

# MAYFAIR

ENTERTAINMENT FOR MEN

VOLUME 3 NUMBER 3 FIVE SHILLINGS



**The  
General's  
Barest  
Daughter**

**Prudence  
and  
the  
Capsule**



# MAYFAIR

## CONTENTS

Volume 3 Number 3



Publisher and Editor-in-Chief

**Brian Fisk/**

Editor **Kenneth Bound/**

Assistant Editor

**Graham Masterton/**

Art Direction

**CJS Associates/**

Art Editor

**Bernard Higton/**

Photography **John Adams/**

Fashion **Erica Crome/**

Discs **Dave Cash/**

Books **Arthur Pottersman/**

Motoring **William Boddy/**

Clubs **Kenneth Dowd/**

Films **David Quinlan/**

Readers' Service **Pat Asquith/**

Advertisement Manager

**John Joyce:** 20, Fouberts

Place, London, W.1

(01-REG 5246)/

Published by the Fisk Publishing Co. Ltd., Cliffords Inn, Fleet Street, London, E.C.4. Distributed by

Transworld Circulation Company,

Bashley Road, N.W.10. Printed

by the Upton Printing Group,

London and Birmingham

**Fiction:** All characters

are fictitious and there is no

intended reference to persons

either living or dead

**Contributions:** Although every

care will be taken of all material

submitted for publication,

Fisk Publishing Co. Ltd.,

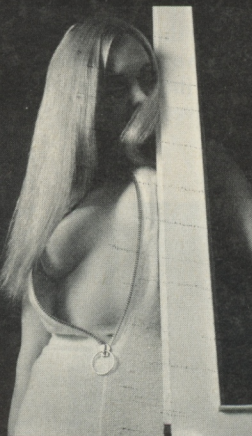
their servants or agents,

accept no responsibility for loss,

damage or destruction,

however arising, while in their

offices, in transit, or elsewhere.



### SPECIAL FEATURES

- 28 **Plushbeam's Sunday Sport/** A beer-by-beer account of the wild goings-on in London's undercover rugger team. **Brian O'Hanlon.**
- 46 **A Generation after Lindbergh—a man goes walking in space/** The moments when a man is on his own, 100 miles up. **Ian Penn.**
- 52 **You Dreadful Squalid Sow/** A nose-wrinkling report on the woman who spills her nail varnish on your best jacket. **Philip Norman.**

### GIRLS

- 35 **Prudence is Prepared/** With a name like that, our golden blonde girl keeps her mini-skirt up with two belts. **Richard Sterling.**
- 23 **Nancy in the Clouds/** Parachute strapped to her back, Nancy takes fabulous flight. **Serge Jacques.**
- 57 **The General's Daughter Undresses/** The cutest Mei-Shen reveals all about her father, all of herself. **Roland Dourdin.**
- 50 **Dream Girl/** Mayfair's palette pet. **Peter Clarke.**

### INFORMERS

- 72 **Cannibals Ate Here/** A visit to the islands where men were used as human launching-ramps. **Derek Townsend.**
- 54 **The Common Cold is the Most Effective Language We Have/** New ways of talking, listening and being rude. **William Burroughs.**
- 78 **It May Look Like a Cardboard Box, but it Does 80 mph/** Today's breed of zippy family cars. **William Boddy.**

### COMMENT

- 8 **The Mad Robot Moves In/** The computer criticised. **Advocrit.**
- 11 **With a Hey-Nonny, etc./** Mayfair's answer to the Poet Laureate problem.

### FICTION

- 20 **Drift/** It began as a business trip to Europe. But it ended, inevitably, in pleasure. **Trevor Griffiths.**
- 44 **The Kindness of Mandy/** She looked slightly less formidable, but certainly no more attractive than in the works canteen. **Roger Baker.**

### CRITICS

- 14 **Books/** Arthur Pottersman. **Films/** David Quinlan. **Discs/** Dave Cash. **Television/** John Naismith. **Games.**
- 70 **Restaurants/** Kenneth Dowd. **Drinking/** Charles fforde.

### EVENTS

- 67 **What's happening where in March.**
- 69 **The sliding seats of learning/** John Ascot-Lees.



Basic Academy Bulletins formulated in 1899: presented here by William S. Burroughs.

"Co-education is no education. There are no co-educational academies."

"Students should never be woken up by loud discordant sounds. Music may be used if not too loud or one student is delegated to waken the other students in his section."

"A student who undertakes a wide diversity of unrelated subjects simultaneously will not acquire a useful knowledge of any subject. One subject at a time should be studied until it is thoroughly understood and mastered through both theory and practice. No subject can be learned until the student has the necessary tools and knows how to use them. The first tool the student must learn to use is his own body.

In the beginning course emphasis is upon physical drills since control of the body leads to control of the mind."

"All students learn a simplified hieroglyphic script and training in this script is begun immediately after enrolment. The students learn to read and write in this script and to speak in a transliteration from it. The purpose is to decondition the student from automatic verbal reactions by teaching him to think in pictures. The student learns to look before he talks. When he learns thus to use words instead of being used by them the mastery of any subject becomes easy."

Excerpts from a students diary: September 17, 1969. "I was awakened at 6.30 by train whistles. There are a number of sound effects on tape used for this purpose. We got up washed dressed and reported to the gymnasium where we spend half

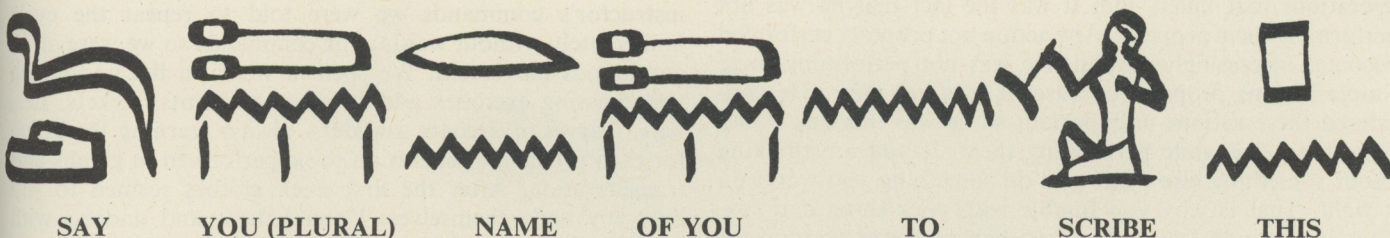
## The Burroughs Academy/Bulletin 6

BY FAR THE  
MOST EFFICIENT  
AND PRECISE  
LANGUAGE WE  
POSSESS IS THE  
COMMON COLD



an hour in Karate exercises. The instructor insists that each exercise be perfectly learned before going on to another and since some of us learn faster than others the Karate class is divided into several sections. After breakfast and a half hour reading period we reported for study. There are six students in a study group. The instructor handed us each a copy of the following bulletin:

**"Bulletin 'Scribe Street'":** You are about to learn a simplified script derived from the Egyptian hieroglyphic system. The purpose is to accustom you to thinking in pictures without words and then transliterate back into arbitrary word formulations. The alphabet you will learn consists entirely of consonants. Vowel sounds are arbitrarily inserted to form pronounceable words and this constitutes the spoken language which you will also learn. In 1959 Mr. Brion Gysin said "I have found the way to rub out words." This way was the substitution of arbitrary symbols on the typewriter-(@£&"\*:?)—for the words of a sentence and a subsequent permutation of these symbols. Carrying Mr. Gysin's postulate further we must consider the questions of grammar and structure. For example take the following sentence. "You- (plural)—tell your names to this scribe. Considered as an English sentence a number of permutations are possible that still make perfect sense :::: "Tell your names to this scribe, you." "You tell this scribe your names too." "You tell this scribe your two names." "This scribe to tell you your names." "Your scribe to tell you your names", etc. Now consider this sentence written in simplified Egyptian hieroglyphs:



A picture language sentence is a statement of events in a certain order in time. The word order is fixed since a picture language depends on juxtaposition for sense and on a juxtaposition that does not change. Permutating this sentence you do not get new or altered meanings. You get no meaning or sense whatever. The pronoun *you* is a suffix pronoun here and can never come before the verb. The object *name* follows the pronoun and is followed by the genitive suffix pronouns *yours*—(literally *of you*). The proposition *to* can never mean two or in addition to. The demonstrative *this* as used here must always follow its noun. If you should permutate the sentence and then show it to a person who reads hieroglyphs he would simply conclude that he was reading a list of unrelated words. The word order is the meaning. Now suppose one developed a picture writing designed to produce the events written—(the so called "Board Books"). It is obvious that the same considerations would apply and any alteration of symbol order would destroy the intention: the events would not happen or would happen differently.

Went he to corner that 4 p.m.  
\* & = + @ 16 p.m.

Any alteration of symbol order will alter the sense that is will not put him on a certain corner at 4 p.m. *He* went gives him a choice. *To* must have the meaning of direction. *That* corner might land him some place before the corner. 4 p.m. must end

the sentence to indicate his arrival there at that time. The Egyptian and Mayan control systems were predicated on the fact that only the ruling caste could read the written language. The supposition how arises that the present control system, which we intend to overthrow, is predicated on precisely the same consideration: only the self written elite have access to the "Board Books". Control phrases which they place in magazines, newspapers, and in popular songs precisely correspond to a secret picture language. For this reason certain word order in these control phrases is essential. The intention of the control machine is of course to keep word and referent as far separated as possible in order to divert attention from the inferential "Board Books". It is noteworthy that the grammar of virus has the same unalterable order. Here is the cycle of action of an influenza virus: exposure-(ACHOO)— :: : susceptible host :: : attachment of the virus to a cell wall :: : penetration of the cell :: : replication within the cell :: : release from the cell :: : attachment to other cells :: : penetration of other cells :: : replication within other cells :: : release from other cells :: : release from the host to invade another susceptible host. Any alteration or permutation of this order and the intention is lost: infection does not occur or is arrested. Mr. L. Ron Hubbard has given us an excellent definition of communication: cause, distance, effect with intention, attention and duplication. More fully stated: "Communication is the consideration and action of impelling an impulse or particle from source point across a distance to a receipt point with the intention of bringing into being at the receipt point a duplication of that which emanated from the source point".

Applying this definition it will be seen that the virus has achieved a precision of communication with particular reference to duplication of that which emanated from the source point far in advance of human speech. This precision depends on a rigid and unvarying order of programming at the cellular level. You will study in detail the language of the virus in a later course.

*To destroy in your nervous system the effect of a verbal formulation, and all aberration is based on verbal formulations, you have only to put the words in hieroglyphs and then permute the order of the symbols.* However, this operation will not work until you have thoroughly familiarized yourself with a picture language. Now look again at the sentence above. Read it over several times until you identify the symbols with the words. Cover the English translation. You will notice that you can now read without subvocal speech. You will notice further that while the order of symbols is as in English from left to right you do not have to read it symbols by symbols from left to right. In fact you can see and read the sentence as a whole seeing the beginning and end of the sentence *at the same time*. Once you have learned a picture language you can read much more rapidly. You can in fact absorb a whole page in a matter of seconds . . . "

We were instructed to read this bulletin over a number of times until we were sure we knew what it meant and to look up in the dictionary any words we did not understand. The instructor gave each of us a copy of the alphabet. "Carry



this around with you and study it in spare moments. In memorizing material thirty one minute exposures is more effective than thirty minutes of consecutive study. Memory is not a matter of effort. The first glyphs you will learn are the commands for the drills you will be doing this afternoon: 'Stand up. Walk over to that chair. Sit down. Take off your shoes. Take off your sox. Stand up. Take off your shirt. Put it on back of the chair. Take off your pants. Fold them on chair. Take off your shorts. Place them on pants. Put on your shorts. Put on your shirt. Put on your pants. Sit down. Put on your sox. Put on your shoes. Stand up. Walk over to that chair. Sit down.' "

The instructor wrote out these sentences in glyphs and transliteration on the black board, and left them there for thirty seconds. Then we were each requested to write the sentence in glyphs and transliteration. He ran through the sentences again and again. This drill lasted four hours with a fifteen minutes break. At the end of the study period we were each issued shirt, pants, shoes, sox, underwear shorts each article marked with the glyphs for that article: shirt of me, pants of me, etc.

We were instructed to report back dressed in these clothes following the after lunch reading period. Reporting back to the study room we were given another bulletin:

Bulletin "Put on a clean shirt and walked out." : : : You are now going to learn how to dress and undress. You may think you already know this. Chances are you don't. You may have heard of the man mentioned in Lord Chesterfield's letters who killed himself because he could not stand to dress and undress himself wash and shave. It wasn't the monotony of these operations that killed him. It was the fact that he was not performing them properly. Any action not properly performed becomes increasingly painful. He was not performing these simple actions properly because he was *not there*. He considered these actions unimportant so he was thinking about something else while performing them. If you are thinking about something else while you do something you won't do it right. That is why you fumble with your shoes and sox. That is why you leave your shirt half buttoned to look for your tie or cuff links. That is why you wander out into the hall with one shoe on to see if there is any mail. In dressing as in any other operation *always complete a cycle of action*. When you start to button your shirt finish buttoning your shirt.

You have just been learning Karate exercises and performing movements to which you are not accustomed. As you have noticed this is very painful at first. Soon you will be able to do these exercises with no effort and a good deal of enjoyment. When you learn a new skill you realize the necessity of concentration on what you are doing. However, the actions like dressing that you perform every day, precisely because they seem to have no importance and you think you know how to do them, are in many cases sloppily performed all the days of your life and consequently become increasingly painful and monotonous. So people who can perform quite difficult feats of coordination lose balance while putting on their pants, cut themselves while shaving, crush their hats getting out of a taxi. So present time becomes unendurable. However, an action properly performed with no wasted movements using exactly the amount of effort needed and no more is never a source of pain. Place a number of objects of different weight on a table. Pick up each in turn. Notice that you need to exert more effort to pick up the heavier objects. Exert exactly the degree of effort necessary to pick up each object. Your pants are heavier than your shirt. Do not use the strength required to pick up your pants to pick up your shirt. When you do so you are using arbitrary

strength without consideration for the actual object. Do not pick up your pants with shirt strength. They will slip from your fingers.

You have already completed a course at the Academy of Scientology. You will recognise these exercises as extensions from exercises you have already learned designed to bring you into contact with the objects of your environment and teach you to control these objects and to control the movements and intentions of your own body."

After we had read the bulletin and the instructor had made sure that we understood it we were instructed to line up six chairs against one wall and six chairs against the opposite wall. We then sat down in six chairs each student facing an empty chair. The instructor gave the orders in transliteration from the glyphs while at the same time each command appeared on a television screen in glyphs.

"Student 1, stand up. Walk over to that chair. Sit down in that chair. Take off your shoes. Take off your sox. Stand up. Take off your shirt. Put your shirt over the chair. Take off your pants. Fold them on that chair. Take off your shorts. Put them on your pants. Put on your shorts. Put on your shirt. Put on your pants. Sit down. Put on your sox. Put on your shoes. Stand up. Walk over to that chair. Sit down. Student 2," and so on down the line.

Commands and suggestions that we had not learned in glyphs and transliteration were given in English: "Don't try for speed. Try for precision. No wasted movements. No fumbling. Complete each cycle of action. Contact each garment. Make it your own. Identify it with its symbol. Make it do what you want it to do."

After we had undressed and dressed a number of times on the instructor's commands we were told to repeat the cycle immediately without waiting for commands so we were all in continuous movement. We spent a week on the undressing and dressing exercises adding more garments, jackets, ties, hats, scarves, overcoats, sweaters, always learning the glyph for each article and operation to be performed in glyphs and transliteration. After the first week clothes seemed to slip onto my body themselves. I could dress and undress with unbelievable smoothness and speed. The exercises were extended. We folded clothes and put them away in drawers and shelves. We emptied laundry bags, made out laundry lists, put the clothes back emptied the bag again and made out new lists. We made and unmade beds. We packed and unpacked suitcases. We performed various serial actions involving keys, passports, watches, brief cases, tickets, suitcases. As the actions performed became more complex we wrote out in glyphs and transliteration the precise order of the actions to be performed. We set up dummy restaurants in which the students were the waiters, patrons and cashiers. We learned to handle money and make change. As training stress the student cashiers and waiters always tried to overcharge or short change.

"Never allow yourself to be overcharged, cheated or short changed. Overall defeat in life is made up of many small defeats."

After two months we are able to think entirely in glyphs and to converse in transliterations. The words I now use refer to actual objects and operations I have controlled and made my own. We are now ready for the more advanced exercises. We will learn to write out the actions of a whole day in glyphs and to carry out those actions precisely. We will learn to confuse opponents by carrying on a banal "friendly" conversation while thinking in hostile insulting glyphs and communicating those pictures to the opponents. 🐾