

FLUXUS etc.,



The Gilbert and Lila Silverman Collection

ADDENDA 1

FLUXUS etc. / Addenda I

The Gilbert and Lila Silverman Collection

INK

&

New York

EDITED BY
Jon Hendricks

CATALOGUE BY
Melanie Hedlund
Jon Hendricks
Gilbert Silverman
Lori Tucci

PHOTOGRAPHY BY
Joanne Stamerra
Lori Tucci

PRINTED BY
Expedi

SPECIAL THANKS TO
Jean Brown, David Farneth,
Ken Friedman, Larry Miller,
Barbara Moore, Lila Silverman,
Joanne Stamerra, Marian Zazeela,
La Monte Young

©1983 by the Artists, Authors
and Photographers

Interview with George Maciunas
by Larry Miller ©1978

Catalogue ©1983 Gilbert Silverman

All rights reserved. No part of
this book may be reproduced in
any form without permission.

INK

&

NEW YORK

INDEX

<u>ADDENDA I</u> NUMBERING SYSTEM	page 8
INTRODUCTION	page 9
TRANSCRIPT OF THE VIDEOTAPED INTERVIEW WITH GEORGE MACIUNAS BY LARRY MILLER, MARCH 24, 1978	page 11
FLUXUS EDITIONS & Related Works	page 30
FLUXUS PERIODICALS & DOCUMENTS Related Publications and Bibliographic Material	page 113
FLUXUS PERFORMANCE Documents of Events	page 119
FLUXUS NEWSLETTERS	page 139
<u>News-Policy-Letter N° 1 (before June 15, 1962)</u>	page 139
Festival Plans	
Fluxus Yearbook-Box	
Tentative Programme for the Festival of Very New Music	
<u>May 21, 1962 News-Policy-Letter N° 1 [Version II]</u>	page 147
Distribution	
Festival Planning Committee	
Tentative Planned Schedule [1]	
Tentative Performers	
Tentative Programme for the Festival of Very New Music	
<u>July 12, 1962 News-Policy-Letter N° 2 (Fluxus Festival only)</u>	page 154
Distribution	
Invitation (to submit scores)	
<u>Fluxus Newsletter N° 5 January 1, 1963</u>	page 155
Distribution	
Proposal for publishing "special collections" and "special items" as well as Fluxus Yearboxes	
Conditions to be met regarding these publications	
<u>Fluxus News-Policy Letter N° 6 April 6, 1963</u>	page 156
Distribution	
I Proposed Propaganda Action for Nov. Fluxus in N.Y.C.	
II Proposed Preliminary Contents of NYC Fluxus in Nov.	
<u>Fluxus News Letter N° 7 (Last APO Day)</u>	page 157
Distribution	
Further Proposals for N.Y.C. FLuxus	
<u>Conditions for Performing Fluxus Published Compositions, Films & Tapes [no date, ca. 1965]</u>	page 158
<u>"Some hysterical outbursts have recently resulted from..."</u>	page 159

<u>Fluxorchestra Circular Letter N° 2 September 1965</u> Compositions of the entire revised program	page 160
<u>Fluxfilms/Short Version/...</u> [no date, ca. 1965]	page 161
<u>Proposed Program for a Fluxfest in Prague, 1966</u> Scores for 9 concerts and events	page 162
<u>Loft Building Co-operative Newsletter N° 1 [Before August 24, 1966?]</u> <u>Fluxhouse Inc.</u>	page 170
<u>Newsletter N° 2 [Before August 30, 1966?]</u> <u>Fluxhouse Inc.</u>	page 171
<u>Fluxnewsletter, March 18, 1967</u> Distribution Past Flux-Projects Flux-Projects planned for 1967 Implosions Inc. Projects Fluxhouse Cooperative Building Projects Other News (re: Flux West and Flux East)	page 172
<u>Proposed R&R Evenings</u> [no date, possibly ca. 1967]	page 176
<u>Proposal (The Greene Street Precinct, Inc) [December ? 1967]</u> Concept [Financial and Organizational Structure]	page 177
<u>Fluxnewsletter, January 31, 1968</u> Distribution Fluxprojects realized in 1967 Fluxprojects for 1968 News from Flux West News from Flux-Houses News from Implosion, Inc. Supplement 1/Paper Concert for Paper Show Opening at Time & Life Bldg. Nov. 15th & Nov. 29th. Proposed Fluxolympiad Proposed R&R Evenings Proposed Structure for Flux-Snowhouse (or Snow-In) Proposed Program for Fluxorchestra at Cinematheque, March	page 180
<u>Proposed "Concert" for Paper Show Opening at Time & Life Bldg.</u> <u>Nov. 15</u> Basic Proposal Title: Fluxfest Invitations Programs Program	page 187
<u>Supplement 1. Paper Concert for Paper Show Opening at the Time & Life Building, November 15 & 29, 1967</u> "Collective compositions by..." Part I Part II	page 188

Distribution
Enclosures
Summary of Last Newsletter (Jan.31, 1968)
Fluxprojects for 1969 (Products-Publications)
Flux Christmas Meal Event
Fluxfest
Fluxshop
Ginger Island Project
"Proposals will be welcomed for ..."
Flux Biographies
Flux-Mail List
Proposed Fluxshow for Gallery 669; Los Angeles
Opening Nov.26, 1968
1962 Flux-Radio Pieces -- 1966 Flux-Video Versions
Proposed Fluxolympiad
Proposed R&R Evenings
"Art Notes" from The New York Times, June 16, 1968
Ginger Island, British Virgin Islands [map]

Fluxnewsletter December 2, 1968 (Revised March 15, 1969)

page 198

Distribution
Fluxfest Information
Flux-Members Biographies
Proposed Fluxshow
Flux-Products 1961 - 1969
Flux-Mail List
"A state of flux at the festival" from The Guardian, Saturday,
November 20, 1968
"Art Notes" The New York Times, June16, 1968

Preliminary Offer This is Not a Public Offer [Ginger Island][1969] page 206

General Description-British Virgin Islands
Ginger Island-General Description
Financial Plans for Purchase...
Proposed Improvements
Schedule of Work
Ginger Island-Agricultural Development
Ginger Island, British Islands, Lat. 18°23', long. 64°29' [3 maps]

Fluxfest at Stony Brook, Newsletter N° 1, August 18, 1969 [version a] page 215

Proposed Categories, Location, Dates, In Charge...
Proposed Flux Drinks & Foods
Flux-Olympiad
[blank calender page]

Flux Concert [no date possibly Fall 1969]

page 218

Fluxfest at Stony Brook, Newsletter N° 1, August 18, 1969 [version b] page 219

Proposed Categories, Location, Dates...
Flux-Orchestra Concert
Flux-Chamber Concert
Mechanical Flux-Concert
Flux-Parade

Exterior Flux-Events
Flux-Olympiad
Flux-Radio and TV Pieces, 1965
Proposed Flux Drinks & Foods
[Map of Stony Brook]

Invitation to Participate in New Year Eve's Flux-Feast (Food & Drink Event) 9PM Dec. 31, at Cinematheque. 80 Wooster Street Ground Floor [1969?]

page 228

Distribution
Flux-Drinks & Foods

Flux Newsletter Jan. 8, 1970

page 229

Flux Mail List Jan. 1970

New Year Eve's Flux-Feast, Dec. 31, 1969 at Cinematheque,
80 Wooster St.

Outline of Flux-Mass [February 17, 1970]

page 230

Press-Release - April 1, 1970 Joint Yoko Ono, John Lennon, & Fluxgroup Project

page 231

Fluxnewsletter April 1973

page 233

[Letter to Mr. Politi]

[general news]

Flux Mail List

Fluxproducts Produced in 1972 & 1973

[Letter to Daniela]

Proposed Flux Anniversary Program 1962-1972 Sept & Oct.
"Corrections" ("Some comments on Structural Film...")

Fluxfest Presentation of John Lennon & Yoko Ono

[Encoded Mailing List ca. 1973]

page 241

Preliminary Proposal for a Flux Exhibit at Rene Block Gallery, 409 West Broadway [ca. 1974]

page 242

Flux Mail List, 1974 Flux Newsletter April 1975

page 243

[Price list of new objects]

Flux Newsletter, May 3, 1975

page 244

Flux New Year Eve, 1973-Disguises

Flux New Year Eve, 1973-Colored Meal

Flux Harpsichord Recital, March 24, 1975

Flux Combat with New York State Attorney...

New Flux Objects

Fluxfest Presents 12 Big Names, April 21, 1975

Newsletter on Sailing Trip [Yacht Barbara] [August? 1975]

page 245

Distribution

Departing

Supplies

Food & Cooking

<u>Caravan/Expedition to Circumvent the World</u> [no date, 1975/1976]	page 246
Equipment	
Route	
Town or Location/Monuments to be Seen & Other Activities	
<u>Circumnavigation of the World with 85 ft. Schooner, 1976 - 80</u>	page 258
[Detail of Equipment] [no date, 1975/1976]	
Plan of Route	
Interested Parties	
Diagram of Boat	
<u>Circumnavigation of the World with 145 ft. Converted Mine</u>	
<u>Sweeper. 1976-1984</u> [no date, 1975/1976]	page 260
Equipment	
Preliminary plan of route	
Interested parties	
Maps and descriptions of points along the route	
<u>Proposal for 1975/76 Flux-New Year's Eve Event at Clock Tower</u>	
<u>(Leonard & Broadway)</u> [Nov.? 1975]	page 283
<u>[How We Met]</u> "...Met George Brecht while stuck..." (Dec. 10, 1965)	page 284
<u>Proposed Graphic Study Program By George Maciunas</u>	page 285
[no date, possibly ca. 1975]	
Materials & Form	
Design	
Exercises	
<u>Festschrift for George Maciunas</u>	page 286
[Planning letter to Fluxus Artists from George Brecht] 14 Jan 76	
<u>Prospectus for New Marlborough Center for the Arts</u> [n.d. ca. 1976]	page 287
<u>Flux Labyrinth at Berlins 26th Art Festival, Sept. 1976 in the Art Academy</u>	page 288
<u>Instructions for Flux-New Year Eve Event</u> [December 1976]	page 289
<u>Announcement for Flux Snow Event: January 22-23, 1977 at Non-Smoking Marlboro Country</u>	page 290
<u>Invitation to Participate in Flux Summer Fest in South Berkshires, 1977 March 4, 1977</u>	page 291
Distribution	
Proposed Categories and Locations	
<u>Summary of Proposed Fluxfest at New Marlborough April 8, 1977</u>	page 292
 A COMPLETE HISTORY OF FLUXUS	
Including Philosophy, Attitudes, Influences and Purposes	page 293
 ERRATA	
<u>Fluxus etc. /The Gilbert and Lila Silverman Collection</u>	page 296

Addenda I Numbering System

Catalogue numbers in **Addenda I** relate to numbers in **Fluxus etc./The Gilbert and Lila Silverman Collection**.

"Silverman N°" refers to an entry in **Fluxus etc.**

>100.1 = the new catalogue entry that comes chronologically after Silverman N° 100.

<100.1 = the new catalogue entry that comes chronologically before Silverman N° 100.

>100.11 = the entry which also falls between Silverman N° 100. and Silverman N°101.,
but follow the **Addenda I** item >100.1

<100.1a = a new catalogue entry which is identical to or a slight variant of <100.1

INTRODUCTION

Introduction

This is the first of what we hope will be a series of Addenda to Fluxus etc. / The Gilbert and Lila Silverman Collection. It is published on the occasion of the exhibition at the Neuberger Museum of the State University of New York at Purchase; January 30th -- March 27, 1983. Each addenda will contain new catalogue entries keyed to entries in Fluxus etc., corrections to the Performance Chronology and additional information regarding various aspects of Fluxus. My notion of art history is that artists themselves speak most clearly about their own work. So for an understanding of Fluxus, writings, texts, interviews, etc., by Fluxus artists must be made available. In the Addenda, I have chosen to publish an extraordinary interview that Larry Miller made with George Maciunas shortly before Maciunas' death in 1978, and a series of Fluxus Newsletters written by George Maciunas starting in 1962. These newsletters were mailed to Fluxus artists and a few others interested in the movement. I had hoped to reproduce a complete set of newsletters but gaps are evident. As more come to light, they will be printed in future addenda. We are greatly indebted to Archive Jean Brown for making copies of some of the newsletters available for reproduction. The interview with George Maciunas has been typed on the original "Fluxus" typewriter, an IBM Executive model, altered by Maciunas to fit his particular needs. This typewriter is now owned by Marian Zazeela and La Monte Young. We are especially appreciative to them for their permitting its use for this purpose.

Jon Hendricks
December 18, 1982
New York City

**Transcript of the Videotaped
INTERVIEW WITH GEORGE MACIUNAS
by Larry Miller March 24, 1978**

TRANSCRIPT OF THE VIDEOTAPED INTERVIEW WITH GEORGE MACIUNAS
BY LARRY MILLER MARCH 24, 1978

Larry Miller: The main thing I wanted to talk about was the chart. I've sort of jotted down some specific things that I wanted to ask you about it, some specific questions about the chart.

George Maciunas: Maybe I ought to describe the general construction.

LM: Okay

GM: So, you see, this chart is just a continuation of other charts I've done in the past for other histories and basically, the chart is -- shows the vertical -- uh, the horizontal grid, okay. In the vertical line is shown the years and the horizontal layout shows the style. So you can point on the chart any activity, pinpoint it exactly with this grid of time and style. Now it could also be time and occasion, for instance, I've done charts which show, vertically is shown time and horizontally geographical location. This way you could say any activity in the past, you could locate exactly on the chart where it happened and when. Now for this chart I chose rather style than location because the style is so un-localized and mainly because of the travels of John Cage. So you could call the whole chart like "Travels of John Cage" like you could say "Travels of St. Paul", you know? Wherever John Cage went he left a little John Cage group, which some admit, some not admit his influence. But the fact is there, that those groups formed after his visits. It shows up very clearly on the chart.

LM: Starting about when?

GM: Oh, starts from 1948. In France he visited in 1946 to 1948 and met Boulez, Shaeffer, and sure enough, in 1948 Shaeffer starts an electronic/music concrete studio without giving any credit to John Cage, of course. Then he goes to Italy, then he goes to Darmstadt, then to Cologne, everywhere he goes they start a little group or studio, usually all electronic music. But at that time his influence was mainly that of music concrete. In other words, using various fragments of everyday sounds for making new music. Because his first music concrete piece is 1939.

LM: Cage.

GM: Cage, that's right. So when the French come out in 1948 and they say they invented music concrete that's just alot of bullshit.

LM: Can I comment about that, remind you of something? Remember when I went to ask Cage about his editions?

GM: Yes.

LM: He said that they were particularly attached to that phrase, that term "music concrete" and that he didn't mind that.

GM: Well, he's just being very tolerant. He's very tolerant even of people that just copy him directly, like plagiarize, and don't give any credit to him. He's that kind of person, he's just super tolerant. The fact is that, you know, everybody right and left is stealing from him. Now, but that doesn't mean that he got influences in return from others. The chart, therefore, starts with what influenced Cage. Cage is definitely the central figure in the chart.

LM: Yeah?

GM: You could call that chart the Cage Chart. Not Fluxus Chart, but Cage.

LM: Okay, maybe we can proceed if you . . .

GM: So you start first with areas, the movements that influenced him and that's very clearly also outlined here. We have the idea of indeterminacy and simultaneity and concretism and noise coming from Futurism, theater, like Futurist music of Russolo. Then we have the idea of the Readymade and concept art coming from Marcel Duchamp. Okay, we have the idea of collage and concretism coming from Dadaists. Now, you see they're all shown on the chart how they all end up with John Cage with his prepared piano, which is really a collage of sounds.

LM: 1938?

GM: 1938, yeah. And his music concrete, which is 1939. Then all his travels are shown. Meanwhile, there's a parallel interest in this chart and that is of all what I would call Happenings or Actions, to which two people contributed: John Cage again in 1952, his first Happening, and the same year Georges Mathieu also did the first Happening, called Battle of Boudine. And interesting sideline is that Mathieu did go to Japan and did this action and started off the Gutai Group. Georges Mathieu was instrumental in starting the Gutai Group.

LM: His work I don't know as well as others. Just describe something that . . .

GM: He made an action of painting, like Happening.

LM: Not like Pollock.

GM: No, no, . . . It was a theatrical piece, more like Yves Klein.

LM: Like Klein's blue nudes? Was the Gutai Group the group that shot bullets at the paintings . . .

GM: Yeah.

LM: And exploded . . .

GM: Anyway, that's something that Mathieu would do. So Gutai was very close to Georges Mathieu in the sense that they were doing paintings as actions, much more than Pollock. And you know, different from Yves Klein. The chart doesn't show contribution of Yves Klein and that's where he should still be added on, that's where the chart is incomplete. Yves Klein has to be given more prominence in 1960's, which he is not. The other important figure is Joseph Cornell, starting in 1932. Now his influence sort of is connected to Surrealists and it shows how his influence affects a lot George Brecht and Bob Watts, especially George Brecht. Now with those basic influences of the action painting of Mathieu and first Happenings of John Cage and generally all John Cage, everything that he did in the 50's plus Joseph Cornell plus there's a little influence here shown of Ann Halprin called "Natural Activities and Tasks."

LM: What would that be?

GM: That's in California. It had a lot of influence on people like James Waring and Bob Morris and Simone Forti and La Monte Young and Walter De Maria.

LM: This would be purely dance?

GM: No, no. It's just what it says: natural actions and tasks.

LM: In other words the application . . .

GM: () sprang from that tradition but you couldn't call that a dance. They were like very natural acts you know, like walking

LM: I see. Physical things that are outside of what you normally would consider dance, just physical activities.

GM: Yeah, like walking in a circle.

LM: Like a readymade gesture.

GM: Yeah, right. So you can give La Monte Young with all of his short compositions of 1960 some credit of that to Ann Halprin's natural activities. Let's say his audience sitting on the stage doing nothing. O.K.? That's a natural activity, it's not a dance. Now we come to the middle of the chart. No, not the middle, to the first quarter. Like 1959 it becomes suddenly very active. Maybe because John Cage opened up a school and has all those people coming to his school. Also, the so-called nouveaux realistes in France become very active plus Ben Vautier becomes very active. So 1959 is very influential year. We have Nam June Paik playing first piece, Vostell doing first piece, Alan Kaprow doing first Happenings, Dick Higgins and Yves Klein. Well, he was already before that, but he culminated, let's say, by then. Ben Vautier doing his first piece by signing . . . everything: continents, peace, famine, war, noise, end of the world and especially human sculptures. That's something important to know because later Manzoni copied it. Gestures . . . he had first gestures appearing then in 1959 and not in 1968 with Acconci and people like that. And we have first postage stamps of Bob Watts, a lot of card music that is written on cards like of George Brecht and first concept art of Henry Flynt. Then that goes on to 1960. And Fluxus comes in in 1961, late in '61. Actually, you could say officially early in '62. Because in '61 I had a gallery which did everything that later Fluxus did but did not use that name.

LM: That's the AG Gallery?

GM: Right. And La Monte Young had a series of the same kind of things, same kind of events at Yoko Ono's studio on Chambers Street, so that chart points out, gives the whole program, you know, what was performed.

LM: Yoko's loft . . . what's the date there? Was that before the Wiesbaden?

GM: Oh, definitely. That's in 1960, 1961.

LM: Oh, so it's the year before.

GM: It's '61 just like the AG Gallery was '61.

LM: That was the Fall of '61, was it, the AG Gallery?

GM: Winter of '61.

LM: What were you doing up until the time you started the AG Gallery ? That's the first time you appear there.

GM: The reason I got in touch with all those people was that I went to Richard Maxfield's class. See, after John Cage . . . John Cage gave one year class in New School. The second year Richard Maxfield gave a class in electronic music and I met La Monte Young there who was taking the same class, you know. So I was interested in what La Monte was doing. He introduced other people and that's how we put together this whole program at the AG Gallery and meanwhile he had put up the program at Yoko's gallery . . . loft. So we have AG and Yoko's loft more or less simultaneously. They were slightly different but not much, like we both featured Jackson Mac Low, we both featured Bob Morris and La Monte Young. But we wouldn't show the same compositions, you know, that we would . . . At the AG we had two La Monte Young's compositions, No. 3 and 7, and at Yoko's loft it was all 1961 compositions, you know: draw a straight line. And Henry Flynt gave concert at Yoko's loft but a lecture in AG Gallery. So they were a little different there.

LM: These were going on concurrently, these . . .

GM: Right.

LM: This was when you first met Yoko?

GM: Yeah, and everybody else. Well, Dick Higgins; Richard Maxfield, of course, I'd met before, in the school.

LM: Yeah. Can I back up there just a minute? Were you in any of the John Cage classes at the New School?

GM: No.

LM: But the Richard Maxfield classes you were. And that's where you first really made all the connections.

GM: Right. See, my first interest was electronic music.

LM: Were you composing then?

GM: Yeah, I was doing some composing.

LM: Do those exist now?

GM: No, they don't.

LM: Why not?

GM: I don't know what happened to them.

LM: Oh.

GM: Then in 1962, I went to Europe and the plan was to continue . . . Oh, before I went to Europe we published or at least we put together La Monte Young's Anthology, that book, you know, the red book.

LM: I have that here.

GM: Right. So. We couldn't include everything that we had collected, all the materials that we had collected by then, like it didn't have Bob Watts and you know had very few things by George Brecht and so I thought I would go ahead and make another publication with all the pieces that were not included in Anthology. More or less newer pieces. But La Monte wasn't interested in doing a second Anthology book. So the initial plan was just to do another, like a second Anthology book except graphically it would have been a little more, uh, less conventional than the first one, which means it would have had objects and you know, a different kind of packaging. So really then the idea germinated to use the whole book as bound envelopes with objects in the envelopes. See, we had a couple objects already in the first Anthology, you know, like the loose Diter Rot machine holes, things like that. A little envelope with card of La Monte, another envelope with a letter in it, you know, so things like that. Cards that have to be cut up . . .

LM: Now, you designed that book.

GM: Yeah, I designed that book.

LM: And it was edited by . . . put together . . .

GM: La Monte Young and Jackson Mac Low.

LM: So then did they suggest the . . . was this your first publication, the first Fluxus publication, the second one you're talking about?

GM: The second one was going to be the first Fluxus publication but it took a few years to get off the ground. Meanwhile we thought well, we'll do concerts, that's easier than publishing and will give us propaganda like for the publication. Maybe then we'll find people who will want to buy publications because at first we couldn't sell Anthology either, you know, so it was just accumulating in a warehouse. So then the idea was to do concerts as a promotional trick for selling whatever we were going to publish or produce. That's how the Wiesbaden series came by and that's the first time that it was called Fluxus Festivals and that's the Fall of . . .

LM: September of '62, isn't it?

GM: Right. Yeah, September of '62. And . . .

LM: Was it being called Fluxus by then?

GM: Yeah. It was called a Fluxus Festival.

LM: Here's my chance then to . . .

GM: There were 14 concerts in a row.

LM: I'd like to ask about the name Fluxus, I mean, where did that come from?

GM: That came still while we were thinking in New York of what to call the new publication.

LM: When you say "we", you mean you and La Monte.

GM: No, La Monte sort of didn't care and then was mainly me and my gallery partner, 'cause he was going to maybe call the gallery that or something. Then the gallery went bankrupt so it didn't matter; he dropped out so he's out of the picture.

LM: He's not an artist.

GM: No. So basically it was me alone then who finally determined we were going to call that name and reason for it was the various meanings that you'd find in the dictionary for it, you know, so that it's like it has very broad, many meanings, sort of funny meanings. Nobody seemed to care anyway what we were going to call it because there was no formal meetings or groups or anything.

LM: The name was thought of at first to refer to . . .

GM: Just to the publication.

LM: A publication called . . .

GM: Fluxus, and that's it, that was going to be like a book, with a title, that's all.

LM: Did you think of then Fluxus . . . You didn't think of it in the beginning the way it's sort of come to be known now, Fluxus sort of . . . ?

GM: As a movement?

LM: Stand . . . no?

GM: No. It was just the name of a book, the second anthology . . . Now, then, after we started to do the concerts we started to have little shows, exhibits, too, and that's how we started to make objects, to be sort of multiples, you know, mass-produced. That was still before the yearbook came out, the first Flux yearbook. It was couple years before the yearbook came out; now, do you have the second part of the chart?

LM: The second part is folded over there.

GM: Nope, it's missing.

LM: This goes up to 1962 only, I mean, rather . . .

GM: Yeah, that's what I mean. It goes to 1964.

LM: You know, you never gave me the second part.

GM: All right, I'll have to do it from my memory. Now like around '64 or so we finally did a, the second Yearbox, Yearbook came out, that's the bound envelopes, and didn't sell at all. Maybe we sold two or one copy. They were selling then, I think, \$20 or \$30 each. Now they're selling for \$250. Heh, heh.

LM: This is the yearbox.

GM: Yeah.

LM: That's the one with the little. . .

GM: With envelopes.

LM: I guess I don't have that. The one I have has films and . . .

GM: That's the second Yearbox. The first one is bound envelopes.

LM: Oh, Barbara has one of those at Backworks.

GM: Yeah.

LM: Is that with the metal bolts through the . . .

GM: Right. And then the contents is like an accordion, it just keeps falling out and being in your way all the time.

LM: Yeah. Are there, is that edition over, are the contents all dispersed?

GM: No, it's still . . . Now and then I still put a couple up.

LM: Yeah?

GM: Takes lot of time to put it together.

LM: What can I trade you for one of those?

GM: Well . . .

LM: Carry you to Jamaica on my back. (laughs)

GM: Yeah (laughs). Anyway, then, why you're lucky to have the second Yearbox because that's completely out of print, because there are no more viewers available, the film viewers.

LM: I know you said they're nowhere in the world but I'm going to try to check into that for you.

GM: Well, if you find then I can put more out because I have everything else, all the other components except . . .

LM: Yeah.

GM: 8mm, not super 8, 8mm viewers, little handheld viewers.

LM: So have you . . .

GM: See the objects came out sort of together with those Yearboxes and we were not rushing. First objects were quite a few of Bob Watts and George Brecht, especially George Brecht, came out with puzzles and games, things like that. They were, oh, I would say, let's see if it's already on this chart, 1963, his first Water Yam events came out, which is now out of print.

LM: So let me see if I . . .

GM: Objects came from 1963 on.

LM: Okay, the first object then was the . . .

GM: The Water Yam.

LM: Now we're talking about boxes. First publication was the Yearbox, which followed. . .

GM: No, you could say the Water Yam because that's all printed.

LM: Because it came out before even though it was started later.

GM: It came out before the Yearbox.

LM: Because it took longer to produce. The Water Yams then, was that produced by you and George Brecht?

GM: Well, by me, he just gave me the text.

LM: And then you had the cards printed?

GM: Yeah, and the boxes made and everything.

LM: Had he issued any boxes; I'm trying to get down sort of to the genesis of the idea of Fluxboxes.

GM: Well, he made up prototypes of boxes that were puzzles. See, I got hold of lots of plastic boxes from a factory and then just handed them to everybody and I said, how about doing something with them? So George Brecht was the first one to respond and he came up with lots of little boxes, with games and puzzles and things like that.

LM: What had been his format before then? Cards? Printed Events?

GM: Boxes, too. They were sort of handmade wooden boxes.

LM: On the order of Cornell, would you say, influenced by Cornell?

GM: Yeah, Cornell style and sort of one of a kind definitely. But now I was saying we were going to make multiples, you know, say, like hundred boxes. So here is a simple plastic box and I asked him to think up simple things to do with it. So George Brecht thought of, he was the first one to respond. Ben Vautier responded with a lot, too. And Bob Watts. And, you know, by then, each year there are more and more; by now there are 100 boxes by almost everyone.

LM: So the very first box was Water Yam.

GM: Water Yam, yeah.

LM: That was with Bob and George.

GM: That's just George Brecht.

LM: George Brecht. Well, what am I thinking of, I'm thinking of Yam Festival.

GM: Water Yam is complete now, that's complete works of George Brecht really, on cards, printed.

LM: What were some of the other early boxes then?

GM: Ball and quiz puzzles, like the ball puzzle: "Observe the ball rolling uphill;" you know that one?

LM: Uh huh.

GM: That's one of his early ones. Or a box that contained a shell, seashell, and the text says, "Arrange the beads in such a way that the word "C-U-A-L" never occurs."

LM: The word which?

GM: C-U-A-L

LM: C-U-A-L

GM: Never occurs. It would not occur anyway. (both laugh) They are shell, not beads. Very mysterious puzzles. (both laugh) Bob Watts came out with rocks then marked by weight or volume in cubic centimeters or whatever and he came out with early food art then, like 1964. Made a fire hydrant, no, fire alarm as a cake.

LM: Didn't he make a Mona Lisa cake, too?

GM: I don't know about that but he made lots of cakes. Then Dick Higgins didn't do boxes in those days. He was very impatient about printing his complete works, which were voluminous, and I just couldn't get to it, so then he decided he would open up his own press and print it. That's how the Something Else Press came about, more or less from his impatience, you know, not wanting to wait for my slow process.

LM: How were you supporting yourself all during this time?

GM: By having a job. So all those productions were right out of my pocket. 90% of my pay went to support Fluxus productions.

LM: What was your job then?

GM: Graphic design. So I worked 'till, oh, I think, 1968.

LM: Who'd you work for? I've forgotten now.

GM: Oh, a small, one-man studio.

LM: Different people?

GM: No, one place. Earned about ten thousand so I spent nine thousand on Fluxus.

LM: Do you have any idea what you totally spent?

GM: I have an idea. On Fluxus?

LM: Um huh.

GM: Probably about fifty thousand.

LM: Has it paid off?

GM: No, it'll never pay off. Look at Dick Higgins, how much he lost on his Something Else Press, like almost half a million.

LM: May I ask a stupid question? Why didn't it pay off? Because, isn't part of the idea that it's low cost and multiple distribution . . .

GM: No one was buying it, in those days. Nobody was buying at all. We opened up a store on Canal Street in, what was it, 1964, and we had it open I think almost all year. We didn't make one sale in that whole one year.

LM: (Laughs)

GM: We did not even sell a 50 cent item, a postage stamp sheet. And things were cheap then. You could buy V TRE papers for a quarter, you could buy George Brecht puzzles for one dollar, Yearboxes for twenty dollars.

LM: So what do they cost now?

GM: Just to give you an idea: Yearbox, a Yearbox is 250, complete set of V TREs is 350, of 9 issues, and the Water Yam, if you can still find any around, is like around \$100. Used to be \$5.

LM: It's a hundred now. This is the complete George Brecht.

LM: The basic thing that I wanted you to talk about was, concerning the chart . . . business of concretism. What do you mean by concretism and what's the history? I'll just ask you both questions and then you can take it, the history, how you trace concretism and how that's evolved today. And secondly, what part does humor play in that and how do you trace the history of humor? Because it seems to me that your aesthetic is tied up with both of these things.

GM: Yeah, that's right. Well, concretism is a very simple term, it means the opposite of abstraction. So that's what the dictionary meaning means: opposite of abstraction.

LM: Well, this doesn't mean that a realistic painting is concrete?

GM: No, but the realistic painting is not realistic, it's illusionistic. Right?

LM: Um huh.

GM: So it's not concrete, therefore. Concrete painting would be . . . oh, something like Ay-O's holes. You know, they're all concrete, they're not illusion. If you painted the holes to look like holes, they would not be concrete anymore, they would be illusionistic. Many people call realistic paintings by the wrong terminology. Like Rembrandt or da Vinci. They're not realistic at all, they're illusionistic. Now the first concrete painting would be . . . oh, like Chinese abstract calligraphy. That's concrete. There's no illusion about it.

LM: Because of gesture being. . .

GM: Yeah, () writes a character. Now same thing in music. You can have illusionistic music, you can have abstract music, you can have concrete music. Or you can have poetry the same way. Now in music let's say if you have an orchestra play, that's abstract because the sounds are all done artificially by musical instruments. But if that orchestra is trying to imitate a storm, say, like Debussy, or Ravel does it, that's illusionistic now. It's still not realistic. But if you're going to use noises like the clapping of the audience or farting or whatever now that's concrete. Or street car sounds, you know. Or a whole bunch of dishes falling down from the shelf: That's concrete. Nothing illusionistic about it. Or abstract. So the same thing with action. You have a ballet, which is very abstract. You make completely concrete () abstract gestures . . . nothing to do with everyday life. So it's very stylized, very abstract. You can be illusionistic, too, in a ballet where you try to imitate something, like a swan, the movement of a swan; that's still not realistic. Realistic would be, let's say, if you marched in a circle, just walked in a circle, like they had a ballet like that. These two artists (), they did Stravinsky's ballet in one version like that where the soldiers just marched throughout the whole piece in a circle. That I would call a concrete ballet.

LM: What were the best examples in the visual and plastic arts?

GM: For concrete?

LM: Yeah, what were the things that most influenced you, because I know, I want to try to get you a little more specific.

GM: Well, the readymade is the most concrete thing. Can't be more concrete than the readymade.

LM: Because it is what it is.

GM: Right, so that's extreme concrete. There's no illusion about it, it's not abstract. Most concrete is the readymade. Now, Duchamp thought mainly about readymade objects. John Cage extended it to readymade sound. George Brecht extended it furthermore, well, together with Ben Vautier, into readymade actions, everyday actions, so for instance a piece of George Brecht where he turned a light on and off, O.K.? That's the piece. Turn the light on and then off. Now you do that every day, right?

LM: Um huh.

GM: . . . without even knowing you're performing George Brecht. That's a real concrete piece; you see, not when you do it like a stage piece especially, like every day. He says another one: two directions -- yellow and red. Alright, it could be streetlights changing

from red to yellow. Anyway, I would give to George Brecht a lot of credit for extending that idea of readymade into the realm of action.

LM: And Ben Vautier?

GM: And Ben Vautier, too.

LM: What sort of things did he do that were along these lines?

GM: Well, you see he would make a readymade out of everything, like he says he would sign a war as his piece; that's a readymade. The whole Second World War is a Ben Vautier piece.

LM: (Laughs) I can't focus when I'm laughing.

GM: O.K.

LM: So the idea of signing . . . didn't he sign the world?

GM: World, God, everything, end of the world. Now he is taking the readymade to absurdity, to the absurd end. He leaves nothing untouched; he signs everything. Therefore, everything is Ben Vautier. So there is a humor coming in already. But otherwise humor, there's a lot of humor in Futurist's Theater, there's also humor in just straight vaudeville, like Charlie Chaplin and Buster Keaton. There's a lot of humor in musical humor, like Spike Jones. Now they may not have a very direct influence, but they were still there, so there's still that tradition of doing funny concerts and funny music. And Bob Watts was sort of keen on humor. And Ben Vautier again, but I would say I was mostly concerned with humor, I mean like that's my main interest, is humor. And Bob Watts had a lot of it, that concern. George Brecht, I don't know, maybe quite a lot, too. But generally most Fluxus people tended to have a concern with humor.

LM: Do you think that that's something that had been lacking in the scene in general?

GM: Right, yeah. Even in Futurist times humor was sort of very incidental. I mean, they were very darn serious with their serious manifestos. We came out with funny manifestos. I mean, they would never write funny manifestos. The results may have looked funny but like they didn't really intend it to be so funny. Like they, you know, they were more interested in shock value than the humor value. So lots of boxes we made are so very humorous, films, everything, concerts, sports events, foods, whatever we did, like even serious things like a Mass ended up to be humorous.

LM: Yeah, I know, I was a gorilla. That was one of my first contacts with you, yeah, at Douglass.

GM: Yeah, you were a gorilla.

LM: I remember the first time I met you was when we were going to do a concert or events at Stonybrook, but it never came off.

GM: It never materialized and we collected lots of material and lots of pieces . . .

LM: And the next thing I think we did . . .

GM: And he just shortchanged on us and we had all the programs printed. They were printed on dice . . .

LM: Actual dice?

GM: Real dice.

LM: Really? Do you have any of those?

GM: Nope. The dice manufacturer kept them because we didn't pay the whole bill.

LM: (Laughs) So now he has useless dice.

GM: Lots of useless dice and printed programs.

LM: They would be valuable, too.

GM: Sure.

LM: He probably could sell them now and get his money back.

GM: Yeah. Except he probably erased them and used them for something else.

LM: All right. The idea, I want to talk a little bit more about the idea of concretism. When you are writing a piece -- I'm just saying what occurs to me based on the experiences I've had with you -- when you are writing a piece or you're trying to do something, the thing that's always most important to you, it seemed to me, is that the piece have something to do with the characteristics of the site or the situation that the content of the work deals with. . .

GM: Well, see, that's not exactly concretism. That would be called functionalism. That I would describe as follows. That's when the piece that you are doing has an inherent connection to the form, you know, so give you example. Uh, we did the whole series of aprons, Okay?

LM: Uh huh.

GM: A non-functional apron would be to print some flowers on it. Okay? Now that has nothing to do with the fact that it's an apron or the fact that you wear it on top of your body. Right?

LM: Uh huh.

GM: Let's say you print McLuhan's face on it, or whatever, or Beatles or whatever is popular, you know. It has nothing to do with the fact that it's an apron or that you are wearing on top of your stomach. Okay, now that I would call non-functionalism. I wasn't interested in that. I was interested in functionalism so therefore when I came and designed aprons I designed aprons that had something to do with the shape that was going to cover you so for instance one version was Venus de Milo, both sides blown up so that when you covered your, from neck to knee, you were covered with this Venus de Milo -- photographic image. Okay. Or another apron was image of a stomach right on top of your stomach. So, I would call that functionalism. Now it can be applied to everything. For instance, we did a series of stationery. Remember?

LM: Uh huh.

GM: The envelopes were like gloves and the letters were like hands. Now, again, the function is now -- an envelope and a glove -- same function: the glove encloses the hand, right?

LM: Uh huh.

GM: An envelope encloses the hand. Now, a non-functional envelope would be an envelope showing let's say lots of flowers, all right? And the letterhead may be wheat or something. So the one has no connection with the other, and the fact that why flowers have to be on an envelope, they could be on a carpet, too, you know.

LM: Uh huh.

GM: Now that's the difference. That's not concretism, that's functionalism.

LM: Do these same principles though apply to performance, Fluxus performance?

GM: Yeah, right. Well, not as much. You see, the reason I am so concerned with that is that that's an architect's training, I mean, that's the way architect thinks, he thinks in functionalism, otherwise he's not an architect, he's a sculptor or stage designer. If he's an architect or engineer he'll think in a functional way. Or a mathematician thinks in functional way, also. Function is a mathematical term. Now in performance, to a certain degree, of course, if you're going to have a harpsichord and you want to do a piece, then obviously you should use the harpsichord for that piece. You don't have to play on the keyboard, you know, and play Couperin or something but you should use some characteristic of the harpsichord: its shape, its lightness or the way the strings respond to objects being thrown into it or whatever. That would be functional way of using it. And a non-functional way, I would say, would be if you, say, stood next to the harpsichord and played a violin, you know. Now, we have done a piece like that, too, where a performer played the harmonica inside the harpsichord, but that was as a joke, in other words, you thought he opens up the harpsichord . . .

LM: That was me that did that.

GM: Yeah. That's a good piece. You thought, you know, the audience thought, well, you're going to perform something on the strings or something inside and then you hear harmonica sound coming as a surprise, so it's sort of like a surprise piece. But definitely, see, it's more obvious to be functional, easier, let's say, to be functional in performance.

LM: Easier.

GM: Yeah, definitely, because, you know, you're given not as many limitations, you're given, in fact, help. You're getting all those instruments and you may let yourself use them. So you end up using them. You're being functional then. It's a little harder when you are trying to design objects because the tendency is to become just decorative and just apply decoration on top of things that have nothing to do with what you are doing. You know, it's like, look at the stores that they sell stationeries, I mean, most of the stationaries have no function at all, no relationship to the idea of the envelope, which means enclosing something else. Now Jaime Davidovich did a functional piece. He wrinkled up a piece of paper and then painted the wrinkles of paper so that it came out like constantly wrinkled paper.

LM: Printed as wrinkles?

GM: Yeah. I would say that's more or less of a functional, he used the function of a paper, he did something that the paper, that is characteristic of the paper, you know, and didn't print, you know, something that had no connection with the paper.

LM: Well, okay, while we're on this terminology then, how does functionalism, which is sort of a favorite concern of yours because of your architecture background, how does that differ from automorphism that you have under Bob Morris?

GM: Oh, it's entirely different thing now. Automorphism means a thing making itself.

LM: Uh huh.

GM: Okay. So, now, and he was about the only one that I know that practiced that form of art. And I coined that term, he, nobody, I think, has used that term, automorphism.

LM: Uh huh.

GM: By that is meant, for instance, I'll give you some classic examples of this. He built a box which contained its own making -- sound of its own making, a tape, the making of that box. And that's all it was, it was just a box with tape inside of its own making. He made a filing system, the whole like a library card filing system.

LM: I know that piece . . . a file that refers to itself.

GM: . . . where every card described its own making: where he got the paper, where the card, what size, and you know, like everything was pure automorphism, you know, but, like, that has nothing to do with functionalism.

LM: Or concretism?

GM: Well, it's very concrete.

LM: I suppose I'd had a looser definition . .

GM: It's a branch of concretism.

LM: That's what I thought.

GM: You see, it's a branch of concretism.

LM: I thought functionalism would be similar, too, because functionalism means that the concern of the piece, let's call it, is with the characteristics of the medium itself.

GM: Yeah, in a sense it is functional but it doesn't have to be. It could still be automorphic.

LM: Uh huh.

GM: It's not a requirement. It's nice if it is. Uh, but it's not a prerequisite, you know, anyway, it's an entire different thing; it's like saying apple and sweet. All right, apple can be sweet but it can also be sour. Heh, heh, you know.

LM: Uh huh.

GM: And maybe it's nicer when it's sweet or the other way around, but the two are still separate things.

LM: I want to just get a few catchall kind of questions here. I wanted to know if you made a connection between Fluxus and Dada, in that Fluxus is a name that's applied to, let's say, for lack of a better word, a certain sort of aesthetic or approach to expression and then there were words, this idea of a word being kind of invented to represent a sensibility, Dada has that.

GM: Yeah, well . . . there's nothing wrong there.

LM: And then there's Merz . . .

GM: It became that, eventually, after few years, it became I would say not a group, but more like a way of life, you know. Now Dada was definitely a tight group with a strict membership. Fluxus is not. It's more like a way of doing things, you know. Very informal, sort of like a joke group. It's like if you ask people like George Brecht, "Are you Fluxus?", then he'll just laugh at you. It's more like Zen than Dada in that sense. If you ask a Zen monk, "Are you Zen?" he probably won't reply by saying "Yes, I'm Zen." He'll give you some odd answer, like hit you on the head with a stick. So, it's not that rational of a group. It's not easy to describe it in just a sentence, its characteristics. But I think like you carry many things over. It has the humor; it does have the functionalism, a lot of that; it is very concrete, I think; it has influences of like John Cage, tremendous influence, and Duchamp, and to a slight degree maybe Yves Klein by way of Ben Vautier. And in music, the same thing, concretism again, like humor may branch out into absurdity and things like that, or absurd theater. Now by monomorphism, you mentioned monomorphism, that's an important item which should be mentioned. That's where it differs from Happenings. See, Happenings are polymorphic, which means many things happening at the same time. That's fine, that's like baroque theater. You know, there would be everything going on: horses jumping and fireworks and waterplay and somebody reciting poems and Louis XIV eating a dinner at the same time. So, that's polymorphism. Means many, many forms. Monomorphism, that means more one form. Now, reason for that is that, you see, lot of Fluxus is gag-like. That's part of the humor, it's like a gag. In fact, I wouldn't put it in any higher class than a gag, maybe a good gag.

LM: Really?

GM: Yes.

LM: You don't consider Fluxus art?

GM: I () no. I think it's good, inventive gags. That's what we're doing. And there's no reason why a gag, some people, if they want to call it art, fine, you know. Like I think gags of Buster Keaton are really high art form, you know, heh, heh, sight gags. We do not just sight gags: sound gags, object gags, all kinds of gags. Now, you can't have a joke in multi-forms. In other words, you can't have six jokers standing and telling you six jokes simultaneously. It just wouldn't work. Has to be one joke at a time.

LM: Because jokes apply to our linear expectations.

GM: Right. The whole structure's linear and you can't have even two jokes simultaneously; you don't get it. So the whole structure of a joke is linear and monomorphic and I think that's why our concept pieces tend to be that way; it's like a gag. You can't have three gags simultaneously either, you're just going to miss two of them. You'll get one and miss two. Watch Buster Keaton. He'll never have two gags at the same time. They follow one another very quickly, but they will not be simultaneous. And if they're simultaneous, usually they're bad gags. That's one reason I think Marx Brothers are not that good on gags because they just overcrowd them. They just, you know, put many gags together and then you just miss it unless you see their film five, six times and you can sort the gags all out.

LM: Question, then. If you, okay, you consider Fluxus not really a group but a sensibility, kind of, and you don't consider it high art, you consider it gag

GM: Low art, Yeah.

LM: Yeah. What do you consider the state of the arts at this point and what do you consider high art?

GM: Well, there's a lot, too much high art, in fact; that's why we're doing Fluxus.

LM: Compare Fluxus and . . .

GM: And high art?

LM: And high art today.

GM: First of all, high art is very marketable. You can sell for half a million, you can sell for 100,000. You know, very marketable. Second, the names are big names, they're marketable names. Like, you just have to mention the name and everybody knows, like you mention Warhol, Lichtenstein, everybody knows. Mention Ben Vautier, even George Brecht, very few people will know. And now even when they say a yearbook sells for 250, there are very few collectors who will collect them, they're just special collectors of Fluxus things and they're willing to pay those prices because they're just not available any more. But museums don't buy it. Now high art is something you find in museums. Fluxus you don't find in museums. Museums just don't have it. The only exception is Beaubourg and that's only because of Pontus Hulten, and even then, he has all Fluxus things in the library, not in collection of art, but in the library, he has documents. So he doesn't consider it art either; he considers it a document.

LM: But that doesn't bother you?

GM: No, in fact it pleases me.

LM: Why does it please you?

GM: Because we're never intended to be high art. We came out to be like a bunch of jokers. In fact, I gave couple times an answer, to one banker asked me when we applied for a mortgage. They asked Bob Watts what was his profession, he said, well he was a professor for twenty-five years. Then they asked what do I make and what do I do and I said "I make jokes!" "Oh," they said, "you're not going to make a joke out of the mortgage now will you?" (Laughs)

LM: Little did they know (Laughs)

GM: (Laughs) Now, like our early manifestos, when they were still serious, like the first or second year, they were all anti-art sort of, and all tended to be towards sort of forms that everybody could do. You see, it's all connected with John Cage. When John Cage says that you can listen to street noise and get art experience from that, then you don't need musicians to make music. Everybody can be his own musician and listen to street noises. If you get art experience from George Brecht piece of turning the light on and off every evening or morning, everybody is that, you see? You're leaving the whole professional artist completely. If you can get from everyday life experience, from everyday readymades, you can substitute art experience with that, then you completely eliminate the need of artists. All I would add is that I would say, well, even better would be to obtain an art experience from a chair by Charles Eames, let's say. Then you have a good chair you can sit on, plus you have an art experience when you sit on it. You kill two birds with one stone and still have no artist needed, but you need then somebody like Charles Eames, heh, heh.

LM: So that's getting back to sort of like functionalism again.

GM: That you see was my, I was pushing him.

LM: Uh huh. Okay.

GM: Bob Watts was probably the one who disagreed most with functionalism and you'll notice there are many of his pieces that are completely nonfunctional.

LM: Well, some of them are

GM: For instance, postcards.

LM: They make a joke of function sometimes.

GM: No, there's just no connection. He'll make a postcard that has nothing to do with a postcard. Now, Ben Vautier will do a very functional postcard where he has one called "Postman's Choice." On one side of the postcard he'll write one address with a stamp and on another, another address with a stamp. That's functionalism.

LM: Yeah.

GM: He's using the medium for a piece. Now the postcard is used, he understands the medium and he uses the medium for his piece. It's closely connected to the way () piece is composed. But if you stamp your own face on the postcard, so what?

FLUXUS EDITIONS
and Related Works

>4.1
Eric Andersen
Untitled

n.d.
Sound tape in mailing box to Joe Jones.

<5.1
Gepei Akasegawa
ZERO YEN

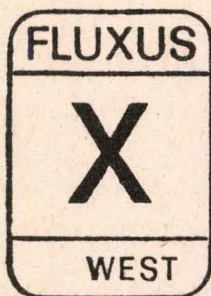
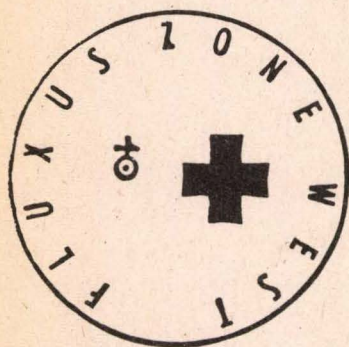
Artist's edition
1967
14.5 X 30.8 cm

Printed blue/green/black/red on cream
paper.

25b.
Joseph Beuys/Ken Friedman
FLUXUS ZONE WEST/FLUXUS WEST

Edition Hundermark
n.d.
10.5 X 15 cm

Postcard printed offset black and
blue on white card stock.



>27.1
George Brecht
MOTOR VEHICLE SUNDOWN (EVENT)

Published by Contingent Publications
(self published)
ca. 1960
56 X 21.7 cm

Offset black on white paper.

MOTOR VEHICLE SUNDOWN (EVENT)

(TO JOHN CAGE)
SPRING/SUMMER 1960
G. BRECHT

Any number of motor vehicles are arranged outdoors.

There are at least as many sets of instruction cards as vehicles.

All instruction card sets are shuffled collectively, and 22 cards
are distributed to the single performer per vehicle.

At sundown (relatively dark/open area incident light 2 foot-
candles or less) the performers leave a central location, simul-
taneously counting out (at an agreed-upon rate) a pre-arranged
duration $1\frac{1}{2}$ times the maximum required for any performer
to reach, and seat himself in, his vehicle. At the end of this
count each performer starts the engine of his vehicle and sub-
sequently acts according to the directions on his instruction
cards, read consecutively as dealt. (An equivalent pause is to
be substituted for an instruction referring to non-available
equipment.) Having acted on all instructions, each performer
turns off the engine of his vehicle and remains seated until all
vehicles have ceased running.

INSTRUCTION CARDS (44 per set):

1. Head lights (high beam, low beam) on (1-5), off.
2. Parking lights on (1-11), off.
3. Foot-brake lights on (1-3), off.
4. (Right, left) directional signals on (1-7), off.
5. Inside light on (1-5), off.
6. Glove-compartment light on. Open (or close) glove com-
partment (quickly, with moderate speed, slowly). Glove-
compartment light off.
7. Spot-lamp on (1-11), move (vertically, horizontally, ran-
domly), (quickly, with moderate speed, slowly), off.
8. Special lights on (1-9), off.
9. Sound horn (1-11).
10. Sound siren (1-15).
11. Sound bell(s) (1-7).
12. Accelerate motor (1-3).
13. Wind-shield wipers on (1-5), off.
14. Radio on, maximum volume, (1-7), off. Change tuning.
15. Strike hand on dashboard.
16. Strike a window with knuckles.
17. Fold a seat or seat-back (quickly, with moderate speed,
slowly). Replace.
18. Open (or close) a window (quickly, with moderate speed,
slowly).
19. Open (or close) a door (quickly, with moderate speed,
slowly).
20. Open (or close) engine-hood, opening and closing vehicle
door, if necessary.
21. Trunk light on. Open (or close) trunk lid (if a car), rear-panel
(if a truck or station-wagon), or equivalent. Trunk light
off.
22. Operate special equipment (1-15), off.
- 23-44. Pause (1-13).

A single value from each parenthetical series of values is to be chosen, by
chance, for each card. Parenthetical numerals indicate duration in counts (at an
agreed-upon rate). Special lights (8) means truck-body, safety, signal, warning
lights, signs, displays, etc. Special equipment (22) means carousels, ladders,
fire-hoses with truck-contained pumps and water supply, etc.

50s from Contingent Publications, Box 150, R.D. 1, East Brunswick, N. J., U.S.A.

>27.II a-f.
George Brecht
"Scores"

Published by the artist
ca. 1960

- (a) "Three Dances"
- (b) "Event"
- (c) "Three Lamp Events"
- (d) "Chair Event"
- (e) "Six Exhibits"
- (f) "Egg"

Printed offset black on white paper.

<28.I
George Brecht
ROOM

Made by the artist (Fluxus CA)
ca. 1960
45.7 X 45.7 cm

Silk-screened on canvas, signed on the reverse, "George Brecht Maelstrom". The work is advertised in Fluxus Newspaper No. 3 as "Fluxus CA signs, oil on canvas, \$25 and up, sets of 2 \$40, available with the following legends... room..."



<28.II
George Brecht
CONCERT FOR JAZZ BROOM FOR THE
VIRTUOSO, A.M. FINE

ca. 1963
approx. 58 X 48 cm

Pen and ink drawing on paper, titled and signed in the upper right hand corner.

CHAIR EVENT

on a white chair

a grater

tape measure

alphabet

flag

black

and spectral colors

<28.III
George Brecht
CHAIR EVENT (from Water Yam)

Unique
realized in 1972
84 cm in height

The work consists of an ordinary kitchen chair, wood, painted white with stripes of red, orange, yellow, green, blue, purple and black painted at the base of the lower right-hand leg. Placed on the chair is a black and white canvas "starter flag" on a wooden stick, a stainless steel kitchen grater, a Trevira yellow and red metric dressmaker's tape and red with gold lettering European scrabble tiles.



>31.I

George Brecht, Robert Watts
Collage for side 1 of Yam Festival News-
paper [E NEWS PA PAY PER]

Unique, made by the artists
1963
74 X 15.3 cm

Collage of elements from newspapers,
books, typewriter text, pen and ink
drawings and text, rubber stamp: mount-
ed on matboard.
see: Silverman N° 545.

>31.II

George Brecht, Robert Watts
Collage for side 2 of Yam Festival News-
paper [E NEWS PA PAY PER]

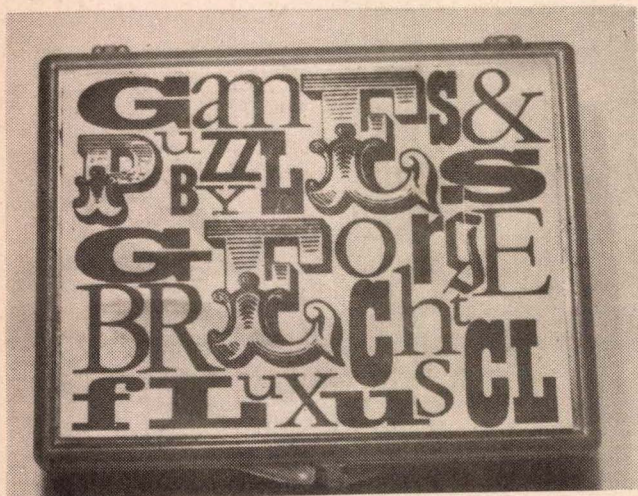
Unique, made by the artists
1963
74 X 15.3 cm

Collage of elements from newspapers,
books, typewritten text, pen and ink
drawing and text, rubber stamp: mount-
ed on matboard.
see: Silverman N° 545.

32e

George Brecht, Alison Knowles, Robert
Watts
BLINK

Another similar copy



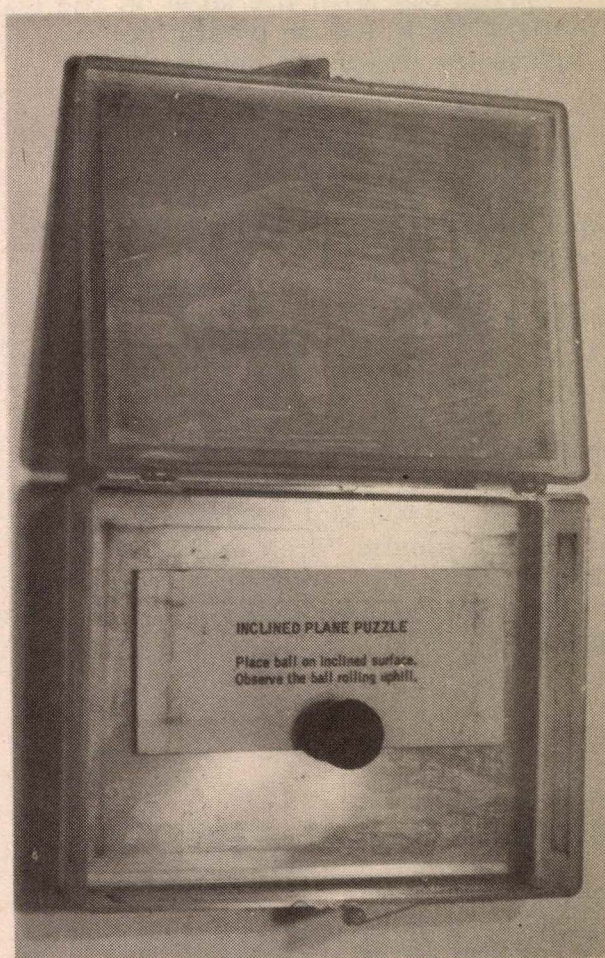
<49.I

George Brecht
GAMES AND PUZZLE: INCLINED PLANE
PUZZLE

FLUXUS EDITION

1965/ca.1965
9.3 X 12 X 2.9 cm

Translucent plastic box with a label on the
lid and a label on the bottom, identical to
Silverman N° 49. Contains one score, one
steel ball-bearing 1.6 cm diam.



<49.11

George Brecht

GAMES AND PUZZLES: BALL PUZZLE

FLUXUS EDITION

1965/ca. 1965

9.3 X 12 X 2.9 cm

Translucent plastic box with a label on the lid and a label on the bottom, identical to Silverman N° 49. Contains one score, one steel ball-bearing 1.6 cm diam.

>51.1

George Brecht

GAMES AND PUZZLES: SWIM PUZZLE,
BALL PUZZLE, INCLINED PLANE PUZZLE

FLUXUS EDITION

1965/

9.3 X 12 X 2.6 cm

White plastic box with the label on the lid. Contains a black 1.8 cm plastic ball and the scores for the three puzzles.

>62.1

George Brecht

GAMES AND PUZZLES/NAME KIT ("Spell
Your Name")

FLUXUS EDITION

1965/

9.3 X 12 X 2.3 cm

A transparent plastic box with a label on the lid, containing a Name Kit card, two red dice, a plastic slot machine die, a white die, a plastic "Spill and Spell" die, a plastic poker die, another plastic game die with numbers and letters, and six characters (¢, \$, \$, &, &, ¢) from a printing set.

<67.1

George Brecht

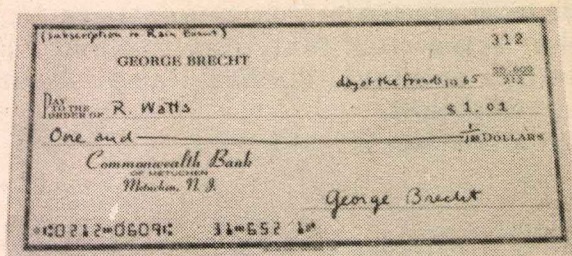
SUBSCRIPTION TO RAIN EVENT

Unique

"Day of the fronds" 1965

7.1 X 15.3 cm

An uncashed check made out to R. Watts for \$1.01, check #312 on the Commonwealth Bank of Metuchen with the notation: Subscription to Rain Event, signed by George Brecht.



>83.1

Guiseppe Chiari

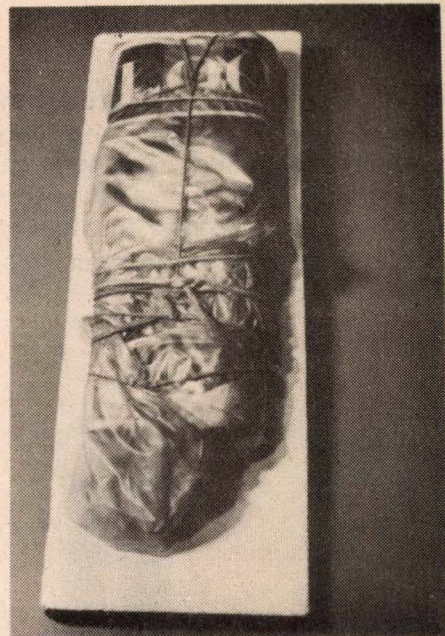
"LA STRADA"

FLUXUS EDITION compiled by Willem
DeRidder

1964/

7 X 10.6 cm

A white paper envelope with a title card
glued to the front and 21 scores printed
black on white stock.



<93.1

Christo

WRAPPED LOOK MAGAZINES

Made by the artist

1964

48.4 X 17.7 X 7 cm

Magazines, slipcover plastic, brown
twine and white painted composition
board, signed on the back of the board.
Possibly a prototype for the 1965 Gal
erie Der Spiegel (MAT) Edition.

>93.1

Christo

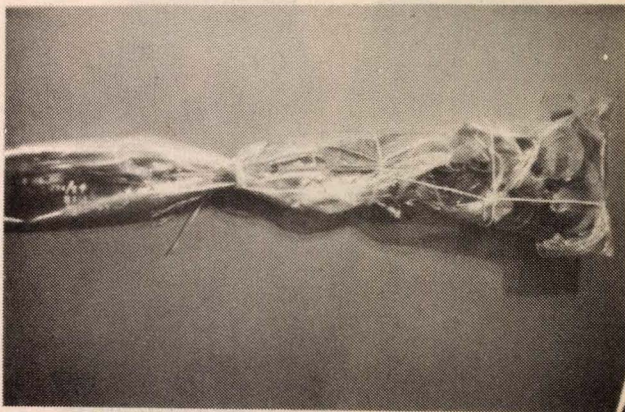
EMPAQUETAGE OF ROSES

Publisher not identified.

ca. 1968

58 X 14 X 6 cm

Three red and green plastic roses wrapped
in stiff plastic with plastic string.
Edition of 100, signed and dated,
numbered 63/100. This edition is very
similar to the Richard Feigen Graphics
edition of 75 from 1968.



98a.

Jack Coke's Farmer's Coop

FIND THE END/A FLUX GAME

FLUXUS EDITION

1969/

12 X 9.3 X 1.6 cm

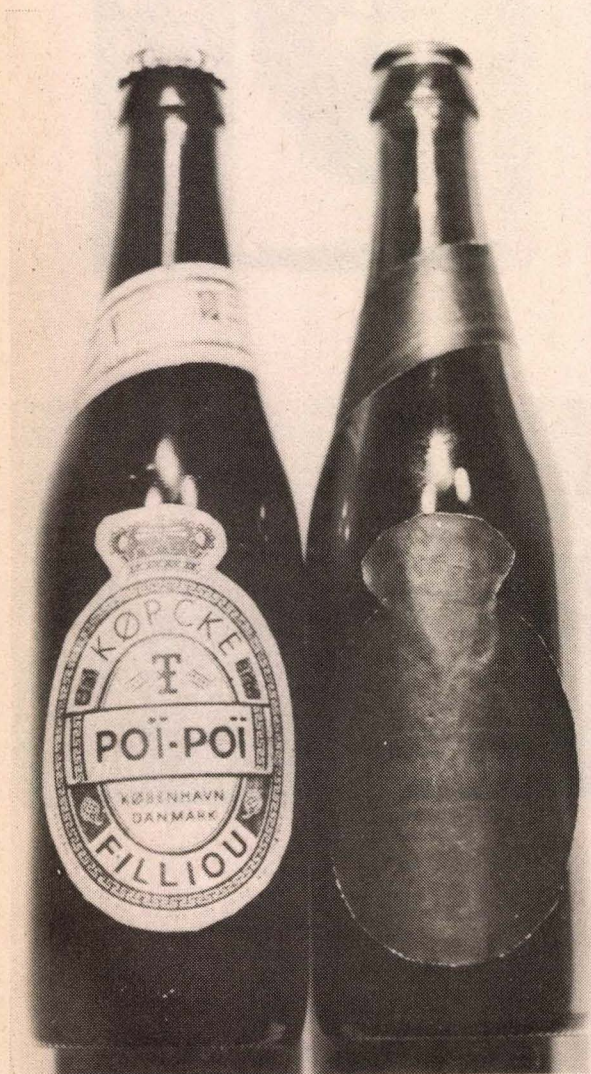
Another identical copy.

<105.I

Robert Filliou
OBJECT POEM/POSITIV-NEGATIV
("Poi Poi")

Koepcke/Filliou edition
June, July 1961
23 X 6 cm diam.

Two brown ale bottles, one filled with a liquid with a plain gold cap and two photostatic labels designed by Koepcke. The other bottle is empty and without a cap, bearing two negative photostatic labels which are losing their images.



<105.II

Robert Filliou
Untitled assemblage (Museum in a Hat ?)

Made by the artist
ca. 1963
approx. 26.5 X 26.5 X 4 cm

The assemblage consists of a black beret with a white padded label sewn inside with the "Galerie Legitime" rubber-stamped, initialed in ink. Contains a handmade manila box with the rubber stamp legend "Hommage a Rimbaud" and the counter side rubber-stamped "Galerie Legitime", a handmade orange paper box with a typewritten title and score, "New Instrument N° 10 Shake Sweet Music" and the "Galerie Legitime" rubber stamp on the bottom. The orange box contains two "1 old franc" pieces. The beret also contains a coupage from a number of leaves of a journal, stapled and cut in the shape of a face with the "Galerie Legitime" rubber stamped on the back.



<105.III

Robert Filliou

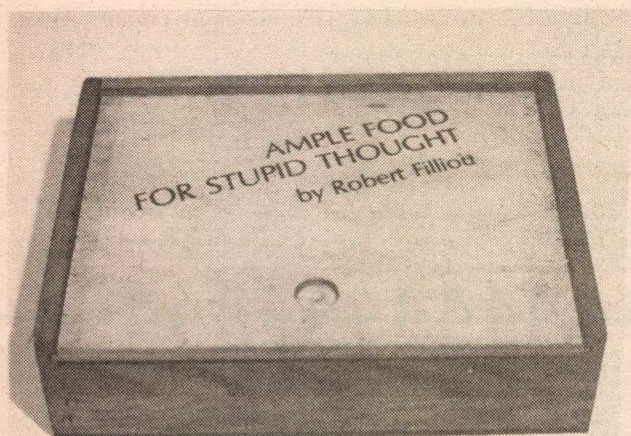
AMPLE FOOD FOR STUPID THOUGHT

Something Else Press, New York,
Cologne, Paris

1965

15 X 20 X 5.3 cm

Postcard version in wooden box: 96
postcards printed black offset on stiff
white cardstock, each 12.8 X 17.9 cm.



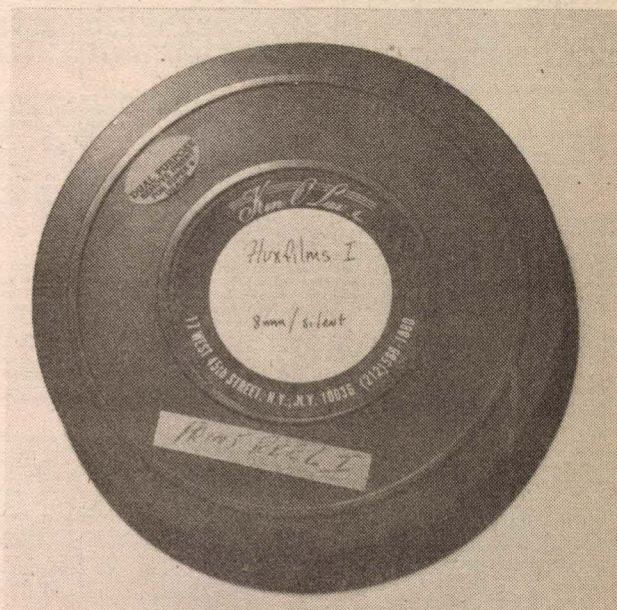
>123.I

FLUXFILMS/SHORT VERSION, 40 MIN.
AT 24 FRAMES/SEC. 1400FT.

ca. 1965

Two reels, 8mm silent

A "second generation" print.



Henry Flynt

COMMUNISTS MUST GIVE REVOLUTIONARY LEADERSHIP IN CULTURE

Single sheet offset black on white paper
intended for use as in Silverman N° 137.

**COMMUNISTS
MUST GIVE
REVOLUTIONARY
LEADERSHIP
IN CULTURE**

**HENRY
FLYNT**
GEORGE MACIUNAS,
DESIGN

PUBLISHED BY
WORLD VIEW PUBLISHERS
46 WEST 21ST STREET
NEW YORK, N.Y. 10010

PRICE \$1

Copyright © 1965 by Henry A. Flynt, Jr.

4444444444444444

BY HENRY FLYNT
MACIUNAS, DESIGN

PUBLISHED BY
WORLD VIEW PUBLISHERS
46 WEST 21ST STREET
NEW YORK, N.Y. 10011

PRICE \$1

Copyright © 1965 by Henry A. Flynt, Jr.

MUSIC (DANCING, "POETRY")
In this area the most oppressed classes and nations have a crucial traditional culture of their own. For the United States, there are the country blues, boogie woogie, R & B (and Gospel), and the hillbilly music they have influenced. For Jamaica, there is Blue Beat. For Black Africa, the many tribal musics such as Baoule and Zulu, either the traditional non-urban variants or the recent city-worker variants. For Brazil, macumba music. For India, the analogous music. For Cuba, bambé and as much else as possible from Santería—if the Government doesn't wipe it out first.

These include architecture, automotive products, appliances and utensils, furniture, graphics, and clothes. Actually, they are nothing but fields of design engineering which are particularly rewarded by Artistic, national, and stylistic traditions (as well as by the profit economy). Revolutionary leadership in these fields is to increase the productivity of labor (Condition A).

In general, for each nation there is a common musical culture which is the spontaneous creation of those farm-workers and itinerant city-workers who are not social climbers and can't quit being poor. Actually, it is usually a fusion of music, dancing, and lyrics--which is done or watched, but not "performed." Such a dance of one national group coming to another nation not on the Concert Stage, but by people taking it up, doing it. This music-dancing is already the indigenous symbol of the oppressed. In a phrase: "street-Negro music".

To give more examples: For France--during the revolution of 1789, the revolutionary masses danced the *carmagnole* in the streets of Paris. Unfortunately, as a result of the protracted monopoly capitalist stagnation of Europe, the history of colonialism and the bribing of the workers, there is no native "street-Negro music" in France today. The recent ascendancy of an R & B-inspired music among British working youth prefigures the path for Europe.

Street-Negro music cannot be reduced to old or recent European bourgeois Art. Nor is it African arts of hundreds of years ago which are no longer extant. Further, it must be absolutely clear that Street-Negro music is not "folk art." Street-Negro music is not those "Negro spirituals" that were "purified" of "ugly" Africanisms, noted in choral fashion, and performed in the Concert Hall; or Villa-Lobos' "Brazilian" Symphonies; or the Kingston Trio; or Odette. Street-Negro music is not the Russian Moiseyev's Ballets of phony "folk dances," performed on the Concert Stage; or the Mexican Ballet Folklórico; or the Cuban National "Folk Dance" group; or the Rumba, "cleansed" of Africanisms to become a ballroom dance.

Recent trends in street-Negro music prove that it is irreconcilable with "folk art," that it is hundreds of years less antiquated than Bach or Mozart, that its modern development is away from European bourgeois Modern Art. Such advanced instruments as the many models of electric guitars and electric organos (Ampegs) are standard in the R & B and "hillbilly music, Rock 'n' roll uses such electronic recording techniques as reverberation, dubbing and over-dubbing. Many numbers are "studio creations," exist only in recording. In addition to the importance of the recording studio in production, there is the importance of radio stations in distribution. Street-Negro music rocks; European bourgeois Modern Art (and "folk art") doesn't.

'folk art' means something antiquated, humble, and pathetic, and R&R singer Buddy Guy's 'First Time I Met the Blues' (Argo LP 4026) comes on too scary for that put-down. Do Diddley's (Chess LP 1431) is good, normal, street-music Negro music; Bo Diddley's use of amplifier reverb and tremolo in 'Pretty Thing' is the opposite of 'primitive.' 'Tobacco Road,' by the Nashville music in John D. Loudermilk (Columbia; Promiscuous Record 45RPM 4-41562, JZ SP43922), is the very opposite of 'primitive,' and utterly cuts out the 'sophisticated' Nashville Teens' version. Incidentally, Loudermilk's lyrics are reactionary, but his musical culture in general is an indigenous symbol of the proletariat. The R&R which gives the songs and has an electronic sound and is called 'funk music,' is the '3rd of 3rd' by the Trashmen (Capitol Records CA 40622), which by no means, 'primitive.'

For clarity, somewhere, sometime, the best possibility in culture for the present period has to be defined. As an analogy, with respect to religion Communists have to state somewhere, sometime that we are atheists, that the best possibility is the liquidation of religious institutions.

But it is not possible to implement at once the best possibility, before there is a social basis for it. To continue the analogy, a Communist government cannot have all churches demolished the day it seizes power. Of course, when the workers take the initiative, as when the Spanish workers burned churches in the Civil War, they must be supported by the leadership (otherwise it is no leadership). But usually a Communist government must implement its atheism by guaranteeing "freedom" of religion at the same time closing down the faith healing and religious charity rackets.

For revolution, leadership, street-negro music **is** the point of departure. (Condition B) Now there is no nonsense about bringing this music—dancing to the masses, because they created it. The almost insuperable problem is to bring street-negro music into the world of the bourgeoisie. The bourgeoisie is not the instinct of Communists towards street-negro music is a revolution that defies rationality. Communists will say: "I won't have that music in my house." If the Negroes had the opportunity to hear Fine Music, they would throw down the music. "Soaphophony" is the name of the music that is being created by the "conservatives." When people who listen to street-negro music become Communists, they sense a hostile and embarrassed reaction to the music from their comrades, and they give it up. Communists' faces are turned "up" to old European bourgeois Music, even though they do not know a great deal about it. Even though they are not aware of the fact that the bourgeoisie has even though they have never heard of the insertion sympathies of *Sumile karissimi*! — or *Faques*. Their idea of popular music is European popular music, Anglo-American music, Miles Miller and the like. The bourgeoisie is not aware of the fact that street-negro music is "bourgeois corruption" — but that of course Beethoven's Solemn Mass in D Major is not. Communists derive self-respect from feeling "too high-minded" for those vulgar, noisy, trashy dances. They feel "treasured by street-negro music

But in general, the music of the Communists, particularly Anglo-American popular music, is simply hopeless. It is a cultural expression of "white" - chauvinism and racism. It is "dead" and on the way out. As I suggested, street-Negro music is already replacing it among the white masses, wherever they accept rock 'n' roll, bebop or the like. The Communist opposition to this process simply will not do. The music of the Communists must be virtually replaced by street-Negro music. (Condition R.)

The amount that U.S. Communists can do now to implement all this is of course very limited. But they can do some things. They can be asked to listen to the R&B and R&R radio programs rather than the other music programs. They can be asked to replace their Classical record collections. They can be asked to play only "street-Negro music" at parties. We must never sponsor Concerts or, worse yet, "Folk" Concerts. If anything, we must sponsor dances. Remember, that street-Negro music is not a narrow category. It includes every authentic popular music in the world today, except the European or Anglo-American, which is simply all washed up.

After the Communists are listening to street-Negro music, then it will be time to consider that the bourgeoisie does manipulate it by selling it commercially. In addition to the commercial practices, the bourgeoisie selects to sell, and encourages, lyrics which suit itself—especially in rock 'n' roll. (And the religion in Gospel, Sanctaria, and the like is reactionary—but the musical culture is not, and survives through its influence on secular music.) Somebody will have to encourage an open call to rebellion in the lyrics (a step which is irreconcilable with composing coped "Negro freedom" folk songs). Actually, rebellion is what this music-dancing is all about; it just couldn't come out under the overseer's shotgun or the A&R man's eye.

As for "folk music" and "folk ballet", they must be replaced by street-Negro music. (Condition B). All ballet should be replaced by this music-dancing. (Condition B). Also, the live Concert Stage performance is not efficiently produced culture. -- (Condition A). Grand Opera should be replaced by this music-dancing. (Conditions B, A, C.) All other music should be replaced by it. (Condition B). Even more, Poetry should be replaced by the lyrics of street-Negro music. (Conditions B, C.)

nationalizing church investments, secularizing the schools, teaching atheism, and, finally, creating social conditions which tend against escapism among the masses. Under these conditions atheism should gradually replace religion.

It is the same for culture. A good example is Lenin's directives on the film in the early years of the Soviet Republic, which were quite advanced. Lenin said to show the old melodramatic epics, yes, to get the people into the movie theatres and to pay for the film industry; but in the production of Soviet films begin with socialist documentaries, and require that they appear on every film program along with the melodramas.

3333333333333333333333

The following three conditions for revolutionary cultural leadership are the ones I will argue from. I will refer to them by letter throughout the text.

A. To increase the productivity of labor. (For Marxists, a fundamental progressive historical tendency.)

B. To promote equality and solidarity of the workers; and to tend against the formation of a labor aristocracy, the stratification of the workers by nationality, and the formation of bureaucracies in the proletarian dictatorships.

C. To satisfy the workers' desire, during a flood tide of class struggle, to come to grips with reality and to be done with escapism in culture.

as I have stated. No alternative can even be considered. Street-Negro music is already a vital symbol of the most oppressed; all that is needed is encouragement so that it can become more so.

FILM
Leaving aside the "applied arts", the three areas of culture which have the greatest mass significance are music, the film, and the novel; and the film tends to become more important than the novel.

Film-and-sound-track as an area of culture is not engineering; only the design of the equipment is. However, neither is film something the oppressed originate. They can originate their music by singing while they work; but to realize film-and-track at all, from camera and recorder to sound projection, requires time and highly complex equipment. Film is also wholly modern. It simply hasn't been around long enough to have "Laws of Art". The actual making of films is done exclusively by capitalist or post-capitalist cultural specialists. It is not the oppressed, but intellectuals or cultural specialists who originate film - "ideas". All the poor and illiterate masses as such can do is respond to the ideas put before them. Thus, there can be no "proletarian", "folk" cinema.

Now "film" or "The Cinema" commonly means the "novelistic cinema", the "theatrical or melodramatic cinema", the "acted cinema". That is, the cinema is commonly a photograph of an acted theatrical drama, staged with sets, actors, costumes, and make-up. In turn, this drama is usually an adaptation of a fictional-plot novel. The Hollywood movie industry is a novelistic cinema industry. The Russian cinema too, before the Revolution and after Lenin's death, is novelistic cinema.

But during the revolutionary flood tide when Lenin was head of state, a significant change took place in the Russian film. Lenin issued a number of directives which said in effect that the novelistic cinema was merely to be tolerated. Soviet film-makers were to concentrate on newsreels and documentaries, and these were to be included in every film program. Lenin called for a propagandist newsreel series "From the life of peoples in all countries". He expected that these scientific films, as he called them, would overcome the influence of the novelistic cinema. (Appendix 6. This was the only time so far that a Communist politician gave revolutionary leadership in culture.)

At the same time, Draga Vertov (Denis Arkadyevich Kaufman), a highly sophisticated cultural specialist who at twenty had been in the charge of all new recruits of the Russian Civil War, called for the virtual replacement of the theatrical cinema by documentaries. He made a series of documentaries, using footage of actual events, and he was the first Soviet filmmaker to appear in a representative national plot. (Appendix 7). Vertov's films were popular with the Soviet masses, because his films were often the only ones that showed the new age the people lived in. *Pravda* praised Vertov's films on its front page. Vertov had the support of celebrities such as Mayakovsky. Vertov's films even influenced the neo-theatrical cinema of the 1930s. In the meantime, unfortunately giving many people the idea of learning to film. (When Eisenstein was in the cinema in October, or Two Days That Shook the World, in nine months of 1927, the first three months were taken entirely by the writing of the scenario, the fiction, the act. Vertov started by filming actual events he wanted to portray.) The first screening of Vertov's *A Sixth Part of Earth* was for the delegates to the Fifteenth Congress of the Comintern in Moscow. The film was shown in the Soviet Union. Another feature during this time of the documentary was *Esther Smilg*, where in 1926 turned from editing melodramas to make two historical documentaries from old newsreel footage. Fall of the Romanov dynasty and The Great Road (October anniversary).

The growth of technology had followed Lenin's death, the revolution's generation of new ideas, and the love and were sim-

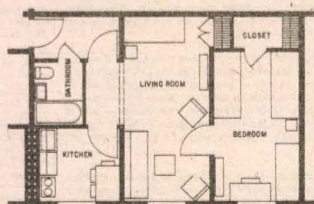
39

Single sheet offset black on tan paper
intended for use as in Silverman N^o 137.

**COMMUNISTS
MUST GIVE
REVOLUTIONARY
LEADERSHIP
IN CULTURE**

**BY HENRY FLYNT
MACIUNAS, DESIGN**

APPENDIX 1. SOVIET PREFABRICATED BUILDING SYSTEM



The present Soviet housing program, using automated production of prefabricated concrete components in 840 plants, was started on a large scale in 1953, and by 1960 was producing about 3,000,000 dwellings units yearly, more per capita than any other country. The program is thus proven in practice. It is the most efficient mass housing program in production in the world today.

The Soviet program's efficiency is not a matter of having the least absolute cost, or requiring the least initial investment. A program which used tents would be much cheaper, but tents give very little performance for their low cost, as the following table details.

Machines' system (not in production) requires a developed chemical factory and a unit cost 10 to 15 per cent higher than that of the Soviet system, but it is even more efficient, as the table details. A 300 sq. ft. unit can be transported on a one-ton truck, while the Soviet system would require seven 5-ton truck-trailers to transport each dwelling unit.

COMPARATIVE ANALYSIS OF PREFABRICATED BUILDING SYSTEMS

[illegible]

Reisen: Moments House and Nelson-Atkins House

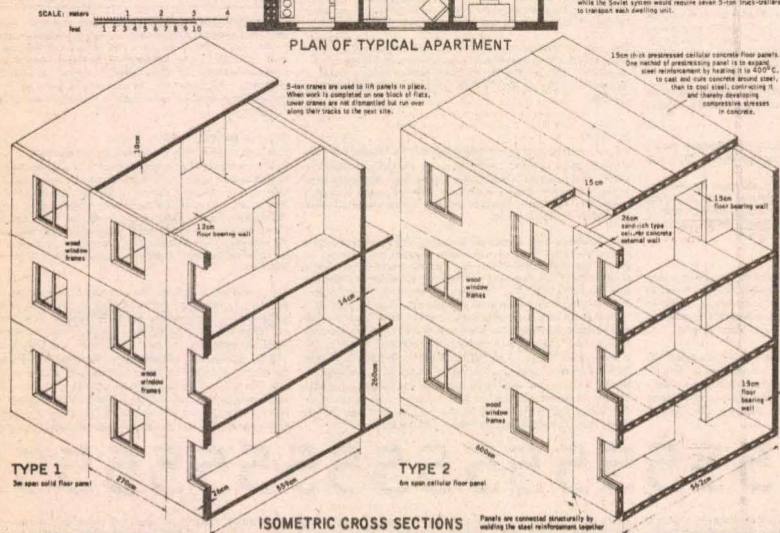
^{aa} estimate only - exact figures not available

COMPARATIVE DATA ON HOUSING IN VARIOUS COUNTRIES

Country	number of flats per 1000 persons built in 1960	total number of flats built in 1960	total floor area built in 1960	average area of each flat built in 1960	average rent in % of occupants income	multistorey building units per sq. meter of each floor area
U.S.S.R.	14	2,378,000	85,100,000 m ²	29 m ²	4%	1,150 kg
U.S.A.	7.2	1,300,000	40,000,000 m ²	43 m ²	25%	9,300 kg
U.K.	5.9					
France	7.1					
Germany	16.7					
Italy	6					

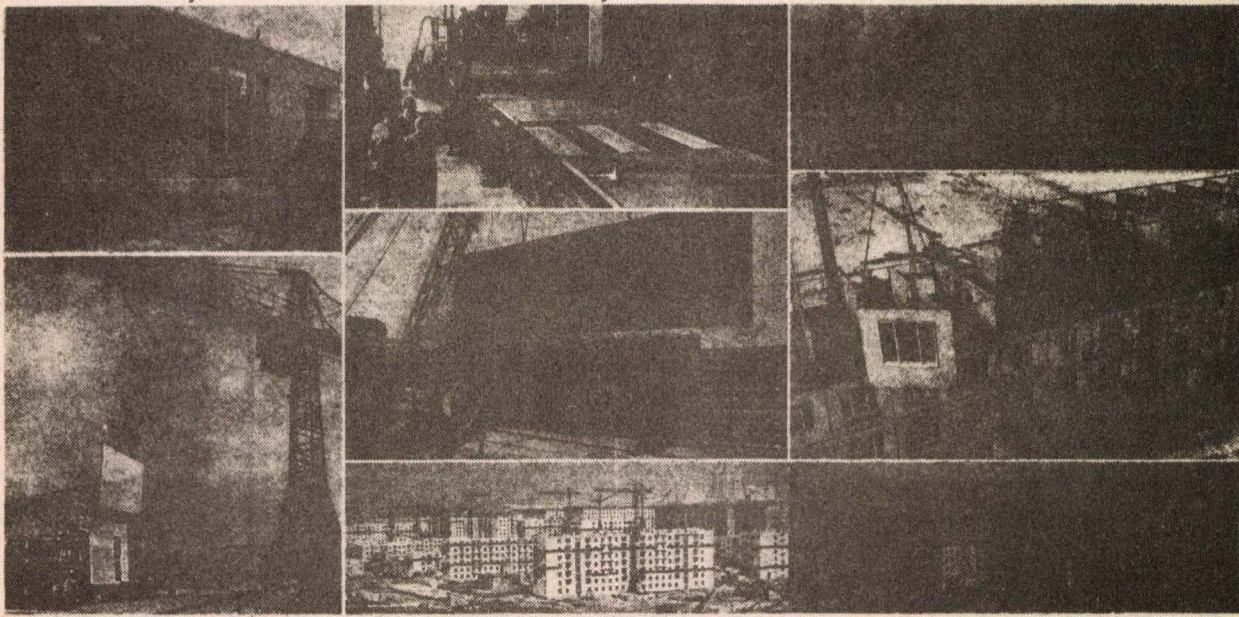
* exact figures not available

REFERENCES:
 Mazzei, Robert, (editor), "Countries of the world. Informations series." Vol.1. U.S.S.R., Oxford, 1962.
 Tsuchenko, Semyon, "Housing in the U.S.S.R.," Moscow, 1960.
 Weytinsky, W.S. and Weytinsky, E.S. "World Population and Production - Trends and Outlook," New York, 1955.



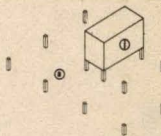
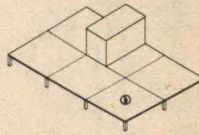
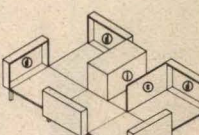
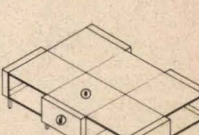
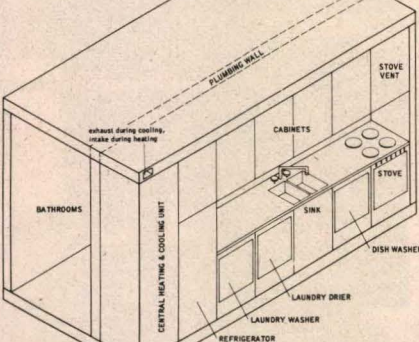
ribbed reinforced concrete panels made on Kozlov type rolling mill.

partitions being loaded on a trailer

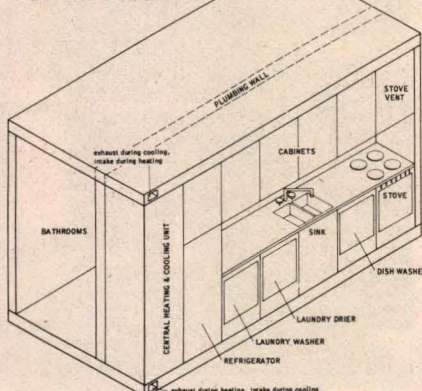


construction of housing in Moscow's Southwestern district

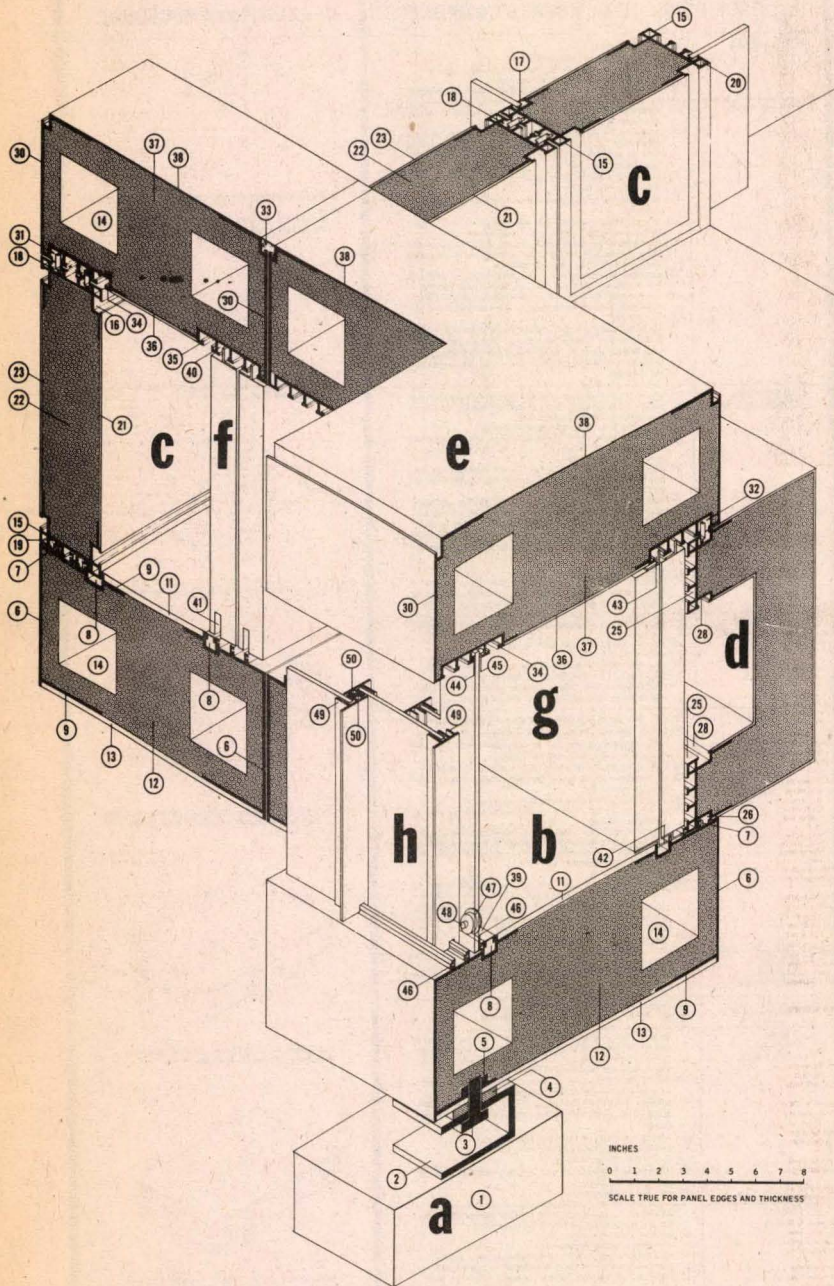
APPENDIX 2. MACIUNAS PREFABRICATED BUILDING SYSTEM

1. METHOD OF DESIGN DEVELOPMENT			2. DESCRIPTION OF NUMBERED COMPONENTS		3. ERECTION PROCEDURE	
A. ESTABLISHING BASIC OBJECTIVES AFTER ANALYSIS OF EXISTING CONDITIONS						
WORKABILITY	Enclosure from Structure Servicing	rain, vapor, wind, dust, heat & cold, sunlight, sound support of enclosure traffic and communication, temperature control, light and air control, storage, hygiene	A. FOUNDATION PILE	1. precast concrete 2. channel anchor set into concrete 3. stainless steel bolt applied from outside with a wrench 4. shims for adjusting height of floor panel 5. aluminum nut, prewelded to the inside face of channel edge	 1. Precast concrete piles are inserted into predrilled holes. 14' x 7' x 8' prefabricated service cubical is brought by flat bed truck and lowered over 4 piles.	
ECONOMY	In material In manufacture In labor use In transport In erection In maintenance	minimum use of material use of abundantly available material minimum number of components simple method of fabrication and construction of components simple tooling requirements adaptability to automation minimum use of labor more productive & efficient use of labor in plants rather than site use of unskilled labor on site for erection light and well packaged speedy and simple erection requiring little labor and little skill no heavy equipment required (cranes, bulldozers etc.) permanency of materials, efficiency of insulation, washability of all interior and exterior surfaces	B. FLOOR PANEL	6. aluminum extruded edge, indispensable as structural member and functioning also in the following areas: 7. projecting fin, part of extruded edge, functioning as track and weatherseal (containing wool pile) for the bottom edge of the movable nonstructural panel F for as weatherseal lock for bottom of structural panel C. 8. conduit for electrical wiring covered with small snap-on aluminum cover for access 9. structural stiffening leg providing a surface for bonding the outer face 10. snap-on cover over panel joint where no sliding walls, doors or structural panels are required (rarely used) 11. interior panel face (floor made of vinyl, hard rubber or neoprene sheets, functioning as soft walking and maintainable surface and also as structural membrane 12. expanded polystyrene panel core, functioning as insulation and acoustical barrier and structural compression member. 13. exterior panel face made of cement-asbestos or plastic type of material, functioning as moisture barrier and structural tension member 14. air passage functioning at the time of panel construction and production as a passage for steam to enter the core and expand polystyrene beads, and afterwards for warm and cool air of the cooling-heating system (passages can be plugged where not required)		
ADAPTABILITY	To function To plan To climate To dwellers To site	residential, institutional, industrial, agricultural etc. flexibility in shape and size of buildings climatic changes within same location (seasonal extremes) climatic variations in various geographic locations their special needs and habits topography and soil conditions	C. STRUCTURAL FIXED WALL PANEL	15. universal panel extruded aluminum edge, used for all sides of panels C and as edges for structural cabinets D, functioning as structural stiffening member and: 16. side notch functioning as support for hangers 17. side notch functioning as a container for extruded neoprene weather seal, receiving into itself the edge of sliding non-structural exterior panel 18. front notch functioning as container of universal extruded neoprene weather seal in compression with another seal of an adjoining panel 19. bottom, front notch containing universal neoprene seal which overlaps and presses itself to the floor weatherseal-fin no. 7 20. conduit for electrical network (directly above floor conduit) 21. laminated thermosetting plastic sheet as interior face, functioning as structural tension member and maintainable (washable) surface 22. same as no. 12 23. asbestos reinforced calcium silicate sheet as maintainable face, functioning as moisture barrier, washable surface, hard surface against vandalism and structural tension member.	 2. Kitchen floor, which is hinged to service cubical, is lowered over 2 additional piles.	
DURABILITY	Resist aging Resist disasters	due to rot, termites, discoloration and corrosion hurricanes, earthquakes, floods, vandalism	D. STRUCTURAL WALL CABINET	25. same as 15, also functioning as alternate track for cabinet doors 26. side notch functioning as notch no. 19 27. same as no. 17 28. side notch functioning as alternate track for cabinet doors 29. shelf brackets secured directly to interior cabinet face exterior cabinet face made of aluminum brake formed into box-like shape or fiberglass-reinforced molded plastic		
B. DESIGN SOLUTION AND ITS RELATION TO OBJECTIVES						
basic solution	functions performed		E. ROOF PANEL	30. same function as no. 6 functioning also in the following areas: 31. bottom front notch functioning as container of universal extruded neoprene weather seal in compression with the seal of adjoining top of structural wall panel 32. same as no. 31, but adjoining top of structural panel edge 33. elastic adhesive type sealant (polyisobutylene base) in seams between all roof panels 34. bottom notch functioning as track for curtains 35. same notch as no. 34, but functioning as track for interior sliding door-wall 36. interior face of roof panel made of perforated steam cured, asbestos reinforced calcium silicate or of laminated thermosetting plastic, functioning as acoustic absorbent surface and also as structural tension membrane 37. same as no. 12 38. exterior face of roof panel made of aluminum sheet press or brake formed into pan shape or welded in flat form to horizontal legs of edge, or made of rigid rubber or neoprene sheet and bonded to legs of edge extrusion. This face is functioning as water barrier and as structural membrane 39. snap-on cover over electrical conduit	 3. Floor panels are connected to piles and to themselves.	
MULTIFUNCTIONAL COMPONENTS	building panels containing functions of structure, enclosure and service made of 4 basic parts: interior, exterior faces core and edge	Easily maintainable, inorganic and structurally strong surface materials are used. Light, low density, insulative and strong in compression core materials are used. Structural panel edges are used to make panel supportable at corners, thus permitting panels to be adapted to various plan requirements. Structural edges are made to function also as weather seal, tracks for movable panels (doors, windows etc.), air duct, electric conduit, meeting the double function requirements of service and structure. Storage cabinets are made to substitute for structural walls.	F. SLIDING INTERIOR WALL PANEL	40. notch functioning as track for top guide of sliding panel 41. wheel bearings housed inside sliding interior panel and riding over floor fin no. 7		
MINIMUM NUMBER OF COMPONENTS	all components with a single function to be eliminated	Windows and doors are made to be where wall is absent (which is void and therefore not manufactured), rather than a hole in wall, which would require its manufacture and wasted material (cut off from solid panel to make a hole). Window and door frames are likewise eliminated by employing structural panel edge of the adjacent panel for that purpose. Number of panel components are reduced by employing finished surfaces also as structural panel faces, thus eliminating the need for such nonstructural surfacing materials as floor tiles, ceiling tiles, plaster, paint, moldings.	G. SLIDING CABINET DOOR	42. bottom door guides riding within floor notches 43. top door guides riding within ceiling notches	 4. Structural panels and structural cabinets are connected to floor panels and kept temporarily erect by temporary braces (not shown).	
FLEXIBILITY	system to permit change in room layout, simple expansion or contraction, simple climate control.	All nonstructural panels (50% of all wall panels) are movable, without any addition of components, since sliding panel tracks are at every floor panel joint for structural necessity. Rooms can be therefore enlarged by opening dividing nonstructural walls. Climate control can be effected by using various materials for exterior sliding panels: transparent low-insulative material during mild climate, opaque high-insulative material (asbestos) during severe heat or cold, or any combinations of the two. Number and area of transparent and opaque panels can be varied by the simple sliding operation.	H. SLIDING EXTERIOR WALL PANEL	made of opaque material (steam cured, asbestos reinforced calcium silicate with enamel surface on both faces), translucent (thermosetting plastic) or transparent (thermosetting plastic or glass) in thicknesses between 1/4 and 1 inch 44. ceiling notch functioning as track and weatherseal (containing wool pile) for top of nonstructural sliding panel 45. spherical elastic ball functioning as bearing for sliding panel and applying pressure on sliding panel upon wool pile weatherseal 46. wool pile weatherseal inserted in floor fin no. 7 47. ball bearing wheel attached to sliding panel by a 48. bolt through the panel itself 49. interlocking meeting stiles with neoprene weatherseals (both extrusions are same) 50. neoprene weatherseals		
DURABILITY	use of inorganic & fire resistant materials, hard surfaces, water resistant & elastic-flexible joints	Enamel-asbestos, nonferrous metal and elastomers are used in the more critical exterior applications and various types of plastics for the less critical interior applications.	I. SERVICE CUBICAL	constructed in its entirety in the plant, brought to the site on flat bed trailer truck and lowered over 4 piles 51. building plumbing system 52. central heating and cooling unit 53. main exhaust and intake to be connected to panel system 54. kitchen equipment and fixtures connected to common wall 55. bathroom equipment and fixtures connected to common wall	 5. Roof panels are connected to structural cabinets, structural walls and to each other.	
I. SERVICE CUBICAL			this cubical also provides the necessary structurally stable starting point in the erection of the building			
						

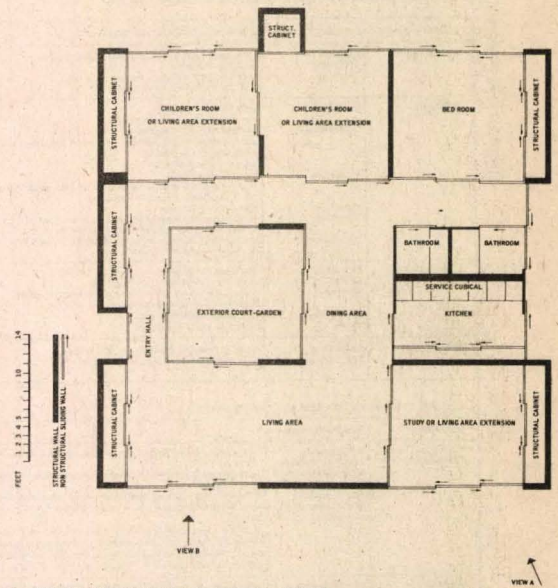
I. SERVICE CUBICAL



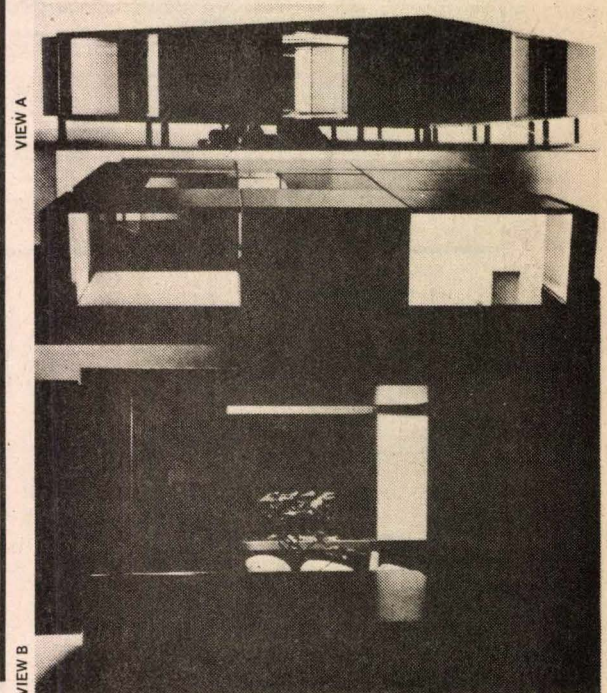
4. ISOMETRIC CROSS SECTIONS OF COMPONENTS



5. PLAN OF AN ATYPICAL 1900 SQ. FT. HOUSE



6. MODEL OF SAME 1900 SQ. FT. HOUSE



- A. space frame upper member
- B. space frame lower member
- C. space frame bracing member
- D. fuel tank
- E. fuel metal door
- F. fuel metal back door
- G. roof cover
- H. roll formed hood
- J. easily accessible headlights
- K. easily accessible controls and circuitry

OBJECTIVES

LOW MANUFACTURING COST

STRUCTURAL STABILITY REDUCE WEIGHT

LOAD FLEXIBILITY

LOW OPERATIONAL COST

SOLUTIONS

Low cost of body fabrication is achieved by eliminating every unnecessary substructural segment. Such shapes, used on all other automobiles, must be formed by expensive matched dies and very heavy presses, since the metal must be stretched. Our automobiles are not used at speeds which require such shapes (for streamlining). Flat or cylindrical surfaces are much cheaper to fabricate since simple roll or brake forming equipment can be used.

Increased body strength and reduced weight are achieved by employing a space frame incorporated into the body. Instead of the conventional chassis channel frame, the space frame, like a truck, gains strength by an increase in height, which adds no weight, and it can utilize the entire height of the body above the floor. The chassis channel frame, however, can derive strength only from its limited extension below the floor, so that metal in built must be added to it to gain strength.

1. eliminating transmission or transmission control lines passing from front to back through the floor line, by having the motor, transmission, and controls at the front.
2. making seating easily and positively removable leaving a flat floor.
3. making the entire interior space directly accessible from sides, back, and top, then permitting a load to be as large as a bed, or even longer if it can extend beyond the back door or the roof cover.

This volume carrying capacity is greater than that of any other passenger automobiles, except station wagons.

Technical specifications:

Engine: flat-six, 64 x 6.50in., 4.25cc., 7.5 to 1 compression ratio, 18 h.p., at 5000 r.p.m., push-and-idle valve, 4 stroke type. Transmission: 3 forward speeds plus overdrive, all synchromized, front 25.9 to 1, second 1.25 to 1, third 7.5 to 1, overdrive 3.7 to 1, four-wheel clutch, 4 wheel hydraulic brakes. Cooling system: air cooled, all radiator. Overall length 149 1/2 inches, 94.4 weight 1125 lbs. Shipping volume 8.214 cu./in., luggage compartment 14 cu./in. Gas consumption: up to 55 m.p.g., gas tank capacity 5.8 gallons.

A special stringing
B cutaway
C three magnetic microphones (pickups) at varying distances from bridge
D four-position selector switch, mixes pickup outputs
E volume control
F tone control
G vibrato bar, mechanically moves tail piece, varying tension of strings
H amplifier
I amplifier
J amplifier
K amplifier
L amplifier

ELECTRIC GUITAR

The electric guitar is far superior to analogous acoustic instruments. Its volume is not dependent on muscular exertion. Thus, very light, slack strings can be used. The body is cut away at the top head. The induction pickups make the instrument more responsive than an acoustic instrument. Multiple pickups and the vibrato bar give the instrument greater flexibility. The electronic circuits, echo, vibrato (pitch variation), tremolo (amplitude variation), and feedback are directly available to the amplifier, and the guitarist can control them with foot switches.

Commercial electric guitars are, however, stylized and redundant in body design.

In Geopel, R&B, and R&B, the electric organ is a distinct key-board organ in its own right. Use of the electric organ (an electric piano), as in "Green Onions" by Booker T. & the M.G.'s (Sax 5-1277), leads to the all-electric combo.

ELECTRIC ORGAN

[illegible][illegible]

The colored stencil is more rugged and durable than newspaper, but costs as little because it is not bleached, it needs no ink, and it is reusable.

One type is used throughout. Larger sizes are obtained by plastic enlargement. Costs and arbitrary stylistic choices vary in using a variety of types are eliminated.

The text fills one conveniently sized sheet. It is thus uniform in appearance, which must be on large sheets. Costs of color binding, and blank space for page margins and decorative illustrations. Text and appearance can be duplicated as desired. Actually, the text was printed on a larger, standard-size sheet. The smallest part of the stock was used for another job, which was on the same plate, and the two jobs were cut apart after printing.

The expanded polystyrene and translucent plastic samples shown are to be included in Illustration A2 and are utilized to permanent back and front covers and a mailing container.

The binding system and sizes when folded are such that the three sheets of the first cover can be folded into a single sheet.

<138.1

Ken Friedman

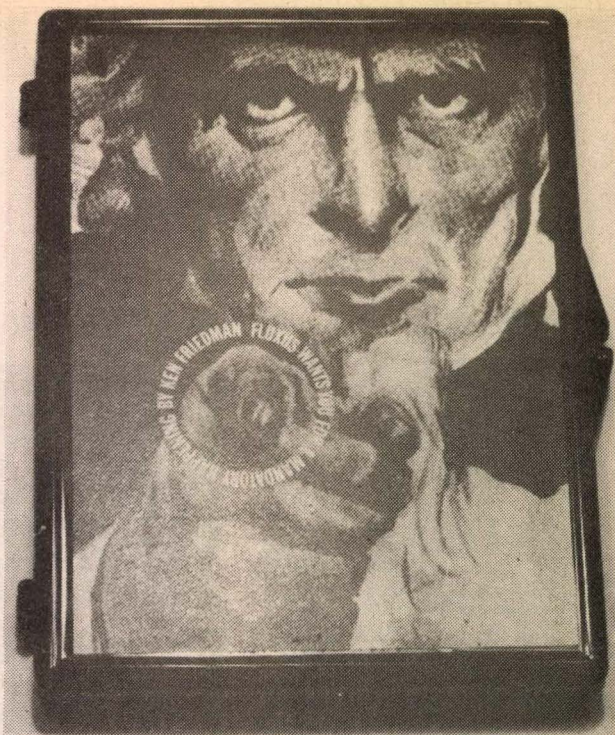
MANDATORY HAPPENING

Prototype for FLUXUS EDITION box
with label.

1966

12 X 9 X 1.6 cm

A black plastic box with a Maciunas
designed label attached to the lid.
Contains a slip of paper on which
Friedman has typed the score (in 1982).
Evidently Maciunas printed a version of
the score but did not issue the com-
pleted work.



140b.

Ken Friedman

OPEN AND SHUT CASE/FLUXCOURT
BOX

Another identical copy.

141d.

Ken Friedman

CLEANLINESS FLUX KIT

Another similar copy, missing the
sander drill.

>141.1

Ken Friedman

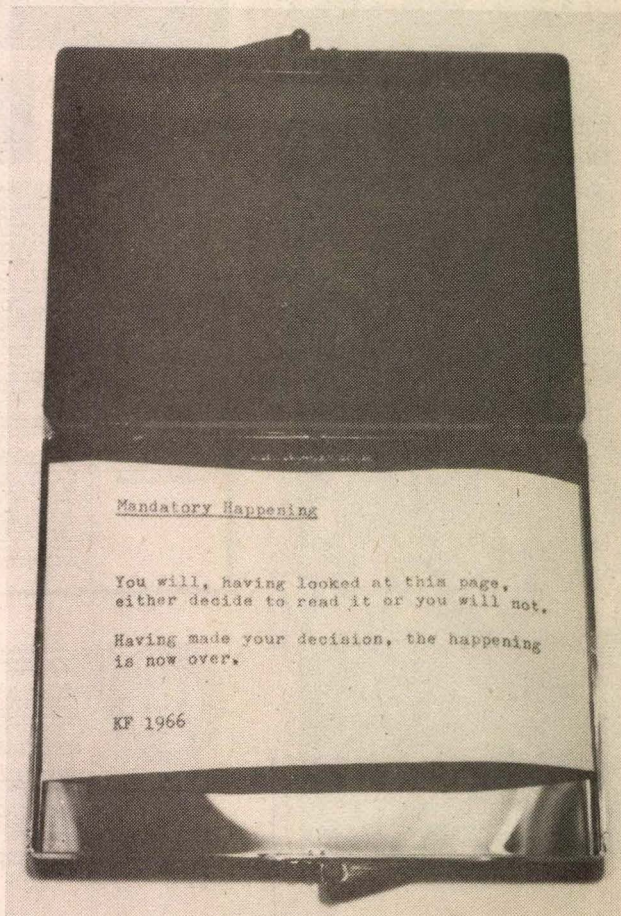
CLEANLINESS FLUX KIT

FLUXUS EDITION

1969

9.3 X 12 X 2.3 cm

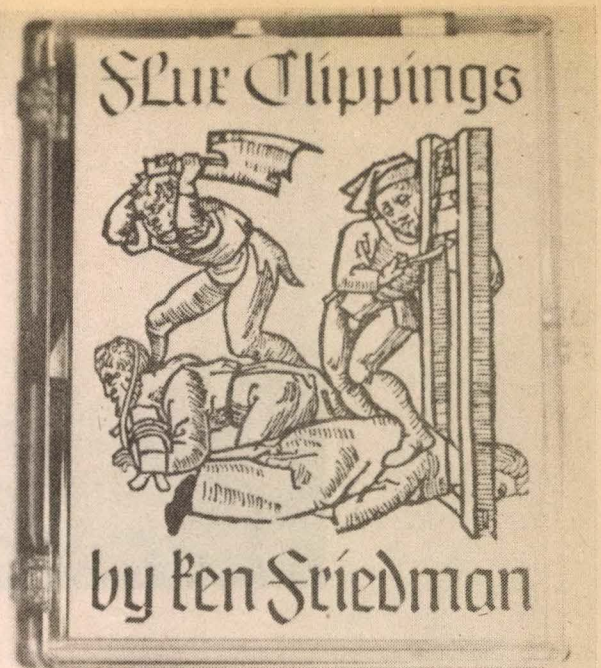
A transparent plastic box with seven
compartments and a label on the lid.
Contains white cotton, a strip of sand-
paper, two strips of red napkin (of the
type used in Kubota's Flux Napkins ;
one is torn in two), soap leaves, a
squeeze of toothpaste, a disc drill brush,
a cosmetic "blush" brush, a sander drill,
brush end of a pastry brush, a small
piece of emery board.



>146.I
Ken Friedman
FLUX CLIPPINGS

FLUXUS EDITION
1969/
12 X 9.4 X 1 cm

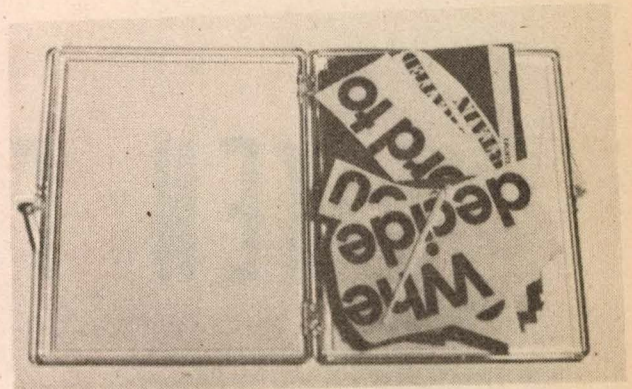
Transparent plastic box with the label on the lid, containing magazine and paper clippings sent to Maciunas by the artist at the time of the first publication of the work and intended by the artist to be used in the edition. These contemporaneous clippings were added to this particular box in 1982 by the artist. Included also is the cut envelope which the clippings were contained in.



>146.II
Ken Friedman
Untitled
Exhibition poster
Galeria Akumulatory 2

1974
60 X 34.6 cm

Printed brown letterpress on white paper.



>146.II
Ken Friedman
Untitled
November 17, 1975
Columbus College Student Association
Poster for an event

35.7 X 28 cm

Offset black on manila-color paper.

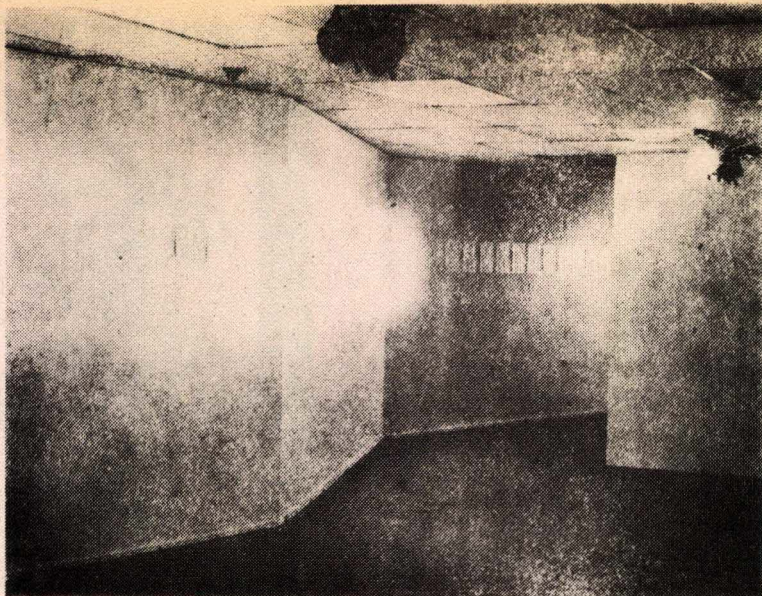


Foto: Neal Clark

KEN FRIEDMAN

Galeria AKUMULATOR 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

19-23 listopad 1974 r. godzina 14-18

(Otwarcie wystawy we wtorek, 12 listopada o godz. 19)

PZGK 6 - 2732/74 - 200 - F-7/4687

>152.I
Geoffrey Hendricks
SKY PAPER BAG

Made by the artist
1976
Approx. 23 X 17 X 6.5 cm

A paper bag (lunch size) slightly
twisted, painted sky blue, signed.

<158.I
Hi Red Center
HUMAN BOX EVENT

Room 340, Imperial Hotel
1964
9 X 14.1 cm



Offset black on stiff yellow paper with
holograph addition for the room number
of the hotel. See description in Silver-
man N° 168. Text is in Japanese char-
acters.

ご多忙の折よおこそお越し下さいました

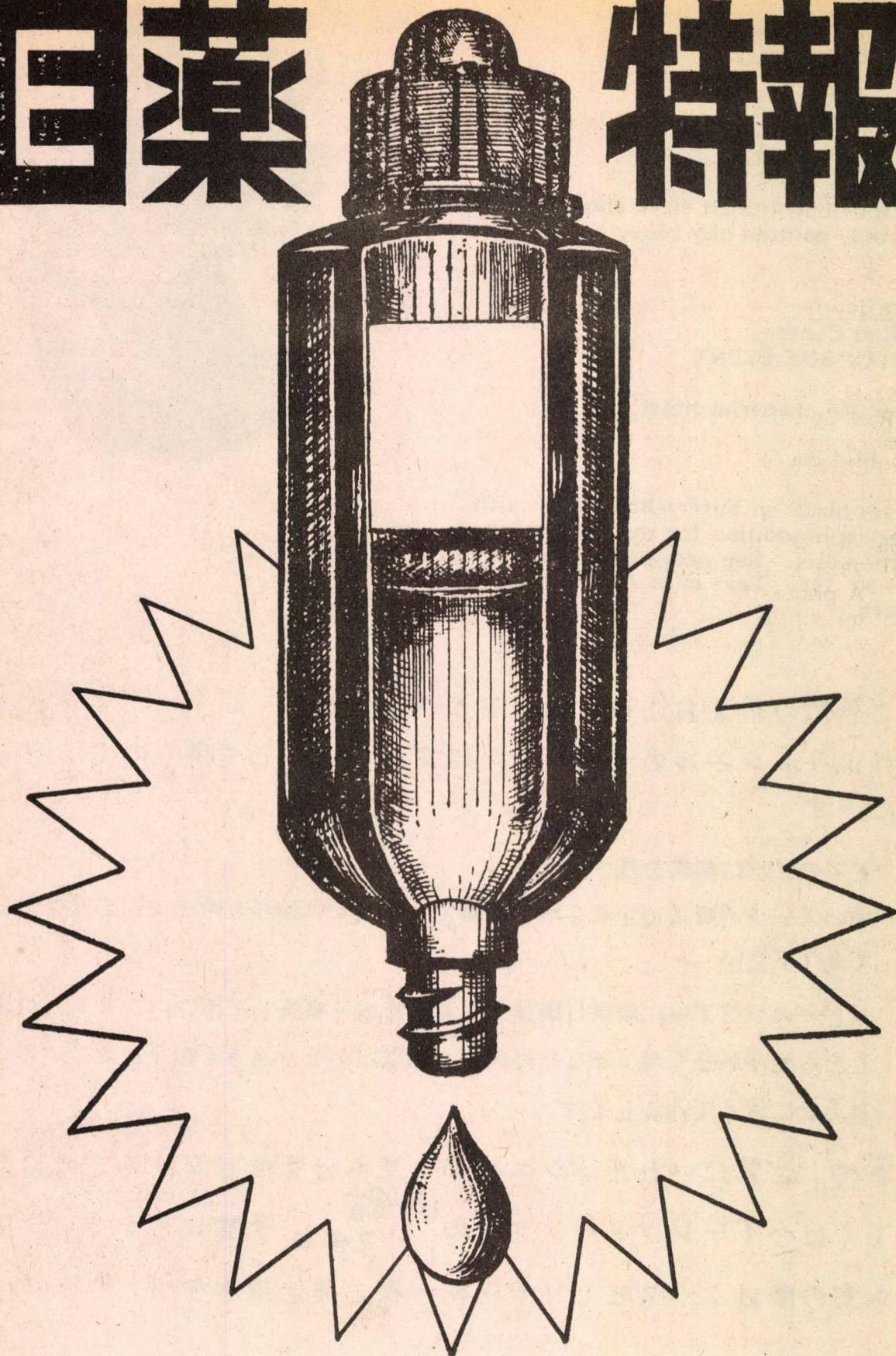
これより、シエルター・プランについて協力して頂くのですが、その
前に一寸

- ドアのノブに指紋を残さぬよう
- 赤いスーツの婦人の背後2mの距離より、彼女の輪郭を両手で型どりながら撫ぜ
て見て下さい
- ロビーのソファーに腰掛け隣接する人の呼吸を観察して下さい リズムが読めま
したら相手が吐く時、あなたは吸い、あなたが吐く息きを相手に吸って頂くよう
ひそかに試みてみましょう

さて、ご覧にいたいシエルター見本は各種とりそろえております
詳しくはハイ・レッドセンターの ^{旧館} 340 号室にどうぞ
尚入室の際は、パスとして千円札一枚ご提示頂きます

日藥

特報



<162.I
Hi Red Center
Title unknown

Late 1964
17.6 X 12.9 cm

A 16-page booklet printed black on white paper, illustrated, with yellow paper covers. Contains records of Hi Red Center events, including the 1000 Yen Counterfeit Bill, text in Japanese.

<162.II
Hi Red Center/George Maciunas
Camera-ready layout by George Maciunas for FLUXCLINIC RECORD OF FEATURES AND FEATS

1966

(a) 28.6 X 37.4 cm

A photostat, presstype and ink on white paper, with a rubber stamp of a former owner.

(b) 28.7 X 37.6 cm

Type and ink on white paper. The reverse side has rejected ink lines by George Maciunas, and the rubber stamp of a former owner.

see: Silverman N° 162.

<168.I
Camera-ready layout for HI RED CENTER
Designed and pasted up by George Maciunas

1965

(a) 57 X 50.9 cm

Halftones and presstype mounted on board. The reverse has the following holograph note: "1000 copies on tan (500 sheet, 24 X 22) Print both sides on 17 X 22." Also has a rubber stamp of a former owner.

(b) 65.4 X 45.9 cm

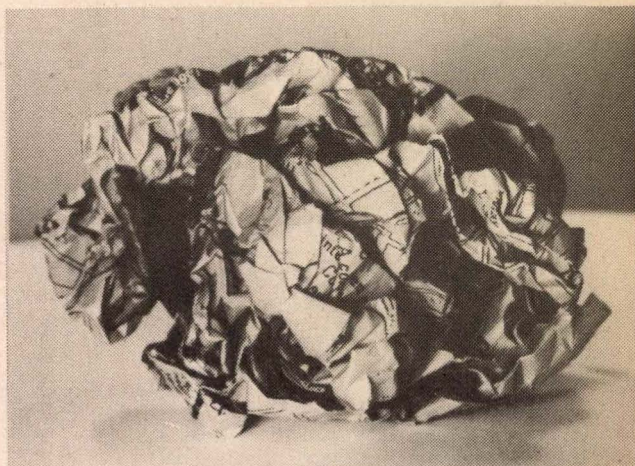
Photostat, presstype, white-out, tape and ink on the photostat. Also has a holograph notation by George Maciunas.

see: Silverman N° 168.

<168.II
Hi Red Center
BUNDLE OF EVENTS

FLUXUS EDITION
1966/
approx. 12 cm diam.

A copy of the Hi Red Center publication [Silverman N° 168] edited by Shigeo Kubota, crumpled into a ball by George Maciunas in 1974, but not tied up into rope.



>169.I
Dick Higgins
HALF A HAT

Made by the artist
n.d.
32 X 14 X 11 cm

One half of a "McCullough Bros. & Drummond" bowler hat.



<172.I

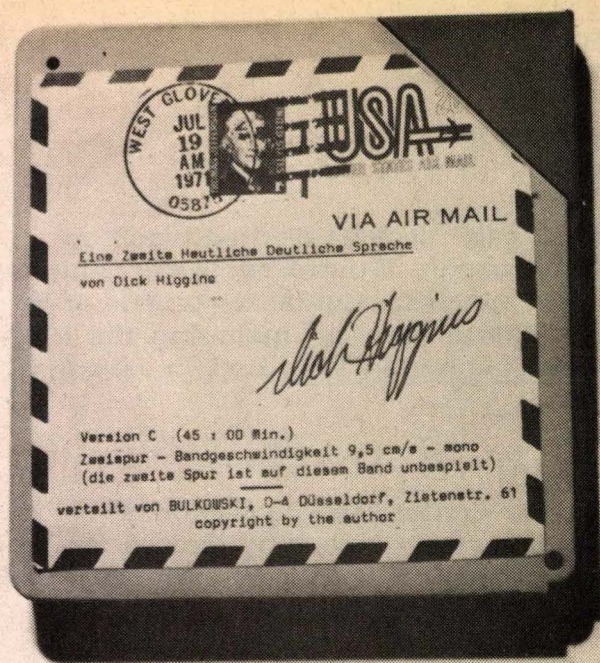
Dick Higgins

EINE ZWEITE HEUTLICHE DEUTLICHE
SPRACHE

Published by Bulkowski, Düsseldorf
1971

Version C

Sound tape



>176.I

Alice Hutchins

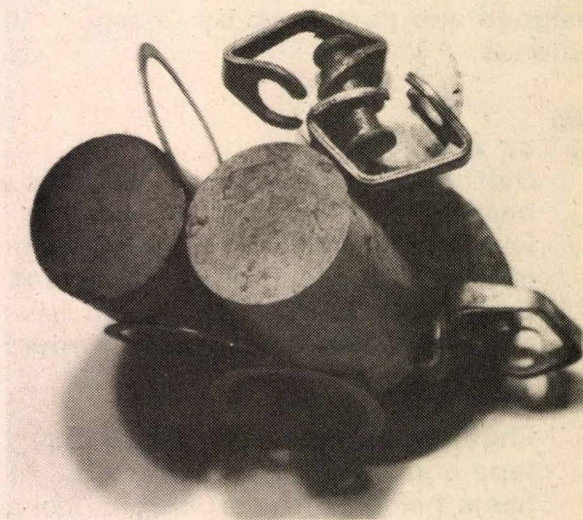
Untitled

made by the artist

n.d.

approx. 8.5 X 8 X 5.5 cm

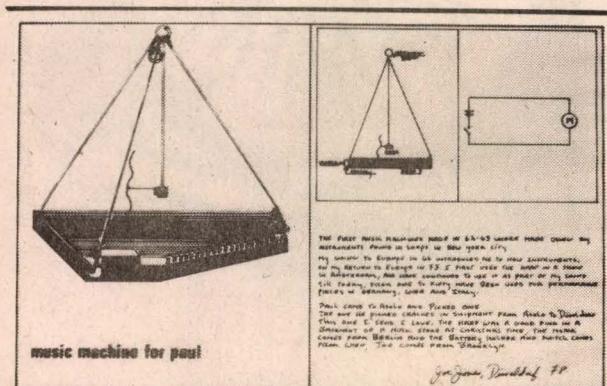
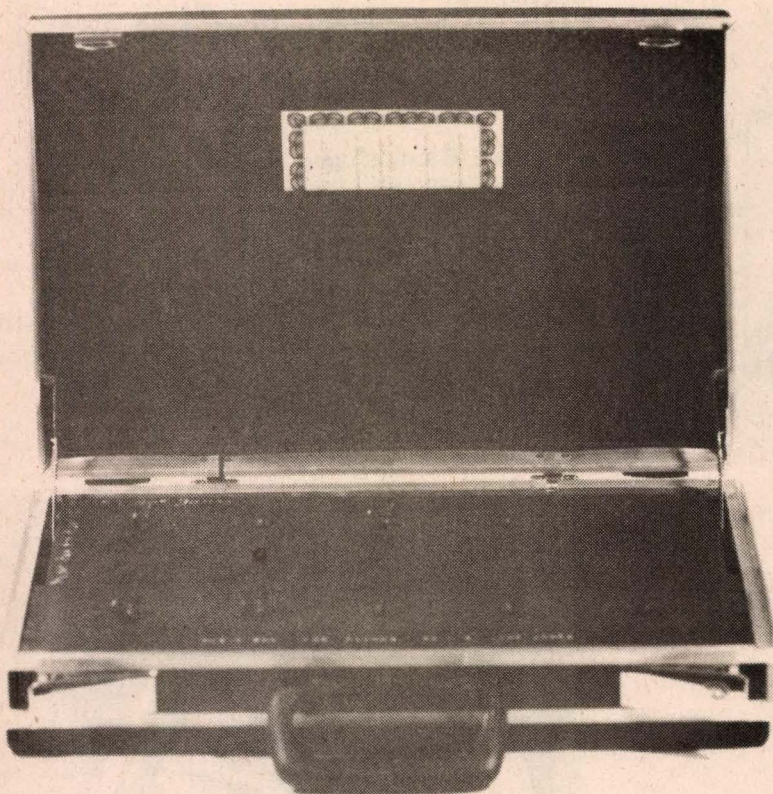
Three magnetized cylinders, an iron disc, three metal washers and two 3-part bolts or brackets. The components are rearrangeable.



>184.I
Joe Jones
MUSIC BOX FOR FLUXUS

Made by the artist
1964/1981
approx. 33.5 X 47.5 X 9.5 cm

A black attache case containing black board and 10 altered music box works, signed, titled and dated.



<192.I
Joe Jones
DRAWING ABOUT MUSIC MACHINE
FOR PAUL

Made by the artist
1978
19 X 29.8 cm

Presstype and ink drawing on paper,
signed.

<193.I

Joe Jones

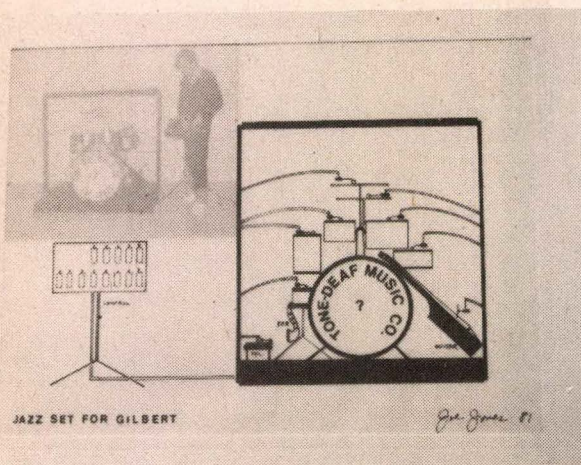
COLLAGE OF JAZZ SET FOR GILBERT

Made by the artist

1981

16.6 X 22.5 cm

Presstype, color photograph and ink drawing on paper, signed.



>195.I

Joe Jones

Sound tapes

May 15, 1981

Two sound tapes made with Gilbert B. Silverman.

>200.I

Per Kirkeby (Robert Watts and George Maciunas)

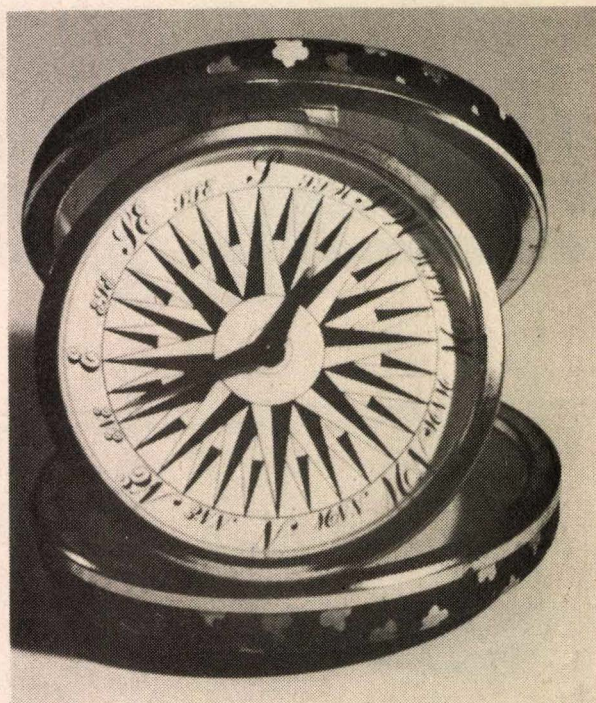
FLUX CLOCK WITH COMPASS FACE

FLUXUS EDITION

1969/

approx. 8 cm diam. X 3 cm (closed)
or 9 cm (open)

A Westclox travel alarm clock with a colorfully patterned case. The face of the clock has been exchanged for the Fluxus printed face. Signed inside the case "FLUX CLOCK R. Watts '72"



>194.I

Joe Jones

MADNESS FROM JOE & GEORGE

Made by the artist and George Tatar

May, 1981

approx. 54.6 X 47.5 X 35 cm

Three brass cymbals with motors, stand, 2-way switch and single battery. Titled and dated on the stand.

>194.II

Joe Jones

SOLAR ENERGY NO. 1

Made by the artist

1981

approx. 43 X 83 X 24 cm

A mandolin, motor, frame, solar cell and a switch. Titled, signed and dated.

>200.11

Per Kirkeby (Robert Watts and George Maciunas)

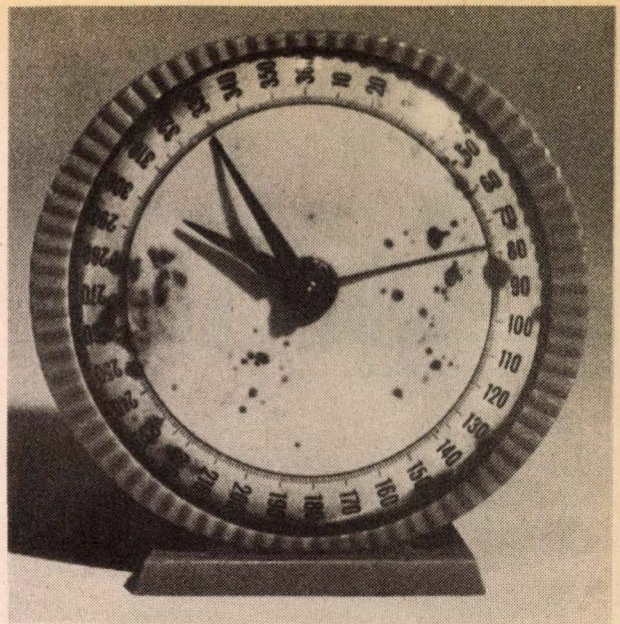
FLUX CLOCK WITH DEGREE FACE

FLUXUS EDITION

1969/

approx 7 cm diam. X 30.6 cm

A small green wind-up alarm clock marked "Western Germany". The face of the clock has been exchanged for the Fluxus printed face of 360°.



<201.1

Milan Knizak

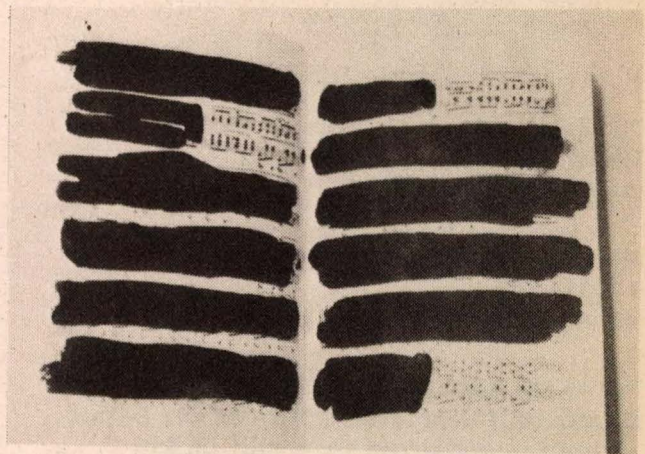
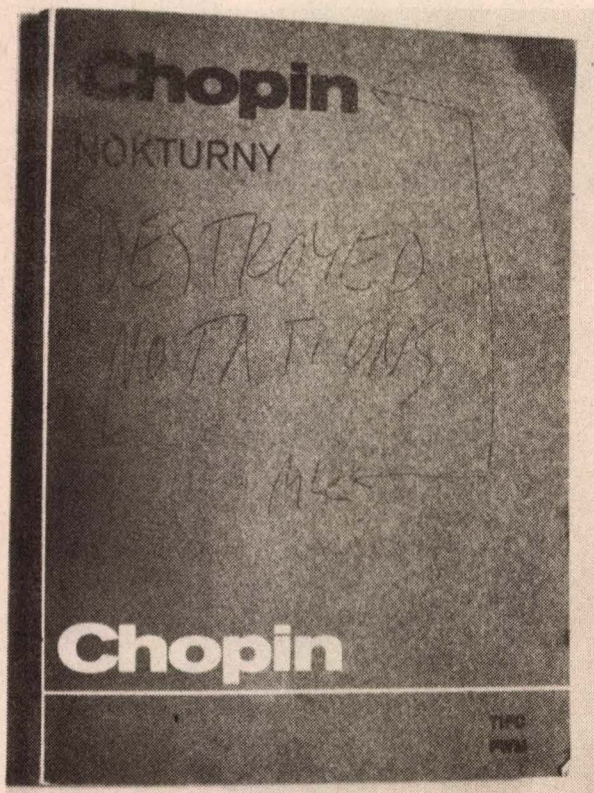
DESTROYED NOTATIONS

Made by the artist

1963-1967

19.1 X 13.8 cm

A commercially produced Chopin Nokturny of 163 pages, each page altered in various ways by the artist. Inscribed and dated by the artist.



>203.I
Milan Knizak
DESTROYED MUSIC

Made by the artist
1963/1975
31 X 31.5 cm

Altered phonograph record, 30.1 cm diam.;
paint, tape, paper, etc. in a "Hard and
Heavy" record jacket, both record and
jacket are signed.



>203.II
Milan Knizak
DESTROYED MUSIC

Made by the artist
1963/1975
25 cm diam.

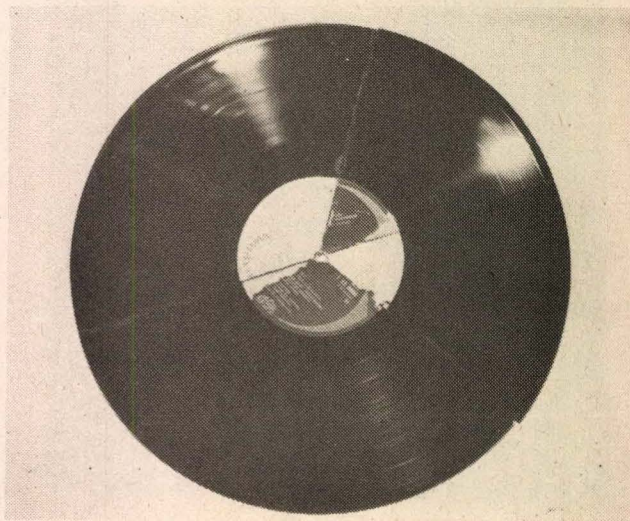
A "Supraphon" long playing record, al-
tered with paint and paper, contained in a
"Supraphon" dust jacket.



>203.III
Milan Knizak
DESTROYED MUSIC

Made by the artist
1963/1975
30 cm diam.

Parts of four record discs, cut and
glued together and mounted on paper.
Signed, contained in a red jacket.



<204.I

Milan Knizak

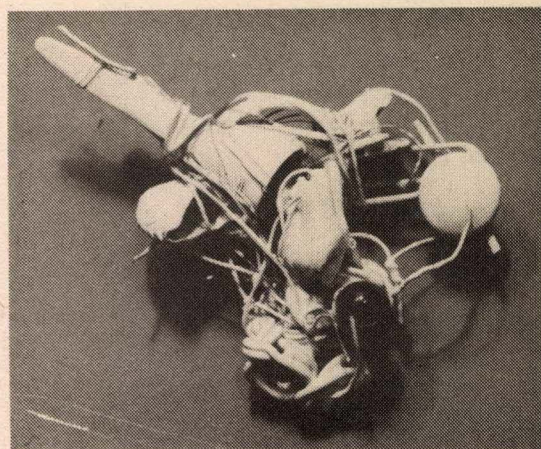
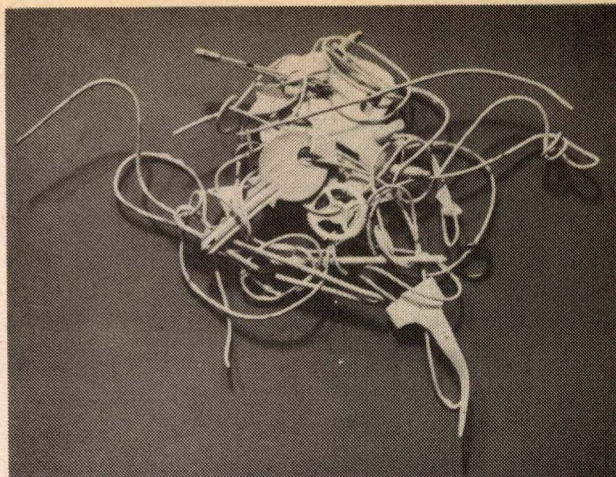
DOME DOCUMENTATION

Made by the artist

n.d.

approx. 36 X 26.5 X 5 cm

A burned and painted crumpled shirt encrusted onto a canvas, forming a binder for a variety of documentation, notes, scores, collages of various dates and media.



>204.II a,b.

Milan Knizak

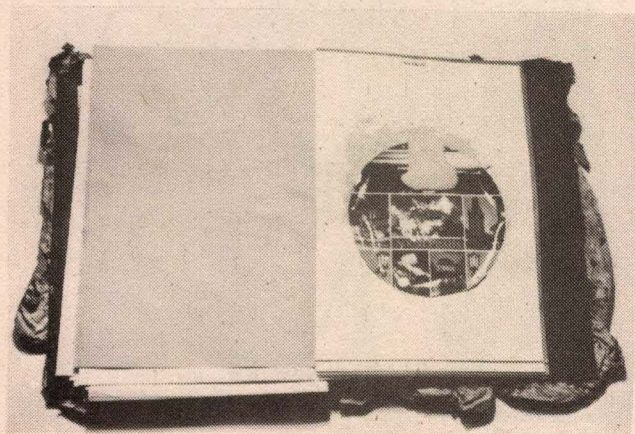
JEWELRY

Made by the artist

1962-1976

(a) approx. 13 X 19 X 3 cm

(b) approx. 10 X 8 X 4 cm

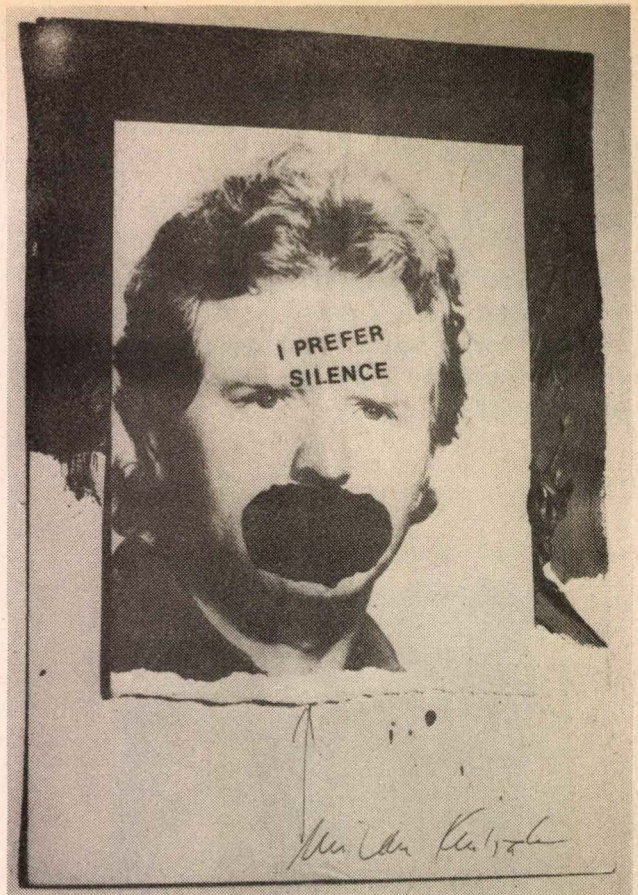


- (a) Twisted wire, keys, nails, safety pins, bits of metal, flywheel, etc., painted white, signed.
- (b) Bits of metal, tooth, tacks, a battery light bulb, curtain ring, all painted white except for the green light bulb. Not signed.

>207.I
 Milan Knizak
 I PREFER SILENCE

Made by the artist
 ca. 1980
 30.1 X 21 cm

Paint, eraser, presstype and torn photograph of the artist on cardboard.
 Signed, holograph notation on the back.



>207.II a-d.
 Milan Knizak
 WEDDING

Made by the artist
 ca. 1980

- (a) 24.2 X 30.5 cm
 Photograph, paint and plastic disc mounted on board, signed.
- (b) 24 X 30.2 cm
 Photograph and paint mounted on cardboard, signed.
- (c) 24.3 X 30.5 cm
 Photograph and paint mounted on cardboard, signed.
- (d) 24.6 X 30.1 cm
 Photograph and paint mounted on cardboard, signed.

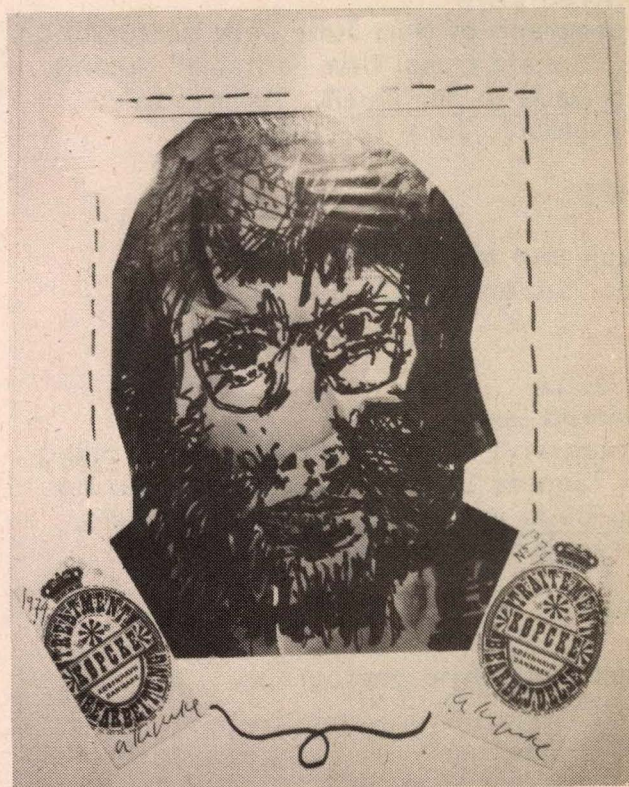




>216.1
Arthur Koepcke
Untitled
Collage/Drawing

Made by the artist
n.d.
30.6 X 40.3 cm

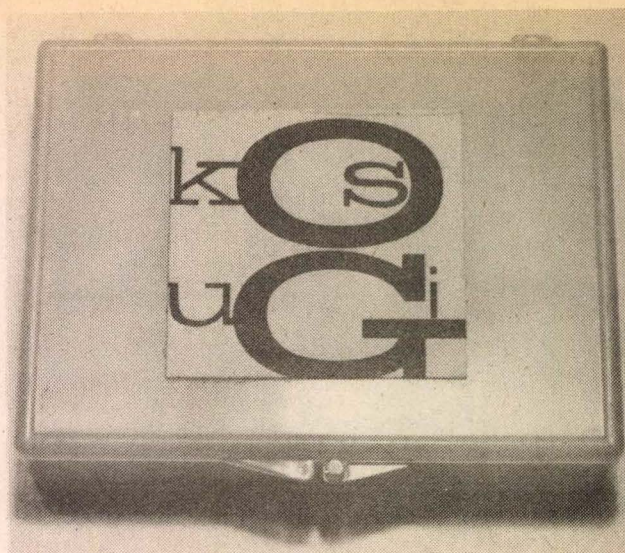
An ink or marker drawing of a man's face on a female nude magazine photograph, two "tickets", one in German and one in English, stating "Treatment Bearbertung - Kopcke". The drawing appears within a white paper frame mat, decorated with scrolls by the artist.



<218.I
Takeshi Kosugi
EVENTS

FLUXUS EDITION
1964/ca. 1965
9.3 X 12 X 3 cm

Translucent plastic box with a Maciunas designed lid and Fluxus copyright label on the bottom of the box. Contains 10 scores printed black offset on white card stock.



<233.I
Manfred Leve
Photograph of Nam June Paik performing
his "One for Violin Solo" during Neo-
Dada in der Musik, Kammerspiele, Düs-
seldorf, June 16, 1962.

1962/

Black and white photograph
see: Silverman N° 613

<233.II
Manfred Leve
Photograph of Nam June Paik performing
his "Sonata Quasi Una Fantasia" during
Neo-Dada in der Musik, Kammerspiele,
Düsseldorf, June 16, 1962.

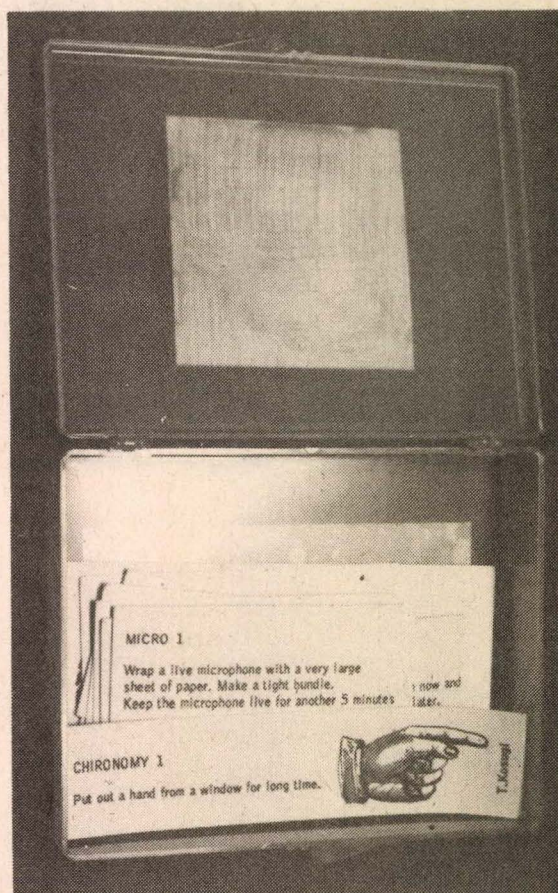
1962/

Black and white photograph.
see: Silverman N°s 307 & 613.

<233.IIa
Manfred Leve
Photograph of Nam June Paik performing
his "Sonata Quasi Una Fantasia" during
Neo-Dada in der Musik, Kammerspiele,
Düsseldorf, June 16, 1962.

1962/

Black and white photograph.



<233.III

Manfred Leve

Photograph of Nam June Paik performing "aus Bagatelles Americaines", during Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962.

1962/

Black and white photograph.

see: Silverman N° 308

<233.IV

Manfred Leve

Photograph of Nam June Paik and others performing "aus 'Bagatelles Americaines'" during the "Simultaneous Performances" at Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962.

1962/

Black and white photograph.

<233.V

Manfred Leve

Photograph of Ben Patterson (?), Wolf Vostell, Nam June Paik, Tomas Schmit and C. Caspari during "Simultaneous Performances" at Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962.

1962/

Black and white photograph of Ben Patterson performing "Disturbances from 'Lemons'"; Wolf Vostell performing "'KLEENEX' decoll/age"; Nam June Paik and Tomas Schmit performing "aus 'Bagatelles Americaines'"; C. Caspari performing Sylvano Busotti's "Paik Piece 62".

<233.Va

Manfred Leve

Photograph of Ben Patterson, Wolf Vostell (?), Nam June Paik, Tomas Schmit and C. Caspari (?) during "Simultaneous Performances", Neo-

Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962.

1962/

Black and white photograph of the artists performing the works listed in Catalogue N° <233.V.

<233.VI

Manfred Leve

Photograph of the audience during Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962.

1962/

Black and white photograph.

<233.VII

Manfred Leve

Photograph of Nam June Paik, Tomas Schmit (?), Wolf Vostell (partially hidden), Emmett Williams and Dick Higgins possibly performing a work by Daniel Spoerri ("Hommage a l'Allemagne"?) during Festum Fluxorum/Musik und Antimusik das Instrumentale Theater, Staatliche Kunstakademie, Düsseldorf, February 2&3, 1963.

1963/

Black and white photograph.

see: Silverman N° 627

<233.VIII

Manfred Leve

Photograph of the performance of Nam June Paik's "Fluxus Contest" during Festum Fluxorum/Musik und Antimusik das Instrumentale Theater, Staatliche Kunstakademie, Düsseldorf, February 2 & 3, 1963.

1963/

Black and white photograph.

<233.IX

Manfred Leve

Photograph of George Maciunas conducting Nam June Paik, Tomas Schmit, Bengt af Klintberg, Emmett Williams, Frank Trowbridge, Arthur Koepcke and Daniel Spoerri during Festum Fluxorum/Musik und Antimusik das Instrumentale Theater, Staatliche Kunstakademie, Düsseldorf, February 2 & 3, 1963.

1963/

Black and white photograph.

<233.X

Manfred Leve

Photograph of (?), Dick Higgins, Frank Trowbridge, (?), Bengt af Klintberg performing during Festum Fluxorum/Musik und Antimusik das Instrumentale Theater, Staatliche Kunstakademie, Düsseldorf, February 2 & 3, 1963.

1963/

Black and white photograph.

<233.XI

Manfred Leve

Photograph of a group of performers during Festum Fluxorum/Musik und Antimusik das Instrumentale Theater, Staatliche Kunstakademie, Düsseldorf, February 2 & 3, 1963.

1963/

Black and white photograph.

<233.XII

Manfred Leve

Photograph of (?), Nam June Paik, (?), and George Maciunas during Festum Fluxorum/Musik und Antimusik das Instrumentale Theater, Staatliche Kunstakademie, Düsseldorf, February 2 & 3, 1963.

1963/

Black and white photograph.

<233.XIII

Manfred Leve

Photograph of Nam June Paik's "Head Machine" or "Zen Chair" in Paik's Exposition of Music Electronic Television, Galerie Parnass, Wuppertal, March 11-20, 1963.

1963/

Black and white photograph,
see: Silverman N° 352. The event was
also called Exposition of Music (?)
see: Catalogue N° 352a.

<235.I

Carla Liss

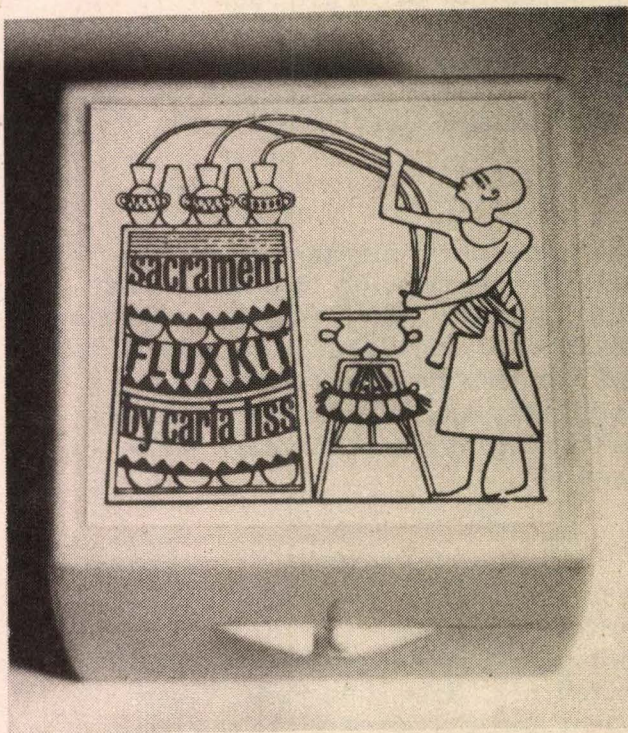
SACRAMENT FLUXKIT (incomplete)

FLUXUS EDITION (box only)

n.d./

6.7 X 6.7 X 5.2 cm

White plastic box with a Maciunas designed Egyptian motif label on the lid. The box is missing its contents.



<235.II

Carla Liss

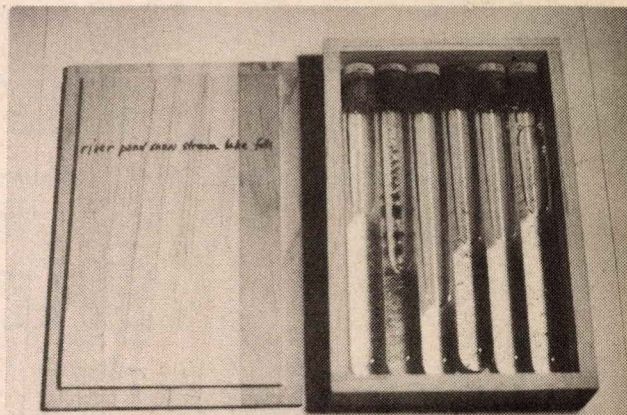
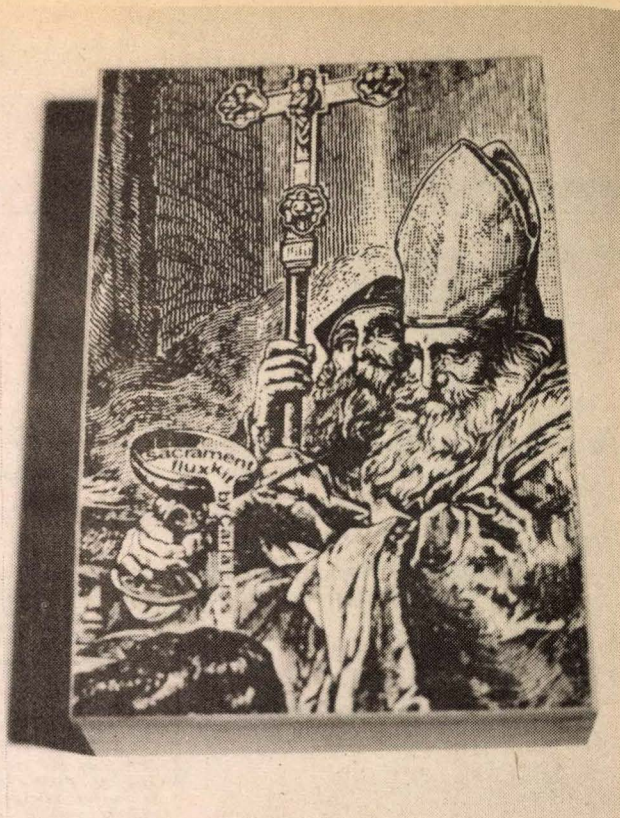
SACRAMENT FLUXKIT

FLUXUS EDITION, compiled by the
artist

1969/1981

17.5 X 11.5 X 3.5 cm

A mitered wood box with a xeroxed label designed by George Maciunas on a removeable lid. Contains 6 test tubes with a different water from 6 sources with cork stoppers. Titled and dated on the bottom of the box. A list of the locations where the waters come from is written on the inside of the lid.



>240.I

George Maciunas

FLUXUS NEWS-POLICY LETTER NO.6

APRIL 6, 1963

Vautier printing

After April 6, 1963

29.6 X 21 cm

Mimeo black on white paper printed
on the back of a Ben Vautier announce-
ment. The work was originally a blue-
print printed by Maciunas.

FLUXUS NEWS-POLICY LETTER NO. 6 APRIL 6, 1963

Distribution: George Brecht
Henry Flynt
Dick Higgins
Allen Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Ben Patterson
Stan Vanderbeek
Robert Watts
La Monte Young
Walter De Maria

Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit
Nam June Paik
Toshi Ichihara
Yoko Ono

I PROPOSED PROPAGANDA ACTION FOR NOV. FLUXUS IN N.Y.C. (during May - Nov. period) (serving double purpose: action against what H. Flynt describes as "serious culture" & action for fluxus)

A. Propaganda through pickets & demonstrations (such as organized by H. Flynt.)

B. Propaganda through sabotage & disruption of:

- a) transportation system: 1. Prearranged "break downs" of a fleet of fluxus autos & trucks bearing posters, exhibits etc. in the middle of busiest traffic intersections, such as Time sq. 5th & 57 & 42 st. Tunnel, bridge entries, etc. "break downs" can involve flat tires, stalled engines, spilled merchandise (leaflets in windy day, bottles with colloid water, rolling objects, etc.)
2. Clogging-up subway cars during rush hours with cumbersome objects (such as large musical instruments: contrabasses, drums; Walter De Maria's boxes, long poles, large signs bearing fluxus announcements etc. etc.)
- b) communications system: 1. Printing & selling on street corners "revised" & "prepared" editions of N.Y. Times, Daily News, etc. bearing Fluxus announcements (such as "107 days to Fluxus", next day "106 days till Fluxus" etc. etc.) bearing nonexistent news about closing of museums etc.
2. Arranging live radio programs of music & then not playing anything during actual broadcasting
3. Stuffing postal boxes with thousands of packages (containing heavy bricks etc.) addressed to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums. Either "sender" or receiver would be bound to pay for these "packages".
- c) museums, theatres, galleries: 1. Disrupting concerts of "sensitive" moments with "smell bombs", "sneeze bombs" etc.
2. Ordering by phone in the name of museum, theatre or gallery for delivery of the exact or just prior the opening, various cumbersome objects: rented chairs, tables, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
3. Disrupting entries at concert halls, theatres, museums, galleries etc. during critical hours by calling (over phone) numbers of taxicabs, trucks, ambulances, firemen etc. etc. (this could be combined with "break down" of fluxus fleet).
4. Posting & mailing announcements (to libraries, newspapers etc.) with totally revised dates of various concerts, plays, movies, exhibits etc.).

C. Propaganda through "compositions" performed on streets & other public places. (such as:

1. N.J. Paik's string quartet (dragging through streets, stairs by a string contrabass, cello, violins etc. (on their backs)), (dragging like a toy wagon)
2. Performing R. Watts subway event during rush hours (group performance), casual event, washroom event etc.
3. Carrying posters at museums, concert halls, theatres saying (in small letters) composition "x" & (in very large letters) "Museum closed (or moved to Fluxus) due to..... (burst sewage line, leaking urinal or other reason)"
4. La Monte Young straight line composition on crowded sidewalks at museums etc.
5. Releasing balloons (helium filled) (arranged to explode high in the air) bearing R. Watts dollar bills, fluxus announcements, "pictures" etc. etc.

D. Propaganda through sale of fluxus publications (fluxus I, II, a, b, c, d.): to be dispatched by end April to N.Y.C.

II PROPOSED PRELIMINARY CONTENTS OF NYC FLUXUS IN NOV.

1. "Concerts" in enclosed spaces (theatres, lofts, public places etc.) (possibly 10 concerts)
2. "Concerts" in open spaces (streets, parking lots, river etc.) such as Brecht-Motor vehicle Sundown, or T. Schmit Sanitas 79 etc. etc. "Concerts" on moving autos, etc.
3. Lectures by Henry Flynt.
4. Exhibits of objects, environments, events at galleries, on streets, on moving vehicles, lobbies, toilets, bulletin boards of libraries etc. etc. etc.
5. Sale of fluxus, Yarn publications & exhibits, sale of Ben Vautier "certificates", disposal of garbage etc. in galleries, by moving vehicle, fruit carts etc.
6. "Armory show of new American pornography" (films, pictures, events, objects) - being arranged by J. Mekas & Film Vulture (& to include Paik-pianos)
7. Fluxus "championship" contests, races etc. such as Paik contest no. 1 (piping contest) & no. 2. etc.
8. Banquet on last day of Nov. giving distinguished guests food prepared with strong enema producing medicines - ending Nov. Fluxus with a grand fluxus. (possibly arranged by S. Spoerri)

Activities during June-Sept should be carried out by N.Y. residents. It is suggested that a planning committee (consisting of fluxus & Yarn co-editors) be formed to direct these activities. (possibly each member being responsible for a specific activity) Care should be taken not to duplicate Yarn-May festival but rather extend it into Autumn.

Tomas Schmit (possibly Emmett Williams, Daniel Spoerri, Rob. Filliou, Ben Vautier) & myself will arrive mid September and Nam June Paik in November to assist in the propaganda & Nov. Fluxus activities. By mid Sept. also \$ & \$ will arrive to assist us. Cooperation & proposals from all recipients of this letter will be highly appreciated.

George MacLunas
HQ. 7480 Sup. 6p. (SA) APO 666 New York, N.Y.
or
6241 Ehlhalten, Gräflische Str. 17, West Germany.

} till end of April only. (or mid May) (please reply before end of April)

after end of April I will be "unreachable." proposals should be sent to Tomas Schmit, 5 Köln-Mülheim, Rüdeshimer Str. 14 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1499, N.Y. 1. OR 7-9599.

243a.

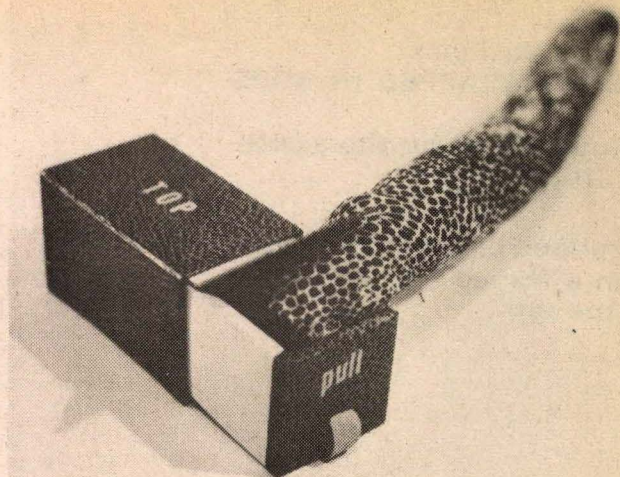
George Maciunas
NEW FLUX YEAR

FLUXUS EDITION

mid '60s/

12 X 7 X 7 cm

A faded aqua and black jokebox with a green and black pop-out snake. The box contains confetti-like pieces of paper with "New Flux Year" printed on each. White presstype "Top" and "Pull" are on the appropriate surfaces.



<258.I

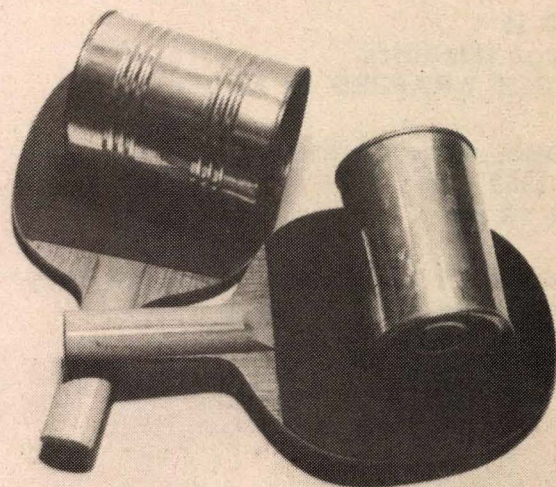
George Maciunas
PREPARED PING PONG RACKETS
"With spilling water containers"

Unique

1970

26.5 X 15 cm

A set of two standard ping pong paddles, marked "Japan", one a blue rubber padded paddle with a tin can bolted on one side of the paddle, the other paddle has red padding and a tin can bolted on.



<258.II

George Maciunas
PREPARED PING PONG RACKETS
"Convex surface"

Unique

1970

26.5 X 15.5 cm

A set of two standard ping pong paddles marked "Imperial - Made in Hong Kong." One has blue padding on one side with a convex surface dome of plastic dented in. The other has red padding and is missing the dome.

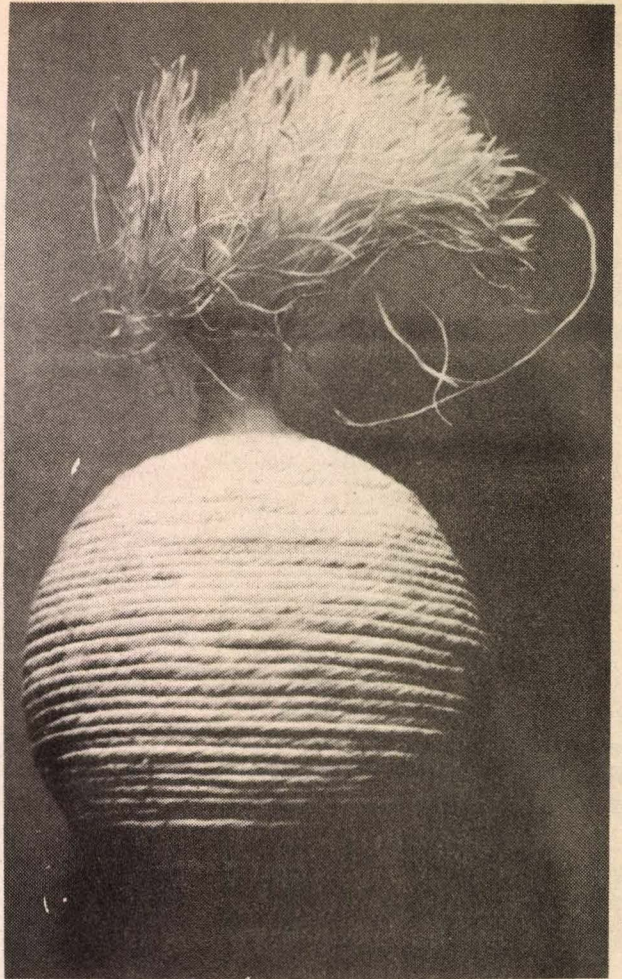


<270.I

George Maciunas
OBJECT WRAPPED IN ROPE

Unique, made by the artist
ca. 1969

A rubber ball wrapped with white twine
with a frayed end of a hemp rope glued
to the top.



<270.II

George Maciunas
OBJECT WRAPPED IN ROPE

Unique, made by the artist
ca. 1969
30 X 15 cm

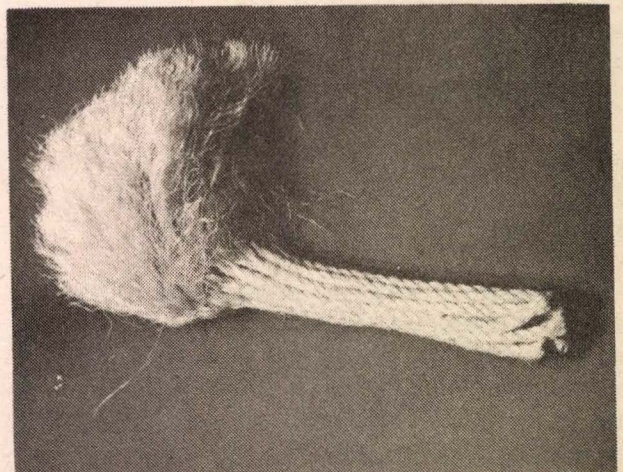
A bundle of hemp ropes glued together
with frayed ends forming a "brush"
shape. ("rope wrapped in rope?")

<270.III

George Maciunas
Holograph postcard

November 5, 1971
8.3 X 14 cm

Postcard from George Maciunas, New
York City, to Alison Knowles in Fill-
more, California, with the score for
his version of Alison Knowles' "Identical
Lunch".



Dear Alison,

Here is my idea for the
- Identical Lunch -

Put tuna fish, wheat toast, lettuce
butter, soup or buttermilk -
all into blender - blend
till all is smooth - drink it.

Best regards,

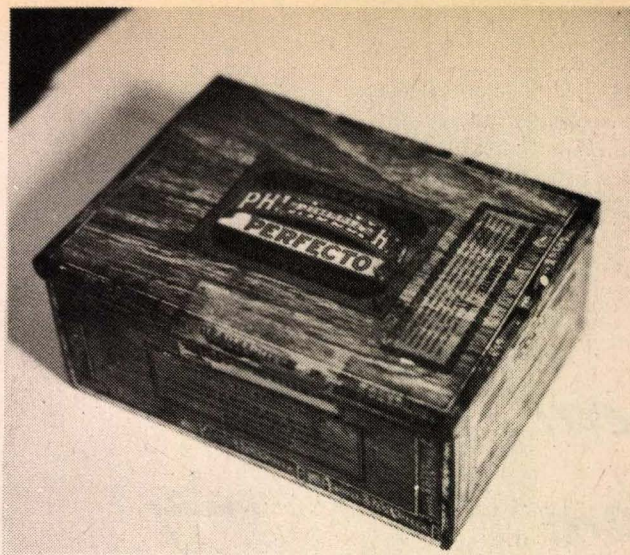
George -

>271.1

George Maciunas
NAME KIT BOX "Your name spelled
with objects"

FLUXUS EDITION
1972/1976

An antique metal "Bayuk" cigar box containing a variety of objects, the first letter of each is a letter of G-E-O-R-G-E B-R-E-C-H-T, and a typewritten card with a score and greeting from the artist.

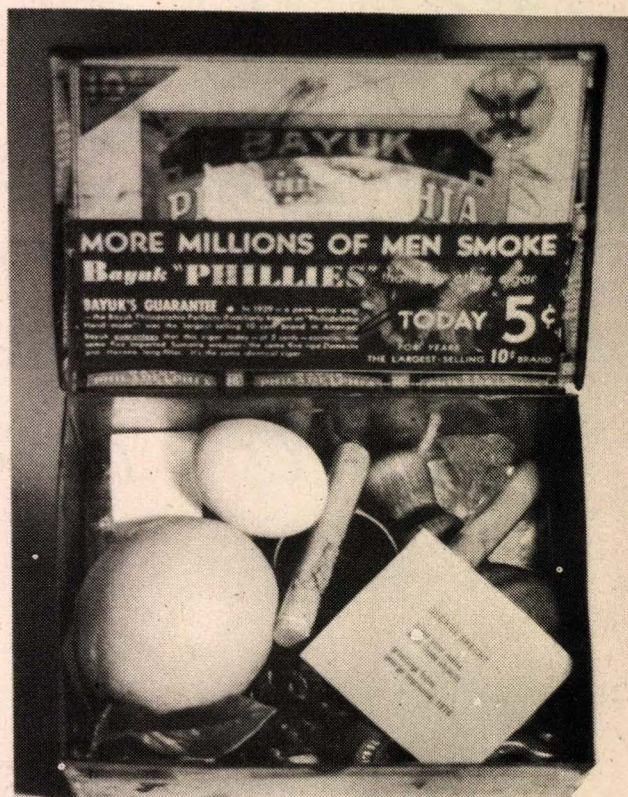


>296.1

George Maciunas
"To avoid repeating the story endlessly..."

Printed by Maciunas
November or December 1975
26.8 X 21.6 cm

Vintage xerox on white paper. The work is a description of the physical attack on George Maciunas that left him severely injured and hospitalized for an extended period of time. On the back is a typed letter signed by George Maciunas to Takako (Saito) discussing the difficulty in finding parts for a project that they are working on together, and other matters.

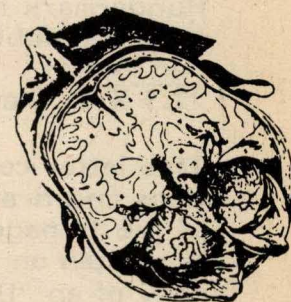
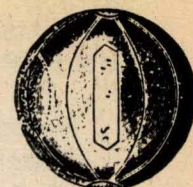
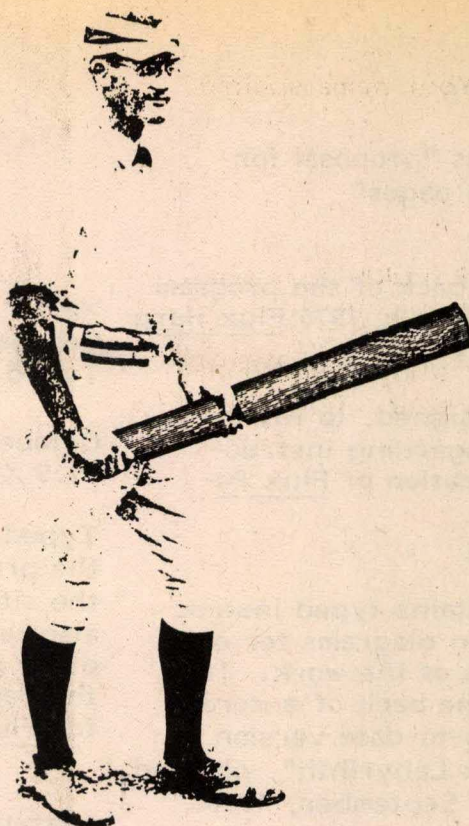


To avoid repeating the story endlessly to everyone, I have decided to describe the event once and send out xerox copies to anyone interested in the continuing adventures of George Maciunas

To settle a long dispute with me, an electrical contractor Pete Di Stefano decided to cut it short by addressing himself to my bones instead of my reason.

Thus on November 8th, 2 hired gorillas lured me out of my fortress (having failed to enter it the previous day) into 537 Broadway loft that I was renovating. Immediately upon entering the loft the gorillas commenced to settle the dispute by the "sportsmen's" method — using my head for a soccer ball or baseball.

I broke up like a Ming dynasty vase. 4 broken ribs pierced and deflated the lung, left eye quit the scene entirely, head sprang a Louis 14th fountain.



Luckily I did not loose my voice and was able to call for help. A neighbour scared off the gorillas, called the police and ambulance. Within minutes I was at St. Vincents Hospital. The fountain faucet was turned off, lungs kept inflated with a chest tube, head sewed up, vein tubes for plasma, nose tube for oxygen, pretty nurses for good eye, good wishes for bad eye, plenty visiting friends for good mood, \$5000 bill for bad mood.

ACT II

The plan of the gorillas is a repeat performance, but this time as mountain climbers, trying to enter my fortress by way of sky hooks. My counterplan is to trap the mountainclimbers into a small box and then exhibit them as Ben Vautier's Flux-Live-Sculpture.



Streets are to be avoided altogether

<297 a,b.

George Maciunas

FLUX PAPER EVENTS

- (a) Holograph notes "proposal for
Paper Event 16 pages"
29.7 X 21 cm

Written on the back of the program
for the September 9, 1976 Flux Harp-
sichord Konzert

- (b) Typed letter, signed, to Armin
Hundermark regarding instruc-
tions for publication of Flux Pa-
per Events.
27.9 X 21.6 cm

This letter contains typed instruc-
tions and drawn diagrams for each
of the 16 pages of the work. It
is written on the back of a xerox
copy of an "Up-to-date version of
the Berlin Flux Labyrinth", planned
for the 26th of September, 1976.

>297.I

George Maciunas

Typed letter, signed

October 1976

27.9 X 21.7 cm

Typed letter to Takako Saito discussing
the problems with the Flux Labyrinth,
the situation at New Marlborough, and
also talks about Fluxchess, masks and
other projects. The letter is typed on
the back of a xerox copy of the plan
for Flux Labyrinth.

>297.II

George Maciunas

Holograph letter

May 30, 1977

approx. 29.5 X 18.5 cm

Holograph letter on back of an aerogram
from George Maciunas to Takako Saito
discussing the production of the various
chess sets. Also, Maciunas discusses
a project which he is currently working
on that is a cabinet with 20 drawers;
each artist to have one or more drawers.

>304.I

George Maciunas

Photograph of Yoko Ono with her poster
for Yoko Ono/A Grapefruit in the World
of Park/A Piece for Strawberries and
Violin/AOS -- to David Tudor

1961/1977

Image size: 18.2 X 18 cm

Black and white photograph printed by
Marianne Barcellona in 1977, initialled
on the back by the artist.

Proposal for paper event

(16) or 2 ~~32~~ pages.
22

1. Pages glued "pull" printed.
2. ~~Pages stapled at end.~~
3. Entire 16 page sheet
immersed in beer or chemical
and then dried.
4. hole through entire book.
5. Stapled edge of 16 pages.
6. cutting + folding instructions.
7. Crumpled & flattened.
8. etc.

Text:
Letters to Attorney General,
Prokurator

16.

Dear Armin Hundertmark;

Here are my proposed section for your magazine:

It could be called **FLUX PAPER EVENTS BY GEORGE MACIUNAS**

page 1: dipped in amonia or other smely substance like gazoline, (but one that would not transfer to other pages)

page 2: crumpled and then flatened out

page 3: some raw egg or other food like egg which is without fat so as not to affect other pages, however it will rot and increase in smell, while one smeared with amonia will eventually stop smelling.

page 4: } torn in a series, closer and closer to the binding, like drawing shown:

page 5:

page 6:

page 7: }



page 8: } stapled together at edges

page 9:

page 10: }



page 11: glued together, either with permanent glue or double faced tape, so that the pages can be re-glued after separation.

page 12:

page 13: perforated like postage stamp sheet →



page 14: some powder between these two pages, like a spice (cinnamon, pepper,) or best would be sneezing powder, or even ashes.

page 15:

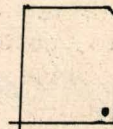
page 16: folded corners like this:



16pages should make up one "signature" or as printers call it, single sheet folded 3 times.

I would also suggest some things for the entire book like:

a small corner cut off, and also at another corner a hole drilled through the whole book. Like this:



I received your two boxes, Ben Vautier and Ken Friedman's, thanks very much.

I will send you a selection of flux objects shortly, will include Brecht's Universal machine, and mine Shit anthology, etc.

On other side is an up to date version of the Berlin Flux-labyrinth.

Best regards,

George Maciunas
Box 109B, SR 70
Great Barrington, MA 01230
USA

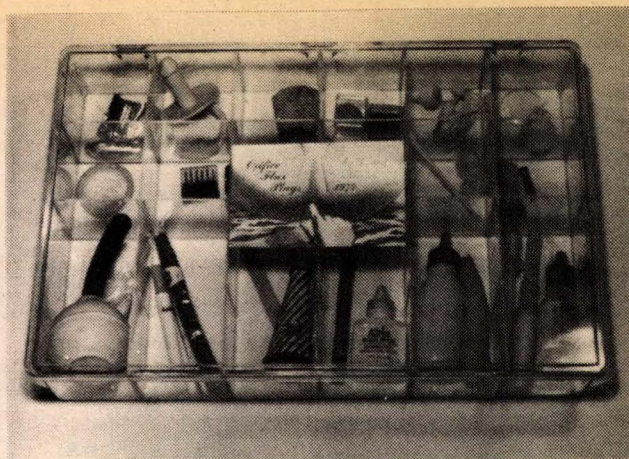
>330.1

Larry Miller
ORIFICE FLUX PLUGS

FLUXUS EDITION, made by the artist.
1974/1979
22.2 X 33.5 X 5.8 cm

A clear plastic box with 18 compartments with a Maciunas designed label on the lid and a slip of paper with the artist's signature and date attached on the inside of the lid behind the Fluxus label.

Contains two suppositories, a prophylactic, a "Demure" douche concentrate pouch, a syringe ball with a black rubber tube extending from it (possible a vaginal douche), a baby pacifier with a penis instead of a nipple, a set of "Lee Smith" 6RA702 drill bits, a Lyka cigarette placebo, a Pom cigar, Ballo oral thermometer, a cork, a pink candy lollipop, a child's party horn, a popsicle stick, a wooden toothpick in saran wrap, a gob of vaseline in a small clear plastic box with a lid, snuff in a clear plastic box with a lid, an artificial pearl, a white metal ring, a white lima and a red kidney bean, a red Crayola crayon, an Afrin nasal spray container with liquid, a radio earplug, a Q-Tip, cotton balls containing some liquid substance, a toy baby bottle with a rubber nipple, a flexible rubber cast of a finger, an empty PV Carpine bottle, a tampon in applicator, a large plastic medicine dripper, a band-aid, a .22 bullet, a fake eyeball, and a plastic watch crystal.



>330.1

Larry Miller
INTERVIEW WITH GEORGE MACIUNAS

Artist's edition
1978/1982
Black and white Sony VideoCassette
KCA 60

The work is labeled, signed and fingerprinted, copy N° 2 of an open edition.

>331.I

Manfred Montwé

Photograph of Nam June Paik's "Schall-plattenschaschlik" taken during Paik's Exposition of Music Electronic Television, Galerie Parnass, Wuppertal, March 11-20, 1963.

Vintage print
1963/

Black and white photograph with the stamp of a former owner on the back as well as identification information. Reproduced in Dé-coll/age 4.

see: Silverman N°s 352 and 548.

>331.II

Manfred Montwé

Photograph of an untitled work by Nam June Paik taken during his Exposition of Music Electronic Television, Galerie Parnass, Wuppertal, March 11-20, 1963.

Vintage print
1963/

Black and white photograph signed on the back by the artist.

>331.III

Manfred Montwé

Photograph of a prepared piano by Nam June Paik taken during his Exposition of Music Electronic Television, Galerie Parnass, Wuppertal, March 11-20, 1963.

Vintage print
1963/

Black and white photograph signed on the back by the artist.

>331.IV

Manfred Montwé

Photograph of Nam June Paik performing.

<332.I

Peter Moore

Photograph of George Brecht performing "Drip Music" during Happenings, Events and Advanced Musics, Douglass College, New Brunswick, April 6, 1963.

Vintage print, cropped
1963/before Winter 1965.
16.5 X 13.7 cm

Black and white photograph cropped by George Maciunas for use in the Fluxus fold-out in the Tulane Drama Review, Winter 1965.

see: Silverman N° 567.

<332.II

Peter Moore

Photograph of Joe Jones' "Predictions 1963"

Vintage print, cropped
1963 or 1964/before Winter 1965
11.8 X 13.7 cm

Black and white photograph of Joe Jones' mechanical orchestra during the performance at either the Yam Festival (May 11-12, 1963) at the Hardware Poet's Playhouse, New York City, or during the Fluxus Symphony Orchestra Concert, June 27, 1964 at Carnegie Recital Hall, New York City. The photograph was cropped by George Maciunas for use in the Tulane Drama Review, Winter 1965.

<335.I

Peter Moore

Photograph of Robert Watts and Philip Corner performing Alison Knowles' piece "#10 Braid" during "Fully Guaranteed 12 Fluxus Concerts" at Fluxhall, N.Y.C., April 11, 1964.

Vintage print, cropped
1964/before Winter 1965
13 X 13.8 cm

Black and white photograph which has

been cropped by George Maciunas for use >335.III
in the Fluxus fold-out in the Tulane Drama
Review, Winter 1965, and also appears
in fluxus cc fiVe ThReE, June 1964.

see: Silverman N°s 552 and 567.

>335.I

Peter Moore

Photograph of George Maciunas performing
his "Piano Piece No. 13" during "Fully
Guaranteed 12 Fluxus Concerts", Fluxhall,
N.Y.C., April 25, 1964.

Vintage print, cropped
1964/before Winter 1965
17.4 X 13.6 cm

Black and white photograph which was
cropped by George Maciunas for use in
the Fluxus fold-out in the Tulane Drama
Review, Winter 1965, and also appears in
fluxus cc fiVe ThReE, June 1964. The
work is also called "For Carpenter Piece
for Keyboard."

see: Silverman N°s 552 and 567.

>335.II

Peter Moore

Photograph of Alison Knowles and Ben
Patterson performing Patterson's "Seminar
One" during "Fully Guaranteed 12 Fluxus
Concerts" at Fluxhall, N.Y.C., May 16,
1964,

Vintage print, cropped
1964/before Winter 1965.
13.2 X 13.7 cm

Black and white photograph which was
cropped by George Maciunas for use in
the Fluxus fold-out of the Tulane Drama
Review, Winter 1965. Alison Knowles is
seen wearing a "Blink" shirt, George
Brecht is seen in the center behind the
performers.

Photograph of the performance of George
Maciunas' "In Memoriam to Adriano Olivetti"
Version No. 2, during the Fluxus Symphony
Orchestra Concert, Carnegie Recital Hall,
N.Y.C., June 27, 1964.

Vintage print, cropped
1964/before Winter 1965

7.4 X 13.6 cm

Black and white photograph which was
cropped by George Maciunas for use in
the Fluxus fold-out in the Tulane Drama
Review, Winter 1965. Shown is the entire
Fluxorchestra.

>335.IV

Peter Moore

Photograph of Joe Jones' "Duet for Two
Brass Instruments" during the Fluxus
Symphony Orchestra Concert at Carnegie
Recital Hall, N.Y.C., June 27, 1964.

Vintage print, cropped
1964/before Winter 1965
9.4 X 13.7 cm

Black and white photograph which was
cropped by George Maciunas for use in
the Fluxus fold-out of the Tulane Drama
Review, Winter 1965.

>335.V

Peter Moore

Photograph of Lette Eisenhauer, George
Brecht, Ben Patterson and Robert Watts
preparing for Patterson's "Whipped Cream
Piece" ("Lick Piece") during "Fully Guar-
anteed 12 Fluxus Concerts" at Fluxhall,
N.Y.C., May 9, 1964.

Vintage print
1964/
Image size: 24.2 X 16.1 cm
Paper size: 25 X 20.3 cm

Black and white photograph.

>335.VI

Peter Moore

Photograph of Lette Eisenhower and a member of the audience performing Ben Patterson's "Whipped Cream Piece" ("Lick Piece") during "Fully Guaranteed 12 Fluxus Concerts" at Fluxhall, N.Y.C., May 9, 1964.

Vintage print

1964/

Image size: 19.3 X 24.2 cm

Paper size: 25.2 X 20.3 cm

Black and white photograph.

>335.VII

Peter Moore

Photograph of Letter Eisenhower toward the end of performing Ben Patterson's "Whipped Cream Piece" ("Lick Piece") during "Fully Guaranteed 12 Fluxus Concerts" at Fluxhall, N.Y.C., May 9, 1964.

Vintage print

1964/

Image size: 23.3 X 16 cm

Paper size: 24.5 X 17 cm

Black and white photograph.

>335.VIII

Peter Moore

Photograph of Dick Higgins, Robert Watts and Alison Knowles during the performance of Knowles' "Proposition Variation #1" in the concert "Assorted Night Riders" at the Cafe A Go Go, N.Y.C., November 9, 1964.

Vintage print, cropped

1964/before Winter 1965

12.5 X 13.7 cm

Black and white photograph which was cropped by George Maciunas for use in the Fluxus fold-out in the Tulane Drama Review, Winter 1965.

<345.I

Yoko Ono

DISTILLATION EVENT

Made by the artist

July 3, 1964

6.4 X 2 cm diam

A glass bottle with a white plastic lid and a holograph text, "July 3, Night, 1964."



352a.
 Nam June Paik
 EXPOSITION OF MUSIC ELECTRONIC TELE-
 VISION/
 [Exposition of Music (?)]

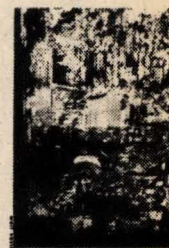
March 11-20, 1963
 Galerie Parnass, Wuppertal
 Poster

- (a) 25.2 X 35.7 cm
 Silkscreen red on actual newspaper.
- (b) 35.7 X 25 cm
 Offset black on glassine: a text on
 Paik by Jean-Pierre Wilhelm and a
 text by Paik. Translated into Ger-
 man by C. Caspari.

It was originally intended that (b) overlay
 (a) and is therefore exhibited that way.



galerie parnass



358a.
 Benjamin Patterson
 METHODS AND PROCESSES

Another identical copy, without the loose
 slip of paper soliciting sales.

>358.I
 Benjamin Patterson
 LEMONS "23 Scenen fur Tanzerin Sanger
 Musiker Maler"

Vostell Studio, Köln
 July 14, 1961
 21.5 X 69.2 cm

Printed black on glossy white paper,
 accordion folded. Made for the perform-
 ance of Patterson's "Lemons" as well as
 works by Vostell, William Pearson and
 Gisela Olroth. On the back is a letter
 dated July 12, 1961 from Ben Patterson
 to his parents, giving a detailed des-
 cription of the preparation for the work.



benjamin patterson



photo show

[illegible][illegible]

<359 a,b,c,d

Benjamin Patterson

Photographer not identified

Four photographs of Patterson's "Variations for Double Bass", performed in Town Hall, N.Y.C.

n.d.

- (a) 18.1 X 9.5 cm, cropped
- (b) 10.1 X 12.4 cm, cropped
- (c) 11 X 9.5 cm, cropped
- (d) 8.7 X 13.6 cm, cropped

Black and white photographs which Patterson has identified as described above. The back of (a) has the rubber stamp, "Carte Postal Love Ben No. 48."



>365.1

Benjamin Patterson

Untitled/ "Trout bag"

Made by the artist

April 15, 1981

13.5 X 14 X 20.5 cm

A khaki green canvas bag (appearing to be army issue), with a tan canvas carrying strap secured to each side by metal rings. The lid of the bag opens and inside the lid bears the rubber stamp:

"Light
H&S 11/43
31"

The lid of the bag closes by way of a canvas strip which can be put into a black metal catch on the bag. On each side of the bag are pockets that snap closed. In the left pocket is a tan paper packet of "Tyler's-Fools 'Em-Sinkers" for fishing. In the right hand pocket (snap is broken) is a fishing license for the State of New York issued to the artist and an oval cotton patch stating "Starved Rock Bass Club Member." Inside the bag are 10 lures enclosed in various sized clear plastic boxes; each box bears a paper label indicating the title of the lure, date and signature of the artist, including:

- " 'Rainbow Hopper' (mylar dressing on a pattern by Ay-O)"
- " 'Walt's Pachyderm' "
- " 'Wooly Bomber' (recommended for steel-heads)"
- " 'Green Caddis' (traditional Japanese pattern)"
- " 'Deerfly' (Brown Caribou variant)"
- " 'June Nymph' "
- " 'Royal Coachman' (Darth Vader's variant)"
- " 'Brown Stonefly' "
- " 'Pink Ghost' "
- " 'Yellow Paumgartner' (based on classic pattern by F. Schubert)"

<389.1

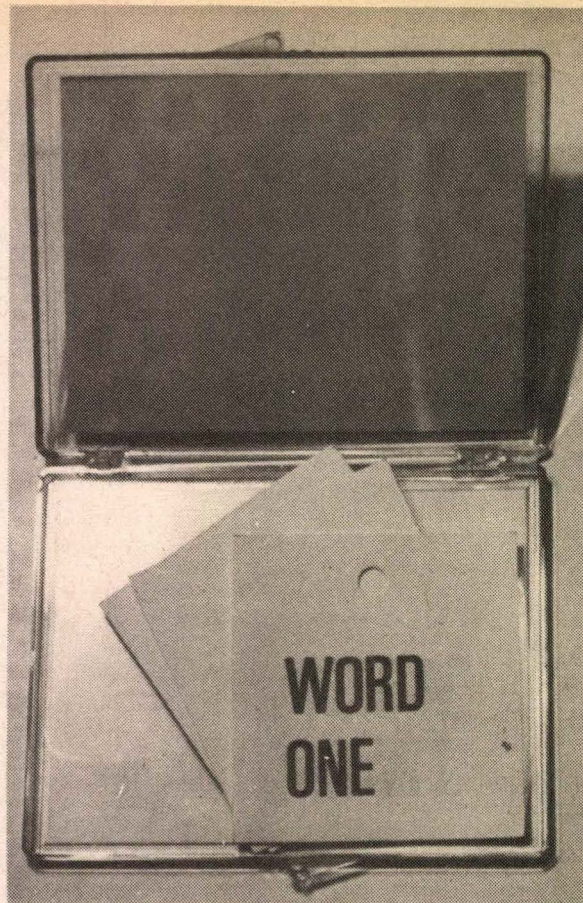
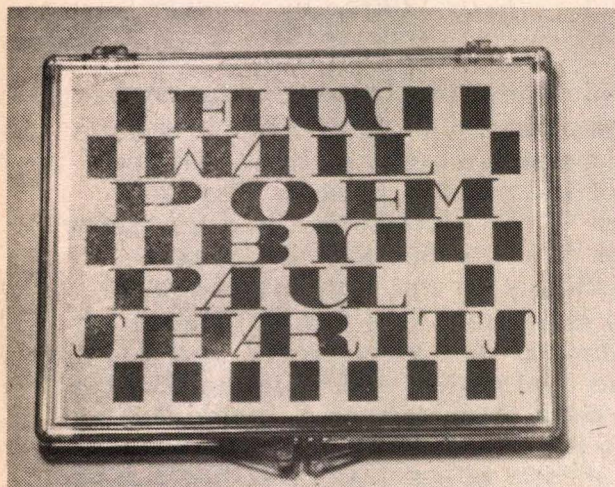
Paul Sharits
WALL POEM

FLUXUS EDITION

1966?

9.2 X 12 X 1.1 cm

A transparent plastic box with the label on the lid. Contains six leaves printed offset black on white card stock, both sides, with a hole punched through the upper portion.



<395.1

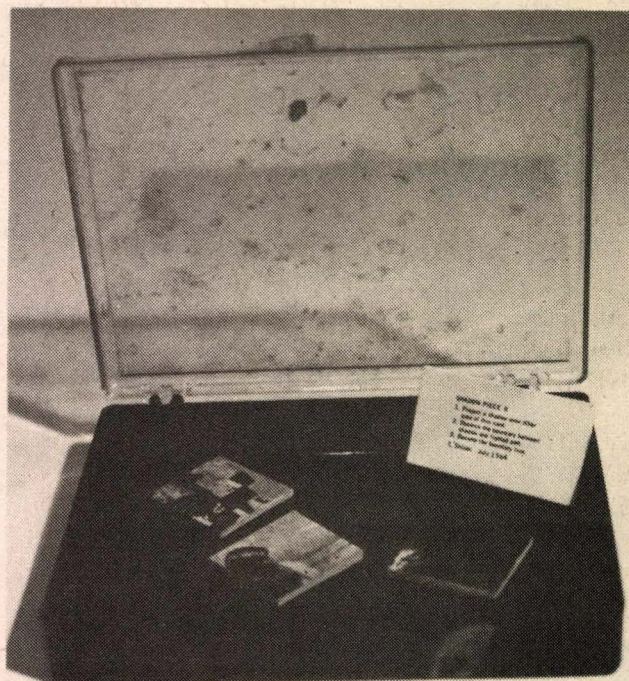
Mieko (Chieko) Shiomi
SHADOW PIECE II

FLUXUS EDITION/ possibly a prototype
for an unrealized Fluxus Edition.

1964

9.3 X 12 X 2.3 cm

Plastic box with a black bottom and transparent cover. No Fluxus label on the box, however on the bottom is a "Haddon House Cocktail and Party Picks" commercially produced label. Inside the box are three 2.4 X 2.6 cm and one 2.6 X 4.5 cm Shadow Piece II scores mounted on thick matboard with images mounted on the other side. Although the box is of a type used by George Maciunas to package some Fluxus Editions, it is not clear whether in this instance it was merely used to store four of Shiomi's Shadow Piece II pieces or was actually a "sketch" for a Fluxus Edition.



>397.1

Mieko (Chieko) Shiomi
EVENTS AND GAMES

FLUXUS EDITION

1964/ca. 1965
12 X 18.2 X 3.1 cm

Translucent plastic box with a label on the lid, containing 14 scores printed offset black on white card stock in English with the reverse side printed (negative white) in Japanese, and a photograph printed offset black on white, crumpled and straightened out as issued.

>397.11

Mieko (Chieko) Shiomi
EVENTS AND GAMES

FLUXUS EDITION

1964/ca. 1965
13 X 18.2 X 3.1 cm

Translucent box with a label on the lid. Contains 14 scores printed offset black on white card stock in English with the reverse side printed (negative white) in Japanese. Six scores are printed only in English. Also contains the score for the artist's "Water Music" (Fluxus DDD) and a photograph printed offset black on white, crumpled and straightened out as issued.

<403.1

Mieko (Chieko) Shiomi
ENDLESS BOX

FLUXUS EDITION

1964/1965
15.5 X 15.5 X 8.2 cm, including lid

Contained in a wooden box, wrapped with a lavender chiffon fabric square with the title, signature and date written on it, is an unknown number of interlocking paper boxes of diminishing size.

<410.1

Mieko (Chieko) Shiomi
SPATIAL POEM NO. 1

FLUXUS EDITION

1965/
30.2 X 44.2 X 1.3 cm

Stenciled black map and titled on white painted composition board with masking tape protecting the edges. 69 stiff cards printed both sides black on white and mounted on pins, 3.8 cm, matching numbers on the cards with numbers on the map. Two cards are not mounted. There is one card with descriptive information on Spatial Poem No. 1 from Shiomi, and a mimeographed 8½ X 11" sheet with four late entries.



>420.I

Daniel Spoerri

VARIATIONS D'UN PETIT DEJEUNER

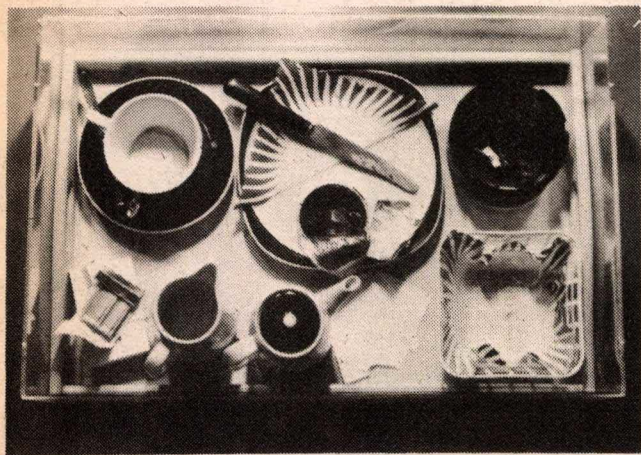
Herausgegeben von der Galerie, Zurich

1966

31.3 X 46.9 X 10.7 cm mounted on

44.3 X 69.4 X 1.3 cm board.

A used breakfast place setting on a wooden tray with edges. Black and white china, soiled paper napkin, plastic bread basket, used ashtray, an opened cigarette pack and book of matches are on the tray. The place setting is covered by a clear lucite box. Signed on a label on the back which gives the information on the edition.



>426.I

Ben Vautier

FAITES COMME D'HABITUDE

Vautier printing

1963/1964

22 X 34 cm

Letterpress black on newsprint.

FAITES COMME D'HABITUDE

ART TOTAL

>426.II
Ben Vautier
PARTIE DU TOUT A BEN

Vautier printing
July 1963
25.5 X 27 cm

Letterpress black on white paper. A
blank certificate intended for use by
Ben Vautier during the Festival of Total
Art and Comportment, Nice, July 27, 1963.

**PARTIE
DU TOUT
A BEN**

CERTIFIÉ ŒUVRE D'ART, LE

>426.III
Ben Vautier
LE THEATRE D'ART TOTAL "FIX IT"
CERTIFICATE

Vautier printing
1963
8.5 X 9 cm

Black letterpress on gummed green paper.
An unused "fix it" certificated intended
for use July 29, 1963, 3:00 PM, during
the Festival of Total Art and Comportment
in Nice. The description on the announce-
ment says: "By invitation only, Ben will
'fix' (take care of) debts, bills, theater
tickets, divorces and various outstanding
judgements."

LE THEATRE D'ART TOTAL

SIEGE: 32, RUE TONDUTTI DE L'ESCARENE NICE

Pendant la durée de validité de cette carte, le
Titulaire est dégagée de toute responsabilité
esthétique de son comportement et doit être
considéré en tout ses instants et actions comme
ACTEUR TOTAL conscient qu'il est ART.

NOM

N°

Prénom

AGE

FONCTION

DUREE de la carte

ADRESSE

.....'

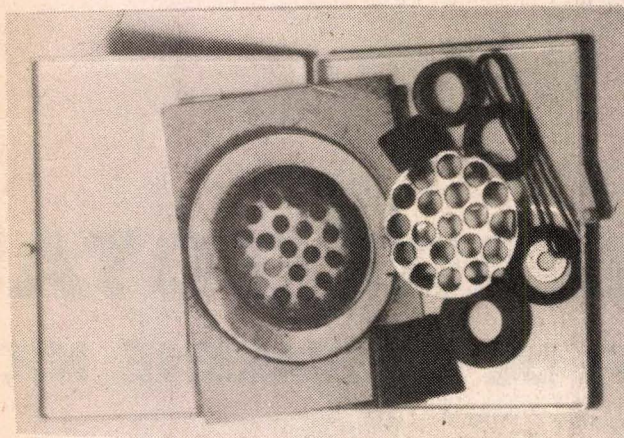
Le président,

Le titulaire,

431a.
Ben Vautier
HOLES

FLUXUS EDITION
1964/
9.3 X 12 X 1.2 cm

Another similar copy containing, in addition to the above, another red rubber washer, two cut pieces from rubber hoses, a metal washer, a cut piece of red rubber glove open at either end.



<433.I
Ben Vautier
BEN EXPOSE PARTOUT

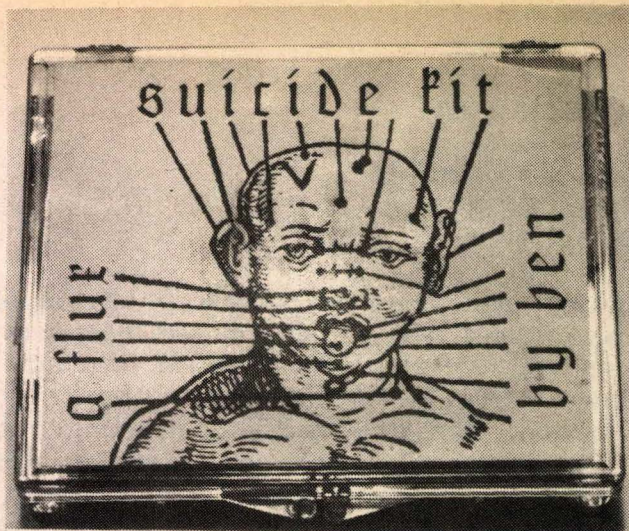
Vautier printing
1965
57.2 X 40.1 cm

Poster-like work printed offset black on white paper. Rubber stamp of a former owner is on the back.

445b.
Ben Vautier
FLUXUS/THEATER D'ART TOTAL

FLUXUS EDITION
1967/
9.3 X 12 X 1.3 cm

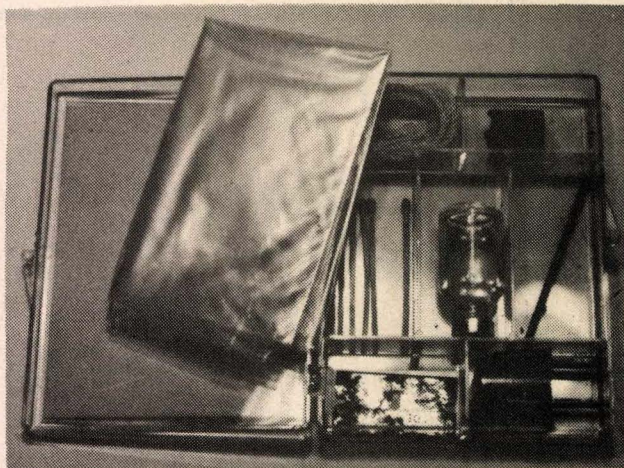
Another similar copy, containing only 16 cards without plastic pouch. One hinge missing.

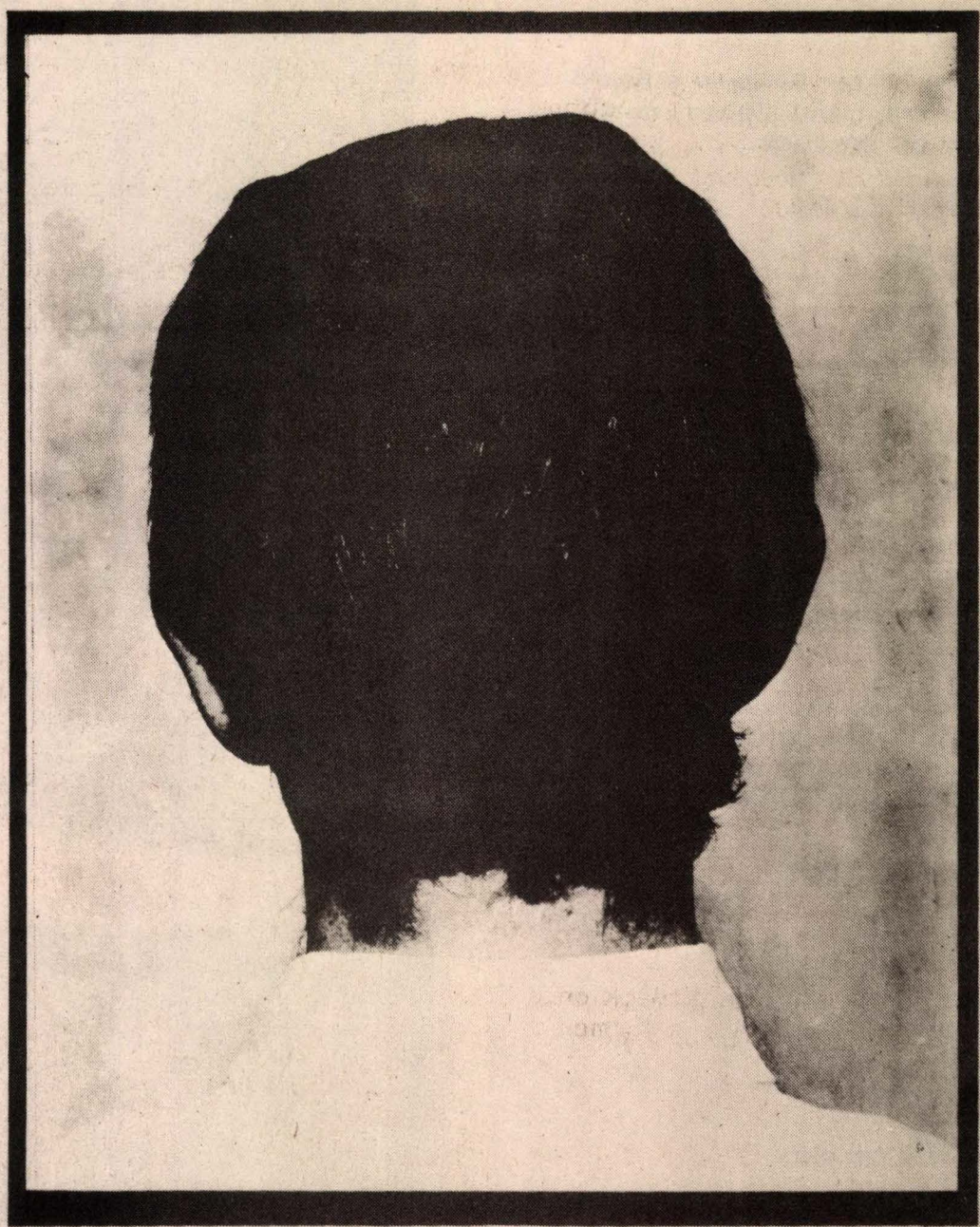


446a.
Ben Vautier
A FLUX SUICIDE KIT

FLUXUS EDITION
1967/
9.3 X 12 X 2.4 cm

Another similar copy. Contains a metal bit, length of nylon cord with a noose knot, a rusty nail, 6 wooden matches, rusty single-edge blade, brown electric plug with copper wire leads exposed, injection bottle with a metal gasket and rubber diaphragm containing yellow-colored liquid (probably flammable) and a plastic bag.





BEN EXPOSE PARTOUT

<466.I
Wolf Vostell
"DE'COLLAGE" POUR LANHUS

Made by the artist
1961
13.8 X 20.1 X 2 cm

A de'collage of poster texts on a board
signed on the front and signed, dated
and inscribed on the back.

<466.II
Wolf Vostell
Untitled

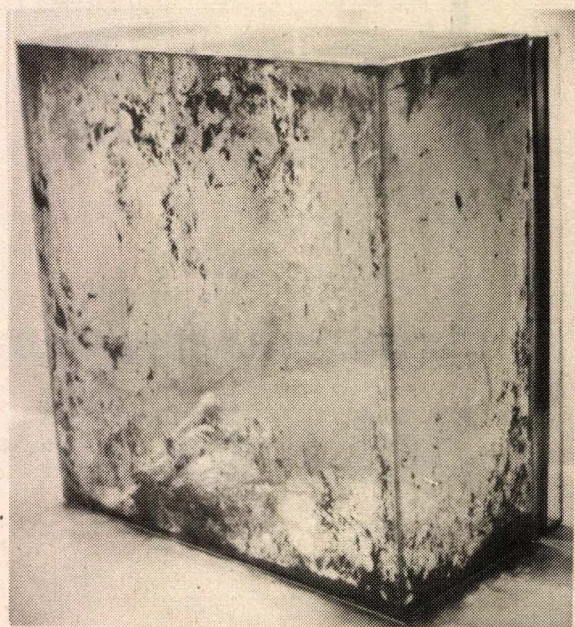
September 14 - October 10, 1963
Galerie Parnass, Wuppertal
Exhibition poster

Printed offset black and silkscreened
day-glo pink on white paper. This ex-
hibition also included the series of events
called "9 de/coll-agen" which took place
at the opening.

<466.III
Wolf Vostell
Title not known

Made by the artist
1966
49 X 46.5 X 20.3 cm plus
49 X 46.5 X 5.1 cm

A sealed plexiglass box with an open
plexiglass case in the back. It contains
the remains of a chicken. The case con-
tains two notations: If You Ask Me/
Notation #3 and In Ulm Um Ulm Und Um
Ulm Herum 1964/Notation C #2. The work
was exhibited at the Something Else
Gallery in 1966.



<466.IV

Wolf Vostell

IN ULM UM ULM UND UM ULM HERUM 1964
NOTATION C #2

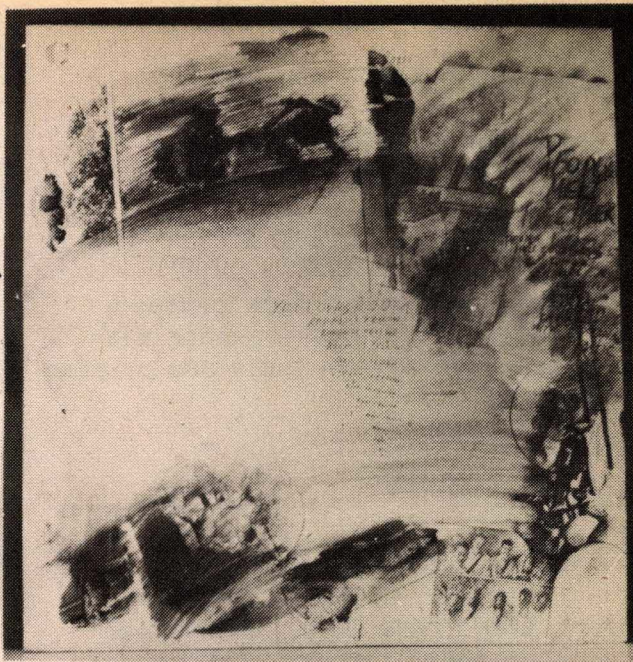
Made by the artist

March 1966

48.1 X 45.5 cm

Pencil, paint and transfer images on paper.
Signed and dated, 1965. There is a poster size reproduction of the work in dé-coll/age - happenings

see: Catalogue N° <466.VII



<466.V

Wolf Vostell

IF YOU ASK ME

NOTATION #3

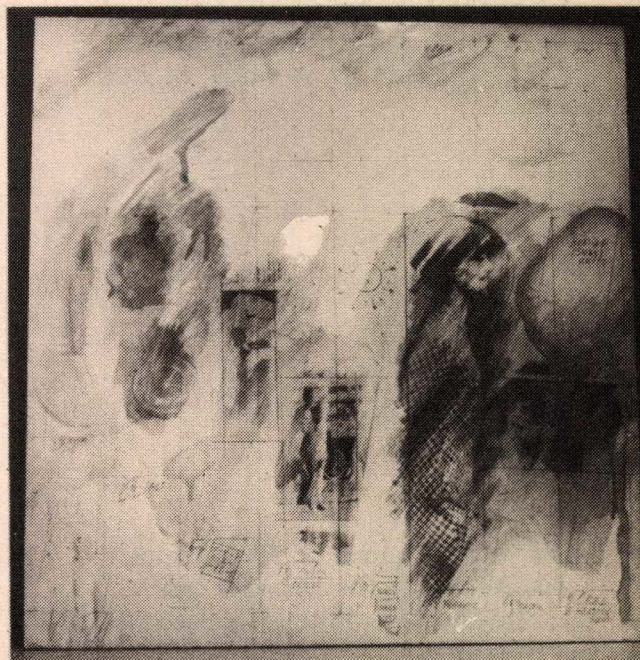
Made by the artist

April 1966

48.1 X 45.5 cm

Pencil, crayon and paint with transfer images on paper. Signed and dated 1965. There is a poster size reproduction of the work in dé-coll/age - happenings.

see: Catalogue N° <466.VIII



<466.VI
 Wolf Vostell
 2 DE-COLL/AGE-HAPPENINGS

Réne Block Gallery, Berlin
 Edition 1
 1965
 10.6 X 21.5 X 16 cm overall

The work consists of 13 thick pressed cardboard leaves clamped together with a metal screw vise. The texts are printed offset black.



<466.VII
 Wolf Vostell
 DE-COLL/AGE - HAPPENINGS

Something Else Press, Inc., New York,
 Frankfurt am Main, Villefranche-sur-Mer
 1966
 23.3 X 16.1 X 6.1 cm

Mitered wood box with a plexiglass sliding lid with the title silk-screened in day-glo red on one side. It contains: a 94 (plus iv pre-pages plus front cover) page book; a print #175/500, signed "Vostell 67"; 15 poster-like black and white reproductions of "notations"; a mylar sheet with a packet of "Bromo Seltzer"; an offset photograph of Vostell attached to the inside bottom. The work is missing a piece of matzoh. A rubber stamp of a former owner appears 3 times in various places on the work.

<466.VIII
 Wolf Vostell
 DIE BERLINER LUFT

Altered found object
 Made by the artist
 n.d. (mid 60's)
 5.9 X 6.3 cm diam

A commercially produced souvenir can of "Air from Berlin" that Vostell has altered by punching a hole into the top. Signed by the artist.

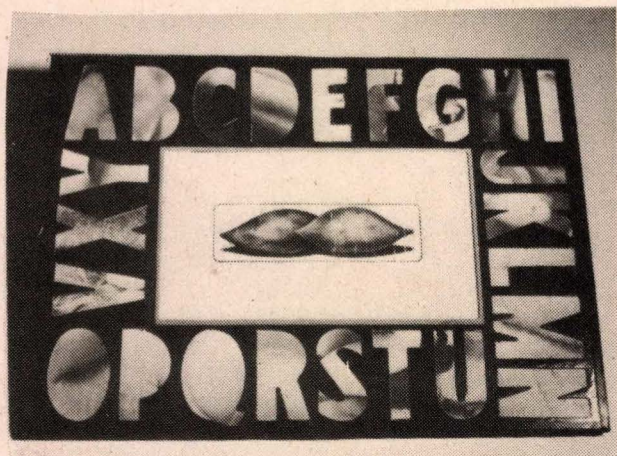


<468.I

Robert Watts
YAM COLLAGE

Unique, made by the artist
1961
30 X 40 cm

The collage consists of a photograph of a wood engraving of two yams, a die-cut partial alphabet (missing W and Z) cut through thick black cardboard with a red inner border around the photograph. Underneath the die-cut letters are images of body parts. Signed and dated on the front and on the back. This work was the original or first use of yams which was later adopted and enlarged upon by Watts and George Brecht for the Yam Festival, etc.



<468.II

Robert Watts
4 ANTIQUARIAN STAMPS MOUNTED
ON BOARD

ca. 1961
25.8 X 25.8 cm

4 actual postage stamps that the artist
used elements from for Silverman N^os:
468., 469., 476., 479., 485., 486., 487.



<468.III

Robert Watts

Newspaper image of W.C. Fields

ca. 1961

49.5 X 34.8 cm

An image of W.C. Fields cut from a newspaper and mounted on matboard. The artist made a drawing from this pose which is used in Silverman N° 468.

<468.IV

Robert Watts

Photostatic positive for SAFEPOST/K.U.K.
FELDPOST/JOCKPOST

1961

38.6 X 53.7 cm

15 individual photostatic positives and negatives mounted on wood and framed, used to make the plate for the sheet of stamps. Signed on the back "Watts 61/ Stamps/1st Ed."

>478.I

Robert Watts

BLINK STAMPS

1963

16.9 X 61.2 cm

A photostatic positive for 5 stamps mounted on stiff board.



>478.II

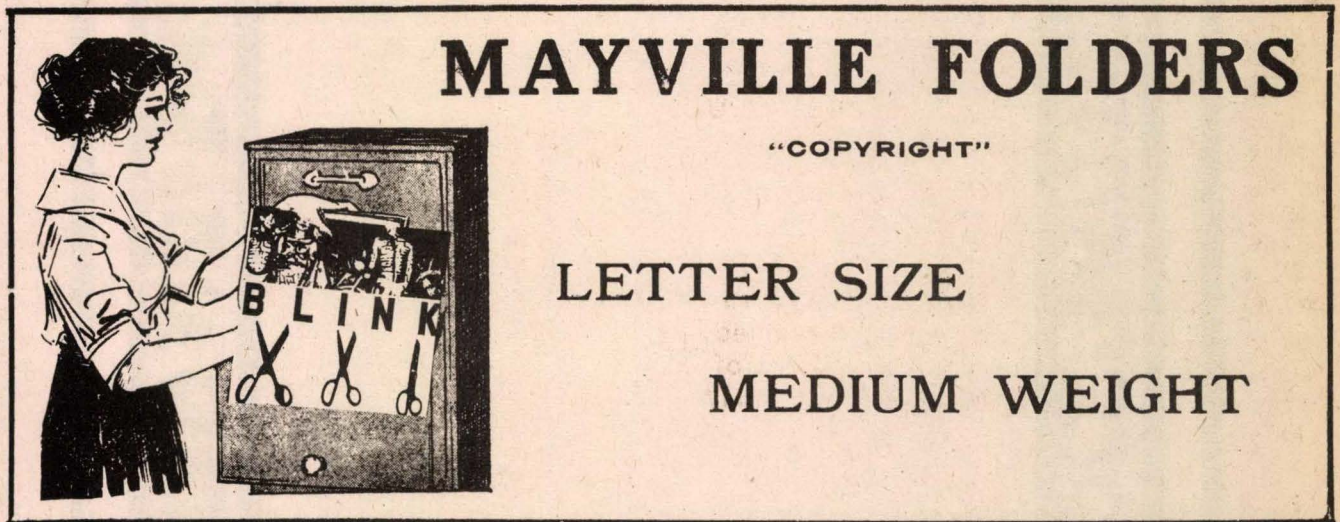
Robert Watts (George Brecht, Alison Knowles, Robert Watts)

BLINK STAMP

Artists' edition

8.7 X 11.1 cm

A single stamp, from a sheet, used here by May Wilson as part of a collage.

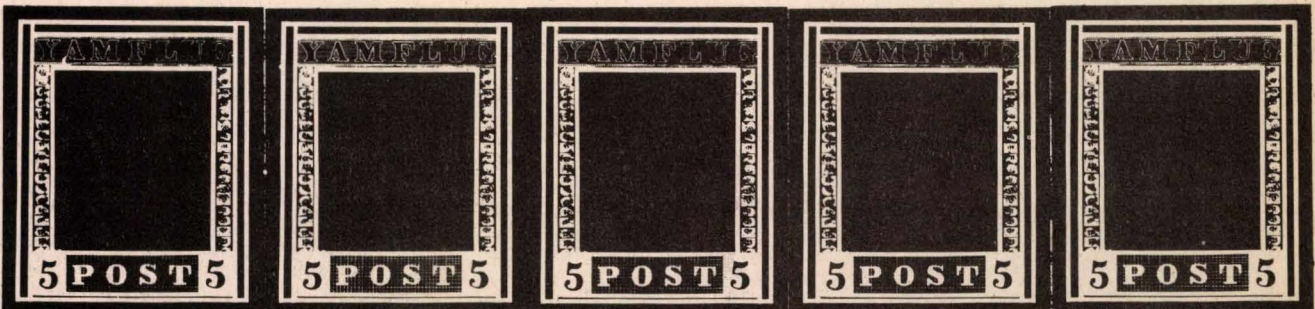


<479.Ia.

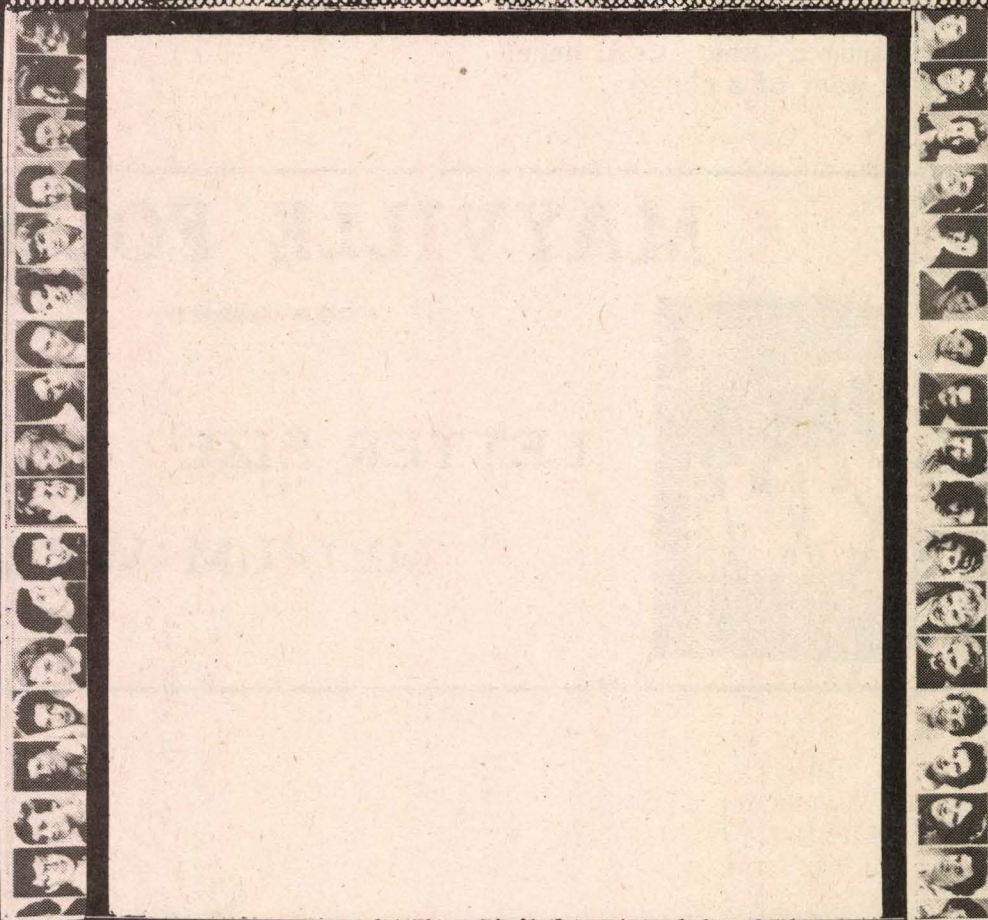
Robert Watts

A photostatic negative of 5 YAMFLUG/
5 POST 5 borders mounted on matboard

15.9 X 51.1 cm



YAMFLUG



5 POST 5

<479.I

Robert Watts

Original collage and drawing for the
border of YAMFLUG/5 POST 5

1963

21.2 X 18.1 cm on 28.3 X 23.2 cm

A collage of images from a magazine, of
women advertising for dates with men;
black paper; black pencil and ink drawing
plus other pencil notations on white paper
mounted on matboard with pencil notations.

<479.II

Robert Watts

Original collage for YAMFLUG/5 POST 5

Unique, made by the artist

1963

108.3 X approx. 88 cm

2 matboards: (a) 54.5 X 88 cm
(b) 53.8 X 86.8 cm

(a) Consists of 50 images for stamps
with photostatic borders. The central
images are original collage and drawings.

(b) Consists of 50 images for stamps,
25 are made with photostatic borders and
central images of original collage and
drawings. 25 of the images are a photo-
stat of Catalogue N° <479.III. There
is a stencilled ink plate number drawn
directly onto the matboard.

<479.III

Robert Watts

Original collage for YAMFLUG/5 POST 5

Unique, made by the artist

1963

61.6 X 51 cm

25 images for stamps with photostatic
borders and central collaged images.
These are for the lower right hand section
of the sheet of 100 stamps.

see: Catalogue N° <479.II

<479.IIIa

A photostatic negative of the above

52.2 X 43.2 cm

<479.IV

Robert Watts

Photoengraved metal plate for YAMFLUG/
5 POST 5

Commercially produced

1963

27 X 21.7 X 2.4 cm

A metal photoengraved plate mounted on
hardwood and used to print the various
editions of the sheet of stamps.

<479.V

Robert Watts

YAMFLUG/5 POST 5

Watts Edition

1963

43.4 X 27.9 cm

Unperforated, untrimmed proof, printed
dull red on gummed white paper.

<479.VI

Robert Watts

YAMFLUG/5 POST 5

Watts Edition

1963

43.4 X 28 cm

Unperforated, untrimmed proof, printed
dull green on gummed white paper.



>473.I

Robert Watts

"Five flag bunting hot dogs"

Made by the artist

ca. 1962

approx. 13.8 cm X 3 cm diam, each

Five fake plastic hot dogs covered with
sewn and glued flag bunting using only
the white stars on blue background of
an American flag.

see: Silverman N° 473.

>483.I
Robert Watts
EGG BOX

FLUXUS EDITION/made by the artist
(FLUXUS kb)
ca. 1963
approx. 16 X 21 X 6.5 cm

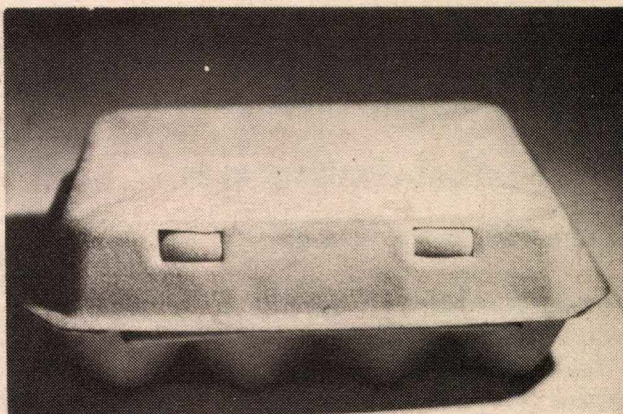
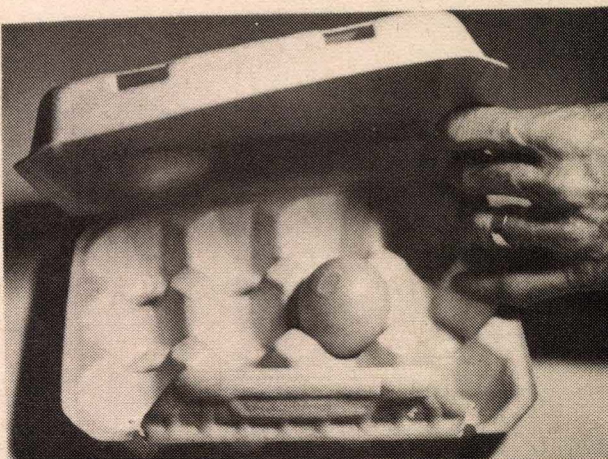
A silvered transparent plastic vacuum-
form egg carton. Contents missing.



>483.II
Robert Watts
EGG BOX

FLUXUS EDITION/made by the artist
(FLUXUS kb)
ca. 1963
approx. 16 X 21 X 6.5 cm

A pink fuzzy exterior on a pink vacuum-
form plastic egg carton. Contains one
molded plastic egg.



>483.III

Robert Watts

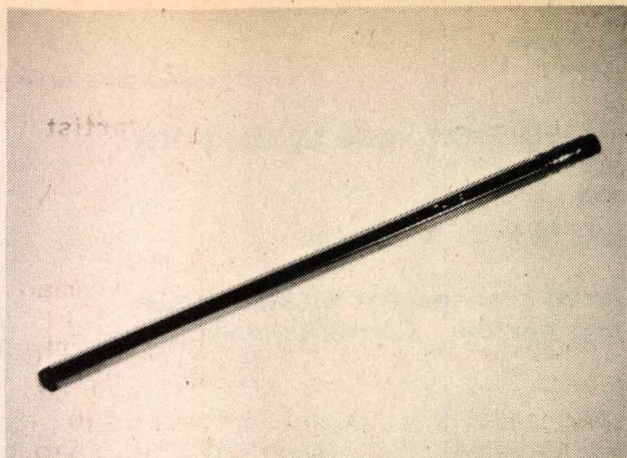
"Chromed pencil"

Made by the artist (FLUXUS kkk)

ca. 1964

19 X .6 cm

A chromed "Thinex" No. 2 pencil with a painted eraser and unsharpened wood and lead end and die-punched brand name, etc. The artist has stated that the first chromed pieces date from November 22, 1963. In cc Valise e TRangle, Fluxus Newspaper #3, March 1964, there is an advertisement for "FLUXUS kkk Robert Watts: chromed goods/Handwritten catalogue illustrated \$10". Although the "catalogue" probably does not exist and possibly never was made, this work and Catalogue N° >483.II among other works existed at this time and would have been offered as FLUXUS kkk.



>483.IV

Robert Watts

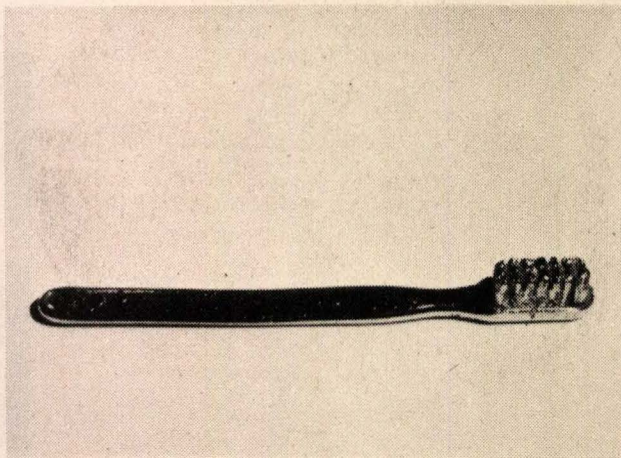
"Chromed toothbrush"

Made by the artist (FLUXUS kkk)

ca. 1964

14.9 X approx 1.2 X 1.6 cm

A chromed toothbrush with a very indistinct remains of the trade name "Dr. Wests". See information under Catalogue N° >483.III.



>483.V

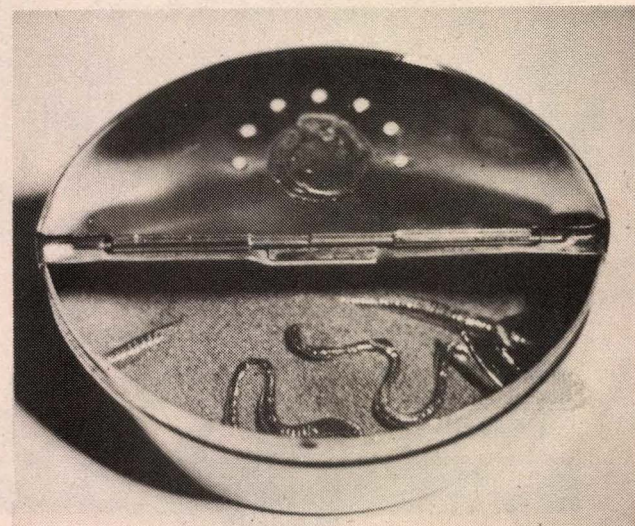
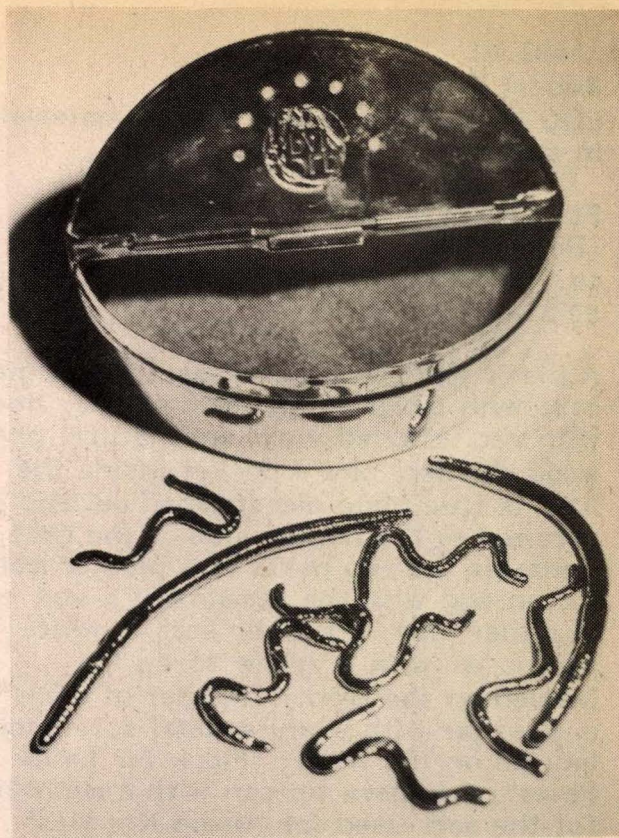
Robert Watts
WORM BOX

FLUXUS EDITION/made by the artist
(FLUXUS kc)

ca. 1964

approx. 15.5 X 9 X 5 cm

An "Old Pal" metal worm box, chromed, containing sand, two chromed night-crawlers and six chromed worms. This work relates to Catalogue N°s >483.III and >483.IV, but was advertised in cc Valise e TRangle, Fluxus Newspaper #3, as a separate item.



>483.VI

Robert Watts

EGG KIT, "Egg making tools & materials
in suitcase"

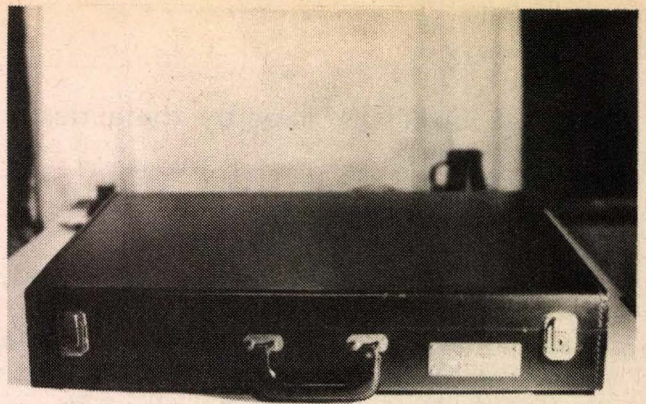
FLUXUS EDITION/made by the artist
(FLUXUS Kg)

ca. 1964/1982

50 X 60 X 11.1 cm

A black vinyl attache-case-style sample case with silver hinges and clasps, lined with red stitched vinyl and natural plywood dividers and a pocket inside the lid. A title plate die-stamped on lead is screwed to the handle side of the case. Contains the two parts of a plaster mold for an egg with the remains of a wax egg in either side; a rubber seal; a white plastic jar with a yellow screw top, labeled on the front: "Plaster of Paris"; a glass jar with a white metal screw top labeled on the front: "Flock for Latex Paste"; a square tin can with a metal lid (of the sort used for Alison Knowles' Bean Rolls) with a label on one side: "Hydrocal Plaster"; a red and white enamel sauce pan containing melted brown wax; a green painted tin funnel; "A&P" brand "flexible and safe" cotton swabs; a folded piece of aluminum foil; a gold round tin with a metal and cardboard lid labeled "mold lube"; a clear plastic round container with a lid, containing multi-colored glitter; a clear plastic bowl with a white plastic 2-part egg; a white plastic and rubber "Rubbermaid" spatula; a length of window screen, rolled and fastened with a copper wire; a block of butterscotch-colored wax and a block of dark brown wax.

The case was given to the artist by George Maciunas in the early 1970's to be used for an unspecified project. The contents for the most part date from the period when the work was first produced.



<479.VII
Robert Watts
STAMP DISPENSER

Unique, possible a prototype for a Fluxus
Edition.

n.d.

4.2 X 4.3 X 3.3 cm

Commercially produced translucent plastic stamp dispenser with a roll of Watts' stamps Safe Post/ K.U.K. Feldpost/ Jockpost, Alternating strips of : 5 blue, 5 magenta, 5 black, 5 green, 5 magenta, 5 blue, 5 black, 1 green.

see: Silverman N° 476ff.

>482.I
Robert Watts
Banner for YAM FESTIVAL/YAM DAY

Made by Kathy (Francis) Kuehn
1963

approx. 178.5 X 112 cm

A red, blue, yellow and black stitched cloth banner with black and white applique and pink braid, signed by the maker. The banner hung outside the Hardware Poet's Playhouse, 115 W 54th St., N.Y.C. on May 11 and 12, 1963.

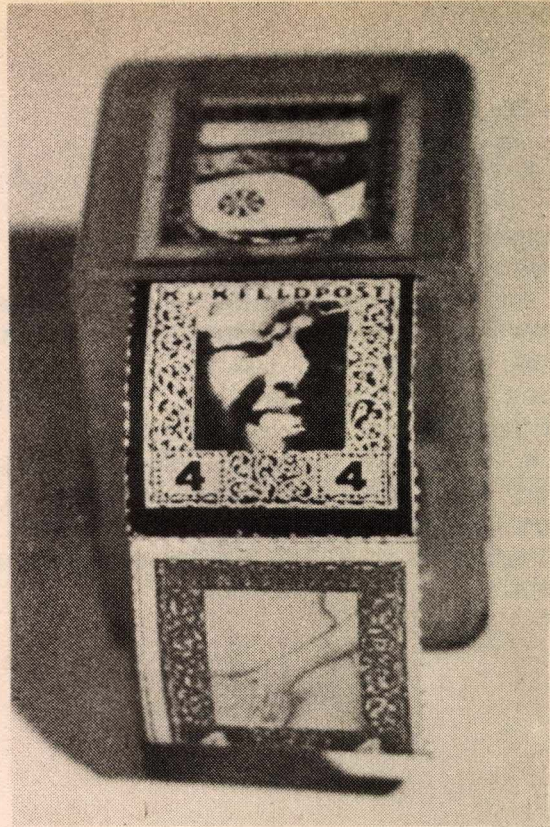
>488.I
Robert Watts
Collage for page 2 of fluxus cc fiVe
ThReE, Fluxus Newspaper #4

Unique, made by the artist
1964

57.5 X 46 cm

A collage of photographic, magazine and newspaper images with text and drawing handwritten in ink as well as ink wash on white paper. On the back is the notation, probably by the printer: "C 1879/reduce/ 23 to 22/page 4/R-3 $\frac{1}{4}$ "

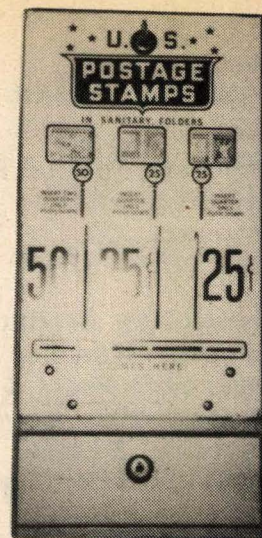
see: Silverman N° 552.



<479.VIII
Robert Watts
STAMP MACHINE

Made by the artist
n.d. mid 1960's/1982
44.5 X 20.8 X 17 cm

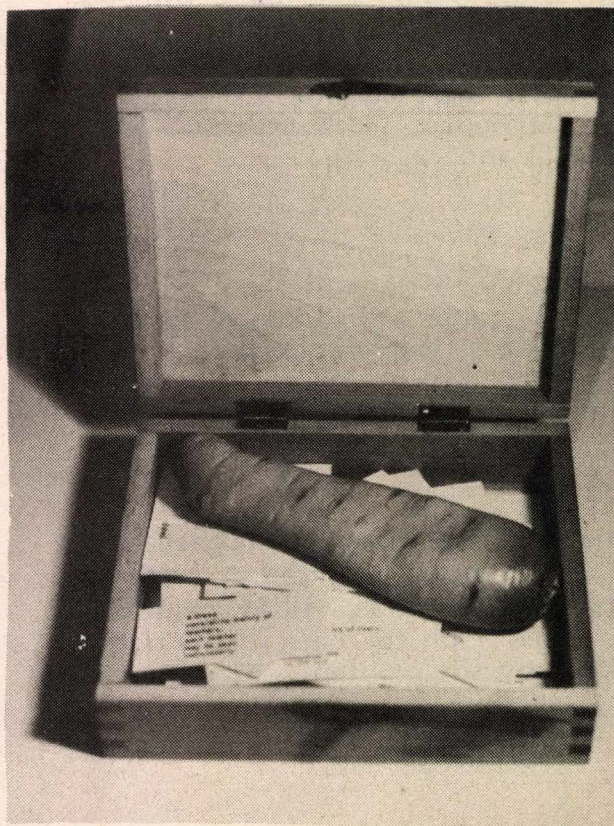
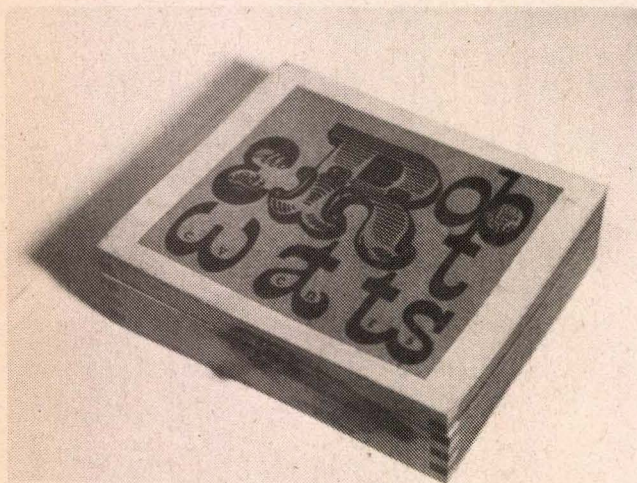
A commercially produced "U.S. postage stamps in sanitary folders" dispenser with red and blue stenciled front, three windows and 3 levers dispensing stamps for 50¢, 25¢ and 25¢. At the bottom of the box is a locked coin tray. The artist has filled the machine with Safe Post/K.U.K. Feldpost/Jockpost stamps (Silverman N° 476 - 478) and Yamflug/5 Post 5 stamps (Silverman N° 479 - 482.) which are dispensed in 4.6 X 2.6 cm white card folders.



>489.I
Robert Watts
EVENTS

FLUXUS EDITION
1964/
13.9 X 16.6 X 4.8 cm

A mitered wood box with brass hinges and clasp and a black on reddish orange label attached to the lid. Contains 94 cards and a plastic carrot.



<495.1

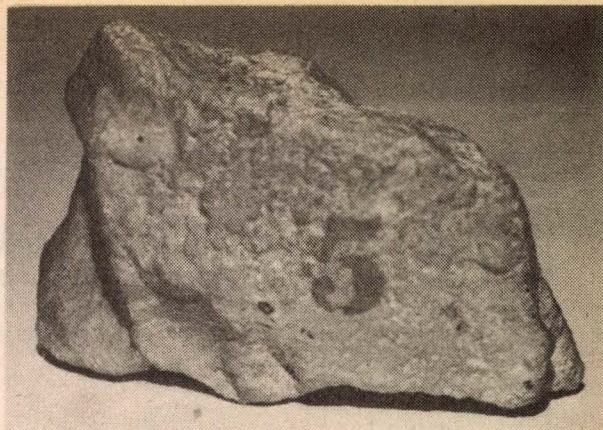
Robert Watts
ROCK

Unique work that later served as a model
for various Fluxus Editions.

n.d. (early 60's)

approx. 7,3 X 10.6 X 8 cm

A rough angular chunk of stone painted
white with a yellow stenciled "5" and "ε"
on separate faces. This was the first
rock that Watts altered.



>497.1

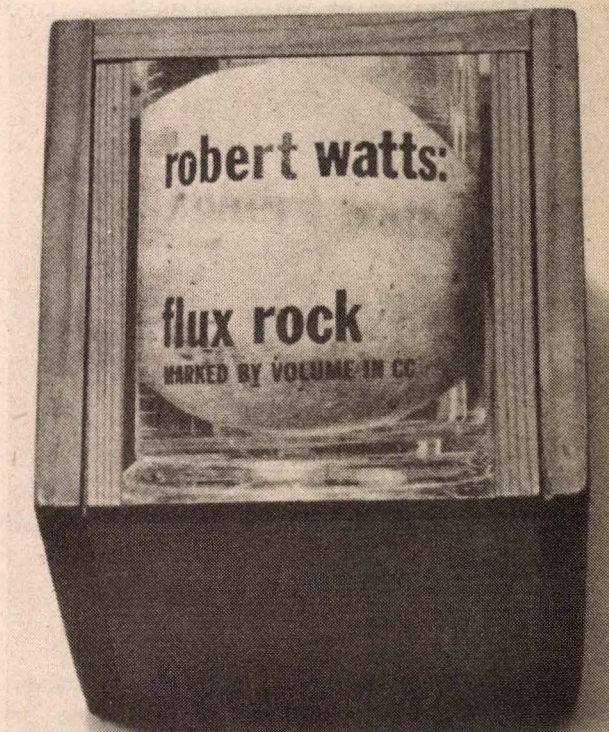
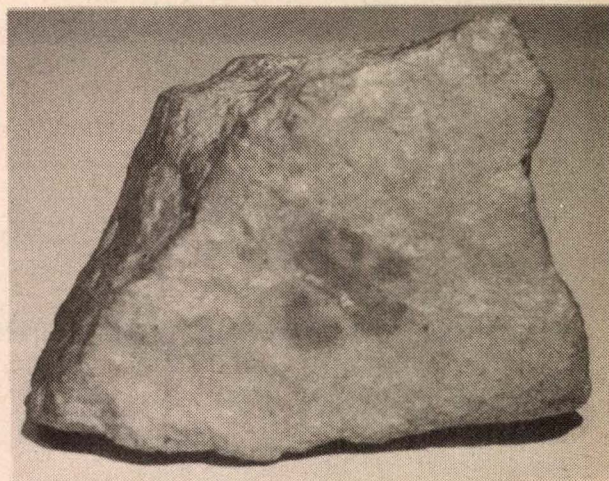
Robert Watts
FLUX ROCK/MARKED BY VOLUME IN CC

FLUXUS EDITION

1964/1964

9 X 9 X 9 cm

A wooden box with a Maciunas-designed
label on the top and a circular hole in
the bottom. Contains a grey and rust
colored stone with a number "122" in white
presstype applied to it and varnished over.



<498.1
Robert Watts
FLUX ROCK/MARKED BY VOLUME IN CC

FLUXUS EDITION
1964/

A smooth grey rock with the number
"194" applied in white presstype, pro-
tected by varnish.



<498.1a
Robert Watts
FLUX ROCK/MARKED BY VOLUME IN CC

FLUXUS EDITION
1964/

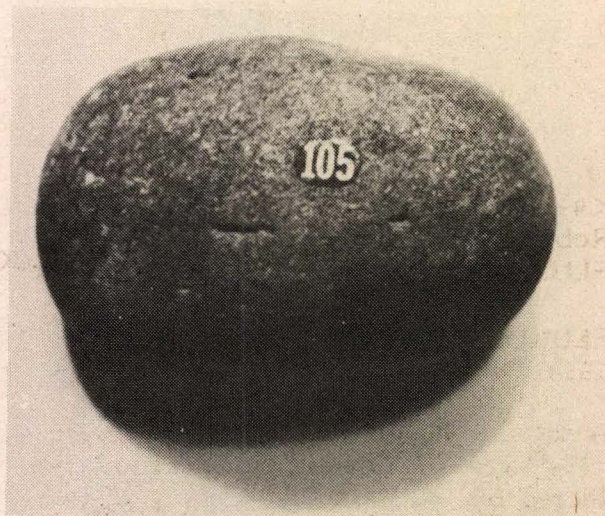
A smooth grey rock with the number
"204" applied in white presstype, pro-
tected by varnish.



<498.1b
Robert Watts
FLUX ROCK/MARKED BY VOLUME IN CC

FLUXUS EDITION
1964/

A smooth grey rock with the number
"105" applied in white presstype, pro-
tected by varnish.



<498.lc
Robert Watts
FLUX ROCK/MARKED BY VOLUME IN CC

FLUXUS EDITION
1964/

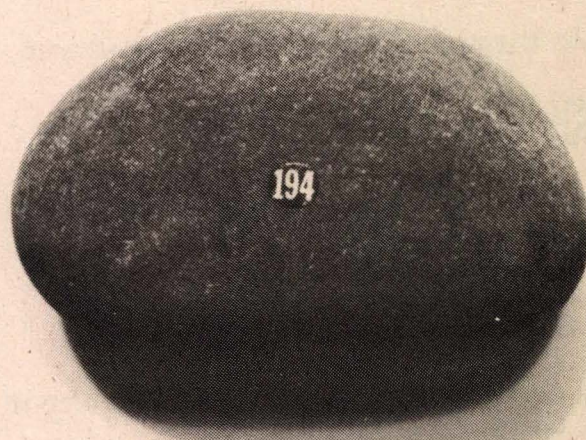
A smooth grey rock with the number
"88" applied in white presstype, pro-
tected by varnish.



<498.ld
Robert Watts
FLUX ROCK/MARKED BY VOLUME IN CC

FLUXUS EDITION
1964/

A smooth grey rock with the number
"194" applied in white presstype, pro-
tected by varnish.



<501.1
Robert Watts
FINGERPRINT

FLUXUS EDITION
1965/
12 X 9.2 X 1.6 cm

A plastic box with a white bottom and red lid with a black on red label. Contains hardened plaster of paris with a grey fingerprint.

>505.1
Robert Watts
DECK OF PLAYING CARDS

A partial prototype for an announced Fluxus Edition (never realized)
1966
8.9 X 6.4 cm, each card
Contained in a 12 X 9.3 X 3 cm box

The blue Bicycle playing cards are:

Ace through king of diamonds, missing the 6 of diamonds, spray painted with silver, with collage elements.

Ace through king of spades, with holes punched out and collage elements behind the holes.

A joker spray painted silver with small images left exposed.

The ace through jack of clubs, unaltered.

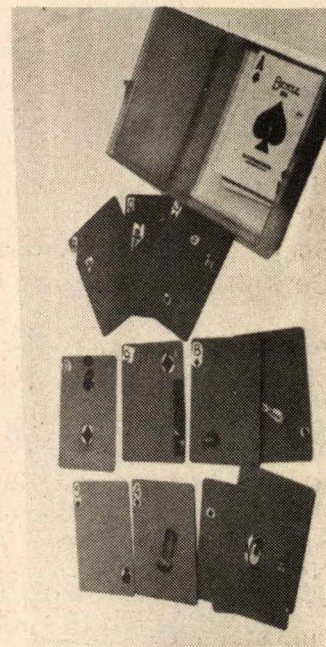
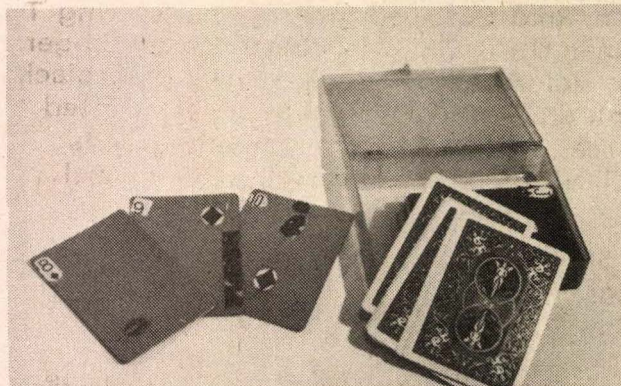
The ace through king of hearts, unaltered.

The red Bicycle playing cards are:
(Possibly from a different project)

A king of spades with 1 collage element intact, and 1 removed.

The jack and king of clubs with collage elements removed.

All the cards are contained in a translucent plastic box.

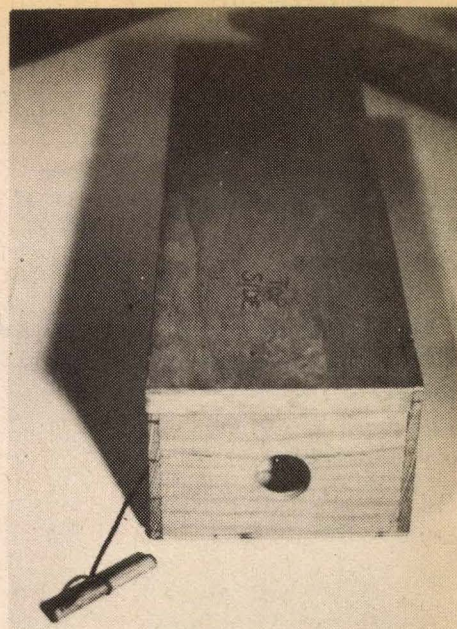


>502.1

Robert Watts
FLUXUS Kp "Finger Box"

Unique, made by the artist
ca. 1965
12.8 X 41.2 X 8.9 cm

A wood box containing a trap mechanism with a hole at one end and a hole on the bottom with a string and wooden pull attached to the mechanism. The box has been sealed shut and the hinges removed. On the top of the box is the text "FLUXUS Kp/Hold Box Top Side Up/Pull String To Rear Until/Click Is Heard./Stick Finger in Hole/in End of Box." written in black ink on a silver and blue spray painted area. In another area are the words "TOP SIDE" incised with a sharp tool.

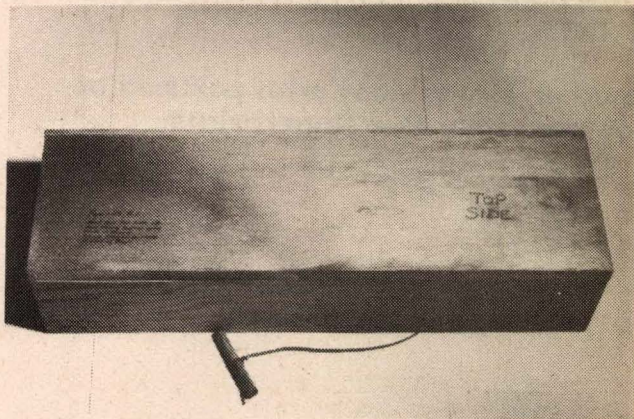


<508.IX

Robert Watts
FLOOR CLOUD

Unique, made by the artist, prototype
for a Fluxus Edition
1970
approx. 40 X 22.5 cm

A cut brass plate in the shape of a cloud with remains of adhesive on the back from a former use. Signed and dated.



<506.1

Robert Watts
FLUX LUX SOAP

Unique, made by the artist
1966

Soap: 4.9 X 7.8 X 2.2 cm
Container: approx. 6.5 X 9.5 X 4 cm

A laminated piece of oak carved in the shape of a bar of soap with the word "LUX" carved on the top. Titled, signed and dated on the bottom. Contained in a 2 part chromium soap traveling case. Watts' soap was advertised as Fluxus k(k)e in cc Valise e TRangle, Fluxus Newspaper #3, and there are other references to soap pieces in the Fluxus Newsletters.



>507.1

Robert Watts

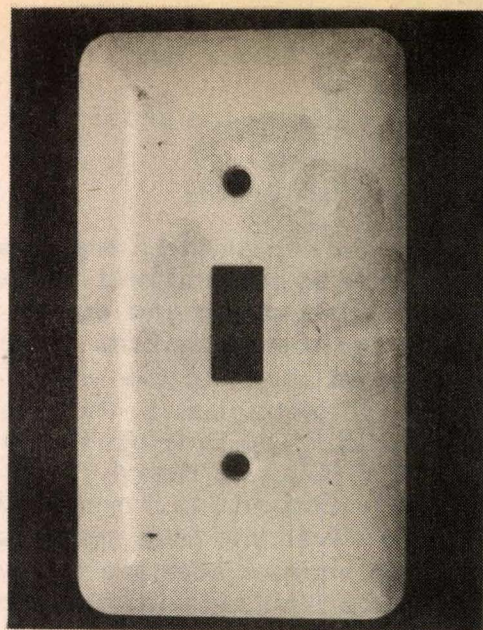
LIGHT SWITCH PLATE WITH FINGER-
PRINT

FLUXUS EDITION

1966/

12.5 X 7 cm

A white standard metal light switch plate
with parts of approximately 12 finger-
prints.

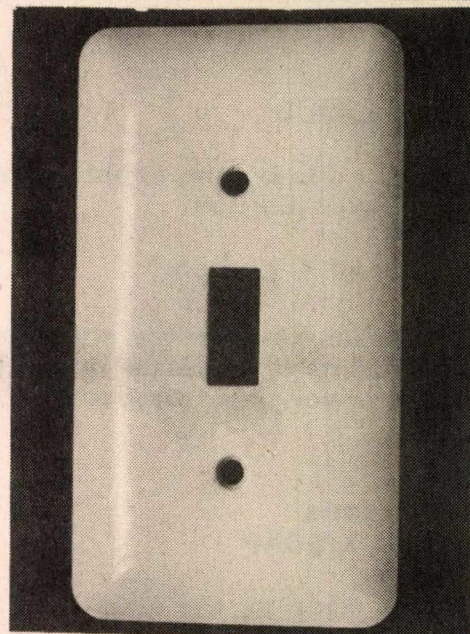


>507.1a

Robert Watts

LIGHT SWITCH PLATE WITH FINGER-
PRINTS

Another similar copy with portions of
approximately five fingerprints.



<508.1

Robert Watts

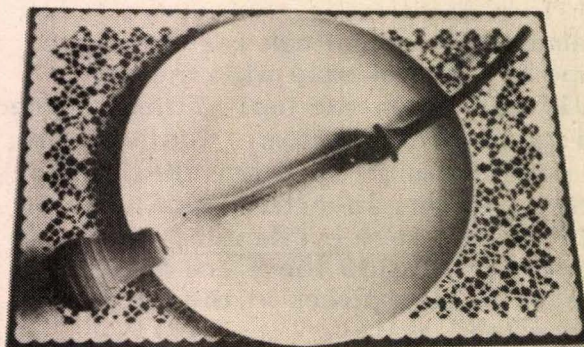
FLUX PLACEMAT/Syringe

FLUXUS EDITION

ca. 1967

26.2 X 39.2 cm

A laminated black and white photograph
of an enema syringe on a plain white
plate, sitting on a white paper placemat
identical to the "Yam Festival Placemat"
(see: Silverman N° 474) Signed on the
back by the artist.



<508.1a

Another identical copy

<508.II

Robert Watts

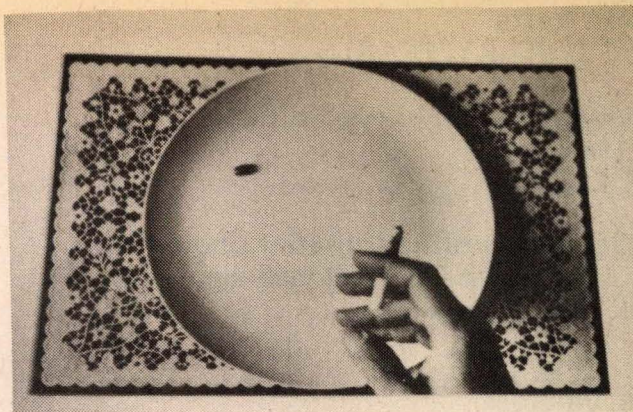
FLUX PLACEMAT/Hand with Cigarette,
Pea on Plate

FLUXUS EDITION

ca. 1967

26.2 X 39.2 cm

A laminated black and white photograph of a hand holding a cigarette above a plain white plate with a single pea on it, sitting on a paper placemat as above. Signed on the back by the artist.



<508.III

Robert Watts

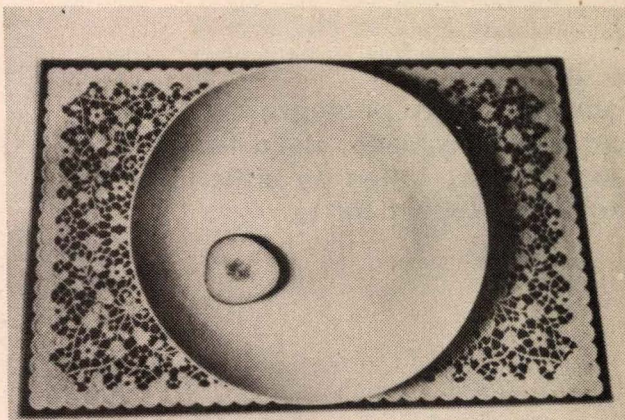
FLUX PLACEMAT/Slice of Cucumber

FLUXUS EDITION

ca. 1967

26.2 X 39.2 cm

A laminated black and white photograph of a slice of cucumber on a plain white plate, sitting on a white paper placemat, as above. Signed on the back by the artist.



<508.IV

Robert Watts

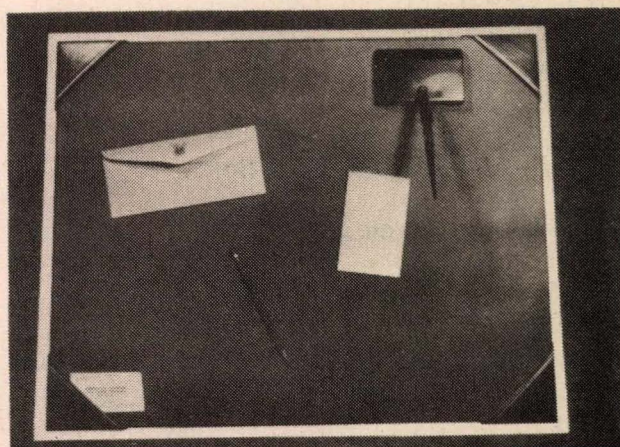
DESK BLOTTER

FLUXUS EDITION

ca. 1967

49.2 X 60.2 cm

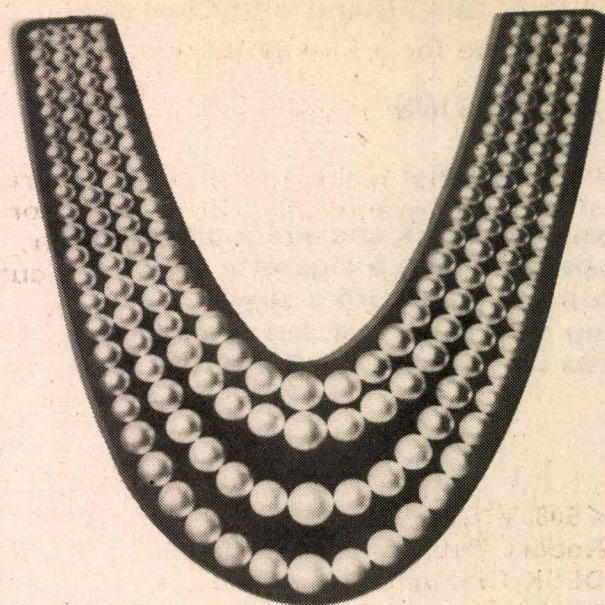
A laminated black and white photograph of a desk blotter with a pen and pencil holder, a blank memo pad, the back of a return envelope, a pencil and a business card.



<508.V
Robert Watts
FLUX JEWELRY/PEARLS

Prototype for a Fluxus Edition
ca. 1967
24 X 23.8 cm

A black and white laminated photograph of a 4-strand pearl necklace mounted on black stained wood.



<508.Va
A black and white photograph of an advertisement for pearls from "Boutique Cartier" clipped from the New York Times. A study for the above. The photograph was taken either by George Maciunas or Robert Watts.

12.9 X 10.2 cm

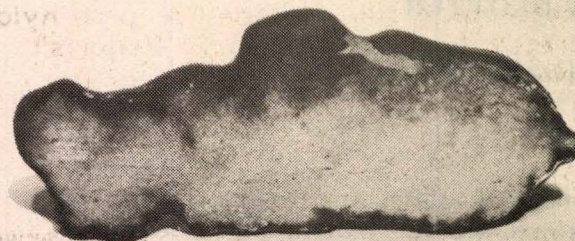
<508.Vb
A black and white photograph of a 4-strand pearl necklace, used for Flux Jewelry/Pearls, taken by either George Maciunas or Robert Watts.

13 X 10.2 cm

<508.VI
Robert Watts
DESK CLOUD

Prototype for a Fluxus Edition
1967
approx. 7.4 X 18 cm

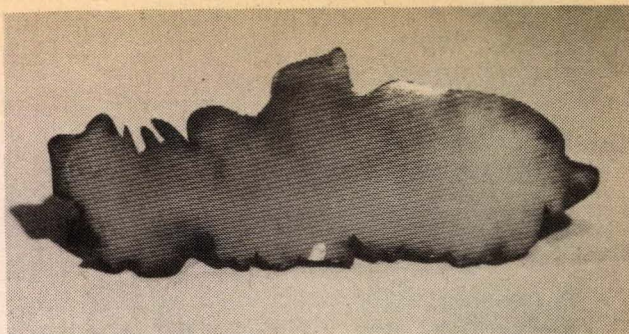
Robert Watts' photograph of a cloud, graphically altered by George Maciunas with half-tone dots, mounted on an opaque .5 cm plexiglass, with a 4 cm plexiglass support.



<508.VII
Robert Watts
DESK CLOUD

Prototype for a Fluxus Edition
1967
approx. 7.4 X 18 cm

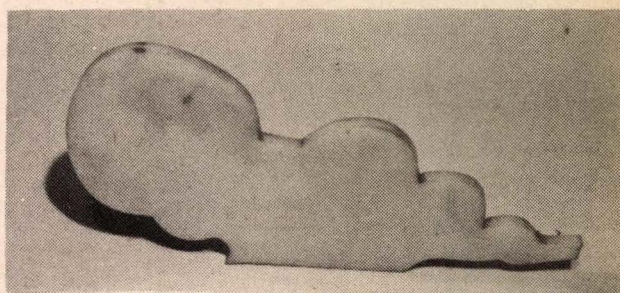
Robert Watts' black and white photograph of a cloud, graphically altered by George Maciunas with graphic line separation, mounted on wood .4 cm thick with a cut sheetmetal support, approx. 4.5 cm.



<508.VIII
Robert Watts
DESK CLOUD

Prototype for a Fluxus Edition
1967
approx. 8.4 X 19.2 cm

A cut-out white plastic shape, .7 cm thick with a 3 cm support.



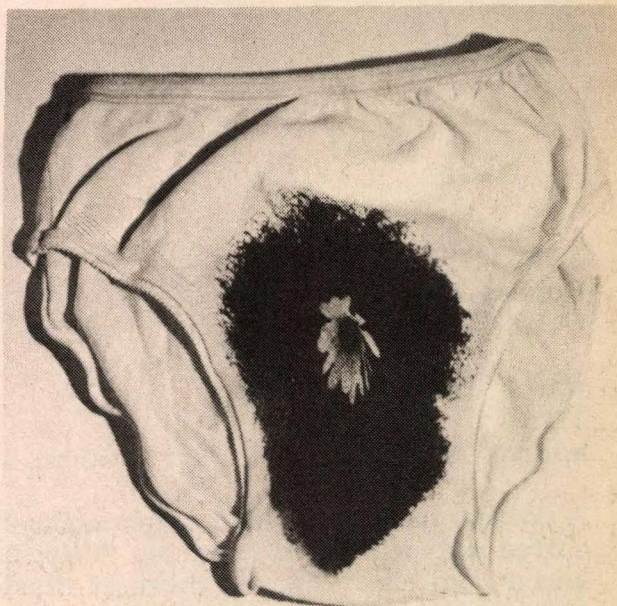
>517.I
Robert Watts
FEMALE UNDERPANTS

Implosions/FLUXUS EDITION
n.d., late sixties
approx. 27 X 26.5 cm

Photo-image silk-screened on pink nylon stretch "Perkies by Formfit Roger's" women's bikini underwear.

>517.Ia

Another similar example. White underwear, missing the manufacturer's label, but identical in style.

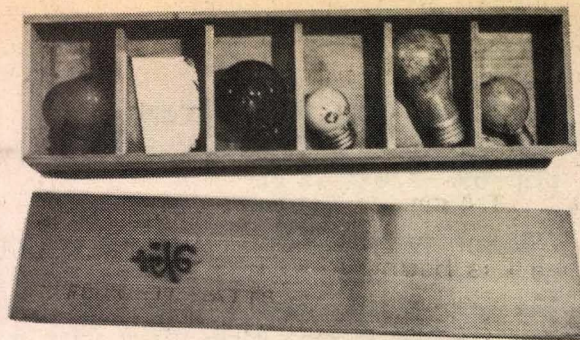


<519.1

Robert Watts
LIGHT FLUX KIT

Prototype for a Fluxus Edition
Made by the artist
n.d.
10.1 X 39 X 6.8 cm, including lid

A commercially produced wooden Japanese Saki box. On the lid is a burned in Japanese character and die-cut title "Light/Flux Kit Watts". Inside are six compartments containing 5 burnt out light bulbs and a broken piece of mirror.

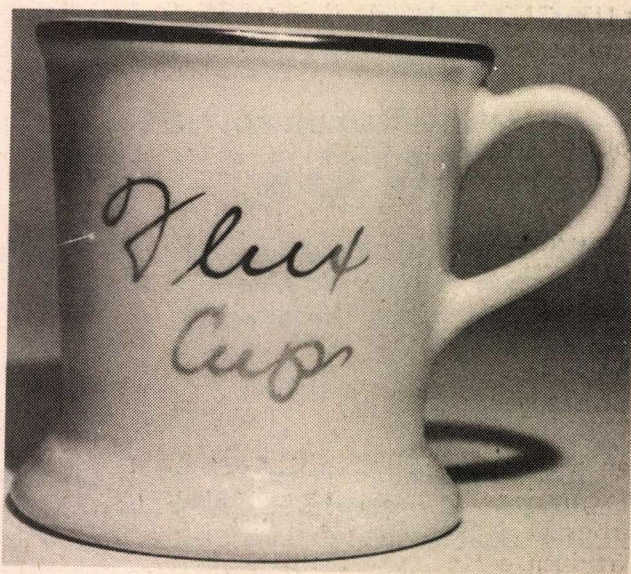


>524.1

Robert Watts
FLUX CUP

Watts' Edition
1976
approx. 10.2 X 12 cm X 9.3 cm diam.

A commercially produced cream colored coffee mug with gold lettering "Flux Cup" and a gold rim. Two or three of these mugs were ordered by Watts from the manufacturer. One was given to Maciunas.



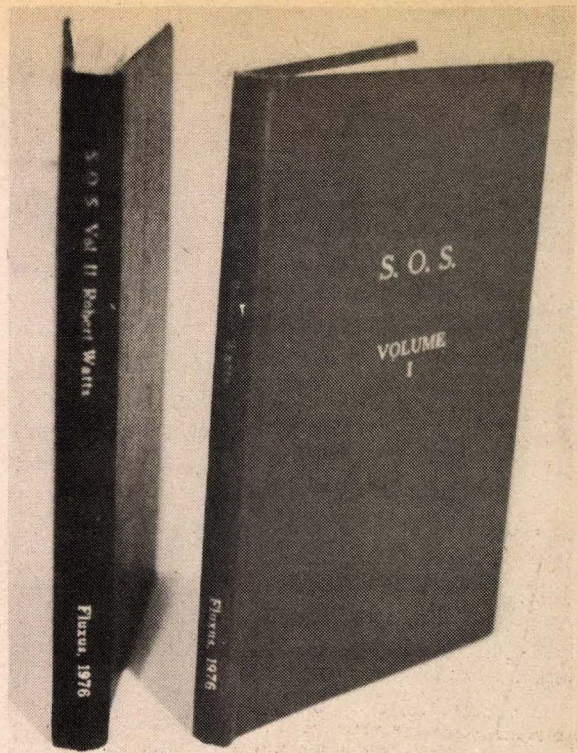
>524.II
Robert Watts
S.O.S. Volumes I and II

FLUXUS
1976
21.4 X 13.4 cm

Volume I is bound in red cloth with a gold stamped spine and front cover. Three pages of printed text, and un-numbered highly flammable leaves.

Volume II is bound in blue leatherette with gold stamped spine and cover. Three pages of printed text, and un-numbered water soluble leaves.

The two volumes are dedicated to George Maciunas and the project was coordinated by Panama Design Studio, N.Y.C.



Robert Watts

see: Per Kirkeby (Robert Watts, George Maciunas)
FLUX CLOCK WITH COMPASS FACE
Catalogue N° >200.I

Robert Watts

see: Per Kirkeby (Robert Watts, George Maciunas)
FLUX CLOCK WITH DEGREE FACE
Catalogue N° >200.II

Robert Watts

see: George Brecht, Robert Watts
Original collage for Yam Festival News-
paper [E NEWS PA PAY PER]
Catalogue N°s >31.I and >31.II

FLUXUS PERIODICALS AND DOCUMENTS
Related Publications and Bibliographic Material

113

>555.I

Bob Lens

ALARM CLOCKS 40.13.11.64.21.30 HOURS

Self published

Haag

1964

Single-leaf mimeographed, printed on one side. Distributed during the Flux Festival, Den Haag, November 13, 1964.

>555.II

SECOND PRICELIST OF THE EUROPEAN
MAIL ORDER HOUSE

Published by Willem DeRidder

Amsterdam

ca. 1964

28.2 X 24 cm

Six leaves printed one side, mimeo black on gray, loosely inserted into a black offset on yellow folder. The publication is a price list of Fluxus Editions, actual and planned.

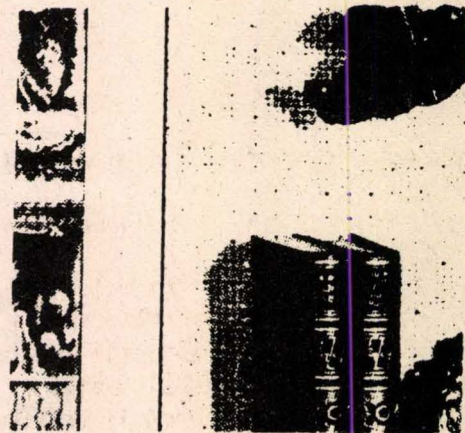
EUROPEAN
MAIL-ORDER HOUSE
POSTBOX 2045
AMSTERDAM HOLLAND



HOW TO BE SATISFLUXDECOLANTI ?
HOW TO BE REENVIRONMENTHAPPY ?
HOW TO BE ACTIONAGITPOPEVENT ?
HOW TO BE 100pct. WORLD FAMOUS ?
HOW TO BE GOSSIPRE-DEC-ACTIONS ?
HOW TO BE S.E.O. AUTRISMETOTAL ?
HOW TO BE FLUXDECOLPOPANTI ?
HOW TO BE 100pct. ANTIDECOLFLUX ?
HOW TO BE AGITPOPDEFLUXEVENT ?
HOW TO BE SATISFIED WITH ETC. ?

a publication by the european mail-
orderhouse

*** edited by: DOROTHÉE MEYER
(secretary)



latest piece

>555.III
HOW TO BE SATISFLUXDECOLANTI?....

Edited by Dorothee Meyer
Published by European Mail Order House
Amsterdam
ca. 1964
26.1 X 16.1 cm

Three leaves mimeo black on white paper with rubber stamps, cut outs, collage and an applied work loosely inserted into an offset black on white paper folder with a collage. Contains works by: Jozef Patkowski, Addi Koepcke, Eric Andersen, Emmett Williams, Ben Vautier, Tomas Schmit, Marta Sahlberg, Henry Flynt, Susan Goodman, Oyvind Fahlstrom, Wolf Vostell.

<569.I
Vaseline sTREet Fluxus Newspaper #8

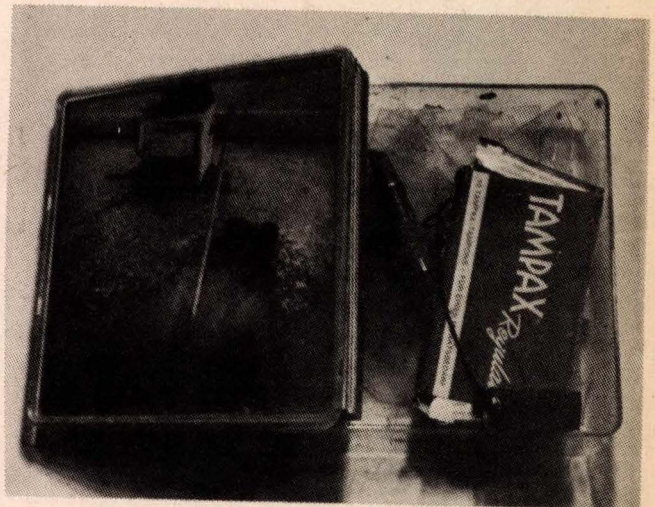
The camera-ready layout for page 4, designed and pasted up by George Maciunas.

ca. May 1966
66.4 X 47.3 cm

Consists of pasted down blocks of type, halftones, and hand drawn guidelines.

587a.
Wolf Vostell
DE-COLL/AGE 7

Deluxe edition, No.8 of 10, signed and dated.
Consists of a plastic box with a removable lid, 20 X 20 X 6.4 cm
Contains: A regular edition of De-coll/age 7, signed, dated and numbered; a box of Tampax; a "Lady Red #47" lipstick, extended out; a Noble plastic whistle. These objects are each attached by lengths of black cord to the publication. The box also contains a quantity of broken window glass and two screw eyes which are possibly not related to the work. The plastic box itself is also numbered "8 of 10" but not signed.



FLUXUS PERFORMANCE
Documents of Events

Filliou

Frigidaire contains the complete works of Pierre Restany deepfrozen for ten years. You are hereby nvited to the opening of the exhibition

February 14th. 1973

Poi-Pois
Poi-Pois
Poi-Pois

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln



Hvordan er min poi-poi?
Min ekstase
min weltschmerz
mine sokkeholder,
min fredskonference
min libido
mit elektrochok
min hjerneskal,
min købekontrakt.
Hvordan er min poi-poi
min poi-poi,
poi-poi

THE 53 kg
poem
LILLE
KIRKESTRÆDE
★★★★★



Vostell

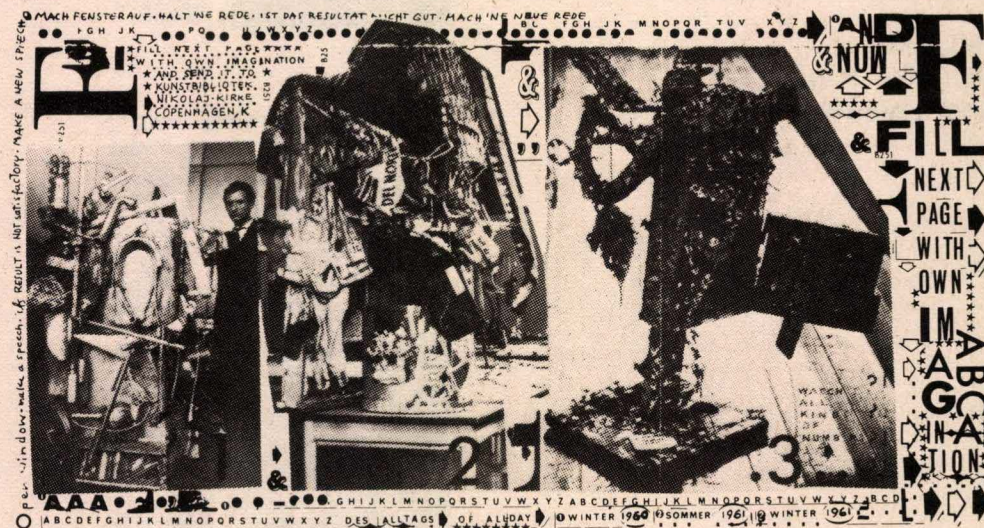
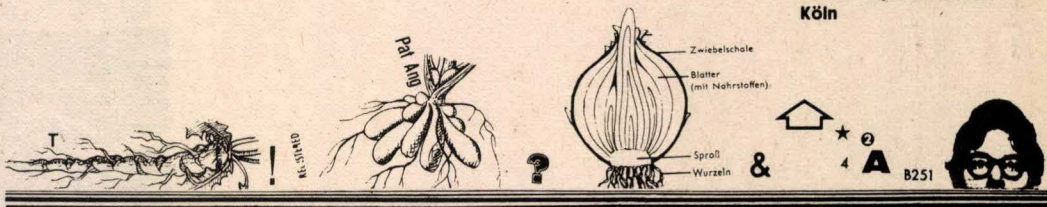
Décollage comestible
Décollage affiches
Décollage éffaçage
Décollage objects
Décollage situation
Décollage bulletin
Décollage psychology

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln

Knowles

Prints
Potatoes
Pins Pants
Perhaps others

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln

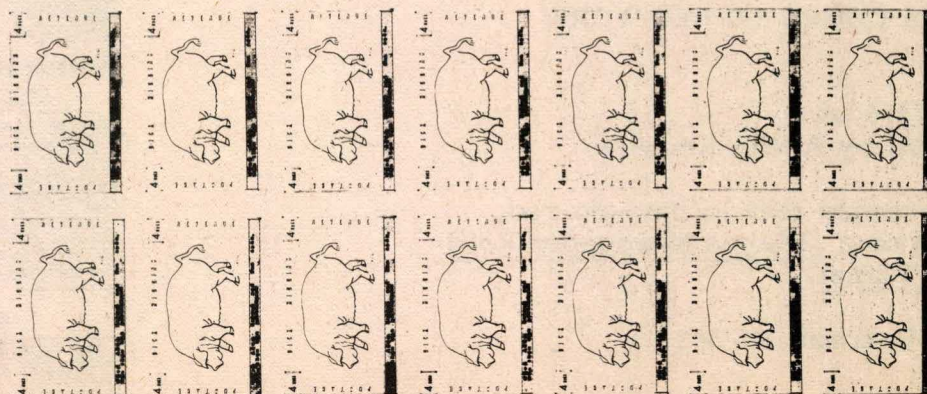


Köpke

Restebilder
Puderbilder (treatment)
Political opinion (treatment)
Farbige Graphik (treatment)
Numbers-Orders
Written-unwritten
Regards
Presents

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln
INSTEAD OF DOING
A WORK OF ART
SEND RICE TO INDIA

Higgins
Terrible Show
Terrible Store
Terrible Stuff
Trouble
Trouble
Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln



615a.
September 1-23, 1962
FLUXUS INTERNATIONALE FESTSPIELE
NEUSTER MUSIK

Hörsaal des Stadtischen Museums
Wiesbaden, Germany
Poster
42 X 29.9 cm
Designed by George Maciunas

Printed white type with black background
offset on thin paper. The back of this
poster has been used by Ben Patterson
for a letter dated August 28, 1962 in Paris
to his mother. The letter deals entirely
with family matters.

>627.1
February 14, 1963
Robert Filliou, Wolf Vostell, Alison
Knowles, Arthur Koepcke, Dick Higgins
FROZEN EXHIBIT and other events

Vostell Studio, Köln
Poster
43 X 30.5 cm
Offset

<634.1
FLUXUS COMES TO NEW YORK

Poster
21 X 114.5 cm
Designed by Alison Knowles

Silk-screened text in day-glo-red,
printed on a [Fluxus Newspaper Roll]
Ekstra Bladet.

see: Silverman N° 543



RAINBOW

13 ¢

Full Course Diner

The Menu



First Course. Violet cocktail.

Second Course. Blue sea water
from Long Island beach and a shrimp.
a flounder and non name fish.

Third Course. Green vegetable that
we got this morning.

Fourth Course. Yellow sauce with beef.
calves' hearts. lambs' hearts. OX-tail
and pig from Atlantic and Pacific Ocean
Company.

Fifth Cours. Orang.

Sixth Cours. Wash your finger by Red

Cook by Ikuko. Serve by Mike Kirby
and others. Menu by Ay-O.

Photostat or blueprint, printed on one side only.

Printed black on white. Besides listing the works to be performed, the program has a number of scores.

each of 8 performers is assigned an area (i.e., a "stage") in which to perform. The performer takes (from their whole lengths) and is entrusted a mechanical animal ("wind-up" toy, suggesting a "toy" animal, e.g., a dog, a cat, a mouse, etc.).

Each performer takes an attending position at the head at any column within his area and uses a signal from a director before counting down to the start of the performance. The signal is from the time-range [Q-20,25], i.e., Jamieson releases "from" into an adjacent column facing the performer, and the performer continues through or stop in a column with which he is attending; the responsible performer will be identified by the signal.

Each performer is assigned a signal (Q-20) with response assigned to the column (Q-20) and the signal is repeated, i.e., the signal will be repeated, intoned and accented in a manner exhibiting the general characteristics of the signal. The signal is repeated until "from" exits the column (performer may zero) or director signals end of performance, a question[Q] will have 5 syllables and an answer[A] will have 2 syllables and loudness.

Each performer will have an explanation[E] will have 1 syllable and loudness.

Each performer shall have free choice of texts, language and/or dialect, i.e., of "from" from the time-range [Q-20,25], i.e., Jamieson releases "from" into an adjacent column facing the performer, and the performer continues through or stop in a column with which he is attending; the responsible performer will be identified by the signal.

>659.11

September 25, 1966

JUXTAPOSITIONEN 1

Galerie Aachen, Aachen

Poster

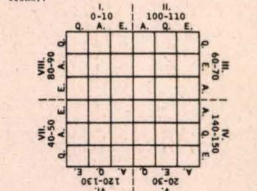
61.2 X 84.9 cm

Designer unknown

Black letterpress and blueprint on white blueprint paper.

ser to change position to attend another column with in assigned area, however, each performer is limited to 2 changes of position during performance, should a second "frog" enter a column already occupied, the response may be transferred to new "frog".

performance ends when all "frogs" have halted in unattended columns, all "frogs" exit and halt beyond boundaries of grid, (combination of a) and b), (upon a signal from director used only to end infinite-response situations).



LA MONTE YOUNG
COMPOSITION 1960 NO.3
announce to the audience when the piece will begin and end if there is a limit on duration, it may be of any duration.
then announce that everyone may do whatever he wishes for the duration of the composition.

SMYTH WILLIAMS
THE SON OF MAN TRIO (VAN, THE DFR UNVOX DES
NEARNESS (2017)
(the son of man trio ist mindestens ein musk und kann ein quartett sein, das literary supplement der London Times veröffentlicht 10 fotos der jünger aufzucht, beschreibt sie aber als eine "offentliche leugnung von francois mauriac "the son of man". tatsächlich war letzte eiserhauer, die gerade in caris war, was allas kaprow bei seines kaufhaus-happening zu helfen, leistung anzuweisen, sich zu hindern, etwas zu tun, es errab sich, dass mauriac auch zu lesen das einfaches etwas-zu-tun war, wenn mauriac "die gegenständliche welt" statt mauriac "the son of man" zur hand nehmen wäre, hätte das stück genauso gut als "das gegenständliche welt trio" bekannt werden können.

der aufzucht weiss nicht, was sein partner tut oder als nachten tun wird, mit anderen worten: ich weiss erst, was in dem stück abläuft, wenn es vorher ist, in paris wurden, um sich von lesen abzuheben, eine japanische welle: feife in ein reich, reichte, ein gerat eines nervenreichen schenkelstücken, um seine lippen reollt, nadeln in der nahe seiner auren uheren: entschert, ein orientalischer korbus über seinen kopf gestülpt, ein sangel über korbus und nicht werfen, der sangel an seinen kopf gebunden, meine brillen: verbunden, mein mund verbleibt, das buch in brand gesteckt, und ein einer wasser über seinen kopf entleert, um die flammen zu löschen.

TOSHI ICHIYANAGI
PIANO PLECE NO.5 (SCHMIT VARIATION OF "FLUXUS VARIATION FOR 'NO PERFORMANCE' FOR 'NO SCORE')
spricht: piano is positioned on stage with its profile facing the audience, pedal affixed in decreased position, performer in wing (not seen by audience) throws darts to the back of piano.

BENJAMIN PATTERSON
STOMPING (1964)
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.

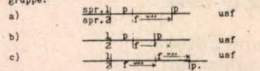


ERIC ANDERSEN
OPUS 17
1. two performers are placed on the stage, one of them pronounces the sound "a".
2. (you can exclude this point.) the performer who started with the above mentioned sound is only allowed to pronounce the sound "b", the other is only allowed to pronounce the sound "c".
3. the composition is finished when one of the performers pronounces the sound "D".

ERIC ANDERSEN
OPUS 46
this sentence should not be read by more than one person at the same time.

LUDWIG GOSWITZ
FESTMUSIK FÜR 6 SPRECHER (1965/66)
die laute p, t, k und f, v, sch werden von 6 sprechern artikuliert, je 2 sprecher bilden eine gruppe.

sprecher und laute je einer gruppe können untereinander vertauscht werden, die dauer eines lautes ist durch die art seiner erzeugung bestimmt (p, t, k) oder soll maximal gross sein (f, v, sch), der zeipunkt des einlautes ist den sprechern freigestellt.



d) $\frac{1}{2} \frac{f}{f} \frac{v}{v} \frac{sch}{sch}$ auf
der wechel zwischen sprecher 1 und sprecher 2 (||) kann unmittelbar oder nach beliebig zeit erfolgen, beide sprecher können ihre sprechfolge vor oder während der aufführung nach den möglichkeiten a-d festlegen.

die aufführung ist beendet, wenn die sprechfolgen aller 3 gruppen beendet sind.

LUDWIG GOSWITZ
WUS DEM ZYKLUS "SALZBURG-HARTBURG" (1965)
artikulation einer maximalen zahl von kontinuierlichen phonetischen übergangen innerhalb eines wortes (etc) bei grösster artikulationsdauer, (ab offen → geschlossen, hinten → vorn, gerundet → entrundet).

für einen oder mehrere gleichzeitig aufführende.

LUDWIG GOSWITZ
3. STEINSTÜCK (1966)
FÜR DDMETT WILLIAMS UND ADDI KOPKE
4 tafeln, auf vorder- und rückseite je eine silbe eines satzes, parallel zur blickrichtung des publikums aufgestellt.

ARTHUR KOPKE
PIECE NO.14
close eyes-open window-open eyes-if daylight is not satisfactory close eyes again-close window-and try: **NEIGH** again

ARTHUR KOPKE
PIECE NO.124
be friendly = $\frac{do}{do} \frac{x}{x}$ +
*) x = smile, shake hands, kiss hands, tell a story, use colors, paint on canvas, etc. or do not x (it finally depends on the circumstances)

GERHARD RUHM
MOMENT 1-7
MOMENT (GAL.)
gleichzeitig
pulsen
einmal laut ausatmen
einmal leises wort
lächeln
pulsieren in etwas gerausch-
erzeugendes
auspucken
etc.

MOMENT (AUF ZEICHEN)
einmal zeichnen für das publikum

MOMENT (GESTREUT)
so viele karten wie ausführende da sind werden von einem erhöhten punkt gleichzeitig fallen gelassen, jeder wählt in fluge eine karte, in dem moment, in dem die karte den boden berührt, wird das wort "jetzt" ausgesprochen.

MOMENT (DEFLECTION)
MOMENT (UND DANACH)
eine der anzahl der ausführenden entsprechenden anzahl tickender uhren steht mit dem zifferblatt (entsprechende zeit) zum publikum.

MOMENT (EINSAMKEIT)
wiegen sie sich (groschenwaage).

GERHARD RUHM
LIEBESTRAUME (FRANZ LISZT)
Poco Allegro, con affetto.
dolce, cantando
ca. 3 min. stiller



GERHARD RUHM
VERSUCH EINER MITTEILUNG
tonloser sprechversuch bis zum ausersten ausschellen der adern.
für einen oder mehrere ausführende.

TOMAS SCHMIT
THE DIDACTIC SCHMIT PERFORMANCE PIECE (66)
teile ein publikum in halften,
die halften wieder in halften,
etc.,
bis du einzelne personen erreicht.

VAGELIS TSAKINIDIS
DA DU DU STIEST IST DEIN PLATZ-AKTIONSSZENE
FÜR EINEN AKTIELER, HANDELSSTILLEN (1966)
1. aktionsinstrumenterunde holztafel (100cm x 20cm),
topf, weisse farbe, pinxel, hammer, sange, nagele,
2. vorausgesetzte publikumsreaktion: "muh...
...jetzt!"

LUDWIG GOSWITZ-TOMAS SCHMIT
SO TAUCHT UND SCHWIMMT DER TAUCHSCHWIMMER
farbfilm (1966)
("von unsichtbaren kräften getrieben, taucht der tauchschwimmer immer wieder in die fluten und kehrt stets an die wasseroberfläche zurück.")

LA MONTE YOUNG
COMPOSITION 1960 NO.3
announce to the audience when the piece will begin and end if there is a limit on duration, it may be of any duration.
then announce that everyone may do whatever he wishes for the duration of the composition.

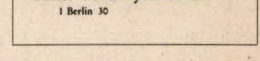
SMYTH WILLIAMS
THE SON OF MAN TRIO (VAN, THE DFR UNVOX DES
NEARNESS (2017)
(the son of man trio ist mindestens ein musk und kann ein quartett sein, das literary supplement der London Times veröffentlicht 10 fotos der jünger aufzucht, beschreibt sie aber als eine "offentliche leugnung von francois mauriac "the son of man". tatsächlich war letzte eiserhauer, die gerade in caris war, was allas kaprow bei seines kaufhaus-happening zu helfen, leistung anzuweisen, sich zu hindern, etwas zu tun, es errab sich, dass mauriac auch zu lesen das einfaches etwas-zu-tun war, wenn mauriac "die gegenständliche welt" statt mauriac "the son of man" zur hand nehmen wäre, hätte das stück genauso gut als "das gegenständliche welt trio" bekannt werden können.

ERIC ANDERSEN
OPUS 17
1. two performers are placed on the stage, one of them pronounces the sound "a".
2. (you can exclude this point.) the performer who started with the above mentioned sound is only allowed to pronounce the sound "b", the other is only allowed to pronounce the sound "c".
3. the composition is finished when one of the performers pronounces the sound "D".

ERIC ANDERSEN
OPUS 46
this sentence should not be read by more than one person at the same time.

LUDWIG GOSWITZ
FESTMUSIK FÜR 6 SPRECHER (1965/66)
die laute p, t, k und f, v, sch werden von 6 sprechern artikuliert, je 2 sprecher bilden eine gruppe.

sprecher und laute je einer gruppe können untereinander vertauscht werden, die dauer eines lautes ist durch die art seiner erzeugung bestimmt (p, t, k) oder soll maximal gross sein (f, v, sch), der zeipunkt des einlautes ist den sprechern freigestellt.



ARTHUR KOPKE
PIECE NO.14
close eyes-open window-open eyes-if daylight is not satisfactory close eyes again-close window-and try: **NEIGH** again

ARTHUR KOPKE
PIECE NO.124
be friendly = $\frac{do}{do} \frac{x}{x}$ +
*) x = smile, shake hands, kiss hands, tell a story, use colors, paint on canvas, etc. or do not x (it finally depends on the circumstances)

GERHARD RUHM
MOMENT 1-7
MOMENT (GAL.)
gleichzeitig
pulsen
einmal laut ausatmen
einmal leises wort
lächeln
pulsieren in etwas gerausch-
erzeugendes
auspucken
etc.

MOMENT (AUF ZEICHEN)
einmal zeichnen für das publikum

Kunst und Sehen
Von Rudolf Arckh. Eine Probe der abstrakten Augen. Mit 78 Abbildungen und 7 Texten. Im Druck übergeben von Hansjakob Böck. Quart. XIX. 456 Seiten. 1963. Gerdhagen DNB 41-.

Über die wesen der karte und die gegenstände annehmen
für wesen wesenliche Veränderung, die wir ihnen ganz
bestimmt auf der handlung werden

Die Musik des 20. Jahrhunderts
Von W. Ockmann. 312 Seiten. 1963.
DM 5.80
(Stuttgart. Gerdhagen. Band 171. 171. 41.)

Die Musik des 19. Jahrhunderts
Von W. Ockmann. 312 Seiten. 1963.
DM 5.80
(Stuttgart. Gerdhagen. Band 171. 171. 41.)

Walter de Gruyter & Co.
1 Berlin 30

>659.III

October 4 and 5, 1966

GALERIE BLOCK IM FORUM-THEATER/
FLUXUS-CONCERT /ZAJ-CONCERT

Forum Theater, Berlin

Announcement card

14.8 X 10.4 cm

Printed black on stiff tan paper.

wir erlauben uns, sie auf unsere festwochenausstellung
1966 aufmerksam zu machen:

das nichtbarocke in der kunst

und laden sie ein zur eröffnung, am diensttag, dem
4. oktober 1966 um 22 uhr ins foyer des forum-theaters,
kurfürstendamm 203

die ausstellung ist bis zum 17. november 1966 geöffnet
an den werktagen von 10 bis 19 uhr und an den sonntagen
von 16 bis 19 uhr

galerie block im forum-theater 9. abend

alison knowles
dick higgins

fluxus-concert
new york

am diensttag, 4. oktober 1966 um 23 uhr

10. abend

juan hidalgo
tomas marco

zaj-concert

Mittwoch 5. madrid

am ~~donnerstag~~, 6. oktober 1966 um 23 uhr

wir laden zum besuch der beiden veranstaltungen ein und bitten
um rechtzeitige reservierung ihrer plätze. karten zum preis von
dm 2,- (stud. auf allen plätzen) und dm 3,- sind erhältlich im
vorverkauf und an der abendkasse des forum-theaters, berlin 15,
kurfürstendamm 203, telefon 8 81 79 47

>659.IV

October 4 and 5, 1966

GALERIE BLOCK IM FORUM-THEATER/
FLUXUS-CONCERT /ZAJ-CONCERT

Forum Theater, Berlin

Program

21.1 X 30.1 cm, folded in two.

Printed tan on white paper.

fluxus-concert

am dienstag, 4. oktober 1966 um 23 uhr

alison knowles
dick higgins

programm

1. george brecht richtung 1961
2. al hansen bibbes tao 1960
3. benjamin patterson papierstück 1959
4. dick higgins lecture nr. 1 1957
5. takehisa kosugi micro 1 1962
6. joe jones the joe jones, steam engine 1963
7. philip corner prelude 1964
8. alison knowles bühnenrolle 1963
9. geoffrey hendricks für a. knowles 1966
10. essen
11. gymnastik
12. ruhe

pause

- a) dick higgins konstellation nr. 1 1959
- b) dick higgins konstellation nr. 7 1960
- c) alison knowles schuhe nach ihrer wahl, var.2 1965
- d) dick higgins konstellation nr. 10 (lange k.) 1965
- e) dick higgins danger music nr. 3 1961

zaj-concert

am mittwoch, 5. oktober 1966 um 23 uhr

juan hidalgo
tomas marco

programm

- juan hidalgo ? 1966
- tomas marco wilhelm tell 1965
- tomas marco der feuervogel 1965
- tomas marco living roon 1965
- walter marchetti mandale 1964
- walter marchetti arpocrate seduto sul loto . 1965
- walter marchetti herbst-madrigale 1966
- walter marchetti variationen 1965
- juan hidalgo die japanische Rundfahrt . 1963
- juan hidalgo der grüne umschlag 1965
- juan hidalgo sonate in 3 sätzen 1966
- artichoke
- kürbis
- apfel
- tomas marco ein engelskonzert 1966

>659.V

October 13, 14, 17 and 18, 1966

KONCERT FLUXU/...

Klub Umělců, Památník Národního
Písemnictví, Galerie Platyž; Praha

Announcement card

10.1 X 30 cm, folded in three

Printed black letterpress on stiff cream
paper, both sides. Also a text by Dick
Higgins and a Fluxus manifesto both
printed in Polish.

<660.I

March 10, 11, 12, 1967

FLUXUS/LA CEDILLE/QUI SOURIT/ART
TOTAL/POESIE/ACTION

Lunds Konsthall

Poster

59.6 X 42.2 cm

Designed by Ben Vautier

Printed orange and black on thin trans-
lucent paper. This is the first version
of the poster, which was designed by
Vautier but objected to by the others
because of its emphasis on "Art Total".
so a second version, designed by George
Brecht was produced.

see: Silverman N° 660

13 ŘÍJEN 1966
čtvrtek
ve 20 hod.

KLUB UMĚLCŮ
PRAHA 2, MÁNES

KONCERT FLUXU

GEORGE BRECHT
BEN

AUTOŘI:
GEORGE BRECHT
JOE JONES
GEORGY LIGETI
GEORGE MACIUNAS
CHIEKO SHIOMI
BEN VAUTIER
ROBERT WATTS
EMMETT WILLIAMS

ÚVODNÍ SLOVO VLADIMÍR BURDA

ZÁZNAMY VSTUPENEK V SEKRETARIÁTU
KLUBU UMĚLCŮ OD 9. 10. 1966

14 ŘÍJEN 1966
pátek

PAMÁTNÍK NÁRODNÍHO PÍSEMNICTVÍ
PRAHA 1, STRAHOV

VÝSTAVA

AVANTGARDNÍ EDICE

VÝSTAVA BUDE OTEVŘENA DO 23. 10. 1966

14 ŘÍJEN 1966
pátek
ve 20 hod.

PAMÁTNÍK NÁRODNÍHO PÍSEMNICTVÍ
PRAHA 1, STRAHOV

HRY

AUTOŘI:
PHILIP CORNER
DICK HIGGINS
ALISON KNOWLES
EMMETT WILLIAMS

ZAHÁJENÍ PhDr. ZDENĚK KIRSCHNER
ÚVODNÍ SLOVO JINDŘICH CHALUPECKÝ
PŘEDPRODEJ VSTUPENEK
V PAMÁTNÍKU NÁROD. PÍSEMNICTVÍ OD 9. 10. 1966

17,18 ŘÍJEN 1966
pondělí - úterý
v 19 hod.

GALERIE PLATÝZ
PRAHA 1, NÁRODNÍ TRÍDA

KONCERT FLUXU

GEORGE BRECHT
BEN

AUTOŘI:
GEORGE BRECHT
JOE JONES
GEORGY LIGETI
GEORGE MACIUNAS
CHIEKO SHIOMI
BEN VAUTIER
ROBERT WATTS
EMMETT WILLIAMS

ÚVODNÍ SLOVO VLADIMÍR BURDA
ZÁZNAMY VSTUPENEK V GALERII PLATÝZ

... Boty slouží a obnosí se. Jak je začnete nosit, mění se, až nakonec nenávratně přestanou sloužit a zahodí se. Mnoho umělců omrzelo, jak je umění věčné a neměnné, a začali si přát, aby jejich dílo bylo spíše jako boty, časnější, lidštější, přístupnější změně. Místo pevně ukončeného díla začala se objevovat představa, že dílo by mělo být procesem, stále se stávat něčím jiným ...

... Skladatel, choreograf, dramatik, happenings-man, nebo čím zrovna jste, říká to, co má na mysli, nikoli v materiálu díla, nýbrž v základně pro tento materiál. Pro umělce je to velmi lákavé a dostává se tím způsobem od nudy „Klasického umění“, jež ztratilo význam, protože nemá už souvislost s naším všedním životem.

dick higgins

Umění — neumění — zábava — fluxus pomíjí rozdíl mezi uměním a neuměním, pomíjí umělcovu nezbytnost, vylučnost, jedinečnost, ctižádost, pomíjí všechny nároky na významnost, vzácnost, inspiraci, dovednost, složitost, hloubku, velikost, novost, šokování, instituční a komerční hodnoty. Usiluje o monostrukturalní, nedivadelní, nebarokní, neosobní hodnoty prostých přirozených událostí, předmětů, her nebo gagů. Je to Spikes Jones, gagy, dětské hry, John Cage a Duchamp dohromady.

manifest fluxu

A

R

T

Art Total, Poésie Action, Fluxus,
La Cedille qui sourit.

Program:

Poem av
François Dufrene, John Giorno,
Bernard Heidsieck, Mimmo Rotella.

Pjäser av E. Andersson, Ben, G. Brecht,
Errebo, D. Higgins, Y. Klein,
A. Knowles, R. Filliou, R. Koeing,
La Monte Yong, G. Maciunas, Paik,
B. Patterson, T. Schmitt, Shiomi,
R. Watts, E. Williams.

Filmer: Art Total och Fluxus.

Föreställningarna organiserade av
Lunds Konsthall, ABF och P. A.

T

O

T

Plats: Tid:

Lunds Konsthall
10/3 kl. 20
11/3 kl. 17 (debatt)
12/3 kl. 19:30

Pris:

10/3 6 kr.
11/3 3 kr.
12/3 6 kr.
OBS!
kort till samtliga
evenemang 10 kr.

A

L

John Giorno (Poésie-Action)

John Giorno född den 18 juli i New York. Har bott i Turkiet, Grekland, Egypten, Italien och Frankrike.
1960 kg.
1961: 10 olika teckningar i form av en banan.
1962: poetisk text skriven på en tavla, tex. "Jag är full".
1963: Genter som är konstverk.
1964: Ben signerar hål som sluppen erbjuder håll i.
1965: ... etc.
1966: Ben signerar allt och spelar sina pjäser.
Medverkade i Lunds Konsthall.

John Giorno (Poésie-Action)

Amerikansk poet bosatt i New York.
Giorno har samarbetat med Bruce Gysin, av vilken flera installationer har gjorts i Lund i samband med Poésie-Action 1965.
"The Sound": skriven av Giorno, reciterad av Gysin. Den spelades om New Yorks tunnelbanan.

George Brecht (Fluxus, La Cedille qui sourit)

George Brecht, bosatt i Villeneuve sur Mer, Frankrike.
1960: Målningar och collage baserade på chansen och slumpen.
1961: Studerade experimentalmusik med John Cage.
1962: "Water Yam", Reuben Gallery, New York.
1963: "The Living Theater", Reuben Gallery the Living Theater, Café Au Gogo etc.
Publications: "Water Yam" (Collection of scores), "An Anthology" (edited by La Monte Young and Jackson Mac Low "Chance Imagery" (Something Else Press, New York), "Et 1" (Edition 66, Berlin).
Objets: "A Universal Machine" (Edition Mat/Mot, Köln), "Deck" (playing cards), puzzles, flags, etc (Fluxus, New York) and others.
Medverkade i Lunds Konsthall.

François Dufrene (Poésie-Action)

François Dufrene bosatt i Paris.
Efter att under sju år ha skrivit "Poésie Lettrée" skapar Dufrene 1953 "Ultra-Lettres", en fonetisk poesi, som är direkt inspelad på magnetband. Denna poesi (eller dess "enrichment") är spontan. Andringens rytmer och skärp skapar poesi.
V 47 (1960): montage av detta "enrichment" har utförts av Dufrene. Det gavs för första gången (och återkommer) vid UNESCO i Paris under en "Festival d'Art d'Avant Garde" (1965).

Mimmo Rotella (Poésie-Action)

Mimmo Rotella bosatt i Paris.
1960: skapade i fonetiska poesi för Harvard University och för "Library of Congress in Washington".
1961: installationen "Le Merveilleux Moderne" i Lunds Konsthall.
1963: Skulpturen 1940.
1964: Collage (affekollage).
1965: avant J. C. (2000 år före Kristus).
1966: the dorie (Gyllene katastrof).

Bernard Heidsieck (Poésie-Action)

Bernard Heidsieck bosatt i Paris.
1954: "partitions" sedan 1954, gjorde för och med hjälp av telefon. Personliga och sociala "biopoesier". Staden, samtliga handlingar och kollektiva tankar.
1960: deltog i "Poésie-Action" i Lund 1965, där han skapade "Skabagger & Co." ett poesi tillägnat P. A. Gette.
1966: har vidare medverkat i ett flertal andra föreställningar av "Poésie-Action", ensam eller i grupp.
1967: avez-vous? (Har gammal är ni?): administrativt material.
1968: (Journé) textpoem 1965.
1969: Convention Collective (kollektivavtalet), 1965.
1966: Installation (sprängningen), 1964: tillverkning av en maskin, ett mycket delikat arbete. Översatt av Leif Nylen och införd i "Copilla" 1966.
Strukturer: introduktion till P. A. Gettes bok "Exercice" (biopoe 6, 1966).
Bilan ou Macher ses Mots: (biopoe 7, 1966).
Medverkade i Lunds Konsthall.

En Fransk skådespelerska

Medverkade i Lunds Konsthall.

Paul Armand Gette

Fransk skulptör och teckningskonstnär.
Se katalog till "Le merveilleux moderne".
Medverkade i Lunds Konsthall.



>662.1

April 26-28, 1967

LES MOTS ET LES CHOSSES/CONCERT
FLUXUS/ART TOTAL

Teatro Stabile di Torino

Announcement card

12.1 X 25.1 cm

Printed orange letterpress on perforated
glossy white paper, both sides.

les mots et les choses
concert 26 fluxus 28 art total
galleria «il punto» via principe amedeo 1^a torino
teatro stabile di torino sala delle colonne via rossini 8
aprile 1967

ore 21 galleria il punto via principe
amedeo 1/d torino cagnone pel-
legrini ingresso libero ferrero mar-
telli bergamasco azioni j. jones lora
totino volpini omaggi una mostra
personale musica gestuale fluxus
ben? eccetera silenzio filo donadio
reportage

26 aprile 1967

art total ore 9,30 in città ingresso
libero ore 10,30 ore 12 in città
ore 18,30 galleria il punto via
principe amedeo 1/d torino
ore 21,30 teatro stabile sala delle
colonne via rossini 8 concerto
fluxus art total ingresso libero
ben nespolo pietropaoli simonetti
per

aloeo asso ben bozzi r. brecht g.
erebo hansen a. hidalgo j. higgins
jones j. klein y. knowles kosugi
maciunas marchetti w. monte
young l. nam june palek olden-
bourg s. patterson b. schmit t.
shlomi watts r.

27 aprile 1967

ore 21,30 galleria il punto via
principe amedeo 1/d torino ingres-
so libero sanguineti filippini porta
nespolo boetti diacono simonetti
ben ore 21,30 why non try to pass
a good evening there will be a
football there will be a big yard
and the sea eccetera

28 aprile 1967

<676.I

November 6, 1970 - January 6, 1971
HAPPENING & FLUXUS

Koelnischer Kunstverein

Poster

119 X 84 cm

Printed white type on black offset
background.

>682.I

March 24, 1974

FLUX-HARPSICHORD

80 Wooster St., N.Y.C.

Flyer

28.1 X 21.6 cm

Designed by George Maciunas

Offset black on aqua paper.

>682.II

April 21, 1973

FLUXFEST PRESENTS: 12! BIG NAMES

80 Wooster St., N.Y.C.

Flyer

28 X 21.6 cm

Designed by George Maciunas

Offset black on beige paper.

>682.III

May 5, 1975

Nam June Paik

FLUXFEST AT HIPPODROME/.../FLUX
SONATA 4

80 Wooster St., N.Y.C.

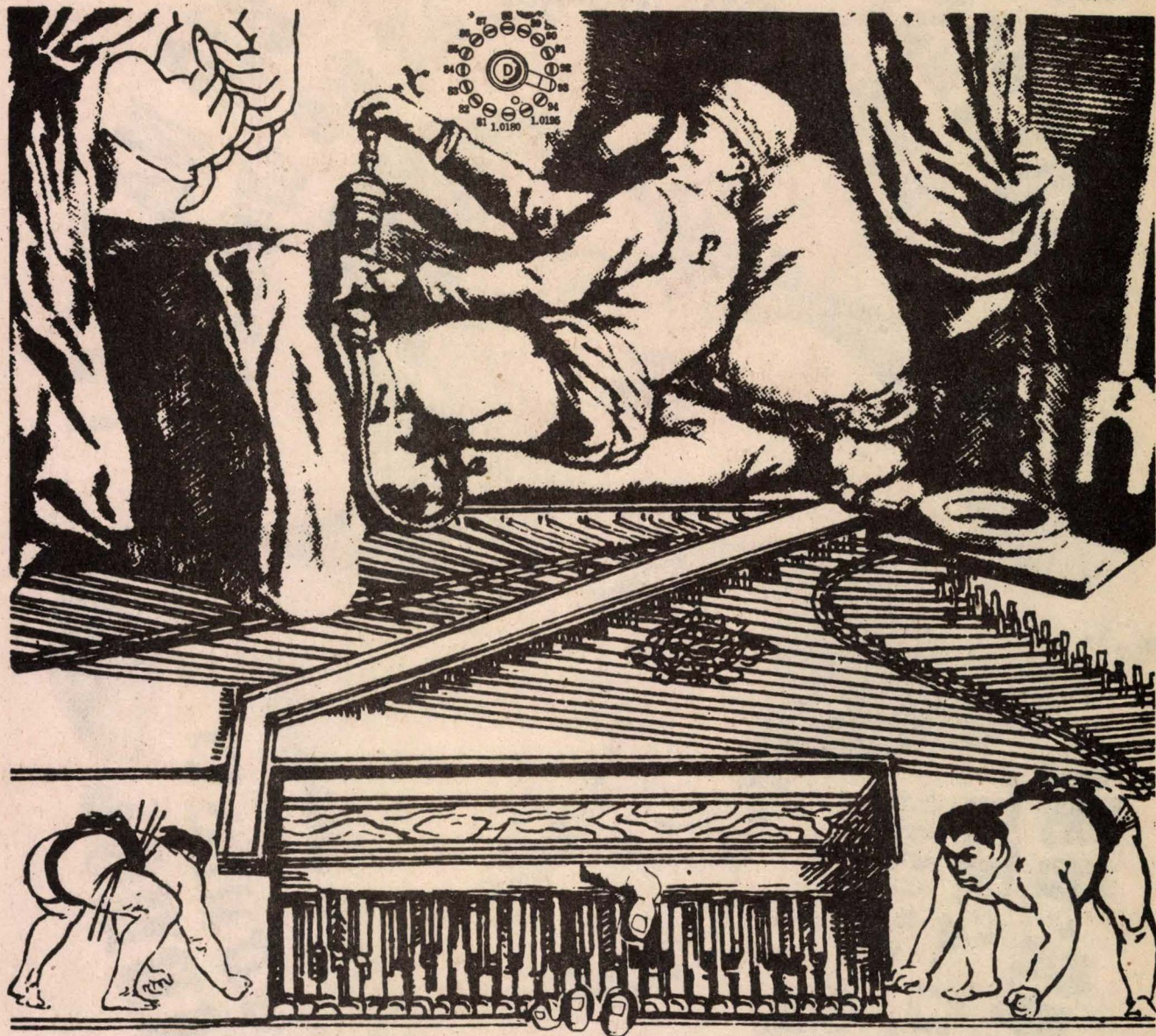
Flyer

27.9 X 21.7 cm

Designed by George Maciunas

Black offset on yellow-green paper.

MARCH 24, 8PM. AT 80 WOOSTER ST.
FLUX-HARPSICHORD



NEW REALIZATIONS & PIECES BY:
GEORGE BRECHT, DICK HIGGINS,
ICHIYANAGI, JOE JONES, KNOWLES
MACIUNAS, NAM JUNE PAIK, LARRY
MILLER, TOMAS SCHMIT, Y. TONE,
Y. WADA, WATTS, LA MONTE YOUNG

FLUXFEST PRESENTS: 12! BIG NAMES!
APRIL 21, 8PM. AT 80 WOOSTER



**ONOS. ONO
LEVIN
ABONCI-BUYS. PHILLIP GLASS. KAPROW
MANZONI. NAUMAN
RINKE. VOSTELL. WARHOL**



MAY 5, 8PM. AT 80 WOOSTER ST.

>683.I

September 3, 1976

FLUX-HARPSICHORD KONZERT

Galerie Rene Block

Postcard announcement

14.8 X 10.5 cm

Offset black on white card stock. Reproduces the Peter Moore photograph, Silverman N° 132c. Lists works by a number of artists to be performed. The program was in conjunction with New York - Downtown Manhattan: Soho

>683.II

April 5, 1977

TWENTY FLUX FILMS

80 Wooster St., N.Y.C.

Flyer

26.8 X 21.6 cm

Designed by George Maciunas

Offset black on white paper.

<683.III

April 24 - May 5, 1978

Fluxus exhibition

Student Union Gallery, U MASS, Amherst

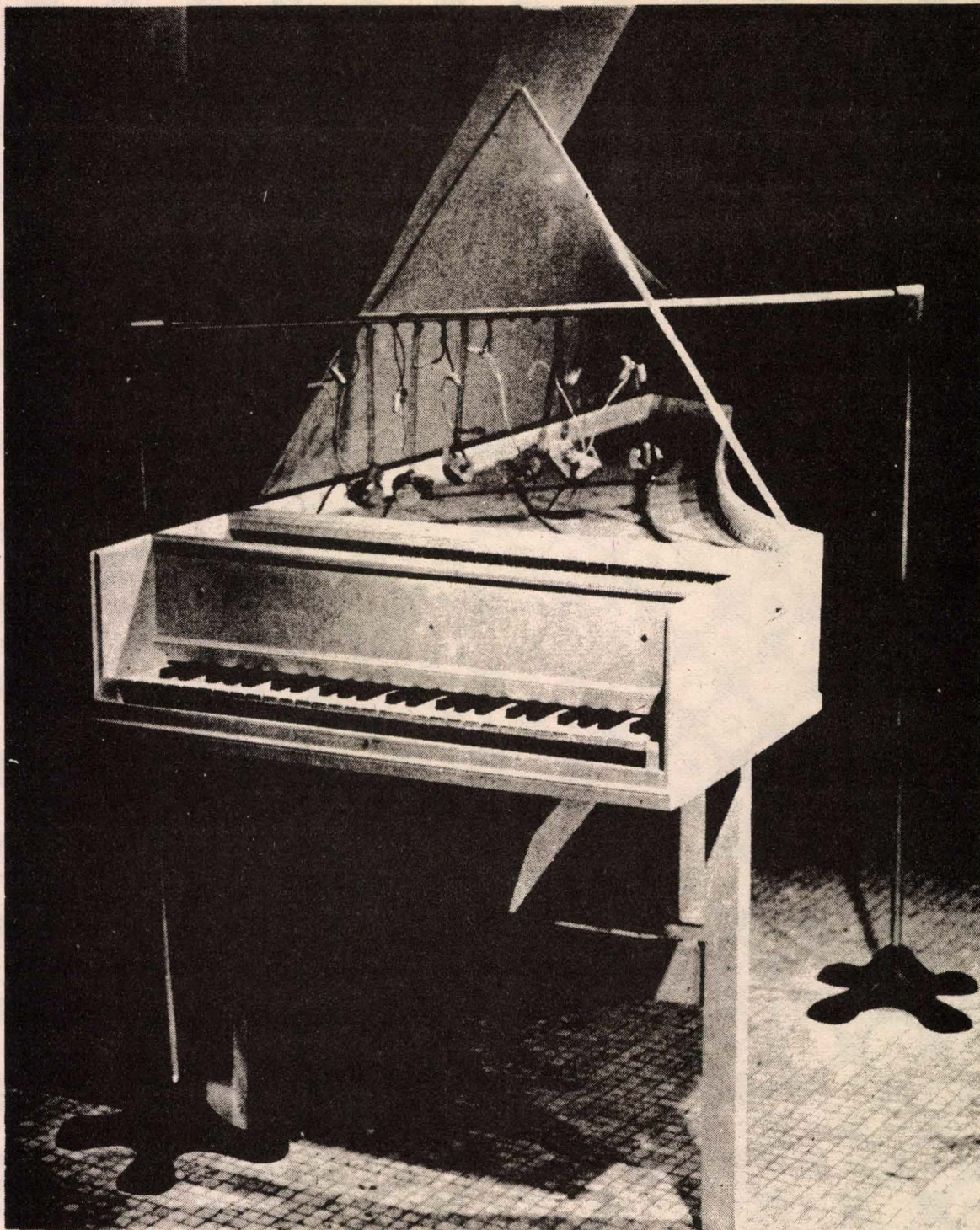
Poster

22.9 X 31.8 cm

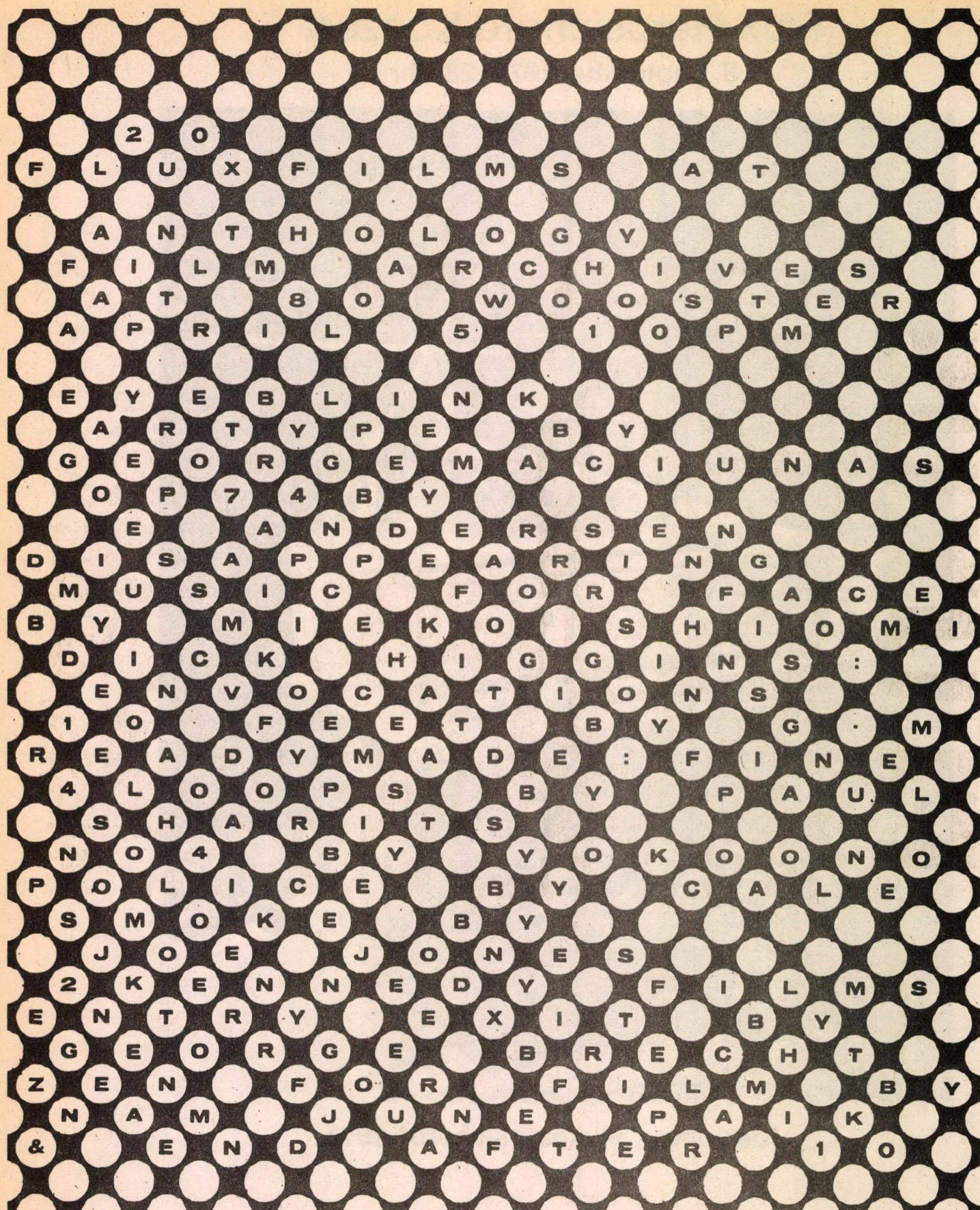
Offset black on glossy white paper.

Flux-Harpsichord Konzert

3. September 1976, 23 Uhr



Joe Jones, "Fluxharpsichord", 1975



FLUXUS

PUBLIC OPENING/RECEPTION APRIL 24, 1978 7:00 PM

* APRIL 24 - MAY 5, 1978 *



STUDENT UNION GALLERY

UMASS, AMHERST, MASS

FLUXUS NEWSLETTERS

Due to: (1) rapidly changing events, (2) increase in number of FLUXUS Yearbook and festival collaborators, (3) time consumed in typing all these developments to each separately, and (4) high cost of letter postage, it is found necessary from now on to issue News-Policy-Letters printed periodically of which this will be No. 1.

FESTIVAL PLANS: Enclosed is latest tentative program. Please note dates, new performers and new members of the planning committee.

1. Those of the recipients who have not received an invitation or have misplaced it are invited to submit for the festival their newest piano, instrumental, happenings and/or magnetic tape compositions applicable to limitations listed.

To make this series economically realizable on very limited funds, it was necessary to limit the repertory to compositions requiring:

- a) no more than 5 musical performers from among: 4 string players, 2 piano players, 2 single or double reed players, and 1 brass wind player
- b) no more than 1 group rehearsal and 4 individual rehearsals
- c) no more than 1 piano at Wiesbaden, 2 pianos at other locations
- d) no more than 2 channel electronic reproduction at Wiesbaden and London, 4 channel electronic reproduction at Paris, for magnetic tape music or performances requiring microphones.

2. All scores, and instructions of compositions to be submitted in the first 3 festivals must be sent to us not later than June 20. Advance time is needed to make copies, send copies to performers and allow them to familiarize with the works they are to perform. Whenever possible, please send scores on transparencies to facilitate our copy by ozolith process.

3. Most recent list of performers who agreed to arrive to place of performance on their own funds (reimbursable after concert receipts are collected) is: K.E. Welin, M. von Biel, Griffith Rose - piano; Ted Curtis - viola, double reed and brass instrument; B. Patterson - contra bass; Ejon Mayer - violin; Robert Fillou

4. Hotel Accomodations in Wiesbaden have been reserved and paid for the following performers at dates marked:

K.E. Welin	Ejon Mayer
M. von Biel	Robert Fillou
Ted Curtis	Griffith Rose
B. Patterson	

Please send to us by June 15 a brief history of yourself or "whatever you like" with a photograph drawing of yourself any part thereof, or anyone you wish to represent you, to be included in a festival program book now being prepared.

5. Poster will be placed:

- a) on all Kiosks in Wiesbaden (200) for 2 weeks prior festival.
- b) on boards at Museums and Theatres for one month prior festival at Wiesbaden, Mainz, Frankfurt, Köln (?) and during festival itself.
- c) On "unofficial places like over fences, statues, inside public toilets, over sidewalks, over lamp-posts, inside tunnels, coffee houses etc 2 to 4 weeks prior festival.

It would be helpful, if the recipients of this letter could distribute some posters at the towns of their residence. Please inform us the quantity of posters desired.

Also, would appreciate from recipients receipt of peoples addresses to whom we could mail festival announcements.

FLUXUS YEARBOOK-BOX

Enclosed is the latest plan for the forthcoming issues of Fluxus. Please note revised contents and revised list of co-editors.

1. It was decided to utilize instead of covers a flat box to contain the contents so as to permit inclusion of many loose items: records, films, "poor man's films-flip books", "original art", metal, plastic, wood objects, scraps of paper, clippings, junk, raggs. Any composition or work that cannot be reproduced in standard sheet form or cannot be reproduced at all.

2. Fluxus will be issued in 2 editions.

a) 1000 copies of standard edition which will contain only reproducible sheet or printable matter. This will consist of some 150 8" x 8" bound pages and 12 loose sheets, fold outs or boards and will sell for \$4.00 or its equivalent.

b) 200 copies of luxus-fluxus, which in addition of standard edition will contain several original solid-nonreproducible works: films, pieces of 2 dimensional or 3 dimensional art, "ready mades", "found objects", junk, records. This edition will sell for \$8.00 to \$10.00, depending on quantity of non-reproducible matter or solids.

3. Those recipients who have not been formally invited are invited to submit for the fluxus-year-box:

a) critical or noncritical, rational or irrational essays, and/or literal compositions - letters, notes, statements, prose, poetry etc.

b) news items regarding art or non-art events of interest (festivals, exhibits, publications, scandals, revolutions etc.)

c) compositions: scores, instructions or magnetic tape for reproduction into records

d) visual compositions for reproduction: drawings, collages, photographs, reliefs for vacuum formed plastic, perforated sheets for die cutting etc. or

e) 200 original aural, visual or literary compositions: solid objects, scraps, collages, smears, junk, garbage, rags, ready-makes, found objects etc. These can be either whole objects or an object (like a flat painting) cut to 200 parts.

f) kinetic compositions: whole films or parts, series of photographic prints (of at least 100 successive frames) to be printed into flip-books or "poor mans movie". Original drawings for flip books. Instructions for happenings, film or photo essay of happenings, original "equipment" for happenings (200 of them) etc.

4. All co-editors are urged to submit proposed contents and plans as soon as possible but not later than August 1 (for all 7 issues) since contents' plan of all 7 issues will be included in the 1st. issue and a prospectus of same date. The proposed materials by co-editors themselves and contributors personally known to them should be submitted by the schedule. Materials from contributors, whose addresses are known to us can be requested and obtained directly by us if the co-editors so desire.

5. Please send with every material submitted for Fluxus, especially that of a co-editor, a photograph or drawing of the person submitting, or representative substitute if so desired.

6. Publication of issues no. 1 and 2 have been delayed due to:

a) very late receipt of materials from contributors.

b) extremely high printing costs here in Germany

c) acquisition by us for long range economy of an offset printing press by July, which will be utilized for printing all Fluxus issues, festival programs and individual publications such as collections of prose, poetry, music scores, graphs etc.

7. New "dead line" schedule for each issue is as follows:

	Submitting Materials	Final proofs to authors	Submitting 200 originals for Luxus-Fluxus	Printing & Binding	Issuance
No. 1 U.S.	June 15	May 15 to July 15	July 30	July 1 to July 30	Aug. 15
No. 2 German	July 10	July 15 to Aug. 1	Sept. 1	Aug. 15 to Sept. 15	Sept. 15 ?
No. 3 French	Sept. 15	Sept. 15- 30	Nov. 15	Oct. 15 to Nov. 15	Dec. 1
No. 4 Japanese	Dec. 1	Jan 2	Feb. 1	Feb. 1-30	Mar. 15 1963
No. 5 Special issue	Mar. 1 1963				
No. 6 Italian English Spanish	April 1 1963				
No. 7 East Europe	Dec. 1 1963				

Full efforts should be exerted to issue No. 1 and 2 for festivals starting September and No. 3 in time for December festival in Paris.

Best regards and greetings to all.

George Maciunas
for Fluxus administration
(62) Wiesbaden (temporary)
J.S. Bach Str. 6 (even more temporary)

TENTATIVE PROGRAMME FOR THE FESTIVAL OF VERY NEW MUSIC

	Wiesbaden	London
INTRODUCTION: Heinz-Klaus Metzger - "Anticipating the critics"	Sept.	Oct.
CONCERT NO. 1 Piano compositions, U.S. composers John Cage - 31 '57.9864" for pianist* Philip Corner - Piano Activities (for one piano & many pianists)* Flux & Form no. 7 & 14* Terry Riley - Concert for 2 pianists & tape recorders* (w/Rzewski or Riley) La Monte Young - "566" to Henry Flynt* & piano piece for David Tudor no. 2* Griffith Rose - 2nd. Ennead George Brecht - 3 piano pieces, 1962 Incidental music - 5 Piano pieces 1961 T. Jennings - Piano pieces Jed Curtis - piano piece	1 8PM	5
CONCERT NO. 2 Piano compositions, Japanese composers Tosni Ichihyanagi - Music for piano no's. 1 to 7 Yoriaki Matsudaira - Instruction for piano* Keijiro Sato - "Caligraphy" Yuji Takahashi - Ekstarss Toru Takemitsu - Piano Distance* and The Crossing* Yasunao Tone - Piano sound with magnetic tape I, II, III* George Ynasa - projection Esemplastic*	2 2PM	6
CONCERT NO. 3 Piano compositions, European composers Paolo Emilio Carapezza - 9° Cielo Giuseppe Chiari - Gesti sul oiano Jacques Calonne - Quadrangles suivis de fenetres et boucles Sylvano Bussotti - pour clavier 5 piano pieces for David Tudor Per tre (one piano, 3 pianists) Konrad Boehmer - Klangstück & Potential Michael von Biel - Book for 3 (2 pianos) Dieter Schnebel - Reactions (for one pianist & public)* Visible music for one conductor and one pianist* Lars J. Werle - Griller for a pianist Jan Morthenson - Courante (for piano) Ligeti - "trois bagatelles" Lucier - action music for piano book 1 (?) Marchetti - (?) Macchi - (?) F. Rzewski - "Study" "Dreams" Sahl - (?) K. Schwertsik - to be determined K.H. Stockhausen - Klavierstück XI (?) G.M. Koenig - 2 piano pieces	2 8PM	7

	Sept.	Oct.
CONCERT NO. 4 Compositions for other instr. & voices, U.S. Joseph Byrd - Homage to Jackson Mac Low* & Agnus Dei for 3 voices* George Brecht - Card piece for voice* John Cage - Solo for voice 2 (1960)* Philip Corner - Passionate Expanse of the Law (instr. & voices)* Tower Music for voices* & Enough! or Too Much!* Dick Higgins - Constellation no. 4, no. 7 (for instruments & voices)* Terry Jennings - String Quartet, 1960* Philip Krumm - Patterns II, (for string quartet)* Jackson Mac Low - Letters for Iris numbers for silence* Thanks- a simultaneity for people (voices)* Terry Riley - Envelope, 1960 (for 4 violins)* & field day* Emmett Williams - 4-directional song of doubt for 5 voices* La Monte Young - Composition 1960 no. 7* Jed Curtis - Images George Brecht - String quartet Solo for wind Instrument	8 8PM	12
CONCERT NO. 5 Compositions for other instruments, Japan Toshi Ichianagi - Stanzas (for strings, cartridge, micr. & speaker)* File (voice and instrument)* Nobutaka Mizuno - to be determined Chieko Shiomi - Ensemble 51* Toru Takemitsu - Ring (lute, guitar, flute)* others to be determined Yasunao Tone - Anagram for strings*	9 2PM	13
CONCERT NO. 6 Compositions for other instr. & voices, Europe Ben Patterson - Variations for double bass Michail von Biel - 4 inventions for 6 (string instr.)* Dieter Schnebel - Glossolalie (for 2 speakers & 3 instrumentalists)* G. Maciunas - solo for voice & In Memoriam to Adriano Olivetti Hidalgo - piano & base F. Rzewski - "soliloquy" for violin solo (perf. M. Raimonki) "3 Rhapsodies" for slide - whistles "Exchanges" for oboe, viello, piano??? Grifith Rose - quartet for strings	9 8PM	14

Wies. Lond.		Sept.	Oct.
CONCERT NO. 7 noninstrumental compositions & happening, U.S. Joseph Byrd - 2 pieces for R. Maxfield* (for audience) John Cage - Variations* George Brecht - Spanish card piece for objects*, Drip Music*, Candle piece for radios*, Comb music* Lucia Dlugoszewski - Suchness concert* Dick Higgins* - Danger music no. 2*, Constellation no. 2* and Constellation no. 1* (for 3 radios & 2 pianos), Graphis 82 Jackson Mac Low - A Piece for Sari Dienes* Terry Riley - ear piece (for audience)* La Monte Young O Poem for chairs, tables, benches etc.* Jed Curtis - Gavotte, Allemand & Gigue		14 8PM	19
CONCERT NO. 8 noninstrumental compositions & happenings, Japanese Toshi Ichihyanagi - Music for electric metronome* & IBM music* K. Akiyama - A secret method 19* Takenhisa Kosugi - Micro I,* Anima I*, & Manodharma I* Chieko Shiomi - Happening* Yasunao Tone - Days*, Number* & Conversation* George Ynasa - Projection Topologic*, Musique Concrete* & Aoinoue* Yoko Ono - to be determined		15 8PM	20
CONCERT NO. 9 happenings- Non national Nam June Paik - 1. hommâge à John Cage 2. etude for pianoforte 3. simple Ben Patterson - septet from "lemons" Overture (version II) Robert Fillou - Poi-Poi Symphony No. 1* G. Maciunas - 12 piano pieces for Nam June Paik		16 8PM	21

	Wies. Sept.	Land Oct.
CONCERT NO. 10 magnetic tape music, U.S. composers John Cage - Fontana Mix, Williams Mix, Music for the Marrying Maiden* Dick Higgins - Requiem for Wagner the Criminal Mayor* & movie Stan Vanderbeek - films La Monte Yong - 2 sounds	22 2PM	26
CONCERT NO. 11 magnetic tape music, U.S. composers Richard Maxfield - Cough music* Radio music* Steam* Pastoral Symphony* Perspectives * Night music*	22 8PM	
CONCERT NO 12 magnetic tape music & experimental film, Japanese Canadian Toshiro Mayuzumi - Aoi-No-Ue* Toru Takemitsu - Relief Static* & others to be determined Kuniharu Akiyama - Torawareta Onna* & others to be determined Yasunao Tone - several works to be determined Experimental films & sound track: film by Teshigahara - sound by Ichihyanagi, Takemitsu & Takonhashi* Yoji Kuri - "Human zoo", sound by Takemitsu* also films by Oshima & Hani* - 3 more films Istvan Anhalt - Compositions No. 3 & 4 Pierre Mercure - Incandescence* & Structures Metalliques No. 2* Cioni Carpi - Point et Contrepoint (film by L. Portugais) Maurice Blackburn - Je	22 2PM	27
CONCERT NO. 13 magnetic tape music - French Composers "les premieres découvertes" P. Schaeffer - etude aux casseroles P. Henry - Musique Sans titre P. Arthuys - Nature morte à la guitare A Hodeir - Jazz et Jazz "Recherches récentes" L. Ferrari - Etude aux accidents Tete et queue du dragon F.B. Mache - Prélude E. Canton - Etude J. Hidalgo - Etude B. Parmegiani - Etude F. Bayle - Tremplins Lignes et points M. Philippot - Ambiance II P. Carson - Etude P. Schaeffer - Simultané Camerounais	23 8PM	27

*scores or tapes already in possession

FESTIVAL PLANNING COMMITTEE: (in association with FLUXUS Yearbook)

F. Bayle	France
M. von Biel	England
Silvano Bussotti	Italy
Toshi Ichihyanagi	Japan
J. G. Lambert	West Europe, France
G. Maciunas	chairman
Pierre Mercure	Canada
H.K. Metzger	West Europe, Italy
Name June Paik	West Europe, Germany
J. Patkowski	East Europe
Benjamin Patterson	West Europe, France

TENTATIVE PLANNED SCHEDULE (complete series within each month) definitely established dates and locations marked by *

Wiesbaden*	Sept.	Vienna	Apr.	St. Francisco*	Jan. 1964
London*	Oct.		May	New York*	Feb.
Holland(?)	Nov.	East Europe (tentative)	June	Montreal*	Mar.
Paris*	Dec.		July	Kopenhagen	Apr.
Dusseldorf 1963	Jan.		Aug.	Stockholm	May
Luxembourg	Feb.	Siberia (tentative)	Sept.		
Italy	Mar.	Japan	Nov.		
			Dec.		

TENTATIVE PERFORMERS (in Europe):

		Performing in		
		Wiesbaden	London	Paris
Index Letters				
a.	M. von Biel - piano, violin	x	x	x
b.	S. Bussotti - piano			x
c.	C. Cardew - piano		x	
d.	Jed Curtis - all instruments	x	x	x
e.	Robert Fillou	x (?)	x (?)	x
f.	D. Higgins - violin, voice	x	x	x
g.	T. Ichihyanagi - piano, strings	?	?	?
h.	G. Maciunas	x	x	x
i.	H.K. Metzger -	(?)		
j.	Ejon Mayer - violin	x	x	x
k.	Jan Morthenson - cello	x	x	x
l.	B. Patterson - contra bass	x	x	x
m.	T. Riley - piano	(?)		
n.	Rzewski Frederic - piano	x		
o.	Griffith Rose - Piano	x		
p.	T. Takemitsu -	(?)		
q.	K.E. Welin - piano	x		
r.	La Monte Young - single reed, strings		x	x
s.	Matthew Raimondi - violin	x		
t.	Kurt Schwertsik			
u.	J.C. Lambert			

TEMPORARY ADDRESS: G. Maciunas, FLUXUS, J.S. Bach Str. 6
Wiesbaden, Fed. Rep. of Germany

DISTRIBUTION:

Co-Editors

Philip Corner
Dick Higgins
Jackson Mac Low
J.&A. Mekas
La Monte Young
Manfred de la Motte
Jean-Pierre Wilhelm
Nam June Paik
Karl-Erik Welin.
Vostell
Sylvano Buseotti
Francois Bayle
Daniel Spoerri
P. Schwetzik
Michael von Biel
Toshiko Ichihyanagi
Henry Flynt
Jozef Patkowski
Mme Marie Joudina
Andrei Volkonski
Akosh Csernus
Heinz-Klaus Metzger

Istvan Aphalt
David Degener

Ann Halprin
Terry Jennings
Dennis Johnson
Henry Jacobs
George Brecht
Earle Brown
Joseph Byrd
John Cage
Richard Maxfield
Al Hansen
Simone Morris
Bob Morris
Terry M. Riley
Claes Oldenburg
Stan Vanderbeek
Caspari
Jed Curtis
Hans G. Helms
Jörn Janszen
Gyorgi Ligeti
Ruhnau
Mauricio Kagel
Dieter Schnebel
Karlheinz Stockhausen
Emmett Williams
Dick Leutschner
Diter Rot
Henri Pousseur
Juan Hidalgo
Walter Marchetti
Piero Manzoni
Frederic Rzewski
Benjamin Patterson
Griffith Rose
Robert Fillou
Charles Mac Dermid
Cornelius Cardew
Michael Horowitz
Almus Salcius
Lucia Dlugoszewski

FESTIVAL PLANNING COMMITTEE: (in association with FLUXUS Yearbook)

F. Bayle	France
M. von Biel	England
Sylvano Bussotti	Italy
Toshi Ichiyanagi	Japan
J. G. Lambert	West Europe, France
G. Maciunas	chairman
Pierre Mercure	Canada
H.K. Metzger	West Europe, Italy
Name June Paik	West Europe, Germany
J. Patkowski	East Europe
Benjamin Patterson	West Europe, France

TENTATIVE PLANNED SCHEDULE (complete series within each month) definitely established dates and locations marked by *

Wiesbaden*	Sept.	Vienna	Apr.	St. Francisco*	Jan.1964
London*	Oct.		May	New York*	Feb.
Holland(?)	Nov.	East Europe (tentative)	June	Montreal*	Mar.
Paris*	Dec.		July	Kopenhagen	Apr.
Dusseldorf 1963	Jan.		Aug.	Stockholm	May
Luxembourg	Feb.	Siberia (tentative)	Sept.		
Italy	Mar.	Japan	Nov.		
			Dec.		

TENTATIVE PERFORMERS (in Europe):

Index Letters		Performing in		
		Wiesbaden	London	Paris
a.	M. von Biel - piano, violin	x	x	x
b.	S. Bussotti - piano			x
c.	C. Cardew - piano		x	
d.	Jed Curtis - all instruments	x	x	x
e.	Robert Fillou	x (?)	x (?)	x
f.	D. Higgins - violin, voice	x	x	x
g.	T. Ichiyanagi - piano, strings	?	?	?
h.	G. Maciunas	x	x	x
i.	H.K. Metzger -	(?)		
j.	Ejon Mayer - violin	x	x	x
k.	Jan Morthenson - cello	x	x	x
l.	B. Patterson - contra bass	x	x	x
m.	T. Riley - piano	(?)		
n.	Rzewski Frederic - piano	x		
o.	Griffith Rose - Piano	x		
p.	T. Takemitsu -	(?)		
q.	K.E. Welin - piano	x		
r.	La Monte Young - single reed, strings		x	x
s.	Matthew Raimondi - violin	x		
t.	Kurt Schwertsik			.
u.	J.C. Lambert			

TEMPORARY ADDRESS: G. Maciunas, FLUXUS, J.S. Bach Str. 6
Wiesbaden, Fed. Rep. of Germany

Wiesbaden

London

Sept.	Oct.
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	
21	
22	
23	
24	
25	
26	
27	
28	
29	
30	
31	

1	5
8PM	
2PM	

8 PM

2PM

1	6
8PM	

8PM

1990

•

1877

10

10

1

2 7
~~8 PM~~

五

24

10

100

10

一、

45

1

100

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

85

91

1998

100

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

25

卷之二

1998

223

10

[illegible]

1892

	Wies.	Lond.
	Sept.	Oct
CONCERT NO. 4 Compositions for other instr. & voices, U.S. Joseph Byrd - Homage to Jackson Mac Low* & Agnus Dei for 3 voices* George Brecht - Card piece for voice* John Cage - Solo for voice 2 (1960)* Philip Corner - Passionate Expanse of the Law (instr. & voices)* Tower Music for voices* & Enough! or Too Much!* Dick Higgins - Constellation no. 4, no. 7 (for instruments & voices)* Terry Jennings - String Quartet, 1960* Philip Krumm - Patterns II, (for string quartet)* Jackson Mac Low - Letters for Iris numbers for silence* Thanks- a simultaneity for people (voices)* Terry Riley - Envelope, 1960 (for 4 violins)* & field day* Emmett Williams - 4-directional song of doubt for 5 voices* La Monte Young - Composition 1960 no. 7* Jed Curtis - Images George Brecht - String quartet Solo for wind Instrument	8 8PM	12
CONCERT NO. 5 Compositions for other instruments, Japan Toshi Ichianagi - Stanzas (for strings, cartridge, micr. & speaker)* Pile (voice and instrument)* Nobutaka Mizuno - to be determined Chieko Shiomi - Ensemble 51* Toru Takemitsu - Ring (lute, guitar, flute)* others to be determined Yasunao Tone - Anagram for strings*	9 2PM	13
CONCERT NO. 6 Compositions for other instr. & voices, Europe Ben Patterson - Variations for double bass Michail von Biel - 4 inventions for 6 (string instr.)* Dieter Schnebel - Glossolalie (for 2 speakers & 3 instrumentalists)* G. Maciunas - solo for voice & In Memoriam to Adriano Olivetti Hidalgo - piano & base F. Rzewski - "soliloquy" for violin solo (perf. M. Raimonki) "3 Rhapsodies" for slide - whistles "Exchanges" for oboe, viello, piano??? Grifith Rose - quartet for strings	9 8PM	14

	Wies. Sept.	Lond. Oct.
CONCERT NO. 7 noninstrumental compositions & happening, U.S. Joseph Byrd - 2 pieces for R. Maxfield* (for audience) John Cage - Variations* George Brecht - Spanish card piece for objects*, Drip Music*, Candle piece for radios*, Comb music* Lucia Dlugoszewski - Suchness concert* Dick Higgins*- Danger music no. 2*, Constellation no. 2* and Constellation no. 1* (for 3 radios & 2 pianos), Graphis 82 Jackson Mac Low - A Piece for Sari Dienes* Terry Riley - ear piece (for audience)* La Monte Young 0 Poem for chairs, tables, benches etc.* Jed Curtis - Gavotte, Allemand & Gigue	14 8PM	19
CONCERT NO. 8 noninstrumental compositions & happenings, Japanese Toshi Ichinyanagi - Music for electric metronome* & IBM music* K. Akiyama - A secret method 19* Takennisa Kosugi - Micro I,* Anima I*, & Manodharma I* Chieko Shiomi - Happening* Yasunao Tone - Days*, Number* & Conversation* George Ynasa - Projection Topologic*, Musique Concrete* & Acinoue* Yoko Ono - to be determined	15 8PM	20
CONCERT NO. 9 happenings- Non national Nam June Paik - 1. hommâge à John Cage 2. etude for pianoforte 3. simple Ben Patterson - septet from "lemons" Overture (version II) Robert Fillou - Poi-Poi Symphony No. 1* G. Maciunas - 12 piano pieces for Nam June Paik	16 8PM	21

	Wies. Sept.	Lond. Oct.
CONCERT NO. 10 magnetic tape music, U.S. composers John Cage - Fontana Mix, Williams Mix, Music for the Marrying Maiden* Dick Higgins - Requiem for Wagner the Criminal Mayor* & movie Stan Vanderbeek - films La Monte Yong - 2 sounds	22 2PM	26
CONCERT NO. 11 magnetic tape music, U.S. composers Richard Maxfield - Cough music* Radio music* Steam* Pastoral Symphony* Perspectives * Night music*	22 8PM	
CONCERT NO 12 magnetic tape music & experimental film, Japanese Canadian Toshiro Mayuzumi - Aoi-No-Ue* Toru Takemitsu - Relief Static* & others to be determined Kuniharu Akiyama - Torawareta Onna* & others to be determined Yasunao Tone - several works to be determined Experimental films & sound track: film by Teshigahara - sound by Ichiyonagi, Takemitsu & Takonhashi* Yoji Kuri - "Human zoo", sound by Takemitsu* also films by Oshima & Hani* - 3 more films Istvan Anhalt - Compositions No. 3 & 4 Pierre Mercure - Incandescence* & Structures Metalliques No. 2* Cioni Carpi - Point et Contrepoint (film by L. Portugais) Maurice - Blackburn - Je	22 2PM	27
CONCERT NO. 13 magnetic tape music - French Composers "les premieres découvertes" P. Schaeffer - etude aux casseroles P. Henry - Musique Sans titre P. Arthuys - Nature morte à la guitare A Hodeir - Jazz et Jazz "Recherches récentes" L. Ferrari - Etude aux accidents Tete et queue du dragon F.B. Mache - Prélude E. Canton - Etude J. Midalgo - Etude B. Parmegiani - Etude F. Bayle - Tremplins Lignes et points M. Philippot - Ambiance II P. Carson - Etude P. Schaeffer - Simultané Camerounais	23 8PM	27

* scores or tapes already in possession

FESTIVAL PLANNING COMMITTEE: (in association with FLUXUS Yearbook)

F. Bayle-France, M. von Biel-England, Sylvano Bussotti-Italy, Tosni Ichihyanagi-Japan, G. Maciunas-chairman, Pierre Mercure-Canada, H.K. Metzger-Europe, Name June Paik-Germany, J. Patkowski-East Europe.

TENTATIVE PLANNED SCHEDULE (complete series within each month) definitely established dates and locations marked by *

Wiesbaden*	Sept.		Apr.	St. Francisco*	Dec. US.
London*	Oct.		May	New York* US.	Jan. 1964
Holland (?)	Nov.	East Europe (tentative)	June	Montreal*	Feb.
Paris*	Dec.		July	Kopenhagen	Mar.
Murich 1963	Jan.		Aug.	Stockholm	Apr.
Italy (Milan, Rome or Florence)	Feb.	Siberia (tentative)	Sept.		
Vienna	Mar.	Japan	Oct.		
		Japan	Nov.		

TEMPORARY ADDRESS: G. Maciunas, FLUXUS, J.S. Bach Str. 6
Wiesbaden, Fed. Rep. of Germany

TENTATIVE PERFORMERS (in Europe) :	Performing in		
	Wiesbaden	London	Paris
M. von Biel- piano, violin	x	x	x
S. Bussotti- piano			x
C. Cardew - piano		x	
Ted Curtis - piano, viola, single & double reeds, brass	x	x	x
Robert Fillow-	x	x	x
B. Higgins - piano, violin		x	x
T. Ichihyanagi- piano, strings	?		
G. Maciunas	x	x	x
H.K. Metzger-	?		
Ejon Mayer - violin	?		
Jan Mortenenson- cello	?		
B. Patterson- contra bass	x	x	x
T. Riley- piano	?		
Griffith Rose- Piano	x		x
T. Takemitsu-	?		
K.E. Welin-piano	x		
La Monte Young- piano, single reed, strings		x	x

ADMISSION PRICE: Standard Audience 3 DM (or its equivalent)
Students 1.50 DM
Bums & rif-raf 1.00 DM
Press, gov. officials free

Distribution

Festival Planning Committee

Nam June Paik
Karl-Erik Welin
Sylvano Bussotti
Heinz-Klaus Metzger
François Bayle
Jean-Clarence Lambert
Kurt Schwertsik
Michael von Biel
Toshi Ichiyamagi
Yoko Ono
Pierre Mercure
Benjamin Patterson
Jozef Patkowski

Pär Ahlbom
Josef Benjys
L. Berio
George Brecht
Cornelius Cardew
Jed Curtis
Robert Fillou
Dick Higgins
Michael Horowitz
Gyorgi Ligeti
Dick Leutscher
Bruno Maderna
Ejon Mayer
Richard Maxfield
Jan W. Morthenson
Gastone Novelli
Achille Perilli
Ramsbott
Terry M. Riley
Willem de Ridder
Gerhard Rühm
Frederic Rzewski
Griffith Rose
Jac K. Spek
Emmett Williams
Gil Wolman
Stan Vanderbeek
La Monte Young

K. Penderecki
J. Stasulenas
V. Landsbergis
A. Salčius

Institute of Contemporary Arts
Studio di Fonologia Musicale, RAI-
Studio Elektronische Muziek-
(Rijksuniversiteit te Utrecht)
Kranichsteiner Musikinstitut

Please send scores & replies to:
FLUXUS
(62) WIESBADEN
J.S.Bach Str. 6

INVITATION

1. Those of the recipients who have not received an invitation are invited to submit for the Fluxus Festivals their newest piano, instrumental, happenings and/or magnetic tape compositions applicable to limitations listed.

To make this series economically realizable on very limited funds, it was necessary to limit the repertory to compositions requiring:

- a) no more than 5 musical performers from among: 4 string players, 2 piano players, 2 single or double reed players, and 1 brass wind player
- b) no more than 1 group rehearsal and 4 individual rehearsals
- c) no more than 1 piano at Wiesbaden, 2 pianos at other locations
- d) no more than 2 channel electronic reproduction at Wiesbaden and London, 4 channel electronic reproduction at Paris, for magnetic tape music or performances requiring microphones.

2. All scores, instructions, and magnetic tape compositions to be submitted in the first 3 festivals must be sent to Fluxus not later than July 30. Advance time is needed to make copies, send copies to performers and allow them to familiarize with the works they are to perform. Whenever possible, please send scores on transparencies to facilitate our copy by ozolith process.

3. Those of the recipients who have not been yet invited to participate in the festival are hereby invited to perform the compositions on dates designated by performer index in the program.

The performers who have agreed to participate are called to note the compositions and performance dates/hours designated by performer index letter. All performers listed will be reimbursed for the cost of travel and for the designated length of stay.

Distribution: George Brecht Allan Kaprow
 Toshi Iwhiyanagi Alfred Hansen
 Robert Filliou Claes Oldenburg
 Gyorgi Ligeti Richard Maxfield
 Jackson Mac Low Stan Vanderbeek
 Kosugi
 Nordenström
 Yoko Ono
 Benjamin Patterson
 Nam June Paik
 Robert Watts
 Emmett Williams
 La Monte Young
 Dick Higgins

- A. It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.
1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.
 2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.
80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

Fluxus will require however the following conditions to be met by the authors agreeing to have their works constantly published:

1. authors are to assign exclusive publication rights to Fluxus. They will not submit any works to any other publication without the consent of Fluxus.
2. Fluxus will undertake to publish all past and future works submitted by authors and obtain international copy-rights to protect the authors from unauthorized copy and performance. Failure on the part of Fluxus to meet these obligations will relieve the authors from their obligations.

Such monopolistic scheme is proposed for the purpose of obtaining wider copyright coverage, greater protection of authors and greater centralization of new art and anti-art activities. It is believed that such a common front would facilitate establishment of a more systematic basis by which the authors could be compensated for the performances of their works. It would also strengthen fluxus "propaganda" activities, demonstrations, festivals, infiltration and coordination of activities with useful people in other countries.

It is requested that the authors receiving this letter notify Fluxus as soon as possible of their intentions regarding the proposed exclusive arrangement.

Distribution: George Bracht
Henry Flynt
Dick Higgins
Allan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Ben Patterson
Jan Vonderbrink
Robert Watts
La Monte Young
Walter De Maria
Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit
Nam June Paik
Toshi Ichihanaqi
Yoko Ono.

I PROPOSED PROPAGANDA ACTION FOR NOV. FLUXUS IN N.Y.C. (during May - Nov. period)
(serving double purpose: action against what H. Flynt describes as "serious culture" & action for fluxus)

A. Propaganda through pickets & demonstrations (such as organized by H. Flynt.)

B. Propaganda through sabotage & disruption of:

- a) transportation system: 1. Rearranged "break downs" of a fleet of fluxus autos & trucks bearing posters, exhibits etc. in the middle of busiest traffic intersections, such as Time sq. 5th & 57 & 42 st. Tunnel, bridge entries, etc. "Break downs" can involve flat tires, stalled engines, spilled "merchandise" (leaflets in windy day, bottles with coltated water, rolling objects, etc.
2. Clogging-up subway cars during rush hours with cumbersome objects (such as large musical instruments: contrabasses, drums; Walter De Maria's boxes, long poles, large signs bearing fluxus announcements etc, etc.
- b) communications system: 1. Printing & selling on street corners "revised" & "prepared" editions of N.Y. Times, Daily News, etc. bearing fluxus announcements (such as "107 days to Fluxus", next day "106 days till Fluxus" etc etc.) bearing nonexistent news about closing of museums etc.
2. Arranging live radio programs of music & then not playing anything during actual broadcasting
3. Stuffing postal boxes with thousands of packages (containing heavy bricks etc.) addressed to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums, Either "sender" or receiver would be bound to pay for these "packages".
- c) museums, theatres, galleries: 1. Disrupting concerts of "sensitive" moments with "smell bombs", "sneeze bombs" etc.
2. Ordering by phone in the name of museum, theatre or gallery for delivery at the exact or just prior the opening, various cumbersome objects: rented chairs, tables, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
3. Disrupting entries at concert halls, theatres, museums, galleries etc during critical hours by calling (over phone) numbers of taxicabs, trucks, ambulances, firemen etc. etc. (this could be combined with "break down" of fluxus fleet).
4. Posting & mailing announcements (to libraries, newspapers etc.) with totally revised dates of various concerts, plays, movies, exhibits etc.).

C. Propaganda through "compositions" performed on streets & other public places. (such as:

1. N.J. Paiks string quartet (dragging through streets, stairs by a string contrabass, cello, violins etc. (on their backs)). (dragging like a toy wagon)
2. Performing R. Watts subway event during rush hours (group performance), casual event, washroom event etc.
3. Carrying posters of museums, concert halls, theatres saying (in small letters) composition "x" & C (in very large letters) "Museum closed (or moved to Fluxus) due to.... (burst sewage link, leaking urinal or other reason).
4. La Monte Young straight line composition on crowded sidewalks at museums etc.
5. Releasing balloons (helium filled) (arranged to explode high in the air) bearing R. Watts dollar bills, fluxus announcements, "pictures" etc. etc.

D. Propaganda through sale of fluxus publications (fluxus I, II, a, b, c, d.): to be dispatched by end April to N.Y.C.

II PROPOSED PRELIMINARY CONTENTS OF NYC FLUXUS IN NOV.

1. "Concerts" in enclosed spaces (theatres, lofts, public places etc.) (possibly 10 concerts)
2. "Concerts" in open spaces (streets, parking lots, river etc.) such as Bracht-Motor vehicle Sundown, or T. Schmit Sanitas 79 etc. etc. "Concerts" on moving autos, etc.
3. Lectures by Henry Flynt.
4. Exhibits of objects, environments, events at galleries, on streets, on moving vehicles, lobbies, toilets, bulletin boards of libraries etc. etc.
5. Sale of fluxus, Yarn publications & exhibits, sale of Ben Vautier "certificates", disposal of garbage etc. in galleries, by moving vehicle, fruit carts etc.
6. "Armory show of new American pornography" (films, pictures, events, objects) - being arranged by J. Mekas & Film Vulture (& to include Paik-pianos.)
7. Fluxus "championship" contests, races etc. such as Paik contest no. 1 (pissing contest) & no. 2, etc.
8. Banquet on last day of Nov. giving distinguished guests food prepared with strong enema producing medicines - ending Nov. Fluxus with a grand fluxus. (possibly arranged by D. Spoerri)

Activities during June-Sept should be carried out by N.Y. residents. It is suggested that a planning committee (consisting of fluxus & yarn co-editors) be formed to direct these activities. (possibly each member being responsible for a specific activity). Care should be taken not to duplicate Yarn-May festival but rather extend it into Autumn.

Tomas Schmit (possibly Emmett Williams, Daniel Spoerri, Rob. Filliou, Ben Vautier) & myself will arrive mid September and Nam June Paik in November to assist in the propaganda & Nov. Fluxus activities. By mid Sept. also \$ will arrive to assist us. Cooperation & proposals from all recipients of this letter will be highly appreciated.

George Maciu as
HQ. 7480 Sup. Sp. (SA) APO 666 New York, N.Y.
or
6241 Ehlhalten, Grafliche Str. 17, West Germany.

} till end of April only. (or mid May) (please reply before end of April)

after end of April I will be "unreachable," proposals should be sent to Tomas Schmit, 5 Köln-Mülheim, Rüdeshheimer Str. 14 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1499, N.Y. 1. OR 7-9539.

Distribution:

George Brecht
Henry Flynt
Dick Higgins
Allen Kaprow
Jackson Mac Low
Richard Maxfield
Tomas Schmit
Bob Morris
Ben Patterson
Stan Vanderbeck

Robert Watts
La Monte Young
Walter De Maria
Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit

Nam June Paik
Toshi Ichihara
Yoko Ono

FURTHER PROPOSALS FOR N.Y.C. FLUXUS. FROM TOMAS SCHMIT: PREFESTIVAL ACTIVITIES:

1. Change names & titles on concert posters etc., for instance... "today in town hall - Quintet in G major by (Emmett Williams)" or ... "today in Metropolitan opera - (FLUXUS) by R. Wagner" etc., etc. This change can be effected by pasting preprinted labels.
2. Attach or paste cards to buildings, automobiles, trees etc., saying for instance... "this is a danger music by Dick Higgins" or "poem by Tomas Schmit" etc., etc.
3. On the day before the festival post an immense number of posters inscribed: "to-day is no day! tomorrow will be the fifth of November!" (if concert is to start on 5th.) or "tomorrow will be FLUXUS day!"
4. On the day of the opening concert call all museums, theatres, concert halls etc., by phone, anonymously, saying: "there is a time-bomb in your facility!" Little packages, well hidden & containing a card inscribed "bomb", should be deposited in these locations. - In this way all museums, theatres, halls etc. would be closed for the evening, the anniversary of which would be celebrated as Fluxus day through the coming years.

GRAND FLUXUS FESTIVAL

1. 1st evening: one performer, announcing "the first evening of the Grand Festival will be tomorrow evening" exit. (G.M. piece)
2. 2nd evening: a bus (or boat) carries the audience beyond the city and deposits them there, returning empty. (T. Schmit composition)
3. 3rd evening: people get free tickets for the fourth evening. - exit.
4. 4th evening: doors open, but no performers. (La Monte Young - comp.)
5. 5th evening: one performer in policeman's uniform announces: "this performance was forbidden by government!" exit.
6. 6th evening: doors of theatre are locked-up, an immense noise is to be heard from inside (tape recorded hand clapping, music, shouting, noises etc.).
7. 7th evening: one performer announces: "next performance will be tomorrow in Carnegie Hall".

FROM NAM JUNE PAIK: STREET COMPOSITIONS, & MOVING THEATRE - fluxus fleet

1. Fluxus hero or heroine: (dedicated to Frank Trowbridge) - piss on the subway track & stop thus the train.
2. Zen for the street: adult in lotus posture & eyes half shut positions himself in a child carriage (perambulator) and is pushed by another adult or several children through shopping center or calm street.
3. Dragging suite: drag by a string allong streets, stairs, floors: large or small dolls, naked or clothed dolls, broken, bloody or new dolls, real man or woman, musical instruments, etc., etc.
4. 2 uniformed men wearing gas masks carry on a stretcher an "atom bomb victim" (a woman) half of the body prepared in a manner of cruel wounds & deformations, the other half in a sex-tease.
5. 100 meter running race in a very crowded downtown street.
6. MOVING-THEATRE (Fluxus fleet of cars & trucks) some activities mentioned by Paik in newsletter 6, others not yet disclosed.

FROM HENRY FLYNT:

Last culminating festival event, in largest hall, largest audience - a lecture by Henry Flynt: denouncing all Fluxus festival activities as decadent serious culture aspects & expounding his BRAND doctrine & campaign.

FROM JACKSON MAC LOW:

1. Integration of Fluxus festival with political activities such as:
 - a) Strikers & locked-out workers
 - b) Walks for peace
- Denunciation & agitation against:
 - a) War in Vietnam
 - b) U.S. aggression towards Cuba
 - c) Nuclear testing
 - d) Racial segregation & discrimination
 - e) Capital punishment etc., etc., etc....

In General: association with positive social action & activities, never with antisocial, terroristic activities such as sabotage activities proposed in newsletter 6.

Newsletter 6, seems to have caused considerable misunderstanding among several recipients. This newsletter 6 was not intended as a decision, settled plan or dictate, but rather - as a synthetic proposal or rather a signal, stimulus to start a discussion among, and an invitation for proposals from - the recipients (which it did - partly). The actual plan for Fluxus Festival will depend on the planning committee (after all proposals have been considered by all), and will be formalized most likely in September, since no enthusiasm was shown for activities to be carried out during summer months.

George Maciunas

CONDITIONS FOR PERFORMING FLUXUS PUBLISHED COMPOSITIONS, FILMS & TAPES

A. These conditions apply to the following:

complete works of:

GEORGE BRECHT
ALBERT M. FINE (textual work only)
HI RED CENTER
MILAN KNIŽAK
GEORGE MACIUNAS
CHIEKO SHIOMI
JAMES RIDDLE
BEN VAUTIER
ROBERT WATTS

Individual works of:

ERIC ANDERSEN -	opus 50
GIUSEPPE CHIARI -	La Strada
ALISON KNOWLES -	Child art piece
TAKEHISA KOSUGI -	Anima I, Anima 2
	Chironomy 1, Ear drum event, For mr.M,
	Malika 5, Manodharma with Mr.T, Manodharma with Mr.Y,
	Micro 1, Music for a revolution, Organic music,
	Tender Music, Theatre Music.
GYORGI LIGETI -	Poeme Symphonique (for 100 metronomes) 1962
	Trois Bagatelles, 1961
JACKSON MAC LOW -	Tree Movie
	Piano Suite for David Tudor and John Cage, 1961
	Punctuation mark numbers,
	One hundred,
	Thanks I, Thanks II,
	Letters for Iris, numbers for silence.
BENJAMIN PATTERSON -	Overture,
	Septet from "Lemons",
	Solo dance from "Lemons",
	Variations for double-bass,
	Traffic Light - a very lawful dance,
	Pond.
NAM JUNE PAIK -	Zen for film.
TOMAS SCHMIT -	Sanitas numbers: 2, 13, 22, 35, 107, 165,
	Zyklus for water pails,
	3 piano pieces for G.M.
	Floor and foot theatre.
EMMETT WILLIAMS -	Voice piece for La Monte Young
	Song of uncertain length,
	Litany and response,
	Ten arrangements for 5 performers,
	Duet for performer(s) and audience,
	Counting songs numbers 1 to 6,
	A german chamber opera for 38 marias,
	Tag and An Opera.
LA MONTE YOUNG -	Trio for strings,
	1961 compositions.

B. BASIC CONDITION:

1. If Fluxus compositions outnumber numerically or exceed in duration other, non-fluxus compositions in any concert, the whole concert must be called and advertised as **FLUXCONCERT**.
2. If Fluxus compositions do not exceed non-fluxus compositions, the following notice must follow each Fluxus composition: **BY PERMISSION OF FLUXUS** or **FLUX-PIECE**

C. ALTERNATE CONDITION:

1. If basic condition is not followed, \$ 50 fee must be paid to each applicable composer through Fluxus, for each composition performed.
2. If compositions are announced or advertised but not performed the fee shall be \$ 10 for each composition so announced.

Non compliance with any of the heretofore mentioned conditions by the producer(s) and/or performer(s) will make him, her or them liable to a suit in court of Law for the recovery of amounts mentioned in alternate condition.

SOME HYSTERICAL OUTBURSTS HAVE RECENTLY RESULTED FROM PEOPLE WHO FAILED TO READ THE ATTACHED SHEET AND YET INTERPRETED WHAT WAS NOT WRITTEN. ALL THE SHEET STATES IS THAT PERMISSION IS GRANTED TO ANYONE, ANYWHERE, ANYTIME TO PERFORM ANY FLUXUS PIECE AT NO COST WHATEVER, PROVIDED PUBLICITY IS GIVEN TO THE FLUXUS GROUP. CHARGE IS MADE ONLY AS A NEGATIVE INCENTIVE. NO PROHIBITION OF ANY KIND IS WRITTEN OR IMPLIED. ANYONE NOT WISHING TO PUBLICIZE FLUXUS SHOULD NOT HAVE INTEREST IN PERFORMING PIECES FROM THAT GROUP. THE RULES WERE ESTABLISHED FOR THE SOLE PURPOSE OF PROMOTING WORKS OF PEOPLE FROM FLUXUS GROUP. EVEN WHEN A SINGLE PIECE IS PERFORMED ALL OTHER MEMBERS OF THE GROUP WILL BE PUBLICIZED COLLECTIVELY AND WILL THUS BENEFIT FROM IT. ANYONE OBJECTING TO SUCH A SCHEME SETS HIMSELF IN OPPOSITION TO COLLECTIVE ACTION AND THUS HAS NO BUSINESS BEING ASSOCIATED WITH FLUXUS, WHICH IS A COLECTIVE NEVER PROMOTING PRIMA DONAS AT THE EXPENCE OF OTHER MEMBERS.

FLUXORCHESTRA CIRCULAR LETTER NO.2

Herewith is the description of compositions of the entire revised program.

The rehearsal will be held on 23rd. of September, Thursday evening 7:30 PM. in the loft of Jerry Foyster, 44 Lispenard St. 3rd floor, one block south of Canal St., near Church St. Performers failing to appear for the rehearsal will not perform during the concert. Performers will meet at Carnegie Recital Hall, 154 W. 57th.St., 25th.of September, Saturday 7:30 PM on the stage.

Conductor will be La Monte Young.

Orchestra costume designed by Robert Watts will be distributed during the rehearsal. Performers wishing to keep these costumes after the concert will be able to do so.

1.

Ben Vautier: audience piece no.4. Each member of the audience is described in detail as he enters the hall by a hidden observer speaking into a public address system.

2.

Chieko shiomi: falling event. Programs are distributed to audience as gliders thrown from the balcony or/and as paper balls shot out from catapults in the balcony and stage.

3.

George Brecht: symphony no.3. Upon signal from the conductor all players fall off their chairs in unison and smoothly. This is accomplished by sitting on the very forward edge of the chair and then sliding forward. Instruments are held in ready position. Performers are advised to practice this composition at home.

4.

Yoko Ono: 4 pieces for orchestra to La Monte Young. Provisional instruction. It may be revised by conductor.

a) upon first signal from the conductor each performers begins to rub a dowel, screwdriver or file across the hole of any string instrument which will be provided for that purpose, or with an eraser on the surface of a wind instrument. Second signal will indicate termination.

b) upon third signal each performer peels off a tape taped upon their instrument.

c) upon fourth signal each performer tears off a page from the score.

New instructions to these pieces will most likely be provided by La Monte Young during rehearsal.

5.

Chieko Shiomi: disappearing music for face. Performers begin the piece with a smile and during the duration of the piece, change the smile very gradually to no-smile.

6.

Anthony Cox: tactical pieces for orchestra. The orchestra is divided into teams, winds and strings, sitting in opposing rows. Wind instruments must be prepared to be able to shoot out peas. This can be accomplished by inserting a long narrow tube into wind instrument. String instruments are strung with rubber bands which are used to shoot out paper V missiles. Tubes, peas, rubber bands and paper missiles will be provided during the rehearsal to those who did not prepare their instruments in advance, but performers are advised to prepare their instruments in advance and practice shooting at home to improve their aim.

In this piece, the performers are required to hit a performer of opposite team with a missile. If a performer is hit he must exit. The conductor will act as a referee.

7.

Olivetti adding machine: in memoriam to adriano olivetti. Performers follow used adding machine ribbon as a score. Each horizontal line on this ribbon represents a metronome beat. Each performer is assigned a number. When his number appears in the line he performs upon that beat. It is very important that the performance be exactly on time and sharp. Performance of this version will consist of sharp, short and percussive lip and tongue sounds only. They can be tongue clicks, pops, smacks etc. etc. Performers are very strongly urged to practice a sound of their choosing, so as to be able to produce one sound clearly, loudly, sharply and in time with beat of about 100 per min.

8.

Robert Watts: trace for orchestra. Performers will be provided with special flash type paper sheets, which they will place on music stands. Lights will be turned off. Upon signal from conductor, which will be a match strike, performers will strike their matches and inflame the sheets which will burn in a flash. Different size sheets will be provided to each performer, so that the flashes will vary in duration and size with each performer.

9.

George Brecht: octet for winds. 4 performers will be seated opposite another 4. A large pan with water will contain a toy sail boat. Performers will blow their instruments at the sail of the boat to push it to opposing side. Instruments can be prepared to provide better wind concentration. Inserting a smaller tube is helpful.

Winning team will get the sailboat, losing one the water in the pan, which they must remove from stage.

11.

Tomas Schmit: piano piece number 1. The performer places various objects on the closed lid of a grand piano. He arranges these objects very carefully and with deliberation. He may construct a building out of blocks, or arrange chess pieces etc. When he has completed his arrangement, he lifts the great lid, suddenly and sharply.

12.

Simultaneous performance of:

Anthony Cox: sword piece, Chieko Shiomi: music for late afternoon & Robert Watts: 2".

A violin is suspended by a 2" ribbon over the head of the performer. The ribbon holding the violin is held by a pulley at ceiling and then is stretched to the floor where it is secured. Performer enters in Samurai armor suit and armed with a Samurai sword. He positions himself exactly under the violin, then draws the sword and in same flash cuts the ribbon stretched in front of him, thereby releasing the violin which falls crashing on his helmeted head.

13.

Robert Watts: c/t trace. A cannon situated in balcony shoots a light ball which must be caught by performer on stage with the bell of a french horn or tuba.

14.

Stan Vanderbeek: moviee music. Instruction to be presented during rehearsal.

15.

Joe Jones: mechanical orchestra. No performers.

16.

Ben Vautier: secret room. Audience is told by announcer that only row at a time can be led to this secret area. An usher then leads a row at a time through back exit into the street (end of performance).

FLUXFILMS
SHORT VERSION, 40 MIN AT 24 FRAMES/SEC. 1400FT.

flux-number	author	title	duration	method of production
9	Anonymous	EYEBLINK	1'	High-speed camera, 2000fr/sec. view of one eyeblink *
20	George Maciunas	ARTYPE	4' 20"	Artype patterns on clear film, intended for loops.
19	Eric Andersen	OPUS 74, VERSION 2	1' 20"	Single frame exposures, color
4	Chieko Shiomi	DISAPPEARING MUSIC FOR FACE	10'	High-speed camera, 2000fr/sec. transition from smile to no-smile. *
7	George Maciunas	10 FEET	0' 45"	Prestype on clear film measuring tape, 10ft. length.
11	Robert M. Watts	TRACE	1' 15"	X-ray sequence of mouth and throat: salivating, eating.
24	Albert Fine	• READYMADE	0' 45"	Produced in developing tank, color.
26	Paul Sharits	SEARS CATALOGUE 1-3	2'	Single frame exposures, pages from Sears Catalogue
27	"	DOTS 1 & 3		Single frame exposures of dot-screens
28	"	WRIST TRICK		Single frame exposures of hand held razorblade
29	"	UNROLLING EVENT		Single frame exposures of toilet paper event
16	Yoko Ono	NUMBER 4	5' 30"	Sequences of buttock movement as various performers walked. Filmed at constant distance.
31	John Cale	POLICE CAR	1'	Underexposed sequence of blinking lights on a police car.
18	Joe Jones	SMOKE	6'	High-speed camera, 2000fr/sec. sequence of cigarette smoke. *
30	Paul Sharits	WORD MOVIE	4'	Single frame exposures of words, color
25	George Landow	THE EVIL	0' 30'	
3	Anonymous	END AFTER 9	2'	word & numeral film (a gag).

LONG VERSION, ADDITIONAL FILMS TO SHORT VERSION

5	John Cavanaugh	BLINK	1'	Flicker: white and black alternating frames.
6	James Riddle	9 MINUTES	9'	Time counter, in seconds and minutes.
10	George Brecht	ENTRY - EXIT	6' 30"	A smooth linear transition from white, through greys to black, produced in developing tank.
12	Robert Watts	TRACE		
13	"	TRACE		
14	Yoko Ono	NUMBER 1	6'	High-speed camera, 2000fr/sec. match striking fire. *
17	Pieter Vanderbeek	5' O'CLOCK IN THE MORNING	6'	High-speed camera, 2000fr/sec. walnuts and rocks falling. *
23	Wolf Vostell	SUN IN YOUR HEAD	6'	Various TV screen distortions & interferences

* camera: Peter Moore
 Editing and titles by George Maciunas
 Fluxfilms are distributed by FILM-MAKERS' COOPERATIVE, 175 LEXINGTON AVE. NEW YORK, N.Y. & FLUXFILMS, P.O.B 180, NEW YORK, N.Y. 10013, also in Australia and England.

PROPOSED PROGRAM FOR A FLUXFEST IN PRAGUE, 1966

CONCERT NO.1 - FLUXORCHESTRA

		description	supplies needed
George Brecht:	Three light events lamp	house lights are put on, off on again.	
Emmett Williams:	Counting song	performer on stage counts the audience pointing his finger.	
Chieko Shiomi:	Falling event	Programs are distributed to audience as paper gliders thrown from balcony or ladders or as paper balls thrown from behind the audience.	
Ben Vautier:	Orchestra piece no.4	On stage only chairs and music stands. Performers appear, one by one, very slowly and without making any noise. Players from far right should go to far left, and vice versa. Conductor arrives just as slowly. It should take about 10 minutes. When all are seated curtain falls.	
George Brecht:	Symphony no.3	Upon signal from the conductor all players fall off their chairs in unison and smoothly. This is accomplished by sitting on the very forward edge of the chair and then sliding forward. Instruments are held in ready position.	
George Brecht:	Symphony no.2	Thick score books (or any large book) is positioned on music stands. As soon as the conductor begins to turn the pages of his book, performers start turning the pages of their books to the last page. Each performer can have a different rate of speed so that some will end sooner than others.	
Chieko Shiomi:	Wind music	Loose score leaves on music stands are blown away by a very strong wind produced by a very large fan. This piece should be performed only if such a fan is available. Performers may try to catch the scores and put them back on the music stands. They should not try to hold them on the stands.	large fan
Chieko Shiomi:	Disappearing music for face	Performers begin the piece with a smile and during the duration of the piece, change the smile very gradually to no-smile. Conductor indicates the beginning with a smile and determines the duration by his example which should be followed by the orchestra.	
Exit wind section Congo	Piece for f hole	Wood dowels, screwdrivers or long nails must be prepared in advance by having rosin rubbed against their sides. Performers play by rubbing the sides of these sticks against the edges of f holes of any string instrument producing a shrill squeak. Duration: 4 to 10 min.	
George Brecht:	Solps for string instruments	All string instruments are polished thoroughly.	

George Maciunas: Solo for conductor

Conductor enters and takes a deep bow toward the audience. He remains bowed while he performs various acts with his hands at floor level, such as: tie his shoe laces, straighten out his sock, wipe his shoes with a cloth, pick up little specks from the floor etc. Performance ends when conductor straightens out and exits.

Ben Vautier: I will be back in 10 minutes.

As conductor exits he puts up a sign saying: "I will be back in 10 minutes". He may have some coffee during those 10 minutes, after which he must return.

String section exits, wind section enters.

Takehisa Kosugi: Organic music

Orchestra breathes in unison and slowly following the rhythm indicated by conductor. Breathing is done through long tubes or wind instruments without mouthpieces.

Joe Jones: Piece for winds

A rubber inflatable glove or leg is stretched over the rim of the bell and stuffed inside the bell. Performer blows into instrument inflating the glove or leg making them emerge slowly from the bell, then expand and finally shoot out from the bell towards the audience.

Robert Watts: Event 10

10 performers are supplied with one bell each, 10 performers are supplied with one match each. 1st performer strikes a match and is immediately followed by 2nd performer striking a bell, after match burns out, a pause, then 3rd performer strikes a match, 4th performer a bell, etc. until 20 performers have completed. During this piece the performance area must be entirely dark.

Genpei Akasegawa: Kompo

Performers wrap their instruments up with paper and string. Conductor wraps up his baton.

Chieko Shiomi: Mirror Piece no.2

Performers spread out their instruments widely and evenly on the floor of the stage. Each performer guiding himself with a hand held mirror walks backward through the instruments trying not to step or stumble over them. A performer having touched an instrument or another performer must leave the stage. Performance ends after the last performer has left the stage.

George Brecht: Word Event

A sign saying "Exit" is put up on the stage. (Audience should understand that as a directive for them to leave)

CONCERT NO.2 - PIANO AND CHAMBER GROUP , PART I: PIANO

George Maciunas: Piano piece no.1
 George Brecht: Piano Piece, 1962
 Gyorgi Ligeti: Trois Bagatelles
 Tomas Schmit: Piano piece no.1 for GM

Piano is brought to the stage. This can be done anytime before the concert or during the concert. A vase of flowers is placed on the piano. After a score. Performer places various objects on the closed lid of a grand piano. He may arrange these objects very carefully and with deliberation. He may construct a building out of blocks, or arrange large chess pieces, or arrange various toys, etc. When he has completed his arrangement, he lifts the great lid suddenly. The piano must be arranged beforehand so that when the lid opens, the objects will slide towards the audience.

La Monte Young: 555 for Henry Flynt

Performer bangs on keyboard with fist or elbow 555 times (the same cluster)

Toshi Ichiyanagi: Music for piano no.5
 (Fluxus version)

Upright piano is positioned in center of stage with its profile facing the audience. Pedal is fixed in depressed position. Performer hidden from view in wings throws darts to the back of piano after the time pattern indicated in the score.

George Maciunas: Piano piece no.10
 George Maciunas: Piano piece no.11
 La Monte Young: Piano piece for David Tudor no.2

Piano is whitewashed. Whitewashed piano is washed and cleaned. The keyboard lid must be closed without producing any sound whatsoever. Performer repeats until he succeeds closing the lid silently.

PART II - OTHER INSTRUMENTS

George Brecht: Drip music

First performer on a tall ladder pours water from a pitcher or pail very slowly down into the bell of a french horn or tuba held by the second performer. The same performer with the horn in the previous piece empties his horn of the water (behind stage) and fills it instead with small balls (ball bearings or plastic beads etc.) He then enters the stage and takes a deep bow, tipping the bell in such a way that all the small balls cascade out and roll out towards the audience.

Chieko Shiomi: Music for late afternoon
 Robert Watts: 2 inches

Simultaneous performance of the 2 pieces: A violin is suspended by a 2" paper ribbon which is held at ceiling by a pulley or bar and then is stretched to the floor where it is secured. Performer enters with a bowler hat or helmet and positions himself exactly under the suspended violin. He then with a sword or scissors cuts the ribbon stretched in front of him, thereby releasing the violin which falls on his head.

George MacLunas: In memoriam to Adriano Olivetti

Performers follow used adding machine paper ribbon as a score. Each horizontal line on this ribbon represents a metronome beat. Each performer is assigned a number. When his number appears in the line he performs upon that beat, precisely and sharply. This version will consist of sharp, short and percussive lip and tongue sounds only such as clicks, pops, smacks etc. pronounced into microphones. If microphones are not available, hunting whistles can be substituted. Microphones are not necessary if performers are very proficient in producing loud lip sounds or room is small. Metronome time about 100 beats per sec.

George Brecht: Octet for winds
(can also be quartet or sextet)

Equal number of performers seat themselves opposite each other. A large pan with water is placed between the two groups and a toy sail boat is placed on the water. Performers blow their wind instruments at the sail of the boat pushing it to the opposing group which trying to blow it away from themselves. If possible performers should play some popular tune while blowing on the sail boat.

George MacLunas: Solo for violin

only if proficient violinist is available after attached score.

George MacLunas

George Brecht: For a drummer *

variation 1

All variations performed simultaneously:
Performer drums a jazz rhythm with regular drum sticks or drum brushes over the surface of wet mud or thick glue until sticks or brushes get stuck together and can't be lifted.

variation 2

Performer drums with sticks same rhythm over a leaking feather pillow making the feathers escape the pillow continuously.

variation 3

Performer drums with 2 slightly leaking water hoses over a real drum splashing the leaking water all around during the performance. If water hoses are not available bottles may be used. They should be stopped with cork having a small hole, so water will be splashed out in small quantities. Bottles should be held with necks downward.

variation 4

Performer drums with rolled newspapers over a drum (same rhythm). Drumming should be very energetical making the roll disintegrate slowly, become more ragged throwing pieces of newspaper around.

CONCERT NO.3 - AUDIENCE PIECES PART ONE

- Ben Vautier: Audience variation no.10 An announcer well hidden from view of the audience observes with binoculars all who enter the hall and describes minutely each through microphone and loudspeaker (public address system). Audience seats and tickets must be numbered. An announcer announces an unfortunate "mistake" in numbering of tickets, requiring people sitting in the first row to exchange seats with people in last row, 2nd row exchange with one before the last etc. Instructions on cards included or to follow by separate mail.
- Tomas Schmit: Sanitas 165 Prepare a balance (scale) and many cards of various sizes and weights. Ask the audience to write on each card a name of an object or material and its quantity (for instance, 2 gallons of wine, 4 elephants etc.) After the cards from the audience, place them one by one on both balance pans so that they will keep balance. Each time a card is placed on a pan it should be read to the audience.
- Albert M. Fine Piece for Fluxorchestra The performance area should be dark. Performers enter and throw into the audience small objects, such as coins or paper glider etc., then each with a flashlight goes into audience and tries to find these objects.
- Chieko Shiomi: Balance Poem
- Tomas Schmit: Sanitas 2
- Ben Vautier: Audience variation no.1 The audience is all tied up together and to the chairs with a very long string. One of the ways to do it if the audience does not do themselves is to have 2 rows of performers situated at 2 aisles on each side of the audience. One or 2 balls of string is thrown over the heads of audience to opposite group or row of performers. The ball is thrown till all string is used up in weaving a web over the audience. Another ball can be used if the web is not sufficient. Enough string should be used to entangle the whole audience and make their exit very difficult. After this has been achieved, the performers should leave the hall and audience to disentangle themselves.

CONCERT NO.4 - AUDIENCE PIECE PART TWO

- Ben Vautier: Audience variation no.3 Announcer asks the audience to follow a guide who leads them to another theatre to watch an ordinary play or movie.

CONCERT NO.5 - MECHANICAL

Richard Maxfield: Symphony

Chieko Shiomi: Water music (record var.)

Tomas Schmit Sanitas 13

Benjamin Patterson: Overture

Joe Jones: Automatic Fluxorchestra
Ben Vautier: Radio

Ben Vautier: Audience variation no.8

ADDENDA:
Lee Heflin: First performance

Microphones are placed in the street, or suspended outside the windows, and all street sounds amplified to the audience by speakers. Any length of time. A record is covered with any water soluble material, such as clay or water soluble glue etc. Play the record on a record player and drop a small amount of water over the record. The needle will pick up music from spots dissolved by water. Adjust quantity and location of water to obtain desired pattern of music and nonmusic.

Connect telephone to loudspeaker system. Call a weather or time giving service (or any automatic answering service) and relay the message to audience by way of speakers for 5 to 10 minutes.

Prepare a tape loop of a woman's laugh. Put this tape loop on a portable tape recorder and pack it in as many cardboard or wood boxes as possible. When finally packed it should be inaudible. Then bring this large package into audience and start unpacking. The laugh will be getting louder and louder as the package is unpacked (boxes removed from larger boxes.)

To be brought over.

Audience listens to some play or sport event over the radio.

This piece can be played also at the end of concert nos. 1 or 2.

The audience is told that the next piece is presented in a special area where only one row at a time can fit. They are led away one or two rows at a time by ushers through back exits to the street and left there.

~~One~~ This piece (because of its length) could be played as a last piece on concert 1 or 2 (but ~~before~~ not together with Ben Vautier Audience no.8) since many may leave during the performance of this piece.

One performer enters stage and bows then exits, this is repeated once for every one present.

EVENT NO.6 FLUXFILMS

To be brought
16mm, about 2 hour program

EVENT NO.7 - FLUXSPORTS (or Fluxolympiad) All items will be brought over.

Badmington

Rackets prepared with balloons in place of racket netting and balloons are used for shuttles. Other rackets are prepared with large holes.

Ping Pong

1. long 2m handles, play on floor, regular net
2. rackets with holes, play over table
3. rackets with attached cans of water, play over table, winner is one who spills least water.
4. rackets with foam padding.

Javelin
Races

Long balloon
Teams of 4, their left legs tied to one board in ski fashion, and their right legs to another board, (those boards should be provided since they are to bulky to bring over, any wood board will do)

Chess tournament

with spice set (pieces recognized by smell only)
with time set (each piece is timed by a wound mechanism) when the mechanism runs out the piece is lost.
bell set (different tuned bells for different pieces)

These games should be played by all invited in a regular tournament manner to determine the winner in each category. The more participants, the better.

EVENT NO.8 STREET EVENTS

HI Red Center

Street cleaning event

A small (about 4sq.meters) ~~small~~ area of a sidewalk should be cleaned by fluxus performers in a very thorough way, but using devices not normally used in streets such as: steel wool, steel brushes, powder cleaners, dental picks, toothbrushes, bleaches, cotton balls and alcohol, etc. etc.

Robert Watts:

Street car event

About 10 performers form a line at a bus or streetcar stop. They enter the bus one by one, pay the fare and exit while other performers are still entering. After exiting they immediately join at the end of the line thus continuing indefinitely (as long as they can afford to pay over and over the fare) thereby causing the bus to stand for as long as the cycle continues.

Robert Watts:q

2 inches (street version)

A paper ribbon is slowly unrolled at a height of about 1m. across the street while the light allows it. It is kept in stretched position by performers standing at opposite sides of the street. The motorcars will eventually perform the second part of this piece by driving across the ribbon and breaking or tearing it.

Ben Vautier:

Expedition

A very voluminous but light object is carried through crowds, via crowded buses, stairs etc. etc. this could also be part of Fluxsport.

If this event is performed in Fluxsport event, then it should be performed by teams, all using the same difficult route, the winning team being the one that carried the largest object or the one that carried the same object fastest.

EVENT NO.9 HI RED CENTER - FLUXCLINIC

Our experience has shown that only about 20 people can be invited and handled, since the procedure is lengthy. A room is set up as a clinic for taking various measurements of invited guests. Most of the measurements are meaningless. The included card indicates all measurements, though not all must be taken. About 8 or 10 performers should be taking measurements of the guests to prevent a long waiting time. The measurements consist of: weights of body, body with one foot off the scale, head over scale, volumes of head (insert head into pail of water, measure displaced water), capacities of mouth (water held in cc), palm, dimensions of height, head min. and max. diameter, nipple to nipple, max. hair length, shoe and foot difference, strength of hair, forefinger punch into some soft material such as expanded polystyrene (measure depth of hole), strength of fist slam, (breaking a stick between 2 supports - measure strength by span of stick), capacities of sucking (water in cc), saliva production in one minute (in cc or grams), capacity between fingers (number of rice seeds that can be held), dimensions of extended tongue, width of inflated cheeks, grasp in diameter of object, foot to mouth minimum dimension, kick height, lean back, minimum to floor, still standing, or minimum sway during 30 seconds. Contents of pocket to be weighed.

The following items may be needed to perform this piece:

Rulers, triangle (for measurement of sway), scale, (large and small), graduated cylinders (for volume measurement) one about 20cc and one several liters (for head measurement), many paper cups (for hygiene - guests use unused cups to sip water, then spill the water through a funnel into cylinders, this way there is no chance of infection).

This whole program is just a suggestion, any parts could be omitted, other pieces added, some concerts or events combined etc. etc.

The whole affair should be called a FLUXFEST, and it is suggested that individual events be called either FLUXCONCERT or / and FLUXEVENT (FLUXSPORTS or FLUXOLYMPIAD), FLUXSTREETEVENT something of this sort.

LOFT BUILDING CO-OPERATIVE NEWSLETTER NO.1

ARTISTS' CO-OPERATIVE UNDER FED. EXPERIMENTAL HOUSING BILL MUST BE INCORPORATED. IT IS BEING INCORPORATED UNDER THE CORP. NAME: FLUXHOUSE INC. WITH 5 CORP. OFFICERS: GEORGE MACIUNAS, JONAS MEKAS, ROBERT WATTS, JOAN MATHEWS, MARTIN GREENBERG (LEGAL COUNSEL). ADDRESS: P.O.BOX 180 NEW YORK 10013.

REQUIREMENTS FOR JOINING THE CO-OPERATIVE:

PAYMENT - \$ 1 PER 50 SQ. FT. FOR LEGAL FEES

\$ 1 PER 10 SQ. FT. FOR DEPOSIT ON BUILDING PURCHASE, RETURNABLE UPON RECEIPT OF FHA LOAN, OR LOSABLE IF FHA LOAN IS NOT APPROVED.

PAYABLE: HALF BY END OF AUGUST, BALANCE BY OCTOBER.

MINIMUM AREA THAT CAN BE PURCHASED: 1200 SQ. FT.

MAXIMUM AREA UNDER SINGLE LOAN: 1900 TO ~~70~~ 2500 SQ. FT. DEPENDING ON BUILDING.

CO-OPERATIVE ~~MEMBER~~ MEMBER MUST BE AN ARTIST OF SOME SORT.

ESTIMATED MONTHLY LOAN REPAYMENTS (40 YEAR LOAN): \$ 1 PER 15.5 SQ.FT.

THIS INCLUDES: REPAYMENT OF PRINCIPAL, INTEREST AND TAXES. IT DOES NOT INCLUDE MAINTAINANCE AND UTILITIES.

BUILDING IMPROVEMENTS AND SERVICES PLANNED:

CENTRAL AIR CONDITIONING (YEAR AROUND) FOR WHOLE BUILDING INCL. BASEMENT, SELF SERVICE ELEVATOR, 140 SEAT THEATRE ON GROUND FLOOR, BASEMENT EQUIPPED WITH: WOOD & METAL WORKSHOP, DARKROOM, AUTOMATIC LAUNDRY, EACH LIVING UNIT WITH: KITCHEN, BATHROOM, NECESSARY PARTITIONS, NEW FLOORING & CEILING, CABINETS, NEW LIGHTING FIXTURES.

EACH MEMBER WILL HAVE FREE USE OF BASEMENT SERVICES, AND WILL BE ENTITLED TO AN AVERAGE OF 3 DAYS PER MONTH OF THEATRE USE. HE MAY USE THE THEATRE OR RENT IT FOR \$ 25 PER DAY OR EXPECT AN INCOME OF \$ 75 PER MONTH.

2 BUILDINGS ARE CONSIDERED: 109 SPRING ST. WHICH WILL REQUIRE ABOUT 15 UNITS, 10 UNITS 2500 SQ.FT. EACH (25' x 100') AND 5 UNITS 1200 EACH.

18 GREEN STREET WITH 10 UNITS, 5 UNITS 22' x 85', 5 UNITS 17' x 85'.

COST OF BOTH BUILDINGS AVERAGES ABOUT \$ 3.4 PER SQ. FT. BOTH ARE WELL PRESERVED AND WILL BE ~~XXXXX~~ SOLD VACATED. (UNOCCUPIED)

A MEETING WILL BE HELD AT: JOAN MATHEWS, 359 CANAL ST. 2ND FLOOR, THIS WED. AUGUST 24TH. 7PM. SHARP. A WALK TO BOTH BUILDINGS WILL BE MADE, CHOICE BETWEEN THE TWO WILL BE MADE, INITIAL DEPOSITS COLLECTED, RULES AND REGULATIONS DRAWN UP, ETC. ETC.

IF ANY QUESTIONS, CALL: 925-0274

NEWSLETTER NO. 2

NEWSLETTER NO.1 MENTIONED THAT CO-OPERATIVE FOR LOFT BUILDING WAS BEING FORMED AS A CORPORATION (NAMED: FLUXHOUSE, INC), WITH 5 ADMINISTRATIVE OFFICERS: JONAS MEKAS, GEORGE MACIUNAS, ROBERT WATTS, JOAN MATHEWS AND MARTIN GREENBERG (LEGAL COUNSEL). IT ALSO MENTIONED DEPOSIT REQUIREMENTS AND MONTHLY REPAYMENT BEING \$1 PER 15.5 SQ.FT. (MINUS THEATRE INCOME), WHICH IS BEING VERIFIED.

THIS CONFIRMS THE DECISION TO PURCHASE 18 GREEN ST. BUILDING FOR THE FIRST GROUP. BLDG. COST IS \$60,000. \$120,000 WILL BE SPENT ON RENOVATION (BASEMENT INSTALLATION, THEATRE, 2 SELF SERV. ELEVATORS, NEW WINDOWS THROUGHOUT, EACH FLOOR: KITCHEN, BATHROOM, NECESSARY PARTITIONS, CLOSETS, NEW FLOOR FIN., CEILING, AND WALL FIN., CENTRAL AIR COND. SYSTEM IN ENTIRE BLDG.)

CINEMATHEQUE WILL OCCUPY GROUND FLOOR OF BOTH BUILDINGS FOR A RENT OF \$500 PER MONTH WHICH WILL BE DISTRIBUTED AMONG CO-OP MEMBERS.

CANDIDATES FOR 1ST GROUP: J.&J. BERTHOT (1.5 SMALL), D.LACOV (1 SMALL), D.LAUFFER (1 SMALL), G. MACIUNAS (1 LARGE), JOAN MATHEWS (1 SMALL), J. MEKAS (1 LARGE OR SMALL), A. MICHELSON (1 SMALL), R. MORRIS (2 LARGE), B.&C. SAYLER (1.5 SMALL), R. WATTS (1 LARGE).

PAYMENT OF DEPOSIT & LEGAL FEES: 1ST PART BY AUGUST 30TH. SMALL BLDG. FLOOR: \$115, LARGE: \$145, 2ND PART BY OCT.1, SMALL \$90, LARGE 110.

MEETING TO BE HELD AUG.30, 7PM, SAME PLACE TO COLLECT MONEYS & FLOOR DISPOSITION. MONTHLY PAYMENTS (PRINCIPAL, INTEREST & TAXES) WILL BE: \$90 MINUS \$45 (FROM THEATRE RENT) OR \$45 PER MONTH FOR SMALL UNIT WHICH IS 14FT x 85FT PLUS 150SQ.FT. FOR BATHRM & KITCHEN. \$110 MINUS 55 OR \$55 PER MONTH FOR LARGE UNIT: 18FT x 85FT PLUS 150SQ.FT. BATHROOM, KITCHEN, STAIR, ELEVATOR AND CABINETS WILL ALL BE FLUSH 5FT FROM THE WALL, MAKING THE LIVING-WORK SPACE RECTANGULAR 14 x 85 OR 18 x 85.

2ND GROUP WILL FORM FROM 2 CANDIDATES OF FIRST GROUP PLUS LA MONTE YOUNG, TERRY RILEY, WALTER DE MARIA (?), JEFF PERKINS AND A GROUP THAT WILL NEED A THEATRE THE SAME WAY CINEMATHEQUE DOES WITH THE 1ST GROUP. THIS NEW GROUP WILL PARTICIPATE IN THE NEXT MEETING. TWO BUILDINGS ARE CONSIDERED BY 2ND GROUP 80 WOOSTER ST. 50FT x 100FT. 7 FLOORS, ALSO AT \$1 PER 15.5 SQ.FT. TO FINANCE IT THE SAME WAY AS THE 1ST GROUP, IT WOULD NEED 18 LOAN APPLICANTS OR UNITS. ONE FLOOR WOULD HAVE 3 UNITS: 1200 SQ.FT FOR \$85 (minus \$30 FROM THEATRE) 1300 FOR \$90 (MINUS \$35) & 1800 SQ.FT. FOR \$125 (MINUS \$40). ANY TWO UNITS CAN BE EASELY COMBINED TO FORM LARGER UNIT, ESPECIALLY IF THE OCCUPANT COULD QUALIFY FOR TWO LOANS (HUSBAND & WIFE BOTH BEING ARTISTS).

109 SPRING STREET! : 50FT x 100FT PLUS 25FT x 25FT. 5 FLOORS. 3 UNITS PER FLOOR: 1200SQ.FT AT \$85 (MINUS THEATRE INCOME), 1880SQ.FT - \$130, 1680SQ.FT - \$115.

IF YOU CAN NOT PARTICIPATE IN THE SECOND MEETING, CANDIDATES OF FIRST GROUP CAN MAIL THEIR DEPOSITS, MADE OUT TO : FLUXHOUSE INC. TO: FLUXUS P.O.BOX 180 CANAL STREET STA, NEW YORK, 10013.

FOR QUESTIONS CALL: GEORGE MACIUNAS 925 0274

MEETING: AUGUST 30, TUES. 7 PM, AT JOAN MATHEWS, 2ND FL. 359 CANAL ST. GROUP 1 AND GROUP 2, WHICH WILL MEET SEPARATELY AFTERWARDS.

Distribution: Alloco, Eric Andersen, Ayo, Lawrence Baldwin, Gianfranco Baruchello, Jeff Berner, Robert Bozzi, George Brecht, Ken Friedman, Albert M. Fine, Bob Grimes, Lee Heflin, Hi Red Center, Joe Jones, Per Kirkeby, Milan Knižak, Shigeo Kubota, Mosset., James Riddle, Chieko Shiomi, Paul Sharits, Greg Sharits, David E. Thompson, Ben Vautier, Robert M. Watts, Peter Moore, Robert Filliou, Kate Millet.

To avoid any further delay in answering all your letters I found it necessary to write this newsletter, summarizing all our projects; past, present and future. My wage-earning-time killing job has made it difficult for me to devote more time on Flux-projects and correspondence. To remedy this I have left my job a week ago. Now I will have time to collaborate on many more projects, though much less funds to finance them. Various schemes planned with Implosions Inc. may bring in funds for Flux-projects.

PAST FLUX-PROJECTS (realized in 1966)

3 newspaper eVenTs for the pRice of \$1 (V TRE no.7) Newspaper events by: Yoko Ono, Ben Vautier, J. Riddle.

Vaseline sTREet (V TRE no.8) Newspaper event (action page) by Wolf Vostell

Hi Red Center Hotel Event at Waldorf Astoria Hotel, July. (clinical card printed)

Hi Red Center street cleaning event at 58St. & 5th.Ave. Grand Army Pl. June 11. FLUXFEST in Prague.

Objects produced:

Deck by George Brecht, Direction by George Brecht

Fluxbook by Jeff Berner

Open and Shut Case, by Ken Friedman, Garnisht Kigele by Ken Friedman

Fluxdust by Robert Filliou

Piece for Fluxorchestra by Albert M. Fine,

Fluxmusic box by Joe Jones,

Fluxnapkins by Shigeo Kubota,

E.S.P. Fluxkit by James Riddle,

Spatial Poem no.2 by Chieko Shiomi,

Flux-missing card deck; Theatre d'art total; Flux-mystery food; God box; Suicide kit; living flux-sculpture; all by Ben Vautier.

Flux-sand hide & seek; Flux-time kit; Flux-rock marked by volume in cc; all by Robert Watts.

Same card flux-deck; Flux-snow-game; Flux-medicine; anonymous.

Fluxfurniture: table tops by Daniel Spoerri, Robert Watts & Peter Moore,

venetian blinds by Peter Moore, modular cabinets by: James Riddle, Robert Watts and George Maciunas,

lamps and luminous ceilings by Robert Watts, chess tables and lamps by George Maciunas,

chairs by Takako Saito. Flags by George Brecht. Fluxchess by Takako Saito and George Maciunas.

Fluxfilms: total package: 1 hr. 40 min. opus 74 by Eric Andersen, disappearing music for face by Chieko

Shiomi, 10 feet by G. Maciunas, blink - anonymous, blink by John Cavanaugh, entrance - exit by George

Brecht, artype by G. Maciunas, police car by John Cale, dance - anonymous, loop by Albert Fine,

9 minutes by James Riddle, sears, dots, wrist trick (3 loop films) by Paul Sharits, 3 films by R. Watts,

5' o'clock in the morning by Pieter Vanderbeek, sign sun in your head by Wolf Vostell, no.1 and no.4 by

Yoko Ono, no.25 by George Landow, smoke by Joe Jones, end after 9 by G. Maciunas.

Flux-film package was already exhibited in several places in U.S.A. (New York, Los Angeles, San Francisco, Boulder, Ann Arbor etc.) France and Czechoslovakia. (It won some bizzare prize Milwaukee Art Center.)

FLUX-PROJECTS PLANNED FOR 1967

V TRE no.9 with page event by Eric Andersen

V TRE no.10, special Czech issue, edited by Milan Knižak

FLUXFEST in fall, snow-event in summer, flux-meal for new years.

Objects: (& publications)

Marcel Alloco: events in box

Ayo: mass produced finger boxes (hollow rubber cubes in various rainbow colors.) & rain making machine

Jeff Berner: Cosmopoly (card & deck game),

Robert Bozzi: events in box

George Brecht: 1966 & 1967 events (supplement to Water Yam), The little rebus-wish (game puzzle), A strategy for Vietnam (flux-atlas), Fail Matches by Eric, A Question or more, (3 wall hangings()), also in collaboration with Robert Filliou: Bottle bottle-opener, Eastern daylight flux-watch, rugs, Futile box.

Ken Friedman: rubber cabcellation stamp, Just for you packages, Flux-clippings, Cleanliness flux-kit, Corsage kit, Mandatory happenings (boxed), Flux-passport, Sympathetic ear, events in box.

Robert Filliou: Monsters are Inoffensive (50 postcards, table tops, tablecloths, mirrors), The Key to Art (collection of artist's hands, boxed translucent cards, clock), Very obvious deck (same face on both sides playing card deck), Fillious' History of Good Taste (postcards), Hair cigarettes, Buttons.

Albert M.Fine: events (boxed)

Lee Heflin: events (boxed)

Per Kirkeby: Match book, Flux-drink (4 teabags filled with- salt, sugar, aspirin, citric acid), box of solids (solid material in box from same material, 12 variations), Clock series (compass, barometer, protractor etc. faces), Mechanical chess (in collaboration with G.M.), Table top with drawers, Bar balance and scale, Finger jacket.

Milan Knižak: complete works (events, objects, games etc. boxed) , also special V TRE issue.

Shigeko Kubota: calender-playing cards (circular)

Dan Laufer: Lovelight (boxed device)

George Maciunas: Same card-flux deck, Playing card deck, Sand clock chess, Fluxclock, Artype film (suppl.) paper aprons: fronts of generals, emperors, nude back, anatomical section of front (digestive system etc.) plastic stick-ons (disposable jewelry): engravings of 19cent jewelry, scars, (in collaboration with Ben Vautier), medals. , postage stamps (collective collaboration). Flux-adding machine. , modular cabinets. chess tables, lamps.

Kate Millet: stool (with human-like feet & shoes), table, cabinet, Dinnerware.

Barbara Moore: Flux-cook-book-pot.

Peter Moore: 1/4" thick attache case (inside contents - photographic), photo-venetian blinds, photo-rug, photo-floor tiles, wall tiles, table-tops in collaboration with Bob Watts.

Mosset: Flux-dots.

Claes Oldenburg: False food selection.

Ely Raman: Flux-phone (answering service)

Paul Sharits, Greg Sharits, David Thompson, Bob Grimes collective edition: paper events (rolls in jar)

Paul Sharits: several film projects, self lighting match box, exploding balloon box, zippered & buttoned "keep box closed" box, human-mouse trap, thread puzzle-game, Fluxcomic (autopsy), wall poem, Open the door- an incision (fluxbook), artists' inspiration.

Greg Sharits: synthetic flux-food, film projects.

Chieko Shiomi: Spatial Poem no.3 (as a daily calender & map puzzle), 1966 & 67 events (supplement)

Flux-record.

Daniel Spoerri: Eggcyclopedia (maybe for 1968)

Ben Vautier: 5 films, card game, declaration cards, Flux-postcard events (series), Flux-clock, Flux-posters, Flux-art certificates (rubber stamp and seal)., special issue of V TRE.

Bob Watts: 1966 & 67 events (supplement), Paper aprons: front of waiter with tray, waitress with tray (nude), hairy man in shorts, fronts of famous statues -matching full size (in collaboration with G.M.) - Venus de Milo, Winged victory, Roman Emperor, Virgin Mary, Medieval armor, Martin V (pope) etc.

Shirt fronts, sweat shirts, bathing suit imprinted with similar subjects as aprons, Sweat shirts with statements: here I come (front) there I go (back), etc. Stick-ons (disposable jewelry): full size imprints of human parts (nipples, navels, elbows, lips, ears etc.), Tattooes (whole series), Fruit and Vegetable sections. , Buttons, Flux-stamps and postcards, Banners, Water chess, Sleeping kit, Eating kit, Sitting kit, Water fountain, Sand box-table, Luminuous ceiling (clouds), Table tops (desks, dining table-photolaminate of sitters' crossed legs,), table mats, Desk blotter-mat, etc. Film projects.

Collective projects: (All are invited to submit ideas and participate, ideas can be either ready pictorial material or just specified material which we have to find, produce or obtain otherwise)

1. Flux-films (loops or continuous, camera shot films up to 8,000 f/sec. speed, hand made or collaged)
2. films should be in 16mm original positives, we will make 16mm master negs, double 8mm master negs from which we can make 8mm prints at 1/4 the cost of 16mm. Originals if made by you would be returned to you. We can make all titles as we did with the first anthology (mostly kinetic titles related to subject matter).
2. Flux-furniture: photo-laminate table tops, cabinet doors for modular cubical cabinets 15"x15"x15"., rugs, lamps, chairs,
3. V TRE , action pages or paper events.
4. Flux-phone answering messages (through automatic answering device over advertised tel. number.)

5. Flux-fest catalogue: (1st. edition already published) list and description of performance pieces.
6. Flux-postal kit: containing postcards, stamps, cancellation stamps, passport etc.
stamp sizes: 7/8" x 1" (25mm x 22mm wide) or 1" x 1.5" (25mm x 39mm), images can be either photographs (any size) or screened clippings (from magazines,veloxes) to size, image size: 1/4" smaller than stamp size (5/8" x 3/4" etc.) (or 6mm smaller). We will issue a 100 stamp sheet, each row (10 stamps) designed by different participant. Images can also be drawings, prints, engravings, letters etc.etc.
7. Window shades (to be assisted financially through Window shade manufacturers association)
8. Cash register (most likely for 1968 flux-shop) about 100 keys, each will be electrically or mechanically connected to switch on events, sounds, or small panels (on price indicators on machine itself).
9. Time cloxck with punch cards (most likely for 1968 flux-shop) as cash register will be ~~to~~ used as exit event (different according to price of object bought), time clock will be used as entrance event in flux-shop, different according to time entered. Time indicator on drum, may be changed to contain text, symbols, etc. which would be imprinted instead of time, when card is inserted into punch clock. Both machines incidentally are about 60 years old.
10. Flux-meal feast (late 1967), any ideas for food or drink or table setting event.

IMPLOSIONS INC. PROJECTS

Triple partnership was formed between Bob Watts, Herman Fine and myself to introduce into mass market some potentially money producing products (of practical nature)(mostly) Some contacts with manufacturers may promise success. This business will be operated in commercial manner, with intent to make profits . Artists will be offered 5% royalyty from total gross sales of products designed by him. Though connection between Fluxus collective and Implosions Inc. has not been clarified yet (though 66% of Implosions is Fluxus in personal and products), we could consider at present Fluxus to be a kind of division or subsidiary of Implosions. Projects to be realized through Implosions: (all are invited to participate & submit ideas)

1. Stick-ons (disposable jewelry): printed on clear or colored acetate or vinyl 9" x 11 3/4" (image size), images may be photographs (will be screened) or drawings, engravings, words etc. any color. Plastic sheets will have self-adhesive backs that will permit them to be stuck on skin or clothing. Sheets will also be die cut or contain partly die cut (snap-out) shapes in the shape of the image or anything else.
2. Paper aprons (made from special woven paper). Used for outdoor cooking, these apron designs will be offered to various beer and food manufacturers as premiums etc. Any photographic or line image can be printed on this paper.
3. Sweat shirts (printed front and back, or front alone), may have images or statements like : "front", "back"; "made from 100% cotton etc.etc." "pass on the left not on the right" etc. etc.
4. Disposable paper table cloths, napkins, towels. dishes, cups.
5. Postcards, stamps (same as Flux-postal kit)
6. Low cost furniture (like the stool of Kate Millet)
7. Playing cards and other games (Flux-playing cards of Bob Watts, Robert Filliou etc. and cube hollow rubber "ball" of Ayo.)

FLUXHOUSE COOPERATIVE BUILDING PROJECTS

(attached is a fluxhouse newsletter with some information)

The only connection with fluxus of this project is that Fluxshop will be located in one of these buildings, we will have a permanent hall for performances, most Fluxus people ~~wild be~~ from New York will be housed in these buildings, Implosions will be housed there and we will have much better workshop facilities there. Fluxhouse project commenced when the following become known:

1. Applications for loans could be made to FHA under sec.221(d)(3) which would provide 100% of the cost of building and renovation at 3% interest. (20 year mortgage)
2. Sec.276 of Multiple Dwelling Law passed a year ago permits artists to occupy entire loft buildings in manufacturing zones, provided they occupy entire building not just part of it.
3. "Seed money" is made available for such projects as Fluhouse by National Foundation for the Arts and by Kaplan Foundation.

The aim of Fluxhouse coop. is to purchase, renovate and maintain suitable loft buildings for artist occupancy and activities. (we may later acquire also farms for same purpose). A comprehensive survey led us to select the area in Manhattan between Houston and Canal streets as the most economical building market. The immediate plan is to purchase 4 buildings (closing dates late in 1967), plan all renovation and financial arrangements untill closing date, then commence renovation (after closing dates) making the buildings ready for occupancy early ~~1~~ in 1968.

Renovation will include self service elevators, central air heating and cooling system, kitchens, bathrooms partitions, flooring, etc. Installation of metal, wood workshops, photo darkroom, film-processing lab, editing room, sound studio, possibly printing press. Moreover two buildings will house theatres on ground floors (120 and 200 seat capacities), ~~fluxshop~~ fluxshop in one building, food cooperative (purchase of certain wholesale foods) etc.etc. The entire project depends on acceptance by FHA of our loan application. Deposits have already been put on two buildings, and "seed money" committed by the two foundations. Any of the people receiving this letter who may plan to establish themselves in New York, may want to reserve a space in this Fluxhouse Kolhoz.

OTHER NEWS:

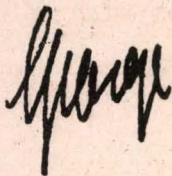
Ken Friedman is establishing a FLUX-WEST center, H.Q. etc. at: 1640 Kirkham, San Francisco, Cal. 94122. He will stock various flux-items for distribution and coordinate flux-fest. activities, flux-film screenings, etc. in the west coast.

Milan Knižak, Novy svet 19, Prague, Czechoslovakia, established a FLUX-EAST center, H.Q. Ben Vautier ofcourse is the West European coordinator. All these centers will have stock of Flux-items, flux-film 16mm 1 hr. 40min. program and parts of the automatic flux-orchestra.

Please send in your proposals for collective projects, any new ideas for your own projects or call my attention to any proposals I may have missed to mention. This is a good time to prepare all plans for 1967 and 1968. Due to the quantity of work I will have with all these projects, I will not be able to reply to your letters promptly, nor frequently. You must excuse these delays, the day has still only 24 hours and if given a choice, you would probably also prefer me to spend more time on your projects than letter writing, chatting etc.etc.

my best regards,

george



PROPOSED R&R EVENINGS:

Flux-film-walls (loops by Paul Sharits, Albert Fine, George Maciunas, Wolf Vostell, Yoko Ono, etc.)
Foam rubber floor impregnated with detergent foaming suds, (Ayo)
Snow event (continuous drizzle of artificial snow or one drop in quantity)
Mirror floor event (Ayo), wood block floor event (Ayo) knee height stretched rope (Ayo)
St.Valentine day massacre event, (machine guns with blanks, water, peas, spices, smoke, etc.)
Costume event, Tattoo event, Hat event, etc.etc.
Automobile event (musicians inside car), rubber tire floor, or floor made from junked car roofs, etc.
Feather event, Floor covered with feathers activated by dancers and fan-blown wind.
Food & drink event, (drink dispenser dispensing various strange drinks or food)
Roller skating event , water event, (musicians in bathtub) , ball event, (floor covered with marbles, balls
Swinging event (dancers suspended from ceiling by harness)

COMPETITIONS

Smells, piano smashing, fitting maximum number of people in boxes, bathtubs, tel. booths etc.
rubbish hide & seek, street cleaning, costumes, hats, shoes, umbrellas, etc.

AUDIENCE PIECES,

Ben Vautier, Albert Fine, M. Knižak,

CONCERT PIECES:

Orchestra, chamber group , single instruments, voices, non-instruments

MULTI-MEDIA SPECTACLES:

Sound, light, kinetics, smells, tactile,

MULTI-SCREEN CINEMA

ELECTRONIC MUSIC La Monte Young, Terry Riley, Richard Maxfield, etc.

DANCE-KINESTHETIC THEATRE

Simone Whitman, Bob Morris, Ben Patterson, etc.

LITERARY THEATRE,

Jackson Mac Low, Brion Gysin, Filliou, Duchene,

SPORTS , GAMES AND TOURNAMENTS (separate list)

STREET EVENTS

SNOW EVENT (snow construction in N.J.)

ENVIRONMENTS, CONSTRUCTIONS

MEAL EVENTS

CLINIC EVENT

PROPOSAL

The principal business of this Company (to be known as *The Greene Street Precinct, Inc.*) will be twofold:

1. The operation of a unique entertainment and game environment, including a multi-level discotheque with both live and canned music and related environmental spaces fitted with specialty shops, concessions, and featuring a specially designed automated food, drink and game lounge. New rock and roll and rock & blues groups will be featured, as well as occasional performances of jazz and new music.
2. The development, distribution, and sale of a new product line utilizing the talents of new and well known artists and designers. Products will be of low cost, mass produced and distributed to mass markets here and abroad. Certain more expensive items may be of limited production considered unique and for conspicuous consumption. The product line will embrace certain existing lines of Flux-group and Implosions, Inc. which have proven sales value and/or potential for immediate production.

Concept.

The company is to be organized around the unique concept of providing two potentials in investment growth, both of which are intimately related. One, expanding upon the discotheque idea and presenting it to a new market in a new location, and two, a new product line presented to a proven market.

The discotheque is a proven success, even ones which do not appear to have much to offer. Recently, however, the existing market in uptown Manhattan has become over saturated with dull establishments and the operation is suffering from inflated real estate values and high operating costs. Most of the new places uptown are banal, lack imagination, and are not open to rapidly changing tastes in music and entertainment. We believe our location is ideal for future developments in this kind of enterprise. It is a strategic location just south of New York University and is centrally located with respect to both the East and West Village markets. From these areas it is easy walking distance; from uptown it is accessible by any subway. The Greene street Precinct will be the first and easily could become the most important "place" in the area. Our location will draw a new market, namely the more than 1000 artists who have recently moved here. As our "underground" reputation gets around we will draw from both the East and West Village. New York University is a potential hot market. There are two new theatres one block away, the Film-Makers' Cinematheque and the Performance Group. The Greene Street Precinct would be a natural place to go for after-theater audiences. We believe our location to be the best possible choice as we develop from new underground into a preferred establishment.

We further believe we have the capability to provide the best value in real entertainment. The management has proven experience and reputation in providing the best for underground and avant-garde audiences over the past ten years. Both the President and Vice-President are internationally renowned artists who have been leaders in the field of happenings, avant-garde theatre, and environmental works since their inception in 1958. Each have had business experience with the preferred audience and potential market. Each have unequalled reputations in NYC among the young sophisticated art audience and persons who are "known" in the arts. Even more important The Greene Street Precinct will provide an outlet to channel their newest ideas to the audience.

The Greene Street Precinct will function as a total entertainment environment with dancing on the ground floor. The 2nd floor will contain shops, booths, and concessions devoted to merchandise in demand by the audience. It will feature aspects of pop culture heretofore not associated with a discotheque such as a historically oriented jazz record section, a palmist, an astrologer, and an underground press booth. New items will be dispensed from machines which together with play-game machines will constitute a new concept in audience - environment participation. Roughly half of this floor will contain another machine environment - the latest in food and drink dispensing oriented around a lounge for reading and relaxation.

The first and second floors will be treated as a complete environment with built-in flexibility for experiment and change. They are to be interconnected by a mezzanine arrangement which will provide experimental areas for placing both musicians and audience. Booths and shops can be easily rearranged and their appearance can be changed at will. The electrical ceiling installation will be flexible to provide power to any location and the ultimate in lighting nuance. Creative artists will be given the opportunity to work within the spaces to provide new and changing environmental situations, including new possibilities for presentation of live entertainment.

An intimate part of the Greene Street Precinct will be the new product line together with a new merchandizing method - Shopping will become an entertainment - adventure combining both existing products and the "house" line. The Greene Street Precinct line will consist of low cost imaginative items (such as Implosions presents) to offset competitors together with a more avant-garde offering including the Flux-line. Both groups have unique appeal, one geared to mass consumption, the other to a sophisticated audience. As the reputation and financial growth of the Company becomes a reality there are many avenues for expansion; such as tapes and records of live performances which eventually could become collectors items, new records in conjunction with the introduction of new music, etc. Royalties from successful records and successful new groups are not to be ignored.

Because of the intimate association of Management with artists, designers, and the art world the newest ideas and best known artists are available to create new products, some of which are already part of the Flux- and Implosions lines; others are now ready for production. Flux-objects are already highly regarded by the new underground audience and the sophisticated art audience. Implosions' products such as the stick-on tattoos have proven successful on a small scale and are now ready for mass distribution. The success of both lines depends upon publicity and merchandising. We believe that a merchandising campaign skillfully directed having as "underground" appeal is the best way to develop a market for most of the new Greene Street line.

MANAGEMENT

George Maciunas (36) President & Treasurer - Educated at Cooper Union, Carnegie Inst. of Technology, New York University. Product development at Olin Mathieson Chemical Corp., architectural design at Skidmore,Owings & Merrill and Knoll Assoc., graphic design for private accounts (Film Culture magazine, etc.) Developed a synthetically prefabricated building system now in pilot production. Organizer and agitator of Flux-group, the first organization of artists to produce objects for mass production and to bring experimental theatre to new audiences. Entrepreneur in avant-garde events such as those presented this year for the Contemporary Crafts Museum, NYC, sponsored by the Container Corp. of America.

Robert Watts (44) Vice-President. Artist, engineer, and Associate Professor of Art at Rutgers University. Numerous pne-man and group shows here and abroad. First artist to introduce random electric circuitry into multi-media sculpture and environments. Research and development in multi-media concepts sponsored by research grants from Rutgers University and the Carnegie Foundation, NYC. Consultant to the Arts Councils of America and appointed Lecturer in Art and Consultant to University of California Santa Cruz, under a grant from the Carnegie Foundation. International reputation as a leading artist in the avant-garde movement. A.M. 1951, Columbia University; B.M.E., 1944, University of Louisville.

STAFF

- 1. Two persons intimately connected to the pop music establishment to be selected to act as co-managers, retained on salary and /or commission.
- 2. One person, director of merchandising and business manager, retained on commission basis
- 3. Corporation counsel, on retainer or fee basis.
- 4. Outside consultants, on retainer or exchange basis.
- 5. Additional personnel such as door-man, bouncer, bar tender, waitresses, and janitor to be determined as need arises, on nominal salary and/or tips.

BUDGET

Plumbing (2 public toilets)	\$3000
Electrical (new 300amp service & circuits)	\$6000
Carpentry (public toilets, stair enclosure, mezzanines)	\$8000
Terrazzo Floor (first floor only)	\$6000
Masonry (opening up arches)	\$2000
Fascade (doors, signs, lights etc.)	\$2000
Heating and 30ton air conditioning & duct system	15000
Sound system (5 speakers, mike inputs, 4 channel ampl.)	\$3000
Initial promotion (radio, newspaper,posters)	\$2000
Initial operating expence	\$2000
TOTAL	\$49,000

OPERATING EXPENCES	Daily	Weekly	Yearly
Managers (\$100/week each)	50	200	10000
Musicians	200	800	40000
Advertising	100	400	20000
Janitor, doorman	40	160	8000
Misc. (utilities, supplies)	40	160	8000
TOTAL	450	1800	90000

INCOME			
Estimated on the basis of \$2 per person admission charge, operating from 10PM to 4AM. 300 persons per day.			
Admission charge	600	2400	120000
Income from shops, \$1 per person average	300	1200	60000
TOTAL	900	3600	180000
Operating costs	450	1800	90000
GROSS PROFIT	450	1800	90000

TOTAL NUMBER OF SHARES 100 at \$1000 each, 90% interest/divident or 900 per \$1000 share.

BUDGET - PRODUCT LINE

Initiating production of the following new products:

8 sunglass band	\$ 10,000
Vinyl aprons, place mats & table cloths	\$ 5,000
Stick-on and transfer decal- tattoos	\$ 5,000
Bathing suit & dresses	\$ 5,000
Egg boxes	\$ 1,000
4 designs of playing cards	\$ 5,000
4 poster designs	\$ 500
Furniture	\$ 5,000
Paper products, napkins, cups, dishes	\$ 8,000
Flux-products	\$ 3,500
TOTAL	\$ 49,000

APPENDIX

GREENE STREET PRECINCT SHOPS:

Flux-shop
Palmist
Astrologer
Instant photo-mural
Record shop
Book shop (newspapers, posters, etc.)
Apparel, dress, jewelry

AUTOMATIC MACHINES

Food & drink (hot & cold, candy, desert, ice cream etc.)
Juke box
Cigarettes, cigars
Toiletries (wash room)
Drugs & funny objects, postcards, etc. (washroom)
Game machines
Photo machine
Plastic sealer
Xerox
Stamps & postcards
Movie viewing machine
Weighing scale (with fortune telling cards)

ATHLETIC EQUIPMENT

See-saw
Swing
Trampoline

Distribution: Eric Andersen, Ayo, Michel Asso, Robert Bozzi, George Brecht, Jack Coke, Julio Campal, Robert Filliou, Albert Fine, Ken Friedman, Juan Hidalgo, Alice Hutchins, Hi Red Center, Joe Jones, Per Kirkeby, Bici & Geoffrey Hendrics, Milan Knížak, Dan Lauffer, V. Landsbergis, Peter & Barbara Moore, Robert Filliou, Kate Millet, Mieko Shiomi, Gianni Emilio Simonetti, Paul & Greg Sharits, Takako Saito, Ben Vautier, Robert Watts, Wolf Vostell, Branko Vicicevic. Frank K. Rycyk jr.

FLUXPROJECTS REALIZED IN 1967:

1. Flux-fest-sale (sample included)
2. Rubber postal stamps by Ken Friedman & Ben Vautier
3. Post cards by Ben Vautier (included)
4. Flux-envelope-paper events (included) for Paper show of the Mus. of Contemporary Crafts
5. Paper-concert for same paper show (see supplement 1 and program)
6. Fluxfilm 8mm version, also 20 loop version for flux-film-wall-paper-event and flux-year-box-2 (finally)
7. Objects done in collaboration with Implosions (see Implosions list & enclosures)
8. Flux-Christmas-meal-event, participants:
 - Ayo: tactile food - sea grass (textured like stewed rubber bands)
 - Barbara Moore - intact egg shells (except for tiny hole) containing jello instead of egg
 - Per Kirkeby - 4 fluxdrinks (tea bag with ground aspirin, another with salt, another with citric acid, & sugar)
 - Takako Saito - Echizengami (paper, after being "cooked" over a low flame revealed drawing of various foods)
 - Herman Fine - wine dispensed from an enema container and tubes
 - Bob Watts - 12 jello eggs molded in an egg box
 - Geoffrey Hendrics - sky desert (sky blue cake with blue layers, blue cream, blue dishes, blue napkins)
 - Frank K. Rycyk jr. - Origami-difficult-to-open-food-containers
 - George Maciunas - distilled coffee, tea, prune juice, tomato juice (all like clear water but retaining the taste)

FLUXPROJECTS FOR 1968 (In order of priority)

1. Chioko Shiomi: Spatial Poem no.3
2. Snow-event (building a 6 story structure, 100 participants) (see supplement 3) - Frank Rycyk
3. Boxed events & objects (all ready for production): Albert Fine - events; Per Kirkeby - 4 flux drinks; box of solids; Dan Lauffer - Lovelight; Mosset - flux-dots; Paul Sharits, Greg Sharits, D. Thompson, Bob Grimes - paper events (rolls in jar); Jack Coke Farmers' Co-op. - self lighting fireworks, exploding balloon box, zippered and buttoned box, "keep box closed" box, human mouse trap, thread puzzle game; Greg Sharits - synthetic flux-food; Paul Sharits - wall poem; Ken Friedman - flux-clippings, cleanliness flux-kit, corsage kit, mandatory happenings, flux-passport, sympathetic ear, events; Alice Hutchins - flux-jewelry kit. George Brecht - A Question or more (3 wall hangings); futile box.
4. Flux-year-box 2 (20 8mm film loops, jewelry kit by Alice Hutchins, ESP kit by J. Riddle, card games)
5. Milan Knížak - complete works-in a-box
6. Flux-orchestra performance in Film-Makers-Cinematheque on March: (see supplement 4)
7. Robert Filliou - Monsters are Inoffensive (2nd. part)
8. Ely Raman - flux-phone (answering service) we got the automatic machine already at the Cinematheque.
9. Chioko Shiomi - Spatial poem nos. 4 & 5
10. Flux-olympiad (see supplement 5)
11. Claes Oldenburg - false food selection
12. Film projects, film-wall-paper events in "the garage", Fluxshop opening.
13. Flux-boat event (summer).
14. V TRE issue

That should be all for 1968, all other projects listed in 1967 newsletter will have to wait till 1969.

The great many flux-activities of Ben Vautier will have to be included in the next newsletter.
my best regards to all,

NEWS FROM FLUX-WEST: (Ken Friedman San Francisco State Coll. Experimental Coll. 1600 Holloway)

1. Flux-west finally acquired the Travelling Fluxmobile. FW has been travelling up and down the Coast of California, doing little gigs, instant events and lots of street theatre games.
2. Last summer, ESP Wenger & Ken Friedman did a number of Flux-fests in San Diego area. Last Fall, Ken did a series of cross-country events from San Francisco to New York & Boston including a motorcycle event around Boston & Marblehead.
3. Flux-west, under the direction of Sebastopol James, has been making Flux-mater available to the papers in the Underground Press Syndicate (i.e., papers like Underground, East Village Other, Fifth Estate, etc.) The service is labeled FLUX/UPS. Response has been poor so far, but maybe?
4. Flux-stationary printed by FW & FE, available to any flux-master requesting it (\$1 per 100 sheets).
5. Flux-West Anthology has been postponed. Shortage of \$\$.
6. This year, as last year, FW will participate in Milan Knizak's KEEPING TOGETHER MANIFESTATION. Last year, over 30,000 people participated in Instant Theatre Events and KTM events.
7. FW will be participating in an attempt to liberate San Francisco.
8. Uncle Amos, Ken Friedman and Sebastopol James send greetings to all Flux-people. Mark Freeman has revealed himself to be the CO (Compassionate One). Aeris Stratton is a horse of a DC (Different Color.)

NEWS FROM FLUX-HOUSES.

This project spread beyond all projected plans or expectations outlined in the 1967 flux-newsletter.

- 7 buildings were purchased, 4 or 6 more to be purchased in very near future. The buildings already purchased are at: 80 Wooster st where a large (50'x100') theatre is already in operation as the "Film-Makers' Cinematheque", 16-18 Greene st., which will end up to be truly a Flux-house, with flux-shop, theatre, flux-masters residing there, flux-hotel, (totally flux-owned). The theatre there incidentally will also feature weekly Rock & Roll events (see attached supplement 2), and will be called 16 GREENE ST. PRECINCT. 4 buildings at 64-66-68-70 Grand st. and 31 Wooster st. which will house a theatre to be called THE GARAGE (operated by Implosions). That space is nearly 20 feet high, and 50'x36'. The audience will be seated in 3 stacks against the wall or on 3 balcony tiers all around the perimeter, leaving the central space uncluttered and open for performances. Various events will be planned there like the FLUX-OLIMPIAD (see supplement 2). Both theatres should be ready April or May, and the FLUX-SHOP in June. The first 2 or 3 floors at 16-18 Greene st. will be interconnected by openings and intermediate platforms, so that the space will have the feeling of being 3 storeys high, with the shop & theatre interconnected spatially. A time clock and cash register mentioned in previous flux-letter (item 8 & 9) will be set up there at the flux-shop to perform various events when activated (by punch-card or cash).

NEWS FROM IMPLOSIONS, INC.

Various items were produced as planned & the listed in the past news-letter:

1. Stick-ons, samples included
 2. Monsters are Inoffensive (postcards by Filliou) (samples included)
 3. Plastic egg boxes by Bob Watts
 4. Flag poster (samples included)
 5. 8-lens sun glasses (worn and turned like slipping-crown)
- Planned in 1968:

1. Paper aprons (described in 1967 flux-newsletter) 12 designs ready for production
2. Disposable paper table cloths, napkins, dishes & cups, 4 designs (Filliou, Spoerri, Kate Millet & Bob Watts-Peter Moore) ready for production.
3. Stool by Kate Millet
4. Playing cards and games (as described in past news-letter)
5. More stick-ons (some 8 designs)
6. More posters, including "Wall-paper poster" or poster that can be pasted in multiples like wall-paper:
(a) poster of a mass of swimmers or bathers crowded in a pool, (b) close-up view of buttock
(c) peeker through small window or hole in wall., etc.

SUPPLEMENT 1

PAPER CONCERT FOR PAPER SHOW OPENING AT TIME & LIFE BLDG. NOV.15TH,1967 & NOV.29TH.

Collective compositions by: Ayo, Dan Lauffer, George Maciunas, Chieko Shiomi, Ben Patterson, Ben Vautier, Bob Watts, Bici & Geoff Hendricks.

PART I, In memoriam to Adriano Olivetti for paper orchestra.

Orchestra of 10 performers stands on stage in front of a metronome. The members wear paper suits painted black, with shirt front area and gloves painted in day-glo white. Papers used by performers are painted in various day-glo colors. The orchestra is illuminated with day-glo (black) lights only. The metronome is equipped with contact microphone and its pendulum painted in day-glo white. The orchestra follows a score of used Olivetti adding machine paper roll, their chosen number indicating the cue for their performance which is done sharply and in time with the metronome beat. 1st. performer rips various papers*, 2nd. crumples and crushes, 3rd. hits or taps stretched papers*, 4th. blows out confetti through a paper tube, 5th. turns pages of a book*, 6th. flips edge of a deck of cards*, 7th. explodes inflated paper bags, 8th. throws paper gliders to the audience, 9th. burns flash type paper, 10th. drops paper cups to the floor. * indicates contact microphone attached to the paper.

PART II, Kill paper not people.

A large paper curtain separates the audience from the stage. 6 contact microphones are attached to the surface of the paper and various backings, hung behind the paper curtain.

1. Various performers are concealed in large horizontal boxes serving as seats for the audience. They make their exit by cutting out an opening in the sides of the boxes through which to exit.

2. Performer in samurai suit of armor (Ayo), equipped with long sword and bow with 12 arrows, exits from a large vertical box, positions himself among the audience and shoots 12 arrows, about one minute apart, to the paper curtain:

- a) 1st. arrow hits the curtain without backing, a duck call is sounded at the moment of penetration and wind blown over the curtain from behind causing its surface to wave and ripple;
- b) 2nd arrow hitting the curtain is immediately followed by feathers (like ones on the arrow) coming out through the hole made by the arrow (as if the paper rejected the arrow);
- c) 3rd. arrow hitting the curtain is followed by several red balls falling out from the arrow hole;
- d) 4th arrow is followed by a cascade of tissue paper coming out from the arrow hole;
- e) 5th arrow hits the curtain backed by a gong or sheet metal, and is followed by an application from behind the curtain of blue or black paint spray, starting from the arrow hole in spiral fashion until a circle of about 4ft. is reached;
- f) 6th arrow hits curtain backed by balloons and is followed a stream of red ink coming out of the arrow hole;
- g) 7th arrow is followed by various blow-out paper coils, accordions etc., coming out of the arrow hole;
- h) 8th arrow is followed by soap bubbles coming out of the arrow hole and then a red balloon being inflated on the audience side of the curtain by a performer behind the curtain and then released towards the audience;
- i) 9th arrow is followed by red confetti being shot out by a cannon over the audience;
- j) 10th arrow is followed by shaving cream oozing out from the arrow hole and dripping down the curtain;
- k) 11th arrow is followed by cinnamon being shot out by a cannon over the audience;
- l) 12th arrow hits the curtain backed by heavy cardboard, when it is pulled out by a performer on the audience side of the curtain, water is squirted toward him through the arrow hole. Performer stops hole with hand flyswatter, water gun shoots from another hole. Performer unstops 1st hole and stops the 2nd hole. Immediately a flash light shines out through 1st hole. Water gun shoots from 3rd hole, etc. Routine continues until flash lights shine from 4 holes and when performer stops up the 5th hole, all lights go out leaving for a moment all 5 holes shining in the dark.

3. The arrow shooting warrior then comes towards the curtain and with his sword proceeds to cut the curtain throughout its entire width. As the opening is made, a large space frame the width of the curtain, made from paper tube tetrahedra, is pushed toward the audience, until the entire audience is covered with the space frame slid over and then lowered over their heads. Half of the performers connect space frame sections behind the curtain as it is being pushed over the audience and the other half (originally concealed in boxes) sit among the audience helping the space frame move over the heads of the audience.

PROPOSED FLUXOLYMPIAD

1. RACKET GAMES:

- a) prepared badminton: rackets with balloons instead of netting, balloons for shuttlecock,
- b) prepared ping pong: rackets with attached cans filled with water, rackets with holes in center, rackets with faceted surface, rackets with extremely soft surfaces, rackets with 3ft. long handles (to be played on floor), etc.

2. TRACK & FIELD GAMES:

- a) balloon javelin,
- b) jump through stretched paper, over balloons, over pile of mattresses, over pile of artificial snow, etc.
- c) race on wet, slippery floor, slow speed bicycle race (slowest is winner), etc. etc. race on stilts, etc.

3. TEAM GAMES:

- a) race of 2 clusters of people tied together,
- b) soccer game with ball suspended from ceiling by a rubber elastic string,
- c) blowing through tubes or musical wind instruments at floating sail boat from opposite ends,
- d) soccer game with balloons filled with confetti, etc, etc.

4. RELAY AND OBSTACLE GAMES:

- a) transporting vary large objects through subways, buses, post offices, etc.
- b) eating races at lunch counters,
- c) shopping races at department stores, food shops, etc.
- d) obstacle races over inclined plane, stretched web of ropes at knee height, bed of upright nails, foam, etc.

5. WAR GAMES AND TOURNAMENTS:

- a) jousting on bicycles with leaking feather stuffed pillows,
- b) jousting on stilts, on swings suspended from ceiling, on box towers, with paper tubes, mattresses, etc.
- c) battle with paper tubes (till all are broken), paper gliders, paper missiles etc. etc.

6. BOARD GAMES:

- a) chess tournament with: smell chess, sand timer pieces, sound pieces, etc.
- b) board or floor games using people as pieces (new invented games and existing games like chess etc.)
- c) card games with loaded decks, missing cards, duplicate cards etc.

7. STREET GAMES AND EVENTS:

- a) tying up buildings with rope (preventing doors from being opened)
- b) bus events - continuous cycle of performers entering - exiting - entering - exiting standing buses,
- c) crossing streets (on the green light) in very tight clusters at very slow speeds and short steps, etc.
- d) hiding sealed boxes filled with rubbish,

PROPOSED R&R EVENINGS:

Flux-film-walls (loops by Paul Sharits, Albert Fine, George Maciunas, Wolf Vostell, Yoko Ono, etc.)

Foam rubber floor impregnated with detergent foaming suds, (Ayo)

Snow event (continuous drizzle of artificial snow or one drop in quantity)

Mirror floor event (Ayo), wood block floor event (Ayo) knee height stretched rope (Ayo)

St. Valentine day massacre event, (machine guns with blanks, water, peas, spices, smoke, etc.)

Costume event, Tattoo event, Hat event, etc. etc.

Automobile event (musicians inside car), rubber tire floor, or floor made from junked car roofs, etc.

Feather event, Floor covered with feathers activated by dancers and fan-blown wind.

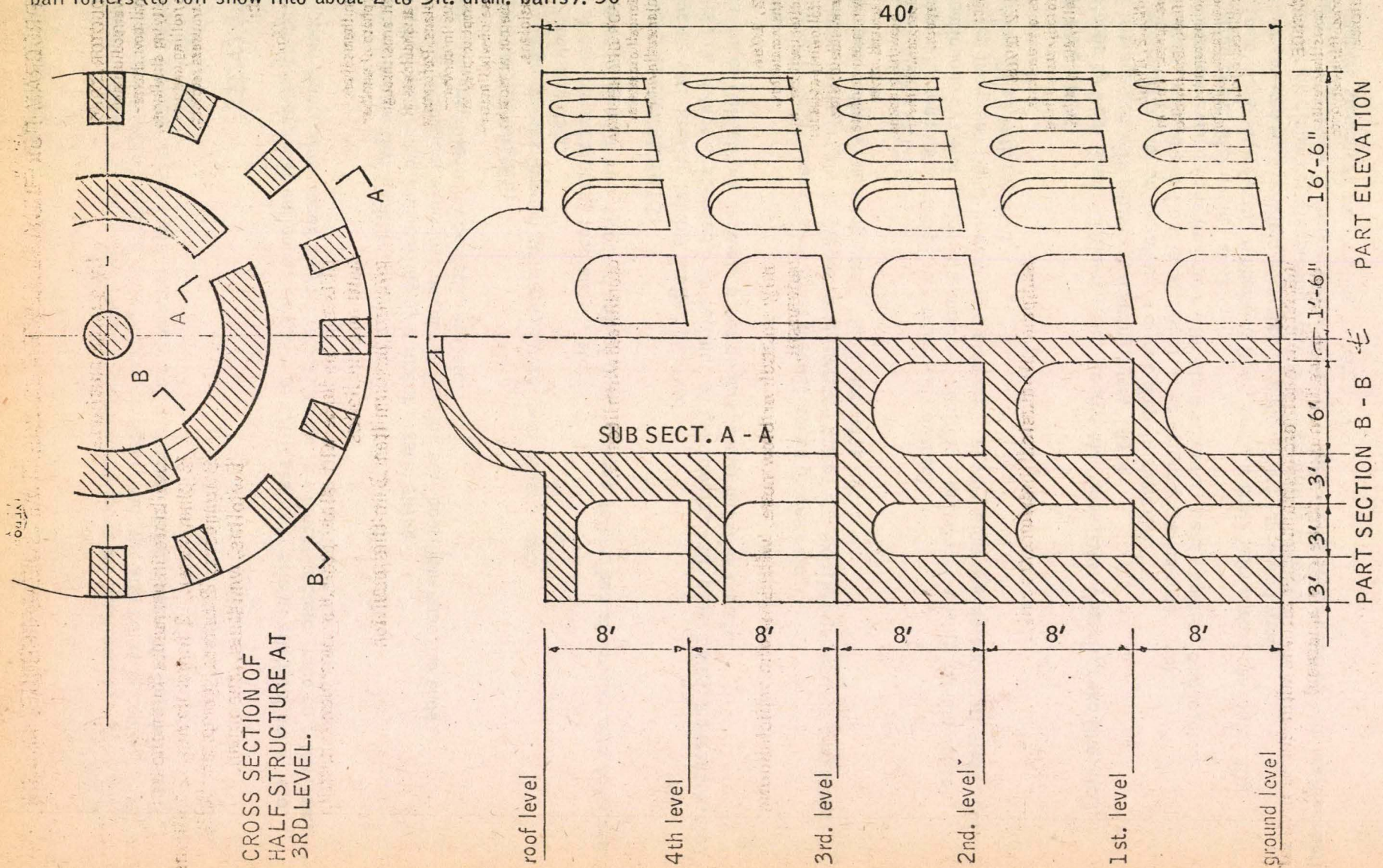
Food & drink event, (drink dispenser dispensing various strange drinks or food)

Roller skating event, water event, (musicians in bathtub), ball event, (floor covered with marbles, balls)

Swinging event (dancers suspended from ceiling by harness)

PROPOSED STRUCTURE FOR FLUX-SNOWHOUSE (OR SNOW-IN)

Needed participant-workers and supervisors: each category supervised by a supervisor and all supervisors coordinated by a chief of construction
 surveyors and measurers: 8 with long tape measures, plumb lines, long stick measures,
 fitters (to fit snow balls together): 10 packers (to pack all concavities and joints with snow): 20
 trimmers (to trim all surfaces smooth, vaults, arches, walls, columns): 10 with long shovels, hand trowels, scrapers etc.
 ball rollers (to roll snow into about 2-to 3ft. diam. balls): 50



PROPOSED PROGRAM FOR FLUXORCHESTRA CONCERT AT CINEMATHEQUE, MARCH

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

George Brecht:
SYMPHONY NO. 1, 1962
Through a hole.

available instruments for orchestra:
3 phanphares, 2 french horns, 2 helicons,
3 trumpets, 2 tenors, gongs and bells,
5 violins, whistles, one organ.
2. **FLUXVERSION I.**
Performers position themselves behind a full size photo of another orchestra and insert arms through holes cut in photo at shoulders of photographic musicians. Performers may hold instruments in conventional way and attempt to play an old favorite. In case of wind instruments, holes must be cut at mouths of photographic musicians.

this can be done with slide projector over paper curtain with cut out holes
players perform item 3 in this position
3. **RAINBOW NO. 2 FOR ORCHESTRA**
A totally inexperienced orchestra plays a 7 note major scale various instruments.

Ayo:

combined with item 2
4. **CONCERTO NO. 3, 1966**
Upon signal from the conductor, each orchestra section performs in unison one of the following actions: turn their heads from side to side, stand up or sit down, open or close their mouths, turn around, move their arms or legs, blow their noses, look at their watches, scratch themselves at various spots.

Robert Bozzi:

only scratch or blow nose, will determine which during rehearsal.
5. **WIND MUSIC NO. 2, 1966**
Several performers operate fans towards suspended objects such as bottles, radios, bells, etc. making them swing.

Chieko Shiomi:

suspend all musical instruments only.
6. **MIRROR PIECE NO. 2, 1966**
Orchestra members spread their instruments on the floor. Each walks backwards through instruments trying not to step on them, guiding themselves by hand held mirror.

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

variation: each orchestra member returns after entire orchestra exits, bows then exits, (one after another)

Robert Watts:

8. C/T TRACE, 1963
An object is fired from canon and caught in bell of tuba.

George Brecht:

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

FLUXVERSION I

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

Robert Watts:

10. F/H TRACE, 1963
French horn is filled in advance with small objects or fluid (rice, bearing balls, ping-pong balls, mud, water, small animals, etc.). Performer then enters stage, and bows to audience tipping the bell so the objects cascade out toward the audience.

George Brecht:

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

FLUXVERSION I

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

FLUXVERSION II!

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

FLUXVERSION III

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

FLUXVERSION IV

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

FLUXVERSION V

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

FLUXVERSION VI

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

FLUXVERSION VII

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

caught in helicon

one performer on top of a ladder slowly pours a vessel of water into the bell of a french horn held by 2nd. performer sitting below.

performer with water filled french horn exits and exchanges his horn behind the curtain with an identical horn filled with little balls (marbles or ping pong or rubber balls)

performer performs with second french horn

George Brecht:

CONCERT FOR CLARINET, 1962
nearby

FLUXVERSION I

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

FLUXVARIATION II

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

INTERMISSION

Albert Fine:

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

PROPOSED "CONCERT" FOR PAPER SHOW OPENING AT TIME & LIFE BLDG. NOV.15TH.

BASIC PROPOSAL

TITLE: FLUXFEST

INVITATIONS: printed on 22"x 34" very thin paper and folded 8 times to 2-1/8" x 1-1/8" size.

PROGRAMS (given out at the entry to auditorium)
printed on 22"x 34" unfolded cardboard (about 20mil)

PROGRAM:

"Kill paper not people" a composite-collective flux-piece by:
Ayo, George Maciunas, Ben Patterson, Chieko Shiomi, Ben Vautier, Robert Watts.

ALTERNATE 1 ALTERNATE 2

FLUXCONCERT FLUXPAPEREVENTS

printed on 1" sq. and several put in a spring loaded small box, which when opened either shoots the little squares up or lets them fall down through a false bottom printed on large (about 2' x 3') carton boxes printed on paper hats
large boxes could conceivably be used also as seats.
sheets with pressure sensitive adhesive on the back (uncovered)

A large paper curtain (made up of several sheets of photo-background paper) is to be positioned across the width of auditorium, full height, with audience on one side, performers most of the time on the other side. Several contact microphones are to be attached to the surface of the paper. Microphones are to be connected to the public-address system or any other amplifier-loudspeaker system.

1. paper is pushed in and out at the rate of heart beat indicated by electronic metronome (connected to loudspeakers). This slow oscillation to be at one spot of the curtain, produced from behind the curtain.
2. performer in samurai suit of armor with long Japanese bow and arrows positions himself among audience and shoots several (7) arrows during the entire concert to the paper curtain. Each time he shoots, he hits a different spot on the curtain that has been prepared and backed with different materials.

- a) 1st arrow hits the curtain backed by a gong, the gong is immediately removed by performers behind the curtain who then apply a blue water paint starting from the arrow made hole in spiral fashion till the paint is diluted or when a circle of about 4 feet is reached. The audience sees neither the gong nor performers applying paint, but only a slowly spreading circle of blue.
- b) 2nd arrow hits the curtain backed by balloon, as soon as arrow penetrates the curtain, performers from behind, attach a hose of a high-pressure blower (filled with red confetti) to the arrow made hole and blow the red confetti over the audience. (this can be repeated a few times, shooting arrows at different locations.
- c) 3rd arrow hits the upper part of the curtain going through the curtain without making a sound. each time it penetrates the curtain, various paper shapes (thin ribbons, gliders etc.) are thrown in clusters by performers behind the curtain (or by catapult), over the curtain toward the audience.
- d) last arrow is shot to hit curtain backed by heavy cardboard (or wood). A performer in white suit (possibly paper suit) covered with adhesive (pressure sensitive) walks out in front of the curtain and pulls the arrow out of the curtain, as this is performed, a cascade of red confetti is released through the spot or hole made by the last arrow, covering the performer in white suit with red.

The adhesive on his suit would hold on all the confetti falling over him.

3. Performers in white doctors coats walk in front of the curtain and cut a large incision in the curtain, with scissors, sword, wood sticks etc., producing various amplified sounds of paper being cut, ripped etc. (picked up by contact microphones). This can be performed on ladders if necessary. As the hole is made various paper shapes are being pushed through it from behind the curtain, the bigger the hole, the bigger the shapes, (starting with unrolling toilet paper, paper tubes, small boxes, paper crumpled balls, then larger boxes, kites, paper tube structures, until objects of about 10ft. cube size are pushed through the ever increasing hole to and over the audience.

4. As the objects cascade through the large hole the whole curtain begins to fall slowly over the audience by pivoting at the base and rotating slowly downward. To cover the entire audience, the top part of the curtain may contain extra paper length in rolled up form, which now slowly unrolls as the curtain slowly falls (on its face) toward the audience.

5. To exit, the audience must penetrate, break-out through the paper covering them.

SUPPLEMENT 1. PAPER CONCERT FOR PAPER SHOW OPENING AT TIME & LIFE BUILDING. NOVEMBER 15 & 29, 1967

Collective compositions by: Ayo, Dan Lauffer, George Maciunas, Chieko Shiomi, Ben Vautier, Bob Watts, Bici & Geoff Hendricks.

PART I, In memoriam to Adriano Olivetti for paper orchestra.

Orchestra of 10 performers stands on stage in front of a metronome. The members wear paper suits painted black, with shirt front area and gloves painted in day-glo white. Papers used by performers are painted in various day-glo colors. The orchestra is illuminated with day-glo (black) lights only. The metronome is equipped with contact microphone and its pendulum painted in day-glo white. The orchestra follows a score of used Olivetti adding machine paper roll, their chosen number indicating the cue for their performance which is done sharply and in time with the metronome beat. 1st performer rips various papers* 2nd. crumples and crushes, 3rd. hits or taps stretched papers* 4th. blows out confetti through a paper tube, 5th. turns pages of a book*, 6th. flips edge of a deck of cards*, 7th. explodes inflated paper bags, 8th. throws paper gliders to the audience, 9th. burns flash type paper, 10th. drops paper cups to the floor.

* indicated contact microphone attached to the paper.

PART II, Kill paper not people.

A large paper curtain separates the audience from the stage. 6 contact microphones are attached to the surface of the paper and various backings, hung behind the paper curtain.

1. Various performers are concealed in large horizontal boxes serving as seats for the audience. They make their exit by cutting out an opening in the sides of the boxes through which to exit.
2. Performer in samurai suit of armor (Ayo), equipped with long sword and bow with 12 arrows, exits from a large vertical box, positions himself among the audience and shoots 12 arrows, about one minute apart, to the paper curtain:
 - a) 1st arrow hits the curtain without backing, a duch call is sounded at the moment of penetration and wind blown over the curtain from behind causing its surface to wave and ripple;
 - b) 2nd arrow hitting the curtain is immediately followed by feathers (like ones on the arrow) coming out through the hole made by the arrow (as if the paper digested arrow but not the feathers.)
 - c) 3rd arrow hitting the curtain is followed by several red balls falling out from the arrow hole;
 - d) 4th arrow is followed by a cascade of tissue paper coming out from the arrow hole;
 - e) 5th arrow hits the curtain backed by a gong or sheet metal, and is followed by an application from behind the curtain of blue or black paint spray, starting from the arrow hole in spiral fashion until a circle of about 4 feet is reached;
 - f) 6th arrow hits curtain backed by balloons and is followed by a stream of red ink coming out of the arrow hole;
 - g) 8th arrow is followed by soap bubbles coming out of the arrow hole and then by a red balloon being inflated on the audience side of the curtain by a performer behind the curtain and then released towards the audience;
 - i) 9th arrow is followed by red confetti being shot out by a cannon through the arrow hole over the audience;
 - j) 10th arrow is followed by shaving cream oozing out from the arrow hole and dripping down the curtain;
 - k) 11th arrow is followed by cinnamon being shot out of a cannon over the audience;
 - l) 12th arrow hits the curtain backed by heavy cardboard, when it is pulled out by a performer on the audience side of the curtain, water is squirted toward him through the arrow hole. Performer stops hole with hand flyswatter, water gun shoots from another hole. Performer unstops 1st hole and stops the 2nd hole. Immediately a flash light shines out through 1st hole. Water gun shoots from 3rd hole etc. Routine continues until flash lights shine from 4 holes and when performer stops up the 5th hole, all lights go out leaving for a moment all 5 holes shining in the dark.
3. The arrow shooting warrior then comes towards the curtain and with his sword proceeds to cut the curtain throughout its entire width. As the opening is made, a large space frame the width of the curtain, made from paper-tube tetrahedra, is pushed toward the audience, until the entire audience is covered with the space frame slid over and then lowered over their heads. Half of the performers connect space frame sections behind the curtain as it is being pushed over the audience and the other half (originally concealed in boxes) sit among the audience helping the space frame move over the heads of the audience.

Distribution: Ayo, Antin, Andersen, Berner, Coke, Fine, Friedman, Flynt, Higgins, Hendricks, Filliou, Knížak, Liss, Lauffer, Landsbergis, Mekas, Moore, Millet, Patterson, Raman, Sharits, Simonetti, Spoerri, Shiomi, Vautier, Vostell, Vucicevic, Watts, La Monte Young.

ENCLOSURES:

- a) flux-mailing list (please notify me of any changes or corrections)
- b) proposed fluxshow for gallery 669 - to be adapted by fluxshop in 1969
- c) flux-radio & TV pieces (new pieces from all will be welcomed)
- d) biographies (biographies from all are requested for a catalogue of Film-Makers lecture bureau)
- e) review of Flux-year-box 2 from N.Y. Times
- f) Ginger island project
- g) flux-shop & theatre plans
- h) new box labels

SUMMARY OF LAST NEWSLETTER (Jan.31,1968)

- a) projects realized and planned
- b) paper concert at Time & Life bldg.
- c) proposed Fluxolympiad (to be incorporated in the 1969 Spring Fluxfest at 18 Greene st.)
- d) proposed Fluxorchestra concert (" " " ")
- e) snowhouse project (never snowed and was therefore not realized in 1968)
- f) stick-one produced. Watts: nipples, navels, campaign ribbons. Maciunas: fasteners, medals, symbols.

FLUXPROJECTS FOR 1969

PRODUCTS - PUBLICATIONS

- 1. Printing Spatial Poem no.3 (Jan.)
- 2. Milan Knížak: V TRE issue no.9 (Jan)
- 3. Milan Knížak: book (Mar.)
- 4. Cards: Albert Fine, Chieko Shiomi, Ken Friedman, Paul Sharits wall poem, Bozzi, postcards, etc.
- 5. New boxes: Alice Hutchins - jewelry kit; Carla Liss - fluxsacrament kit; Bozzi - events
- 6. Vinyl aprons: Watts - coarse screen nude front, Maciunas - Venus de Milo, Napoleon III, anatomy.
- 7. Stick-ons: moustaches, scars & diseases.
- 8. Peter Moore: 1/4" photo-briefcase.
- 9. Bob Watts: thin coat of real soap over a plastic soap (washes off in first use)
- 10. Bob Watts: moire clock face.
- 11. Per Kirkeby: clock faces showing - compass directions, degrees of circle, distance traveled in mm.
- 12. Ayo: rubber cube (for finger boxes or cube ball)
- 13. Maciunas & Watts: photo doors and roof for Citroen.
- 14. Multiple posters: electronic panel & dials, locks, ass hole (also to be used for pillow covers)
- 15. Playing cards: blank front and back, same front & back (Filliou)
- 16. Stationery (envelope with giant postage stamp, letter paper with graffiti).
- 17. Ely Raman: flux-phone (answering service)
- 18. Chieko Shiomi: Spatial poem no.4, (graphics)
- 19. Fluxfilms: by Milan Knížak, Paul Sharits, George Maciunas.
- 20. V TRE no.10: Eric Andersen page, announcement for Fluxshop & Fluxfest, Fluxclinic record etc.

FLUX-CHRISTMAS MEAL EVENT

all are invited to participate by bringing a prepared meal or drink event. Notify me in advance what you will prepare. See last newsletter for examples.

FLUXFEST

a 20 evening fluxfest will be held at 16 Greene st. theatre (25'x100' space) sometimes during March and April. It will consist of Fluxolympiad & orchestra (from last newsletter proposals), flux-film environment mechanical concerts, etc. (proposals from all will be welcomed).

FLUXSHOP

At 16 Greene st. 2nd. floor 16' x 85' space. Similar arrangement as per enclosed proposal for gallery 669 (never realized), with addition of:

- a) time punch clock, printing on visitors cards anything but time (suggestions from all will be welcomed)
- b) cash register, each key (total 36) mechanically or electrically connected to activate some action or event. (snowfall, lights off, loud sound, blast of spice, other smells, trap door, etc. suggestions welcomed).

GINGER ISLAND PROJECT (see enclosed map)

A 230 acre island will be purchased and organized into a cooperative of 60 members with an 11 acre portion (west of line a-a) for a flux-colony. Prefabricated building system developed by Maciunas (published in H.Flynt's "Communists must give revolutionary leadership in Culture") will be used throughout the island due to its light weight, resistance to sea air etc. economy of transport. This system should be in production sometimes in 1970.

A 5 day visit will be made to this island Jan. 24-29, 1969. Round trip by air should cost about \$120. Anyone wishing to join in should contact George Maciunas 3 weeks in advance.

PROPOSALS WILL BE WELCOMED FOR:

1. radio-TV pieces
2. biographies
3. sport game events for fluxolympiad, new games for Flux-year-box 3.
4. new pieces for fluxorchestra
5. new films and film loops for film environment
6. any other new pieces for the fluxfest
7. new ideas for clock faces
8. new ideas for aprons and stick-ons
9. new toilet room objects
10. meal or drink for christmas party (place & time to be announced)
11. time punch clock dies (for printing on cards)
12. cash register key events

best regards from George Maciunas

FLUX-BIOGRAPHIES

Albert M. Fine: Biography
Biography: Albert M. Fine
Signature c Albert M. Fine
(see fingerprints - San Francisco
City Jail Police Records)

Anonymous:

Deacon at Milan under Ambrose, who had an extraordinary and singularly unedifying dream, but instead of doing penance as commanded, went to Constantinople, won favour at court, and was made bishop of Micomedia, but was deposed by Chrysostom in spite of popular favour.

George Maciunas:

born: 1931, Nov. 8, Kaunas, LTS. USSR. soc. sec. no. 106-24-6003; driv. i. d. no. M01088 14198 837093
passport no. B665003; resale cert. no.: 7077139, Chem. bank acc. no.: 0210-0012; 086-015036;
blood type O, WBC 9000; hemoglobin 16gm; pulse 110; blood pressure 120/80; head - normocephalic;
eyes - sclerae clear; fundi - benign; ear - ceruminous; heart - sinus tachycardie; nose & throat culture -
normal flora; culture from right antrum - Klebsiella aerobacter group; adenoidectomy - 1938, appendectomy -
1940.

FLUX-MAIL LIST

Ayo, University of Kentucky, art dept. Lexington, Kentucky.
 Dave Antin, Art dept. Univ. of California at San Diego, La Jolla, Cal. 92037
 Jeff Berner, Esalen Institute, P.O.Box 31389, San Francisco, Cal. 94131
 Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100
 Richard Chudnov. 7 Lispenard st. New York 10013, 227-6797
 Jack Coke, P.O. Box 61, Cazadero, Cal.
 Albert M. Fine, c/o City Lights, 261 Columbus st. San Francisco, Cal.
 Ken Friedman, 6361 Elmhurst drive, San Diego, Cal. 92120
 Film-Makers' Cooperative, 175 Lexington Ave. (Louis Brigante, Leslie Trumbull) 889-3848
 Film-Makers' Cinematheque, 80 Wooster st. 10012 925-2250
 Henry Flynt, 121 Christie st. apt. 4B, New York, 10002 966-2874
 Ken & Sue Greenleaf, 13 Main st. Hoosick Falls, N.Y. 12090
 Dick Higgins, 238 W 22 St. New York, 10011 242-2903
 Geof. & Bici Hendricks, 331 W 20 St. New York 10011 924-9298
 Alice Hutchins, 17 rue Chavoriene, Paris 4.
 Robert Filliou, "La Cedille qui Sourit" 12 rue de May, Villefranche-sur-Mer, A.M. France
 Milan Knížak, 16 Greene st. New York 10013 or c/o George Maciunas
 Shigeko Kubota, Gate Hill Rd. Stony Point, N.Y. 10980 (914) 947-3372
 Arthur Kjøpcke, Gillesager 248 I, Brøndbyøster, post: hvidovre, Denmark.
 Carla Liss, 62 St.Stephen's Gardens, London W2
 Dan Lauffer, 691-5461
 Vytautas Landsbergis, R.Armijos 74a-30, LTS. Vilnius, USSR
 Kalevi Lappalainen, Kanneltie 5 B14, Et.-Kaarela, Finland
 George Maciunas, 349 W. Broadway, apt.11 or P.O.B.180, New York 10013 925-0274
 Jonas Mekas, Hotel Chelsea, 222 W 23 St 243-3700
 Peter & Barbara Moore, 351 W 30 St. 564-5989
 Kate Millet, 307 Boverly 677-6424
 Cavan McCarthy, Flat a, Grosvenor Court, 3 Grosvenor Rd. Leeds 6, England.
 Jean-Claude Moineau, Meta Art, 41 Boulevard Exelmans, Paris 16.
 Ben Patterson, 881 7Ave. New York 10019 246-4376
 PROVO, (Roel van Duljn), Karthuizerstraat 14, Amsterdam C - Holland.
 Ely Raman, 80 Wooster st. New York 10012 925-4585
 H. Sohm, 7145 Markgroeningen, Postfach 7, Bahnhofstr. 38, W. Germany
 Paul Sharits, The Maryland Inst. College of Art, 1300 Mt. Royal Ave. Baltimore, Md. 21217
 Gianni Emilio Simonetti & Daniela Palazzoli, ARCH/DO Via Piolti de Bianchi 19, Milan. Italy
 Tomas Schmit, 1 West Berlin 12, Bleibtreustr. 3, vh. IV, West Germany
 Daniel Spoerri, 4000 Duesseldorf, Burgplatz 19, West Germany
 Mieko Shiomi, 2b Miyoshi building, 3-1-6 Higashigotanda, Shinagawa-ku, Tokyo, Japan.
 Stan Vanderbeek, Gate Hill Rd. Stony Point, N.Y. 10980 (914) 947-1604
 Ben Vautier, 32 rue tondutti de l'escarene, Nice, France
 Wolf Vostell, 5000 Koeln, Bismarckstr. 28, West Germany
 Branko Vucicevic, Cvijiceva 80, Belgrade, Yugoslavia.
 Bob Watts, Stevenson College, Univ. of California, Santa Cruz, Cal. 95060
 home: 1003 Smith Grade, Santa Cruz, Cal. 95060 (408) 423-3653
 La Monte Young, 275 Church st. 966-4089
 John Cage, Gate Hill Road, Stony Point, N.Y. 10980
 ON FIRST store, 1159 1Ave. tel: 758-4001 Bert Stern, 342 E 63 St 838-3050
 EAT 9 E 16 St 242-8803
 MULTIPLES, 929 Madison Ave. 249-3250

PROPOSED FLUXSHOW FOR GALLERY 669, LOS ANGELES. OPENING NOV.26,1968

1. STREET EVENTS.

- a. Snowstorm no.2, by Milan Knizak: a quantity of crushed expanded white polystyrene is dumped from roof.
- b. Street cleaning event by Hi Red Center:
Performers dressed in white coats (like laboratory technicians) clean a designated area of sidewalk very thoroughly with various devices not usually used in street cleaning, such as dental picks, toothbrushes steel wool, cotton balls with alcohol, etc.
- c. Sanitas no.13 by Tomas Schmit: telephone time service is relaid to street via loudspeaker.
- d. Sanitas no.35 by Tomas Schmit: blank sheets are handed out to passers by.
- e. Two inches by Bob Watts: 2 inch paper ribbon is stretched across entry to gallery each time it is torn by previous passer.

2. VESTIBULE VARIATIONS , by Ayo

Portions of vestibule filled with stretched rope at knee height, other portion , floor covered with foam rubber impregnated with soap suds, other floor portion covered with upwardly protruding nails, except for a few areas in the shape of footprints, other floor portion covered with wood blocks of various shapes, other floor portion sloped upward and downward 30°. These floor variations can also be set up in the main gallery space if no vestibule is available.

3. FOOD CENTER:

- a. Distilled (clear) coffee, tea, prune juice, tomato juice dispensed in test tubes. (a still may be set up to dispense fresh distilled drinks). by George Maciunas
- b. 4 flux-teas by Per Kirkeby: tea bags filled with ground aspirin, another with salt, another with citric acid, and another with sugar.
- c. Fish-meal: clear fish drink (distilled), clear fish jello, fish bread (from fish bone flour), fish pudding etc.
- d. Empty egg shells: filled with water, jello, plaster etc.

4. SPORTS-GAME CENTER

- a. prepared pin-pong: rackets with attached cans filled with water, rackets with holes in center, rackets with faceted surface, rackets with extremely soft surfaces, rackets with 3ft. long handles (to be played on floor).
- b. jousting on bicycles with leaking feather stuffed pillows.
- c. chess sets with : smell pieces, sand timer pieces, sound pieces, etc.
- d. balloon javelin.
- e. slow-speed bicycle race (slowest wins).

5. CLINIC by Hi Red Center

An area is set up as a clinic where various measurements are taken of each visitor such as: head volume, mouth capacity, shoe and foot difference, finger strength, saliva production, extended tongue length, inflated cheek width, etc. (required equipment: scales, rulers, fluid volume measures,)

6. AUTOMATIC VENDING MACHINES - DISPENSERS (coin operated)

- a. drink dispenser dispensing water.
- b. dispenser dispensing pennies (one for a dime)
- c. dispenser dispensing loose sand or dust. or glue.
- d. cigarette dispenser dispensing prepared cigarettes (with flash paper, with smoke powder, with tea leaves etc.
- e. dispenser dispensing an endless string (one end only).

7. FILM WALLPAPER ENVIRONMENT

A booth must be set up in a fairly dark area, the walls of which are of white vinyl or cotton sheets (about 12ft. wide) hanging as curtains and creating a 12ft x 12ft or smaller room. Four 8mm loop projectors (with wide angle lenses) must be set up, one on front of each wall (on the outside) and projecting an image the frame of which is to cover entire wall. 20 sets of loops are available, such as vertical lines moving left (like a carousel), or single frame exposures of Sears catalogue etc.etc. Visitors, a few at a time, must enter this booth to observe the film environment around them.

8. SOUND ENVIRONMENT (may be within film environment)

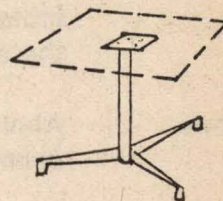
- relay of telephone time service.
- street sounds are picked up by microphones placed outside and amplified to speakers inside (by Richard Maxfield)
- Night Music by Richard Maxfield (loop) played with Artype film loop environment.
- Requiem for Wagner by Dick Higgins played with eating mouth film loop.
- paper sound loop, mouth sound loop etc.

9. SOUND MACHINES

- Flux-quartet by Joe Jones: 4 automatically playing instruments (violin, duck call, bells, 2 reeds)
- Flux-music-box by Joe Jones: 10 simultaneously playing music movements
- Flux-music-box by Joe Jones: wind-up noise making machines.
- Paper noise machine

10. OBJECTS, FURNITURE

- tabletops: desk, crossed legs, dinner setting, (by Watts, Moore, Spoeri, Maciunas)
- tabletop for displaying small objects will be like a gaming table with locations for displays marked like in a stamp album. All table tops are photographs laminated between wood table top and vinyl surface. They require stands or legs as shown:
These pedestal type stands can be obtained from New York for \$12 each, plus shipping charges.
Additional table tops are in the form of photographs (unlaminated) which should be placed over a table of same size and covered with glass.
- music-chairs by Takako Saito (bell & rolling ball)
- clocks: 25 clockface clock by Jim Riddle, clock with face showing direction, or distance or degrees by Per Kirkeby; moiré clock face by Bob Watts; faceless clock by George Maciunas; fast turning face (without arms); backward turning arms; etc.
- Boxed events & objects (see supplement list A)
- Boxed events & objects - one of a kind: time kit by Bob Watts, large rock by Bob Watts, game box by George Brecht, boxed solid (leather in leather box, wood in wood box, glass in glass box, metal in metal box by Per Kirkeby; fingerhole by Bob Watts; A Question or more (3 wall hanging) by g. Brecht; jewelry kit by Alice Hutchins; Flux-adder by George Maciunas;



11. WALL OF POSTERS, PAST NEWSPAPERS (V TRE), (one of a kind)

12. TOILET OBJECTS

- roll of used paper towels (dirty)
- thin coat of real soap over a plastic soap (washes off in first use) by Bob Watts.
- picture scale by Bob Watts.
- toilet seat covered with pressure sensitive adhesive (or double faced adhesive tape)
- sink faucet turned upward with sprayer or fountain head attached.
- convex - 49 facet mirror (reflects face 49 times) by George Maciunas
- photo-collage mirror (photo of Luis 14th head with face cut off to reflect face of onlooker)
- toilet paper with dollar bills printed on it.

1962

FLUX-RADIO PIECES

- Anonymous While a long-winded announcement or comment is made, the broadcasting volume is set to the minimum, requiring the receiving (radio) volume to be set at a maximum. After a short while, the broadcasting volume is set at a maximum.
- Ben Vautier Efforts are broadcast of a telephone operator trying to make a telephone connection to president Johnson, or some other high official.
- La Monte Young Announcement is made while a loud interfering static noise is broadcast.
- Tomas Schmit Telephone time service is broadcast.
- George Brecht Entrance-Exit. A smooth linear transition from white noise to sinus wave tone is broadcast. Announcement is made also at the end but backward (tape played backward).
- Anonymous Applause, laughter and other audience sounds are broadcast for a long while.
- Anonymous Various studio sounds are broadcast in a pattern of inter-mix determined by a metronome. Studio sounds may be also inter-mixed with other sounds, such as ones from public toilet etc.
- Nam June Paik Several news broadcasts are given simultaneously.
- Takehisa Kosugi Live microphone is wrapped with a large piece of paper.
- Milan Knižak Snowstorm is broadcast.

1966

FLUX-VIDEO VERSIONS

- Same volume settings as for radio, plus: announcer is shot with upside down video camera, so receiving set would get the image upside down. After a while the camera is turned right side up, requiring the viewer to adjust his receiver again, (by turning his tv set right side up).
- no video version
- Announcement is made simultaneously with all kinds of electronic interferences, such as: ghosts, rolling, picture slipping, distortion, snow storms, etc.
- no video version
- A smooth linear transition from white, through all greys to white is broadcast together with radio sound version.
- same, but broadcast also in video.
- Various views of the studio are broadcast in a pattern of inter-mix determined by a metronome.
- Several video broadcasts of news are superimposed and given simultaneously.
- Video camera broadcasting the program is wrapped in a very large sheet of celophane or polyethylene.
- same

PROPOSED FLUXOLYMPIAD

1. RACKET GAMES:

- a) prepared badminton: rackets with balloons instead of netting, balloons for shuttlecock,
- b) prepared ping pong: rackets with attached cans filled with water, rackets with holes in center, rackets with faceted surface, rackets with extremely soft surfaces, rackets with 3ft. long handles (to be played on floor), etc.

2. TRACK & FIELD GAMES:

- a) balloon javelin,
- b) jump through stretched paper, over balloons, over pile of mattresses, over pile of artificial snow, etc.
- c) race on wet, slippery floor, slow speed bicycle race (slowest is winner), etc. etc. race on stilts, etc.

3. TEAM GAMES:

- a) race of 2 clusters of people tied together,
- b) soccer game with ball suspended from ceiling by a rubber elastic string,
- c) blowing through tubes or musical wind instruments at floating sail boat from opposite ends,
- d) soccer game with balloons filled with confetti, etc, etc.

4. RELAY AND OBSTACLE GAMES:

- a) transporting vary large objects through subways, buses, post offices, etc.
- b) eating races at lunch counters,
- c) shopping races at department stores, food shops, etc.
- d) obstacle races over inclined plane, stretched web of ropes at knee height, bed of upright nails, foam, etc.

5. WAR GAMES AND TOURNAMENTS:

- a) jousting on bicycles with leaking feather stuffed pillows,
- b) jousting on stilts, on swings suspended from ceiling, on box towers, with paper tubes, mattresses, etc.
- c) battle with paper tubes (till all are broken), paper gliders, paper missiles etc. etc.

6. BOARD GAMES:

- a) chess tournament with: smell chess, sand timer pieces, sound pieces, etc.
- b) board or floor games using people as pieces (new invented games and existing games like chess etc.)
- c) card games with loaded decks, missing cards, duplicate cards etc.

7. STREET GAMES AND EVENTS:

- a) tying up buildings with rope (preventing doors from being opened)
- b) bus events - continuous cycle of performers entering - exiting - entering - exiting standing buses,
- c) crossing streets (on the green light) in very tight clusters at very slow speeds and short steps, etc.
- d) hiding sealed boxes filled with rubbish,

PROPOSED R&R EVENINGS:

- Flux-film-walls (loops by Paul Sharits, Albert Fine, George Maciunas, Wolf Vostell, Yoko Ono, etc.)
- Foam rubber floor impregnated with detergent foaming suds, (Ayo)
- Snow event (continuous drizzle of artificial snow or one drop in quantity)
- Mirror floor event (Ayo), wood block floor event (Ayo) knee height stretched rope (Ayo)
- St. Valentine day massacre event, (machine guns with blanks, water, peas, spices, smoke, etc.)
- Costume event, Tattoo event, Hat event, etc. etc.
- Automobile event (musicians inside car), rubber tire floor, or floor made from junked car roofs, etc.
- Feather event, Floor covered with feathers activated by dancers and fan-blown wind.
- Food & drink event, (drink dispenser dispensing various strange drinks or food)
- Roller skating event, water event, (musicians in bathtub), ball event, (floor covered with marbles, ball)
- Swinging event (dancers suspended from ceiling by harness)

Art Notes

By GRACE GLUECK

FLUXURY ITEM

Pandora would adore it. "Flux Year Box 2," a small wooden chest available (maybe) at your local Esoterica, is the latest on the list of boxed art magazine/games ("Aspen," "S.M.S.," Eduardo Paolozzi's "Moonstrips Empire, News"). So crammed with ephemera that it makes the others look like — well, Harper's, "Flux Year Box 2" comes in an edition of 100; sells for \$50. It contains such playthings as a squeezable rubber pear (anonymous); a "Flux Jewelry Kit" by Alice Hutchins (a spring necklace jumps out when you open it); a "Total Art Matchbox" by Ben Vautier ("Use the matches to destroy all art"); some rather strange card games. There are also 20 8mm film-loops, by Stan Van

Der Beek, Yoko Ono, John Cale, etc. Seen through a lorgnette-like hand viewer, the films include a run of bare bottoms (Ono); an underexposed sequence of blinking lights on a police car (Cale).

"Flux Year Box 2" (No. 1 came out six years ago) is produced by Fluxus, a loose-knit collective of Happeners, Eventists, and way-out musicians organized — no, disorganized — in 1961 by George Maciunas (we'll get back to him). Though Fluxus's membership fluxuates, it goes on dauntlessly producing — fluxfests, fluxfilms, fluxgags and fluxbooks.

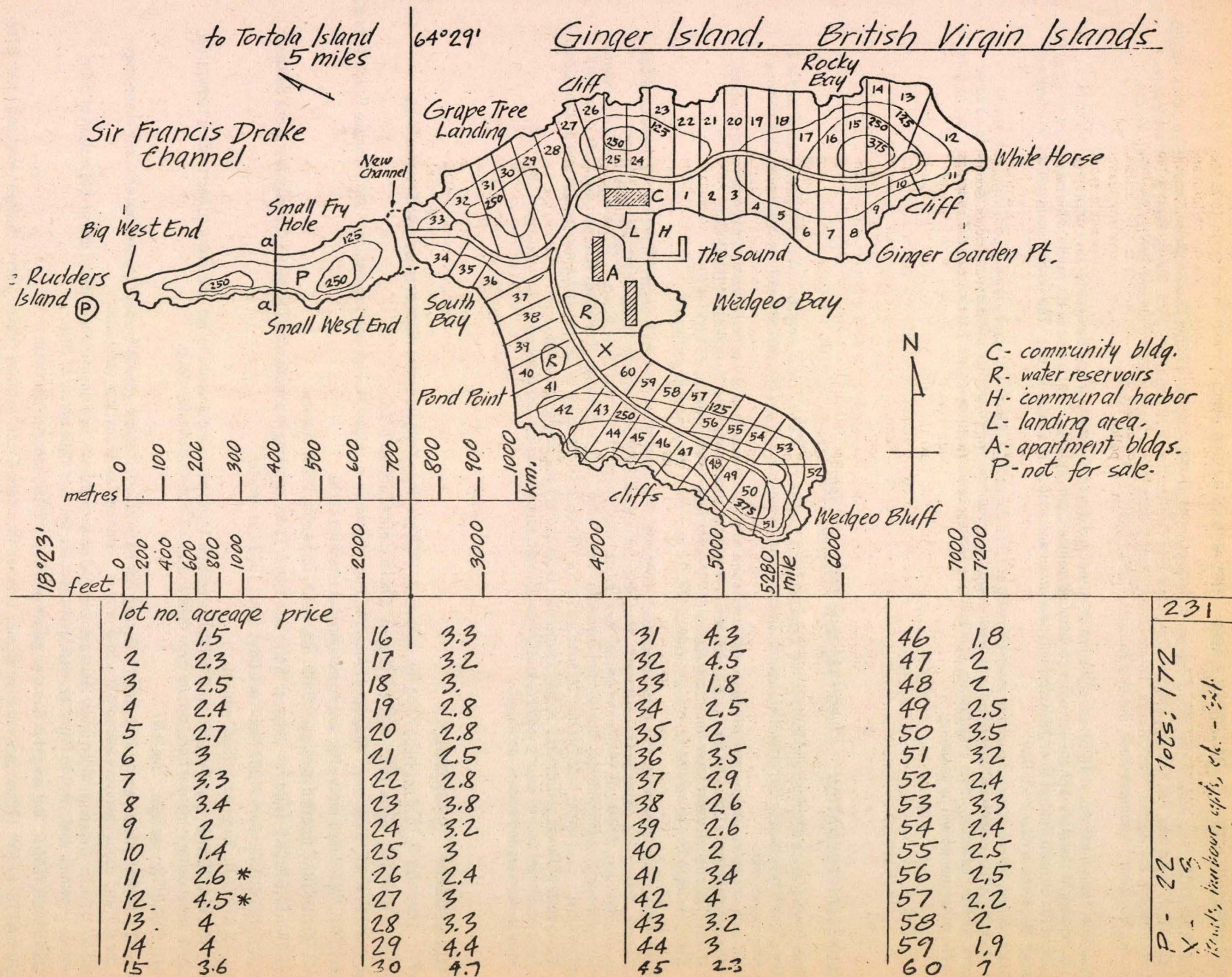
A sample Fluxus activity was its concert last fall at the opening of a paper show staged by the Museum of Contemporary Crafts. One number on the program was "Kill Paper, Not People," consisting of a bow-and-arrow attack on a paper theatrical curtain by the Japanese Fluxist Ay-O. A Fluxus project slated for last winter was a "snow event," the construction of a 6-story snow building by 100 participants. (Alas! It didn't snow.)

But don't think Fluxus is all Frivolity. It is also moving into the neglected field of

artists' housing. In 1966 Maciunas, a young ex-Lithuanian who calls himself an agitator by profession, started Fluxhouse Cooperatives, Inc., whose aim is to help artists, filmmakers, musicians, dancers, etc. find adequate work and living space. With little assistance from foundations or government agencies, F.C.I. has already set up four co-ops, in the light manufacturing district between Houston and Canal Streets. Scout-ed by Maciunas, the buildings are bought with members' own money. But Fluxhouse obtains mortgages, performs legal and architectural services, does renovation work and (if members want) manages the buildings.

The four co-ops so far are 80 Wooster St., whose ground floor houses the Filmmakers Cinematheque; 64-70 Grand St., now divorced from Fluxhouse and owned entirely by the 17 occupying artist families plus a theater company, (Richard Schechner's "The Performing Garage"); 131 Prince St., a sort of musician's compound; and 16-18 Greene St., which Fluxus is preparing as a fun house (shops, workrooms, a theater, vending machines, a ground-floor discotheque to help pay the mortgage). "But we're really too esoteric to make money," explains Maciunas, whose round-rimmed eyeglasses give his face a mildly Menshevik cast. "After all, if we wanted to do that, we could simply put on Chopin concerts."

THE NEW YORK TIMES, SUNDAY, JUNE 16, 1968



DISTRIBUTION: Ayo, Dave Antin, Eric Andersen, Igor Demjen, Albert Fine, Robert Filliou, Ken Friedman, Henry Flynt, Dick Higgins, Bici & Geof. Hendricks, Per Kirkeby, Milan Knizak, Carla Liss, Dan Lauffer, V. Landsbergis, Jonas Mekas, Peter & Barbara Moore, Ben Patterson, Ely Raman, Frank Rycyk, Tomas Schmit, Paul Sharits, Daniel Spoerri, Mieko Shiomi, Ben Vautier, Wolf Vostell, Branco Vucicevic, Yoshimasa Wada, Emmett Williams, Robert Watts, La Monte Young.

Fluxshop, festival-hall etc. at 16 Greene st. had to be abandoned due to objections from other cooperative members. 18 Mercer is being bought therefore without any other cooperative members to avoid such interference in the future. This means further delay in starting the planned fluxfest since 18 Mercer will have to be renovated as 16 Greene st. was. The Ginger Island project, will further delay flux-plans in New York City.

Ginger Island, (see enclosed information sheets) is being purchased presently. About 170 acres (the most difficult terrain) will be kept for a flux-colony and for agricultural development. Development will commence this Summer and all wishing to do some work (clearing, planting, house construction, dam building, fishing, cooking, surveying etc.) are welcome. Trip and stay will be paid, but no other monies will be coming.

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

Many fluxpieces are described and listed in the *Expanded Arts* issue of *FILM CULTURE* magazine. A reprint can be obtained for \$1. Any of the fluxpieces can be performed anytime, anyplace and by anyone, without any payment to Fluxus provided the following conditions are met:

1. if fluxpieces outnumber numerically or exceed in duration other compositions in any concert, the whole concert must be called and advertised as FLUXCONCERT or FLUXEVENT. A series of such events must be called a FLUXFEST.
 2. if fluxpieces do not exceed non-fluxpieces, each such fluxpiece must be identified as a FLUXPIECE.
- Such credits to Fluxus may be omitted at a cost of \$50 for each piece announced or performed.

Flux-theatre, dance and operas; flux-orchestra and solo concerts; flux-mechanical concerts & events; flux-film, TV, radio or phone programs; flux-sports, games and tournaments; flux-quiz, contemplation booths, *sky events*; flux-boat, bus or air trips; flux-discotheques; flux-meals, drinks and smells; flux-toilets; flux-clinics; flux-church, flux-funerals; flux-environments; flux-shops and workshops; flux-snowhouses; flux-vending machines; flux-phone answering service; flux-jokes; flux-wars and riots; flux-work and cleaning ... or entire fluxfests may be arranged by the flux-collective for a fee of \$25 per performer, per day and on condition:

1. travel costs of fluxus performer(s) or single supervisor is reimbursed and lodging provided,
2. large equipment such as pianos, ladders, sporting equipment, tubas, boxes etc. are supplied,
3. local performers and helpers mobilized.

FLUX-MEMBERS BIOGRAPHIES:

AYO: December 3, 1968 got Hong Kong flu; January 2, 1969 got Hong Kong flu again! Each time took rainbow medicine.

GEORGE BRECHT: Born: 1923, Halfway, Oregon. Died unnoticed at least once.

ALBERT M. FINE: Biography. Biography: Albert M. Fine. Signature c Albert M. Fine (see fingerprints - San Francisco Police Records)

KEN FRIEDMAN died today after loosing his mucus to attacking ducks.

BICI HENDRICKS (spotted messenger) Birth: live, warm, furbearing, Water Monkey.

GEOFF HENDRICKS (alias Pan Oblacek) Born: on a cloud. Today: working in a room with 3 windows, 2 skylights and one bulkhead.

ALICE HUTCHINS, Born: 1967 New York City; Died: 1922 Los Angeles.

MILAN KNIZAK. Born: yes, Died! not yet.

GEORGE MACIUNAS: blood type O, WBC 9000; hemoglobin 16gm; head - normocephalic; ear - ceruminous; heart - sinus tachycardie; nose & throat culture - normal flora; culture from right antrum - Klebsiella aerobacter group.

PAUL SHARITS: see right; see left.

MIEKO SHIOMI: Almost every night since the Second War had a colorfull dream, especially about tremendous or subtle happenings in the sky, and about impressive episodes at a cove or river - with no fear or joy, just observation.

BEN VAUTIER: Deacon at Milan under Ambrose, who had an extraordinary and singularly unedifying dream, but instead of doing penance as commanded, went to Provence, won favour at court, and was made bishop of Nice.

YOSHIMASA WADA: lost weight in Summer, gained weight in Winter, repeated each year.

BOB WATTS: height: 179cm; between eyes: 6.5cm; between shoulders: 41cm; between nipples: 23cm; between knee and navel: 57cm; between knee and toe: 50cm; between knee and shoulder: 101cm; between birth and 1969: 46 years

1. STREET EVENTS

- a. Snowstorm no.2 by Milan Knizak: a quantity of crushed expanded white polystyrene is dumped from roof or passing car.
- b. Street cleaning event by Hi Red Center: performers dressed in white coats (like laboratory technicians) clean a designated area of sidewalk very thoroughly with various devices not usually employed for street cleaning: such as dental picks, toothbrushes, steel wool, cotton balls with alcohol, etc.
- c. Sanitas no.13 by Tomas Schmit: telephone time service is relayed to street via loudspeaker.
- d. Sanitas no.35 by Tomas Schmit: blank sheets are handed out to passers by.
- e. Two inches by Bob Watts: 2 inch paper ribbon is stretched across entry to show each time it is torn by previous passer.

2. VESTIBULE VARIATIONS, by Ayo

Portions of vestibule, stair or main gallery space prepared as follows:

1. stretched rope web at knee height
2. floor covered with foam rubber impregnated with detergent suds
3. floor sloping upward and downward 30°
4. floor covered with upwardly protruding nails, except for a few foot-shape areas,
5. floor covered with blocks of various shapes
6. floor covered with balloons that burst upon contact,
7. mirror floor, photo-mural floor, etc.etc.

3. FOOD CENTER

- a. Distilled (clear) coffee, tea, prune juice, tomato juice etc. dispensed in test tubes. A still may be set up to dispense fresh distilled drinks. By George Maciunas
- b. 4 flux-teas by Per Kirkeby: tea bags filled with ground aspirin, another with salt, another with citric acid and another with sugar.
- c. Fish-meal: clear fish drink (distilled), clear fish jello, fish bread (from fish bone flour), fish pudding, fish ice cream, fish pastry etc.
- d. Empty egg shells filled with water, or jello, or plaster etc.

4. SPORTS - GAME CENTER

- a. Prepared table tennis: rackets (1) with attached cans filled with water, (2) with holes in center, (3) faceted surface, (4) with extremely soft surfaces, (5) with 3ft. long handles (to be played on the floor. etc.
- b. Jousting on bicycles with leaking feather stuffed pillows, jousting from suspended swings etc, etc.
- c. Chess tournament with: smell pieces, sand-timer pieces, sound pieces, weight pieces, etc.
- d. Track & field games: balloon javelin, slow speed bicycle race (slowest is winner), race on adhesive floor or with adhesive soled shoes, etc.
- e. Team games: soccer game with ball suspended from ceiling by elastic string, race of clusters of people tied together, etc.
- f. Relay and obstacle games: transporting very large objects (could be show advertisement) through subways, buses, post offices etc. eating races at food center, obstacle race through Ayo's Vestibule or stair variations, etc.

5. CLINIC by Hi Red Center

An area is set up as a clinic where various measurements are taken by white coated attendants of each visitor such as: head volume, mouth, palm, pocket capacity; shoe and foot difference, hair strength, forefinger punch, saliva production, extended tongue length, inflated cheek width, distance to blow out candle, X-ray vision, temperature inside shoe, pocket; hand grip strength (crushing egg, fruit, etc.) weight with one foot off the scale, etc.etc. Required equipment: scales, rulers, thermometer, graduated cylinders etc.

6. AUTOMATIC VENDING MACHINES - DISPENSERS (coin operated)

- a. drink dispenser dispensing water with cup missing or into a water soluble cup.
- b. change dispenser dispensing pennies (one for a dime)
- c. nut dispenser dispensing into the palm loose sand, or glue.
- d. cigarette dispenser dispensing prepared cigarettes: with flash paper, with smoke powder, with tea leaves etc.
- e. dispenser dispensing an endless string.

7. TOILET OBJECTS

- a. toilet seat variations: covered with double faced adhesive tape, brush mat, sandpaper, inflated rubber, rubber bag with hot water or iced water, corrugated surface, highly waxed & polished slippery surface, etc.
- b. mirrors: continuously undulating (motor driven) surface - by Bob Watts; photo-collage mirror (photo of a head with baroque hairdo and face cut off revealing mirror reflecting face of onlooker) by Robert Filliou; convex - 49 facet mirror reflecting face 49 times - by George Maciunas.
- c. plastic soap with thin coat of real soap that washes off in first use - by Bob Watts.
- d. sink faucet turned upward with sprayer or fountain head attached.
- e. roll of used paper towels, or new ones with dirt and hand marks printed on.

8. FILM WALLPAPER ENVIRONMENT

a booth must be set up in a fairly dark area, the walls of which are of white vinyl or cotton sheets (about 12ft. wide) hanging as curtains and creating a 12ft. x 12ft. or smaller room. Four 8mm loop projectors (with wide angle lenses) must be set up, one in front of each wall on the outside and projecting an image the frame of which is to cover entire wall. 20 sets of loops are available, such as: vertical lines moving carousel fashion clockwise, single frame exposures of Sears catalogue, blinking polka dots, slow motion blinking eyes, etc.

9. SOUND ENVIRONMENT (may be simultaneously and within film environment)

- a. street sounds are picked up by microphones placed outside and amplified to speakers inside - by Richard Maxfield.
- b. Night Music - by Richard Maxfield, (can be played as loop with Artype film loops).
- c. Requiem for Wagner by Dick Higgins, (can be played with his eating mouth film loop).
- d. paper sound loop, mouth & lip sound loop, water sound loop, etc.
- e. automatically playing instruments: violin, bells, reeds, flutes, duck call, gong etc. - by Joe Jones
- f. music box with 10 simultaneously playing music movements - by Joe Jones
- g. paper noise machine - by George Maciunas, wind-up noise making machines, etc.

FLUX-PRODUCTS

1961 TO 1969

V TRE FLUX-NEWSPAPERS

V TRE no.1	Jan.1964		*
V TRE no.2	Feb.1964		*
Valise eTRanglE, no.3	Mar.1964	Flynt, Vautier, Fluxshop & Fluxfest poster, River Wax by George Brecht	*
fiVe ThReE, no.4	June 1964	Nam June Paik, Fluxpage by Bob Watts, Fluxorchestra poster no.1 fluxfest	*
Vacuum TRapEzoid, no.5	Mar.1965	Science River Wax page by G.Brecht, Fluxshop catalogue, Fluxfest poster,	*
Vaudeville TouRnamEnt, no.6	July 1965	Perpetual Fluxfest wheel, Fluxfest news, Fluxorchestra poster no.2	*
3 newspaper eVenTs for the pRicE of \$1, no.7	Feb.1966	Fluxorchestra news, Do it yourself dance series by Yoko Ono & Co.	*
Vaseline sTREet, no.8	May 1966	One hout by Jim Riddle, 58 propositions for one page by Ben Vautier.	*
Fluxfest Sale	1967	Waldorf Astoria Hotel event, action page by Wolf Vostell, Fluxshop list no.2	
		Compositions by: Ayo, Bozzi, Brecht, Fine, Heflin, Hi Red Center, Joe Jones, Knizak, Maciunas, Patterson, Sharits, Schmit, Shiomi, Vautier, Watts, Williams, Flux-history-chart by Maciunas	\$1
Vague TREasure, no.9	Apr.1969	Vautier Litany, Filliou autobiography, Ayo's list, Gherasim Luca - litany,	
Viscous TRumpEt, no.10	June 1969	Eric Andersen - fluxpage, Fluxclinic record, news of past 3 years,	\$1
		special issue by Milan Knizak	\$1
FLUXYEARBOX	1962-4	Book events, objects, essays, compositions by: Ayo, George Brecht, Congo, Dick Higgins, Joe Jones, Alison Knowles, T.Kosugi, S. Kubota, G.Ligeti, Maciunas, Jackson Mac Low, Ben Patterson, Tomas Schmit, Chieko Shiomi. Ben Vautier, Bob Watts, Emmett Williams & La Monte Young.	\$30
FLUXYEARBOX 2	May 1968	Games by: George Brecht, Jim Riddle, Willem De Ridder, Frederic Lieberman, Ken Friedman, Paul Sharits, Bob Sheff, Ben Vautier, Bob Watts. 19 film loops by: Eric Andersen, George Brecht, John Cale, John Cavanaugh, Albert Fine, Dan Lauffer, Maciunas, Yoko Ono, Paul Sharits, Stan Vanderbeek, Wolf Vostell, Bob Watts.	\$40
FLUXFILMS, short version	Summer 1966	40min. 1400ft.: Eyeblick; Artype - by G.Maciunas, Opus 74, version 2 - by Eric Andersen; Disappearing music for face - Chieko Shiomi; 10ft. - by Maciunas; Trace - by Bob Watts; Readymade - by Albert Fine; Wrist Trick, Sears Catalogue, Dots, Unrolling event - 4 films by Paul Sharits; Number 4 - by Yoko Ono; Police Car - by John Cale; Smoke - by Joe Jones; Word Movie - by Paul Sharits; The Evil... by George Landow;; End After 9. 16mm 8mm version	180 50
FLUXFILMS, long version	Winter 1966	Short version plus addition of: Flicker by John Cavanaugh, 9 minutes - by James Riddle, Entry - exit - by George Brecht, 2 Traces - by Bob Watts; No.1 - by Yoko Ono; 5 o'clock in the morning - by Pieter Vanderbeek; Sun in your head - by Wolf Vostell, total: 1hr. 40min. 3600ft. 16mm only:	400
FLUXFILM	1963	Zen for Film - by Nam June Paik, 44min. 1600ft. 16mm	80
FLUXTATTOOS	Winter 1967	Campaign ribbons, medals, nipples, navels by Bob Watts, fasteners, buttons, zippers, symbols by Maciunas,, 6 - 5x6" stick-on sheets,boxed	5
FLUXPOST KIT	1968	100 stamp sheet - by Bob Watts, 2 postcards by Bob Watts, 3 post cards by Ben Vautier, rubber stamp by Ken Friedman, Ben Vautier, Jim Riddle, Version without rubber stamps	8 2
FLUXKIT		with objects marked *, some of which are available only in the kit	200

SOLO OBJECTS & PUBLICATIONS

AYO	Hand tactile box, cardboard 12"x12"x12",	20
	Finger tactile box, wood 3x3x3"	8
	Finger box set of 16, in attache case,	200
	Air sculpture, plastic clear box	5
	Rain machine, 4 variations	50 to 200
ERIC ANDERSEN	50 Opera,	4
JEFF BERNER	Boxed fluxbook, varnished bible in clear plastic box	5
GEORGE BRECHT	Water Yam, complete set of Brecht events, boxed cards, 1959 to 1966	20
	Ball puzzle, swim puzzle, bead puzzle, bread puzzle, inclined plane puzzle, direction, each:	3
	Black ball puzzle, name kit, closed on Mondays, boxed	5
	Cloud scissors, score in envelope (also incl. in Fluxyearbox 2)	1
	Iced Dice, (menu cards)	*
	Deck, playing cards, (invent-your-self game)	8
	Entrance-Exit, 6min. tape	8
	Flags: 28" square, sewn legends, start, middle, end, no smoking, exit, entry, arrow, each:	60
	A question or more, (series of 3 wall hangings)	8

JOHN CHICK	Flux-food, (forest found objects or synthetic food-like objects) in partitioned box	*	5
FARMERS' COOPERATIVE	Find the end, a rope trick, boxed,	*	4
	Human trap, boxed		6
ROBERT FILLIOU	Fluxdust or fluxhair, boxed, each	*	3
	Monsters are Inoffensive, collage (photo & drawing) postcards, 22 in clear box		6
	Table top, collage double photo laminated on wood, 36"x36"		180
	Obvious Deck, double faced playing cards , May 1969		6
	Futile box, ball in non-closing box, May 1969		6
	Hand clock, 24 artists' hands for hours, palmographic hour hand, 4ft. x 4ft. by special order		200
ALBERT M. FINE	Piece for fluxorchestra, instructions on 24 cards for performers among audience, boxed	*	3
	Events, boxed cards, May 1969		3
	Scale piece for John Cage, scale & instructions		5
KEN FRIEDMAN	Flux-corsage, (boxed packet of sunflower seeds	*	3
	Open & shut case,		3
	Garnisht kigele, boxed button		3
	Flux-clippings, (nail, hair, & other clippings) in partitioned box		5
	Cleanliness kit, (miniature cleaning devises) in partitioned box	*	5
	Mandatory happenings, cards in box, May 1969		3
	Just for You, each different with certificate		8
HENRY FLYNT	Communists must give revolutionary leadership in Culture, essay on 2 large sheets		1
	Down with Art! pamphlet		.50
JOE JONES	Music box & mechanical event	*	
	Mechanical violin, aerophone and bell, each on music stand, electric 110V motors , each		80
	12 spring noise makers, in attache case		100
	12 music movements in attache case, 110v electric motors		150
HI RED CENTER	a bundle of events and exhibits, wrapped in rope net, edited by Shigeko Kubota		5
	Clinical record, folder	*	.50
	canned mystery		4
	Box portrait, custom made box of same weight, height & volume as subject and full size photos on 5 sides,		300
DICK HIGGINS	Invocation of Canyons and Boulders, 16mm color loop		8
ALICE HUTCHINS	Jewelry fluxkit, do-it-yourself kit containing springs, bolts, magnets, jingles etc. Apr.1969	*	6
PER KIRKEBY	Finger sweater, boxed		3
	4 flux-drinks, 1st. tea bag with sugar, 2nd. with salt, 3rd with ground aspirin, 4th with citric acid*		5
	Boxed solid, solid plastic in plastic box	*	3
	solid wood in wood box		8
	solid glass cylinder in glass jar		8
	solid leather in leather box, metal in metal box, clay in ceramic box, special order only		20
	Flux clocks with dial faces of: compass, degrees, weights, electric or wind-up, each		8
MILAN KNIZAK	Flux white meditation, in clear box	*	3
	Flux dreams, 12 colored small boxes in larger partitioned box,	*	6
	Flux snakes, in clear box	*	3
	Events and games, in pocketed bag, late 1969,	*	40
JANE KNIZAK	Flux-papers, in partitioned box		5
ALISON KNOWLES	Canned bean rolls, can containing rolled paper (all about beans)	*	
TAKEHISA KOSUGI	Events, cards in box, (out of print)		
SHIGEKO KUBOTA	Flux napkins, set of 4 napkins with printed eyes or lips, noses, boxed	*	4
	Flux medicine, (empty capsules, vials, wrappers etc.) boxed	*	6
DAN LAUFER	Lovelight, 110V. boxed		6
CARLA LISS	Sacrament flux kit, water in test tubes, from: pond,lake,stream,ocean,river,sea,rain etc. boxed larger version, in wood case		6 30
KATE MILLET	Table top, photo laminated on wood, 30" x 30"		120
	2 legged & shoed stool, by special order only		100
	Dinner ware, by special order		

GEORGE MACIUNAS	Snow game, boxed	*	3
	Mystery animal, bottled in alcohol		1
	Same card deck, deck of 52 same cards,	*	4
	stick-on tattoos: jewelry, fasteners, symbols, each		1
	Clocks with dial faces: decimal system, distance in mm of perimeter, alphabet, color wheel, motor only, mixed up numbers, backwards, electric or wind up, each		8
	Chess sets: grinders for pieces in hardwood case,		40
	color balls in 64-bottle board,		60
	sand timer pieces in hardwood case		60
	Ball checkers on plastic egg-crate board		6
	Flux-adder, 110V electric		10
	Flags, 28" square, sewn legends, with grommets: <i>Fluxfest</i> , <i>Fluxshop</i> , each:		60
	Mirrored medicine cabinet with convex - 49 facet mirror reflecting face 49 times,		100
	Fluxorgan, 12 bulb activating whistles & bird calls, in attache case		100
	Fluxorgan, keyboard console or door front version, any number of calls, by special order only		
	Flag, 28" square, sewn legend, readable both sides, <i>Flag</i> ,		100
ROBERT MORRIS	Photo-venetian blinds, any human subject (front figure & back, etc.) by special order only,		400
PETER MOORE	Photo-floor tiles, in multiples of 4ft. x 4ft. downward view from tall bldg. or		
	view down an elevator shaft, laminated vinyl, each 4x4 square		100
	Attache case 1/4" thick, photo laminated on plywood, with regular handle		60
MOSSET	Flux-dots, in plastic box	*	3
SERGE OLDENBOURG	Flux contents, bottle full of solid plaster	*	1
BEN PATTERSON	Instruction no.1 (dance instruction) large sheet, out of print		
	Instruction no.2 (soap & towel with instructions,) boxed		5
	Questionnaire, included in Fluxyearbox 2		
JAMES RIDDLE	E.S.P. Fluxkit, boxed, also included in Fluxyearbox 2	*	3
	Cabinet with 25 clockfaces, only one working,		100
	Instant happenings, bottled		1
	Mind Event, 4' x 5' poster,		6
TAKAKO SAITO	Chess sets: spices in test tubes for pieces in hardwood case		60
	rattling wood blocks for pieces, conventional board		60
	pieces of various weights on board made from 64 scales		200
	jewelry pieces in plastic cubes,		60
	liquid smell pieces, bottled,		60
	nut & bolt pieces in hardwood case,		40
	Music chairs: sounding bell, buzzer, rolling ball, squirting water etc. each:		60
PAUL SHARITS	Open the door, flux-book		6
	Wall poem, boxed, May 1969	*	3
	with Greg Sharits, Bob Grimes, Dave Thompson: Paper Games:& Rolls & Folds, wd. box		16
MIEKO SHIOMI	Endless box, boxed		20
	Events & games, boxed cards	*	4
	Water music, bottled	*	1
	Spatial poem no.1, map board with pinned flags		30
	Spatial poem no.2m folder		2
	Spatial poem no.3, calender,		10
	Flux-record (to be played under running water)		4
DANIEL SPOERRI	L'optique Moderne, Collection de presente par Daniel Spoerri, avec, enregard,		
	D'inutiles notules par Francois Dufrene, (out of print)		
	Tabletops in multiples of 21"x25", each a variation from his "31 variations on a meal"		
	laminated photograph on wood, each:		60
BEN VAUTIER	Mystery food, canned; or mystery box, 10lbs. carton,	*	1
	Flux-animal, total theatre, collection of holes, god; each box:		3
	Missing card deck		2
	Suicide fluxkit, partitioned box	*	5
	Dirty water, bottled	*	2
	Postcards, 3 different kinds, each:	*	.2
	No Art paper bag.		1

YOSHIMASA WADA	Smoke fluxkit, in partitioned box	*	5
	Cough, preserved in sealed box		1
ROBERT WATTS	StickOn tattoos, campaign ribbons; nipples & vavels, each:		1
	Flux-post stamps, 100 per sheet		1
	Finger print, boxed	*	3
	Hide & seek, in sand box,		5
	Events, boxed cards & rubber vegetable	*	8
	Rocks, marked by weight or volume, small pebbles in partitioned box	*	6
	large rocks, single per wood box		8
	large rocks in antique boxes		30
	Time kit (various time measuring or telling devices) in partitioned box	*	8
	Time kit, special time measuring device, in antique box		20
	Tabletops, 30" square, photo laminated on wood: full scale crossed nude legs,		80
	cluttered desk (both in collaboration with Peter Moore),		80
	Undershirts, silkscreened chest: male or female, each		5
	Underpants, silkscreened: male or female, each		5
	light switch plate with fingerprint		5
	Clouds on luminuous ceiling panel, 2' x 4'		100
	Eggkit, egg making tools and materials in attache case		100
EMMETT WILLIAMS	sleeping kit, sitting kit, bathing kit, eating kit - on special order only, each:		100
	long poem, and opera, both on long scrolls, each:		1
LA MONTE YOUNG	Composition 1961, small booklet, cloth bound out of print, paper bound:		5
	Trio, out of print.		

FLUX-MAIL LIST

AYO, 445 S. Ashland Ave. apt. B-23, Lexington, Ky 40502; or Univ. of Kentucky, art dept. Lexington, Ky
 Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100
 Dave Antin, Art dept. Univ. of California at San Diego, La Jolla, Cal. 92037
 Jeff Berner, Esalen Institute, P.O.Box 31389, San Francisco, Cal. 94131
 John Cage, Gate Hill Road, Stony Point, N.Y. 10980
 John Cale, 504 West Broadway, New York, N.Y. 10012 477-7738
 Richard Chudnov, 7 Lispenard st. New York, N.Y. 10013 227-6797
 Jack Coke, P.O.Box 61, Cazadero, Cal.
 Robert Filliou, *La Cedille qui Sourit*, 12 rue de May, Villefranche-sur-Mer, A.M. France
 Albert M. Fine, c/o City Lights, 261 Columbus st. San Francisco, Cal.
 Henry Flynt, 121 Christie st. apt. 4B, New York, N.Y. 10002 966-2874
 Ken Friedman, 6361 Elmhurst drive, San Diego, Cal. 92120
 Grace Glueck, New York Times, 229 W 43 st. New York, N.Y. 10036
 Geoff & Bici Hendricks, 331 W 20 st. New York, N.Y. 10011 924-9298
 Erwin Hebner, Group 212 Intermedia Workshop, P.O.Box 96, Woodstock, N.Y. 12498 (914) 246-8287
 Juan Hidalgo, Batalla del Sadado 1, Madrid 7, Spain
 Dick Higgins & Alison Knowles, 238 W 22 st. New York, N.Y. 10011 (Knowles: 242-3292) 924-3975
 Stuart Horn, The N.W. mounted Valise, 21 Littleton Rd. Morris Plains, N.J.
 Alice Hutchins, 17 rue Chanoinesse, Paris 4, France
 Milan & Jane Knížak, c/o Hendricks 924-9298
 Kasper König, 5 Köln, Zeughausstr. 38, West Germany (Buchhandlung W. König, 5 Köln, Breite str. 93)
 Per Kirkeby, Bulowsvej 40 V, Copenhagen V, Denmark.
 Arthur Kópcke, Gillesager 248 I, Brøndbyvester, post: hvidovre, Denmark
 Shigeko Kubota, Gate Hill Rd. Stony Point, N.Y. 10980 (914) 947-3372
 Brian Lane, Project 67, Gallery no.10, 10 Royal Parade, Blackheath SE3, England.
 Vytautas Landsbergis, R. Armijos 74a - 30, LTS. Vilnius, USSR
 Kalevi Lappalainen, Kanneltie 5 B 14, Et. - Kaarela, Finland
 Dan Lauffer, 84 Jane street, New York, N.Y. 10014 691-5461
 Carla Liss, 62 St. Stephen's Gardens, London W2, England
 George Maciunas, 349 West Broadway, apt.11 or P.O.Box 180, New York, N.Y. 10013 925-0274
 Jonas Mekas, Hotel Chelsea, 222 W 23 St. New York, N.Y. 10011 243-3700
 Joan Mathews, 137 Rivington st. New York, N.Y. 10002 677-3887
 Kate Millet, 307 Boverly, New York, N.Y. 10003 677-6424
 Jean-Claude Moineau, Meta Art, 41 Boulevard Exelmans, Paris 16, France
 Peter & Barbara Moore, 351 W 30 St. New York, N.Y. 10001 564-5989
 Cavan McCarthy, Flat a, Grosvenor Court, 3 Grosvenor Rd. Leeds 6, England
 Multiples, 929 Madison ave. New York, N.Y. 10021 249-3250
 Ben Patterson, 881 7 ave. New York, N.Y. 10019 246-4376
 PROVO (Roel van Duijn), Karthuizerstraat 14, Amsterdam C, Holland
 Ely Raman, 80 Wooster st. New York, N.Y. 10012 925-4585
 Frank Rycyk, Jr. Rockaway Valley Rd. R.D. 2, Box 136, Boonton, N.J. 07005
 Carlos Santos, Fernando Puig 40 pral, Barcelona 6, Spain
 Tomas Schmit, 1 West Berlin 12, Bleibtreustr. 3, vh. IV, West Germany
 Paul Sharits, The Maryland Institute, College of Art, 1300 Mt. Royal Ave. Baltimore, Md. 21217
 Mieko Shiomi, 2b Miyoshi building, 3-1-6 Higashigotanda, Shinagawa-ku, Tokyo, Japan.
 Gianni Emilio Simonetti & Daniela Palazzoli, ARCH/DO Via Piolti de Bianchi 19, Milan, Italy
 H. Sohm, 7145 Markgroeningen, Postfach 7, Bahnhofstr. 38, West Germany
 Daniel Spoerri, 4000 Duesseldorf, Burgplatz 19, West Germany
 Stan Vanderbeek, Gate Hill Road, Stony Point, N.Y. 10980 (914) 947-1604
 Ben Vautier, 32 rue tonduitti de l'escarene, Nice, France
 Wolf Vostell, 5000 Köln, Bismarckstr. 28, West Germany
 Branko Vucicevic, Cvijiceva 80, Belgrade, Yugoslavia
 Yoshimasa Wada, 15 Greene st. New York, N.Y. 10013 925-4237
 Bob Watts, Stevenson College, Univ. of California, Santa Cruz, Cal. 95060, (home:1003 Smith Grade) (408) 423-3653
 John Wilcock, 26 Perri st. New York, N.Y. 10004 929-1232
 Emmett Williams, 137 Rivington st. New York, N.Y. 10002
 La Monte Young, 275 Church st. New York, N.Y. 10013 966-4089

A state of flux at the festival

by John Hall

The next day, Brian, Rainbow Day, and the entire Machine were thinking about going home. Somebody was organising a petition saying they were a con, and an imperious Telewale producer had the performers all cooperating while he gave a brief commentary on the Fluxlinic. In Welsh. When the film was in the can, he explained with a cheery Welsh smile that he had just told his bilingual public that the performance was more or less a con. Somebody told him that they thought he was a con, too. In English. Brian clapped his palm to his forehead at the thought of nonaudience events, and I volunteered to be the first person to be Fluxlinicked, just to cheer them up.

Actually, the Fluxlinic is very much like a Nuffield maths course, minus any educational end products. I found the volume of my mouth by filling it with water and emptying into a measuring glass—95c.c. . . . blew out a candle at 5 ft., and when I couldn't tell the Flux Tester what colour ball she had in her pocket, she entered on my chart: X-ray vision—none. There's no point in being fluxed, apart from having a giggle with the bird who is fluxing you.

Orchestra of laughs

The Flux Concert was a real success. At one point Brian, who must have proof-read "Trilby" at some time, stood before three Dream Mechanics, including his Rainbow Day, and raised both hands like the Messiah. The girls smiled according to the height at which he held his hands. He lowered them and they stopped, like an orchestra of laughs. Later he Svengalied the lot of us, standing on a balcony with a floodlight playing in our faces where we were enclosed by screens. He showered down leaflets of instructions. War Game. "The pictures you are about to see are silent. You have been provided with materials to make a sound track. Fluxus bids you fight well. God is on your side."

Slides of cowboy drawings. We pull crackers, burst bags, howl. Somebody chases his mate around the parish hall to hit him. Flux-Pin-up No. 1 showers down. It is a picture of Brian. Howls from the mob. Another Flux Pin-up, and a third. It is the picture of a half-rotten war corpse. People howl and throw streamers, and stick coloured papers on their faces, and somewhere behind the light, Brian throws us another set of instructions: Caution. Art Corrupts. And all supported by the Welsh Arts Council.

Art Notes

By GRACE GLUECK

FLUXURY ITEM

Pandora would adore it. "Flux Year Box 2," a small wooden chest available (maybe) at your local Esoterica, is the latest on the list of boxed art magazine/games ("Aspen," "S.M.S.," Eduardo Paolozzi's "Moonstrips Empire News"). So crammed with ephemera that it makes the others look like — well, Harper's, "Flux Year Box 2" comes in an edition of 100; sells for \$50. It contains such playthings as a squeezable rubber pear (anonymous); a "Flux Jewelry Kit" by Alice Hutchins (a spring necklace jumps out when you open it); a "Total Art Matchbox" by Ben Vautier ("Use the matches to destroy all art"); some rather strange card games. There are also 20 8mm film loops, by Stan Van

Der Beek, Yoko Ono, John Cale, etc. Seen through a lorgnette-like hand viewer, the films include a run of bare bottoms (Ono); an underexposed sequence of blinking lights on a police car (Cale).

"Flux Year Box 2" (No. 1 came out six years ago) is produced by Fluxus, a loose-knit collective of Happeners, Eventists, and way-out musicians organized — no, disorganized — in 1961 by George Maciunas (we'll get back to him). Though Fluxus's membership fluxuates, it goes on dauntlessly producing — fluxfests, fluxfilms, fluxgags and fluxbooks.

A sample Fluxus activity was its concert last fall at the opening of a paper show staged by the Museum of Contemporary Crafts. One number on the program was "Kill Paper, Not People," consisting of a bow-and-arrow attack on a paper theatrical curtain by the Japanese Fluxist Ay-O. A Fluxus project slated for last winter was a "snow event," the construction of a 6-story snow building by 100 participants. (Alas! It didn't snow.)

PRELIMINARY OFFER

THIS IS NOT A PUBLIC OFFER

PROMOTER: George Maciunas, 349 West Broadway, apt.11, New York, N.Y. 10013, tel: (212) 925-0274
REALTOR IN ST. THOMAS Arthur C. Hawkins, Stackler Realtors, Box 1205, (or Palm Passage B-28) tel. (809) 774-0027
REALTOR IN NEW YORK

PRESENTATIONS GIVEN AT: Yoshimasa Wada, 15 Greene St. 2nd. floor, (Canal st. subway station)
Nijole Valaitis, 38 Pintail Road, Irvington, N.Y. tel. (914) 591-9244
Film-Makers' Cinematheque, 80 Wooster st. (Spring st. subway)

GENERAL DESCRIPTION - BRITISH VIRGIN ISLANDS

Ranged in great arcs along the central highway of Sir Francis Drake Channel, the galaxy of the Virgins is a sight to transfix the eye and set the mind to dreaming. Progressively, as one moves from the American to the British sector, the works of man drop away behind. The British Virgins are not lush islands. Their climate is dry, and they are short on bosky forests and purling streams. Their beauty is in their outlines: a sweep of cones and domes and castled crags against the shining sky. In their bright scarfs of beach. In their connecting waters, deep and shallow, carved into bays and inlets, a sea of prisms glinting in the sun. "The British Virgins," says Ian Taylor, a three-year resident and devoted lover of the islands, "are in my opinion the crown gems of the West Indies. The gems are still uncut, but the polishing process is now taking place."

HISTORY: Discovered by Columbus on November 17, 1493, who named them *Las Virgines* in honour of St. Ursula and her 11,000 virgins. The islands later became a haven for pirates and buccaneers. The Spanish settled on Virgin Gorda in the 16th century to mine ore but the English later took over and both Virgin Gorda and Tortola were developed as agricultural estates. Principal crop in 18th century was cotton, sugar and some indigo, ginger etc. The economy was largely dependent on slave labor. Following the abolition of slavery, landowners abandoned their estates and laborers and their descendants took them over. Today agriculture is still the predominant activity followed by raising of beef cattle and fishing.

GEOGRAPHY: There are 60 islands - totaling 59 sq. miles. Most are of volcanic origin - unupthrust of rocky mountain ridges from a suboceanic plateau. Most hilly areas of the islands have been cleared for use as pasture. Scrub growth covers much of the rest of the land. Climate is subtropical, varying daily 10° and between seasons 70° to 90°. Rainfall is 50 in. per year.

FACILITIES: Road Town has a hospital with x-ray and laboratory, 5 med. doctors and one dentist. Primary schools, one secondary and one comprehensive (pre-college) school; one cinema, various churches, travel agents, real estate agents, contractors and 6 hotels.

REAL ESTATE: It is the firm policy of the Government to encourage investment in the British Virgin Islands including specifically the construction of hotels and houses for part-time or permanent residents. Thus licences under the Aliens Land Holding Regulation Act will normally be issued freely subject only to required minimum development within a reasonable period. Development of land over 10 acres is to be determined by mutual agreement between the licensee and the Government. One acre requires a commitment of \$2000 within a period of 3 years. Under the Pioneer Industries Ordinance certain industries or hotels may become eligible for duty-free import of equipment, building material as well as a tax holiday of up to 10 years. Land prices range from \$2500 to \$18000 per acre. Beach or commercial property at a much higher price.

HOTELS:

In Road Town: Bloch's Guest Centre (6rms.) \$5 to \$7 per day; Lagoon Plaza, (6rms.) \$9 to \$14 per day;
Sea View, (12rms.) \$6 to \$12 without meals, \$10 to \$20 with meals; Social Inn, (4rms.) \$7 to \$14 per day;
Treasure Isle Hotel, (16rms.) \$16 to \$32 per day with meals, beach; Wayside Inn, (14rms.) \$6 to \$12 per day.
In Virgin Gorda: Little Dix Bay, (950rms.) \$35 to \$80 per day with meals, beach, tennis;
Lord Nelson Inn (10rms.) \$8 to \$20 without meals, \$16 to \$35 with meals; Ocean View, (12rms.)
At West End, Tortola: Long Bay Estate Hotel, (8rms. & 8 cottages), Long Bay, \$12 to \$20, beach, good restaurant,
Smugglers Cove, (4rms.) Belmont Bay, \$19 to \$25 per day with meals, beach.
Nearest to Ginger Island, East end: Trellis Bay, Bellamy Cay, (8rms.) \$20 to \$38 per day with meals.
Other locations: Marina Cay, (10rms.) \$18 to \$42, beach; Sebastian's on Tortola, Little Apple Bay, (6rms.) \$15 to \$40 with meals.

BOAT RENTALS: Tortola Yacht Services, Road Harbour, Road Town, tel: 2124/5
Power boats: \$60 to \$140 per day; Sail sloop, 23ft. \$50 per day; 28ft. Parkwood sloop with crew: \$80 per day.

GINGER ISLAND - GENERAL DESCRIPTION

Lat. 18°23', Long. 64°29', 26 miles East of St. Thomas, 9 miles SE of Road Town, Tortola (capital of British Virgin Islands), 5 miles South of Beef Island which will contain in 1971 a 3600ft. jet airport. Total area: 276 acres; total perimeter: 4.5 miles of which: 3 miles are cliffs, 2000ft. sand beach, 3800 sand and stone beach. 80 acres are with 0° to 30° grade and suitable to build upon. 20 of them are on sea shore (mostly sand with stone.) Balance of acreage is with 30° to 90° grade and difficult to build upon. These will not be sold but kept for agricultural development, such as growing grapes, citrus fruit, vegetables, coconuts etc. Present vegetation is 90% scrub, 10% cacti and some trees. (devi-devi and others) It is proposed to remove all scrub, keep cacti and trees only and plant fruit trees and grass for pasture. Soil has a pH of 8.0 and the sand a pH of 8.9 (alkaline) and low in trace elements (iron, copper, boron and magnesium).

FINANCIAL PLAN FOR PURCHASE OF LOTS AND THEIR DEVELOPMENT

Price of Ginger Island: \$220,000 plus interests and costs, payable as follows:

binder in escrow with broker, Feb.10,1969	\$5000
on contract ,mid April	\$25,000 plus costs
on title closing, June-July	\$70,000 plus costs
mortgage first payment in 1970	\$60,000 plus interests
mortgage 2nd payment in 1971	\$60,000 plus interests

To raise this amount, 54 lots will be sold according the the following schedule:

Feb.8	8 lots (nos.46 to 53) sold for total:	\$18,000	Improvements:	\$2000 (below costs) payable March-May 1969
to mid April	1 sea shore lot at \$4000	\$ 4,000		\$3500 payable in 1969 & 1970
	3 inland lots at \$3000	\$ 9,000		"
to mid June	4 sea shore lots @ \$5000	\$20,000		\$3700 payable in 1969 & 1970
	14 inland lots @ \$4000	\$56,000		"
to 1970	3 seashore lots @ \$6000	\$18,000		\$4000 payable in 1970 & 1971
	10 inland lots @ \$5000	\$50,000		"
to 1971	3 seashore lots @ \$8000	\$24,000		"
	8 inland lots @ \$5000	\$40,000		"

The remaining 35 lots will be sold after 1971 by the promoter for own profit. One of these (no.89) will be used for commercial guest house development. No.88 will be used for public beaches, park, tennis courts ? etc.

PROPOSED IMPROVEMENTS

GUEST HOUSE

It is proposed to erect a 5 room prefabricated guest house in June 1969 and add 5 more rooms in 1970. Construction would be as follows: floor, roof and wall panels made of vinyl faces laminated to expanded polystyrene cores with aluminum channel edges. Panels would be bolted to each other and to pile or rock foundations. Of 4 x 8ft. size, they would form 8 x 8ft. rooms with exterior corridor. All exterior areas would be screened and provided with storm shutters instead of windows. Bathroom and kitchen would be equipped with: 5000W generator, 80 gal. tank and pump, 50 gal. water heater, refrigerator, stove, bathroom fixtures and 500gal. septic tank. The guest house could be used by lot owners during visits to the island in addition to housing workers. It is proposed to locate the house next to R2 (proposed reservoir).

The cost for the first 5 room stage would be: \$2000 for equipment and \$8000 for the structure, total of \$10,000

The cost for the second 5 room stage would be \$8,000.

RADIO TELEPHONE

A radio telephone connected to Tortola exchange would be installed in June to be used for communicating, especially with visiting lot owners arriving in St. Thomas and requesting pick up by boat. Estimated cost: \$500.

BOAT

A used, 200hp. power boat would be provided to be used for bringing supplies and picking up visiting lot owners arriving at St. Thomas. Such a boat should be able to make such a trip between Ginger Island and St. Thomas in 1.5 or 2 hours.

Estimated cost: \$2,000.

EQUIPMENT

Allis-Chalmers HD4 crawler tractor equipped with 1yd bucket - loader, dozer, scraper and backhoe (for trench digging).

Cement mixer. Estimated cost: \$16,000

WATER SUPPLY

About 50 acres of land can be utilized to drain rainfall into 2 reservoirs that could be easily constructed by damming 2 streams. The dams would be of local stone with cement lining on the reservoir side, rise 10ft. from a base 10ft. wide and about 200ft. long. Total volume of masonry: 10,000 cubic ft. at a cost of \$2 per cub. ft. the total cost would be \$20,000.

Such reservoirs would create a fresh water potential of 30 million gallons. Considering 70% loss due to evaporation and absorption into soil, the remaining 30% would still provide about 100 gallons per household per day for a period of 100 rainless days. It is proposed to pump the water from reservoirs into a 10,000 gal. gravity tank to be erected on hill C (300ft. elev.) and then run water mains from the gravity tank to all houses. This would provide sufficient pressure for most uses.

All water mains are proposed to be 2" PVC set in a trench together with electric cables. PVC is best suited to withstand soil chemicals and tropic conditions. Total estimated run of water mains: 7000 linear feet, at \$5 per ft. cost: \$35,000.

During 1969-70, the guest house would be supplied with water from initial reservoir through its own pump and pressure tank.

ELECTRIC SUPPLY:

It is proposed to install 2 100KW generators, A.C. 60 cycle, 3 phase, 4 wire 00 size service cables in trenches. This would provide 120V or 210V power, about 30 amperes per house. Estimated cost: rebuilt used generators and diesel engines - \$15,000
7000 linear feet of power line, 4 wire, trench, man holes, about \$10 per ft. total: \$70,000.

CLEARING AND PLANTING:

Clearing each acre from scrub and preserving cacti: about \$500 per acre.

Soil treatment with aluminum sulfate (to reduce alkalinity) and trace elements to overcome iron and other metal deficiency.

Planting new fruit trees, coconut palm trees, pines, berries, grapes etc. depending on quantity, size & soil conditions, - about \$500 per acre.

FOOT PATHS:

It is proposed not to build any paved roads due to very high cost in steep locations. Foot paths will be made with tractor-dozed between all lots next to power and water main trenches. Heavy supplies or equipment can then be brought up along these paths either with tractor or mule.

DOCK:

A dock would be provided at a later date when number of boats and its traffic warrants it.

SUMMARY OF COSTS OF IMPROVEMENTS.

Guest house		\$18,000
Boat		\$ 2,000
Equipment		\$16,000
Water supply:	dam: \$20,000 tower: \$10,000 water mains: \$35,000	\$75,000
Electric supply:	generators: \$15,000 cables: \$70,000	\$85,000
Clearing 80 acres:		\$40,000
Planting (estimated) & fertilization		\$40,000
Foot paths (about 20,000 lin. ft. at \$1 per ft.)		\$20,000
TOTAL PER ISLAND (with 80 - one acre lots)		295,000
TOTAL PER ACRE LOT		\$ 3,700

SCHEDULE OF WORK

SERVICES TO LOT OWNERS

EQUIPMENT & SUPPLIES COST

1969

prefabricated panel guest house, 5 rms. kitchen & bathroom

guest house
radio telephone

prefab. building
radio telephone

\$10,000
\$,500

10% of first dam, pipes and pump to guest house

fresh water supply

pump & pressure tank

\$ 2,300

clearing footpaths to all mountain tops equipment cost
labor cost

access throughout island

bulldozer
\$13,000
\$ 2,000

clearing first 10 acres & planting

island grown vegetables

seeds & plants

\$ 6,000

surveying island & staking out all lots labor cost

identification of all lots

transit level

\$ 600

electricity

5000W generator

\$ 500

pick-up with boat at St. Thomas

used speed boat

\$2,000

TOTAL IN 1969
\$36,900

1970

additional 5 rooms at guest house and dining room

guest house expansion

prefab. building

\$10,000

50% of first dam completed

cement

\$ 8,000

commence constr. of gravity water tank & conn. piping

water tank & piping

\$15,000

clearing & planting next 20 acres

\$10,000

first electric 100KW generator

electric generator

\$7,500

trenches for initial cables & pipes

trench digger

\$ 3,000

labor cost

\$ 3,000

TOTAL IN 1970
\$56,500

1971

commence first 10 buildings (probably prefabs.)

prefab. buildings

not incl.

water supply pipes to first buildings

piping

\$ 5,000

electric cables to first buildings

cables

\$10,000

8ft. wide foot paths to first buildings & lots

\$ 2,000

complete first dam (possibly in 1970)

cement, pumps

\$incl. 1970

TOTAL IN 1971
\$17,000

1972

complete first 20 buildings

not incl.

clear & plant next 40 acres

seeds & plants

\$20,000

landing pier & oil or gasoline storage tanks at pier

landing pier & motor fuel

prefab. pier & tanks

\$10,000

cultivate farming area at West End of Ginger Island

not incl.

TOTAL IN 1972
\$30,000

1973

commence next 40 buildings

\$17,500

commence 2nd dam (if necessary) & second generator

\$75,000

water & electric service to buildings already built

\$92,500

TOTAL IN 1973

1974

harvesting first crop of quick growing fruits (bananas etc.)

1977

complete guest-house development

\$62,100

complete development of remaining 40 acre lots

harvesting coconuts, citrus & other fruits

\$62,100

TOTAL
295,000

scientific name	common name	height	leaf length	fruit size or wght.	fruit taste	fruit preparation	fruit maturity	ripening season	pref. soil
achras zapota	sapodilla	to 60'	2 to 5"	2 to 4"	tender	raw		Mar. to May	
aiphanes minima (palm)	coyot		5 to 6"	1"	sweet	raw		Sept. to Nov.	
annona cherimoya	chirimoya	25'	10"	4 to 6 lbs.	subacid **	raw	4 to 5 years	Dec. to Feb.	
annona muricata	soursop	20'	4 to 6"	5"	subacid	raw juice		June to Nov.	
annona squamosa	sweetsop	20'	8 to 10"	4"	sweet	raw & sherbet		June to Aug.	
artocarpus communis	breadfruit *	30 to 60'	1 to 3'	5 to 8"	bread-like	roasted	4 years	May to Aug.	dry
artocarpus integra	jack fruit		6"	10 to 40 lbs.	vegetablelike	raw or cooked	4 years	June to Aug.	
averrhoa carambola	carambola	30'		4 to 5"	acid	preserves		June to Aug.	sandy & dry
bromelia pinguin	Pinguin	shrub	3 to 6'	1 to 2"	acid	juice		May to Nov.	sandy
carissa grandiflora	natal plum	shrub 15'		2"	cranberrylike	jelly, sauce			dry, seashore
casimiroa edulis	white sapote		6 to 8"	3"	sweet, juicy	raw	7 to 8 years	June to Aug.	hillsides
citrus sinensis	orange								
coccoloba unifera	sea grape	shrub	8"	.8" (grapelike)	sweet-acid	raw or jelly		June to Aug.	seashore
dovyalis caffra	kei apple	shrub		1 to 2"	acid	jelly		Mar. to May	sandy & dry
dovyalis hebecarpa	Ceylon gooseberry	20'	3 to 4"		acid	preserves		Sept. to Nov.	
dovyalis abyssinica		20'		1"	subacid	raw		June to Aug.	
eugenia jambos	rose apple	25 to 30'	6 to 8"	1.5"	sweet, juicy	raw & preserves	4 to 5 years	June to Aug.	any
eugenia malaccensis	Malay apple	30 to 35'	6 to 10"	3 x 4"	dry, roseline	rw or preserves		June to Aug.	
eugenia uniflora	Surinam cherry	shrub to 20'		1"	sweet-acid	raw (best)		June to Aug.	
figus carica	fig	shrub	6"	1.5 to 2"	sweet	raw or dried		Sept. to Nov.	dry, arid
fragaria	strawberry	creeping		1 to 2"	sweet, juicy	raw	1 to 2 years	Dec. to Feb.	hillsides
garcinia mangostana	mangosteen	30 to 40'	8"	1.5 to 3"	orangelike	raw	8 to 15 years	June to Aug.	
guilielma gasipaes	peach palm	30'	6'	2" in clusters	sweet-nutty	boiling or roasting		June to Aug.	
inga laurina	sackysac inga	medium		½" in pods	sweet	raw		Dec. to Feb.	
lucuma nervosa	canistel	15 to 25'	4 to 8"	2 to 5"		raw, in salads, pies		Aug. to Feb.	
malpighia punicifolia	West Ind. cherry	20'	1 to 3"	¾"	acid	juice, boiled+sugar		Mar. to Aug.	
melicocca bijuga	Spanish lime			1"	sweet-tart	raw		July to Sept.	
monstera deliciosa	monstera	vine	2x3'	2x8 to 10"	banana+pineapple	raw		Mar. to May	
morus alba	white mulberry		2 to 4"		sweet	raw, pies		Sept. to Nov.	
nephelium lappaceum	rambutan	large		2"	subacid	raw			
parmentiera edulis	cuachilote	30'	2 x 6"	2 x 4 to 6"	sugarcanelike	raw or cooked		Sept. to Nov.	
passiflora edulis	yellow passion fr. vine			2"		flavoring, jams, juice		June to Nov.	
passiflora quadrangularis	giant granadilla			12"		raw & cooked		June to Nov.	
pereskia aculeata	Barbados gooseberry, shrub		1 to 3"	½"	acid, juicy	preserves		June to Aug.	
psidium guajava	guava	6 to 25'	3 to 6"	1 to 6"	musky	raw, juice, preserves		Sept. to Nov.	
psidium cattleianum	strawberry guava	10 to 20'	2 to 3"	1½"	sweet-acid	raw		Sept. to Nov.	
punica granatum	pomegranate	6 to 20'	2 to 4"	2 to 5"	juicy	raw, juice		March to May	
rheedia madruno	madrono *	medium	4 to 6"	1 to 2"	subacid	raw, jams		June to Aug.	
rubus albens	mysore raspberry	10 to 12'	2"	¾"	acid-sweet	raw, jams		March to May	
rubus florulentus	fresa de montana	20 to 30'	2"	½"	acid-sweet	jams only (many seeds)		March to May	
rubus glaucus	Andes berry	9 to 12'	3"	1"	aromatic **	raw		March to May	
sicana odorifera	cassabanana	vine	12"	4 x 12 to 24"	aromatic	raw, juice, preserves		June to Aug.	
spondias purpurea	red mombin	25'	6 to 9"	1"	subacid **	raw		Sept. to Nov.	
triphasia trifolia	limeberry ***	shrub	2"	½"	aromatic	raw, preserves		March to Nov.	alkaline, seashore
uvaria lancifolia	calabao	climb. shrub		1 to 3"	subacid, arom.	raw, preserves		Sept. to Nov.	
vangueria edulis	spanish tamarind	shrub	3 to 8"	1½"	unripe apple	raw, stewed		Dec. to Feb.	
musa paradisiaca	banana	10'	10'	8"		raw			
	avocado								
	nanava								

NUTS

scientific name	common name	height	leaf length	nut size or weight	nut taste	nut preparation	nut maturity	ripening season	preferred soil
cocos nucifera	coconut palm	60 to 80'	15 to 20'	10"		raw or dried			seashore
lecycthis elliptica			6 to 10"	1 1/4"	oily	raw		June to Aug.	
lecycthis zabucajo	paradise nut		6"	2"	**	raw		Dec. to Feb.	
macadamia	queensland nut	30'	20"	1/2 to 1"	**	raw or cooked in oil		June to Aug.	
prunus amygdalus	almond								
sterculia foetida	Java olive			3/4"	oily	raw, roasted		Dec. to Feb.	
terminalia catappa	tropical almond	large	6 to 12"	1"		raw, hard to crack.		all year	
anacardium occidentale	cashew	20 to 40'	5 to 7"	1 1/2"	**	roasted only	2 years	June to Aug.	tolerant of drought

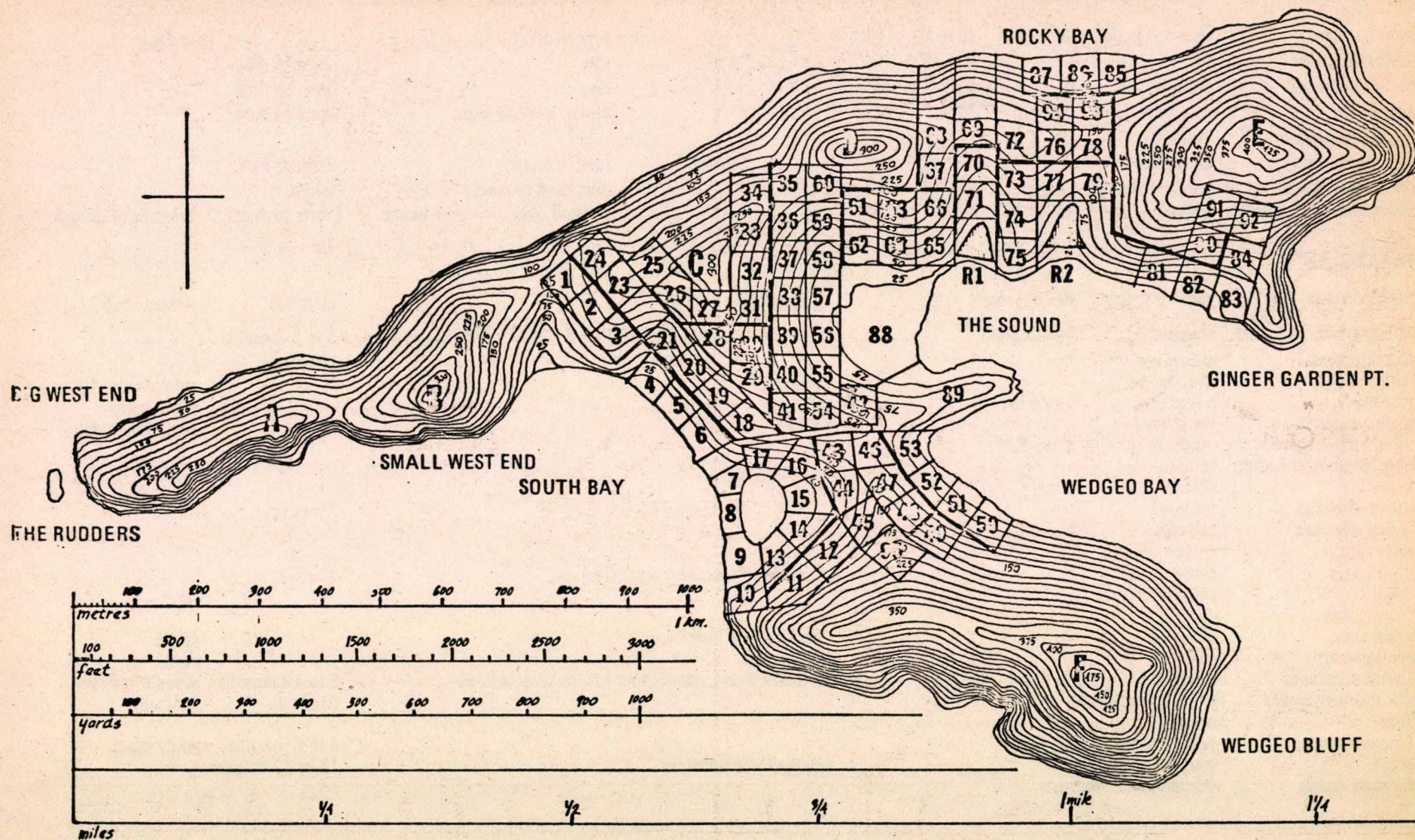
VEGETABLES

scientific name	common name	size or weight	taste	preparation	maturity	preferred soil
sechium edule (cucrbits)	chayote	4oz to 2lbs		boiled & creamed, fried, stuffed & baked, pickled	3 to 5 months	
cucumis sativus	cucumber				50 days	loose
cucumis melo	cantaloup			desert		sandy loam pH6 to 6.7
cucurbita	pumpkin	5 to 6 lbs				sandy loam
citrullus vulgaris	watermelon			desert		sandy loam pH5
solanium melongena	eggplant	3" to 12"				
lycopersicon esculentum	tomato					
amaranthus	chinese spinach					
brassica oleracea	broccoli				2 months	
brassica oleracea	cabbage	2 to 6lbs				
betella rubra	ceylon spinach					
beta vulgaris	chard			cooking like asparagus or celery	60 days	
brassica cruciferae	chinese cabbage					
vigna sinensis	cowpea					
glycine max	soybean			cooking like lima beans		pH6.5
daucus carota	carrot					sandy
manihot esculenta	cassava			soups & stews, coarse flour for bread & tapioca	9 to 12 months	drought resistant
helianthus tuberosus	jerusalem artichoke				3 months	poor soil
allium	onions					
ipomoea batatas	sweet potato				4 to 6 months	sandy loam
araceae	yautia & taro			cooked like potatoes	10 to 12 months	
eiocharis dulcis	chinese waterchestnut					

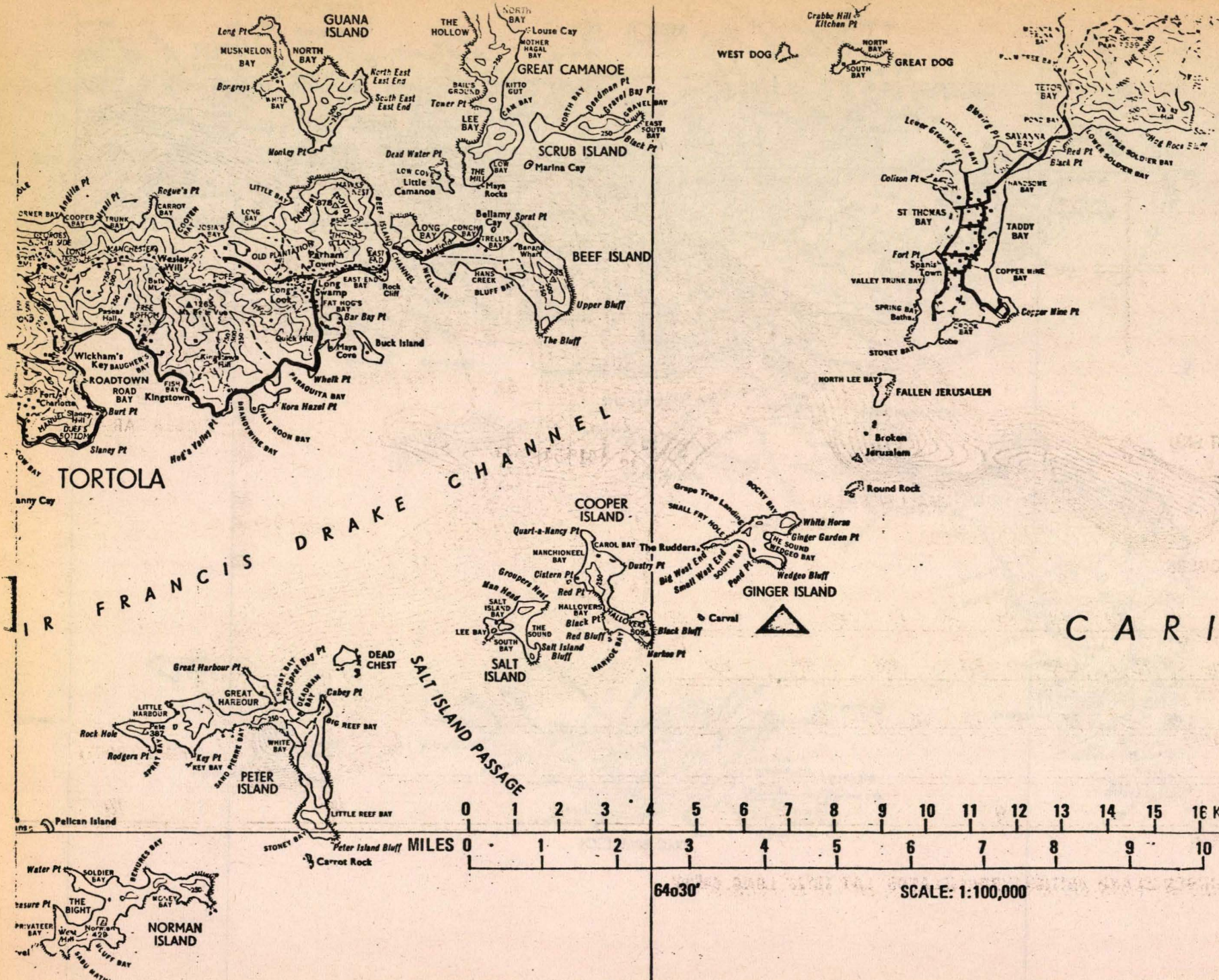
* handsome appearance, ornamental tree

** high quality, very tasty fruit or nut

***good for grafting orange trees for seashore cultivation

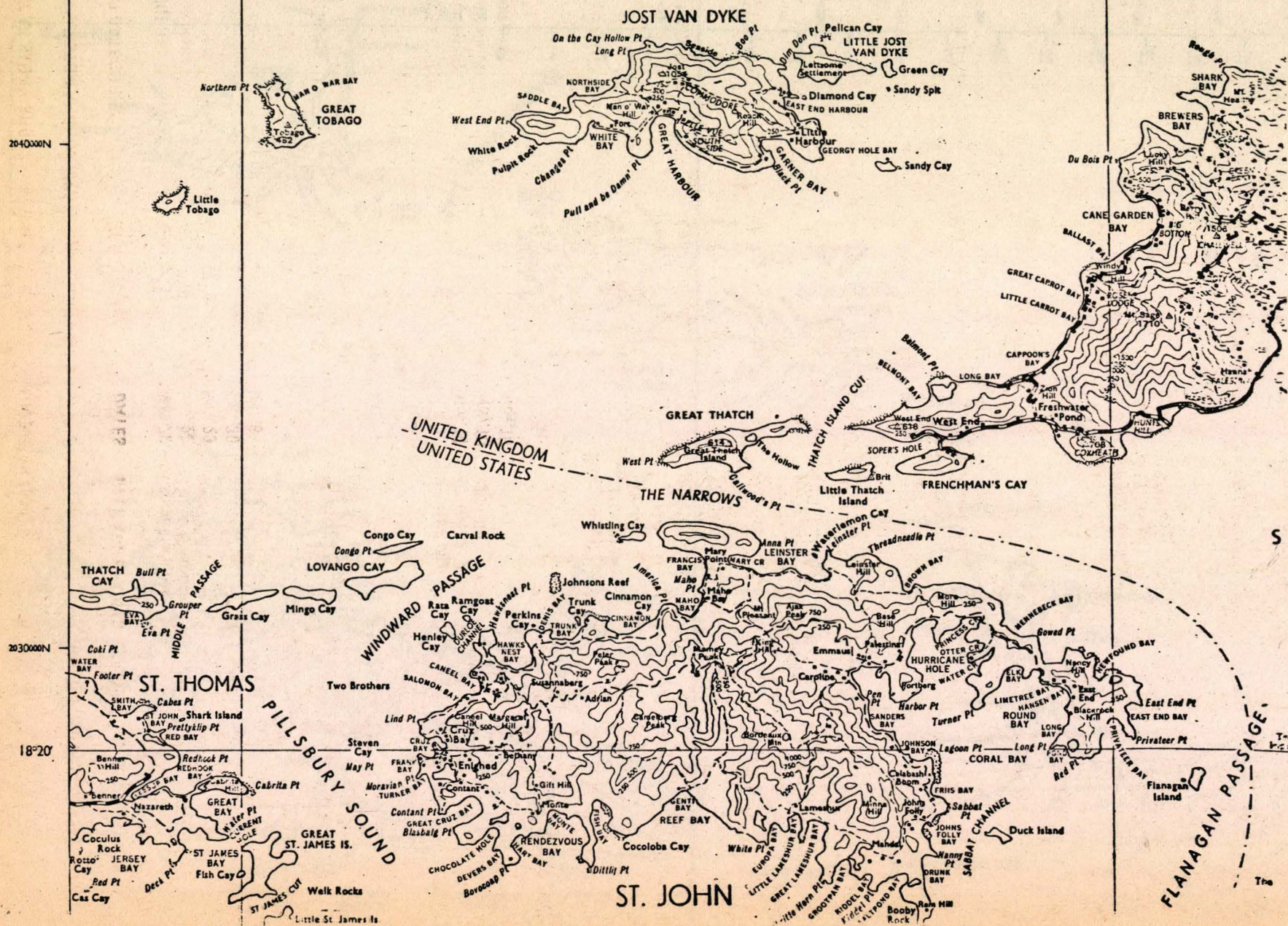


GINGER ISLAND, BRITISH VIRGIN ISLANDS, LAT. $18^{\circ}23'$, LONG. $64^{\circ}29'$



64°30'

SCALE: 1:100,000



PROPOSED CATEGORIES	LOCATION	DATES	IN CHARGE IN NYC	STUDENT LIAISON
FLUXCONCERT	Theatre	Nov.22	George Maciunas	
Fluxorchestra		Nov.22	349 W. Broadway	
Fluxchamber		Nov.29	925-2250	
Mechanical		Nov.30		
Audience pieces		Dec.6		
FLUXOLYMPIAD	Track & Field Gymnasium		Milan Knizak	
			633 E 11 St.	
EXTERIOR EVENTS				
Street cleaning		Nov.14	Robert Watts	
Automobile event		Nov.15	80 Wooster st.	
Balloon event		Nov.16	226-1795	
FLUXFOODS & DRINKS	Cafeteria Vending machines		Bici Hendricks ?	
			331 W 20 st	
			924-9298	
VENDING MACHINES	Dormitories etc.		Ken Greenleaf	
			331 W. Broadway	
			925-5123	
FLUXCLINIC	Science laboratories		Frank Rycyk ?	
			Rockaway Valley.Rd.R.D.2	
			Box 136 Boonton,N.J.07005	
			(201) 627-4691	
FLUXTRAIN	L.I. Railroad			
			Milan Knizak	
FLUXBUS				
SWIMING POOL EVENTS	Swiming pool		Robert Watts	
LECTURES	classrooms		Geoff Hendricks	
FLUXSHOW	Art Gallery			
Lobby			Yoshimasa Wada	
Washroom			15 Greene st.	
Film environment			925-4237	
Exhibit area				
FLUXPHONE	Answering machine		Ely Raman	
SNOWHOUSE			George Maciunas	

PROPOSED FLUX DRINKS & FOODS

FLUX EGGS	emptied egg shells filled with one of the following: plaster, urethane foam, shaving cream, liquid white glue, white paint, ink, white jellatin, coffee, bad smell (rotten), good smell (spices), dead bug, etc.
FISHMEAL	clear fish carbonated drink, fish jello, fish bread (from fish bone flour), fish pudding, fish ice cream, fish pastry, fish candy etc.
TRANSPARENTMEAL	clear coffee (distilled), clear tea (distilled), clear butter (with butter flavor) clear onions (jello with onion flavor) clear fishes (fish flavor jello) clear pankakes with clear syrup, clear beef (beef flavor jello), clear icecream etc.etc.
DISTILLED DRINKS	coffee, tea, tomato juice, prune juice, milk, etc.
TEA VARIATIONS	tea bags with: salt, or sugar or aspirin, or citric acid.
WHITE MEAL	white drink (milk), white potatoes, rice, cheese, spaghetti, salad etc.
BLACK MEAL	black drink (coffee), black beans, black meat & sauce, black bread, black chocolate etc.
OTHER COLORS	

FLUX-OLYMPIAD

PROPOSED FLUX-VERSIONS (CALL FOR SUGGESTIONS)

TRACK	running	race on 45° slope
	hurdles, obstacles cycling	race with feet tied among competitors race through obstacles: tunnels, stretched strings at various heights, slippery floors, upward facing nails etc race for slowest winner race with maximum number of riders per bicycle
FIELD	long jump	on very slippery floor, on stilts,
	high jump	on trampoline
	pole vault	with very flexible (rubber) pole
	discus	discus with propeller
	javelin	balloon javelin
	shot put	thrower with roller scates
	hammer throw	hammer as vessel filled with fluid (paint etc)
	archery	funny targets (visual and sound)
	blow-gun	with bent tube
	catapult	shooting humans into trampoline target
DUAL CONTEST	Combat	boxing giant gloves, or gloves smeared with paint wrestling with slippery bodies, in colored powdercontainer, with fragile clothing etc. fencing with giant rubber sticks, with musical bars, with sledge hammers and very heavy armour, etc. jousting riding bicycles, mounted on another person, with carton tubes, leaking pillows, guitars, etc.
	Racket	ping-pong convex, corrugated rackets, rackets with attached open water containers, with soft rubber pading, etc. badminton rackets with 6ft. handles playing ping-pong balls on floor, with balloons instead of netting playing ballo. with elastic netting, etc.
	Board	chess pieces timed from the time they are used, sound pieces, smell pieces, 3-D chess (8 levels) etc.
TEAM	soccer	ping-pong ball on floor being pushed by blow tubes, soccer ball suspended from ceiling with rubber l
	basketball	with tennis ball and racket
	volley ball	players on ladders and with rackets (?) using badminton shuttle (?)
	polo	on foot, with bicycles,
	hockey	with roller scates
	baseball	breakable ball filled with fluid
WATER	swimming	with funny costumes
	rowing, sailing	in leaking boats, stationary boats, overcrowded boats, very unstable boats

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
NOVEMBER	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
1	2	3	4	5	6	7
8	9	10	11	12	13	14

FLUX CONCERT		Perform Mths.	A. Mekas	Bob Watts	Bob Watts (tail)	Kneak & Benley	any one with tail or tube	Bob Watts (tail)	Adolfas Mekas	Yoshimasa Wada
Nam June Paik: PRELUDE Audience seats are tied up to backs before performance.			Programs: gliders or paper storm Tickets: giant sheets or long ribbon Ben Vautier: AUDIENCE PIECE NO.10, 1965 An announcer well hidden from view of the audience observes with bin- oculars all who enter the theatre and describes minutely each through public address system.	tail ladder, horn, water.	horn, mud balls?	2 trumpets, balloon	Formal area & victims	Grand piano, chickens.	Upright piano, darts	7 kettles, bow & arrows
Emmett Williams: COUNTING SONGS, NOS. 1 TO 6 Audience is counted by various methods. 1962 <i>Water drops</i> George Brecht: (<i>simultaneous</i>) DRIP MUSIC (DRIP EVENT), 1959 FLUXVERSION I First performer on a tall ladder pours water from a pitcher very slowly down into the bell of a french horn or tuba held in playing position by the second performer at floor level.										
followed by— Robert Watts: F/H TRACE, 1963 French horn is filled in advance with small objects or fluid (rice, bearing balls, ping-pong balls, mud, water, small animals, etc.). Performer then enters stage, and bows to audience tipping the bell so the objects cas- cade out toward the audience.										
Joe Jones: DUET FOR BRASS INSTRUMENTS Rubber glove is placed over bell and tucked inside. Air is blown until glove emerges from bell and is in- flated. Variation: with inflatable leg. another variation: weather balloons.										
George Maciunas: String Quartet, 1964 A metal rod (previously treated with rosin) is rubbed against edge of f or sound hole creating a squeal.										
Tomas Schmit: PIANO PIECE NO.1, 1962 Performer places various objects such as: large chess pieces, or squeaking rubber toys, or rubber balls, ping-pong balls, glass vases, or wood blocks, concrete blocks, bricks, arranging them all in very precise manner. When lid is full or satisfactorily arranged, performer opens the lid sharply letting the objects slide down to the audience. <i>live chickens. only.</i>										
Toshi Ichinyanagi: Piano Piece no.5 (Flux-variation) Upright piano is positioned on stage with its profile facing the audience, pedal affixed in depressed position. Performer in wings (not seen by audience) throws darts to the back of piano according to score.										
Ben Patterson: SEPTET (FROM "LEMONS") 7 kettles, each equipped with dif- ferent whistle in ndzzle is fitted over nozzle with balloon. As water is boiled balloons inflate while whistles play. Three performers shoot at balloons with pistols or darts or bows and arrows.										
George Brecht CONCERT FOR CLARINET, 1962 [nearby] FLUXVERSION I Clarinet is suspended by a string tied to its center so that it holds a horizontal position about 6 inches above performers mouth. Performer without using his hands should attempt to play a note. He should do this either by swinging the reed end down or jumping up to it and catching the reed with his mouth. FLUXVARIATION II A clarinet is positioned upright on the floor. Performer with a fishing pole, sitting at a distance of a few feet should attempt to hook up, lift and bring to his mouth the reed end of the clarinet.			Geof. Hendricks, Milan Knizak Fishing pole, clarinet	Bob Watts cymbals, toy.	Fans, instr.	G.M. Mike,				
Robert Watts: C/T TRACE, 1963 Squeaking rubber toy or an egg is cought between two cymbals.										
Chieko Shiomi: WIND MUSIC NO. 2, 1966 Several performers operate fans towards suspended objects such as bottles, radios, bells, etc. making them swing.										
Tristan Tzara: VASELINE SYMPHONIQUE, 1921 FLUXVERSION: Microphones, hands, vaseline.										
Robert Bozzi: IN MEMORIAM TO GEORGE MACIUNAS NO.2, 1966 FLUXVERSION I Equal number of performers wearing gas masks seat themselves opposite each other. A balloon is placed be- tween the two groups. Performers operate various sprayers such as: perfume nebulizer, deodorizer, disinfectant, insecticide, paint or any other sprayer in pressurized or hand pumped containers. Sprayers are operated toward the balloon, which each group should try to push away from themselves. Piece ends when balloon reaches one group. <i>white paint only.</i> Ben Vautier: (<i>simultaneous</i>) MONOCHROME FOR Y. KLEIN, FLUXVERSION II An orchestra, a quartet or soloist, dressed in white, plays a favorite classic while a fine mist of black washable paint rains down over per- formers, their instruments, scores & music stands, slowly turning all from white into black.										
George Maciunas: KINESTHESIS NOS. 1 TO 4, 1969 Projection of hollow slide with live: cockroach, fly, worm & plankton. KINETICS NOS. 1 TO 3, 1969 Projection of hollow slide of: 1. OSMOSIS: drop of india ink in water or oil in turpentine. 2. DIFFUSION: alka seltzer in water 3. CRYSTALLIZATION: barium chloride in sulfuric acid.										
George Brecht: (<i>all simultaneously</i>) FOR A DRUMMER (for Eric) 1966 Drum on something you have never drummed on before. Drum with something you have never drummed with before. FLUXVERSION I Performer drums with drum sticks or drum brushes over the surface of wet mud or thick glue until brushes or sticks get stuck and can't be lifted. FLUXVERSION II! Performer drums with sticks over a leaking feather pillow making the feathers escape the pillow. FLUXVERSION III Performer drums over a drum with 2 ends of slightly leaking water hoses FLUXVERSION IV Performer drums over a drum with rolled newspapers until the rolls disintegrate. FLUXVERSION V Performer dribbles a ping pong ball between a hand held racket and drum skin. FLUXVERSION VI Performer drums with mallets or hammers on a helmet worn by another performer. FLUXVERSION VII Performer drums with drum brushes inside a vessel filled with cream until cream is thick.			G. & B. Hendricks, A. & J. Mekas, Pola Chapelle, Nick Bentley, cream & beater, mallets, ping pong, hoses, pillow, glue, drums, brushes.							
Ben Vautier: TELEPHONE, 1962 With a telephone placed on stage and monitored to a loudspeaker: 1) call the police and talk as long as possible 2) call the president of the country 3) call the local newspaper with false news.			A. Mekas & Knizak							
AUDIENCE PIECE NO.8, 1965 The audience is told that the next piece is presented in a special area. They are led away in small groups by ushers through back exits to the street and left there.										
Exterior events:										
5. STUDENT ROUNDUP At various times throughout the fest, performers will come running carrying a long rope. All students in their path will be encircled by the rope and squeezed together without harming them in any way.										
7. INSTANT CONCERT Ringing burglar alarms are to be thrown from the rooftop either with or without parachutes. By Ben Vautier: Performer in crouching or prone position and covered entirely with a large black canvas moves along.										
Alternate 1st. piece.										
Tomas Schmit: SANITAS NO. 165 Audience is seated on mis-numbered seats, then are asked to correct the mistake by switching about, (first row to last, etc.)										

PROPOSED CATEGORIES	LOCATION	DATES	IN CHARGE IN NYC	STUDENT LIAISON
FLUXCONCERT	Theatre	Nov.22	George Maciunas	
Fluxorchestra		Nov.22	349 W. Broadway	
Fluxchamber		Nov.29	925-2250	
Mechanical		Nov.30		
Audience pieces		Dec.6		
FLUXOLYMPIAD	Track & Field Gymnasium		Milan Knizak	
			633 E 11 St.	
EXTERIOR EVENTS				
Street cleaning		Nov.14	Robert Watts	
Automobile event		Nov.15	80 Wooster st.	
Balloon event		Nov.16	226-1795	
FLUXFOODS & DRINKS	Cafeteria Vending machine		Bici Hendricks	
			331 W 20 st	
			924-9298	
VENDING MACHINES	Dormitories etc.		Ken Greenleaf	
			331 W. Broadway	
			925-5123	
FLUXCLINIC	Science laboratories			
FLUXTRAIN	L.I. Railroad			
			Milan Knizak	
FLUXBUS				
SWIMING POOL EVENTS	Swiming pool		Robert Watts	
LECTURES	classrooms		Geoff Hendricks	
FLUXSHOW	Art Gallery			
Lobby				
Washroom				
Film environment				
Exhibit area				
FLUXPHONE	Answering machine			
SNOWHOUSE			George Maciunas	

FLUX-ORCHESTRA CONCERT

Programs: gliders or paper storm
Tickets: giant sheets or long ribbon

George Maciunas:

PIECE FOR CONDUCTOR, 1965

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

George Brecht:

(slide of orchestra over paper curtain with holes cut out)

SYMPHONY NO.1, 1962

Through a hole.

FLUXVERSION I.

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

performed simultaneously with

Ayo:

RAINBOW NO.2 FOR ORCHESTRA

A totally inexperienced orchestra plays a 7 note major scale various instruments.

George Brecht:

SYMPHONY NO.3, 1964

at three
from the tree
all night
at home
on the floor
the yellow ball
in the water

FLUXVERSION I (on the floor)

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

FLUXVERSION II (in the water)

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

George Brecht:

SYMPHONY NO.2, 1962

(turning)

FLUXVERSION I

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

(contact microphones on scores?)

Robert Bozzi:

CONCERTO NO.3, 1966

Upon signal from the conductor, each orchestra section performs in unison one of the following actions: turn their heads from side to side, stand up or sit down, open or close their mouths, turn around, move their arms or legs, blow their noses, look at their watches, scratch themselves at various spots.

(only scratch or blow nose)

George Brecht:

CONCERT FOR ORCHESTRA, 1962

(exchanging)

FLUXVERSION I

Orchestra members exchange their instruments.

FLUXVERSION II

Orchestra members exchange their scores.

FLUXVERSION III

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

INTERMISSION

Ben Vautier:

ORCHESTRA PIECE NO.4, 1965

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

Chieko Shiomi:

WIND MUSIC NO. 2, 1966

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

(suspend musical instruments only, such as: bells, gongs, etc)

Dick Higgins:

Constellation no.4

The sound is to have a clearly-defined percussive attack and decay (such as produced by plucking strings, hitting gongs, bells, helmets, or tubs). Each performer produces his sound efficiently and almost simultaneously with the other performers' sounds. Each sound is produced only once.

FLUX-CHAMBER CONCERT

Emmett Williams:
COUNTING SONGS, NOS. 1 TO 6
Audience is counted by various
methods. 1962

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

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

followed by— Robert Watts:
F/H TRACE, 1963
French horn is filled in advance with
small objects or fluid (rice, bearing
balls, ping-pong balls, mud, water,
small animals, etc.). Performer then
enters stage, and bows to audience
tipping the bell so the objects cas-
cade out toward the audience.
(water)

George Brecht: (*all simultaneously*)
FOR A DRUMMER (for Eric) 1966
Drum on something you have never
drummed on before.
Drum with something you have never
drummed with before.

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

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

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

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

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

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

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

George Brecht
CONCERT FOR CLARINET, 1962
nearby

FLUXVERSION I
Clarinet is suspended by a string
tied to its center so that it holds a
horizontal position about 6 inches
above performers mouth. Performer
without using his hands should
attempt to play a note. He should
do this either by swinging the reed
end down or jumping up to it and
catching the reed with his mouth.
FLUXVARIATION II
A clarinet is positioned upright on
the floor. Performer with a fishing
pole, sitting at a distance of a few
feet should attempt to hook up, lift
and bring to his mouth the reed end
of the clarinet.

Robert Watts:

C/T TRACE, 1963
An object is fired from canon and
caught in bell of tuba.

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

another variation: weather balloons.

George Maciunas:
String Quartet, 1964
A metal rod (previously treated with
rosin) is rubbed against edge of f or
sound hole creating a squeal.

Robert Bozzi:
IN MEMORIAM TO
GEORGE MACIUNAS NO. 2, 1966
Performers position themselves in a
semicircle. First performer operates
a perfume nebulizer, second - throat
nebulizer, third - fertilizer sprayer,
fourth - insecticide sprayer.
They operate their equipment toward
the audience after a score or pre-
determined pattern.

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

INTERMISSION
Chieko Shiomi:
EVENT FOR THE
LATE AFTERNOON, 1963
Suspend a violin with a long rope.

FLUXVERSION I
Violin is suspended with rope or
ribbon inserted through pulley at top
and secured to floor. Performer in
samurai armor positions himself
under suspended violin, draws his
sword and cuts the rope in front of
him releasing violin which falls on
to his helmeted head.

Tomas Schmit:
PIANO PIECE NO. 1, 1962
Performer places various objects
such as: large chess pieces, or
squeezing rubber toys, or rubber
balls, ping-pong balls, glass vases,
or wood blocks, concrete blocks,
bricks, arranging them all in very
precise manner. When lid is full or
satisfactorily arranged, performer
opens the lid sharply letting the
objects slide down to the audience.
(house of cards or balls?)

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

Toshi Ichianagi:
Piano Piece no. 5 (Flux-variation)
Upright piano is positioned on stage
with its profile facing the audience,
pedal affixed in depressed position.
Performer in wings (not seen by
audience) throws darts to the back
of piano according to score.

Ben Patterson:
SEPTET (FROM "LEMONS")
7 kettles, each equipped with dif-
ferent whistle in nozzle is fitted
over nozzle with balloon. As water
is boiled balloons inflate while
whistles play. Three performers
shoot at balloons with pistols or
darts or bows and arrows.

Ben Vautier:
MONOCHROME FOR Y. KLEIN,
FLUXVERSION II
An orchestra, a quartet or soloist,
dressed in white, plays a favorite
classic while a fine mist of black
washable paint rains down over per-
formers, their instruments, scores &
music stands, slowly turning all
from white into black.

MECHANICAL FLUX-CONCERT

Richard Maxfield:

Microphones are placed in the street, outside windows or hidden among audience and sounds amplified to the audience via public address system.

Ben Patterson:

OVERTURE

Many containers within each other are opened until a noise maker in final container is unpacked.

Ben Vautier:

TELEPHONE, 1962

With a telephone placed on stage and monitored to a loudspeaker:

- 1) call the police and talk as long as possible
- 2) call the president of the country
- 3) call the local newspaper with false news.

Tomas Schmit:

SANITAS NO. 13

Telephone time service is relayed to the audience for an hour.

Chieko Shiomi:

WATER MUSIC

A record is covered with any water soluble material, then played with water trickling over it.

The needle will pick up music from spots dissolved by water.

George Maciunas:

SOLO FOR LIPS & TONGUE, 1961 (tube & microphone)

Joe Jones:

AUTOMATIC FLUXORCHAstra (may be played until everyone leaves)

AUDIENCE FLUX-CONCERT

Ben Vautier:

AUDIENCE PIECE NO.10, 1965

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

Tomas Schmit:

SANITAS NO. 165

Audience is seated on mis-numbered seats, then are asked to correct the mistake by switching about, (first row to last, etc.)

Milan Knizak:

SNOWSTORM NO.1

Paper gliders are distributed to an idle and waiting audience.

George Brecht:

DANCE MUSIC gunshot

Albert Fine:

PIECE FOR FLUXORCHESTRA After score (24 cards)

Chieko Shiomi:

BALANCE POEM, 1966

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

Ben Vautier:

AUDIENCE PIECE NO.8, 1965

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

Ben Vautier:

AUDIENCE VARIATION NO.1

The audience is all tied up together and to the chairs with a very long string. Enough string should be used to entangle the whole audience and make exit very difficult.

SLIDE-FILM FLUX-SHOW

Ben Vautier: Monochrome for Y.Klein.

FLUXVERSION I

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

George Brecht:

THREE YELLOW EVENTS, 1961

I yellow yellow yellow

II yellow
loud

III red

FLUXVERSION I

3 yellow slides are projected on a screen. Pause. One yellow slide is projected and then the projector falls down on the floor as the slide is removed. After the projector is placed back a red slide is projected.

George Maciunas:

KINESTHESIS BLATTIDAE, 1969

Slide projection of live cockroach

Variations with: worms, flies, caterpillars etc.

Yoshimasa Wada & G. Maciunas

OSMOSIS

Slide projection of:

drop of ink in water

alka seltzer tablet in water

shaving cream or urethane foam

Milan Knizak:

INDETERMINATE MOVIE

FLUXFILM PROGRAM

FLUX-PARADE

By Bob Watts:

1. A group of about 35 people arrange themselves in a spiral, and continue to walk in a spiral but with an overall direction down parade route. They may decide to rest at any time and then continue. This maneuver should be rehearsed in advance. Optional dress.
2. Two males required. To be dressed in dungaree pants and jacket if possible. To walk in advance of parade, one on either side of street, unrolling paper tape for first row of spectators to hold and act as barrier along parade route.
3. One person in ordinary dress pulls a large fish on wheels. Fish arranged beforehand with excels and wagon wheels.
4. About 10 - 15 people out of a group of 60 form a ring by alternately facing in and out and linking arms. The rest get inside, filling the ring to capacity. The group moves down the street in this formation.
5. Nine boxes varying in height from 1½' to 6'' are laid out in a line with the 6'' high boxes on the end and the 1½' box in the center. A person stands on each box, the last box in the line being left vacant. In a very precise manner, the last person in the line slowly turns around, bends down and picks up the last box, He then stands back up, turns back around and passes the box over his head to the person in front of him. The box continues to be passed forward over everyone's head until it reaches the front where it is set down at the head of the line. All the participants then simultaneously step ahead one box and the procedure is repeated.
6. A four-door limousine is parked somewhere along the parade route. As different parade entries reach the spot where the car is parked they file through the backseat, onto the sidewalk, and back out onto the street again.
7. Rows of lifesize band figures and a drum majorette are cut out of cardboard, sprayed white and outlined. They are hooked together in rows like strings of paper-doll cutouts (e.g. a row of drummers). The rows of cutouts are carried along in a marching band formation by people with transistor radios, tuned to the same station or with portable tape recorders playing band music.

8. One person walks along the dotted white line with necessary quantity of canned instant shaving cream. He uses the cans, one at a time, to make straight foam lines that connect up the dotted white line on the street.
9. A canvas loop, 30'' wide and 50ft. in circumference is made. Eight people step inside the loop, holding the top of it over their heads. They walk forward, all the time stepping on the bottom of the loop and passing the top over heads.

By Nam June Paik:
Zen for the street. Adult in lotus posture and eyes half-shut positions himself in a child's carriage (perambulator).
Dragging suite. large or small dolls, people, musical instruments etc. followed by:
By Chieko Shiomi:
Mirror piece no.2. Participants walk backwards toward and over the objects of the 'Dragging suite'. They guide themselves by hand held mirrors.

By Dick Higgins:
Graphis 118. Performers shuffle very slowly from crowded position to expanded (spread out) position and back to crowded position following a rhomboid diagram on the street.

By Joe Jones:
Musical tricycle.

By Tomas Schmit:
Blank sheets of paper are handed out to spectators along the parade route.

By Ayo:
A band of inexperienced musicians and non-players playing band music.

EXTERIOR FLUX-EVENTS

By Bob Watts:

1. CONTINUAL STRUCTURE PIECE

A substructure of crates and boxes will be set up in a suitable location, to which various objects such as dolls, old tires, bedsheets, shoes etc will be added by anyone wishing to do so throughout the festival duration.

2. HAPPY FEET

An area made up of squares containing different tactile materials (blackboard, sand, dry bread, ice etc.) will be set up. The moves of barefooted participants and their actions (rewarding, enforcing, washing feet etc.) will be determined by a large die.

3. PAPER DRESSING SERVICE

Paper uniforms, collage people, adhesive tape, toilet paper blotches, etc.

4. IDENTITY EVENT

A contest of painted faces.

5. STUDENT ROUNDUP

At various times throughout the fest, performers will come running carrying a long rope. All students in their path will be encircled by the rope and squeezed together without harming them in any way.

6. ANTI-SMOKING EVENT

A 10ft long cigarette will be set up, held by threads. Passers-by will be invited to take a puff, but not to exceed 10" of the cigarette length.

7. INSTANT CONCERT

Ringling burglar alarms are to be thrown from the rooftop either with or without parachutes.

8. BLACK BAG EVENT

Two strong men unload four heavy black bags and arrange them in a busy area. After an hour one of the bags begins moving and its occupant struggles to get out. The other bags are filled with rocks, garbage etc.

CASUAL EVENT 1962

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

SUBWAY EVENT 1962

STREET CAR VARIATION

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

By Paul Sharits:

90° ANGLES, 1966

STREET OR FIELD VERSION

8 performers (4 male, 4 female) in sweat suits and tennis shoes; each carrying one sports object (a basketball, a football, tennis racket etc.) begin walking or running at any desired speed from one location, turning left or right at right angles when hearing "left" or "right" instructions given by alternated male or female voice over loudspeaker or megaphone. Female performers respond only to female voice, male performers to male voice. Event ends either when performers return to original location or move beyond reach of instructions.

Score for gym version.

By Ben Vautier:

THEY, 1962

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

(substitute with school official or policeman, mayor, general etc.)

EXPEDITION, 1964

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

By Tomas Schmit:

ZYKLUS FOR WATER PAILS

Water pails or bottles are placed along perimeter of a circle. Performer inside circle picks the only filled vessel and pours into one on right, then picks one just filled and pours into next one on right, etc. till all water is spilled or evaporated.

SANITAS NO. 79

A bus carries the audience a good distance, deposits them in a desolate location and returns empty.

SANITAS NO. 22

Performer reads aloud an entire newspaper, advertisements and all.

Albert Fine:

CLOTHESPIN SPRING

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

By Lee Heflin:

FALL

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

By Joan Lesikin:

12 rooms facing one exterior wall have their lights prepared in different colors. National anthem or other popular tune is played by switching on a particular lights when its matching tone is called for.

By Larry Miller:

On a given day everyone will be asked to bring a brown bag with an object of their choice in it. An area will be designated to contain the bags. At the end of the day the bags will be distributed randomly.

A large heap of mud will be dropped from a height over an egg placed on the ground.

By Joe Cammarata:

Everyone taking part in the festival will be given a number which they will wear around their neck. People having the same number will remove and exchange any articles of their clothing when they meet. People not wishing to participate may hide in designated areas.

People wearing green will be asked to spend the day in a tree. Ladders or ropes will be provided.

Anonymous:

A non-existent person will be described and performers asked to find one best fitting the description.

By Milan Knizak:

Lower an island one inch by removing one inch of its top surface.

Cover a large area with paper joined together.

Snowstorm (with exp. polystyrene) on a sunny day inside a railroad car. LRR.

By Ben Vautier:

Performer in crouching or prone position and covered entirely with a large black canvas moves along.

By Nick Bentley:

All grass is colored with water die.

By Bici Hendricks:

An egg positioned on a gold T is set up at each exit on the floor. (variation: fill empty egg with red ink)

FLUX-OLYMPIAD

(by G.Maciunas unless identified separately)

TRACK	runs	100 Yard run - runners proceed to the 50 yard taking 3 steps forward and 2 backward, from the 50 yd.mar they take 3 steps backward and 2 forward. All steps must be of equal length (Larry Miller)
		100 Yard run - runners may only take a step when they hear a designated sound such as amplified metrono or music. The pace of sounds and intervals will vary widely. Runners may only have one foot down at a tin
		220 yard balloon dash - all runners must have as many inflated balloons as possible tied (L.Miller)
		to their body. (Larry Miller)
		220 yard candle dash - each runner carries a lighted candle. He must stop to light it if it goes out. Nothing must be carried to protect the flame. (Larry Miller)
	team run	440 yard kite run - all runners have a kite tied to them with at least 10 ft. of string. (Larry Miller)
		on 45° slope (gym.)
		4 runners have their left foot tied to one sky-like board and their right foot to another board.
		8 runners inside a canvas loop (Bob Watts)
		with obstacle shoes: shoes filled with shaving cream, crushed ice, shoes on stilts, made of nails, fish shoes, incline plane shoes etc. (Bob Watts)
	hurdles, obstacles	120 yard high hurdles - no hurdles are used, but runners must jump hurdles as if they were there (L' Miller)
		race for the slowest
		race with maximum number of riders per bicycle
		on very slippery floor
		on stilts
FIELD	long jump	with lighted candle (L. Miller)
		with balloons (L. Miller)
		with pole falling down a yard (in a hole) when vartical.
		balloon javelin
		thrower with roller scates
	high jump	hammer as vessel filled with fluid (paint etc.)
		funny targets (visual and sound0)
	pole vault	
	javelin	
	shot put	
	hammer throw	
	archery	
DUAL	Combat	boxing
		giant inflated gloves
		gloves smeared with paint
		wrestling
		with slippery bodies
		with fragile clothing
		in colored powder container
		fencing
		with musical bars
		with sledge hammers, and oil drum armout.
		jousting
		riding bicycles and leaking pillows
		mounted on another person and carton tubes,
	Racket	ping-pong
		convex, corrugated rackets, rackets with attached water containers, etc.
		badmington
		rackets with 6ft. handles playing ping-pong balls on floor,
		with balloons instead of shuttles,
	Board	chess
		pieces times from the time they are used (sand timers)
		sound pieces (Takako Saito), smell pieces (Takako Saito)
TEAM	soccer	ping-pong ball on floor pushed by blow tubes
		soccer ball suspended from ceiling with elastic string
		with stilts (Bici Hendricks)
		without ball (Joan Lesikin)
		with tennis ball and racket
	basketball	with bicycles
		with roller scates and giant sticks
		with breakable ball (egg?)
	polo	
	hockey	
	baseball	

FLUX – RADIO AND TV PIECES, 1965

FLUX – RADIO PIECES

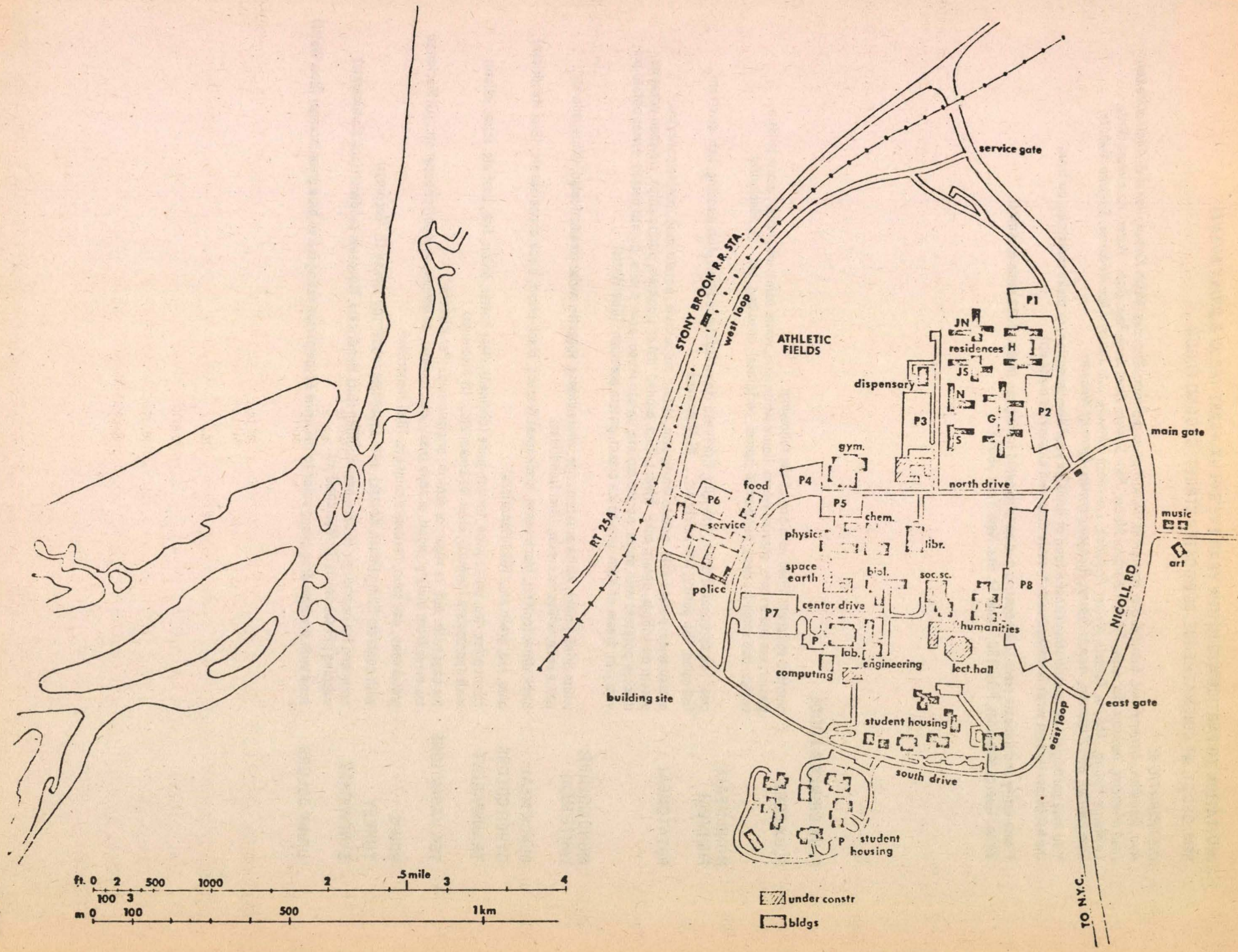
Anonymous	While a long-winded announcement or comment is made, the broadcasting volume is set to the minimum, requiring the receiving radio volume to be adjusted to maximum. After a short while, the broadcasting volume is set to a maximum.
Ben Vautier	Efforts are broadcast of an operator trying to make a telephone connection to a high official or of an operator conveying false news to the local newspaper.
Tomas Schmit	Telephone time service is broadcast for an hour.
La Monte Young	Announcement is made while a loud interfering static noise is broadcast.
George Brecht	Entrance-Exit. A smooth linear transition from white noise to sinus wave tone is broadcast. Announcement is made also at the end, but backward (tape played back).
Anonymous	Applause, laughter and other audience sounds are broadcast for a long while.
Anonymous	Various studio sounds are broadcast in a pattern of inter-mix determined by a metronome. Studio sounds may be also intermixed with other sounds, such as ones from public toilet, etc.
Nam June Paik	Several news broadcasts are given simultaneously.
Takehisa Kosugi	Live microphone is wrapped with a large piece of paper.
Milan Knizak	Snowstorm is broadcast.

FLUX – VIDEO VERSIONS

Same volume settings as for the radio, plus: announcer is broadcast with an upside down video camera, transmitting thus to the receiving set an upside down image. After a while the camera is turned right side up, requiring the viewer to adjust his receiver again, by turning his set right side up.
no video version
View of a ticking clock.
Announcement is made simultaneously with all kinds of electronic interferences such as: ghosts, rolling, picture splitting, picture slipping, distortion, snow storms, etc.
A smooth linear transition from white, through all greys to black is broadcast together with radio sound version.
same, but with a view of the audience.
Various views of the studio are broadcast in a pattern of inter-mix determined by a metronome.
Several video broadcasts of news are superimposed and given simultaneously.
Video camera broadcasting the program is wrapped in a very large sheet of celophane or polyethylene.
same.

PROPOSED FLUX DRINKS & FOODS

FLUX EGGS	emptied egg shells filled with one of the following: plaster, urethane foam, shaving cream, liquid white glue, white paint, ink, water, white jellatin, coffee, bad smell (rotten), good smell (spices), dead bug, etc.
FISHMEAL	clear fish carbonated drink, fish jello, fish bread (from fish bone flour), fish pudding, fish ice cream, fish pastry, fish candy etc.
TRANSPARENTMEAL	clear coffee (distilled), clear tea (distilled), clear butter (with butter flavor) clear onions (jello with onion flavor) clear fishes (fish flavor jello) clear pankakes with clear syrup, clear beef (beef flavor jello), clear icecream etc.etc.
DISTILLED DRINKS	coffee, tea, tomato juice, prune juice, milk, etc.
TEA VARIATIONS	tea bags with: salt, or sugar or aspirin, or citric acid.
WHITE MEAL	white drink (milk), white potatoes, rice, cheese, spaghetti, salad etc.
BLACK MEAL	black drink (coffee), black beans, black meat & sauce, black bread, black chocolate etc.
OTHER COLORS	



INVITATION TO PARTICIPATE IN NEW YEAR EVE'S FLUX- FEAST (FOOD & DRINK EVENT)

9PM. DEC.31, AT CINEMATHEQUE, 80 WOOSTER STREET, GROUND FLOOR

DISTRIBUTION:

Ayo, Chudnov, Henry Flynt, Geoff & Bici Hendricks, Dick Higgins & Alison Knowles, Milan Knizak, Jonas & Adolfas Mekas, Joan Mathews, Jackson Mac Low, Peter & Barbara Moore, Paul Sharits, Nam June Paik, Bob Watts, Yoshimasa Wada, La Monte Young, Marion Zazeela, Heiner Friedrich, Lawrence Alloway, Joe Jones, Alice Hutchins, Shigeko Kubota, Dan Lauffer, Ben Patterson, Adams Sitney, Richard Forman, Emmett Williams.

You may participate by contributing either a food or drink of your own invention, or make something up from the list below (except what is marked with *, since these will already be made up)

Please verify and indicate piece to be contributed so as to avoid having too much of the same or similar.
Write: George Maciunas, POB 180, Canal St. Sta. New York 10013

FLUX DRINKS & FOODS

- * **FLUX EGGS** emptied egg shells filled with one of the following:
plaster, urethane foam, shaving cream, liquid white glue, white paint, ink, water, white jellatin, coffee, bad smell (rotten), good smell (spices, perfumes), dead bug, etc. (G.Maciunas)
- MONO-MEALS:**
- FISHMEAL** clear fish carbonated drink, fish jello, fish bread (from fish bone flour), fish pudding, fish ice cream, fish salad, fish pastry, fish candy etc. (G.Maciunas)
- POTATOMEAL** potato salad, potato pate, potato vinaigrette, potato moonshine, potato soup, potato pancakes, potato dumplings, potato cake, fried, boiled, broiled, baked potatoes, potato chips, creamed potatoes, mashed potatoes with sauce, potato cutlets, potato bread, potato jello, potato patfait, sweet potato pie, yam jam, cream of Yam, potato ice cream, potato parzipan. (Bob Watts)
- MONO-COLORS:**
- WHITE MEAL** white drink (milk), white potatoes, rice, white cheese, spaghetti, white creamed salad, white jello etc. white cake, white ice cream, (Bici Hendricks)
- BLACK MEAL** black drink (coffee), black beans, black meat & sauce, black bread, black chocolate etc. (Bici Hendricks)
- OTHER COLORS** blue, red, green etc. (Bici Hendricks)
- TRANSPARENT** clear coffee, tea, prune juice, tomato juice (distilled), clear butter, onion, fish, beef etc. (clear jellatin with appropriate flavours), clear ice cream etc. (G.Maciunas)
- * **TEA VARIATIONS** tea bags with: salt, or sugar, or aspirin, or citric acid. (Per Kirkeby)
tea made from boiling: wood, or rope (sisal, jute, manila), or leather, or wool, or paper etc. (G.Maciunas)
- SOUPS** gravel soup, nail soup, hardware soup etc. (Bici Hendricks)
- TURKEY** with concrete filling (Milan Knizak), with squeaking rubber toy turkey (G.Maciunas)
- SANDWICHES** crunched ice hamburger (frozen beef nouillon (Bici Hendricks), Novocain sandwich (Joe Cammerata) sleeping pill sandwich (G.Maciunas) etc.
- URINE COLORS** food with invisible drug giving color to the urine of the person eating it (red,blue,green,orange) (Bob Watts)

FLUX MAIL LIST JAN. 1970

Lawrence Alloway, 330 W 20 St. New York, 10011, 691-5558
 AYO, 445 S.Ashland Ave. apt.B-23, Lexington, Ky 40502 or Univ. of Ky, art dept.
 Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100
 Jeff Berner, Esalen Institute, P.O.B. 31389, San Francisco, Cal. 94131
 George Brecht, 83 Ladbroke Grove, London, W11
 John Cage, Gate Hill Road, Stony Point, N.Y.10980
 Robert Filliou, *La Cedille qui Sourit*, 12 rue de May, Villefranche-sur-Mer, A.M.
 Albert M. Fine, c/o City Lights, 261 Columbus st. San Francisco, Cal.
 Henry Flynt, 306 E. Tremont Ave. Bronx, N.Y.10457, 872-2691
 Ken Friedman, 6361 Elmhurst drive, San Diego, Cal.92120
 Heiner Friedrich, Maximilianstrasse 15, Munich
 Grace Glueck, New York Times, 229 W 43 St. New York 10036
 Joe Jones, 18 North Moore, New York 10013, 925-7360
 Geoff & Bici Hendricks, 331 W 20 St. New York 10011, 924-9298
 Juan Hidalgo, Batalla del Sadado 1, Madrid 7,
 Dick Higgins & Alison Knowles, 238 W 22 St. New York 10011, 924-3975
 Davi Det Hompson, (Thompson) 3551 N. Washington Blvd. Indianapolis, Ind.46205
 Alice Hutchins, 17 rue Chanoinesse, Paris 4
 Milan Knížak & Jan Mach, 633 E 11 St. New York 10009, 533-8883
 Kasper König, 5 Köln, Zeughausstr. 38, W. Germany
 Per Kirkeby, Bulowsvej 40 V, Copenhagen V
 Arthur Kdpcke, Gillesager 248 I, Brøndbyvester, post: hvidovre, Denmark
 Shigeko Kubota, Gate Hill Rd. Stony Point, N.Y.10980, (914) 947-3372
 Brian Lane, Project 67, Gallery no.10, 10 Royal Parade, Blackheath SE3, England
 Vytautas Landsbergis, R. Armijos 74 a-30, LTS. Vilnius, USSR
 Kalevi Lappalainen, Kanneltie 5 B 14, Et. - Kaarela, Finland
 Dan Lauffer, 84 Jane St. New York 10014, 691-5461
 Carla Liss, 1 Royal Crescent, London W11
 Jackson Mac Low, 1764 Popham Ave. Bronx, N.Y.10453
 George Maciunas, 349 W. Broadway, apt.11 or POB 180, New York 10013
 Jonas Mekas, Hotel Chelsea, 222 W 23 St. New York 10011, 243-3700
 Joan Mathews, 137 Rivington St. New York 10002, LE5-4346
 Jean-Claude Moineau, Meta Art, 41 Boulevard Exelmans, Paris 16
 Peter & Barbara Moore, 351 W 30 St. New York 10001, 564-5989
 Cavan McCarthy, Flat a, Grosvenor Court, 3 Grosvenor Rd. Leeds 6, England
 Multiples, 929 Madison Ave. New York 10021 249-3250
 Nam June Paik, 359 Canal St. New York 10013, 226-7187
 Ben Patterson, 881 7 Ave. New York 10019, 246-4376
 Hala Pietkiewicz, 152 Hawthorne Ave. Glen-Ridge, N.J.07028
 PROVO (Roel van Duijn), Karthuizerstraat 14, Amsterdam C
 Jock Reynolds, 2811 Rosedale Ave. Soquel, Cal. 95073
 Frank Rycyk, Jr. 202 Townsend St. New Brunswick, N.J. 08901
 Tomas Schmit, 1 West Berlin 12, Bleibtreustr. 3, vhiV, W. Germany
 Paul Sharits, The Maryland Inst. College of Art, 1300 Mt. Royal Ave. Baltimore, Md.21217
 Mieko Shiomi, 2b Miyoshi bldg. 3-1-6 Higashigotanda, Shinagawa-ku, Tokyo
 Gianni Emilio Simonetti & Daniela Palazzoli, ARCH/DO Via Piolti de Bianchi 29, Milan
 Dr. H. Sohm (Archive Sohm) 7145 Markgroeningen, Postfach 7, Bahnhofstr. 38, W. Germ.
 Daniel Spoerri, 4000 Duesseldorf, Burgplatz 19, W. Germany
 Ben Vautier, 32 rue tonduiti de l'escarene, Nice, France
 Wolf Vostell, 5000 Köln, Bismarckstr. 28, W. Germany
 Branko Vucicevic, Cvijiceva 80, Belgrade, Yugoslavia
 Yoshimasa Wada, 15 Greene St. New York 10013, 925-4237
 Emmett Williams, 137 Rivington St. New York 10002, 982-0143 or c/o AYO
 Bob Watts, 80 Wooster St. New York 10013, 226-1795
 La Monte Young, 275 Church St. New York 10013, 966-4089
 Willem De Ridder, Inst. for Advanced Studies, Herengracht 49, Amsterdam
 Harald Szeemann, Munstergasse 48, CH 3011, Bern
 Joseph Beuys, 4 Düsseldorf - Oberkassel, Drakeplatz 4,

FLUX NEWSLETTER JAN. 8, 1970

Since interest in Flux-activities is beginning to grow (Sohm Archives, Flux-fest at Douglass College in Feb. at Stony Brook in Spring, traveling exhibition of *Happening and Fluxus* organized for late 1970 by Harald Szeemann & Kunstverein Cologne, etc) need has arisen to organize all diverse and dispersed documentary information regarding all past flux performances and exhibits. I wish to request therefore all recipients of this letter to send me the following: dates and places of flux-concerts, performers, compositions performed, posters, any newspaper reviews, photographs of these performances or exhibits; I will publish all this information, and send to all contributors of documentary information, copies of collected documentation together with their own originals. Contributors will also receive a set of 1969-70 Flux-productions, which consist of the following: 1969 - George Brecht: *Closed on Mondays*, Robert Filliou: *Monsters are Inoffensive*; Henry Flynt: *Down with Art!* Alice Hutchins: *Jewelry Fluxkit*; Milan Knizak: *Flux white meditation*, *Flux dreams*, *Flux snakes*; Jane Knizak: *Flux papers*; Carla Liss: *Sacrament flux kit*; George Maciunas: *same card deck*, *Flux tattoos*, *flux flag*; Paul Sharits: *Open the-Door*; Yoshimasa Wada: *smoke flux kit*; 1970 - *Vague TREasure* (Vautier Litany, Eric Andersen page, news of past years etc.) Mieko Shiomi: *Spatial poem no.3*, *calendar* (production to be completed by mid. February), George Brecht: *Flags exit, entry or no smoking*.
 Best regards from George Maciunas, POB 180, New York 10013

NEW YEAR EVE'S FLUX- FEAST, DEC.31, 1969 AT CINEMATHEQUE, 80 WOOSTER ST.

Henry Flynt performed his violin compositions; Joe Jones: prepared beer cans; Geoff Hendricks: *clouds* - mashed potatoes in 10 flavors (vanilla, almond, orange, mint etc.) Bici Hendricks: colored bread (purple etc.); Dick Higgins: *gentle jello* - tasteless jello (gelatin & water); Milan Knizak: sausage log cabin; Alison Knowles: shit porridge and Shit Manifesto; Elaine Allen: eel soup (with whole eel in fish bowl); George Maciunas (with Barbara Moore): eggs containing: vodka, fruit brandy, wine, noodles, cheese and coffee jello; George Maciunas: wood, jute & manila rope, pine cone tea; match flag (burnt 12:05AM); Joan Mathews: black foods; Hala & Veronica Pietkiewicz: shit cookies; Frank Rycyk, Jr.: unopenable nuts in openable paper enclosures; chocolate inside nut shells; Paul Sharits: jello in their own paper packs and wrappings; Yoshimasa Wada: vitamin platter and salad soup; Bob Watts: shooting with gun candies into guests' mouths.

OUTLINE OF FLUX-MASS

BAPTISM various mist sprays from above the heads at 3 entrances (deodorants, medicated vapor, perfumes, disinfectant, various flavours etc.)

1. OFFERTORY *signal-man assistant raises signal flags (1,a,b,2,a,b,c,d,e,f,g,h, 3,a,b,c,d,4,a,b,c,d,e,f,g) to identify the sections (scenes)*

- a) Dominus vobiscum
- a1 Procession, 2', all assistants, bald-heads and fur coats or under single cloak, small steps (4 per sec.) to Marc-Antoine Charpentier — Second air de Trompette.
- a2 Placing gifts on table and exit to balconies (except for altar assistants) simultaneously
- a3 Antephon, priests chanting (recorded and real) answered at balcony by: barking dog, chicken coop, cows mooing (recorded)
lip-tongue sounds (choir & microphones)
cuckoo clock, alarm, steam locomotive (recorded)
, applause, radios (choir & microphone)
tropical birds, cash register, choral fragment (recorded)
- a4 Sorting gifts out, 2 assistants with long sticks or tongues,
into waste can or onto altar.
- a5 Water to wine. Enter priest, start Joe Jones music instrument no.1, assistant decapitates upside down doll filled with wine over large tub of water (alternate; brake suspended upside down bottle with club). Priest chants in Japanese. 1st turn: Napoleon's front.

2. CANON Joe Jones 2nd instrument turned on. Priest commences to inflate slowly (full at end only)

- a) Sanctus, sanctus, sanctus (morse code from choir); Benedictus & Hosanna (slow recitation, 10 sec. per letter) [Gorilla assistants proceed to eat altar furnishings.
- b) Igitur — 5 prayers, remembrance of the living, Japanese chanting 5min.
- c) Major elevation — consecration of Host, "3 bells": priest puts on helmet, gets hit on it, large pot or tub is hit, bicycle bell.
"3rd candle" is lit (plastic statues with smoke bombs on hot plates)
sneeze powder incense is carried among audience by assistant &
giant bread positioned under suspended dove, dove moves wing, sounds & releases mud.
This is my body 4 times normal speed, recorded, choir. Priest's 2nd turn: Venus de Milo front.
- d) Elevation of Chalice, lift plasma tank and hose on rack, while *This is my blood*, 4 times slower than normal speed, recorded, choir.
- e) Epiclesis, calling down of Holy Spirit bell sound, crushed polystyrene snow storm from balcony, with compressor wind.
- f) Supplices, remembrance: lip sounds through tube and microphone, by priest. Priest's 3rd. turn: Washington's front.
- g) Commemoration of dead & list of saints: choir simultaneously reads various lists of saints Priest's 4th turn: tomb cover. front.
- h) Minor elevation, (alternate time for sneeze powder incense among audience) or child enters, does his thing, exits.

3. BREAKING OF THE BREAD Joe Jones 3rd instrument turned on.

- a) Lords prayer, choir simultaneously in: English, Latin, French, Spanish, German, Japanese, Russian, Czech, Polish, Lithuanian, Italian etc.
- b) Breaking of the bread: 2 gorilla assistants with clubs, or axes, sledge hammers, mace etc.
- c) Peace greeting, Priests' 5th turn: nude back front.
- d) Agnus Dei — Lords Lamb: choir lamb sound (recorded or live)

4. COMMUNION Joe Jones 4th instrument turned on.

- a) Priest drinks a quart or gallon (alternate time of inflating vestment)
- b) Communion offered to congregation, (laxative & blue urine cookies — watered wine from plasma tank & hose or water gun, siringe.)
- c) Rinsing of crumbs, spray from water hose over priest holding crumbs, chalice and priest wiped with giant cloth (or toilet paper)
- d) Communion Antephon: 12 different bird calls from choir are answered with gunshots by priest.
- e) *Ite Missa est*, semaphot signal by signal flag assistant, end flag raised, (words spelled out letter by letter by child?) Priest turns & exits.
- f) Prologue of St. John's Gospel: (language or other instruction record, choir, recorded, or reader)

FLUXFEST PRESENTS YOKO ONO +*, 1 TO 8PM, AT JOE JONES STORE, 18 N.MOORE ST. CANAL IND STATION.

OPENING: APR.11.4PM. COME IMPERSONATING JOHN LENNON & YOKO ONO, GRAPEFRUIT BANQUET

Banquet will feature: grapefruit wine, grapefruit hors d'oeuvre, marinated grapefruit, grapefruit soup, grapefruit pancakes, grapefruit dumplings, grapefruit mashed potatoes, various grapefruit deserts; (by G.Maciunas, Yoshimasa Wada, Bici & Geoff Hendricks, Bob Watts.)

APR.11-17: DO IT YOURSELF, BY YOKO + EVERYBODY

Cutting paintings of other artists, braking & restoring objects, producing paintings by walking on them, wearing them, washing floor with them, throwing food, garbage on them; shadow painting, driving nails into various objects & materials, watering, burning, various objects, making objects and events from various Flux-kits (suicide kit, jewelry kit, medical kit, etc.)

APR.18-24: TICKETS BY JOHN LENNON + FLUXAGENTS

Selling to the public various tickets to desolate places, miserable shows, distant places via difficult passage, to street corners, buildings, tickets to visit famous people (by Y.Wada), many tickets to same seat, same day show (Ben Vautier), Outdated tickets (G.Maciunas)

APR.25-MAY 1: CLINIC BY YOKO ONO + HI RED CENTER

Various measurements are taken of each visitor by white coated attendants. Measurements of head volume, mouth, palm, between fingers or pocket capacity; shoe & foot difference, extended tongue length, inflated cheek width, hair strength, forefinger punch strength, kick strength, hand grip strength (crushing egg etc.), distance to blow out candle, hair strength; vision above forehead, X-ray vision, saliva or tear production, vision with wrong spectacles, smell sensitivity, pain sensitivity, electrical conductivity, temperature inside shoe, pocket; number of hairs in nostril, weight of pocket fuzz, weight with one foot off the scale, maximum and minimum kick, minimum sway, blind finger aim, stomach elasticity, capacity to shrink or expand, etc. etc.

MAY 2-8: BLUE ROOM BY YOKO + FLUXMASTERLIARS

Room, windows, doors, sidewalk etc. to be imagined to be something other than what they are; absent objects to be imagined as present, imaginary entertainment: food, music and company, etc.

MAY 9-15: WEIGHT & WATER BY YOKO + FLUXFIREMEN

*Objects characterized by weight rather than shape (very large & light, very small & heavy etc)
Water supplied to flux-participants giving it variety of shapes and movements.*

MAY 16-22: CAPSULE BY YOKO + FLUX SPACE CENTER

A 3'x 3' x 3' enclosure (capsule) having various film loops projected on its walls and ceiling to a single viewer inside: fall, carousel (G.Maciunas); screen transition, single frame exposures (Paul Sharits); transition from white to black (George Brecht) transition through chromatic color scale (Ayo); crowding-in, compressing (Yoko Ono); flight, swim etc. (Bob Watts); slide projection of diffusion in liquid (Maciunas); projection of moving cockroaches; flicker (J.Cavanaugh) etc.

MAY 23-29: PORTRAIT OF JOHN LENNON AS A YOUNG CLOUD BY YOKO + EVERYBODY

A wall of many drawers and doors, all empty inside except one with a microscope titled: "John's smile"

MAY 30-JUNE 5: THE STORE BY YOKO + FLUXFACTORY

Vending machines (coin operated): machine receiving deposited objects and making them disappear, crying machine dispensing tears, machine dispensing sky, air (by Yoko Ono); drink dispenser dispensing frink with cup missing, or with cup coming after drink, with water soluble cup, change machine dispensing penny for a dime, nut dispenser dispensing into the palm loose sand or glue, dispenser of an endless string (by G.Maciunas); Cigarette dispenser dispensing prepared cigarettes, with rope, tobacco, dried fruit skins etc. mixed in the tobacco, machine dispensing incense and smoke of various mixtures (by Yoshimasa Wada); rain machine (Ayo). Sale of body accessories: halos, horns, 3rd eyes, tails, hoofs, skin blemishes, scars, etc. (by Yoko Ono) Sale of Flux-shop products: games, puzzles, kits, jokes, gags, events, relics, foods, drugs, sports, clocks, playing cards, furniture, etc.etc. films, music boxes, music machines, postage stamps, maps, atlases, tattoos etc.

JUNE 6-12: EXAMINATION BY YOKO + FLUXSCHOOL

Various questions and other tasks submitted to participants in a classroom environment. (Yoko Ono, Geoff Hendricks, Bob Watts, Mieko Shiomi, Robert Filliou).

For further information contact: George Maciunas, 349 W.Broadway apt.11, New York 10013, tel.: (212) 966-6986

DETAILS OF FLUXFEST PRESENTATION OF JOHN LENNON & YOKO ONO + *

1 TO 8PM, AT JOE JONES STORE, 18 N. MOORE ST. 2 BLOCKS SOUTH OF CANAL ST. IND STATION.

OPENING: APR.11, 4PM. COME IMPERSONATING JOHN & YOKO, (photo-masks will be provided to anyone not impersonating.)

GRAPEFRUIT FLUX-BANQUET: grapefruit hors d'oeuvre, marinated grapefruit, grapefruit seed soup, grapefruit dumplings, grapefruit mashed potatoes, grapefruit pancakes, grapefruit wine. (by Bici & Geoff Hendricks, G.Maciunas, Y.Wada)

APR.11-17: DO IT YOURSELF, BY JOHN & YOKO + EVERYBODY (by Yoko Ono unless marked otherwise)

1. *Painting to be stepped on*, (ink pad as door mat, floor covered with paper or paintings by other artists)
2. *2 Eggs* (by John Lennon) combined with *Add colour painting*, (eggs filled with ink or paint, to be thrown against a wall)
3. *Draw Circle painting*.
4. *Painting to hammer a nail*, (each on 6'x9' wall)
5. *Smoke painting* (paintings by other artists burned by cigarette fire)
6. *Chess Set*, (each chess piece hidden in look-alike container)
7. *Wash painting* (paintings by other artists or rags to be used to wash street)
8. *Osmosis* (drop of india ink into water contained in hollow slide projected by slide projector, or on puddle of water, by G.M.)

WINDOW DISPLAY: window covered with paper for graffiti marks of passers and visitors, markers suspended by string.

APR.18-24: TICKETS BY JOHN LENNON + FLUXTOURS (by John Lennon unless marked otherwise)

Selling to the public various tickets: *desolate, unknown & distant places* (\$1 to \$300), *miserable shows* (\$5), *street corners* (10¢), *tickets to visit famous people* (\$1 to 10¢), by Y.Wada, *100 tickets to same seat, same day show* (10¢) by Ben Vautier, *Outdated tickets, 19century train tickets*, (10¢) by G.Maciunas

WINDOW DISPLAY: *travel and theatre posters, as in ticket agency windows.*

APR.25-MAY1: MEASURE BY JOHN & YOKO + HI RED CLINIC, (by Hi Red Center unless marked otherwise)

Various measurements are taken of each visitor by white coated attendants in a clinic environment: *head volume, mouth, palm, between fingers, pocket capacity, shoe/foot difference* (Watts), *extended tongue length, inflated cheek width, hair strength, forefinger punch strength, kick strength, hand grip strength* (crushing egg etc), *distance to blow out candle* (Brian Lane), *vision above forehead, X-ray vision* (B.Lane), *saliva or tear production* (G.M.), *vision with wrong spectacles* (G.M.), *smell sensitivity, pain sensitivity* (G.M.) *electrical conductivity* (G.M.), *temperature inside shoe or pocket* (Bob Watts), *number of hairs in nostril* (G.M.), *weight of pocket fuzz* (Watts), *weight with one foot off the scale* (G.M.), *maximum and minimum kick, minimum sway* (G.M.), *blind finger aim, stomach elasticity* (G.M.), *capacity to shrink or expand* (G.M.). Measurements taken by visitors: *Measure from the store to the nearest water* (Yoko Ono), *Measure from the nearest water to the store* (John Lennon).

WINDOW DISPLAY: photo-mural of dictionary page & table of *measure* and/or electric chair to measure electric conductivity, to be actually used in the window display.

MAY2-8: BLUE ROOM BY JOHN & YOKO + FLUXLIARS (by Yoko Ono unless marked otherwise)

Entire room (floor, walls, ceiling), exterior (door and window), interior furnishings to be white.

1. soft rubber ball with sign: *This sphere will be a sharp point when it gets to the far side of the room in your mind. Yoko Ono 1964*
2. A standing needle somewhere in the room with sign: *Forget it.* Another one with sign: *Needle, John Lennon 1970.*
3. A cup on a table with sign: *Not to be appreciated until it's broken, Yoko Ono 1966.* Another one with sign: *Mend, Y.O.1966*
4. Window sign: *This window is 2000ft. long, Y.O.1967,* also *This window is 6ft wide, John Lennon, 1970*
5. A very large box with sign: *This is not here, Y.O.1967*
6. Long straight line with sign: *This line is a part of a large sphere, a straight line exists only in your mind, Y.O.1966&70*
7. Other interior signs: *Stay until the room is blue Y.O.1966; Do not disturb* (J.Lennon 1970); *Use ashtray for ashes* (Y.O.1966) *No Smoking, Exit* (at wrong door or on blank wall), *Entry* (on the exit), *forget this, listen* (no sound), *location, middle* (at edge of room), *day / night* (at night / day), *silence* (at exit door), all by George Brecht 1961
8. Exterior signs: *Spring, rain, sky, wind, etc.* (according to the weather of the day) by Yoko Ono 1967.

WINDOW DISPLAY: 2 sets of 4 spoons in the shop window, one set with sign: *3 spoons, Yoko Ono, 1967,* another with sign: *4 spoons, John Lennon 1970.* Balance of unused window painted white.

MAY 9-15: WEIGHT & WATER BY JOHN & YOKO + FLUXFAUCET

Store floor flooded with water to about 1" height (either by waterproofing floor or laying 2'x3' pans edge to edge) Visitors would be provided with rubber boots weighed down to up to 20lbs. (By Yoko + G.Maciunas). Various objects would be floating or sunk:

1. *A dry sponge* (by Yoko & John, 1970) this can be made to float by waterproofing the bottom of the sponge.
2. *A wet sponge* (by Yoko & John, 1970)
3. *Three Aqueous Events: ice, water, steam* (by George Brecht, 1960);
4. *Symphony no.3: in the water* (by G.Brecht, 1964)
5. *12 look-alike boxes of different weights, from light, floating on the surface, to heavy ones glued to the floor,* (Yoko & Takako Saito)
6. *Giant 8'x8'x8' styrofoam block with imitation brick wall on its surface, floating.* plus additional contributions by Flux members

WINDOW DISPLAY: *Drip Music* (by G.Brecht, 1959) Continuous drip with amplified sound of the drip.

MAY 16-22: CAPSULE BY JOHN & YOKO + FLUX SPACE CENTER

A 8ft cube enclosure (capsule) having various film loops projected on its walls, ceiling and floor to a single viewer inside, total time: 6min

1. *transition from small to large screens, single frame exposures of Sears Catalogue pages* (Paul Sharits)
2. *transition from white to black* (George Brecht, 1965) combined with: *transition from smile to no smile, 20,000 frames/sec.* (Shiomi'6)
3. *linear fall, or turn* (carrousel fashion), *slide projection of diffusion, osmosis of liquids, dancing cockroaches* (G.Maciunas)
4. *transition through color scale* (Ayo, 1969),
5. *Elephants crowding-in,* (?)
6. *Flicker* (J.Cavanaugh, 1965)
7. *fly* (top, bottom, front and side views shot simultaneously from airplane without showing any parts of the plane, projection will give sensation of Bird flight) by Yoko Ono, (realized 1970) No.4 (close up of walking nude buttock) Yoko Ono.1966

WINDOW DISPLAY: replica of space capsule or aeroplane control panel.

Dear Mr. Politi,

I have received the \$2000 some times ago and proceeded to produce the Flash Art FLUXPACK 3. So far the response to my newsletter has been very poor. For instance Simonetti has not submitted any project. The contents at present will be as follows:

Tablecloths: crossed legs by Bob Watts, picnic ground by Geoff Hendricks,

Napkins (all stuck together) by Paul Sharits

Posters, wallpaper: safe (vault) door by Maciunas, ass holes by Ben Vautier, No Smoking by George Brecht, ladder by Watts,

Stick-ons, decals, parking meter decal by Watts, bugs, flies, spiders by Maciunas, pearl necklace by Watts;

Stationery: hand in glove by Maciunas, torso in fur coat by Maciunas, signers of D.of I. in giant stamp by Watts.

Postage stamps: moonscape by Watts, church synod by Maciunas

Postcards: one side with adhesive by Maciunas, specifications about itself (after Bob Morris)

Aprons: anatomy of stomach by Maciunas, Venus de Milo by Maciunas

Masks: sleepmask for dining by Alison Knowles, diseased face by Ben Vautier, face anatomy by Maciunas

Hats: with clouds by Geoff Hendricks, with hair by Watts.

I can still include anything I receive within August. The whole package may have to be a large roll, since I don't think folding of large items would be a good idea. The completion should be end of September.

I am not including any games in this package but saving them for the next package of games only. This package would be household-wear items. By end of August I may need another \$2000, made out same way as before was ok.

Bob Watts told me that Gino Di Maggio was expecting something from me for an exhibit this Sept. in Rome ??? I thought I made it clear that I was not enthusiastic about exhibits in galleries or institutions. I would be glad to participate in some arrangement at SAN GIMIGNANO. The following could be performed or produced there: (we could come Spring 1974)

1. giant spider-like web spun between the 14 towers (shooting continuous string with bow and arrow), fluxvariation of Alison Knowles piece.

2. using mirrors to reflect sun into square from the 14 towers, Paul Sharits piece

3. cascade of balloons or ping pong balls or styrofoam balls from the towers, also paper gliders in thousands from the tops of the towers.

4. ball game between all the towers

5. weather balloons with painted faces slowly being inflated on top of towers (towers would appear like necks with giant heads)

6. for the night: blinking lights (colored), fireworks, colored smoke from tops of the towers.

7. theatrical performances to start in Piazza della Cisterna while the audience is assembled in Piazza del Duomo, when audience rushes to the P. della Cisterna, performers rush to the P. del Duomo.

8. tying with a string each town block

9. constructing various obstacles in each town gate, so that people coming or leaving must pass these obstacles, by Ayo (this obstacle course could also be erected in between the Piazza della Cisterna and P. del Duomo.)

10. A race of 14 participants, each with some very large object, up each of the 14 towers. Objects could be mattresses, or large empty boxes, etc.

11. Alarms and noise makers of all kinds are thrown from tops of all towers (with and without parachutes) by Bob Watts

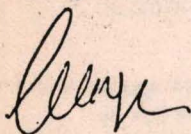
If something is still needed for the Rome exhibit, I could send a selection of Fluxobjects, plus my One Year, which is a large panel or wall of empty containers stuck together of all the food I ate within the year. You could also do my Kinesthesia slide pieces. You need a magnifying (microscopic) slide projector and few hollowslides (I could send the hollow slides) then you can fill slides with water containing plankton, or place small bugs or cockroaches inside these hollow slides and you will have a continuous live show. With the microscopic slide projector you can also show crystallization of barium chloride in sulfuric acid, or alka seltzer in water, etc. etc. All you need is hollow slides.

If there is room, you could set up a ping pong table with various prepared rackets, such as rackets with hole, corrugated or concave or convex surface, racket with can of water attached to it, oversized racket, racket with very soft surface, very heavy rackets, etc. public must play of course. I could send these rackets by mail if you can arrange the table. You could also install a few vending machines, which you could obtain locally since it would not pay to ship them. One machine could dispense cat shit, with the label saying: Fluxrelics: holy shit from the diners of the Last Supper, by Geoff Hendricks. Another dispenser could dispense a continuous string, or glue (into the palm of the hand) etc. Another very easy item to arrange is the Fluxclinic, which is fully described in the FLUXFESTKIT2, which I gave you. In fact that paper is full of proposals, you should read it carefully and use any idea you like for the Rome exhibit. I could not come this September, since I will be still producing the Fluxpack3, but I could come to Italy in Spring, and so could Bob Watts, Takako Saito, Ben Vautier, Geoff Hendricks, Paul Sharits, etc.

I would be most happy if you could arrange a Fluxfest in San Gimignano. It probably could be done at no cost (we could finance our own travel) and we could bring all materials and supplies. We would need cooperation of the town and many participants. No damage would be inflicted on any of the buildings, and hotel keepers there would have their hotels full during the festivals.

Hoping this will answer all your questions, I remain with best regards,

George Maciunas



1. Enough lengthy information items have accumulated to justify printing another fluxnewsletter.

Flash Art editor, Giancarlo Politi, proposed to publish the 3rd Fluxyearbook, maybe to be called **FLUXPACK 3**, with the following preliminary contents:

Household items: table covers (crossed nude legs by Bob Watts, cluttered desk by Peter Moore); napkins (face parts by Shigeko Kubota); posters, signs or wallpaper (ladder by Watts, window by Watts, assholes by Ben Vautier, safe door by G. Maciunas, No Smoking sign or flag by George Brecht); parking meter decal by Watts;

Wear items: vinyl aprons (stomach anatomy by Maciunas, Venus de Milo torso by Maciunas); body stick-ons (bugs, spiders by Maciunas, jewelry by Maciunas); paper jewelry (string of pearls by Watts); paper or vinyl gloves by Watts; hats by anyone?;

Stationery: envelope with giant stamp imprint, letter paper with imprint of signatures of Decl. of American Independence, by Watts; envelope with shoe imprint, letter paper with naked foot imprint, by Maciunas; envelope with furcoat imprint, letter paper with nude body imprint; Postage stamps: moonscape by Watts, members of a church synod by Maciunas; Postcards: by Ben Vautier, George Brecht, Watts, anyone else?;

Games: dance step floor sheet by Ben Patterson; game board by Takako Saito; map by Mieko Shiomi, and by George Brecht; clinic chart by Hi Red Center, Watts & Maciunas; paper events: (hitting explosive discs hidden in picture by Watts, paper music by P. Sharits) targets by Watts, Maciunas, anyone else?; flip books by Ayo, Shiomi, Brecht, Dick Higgins, anyone else?;

Something expected from: Simonetti, Ayo, Wada, Carla Liss, and any recipient of this news letter.

Any new proposals fitting any of above listed category should be forwarded to me not later than May 15th.

Instead of money, will shall receive from the publishers 5 copies of the Fluxpack 3 for every item included, or a total of about 200 copies. If number of proposals exceed the projected quantity of items, we shall have the flux-games published as a separate package.

All items shall be packed into a set of various size envelopes, the set of envelopes to be boxed somehow. The proposed items therefore should be flat, or collapsible into a flat form, so that they could be inserted into an envelope. They should also be possible to be produced in a quantity of 1000.

2. In the latter part of this May, starting May 19th, we shall have a Flux-Game Fest at 80 Wooster st. ground floor and street itself. The 19th and 20th are scheduled for games by Takako Saito, Shigeko Kubota, Nam June Paik, Y. Tone, Bob Watts and George Maciunas.

Anyone wishing to organize games for 26th and 27th of May should let me know by May 6th or sooner.

In connection to these games, I need as many bicycles as possible together with riders for May 19th or 20th. A giant bicycle vehicle (3 rows with 4 bikes per row, all interconnected with pipe frame) will be built, however without causing any damage to the bicycles, since the pipes will be clamped, and bike frames protected with rubber sleeves.

3. This Fall, we shall publish V TRE no. 10, which shall consist of a plan for Flux-Amusement-Center, to contain the following:

- a) Fluxtoilet (variations on toilet flushing, seats, stall doors, sinks, mirrors, toilet paper, towels)
- b) Vending machines, drink, food, nut type dispensers (dispensing glue, endless string, holy relics, drink before cup, or perforated cup, air etc.)
- c) Stamp, postcard machines, coin operated game machines (pin-ball, target, driving test, etc)
- d) weighing machines, photo machine, movie (loop) machine, juke box, etc.
- e) film-environment with sound, (capsule having related films projected on 4 walls, floor and ceiling)
- f) Joe Jones instrument machines, g) Ben Vautier's suicide room
- h) Ayo's floor obstacles (foam, mirror, upright nails, steep slopes, water, tunnel, trap doors, rainfall, wood blocks etc.—
- i) Bill Tarr's closets for people (being inundated in ping-pong balls, being pressed by growing air bag, or lowered ceiling, etc.)
- j) Clinic and test room (must be familiar to all by now)
- k) Athletics, games, vehicles, rides: (swing tournament, ping-pong variations, hot cockles, dart target, chess variations, and any other game not requiring large space for its performance.

Any suggestions for listed categories or new ones, written or drawn, should be forwarded to George Maciunas Not later than July 4th,

4. Flash Art editors, Giuseppe Chiari and others have proposed that we organize various events in Italy this Fall or possibly in 1974.

At this date only Naples and Rome have been proposed as sites for such events. I would like to propose the following locations:

Pompeii streets and open theatre, Rome sports arena, or Coliseum (if that is still standing), Da Vinci airport (for air events), catacombs, and some abandoned church for a fluxmass, cemetery, jail house, roman sewers, bridges, railroad station, any one of these.

Florence fountains, Sienna campo (which is a downward sloping square), San Gimignano towers, Naples harbor, also in buses or trains, in canals etc. We could do a flux fireworks event since Italy has good pyrotechnicians. Italy is so full of interesting locations for flux events, that it would be foolish to do them in galleries or museums. Please forward proposed events and availability for such a trip (one or 2 months) not later than August 30.

5. Included with this newsletter is Flux mail list 1973, which will include only people either a) collaborating in some collective flux projects, or b) collecting flux objects, or c) sending and submitting own ideas and projects. People not actively showing interest in flux activities or not responding in any way get dropped off from this list. Any suggested additions or deletions will be welcome.

6. We need about 50 pebbles (smooth, rounded small stones) to fit a compartment not larger than 25mm x 40mm x 15mm from specific and well described locations (country, town vicinity, which beach or shore, which sea, lake or river). This is for a large Geography box by Bob Watts, which will contain pebbles from various parts of the world. (so far we have pebbles from Azores, Menorca, Cycladic islands, Cape Hatteras, end of Long Island, Manhattan, Nova Scotia, Maine). All contributors will receive a box in return. No deadline.

7. I have been working on an extensive chart-diagram showing growth and development of fluxus, also preceding, bordering, allied, following and imitative trends. I would like to request all recipients of this letter to send me as many facts as possible on any performances (and what was performed), exhibits, events, environments, productions — with exact dates, flux pieces or flux-like pieces by yourselves or others. All this I need by July 4th. Collaborators will receive the completed chart, which will be about 1 x 2 meters.

Best regards from george maciunas

- Ace Space Co. dep. visual arts, univ. of Victoria, Victoria BC, Canada
- Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100, Denmark
- Genpei Akasegawa, c/o Seihoso, 1-275 Narimune, Suginami-ku, Tokyo
- Arman (Fernandez) 380 West Broadway, N.Y. 10012 226-1678
- Michel Asso, 136 rue de Colombes, Nanterre 92, France
- Avalanche, 204 E 20 st. NY 10003
- AYO, z-10-15 Matsuyama Kiyose-machi, Kitatama-gun, Tokyo
- Imre Bak, Nagybanyai ut 34, Budapest 11, Hungary
- Charles Bergengren, 306 E 11 st. NY 10009 254-2532
- Robert Bozzi, 196 ave de la Californie, Nice, France
- George Brecht, Wildenburg str. 9, Koeln-Lindenthal, FRG
- Mrs. Leonard M. Brown, 7 Crescent Hill, Springfield, Mass 01105
- Trisha Brown, 53 Wooster st. NY 10012
- John Cage, 107 Bank st. NY 10014
- Neke Carson, 462 Broome st. NY 10012
- cayc, centro de arte y comunicacion, elpidio gonzalez 4070, buenos aires.
- Giuseppe Chiari, via Chiarugi 12, Florence, Italy 055-661702
- Christo Javacheff, 48 Howard st. NY 10013
- Robin Crozier, 58 Tunstall vale, Sunderland, County Durham, UK
- Tjeerd Deelstra, Rotterdamseweg 109, Delft, Netherlands
- Walter De Maria, 27 Howard st. NY 10013
- Wolfgang Feelisch, 563 Remscheid, postfach 100343, Fichtenstr. 63, FRG
- Robert Filliou, Drakeplatz 4, 4000 Duesseldorf-Oberkassel, FRG
- Flash Art, Giancarlo Politi, 6 viale Piave, 20129 Milan, Italy
- Henry Flynt, 349 West Broadway, NY 10013
- Richard Foreman, 152 Wooster st. NY 10012
- Ken Friedman, 6361 Elmhurst drive, San Diego, Cal. 92120
- General Idea, 87 Yonge st. Toronto, Ont. Canada.
- Rubens Gerchman, rua Raul Pompeia 14, apt. 202, Rio de Janeiro, BR
- Grace Glueck, New York Times, 229 W 43 st. NY 10036
- Klaus Groh, Ofener str. 39, D 2900 Oldenburg, FRG
- Al Hansen, 149 Canal st. NY 10013
- Richard Hamilton, 25 Hurst ave. London N6, UK
- Geoff Hendricks, 311 Church st. NY 10013 431-8625
- Juan Hidalgo (ZAJ), Batalla del Sadado 1, Madrid 7, Spain
- Dick Higgins, POB West Glover, Vt. 05875
- Pontus Hulten, Moderna Museet, Stockholm 100, Sweden
- Davi Det Hompson, 2824 Monument ave. Richmond, Va. 23221
- Image Bank, 4454 W 2 st. Vancouver 8, BC. Canada
- Ken Jacobs, Harper coll. suny, dep. of cinema, Binghamton, NY 13901
- Ray Johnson, 44 W 7 st. Locust Valley, NY 11560
- Joe Jones, c/o Maciunas POB 180, NY 10013
- Thadeusz Kantor, Elblaska 6/11, Krakow, Poland
- Peter Kennedy, 8 Macintyre Crescent, Sylvania waters, Sydney, NSW 2004
- Per Kirkeby, Bulowsvej 40 V, Copenhagen V, Denmark
- Bengt Af Klintberg, Vendeavagen 13, 18131 Lindingo, Sweden
- Milan Knizak, Komenske 8, Mar Lazne, CSSR
- Alison Knowles, 122 Spring st. NY 10012
- Kasper Koenig, 65 E. Broadway, NY 10013 732-4265
- Arthur Koepcke, Gillesager 2481, Brondyoster post, Hvidovre, Denmark
- Vytautas Landsbergis, R. Armijos 74a-30, Vilnius, LTS, USSR
- Charles I. Levine, 636 Brooklyn ave. Brooklyn, NY 11203
- Carla Liss, 99 Balls Pond rd. London N1, UK
- George Maciunas, POB 180, or 80 Wooster st. NY 10013
- Jackson Mac Low, Stony Point, NY 10980
- J.O. Mallander, Blekingegatan 13, 11656 Stockholm, Sweden
- Joan Mathews, 137 Rivington st. NY 10002
- David Mayor, queens bldg. univ. of Exeter, Exeter, ex4, 4QH, UK
- Barry McCallion, 130 North Brooks ave. Clairmont, Cal. 91711
- Cavan McCarthy, flat a, Grosvenor court 3, Leeds 6, UK
- Jonas Mekas, 80 Wooster st. NY 10012
- Larry Miller, 16 Crosby st. NY 10013
- Jean-Claude Moineau, 20 rue St. Severin, Paris 5, France
- Peter & Barbara Moore, 351 W 30 st. NY 10001 564-5989
- Museum of Conceptual Art, 86 3st. San Francisco, Cal. 94103
- Victor Musgrave, 56a George st. Hasting, Sussex, UK
- Yoshio Nakajima, Bergsgardsgardet 19, 42432 Angered, Sweden
- Claes Oldenburg, 556 Broome st. NY 10012
- Nam June Paik & Shigeko Kubota, 463 West st. Westbeth, NY 10014
- Ben Patterson, 447 E 84 st. NY 10028
- Knud Pedersen, Art Libr. Nikolajgade 22, Copenhagen 1068, Den.
- Daniela Palazzoli, via Senato 12, 20121 Milano, Italy 708872
- Bern Porter, POB 17, Rockland, Me 04841
- Dietrich Albrecht, reflection press, Raichbergstr. 7,7 stuttgart 61, FRG
- Jock Reynolds Univ. of Calif. Davis, Cal.
- Diter Rot
- Takako Saito, c/o Maciunas, POB 180 NY 10013
- Tomas Schmit, 12 Bleibtreustr. 3, uh.i.v. 1 West Berlin
- Paul Sharits, dep. of english, univ. of Buffalo, Buffalo, NY
- Mieko Shiomi c/o Sakaguchi, 1-24-38 Sakurai, Minoo, Osaka, Japan
- Simonetti & arc do, 43 via Manzoni, 20121 Milan, Italy
- Howard Smith, Village Voice, 80 University pl. NY 10003
- Michael Snow, POB 199, Church sta. NY 10008
- Dr. H. Sohm, Bahnhofstr. 38, 7145 Markgroeningen, FRG
- Daniel Spoerri, 6654 Cavigliano, Ticino, Switzerland
- Bill Tarr, 102 Greene st. NY 10012
- Yasunao Tone, 21-10, Taito-ku, Asakusa, Tokyo, Japan
- Endre Tot, Kerek u. 10, Budapest 3, Hungary
- Stan Vanderbeek, Stony Point, NY 10980
- Evert van Straaten, Keizersgracht 390, Amsterdam, Netherlands
- Ben Vautier, 32 rue Tondutti de l'escarene, Nice, France
- Branko Vucicevic, Cuijiceva 80, Belgrade, Yugoslavia
- Bob Watts, RD 3, Bangor, Pa. 18013
- Mike Weaver, queens bldg. univ. of Exeter, Exeter, EX4, 4QH, UK
- Emmett Williams, 8215 Mannix dr. Los Angeles, Cal. 90046
- Yoshimasa Wada, 15 Greene st. NY 10013
- La Monte Young, 275 Church st. NY 10013
- Alice Hutchins, 17 rue Chanoinesse, Paris 4, France
- Jaroslaw Kozlowski, Matejki 68/3a, Poznan, Poland

by Bob Watts:

Light Fluxkit, in large box or as light fixture, (110V) contains peculiar light bulbs with sockets, chemical light, optics etc. \$ 100
 Fluxatlas, various stones from locations around the world, small version (7 stones): \$20, large version (12 stones): \$40

by George Maciunas:

fluxmouse, with history of its death, in alcohol, each different, not mailable \$ 20
 fluxadder, measuring number of times one enters and exits own place or toilet, or switches light on and off, each \$ 40
 flux smile machine, device for insertion into mouth, in order to obtain a permanent smile \$ 10
 fluxsyringe (part of fluxmedical kit), a giant 1 liter syringe with 64 needles, in wood box \$ 100
 aerophone, a duck call & dance, to be included with Joe Jones tripod instruments, each \$ 100
 Excreta fluxorum, excrement from: caterpillar, bird, turtle, hamster, horse, cat, sheep, cockroach, lion, antelope, \$ 10
 One Year, containers of all food eaten by Maciunas, epoxy-glued into wall panel, about 7 x 10ft. each year different, year: \$ 400

Carla Liss:

Island flux souvenir, contains, sand, plant, moss, shell, coffee bean, coin, postage stamp from islands visited \$ 10
 Flux travel kit, obsolete tickets, stubs, schedules etc. \$ 4

Mieko Shiomi:

Spatial Poem no.1, cork map with flags (permanently laminated, mounted on map, in clear plastic box \$ 100
 Spatial Poem no.3, (falling events) loose leaf calender, mounted on leather back with pins, to be hung, not boxed \$ 12
 Spatial Poem no.4, (shadow events) microfilm record of all events, with small 35mm viewer, boxed \$ 20

Dear Daniela:

Thanks for the letter. Yes, I could send flux-materials \$300 or \$400 value, but Ayo flaghole kit (16 holes) alone costs \$200. I could send that and small boxes. We have some 6 new boxes, which I will send to you for yourself (without charge that is). For the large \$300 order, I would like to receive the money in advance before I can believe it. When sending any money, please send it to me, but made out to TAKAKO SAITO, since she can stay in US only if she receives money from Europe. I may have to even send some money to Europe and then ask for it to be sent back again.

Regarding Flux-magazine. As I said before, I am not too enthusiastic about it, since we would be just repeating ourselves. However I could edit one if you insist. I would still like to put together a paper event-game box with maybe a newspaper for text material. Could you find out about the allowable format, allowable budget, whether it could be printed and manufactured in Italy, if you know box makers, die cutters, suppliers of small film viewers, card (playing card) makers, film loop makers etc. also rubber molders. We would like to produce two nice soft rubber objects, a round ball like dice and cube tennis ball or some such thing. Another object: a soap covered plastic soap shape, so that real soap would wash off instantly, I keep thinking or remembering of other new objects so that I better put it down in more systematic way. These p objects I think could be produced cheaper in Italy:

1. rubber dip moulded objects: cube tennis ball, round dice, cows udder (as cream or coffee dispenser or a hat)
2. real soap thin cover of fake plastic soap, dissolvable toilet paper, paper cup made from paper that dissolves in water.
3. towel with dirty hand prints, carpet with foot prints or animal foot prints (elephant prints?)
4. vinyl vinyl fabric aprons with various fronts (did I show them to you?, Napoleon, Venus de Milo, intestants etc.)
5. shirts with similar subjects, such as baroque engraved pictures of shirt fronts etc.
6. some new stick-ons that we did not have a chance to produce such as various insects (full size), stamps, moustaches,
7. a sun-glass "hat" or like a crown, which has actually 4 pairs of sun glasses each different like some through fresnel lense, or half sphere lense, box like lense, you can turn it around the head to view through different lenses, could be easily produced by stamping single plastic sheet and dieing and shaping afterwards.
8. stationery (envelopes with writing paper in such forms as: envelope printed to look like glove, paper like hand or envelope printed like fur coat, paper as nude body, all simple screened photos.

We have already projects, photos etc. of all products, so that only manufacturers and backers are needed. I should have shown them to you, but did not think about them.

I am working on the chart, but very slowly. Could finish probably in a year, because I have more time now. That could be conceivably be included in such an anthology as a wall-paper.

I am planning to come to Europe this Summer or Fall, most likely together with Bob Watts and stopping in England, Holland, Nice at Ben, could stay in Italy if you could arrange a worthwhile flux-fest. I still think best is to do an amusement place with toilet being one amusement, then a game room, Ayo walking obstacles, a clinic, flux-food eating place, a chapel, or funeral place, vending machine place, "flux-history" room with exhibit of all original prototypes of objects produced, interesting documents, etc. like my chart like calendar, or I made now a wall of all containers of all food I ate in a year. 2 meters x 2 meters.

maybe a film-loop or some continuous film and sound room, etc. could use some 4 or 6 rooms. Simultaneously, we could do street parades, events, concert in a railroad station or meat market or some interesting building, preferably not concert hall. Water events in sea, Mass in church, sports in sports hall or field, and special events specially composed for a specific town or location. Since such an affair would take some time to plan and organize I would suggest not earlier than Autumn, maybe November? or October? is the wheather good then???

Could also do train or boat events, special events that have to be on movable objects.

Generally, I prefer to organize and do things that we have not done yet, rather than repeat over and over same things, like so many other artists do. This applies to objects, printed matter, events, concerts, environments etc.

Financial conditions: we would pay our way to Italy and would need only a cheap or free place to stay, but that is not critical. I can stay in 50 cent hotels. We would bring most of the small and medium objects, like vending machines, boxes etc. but would need money for shipping costs. We would need the following from local sources in Italy or wherever we go: money or labor and materials for special constructions such as toilet, floor obstacles, larger games like ping-pong tables, billiard table, pin-ball machine, rage a number of musical instruments, etc. a great number of helpers and participants (especially for sports events and parades, students, bums, anybody, also would need all kinds of permits from churches, railroad stations, sports fields, police, cemeteries, ships etc. also would need a place for the amusements, such as rented store, loft, warehouse, tents, catcombs, any kind of cheap place, preferably not galleries or museums. Also would need posters, announcements or some kind of advertisements. I believe a place together with \$2000 should be enough to finance the whole affair, which could last a month or more. I and Bob would be interested in something like this, maybe also Ayo, Takako, Yoshi, Joe Jones, Alison, Nam June Paik, Shigeko, Geoff, I would have to find out who could afford to pay own way, although Takako has to return to Europe this Fall anyway. Ben Vautier ofcourse could join us and probably George Brecht, Fillou, and some other Europeans like new flux-people in England: Carla Liss, David Mayer etc. I would have to ask them all. We could all sleep in a cemetery if permission could be obtained, or monasteries?? abandoned churches, roman ruins, under bridges, inside boxes, in zoos, in bordelos, etc. The main requirement is a place for amusements and materials for constructions.

Let me know what you find in backers etc. Also, could you send me a batch of the V VRE reprints???? regards,

PROPOSED FLUXANNIVERSARYFEST PROGRAM 1962-1972 SEPT & OCT.

Concert by Ben Vautier at Cinematheque, 80 Wooster st. All New York premieres (first performances)
(the occasion to be used also to sign up audience for events requiring transportation)

Piece for conductor, 1965, by George Maciunas

Hot trumpet by Dick Higgins

Drip Music by George Brecht followed by F/H Trace by Bob Watts, Fluxversion I

For a drummer by George Brecht, 7 Fluxversions

In Memoriam to G.M. by Robert Bozzi, Fluxversion I

Concert for clarinet by George Brecht, Fluxversion II

C/C Trace by Bob Watts, Fluxversion I

Monochrome for Y. Klein by Ben Vautier, Fluxversion II

Water Music by Mieko Shiomi

Telephone no.2 by Ben Vautier

SWIMMING POOL EVENTS, at pond, Bob Watts farm

Wet Parade by Bob Watts

Water music I, 1969 by Peder Jones

more pieces ?

BUS EVENTS

Tomas Schmit: Sanitas no.79 (bus carries audience to desolate location and returns empty) could also be via boat to uninhabited island

Subway event (bus variation) by Bob Watts (queue loop)

more pieces ?

FIREWORKS & FLYING EVENTS, at Bob Watts farm

APPLE EATING CONTEST, apple orchard near Bob Watts farm ?

FLUXOLYMPIAD (counterpoint to the Munich one)

100 yard run, 100 metronome run, 220 yard balloon dash, 220 yard candle dash by Larry Miller

team ski run by G.Maciunas team canvas loop run by Bob Watts, obstacle shoes run by Bob Watts handicap run by G.Maciunas

overloaded bicycle race by G.Maciunas,

long jumps on slippery floor, on stilts, on muddy floor by G.M. with balloons by Larry Miller

Pole vault with sinking pole by G.M. shot put with roller skates by G.M.

Giant glove boxing match, wrestling with paper clothing by G.M. bicycle joust, pillow joust by G.M.

prepared racket ping-pong, badminton by G.M.

stilt soccer game by Bici Hendricks, blow tube soccer by G.M. balloon and racket basketball

more suggestions ?

STREET EVENTS

snow storm (styrofoam) from a passing car in a tunnel by Milan Knizak

snow storm from Empire State building

Black bag event by Bob Watts

Instant concert by Bob Watts

Clothespin spring by Albert Fine

Expedition 1964 by Ben Vautier (voluminous package via many means of transportation)

Sanitas no.35 by Tomas Schmit (blank paper handed out to passersby)

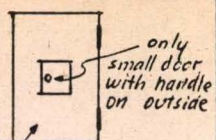
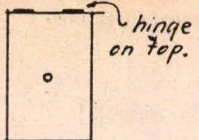
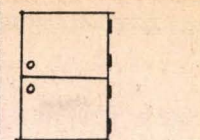
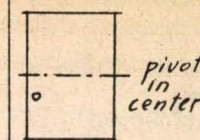
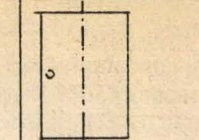
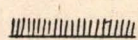
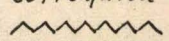
Multicycle by George Maciunas (16 bicycles connected into one unsteerable vehicle)

more suggestions ?

For detailed description of each proposed piece see FLUXFESTKIT 2, 1969

Distribution: Ayo, Robert Bozzi, George Brecht, Henry Flynt, Richard Foreman, Ken Friedman, Geoff and Bici Hendricks, Dick Higgins, David Det Hompson, Joe Jones, Per Kirkeby, Milan Knizak, Alison Knowles, Arthur Koepcke, Carla Liss, Joan Mathews, David Mayor, Peter & Barbara Moore, Nam June Paik & Shigeko Kubota, Ben Patterson, Hala Pietkiewicz, Jock Reynolds, Takako Saito, Dr. Sohm, Tomas Schmit, Paul Sharits, Mieko Shiomi, Ben Vautier, Bob Watts, Emmet Williams, Yoshimasa Wada, Dick Higgins, Jonas Mekas,

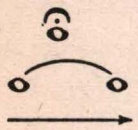
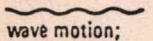
Please send suggestions and other correspondence to George Maciunas, POB 180 New York NY 10013

	Toilet no.1 Bob Watts	Toilet no.2 Paul Sharits	Toilet no.3 Joe Jones	Toilet no.4 G. Maciunas	Toilet no.5 Ayo	Toilet no.6 collective
Doors - method of opening	 No handle elec. push-switch behind target. To get in: throw super ball to target on door. hitting center will activate switch & open door. To get out: sit down on seat.	 only small door with handle on outside large door with handle on inside Access via small door with arm to open door from inside.	 hinge on top.	 2 separate doors on top of each other.	 pivot in center	 pivot in center vertical axis.
Doors display on interior side of door	Game- ball rolling down a maze.	paper sound (delaminating acordion) when small door opened. Inside display: Flux clocks *	Wind-up * movements. Electric * String trio on side wall of stall, switched on when flushed	Bird organ * & other bulb activated tricks.	Finger holes *	Chess boards can be played by 2 people swinging door around. One person inside another outside the stall. (Takako Saito)
Toilet seat	Seat with elec. switch controlling door. Door with spring, held in closed position with lock. Lock opens by solenoid switch. When seat sat upon - door opens. When seat empty door closes.	Adhesive- covered daily with double-face adhesive tape)	Hot- with electric coil inside seat.	Inflated & squeaking.	Stiff brush bristles facing upward. 	Corrugated  Wet Paint sign. (John Lennon)
Toilet flushing	Releases mist of smells: lysol, chlorox, moth flakes, coffee, turpentine, cloves, alcohol, vanilla.	Starts recorded laugh or toilet sounds like farts.	activates electric string trio.	starts fine drizzle of rain over head.	detergent suds in tank when flushed foam comes out the bowl.	starts faucet in sink.
Toilet bowl display	colored water from tank. Blue, then clear then blue again.	Floating rubber shit. secured by string.	George Brecht ball puzzle: Balls secured by string. Instructions on bottom.	Mirrors in periscope fashion to show action, must have elec. illumination in bowl.	foam -	Boiling water (John Lennon)
Toilet paper	Mylar-* metallic finish	stuck together	\$ bills *	perforated with large holes	Rainbow colors	De Ridder paper games printed.
Paper towels	dirty - 2nd. hand with foot prints.	stuck together	fragile	with chemical making hands dirty.		
Sink faucet	soapy water	flushes toilet no. 5	upwards spray	thick mud or thin glue.		
Mirror	undulating * motorized	covered with opaque window cleaner. Must be wiped off ea. time.	Filliou- collage mirror	faceted *		
Medicine cabinet	Rocks * marked by volume in c.c. Time kits.	cleanliness kit suicide kit * etc. behind glass	Food * Drinks * napkins behind glass.	various * flux-boxes * behind glass.	Vending * machine-dispensing Relics - holy shit, by Geoff Hendricks	Vending * machine dispen. air capsules by Yoko ono.
soap	thin coat on plastic facsimile					

Corrections

SOME COMMENTS ON *STRUCTURAL FILM*, BY P. ADAMS SITNEY, (*FILM CULTURE* NO. 47, 1969) BY GEORGE MACIUNAS, DEC. 5, 1969

We have heard of 3 *EMPTIES* and 3 *NOTHINGS* (response of Vietnamese villagers), 3 *HOLIES*, 3 *TRUTHS*, etc. and now P. Adams Sitney has contributed 3 *ERRORS*: (wrong terminology, wrong examples-chronology and wrong sources for origins).

category	error	cause of error	proposed correction of error
terminology	Term of <i>Structural Film</i> is semantically incorrect, since structure does not mean or imply simple. Structure is an arrangement of parts according either to complex or simple design, pattern or organization. Complex structures: fugue, sonata, serial form, indeterminate statics of concrete frame, deoxyribose nucleic acid molecule. Simple structures: continuous crescendo, pivot support beam, helium molecule, <i>So Sho</i> painting, <i>Haiku</i> , held tone, etc.	Misplaced dictionary and ignorance of recent art-philosophy such as definitions of <i>Concept-art</i> and <i>Structure-art</i> by Henry Flynt in his <i>General Aesthetics</i> , or <i>Concept Art</i> essay in <i>An Anthology</i> , 1963	(As proposed in <i>Expanded Arts Diagram</i> , by G. Maciunas, <i>Film Culture</i> No. 43, 1966) Monomorphic structure (<i>having a single, simple form; exhibiting essentially one structural pattern</i>) Neo-Haiku. This monomorphism tends to border on <i>Concept-art</i> , since it emphasizes an image or idea of generalization from particulars rather than particularization (arrangement into particular design or pattern) of generalities. In <i>Concept-art</i> realization of form is therefore irrelevant, since it is an art of which the material is <i>concepts</i> (closely bound with language), rather than particular form of film, sound, etc.
chronology of each category  single staccato	no examples given	Cliquishness and ignorance of film-makers outside the <i>Coop.</i> or <i>Cinematheque</i> circle.	George Brecht: <i>Two Durations</i> , 3 lamp events, 1961 Dick Higgins: <i>Constellation</i> no. 4, 1960; <i>Plunk</i> , 1964 Eric Andersen: <i>Opus 74</i> , 1965 Anonymous: <i>Eye Blink</i> , 1966
 linear progress, held image, tone, straight development.	Andy Warhol: <i>Sleep</i> , 1963-4; <i>Eat</i> , 1964. John Cavanaugh: <i>The Dragon's Claw</i> , 1965 Paul Sharits: <i>Ray Gun Virus</i> , <i>Piece Mandala</i> , <i>N:O:T:H:I:N:G</i> . Joyce Wieland: <i>Sailboat</i> , etc. 1967	same as above	La Monte Young: <i>Composition 1960 No. 9</i> , realized in 196 Jackson Mac Low: <i>Tree Movie</i> , 1961. Nam June Paik: <i>Zen for Film</i> , 1962-4. Dick Higgins: <i>Invocation of Canyons & Boulders for Stan Brakhage</i> , 1963 (endless eating motion of mouth) Brion Gysin: <i>Flicker machine</i> , 1963-4. George Brecht: <i>Black Movie</i> , 1965 Paul Sharits: <i>Sears</i> , 1965 (single frame exposure of Sears catalogue pages), <i>Wrist trick</i> , <i>Word Movie</i> , etc. John Cavanaugh: <i>The Dragon's Claw</i> , 1965 (flicker) Milan Knizak: <i>Pause</i> , 1966 James Riddle: <i>9 Minutes</i> , 1966 George Maciunas: <i>10 feet, 1000 frames, Artype (lines)</i> 196
 arithmetic or algebraic progression, transition, zoom f stop or focus change; crescendo or decrescendo	Tony Conrad: <i>The Flicker</i> , 1966 Michael Snow: <i>Wavelength</i> , 1967 Ernie Gehr: <i>Wait, Moments</i> , etc. 1968 George Landow: <i>Bardo Folies</i>	same as above	N. J. Paik: <i>Content</i> (Empire State bldg.) '62-63, (f stop change) George Brecht: <i>Entry-Exit</i> , 1962 realized in 1965 (black to white transition, either by f stop change or devel. Takehisa Kosugi: <i>Film & Film for Mekas</i> , 1965 Chieko Shiomi: <i>Disappearing Music for Face</i> , 1965-6 Tony Conrad: <i>The Flicker</i> , 1966 George Maciunas: <i>Artype (dots)</i> , 1966 Michael Snow: <i>Wavelength</i> , 1967, Ernie Gehr films, 1966, George Landow: <i>Bardo Folies</i> , Ayo: <i>Rainbow</i> , 1968-9. (color wheel: yellow to green)
 wave motion; back & forward	no examples given		Paul Sharits: <i>Dots</i> , 1965 Yoko Ono: <i>Number 4</i> , 1965 (buttock movement of walk) Michael Snow:  , 1968
readymades & found film	George Landow: <i>Fleming Faloon</i> , 1965		Nam June Paik: <i>Zen for Film</i> , 1962-4 (film with dust) George Landow: <i>Fleming Faloon</i> , 1965 Albert M. Fine: <i>Readymade</i> , 1966 (color test strip)
origins and precursors	Peter Kubelka: <i>Arnulf Rainer</i> , 1958, which is not monomorphic but polymorphic (complex) in structure. Andy Warhol: <i>Sleep</i> , 1963-4, which to begin with is a plagiarized version of Jackson Mac Low's <i>Tree Movie</i> , 1961 just as his <i>Eat</i> , 1964 is a plagiarized version of Dick Higgins' <i>Invocation...</i> or his <i>Empire</i> , 1964 a plagiarized version of Nam June Paik's <i>Empire State Building</i> .	Ignorance of precursory monomorphic examples in other art forms, such as music, events and even film.	Zen chant, Haiku poem, <i>So Sho</i> painting, Eric Satie: <i>Vexations</i> John Cage: <i>4'33"</i> , 1952 (silence) Yves Klein: <i>Monotone Symphony</i> , <i>Blue Movie</i> etc. 1958 La Monte Young: <i>Composition 1960 No. 7 & 9</i> , etc. (drawn continuous line, held tone, etc.) George Brecht: <i>Drip Music</i> , 1959; <i>Direction</i> (→ ←), <i>3 Yellow events</i> (for slide projector), <i>Word Event (Exit)</i> , <i>2 Vehicle events (start/stop)</i> & many other 1961 pieces. Ben Vautier: <i>Intermission</i> , & many other 1961 pieces. Nam June Paik: most of his 1960-61 compositions. Robert Morris: <i>Print</i> (till ink runs out) Walter De Maria: <i>Beach Crayd</i> , 1960. Etc. etc. etc. etc.

FLUXFEST PRESENTATION OF JOHN LENNON & YOKO ONO + * 1 TO 8PM, AT JOE JONES STORE, 18 N. MOORE ST. (AT CANAL)

OPENING: APR. 11, 4PM. GRAPEFRUIT FLUX-BANQUET: *grapefruit hors d'oeuvre, grapefruit soup, grapefruit dumplings, grapefruit mashed potatoes, grapefruit rice stuffing, grapefruit pancakes, grapefruit icecream, grapefruit wine, grapefruit cocktail, etc. (by Flux-chefs)*

APR. 11-17: DO IT YOURSELF. BY JOHN & YOKO + EVERYBODY

1. *Painting to be stepped on, (Yoko Ono '61) ink pad as door mat.*
2. *Painting to hammer a nail (Yoko Ono '61)*
3. *2 Eggs (John Lennon '70)*
4. *Flux-eggs (G.M.) eggs filled with paint & to be thrown against wall.*
5. *Draw Circle painting (Yoko Ono '64)*
6. *Graffiti wall*
7. *Kitchen Piece (Yoko Ono '60) painting to wipe hands and floor with.*
8. *Osmosis (G.M. '60) india ink onto puddle of water.*

APR. 18-24: TICKETS BY JOHN LENNON + FLUXTOURS

Selling to the public various tickets: *desolate, unknown, funny 7 distant places (\$1 to \$300 [for Siberia]), Chinese theatre, sky tours, abandoned buildings & narrow streets (10¢) (John Lennon); tickets to visit famous people (Y. Wada); 100 tickets to same seat, same day show (10¢) (Ben Vautier); tickets to locked up theatre (ben Vautier); outdated tickets (10¢) (G.M.).* Also available will be lottery tickets to win tickets.

APR. 25-MAY 1: MEASURE BY JOHN & YOKO + HI RED CLINIC + FLUXDOCTORS (by Hi Red Center unless noted otherwise)

Various measurements are taken of each visitor by white coated attendants in a clinic environment: *head volume, mouth, palm, pocket capacity, extended tongue length, hair strength, maximum kick;* by Bob Watts: *shoe/foot difference, inflated cheek width, temperature inside shoe or pocket, weight of pocket fuzz;* by G. Maciunas: *forefinger punch strength, kick strength, hand grip strength (crushing egg), vision: above forehead, saliva or tear production, vision with wrong spectacles, smell, pain sensitivity, number of hairs in nostril, weight with one foot off the scale, minimum sway, stomach elasticity, capacity to shrink or expand;* by Brian Lane: *distance to blow out candle, X-ray vision;* by Joe Jones: *electric chair to measure electric conductivity and sound sensitivity (in window);* by Yoko Ono: *distance from the store to the nearest water;* by John Lennon: *distance from the nearest water to the store.* (\$1 ADMISSION CHARGE)

MAY 2-8: BLUE ROOM BY JOHN & YOKO + FLUXLIARS (visitors should be dressed in white)

Entire room (floor, walls, ceiling), exterior (door & window), and interior furnishings are to be white.

1. *soft rubber ball with sign: This sphere will be a sharp point when it gets to the far side of the room in your mind. (Yoko Ono '64)*
 2. *an upright needle with sign: Forget it. (Yoko Ono) another one with sign: Needle (John Lennon, 1970)*
 3. *A cup on a table with sign: Not to be appreciated until it's broken, (Yoko Ono '66).* another one with sign: *Mend, (Yoko Ono '66)*
 4. *A very large box with sign: This is not here (Yoko Ono '67)*
 5. *window sign: This window is 2000ft wide (Yoko Ono '67), also This window is 5ft wide (John Lennon '70)*
 6. *Long straight line with sign: This line is a part of a large sphere, a straight line exists only in your mind, (Yoko Ono, 1966 & 70)*
 7. *Other interior signs: Stay until the room is blue (Yoko Ono '66); Do not disturb (John Lennon '70); Use ashtray for ashes (Yoko Ono '66)*
 8. *Signs by George Brecht (1961): No Smoking, Exit (on blank wall), Entry (on exit), forget this, listen, location, silence (at exit: middle (at edge of room), day/night (at night/day)).*
 9. *Exterior signs: spring, rain, sky, wind, etc. (according to weather) (Yoko Ono '67)*
- Window display: 2 sets of 4 spoons, one set with sign: *3 spoons (Yoko Ono '67),* and another with sign: *4 spoons (John Lennon, 1970)*

MAY 9-15: WEIGHT & WATER BY JOHN & YOKO + FLUXFAUCET

Store floor flooded with water to about 1" height. Visitors either barefooted or provided with rubber boots with weights (Yoko + Maciunas)

- Various objects floating or sunk to the floor: 1. *A dry sponge (Yoko + John, 1970);* 2. *A wet sponge (Yoko + John, 1970)*
3. *Three Aqueous Events: ice, water, steam (George Brecht '60);*
 4. *Symphony no. 3: in the water (George Brecht, 1964)*
 5. *10 look-alike boxes of different weights, from light, floating on the surface, to heavy ones glued to the floor. (Yoko + Takako Saito)*
- Window display: *Drip Music (George Brecht, 1959) Automatic drip with amplified sound of the drip, (realized by Joe Jones)*

MAY 16-22: CAPSULE BY JOHN & YOKO + FLUX SPACE CENTER (\$1 ADMISSION CHARGE)

A 3ft cube enclosure (capsule) having various film loops projected on its 3 walls, ceiling and floor to a single viewer inside, about 8 minutes.

1. *transition from small to large screens;*
2. *single frame exposures of Sears Catalogue pages (both by Paul Sharits, 1966)*
3. *transition from white to black (George Brecht, 1965)*
4. *linear fall;*
5. *linear turn (carrousel fashion) (both by G. Maciunas, 1966)*
6. *transition through color scale (Ayo, 1969);*
7. *No. 4 (close up of walking nude buttock) (Yoko Ono, 1966)*
8. *Flicker (J. Cavanaugh, 1955)*
9. *clouds (Geoff Hendricks, 1970);*
10. *slide projection of: diffusion and osmosis of solvents (G. Maciunas, 1969)*

MAY 23-29: PORTRAIT OF JOHN LENNON AS A YOUNG CLOUD BY YOKO ONO + EVERYPARTICIPANT

A 6ft x 10ft wall of 100 drawers (containing more boxes), and doors, all empty inside except one with a microscope entitled: *John's smile.*

Musical portrait of John Lennon (by Joe Jones) when one of the doors is opened.

MAY 23, 7PM. PORTRAIT OF MALKA SAFRO, by Henry Flynt, performed by him on violin.

MAY 30-JUNE 5: THE STORE BY JOHN & YOKO + FLUXFACTORY

Coin operated vending machines: 1. *machine devouring deposited objects,* 2. *crying machine dispensing tears,* 3. *machine dispensing sky (air) (all 3 by Yoko Ono),* 4. *change machine dispensing metal slugs (fake coins for a penny) (John Lennon),* 5. *change machine dispensing penny for a dime (G.M. 1951),* 6. *drink dispenser dispensing drink with water soluble or leaking cup (G.M.),* 7. *nut dispenser dispensing into pe m loose sand or glue or an endless string (G. Maciunas),* 8. *Cigarette dispenser dispensing cigarettes with rope, dried fruit, sawdust & other filling,* 9. *perfume dispenser dispensing various strange scents and smokes (Yoshimasa Wada),* 10. *rain machine (Ayo)*

Sale of Flux-shop products: *games, puzzles, jokes, gags, relics, foods, drinks, drugs, sports, playing cards, furniture, films, music boxes and machines, postage stamps, envelopes, maps, atlases, tattoos, posters, boxes, books, clocks, etc.*

JUNE 6-12: EXAMINATION BY JOHN & YOKO + FLUXSCHOOL

Various questions, lectures and other possible and impossible tasks submitted to participants in a classroom environment.

(George Brecht, Robert Filliou, Bici Hendricks, Geoff Hendricks, Henry Flynt, John Lennon, George Maciunas, Yoko Ono, Ben Patterson, Mieko Shiomi, Ben Vautier, Bob Watts.)

FOR FURTHER INFORMATION CALL: 966 6986 OR 925 7360

3 Ace Space Co. dept. visual arts, univ. of Victoria, Victoria BC, Canada
 8 Vito Acconci, 102 Christopher st. NY 10014
 2 Gempei Akasegawa, 4-5-14 Naritahigashi, Sugi-nami-ku, Tokyo-to, J.
 8 Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100, Denmark
 8 Carl Andre, POB 540, Cooper sta. NY 10003
 8 Billy Apple, 161 W 23 st. NY 10011
 3 Arman (Fernandez) 380 West Broadway, NY 10012 226-1678
 8 David Ascevolt c/o Upton, 59 Thornville sq. Burnsbury, London N1, UK
 2 Michel Asso, 136 rue de Colombes, Nanterre 92, France
 8 Avalanche, 204 E 20 st. NY 10003
 2 AYO, z-10-15 Matsuyama Kiyose-machi, Kitatama-gun, Tokyo, Japan
 8 John Baldessari, Cal. Inst. of the arts, Valencia, Cal. 91355
 8 Robert Barry, 2566 Marion ave. Bronx, NY
 2 Joseph Beuys, 4000 Duesseldorf-Oberkassel, Drakeplatz 4, FRG
 8 Mel Bochner, 126 Chambers st. NY 10007
 2 Robert Bozzi, 196 ave de la Californie, Nice, France
 2 George Brecht & Robert Filliou, 4000 Duesseldorf, Bagelstr. 122a, FRG
 7 Robert Breer, Sneedons Landing, Palisades, NY 10964
 4 Bazon Brock
 4 Stanley Brouwn, w. de Zwijgerlaan 60, Amsterdam, Netherlands
 6 Trisha Brown, 53 Wooster st. NY 10012
 4 Gunther Brus (& Otto Muehl) praterstr, 32/11/12, Vienna 1020, Austria
 4 James Lee Byars, 249 Central Park West, NY 10024
 5 John Cage, 107 Bank st. NY 10014 989-7132
 8 Neke Carson
 4 Julio Campal, Sainz de Baranda, 20-50, Madrid, Spain
 3 Christo Javacheff, 48 Howard st. NY 10013
 8 Jim Collins, 98 Greene st. NY 10012
 5 Philip Corner, 748 E 9 st. NY 10009 473-1761
 6 Merce Cunningham, Westbeth, 55 Bethune st. NY 10014
 9 Tjeerd Deelstra, Rotterdamseweg 109, Delft, Neth.
 3 Walter De Maria, 27 Howard st. NY 10013
 2 Willem de Ridder, ALOHA, Alexander Boersstraat 30, Amsterdam, Neth.
 8 Ger Dekkers, Van der Waalslaan 15, Enschede, Netherlands
 4 Ken Dewey, 127 Grand st. NY 10013
 8 Jan Dibbets, Willensparkweg 123, Amsterdam, Netherlands
 9 EAT, Automation House, 49 E 68 st. NY 10021
 8 Eventstructure Research Group, c/o Dijkstraat 18, Amsterdam, Neth.
 7 Factory, 33 Union sq. west, NY 10003
 4 Oyvind Fahlstrom, 121 2 ave. apt. 4, NY 10003
 5 Henry Flynt, 349 West Broadway, NY 10013
 4 Richard Foreman, 152 Wooster st. NY 10012
 6 Simone Forti, 3523 E. Telegraph, Fillmore, Cal. 93018
 1 Ken Friedman, 6361 Elmhurst drive, San Diego, Cal. 92120
 8 Terry Fox, 16 Rose st. San Francisco, Cal.
 3 General Idea, 87 Yonge st. Toronto, Ont. Canada
 5 Philip Glass, 231 2 ave. NY
 9 Grace Glueck, New York Times, 229 W 43 st. NY 10036
 8 Dan Graham, 84 Eldridge st. NY 10002
 8 Colin Greenly, 182 Grand st. NY 10013
 8 Hans Haacke, 463 West st. NY 10014
 4 Al Hansen, 149 Canal st. NY 10013
 9 Richard Hamilton, 25 Hurst ave. London N6, UK
 6 Alex Hay, 27 Howard st. NY 10013
 8 Henrik Have, Lundeveg 9, 2. sal. 5700 Svendborg, Denmark
 8 David Hayes, 232 E 77 st. NY 10021
 2 Geoff & Jon Hendricks, 1 White st. NY 10013
 4 Juan Hidalgo (ZAJ), Batalla del Sadado 1, Madrid 7, Spain
 2 Dick Higgins, POB West Glover, Vt 058 75
 2 Davi Det Hompson, 2824 Monument ave. Richmond, Va. 23221
 8 Doug Hubler, art dept. Bradford Jr. College, Bradford, Mass.
 2 Alice Hutchins, 17 rue Chanoinesse, Paris 4, France
 3 Image Bank, 4454 W 2nd. st. Vancouver 8, BC, Canada
 7 Ken Jacobs, Harper Coll. SUNY, dept. of cinema, Binghamton, NY 13901
 8 Ricks Jarden, Nova Scotia Coll. of art, 6152 Coburg, Halifax, Nova Scotia
 3 Ray Johnson, 44 W 7 st. Locust Valley, NY 11560
 6 Joan Jonas, 66 Grand st. NY 10013
 1 Joe Jones, 225 E 35 st. NY 10016 685-8139
 4 Allan Kaprow, 270 Wigmore dr. Pasadena, Cal. 91105
 4 Thadeusz Kantor, Elblaska 6/11, Krakow, Poland
 6 Kenneth King, 230 E 2st. NY 10009
 4 Michael Kirby, 250 Mulberry st. NY 10012
 2 Per Kirkeby, Bulowsvej 40 V, Copenhagen V, Denmark
 4 Bengt Af Klintberg
 2 Milan Knizak, Komenske 8, Mar Lazne, CSSR
 4 Alison Knowles, 3531 E. Telegraph, Fillmore, Cal. 93018
 9 Kasper Koenig, 5000 Koeln, Zeughausstr. 38, FRG (BRD)
 2 Arthur Koepcke, Gillesager 248 I, Brondyoster post, Hvidovre, Denmark

INDEX: 1 fluxcore
 2 past flux, flux allies, associates
 3 objects, environments, graphics etc.
 4 events, happenings etc 5 music 6 dance 9 other
 7 film 8 recent Concept artists

8 Paul Kos, 17925 Oak dr. Los Gatos, Cal.
 8 Joseph Kosuth
 9 Richard Kostelanetz, 252 E 4 st. NY 10003
 4 Tetsumi Kudo 62 rue du Chateau d'eau, Paris 10, France
 2 Vytautas Landsbergis, R. Armijos 74a-30, Vilnius, LTS, USSR
 2 Brian Lane, Gal. 10, 10 Royale Parade, Blackheath, SE3, UK
 4 Jean Jacques Lebel, 16 bd. Raspail, Paris 7, France i, France
 4 John & Yoko Lennon, 496 Broome st. NY 10012
 8 Barry LeVa, 74 Grand st. NY 10013
 8 Les Levine, 181 Mott st. NY 10012
 8 Sol LeWitt, 117 Hester st. NY 10002
 2 Carla Liss, film-maker's coop. 15 prince of Wales, London NW1, UK
 6 Barbara Lloyd, Cal. Inst. of Arts, Valencia, Cal. 91355
 8 Richard Long, Lanburg rd. Rodland, Bristol, UK
 1 George Maciunas, POB 180, NY 10013
 4 Jackson Mac Low, 1764 Popham ave. Bronx, NY 10453 872-2076
 4 J. O. Mallander, Blekingegatan 13, 11656 Stockholm, Sweden
 2 Joan Mathews, 137 Rivington st. NY 10002
 8 Gordon Matta, 131 Chrystie st. NY 10002
 1 David Mayor, Queens bldg. Univ. of Exeter, Exeter, Engl. UK
 8 Barry McCallion, 130 North Brooks ave. Clairmont, Cal. 91711
 2 Cavan McCarthy, flat a, Grosvenor court 3, Leeds 6, UK
 7 Jonas Mekas, Hotel Chelsea, 222 W 23 st. NY 10011
 8 Bruce Melman, 167 Orange Grove North, Pasadena, Cal. 91105
 8 Mario Merz, Via Santa Giulia 67, Torino, Italy
 2 Jean-Claude Moineau, 20 rue St. Severin, Paris 5, France
 6 Meredith Monk, 9 Great Jones st. NY 10012
 9 Peter & Barbara Moore, 351 W 30 st. NY 10001 564-5989
 3 Bob Morris, 186 Grand st or 109 N. Mountain rd. Gardiner NY 12525
 5 Gordon Mummy, 60 E 7 st. NY 10003
 8 Museum of Conceptual Art, 86 3st. San Francisco, Cal. 94103
 9 Victor Musgrave, 56a George st. Hasting, Sussex, UK
 8 Giancarlo Nanni, via Portuense 78, Rome, Italy
 8 Bruce Nauman, (167 N. Orange grove) 64 W. Union, Pasadena, Cal.
 8 Phil Niblock 224 Centre st. NY 10013
 4 Hermann Nitsch, 8191 Ascholding, Suegmuehle 34, FRG (BRD)
 3 Claes Oldenburg, 556 Broome st. NY 10012
 5 Pauline Oliveros, 1602 Burgundy rd. Leucadia, Cal. 92024
 8 Dennis Oppenheim & P. Hutchinson, 64 Berkeley pl. Brooklyn, NY
 6 Judy Padow, 143 Waverly pl. NY 10014
 4 Nam June Paik & Shigeo Kubota, Westbeth, NY 10014
 2 Daniela Palazzoli, Simonetti & arc do, 43 via Manzoni, 20121 Milan, I.
 2 Ben Patterson, 881 7ave. NY 10019
 6 Steve Paxton, 53 Wooster st. NY 10013
 8 John Perreault, 86 Thompson st. NY 10012
 2 Hala Pietkiewicz, 152 Hawthorne ave. Glen Ridge, NJ 07028
 8 Atelier Rainer, 1060 Wien VI, Mariahilfer str. 49, Austria
 6 Yvonne Rainer, 186 Grand st. NY 10013
 6 Robert Rauschenberg, 381 Lafayette st. NY 10003
 5 Steve Reich, 423 Broadway, NY 10013
 9 Reflection Press (D. Albrecht) 7 Stuttgart-Obertuerkheim, Raichberg
 2 Jock Reynolds, Univ. of Cal. Davis, Cal. str. 7 BRD
 8 Klaus Rinke, Fuerstenwall 163/4, Duesseldorf, FRG (BRD)
 8 Barbara Rose, 845 West End ave. NY
 3 Dieter Rot
 2 Takako Saito, c/o Tortille flat, bd. de la Plage, St. Laurent du Val. AM
 8 Italo Scanga, 2225 Menlo, Glen Sicle, Pa. 19038 06 F.
 2 Tomas Schmit, 1 West Berlin, 12 Bleibtreustr. 3 uh. i. v.
 2 Paul Sharits, art dept. Antioch Coll. Yellow Springs, Ohio 45387
 1 Mieko Shiomi c/o Sakaguchi, 1-24-38 Sakurai, Minoo, Osaka, Japan
 8 Robert Smithson, 799 Greenwich st. NY
 7 Michael Snow, POB 199, Church sta. NY 10008
 9 Dr. H. Sohm, 7145 Markgroeningen, Bahnhofstr. 38, FRG (BRD)
 8 Alan Sonfist, POB 382, NY 10028
 8 Keith Sonnier, 105 Mulberry st. NY 10013
 3 Daniel Sperri, 6654 Cavigliano, Ticino, Switzerland
 3 Harvey Stromberg, 58 W 83 st. NY 10024
 4 Julius Tobias 9 Great Jones st. NY 10012
 5 David Tudor, Stony Point, NY 10980
 4 Timm Ulrich, 3 Hannover 1, Postfach 6043, FRG (BRD)
 8 John VanSaun, 300 E 5st. NY 10003
 7 Stan Vanderbeek, Stony Point, NY 10980
 1 Ben Vautier, 32 rue Tondutti de l'escarene, Nice, France
 4 Wolf Vostell, 5000 Koeln, Bismarckstr. 28, FRG (BRD)
 2 Branko Vucicevic, Cuijiceva 80, Belgrade, Yugoslavia
 1 Bob Watts, RD 3, Bangor, Pa. 18013
 4 Robert Whitman, POB 413, NY 10013
 2 Emmett Williams, 8215 Mannix dr. Los Angeles, Cal. 90046

NY 10013
 1 Yoshimasa Wada, 15 Greene st.
 5 La Monte Young, 275 Church st.
 NY 10013
 7 Jud Yalkut, 7 St. Marks pl. NY 10003

PRELIMINARY PROPOSAL FOR A FLUX EXHIBIT ATRENE BLOCK GALLERY, 409 WEST BROADWAY

PROPOSED DATE: NOVEMBER OR DECEMBER

PROPOSED PARTICIPANTS: Eric Andersen, Ayo, George Brecht, Robin Crozier, Ken Friedman, Geoff Hendricks, Dick Higgins, Davi Det Hompson, Joe Jones, Alison Knowles, Carla Liss, George Maciunas, Larry Miller, Peter Moore, Nam June Paik, Shigeko Kubota, Jock Reynolds, James Riddle, Takako Saito, Paul Sharits, Mieko Shiomi, Bill Tarr, Ben Vautier, Bob Watts, Yoshimasa Wada,

FLUX AMUSEMENT ARCADE

1. Vending machines, dispensers of holy relics (Hendricks,) endless string, prepared eggs, drinks before cups etc. (Maciunas)
2. Stamp & postcard dispensers (Watts & Vautier)
3. Ticket dispenser (tickets by John Lennon, Vautier, Ayo, Maciunas, Wada)
4. Weighing scale (Watts), Pin-ball game (Maciunas), movie-loop machine (flux-films from Flux-box 2), target.
5. Bill Tarr's closet for people (being inundated in ping-pong balls) 3 x 3ft x 6ft high
6. Ben Vautier's suicide booth , 3 x 6ft x 6ft high
7. Nam June Paik prepared piano
8. Clini & test booth (Hi Red Center, Watts, Maciunas, etc.) 6 x 6 x 6ft cubicle (need one or two full-time attendants, I could supply)
9. Joe Jones automatic trio with Maciunas aerophone (coin activated)
10. Ayo's floor obstacles (either in staircase or a maze (12 x 12ft x 6ft high cubicle)
11. cabinets, chests and trunks with collection of past & current flux-boxes, objects (have about 8 antique cabinets for such purpose)
12. Flux toilet (3 prepared toilets will be constructed at 80 Wooster st. basement, could be completed by December)

FLUX GAME ROOM

1. Swing tournament (Maciunas)
2. Floor billiards with paper boxes (Takako Saito)
3. prepared ping-pong (Maciunas)
4. Hot cockles (Robin Crozier)

BUDGET:

At present I have or could supply objects & machines for items: 2, 3, 4 (pin-ball), 7, 9, 11, 12, & all game items at no cost. You would have to purchase vending machines, movie loop machine, weighing scale, which should cost about \$ 1000, and construct item 5 (\$1000), item 6,8, 10 (\$1000), I would supply objects & instruments for items' 6 & 8, but you would have to buy about \$1000 worth of ping-pong or similar balls. A TOTAL OF \$ 4000 should be contemplated.

Vending machines and flux-objects could be sold, but everything else would be of no monetary value. Furthermore you would have to carry some sort of insurance to cover damage of objects and constructions.

If this proposal is acceptable including the new proposed date, I would submit a more detailed plan & list of objects.

George Maciunas, 80 Wooster st.

P.S. I would not be interested in participating in an exhibit before November, because I would not have the time during the Summer to prepare or produce anything, and furthermore in the past, all exhibits that were rushed did not succeed. I would also not be interested in participating in an exhibit of objects and documents, because such exhibits were done already many times.

Ace Space Co. dep.visual arts, univ.of Victoria, Victoria BC, Canada
 Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100, Denmark
 Arman (Fernandez) 380 West Broadway, NY 10012
 Michel Asso 136 rue de Colombes, Nanterre 92, France
 Avalanche, 204 E 20 st. NY 10003
 AYO, 2-6-38 Matsuyama, Kiyose-shi, Tokyo
 Imre Bak, Nagybanai ut 34, Budapest 11, Hungary
 Charles Bergengren, 306 E 11 st. NY 10009
 Robert Bozzi, 196 ave de la Californie, Nice, France
 George Brecht, Wildenburg str.9, Koeln-Lindenthal, FRG
 Mrs.Leonard M.Brown, Shaker Seed House, Tyingham, Mass.01264
 John Cage, 107 Bank st. NY 10014
 Neke Carson, 462 Broome st. NY 10012
 Centro de arte y comunicacion, elpidio gonzalez 4070, buenos aires
 Giuseppe Chiari, via Chiarugi 12, Florence, Italy 055-661702
 Christo Javacheff, 48 Howard st. NY 10013
 Robin Crozier, 5B Tunstall vale, Sunderland, County Durham, UK
 Daddaland, 3199 Clay st. San Francisco 94115
 Tjeerd Deelstra, Rotterdamseweg 109, Delft, Netherlands
 Wolfgang Feelisch, 563 Remscheid, postfach 100343, Fichtenstr.63, FRG
 Robert Filliou, la bastide, 06- St.Jeannet, France
 Flash Art, Giancarlo Poloti, 6 viale Pieve, 20129 Milan, Italy
 Henry Flynt, 349 West Broadway, NY 10013
 Richard Foreman, 152 Wooster st. NY 10012
 Ken Friedman, 6361 Elmhurst drive, San Diego, Cal.92120
 Heiner Friedrich, 5 Koeln, Lindenstr. 20, FRG
 General Idea, 87 Yonge st. Toronto, Ont. Canada
 Grace Glueck, New York Times, 229 W 43 st. NY 10036
 Klaus Groh, D-2901 friedrichsfehn roter steinweg 2a, FRG
 Richard Hamilton, 25 Hurst ave. London N6, UK
 Geoff Hendricks, 311 Church st. NY 10013 431-8625
 Juan Hidalgo (ZAJ), Batalla del Sadado 1, Madrid 7, Spain
 Dick Higgins, POB West Glover, Vt. 05875
 Pontus Hulten, Moderna Museet, Stockholm 100, Sweden
 Alice Hutchins, 17 rue Chanoinesse, Paris 4, France
 Davi Det Hompson, 2824 Monument ave. Richmond, Va. 23221
 Image Bank, 4454 W 2st. Vancouver 8, BC, Canada
 Ken Jacobs, Harper coll.suny, dept.of cinema, Binghamton, NY13901
 Joe Jones, c/o Conz
 Peter Kennedy, 8 Macintyre Crescent, sylvania waters, sydney, NSW2004
 Per Kirkeby, Bulowssvej 40 V, Copenhagen V, Denmark
 Bengt Af Klintberg, Vendevagen 13, 18131 Lindingo, Sweden
 Milan Knizak, Komenskeho 8, Marianske Lazne, CSSR
 Alison Knowles, 122 Spring st. NY 10012 226-5703
 Arthur Koepcke, Gillesager 248, 2650 Hvidovre, Denmark
 Richard Kostelanetz, 141 Wooster st. New York, NY 10012
 Jaroslaw Kozlowski, Matejki 68/3a, Poznan, Poland

Vytautas Landsbergis, R.Armijos 74a-30, Vilnius LTS, USSR
 Carla Liss, 99 Balls Pond rd. London N1, UK
 George Maciunas, POB 180, or 80 Wooster st. NY 10013
 Jackson Mac Low, 1764 Popham ave. Bronx, NY 10453 872-2076
 J.O.Mallander, Blekingegatan 13, 11656 Stockholm, Sweden
 David Mayor, Longford Court South, Clyst Hydon, Cullompton, Devon, UK
 Barry McCallion, 130 North Brooks ave. Clairmont, Cal. 91711
 Cavan McCarthy, flat a, Grosvenor court 3, Leeds 6, UK
 Jonas Mekas, 80 Wooster st. NY 10012
 Larry Miller, 16 Crosby st. NY 10013
 Jean-Claude Moineau, 20 rue St.Severin, Paris 5, France
 Peter & Barbara Moore, 351 W 30 st. NY 10001 564-5989
 Victor Musgrave, 56a George st. Hastings, Sussex, UK
 Yoshio Nakajima, Bergsgardsgardet 19, 42432 Angered, Sweden
 Achille Bonito Oliva, via Benassi 5, Rome
 Nam June Paik + Shigeko Kubota, 110 Mercer st. New York NY 10012
 Hala Pietkiewicz, 26 Wildwood Dr. Great Neck, NY 11024
 Knud Pedersen, Art libr. Nikolajgade 22, Copenhagen 1068, Denmark
 Daniela Palazzoli, via Senato 12, 20121 Milano, Italy 708872
 Reflection press, Dietrich Albrecht, raichbergstr.7.7 stuttgart 61, FRG
 Jock Reynolds, Rt.1, Box 1050, Davis, Calif. 95616
 James S. Riddle, POB 231, West Point, Va. 23181
 Dieter Roth, Grensasveg 12 (bakhus), Reykjavik, Iceland 30316
 Takako Saito, c/o David Mayor
 Tomas Schmit, 12 Bleibtreustr.3, uh.i.v. 1 West Berlin, FRG
 Paul Sharits, Media Study Inc.3325 Bailey av.Buffalo, NY14215
 Mieko Shiomi c/o Sakaguchi, 1-24-38 Sakurai, Minoo, Osaka, Japan
 Simonetti & arc do, 43 via Manzoni, 20121 Milan, Italy
 Howard Smith & Marilyn Kroplick, Village Voice, 80 University pl. NY10003
 Dr.H.Sohm, Bahnhofstr.38, 7145 Markgroeningen, FRG
 Daniel Spoerri, im Neuacker, Toggwil, 8706 Meilen, Switzerland.
 Bill Tarr, 102 Greene st. NY 10012
 Yasunao Tone, 21-10 Asakusa, 6 Cho-Me, Daito-ku, Tokyo, Japan
 Endre Tot, Kerek u.10, Budapest 3, Hungary
 Stan Vanderbeek, Stony Point, NY 10980
 Evert van Straaten, Keizersgracht 390, Amsterdam, Netherlands
 Ben Vautier, 32 rue Tondutti de l'escarene, Nice, France
 Wolf Vostell, 1 Berlin 12, Giesebrechtstr. 12, FRG
 Branko Vucicevic, Cuijiceva 80, Belgrade, Yugoslavia
 Bob Watts, RD 3, Bangor, Pa. 18013
 Mike Weaver, queens bldg univ. of Exeter, Exeter, EX4,4QH, UK
 Emmett Williams, School of Arts, Halifax, Nova Scotia, Canada
 Yoshimasa Wada, 110 Mercer st. New York NY 10012
 La Monte Young, 275 Church st. NY 10013
 Simone Forti, 537 Broadway, New York NY 10012
 Francisco Conz, via Dante 15, Asolo (Treviso) Italy

by Bob Watts:	\$ bills in wood chest	\$ 80
Light Fluxkit, in large box or as light fixture (110V) contains peculiar light bulbs with sockets, chemical light, optics, etc.		\$ 100
Fluxatlas, various stones from locations around the world, small version (7 stones): \$20, large version (18 stones)		\$ 100
by George Brecht: (with Robert Filliou) Eastern daylight Flux-time, gold plated watch with objects inside:		\$ 50
Flux-ball-game & puzzle, large box with 26balls and objects of various kinds (gaming, toys, sport, fake eggs, etc.)		\$ 100
by George Maciunas: breath flux-tester, boxed: \$10; Fluxmouse, with history of its death, in alcohol,		\$ 20
flux-adder, measuring number of times one enters and exits own place or toilet, or switches light on and off, each:		\$ 40
flux-smile machine, device for insertion into mouth, in order to obtain a permanent smile:		\$ 10
flux-syringe (part of flux-medical kit), a giant 1 liter syringe with 64 needles, in wood box:		\$ 100
aerophone, a duck call & dance (rubber bellows) to be included with Joe Jones tripod instruments, 110V, each:		\$ 100
excreta fluxorum, excrement from animals, insects, birds, etc. small version (7 samples): \$10, large version (18 samples)		\$ 40
One Year, containers of all food eaten by Maciunas, epoxy-glued into a wall panel, about 7 x 10ft. each year different, each:		\$ 400
Your name, spelled out with objects: \$20; ping-pong rackets, convex, hinged, corrugated, with bells, lead, hole, drumskin, etc. ea:		\$ 20
by Geoff Hendricks: flux-divorce album, boxed (album cut in half) : \$300, with flux-divorce relics: \$450		
by Carla Liss: flux-travel kit, obsolete tickets, stubs, schedules etc.		\$ 4
Island flux souvenir, contains sand, plant, moss, shell, coffee bean, coin, postage stamp from island visited		\$ 10
Mieko Shiomi: Spatial Poem no.1, cork map with flags (permanently laminated, mounted on map, in clear plastic box)		\$ 100
Spatial Poem no.3, (falling events) loose leaf calender, mounted on leather back (to be hung) or boxed		\$ 15
Spatial Poem no.4, (shadow events) microfilm record of all events, with small 35mm viewer, boxed		\$ 25

This newsletter substitutes all the delayed replies or letters, and provide information of recent flux-activities.

1. FLUX NEW YEAR EVE, 1973 - DISGUISES:

- a) Stan Vanderbeek - plastic gallon bottle over face (bottle neck in place of mouth)
- b) Alison Knowles, Bici Hendricks - under a giant dragon
- c) Peter & Barbara Moore, Hala Pietkiewicz, Yasunao Tone - with photomasks of G. Maciunas
- d) Nam June Paik - with a sign saying he is George Brecht
- e) Barbara Stewart - grotesque disguise
- f) Peggy Bruno - as garbage can with a fly above
- g) George Maciunas - inside a cubic meter dice, rolling about, etc.

ENCLOSURES:

Flux history chart
new mail list and list of recent objects
posters of last 2 flux events

2. FLUX NEW YEAR EVE, 1974 - COLORED MEAL:

- Chartreuse, by Vytas Bakaitis
- Yellow, by Yasunao Tone, Peter Van Ripper, Simone Forti
- Orange, by Amy Taubin
- Red, by Ayo, Francene Keery
- Violet, by Barbara Moore, Larry Miller, Sarah Seagull
- Blue, by Geoff Hendricks
- Turquoise, by Callie Angell, Mike Cooper, Jonas Mekas, Hollis Melton
- Green, by Jean Brown, Shirley Smith

White, by Alison Knowles
Grey, by Almus & Nijole Salcius
Charcoal, by Shigeko Kubota & Nam June Paik
Black, by Barbara Stewart & Yoshimasa Wada
Transparent, by George Maciunas

3. FLUX HARPSICORD RECITAL, MARCH 24, 1975 AT 80 WOOSTER ST.

- 1. Composition 1960, no. 13 by La Monte Young, performed by Beth Anderson (playing Bourree I from English Suite no. 2 by J.S. Bach)
- 2. no. 5, 1961 by Toshi Ichiyanagi, perf. by Beth Anderson, Yasunao Tone, Yoshimasa Wada using 9 mallets and wood parts of instrument.
- 3. lesson, 1975 by Nam June Paik, perf. by N.J. Paik explaining to the audience on how the feet must be positioned while playing.
- 4. Incidental music, 1960 by George Brecht, perf. by Nam June Paik & Peter Moore.
- 5. Harpsichord piece for 7 frogs, 1975 by George Maciunas, perf. by Miller, Tone, Wada, 7 mechanical frogs jumping over strings.
- 6. Constellation no. 4, 1960 by Dick Higgins, perf. by Anderson, Knowles, Kubota, Mathews, Miller, Paik, Tone, Wada, Yoshida
- 7. Center, 1962 by George Brecht perf. by Miller, Tone, Wada: balancing harpsichord on its side over a basketball (succeeded)
- 8. Fluxharpsichord 1975 by Joe Jones (constructed by G. Maciunas)
- 9. Geodesy for harpsichord, 1963 by Yasunao Tone, perf. by self. various objects (feather, ball, pillow etc. thrown from various heights.
- 10. Piece for acoustic box, 1975 by Yoshimasa Wada, perf. by self. harpsichord & performer inside acoustic box, single sound.
- 11. Trace for harpsichord, 1975 by Bob Watts, perf. by audience, serving ping-pong balls into harpsichord strings (rebound from cover)
- 12. Harpsichord piece for 16 fingers, 1975 by Yasunao Tone, 7 performers jammed at keyboard playing two finger remolos simultaneously.
- 13. 28 Pole Limas, 1975 by Alison Knowles, perf. by Knowles, & Anderson. beans thrown at strings, at various intensities.
- 14. Symphony no. 3, 1964 by George Brecht, perf. by Y. Wada, getting ready to play, then falling off the chair.
- 15. Keyboard piece no. 1, 1962 by Tomas Schmit perf. by Larry Miller, constructing a tall wood block structure on cover, then opening cover
- 16. 66° 1975, by Larry Miller, perf. by self, Tone, Wada, Yoshida & Knowles. transporting harpsichord at 66° through exact cut-out in curtain
- 17. Composition no. 12, 1962 by George Maciunas, carrying the harpsichord out of performance area.
- 18. (actually following no. 1) Comp. no. 14, 1975 by Maciunas, closed harpsichord opened by inflating animal inside (below cover)

4. FLUX COMBAT WITH NEW YORK STATE ATTORNEY (& POLICE) BY GEORGE MACIUNAS (EVENT IN PROGRESS)

- a) Attorney General's arsenal of weapons: some 30 subpoenas to Maciunas and all his friends, interrogation of his friends, warrant for arrest of Maciunas, search warrants, 4 angry and frustrated marshals and policemen armed with clubs.
- b) Maciunas' arsenal of weapons: humorous, insulting and sneering letters to Attorney General, various disguises (gorilla mask, bandaged head, gas mask, etc.) photos of these disguises sent to Att. General. Flux-fortress (for keeping away the marshals & police: various unbreakable doors with giant cutting blades facing out, reinforced with steel pipe braces, camouflaged doors, dummy and trick doors and ceiling hatches, filled or backed with white powder, liquids, smelly extracts etc. funny messages behind each door, real escape hatches and tunnels leading to other floors, vaults etc. various warning alarm systems. various precautions in entering and departing flux-fortress. After termination of this combat (possibly flight from New York State) documentation of this event will be published by Maciunas (copies of letters, disguise photos, photos of various doors and hatches and photos of escape etc.)

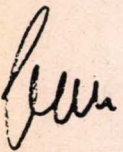
5. NEW FLUX OBJECTS: ORIFICE FLUX PLUGS, 1974 BY LARRY MILLER

containing various plugs to plug human orifices such as: ear plug, ear wax, earphone, rectal medicine, enema syringe, nose drops, snuff, cotton balls, eye drops, pacifier, cigar, mouth ball, whistle, glass eye, bullet, plaster finger, etc.
Future new object by Larry Miller: Flux-wife (inflatable in attache case)

6. FLUXFEST PRESENTS 12 BIG NAMES, APRIL 21, 1975 (very large names, about 20ft wide were shown one at a time for about 5 minutes each, to the audience) Since many of the works of chosen big names are imitative of work by smaller names, the large audience attendance must be the cause of the names and not the works. We satisfied the audience therefore by omitting the works altogether and adding instead more big names.

Next newsletter will be in 1976, when the boat and 8 year boat trip commences.

Best regards from
George



NEWSLETTER ON SAILING TRIP.

Distribution: Beth Anderson, Barbara Baracks, Shigeko Kubota, Kevin Harrison, George Maciunas, Barbara Stewart, Ann Tardos, Yoshimasa Wada, Bob Watts (Victoria & Aina Bernier), Andy Valaitis (?)

I was able to obtain the extra 2 days at the normal daily rate, so will have total of 9 sailing days for \$150 (\$30 extra). To have more time around the island of Nantucket and avoid the tedious double sailing through the sound, the captain agreed to drive us in his station wagon to Newport R.I. on Sunday afternoon. We will return to City Island however. The schedule therefore is as follows:

DEPARTING : assemble at 80 Wooster st. Sunday, August 17th. at Noon with 2 motorcars: Kevin's and Bob's. we may stop at Bishop Orchards, Guilford for a few hours of apple picking (15cents a pound) to stock up on fruit for the trip. We will board the yacht at Newport harbor, Dreadway Inn, 8PM and have our first dinner there on board. during the next 8 days we shall visit:

Cuttyhunk Island & Elizabeth Islands, 2nd day
Martha's Vineyard, 3rd day
Nantucket Island, 4th & 5th day
Block Island, 6th day
Montauk Point, Fishers Island, 7th day
Plum Island, and Greenport, 8th day
City Island 9th day. August 26th.

SUPPLIES: Everyone should bring: own linen (sheets & pillow), extra blanket or sleeping bag or cot (if one wishes to sleep on deck), towel, waterproof rain coat or jacket, rubber soled shoes, sun hat, sun cream, sun-burn cream, insect repellent, food supplies other than what I will bring (listed below). The boat supplies cooking ware, ice and icebox, table ware, lifejackets for all, and sun canopies on deck. I will bring first aid kit, and various drugs (anti-biotics, anti-histamines etc.)

FOOD & COOKING:

I will bring food for 9 breakfasts and 9 lunches and 2 dinners and general items for the other dinners, plus all drinks. When buying additional items, please keep track of the costs. Afterwards we will add up all our costs and divide equally in 12 parts. My estimate is about \$20 per person for the 9 days. (that's cheaper than eating at home). I shall obtain:

20 bottles of wine, 12 gallons of lemon drink, 3 gallons of kvass, coffee, creamer, 5lbs of sugar, 10gallons of powdered milk, 12lbs granola, 24lbs of black Lithuanian bread, 5lbs of margarine, cooking oil, 6lbs pate de Foie, 20lbs of various cheeses, 20lbs of rice, 10lbs potatoes, gallon ½ pickled cucumbers, 10lbs canned mackerel (with cold sauce), sour cream (for potatoe panckakes), buttermilk, beets, onions, boiled eggs (for cold borsht), salt, various spices. Also will bring fishing gear for anyone wishing to try catching fish. The following have volunteered to cook single dinners for everyone (14 people)

Shigeko Kubota: Sashimi (raw fish) and seafood salad
Yoshimasa Wada: Sea food Tempura
Barbara Stewart: Indian dish (2 dinners ?)
Anne Tardos: Sea food stew (French style)
Barbara Baracks' Fish chowder
George Maciunas: Fish sauted in sauce, potatoe panckakes with sourcream & cranberries, cold borsht with potatoes, beef stroganoff (2nd dinner)

The captain will need assistance in sailing, anchoring, docking etc. the following will have to help him: Kevin, Barbara Baracks, Yoshi and myself, also Bob.
Barbara Baracks will have a camera and will be "official" photographer.

I will be away August 9 to 16th (Saturday), so all questions and problems should be settled before August 9th.

George Maciunas

CARAVAN/EXPEDITION TO CIRCUMVENT THE WORLD

We are contemplating a very extensive caravan/expedition not just around, but throughout the world. It is to be as self-sustaining as a climb to Mt.Everest or an expedition to the North Pole. The plan calls for a team of 10, each with one of the following specialties: *mechanics (repair & maintenance of motors, engines, tools, automobiles), electronics (repair & operation of radio equipment), cinematography & photography, medicine, dietetics and food preparation, fishing & hunting, navigation & geography, languages, public relations & publicity, history, art history and archaeology.*

EQUIPMENT

- 1. Six cross-country vehicles, identical models, Rover type or similar. All equipped with 2-way radios. Sleep-in two per vehicle.
- 2. Complement of spare parts, tires, etc.
- 3. Tools: welding, threading, drilling, cutting etc.
- 4. Electric generator
- 5. Rain collecting devices
- 6. Refrigerator-freezer
- 7. Hunting & fishing equipment
- 8. Food preparation equipment: stove, centrifuge, shredder-grinder, etc.
- 9. Complement of basic drugs: antiseptics, analgesics, antacids, antihistamines, antibiotics, cathartics, steroids, vaccines, food supplements.
- 10. Navigational aids: sextant (bubble type), nautical almanac, hydrographic charts, land maps, surveys etc.
- 11. Reference material: medical, technical dictionaries-handbooks, dictionaries of various languages, art-history, geographical handbooks.
- 12. Water tanks, auxiliary gasoline tanks, cooking fuel tanks, welding gas tanks.

ROUTE

JAPAN: Tokyo, Kyoto, Mikanohara machi, Tomio-mura,Uji, Mamoyama, Nara, Horyuji, Taimadera, Osaka, Miyajima island.
INDONESIA: Djokjakarta
CAMBODIA: Angkor (Yasodharapura, Angkor Thom, Angkor Wat,Banteai Srei)
SIAM: Bangkok, Ayudhya
BURMA: Pagan
INDIA: Bhuvanesvar, Konaraka, Chandigarh, Delhi,Mathura, Jaipur, Agra, Fatehpur Sikri, Gwalior, Khajuraho, Sanchi, Ajanta caves, Ellura caves, Aiholi, Pattadakal, Madras, Kancipuram, Mamallapuram, Tanjore, Madura, Rameshwaram, Anuradhapura, Polonnaruwa.
KASHMIR
ASIAN USSR: Dushanbe, Samarkand, Bukhara, Tashkent.
IRAN: Chiraz (Persopolis)
USSR: Erevan, Tbilisi, Volgograd, Rostov,Togliatti, Zhigolikh, Ulyanousk, Kazan, Suzdal, Vladimir, Yaroslavl, Moscow, Leningrad, Kizhi, Novgorod, Pskov, Kiev, Percherskaya Lavra, Chernigov, (back to Caucasus) &
SYRIA: Alepo, Djebel Sim'an region,Mshabbak, Kalota, Djebel Barisha region, Dar Kita, Sahyun, Marqab, Borj Safita, Damascus,Bosra,
LEBANON: Krak des Chevaliers, Palmyra,Baalbek, Beaufort Castle, Shahba, Kanawtat, Lubben,
JORDAN: Umm Quais, Jerash, Amman, Jericho vicinity, Ma'an (Petra), Jerusalem ?
EGYPT: Cairo, Wadi-Natroun, Giza, Luxor,
TURKEY: Smyrna, Ephesus, Miletus, Didyma, Priene, Istambul,
GREECE: Athens, Aegina, Epidaurus, Mycenae, Mistra, Bassae, Olympia, Corinth, Delphi, Daphni, Mt. Hymettos.
YUGOSLAVIA: Beograd, Smederevo, Veliko Gradiste, Despotovac, Cuprija, Trstenik,Rekovac, Usce, Novi Pazar, Gornji Gradac, Pristina, Pec, Decani, Dubrovnik.
AUSTRIA
ITALY
SWITZERLAND
FRANCE
SPAIN
FRANCE
BELGIUM, HOLLAND
GERMANY
DENMARK, SWEDEN, FINLAND
ESTONIAN, LATVIAN, LITHUANIAN SSR.
POLAND, CZECHOSLOVAKIA
GERMANY
ENGLAND
USA

INFORMATION: George Maciunas, 349 W. Broadway, New York 10013, Tel: (212) 966-6986

TOWNS

MONUMENTS TO BE SEEN & OTHER ACTIVITIES.

JAPAN

Tokyo (Edo)

capital since 1868. The Imperial Palace surrounded by moats, 19c. Tokyo National Museum, Museum of Modern Art by Le Corbusier, Tokyo Metropolitan City Hall, 1952-57 by Kenzo Tange and other modern buildings.

Evening at Kabuki theatre, a popular theatre art with samisen music, extravagant costumes & setting.

Kyoto

Center of national & aristocratic art and Zen sect. Heian & Fujiwara periods: (784-1185)

5 storey pagoda Daigoji, Kōryūji lecture hall, elegant Hōkaiji Amidaō Hall 1048, Chohoji with paintings of Takuma painting school and Aki-itsukushima shrine with Tosa school ptgs.

Kamakura period: (1186-1392)

'Chinese style' Zen sect monasteries of Nanzenji, Daitokuji, Sōfukuji, Myōshinji and 'Japanese style' Daihoonji main hall, Rengeoin Sanjusangendo.

Nishi Honganji temple 1272, and Sanjusangendo 1266 with 1000 handed Goddess Kannon.

Muromachi (Ashikaga) period (1392-1568):

Rokuonji temple ('Gold Pavilion') and garden, 1397,

Zen Kinkuji temple, Dannoyama Jinsha 13 storey pagoda, Taifukukoji pagoda, Ginkakuji ('Silver Pavilion') 1489 and garden 1485.

Mamoyama period: (1568-1615) Magnificent display style:

*Katsura imperial villa and garden, 1590 by Kobori Enshu, master of tea ceremony and architect.

Simple style and atmosphere of tea cult, detached plan.

*Nijo castle-palace, 1603 and garden, style of tea cult.

Yasada Shrine 1654, Chion-in temple 1619-41, (Gate 1619, Main Hall 1633), Yosaka shrine 1654,

Kiyomizu temple 1633 (view of the city), Higashi

Honganji temple 1602, Hiunkaku pavilion, tea chamber, garden lake etc.

Edo period (1615-1867) reconstruction of Old Imperial Palace (Shishinden) 1855, veranda, throne chamber, court, garden etc. Heian shrine and garden 1895.

Evening at Noh drama, a stylized, aristocratic theatre art with masked actors, symbolic movements and classic music.

~~Uji-machi village: (kuze-gun, Kyoto-fu) Ujigami Jinsha sanctuary in Fujiwara Shinto style.~~

Mikanohara machi: (Soraku gun) Kaijusenji 5 storey pagoda, Kamakura style.

Tomio-mura vill.: (Soraku gun) Jōruriji main Hall (Heian) with Amida Buddha by Jocho (Fujiwara)

Uji Byōdōin, Hōōdo ('Phoenix Hall') in Heian style and wd. Amida Buddha by Jocho. Kamakura style:

Kannondō, Byakuzan Jinsha haiden 13c., Uji Jinsha sanctuary 14c, Ujigami Jinsha haiden 13c.

Mamoyama

Castle palace of Fushimi, tea house 1520-9k.

- Nara** Center of Chinese and militarist influence, capital during Nara period (710-784).
TÔDAIJI MONASTERY: (mostly Nara period, Chinese T'ang influence).
 *Daibutsuden, hall of gigantic bronze Buddha, 745-752.
 *Hokkedô (Sangatsudo) 8c., * Clay Guardian Kings.
 Shôsôin, 748, Imperial repository of 36,000 objects: lacquers, porcelain, musical instruments, textiles etc.
 Kangakuin sutra storehouse 8c., Nigatsudo small hall, Gate of Darbutsu by Uankei, Tengaimon & Nandaimon gates, Great South Gate in 12c. Kamakura 'Indian style'.
 Bell pavilion in same style.
KOFUKUJI MONASTERY:
 3-storey pagoda 1148, Hokuendo 1208, Eastern Main Hall 1415, 5-storey pagoda 1426, Statues by Unkey, Jokei (Kamakura), Nan-endo 1741 and Central Main Hall 1819.
 Kasuga Shinto Shrine 768, (3000 lanterns), Kasuga Wakamiya Shrine 1135, Shin-Yakushiji main Hall 8c., Gokarakuin and Kairyôji ('golden hall') miniature 5 storey pagoda, 8c. Kamakura 'Japanese eclectic style' Futaiji pagoda, Gokarakuin main hall and Hannyaaji 2 storey gate.
 Nara National Museum containing extensive collection of Nara Period (645-794) objects.
- Hôryûji monastery:** Mostly Asuka period 552-710, Chinese Wei style infl. Well preserved monastery complex of 40 buildings. Middle Gate 7c., South Great Gate, East Gate 8c. Main Hall (Kondo) containing: Toribushi trinity, Tamamushi shrine, Yakushi Buddha and many other 7c. bronze and wood statues.
 5-storied Pagoda 7c. with Amida trinity & Tachibana 700. Nara period: Hall of Dreams with dry lacquer statues, Sûtra library, refectory (jikidô), Sacred Spirit Hall, Heian period: Lecture Hall (kodo) with wall paintings and bell tower.
- Toshodaiji temple** (Miato-mura, Ikoma) Nara period: Golden Hall, Lecture Hall, Sûtra storehouse, Treasury and dry-lacquer statues.
- Yakushiji temple** (Miato-mura), Nara period 3-storied pagoda, and Kondo with bronze Yakushi trinity & Shokwannon of To-Indo.
- Taimadera** (Taima-mura, Kita-katsuragi gun) Nara period 3 storey pagodas with baroque style statues: Shin-Yakushiji etc. Tosa school paintings.
- Ôsaka** 1584 castle by Toyotomi Hideyoshi, inner donjon only.
- Hiroshima** Modern Peace City Project; Peace Hall 1950-56, Memorial Museum, bridge etc. by Kenzo Tange, Noguchi etc.
- Miyajima island** Colorful & picturesque Kamakura period Itsukushima shrine 13c.

TOWNS

MONUMENTS TO BE SEEN & OTHER ACTIVITIES.

Djokjakarta

*Barabudur, great stupa ca.750. Supreme Buddhist monument. Terraced hill covered with 5 walled-in galleries, terraces, balustrades and topped with 3 round platforms and 72 bell shaped stupas surrounding the center one.
The spiral ascent enacts experience from materialistic world of desire (naturalistic reliefs), through acts of faith, Buddha of the future (stylized reliefs) to Nirvana (empty upper terrace).

*Prambanan. Hindu rival to Barabudur. 860-915.
3 shrines and 150 surrounding chapels on terrace.
Barabudur style of stylized carving.

Evening: at theatre with Javanese classic dancers and music for gamelan assemblies.

Siemreap

Angkor (Cambodia) Vast Classic Khmer Period (800-1450) city in jungle.
Stepped pyramid base type temples, mortarless masonry, linear, ethnic character sculptures, reliefs.

City of Yasodharapura ca.900, temple of Phnom Bakneng, 2 mile square moated ground, group of towers.

Angkor Thom city, 1181-13c. temple of Takeo 889 with its 8 towers, temple of Phimeanakas and temple of Bayon (Buddhist):, gigantic stone towers masks, dance dominating sculpture.

*Angkor Wat city, the Versailles of the East.
Moated border (symbol of world surrounding ocean), portal, cloistered arcades, galleries, continuous, elegant Baroque style reliefs, Hindu iconography.
2nd. level courtyard and giant stepped pyramid with crowned with 4 bombshell profile towers and central spire as world pivot.

Banteai Srei sanctuary. 3 shrines on a platform.
Flamboyant rococo phase. (1000-1450).

Young

Bangkok (Siam)

Modern town (1782-present). Eclectic wood sanctuaries with elaborate gables.

Ayudhya

Town ruins of Ayudhya Period (1350-1767)
Stupas (prachedis) of the bell shaped Singhalese & Burmese models, rococo style ornamentation.

Mandalay (Burma)

Town of last Folk art Period (1857-present),
wood palaces, gilded pagodas, sentimental wood carvings.

Pagan

Town of Classical Period (9- 13c.) 5000 pagodas and Singhalese type stupas. Brick and mortar masonry, Bengal style sculpture.
Mingalazedi stupa 1274, Ananda temple, 1090 with extravagant exterior decorations, Nat Hlaung Gyaung 931, Ngakye Nadaum 10c. etc.

Cuttack (India)
Bhubaneswar

Once a city of 7000 shrines. Hindu Dynasties Period (600-1200) temples of: Parasuramesvara 750, Lingaraj 1000 with a cluster of 65 shrines and 10 other temples. Soaring profile conical beehive type towers, all mortarless. Exuberant reliefs.

Konarka

Ganga Dynasty (1076-1586) temple of Surya Deul. Sanctuary as God's 24 wheeled chariot with 7 colossal horse statues at front. Conical beehive type rekha. Erotic, Tantristic reliefs.

Chandigarh

New capital of Punjab, *modern complex of state bldgs, latest masterpiece of Le Corbusier.

Delhi

6 old cities of Turco-Afghan Islamic Period (1200-1526): 1st.city: Qutb Minar tower.

2nd.city: ruins of Tughlughabad-fortified palace and tomb of Ghias ud Din Tughlugh.

4th.city: Hauz Khas college.

5th.city: Kotla Firuz Shah palace.

6th.city: Purana Quila city, intact walls,gates, Quila i Kuhna mosque.

7th.city of Moghul Islamic Period (1526-1858):

Humayun's Tomb 1565, in Persian polychromic inlay style, bulbous white marble dome, marble grilles etc.

*Red Fort, 1639-48. The Moghul paradise on earth.

Audience Halls,apartments,pavilions,*Royal baths,Mosque.

Mathura

Late Hindu temple of Brindaban, 16-17c. Islamic infl.

Jaipur

Best laid out Islamic city in India. Collections of MSS. Palace-of Hawa Mahal (Palace of the Winds) etc.

Agra

Once a Moghul capital. Golden age during 1628-56 period.

*white marble Taj Mahal., Red Fort and palace.

Fatehpur Sikri

Deserted Moghul city. White marble tomb of Itmat ud Daulah, gate of Victory etc.

Gwalior

Temples of Hindu Dynasties period (600-1200) with rare Vesara type barrel roofs.

Teli ka Mandir shrine 1059, Chaturbhuj temple 875,

Great Sas Bahu temple 1093.

Khajuraho

20 temples of Hindu Dynasties Period, Chandella dynasty (9-12c.). Unified compact mountainous style terraces and convex conical Nagara type spires.

Vibrant ornamentation, graceful, erotic-Tantristic reliefs: Kandariya Mahadeo c.1000, Vemana temple, Devi Jagadamba, Chitragupta, Visvanatha and other temples.

Sanchi

Sunga Period (185-72BC) Buddhist Stupa no.2, 125BC.

Relief medallions and panels on gates and railings (vedika Early Andhra Period (72-25BC) Stupa no.1, Buddhist legends in deep relief on railings.

Gupta period (320-647) free standing Chaitya-hall temples.

Ajanta caves

Gupta Golden Age (320-647) Chaitya-hall type caves.

Baroque architectural effects, *wall paintings.

Ellura caves

Hindu Dynasties Period, Rashtrakuta dyn. (757-973)

Kailasanath temple gigantic monolithic temple with Dravidian terraced type tower, 'High Baroque' reliefs, Manneristic wall paintings.

- Aiholi** 70 temples of Gupta Period (320-647), chaitya-halls etc. all used for other purposes.
- Pattadakal** Hindu dynasties' Period temples of Virūpāksha 740, (Dravidian type) and Saivite Galaganāṭha 7c. (Nagara type).
- Madras**
- Kāncipuram** Hindu Dynasties' Period former capital of Pallava Dravidian dynasty. (600-750). 124 shrines and temples of: Kailasanath 700, Vaikunthaperumal 8c., Ekambareswara 12c. etc. Reliefs of Pallava wars, wall paintings.
- Mamallapuram** Hindu Dynasties' Period, Pallava dynasty-Mamalla style (625-74) town- temple complex: 7 rock cut rathas (chariot temples): Dharmaraja rath, Bhima's rath, Draupadi's rath etc. *Descent of the Ganges, a gigantic life size relief in dynamic style. Slender sea shore temple 7c.
- Tanjore** 74 temples of Hindu Dynasties Period, Chola dyn. (907-1053) Pyramidal, vertical type temples of Rajrajesvara etc. Dynamic relief style. Decadent rococo style temple of Subrahmaniya, 18c.
- Madura** Hindu Dynasties' Period, Nayak dyn. 17c. extensive temple complex. R Style of decadent mass production. Tiruvannamalai shrine, Great temple etc.
- Rameshwaram** Sri Ramanathaswamy 17c. temple. Gigantic corridors, lighting effects.
- Anuradhapura** Singhalese capital until 8c., now in jungle. Ruins of bell shaped type stupas (dagobas) and temples (vihares), all derived from Andhra sculptural style.
- Polonnaruwa** Last Singhalese capital (781-1290). Gal Vihara stone images: recumbent or nirvana Buddha, standing Ananda & Buddhist sage, all in archaic-serene style. Great Quadrangle: 7 storey terraced shrine of Sat Mahal Pasada, Wata da ge temple, baroque Nissanka Lata Mandapaya etc.
- Colombo** Late period city. Museum collections of Hindu and Buddhist period bronzes, stone sculpture etc.
-
- IRAN**
- Chiraz, Persopolis:** Ruins of a gigantic Achaemenid palace, 518-460BC. *Great stairway with symmetric reliefs of tribute bearers, audience scenes, ceremonies, guardsmen etc. all in Ionian-Persian style. non-narrative, decorative style. Audience hall, 1000 Column Hall (throne hall) with tall slender columns, palm-leaf capitals and animal impost block. Residential palaces, harems etc.
- Baghdad** Great past Abbasid fortified center founded in 766. The only survival of the original city is the 9c. Mosque of Qayrawan. Of later period: Aquliyah 1240-1327, Minaret el Ghazl, Abd-el Kader mosque, citadel etc. Museum of Ancient Mesopotamian objects.

TOWN OR LOCATION MONUMENTS TO BE SEEN

Alepo

Djebel Sim'an region: Paleo-Christian & Early Byzantine Syrian monasteries.

Der Sim'an

Two 6c. ruined monasteries containing huge 2 storey inns surrounded by loggias, cloisters, chapel and well preserved church decorated with mouldings.

Kal'at Sim'an

5c. convent of S. Simeon Stylites: *great cruciform plan church ruins with mosaic & polychromic stone ornamentation in Hellenistic+Oriental style.

Brad (Barade)

6c. small monastery, church, chapel, buildings etc.

Kharab Shems

Well preserved 4c. church with Ionic capitals and Syrian mouldings.

Alepo

Mshabbak

Very well preserved church, 460AD, with Corinthian Ionic capitals and Syrian moulding ornamentation.

Kalota

Ruined town with 5c. church etc.

Djebel Barisha region: Paleo-Christian & Early Byz. ruined towns.

Dar Kita

Ruined town with church of SS. Paul & Moses 418, by M. Kyris, church of S. Sergios 537-67, church of Trinity 6c., baptistery, tower and other 5 & 6c. buildings with Hellenistic-Oriental ornamentation.

Alepo

Kasr il Benat

Convent buildings by M. Kyrios, 420-25, church, pilgrim hostels, large 3 storey bldgs with loggias.

Kalb Lauzeh

Church 480, with the only stone aisle roof in North Syria, rich ornamentation, mouldings, doorways, windows.

Bakirha

Ruined town: 6c. well preserved baptistery, richly decorated 6c. churches etc.

Alepo

Ruweha (Djebel Riha)

Ruined Paleo-Christian town: 4c. & 6c. churches.

Der Seta

6c. church with finely carved capitals, mouldings etc.

Hass

6c. basilica, 2 storey tower.

Latakia

Sahyun

Byzantine & Crusader castle ruins: Byz. keep, cellars, stables etc.

Marqab *Banica?*

Saracen & 12c. Crusader castle ruins: Outer wall with towers, bastion, keep, 12c. chapel, hall etc.

Borj Safita

12-13c. Crusaders castle ruins: walls and keep.

Krak des Chevaliers

(near Tell Kalakh), best preserved Crusader castle, 1110-13c., moats, fortified walls, towers, keeps, arcades, galleries, great hall, chapel, kitchen, stables etc.

Palmyra

Great provincial Roman ruined city: 12 mile long Justinian walls, immense temple of Baal, colonnades, well preserved 2c. theatre, & temple of Baalsamin, Forum, arch 2c. Monumental arch, towers, tombs with relief medallions etc.

- Baalbek** *Great provincial Roman ruined Acropolis: temple of Jupiter Heliopolitanus on high platform, 6 corinthian columns, entablature and gigantic walls, temple of Bacchus 150, well preserved gigantic 2 storey columns, entablature, walls, door,reliefs etc., intact baroque round temple of Venus 250,ruins of Propylaea portico, steps, Altar court 3c.
- Beaufort Castle** Saracen,Crusader castle built on a high cliff, well preserved fortified walls, keep, etc.
- Damascus** Great past center of Umayyads. Great Mosque of Umayyads, basilican plan, built 705-15 by Byzantine artists for Umayyads, cloisters,mosaics,minarets, etc. Mausoleum of Saladin 1193, Ottoman style mosques of Tekiyeh and Senaniyeh 16c.,ruins of 13c.citadel,gates etc. Museum of Greco-Roman and Islamic art.
- Bosra (Bostra)** *Great provincial,late-Roman ruined city: almost intact Amphitheatre for 15,000, gigantic town walls & towers, moated & walled castle, triumphal arch,gates,temple, 6c.Cathedral & Episcopal palace ruins, 7c.Umr Mosque,etc.
- Umm idj Dimal** Great south Syrian Paleo Christian/^{ruined}city of Thantia: 17 ruined churches,monasteries built in 4c.to 6c.
- Bosra**
- Zor'ah (Zorava)** Church of S.George 515,octagonal domed plan and 8 arch-support antedating Ravennate type, 6c.church of MarElias.
- Shahba** Palee-G- Provincial Roman ei ruined city of Philippopolis, paved streets,gateways, small temple, domed church,& ruins-of hippodrome.
- Bosra**
- Kanawat** Provincial Roman ruined city, paved streets,remains of houses, hippodrome,temple of Ashtaroth,Peripteral temple, convent.
- Lubben (Agraina)** well preserved 5c.church.
- JORDAN**
- Umm Qais** Provincial Roman ruined city of Gadara: 3 theatres,temple colonnaded street,acqueduct etc.
- Jerash** Great Provincial Roman ruined city of Gerasa: mostly 2c. triumphal Arch,hippodrome, gates,forum, Temples of Zeus & Artemis,theatre, colonnades,nymphaeum,baths etc.
- Amman** Ancient city of Philadelphia & Decapolis. Ruins of roman 2c.theatre,Odeum,Nymphaeum,forum etc. Umayyad ruins.
- Jericho vicinity:** Khirbet Almafjar, ruins of Umayyad palace 8c.,mosaics etc.
- Jerusalem** Ancient walled and fortified city: Umayyad dome of the Rock 691,with Byz.style mosaics, Crusader churches of S.Anne,A.James,S.Mark,Assumption etc., 5c.& Crusader church of Holy Sepulchre, Mamluk 14c.citadel, etc.
- Fly to:**
- Ma'an** On horseback to Petra, Roman Provincial capital of Nabataeans: intact rock-cut roman baroque style tombs, treasury, ruins of houses,theatres,temples,palaces, paved streets, etc.
- Fly to Cairo**

TOWN OR LOCATION MONUMENTS TO BE SEEN

EGYPT

Cairo

Great Fatimid(968-1171)& Mamluk(1250-1516) capital.
 Abbasid (pre-Fatimid) Mosque of Ibn Tulun 876-9.
 Fatimid Mosques of Azhar(970-2), al-Hakim(990-1003) and
 al-Akmar(1125), Gates of Bab al-Futuh, Bab al Nasr &
 Bab Zuwayla, all of massive ashlar with delicate decor.

Mamluk monuments: polychromic masonry, deeply stilted
 dome, cubical forms, Mandrasas (Colleges) of Baybars
 (1262-3), Sinjar al-Jawli(1303-4), al-Uzbek(1487-1500),
 Qansawh al Ghawri(1503-4). Mandrasas-tombs of Sungur Sadi
 (1315), Sultan Hasan(1356-62), Mosques of Muhammad Nasir
 (1318), Almas(1329-30), Sultan Mu'ayyad(1414), and the
 magnificent * 15-16c. Qait-Bay style tombs of Mamluks:
 20 tombs and 9 mosques such as: City Mosque of Qa'itbay
 (1475), Khangah-Mosque of Barkuk(1283-1399) etc.
 Many Ottoman period monuments.

Paleo-Christian-Coptic 12-domed church of SS. Cyrus & John,
 churches of S. Sergious, S. George etc.

Museums of ancient Egyptian, Greco-Roman, Coptic & Islamic
 art

Wadi-Natrôun

Paleo-Christian, Coptic monastery, church etc, frescoes.

Luxor

~~Ruins of the ancient Egyptian capital of Thebes.*~~

Giza Pyramid field,

*Burial grounds of the Old Kingdom IV Dynasty,
 2680-2565BC, near Old Kingdom capital of Memphis.
 1st. Pyramid of Cheops, built of accurately fitted huge
 blocks, (originally cased), 3 small pyramids for his
 queens, with low reliefs, boat graves and 64 mastabas
 (nobility tombs), wall paintings in chapel of Meresankh^{III}
 2nd. Pyramid of Chephren and, the nearby Sphinx, and
 3rd. Pyramid of Mycerinus. granite Valley Temple /

Luxor

*Ruins of the great New Kingdom capital of Thebes.
 Early 18th. Dyn. (Tuthmosid era) 1570-1450BC: Classic style,
 Tomb temple of Hatshepsut by Senmut; processional way,
 terraces, colonnades, porch of Anubis shrine with reliefs,
 of Punt expedition. Painted walls in elegant style
 within tombs: 81, 71, 83, 61, 131, 100, 125, 53, 39, 85, in Valley.
 Pylons 4, 7 & 8 in Karnak.
 Golden Age, 18th. Dyn. Amenhotepid era, 1450-1372 58BC.:
 Luxor temple, long entry hall with reliefs, masses of
 papyrus bundle type columns in Hypostyle Hall, reliefs.
 Wall paintings with rich color effects in the Valley
 tombs nos: 78, 120, 57, 69, Queen Tiy, reliefs in nos. 55, 192.
 Wall ptgs. in new naturalistic style of Akhenaten in no 55.
 Colossi of Memnon (Amenhotep III), ruins of the palace of
 Amenhotep III, decorated bed chamber, audience halls etc.
 Pylons of Akhenaten nos. 2, 9 & 10 at Karnak, with sunk rel.
 19-20th. Dynasties, Ramesside era, 1314-1085BC. Gigantic s.
 Temple of Amon at Karnak, gigantic hypostyle hall with
 61 papyrus-bud & 12 campani type columns, coarser reliefs,
 pylons nos. 2 & 3. Luxor temple fourcourt & pylon with
 reliefs of Ramesses II & Syrian wars.
 Ramesseum, hypostyle hall reliefs of battle of Kadesh.
 Temple of Ramesses III at Medinet Habu. last phase ptgs.
 in Valley tombs nos. 217, 49, 1, 341, Queen Nofretari.
 Many other minor monuments of later periods.

TOWN OR AREA TURKEY	MONUMENTS TO BE SEEN
Smyrna (Izmir)	Great past Hellenistic center: ruins of agora, baths.
Ephesus	Remains of Ionic Classic, Hellenistic and early Byz. city: Ionic temple of Artemis 550-230 by a large team of architects, sculptured pedestals, ruined houses, streets, porticos, theatre, library etc. Justinian arches, atrium, staircase.
Miletus (Balat)	Ruins of one of the greatest Ionic cities, planned by Hippodamus in 479-66BC; agora, theatre, etc.
Didyma (Yeni Hisar)	Ruins of a gigantic Hellenistic temple of Apollo, 3c. and later, mostly by Paeonius & Daphnis, tallest Greek columns, decorated bases etc., steps 2c.
Priene (Güllübahçe)	Ruins of 2c. Hellenistic city: streets, houses, squares, theatre, temple etc.
Smyrna fly to:	
Constantinople (Istanbul), the great center of Byzantine art.	Pre-Justinian church of S. John the Baptist, 463. Justinian period: Hagia Sophia, 532-37, by Anthemius of Tralles & Isidore of Miletus, domed basilica type, + semi-domes, brick exterior, interior: *marble veneering, marble capitals of the Melon, Wind blown Acanthus, Cushion and Corinthian types. Church of SS. Sergius & Bacchus, 527, domed central plan. Church of S. Irene, 532, 2 domed basilica plan, by same Hagia Sophia architects, mosaics in narthex. Macedonian-Comnenian Golden Age, 842-1204, churches of elongated increased height, with taller drums, ornamental brickwork, blind arcading, mostly of cross in square plan types: Churches of: SS. Peter & Mark 9c., Theotokos Pammakaristos 9-13c., S. Theodosia, 9c. S. Mary Diaconissa 9c., S. Mary Panachrantos, 10-12c., monastery of Myrelaion 10c., ch. of S. Saviour Pantepoptes 11c., S. Theodore, 11c., monastery ch. of S. Saviour in the Chora with 14c. mosaics, & chapel of Pammakaristos with 14c. mosaics. Tekfour Serai-3 storey pavilion of Comnenid palace. Four 4c. columned & vaulted cisterns, Gigantic fortified walls, towers, moats of Theodosian, Heracleian & Comnenian periods. Genoan 14c. castle, 15c. Ottoman castles. Ottoman mosques of Eyoub 15c., Ahmed I 1610, richly ornamented mosque of Chach-Zade 1543, Rustem Pacha 16c. Soliman Mosque 1550-66, by Sinan, Byz. construction. 15c. and 19c. Ottoman Palaces: throne hall, apts, etc. Rich Greek & Byzantine collection in Ottoman Museum.

TOWNS
GREECE

MONUMENTS TO BE SEEN AND OTHER ACTIVITIES.

Athens

Great center of ancient Archaic and Classic Attic art.

*Acropolis: Museum containing many Ionic ornamentalized archaic Kores of Chian and later rococo style, Doric sculptures by Antenor etc.

*Periclean Classical Acropolis: Parthenon 447-32, by Iktinos & Kallikrates, with extreme optical refinements. Propylaea 437-32, by Mnesicles, Athena Nike 420, by Kallikrates and the elegant Ionic Erechtheum 421-06 by Karyatiden.

Periclean all marble Theseum 449-30, best preserved temple in Greece.

Agora, the ancient civic area: Stoa of Attalus, etc.

Proto Baroque Corinthian Choragic Monument of Lysicrates, 334-33. Dionysos theatre 350-30 by Lykurgus. (chairs)

Roman period monuments: (Neo Attic)

Odeon of Herodes-Atticus, Portico of Attalus 140BC, gigantic Corinthian temple of Olympian Zeus, 175BC-138AD,

mostly by Cassutius (Roman), arch of Athena Archigetes,

Hadrian's Library, Arch, Tower of the Winds, 40BC,

Roman market 50BC-14AD, Hadrian's library and arch 117-37,

Odeion of Herod Atticus, 2c. Stadion 140.

Museum & Cemetery of Cerameikos, Byzantine and National Museums.

Byzantine churches of the 2nd Golden Age:

Little Metropolis, 10c. cross in square plan type,

Church of S. Theodore, 1049, brick ornamentation, etc.

Church of Capnicarea, 11-13c. cross in sq. type, high drum,

Aegina
Epidauros

Archaic Doric temple of Aphaia, 500-490.

Center of 4c. classic art: Doric temple of Asclepius, 380

with sculpture in 'wet drapery' style, by Timotheus,

Corinthian tholos 360-330, by Polycleitus the younger,

Doric temple of Artemis and theatre.

Mycenae

14c. citadel, lion gate, treasury of Atreus and other beehive tombs. Doric temple, 4c. city wall ruins.

Mistra

Great center of Byzantine Palaeologi period (1204-1453).

*Abandoned Byzantine city: Walls, houses, gates, streets, Frankish castle of Villehardouin 1249, Palaces of the Paleologues 1249-1400, Cross-in-square type churches of: Evangelista 14c., S. Sophia 1350 with fragments of mosaics and frescoes, and Perivleptos 14c. with detailed & refined frescoes of Cretan school. Cross-domed basilical type churches of: S. Theodore 1295 with frescoes, S. Demetrius, 1302, with 5 domes, mosaic pavement, iconostasis, throne, Apendiko 1312, with 6 domes, panelled marble, frescoes, surrounding monastery buildings, Pantanassa monastery church, 1428, brilliant decorative frescoes of Macedonian school. /with

Bassae
Olympia

Late 5c. temple of Apollo by Iktinos.

Ruins of extensive sanctuary: temple of Hera 7c., Doric temple of Zeus 470-57 by Libon of Elis, 12 treasuries, pedestals, palaestra, stoa, hpstel, etc.

Museum containing: Doric school sculptures from t. of Zeus, Nike of Olympia by Paeonius, Hermes & Dionysus by Praxiteles.

Corinth	Ruins of temple of Apollo 540, Museum containing pottery and sculpture of Corinthian-Doric school. Roman city: Basilica, Agora ruins.
Delphi	Center of Archaic-Doric school of sculpture. Ruins of extensive sanctuary; Temples of Athena Pronaia, 6c. of Apollo 513-510, Siphnian 525, Athenian 5c., Massalian 6c. and 14 other treasuries, Tholos by Theodorus of Phokaia, theatre, altars, porticos, stadium etc.
Daphni	Monastery, in 11c. Byzantine style with Constantinopolitan style mosaics.
Mt. Hymettos	Many 11c. Byzantine abandoned monasteries in picturesque setting - Monasteries of Kaisariani, Asteri, S. John & S. George.
Beograd	
Smederevo	One of the largest European medieval fortress: massive walls, towers, residences, ca. 1430.
Veliko Gradište ^V	Very well preserved 14c. fortress of Golubac.
Despotovac	Monastery of Manasija, 5c.-1418, fortified with wall & towers, Morava style church & wall painting fragments.
Čuprija	Monastery of Ravanica, 1381, restored. Morava style, 5 domed, plastered church.
Trstenik	15c. Morava style monasteries of Ljubostinja, Veluče ^V and Rudenice.
Rekovac	Monastery of Kalenik ^V : 15c. Morava style, exterior ornamental masonry & well preserved frescoes.
Usce ^V	Monastery of Studenica: 1290-1420, Ras school intact complex, 12c. church of S. Nicholas, church of the Virgin, 1290 with frescoes, church of the King, 1314 in Serbo-Byzantine style with *frescoes illustrating Serbian court life, rich collection in Treasury, 12c. walls, towers
Novi Pazar -	Turkish town, nearby - Dalmatian style 8c. church of S. Pete Nearby: Monastery of Sopoćani, 1264-65, Raška style domed basilica type church with supreme *frescoes.
Gorhji Gradac	Monastery of Gradac, Gothic-Raška style church with Sopoćani ^V style 13-14c. frescoes.
Priština ^V	Monastery of Gračanica ^V : well preserved, Serbo-Byzantine, multi domed & vaulted church with polychromic masonry and frescoes of 3 periods.
Pec	14c. monastery with frescoes in: church of Holy Apostle, churches of S. Demetrius & Virgin, treasury & libraries.
Dečani monastery,	1335, Rmsq. Gothic & Byzantine style domed basilica church with Adriatic style frescoes. Rich collection in Treasury
Dubrovnik	Well preserved fortified ^{Venetian} town on an Adriatic peninsula. Ramparts, gates, 4 fortresses 14-16c., Gothic-Renaissance palaces, churches etc.

CIRCUMNAVIGATION OF THE WORLD WITH 85FT SCHOONER, 1976-80

We are planing a very extensive sailing not just around, but throughout the world. It is to be as self-sustaining as possible. The plan calls for a team of 12, each serving as crew and cooks, and in addition having one of the following specialties : seaman, captain, navigator, meteorologist, geographer, mechanic, welder, carpenter, electrician, electronic technician, marine biologist, botanist, zoologist, fisher, hunter food collector, dietics, medical physician or nurse, therapist, dentist, photographer, cinematographer, writer, art-historian, etc. The boat will be constructed in Holland similar to plans shown, with steel hull, bulkheads and deck. It will be equipped with

1. 10 channel, radiotelephone RF 201M, 300W peak, 115VAC,
2. sonar - depth sounder and alarm with fish mode, Datamarine 2300, EMI radar and alarm, 16naut.mile target discrimination,
3. wind & direction, speed and distance indicators, recorder,
4. Nelco Autofix 500, automatic tracking Loran, 5. Triton 2 to 5GPH desalination unit,
6. microfilm reader (for reading microfilmed collection of reference materials, handbooks, encyclopedias, histories, dictionaries etc.)
7. small x ray unit, basic medical instruments, complemt of basic drugs (antibiotics, steroids, cathartics, vaccines, adrenergics, anti-histamines, antidotes, anesthetics, analgesics, antiseptics, ions, nutrients etc.)
8. photographic and developing equipment,
9. fishing, hunting equipment, food preservation and preparation equipment (refrigeration, cooking, centrifuge, shredder-grinder etc.)
10. tape playing equipment with speakers in individual cabins and some 1000 hours of musical material
11. tools: welding, sawing, drilling, sanding, scraping, polishing, threader, etc.
12. 12 mini-motorbikes, lightweight, 5hp.
13. 2 dingies with outboard 5hp. engines, small catamaran sail boat, collapsible, inflatable life rafts and survival equipment, flares etc.

Preliminary plan of the route is as follows: (starting in New York, south along U.S. shore Florida keys, Yucatan, Cayman i. Swan I., Corn I., San Andres I., Panama canal, Coco I., Galapagos I, Easter I, Pitcairn I, Mangareva, Marutea, Mururoa, Pukapuka, Fatu Jiva, Hiva Oa, Ua Ua Huka, Rangiroa, Bora Bora, Raiatea, Moorea, Tahiti, Rarotonga, Suwarrow Atoll, Samoa I., Ellice I., Tarawa Atoll, Majuro Atoll, Ponape, Truk, Yap I., Ngorenscheng, Palau, Koror, Celebes, Sumbawa, Bali, Jogjakarta, to Angkor via Mekong and Tonle Sap, Ceylon: Colombo, Polonnaruwa, Anuradhapura, India shoreline and via rivers: Rameshwaram, Madura, Tanjore, Mamallapuram, M. Kancipuram, Pattadakal, Aiholi, (with minibikes): Ellura, Ajanta caves, (via rivers): Sanchi, Khajuraho, Gwalior, Fatehpur Sikri, Agra, Mathura, Delhi, (with minibikes): Chandigarh. to Indian Ocean: Male Atoll, Maldives, Seychelles I, Zanzibar, Kenya (with minimotorbikes), Red Sea: Suez canal, Nile: Cairo, Wadi-Natroun, Giza, Luxor, Eastern Mediteranian: Alepo, Djebel Sim'an region, Djebel Barisha region, Dar Kita, Latakia, Sahyun, Marqab, Borj Safita, Krak des Chevaliers, Palmyra, Baalbek, Beaufort, Damascus, Bosra, Umm idj Dimal, Shahba, Kanawat, Turkey shore: Tarsus, Priene (Gullubahce), Didyma (Yeni Hisar), Miletus (Balat) Ephesus, Smyrna (Izmir), Constantinople (Istambul) to Aegean sea: Cycladic islands, Dodekanesos islands, Crete, back Greek mainland, via Istambul to Black sea, Tbilisi, Khiva, Sochi, Don-Rostov, via canal to Volga: Volgograd, Saratov, Balakovo, Zhiguli, Kazan, via canal to Moscow, Vladimir, Gorki, via canals: Yaroslavl, Rybinsk, Vologda, Lake Onega, Kizhi, Lake Ladoga, Leningrad, (with bikes): Novgorod, Pskov, Baltic Sea, Stockholm, Gotland i., Oland i, Bornholm, Malmo, Copenhagen, Goteborg, Boknfjord, Hardanger fjord, Bergen, Sognefjord, Nordfjord, Trondheim; North Sea; Shetland I. Orkney Is. Hebrides, St. Georges Chan., Isle of man, Lands End, Scilly Isles, up Seine, Paris, via canal, Orleans, down Loire: Chambord, Blois, Amboise, Tours, Chinon, Saumur, Angers, Nantes, along coast up Gironde, Agen, via canal: Moissac, Toulouse, Carcassone, Narbonne, Mediteranian sea: Balearic I, Malaga, via river to Granada, Gibraltar, Cadiz, (Seville), Madeira I., Canary I, Cape Verde I., Recife (Brazil), Belem (Amazon delta) Cayenne, Paramaribo, Georgetown, Lesser Antilles, Greater Antilles, Bahamas, New York.

The following indicated interest in joining:

George Maciunas (boat owner), geography, art history, electrician

Joseph Schlichter, medical physician, physical therapist, navigator,

Charles Bergengren, botanist, fisher, film-maker

Robert Watts, cinematographer, photographer, writer, pacific anthropology and art, mechanic, welder

Kevin Harrison, mechanic, electrician, radio operator, electronic technician ?, fisher

Carla Liss, botanist

Martha Brooks (?) marine biologist

Hala Pietkiewicz, mechanic, meteriologist, navigator, geographer

Peter Moore (?) photographer.

still need: dentist, electronic technician or engineer, (good for solid state electronics), and a diplomat-public relations man (to obtain permits for using the canals) , captain (with experience in handling large schooner rigged boats)

Gentlemen:

Would you kindly submit to GEORGE MACIUNAS,
POB 180, NEW YORK, N.Y. 10013, USA
cost estimates of the following:

1. shop drawings and accurate calculations of weight distribution, location of spars, rigging and shape of schooner sketched here,
2. construction of steel hull with 7 bulkheads, deck and balast with portholes and hatch holes but without actual ports and hatches,
3. masts, rigging and sails,
4. diesel engine of about 100hp

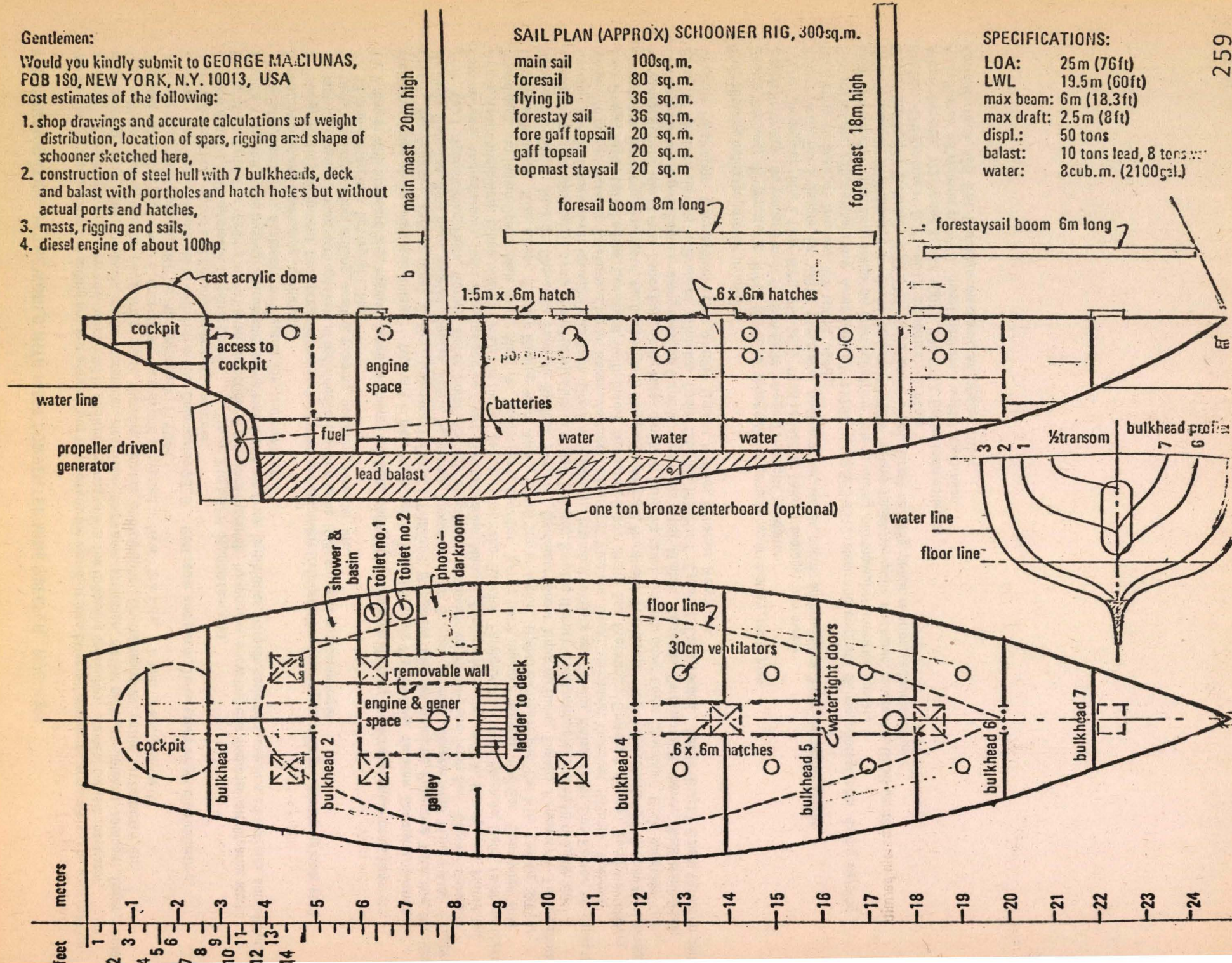
SAIL PLAN (APPROX) SCHOONER RIG, 300sq.m.

main sail	100sq.m.
foresail	80 sq.m.
flying jib	36 sq.m.
forestay sail	36 sq.m.
fore gaff topsail	20 sq.m.
gaff topsail	20 sq.m.
topmast staysail	20 sq.m.

SPECIFICATIONS:

LOA:	25m (76ft)
LWL:	19.5m (60ft)
max beam:	6m (18.3ft)
max draft:	2.5m (8ft)
displ.:	50 tons
balast:	10 tons lead, 8 tons...
water:	8cub.m. (2100gal.)

259



CIRCUMNAVIGATION OF THE WORLD WITH 145FT CONVERTED MINE SWEEPER, 1976-1984

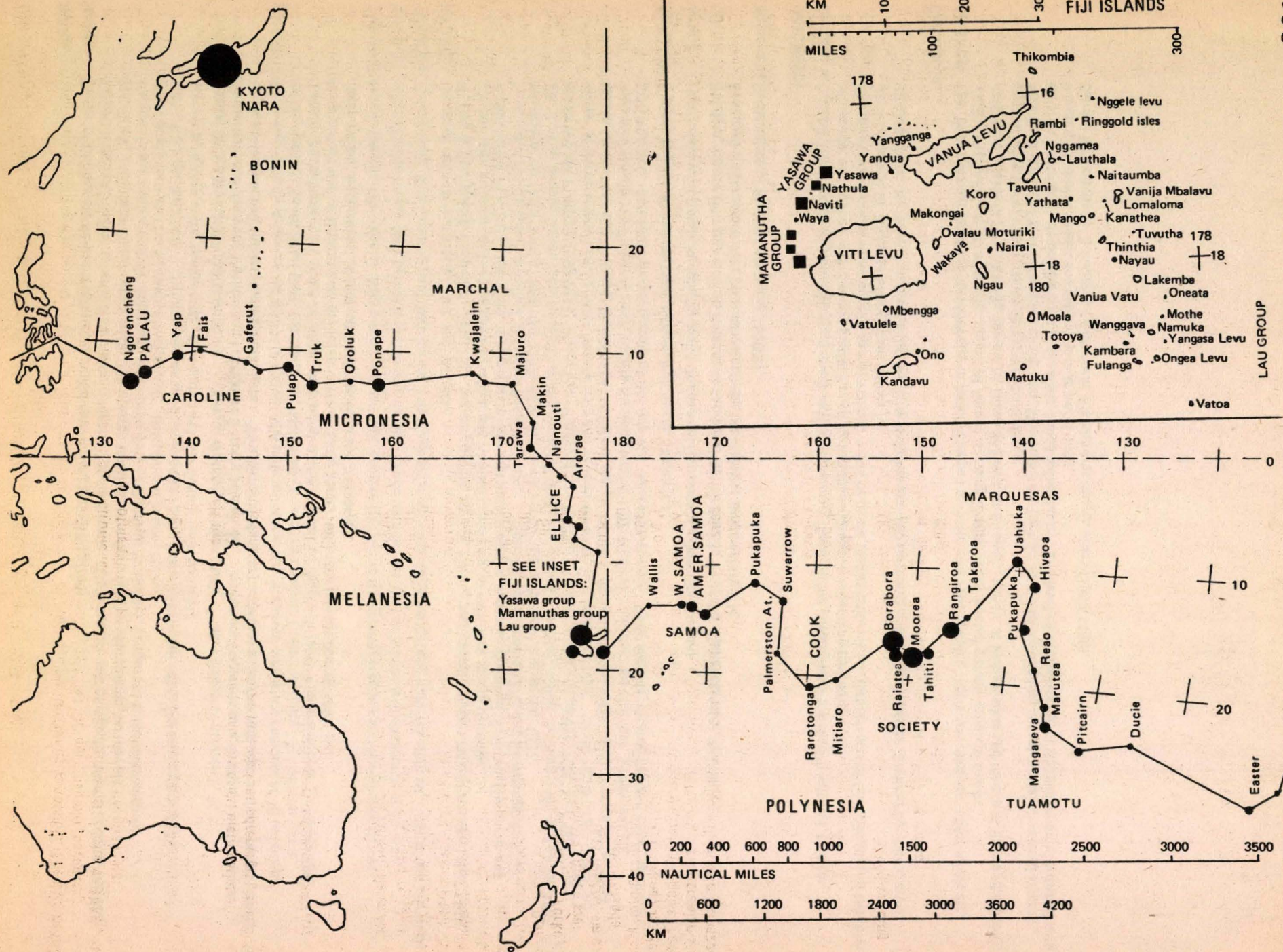
We are planing a very extensive sailing not just around, but throughout the world. It is to be as self-sustaining as possible. The plan calls for a team of 12, each serving as crew and cooks, and in addition having one of the following specialties : seaman, captain, navigator, meteorologist, geographer, mechanic, welder, carpenter, electrician, electronic technician, marine biologist, botanist, zoologist, fisher, hunter, food collector, dietics, medical physician or nurse, therapist, dentist, photographer, cinematographer, writer, art-historian, etc. The boat will be bought from U.S. government surplus and converted in New York City, It will be equipped with:

1. 10 channel, radiotelephone RF 201M, 300W peak, 115VAC,
2. sonar - depth sounder and alarm with fish mode, Datamarine 2300, EMI radar and alarm, 16naut.mile target discrimination,
3. wind & direction, speed and distance indicators, recorder,
4. Nelco Autofix 500, automatic tracking Loran, 5. Triton 2 to 5GPH desalination unit,
6. microfilm reader (for reading microfilmed collection of reference materials, handbooks, encyclopedias, histories, dictionaries etc.)
7. small x ray unit, basic medical instruments, complement of basic drugs (antibiotics, steroids, cathartics, vaccines, adrenergics, anti-histaminic, antidotes, anesthetics, analgesics, antiseptics, ions, nutrients etc.)
8. photographic and developing equipment,
9. fishing, hunting equipment, food preservation and preparation equipment (refrigeration, cooking, centrifuge, shredder-grinder etc.)
10. tape playing equipment with speakers in individual cabins and some 1000 hours of musical material
11. tools: welding, sawing, drilling, sanding, scraping, polishing, threader, etc.
12. 12 mini-motorbikes, lightweight, 5hp.
13. 2 dingies with outboard 5hp. engines, small catamaran sail boat, collapsible, inflatable life rafts and survival equipment, flares etc.

Preliminary plan of the route is as follows: (starting in New York, south along U.S. shore Florida keys, Yucatan, Cayman i. Swan I., Corn I., San Andres I., Panama canal, Coco I., Galapagos I, Easter I, Pitcairn I, Mangareva, Marutea, Mururoa, Pukapuka, Fatu Jiva, Hiva Oa, Ua Huka, Rangiroa, Bora Bora, Raiatea, Moorea, Tahiti, Rarotonga, Suvarrow Atoll, Samoa I., Ellice I., Tarawa Atoll, Majuro Atoll, Ponape, Truk, Yap I., Ngorencheng, Palau, Koror, Celebes, Sumbawa, Bali, Jogjakarta, to Angkor via Mekong and Tonle Sap, Ceylon: Colombo, Polonnaruwa, Anuradhapura, India shoreline and via rivers: Rameshwaram, Madura, Tanjore, Mamallapuram, M. Kancipuram, Pattadakal, Aiholi, (with minibikes): Ellura, Ajanta caves, (via rivers): Sanchi, Khajuraho, Gwalior, Fatehpur Sikri, Agra, Mathura, Delhi, (with minibikes) Chandigarh. to Indian Ocean: Male Atoll, Maldives, Seychelles I., Zanzibar, Kenya (with minimotorbikes), Red Sea: Suez canal, Nile: Cairo, Wadi-Natroun, Giza, Luxor, Eastern Mediteranian: Alepo, Djebel Sim'an region, Djebel Barisha region, Dar Kita, Latakia, Sahyun, Marqab, Borj Safita, Krak des Chevaliers, Palmyra, Baalbek, Beaufort, Damascus, Bosra, Umm idj Dimal, Shahba, Kanawat, Turkey shore: Tarsus, Priene (Gullubahce), Didyma (Yeni Hisar), Miletus (Balat) Ephesus, Smyrna (Izmir), Constantinople (Istambul) to Aegean sea: Cycladic islands, Dodekanesos islands, Crete, back Greek mainland, via Istambul to Black sea, Tbilisi, Khiva, Sochi, Don-Rostov, via canal to Volga: Volgograd, Saratov, Balakovo, Zhiguli, Kazan, via canal to Moscow, Vladimir, Gorki, via canals: Yaroslavl, Rybinsk, Vologda, Lake Onega, Kizhi, Lake Ladoga, Leningrad, (with bikes): Novgorod, Pskov, Baltic Sea, Stockholm, Gotland i., Oland i, Bornholm, Malmo, Copenhagen, Goteborg, Boknfjord, Hardanger fjord, Bergen, Sognefjord, Nordfjord, Trondlem; North Sea; Shetland I. Orkney Is. Hebrides St. Georges Chan., Isle of man, Lands End, Scilly Isles, up Seine, Paris, via canal, Orleans, down Loire: Chambord, Blois, Amboise, Tours, Chinon, Saumur, Angers, Nantes, along coast up Gironde, Agen, via canal: Moissac, Toulouse, Carcassone, Narbonne, Mediteranian sea: Balearic I, Malaga, via river to Granada, Gibraltar, Cadiz, (Seville), Madeira I., Canary I, Cape Verde I., Recife (Brazil), Belem (Amazon delt) Cayenne, Paramaribo, Georgetown, Lesser Antilles, Greater Antilles, Bahamas, New York.

The following indicated interest in joining:

- George Maciunas, 80 Wooster st. NYC, 966-6689, (boat owner), geography, art history, route plan.
 Joseph Schlichter, 80 Wooster st. NYC, 925-6898, physical therapist, navigator
 Charles Bergengren, 306 E 11 st, NYC, 254-2532, food collecting, fishing, biology, film-maker
 Robert Watts, RD 3, Bangor, Pa. 18013, film-maker, photographer, writer, pacific anthropology & art, mechanic, welder
 Dr. Giedris Klivecka, 49 Grove st. NY 10014, dentist
 Richard Silvera, 135 Ketcham Ave. Amityville, NY 11701, (516) 598-3912, electronic engineer, sailing, photographer, diving, welding
 Susan Silvera, mathematician, navigator, food collecting, fishing, diving, photographer, musician (guitar)
 Hala Pietkiewicz, 26 Wildwood Dr. Great Neck, N.Y. 11024, metereologist, navigator, mechanic, geography, USSR permits
 Margot Breier, 647 Broadway, 533-2386, Indonesian, Indian, Greek cooking, public relations, administration
 Bill Post, 470 Broome st. N.Y. 10012, carpenter, mechanic,
 Alison Knowles, 122 Spring St. NY 10012, 226-5703, fisher, food collector
 Andy Nanaa, 69 Wooster st. NYC. diesel mechanic, welder, electrician
 Kevin Harrison, 456 9 St. Brooklyn, mechanic, electrician, fisher,



JAPAN

NARA

Center of Chinese and militarist influence, capital during Nara period (710-784)
TODAIJI MONASTERY: (mostly Nara period, Chinese T'ang influence) *Daibutsuden, hall of gigantic bronze Buddha, 745-752.
SHOSONIN, 748: Imperial repository of 36,000 objects: lacquers, porcelain, musical instruments, textiles etc.
Kangakuin sutra storehouse 8c. Nigatsudo small hall, Gate of Darbutsu by Uankei, Tengaimon & Nandaimon gates, Great South Gate in 12c. Kamakura 'Indian style'. Bell pavilion in same style.
KOFUKUJI MONASTERY: 3-storey pagoda 1148, Hokuendo 1208, Eastern Main Hall 1415, 5-storey pagoda 1426, Statues by Unkey, Jokei (Kamakura) Nan-endo 1741 and Central Main Hall 1819.

Kasuga Shinto Shrine 768 (3000 lanterns), Kasuga Wakamiya Shrine 1135, Shin-Yakushiji main Hall, 8c.
Gokarakuin and Kairyuoji ('golden hall') miniature 5 storey pagoda, 8c. Kamakura (Japanese eclectic style) Futaiji pagoda, Gokarakuin main hall and Hannyaaji 2 storey gate. Nara National Museum containing extensive collection of Nara Period objects.

- Horyuji** Monastery: Mostly Asuka period 552-710, Chinese Wei style influence. Well preserved monastery complex of 40 buildings: Middle gate 7c., South Great Gate, East Gate 8c., Main Hall (Kondo) containing: Toribushi trinity, Tamamushi shrine, Yakushi Buddha and many other 7c. bronze and wood statues. 5-storied Pagoda 7c. with Amida trinity & Tachibana 700. Nara period: Hall of Dreams with dry lacquer statues, Sutra library, refectory (jikido), Sacred Spirit Hall, Heian period: Lecture Hall (kodo) with wall paintings and bell tower.
- Toshodaiji** temple (Miato-mura, Ikoma) Nara period: Golden Hall, Lecture Hall, Sutra storehouse, Treasury and dry-lacquer statues.
- Yakushiji** temple (Miato-mura), Nara period 3-storied pagoda, and Kondo with bronze Yakushi trinity & Shokwannon of To-Indo.
- Taimadera** (Taima-mura, Kita-katsuragi gun) Nara period 3 storey pagodas with baroque style statues: Shin-Yakushiji etc. Tosa school paintings.

KYOTO

Center of national & aristocratic art and Zen sect
HEIAN & FUJIWARA PERIODS: 784-1185: 5-storey pagoda Daigoji, Koryuji lecture hall, elegant Hokaiji Amidado Hall, 1048, Chohoji with paintings of Takuma painting school and Akiitsukushima shrine with Tosa school paintings.
KAMAKURA PERIOD: 1186-1392: 'Chinese style' Zen sect monasteries of Nanzenji, Daitokuji, Sofukuji, Myoshinji and 'Japanese style' Daihoonji main hall, Rengeoin Sanjusangendo. Nishi Honganji temple 1272, and Sanjusangendo 1266.
MUROMACHI (ASHIKAGA) PERIOD 1392-1568: Rokuonji temple (Gold Pavilion) and garden, 1397, Zen Kinkuji temple, Dannoyama Jinsha 13 storey pagoda, Taifukukoji pagoda, Ginkakuji (Silver Pavilion) 1489 and garden 1485.
MAMOYAMA PERIOD 1568-1615: Magnificent display style: KATSURA imperial villa and garden, 1590 by Kobori Enshu, master of tea ceremony and architect. Simple style and atmosphere of tea cult, detached plan. NIJO castle-palace, 1603 and garden, style of tea cult. Yasada Shrine 1654, Chion-in temple 1619-41, (Gate 1619, Main Hall 1633), Yosaka shrine 1654, Kiyomizu temple 1633 (view of city), Higashi Honganji temple 1602, Hiunkaku pavilion, tea chamber, garden lake etc.
EDO PERIOD 1615-1867: reconstruction of Old Imperial Palace (Shishinden) 1855, veranda, throne chamber, court, garden etc.

- Kaijusenji** 5-storey pagoda, Kamakura style. (Mikanohara machi, Soraku gun)
- Joruriji** Hall (heian) with Amida Buddha by Jocho (Fujiwara) (Tomio-mura village, Soraku gun)
- Uji** Byodoin, Hoodo (Phoenix Hall) in Heian style and wood Amida Buddha by Jocho, Kamakura style Kannondo, Byakuzan Jinsha haiden 13c. Uji Jinsha sanctuary 14c. Ujigami Jinsha haiden 13c.

Mamoyama Castle palace of Fushimi, tea house 1520-91.

INDONESIA

- Djakarta BARABUDUR**, great stupa ca.750. Supreme Buddhist monument. Terraced hill covered with 5 walled-in galleries, terraces, balustrades and topped with 3 round platforms and 72 bell shaped stupas surrounding the center one.
The spiral ascent enacts experience from materialistic world of desire (naturalistic reliefs), through acts of faith, Buddha of the future (stylized reliefs) to Nirvana (empty upper terrace).
PRAMBANAN. Hindu rival to Barabudur. 860-915. 3 shrines and 150 surrounding chapels on terrace. Stylized Barabudur style.

CAMBODIA

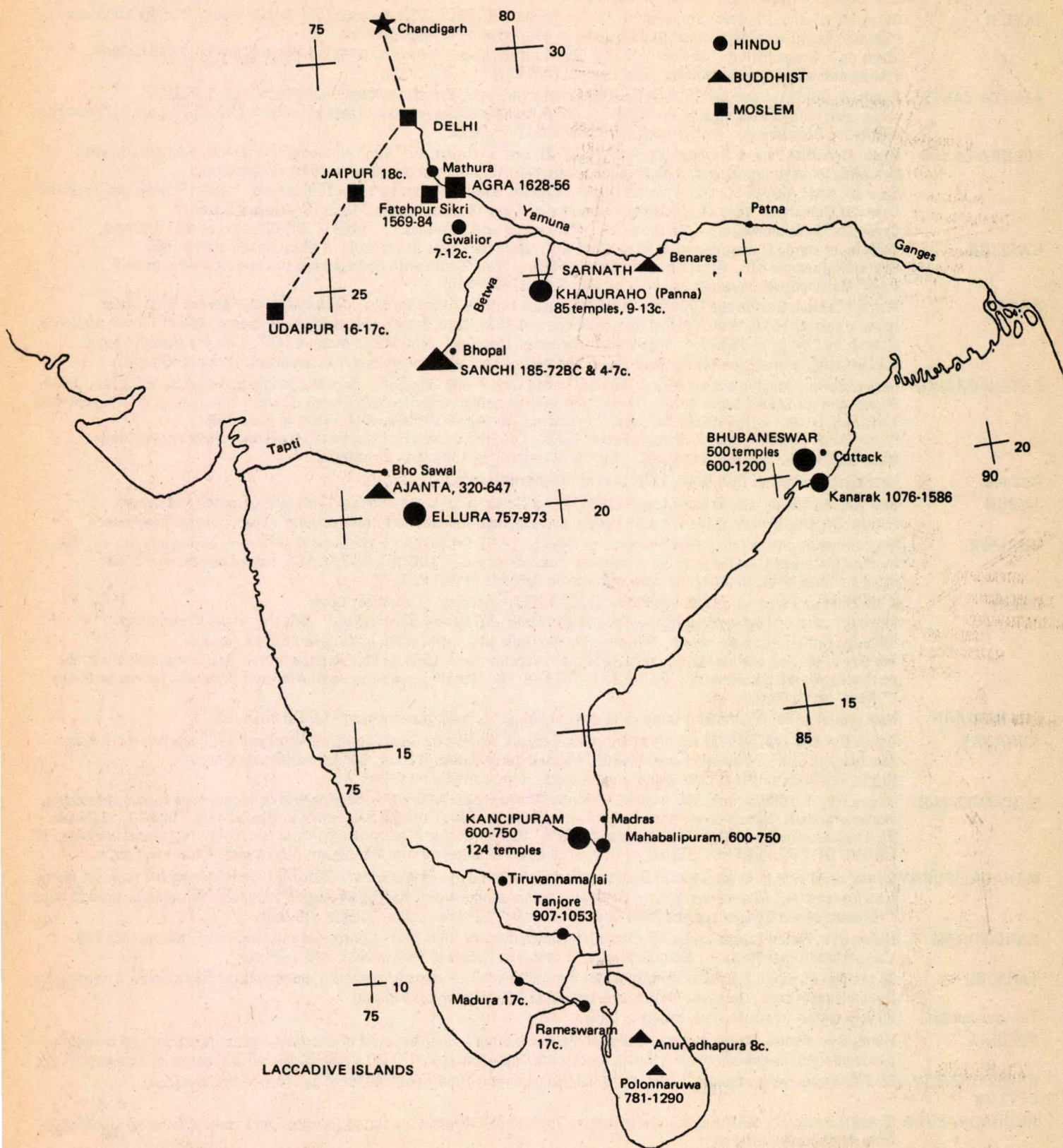
- ANGKOR** Vast Classic Khmer Period (800-1450) city in jungle. Stepped pyramid base type temples, mortarless masonry, linear reliefs etc.
YASODHARAPURA CITY ca.900: temple of Phnom Bakneng, 2 mile square moated ground, group of towers.
ANGKOR THOM CITY, 1181-13c. temple of Takeo 889 with its 8 towers, temple of Phimeanakas and temple of Bayon (Buddhist): gigantic stone tower masks, dense dominating sculpture.
ANGKOR WAT CITY, the Versailles of the East. Moated border (symbol of world surrounding ocean), portal, cloistered arcades, galleries, continuous elegant Baroque style reliefs, Hindu iconography. 2nd level courtyard and giant stepped pyramid crowned with 4 bombshell profile towers and central spire as world pivot.
Banteai Srei sanctuary' 3 shrines on a platform. Flamboyant rococo phase (1000-1450).

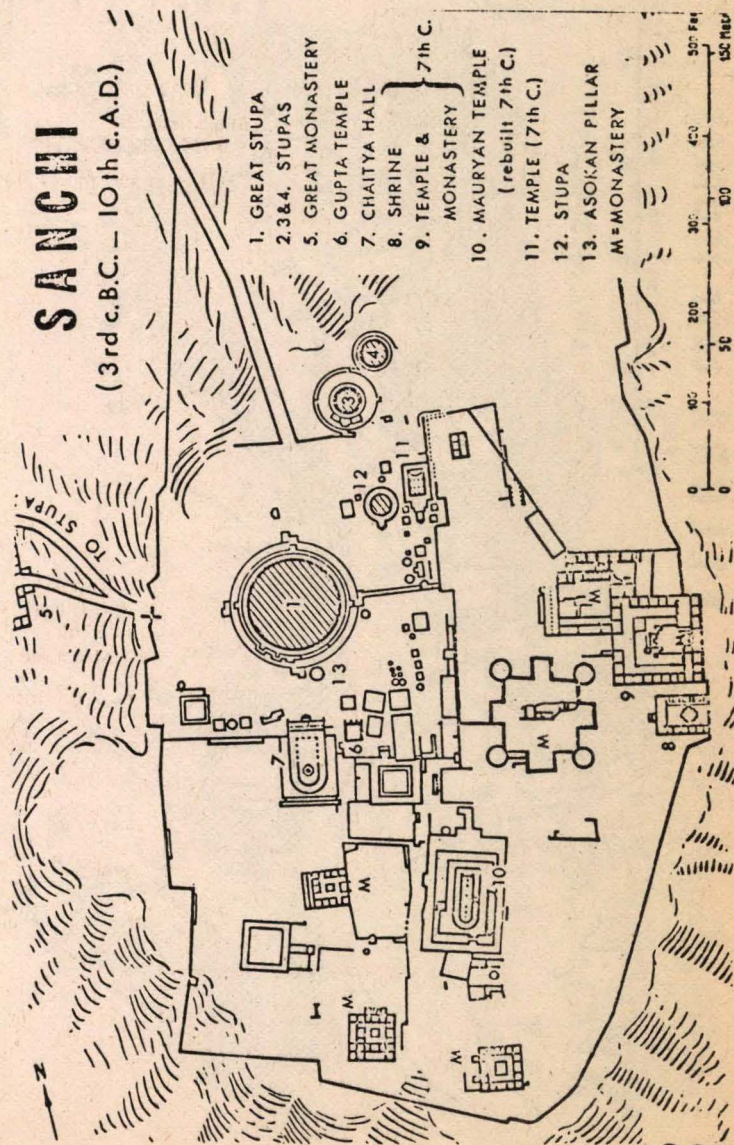
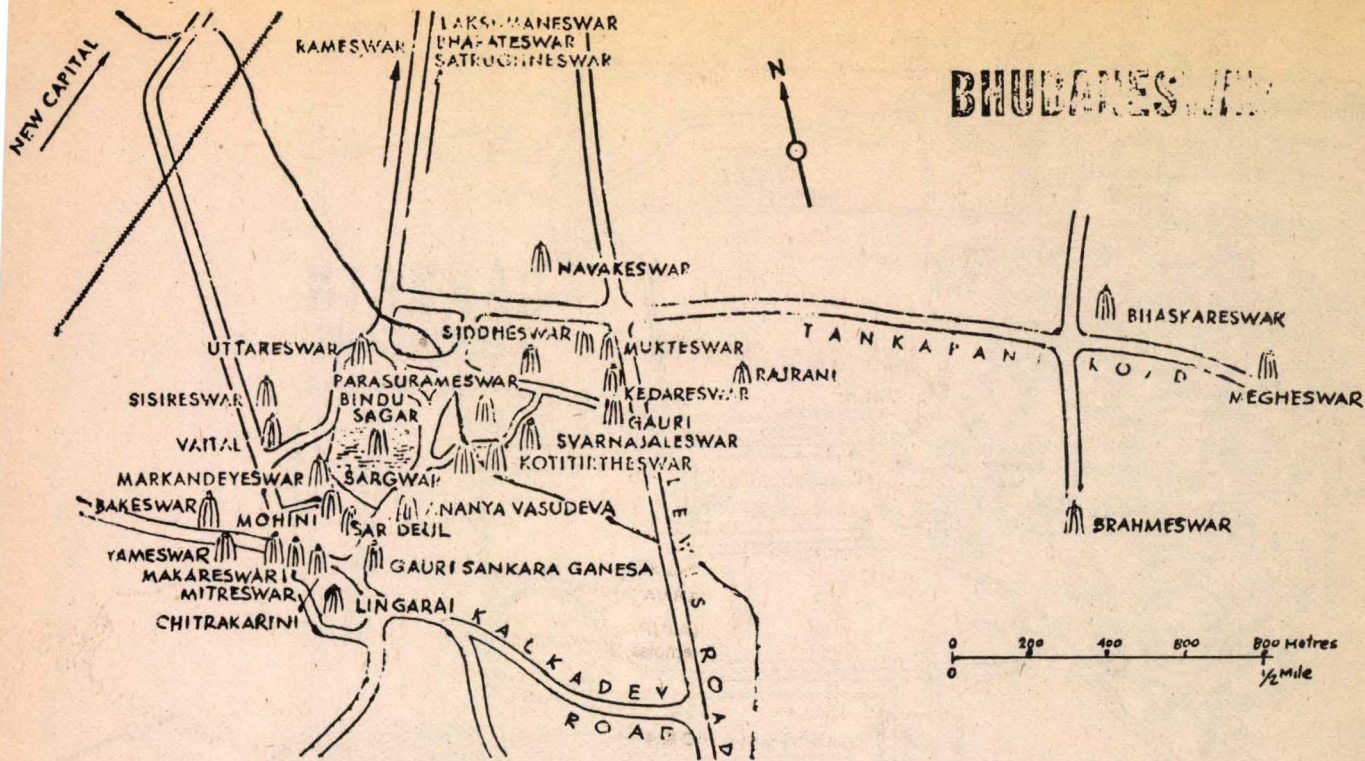
INDIA

- Benares (Ganges)** capital of Hindu faith, oldest living city in the world. 3 miles of riverbank steps - ghats, Durga, monkey temple, Gupta Golden Age (320-647) Dhamekh stupa (500), Dharmarajika stupa (Asoka), many monasteries, all in ruins.
- SARNATH** 85 temples of Hindu Dynasties Period, Chandella dynasty (9-12th.cent.). Unified compact mountainous style terraces and convex conical Nagara type spires. 8 square miles
- KHAJURAHO** (30m. NE of Bhopal), Great Stupa, Early Andhra Period (72-25BC) 106ft.diameter, 550 Jataka tales of Buddha's previous incarnations, 4 Great Moments of Buddha's life, in deep relief on railings, gates etc.
- SANCHI** Stupa no.2, Sunga Period (185-72BC) 125BC. Relief medallions and panels on gates & railings. Stupa no.3 well restored. Free standing Chaitya-hall temples, Gupta period (320-647)
- AJANTA CAVES** Buddhist, Gupta Golden Age (320-647), Chaitya-hall type caves, Baroque architectural effects, nos: 9,10,19,26, other caves monasteries, viharas. PAINTINGS, life of Buddha, fables or jatakas, best in caves: 1,2,16,17,19 (cave 1, *Padmapar meditating Bodhisattva), Best sculpture in caves: 1,4,17,19,24,26.
- ELLURA CAVES** Hindu Dynasties Period, Rashtrakuta dyn. (757-973); cave 5 - largest, 117'x 56', all monolithic temple (Kailasanath) with Dravidian terraced type tower, High Baroque reliefs, cave 10, Buddhist mixed with Hindu (Viswakarma) Cave 16, KAILASA (8-9th.cent.) worlds largest monolith, 3 million cubic ft. 150'x 100' temple, *tale of Ravana shaking Kailas Cave 29: Dumarlena, copy of Elephanta, huge temple. Cave 14: Ravanakakai, Cave 15: Avatars, 2 storied. Caves 32, 34: Jain temples 9-11th.cent. Manneristic wall paintings. total of 200,000 tons of rock removed.
- GWALIOR** Temples of Hindu Dynasties period (600-1200) with rare Vesara type barrel roofs. Teli ka Mandir shrine 1059, Chaturbhuj temple 875, Great Sas Bahu temple 1093. Man Mandir with underground air conditioned rooms and Gujari Mahal palace, aqueduct - all built by Man Singh (1486-1516)
- AGRA** Moghul Capital, Golden age 1628-56. Jahangir's Palace built by Akbar for son. SHAHJAHAN'S palace: Khas Mahal (private palace) 1637, Sheesh Mahal (palace of mirrors) 1637, bath, harem, Hall of Public Audience, Hall of Private Audience, all built by Shahjahan 1636-7. Rambagh (Garden of Leisure), Jami Masjid mosque 1648, Nagina Masjid mosque, TAJ MAHAL, mausoleum for Arjuman Banu, 2nd wife of Shahjahan, on Jumna river, architect: Ustad Isa (Persian)
- FATEHPUR SIKRI** deserted former Moghul capital during 1569-84, walled with 7 mile long walls. Jami Masjid imperial mosque 1575, for 10,000. Mausoleum for Shaikh Salim Chisti, Diwan i Am (Hall of public audience, 350ft. long) Diwan i khas (hall of private audience) THRONE, GIANT CHESSBOARD. Jodh Bai's Palace (for Akbar's Hindu wife) Palace of the winds. Panch Mahal (pleasure resort), Birbal's Palace 1572. Turkish Sultana's House (one room palace), White marble tomb of Itmat ud Daulah, gate of Victory, etc. Capital abandoned in 1584 (lack of water ?)
- Mathura** Late Hindu temple of Brindaban, 16-17th.cent. Islamic influence.
- JAIPUR** Best laid out Islamic city in India, founded in 1727 by Maharaja Jai Singh. Streets 110ft. wide, Garden (Jai Niwas), HAWA MAHAL (Palace of the Winds) 5 storeys, overhanging windows, perforated screens. Astronomical observatory.
- UDAIPUR** Most romantic city in India. Former capital of Mewar. LAKE PICHOLA (artificial lake) 14th.cent. with white floating palace, built by Maharana Udai Singh 1568, multicolor mosaics, mirrors, JAG NIVAS PALACE, (island palace, now hotel), other artificial lakes, all interconnected with canals. Sahelion ki Bari Park, **
- DELHI** 6 old cities of Turco-Afghan Islamic Period (1200-1526): 1st city: Qutb Minar tower; 2nd city: ruins of Tughlughabad-fortified palace and tomb of Ghias ud Din Tughlugh. 4th city: Hauz Khas college; 5th city: Kotla Firuz Shah palace; 6th city: Purana Quila city, intact walls, gates, Qila i Kuhna mosque. 7th city of Moghul Islamic Period (1526-1858): Humayun's Tomb 1565, in Persian polychromic inlay style, bulbous white marble dome, marble grilles etc. RED FORT, 1639-48. The Moghul paradise on earth. Audience Halls, apartments, pavilions, ** Royal baths, Mosque. etc.
- CHANDIGARH** New capital of Punjab, modern complex of state buildings **, latest masterpiece of LE CORBUSIER.
- KONARAK** Ganga Dynasty (1076-1586) temple of Surya Deul (Black Pagoda) by Sibai Santra, architect and 1200 workers in 12 years, Sanctuary as God's 24 wheeled chariot with 7 colossal horse statues at front. Conical beehive type rekha. Erotic, Tantristic reliefs at base, higher - more serene, top: heavenly musicians.
- BHUVANESVAR** Once a city of 7000 shrines. 500 remain. Hindu Dynasties Period (600-1200), Soaring profile conical type towers, mortarless, exuberant reliefs, Nagara style (stone fungi-like). temples: GREAT LINGARAJ, entry to Hindus only, 1000AD, 520'x 465', Brhmeswar temple, on high terraced mound, 1000, Rajrani temple in green rice fields, erotic sculpture, Parasuramesvara, 750. GROVE OF THE PERFECT BEING: cluster of 20 intact temples, shrines, Mukteswar, Siddheswar, Kedareswar etc.
- MAHABALIPURAM** former naval port of Pallava. Hindu Dynasties Period, Pallava dyn.-Mamalla style (625-74) temple complex: 7 rock cut rathas, (chariot temples): Dharmaraja, Bhima, Draupadi, Mahishasuramardini Mandapam with **Penance of Bhaghirata gigantic relief. **Descent of the Ganges, gigantic relief in dynamic style. Slender sea shore temple, 7th.cent.
- KANCIPURAM** Hindu Dyn. Period former capital of Pallava, Dravidian dynasty (600-750): 124 shrines and temples of: Kailasanath 700, Vaikunthaperumal 8th.cent., Ekambareswara 12 cent. etc. Reliefs of Pallava wars, wall paintings.
- TANJORE** 74 temples of Hindu Dynasties Period Chola dyn. (907-1053), Pyramidal, vertical type temples of Rajrajeswara, Brihadeswara, Dynamic relief style, Decadent rococo style temple of Subrahmaniya, 18th.cent.
- Tiruvannamalai** 25 acre temple of Arunachala, largest in India.
- MADURA** Hindu Dyn. Period, Nayak dynasty 17th.cent. extensive temple complex, style of decadent mass production: rich baroque pandemonium, Meenakshi temple, 9 tall polychromic gopurams (16c.-1743) Tiruvannamalai shrine, palace of Tirumala Nayak.
- RAMESHWARAM** Sri Ramanathaswamy temple, 17th.cent. Dravidian gopuram, 1000'x 650', 4000' of corridors, lighting effects.
- CEYLON**
- ANURADHAPURA** Singhalese capital until 8th.cent. now in jungle. Ruins of bell shaped type stupas (dagobas) and temples (viharas) all derived from Andhra sculptural style.
- POLONNARUWA** Last Singhalese capital (781-1290). Gal Vihara stone images: recumbent or nirvana Buddha, standing Ananda & Buddhist sage, all in archaic-serene style. Great Quadrangle: 7 storey terraced shrine of Sat Mahal Pasada, Wata da ge temple, baroque Nissanka Lata Mandapaya etc.

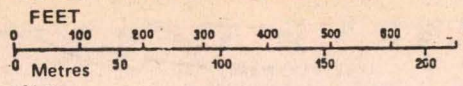
0 200 400 600
MILES

0 200 400 600
KM

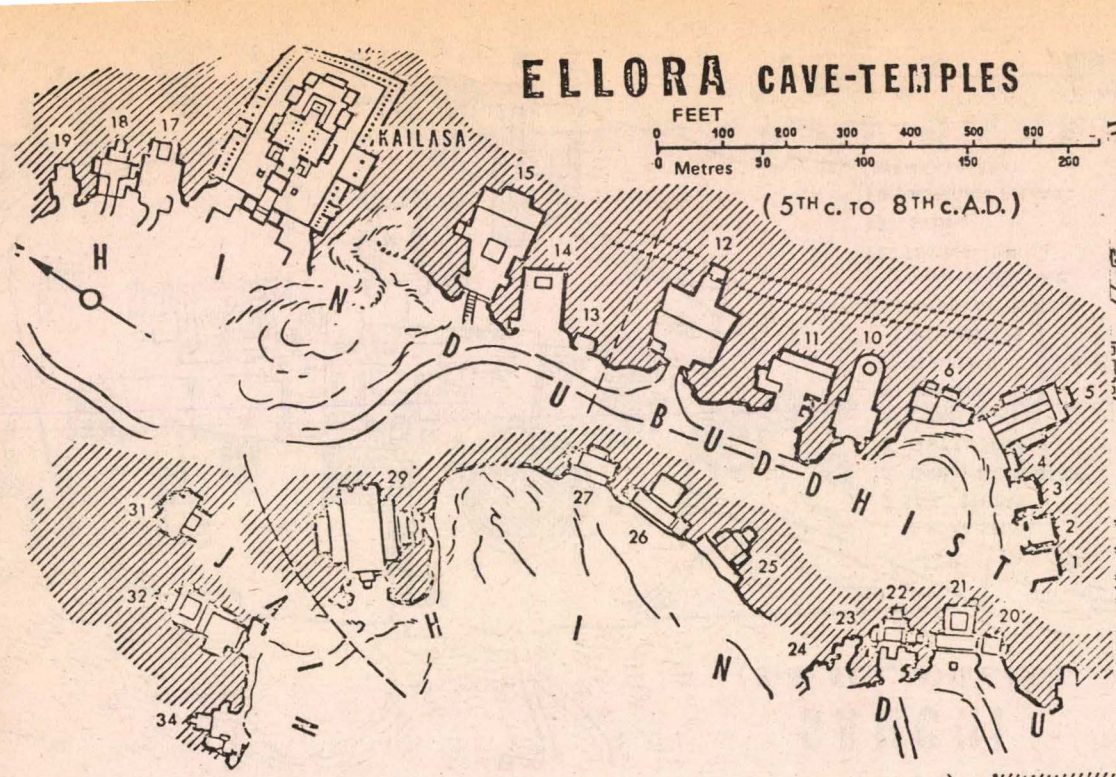




ELLORA CAVE-TEMPLES

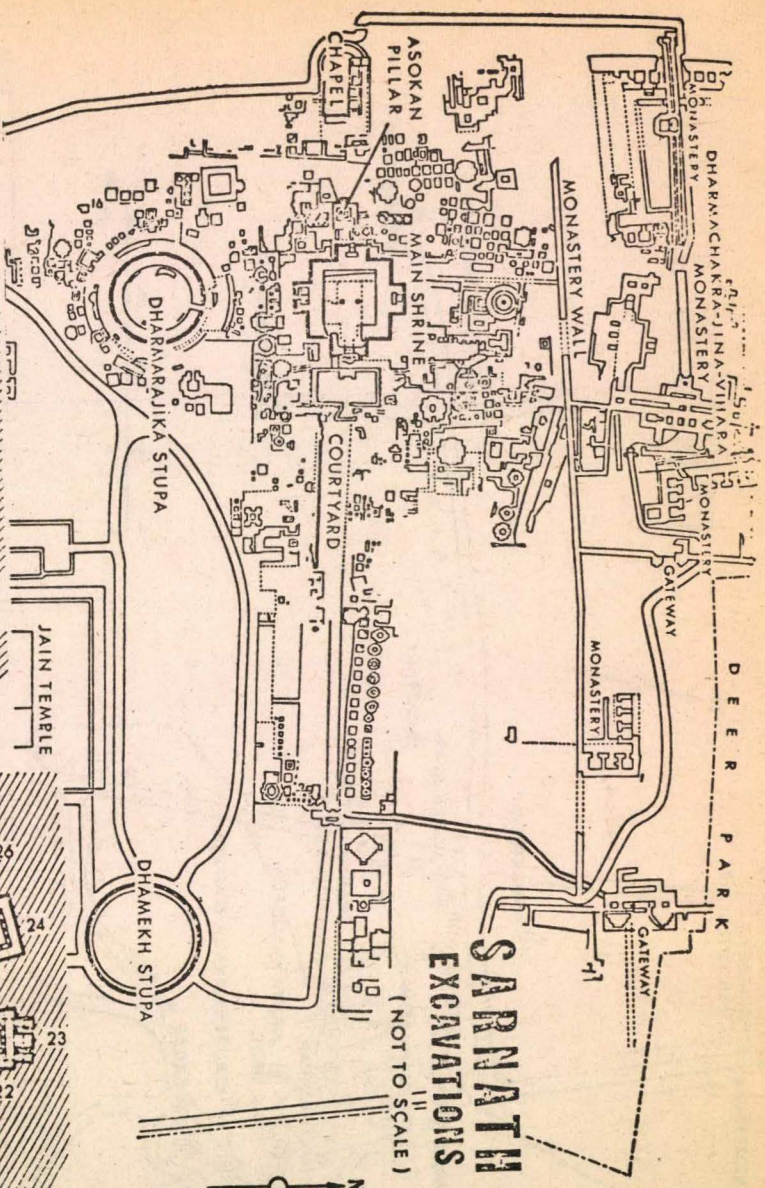
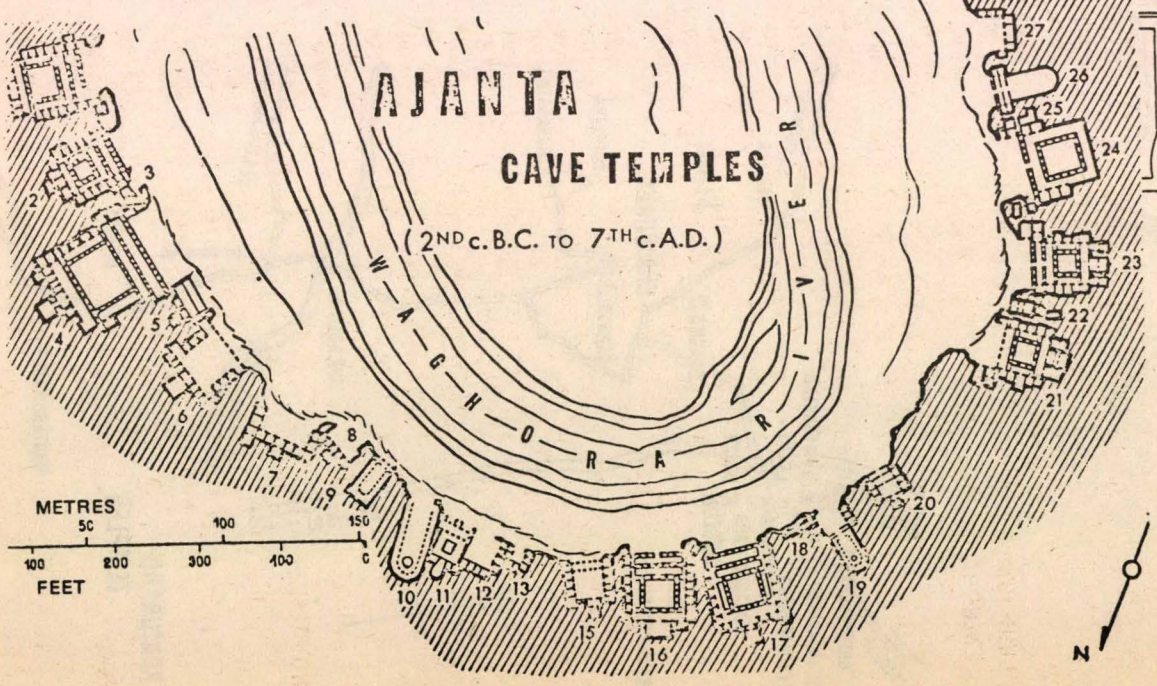
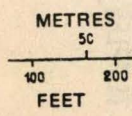


(5TH c. TO 8TH c.A.D.)



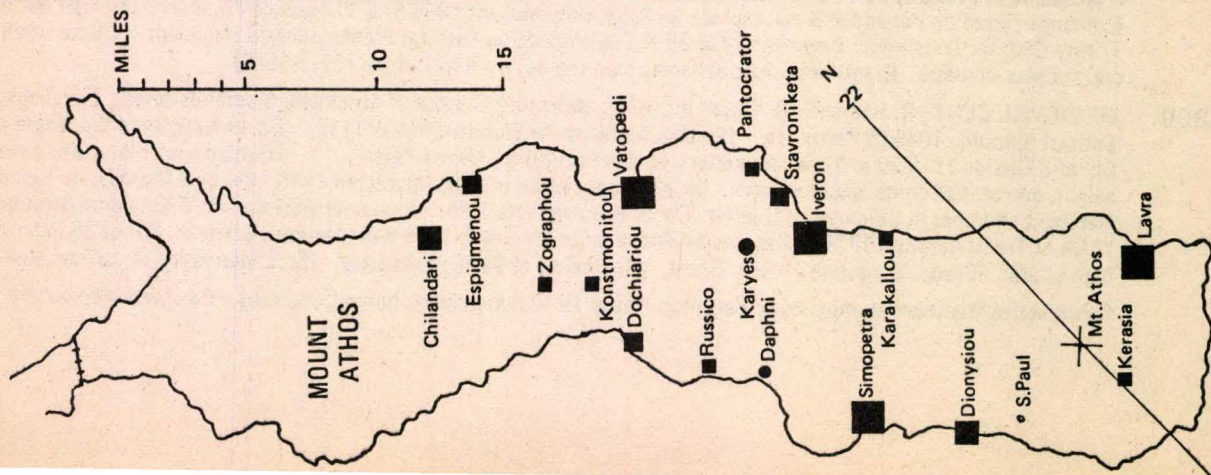
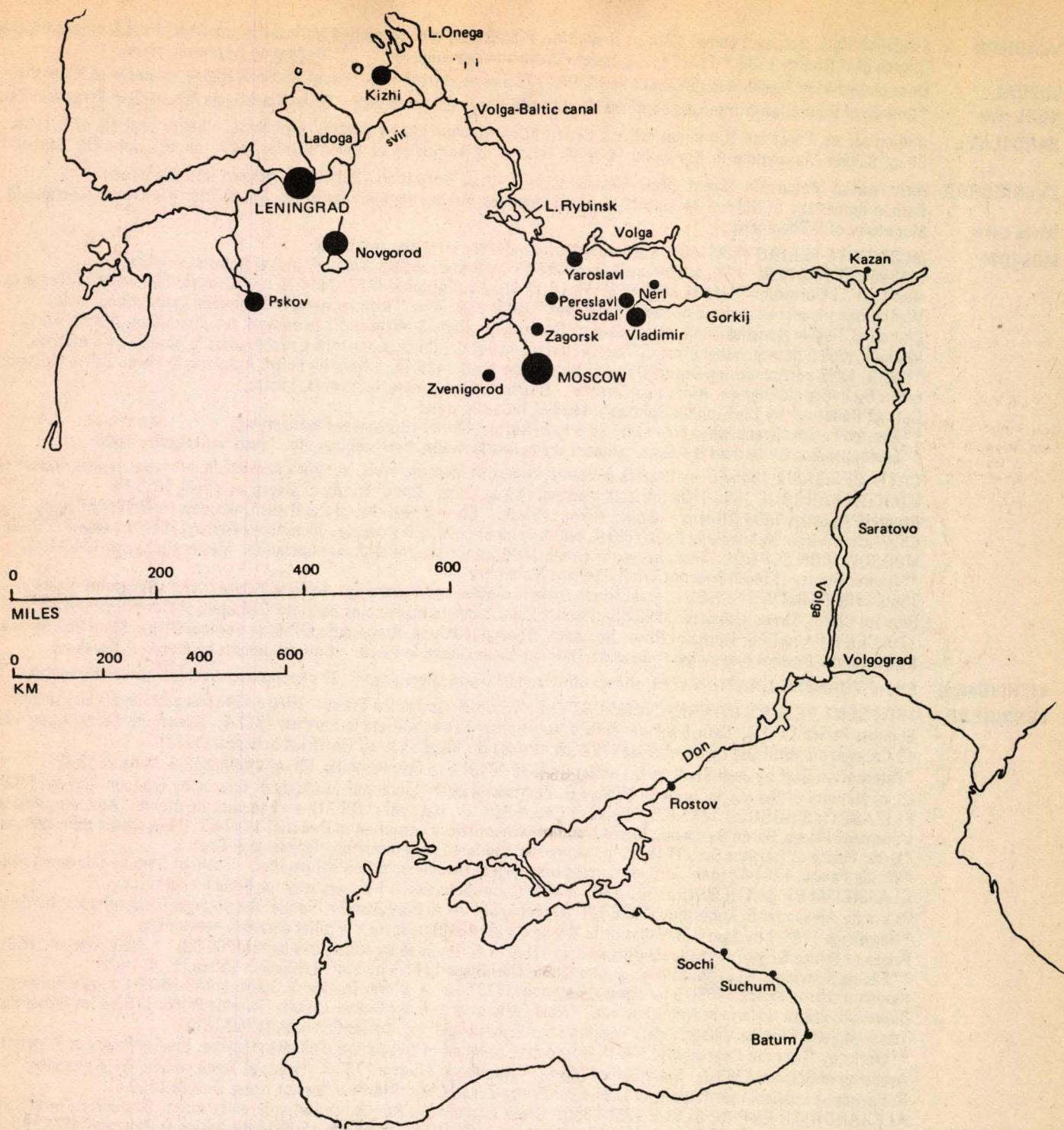
AJANTA CAVE TEMPLES

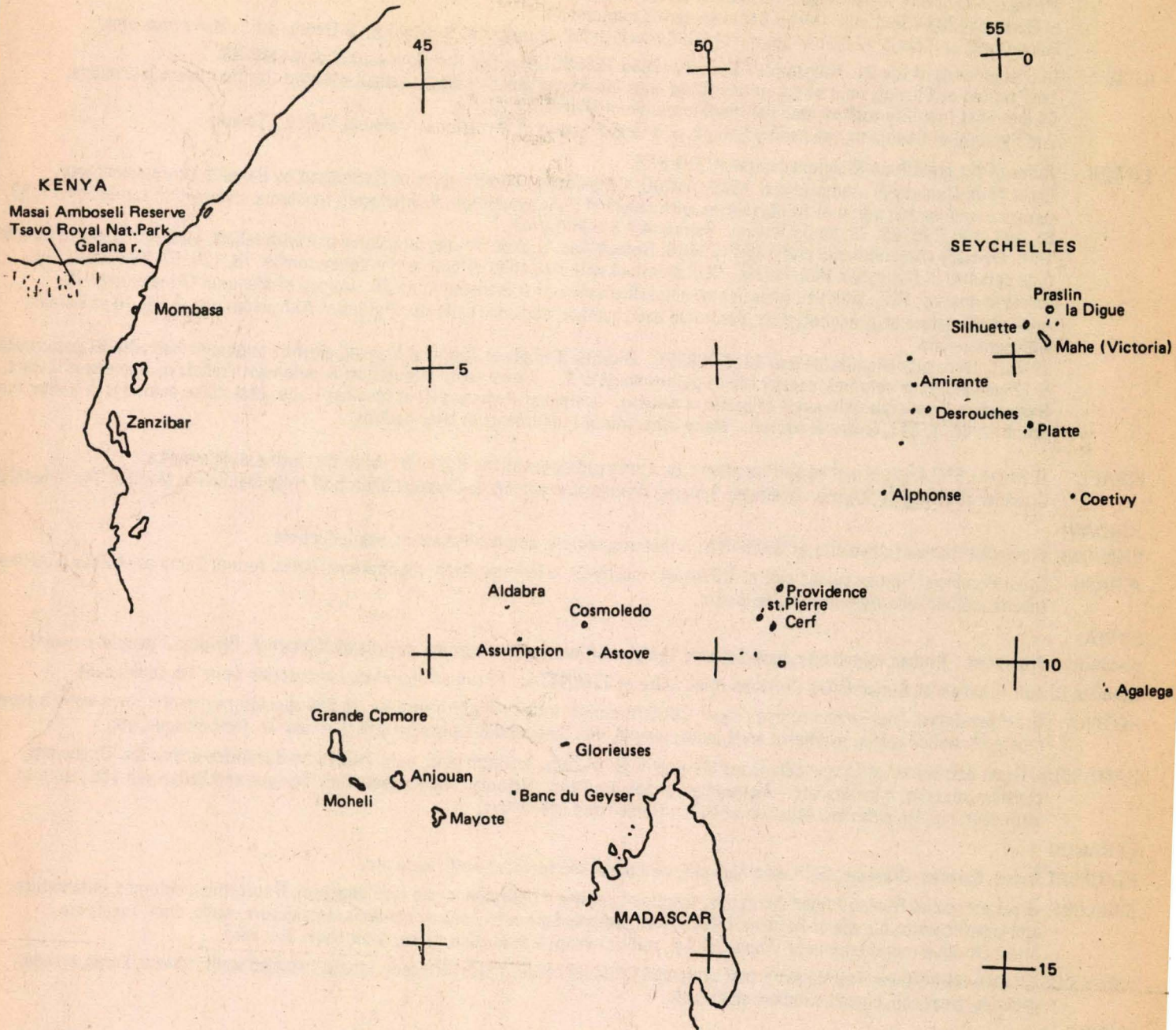
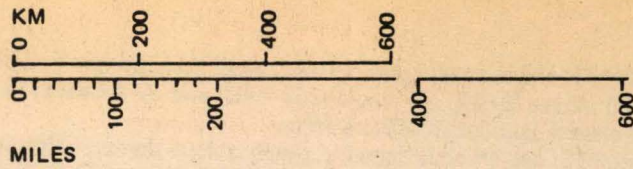
(2ND c.B.C. TO 7TH c.A.D.)



SARNATH EXCAVATIONS (NOT TO SCALE)

- VLADIMIR** Suzdalian style: 3 aisles, 1 dome, Cath. of Dormition 1158-61, style of Byzantine ivories: rich interiors, floral & animal decoration. Church of S. Dimitri 1193-7, Pokrov type, lavish Armenian type stone reliefs, **frescoes by Byzantine master.
- SUZDAL** Once rivaled Kiev. Medieval trade center. 2nd Cath. 1222-5 derived from Kiev. Ch. of SS. Boris & gleb, in village of Kideksha.
- NERL river** *Church of Protection & Intercession of the Virgin 1166 (very well preserved) Ch. of Transfiguration 1158 in Pereyslavl-Zalesski.
- YAROSLAVL** trading center. European & oriental infl. via trade traffic. 40 churches by wealthy merchants. Belfry near ch. of S. John. Ch. of S. John Chrysostom in Korovniki 1649-54, chapel of Deposition of Christ's Robe 1647. ch. of S. John the Baptist 1687
- ZVENIGOROD** early rival of Moscow in 15cent. proto-Moscow style: Cath. of Dormition 1399-1400, western infl. via Serbia. Cath. in monastery of S. Savra 1404, infl. of wood tent type. Pskov+Vladimir derivative. Ch. of Trinity in Trinity S. Sergius M. 1422 Monastery of S. Therapont.
- White Lake**
- MOSCOW** MUSCOVITE PERIOD 1400-1600: Suzdalian+Novgorod+Pskov+foreign architects:
 KREMLIN PROPER: Cath. of Annunciation, 1484-89 by Pskov masters, Vladimir model (pre-Italian phase)
 New Cath. of Dormition** (1471 bldg. by Miskin & Krivtsov collapsed in 1472) 1474-79 by Aristotele Fioravanti of Bologna, Vladimirian plan (cubic mass, 5 domes) **Frescoes * Icons 1642-4 by 5 icon masters, 100 painters, conventional style.
 Church of Twelve Apostles 1656, descendant of Dormition. Cath. S. Michael the Archangel, rebuilt 1506 by Aloisio Novi, Vladimir type 5 domes, burial place of Tsars. exterior: new style, Renaissance forms, arches, details, scallop-shell motives.
 **Walls, 1367 portion during Dmitri Donskoi (first stone wall) 1485-1516 walls by Pietro A. Splario & Marco Ruffo (N. Italian type) moats by hydraulic engineer Aloisio da Carcano. Upper parts of towers, tent roofs, 17cent.
 Gate of Redeemer by Christopher Galloway, 1624-5, fantastic style.
 **Faceted Palace (Granovitaya Palata) by Solario & Ruffo, 1487-91 (Bolognese-Ferara style)
 **Terem pavilion by Michail & Alexis: fantastic style, leather walls, metal ceilings etc. Ivan Veliki belfry 1600.
 CATH. OF S. BASIL, 1555-60, by Postnik & Barma, climax of Muscovy style: complex expression, tent roof towers, Votive church.
 MOSCOW BAROQUE 1600-1700 intricate massing, rich surfaces. Ch. of Trinity of Georgian Virgin, 1634-54
 Ch. of 12 Apostles 1656 (Nikons church), Nikons Palace. Ch. of S. Nicholas of the Great Cross, new verticality of cube.
 Ch. Vladimir Virgin by Vladimir Gate, 1691-4, twisted colonnettes, spiky cupola. Menshikov Tower, 1704-7 by Ivan P. Zarudni.
 MOSCOW ICON SCHOOL: Theophanes the Greek, 1405 iconostasis for cath. Annunciation. Master Dionysius 1440-1500
 **Andrei Rublev (†1430) frescoes Trinity Sergius Monastery.
 1550-1700 PAINTING SCHOOL: great fresco cycle in Golden room, state apt. Faceted Palace cycle. Stroganov Masters. Prokopi Chirin, Simon Ushakov (1626-86) frescoes, icons, banners, maps, coins, instr. etc. 5 Masters of Dormition 1642-4.
 17th CENT. PALACES: House of Boyar Romanov, Yusoufov Palace, Ambassadors' Palace, Foreign Office, State Pharmacy etc. Empire style: Bolshoi theatre by Thomas de Thomon (after Odeon in Paris) Country houses by Matvei F. Kazakov.
- KIZHI (Onega)** CH. of TRANSFIGURATION 1714, climax of octagonal wood church type: 22 cupolas over bochki! also at Kondopoga, 1774
- LENINGRAD** 18TH CENT. PETER'S INTERNATIONAL STYLE: works of Domenico Tressini 1670-1734 chief architect & city planner: Summer Palace 1711-4; Cath. S.S. Peter & Paul. (portions); Petrovski Gate in Fortress 1717-8; Alexander Nevski Lavra 1715; 12 Colleges on Vasili Ostrov (Ministries) 1722-32; Palace for Menshikov by Gottfried Schaezel (1752)
 *Peterhof on Gulf by Jean Baptiste A. Le Blond (1679-1719) also City Planning. Ch. of SS. Simeon & Anna 1732-42
 ch. of Nativity of the Virgin, both by Michail G. Zemtsov (1743) Library of Academy of Science by Gaetano Chiaveri (1689-1770)
 ELIZABETH'S ROCOCO 1741-62: Works of Count Bart. Fr. Rastrelli (1700-71) worked with Le Blond.: Anichkov Palace, Vorontsov Palace, Baron Stroganov Palace (Austro-rococo). Reconstruction of Peterhof 1747-52 (*Merchants Hall, stair, pavilions)
 Great Palace at Tsarskoe Selo 1749-56 polychromic interiors park-pavilions, Hermitage & Grotto.
 *Winter Palace, 1754-62 (only Jordan staircase unchanged) rococo windows, balustrades. Cath. of Smolny Convent 1748-55.
 CLASSICISM OF CATHERINE II 1762-96: infl. of Count Shuvalov & his sympathy for French classicism.
 Palace by Alexander F. Kokorinov (1726-72) Academy of Fine Arts by Jean Fr. Blondel the younger (designs) cont' by de la Mothe
 *Hermitage 1764-7 by Jean B.M. Vallin de la Mothe (1729=1800) delicate low relief details & heavy mass.
 Palace of Prince Grigori G. Orlov (Marble Palace) 1768-72 & Gatchina by Antonio Rinaldi (1709-90) New Arsenal 1769;
 **Facing & stairs of Neva banks with granite & 2nd Hermitage 1771-5 by Yuri Matveevich Velten (1730-1801)
 Kamenni Ostrov Palace 1765-75 by Vasili I. Bazhenov (1737-99) Works by Ivan Y. Starov (1743-1808) Country houses: Bpbrinski, Prince Gagarin at Nikolskoe etc. *New Cath. of Alexander Nevski Lavra; *Tauride Palace 1783-8 for Prince Potemkin; Tsarskoe Selo: Chinese Village, Agate Pavilion (exotic materials) by Charles Cameron (1740-1812)
 **Works by Giacomo Quarenghi (1744-1817) greatest architect of this period: Palladian facades. English Palace at Peterhof 1781-0 Academy of Science 1783-7; State Bank 1783-8, *Hermitage Theatre 1782-5; Palace at Tsarskoe Selo for Alexander; Residence at Lyalichi near Chernigov 1794-5 for Prince Zavadovski, Riding stables of Horse Guards 1800-4.
 ALEXANDRIAN EMPIRE STYLE 1796-1850: Greek (rather than Roman) revival, infl. of Ledoux. Dacha for Count Stroganov & Academy of Mines 1806-11 by Andrei N. Voronikhin 1760-1814. Admiralty 1806-15 by Adrian D. Zakharov (1761-1811) Exchange (based on Poseidon) & warehouses on Salni Embankment 1804-5 by Thomas de Thomon. Imperial Barracks 1817-23; Trinity Cath. for Izmailovski Regiment 1828-35 & Transfiguration Cath. for Preobrazhenski Regiment 1826 by Vasili P. Stasov, created new silhouette. Grand Urbanistic Schemes (neo-roman) by Karl I. Rossi (1775-1849)
- NOVGOROD** MEDIEVAL CENTER, Hanseatic & Kievan influence, verticality, absence of ornament, 5 bulbous domes, Equal apse height types: Cath. of S. Sophia 1045-62 *frescoes; Ch. of S. Nicholas the Wonder Worker 1113; Ch. of Nativity of the Virgin 1117; Ch. of S. George 1119-30 in Yuriev Monastery (2 miles south) by Master Peter. Gabled roof types: side apses reduced in height, one central dome, quadrant arch, Ch. of Annunciation on Lake Myrachin 1179; Ch. of S. Nicholas na Lipne 1292. Merchant churches in Commercial Quarter. Ch. of Kovalevo late 14th.c. impressionist frescoes. S. Theodore Stratilates 1361 fresco
 **Ch. of Transfiguration 1374 **frescoes by Theophanes the Greek 1378 swift, without pattern. Ch. of SS. Peter & Paul 1406. Icon school: 13cent. Monastery of Holy Ghost. 14c. revival of Palaeologos style, 15c. conservative, linear, narrative, iconostasis.
- PSKOV** Conservative Medieval: stumpy style: Pogankin House 16-17c. merchants house, courtyard. Percherski Monastery 14-15cent.





EGYPT

CAIRO

Great Fatimid (968-1171) and Mamluk (1250-1516) capital. Abbasid (pre-Fatimid) Mosque of Ibn Tulun 876-9
FATIMID MOSQUES: Azhar (970-2), Al-Hakim (990-1003) and Al-Akmar (1125), Gates of Bab al-Futuh, Bab al Nasr & Bab Zuwayla, all of massive ashlar with delicate decor.

MAMLUK MONUMENTS: polychromic masonry, deeply stilted dome, cubical forms, Mandaras (Colleges) of Baybars (1262-3), Sinjar al-Jawli (1303-4), al-Uzbek (1487-1500), Qansawh al Ghawri (1503-4). Mandaras-tombs of Sungur Sadi (1315), Sultan Hasan (1356-62), Mosques of Muhammad Nasir (1318), Almas (1329-30), Sultan Mu'ayyad (1414), and the magnificent 15-16cent. Qait-Bay style tombs of Mamluks: 20 tombs and 9 mosques such as: City Mosque of Qa'itbay (1475), Khangah-Mosue of Barkuk (1283-1399) etc. Many Ottoman period monuments.

Paleo-Christian-Coptic 12-domed church of SS: Cyrus & John; churches of S.Sergious, S.George etc. Many museums.

GIZA

Burial grounds of the Old Kingdom IV Dynasty (2680-2565BC) near Old Kingdom capital of MEMPHIS.

1st Pyramid of Cheops, built of accurately fitted huge blocks, (originally cased), 3 small pyramids for his queens, low reliefs, 64 mastabas (nobility tombs), wall paintings in chapel of Meresankh III,

2nd Pyramid of Chephren, the nearby Sphinx, and 3rd. Pyramid of Mycerinus. granite Valley Temple.

LUXOR

Ruins of the great New Kingdom capital of THEBES.

Early 18th. Dynasty (Tuthmosid era) 1570-1450BC: Classic style, Tomb temple of Hatshepsut by Senmut; processional way, terraces, colonnades, porch of Anubis shrine with reliefs of Punt expedition. Painted walls in elegant style within tombs: 81, 71, 83, 61, 131, 100, 125, 53, 39, 85, in Valley. Pylons 4, 7 & 8 in Karnak.

18th. Dynasty (Amenhotepid era) 1450-1358BC, Golden Age: Luxor temple, long entry hall with reliefs, masses of papyrus bundle type columns in Hypostyle Hall, reliefs. Wall paintings with rich color effects in the Valley tombs: 78, 120, 57, 69, Queen Tiye, reliefs in nos. 55, 192, Wall paintings in new naturalistic style of Akhenaten in no.55. Colossi of Memnon (Amenhotep III), ruins of the palace of Amenhotep III, decorated bed chamber, audience halls etc. Pylons of Akhenaten nos. 2, 9 & 10 at Karnak, with sunk reliefs.

19-20th. Dynasties (Ramesside era) 1314-1085BC. Gigantic Temple of Amon at Karnak, gigantic hypostyle hall with 61 papyrus-bud & 12 campani type columns, coarser reliefs pylons nos.2 & 3. Luxor temple fourcourt & pylon with reliefs of Ramesses II wars. Ramesseum, hypostyle hall reliefs of battle of Kadesh. Temple of Ramesses III at Medinet Habu. Last phase paintings in Valley tomb nos. 217, 49, 1, 341, Queen Nefertari. Many other minor monuments of later periods.

ISRAEL

JERUSALEM, Ancient walled and fortified city: Umayyad dome of the Rock 691, with Byzantine style mosaics, Crusader churches of S.Anne, A.James, S.Mark, Assumption etc. 5c. & Crusader church of Holy Sepulchre, Mamluk 14c. citadel etc

JORDAN

UMM Qais Provincial Roman ruined city of GADARA: 3 theatres, temple, colonnaded street, aqueduct etc.

JERASH Great Provincial Roman ruined city of GERASA: mostly 2c. triumphal Arch, hippodrome, gates, forum, Temples of Zeus & Artemis theatre, colonnades, nymphaeum, baths etc.

SYRIA

Kanawat Provincial Roman ruined city, paved streets, remains of houses, hippodrome, temple of Ashtaroth, Peripteral temple, convent.

Umm idj Dimal: Great south Syrian Paleo Christian ruined city of THANTIA: 17 ruined churches, monasteries built 4th to 6th cent.

BOSTRA Great provincial, late-Roman ruined city of BOSRA: almost intact Amphitheatre for 15,000 spectators, gigantic town walls & towers moated & walled castle, triumphal arch, gates, temple, 6c. Cathedral & Episcopal palace ruins, 7c. Umr Mosque, etc.

DAMASCUS, Great past center of Umayyads. Great Mosque of Umayyads, basilican plan, built 705-15 by Byzantine artists for Umayyads, cloisters, mosaics, minarets, etc. Mausoleum of Saladin 1193, Ottoman style mosques of Tekiyeh and Senaniyeh 16c., ruins of 13th cent. citadel, gates etc. Museum of Greco-Roman and Islamic art.

LEBANON

BEAUFORT Castle, Saracen, Crusader, built on a high cliff, well preserved fortified walls, keep etc.

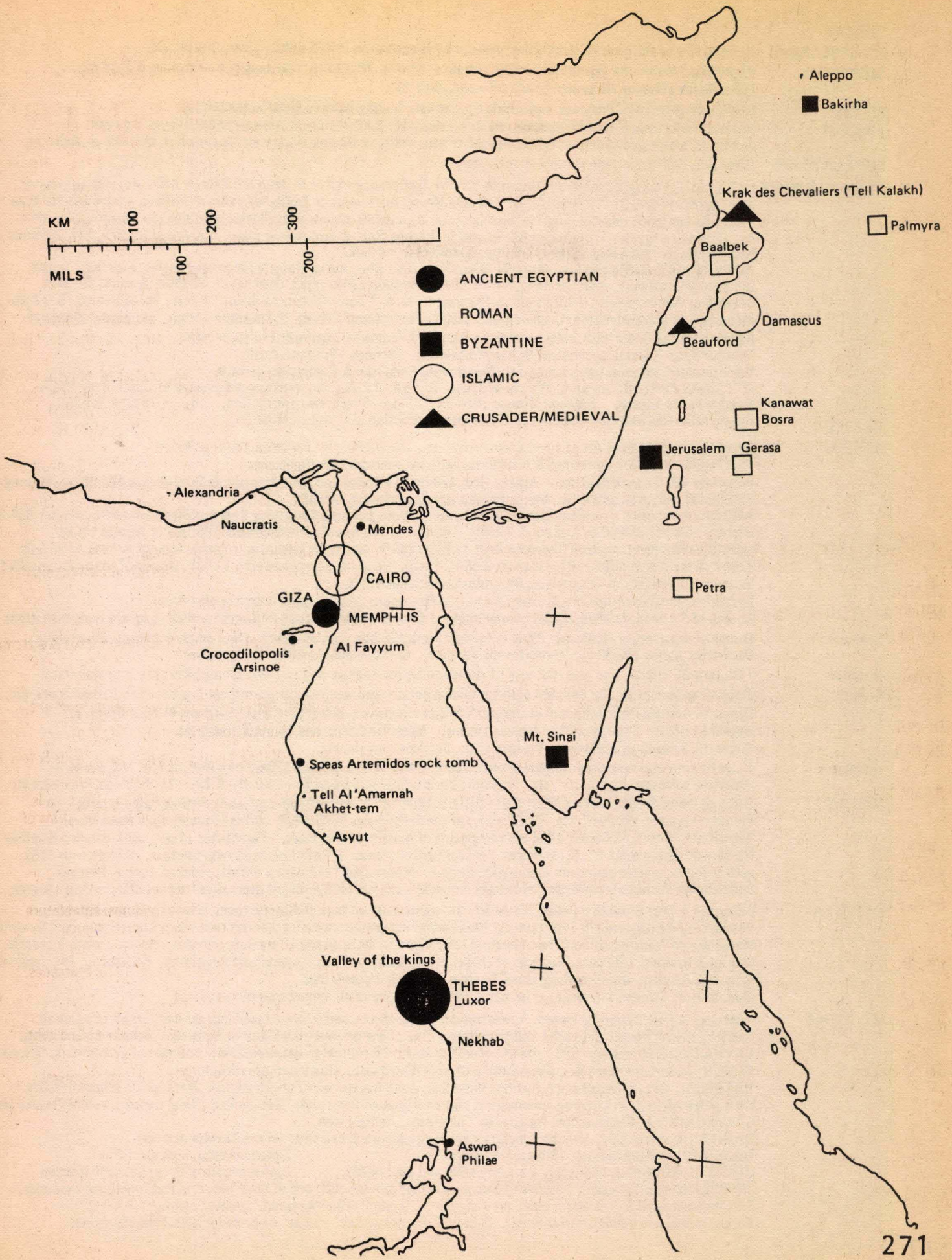
BAALBEK Great provincial Roman ruined Acropolis: temple of Jupiter Heliopolitanus on high platform, 6 corinthian columns, entablature and gigantic walls, temple of Bacchus 150AD, well preserved gigantic 2 storey columns, entablature, walls, door, reliefs etc. , intact baroque round temple of Venus 250AD, ruins of Propylaea portico, steps, Altar court 3rd. cent.

KRAK DES CHEVALIERS (near Tell Kalakh), best preserved Crusader castle, 1110-13th cent., moats, fortified walls, towers, keeps, arcades, galleries, great hall, chapel, kitchen, stables etc.

SYRIA

PALMYRA Great provincial Roman ruined city: 12 mile long Justinian walls, immense temple of Baal, colonnades, well preserved 2nd cent. theatre & temple of Baalsamin, Forum, 2nd cent. monumental arch, towers, tombs with reliefs etc.

Der Sim'an (near Alepo) two 6th century ruined monasteries containing huge 2 story inns surrounded by loggias, cloisters, chapel and well preserved church decorated with mouldings.



TURKEY

- MILETUS** (Balat) Ruins of one of the greatest Ionic cities, planned by Hippodamus in 479-66BC: agora, theatre, etc.
- DIDYMA** (Yeni Hisar) Ruins of a gigantic Hellenistic temple of Apollo, 3th.cent & later, mostly by Paeonius & Daphnis, tallest Greek columns, decorated bases, 2nd.cent. steps, etc.
- PRIENE** (Gullubahce) Ruins of 2nd.cent. Hellenistic city: streets, houses, squares, theatre, temple etc.
- EPHESUS** Ruins of Ionic Classic, Hellenistic and early Byzantine city: Ionic temple of Artemis 550-230 by a large team of architects, sculptured pedestals, ruined houses, streets, porticos, theatre, library etc. Justinian arches, atrium, staircase.
- SMYRNA** (Izmir) Great past Hellenistic center: ruins of agora, baths.

CONSTANTINOPLE (ISTAMBUL), the great center of Byzantine art. Pre-Justinian church of St.John the Baptist, 463. 4c. vaulted cisterns. JUSTINIAN PERIOD: ***HAGIA SOPHIA, 532-37, by Anthemius of Tralles & Isidore of Miletus, domed basilica type + semi-domes, brick exterior, interior: marble veneering, marble capitals of the Melon, Wind blown Acanthus, Cushion and Corinthian types. Church of SS. Sergius & Bacchus, 527, domed central plan. Church of S.Irene, 532, 2-domed basilica plan, by same Hagia Sophia architects, mosaics in narthex. MACEDONIAN-COMNENIAN GOLDEN AGE, 842-1204: churches of elongated increased height, with taller drums, ornamental brickwork, blind arcading, mostly of cross in square plan types. churches of: SS.Peter & mark, 9th.cent. Theotokos Pammakaristos 9-13th.cent. S.Theodosia, 9cent. S.Mary Diaconissa 9cent. S.Mary Panachrantos 10-12cent., monastery of Myrelaion 10cent. church of S.Saviour Pantepoptes 11cent. S.Theodore 11cent, monastery church of S.Saviour in the Chora with 14cent mosaics & chapel of Pammakaristos with 14cent. mosaics. Tekfour Serai 3-storey pavillion of Comnenid palace. Genoan 14th.cent. castle Gigantic fortified walls, towers, moats of Theodosian, Heracleian & Comnenian periods. OTTOMAN PERIOD: mosques of Eyoub 15cent., Ahmed I 1610, richly ornamented mosque of Chach-Zade 1543, Rustem Pacha 16cent. Soliman Mosque 1550-66 by Sinan, Byzantine construction. 15c. to 19cent. Palaces: throne halls, apartments. Rich Greek & Byzantine collection in Ottoman Museum.

GREECE

ATHENS

Great center of Ancient Archaic and Classic Attic art. ACROPOLIS: Periclean Classical Period: PARTHENON 447-32 by Iktinos & Kallikrates, with extreme optical refinements. Propylaea 437-32 by Mnesicles, Athena Nike 420 by Kallikrates and the elegant Ionic Erechtheum 421-06 by Karyatid. THESEUM, Periclean all marble, best preserved temple in Greece, 449-30. AGORA, the ancient civic area: Stoa of Attalus, etc. Proto Baroque Corinthian Choragic Monument of Lysicrates, 334-33 Dionysos theatre 350-30 by Lykurgus (chairs) Roman period Neo Attic monuments: Portico of Attalus 140BC, gigantic Corinthian temple of Olympian Zeus 175BC-138AD. mostly by Cassutius (roman). Arch of Athena Archigetes, Tower of the Winds, 40BC, Roman market 50BC-14AD. Hadrians library and arch 117-37, Odeion of Herod Atticus 2nd.c. Museum & Cemetery of Cerameikos, Byzantine and National Museums. Byzantine churches of the 2nd. Golden Age: Little Metropolis, 10cent. cross in square plan type. Church of S.Theodore 1049, brick ornamentation, Church of Capnicarea 11-13rd.cent. cross in square type, high drum.

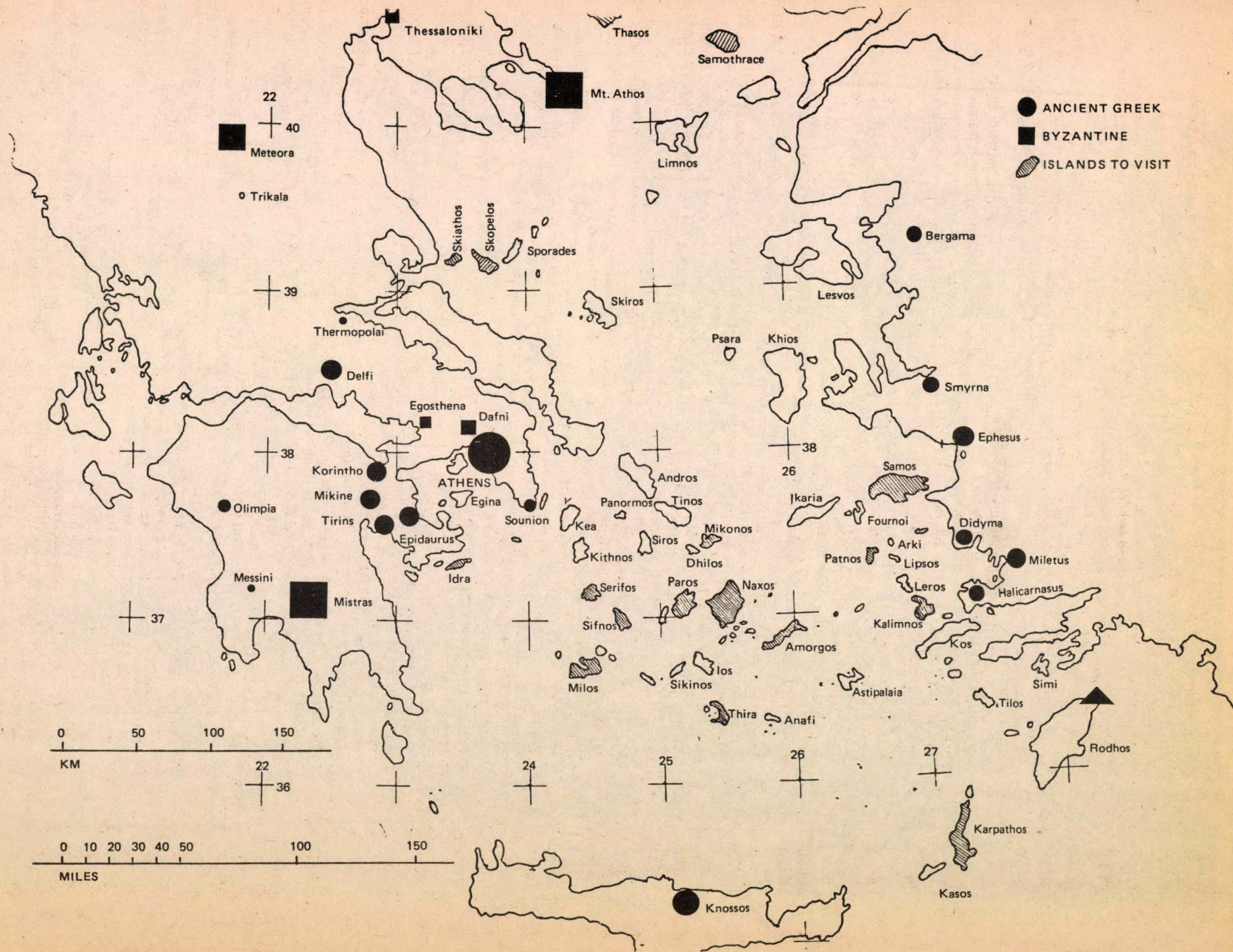
- Epidauris** Center of 4th.century classic art: Doric temple of Asclepius 380, with sculpture in wet drapery style by Timotheus; Corinthian tholos 360-30 by Polycleitus the younger, Doric temple of Artemis and theatre.
- Mycenae** 14th.cent.BC citadel, lion gate, treasury of Atreus and other beehive tombs. Doric temple, 4th.cent. city wall ruins.
- Corinth** Ruins of temple of Apollo 540, Museum containing pottery and sculpture of Corinthian-Doric school. Roman agora, etc.
- Delphi** Center of Archaic-Doric school of sculpture. Ruins of extensive sanctuary: temples of Athena Pronaia 6cent. of Apollo 513-510, Siphnian 525, Athenian 5cent. Massalian 6cent. and 14 other treasuries. Tholos by Theodorus of Phokaia, theatre, altars, porticos, stadium etc.

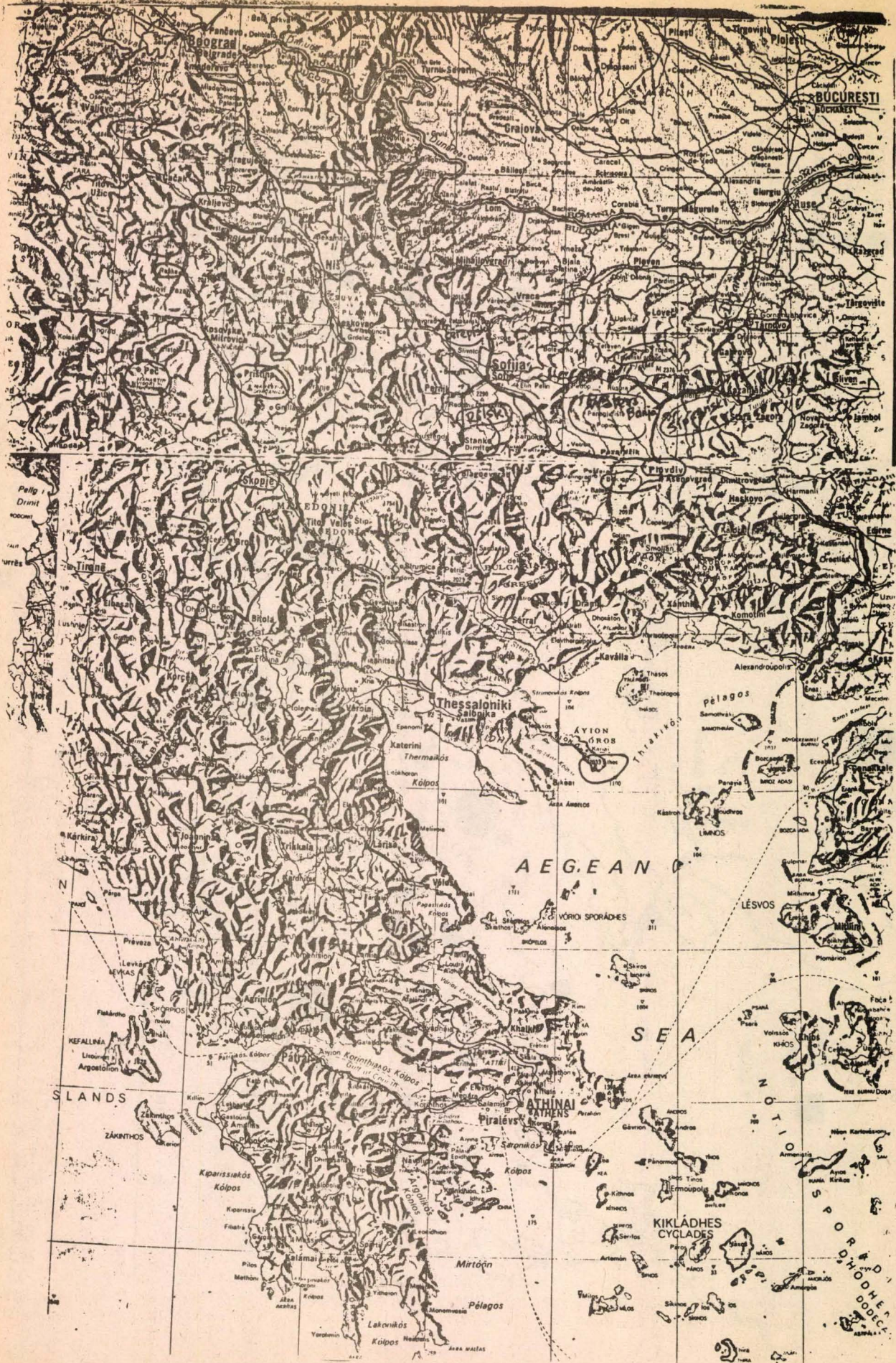
Olympia Ruins of extensive sanctuary: temple of Hera 7cent. Doric temple of Zeus 470-57 by Libon of Elis, 12 treasuries, pedestals, palaestra, stoa, hostel, etc. Museum: Doric school sculptures from temple of Zeus, by Paeonius, Praxiteles etc.

MISTRA Great center of Byzantine PALAEOLOGI PERIOD 1204-1453. Abandoned city: walls, houses, gates, streets. Frankish castle of Villehardouin 1249, Palaces of the Paleologues 1249-1400, Cross-in-square type churches of: Evangelista 14cent., S.Sophia 1350 with fragments of mosaics and frescoes, Perivleptos 14cent. with detailed & refined frescoes of Cretan school. Cross-domed basilical type churches: S.Theodore 1295 with frescoes, S.Demetrius 1302, with 5 domes, mosaic pavement, iconostasis, throne, Apendiko 1312 with 6 domes, panelled marble, frescoes. Surrounding monastery buildings, Pantanassa monastery church 1428, brilliant decorative frescoes of Macedonian school.

METEORA Palaeologi & Post Byzantine Period. Formerly 30 monasteries on tops of gigantic rocks, now only 6 survived. Founded by Cantaguzene in 14th.century. Retained its independence during Turkish rule, therefore active in Post Byzantine Monastery of Transfiguration (Great Meteora) 1312-62 on 613m. high rock. *treasury, cloister, refectory, church, chapels. Mon. of S.Vaarlam, 16th.cent. *frescoes of chapel of All Saints. Mon.asteries of: S.Nicholas, Roussanou, 16c. frescoes. Mon. of S.Stephen, wood carvings, icons, frescoes, suspended drawbridge. Mon. of Holy Trinity, 140 steps cut in rock. Originally access to all monasteries by rope hoist.

MT. ATHOS Palaeologi & Post Byzantine Period. A theocratic republic that retained its independence during Turkish occupation. Entry by special permit and prohibited to women. One of the greatest collections of Byzantine icons and manuscripts. LAVRA (oldest monastery) 963, size of a medieval town: 15 churches, entire ensemble not marred by additions. *frescoes IVIRON, 10cent. immense size, surrounded with crenellated walls, situated in beautiful forest. VATOPEDI, Byz. & Renaissance, fortified ensemble, wood balconies in Turkish manner, Macedonian school frescoes * CHILIANDARIOU, 1197 Serbian monastery, church Athonian triple style, Macedonian school frescoes, colored bricks. Ico STAVRONIKITA, Cretan school frescoes by Theophanos, mosaic icon, DIONYSIOU on sea cliff, with most picturesque wood galleries & balconies (in the Turkish manner) DOCHIARIOU Xenophontas, 16th.cent. frescoes Simonos Petras, high on cliff, KOUTLOUMOUSIOU, 19th.cent. wood balconies and penthouses, Esphigmenou, with native rustic frescoes. SIMOPETRA late 19th.cent. 7 stories of balconies rising from sea cliff, one of most beautiful and functional examples. S.Panteleimon and S.Andrews: russian monasteries. Daphni! Athos harbour and entry point. Kariae, capital and administrative center. Church of Protation, 10c. frescoes by Macedonian school, Panselinos.





MT. ST. MICHEL

Abbey on rocky island (during high tide) Church nave & transept: romanesque, choir: flamboyant gothic 1450-1521, Merveille, Salle des chevaliers: goth. 1203-28, **cloisters with wood tunnel vault: 1225-8, refectory: 12c, garden, ramparts 13-15c.

PARIS

Early Gothic: Cath. of Notre Dame: choir 1163, nave 1180-1200, fac. 1250, transept by Pierre de Montreuil & J. de Chelles, 13c. High Gothic: Ste Chapelle** 1245-8, by P. de Montreuil, upper flamboyant rose, ** stained glass windows. Flamboyant Gothic: Hotel de Cluny (by Jacques d'Amboise) & Hot. de Sens, 15cent. 16cent. Progressive Classic Style (after Vignola's visit): Hot. Carnavalet 1545 by Pierre Lescot, Hot. de Lamoignon by Cerceau, et al. Early 17c. CLASSIC REPLANNING (Henry V, Louis 13): Squares: Royale, de France, Dauphine 1607, Pont Neuf 1578-1606. Gardens: Luxembourg, Jardin des Tuileries by Le Notre, Hotels: on Ile St. Louis, Right bank Marais, Sully 1624-9, de Bretonvilliers 1637-43, Blerancourt 1619, Luxembourg 1615, Hopital de France, College Royal, LOUVRE: Grande Gal. So. wing 1608 by Metezeau & Androuet Ducerceau, Pavillon de l'Horloge 1624 by J. Lemercier, HIGH CLASSICISM OF LOUIS 14: Scenic architecture of Fr. MANSART: Place des Victoires 1685, Pl. Vendome 1698, Louvre: Quadrilateral of COUR CARREE by Le Vau, Lebrun, Perrault 1663, East Facade 1664-68, Westward expansion: Faubourg St. Germain hotels, Mansions between Faubourg St. Honore & Champs Elysees, La Salpetriere (hospital) by Le Vau, Le Muet; Hot. Lambert by Le Vau; Hot. des Invalides by Bruant & J.H. Mansart 1671-6, Dome des Invalides 1679-1706 by J.H. Mansart (with tombs of Napoleon, Vauban, Turenne etc.) Military Museum in Hotel. PARISIAN ROCOCO 1715-23: *Hot. de Soubise 1735 by Boffrand etc., Hot. de Bourvallais 1737 by R. de Cotte, Gall. in Hot. de Toulouse by Fr. Vasse, Salon in Hot. d'Assy by Oppenordt, Interiors by J.J. Gabriel, etc. NEO CLASSICIST 1745-92 (Pompadour infl.) Pl. de Concorde 1755-90, & Ecole Militaire 1751-73 by J.A. Gabriel; Hot. Dieu, Pantheon 1741 by J.G. Soufflot, Hot. des Monnaies 1771-7 by J.P. Antoine, Ac. de Chirurgie 1769 by Gondouin, etc. 1ST. EMPIRE: Rue de Rivoli, Pl. du Carrousel, Arc de Triumph Carrousel, La Bourse, 1808, (Septimus Severus style, tomb like) 2ND EMPIRE—HAUSSMANN REPLANNING: Louvre completed, Opera 1861-75 by Ch. Garnier (eclectic baroque), Halles, Rail Stations, Public Parks, Boulevards: St. Michel, St. Germain, Raspail, z Place de L'Etoile, etc. CAST IRON & STEEL: Eiffel Tower 1887-9 by A.G. Eiffel, Bibl. Nat. reading room by Labrousse, Petit & Grand Palais 1900. MODERN: House of Tristan Tzara 1926 by Loos, Swiss Pavilion Cite Univ. by Le Corbusier 1933, UNESCO 1955-8 by Breuer, Zehrufuss, Nervi and garden by Noguchi,

VERSAILLES

Built by 36,000 laborers during 50 years, 1000 nobles housed. Original garden facade 1669 by Le Vau (Salon d'Apollon, stairs) by J.H. Mansart 1678-1708: Grand Apartments 1671-81 (patterned velvet, colored marble) Gal. des Glaces, Sal. de la Paix, Sal. de la Guerre. Colbert—Lebrun state art mass production 250 acre gardens by A. le Notre 1660 (regulated pattern) Proto Rococo: chapel, Trianon interiors 1702-13 by decorators P. Lepautre & Lassurance, Louis 16 Classicism: Petit Trianon 1762-4 & Miniature Opera House by Gabriel. Little theatre of M. Antoinette by Migue, etc.

CHARTRES

High Gothic Cath. of Notre Dame: 1194-1225, Port Royal 1145-70, old tower 1145-65, new tower 1135-50, transept: north 123 South 1224-50, **Stained glass 12-13c. Portal sculptures *** by (Burgundian) master of angels, (archaic) Etampes master, Masters: of 7 liberal arts, Archivolt, Lintel, Infancy cycle, St. Denis. Old houses, 13c., 15 & 16c. with carved beams, stair.

Veaux le Vicomte

Proto Versailles for Fouquet, Palace by Le Vau 1656-61, Garden by Le Notre, Lebrun paintings, (Dinner was by Vatel)

Fontainebleau

40,000 acre forest. Gardens by Le Notre. Progressive architectural school: Gilles Le Breton 1528-40, (Vignola infl.) Interiors: Council rm, throne rm, Queens bedroom, Royal apartments, Oval Court. Red Room (empire style)

LOIRE CHATEAU ITALIAN MANNERISTIC RENAISSANCE — VALOIS PERIOD**St. Benoit sur Loire**

Basilica 1071-1130 Romanesque, Belfry Porch, transept 1108, Chancel 1065-1108, nave 1218, north doorway 13c.

Sully sur Loire

chateau 1360: guard rm, great hall, oratory, *well preserved timberwork. Germigny des Pres: chateau 1484, great hall, timber

BOURGES

High Goth. Cath. St. Etienne 1192-1224 by Henry de Sully (organic unification of interior & exterior, tracery, gargoyles, finials,) 13c. stained glass. Flamboyant goth. houses: of Jacques Coeur 1443-51, & of Reine Blanche 15-16c. ½ timber.

Valencay, chateau

17c. Ren. & Classic. Beauregard, chateau: Ren. to 17c. Cabinet des Grelots, gallery. Villesavin, chateau 1537 Ren.

Cheverny, chateau

1634 by Hurault de Cheverny, paneling by Mosnier, tapestries by Vouet. Beaugency, chateau by Dunois 15c.

Menars, chateau

17c. by Gabriel & Sufflot, Louis 15 woodwork. Talcy, chateau: 1520, 16-18c. furniture, 16c. dovecote, wine press.

CHAMBORD

Chateau: Francois I period 1519-50, by Domenico da Cortona, Certosa (Pavian) style: Manneristic conical 'pepper pot' roof, 365 chimneys, spires, bellturrets, dormers, 800 capitals, 2 spiral staircases, terrace, 440 rooms, 13,600 acre park. Foreshadows V. Royal Valois residence: Feudal Period Chamber of States 13c. Tour du Foix 13c. Flamboyant goth. Charles d'Orleans gallery 15c. St. Calais chapel 1498-1503, Louis 12 wing 1498-1503; Francois I—Renaissance wing: 1515-24 galleries, spiral stair, Fac. des Log. Gaston d'Orleans classic wing 1635-38 by Mansart. Many 16c. Renaissance Hotels (mansions) in town.

BLOIS

Flamboyant goth West bldg. 1465-1510 by Pierre d'Amboise. S & E bldgs. 1498-1510 manneristic-picturesque Renaissance style Flamboyant goth. (Flemish infl.) Royal apartments, chapel St. Hubert, Tour des minimes, Louis 12 wing. Francois I wing by

CHAUMONT

II Boccador in mannerist style. Gardens by Pacello. In town: Clos Luce 15c. manor, Hotel de Ville 16c. Quay houses 15-17c.

AMBOISE

Francois I mannersit chateau, 1513-21 for Thomas Bohier. Mansion for Diane de Poitiers; gallery & pavilion on bridge 1515 by Philibert Delorme for Catherine de Medici. Tapestries, Italian style garden, very picturesque location.

CHENONCEAUX

Medieval town: chateau: keep group 11c. dungeon, round tower Louis 11, Royal apt. Ren. Ramparts: 1 mile, 13c. spur towers. Medieval town: 15c. wood houses; Cath. St. Gatian 13-16c. flamboyant goth fac. Ren. crowns of belfries, St. Martins cloisters 16

LOCHES

Chateau, Francois I style, *GARDENS 16c. restored Italian formal geometric volumes, best preserved garden in France.

TOURS

Chateau, Francois I style, 1518-29, with moats, partly over Indre, great gable, grand staircase, picturesque location.

VILLANDRY

chateau 1465-9, not altered since. for J. Bourre (treasurer of Louis 11), drawbridge, garrison hall, **Apartments furnished 15c.

AZAY LE RIDEAU

15c. walls, E bldg—gothic; W bldg—Ren.; S. bldg—Goth & Classic. 18c. royal bedroom, 17c. stair, 16c. Italian cabinet

LANGEAIS

Medieval castle ruins. Prominent during 100 year war. Town: ½ timber house Grand Carroi, rue Voltaire many 15-16c houses.

Usse, chateau

The only romanesque kitchen in France. 1119 church, Ren. cloisters. Montsoreau, chateau 15c. by Chambes

Chinon, chateau

chateau: feudal castle 14c. for Louis I, duke of Anjou. 15c. interior. fortified 16c. Ch. of N.D. rmsq. *tapestries, capitals, statue.

Fontevault abbey

chateau 18c. for Marshal de Contades, signed furniture.

SAUMUR

chateau, feudal castle rebuilt by St. Louis 1228-38. 17 towers, original 'pepper pot' roofs, **TAPESTRIES 14-16c. Apocalypse.

Montgeoffroy,

by Hennequin of Bruges (cartoons) woven by Nicolas Bataille 1375-80. Old houses 15-17c. Ancien Hopital St. Jean 12c. hospita

ANGERS

cloisters, barn, cellar. Hotel Prince—Ren. mansion. Barrault House 15c. Cath. St. Maurice 12-13c. Anævin vaulting, Stained glass.

BURGUNDY

Sens
Auxerre
Pontigny abbey
FONTENAY

ROMANESQUE CLUNIAN ABBEYS AND 1/2 GOTHIC CISTERCIAN ABBEYS

Cath. St. Etienne 1140, early goth. by Guillaume de Sens, 12c.17c. stained glass, treasury, 16c. houses in town.
Cath. St. Etienne 13c-1560: nave, choir 1400, fac. champagne flamboyant goth. 15c. stained glass 13c. old houses in town.
Cistercian 1/2 gothic, 12c. Tanlay, chateau: 1550, Manneristic Renaissance, Interiors 16-17c. furniture, picturesque location.

Montreal village
VEZELAY

Abbey, oldest intact Cistercian monastery, 1139-47, architects: Geoffroi d'Ainai brothers, 1/2 gothic (transitional) Austere style: uniformitarian, forbade sculpture, towers, stained glass, good farmers, built in remote places far from public.
church, cloister, chapter house, great hall, refectory, forge, mill etc. (all preserved since place was used as factory during 19c.)
picturesque, 12c. church, 15-16c. houses. Avallon: ch. St. Lazare, 11c. Cluniac Pilgrimage Romanesque style, *portal sculpt.

Saulieu
AUTUN

Church St. Madeleine, Great Cluniac Pilgrimage Romanesque monument: Central tympanum ** 1125-35 sculpture and 25 sculptured capitals in Cluny III (Autun) style, Nave master 1120 and Master of Narthex 1132: deep modeling, grooving, combed surface, plastic stylization. Nave 1120-35, choir 1150-1215 (1/2 gothic from Cistercians), transept 1215, chapter house 12c.
basilica St. Andoche, 12c. Cluniac Pilgr. Rmsq. (Autun school capitals *), 14c. stalls.

DIJON

Cath. St. Lazare 1120-1146, another great Cluniac Pilgrimage Romanesque sculptures: ** Tympanum 1130-5 by Gislebert, Nave capitals *** 12c. deep modeling, combed, grooved style. Central tower 15c. chapter house 16c. Old houses, towers etc.
Capital city. Cath. St. Benigne, 1281-1325, High & late goth. ch. of S. Michel flamboyant goth. 1499-1540, other gothic churches
Ducal Palace, classic style except salle des Gardes 1474 goth. ducal kitchens 1435, museum: Jean de Marville, Claus Sluter etc.
Old houses: Hotels: Liegeard, Vogue, Fyot de Mimeure, Chambellan 15c., Maison Milsans 16c. also on rue Verrerie, Vannerie etc.

Beaune
TOURNUS

Hotel Dieu 1443-51, Flemish gothic by Jehan Wiscrere, still hospital, also medical museum, polyptych by R. van der Weyden.
Ch. St. Philibert, intact Cluniac Romanesque monastery, 10-12c. nave 11c, choir+transept 12c. 3 towers 12c, frescoes, cloisters 11c: **, chapter house 1237, refectory 12c, abbots palace 15c, cellaret, also old town. *

Cluny abbey
PARAY LE MONIAL
CHARLIEU
BROU

destroyed 1798-1823, only south transept and apse capitals 1095 *** remain of the greatest Romanesque church built 1088-1130
church N.D., Cluniac Pilgr. rmsq. style 1109, 12c. capitals *, 14c. frescoes, 3 towers (restored) Picturesque location.
Abbey, Cluniac rmsq. style, Church 11-12c. Portal tympanum sculpture ** 12c. (Autun style), Cloister, Chapter house, 15c. goth (Bourg en Bresse), Abbey, Church: flamboyant gothic, stalls 1530-2, tombs, chapels, stained glass, retable, cloister 1506, etc.

PROVENCE

Vaison la Romaine
Orange

Provincial Roman ruins: kouse of Messii, bridge, portico of Pompei (public promenade, theatre (96x103m) Imperial heroic period)
Roman theatre *** best preserved in world, Augustinian period, 103x38m, Roman triumphal arch, reliefs of Cesars Gaul victorie (exploits if 2nd legion) 49AD,

AVIGNON

Palace of Popes (Papal residence during Babylonian captivity) Old palace, by Benoit 12, 1334-42, French Cistercian severe style:
New palace, by Clement 6, 1342-52, decorative Sienese style: decor. by Matteo Giovanetti 1343, frescoes by Simone Martini, Paolo di Siena, (in chapel St. Martial) by Matteo Giovanetti, 2 courts, apartments, galleries, chapels, audience halls, kitchen, garden.

Pont du Gard
Nimes

Roman aqueduct bridge, supplied 20,000m³ of water per day to Nimes. stopped during 9c. 3 superimposed bridges (on top of ea.
Roman Arena: 131x100m. for 21,000 spectators, used by Wisigoths as fort, later entire medieval town of 2000 inside arena.

Aigues Mortes

Maison Carree **, Augustinian temple 1c. AD, best preserved Roman temple in the world. Temple of Diane, Tour Magne 1c. AD.
Intact walled 13c. town, built by St. Louis for 1248 embarkation to 7th crusades. (fleet of 800 people & 100 horses)
Ramparts with 20 towers, 10 gates, rectangular, regular layout of streets and blocks.

ST. GILLES
ARLES

Church fac. 1150-1209. ** 3 portals 1180-1240 by 3 Romanesque masters! Anguleme master, Brunus and Burgundian master.
Roman Arena (amphitheatre) 46AD, 136x107m., 3 storey, for 21,000 spectators. In medieval period entire town of 200 houses contained inside. Roman theatre 1c. AD, 100m diam. 7000 spectators, most stoned used on other bldgs.

Montmajour abbey
Les Baux de Prov.
St. Remy de Prov.

St. Trophime ch. *** transept 11c. nave 12c, fac. 12c. ** Portal (St. Gilles Romanesque style sculpt.) late 12c. Roman provincial infl. ** Cloister, N. 12c. rmsq. W 14c. goth. capitals* Christian art museum. Baths of Troville 98x45m. 4c. AD. Ramparts
Cistercian 1/2 gothic, 12c. Church, crypt, chapter house, refectory, ** Cloister. chapel of S. Pierre: 10c. sculpt. & St. Croix 12c.
16-17c. walled town on very picturesque top of mountain, demolished by Louis 13, in 1632, all in ruins, 13c. castle etc.
Roman city of Glanum, destroyed in 3cent by barbarians. Mausoleum, Triumphal arch (Augustinian) houses of Antes 2c. AD
Atys (nymphaeum), baths, Forum, fortified gate, 2 temples, city ruins, streets, etc.

Tarascon, chateau
St. Michel de Frigolet abbey: church 11c., cloister 12c. Romanesque.

12-15c. feudal castle, panoramic view from top.

Senanque abbey
Silvacane abbey
LE THORONET

Cistercian, 1/2 gothic, 1148, cloister 13c, chapter house, refectory, church 12c. Austere style.
Cistercian 1/2 gothic, 1147-13c. (gothic) cloister end 13c. goth., chapter house, refectory 15c. church 13-14c.
Great Cistercian abbey, 1146 1/2 gothic austere style, 2 nave cloister, chapter house, refectory, intact ensemble, remote location

LANGUEDOC FONTFROIDE CARCASSONNE

Abbey, Cistercian, intact ensemble: church 11c, ** Cloisters and chapter house 13c. gothic, garden, remote location, secluded
Best preserved fortified town in Europe 12-13cent. (restored by Viollet le Duc) bridge, gates, double ramparts with many towers, castle, hospital, houses, bishops palace (now hotel), church St. Nazaire, 1270=1320, high gothic.

Toulouse
MOISSAC

Ch. St. Sernin, Pilgrimage Romanesque style, 1060-98 by Raymond Gayraud 1114.
Great Languedoc (Pilgrimage) style Romanesque abbey: ch. St. Pierre: 1180-15c. Style I, 1100 Toulousian style piers (cloister)
Style II, 1115 tympanum, porch 1130, Cluniac style; Style III, 1131 trumeau (chaotic drawing style). *** Cloister, 13c. gothic.

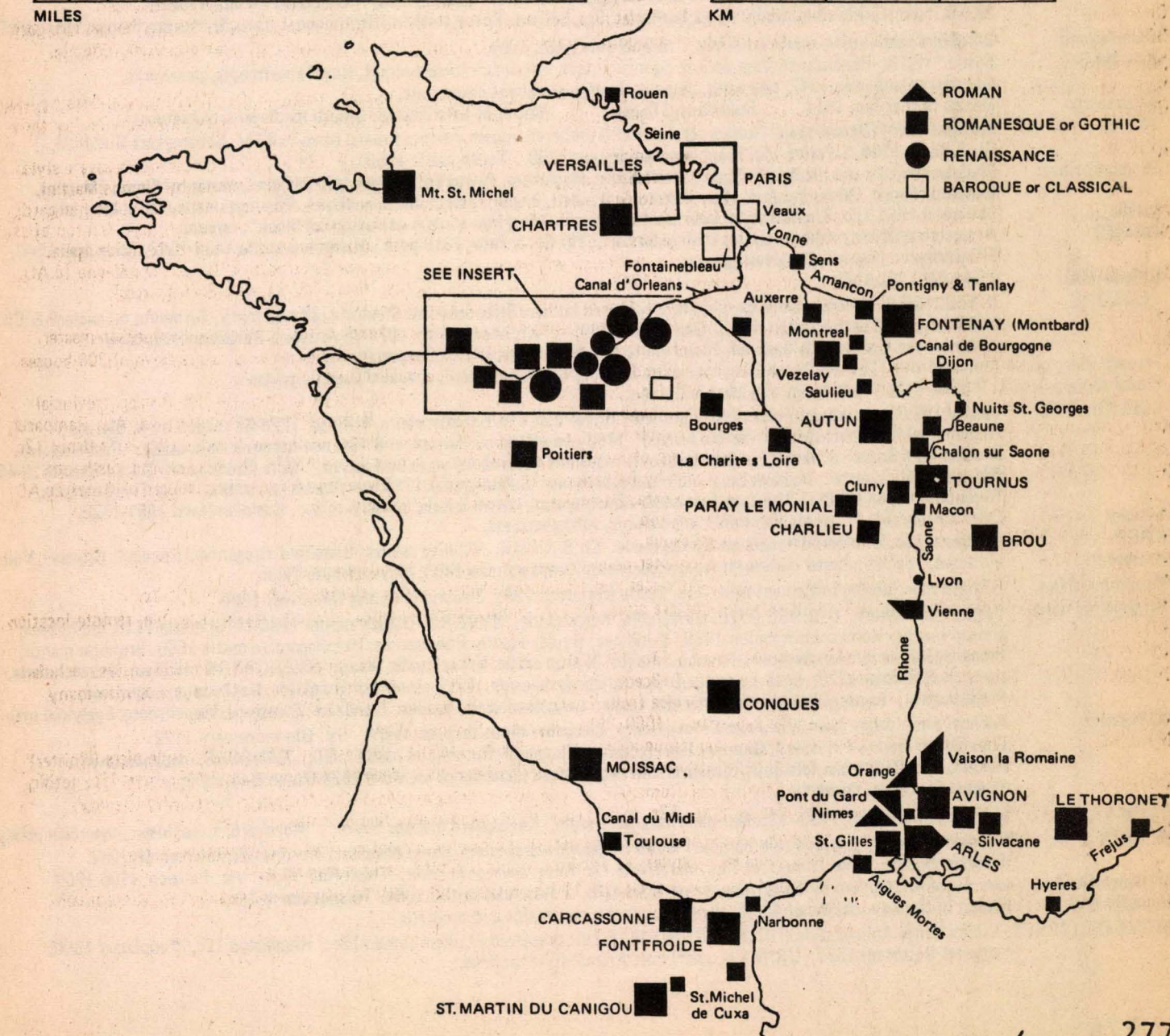
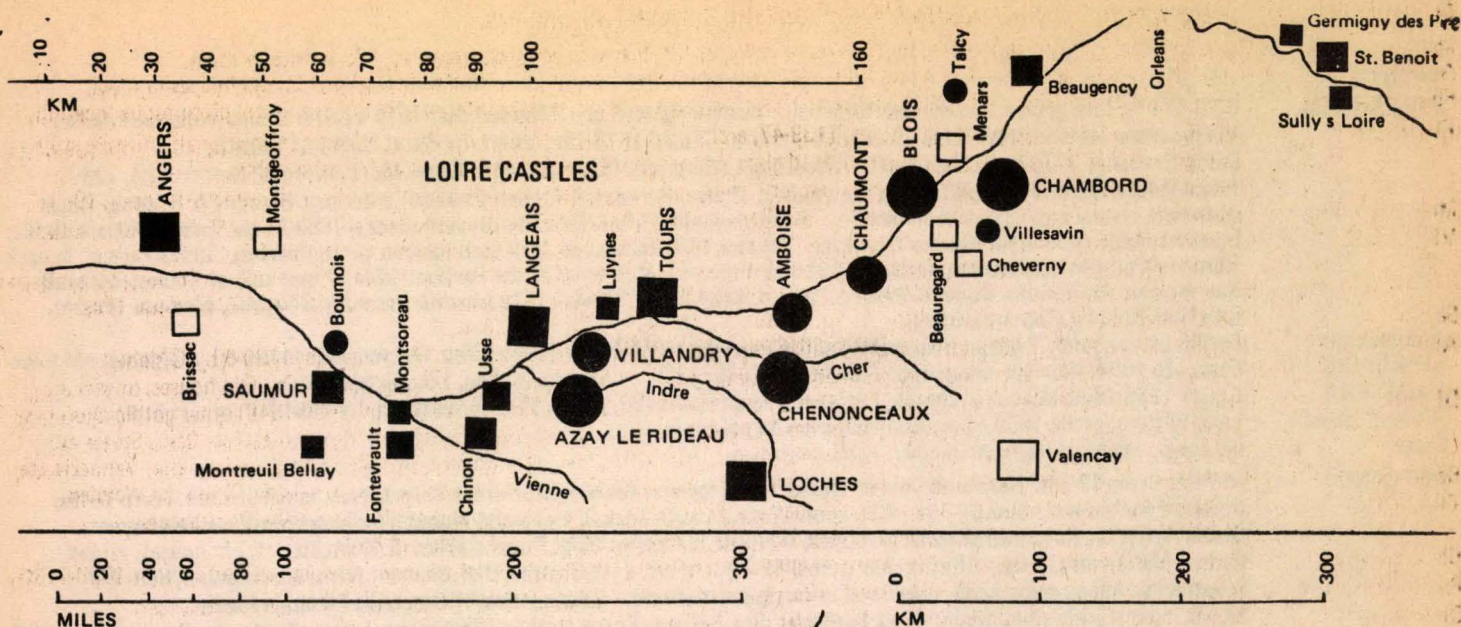
CONQUES

Ch. St. Foi, Intact, unchanged Pilgrimage Romanesque style abbey, church 1041-1130, ** cloister 1087-1107, treasury
W. portal 1124 sculpture, tympanum 1140, 12c. grilles, very beautiful location, fine ensemble.

POITIERS

Notre Dame la Grande, 1130-45, facade as stage, lavish decor. voussoirs, lacery of carvings like Byzantine ivory.
St. Radegonde 1083-99, rmsq. (Pilgrimage style) St. Hilaire le grand 1025-30, early Romanesque.

St. Martin du Canigou, abbey, 10c. one of the earliest Romanesque, cloister 11-12c. Catalan style, very beautifully located on top of mountain.
St. Martin de Cuxa abbey, 10-11c. Catalan style,



**SWEDEN:
STOCKHOLM**

OLD CITY: (old gabled houses) Stortorget sq., Västerlanggatan st., *Riddarhuset 1674 by S. & J. de la Vallee and Joost Vingboons in Dutch Classic style, Great Hall, ceiling. Cathedral 13-15c. sculpt. by Bernt Notke of Lubeck, Stock Exchange 1773 by E. Palmstedt, Riddarholm Abbey ch, 13c. Ch. of S. Clare, 18c. Pavilion of Gustavus III, 1790. Royal Palace, 1690-1754 by N. Tessin the younger (Italian Baroque & French Classical), Interiors: Baroque & Rococo: Royal state Hall, chapel etc. Stockholm vicinity: Drottningholm Palace (Summer royal residence) 1662-81 by Tessins, French classic, Interiors richly decorated, Gobelin tapestries. Theatre 1764-66 rococo, (still used for 18c. performances) "China Palace" in park Rosendal Pal. (Royal Summer residence) 1820 by F. Blom. Museums: of the Far East (One of best coll. of Chinese bronzes) Nat. Mus. of Antiquities, Royal Armoury, Mus. of Naval hist. **WASA 1628 warship (recently salvaged), Moderna Museet. City Hall 1923 by Ragnar Ostberg.

**Archipelago:
LINKÖPING
VADSTENA
Visingsö Island
Skara**

Castles of Vaxholm, Tyreso, Gripsholm 1535, Skokloster 1654-79 by Tessin (30yr. war weapons museum). Sigtuna: old town. Cath. 12c-1500, vicinity: Vreta Abbey, Cistercian 1049=1290. Alvastra Abbey, 12c. Cistercian. Abbey 1368-1430, refectory, church, *garden. Town Hall 1400, Castle, 1545 Renaissance for Gustaf Vasa, old town. Lake Vättern, castle 1550 ruins, Kumlabý ch. 12c. paintings. old town, vicinity: Varnhem Abbey, 1250 Cistercian.

GOTLAND

VISBY: Great 12-14c. Hanseatic Center, Walled town, towers: Caesars, Kruttorner, Silverhättan, Jungfruhättan, Town Gates, timbered Burmeister house 16-17c., 13c. houses (one a youth hostel). Hanseatic Museum (Viking steles)' medieval streets, Gamla Apoteket (medieval pharmacy), Liljehorn House, Exchange bldg., Royal stables, S. Hunsgatan st. old houses, gabled. Cath. S. Maria, rmsq. gothic. 16 churches (ruins) 12-13c.: of sts. Lars, Drotten, Olaf, Clement, Nicholas, Helgeand, Hans, Per, S. Catherine Abbey ruins 1233. Medieval farmstead at Katlund. Viking stelae, ** Ringerike Period, 11cent. 12-13c. countryside churches in: Anga, Barlingbo, Bro, Dalhem, Endre, Gothem, Grotlingbo, Larbro, Stenkyrka, Stanga, Väskinde, Ö

**Oland Island
KALMAR**

Borgholm castle ruins, medieval & 16c. Graborg fort, 500 ruins. Castle * 12, 13c- Renaissance Vasa period, gigantic, intact. interiors: carved ceilings, Royal apartments, glassworks, Old town planned in 1647, city walls, gates, cathedral, merchant houses, etc.

**Kristianstad
YSTAD**

Danish border fort 1614, Solvesborg: Castle (South of Kristianstad: Danish medieval architecture) Medieval town (Danish style) Stortorget district: ½timbered houses, narrow streets, town hall 15c. Shoemakers Guildhall, Ch. S. Maria 1200, S. Peters 14c. Franciscan monastery 1400, Torup castle 1550.

Skane province:

Chateau country and medieval villages: Simrishamn, Maglehem, Falsterbo, Skanor, (old villages), castles of Orup, Tosterup, Bollerup, Torup, Glimmingehus, 15c., Vittskovle, Trolle-Ljungby, Trolleholm, Svaneholm, Börringekloster 13c. manor, etc. Cathedral 1080-12c. Rhenish style, later Lombard decor. 14c. choir stalls & astronomical clock*, reredos.

**LUND
MALMÖ**

Adelgatan district: medieval houses (Ulfeld house 1519) Ch. S. Peter 1319 goth., Malmöhus castle 1434-1542, Town hall 1546, Friluftstaden new housing development.

**DENMARK:
ELSLINORE**

ZEALAND ISLAND
(HELSINGØR) Medieval trade center, old ½timbered houses: Strandgade st, Stengade old pharmacy, Carmelite monastery & Ch. of S. Mary, 1430 goth cloister. Ch. S. Olai 1200-1500, **Kronborg Castle 1574-85 Antwerp Renaissance style by Antonius van Opbergen & hans van Paaschen. Royal apartments. (Hamlet's castle)

**Frederiksborg castle
Fredensborg palace
COPENHAGEN**

(Sollerod vill) 1602-20, Dutch Renaissance by Friborg. Ceremonial Hall, chapel (*Organ), garden 1719-26, Italian style by Jardin, Marble Garden. mostly 19-20cent. (previous city mostly burned), Royal Castle of Christiansborg, 4 wings: 1728-66 rococo by N. Eigtved (Ceremonial hall, court theatre, marble bridge), 1798 neo-classic by Hansen, and 19c. neo-baroque main castle. Castle square. Amalienborg Square & street*: several palaces & mansions 18c. rococo style by Eigtved. Börs (Stock exch) Dutch Ren. 1619-40 Old University quarter, Nyhavn canal old houses, Nyboder (S. Pauls gade) 1750 row houses for sailors, *The Tivoli gardens, Rosenborg Castle 1608-32 ** intact, furnished, now museum, crown jewels, conservatory. Kastellet (fort) 1661-1725. Open air museum **, farms, windmills, implements, workshops etc.

**Lyngby
KØGE
Naestved**

old town, 16c. ½timbered houses on Kirkestraede. Ch. S. Nikolai. Vicinity castles: Gissselfeld, Bregentved (rococo), Gjorslev, Vall, old town, 16c. ½timbered houses on Apostelgaarden, Kompagnihuset 1450, Mayors house 1400.

**Bornholm island
FÜNEN ISLAND:**

Hammershus, Viking settlement ruins, 11c. Castle (restored) 1265, 3 round churches (fortified) 1200. Castles and manors: ODENSE, 1720; Ulriksholm, Kerteminde, NYBORG (Danish capital 1200-1413) castle 1170, old houses; Glorup manor, Holckenhavn manor 1580; Svindinge; Rygaard castle Renaissance; Hesselagergård castle 1550; Broholm manor; Fragødegård manor; Lykkesholm; Ravnholt manor; Skarup castle; Ørbaeklund manor; SVENDBORG old town, ½timb. houses, rmsq. ch. S. Nikolai 1220; Egeskov castle; Braketrolleborg mansion 1772; manors of Hvidkilde; Nakkebolle; Logismose, Fredriksgave; Taasinge island: Valdemar slot castle; Langeland island castles: Tranekaer; Stensgard; Wedellsborg; Egelykke man

JUTLAND

Aarhus: old bishops town, Vor Frue Kirke vicinity, Carmelite monastery, cathedral. Ry: Øm monastery 1172 Ebeltøft: miniature 17c. town. Gammel Estrup castle; Djursland- Rosenholm castle 1560; RANDERS, medieval town; Aalborg: medieval town, late goth. cathedral, merchant house (Jens Bangs Stenhus) 1624 Dutch Ren. style; Skagen, Blockhus: dunes **

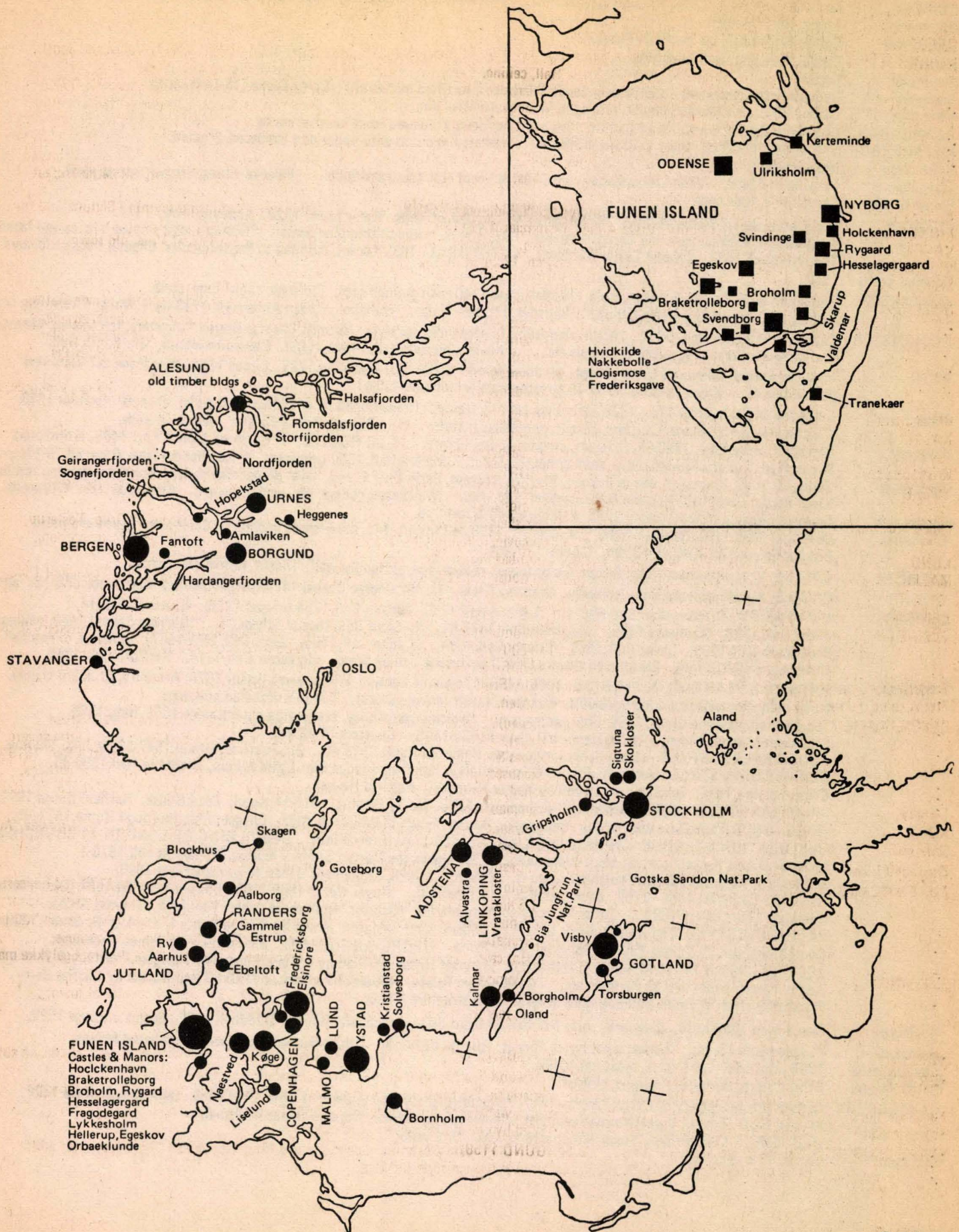
**NORWAY
BERGEN**

Stavanger: Cathedral, 1130-13c. Norman rmsq. goth. style, Kongsgaard bishops house. Korsfjord: Lysekloster, cistercian abbey Hanseatic town: **Bryggen (old harbour) wood Hanseatic warehouses, Hansa Museum; Nordnes, Scandviken districts: timbered houses, *Bergenhus fort 13c., Mariakirke 13c. rmsq. nave, goth. choir. Town Hall 1550. Vic: Fana ch. 1100-1200. very beautiful, flanked by 5000' mountains, waterfalls, 2 Rosendal castles 1663, Torsnes estate 15c.

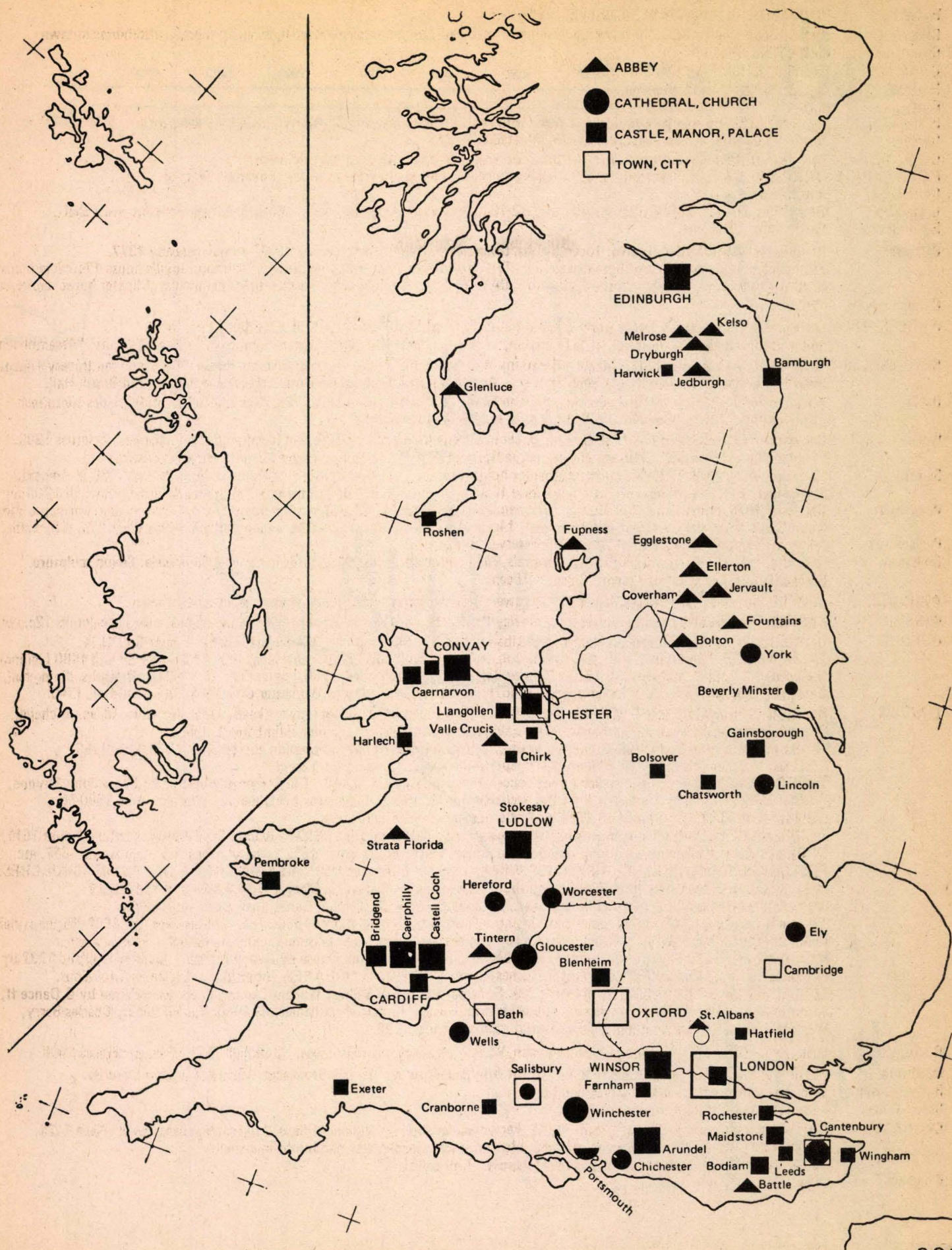
**Hardangerfjord
Sognefjorden**

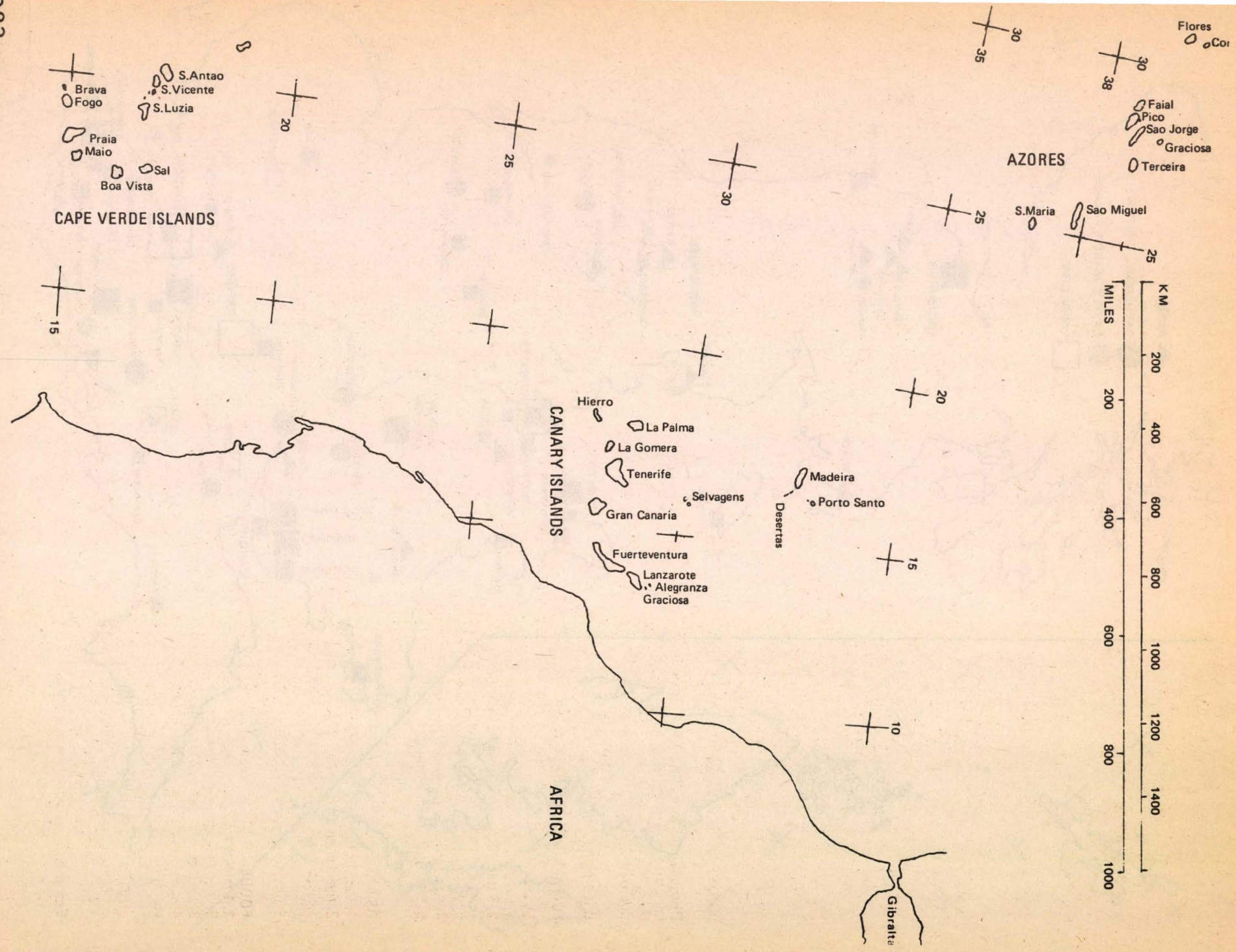
longest in Norway, depths of 4000', flanked by rocky mountains and orchards

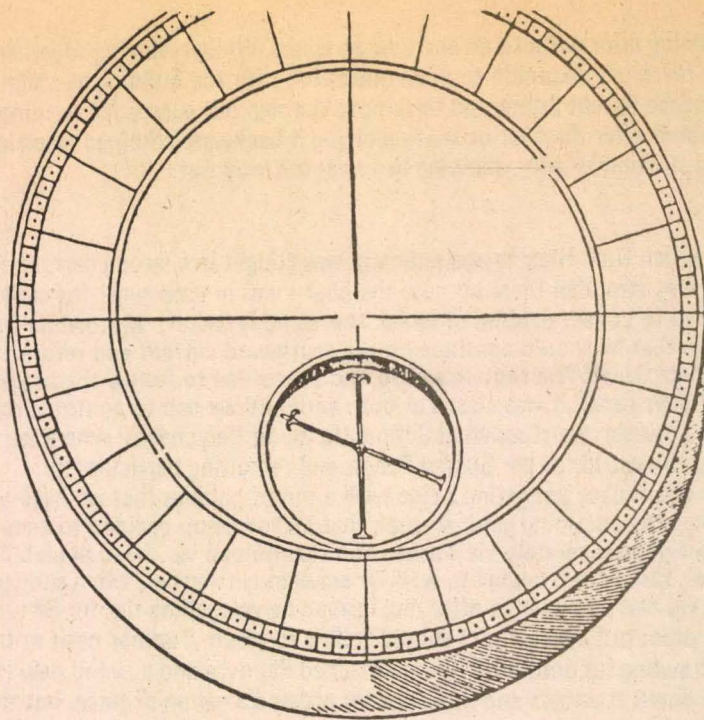
STAVE CHURCHES: Viking Urnes Animal style (III); BORGUND 1150, best preserved; Loken-Lomen 13c.; Hopestad 12c.; Kaupanger 1300; Heggnes (restored) 1327; URNES (Luster) best Animal style carvings.



WALES	NORMAN & PLANTAGENET CASTLES, 1066-1485
CONWAY	Castle & town walls, 1284. 10 towers, portcullis, great hall, banqueting hall, chapel, dwelling rooms. Old houses in town.
Beaumaris	Castle, 1293. Moated
Caernarvon	Castle, 1283-1307. by Henry de Elreton.
Harlech	Castle, 13th.cent. well preserved.
Pembroke	Castle
Bridgend	Ogmore Castle (Norman), Candleston Castle (15th.cent. fortified mansion). Coity Castle (13-14th.cent.)
Caerphilly	Castle, 1272. after Winsor, largest in Britain. Moated artificial lake.
GLAMORGAN	CASTELL COCH , 6m North of Cardiff, 13th.cent. perfectly preserved small baronial castle.
MARSHBROOK	STOKESAY CASTLE , (near Ludlow), 13th.cent. castellated mansion with upper part timbered. Moated.
Chirk castle	late 13th.cent.
Llangollen	Dinas Bran Castle, Valle Crucis Abbey ruins, 12-13th.cent Norman transitional. Pillar of Eliseg, 9th.cent. cross shaft.
Ewloe Green	Castle ruins, 13th.cent.
CHESTER	Completely walled Medieval town: 14cent. gates, towers, 2m. of walls. Water tower 1322, Abbey gateway 1377. ½ timbered houses on Park and Foregate streets. THE ROWS, medieval shopping center. *Bishop Lloyd's house 17c. carved facade Stanley Palace 1591, Chester Castle 13th.cent. CATHEDRAL: 1093-14cent. Norman to Perpendicular. Chapter house, cloisters.
Denbigh Castle	1282.
WORCESTER	Cathedral, early English & Decor. style, chapter house 1140 with groined roof, Cloisters, choir' Engl. style. Sidbury: *Commandery (hospital) of St. Wulfstan, 11cent—Tudor. Guildhall, Queen Anne style 1723 by T.White, *Assembly rm.
GLOUCESTER	Cathedral 1100 Norman—1242. 14cent. alterations in perpendicular style. Norman Chapter House. *Cloisters: fan tracery 14cent. Early English clerestory, vaulting, chapels etc. Ancient houses: Bell, Fleece Hotel, Maverdine House, Old Booth Hall.
BATH	Palladian Period. Climax of Urban design. by John Wood I (1704-54): Queen Sq. 1729, Circus 1754 (after Place des Victoires) John Wood II : Royal Crescent 1767-75 (greater scale & monumentality)
Wells	Cathedral of St. Andrew 12c.—1239 Early Eng. centr & transept (transitional), E.end (decorated style) chapels. *statues 1280. Chapter House, *staircase, Cloisters, 15cent. perpendicular style. Bishops Palace 13cent. defensive walls.
Salisbury	Cathedral: early Engl. 1220-58. Cloisters, chapter house, library. OLD HOUSES: **House of John A'Port 1425, ½ timbered. Shoemakers Guildhall (timbered), Audley house 16cent., Joiners' Hall, 1550 timbered; **Butcher & Fisher Row: all 16-17cent.
Winchester	Cathedral 1079, longest church in Europe, Norman transept, Early Engl. E.end, nave: perpendicular, 12c. iron gate. Norman tombs. Kings Castle: Great hall, Norman & Plantagenet, 14c. gate. Winchester college 14c. well preserved. Almshouse 12c. City walls.
Portsmouth	Nelson's Flagship H.M.S. Victory 1765, well preserved & restored.
Chichester	Cathedral 1075-1184, Norman style, 13c. chapels, 1490 bell tower, 14c. misericords in choir, S. Choir aisle: Saxon sculpture. Bishops Palace 12c. Kitchen 13cent. Cloisters 15cent.
ARUNDEL	CASTLE, Very extensive. Keep: Saxon, Outer tower: drawbridge, portcullis, well, 14cent. residences, chapel.
WINSOR	CASTLE, Royal residence since Normans. Gateway (Henry 7), *St. George Chapel 1474 (perpendicular), Keep, portcullis 12c. apts.
OXFORD	UNIVERSITY, 21 colleges around High st.: S. Alban Hall 1230, Merton Coll. 1264 (chapel 1276), Exeter Coll. 1314, *New Coll. 1379, *Bodleian 1450, *Magdalen Coll. 1475-81, All Souls Coll. 15cent. (chapel*) **Divinity School 1480 (ceiling) Brasenose Coll. 1509, Christ Coll. 1525, Trinity Coll. 1554, St. John Coll. 1555, Jesus Coll. 1571-1667, Cloisters, dining hall, University Coll. 1637-74, Sheldonian theatre (1667) & Queens Coll. by Wren, Worcester Coll 1714, Hertford Coll. 1740.
LONDON	NORMAN & PLANTAGENET PERIOD: 1066-1485 *Tower of London, White tower (keep) 1078, Armoury, St. Johns chapel, Outer defences, walls, working portcullis, Wakefield tower (crown jewels), Tudor ½ timbered buildings. *St. Bartholomew the Great, 1066, Gate, old houses. *Westminster Abbey, coronation church since 1066, bldg: 1269, S. transept frescoes 14cent., *King Henry VII chapel 1485-1509, Cloisters 11-12cent. TUDOR PALACE STYLE: (Loire School influence) Hampton Court 1515-40, Old Somerset House 1547-52 by John Thynne, ELIZABETHAN STYLE: (Antwerp, French & Italian infl.): ½ timbered lodge near Little Britain, Wollaton Hall 1580-88, Conover Hall 1598, Shipton Court 1589 by Walter Hancock, Hatfield House, JACOBEAN STYLE: (Italian mannerism) Bishopsgate 1566, No. 17 Fleet st. 1610-11 wood, Cecil House, Hatfield House 1611, INIGO JONES (Palladian classic style): Banqueting House, Palace of Whitehall 1622, Chapel of Marlborough House 1627, etc. RESTORATION BAROQUE—CHRISTOPHER WREN: 1660-1710 (French infl): REBUILDING OF LONDON—51 CHURCHES: early: St. Dionis Backchurch, St. Mary Aldermanbury, St. Magnus the Martyr, St. Mary le Bow, St. Mary at Hill 1670-1 St. Stephen, Walbrook, Christ Church Newgate st., St. Peters Cornhill, St. Clement Danes, (new departures 1673) *St. Paul's Cathedral 1666—1709, dome painting by J. Thornhill. Royal Works 1660-1702, Chelsea Hospital 1682 (Dutch style) Hampton Court Palace 1689, Other bldgs by contemporaries: Nicholas Hawksmore, John Vanbrugh, Thomas Archer. PALLADIAN STYLE: The Horse Guards 1751-8 by William Kent, Mansion House by George Dance I, Bank of England 1732 by George Sampson, & Robert Taylor, bldgs by James Paine GEORGIAN SQUARES: Bloomsbury, St. James, Grosvenor. ECCLECTICISM & PICTURESQUE (1750-1830): Somerset House, 1776-86 by William Chambers Newgate Prison by G. Dance II, Adam Interior style: No. 20 Portman sq., Buckingham Palace, Houses of Parliament 1840-50 Neo-Gothic by Charles Barry, Progressive style: Olympia building, glass covered, steel structure. 1886.
Rochester	Castle keep 1080-1126, Cathedral, early Norman, W. front doorway, chapter house. Guildhall 1627, Eastgate House 1590.
Maidstone	*Leeds castle 13cent. Loose: wool house 15cent. ½ timbered house, Otham-Stoneacre: 15cent. ½ timbered houses.
Bodiam castle	1386, well preserved towers, moat, portcullis.
Sattle Abbey	14cent. ruins, dormitory, towers, cloister.
CANTERBURY	Cathedral & monastery of Christ 12cent—1517, Perpendicular style by William of Sens. 1174 choir: transitional. Nave 1421, Stained Glass 15cent. Crypt (Norman capitals), chapter house, cloister, Norman tombs in chapel. OLD TOWN: Kings Bridge: Tudor ½ timbered houses. City walls.
Wingham	village, 13th.cent. inn.







PROPOSAL FOR 1975/76 FLUX-NEW YEAR'S EVE EVENT AT CLOCK TOWER (LEONARD & BROADWAY)

Distribution: Charles Bergengren, Jeane Brown, Neke Carson, Christo Javacheff, Richard Foreman, Simone Forti, Geoff & Jon Hendricks, Dick Higgins, Alison Knowles, Richard Kostelanetz, Jonas & Adolfas Mekas, Larry Miller, Peter & Barbara Moore, Max Neuhaus, Nam June Paik & Shigeo Kubota, Paul Sharits, Bill Tarr, Yasunao Tone, Anne Tardos, Stuart Sherman, Stan Vanderbeek, Ben Vautier, Bob Watts, Yoshimasa Wada, Peter Van Ripper, La Monte Young, Peter Kubelka.

It is proposed that all participants submit time-pieces, which could be either time or clock objects, or time events or time foods.

SOME PROPOSED OBJECTS/EVENTS:

EVENTS:

1. alarm clocks and other noise makers descending by parachute from top of tower (Bob Watts)
2. 8 storey long pendulum with video camera attached at bottom, swinging from top of tower balcony along the broadway axis, with monitor inside clock tower (Wolf Vostell ?)
3. clock arms on 4 clock tower faces being turned manually; 1st very fast, 2nd backward, 3rd. back and forward, 4th irregular.
4. monitoring time given by telephone for 2 hours (wrong time, from tape)
5. time (every 15 minutes) given by different events such as 10:00 (lights off), 10:15 (lights on); 10:30 (telephoning White House); 10:45 (fire alarm); 11:00 (bird whistles); 11:15 (fan & smell); 11:30 (laughter); 11:45 (cows mooing), 12:00 (explosion) etc.

OBJECTS:

1. Various flux-clocks (time by degrees, compass directions, colors, decimal, etc.)
2. timed chess pieces (4 minute sand clocks)
3. Water clock by Yoko Ono
4. Time-kit (bob Watts)
5. Bouncing balls time machine,

FOODS:

1. 1 minute egg, 2 min. 3 min, 4 min, 5 min. 6 min, 7 min, 8 min, 9 min, 10 min. eggs, or potatoes,
2. food that continuously expands, or changes color, or shrinks, or melts,
3. food or drink that is dispensed very slowly or very fast
4. food that takes very long time to chew
- etc.

Please submit any proposed pieces, events or foods before DEC. 1 to:

George Maciunas, 80 Wooster st.

Met George Brecht while stuck in a revolving door without an entry or an egress. While revolving together we soon realized it was not a door but a revolving treadmill to power electricity for the building as a sign "revolving treadmill" was indicating. George Brecht attempted to remove the sign but succeeded in removing only 4 letters V TRE. Escaped the treadmill after discovering that revolving it backwards drained electricity out of the building turning the glass into strawberry jelly, allowing us to eat our way out.

While crossing the Atlantic, the boat in which Dick Higgins was sailing in was caught in a strong current and drifted to Ilhas Martin Vaz, just at a time that I was stranded there because the boat I was in used sugar for caulking. Not to waste the opportunity I proceeded to collect pebbles of which the island is full of. Meanwhile Dick Higgins attempted to convince his captain that he should continue on the southward current and return to Europe by way of Madagascar, Seychelles and Suez Canal. The captain agreed and proceeded to follow the suggested route to everyone's regret, since as we entered Suez canal, it was closed at both ends and we had to continue the trip overland. Before entering the Suez canal however, we stopped at Silhouette island (Seychelles) where we met Chieko Shiomi surveying various parts of the world for her Spatial Poems and recruiting participants.

After disembarking our boat we tried to hitch-hike, but getting a ride with a ton of pebbles that we have accumulated was not easy. We passed it off as valuable ore containing gold. A truck that picked us up decided to keep all the rocks and threw us off. Dick Higgins continued separately via Turkey and I continued via Taraq al ulab desert in Syria. Got hopelessly lost, without water, thirsty and unable to walk or crawl much further, when suddenly I beheld Robert Filliou on a camel approach me. He had no water to offer me, instead he was selling ties for \$8! After my indignant refusal he was kind enough to point out a direction I should follow to reach Tudmur oasis or better known as Palmyra. He was right, after crawling for another 8 hours I reached Palmyra and a brand new Hilton Hotel with pool, restaurant and WATER! I sat down at a table and immediately ordered a gallon of juice, but the waiter refused to serve me. He said that patrons were required to wear ties.

While crossing Roumenia, met Spoerri at Cristuru Secuiesc, where he was feeding a wedding party with mud cakes and I was curing people who ate them with pebble pills. We left the town in a great hurry.

Entered French Riviera via Italy and met great confusion at the border, since Ben Vautier was asking all travelers for their passports which he stamped "this is Ben's Total Art piece". When the customs officials stopped this practice, he commenced to sign the officials as his living sculptures. Then he proceeded to move the border line a few feet and declared the difference as "Total Art Territory". When police arrived, Ben offered them his Total Art gesture (kick in the seat) but was not understood and arrested instead. In the Court he signed the judge and entire proceedings as his Total Art theatre, the jail he signed as Total Art Architecture. He escaped the jail when he discovered he could bribe a devout guard with Ben's Boxed God.

Met Bob Watts and Joe Jones in an attempt to rob the underground vault at the headquarters of Chase-Manhattan bank Joe Jones being 12" wide at shoulders was able to pass the air ducts into the vault which contained 6 guards day and night. The guards were put to sleep with sleeping gas, Joe entered the vault through the air ducts wearing a gas mask, hauled the money through the air ducts on 20th floor, where Bob Watts received it. He then took all the money to the toilet and flushed all of it out, since all the exits of the building were guarded. Meanwhile I located myself in the nearest street manhole with a net, waiting to catch the floating money in the sewer. But it never came. The building apparently had its own sewer liquification plant and all solids including all the money was chopped up and liquified before being drained off. After this unsuccessfull scheme, Bob decided to print his own money, which is how the dollar bill of Bob Watts came about.

The Chase-Manhattan bank scheme landed me in jail for a short while, since I was able to escape by tunneling out through various cellars into a loft building on Canal street. I cut through the floor and ended up inside Ayo's tactile hand box. I did not realize at first what it was until I saw a hand enter a hole at top of the box and stick a finger into my mouth. Then I heard Ayo say that the box had a mouse but he did not realize it could grow so much so quickly.

George Maciunas
Dec. 10, 1975

PROPOSED GRAPHICS STUDY PROGRAM BY GEORGE MACIUNAS

A. MATERIALS & FORM

1. Bibliography
2. Type
 - a) past and present history
 - b) face design & production technology
 - c) hot & cold type
 - d) rub-on or stick on type
 - e) film strip, 3-D distortions, and other effects
 - f) photographed type or writing
 - g) calligraphy
 - h) new face design
3. Papers
 - a) text and cover
 - b) pulp, coarse and newsprint
 - c) relief and textured
 - d) packaging, krafts
 - e) vellums and tracing papers
 - f) coatings
 - g) gumming
 - h) handmade papers, woods, linens, leathers, plastics etc.
4. Inks
5. Printing
 - a) mimeo
 - b) silkscreen
 - c) letterpress, handpress
 - d) offset
 - e) rotogravure
6. Format & Packaging
 - a) perforating
 - b) embossing
 - c) diecutting
 - d) glueing
 - e) folding
 - f) combinations, animations etc.
 - g) binding
 - h) envelopes
 - i) boxes
- 7) Pictorial mtl.
 - a) engravings, old prints, illustrations etc.
 - b) photographs: continuous tone
line
square halftone
parallel line, circular line, wavy line, dropouts
mezzotint
combinations
colorline, diazochromes etc,
 - c) photo & drawing combinations
 - d) illustration
 - e) drafting

B. DESIGN

1. Analysis of requirements: costs, quantities, format, type of audience, availability of materials, identity etc.
2. Synthesis - visualization:
 - a) attention - optical, literary, symbolic etc.
 - b) comprehension of subject & communication
 - c) identity with subject
3. Judgement - evaluation

C. EXERCISES:

1. In procedure: analysis, synthesis-visualization, judgement.
2. In form:
 - a) watermarks, trademarks, logos, monograms etc.
 - b) letterheads, envelopes, stationery etc.
 - c) mailers, brochures, folders etc. posters.
 - d) 3-D mailers, displays etc.
 - e) packaging, labels, tags etc.
 - f) books, magazines, newspapers, editorial sections etc.
 - g) architectural graphics

FESTSCHRIFT FOR GEORGE MACIUNAS

Last year I proposed to Bob Watts and Geoff Hendricks that it might be nice if all the "Flux-people" (anyone ever connected, closely or remotely, with Maciunas) got together to make a Festschrift for him.

In a December '75 letter Bob Watts wrote: "This has been a rugged fall time. G. M. was mugged in a building in Mercer St. by Mafia types over a \$2000 misunderstanding with an Italian electrician. He had 4 broken ribs, punctured lung, 8 stitches in scalp, and damage to one eye. There is still some question about recovery of the eye." Geoff wrote that he thought this might be an especially good time to do the Festschrift.

Bob, Geoff, Dick Higgins, Alison Knowles, and I came up with the list below of people to invite. They are contacting those in the States and Japan, and I those who live in Europe.

The Festschrift itself might take the form of a printed book, or a box for objects, in book-format, or a combination of both. The Stateside feelings at present are reflected in the following quote from Geoff's most recent letter: "What seems to be cooking in the pot is a meal on Easter for the presentation to George, kept a secret until then, with the Fluxfeast taking place in the printshop of Zacar, right around the corner from Maciunas, where George has had many things printed and where Dick at one time worked. Dick is going to speak to Zacar. The Box, sure why not lion-skin, containing the original material sent in. [Dick-"who will distribute and publish the special delux edition", Bob-"why not just let it be the box for George",] but it struck me that it might be nice to get the material sent in, into a V TRE-like newspaper form for the rest of us - the "specialdeluxedition" beyond the special copy/box for George. What do you think? That would be something we could put together quickly in the week or so before Easter."

George Brecht
14 Jan 76

Eric Andersen
Ayo
Joseph Beuys
George Brecht
Robert Filliou
Henry Flynt
Bici Forbes
Kon Friedman
Geoff Hendricks
Juan Hidalgo
Dick Higgins

Alice Hutchins
Joe Jones
Alison Knowles
Shigeko Kubota
Addi Koppke
Takehisa Kosugi
Jackson MacLow
Walter Marchetti
Yoko Ono (+John L.)
Nam June Paik
Benjamin Patterson

Takako Saito
Tomas Schmit
Chioko Shiomi
Daniel Spoorri
Yasunao Tone
Ben Vautier
Wolf Vostell
Yoshi Wada
Robert Watts
Emmett Williams
La Monto Young

*I think Geoff talked to you already about this, Joe, so nothing much new except the list of invitees. chinos.
george*

PROSPECTUS FOR NEW MARLBOROUGH CENTRE FOR THE ARTS

The Centre is being created in recognition of the great contribution made by Bauhaus and Black Mountain as a think-tank and training ground for the future avant garde. The acquisition of a beautiful "village" of a group of some 12 buildings in the township of New Marlborough presents the possibility of creating a similar center that could devote itself to:

- 1) study, research, experimentation and development of various advanced ideas and forms in art, history of art, design & documentation,
- 2) teaching small groups of apprentices in subjects and through procedures not found in colleges,
- 3) production and marketing of various products, objects and events developed at the centre,
- 4) organization of events and performances by residents and visitors of the centre.

The Centre would be structured as follows:

- 1) Studios, workshops and residences for permanent and visiting members of the community would be housed in buildings 3 to 12, the tentative list of members is as follows: (a) permanent residents:

George Maciunas (design, production of multiple objects, new sports, new forms of documenting history, diagrams)

Robert Watts (director of school, workshops, & studios; events, environments & objects)

Jimmy Giuffrey (jazz workshop)

Yoshimasa Wada (developing new acoustical instruments)

visiting members:

Ayo, (tactile objects & events)

David Behrman (electronic music)

George Brecht (concept art, border-line art, non art, objects, events etc.)

Trisha Brown (kinesthetic events & environments, anti-gravitational dance)

Bob Diamond (electronic engineer)

Jean Dupuy (optic & sound constructions)

Robert Filliou (literary art, poetry, verbal objects)

Richard Foreman (surrealist theatre, state mechanics)

Geoff Hendricks (events & environments)

Dick Higgins (theatre, art criticism, poetry, music, action music)

Joe Jones (musical machines & kinetic art)

Alison Knowles (bean art)

Shigeko Kubota (video art)

Jonas Mekas (film-poetry, film criticism)

Larry Miller (e.s.p. art)

Peter Moore (photography, photo-technology, documentation, archives)

Nam June Paik (action music, kinetic art, robots, video art)

Takako Saito (games, sports, objects)

Paul Sharits (experimental cinema)

Stuart Sherman (magic acts, new vaudeville)

Daniel Spoerri (objects, events, culinary art)

Stan Vanderbeek (animation film, video art)

Ben Vautier (concept art, humorous art, street events)

La Monte Young (concept art, electronic music, endless music)

- 2) School - workshop. Students will be accepted on a part-time basis. For most part instruction will be individual. Students will maintain a working relationship with the staff. When appropriate students will assist the staff in their ongoing research. At all times students shall be considered a part of the learning community on an equal basis. Students will be introduced to a wide range experience not ordinarily found in conventional schools and art programs.

- 3) Library, archives and exhibit space (buildings 1a, 2, 13)

It would contain reference material on past & present avant garde, original documents, prototypes, possibly contain archives of photo-documentation (Peter Moore's), exhibit new works in sound, graphics, objects, video etc. and would contain the "learning machine" being developed by G. Maciunas.

- 4) Performance space (chamber music room in 1b, theatre in building 2) & lawn band stand.

Music room to be used for small scale, solo events, music, lectures, video presentations, suitable for audiences up to 40

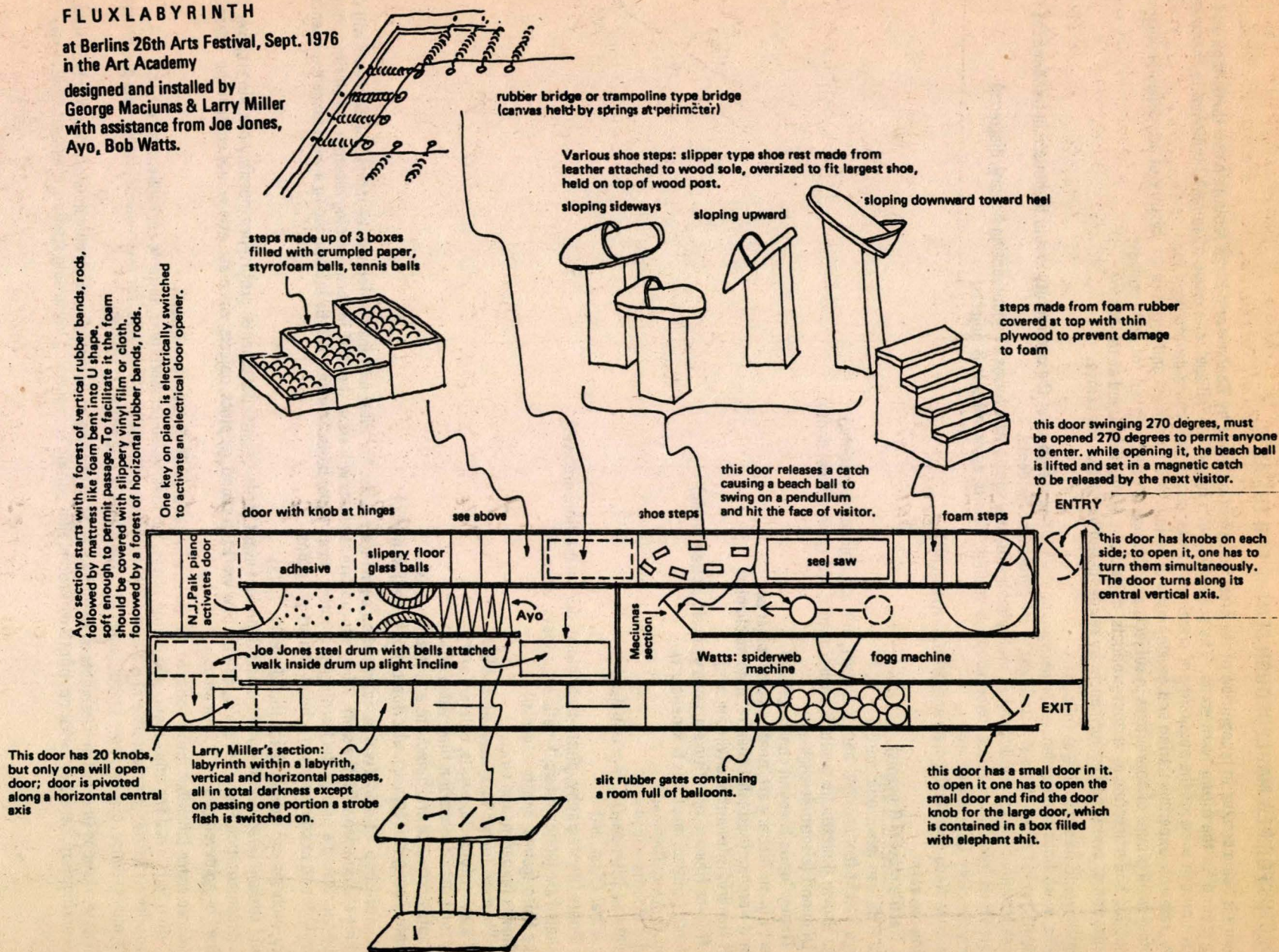
Theatre with audiences in balconies and a 30ft x 60ft performance space in the middle, for multi-media, intermedia performances, events theatre, music, dance, cinema, new sports, games etc. Suitable for audiences up to 100.

- 5) Technical workshops (located in basements of building 2 & 3) to contain equipment for electronic music, video, machine shop, wood working shop, ceramic workshop, photo darkroom, film editing & processing, recording studio, chemical laboratory.

FLUXLABYRINTH

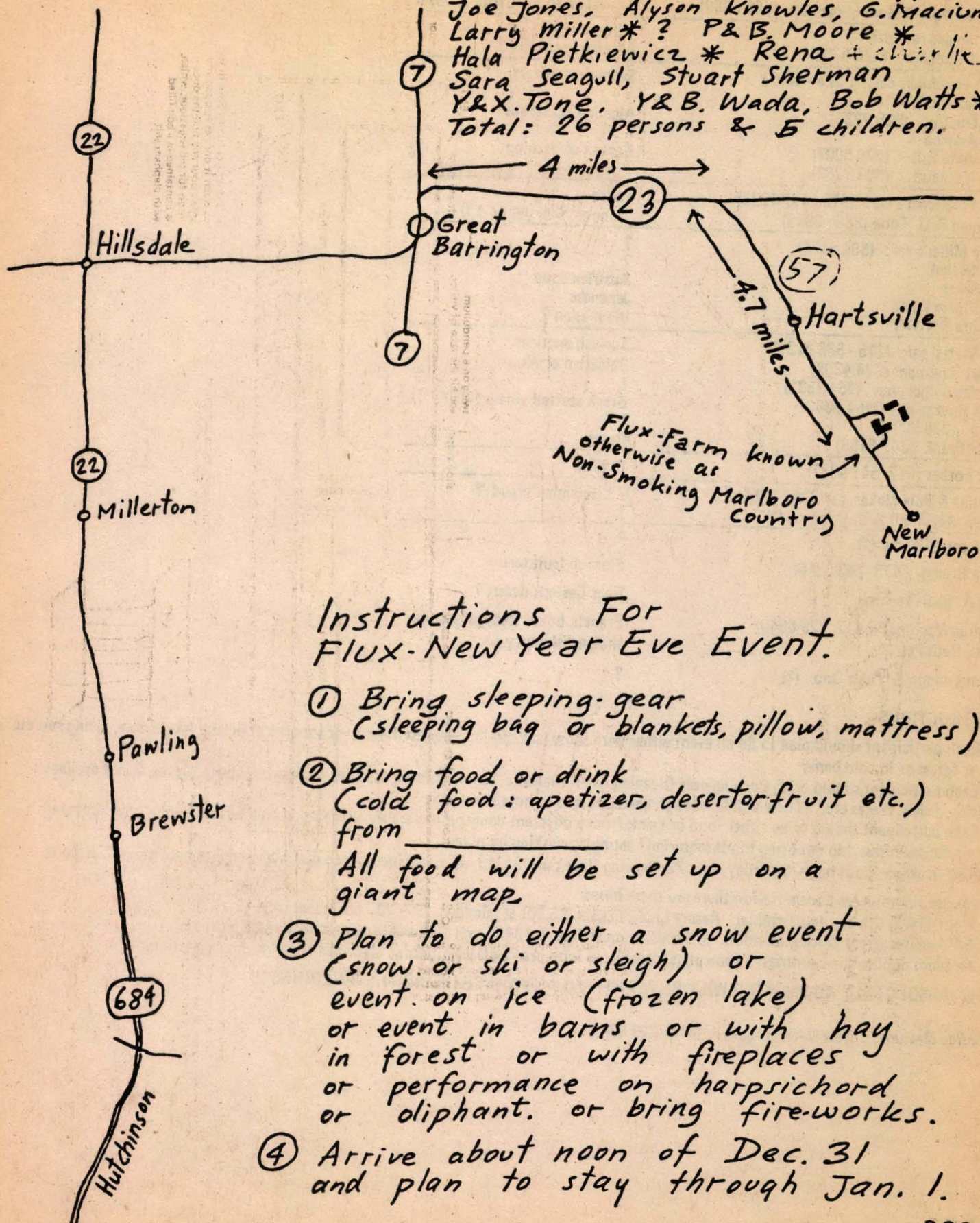
at Berlins 26th Arts Festival, Sept. 1976
in the Art Academy

designed and installed by
George Maciunas & Larry Miller
with assistance from Joe Jones,
Ayo, Bob Watts.



* has car

Participants: Jean Brown *
J&A. Baal-Teshuva * Rene Block ?
Jean + O. Dupuy, Bici Forbes *
Geof & Jon Hendricks * Dick Higgins,
Joe Jones, Alyson Knowles, G. Maciunas
Larry Miller * ? P & B. Moore *
Hala Pietkiewicz * Rena + Charlie B
Sara Seagull, Stuart Sherman
Y&X. Tone, Y&B. Wada, Bob Watts *
Total: 26 persons & 5 children.



Instructions For FLUX-New Year Eve Event.

- ① Bring sleeping-gear
(sleeping bag or blankets, pillow, mattress)
- ② Bring food or drink
(cold food: appetizer, desert or fruit etc.)
from _____
All food will be set up on a
giant map.
- ③ Plan to do either a snow event
(snow or ski or sleigh) or
event on ice (frozen lake)
or event in barns or with hay
in forest or with fireplaces
or performance on harpsichord
or oliphant. or bring fire-works.
- ④ Arrive about noon of Dec. 31
and plan to stay through Jan. 1.

PARTICIPANTS:

	food or drink for food atlas
Peter & Barbara Moore, own car (564 5989)	Australian fruit, Greek appetizer
Dick Higgins car with Alison Knowles (226 5703)	Vermont bread Arabian bean dish ?
Geoff Hendricks car: (925 - 4697)	Swedish appetizers
Jon Hendricks	
Jean Dupuy (925 2285)	Algerian cous-cous
Olga Adorno	?
Nam June Paik (226 5007)	Korean something
Joan Mathews (989-7282)	?
Hala Pietkiewicz car: (516 - 487 1222)	Polish
Yasunao & O. Tone (966 - 0945)	Chinese (Peking duck ?)
Larry Miller's car: (564 5477)	?
Sara Seagul	?
Joe Jones	Austrian soup
Yoshimasa Wada	Japanese
Barbara Stewart	Indonesian ?
Bob Watts' car: (215 - 588 2721)	Turkish appetizer
Stuart Sherman (924 4309)	Bulgarian drink
Charles Bergengren (254 2532)	?
John Bourgeois (OR 4 0383)	Greek stuffed vine leaves ?
Rena (226 5099)	?
Peter Frank (349 6193)	Dutch
Bici Forbes (617 547-4377),	Russian
Adelfas & Pola Mekas, car (787 7356)	? Lithuanian bread ?
Susan Rheinolt & Bob Brown (?)	?
Emmett Williams (?)	?
Jean Brown (413 243 3216)	Flemish fruit tart
J & A. Baal- Teshuva	Near Eastern desert ?
George Maciunas (413 229 6640)	French, boeuf Bourguignonne
Mary Beth Petit	Indian fish curry
John Lennon & Yoko Ono (?)	?

INSTRUCTIONS:

1. Each participant should plan to do an event either with snow (ski, sleigh, snow itself etc.), or ice on frozen lake (skate, saw, diving suit etc, sail or forest or in cold barns
2. Each participant should bring sleeping-gear (sleeping bag if available, sheets, pillows, blanket) waterproof boots, gloves, also if available: skis, sleigh, skates etc. There will be enough heated rooms to house everyone.
3. Each participant should bring either food or drink from a different country, preferably already prepared but it could also be prepared on the premises. (do not bring foods requiring heating or cooking by oven).
4. Plan to arrive about noon, Saturday, Jan. 22 (leaving New York 9AM.) All participants with cars know how to get to New Marlboro.
5. In case any miss car transportation there are these buses:
from 41st & 8th ave. bus terminal: Resort Line, tickets (\$6.50) at windows 19 - 23, bus leaves from gate 43,
9AM arrives Great Barrington noon, or leaves noon arrives 3:10PM. call 229 6640 upon arrival to be picked up)
6. To avoid duplicating countries in food atlas, coordinate food proposals with George Maciunas or follow his suggestions.
7. **ABSOLUTELY NO SMOKING WILL BE PERMITTED ANYWHERE INSIDE THE BUILDINGS !!!**

George Maciunas,, New Marlborough, (413) 229 6640

DISTRIBUTION: Ayo, George Brecht, Jean Dupuy, Robert Filliou, Ken Friedman, Richard Foreman, Geoff Hendricks, Dick Higgins, Joe Jones, Alison Knowles, Shigeko Kubota, John Lennon, George Maciunas, Joan Mathews, Larry Miller, Peter & Barbara Moore, Yoko Ono, Takako Saito, Chieko Shiomi, Nam June Paik, Daniel Spoerri, Stuart Sherman, Ben Vautier, Bob Watts, Emmett Williams, Yasunao Tone, Yoshimasa Wada. Stan Van Derbeek. Jaime Davidovich.

PROPOSED CATEGORIES AND LOCATIONS:

Games, sports, parades, fireworks, water events, tours, disguises, culinary events, band stand music, theatre, music, film in barn. etc., in barns, meadows, forests, mountains, roads, streets, villages, lakes, band stand,

IN ADDITION TO YOUR OWN PROPOSALS I WOULD ALSO PROPOSE THE FOLLOWING:

Ayo: retrospective show of 1960 to present (including foam room, rainbow staircase, tactile people, etc.)

George Brecht: game environment-construction in the former ice house.

Jean Dupuy: culinary, optic events

Geoff Hendricks: forest events, sports

Dick Higgins: theatre in barn

Joe Jones: travelling music caravan on roads and street (restoring the musical tricycle, plus other vehicles)

Alison Knowles: graphics in forest

John Lennon: band stand music, tours, sports

George Maciunas: fireworks, disguises, (hide & seek game) games, sports

Larry Miller, ESP events, hypnosis, etc.

Yoko Ono: sunrise and sunset events, mountain events,

Nam June Paik, forest music,

Stuart Sherman: magic shows on street corners

Ben Vautier: street and road events, tours, sports, hunts, fireworks,

Bob Watts: sky music (cloud scanner), parades, water events, fireworks, sports,

Yoshimasa Wada: forest music, pipe organ in barn,

Stan Vanderbeek: early film retrospective

plus Funny film festival of films by: Vanderbeek, Terry Gillian, Bruno Mozzetto, Dick Lester, Magic Christian, etc.

Please submit proposals before April 15th to: GEORGE MACIUNAS, BOX 110.05, SR 70, GREAT BARRINGTON, MA 01230

SUMMARY OF PROPOSED FLUX FEST AT NEW MARLBOROUGH

APRIL 8, 1977

DATE	EVENTS, SAT.	BAND STAND, SUN.	EXHIBITS	FOOD EVENTS, SUN	FILMS, SAT. EVE.
JULY 4 & 5 FLUX DAY	Parade & vehicle procession, Rt. 57 & flux fireworks	Flux brass band	Flags by Bob Watts, George Brecht & George Maciunas	July 4th soup by Jean Dupuy (ingredients native to American continent)	Fluxfilms
JULY 9 & 10 NATURE	Forest & meadows	Concert by Yoshimasa Wada & Dick Higgins	Ayo: tactile objects and environment	Rainbow food	Zen for film by Nam June Paik
JULY 16 & 17 FOREIGN VISITORS	Tours by Ben Vautier & Robert Filliou	Concert by Ben Vautier & Robert Filliou	Ben Vautier & Robert Filliou	Daniel Spoerri	Ben Vautier
JULY 23 & 24 SKY & WATER	Lake & river. Air & flight events	Cloud music by Bob Watts	Bob Watts	Cloud food by Geoff Hendricks	Sky movie by Yves Klein
JULY 30 & 31 FUNNY WEEKEND	Flux clinic (in barn)	Concert by Nam June Paik Magic show by Stuart Sherman	Flux show & vending machines	Funny foods	Animation films by Stan Vanderbeek, Terry Gillian, Bruno Bozzetto, Norman Mac Larren,
AUGUST 6 & 7 AUDIENCE PARTICIPATION	Flux sports & games	Audience performance OF music by La Monte Young & Jackson Mac Low	Musical environment by Joe Jones played by audience	Potatoe dinner contributed and prepared by audience	Magic Christian
AUG. 13 & 14 HISTORIC WEEKEND	Variations on chess & go, (in the barn and lawn)	Flux string quartet	Historical boxes by George Maciunas	1450 Dinner by George Maciunas	Rise of Louis 14th or Miracle in Milan
AUG. 20 & 21	Team hide & seek throughout entire So. Berkshires	Concert by or of pieces by Yoko Ono and John Lennon	Yoko Ono & John Lennon	Edible clothing fashion by John Lennon	films by John Lennon and Yoko Ono.

A COMPLETE HISTORY OF FLUXUS

Including Philosophy, Attitudes, Influences and Purposes

Each Fluxus Artist whose work was produced or planned to be produced by George Maciunas in a separate Fluxus Edition (other than a Fluxfilm) was commissioned to write a 10 word or less statement: "a complete history of Fluxus, which would include your philosophy, attitudes, influences, purposes, and would explain to the lay person, as well as the informed, what Fluxus is..." Responses were published in Fluxus etc. Two additions:

Fluxhistory

**THEIR PANTS
KEPT
FALLING DOWN.**

**I
SERVED
HOMEMADE
PIE.**

Davi Det Hompson

GEORGE F.
MACIUNAS,
IMPRESARIO...

+ RADICAL
ART OF
THE 60'S.

= FLUXUS

Errata

Fluxus etc./The Gilbert and Lila Silverman Collection

In each addenda we will try to publish corrections of dates, titles and attributions of works, fill in omissions, etc. A number of artists have submitted corrections and we are grateful to them for this help. Also, several Fluxus Newsletters have come to light (they are printed elsewhere in this publication) which give additional information about when works were actually produced or planned to be produced. This information is sometimes at variance with Maciunas' chart "Diagram of Historical Development of Fluxus/..." (Silverman N° 282)

For example, the chart lists Fluxbook by Jeff Berner as "03.67" whereas the "Fluxnewsletter March 8, 1967/Past Flux-Projects (realized in 1966)..." lists the work as having been made in 1966. It's possible that the chart indicates that the work was produced prior to the date stated and after the previous date.

The chart, artists memory and the newsletters may all be correct in that sample copies might have been produced in a given year, shown to the artist and listed in the newsletter but that actual production didn't occur until the following year.

The main purpose of dating works is to show the relationship of activities and the flow of ideas. It's probable that total accuracy can never be achieved because of the nature of production. We will be grateful for any new information, corrections, additions, etc. that anyone might care to contribute.

page 61. codes: FLUXUS o Jerry Foyster

N° 32. Silk-screening done by Alison Knowles. Top image: by Alison Knowles; middle image: "Blink" by George Brecht; bottom image: "scissors" by Robert Watts.

N° 72. ...an adhesive material, making the box impossible to open.

N° 85.ff The artist states that this work was available prior to 1969.

N° 89., 90., 91. FLUX FOOD/FOREST FOOD

N° 117. Change: "Chieko (Mieko) Shiomi, origami bird" to "Takako Saito, a magic boat."

N° 121 Silk-screen label done by Alison Knowles.

N° 136. 1966/

N° 137. 1965/

N° 140. 1966/1969

N°s 141 - 146. The artist states that these two works were both produced in 1968. "Fluxnewsletter, January 31, 1968" states that the works were planned for production in 1968. Maciunas' chart lists the dates as 1969.

- Nº 169. Dick Higgins/ESSAY ON LA MONTE YOUNG ... signed and dated. Re-produced on page 13 of "Jefferson's Birthday." see: Silverman Nº 554.
- Nº 242. Takako Saito/FLUX CHESS...commercially produced stone grinders...
- Nº 248. George Maciunas and Robert Watts
- Nº 250. George Maciunas and Robert Watts
Robert Watts states that this work was produced by Implosions and was not a Fluxus Edition. Attached to "Fluxnewsletter, April 1973" in a copy of a letter to Mr. Politi, Maciunas states that this work was produced by him for the "Flash Art" edition of "Fluxpak 3."
- Nº 251. See publication information for Nº 250.
- Nº 252. 1966/before March 1969
- Nº 254. Ken Friedman states that this work was first sketched out in 1968.
- Nº 256. 1966/
- Nº 279. ca. 1965, possibly 1966
- Nºs 300., 300a. George Maciunas?/Nipples and Navels
- Nº 318. Lette Eisenhower.
- Nº 379. This work was mailed as a gift when Saito's event (see: Silverman Nº 646 - 649) failed to materialize. Saito also mailed wooden sound cubes with a written text "My performance disappeared onto the bottom of the Pacific Ocean."
- Nº 431. 9.3 X 12 X 1.7 cm
- Nº 442. 1966/
- Nº 446. ff 1966/1969
- Nº 449. 1966/1969
- Nº 465. "...I did not kill George Brecht..."
- Nº 646. see: Silverman Nº 379.
- Nº 662. CONCERT FLUXUS
- Nº 680. Photograph of Paik is by Dick Higgins, modified by George Maciunas.
- page 366. November 23-28, 1962 FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK...
- page 366. November 23, 1962 FESTUM FLUXORUM/...Concert No. 1
Alison Knowles "Nivea Cream Piece for Emmett Williams"

- page 368. February 2 & 3, 1963 FESTUM FLUXORUM/MUSIK UND ANTIMUSIK...
Stefan Olson
- page 370. March 2, 1963 FLUXUS CONCERT..."Serenade for Alison"
- page 372. May 9 - 11, 1963 YAM HAT SALE/Smolin Gallery, NYC/Organized by Alison Knowles
- page 384. November 1964 - November 1965 MONDAY NIGHT LETTERS...
March 1, 1965 Bici Hendricks (Forbes), Geoff Hendricks -- "Selections from 'Friday Book of White Noise' "
March 8, 1965 Geoff Hendricks -- "Weather"
- page 390. February 12, 1967 CONCERT FLUXUS ... Carolee Schneemann
- page 392. May 1, 1967 FLUX CONCERT
- page 404. May 1 - 16, 1976 FLUX-TOURS ... Franco American Tour/Performers:
Alison Knowles, Peter Van Riper, Michael Cooper, Robert Filliou
- page 404. May 2, 1976 LAUDIO SCRIPTA PRO GEORGE...Alison Knowles "Cold Curried Bean Soup" performed by Alison Knowles
- page 405. January 23, 1977 FLUX FOOD ATLAS & SNOW EVENT...Spenser Seidman "Axe Event of Flux 1 pages" performed by Spenser Seidman
- page 406. March 20, 1977 FLUXUS & C. ...Organized by Gino De Maggio
This was an exhibition, not a performance.
- page 407. August 6 & 7, 1977 FLUX FEST ... Jackson Mac Low

<162.II
Hi Red Center
Title Unknown

Early 1964
17.5 X 25.5 cm

Broadside printed black and red on
yellow tissue, anticipating a tragic
event that will happen April 17, 1964.

特報！通信衛星は何者に使われているか！

1963年11月23日



【ダラス（米テキサス）22日発＝AP】

ケネディ米大統領は22日、訪問先のテキサス州ダラス市を自動車で進行中、暴漢に銃弾2、3発を撃たれ死亡した。〔ダラス22日発UPI＝共同〕ケネディ大統領暗殺の容疑で逮捕されたリー・ハービー・オズワルドは22日追跡中に警官を殺害した件で正式に起訴された。

22日早朝ケネディ大統領暗殺の非報が日本に伝わった直後、同大統領自身強く推進してきた米通信衛星による日米間テレビ中継は、2回にわたり見事に成功した。

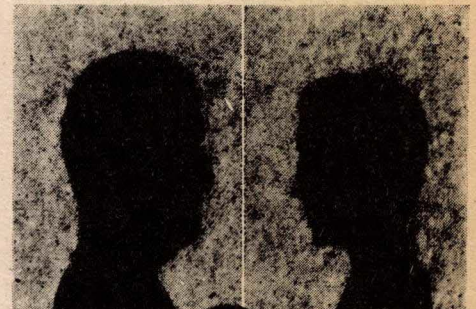
1964年3月24日



24日正午ごろ東京赤坂葵町2、アメリカ大使館内玄関で、ライシャワー大使は、車に乗ろうとしたところ面会を装った労務者ふうの若い男に切出しナイフで右ももを刺され虎の門病院に収容されたが、1ヶ月の重傷。犯人は沼津の少年（19）で赤坂署で調べたところ精神異常者だった。

ライシャワー大使が刺傷したとのニュースが伝わった後、リレー号衛生によるわが国初の太平洋横断テレビ通信実験は25日午後9時32分から8分間にわたって行なわれ宇宙ナマ中継に成功した

1964年4月17日！



17日××××、統×××シャソ××
ゼ××車××××者×××男×××
ル××××胸×××××××院×××
×手×××××××××分×××た。

×ゴ××××領×××件××き××後、×レ×
×見××初××本、ヨ×××××××××信
××××××××××××××××××××
××××××××××××××××××××

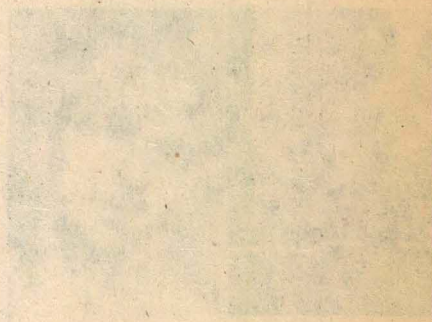
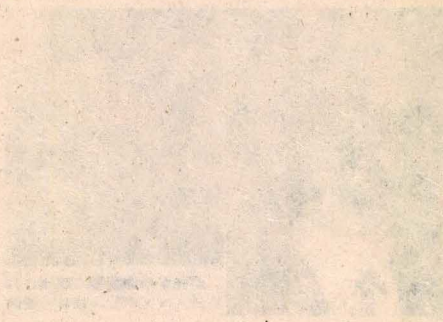
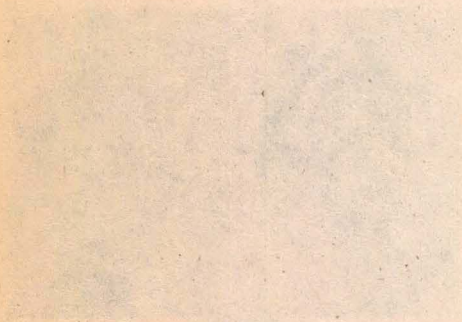
企画＝NASA（米・航空宇宙局）、ヨーロッパ放送連盟技術センター、ハイ・レッドセンター、NHK、国際電電茨城宇宙通信実験所

By the District Attorney for the
County of Los Angeles, California
in and to the County of Los Angeles, California

INVESTIGATION

REPORT

1934-1935



Investigation of the
County of Los Angeles, California
in and to the County of Los Angeles, California

Investigation of the
County of Los Angeles, California
in and to the County of Los Angeles, California

Investigation of the
County of Los Angeles, California
in and to the County of Los Angeles, California

INVESTIGATION OF THE COUNTY OF LOS ANGELES, CALIFORNIA

Household
Furniture

Clothing

Physician
and
Medicine

Traveling
Expenses,
Carfare

Books
and
Magazines

Theatre
and Amuse-
ments

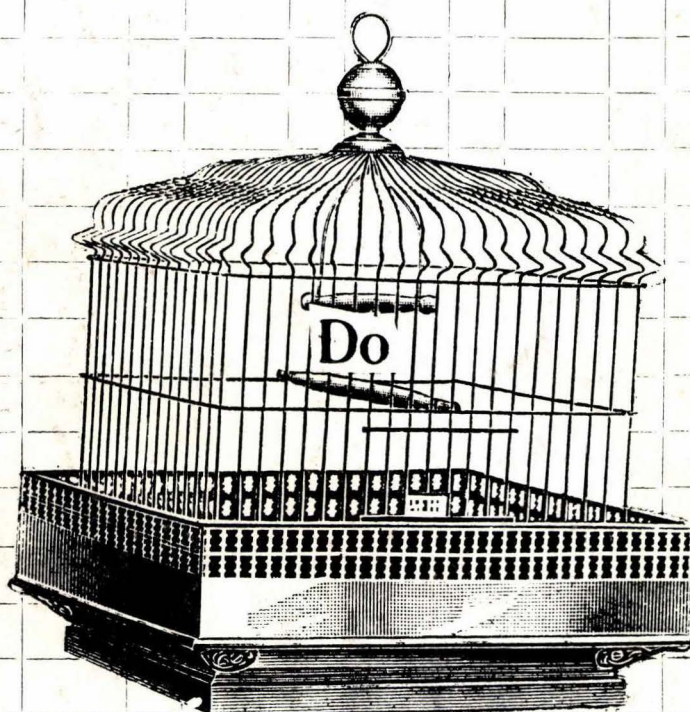
Cigars
and
Tobacco

Gifts,
Charity
etc.

FLUXUS

Etc.

TRADE MARK



ADDENDA I

INK

&