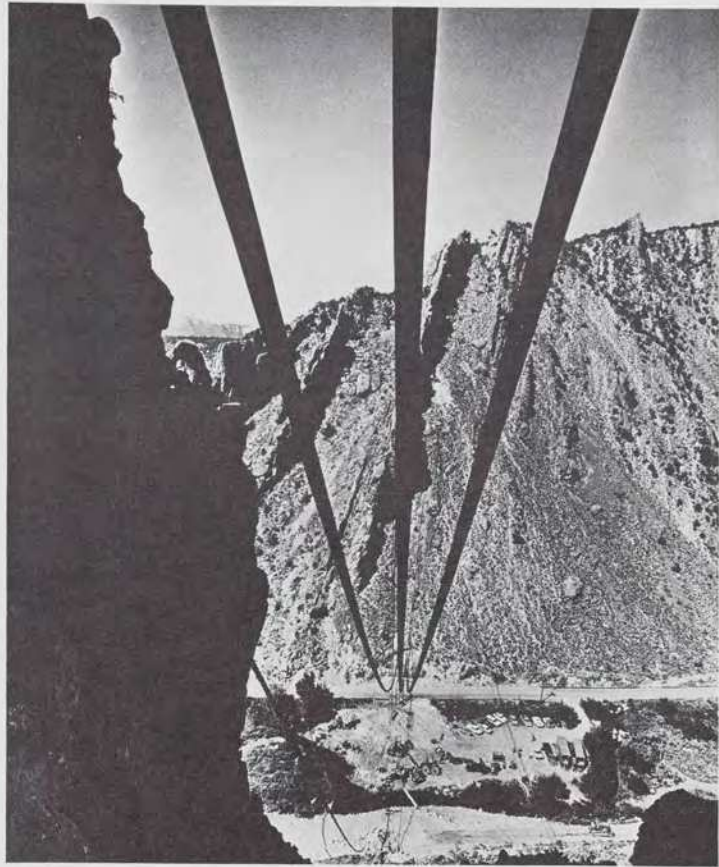
On August 11, 28 hours after the successful completion of the Valley Curtain project, a gale estimated in excess of 60 mph. made it necessary to start the removal procedure.

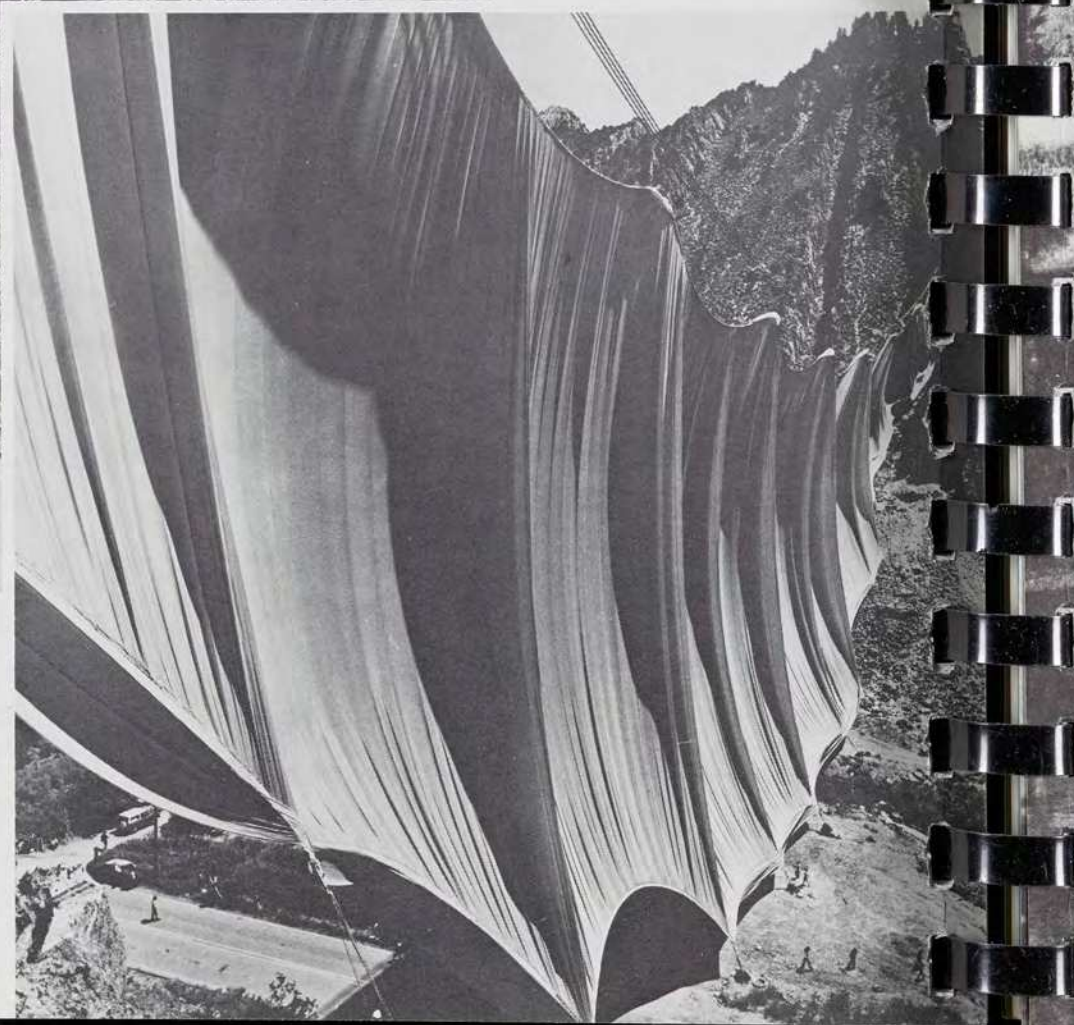
Rifle, Colorado, August 16, 1972.

For further information: Christo, Rifle 303-625-2220, and 625-1750

New York 212-966-4437



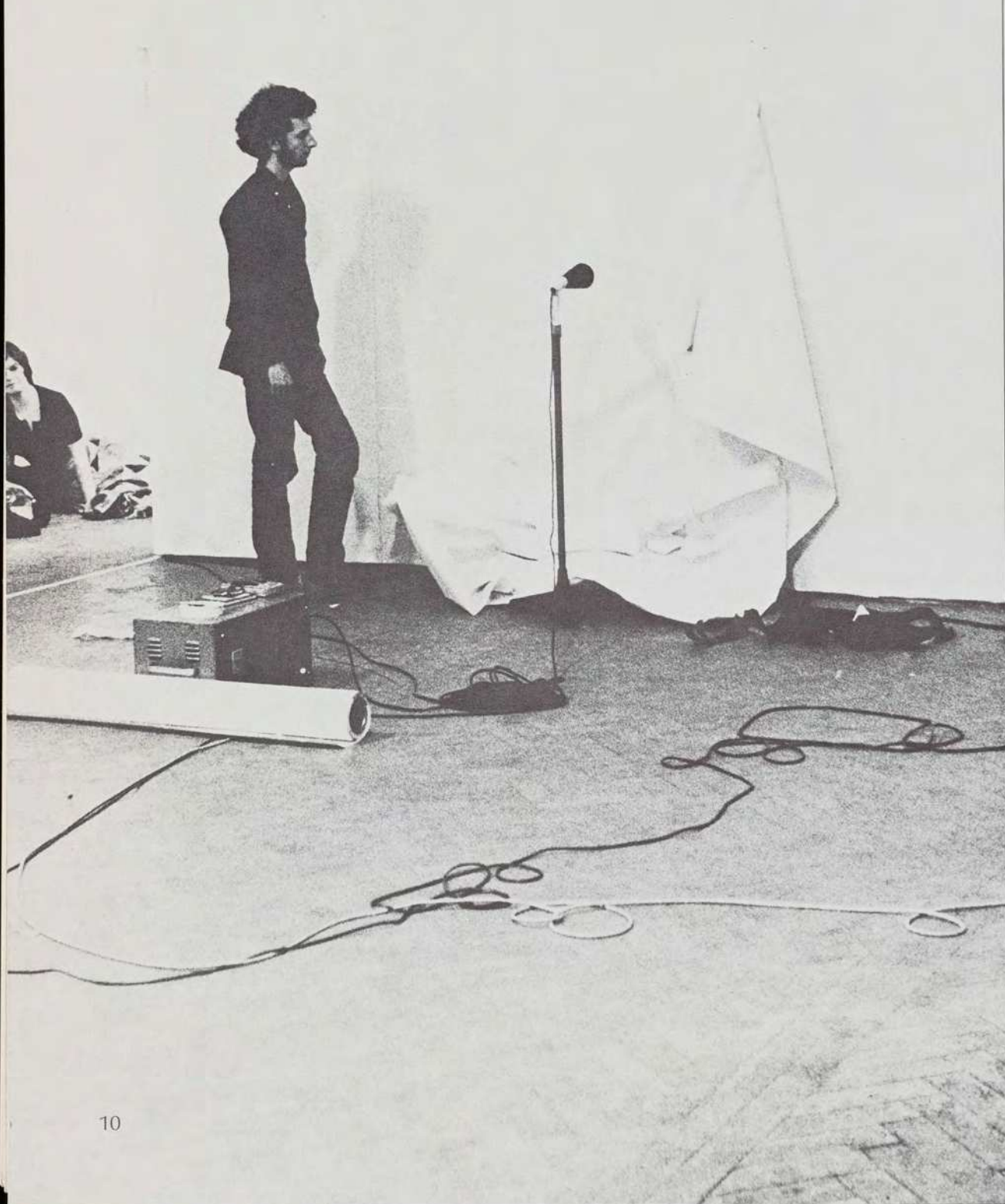




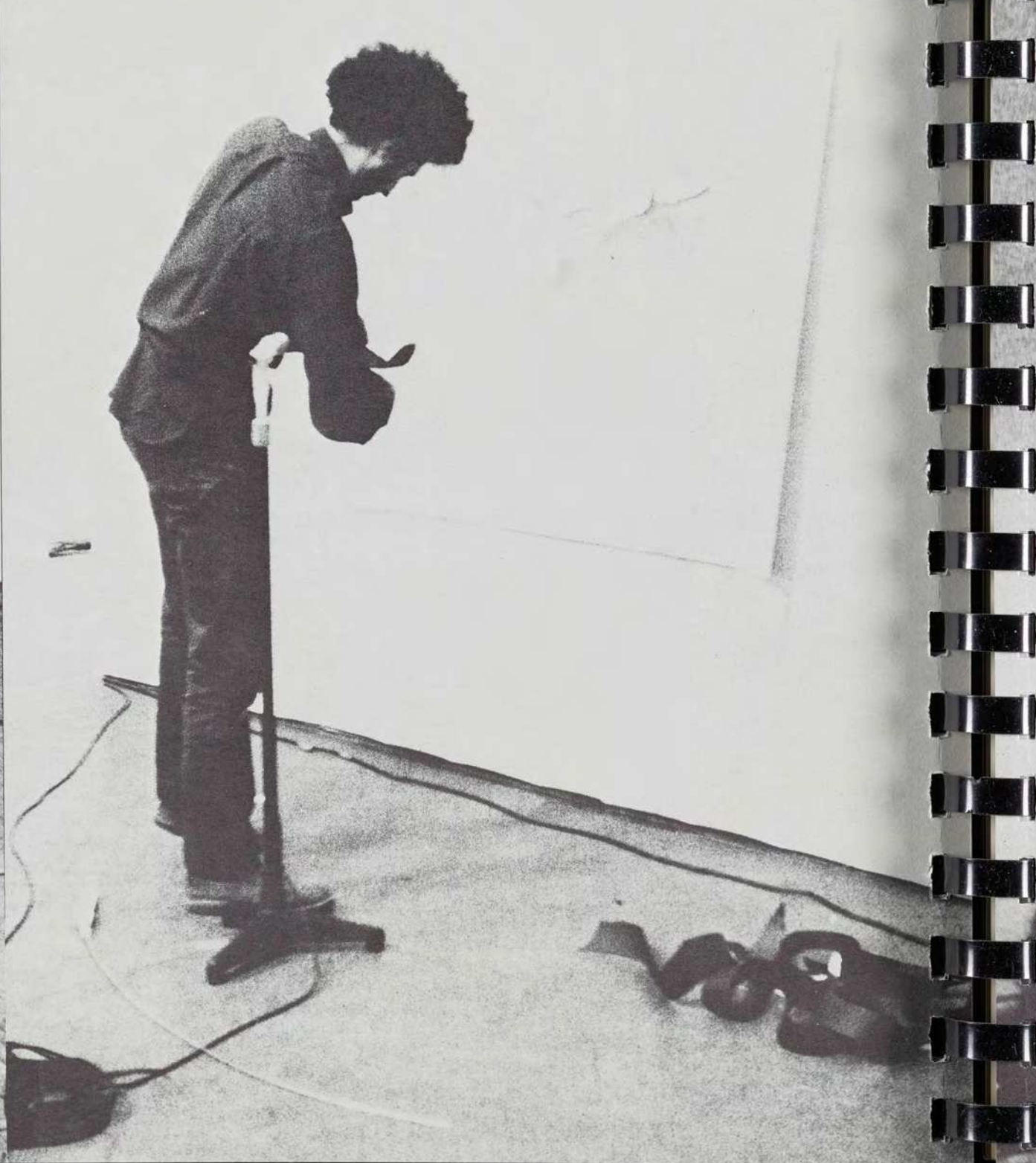


TOM MARIONI

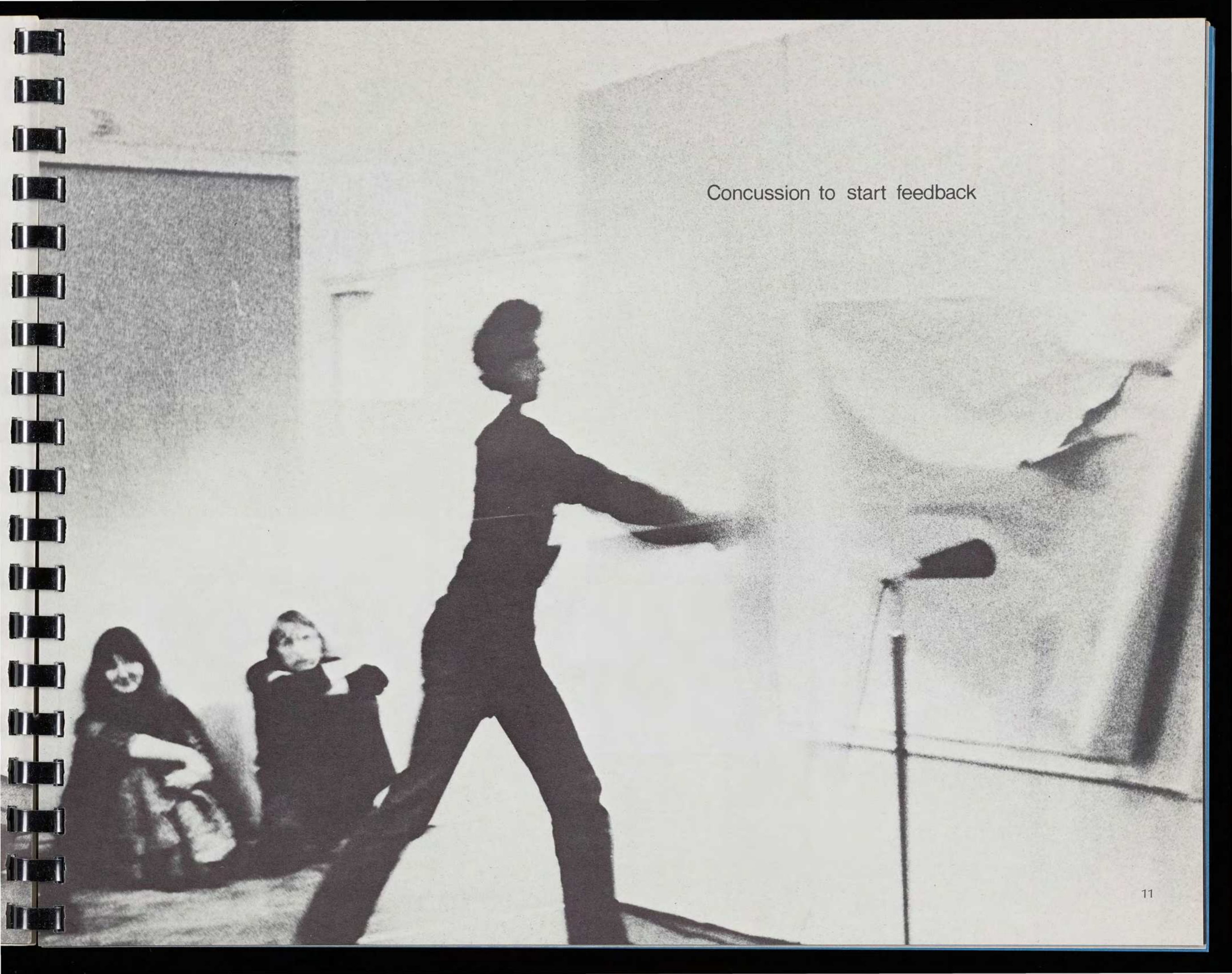
using my body to control sound feedback
Whitchapel Gallery London June 1972



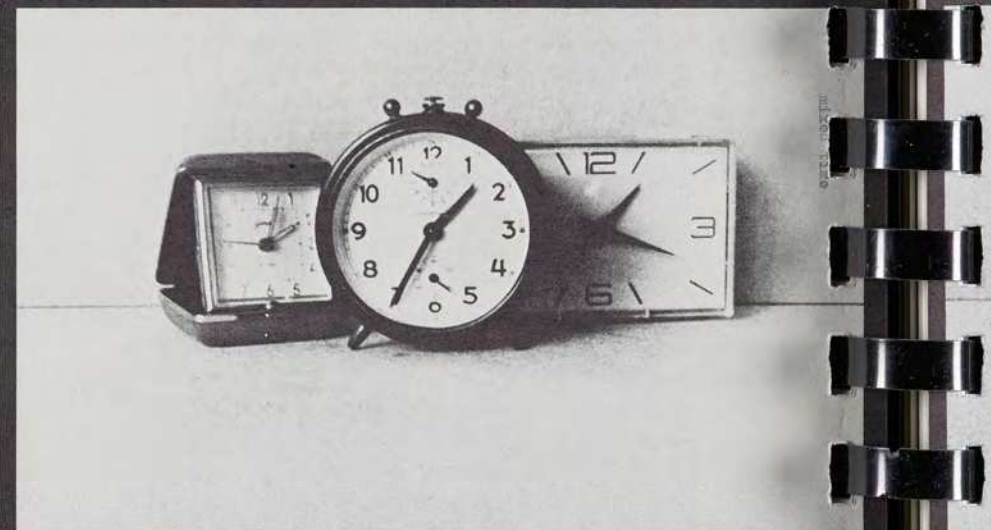
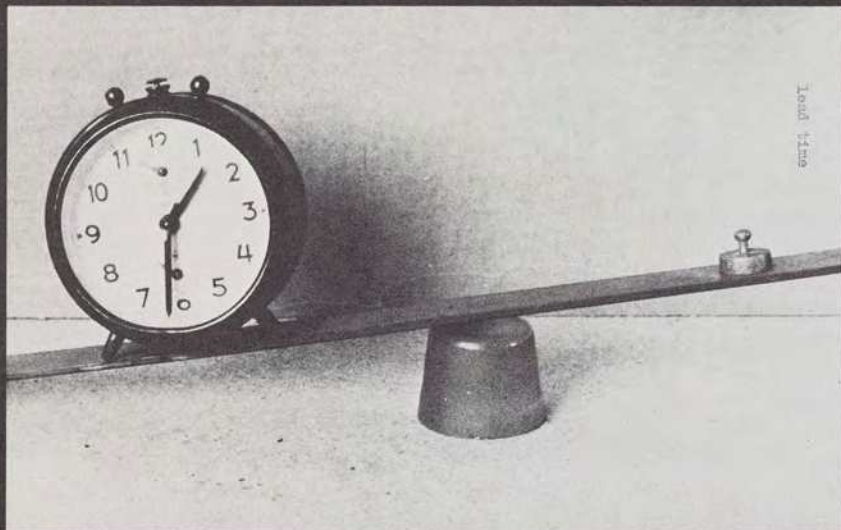
Cutting away excess paper
on live microphone

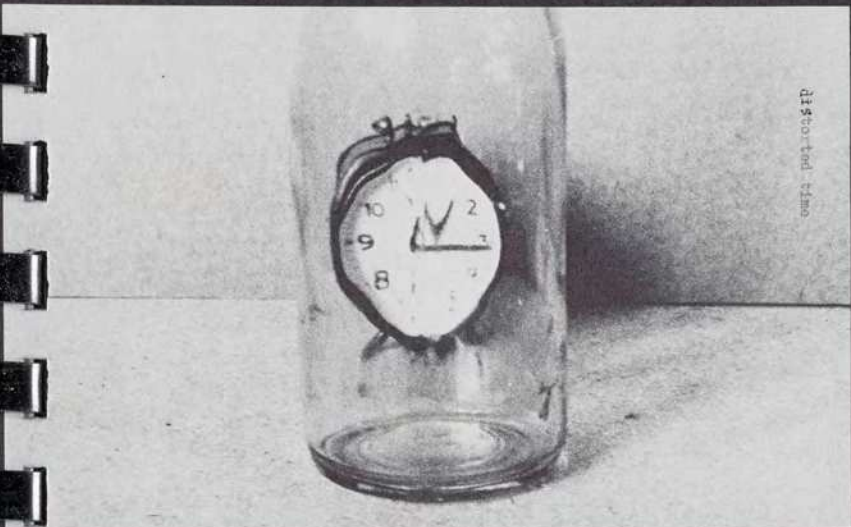


Concussion to start feedback



Dora Maurer

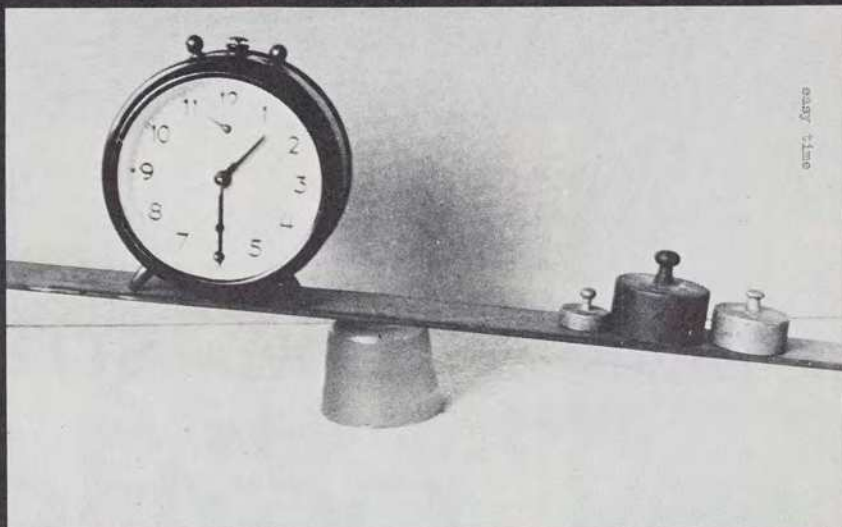




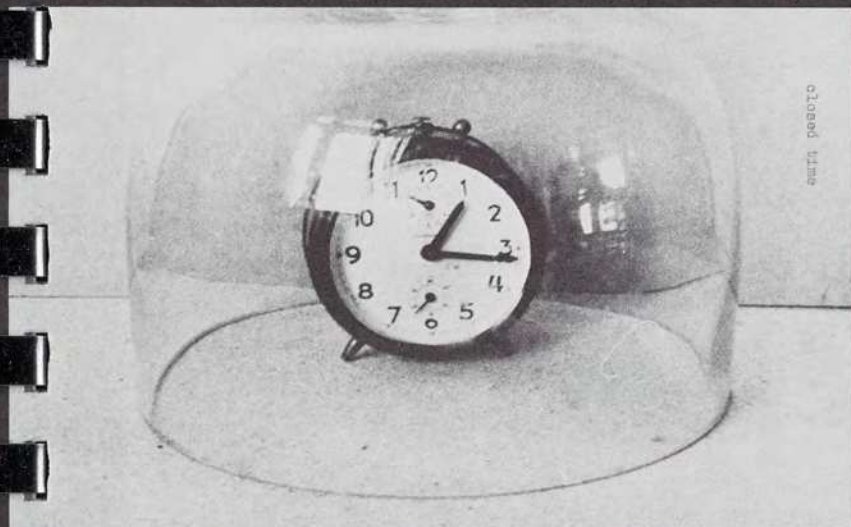
distorted time



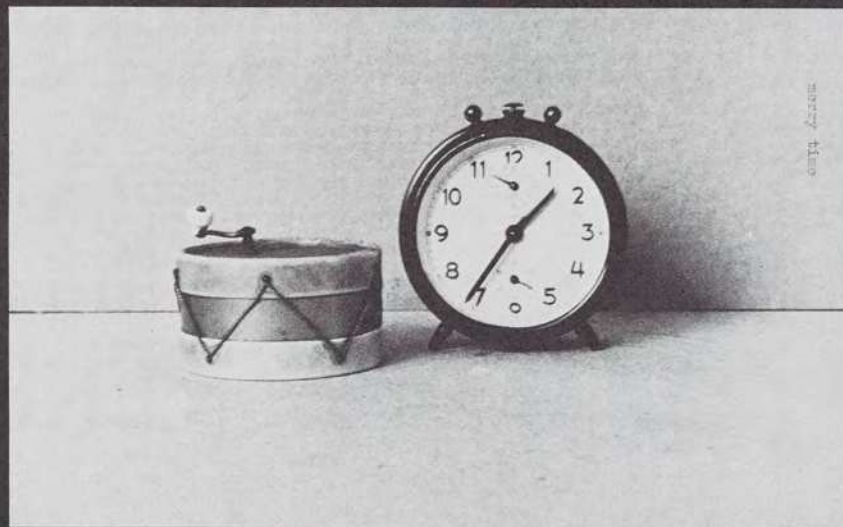
reflected in mirror of time



easy time



closed time



happy time



dead time

Tony Gnazzo

Prime Source 15

(181)

TOPIC: STRUCTURING EXPERIENCES.

reflecTIONS/dream IMAGES ALTERNATEly deflaTE

phony MARSHMALLOW realTY.

TacIT EPISODE:

SHOtgun virGINS PERPETually

SUPPRESSINg bo redom.

furTHER ABStraction: (DIMINISHing EMOTION)

Prime Source 4
(79)

buttdown treacle series
mindflash nitwit gnatwit bootblack cuspid
origin extent braless

Prime Source 10

newer erotic cycles

PATTERN:

*an age of motels, movies, thrills, vibrations,
oozing secretions and the new boogaloo*

P sickly
R sweet
O : quiet smell of ozone mixed with marijuana
C
E acrid
S hard
S

COLOR: *the ineffable joys of cheap, torrid sensations*

RHYTHM

nipples
jiggling
subtly
down
tender
nerve
ends

stroke

translucent
nylon
jerseys

BLUE
JELLO
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Prime Source 14

COVER STORY:

Technicolor **OBJECTS** Running.

nascent PHOTO**graphs**

EVOKing ontological **RELATIONSHIPS.**

NOTHING touches.

commun**ICATION.**

CONSTELLATIONS FOR THE THEATER

(NUMBER X)

Dick Higgins

1. enacted not acted.
2. Problem: getting events to happen objectively and mechanically (more or less together) — very involved cuing system — fit piece to piece — “when you hear” cues along with objective situation cues (such as time, stage situation, color of stage lighting, etc.)
3. integration of events in and off performance to get sound events to jell in.
4. making changing relationship of event to environment.

i — Constellation for Five Performers (Constellation #1)

Five performers, three radios, and two grand pianos are required for performance. One performer works with each instrument. The five performers select one of themselves to begin the performance. Two of the radios are placed inside the pianos (i.e., on the strings or on the harp). The third is placed elsewhere in the performance area. The performer who was selected to begin does so by switching on a radio. Immediately all other radios are switched on. As soon as each radio warms up enough to produce a sound, it is switched off. As soon as each piano performer hears the nearest radio produce a sound, he produces a sound on or in the piano, with or without the aid of a mechanical device such as a mallet or a typewriter. When each performer has produced one sound, the composition is over. In the case of repeated performances, the sound produced by each performer should be as different as possible from the sound he produced in the previous performance.

ii — Constellation #2

Any number of performers elect a leader. Each performer selects a set of possible sounds which will contribute to the environment of the particular performance (i.e., they will neither oppose nor be directly derived from or associated with the environment). The leader gives each performer one die. Each performer throws his die. The number thrown is the number of sounds he will produce through the performance of his part. Each performer notates, by making marks in a straight row on a piece of paper, the points in the performance where he thinks his sounds should be produced, taking the horizontal as the duration of his part. Next the leader selects the order in which each performer will begin his part. He may direct any number of performers to begin together or at any point. Each performer throws his die

again. The number thrown is the duration of his part in minutes. This can be related to the markings on the paper by folding the paper into the number of minutes thrown (i.e., if a five is thrown, the paper is divided into five equal sections, representing five minutes, and the marks within each section fall proportionally within the minute as the section is divided).

The leader begins the performance by standing before the performers and moving his arms, starting with the left arm held over his head, down and around and up with his right hand, so that his arms move through a complete clockwise circle, half a circle for each arm, at a steady rate, and so that the performers can judge the passing of time by watching the leader's arms and reading them as the second hand of a clock. Each circle requires exactly one minute to describe. Each performer begins his part as soon as the leader has begun to conduct. Each second performer begins his part as soon as he hears the performer ahead of him — i.e., the last first performer — produces a sound. He takes the point where the leader's arm is at that moment as his zero. In like procedure each performer begins his part. The performer ends when the leader becomes certain that the last sound which is going to be produced has been produced. (New York City, August 1959)

iii — Big Constellation (Constellation #3)

Big Constellation is the set of stereophonic magnetic recording tapes which are constructed according to the following procedure:

1. Required for construction: two tape recorders, one of them with a stereophonic playback, and a mixer; or three tape recorders. One reel of magnetic recording tape, and a supply of empty reels and splicing tape and leader tape. A splicing block, a demagnetized razor blade, and a stopwatch. A reel of magnetic recording tape, preferably not empty, lasting 5'40".

2. Construct tape A by recording from the timed reel, hereafter called “x,” at double speed, the first half of x, hereafter called “a2x.” Record the second half of x, hereafter called “b2x,” in reverse, “R,” so that when the completed A is played in stereo, a2x and b2xR will sound together.

3. Construct tape B by recording x at half speed. In sequence after it, record x at quarter speed, then at quarter speed reversed. Tape B can be represented by $\frac{x}{2} + \frac{x}{4} + \frac{xR}{4}$.

4. Superimpose A and B to get AB, which has a duration of 5'40".

5. Construct tape C by recording b2x on one track and a2x on the other, so that b2x and a2xR will sound together when C is played stereophonically. Construct C at double speed.

6. Construct tape D by recording x at quarter speed, forward and backward in sequence in that order, to make $\frac{x}{4} + \frac{xR}{4}$.

Add in sequence the reverse of x recorded at half speed, $\frac{xR}{2}$.

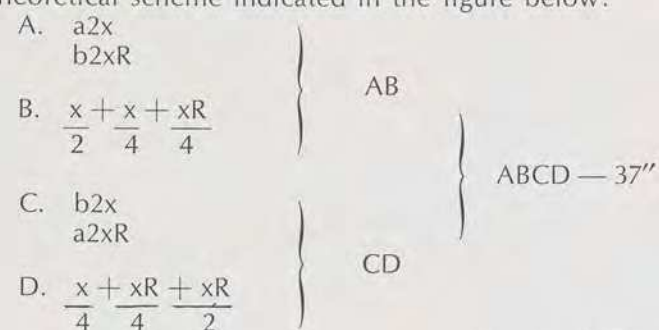
7. Superimpose C and D to get CD, both tracks of equal duration, lasting 5'40".

8. Record AB on one track of the final tape, and record CDR in reverse on the other, so that CD comes out forward when ABCD is played in stereo.

9. Confirm that ABCD lasts precisely 5'50". If it lasts more, delete the extra. If it lasts less, destroy ABCD and start again.

10. If a monaural version is to be made, delete the final thirty-seven seconds in order to avoid confusion with the definitive version.

11. Confirm that the structure which has been made follows the theoretical scheme indicated in the figure below:



New York City
May 18, 1960

iv — Constellation #4

Any number of performers may participate in *Constellation Number Four*. Each performer chooses a sound to be produced on any instrument available to him, including the voice. The sound is to have a clearly-defined percussive attack and a decay which is longer than a second. Words, crackling, and rustling sounds, for example, are excluded, because they have multiple attacks and decays. The performers begin at any time when they agree they are ready. Each performer produces his sound as efficiently as possible, almost simultaneously with the other performers' sounds. As soon as the last decay has died away the piece is over.

New York City
July, 1960

v — Constellation for Orchestra
(Constellation #5)

This constellation is to be performed by not less than twenty performers with conventional musical instruments. Each performer selects one sound on his instrument. Then he figures which other performer is listed just before him when all the members of the ensemble's names are listed alphabetically. When everyone is ready, the signal is given to begin. The performer whose name is listed first produces his sound, at any pitch, dynamic, or duration, but not more than one sound or figuration of more than two pitches, dynamics, or durations is to be produced. As soon as the performer has produced his sound, the second performer may produce his sound at any time, i.e., he may, but does not have to, introduce a pause. As soon as the second performer has produced his sound, the third may produce his, and so the process continues through the alphabet. When the last performer has produced his sound, the performance is over. (Sloatsburg, N. Y., August 1960)

vi — Generalized Constellation
(Constellation #6)

Anybody produces a predetermined number of sounds according to any predetermined system such that variety in the order and nature of each sound is implicit from performance to performance, and such that all the particulars of any performance will vary from performance to performance with changes in the performers and the environment. (Denver, Colorado, October 1960)

vii — New Constellation
(Constellation #7)

Any number of performers agree on a sound, preferably vocal, which they will produce. When they are ready to begin to perform, they all produce the sound simultaneously, rapidly, and efficiently, so that the composition lasts as short a time as possible. (Boulder, Colorado, October 1960)

viii — Two Contributions
I (Contribution #1)

The performers elect a leader. Each performer selects a sound to produce which in some way contributes to the environment of the performance, but which neither opposes nor is directly derived from it. At a signal from the leader each performer produces his sound as efficiently as possible. When each performer has produced his sound the piece is over.

II (Contribution #2)

The performers elect a leader. Each performer observes the sounds already present in the environment of the performance and he selects one which is likely to recur within the maximum amount of time which he feels the performance should last. At a signal from the leader, each performer listens for his sound. When he hears it, he sits down as quietly as possible. When each performer has heard his sound and has seated himself, the performance is over. (November, 1959)
(Contributions #3 and #4 are reworkings for the theater and generalizations of Contributions #1 and #2.)

ix — Final Contribution
(Contribution #5)

Any number of performers may execute *Final Contribution*. Each performer selects something he feels should happen in a performance situation, simultaneous with any other performers' situations. Each performer then makes it possible for his selection to happen. The events selected happen as soon as all the performers are ready for them. The events begin and end almost at the same time. When the last event is completed the performance is ended. (Boulder, Colorado, October 1960)

x — A Winter Carol
(Contribution #6)

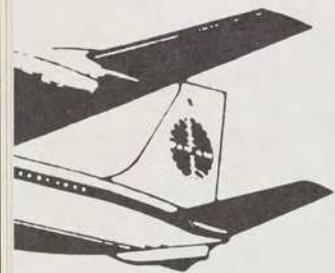
Any number of people may perform this composition. They do so by agreeing in advance on a duration for the composition, then by going out to listen in the falling snow.

Copyright 1961 by
Richard C. Higgins
423 Broadway
New York 13, N.Y.
All Rights Reserved

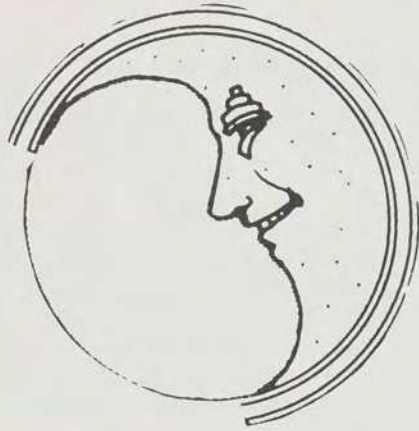
LONG CONSTELLATION (Number 10)
(for my father)

1. Any number of performers from three up may participate. Each uses a votary 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 instrumental 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 possible, 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 of-fixed to it be used as a conductor by hanging it in 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.

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238 West 22nd Street, New York 10011



Stu Horn



Philadelphia sky

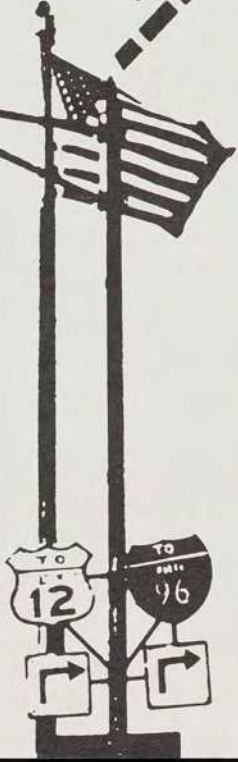
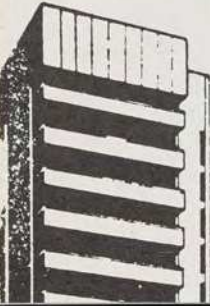
*'Instant
One-Act
Opera'*

... But

?



What do you say?



Removing resistance

TO

t

t

O

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ac



Genetic Alert

she says. "I don't see how people that do take drugs can just constantly keep taking them. I'd go crazy."

This is not a cigarette.

It's a whole new world.

one way to make sure

Time Problem Faced, Solved

Removing Resistance

Turns Off Tension
It's going out of style

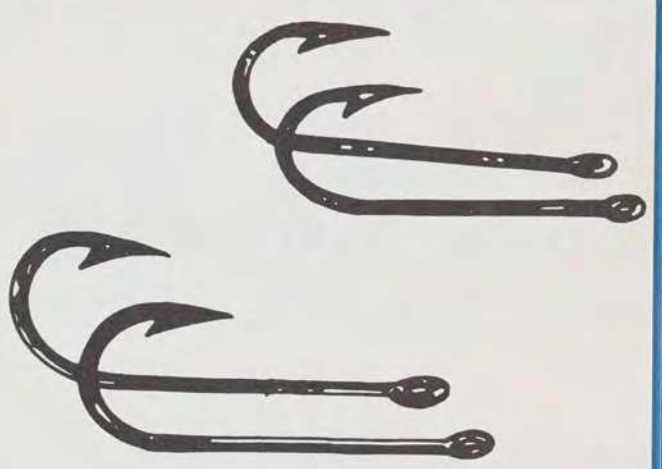
Beat Loneliness
tells you how

Production booster
Translate Thought to Action

FREE FOIL WRAPPING!

Contact your nearest Dealer

every kid knows where



it's about time
someone made
life easier

the next ten

..... *Issues Set To Go* ←

PUBLIC NOTICE

This
isn't
written
for
everyone

Due for Production...



AMERICA PUBLIC NOTICE

the fine print. Find Self

"before & after" issue

a record of getting things done

Free
Dirt

Survival Kit *DIS*

TERMS AVAILABLE

LITTER

READY MIXED CONCRETE

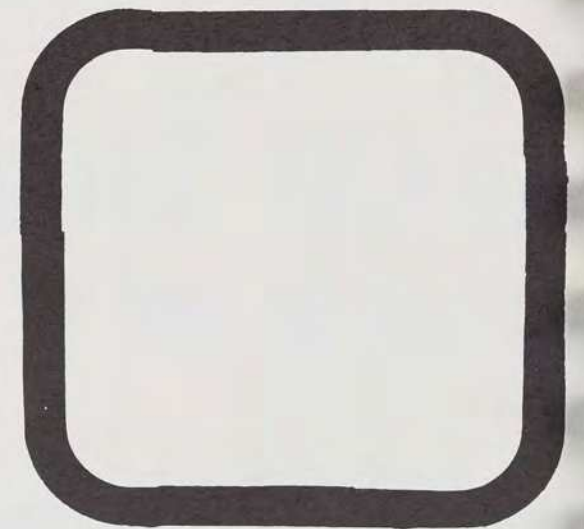
The Invisible Man

GARAFFINI



but it might be just what you are looking for!

send
dust



Short Term Project


Be Held for Silence
Keep change
The It takes
Be Numbered

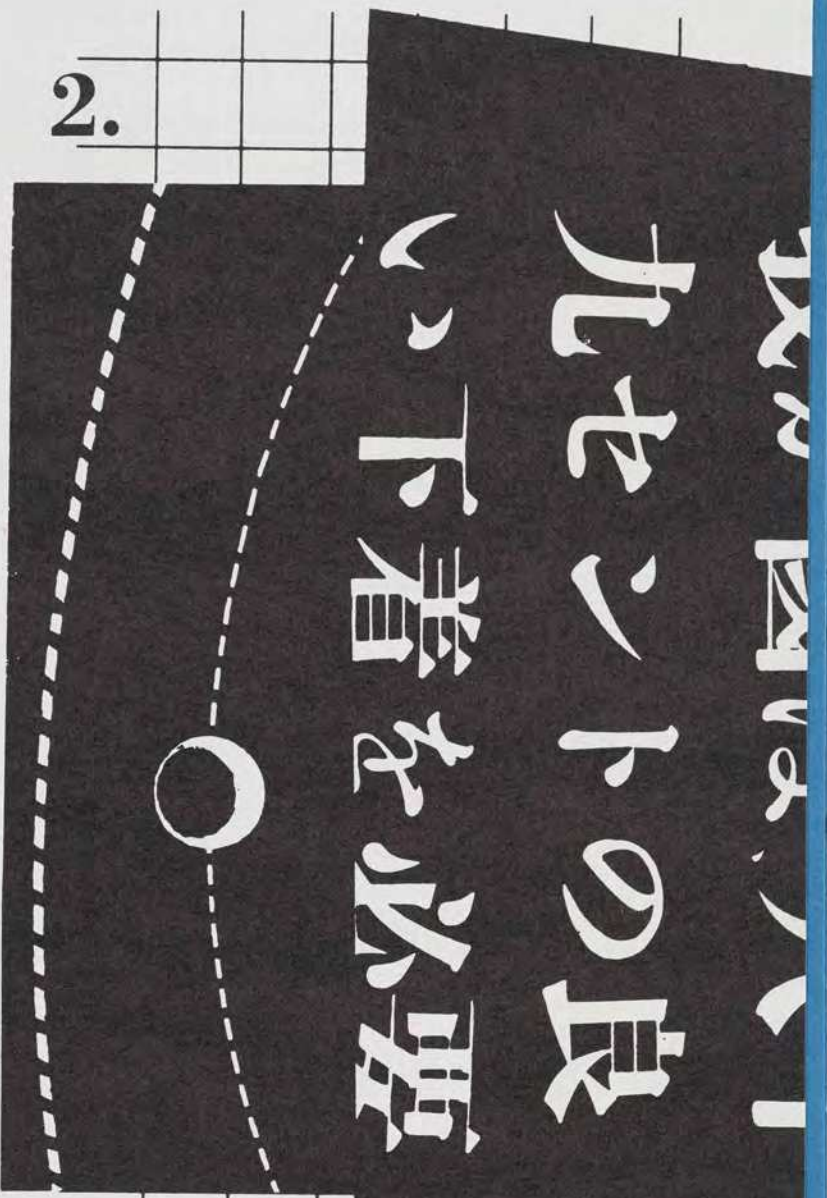
Out of Sight
See Beauty
Take All Bets
Be Numbered
Keep change
Quiet
Move to Lindenvold
Be Tested for Drug Use
Come When You're Ready
Stage Shootout in Harlem

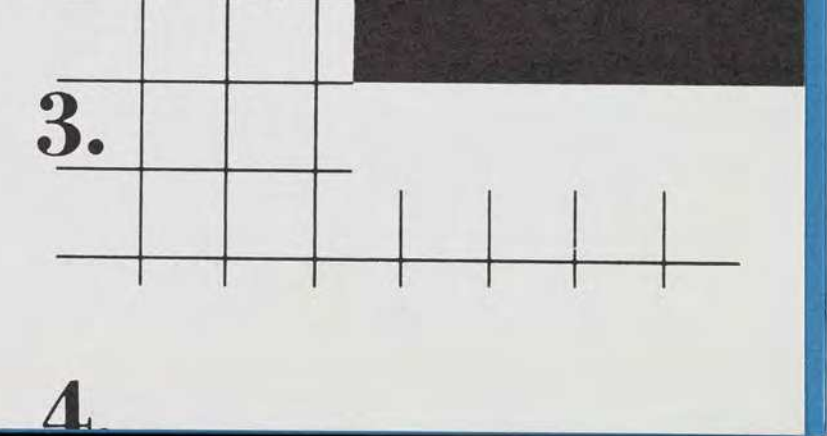
Put out for me
never be the same
Love Smoke
Admit Guilt
flip over
Be Helpful
Stabilize Production
Make Proposal
accept cash
Feel Insecure
Hide in Boxes
Have Vision
e Televised
become one
Play Edge
Host a Bachelor
forget the tas


Travel the Toll Roads
Be Developed Slowly
SWEET
Play Edge
forget the tas

use space better

1. 

2. 

3. 

4. 

丸セントの良
下着を必要

Endre Tot

Yoko One

c/o FLUX england WEST
 queen's Building
 University of Exeter
 Exeter EX4 4QH
 U. K.



Dear Yoko,

I am glad that I can write you and John at the same time. You will also hear it. / I've just started the tape-recorder - in the name of God/ I write you, because you want to know everything. I'm glad to see the weather, but I can't do anything to do; or in the name of God, Bravo, Yoko!

Did you know this, Yoko? I know it because I know you that you know it. This Remington Portable is Very good!!! Do you know this, Yoko? O.K.?

I've decided lately to rise at 6 a. m. to do some morning GYmnastics and ... We have fine weather today too. You know this, Yoko?

I've decided lately to rise at 6 a. m. to do some morning GYmnastics and ... We have fine weather today too. You know this, Yoko?

Best wishes for now
 Endre Tot

P.S. BUT IT'S AN AUDIO-VISUAL-LETTER!

TÓT ENDRE
 BUDAPEST III.
 KERÉK U. 18
 HUNGARY
 TEL. 68 92 92

Budapest, October 10, 1962

PLEASE, READ IT STANDING AND ALOUD

Dear Mr. Yoko,

You know how I'm eager to tell you everything, but I can't do anything to do; or in the name of God, Bravo, Yoko!

You know how I'm eager to tell you everything, but I can't do anything to do; or in the name of God, Bravo, Yoko!

You know how I'm eager to tell you everything, but I can't do anything to do; or in the name of God, Bravo, Yoko!

Yes, I know it because I know you that you know it. This Remington Portable is Very good!!! Do you know this, Yoko? O.K.?

I've decided lately to rise at 6 a. m. to do some morning GYmnastics and ... We have fine weather today too. You know this, Yoko?

I've decided lately to rise at 6 a. m. to do some morning GYmnastics and ... We have fine weather today too. You know this, Yoko?

You know how I'm eager to tell you everything, but I can't do anything to do; or in the name of God, Bravo, Yoko!

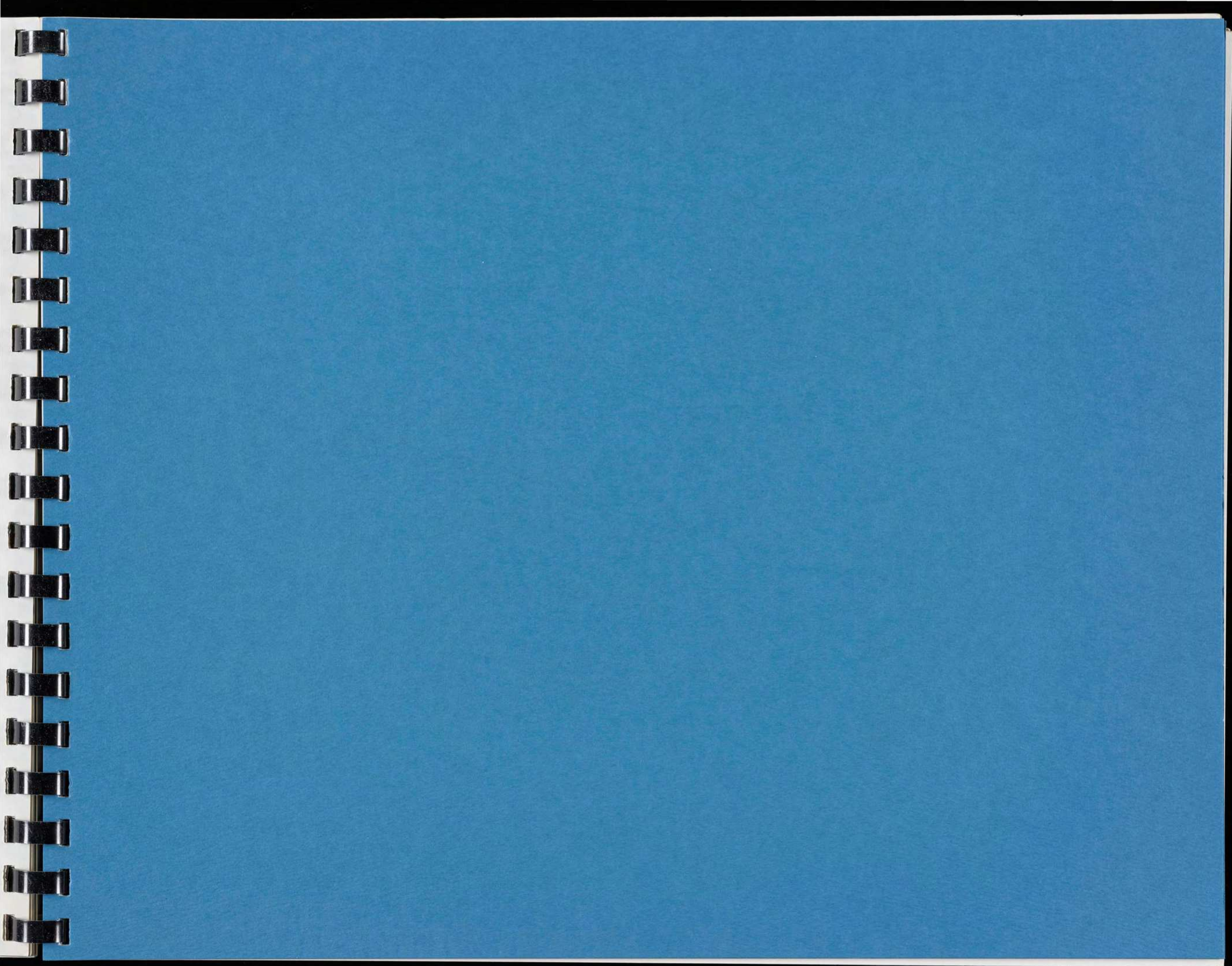
Oh, excuse me, but I can't do anything to do; or in the name of God, Bravo, Yoko!

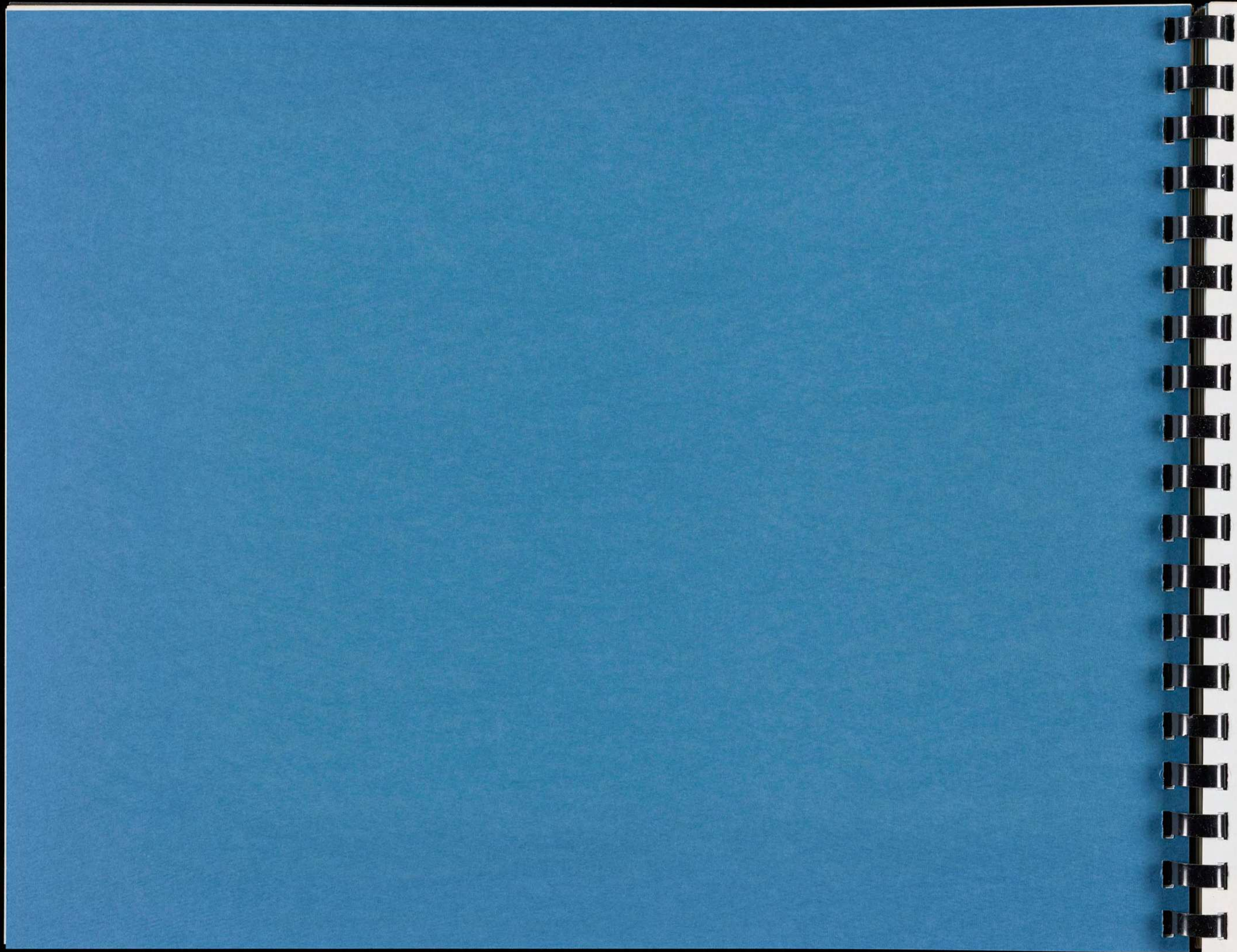
You know how I'm eager to tell you everything, but I can't do anything to do; or in the name of God, Bravo, Yoko!

Best wishes for now
 Endre Tot

P. S. I know it because I know you that you know it. This Remington Portable is Very good!!! Do you know this, Yoko? O.K.?

P. P. S. I know it because I know you that you know it. This Remington Portable is Very good!!! Do you know this, Yoko? O.K.?





FLUXFEST INFORMATION
FLUXFESTS, P.O. BOX 180
NEW YORK, N.Y. 10013

Pieces listed on this flux-page represent about half of the Fluxus repertoire. Most descriptions of pieces are abbreviated. Some pieces not fully described list the availability of a score. By score is meant any description of a piece fuller than one given. Any of the pieces can be performed anytime, anyplace and by anyone, without any payment to Fluxus provided the following conditions are met:

1. Fluxus compositions outnumber numerically or exceed in duration other compositions in any concert, the whole concert must be called and advertised as FLUXCONCERT. A series of such concerts and events must be called a FLUXFEST.
 2. If fluxus compositions do not exceed non-fluxus compositions, each such fluxus composition must be identified as a FLUXPIECE.
 3. Such credits to fluxus may be omitted at a cost of \$50 for each piece announced or performed.
- Fluxconcerts, street fluxevents, fluxus tournaments, fluxtelevision programs or entire fluxfests may be also arranged by the fluxus collective for a fee of \$10 per performer per day and on condition:
1. travel costs of fluxus performer(s) or single supervisor is reimbursed and lodging provided.
 2. large equipment such as pianos, ladders, sporting equipment, tubas, boxes etc. are supplied.
 3. local performers may be inexperienced, but with instruments for orchestral pieces mobilized.
- Additional costs:
1. Joe Jones auto-orchestra rental charges are - \$5 per instrument or \$100 for entire orchestra of 25 instruments per evening.
 2. Flux-film package containing 24 films, 1hr. 40min. \$60 per show.
 3. Scores - 25 cents each except: Music for everyman - \$5
- Piece for Fluxorchestra - \$4
- Fluxfest supervisors or performers are located at the following cities: New York, San Francisco, Los Angeles, Boulder (Col.), Nice (France) Prague (Czechoslovakia), Copenhagen (Denmark), Okayama & Tokyo (Japan). Travel costs may be calculated from one of these cities, nearest to the city having a fluxfest performance.



RAINBOW NO.1 FOR ORCHESTRA
Soap bubbles are blown out from various wind instruments, while conductor breaks the escaping bubbles with his baton. Variations: conductor cuts bubbles with samurai sword.

RAINBOW NO.2 FOR ORCHESTRA
A totally inexperienced orchestra plays a 7 note major scale various instruments.

EXIT NO.1
Audience passes vestibule that has been covered with upward protruding nails, except for a few areas in the shape of footprints.

EXIT NO.2
Vestibule filled with stretched rope at knee height.

EXIT NO.3
Vestibule floor covered with foam rubber impregnated with soap suds.

EXIT NO.4
Vestibule floor covered with mirrors.

EXIT NO.5
Vestibule floor covered with wood blocks of various shapes.

EXIT NO.6
Vestibule ceiling lowered to a height of 2 feet from the floor.

EXIT NO.7
Vestibule floor sloped upward and downward about 30°.

EXIT NO.8
Vestibule floor covered with inflated balloons bursting on contact.



CHOICE 1, 1966
Performer enters the stage with a tied parcel, places it on a table, opens it and takes out a whipped cream cake with 10 candles. He lights the candles, blows them out, removes the candles, picks up the cake, shows it to the audience and flings it into his own face.

CHOICE 3, 1966
Performer enters stage with a crash helmet and positions himself at the furthest distance from a piano. He then dashes with lowered head toward the piano crashing into it with his helmeted head.

CHOICE 5, 1966
2 pianists sitting behind 2 pianos opposite each other clash them together several times with depressed pedals.

CHOICE 8, 1966
Performer enters with a violin case, removes a violin and a saw from the case, saws the violin in half, replaces the violin pieces and saw in the case, bows down and exits.

CHOICE 9, 1966
Two performers fight among themselves with two violins as if they were swords, axes or bats.

CHOICE 10, 1966
4 performers are divided into two teams. They draw lots for one violin. The winning team plays the violin while the other team tries to get hold of it.

CHOICE 12, 1966
Two teams of performers compete against each other by pushing a piano from opposite ends.

FLUXVARIATION I
A piano or any other musical instrument is hitched to two horses, elephants or tractors pulling it in opposite directions until it breaks in two.

CHOICE 15, 1966
Performer performs in succession the following:
1. nails down great cover of a piano;
2. plays a very extended low note;
3. strikes the keys with his fists alternating 4 low note strikes with 4 high note strikes;
4. nails down the keyboard cover;
5. lifts the end of the piano with low notes and lets it drop;
6. kicks at the opposite end of piano with high notes;
7. opens both covers of the piano with claws of a hammer.

CHOICE 16, 1966
A piano is lifted by means of a windlass at least 2 metres and then dropped. This is repeated until the piano or floor is destroyed.

CHOICE 18, 1966
Performers show the audience to themselves by way of mirrors.

CONCERT NO. 3, 1966
Upon signal from the conductor, each orchestra section performs in unison one of the following actions: stand up from side to side, stand up or sit down, open or close their mouths, turn around, move their arms or legs, blow their noses, look at their watches, scratch themselves at various spots.

CHOICE 1, 1966
Upon signal from the conductor, each orchestra section performs in unison one of the following actions: tie or untie their neckties, unbuckle or button up their shirt sleeves, roll up or roll down their sleeves, comb their hair, brush their clothes. Each movement should accelerate in tempo and stop suddenly.

IN MEMORIAM TO GEORGE MACIUNAS NO.1, 1966
Performer wearing bowler hat seats himself behind a table on which a metronome (set to Andante or 60) and a nebulizer is placed. Following the metronome beat he alternately salutes with bowler hat and sprays own throat with nebulizer.

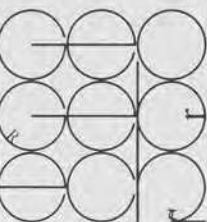
IN MEMORIAM TO GEORGE MACIUNAS NO.2, 1966
Performer positions themselves in a semicircle. First performer operates a perfume nebulizer, second - throat nebulizer, third - fertilizer sprayer, fourth - insecticide sprayer. They operate their equipment toward the audience after a score or predetermined pattern.

FLUXVERSION I
Equal number of performers wearing gas masks seat themselves opposite each other. A balloon is placed between the two groups. Performers operate various sprayers such as: perfume nebulizer, deodorizer, disinfectant, insecticide, paint or any other sprayer in pressurized or hand pumped containers. Sprayers are operated toward the balloon, which each group should try to push away from themselves. Piece ends when balloon reaches one group.

A PIECE FOR CHIEKO SHIOMI, 1966
Performer lets the following objects fall from his hand in succession:
1. a cigarette from horizontally outstretched arm, standing posture;
2. an eraser from horizontally outstretched arm, standing posture;
3. a hat from vertically outstretched arm, standing posture;
4. a glass of water from horizontally outstretched arm, standing on a stool or step ladder;
5. an airmail envelope from vertically outstretched arm, standing on a stool or top of a step ladder.

FLUXVERSION I
Performer lets the following fall:
1. spittle from prostrate position;
2. ear wax from supine position;
3. mouthful of water from kneeling position;
4. hat worn on the head from backwardly inclined standing position;
5. dandruff from forwardly inclined standing position;
6. trousers from standing position.

MUSIC PIECE FOR ERIC DIETMAN, 1966
Orchestra members cover their instruments with bandage or adhesive tape.



CARD-PIECE FOR VOICE, 1959
Score.

SPANISH CARD PIECE FOR OBJECTS, 1959
Score.

DRIP MUSIC (DRIP EVENT), 1959
For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel. Second version: Dripping.

FLUXVERSION I
First performer on a tall ladder pours water from a pitcher very slowly down into the bell of a french horn or tuba held in playing position by the second performer at floor level.

COMB MUSIC (COMB EVENT), 1959
Score.

TIME-TABLE MUSIC, 1959
Score.

MOTOR VEHICLE SUNDOWN (EVENT), 1960
Score

TIME-TABLE EVENT, 1961
To occur in a railway station. A time-table is obtained. A tabled time indication is interpreted in minutes and seconds (7:16 equaling, for example, 7 minutes and 16 seconds). This determines the duration of the event.

MALLARD MILK, 1961
Score.

INCIDENTAL MUSIC, 1961
Five Piano Pieces, any number playable successively or simultaneously, in any order and combination, with one another and with other pieces.

CHOICE 1, 1966
1. The piano seat is tilted on its base and brought to rest against a part of the piano.
2. Wooden blocks. A single block is placed inside the piano. A block is placed upon this block, then a third upon the second, and so forth, singly, until at least one block falls from the column.

CHOICE 2, 1966
3. Photographing the piano situation.
4. Three dried peas or beans are dropped, one after another, onto the keyboard. Each such seed remaining on the keyboard is attached to the key or keys nearest it with a single piece of pressure-sensitive tape.

FLUXVERSION I
The piece is announced. Performer enters stage with an instrument case, places it on a stand, opens it and pulls out a trumpet, realizes the mistake, puts it quickly back in the case and exits.

SOLD FOR VIOLIN, VIOLA, CELLO OR CONTRABASS, 1962
polishing

STRING QUARTET, 1962
shaking hands

3 PIANO PIECES, 1962
standing sitting walking

PIANO PIECE
Center

DANCE MUSIC
gunshot

CONCERT FOR CLARINET, 1962
nearly

FLUXVERSION I
Clarinet is suspended by a string tied to its center so that it holds a horizontal position about 6 inches above performer's mouth. Performer without using his hands should attempt to play a note. He should do this either by swinging the reed end down or jumping up to it and catching the reed with his mouth.

FLUXVARIATION II
A clarinet is positioned upright on the floor. Performer with a fishing pole, sitting at a distance of a few feet should attempt to hook up, lift and bring to his mouth the reed end of the clarinet.

CONCERT FOR ORCHESTRA, 1962
(exchanging)

FLUXVERSION I
Orchestra members exchange their instruments.

FLUXVERSION II
Orchestra members exchange their scores.

FLUXVERSION III
The orchestra is divided into two teams, winds and strings, sitting in opposing rows. Wind instruments must be prepared to be able to shoot out peas. This can be accomplished by inserting a long narrow tube into wind instruments. String instruments are strung with rubber bands which are used to shoot out papermissiles. Performers must hit a performer of opposite team with a missile. A performer hit 3 times must exit. Missiles are exchanged until all are gone. Conductor acts as referee.



FLUXFEST SALE

DIRECTION
Arrange to observe a sign indicating direction of travel. Travel in the indicated direction. Travel in another direction.

INSTRUCTION
Turn on a radio. At the first sound, turn it off.

NO SMOKING EVENT
Arrange to observe a NO SMOKING sign, smoking no smoking

FIVE EVENTS
eating with between two breaths sleep wet hand several words

PIANO PIECE, 1962
a vase of flowers on (to) a piano

ORGAN PIECE, 1962
organ

SOLD FOR WIND INSTRUMENT, 1962
(putting it down)

FLUTE SOLO, 1962
disassembling assembling

SAXOPHONE SOLO, 1962
trumpet

FLUXVERSION I
Orchestra members sit down on the very forward edge of the chair and hold instruments in ready position. Upon signal from the conductor all players slide forward and fall off their chairs in unison and smoothly.

FLUXVERSION II (in the water)
Equal number of wind instrument players seat themselves opposite each other. A large pan with water is placed between the two groups and a toy sail boat is placed on the water. Performers blow their wind instruments, preferably playing a popular tune, towards the sail of the sail boat pushing it to the opposing group which tries to blow it away from themselves. Piece ends when boat reaches edge of the pan.

SYMPHONY NO. 4, 1964
Record.

SYMPHONY NO. 5, 1966
I before hearing II after hearing III after hearing

SYMPHONY NO. 6, 1966
the music of dreams dream music

EVENT SCORE
Arrange or discover an event. Score and then realize it.

FOR A DRUMMER (for Eric) 1966
Drum on something you have never drummed on before.

FLUXVERSION I
Performer drums with drum sticks or drum brushes over the surface of wet mud or thick glue until brushes or sticks get stuck and can't be lifted.

FLUXVERSION II
Performer drums with sticks over a leaking feather pillow making the feathers escape the pillow.

FLUXVERSION III
Performer drums over a drum with 2 ends of slightly leaking water hoses.

FLUXVERSION IV
Performer drums over a drum with rolled newspapers until the rolls disintegrate.

FLUXVERSION V
Performer dribbles a ping pong ball between a hand held racket and drum skin.

FLUXVERSION VI
Performer drums with mallets or hammers on a helmet worn by another performer.

FLUXVERSION VII
Performer drums with drum brushes inside a vessel filled with cream until cream is thick.



FLUXFEST SALE

SYMPHONY NO. 1, 1962
Through a hole.

FLUXVERSION I
Performers position themselves behind a full size photo of another orchestra and insert arms through holes cut in photo at shoulders of photographic musicians. Performers may hold instruments in conventional way and attempt to play an old favorite. In case of wind instruments, holes must be cut at mouths of photographic musicians.

SYMPHONY NO. 2, 1962
(turning)

FLUXVERSION I
Thick score books are positioned on music stands in front of orchestra members. As soon as conductor begins to turn the pages of his book, orchestra members start turning theirs. The books are leafed either at a different rate or same rate of speed, but always to the last page.

SYMPHONY NO. 3, 1964
at three all night at home on the floor the yellow ball in the water

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DUET FOR BRASS INSTRUMENTS
Rubber glove is placed over bell and tucked inside. Air is blown until glove emerges from bell and is inflated. Variation: with inflatable leg.



FLUXFEST SALE

PIECE FOR FLUXORCHESTRA
24 performers seated among audience perform, react as if they are part of the audience. Scores.

PIECE FOR GEORGE BRECHT
Enter Sistine Chapel by nether door survey ceiling on lintel exit by nether door

FLUXUS PIECE FOR G.W.
2 events are advertised at 2 neighboring locations. Audience is brought in by two separated entries into same hall, each audience separated by a curtain. For performance curtain is raised.

PIECE FOR BEN PATTERSON
Construct piano with treble on left, ascending to the bass on right. Play all old favorite classics.

CLOTHESPIN SPRING
Performers attach inconspicuously spring type clothespins to various objects in street.

CONCERTO FOR SOLO PIANO AND PERFORMER
Performer removes a different item from himself for each of the 88 notes (top hat, tie, shoelaces, pen, hankerchief, etc.)

ICE CREAM PIECE, 1966
Performer buys an ice cream cone and then (a) eats it himself, or (b) gives it to a stranger, or (c) waits till it completely melts, then eats the cone, or (d) in finishing the piece, buys another.

FIRST PERFORMANCE
Performer enters, bows then exits. This is repeated once for every one present in the audience.

ICE TRICK
Pass one pound piece of ice among audience until it melts while playing a recording of fire sounds or actually a fire on stage.

FALL
Throw things that are difficult to throw because of their light weight.

HOTEL EVENT
A hotel room is set up as a clinic where various measurements are taken (taken of each visitor such as: head volume, mouth capacity, shoe and foot difference, finger strength, saliva production, extended tongue length, inflated cheek width, etc.). Visitors to event must also perform various feats before coming to the room.

STREET CLEANING EVENT
Performers dressed in white coats like laboratory technicians clean a designated area of sidewalk very thoroughly with various devices not usually used in street cleaning, such as dental picks, toothbrushes, steel wool, cotton balls with alcohol, etc.

STREET CAR EVENT
A continuous string with various everyday objects attached to it at intervals is laid out on street from moving street car.

DUET FOR VIOLIN, 1962
Old classic is performed on a violin. Where pauses are called, violin is mistreated by scratching the floor with it, dropping pebbles through hole, pulling out pegs etc. Score.

PIECE FOR CONDUCTOR, 1965
Conductor steps over podium and takes a conventional bow. He remains bowed while tying shoelaces, scratching ankles, rolling and unrolling legs of his trousers, etc. etc.

DOG SYMPHONY
Dogs are admitted to audience. Orchestra is equipped with dog whistles (inaudible to humans). Upon signal from conductor whistles are blown and dogs begin to bark.

MECHANICAL ORCHESTRA
Self playing, motor operated reeds, whistles, horns, violins, bells and gongs, all playing predetermined, dynamically variable and continuous tone or tones for any length of time. Up to 24 instruments. See special rate schedule.

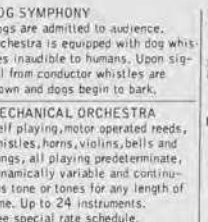
SNOWSTORM NO. 1
Paper gliders are distributed to an idle and waiting audience.

SNOWSTORM NO. 2
A great quantity of paper flakes or crushed expanded white polystyrene is dumped from a rooftop during a windy summer day.

CONFRONTATION NO. 1
Each participant wearing a paper cap tries to knock off with wood or toy sword the cap of another while defending himself with own sword against same attempts of his opponents.

CONFRONTATION NO. 2
Take a train ride without buying a ticket.

CONFRONTATION NO. 3
Keep silent all day long.



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CONFRONTATION NO. 3
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FLUXFEST SALE



FALLING EVENT, 1963

1. Let something fall from a light.
2. Let yourself fall

FLUXVERSION I

Concert programs are flown down as gliders or thrown as paper balls. **FLUXVERSION II** Parachute or very large sheet is suspended over audience. Performers cut all supports simultaneously, letting the sheet fall over audience.

MUSIC FOR TWO PLAYERS I, 1963

2 performers stand at precise distances from each other for precise durations. Score.

BOUNDARY MUSIC, 1963

Performers make the faintest possible sounds.

STAR PIECE, 1963

Obscure star with cigarette smoke, reflect it in water etc. 11 variations. Score.

EVENT FOR THE MIDDAY IN THE SUNLIGHT, 1963

Performer opens and shuts eyes at very precise intervals. Score.

MIRROR PIECE NO. 1, 1963

Stand on sandy beach with back to the sea. Hold a mirror in front of face and look into it. Step back to the sea and enter into the water.

MIRROR PIECE NO. 2, 1963

Orchestra members spread their instruments on the floor. Each walks backwards through instruments trying not to step on them, guiding themselves by hand held mirror.

MIRROR PIECE NO. 3, 1966

Performers seat themselves around a large mirror on the floor of a dark stage. Vessel filled with water stands in middle of mirror. Performers stand and sit at random intervals with flashlight pointing to the mirror. Water can be drunk.

SHADOW PIECE NO. 1, 1963

Score.

SHADOW PIECE NO. 2, 1964

Score.

SHADOW PIECE NO. 3, 1966

Performers eat various fruits behind a white screen. A light projects their shadows on the screen. Eating sounds may be amplified.

WIND MUSIC, 1963

Raise wind.

WIND MUSIC, FLUXVERSION I

Scores are blown away from stands by wind from a strong fan in wings as orchestra tries to hold them.

WIND MUSIC NO. 2, 1966

Several performers operate fans towards suspended objects such as bottles, radios, bells, etc. making them swing.

DISAPPEARING MUSIC FOR FACE, 1964

Change gradually from smile to no smile.

FLASH PIECE, 1966

A record player on dark stage turns with a stuffed bird on it, while other performers blow soap bubbles and another flashes on photo flashlights or flashes on stage lights.

BALANCE POEM, 1966

Audience writes on cards of various size provided to them an object or material and its quantity (2 gallons of wine, 4 elephants etc.) On stage cards of equal weight are balanced and their contents announced.

RADIO, 1961

Performers and audience listen to a play over the radio.

THEFT, 1961

Theft is announced and audience searched.

POLICE, 1961

Performers disguised as police push audience to stage.

SMILE, 1961

5 performers walk about smiling.

STRIKE, 1962

After audience is admitted and seated, a member of actors' union gives a 5 minute talk on low wages and announces a 3 hour strike.

DRINK I, 1962

While other pieces are being performed one performer in a corner of stage gets himself drunk and starts being a nuisance.

DRINK II, 1962

Performer(s) drinks as much and as quickly as possible.

SHOWER II, 1962

A performer seats himself on stage holding an end of a fire hose and does nothing. Upon hearing the audience make its first complaint he shouts "GO!" and soaks the audience with water from the hose.

TELEPHONE, 1962

With a telephone placed on stage and monitored to a loudspeaker: 1) call the police and talk as long as possible

THE OTHERS, 1962

Various people such as blind beggars, tramps, drunkards, etc. are invited to a meeting they know nothing about, and led to stage by way of back entrance. When all are assembled on stage curtain is raised.

THEY, 1962

Spoerri, Isou, Kaprow, Higgins, Patterson, Vautier should accept to live imprisoned in a cage for 48 hours on stage for audience to watch

MAKE FACES, 1962

20 performers grimace and make vulgar gestures until audience expresses protest.

WET, 1962

Performers throw wet objects to the audience.

NOTHING, 1962

Performers do nothing.

SALE, 1962

Performers sell the theatre.

RUN, 1963

A performer runs about, around and through the audience till completely exhausted.

MYSTERY FOOD, 1963

Performer eats a meal that can not be identified by anyone.

APPLES, 1963

4 performers eat 4 apples.

MONOCHROME FOR Y. KLEIN, 1963

Performer paints a very large white panel black.

FLUXVERSION I

Performer paints a movie screen with nonreflective black paint while a favorite movie is being shown.

FLUXVERSION II

An orchestra, a quartet or soloist, dressed in white, plays a favorite classic while a fine mist of black washable paint rains down over performers, their instruments, scores & music stands, slowly turning all from white into black.

MEETING, 1963

4 people who have never met are invited on stage to talk to each other for 20 minutes or more.

VERBS, 1963

Performers enact various verbs from a book of verbs.

BATHTUB, 1963

As many performers as possible jam themselves into a bathtub.

PUSH, 1963

10 to 20 performers try to push each other from stage nonviolently until 2 are left.

HENS, 1963

3 hens are released and then caught.

LESSON, 1963

Like a classroom teacher, with a blackboard, performer gives a lesson to other performers or audience on subjects such as: geography, latin, grammar etc.

CURTAIN I, 1963

After the usual 3 rings or knocks, the curtain does not go up. Rings or knocks are repeated 10 times, 20 times, 100, 1000 times for 2 hours, but curtain never goes up.

CURTAIN II, 1963

A noisy performance takes place behind a closed curtain. Curtain is raised only for a bow.

I WILL BE BACK IN 10 MINUTES

1963

Performer positions on stage a poster announcing: "I will be back in 10 minutes" and goes across the street to have a cup of coffee.

LOOK, 1964

Performer looks at an object (piano for instance) in as many different ways as possible.

BEN'S STRIP TEASE, 1964

A naked performer enters an entirely darkened stage. Light turns on for a fraction of a section.

HOLD UP, 1964

A real hold up is enacted in the theatre. As much loot as possible is stolen and taken away by thieves.

GESTURES, 1964

1st performer positions a table on the stage. 2nd performer positions a suitcase on the table. 3rd performer takes the suitcase off the table. 4th performer takes the table off the stage.

CHOICE, 1964

4 identical objects are placed on the stage. 3 performers enter, choose in succession one of the objects and then exit. The last object remains.

TANGO, 1964

Audience is invited to dance a tango

ORDERS, 1964

One performer seated at a table on stage gives orders such as "get up", "run", "jump" etc. to 20 performers sitting among the audience. Audience is free to join performers.

EXPEDITION, 1964

Vary voluminous but light packages are carried by performers from stage through audience to exit or through crowded streets, street cars, etc.

SUPPER, 1965

Curtain is raised and a large table set with food, drink and flowers is displayed on the stage. 10 well dressed performers carrying instruments enter, bow down, seat themselves behind the table and lay down their instruments. 2 waiters begin to serve food and wine. Performers begin to eat, drink and talk. After a few minutes audience can also be offered food and drink.

PIANO CONCERTO FOR PAIK NO. 2, 1965

Orchestra members seat themselves and wait for the pianist. Pianist arrives, bows and walks to the piano, but upon reaching piano, he jumps from the stage and runs to the exit. Orchestra members must try their best to run after him, catch and drag him back to the piano. Pianist must try his best to keep away from the piano. When pianist is finally brought to the piano, lights are turned off.

ORCHESTRA PIECE NO. 4, 1965

On the stage are displayed only instruments, stands and empty seats. Performers appear, one by one, very slowly and silently. Performers entering from left should go to far right and vice versa. Conductor enters last and just as slowly. The whole entry should last 10 minutes. Upon completion of the entry the lights are turned off.

CONCERTO FOR AUDIENCE BY AUDIENCE, 1965

Audience is invited to enter the stage, take an instrument provided for them, seat themselves on orchestra seats and play for three minutes. If audience does not respond to the invitation, instruments should be distributed to them.

3 PIECES FOR AUDIENCE, 1964

1. change places
2. talk together
3. give something to your neighbour

AUDIENCE PIECE NO. 1, 1964

Audience is locked up in theatre. Piece ends when they find a way out.

AUDIENCE PIECE NO. 2, 1964

Curtain remains closed. At the exit leaflets are distributed saying: "Ben hopes you enjoyed the play."

AUDIENCE PIECE NO. 3, 1964

An announcer asks audience to follow a guide who leads them to another theater to watch an ordinary play or movie.

AUDIENCE PIECE NO. 4, 1964

After audience seats themselves, performers proceed to clean theater very thoroughly: wash floor, vacuum chairs and curtain, white wash the stage, change light bulbs etc.

AUDIENCE PIECE NO. 5, 1964

Tickets are to be sold between 8 & 9 P.M. At 9 P.M. announcement is made that the play has already started and will end at 12 P.M., yet at no time will the audience be admitted.

AUDIENCE PIECE NO. 6, 1964

The stage is transformed into a refreshment area. After curtain is raised, the audience is invited to come on stage to eat and dance.

AUDIENCE PIECE NO. 7, 1965

The audience is requested to enter the stage one by one and sign a large book placed on the table, after which they are led away one by one into the street. This is continued till all have left the theatre. Those led outside should not be permitted to return.

AUDIENCE PIECE NO. 8, 1965

The audience is told that the next piece is presented in a special area. They are led away in small groups by ushers through back exits to the street and left there.

AUDIENCE PIECE NO. 9, 1965

Each member of the audience is led individually into an antechamber where they are asked to undress and then led individually into a dark theatre. Those who refuse can have their money returned. When all the audience is seated naked in the auditorium, a huge pile of their clothing is illuminated on the stage.

AUDIENCE PIECE NO. 10, 1965

An announcer well hidden from view of the audience observes with binoculars all who enter the theatre and describes minutely each through public address system.



WASHROOM, 1962

Local national anthem or other appropriate tune, supervised by uniformed attendant is sung or played in washroom.

EVENT: 10, 1962

One performer on a dark stage, with his back to audience strikes 10 matches at uniform intervals. Another performer rings bell 10 times at same or different intervals.

EVENT: 13, 1962

Behind curtain sit on left release 13 black helium filled balloons. Behind sit on right drop 13 white balls (or eggs).

EVENT FOR SWIMMING POOL, Score.

SUBWAY EVENT, 1962

Performer enters station with taken and quarter. He uses token for turnstile, leaves by nearest exit and buys one token at booth.

STREET CAR VARIATION

Any number of performers in a queue enter bus one by one, pay fare, exit immediately and rejoin the tail end of the queue to continue performance to any duration.

CASUAL EVENT, 1962

Performer drives a car to filling station to inflate right front tire. He continues to inflate until tire blows off. He changes tire and drives home. If car is a newer model he drives home on blown out tire.

TWO INCHES, 1962

2 inch ribbon is stretched across stage or street and then cut.

DUET FOR TUBA, 1963

Tuba is prepared to dispense coffee from one spit valve and cream from another.

C/S TRACE, 1963

A canon is fired at symbol.

C/S TRACE, 1963

A canon is fired at cymbal.

C/T TRACE, 1963

An object is fired from canon and caught in bell of tuba.

F/H TRACE, 1963

French horn is filled in advance with small objects or fluid (rice, bearing balls, ping-pong balls, mud, water, small animals, etc.). Performer then enters stage, and bows to audience. Lifting the bell so the objects cascade out toward the audience.

EVENT FOR GUGGENHEIM, 1963 (Foucault Pendulum)

A very heavy pendulum, suspended by steel wire from a high dome is permitted to swing over a concave layer of fine sand on the floor, inscribing this rotation of swing according to rotation of the earth.

TRACE FOR ORCHESTRA, 1965

Scores made from flash paper are burned on music stands.

SONG OF UNCERTAIN LENGTH

Performer balances bottle on own head and walks about singing or rapping. Speaking until bottle falls. 1960

DUET FOR PERFORMER AND AUDIENCE, 1961

Performer waits for audible reaction from audience which he imitates.

FOR LA MONTE YOUNG, 1962

Performer asks if La Monte Young is in the audience. 1962

10 ARRANGEMENTS FOR 5 PERFORMERS

Leader rings bell, performers move, leader rings bell second time, all freeze saying a single word. 1962

TAG, 1962

Group piece. Score.

COUNTING SONGS, NOS. 1 TO 6

Audience is counted by various methods. 1962

LITANY AND RESPONSE 1 & 2

For voices or voices and accompaniment. 1962, score.

A GERMAN CHAMBER OPERA FOR 38 MARIAS

Opera for 38 performers in the style of a church litany. 1962, score.

AN OPERA

Opera for voices and percussion. 1962, score.

INTRODUCTION TO DIAGRAM

The diagram on the right categorizes and describes pianometrically the development of various "Expanded performing arts" movements. It describes movements rather than individuals and therefore should not be taken as a catalogue of names.

Except for the Fluxus group, none others are complete. By the next edition it is hoped this diagram can be expanded to include more artists. Any comments, suggested additions and/or changes from readers will be welcome. The grouping of various artists was determined in most cases from statements of the artists themselves. When such statements were unobtainable, their work was studied to provide clues. Some controversial subjects such as sensationalism or pseudotechnology were based on careful observations of many performances rather than hearsay. Disrobing in public or lowering one's pants to expose one's bare bottom, or urinating in public, any such acts are considered by any dictionary definition exhibitionistic. Throwing oneself into water or covering self with cream etc., etc., can be considered as masochistic acts. Examples of preoccupation with sex and perversion are too numerous to mention. All these stratagems are intended to arouse strong emotional response from the audience (and attention from the press of course), which may be a main motivation for such stratagems. Pseudotechnology or "engineering" (in quotes) has been derived from the fact that artists at best can acquire technical knowledge or understanding comparable to that of a technician (TV repairman or the like) rather than that of an engineer or scientist who spends many years studying his specialty (just like artists spending many years on producing art). Such knowledge among these artists at best represent understanding wiring diagrams, function of basic electronic components, mechanism of electric motors, simple engines, determinate structures and the like. Unfortunately the technology among most of the artists employing that term is of the radio ship variety. Collaboration with engineers can achieve only a level of sophistication comprehended by the artist since (1) artist's new ideas or concepts will be affected or rather limited by his own past and recent technical-scientific knowledge rather than the uncommunicated knowledge of the engineer.

(2) the collaborating engineer meanwhile, can't very well communicate a sophisticated technical and scientific knowledge to the artist without giving him a four year university course on related subjects.

Categories are ordered on the vertical scale to some degree within a spectrum of artificiality. Thus most "artistic" or cultural or serious are at the bottom and least so at the top ending with anti-art at the very top.

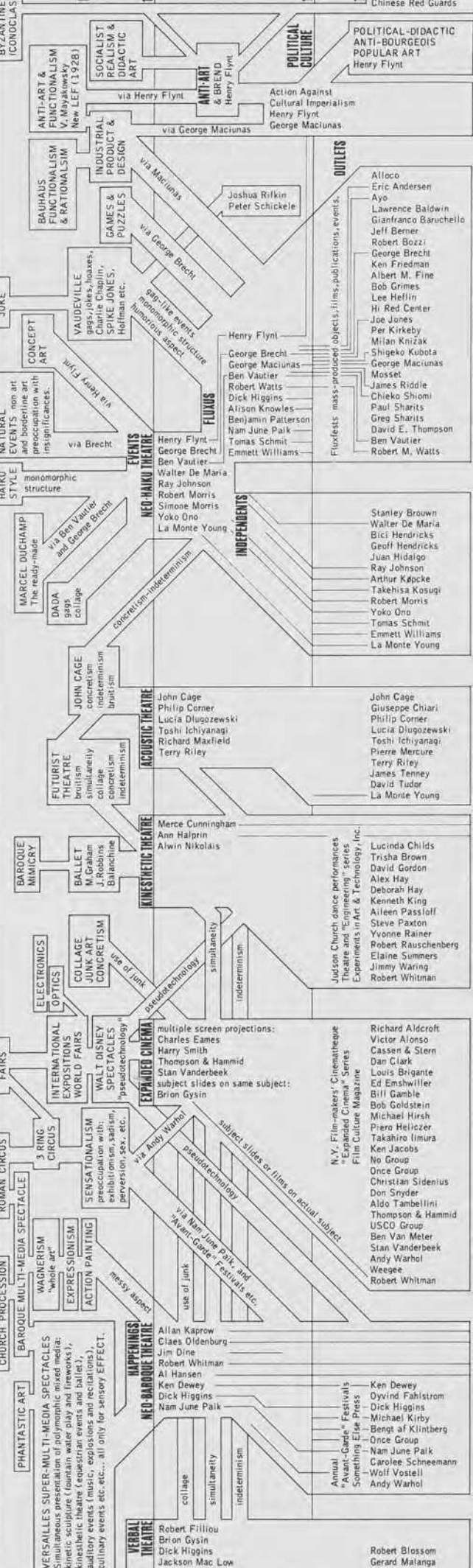
The horizontal scale is chronological. Influences upon various movements is indicated by the source of influence (varying thicknesses of connecting links). Another vertical column indicates outlets, or major organizations, events, publications or institutions associated with the particular movement or group. Lines leading in and out of each persons name indicate various changes in the persons associations or chronological continuity of his work within any particular movement or group.

Thus within Fluxus there are 4 such categories: 1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within Fluxus and still active up to the present day. (Only George Brecht and Ben Vautier fill this category). 2) individuals active since the formation of Fluxus and still active within Fluxus.

3) individuals active independently of Fluxus but presently associated with Fluxus. 4) individuals active within Fluxus since the formation of the collective but having since then detached themselves. (Higgins, Patterson, Paik, Schmit, Williams, Flynt etc.) Some of them have even published own statements confirming their exodus.

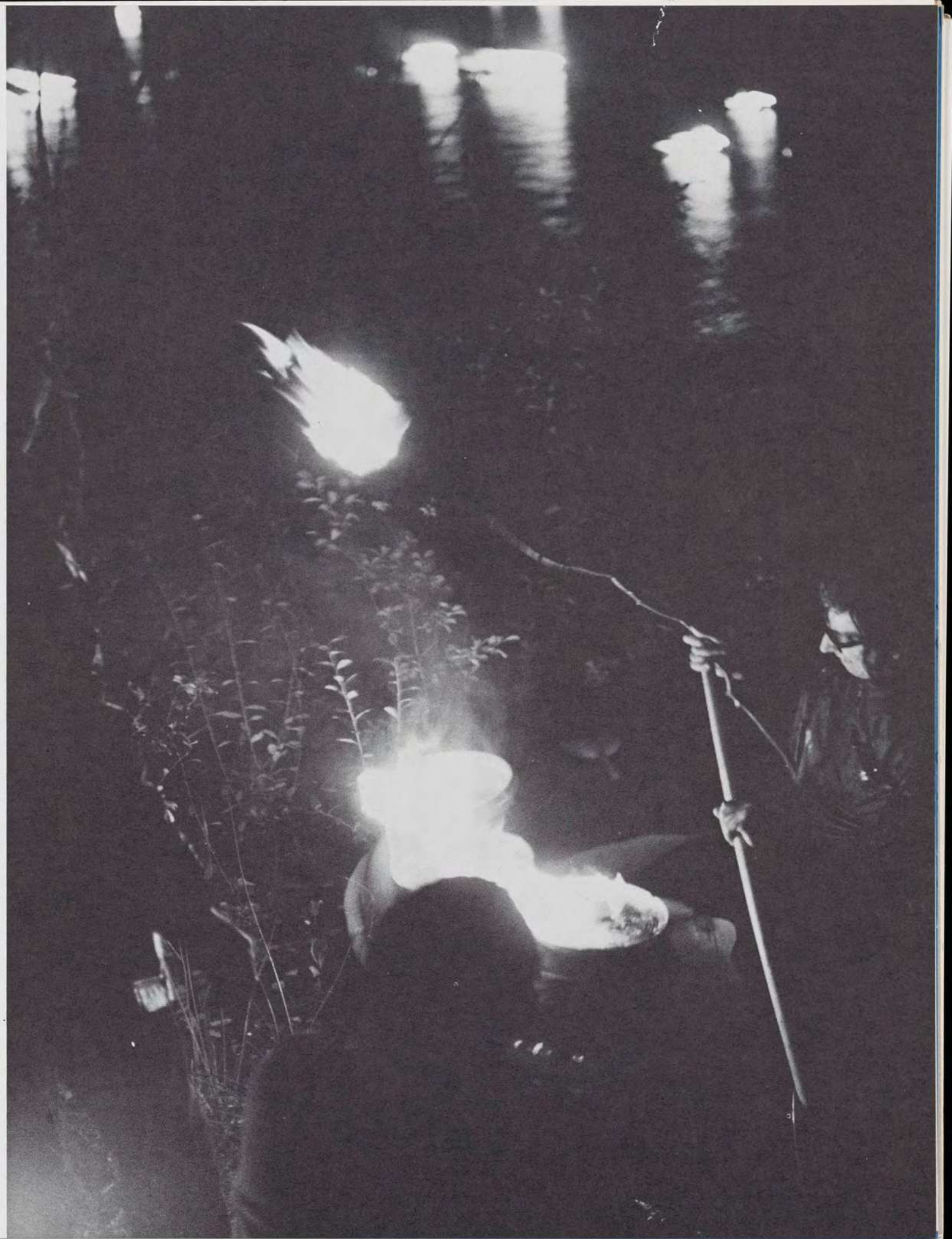
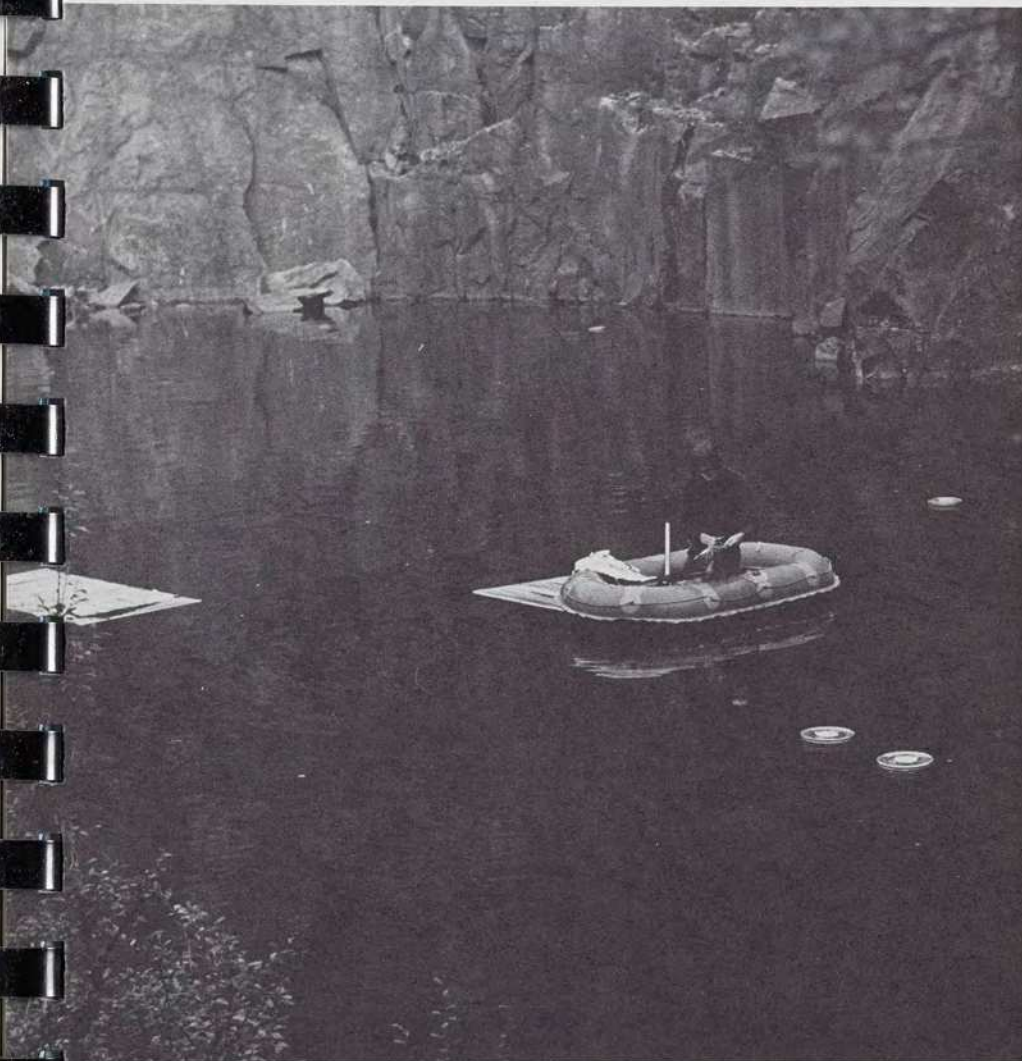
George Maciunas

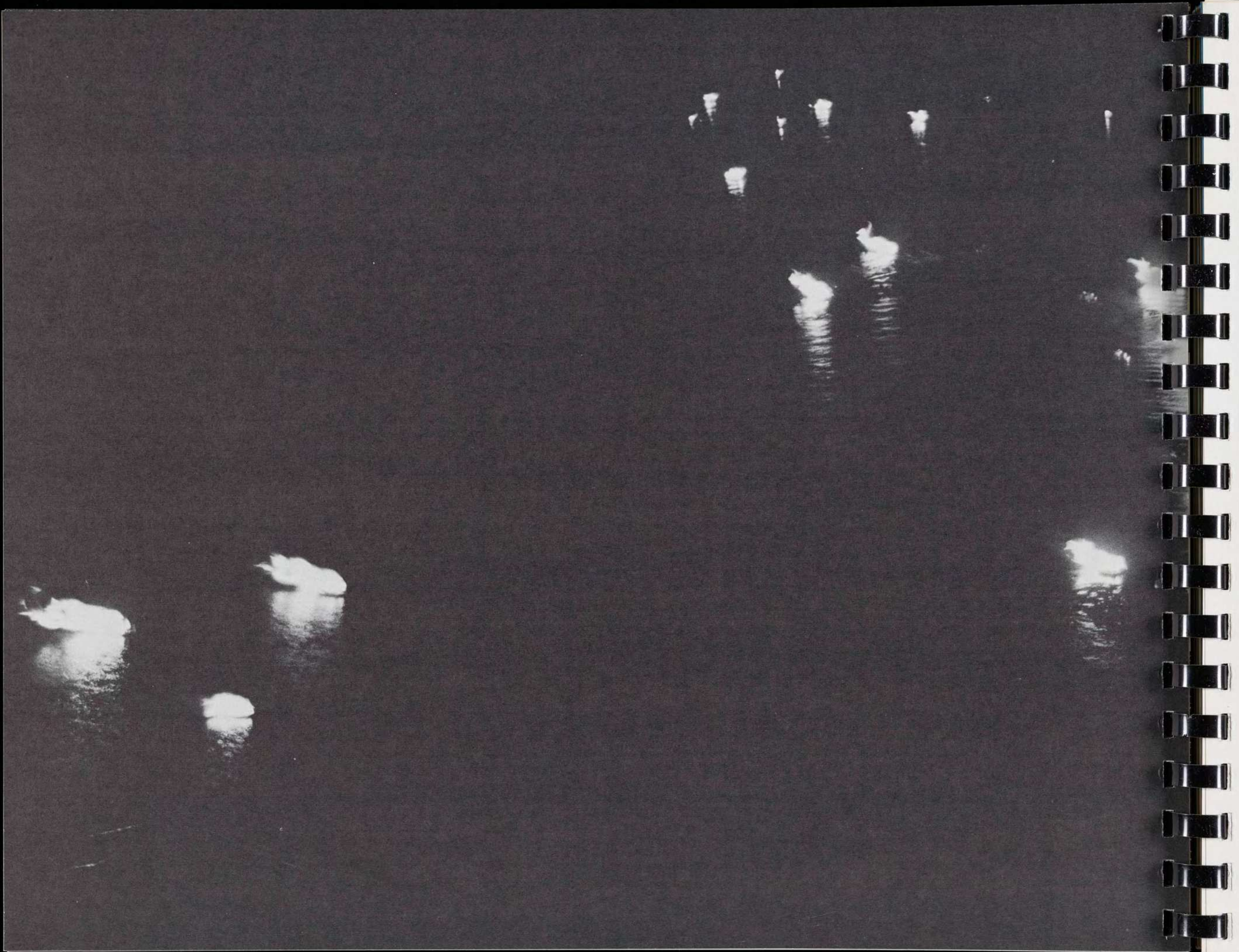
EXPANDED ARTS DIAGRAM

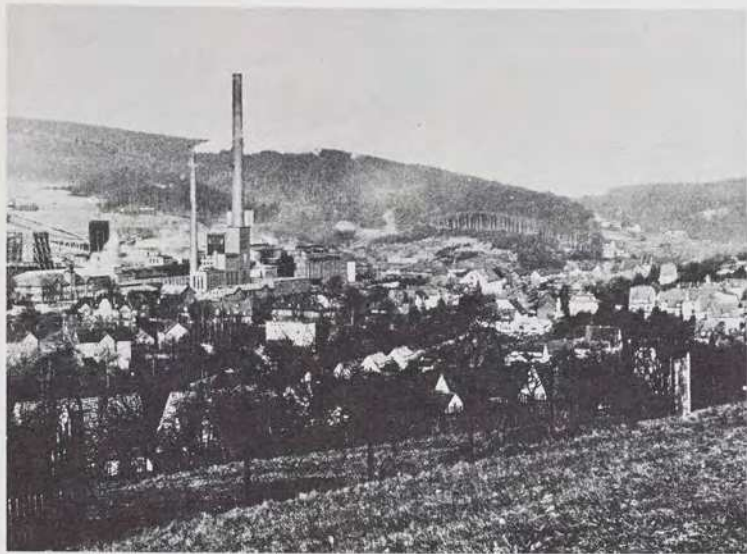


FIRING THE POND (Planetarium)

Olaf Hanel







View from Bad Salzdetfurth, Germany.



View from Bad Salzdetfurth, Germany.



View from Bad Salzdetfurth, Germany.

Eric Andersen

Biography No. 208,
(a limited number of No. 207 is still available through Edition
Howeg, CH 8340 Hinwil, Leimgrubstrasse 3),

written by Eric Andersen the 30th of January born in Copen-
hagen 1943 doing such matter since 1961 more than 200
times everywhere but never in Algier sometimes in persona
and sometimes in absentia many times in print preparing
himself for his biography No. 209 to be forgotten more
quickly than the rest of those from this source.

By a careful processing and guiding of the below mentioned
substance you will be capable of transforming any health
resort into any potash mine and any potash mine into any
old style dwellings.

You will as well be capable of transforming any phenomena,
element or unit concerning the site BAD SALZDETURTH
(or any other occurrence) into any other organization or
the same.

Whether you choose to do this by moving bricks or by
leaving bricks where they are is not important.

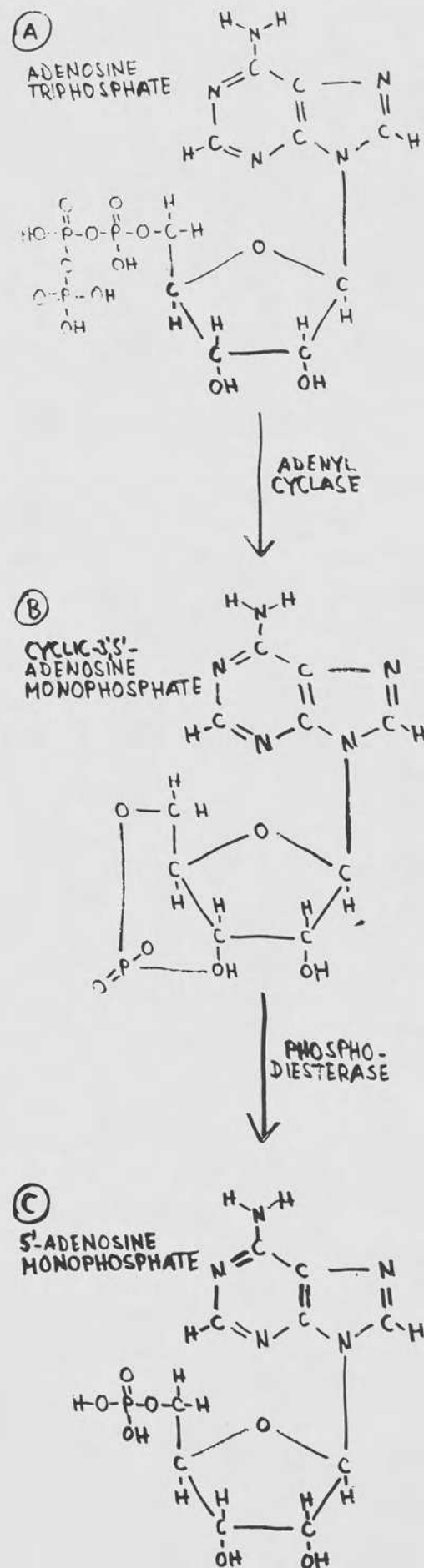
One possibility among others (and although it might be a
good suggestion it should have no preference) is to transfer
LONDON to BAD SALZDETURTH.

: Land mass translocation: Information sheet no. 1.
(London, 8. Sept. 1969)

" . . . recent scientific studies have shown that England
is being tilted, through movements in the earth's mantle,
upward in the northwest and downward in the southeast,
about a line running from Devon to northern Yorkshire, at
a rate such that areas of London 15 metres above sea
level or less will be submerged in 1500 years time. Con-
sidering that London has been an inhabited place for at
least 2000 years, this is not as remote an event as it may
seem."

The substance is cyclic AMP, or cyclic-3',5'-adenosine monophosphate. ("Cyclic" refers to the fact that the atoms of the phosphate group form a ring.) The relatives of cyclic AMP are, among others, the more familiar, noncyclic ADP (adenosine diphosphate), and ATP (adenosine triphosphate), substances that play key roles in plant and animal metabolism.

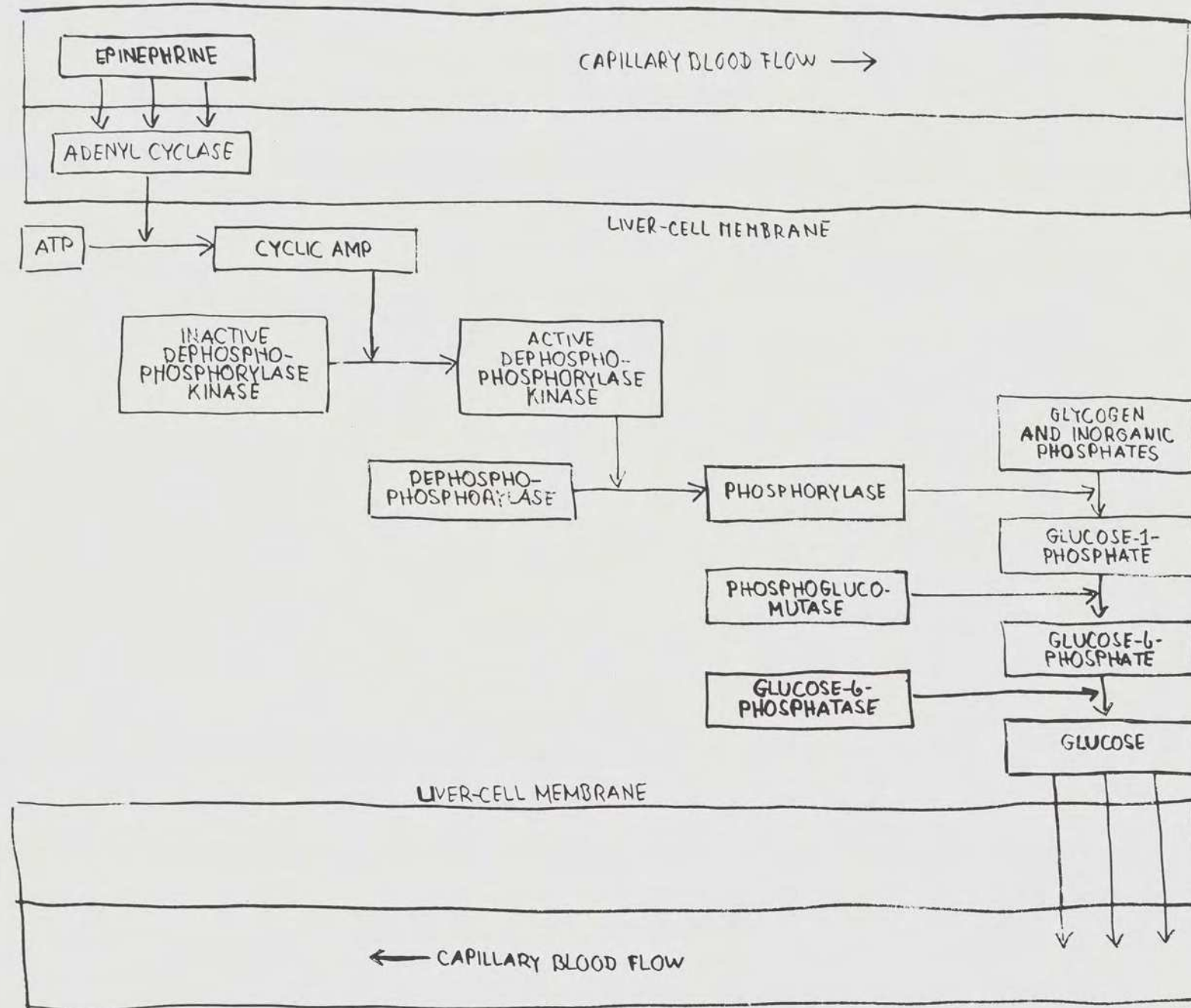
(Figure 1.)



Cyclic AMP (b) is formed from the more familiar adenosine triphosphate, or ATP (a), in a one-step reaction catalyzed by the enzyme adenylyl cyclase. The word "cyclic" refers to the ring shape of the molecule's phosphate group (color). The substance is converted into 5' AMP (c) by a phosphodiesterase that is specific for the reaction.

The hormone first showed to be involved with cyclic AMP was adrenalin, or epinephrine. One is taught in elementary biology that the stress of anger, pain or fear produces a great surge of epinephrine in the blood, with a resulting quick rise in the amount of blood sugar available as energy for

emergency action. Inevitably one develops the simple-minded notion that the epinephrine directly splits glycogen, or animal starch, into its subunits of glucose, or blood sugar. This is far from being the case. Cyclic AMP is implicated in a much more complex process. (Figure 2.)



Action of several hormones in mammals utilizes cyclic AMP as a chemical messenger; illustrated here is the role of the substance in production of blood sugar by a liver cell following stimulation by the presence of epinephrine in the bloodstream. The enzyme adenyl cyclase, attached to the cell membrane, is stimulated by epinephrine and changes ATP inside the cell into cyclic AMP. The messenger substance activates a second enzyme, beginning a five-step sequence that yields glucose.

At the moment more than a dozen mammalian hormones are known to use cyclic AMP as a kind of "second messenger". Prominent among them are glucagon and insulin, both of which are involved in blood-sugar levels, three hormones of the anterior pituitary and one of the posterior pituitary. In addition large amounts of the substance are present in brain tissue. It has been known for some time that the synaptic gaps between nerves are bridged by neuro-hormones such as acetylcholine. Bruce McL. Breckenridge has recently put forward the hypothesis that cyclic AMP is somehow involved in the bridging sequence.

TISSUE	HORMONE	PRINCIPAL RESPONSE
FROG SKIN	MELANOCYTE-STIMULATING HORMONE	DARKENING
BONE	PARATHYROID HORMONE	CALCIUM RESORPTION
MUSCLE	EPINEPHRINE	GLYCOGENOLYSIS
FAT	EPINEPHRINE	LIPOLYSIS
	ADRENOCORTICOTROPHIC HORMONE	LIPOLYSIS
FAT	GLUCAGON	LIPOLYSIS
BRAIN	NOREPINEPHRINE	DISCHARGE OF PURKINJE CELLS
THYROID	THYROID-STIMULATING HORMONE	THYROXIN SECRETION
HEART	EPINEPHRINE	INCREASED CONTRACTILITY
LIVER	EPINEPHRINE	GLYCOGENOLYSIS
KIDNEY	PARATHYROID HORMONE	PHOSPHATE EXCRETION
	VASOPRESSIN	WATER REABSORPTION
ADRENAL	ADRENOCORTICOTROPHIC HORMONE	HYDROCORTISONE SECRETION
OVARY	LUTEINIZING HORMONE	PROGESTERONE SECRETION

FOURTEEN EXAMPLES of hormonal activities that affect many different target tissues (left) have one factor in common: each causes an increase in the level of cyclic AMP in the tissue. It seems probable that all the responses are set in train by the sudden increase in level.

In appearance and size the social amoebae, *Dictyostelium discoideum*, are similar to human leukocytes, the white blood cells, and like leukocytes they engulf bacteria by surrounding them with protoplasm. After they clear an area of food and enter a period of starvation, the individual amoebae stream together into central collection points. In a reasonably well-populated area an aggregate may number 100,000 or more cells, although if food is scarce, the number will be fewer.

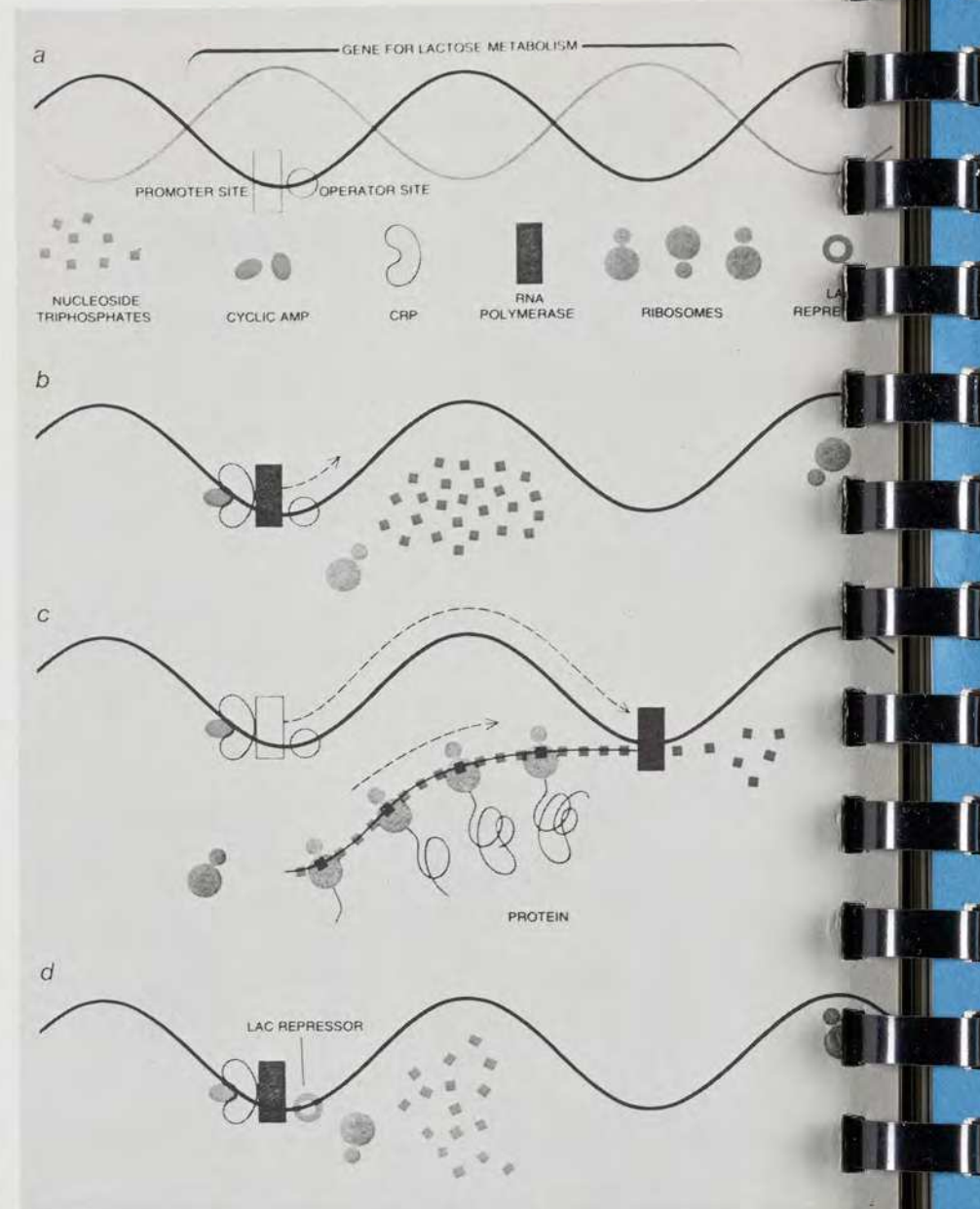
The assembled amoebae gather into a cartridge-shaped mass, one or two millimetres long, which has a distinct front and hind end. The mass crawls through the cavities in the soil like a slug and shows an ability to orient toward light and heat, an ability that is completely lacking in the separate amoebae before they aggregate.

After a period of migration the slug upends itself until it points at a right angle to the surface. Some of its cells will now form a stalk, while others will go to make up a spherical mass of spores. The stalk cells swell, become hollow like the pith of a plant and die. The result is a slender, tapering hollow rod that rises a few millimetres into the air and is filled with dead cells that serve as internal trusses. As the stalk grows the spore mass is carried aloft with it so that ultimately the delicate stalk bears a sphere of spores at its tip. Any one of the spores is capable of starting a new generation.

When the amoebae pass through the aggregation phase there is at least a hundredfold increase in their secretion of cyclic AMP. Simultaneously there is a hundredfold increase in the amoebae's sensitivity to it. This means that the whole mechanism of chemical attraction is at least 10,000 times more effective during aggregation than during the earlier stages of the amoebae's development.

At the same time the amoebae produces large amounts of a phosphodiesterase that has many (although not all) of the properties of "Butcher's" enzyme. The main similarity is that, like the mammalian enzyme, the slime mold enzyme breaks down cyclic AMP. The main difference is that the mammalian enzyme is found within the cell but the slime mold enzyme is almost entirely extracellular.

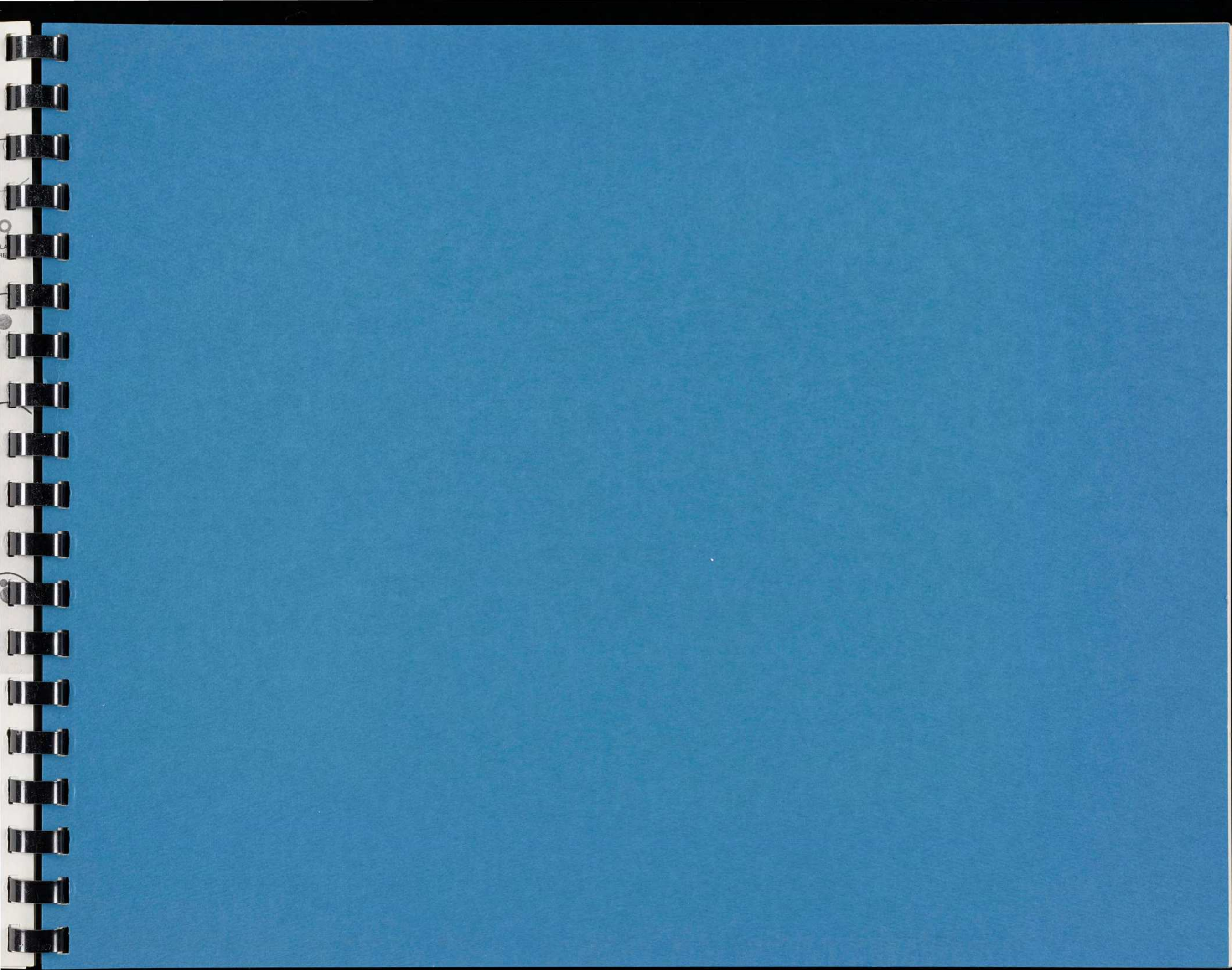
This mechanism of simultaneous production and destruction evidently serves an important purpose in the amoebae's life cycle. If the individual amoebae's output of attractant were not steadily eliminated, the attractant would keep accumulating until the gradient in the attractant concentration that guides the individual during aggregation would be drowned out.

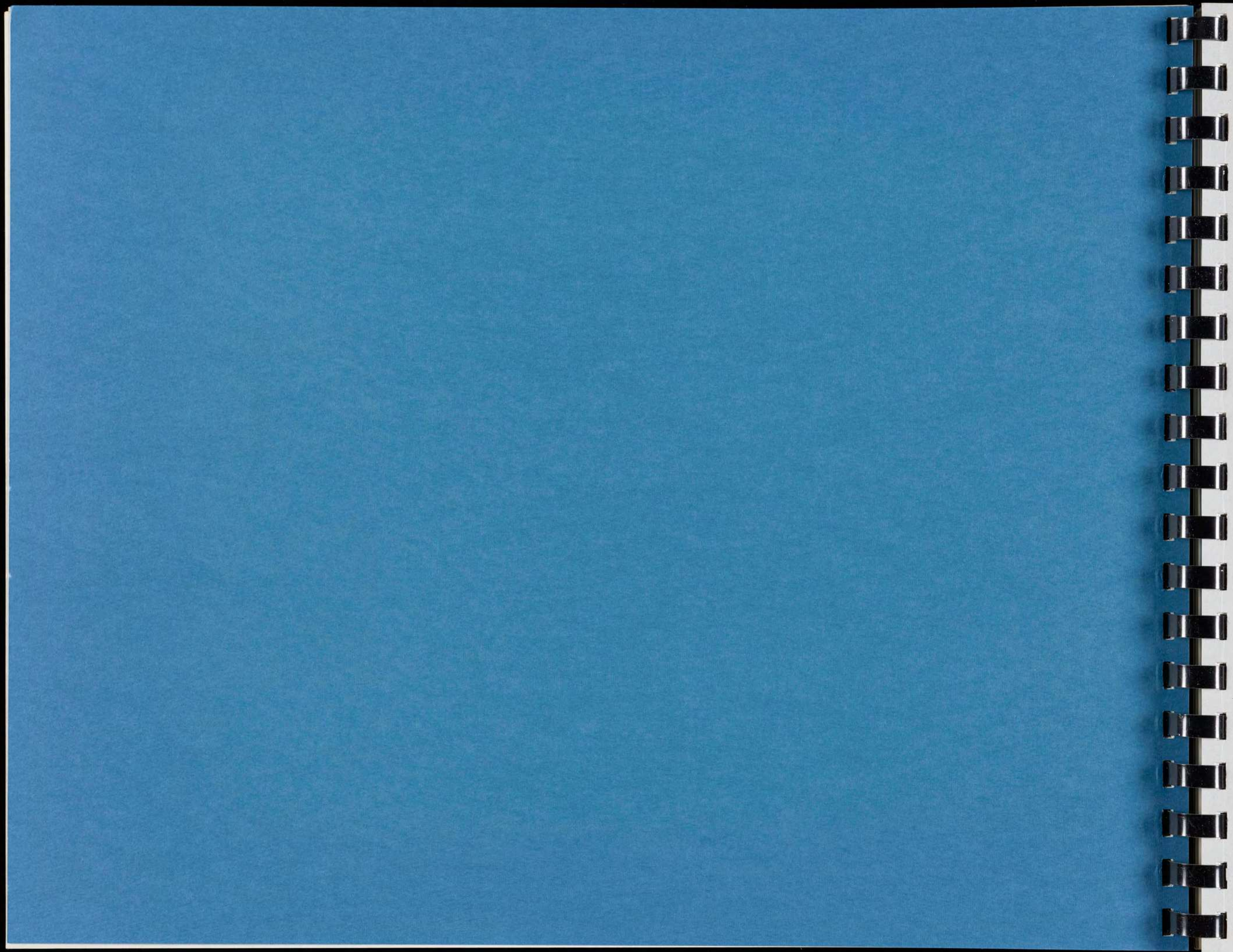


In *Dictyostelium* cyclic AMP appears to be the main hormone responsible for the amoebae's social existence.

Like the principal mammalian hormones, it is extracellular and provides communication between cells that are separated from one another in space. In mammals, on the other hand, cyclic AMP is triggered by the extracellular hormones and acts inside the cells. It may possibly act externally as well, but such actions have not yet been elucidated.

That the chain of chemical events involving cyclic AMP in mammals is longer and more complex than it is in social amoebae is something that is to be expected of more complicated organisms.





Incredible but True

James Michener, one of the most successful and popular novelists of our times, interviewed a mother who lived near the Kent State campus for his book, "Kent State: What Happened And Why," published this year by Random House.



JAMES A. MICHENER

In it Michener records the following dialogue:

Mother: Anyone who appears on the streets of a city like Kent with long hair, dirty clothes or bare feet deserves to be shot... it would have been a lot better if the guards had shot the whole lot of them.

Michener: But you had three sons there.

Mother: If they didn't do what the guards told them they should have been mowed down.

Professor of psychology: Is long hair a justification for shooting someone?

Mother: Yes. We have got to clean up this nation. And we'll start with the long-hairs.

Professor: Would you permit one of your sons to be shot simply because he went barefooted?

Mother: Yes.

Professor: Where do you get such ideas?

Mother: I teach at the local high school.

Professor: Do you mean that you are teaching your students such things?

Mother: Yes. I teach them the truth. That the lazy, the dirty, the ones you see walking the streets and doing nothing ought all to be shot.

WORLD AFFAIRS DEPARTMENT



COLLAGE BY KEN FRIEDMAN
ARTIST'S PROOF

RICHARD IN MADRID

The clerk said to the customer: "The package is too heavy, you'll have to put more stamps on it."
"And if I put more stamps on it—that will make it lighter?"

NYCS SHOP TALK

EVEN NEW YORK CORRESPONDENCE SCHOOL HAS CAMPUS

I know a guy who started a riot in a correspondence school.

VIOLENCE

NYCS WEEKLY BREEDER

Ken Friedman

RELIGIOUS AFFAIRS DEPT.



DEMONSTRATING: Gerardo Aguirre stands behind several types of spray — of which he sells 20 varieties — and shows how the prayer in a can should be used.

'Canned Prayers' Being Sold for \$1.92
By ROGER LANGLEY
 Canned "prayers" in aerosol spray cans are now being sold in stores. The product is a strongly-scented mist which comes in a 14-ounce can and sells for \$1.92. It's called Saint Sprays and 20 varieties are available. Each can has a picture of a particular saint and a special prayer printed on its label.

Printed on the side of each can of spray prayer, in small black letters, is the disclaimer: "Does not have supernatural powers."
 "Devout people buy it and read the prayer on the can out loud as they spray the mist around the house," said Gerardo Aguirre, who sells the prayer sprays in his religious specialties shop in Tampa, Fla.

The product, distributed by a Brooklyn, N.Y., firm is being test-marketed in areas of Florida. "If you have faith, it works" and serves the same purpose as incense or other "devotions," Aguirre said. "People use it like they do candles, holy water, statues and other types of devotions to their favorite saints."
 "A housewife can spray it in her home. It has a very good smell. Of course, it is not something you use if you don't have faith."
 Aguirre estimates that he has been selling between 12 and 24 cans a week.



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 THE NORTHWEST MOUNTED VALISE

COLLAGE
 BY THE NORTHWEST MOUNTED VALISE

KEN FRIEDMAN ART BOREDOM



STEPHEN JAMES
 DICTATED BUT NOT READ
 "OUR MAIL SACK"

"ANY FRIEND OF RAY JOHNSON IS A FRIEND OF MINE"
 - KEN FRIEDMAN
 OUR EDITORIAL PAGE
 MUSIC DEPT.
 FEATURING NAM JUNE PAIK
 SKETCH BOOK
 WORK IN PROGRESS

HIT of the WEEKLY BREEDER
 DON MACLEAN

VOLUME ONE #2 RB

Basic Studies
 Dhanwantari
 MISSING IN ACTION
 BOZO, GHS III, MD

NYCS WEEKLY VOL. 1
 BREEDER #3
 GUEST BREEDER: JOCK REYNOLDS

NYCS Weegly Breeder
 "KEN FRIEDMAN" EDITOR

NYCS WEEKLY VOL. 1
 BREEDER #3
 GUEST BREEDER: JOCK REYNOLDS

Jock Reynolds 71

Alcatory Novelties, Ltd.
130 No. Brooks Avenue, Claremont, Calif. 91711
FAN MAIL DEPT.

Dear Ken -
"Canned Prayers" was beautiful! What a shame that I had not put the prayers idea out as a Noveltty: a good case of reality transcending the imagination. It was fun to receive the weekly breeder. I hope that it sees many future issues.

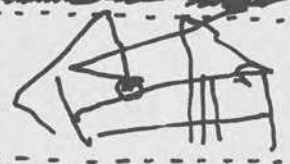
Best -
Barry + Mary

THIS IS NOT THE OARSMAN
Photos of Barry McCallion, 1959 and 1968
by David Q. Smith, Toledo, Ohio

MODERN MUSIC DEPT.
FEATURING ERIC ANDERSEN

ARTIST'S PROOF
KEN FRIEDMAN editor

Duplikat
Duplikat



FOREIGN CORRA SPONGE DANCE:

ALBRECHT D. (DIETRICH ALBRECHT)
IMPULSE ART REALISATIONS
STUTTGART/GERMANY



Dhawantari Speaks Dept.

NYCS Weekly Breeder #4

QUESTION of the weekly Breeder: "is Robert Cummings really Ken Friedman or is it vice versa?"
 YES NO BOTH - CHECK ONE

NYCS WEEKLY BREEDER # FIVE K. FRIEDMAN editor

THE RETURN of ERIC ANDERSON
MODERN MUSIC DEPT.

Film choice of the WEEKLY BREEDER:
"SON OF Dhawantari"



ALCATORY NOVELTIES DEPT. "NATURE'S SPILT Bkwd. is McCallion"



the NYCS RABBIT



THE NORTHWEST MOUNTED VALISE



THE Weekly Breeder comments on a well-known new "scientific" religion.
SCIENCE DEPT.

COMMUNICATIONS DEPT.
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NYS Weekly Breeder #6 Vol. 1 Editor: Ken Friedman

Guest breeder - noted graphologist ROBERT CUMMINGS

What You Should Know About Yourself

Based on the opinions of expert psychologists, the following quiz was devised to help you know your own security with yourself. Answer the questions frankly.

Although handwriting analysis cannot be called a precise science, various experts have agreed that certain types of writing indicate definite personal characteristics. Take this test yourself and then try it on your friends.

Write several sentences, one under the other, trying to include most of the letters of the alphabet. Be sure to write with the same style and speed as you usually do.

Make an X mark if your writing has the following characteristics:

1. You are prone to dashes.
2. You make letters, having loops such as p, g, etc., with longer loops below the line than above the line.
3. You tend to make letters with loops below the line with a single line rather than a full loop.
4. You generally make the loops of letters below the line with a heavy stroke.
5. You make extremely large capital letters.
6. Your writing is ornate and filled with curlicues, or perhaps you make circles to dot the letter i or a wavy line to cross your t.
7. Your capital letters are generally made with sharp, angular strokes.
8. The bottom loop of your letters is quite rounded.
9. In making letters with double loops, the loop is longer above the line than below it.
10. Your capital letters are embellished with flourishes.
11. When you make a capital M, the second or third stroke is higher than the leading stroke.
12. Your letters vary in size.
13. Generally speaking, your capital letters are plain, angular, and a bit awkward.
14. Tend to write too large for the space.
15. All letters in your words are connected, approximately the same size, and neat.
16. The last letters of your words have long strokes.
17. You tend to leave letters such as a, o, or g open at the top.
18. Your writing tends to be abnormally large and angular, with many peaks.
19. Generally speaking, your writing is heavy, large, and done in a sloppy style.
20. The lower and upper loops of letters often reach into the line above or below.
21. The last letters of your words are a trifle larger than the first.

For answers and how to score yourself, turn to page 18.

NOTE - Focus HERE - DON'T LOOK AT THIS UNTIL COMPLETING QUIZ

Here Are The Answers To 'What You Should Know About Yourself' Quiz

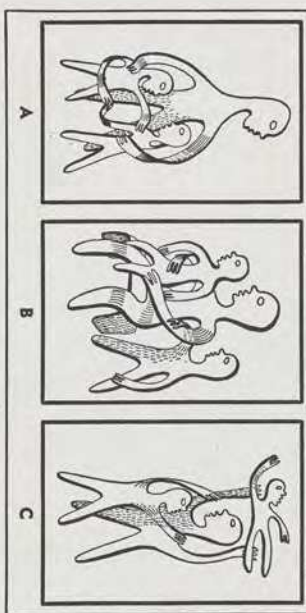
ANALYSIS:

1. The constant use of dashes, particularly those of varying length, tends to indicate an aggressive personality.
2. If you make your loops longer below the line than above, you are businesslike and materialistic.
3. If you do not finish your loops below the line, but use only a single straight stroke, you are conservative.
4. If your loops below the line are heavy, you are a determined and sturdy soul.
5. Extremely large capital letters indicate an egotistical personality.
6. Ornate writing with embellishments is a sign of a fussy, meticulous person who is a bit self-centered.
7. If your capital letters are bold and angular, you are blessed with a keen and searching mind.
8. Fully-rounded loops of letters such as f and g indicate a full-living, fun-loving, out-going personality.
9. If you tend to make your loops above the line longer than below the line, chances are that you are idealistic.
10. Capital letters that are extravagantly elaborate probably mean that you are also extravagant.
11. If the second or third stroke is higher than the first, look out for your nervous and erratic characteristics.
12. If your letters vary in size, you are very likely inattentive and careless in other aspects of your life.
13. If your capital letters are plain and a bit awkward, you are a calm, placid, and satisfied person.
14. Overly large writing tends to indicate a lack of adjustment, a desire to extend over certain boundaries, a conflict between the inner and outer self.
15. An even flow of letters of approximately the same size shows you have a logical, well-arranged personality and life.
16. Long ending strokes on the end of words indicate almost as much of an extravagant personality as elaborate capital letters.
17. To leave letters open very likely means that your mouth is also open much of the time. You are chatty and have difficulty in keeping secrets.
18. Large, angular writing tends to show an excited, enthusiastic person.
19. If your writing is heavy and sloppy, you are likely earthy, unimaginative and plodding.
20. If your letters climb into lines above and below, you are, very likely, both restless and romantic.
21. It is an honest man who will finish each word with letters that grow in size.

NYS Weekly Breeder #7 Vol. One Editor: Ken Friedman

SPECIAL MENTAL HEALTH ISSUE

Guest Breeder: GEORGE MALINVAS



Copyright 1971 by Jane Sherrod Singer

11. Do you usually leave this person with the feeling that living is no fun?
Yes ___ No ___

12. Are you often disappointed in your evaluations of others and/or many times feel others do not recognize your merits?
Yes ___ No ___

TEST YOURSELF Are You a Good Judge of People?

Are You a Good Judge of People?

(Scoring for questions in test on page 6)

1. (A - 10 points, B - 5 points, C - 0 points.) Persons who were aware of the signs of a difficult person selected A as probably being the least difficult type because of the protective quality that appears to be lacking in the figures that are portrayed in drawings B and C.

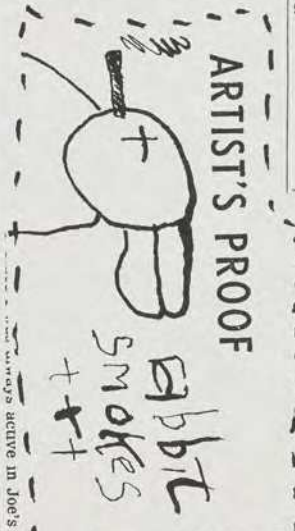
2. Yes - 10, No - 0; 3. Yes - 10, No - 0; 4. Yes - 10, No - 0; 5. Yes - 10, No - 0; 6. Yes - 10, No - 0; 7. Yes - 10, No - 0; 8. Yes - 10, No - 0; 9. Yes - 10, No - 0; 10. Yes - 10, No - 0; 11. Yes - 10, No - 0; 12. Yes - 10, No - 0.

YOUR SCORE

0-45: Those people in this bracket avoid many scars because they can evaluate people with relative accuracy. They are fine parents, excellent teachers, top-notch counselors.

50-85: This is an average score. Most of us are outgoing and fail to recognize the characteristics of difficult people, or, if we do, we try to help them. People in this bracket may sometimes be disappointed but on the whole they are satisfied with their appraisal of friends.

90-120: Those who rate this score are often disappointed with others because of their inability to foresee problems. By failing to spot the difficult people they are making their own lives more troublesome. Reviewing this test and the answers will help them to evaluate people more accurately.



MODERN MUSIC DEPT. THIS WEEK: MORE ERIC A.

Happy 37th Birthday, Donald Duck!

POST
 NATIONAL GALLERY
 WASHINGTON, D.C.
 That is the last time I
 believe anyone who says "I will
 is coming to see her. But she
 intentions are not enough. Do
 not tell me how many to be
 hundred in 3 and yet
 Christmas returned him
 was great, they - breathing
 the season
 (1870) A Great War a
 By: KISSON (1941-1989)
 Claret Dale Collection

LETTERS DEPT.

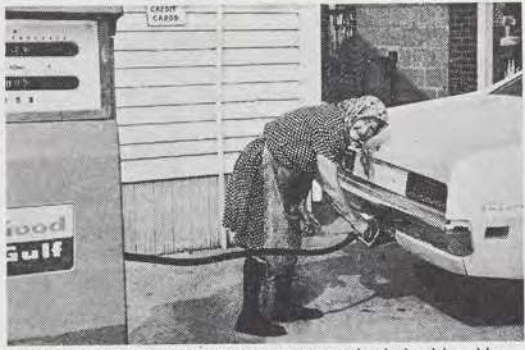
MUSIC--

'I hated it at first'...

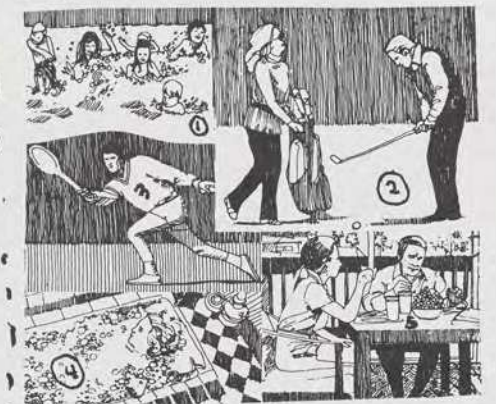
Modern Music Dept.
 THIS WEEK JOHN CAGE

ARTIST'S PROOF

Computer Dating Outfit Adds a New Service
 GREAT IDEAS OF THE WESTERN WORLD
 DEPT. - 3-Day Divorces in Haiti



HARD WORKER: Wearing an apron and a babushka, Mrs. Anna Piorkowski pumps gas at her service station in Detroit.



CALENDAR OF THE WEEK: Monday

A DAY AT THE NYCS CONVENTION.
 PICTURED ARE ① IMAGE BANK AT PLAY
 ② NAM JUNE PAIK and SHISEKO
 KUBOTA AT WORK ③ CUMMING
 ④ ANNA BANANA ⑤ THE NORTHWEST
 MOUNTED VALISE



M. W. Mihelich shows the type of gravestone his company is donating to each of the NEW YORK CITY CORRESPONDENTS school members.

NYCS Weekly
 Bruder
 VOL ONE
 # 8
 EDITOR:
 KEN FRIEDMAN



NYCS
 WEEKLY VOL. 1
 BREEDER #9

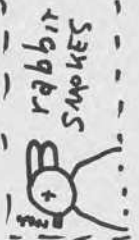
SPECIAL
 FLUXUS
 SUPPLEMENTAL ISSUE
 EDITED AS A
 CALIFORNIA COLLEGE
 BY KEN FRIEDMAN.



ALBRECHT D.
 (DIETRICH ALBRECHT)
 IMPULSE ART
 REALISATIONS
 STUTTGART/GERMANY

FOREIGN AFFAIRS

FLUX NEWS DEPT.
 Yoko's TV Appearance Kinda Weird



rabbit smokes

FLUXUS



Slim, sophisticated San Franciscans smile when they see their city's newest big beef trust.

RECYCLING FAT

You better hope Leo Rossi and soulmate of the flesh, Davey, is his Davey Goldberg have good brakes close friend and bartender. They have both decided that they wheeling toward you. Together, need some shaping up, so they took they're almost a half ton of beefy up serious cycling to firm up their manhood careering down the streets of San Francisco. But while they're shaping up, the Leo, a 470-pound mountain of a bicycle is shaping down-it's the man owns a restaurant in the city only sway-backed two-seater in of high hills, and his 370-pound San Francisco.

FLUXOLYMPICS DEPT.

HOWARD HUGHES WRITES HIS LIFE STORY: 400 BLANK PAGES



Did you see JOHN LENNON AND YOKO ONO on the DICK CAVETT show? Yoko is so weird looking that I watched for 20 minutes and figured Cavett was just sobbing for JOHNNY CARSON and that he was interviewing DOC SEVERINSON!... Lennon came across as a charming witty person. All my wife could say was, "No wonder he was able to rule Russia!"

DO AVANT-GARDE
 FLUXUS INSTANT THEATRE

UNIV. OF AIG HINDUISM DEPT.

NYCS DIGEST FROM NEW BOOKS...



Steve Abrams performing "Telephone Concerto for Julian Street" by Ken Friedman

education dept.

THE REGENTS OF THE UNIVERSITY OF CALIFORNIA
 ON THE NOMINATION OF THE FACULTY OF THE
 COLLEGE OF LETTERS AND SCIENCE
 HAVE CONFERRED UPON

PHILIP EMMONS ISAAC BONEWITS

THE DEGREE OF BACHELOR OF ARTS
 WITH A MAJOR IN MAGIC
 WITH ALL THE RIGHTS AND PRIVILEGES THERE TO PERTAINING

GIVEN AT BERKELEY THIS SIXTEENTH DAY OF JUNE
 IN THE YEAR NINETEEN HUNDRED AND SEVENTY

Ronald Reagan
 GOVERNOR OF CALIFORNIA
 PRESIDENT OF THE REGENTS

W.D. Knight
 CHANCELLOR OF BERKELEY
 DEAN OF THE COLLEGE

DIPLOMA: Bachelor of Arts degree awarded to Bonewits was signed by Gov. Ronald Reagan.

Degree in Magic

House Trailers Parked
 In Her Living Room



When Mrs. Anderson steps outside her three trailers for a breath of fresh air, she's in spacious living room of Anderson home.

By ALEX TURNER

Housecleaning chores take a little longer for Mrs. Mary Anderson, a chipper 84-year-old widow — but it's worth the extra trouble.

Aside from defrosting the fridge and scrubbing the front stoop, she also takes time to check the tires on the guest room, dust the tongue on the store room, and dust off the bedroom roof.

The three rooms are trailers, and they've been parked inside the spacious "living room" of the trim Anderson bungalow since 1956.

There's plenty of room for the three trailers. After Col. John Anderson retired from the British army, the couple built their home in Dollar, Scotland, with one huge room big enough to accommodate the trailers, which they'd been using for holidays for years.

Aside from being cozy on winter nights, the trailers, each with its own kitchen, allow Mrs. Anderson to make tea wherever she happens to be at the moment.

She likes it inside the trailers so much, in fact, that she seldom steps out into the living room for air, except to watch TV or entertain.

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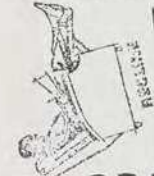
NYCS WEEKLY
 Vol. 1
 #11 Breeder

editor: KEN FRIEDMAN

THE WEEKLY BREEDER WAS CREATED AS A LONG 11 WEEKS AGO. EACH WEEK, WE PRINT SEVERAL HUNDRED FOR RANDOM MAILING

CONTINUE? WHO KNOWS. STAY TUNED FOR VOLUME 2, #1 OF NYCS WEEKLY BREEDER

THE NORTHWEST MOUNTAIN WAISE



Schedule of activities of the NATIONAL GALLERY OF CANADA by DENNIS WHEELER "guest breeder"

Our schedule for the coming months includes the preparation of a number of shows already developed. Among them are Architectural vernacular and the art of Ed Ruscha, Bruce Nauman Sound Piece Numb Two, Mark Prent, Montreal Sculptor Toronto Sculpture Show Video (Radical Software) Show Claude Tousignant (montreal Artist: vive le Quebec libre!) etc

Hippies Can

Be Better

Parents Than

President Nixon

Surprises Teen-Ager

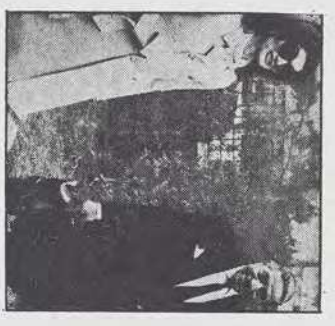


USE YOUR HOUSE WIRING AS A GIANT TV ANTENNA!



MAGNIFYING GLASSES

Here's that strange, magnele, super-rich couple arriving at their apartment in Athens. The details of their unusual marriage are very clearly drawn out in black and white.

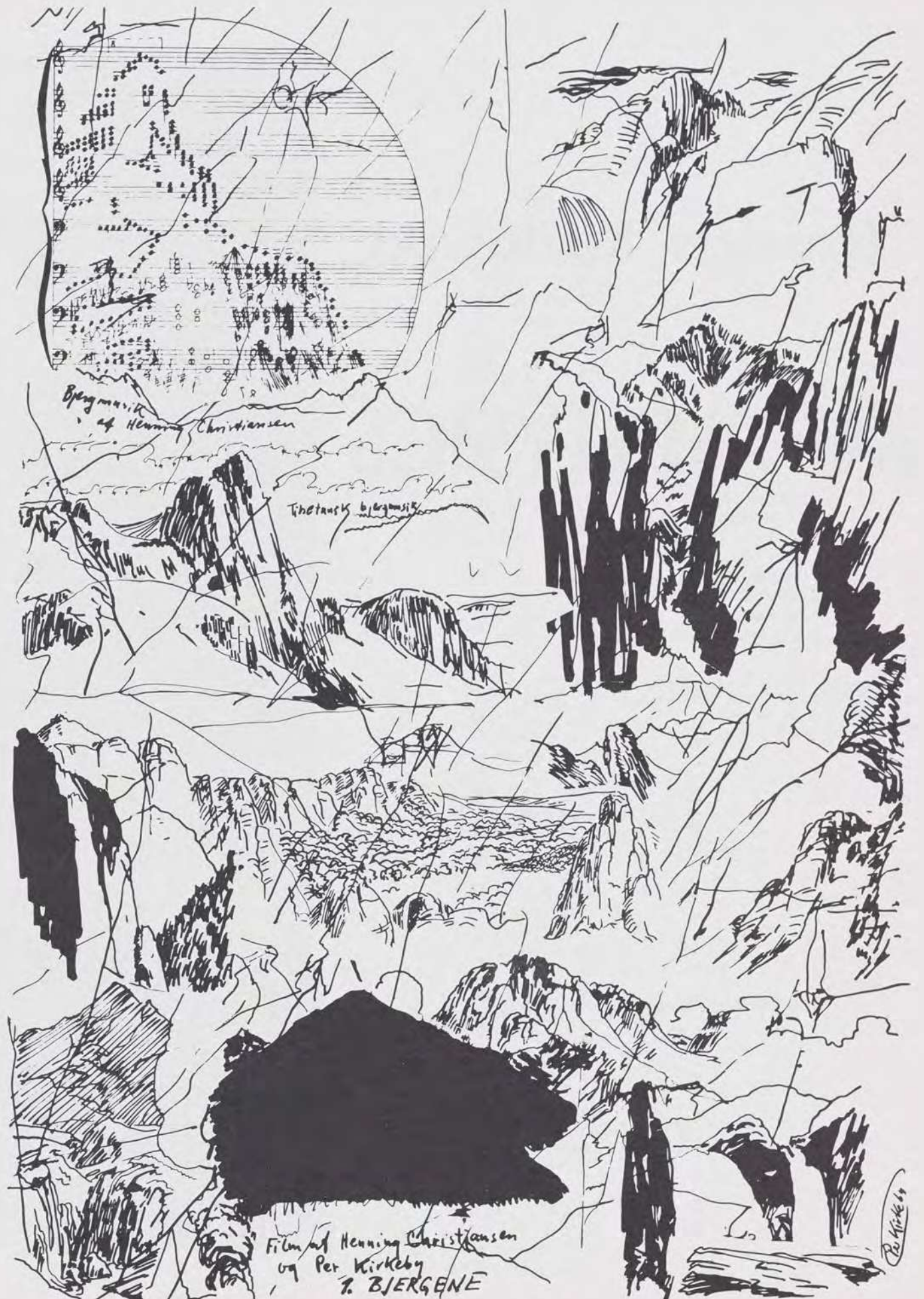


Guaranteed 30-Day Plan TO THICKEN HAIR

NYCS WEEKLY Breeder Vol. 1 #10

editor: KEN FRIEDMAN

Per Kirkeby



Bjergene
af Henning Christensen

Tættersk bjergene

Film af Henning Christensen
og Per Kirkeby
I BJERGENE

Per Kirkeby

Jaroslav Kozlowski

METAPHYSICS 1972

motto:

"Die Welt ist alles, was der Fall ist"
L. Wittgenstein



1.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a room.
C'est une chambre.
Das ist ein Zimmer.
To jest pokój.

Is it a room?
Est-ce une chambre?
Ist das ein Zimmer?
Czy to jest pokój?

2.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a floor.
C'est un plancher.
Das ist ein Fussboden.
To jest podłoga?

Is it a floor?
Est-ce un plancher?
Ist das ein Fussboden?
Czy to jest podłoga?

3.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a chair.
C'est une chaise.
Das ist ein Stuhl.
To jest krzesło?

Is it a chair?
Est-ce une chaise?
Ist das ein Stuhl?
Czy to jest krzesło?

4.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a table.
C'est une table.
Das ist ein Tisch.
To jest stół.

Is it a table?
Est-ce une table?
Ist das ein Tisch?
Czy to jest stół?

5.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a table-cloth.
C'est une nappe.
Das ist ein Tischtuch.
To jest obrus.

Is it a table-cloth?
Est-ce une nappe?
Ist das ein Tischtuch?
Czy to jest obrus?

6.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a flower-pot
C'est un pot à fleurs.
Das ist eine Blumenvase.
To jest wazon.

Is it a flower-pot?
Est-ce un pot à fleurs?
Ist das eine Blumenvase?
Czy to jest wazon?

7.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are flowers.
Ces sont des fleurs.
Das sind Blumen.
To sa kwiaty.

Are they flowers?
Sont ces des fleurs?
Sind das Blumen?
Czy to sa kwiaty?

8.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is an ash-tray.
C'est un cendrier.
Das ist ein Aschenbecher.
To jest popielniczka.

Is it an ash-tray?
Est-ce un cendrier?
Ist das ein Aschenbecher?
Czy to jest popielniczka?

9.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are cigarettes.
Ces sont des cigarettes.
Das sind Zigaretten.
To sa papierosy.

Are they cigarettes?
Sont ces des cigarettes?
Sind das Zigaretten?
Czy to sa papierosy?

10.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are keys.
Ces sont des clefs.
Das sind Schlüssel.
To sa klucze.

Are they keys?
Sont ces des clefs?
Sind das Schlüssel?
Czy to sa klucze?

11.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a chest.
C'est une armoire.
Das ist ein Schrank.
To jest szafa.

Is it a chest?
Est-ce une armoire?
Ist das ein Schrank?
Czy to jest szafa?

12.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a mirror.
C'est un miroir.
Das ist ein Spiegel.
To jest lustro.

Is it a mirror?
Est-ce un miroir?
Ist das ein Spiegel?
Czy to jest lustro?

13.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a taboret.
C'est un tabouret.
Das ist ein Hocker.
To jest Taboret.

Is it a taboret?
Est-ce un tabouret?
Ist das ein Hocker?
Czy to jest taboret?

14.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are beds?
Ces sont des lits.
Das sind Betten.
To sa łóżka.

Are they beds?
Sont ces des lits?
Sind das Betten?
Czy to sa łóżka?

15.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a televisior.
C'est une télévision.
Das ist ein Fernsehapparat.
To jest telewizor.

Is it a televisior?
Est-ce une télévision?
Ist das ein Fernsehapparat?
Czy to jest telewizor?

16.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a little table.
C'est une petite table.
Das ist ein Tischchen.
To jest stolik.

Is it a little table?
Est-ce une petite table?
Ist das ein Tischchen?
Czy to jest stolik?

17.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are books.
Ces sont des livres.
Das sind Bücher.
To sa książki.

Are they books?
Sont ces des livres?
Sind das Bücher?
Czy to sa książki?

18.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a desk lamp.
C'est une petite lampe.
Das ist ein Lämpchen.
To jest lampka.

Is it a desk lamp?
Est-ce une petite lampe?
Ist das ein Lämpchen?
Czy to jest lampka?

19.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a window.
C'est une fenêtre.
Das ist ein Fenster.
To jest okno.

Is it a window?
Est-ce une fenêtre?
Ist das ein Fenster?
Czy to jest okno?

20.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a curtain.
C'est un rideau.
Das ist eine Fenstergardine.
To jest firana.

Is it curtain?
Est-ce un rideau?
Ist das eine Fenstergardine?
Czy to jest firana?

21.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are walls.
Ces sont des parois.
Das sind Wände.
To sa ściany.

Are they walls?
Sont ces des parois?
Sind das Wände?
Czy to sa ściany?

22.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

They are pictures.
Ces sont des tableaux.
Das sind Bilder.
To sa obrazy.

Are they pictures?
Sont ces des tableaux?
Sind das Bilder?
Czy to sa obrazy?

25.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a metaphysics.
C'est une métaphysique.
Das ist eine Metaphysik.
To jest metafizyka.

Is it a metaphysics?
Est-ce une métaphysique?
Ist das eine Metaphysik?
Czy to jest metafizyka?

It is a lamp.
C'est une lampe.
Das ist eine Lampe.
To jest lampa.

Is it a lamp?
Est-ce une lampe?
Ist das eine Lampe?
Czy to jest lampa?

24.
What is it?
Qu'est que c'est?
Was ist das?
Co to jest?

It is a ceiling.
C'est un plafond.
Das ist eine Decke.
To jest sufit.

Is it a ceiling?
Est-ce un plafond?
Ist das eine Decke?
Czy to jest sufit?

MOOSACK MACHINES



The *moosack machines* are a series of self-altering digital sound generators. Each of them is meant to respond to a specific set of external stimuli. The original moosack machine (see SOURCE Issue 8) responded to the environment provided by an art gallery. The moosack machines in this presentation respond to smaller, more specific, stimuli.

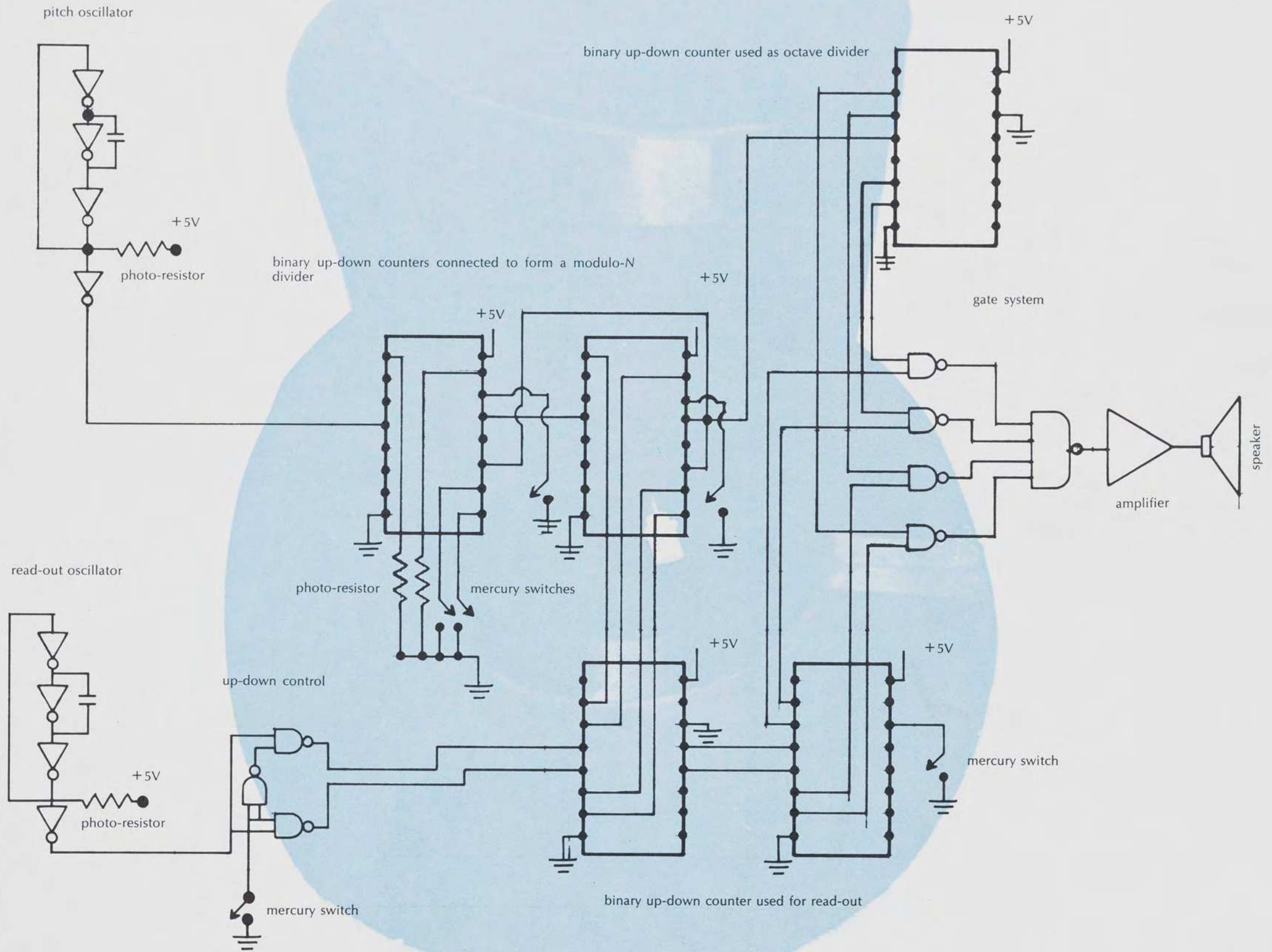
The *Sound Hat* is one portion of the equipment which comprises the SOUND MAN wardrobe (see illustration). It is designed to provide a mobile, constantly varying source of audio entertainment. The remainder of the outfit is still in the planning stage, the palm-pods and lasercane being next on the construction list.

De Daddle Dee is a replacement for the universally annoying telephone bell. Its circuit is enabled by the ring-signal voltage that normally goes to the bell (which is removed from the telephone). The audio output is the variable result achieved by the manipulation of four toggle switches, one nine-position switch, and four slide potentiometers. Thus, each ring of the telephone equals a mini-composition.

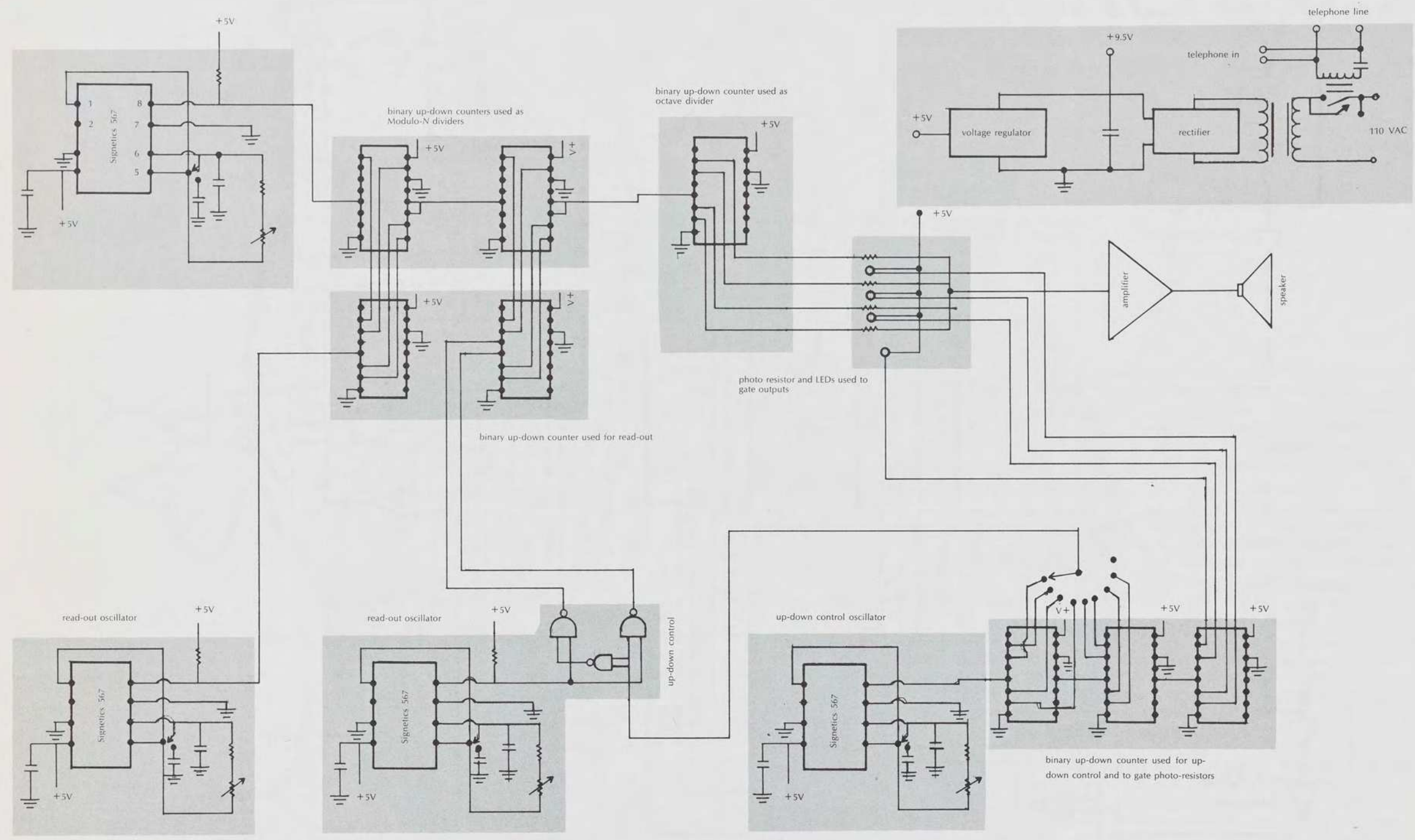
Future *moosack machines* will include the *Oblisk* — an 8-foot sculpture which will produce an audio portrait of its environment; the *Morthtar-Mat* — a mobile sound environment to be built into private automobiles; and, in collaboration with Betty-Jean Thiebaud, the *Screen Matrix* (interfaced with the *Oblisk*) which provides self-actuated sound tracks for films.

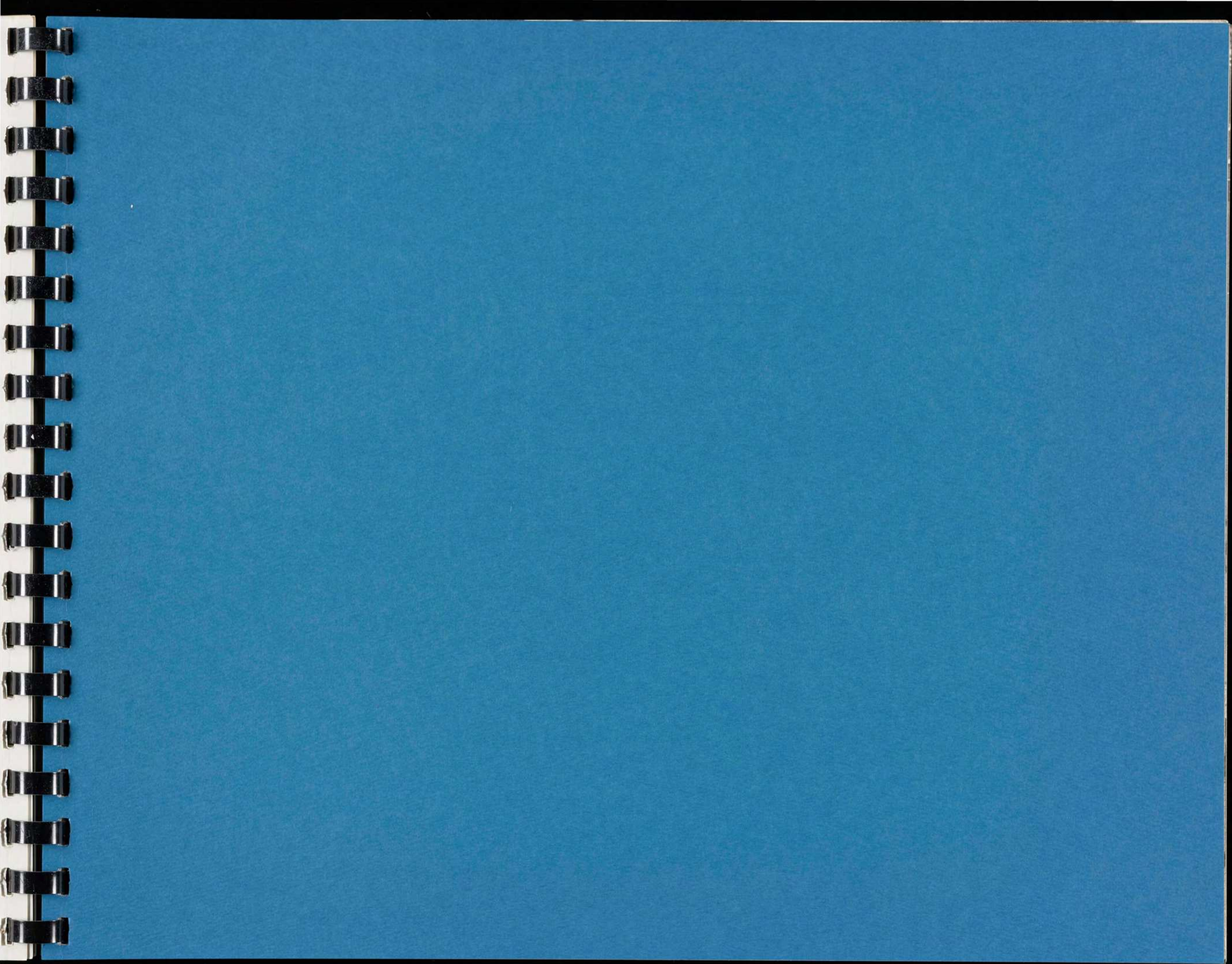
Stanley Lunetta

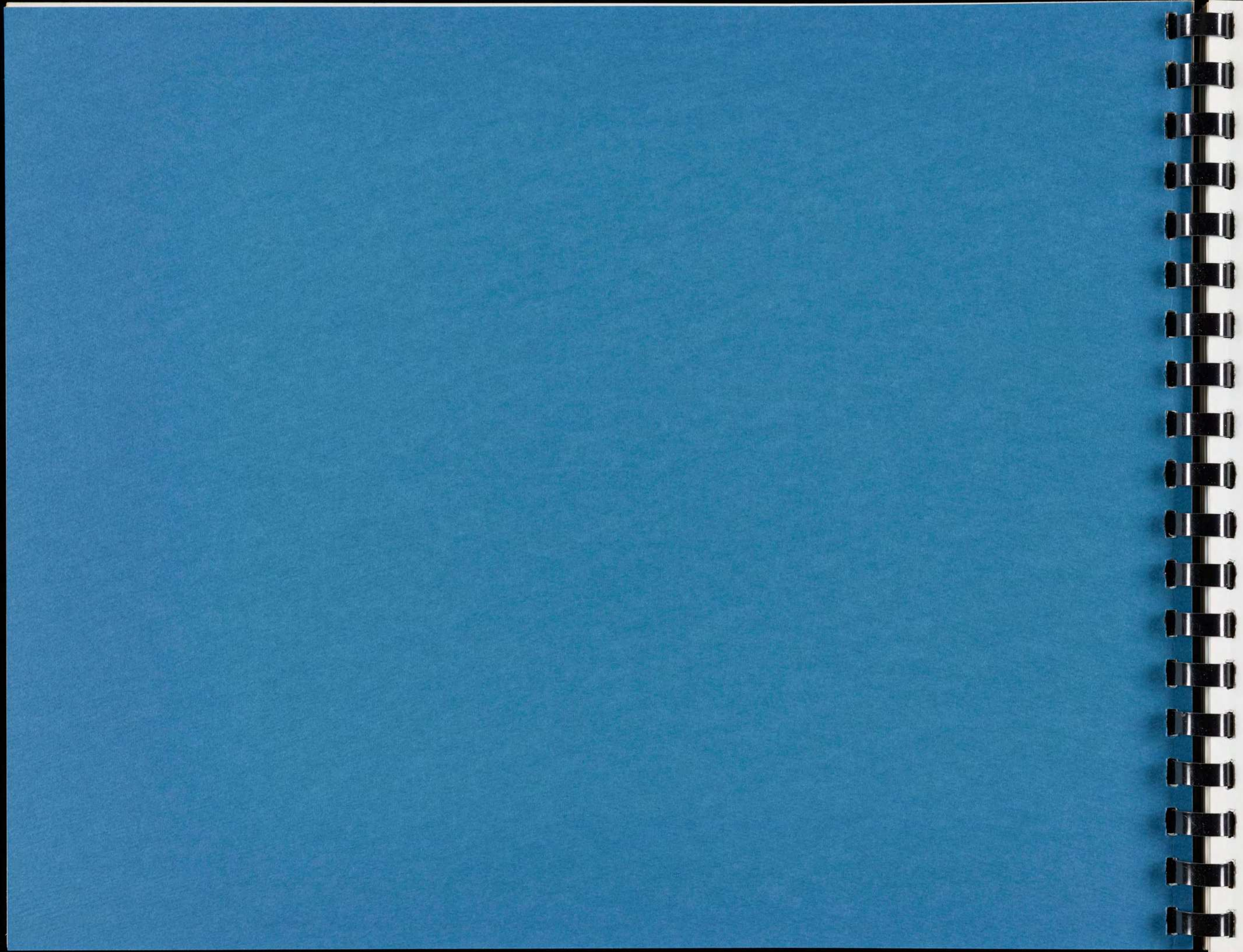
SOUND HAT



DE DADDLE DEE







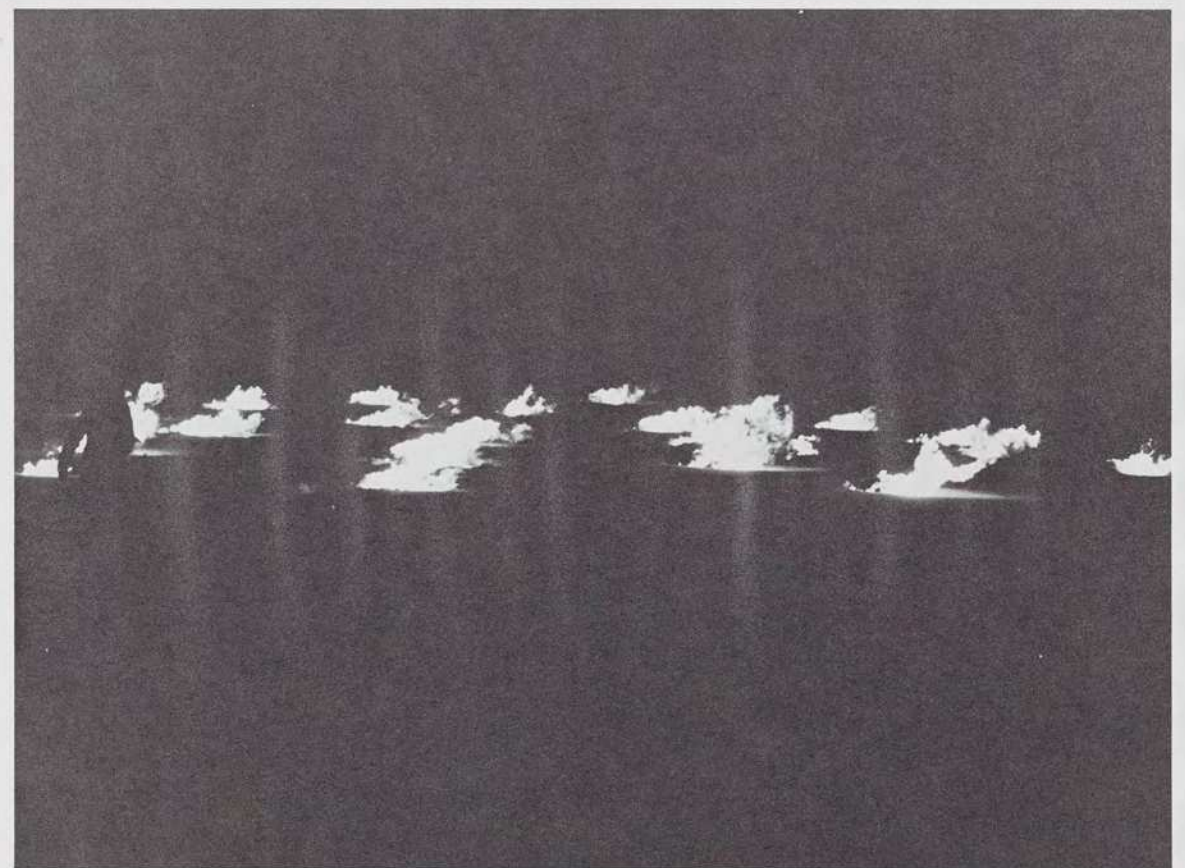
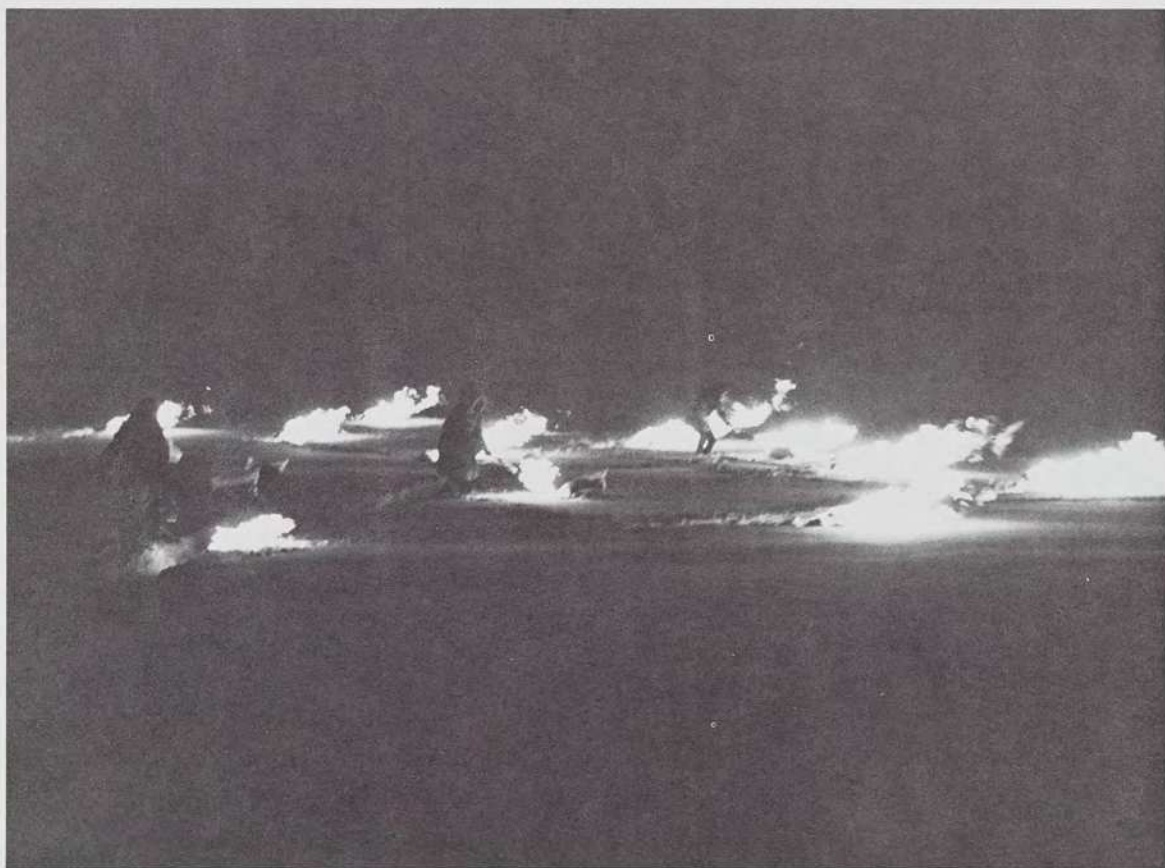


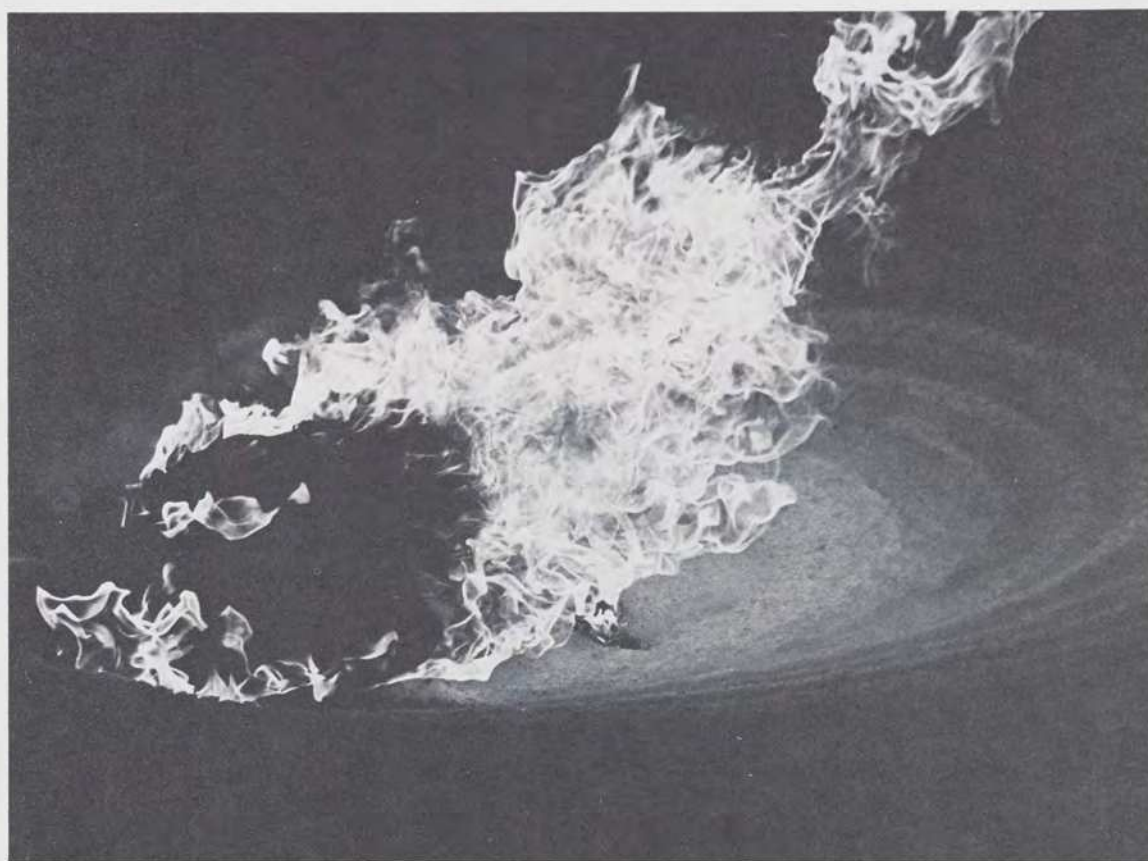
Zorka Saglova





Zorka Saglova





Zorka Saglova



FIRE AND WIND



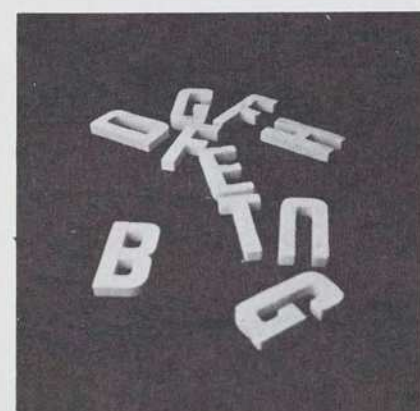
1



2



3



4



5



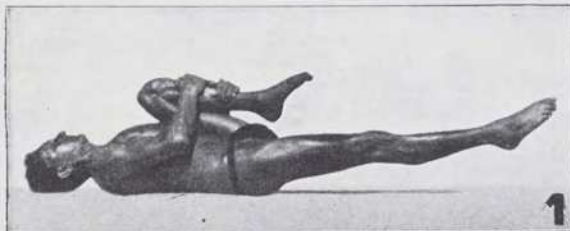
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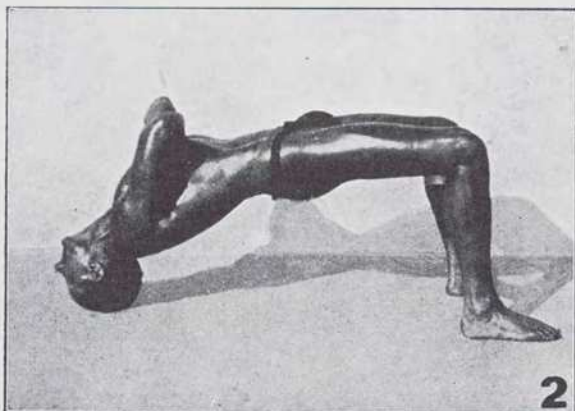
7

fire and wind
first variant of the poem "fire and wind" (fire = feu french)
was realized by me — the others are interpretations
caused by the wind
jiri valoch, 1971

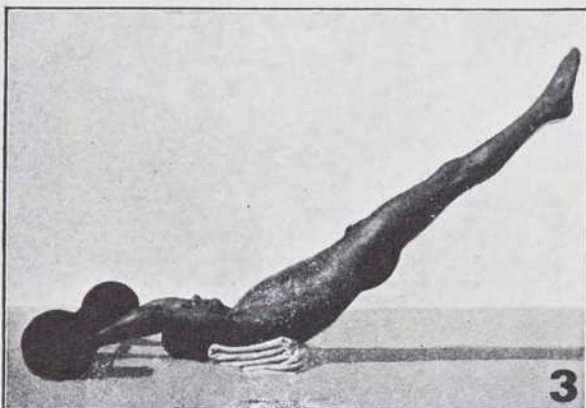
Jiri Valoch



1



2



3



4



5

fourth plastic interpretation of the poem "merde"
 1 = /m/, 2 = /e/, 3 = /r/, 4 = /d/, 5 = /l/
 jiri valoch, 1972

by day	by night
--------	----------

music for one instrument (score)
 jiri valoch, 1972

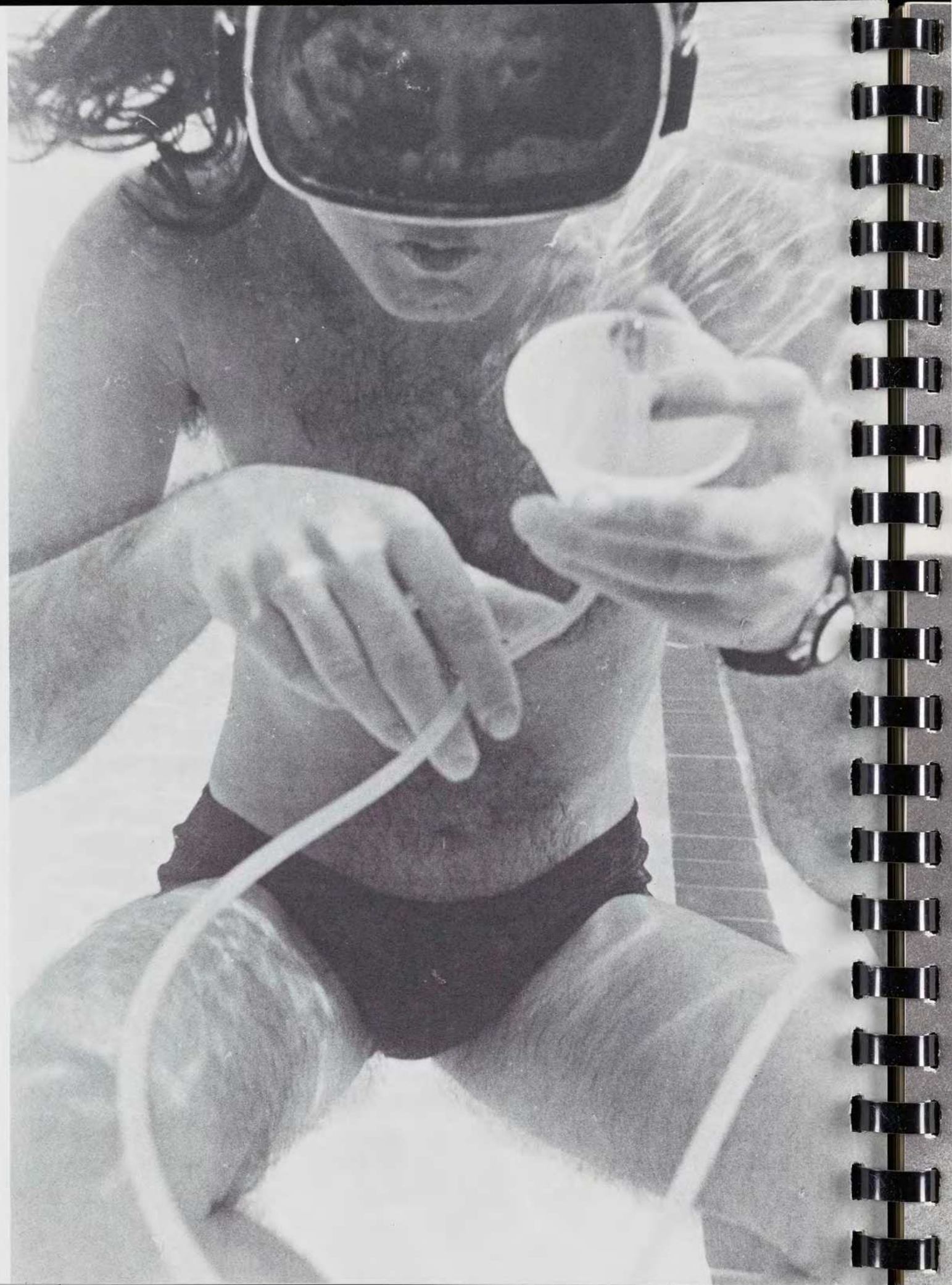
in the field	in the forest
in the meadow	in the town

music for one instrument (score)
 jiri valoch, 1972

Water Whistle

SMALL WHISTLES, UNDERWATER, MOUNTED ON THE ENDS OF FLEXIBLE TUBES. WATER UNDER PRESSURE FLOWING IN THE TUBES AND OUT THROUGH THE WHISTLES MAKES THE WHISTLES SOUND AND THE TUBES FLEX. EACH WHISTLE IS MOUNTED WITHIN A CONE-SHAPED REFLECTOR WHICH SERVES TO FOCUS THE SOUND OF ITS WHISTLE IN A CERTAIN DIRECTION. AS THE TUBES FLEX THEY CONSTANTLY REORIENTATE THEIR RESPECTIVE REFLECTORS AND WHISTLES, CHANGING THE COMPOSITE SOUND WHICH A LISTENER AT ONE PARTICULAR PLACE HEARS.

MAX NEUHAUS
MAY 1971



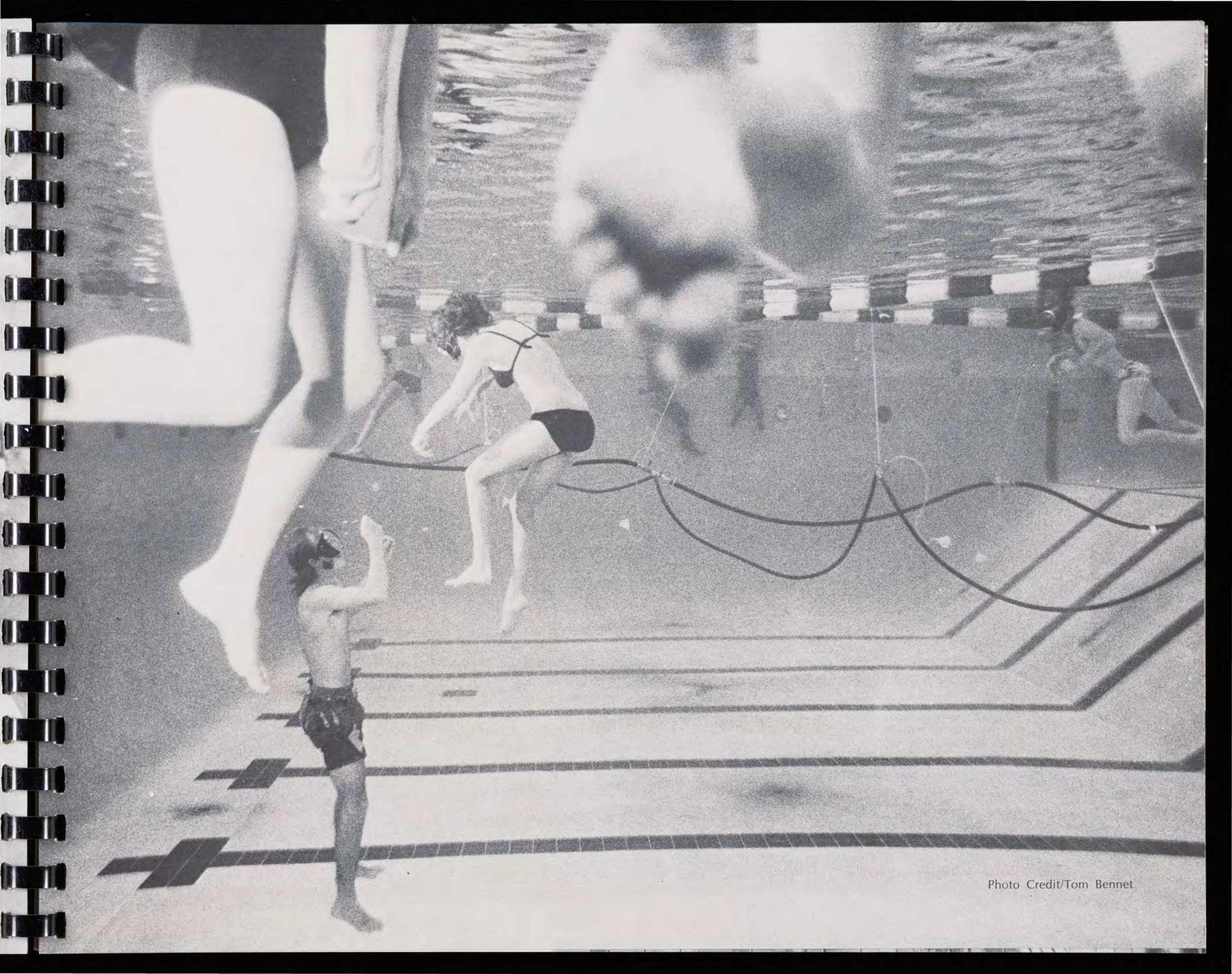


Photo Credit/Tom Bennet

By MICHAEL MARZELLA
Of The Times Staff

Suspended, alone, ears just under the pool's surface, sound laves you from all sides.

It's delightfully sensual; water at 92 degrees so there's little feel of heat or cold. Loll there, arms floating loosely, while Max Neuhaus washes your ears with sound.

With a device resembling a mutated sprinkler system, Neuhaus, 32, creates underwater music. He dunked his concert in the University of South Florida pool Saturday from noon to midnight. Some who listened were disappointed; most were surprised.

HIS "WATER WHISTLE" is a home-spun, no nonsense instrument. Long, black rubber hoses, about an inch in diameter, stretch across the swimming pool. Snake-like, clear plastic tubes tipped with tiny shining police-type whistles dangle from occasional valves.

When Neuhaus runs water through the main hose, the whistles howl. But you can only hear it underwater.

Fifteen whistles, shrieking softly at discordant pitches are soothing, pacifying. It's hard to listen long enough though. Pounding ears and breath sucked through a snorkel interfere with the music. Just rest and listen, holding air tight in your lungs.

It's a conglomerate sound. Television test patterns have a companion hum that's similar, but the aquatic whistles have something more. There are bits of jet engine whine and eerie science fiction movie soundtrack.

"What really prompted me to do it is that there is a new presence of sound underwater, and I wanted to work with that," Neuhaus says. His first water

THE IDEA of the water whistle was conceived by Neuhaus at his home — a cabin cruiser which puttters up and down the Inter-Coastal Waterway between New York City and Florida.

"I did the piece after I'd been living on the water a year," he said.

"I've been involved in music all my life, and I began to think about sound under water, and giving a concert under water.

Sharp and clear

To hear the music, listeners had to submerge their ears in the 92-degree water—not so unpleasant a chore on a sunny California day. The sounds, completely inaudible from above the surface, came through the water sharply and clearly; sometimes the constantly droning high pitch was joined by one or two others in an interval or a chord. Swimming along, one felt somehow hermetically sealed from the outside world, enveloped on all sides by the warm water and the friendly, subtly-changing sounds.

Surely, "Water Whistle" takes its listeners a bit of the way back to the womb. But blessed by the friendly, innocent, free spirit that currently characterizes the

Neuhaus' piece as it stands, simple and serene, defies sober analysis as easily as it innocently resists wise-cracking banter. It is what it is, and what it is is nice.

is devoting a good deal of his energy at the moment to the proliferation around the country of "Water Whistle," which he describes as "very satisfying."

is amplified in intensity when you listen from a corner of the pool. Too bad you can't stay under for hours.

"Musicians have been intimidating people with electronic music for too long," Neuhaus says. "This is just what it is — not pretentious." He balks at the suggestion of adding a keyboard for valving the whistles into tunes. "I like it just as it is."

A 12-hour concert isn't unusual for Neuhaus. "People have a chance to leave and come back, have some change of environment between listening sessions." During the concert, Neuhaus continually checks and adjusts whistle pitches. "It keeps me in touch."

SOME LISTENERS hooked feet in the gutters, floating on their backs, penetrated by the reedy tones. They ducked beneath the surface and curled, fetal position, to listen silently for a few minutes. Most listeners were young, in their early 20s. A few brought babies clinging to inflated plastic rings.

LOS ANGELES TIMES JANUARY 14, 1972
**Come On In,
 the Concert's Fine**

ROLLING STONE/AUGUST 19, 1971
**Max Neuhaus, the
 Floating Composer
 Concert Underwater**

DETROIT FREE PRESS
 Sunday, Oct. 15, '72

THE NEW YORK TIMES, SUNDAY, MAY 9, 1971
N.Y.U. Concert Wets Whistles for More

Bruce Carlson, general manager of the Schubert Club, says: "I thought it was probably some sort of a gimmick; you know, 'kooky' some guy could really get some publicity from this." But Carlson says he soon found that Neuhaus is serious about the water whistle. "This kind of music is the very best kind of music to him. When he had that serious attitude that influenced me and I don't regard it at all as just sort of a stunt."

June 19, 1972
 St. Petersburg Times
**Audience Floats
 In Pool Of Music**

"VIBRATIONS"
 A magazine of music and dance
 PBS Television
 Nationally—Wednesday, 9:00 P.M.

Mr. Neuhaus
 just let you
 know "Underwater
 Music will be on
 'Vibrations' Wednesday,
 May 10th at 9 P.M. on
 Ch. 13 (to be repeated the
 following Sunday at
 8 P.M.)—Hope you enjoy
 it. Best regards—



Mr. Max Neuhaus
 211 5th Ave
 New York, NY

By ROY M. CLOSE
 Neuhaus' new water whistle
 represents the state of the
 water's edge with "Water Music" a suite designed
 to be performed by an ensemble of a large. The water
 work includes King George I of England, followed from
 tonight, 254 years later. Handel's concept will be
 carried a step further.

Week Ending January 15, 1972
 THE NATIONAL OBSERVER
**Underwater Audiences
 Thrill to New Sound**

ATLANTA
 GEORGIA

I think we could honestly state that millions of people throughout the world saw the "water whistle" story and heard the USCD Music Department mentioned.

Monday, January 24, 1972
 THE CHRISTIAN SCIENCE MONITOR

**Neuhaus'
 submerged
 premiere**

STAR

THE MINNEAPOLIS

Friday, December 31, 1971

Like odd 'music'? Welcome to the glub



Photo Credit/Bill Seaman

To all the members of the Eternal Network in Canadada
and in the United States: Greetings. Sound. Manluck.
Womanluck. Weatherluck. Today after years of practicing
and reflecting upon the subject I propose to you all the
composing and performing of telepathic music to
complement, butress, and - if need be - replace all
other marvelous loving correspondences. - Day or night,
day and night, send waves of greetings sound
manluck womanluck weatherluck to members
of the eternal network all over the world. No proof of
reaching and benefitting is necessary - knowing oneself
expecting others to be a performer of telepathic day and
night music is sufficient.

Your Robert Filliou

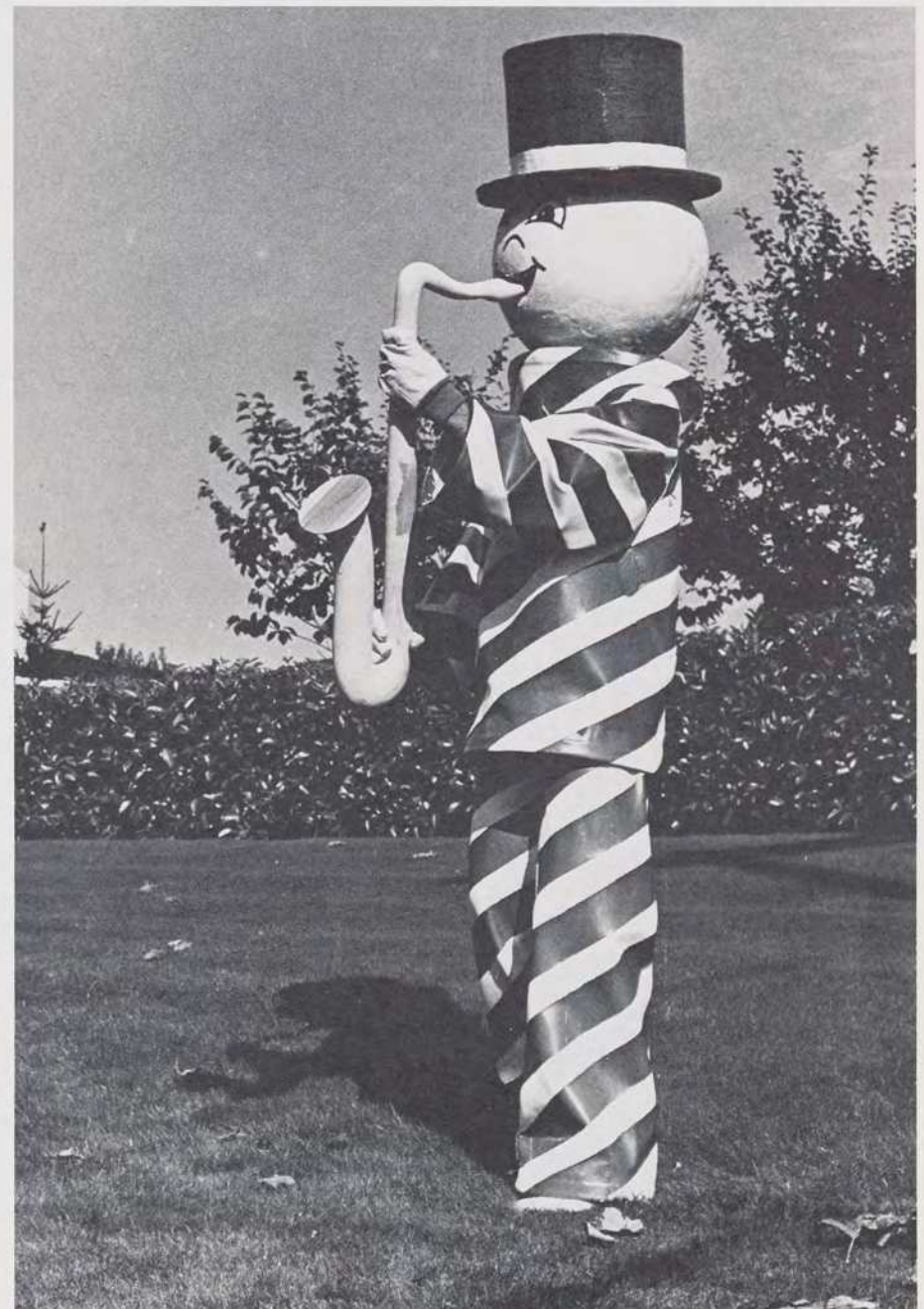
IMAGE BANK

NEW YORK
CORRES - SPONGE DANCE
SCHOOL OF VANCOUVER

CONTENTS

Image Bank presents some of the musical concerns of the members of the New York Corres Sponge Dance School of Vancouver including:

1. Documentation of Dr. Brute's Saxes from the event Anthropomorphs in Art City featuring Mr. Peanut, Kand-man, Art Rat, Mr. Blunt — photos taken by Taki Blues Singer.
2. Dr. Brute's Saxes attend the F. Scott Fitzgerald Salon organized by the Fine Arts Students, University of British Columbia — photos by Taki Blues Singer.
3. Episode # 1625 from Mondo Artie, a scenario by E. E. Clair; incidental accompaniment to the mural for the National Research Library, Ottawa, of the same name.
4. Images from the archives of the New Era Indo Arabian Nipponese Calypso Space Symphony Orchestra conducted by Taki Blues Singer, selected by Marcel Idea.
5. "Lines from Chuang-Tzu", the score of a new composition by Canadian composer Martin Bartlett.
6. Two post cards
 - (a) New Era Indo Arabian Nipponese Calypso Space Symphony Orchestra 1984.
 - (b) From the collection of Grin.











MONDE ARTIE
Episode # 1625

CAST: DR. BRUTE, ART RAT, TAKI BLUES SINGER, TEX WRITTER, SHUZO, FLAKEY, JOHN JACK FANZINI, SALLY PEANUT, MR. PEANUT, GERTRUDE STEIN PLAYED BY TERESE, ERICA PLAYED THE PART OF ZELDA, 5 EGYPTIAN DANCERS, A THIRTIES PHOTOGRAPHER, 2 OLD PIANISTS, A SUPPORTING CAST OF THIRTY, INCLUDING LADY BRUTE, MISS PEACH, GORDON KIDD, JACKIE EVELYN ROTH.

1 EXT. OF CABLEVISION STUDIO — DAY
FLAKEY has just come out of the Cablevision studios and is walking along the sidewalk. Lots of traffic on the street and people on the sidewalk. Traffic sounds. He walks to the parking lot and gets in the flakemobile, starts it up and pulls out into traffic.

NARRATION

Flakey is wondering about the quality of the Japanese food demonstrations but his thoughts quickly return to the F. Scott Fitzgerald Salon held the day before.

FADE OUT

2 FADE IN TO INT. OF CECIL GREEN PARK MANSION — AFTERNOON
Everyone is in Thirties costumes, tea and dainty sandwiches are being served. They are all talking quietly. A few people are still arriving. Sounds of Duke Ellington's 'Flaming Youth' and other thirties music.

NARRATION

The guests are all awaiting the arrival of Fitzgerald. DR. BRUTE is playing the part of jazz band leader and Mr. PEANUT, ART RAT and TEX WRITTER are playing the parts of jazz musicians with their wooden, simulated saxophones. Flakey is playing the part of the butler. Taki is playing the part of Fu Sham Poo, trusted advisor to the mysterious East. Erica is playing the part of Zelda. Terese is playing the part of Gertrude Stein.

The BUTLER is pouring tea from an old Chinese teapot. Fu Sham Poo is quietly taking photos from unobtrusive places. Zelda is parading up and down. DR. BRUTE'S band is assembling in the drawing room. The guests are talking in small groups, some have gone out the french doors to walk in the gardens. Sounds of snatches of conversation, going on for awhile. DR. BRUTE'S band strikes up it's first number. Many of the guests wander in to listen. The BUTLER goes up to two young men standing by the fireplace, who are dressed in blue jeans and sweaters.

BUTLER

Where are you two from?

ONE OF THE YOUNG MEN

We're from the creative writing department.

BUTLER

OH, ha ha ha, excuse me, I thought you were the gardeners. Would you like some tea?

YOUNG MEN

Yes, thank you.

The BUTLER pours two cups of tea for them. He then goes into the drawing room and peeks through the door into the conservatory where the Egyptian Dancers are waiting. He talks to them and then walks over to DR. BRUTE and gives him the high sign. When the number they are playing is finished the BUTLER moves to the centre of the room.

BUTLER

May I have your attention, Ladies and Gentlemen. We are very pleased to present to you this afternoon, the exotic Egyptian dance group, 'L'EGYPTA'.

The group files into the room and takes up their positions. Egyptian movie music begins and they do their dance. The guests applaud when it is finished. Dance troupe files out. Guests talk excitedly about the dance.

The BUTLER goes back into the Dining room and pours more tea.

DR. BRUTE'S band strikes up another number.

NARRATION

Fitzgerald has not arrived yet. The guests are beginning to think that he will not show up.



Butler serving tea.



Guests assembled for the F. Scott Fitzgerald Salon.



The BUTLER comes into the middle reception room to make an announcement.

BUTLER

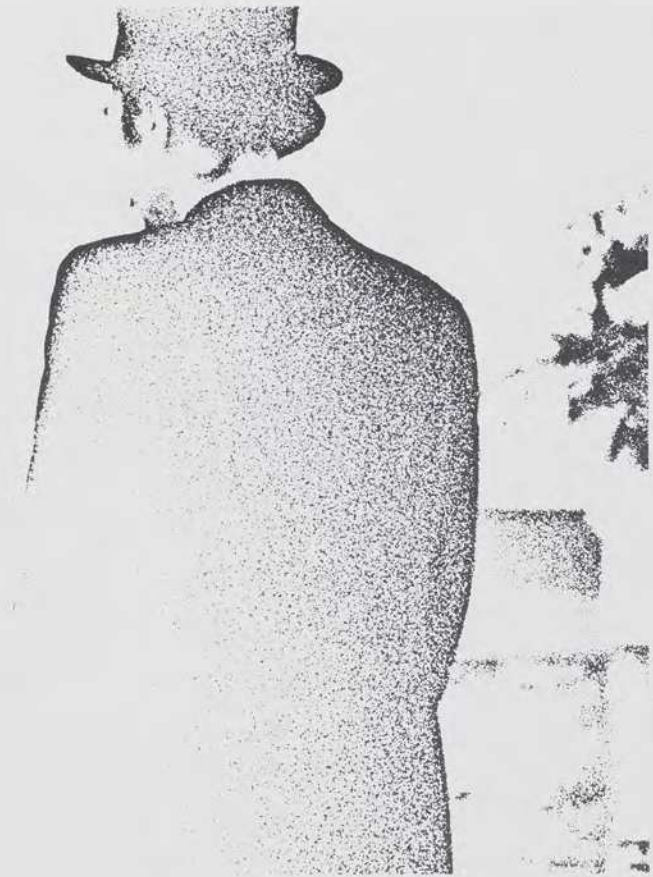
Miss Stein will read selections from her poetry.

Gertrude stands beside the grand piano and reads two of her poems. The guests applaud when she is finished. The salon continues. The Butler pours more tea. The jazz band plays. Zelda has been sipping on a whiskey flask and is beginning to act a little O.D. Some of the other guests have also been nipping on their flasks. Zelda is annoyed that Scott has not turned up.

Zelda talking to the butler.



Dr. Brute's jazz band playing.



A glimpse of Fu Sham Poo, trusted advisor to the Mysterious East.

ZELDA is becoming frustrated and drunk, Scott has not shown up and tea is almost over. She doesn't like Gertrude and keeps giving her dirty looks. DR. BRUTE'S band begins another number. ZELDA walks over to the BUTLER. Guests begin to dance.

I want to dance. ZELDA

With me? BUTLER

Yes, why not, come on. ZELDA

Oh, that wouldn't be right. I must pour the tea. BUTLER

I insist. ZELDA

ZELDA takes him by the hand and leads him on to the dance floor in front of the band. They dance a peculiar ragtime — charleston routine.

The BUTLER goes up to two old gentlemen and talks to them briefly. The jazz band stops.

BUTLER

Ladies and Gentlemen, we are pleased to have two eminent pianists here this afternoon — Mr. Emmet Webster and Mr. Lloyd Grand.

Mr. Webster announces the pieces he will play — two selections by Debussy. He plays. When he is finished, Mr. Grand, who is quite aged and shakey, announces the pieces he will play. He plays. Applause at the end.



Gertrude Stein lighting a candle.



Zelda dancing with the butler.

The band finishes playing and the BUTLER rushes back to the teapot. The photographer who has been taking photo portraits of some of the guests now makes an announcement.

PHOTOGRAPHER

Excuse me, ladies and gentlemen, I wish to take a group portrait of everyone outside in the garden. Would you all mind stepping outside.

Everyone slowly strolls out through the french doors chatting with one another. The BUTLER goes around to tell the stragglers about the photographs. The band goes outside.

3 EXT. CECIL GREEN PARK — GARDEN, BRIGHT SUNSHINE.

The photographer is assembling everyone on the steps in order to fit the margins of his frame. Finally everything is ready.

PHOTOGRAPHER

Hold it. Don't move, please.

He takes a picture, and repeats the process two more times. He then asks the band to assemble around the pool and takes their picture several times.

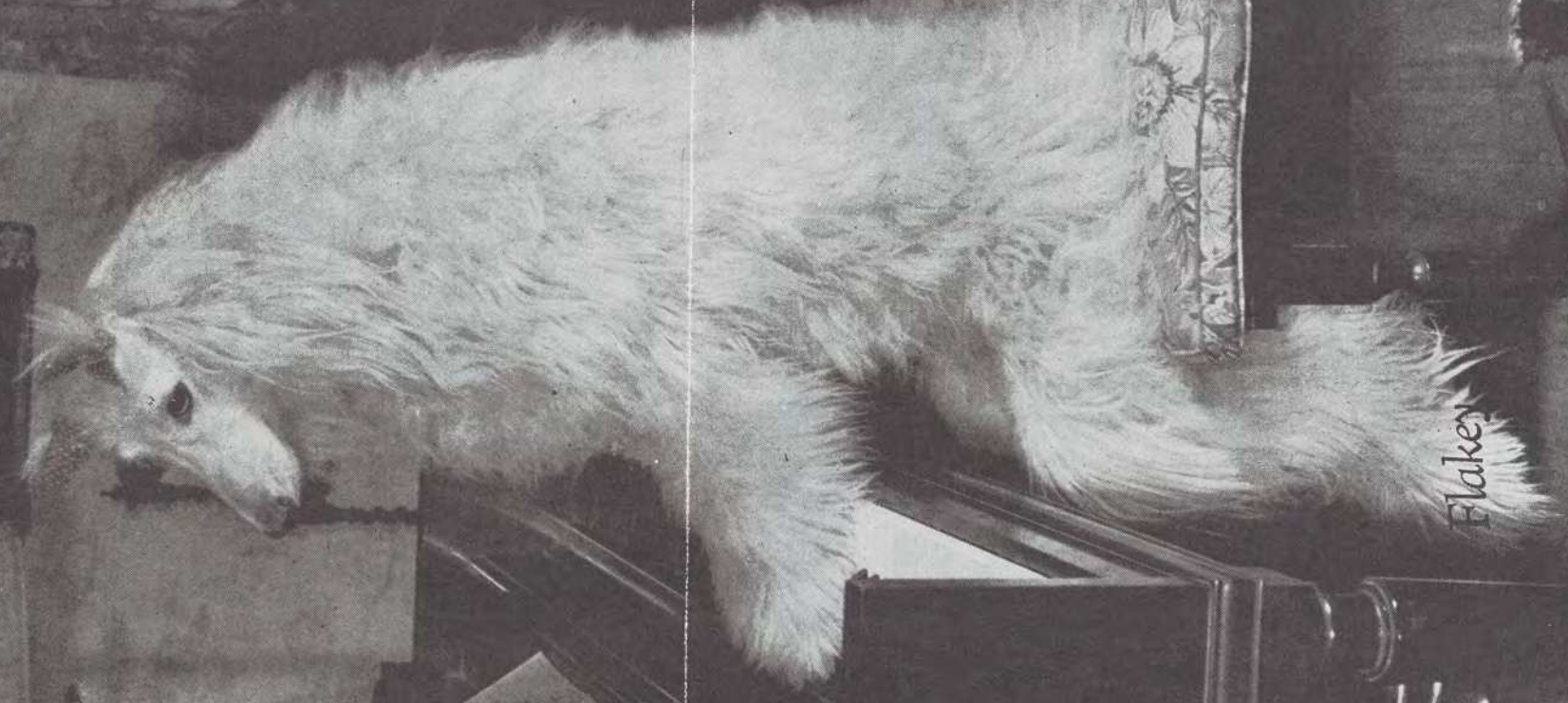
FADE OUT



Photographer taking pictures of the band.



THE IS NOT TO BE SNEEZED AT



Flaken

MONA, THE TALKING CHAN DOG WHO ALSO SINGS,
SITS DOWN FOR A REVISION OF "WHIFFENPOOF SONG"



FROM NOWHERE COMES A VOICE THAT TERRIFIES THE SIMPLE NATIVES
 Tuning in on Manila for the Negritos' first radio concert, the author produces an effect on his audience that combines pleasure, fear, and fascination, registered by clasped ears and covered faces. Photograph by Raymond Stockwell



"Kitchen Concert"

Lines from Chuang-Tzu

LIP. FLAP

Martin Bartlett

The notation represents basic textures which may be developed improvisatorily in performance.

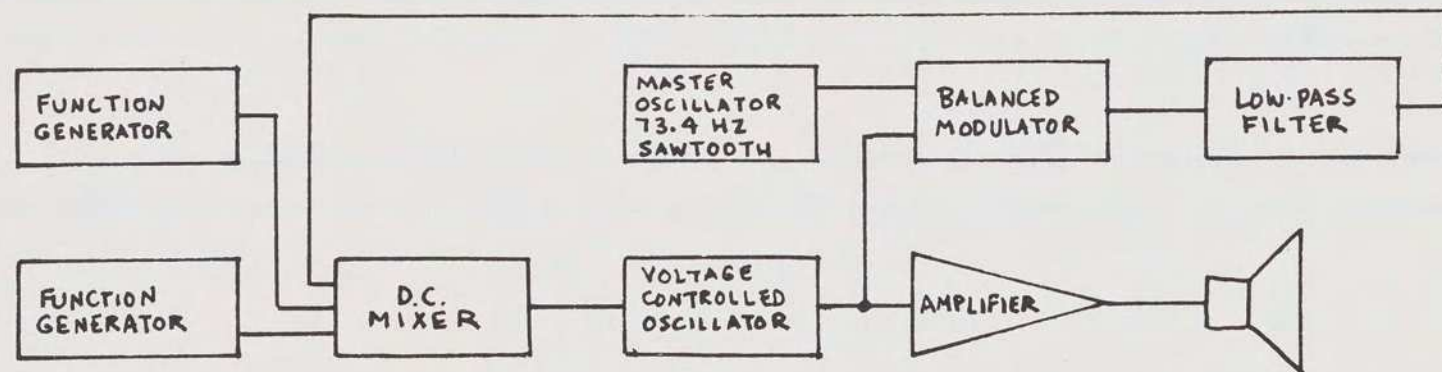
Time is relative. Durations of notes and articulation are up to the performers.

Dynamics are indicated by different sizes of dots.

• pp - p • mp • mf • f - ff

These pieces may be performed by instruments or realized electronically.

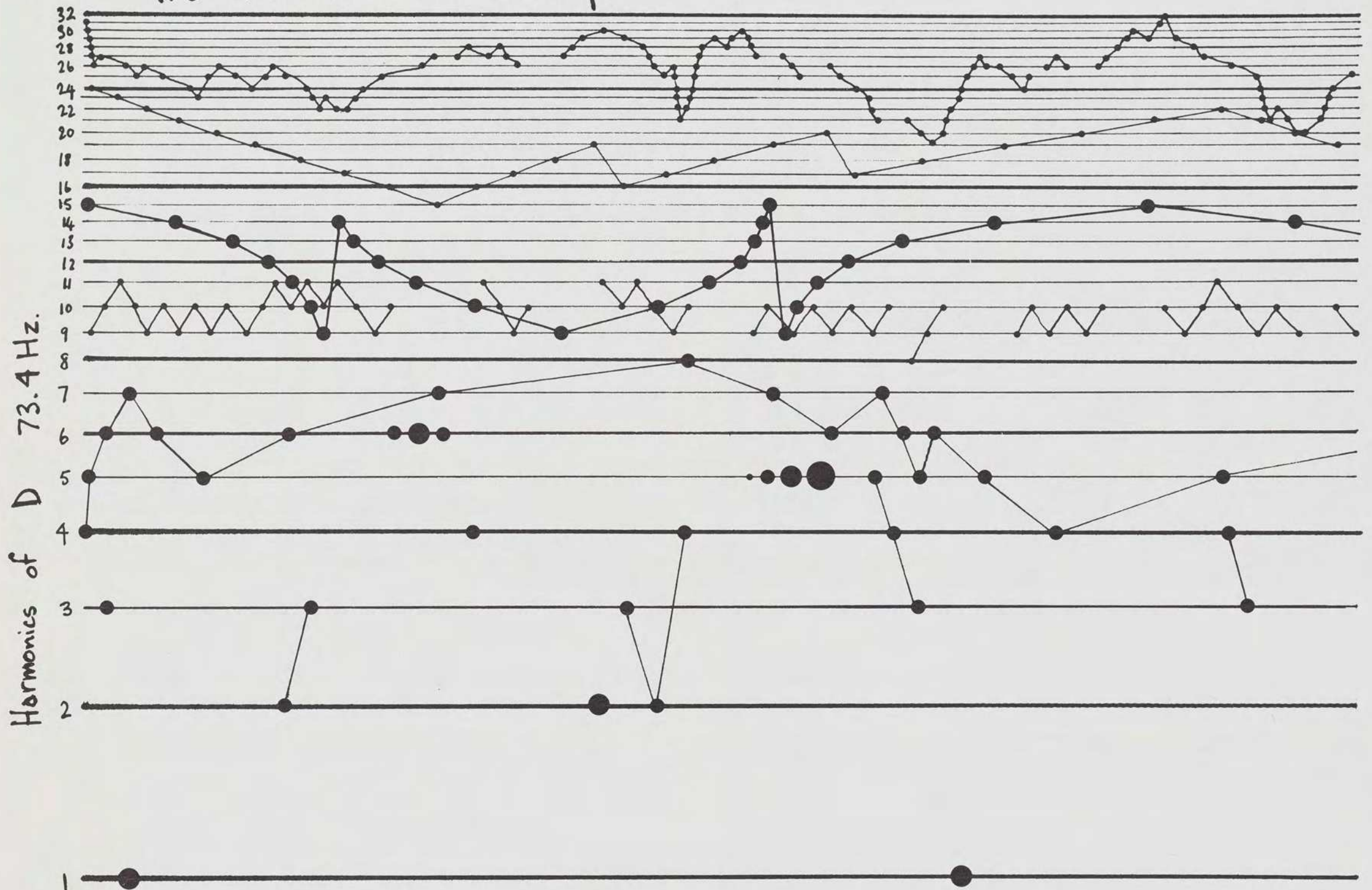
The following phase-lock loop circuit may be helpful for obtaining the harmonic relationships in No. I.



[V.C.O. locks to harmonics of the master oscillator]

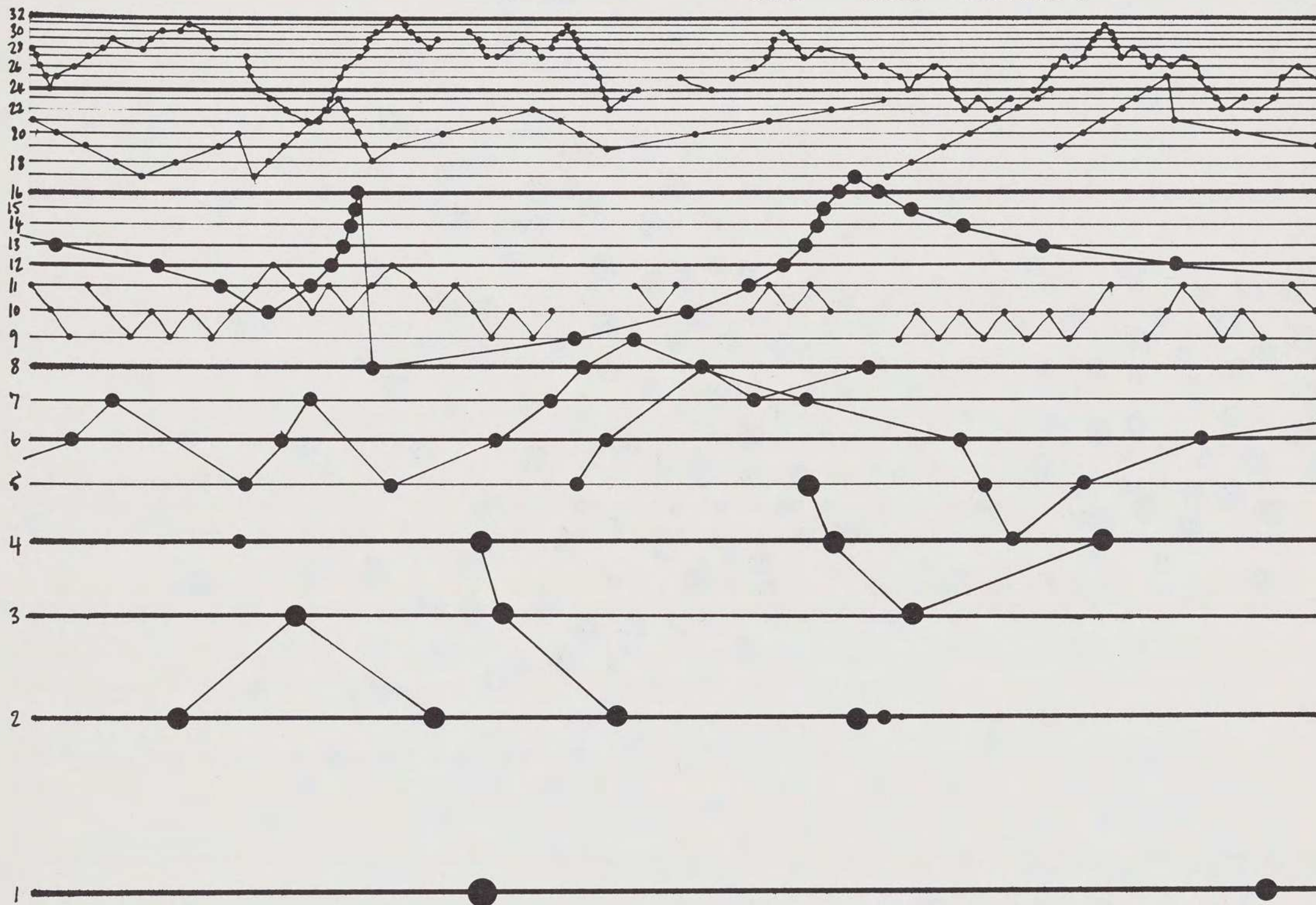
The text may or may not be part of the performance.

"the ten thousand things"



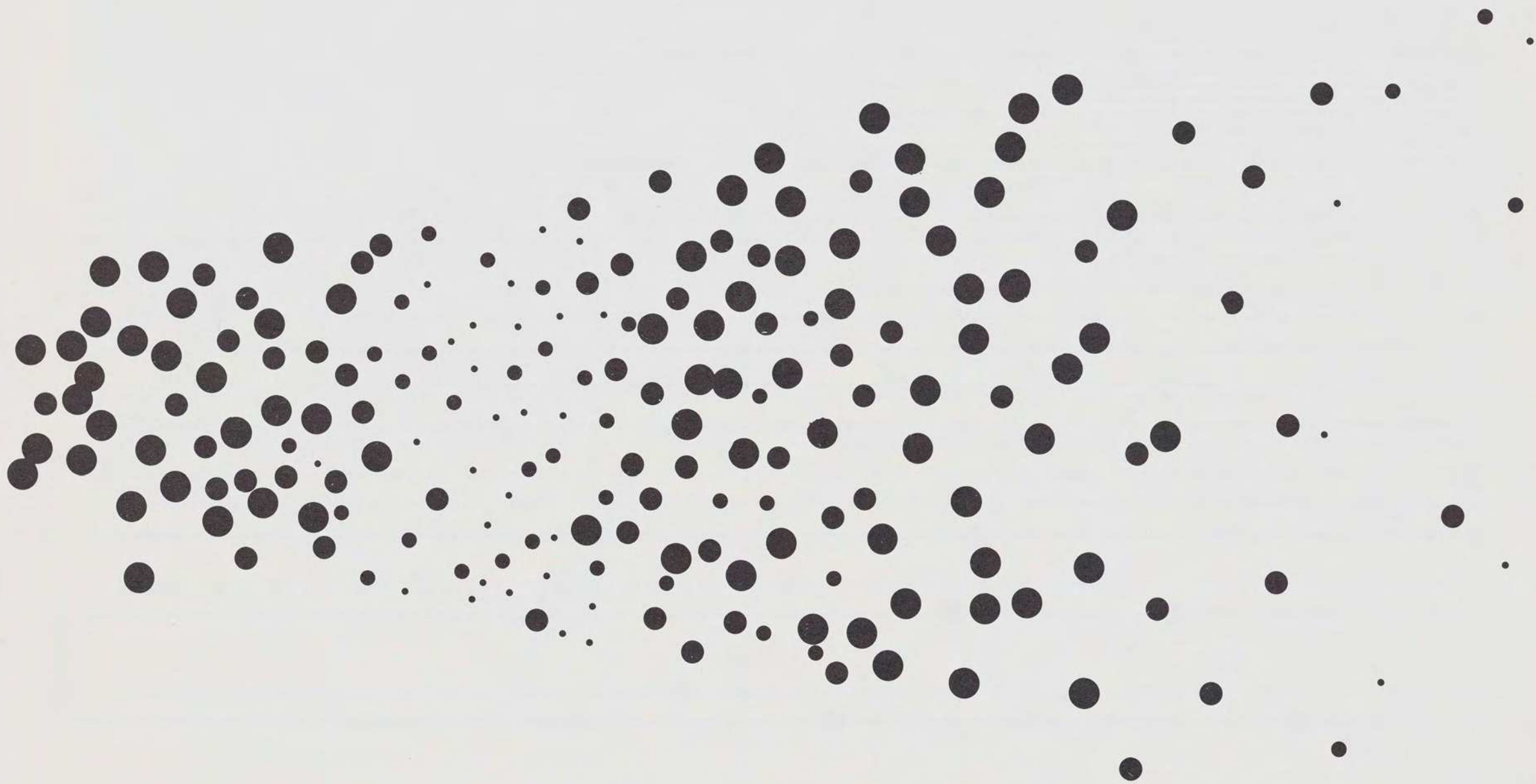
lines from Chuang-Tzu I.

... die one horse."



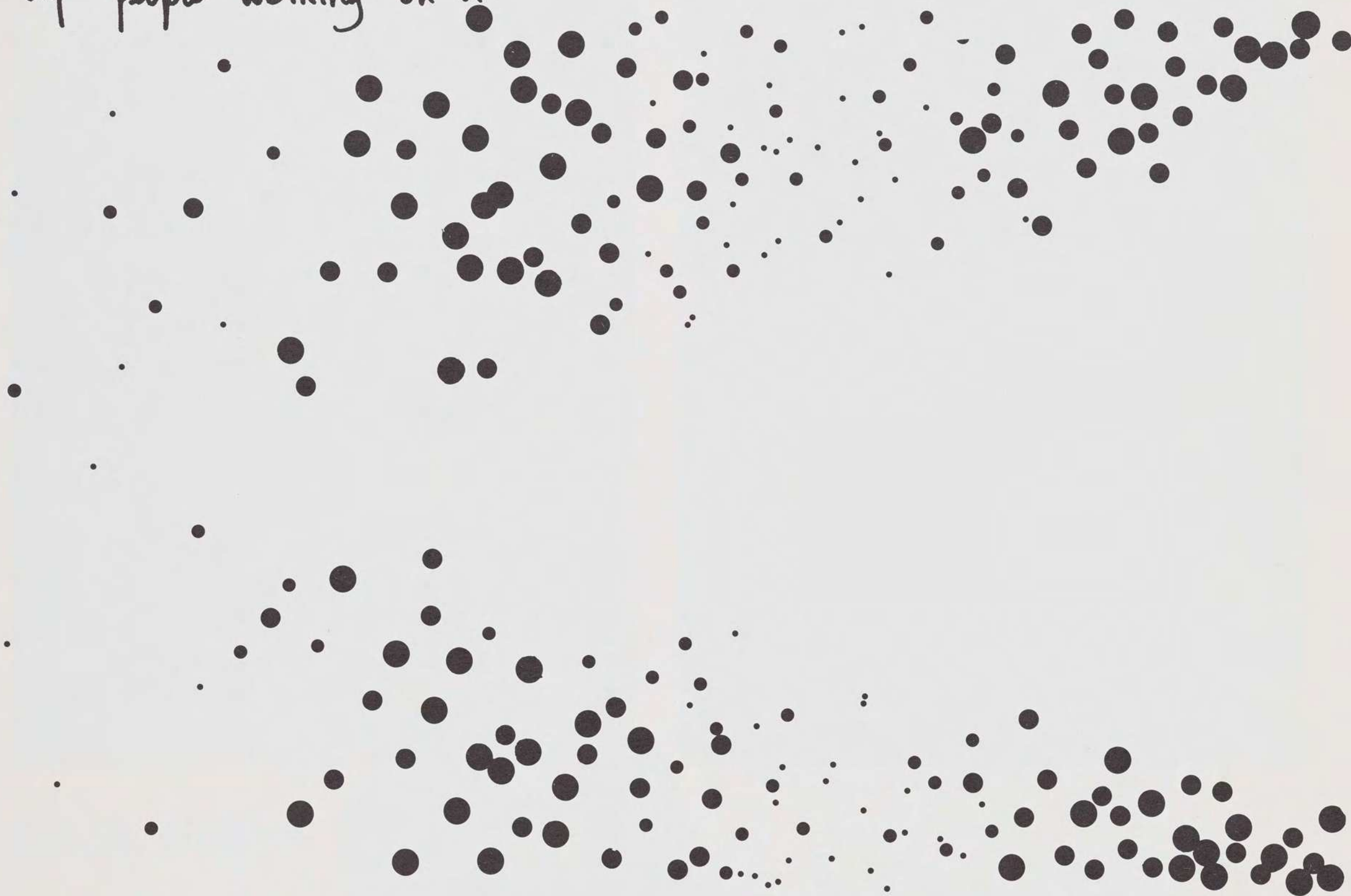
Martin Bortlett '78

" & path is made

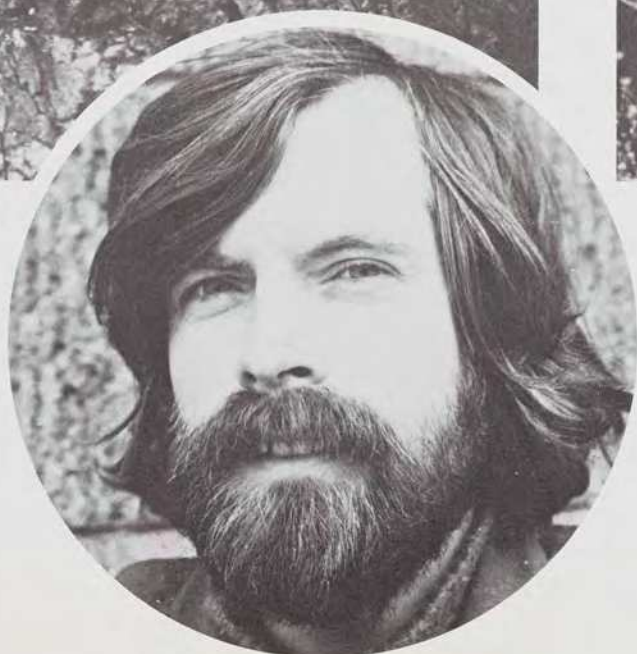


lines from Chuang-Tzu II

by people walking on it"



Martin Bertlett '73



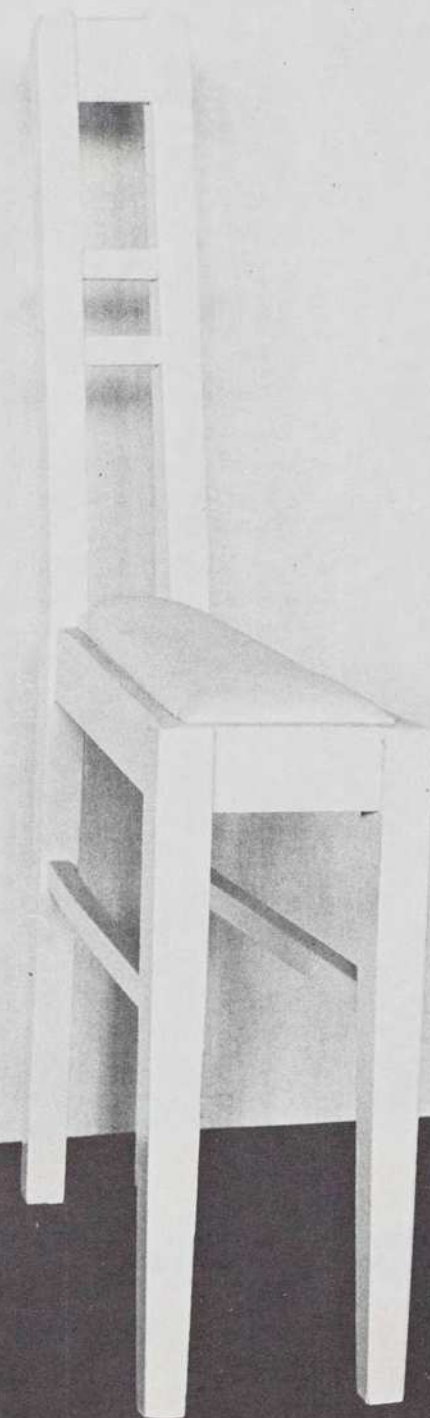
Gyula Gulyas

Stitching of a 15m rock-cleft at the stonepit near Villany/
South-Hungary/ as prevention from a mountainslide.

/ Oktober 1971. /

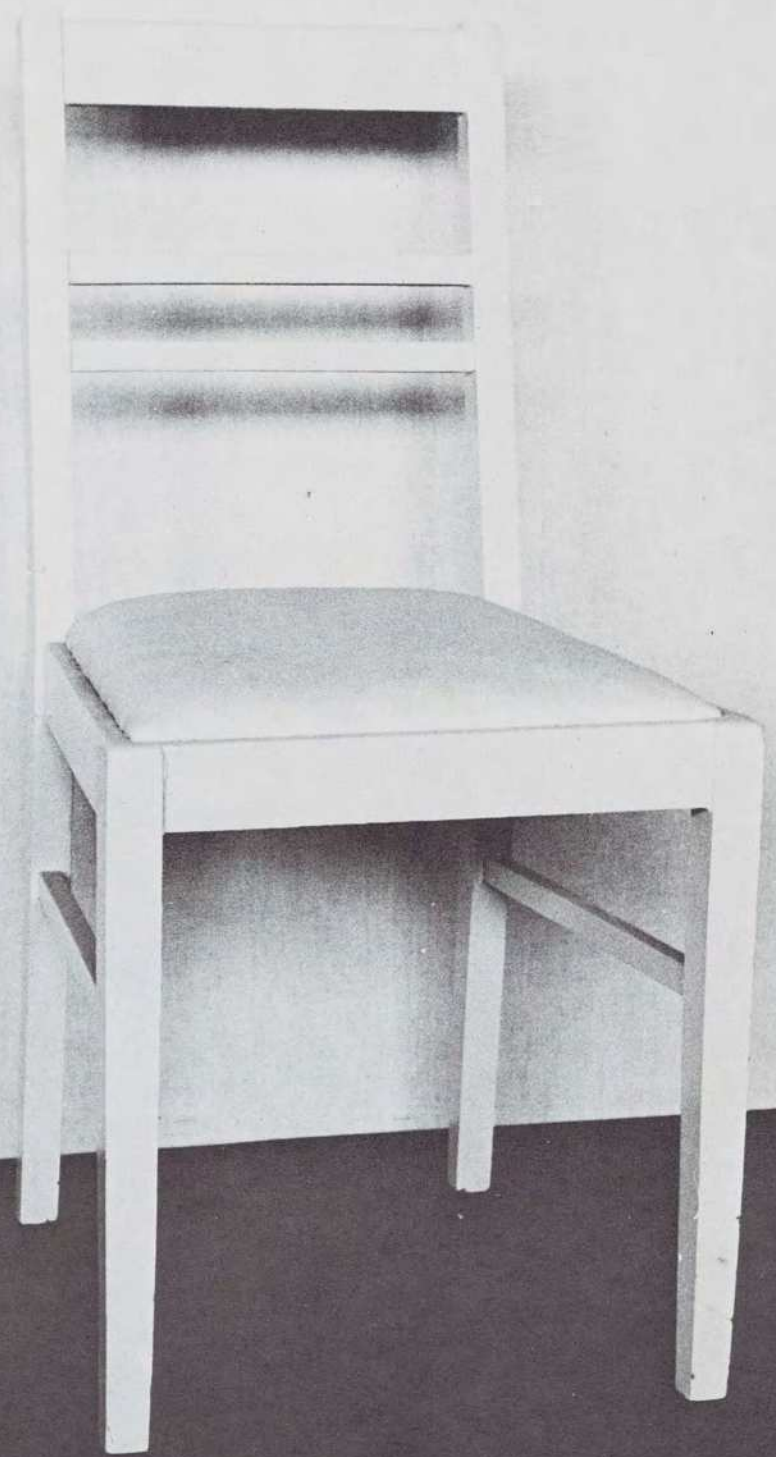
Zdzislaw Jurkiewicz

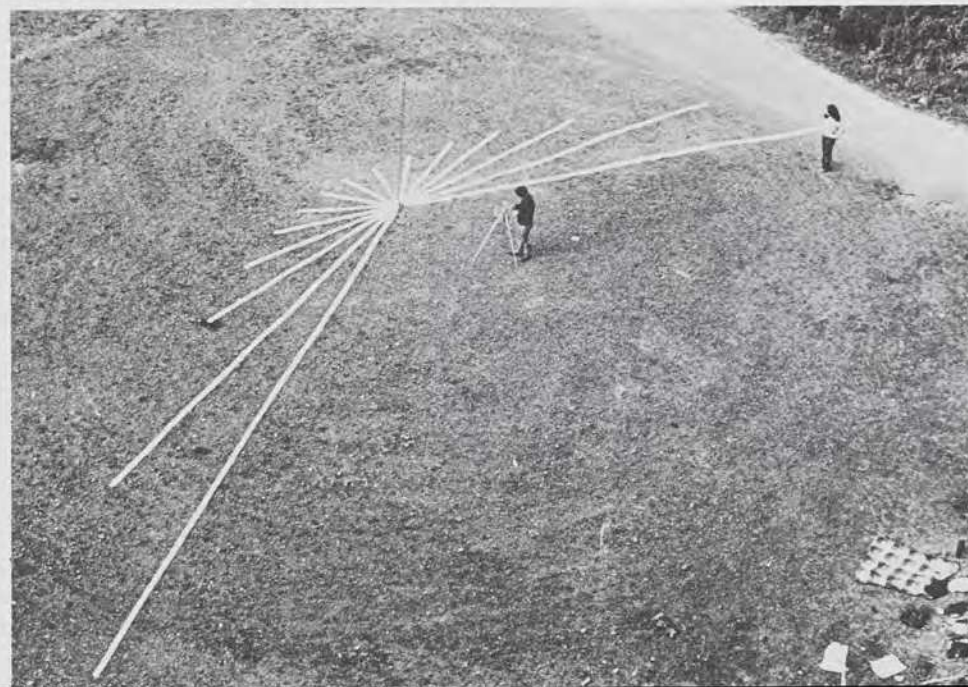
a 'chair'



a chair

a 'chair'-chair





THE SUN DIAL /an exercise/

Before the expected sunrise go with your friends to the place of the exercise /any flat terrain such as square, park, meadow etc./.

In the middle of the place erect a three yard pole as a central point of the planned sun dial, sit down close to the pole and wait for the first full hour after sunrise. Then unroll a white stripe /about four inches wide/ along the shadow cast by the pole, go back to the others and wait again for the next full hour.

Repeat this procedure every full hour until sunset when the sun dial has been accomplished and then leave the place. A "dial" of the sun dial is not limited by circle. Stripes indicating single full hours correspond to the length of the shadows.

In case the weather gets permanently cloudy, put off the exercise until the next day.

In the winter you can reconstruct a "moon dial" with the same method. Only instead of white stripes on the dark base, unroll black stripes on the white snow.

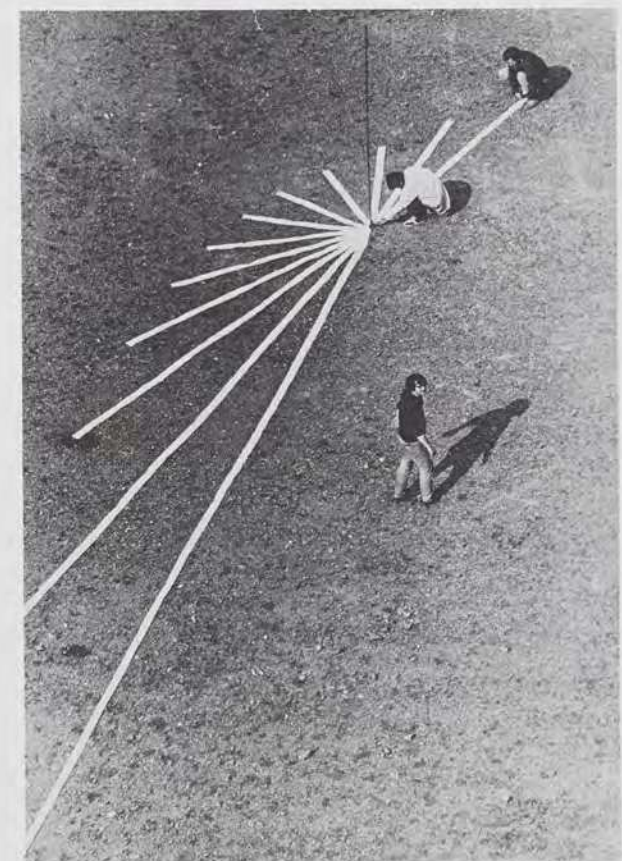
/Every full hour the action of the stripe-unrolling is being filmed, during the intervals between single full hours the sitting participants are to be filmed for one minute. The resulting film, in which shots of the stripe-unrolling are cross-cut by one minute shots of the sitting group, is called like the exercise itself./

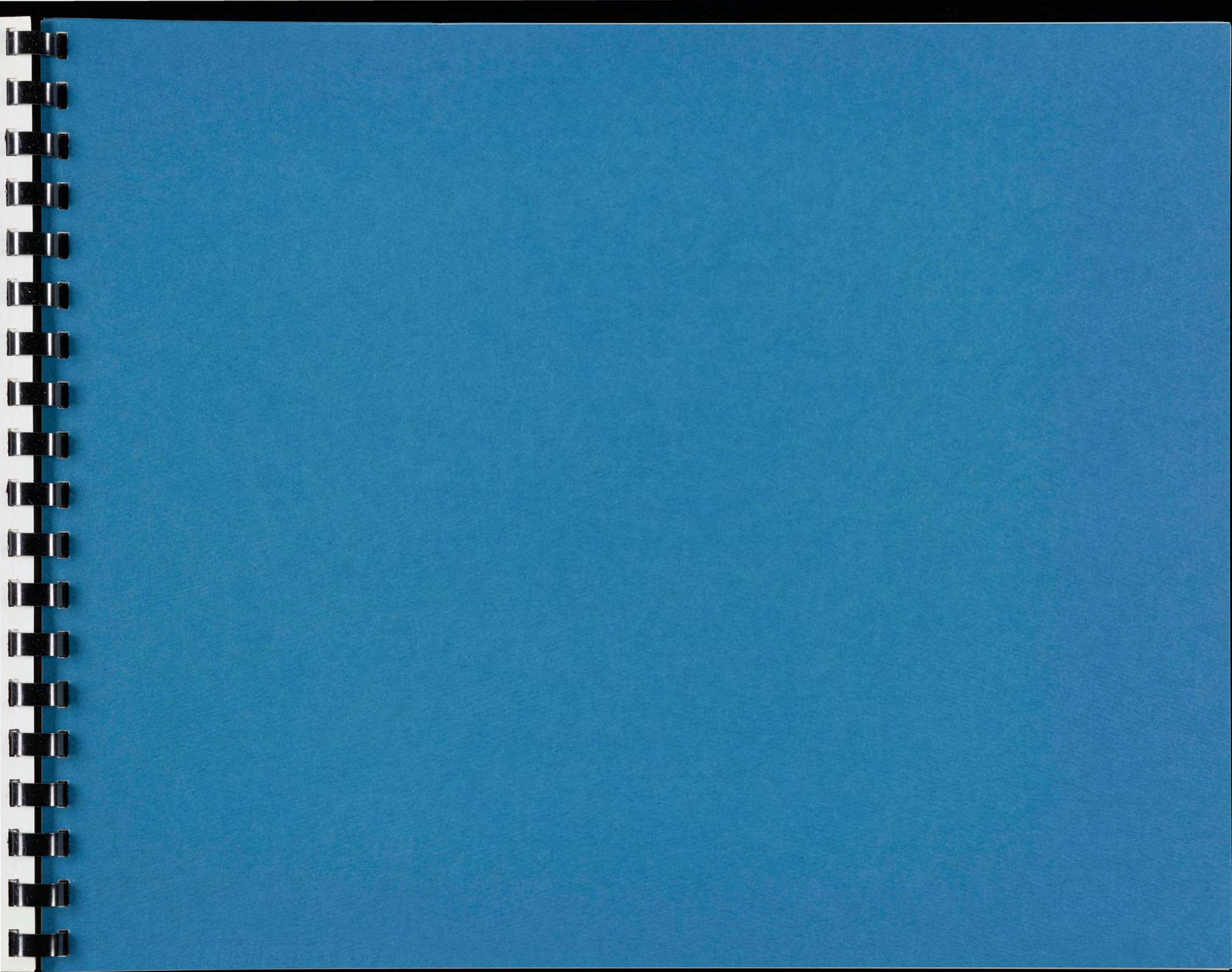
/Performed 2.-3. 7. 1970, Roztoky at Prague/

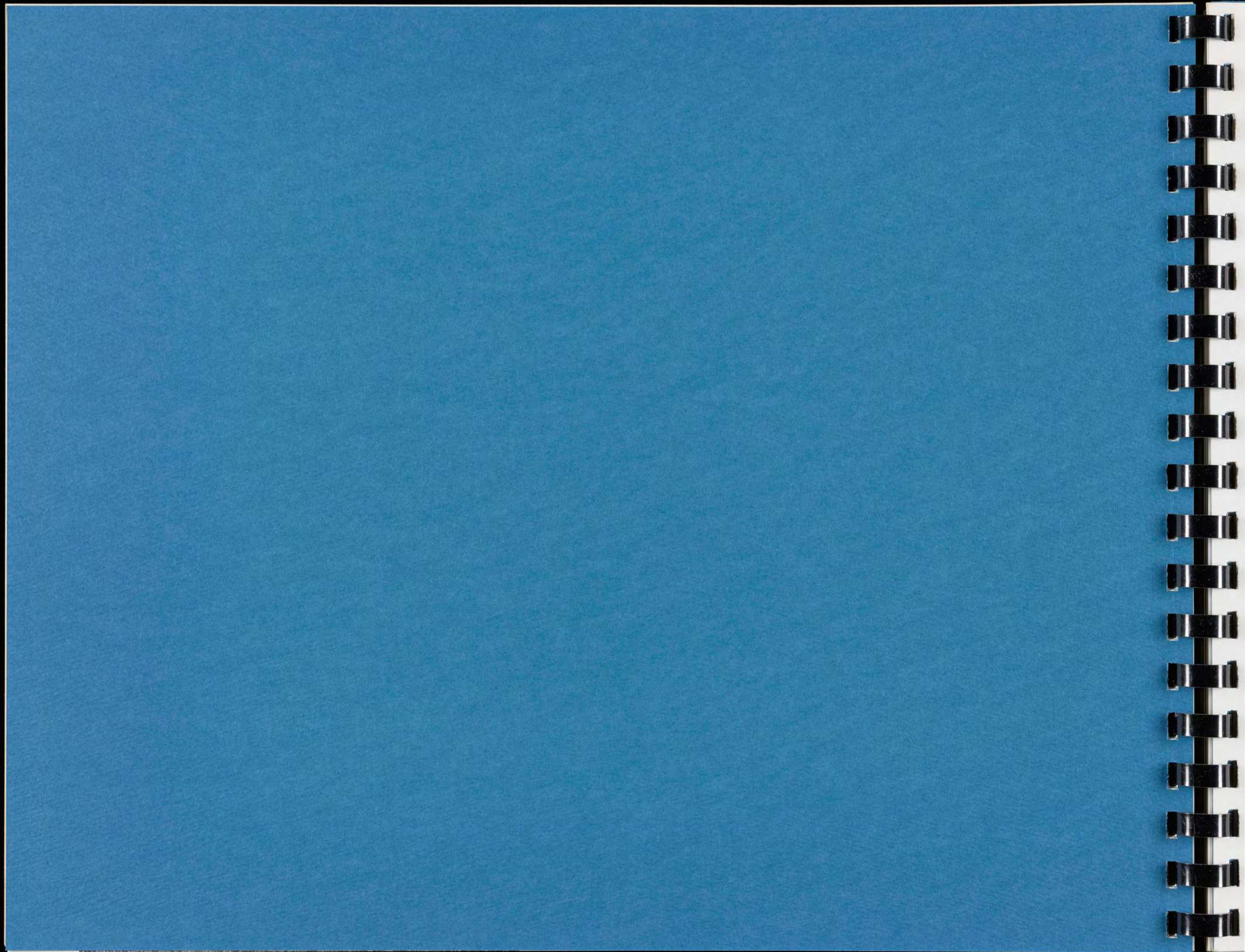
EUGEN BRIKCIUS
Lucemburská 30
Praha 3
Czechoslovakia

Eugen Brikcius

THE SUN DIAL









MY SYMPHONIES
nam june paik

Anton Webern wrote sinfonie but neither Cage nor Stockhausen wrote any . . .

I wrote already 5 sinfonies.

No. 1 is Young Penis Sinfonie . . . which was published in the Decollage No. 2 in Cologne and later re-printed in the *New Bohemian* by John Gruen (Shorecrest).

No. 2 is Sinfonie for 20 rooms. It was written in 1961 spring. Introduction was printed in Anthology (edited by MacLow and Young) (1963). The finished score was lost in complicated transaction between Cologne-New York-Tokyo-Cologne involving Lamonte Young-Gergoe Maciunas-Toshi*-Yoko- Akiyama-Paik. Present version is the english translation of the one-before the last version, which is written in German and somehow survived for 12 years in my permanent exile.

No. 4 is the instruction to be printed in the Decollage No. 4, which tells "Please, look for the Symphony No. 4, which is printed somewhere in this magazine:". but somehow Vostell did not print it. (1963)

No. 5 was printed in the Vostell-Becker Happening book from Rohwolt Verlag.

What about my symphony No. 3?

I forgot to write . . . simple, like that — therefore recently, I commissioned Ken Friedman to write my Symphony No. 3.

nam june paik
1973
Feb. New York

the third synfonie of nam june paik

in the winter of 1970/71, nam june paik commissioned me to write his missing *third synfonie*. i did so, accordingly, write the synfonie, which he signed, and made arrangements for a concert-hall for the premier in late february or early march, 1971.

equipped with many instruments which were purchased for the occasion, a series of rehearsals took place in the fluxus-west-house in saugus, california.

at the very end of the first full rehearsal, the famous february earthquake broke loose.

the instruments were destroyed, portions of the house, and i beat a hasty withdrawal.

in the ensuing pandemonium, the concert hall was necessarily cancelled, being a church needed for other purposes, and the only surviving copy of nam june's *third synfonie* is apparently somewhere in germany, missing again.

the commemoration of that rehearsal can be found at the end of nam june paik's biography in *baker's biographical dictionary of music and musicians*, in the most recent supplement, edited by nicolas slonimsky.

it is the only tangible trace — until the original score is found — of nam june paik's *third synfonie*, which was signed by nam june with the comment, "ken friedman is the greatest composer since stammitz."

ken friedman

this page is a substitute version of the *third synfonie* of nam june paik for the section of *international sources*

"the complete synfonies of nam june paik"

YOUNG PENIS SYMPHONY

. . . curtain up . . .

The audience sees only a huge piece of white paper stretched across the whole stage mouth, from the ceiling to the floor and from the left to the right wing. Behind this paper, on the stage, stand ten young men ready.

. . . after a while . . .

The first sticks his penis out through the paper to the audience . . .

The second sticks his penis out through the paper to the audience . . .

The third sticks his penis out through the paper to the audience . . .

The fourth sticks his penis out through the paper to the audience . . .

The fifth sticks his penis out through the paper to the audience . . .

The sixth sticks his penis out through the paper to the audience . . .

The seventh sticks his penis out through the paper to the audience . . .

The eighth sticks his penis out through the paper to the audience . . .

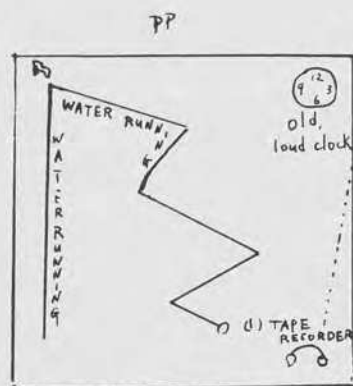
The ninth sticks his penis out through the paper to the audience . . .

The tenth sticks his penis out through the paper to the audience . . .

Expected world premier about 1984 A.D.

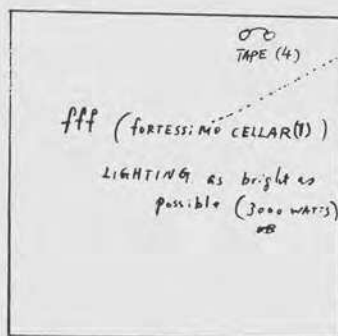
Nam June Paik

SINFONIE FOR 20 ROOMS. (first sketch, 1961 Spring Cologne) (NAM JUNE PAIK)

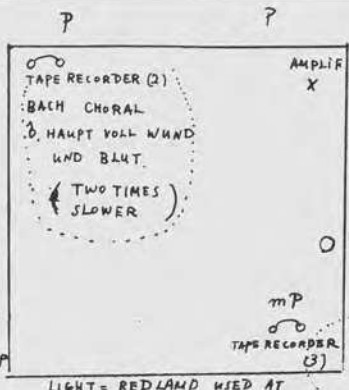


- pp
- 1) TAPE REORDER (1) mezzo piano, every 3 minutes
 - 2) BELL CHIME (BUDDHISTIC? CHRISTIAN?)
 - 3) SINE TONE 2000 1/2 TO SECOND
 - 4) 12 RADIO TELEVISION FRANCAISE (FRENCH FEMALE ANNOUNCER)
 - 5) ANNOUNCEMENT OF COLOGNE TRAIN STATION
 - 6) SINE TONE 2000 1/2 TO SECOND
 - 7) BIRD
 - 8) ITALIAN FEMALE ANNOUNCER (ALLEGRO MODERATO...)
 - 9) TV COMMERCIAL OF "BUICK COUGH DROP"
 - 10) fff (FORTISSIMO PART FROM MY HOMMAGE A CAGE PIECE)

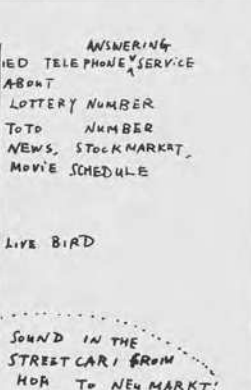
- (LIGHT = NORMAL 100W)
- 11) GERMAN TV NEWS ANNOUNCER'S VOICE
 - 12) BELL CHIME (BUDDHISTIC?)
 - 13) "HAPPY SUNDAY TO YOU"
 - 14) SINE TONE 2000 1/2 TO SECOND
 - 15) LAUGHTER FROM BUICK SHOW CALL 15 SOUNDS ARE INTERMITTENT WITH LONG PAUSE



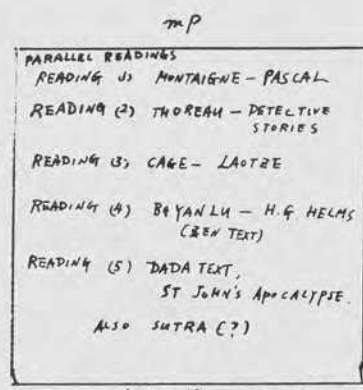
- 1) AS BRIGHT AS POSSIBLE
- 2) SINE TONE TORTURE, HIGH PITCH AS LOUD AS POSSIBLE
- 3) WHITE REFLECTING WALL
- 4) SMALL BOMB (VINEGAR SMELL)
- 5) SMALL ROOM
- 6) VERY STRONG WIND
- 7) VERY HOT STOVE
- 1, 2, 3, 4, 5, 3, 4, 2, 0, 7, 2, 4, 6, 8, 1, 2, 3, 4, 5, 4, 3, 2, 5 (PAUSE)



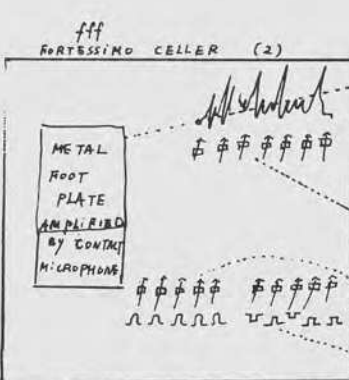
LIGHT = RED LAMP USED AT X-RAY ROOM. MYSTICAL INCENSE (?)



LIGHT 100 WATT SORT, MYSTICAL INCENSE

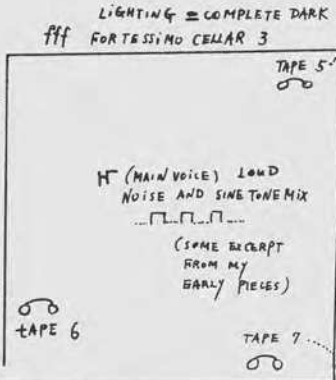


LIGHTING = COMPLETELY DARK.

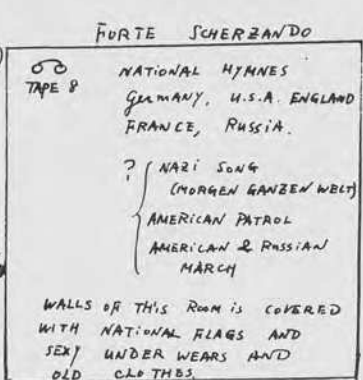


- 1) AUDIENCE MOVES FREE ON THE METAL FOOT PLATE (STRONGLY AMPLIFIED). HE CAN ALSO JUMP OR FIGHT ON THAT.
- 2) FREELY REGULABLE 10 CHANNEL ALBIS FILTER (AUDIENCE PARTICIPATION)
- 3) 5 SINE WAVE GENERATORS AND
- 4) 5 SQUARE WAVE GENERATOR ARE PROVIDED FOR AUDIENCE PARTICIPATION

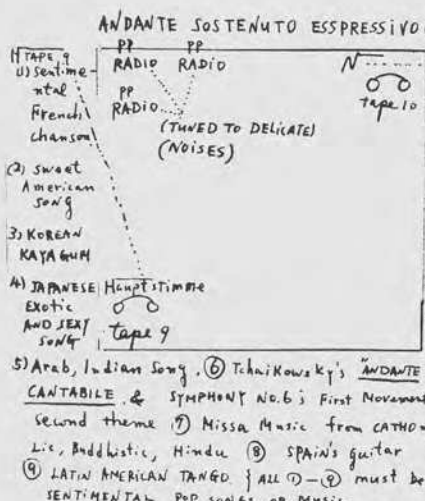
LIGHTING: STRONG BLUE (?)



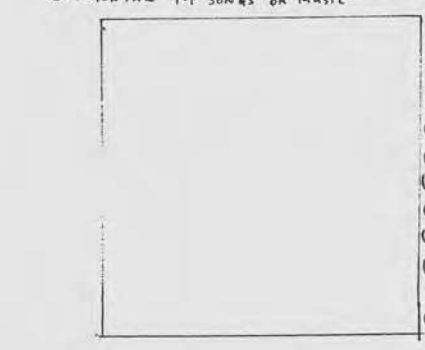
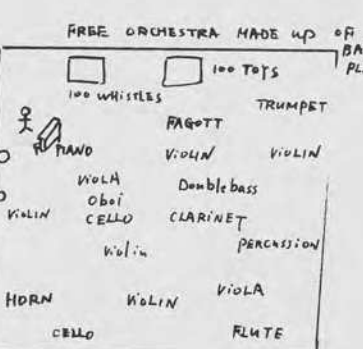
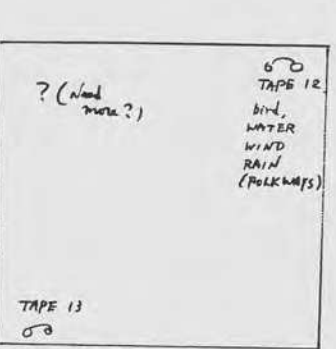
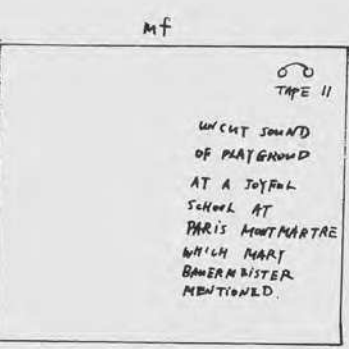
- 1) NOISE
- 2) SINE TONE MIX
- 3) SCREAM (MALE, FEMALE)
- 4) CAGE'S PIANO CONCERTO
- 5) STOCKHAUSEN'S DREI GRUPPEN
- 6) SPORTS RELAY (FROM ROME OLYMPIC)
- 7) CHORUS (BACH, BEETHOVEN, SHOSTAKOVITCH)
- 8) CHINESE OPERA
- 9) GERMAN FOLK SONG
- 10) GERMAN POP SONG
- 11) NAZI SONG
- 12) ELECTION CAMPAIGN SPEECH
- 13) HITLER SPEECH



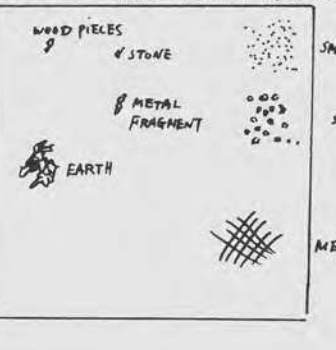
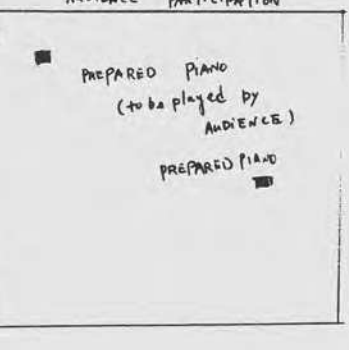
WALLS OF THIS ROOM IS COVERED WITH NATIONAL FLAGS AND SEX UNDERWEARS AND OLD CLOTHES.



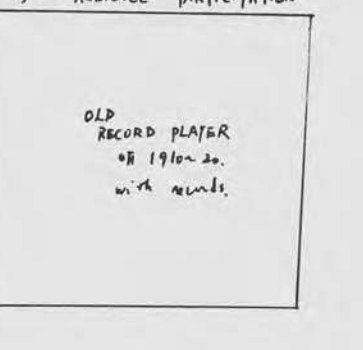
- 1) LONELY TRAIN STATION'S SOUND (NOISE AND ANNOUNCEMENTS)
- 2) LONESOME TRAIN'S NOISE
- 3) LONESOME SUBWAY OF PARIS
- 4) LONESOME RESTAURANT
- 5) TV NEWS
- 6) RADIO CALL SIGNS
- 7) HAWAIIAN
- 8) FRENCH POETRY READING (JAD)
- 9) SEXY GIRL'S WHISPER
- 10) MY SOFT CRARY VOICE
- 11) KOREAN OPERA "CHUN YANG JON"
- 12) FRENCH, ENGLISH CLASSICAL PLAY (e.g. HAMLET'S ORPHENS etc)
- 13) CHOPIN'S WALTZ, SCHUBERT'S WERWEISER
- 14) MENDELSSOHN'S PIANO TRIO
- 15) PIANISSIMO VIOLIN MUSIC
- 16) MY KOREAN FOLK SONG STYLE OLD COMPOSITION.
- 17) SCHUMAN'S TRÄUMLEI
- 18) WATER, WIND, RAIN
- 19) FAINT CAR HORN FROM FAR AWAY
- 20) SHORT WAVE RADIO NOISE
- 21) RADIO DISTORTION NOISE
- 22) BUDDHISTIC AND CHRISTIAN CHURCH CHIME
- 23) HEART BEAT
- 24) WATCH'S SOUND
- 25) ENGLISH ANNOUNCEMENT AT AIRPORT



- 1) WOOD PIECES
- 2) STONE
- 3) METAL FRAGMENT
- 4) EARTH
- 5) SMALL PEBBLES
- 6) STONES
- 7) METAL SHEET



- 1) WOOD PIECES
- 2) STONE
- 3) METAL FRAGMENT
- 4) EARTH
- 5) SMALL PEBBLES
- 6) STONES
- 7) METAL SHEET



- 1) WOOD PIECES
- 2) STONE
- 3) METAL FRAGMENT
- 4) EARTH
- 5) SMALL PEBBLES
- 6) STONES
- 7) METAL SHEET

NAM JUNE PAIK

- a) n.j.paik, new ontology of music (essay), in: postmusic, the monthly review of the university for avant-garde hinduism, 1 s. (31 x 22), FLUXUS a. publication, o.d. (1963)
- .-, zen for film (16 mm, 44 min), ed. by FLUXUS, new york, o.d.
- .-, zen for film, boxed (leerer filmstreifen), ed. by FLUXUS, new york 1964
- .-, beiblatt fur einladung 'exposition of music', galerie parnass, wuppertal, 11.3.1963
- .-, experiment i elektronisk bild, in: fylkingen bulletin international, art and technology II, no.2, stockholm 1967
- .-, generation collage, in: klepht, london, jan. 70
- b) j.cage, n.j.paik: a diary, in: n.j.paik, electronic art, catalog of bonino gallery, new york, 1965
- a.kaprow, electronic art, in: other scenes, vol.2, no.4, 1968

etude platonique no 1.
write on the black board "
from heart to htthe heart
play beethiven's Krutzer, sonata
very sincerely
with violin woithout srtring
and piano without harmer.

suite for transistor radio

allmande.
the first movement of beethoven' fifth sinfonie
is over.
the conductor wipes the sweat on his fore-head
the hornish shakes the spittle out of horn
the deeply impressed audience whappers and rustles.

then
now
the conductor takes the stock and all the
orchester is about to play the more serioe next
movement.

just in this moment,
play a transistor radio --- not very loudly---
in your seat and stop after a while.

if you are not enough bold,
please, use wireless remote controll
to start the radio playing.

courante
on a bright full moon night in autumn,
take a walk with a transistor phono
player, playing j.s.bach's musical offering

sarabande. I love quite much the distorted twist
, coming loudly from the cheap radio
transistor radio of a teen-ager,

ion

in Amsterdam channel, or in middle small river,
burn a violin, and throw it to the river
connect a thread at a transistor radio singing,
put it into the water very slowly.

lay a transistor radio in a elastic basin,
playing
let it float in the middle of channel
for many days and nights.

Postmusic

The Monthly Review of the University for Avant-garde Hinduism.
edited by N. J. PAIK
FLUXUS a. publication
- an essay for the new ontology of music -

New ontology of music (PAIK)

I am tired of renewing the form of music.

- serial or aleatoric, graphic or five lines, instrumental or bellcanto, screaming or action, tape or live... -
I hope must renew the ontological form of music.

In the normal concert,
the sounds move, the audience sit down.

In my sosaid action music,
the sounds, etc., move, the audience is attacked by me.

In the "Symphony for 20 rooms",
the sounds, etc., move, the audience moves also.

In my "Omnibus music No.1" (1961),
the sounds sit down, the audience visits them.

In the Music Exposition,
the sounds sit, the audience plays or attacks them.

In the "Moving theatre" in the street,
the sounds move in the street, the audience meets or encounters them "unexpectedly" in the street.

The beauty of moving theatre lies in this "surprise a priori", because almost all of the audience is uninvited,
not knowing what it is, why it is, who is the composer, the player, organizer - or better speaking- organizer,
composer, player.

"Music for the long road" - and without audience,

"Music for the large place" - and without audience
are more platonio.

Alison Knowles notifying no one escaped secretly from the hotel and saying nothing unrolled 1000 meter sound tape
in a street of Copenhagen.

There was not one invited "audience", not one photographer; only the program was due to be printed,
announcing "Time indeterminate, date indeterminate, place somewhere in Copenhagen and Paris."

"The music for high tower and without audience" is more platonio. Alison Knowles "ascended" to the top of the
"Eiffel tower" and cut her beautiful long hair in the winter wind. No one noticed, no programm was printed,
no journalist was there. Sorry, Dick Higgins saw it. It is just the unavoidable evil. He is her husband.

The most platonio music was xxxxx with ooooo, which no one in the world knows about, except us two.
Precisely speaking, only this xxxxx can be called a "happening". "Happening is just one thing in this world,
one thing through which you cannot become "famous". If you make the publicity in advance, invite the critics, sell
tickets to snobs, and buy many copies of newspapers having written about it, - then it is no more a "happening".
It is just a concert. I never use therefore this holy word "happening" for my "concerts", which are equally snobbish
as those of Franz Liszt. I am just more self-conscious or less hypocritical than my anti-artist friends. I am the same
clown as Goethe and Beethoven.

The Post music "The Monthly Review of the University of Avant-garde Hinduism" comes in succession from my search
for the new ontology of music, and simultaneously is

The first "Journalisme pour la Journalisme" in the sense of "l'art pour l'art", or
"La poste pour la poste" in the sense of "l'art pour l'art".

Every revolution of musical form was due to, or had something to do with the new ontological form of music.
for example in the gregorian chant the time when it was to be played was of main importance.

Imagine how matin services in the early mornings sound completely different from vesper services in the evenings,
although melody is almost same for the outsider.

This WHEN (time of day and day of year, a very interesting measure, which shall be intensely developped & exploited
in my post music "The Monthly Review of the University of Avant-garde Hinduism") disappeared in 18th century
when that music escaped from the church.

Pre-classical symphony (mood music a la MANTOVANI) came into life to entertain the half-intellectual nobles
in their dining rooms, grew up to the Ninth Symphony to satisfy the heroism of romantic free-bourgeois and then
fell down to the Schubertlieder to be sung in a Vienna "gasse".

Bach's Goldberg Variations should be so long as to make the "lord" fall asleep.

KARAJAN's show business and

CALLAS' idiotology are

unthinkable without the record industry.

New American style boring music is probably a reaction and resistance against the too thrilling Hollywood movies.

Post music is as calm, as cold, as dry, as non-expressionistic as my television experiments.

You get something in a year.

When you are about to forget the last one you received you get something again.

This has a fixed form, and this is like the large ocean.....

calm sunny calm calm

rainy calm windy calm sunny

calm sunny sunny sunny calm

stormy calm stormy stormy

stormy calm stormy rainy calm calm calm etc.....

The longest record of music (4 days in Wagner's "Ring") is not broken for 50 years, although every record is renewed every years. I will renew this record and compose a music continuing for more than 99 years, I think physical music is the next station because physical world is the most because it is the most be-

very interesting but not "baseball world series", because I can is better than cannot explain cold, why the and XX makes

Sonntagszeitung mit 702 Seiten
 NEW YORK, 7. April (dpa). Die Sonntagsausgabe der "New York Times" die erste Feiertagsausgabe nach dem Ende des New Yorker Zeitungsstreiks, hat alle "Rekord" und umfasst 18 Teile sowie eine illustrierte mit zusammen 702 Seiten.
 Todesartikel für Wohnungsmittler
 MOSKAU, 7. April (UPI). Die Moskauer Zeitung "Pravda" hat den früheren Leiter der Moskauer Wohnungsmittlervereinigung "Pravda" als "Todesartikel" für Wohnungsmittler veröffentlicht.

because after absurd music, absurd world, logical world, -cause the FLUXUS as interesting



-music is as the

why Glenn Miller -ky, but and the ice is Everest is high, why MM's bosom was large, why XY makes a boy a girl.

Fly weight composer (HIGGINS)
 Feather weight composer (WEBER)
 Light weight composer (BACH)
 Middle weight composer (WAGNER)
 Heavy weight composer (N.J. PAIK)



Why is it music? because it is not "not music". How can I define "What is not music", when no one in the world can define, "What is music"? please, read the german series on music aesthetics speculating on the definition of music, such as:
 Ambros, Hausegger, Hanslick, Kant, Hegel, Mersmann, Moser, Pfogner, F. Gatz etc. a study of german idiology?

YEARS, CENTURIES, Mega - Years...



But the essence of musical form, and that is - the proportion of reminiscence and expectation - is common among all these units

YEARLY SUBSCRIPTION 8 DOLLARS
 to: 5 Kdln-Müllheim, Rüdeshheimerstr. 14, Germany

John Cage cut in 1963, or Cortisone bottle of arm-pit hair of a chicagooan negro prostitute etc.....



The post has been used for art (as art?) especially inspired by G. Brecht, G. Brock, D. Higgins, C. Caspary and (or should have had) such a sub-conscious influence to the artist?



neither from not to Wiese, announcing via a night-telegrammer, saying: "good night, Helene!"



wer liefert was? who supplies what? qui peut livrer quot? As Spigle, Co. in Chicago or Neckermann Versand in Frankfurt FLUXUS macht es möglich

Wir liefern Musik, that is, the genuine water from Dunkerque in organic glass bottle, un-breakable polyethylene tube, or dirty nails of John Cage cut in 1963, or Cortisone bottle of arm-pit hair of a chicagooan negro prostitute etc.....

N. J. PAIK : FLUXUS Island in Décollage OCEAN



- DECOLLAGE 4/63
 Bulletin aktueller Ideen
 HAPPENINGS
 MANIFESTE
 DEMONSTRATIONEN
 AUFFÜHRUNGEN
 EVENTS
 Josef BEUYS
 George BRECHT
 Bazon BROCK
 Hans Joachim DIETRICH
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 Nam June PAIK
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 DÉCOLLAGE Nr. 1, 2, 3, 1962 sind vergriffen

Saw a paine
hang the first
burn the second
decide the fate
people's court

into three
part like
part like
of the third
with prescouter

parts.
Musselini.
Hitler
part in a
without attorney.

Fluxus Chemical Co. announces.
Dye Your Sperms.
when you take a pink pill,
your sperms will be pink-colored.
when you take a violette pill,
your sperms will be violet-colored.
when you take a Pill X,
your sperms will do spiral dance
inside her womb for 18 minutes.

Zen rains,,,,,
On a normal day, walk with a normal umbrella.
on a rainy day, walk with a umbrella, with only bones, and with covering on
and without covering on it.

Close eyes
open window

close eyes
open window
open eyes
if daylight is not satisfactory, close window again,
and try another window. (Arthur Koepke)

In the former Nazi parade stadium in Nürnberg,
on a snowing early morning,
run alone very fast,

screaming in Tahitian,,,,,
"SHUARENKIKUKIKU-SUAKS#BUR#BUR#BIR#KUAKKIH#FRSDKSURAK SURAK".
.....meaning "nullifying null of history" (Martin Heidegger)

Oere

Order three hors' d'oeuvre and four dessert only.
try it in love.

Dear Maciunas.

an old cleaning woman is cleaning a piano very carefully.
You are watching it very carefully.

Play four great piano sonatas of Beethoven. Liberate a hen in the concert
in the concert hall, in stead of playing the last sound.
in the cem

Two men stand up.
and keep saying "I", "YOU", "I", "YOU", for three days and nights
(for Gerhardt Rühm)

NAM JUNE PAIK, „De la musique avant toute chose...“ hat das nicht Verlainé gesagt? Also: nur noch Musik, nichts anderes mehr als Musik. Selbstverständlich hatte dieser auflässige Symbolist und Freund Rimbauds es anders gemeint. Er wollte den zitierten Satz in seine lyrische Poetik einbauen; die Verse sollten „klingen“, das Semantische sollte zurückgedrängt werden. Schülern versuchte Verlainé, was Mallarmé wenig später als Revolution wirklich und endgültig durchgeführt hat: nämlich die Abschaffung der Grenzen, die Aufhebung der Unterschiede zwischen Poesie, Musik und Tanz. Mallarmé erstrebte eine Art Totalkunstwerk. Das geht aus seinen theoretischen Schriften, aber auch aus „Un Coup de Dés“ und aus dem fragmentarischen „Le Livre“ eindeutig hervor. Den Titel „Le Livre“ könnte man übersetzen als „Das Buch an sich“, „Das Buch überhaupt“, oder „Das totale Buch“. In diesem Zusammenhang muß erwähnt werden, daß Mallarmé wie auch Baudelaire begeisterte Wagnerianer waren. Gewiß, sie konnten, als sie beim Tannhäuser-Skandal in Paris applaudierten, aus ihrer zeitgebundenen Optik heraus, aber sie witterten bei diesem leutonischen Genie etwas, das zum „Gesamtkunstwerk“ hinstrabte, zur Aufhebung der vielen kleinen Schubladen in der Kunst. Nam June Paik, dem Koreaner, ist es gelungen, das zu realisieren, was Wagner auf tolpatschig deutsch-genialische Weise angestrebt hat. Er schuf nicht das „Gesamtkunstwerk“, aber er durchsetzte das ganze Universum mit Musik. Nachdem er die ostasiatische und die europäische Musik bis in ihre letzten Schupfinkel durchsucht hatte (er war sogar einmal zwei Minuten lang Schüler von Fortner und zerschmüß ein Ei in einem Gang der Freiburger Musikhochschule), nachdem er Zen und die Dodekaphonik, also den gesamten Schoenberg- und Webern-Nachlaß zerpfückt hatte, atzte er notgedrungen auf die elektronische Musik, gab sich mit ihr ab

und verwarf sie. Wahrscheinlich ging es ihm dabei so wie Pierre Boulez, der mir sagte, er hätte einfach nicht die Zeit, um mit der Kompliziertheit der Apparaturen fertig zu werden. Boulez schreckte vor dem Zeitverlust zurück, die ihm das rein Technische aufbürdete. Paik sein Atelier mit Generatoren und allen nur erdenklichen Geräten an. Dann lernte er John Cage kennen und Dada (das jedoch auf sein ostasiatisches Gehirn anders wirkte als auf uns) und benutzte diese beiden Fakten zu einer neuen Befreiung. Paik stellt Cage Montaigne gegenüber und zitiert letzteren folgendermaßen: „Ein Philosoph spielt mit einer Katze; spielt der Philosoph mit einer Katze oder spielt die Katze mit dem Philosophen?“ Daß auch Baudelaire und Mallarmé große Katzenliebhaber waren, spielt hier keine Rolle. Durch das ganze 19. Jahrhundert haben sich die großen französischen Dichter Abkömmlinge der berühmten Katze gemacht, und ich bin gewiß, daß es heute noch in Paris Nachfahren von Baudelaire Katze gibt. Zunächst einmal führte Paik die Agresivität in die Musik ein, indem er über das „prepared piano“ von Cage hinaus ging und Klaviere oder Geigen vor der Öffentlichkeit zerlegte oder zerschmetterte. Was soll man nach Chopin und Liszt zu einem Piano schon anders sagen, als das, was Cage vor kurzem in der Berliner Kongreßhalle („Musik im technischen Zeitalter“) sagte, als Stuckenschmidt ihn fragte, was er von diesem Instrument denn halte. Die Antwort war: „I think it is extremely useful“. Und damit war alles gesagt. Paik stürzte sich in die modernen Wissenschaften, Relativismus und Indeterminismus, auch die von Cage in die Musik eingeführte Aleatorik beschäftigten ihn. Auch setzte er sich mit den von K. O. Götz entwickelten Theorien über die kinetische Malerei und das elektronische Fernsehen auseinander. Der Systematik von Götz

weiche dieser in einem Zeitraum von 17 Jahren aufgebaut hat, verdankt Paik sehr viel. Die Konsequenzen, die er daraus, wie auch aus der Musik von Cage zog, waren völlig unerwartet. Es entstand etwas von Grund auf Neues. Nämlich folgende Tatsache: unser Universum, unser Daseinsort wird durch und durch zu Musik, zu Klang, zu Laut. Dazu bedarf es keiner komplizierten Apparaturen, obwohl sie auch mit eingebaut werden können. Denn hier wird nichts mehr ausgeschlossen, eliminiert. Dank Paik entdecken wir, daß unsere ganze Welt zu Klang werden kann oder ganz einfach Klang ist. Er befreit uns von der fürchterlichen Begrenztheit der konventionellen Musikinstrumente, aber auch von den unabsehbaren Potentialitäten der elektronischen Musik. Endgültig werden hier alle Strukturen abgeschafft. Wir erleben die dialektische Auflösung aller scheinbar unauflösblichen Gegensätze: Polyphonie, Homophonie, Tonalität, Dodekaphonik, elektronische Musik. Auf einen Schlag reimt sich alles zusammen. In unseren kühnsten Träumen hätten wir uns das nicht träumen lassen. Pythagoras hat umsonst gelebt mit seiner Einführung des Zahlenbegriffs oder der Zahlenmystik in die Musik. Auch die orientalische Pentatonik zerfällt hier zu nichts. Messiaen mit seinen Wiederbelebungsversuchen am Modallamus oder mit seinen krampfhaften Bemühungen, indische Musik oder Vögelgesangsweisen in den europäischen Konzertsaal zu bringen, kann Paik gegenüber kaum noch eine gute Gestalt abgeben. Schoenberg war und ist ein großartiger Patriarch im alttestamentarischen Sinne. Er beging den Freudschen Vätermord an der Tonalität. Das werden wir ihm ewig zu danken wissen. Paik befreit uns von der Atonalität, und von jeglicher Systematik. Was er uns gibt, ist der reine Klang; wir hatten ihn nie vorher gehört. Nun wissen wir, daß das Schreppern von ein paar Konservendbüchen auf einem Asphaltplaster mehr wert ist als die Neunte Symphonie. Jean-Pierre Wilhelm

Bekanntlich publiziert Prof. K. O. Götz seit langem über die kinetische Malerei und Programmierung des elektronischen Fernsehens. Mein Interesse für das Fernsehen ist wesentlich von ihm angeregt worden. Dafür bedanke ich mich mit großem Respekt. Auch möchte ich Vostella Idee (Décollage-Fernsehen) und die Bemühungen von Knud Wiggen (meine „Konkurrenz“ der „Musikmaschinen“), das elektronische Fernsehstudio in Stockholm aufzubauen, hier anführen.

K. O. Götz sagte einmal: Ich habe viele Experimente mit Braunschweig-Röhren in Norwegen (vor 17 Jahren) gemacht. Teile Bilder sind entstanden. Aber leider kann man sie weder kontrollieren noch festlegen. FESTLEGEN!... dieses Wort traf mich wie ein Blitz. Ja - dann muß es das geeignetste Mittel sein, um sich mit dem Indeterminismus auseinanderzusetzen (dem Zentralproblem von heute in Ethik und Aesthetik, vielleicht auch in der Physik und in der Wirtschaft [siehe kürzliche Polemik zwischen Erhard und Hallstein]). Hierin liegt das Grundkonzept meiner Fernsehexperimente. Ähnlich wie bei K. O. Götz, der schon 1959 zu dem Ergebnis gekommen ist, daß ein elektronisches Bild, welches produktiv (nicht reproduktiv) erzeugt werden soll, gewissermaßen indeterministisch definiert werden muß. Obwohl Götz induktiv und ich mit Vostell deduktiv denke, kann man sagen, daß elektronisches Fernsehen nicht eine bloße Anwendung und Auswertung der elektronischen Musik auf dem Gebiet der Optik sind, sondern sie stellen vielmehr einen Kontrast zur elektronischen Musik (zumindest in ihrer ersten Stufe) dar, die sowohl in ihrer seriellen kompositorischen Methode, als auch in ihrer ontologischen Form (zur Wiederholung destinierte Aufzeichnung auf Tonband) eine festgelegte, determinierte Tendenz aufweist. Natürlich hat solche stillistische Eigenschaft weder etwas mit hoher oder niedriger Bewertung einzelner Stücke zu tun (wenn es überhaupt solche Dinge außerhalb der Kunstauktion gibt), noch betrifft das die immer noch junge Zukunft der elektronischen Musik (wie sie sich wieder im letzten Konzert „Musik der Zeit“ in Köln demonstrierte).

Ich habe nicht nur das zu behandelnde Material von 20 KHz zu 4 MHz erweitert, sondern ich habe eher die physikalische Eigenschaft des Elektron benutzt (Indeterminismus, Doppelcharakter von Korpuskel (Teilchen) und Wellen (Zustand). Die kleinste Einheit, die menschlicher Verstand gegenwärtig denken und nachweisen kann, ist eine schöne Ohrfeige für den klassischen Dualismus in der Philosophie seit Platon... Wesen UND Erscheinung, essentia UND existentia. Beim Elektron jedoch... EXISTENTIA IST ESSENTIA (Interessante Parallele mit sartrischer Spekulation über die menschliche Freiheit)

Die elektronische Bewegung festlegen, ist bereits ein Widerspruch in sich selbst. Man kann z. B. schon mit 10.- DM einen Sinustongenerator bauen - will man ihn aber ziemlich genau skalieren, d. h. seine Frequenzen festlegen (absolut „genau“) gibt es in der Technik nicht und in der Physik kaum), so benötigt man mehr als 10.000.- DM. Über diese natürliche Unstabilität hinaus haben wir heute noch eine andere Dimension von Indeterminismus des Elektron, nämlich life-sendungen von Fernsehen, Radio, Polizeifunk, Amateurfunk, Kaffeemaschinen, Elektrobücher, Schwarzsender, Propagandasender, Funktaxi, SOS-Funk, Spionagefunk usw. bis zu den Ausstrahlungen von Satelliten. Das Elektron ist überall. Durch das Vorüberfahren eines Autos entsteht schon eine neue Bewegung und Konstellation.

Es gibt - grob gesagt - zwei oder zweieinhalb Typen von NICHTS:

1. a) die absurde Geworfenheit des menschlichen Daseins in diese Welt (Faktizität).
„Warum töten Sie mich?“
„Weil Sie auf dem anderen Ufer vom Fluß leben.“ (Pascal über Justice; Gesetz und Gerechtigkeit.)
Jede völkerrechtliche Gerechtigkeit (Justice) und jeder Grenzstreit beruht sich auf dieser „fragility“.
b) „Nichts“ als dialektischer Moment des Sprungs zur Freiheit, zum Glauben an Gott, zur Aktion der Revolution und/oder zur Vergewaltigung und Erschließung... beliebtes Thema von Sartre-Camus etc.
Das Nichts a) b) ist humanistisch, dynamisch, appassionalo, oft grausam. (Meine bisherige Tätigkeit [Action music etc.] gehört eher [vielleicht] in diese Kategorie).

2. Andere Arten des Nichts sind statisch, kosmologisch, transhumanistisch, ontologisch... etc.
Nichts als Vollkommenheit - vorweltliches Chaos (Lao-tse, Chen-Chu) - Transhumanistische Mysterie („Ding an sich“ bei Kant) - NICHTS als primärer Gegenstand der Metaphysik als Seinstrape (Heidegger) - jenseits der Sichtweite des Palomar-Teleskops - optimistischer Naturkult von Montaigne-Cage (es ist merkwürdig, daß noch niemand über die verbüßende Ähnlichkeit von Cage und Montaigne geschrieben hat) z. B.
„Ein Philosoph spielt mit der Katze.
Spielt der Philosoph mit der Katze?
oder
Spielt die Katze mit dem Philosoph?“ (Montaigne)

„Ich habe geträumt, daß ich ein Schmetterling geworden bin. Bin ich der träumende Schmetterling, der sich als Mensch denkt? oder

Bin ich der träumende Mensch, der sich als Schmetterling denkt?“ (Cage - Chen-Chu)
kosmische Langeweile -
Harmonie qua Chaos -
Chaos qua Harmonie -
Meine neue Arbeit (Ausstellung der Musik, elektronisches Fernsehen) steht der letzten Art des NICHTS näher. Vielleicht kann man hiermit die Dimension von Tiefe erschließen, die zwar empfunden werden kann, die aber nur schwer nachzuweisen ist.
try it!
Anfangs wird es für Sie (wahrscheinlich) interessant sein - später wird es langweilig -
aushalten!
es wird (wahrscheinlich) wieder interessant -
dann wird es wieder langweilig -
aushalten!
es wird (wahrscheinlich) wieder interessant -
dann wird es wieder langweilig -
aushalten!

Wenn diese Welle (eine der weltverbreitetsten Phänomene in der physikalischen, biologischen, menschlichen Welt) akkumuliert, dann gelangst Du vielleicht jenseits des Schönen und Unschönen.
Ob ich Sie überzeugen kann oder nicht -
Ob man überhaupt in solchen Sachen andere überzeugen darf oder nicht (es gibt keine Grenze zwischen Überzeugen und Zwingen), das ist eine andere Frage. Jedenfalls sage ich gerne mit Dick Higgins zum Musikkritiker oder besser gesagt, zum Musikreporter, im Sinne Sportreporter: man kann ein Pferd bis zum Fluß bringen, aber man kann es nicht zwingen zu trinken. NAM JUNE PAIK (Deutsch von C. CASPARI)

P.S. Außerdem lernte ich von Mary Bauermeister den intensiven Gebrauch technischer Elemente, von Alison Knowles „cooking party“, von J. Cage „prepared piano“ etc. etc. etc. ..., von Klender die Verwendung von Spiegelreflex, von Klein „Monochromy“, von Kopke „shutting event“, von Maciunas „Parachute“, von Patterson „Terminschaltung und Ansatz zur Elektronik“, von Vostell die Verwendung von Stacheldraht und von Tomas Schmitz und Frank Trowbridge viele verschiedene Sachen bei unserer Zusammenarbeit.

beiblatt zur einladung, 'exposition of music', galerie
parnass, wuppertal, 11.03.1963

NAM JUNE PAIK
SYMPHONIE NR. 5

gewidmet an C. CASPARI Übersetzung: Tomas Schmit

the eternity-cult is the longest disease of mankind.
 der ewigkeitskult ist die älteste krankheit der menschheit.

WANN gespielt wird ist ebenso wichtig wie
 WAS gespielt wird.

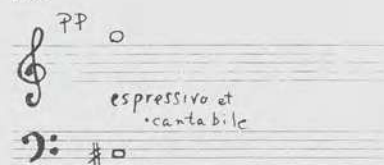
DAS ERSTE JAHR

AM ERSTEN JANUAR:

um 1 uhr nachts
 spiele



2 uhr nachts
 spiele



3 uhr nachts
 spiele



223

5 uhr 23 minuten früher morgen



12 uhr mittags



17.45 nachmittags

spiele sehr metaphysisch schlage dabei die mittleren töne der tastatur mit deinem kopf an.
 viele male frei.



DRITTER JANUAR:

schlage an mit steifem penis



DRITTER MÄRZ:

singe moderato pastorale

224



28STER MÄRZ 15 UHR 15:

hüpf auf einem bein.

15TER APRIL:

stell dir nur vor, zu spielen.

AM DRITTEN SONNTAG IM OKTOBER GEGEN 16 UHR 45 NACHMITTAGS:

verbrenne welke blätter im garten,
 und während sie brennen,
 lies dein altes tagebuch.

DAS ZWEITE JAHR

überleg, das ganze jahr, lang,
 ob,
 du, ein, mann, bist,
 oder,
 eine, frau,

DAS DRITTE JAHR

ERSTER MAI 18 UHR 43:

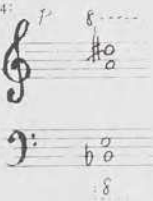
fahr in einem taxi
 und blicke
 NUR auf die zähluhr.

225

AN EINEM SCHÖNEN FRÜHLINGSMORGEN:

zähle die pfeiler! der längsten brücke deiner stadt
 in der fremdsprache, die du am wenigsten kennst.

13TER JULI 23 UHR 34:



AN EINEM SEHR HEISSEN UND SONNIGEN SOMMERTAG:

zähle die pfeiler der längsten brücke deiner stadt
 in der fremdsprache, die du am wenigsten kennst.

DAS FÜNFTE JAHR

AN EINER SEHR KALTEN UND WINDIGEN UND SCHNEEIGEN MITTERNACHT:

zähle die pfeiler der längsten brücke deiner stadt
 in der fremdsprache, die du am wenigsten kennst.
 und brich einen «PORTILLON AUTOMATIQUE» einer pariser untergrundbahn auf.
 oder kniee nieder in einer christlichen kirche
 und fühle den schmerz im knie.
 ODER spiel eine platte des trauermarschs der EROICA (beethoven)
 mit halber geschwindigkeit, schalte verstärker und lautsprecher
 gänzlich ab und höre
 direkt an der nadel
 ein sieb? mit beiden händen schlagend.

1) railin ==
 = das Pfeiler
 = la grille
 = 欄干

7) colander =
 das Sieb =
 la passoire.
 筛

31STER DEZEMBER 23 UHR 35:



bis ins nächste jahr anhalten!

DAS ZEHNTE JAHR

ERSTER JANUAR:

höre beethovens erste sinfonie
 und sofort anschliessend
 mach liebe!
 (in standardposition)
 und sofort anschliessend
 höre beethovens zweite sinfonie
 und sofort anschliessend
 mach liebe!
 (die positionen vertauscht)
 und sofort anschliessend
 höre beethovens dritte sinfonie
 und sofort anschliessend
 mach liebe!
 (in sozialdemokratischer x demokratsozialistischer position)
 und sofort anschliessend
 höre beethovens vierte sinfonie
 und sofort anschliessend
 mach liebe!
 (in hundeposition - 99 -)
 und sofort anschliessend
 höre beethovens fünfte sinfonie (das schicksal)

was a parenthesis at Bob's head
 "I am above everybody."
 meaning: "He admits that he must adopt
 at times the feminine position during
 intercourse, his teaching for accuracy is

227

und sofort anschliessend
 mach liebe!
 (beide stehend, face à face)
 und sofort anschliessend
 höre beethovens sechste sinfonie (pastorale)
 und sofort anschliessend
 mach liebe!
 (in avantgarde-HINDU-position, das heißt
 mann steht wie baum,
 frau sitzt dran wie specht
 und)
 und sofort anschliessend
 höre beethovens siebte sinfonie
 und sofort anschliessend
 mach liebe!
 (hüfte an hüfte. ... es ist möglich, versuchs!)
 und sofort anschliessend
 höre beethovens achte sinfonie
 und sofort anschliessend
 mach liebe!
 (triole (stereo)
 eins liegt
 zwei sitzt auf gesicht
 drei sitzt auf lende.)
 und sofort anschliessend
 höre beethovens neunte sinfonie
 und sofort anschliessend
 mach liebe!
 (mit

228

du magst von mal zu mal
nach gewissen regeln
den partner wechseln,
z. b.
jedemal einen fünf jahre älteren
oder
jedemal andere rasse,
haut wird dunkler und dunkler

wenn du, wie ich, angst hast,
K.O. oder T.K.O. zu gehen,
ehe die neun runden vorbei sind,
bitte unterbrich . . . ehe . . . kommt,
(clinch)
und höre die nächste sinfonie . . und los . .

(n. b.: ref: RAINER:
«sexual pleasure in marriage»,
«liebe in der ehe»)

VON 12 UHR 01 MINUTE 30 SEKUNDEN AM ZWEITEN JANUAR BIS 12 UHR 01
MINUTE 30 SEKUNDEN 055 MIKROSEKUNDEN AM DRITTEN JANUAR:

spiele den ganzen tag fortissimomusik (BACH! BACH! BACH!),
ohne unterbrechung, essen, schlafen oder trinken!!!

DRITTER JANUAR, 14.68 BIS 21.00' 08" Uhr:

lies sieben stunden lang Baudelaires gesammelte werke,
auf dem «präparierten WC» sitzend wie dieser genius.

229



herr
peter BRÖTZMANN
(Bundesrepublik Deutschland)

oder beginne auf dem WC
«die brüder karamasow»
(Dostojewskij) zu lesen,
und komm erst wieder raus,
wenn du sie aus hast!!

KUNST KOMMT VON KÖNNEN, NICHT
VON MÜHSEN, SELBST WENN MAN SICH
AUF DIE TALENTE VERLEGT; MEISTERS
NENNEN SIE DABEI, DIE GESCHMID-
DELIGKEIT DIE ANDEREN

7777 tage vollständige pause!
vergiss, dass du dabei bist, die symphonie nr. 5 von N. J. PAIK aufzuführen!
(der ewigkeitskult ist die älteste krankheit der menschheit).
was ist die älteste krankheit der frau?
liebe??
was ist der älteste beruf der frau??
prostitution????
was ist der älteste beruf der menschheit?????
folter????????????????????
????????????????????

singe gregorianische gesänge in folgender reihenfolge.

7778ster tag	72ste seite des	LIBER USUALIS
496ster tag	18ste seite des	LIBER USUALIS
596ster tag	81ste seite des	LIBER USUALIS
- 3891ster tag	- 45ste seite des	LIBER USUALIS
45ster tag	54ste seite des	LIBER USUALIS
- 10 ¹⁰ x 9ter tag	90ste seite des	LIBER USUALIS

230

522stes jahr 487ste seite des LIBER USUALIS
± 9999stes jahr √99ste seite des LIBER USUALIS

$$\frac{1}{2\pi\sqrt{LC}} \text{tes Jahr} \quad 2\pi\sqrt{LC} \text{te seite des LIBER USUALIS}$$

$$L = \sum_{x=1}^{\infty} \frac{5.4}{4.5} x \quad C = \sum_{y=1}^{\infty} \frac{4.5}{5.4 y}$$

$$+ \frac{1}{2\pi\sqrt{LC}} \text{tes Jahr} \quad 2\pi\sqrt{LC} \text{te seite des LIBER USUALIS}$$

$$L = \sum_{x=1}^{\infty} \frac{5.3}{4.5} x \quad C = \sum_{y=1}^{\infty} \frac{5.3}{4.5} x$$

$$+ \frac{1}{2\pi\sqrt{LC}} \text{tes Jahr} \quad \sum_{x=1}^{\infty} \frac{5.4}{4.5} x \text{te seite des LIBER USUALIS}$$

$$L = \sum_{x=1}^{\infty} \frac{5.3}{4.5} x \quad C = \sum_{x=1}^{\infty} \frac{5.3}{4.5} x$$

HUNDERTSTES JAHR - JUBILÄUM!

mach hochzeitsreise in den WELTRAUM, UND
versuche den geschlechtsakt in schwerelosiger situation,
und untersuche, welche aller 48 positionen die angenehmste ist beim
«SCHWERELOSEN KOITUS».
(stell dir vor, wie schwierig es ist).

133STES JAHR

führe die Grosse Fuge (op 133) von L. V. BEETHOVEN auf:
erste violine: auf der erde
zweite violine: auf dem mond
viola: auf der venus
violoncello: auf dem mars.
lass exakt am 1. juli 12.10 uhr (greenwichzeit der erde) mittags beginnen.
...
(vergl: Music Nr. 1)

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202TES JAHR



IM JAHRE 2111 A. D. (ODER 149 N. K. (= nach kennedy)

feiern alle den 200. geburtstag von uncle john.
«wer war Mr. Arnold Schönberg?»
wer war der lehrer von John Cage Le Grand.
John Cage lernte bei Schönberg
wie L. V. BEETHOVEN bei Clementi lernte.»
(auszug aus der venus-allgemeinen 2111 A. D.)
das kosmosmuseum des planeten venus kaufte drei «piano integral»
von N. J. Paik für 3 millionen dollar.
(kosten des transports von bensberg-refrath zur venus: 301 mio dollar).
(auszug aus der mars-allgemeinen 2111 A. D.)

230STES JAHR

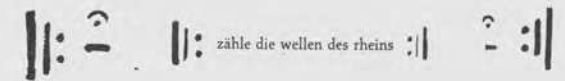
ERSTER SEPTEMBER!!!:

frage einen chinesen
(falls es noch chinesen auf der welt gibt),
ob der atomkrieg
NUR 400 millionen chinesen oder 600 millionen chinesen
tötete.
und frage die «deutsche soldaten zeitung»,
ob Hider
NUR 4 millionen juden oder 6 millionen juden
tötete.

232

SIEBTER DEZEMBER (honoluluzeit)
ACHTER DEZEMBER (japanzeit):

LARGO



365STES JAHR

wiederhole alles, was du bisher gespielt hast,
in einem jahr
in gleicher reihenfolge und zeitproportion.
ein jahr ist verkürzt zu einem tag.
ein monat ist eine stunde.
ein tag eine minute.
eine minute eine sekunde.
eine sekunde eine mikrosekunde.
eine mikrosekunde eine picosekunde.
eine picosekunde eine nanosekunde.

400STES JAHR

ENDLICH

ist Wolf Vostell berühmter als Pablo Picasso.
ist George Maciunas berühmter als J. S. Bach.
ist Christine Keeler berühmter als J. R. VALENTINA TERESHKOWA!!!

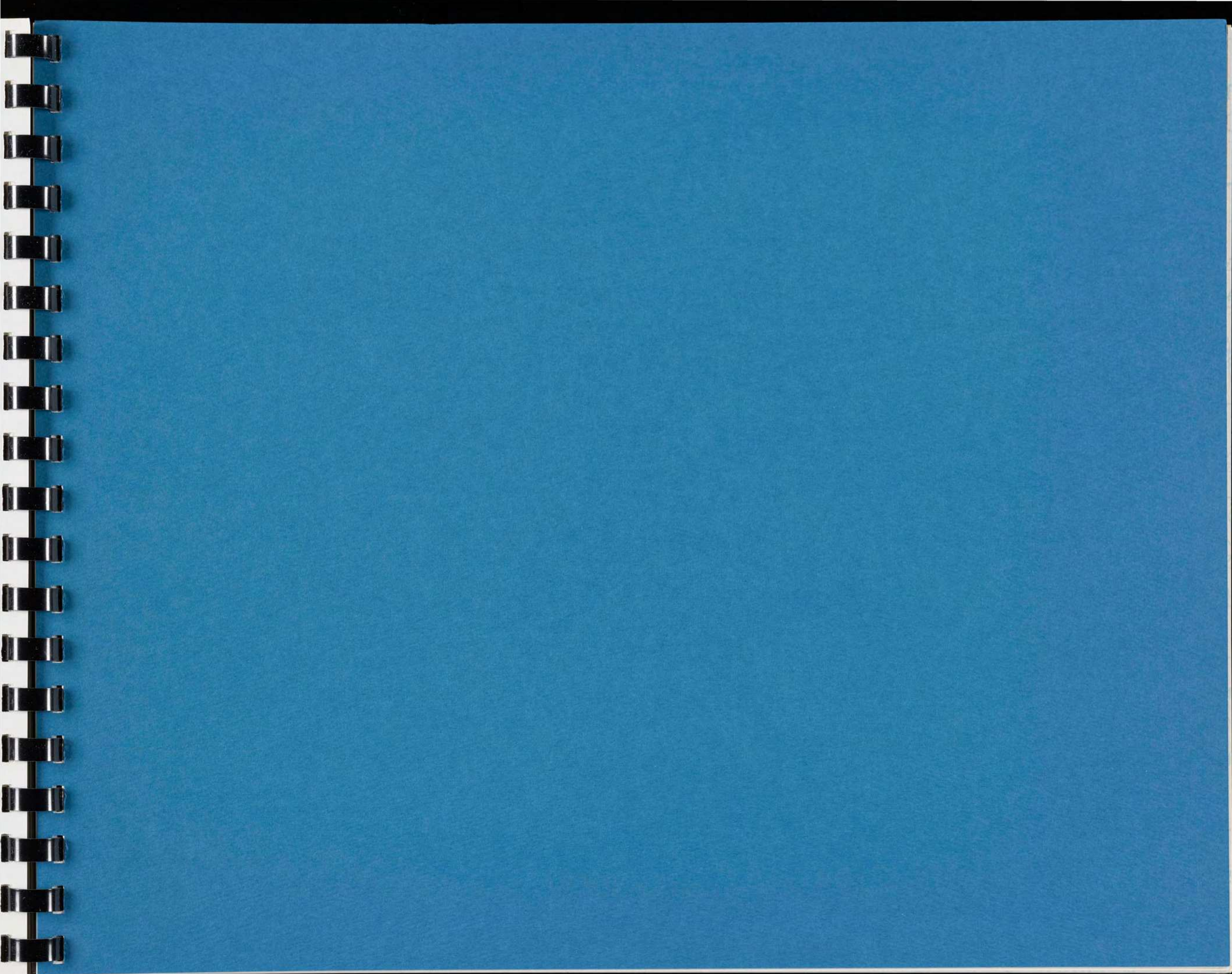
233

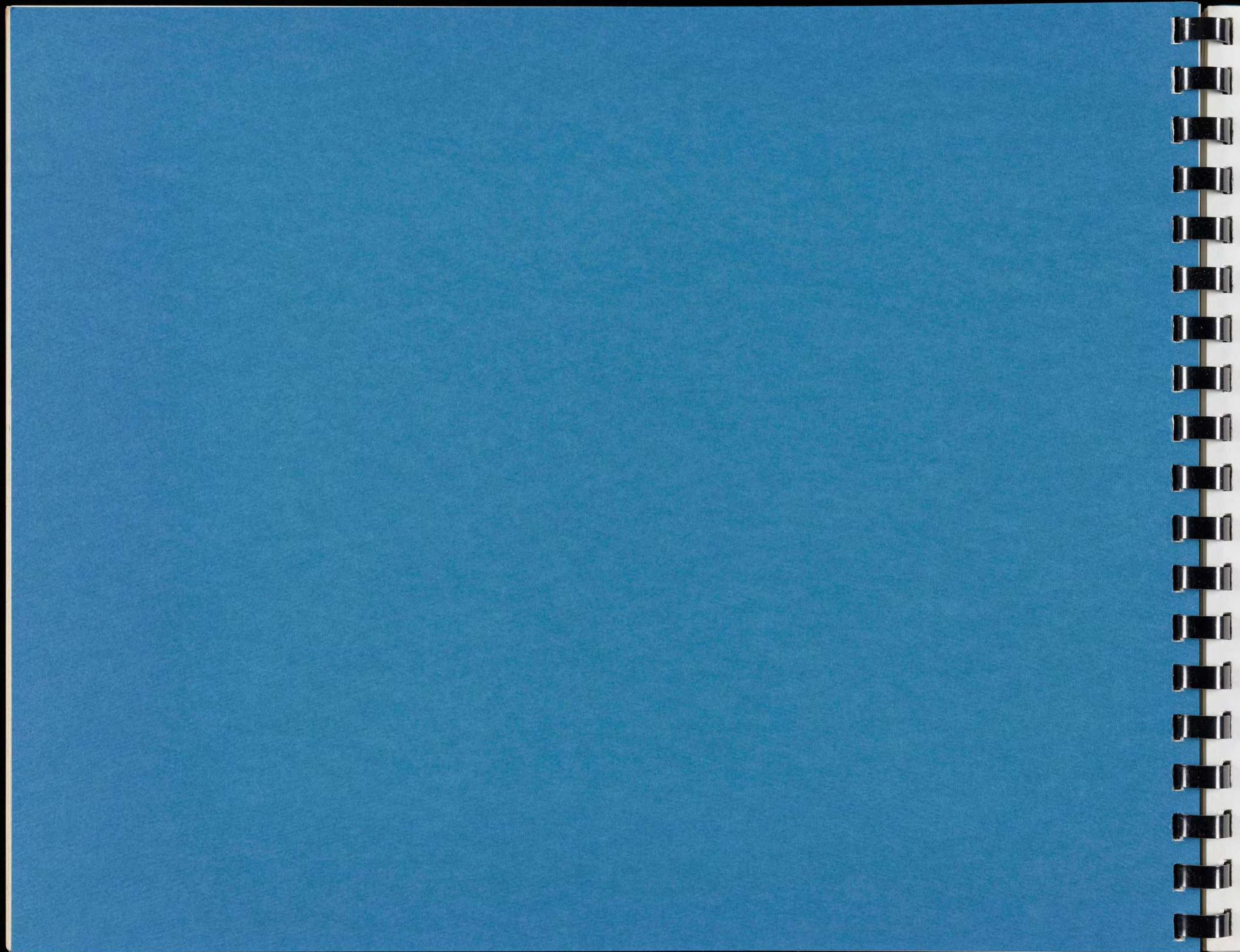


401STES JAHR

AN EINEM FREITAG DEM DREIZEHNTEN:

234

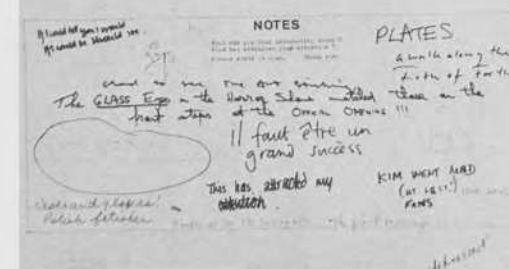




AUGUST

20

SUNDAY

5.⁰⁰

MARIA MICHALOWSKA



Plan of action

- Chronicle of One Week at Demarco Gallery/Exhibition of Polish Artists/
- Recording of the place and time — photographic registration and remarks/notices/ made by some people visiting the Gallery
- Every day, from Sunday 20.8 to Saturday 26.8 at Demarco Gallery — at the place of exhibition of my works — one poster in the form of a Calendar — sheet will be shown.
- Every day different hour will be marked on the calendar — sheet.
- The first poster: Sunday 20.8.72, 2 p.m. — the day opening the Exhibition.

Attention: Exhibition opening time /10 a.m. to 9 p.m./ was divided into 6 equal time-sections, duration of each is 1 hour 50 min. So every day the following poster appears 1 hour 50 min. later. /Monday 10 a.m., Tuesday 11.50 a.m., Wednesday 1.40 p.m., Thursday 3.30 p.m., Friday 5.20 p.m., Saturday 7.10 p.m./

- Besides the defining of the date and time on the calendar-poster there is marked out a place for writing some notices by everybody. The notices may be of any kind but they should concern the definite day.

Every day at the time assigned by the poster 4 photographs will be taken at the Gallery:

- 1/situation — the operation of writing the hour on the poster
- 2/situation — the operation of writing some notices by somebody
- 3,4/situations — two arbitrary snapshots taken by the photographer by his own choice in the Gallery.

This work is with reference to the Event called "One Week — Osieki '70" made at the Open Air Symposium at Osieki on the Baltic Coast. This took place two years ago during the same week: 20.8.70 — 26.8.72.

It is a kind of Time — Continuum binding together those two event in time.

"One Week Event at Demarco Gallery"
Edinburgh International Festival
20th - 26th August, 1972.

1972

AUGUST 24

THURSDAY

12:30 (3:30 p.m.)

NOTES

Played buses with Bobby for only five minutes yesterday.

YES

It defies traffic!

SAD

What makes me sad? I'm sitting here in the car. I should have walked. A monument of what I did.

Why don't we let the sun out the bathroom & the kitchen? It will have gone down by now!!

Disobedience, some history, some drama.

THAT I (AND ART) HAVE IN BUSINESS IN GALLERIES OUT IN THE STREETS and bleed on the pavement. Is this fair? RATHER INTERESTING

THIS SCHEDULE REMINDS ME OF A WAR (PARTY VISITED AFTER THE WAR!!!) IS A NEW CACEMANSHIP



1972

AUGUST 25

FRIDAY

5:20 p.m.

NOTES

A small man called Demarco

the male domination of even radical art

the lack of female intelligence anywhere in the city

Basophop

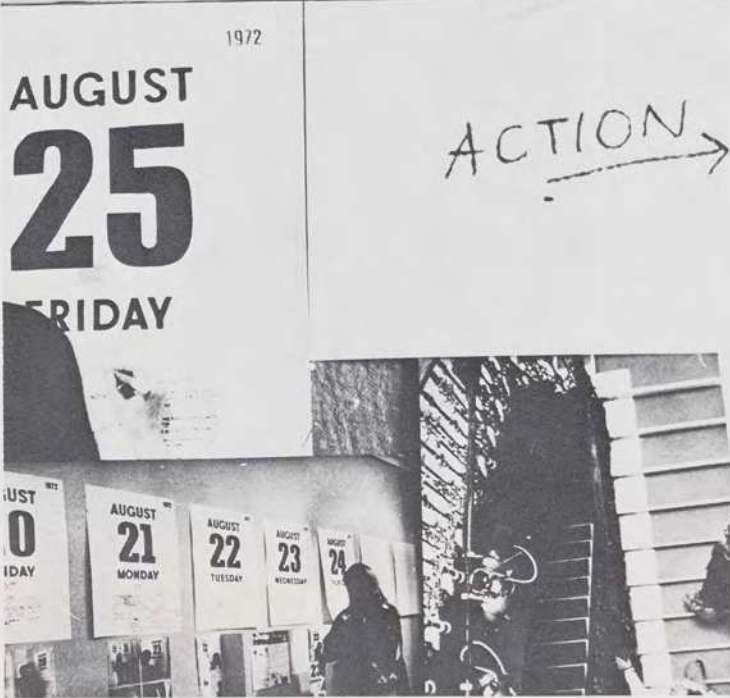
the constant beauty of the streets of Edinburgh

the closed corporation of the people

men's business change style slowly in the room

THAT I (AND ART) HAVE IN BUSINESS IN GALLERIES OUT IN THE STREETS and bleed on the pavement. Is this fair? RATHER INTERESTING

THIS SCHEDULE REMINDS ME OF A WAR (PARTY VISITED AFTER THE WAR!!!) IS A NEW CACEMANSHIP



1972

AUGUST 26

SATURDAY

7:10 p.m.

NOTES

If I had time in 1972 (maybe) I would have been in the end

THAT I (AND ART) HAVE IN BUSINESS IN GALLERIES OUT IN THE STREETS and bleed on the pavement. Is this fair? RATHER INTERESTING

THIS SCHEDULE REMINDS ME OF A WAR (PARTY VISITED AFTER THE WAR!!!) IS A NEW CACEMANSHIP



Janos Major

The characteristic interpretations on death in different kinds of religion in cemeteries at Budapest.



a) *Kijelentő mondat:*

it ɪz ən 'ɪntrɪstɪŋ 'bʊk.
It is an interesting book.

b) *Kérdő mondat:*

'ɪz ɪt ən 'ɪntrɪstɪŋ 'bʊk?
Is it an interesting book?

c) *Kérdő mondat érzelmi színezettel:*

'ɪz ɪt ən 'ɪntrɪstɪŋ 'bʊk?
Is it an interesting book?

Exercises by János Major

LESSON ONE

1

FIRST LESSON

Who is...? What is...?

Question	Answer
1. How should an avantgardist make his living?	1. Marcel Duchamp made his living in New York by teaching French.
2. Could I make my living in New York by teaching Hungarian?	

THE UNITED STATES OF AMERICA
DEPARTMENT OF THE ARMY
HEADQUARTERS, WASHINGTON, D. C.
OFFICE OF THE CHIEF OF STAFF
MEMORANDUM FOR THE RECORD
SUBJECT: [Illegible]

1. [Illegible]

2. [Illegible]

3. [Illegible]

4. [Illegible]

5. [Illegible]

6. [Illegible]

7. [Illegible]

8. [Illegible]

9. [Illegible]

10. [Illegible]

11. [Illegible]

12. [Illegible]

13. [Illegible]

14. [Illegible]

15. [Illegible]

16. [Illegible]

17. [Illegible]

18. [Illegible]

19. [Illegible]

20. [Illegible]

21. [Illegible]

22. [Illegible]

23. [Illegible]

24. [Illegible]

25. [Illegible]

BOOK OF THE YEAR THREE THOUSAND

BY
VICTOR GRAUER

COPYRIGHT 1972 BY VICTOR GRAUER

Jock Reynolds

I wish I could spend more time in Tuolumne Meadows
There are times I don't want to hear any man-made sounds, no music on the radio. Forget the quality, be it good or bad music, street noise, or whatever. I'm talking about getting the hell out to the mountains where I can hear and enjoy sounds that carry no pretense, sounds that are ongoing and have no regard for me and my presence.

There is just so much plain noise nowadays, confusing pretentious noise, be it goading salestalk, bad music, inhuman machines, idle gossip, or just plain ignorant babble, that the ideas of personal sanctuary is of critical importance.

If we lose the ability to seek out solitude in nature, to be alone to hear a cloud of mosquitos buzz, a creek begin, a rockfall run its course downhill, a tree fall in the forest, then we will have lost our ability to sense the ultimate humility of our existence, a sense from which any true and meaningful creative expression arises. If we do not take the time to hear in this way, then the sounds we produce will be sheer egotistical shouts into our own echo chambers. To learn to listen this way, is at best a difficult task, for the whole thrust of our society, and the values it so often rewards, oppose such learning. We are constantly being urged to use to full advantage, to improve, to progress, to diversify, *without pause.*

We must pause and listen, listen to the mosquitos buzzing without first thinking of how to kill them, listen to the creek begin without first thinking of damming it, listen to a rockfall run its course without first thinking of a quarry site, listen to a tree fall in the forest without first thinking of building more tract houses.

This is not too much to ask.

STONE CEREMONY

ON A BOTTOM OF AN
ABANDONED ROCK-QUARRY
STONE CIRCLES ARE COMPILING.
EVERYBODY WORKS ON HIS
OWN CIRCLE.
AFTER FINISHING OF IT
PEOPLE GET INTO THEIR CIRCLES
AND SILENTLY STAND THERE,
SIT THERE AND FINALLY DRAW
ON THE GROUND INSIDE THEIR
MAGIC SIGNS.
AFTER THAT THEY LEAVE STONE
CIRCLES AND WITH A MONOTHONY
BUZZING CLIMB UP TO THE
ROCK CLIFF ABOVE THE QUARRY
FROM WHERE THEY WATCH
THEIR STONE CIRCLES LEFT ALONE
DOWN ON THE BOTTOM.

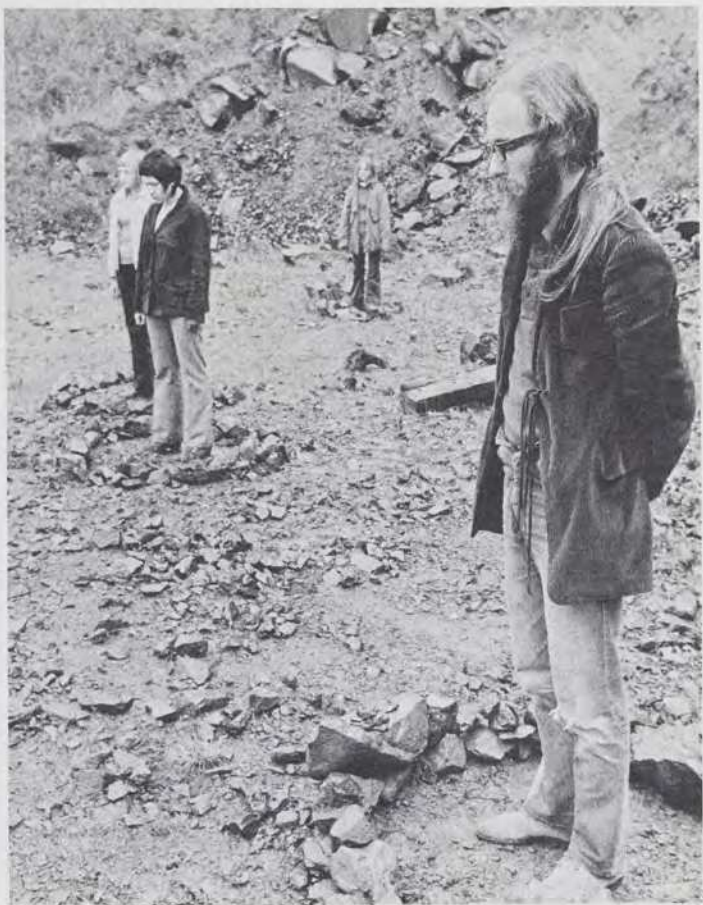


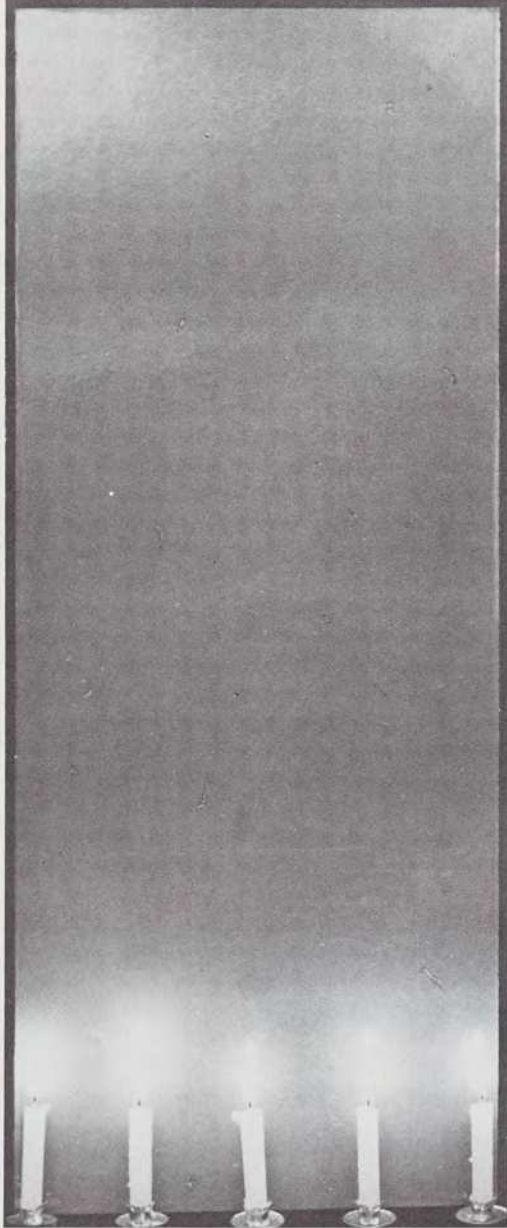
Milan Knizak
1971



Milan Knizak







**Peter
Donath**

SELFSEEKING 1



A photograph with my family and the others,
1944, Budapest

SELFSEEKING 2



That's me

SELFSEEKING 3



THAT'S ME

ACTIVITY

Allan Kaprow

BAGGAGE

driving to the airport
with suitcases of package sand
(tagged with owner's name)

loading them
on airport underground train
waiting
until train returns
removing suitcases
stacking them together

taking them at random
driving to the shore
there emptying the sand

refilling suitcases with beach sand
driving them to city United Parcel Service
for delivery to owners

Notes:

Baggage would have been called a Happening some years ago but too many misleading associations have gathered around that word, and so I've adopted Michael Kirby's term "Activity". It has the neutral sense of *doing something* that I prefer.

The Activity was commissioned by Rice University in Houston, Texas and took place (April 21 and 22, 1972), in successive phases on the campus, at the Houston International Airport, at the Galveston beach, and at Houston's United Parcel Service depot. Taking into account delivery time by this service, the Activity extended a few more days. Including myself, about 30 persons participated. Prior to the event, there was a customary briefing to discuss the practicalities of executing the program (printed on Pg. XX) and some of its larger implications.

I suggested that in one important sense it was a recreational activity; it could be enjoyed as a trip, an outing. It mimicked or *re-created* the motions and emotions of the traveler-tourist-vacationer. As it finally turned out, the activity included car caravans, an amusing entanglement with the airport police, a cook-out at night on a windy beach, and a long diplomatic session with a reluctant official at the United

Parcel Service offices where everyone had to repack their bags (see the photos). Given this direct experience, the less obvious references of the piece could act as peripheral vision: they were there but not in focus. Altogether, they functioned as its formal structure.

Among them, *Baggage* could be viewed as a transportation event by foot, car, train, and truck (with the proximity of airplanes and boats).

From another angle, it was a recycle event (and joyous to seasonal or life cycles), in which sand was packaged, sent out into the world, and returned.

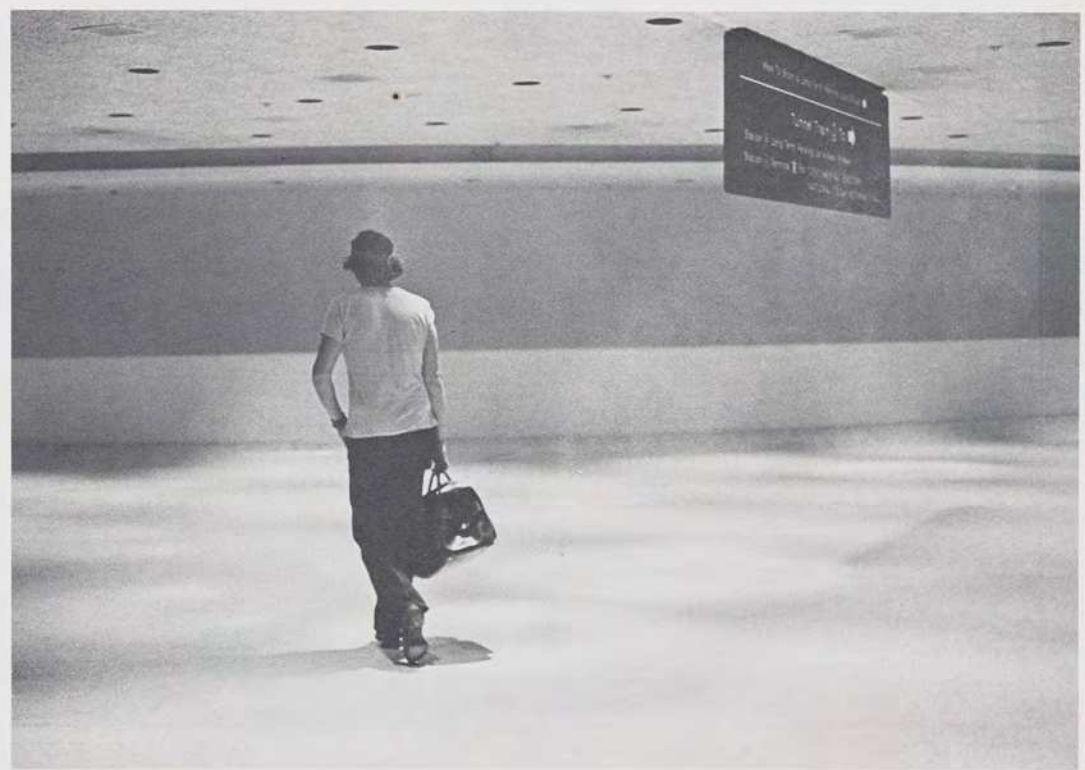
Baggage was also about the self: "baggage" (one's "bag") is often understood as a personal burden, uncomfortable memories, indelible early beliefs, responsibilities one would like to be rid of, etc. Hence, in this Activity one got rid of his or her baggage by random distribution among friends and acquaintances. But, according to the saying, the chickens (i.e. the bags) come home to roost anyway; changed, of course, because they contain different sand than when they were sent off, but substantially as heavy.

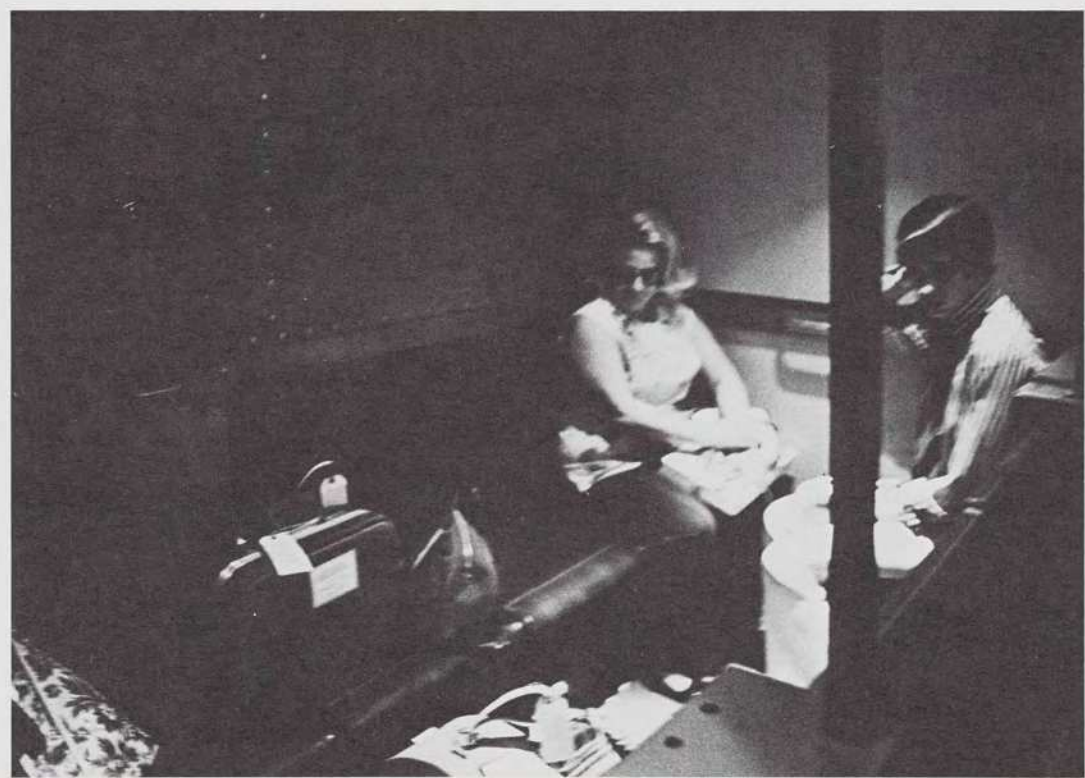
The word "sand" has overtones that apply here, associated with dreams and aspirations built, like castles, "on shifting sand." The beach is made up of sand particles that constantly wash up and are sucked back down into the sea; in fact, as well as in effect, the "sands of time" — the sea's baggage. It was clear from the texture and color of the sand from the campus that it was different from that of the beach. Where did it come from? Would the beach sand replacing it in the suitcase find its way back to its point of departure on the campus, to the original sand pit, or would it be dispersed elsewhere? If the latter, wouldn't that be like the eventuality of the campus sand on the beach, spread about by wind and water?

In various ways it was a trip away and back, repeated again and again. By a similar path, the airport train took the bags away and came back with them full circle, as did the automobile with their human cargoes and misaligned suitcases. Finally, it seemed appropriate that the United Parcel Service should be involved in helping to bring a bit of the self home after its travels. The monogram, UPS when pronounced out loud (oops!) might be a moment of light truth when all that weight comes back to the front door in the arms of a bonded delivery man.

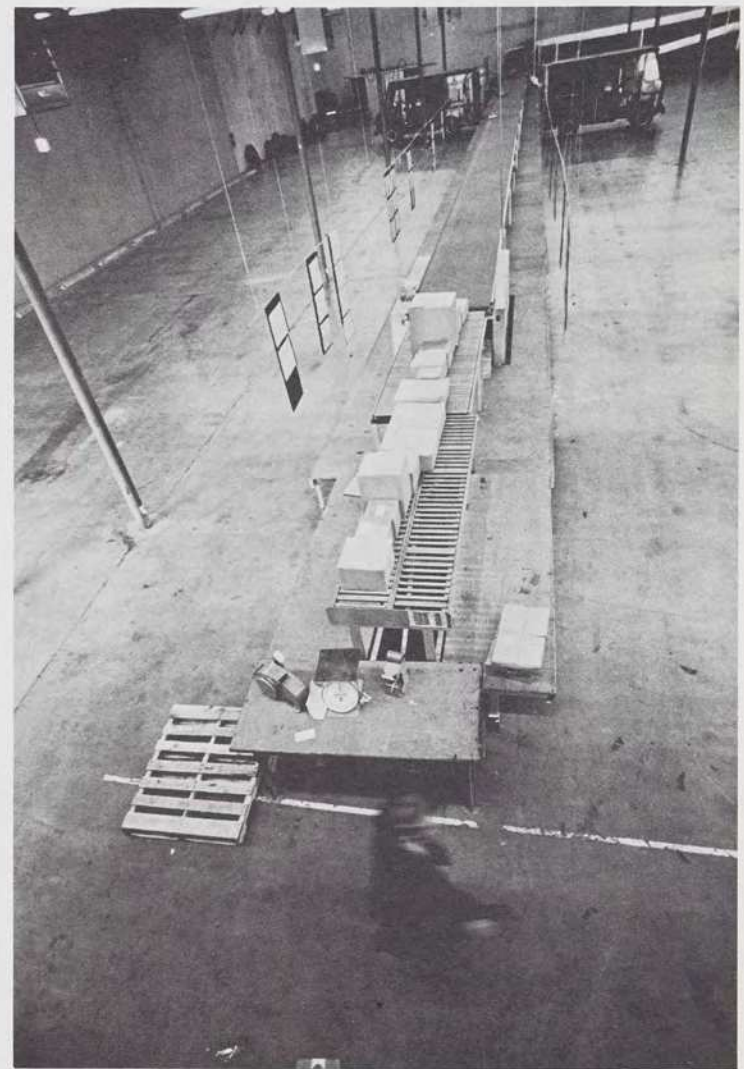
Photo Credit/Bob Covington
Jim Caldwell

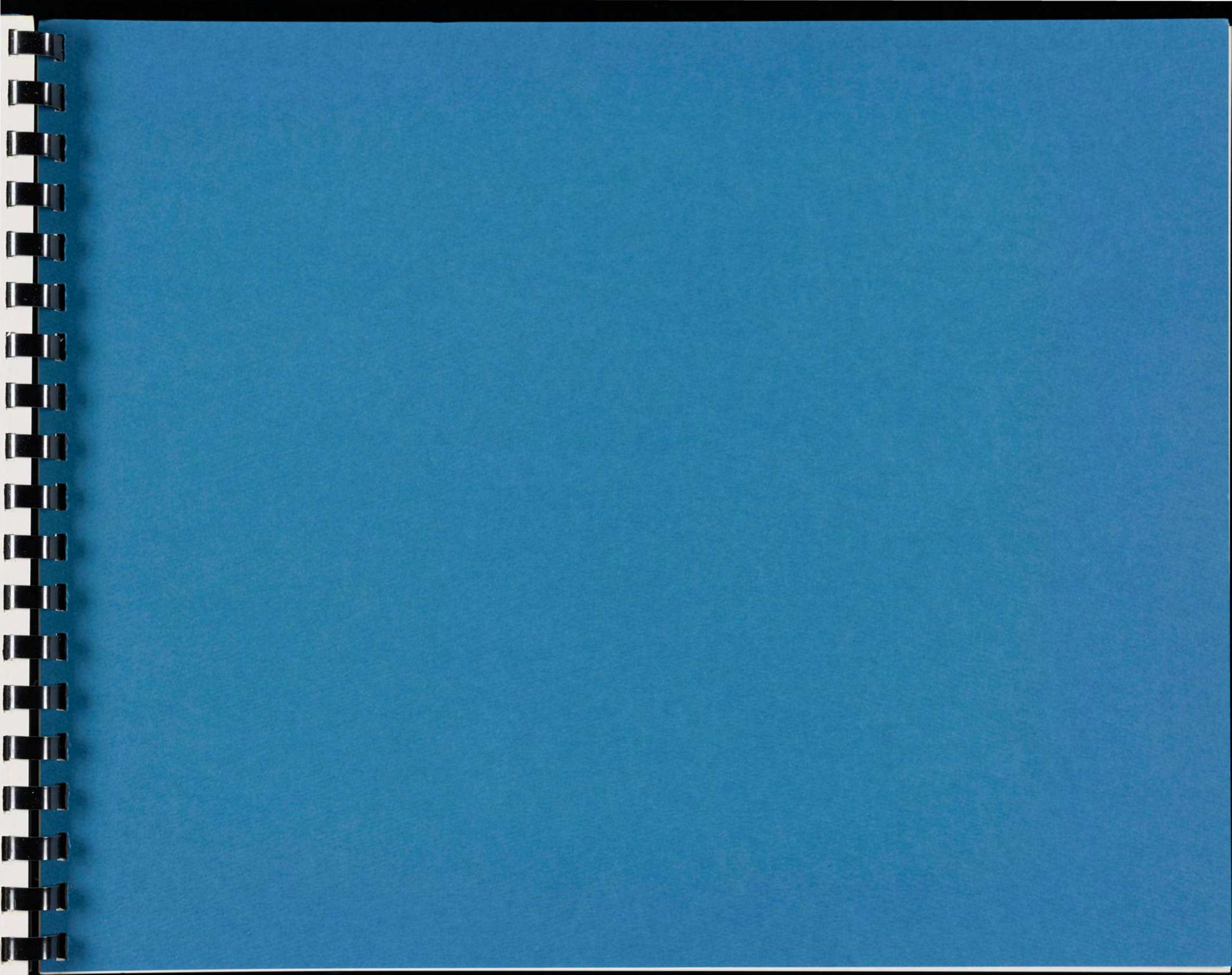


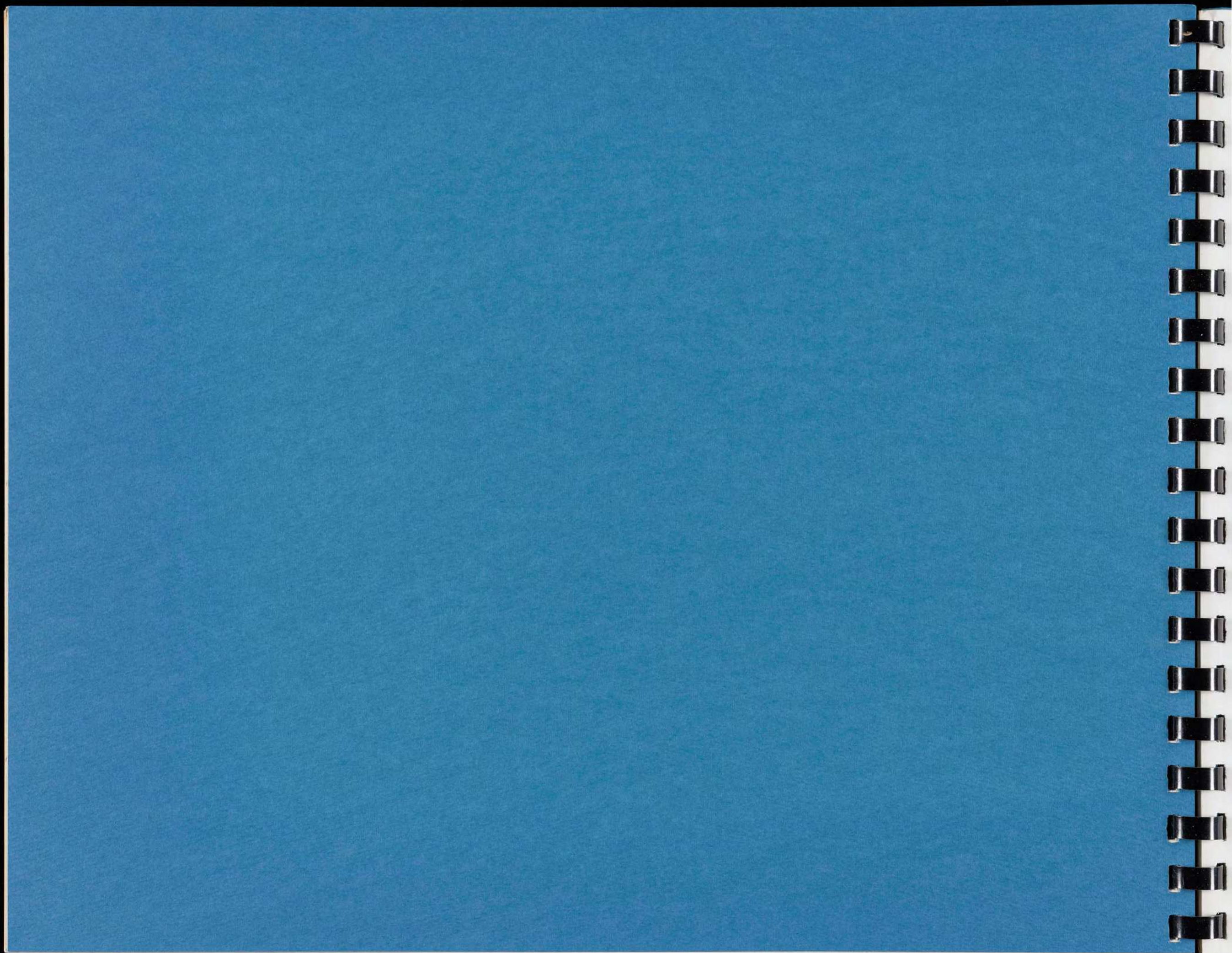






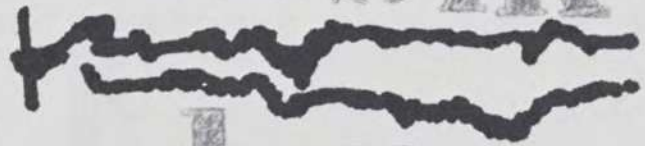






A/BRECHtD.

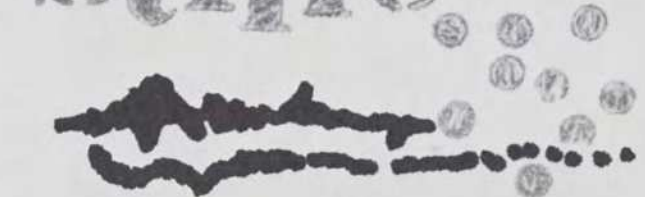
musik



der



stille



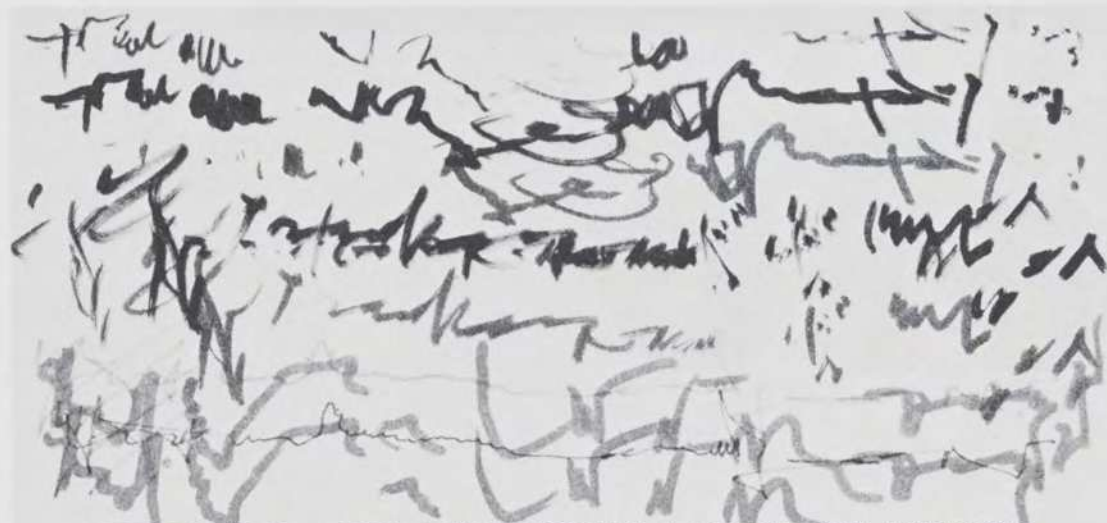
A/BRECHtD.

MUSIK DER STILLE UND DER MEDITATION

EINE KLEINE ERLEBNIS- UND ERLEBNIS-...
DIESE MUSIK BEZUGT SICH ANSCHLIESSEN AUF DIE MUSIK-
NATURPHANOMENE DER HINDUISCHEN, BALHINISCHEN,
KORALISCHEN, TIBETISCHEN UND VIETNAMEISCHEN
MUSIK. ABER BEI DIESEN MUSIKALISCHEN VERSUCHEN
WIRKT SICH STARK NICHT IN EIN NACHSPIELEN AD-
LISCHER MUSIK, SONDERN IN IMPROVISATIONEN ÜBER
REITEN UND TRENNEN DES DENN EINER SCHWEREN MUSIK-
KULTUR ADIENS. DIE MUSIK DER STILLE UND DER
MEDITATION SOLL EINER ANSCHLIEßENDEN ZU NEU BEWA-
GUNG IN ERLEBNIS- UND ERLEBNIS-...
FÜR DEN KUNSTLER KUNST ADIENSISCHER MUSIK BEI
DIESEM WERDEN SICH KONTAKT MIT WISSENSCHAFTLICHEN
LEHREN IST ZU BEWAHREN. DASS HINTER DER MEDITA-
TION SICH TRITTSCHREITUNG KUNST UND GOTTEN VER-
WIRKEN.

A L B R E C H T D. STUTTGART 1972

VERTRIEB DURCH REFLECTION PRESS 7 STUTTGART 61, RAICHERBERGSTRASSE 7



BETWEEN 1967 - 1969 I HAVE WRITTEN A LOT OF SUCH NOTATIONS
FOR MY OWN MUSICAL THOUGHTS AND DOINGS - SINCE 1969 I'M
PLAYING THIS WITH OWN/SELF-BUILT INSTRUMENTS AND TABLAS
AND OTHER INSTRUMENTS - 1970 the south-west-radio have broad-
cast 7 minutes of this music - now let's hear more.....
A L B R E C H T D. january 1973 STUTTGART / GERMANY

A/BRECHtD.

THE SIGN AND NOTATION OF
DEATH - MUSIC:





mueic

Charles Amirkhanian



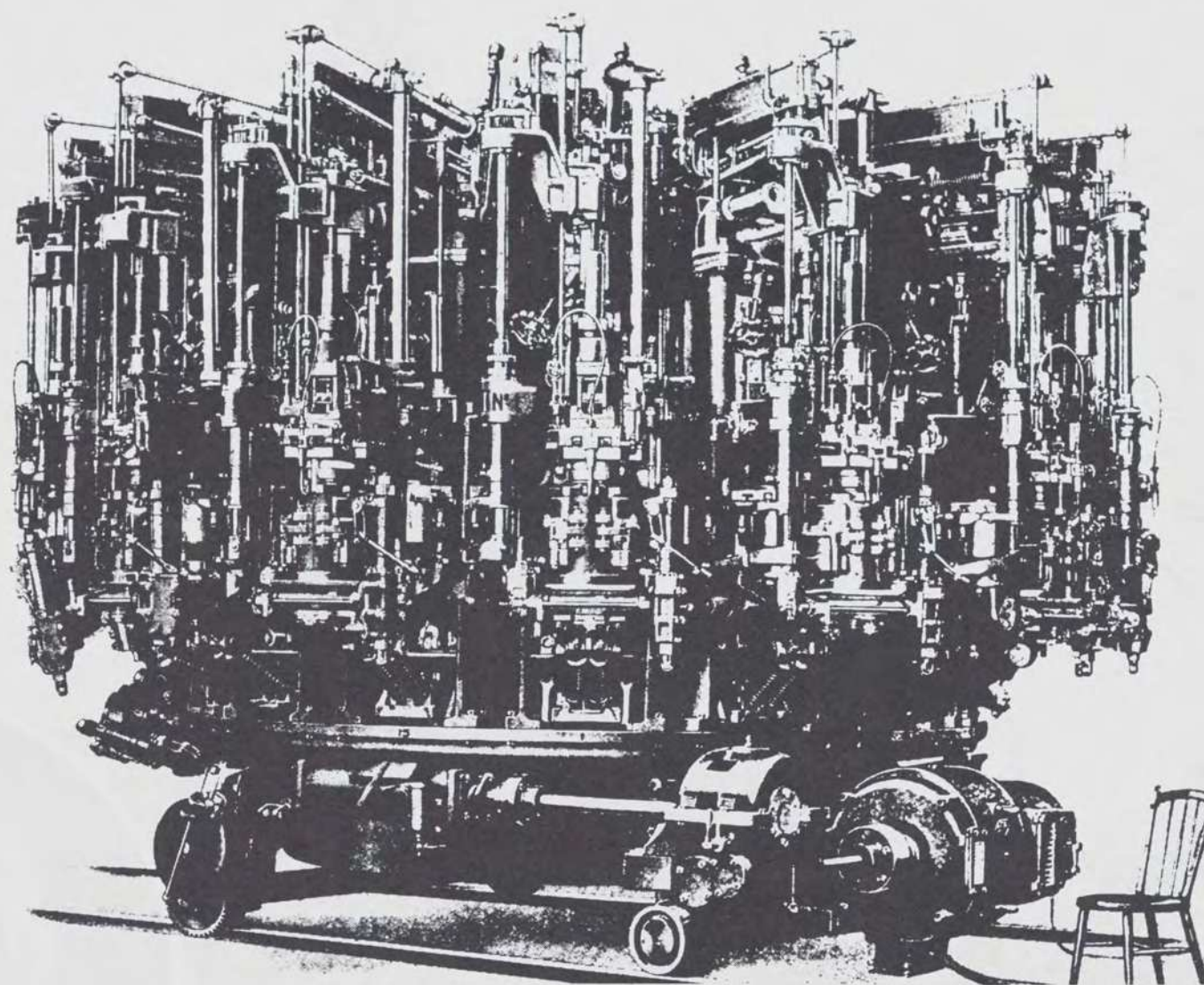
xvurt

Charles Amirkhania



fhiij

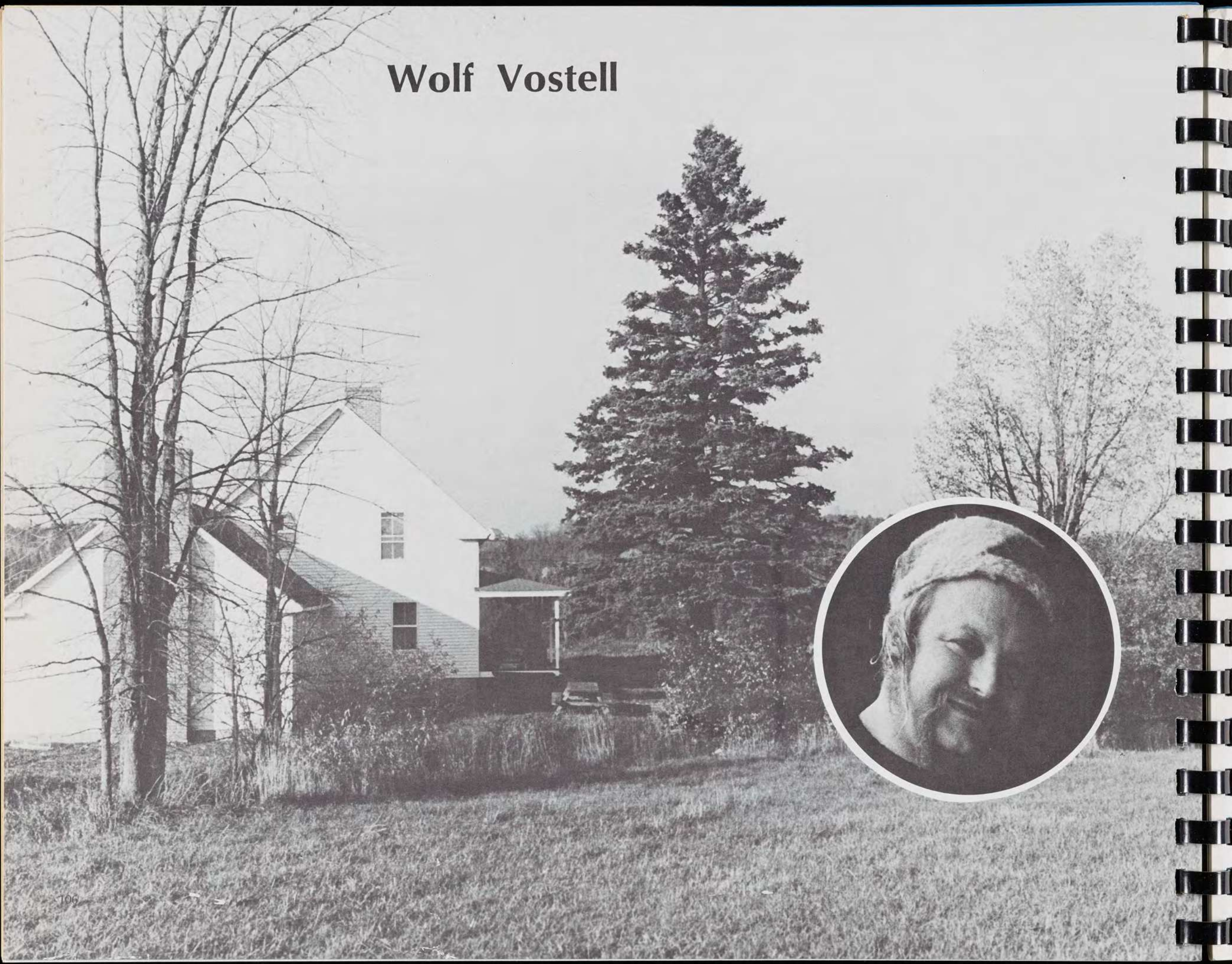
Charles Amirkhanian



bcuhla

Charles Amirkhanian

Wolf Vostell



Vostell's T.O.T.

by Dick Higgins

Newhall, California is a wiggly wagging tongue of the Mohave Desert sticking into the huge suburban slum called Los Angeles. My ambition drafted me and stationed me there, teaching at a madcap mausoleum sponsored by the Disneys, the California Institute of the Arts. In desperation I wrote to Vostell from Newhall, asking him — the most urban and engaged of artists—to do a piece using nature, and specifically offering him the use of one of the rather handsome live oaks on my land. So the **T.O.T.** began to come about, in the winter of 1970, a **Technological Oak Tree**.

Of course my relationship with Vostell goes back a lot farther than 1970. Nearly ten years ago we were active together in the founding of the Fluxus movement, and after that in the Yam Festival, various happenings, etc. We collaborated together on a turn-on book for architecture, **Fantastic Architecture**, a collection of fantastic ideas about space and building and physical environment by artists of all kinds, which was done in Germany by Droste Verlag, and in the USA by **Something Else Press**, with which I work, and which also published Vostell's **De-coll/age Happenings**, a collection of Vostell's scenarios up through 1966. Over the years we'd laughed together about how artificial most technological art seemed, as if its sole reason for being were to use as many grants and expensive equipment as possible. We were more impressed by the artists' fund-raising ability than by any of the individual works.

They seemed thin.

So Vostell dreamed, when I wrote him, and planned, and came up with the concept of a monitoring tree. But when we came to estimate its cost, we were staggered. And in any case, just after that, I became a refugee from Charles Manson-ville.

I ran as far as possible, to Vermont — gentle, quiet but lacking oaks for the most part. In the meantime Vostell was still dreaming of the **T.O.T.**, and working over the project with Peter Saage, a brilliant engineer who has worked with Vostell frequently in recent years, the project became feasible again. Vostell wrote me an exhilarated letter, I said marvelous, and so in the early spring of 1972 Vostell and Saage came to Vermont and the work began—in a maple tree, for which Vermont is famous because of the syrup made from the sap of the tree.

The meaning is different here from in Newhall. There it was an imposition, technologically, of nature onto the hideous and nervous plastic that defines the local life style. Here it is a monitoring tool, an information poem, controlling nothing but proposing a great deal. One takes note of it among other natural phenomena. And the particular maple, in front of my farmhouse, can provide data to be sent all over the world, not only for Vostell's own particular work, but for other artists' conceptions as well.

Barton, Vermont
June 14th, 1972

T.O.T. (Technological Oak Tree)

An environment: consciousness = art

Inauguration: August 19, 1972, 12:00 A.M. to 11:59 P.M.

Place: Old Cisco Farm, West Glover, Vermont (U.S.A.)

Project and Designing Engineer: Peter Saage, Ph.D.

Sponsor: Something Else Gallery, P.O. Box 26, W. Glover, Vt. 05875

Telephone: 802/525-6211

The Idea and Function of the T.O.T.

"T.O.T. is the abbreviation for the 'Technological Oak Tree' because I started my project with an oak tree in the Los Angeles area in 1969. It is now a 20 meter high maple tree in Vermont, on which various physical elements (natural events) **1.** are measured, **2.** are transported to the house, and **3.** are indicated on an idea console, where each measuring instrument is related to an idea file. The user or observer finds for 310 measured readings 310 corresponding ideas: he is free to perform each one after another. Human behavior is triggered by the physical behavior of nature." Wolf Vostell

T.O.T. Idea Console

a) The **evaluation** of the physical elements happens by the translation of physical conditions into direct current readings:

1. 21 **wind** velocities (21 ideas)
2. 90 **temperatures** (90 ideas)
3. 5 **sound** groups (5 ideas)
4. 41 **barometric pressure** readings (41 ideas)
5. 11 **humidity** readings (11 ideas)
6. 41 **light** changes (41 ideas)
7. 100 **time** readings (100 ideas)
8. Indications of **tappable sap** in tree (1 idea)

b) The electronic sensor readings in the tree are transmitted by cable to the console. These values are shown on meters.

c) The T.O.T. console measures approximately 120 x 100 x 160 cm. Under the instrument panel, which holds the meters, is the idea file with 310 cards. To its left and right are identical card files, the one filled with water and the other with earth, to which the tree relates. Interactions between the 310 ideas are possible, so there are 11,520,000,000 (eleven trillion, five hundred twenty billion) potential combinations. The 310 ideas are divided into **thought** events, **visual** events, **touch** events, **driving** events, **smell** events, **telephone** events, **noticing** events, **gift** events, **destruction** events and **construction** events.

Examples

1. Destruction event (temperature +25° F)

Destroy the biggest piece of glass in the house. Have the glazier come and measure the pieces. Set a price and date. Have the glass reinstalled.

2. Touch event (temperature +26° F)

Hold your hands 10 cm above the running water of a stream for one hour; afterwards, go back to the house as slowly as possible.

3. Noticing event (temperature +27° F)

On the idea cards is a photo of a familiar landscape.

Try to photograph the picture in the same landscape.

Expose the film so that no image will register.

Attach the developed blank film to the idea card.

4. Travel event (temperature +28° F)

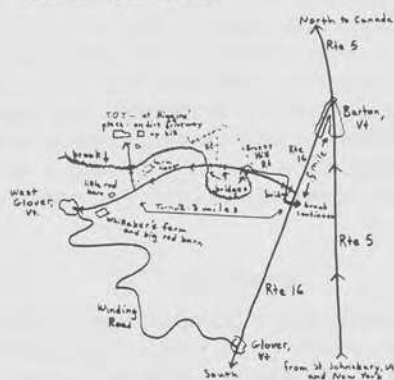
Climb into your car. Buy forty loaves of bread. Drive forty miles to the south. Give away the forty loaves after those forty miles. Go back home again.

5. Construction event (temperature +29° F, time 1:00 P.M.)

Wrap barbed wire around the T.O.T.

The Something Else Gallery invites you to attend

The inauguration of Wolf Vostell's T.O.T., to begin at midnight on the night of August 20/21st, 1972, and to end at midnight twenty four hours later. The T.O.T. is in Barton, Vermont, almost at West Glover (see map).

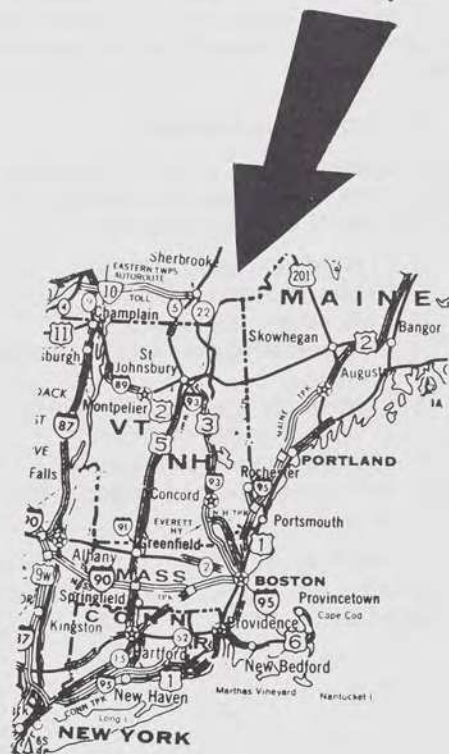
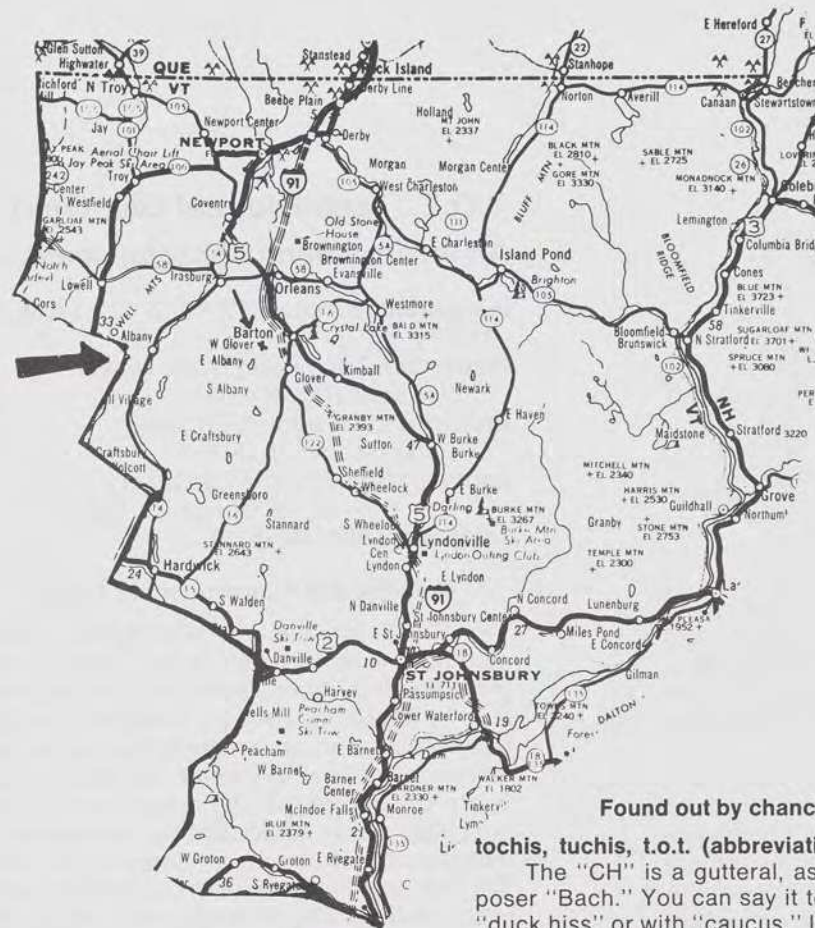


Please make your own reservations for accommodations:

Motels: Aime's Motel (St. Johnsbury), Bayview Motel (Newport), Bear Creek Farms Lodge (Westfield), Border Motel (Derby), Crystal Lake Lodge (Barton), Darion Inn (Lyndonville), Holiday Motel (St. Johnsbury), Inglenook Lodge (North Troy), Jay Peak Lodging Association (Jay Peak), Kelley's (Derby Line), Lynburke Motel (Lyndonville), Lyndon Motel (Lyndon), Maple Center Motel (Saint Johnsbury), Pepin's Motel (Newport), Redwood Motel Inn (Lyndon), Riverside Motor Court (Saint Johnsbury), Sonnenhof Inn (Jay), Starr's Village Motel (North Troy), Top o' the Hill Inn (Newport), Village Motel (Hardwick), Yankee Traveler Motel (Saint Johnsbury).

Hotels: Hotel Newport (Newport), Hotel Reba (North Troy), New Avenue Hotel (Saint Johnsbury), Valley House Hotel (Orleans).

For further information, call 802 / 525-6211.



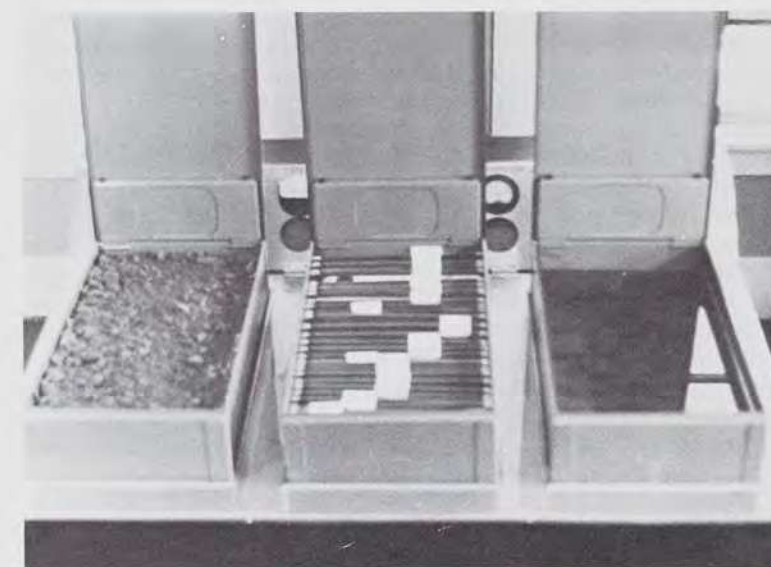
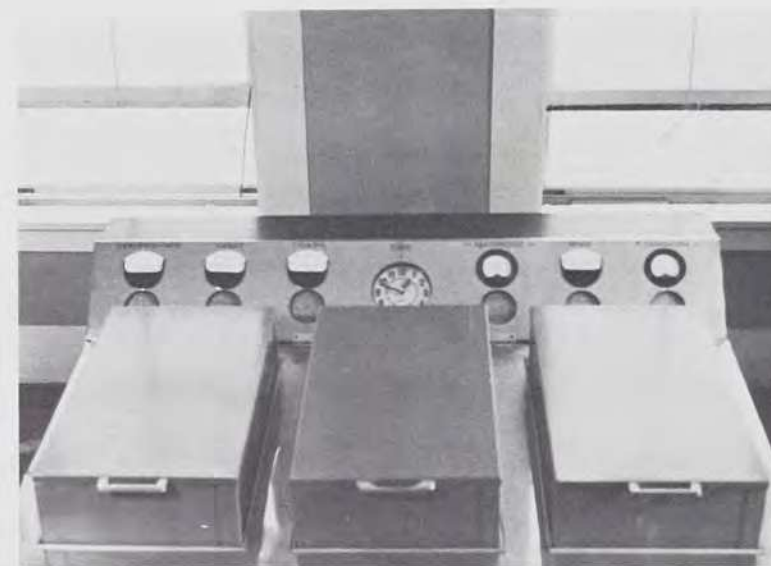
Found out by chance

tochis, tuchis, t.o.t. (abbreviation): Yiddish

The "CH" is a guttural, as in the composer "Bach." You can say it to rhyme with "duck hiss" or with "caucus." It means "beneath" or "under." For instance, a "potch in tochis" is a swat down yonder, and a good threat for children.

"Tochis afn tish" doesn't mean "fanny on the table," its literal meaning. It means, more, "put your cards on the table, put up or shut up." A bit rude.

So one says, "Now let's talk seriously. T.O.T. please."



SCHLUESSEL ZUR T.O.T. — IDEENKARTEI

LESE EINEN DER 7 MESS-ANZEIGER AB. ZEIGT EIN ZEIGER Z.B. WIND +1 AN, DANN SUCHE AUS DER T.O.T.-IDEEKARTEI DIE KARTE WIND +1 HERAUS.

STIMMEN DIE ANGABEN DER MESSGERAETE MIT DENEN DER IDEENKARTE GENUAU UEBEREIN, KANN DIE IDEE REALISERT WERDEN.

SIND FUER MESSANGABEN KEINE IDEENKARTEN VORHANDEN, DANN SOLL MAN WARTEN — ODER LESE EINEN. ANDEREN MESSSTZEIGER AB.

JEDER BENUTZER DER IDEENKARTEI DES T.O.T. SOLLTE AUF DER RUECKSEITE DER KARTE, NAME, DATUM, ZEIT DES LESENS DER IDEE MANIFESTIEREN UND DADURCH DIE BENUTZUNG DOKUMENTIEREN.

FOTOS DER REALISIERTEN IDEE SOLLTEN DER IDEENKARTE BEIGEFUEGT WERDEN.

VOSTELL, 21. SEPT. 1972

- 1 T.O.T./FUELLEN/NR. 191
WIND 0
FUELLE EINEN TAG DEIN AUTO MIT KARTOFFEL
- 2 T.O.T./FOTOGRAFIEREN/NR. 103
WIND 5
FOTOGRAFIERE JEDE MINUTE 3 STUNDEN LANG 1 FOTO VOM HIMMEL. JEDES MAL IN DERSELBEN RICHTUNG
- 3 T.O.T./ARBEITEN/NR. 124
WIND 10
FAHR ZUM NAECHSTEN DRUGSTORE. KAUE EINE POSTKARTE. BRINGE DIESE NACH HAUSE HOLE WIEDER EINE NEUE KARTE U.S.W. 8 STUNDEN LANG
- 4 T.O.T./ARBEITEN/NR. 126
WIND 15
FAHR ZUR NAECHSTEN TANKSTELLE. LASSE 1/4 DEN TANK FUELLEN. FAHRE SOLANGE BIS DAS DAS BENZIN ZU ENDE IST. NIMM EIN TAXI. FAHRE ZUR SELBEN TANKSTELLE ZURUECK UND HOLE SOVIEL BENZIN WIE DU VORHER GETANKT HAST
- 5 T.O.T./LAUFEN/NR. 284
WIND 20
UMLAUFE 3 MAL DEN NAECHSTEN SEE
- 6 T.O.T./TELEFONIEREN/NR. 94
WIND 25
FAHR ZUM NEW AVENUE HOTEL IN ST. JOHNSBURY UND TELEFONIERE MIT DEM REBA HOTEL IN NORTH TROY
- 7 T.O.T./ARBEITEN/NR. 127
WIND 30
FAHR ZUR NAECHSTEN TANKSTELLE. LASSE 1/2 DEN TANK FUELLEN. FAHRE SOLANGE BIS BENZIN ZU ENDE IST. NIMM EIN TAXI UND HOLE SOVIEL BENZIN WIE DU VORHER GETANKT HAST
- 8 T.O.T./ARBEITEN/NR. 128
WIND 35
FUELLE DEN TANK DEINES WAGENS 3/4 VOLL. FAHRE SOLANGE BIS DAS BENZIN ZU ENDE IST. KEHRE MIT EINEM TAXI ZUR SELBEN TANKSTELLE ZURUECK UND HOLE SOVIEL BENZIN WIE DU VORHER GETANKT HAST
- 9 T.O.T./FOTOGRAFIEREN/NR. 111
WIND 40
FOTOGRAFIERE DIE AUGEN EINES KINDES JEDE 5 MINUTEN WAEHREND EINS TAGES. LASSE ALLE FILME ENTWICKELN HOLE SIE ABER NICHT AB.

- 10 T.O.T./TELEFONIEREN /NR. 93
WIND 45
FAHR ZUM HOTEL REBA IN NORTH TROY UND TELEFONIERE MIT DEM NEW AVENUE HOTEL IN ST. JOHNSBURY
- 11 T.O.T./ARBEITEN/NR. 129
WIND 50
SAMMLE 8 STUNDEN MITTELGROSSE STEINE. KENNZEICHNE SIE UND AM NAECHSTEN TAG BRING SIE DORT HIN WO DU SIE GEHOLT HAST
- 12 T.O.T./AUTOFAHREN/NR. 310
WIND 55
LEGE EINEN KOFFER 100 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS
- 13 T.O.T./ARBEITEN/NR. 130
WIND 60
BRINGE EINEN BRIEF ZUR POST. KEHRE NACH HAUSE ZURUECK. HOLE EINEN NEUEN BRIEF. BRINGE IHN ZUR POST. U.S.W. 8 STUNDEN LANG
- 14 T.O.T./ARBEITEN/NR. 131
WIND 65
WASCHE DEINEN WAGEN 8 STUNDEN STUNDEN LANG OHNE UNTERBRECHUNG
- 15 T.O.T./BETONIEREN/NR. 27
WIND 70
BETONIERE 1 TISCH EIN
- 16 T.O.T./SPRECHEN/NR. 251
WIND 75
SPRECHE NICHT FUER 2 STUNDEN
- 17 T.O.T./SPRECHEN/NR. 252
WIND 80
SPRECHE NIGHT FUER 3 STUNDEN
- 18 T.O.T./SPRECHEN/NR. 253
WIND 85
SPRECHE NICHT FUER 5 STUNDEN
- 19 T.O.T./BEOBACHTEN/NR. 50
WIND 90
BEOBACHTE LIEGEND UND SCHWEIGEND 2 STUNDEN WIE MENSCHLICHE HANDLUNGEN EINANDER ENTSPRECHEN
- 20 T.O.T./AUTOFAHREN/NR. 309
WIND 95
LEGE EINEN KOFFER 500 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS
- 21 T.O.T./AUTOFAHREN/NR. 286
WIND 100
OEFFNE UND SCHLAGE 450 MAL HINTEREINANDER DIE LINKE TUEER DEINES WAGENS ZU
- 22 T.O.T./KAUFEN/NR. 70
TEMP 5
FAHRE IN EINEN ORT IN BELIEBIGER RICHTUNG VON WEST GLOVER CA 70 MEILEN NUR UM EINE TAGESZEITUNG ZU KAUFEN
- 23 T.O.T./KAUFEN/NR. 69
TEMP 10
FAHRE VON WEST GLOVER CA 60 MEILEN IN EINE BELIEBIGE RICHTUNG UND KAUE DORT EINE TAGESZEITUNG
- 24 T.O.T./LAUFEN/NR. 283
TEMP 15
UMLAUFE DEN SCHATTEN EINES 150 X GROSSEN BAUMES
- 25 T.O.T./POLSTERN/NR. 188
TEMP 20
POLSTERE EINEN QUADRATMETER DEINER WOHNUNG MIT BESTEM LEDER

- 26 T.O.T./KAUFEN/NR. 68
+TEMP 25
FAHRE VON WEST GLOVER CA 60 MEILEN IN EINE BELIEBIGE RICHTUNG UND KAUE DORT EINE TAGESZEITUNG
- 27 T.O.T./KAUFEN/NR. 67
TEMP 30
FAHRE VON WEST GLOVER CA 45 MEILEN IN EINE BELIEBIGE RICHTUNG UND KAUE DORT EINE TAGESZEITUNG
- 28 T.O.T./SPRECHEN/NR. 261
TEMP 35
SPRECHE 1 STUNDE LANG NACH JEDER MINUTE DAS WORT: HUND
- 29 T.O.T./FUELLEN/NR. 196
TEMP 40
FUELLE DEIN AUTO MIT TELLERN (WEISS RUND)
- 30 T.O.T./BETONIEREN/NR. 158
TEMP 45
FERTIGE VOM SCHATTEN EINES HUNDES EINE 10 CM DICKE BETONIERUNG AN. ORT UND ZEIT NACH EIGNER WAHL
- 31 T.O.T./ARBEITEN/NR. 121
TEMP 50
FAHRE ZUM NAECHSTEN SUPERMARKT UND KAUE 1 FLASCHE MILCH. BRINGE SIE NACH HAUSE. FAHRE ZURUECK UND HOLE EINE NEUE U.S.W. 8 STUNDEN
- 32 T.O.T./TELEFONIEREN/NR. 92
TEMP 55
FAHR ZUM NEW PORT IN NEWPORT UND TELEFONIERE MIT DEM YANKEE TRAVELER MOTEL IN ST. JOHNSBURY
- 33 T.O.T./LAUFEN/NR. 282
TEMP 60
UMLAUFE DEN SCHATTEN EINES HAUSES 2 STUNDEN
- 34 T.O.T./AUTOFAHREN/NR. 308
TEMP 65
LEGE EINEN KOFFER 400 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS
- 35 T.O.T./FOTOGRAFIEREN/NR. 105
TEMP 70
FOTOGRAFIERE AN IRGEND EINER STRASSE WAEHREND 5 STUNDEN ALLE VORBEIFAHRENDE AUTOS. LASSE DEN FILM ENTWICKELN. HOLE IHN ABER NIE AB
- 36 T.O.T./ARBEITEN/NR. 122
TEMP 75
FAHRE ZUM NAECHSTEN SUPERMARKT. KAUE 1 BROT UND FAHRE NACH HAUSE. FAHR WIEDER ZUM SUPERMARKT UND WIEDERHOLE DIE AKTION 8 STUNDEN LANG
- 37 T.O.T./KAUFEN/NR. 66
TEMP 80
FAHR ZU DARION IN LYNDONVILLE UND TELEFONIERE ZUR CRYSTAL LAKE LODGE IN BARTON
- 38 T.O.T./KAUFEN/NR. 66
TEMP 85
FAHRE VON WEST GLOVER CA 40 MEILEN IN BELIEBIGE RICHTUNG UND KAUE DORT EINE TAGESZEITUNG
- 39 T.O.T./FOTOGRAFIEREN/NR. 108
TEMPO 90
FOTOGRAFIERE EINEN MENSCHEN WAEHREND 24 STUNDEN. WENN IMMER DAS WORT NEIN IN DER UNTERREDUNG SAGT MACHE EINE DOKUMENTATION FUER T.O.T.

- 40 T.O.T./DENKEN/NR. 173
TEMP 95
DENKE AN DEN RUECKEN EINES VIETNAMESEN 25 MINUTEN
- 41 T.O.T./SEHEN/NR. 220
TEMP 100
SEHE 3 STUNDEN DEN ZWISCHENRAUM ZWISCHEN EINEM MENSCHEN UND EINEM AUTO
- 42 T.O.T./SEHEN/NR. 221
TEMP 0
SEHE 3 STUNDEN DEN ZWISCHENRAUM ZWISCHEN EINEM MENSCHEN UND EINEM TIER
- 43 T.O.T./BETONIEREN/NR. 151
TEMP 90/SOUND 55
FERTIGE VOM SCHATTEN EINES HUNDES EINE BETONIERUNG AN (HOHE VON DIR). ORT UND ZEIT NACH EIGNER WAHL
- 44 T.O.T./TELEFONIEREN/NR. 77
TEMP — 5
FAHR ZUM HOLIDAY MOTEL IN ST. JOHNSBURY UND TELEFONIERE MIT DER INGLENOK LODGE IN NORTH TROY
- 45 T.O.T./SEHEN/NR. 222
TEMP — 10
SEHE 3 STUNDEN DEN ZWISCHENRAUM ZWISCHEN PARKENDEN AUTOS
- 46 T.O.T./SEHEN/NR. 223
TEMP — 15
SEHE 3 STUNDEN DEN ZWISCHENRAUM ZWISCHEN SITZENDEN MENSCHEN
- 47 T.O.T./AUTOFAHR EN/NR. 293
TEMP — 20
OEFFNE UND SCHLIESSE 740 MAL HINTEREINANDER DIE RECHTE TUEER DEINES WAGENS
- 48 T.O.T./SEHEN/NR. 224
TEMP — 25
LAUFE 3 MAL 100 METER SCHREIEND IN SEHE 3 STUNDEN AN EINER STRASSE DEN ZWISCHENRAUM VON VORBEIFAHRENDEN AUTOS
- 49 T.O.T./POLSTERN/NR. 181
TEMP — 30
POLSTERE 1 QUADRATMETER EINER STRASSE MIT BESTEM LEDER
- 50 T.O.T./SEHEN/NR. 226
TEMP — 45
BEOBACHTE 3 STUNDEN DEN ZWISCHENRAUM VON VORBEIZIEHENDEN WOLKEN
- 51 T.O.T./TELEFONIEREN/NR. 74
TEMP — 40
FAHR ZUM BORDER MOTEL IN DERBY UND TELEFONIERE BEAR CREEK FARMS LODGE IN WESTFIELD
- 52 T.O.T./SEHEN/NR. 225
TEMP — 35
SEHE 3 STUNDEN AN EINER STRASSE DEN ZWISCHENRAUM VON VORBEIGEHENDEN MENSCHEN
- 53 T.O.T./LAUFEN/NR. 281
TEMP +50/TIME 12 PM
UMLAUFE DEN SCHATTEN EINES HUNDES 1 STUNDE

- 54 T.O.T./REICHEN/NR. 205
TEMP + 55/TIME 15-16 PM
HALTE DEINE NASE 30 MINUTEN UEBER NASSE ERDE NACH DEM REGEN
- 55 T.O.T./RIECHEN/NR. 207
TEMP +60/TIME 13-15PM
HALTE DEINE NASE 30 MINUTEN UEBER DIE NASSEN HAARE EINES MENSCHEN NACH DEM REGEN
- 56 T.O.T./LAUFEN/NR. 280
TEMP +5/SOUND 85
UMLAUFE DEN SCHATTEN EINES AUTO 1 STUNDE
- 57 T.O.T./AUTOFAHREN/NR. 307
TEMP +10/SOUND 80
LEGE EINEN KOFFER 300 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS
- 58 T.O.T./TELEFONIEREN/NR. 80
TEMP +15/SOUND 60
FAHR ZU KELLEYS IN DERBY LINE UND TELEFONIERE MIT JAY PEAK LODGING ASSOCIATION IN JAY PEAK
- 59 T.O.T./BETONIEREN/NR. 153
TEMP +20/SOUND 50
FERTIGE VON EINEM MENSCHEN-SCHATTEN EINE 10 CM DICKE BETONIERUNG AN. ZEIT UND ORT NACH WAHL
- 60 T.O.T./SEHEN/NR. 227
TEMP +25/SOUND 95
SEHE 3 STUNDEN NUR DIE BEWEGUNGEN EINER PERSON
- 61 T.O.T./FOTOGRAFIEREN/NR. 110
TEMP +30/SOUND 5
FOTOGRAFIERE DIE HAND EINES MENSCHEN JEDE MINUTE VON DER SELBEN STELLE 1 MINUTE IST LANG. ZERSTOER DIE NEGATIVE
- 62 T.O.T./SEHEN/NR. 228
TEMP +30/SOUND 45
SEHE 3 STUNDEN NUR DIE BEWEGUNG EINES TIERES
- 63 T.O.T./BETONIEREN/NR. 159
TEMP +40/SOUND 50
FERTIGE VOM SCHATTEN EINER WOLKE EINE 20 INCH. DICKE BETONIERUNG AN. ORT UND ZEIT NACH EIGNER WAHL.
- 64 T.O.T./AUTOFAHREN/NR. 288
TEMP +45/SOUND 35
OEFFNE UND SCHLAGE 70 MAL HINTEREINANDER DIE RECHTE TUEER DEINES WAGENS ZU
- 65 T.O.T./SEHEN/NR. 229
TEMP +50/SOUND 95
SEHE 3 STUNDEN NUR DIE VERAENDERUNG DES LICHTES AN EINEM OBJEKT
- 66 T.O.T./POLSTERN/NR. 183
TEMP +55/SOUND 100
POLSTERE EINEN BAUMSTAMM MIT BESTEM LEDER
- 67 T.O.T./LAUFEN/NR. 279
TEMP +60/SOUND 60
LAUFE 20 METER. LEGE DICH 1 MINUTE HIN. LAUFE 20 METER U.S.W. 1 STUNDE
- 68 T.O.T./TELEFONIEREN/NR. 90
TEMP +65/SOUND 105
FAHR ZUM VILLAGE MOTEL IN HARDWICK UND TELEFONIERE ZUM TOP O' THE HILL INN IN NEWPORT
- 69 T.O.T./SEHEN/NR. 216
TEMP +70/SOUND 45
FAHRE CA 60 MEILEN UND SCHAU IN DAS AUGE EINES FISCHES

- 70 T.O.T./POLSTERN/NR. 186
TEMP +75/SOUND 50
POLSTERE 1 QUADRATMETER IN EINEM WALDWEG MIT BESTEM LEDER
- 71 T.O.T./SEHEN/NR. 217
TEMP +80/SOUND 5
FAHRE 5 MEILEN CA UND SCHAU 1 STUNDE IN DAS AUGEN EINES VOGELS
- 72 T.O.T./RIECHEN/NR. 208
TEMP +85/SOUND 55
HALTE DEINE NASE 30 MINUTEN UEBER DAS GUMMI VON AUTOREIFEN NACH DEM REGEN
- 73 T.O.T./AUTOFAHREN/NR. 306
TEMP +95/SOUND 5
LEGE EINEN KOFFER 250 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS
- 74 T.O.T./BETONIEREN/NR. 30
TEMP +100/SOUND 0
BETONIERE 1 FISCH EIN
- 75 T.O.T./LAUFEN/NR. 278
TEMP -5/SOUND 50
LAUFE 20 METER BLEIBE 5 MINUTEN STEHEN LAUFE WIEDER 20 METER U.S.W. 1 STUNDE
- 76 T.O.T./SEHEN/NR. 218
TEMP -10/SOUND 50
FAHRE CA 90 MEILEN UND SCHAU IN DAS AUGEN VON SCHULKINDERN
- 77 T.O.T./DENKEN/NR. 174
TEMP -15/SOUND 50
DENKE AN DEN FUSS EINES VIETNAMESEN 20 MINUTEN
- 78 T.O.T./SEHEN/NR. 219
TEMP -20/SOUND 50
SEHE 3 STUNDEN DIE DISTANZ ZWISCHEN EINEM AUTO UND EINEM BAUM
- 79 T.O.T./TELEFONIEREN/NR. 91
TEMP -25/SOUND 50
FAHR ZUM YANKEE TRAVELER MOTEL IN ST. JOHNSBURY UND TELEFONIERE MIT DEM HOTEL NEWPORT
- 80 T.O.T./DENKEN/NR. 175
TEMP -30/SOUND 45-60
DENKE AN DAS GEHIRN EINES FREUNDES 7 MINUTEN LANG
- 81 T.O.T./DENKEN/NR. 176
TEMP -30/SOUND 45-60
DENKE AN DAS AUGEN EINES FREUNDES 24 MINUTEN LANG
- 82 T.O.T./DENKEN/NR. 177
TEMP -35/SOUND 20-30
DENKE AN DIE HAND EINES FREUNDES 9 MINUTEN LANG
- 83 T.O.T./AUTOFAHREN/NR. 287
TEMP -40/SOUND 20-30
OEFNE UND SCHLAGE 60 MAL HINTEREINANDER DIE LINKE TUEER DEINES WAGENS ZU
- 84 T.O.T./TELEFONIEREN/NR. 78
TEMP -45/SOUND 10
FAHR ZUR INGLENOAK LODGE IN NORTH TROY UND TELEFONIERE MIT DEM HOLIDAY MOTEL IN ST. JOHNSBURY
- 85 T.O.T./DENKEN/NR. 178
TEMP -50/SOUND 10
DENKE AN DEN RUECKEN EINES FREUNDES 7 MINUTEN LANG
- 86 T.O.T./AUTOFHREN/NR. 305
TEMP -55/SOUND 0
LEGE EINEN KOFFER 200 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS

- 87 T.O.T./DENKEN/NR. 179
TEMP -60/SOUND 60
DENKE AN DEN FUSS EINES FREUNDES 11 MINUTEN LANG
- 88 T.O.T./LAUFEN/NR. 277
TEMP -65/SOUND 30
LAUFE BIS ZU DEINER ERSCHOEPFUNG
- 89 T.O.T./DENKEN/NR. 180
TEMP -70/SOUND -5
DENKE AN DEN ARM EINES FREUNDES AUSSCHLIESSLICH 17 MINUTEN LANG
- 90 T.O.T./KAUFEN/NR. 51
TEMP 0/LIGHT 5
FAHR IN EINEN ORT 5 MEILEN VON WEST GLOVER UND KAUF 50 GRAMM FETT
- 91 T.O.T./SCHENKEN/NR. 132
TEMP +5/LIGHT 10
FAHRE 3 MEILEN UND SCHENKE JEMANDEM 3 BROTE
- 92 T.O.T./FUELLEN/NR. 192
TEMP +10/LIGHT 15
FUELLE EINEN TAG DEIN AUTO MIT STEINEN
- 93 T.O.T./TELEFONIEREN/NR. 89
TEMP +20/LIGHT 20
FAHR ZUM TOP O' THE HILL INN IN NEWPORT UND TELEFONIERE MIT DEM VILLAGE MOTEL IN HARDWICK
- 94 T.O.T./FUELLEN/NR. 193
TEMP +25/LIGHT +25
FUELLE EINEN TAG DEIN AUTO MIT KNOCHEN
- 95 T.O.T./FOTOGRAFIEREN/NR. 113
TEMP +30/LIGHT +35
FOTOGRAFIERE JEDEN TAG WAEREND EINES JAHRES DIE WINDSCHUTZSCHEIBE DEINES WAGENS. FERTIGE EINE DOKUMENTATION AN. IM NAECHSTEN JAHR SCHAU DIR JEDEN TAG EIN FOTO AN
- 96 T.O.T./FUELLEN/NR. 194
TEMP +35/LIGHT 40
FUELLE EINEN TAG DEIN AUTO MIT ALLEN SCHUHEN DIE DU FINDEST
- 97 T.O.T./STEHEN/NR. 239
TEMP +40/LIGHT 45
STEH ALLEINE 10 STUNDEN AN EINER WAND
- 98 T.O.T./FUELLEN/NR. 195
TEMP +45/LIGHT 60
FUELLE DEIN AUTO EINEN TAG MIT ALLEN KLEIDERN UND MAENTELN DIE DU HAST
- 99 T.O.T./POLSTERN/NR. 184
TEMP +50/LIGHT 70
POLSTERE EINEN TELEFONMAST MIT BESTEM LEDER
- 100 T.O.T./FOTOGRAFIEREN/NR. 109
TEMP +55/LIGHT 80
FOTOGRAFIERE EINEN MENSCHEN WAEREND 24 STUNDEN. WENN IMMER ER DAS WORT JA IN DER UNTERHALTUNG SAGT MACHE EINE DOKUMENTATION FUER T.O.T.
- 101 T.O.T./FOTOGRAFIEREN/NR. 104
TEMP +60/LIGHT 85
FOTOGRAFIERE WAEREND 3 STUNDEN JEDE MINUTE 1 BILD VOM MUNDE DERSELBEN PERSON. LASSE DEN FILM ENTWICKELN. HOLE IHN ABER NIE AB
- 102 T.O.T./KAUFEN/NR. 58
TEMP +65/LIGHT 90
FAHRE IN EINEN ORT CA 10 MEILEN VON WEST GLOVER UND KAUF 100 GRAMM MEHL

- 103 T.O.T./TELEFONIEREN/NR. 85
TEMP +70/LIGHT 120
FAHR ZUM REDWOOD MOTEL INN IN LYNDON UND TELEFONIERE MIT DEM RIVERSIDE MOTOR COURT IN ST. JOHNSBURY
- 104 T.O.T./AUTOFAHREN/NR. 304
TEMP +75/LIGHT 150
LEGE EINEN KOFFER 100 MAL HINTEREINANDER IN DEN KOFFERRAUM DEINES WAGENS
- 105 T.O.T./KAUFEN/NR. 57
TEMP +80/LIGHT 160
FAHRE IN EINEN ORT CA 40 MEILEN VON WEST GLOVER UND KAUF 250 GRAMM FLEISCH
- 106 T.O.T./KAUFEN/NR. 56
TEMP +85/LIGHT 180
FAHRE IN EINEN ORT CA 30 MEILEN VON WEST GLOVER UND KAUF 200 GRAMM FLEISCH
- 107 T.O.T./KAUFEN/NR. 55
TEMP +90/LIGHT 180
FAHRE IN EINEN ORT CA 25 MEILEN VON WEST GLOVER UND KAUF 150 GRAMM FLEISCH
- 108 T.O.T./RIESHEN/NR. 210
TEMP +90/LIGHT 200
HALTE DEINE NASE 30 MINUTEN GANZ DICHT UEBER NASSES BROT
- 109 T.O.T./KAUFEN/NR. 54
TEMP +95/LIGHT 180
FAHRE IN EINEN ORT CA 20 MEILEN VON WEST GLOVER UND KAUF 100 GRAMM FLEISCH
- 110 T.O.T./KAUFEN/NR. 53
TEMP +100/LIGHT 200
FAHRE IN EINEN ORT 15 MEILEN VON WEST GLOVER UND KAUF 150 GRAMM FETT
- 111 T.O.T./KAUFEN/NR. 52
TEMP +100/LIGHT 180
FAHRE IN EINEN ORT 10 MEILEN VON WEST GLOVER UND KAUF 100 GRAMM FETT

GERAEUSCH

- 112 T.O.T./STEHEN/NR. 240
SOUND 1-25
STEH ALLEINE 8 STUNDEN AN EINER WAND
- 113 T.O.T./STEHEN/NR. 241
SOUND 25-50
STEH ALLEINE 5 STUNDEN AN EINER WAND
- 114 T.O.T./STEHEN/NR. 242
SOUND 50-75
STEH ALLEINE 5 STUNDEN AN EINER WAND
- 115 T.O.T./AUTOFAHREN/NR. 303
SOUND 75-100
LEGE EINEN KOFFER 50 MAL IN DEN KOFFERRAUM DEINES WAGENS
- 116 T.O.T./STEHEN/NR. 243
SOUND 100-125
STEH ALLEINE 3 STUNDEN AN EINER WAND ODER MAUER

BAROMETER

- 117 T.O.T./STEHEN/NR. 244
BARO +5
STEH MIT JEMANDEM 12 STUNDEN AN EINER WAND
- 118 T.O.T./STEHEN/NR. 245
BARO +10
STEH MIT JEMANDEM 15 STUNDEN AN EINER WAND
- 119 T.O.T./SEHEN/NR. 215
BARO +15
FAHRE CA 50 MEILEN UND SCHAU 14 MINUTEN IN DAS AUGEN EINER KUH
- 120 T.O.T./SCHENKEN/ R. 147
BARO +20
VERSCHICKE 2000 MEILEN WESTLICH VON WEST GLOVER (LUFTLINIE 1 BUCH AN EINEN UNBEKANNTEN
- 121 T.O.T./BETONIEREN/NR. 20
BARO +25
BETONIERE 1 QUADRATMETER IM T.O.T. EIN.
- 122 T.O.T./POLSTERN/NR. 190
BARO +30
POLSTERE 10 METER BORDSTEIN MIT BESTEM LEDER
- 123 T.O.T./FOTOGRAFIEREN/NR. 115
BARO -15
FOTOGRAFIERE JEDEN TAG EINES JAHRES 1 QUADRATMETER EINES TROTTETOIRS. LASS ALLE FILME ENTWICKELN. HOLE SIE ABER NIE AB
- 124 T.O.T./LAUFEN/NR. 276
BARO -10
LAUFE 5 MAL JE 100 METER LACHEND IN DIE LANDSCHAFT
- 125 T.O.T./STEHEN/NR. 238
BARO -15
STEH ZUSAMMEN MIT JEMANDEM 7 STUNDEN IN EINEM FELD
- 126 T.O.T./LAUFEN/NR. 269
BARO -20
LAUF AUF EINER BRUECKE 230 MAL HIN UND HER
- 127 T.O.T./LAUFEN/NR. 268
BARO +25/SOUND 40
UMLAUFE DEN UMFANG EINES SCHATTENS EINER WOLKE
- 128 T.O.T./SCHENKEN/NR. 149
BARO -25
VERSCHICKE 3000 MEILEN LUFTLINIE WESTLICH VON WEST GLOVER 1 BUCH AN EINEN UNBEKANNTEN
- 129 T.O.T./SCHENKEN/NR. 148
BARO 30
VERSCHICKE 2500 MEILEN LUFTLINIE WESTLICH VON WEST GLOVER 1 BUCH AN EINEN UNBEKANNTEN
- 130 T.O.T./ARBEITEN/NR. 118
BARO +5/LIGHT 110
PUTZE DIE WINDSCHUTZSCHEIBE DEINES WAGENS 8 STUNDEN LANG KEINE PAUSE
- 131 T.O.T./SCHENKEN/NR. 150
BARO +5/LIGHT 120
VERSCHICKE AN EINEN ORT AN DER WESTKUESTS AMERIKAS LUFTLINIE WESTLICH VON WEST GLOVER 1 BUCH AN EINEN UNBEKANNTEN
- 132 T.O.T./AUTOFAHREN/NR. 302
BARO +15/LIGHT 125
FAHRE MIT DEINEM WAGEN 120 MAL AN DERSELBEN STELLE 1 METER HIN UND ZURUECK
- 133 T.O.T./ZERSTOEREN/NR. 10
BARO +20/LIGHT 130
FALLE EINEN BAUM UND PFLANZE 2 NEUE

- 134 T.O.T./ZERSTOEREN/NR. 11
BARO +25/LIGHT 140
ZERSTOERE EIN TEIL DEINES WAGENS UND LASSE ES REPARIEREN
- 135 T.O.T./FUELLEN/NR. 198
BARO +30/LIGHT 160
FUELLE DEIN AUTO MIT HOLZBALEN
- 136 T.O.T./RIECHEN/NR. 203
BARO -5/LIGHT 140
HALTE DEINE NASE 30 MINUTEN UEBER EIN HUNDEFELL NACH DEM REGEN
- 137 T.O.T./AUTOFAHREN/NR. 296
BARO -5/LIGHT -160
OEFNE UND SCHLIESSE 200 MAL HINTEREINANDER DIE RECHTE TUEER DEINES WAGENS
- 138 T.O.T./TELEFONIEREN/NR. 84
BARO -10/LIGHT -120
FAHR ZU PEPINS MOTEL IN NEWPORT UND TELEFONIERE MIT DEM MAPLE CENTER MOTEL IN ST. JOHNSBURY
- 139 T.O.T./ZERSTOEREN/NR. 12
BARO -10/LIGHT -130
ZERSTOERE DIE GROESSTE SCHEIBE IM HAUSE UND LASSE SIE VOM GLASER WIEDER EINSETZEN
- 140 T.O.T./ZERSTOEREN/NR. 14
BARO -10/LIGHT 140
ZERSTOERE DEINE SCHUHE UND KAUF DIR NEUE
- 141 T.O.T./ZERSTOEREN/NR. 13
BARO -15/LIGHT 145
ZERSTOERE DEINE KLEIDER UND KAUF DIR NEUE
- 142 T.O.T./FOTOGRAFIEREN/NR. 114
BARO -15/LIGHT -100
FOTOGRAFIERE JEDEN TAG DEIN MITTAGESSEN WAEREND EINES MONATS. IM MONAT DARAU SCHAU DIR JEDEN TAG EIN FOTO AN
- 143 T.O.T./ZERSTOEREN/NR. 15
BARO -20/LIGHT 90
ZERSTOERE DEINE BETTUECHER UND KAUF NEUE
- 144 T.O.T./ZERSTOEREN/NR. 16
BARO -25/LIGHT -80
ZERSTOERE DEINE UHR KAUF DIR EINE NEUE
BARO -30/LIGHT 75
SAEGE EINEN AST AB VOM T.O.T.
- 146 T.O.T./BEOBACHTEN/NR. 42
BARO +5/WIND 50
BEOBACHTE LIEGEND DIE BEWEGUNG DER BLAETTER DES BAUMES 2 STUNDEN
- 147 T.O.T./BEOBACHTEN/NR. 43
BARO +10/WIND 45
BEOBACHTE LIEGEND DIE WANDERNDEN SCHATTEN EINES BAUMES 2 STUNDEN
- 148 T.O.T./BEOBACHTEN/NR. 44
BARO +15/WIND 40
BEOBACHTE LIEGEND DIE AUGEN DER HUNDE 2 STUNDEN
- 149 T.O.T./BETONIEREN/NR. 26
BARO +20/WIND 35
BETONIERE EINE MANCHETTE AUS BETON UM EINEN GREYHOUND BUS
- 150 T.O.T./LAUFEN/NR. 267
BARO +25/WIND 30
UMLAUFE DEN RAND EINER GROSSEN WIESE 13 MAL
- 151 T.O.T./BETONIEREN/NR. 155
BARO +30/WIND 25
FERTIGE VON EINEM SCHATTEN EINES STUHLES 1 CM DICKE BETONIERUNG AN. ORT UND ZEIT NACH EIGENER WAHL

- 152 T.O.T./AUTOFAHREN/NR. 297
BARO +25/WIND 20
FAHRE MIT DEINEM WAGEN AN DERSELBEN STELLE 10 METER HIN UND ZURUECK 105 MAL
- 153 T.O.T./BOBACHTEN/NR. 44
BARO +25/WIND 15
BEOBACHTE LIEGEND DIE AUGEN DER MENSCHEN 2 STUNDEN
- 154 T.O.T./RIECHEN/NR. 209
BARO +25/WIND 10
HALTE DEINE NASE 30 MINUTEN GANZ DICHT UEBER NASSE KLEIDER NACH DEM REGEN
- 155 T.O.T./SHEN/NR. 213
BARO +25/WIND 5
FAHRE 700 MEILEN UND SCHAU 3 MINUTEN IN DAS AUGEN FINES ELEFANTEN
- 156 T.O.T./TELEFONIEREN/NR. 83
BARO +25/WIND 0
FAHR ZUM MAPLE CENTER MOTEL IN ST. JOHNSBURY UND TELEFONIERE MIT PEPIN'S MOTEL IN NEWPORT
- 157 T.O.T./ARBEITEN/NR. 123
BARO +25/WIND -10
FAHRE ZUM NAECHSTEN SUPERMARKT UND KAUF ETWAS. BRING ES NACH HAUSE. FAHRE WIEDER ZURUECK. KAUF WIEDER ETWAS. WIEDERHOLE DAS 8 STUNDEN LANG
- LICHTSTAERKE
- 158 T.O.T./AUTOFAHREN/NR. 289
LIGHT 0
OEFFNE UND SCHLIESSE 80 MAL HINTEREINANDER DIE RECHTE TUERE DEINES WAGENS
- 159 T.O.T./ARBEITEN/NR. 119
LIGHT 5
SAEGE 8 STUNDEN HOLZ UNTERBRECHUNG
- 160 T.O.T./TELEFONIEREN/NR. 82
LIGHT 10
FAHR ZUM LYNDON MOTEL IN LYNDON UND TELEFONIERE MIT DEM LYNBURKE MOTEL IN LYNDONVILLE
- 161 T.O.T./RIECHEN/NR. 206
LIGHT 15
HALTE DEINE NASE 30 MINUTEN UEBER DAS FELL EINES PFERDES NACH DEM REGEN
- 162 T.O.T./AUTOFAHREN/NR. 294
OEFFNE UND SCHLIESSE 160 MAL HINTEREINANDER DIE RECHTE TUERE DEINES WAGENS
- 163 T.O.T./POLSTERN/NR. 185
LIGHT 25
POLSTERE 1 QUADRATMETER MIT BESTEM LEDER AUF EINEM HIGHWAY
- 164 T.O.T./BETONIEREN/NR. 160
LIGHT 30
FERTIGE VOM SCHATTEN EINES GREYHOUND BUSSES EINE 10 CM DICKE BETONIERUNG AN. ORT UND ZEIT NACH WAHL
- 165 T.O.T./BEOBACHTEN/NR. 45
LIGHT 35
BEOBACHTE LIEGEND UND SCHWEIGEND DIE ABSTAENDE KOMMENDER UND GEHENDER MENSCHEN 2 STUNDEN
- 166 T.O.T./LAUFEN/NR. 266
LIGHT 40
LAUFE 2 STUNDEN UM EIN HAUS HERUM OHNE UNTERBRECHUNG

- 167 T.O.T./SEHEN/NR. 214
LIGHT 45
FAHRE 7 MEILEN UND SCHAU 1 MINUTE IN DAS AUGEN EINES HUHN
- 168 T.O.T./BETONIEREN/NR. 21
LIGHT 50
BETONIERE 1 QUADRATMETER x 0,20 CM 150 CM UNTER DER ERDE
- 169 T.O.T./FUELLEN/NR. 199
LIGHT 55
FUELLE DEIN AUTO MIT LAUB VOM T.O.T.
- 170 T.O.T./FOTOGRAFIEREN/NR. 107
LIGHT 60
FOTOGRAFIERE EIN PFERD ALLE 5 MINUTEN WAEREND 12 STUNDEN VON DERSELBEN STELLE AUS. LASSE DIE FILME ENTWICKELN. HOLE SIE ABER NIE AB
- 171 T.O.T./BEOBACHTEN/NR. 46
LIGHT 65
BEOBACHTE LIEGEND UND SCHWEIGEND 2 STUNDEN NUR ARME UND DEREN BEWEGUNG 2 STUNDEN
- 172 T.O.T./BEOBACHTEN/NR. 47
LIGHT 70
BEOBACHTE LIEGEND UND SCHWEIGEND 2 STUNDEN LANG NUR HAENDE UND DEREN BEWEGUNGEN 2 STUNDEN
- 173 T.O.T./SCHENKEN/NR. 142
LIGHT 75
VERSCHICKE 300 MEILEN WESTLICH VON WEST GLOVER EIN BUCH AN EINEN UNBEKANNTEN
- 174 T.O.T./SCHENKEN/NR. 143
LIGHT 80
VERSCHICKE 400 MEILEN WESTLICH VON WEST GLOVER (LUFTLINE) 1 BUCH AN EINEN UNBEKANNTEN
- 175 T.O.T./SCHENKEN/NR. 144
LIGHT 85
VERSCHICKE 800 MEILEN VON WEST GLOVER/WESTLICH LUFTLINE 1 BUCH AN EINEN UNBEKANNTEN
- 176 T.O.T./SCHENKEN/NR. 145
LIGHT 90
VERSCHICKE 1000 MEILEN WESTLICH VON WEST GLOVER (LUFTLINE) 1 BUCH AN EINEN UNBEKANNTEN
- 177 T.O.T./SCHENKEN/NR. 146
LIGHT 95
VERSCHICKE AN JEMANDEN 1500 MEILEN WESTLICH VON WEST GLOVER LUFTLINE EIN BUCH AN EINEN UNBEKANNTEN AUS DEM TELEFONBUCH
- 178 T.O.T./STEHEN/NR. 231
LIGHT 100
STEHEN ALLEINE IN EINEM FELD 1 STUNDE AN DERSELBEN STELLE
- 179 T.O.T./FOTOGRAFIEREN/NR. 116
LIGHT 105
FOTOGRAFIERE IM NAECHST GELEGENEN ZOO DAS AUGEN EINES ELEFANTEN
- 180 T.O.T./POLSTERN/NR. 189
LIGHT 110
POLSTERE EINEN BORDSTEIN MIT BESTEM LEDER
- 181 T.O.T./STEHEN/NR. 250
LIGHT 115
STEHEN 5 STUNDEN ALLEINE AN DEINEN WAGEN GELEHNT
- 182 T.O.T./POLSTERN/NR. 187
LIGHT 120
POLSTERE DEN MAST EINES VERKEHRSSCHILDES MIT BESTEM LEDER
- 183 T.O.T./SCHENKEN/NR. 133
LIGHT 125
FAHRE 5 MEILEN UND VERSCHENKE DORT 5 BROTE

- 184 T.O.T./AUTOFAHREN/NR. 298
LIGHT 130
FAHRE MIT DEINEM WAGEN AN DER SELBEN STELLE 20 MINUTEN HIN UND ZURUECK 30 MAL
- 185 T.O.T./FUELLEN/NR. 197
LIGHT 135
FUELLE DEIN AUTO MIT TASSEN (WEISS) 24 STUNDEN
- 186 T.O.T./BETONIEREN/NR. 25
LIGHT 140
BETONIERE EINE LINIE 50 x 50 x 50 CM 1 METER UNTER DER ERDE EINER HUEGELSPITZE. LAENGE 20 METER
- 187 T.O.T./SPRECHEN/NR. 264
LIGHT 145
SPRECHE 1 STUNDE LANG NACH JEDER MINUTE DAS WORT BERG
- 188 T.O.T./STEHEN/NR. 234
LIGHT 150
STEHEN ALLEINE IN EINEM FELD 5 STUNDEN AN DERSELBEN STELLE
- 189 T.O.T./STEHEN/NR. 235
LIGHT 155
STEHEN ALLEINE IN EINEM FELD 7 STUNDEN AN DERSELBEN STELLE
- 190 T.O.T./REISEN/NR. 31
LIGHT 160
FAHRE 40 MEILEN UND VERTEILE DORT 40 BROTE
- 191 T.O.T./REISEN/NR. 32
LIGHT 160
FAHRE 5 MEILEN UND VERTEILE DORT 5 BROTE
- 192 T.O.T./REISEN/NR. 33
LIGHT 165
FAHRE 10 MEILEN UND VERTEILE DORT 10 BROTE
- 193 T.O.T./REISEN/NR. 34
LIGHT 170
FAHRE 20 MEILEN UND VERTEILE DORT 20 BROTE
- 194 T.O.T./SPRECHEN/NR. 262
LIGHT 175
SPRECHE 1 STUNDE LANG NACH JEDER MINUTE DAS WORT LICHT
- 195 T.O.T./BETONIEREN/NR. 24
LIGHT 180
BETONIERE DEINE HAND EIN
- 196 T.O.T./BETONIEREN/NR. 23
LIGHT 185
BETONIERE DEINEN FUSS EIN
- 197 T.O.T./STEHEN/NR. 236
LIGHT 190
STEHEN MIT JEMANDEM GEGENUEBER 3 STUNDEN IN EINEM FELD
- 198 T.O.T./SPRECHEN/NR. 263
LIGHT 195
SPRECHE 1 STUNDE LANG NACH JEDER MINUTE DAS WORT HALT
- HUMIDITY
- 199 T.O.T./REISEN/NR. 35
HUM 5
FAHRE 30 MEILEN UND VERTEILE DORT 30 BROTE
- 200 T.O.T./TASTEN/NR. 8
HUM 10
HALTE DEINE HAND 1 STUNDE 10 CM HOCH UEBER DIE ERDE VON VERMONT
- 201 T.O.T./TASTEN/NR. 9
HUM 15
HALTE DEINE HAND 1 STUNDE 10 CM VOR DIE RINDE EINES BAUMES

- 202 T.O.T./SPRECHEN/NR. 258
HUM 20
SPRECHEN 1 STUNDE LANG NACH JEDER MINUTE DAS WORT WIND
- 203 T.O.T./ARBEITEN/NR. 125
HUM 25
FAHR ZUR NAECHSTEN TANKSTELLE MIT 1/4 GEFUELLETEM TANK. TANKE 1 LITER BENZIN UND FAHRE NACH HAUSE ZURUECK. WIEDERHOLE ALLES 8 STUNDEN LANG
- 204 T.O.T./SPRECHEN/NR. 259
HUM 30
SPRESHE 1 STUNDE LANG NACH JEDER MINUTE DAS WORT LUFT
- 205 T.O.T./LAUFEN/NR. 275
HUM 35
LAUFE 3 MAL JE 100 METER LACHEND IN DIE LANDSCHAFT
- 206 T.O.T./SPRECHEN/NR. 260
SPRECHE 1 STUNDE LANG NACH JEDER MINUTE DAS WORT MINUTE
- 207 T.O.T./DENKEN/NR. 161
HUM 45
DENKE AN DEINEN HERZSCHLAG 15 MINUTEN
- 208 T.O.T./DENKEN/NR. 162
HUM 50
DENKE AN DEINE GEHIRNWELLEN 27 MINUTEN
- 209 T.O.T./BETONIEREN/NR. 154
HUM 60
FERTIGE VOM SCHATTEN DES T.O.T. EINE 10CM DICKE BETONIERUNG AN. ZEIT NACH EIGENER WAHL
- ZEIT
- 210 T.O.T./POLSTERN/NR. 182
TIME 1.45AM/LIGHT 180
POLSTERE 1 GROSSEN STEIN ODER FELSBRÖCKEN IN DER LANDSCHAFT MIT LEDER
- 211 T.O.T./AUTOFAHREN/NR. 292
TIME 1.50 AM/LIGHT 170
OEFFNE UND SCHLIESSE 120 MAL HINTEREINANDER DIE RECHTE TUERE DEINES WAGENS
- 212 T.O.T./TELEFONIEREN/NR. 88
TIME 2 AM/LIGHT 150
FAHR ZUM STARS VILLAGE MOTEL IN NORTH TROY UND TELEFONIERE MIT DEM SONNENHOF INN IN JAY
- 213 T.O.T./DENKEN/NR. 163
TIME 2.15 AM/LIGHT 140
DENKE AN DEIN AUGEN 21 MINUTEN LANG
- 214 T.O.T./DENKEN/NR. 164
TIME 2.30 AM/LIGHT 140
DENKE AN DEINE ANDEREN 17 MINUTEN LANG
- 215 T.O.T./DENKEN/NR. 165
TIME 3 AM/LIGHT 120
DENKE AN DEINE HAND 7 MINUTEN LANG
- 216 T.O.T./DENKEN/NR. 166
TIME 3.30 AM/LIGHT 120
DENKE AN DEINE SCHMERZEN IM KOPF 18 MINUTEN LANG
- 217 T.O.T./DENKEN/NR. 167
TIME 3.35 AM/LIGHT 100
DENKE AN DEINE SCHMERZEN IM AUGEN 31 MINUTEN LANG

- 218 T.O.T./TELEFONIEREN/NR. 96
TIME 4 PM/LIGHT 120
FAHR ZU AIMES MOTEL IN ST. JOHNSBURY UND TELEFONIERE MIT DEM VALLEY HOUSE HOTEL IN ORLEANS
- 219 T.O.T./RIECHEN/NR. 204
TIME 4.15 PM/LIGHT 100
HALTE DEINE NASE 30 MINUTEN UEBER DIE MOTORHAUBE EINES AUTOS NACH DEM REGEN
- 220 T.O.T./BETONIEREN/NR. 157
TIME 4.45 PM/WIND 5
FERTIGE VOM SCHATTEN EINES PFERDES EINE 10 CM DICKE BETONIERUNG AN. ZEIT UND ORT NACH WAHL
- 221 T.O.T./LAUFEN/NR. 274
TIME 5 PM/WIND 10
LAUFE 5 MAL JE 100 METER SCHREIEND IN DIE LANDSCHAFT
- 222 T.O.T./BETONIEREN/NR. 152
TIME 5.15 PM/WIND 15
FERTIGE VOM SCHATTEN EINES AUTOS EINE 10 CM DICKE BETONIERUNG AN. ORT UND ZEIT NACH EIGENER WAHL
- 223 T.O.T./DENKEN/NR. 168
TIME 5.30 PM/WIND 20
DENKE AN DEINE SCHMERZEN IM RUECKEN 19 MINUTEN LANG
- 224 T.O.T./TELEFONIEREN/NR. 81
TIME 5.45 PM/LIGHT 75
FAHR ZUM LYBURKE MOTEL IN LYNDONVILLE UND TELEFONIERE MIT DEM LYNDON MOTEL IN LYNDON
- 225 T.O.T./DENKEN/NR. 169
TIME 6 PM/WIND 5
DENKE AN DEINE SCHMERZEN DER HAND 12 MINUTEN LANG
- 226 T.O.T./FUELLEN/NR. 200
TIME 6.15 PM/SOUND 150
FUELLE DEIN WAGEN MIT GRAS ODER ZWEIGEN
- 227 T.O.T./DENKEN/NR. 170
TIME 6.30 PM/SOUND 160
DENKE AN DIE AUGEN EINES VIETNAMESEN 15 MINUTEN LANG
- 228 T.O.T./AUTOFAHREN/NR. 295
TIME 7 PM/SOUND 125
OEFFNE UND SCHLIESSE 180 MAL HINTEREINANDER DIE RECHTE TUERE DEINES WAGENS
- 229 T.O.T./DENKEN/NR. 171
TIME 7.15 PM/SOUND 50
DENKE AN DIE HAENDE EINES VIETNAMESEN 16 MINUTEN LANG
- 230 T.O.T./DENKEN/NR. 172
TIME 7.30 PM/SOUND 45
DENKE AN DIE GEHIRNSTROEME EINES VIETNAMESEN 17 MINUTEN LANG
- 231 T.O.T./RIECHEN/NR. 202
TIME 7.45 PM/SOUND 40
STECKE DEINE NASE 30 MINUTEN IN BAUMRINDE NACH DEM REGEN
- 232 T.O.T./TELEFONIEREN/NR. 87
TIME 8 PM/SOUND 30
FAHR ZUM SONNENHOF INN IN (JAY) TELEFONIERE MIT DEM STARR'S VILLAGE MOTEL IN NORTH TROY
- 233 T.O.T./BEOBACHTEN/NR. 48
TIME 8.30 PM/SOUND 10
BEOBACHTE LIEGEND UND SCHWEIGEND 2 STUNDEN DIE BEWEGUNGEN VON OBERKOEPRERN DER MENSCHEN 2 STUNDEN
- 234 T.O.T./BEOBACHTEN/NR. 49
TIME 9 PM/SOUND 5
BEOBACHTE LIEGEND UND SCHWEIGEND WIE GEDANKEN VON MENSCH ZU MENSCH WECHSELN 2 STUNDEN

- 235 T.O.T./ARBEITEN/NR. 120
TIME 8.15 PM/SOUND 60
KOCHE 8 STUNDEN REIS (1 PAKET NACH DEM ANDEREN) OHNE UNTERBRECHUNG
- 236 T.O.T./KONSTRUIEREN/NR. 36
TIME 9.30 PM/SOUND 65
HAENGE 100 AUTOTUERN IN DEN BAUM 1 MONAT
- 237 T.O.T./LAUFEN/NR. 237
TIME 9.45 PM/SOUND 70
LAUFE 3 MAL 100 METER SCHREIEND IN DIE LANDSCHAFT
- 238 T.O.T./KONSTRUIEREN/NR. 37
TIME 10 PM/SOUND 200
TEMP -35/WIND 10
UMWICKELE DEN T.O.T. GANZ MIT STA-
CHELDRAHT
- 239 T.O.T./FOTOGRAFIEREN/NR. 106
TIME 11 PM/WIND 5
FOTOGRAFIERE EIN STUECK WASSER JEDE
5 MINUTEN WAEHREND 10 STUNDEN.
LASSE DIE FILME ENTWICKELN. HOLE SIE
JEDOCH NIE AB
- 240 T.O.T./KONSTRUIEREN/NR. 38
TIME 1 AM/WIND 150
HAENGE 50 BETTUECHER IN DEN BAUM 1
MONAT
- 241 T.O.T./KONSTRUIEREN/NR. 39
TIME 1.30 AM/WIND 0
HAENGE 1000 LOEFFEL 1 MONAT LANG AN
NYLONFAEDEN IN DEN BAUM
- 242 T.O.T./FOTOGRAFIEREN/NR. 112
TIME 1.45 AM/WIND 5
FOTOGRAFIERE EINEN FLIESSENDEN FLUSS
(DETAIL) AN DERSELBEN STELL JEDE 30
SEKUNDEN WAEHREND 1 STUNDE. LASSE
DIE FILME ENTWICKELN. HOLE DIE NEGA-
TIVE NIE AB
- 243 T.O.T./KONSTRUIEREN/NR. 40
TIME 2 AM/WIND 10
UMWICKELE FUER 1 MONAT ALLE STAEMME
UND AESTE DES BAUMES MIT ZEITUNGEN
- 244 T.O.T./AUTOFAHREN/NR. 299
TIME 2.30 AM/WIND 20
FAHRE MIT DEINEM WAGEN 40 MAL AN
DERSELBEN STELLE 50 METER HIN UND
ZURUECK
- 245 T.O.T./BETONIEREN/NR. 22
TIME 3 AM/WIND 25
BETONIEREE DEIN BEIN EIN
- 246 T.O.T./AUTOFAHREN/NR. 291
TIME 4 AM/WIND 30
OEFFNE UND SCHLIESSE 100 MAL HINTER-
EINANDER DIE RECHTE TUEER DEINES WA-
GENS
- 247 T.O.T./KONSTRUIEREN/NR. 41
TIME 4.30 AM/WIND 35
HAENGE 1000 ZEITUNGEN AN SCHNUEREN
FUER 1 MONAT IN DEN BAUM
- 248 T.O.T./TASTEN/NR. 1
TIME 5 AM/WIND 40
HALTE DEINE HAND 1 STUNDE 10 CM
HOCH UEBER EINEN FLIESSENDEN FLUSS
- 249 T.O.T./TASTEN/NR. 2
TIME 5.30 AM/WIND 45
HALTE DEINE HAND 1 STUNDE 10 CM VOR
DEINE AUGEN
- 250 T.O.T./TASTEN/NR. 3
TIME 6 AM/WIND 60
HALTE DEINE HAND 1 STUNDE 10 CM
HOCH UEBER DEN EISSCHRANK
- 251 T.O.T./TASTEN/NR. 4
TIME 6.15 AM/WIND 70
HALTE DEINE HAND 1 STUNDE 10 CM
HOCH UEBER DEN HOERER EINES TELE-
FONS
- 252 T.O.T./TASTEN/NR. 5
TIME 6.30 AM/WIND 80
HALTE DEINE HAND 1 STUNDE 10 CM
HOCH UEBER DEN KOERPER EINES TIERES
- 253 T.O.T./TASTEN/NR. 6
TIME 7 AM/SOUND 200
HALTE DEINE HAND 1 STUNDE 10 CM
HOCH UEBER DAS BLECH EINES WAGENS
- 254 T.O.T./TASTEN/NR. 7
TIME 7.15 AM/SOUND 190
HALTE DEINE HAND 1 STUNDE 10 CM
HOCH UEBER DEN ASPHALT EINER STRASSE
- 255 T.O.T./SPRESHEN/NR. 254
TIME 7.30 AM/SOUND 170
SPRECHE NICHT FUER 7 STUNDEN
- 256 T.O.T./SPRECHEN/NR. 255
TIME 8 AM/SOUND 160
SPRECHE NICHT FUER 10 STUNDEN
- 257 T.O.T./TELEFONIEREN/NR. 71
TIME 8.30 AM
FAHR ZU AIME'S MOTEL IN ST. JOHNS-
BURY UND TELEFONIERE ZUM BAYVIEW
MOTEL IN NEWPORT
- 258 T.O.T./SPRECHEN/NR. 256
TIME 9 AM
SPRECHE NICHT FUER 1 TAG
- 259 T.O.T./SPRECHEN/NR. 257
TIME 9.30 AM
SPRECHE 1 STUNDE LANG NACH JEDER
MINUTE DAS WORT WASSER
- 260 T.O.T./LAUFEN/NR. 272
TIME 10 AM
LAUFE 404 MAL EIN 90 METER LANGES
STUECK AN EINER STRASSE AUF UND AB
- 261 T.O.T./ARBEITEN/NR. 117
TIME 10.30 AM
GRABE UM 8 STUNDEN AUF EINEM FELD
EINE PAUSE
- 262 T.O.T./SEHEN/NR. 211
TIME 11 AM
FAHR 5 MEILEN UND SCHAU 30 MINU-
TEN IN DAS AUGEN EINES PFERDES
- 263 T.O.T./RIECHEN/NR. 201
TIME 11.30
STECKE DEINE NASE 30 MINUTEN IN GRAS
NACH DEM REGEN
- 264 T.O.T./SEHEN/NR. 230
TIME 12 AM
SEHE 3 STUNDEN EINEN HUND ATMEN
- 265 T.O.T./SPRECHEN/NR. 265
TIME 1.16 PM
SPRESHE 1 STUNDE LANG NACH JEDER
MINUTE DAS WORT VORBEI
- 266 T.O.T./SCHENKEN/NR. 134
TIME 1.47 PM
FAHRE 10 MEILEN UND SCHENKE DORT
10 BROTE
- 267 T.O.T./SCHENKEN/NR. 135
TIME 2.46 PM
FAHRE 15 MEILEN UND VERSCHENKE DORT
15 BROTE
- 268 T.O.T./BETONIEREN/NR. 18
TIME 3.56/WIND 0
LIGHT 200/BARO +25
BETONIERE DEN T.O.T. EIN
- 269 T.O.T./AUTOFAHREN/NR. 290
TIME 3.57 PM
OEFFNE UND SCHLIESSE 90 MAL HINTER-
EINANDER DIE RECHTE TUEER DEINES
WAGENS
- 270 T.O.T./SCHENKEN/NR. 136
TIME 3.59 PM
FAHRE 20 MEILEN UND VERSCHENKE DORT
2 BUECHER
- 271 T.O.T./SCHENKEN/NR. 137
TIME 4.06 PM
VERSCHICKE 80 MEILEN WESTLICH 1
BUCH AN EINEN UNBEKANNTEN
- 272 T.O.T./SCHENKEN/NR. 138
TIME 4.26 PM
VERSCHICKE 100 MEILEN WESTLICH 1
BUCH AN EINEN UNBEKANNTEN
- 273 T.O.T./SCHENKEN/NR. 139
TIME 5.12 PM
VERSCHICKE 150 MEILEN WESTLICH VON
WEST GLOVER EIN BUCH AN EINEN UN-
BEKANNTEN
- 274 T.O.T./TELEFONIEREN/NR. 86
TIME 5.47 PM
FAHR ZUM RIVERSIDE MOTOR COURT IN
ST. JOHNSBURY UND TELEFONIERE MIT
RED WOOD MOTEL INN IN LYNDON
- 275 T.O.T./SCHENKEN/NR. 140
TIME 5.48 P.M.
SCHICKE 200 MEILEN WESTLICH VON WEST
GLOVER EIN BUCH AN EINEN UNBEKANN-
TEN
- 276 T.O.T./LAUFEN/NR. 271
TIME 5.51 PM
LAUFE 570 MAL VON EINEM ZIMMER INS
ANDERE
- 277 T.O.T./SEHEN/NR. 212
TIME 6.07 PM
FAHRE CA 70 MEILEN UND SCHAU 25
MINUTEN IN DAS AUGEN EINES HUNDES
- 278 T.O.T./TELEFONIEREN/NR. 79
TIME 6.08 PM
FAHR ZUM JAY PEAK LODGING ASSOSI-
ATION IN JAY PEAK UND TELEFONIERE
MIT KELLEY'S IN DERBYLINE
- 279 T.O.T./STEHEN/NR. 237
TIME 6.09 PM
STEHE MIT JEMANDEM GEGENUEBER 5
STUNDEN IN EINEM FELD
- 280 T.O.T./AUTOFAHREN/NR. 300
TIME 6.21 PM
FAHRE MIT DEINEM WAGEN 50 MAL AN
DER SELBEN STELLE 60 MAL HIN UND
ZURUECK
- 281 T.O.T./BETONIEREN/NR. 156
TIME 6.59 PM
FERTIGE VOM SCHATTEN EINER KUH EINE
10 CM DICKE BETONIERUNG AN. ORT ZEIT
NACH EIGENER WAHL
- 282 T.O.T./SCHENKEN/NR. 141
TIME 7.01 PM
VERSCHICKE EIN BUCH 250 MEILEN WEST-
LICH VON WEST GLOVER AN EINEN UN-
BEKANNTEN AUS DEM TELEFONBUCH
- 283 T.O.T./KAUFEN/NR. 65
TIME 7.21 PM
FAHRE IN EINEN ORT CA 35 MEILEN VON
WEST GLOVER UND KAUF DORT EINE
TAGESZEITUNG
- 284 T.O.T./KAUFEN/NR. 64
TIME 7.22 PM
FAHRE IN EINEN ORT CA 30 MEILEN VON
WEST GLOVER UND KAUF DORT EINE
TAGESZEITUNG
- 285 T.O.T./KAUFEN/NR. 63
TIME 7.23 PM
FAHRE IN EINEN ORT CA 125 MEILEN VON
WEST GLOVER UND KAUF DORT EINE
ZEITUNG
- 286 T.O.T./TELEFONIEREN/NR. 73
TIME 7.24 PM
FAHRE ZU BEAR CREEK FARMS LODGE IN
WESTFIELD UND TELEFONIERE ZUM BOR-
DER MOTEL IN DERBY
- 287 T.O.T./BETONIEREN/NR. 19
TIME 8.12 PM/WIND 0
BETONIERE DREI TAGE EIN AUTOREIFEN
DEINES WAGENS EIN
- 288 T.O.T./KAUFEN/NR. 62
TIME 8.28 PM
FAHRE IN EINEN ORT CA 35 MEILEN VON
WEST GLOVER UND KAUF DORT 300
GRAMM MEHL
- 289 T.O.T./TELEFONIEREN/NR. 75
TIME 8.32 PM
FAHR ZUR CRYSTAL LAKE LODGE IN BAR-
TON UND TELEFONIERE ZUM DARION INN
LYNDONVILLE
- 290 T.O.T./KAUFEN/NR. 61
TIME 8.33 PM
FAHRE IN EINEN ORT CA 25 MEILEN VON
WEST GLOVER UND KAUF 250 GRAMM
MEHL
- 291 T.O.T./KAUFEN/NR. 60
TIME 8.34 PM
FAHRE IN EINEN ORT CA 120 MEILEN VON
WEST GLOVER UND KAUF 200 GRAMM
MEHL
- 292 T.O.T./KAUFEN/NR. 59
TIME 8.37 PM
FAHRE IN EINEN ORT CA 15 MEILEN VON
WEST GLOVER UND KAUF 150 GRAMM
MEHL
- 293 T.O.T./STEHEN/NR. 247
TIME 9.14 PM
STEHE ALLEINE 3 STUNDEN AN EINER
STRASSE
- 294 T.O.T./STEHEN/NR. 246
TIME 9.13 PM
STEHE ALLEINE 1 STUNDE AN EINER
STRASSE
- 295 T.O.T./STEHEN/NR. 248
TIME 9.14 PM
STEHE ALLEINE 3 STUNDEN AN EINEN
BAUM GELEHNT
- 296 T.O.T./STEHEN/NR. 249
TIME 9.26 PM
STEHE ALLEINE 5 STUNDEN AN EINEN
BAUM GELEHNT
- 297 T.O.T./LAUFEN/NR. 280
TIME 9.29 PM
LAUFE 775 MAL AUS DEM HAUS RAUS UND
REIN
- 298 T.O.T./BETONIEREN/NR. 29
TIME 9.59 PM/SOUND 195
BETONIER EINE LEITER EIN DIE AM T.O.T.
STEHT
- 299 T.O.T./BETONIEREN/NR. 28
TIME 10.01 PM
BETONIER EINEN STUHL EIN
- 300 T.O.T./FOTOGRAFIEREN/NR. 102
TIME 10.02 PM
FOTOGRAFIERE 720 MAL DAS AUGEN EINES
HUNDES. LASSE DIE FILME ENTWICKELN.
HOLE SIE ABER NIE AB.
- 301 T.O.T./FOTOGRAFIEREN/NR. 101
TIME 10.03 PM
FOTOGRAFIERE 360 MAL DENSELBEN
MUND EINES HUNDES. LASSE DEN FILM
ENTWICKELN. 360 FOTOS MACHEN UND
ZEIGE SIE DEM HUND
- 302 T.O.T./FOTOGRAFIEREN/NR. 100
TIME 10.04 PM
FOTOGRAFIERE DIE SPITZE EINES HUE-
GELS 36 MAL. LASSE DEN FILM ENTWIC-
KELN. HOLE IHN JEDOCH NIE AB
- 303 T.O.T./AUTOFAHREN/NR. 301
TIME 10.05 PM
FAHRE MIT DEINEM WAGEN 100 MAL AN
DER SELBEN STELLE EIN MAL HIN UND
ZURUECK
- 304 T.O.T./TELEFONIEREN/NR. 95
TIME 10.06 PM
FAHR ZUM VALLEY HOUSE HOTEL IN
ORLEANS UND TELEFONIERE IT AIME'S
MOTEL IN ST. JOHNSBURY
- 305 T.O.T./FOTOGRAFIEREN/NR. 99
TIME 10.07 PM
FOTOGRAFIERE DAS RAD EINES GREY-
HOUND-BUSSES UND VERNICHTETE DAS
NEGATIV
- 306 T.O.T./LAUFEN/NR. 285
TIME 10.08 PM
UMLAUFE 170 MAL EIN PFERD ODER EINE
KUH
- 307 T.O.T./FOTOGRAFIEREN/NR. 98
TIME 10.09 PM
KAUFE EINE POSTKARTE VON EINER LAND-
SCHAFT. FOTOGRAFIERE GENAU DENSEL-
BEN AUSSCHNITT. BELICHTE SO DASS
KEIN BILD ENTSTEHEN ABER LASSE DEN
FILM ENTWICKELN. SCHICKE DEN BLANCO-
FILM ZUR T.O.T. IDEENKARTEI
- 308 T.O.T./TELEFONIEREN/NR. 72
TIME 10.15 PM
FAHR ZUM BAYVIEW MOTEL IN NEWPORT
UND TELEFONIERE ZU AIME'S MOTEL IN
ST. JOHNSBURY
- 309 T.O.T./FOTOGRAFIEREN/NR. 97
TIME 11 PM
KAUFE EINE POSTKARTE VON EINEM GE-
BAEUDE. FOTOGRAFIERE DENSELBEN AUS-
SCHNITT WIE DIE POSTKARTE. SENDE DAS
FOTO ZUR T.O.T. IDEENKARTEI
- 310 T.O.T./STEHEN/NR. 232
TIME 11.42 PM
STEHE ALLEINE IN EINEM FELD 2 STUNDEN
AN DERSELBEN STELLE

CHROMATIC TREE HARP

John Paul Rhinehart
& Stanley Marsh 3

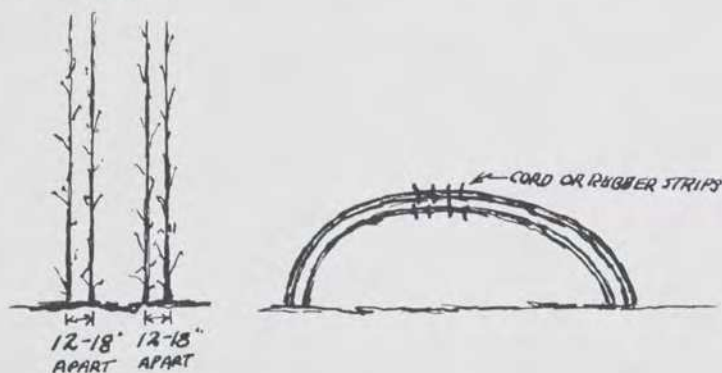
CHROMATIC TREE HARP

The decision to construct the chromatic tree harp at its current location in a "hollow" (or vale) of Happy Top Mountain in Harlan County, Kentucky, was arrived at only after months of travelling and experimentation. Our first attempt at building a tree harp took place at the ranch house of Stanley Marsh 3 near Amarillo, Texas, but, other than gaining a more specific idea of what the physical requirements of the instrument would likely be, we found the first model to be unsatisfactory. Compositions played on the first chromatic tree harp were colorless and had almost no sustentional attributes. The productions of artist and harp were immediately swallowed up in the rush of the stiff prairie winds. A number of other models were constructed at various sites within a one-hundred mile radius of Amarillo, mostly in the shallow gorges of the Canadian River. But these locations and harps, too, did not suit us, the problems again centering on the climatic character and the spatial peculiarities of the region. The search for an area more congruous with our design was initiated.

Our quest for a suitable location for the chromatic tree harp led us to the Appalachian mountain regions of southeastern Kentucky. We were delighted to find that the narrow defiles of this picturesque area were well suited to our needs. We chose as the final location for the harp, a small hollow known as Grandfather Gulch (Lost Man's Ravine) [see map]. Although difficult to reach, this particular location was settled upon for a variety of reasons: the ready availability of suitable columnar material, favorable climatic conditions and most importantly, the steep walls of the hollow proved an excellent "shell."

Preparation and Procedure

The columns of the chromatic tree harp are formed by four saplings, two saplings per column, of approximately equal height (15-25 feet) which are spaced not more than one foot apart.

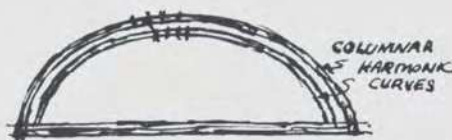


To form the columnar harmonic curves of the chromatic tree harp, it is necessary to bend the four saplings. We found that this is best accomplished by climbing the trees to such a point where the sapling is forced to bend under

your weight. This method is quicker than roping and is in no way harmful to the trees. Once the saplings are bent, they may, temporarily, be held in position by short ropes and stakes until the instrument is ready for stringing.

The next step is to join the two trees directly opposite each other together. This can be done with cord or with rubber strips, whichever you prefer. The completed columnar harmonic curves should appear thus:

After the columnar harmonic curves are formed, it is advisable to locate and secure the sounding board directly between the bases of the two curves. For the sounding board we employed a felled, but still flexible, sapling of approximately 25-30 feet in length and 3-4 inches in diameter.



It is then tied to the bases of the curves by cord or rubber. Selection of material for the strings posed a number of problems. At first, we used conventional nylon strings, but there were found to deliver an aperiodic, abrasive, and artificial motion antithetical to the concept and location of the chromatic tree harp. We then tried using a variety of indigenous vines for strings. But, the rigidity of these materials rendered them impractical for use with the harp. We finally decided to employ rubber strings. We found that the tonal qualities of this material were not as vulnerable to adverse climatic conditions, particularly drastic changes in barometric pressure, temperature, rain, snow, ice and drafts, as other substances.

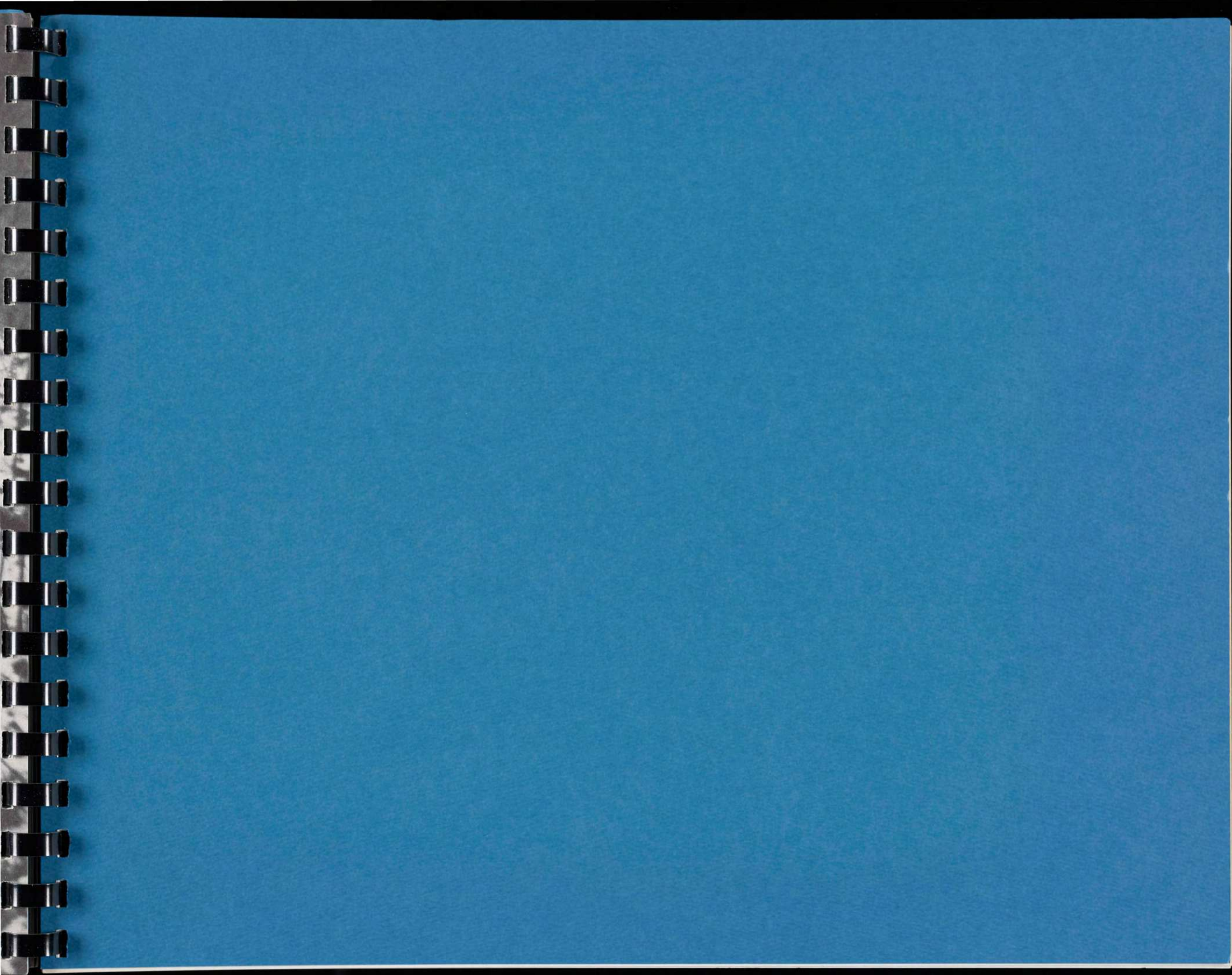
Stringing the instrument was perhaps the most difficult part of the operation. There are 10 strings on the left side of the harp [to your left when standing at the base or trunk end of the instrument] and 12 strings on the right side. First, knots should be tied at both ends of all 22 strings. Then the strings should be attached to the sounding board by slipping them under the board and then knotting them again once or twice. Carefully pull the strings taut until you are sure that the knot will prevent further slippage. Placement of the strings according to width and thickness or other criteria is solely a matter for the harpist to decide. When this is done you are ready to attach the strings to the columnar harmonic curves. This task can be best completed by two or more persons. Stretch the strings to the desired tautness, loop them over the curves and knot them securely, again making sure that no slippage will occur. When all 22 strings have been attached, the chromatic tree harp should resemble the sketch.

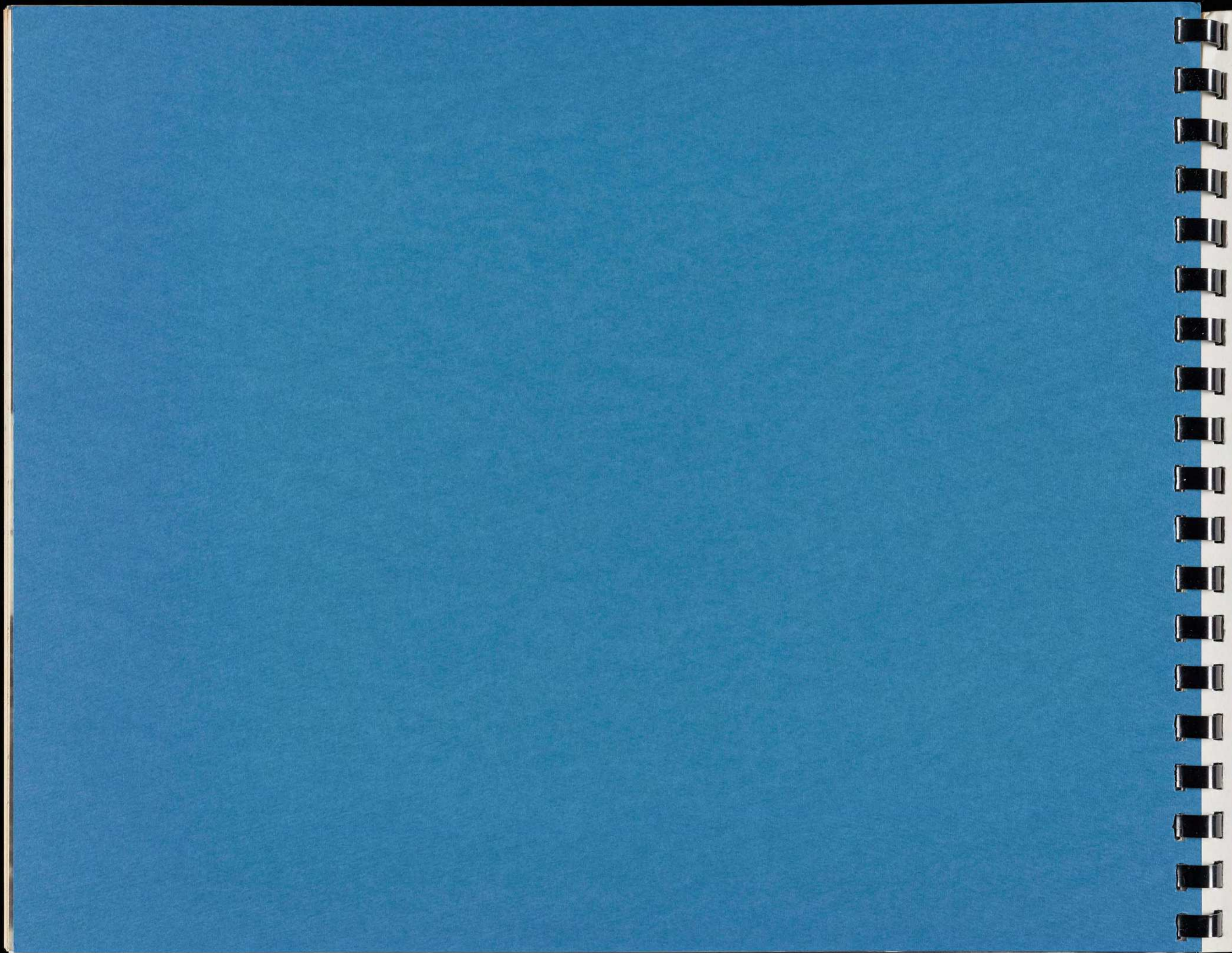


The chromatic tree harp is now ready to be played. It should be emphasized that the technique of the chromatic tree harp is not a specific one and that the individual harpist should be allowed to develop his own approach to the instrument.









MINITUDES

Nicolas Slonimsky

Everyone who composes music falls at one time or another under the spell of Spanish rhythms. In the bloom of my retarded maturity, I produced a Hispanic piano suite, entitled *Silhouettes Ibériennes* (the most popular composers of Spanish music being French, I wanted to pay them a titular lip service). It is in three movements. In the first, *Aromas de Leyenda*, I did my best to convey the "scent of a legend" of the title in lush sonorities, replete with authenticated Phrygian cadences peculiar to Spanish songs. In the second movement, *Jota*, I modernized its rhythm to an asymmetric $\frac{5}{8}$ meter. In the last, *Festive Dance*, I indulged myself in a sumptuous display of obsolescent virtuosity.

I was lucky in having the master guitarist Laurindo Almeida arrange my Iberian silhouettes for his instrument. He did doubly so, in fact, for he transcribed my suite for two guitars and recorded it, playing a duet with himself. To this he added an arrangement of my *Modinha Russo-Brasileira*. (The title is explained by the music being a blend of Russian and Brazilian melorhythms.) Bravo Laurindo!

When I came to America from darkest Russia in 1923, I instantly succumbed to the unique poetry of commercial advertisements in the gaudy pages of American magazines. Cynicism came much later. I set to music some of the most uninhibited outpourings of the advertising Muse. I can even claim priority as composer of the first advertising songs designed for concert performance. They are: "Make This a Day of Pepsodent!" "Utica Sheets and Pillow Cases," "Pillsbury Bran Muffins," "Vauv Nose Powder" and "Children Cry for Castoria!" The Pepsodent song was on a par with the best fourth-rate Italian operas, full of emotional bel canto. The sheets of Utica were spread with the artiness of a slightly adulterated Schumann, The Bran Muffin ad bore a banner headline, "And Then Her Doctor Told Her . . ." showing a bearded Germanic physician pointing an ominous index finger at a dejected but beautiful female sufferer slumped in an armchair. One could expect the worst, but the doctor in the ad was concerned only with correcting the lady's "faulty elimination." I borrowed the theme from Rachmaninoff's C sharp minor Prelude to depict her condition in suitably dramatic terms. There followed "No More Shiny Nose!" attesting to the durable effect of the powder. In the Castoria song, the climax came with the cry, "Mother, relieve your constipated child!" A parlando recitative against a dissonant tremolo reassured the parents that Castoria did not include harmful drugs or narcotics.

My advertising songs enjoyed a gratifying success at friendly gatherings. Eventually, I decided to publish them. To my surprise, the Pepsodent Company refused to let me use their brand name, so I changed it to Plurodent, and revised

the text accordingly. The nose powder went out of existence, so I did not have to bother about the copyright. Amazingly, the Castoria people gave me unqualified permission to use their name.

In the present record, these fruits of my early enchantment with the advertising ways of American life are vocally rendered with appropriate dash by Deltra Eamon, who in private life Mrs. Laurindo Almeida.

In 1947 I published an ambitious compendium, *Thesaurus of Scales and Melodic Patterns*, a sort of pandect of all potential progressions of tones and plausible musical phrases in all styles and idioms. (When I sent a copy to Schoenberg, he wrote me back — and I cherish his letter, written in English — "You have certainly accomplished a feat of tonal gymnastics and apparently exhausted all possible combinations of tones. But I am a composer, and I must follow my inspiration.") Among various modern techniques in the *Thesaurus* I included examples of Pandiatonicism, a term I invented to describe free interchangeable use of the seven notes of the diatonic scales in melody and harmony. (Ever since my childhood I dreamed of inventing a word, in any language; now my dream has been fulfilled, since Pandiatonicism is included in all music dictionaries.) The *Thesaurus* culminated in the creation of the Grandmother Chord, containing all twelve notes of the chromatic scale and all eleven intervals from a minor second to a major seventh. It came to me in a moment of plenary inspiration, in the afternoon of February 13, 1938.

Bemused by the contemporary trend of miniaturization, I composed a number of piano pieces, *Minitudes*, i.e. minuetudes, with just a whiff of a suggestion of minimal infinitudes in this porte-manteau word. The intervallic material of these *Minitudes* is derived chiefly from the *Thesaurus*. Each *Minitude* lasts from 5 to 45 seconds, thus justifying the title. The number of *Minitudes* is undetermined, depending on the method of counting individual patterns. The minimum is 34; the maximum is 66. The arithmetical mean of 34 and 66 is 50, which is a good round figure to decide on.

The introductory *Minitude* is named *Orion*; it is indeed of galactic dimensions, for it takes nearly a full sidereal minute of time to play. Its intervallic structure is that of the Grandmother Chord, but despite its atonal consistence, the piece is harmonized along consonant contrapuntal lines. From stars to Leipzig — *Orion* is followed by two derangements of Bach's C minor fugue from the first book of the *Well-Tempered Clavier*. In the first, the theme is subjected to constant modulations by semitones; in the second, its intervals are multiplied by two, as a result of which the semitones vanish, and the entire fugue assumes a quasi-Debussyan atmosphere hung over with whole-tone scales. Next comes a surgical operation performed on Schoenberg's *Klavierstück* op.33a, to which I assigned a

jaw-boned name "Cryptokrebschoenwagnerbergblatt." When decoded the title denotes a hidden crab progression resulting in a Schoenbergian Tristanesque evocation. There follows a little march, *La Tromperie sourdinee*. The next piece is a broken chromatic scale harmonized by chromatically ascending bass lines. Among miscellaneous dodecaphonic patterns there is a rhythmic *Minitude* entitled *Dodecaphilia*. It is followed by *Triskaidecaphobia*, represented by a chromatic scale spread all over the keyboard in major sevenths and minor ninths. (Charles Ives tells us that his father, a bandmaster who entertained futuristic notions, taught young Ives to play the chromatic scale in minor ninths, with admonition: "If you must play a chromatic scale at all, then play it like a man!") Dodecaphonic derangements of *Ach, Due Lieber Augustin* and of *Happy Birthday to You* are the next two numbers. Then comes an exercise in mutually exclusive major and minor triads. Three polyphonic palindromes follow, and then there is a self-explanatory *Stultifying March*. An impressionistic improvisation on the scale of six notes, C, E flat, F, F sharp, A, B, is followed by a *Minitude* derived from an eight-note scale of alternating whole tones and semi-tones. Next comes a *Minitude* in major scales with changing tonics; another *Minitude* exploits mutually exclusive whole-tone scales; then there is a Polytetra-chord, comprising the twelve consecutive tetrachords of the cycle of major scales. This is followed by a lyric *Minitude* in a counterpoint of octaves and thirds. A bitonal scale of C major and F sharp major tetrachords is run off with ninth-chord harmonization. Then there is a dodecaphonic *Minitude* composed of successive heptatonic and pentatonic scales. Polytonal polyrhythmic is the subject of the following four minitudinal exercises, with the right hand playing in one key, and the left hand in another, in different rhythms. As a diversion, a dodecaphonic pattern consisting of disjointed intervals is romantically harmonized in seventh-chords. There follows a dodecaphonic series of two mutually exclusive hexachords. Examples of combinational harmonies derived from the scale of alternating whole tones and semitones are given in the next group of *Minitudes*. After a spate of pandiatonic thematic cadences, the musical landscape changes abruptly, descending into the lowest depths of vulgarity. In fact, the opening two pieces of this grouping bear the candid titles *Vulgar Banality* and *Banal Vulgarity*. The first is a variation on a German teaching piece, with a fragment of an Argentinian tango thrown in; the second is an exercise on the tune of a Russian children's song, *Sparrow, Sparrow, Where Were You?*. The last two *Minitudes* are disarmingly alphabetical: *Cabbage Waltz* and *A Bad Egg Polka*. The titles are spelled in musical notes, forward and backwards, C-A-B-B-A-G-E (E-G-A-B-B-A-C) and A-B-A-D-E-G-G (G-G-E-D-A-B-A) in unashamed C major.

—Nicholas Slonimsky

Bach
in fluid tonality
(minitudo)

Musical score for 'Bach in fluid tonality (minitudo)'. It consists of three systems of two staves each, featuring complex rhythmic patterns and fluid tonality.

Marche ridicule
(minitudo)

Musical score for 'Marche ridicule (minitudo)'. It consists of two systems of two staves each. The first system is marked 'Marziale' and the second system ends with the instruction 'lasciar vibrar'.

Palindrome I
(minitudo)

Musical score for 'Palindrome I (minitudo)'. It consists of two systems of two staves each. The second system includes the instruction 'ad libitum simile calando ma ritmato'.

La Tromperie ensourinée
(minitudo)

Musical score for 'La Tromperie ensourinée (minitudo)'. It consists of three systems of two staves each. The second system includes the instruction 'main droite en dehors' and the third system includes 'main gauche en dehors'.

Palindrome II
(minitudo)

Musical score for 'Palindrome II (minitudo)'. It consists of two systems of two staves each. The first system is marked 'agitato' and the second system includes the instruction 'molto ritmato' and 'ad libitum marcato'.

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(minitudo)

Musical score for 'Cryptokrebschoenwagnerbergblatt (minitudo)'. It consists of four systems of two staves each. The first system is marked 'Schoenbergianissimo', the second 'Tristanissimo', the third 'Cancrizante passionato', and the fourth 'Tristante'.

Dodecaphilia
(minitudo)

Musical score for 'Dodecaphilia (minitudo)'. It consists of two systems of two staves each, marked 'energico'.

Bach X 2 = Debussy
(minitudo)

Musical score for 'Bach X 2 = Debussy (minitudo)'. It consists of three systems of two staves each. The first system is marked 'molto sempre', the second 'apprettando', and the third 'risoluto' and 'f tenuto'.

Triskaidecaphobia
(minitudo)

Musical score for 'Triskaidecaphobia (minitudo)'. It consists of two systems of two staves each, marked 'Unheimlich'.

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Musical score for 'Palindrome III (minitudo)'. It consists of two systems of two staves each, marked 'calando ritmico'.



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DURING THE HYBORIAN AGE THE PRACTICE OF MIND CONTROL CONSCIOUSNESS OF UNCLE TOMES WAS USED BY NATIONS IN PREPARING WARRIORS FOR BATTLE. IN ORDER TO CALL UPON POWERS GREATER THAN THOSE KNOWN AT THAT TIME, SACRED RITUALS WERE PERFORMED WHICH INVOLVED THE USE OF SACRED WORDS AND PHRASES IN THE PRESENCE OF SACRED IMAGES. TO ATTAIN THE MINDS OF THOSE WHOSE PARTNERING SPECIAL POWERS WERE OBTAINED BY A SACRED RITUAL, INSTALLED THROUGH THE WILL OF LEADER WITH AN ABILITY TO TRAVEL BETWEEN EARTH AND OTHER PLANES FROM ONE SPACE AND TO THE OTHER.

TO ACHIEVE THE PURPOSE OF THE UNCLE TOMES WARRIORS WHO THEN COMMENCED THROUGH THE USE OF BOTH HUMAN AND NON-HUMAN MEMBERS OF AMRA INTO THE SOULS OF SELECTED WARRIORS, PREPARING THEM WITH SACRED POWERS.

HIS RITE WOULD BEGIN WITH A SINGLE WARRIOR STARTING THE RITUAL AND CONTINUE UNTIL THE COMPLETE MINDS OF THE OTHER WARRIORS WERE UNITED WITH THE ADDITIONAL FUSION OF EACH MAN AND A VIBRANT MENTAL AVAILABILITY OF SOUND AND CONSCIOUSNESS WOULD ACCUMULATE UNTIL THE EARTH WAS PERMEATED WITH A PRESENTED SIGNAL. THE EARTH WAS THEN LOADED WITH THE GATHERING OF MENTAL POWERS AND SACRED = PHYSICAL VIOLENCE AND SPIRITUAL PRACTICE = PAIN AND PLEASURE = AFTER WHICH THE MEMBERS OF THE TRIBES WAS SAID TO BE IN A STATE OF TOTAL UNITY AND BEING.

OTHER RITES WERE NOT NECESSARILY IN ORDER AT THESE PERIODS BUT IT IS KNOWN THAT THE SIGN OF THIS PRACTICE OCCURRED WAS TOO GREAT FOR WARRIOR PARTICIPANTS AT HYBORIAN. AFTER HIS UNITY WAS COMPLETELY ACCOMPLISHED A RESTING PERIOD WAS NECESSARY. THIS WAS USUALLY ACCOMPANIED BY ONE OR TWO DRUMS PLAYING ON THEM. IN ORDER TO GAIN HIS PERMISSION TO CONTINUE ONWARD AND DOING CONFIDENCE TO THE UNITY BY TRAVELLING IN AMONGST THE GATHERING. IF THE WARRIORS WERE PERMITTED TO PRESENT OTHER POWERS WOULD JOIN AND FORM A SHORT TRIBUTE FOR HIS BLESSING.

A CHANTING OF RHYMES WAS THEN DIRECTED AND MODIFIED IN A CALLING FOR THE UNCLE TOMES THAT THE WARRIORS COULD BRING ON.

AT THIS TIME THE RITUAL WOULD APPROACH AFTER THE CHANTING OF THESE RHYMES THIS UNCLE TOMES HYBORIAN FOUR-LEGS. LONG ONE TO EXCLUDE ANY THING FROM WILD UNCONTROLLED CHAOS THAT WOULD COMMENCE FOR AS LONG AS SUBJECT TO WARRIORS = WERE MENTAL WORKING INCLUDING WILD RHYTHMIC PULSATIONS WHICH HAVE BEEN SAID TO HAVE BEEN BROUGHT ON THROUGH = STORIES = HOWEVER, SINCE ALL OTHER KNOWLEDGE ABOUT THIS LOST AND FORGOTTEN TIME POINTS TO PRACTICALITY IN STRONG AND "SECRETS" SUGGEST THAT THE CONSCIOUSNESS OF THE FUTURE HAS WAS SOMEHOW MANIPULATED BY THE WARRIORS TO OBTAIN PRE-DETERMINED GOALS SUCH AS LEARNING ABOUT OTHER TIMES OR PLACES = FEELING EMOTIONS OF OTHER EXISTENCES UNKNOWING TO THEM OR AS ABOVE MENTIONED = GIVING SACRED HUMAN POWERS TO SELECTED LEADERS OR GROUPS OF WARRIORS. OF COURSE, THE LIKE OF THE GATHERINGS WERE TO THE GREATER THE POWER THEY COULD POSSESS.

DURING THE HEIGHT OF THE HYBORIAN AGE THE AMRA WARRIORS BROKE INTO THREE SEPARATE FRACTIONS. ONE AMRA GROUP TRAVELLED SOUTH OF THE MOUNTAINS OF WAR AND IS NOW AMRA BECAME FIGHTING THEIR TOWERS TOWARDS A QUEST FOR IMMORTALITY AT THE THIRD GROUP = AMRA/ARMA = WAS INDEPENDENTLY APPEARED IN THIS CENTURY PERIODS AS A RESULT OF AN EXPERIMENT BY ONE OF BOTH OF THEIR RIVAL FRACTIONS. AMRA/ARMA EXPRESSES RESEMBLES FAR IN MANNER OF THOSE OF HYBORIAN OR ISAM BUT THEIR PURPOSE IS AS YET UNKNOWN. IT IS KNOWN HOWEVER THAT THESE MEN HAVE BEEN CONDUCTING THE RITES OF UNCLE TOMES WITH LARGE GATHERINGS IN BOTH EUROPE AND THE AMERICAS.

EDITORIAL NOTE: THE PRECEDING WAS TAKEN FROM CHAPTER LXVII THROUGH LXVIII OF "THE ICE MASTERS" BY KING BUCKLE, A BRITISH TRANSLATION OF THE AMRA INSTITUTE OF SCIENCE.

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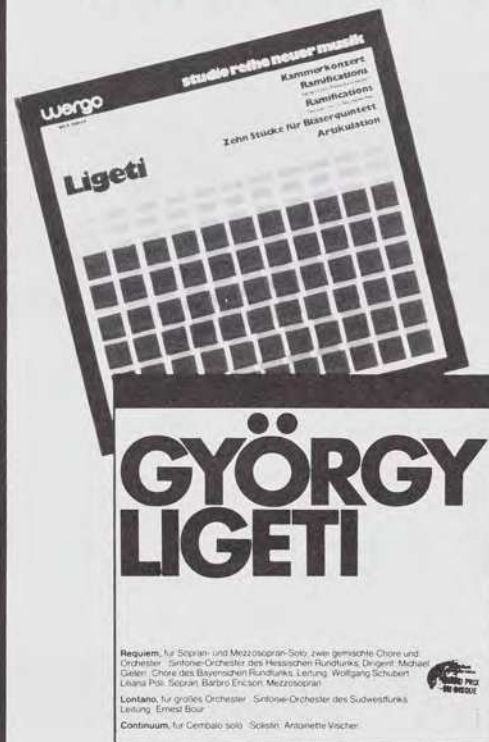
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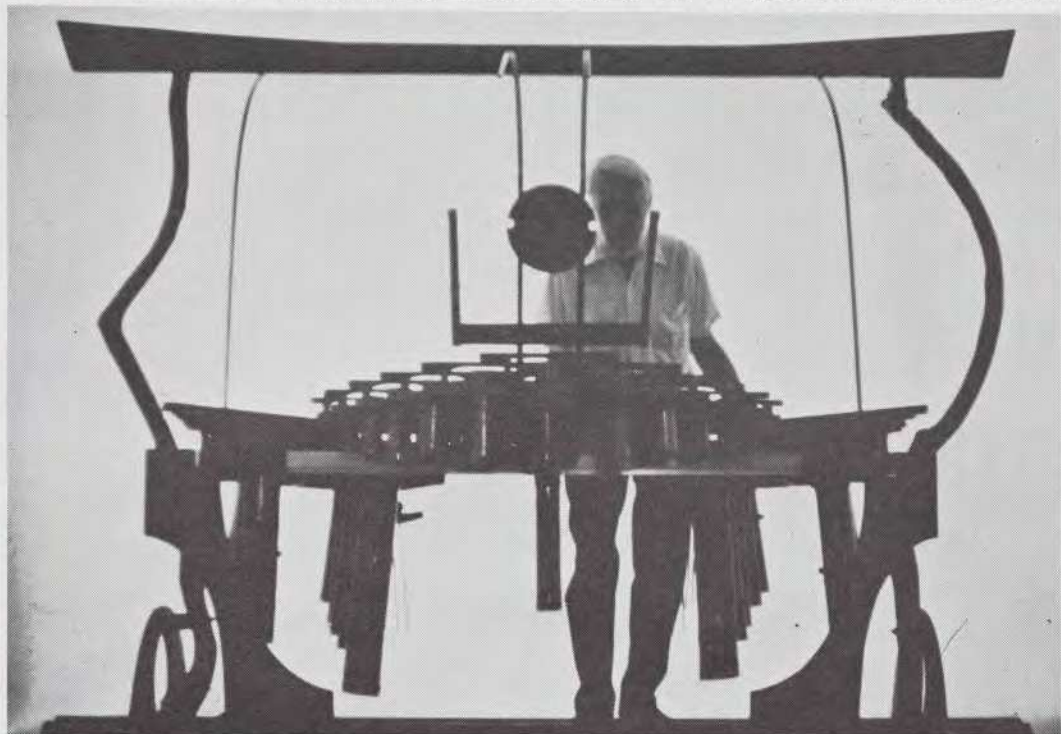
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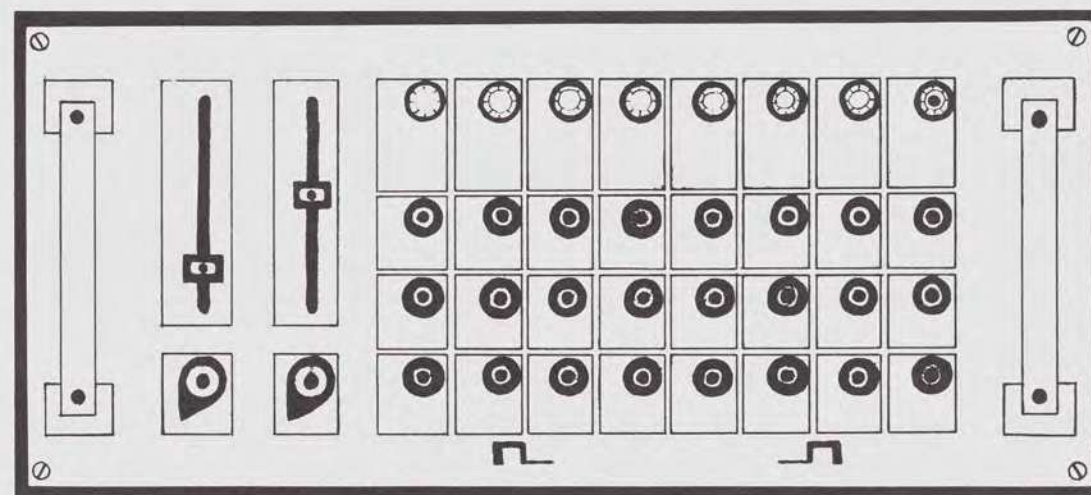
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