

The Four Suits

THE FOUR

Something Else Press · Inc., 1965
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S U I T S

BENJAMIN PATTERSON

PS
3566
A8
FL

PHILIP CORNER

ALISON KNOWLES

TOMAS SCHMIT

WITHDRAWN FROM
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CALIFORNIA
INSTITUTE
OF THE ARTS

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Tomas Schmit's "Sensatorium Maximimum" originally appeared in the book *Happenings* by Jürgen Becker and Wolf Vostell, published in Germany by Rowohlt Verlag GmbH, 1965.

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Publisher's Foreword

The four suits. Why the four suits? The four people in this book, after all, don't form any kind of group. They work in different media. They are perhaps the only four living artists who do not claim to have originated happenings and/or one of the many analogues of happenings.

There is a reason. This book is no accident. But this will take a moment to become apparent. First, let us for a moment, review the current situation.

Quite apart from social changes, the last ten or fifteen years have seen incredible ferment in the arts. Abstract expressionism gave rise to the early, painting-oriented form of happening. This was a sort of vaudeville performance, in which partially improvisatory, lyric vaudevilles took place, as events being collaged among objects in an overall, expressive collage. Simultaneously, in music, especially in those phases of it which came under the influence of John Cage, tendencies began to appear in which the work was considered more than just sound or, as in Cage's own case, music-cum-philosophy. Confinement to the strictly-musical seemed a hangover, no longer dictated by the needs of the particular piece at hand. Similarly, in 1958 and 1959, some of us were already feeling the necessity to explore the art that lay between the arts. Happenings which seemed too deeply influenced by painting began to seem prejudiced (as opposed to consciously selected) in favor of a mode of activity that was no longer relevant to the needs of the moment. We became interested in the music that was what Bengt af Klintberg calls "*mellan vatten och sten*," between the water and the

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stone. Naturally, if the needs of a particular work seemed to dictate it, it was realized in a purely musical or painterly fashion. But the alternatives were considered. This approach seemed more positive than the more iconoclastic approach, in which the main context was an absolute denial of experience and the traditions which one had built up, even for oneself. Dine and Kaprow's emphasis on the visual aspect of a happening seemed affected. Paik's violently expressionistic nihilism, heaving bombs into pianos and coughing blood, doing the incredible at the expense of the daily, became rather suspect.

I have generalized from my own experience. The four people in this book did not come through the same days, nor do they share the same views. Who are they?

Alison Knowles was born April 29th, 1933 in New York, under the sign of Taurus. She studied at Middlebury College, Pratt Institute and the Manhattan School of Printing. From 1958 to 1965 she lived at 423 Broadway, at the corner of Broadway and Canal, in Manhattan. Now she lives at 238 West 22nd Street with two daughters, a husband and a cat. She's a silk-screen camera man by trade, and so it was natural that she should be about the first to do the kind of multiple overlay silk screen printing that was later associated with Rauschenberg, Warhol, etc. The graphic medium used in this book, a sort of silverprint, is as yet unnamed.

Benjamin Patterson is a little over 30 and an ex-Pittsburgher. He started as a composer, went to Northwestern, then was in the U. S. Army Band as a Bass Viol player, at which he is a virtuoso. Around 1960-61, when he left the army, he settled at Cologne, where he devised many very interesting performances, among them *Lemons*, in which he applied compositional principles to the theatrical medium. Not long afterwards he moved to Paris, with his wife and his son, where he and Robert Filliou held lecture-demonstrations at five in the morning at the tomb of Gertrude Stein, and where he published his *Methods and Processes*. In 1963 Patterson returned to the U. S., where he now lives. After participating in the YAM Festival (1963), Patterson withdrew, for the most part, from public performances, and concentrated on applying his experience to reflections on his own psychological nature. His present work, such as it appears in this book, for example, lies mid-way between the arts and science, in this case, psychology. It is very interesting and worthwhile, incidentally, to trace the parallels between Patterson and such an ultra-speculative psychologist as Berne.

Tomas Schmit? Who is Tomas Schmit? One has known him since one

first met him some years ago emerging from an Amsterdam canal during a Paik performance. But he is unbelievably austere. He has studied as a composer, has worked as a stevedore and as an understudy at a Düsseldorf theatre and as a very fine translator. He is the Spaniard in our midst, exalting in the formal, deliberately pointless activity. The only value in a work of his is its value, experientially, to the performer. He might be described as a master of "interrogative form," since he concentrates on the questions which his work—which is usually given as austere statements of form—poses. Not that he is without irony: but that usually satirizes itself (as in "As You Like It").

Philip Corner sticks pretty much to music, but his forms are graphic, and rules could easily be devised by which his graphic notations could be interpreted in other modes of activity, such as theatre or dancing. However, his work is always rooted to a statement of intent that is so encompassing and inclusive that there is no doubt in the performer's mind at all about what (and why) he is doing when he does something (or nothing).

These then are the four people in this book: Knowles—whose graphic work is actually a performance of one of her pieces, Patterson, Schmit, and Corner. Arranged like a winning bridge hand. And what they have in common is that 1) each is essentially not operating in the medium for which he was trained, 2) each is really operating in a medium—or mode of activity—of his own devising, which 3) lies somewhere between the conventional concept of the seven arts.

And so they do, in some way, parallel each other.

But how do you evaluate this sort of work? Who is to do it? William Bender or John Canaday? The latter shares a grocer's taste, the former doesn't even yet know what a happening is, which is not his fault, but because of this medium-exploration that is going on, one might be expected to inform oneself about some of the more clearly-defined new working-media, such as the happening, since one never knows where one will encounter one. Ideally the critic of this sort of work should be a modified Michael Smith, the *Village Voice* theatre critic, who has correct information at his disposal, takes what he sees seriously (which is a start) unless proven otherwise, and is sensitive to the implied symbolism of many of these new between-media pieces. For all that such a critic is not prepared, when he has been thinking of a work as theatre, suddenly to think of it as music, still that is the start of a correct approach.

Further, the social context and symbols in this kind of work are very

often considered by the artist to be part of the subject matter. In many of my own earlier pieces I gave every performer exactly the same amount of material to use and actions to perform. I thought of this as sort of a community-democracy approach, and it was one of the things that I thought most about in planning out my work. I, as so many of us do, was asking to be judged socially, among other things. In Corner's work, a music critic would do well to analyze the relationship between the conductor and the individual performers before dismissing the piece because it does not sound good (which, in Corner's work, is very rare). It is a model for effective and democratic leadership.

This emphasis on the medium as such, seems extremely suitable for these times. In these days of Marshall McLuhan, whose *Understanding Media* and *The Gutenberg Galaxy* are so very exciting in insisting on the appropriateness of work and ideas to the media in which they will appear, it is no accident that this work is being produced, even though it was, until recently, in ignorance of his ideas. Actually, McLuhan's article in *Explorations* 8, an obsolete but marvelous literary magazine from the University of Toronto, remains the finest of all his studies in communication (because the implications are the broadest), although these ideas are only now being diffused.

But they are relevant to our four artists, in that they suggest the approach from the other end: given the work, into what medium is it mostly classifiable? The critic of this kind of work has no business opening his mouth if he is not prepared, to some extent, to accept the analysis of the medium chosen as part of what he is criticizing. The age of the form is over. Paik threw a bucket of water on his head, and an unnamed composer got a \$20,000 grant to write a string quartet "that will be more complicated and difficult than Elliot Carter's." Form is now to be something into which a work falls within its medium, not something to which it is cut and fitted. On the other hand, the age of the medium is upon us.

But the fact that these new media exist because of subject matter, because of the specifics and needs of the work, implies, as I have already pointed out, forms that are themselves derived from subject matter specifically social. The art critic who faces this sort of work must then become also a social critic. One hopes—is it too much to ask?—that he will at least read the economics page of his own paper (which is probably all the artist reads too) in order to catch the implications of some of the pieces. These pieces are, after all, being done to communi-

cate, and as time goes by, and as the implications of the revolution of media (q.v. McLuhan) are better understood, a whole mass audience will develop for whom such works as those in this book will pose no problems. We have already seen the start of this on those occasions where work of this kind has been presented before audiences of reasonably intelligent but culturally unsophisticated people. They are more open to unconventional media and the forms that are implied, as well as to some of the broader social implications.

Again, one must sensitize oneself to these implications. In such a work as Alison Knowles' "Proposition," where she makes a salad during a concert, she is asking the audience to please see this daily thing in the same context as the concert in which it occurs. It is, perhaps, a devastating thing, this hand-made, craftsmanlike monster called a Beethoven String Quartet, viewed by a woman, at home, making a salad. Isn't a salad maybe as worthwhile as a String Quartet? On the other hand, the piece *is* bad when it is done in a program of similar pieces, to which it has no contrast. A program of only pieces like this disembowels each. And that is a legitimate problem. Except for one thing: the salad is made and it's good, very good. The problem is that the moral force of doing so humble a thing in a gracious way is lost. Salad or none, that is the most important thing in evaluating this kind of work. One must be open to sense it. As Jindrich Chalupecky, the Czechoslovakian critic, once wrote, "Today there is an almost imperceptible difference, but one which is really basic, between avantgardism and avantsnobbism; we must exercise a very great moral force in order not to be buried by our facile traps . . ." Call it the *yu* of a piece, the intangible essence if you prefer, of a piece, if the simple puritan phrase seems a bit heavy. The idea is the thing here. Watching these things, one is to look for the moral whys.

And so the critic of these pieces is to be a moral critic. Because they are moral pieces. As well as social. As well as political. Maxim Gorky once said that it was the aim of the petty bourgeoisie to turn the theatre into music. What would he say then about this kind of work which insists on turning music (and any other pure medium) into theatre (at least into a theatre of ideas)? In work like this, where the technical skills required to do the best of work are frankly replaced by skill embodying ideas, is it asking too much that the people who will criticize this kind of work be, like the artists, at least somewhat skilled in handling these kinds of ideas? These are the criteria on which this work

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rests, not the perhaps effervescent craft with which a fugal form has been handled theatrically. Nor is it any longer sensible to pretend at outrage (or tedium) over what is obviously not intended to be either outrageous or tedious. To expect the works to be either, because they are not entirely conventional, is terribly naïve. This is not, after all, dada.

Again, to quote Gorky, "Aesthetics is the politics of the future." I hope so. In some quieter days, perhaps this is just what will happen. People will reach the state of mind for which these pieces are written.

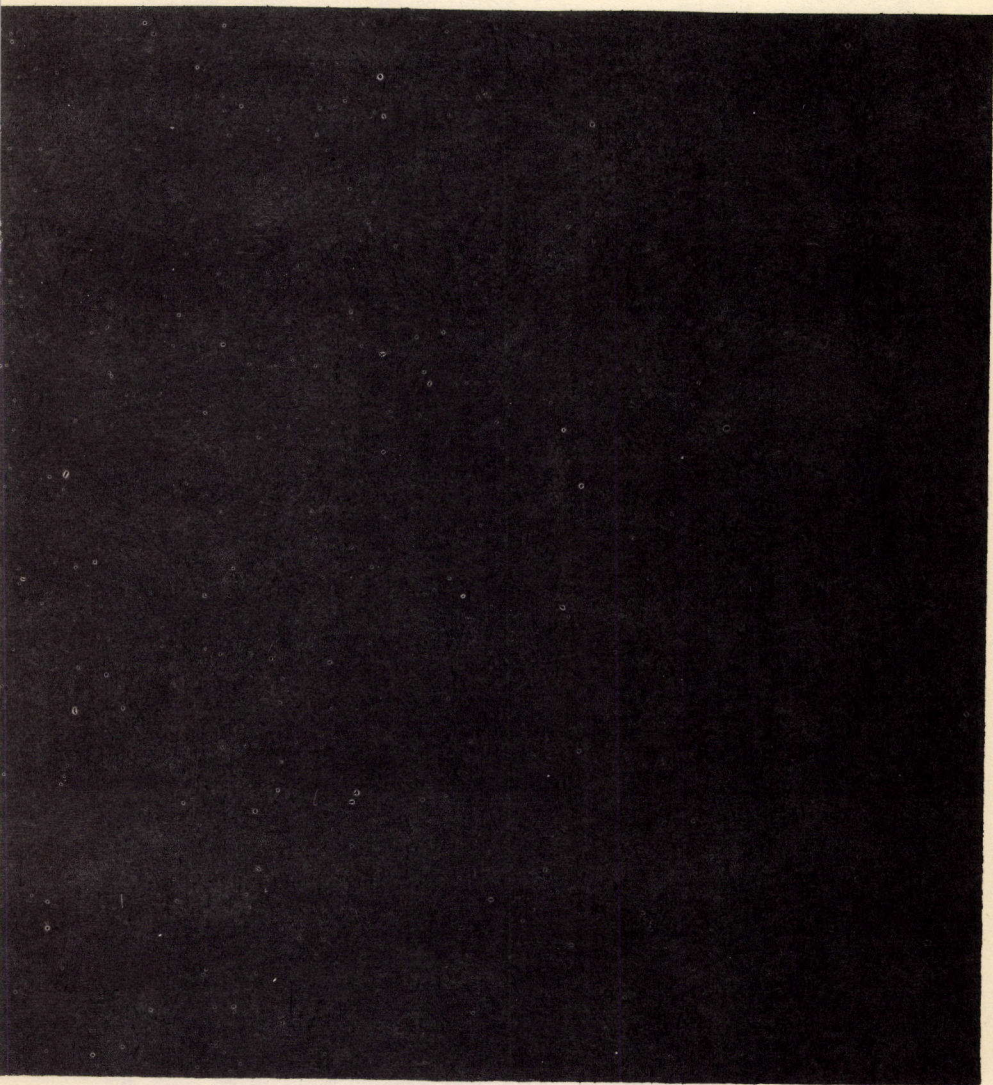
But for now, it is useless to expect serious criticism to appear without serious materials to criticize. And these are they. And here they are and they are available, and not one is not an exciting experience.

DICK HIGGINS



Alison Knowles





T,t



T, t (tē), *n.*; *pl.* T's, Ts (tez). **1.** The twentieth letter of the English alphabet.

ta·boo (tă·bōō'), *n.* **1.** Sacred or unclean. **2.** A perfume.

tack (tăk), *v.t.* **1.** To change direction; to turn the ship around and go the other way. (See TUG.)

tack·le (tăk'li), *v.t.* **1.** To stop the opponent, preferably the one with the ball.

ta·cos (tăkōs), *n.* **1.** A Mexican dish consisting of meat or cheese wrapped up in a tortilla. Try soft pork tacos at the Xochitl Restaurant, 146 W. 46th St., New York. The tacos are delicious with guacamole salad (avocado) and Carta Blanca beer.

tad·pole (tăd'pōl'), *n.* **1.** A natural phenomenon: a frog that swims with no legs. (See TAIL.)

tag (tăg), *n.* [origin obscure] **1.** A game in which the pursuer is "it." (See THIEF.)

tail (tāl), *n.* **1.** One of the most useful flexible appendages. (See TADPOLE.)

tai·lor (tă'lēr), *n.* **1.** The original Peeping Tom was a tailor. He peeped through a knothole in his door when Lady Godiva made her famous ride. (See TAX and TOM.)

Ta·ka·ko (tă·kă'kō), *n.* **1.** Daughter of the sun.

tal·ent (tăl'ent), *n.* **1.** An ancient unit of weight.

tam·bou·rine (tămbōō'rēn'), *n.* **1.** A drum with jingles used by Jackson MacLow and the Salvation Army, among others.

tam·per (tămp'ēr), *v.i.* **1.** To meddle quietly with the purpose of altering without a fuss.

tan·ist·ry (tăn'ist·rī), *n.* **1.** The method used by the Celts for choosing a tanist.

Tan·jore (tăn·jōr'), *n.* **1.** A town in Madras known for its tomato curry. This curry is especially hot and delicious at the Kashmir Restaurant, 108 W. 45th St., New York, any night but Monday.

tan·ning (tăn'ing), *n.* **1.** Workmen employed in this industry suffer from frequent colds, bronchitis, emphysema and pneumonia. They are exposed to cold and wet in lifting bundles of hides into and out of the tanning vats, as well as to fumes of lime, turpentine, naphtha and similar irritants used in curing, japaning and dyeing leather.



technique

The foul-smelling fumes derived from oil and fat in the skins often give rise to gastric catarrh. Various cutaneous lesions arise commonly from the tanners' contact with lime.

Tan·to·ny (tăn'tō·nī), *n.* **1.** The Tantony pig is the smallest pig of the litter. It is named for St. Anthony, the patron saint of swineherds. The Tantony pig will follow its master anywhere.

ta·pir (tă'pēr), *n.* **1.** The camel was once the size of a greyhound, and the horse the size of a fox. The tapir hasn't changed at all.

Tap·ley (tăp'lī) Mark, *n.* **1.** This invincible, cheerful person left the Inn where he was working in England to find fuller scope for his cheerfulness. He went directly to America where he got another job working in an Inn.

tar·ra·gon (tăr'ă·gōn), *n.* **1.** An herb used in salad vinegar.

tarred (tărd), *v.t.* **1.** "Tarred with the same brush" or "birds of a feather." Since sheep cannot be branded, they are tarred. The brush stroke varies from one sheep herder to another.

tart (tărt), *n.* **1.** How to get there: just walk and ask.

Tar·well Gibbs (tăr'wēl gībz), *n.* **1.** A young man, as in "my friend, Tarwell Gibbs."

taste (tăst), *n.* **1.** "The people I like best just do the best work" (an original Alison Knowles statement overheard by Mrs. Higgins).



tat·too (tă·tōō'), *v.t.* **1.** To mark the skin with indelible pigment forming patterns. — *n.* **2.** A military drum beat (taps too). **3.** One of the eight types of banded armadillo.

taw·dry (tō'drī), *adj.* **1.** Showy and cheap (derived from the shrine of St. Audrey, which everyone at that time in England visited at one time or another, looking, I guess, rather tawdry).

tax (tăks), *n.* **1.** In order to prevent her husband, the Earl of Mercia, from levying a tax on the poor people of Coventry, Lady Godiva took him up on a dare and rode through the streets nude. Everybody was saved. (See TAILOR, TOM and TYPE.)

tears (tērz), *n.* **1.** Tears of the tankard, Old English for wine dripping on the shirt front. (See TIPSY and TEETOTALER.)

tech·nique (tēk·nēk'), *n.* **1.** "There are notes which are not foreseen. There are notes which are not prescribed. There are notes which you don't respect. There are notes which you don't know what to do with," said Phil Corner while discussing wrong notes with Deborah, his eleven year old piano student. She said, "Well, I thought that there were all these notes on the piano and they must

teetotaler

be alright because if there was anything wrong with any of them they wouldn't be there."

tee-to-tal-er (tē•tō'tl•êr), *n.* **1.** This term is credited to a John Henschel or Finkley (the account isn't clear). He was a sailor. His dislike of liquor was, in his own words, "to a T". In fact the words were inscribed on his tombstone: "Total, to a T."

tell (tĕl), *v.t.* **1.** To relate a story. (See TOURIST.)

ter-mi-nal (tûr'mĭ-năl), *n.* **1.** The McCreery sectional adjustable elbow or terminal was a major invention made in connection with naval hygiene. Today this terminal is used everywhere. All joints are arranged to be movable. Any section can be turned on any other section. The curve can be reversed in part or in whole, or any elbow can be converted into a straight pipe.

thick (thĭk), *adj.* **1.** Intimate or heavy. —*n.* **2.** Klacken. (See THIEF.)

thief (thĕf), *n.* **1.** Thief in a candle. The unseen thief hidden in a candle that pushes the wick over allowing the hot wax to "escape." **2.** Hunter Jim Klacken caught a mess of fish. He returned to his car for a bag and discovered his radio, blankets and camera had been stolen. Klacken left his fishing rod and went back for the fish. The fish had been stolen. He returned to the car and found his fishing rod missing.

third (thûrd), *adj.* **1.** Next after the second and one before the fourth.

Thom-as (tôm'ās), *n.* **1.** Doubters and peepers.

Tho-mond (thō'mōnd), *n.* **1.** There was a Lord Thomond who kept cocks forfighting. He entrusted his cocks to an Irish farmer who was to keep them overnight. This man had only one barn



and decided to keep the cocks all together, concluding that if they were all on one side they wouldn't fight. The cocks were all dead by morning.

Thor (thôr), *n.* **1.** The god of thunder. The god of Thursday.

thyme (tĭm), *n.* **1.** An herb used to spice food, and to bestow health, strength, love and good sleeping habits. The American public consumed 154,103 pounds of thyme in 1939.

time (tĭm), *n.* **1.** There is a man living on the coast of Canada who is devoting his life to the study of otters. (See TAPIR.)

tink-er (tĭngk'êr), *n.* **1.** A mender of pots. "He doesn't care a tinker's damn." Since

tinkers swore a lot, their damns weren't worth much.

tip-sy (tĭp'sĭ), *adj.* **1.** Half-seas over or three sheets in the wind. (See TANKARD.)

tit-ter (tĭt'êr), *v.i.* **1.** An underhanded laugh.

Tom (tôm), *n.* **1.** Peeping. (See TAILOR and TAX.)

Tom Paine (tôm pân), *n.* **1.** A great American patriot who wrote pamphlets against tyranny and the English. This lesser known quote is attributed to Paine in the 1730's, "I'd very much like to see my parents again." **2.** "I never tire of reading Paine," said Abraham Lincoln.

tooth (tōōth), *n.; pl.* TEETH (teth). **1.** All different, all useful, each cooperating with each.

torch (tôrč), *n.* **1.** Originally torches were used for light or destruction. They were made by putting fireflies in a perforated vessel or candlefish on a split stick.

tour-ist (tōōr'ĭst), *n.* **1.** Dick Higgins and I had been wandering through a Turkish market for hours. It suddenly became necessary for me to find a toilet immediately. As in France, women are not offered any public convenience. In desperation I headed for a small house with a blanket over the door through which men were coming and going. Lifting the blanket, I hurried past the rows of men besides trenches to a small booth in the back set down by providence. I availed myself of it and retreated back through the two lines of men. We were very nearly killed, of course.

trans-ad (trāns'ād), *n.* **1.** A plant organism growing on one side of an obstruction that once grew over it.

trap (trăp), *n.* **1.** A device used to catch and imprison the unsuspecting, usually in the absence of the hunter.

trog-lo-dyte (trōg'lō-dĭt), *n.* **1.** A creeper into holes.

trouse (trouz), *n.* [Old Irish.] **1.** A single leg of a trouser. (See TROGLODYTE.)

trove (trōv), *n.* **1.** Something found, like a treasure trove. **2.** A Ray Johnson mailing. (See TAMPER, TITTER and TYPEWRITER.)

tug (tŭg), *n.* **1.** The small boat that gets the big one headed in the right direction.

tum-bler (tŭm'blêr), *n.* **1.** A seventeenth century drinking glass that was pointed or round at the base so it couldn't be set down until empty.

tur-key (tŭr'kĭ), *n.* **1.** The bird that gobbles. **2.** A vast region in western and central Asia.

Tus-saud (tŭ'sō'), *n.* **1.** Marie Tussaud started a wax museum in eighteenth century Paris. The wonderful pop art version of her museum

Tussaud

twine

can be seen at Coney Island.

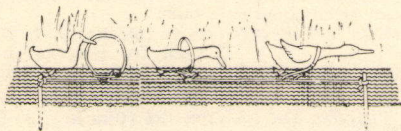
twine (twīn), *n.* **1.** In diagonal twining, the surface has diagonal rows with the wefts passing over two or more warps at a time. In three strand twining, the wefts are braided into each other, each weft element being passed over one and over the other remaining weft element while carried behind a warp.

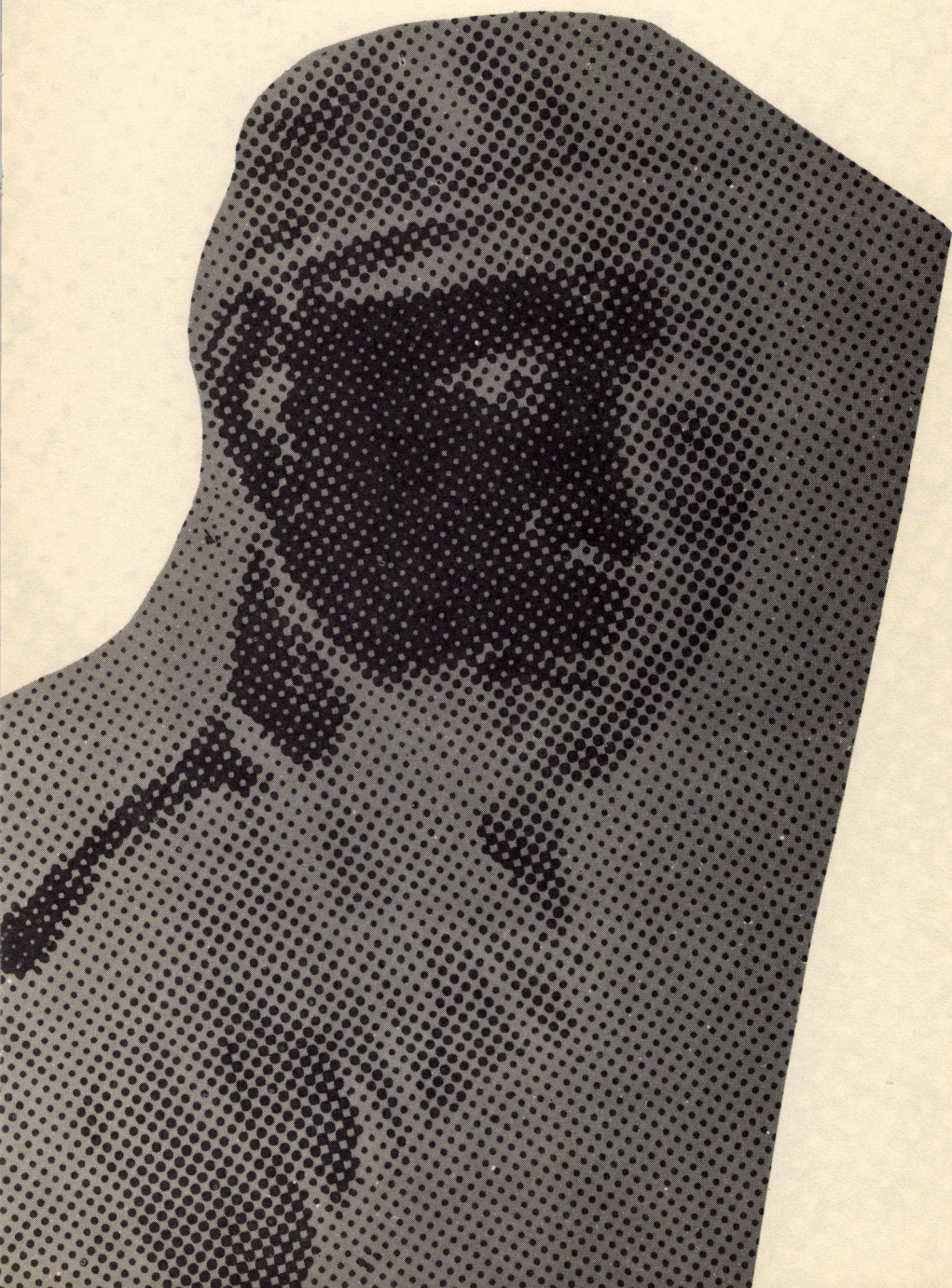
twins (twīnz), *n.* **1.** One of our twins, Jessie, frowned from the day she was born until just about a month ago. Then she caught on to the joke. (See TRANSAD.)

typewriter

type (tīp), *n.* **1.** There are two types of nomads: the ones that travel from water hole to water hole and the ones that travel from valleys to mountain tops.

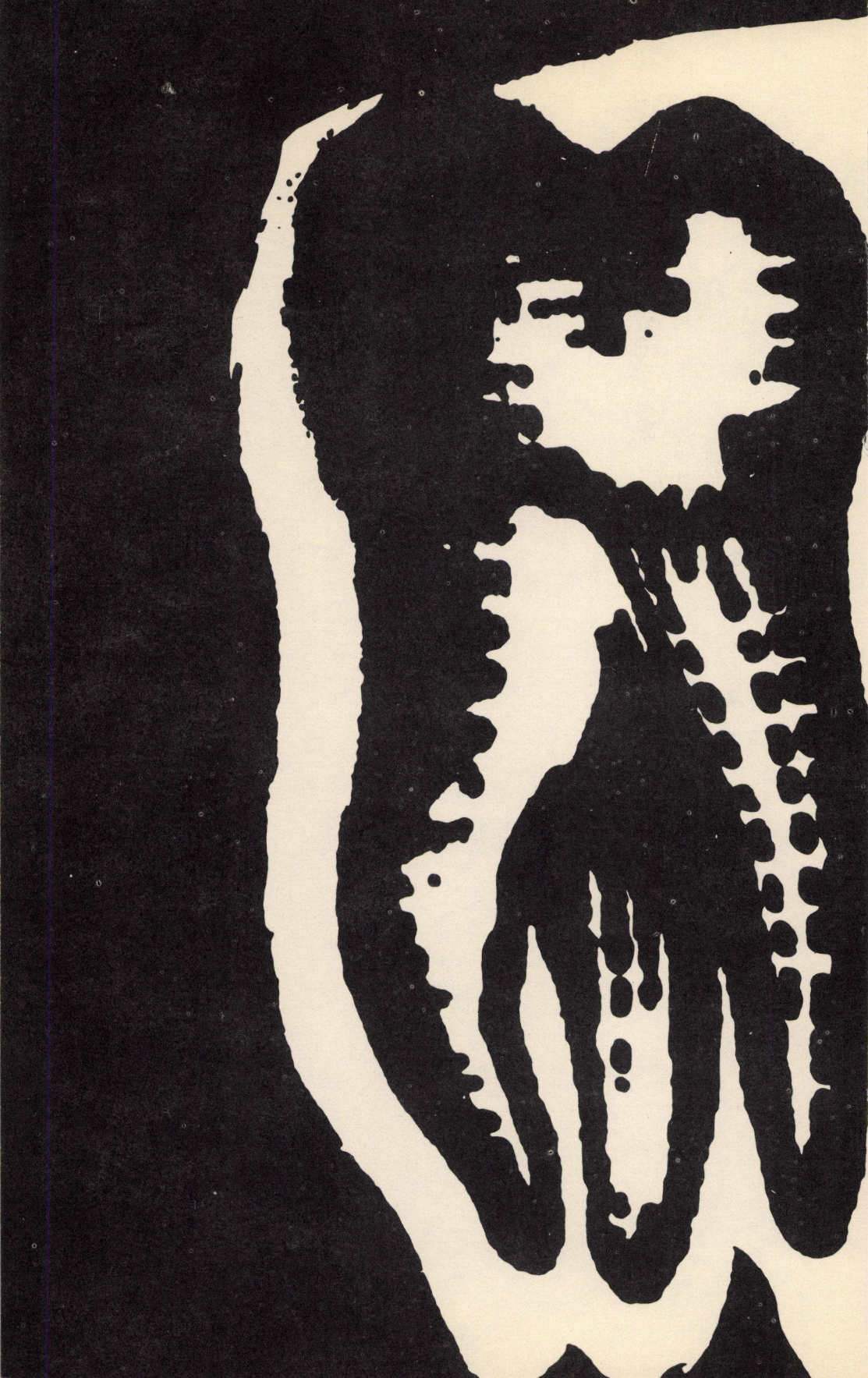
type-writ-er (tīp'rīt'ēr), *n.* **1.** In 1962 a British freighter sank off Naples loaded with Olivetti typewriters. The insurance company said the water was too deep for salvage. When they finally reached the ship it had been stripped clean by skindivers. That August Olivetti typewriters were sold wet in Naples for twelve dollars.

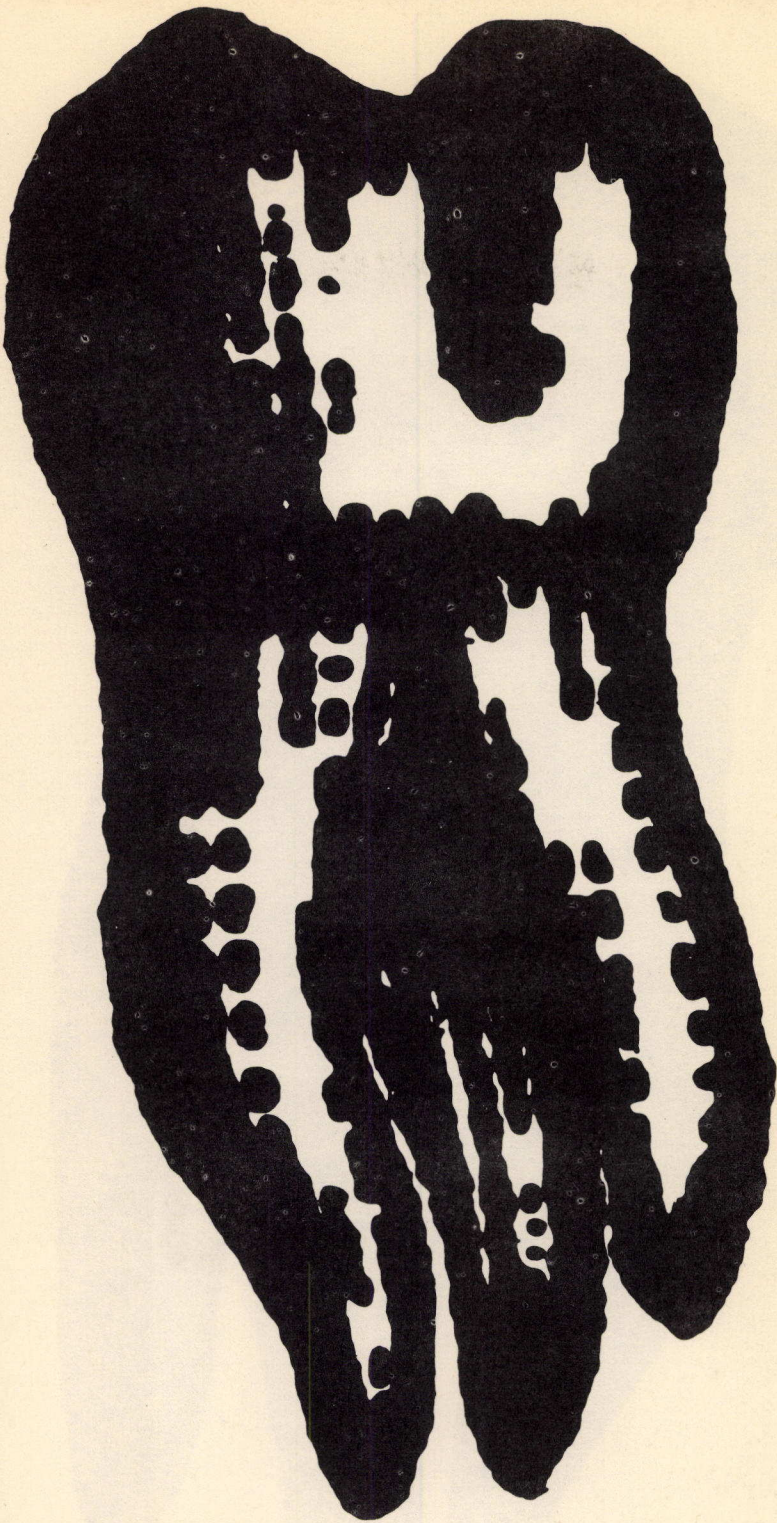


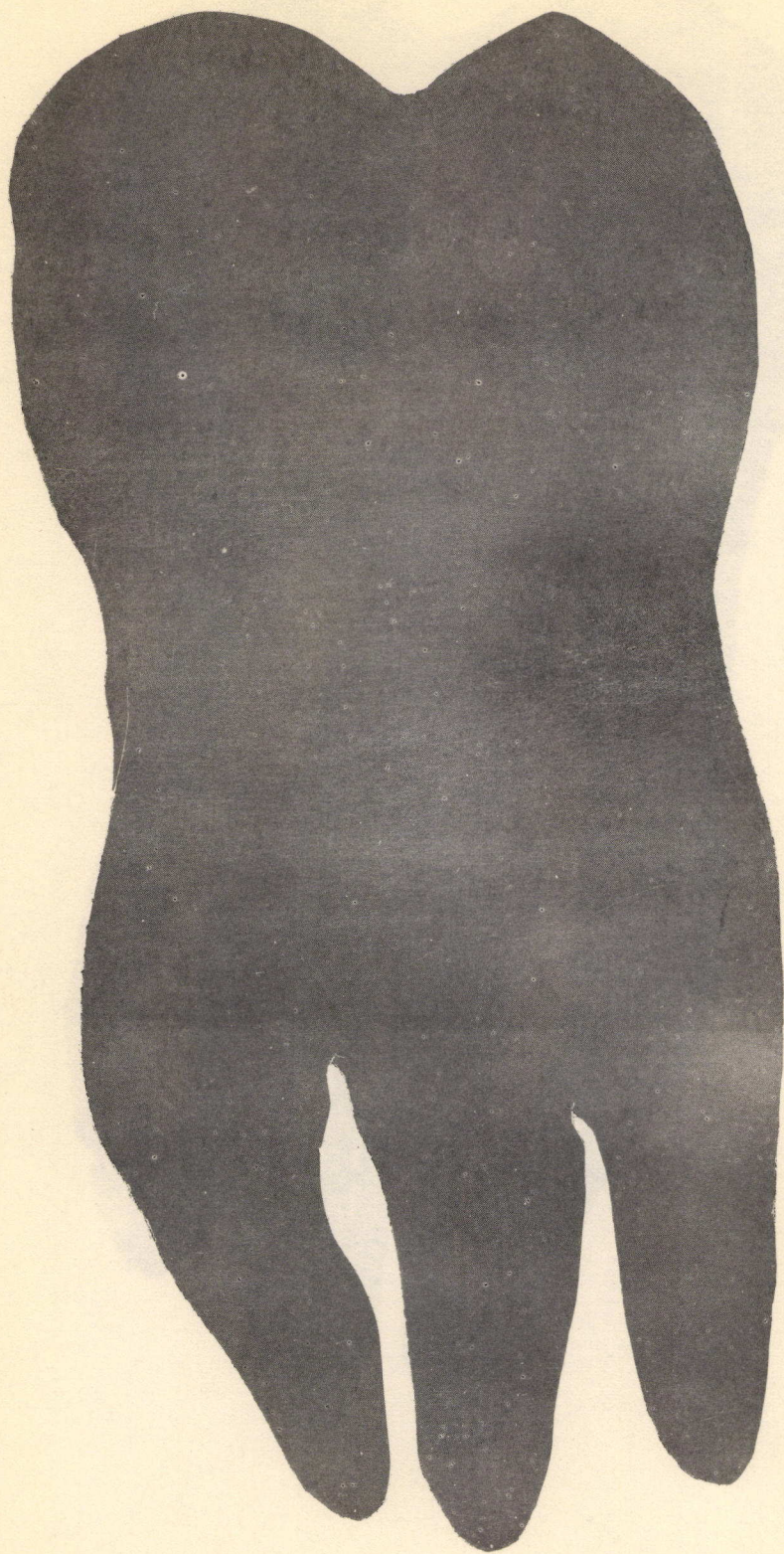


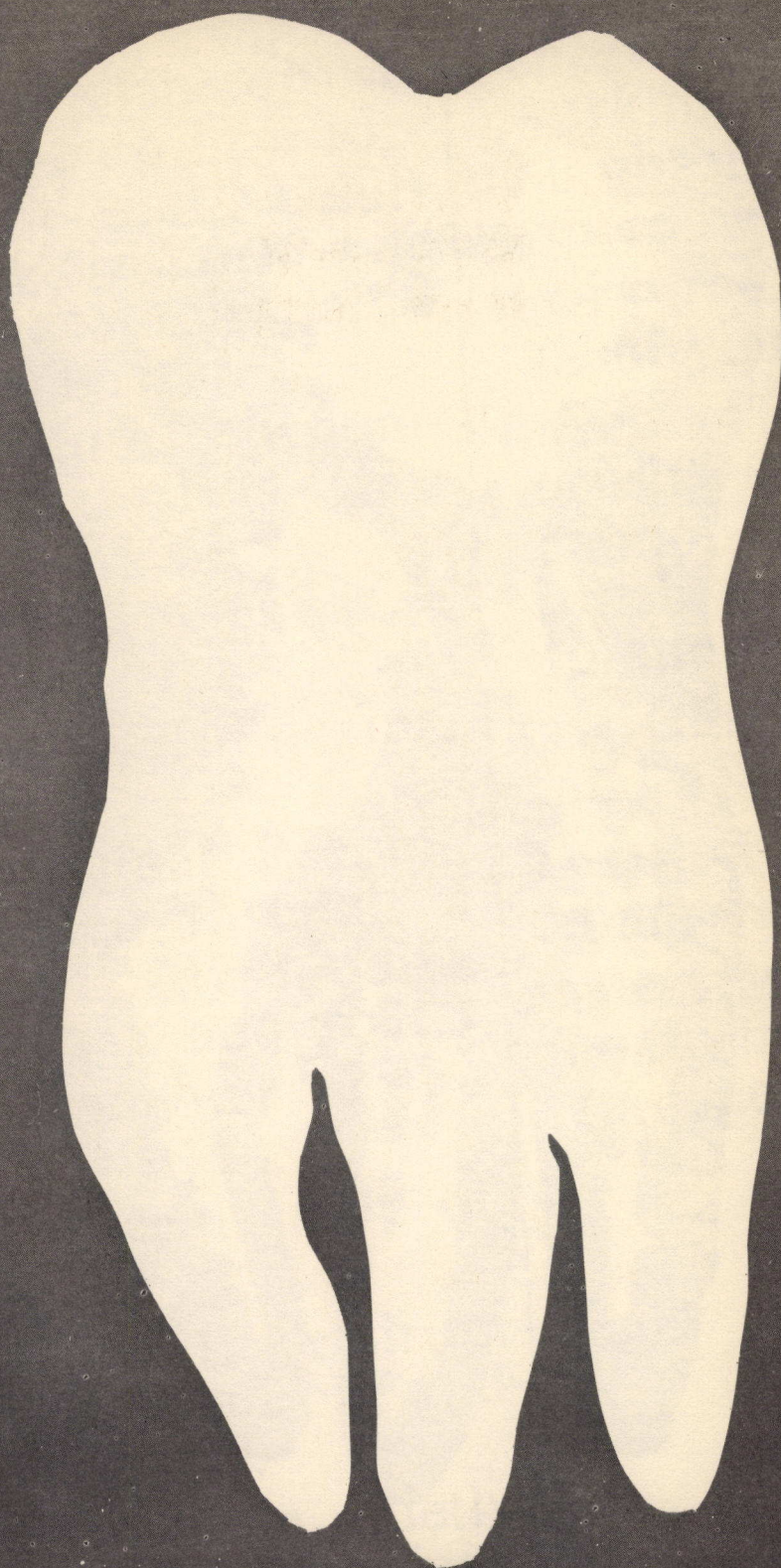












The method used
altering without a fuss.
i. i. To meddle quietly
among others.
Jackson MacLow and
v. i. A drum

i. An ancient unit of

v. i. Daughter of the
e. (See TAX and TOM.)
or when Lady Godiva
He peeped through a
The original Peeping

POLE.)
the most useful flexible
"it." (See THIEF)
[A] A



ms with no legs. (See
i. A natural phenom-
Blanca beer.

with guacamole salad
th St., New York. The
tacos at the Xochitl
wrapped up in a tor-
Mexican dish consist-
the ball.
to stop the opponent,
(See TUG.)

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Tap-ley (täp'li)
of a fox. The



totaler

be alright because if wrong with any of them there.

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ter-mi-nal (tūr'mī-nāl), *n.* 1. The McCreery sectional adjustable elbow or terminal was a major invention made in connection with naval hygiene. Today this terminal is used everywhere. All joints are arranged to be movable. Any section can be turned on any other section. The curve can be reversed in part or in whole, or any elbow can be converted into a straight pipe.

thick (thīk), *adj.* 1. Intimate or heavy. — *n.* 2. Klacken. (See THIEF.)

thief (thēf), *n.* 1. Thief in a candle. The unseen thief hidden in a candle that pushes the wick over allowing the hot wax to "escape." 2. Hunter Jim Klacken caught a mess of fish. He returned to his car for a bag and discovered his radio, blankets and camera had been stolen. Klacken left his fishing rod and went back for the fish. The fish had been stolen. He returned to the car and found his fishing rod missing.

third (thūrd), *adj.* 1. Next after the second and one before the fourth.

Thom-as (tōm'ās), *n.* 1. Doubters and peepers.

Tho-mond (thō'mōnd), *n.* 1. There was a Lord Thomond who kept cocks forfighting. He entrusted his cocks to an Irish farmer who was to keep them overnight. This man had only one barn



and decided to keep the cocks all together, concluding that if they were all on one side they wouldn't fight. The cocks were all dead by morning.

Thor (thōr), *n.* 1. The god of thunder. The god of Thursday.

thyme (tim), *n.* 1. An herb used to spice food, and to bestow health, strength, love and good sleeping habits. The American public consumed 54,103 pounds of thyme in 1939.

time (tīm), *n.* 1. There is a man living on the coast of Canada who is devoting his life to the study of otter. (See TAPIR.)

tink-er (tīnk'ēr), *n.* A mender of pots. "He doesn't care for ainker's damn." Since

tinkers worth m

tip-sy (tīp'si), sheets in the

tit-ter (tīt'ēr), *v.i.*

Tom (tōm), *n.* 1. TAX.)

Tom Paine (tōm-pān), patriot who wrote pa and the English. This attributed to Paine in much like to see my never tire of reading Lincoln.

tooth (tōōth), *n.; pl.* different, all useful, each.

torch (tōrch), *n.* 1. O used for light or d made by putting firef sel or candlefish on

tour-ist (tōōr'ist), *n.* had been wander market for hours. sary for me to find in France, women convenience. In d small house with through which me Lifting the blank of men besides tr the back set dow myself of it and two lines of men. of course.

trans-ad (trāns'ād), growing on one side once grew over it.

trap (trāp), *n.* 1. A d imprison the unusu absence of the hunter

trog-lo-dyte (trōg'lō-d), holes.

trouse (trouz), *n.* [Old of a trouser. (See TR

trove (trōv), *n.* 1. So treasure trove. 2. A (See TAMPER, TITTER

tug (tūg), *n.* 1. The s big one headed in th

tum-bler (tūm'blēr), tury drinking glass th at the base so it co empty.

tur-key (tūr'kī), *n.* 1

2. A vast region in v

us-saud (ū-sō'), *n.* a wax museum in

The wonderful pop

teetle

there was anything they would have sworn a lot, their damns weren't

adj. 1. Half-seas over or three wind. (See TANKARD.)

1. An underhanded laugh. Peeping. (See TAILOR and

, n. 1. A great American pamphlets against tyranny lesser known quote is the 1730's, "I'd very parents again." 2. "I Paine," said Abraham

TEETH (teth). 1. All each cooperating with

originally torches were destruction. They were lies in a perforated ves- split stick.

1. Dick Higgins and I ing through a Turkish it suddenly became neces- a toilet immediately. As are not offered any public desperation I headed for a a blanket over the door en were coming and going. et, I hurried past the rows benches to a small booth in n by providence. I availed retreated back through the We were very nearly killed,

, n. 1. A plant organism de of an obstruction that

device used to catch and specting, usually in the

fit), n. 1. A creeper into

[Irish.] 1. A single leg (GLODYTE.)

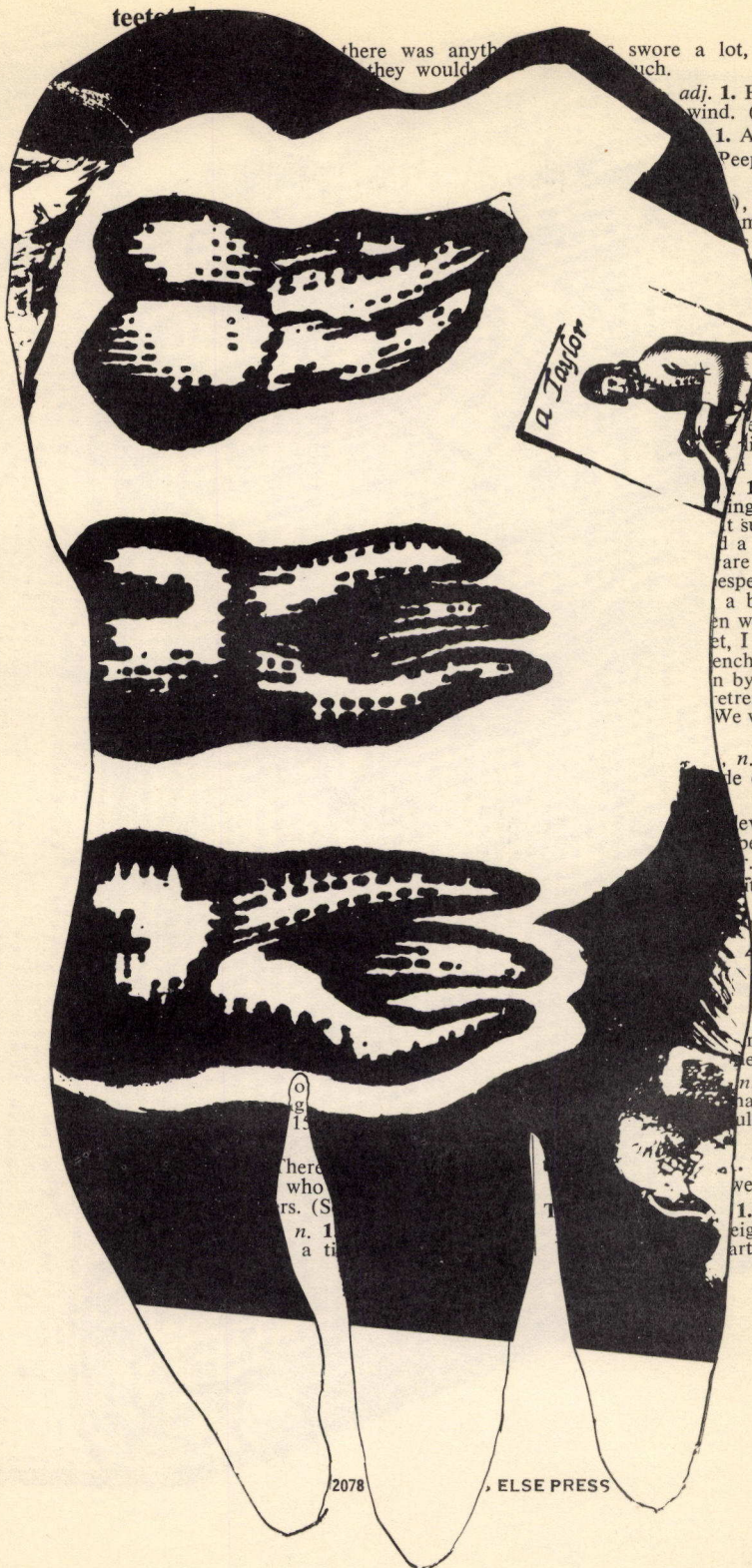
nothing found, like a Ray Johnson mailing, and TYPEWRITER.)

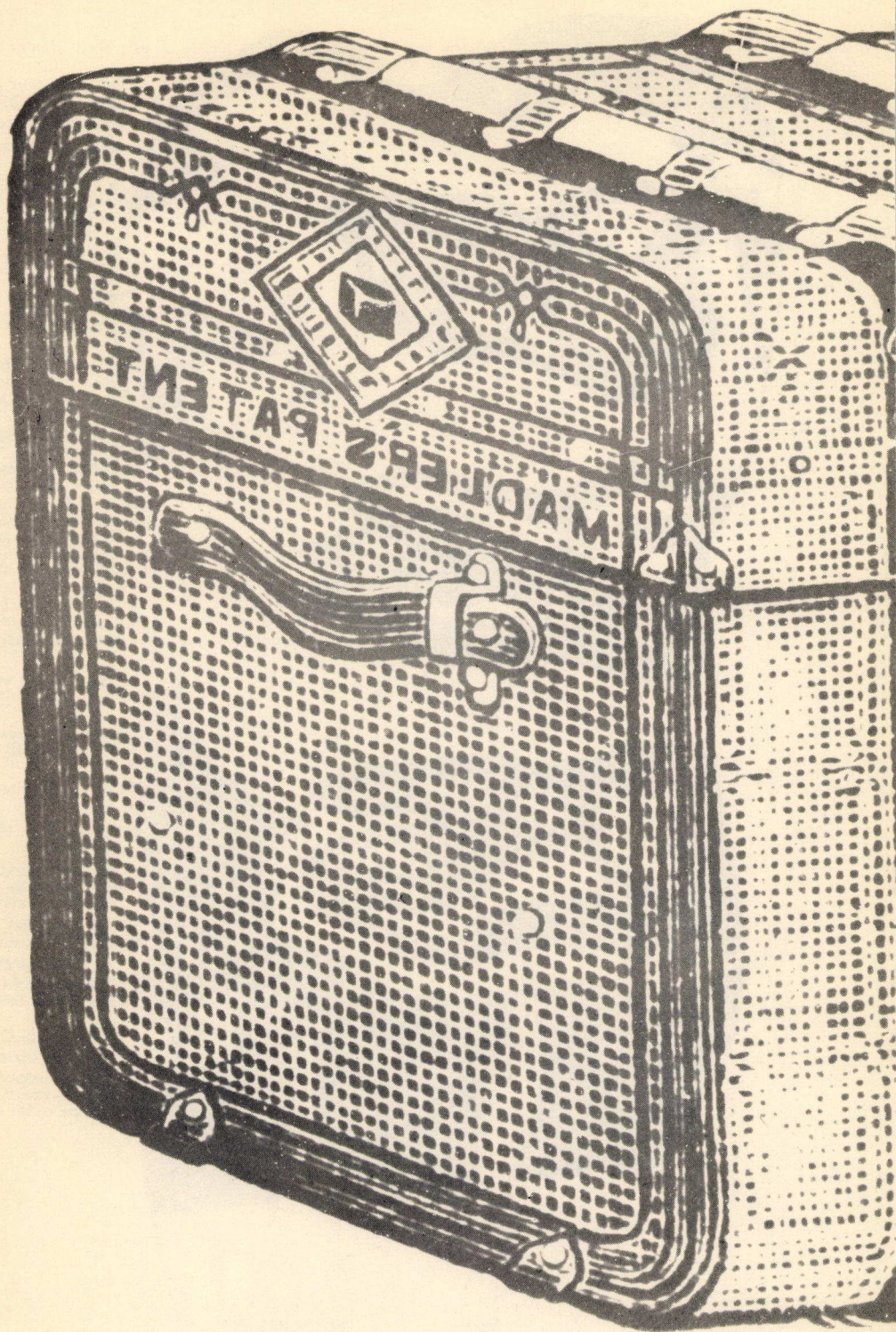
small boat that gets the e right direction.

n. 1. A seventeenth cen- that was pointed or round ouldn't be set down until

. The bird that gobbles. western and central Asia.

1. Marie Tussaud started eighteenth century Paris. art version of her museum





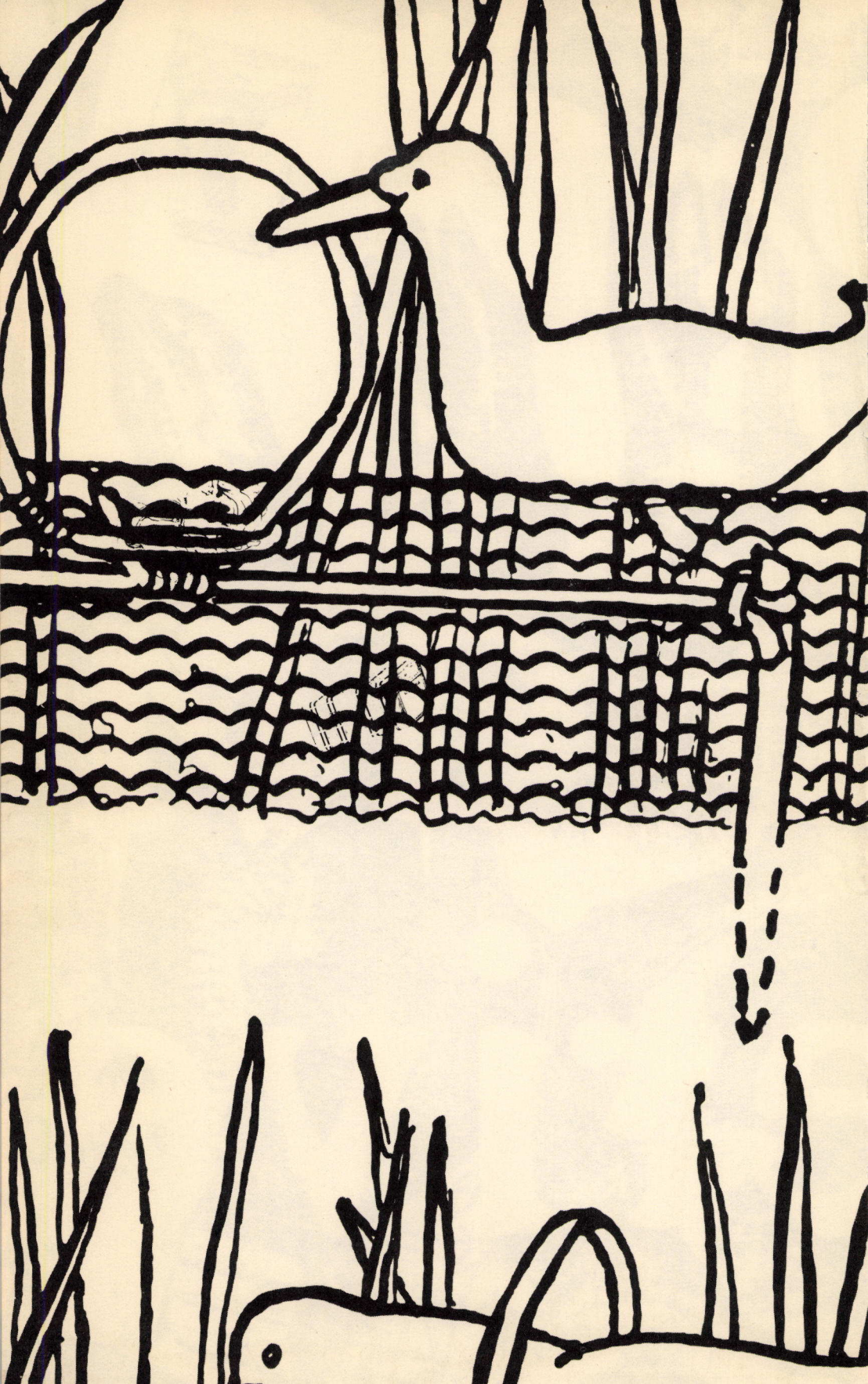
typewri

**ere are two types of
at travel from water h
the ones that travel fr
tops.**

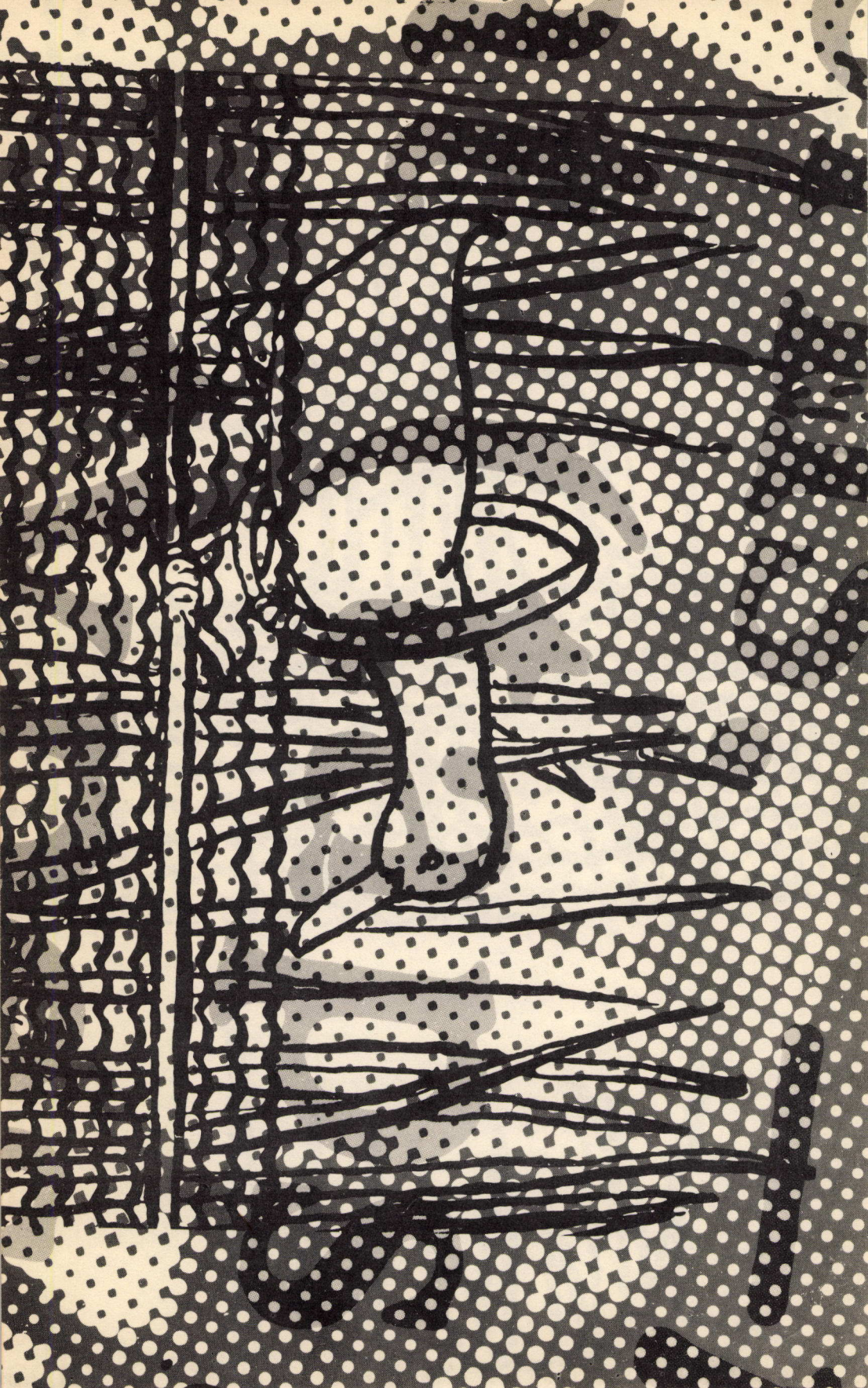


Survive









thinkers swore a lot, their damns were worth much.

tip'sy (tip'si), adj. 1. Half-seas over or the sheets in the wind. (See TANKARD.)

tip-ter (tî'tēr), v.i. 1. An underhanded law

tom (tôm), n. 1. Peeping. (See TAILOR TAX.)

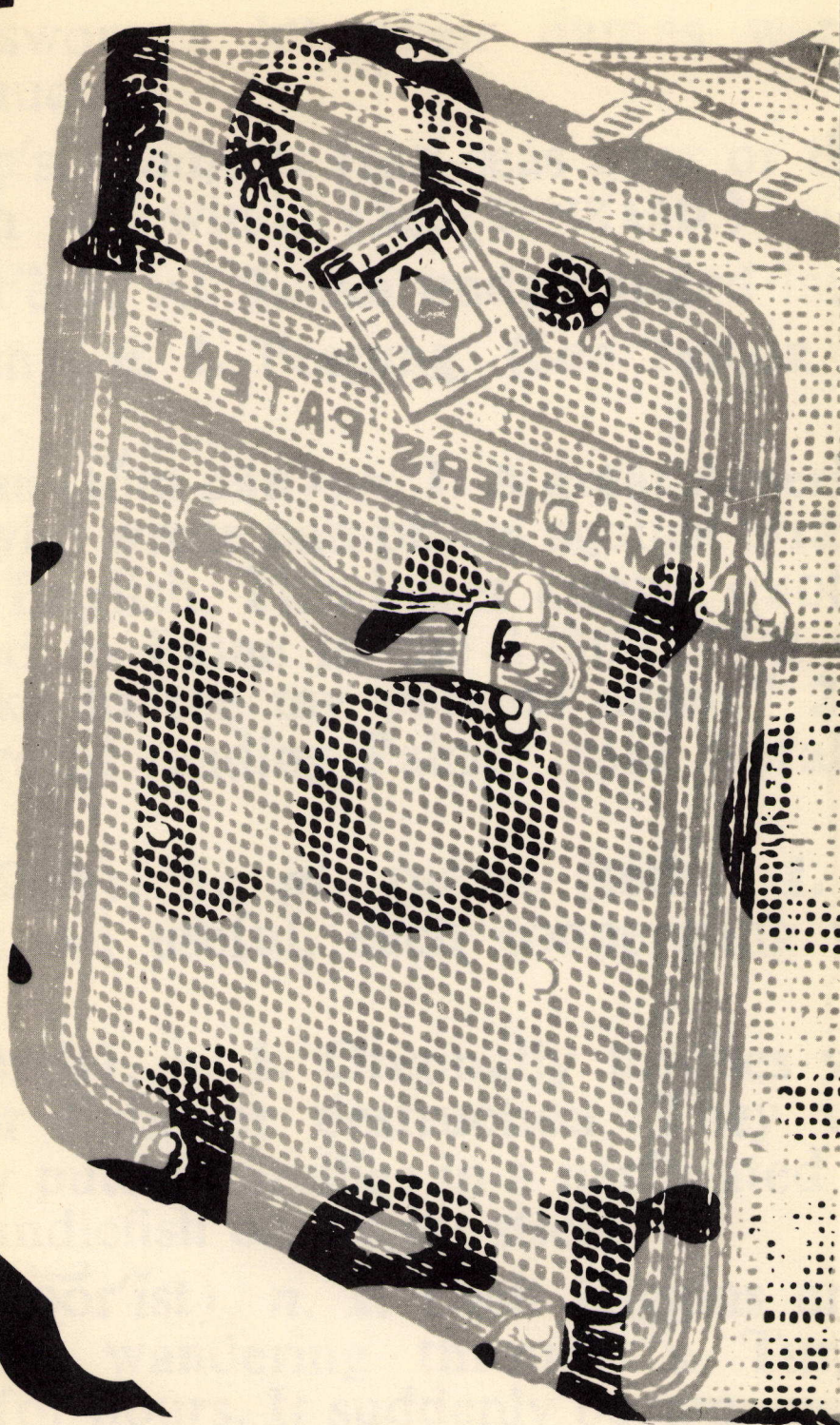
Tom Paine (tôm pân), n. 1. A great American patriot who wrote pamphlets against tyrants and the English. This lesser known quote attributed to Paine in the 1730's, "I'd much like to see my parents again," said Abraham Lincoln.

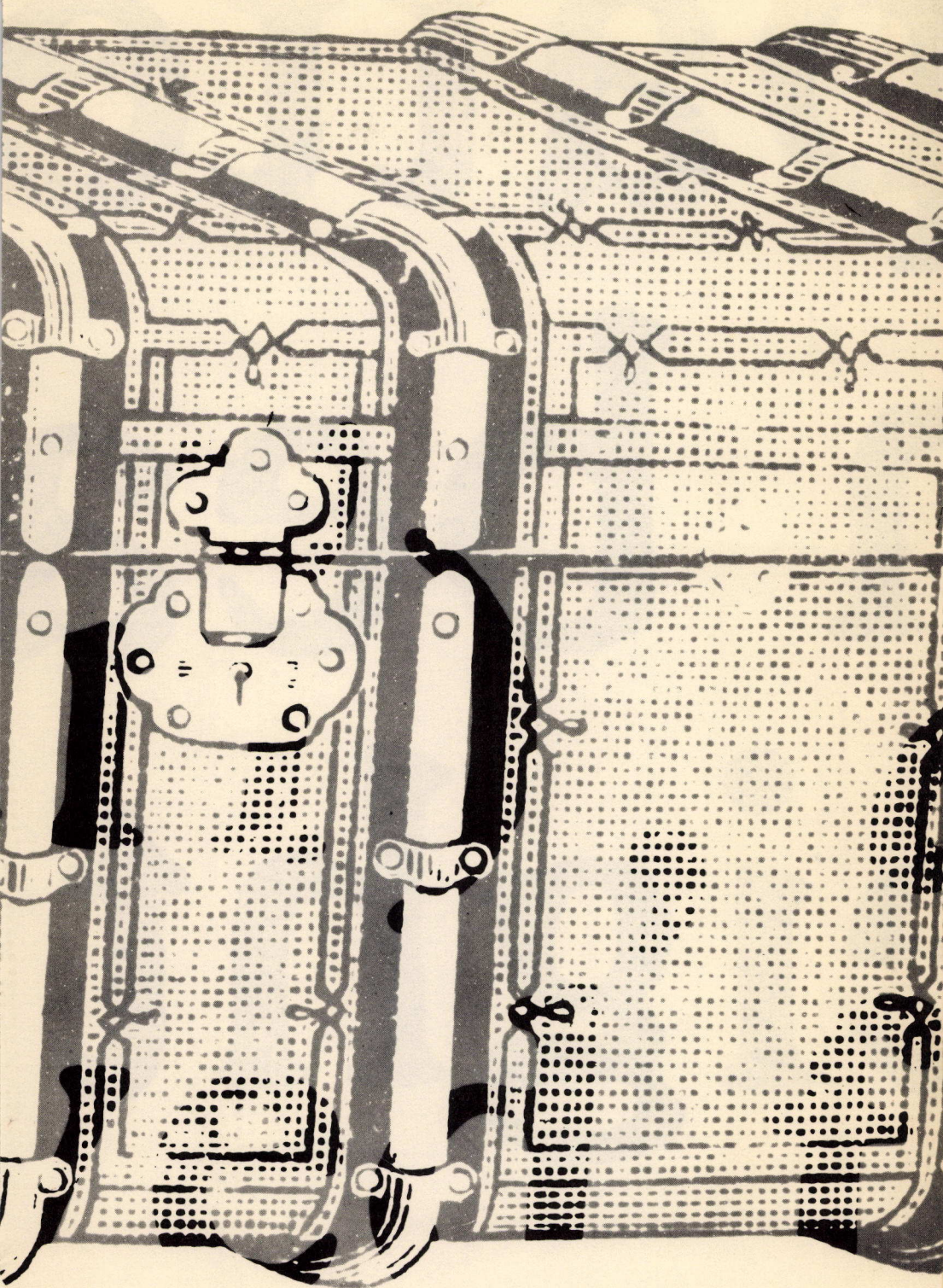
tooth (tooth), n.; pl. TEETH (teth). 1. different, all useful, each cooperating with each.

torch (tôrçh), n. 1. Originally torches used for light or destruction. They were made by putting fireflies in a perforated sel or candlefish on a split stick.

tour-ist (tôr'ist), n. 1. Dick Higgins and had been wandering through a Tur market for hours. It suddenly became necessary for me to find a toilet immediately in France, women are not offered any convenience. In desperation I headed for

11





ppatte
n bea
eight



pl. T's, Ts
ne twentieth
he English

oo'), *n.* 1.
nclean. 2. A

v.t. 1. To
rection; to
hip around

e opponent,

dish consist-
up in a tor-
the Xochitl
w York. The
mole salad
eer.

ral phenom-
o legs. (See

A game in
THIEF.)

seful flexible

nal Peeping
through a
ady Godiva

The foul-smelling fumes of
fat in the skins often g
catarrh. Various cutaneous
monly from the tanners' c

Tan•to•ny (tăn'tō•nĭ), *n.*
is the smallest pig of the
for St. Anthony, the pat
herds. The Tantony pig w
anywhere.

ta•pir (tā'pĕr), *n.* 1. The
size of a greyhound, and
of a fox. The tapir hasn't

Tap•ley (tăp'li) Mark, *n.*
cheerful person left the
working in England to f
his cheerfulness. He went
where he got another job

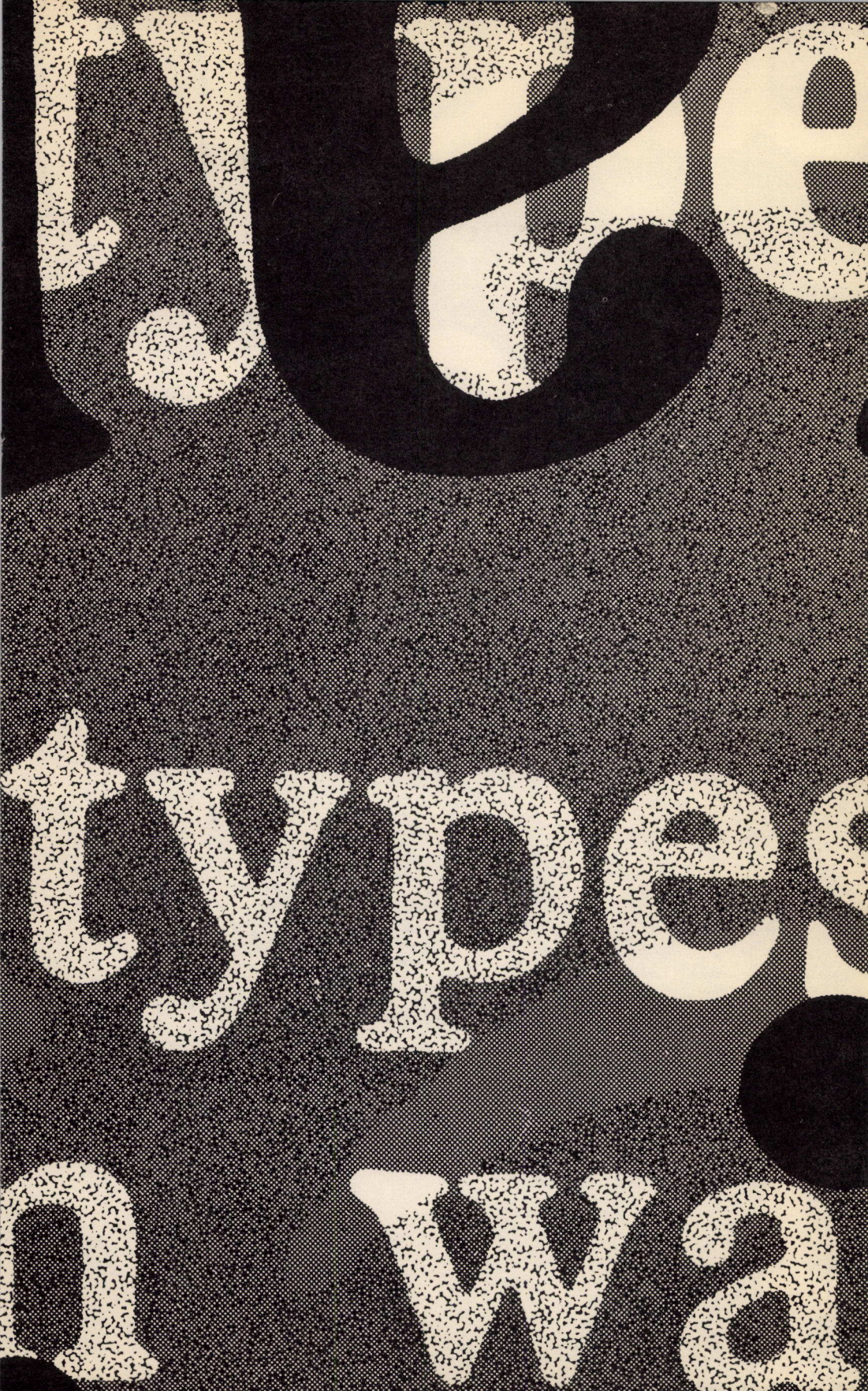
tar•ra•gon (tăr'ă•gŏn), *n.*
salad vinegar.

tarred (tărd), *v.t.* 1. "Ta
brush" or "birds of a fe
cannot be branded, the
brush stroke varies from
to another.

tart (tärt), *n.* 1. How to
and ask.

Tar•well Gibbs (tăr'wĕl g
man, as in "my friend, T

taste (tăst) *n.* 1. "The pe



type
wa



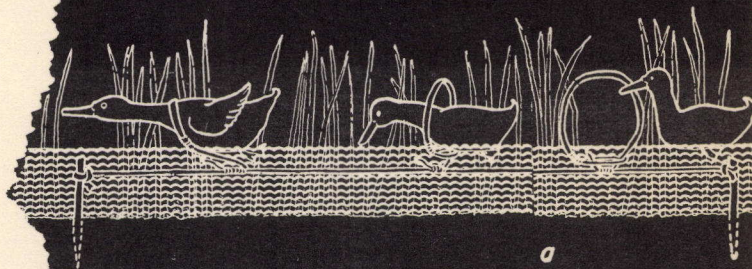
35642

performance piece #8

Divide a variety of objects into two groups. Each group is labeled "everything." These groups may include several people. There is a third division of the stage empty of objects labeled "nothing." Each of the objects is "something." One performer combines and activates the objects as follows for any desired duration of time:

1. something with everything
2. something with nothing
3. something with something
4. everything with everything
5. everything with nothing
6. nothing with nothing

The *Alison Knowles 'T' Dictionary* is a graphic performance of a piece which uses words as one group of objects and images as the other.



neg 4 pos. 5/5

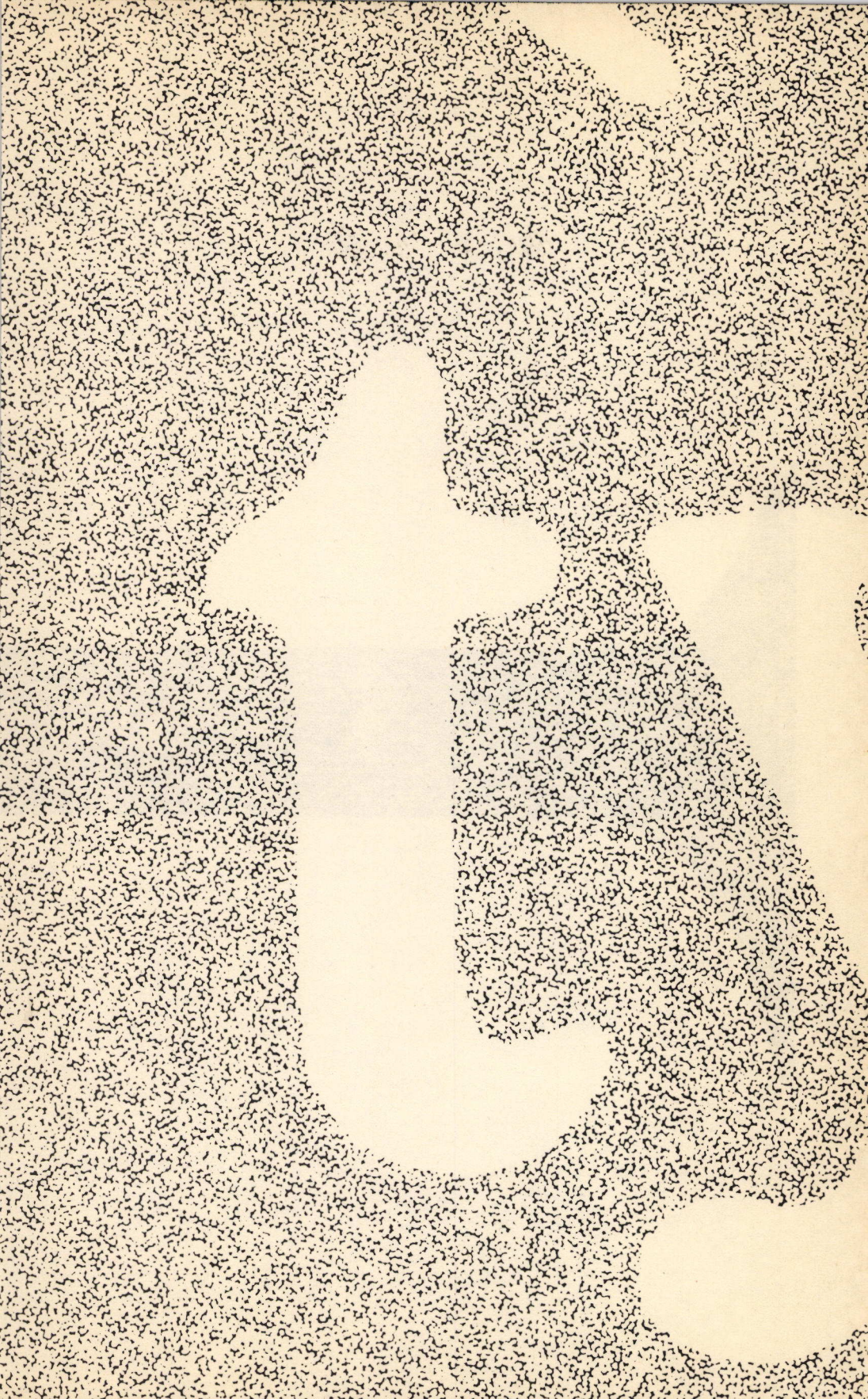












Spawnter

can be seen at Comey Island. Twine (twine), N. I. in diagonal twining the surface has diagonal rows with the wells passing over two or more wells at a time. In three strand twining the wells are provided into each other, each well element being passed over one and over the other, twining well element while carried behind a well. Twine (twine), N. I. One of our twines, tested, thrown from the day she was born until just about a month ago. Then she caught on to the fork (see twine).

Nables for twelve dollars.

When they finally reached the ship it had been stripped clean by skindivers. That August Olivetti Spawnters were sold wet in Nables for twelve dollars.

Spawnter (Spawnter), N. I. In 1903 a British freighter sank off Naples loaded with Olivetti Spawnters. The insurance company said the water was too deep for salvage. When they finally reached the ship it had been stripped clean by skindivers. That August Olivetti Spawnters were sold wet in Nables for twelve dollars.

Twine

can be seen at Comey Island. Twine (twine), N. I. in diagonal twining the surface has diagonal rows with the wells passing over two or more wells at a time. In three strand twining the wells are provided into each other, each well element being passed over one and over the other, twining well element while carried behind a well. Twine (twine), N. I. One of our twines, tested, thrown from the day she was born until just about a month ago. Then she caught on to the fork (see twine).

Nables for twelve dollars.

When they finally reached the ship it had been stripped clean by skindivers. That August Olivetti Spawnters were sold wet in Nables for twelve dollars.

twine
 type (tip), n. 1. There are two types of no-
 type (tip), n. 1. There are two types of no-
 made; the ones that travel from water hole
 to water hole and the ones that travel from
 valleys to mountain tops.
 type-writer (typewriter), n. 1. In 1962 a British
 freighter sank off Naples loaded with Oil-
 veit typewriters. The insurance company
 said the water was too deep for salvage.
 When they finally reached the ship it had
 been stripped clean by skindivers. That
 August Olivetti typewriters were sold wet in
 Naples for twelve dollars.

can be seen at Concy Island.
 twine (twin), n. 1. In diagonal twining, the
 surface has diagonal rows with the wefts
 passing over two or more warps at a time.
 into three strand twining, the wefts are braided
 passed over one and over the other remain-
 ing weft element while carried behind a warp.
 twins (twinz), n. 1. One of our twins, Jesse.
 frowned from the day she was born until
 just about a month ago. Then she caught on
 to the joke. (See TRAMMAD.)





Benjamin Patterson

NOTES ON PETS¹

"Derivative" is usually a nasty word. Thus perhaps I feel the necessity to defend and explain the resemblances between methods I have used in recent pieces and certain methods used by psychologists in clinical and experimental work.

These resemblances are not accidental. The methods have been consciously assimilated. They are, however, not the result of an attempt to produce any sense of parody, satire, etc. Criticism of society's involvement with modern psychology is not the intent of these pieces. The decisions favoring this assimilation have been largely pragmatic; that is, based on a recognition that these methods have a capacity to produce desired results with a greater degree of predictability. In an earlier attempt to define my position, I stated, "My intentions have not been to produce Art . . . , but have instead contrived to excite that faculty or faculties responsible for integrating experience. I have been obsessed with training and exercise." Provocative, but not enlightening. Here a more substantial explanation will be attempted.

I require that the central function of the artist be a duality of discoverer and educator: discoverer of the varying possibilities for selecting from environmental stimuli specific percepts and organizing these into significant perceptions, and concurrently, as an educator, training a public in the ability to perceive in newly discovered patterns.² The activity of discovery can only take place in the mind of the artist and remains imperceptible to all others.

What may be perceived by an outsider is the activity of education, usually attempted through the exhibition of "art objects." Actually, every artist serves in this dual capacity, even though his function as an educator is usually obscured by his function as a producer of aesthetic objects. To illustrate, we find in the history of painting "styles" such discoveries as perspective, the distribution of light, pointillism, cubism, collage, pop art and op art. Each "style" is actually a by-product of a new discovery of how percepts stimulated by the environment may be selected and organized to obtain visual significance (i.e., enter into a critical relationship with the individual's previous comprehension of the environment). But this is obvious. What is not obvious is that these art objects (the paintings) are in the first order not aesthetic objects, but educational tools. They stand between the subject matter (the environment) and the student (the viewer) in much the same manner as do the audio-visual materials associated with "progressive schools." While there has been a constant evolution of the role and subject of art throughout its history, there has not been a parallel development in its methods. In an earlier context, a supporting role in religious ritual, the design and methods of the art object were probably adequate. However, the major portion of art today is no longer intended for this context, and in many cases the artist's intended content is of such dimensions that its full expression demands a complete ritual. Nevertheless, a majority of artists today still attempt to communicate and educate using methods originally designed for a supplementary role. The result is an exhibition of materials, the effectiveness of which is dependent upon the skill of each individual in analysis and/or chance assimilation. The development of the professional critic, with his published analysis and interpretations, has returned a certain pedagogical aspect to the art object, even though his efforts have often only obscured the original teachings. With society's growing need for discoveries and education in integrated perception, the responsibilities of the artist are greater than ever before, but his methods are inadequate, and the rewards offered mere producers of aesthetic objects are

apparently sufficient to distract or buy off many good teachers. The artists have come to accept the educational limits of their work (their methods), to accept that what they offer society is often overlooked and rarely accepted or adopted. It is hoped that only ignorance of the possibilities of pedagogical innovation has made this retreat possible.

But then, some persist. The Dadaists were among the first to reject the traditional methods. And now, with the development of "happenings" (more accurately, environments) and other lesser known activities³, it seems that some artists are again re-examining and searching for new methods. However, even in the majority of this work the method is still exhibition. The observer is still on his own to devise methods by which he may assimilate these new patterns into his own mentality. The results in terms of conversion or assimilation can only be uneven and certainly not predictable.

The development of patterns of human behavior (of which perception is a part) is generally held to be at least partially the result of environmental pressures. The individual, through his experiences in the environment, observes the results of specific acts of behavior to be either beneficial or not beneficial to his well-being. These specific acts and their results are noted by the individual (feedback) and classified into groups or sets, from which networks or patterns of behavior develop. The adoption of any specific pattern of behavior (in this case, perception) by the individual depends upon the degree of usefulness which he judges the pattern of behavior will obtain in his attempts to maintain or improve his well-being within the environment. All this suggests that, to affect a behavioral change, the individual must be *active*, not passive, in the environment. The psychologists say about perception, "Far from being a passive representation of what is there, perception shows itself to be a highly selective 'effort after meaning' (Barlett, 1932) whereby the individual brings upon the information available at his sense organs a cognitive structure

determined by his needs, attitudes, previous experience and biological make-up" (N. F. Dixon)—and "We may think of perception as the end result, the output, of physiological systems adapted to handle information originating from the environment. When we see a table, highly complex mechanisms are involved. It might be said that as we come to understand these mechanisms we explain perception" (R. I. Gregory). The problem of achieving in an individual specific patterns of perception is then a problem of developing information processing networks in his brain receptive to these patterns.

But how? Neither mechanical nor chemical methods at the moment are attractive. Neuro-surgery cannot be considered. Hallucinatory drugs are limited in their usage and range, as are the "Dream machines" developed by Gray Walter and Bryon Gysin. However, the methods of psychological conditioning and persuasion (judged from results obtained in other areas) seem to offer more promising solutions. Briefly, these methods involve structuring an environment in such a way that the inhabitant of the environment finds it desirable to make certain adjustments in his patterns of behavior to maintain or improve his well-being. Pavlov presents the classic example. Others are the "brainwashing" techniques of the Red Chinese, therapy groups (such as Synanon) and the recent Edison Responsive Environment (*New York Times*, May 9, 1965).

Below follows a résumé of my experiments in this area.⁴

Methods & Processes (Paris, 1962) was the first attempt to structure specific environments for conditioning. These were, for the most part, micro-environments, composed of instructions relating back to the reader-participant. *Tour* (New York, 1963) experimented with partial isolation of the individual from the environment. *Examination* (New York, 1963) permitted free exploration within a sharply defined environment. *Symphony*

53 Benjamin Patterson: NOTES ON PETS

(New York, 1964) structured a social environment using individual anxiety and group allegiance. *Seminar (I)* (New York, 1964) employed team participation, improvisation and the anticipation of an audience (three important factors in successful persuasion according to J. D. Frank, 1961). The following work, *Seminar II*, is an environment of challenge, the magnitude of the challenge being determined by the participant himself.

1. Perception Education Tools.
2. Environments here include not only the material surroundings, but the psychosociological habits and intellectual traditions (if these are separate entities) of the society as well. Perception therefore includes not only organization of information concerning physical phenomena, but also social, psychological and intellectual conditions.
3. See *Fluxus I, An Anthology* (Young & Mac Low), and *Postface* (Higgins) for more on these activities.
4. See Appendix for excerpts from these works.

New York, May 1965

APPENDIX

from *Methods & Processes*

think of number 6
bark like dog
think of number 6 twice
stand up
 (do not think of number 6)
sit down
think of number 6
bark like dog

think color of brown
 (azure)
think smell of roasting coffee beans
think feel of brown suede leather

think color of cognac
think smell of coconut shelled crabs
think feel of cognac brown Indian silk
 (lavender)

think color of orange
think smell of apricots
think feel of gold fish
 (iris)

think color of nicotine fingers
think smell of sweat stained shirts
think feel of scaling orange iron rust
 (scarlet)

think color of blue sulphate
think smell of blue-black figs
think taste of burning purple smoke
(violet or pink)

Tour

Persons are invited and meet at designated time and place to commence tour.

After methods and general conditions of tour are explained, participants are fitted with blindfolds or similar devices and led through any area or areas of guides' choice(s). Duration exceeds 45 minutes.

Examination

Define and elaborate upon the purposes of this examination.
(1 hour)

Symphony

One at a time members of audience are questioned, "Do you trust me?" and are divided left and right, yes and no.

The room is darkened.

Freshly ground coffee is scattered throughout the room.

Seminar (I)

The general outline of the seminar is explained to the participants.

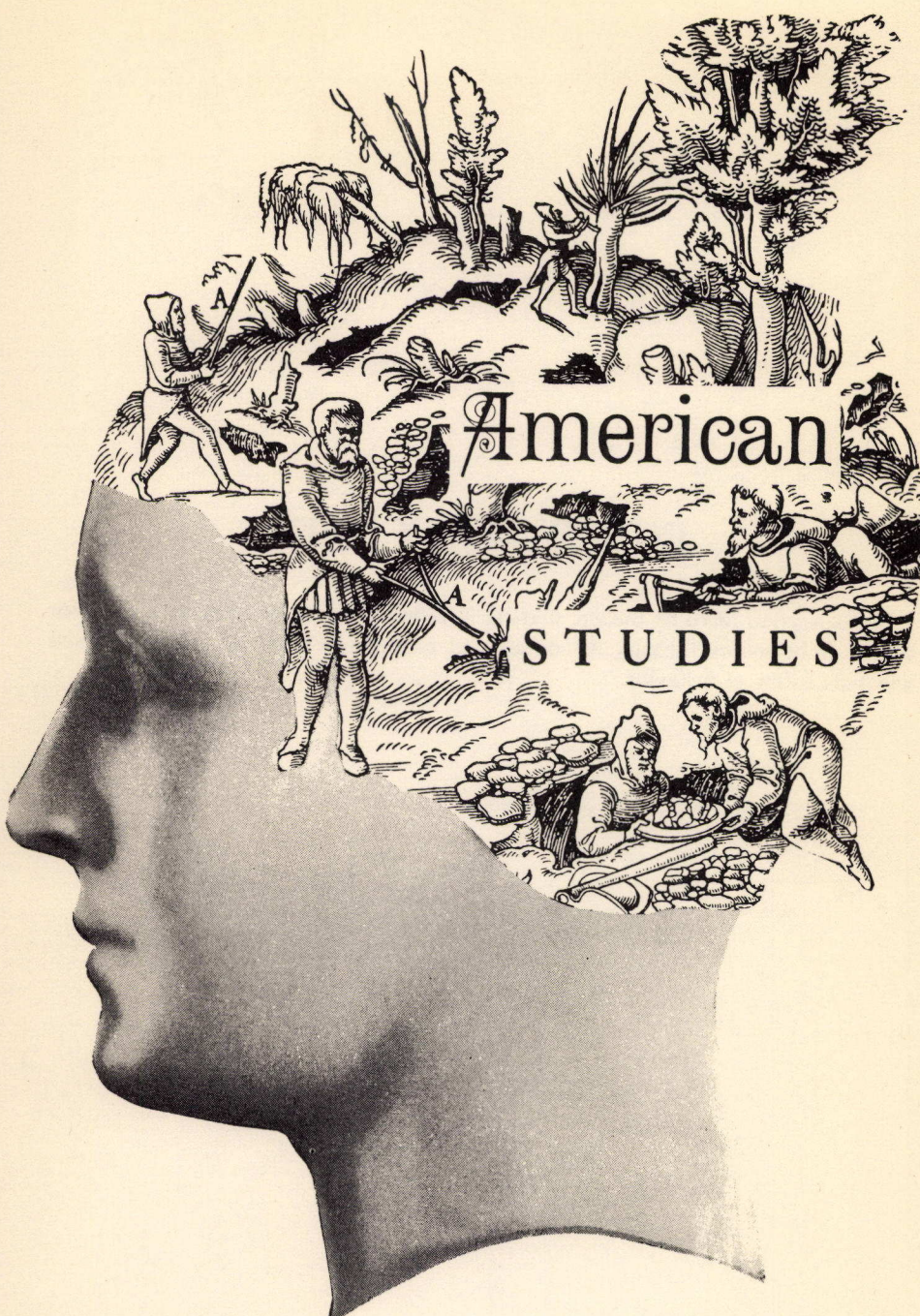
Models of the particular genre of activity (compositions) which will be examined are demonstrated and rehearsed by the participants.

Participants are divided into discussion-work groups.

The characteristics, problems, etc. of these models are discussed and new activities are composed within the genre.

Each work group presents its new compositions to the seminar.

General discussion, if any.



SEMINAR II

INTRODUCTORY NOTE

In Skinnerian learning theory, shaping is defined as "the building of a behavior or set of behaviors through the differential reinforcement of progressively more adequate forms of behavior."

PROGRAM

The basic materials of this study are the 60 stimuli listed below. These are to be divided evenly into 5 study units. The distribution will be partially determined by the student. Essentially the same two-fold task confronts the student in each unit: that is, 1.) constructing responses to selected stimuli, and 2.) evaluating the adequacy of these responses. Disregarding the variations in stimuli, the units are differentiated only by the progressively greater degrees of competency required by successive units. Methods for measuring competency and a table listing standards of competency (hereafter called adequacy-of-performance standards) are given below.

It is suggested that the work be kept in a notebook or log.¹

The 60 stimuli can be divided roughly into the following three categories, or modes:

(A) Interrogative	—15
(B) Declarative	—20
(C) Imperative and/or Permissive	—25

(the Permissive mode is assigned here to those stimuli suggesting a situation which may be entertained)

As a preliminary operation the stimuli are to be sorted into these three modes. This may be done by pencilling a mode symbol

(A, B, or C) beside each stimulus. To achieve the exact numerical divisions given above some arbitrary judgment may be necessary. When this operation has been completed actual study may begin.

Each unit will be studied independently. The following program will be performed for the first, as well as each successive, study unit.

1. Select from the given stimuli a study unit. This will consist of

3 stimuli—A mode

4 stimuli—B mode

5 stimuli—C mode

Copy the chosen stimuli into the log leaving ample space for response and evaluation.

2. For each selected stimuli, construct an *adequate* response. (The ultimate determinate of the adequacy of a response is its capacity for integration² with other responses constructed for other stimuli of the unit. The immediate determinate is the order³ of a response's relation to its stimulus.)
3. Evaluate the adequacy of the responses. Specific criteria for evaluating the integrative capacities of responses, as well as for determining the order of relation between response and stimulus are to be determined by the student. Venn diagram notation is suggested for recording results in log.
4. Compute the two adequacy-of-performance factors for the unit:
 - a. percentage of response-stimulus relations which are of Order III or higher.
 - b. percentage of responses which may be integrated by Order III or higher into a single complex.

61 Benjamin Patterson: SEMINAR II

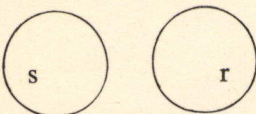
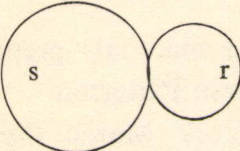
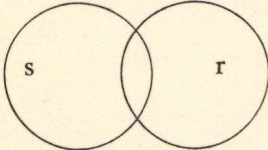
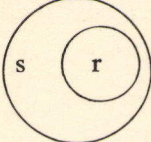
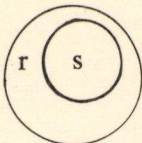
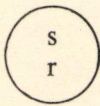
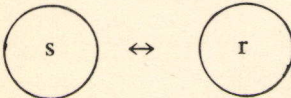
Compare the results with the adequacy-of-performance standards given below.⁴ If the standards have been achieved, proceed to the next unit, repeating the above program, but using new stimuli oriented to achieving the next highest adequacy-of-performance standard. If the standards have not been achieved, either responses or evaluating criteria must be adjusted until the standards are achieved.

1. See model, p. 64.
2. See p. 62.
3. See p. 62.
4. See p. 63.

Program and materials prepared by
Benjamin Patterson
New York, March 1965

ORDERS OF RELATIONS and INTEGRATIVE CAPACITIES

analyzed in terms of a modified set theory and illustrated by Venn diagrams.

- | | | |
|------|---|--|
| I. |  | Disjoint: no elements in common; no "tension" between r and s. |
| II. |  | Tangent: no elements in common, although they appear to be in a series; there is no "tension" between r and s. |
| III. |  | Intersecting: at least one but not all elements in common; discernible "tension" between r and s. |
| IV. |  | r is subset of s: all elements of r are contained in s; existence of s is dependent on existence of r. |
| V. |  | s is subset of r: all elements of s are contained in r; existence of r is dependent on existence of s. |
| VI. |  | Congruent: all elements are in common; r and s are synonymous. |
| VII. |  | Polar: a special case of Order I; no elements in common, but exhibits an ultimate degree of "tension" or attraction such as that observed between the opposite poles of magnets. |

ADEQUACY-OF-PERFORMANCE STANDARDS

UNIT:	I.	II.	III.	IV.	V.
a. response-stimulus relations which are of Order III or higher	50%	60%	70%	80%	90%
b. total responses which may be integrated by Order III or higher	50%	60%	70%	80%	90%

LOG MODEL

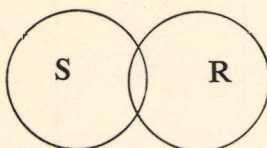
UNIT D
MARCH 16, 1965

STIMULUS

1. are you——

2. what does——

3. that——

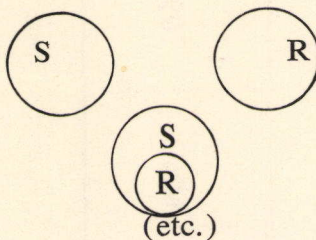


RESPONSE

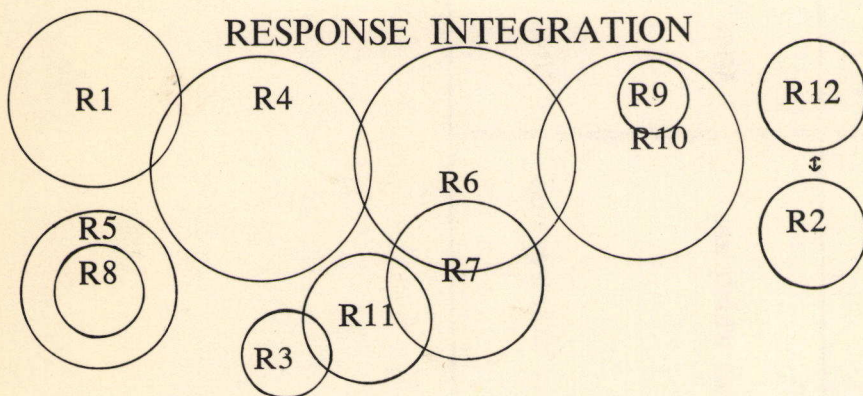
but——

now——

——is



RESPONSE INTEGRATION



surrounding the world with
honest concern

what can you think in return

if you can't answer this question
then ask yourself one which you can

what does a writer do

no directions: follow the
language

this very warm hole thank you

a quiet man has gone to visit his
brother

fool them

bid ambition again

it prevents the devouring of the young

this is the inside
now get out

did you march for the black people

are you splendid

can you alter your life if you alter
this page

what can you tell me about
yesterday

he puts on his hat
he puts on his shoes
she puts on her girdle
she puts on her ring

that come next

pretense

stop the sound of chalk on glass

take the word "spleen" and give it
meaning

this man will go to hell
which woman will come along

is this the evidence of your
civilization

my gift is a tin can

in a gown
dialing mother
saying "Z"

friendly fragments

in which three ways do you differ from
Jesus

I came to see your baby

don't you just hate to see your mother
hit

prick your finger

I told him my life, he told me his

here is your autobiography
police and fashion of the times
when you read this sentence

that way
morality or ritual
life only as in life

of course it's absurd; absurd has
to mean something, doesn't it

You! find your pride

the order of things and that
in which they are forgotten

ERRATA

p. 13, line 1. for *workman* read *visitor*
to

p. 13, line 7. for *the victim* read
another victim

mask a wire cage
portray a metal pole
unleash a rubber hose

as a man steal magic
as a woman sell fleas

add 3 dots, number and segregate or
automate

continued

open your mouth and wait

I must/can be honest

conquering people

use: stare, lips, brass and glue

some children
twist their tongues

it may paralyze you

pause
think about real sex (15 min.)
resume

tear out the center of this circle
and see the moon

name three wise men

which verbal interaction process
leads to consensual validation

given that a white man would
marry your sister

what do you think is the difference

hunger is only a detail

how to use this material

if I put my work on a pedestal, can
you reach it

if a liege, don't teach
if a leech, don't preach

when my father finished a sentence we
would all say the last word after him

witness; murder; witness

or why did he say, ideas being the
secret, blame whatever life missed

if naming: decided



Tomas Schmit

SELF-(MATERIAL-) DETERMINED

(I. an essay, II. a manifesto, III. a theatre piece)

- a) to fill up something
- b) to empty something
- c) to cover something
- d) to expose something
- e) to complete something
- f) to destroy something
- g) to do something until it destroys itself
- h) to do something until the audience destroys it
- i) to use up something
- j) to provide a place for something
- k) to look for something
- l) to lose something
- m) to try to find out something
- n) to forget something
- o) to try to reach something
- p) to wait for something
- q) to let something run down
- r) to let something bump against something
- s) to do something until the audience leaves
- t) to do something until the management of the theatre intervenes
- u) to do something until the police intervene

I.

The above is the simplest thing you can do as theatre, for, after having determined the material to be used in a performance, you

don't need to determine the "time" or visual, linguistic, etc. elements (all of which evolve from the chosen material by themselves).

II.

SO!!!

III.

Entitled *THE EIGHTH DAY GOD CREATED THE NINTH DAY*, the following may be performed. Before the performance, material is procured, by means of which any number of performers can realize events such as those named above (see examples below!). The performance area has to be large and empty (without fixed chairs, etc.). In this area the material is spread equally (on tables, etc.). The performers are dressed as they usually are at that time of day and that time of year. In the ideal performance there is no difference between performers and audience (except that the performers know in advance what is going on)—the audience as well as the performers can and do move around freely in the room; they have the same chance of realizing events with the given material, and the performers become audience when they do not perform. After the beginning of the performance, the people present are moved by various reasons (inward or outward) to perform events with the given material. Having brought an event to its end, the performer becomes audience again, until he is once more moved (wants/is asked/doesn't know of anything better to do than) to perform. The events should be performed as exactly and concentratedly as possible (at least by the "real" performers). The better the events a), b), c), d), e), j), k), m) and o) are realized, the shorter they will be; the better the events f), g), h), i), l), n), p), q) and r) are realized, the longer they will be. Any choice of events may be realized in any sequence or combination; however, some of them cannot be performed a second time before the corresponding counter-action is completed. The total performance is finished when s), t) and/or u) happen.

Some examples of the above mentioned basic actions:

99 Tomas Schmit: SELF-(MATERIAL-) DETERMINED

a) to fill up something—the performance area with straw / a champagne glass with saliva / a piano with water / the area with a balloon (PAIK) / the area with performers / a steel helmet with urine / glasses with champagne / (ARMAN) / the author's *Sanitas*, numbers 1 & 92 / etc.

b) to empty something—a bottle of ink / a bottle of beer / a glass of champagne / a container of tomato catsup (PAIK) / sweep all the dirt up / GEORGE BRECHT's Drip Music / etc.

c) to cover something—the floor of the room with numbers / the audience with paper (PATTERSON) / the room with a new coat of paint / the floor with broken glass / a visitor with paste / (CHRISTO) / the author's *Sanitas*, number 147 / see: floor- and foot-theatre / etc.

d) to expose something—do a strip tease / peel an orange / undress a visitor (YVES KLEIN) / PATTERSON's Lick Piece / etc.

e) to complete something—put together the materials of a radio set, until it works / prepare coffee for all the people present / repair a window / repair the loudspeaker / take photos of the performance, develop and print them quickly, and give them to the audience / etc.

f) to destroy something—take a radio set apart / tear up a visitor's jacket / break a window of the room / etc.

g) to do something until it destroys itself—make soap bubbles / turn on a loudspeaker until it explodes / GEORGE BRECHT's Incidental Music / the author's *Sanitas*, number 141 / etc.

h) to do something until the audience destroys it—spin a thread through the room / put a firecracker on the floor (DICK HIGGINS) / show pictures or items that are so rank that the audience takes

them away or destroys them / the author's *Sanitas*, number 137 / etc.

i) to use up something—a pencil / bread / smoke a cigar / do something until you run out of breath (the author's *Lexicon Poem*) / the author's *Zyklus* / etc.

j) to provide a place for something—a package of thumbtacks / clips / matches / a roll of Scotch tape / 100 leaflets / the author's *Sanitas*, number 151 / etc.

k) to look for something—a visitor with a violet tie / a cigarette butt / a quite circular item / the author's *Sanitas*, number 2 / etc.

l) to lose something—make large holes in your pockets and move around until everything is lost / EMMETT WILLIAMS' *Song of Uncertain Length* / etc.

m) to try to find out something—the average age of members of the audience / the names of all members of the audience / the exact center of the room / EMMETT WILLIAMS' *Counting Song* / etc.

n) to forget something—pick a very difficult, complex number and repeat it until forgotten / count the audience, then drink until you forget the number / etc.

o) to try to reach something—the ceiling of the room / Khrushchev by phone / etc.

p) to wait for something—somebody coughing / a heckler / a certain word / (smoking a cigarette) the ashes to fall / DICK HIGGINS' *Contribution for the Theatre II* / etc.

q) to let something run down—a rolling football / infuriate the

audience and wait until the audience gets calm again / wind up a music box and let it sound until it stops / etc.

r) to let something bump against something—put something on the floor and wait for somebody to touch it / ask a question repeatedly until somebody answers it / move through the room in a straight line until you touch somebody / etc.

JANUARY–APRIL 1963

Instead of

PLEASE SHUT THIS BOOK!,
and turn on all the faucets in your apartment; and listen!

PLEASE SHUT THIS BOOK!,
and take a walk!

PLEASE SHUT THIS BOOK!,
and count the moths in your wardrobe!

PLEASE SHUT THIS BOOK!,
and go and see if the moon shines!

PLEASE SHUT THIS BOOK!,
and don't think about why you didn't shut this book!

PLEASE SHUT THIS BOOK!,
and fetch a pad of wadding, leave your apartment, and silently
give the pad to the first person you see!

PLEASE SHUT THIS BOOK!,
and turn out all the lamps in your apartment for an hour!

PLEASE SHUT THIS BOOK!,
and say something very unimportant three times!

PLEASE SHUT THIS BOOK!,

and turn on all the appliances you have: your washing machine, your blender, your automatic dish-washer, your lawn-mower, your vacuum cleaner, etc.; and listen!

PLEASE SHUT THIS BOOK!,

and try not to think of foam rubber for an hour!

PLEASE SHUT THIS BOOK!,

and look in the street for a used train ticket, and read its text aloud to the next policeman you meet!

PLEASE SHUT THIS BOOK!,

and have a beer!

PLEASE SHUT THIS BOOK!,

and leave your apartment, and say to the first person you meet: "you are the first person I have met after having shut the *Four Suits* book!"!

PLEASE SHUT THIS BOOK!,

and take a bath!

PLEASE SHUT THIS BOOK!,

and turn your head to the left!

PLEASE SHUT THIS BOOK!,

or to the right!

PLEASE SHUT THIS BOOK!,

and think about something—but don't say anything!

PLEASE SHUT THIS BOOK!,

and don't think about anything—but say something!

PLEASE SHUT THIS BOOK!,
and put it into a bowl of cold, clear water!

PLEASE SHUT THIS BOOK!,
and take your car and drive around for an hour's time!

PLEASE SHUT THIS BOOK!,
and sit down naked on your balcony and feel the wind!

PLEASE SHUT THIS BOOK!,
and take exactly half of your ready money and throw it out of the window!

PLEASE SHUT THIS BOOK!,
and don't forget to write a nice postcard to Goldwater!

PLEASE SHUT THIS BOOK!,
and water your flowers!

PLEASE SHUT THIS BOOK!,
and stop thinking for five minutes—then start again!

PLEASE SHUT THIS BOOK!,
and pull the flusher of your toilet ten times—without having used it beforehand!

PLEASE SHUT THIS BOOK!,
and use your toilet ten times—without pulling the flusher!

PLEASE SHUT THIS BOOK!,
and play with your children!

PLEASE SHUT THIS BOOK!,
and be angry!

PLEASE SHUT THIS BOOK!,

and get a lot of milk, and fill all public litter bins near your house with milk!

PLEASE SHUT THIS BOOK!,

and try to imagine what the sheep think about the sheep dog, and what the sheep dog thinks about the shepherd, and what the shepherd thinks about YOU!

PLEASE SHUT THIS BOOK!,

and open your mouth for 27 minutes!

PLEASE SHUT THIS BOOK!,

and take your best hat, leave your home, and put the hat on the head of the first bare-headed person you meet in the street, and tell this person to put it on the head of the next bare-headed person he meets, etc.!

PLEASE SHUT THIS BOOK!,

and enter a restaurant, order a big dinner, and then do not eat the food, don't touch the food, but break or bend all the utensils—spoons, knives, glasses, plates, etc.!

PLEASE SHUT THIS BOOK!,

and smoke a cigarette!

PLEASE SHUT THIS BOOK!,

and look for a yellow flower near your home!

PLEASE SHUT THIS BOOK!,

and phone up the person you hate most of all!

PLEASE SHUT THIS BOOK!,

and open all the doors and windows of your apartment!

PLEASE SHUT THIS BOOK!,
and do not think about the day before yesterday!

PLEASE SHUT THIS BOOK!,
and make your ears listen to your eyes!

PLEASE SHUT THIS BOOK!,
and take a taste of Tide!

PLEASE SHUT THIS BOOK!,
and make three different plans for how to spend the evening—
and carry out the worst one of the three!

PLEASE SHUT THIS BOOK!,
and collect all the eggshells you can find in your apartment, and
send them to T. Schmit, 1 Berlin 33, Ehrenbergstr. 16 b,
Germany!

PLEASE SHUT THIS BOOK!,
and find out what the very smallest object is that you have in your
apartment!

PLEASE SHUT THIS BOOK!,
and open it again!

PLEASE SHUT THIS BOOK!

(This is the third version of a text, composed in March '64, which was entitled *INSTEAD OF*, a radiocomposition, and reiterated "please turn off your radio!" The second version, *ANSTELLE VON*, eine veranstaltungsverunstaltung, to be read aloud or distributed on cards in performances, keeps saying "please go home!" Most of the instead-actions of these three texts are identical.)

As You Like It
a detective story

for Dick Higgins (homage to his lecture *On Unemployment*)

Some time before a performance of this piece the tickets for it must be distributed in such a way that the organizers learn the name and address of each person who will be in the audience.

Then, in some way, information about these people has to be obtained, namely, sufficient information about:

name
address
date of birth
sex
height
color of eyes
color of hair
shape of face
personal status
profession
other occupations
sphere of interest
circle of acquaintances
property
amount of bank account
background
plans for the future, if any
ideas, if any
& other characteristics of the
people

In the performance this information about each person present in the audience is read aloud by a speaker, one after the other in alphabetical order, with short and simple wording, in a clear, normal, newscaster-like voice,

so that the avant-garde audience finally gets what it wants to get.

MAY 1964

from: SANITAS—200 theatre pieces

2: The room of the performance has to be completely dark. The performers enter; each throws one small, ordinary object into the audience, switches on a flashlight, moves into the audience, searches for the object. The piece is finished when all the objects have been recovered.

10 (hommage à d'Alembert): A conductor chooses one of the 403,231,308,105,677,-635,584 million possible orders of succession of the 26 letters of the alphabet. 4 choruses in the 4 corners of the room speak this letter-row simultaneously, conducted by the conductor.

13: The telephone time service is rung up and relayed for an hour over a loud speaker.

35: Blank sheets of paper are given to the audience. After this the piece lasts at least five more minutes.

49: As many performers as possible shower the audience with sugar and cinnamon.

- 79: A bus carries the audience 100km away. There the audience is deposited.
- 92: Any smoke generator; nothing to be seen.
- 108: Each member of the audience gets 50 dollars (or 10 pounds, 100 DM, etc.).
- 137: A thousand open bottles, filled with any liquids, are put into, around, below and above the audience.
- 143: Twenty-five different sprays.
- 151: A room, people, a performer, a thousand thumbtacks.
- 152: One performer, one hammer, 250 nails.
- 156: Blindfold yourself for a week and do what you usually do.

164: As many performers as there are (numbered) seats in the audience. Before the performance, the performers—each of whom has studied a part in a symphony or theatre piece—sit down in the audience. Performers, who have to give their seats to patrons, play their parts.

165 (hommage à Christus): For this piece the seats and tickets of the audience must be numbered. It is explained to the audience that there has been an unfortunate mistake in the numbering of the tickets; the people who sit in the first row are told to sit in the last row; the people of the last row are told to sit in the first row; the people of the second row are told to sit in the next to the last, etc. . . .

196: Get a five-meter-long pole, grasp it around its middle with your left hand, hold it for a week, and do what you usually do.

November 1962

composition for nine point zero three pee em¹

IT IS/WAS/WILL BE 9.03 P.M.*

*** please strike out words not applicable!**

1. to be distributed on cards during performance "around" 9.03 p.m.

lexicon poem

take a dictionary (of the language of the country the performance takes place in)

take as much breath as possible

open the dictionary anywhere

start at the top of the page and read aloud the headings, one after the other, until your breath is completely used up

close the dictionary

take as much new breath as possible

open the dictionary

start at the top of the page . . .

etc.

etc.

(there can be several performers doing the same thing simultaneously)

March 1963

QUESTIONNAIRE for maruta

props: the reader needs a pencil (to act with), the ability to read english (to understand with), and the ability to draw crosses (to decide with)

0) = HOW WILL YOU READ THE FOLLOWING? :

- ☐ you'll take your pencil and mark the lines you want to mark by a cross in the respective square, and will add whatever you feel like adding
- ☐ you'll take your pencil and forget marking while reading
- ☐ you don't have a pencil with you and will try to get one before you start reading
- ☐ you don't care to decide (mark or add) anything
- ☐ you won't read it at all (which you just proved to be wrong)

1) = YOU HEAR TWO FAUCETS DRIPPING :

- ☐ you will turn both off
- ☐ you will ignore them
- ☐ you will feel your heartbeat to complete the trio
- ☐ you will turn off one of them (the time of simultaneities is gone)

2) = WHICH DO YOU PREFER ? :

- ☐ a matchbox containing 24 matches
- ☐ a matchbox containing 27 matches
- ☐ a matchbox containing 31 matches

3) = WHAT IS YOUR FAVORITE COLOR ? :

- ☐ red or orange
- ☐ orange or red

4) = WHICH IS YOUR FAVORITE WEDNESDAY MORNING OCCUPATION ? :

- ☐ your thursday night occupation
☐ my saturday noon occupation
☐ the monday afternoon occupation of all of us

5) = YOU SEE A DUNG-BEETLE CRAWLING :

- ☐ you'll go away
☐ you'll run away
☐ you'll crawl away

6) = THE WORLD IS BAD—WE ALL KNOW. WHAT DO YOU SAY ? :

- ☐ more salt !!!
☐ more sugar !!!
☐ more cinnamon !!!
☐ more pepper !!!

7) = WHY DO YOU THINK THE WORLD IS BAD ? :

- ☐ it is
☐ it ever was
☐ it ever will be
☐ it's good

8) = HOW DO YOU THINK A TREE-FROG WOULD REGARD YOU ? :

- ☐ as a green leaf to sit on
☐ as a fly to catch
☐ as a sunbeam to hop into
☐ as a rainstorm to enjoy bathing in
☐ as a lightning bolt to be astonished by
☐ as a thunderclap to be scared about
☐ as a heap of dry leaves to spend the night in
☐ as the air to keep him alive

9) = YOU HAPPEN TO INHERIT TEN THOUSAND PADS OF WADDING :

- ☐ you will keep them all in your living room to have a wonderful soft bed-like room
☐ you will burn them
☐ you will employ a thousand people who will then have to clean düsseldorf's streets in ten days' time by means of these cotton plugs, one per person per day
☐ you will send them all as a gift to fidel castro
☐ you will drop them—one by one—into the mediterranean sea
☐ each time when visiting the opera or the museum or the galerie zwirner, etc. you will give one of them to each member of the audience there

10) = SOMEWHERE IN SOUTHERN ITALY LIVES THE HAHERKUCKUCK-BIRD (clamator glandarius) "X"; CONSIDER WELL, IF—UP TO NOW—THE HAHERKUCKUCK "X" HAS THOUGHT MORE ABOUT YOU OR IF YOU HAVE THOUGHT MORE ABOUT HIM! :

- ☐ the häherkuckuck "X" thought more about you than you about him
☐ you thought more about him than he about you
☐ the mutual thinking of you both has been equal

11) = CONSIDER HOW, AFTER YOU HAVE CONSIDERED NUMBER 10), THE ANSWER TO NUMBER 10) MIGHT BE A DIFFERENT ONE! :

- ☐ language is a way to make people think about things
☐ thinking is a way to be different from a häherkuckuck

12) = WHICH OF THE FOLLOWING LINES DO YOU THINK DESERVE(S) AN EXCLAMATION MARK ? :

- ☐ i
☐ you
☐ he
☐ she
☐ it
☐ we
☐ you
☐ they

- 13) = IF YOU MET A CHAIR THAT WAS ABLE TO SPEAK, HOW WOULD YOU OPEN A CONVERSATION ? :
- ☐ "i'm sorry but . . ."
- ☐ "don't be afraid!"
- ☐ "oh, don't pull my leg!"
- ☐ "we all know that . . ."
- ☐ "probably you don't believe that i am able to"
- ☐ you wouldn't
- ☐ "maybe you could also have some good coffee with me?"
- ☐ "tomas schmit told a silly story about you which i don't believe and which you don't know and can't hear or understand!"

14) = WHICH SORT OF A POSSIBILITY WOULD YOU PREFER TO TAKE ? :

- ☐ a good possibility
- ☐ a bad possibility
- ☐ the best possibility
- ☐ the worst possibility
- ☐ any but the worst possibility
- ☐ any but the best possibility
- ☐ the only one
- ☐ an impossibility
- ☐ a different one
- ☐ a certain one
- ☐ an uncertain one
- ☐ some good possibilities
- ☐ the last one
- ☐ most of them
- ☐ each second one
- ☐ a possible one
- ☐ all possible ones
- ☐ any of as many as possible possibilities
- ☐ as many as possible of any possibilities
- ☐ as many as possible of as many as possible possibilities

15) = WHAT WOULD YOU CALL WHAT YOU ARE DOING ? :

(same schedule as number 14) !)

16) = A BLANK SHEET OF PAPER :

- ☐ a
☐ blank
☐ sheet
☐ of
☐ paper

17) = WHAT DO YOU THINK IS THE REASON FOR THE FACT THAT HUMAN BEINGS HAVE TWO EYES, TWO EARS, TWO ARMS, TWO LEGS, ETC. ? :

- ☐ who knows?
☐ life is a simultaneity
☐ two drops only
☐ "a fact is a symbol" (jesus before christ)
☐ if not, people probably wouldn't have started to learn to count at all!
☐ a pair of scissors has a screw in its center

18) = YOU GET YOUR HAIR WET :

- ☐ you will wait
☐ you will look for a dried-up flower to wear in it
☐ you will buy a hair dryer
☐ you will dance it dry

19) = IF YOU HAD THE POSSIBILITY OF CHANGING THE CONSTITUTION OF YOUR BODY IN ONE ASPECT, WHAT WOULD YOU PREFER ? :

- ☐ to be able to shut your ears (in a way similar to closing your eyes)
☐ to be able to stop the working of your brain (in a way similar to holding your arms motionless for some time)
☐ to be able to change your exterior appearance consciously (as quickly and as much as you can change the ways of your thinking and feeling)

20) = (no question)

- ☐ no question
☐ no answer

21) = WHAT DO YOU THINK MUST BE STOPPED FIRST OF ALL ? :

- ☐ the war in south vietnam
- ☐ the german rearmament
- ☐ the pope's influenza
- ☐ stopping things
- ☐ starting stops

22) = BRIGHT SUN :

- ☐ more black and more white
- ☐ yes and more whisky for some people
- ☐ change from white to dark tan
- ☐ possibly it rains in middle-madagascar
- ☐ the stone gets hot and doesn't notice it
- ☐ imagine a second sun shining from another spot of the sky as brightly as and simultaneously with the other one !!
- ☐ both probably wouldn't care for silly questionnaires

23) = WHICH OF THE FOLLOWING ARE THE MOST IMPORTANT EXPERIENCES FOR YOU ? :

- ☐ a loaf of warm white bread
- ☐ an early greek sculpture
- ☐ your left foot in very cold water
- ☐ twenty different yellow flowers around you
- ☐ a drop of sweat runs from your forehead down your nose, falls down from the tip of your nose, touches your lips while falling
- ☐ camomile-tea
- ☐ a hummingbird and a lion
- ☐ from 10.52 o'clock p.m. to 10.59 o'clock p.m.
- ☐ when putting two knives into a cup of tea, you can either put two blades into the tea and let two handles stick out, or put one blade and one handle into the tea and let one handle and one blade stick out, or put two handles into the tea and let two blades stick out.
- ☐ a big stone and a small stone

24) = THREE SQUARES :

- ☐
- ☐
- ☐
- ☐

25) = WHAT DO YOU THINK REALITY IS? :

- ☐ a fiction
☐ depends on how you look at things
☐ a sum of sums of sums of items
☐ a multiplication of multiplications of multiplications of items
☐ we can't say since we don't know anything else
☐ nothing but everything
☐ black letters and black signs on white paper
☐ why didn't you dry up the bathroom floor? says my mother
☐ reality
☐ fishes as well as buttons as well as
-

26) = WHAT DO YOU THINK MATERIAL IS? :

- ☐ the beer or the bottle?
☐ the name "tuborg" too?
☐ most conductors use an ivory stick
☐ it's just a means to make visible time&movement&space
☐ what is a dialectic material?
-

27) = WHAT DO YOU THINK MOVEMENT IS? :

- ☐ running
☐ running or staying
☐ ne pas se pencher au dehors!
☐ why are cats afraid of dogs?
☐ something happens
☐ reading is what you're doing
☐ your soap gets smaller and smaller (from it)
-

28) = WHAT DO YOU THINK SPACE IS? :

- ☐ isn't it enough to know that there is?
☐ i mean imagine that there would be none at all!
☐ probably gagarin doesn't know much about what it is!
-

29) = WHAT DO YOU THINK TIME IS? :

- ☐ what things happen by & in & through
- ☐ the big hand of the clock turned around 1440 times, the small one 120 times
- ☐ you fell asleep 60 times and awoke 60 times
- ☐ you bled twice
- ☐ my beard grew 20 millimeters
- ☐ 7000000 heartbeats
- ☐ 20 million died, 30 million were born
- ☐ people say the baroque came after the renaissance
- ☐ don't drink the fresh milk before you finish the old milk! says my mother
- ☐ until/since/before/after/during/then/ago
- ☐ "the eighth day god created the ninth day" is the title of a piece of mine
- ☐ 50 kilometers distance
- ☐ a glass of water evaporates
- ☐ what do you think movement is?

30) = WHAT DO YOU THINK FORM IS? :

- ☐ what do you think form is? is form
- ☐ whatever you think of is form
- ☐ what you do when thinking is form
- ☐ calling things 'informal' is a silly formality
- ☐ joyce's *ulysses* consists of as, bs, cs, ds, es, fs, gs, hs, is, js, ks, ls, ms, ns, os, ps, qs, rs, ss, ts, us, vs, ws, xs, ys, zs, "s, (s,)s, :s, 's, 's, 's, 's, 's, 's, and 's
- ☐ it's funny that they all fit into each other: the beer fits the bottle, the sound fits the silence, the war fits the peace, the object the air, etc.
- ☐ and so it's funny that the universe doesn't break down if you change one form or create a new one
- ☐ there are forms or there is form?

31) = WHAT DO THINK 'NEW' MEANS? :

- ☐ imagine three white-haired beetles at the funeral of the fourth one! (a brass band tries to play *gesang der jünger*)
- ☐ doing something
- ☐ doing something means: making the thing old
- ☐ things are only new before they are done: there are none
- ☐ call it new, people will believe it
- ☐ the first realization of a 'questionnaire' was dick higgins' lecture on *unemployment* in april '64 in new york city, where he employed the audience to answer various questions on unemployment
- ☐ as much as 'different'

- ☐ the newer a thing is, the less time has passed since its creation
- ☐ the newer a thing is, the less time it is planned to exist for
- ☐ all yesterday's newspapers bring the art of tomorrow
- ☐ not mistaking processes as objects

32) = WHAT DO YOU THINK AN AUDIENCE IS ? :

- ☐ you are
 - ☐ too many people see a difference between a train-conductor and a beethoven-conductor
 - ☐ reading
 - ☐ is a train ride an opera or a film or a happening or a train ride? ?
 - ☐ if you think you're an audience you are
 - ☐ you are anyway
 - ☐ wait a minute: i'm also
-

33) = WHAT IS LIFE ? :

- ☐ a few days ago maruta asked me (we were talking about the big chemical and nuclear processes taking place in the sun, setting free so much energy), what sort of SOUND the SUN produces, it must be an immense one, she said.

1964 - 6TH OF FEBRUARY 1965

1, or 2, or 3, or 4,
or 5, or 6, or 7, or 8, or 9, or 10, or 11,
or 12, or 13, or 14, or 15, or 16,
or 17, or 18, or 19, or 20,
or 21, or 22, or 23, or 24, or 25, or 26
encyclopedia theatre

for a performance try to get as many actors as possible (up to 26). assign to each actor one letter of the english alphabet (a different one to each; if there are 26 actors, they get all the letters from A to Z; if there are for instance 18 actors, they get any 18 of the 26 letters, to be determined by—for instance—dice-throws).

the number of actors is the (only) form-determining element: each actor has as many catchwords for his actions as there are actors. he gets these catchwords by counting out in any great encyclopedia all the head-words of his letter with the number of actors. an example: there are 15 actors. the actor with the letter F—for instance—seizes an encyclopedia and counts all the head-words of F and notes the 15th, the 30th, the 45th, the 60th, . . . and the 225th head-word. so he has 15 catchwords for his performance. in the same way all actors get their catchwords. actors do so as long a time as possible before the performance, since it's a lot of work to get all the material that is necessary for the realization of the catchwords.

in the performance the actors realize their catchwords simultaneously with each other (and each single actor realizes one catchword after the other), sitting around or among the audience, which must be able to move around freely. when an actor has finished his realizations, he may leave his place and with the audience look at the "exhibition" the actors have made by their realizations.

the realization of the catchwords should not be an interpretation, but a demonstration as direct and concrete as possible:

if a head-word means: an object, this object is shown and remains to be seen until the end of the performance, as an exhibit;

an action, this action is done;

a great person, a bust or a photo of this person is shown and exhibited, or something of his works is read aloud (if he is a writer) or shown and exhibited (painter, sculptor) or played (musician);

something geographical, a suitable map is shown and exhibited;

some special philosophical, medicinal, etc. term, an essay about the term or a definition is read aloud (a found one, not a specially made one, of course);

etc.

etc.

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if there is not any possibility of realization, the head-word is read once aloud.

following: a sample of a german "26"-version: the catchwords for the actions of 26 actors.

A

abbau
abendmahl
abkoemmling
abrechnungs-verkehr
absoluter nullpunkt
ab urbe condita
achenbach, andreas
aconitum
adcok-antenne
adhaesionsbahn
admonition
adscharien
affettuoso
agapanthus
agitation
agulhas
ainu
akkermann
aksakow
akzeleration
alba-metall
alcalde
alexander, sir harold
algonkium
alkinoos
allentown

B

baché
badeschwamm
baikalsee
baktrien
ballade
baltisches meer
bandkeramik
bankett
baer
baerenhueter

bar-le-duc
barrikade
base
bastarner
batelle memorial institute
bauern
bausparkassen
BEA
beda, venerabilis
begeben
beisitzer
beletage
bellinzona
benefizium
bentley, richard
bergakademien

C

caladium
camargue
canal de l'est
caodai
carlos, don carlos
carstens, asmus
cassirer, ernst
cattaro
cebu
ceram, e. w.
chagall, marc
champs-elysées
charkow
chassidismus
chemische industrie
chevaulegers
chinin
chlorose
chorion
chronique scandaleuse
cie.
civita vecchia

cleveland
cobden, richard
col di tenda
comics

D

dahme
dali, salvador
damno
daniell, john frederic
darss
dauphiné, le
deauville
deeping, warwick
de gustibus non est disputandum
dekantieren
delektieren
demarkation
dempff, alois
depression
descartes, rené
dessauer, der alte d.
deuteronomium
deutsche literatur
deutscher wetterdienst
dextrose
diagnose
diaeten
diederichs, eugen
diez, friedrich
dilatatorisch
dingo

E

ebner-eschenbach, marie von
eckart
edelmetall
effektiv
ehmke, fritz
eichendorff, josef frh. von
eigenblutbehandlung
einfallswinkel
einlagerungsgewicht
eisack
eisenvitriol
eiweiss
elan

elektrochemie
elias
el paso
emballage
emphase
endokrine druesen
engerling
en passant
enthusiastisch
en vogue
ep/i-
episkopal
erbbaurecht

F

fagerholm, karl-august
fair deal
fall, leo
fama
farbfernsehen
faschoda
fausse
februarrevolution
fehrle, wilh.
feldkirch
ferdinand
ferrit
feuchtwanger, lion
fibel
figaro
final
finnischer meerbusen
fischart, joh.
five o'clock tea
flamboyant
flauto
fliege
flitterwochen
flotow, friedr. von
flurbereinigung
fokker, ant.

G

gainsborough
galimathias
galoniert

gandhi, mohandâs karamchand
garde
gas
gaucho
gay-lussac, louis jos.
geburtshilfe
gegenfuessler
geijerstam, gustav af
gelber fleck
gemara
gen
genotypus
geometer
gerichtliche chemie
gerstaecker, friedrich
geschwulst
gestrenge herren
gewicht
GI
gijon
gipsverband
gjedser
glatz

H

haberlandt, gottlieb
hadschi
haeher
halali
halley, edm.
hama
hammerklavier
haengematte
harald
harnoe-sand
hartpapier
haspel
haupt- und staatsaktionen
hautfluegler
hebe
hedwig
heiland
heimatkunst
hektisch
hellebarde
hemi-
herat

hermannstadt
herostratos
herzog
heuss, theodor

I

id.
idria
ikonoskop
ilmenau
immermann, karl leberecht
import
incroyable
indigo
indoeuropaeer
infaust
ingrediens
inkognito
innervation
insinuieren
insultieren
interglazial
interpellation
introvertiert
invocavit
irbis
irritieren
islaendische literatur
isses
izmir
.
.

J

jagemann, karoline
jakutien
janker
jassy
jennissei
jever
jogi
jones, inigo
joyce, james
jugoslawien
junges deutschland
jurte

.....

K

kaffa
 kaiserkrone
 kalbsmilch
 kaliko
 kalmit
 kamasutra
 kammergericht
 kanal
 kanister
 kantilene
 kapieren
 kappzaum
 karamanlis, konstatin
 kardanwelle
 karl-marx-stadt
 karolus, aug.
 kartographie
 kasimir
 kastagnetten
 katanga
 kathetometer
 kaudal
 kauterisieren
 kecskemet
 keller, ford.
 keos

L

lachgas
 lagerloef, selma

lakonien
 lampe
 landflucht
 landwirtschaft
 langres
 lappalie
 lasso, orlando di
 latinismus
 laeufferwaage
 lautsprecher
 l.c.
 leck
 legfoehre
 lehrlingswesen
 leiden
 leishmanien
 lemuren
 leoben
 leptonen
 letten
 levedag, fritz
 leyton
 lichen
 liebermann, max

M

maechtigkeit
 madhja bharat
 magellan
 magnet
 maehdrescher
 maikaefer
 majano, benedetto da
 makulatur
 maler
 malve
 mandeln
 manifestation
 mannheimer schule
 manuldruck
 marbach
 margeretenblume
 marille
 markgrafschaften
 marone
 marsyas
 masaryk, thomas

masse
matadi
matrone
maul- und klauenseuche
maxillen

N

nachrede
nagaika
namib
narew
nation
naturell
navigations-akte
nebenschilddruese

negieren
nemea
nephilin
neschi
netz-magen
neuhaeusel
neupommern
neustrien
newman, john h.
nickel
niederlaendisch-westindien
niet
nil
nissen
nobilitaet
nomination
nordcarolina
nordpol

O

oberkofler, joseph georg
oberstes landesgericht
obra
ochsenkopf
odium
oeffentlicher haushalt
ohr
oekologie
oelberg
olim
olympischer fuenfkampf

o'neill, eugene
ophtalmologie
opus
ordinaer
organismus
orlamuende
ortelsburg
os
ostblock
ostgebiete
oszillation
ourthe
oxygenium
.
.

P

paederastie
paisiello, giovanni
palaver
palm beach
panamaholz
pangwe, fang
panta rhei
papilionazeen
paradentose
paraphrase
paria
parochie
partikel
pascholl!
passion
patagonien
patina
patte
pavillon
pedigree
pekuniaer
pembroke
pensa
perchtenspiel
perigaeum
perkonig, josef

Q

quallen

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teltow
 tennessee
 terpsichore
 terzerone
 tetschen
 thaelmann, ernst
 theophilo ottoni
 thespis
 thomas von aquin
 thur
 ticket
 tietjen, heinz
 tintoretto
 titular . . .
 todsuende

U

uebertragbare krankheiten
 uhde bernays, hermenn
 ulm
 umlauf
 undset, sigrid
 unitarier
 unterbilanz
 untiefe
 uranit
 urlaub
 ueskueb

V

valentin, karl

vandenhoek und ruprecht
 varnhagen v. ense, karl
 VDE
 velden
 ventral
 verdauung
 verfolgungswahn
 verifizieren
 vermeer van delft
 versaemnisurteil
 verstopfung
 verwitterung
 via mala
 viehseuchen
 vigilien
 vindizieren
 virtuell
 vistra
 vlaardingen
 volièr
 volkslied
 vollsynchrongetriebe
 vorerbe
 votiv

W

waggerl, karl heinr.
 wal
 waldteufel, emil
 walpole, hugh
 wandalen
 waren
 waschbaer
 watvoegel
 wedgwood, josiah
 weidenbohrer
 weinessig
 weissdorn
 weizsaecker, karl friedrich
 weltgesundheitsorganisation
 wenter, josef
 wernigerode
 westaustralien
 wettbewerbsrecht
 whitehead, alfred north
 wied

please it's here where you should start reading this, and you should continue on the back-page
t.: one thing: please read this very quickly very quickly, as quickly as you can! that
time. leave it lying in the normal position in front of you: just bend your neck
bit to the left when you're reading on this side! and don't forget to read as quickly
so). i just hope you did&do hurry, for here's what the point of this text was&is: i want

, i.e. on this one. in the following you'll always have to switch the sides of this sheet
is why you shouldn't make the mistake to change the position of the book each
ck a bit to the right when you're reading on this side, and bend your neck
ly as you can (i wonder if i can make you read quickly by just asking you to do
to make the skin of your face feel the wind of this moved-to-and-fro sheet of paper !.....

Sensatorium Maximimum
(a set of actions AT an audience)

the point is: TO DO SOMETHING, FOR SOMEBODY
(: some theatre),

WITHOUT

doing anything, that could distract people from REALITY; that is something else than reality; that people could take hold of as their “art”, as their “opposite to the all-day-life”; SO:

WITHOUT

doing anything, that in any way could be judged in the categories of “art”!!/—: the problem of the ANTIART is NOT to do things that are “different” from or “opposite” to the usual “art” (by eliminating everything that usually defines art—in respect to Form, Material, Sense and the relationship of those three to each other), but still come along in the old elementary forms of manifestation (: concert/performance/exposition/book/etc.), since so they still can and will be judged in the categories of “art” and thus naturally easy enough slip into the categories “snobbish”/“joky”/etc. (and —altogether with all other art— into the category “not so important” anyhow!!),—BUT: simply to do things that CAN’T be judged in art-categories ANY MORE!!!—//—and since judgment is a problem of DISTANCE (‘you can’t see the end of the

space and you can't see your own eyes—but about everything between those extremes'), the point is: to CHANGE the DISTANCE AUDIENCE-ART to such extreme forms of distances, that don't allow any more the classifying of the done thing into the category "art" and so give the possibility to really reach the people— SO:

NOT

to PERFORM/SHOW/SAY/ACT/ETC. anything IN FRONT OF an audience in that nicely handsome middle distance that was and is usual in the field of the art (not so wide that people would have to think, and not so narrow that people would be attacked: would have to or could react and in this way would get something), which is the reason for the fact that ART never is more than a pleasant ALIBI FOR THE PEOPLE (an alibi that they expect to relieve them from really thinking at all about THEIR OWN LIFE/CHANGING, VITALIZING it).

NOW:

one way to remedy this is to

EXTEND THE DISTANCE AUDIENCE-ART TO AN ABSOLUTE ANONYMITY

Stanley Brouwn's anonymous actions in the streets of Amsterdam/ Paik's opera house happening/ my Grand Festival Maritime Anonyme/ my poster action from Some Activities For The Biggest Town Of The World/ETC.),

the other way is to

COMPRESS THE DISTANCE AUDIENCE-ART TO AN ABSOLUTE CONCRETE DIRECTNESS

and this is shown here:

required for a performance of SENSATORIUM MAXIMUM

audience: any group of any people in any room, any situation and any mood—except in “performance-mood”: I mean a group of people that is concentrated in anything except in expecting this composition, for it’s necessary that the people don’t regard the periods of time, that are between the different actions in this piece, as “pauses” (which would quickly make them think about “structure” etc.—which must be avoided!), but just deal with themselves or with something else until they get a new action as a new surprise; this group of people should be in a room in which the people can and do move around freely; the people must be reachable for the actors—so: it could be a group of people in the street/in a tram/in a church/at a cocktail party/in an opera house foyer/at a vernissage/ETC.—but not in a performance specially arranged for this composition! however, it could be done simultaneously with some other pieces that attract the first and main attention of the people.

actors: as many as possible (10 to 20), in their usual all-day-clothes; actors should act quite silently, very seriously, behaving very naturally—and should be careful not to hurt anyone.

actions: any choice of the following actions is to be performed in any sequence; every action is to last as short a time as possible, none longer than 15 sec !!! pauses between the actions are to last at least 2 minutes (maximum unlimited); every action is done by all actors jointly: when doing an action, each actor chooses a person of the group that is performed-at, and performs the action at this person simultaneously with the other actors, all of which have to perform the SAME action at the other persons of the performed-at group; in the ideal case the CENTER of the actions is IN or

IMMEDIATELY AT the persons of the performed-at group; so: the actions have to take place in a distance of no more than 50 centimeters from the performed-at person!!! AND: for each member of the audience one actor is required (!!!), so, in the ideal case, the performed-at group has as many people as the group of actors has! however, within one action each actor may perform the action at several people—very quickly one after the other—so that the audience-group might be twice or (at most!) thrice as numerous as the group of actors; if a group is too numerous, only a part of it is performed at; especially in this case an action must be very short and quick, since the people that are not performed-at shouldn't notice the action at all!

in summary, an action is performed the following way:

the actors come in, jointly; they choose a group of people that they want to perform at; quickly, but quite naturally and insignificantly (the objects that are required—if any—hidden) they move to this group; each actor chooses a person that he wants to perform at, performs the action at "his" person; then they move away again (as above), go to the place where the required objects, etc. are deposited (which should be a separate room), and determine, prepare and wait for the next action.

the actions have to be performed very sharply, very concentratedly, very naturally, very seriously. . . . very well!

(A(a) = actor(s), P(p) = person(s) of the performed-at audience-group)

Aa strew the HEAD/the HAIR of the Pp with SUGAR AND CINNAMON (Sanitas 49).

Aa stick a FLOWER into Pp's HAIR.

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Aa glue—by means of Scotch tape—a MATCH-STICK to each P's FOREHEAD.

A WHISPERS into his P's EAR any observation about the P, f.i. "you are wearing a red tie!"

by means of cardboard tubes, Aa BLOW strongly into Pp's EARS.

Aa very loudly SCREAM into Pp's EARS.

by means of black cloths, Aa BLINDFOLD the Pp.

Aa distribute big, rectangular PANES OF GLASS to the Pp.

Aa spray the Pp's NOSES with some perfume SPRAYS, pine perfume, for example.

Aa hold little phials containing a very badly STINKING LIQUID under Pp's NOSES.

Aa KISS the Pp—very vehemently and heterosexually!

Pp get a spoonful of COD-LIVER OIL.

Aa put BIG HATS/HOODS/PAPER BAGS over Pp's HEADS.

Aa put LAUREL CROWNS/GARLANDS OF OAK leaves on Pp's HEADS.

Aa place a ROPE around Pp's NECKS.

ditto a big SAUSAGE.

ditto a TIRE INNER TUBE.

Aa vehemently SLAP Pp's SHOULDERS.

Aa vehemently SHAKE Pp's ELBOWS.

Aa PUT a PAD OF COTTON-WOOL into each P's HANDS.

ditto a BLANK SHEET OF PAPER (Sanitas 35).

ditto a LIT CANDLE.

ditto some BONBONS.

ditto a FIFTY DOLLAR BILL for each (Sanitas 108).

ditto a glass of COGNAC.

ditto SOMETHING TO READ (newspapers/prospectuses/old books/etc.).

ditto some nice STRIP PICTURES.

ditto a long POLE.

ditto a CAKE OF SOAP.

ditto some TOYS (jumping jacks/humming top/etc.).

ditto an ERASER.

ditto a small WHISTLE.

ditto an ORANGE.

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ditto a bag from inside a vacuum cleaner, filled with DUST.

Aa try to buckle a third leg—an artificial limb leg—onto the Pp.

Aa LEAD the Pp into ANOTHER ROOM (by pushing, talking into, luring, etc., them).

Aa each THROW 50 TABLE TENNIS BALLS over the Pp.

Aa pass a FEATHER DUSTER over Pp's FACES.

quite vehemently and quite shortly, Aa grasp Pp's HIPS from behind.

Aa each THROW 50 THUMBTRACKS over the Pp.

Aa hold ICE CUBES to Pp's CHEEKS.

Aa UNTIE each P's right SHOELACE.

Aa hang VESTMENTS/BROCADE CAPES/ETC. around Pp's SHOULDERS.

Aa stick DECORATIONS/BADGES/FLOWERS/ETC. to Pp's DRESSES.

by means of a BRUSH, Aa polish Pp's SHOES.

Aa try to take off Pp's JACKETS, to exchange them for other Pp's jackets.

Aa put a HANDFUL OF BROKEN EGGSHELLS into Pp's POCKETS.

ditto some COFFEE BEANS.

ditto an EMPTY yoghurt BOTTLE.

ditto a handful of SAFETY PINS.

ditto a STONE.

MARCH '64



Philip Corner

Reconstititutional

duet

piano tuner

and mechanic

to restore the functioning of the piano as quickly as possible:

replace strings

and/or pins

tune them every time

they are forced

out of tune, but

not yet broken

to wreck sounding parts of the piano that are capable of immediate repair:

strings

(bridge?)

pins

with use of wide variety of tools and implements

invent uses which are subtly and not totally destructive—just impairing tone and intonation

ground rules:

Tuner is working as fast as he can, so primarily restraint on the part of the mechanic.

When a string is broken, the tuner must attend to it immediately. No other string is to be broken until that is done (mechanic can do other things). Yet many strings may go at once, if that can be pulled off.

When the tuner is engaged in restoring perfect intonation, the mechanic's activity is to be quiet and leading only gradually to a destructive end.

Total time may be decided, but the piano is to be fully restored.

as pure to begin

Piano

(the two pages placed next to each other
both possibilities of sequence)

some path of happenings to be chosen—a cycle,
repeating

—from one event to another touching it, and so
on—

not all need be taken
then continuing and around
again the same
. . . and again and . . .

Each event specifies just what needs to be specified
Tending to be played quietly, mostly.

(some details):

impose a pause
a timeless continuation

. starting as keyboard.

some time with that, becoming some muted

and plucked sounds in
the piano, slowly
but beautiful ones

struck sounds, nice ones

↓ not so nice struck ones, hit ones

amplify

contact mikes

⋮

the soundboard

⋮

the noises

⋮

the pedals,

• floor,

•

•

•

•

creaky bench

grad-
ual-
ly

turn
up

noise overwhelming "music"

preparations (an assistant
may help)
first resonant ones, then not

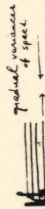
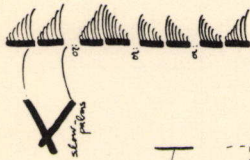
noises
noisy noises

putting prepara-
tions and objects
in while playing.
sounds of going
in.

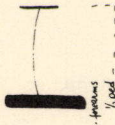
big objects

the whole piano overlaid with junk

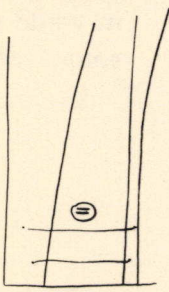
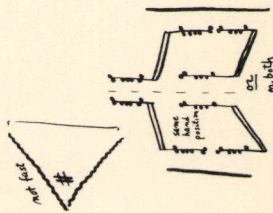
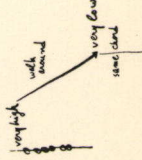
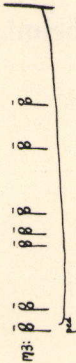
as pure to begin



the 12 times (sample possible)



D# E G C# G# D# A
E



change actual kinematics with this type



14. Structure

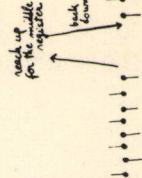
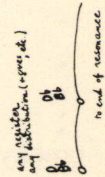
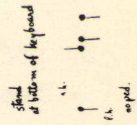
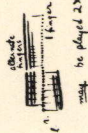
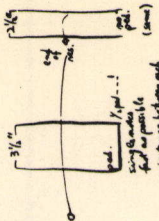
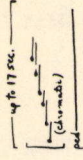
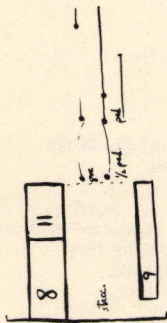


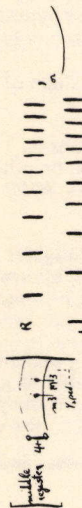
figure
to play
to follow

finger connect, note to note
may be with both hands: if in recessure



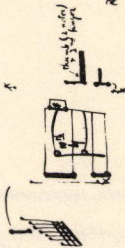
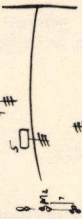
whole tone
very long

Single tones
possible for combings
use the 12 tones
use entire range



very number and distribution of tones
stands and center and
point, 1/2 point, no point

other:



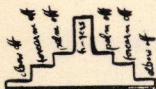
R very light

within the first time away
at least 1 degree
sustained at any time (then figure, whole range)



Stand at highest note

2 1 4 2 1 1 2 2 3 2 3 1 5 2 4 1

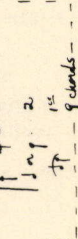


R all notes stands
up to 3 notes above
up to 3 notes below
up to 3 notes below
up to 3 notes below

very distance
from bottom



Stand, but as possible
and then: stay over 3/4 notes
and change number of notes
up to 3 in a row



9 chords

Solo Music and More

solo upon solo succeeding each other from exhaustion

Especially the loud blown instruments which best receive excess.
What others of them cannot be used?

—with voice and body completely,
you, you not only just the instrument
not simply fatigue but
Exhausting
(the soloist for once giving of himself himself giving)

then another until and another, and
(succession of solos)

until (each one) not more capable
—physically or psychically to
maintain that level

Consider: intensity-energy (which remains at maximum) is not the same as sheer loudness; be sensitive in this way, even when unrestrained.

graphic patterns—as articulations, accents, impulses
use of pitch with these shapes:

—constant
—changing at each attack
—on slow continuous glissando
—fast gliss, fluctuating directions

use of voice with the act of playing

THEN

the performers need not go away,
stay, with audience, to enjoy the continuation
best if the
audience were
small, and close

This emotional expenditure is not a wasting. The motive is not malice but devotion, and the circumstance not a human whim or exploitation but an objective requisite, and that for us all.

. to make no mistake of this

by all means, if
audience is intimate
enough, let them
share the goodness

after (the last solo over)
partake together of agreeableness:
apples, or other fruit
wine or water

smiles
light laughter and exchange
verbal, humming
which becomes vocal,
and a prearranged chord
sustained and softly
joining and rejoining this
ensemble at pleasure
the instruments, too,
casual to the end.

Observations from preparing first performance:

. . . particularly the nature of the physical involvement, an area where the act of *making* the music passes over concern for the music being made, where the normal boundary of control over the excesses of action is eliminated. The graphic score as *stimulus*, then the impetus carrying off in its own power—never let that die; every bit of moving, between the strokes where there may be pauses (for the sound, not for you) is kept up. The energy kept up high.

at least very long

change between



with no stopping



change freely between



DO NOT STOP PLAYING



DO NOT STOP PLAYING
until not possible

Passionate Expanse of the LAW

a composition for ensemble

the conductor performs in the same way as the players, by interpreting visually as if he were directing the performance, but there is no specific coordination, except where indicated.

another possibility: two conductors, one facing the audience, the other away. then the players can sit facing various directions, or off the stage as well, around the hall.

a dancer or dancers could conceivably interpret the piece as it is played.

Performance directions:

each section has particular characteristics, which are indicated

the thick bar indicates the end of a section, where a silence will occur, ranging from the shortest which will not destroy the coordination and as long as can be endured. Then all players start the next section shortly after it is started by any one of them.

Performers are bound only by the musical characteristic given. The rest is up to them. Except for the indicated phrases, the effects are to be executed on a single note.

indicates the range of each instrument

- pitch is shown, according to position in range

trill could be an interval other than the second.

≠ rapid repetition of one note

resonance

no specific number of repetitions, not as fast as possible.

In most places, any one of the performers can start off

Each one is responsible for the conditions, especially of silence between groups, since the conductor is mostly independent.

The variety of tone colors and effects characteristic of each instrument should be used, and use of the mute, sometimes changing rapidly, sometimes constant over an extended length of time.

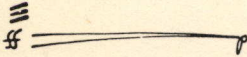
Watch conductor
but enter $1\frac{1}{2}$ - 4 sec. after



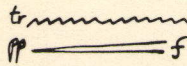
Groups where any one may start, and others enter before a silence can appear.
Play phrases in any order.
Silence between phrases - 2-3 sec.

$\frac{1}{2}$ sec. 1 sec. 2 sec. 3 sec.
pp p mf < f mp >

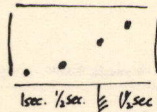
ff



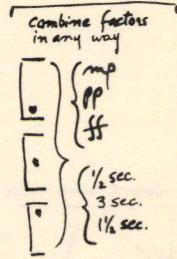
tr
pp f



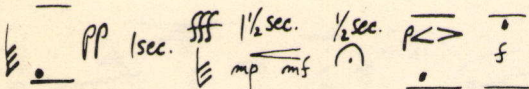
1 sec. $\frac{1}{2}$ sec. $\frac{1}{2}$ sec.



Combine factors
in any way



pp 1 sec. fff $1\frac{1}{2}$ sec. $\frac{1}{2}$ sec. p < > f



Break off before reaching the end -
then start again.

Do this 4 times, each one going further along
- go to the end on the last repetition.

As soon as last player
has finished,

go immediately

- 3 -

trmmmm
•
PP
6 sec.

•
<>
PP
3 1/2 sec.

•
f
2 sec

2 1/2 sec.
•
≡
PP

4 sec. - - 7
•
<>

start anywhere
proceed in either direction

3 sec.
•
PP

2 sec.
•
PP<>
—

3 sec.
•
PP

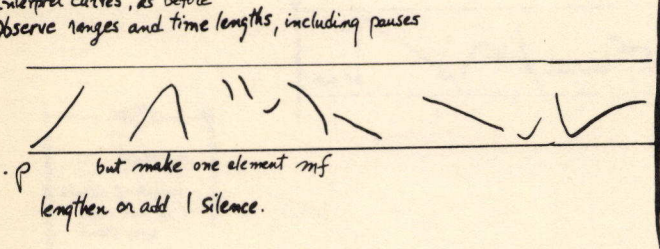
3 sec.
•
PP

1/2 sec.
•
PP

4 sec.
•
PP

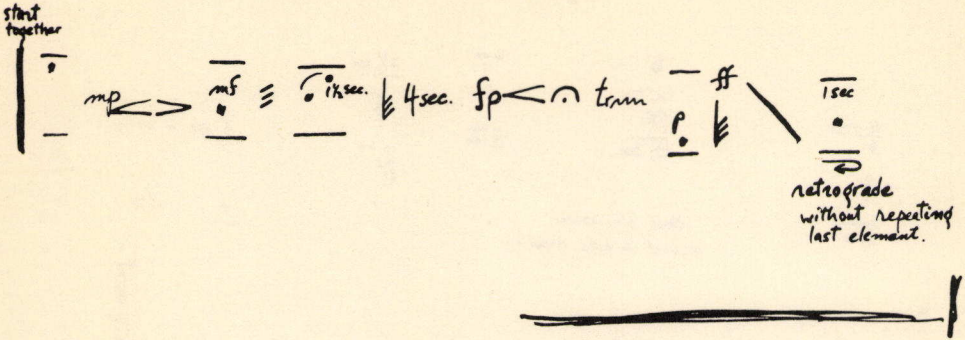
watch conductor
enter together
ff
1/2 sec

Interpret curves, as before
Observe ranges and time lengths, including pauses



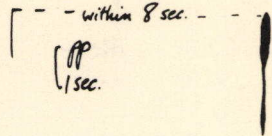
Together
|
|
|

-4-



conductor first, players right after

< gliss



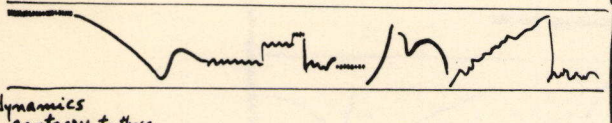
ff

speed, time length free

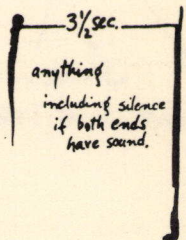
enter so that all parts sound together at some point



interpret curve



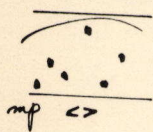
dynamics contrary to those indicated by conductor.



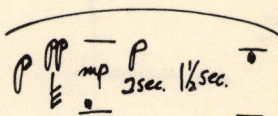
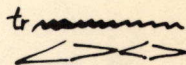
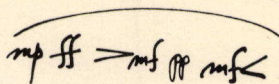
157 Philip Corner: PASSIONATE EXPANSE OF THE LAW

-5-

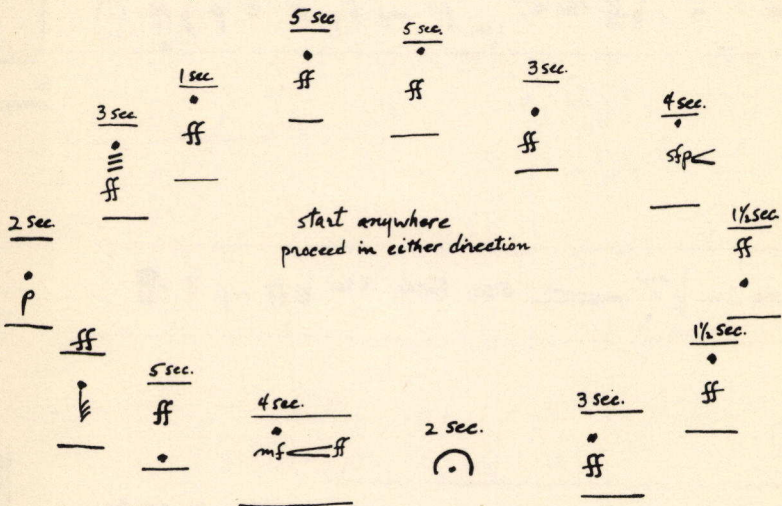
Play phrases in any order (no silences)



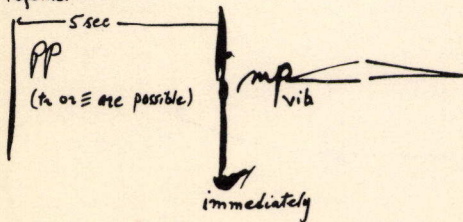
gliss.



go immediately



together

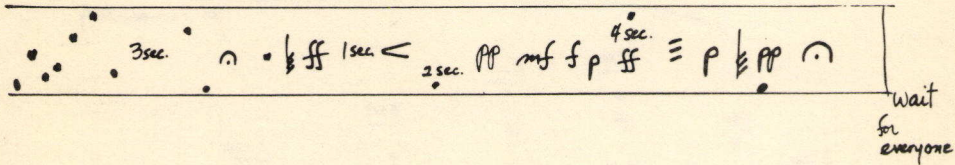


-6-

without internal silences.

either:
on back words

play dynamic
of first player
who enters.

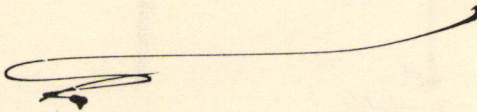


Wait
for
everyone

~~either~~ 1 sec. 3 sec. 2 sec. $\begin{array}{c} \text{mp} \\ \text{p} \end{array}$ $\longrightarrow$ 5 sec. 3 1/2 sec. 1 1/2 sec. $\begin{array}{c} \text{pp} \\ \text{mp} \end{array}$ f $\begin{array}{c} \text{ff} \\ \text{f} \end{array}$

1 sec. 2 1/2 sec. 4 1/2 sec. 1 sec. 5 notes - use entire register
variety of time lengths
vary dynamics

each player finishes independently



2nd Finale

it is therefore to be at the end of the program . . . no independent existence of itself—such a program (only) as forms a whole of which this is the integral final (music-theatre-events become part of a larger work which is the entire concert).

There is a clear vision of the content—not possible to state in simple words. (Let it emerge from the following details.)

ACTIVITY MAINTAINED AS CONSTANT AT MAXIMUM (.....)

the first word conceived: INTENSITY (too subjective, too indefinite)

Intensity as quality will come out of physical determinations as:

	Tension
or	Energy

other words	Tautness
	Effort
	Concentration

A large number of performers—not even “performers” as such—separated from “audience”. The best situation if all present could be involved (the situation known, their actions chosen beforehand).

It must be realized in sight as well as sound.

Activity to include all available space.

this must be an experience which is involving . . . physical presence, immediate, enveloping.

(to make clear what is needed)—examples of what did happen at performance, and evaluation:

Running as fast as possible—straight up the aisle, out into the lobby and around the back continuously.

All rapid movements over an area must be in a straight line (sharp angles at limits of space) or in continuing orbits—no deviation of path.

Space areas can be used this way with slow movement—if very slow; full of tension.

Movement in one place, this also at an extreme of energy or tension. Direct—stamp, jump, turn, reach, etc.—no excess complexity.

If several parts of the body are used, or the whole body, the elements should combine into a single fused activity.

Excruciatingly slow movement—balanced, precarious—combined with a steady screaming sound which is overwhelming.

Vocal sounds must have concentration, without superfluity; what is started continues as a constant until it is physically impossible to continue.

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All sounds, as with the movements, must be of such a quality as to lead to exhaustion.

Yelling—or quiet sound, tightly constricted.

Possible: steady, even, rhythmic impulse.

Constant pitch level. Or, pitch changes: Oscillation (fast, regular). Irregular wobble in small range. Glissando, constant speed—either very fast, back and forth, or unbearably slow.

The same for wind instruments. Extravagant and self-conscious “artistry” is out of place.

. . . . rapidly repeated tongued accents, or trill
(perhaps best for the high, brilliant instruments)

. . . . steady tone, interrupted only by breath, full
to bursting

(especially on a low instrument)

The physicality should not be hidden: the effort of breaths, the gasps, the cracking of tones, the steady disintegration—must become part of the experience.

It is essentially the same for string instruments. And all instruments.

Continuous screeching sound on a violin. But done with effort so that the arm's exhaustion is what causes the stopping. Ferocious bowing. And if not fast, slow with great pressure on the strings. Pizzicato, with nails—rebounded from fingerboard. Again, not sparing of force.

Percussion instruments; strike hard, fast . . . hit as hard as possible, or as fast repeated as possible, or the two together.

Similarly for the movements which include striking, stamping.

Activities generating tension between two people:

Equally balanced, forcing against each other.

Static, or an alternation of violent forces.

The other extreme: one person passive (carried, dragged), the other acting upon—with force or tension as in all other activities.

ALL QUALITIES ARE EXTREME

(movement-sound)

very fast, very slow, immobile
 as tremendous force crammed
 through the smallest aperture

PROLONGED IN ABSOLUTE CONSTANCY

as much as effort can maintain
 itself

changes occur by disintegration
 (a perfect vision which, extending
 in time, cracks, wobbles,
 decomposes, evaporates)

EVERYTHING STARTING AT ONCE

—suddenly into focus;
 a flash, an eruption

Such actions can be involving to the point of un-
 selfconsciousness.

Being so direct leaves no restraining considera-
 tions in the way.

Complication would require the mind necessary
 to control it. This would be as an inhibition, and
 therefore is wrong here.

Intellectual content is forced out by the physical emphasis; all is
 concentrated in the performing actuality; energy is released in the
 most direct, thus the most extreme, way.

(These were used in first rehearsing "Piano Activities" . . . as a way of confronting "the problem of discipline"—involvement, self-discipline, realization—without abridging the free situation. As such, they can pertain to other works within this world.)

impositions of order

potential for creating form—
different, as is always possible
—awareness of scope and subtlety.

Treat these as lessons.

The procedure for rehearsal (not ending in external control, but accumulations of inner discipline, meaning visions. In the direction of the restrictions will come the removal of what impedes freedom) is to involve the progressive applying of the formulations which follow, each concerned with a special musical quality, and ending as a complex system of design and relationship.

Whatever may need to be specifically directed at any time should be so done. If the performers need it, there might even be a detailed control of the overall shape and substance of the performance, with written-out restrictions (predetermination: a "score").

After full realization, the formality may be gradually removed—to the extent that "Form" is not obliterated in so doing. *The ideal situation* would permit working back to the point of total freedom (comprehension of the full range of possibilities).

Order I**each player: one role only**

sound possibilities thoroughly explored . . .
 timbre, dynamics, articulation
 juxtaposition and evolution
 silences

Order II**change roles, after basic set is played in each:**

use of entire pitch range

rapid time-values only,
 and mixed with longer ones

continuous tremolo—
 fluctuating over extended range,
 and on one tone

abrupt dynamic changes, and
 sections of constant dynamic level

counterpoint of the limitations of one quality, against
 the extremes of another

interspersed silence

Order III**a. in each role, areas of homogeneous quality:**

continuous fortissimo sound, may
 evolve in pitch and timbre
 very few, short interruptions

pianissimo no silence
 notes change at long time interval

one sound-object only; variety of
 attack and articulation, and of
 dynamics
 time-lengths tending to short, with
 numerous silences

many silences, staccato events

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- b. limitation of all events to a special register
and
all sounds on one (or several) pitch-levels only

Order IV **relation by:** coordinated entrances or cut-offs
evolution of dynamics
progression of time-values

Order V **solos: one player—one role**
a. all qualities very reserved; use silences
b. extended use of all qualities
continuous activity, few pauses
(other performers may accompany)
duets
a. emphasizing effect of one role on another
b. some quality made identical: dynamics
register
note lengths
role

Order VI **conscious relating of activity to all other events**

- a. react by: starting, when silent
stopping
changing to another sound
- b. respond directly to:
intensities
timbre
pitches

The willful inclusion of borrowed material, or formal or traditional mannerisms, is never appropriate.

Piano Activities

(piece for many pianists)

The players choose from the following roles.

A role may be changed in the course of the piece,
but generally two roles will not
be assumed simultaneously by
one player.

Not all the roles need at all times be filled. In fact,
there are times when a definite
limitation should be imposed.

- | | |
|---|---|
| Keyboard Player(s): | plays in the orthodox manner,
or another manner appropriate
or possible. |
| Pedal Player: | crouches underneath to control
the pedals,
or manipulates dampers by hand. |
| Players on other parts of piano: | 1. mute strings with fingers and
hand
strike or damp (fingers and hand
only) |

2. pluck or tap with

fingers (flesh
and nails)
knuckles
or with plectrum
(any material)

3. scratch or rub with

fingers (flesh,
nails)
or cloth
sandpaper
sticks
glass
metal
rubber

4. drop objects

on strings
or other parts of
piano
draw chains or
bells across
strings

5. act on strings with

external objects
(hammers, drum
sticks, whips)

6. strike soundboard, pins, lid
or drag various kinds of
objects across them

7. introduce preparations into
the strings
lay material (silently) on
them
move such objects to different
places
or remove them
8. bring objects producing their
own noise in contact with
parts of the piano (do not
allow them to sound
independently)
9. act in any way on underside
of piano

To all participants:

Show restraint and extremity in both active and
inactive aspects of your participation.

Be constant—exaggerate limitations.

Make diverse changes.

Continue surprises at their limit.

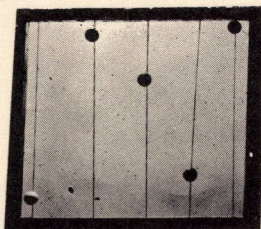
Be moderate as well.

Regard others, ignore or relate to them.

Enhance and destroy or transform their actions.

Brass orchestra Baby directors

ensemble of brass instruments, all kinds, as many as possible
(minimum 4)



Bead construction, large enough to be seen by all, representing 5 chromatic pitches common to all the players.

The musicians may play from the notes (beads) which are showing at a given time.

A small child who slides the beads back and forth, from and to where they are visible.

What is played at any time by any player is free to him.

Thinking of the possibilities:

fast articulation
or change of pitch
or sustained, long
short notes
silences
continuous sound
loud or soft
changing—gradual,
sudden
long constants

and relating to others

Explain simply:

sometimes just one
or two of them
or two different ones
or three or four
or all of them
sometimes you can keep
moving them
but sometimes just leave
them be

in ways: just what they do
 opposite of what they do
 something like what they
 do
 no particular attention to
 what they do
 also nothing at all

2nd child, older than the other,
 mostly sits and listens, but
 control is in her (his) hands,
 and the occasional directions
 she shouts out must be followed.

“When you would like to hear
 a different kind of sound, you
 can tell them what to do
 (whatever you like).”

——Stop! Now everybody,
 loud!

——Start getting softer;
 f-a-d-e away!

——Make more noise. And
 faster!

——You, louder!
 You, faster!
 You, softer and slower
 (maybe).

The players may themselves use
 coordinated patterns, at any time
 after they have been first intro-
 duced by the 2nd child.

The 2nd child is the one who de-
 cides the length of the piece. And,
 when he wants to, says “stop now”
 or “you, go away, then you,” etc.,
 or “I’m leaving; don’t stop until
 I’ve gone.” or “Finish what you’re
 doing now and then be finished,”
 etc., etc.

However, the first child may leave
 when he wants, leaving the beads
 as he wants. Obviously, this too
 will affect the performance.

You, shut up awhile!

(“You see,
directions can
be given to
one player, or
two, or all of
them.”)

——Everybody! Hold just
what you’re doing until
I say “stop” or “start
again.”

——Wait for me! to tell you
what to do next!

(“Just watch
out that you
don’t say too
much. Listen
more than you
talk.”)

Strata,____-Second Layers (number)*

* First decide how many seconds
each "layer" is to be.
Once chosen, it is constant.

required for performance:

at least one musician

tape recorders and mike

a

b a

c a + b

d a + b + c

e a + b + c + d

f a + b + c + d + e

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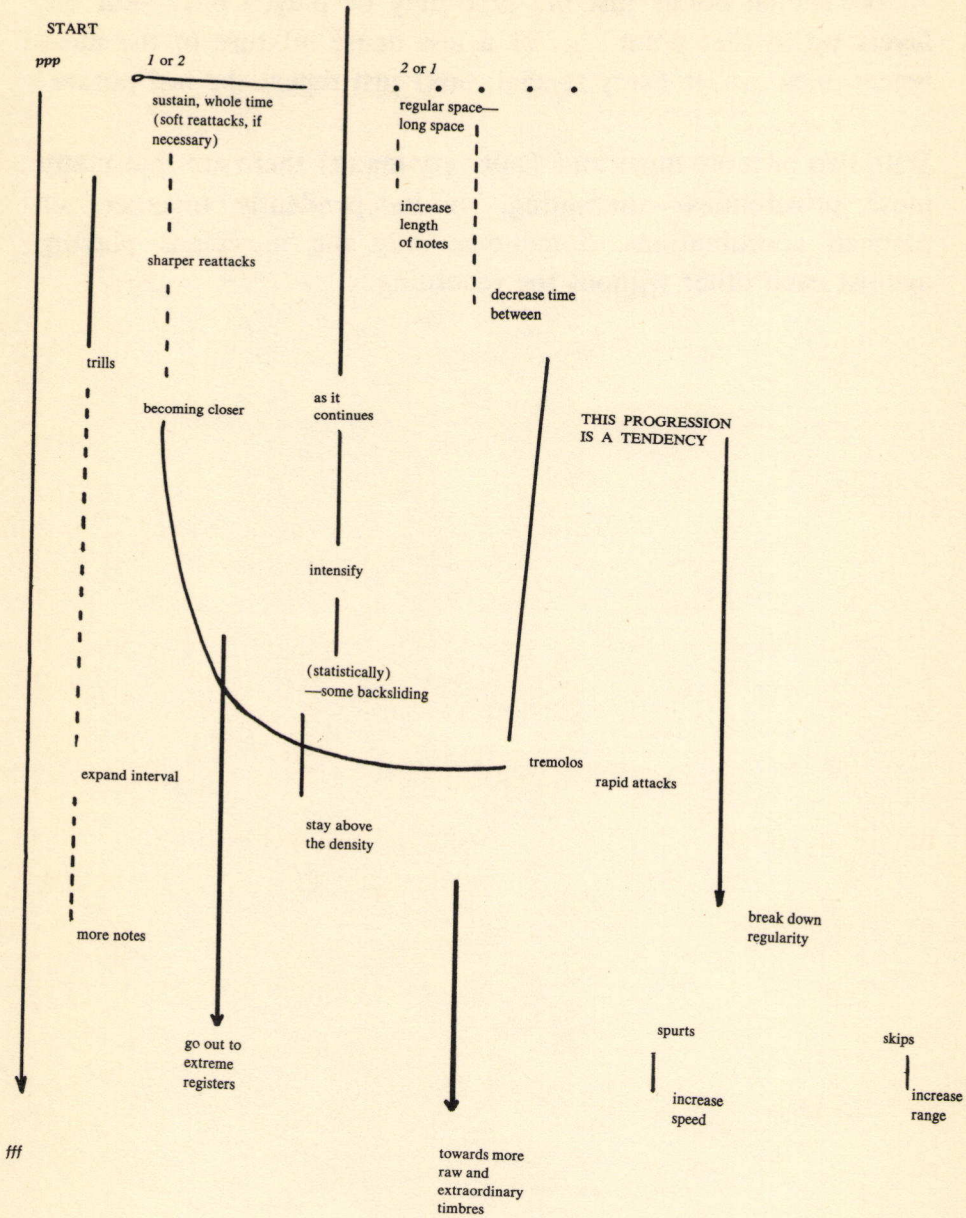
.

(if technically feasible, for dancer with film)

At any point, the soloist may play his phrase with the tape playing
merely the one (or several) previous phrase(s). Or even simply
himself, solo.

At occasional points just the tape may be played back—all the layers up to that point . . . or a less dense mixture of the most recent ones . . . or (very special, this) just repeat the last phrase.

With two or more musicians (not very many) there are that many more possibilities—alternating, or independently together, or planned coordinations. Sometimes only the musicians playing against each other without the recording.



Prelude

before an action

from the first move
made in the direction of the action

to the last moment
up to the point of acting on it

: the whole step of this process:

—at every stage within it

..... wait on it meditate on it

for public
for work
for self

3rd Finale

this is to end a concert

a rather large group

concentrated
(that is, grouped
as closely as possible
together,
center stage)

which may comprise:

instruments,
blown and
bowed
percussion and
actions
voices

the quality of this will be something essentially changeless.

An extreme of space, without being an extreme of energy.

That is, the place where extraordinary efforts are required just to be normal:—

very high and very low.

Played (voiced), not with any extraordinary force-
ableness, but maintained as a constant at the place of extreme, with
energy content permitting indefinite sustaining.

Blowing or bowing may include not-properly-speaking-instruments: pipes or strings which give high (very) or low (very) sounds.

All percussive acts (striking, plucking, rubbing, etc.) are to be made in an extraordinarily high or low physical position.

the sense of this will be essentially endless.

It seems certain that it must continue very long.
And, while ending, give the effect
of indefinitely continuing.

(If there is anyone left to perceive it.) One criterion is to outlast the audience.
Another is a kind of competitiveness of endurance among participants.

rather than "performance", the image is of an *evented-thing*, primarily existing—beyond effect.

PeopleVoiceSpace

group (not necessarily singers),
singing—at least
6, more desirable

large area

outdoorscity streets

or rooftops, etc.

country: fields, woods

(Those situations are the
most desirable
which have a
background of
external noises
for the voices to
act against.)

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indoors. large apartment: rooms,
corridors
arena, lobby of theatre, etc.

spacial areas which include both in- and outside

special: conducted concert performance!
(chorus)

stereophonically
involving audience

one pitch sounding at one time

sung (first) by one
entrance of others (allow time)
continuation—all

(each decides on
his own how
long to keep it
going, pausing
only for breath)

. until it all returns to silence

another one begins another tone
continuation—the same
return again to silence.

again

and again

Any specific time-schema or predetermined structures may be used
for concert performances.

Any specific time-schema or predetermined structures may be dis-
pensed with for mass meetings.

C Major Chord

(I had many thoughts (and you could too)

but decided to go no further in
specifying the piece than the title.

It defines the situation clearly. I cannot even imagine any realization, by anybody, that would not be good. So much for criteria.

Any ambiguity?: You know what is the first thing you mean when you say 'C major chord'. 'Triad' would have been more explicit, but I don't like the word. Anyway,
C E G

(there were questions:)

—Can you add notes, alter notes, etc?

“You can do as you wish
provided it is a
C major chord.”

—Can you arpeggiate, make different patterns, have various distributions, inversions, all registers?

“You can do as you wish
provided it is a
C major chord.”

—Can you play single notes of the chord by themselves?

“You can do as you wish
provided it is a
C major chord.”

This music might be considered the most demanding piece in the literature. No demands at all are put on you, because there is no limit to what one can demand of himself.

Certain Distilling Processes

for a large group, enough to be an ensemble, variegated as possible. each musician utilizing full gamut of sound possibilities on his instrument or voice, from “musical” to “noisy” or “uncontrolled”; may make vocal sounds and should also have a number of noise making objects.

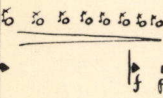
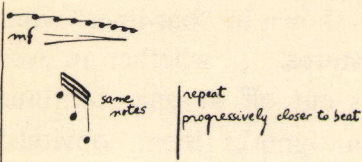
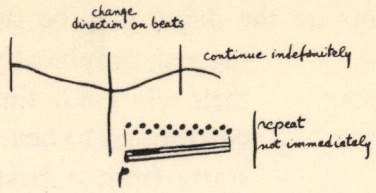
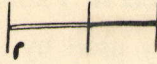
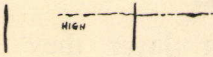
in addition, non-musicians and amateurs may play.

direction is given by at least 2, who—each independently—give time indications according to the given number patterns (multiples of freely chosen underlying pulse speeds). a given player may at any point follow any one of them (with many conductors, specific relation-possibilities for players and time limitations for conductors may be used, to give variable ensemble density).

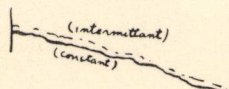
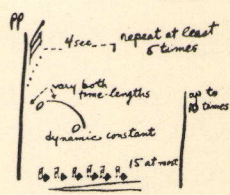
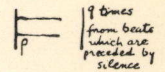
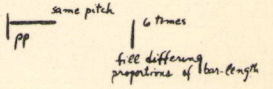
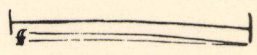
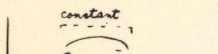
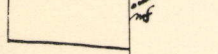
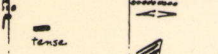
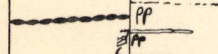
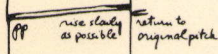
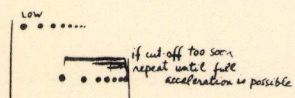
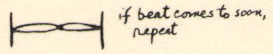
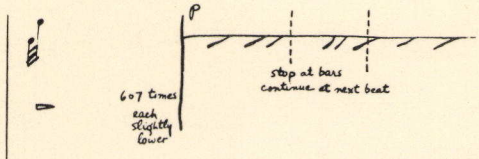
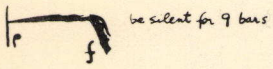
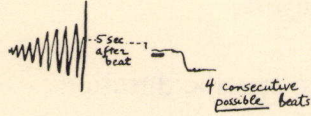
prefer something visually interesting, like dancers; many movement possibilities, being sure that they are simple enough and the changes of direction clear enough that they can easily function as “downbeats” for the musicians.

the events on the pages may be freely used by each player. they suggest graphically the qualities of the sounds. their relation in time is shown by "bar-lines" which correspond to beat gestures. . . . whether an event starts from a beat, is cut off at one, continues through, is inbetween, ignores them. obviously the directors will be unpredictably affecting the players.

performance has no specific duration.



IF repeat
rat off at
meat beat



185 Philip Corner: **CERTAIN DISTILLING PROCESSES**

3-5 times then → same note → pp

pp

repeat, not on a beat

f resonance

HIGH once only

LOW 4 or 5 times

repeat 7 times

not immediately repeated

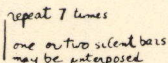
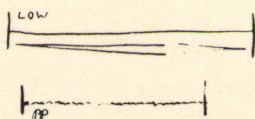
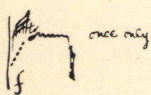
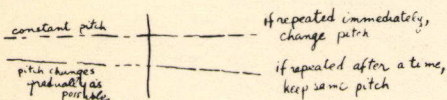
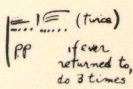
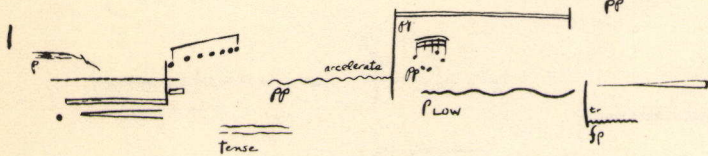
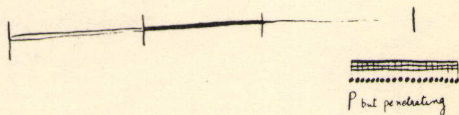
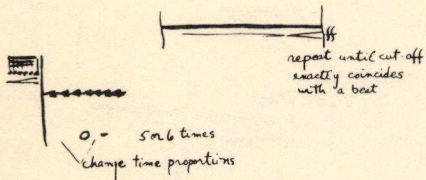
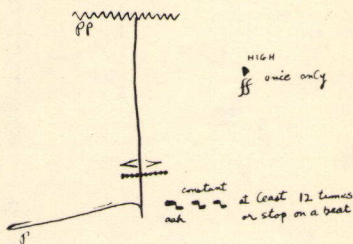
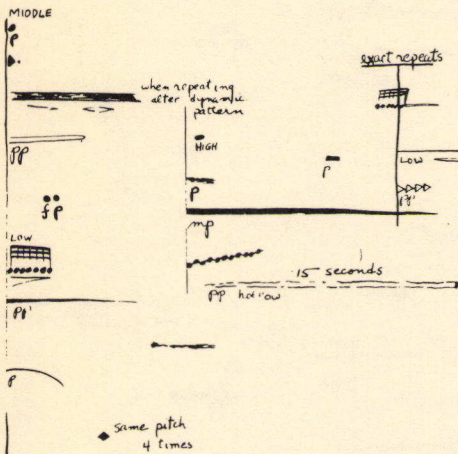
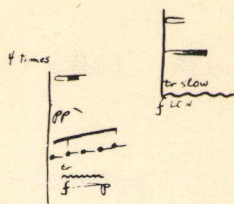
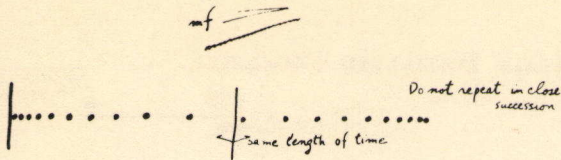
3 constant patches, soft

15 seconds

either quite short or very long

repeat indefinitely

any event in this sequence may be repeated



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no immediate repeat

maybe repeat up to 5 times

or f

MIDDLE

repeat (different pitch) leaving silent bar between

slow tr

rhythm constant

if repeated, put 2 or 3 bars of silence between

11 times rising by smallest possible increment

same pitch

cross 1 bar stop at or before the 2nd

may be repeated vary time length

silence, then repeat from next but several times

vary dynamics and time

do entire sequence

not repeated immediately

same pitch

6 1/2 sec

mut for a bar long enough

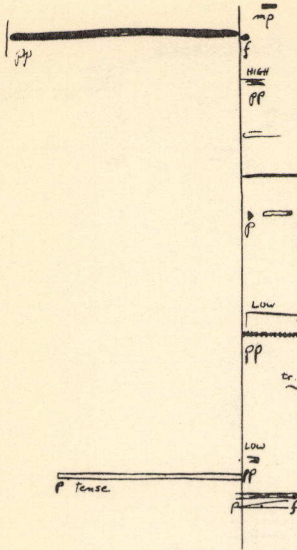
30 times

4 1/2 sec

LOW

may be repeated at least 3 bars between each

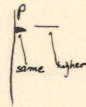
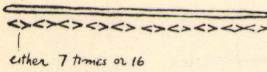
tense



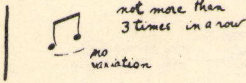
GO BACK TO
PRECEDING
EVENT

same pitch
6 times | full differing
proportions
of time-units

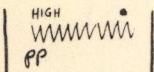
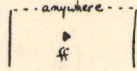
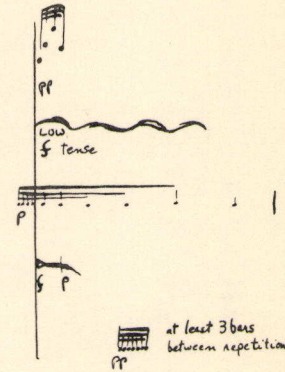
repeat
wait for time-area
which is long enough



4 times
in a row



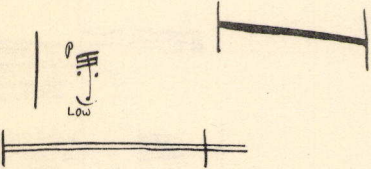
HIGH
pp



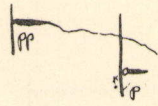
repeat 4 times
with a differing number
of other events interspersed

HIGH
pp

< > if repeated,
vary time from bar-line



HIGH 19 seconds



cross 6 bars
pp

BREAK

brasses

(all starting together)

high, soft-pure sound

(the highest note possible—exclude special effects, squeaks, etc. —that can be sustained piano and with full tone, and attacked cleanly and softly)

—this held (take breaths, reattack as necessary) long, to the point where it slips out of control to a lower note. sustain this then the same.

as the lips become tired the notes will slip lower—from the 3rd or 4th.

try to get back up.

as you slip back, force it up.

—play higher than you can. this requires louder sounds, straining, and make sure that the higher sounds collapse into the lower.

blow harder.

from here you will continually
provoke a further stage of dis-
integration.....

...when the sus-
tained level
becomes more
constant, force it
by overblowing.
make attacks
very hard. try to
hit the note high,
letting it fall.
make it go down
further.

by now the sound should be con-
siderably lower, and ugly in qual-
ity, incapable of being sustained
with good tone or intonation, or
of being attacked cleanly.

a point will be reached when a
constant level results—extreme
disintegration of the quality of
sound and degree of control

.....the note
will not drop
any lower

at this point, the performance will
end for each player at the time he
reaches it.

4th Finale

last on stage, from stage
players

(all kinds—
instruments,
sound making,
voice——

group, a fair
sized one

. . . . visual perform-
ers as well

in fact, a possibility of ending any kind of
spectacle)

choose each
himself (thing to
do) an action,
either constant
or intermittent,
or variable
within constant
statistic, or a
spurt being
repeated, or
evolving in
cycles, or
progressing and

eventually
recommencing
—may be freely
invented or
quoted from
any source

these things sound together, become a single thing.
keep on and on,
even while

——leaving——

move as a group
off stage
through
audience
past audience

Draw the spectators after

as far out as
possible