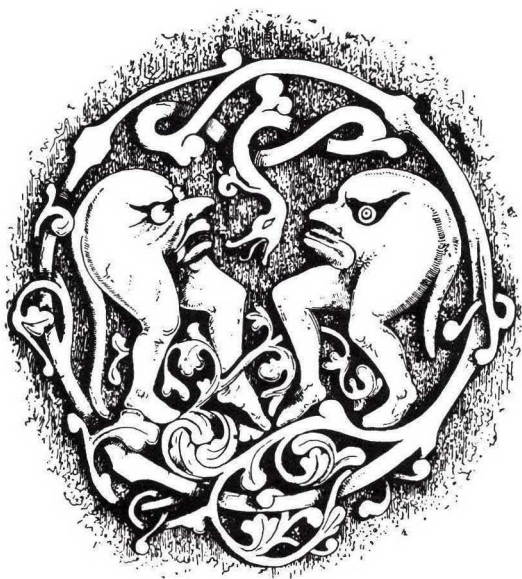


# JEFFERSON'S BIRTHDAY



by Dick Higgins

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**JEFFERSON'S  
BIRTHDAY**



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**JEFFERSON'S  
BIRTHDAY**





## **JEFFERSON'S BIRTHDAY**

DANGER MUSIC NO. 13

Choose.

April 13, 1962

DANGER MUSIC NO. 14

From a magnetic tape with anything on it, remove a predetermined length of tape. Splice the ends of this length together to form a loop, then insert one side of the loop into a tape recorder, and hook the other side over a nail, hook, or similar object around which masking tape has been wound to protect

the tape and which has been placed at such a distance from the tape recorder that the tape has a minimum of slack without being tight. Play tape as long as useful.

May 1962

## AMERIKAKA I

### Method:

The method of performing this play is standard for a large number of plays. Therefore this procedure is described by generalization rather than in its specific application of Amerikaka I. Other plays which utilize the same procedure will refer back to this play.

Any number of performers elect or accept a leader. Each performer chooses a persona from the group of personae given. The leader makes any changes in the selection of personae that seem desirable.

The performers now divide up the materials given, i.e., the speeches, actions, and/or selected lists of props and cuing situations, unless it is specified that each person uses all the materials or may use any of them. Each speech or action is assigned to his own persona unless otherwise stated. If one performer performs, on specific direction, material in the persona of another performer, he blends the two personae together to form a third persona with attributes of both.

Performers minimize duplications among themselves, e.g., two performers who have the same persona treat these personae and their materials as differently as they please. All activities are performed irrespective of other performer's unless other-

wise stated, subject to the following qualification: performers either bunch or draw very far apart from each other. They do not spread themselves thinly over the performance area.

The duration of the performance is chosen by or accepted by the performers. The method of beginning and of ending a given performance is determined by the leader.

Performers minimize the amount of activity not specifically called for by the materials given. For example, if an action does not specifically call for a performer to move across the stage, he does not do so. There is no "blocking." The leader directs rehearsals mostly by eliminating superfluous activities and by clarifying every aspect of the performance he can think of to clarify. Changes in aspects of the performance of any performer which he particularly thinks should be made are made until there is no longer any technical obstacle or avoidable unclarity in the way of performance. The performance may begin at any time thereafter.

### Materials:

In *Amerikaka I*, the speeches, action personae, and cues are combined in any possible combination, with each performer adding six exits and four entrances to his list of actions, and with no performer using any more material than necessary for the embodiment of the particular persona or personae he has chosen for himself.

### Personae:

- A stamp collector
- A Salvation Army worker
- A Salvation Army musician
- A wealthy liberal
- A lovable soul

A nostalgic man from Philadelphia  
A very fat woman  
A Dick Tracy fiend  
An ex-socialist  
A florescent lamp salesman  
A would-be model  
A permanently unemployed father  
A nun  
A Santa's reindeer girl  
A modern dance fan  
A derelict  
A push-cart man  
A very improbable housewife  
A blow-up man  
A teacher  
A professional negro  
An American Legionaire  
A veteran  
A connoisseur  
A conservative  
A cook  
A man who looks like the president  
A broom-plant worker

Speeches:

The quality of this fiber is going down, down, down.

Do you like me (it)?

How can we put this one over?

Oh, what's the use!

But I'm talking about bread.

Even so, it's too much.

Melons are very dear this year.

I never could stand that man's grin.

A liberal? That's a man who wants progress, - but not now.

I quit because I had to. You don't understand what it was like, in those days. It was a matter of conscience.

Lots of money, lots of love.

Lots of money, lots of ideals.

How long do you like your eggs cooked?

But one man can't do a hell of a lot.

You need God, - but does God need you?

Sometimes I sure wonder.

This...is God's country. Let's keep it as it is.

What do you mean my position isn't clear? You know all my statements are clear. You tell me what you want and I'll give you a statement.

Very quiet this evening.

Nothing ventured, nothing gained.

Damned if you do, damned if you don't.

Very very good. Best condition too.

The main rite of our religion is Holy Consumption. We can do without all the others - marriages, funerals, thanksgivings,

and Easters, but without Holy Consumption, the whole country will collapse.

But what about ears?

Whoopee!!!

She...passed on, ...last February. (choked)

Regret to inform you, sir...

This kind has self-locking nuts.

Oh isn't that just ducky.

Peas? Peas did you say? Oh, I know all about them.

You shut up or I'll perforate you too, backwards and forwards.

Smoky Lou won't be in to night.

This one is a real Black Jack. You know about it?

Low grade. Poor quality. Thank you, but I'm sorry.

And then? It came at me through the night! Breathing!

My feet ache.

But do I dare?

And what's wrong with that?

So you think you know what it's like to be in my shoes! (Improvise two lines.)

You don't like our job policies? Go to Russia, you lousy red.

Ride-um cowboy!

Whaddya mean you don't like baseball? What's the matter with you?

"As the permanent core of chronic unemployment grows, the organization of the unemployed workers and their mobilization for joint struggle with the employed workers becomes increasingly vital. Without such unity the fight for jobs is seriously impaired."

Give him five dollars and my moral support. (or, "I'll give you five dollars and my moral support.")

No matter what her feelings may be, we cannot allow the destruction of a single soul.

Mmmmm.

Actions:

Devise up to three actions using any prop or props that seem in keeping with your persona or personae.

Melt down to the floor.

Shake your head.

Walk nervously. Pace. Spit. Purse your lips. etc.

Vibrate rapidly.

Punch somebody. Or kiss them.

Move somebody's head on his or her shoulders.

Take apart an invisible wheeled vehicle.

Sweep the floor. Or demonstrate a good way to sweep the floor.

Make a lecture that has no words.

Take notes on what the others are saying.

Play on a shower hose as if it were a trumpet.

Shake, rattle, and roll.

Change invisible light bulbs.

Sing a song under your breath.

Go jump in an invisible lake.

Find something you have been looking for a long time.

Ride an invisible horse.

Take a long, bumpy subway ride on an invisible subway.

Blink.

Cook up a storm.

Rearrange the things you want to sell.

Tidy up your appearance.

Blow up, silently.

Disgrace yourself with her.

Tell how you creamed him, silently.

Rapidly take giant steps around the stage leaping as far as



possible from side to side, leg to leg.

Be very tempted. Decide you'd better not.

Sing a hymn, out loud if you prefer.

See the moths. Are they in your mind?

Fold sheets.

Great Caesar's ghost appears.

Work very very hard. Or pretend to be working very very hard.

Sort and classify.

Smoke an invisible cigar. Evaluate it carefully.

Describe how the dance was, only with a gesture.

Fix it.

#### Cuing Situations:

Someone asks you a question.

Someone says something to you with which you definitely do not agree.

Someone hits you or collides with you.

Someone kisses you.

You hear a very high sound.

Somebody in the audience laughs.

You feel very warm.

The light is red in front of you but purple near you.

The light is amber in front of you but green near you.

The light is amber in front of you but red near you.

The light is amber in front of you but blue near you.

The light is yellow.

The light is lemon or yellow in front of you and blue behind you.

There is no light in front of you but there is yellow light behind you.

The light on you is yellow-green.

The light on you is yellow-green but there is blue light near you.

The light is green in front of you.

The light is green in front of you but red near you.

The light is green in front of you but yellow near you.

The light is blue-green.

The light is blue near you but you are in the dark.

The light is blue in front of you but red near you.

The light is blue in front of you but red on your left.

The light is blue in front of you, red on one side of you, and green on the other side.

The light is blue in front of you and yellow behind you.

The light is violet in front of you and amber behind you.

The light is violet in front of you and yellow on your left.

The light is violet in front of you and yellow on your right.

The stage is completely dark.

The stage is dark in front of you and lit behind you.

White light falls on you.

There is a change of light in the house or the audience area.

### Props:

A blow torch

A broom

A shower hose

A baby's rattle

A bench

A huge cooking pot

Sheets for dolls or babies

Great Caesar's Ghost

A very odd, complex machine

Something strange on the end of a rope that can be dragged a-

round

Several dozen very cheap balls

An enormous mallet

Some postage stamps

A pushcart

A huge cardboard carton

New York

May 1962

revised version



AMERIKAKA II

— make a panoramic mess choreographically, using

The Salvation Army Trumpeter

The Sweet Employer

The Union Executive

Two Unemployed Men

The Professional Distracter

The Foreman

The Southerner

The Television Girl

The Speedwriter Girl

The Cosmetics Expert

The Bitch of Kew Gardens

The Girl Pressman

The Nude

The Lobsters

The Block of Processed Cheese Food

The Abstracted Negro

The Man with a Hand

~~Do-you-take-Dawson-Industries-for-your-Lawfully-wedded-~~  
Husband?

Angel

Two Generous Men

The Whoever Colonel

Spring, 1962

DANGER MUSIC NO. 15

-for the dance-

Work with eggs and butter for a time.

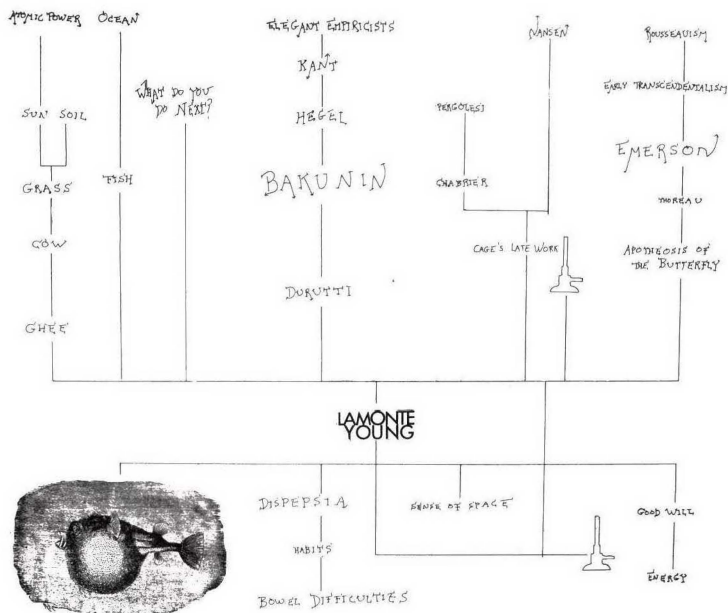
May 1962

DANGER MUSIC NO. 16

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

May 1962

## ESSAY ON LA MONTE YOUNG



Spring, 1962

DANGER MUSIC NO. 17

Scream! ! Scream! ! Scream! !

Scream! ! Scream! ! Scream! !

May 1962

DANGER MUSIC NO. 18 (The Passionate Expanse of the Law)

At least seven non-perform for 11'32" in a sack.

April 1962?

DANGER MUSIC NO. 19 (Alice Denham in 48 Seconds)

? Meeting.

DANGER MUSIC NO. 20 (Music of Changes)

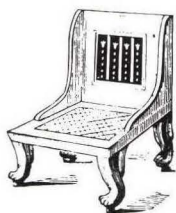
Do not do anything quite exhaustively.

April 1962?

DANGER MUSIC NO. 21 (Comb Music)

Colored.

Spring 1962



DANGER MUSIC NO. 22 (The Marrying Maiden)

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

Spring 1962

## DANGER MUSIC NO. 23 (18 Happenings in Three Parts)

Sand witch. Seven men can't lift it. Very solid.

Spring 1962

## THE TART or MISS AMERICA

-for Lette-

Between three and eleven regular performers and one special performer are required for performance. The special performer does not perform according to the general procedure of this piece and so will be discussed later. Each regular performer centers his part around one persona. The personae which must be included are the young man, Mr. Miller, and the tart. Other possible personae are the old man, the prophet, the butchers, the doctors, the drinking man, the chemist, the yogi, the steelworkers, and the electricians.

Each performer considers the possibilities for objective characterizations for each persona. They then independently of each other select personae around which to center their performances. Next they compare notes to make certain that there is at least one each of the young man, Mr. Miller, and the tart. It is assumed that there can be any number of each persona.

Each performer now lists twenty-two stage actions of his own devising such that no action requires the use of a particular prop or the presence of a particular person on the stage. To this list he adds exit ten times and entrance four times. This list of actions is now assigned to the thirty-six situations giv-



en below at random, with any number of actions assigned to any of the situations. In the case where there is more than one action for a given situation, the performer now determines whether he will perform all the actions or choose among them. Exit and entrance actions are always followed.

Next the performer assigns all the thirty speeches given below to situations, with the option of assigning a speech to more than one situation but never of assigning more than one speech to a given situation. The performers now may begin to rehearse together.

The special performer examines the list of situations and determines how he can produce any of them which the regular performers cannot produce themselves. He now makes possible any number of ways of producing each situation. Next he amasses a collection of relevant Americana, the relevance to be determined by the social intent of the performance. At random during each performance he produces or withdraws any particular specimen of Americana. Finally he determines methods of beginning or ending any performance. He familiarizes the performers with these, and both begins and, at a time of his own devising, ends the performance.

The director, if any, gives the performance direction and makes any necessary alterations and supervises rehearsals. Rehearsals continue till there is no longer any technical obstacle to performance and no longer.

When any line is spoken the performer becomes to some extent the persona to whom the line is attributed, but he never entirely abandons the persona whom he has developed for himself. He devises means of making each persona very specific, especially his own. When any action is performed, it is performed in a manner that is in some way consistent with the persona to whom any accompanying line is attributed. If there is no line, then the persona used is the base persona which the performer has selected.



A minimum of lines and actions is used in such a way as to include other performers. All performers stay six or more feet apart from each other or less than a foot close to each other as much of the time as possible. Some efforts are made to encourage the bunching up of the performers on each side of the performance area, particularly on one side. Performers offstage should laugh softly frequently and comment and whisper together, in such a way as to stress the moral values involved. All action except for this last provision should be confined to the performance area.

### Situations:

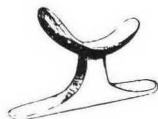
1. Someone dressed as a salvation army worker slowly crosses the stage diagonally.
2. Someone dressed as a salvation army worker shoots craps.
3. Someone dressed as a salvation army worker kisses somebody.
4. A very large object is brought in or removed.
5. A postage stamp is attached to something or somebody.
6. A key is dropped or milk is spilled.
7. A huge collage transparency is projected over the performers for about three seconds.
8. Red light falls on a performer.
9. Amber light falls on the performer.
10. Yellow light falls on the performer.
11. Green light falls on the performer.
12. Blue-green light falls on the performer.
13. Blue light falls on a performer.
14. Violet light falls on the performer.
15. Magenta light falls on a performer.
16. A shadow falls on the performer.
17. White light falls on the performer.
18. The performer is hidden by smoke, gauze, wrapped tissue paper or cloth or some similar material.
19. Some other performer is hidden by smoke, gauze, wrapped tissue paper or cloth, or some similar material.

20. An empty paint bucket is given to some performer, then taken away.
21. Ten seconds pass after the performance has begun or after the special performer has again signalled the beginning of the performance.
22. A very loud, clanging piece of music ends.
23. A very loud noise is heard.
24. A soft, tinny piece of music has been going on for nearly a minute.
25. A dull thump has been occurring regularly for over a minute.
26. Somebody is eating something or somebody in the audience is acting up.
27. Suddenly it is very hot.
28. The performance has been going on for a very long time, or nearly all the performers are onstage.
29. A performer is touched by another performer.
30. A performer collides with another performer.
31. A performer asks another performer a question.
32. A performer makes a statement in somebody else's persona.
33. Somebody shakes a performer.
34. Somebody criticizes a performer or his base persona.
35. Almost all the performers have been led offstage or the stage is darkened or there is nobody visible.
36. Colors fall on the performer in extremely rapid succession.

### Speeches:

1. Thank god it was nothing, says the tart. I know nothing about that, says the tart.
2. Your plumbing is all screwed up, say the doctors, I don't know if it's worth fixing it up. Can you afford it, ask the doctors.
3. That is unspeakable, says the young man, but what can you do?

4. There are no goats on this cliff, says the old man.
5. Behold the sea, saith the lord.
6. Should I wear a skirt, asks the tart. Is there anything I can do, seriously, asks the tart. What do you want to give me, asks the tart. Do I really want to love them all, asks the tart.
7. Everything that ever happened is my fault and my responsibility, says the drinking man.
8. What do I want from Mr. Miller, asks the tart.
9. What is a good fuck, asks the young man, is it only me that's supposed to be involved?
10. How anonymous can you get, asks Mr. Miller.
11. I wonder what it's like to love me, says the tart.
12. One of my lambs fell off the cliff last week, says the old man, but it landed on a ledge. I hauled it in in the morning, says the old man, and it was none the worse for wear.
13. The steelworkers say no. No, say the steelworkers. (No. No.)
14. They word be my word, saith the prophet. Thy highways and byways be my skyways and my ways, saith the prophet.
15. In my country, loving a woman is a homosexual experience, says the drinking man.



16. But what can I do about it, ask the electricians.
17. I know all about that, says the tart.
18. Is there any woman who gives a damn, asks Mr. Miller.
19. If you are not willing to commit yourself to loving, you are dead, says the drinking man, because you are not willing to be alive.
20. I have nothing for you, baby, says the tart, you have given me too much and I have nothing to give you.
21. Light and electricity, say the electricians.
22. Does he want a raise from me, asks Mr. Miller, and if I give him a raise, am I investing too much in his future with

me and too little in updating my operation here.

23. In Alpine nobody has anything to think about except himself and his spanking new life in the suburbs, says Mr. Miller. Know theyself is the credo of Alpine, says Mr. Miller, and lots of guys just know too much.

24. Why do I have to wait till I'm forty for the union to let me do the work I was trained for, asks the young man. And why did they let me get trained for it, asks the young man.

25. We have lots of people in Alpine, says the yogi.

26. If it's been five men, says the chemist, it might as well have been five hundred. Roll them bones, says the chemist.

27. Just what is my fault, asks Mr. Miller.

28. Why am I the wrong one if I love her, asks the young man.

29. In Alpine what is there to do, asks Mr. Miller. In Alpine you are not master of your fate, says Mr. Miller, and you are not responsible for what you do.

30. What would loving him be like, asks the tart.

June 17th, 1962

revised version



## FOUR CIRCUMSTANTIAL DRAMAS

i

You are not very hungry.

ii

Class A Evidence. Then class B evidence. Mark exhibits two through seven. Boil till clear and serve.

## iii - constellation

Start with two and mix them. Start with another two and mix them. Mix together. Take two more and mix them. Take another two and mix them. Mix the two together. Now mix all together. Continue process as long as necessary.

## iv

Saxophone, or other single-reed wind. Hot, stretchy cheese. What can you do with them?

New York  
August 1962

MUD

Mud

New York  
August 1962







## THE YOUNGEST SOLDIER'S STORY

The officer who takes the mountain before 1:50 went fast round the edge - and fell over it? "Provisional agreement at a premium," Pole in Scotland? No, in England. The courage to bear a sensation: if returning, do find the dog. An abstainer is only a ham at heart? The very idea! Intoxicants lacking body: "A number bent over; with scrubbing brushes, maybe." Cups set away, and he's thought to have done it. Teacher's heart trouble.

Moles followed by Plowman: "But a kick on it may cause a pained sh-out!" But the diplomat who claimed expenses for his romances? One person may win it even though it ends in a draw. An A.D. march, transposed, had its B.C. value.

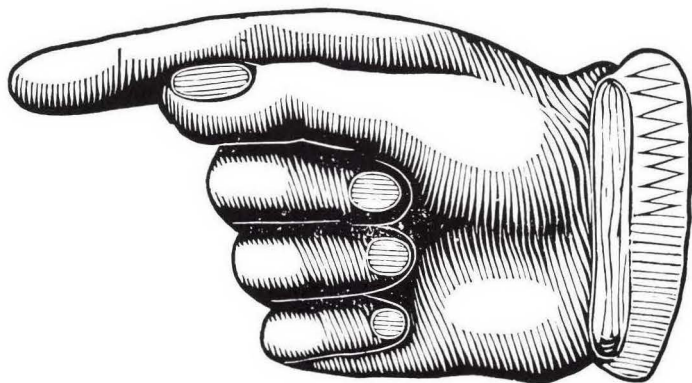
"A game insect                    despairing of ever falling in love, maybe standard normal contact.                    . Advanced around the north, that

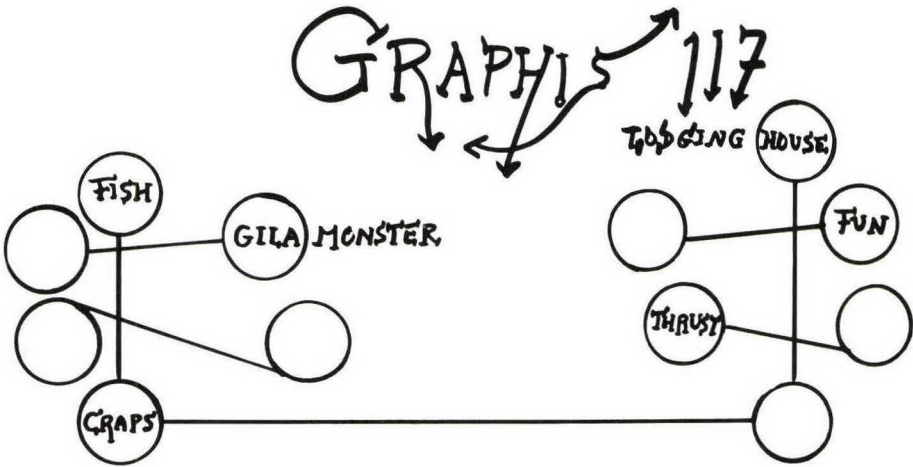
is. 'Not hard, is it?'" They help sailors to give a mighty pull amidships.

"Nor airless dungeon, nor strong links of---" (Julius Caesar)  
"No cathedral in apostolic days, not night-school pupils, evidently, depart in any result from an extreme 21 across---"  
Not a second to win! "Opportunity to top fifty in church, partly wet, partly not, so no need for wringing hands."

Bombed from Germany in a suit designed for a tropical country, turn therefore to find a "maneater," the French degree highly respected by Buddhists.

Cologne  
October, 1962





Wiesbaden  
September 1962

SAMPLE

one method of performing GRAPHIS 117

1. Four performers and a director work with a blowup on the floor of the Graphis 117 score that is not less than fifteen feet across the longer side, and with a stereophonic tape of old dance music, different sounds on each track, mixed with circus, carnival, folk, and country music, which is played throughout the performance on a stereophonic tape recorder and which lasts at least thirty minutes.

2. The first performer invents activities to go with the six given noun positions, invents or chooses nouns to go with three other circled positions, invents activities to go with these nouns, and designates a fourth circled position as a spot on which to improvise.



3. The second and third performers use the noun positions as above, but each also uses two nouns selected by the first performer, and improvises on two other circles. Note that all performers have ten circles which they may visit and the other circles are ignored.

4. The fourth performer uses the six given nouns plus one noun of his own choosing (applied to a circled position) plus the three nouns chosen by the first performer as the basis for fifty (five apiece) sentences, which vary from making perfect sense to no sense at all and run the gamut from the most ordinary to the most bizarre: for example, five sentences dealing with a gila monster might be, "A gila monster muddies no water. The gila monster notices his reflection in the mirror. A gila monster for president! Gila monsters never die. Gila monsters of the world unite, you have nothing to lose but your tails!" The fourth performer goes from circle to circle ad lib but no more than once every forty-five seconds. After he has gotten there, he reads a sentence every forty-five seconds in the style of an announcement at a railroad station, avoiding any particular expression, accent, or humor. He reads his sentences in any order at all, so long as the sentence he reads deals with



the circle he is standing on, but he tends to avoid more than two consecutive sentences on the same circle.

5. The director insures that the performance happens smoothly and assists each performer to develop actions for the circles out of what each noun suggests to him. He also insures that each performer does something different from each other performer at a given circle.

6. The performers consider carefully the speeds at which they execute each activity, and these speeds are varied repeatedly ad lib, sometimes in slow motion and sometimes very very fast. All emphasis is placed on the circles, however, and the transit from circle to circle is to be achieved with a minimum of emphasis. No performer should hesitate to stand still for a very long amount of time if it seems in order, since maximum tension and interest is achieved when the performance is exceedingly static. Performers may go offstage from "fun" or from the circle opposite "gila monster" and they may remain offstage until they choose to return. The performance begins when the music is first heard and ends when the music stops.

7. A variant and a possible addition are these: the fourth performer may be stationed between the four inside circles, selecting a sentence to be performed as indicated above ad lib. In addition to the aspects using sound and activity, the lighting may be achieved by using as the sole source of illumination a set of transparencies, constructed of such materials acetates, gelatines, photographic halftone and line negatives and positives, photographic transparencies, Artype or Zipatone letters, tints, and patterns, razor blades, and other small objects. These transparencies are projected in and out of focus ad lib as inconsistently as possible with a slide projector.

## THE SHAVE OF MOTHER

Oil oneself twice a day

Shave wrists

Burn crackers

Observe photos

Change mind lyrically for two hours about Roman Catholicism

Forget the whole process

Amsterdam

September, 1962

LAVENDER BLUE  
for Alison



Singers, musicians, and a performance area are required for the performance of this piece. No props are used in the actions. Costumes and sets - optional - are very simple and preferably also childlike.

The method of performing is that described in *Amerikaka I*.

Cues are invented or discovered according to any ad lib derivations based on usage in *Amerikaka I*. Actions are those which suggest the behavior of children as it is viewed by illustrators of books of nursery rhymes. They are selected by performers either alone or in pairs or in groups. Of the singers, who perform in a performance area, only two sing "Lavender Blue." All others do not select it. These two bend from the





**Allegro (H.M. ♩ = 168)**

Oranges and lemons, say the bells of St. Clement's, Brick bats and tiles, say the bells of St. Giles.

G E mi A mi 7 G b D E mi C 7 B b A mi B mi

Bells says and turrets, say the bells of St. Margaret's, Biscakes and fritters, say the bells of St. Peter's, Yo

D B mi E mi A D B mi E mi D 7

ouse me five farthings, say the bells of St. Martin's, When will you pay me, say the bells of Old Bailey,

*Preferably Cello*

mp f p mf G E mi A mi 7 G b D E mi G A mi B mi G

When I get rich, say the bells of Shore ditch, Pray, when will that be say the bells up at Stepney,

ff mp A D G D G D G D

I just don't know, says the great ball at Bow, Here comes a candle to light you to bed, And

G E mi A mi B mi C 7 B b G 7 F # A mi 7 G b D

here comes a chopper, to chop off your head

E mi 7 D b B mi C D G

**Vivace (H.M. ♩ = 88)**

1. Dame Trot and her cat  
2. Dame had her cat  
and her cat  
had a puss  
sant puss  
would life wait  
When And was

G E mi G E mi G E mi G E mi

they were not bothered with a piece of folks' strife, Dame  
were to re-ceive a good a on his plate.

G E mi D b G E mi B mi

Trot "Puss," and her cat  
"Puss," says the Dame, "sat  
"can down for a  
cath a chat,  
Or a rat,

A mi F # G A mi F # E b A mi

Dame sat on this side and "puss sat on the that.  
mouse in the dark?" - "Puss" says on the cat.  
A mi F # G A mi F # E b A mi

**Prestissimo (H.M. ♩ = 208)**

There was an old man named Mi- chael Finnegan, He had whiskers on his chinnegan, He

E F # mi B

Repeat ad Lib.

pulled em all out but the wind blew em in again, Poor old Michael Finnegan, Be gin again, There

E C # mi F # mi B E

Allegro (M.M. = 144)

A wise old bi-rod lined in an oak, the more he saw the less he spoke, the

Chords: G, F#m, A#m, Bm, C#m, C, Bm7Ab

less he spoke, the more he heard, what wondrous luck for that wise old bird.

Chords: Bm, A#m, G, D, G

Vivace (M.M. = 144)

There was a woman and no-thing she had - And so - this old woman way

Chords: F#m, G#m, C#m, D#m, E#m, Ab, C#m, Ab, G, C#m, G#m

thought to be mad. She'd nothing to eat, She'd no-thing to wear, She'd

Chords: G, C#m, G#m, C#m, D#m, C#m

no-thing to lose, She'd no-thing to fear, She'd nothing to ask, She'd

Chords: Ab, Bm, G#m, Ab, F#m, G#m, D#m

no-thing to give, And when she'd die - she'd no-thing to leave.

Chords: C#m, F#m, B#m, G#m, D#m, Ab, C#m, F#m

Allegretto (M.M. = 120)

High as my heart is low - , My mind is all in one - , It's

Chords: E, B, E, A, G#m

double - you, For I know who, And ( ) for my love - . And

Chords: E, G#m, G#m, F#m, B, E

( ) for my love - , And ( ) for my love - , It's

Chords: E, G#m, G#m, B, E, G#m, F#m, B, E

double - you, For I know who, And ( ) for my love - .

Chords: E, G#m, G#m, F#m, B, E

Moderato (M.M. = 160)

Ladies and gentlemen, Take my ad vice, Roll down your pants and slide on the ice.

Chords: F, D#m, C, F, A#m, F, D#m, C, F

Allegro (M.M. ♩ = 144)

Possum up a gum stump, Coon in the ho-ller -  
Eb Ab

Wax, snake, June, bug sblehka do-  
Eb Ab

Andante (M.M. ♩ = 100)

Here we go round the sun -  
G Bmi Ami

Here we go round the chimney pots - All on a nice afternoon - BOOM!  
G Emi D

[Burst and fall boom!]

M.M. ♩ = 72

Penny in the water, Tinspiece in the sea, Three piece on the railway, Out goes the (us, me)  
D A D G A G7th A

Respetabile

1. Pretty little Nancy girl, she sat upon the green - Scaring of her candlesticks, I  
C D

2. Cupboard that was dusty, Her pillow that was wasty, And pretty little Nancy girl, I  
C D

I only

There was an old crow - , Set upon a clod, That's the end of my song - , That's odd.  
Ami Dmi E Ami Dmi E

1. See saw - , Hungry Daw - , Jackie shall have a new wa-ster - ,  
G D

3

2. See saw - , Hungry Daw - , went in the barn and lay down in the straw - ,  
G D

3

Allegro (M.M. ♩ = 160)

The shall have but a penny a day, Be- cause it can't wait any so- ster -  
Wasn't the girl just a silly old slut, To lay the white day in the barn in a rat.





Allegro (M.M. ♩ = 144)

One is for sorra and two's for a boy - , Three's for a girl and four is skeer joy - ,

C Bb C Bb C Bb C Bb C

Five is for sil-ver and six is for gold, But seven's a secret that ne'er will be told.

F Dmi Gmi C F Dmi Gmi C F

Slow (MM ♩ = 76)

Mackerel sky - , Mackerel sky - , Not long wet and not long dry -

F Bb F C F Bb F C

Vivace (M.M. ♩ = 176)

U- pon my word and ho- nor, As I drove up to Yo- nkers, I

G C G D G C G D

I met a pig wi- thout a wig Driving a flock of honkers -

C Ami Bmi Emi G D G

Vivace (M.M. ♩ = 108)

[Refrain] Sally, Sally Wa- ters, Sprinkle in the pa- n, Rise, Sally, Up, Sally, Choose a young man,

A D E A D E

1 Bow to the east - , Bow to the west - ; Bow to the young man that you like best, } [Refrain]  
 2 New years married, you must be good - ; And help your wife to chop the wood,  
 3 Chop it thin and bring it in - ; And kiss her an' send her off on gain.

A D E A D E

Moderato (M.M. ♩ = 108)

The rose is red, The rose is blue - , The rose is i - n my gar- den - , I

A C#mi F#mi A D E C#mi F#mi

wouldn't part- From my sweetheart For less than half a farthing -

D E C#mi F#mi Bmi E A

Moderato (M.M. ♩ = 108)

Snail, snail, Put out your horns And I'll give you some bread and some barley corns.

Dmi Bb Dmi Bb Dmi Bb Dmi Bb



Moderato (M.M. ♩ = 100)

Barber, barber, shave a pig, How many hairs to make a wig,  
Four and twenty, that's enough, Give the barber a pinch of snuff.

Chords: G, E<sup>mi</sup>, G, E<sup>mi</sup>, A<sup>mi</sup>, D

Moderato (M.M. ♩ = 100)

Black are we but much ad-mired, Men seek for us till they are tired, We  
tire the horse, but co-nfortma-n, Tell me this ri-dale if you can -

Chords: A, F<sup>mi</sup>, D, E, A, E, F<sup>mi</sup>, D<sup>7</sup>C#, C#<sup>mi</sup>, D, E, A

Vivace (M.M. ♩ = 176)

When a twister a- twisting will twist him a twist for the twisting his twist he three times doth in- twist, But if  
one of the twines of the twist do un twist, The twine that untwists betwix- twisteth the twist. Un-

Chords: G, C, D, E<sup>mi</sup>, C, A<sup>mi</sup>, B<sup>mi</sup>, A<sup>mi</sup>, D

When a twister a-twisting will twist him a twist,  
For the twisting his twist he three times doth in-twist,  
But if one of the twines of his twist do untwist,  
The twine that untwisteth untwisteth the twist.

Untwisting the twine that untwisteth between.  
He twists, with the twister, the two in the twine,  
Then twice having twisted the twines of the twine,  
He untwisteth the twine he had twined in twain.

The twine that, in twisting, before in the twine,  
As twines were intwisted, he now doth untwine;  
'Twixt the twain in-twisting a twain more between,  
He twirling his twister makes a twist of the twine.

Allegro (M.M. ♩ = 144)

Star-light, star-bright, First star I've seen to-night,  
Wish I may- Wish I might- Have the wish I wish to-night.

Chords: D<sup>mi</sup>, A<sup>mi</sup>, D<sup>mi</sup>, A<sup>mi</sup>, D<sup>mi</sup>, A<sup>mi</sup>, D<sup>mi</sup>, A<sup>mi</sup>



## Moderato (H.M. ♩ = 160)

1. Lavender's blue, Dilly dilly, lavender's green, when I am  
 On 3. only  
 On 1. and 3. only  
 On 2. only

king, Dilly dilly, You shall be green. Who told you so? Dilly dilly, Who told you

so - ? It was your kiss, Dilly dilly, That told me so - way -  
 1. and 2. 3. only  
 1. only 2. only 3. only  
 2. only 3. only

Lavender's blue, dilly dilly,  
 Lavender's green,  
 When I am king, dilly dilly,  
 You shall be queen.  
 Who told you so, dilly dilly?  
 Who told you so?  
 It was your kiss, dilly dilly,  
 That told me so.

Call up your men, dilly dilly,  
 Set them to work,  
 Some to the plough, dilly dilly,  
 Some to the fork,  
 Some to make hay, dilly dilly,  
 Some to reap corn,  
 Whilst you and I, dilly dilly,  
 Keep the bed warm.

Roses are red, dilly dilly,  
 Violets are blue,  
 Say that you love me,  
 For I love you.  
 Let the birds sing, dilly dilly,  
 Let the lambs play,  
 We shall be safe, dilly dilly,  
 Out of harm's way.

## Vivace (H.M. ♩ = 192)

Hush, baby, my doll, I pray you tarry And I'll give you some bread and milk by and by - Or per-

Ab Cmi Db Eb Ab Cmi Db D<sup>b</sup> C<sup>b</sup> Eb

haps you'd like ice cream, or, maybe a tart, Then you're welcome to either With all my whole heart.

Fmi Cmi Fmi Cmi Fmi Eb Ab Cmi Db Eb Ab

Vivace (H.M.  $\text{♩} = 144$ )

Swann swam a- ver the sea-, Swim, Swann, swim!

F Dmi Ami Dmi Bb Gmi Gmi7#9 C

Swann swam back a- gain-, Well swum, Swa- nn.

F Dmi Ami Dmi Bb Gmi Gmi7#9 C F

Robusto (H.M.  $\text{♩} = 176$ )

I Fare- well to you, my Nancy-, Ten thousand times a- dieu-, I'm

G Emi Bmi G C Ami D G D G Bmi

bound to cross the ocean, dear, Once more to part from you-, Once

Emi Bmi C G Ami C G C G Ami G D Emi D

more to part from you, fine girl, You're the girl that I a- dore-, But

G Emi D G Emi G C Ami D G Bmi

still I live in hopes to see Old Salem town once more. 2. All

Emi Bmi C G Ami C G G C D G C G D

Farewell to you, my Nancy,

Ten thousand times adieu.

I'm bound to cross the ocean, dear,

Once more to part from you,

Once more to part from you, fine girl,

You're the girl that I adore.

But still, I live in hopes to see,

Old Salem Town once more.

All up and down the street, fine girl,

Each window's made of glass.

If you go to Tommy Tickle's house,

You'll find a pretty lass.

You'll find a pretty lass, fine girl,

You're the girl that I adore,

But still I live in hopes to see,

Old Salem Town once more.

You hug her and you kiss her,

You take her on your knee,

You whisper, gently, very close,

"Darling girl, do you love me?"

Darling girl, do you love me, fine girl,

You're the girl that I adore.

But still I live in hopes to see,

Old Salem Town once more.

Andante Grazioso (H.M.  $\text{♩} = 108$ )

If you love me as I love you, No knife can cut our

Ab Eb Cmi Db Eb Fmi Bmi7Ab Cmi Db Eb Ab Fmi

love in two, No knife can cut our love in two,

Bbmi Db Eb Db Bbmi Db Cmi Fmi Bbmi Eb

Presto (M.M. ♩ = 168)

1. Old farmer John came walk-ing home one sum-mer's after-noon - , And

E C#mi G#mi7Bb G#mi E C#mi C#mi7Bb G#mi

Sat him down neath a ma-ple tree to sing him-self a tu-ne, The

F#mi B E A7G# F#mi B E B

far-mer sang till the cows came up And round him formed a ring - , For they'd

E C#mi C#mi7Bb G#mi E C#mi C#mi7Bb G#mi

REFRAIN

never heard old farmer John at-tempt be-fore to sing - . And

F#mi B E A7G# F#mi B E B

this was the tune, roy fa doll doll doll sung 'neath the ma-ple tree - , Roy

E C#mi C#mi7Bb G#mi E C#mi C#mi7Bb G#mi

full da doll, Roy full da day, 'tis the tune the old cow died on.

F#mi B E A7G# F#mi B E E

2. The

Old farmer John came walking home,  
 One summer's afternoon,  
 And sat him down 'neath a maple tree  
 To sing himself a tune,  
 The farmer sang till the cows came up  
 And round him formed a ring,  
 For they'd never heard old farmer John  
 Attempt before to sing.

Refrain:-

And this was the tune,  
 Roy fa doll doll doll,  
 Sung 'neath the maple tree,  
 Roy fol da doll  
 Roy fol da day,  
 'Tis the tune the old cow died on.

The oldest cow in the farmer's herd  
 Tried hard to join the song,  
 But the melody she could not get,  
 Though her voice was loud and strong.  
 The farmer laughed till the tears ran down  
 His cheeks like apples red,  
 The cow got mad and tried to sing,  
 - Until she dropped down dead. (Refrain)

Old farmer John an inquest held,  
 To see what killed his cow.  
 The jury sat and a verdict brought,  
 Which I mean to tell you now,  
 They said the cow would be living yet,  
 To chew her cud with glee,  
 If farmer John hadn't sung that song,  
 Beneath the maple tree. (Refrain)

Presto (M.M. ♩ = 192)

Fri-day's dream On a Sa-turday told - is

Eb Cmi Eb Cmi

sure to come true - , Be it e-ver so bold - .

Eb Cmi Eb Cmi



Andante (M.M. ♩ = 92)

It's rain- ing, It's pour- ing, The old man is snor- ing,

Ab Fmi Ab Fmi

Went to bed with a cold in his head, And he couldn't get up in the morn- ing-.

Ab Fmi Ab Fmi

There was a tailor had a mouse,  
Hi diddle unkum feedle,  
They lived together in one house,  
Hi diddle unkum feedle.

Refrain:-  
Hi diddle unkum, tarum tantum,  
Through the town of Ramsey,  
Hi diddle unkum, over the lea,  
Hi diddle unkum feedle.

The tailor found his mouse was ill,  
Hi diddle unkum feedle,  
So he gave him part of a blue pill,  
Hi diddle unkum feedle. (Refrain)

The tailor thought his mouse would die,  
Hi diddle unkum feedle,  
So he baked him in an apple pie,  
Hi diddle unkum feedle. (Refrain)

The tailor found his mouse was dead,  
Hi diddle unkum feedle,  
So he got another in his stead,  
Hi diddle unkum feedle. (Refrain)

Vivace (M.M. ♩ = 144)

1. There was a tailor had a mouse, Hi diddle unkum feedle, They lived together in one house, Hi diddle unkum feedle.

Gmi Dmi D Gmi D Gmi Dmi D Gmi D

Hi diddle unkum, Tarum tantum, Through the town of Ramsey, Hi diddle unkum over the lea, Hi diddle unkum feedle.

Gmi F Dmi Gmi Dmi D Gmi D

Alla Marcia (M.M. ♩ = 108)

1 asked my mother for fifty cents To see the elephant jump the fence, He

A E A F#mi E

jumped so high that he touched the sky and he never came back till the fourth of July.

C#mi F#mi Bmi D C#mi D E A

Adagio (M.M. = 72)

1. The water is wide and I can't get over - , And neither have I wings to fly - , O go and  
 Preferably Violin Sul G

STANZA III ONLY

STANZA IV ONLY

STANZA V ONLY

STANZAS I, III, VI and VII

ALL STANZAS BUT IV and VI

I - VI - VII only

go - + me some small boat - to carry over - my love and I - . 2. There was dew - .

Bb Eb 9 (0474) Bb F Bb Bb

The musical score is written for a single melodic line, likely for a violin. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Adagio' with a metronome marking of 72. The score is divided into several sections: Stanza III, Stanza IV, Stanza V, and Stanzas I, III, VI, and VII. There are also sections for 'All Stanzas but IV and VI' and a section for 'I-VI-VII only'. The lyrics are written below the notes. The score ends with a double bar line and a key signature change to Bb.

The water is wide, and I can't get over,  
 And neither have I wings to fly;  
 Oh, go and get me some small boat  
 To carry over my love and I.

The rose was red and the violet blue,  
 The honey sweet, and so were you,  
 Thou wert my love and I was thine,  
 I chose thee for my valentine.

Down in the field the other day,  
 I was picking flowers to make you gay,  
 I was picking flowers red and blue,  
 I did not think what love could do.

I put my hand into one soft bush,  
 Thinking the sweetest flower I'd find,  
 But I pricked my finger to the bone,  
 And left the sweetest flower alone.

I leaned my back against an oak,  
 I thought it was a solid tree,  
 But first it bent and then it broke,  
 And that's what you have done to me.

Must I go bound while you go free?  
 Must I love you who don't love me?  
 Why must I play a childish part  
 And love a man (girl) that'll break my heart?

Oh love's a pleasure, love is fine,  
 And love is charming when it is true,  
 But when it's old it may turn cold,  
 And fade away like the morning dew.

There was an old man - , And he - had a ca - lf, And that's half, He

The musical score is written for a single melodic line. It begins with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. The score is a single line of music with a double bar line at the end.

took him out of his stall - And put him on the wa - ll, And that's all.

The musical score is written for a single melodic line. It begins with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. The score is a single line of music with a double bar line at the end.

Senza Espressione (HM  $\text{♩} = 108$ )

The musical score consists of two systems of music. The first system has a vocal line and a piano accompaniment. The lyrics are: "In fir, tar is, In oak, none is, Goats eat i. ry." The piano part has chords labeled Cui, Gmi, Cui, Gmi, Ab, and F. The second system has a vocal line and a piano accompaniment. The lyrics are: "In mud, eels are, In clay, none are, Hares Gmi eat oats. Cui". The piano part has chords labeled Cui, Gmi, Cui, Gmi, Fmi, Gmi, and Cui. The word "Blast" is written below the final chord.

London  
October, 1962



## VANITY FAIR or YEZHOVCHINA

1. The performers of this piece are eleven people who appear on a conventional stage, a lighting man, and a director. Of the eleven, the first five are envisioned as men, the Assemblyman, the Bookdealer, the Certified Public Accountant (hereafter called "CPA"), the Lawyer, and the Officer. The other six are envisioned as women, the Musician, the Novice, the Professor, the Salesgirl, the Secretary, and the Social Worker. This assignment may be altered, increasing the number of men or women participating, if a male performer seems more suitable to one of the female parts than any female present, or vice versa. Each dresses appropriately to the profession for which he speaks.

2. The lighting man operates his panel ad lib producing the situations described in the cuing lists below efficiently and randomly at constantly varying durations.

3. Each performer ignores the others except when specifically directed to do so. Each performer attempts to maintain a distance of less than two feet or more than eight feet between himself and the other performers. For very large stages twelve feet may be taken instead of eight feet. Performers shouldn't hesitate to stand still for long amounts of time, except, of course, for darting out of each others' way in order to maintain distance. Characterizations should be derived from the performer's image of the profession for which he speaks more than from the actual material with which he is presented. The director edits characters, and changes of lighting, clothes, and situations whenever necessary, and coordinates all aspects of the performance specified or unspecified (eg., duration of performance, method of beginning and ending, and music are all unspecified) even during performance, when the director is free to come out onto the stage and change any aspect of the performance if it seems desirable. The director also sets the beat which the performers use after each cuing situation appears to space out their activities and to establish the possibility that no two activities will coincide. This beat is purely a cuing reference and is neither followed exactly nor related in any way to the activity itself.

#### 4. WHEN THE ENTIRE STAGE IS LIT RED-IF POSSIBLE —

The Assemblyman waits two beats, then says to the nearest women: "You scratch my back, I'll scratch yours."

The Bookdealer enters, shaking his head earnestly, "Naw, won't do. He's so far to the left his natural allies're the right. Demagogic stooge or just taken in, he's still unreliable."

The CPA smiles to the nearest woman, leers delicately, and says, "My kind's special too." He waits fourteen beats, then goes offstage.

The Lawyer fusses indignantly, then after eight beats he exclaims, "What do you mean the arabs get pushed around there! You antisemitic or something? Didn't the Jews get pushed around enough? They can vote, can't they? And look at our own South! Who knows what would happen if her neighbors would stop pushing her around!" If there is no response, he goes offstage after the first change of light, ignoring his ordinary activity for that situation.

The Officer does nothing except respond to non-color cues throughout the red light.

The Musician waits eighteen beats, then asks the nearest man, "Ah, but will Oistrakh be as good as Mischa Elman is when he's Mischa Elman's age?"

The Novice watches an invisible parade of schoolchildren pass by, smiling saccharinely and counting them, then, after twelve beats, she starts shepherding them across the stage and off.

The Professor waits six beats, then lectures to all those present, "As you have seen from these examples, in his, Dylan Thomas's work, we find a healthy respect for the physical, reflected primarily in his rather pagan imagery, but blended with a fine and profound neo-Platonic ideational structure seldom marred by mundane considerations. For our next meeting, will you please read the following passages from the Enneads." Suddenly she darts backwards offstage.

The Salesgirl stands with her wait on one hip, her hand on the other, ignoring all cues till the light changes.

The Secretary listens and looks intelligent, either taking dictation or cleaning her nails for sixteen beats. Then she flickers her eyes annoyedly and says, "Well, you don't have to get neurotic about it." She goes offstage.



The Socialworker pauses ten beats, then exclaims mechanically, "Case suffers from halitosis and delusions that case is somebody in particular," smiles and goes out.

## 5. WHEN THE ENTIRE STAGE IS LIT AMBER-IF POSSIBLE —

The Assemblyman waits twelve beats, then goes to the nearest man (preferably) or woman, pets him on the shoulder, and smiling with crocodile tears he says, "So sorry, but you know the rules in this racket." After any cycle initiated by a response, he goes offstage, still smiling the same way.

The Bookdealer waits four beats, then says, "Why he shook the earth by changing his mind about us." This may be said to somebody in particular or to an imaginary colleague. In either case he motions offstage, inquiringly, and, regardless of response, goes out.

The CPA chooses something appropriate to do and does it.

The Lawyer waits sixteen beats, then exclaims indignantly, "Not me! I'm on the Committee to end Discrimination in Suburban Zoning, and Frod Foundation Committee to End Discrimination in Education, the Madison Avenue Committee for Fair Relief Policies, the Save Our Mothers Foundation, and I'm legal advisor to the Citizens' Committee to End Discrimination in Industry. It's just no colourds apply for these jobs. Me, prejudiced?" After any cycle of responses, he ends by exclaiming, "Hwa!" and he storms offstage.

The Officer waits ten beats, then says, laughing deeply through his words, "Boy, they sure come small these days!" Then he either tires to get the person he addressed this to, if any, to come offstage with him, and he ambles out.

The Musician observes critically for two beats, then says,

"Well, he's fine in his style, but can he write a fugue?"

The Novice concentrates hard for twenty beats, then asks, reflectively, "If Saint Theresa could make it with god, why not I?"

The Professor explains to any friend, after fourteen beats, "My department head led me to a new and deeper appreciation of the cavalier poets." Then she goes off, preferably with anyone else who is going off.

The Secretary chooses something appropriate to do and does it.

The Social Worker produces a small notebook, waits eighteen beats, listening, then asks somebody specific, "What do you mean your name's 'the cat'?" You can't expect me to put that down in my book! Come on, what's your name?" If the person being questioned moves away, she follows. She allows nothing to interrupt her speech. Immediately afterwards she puts away the notebook, and follows any cues that have taken place in the meantime. After the change of light she ignores any new cue till she has gone offstage.

## 6. WHEN THE ENTIRE STAGE IS LIT YELLOW, IF POSSIBLE —

Nobody except the CPA or the Professor does anything except respond to cuing situations which are produced or assume a characteristic posture for the duration of this color.

The CPA waits six beats, then reflects, shaking his head, "The lousy faggot."

The Professor waits twenty-two beats, then reflects, "I believe that we should develop the individuality of our students instead of leaving it in a raw state. (to somebody nearby) Don't you?"



## 7. WHEN THE ENTIRE STAGE IS LIT GREEN, IF POSSIBLE —

Nobody except the Bookdealer, the Lawyer, or the Professor does anything except as above, in No. 6.

The Bookdealer listens for twenty-two beats to an important list of people being named to a specific job, then remarks, "Cross him out. He supported Hy Wilbur's scheme in the Free Jesus Madriaga campaign." After the light changes, he goes out.

The Lawyer glares down at somebody and asks, "And why should I give you a raise?" after eight beats.

The Professor is suddenly either drunk or in ecstasy or both; after six beats, she yells, "Take me!"

## 8. WHEN THE ENTIRE STAGE IS LIT BLUE, IF POSSIBLE —

The Assemblyman, the CPA, the Lawyer, the Musician, the Professor, the Secretary and the Social Worker do as little as possible, as in No. 6.

The Bookdealer waits six beats, then enters, saying to somebody, "Students? Even when they're unreliable, they're young."

The Officer waits ten beats, then asks any woman, "Look, I know the Judge's send you up for a long semester this time. Why not be nice to me? (pause) I like you too, baby!" Only after he finishes his line does he respond to any cues he receives.

The Novice waits twenty-two beats, then announces, "The trouble with socialized medicine is, it doesn't take into account the illness of the soul: It's godless." She goes out.

The Salesgirl does nothing for eight beats, then says, "My kind's special," and swings her shoulder slightly.

#### 9. WHEN THE ENTIRE STAGE IS LIT VIOLET, IF POSSIBLE —

The Bookdealer, the Lawyer, the Officer, the Professor, the Salesgirl, and the Socialworker do as little as possible, as in No. 6.

The Assemblyman waits twenty-two beats, then corners another (preferably) man or woman, and says, furiously, "I know I've got your back up against the wall, and, sure! Push me in public, but do you have to carry it on into private life?" Goes off.

The CPA enters after eight beats, stands beside somebody, and remarks, despairing, "But man! Like he has no taste! Too pushy besides."

The Musician after twelve beats, asks somebody nearby, "Why score for an English Horn when you have four darn good clarinet players at hand?"

The Novice enters, all sweetness and light, after six beats. She says, in a dear little voice, "He was a very great man - he willed his cars and his town house to us."

The Secretary waits ten beats before introducing an Invisible gentleman to another girl onstage, saying, "I'd like you to meet Phil. He used to be vice-president here, and he drives a blue Chrysler."

#### 10. IF THE STAGE IS IN TOTAL DARKNESS, IF POSSIBLE —

The Bookdealer, the CPA, the Officer, the Salesgirl, and the

Secretary do as little as possible, as in No. 6.

The Assemblyman does as little as possible for six beats, then he explains, "Well, this committee came up from Art's club, and they asked me to clarify my stand on the fiscal reform bill. Said nobody know where I stood. I said my statements were perfectly clear. I said first they had to tell me who they were speaking for so I'd know which statement to give them." He enters if he was offstage.

The Lawyer waits six beats, then says, "Israel! Brave new world! You think the states are making it! Let me tell you, you just can't imagine the progress those people are making! New corporations every day! It's exciting just to breathe there!"

The Musician says after twenty-two beats, "Trouble with that little girl was she got bored practicing her little pieces." Then she exits.

The Novice waits fourteen beats, then she says, "On the one hand, the light. On the other, the darkness. There is no grey. How shall we distinguish between them? (Pause) And who shall have the authority to tell us?"

The Professor enters after eight beats, and asks, "But don't all the great works inherently entail a certain degree of complexity? And isn't this piece much too simple?"

The Socialworker asks, after twelve beats, "And what may I ask is that supposed to be?"

## 11. WHEN THE ENTIRE STAGE IS LIT WHITE-IF POSSIBLE —

The CPA, the Lawyer, the Novice, and the Secretary, do as little as possible, as in No. 6.

The Assemblyman waits fourteen beats, then welcomes in perfect silence a committee of his supporters whose votes he needs but whom he cannot help now for strategic reasons. As a climax to this, he rushes up to one of the other men and pumps his hand vigorously, dropping this situation immediately if there is a response but continuing it till the change of lights if there is none.

The Bookdealer enters after eight beats, saying to an imaginary colleague or to one person that he walks past, "Secretly I think he wants to sabotage our fund-raising campaign because it might interfere with his coming marriage, and he needs the money."

The Officer enters after twelve beats and asks, "Yes, Mr. Swain, it's almost Christmas."

The Musician enters after six beats. She remarks, "Fine players make lousy teachers."

The Professor waits sixteen beats, then says, "Our programming committee is perfectly prepared to back you in your efforts to broaden the curriculum, no matter how that may affect the other departments or even the status of this State College. Our feeling is that as you stated in your last article in State Educator Magazine, "Science needs the humanities in order to put the hard facts of nature into the perspective of human wisdom." In particular, our committee recommends the introduction of a perspective course in the middle ages, to include, apart from the literature of the period, the scholastic philosophers, feudal history, Saint Thomas Aquinas, and the coming of humanism..." She improvises on in this vein until the light changes.

The Salesgirl enters after ten beats. She sidles up beside any man and says, "Ohh you're soooo selfish. Just don't ask for nothing that will louse up my teeth."



The Socialworker stands attentive and listening for twenty-two beats. Then she holds her head to one side, and says, firmly, "No," stamps foot very gently, "no," stamps foot very gently, "I feel quite sure that's wrong. See if you don't agree with me. Come here." Then she goes out.

## 12. WHEN THE ENTIRE STAGE IS LIT LEMON, IF POSSIBLE-

The Assemblyman, the Bookdealer, the Lawyer, and the Professor do as little as possible as in No. 6.

After ten beats the CPA enters (optional; with a hat), saying, to somebody, "This kind of hat suits me, don't you think?" If this question provokes a response, he responds to it, but finally must complete this activity before going on to his next lighting cue. "Not too flashy, but it has something. Ya, I'm not so sure about the color, but these new styles! Like modern!"

The Officer stands alert and watching for twenty-two beats. Then he descends violently on somebody, grabs him by the collar, and without saying a word drags him offstage into custody.

The Musician enters after fourteen beats, (optional; with a violin), instructing an invisible little boy how to play "Dark Eyes." If an actual violin is used, the Musician should be able to play "Dark Eyes." If not, she should not use a violin, but should make playing movements and many many sung examples. After eight beats the Novice enters, and asks somebody, preferably the Professor, "But has he studied his church history?"

The Salesgirl asks a man, after fourteen beats, "What have you got for me?"

The Secretary enters after twelve beats and says, "I know I need glasses, but would they become me?"

The Socialworker waits six beats, then enters, goes right to someone and says: "And here's a lovely free bottle of Lysol disinfectant."

13. WHEN THE UPSTAGE HALF OF THE STAGE IS INTENSELY ILLUMINATED, BUT THE DOWNSTAGE HALF IS IN COMPLETE DARKNESS-IF POSSIBLE

Everybody ignores the particular color of the upstage half.

The Assemblyman faces any group of people and, after eight beats, asks, "Why can't you Tenants' Rights Associations learn to play ball with the Real Estate Dealers' Associations?" He pauses a moment, then adds, "You have more in common than you have differences." He shrugs his shoulders and turns to somebody else, whom he asks, "Aren't they both interested in buildings?"

The Bookdealer chooses something appropriate to do and does it.

After eighteen beats the CPA smiles to any blonde woman, real or imaginary, and says, "Blondies bleed heavy I know. Didn't you? Or are you still one?"

The Lawyer waits twelve beats, then enters and says, "Well, I'm not exactly the picketting type. Besides, my usefulness comes when you young people get into a scrape. Don't you think I'd better stick to my office?"

The Officer, after six beats, enters and says to anybody, "So, you paid twice as much till you learned the language. What did you expect? A reception committee? We've got problems enough of our own. You should have gone somewhere cheaper."

The Musician chooses something appropriate to do and does it.

The Novice waits sixteen beats, then asks somebody who has already spoken or responded during this light, "But tell me - does your poor mother know you're doing this?"

The Professor enters after ten beats, gliding with tiny steps, lecturing: "I think they do, but one can ask the question, can't one, do the symbols in this poem lead from purely ingenious metaphors about physical love to a statement of divine, mystical love and a testament of profound faith?"

The Salesgirl, after two beats, asks some man, "What do you mean, you're sad?"

The Secretary, after Twenty beats, asks some man, "I know I need glasses, but would they become me?"

The Socialworker enters after fourteen beats, asking someone, "Look, you know he's no good and you're not married to him. What do you mean you can't walk out on him because you're a catholic?"

#### 14. WHEN THE DOWNSTAGE HALF OF THE STAGE IS INTENSELY ILLUMINATED, BUT THE UPSTAGE HALF IS IN COMPLETE DARKNESS, IF POSSIBLE —

Everybody scoots upstage into the shadows with tiny fast steps. After twenty-two beats the Socialworker comes downstage and says, "I see, you actually expect the board to repair your floor because you built a Christmas fire in the middle of it! (with great control) Well, I'll see what I can do. In the meantime, here's your card back (walking upstage towards somebody) and mind you don't lose it." She gives the card to somebody.



15. WHEN THE STAGE IS COMPLETELY DARK EXCEPT ONE SPOT AT STAGE RIGHT, IF POSSIBLE —

Everybody except the Officer and the Socialworker goes as far as possible to stage left.

The Officer enters the spotlight area after twenty-two beats and says, "Sometimes it takes a little to grease up the machinery."

The Socialworker comes to the spotlight area after six beats and washes her hands in the flow of light.

16. WHEN THE STAGE IS COMPLETELY DARK EXCEPT ONE SPOT AT STAGE LEFT, IF POSSIBLE —

Everybody except the Officer, the Assemblyman, and the Secretary goes as far as possible to stage right.

After eight beats the Assemblyman enters the spotlight area, where he announces, "This city has no obligations to unemployed young armorers. Sure the business has gone away. But we support most of them - give them training jobs in our trade schools. Unemployed young armorers should learn a new trade."

The Officer enters the spotlight area after six beats and says, "Look, we can't worry about things that might happen. You know this neighborhood, and you know we've got our hands full with things that do happen." He goes offstage.

The Secretary enters the spotlight area after twenty-two beats and asks anyone there, "What can I do for you?" (pause, in which she follows any response cycle) "Do you like it?"

17. IF A PERFORMER IS ASKED A QUESTION OR IF HE HAS JUST ENTERED AND HEARS A QUESTION ASKED IN HIS IMMEDIATE VICINITY, IF POSSIBLE —

Everyone except the Bookdealer, the Lawyer, the Musician, and the Secretary ignores it.

The Bookdealer asks, "Well, what would you expect in a mess like this?" After ten beats (from the first time he responds to the question) he goes away.

The Lawyer exclaims, manfully, "Hwa!" and strides offstage, returning twenty-two beats later.

The Musician says, "All right, but he's still washed up - I know he was good once, but why go see him now?" After eight beats (from the first time she finishes this question) she goes offstage.

The Secretary replies, "I know what you said, but what did you really mean?"

18. IF ANOTHER PERFORMER RESPONDS TO A PERFORMER'S QUESTION OR IF THE PERFORMER HEARS SOMETHING AFTER HIS QUESTION THAT SOUNDS LIKE A RESPONSE-IF POSSIBLE—

Everyone except the CPA, the Lawyer, the Novice, the Sales-girl, and the Socialworker ignores it.

The CPA singsongs dazedly around the stage, half-whispering, "Careful... careful... careful..." for twelve beats before returning to normal.

The Lawyer exclaims "Hwa!" and walks away, continuing his activity, if any, to somebody else. After six beats he goes offstage in a huff.

The Novice exclaims, "Even if they're not of our faith, how can we allow these unborn souls to be cut down?" After ten beats she goes offstage.

The Salesgirl croons, "Oh, that's something! Oh stop! Oh, you have a touch! (sexy) You lousy bastard!" After a pause of twenty-two beats she goes out, returning after a change of lights.

The Socialworker exclaims, "Should I laugh or should I cry, how could you possibly be pregnant again?" unless it is a man, in which case she substitutes "she" for "you." After eight beats from the end of this question she goes offstage, still speaking her other speech if necessary.

#### 19. IF SOMEONE TOUCHES HIM, IF POSSIBLE—

The Bookdealer, the Musician, the Novice, the Secretary, or the Socialworker ignores it completely.

The Assemblyman turns, smiles, and shakes hands for ten beats, exaggeratedly, after which he goes offstage.

The CPA laughs and says, "How about Tuesday afternoon — I could get out of work?" He pauses twenty beats, then goes offstage, returning at the change of light.

The Lawyer pushes the person sway and exclaims, "This is actionable, you realize."

The Officer asks, "Is that your car out front?" After eight beats he goes offstage.

The Professor asks, "But is it of the first order?" After twelve beats she goes out.

The Salesgirl asks, "See ya next week?" After six beats, she goes out.

#### 20. AND THESE ARE THE OTHER SITUATIONS:

The Bookdealer shakes his head in strong disapproval if the Salesgirl or the Socialworker stands less than two feet from him for any appreciable amount of time. He continues shaking his head, possibly while still performing other activities, for twelve beats. Then he goes offstage.

If anyone suggests to the CPA that they go offstage, he does so, slowly, taking six beats to leave.

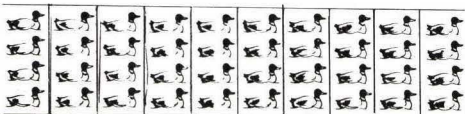
If anyone interrupts the Officer he says, "Takes one to know one. (pause) You'll just have to move along." He is then silent for sixteen beats, no matter what cues he receives.

If anyone interrupts the Musician she slaps his face (unless she is a man, in which case he says, "Shut up."). Ten beats later she goes off the stage in tears (or in a rage).

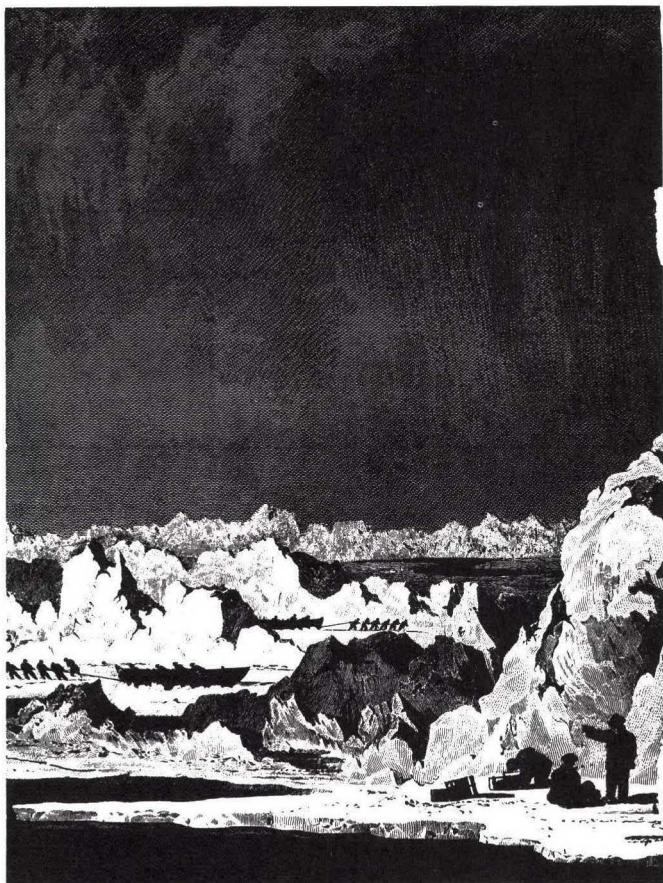
If anyone stands less than two feet from the Professor for about twenty-two beats, if it is a woman, she gets the giggles, which she blends with any activity she is doing, and if it is a man she drops her activity, throws herself into his arms, and says, "Take Me!" as in No. 7. After twenty-two beats more she goes offstage and returns after the change of light.

If anyone suggests to the Salesgirl that they go offstage, she says, "And why not?" but she takes fourteen beats to get off-stage somehow.

If anyone acts aggressively to the Secretary she either slaps the man's face or she asks the woman, "Shall I ask for a raise?" or she responds, "Oh, what a thrilling chair."







## CELESTIALS

-for Bengt af Klintberg-

1. Four discrete sets of possibilities and systems are used in any performance of this piece, each of which is an intention rather than a set of rules. Performers in a performance area are all that is needed.

2. In the first variant everybody tries to feel as tall as possible and to stand rooted to the spot where he was when the variant began.
3. In the second variant the aesthetic is the same as in the first, but each performer does simple things.
4. In the third variant a gentle litany is made that praises the general tenor of life without anybody expressing too strongly his own preferences.
5. In the fourth variant very slow gymnastics are the sole goings on.
6. Before performance four cuing situations are observed in the environment or the performance activity or the performance is arranged for them to occur. Each brings all performer observes, or arranges for, the occurrence of situations which will take him individually from any or each variant into any or each other variant. A means of beginning and/or ending may be agreed upon.
7. Events which take place simultaneously with the performance, such as lighting, music, the wearing of clothes, arrivals and departures, may be completely independent of the performance of this piece.

en route to Copenhagen  
November 1962  
revised April 1963





## CONCRETE AND GLASSY

1. This piece is performed in an area or environment which suggests a large variety of activities.
2. The performer either observes several changing situations in the environment or arranges for the production of such situations.
3. The performer carries on activities suggested by the environment changing whenever the above situation takes place.

Copenhagen  
November 1962

## CONCRETION NO. 7

When a catastrophe takes place, select the most striking thing about it, and cause this thing to take place again. Repeat this process as often as appropriate.

Copenhagen  
November 1962

## CONSTELLATIONS FOR THE THEATER

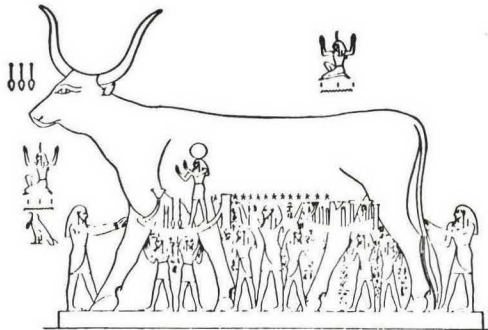
1. enacted not acted.
2. problem: getting events to happen objectively and mechanically (more or less together) - very involved cuing system - fit piece to piece - "when you hear" cues along with objec-

tive situation cues (such as time, stage situation, color of stage lighting, etc.)

3. integration of events in an off performance to get sound events to jell in.

4. making changing relationship of event to environment.

enroute to Copenhagen  
November 1962



## THE FREEDOM RIDERS

This piece is performed by an integrated group of seven or eight performers according to the method described in *Amerikaka I*. The duration of this, the main version, is not more than four minutes. There is a variant version described hereafter which may last up to ten minutes. Cuing situations take place very rapidly. A performer never misses a cuing situation: he leaves his previous speech unsaid rather than miss a cue for a new one. Enough material is selected to indicate the personae clearly, but care is taken not to select too much. Speeches are delivered quite loudly. Each performer chooses a couple of personae at the most. Postures and poses are changed ad lib to suit the personae, but otherwise there is no action whatsoever. The positioning of the performers in the performance area is done before the performance by the leader, and it is not changed during the performance.

## Personae:

|                        |                              |
|------------------------|------------------------------|
| A handyman             | A high school boy            |
| A mountain man         | A high school girl           |
| A liberal              | A conservative               |
| A college girl         | A mayor                      |
| A minister             | A police chief               |
| A governor             | A grocer                     |
| A radical              | A department store owner     |
| An unemployed man      | A kennel man                 |
| An electrician         | A trusty                     |
| A printer              | A reporter                   |
| A high school graduate | A ball-bearings manufacturer |

## Speeches:

I'm out of business.

What will they want next?

I'm glad granna didn't live to see this.

You people don't understand.

It's all outsiders. Our people were perfectly happy.

It's the reds.

In there with you.

Maybe I can get work.

Light-weight mentality.

I've had enough.

Boy, this is the story I've been waiting for.

This is what we've all been waiting for.

What are you waiting for?

Can't you wait?

Take it easy - slow and steady wins the race.

You all can play the game easy - we're losing and for us it's worse than death to lose this one. Of course we're not so law abiding as we might be.

Is Alabama in the United States?

Step to the rear of the bus.

You can't drink that - that's colored water.

My grandfather was white, and that's why I'm on this bus.

Are you hurt?

Haw, haw, haw!

One thing, now there's no fence sitters. We know who we're shooting at, and we know why.

Ten years ago you'd never get her to admit she was a negro .

Where'd you get the idea I want to marry your sister? Or that she wants to marry me? Conceited.

I can't help what I know. I know what I know. I feel what I and I'm too old to change.

Morning, Bill.

The bus is only half the thing. Even all the jobs and every-

thing else, the courts, the schools, the money, all that's only half.

Morning, reverend.

Morning, Jane.

Getting so the whole country's just the same. Christ, where's a good Christian to go? Woo woo baby! Let's integrate!

Lord, don't tell me they're here too.

What do you mean, "mister"! I never yet called a nigger "mister."

It's the break-down of the traditional matriarchal family structure, an alienation from belief and from their own culture.

They're never going to get anywhere till they throw out the whole structure; the forces will simply maneuver them into a new form of exploitation. If only they'd listen to wise Rob Williams and back up their insistence on the law with guns.

This is it.

Morning, Mr. Wilcox.

I'm not interested in your guilt thing! Neither do I care to be the object of your sexual fantasies.

And what is that supposed to mean?

Look, gentlemen, we'll never get anywhere until you realize these people mean business this time.

But the law doesn't work like that. First you have to make laws before you can say even the word, "justice." What would

happen if we just acted?

I wish I knew what it was really like.

We aren't talking. We're telling you this time.

I told you, mac, a doberman's twice the dog these is.

My business is off forty per cent since last year.

This country's had it.

Vencremos!

I used to play with em myself when I was a kid. But, John, you're not a child any more.

What do you mean, you won't! You want to go back to a buck a day? We'll get someone who will.

That trusty was crying

Did you see what I saw?

But what they've done to them! (or "us!" or "our people!" or etc.)

Cuing Situations:

The cuing situations are similar to those in *Amerikaka I*. The leader sets them up in accordance to the same types of situations but using whatever technical means are possible in the performance area.

Variant:

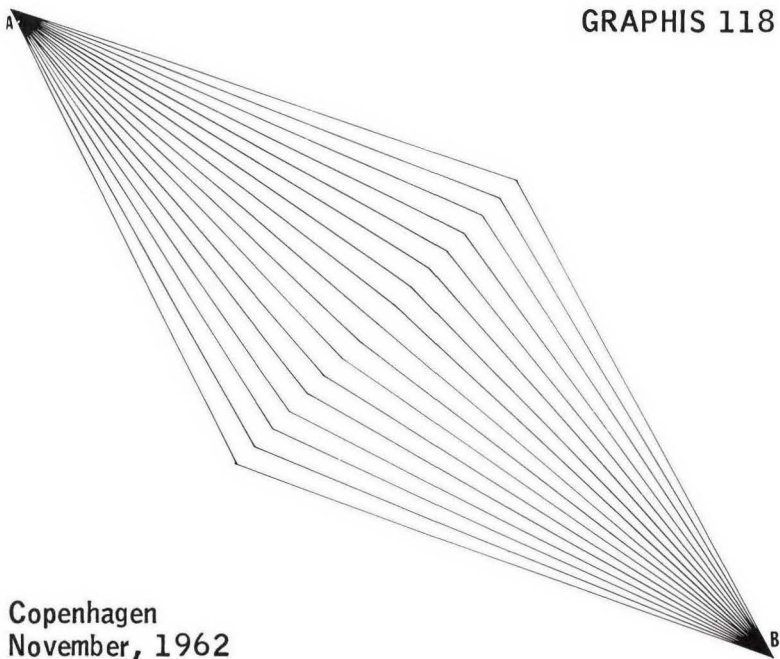
A number of musicians may be interspersed among the perform-



ers. The non-musical performers use the material described above. The musicians use fragments of appropriate or composed music, played independently of each other according to the cuing situations produced. This version may last up to ten minutes.

Copenhagen  
November, 1962

GRAPHIS 118



Copenhagen  
November, 1962

The script, map, recipe, or score of Graphis 118 is to be taken as literally as possible in anyway. It was devised in Copenhagen on November 26th, 1962, and it is dedicated to Larry Poons.

At Paris, as an example, it was performed by drawing the lines on the stage with white tape. At the start all performers were jammed at A as tightly as possible. Since there were only the seven inside lines were used. Each performer used a different line by shuffling along it with many tiny steps moving as slowly as possible without ever standing still. In the course of moving apart, relative positions within the clump of people changed. When all performers were clumped at B, the performance ended.

Ehlhalten

December 24th, 1962

DANGER MUSIC NO. 24

Find it. Attack it.

Paris

December, 1962

LIMITED SERIES



1. This composition consists of nineteen fragments which more or less epitomize defined factors. For performance each fragment is placed in correspondence with a first set of environmental changes, each of which cues all performers to work within a given fragment as they are directed to do within it. A second set of environmental changes is assigned in varying ways to the different performers, so that as each of these changes take place, performers leave fragments and these frag-

ments cease to be performed in a pure state, ultimately perhaps producing a situation where all performers are performing in different fragments.

2. The performers elect or accept a leader, who determines, with the performers, each of the two sets of environmental changes. These may have to do with lights, sound, music, smells, heat, situations that arise on the stage or in the audience or in the performance area. He may appoint suitable personnel to work out details of each of the fragments where these are not specified, as in the first fragment, for example. He also solves problems and conflicts that arise.

#### Fragment One:

This fragment consists only of sounds, pitched close to middle C whatever their nature. Sentences may be spoken, instruments may be played, and songs may be sung, but everything takes place around middle C, subject only to this qualification: everything is quite soft.

#### Fragment Two:

This fragment consists only of callisthenic activities, particularly but not necessarily those of a weight-reducing nature. There may be a great deal of variety in these.

#### Fragment Three:

In this fragment only men appear. They strut and swagger, drunken or aggressive, or else, if they prefer, they shake invisible cocktail shakers.

#### Fragment Four:

In this fragment there are only women, some of whom do burlesque dances, some of whom play burlesque music, some of

whom scrub or talk or play leap-frog, and some of whom are carried away on invisible horses.

#### Fragment Five:

In this fragment each performer does something of his own devising as completely different from what the other performers are doing, as possible.

#### Fragment Six

In this fragment everybody hurries to stage right, where they all pair off. They manipulate each others' muscles and limbs, perhaps like a masseur or like a dancer or erotically. Those who do not pair off immediately go offstage.

#### Fragment Seven:

In this fragment everybody hurries to stage left, where they practice Jiu-Jitsu and karate, or where they play leap-frog. Those who do not want to may go offstage.

#### Fragment Eight:

In this fragment everybody hurries offstage. There the leader says a short, topical sentence. Everybody repeats this, very loud, in as deep a voice as possible, in unison, over and over again.

#### Fragment Nine:

Before performance each performer thinks of a few concrete sentences that have some philosophical significance to him. In fragment nine the performers assert these to each other, listening carefully and responding with the most appropriate of their own sentences.

### Fragment Ten:

Before performance each performer considers some species of animal to which he is particularly sympathetic. In fragment ten he makes the sounds of this animal in as high-pitched a voice as this animal would be likely to use, without, however, doing any more imitation of the animal than absolutely necessary to suggest this animal.

### Fragment Eleven:

In fragment eleven very attractive lies are told.

### Fragment Twelve:

In fragment twelve the performers either walk with their knees bent and their butts as close to the ground as possible, swinging, or they stand erect and bend back from the waist and extend their hands into the light, or they say logically obvious truisms with great solemnity, such as "a cat is not a horse," or "few mackerels eat cheese."

### Fragment Thirteen:

Fragment thirteen consists of virtuoso actions or sounds produced by each performer according to his inclinations: if one has no virtuoso technique or if one does not wish to use it, one goes offstage.

### Fragment Fourteen:

In fragment fourteen each person does a simple, concrete thing, such as removing his shoe and replacing it or counting the number of eyelashes on another performer, etc.



**Fragment Fifteen:**

Fragment Fifteen consists of energetic flycasting with invisible reels, with great excitement when an invisible fish has to be played in.

**Fragment Sixteen:**

In Fragment Sixteen the stage is emptied of people and (if necessary) of objects, and something takes place without performers.

**Fragment Seventeen:**

In Fragment Seventeen the performers begin to do what somebody is doing, until everybody is doing the same thing.

**Fragment Eighteen:**

Fragment Eighteen is all metal and it is audible.

**Fragment Nineteen:**

In Fragment Nineteen the leader or somebody appointed by him is alone on stage and does something solo which seems like the right thing for the occasion.

**Observations:**

It will be noticed that means must be found of bringing people onstage and off. Similarly sound and lighting changes in the environment should be arranged for, and other changes also if necessary.

Copenhagen  
November, 1962



## ONES

This is a piece where someone has bells. And someone anti-dances. And somebody flashes lights. And somebody types letters. And somebody has a snake. And somebody finds a roach. And somebody eats supper. And somebody makes an omelette. And somebody sharpens knives. And somebody says what he means.

But nobody duplicates anybody else unless he particularly wants to. There is no set, no prescribed performance situation.

Except mostly they just sit around and have a few drinks and when somebody wants to do something he does it, and sometimes lots of people cooperate with each other.



en route to Copenhagen  
November, 1962

## LITANY PIANO PIECE FOR EMMETT WILLIAMS

Tempo: very moderate

Volume: mezzo-piano to piano

Material: in the right hand play only four-note chords with a base, the fourth, fifth, and octave above that. In the left hand, play only three-note chords with a base, the fifth, and tenth above it. Play only on white notes.

Rhythm: play in common time only with quarter notes - which can be tied or grouped into triplets from time to time, with

right hand syncopated against left hand occasionally.

Interpretation: play off close groupings of intervallic descents and ascents against very large ones. Rather frequently use contrary or parallel motion between the hands. Work for a very even texture. Do not allow the chords to cluster into or cross over each other.

Pedal: use only una corda or never use una corda. Use the damper only to even out large intervallic movements.

Duration: either several minutes, or, preferably, the performance ends when a performance of any of Emmett Williams' Litany and Responses ends.

Copenhagen  
November, 1962



## GERMANIA UNVEILED

This piece is to be performed in a conventional theater equipped with a scrim and a rather elaborate set of lights. Behind the scrim, on a pedestal, stands the figure of Germania, with a

skull and cross bones as her emblem, and a stein of beer in her hand. The lights reveal her only for flashes from time to time during the performance. Her pose may vary from time to time, but she is never revealed for more than a second. In front of the scrim, seated on two wrought iron chairs at a dainty little wrought iron, glass-topped table, are two enormous women, exactly the same shape, wearing identical tweed suits and identical "Robin Hood" tweed caps, their noses not a foot apart, silent, looking into each others' faces, ladling up enormous masses of sahnertorte, shells of pastry filled with whipped cream and topped with preserved fruit, sticky syrup, and nuts. A floppy waitress appears each time they finish their sahnertortes bringing them new ones and removing the old plates on a tiny tray. This continues throughout the performance, as also the loudly amplified slurping of a whipped cream machine. A man, perhaps a foreigner, is seated upstage out of the way. He half smiles and gapes throughout the performance, never moving, just being astonished. All props, when they have been removed, are whisked away by a nice old man in grey, who, however, never carries more than one thing at once, so that periodically large numbers of props occur on stage together.

The method of performance is described in *Amerikaka I*. However, all activities that involve a prop begin offstage. Each performer carries in the required prop when he enters. And if two cuing situations go by without an action being called for (or possible, since a performer must be offstage in order to follow his actions involving props) the performer goes out. Performers address all lines to each other, but from a distance. Any performer may select any amount of material to use in his performance, but he must master it, and the number of cuing situations to which he responds must not be too large. It is suggested that a performer assign himself a choice of actions or speeches for each of the situations to which he responds, and that he not enter immediately with his cue but enter somewhat after it. Cuing situations change quite slowly in this piece.

## Personae:

The Professor, aged 50, that is all there is about him.

The Frau Major, a very thin widow, what a decent lady!

The Old Man, oh what a decent fellow!

The Old Woman, oh what a decent lady!

The Middle-Aged Man, oh what a decent fellow!

The Middle-Aged Woman, oh what a decent lady!

The Young Man, oh what a decent fellow!

The Young Lady, oh what a decent young lady!

The Little Boy, he wears a military cap but he is also very decent.

Bengler von Ehlhalten, a fugitive from the east, a deep and angry fellow

The Industrialist, no comment

The Student, no comment

The Hotel Man, less comment

## Speeches:

I never think about things like that. It is not in ordnung.

I am decent. You are decent. He is decent. She is decent. It is decent. We are decent. You are decent. They are decent.

They eat so much because of the hard times they are pass.

Haw haw, it falls, the apple tree.

Haw, it is to me cold.

No, you see, the working people here are a pretty good lot. But the middle class people have been ruined, by their history.

No, no, child. You must not say things like that which you do not understand.



He is a very great authority on the subject.

For what then you wear such a warm coat? You think you are on the north pole?

That. Is. Correct!

On purpose you try to make dirt, I think.

But those people, they used to rob. They used to steal. They rode around in those stupid wagons, and wherever they went, it was trouble. Of course, it is very sad what happen to them, but they were terrible people.

But you understand, none of us really knew what was going on. but they were all going to the east. That is what they said to us. We were going to be separate but equal.

I saw a very seasoned good soldier, he was wearing the highest, the highest of honors. And he sat down. And he said, I cannot go more. And the young cadet, he came and he came and he shot him. Just from the academy and he shot him.

Four o'clock - it is time for the airplanes. (pause) Every day at four o'clock I still think that. Also yes even now.

Yes, we were in the gymnasium together.

What you mean, peace? There is no peace. The war, the real war, is only begun since '52.

But this country is not so large, and the industries must act together, or the country falls.

You do not understand.

But if we pay them more, how we make the others pay their

people more? And if they do not, how we keep the prices in the running?

Oh that is sport, that is good.

You work hard, little girl. It is good for you.

This performance, it is not so technishch, but it is more mystical, mehr deutsch.

I have new slogan, my friend. "Fly Luftlumpen, fly your own national lines."

But in prinzip, I agree. It is not masculine to smile too much.

But that thinking is just not correct. It has no justification in history. Not even in geography.

But our people are so open to new ideas - in art. (to the foreigner) You have said yourself we make the best audiences.

It could never happen again. Times are different. We are too decent, too busy making the dollar.

Kriegst du noch ein, papa?

Actions:

Ride an invisible camel.

Drunken, shoot with your fingers at the lights, smiling sweetly.

Walk briskly and correctly, with the concentration of the centuries in your eyebrows.

Make fists, smile, churn the air.



Light your pipe, remove your shoes, sit down, see your invisible wife, nod and half-smile to her, slap your thighs, stand up, go to her.

Purse your lips. Freeze your head, looking left - suddenly move it to the right, look right, stiff a while, suddenly move it to the left, etc., continue so long as interesting.

Waltz with the nearest lady, very stiff and correct or else very very drunken.

Grin - beam - radiate Joy until you cry.

Pout and analyze the feeling of your shoes when you move slowly in them.

Demonstrate the most correct way to brush your teeth.

Examine carefully the teeth of another performer.

Consider a very grave matter in silence.

Discover your own nakedness.

Classify and systemetize.

Clean something that is already clean. Be very industrious.

Let your curiosity run amuck. Investigate what is none of your business.

Use an object as a hoe.

Express your deepest pretended feelings with great drama.

Use a can opener to open a can.

Discover a small furry mammal dying.

Dump everything out of a container, examining everything as it is replaced.

Push a large object around.

Build a house out of small objects.

Do a perfect ski jump.

Give somebody a shilling.

Take nose drops.

Drag a log. Kick it.

Use an available object for the purpose for which it was made.

Cuing Situations:

A question is asked of you.

You are leaving the stage.

Somebody touches you.

An object is in your way.

There are many people on the stage.

Somebody is nodding to you or smiling at you.

Somebody is crying.

Somebody is showing you how to do something.

Somebody is trying to waltz with you.

Somebody is trying to examine your teeth.

Somebody is cleaning you.

Somebody is using something as a hoe.

Somebody is trying to open a can.

Somebody has discovered a dying animal.

Somebody has dumped everything out of a container.

Somebody is pushing a large object.

Somebody has built a house out of small objects.

Somebody has given you a shilling.

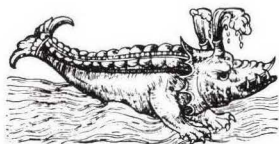
Somebody is taking nose drops.

Somebody is dragging a log or kicking it.

Props:

An enormous number of typical stage props are in the wings - portraits, tables, chairs, bottles, goblets, silk hats, boxes of things, false legs of lamb, firewood, branches of trees, umbrellas, canes, etc. In addition to these, pipes, tobacco, matches, cans, can openers, tooth brushes and tooth paste, basins with water in them, cleaning rags, feather dusters, nose drops, and a small stuffed animal are used.

En route to Paris  
November, 1962



## DANGER MUSIC NO. 25

Decide what you want to do and do it.

Paris

December, 1962



LA GARE DU NORD  
for Robert Filliou

This piece is performed according to the method described in *Amerikaka I*, with certain modifications. Nobody exists alone: the performers do everything in bunches, or at least in pairs. When an action or speech is divided, the different parts are broken up into A and B and C and so on.

Personae:

the choir boys  
the nuns  
the boy scouts  
the faggots

the clochards  
the business men  
the vendor (behind his counter)  
the latrine lady (at the edge of the stage, separated by a screen from the center of the stage)  
the gendarme (in his rainy weather cloak)  
the algerians  
the baker's wife

### Actions:

Exits on the latrine lady's side of the stage take place into the latrine, and involve the latrine lady. Performers passing by give her a few coins and receive a couple of pieces of toilet paper. She may perform some of the above speeches if pre-arranged with the performers. Nobody ever returns from the latrine: reentrances may take place from the other side of the performance area only. The performance ends when only the latrine lady has not disappeared into the latrine. At that time she takes her money and hands out a sign that says "FERMÉ" or closes the curtains or otherwise indicates the end of the performance.

Cues are related to actions individually, but groups stick together as much as possible, and they enter and (usually) exit together. Each group suffers attrition as its members disappear into the latrine. For example, one group may agree to enter together on red light, but each person, once onstage, does something different, while two of the group, by agreement together, speak together one of the given speeches. At this time the cue to exit takes place. All but one of the group go out, the one goes to the latrine.

The choir boys enter, singing the fragment given at the end, in single file. The leader of the file carries a cross. After the prescribed number of times, if the exit cue has not taken



place, they may do other actions or speeches. When the exit cue occurs, they go back into single file, and go offstage singing as before.

The gendarme never talks.

The algerians make their first entrance out of a huge, elaborately wrapped and beribboned package which is located upstage on the latrine side.

The baker's wife may belong to another group also. She carries a huge bag of french bread. Suddenly, on cue, she becomes very excited, tears open her bag, smashes the bread, throws it all over the place but particularly at the vendor, and finally stuffs as much bread as possible into his mouth. He is a gentleman and does not resist. The vendor belongs to no other group and never leaves his counter until he is through performing. He ad libs suitable actions and does not use the listed actions. However, he may perform speeches, by agreement, with other performers. The actual actions list follows:

Run rapidly across the stage diagonally.

Stalk invisible butterflies.

Balance on your toes.

Start to cry for no explicable reason.

Shake your fists.

Congratulate your friends. Pat yourself and them on the back.

Say a prayer.

Read a book - bend and twist trying to get better light.

Count people or things. Be very earnest for a while.

Eat something very strange or very critically.

Set off a fire cracker.

Wash invisible clothes in an invisible wash tub.

Try to remove a spot on your clothes.

Fly-cast with an invisible fishing reel for invisible fish. Catch one.

Buy something carefully.

See how much you have in your wallet.  
 Clench the big business deal.  
 Get a Job  
 Get in a fight. A knife fight? A play fight?  
 Wait for a train that is hours late. Check your time very carefully.  
 Stop and consider.  
 Laugh with great joy at something you have noticed.  
 Move like a money for a few moments.  
 Consider the destruction of Paris.

### Cuing Situations:

These are of the same order as those in Amerikaka I. They are chosen by the leader according to the potential of the lighting arrangements.

### Props:

Additional actions may be developed using the props suitably.

A trombone

A gong

A huge cigar

Fire crackers

A live rabbit or duck

Dice

A perfume atomizer

A walking stick

An accordion

Hedge shears

A bottle of ink

A squid

A bicycle or a monocycle (as many of these as desired)

A pogo stick

A broom

A machine gun (toy?)

Lip stick  
 Extraordinary giant hats  
 A mail bag  
 A rubber tube in a bottle of wine and soap-suds

Speeches:

(A) But it's impossible! (B) But of course! (A) Naturally!  
 (several times, if desired)

(A) What a piguaille!" (B) It's the piguaille!

(A) Bless you, sir. (B) Thank you.

(A) Now that was something of marvelous. (B) Oh I believe you. (C) Did you see it? (A) No. (B) It's a pity. (C) But it must have been too much!

(A) She has the dog! (B) She certainly does!

(A) Air. (B) Earth. (C) Fire. (D) More air. (E) Love.  
 (B) Water. (C) Bread. (B) Cheese. (A) Wine. (D) Egg.  
 (A) Love. (E) Speed. (B) Joy. (C) Exuberance. (D) Small  
 rooms. (B) Movies. (E) Crowds. (A) Everybody. (C) Pre-  
 tensions. (D) Lightness. (B) Cruelty. (D) Age. (E) Fea-  
 thers and rags. (C) Lies. (D) Brotherhood.

(A) It's marvelous! (B) It's mine!

(A) I'm special. (B) I'm special too. (to C) Are you spec-  
 ial?

(A) I do not know much, but I know to work and to make love.  
 (B) I do not care much but I care to work and to make love.

(A) The Buddha is coming. (B) Are you sure? (A) I am cer-  
 tain.

(A) I honor you, but do not expect honor to have a cash value. (B) Life is so expensive, but I cannot afford to die.

(A) The cow she laugh. (B) The cow she give milk.

(A) Is it lavender you want to buy? (B) Is it good lavender?

(A) No, but what would you expect? (B) I buy it.

(A) On the train they had only complete. And I did not want to eat so much. (B) For what do they print these menus? (A) I do not know. Perhaps they like the printer.

(A) My friend, you may die. (B) Thank you.

(A) What is done with His word is done well. (B) What is done well is done with His word. (Repeat several times.)

The choir boys' song:

This may be sung as a canon or as a round or without parts.

ANDANTE REPEAT AD LIB.

1. 2. 3. 4. 5.

God is my father, this I know. Who can lack a thing with such a father?

Paris  
December 6, 1962

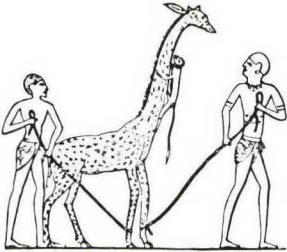


## DANGER MUSIC NO. 26

Give it up. Abandon it for good.

Ehlhalten

December, 1962



## THE LITHOGRAPHERS

This piece is performed according to the system described in Amerikaka I.

The Intention of this piece is critical. I am not criticizing the professional competence of the people involved. I am criticizing the situations in which they find themselves. Therefore any resemblance between the names and characters that appear in this work is by no means coincidental - I charge these people with some degree of responsibility for the situation.

## Materials:

In The Lithographers the speeches, actions, personae, and cues are selected on the basis of appropriateness and combined in any possible combination, with no performer using any more material than necessary for the embodiment of the particular persona or personae he has chosen for himself, and with each performer adding six exits and four entrances to his list of actions.



## Personae:

Boss in the little shop

Boss in the big shop

Shop foreman

Union craftsman

Displaced craftsman

Lady craftsman

Union organizer

Egghead Swaybuck (head of Allah, the union)

Politico

Mythogollygist (specialist in unions)

Apprentice

Would-be apprentice (white)

Would-be apprentice (negro)

The would-be craftsman

The secretary

## Speeches:

Times are hard. Try me again in the fall.

I want the grip at this end.

But you haven't got seniority. I know you voted for the union - that means you have to abide by union rules. These men have been out of work for six months, and they've been in the field a damn sight longer than you. What do I care what you do for the next six months, yes, it will be at least that long till we place you. You should have known: I'm so sorry for you, but that's the way it is.

What's in it for you? Union shops have more benefits than non-union shops.

You're worth \$80 a week to me in the mailing room but only forty bucks in stripping.

I would like to get into something a little more demanding.

I know my training wasn't the best, but I work and I learn fast.

I'm in the best school of all - Hard Knocks School of Photo-Offset.

No, I don't know my father's address: I'm not sure who my father was.

I'm sorry, but you're just not fast enough. We need a man with more experience. Yes, I know you're straight from school, but. (pause) My advice to you is to get out of town, go someplace where business is easier.

Times are slow, maybe things will pick up in September.

Try me again next Friday.

No, there are no openings just now.

I'm sorry, you just exceed the quota - this is a very well organized shop. We already have as many negroes as we can handle.

If we shorten the work week and lengthen the vacations, they'll have to take on more of your men.

Did that, er, telegraph come for the convention yet, er, from Pierre, er, I mean from the President?

I am sorry - we do not release apprenticeship information over the phone.

I've been an apprentice sixteen years - I just never seem to catch the right train.

Allah - Allah saves! Allah. Is. AMALGAMATED!

Why not shut up criticism by backing another campaign against Jimmy Hoffa?

Well - a man has to live.

Just keep your mouth shut and your ears open, boy: that's how you'll get ahead in this business.

So he can't make a half-tone! His uncle's secretary of the local, so what do you expect.

I'm not a fighter - I take my pay home - I have a beautiful house and a fine family. Let it all be. Be above these things.

My friend - there are times when it is criminal to be a nice guy. But I'm getting on - my waist is a little bigger, I don't play ball any more when I get home. So a nice guy is all I can be.

I make a lot of mistakes. But I never make the same mistake twice.

What's it to me how you get the experience.

If the union comes in, I'm finished. I'll close up. I'd lose half my clients right off the bat. Why, I'd do better investing my money in the stock market than in running a printing shop.

Nice work if you can get it, but you can't get it, even if you try.

There's a shortage of men like you'll be in five or six years.

We believe in marvelous working conditions for our men - and the shortest work week and longest vacations in the whole of modern industry. It is part of the American Way of Life, gentlemen, Union-Made.

But you can't have a union that you just join, as such. You have to be qualified.

Some have two jobs, and some work overtime. And some just cannot afford to become qualified.

We're paying fifty a week, seven P.M. till three A.M., eight hours a day, six days a week. You might say this shop is union made.

We'll hire you part time - then pay you for the extra time to make up full time. That way I don't have to pay out so much and we can afford to keep you.

I know I don't know the work, but I'll stay here five years if only you'll give me a month to get good in.

Murree wants to see you.

Where did you learn to do it like that?... What? You figured it out!

My son, Bill: he's a good boy. He gets out today. I wondered if you'd give him an apprenticeship - to keep him off the streets and give him his second chance.

You know, friend: we ought to get all of us that we know of that are in the same boat together, into one big crowd, and all go out on the rampage. Then they's give us a chance.

Nowadays it takes a hell of a lot more than honesty - I guess it always has. Maybe if I just kicked, just once, real hard...

In this field we've got a shortage of jobs and a shortage of workers, both together. Stamp that union-made too, baby.

Anyone who has any suggestions or complaints should file them with my treasurer. Action will be taken, which will benefit us

all.

I wrote, asking. They never answered.

I can't afford to give an estimate on jobs like this. Look it up in your union price book. Estimate time yourself - it's all in the stripping and you know what that means.

#### Actions:

Ring bells.

Answer phones.

Answer bells.

Run.

Look for job bags.

Try to work in the midst of confusion.

Sweat it out.

Wait in offices.

Wait on chairs.

Operate machines alone that four men should run.

Four men get together and operate a machine that one man should run.

Scream.

Give a benediction to American labor.

#### Props:

None are needed, except, perhaps, for appropriate machines.

#### Cuing Situations:

- these are the same as in Amerikaka I.

Ehlhalten/Tanus  
December, 1962



## TO EVERYTHING ITS SEASON

(Musical Process No. 1)

## Stringed Instrument Version

This composition may be performed by any number of performers of stringed instruments up to six. Each performer uses two basic types of sounds, one set which has sustained sounds without a clearly defined attack and decay - such as a bowed violin, and another set in which the sounds have very clearly defined attacks and decays, such as a violin pizzicato or a guitar. These two sets are hereafter designated A and B. Each performer has an equal number of instruments for producing A and B sounds. An instrument, such as a viola, which can be used for either, is counted once in each category.

A conductor leads the performers. He uses a pair of dice and a means of indicating what numbers he has thrown, such as a blackboard and chalk. Each performer is given a transparent sheet or folder and an opaque sheet under it, on which is notation is written, as described hereafter, and an index card, also marked as indicated in the appendix. Extra notations and index cards are placed aside. Each performer places his index card and his notation on his music stand, and makes certain that the transparent and opaque sheets do not have the same notation on them. He places the transparent sheet over the opaque sheet and secures them in such a way that all the digits indicated on each form fractions with the digits on the other sheet. It will be observed that any row of five numerators or denominators on the vertical, horizontal, or greater diagonals adds up to forty-five.

The conductor throws a pair of dice. He writes what he has thrown, smaller number first, and holds it up so that all the performers can see it easily. The performers consult their in-

dex cards and behave as directed on the cards. If the performer is directed to play B very loudly, he chooses among his instruments an instrument on which very loud B sounds are possible, which will be his sole sound source for this movement. Next the performer selects a vertical, horizontal, or greater diagonal row of fractions on his notation. Either the numerator is to be taken as the number of sounds produced in a number of seconds equal to the denominator or vice versa, according to the selection of the performer, but they are not to be inverted in the course of any one row. For example, a performer might be directed to play B medium. He chooses to play on a large Turkish saz. He selects a row of fractions on his notation on the greater diagonal from upper right to lower left. This reads:  $11/6$ ,  $9/11$ ,  $9/9$ ,  $9/7$ ,  $7/12$ . He observes that it is equally easy to use either numerators or denominators as the number of notes, so he chooses to use numerators as the number of notes and denominators as the number of seconds. Thus, he produces 11 sounds in the first 6 seconds, 9 sounds from 6 to 17 seconds, 9 more sounds from 17 to 26 seconds, 9 sounds more from 26 seconds to 33 seconds, and 7 sounds from 33 seconds to 45 seconds. Since the saz is particularly suitable for the playing of extremely rapid configurations of notes, the first 11 sounds actually begin at about four seconds and the next nine between 6 and 10 seconds, followed by silence till about 20 seconds, when the next configuration begins, and so the procedure continues, using groupings of sound that are most appropriate to the instrument. For example, if the B sounds were being made on a Dulcimer or an Irish Harp, or if the A sounds were made on a Bass Viol or a Viol d'Amore, it would probably be preferable to distribute the groupings much more evenly throughout the time units.

In no case are repeating quantities of time to be used, that is, the appearance of any metrical beat or pattern is to be avoided in any case.

The passing of time is indicated by the conductor in this way: he begins by holding his left hand straight over his head and, then, when everyone is ready to begin the movement, he nods, straightens his hand, and lowers arm and hand at a rate of six degrees each second, like the second hand of a clock. He may use a stop-watch as an aid. When his left hand has reached thirty seconds and is pointing straight down, he presses the palm of his left hand to the palm of his right hand, then raises his right arm just as he lowered his left one. At forty-five seconds he clenches his fist, and all performers stop playing instantly.

At the end of each movement, the conductor throws the dice again, writes down and shows what he has thrown, as before, each performer changes his instrument if he chooses to, selects a new row, consults his card, and then, when everyone is ready, the next movement is performed. There can be any number of movements, predetermined or suited to the particular performance.

## Appendix

The index cards can be any size that is convenient. There are six of them. Each is different. For convenience sake, this page and the next can be cut up and pasted onto cards:

|  |                               |
|--|-------------------------------|
| 1 + 1 = play A very softly                               | 2 + 6 = do not play           |
| 1 + 2 = play A medium                                    | 3 + 3 = do not play           |
| 1 + 3 = play A loudly                                    | 3 + 4 = play long B           |
| 1 + 4 = play short, quick A                              | 3 + 5 = play A or B very soft |
| 1 + 5 = play long A                                      | 3 + 6 = do not play           |
| 1 + 6 = do not play                                      | 4 + 4 = play A very loudly    |
| 2 + 2 = play B very softly                               | 4 + 5 = play A or B medium    |
| 2 + 3 = play B medium                                    | 4 + 6 = do not play           |
| 2 + 4 = play B loudly                                    | 5 + 5 = play B very loudly    |
| 2 + 5 = play short, quick B                              | 5 + 6 = do not play           |
| 6 + 6 = play any loud sound on someone else's instrument |                               |

- |  |                               |
|--|-------------------------------|
| 1 + 1 = play A very softly                               | 2 + 6 = play short, quick B   |
| 1 + 2 = play A medium                                    | 3 + 3 = do not play           |
| 1 + 3 = play A loud                                      | 3 + 4 = play long B           |
| 1 + 4 = play short, quick A                              | 3 + 5 = do not play           |
| 1 + 5 = do not play                                      | 3 + 6 = play A or B very soft |
| 1 + 6 = play long A                                      | 4 + 4 = play A very loudly    |
| 2 + 2 = play B very softly                               | 4 + 5 = do not play           |
| 2 + 3 = play B medium                                    | 4 + 6 = play A or B medium    |
| 2 + 4 = play B loudly                                    | 5 + 5 = play B very loudly    |
| 2 + 5 = do not play                                      | 5 + 6 = play B very loudly    |
| 6 + 6 = play any loud sound on someone else's instrument |                               |

- |  |                               |
|--|-------------------------------|
| 1 + 1 = play A very softly                               | 2 + 6 = play short, quick B   |
| 1 + 2 = play A medium                                    | 3 + 3 = do not play           |
| 1 + 3 = play A loudly                                    | 3 + 4 = do not play           |
| 1 + 4 = do not play                                      | 3 + 5 = play long B           |
| 1 + 5 = play short, quick A                              | 3 + 6 = play A or B very soft |
| 1 + 6 = play long A                                      | 4 + 4 = play A very loudly    |
| 1 + 2 = play B very softly                               | 4 + 5 = do not play           |
| 2 + 3 = play B medium                                    | 4 + 6 = do not play           |
| 2 + 4 = do not play                                      | 5 + 5 = play B very loudly    |
| 2 + 5 = play B loudly                                    | 5 + 6 = play A or B medium    |
| 6 + 6 = play any loud sound on someone else's instrument |                               |

- |  |                               |
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| 1 + 2 = play A medium                                    | 2 + 3 = do not play           |
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| 1 + 4 = play A loudly                                    | 3 + 5 = do not play           |
| 1 + 5 = play short, quick A                              | 3 + 6 = do not play           |
| 1 + 6 = play long A                                      | 4 + 4 = play A very loudly    |
| 2 + 2 = play B very softly                               | 4 + 5 = play long B           |
| 2 + 3 = do not play                                      | 4 + 6 = play A or B very soft |
| 2 + 4 = play B medium                                    | 5 + 5 = play B very loudly    |
| 2 + 5 = play B loudly                                    | 5 + 6 = play A or B medium    |
| 6 + 6 = play any loud sound on someone else's instrument |                               |



|  |                               |
|--|-------------------------------|
| 1 + 1 = play A very softly                               | 2 + 6 = do not play           |
| 1 + 2 = do not play                                      | 2 + 3 = do not play           |
| 1 + 3 = play A medium                                    | 3 + 4 = play B medium         |
| 1 + 4 = play A loudly                                    | 3 + 5 = play B loudly         |
| 1 + 5 = play short, quick A                              | 3 + 6 = play short, quick B   |
| 1 + 6 = play long A                                      | 4 + 4 = play A very loudly    |
| 2 + 2 = play B very softly                               | 4 + 5 = play long B           |
| 2 + 3 = do not play                                      | 4 + 6 = play A or B very soft |
| 2 + 4 = do not play                                      | 5 + 5 = play B very loudly    |
| 2 + 5 = do not play                                      | 5 + 6 = play A or B medium    |
| 6 + 6 = play any loud sound on someone else's instrument |                               |

|  |                               |
|--|-------------------------------|
| 1 + 1 = play A very softly                               | 2 + 6 = play long A           |
| 1 + 2 = do not play                                      | 2 + 3 = do not play           |
| 1 + 3 = do not play                                      | 3 + 4 = play B medium         |
| 1 + 4 = do not play                                      | 3 + 5 = play B loudly         |
| 1 + 5 = do not play                                      | 3 + 6 = play short, quick B   |
| 1 + 6 = do not play                                      | 3 + 4 = play A very loudly    |
| 2 + 2 = play B very softly                               | 4 + 5 = play long B           |
| 2 + 3 = play A medium                                    | 4 + 6 = play A or B very soft |
| 2 + 4 = play A loudly                                    | 5 + 5 = play B very loudly    |
| 2 + 5 = play short, quick A                              | 5 + 6 = play A or B medium    |
| 6 + 6 = play any loud sound on someone else's instrument |                               |

These abbreviated directions are self-explanatory except that 1.) the lack of plurals does not mean that only one sound is to be used, 2.) "play A or B..." does not mean that A and B type sounds can both be presented within a single movement - once a performer has chosen, he sticks to his choice for the duration of the movement 3.) very soft = pp or less, medium = mp or mf, loud = f, and very loud = ff or more - there is no soft (p) - 4.) "short, quick" and "long" refer only to duration, not to repeated attacks, and - 5.) when 6 + 6 comes up, the performers must be clear on who can play which of another performer's instruments so that they can help each other get new instruments with a minimum of difficulty and commotion.



To construct the notations, take sheets of good quality opaque paper, and on each sheet write one of the following magic squares:

|     |    |    |    |    |    |
|-----|----|----|----|----|----|
| A.) | 13 | 9  | 1  | 10 | 12 |
|     | 15 | 5  | 15 | 7  | 3  |
|     | 1  | 11 | 9  | 7  | 17 |
|     | 10 | 11 | 3  | 13 | 8  |
|     | 6  | 9  | 17 | 8  | 5  |

|     |    |    |    |    |    |
|-----|----|----|----|----|----|
| B.) | 9  | 8  | 9  | 8  | 11 |
|     | 12 | 8  | 13 | 8  | 6  |
|     | 9  | 7  | 9  | 11 | 9  |
|     | 8  | 12 | 5  | 10 | 10 |
|     | 7  | 10 | 9  | 10 | 9  |

|     |    |    |    |    |    |
|-----|----|----|----|----|----|
| C.) | 11 | 15 | 5  | 7  | 7  |
|     | 11 | 13 | 5  | 9  | 7  |
|     | 5  | 5  | 9  | 13 | 13 |
|     | 7  | 9  | 13 | 5  | 11 |
|     | 11 | 3  | 13 | 11 | 7  |

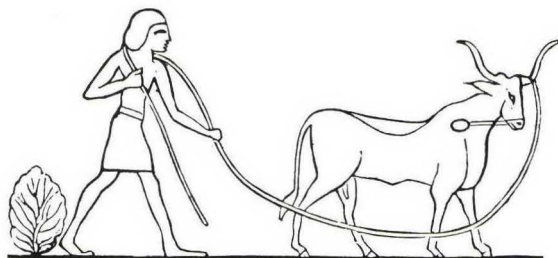
|     |    |    |    |    |    |
|-----|----|----|----|----|----|
| E.) | 7  | 11 | 13 | 3  | 11 |
|     | 11 | 5  | 13 | 9  | 7  |
|     | 13 | 13 | 9  | 5  | 5  |
|     | 7  | 9  | 5  | 13 | 11 |
|     | 7  | 7  | 5  | 15 | 11 |

|     |    |    |    |    |    |
|-----|----|----|----|----|----|
| F.) | 5  | 8  | 17 | 9  | 6  |
|     | 8  | 13 | 3  | 11 | 10 |
|     | 17 | 7  | 15 | 5  | 15 |
|     | 3  | 7  | 15 | 5  | 15 |
|     | 12 | 10 | 1  | 9  | 13 |

|     |    |    |    |    |    |
|-----|----|----|----|----|----|
| D.) | 9  | 10 | 9  | 10 | 7  |
|     | 10 | 10 | 5  | 12 | 8  |
|     | 9  | 11 | 9  | 7  | 9  |
|     | 6  | 6  | 13 | 8  | 12 |
|     | 11 | 8  | 9  | 8  | 9  |

Label each square with the letter indicated beside it on this sheet but far enough from the square to keep it out of the way. Draw a diagonal to the left of each number, like this: "/". Place a sheet of acetate or similar material squarely over each opaque sheet. On each acetate write in as numerator the number given as denominator, e.g., 9/9, 10/10, 9/9, 10/10, 7/7. Label the acetate with the same letter as the opaque sheet. Remove the acetate.

New York City  
September, 1958  
Revised Version

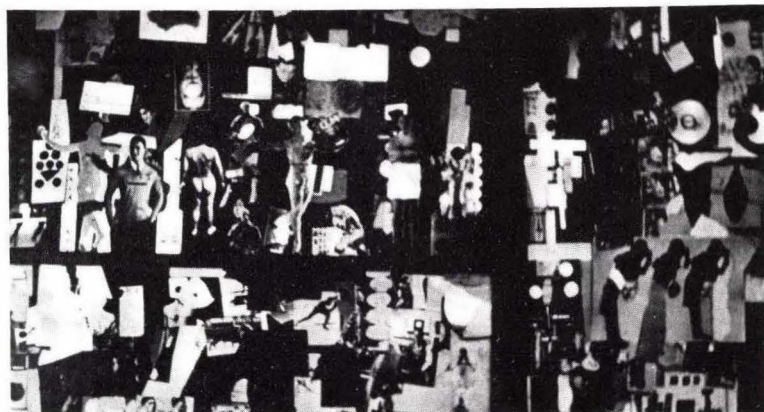


## SUBJECT MATTER

All emphasis is always placed on the subject matter in the performance. This may be the persona or an aesthetic or moral or conscientious intention, anything that might be taken as primarily subject matter.

Nobody mentions the subject. Everybody skirts it and implies it. The performance happens when several subjects are superimposed.

Ehlhalten  
December, 1962



POEM FOR RAY JOHNSON

Camels in the snow.

Frankfurt  
December, 1962

POEM FOR GEORGE BRECHT

Turkey in the Snow.

Frankfurt  
December, 1962

POEM FOR JACKSON MACLOW

Hajji poets in the snow

Frankfurt  
December, 1962

POEM FOR GEORGE MEREDITH

Spikes in the snow.

Frankfurt  
December, 1962



POEM FOR MIKE HALL

Onions in the snow.

Frankfurt  
December, 1962

POEM FOR EARLE BROWN

Sazzes in the snow.

Frankfurt  
December, 1962



## POEM FOR AL HANSEN

Minarets in the snow.

Frankfurt  
December, 1962

## KARAGÖZ

A ceremony takes place in the flames. Puppets?  
Then sweet honest Hacivad enters. He delivers an invocation, very solemnly, with nothing but numbers. The invocation builds up.



Karagöz enters - ragged but boisterous and alive. He beats up Hacivad. Once again they are friends. Hacivad begins to cite Marx or an authority on babies or Walter Lippman or some other topical authority. Karagöz says nothing but slugs Hacivad, who is above noticing such things; when Hacivad can say no more, they go away.

From here on, all performers use the method, cues, and spirit of Amerikaka I with props and actions of their own devising, and the following personae:

Karagöz: apparently a stupid stone mason who is always getting into trouble, in fact a very clever fellow who just takes joy too much in situations for his own good.

Hacivad: a blacksmith, but a phony authority on some going thing.

Tiryakir: an opium eater, inclined to lose his temper, but usually both sleepy and prankish.

Ayvaz Şerkis; an Armenian from Van, a butler or faithful servant apparently, but actually an unscrupulous schemer.

Çelebi: a rich young man who perhaps employs Hacivad, and whom Hacivad flatters to the point of absurdity.

Zenna: a grande jeune dame, ostensibly the great lady of the hour, in fact a gold-digging slut with a taste for cruelty.

Beberuhi: a small hunchbacked fellow, a rescuer of Karagöz with a great love of well-aimed pranks.

The drunkard

The urchin

Tuzsuz Deli Bekir: a roaring sailor or bishop (cadi) armed to the teeth with a taste for bragging and for boys.

The stutterer: long and flowery speech he says well, but he stutters over everything else.

The nose-speaker

Porters

Acrobats

Leyla and Mecnun

Frankenstein and the Wolf Man

Tahir and Zuhre

Ferhad and Şirin

} lovers (or fellow-sufferers) from popular stories

Gazi Bosnak: a janissary, alternative to Tuzsuz (above)

Bekri Mustafa: drunkard, super-judge, egomaniac

} may be fused

The rumelian: a rustic, given to gawking and gaping: a wrestler?

Mestan Ağa: a rustic, given to gawking and gaping; not a wrestler, but a very shrewd trader. Alternative to the rumelian (above).

Hayreddin from Trabzon: a talking tinker, given to elaborate explanations.

Baba Himmet from Kastamonu: an itinerant woodcutter, huge but gentle, curses and threatens but wholly sweet.

Ali Ekbar from Azerbaijan: passes as Persian poet from Şiraz, actually is tobacco salesman - all his efforts conclude with attempts to sell his tobacco.

Haci Kandil or Haci Fÿtÿl or Haci Şamandura: thief or beggar, sometimes sells baklava. Often exclaims, "Yaleyis!" which means "Oh nights!"

Bayram AĖa: a gardener or peddler addicted to malapropisms, illiterate but loves culture, sings very badly but with love, is always calm.

Master Karabet or Karabet Bay: substitute for Şerkis. Armenian jeweler in the bazaar. An incorrivable social climber and name dropper.

The levantine: affects a goatee and huge french cuffs, calls "hey you" to everyone.

Çakircalÿ: a poetic zeybek brigand, boastful and fond of boys; a substitute for Tuzsuz.

The djinn

The dragon

The deer

Activities take place around such places as gates, sherbet kiosks, the Ibrahim AĖa Çayiri field near Istanbul, mountain-tops, brigands caverns, ships, stormy cliffs, etc.

Music, if any, is arranged for voice, drum, and characteristic folk instrument of the region, and is otherwise free.

Costumes are as elaborate and as mechanical as possible.

The taller the performer, the larger the part, and vice versa. Many female performers may be dressed as men.

Ankara

December 29, 1962

### ADAM AND EVE, a visual

The griffons take the scroll away. A lollard is revealed in the garden on Eden. Somebody carries in a poster on a stick: it is a picture of Prime Minister Eden. The somebody hides behind the picture and says, "This is my garden." He goes away.

The angel enters. He carries a scroll. He holds one end of the scroll and shoots the other out at the audience. He reads what is written on the scroll. "Adam and Eve, a visual."

Two griffons enter. They hold up the scroll and show the audience that this is written on the scroll. The Angel drops out of sight.

Cain and Abel enter, hand in hand. Cain says, "Abel, let's go to Philadelphia." Abel says, "But Cain, you're a marked man there." They see the scroll. Cain says, "I can't read that, can you?" Abel takes out a pair of gigantic glasses. He reads the scroll. Abel says, "It's not in english." They go away.

The lollard says, "When Adam delved and Eve span, who then was gentleman?" He get up and goes away. He returns with a vacuum cleaner. It does not move, unless he really tugs at it. He scratches his head, and is puzzled by the vacuum cleaner. He tugs, pulls, and twists, with no result. He opens up the vacuum cleaner finally. He removes the dust bag, which is, of course, very full. He tries to shake it out. Adam and Eve climb out of the bag. Eve asks Adam, "Who are you?" Adam answers, "Madam, I'm Adam." Eve says, "If you're Adam, then I must be Eve." Adam asks the lollard, "Are you God?" Eve asks, "Did you make me when I was in there?" The lollard says, "I'm a lollard." Adam says, "I see."

The lollard shrugs and goes away. Adam finds a cotton candy machine. He and Eve make the largest cotton candy monster ever made. It is blue. The lollard enters with a blow torch. Adam and Eve try eating the cotton candy. When they have eaten enough, they play with it and crush it down till it is just a small lump.

The lollard says to Adam, "The good lord says you're not to eat the apple that grows on this metal tree," and he hands Adam the blow torch and goes away. Adam fools around with the blow torch doing visual things, frightening Eve, etc. He forgets about the blow torch, lighting it but leaving it to one side. Eve discovers hats. They have a hat show for each other. The griffon enters with a collection of combs, followed by the other griffon who has a collection of buttons. The griffons sort out each and classify and admire them. One griffon holds up his tail. It is labeled, "Glue." He starts gluing buttons to combs. This continues until the point indicated by an asterisk (\*), at which point the griffons turn and observe Adam and Eve.

Adam stretches. Eve shakes her leg and rubs a kink out of it. Adam takes the blow torch, and, smiling, melts the branch of the metal tree on which the apple rests. The apple comes



within reaching distance. Adam grabs it and offers it to Eve, but when she reaches for it, he bites it. But so does she. And they cannot get their teeth unstuck. They struggle, pull, kick, and fuss but they are hopelessly glued to that apple. They see a large rock nearby. They put it in their middles, stand very stiff, and move their toes together - pulling their feet together by toe-walking. Leverage acts for them. Their heads spring free of the apple.

Adam says, "wow," and Eve shakes her head dizzily. Adam holds the rock, which is really a sponge, and squeezes it.\* Milk runs out of it. Adam explains, "I feel good today. Eve says, "I feel strange."

From now until a point described much later, the method of performing is that described in *Amerikaka I*. The additional performers who appear at this point each take only one persona, either in the A group or in the B group, and use lines appropriate to their respective groups. Actions and props, however, they have in common.

When two cuing situations have taken place to which each performer does not respond, he goes out. All the props are kept in two clearly defined places, one on each side of the performance area. Each performer reenters when a cuing situation to which he can respond and which requires the use of a prop that is still offstage takes place. As the props offstage become depleted, it becomes increasingly unlikely that a given performer will be able to enter.

The leader is advised that the duration of this sequence is dependent on the necessity for any performer to go offstage, and this in turn is dependent on the number of cuing situations to which each performer responds. He therefore advises regrouping cuing situations so that a choice of things is possible in some situations but there is no response to many others.

Personae:

Group A

John Brown  
 Suleyman Khan (chief of Ghuzz  
 Kayi turkic nomads, ca. 1220)  
 Mayor Wagner  
 Julia Ward Howe  
 Swedenborg  
 Cosimo di Medici  
 Boadiceia (Queen of South Britons)  
 Tubal Cain (first blacksmith)

Group B

Eves  
 Admirals

Speeches (Group A):

Who pays the piper calls the tune.

Pie in the sky.

Keep your place.

You shall be seated on a golden throne, you who are among the blessed, and for every thing that you have suffered on the earth a seraphim or cherubim shall praise your name.

I know my job.

Sign of the ram is a good time to plant eggplant.

I'm only doing my job.

I am an instrument of God's wrath.

Thy sons shall I smite, and thy grandsons, and all thy seed, down even unto the tenth generation.

I am not for hire.

The sins of the father shall be visited upon the sons.

Forget the benefits of being chosen - praise and love, love and praise.

Lots of onion in this soup.

If you are a sinner, I also am a sinner. If you kill a man, I also am a murderer.

If I praise him hard enough, my kitchen will fill up.

The lord makes known his will through each of us. If there are contradictions in his will, who am I to resolve them?

The justification lies in the principle.

The justification lies in that you have no right to hold this people, not even one person, against his will.

To accept the status quo is to commit these crimes anew every day, to do these things over and over and over.

Fight fire with fire.

Takes fire to melt ice.

I know how it is.

I am anxious to be above these things, to accept and to forgive and to elevate.

All things change with time.

But we are all the same - your crimes may be a blessing to my

sons.

I hope I never cease to be amazed.

A high plain is a very flat place with thin air and a seductive landscape.

(Group B):

Onions onions, over the shack: who will bring my baby back?

Madam, I'm Adam.

Twinkle twinkle.

How often do you polish your skull?

You don't look like a stork.

I'm a June bug, I am.

Now I'm a rock and you're a snail.

Let's play doctor.

Ah, this is the life.

Never trust one guy when you can trust two.

What kind of man are you?

I know what I'm doing, and I love to do it.

Step right up, buster (baby).

Avast and belay there.

This barnyard is my home.

It is holy to be alive?

What do you think about milk?

Can I do anything for you?

Do you want to try some?

Haw haw haw (very chesty laugh). That's rich.

How many saints does it take to make a god?

Mama tried to dump me before I was born, but they wouldn't let her.

I think the whole thing's a mistake.

Am I my brother's creeper?

Whippoorwill.

Bobolink, bobolink, bobolink.

Veerio, veerio

Phoebe, phoebe, phoebee.

Chikadeedeedee. Chikadeedeedee.

Thar she blows!

Hoist up the hindsail and spank'er!

He-e-elp! He-e-elp!

What do you mean, you don't like lobster?

Well, it can only happen once.



I'm sunk.

A good captain goes down with his ship on the slightest provocation.

Fish!

Actions:

Performers jump, leap, spin, vibrate, limp, swing, etc., but they tend not to walk as they do in daily living. Each performer selects a style of moving around on the stage and sticks to it. It does not have to be appropriate to his persona.

Each performer should be prepared to use at least most of the costume props, which are described later.

Each performer selects some of the props to develop his own actions with them. These are fixed before performance and are not improvisatory in nature or effect. Thus, the smaller number of actions listed below are primarily actions which do not use the props. Care is taken that nobody tries to do too much.

Push the plow.

Weigh crackers.

Roll the hoop.

Walk very rapidly backwards across the stage. Collide with somebody or something. Help them up, dust them off, and punch or kiss them.

Investigate a whipped cream can. Spray yourself in the face with it.

Stand still for about three minutes.

Straighten your jaw.

Tack things or staple them to the proscenium arch or to a tree or some such place.

Thump your chest with your fists and yell softly.

Consider what you are wearing. Observe any flaws and enjoy them.

Observe a woman very carefully.

Props:

Two telescopes

A hand mirror

An old scale

Crackers

A plow

A whipped cream can

A staple gun

Posters or other sheets of paper

A hoop

Tires

Ears

Cans

Quill pens and ink

A perfume atomizer

Cleaning fluid

A giant hatchet in foam rubber

A giant hypodermic needle

A rubber snake

A big flashlight

A few grease sticks

A shower hose

A lute or similar fine plucked instrument  
 A pogo stick  
 A few similar objects selected by the leader  
 Giant papier mache heads of animals that performers can wear  
 Many frock coats with bright buttons and epaulets  
 Many cloaks and strange garments and hats  
 Several pairs of brightly striped pants

### Cuing Situations:

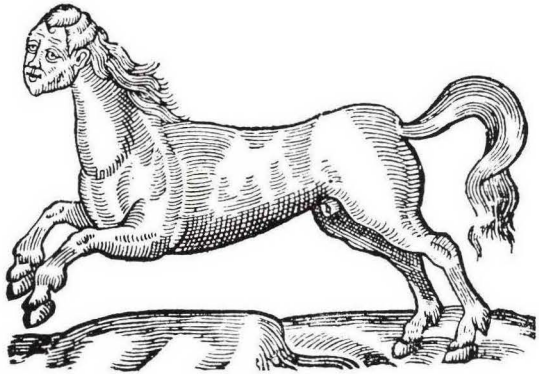
These are the same as in Amerikaka I.

When there are no more props, the stage will slowly become empty. When it is empty, the Lollard returns, and discovers the mess. He is shocked. He picks up a few objects. Then he goes off to find Adam and Eve (who may still be hiding, on stage, if preferred). He finds them, drags them out, and has them pick up a couple of objects. But now the angel enters, holding a flaming sword in his outstretched arm. The lollard shrinks offstage inconspicuously at some time during the angel's speech. The angel says, -

"Because of weakness to know. Regard a mighty army because of weakness from fear to know. Accept to consider. Rise up a proud desire with love a proud desire from fear with love to be fruitful. Go down. Suffer not. Suffer not, my children. Accept the good earth. A clap of thunder from fear to trust, my son. What you have done, my children, from fear. Take not to know, to consider, to trust, to labor and to produce. What you have done. Dream not of the good earth. A lofty height a lofty height to trust that you may be as you are."

Adam and Eve go slowly away. The angel looks after them, Then goes, finds a rope, throws it over the branch of the tree where the apple grew, and hangs himself.

Ankara  
 January, 1963



## ATTILA

The method used for the performance of this piece is that described in *Amerikaka I*, subject to the following qualifications:

1. Attilas and their secretaries are always paired and never separated with the exception that one Attila may swap another Attila for his secretary, in which case each secretary accompanies her new Attila as she did the old.
2. All secretaries chew gum and are named Miss Edeco, Miss Scottas, or Miss Rusticius.
3. Attilas dress in silks, furs, and other elaborate fifth century clothing, while all other personae wear appropriate modern dress.
4. All Attilas exit with their secretaries after saying, "A letter, Miss... (Edeco, Scottas, or Rusticius)"
5. There are at least three Attilas and secretaries.

Personae:

The shaman  
The blind one



Axe the man who owns one.

If we cut down the forests, we lower the water table. If we lower the water table, it gets hotter and we need more water. If we need more water we use more water, which lowers the water table farther. A vicious circle? Then at all costs, save the forests.

Thank God you can see. I have no other income; - friend, don't give me anything, you can't afford it. (The blind one)

Nations decline when they absorb inferior stocks and dilute the vitality of the original people. This was particularly true in the case of the Empire of Ghana.

When the line on my profit graph meets the other line that is half the square of pi times my expenses, I will immediately double the number of my employees. Till then, I'm sorry; Blame short-sighted economic policies if you must have a scapegoat.

How can my enemy have sat at my table and broken my bread and eaten my fish cooked in the very best New Jersey honey, then go off and damn my name? (Attila)

I'm sorry, you just don't fit.

Peace is made, no won.

Peace is won, not made. (Attila)

My friend, we made arrangements with you when your new product was covered by patent. Quite apart from ethics, quite apart from the value to most people of this new motor, do you think it's professional to refuse to pay us royalties? (The ambassador)

There are seven, seven of them, the dying mountains that lift



to Tengri the heavens. With the voice of the goose we call, with the snake of the mountain and the springs beneath the mountain we call, through the columns of our bodies the mountains we call to you, Tengri, Tengri, who covers all and is our end, to you, through the message of the flying goose we speak, let's have some pie on the table. (The shaman)

Imaktur nites oides ilwvena varen cevertae.

There will be peace, when order is achieved. When every man works for the syndicate and conducts himself as a syndicate man should, there will be peace. (Attila)

But if they dump me, who will build their hospitals and their dams? (Attila)

Here in the west we believe in decent, human values and in the American Way of Life. Get to work and keep your mouth shut - good little boys don't talk, it's not dignified. (The goth)

I have a bargain this week - it cures cancer and it's only twelve ninety-eight a shot. (The drug salesman)

Never trust a woman.

Never underestimate the power of a woman.

What do you want to do? Just walk around? Well, maybe that's not a bad idea. Spend your life walking.

Oh nature! I command you! Give us rain, right this minute! (The rainmaker)

Well, men just have a way of thinking that sustains itself. You can see it in your little son, when you compare him to your daughter. But then, women have a way of thinking too. Maybe it's just more basic.

What can you do at quarter to ten?

I sold some powdered bat's wing to a very interesting case last week. An advertising executive, for the moment working in the mailing room at P.H.U. & Q., dying of leukemia but full of fight to get back on top, - to the extent of two hundred bucks worth - which he could ill afford, but he liked our slogan for bat's wing and was sure it would help. You know, money from poor devils like him means more than from most people. He really wants to live. (The drug salesman)

Even if they bring in government medicine, somebody's going to pay us. We'll always get our cut, haw haw. (The drug salesman)

Forget the parents - sinners the lot of them. It's the children we must reach - suffer the children to come under me - Also Sprach Zarathustra. (The shaman)

And what did you say was your firm's rate of growth? (The ambassador)

The South African Press Association is not interested in circulation competitions and therefore will not allow the disorder of selective advertising. We do not allow circulation figures to be released any more than we allow subversive opinions. In this respect we speak, once and for all, with one voice, in an orderly fashion. (The ambassador)\*

I am not bright. But I know what it is to want to eat. And to eat well. If you don't preserve your anger, my friend, you die. If you do preserve it, my friend, you're fired. I can use all the corpses they can supply me with. And I don't need raspberry

\* Try to find out the circulation figures of a South African newspaper. This is, quote en quote, what you will be told. Summer 1962.

syrup with them (Attila)

Help me! Help me, for I cannot see. (The Blind One)

Come to me, quietly, do not do me injury, gently Johnny my gigolo. (sung by The Voice)

Statistic: homosexuality is four and one half times as prevalent among non-jews as among chinese and six times as prevalent as among jews. Statistic: homosexuality is five times as prevalent among non-jews as among chinese. Statistic: homosexuality is one half as prevalent among non-chinese as among chinese, though among jews it is one sixth that among non-jews. No data is available concerning the prevalence of homosexuality among whites and blacks: such is liberal objectivism in our time.

Yahoo! White House, here we come!

Pssst, if you had it last night, smile. (The voice, obscenely)

Oh, I'm above all that. (The ambassador or the voice)

Sometimes, I am a drunken sailor, frightened by the reflection of a streetlight in the gutter, amazed by myself, confused. (Attila, slowly and introspectively)

Actions:

This piece really requires no complicated activities. People just come in and go away or speak over loudspeakers or smile and talk to each other or swap secretaries. These can be used as correspondences, as described in *Amerikaka I*, but the in-

tention should be to make this a very talky play. No props are necessary. Also no set, and no music.

Konya  
January 7, 1963



BUT SUPPOSE YOU HAVEN'T SEEN ANY CHEESERS YET

- a going - thing poem -

This is how we keep our teeth from turning yellow  
We brush them with goats fat

Now regard the stained glass soldiers  
That is real dialectic, young Osman  
Now regard the stained glass soldiers  
That is my last bed, young Çengiz

Attaturk was a very great man  
You know because he never smiled

All orange trucks belong to Hami Bay  
Mr. Hami has blue eyes and a nose  
Both are big and broad  
He smiles both wise and well  
Mr. Hami is a great man

But the hills are big and empty  
And the angels there are skinny  
They frightened away the horses  
Goodbye horses Goodbye

Konya,  
January, 1963

CARD GAME  
to George

Any number of players may participate. A pack of cards is dealt out completely. All players examine their hands and show them to each other and admire each others' hands as long as desired.

Ulukişla  
January, 1963

THE MAGI

Any number of performers may perform this piece. Each uses a live duck and a mobadic robe.

Each performer invents a doctor's name for himself. Each as-

signs the name of one of the other performers to his duck. Each speaks with great attention to a bizarre and artificial accent. For example, one performer might name himself "Dr. Tvitley" and speak the first of the given lines: "Beeble do not laff vit-out god g'reason."

Any performer remains offstage for a while, then carries his duck into the performance area and sets him down. The performer mostly follows the duck around, occasionally chasing him, appearing to ignore him, picking him up, and so on. When the duck manages to get out of the performance area, the performer must go offstage quite soon by the shortest way. Only if he goes offstage on the same side as his duck may be re-enter, unless the duck goes back onstage on his own, in which case his performer may enter again. When all the performers are separated from their ducks, the performance is over.

If it is found difficult for a performer to identify his duck, he may make a distinctive headdress for him.

It is arranged for interesting things to take place with fire during the performance of this piece.

The choice of cues and actions and speeches takes place according to the method outlined in *Amerikaka I*, with the addition that speeches or actions divided into an A and a B are performed by two performers ad lib according to agreed-upon conventions.

#### Speeches:

People do not laugh without good reason.

The only thing I believe in is the truth.

(A) How can you be so fresh and cheerful after listening to all those terrible problems these people have? All day they



say such awful things, how can you stand it? (B) Who listens?

One of our brotherhood - any of the brotherhood I should say - is no better than his tape recorder.

One of the brotherhood works a nine hour day, at twenty dollars a visit. That is one hundred and eighty dollars a day - assuming everybody pays. If he works a four day week - doing hospital or clinic work the fifth day at a nominal fee - he is still making seven hundred and twenty a week. Assume secretary and office - shared - cost one hundred a week. That means his income is six hundred and twenty a week - all that from people's unhappiness. And it's three times as much as a musician - whose training is just as rigorous and even longer. Twice as much as a fine lab scientist. And they look for more! Is it any wonder that they deflect any move to clean this up? (pause, conclude only if there is no response) Something is not quite right with the brotherhood.

Here is Wadi-Kew-Gardens. There is Al-Alpine. That is the South Orange Oasis. There's golden misery in them thar hills. Mine the desert.

So what's wrong with a little unhappiness? It's all part of the scene.

You worry too much. Come see me, Dr. ----- . I put your worries on a more material level.

You worry about politics? Undergo treatment. You worry that the children are running amock? Undergo treatment. It seems that union policies are screwing the country and even the rank-and-file? Undergo treatment. You miss our disappearing woodlands? Undergo treatment. You don't think Morton Feldman's as good as Schubert? Undergo treatment. You worry about the future? Undergo treatment. Believe me, I can make you bliss-

fully happy. I can show you how you needn't take anything seriously - it will be beneath you. You'll hardly want to talk any more. You can sit still and be noble around the clock. Joy unbounded.

We can work your problem out, Dr.-----: we'll simplify you till a cow is a complex creature by comparison.

Just do not bring any sheep, Dr. ----- . I do not like sheep.

Cash at the door, Dr. -----, twenty bucks a throw. We'll make a productive and creative person of you.

Relive it! Wow! Repeat trauma! I want to see it! Again! Show me how horrible it was! (aside, in case there is no response) It's like Dr. Feldman says: pick something that annoys you, and harp on it. You're sure to get results.

Those who are through with us we expose to the sun on the towers of silence. They are dead, so they don't care. But to us of the Brotherhood of the Flame it is a very interesting situation.

The sanctuary of Shiz is a great temple in the northeast.

We'll patch the old grandmaw up in no time.

Most of my colleagues became brothers and sisters in order to solve their own problems cheap. After all, it costs less to become a brother than to visit an established one. But, it doesn't work. They outsmart themselves.

At Susa the brotherhood used to stretch the younger ones out on a couch, always facing the entrance to the chamber. It was standard operating procedure. When their flesh decayed, we scattered the bones to the left and to the right of the entrance.

(A) If you look deep, deeeper, deeeper into yourself, what do you see? (B) The other side. (A) This is terrible! Just express yourself a while, and we'll see what happens.

(A) The psychiatrist's - er, I mean, the brotherhood's job is to give all society the same sickness, to allow only the commonest forms of madness to survive. (B) Anybody for psychotherapy? For lessons that tell you how to survive in the desert?

We used to guard the royal tombs, Dr. ----- . We helped at coronations, accompanied the armies to assist when they sacrificed somebody, and interpreted dreams. We educated the young man, after our way of life. But more than anything, we took care of the dead.

You say your mother was frightened by a cow before you were born, Dr. ----- . It is clear the mysteries of the psyche are very strange, my friend. My crystal ball does not reveal all at all times to me. But you have dark and secret desire to do strange things. It is possible that from this you get your complex about milk that has bothered you all these years.

Many imperial industries hire us brothers of the flame to analyze the workers, so that they won't ask for raises. But this is mistaken thinking on their part. Our brotherhood has, as its policy, to help the workers to want and to need more - in order to pay us, for if we can collect from two sources, what an honour for the sacred flame!

Cues:

The cues used are invented or discovered by the performers. They use those suggested in *Amerikaka I* to give a line of thinking on how they can best develop their own cues. They bear in mind also that in *The Magi* there are flame situations that do not take place in *Amerikaka I*.

## Actions:

observing  
 answering  
 addressing  
 chasing  
 overtaking  
 repeating  
 kissing  
 slugging  
 colliding with  
 picking up  
 going

coming  
 walking  
 falling  
 jumping  
 dancing  
 whirling  
 grabbing  
 chasing  
 standing  
 sitting

Kayseri  
 January, 1963



THREE

Slap happy.  
 All tangled.  
 Gummed up.

Kayseri  
 January, 1963

## TWO FOR HAMI BAY

i - Sad Music

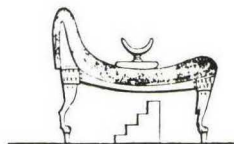
The chorus cries a while.

ii -

Whose leg is whose anyway?

Kayseri  
January, 1963

## TWO NEOROMANTIC PIECES



i - stasis

Shrouded giants. Moving lights very slow. Drums. Cries of zurna or other shepherds' horns. Occasional sentences spoken ad lib softly. Recitations specialized. No movement.

ii - fire

Small movements. Fast. Always someone moving. When you see someone moving, you stop. When you see someone stop moving, you start. Try to be the only one moving. Move anywhere. Ends when everyone is away.



Lines made like this:

|         |           |           |           |
|---------|-----------|-----------|-----------|
| 1. pin  | 2. tin    | 3. bin    | 4. din    |
| 5. pig  | 6. (tig)  | 7. big    | 8. dig    |
| 9. pit  | 10. tit   | 11. bit   | 12. (dit) |
| 13. pan | 14. tan   | 15. ban   | 16. dan   |
| 17. pag | 18. tag   | 19. bag   | 20. (dag) |
| 21. pat | 22. tat   | 23. bat   | 24. (dat) |
| 25. pen | 26. ten   | 27. (ben) | 28. den   |
| 29. peg | 30. (teg) | 31. beg   | 32. (deg) |
| 33. pet | 34. (tet) | 35. bet   | 36. (det) |

Take two dice. Throw them. Read from left to right. Set in correspondence with ordinary number system (eg., 64 = 34, 43 = 21). Write down corresponding word. If syllables in parenthesis are called for, end speech. Speak speech any way. Speak any speech at any time but only speak when in movement.

Kurucaşile  
January, 1963

NICOPOLIS 1396

The performance of this piece takes place according to the method described in *Amerikaka I*, with the exception that the speeches are assigned to particular personae, that no two performers use the same speech (two or three azabs, for example, divide the azab speeches among themselves), that there must be at least one of each persona, and that not all the speeches need be used, even if assigned to a given persona. The environment of the performance is indeterminate, but the sound of cannons is heard from time to time in the distance, along with horses, screams, trumpets, metal hitting metal, and mehter marches.



## Personae:

The azab  
 The bavarian knight  
 The bosnian  
 The bulgar  
 The camp follower  
 The harem sister  
 The piedmontese  
 The scholar from the Maritza  
 The serb  
 The voice over the loudspeaker  
 The woman from Maraş  
 Yıldırım Bayazıt

An azab is a turkish infantry irregular, usually a peasant, used to draw fire and hold the enemy static. The woman from Maraş is arabic and veiled in gossamer. "Ş" is pronounced "sh." There is only one Yıldırım Bayazıt: he is dressed as a crusader, if turkish armor of the period is not available. "ÿ" is my way of writing the turkish undotted "i" and it is midway between the "u" in "push" and the german "ö" or french "eu." "Ğ" is a very soft, breathed "G" at the back of the mouth.

## The Azab: -

Bayazıt - good ruler in peace. So just you'd never believe it. Nobody starves. But in war - if you need a well, you're against him. If you must plant, you're against him. If you have a lamb and your ağa wants it, you're against him. And off you must go to prove you are a man.

I - am name Osman Kalenderoğlu. I am of Sivas: My mother is of house of Eretna. I do not know my father. I am born between old hamam and Gök Medrese on side of hill. Kady Burhan et - Tin enemy of I-am mother. When Ak Koyunlu white-fleece turcomen attack, Kady Burhan et-Tin killed. Comes Yıldırım Bayazıt, peace at Sivas, we think. But no. Franks come with

sword. I must fight. But has been so much fighting. Am tired, very very tired.

To be insult is for you. Not for me. I cannot fall lower. I am coward. Is best to die. But do not want to die.

Selim, my brother. My brother, Selim.

Cross and sword, the same shape. Have you notice?

Man wants bread, no blood. To be soldier for islam, it is said, this is the way. For, my brother, I am muslim. But to be sent to fight without sword, to be sent to die, just to die? That is not way of jehad. It is said there no women in Paradise for those who murdered-are. Only for this reason I run from swords of franks.

Most Osmanli is very proud. I not. I have only hands. No back, no will, no youth. For me, no woman.

Our faith make right what our great men do. No compromise, no mercy.

The Bavarian Knight:-

I deserted, true, but in such a gentlemanly fashion!

Always I am a soldier of my faith - I kill for justice alone.

Never trust a Hessian.

Only the hand that swings the sword can rule the land.

You should always be respectful of your superiors: you may be one yourself someday.

Pity about my men.

How could we be expected to believe they were so near? Coming all that way on those little horses! All of us, - except Jean de Vienne and Sigismund the Miser, - we were drinking wine with Jean, Comte de Nevers, when we heard the music start. Certainly never expected so many musicians in the area. Let the damned local girls go, got buckled up, but before we could get properly set, they were on us. Very ungentle not to give us time to get dressed in our armor. But then, a Turk and a gentleman are a contradiction of terms.

If only these people could cook, it wouldn't be so bad. A good German cow with oil and mustard seeds. Or a Forelle in fermented honey. Hmmm - to be home again.

Perhaps it is a noble thing to sacrifice my honor for the sake of preserving my family's well-being. Perhaps to save myself is to avoid committing the mortal sin of suicide.

The Bosnian:

I am a squire. The lord chose me to love him. He was a great fighter. But he left me in the battle. Perhaps he was killed.

In (a number) minutes I am going back into the battle.

Real manners come from the heart. You cannot both care for a person and treat him discourteously.

We have come to fight at Nicopolis for many reasons. Some of us, because we are as tired of being raped by the paşas as by the bishops, some of us to escape the taxes of the bans, some of us, like my lord, to escape the traps and the fuss at court that they spread about us, some of us to escape some poor wife married for her estate, some from fear, some from wonder, some from greed. But the crusade treats us all alike. The battle is lost. The end will be the same for all of us.

I am well-born-my people were procurers for Ban Kulin.

I am sitting here now. I do not want to die. But I do not want to live past this fight either. Soon I will go back to the fields.

Under Stephen Tvrtko my people came into their own-but because we would not send our new silver to the pope, our fine, spiritual, progressive western powers let us fall at Kossovo to Murad's equally pious greed. Now we know better. Bosnia will be free from your church. Bosnia will never be Catholic again.

The sky-the earth. May my death be a smooth passage from the one to the other, with nothing in between.

If I live, I'm dead. If I die, I'm dead too. Where's the difference? I'm leaving, soon as I get my breath.

The Bulgar:

Eleven wars, still scared, and a damn good scrapper. That's me.

I may not know how to live, but I know how to die.

Always I am a soldier of my faith-I kill for justice alone, no matter who or what.

For us, this struggle is one of life or death. Our faith justifies all. There is no compromise.

War is the great equalizer.

Since Ivan Shishman fell at Samokov, I'm fighting for Srazhimar.  
DEATH TO ALL WHO AREN'T

In my blade is my voice. In my arrow is my will.

You do not see - we fight because we do not want our children to grow up muslims. Better a slave in the tents of the almighty Jesus than a free man in the lands of the sultan.

Once you have seen the fire flash onto the roofs on a starry night and heard the cannons shouting, that will be the only music for you. You are as you are - you must be as you must be. You are a man, alive and hungry and scared. You hide till you can't hide any more. Then either you pitch in or you go away. No difference.

The Camp Follower:

If it's been five men, it may as well have been fifty. Or five hundred. All the same. Spring's gone and it's August.

The prince ought to make me a general too! Don't I bring out the best in his men? He fills their bellies, I milk their pricks like an afghan. After that, all a man wants is to kill.

A fact's a fact - best of all, I like the facts that earn your bread.

Well, fine lady - where's the difference between us now?

War's won one third with arms and two thirds in them.

No body has a better claim to sexlessness than me.

Aw, losers are winners with me, same as the victors. What's the difference? The losers spend more on me, the winners have more and come back.

Goose justice - that's what kills off my clientele.

You know I had a name once? Mary Bakire.



Listen, isn't it beautiful? All those troops must be getting tired. Soon some will lose. And then I win. It's winner take all in this game of life - as much as I can squeeze tight on. Viva la guerre!

### The Harem Sister:

I am from the Gironne. My father was a merchant. He left me at Constantinople when he went on to Shiraz. He never came back. The greeks sold me to the turks. I was auctioned off at Edirne and bought by Yakşi Bay.

Once it all meant something.

They call me Leyla. They could not pronounce my given name. I made myself unattractive. I could not bear to be bought. Once bought, I could not bear to lie with an unbeliever. Once I learned, I could not bear to lie with a man.

Let those paşas laugh at their eunuchs, the only man worth loving is a male lesbian.

For months the great Yakşi Bay would leave us alone. And for the girls this was not good. All that talk, that polishing, that female stink.

I'm going back to the Gironne because I like bad air and french wives and violence and because I'm sick of hungry women. Yakşi Bay took me into the garden - he wept when I kissed him - I know the works, baby - he said nobody was like me. I stuck him through and shoved his raki-head away. Then Ali and I left. Poor Ali. Yakşi I left happy, but Ali... Oh well, c'est la guerre.

Oh, I know all about love. Christians, muslims, jews - they're all crazy about me. I can be very charming when I want to.



What a life! A man fumbles around and messes you up. He hauls out his wet nurse, and clinically, medicinally, he gums up the works. You should like it? A little modesty, girls!

You got him in the war - you hope you'll lose him in the war. Everything is the war. Women are the real losers in wars - except when they lose their men. But a girl? She's sad. You make her happy. It's simple. Emotion exists. It hangs on that.

But Mahperi - well, baby, I've got one hell of a souvenir this time - ha ha.

The Piedmontese:

Oh to be home again, chasing down glamorous heretics!

The french princes promise us glory and rewards - the glory is always theirs and the rewards are always in heaven. I promise you one thing: there will never be another crusade.

I survived to fight again for good king Charles: against the English, against Milan, against the Empire, against the heretics who held for themselves all the wealth of my own province. All of them very Christian wars, fought for wealth and honor.

Wine, Women, and the Lord God!

I wouldn't know what to do if I weren't marching off somewhere.

All this going, coming, going, arriving, running - Holy Virgin help me if I ever stand still.

I'm a spider who's forced to play the fly. I could have been a great general.

Deus Vult! - deus hanc puellam vult. Gloria Dei!

Such a long way home. Almost pay to turn turk and stay here. The country's not bad and it's a lot safer and more peaceful than home. King Charles builds forts and Bayazÿt builds hospitals. Maybe I might stay, at that.

Always I am a soldier of my faith – very profitable kind of soldier to be.

The Scholar from the Maritza:

I am Christian and I live a Christian life. Even now, in all the hating, there are little pockets of us everywhere. My home is at the headwaters of the Maritza. My village is small and very poor. My father is Demetrios Stellionides the tobacconist. I do not smoke.

Which came first, the chicken or the egg?

How is it that the three persons are three in one and one in three? That the son proceeds from the father who proceeds from the Holy Ghost, though the son is not the father and the father is not the Holy Ghost. In these troubled times, perhaps we lose sight of the real truth – divine love. Therefore I contemplate the trinity. Some day perhaps it will be revealed to me.

At least one chicken.

I am fighting the muslims in the best way – with prayers and good wishes.

I certainly do know what time it is, don't I.

(to another man) You are so proud of the hardships you've had to endure. I think you wish them on everybody. I'm glad that till these last weeks I've never starved, that I've never had to kill anybody – very glad of it. I'm glad I don't know what war is about. Do you hate me for it?

My concerns are very basic - I like to walk and see things and understand and praise. Everything else is on a lower plain.

The Serb:

Kindness and cruelty - it's all a part of something else. The patriarch, the fisherman, the whore - buried in one churchyard.

Always I am a soldier of my faith - I kill for justice alone. Today it is just to fight against my fellow-believers. Tomorrow? It is all I know. I was at Kossova, where you left us to Murad's camels. Now my people are on the other side. I think you do not know and remember Kossova, as we do.

I cannot hate any more. And so I cannot love.

Kossova - you sent us your best wishes and let us become mincemeat on the battlefield. There's your French grandure, your German soul. Did you think Lazar Krebelyanovitch could stop the Turkish advance? Or were you glad to be rid of your business rivals?

Fight for the turk! Fight for the cross! Fight for the barons! Always it's for the glory of god and our way of life? Ha!

Milosh Obilich - at Kossova, when he saw we were losing, and he pretended to desert. The turks took him to Murad. Milosh Obilich - a poor serb like me - he cut down the powerful Murad. Very brave, for it cost his own life. So then our Stefan Laxarevitch made peace with the turks. And Murad's son Bayazyd slew his own brother Yakub, who had fought beside him, to secure the succession, even while Murad was still dying. Therefore he is called Yÿldÿrÿm Bayazÿt, Bayazÿt the Lightning. And we fight at his side. Like Yakub.

One day - soon - I will sit down. I will not be able to fight

any longer. My own son will come by. And he will put a bullet through my head.

The Voice (over a loudspeaker):

In 1363, less than a hundred years after the kayi turks came down from central Asia and founded the Osmanli empire, Murad I and his general Lala Şahin Paşa defeat the combined armies of the serbs, bulgars, walachians, bosnians, croats, and hungarians and conquer the entire Maritsa area. In the late 1380s these conquests are extended to include the areas of Şumla, Pravadi, Trnovo, Nicopolis, and Silistria.

The king of the serbs, Lazar I Hrebelyanovich, now at the height of his powers, organizes a second coalition similar to that of 1363. The western powers continually promise to send armies to assist Lazar, and use this threat to gain trade advantages with Murad, who is now advancing into Serbia.

On August 27th, 1389 Murad's army meets the balkan coalition at Kossova. The Christians' numerical advantage is more than offset by the turkish discipline, and the leadership of the turkish general Ali Paşa and of Murad's son Bayazıt.

The Christians are routed.

After Kossovo, Murad is assassinated by a serbian peasant, Milosh Obilich, who has pretended to desert. Murad orders the execution of Lazar, who has been captured, and himself, dies.

Bayazıt promptly murders his brother Ykub, to stabilize the throne, and thus Bayazıt earns the name, "Yıldırım" the lightning.

Lazar is succeeded by his son Stefan Lasarevich who immediately makes a close alliance with the turks.



1390 - Bayazıt concludes a truce with the bulgars, then attacks the wallachs, magyars, byzantines, and bosnians. The magyars are catholics and ask the pope for assistance. Finally Pope Boniface IX, in 1394, preaches the last crusade.

King Charles VI of France is at peace with England, and in one of his few period of lucidity - for usually he is insane - he sends off many of the french nobility under John of Burgundy, Philippe d'Artois - the constable of France, Lord de Coucy, and others, with each man's troops faithful to him personally.

Sigismund of Hungary and Croatia draws in large numbers of Bavarians, Bohemians, and Poles, who are ostensibly under his leadership. In May the huge army crosses into Turkish lands, takes Comecte, Widdin, Orsova, and Raco, and slaughters even those who surrender. The siege of Nicopolis begins at the end of May.

Bayazıt recruits a correspondingly huge army from Egypt and the lands of the mamelukes, from Iran, Tartary, Bagdad, even from India. This army is assembled with breathtaking speed.

The turkish garrison at Nicopolis, under Yođlan Bay, continues to resist, although starvation weakens the townspeople. The Christians meanwhile divert themselves with quick forrays through the neighborhood and with quarrels among themselves; apparently they sincerely believe Bayazıt is afraid of them and will avoid a fight. They ignore reports of his huge army moving up across the Bosphorus. Bayazıt's arrival finds the leaders of the Christians drunk.

September 24th, 1396: the battle of Nicopolis begins when the french nobles attack the half-armed azabs and akindji of the turks. In vain Sigismund pleads for the christians to hold their efforts for the spahi cavalry. The nobles become tired - then the spahis attack. The bavarian, bohemian, and styrian knights flee. Jean de Vienne, Guillaume de Tremoille, and



the Lord of Coucy alone of the french fight bravely. The others of the french knights surrender. The bulgars, wallachs, the knights of Saint John and of the teutonic orders fight bravely to the last man. Sigismund himself is left on the field for dead and barely escapes. The turks pursue and cut down the defeated. The crusade is over! Bayazıt boasts he will feed his horse at Saint Peter's, in front of the altar.

1397 - Bayazıt rampages through balkans, befriends Timurtaş Paşa - Tamerlane's worst enemy, decides for war on Tamerlane, and sends him an insulting letter.

1400 - Tamerlane begins to harrass Bayazıt's lands and, alternately, tries to make an alliance with him.

1401 - Bayazıt refuses Tamerlane's friendship in second very obscene letter.

1402 - Bayazıt is defeated at Ankara in one of the bloodiest battles of history. Bayazıt is imprisoned at Akşehir, where he kills himself. There is a baseball field behind his tomb.

### The Woman from Maraş:

Love is for poetry. Sexual knowledge is for music. Personally I prefer music.

I served my lord with crushed garlic, walnuts, and breadcrumbs all beaten with vinegar and a pinch of salt. It was good for the soul. It made him very gentle.

I can sing and dance. I know all about these things. I can fix a fine thing to eat. And I can squeeze you till you think you're going to die.

Once there was a mameluk corporal. He was killed at Mosul. Her mother was dead. She was really nobody from nowhere

with nothing.... Imre Ağa, only from his goodness do I live. In the house of Imre Ağa she learned. What she came to know was not nothing. She became the equal of any fine woman from Herat or Kabul. She was to be given to Yoğlan Bay, at the Kale here. But the way is blocked. She will have to wait till the Christians' brains are lying in the field.... Then, I can finally arrive in style, wearing, I think, red, to match the grass. For me, to have a little color is to own the world.

Who am I? Who cares?

It isn't what a woman is that gets her anywhere. It's what she knows and who she knows to do it to that counts.

I stand. I'm alone.

I want to be with a great lord who will appreciate what I know. Him I will please.

Here's what I like: - silk, and fishponds. Here's what I don't like - canaries.

I am the civilization you are defending. I am the Justice. Ha ha, it's a woman's place.

Yıldırım Bayazıt:

A good muslim does not differentiate between power and authority.

Our faith justifies all - there is no compromise.

I have no keeper. I am free.

The Duke of Genoa has excellent manners for a Frank.

Only the hand that wields the sword is fit to rule.

The world consists of the mullahs and the ulama, the army or 'askor, the traders or tajjar, and the laborers or ra'aya. Surely a sultan is a ra'aya since he works for justice. But he must also defend the hadith and lead the ummat al-Islam: one Islam, one sultan. And this costs life, many lives.

I am a simple man. Justice demands death - your death, because of what you mean.

If only I had a hundred men who knew how to disappear into sheer action like Lala Paşa.

All I care is to do what I must do.

Actions:

The only actions are coming, sitting, standing, walking, falling, jumping, dancing, whirling, exercising, kissing, seizing, running, dodging, and going. Yÿldÿrym Bayazyt only sits, ideally on a platform behind a scrim. The Bosnian never comes onstage or goes offstage: he wanders around the edge of the performance area. The Woman from Maraş makes frequent entrances and exits, always as impressively as possible.

No props are used.

Istanbul  
January, 1963





TAMERLANE I

This piece is performed according to the system described in Amerikaka I except that:

It moves along in stages, as the water pipe is smoked, and some of the performers move only stage by stage. And only men perform.

A performer chooses to be a stilt man, if he can walk on stilts, and, if not, he chooses either to be a sart, an uzbek, or a pilgrim from Songaria. The youngest performer who is not a stilt man is the pipe boy. He tends the water pipe. All these people smoke the water pipe, passing the mouthpiece from one to another. Each person who has taken his puff is free to respond to the appropriate cue that next occurs. But until he has taken his puff he does not follow a second cue. The cuing situations do not change throughout the performance, but the e-



vents do. These are described in groups each of which refers to the sprinkling of tobacco. The intention is that each performer should concentrate on Tamerlane, i.e., Timur-i-leng and hence forth referred to as "Timur" and evoke an image of him until the stilt men have left, of which more below.

The performance begins by the lighting of the pipe. This is done as follows. The pipe boy brings the pipe, charcoal, and tobacco and sets it in the midst of the performers. He lights the charcoal with a match and blows it, sparkling hot, until a large area is red. This is done to several pieces of charcoal. When three or so pieces of charcoal are red, they are placed in the bowl of the pipe. Tobacco is sprinkled over them. The pipe boy holds his finger over one mouthpiece and blows into the other till clouds of smoke ascend. Then the performers may begin to puff on the pipe, each covering the mouthpiece when he is not drawing on it. As the tobacco blackens, it becomes exhausted, and more must be sprinkled over it. These are the sprinklings that determine "sprinklings." Each time he sprinkles, the boy tells the other performers what sprinkling this is.

There comes a point at which the ashes are heaped too high in the pipe bowl for more tobacco to be sprinkled. Then the pipe boy blows with a wooden tube onto the ashes, which disappear, sprinkles fresh tobacco onto the exposed charcoals, blows the heat into the new tobacco as before, and resumes. The smokers ignore this, except to get out of the way. But these are the blow-outs which cue the stilt performers.

The stilt performers wear black over their robes. They stand still, leaning against anything available in the physical plant of the performance, on their stilts, looking over flocks? Their identity is unknown.

After the first blow-out they begin to move their limbs, very slowly, and turn their heads. After a while, they form words with their lips.



After the second blow-out they move their limbs rapidly, shake their heads in an agitated way, stand a little straighter, and just grow. They may have stilts in their arms under extraordinary sleeves, with lights or artificial hands hidden on their bodies. These may blink or they may have sound-makers that beep or ring when they move.

On the count of twenty after the third blow-out the stage lights up a brilliant red and the stilt performers all run out beeping, flashing, honking, posturing, and strutting magnificently, in a quick blaze of splendor. The next time the pipe needs blowing out, it is allowed to die instead, and the smokers nod their heads and think a while. At this point the performance is over.

The lighting is very very dim, mostly blue, illuminated by occasional flashes of minimum duration in as large as possible a variety of colors. The hues of these colors are classified subjectively by the smokers and may be used as cues for a speech.

Changes and developments in the environment of the performance, such as suddenly feeling hot or cold, or smelling something disagreeable, may also be used as cues. But most cues are subjective and involve the performer's feelings about smoking the pipe or doing the performance.

Preferably cues are determined before performance on the basis of experience and the imagination, but they may also be re-matched during performance so long as the specific result is not known.

The style of speaking and evocation is determined individually by each performer on the basis of his feeling of appropriateness to his understanding of the historical and sociological situation to which he attributes these men. This also is the determining factor in the selection of his own speeches in each of the sprinklings.

Of necessity there will be silence whenever the pipe boy is sprinkling the tobacco. Perhaps there will be a lot more silence too.

Speeches which are broken up into A and B are cued only for A: any of the other smokers can say the B line, but nobody should feel obligated to.

These are the speeches:

#### Sprinkling I:-

Push or be pushed, he said.

Nod away, my friend.

(A) The evening is sweet. (B) Life has been good to us today. Do not blow up the pipe and lose the tobacco.

(A) What good is your life to you if you let it lie? (B) I think about that when I smoke.

The way of the believer is hard but beautiful.

Çikin khudlçi, nüdn ünçi - ears deceive but eyes receive.

So it is written.

The genius of our people have gone up in the smoke of these narghiles.

#### Sprinkling II:-

First you are robbed, not even by men, but by the social situation. Then, how sympathetically your judges tease you when they tell you you still have just a little time. Better to die in your own time as a man. This was Timur's gift.

So it is written.

This place, once filled with the fumes of blood, is now cultivated as a garden. That is what the Lord Timur wrote at the entrance to the fields where disobedient slaves were punished.

Those who cannot live cannot die.

Why ignore the being that you are?

Erein mor nigen bui - a man's path is only one: to endure and to know the joys of possession.

The sand of the desert is lightly blown away by a breath; still more lightly is our fortune destroyed.

Sprinkling III:-

(A) Have your fathers told you of Lord Timur? (B) He lived a long time ago, before even our grandfathers' grandfathers' time. I do not know just who he was. But truly he was the amir.



As a child I remember how the great horns sounded before the ramazan. Ten feet long they were and with bells a foot across at the end. Now there is no one left who can play them.

So it is written.

(A) Timur was no tura. He was not of the alt<sup>ü</sup>n uruk. He was not in Çingiz Khan's line. (B) Only a courtly flatterer would say he was. Really he was one of us, glorified beyond us by the board of directors.

Timur as a young man, and Timur at the chess board. Timur in love and Timur mourning. Timur defeated and Timur victorious. Timur planning, Timur joyous, and Timur writing. Timur dying.

(half sung, whispered) In the grassy time you nourished me,  
Oh my amir.

In the winter madness you warmed me,  
Oh my amir.

Now the water is gone from the sweet lakes by Oş,  
And the shade from the garden where I lived,  
Oh my amir.

Sprinkling IV:-

Our fathers were larger than we - perhaps they ate more.

When I was young I walked to Kaşgar. I met a man who was leading a string of camels. I asked him where was Kaşgar. He said it was at the end of his row of camels. I wondered if I were there so soon. A day and a half later I came to the end of his row of camels. Sure enough, there was Kaşgar.

One day... perhaps again... new nations in this... now desert... united in one commonwealth....

I am of Almalýk. My fathers wore silk when the turks labored naked in the iron mountains. Wegrewold. We forgot the ways of men. And, brothers, it was Çingiz that killed us so that, under Timur, we might be born again, into the new faith.

Kill a man and plant him deep. Will he sprout and grow again?

It was at Aït Jul'un - the well of Goliath - that our ancestors fell. It must therefore be there, at Aït Jul'un, that we must triumph.

Once my father's town of Oş was the capital of all our peoples. The food to feed the city was sold in a pazar that had to be seven miles long. Today at Oş the Lepers tend the camels. The fruit trees are gone. Nobody speaks. Such is man's destiny. Sometimes I think that I would like to live there.

So it is written.

(A) The erudite is not expected to add to the store of inherited truth. (B) There is too much truth already, don't you think?

Sprinkling V: -

In dying we are all finally equal.

Khudaim bilir - God knows.

A great dissimulator has escaped, shut in prison from everlasting. Timur was very brave. (pause) And he had hundreds of parrots.

Alhamduli-llah man musulman, they made them say, Praise to God I am a muslim.

Kofir, az kudjo gaşti? Infidel, from where have you returned?



To allah we belong. To allah we must return. To each of us there is a place and an hour appointed for this reunion. It were discouteous to move this father off.

So it is written.

Sprinkling VI:-

So it is written.

When they invented the rifle, virility died.

True, the infidel praised him. The armenian called him the savior of their church. But the faithful also fought for him - and with good reason: he always paid his dividends.

I do not believe in wars, he said. I am fighting to end all wars. And my fight is just because my cause is right, he said.

He said the minarets were spears guarding the mosques. They were blades saluting heaven.

Conquest - the simple plan: that he shall take who hath the power, and he shall keep who can.

He comes like a stone among birds - so it was said between Kayouli my forefather and Tului Khan.

To India or the seven hells! Why should anyone care which?

Sprinkling VII:-

Haii - !! Haii - !!

Those who are defeated are neigher worth saving nor slaying, so said Timur Amir.

So it is written.

Maşallah! Maşallah!

In those days, if I wanted to invite you, I would dig with my elbow into your ribs. The heartier my push, the stronger my invitation.

The princes are scattered like quail under the hawk's shadow.

Surely, the princes said, our fate cannot be worse than this: we are obliged to walk.

Never acclaim what you would not proclaim, said Lord Timur.

The mad old woman sweeps the dust from the few unfallen rooms of his palace. She is the last of his women.

Sprinkling VIII:-

There is a well of life. And I have drowned in it.

So it is written.

Good advice from a mayonaise jar: keep cool but do not freeze.

The sand - the stage - the sky.

Timur had a taste for orchards. He used to make himself ill eating apples.

Praise Justice! Ten millions die in its name every year. How strong this name must be. Let us take it.

I wish I had a chestful of little gold moons.

Sprinkling IX:-

He, the amir, is coming out of the mist in all his glory. By the prophet's beard, he is bow-legged, lame, and has a twitch-

ing eye.

So it is written.

By the sun in noonday brightness, by the moon who follows him in the night that shrouds him, by the shining waters of the moon...

Seven are they, they are seven... in the caverns of the ocean they dwell, dressed in lightning...

And when the big wind comes...

Sprinkling X:-

(Silent)

Sprinkling XI:-

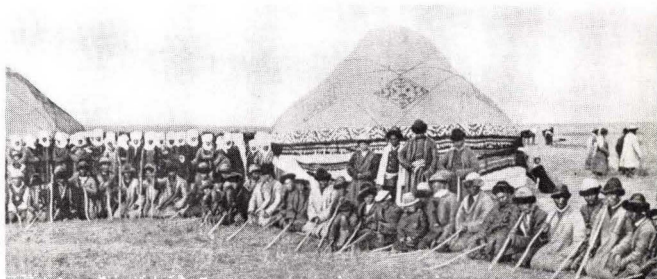
It is said that you get out of a man what you put in. If you feed a mullah well, he preaches well. An artist who eats like an amir is the amir of his art. Food is the fuel of the spirit. That is what Timur said.

God is beautiful, Timur said, but it soon dies. Silver is the second metal. It is brave and it endures.

So it is written.

Rasti rousti - might is right.

One murder makes a murderer, a million makes a hero.



The fear of war is worse than war.

More manly valorous than childish wise.

Erein mor nigen bui - a man's path is only one.

Sprinkling XII:-

Timur said, the one of you kills the other because he thinks some carpenter's son in a petty principality of Rum is going to save his soul. My friend, I have only killed those who wanted to destroy my people, my way of life, and the corporation. Which one of us is a butcher? And which a barbarian?

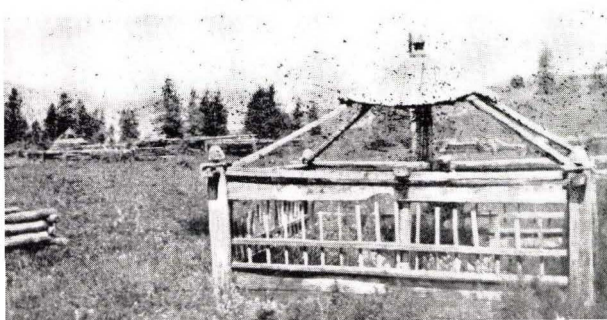
Erein mor nigen bui.

This place, once filled with the fumes of blood, is now cultivated as a garden. It says that on the ruins of the wall. By the robbers' camp.

I was at the mausoleum of Kasim ibn-Abbas. Hazreti şa zinda - so old he was - when the mongols came. They cut off the old man. He carried his head in his arms to the well. There he disappeared. It is not clear, the memory. But he will return. When Islam triumphs.

So it is written.

It is very difficult to be born (optional: it is very difficult to be born a turk).



All men have one beginning and one ending: it is what comes in between that counts. Therefore, said Timur, the Great Wolf, why attach too much importance to either end?

Sprinkling XIII:-

(This sprinkling is performed at breakneck speed, any line following any other with the following qualification: the first seven ideas are always followed by at least two of the short phrases listed last, but "and" phrases are followed by more "and" phrases and "with" phrases by more "with" phrases. The eighth idea always comes alone. No cues are used.)

Khan Zade is coming,

The people are fed with waterfowl...

The air is crushed with hurrahs...

Dressed in silk and rubies,...

The road is paved with amber...

For months we have waited for this day (with)...

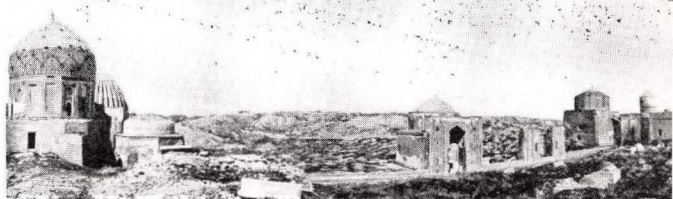
Wine is allowed (and)...

So it is written.

And the lovers' eyes meet, for the first time, (with)...

And throngs

And incense





And sparrows

And penants

And tigers

And sacrifice

And the long trumpets

And a mighty crowd

And blood

And mercy

With taxes

With pearls

With violence

With a crash

With elections

With love

With amber

With compassion

With a slash

With mercy

Without stopping

Like a stone

For hours

On the roads

Like a hailstorm

On the towers

Through hard air

In the din

Among the birds

With a roar

Like a stone

In the mountains

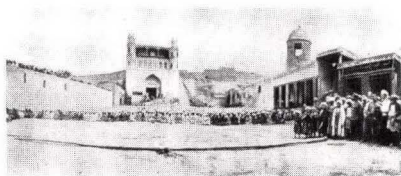
To marry Timur's son Jahangir

Although it was long ago

For what reason I do not know

Sprinkling XIV:-

So it is written.



They were caught even as wild beasts in their lair. They were driven before us as flames are driven before the wind, till plunging into the Amu Darya they perished in its waters. Then Timur knelt down beside the mighty river and washed the blood from his face and from his arms and from his hair. And he wept like a baby.

So said the darwishes, YA HUK! YA HUK! Allah ukerind!

DAR-U-GAR, we said! DAR-U-GAR!

Hoo! HOO! HOOOO! A Jew!, screamed the Rechabites, and their leader howled that we were outside agitators.

Swords in hand, pressed on from behind, there was only one way for me to go.

(A) Wail, wail, WAIL, called their prince, Kee aftadam be-daste Szaalem, that I have fallen into the hands of a tyrant. (B) And Timur, Jehargyr, Conqueror of the World, Sahet Kiwan, Lord of the Age, always the merciful said to the prince, You have served your master well. I will save your life, and you shall serve me as before you served your master.

Sprinkling XV:-

The Lord Timur, always beloved by the sky in war, in this year defeated a mighty army by fire and captured a great city with dust.

So it is written.

Salaam aleikum! Peace be with you!

Before me, he said, there was disorder. Only through my strength have I succeeded in bringing order. So shall we all prosper and make our earth fruitful. Before me the princes

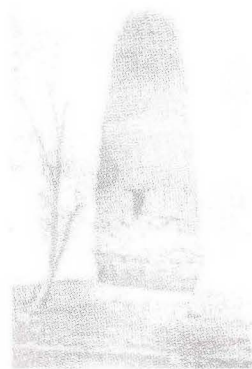
fought each other. All men were princes. Now all save only me are humbled. All are equal.

If you kill us, they said, many will avenge us. If we live, they said, many will befriend you. It is all one - when we rode to war, we knew about dying.

It is good to obey our Lord Timur. Only a liar would say otherwise.

I know little, he said. But when I see the sun I am the sun. I nourish and I scorch.

It is one of the four rivers that flow out of paradise. And the country is very bright, gay, and beautiful.



Sprinkling XVI:-

(This sprinkling is performed quite slowly.)

When Allah's earth is so wide, why dwell within walls?

Dust is my native land. And to dust I shall return. Ho-uu.  
Ho-uu! HO-UUU!!!!!!

## Sprinkling XVII:-

If you step into the stirrup you must climb into the saddle.

I am Timur. And I must be as I am, he said.

So it is written.

Look how pale that Hadji is, they said.

Had Khyal Kahahe, Ham donyae dun, Een khyal ast, een Hohalast, een Jenoon. His fancy's wild, his mind distraught, who casts on God and Earth his thought.

Hours and days and weeks he sat among the old buildings near Gur Amir, now empty of their people. Who knows what he was thinking about? Was he Timur or an old man?

Timur was only a dream. There never was such a man. But one day there may be.

If you sleep near his tomb you may see him in your dream. And he may give you very good advice.

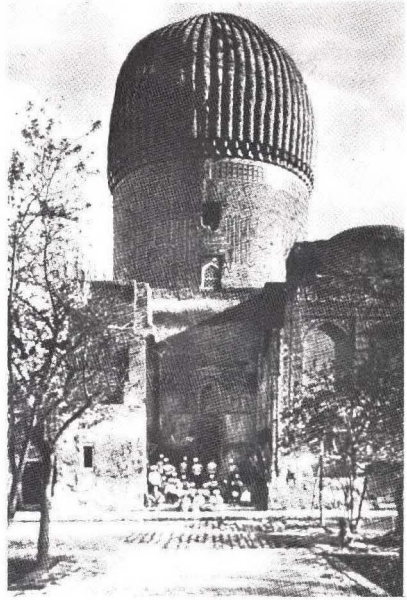
Tura, we don't know who he was. It is so long now. He died long before our grandfather's grandfathers. But he was the prince of the earth.

## Comments:-

If the smoking happens rapidly, there is no need to use all the sprinklings. Let the performance end as described before. But the smoking should not be so slow as to extend beyond the available material.

Istanbul  
January, 1963





## TAMERLANE II

Each performer develop a consistent characterization on the basis of one or more of the following visions of Timur-i-leng Amir, hereafter described as "Timur."

Timur as a young man

Timur at the chess board

Timur in love

Timur mourning

Timur defeated

Timur victorious

Timur planning

Timur Joyous

Timur writing

Timur dying

Each performer informs himself enough about the career of Timur to be able to develop his own interpretation of him on the basis of the given material.

Of the speeches and actions given below, each performer selects as much as he thinks fitting to establish his vision of Timur.

Each speech or action may be combined individually or in groups with the cues, described below.

In the case of speeches or actions broken into A or B or C parts, two or more Timurs who can use this material divide it by agreement among themselves.

Mostly performers stand still and straight: a minimum of action is required.

An overall structure is imposed over the performance: at the beginning most of the Timurs are present and standing in or near the audience. As the performance progresses all Timurs withdraw from the audience, farther and farther, gradually disappearing from view. The last Timur to disappear is the Timur played by the oldest actor. When all Timurs have disappeared, the performance ends.

If possible, buildings in the Timurid style, paintings of Timur, etc., are occasionally projected over the performers, ad lib. These may be analyzed in terms of color and used as cues, consistently paired with actions or speeches, as described in Amerikaka I.

Most actions are cued by a voice, which ad lib pronounces both the following dates:

February 20th, 1333  
August 27th, 1389  
September 24th, 1396  
July 20th, 1402  
February 1st, 1405

- and others between the first and the last given dates selected by the voice. This voice, which might well be over a loud-speaker, pronounces each date matter-of-factly and significantly. The given dates are always pronounced in order, though interpolated dates may be in any order. The voice tries to get all the given dates into any performance. After the last date given, the performers try to conclude the performance subtly.

Each performer matches actions and/or speeches in any combination to any given date or any date which will be interpolated in. This means that the voice is not to interpolate his dates exclusively on an improvisatory basis. He is to make up a few dates and tell the performers what these will be, so that they can match events with them.

A pause, which may be zero, is matched with each speech or action or combination or both. This is so that it will not be apparent what date provokes what event.

The speeches follow:

I am Lord Timur. I am the beloved, of my people and of all women. No man conceived me. I am the son of a mother made pregnant by a ray of divine sun.

My jamal I sacrificed and two azabs to gain access to the divine shah.

Only the hand that knows the sword can wield the scepter.

The road never ends. Until it does, we shall continue.

Are you dogs that feed from your masters' tables? Or are you falcons that strike your prey down?

The family that preys together stays together.

It is a bad plan to pursue the defeated.

I know all about sacrificing other men's lives.

The erudite is not expected to add to the sphere of inherited truth. There is too much truth already.

Bibi Khanum - Bibi Khanum - I would sacrifice four hundred thousand of my best cavalry to see your face just once again.

Now I have it all, what have I got?

Keep your swords valliantly in hand. Keep agreement among yourselves, for disorder is the greatest of ruinations.

Francis al-Frig used to sit on his marble throne in his marble hall, reading the Saturday Evening Post and listening to his grand wazir of the organ play hymns.

It is ill to mock one whom God has afflicted.

These men are dogs, but they are my dogs. By the prophet's beard their greed is like a lash in my eye or a splinter in my flesh.

A coward builds a tower to hide in.

In the old days, the men were borjigun. Their voices rolled like thunder. Their hands were strong as bears' paws - they broke men like arrows. In winter they slept naked by a fire of



giant trees, the sparks and ashes that burnt into their bodies they felt no more than insect bites.

There is no difference between a thing and an action.

Bibi - thou who wert my wife and whom I slew for thy unfaith - I have called unto thee in the highest heavens. Thy light makes the shades: and in the shadow of the cedar thou art. Thy feet rest on the summits where even the dragons cannot reach. The countries have wished for thee, they have longed. Thy light illumines all my lands because it illumines my heart.

I am truly invincible. If only I knew what to do next.

I called him master of the pennies, because although he cannot handle dollars, in his hands the small things add up into a crowd and they speak very loudly.

(A) Ibn Khaldun says that mild and just rule encourages self-reliance and courage, that harsh and mighty rule encourages only timidity and resentment. Ibn Khaldun is a very wise man.  
 (B) Ibn Khaldun says that only when all enterprises are sub-  
 ject to the state is there order, but that the ulama represents





a higher state, that should be limited only by the personal property rights of the princes. Ibn Khaldun is a liar, because all men are princes except but he who is strong can use this fact.

(A) Kara Khalil Çendereli says that the conquered are the property of the conqueror, who is lawful master of them, of their lands, of their goods, of their wives and children. We have a right to do what we will with our own; and the treatment which I propose is not only lawful but benevolent. By enforcing the conversion of these captive children to the true faith, and enrolling them in the ranks of the true believers, we consult both their temporal and their eternal interests; for is it not written in the Koran that all children are, at their birth, naturally disposed to Islam? (B) Does this have to do with the quarrels and disputes between the Russian School and the Chinese School? (the following may also be used without the former but not the former without the following:) (A) If you step into the stirrup you must mount into the saddle. (B) A wise enemy is less harmful than a foolish friend.

(A) A Turk is born in a hut but he dies on the prairie. (B) A Turk in the saddle will care nothing for his own father.

(A) The magicians of the Jat produce water from the earth with a cypress twig. And they make rain with the Jeddah stone. (B) Nothing that man does shall have effect if it is not already in the game.

(A) There was a parda, a gauze screen, that separated the

female from the male company. (B) Her face to the gauze I saw her for the first time.

(A) I am a man, and mostly all men are lovers. (B) But what do I love? Her or myself or the joy of achieving possession?

(A) I am a pawn of fate. (B) The world will be at peace when I have conquered it. (A) Three balls arranged in trefoil - let that be my emblem to remind me that I am not responsible for my essence. (B) Dar al-Islam - the world of peace and surrender. Dar al-Harb, the world of will and violence. I am the vengeance of Muhammad and the cornucopia of my people.

(A) It is a question of bread. (B) It is a question of bread. (C) It is a question of bread. (D) It is a question of bread.

(A) I who know the shariy'a,.... (B) I am the shariy'a. (A) For in any case I am the true Amir al-mu'minin,.... (B) The prince of the faithful.

These are the actions:-

Timur prays, bowing to Mecca and fouling himself on the floor.

Timur orders the execution of the hundred invisible men before him.

Timur contemplates his next move.

Timur scratches his chin.

Timur (in sequence, as actions separated by pauses) 1, draws his sword; 2, holds it out; 3, raises it before him; 4, swishes it through the air; 5, holds it high; 6, lowers it; and 7, puts it away again.

Timur, lights, one after another, three sticks of incense, then

sets them up somewhere in sight, burning, and sits or kneels, watching them.

Timur, in the dark, runs his fingers over either the tomb of Bibi Khanum or the empty casket he has had carved of the largest known block of jade for himself in the Goor Amir.

Timur mocks the nakedness of invisible Russian captive women at his triumph: he becomes quite drunk.

Timur gives all he owns away.

Timur reads an insulting letter from the Mameluke Sultan. Timur has violent cramps.

Timur shivers with is few followers in the mountains.

Timur discovers a beautiful potato. His starvation is at an end.

Timur runs fast, though he is very old.

Timur wins, at something he did not expect to win?

Timur kills a few men and a few sheep, in random order.

Timur hears sincere praise of himself from a humble person who does not recognize him.

Timur A praises Timur B and vice versa.

Timur A and Timur B consult together.

Timur A and Timur B ride their horses together.

Timur A and Timur B and Timur C fight together.

Timur A and Timur B and Timur C kill Timur D after a terrific

struggle, though Timur D recovers when they are no longer watching him.

Timur A and Timur B and Timur C and Timur D express their astonishment in their various ways at a story told by an invisible shepherd.

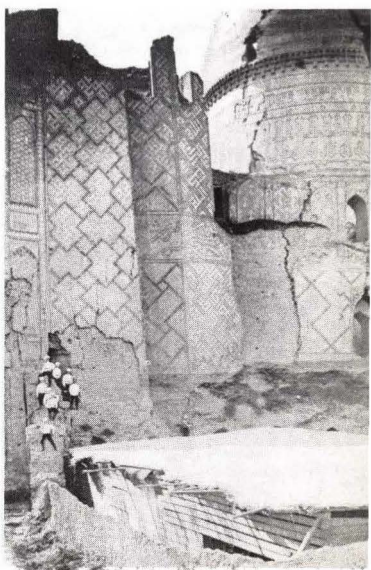
All the Timurs meet at a kuriltai of the Barlas, and they all receive the khanship in unison, wearing the cloak and holding the sword together.

Each Timur adds to these actions (and uses) four exits, which are always taken, usually after a line or action. Each Timur adds one entrance, which may or may not be taken, also possibly or even probably in combination with a line.

But nobody does more than he really feels expresses his vision of Timur.

In this way, even if a performance starts with a hundred or so Timurs, most just exit and the others drift away after standing around for a while.

Istanbul  
January, 1963



### TAMERLANE III

1. A conventional theater and a large number of performers are needed to perform this piece.
2. Each performer studies Marlowe's Tamburlane carefully.
3. Each performer chooses a character and memorizes his part with out cues.
4. Each performer cues his part to objective events and situations that take place within the theater, such as sounds heard, lighting, the passing of time, the passing of time between events, activities that take place, etc. For example, one might recite one of the heroic monologues whenever there are three or more Tamerlanes on the stage, whenever one is stabbed, when one is asked a question, when the light is blue, after twenty seconds of silence, when someone in the audience coughs, etc.
5. The lighting man works out a lighting composition that has nothing whatever to do with the activities on the stage, purely with reference to time. He does not use slide projections or other unorthodox means of lighting.
6. Nothing is specified about music or the duration of the performance.



7. A variant on this piece consists of treating Shakespeare's Hamlet as described above, in which case, however, it is still described as Tamerlane. References to other variants of the name "Tamerlane" such as "Tamberlane" or "Timor" are not used.

Istanbul  
January, 1963

## LIBRETTO

This piece always winds up an opera, in the sense that it includes music, vocal material, and action in a performance situation with the emphasis equally on each.

The performers collect boners, spoonerisms, and bloopers. Those which are predominantly suggestive of visual activities are used, if possible, to develop actions. In many cases the action must be divided among two or more performers. In this case it is analyzed by the finder of the boner, spoonerism, or blooper into A, B, C, and so-on parts. These are divided by consent until a performer as consented to do each of the parts.

Props are constructed to fit into specific actions. The finder of the boner, spoonerism, or blooper is responsible for making his props.

This works out as in the following example: "If you go to the top of Mount Vesuvius, you may see the creator smoking." The finder of this boner first breaks down this into himself as A, who climbs to the top of Mount Vesuvius, and another part, B, which is the creator, smoking. He finds a performer, who accepts the B part. He obtains a pipe, tobacco, and matches, and gives them to the other performer, and he makes a small mountain, which might be labeled "Mount Vesuvius," and gives the B performer a sign he has made that says, "The Creator." When the suing situation takes place, as described below,

which provokes this action, B goes into the crater of Mount Vesuvius and lights his pipe. A climbs to the top of Mount Vesuvius and sees B, who is labeled "The Creator" smoking. Other boners, spoonerisms, and bloopers are not suitable for use as actions. These are said aloud over and over, while the intonation of each line is closely studied. This intonation is then exaggerated into a sung melody which follows the spoken intonation as closely as possible. It is not necessary to use large numbers of glides or to emphasize expressionistic effects. Merely a lyrical exaggeration of the daily and natural intonation of a sentence suffices. However, the possibility of using any coloristic effect should be considered as a possibility and occasionally adopted. That is, one might sing in an actual or artificial or wildly improbable accent, one might use glides from time to time, one might whisper or sing through the nose, one might shake one's throat while singing or trill constantly, etc.

The performers elect from themselves or select from outside a notator. This notator considers the material adopted and uses it to make notations for musicians. These play on instruments selected by the notator, and they may be traditional or not or both, according to the preference of the notator.

A sample method of working, for the notator, might be to develop his own intonations into acoustical or melodic or graphic lines - which are then given to the musicians.

The notator should feel free to discover more bloopers, boners, and spoonerisms, which he then suggests to action and vocal performers, as well as developing them into notations or, alternately, into musical activities directly.

Once chosen, the notator is responsible for the shaping of the performance. He selects the musical performers, directs the action and vocal performers - who may coincide with the musical performers in any or all cases - and edits wherever necessary.

The notator selects a cuing situation maker. This person produces cuing situations such as those described in *Amerikaka I*. Each of these situations produces, as a response, one or more of the actions, vocal or musical events. These are agreed upon in advance.

The notator fixes all events left open in this libretto, all un-discussed elements of the performance (eg., scenery, costumes, and performance situation), and is responsible for the resolution of all technical problems that arise before or during the performance.

En route to Frankfurt am Main  
(over Bulgaria)  
February, 1963

#### THE PEOPLE'S REPUBLIC

This piece is performed according to the method described in *Amerikaka I*. There are, however, certain complications. Performers work together considerably more than in *Amerikaka I*. Certain speeches and actions are broken up into A and B parts. Any persona may take either of these parts if the performer feels it is suitable and if another performer agrees to take the part.

Performers gather in the wings when they are offstage. When there are five people in either wing, or one half of the performers (whichever number is greater), they enter as a phalanx. Exiting is arranged individually by the performers, who select several cues on which they exit.

Speeches:

I never asked you to do that. Why did you take that responsibility?

You must realize that your usefulness is largely a question of strategy.

You should be willing to sacrifice yourself since you recognize that somebody must be held responsible.

Smile! Bravo! Recognize your errors! That's how we build the future.

You were, as a young worker, thirty-five percent unemployed, forty percent badly housed, almost fifty percent badly clothed, fifty five percent undernourished, and nearly seventy percent cold. That adds up to the fact that you were one hundred percent in need of a change.

I am more enthusiastic than you are: I plan for 11 1/2% growth while you only plan for 7%

Liberty and committee work!

Plan it, plan it, plan it. (A) Plan it. (B) Plan it. Plan it. (A) Plan it. Plan it. Plan it. (B) Plan it. Plan it. Plan it.

I have a new plan on toothbrushing quotas.

(A) If you are with us, you must say with Lenin that you can never be revolutionary enough. (B) But if you keep trying to be more revolutionary who can you talk to?

(A) You are not progressive any more, if you oppose the application of your theory to the farms. (B) Do not confuse progress with religion. Progress is when there is finally enough bread to go around.

(A) The pie may be in the sky now, but your kids will have a slice. (B) Will they? I notice you have two slices now. (A) Thou shalt not muzzle the ox.

What's going on out there?

But if I join not for material reasons, am I not denying materialism?

We cannot allow ourselves to be intimidated, even if we die for it.

Is it wiser to invent the light bulb today or should we wait two years?

You must restrain yourselves until we can afford to improve these things - your sons will thank us for it.

We shall not be moved.

It belongs to our people, but it is not for our use. Who, then, is the people?

Now you are free - free to support us.

(A) I love you for your ability to drive this tractor. It will help to increase our allotment. (B) I love you for your ability to have my quota reduced. (A) I love you for the many young pioneers we can make together. (B) I love you for your genius in getting them all into engineering school.

If I do not agree, I must be helped to try harder to understand.

Since your father is defined as a traitor, it follows that you are a traitor's son.

The Justice of a thing depends on its utility within a Just cause.

If they fight us, will they ally themselves with all our enemies or Just with some of them?

I do not understand these things, but as a scientist I know



that this is not important if it is correct.

Those who are not with us are against us.

He who hesitates is lost.

My enemy's enemy is my friend. That is where I get my friends.  
When my enemy is not my enemy, I understand the nature of  
friendship.

When the world was young, it and I were green. Now that things  
are very grey, even my hair shows this.

Personae:

Cubans  
Romanians  
Bulgarians  
Chinese

Jugoslavians  
East Germans  
North Vietnamese  
Albanians

Actions:

Use the props relevantly.

Wall yourself in

Props:

Tractors  
Limousines  
Umbrellas  
Hats  
Books  
etc.

## Cuing Situations:

The cuing situations are the same as in Amerikaka I.

Begun at Sivas  
January, 1963





## CITY OF THE DEAD

For the performance of this piece, the following performers and materials are required: a clarinet, a trumpet, a tenor trombone, a small organ or harmonium, a set of chimes and a bass drum - on which one performer doubles, - and a viola. Each instrument is used in its traditional way, unless spec-

fically otherwise directed, by one performer, hereafter designated a "musician." A cart, a performance area with variable lighting, a lighting technician, at least eight non-musical performers, hereafter designated "athletes," a special performer, whose functions are described in Appendix F, and our Holy Father are required. In addition, various props are needed. They are assembled and/or built by the special performer.

Our Holy Father wears a cassock and a roman collar. He pushes the cart around on which the organ and the organist operate. The organist get off the cart only when absolutely necessary to get the cart to move again. But mostly the cart is left standstill and Our Holy Father stands beside it and leers. Our Holy Father treats the cart as an erotic or religious object, one is not sure which. He speaks with a creaking, metallic, gravelly voice, crushed in the throat, as vile as he can conceive.

At the beginning of the performance the performance area may be hidden, preferably by a huge sheet of torn and defiled muslin. The musicians enter from the rear of the auditorium and proceed down the aisles, playing material from Appendix A, the use of which is explained before Appendix A. Though the bass drum and the chimes are both set up to be portable, the musician who plays these brings only the chimes with him, on a dolly or a second cart. The drum is offstage, behind the muslin, hidden. When all the musicians are in the outside part of the performance area they become silent, a pale blue spotlight falls on Our Holy Father, who gives his dedication as loudly as he can without ripping his throat to shreds:

#### Dedication

"Et domine, et filio, et eo quo ossam agni datam est, hodie et in amphora, et in aeternum, mundus senza mutatione. Amen."

Now the muslin is withdrawn, revealing a brilliantly illuminated situation in which the stage is hung with many many layers



of transparent plastic on which images have been silk-screened or painted. Some of the athletes are on the stage, frozen into postures derived from their activities as described below. The musicians start to play from the material in Appendix B, using the same method described in Appendix A. Meanwhile, the athletes begin to do things according to the procedure described in *Amerikaka I* at the beginning of this book, with the qualifications that, 1., each athlete chooses as much of the material as he feels is appropriate - including the material specifically assigned to his persona, 2., in cases where speeches are broken up between A and B so that they become dialogues or where actions are broken up similarly, any persona can be used with any part, effective combinations are not determined in advance, and any athlete joins in on either of the parts - although each athlete tries to be the only one joining in. 3., cueing situations are completely ignored unless they are produced by the special performer or by other performers, where appropriate. 3., An athlete is free, even encouraged, to completely ignore the persona in favor of a negative persona, in which all emphasis is on the pure intent of the speech and on the efficient accomplishment of the action.

The material which the athletes use first is given in Appendix D. After about ten or twenty minutes of the athletes using material, the special performer at any time may expose a large letter "C" to the musicians, who, once they have seen the letter, are free to start playing the material in Appendix C - "City of Light" music. Once this music has come into the fore, each time an athlete goes out of the performance area, he returns with a newspaper under his arm, and following only the materials given in Appendix E. He is free to retain his persona from when he was using Appendix D, but he is even more encouraged to drop it completely, possibly assuming a new persona. The material in Appendix E is treated the same as the material in Appendix D.

After the material in Appendix E has been going on for roughly as long as the material in Appendix D did, the special per-



former begins to snatch away the newspapers out from under athletes' arms. Deprived of his newspaper, the athlete starts to use the material in Appendix F, "City of Light." He may continue to use his persona from Appendix E or he may revert to his Appendix D persona, but he may not take a new persona, and more than anything else he is encouraged to switch to a negative persona, as described previously. The material in Appendix F is performed similarly to the other two Appendices, except that it is quieter.

No provision is made for concluding the musicians' performance. They may end their performance, go away, change their minds, and return at any time. But an athlete's final exit is that which follows the special performer taking him by the hand and looking at him seriously or which follows his touching the special performer's shoulder and smiling. At any time after the last athlete except one has left the performance area, which may or may not be the end of the performance.

#### Appendix A

The music of City of the Dead consists of three sets of material roughly sequential, of which advantage is to be taken within the traditional sounds of the musical instruments involved, namely, Clarinet, Trumpet, Trombone, Harmonium, Chimes, Bass Drum, and Viola, with one musician doubling on the chimes and bass drum. The three sets of material can be considered as being characterized by mass, volatility, and diatonic isolations respectively. Each of the three sets is given in a separate appendix.

Within its set, any piece of material can appear at any time and on any instrument, unless specifically otherwise mentioned. In practice this means that each musician examines the material, selects what seems suitable for his instrument, works the phrasing out, removes accidentals that do not make enharmonic sense in his clef (or moves them so that they do),

and commits this to memory. It will be observed, on examining the description of performance, that it is virtually impossible to perform this piece without the musicians having memorized parts. However, this is partially compensated for by the simplicity of these parts.

The musicians, once in the performance area, tend to form clumps, and to stick together for a while, as opposed to the athletes, who do not. A musician leaves the clump singly or with someone else, playing or not playing, forming a new clump, walking alone, or going out of the performance area, where he is free to play too. The musicians move efficiently and without character. Except for their tendency to group together, there is no limitation on where they may be, or where they go.

Metronomic notations are approximate. Each musician is encouraged to perform each fragment with a metronome set to the correct speed once or twice, and then to operate at that tempo as well as possible.

Where two or more sets of notes appear on one staff, the musicians may, by prearrangement with one another, play these as duets or trios. Then when one musician hears another play part of the duet, he joins in, if he is not otherwise occupied playing something.

Once started, any fragment is finished as indicated.

Irregular and wiggly lines denote extremely rapid runs, played at maximum velocity of the instrument, utilizing approximately the range encompassed by the top and the bottom of the wiggles. Wiggles connected to stems have the value attached to the stem. Wiggles without stems last the number of beats indicated by the numeral above them at the metronomic marking indicated.

Lines between two notes denote a glissando. Ties without

termini last until the sound fades away, until the musician runs out of breath, or until continuation of the sound seems undesirable. Arrows denote glissandi without termini.

(M.M.J. = 40) At least 40 times

(M.M.J. = 44)

(M.M.J. = 60) At least 30 times

30 (M.M.J. = 80)

20 (M.M.J. = 70)

(M.M.J. = 48)

(M.M.J. = 200)

(M.M.J. = 59) 12 10 8

(M.M.J. = 54) 100 times, identically as much as possible

(M.M.J. = 54)

(M.M.J. = 76) Once per performer per performance

(M.M.J. = 168)

## Appendix B

(H.M.  $d = 40$ )  
mf

(H.M.  $d = 48$ )  
mf

(H.M.  $d = 72$ )  
mf

(H.M.  $d = 69$ )  
mf

Once per performer per performance

(H.M.  $d = 48$ )  
mf

(H.M.  $d = 72$ )  
mf

6 times

(H.M.  $d = 66$ )  
mf

(free)

(H.M.  $d = 72$ )  
mf

(H.M.  $d = 60$ )  
mf

(H.M.  $d = 80$ )  
mf

(H.M.  $d = 68$ )  
mf

(H.M.  $d = 104$ )  
mf

(H.M.  $d = 7$ )  
mf

(H.M.  $d = 76$ )  
mf

(H.M.  $d = 63$ )  
mf

(H.M.  $d = 63$ )  
mf

(H.M.  $d = 40$ )  
mf

Very Fast  
mf

(free)  
mf

Appendix C

5 times - 1st time solo, 2nd time always *fff*

(M.M.J. = 40)

5 times - 1st time first solo, 2nd time second solo, 3rd time 4th time first solo, 5th time second solo etc. ad

Once per performance

(M.M.J. = 40)

(M.M.J. = 67)

(M.M.J. = 60)

(M.M.J. = 58)

(M.M.J. = 59) 12

(M.M.J. = 40)

(M.M.J. = 54)

(M.M.J. = 44)

(M.M.J. = 76)

(M.M.J. = 46)

(M.M.J. = 88)

(M.M.J. = 20)

(M.M.J. = 50)

(M.M.J. = 66) 5

(M.M.J. = 60)

(M.M.J. = 46)

(M.M.J. = 52)

(M.M.J. = 69) (12, J)

(M.M.J. = 88)



(M.M. = 50)

mp

M.M. = 20

mp

Once per performance per performance

(M.M. = 72)

mp

(M.M. = 54)

mp

Once per performance per performance

(M.M. = 80)

mp

(M.M. = 20)

mp

Once per performance per performance

(M.M. = 60)

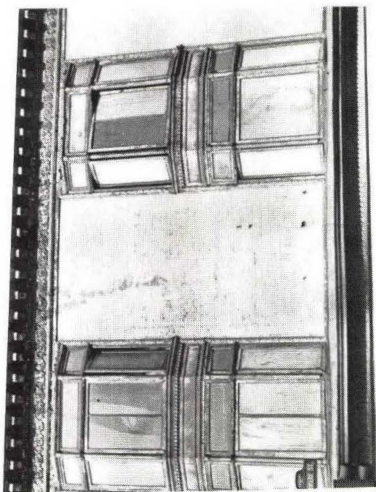
mp

(M.M. = 50)

mp

(M.M. = 24)

mp



## Appendix D

## Personae:

Miss Under Ling  
 Rev. Swayback of Allah  
 Mayor Wangler  
 Dr. Leo Baeckwater, U.S. Senate  
 The Big Liberal  
 The Little Liberal  
 Borzoni the Builder  
 Angel  
 Hopeful Harrison  
 R.L. Estate  
 Rank and File (who do everything together)  
 Micky Punhal  
 Fat Ted  
 Arty Kane

## Speeches:

Forgive me, holy father, for I have read Voltaire.

Live like brothers! Starve like brothers!

This is double-you and why C in Noo Yawp City, where six million people live together in a tenth of the area and enjoy the benefits of unemployment.

A) I suggest that you leave the city and come back when you have about ten years' experience - we'll give you an apprenticeship then. B) But I can't leave the city. A) That's my advice. Take it or leave it.

Why don't these people find work? Are they lazy?

This work has to be done. If you don't care enough to come in Saturday, I don't care to see you Monday.

A) If I kept you on, I'd be subject to union regulations, and I'd be priced out of business. B) But what have I done? What right do you have to throw me out. A) I hate to let a good man go, but you can't fight city hall.

This man will work for less than you - it's his free enterprise too. Are you against competition?

Now that your shop has voted for Allah, you will be withdrawn and replaced by men with seniority. But we appreciate your giving us this shop. We will not forget you. Come back in about six months and maybe we can do something for you.

A) Now you know what my people went through all these years. B) I always knew it and felt bad about it. But it still hurts.

(Dr. Leo Baeckwater) Love me, love my friends.

What happens in the far corners of the world, what our boys do there is none of my concern, I'm interested only in the here and now with jobs.

FUCK THE JEW BAECKWATER - but not yet!

A) I'm not "an" anything, I'm me, with a capital "M." B) And just who are you? A) I'm me, I know I'm me. B) Where does being "you" get you? Does it help you sell spinach? Does it buy you an egg and pepper hero every noon? A) I deeply believe in being me, in smoking the cigarettes I smoke, in walking the way I walk, and in taking exactly seven minutes to get out of bed in the morning, Amen.

(Dr. Leo Baeckwater) I'm sure I can work with these people, they seem so nice, and we want a lot of the same things. Besides, taxes are too high, and I don't like big governments and big labor. We oughtta stand up to those big old Cubans and show them who's who. A man's gotta have friends, and I take mine where I find them.

We cannot be utopian, we are involved in a deadly economic war. It would jeopardize our whole economy if we gave these people their rights all at once. Progress, yes, but not now.

Dr. Baeckwater, whatever you say, we know you by the friends you keep.

Leo isn't cut out to be a strong man. But who needs a single leader when you have thirty-two years of liberal opportunism behind you?

And you talk about corrupt unions? What about cruel ones? Which is worse, a corrupt union or a cruel one? (tears in eyes) I never thought I'd see the day when I cursed the union! But, brother, I'm cursing.

Advance, gentlemen! Onwards to the nineteenth century!

If only there would be another depression! The city could finally compete to hire some decent men.

If your house is ripped down so that I can build my house there, that's progress. But if you move into the neighborhood of my house, that's blight, and human decency demands that the situation be remedied.

Hang it all, personally I have no objections, but I just can't afford to take a beating on the value of my home.

Who are they? What do they want of me?

People are poor because they won't work. They should be punished for this, not supported.

I'm sorry but this school is full - even if you were the Rev. Sawbuck's son, we couldn't let you in - only grandsons of members are allowed.

When I was a child we used to be able to go swimming here. It was dirty, but very refreshing. Now you can't even see the river, let alone go swimming in it.

Give us back our river, give us our small homes and our gaudy roof tops, our stores where they cash our own checks instead of our welfare checks. But mostly, give us our river.

I was sad to see the Mirror go under. If only it'd been some other paper. I'd even rather see the Times go than the Mirror.

Gimme a look at the numbers an' I'll give the paper back.

Bosses're all the same. The only thing to do with them is to get more money out of them and keep from being given the heave ho for the sake of some machine.

We work the shortest work week in history - when we can find work.

Personally, I think a union apprenticeship is a piece of property, like land or money or something - it's a thing you can leave your son. But better, because leaving the right to get a decent wage is not subject to inheritance taxes.

Dr. Baeckwater, whatever you say, we know you by the friends you keep.

The constitution is unconstitutional!

You can bet your boots we're not going to build houses that aren't economic. And if labor costs go up, the increase will have to come out of quality, because I'm not a philanthropist and I can't afford to increase my prices.

A) Hell, I'm as liberal as the next fellow, but hang it all, we need a strong leader in the fight against totalitarianism, and everybody knows Dr. Baeckwater is a strong man. B) He



is?

I used to use this Milk of Magnesia toothpaste. It was very good, they spent their money on quality rather than advertising. But they didn't fair trade it. All the stores didn't like that. Now, quality or not, try to buy some!

The older I get, the quieter the world seems. Is rigor mortis setting in? Or is it just Muzak? Hard to get away from Muzak. People even talk Muzak these days.

The boys that are using Baeckwater wouldn't dare back him if they thought he had any guts. The time he said that unions weren't all bad it scared old Hump, the zillionaire from Fort Work who has this fact-finding forum, into backing some guy from Wisconsin instead, some ex-football player type who seems to thing that handling our peoples' affairs is just another kind of touchdown.

I called the health department during the January cold wave, when I had no heat. The inspector showed up in June, found the temperature was above fifty, and declined to fine the landlord.

Well, I must say you have some nerve, being as poor as you are, and living the way that you do!

Well, I must say you have some nerve, being as well-off as you are and not living the way that I would!

Naw, Walter Reuther's more dangerous than the Sputniks, or anything that the Russkies might do.

Oh mensch! Man alive! It was just too much!

(Mayor Wangler) - What do you mean I haven't done what I said I would. Look how I have razed thirty square blocks of Bookling. I've given box-making work to 30,000 democrats and provided

relief to 150,000 potential democrats. What do you mean I've deprived them of a means of livelihood?

(Big Liberal) - I'm a big liberal. Look how big I am. (Little Liberal) - I'm a little liberal. Look how I cast a big shadow.

It doesn't matter where a buck comes from - the thing is to get away with it. Money's money the whole world round.

First work, then dough, then bread.

How do you feel about the interests of florists?

Just a quick smile for the press.

I should'a had sense and been a cop. Except I got a weak stomach.

How does it feel to be the object of somebody else's erotic fantasies? Is that what they call friendship?

Well, maybe things will get better.

Can't find work? Maybe it's your own repressed desire to avoid the possibility of rejection manifesting itself through a semiconscious mechanism. Try analysis. Bored sorting out crackers into boxes? Try analysis. Can't pay the doctor? Try analysis - Uncle Sig'll pay to keep you down.

(Dr. Baekwater) - If you dump free education, there won't be so much competition for your nice little sales jobs, and you nice little people will be able to demand higher salaries and commissions.

(Little Liberal) - What racket are you in? (Big Liberal) - I'm in the school business.

WHY DO THEY HATE ME? (Optional) - Am I so dangerous?

So hateful? So unique?

My friend (amigo), I did not come into this world to be used as a toy. you will see, when I am angry, I fight. Times are changing, my friend (amigo).

Whatever you're getting at, it's probably sexual. Everything, even politics, is either sexual or sublimation and misuse of predominantly mantic factors.

The world of the future will be truly bright - compulsory sex, compulsory free enterprise, compulsory entertainment, compulsory analysis, and our sole service in the Holy Economicist Church will be Holy Consumption.

I have lived many years, my friend. My eyes aren't so hot, and below the water line I ain't worth a damn, but top side (indicates head) I'm as good as new. I've been through a lot of fire, and it's worth it to see you young bastards ending the whole lousy, grinding thing. Just never let me be - make me join you.

Age is when nobody tells you anything anymore, when your friends die off, and you are spared things that you would rather care about. It gets to be a habit, and so you just let go and drop off. It doesn't have to be like that, you know.

In recognition of thirty eight years of service, and particularly in recognition of the last six years of brilliant and energetic leadership, we give you, this bright and valuable, nickle-plated, ROCKING CHAIR! (Applaud oneself.) Plus a LIFE-TIME PRESCRIPTION, for morphine! - To calm you down, and, ha ha ha, keep you out of trouble. Now, GET OUT! I WANT YOUR JOB!

Work, work, work for its own sake is like anything for its own sake - it's just so much serious culture.

When, when will this storm ever stop? If only I thought that praying would make it go away! It would be so much easier!

I knocked on so many doors. All the mean things that've happened were not because of my color. I don't want to blame it on my skin. I blame it on being young.

If the army doesn't take me, I get nothing else. I'm lost.

Actions:

Mime a 19th century melodramatic Hamlet.

Scream with violence, while gently saying something.

(A) Shove B. (B) Shove A. (A) Shove B. (B) Shove A. etc.

Heave oneself violently against a door.

Smash eggs violently against the floor. Or tomatoes.

Set off a string of chinese firecrackers.

Put some water into one of the musical instruments (in such a way that the instrument will not be damaged.)

Slaughter and pluck a chicken. Or slaughter a calf by slicing his throat and hanging him up to bleed the meat white.

Think about all the brothers in the big graveyard.

Smash a chair.

Sit down.

Cover yourself with shaving cream.

Break wood or bread with someone.

Slash something that hangs with a knife or razor blade.

Smash a hunk of wood with an axe.

Scatter a haystack with violent joy.

Knock down a pile of boxes.

Laugh violently.

Slap a bible.

Punch somebody or punch a huge amorphous thing.

Pull out a bunch of marbles from your pocket and roll them around the floor.

Blow up a balloon till it bursts.

Present a flower, sweetly and with a bow or a curtsy.

Buy a hot dog. Nibble at it - find it tastes of soap.

Pray with extravagant passion.

Put people at their ease.

Cuing Situation:

The cuing situations in all appendices are of two sorts:

1. If an athlete sees or hears another athlete do or say any particular speech or action given above in that appendix, he does some action or says some speech also given in the same appendix. For example, when Athlete A puts Athlete B at his ease, Athlete C promptly covers himself with shaving cream,



provoking Athlete A to say, "Well, I must say you have some nerve, being as poor as you are, and living the way that you do!" which provokes Athlete D to cover himself with shaving cream, which provokes Athlete E to smash a chair, etc.

2. Any action on the part of the special performer which is deliberate and infrequent may be taken as a cuing situation in the same manner as above. The special performer has as his responsibility the making possible of all the actions in a given Appendix, and this making possible constitutes a deliberate and infrequent action. Secondly, the special performer has a special list of actions which nobody else does, and these can provoke the athletes to say or do a speech or action, by the same correspondence. Thirdly, the special performer selects before performance a set of actions of his own devising. In the course of rehearsal it will come out what these are, and seeing or hearing a particular one of them can provoke speeches or actions on the part of the athletes.

No cuing situation has to be followed. In a way, it is preferable that as few as possible be followed rather than as many as possible, since at all times the tendency will be to accumulate too much density of events, and when very little is going on, anything that happens seems momentous and clear.

## Appendix E

### Personae:

- One who reads
- One who thinks
- One who is saddened
- One who plans
- One who seems concerned
- One who doesn't care any more
- One who floats
- One who notices things
- One whose head moves jerkily

One who limps  
One who moves slowly and ponderously  
One who is like a small bird  
One who hates butterflies  
One who is pretty drunk

## Speeches:

The most beautiful bar in the city - the one in the Susquehanna Hotel, down at the corner of Fulton and West Streets - now it's a vegetable warehouse - tomatoes piled up over the carved gorgons. The most beautiful street we had - Worth Street - was all white columned buildings in beautiful shape - now Katz's parking lot. The Lorillard building with its gargoyles - also kicked out for the cars. I guess Mayor Wangler's taxes are more suitable to a city of cars than a city of people.

Out of twenty largest cities in the country, this city ranks eighteenth. After eight years of a declining standard of comfort, who was chosen to clean up the mess? The mayor through those eight years.

If you and I each earn \$55 and \$65 a week, but our card-carrying fortunate earns \$150 for the same work, our median income is \$65 a week, but our average income is \$90, which none of us earns. Which figure do you think is more representative of the situation?

After today it is expected that all City Hall patronage, even routine requests to the departments heads for favors not interfering with civil service regulations, will be handled through Mayor Wangler's anti-boss headquarters.

At the August Freedom March some 150 Congressmen - including New York Senators Jacob K. Javits and Kenneth B. Keating - appeared at the formal memorial ceremonies. Mayor Wangler showed up early - during the entertainment - then left before the speeches.

Mr. Powers said the work stoppage was to protest the "refusal" of the employers to negotiate a new contract. The union is seeking a reduction in the work week from 36 1/4 to 35 hours, a \$15 wage increase, increased sick leaves and other benefits. Meanwhile, on a city-wide basis it was reported that the average work week in the industry was 43 hours and the average pay was \$87.56.

The head of the local could not be reached because he was attending a lieder recital sponsored by the Frick Foundation.

A recent study by the New York State Advisory Committee to the United States Civil Rights Commission determined that in one New York City local 80 to 85 per cent of all apprenticeship positions are filled by either sons or nephews of union members. But I do not believe that anyone is proposing to interfere with this pattern of inheritance even if it has been expanded to include nephews. The vital question is how the remaining positions are being filled. It is obvious that race is a standard used to deny access to these openings.

The senate voted down -42 to 35 - a \$300,000 child welfare appropriation for the District. The paltry sum would have gone to aid the dependent children of unemployed parents.

"Jesus said we would always have the poor with us," explained senator Tyrd of West Raperginia, who led the opposition to the appropriation, adding, "and we will always have hungry children."

A Harvard Medical School study shows that the U.S., which a decade ago ranked fifth in infant survival rates, today has dropped to eleventh place. The same report shows that, for all our wealth, the life expectancy of our males is thirteenth in the world.

Great God Allah of New York announced that if the merger went through with the engravers, he would bolt the international un-

ion, - solidarity forever?

It was felt that had these proposed tax alterations been accepted, the first result would have been a reversal of tax advantage, relatively speaking, between restoring an old building and razing it and throwing up a sidewall box. A wave of repairing and restoring would have taken place, decentralizing the city and relieving some of the congestion. This was particularly true of the proposals to 1., establish depreciation rates on a very favorable scale for repairs on buildings, while reducing them on new buildings, to 2., establish a penalty tax on violations of the building code of any kinds whatever, including violations of the step-back principle for skyscrapers, to 3., establish a sales tax for construction materials on the basis of use within the city, but discounted when used to improve buildings on which depreciation has run out, to 4., establish a penalty tax on any sale of land and/or buildings on which depreciation has not run out.

In the Noo Yawp area, suicide is one of the leading causes of death - third between the ages of fifteen and forty-four.

The premises had been unoccupied for the four months previous, owing to the large numbers of rats, attracted, it is believed, by the failure to remove garbage from the building.

It was argued that in a healthier society, there would be no urban problem. Nonetheless, on a purely reform basis, considerable improvement was possible and desirable, stopgap measures which would at least alleviate some of the suffering in the New Yawp area.

The Lower East Side: Pop. 76,605. Unemployment rate, 61.4 percent, highest in New York. In one area, from Rivington St. to Third St., between the Bowery and First Av., median family income is \$3,640; median school years completed, 8.2; unemployment rate, 25.4 percent. Racial composition: white, 56 percent; Puerto Rican, 34 percent; non-white, 10 percent.

"There are one million very hungry people in New York. Half of them are on welfare. What's happening to the other half?"

Across the country, 40,000 workers lose their jobs each week to machines. One fifth of our Noo Yawp work force is subject to replacement by machines - unless they can become cheaper than machines, which they shouldn't have to.

Out of our one million Puerto Ricans, 29 percent have completed less than a year's schooling.

Cuing Situations:

See Appendix D.

Actions:

When this Appendix is performed, the only actions are walking and standing still. One can choose an amount of time to stand still, when cued to do so, then, after that time, continue to stand still till cued to walk. Or one can take a given number of steps when cued to do so, then stop and wait to be cued to walk more or to stand still.

In this section everybody stands as straight as possible and makes no effort at smoothness or relaxation.

Appendix F

Speeches:

There should be a choice of food, employment, and housing in every community.

Nobody should live farther from work than he can walk, bicycle, or sub.

The land around a city is to remain free and accessible to ev-



erybody, with complete inconsistency and variety, - some development, some recreation, some undevelopment, some scrub trees, some cleaned-out woods, etc.

Raise the water table - it'll rain more and we'll have cooler summers.

I can build as well as destroy. I can make or repair homes as well as boxes.

I used to be kept in a box and trundled out to do my job, then retired to my box to be entertained when my presence became embarrassing. Now I can darn well stay out as long as I please.

Community games exist where I live.

I used to have to go hide in the bathroom when I wanted to be alone. Now there are houses of silence where I can just go sit and read or do nothing. That seems to make me more capable of enjoying people.

Without a little darkness there could be no light. Without a little violence there could be no peace. Without a little trouble we could not rise to the occasion. So long as the emphasis is right, our community is in excellent condition.

I know few enough things, but one thing I know is that nature always follows the path of least resistance. As an individual, I am not nature, but as a community, we are nature and subject to her science.

When I was bitter I was a bad judge. Now I am no longer bitter, and perhaps I would be a good judge, but the desire to be one is gone. I fight, but I no longer judge.

Anything can be innocent - that is no criterion.

The grass makes me laugh sometimes.

In the morning I look forward to the evening. In the evening I look forward to the morning.

Love is a question of being on time because one wants to be there.

No ideas but in things! Nothing for its own sake!

We are all cruel - that is no excuse for anything. But concession makes for appetites that it cannot satisfy.

(A) - Hello, child. (B) - Hello, Mr. (Mrs.) Moon.

Chop it up real good now.

No, I can't really say that I'm exhausted, even if I gripe about it.

We went out to see the sun rise last Saturday. We wound up on a barge of gravel on the Yeast River. The sun came up over Brookling. It was pretty good.

I've begun to measure straws. Sometimes a straw is short, and sometimes long.

This love of the lurid, of the grotesque, of crowds and of filth and of bright light for its own sake, I think it came from how I hated to be in a nice little box. Now that I'm not kept in a box any more, I don't like this carvival midway business so much as I did.

I was ashamed of my old car. So I began to bicycle. It's nice when the weather's not too cold. It wakes you up in the morning, and this sensation of moving under your own power - I like it.

My last and only fear, it's death, of myself, of my lady (husband, friend, etc.), of my mind. Perhaps if I remember it I

will overcome my fear of it.

I didn't like team games, but I liked apple trees. If only, when I was young, people had had the sense to let me work on the apple trees with other people, instead of making me play games. It would have saved me a lot of pain and would have helped me really get to like people a whole lot sooner.

Just spare me your brilliance! Spare me your wit!

Sure, I work my darn ass off, but so does everybody else, so what the hell? It's for us, after all, not for somebody else.

What a wonderful roof!

Once people were groups. Now they're communities. That's a whole lot better.

Do you like bottles?

Actions:

Each athlete thinks of at least one job or physical operation. He analyzes it and breaks it down into its component parts. These are placed in correspondence with cuing situations, individually and/or in groups. The special performer is then informed what job has been chosen, and is responsible for making the job possible. If the job cannot be made possible, the special performer says so and the athlete chooses a new job.

For example, one athlete might choose to make coffee. This operation might be broken down as follows (among a vast number of break-downs):

go to pot, extend hand, lift top, remove top, set top down, see pitcher of water, reach for pitcher, lift pitcher, carry to pot, pour water into pot, set pitcher down, reach for pot, set

pot on hot plate, turn hot plate on, look for coffee can, see coffee can, reach for can, lift can, remove top, set top down, look for spoon, see spoon, pick up spoon, spoon some coffee into coffee holder of pot, set spoon down, look for top of coffee pot, see it, lift top of coffee pot, replace it onto pot, set coffee can down, see can top, lift can top, replace can top on can, lift hand, and go away. In such a case, the special performer should provide some working space for this action to take place, a couple of hot plates, a couple of coffee cans, a couple of pitchers, a couple of spoons, and a couple of coffee pots. The action might then go like this:

Special performer flashes green lights, athlete removes top of coffee can. Special performer carries a ladder out onto the performance area (for another athlete to climb up onto and/or to fall off of as his action, athlete turns on hot plate. (Long pause because no cuing situation takes place.) Another athlete says, "I was ashamed of my old car... (etc.)," our athlete pours water from the pitcher onto the coffee pot (which is closed), in the course of which a third athlete waves flags as on an airstrip, cuing our athlete, who is still pouring out his water, to say, "The grass makes me laugh sometimes." The special performer notices that our athlete's hands are both full and that he's almost out of water, so he goes to our athlete, takes the pitcher, and carries it offstage to fill it. And so it goes.

Cuing Situations:

See Appendix D.

Appendix G:

The special performer wears comfortable work clothes, says nothing except, if absolutely necessary, to give directions, which are always obeyed.

The special performer's main job is to keep the piece in a state



of flux. This means that the actions described or implied in the general description of *City of the Dead*, the main text, take precedence over all else. Next in importance are the things which the special performer must do for the athletes and the musicians, to keep as many possibilities open as possible at any given moment. This means carrying in whatever props are necessary for the activities described in Appendix D and Appendix F, unloading an athlete who has his hands too full, refilling pitchers as described in the example in Appendix F, retrieving balls which have been thrown into the audience, plugging in electric cords which have been pulled out, taking performers offstage who have been damaging the texture by doing too much, and so on.

Second, the special performer uses a few actions of his own devising, which are fixed during rehearsal and used by the athletes.

Third, the special performer is responsible for altering the environment to become one or another situation of his own devising. This can and should include the use of lighting changes and/or projections. The special performer will need assistance from a lighting man for this, since too much time should not be spent by the special performer fixing or operating the lights or projections. The special performer can direct any change of lighting or projection that seems desirable at any time by going to the lighting man and telling him what he wants. More central, however, the special performer should frequently carry objects onstage and off, hang and drape, remove hangings and drapings, drag objects of all kinds around, and generally alter every conceivable aspect of the environment.

Fourth, when not otherwise occupied, the special performer may do any of the following actions:

Sell hot-dogs  
Cheer  
Swim



Build a haystack  
Pile Boxes  
Lie on the back and bicycle in the air  
Run  
Pick up the stage  
Sweep with a huge broom  
Nod the head violently  
Catch invisible flies and swallow them  
Catch butterflies in an invisible net  
Do stomach exercises  
Have a drink  
Paint something red  
Run backwards  
Do a somersault  
Repair something which has been broken during performance  
Sew up a Seam

In Erika's Attic  
Hamburg  
February 22, 1963





## CLOWN'S WAY

a drama in three hundred acts

Clown's Way consists of any performance that uses the information given in the three hundred acts below. For example, one kind of performance might consist of a performer doing an act a day for the larger part of a year, without audience, and without other performers, bypassing acts that require more than one performer.

One suggested form of performance consists of this: the performers select a performance area, which allows an audience to witness the acts. The acts are cut up and pasted on index cards. These cards are drawn and followed by any performer who has nothing indicated to do. A performer who particularly wants to do an act himself initials the card. Then the person who is drawing cards notices that he has drawn someone else's card, and he takes it to him, returns, and draws again, until he gets a card he can take for himself. Similarly, if a performer feels that an act is particularly unsuited to him, he may place it into the pack and draw again. Some acts are pasted to a card together, and described as two acts each of which contains an A and a B. Before performance, all the B

parts are assigned to appropriate performers, and A parts are determined by whoever draws them (if he is capable of performing the act.)

All the props, listed after the acts, are collected onto central tables (or buggies), except the ladders and similar large objects, which are out of the way and on the floor.

When a performer draws a card, he may do what is indicated on it after the prescribed amount of time pause. After his performance of the act he may wait as long as he cares to without drawing a new card. The performance begins with the drawing of the first card and continues until all the cards are used up or nobody cares to perform anymore. Performers may stop and withdraw from performance at any time, and they may return at any time also. But they can be called back into performance when they are to be included in one of the double acts. Cards, once consulted, are placed into a discard box. Unread cards are kept in a pile with the props. Cards are often shuffled.

#### Act One

40" Stamp once, hard, with your left foot.

#### Act Two

30" Enter, exit, or ride around on a motorcycle.

#### Act Three

10" Stand up if you have been sitting for a while - stand still and domineering. Or, if you have been standing, sit and glare, back stiff.

#### Act Four

60" Observe or describe the martyrdom of the lobster.

#### Act Five

50" Climb up a ladder. At the top, smile. Climb down again.

## Act Six

50" Express nothing but what you perceive.

## Act Seven

40" Clean yourself well.

## Act Eight (goes with Act Nine)

10" (A) Go pick up B. Make a farting noise by blowing hard on B's fanny.

## Act Nine

B is picked up by A. B holds his legs out straight so that a loud noise can be made.

## Act Ten

40" Discover or imagine that you are a drinking glass being filled with water and act accordingly.

## Act Eleven

30" With a pickaxe and shovel, dig a hole.

## Act Twelve

10" Please scratch your neck very agitatedly.

## Act Thirteen

40" Become a Victorian public benefactor. Stride around a while.

## Act Fourteen

40" Run backwards.

## Act Fifteen

0" Drive any and/or all spectators away with an indian pump filled with liquid or, if possible, a flame thrower.

## Act Sixteen

10" Peek an peer at the audience from behind a prop collection. Or peek at yourself in a mirror.

Act Seventeen

0" Turn the lights out for a while, but please turn them on again too.

Act Eighteen

30" Drool.

Act Nineteen

60" Ride hard around the stage. Horseback? Motorcycle?

Act Twenty

50" Roar and swing indian clubs.

Act Twenty-One

20" Release a duck. Chase and catch the duck. Set it in somebody's lap - your own?

Act Twenty-Two (goes with Act Twenty-Three)

10" Notice B. Go to B, delighted. Shake hands vigorously. Turn away. Turn back. Notice A. Repeat as before any number of times.

Act Twenty-Three

Same as act twenty-two, with which it goes.

Act Twenty-Four

40" Wave arms wildly.

Act Twenty-Five

10" Discover or imagine that you are going to your execution.

Act Twenty-Six

30" Shoot a popgun.

Act Twenty-Seven

10" Throw kidneys, livers, and lungs at a mirror.



- Act Twenty-Eight
- 20" Run.
- Act Twenty-Nine
- 40" Set off fireworks.
- Act Thirty
- 60" Choose. Bump.
- Act Thirty-One
- 40" Cheer.
- Act Thirty-Two
- 30" Jump as high into the air as possible.
- Act Thirty-Three (goes with Act Thirty-Four)
- 20" Dance a very close tango or dirty boogie with B.
- Act Thirty-Four
- 20" Dance a very close tango or dirty boogie with A.
- Act Thirty-Five
- 50" Do a casual imitation of yourself.
- Act Thirty-Six
- 30" Reflect a considered expression of what you think you are seeing.
- Act Thirty-Seven
- 20" Take a coin and toss it. Look to see whether you've thrown heads or tails. If you have thrown heads, pocket the coin. If you have thrown tails, retire from the performance and join the audience.
- Act Thirty-Eight
- 50" Wrap up the audience with magnetic recording tape.

## Act Thirty-Nine

60" Give 'em the axe.

## Act Forty

20" Express ecstasy.

## Act Forty-One

0" Jump through a hoop

## Act Forty-Two

30" Do a somersault or so.

## Act Forty-Three

50" Rush to the sledgehammer. Pick it up and throw it so as not to hurt anyone. Rush to it again and swing it towards the mirror, but do not let it fly.

## Act Forty-Four

60" Staple money together.

## Act Forty-Five

60" Attack the haystack - tear it up. Throw the hay at anybody present. Note: the haystack may be made of tiny pieces of paper.

## Act Forty-Six

50" Vibrate violently.

## Act Forty-Seven

0" Clean up the stage.

## Act Forty-Eight

0" Breathe very deep and very hard compulsively for at least two minutes.

## Act Forty-Nine

40" Take an automobile tire and roll it around the performance area.

## Act Fifty

40" Shake, rattle, and roll.

## Act Fifty-One

50" Laugh hysterically. Then cry.

## Act Fifty-Two

40" Fill a bowl with warm water and bubble-blowing fluid. Drop dry ice into the bowl.

## Act Fifty-Three

10" Imagine or discover that you are awarding the highest medal your country can bestow.

## Act Fifty-Four

10" Imagine or discover that A is awarding you the highest medal your country can bestow.

## Act Fifty-Five

0" Greet those near you. Welcome them to the convention.

## Act Fifty-Six

20" Melt.

## Act Fifty-Seven

20" Rub your stomach very energetically.

## Act Fifty-Eight

60" Suddenly run hard backwards till you collide with something.

## Act Fifty-Nine

40" Imagine or discover that you are a zephyr. Blow up a storm.

## Act Sixty

10" Guage something very accurately.

**Act Sixty-One**

20" Concoct something. Taste it. It's awful.

**Act Sixty-Two**

10" Sit this out.

**Act Sixty-Three**

50" Cross the performance area. Sit down. When you have sat down, stand up.

**Act Sixty-Four**

40" Hitch yourself up to the buggy, then climb in. Alternately be the horse, driver, and passengers.

**Act Sixty-Five**

30" Set up a ladder.

**Act Sixty-Six**

50" Sense a quip at your expense which you do not understand.

**Act Sixty-Seven**

40" Pick up the sledgehammer. Carry it to the top of the smallest ladder. Drop it, heavy end down. Stick your nose up in the air. Sniff.

**Act Sixty-Eight**

20" Pick up the heaviest performer you can, then set him down.

**Act Sixty-Nine**

20" Do a pantomime characterization of your present or former boss.

**Act Seventy**

10" Give away postage stamps.

## Act Seventy-One

50" Run around a while.

## Act Seventy-Two

40" Try to pump up the motorcycle's tires with a bicycle pump.

## Act Seventy-Three

40" Suggest how it is when you pawn something you hate to part with.

## Act Seventy-Four

60" Shake and shoot craps. Suddenly become a solid citizen.

## Act Seventy-Five

40" Change the overall color of the lighting.

## Act Seventy-Six

40" Examine imaginary rare caterpillars between cracks on the floor or ground.

## Act Seventy-Seven

50" Turps. And something very small.

## Act Seventy-Eight

30" Consider great danger.

## Act Seventy-Nine

60" Run and skid, with great glee, on a slippery surface.

## Act Eighty

50" Freeze in an exotic position for at least a minute.

## Act Eighty-One

10" Take the sledgehammer and seriously damage a wall with it.



Act Eighty-Two

50" This is not a good day to see people.

Act Eighty-Three

30" Imagine or discover that you have found a malignant growth on the roof of your mouth.

Act Eight-Four

40" Remove your shirt or skirt or blouse or pants. Walk through the audience or out of the performance area, it after dragging it after you on the floor. Return to the performance area, and put it on again.

Act Eighty-Five

0" Pantomime a demagogic harangue.

Act Eighty-Six

60" Shake a ladder violently.

Act Eighty-Seven

40" Dismantle either an imaginary or a real Model T Ford.

Act Eighty-Eight

50" Charge windmills Quixotically.

Act Eighty-Nine

50" Spread glue on your bread. Smell it. Throw it away Do this several times.

Act Ninety

40" Punch.

Act Ninety-One

50" Incinerate a doll.

Act Ninety-Two

60" Hold up.

**Act Ninety-Three**

20" Choose this yourself.

**Act Ninety-Four**

0" Rescue your arms from each other successively.

**Act Ninety-Five**

40" Get pretty sexy with somebody.

**Act Ninety-Six**

40" Get a splinter. Tweeze it out.

**Act Ninety-Seven**

10" Set an animal, such as a pig, goat, sheep, cow, burro, etc., loose in the performance area. Chase it.

**Act Ninety-Eight**

10" Smile.

**Act Ninety-Nine**

10" Pick up a member of the opposite sex and lead him in hand across the performance area, unless you are very strong, in which case pick him up and carry him across, then dump him.

**Act One Hundred**

10" Unlace your left shoe. Remove it. Throw it ten feet away from you. Go to it. Pick it up. Examine it. Sit down. Replace it.

**Act One Hundred and One**

30" Kiss. Kiss.

**Act One Hundred and Two**

10" Laugh at the moon.

**Act One Hundred and Three**

10" Strip down as far as possible. Go to bed?

Act One Hundred and Four

50" Shake talcum powder into your pants or skirt.

Act One Hundred and Five

50" Light a match. Blow it out.

Act One Hundred and Six

40" Set an alarm clock off. Let it run down.

Act One Hundred and Seven

10" Hand the nearest person a cup of coffee.

Act One Hundred and Eight

20" Drag a fish or a live lobster across the floor.

Act One Hundred and Nine

30" Imagine or discover that you are becoming extremely cold. Shiver and hunch yourself up. Shake. Jump up and down to get your blood circulating. Then, suddenly, pop like a champagne cork. Fizz.

Act One Hundred and Ten

40" Pass out caramels.

Act One Hundred and Eleven

30" Insist, without words.

Act One Hundred and Twelve

40" Bid at a fast-moving silent auction.

Act One Hundred and Thirteen

20" Discover that you have a severe belly-ache - which suddenly stops.

Act One Hundred and Fourteen

60" Put on overalls. Remove them. Paint them.

## Act One Hundred and Fifteen

50" Go to someone, preferably in the audience. Show him the phraseology of this act. Be sure that he gets to see it clearly. Ignore any remark he makes. Return to the other performers.

## Act One Hundred and Sixteen

20" Move any ladder five feet in any direction.

## Act One Hundred and Seventeen

0" Execute a paysage d'arabesque as well as possible.

## Act One Hundred and Eighteen

0" Clocks.

## Act One Hundred and Nineteen

60" Drink hard and deep.

## Act One Hundred and Twenty

30" Scramble.

## Act One Hundred and Twenty-One

30" Obtain, chew, and swallow an ice cube as rapidly as possible.

## Act One Hundred and Twenty-Two

0" Whistle up-glide (pause) down-glide (as if a pretty girl were going by) in the traditional whih whew pattern. Eat a candy bar.

## Act One Hundred and Twenty-Three

30" As an air-craft carrier signaller, practice your signals.

## Act One Hundred and Twenty-Four

60" Dogs eating dogs.

## Act One Hundred and Twenty-Five

40" Get up? Dress up as much as possible with all the

clothes you can find with the materials at hand. Stay dressed as long as possible.

Act One Hundred and Twenty-Six  
10" Mop.

Act One Hundred and Twenty-Seven  
10" Shave your legs.

Act One Hundred and Twenty-Eight  
20" Go to sleep.

Act One Hundred and Twenty-Nine  
10" Imagine several chinamen chased by chinese cops.

Act One Hundred and Thirty  
0" Choose yourself.

Act One Hundred and Thirty-One  
30" Vee dee.

Act One Hundred and Thirty-Two  
40" Express a little ennui.

Act One Hundred and Thirty-Three  
50" Tops.

Act One Hundred and Thirty-Four  
50" Taste it. You hate it!

Act One Hundred and Thirty-Five  
50" Heave.

Act One Hundred and Thirty-Six  
40" Close a ladder.

Act One Hundred and Thirty-Seven  
50" A skips around with B, hand in hand.



- 50" B skips around with A, hand in hand. Act One Hundred and Thirty-Eight
- 10" Rub belly. Act One Hundred and Thirty-Nine
- 40" Smoke a cigar Act One Hundred and Forty
- 10" Climb a ladder as quickly as possible and fall off. Act One Hundred and Forty-One
- 50" Express nausea. Act One Hundred and Forty-Two
- 20" Warm taffee. Pull it. Act One Hundred and Forty-Three
- 10" Express delight somehow. Act One Hundred and Forty-Four
- 40" Unwind magnetic recording tape. Tie up the audience. Act One Hundred and Forty-Five
- 20" What can you do with linen? Act One Hundred and Forty-Six
- 10" Change your clothes. Act One Hundred and Forty-Seven
- 40" Do callisthenics. Act One Hundred and Forty-Eight
- 50" Bark like a dog. Hoot. Meeow. Neigh. Imitate a walrus. Etc. Act One Hundred and Forty-Nine

Act One Hundred and Fifty

10" Grate a fish through a gravel sieve.

Act One Hundred and Fifty-One

10" When you can, leap frog over somebody. For now, draw another card.

Act One Hundred and Fifty-Two

20" Emerge from a well wearing a sombrero.

Act One Hundred and Fifty-Three

50" Paint a ladder

Act One Hundred and Fifty-Four

60" How does a lizard behave? Or what does it do?

Act One Hundred and Fifty-Five

40" Turn on the coffee maker or place a loaded coffee pot on a hot plate and turn that on. Do other things for a while, but when the coffee has percolated very slowly for about ten minutes, return to this Act. Pour a cup of coffee and offer it to a spectator. If it is refused or if there are no spectators, drink it yourself noisily.

Act One Hundred and Fifty-Six

40" Place the duck in a bucket. Shovel earth on him till he cannot escape. Quack at him all the time.

Act One Hundred and Fifty-Seven

50" Choose somebody. Prod him.

Act One Hundred and Fifty-Eight

40" Imagine or discover that you are growing very heavy. Sense great weight

Act One Hundred and Fifty-Nine

40" Counterfeit money.

Act One Hundred and Sixty

60" Clean an invisible gun.

Act One Hundred and Sixty-One

50" Moon drag.

Act One Hundred and Sixty-Two

50" Change the overall color of the lighting.

Act One Hundred and Sixty-Three

50" Pick up the doll or its remains. Love it. Place it on a microphone.

Act One Hundred and Sixty-Four

50" Mumble under your breath ad lib. Walk forwards until you collide with someone or something.

Act One Hundred and Sixty-Five

10" Describe someone you used to know very well.

Act One Hundred and Sixty-Six

20" Whisper to someone, preferably in the audience, that you now realize the mayor is an opportunistic Louis XV. Do not react to any response - flap away saying "Hwaa chk Mnnmmnmma." Back into someone or something.

Act One Hundred and Sixty-Seven

10" "In appreciation of your thirty years service with our firm, we take great pleasure in awarding you this gold-plated lunch ticket."

Act One Hundred and Sixty-Eight

50" Tell a green story.

Act One Hundred and Sixty-Nine

40" Explain, "You see, there was this baby. And it melted."

## Act One Hundred and Seventy

30" Ask a bald person, "How often do you polish your skull?"

## Act One Hundred and Seventy-One

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

## Act One Hundred and Seventy-Two

40" "Moses dozes. Suppose. What next?"

## Act One Hundred and Seventy-Three

50" "Glad hands - crossed in the archives. Eating popcorn. Twinkle twinkle."

## Act One Hundred and Seventy-Four

10" "About fish: - don't sell any. Give 'em away."

## Act One Hundred and Seventy-Five

50" "Bob Heide watches the dogs eating dogs."

## Act One Hundred and Seventy-Six

20" "My kind's special."

## Act One Hundred and Seventy-Seven

20" Insist in your own words that you are going to go on a diet.

## Act One Hundred and Seventy-Eight

20" Tell somebody, "You've got the stupidest face I ever saw."

## Act One Hundred and Seventy-Nine

40" Tell about your vacation.

## Act One Hundred and Eighty

0" Tell about lodging houses.

## Act One Hundred and Eighty-One

20" "Carmen: -oats moths ale reindeer. Glass goats yaks bears beers. Buffalo plaster tubes angelcakes."

## Act One Hundred and Eighty-Two

20" Watch something happen. Then exclaim, "WOW!"

## Act One Hundred and Eighty-Three

20" Tell how there might be a church in a seascape in the winter. And how you might go in and out of the churchyard. And how the stile that you climb over to go in explains a lot more than the tombstones.

## Act One Hundred and Eighty-Four

30" "Garcia and Vega half dissolved in the army."

## Act One Hundred and Eighty-Five

30" Tell how Diarmud and Dervorgilla will never be forgiven.

## Act One Hundred and Eighty-Six

50" "Do you spell 'toxophobia' with one fear or two?"

## Act One Hundred and Eighty-Seven

30" "Shall we dance?" If yes, run away. Optional: play an old record on a victrola with a gigantic horn.

## Act One Hundred and Eighty-Eight

0" On hearing someone else say something, say, "I doubt that very much." This may be done several times if desired.

## Act One hundred and Eighty-Nine

10" Tell how majestically a hydrant sweats on an August morning.

## Act One Hundred and Ninety

30" Tell someone he is somebody else.



## Act One Hundred and Ninety-One

10" Say, "Pee. Chonk," in a singsong voice over and over again.

## Act One Hundred and Ninety-Two

40" Give vent to patriotic expressions.

## Act One Hundred and Ninety Three

30" "The mountains?" (pause) "The mountains."

## Act One Hundred and Ninety-Four

40" Notice any portable object as far across the performance area as possible. Go to it. Pick it up. Laugh, first happily, then very sadly: "Ha ha ha haw haw haw haw aw awrgh h h h..." for example. Make it clear that you are about to cry. Do not cry. Sit down a while.

## Act One Hundred and Ninety-Five

30" Explain that science is neither here nor there.

## Act One Hundred and Ninety-Six

40" HELP!!!

## Act One Hundred and Ninety-Seven

40" Explain, "My name is...( ). I was born on...( ), 19( ), in...( ), ( ). I am...( ) years old, (single or married or divorced), (sex), with a particular taste for...( ). By trade I am a...( ). I am interested in...( ). I can best be summed up as a...( )."

## Act One Hundred and Ninety-Eight

30" Describe some politician's horsemanship.

## Act One Hundred and Ninety-Nine

40" Do you like to play? What do you play? Does anybody want to play with you?

Act Two Hundred

0" Describe a Suzy that you once knew.

Act Two Hundred and One

10" Tell about something you like to do.

Act Two Hundred and Two

10" Explain about gardens.

Act Two Hundred and Three

60" Tell how to operate a large machine.

Act Two Hundred and Four

60" "And make that two shrimp - with medium sauce."

Act Two Hundred and Five

10" Describe a very non-plussing moment.

Act Two Hundred and Six

50" Sour fat.

Act Two Hundred and Seven

30" "But what use is smoking when you dislike cigars?"

Act Two Hundred and Eight

40" "Haw haw! Has-been! I hate my own corny laughter!"

Act Two Hundred and Nine

60" "Why run?"

Act Two Hundred and Ten

40" "What is power? Please explain."

Act Two Hundred and Eleven

50" "So what!"

Act Two Hundred and Twelve

10" "The sea. The earth. The air."

Act Two Hundred and Thirteen

20" "Atur psyidfath aw."

Act Two Hundred and Fourteen

50" "ump ump."

Act Two Hundred and Fifteen

10" Hop around in a circle. Say, "Klong, chick. Brrk b," as many times as seems appropriate.

Act Two Hundred and Sixteen

30" "Nigidbo ssswinghawbi ngspookpuzz swankna y-pumpt."

Act Two Hundred and Seventeen

20" "Down with intimidation by the conscience of etiquette!"

Act Two Hundred and Eighteen

10" Say loudly and rapidly, "We si ray cop the sur tab my the no the a a ing at yes so sure iy waw much tell a he know are in and cats, poo you fran cop iy un one nick pass dyuh pah ver cop war das sil in France swly ikh mor ex fur veer enn dee and iy der."

Act Two Hundred and Nineteen

30" "Do you hate me?"

Act Two Hundred and Twenty

40" Say, "Hhhh mnga mnga." Sit down. Stand up. Say, "Hhhh mnga mnga." Repeat as many times as you like.

Act Two Hundred and Twenty-One

10" Birchism is treason!

Act Two Hundred and Twenty-Two

10" The will? What is it? Explain.

Act Two Hundred and Twenty-Three  
10" "Bus mind croon flat."

Act Two Hundred and Twenty-Four  
10" "Wait'll I tell my analyst about this one."

Act Two Hundred and Twenty-Five  
30" "Do you know, Kent cigarettes have a micronite filter?"

Act Two Hundred and Twenty-Six  
10" "What is the price of mackerel this week at Fulton Street?"

Act Two Hundred and Twenty-Seven  
10" Other.

Act Two Hundred and Twenty-Eight  
20" "Two men were going through an oil field. One said he wanted exercise. The other suggested they run a ways. So they began to run. After a while one turned around. He saw hundreds of oil workers were running after them. He stopped one and asked him, 'Why are you running after us?' The oil worker said, 'Around here when you see someone running, you run too, and you ask questions later.'"

Act Two Hundred and Twenty-Nine  
30" "Finish De Gaulle!"

Act Two Hundred and Thirty  
50" "Hans Helms always achieves the opposite of what he intends. Does that make him a phoney?"

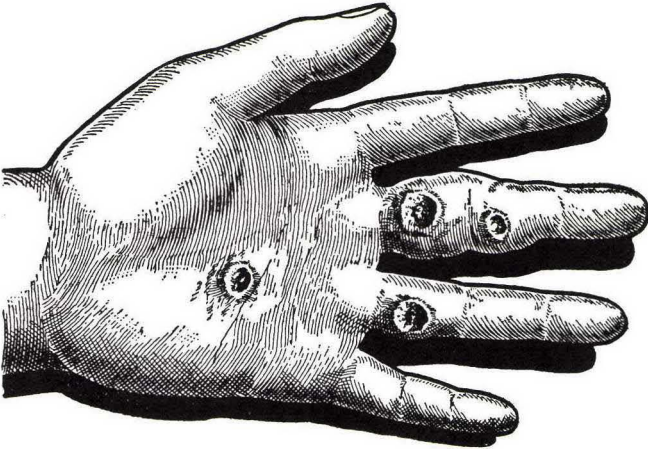
Act Two Hundred and Thirty-One  
0" "War wum."

Act Two Hundred and Thirty-Two  
50" Sing a song you do not like as well as possible.

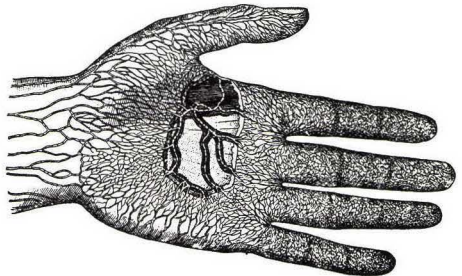
Act Two Hundred and Thirty-Three

0" Produce fifteen sounds on a large toy piano.

Act Two Hundred and Thirty-Four



Act Two Hundred and Thirty-Five





## Act Two Hundred and Thirty-Six

50" Play linear foos.\*

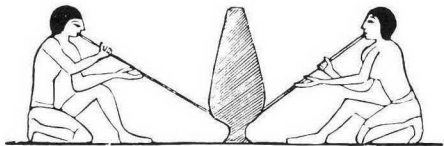
## Act Two Hundred and Thirty-Seven

40" Sing "Loire" over and over again rapidly.

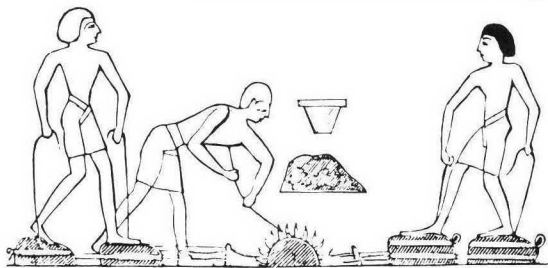
## Act Two Hundred and Thirty-Eight

30" Scream very slowly!

## Act Two Hundred and Thirty-Nine



## Act Two Hundred and Forty



## Act Two Hundred and Forty-One



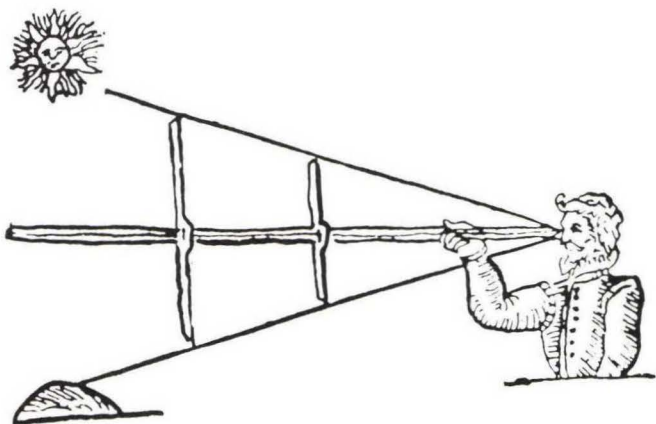
\* See definitions, after text.

## JEFFERSON'S BIRTHDAY

## Act Two Hundred and Forty-Two



## Act Two Hundred and Forty-Three



## Act Two Hundred and Forty-Four



## Act Two Hundred and Forty-Five

10" Produce four kungs in four minutes.\*

## Act Two Hundred and Forty-Six



## Act Two Hundred and Forty-Seven

10" A long, slow squeak.

## Act Two Hundred and Forty-Eight

30" Walk backwards. Collide. Sing three notes.

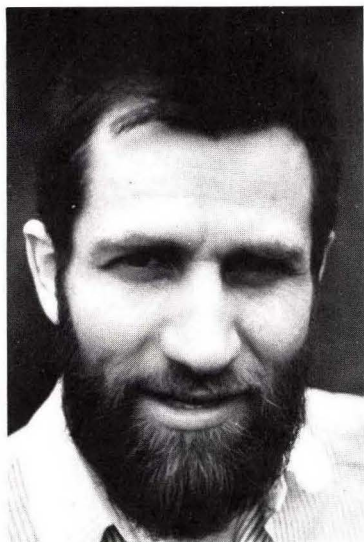
## Act Two Hundred and Forty-Nine

40" Perform very energetic foos for a minute or so, stopping often.

## Act Two Hundred and Fifty

30" Try to play a mandoline or a saz.

\* See definitions, after text.



Act Two Hundred and Fifty-One



Act Two Hundred and Fifty-Two

Act Two Hundred and Fifty-Three

30" First, play a couple of kungs. Now, you've got a diabolical plan. Nobody knows it but you. Heh, heh. Heh heh heh heh.

Act Two Hundred and Fifty-Four

30" Play a soft sound on a woodwind that lasts at least ten seconds.

Act Two Hundred and Fifty-Five

30" Produce six kungs every four seconds for fifty-two seconds.

Act Two Hundred and Fifty-Six

40" Fuss from instrument to instrument for a while.

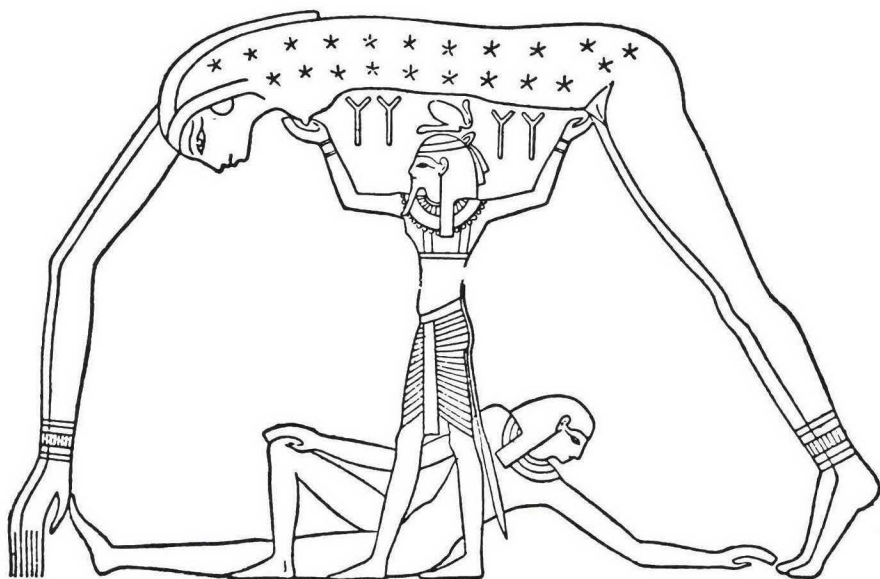
## Act Two Hundred and Fifty-Seven

20" Produce a sound a second for four minutes using only your breath and your tongue and your cheeks.

## Act Two Hundred and Fifty-Eight

## Act Two Hundred and Fifty Nine

## Act Two Hundred and Sixty



## Act Two Hundred and Sixty-One

30" Blow on a trombone. Or play one note on it.



## Act Two Hundred and Sixty-Two

40" Start a music box. Immerse it, still playing, in a water bucket.

## Act Two Hundred and Sixty-Three



**BLAST-OFF**—Around the year 1800 A.D. the Chinese Emperor Wan Hsin attempted to reach the moon in a chair propelled by 47 rockets, with kites like these for steering. The kite held fuel.

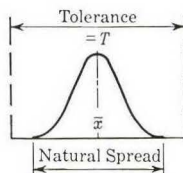
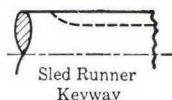
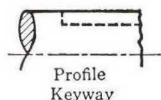
## Act Two Hundred and Sixty-Four

50" How does your favorite opera sound?

## Act Two Hundred and Sixty-Five

0" Sing part of a song that is very popular just now.

## Act Two Hundred and Sixty-Six



## Act Two Hundred and Sixty-Seven

## Act Two Hundred and Sixty-Eight

30" Climb high on a ladder. Sing "Loo" softly near the top of your vocal range, and repeat as often as desired.

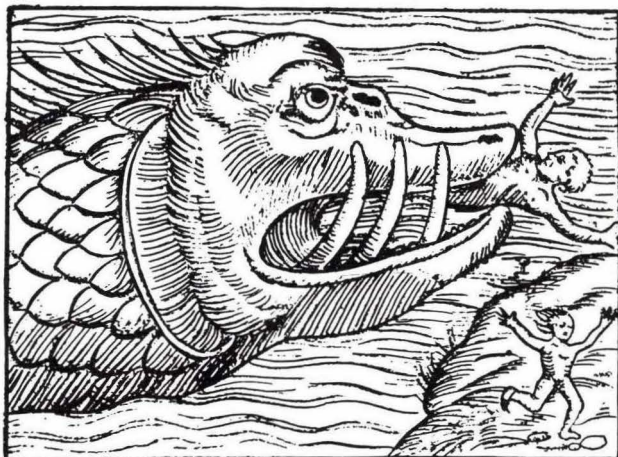
## Act Two Hundred and Sixty-Nine

50" Produce two kungs every ten seconds for five minutes.

## Act Two Hundred and Seventy

60" Pick up a kung-making instrument. Do not play it: drop it.

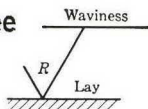
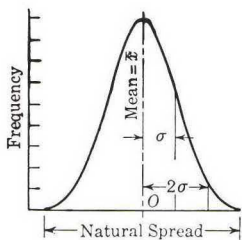
## Act Two Hundred and Seventy-One



## Act Two Hundred and Seventy-Two



Act Two Hundred and Seventy-Three



Act Two Hundred and Seventy-Four

Act Two Hundred and Seventy-Five

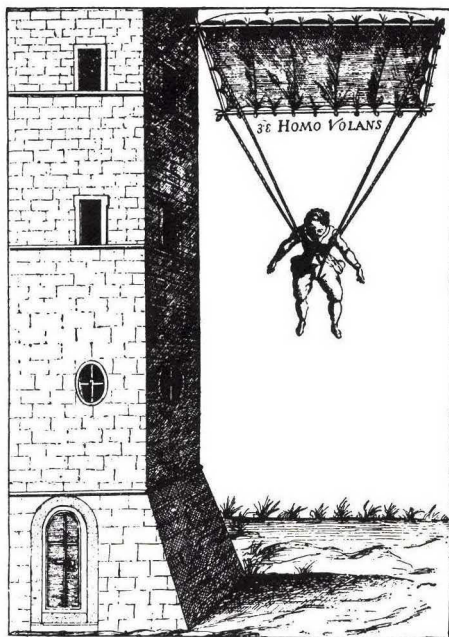
30" How does a large dog howl? "Awooooooo, ooo, oooooo." Repeat ad lib.

Act Two Hundred and Seventy-Six



Act Two Hundred and Seventy-Seven

## Act Two Hundred and Seventy-Eight



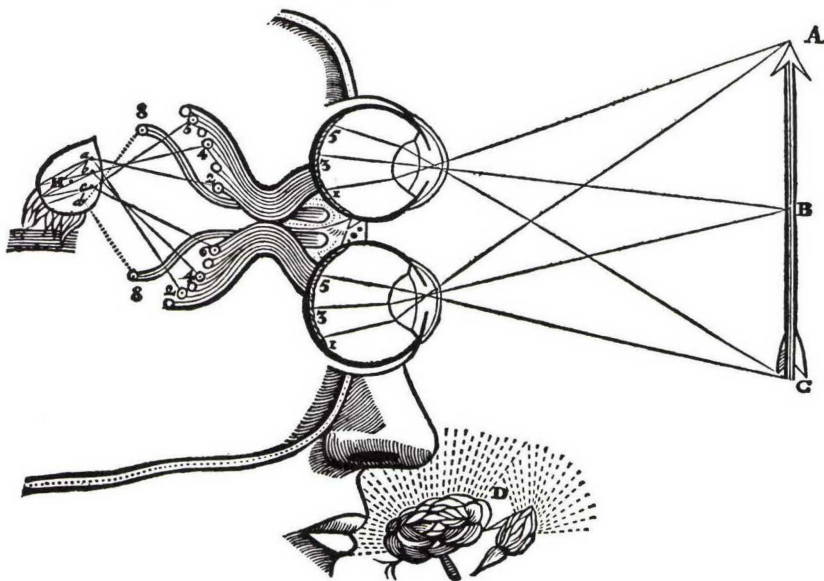
## Act Two Hundred and Seventy-Nine

Grazioso (M.M. ♩ = 72)

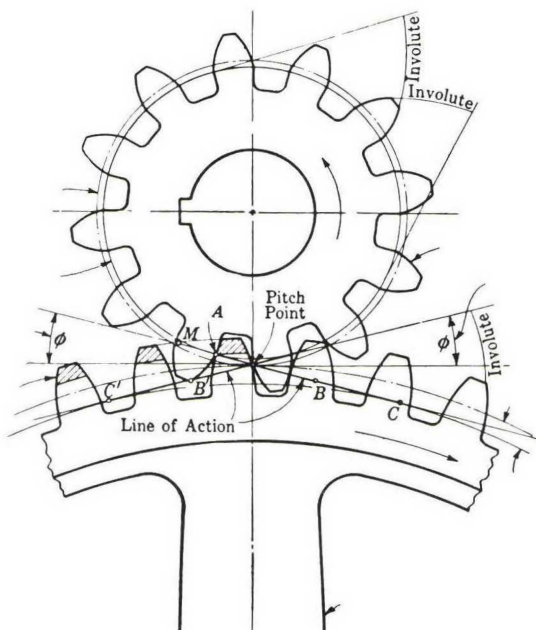
I've seen you where you ne- ver were And where you'll ne- ver be - , And  
 yet you in that self-same spot may still be seen by me - .

G E mi G D  
 C D G B E mi A mi G D G

Act Two Hundred and Eighty



Act Two Hundred and Eighty-One





## Act Two Hundred and Eighty-Two



10" Act Two Hundred and Eighty-Three  
Do something musical with a ladder.

20" Act Two Hundred and Eighty-Four  
Hold a foo steady for four minutes.

30" Act Two Hundred and Eighty-Five  
Find a kung and produce it twice.

0" Act Two Hundred and Eighty-Six  
Break flower pots rhythmically.

10" Act Two Hundred and Eighty-Seven  
Do things with metronomes.

Act Two Hundred and Eighty-Eight  
20" Sing a song of sixpence.

Act Two Hundred and Eighty-Nine



Act Two Hundred and Ninety  
20" Play or sing, "On the Trail of the Lonesome Pine"  
with vigor.

Act Two Hundred and Ninety-One  
40" Work on a set of sirens.

Act Two Hundred and Ninety-Two  
40" Sing, "WINS WINS WINS, New York."

Act Two Hundred and Ninety-Three  
10" Here is the church. Sing, very sincerely, a wordless  
hymn - "Waw waw waw waw waw..."

Act Two Hundred and Ninety-Four  
10" Pour water.

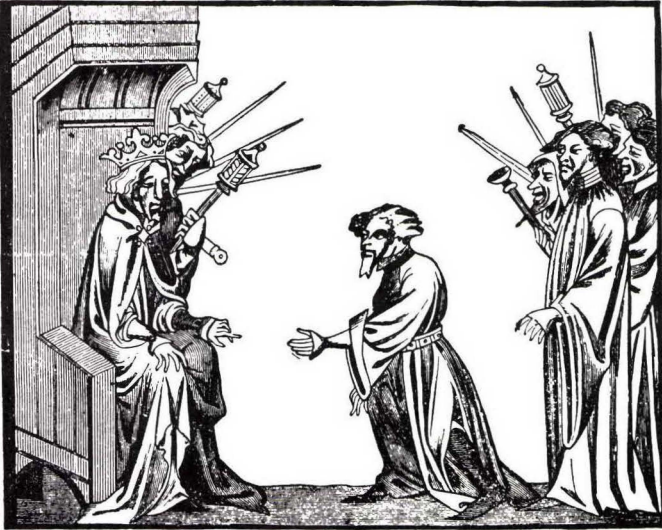
Act Two Hundred and Ninety-Five



Act Two Hundred and Ninety-Six

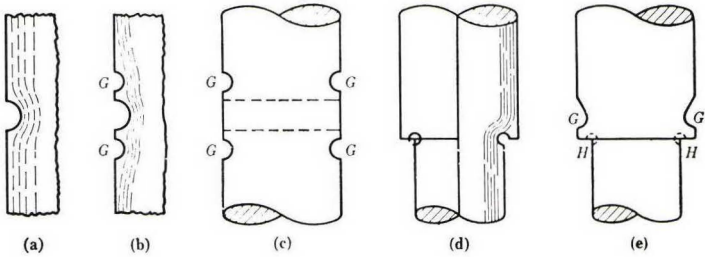


Act Two Hundred and Ninety-Seven



Act Two Hundred and Ninety-Eight  
 30" Trill, "Charl tybe ginsa t'hoem."

Act Two Hundred and Ninety-Nine



## Act Three Hundred



Props Required:-

motorcycle  
 stiff chair  
 several stepladders  
 basin  
 soap  
 washcloth

fire-building materials  
 matches  
 incinerator  
 tweezers  
 domestic animal (such as pig,  
 sheep, goat, etc.)



water  
pickaxe  
shovel  
indian pump (or flamethrower)  
mirror  
duck  
popgun  
kidneys  
livers  
lungs  
fireworks  
coins  
magnetic recording tape  
foam rubber axe  
hoop  
sledge hammer  
stapler  
paper money  
haystack  
broom  
dustpan  
automobile tire  
bowl  
warm water  
bubble-blowing fluid  
dry ice  
medal  
calliper or other gauge  
hot plates  
pots  
cookables  
postage stamps  
bicycle pump  
dice  
changeable lights  
slippery surface on the ground  
glue  
moon  
bed  
alarm clock  
full coffee pot  
cups  
fish (or lobster)  
overalls  
paint  
paint brush  
turpentine  
clocks  
something to drink  
ice cubes  
candy bar  
signal flags  
clothes  
basin  
razor  
razor blades  
shaving cream  
something to taste  
coffee pot  
gravel sieve  
well  
Mexican sombrero  
earth  
microphones  
amplifiers  
speakers  
mandolines or sazzes  
trombone  
woodwinds  
toy pianos  
bells  
music box  
water bucket  
flower pots

bread  
doll

metronomes  
sirens

## Definitions:-

A "kung" is a sound with a clearly-defined attack and a slow decay, such as a sound of a large bell or a plucked banjo string unfingered.

A "foo" is feedback made by waving a microphone into or around a loudspeaker to which it is connected through an amplifier which is turned up rather loud.

Stockholm  
March, 1963  
revised from 1959

## DANGER MUSIC NO. 27

Hit back.

Düsseldorf  
February, 1963

## DANGER MUSIC NO. 28

Not-smile for some days.

Köln  
February, 1963

## FRAMMENTI SOCIALISTI

da essere offertì come libretto al signor Nono che non conosco.

I

La donna sorridente ride. Il dottor Ama la tocca. La donna sorridente piange. Il dottor Ama la tocca. La donna sorridente ride. Il dottor Ama la tocca. La donna sorridente piange, ecc....

ii

La donna sorridente ed Il buon Bill siedono in una casa diroccata con tutto preciso ma tenuto in sieme soltanto da fili. Stanno guardando un apparecchio televisivo sul quale appare il dottor Ama.

Dottor Ama: Non vi ci è mai detto così bene. Non vi ci è mai detto così bene. Quest'anno, a Miami, c'è stata così tanta gente in villeggiatura come non mai. Non vi ci è mai detto così bene. Ci sono più letti oggi nelle cliniche psichiatriche che sei anni fa. Non vi ci è mai, mai, mai detto così bene. Oggigiorno si beve più succo d'arancia che nel passato. Non vi ci è mai detto così bene. Non vi ci è mai detto così bene. I soci del sindacato degli elettricisti hanno quattro settimane di ferie ogni estate. Non vi ci è mai detto così bene in vita vostra. No, amici miei, state meglio ora che non siate mai stati. Non vi ci è mai detto così bene.



Il buon Bill: Perbacco, ha ragione.

iii

Il dottor Ama è seduto alla scrivania, su cui c'è un cartellino che dice: "Moduli per il Sindacato." Dietro la scrivania è appeso un avviso che dice, "Gli Operai per Goldwater" (o qualche altro uomo politico conservativo ben conosciuto) e la sua fotografia. Il dottor Ama sta leggendo una copia di una rivista pornografica. Il buon Bill entra. Va verso la scrivania col cappello in mano. Il dottor Ama lascia cadere alla svelta la rivista e dà un'occhiataccia al buon Bill.

Il buon Bill: Per piacere, signore, vorrei qualche informazione.

Dottor Ama: Sì, che c'è.

Il buon Bill: Per piacere, vorrei sapere come ci si fa iscrive al Sindacato.

Dottor Ama: Per cominciare, vi do questi moduli—(porge a Bill i moduli, almeno una dozzina)—questi due riempiteli a inchiostro rosso, e questo a inchiostro verde. Oh, e la tassa.

Il buon Bill: La tassa?

Dottor Ama: Sì, lavorate in un posto protetto a mezzo dal sindacato?

Il buon Bill: Sì, è vero. Com lo sapete?

Dottor Ama: In tal caso la tassa è soltanto di \$1100.

Il buon Bill: \$1100? Ma io non celi ho. È la meta dello stipendio di un anno.

Dottor Ama: Vedete, questo è il sindacato ufficiale per la

vostra industria, riconosciuto e attestato come tale sia dagli operai, governo e datori di lavoro. Presto tutti i posti nella vostra industria saranno provveduti di personale soltanto dai nostri soci. Ora, voi non vorreste essere lasciato al di fuori vero? È come responsabilità verso i nostri soci, che dobbiamo assumerci, da sindacato che si rispetti, dobbiamo sviluppare i nostri piani di mutua proprietà con i datori di lavoro e dobbiamo mettere qualche cosa da parte per la vecchiaia dei nostri soci. Questa è la sola cosa per cui sono devolute le tasse iniziale. E non è troppo: è il migliore affare che si possa fare. Pensateci! Un lavoro per tutto il resto della vostra vita. È ci riprenderete cento volte il vostro denaro quando sarete vecchio.

Il buon Bill: Ma io non posso avere una tal cifra?

Dottor Ama: Va bene, dovete decidere voi e dovrete sopportarne le conseguenze.

iv

La donna sorridente sta strofinando il pavimento. Il buon Bill entra portando un'enorme scatola per il dottor Ama. La posa. Il dottor Ama gli dà un dollaro. Il dottor Ama se ne va. La puttana entra. Il buon Bill va dietro un paravento con lei. Quando ne escono da ll'altra parte, la puttana ha in mano il dollaro. Il buon Bill esce. Il dottor Ama entra, col suo stetoscopio, gli occhiali e una borsa nera. La puttana lo porta dietro il paravento - quando riappaiono, egli ha in mano il dollaro. Egli va fuori scena furtivamente. Lei lo guarda andarsene, poi va fuori dall'altra parte. La donna sorridente continua a strofinare.

v.

Il buon Bill sta facendo buchi a un banco. Pete, il baffo fa la stessa cosa. Scherzano insieme. Entra il dottor Ama, portando una macchina pazza.



Dottor Ama: Buon Bill, voglio che sappiate quanto apprezzo ciò che avete fatto per me e per la compagnia. Voglio che sappiate che mi rendo conto che posso fare uno sbaglio. Ma c'è sul mercato una nuova macchina - può fare dieci buchi contro un vostro buco. E così, buon Bill - non potete sapere quanto mi costi dirvi questo - dovrò lasciarvi andare e tenete Pete il baffo.

Il buon Bill: Ma Pete il baffo non può fare nemmeno la metà di quel che faccio io - e non ha lavorato per voi neppure così a lungo. O non è neanche vissuto qui, in quanto a questo.

Dottor Ama: Ma lavorerò per meno, non tanto ora quanto fra dieci anni quando non avrò ancora imparato a esser furbo.

Il buon Bill: Senti, senti! Egli viene nella mia città, nel mio paese, e mi ruba il lavoro! Abbasso i Baffi!

Dottor Ama: Avete ragione Bill, sfogatevi e diteglielo. Non vi posso proprio dar torto. Anch'io, nei vostri panni agirei come voi. Io non ho scelta: lo devo tenerlo perchè la concorrenza è dura, è duri sono i tempi, ed io devo ridurre le spese. Ma voi, voi siete un uomo libero, dedicato alle tradizioni del vostro paese. Diteglielo!

Il buon Bill: Abbasso i Baffi! Viva la nostra Nazione! Abbasso i Baffi! (uscendo di scena) Abbasso i Baffi! (fuori scena) Abbasso i Baffi!

vi

La donna sorridente è la Statua della Libertà. Dietro di lei c'è un' insegna che illustra una scena tipo cani che assaltano pacifici negri che fanno dimostrazione a Birmingham, Alabama.

La Statua della Libertà (molto lentamente e con gran sentimento):

Iscrizione sulla Statua della Libertà, Porto di New York

di Emma Lazarus

Date mi i vostri stanchi, i vostri poveri,  
Le vostre masse amucchiate, anelanti di respirare libere,  
Il misero rifiuto della vostra fertile costa.  
Mandate questi, i senza tetto, sbattuti dalla tempesta, a me;  
Alzo la mia lampada accanto alla porta d'oro.

Il buon Bill ed Il Coro: (fuori scena) Abbasso! Abbasso i  
Baffi! Non lasciateli scappare! Gettateli a mare! Abbasso  
i Baffi! (la luce della sua lanterna si riflette sulla faccia  
della Statua della Libertà: vediamo che piange.)

vii

La puttana e il dottor Ama sono in piedi l'una da una parte,  
l'altro dall'altra, di una cornice vuota di specchio: egli sorride,  
lei sorride. Si sogguardano (lui la sogguarda, lei lo sogguarda).  
Egli alza la palma della sua mano destra ella palma sinistra  
di lei si alza per incontrarla, ecc...

viii

Il figlio del buon Bill sta tranquillamente facendo a pezzi un  
carburatore. Il buon Bill entra, vestito meglio di prima.

Il buon Bill: Che fai, figliolo?

Il Giovane Bill: Sto facendo a pezzi questo carburatore. Sto  
imparando a montarlo.

Il buon Bill: Ma perchè?

Il Giovane Bill: Non si può mai dire quando possa far comodo.  
Inoltre potrebbe essere il mio lavoro.

Il buon Bill: No, figliolo. Questo non sarà mai il tuo lavoro.

lo ho fatto tanto con queste mie due mani, affinché le tue possano rimanere pulite. Tu andrai all'università per imparare come cavartela nel mondo e sbrigartela a mani pulite.

Il Giovane Bill: Ma Babbo, tu sai che non sono uno studente. Non potrei entrare in nessuna università, o, una volta entrato, dubito che ce la farei per tutto il semestre. Ma che c'è di male colle riparazioni di macchine? È un buon lavoro. È ben pagato. Non automatizzato. Io mi ce la dico con le macchine. Porei fare una buonissima vita come meccanico.

Il buon Bill: Nessun figlio mio sarà umiliato per via delle sue mani sporche. Tu devi andare all'università.

ix

La donna sorridente sta facendo delle spese con un'enorme borsa, vicino a un banco sopra il quale ci sono bottiglie e scatole sgargianti.

La Donna Sorridente: Vediamo: ho bisogno di tintura di iodio e lenzuola pulite per il letto piccolo.

Dottor Ama: (fuori scena) Tuiiii - mettere Doo nella vostra catinella e lo sporco se ne andrà. (La donna sorridente mette nella sua borsa uno scatolone di detergente Doo.)

La Donna Sorridente: E un sachetto di patate.

Dottor Ama: (fuori scena) Ancora sapone, ancora sapone. La pulizia viene dopo la sanità. (La donna sorridente butta alla svelta due altre scatolette di Doo nella borsa e allunga il braccio verso una scatola con l'etichetta "Riso".) Ancora detergente! Mangiate detergente! Bevete detergente! Sognate detergente! Non lasciate sopravvivere un singolo germe! Amate il detergente, vivete per il detergente! Doo Doo Doo Doo! (Essa butta nella sua borsa una scatola dopo l'altra di

Doo e va via correndo permettersi in salvo al più presto possibile.)

x

Il dottor Ama, Pete il Baffo, e Dan il Baffo entrano. Dan il Baffo è un negro. Si sente il Coro fuori scena:

Coro: Abbasso tutti i Baffi! Gettateli a mare!

Dottor Ama: Voi mi avete chiesto di curarvi. Va bene, dato che pagate l'onorario. Io non ho pregiudizi personali. Toglietevi i baffi. (Essi se li tolgono). Hmm. (Picchietta i loro toraci, esamina i loro orecchi. Dice a Pete il Baffo.) Molto molto interessante. Non c'è più nessun carattere percettibile. Sì, una cura perfetta. Non dovete ritornare da me. Addio e buona fortuna. (Pete il Baffo sogghigna, e stringe la mano al dottor Ama).

Pete il Baffo: Oh, grazie dottore. (Da un'occhiata a Dan il Baffo. Esce, cantando, -) Abbasso tutti i Baffi! Gettateli a mare! (Il dottor Ama si rivolge a Dan il Baffo.)

Dottor Ama: Ma voi? Mi dispiace, Dan, ma temo che abbiate un'interessantissima malattia della pelle. Incurabile, naturalmente. Ma io posso alleviare il dolore. È una cura lunga e cauta, con sacco di pericoli. Ma posso aiutarvi. Contate su di me. (Dan sta in piedi e lo guarda.) Ritornate martedì prossimo. Portate il denaro. (Dan se ne va lentamente.) Temo che il suo caso sia senza speranza - (Dan non è a portata di voce.) e molto proficuo.

xi

Il dottor Ama sta in piedi su una piattaforma politica. Bandiere, stendardi e insegne, sventolano: tutti gli attori in scena ascoltano. Il buon Bill sta in piedi da una parte vestito in redingotta



e pantaloni a righe. Il dottor Ama batte tre volte col martelletto sul podio.

Dottor Ama: Voglio presentarvi uno dei nostri migliori uomini - un uomo di umile origini, ma uno dei nostri migliori uomini i cui servigi sono sentitamente apprezzati. (Si rivolge al buon Bill selvaggiamente.) Abbaiate!

Il buon Bill: A neanche novanta miglia dalle coste di questo caro paese di "E Pluribus Unum" c'è una minaccia di schiavitù su cui non ci può esser nessun compromesso.

Dottor Ama: Saltate attraverso il cerchio.

Il buon Bill: Nonostante i nostri quasi duecento milioni, non ci può esser nessun compromesso con quattro milioni di potenziali predatori.

Dottor Ama: State in piedi sulle gambe posteriori!

Il buon Bill: L'amministrazione del dottor Allah tollera questo e deve essere incolpata del fatto che questa gente sia ancora là.

Dottor Ama: Parlate!

Il buon Bill: Buu, Buu! Sconfiggete il Presidente Allah! Abbasso i liberali simpatizzanti rossi! Riformate il movimento operai! Buuu, buu! Un prete in ogni cestino della colazione! Buuu! Obligate ogni uomo all'assistenza medica, agli insetticidi, e una contribuzione di benzina. Buuu! Fate il vostro Santo Consumo tutte le domeniche! Spendete! Buuu! Diver-timento obbligatorio! Buuu! Buuu! Film obbligatori il sabato sera! Buu, Buu!! Difendete la purezza dei vostri bambini! Buu, Buu! La colpa è sua! (Improvvisamente, con la faccia contorta dalla rabbia, indica la puttana. Il Coro sussura, poi c'è un momento di silenzio. Allora Pete il Baffo e altri due si precipitano verso di lei. La afferrano.)



La Puttana: Io non ho fatto niente! Io non ho fatto niente!  
Ma che succede? (La trascinano fuori scena, urlando. C'è  
uno sparo. Silenzio.)

xii

La donna sorridente - il cui sorriso ora è vuoto e senza espressione - e Dan sono in piedi sulla piattaforma del comizio. È vuotale bandiere, gli stendardi e le insegne sono strappate. Sulla piattaforma ci sono milioni di brandelli di carta straccia.

Dan: Povera ragazza. Ricordi?

La Donna Sorridente: La responsabilità non è stata mia. Non so neppure usare un fucile.

Dan: Sì - hai tenuta la bocca chiusa - ermeticamente chiusa.

La Donna Sorridente: Ma io sono una donna tranquilla. Non sono battagliera. Tutto questo è così estraneo al mio mondo. Vorrei poterla ripagare.

Dan: Ti sei lasciata sfuggire l'occasione.

La Donna Sorridente: Lo so.

Dan: Non se ne ripresenterà un'altra.

La Donna Sorridente: Lo so. Il colletto della tua camicia è dal rovescio. (Essa tenta di aggiustarlo.)

Dan: Maledetta!

Dan, Pete e altri siedono su delle panchine nel parco, dando da mangiare agli uccelli, leggiucchiando il giornale.

Pete: Sai che ne è successo del buon Bill?

Dan: No. Da quando il dottor Ama e il dottor Allah sono alleati, penso che la commissione dei cittadini contro il dottor Allah non conti più niente.

Pete: Direi di no. (Pausa) Il buon Bill com'era bravo e gentile. Mi domando dove sia.

Dan: Non lo vedremo più.

Pete: Che vuoi dire?

Dan: Eh, no, non lo rivedrai.

Pete: Veramente, non fu colpa sua se quella ragazza fu ammazzata. Egli agiva soltanto a nome del dottor Ama.

Dan: Ma se non fosse stato il dottor Ama, sarebbe stato il dottor Allah. Non è neppure perchè sono tutti e due dottori - potresti liberarti di tutti quanti e sarebbe lo stesso. Perchè, vedi, non cambierebbe la situazione. Verrebbero altri uomini al loro posto. No, ragazzo, il colpevole è il buon Bill! L'individuo che si lascia usare. L'individuo che non pensa a niente, che fa soltanto il suo lavoro. Soltanto quando non ci saranno più questi buoni Bill la lotta e le uccisioni cesseranno.

Pete: È vero. Soltanto quando non ci saranno più tipi che si addossano le colpe cambierà scena.

Un Altr'uomo: Questi tipi sono il punto debole di tutto quanto.

Ancora Un Altr'uomo: E se te ne fregghi, ti possono usare.

Dan: Devi dare la colpa a chi spetta.

Coro: Dovete dare la colpa a chi spetta! Altrimenti vi prendete solo in giro.

Pete: Hai l'acqua alla gola! O bere o affogare.

Dan: E se affoghi è colpa tua.

Coro: Dovete dare la colpa a chi spetta. Non incolpate la situazione, incolpate l'uomo.

translated by Camille Gordon

sulla strada per Francoforte  
sul Meno, 18 Febraio, 1963

## MYSTERY

The performance of this piece requires a performance area, an announcer, a pair of dice, a large list of mystery novels, a large number of performers, several potatoes, and a set of excellent spotlights.

The announcer reads the name of a mystery novel from his list. He throws the dice, and reads them to himself left to right. Twice the number thrown indicates the amount of time until he reads the next title.

The performance area is kept dark. The performers select stock types that appear in mystery novels as their personae - eg., the maniacal killer, the private investigator, his secretary, the wicked beauty, the chauffeur, the eccentric old man, etc. They act out with each other stock activities suggested by the title of the mystery novel. Who acts is determined by passing raw potatoes, which cannot be refused. Anyone who receives a raw potato bites it a very little. Between the time he has bitten it and the time the taste dies away (he need not hold the potato in his mouth) he decides what he will do. Actions are always appropriate to the persona. When the action is done, he passes the potato on.

The announcer flashes a spotlight on any performer briefly at

any time, usually attempting to illuminate an action. He may take away potatoes or add more, ad lib. If the announcer tries to take away a performer's potato, the latter stops any action immediately and gives the potato to the announcer.

Istanbul  
January, 1963

### A NUDE PLAY

Performers nude - throw medicine ball - play bridge - discuss food and operations - then grand butterfly hunt - millions of nets.

Köln  
February, 1963

### TAB LOPPYEDGE

for Daniel

A performance area, a cuing situation producer, any number of performers, shears, and a hat or tail for each performer are required for the performance of this piece.

The cuing situation producer produces such cues as those described in Amerikaka I. He familiarizes each performer with the cues he is going to produce.

Each performer studies these cues. He places blanks in correspondence with any fixed number of them. He performs the events, which fill in the blanks as described below, a fixed number of seconds after the appearance of each cuing situation. He times his seconds approximately.

The performance begins when the cuing situation producer produces the first cuing situation. After each event that he performs, each performer takes the sheers and lops off the end or the edge of the hat or tail of any of the other performers. When a performer discovers that he has neither a tail or an edge to his hat, he goes away. When all the performers have gone away, the performance ends.

All day long each performer notices other people doing things and saying things. What they do and what they say are used to fill in the blanks described above. Each is considered an event. They may be combined in the blanks even though they happened miles and hours apart during the day.

Any problems that arise are handled by the cuing situation producer. The cuing situation producer also tends to avoid any predictable sequence of cues.

Cologne

February 16, 1963

### TAG (a variation)

for Emmett Williams

1. Headdresses and performers are required. All headdresses are constructed in such a way that there is danger, but not the probability, that the headdress will fall off.

2. A game of tag is played, according to regular children's rules, except that:

- i. whoever is it wears a headdress.
- ii. whoever wears a headdress speaks, as described below.



- iii. whoever is tagged must put on a headdress, which need not be the headdress worn by the tagger.
- iv. there can be as many people who are it as there are headdresses.
- v. a tagger exercises the option of removing his headdress when he has tagged somebody or of keeping it on.
- vi. an it ceases to be it if his headdress falls off in spite of his precautions.
- vii. a headdress which is fallen off somebody is not used any more.
- viii. the game ends when there are no more headdresses to use.
- ix. methods of beginning or of making the headdresses are not defined in these directions. Can its tag each other?

3. On each headdress a text is written. The performers memorizes it or reads it with a mirror. The texts are taken from newspapers or rental leases or insurance papers or similar dry matter.

Stockholm  
February, 1963

#### USE EVIDENCE

1. The performance of this piece requires several performers and a collection of objects as described below. Both audience and conventional performance area are absolutely optional.

2. All kinds of objects which might suggest personal relationships among people, professions, interests, etc., are assembled and placed as evidence among the performers.

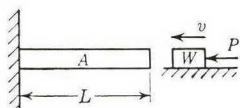
3. Each performer examines the evidence, and with each object begins anew to speculate on his profession, interests, and relationship to the others present all as reasonably as possible. For example, examining a collection of insects, he might speculate aloud as to whether he is an entomologist, perhaps a specialist in the particular type of insects he sees, whether this is his hobby or his profession, etc. Similarly, reading a letter to a mother from her daughter, one might speculate as to whether one is a woman, the mother or the daughter, whether if one is the daughter the mother is present, even whether the person standing nearby is really the mother. Perhaps the mother is an entomologist. And so on.

4. The evidence may be used cumulatively, so long as it does not relate exclusively to one's own non-performance situation. That is, a professional draftsman should not reject the possibility of being a professional entomologist because he knows that when he is not performing he is a draftsman. However, the evidence may be rejected as a forgery or as irrelevant on the basis of the persona that one is building up. The important thing is to use the evidence plausibly. Similarly, one may start all over again at any point to build up a new persona.

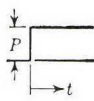
5. The process continues as long as desired.

Köln

February, 1963



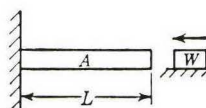
(a)



(b)



(c)



(d)

YELLOW PIECE  
for Tomas Schmit

When you finish reading this, stop performing this piece.

Cologne  
February 13th, 1963

GÅNGSÅNG  
for Ben Patterson

One foot forward. Transfer weight to this foot. Bring other foot forward. Transfer weight to this foot. Repeat as often as desired.

Stockholm  
February 27, 1963

ROMANTIC READYMADE  
FOR Ray Johnson

Say it with flowers.

Stockholm  
February, 1963

DANGER MUSIC NO. 29

Get a job for its own sake.

North Brookfield  
March, 1963

DANGER MUSIC NO. 30

This one is officially inexpressible.

North Brookfield  
March, 1963

DANGER MUSIC NO. 31

Liberty and committee work!

North Brookfield  
March, 1963

TWO PAINTINGS

1. Keep our city clean.
2. Paint the town red.

North Brookfield  
March, 1963

TO AN ANONYMOUS SNOWMAN

Your ears are very long, sir.  
Your ears are very long, sir.  
Your ears are very long, sir.  
Your ears are very long, sir.

New York City  
March, 1963

BUBBLE MUSIC  
(with Camille Gordon)

Whip up soapsuds—dissolve very well—or substitute glycerin—  
with vacuum cleaner, blow into water—suds till there is none  
left.

New York City  
March 21, 1963



DANGER MUSIC NO. 32  
for George Maciunas

Do not abide by your decision.

New York City  
April 1, 1963

## ABSTRACTS

Performers of this piece synthesize arbitrary units out of ob-  
jective notions, characteristics, and concrete actions, as de-  
scribed hereafter. These can be spoken of as "characters."



A character is made by selecting attributes for lines, actions, way of speaking, etc. For example, one character might be made by alternately limping and whirling, using only one or two nouns in all the sentences, never speaking when moving and never moving when speaking, and responding only to color cues, as described below.

Before performing this piece, the performers first meet and elect a leader, who is responsible for eliminating any technical obstacles to performance, such as those produced by aspects of performance not mentioned (and therefore left indeterminate) in this text.

Each performer then invents a character for his activities - he chooses ways of moving and being and standing that, as it were, characterize what he does, and he chooses ways of speaking that are limited and without exceptions. These characters must be indescribable in terms of psychological state, social background, and historical situation.

Next each performer writes his lines. He does this by inserting any of the following nouns into the sentence blanks that follow them.

|                       |              |                |
|-----------------------|--------------|----------------|
| giraffe               | Gov. Wallace | mother         |
| professional explorer | hobo         | sieve          |
| Yale man              | fish         | fiend          |
| equation              | pepper       | bar mitzvah    |
| carburetor            | Old Smokey   | gouda cheese   |
| egg                   | lemon juice  | snow           |
| nettle                | dragon       | heart          |
| bear                  | mustard      | lad            |
| good seamstress       | mettle       | old salt       |
| pain                  | paste        | moustache      |
| silk                  | plaster      | squawk         |
| oyster                | cannibal     | Saturday       |
| shoe                  | mongol       | chicken        |
| grinding wheel        | drowning     | lenten service |

chalice  
sleeve

lily bulb  
marsh marigold

beta-Orionis

These are the sentence blanks: -

( (A, the) ) brought ( (a, the, one) ).

( (A, seven) (s) ) looks(s) at ( ).

( (A, the, Mrs.) ) wears ( (his, her) ) on ( (his, her) ).

Aw, your ( )'s ( )!

All ( (s) ) are mine. I claim them all.

( ) was ( (a, the, half a) ).

( (A, the, some, several, lots of) (s) ) (are on, ran) ( (a, the) (s) ).

( (A, the, some) ) is squeezing ( (s, the, some) ) through the ( ).

( (Mr., Mrs., Miss) ) will be delighted to attend your ( (s) ).

( (The) (s) ) fought ( (the) (s) ) for ( (the) (chicken) ).

On top of ( (a, the) ) all covered with ( (a, the) ) I'll lose my poor ( ) from..... (Special situation: a whole other sentence blank is inserted here, altered, if necessary, to make it intelligible.)

Which came first, the ( ) or the ( )?

How many ( (s) ) make ( (a, the, (any number) ) (s) )?

What is it about ( (s) ) anyway?

Are ( (s) ) legal?

If ( (a) ) bites you, treat the wound with ( (s) ).

Bring me your ( (piles of) (s) )!

Have you got (the) (s) )?

( (A, the) ) is never green.

( (A) ) seldom falls downstairs.

If you gentle grasp a ( ) ( (he, she, it) 'll sting you four your pains grab it, like a ( ) of ( (s) ) and as soft as ( ) ( (he, she, it) remains.

In the sentence blanks, blank spaces enclosed by parentheses may (or may not) receive nouns from the list of nouns. Words enclosed within parenthesis may or may not be inserted in front of these nouns or into the sentences; only one of the words en-

closed in a parenthesis may be used. An "S" enclosed in a parenthesis indicates that the noun or verb may be made singular or plural. A performer who chooses to may connect any two sentences made according to the above procedure with the conjunctions, "and," "but," "for," "yet," "or," or "nor." Word order and details of sentence construction may be altered for the sake of grammatical structure in order to make the structure as unobtrusive as possible. "A" is equivalent to "an."

Sentences are used according to policies determined by each performer that characterize his activities. For example, of six performers, one might divide his nouns into the sentence blanks without ever repeating any, a second person might use only one or two nouns in all the sentences, a third person might use only the animate objects and people in his sentences, a fourth might use only one sentence and that very seldom, a fifth might say each sentence twice each time he says it, both times in a thick Bronx accent, and a sixth might have no sentences of his own but merely repeat each sentence he hears just as he heard it. For example, in the above case, for one sentence blank, the first, second, third, and fifth performers might say: 1., "Mrs. Cannibal wears her oysters on her hobo," 2., "A lily bulb wears plaster on plaster," 3. "An old salt wears his oyster on his chicken," and 5., "Silk wears his moustache on beta-Orionis, Silk wears his moustache on beta-Orionis."

The activities are limited to coming, walking, falling, jumping, dancing, whirling, exercising, and going. These are done according to self-determined character.

Combinations of speeches (i.e., spoken sentences) with activities are considered and determined according to character.

Each of these elements is now placed in correspondence with a development or event that is likely to take place in the environment within the maximum amount of time the performers agree the performance should last. Specimen cuing situations

of this sort can be found in Amerikaka I. Those used in this peice might well be of the same nature, determined by the performers. Any relationship between activities and speeches and cuing situation is determined by the performer. The frequency with which he does something might contribute to his character.

The performance may take place whenever there is no technical obstacle. It begins according to an arrangement made by the leader and continues until one of the performers has done all the things he intended. At this point he withdraws from the performance, giving a predetermined signal, and any other performer is free to follow him at any time, irregardless of whether he has done all he meant to.

New York  
April, 1963

Concretion Number Eight  
"Carrying Coals to Newcastle"

Analyze environment. Decide what characterizes it. Do or produce as much more of that as possible.

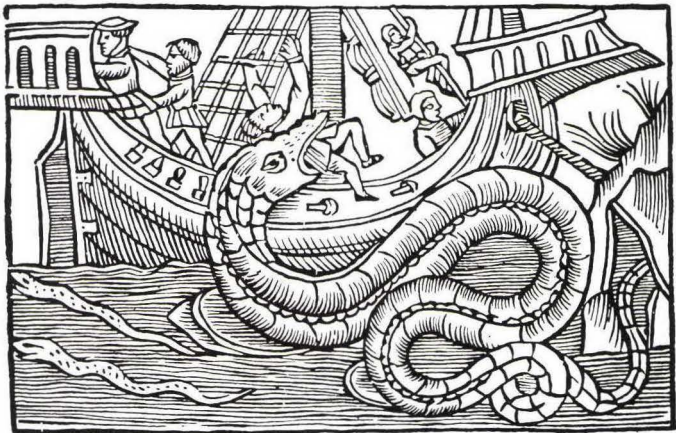
New York City  
April 8, 1963

SNAKE IN THE GRASS (For Segal's field)  
a variation on Concretion Number Eight

1. Many people perform in a grassy area.
2. They form a giant circle and begin to sing, in as deep a voice as possible, "Snake in the grass," over and over and over, through the performance, very slowly.

3. The cymbals player crashes the cymbals at the end of each line, to help the people stay together.
4. At each cymbals crash, the circle moves in a large step, closing in on any snake that may be present.
5. The performance ends when the circle is a more or less solid crowd of people.
6. Anybody who finds a snake gets to keep him.

New York  
April, 1963





NO PIECE

Please turn book upside down.  
Then please start in from the other end.  
Thank you.

New York City  
April 13th, 1963