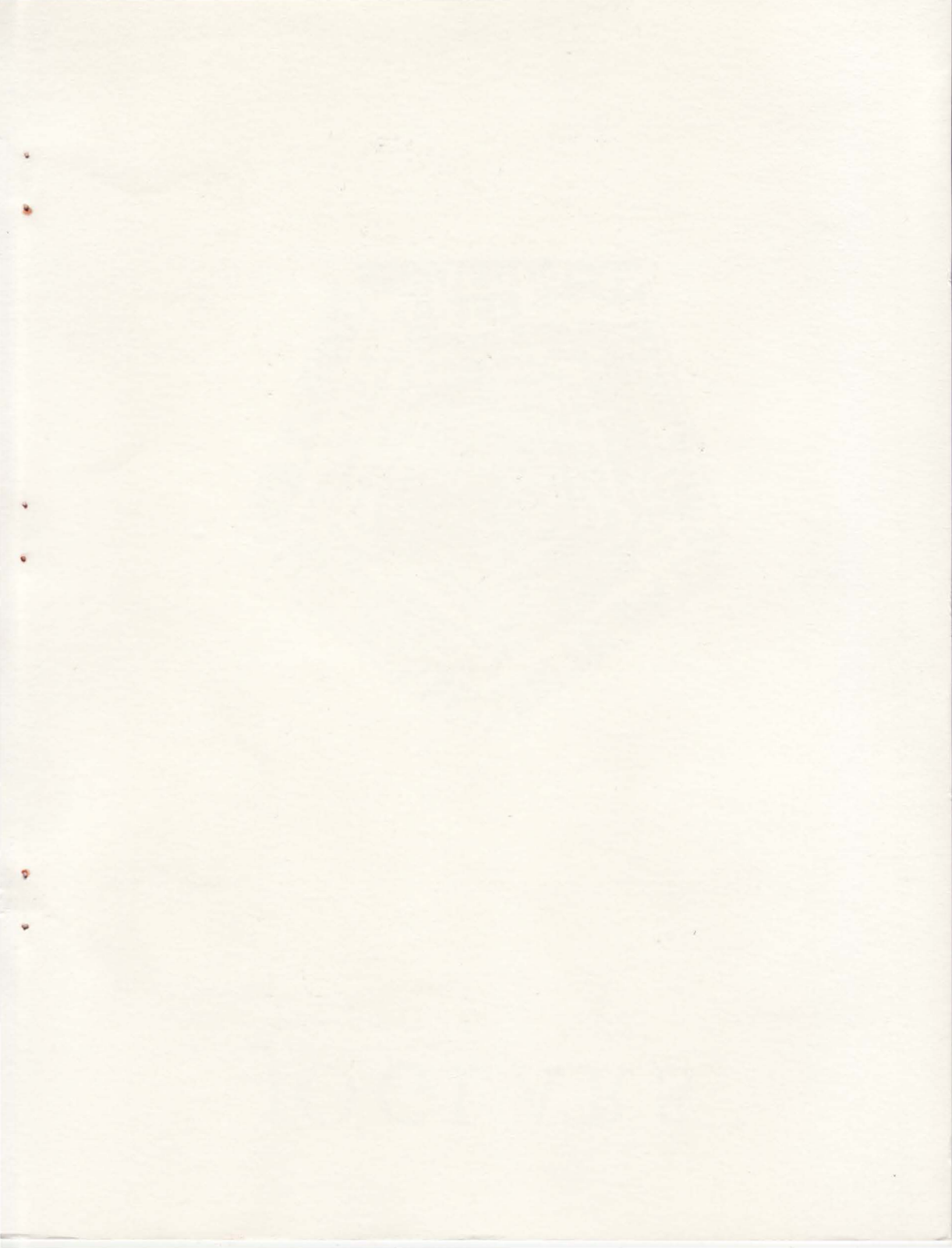


JOGLARS





JOGLARS 3

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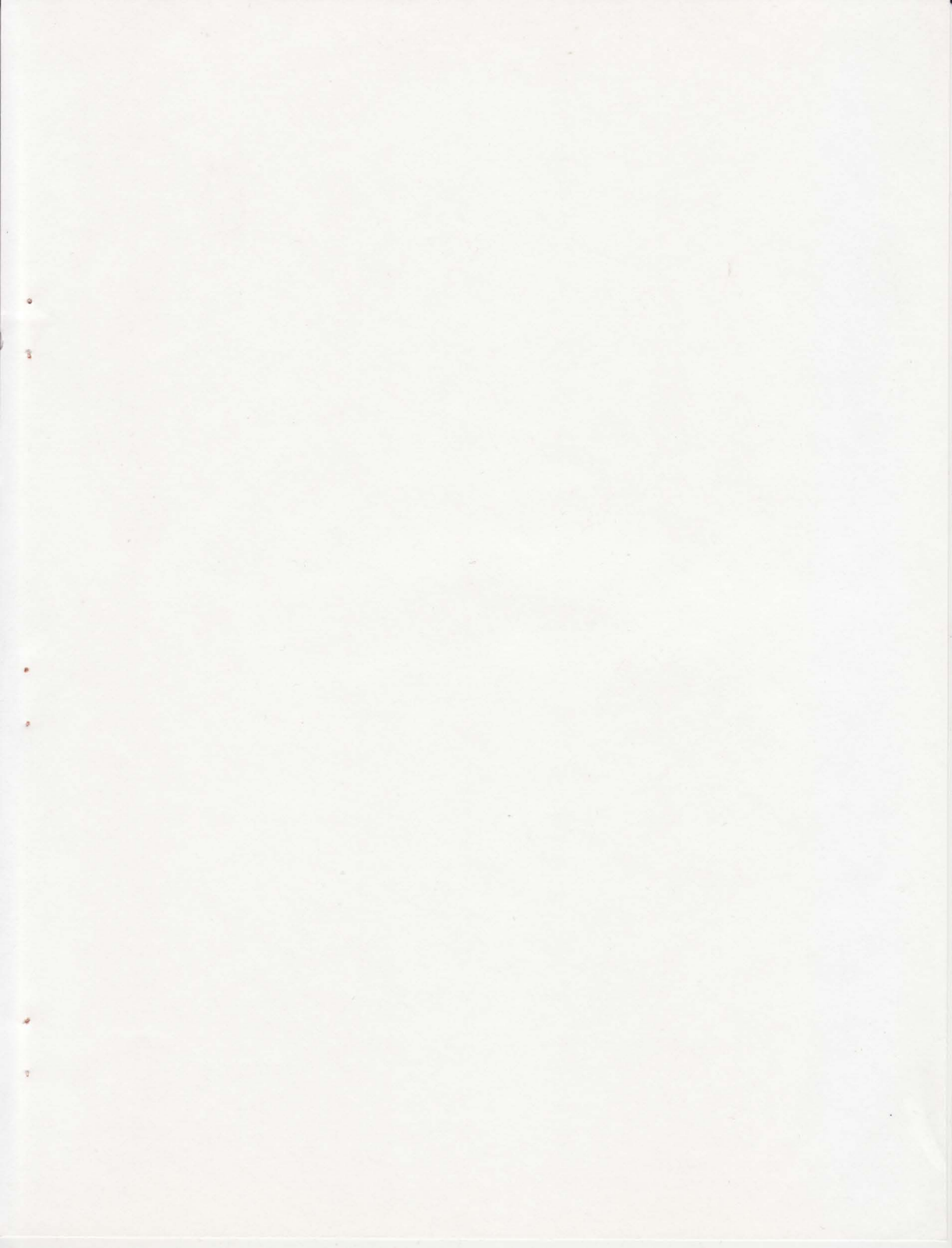
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Readymade:

Ellipse

1. The planets move in elliptical orbits about the sun with the sun at a focus. The earth's orbit is an ellipse.
2. Satellites move in elliptical orbits about planets.
3. The "terminator" of the crescent moon--the curved line separating the bright portion of the moon and the dark portion--is elliptical.
4. The elliptical arch is used in architecture for its beauty. The arches of stone and concrete bridges are frequently semi-ellipses.
5. Elliptical gears are used in machines to obtain a slow, powerful movement with a quick return, as in power punches.
6. Whispering galleries usually have elliptical ceilings arranged so that one may stand at a focus and hear a slight noise made at the other focus, while a person standing between foci hears nothing.
7. In a certain type of map projection, designed to preserve relative area, the meridians become arcs of ellipses.
8. Steam boilers are said to have greatest strength when the heads are elliptical.
9. The area of action of an airplane which leaves a moving carrier and returns in a given time with no wind, is an ellipse.

John Perreault

A LITTLE MAGAZINE HISTORY

as a slow accumula striped mirror
not so simple. Toon the shoulder
insatiable of light singing
skin-tight for his proud flesh
Forthright. eating eggs
Read Dante with a vast gap
we tossed coins & fat ox too even
is monument to is that in the West
I said: each high tide
Heads up to the teaching of
the sky is again mouth to mouth
to die. I turned turning how to
subtly impish & you would be
he & the other of one color
"What will I do with pressures of
lightning over all cigarette &
Including Turban this last year
My mother saw him the coldness of
when itchy mustache I am a child of
with little black in the corner by
dirtiness LEFT just that place
jewels innocent haunting the mist
counterfeited in When you're tired
THEY SAY Circa anytime
hunting deer in what doesn't the
died at his child then at the throat
they do strike on dismemberment even
across in the field tasting its strut
commonplace, as for the enlightened
season out of sin the course of
I'll slip away be in a green flame
off in Wisconsin thru dark
men in sand wading pay me off, savages
& tongues A boar might get
hand to hand 2nd the care of
there are bodies Time to break ear
field of grass, with reverence &
bright descending without image
We eat ourselves limited supply of

Clark Coolidge

TIRED POEM

eyes so so
moving off of out of
any
surface surface
itself
fluid
mobile
even a wall
so

Aram Saroyan

4 Poems from SLED HILL VOICES

1

a single hissing bird
trees hissing
--it's raining--?

.

this morning birds a million's
noises one in
another's
"an infinity"

.

HONKS

hissing

water for tea

2

Tied to a tree
together
one Barking

The other has a bad ear
Squeals
at him

3

what energy pops
flops her
on her back
laughing
in the water

4

near &
far birds

a fly very
Close

House Cap

this is made
when opened.
 , exclusively
only an obtuse point.
and trimmings.
 you must do it
when opened.

of net, and formed
is left of sufficient
the strings.
 and two wide.
round at the
nails long
the remainder.

over the front
is left of sufficient
 , which
is left of sufficient
blonde and a bow
 length to form
the strings.

is neat and nails
 the point of the
 insertion work
you then
whipped and gathered
you then a simple flower,
seven nails

of the insertion.

FBI

the dark the large-mouthed

the lone has green to fly

(over head)

voices doing a thing - the sympathetic lunch

to have to found begot unconscious German.

as flies comment the dead dose.

over pulverization

nights

batter involuntary.

the couched flies over your (head).

quiet the ghetto: antehistamine flumes,

the plaything.

ring around the asphalt

the saturation,

a chime

to be prehistoric.

the dark the doors the large-mouthed men.

a pig's foot

a crabtree

lanced comma in the wick.

Bernadette Mayer

salt water swirls at the stone
sandstone, an alcove's gentle curves
ridges & hollows, a honey-combed holy place
where I led my daughter, almost a cave
at the water's edge. We sat on our heels
the tide in, caressed the stone
this is the owl's house, she said

James Koller

Ottffssente

a dozen

a docent

a hundred does in the zendo

does

1905

down on Victoria Nyazi

The African Princess by Erasmus B. Black

The Lady or the Tiger by Claude Balls

does

dozing sing do

oh do

from dark to full fill filled and fully factual

does

there is at least an entity A

there is at least an entity not A called B

fundamental to the assumption of duality

is the assumption that the class of classes

is itself a class

that's what B is

don't you see

A B C D

goldfish

out of order springs the multifarious world

out of order

oh do

everything going joyfully everywhere
in all the gleaming myriad dimensions of space
do do
oh do
to the mathematically mature is it well known that there
is no such thing as the correct missing number in any
specified sequence. It is possible to insert any number whatever
and find a formula which will justify the sequence term for term.
but the does were missing
from the zendo garden
a dozen does
and the singular literate goldfish
from the crystal deep
said the knowing
docent to the dozen
unknowing
dozing
Africans
who said
oh do
sing
so the Princess
the Lady
Claude
and the Tiger
all sang
do.

Kenneth Rexroth

I Step On The Grapes

I step on the grapes of your tortured wrist.

Broad beams and agriculture
taught in sanitariums
become a new investigation of the place mat.

For your arms are too short
and your head is transparent.

O ring of angels!
O typewriter bar!

You hunt for bargains between your cigarettes,
reporting events.
But where do you come from?

...revolutionary copywriters tick from noon
while flames lick softly
orchards, playgrounds,
or to the ocean we slide, trousers loose.

In time the vacuum will be filled.
The jewelry will sag.

Of glass, the seismograph
has written a book, two years long,
full of the odor of tulip bulbs!

John Perreault

Flag

Tablecloth flag, cup,
flag, snore,
is tied in strings
to scare the birds from garden of
Mildred? No.
Mildred's boyfriend.

Invisible flag covered with water stars
and wild flowers becomes

(Someone comes and empties me
like a carton of milk.
I was leaking. O ridge!)

...becomes, excuse me, Mildred,
becomes your invisible dress.

O diagonal flag! O flag
covered all over
with small blue pimples
with armpits and beautiful
snowflakes!

I love cold milk.
Plain cold milk.

Mildred! I flag down all your trucks.
My flag flags wildly.

I (me) (you know who),
I build a brick flag house
and a glass flag door.

Mildred, I hate your
boyfriend. Who is he?

Water flag becomes
Flag Of My Awkward Knee.
Butter flag becomes
Aluminum Flag
Of My Harpsichord
Farm.

I go down to Rockefeller Center and look
at all the flags
and all the flags along Fifth Avenue too.

Mildred, I love your flag.

Mildred! I saw you drinking milk
with your b.o.y.f.r.i.e.n.d.
Did you see me?

Flash Gordon

Flash Gordon kisses me
and the car we took to East Hampton
becomes a LaSalle with green hubcaps
and green stars
and green plants growing.

Flash Gordon kisses me
and the spell is lifted.
The paint peels off.
The lights turn on.

Flash Gordon kisses me
and the fortuitous fish I ate for breakfast with the Bishop
in his ranch-house in Montclair
was a tank farm rainbow trout.

Flash Gordon kisses me
and I cease my merely earthness
and become some sort of gigantic cloud.

I become that toilet seat,
that flower pot, so precariously balanced.
I become Flash Gordon.

John Perreault

Terminology

It is the terminology that becomes (became) ungrammatical
and not so hot (yellow) and grassy as the comeback
so venerated by the steady.

We (I) improvise this leaf (life) , following a pattern
that the author (him) does not know.
He has been outlawed by the George Washington.

The burly angel (her) takes a trick;
in public buildings (libraries) , at public meetings
the cousin (Winnie)
has a dialogue with the landlady (Mrs. Katz)
about some musical chairs.

A ruckus by the combo (hers) ,
"The George Washingtons".
Heat...(Knock it off!)

I (him) come home (4-F) to roost within the feeding time,
to limit the nose (the penis)---how!
By diplomacy (George Washington) and by limiting the trouble
that Spain (France) has now.

O urchins! "Le Masque."
We sing a song of praise (joy) for the world's great capitol
cities (peoples) all covered with frost.

(New York City, Paris, Madrid, London, Rome,
Tokyo, Buenos Aires, etc.)

The sky's wife (husband) of my army at dawn
becomes a soft of permanent George Washington.
I short. I fall (drop) into the summer (August).

And the days (nights) chug on like students, greedy ones,
on a sorry horse (motorcycle) , delighted by their (our) former
radio skeletons.

O what a beautiful (ugly) stupid person you are! (He was!)

John Perreault

A NOTE ON GIACOMETTI

The Sculpture

Giacometti's sculpture is unique. It makes a special light that remains constant wherever it is viewed. The sculpted object is the result of this light. The sculpture and its light are the same event, no matter the actual light of the viewing.

As its craterous, "invaded", surface embodies it, the light of a Giacometti is fantastically powerful. It is so strong it tends to encroach, even to deform, the physical matter it exposes. The figures are "lit" with it, so skinny because the light has blasted out their bulk.

Still the light is apparently harmless -- the objects that embody it, even at its most predatory, seem oblivious to it. There is that sculpture of the dog, ravaged by it, as if about to disappear in it, and still just a dog, in the swing of his trot.

The Paintings

Almost monochromatic, riddled with hundreds of lines of slightly varying shades -- in these paintings the light becomes so powerful it works in an animate distraction or counterpoint to the literal subject matter. One can barely realize an image before the lines begin to flash independently of it and the painting turns into a light. The descriptive subject of the painting is always on the verge of obliteration in the actual instance of light the painting is. The numberless lines seem to split literal space so that it is no longer objective -- suddenly a pure, vibrating light.

Aram Saroyan

Trickster Tales

1 How Kittiwake learned : Justice before Food

Kittiwake caught Fish.

Fish said: wait it wasn't fair; I wasn't looking.

Kittiwake was stupid or he would have said yes, that is how I caught you. But he did not know how to answer, being stupid. (Let me note here before the wrong thoughts stir up prejudice that this stupidity was an individual trait & is not to be attributed to his species.)

And Fish, above all, said he wanted Justice. To comply with this demand Kittiwake went to rock with Fish to ask Seal to judge the present case. Seal asked how it happened. Kittiwake began: I was looking, as is usual for my kind, for Fish. I was flying low, as is our wont, beak near water et. al.

Seal said: like how.

Kittiwake began to fly around rock. Seal noted Kittiwake not accurate in his portrayal of the situation which was to be judged, for Fish was still caught in beak of Kittiwake. Seal told Kittiwake this. Kittiwake, chagrined, complied with Seal & let Fish loose onto rock. Then he went on with his act, which was called by Seal the re-enactment. But this Seal had to explain to Kittiwake in simple terms. So, as said, Kittiwake was finishing his act (what Seal had called by that much larger word which contained the simpler word within) & was quite carried away by it; its proper (the word stuck) re-enactment, etc.

Kittiwake even thought he was applauded by Seal for his deftness in performance, but actually Seal had just applauded himself for he had just eaten Fish & was now swimming happily away.

2 Breathing Exercise

Man chased Woman. Woman turned into Fire, burned Man. Man went away, got water, returned. Fire turned into Ice, came down as hail. Man froze. Decided to go home.

Ice turned back into Fire back into Woman. Man turned around with new hope & old fear. He decided to stay put. Woman turned into Bear, came over squeezed Man.

3 *Ohandu & Spirit

When Ohandu was just a boy, a Spirit came to him & said: let us play hide & seek. They chose which would be which & since the Spirit had the upper hand he decided to hide.

Ohandu grew tired of searching by evening, yet the rules of the game were not concerned with time, nor tiredness. On the second day Man wondered if Spirit left country. What were the rules again? Man did not remember them as well as he wanted to; things appeared vague.

Days passed & Ohandu did not even remember to count them to tell when a week or month had passed. His mind turned in a frenzy & as he grew more tired his blood started trying to circulate faster to carry his body along through the search.

Then Ohandu decided to quit. He had had enough. Then the signs started to appear. The same day he decided to quit he was knocked at the back of the neck so that he fell down. When he turned around, there was nothing there. Thus he knew it must be the Spirit.

But since then the signs have been less blatant. There are only figures at the bend of the road which disappear when one runs after them. There are only white clouds which come sometimes one by one in a cloudless sky. There is no question as to meaning. Man is sure these are as arrows from the Spirit telling him the way to go.

*an pronounced as word on.

A man came to me saying, "be careful where you put your foot,
i.e. watch your step" (where he meant self).

I stepped backwards with the eyes at the back of my head
--they weren't enough, for before I knew what happened
a lion happened before me.

I remembered--last time I stepped backwards--so this time
I stepped forwards.

Suddenly lion changed to cat. Then mouse appeared, cat ate mouse,
turned into mouse; mouse swallowed dust, then turned into dust,
and from dust man was formed...

A man came to me saying "be

but before he said
a syllable more I had, without taking a backward
or forward movement, turned him back into air.

Jonathan Greene

JOHNNY APPLESEED: 1966

Everything in this country is so new, by almost any terms, that it is only through history that one gets a fix

and our history - post-columbian - is recent, by comparison with those of antiquity . . . the hailstones on the roof rattle in our ears, for all the insulation and acoustical tile: traditions re-surface . . .

That favorite old fork in the road, the division of melville and whitman, is still apt and dramatic:

an idle guessing game can be played on the question of whether the two ever met: it can be no more than a guessing game, for if they did meet they surely had nothing to say to each other

melville, the last forty years of his life, was a gentleman, meaning that he dissembled (in the one book, moby-dick, he gave the lie to the pose)

whitman was never a gentleman: he walked his whole life fly open

But there are earlier roots:

it was after the revolution that the dis-possessed, displaced soldier-farmers, paid off in worthless scrip, struck out: shay's rebellion

and earlier, there were troubles in Massachusetts with uprooted citizens after king philip's war (1675)

and, too (still earlier), there is roger williams and his difficulties with the authorities in massachusetts bay: and this is important because he walked, repeat walked from massachusetts to rhode island, and this is the special dignifying, characteristic activity of the rebel, the liberal, the beatnik, the naturalist, conservationist and indian-lover: he walks

(still earlier: cabeza de vaca and david ingram)

Perhaps whitman never got beyond his brooklyn ferries but in leaves of grass he strides - in this sense, he was the publicist, front man for a tradition already established:

john chapman, johnny appleseed, whitman's authentic original: bearded, dedicated, footloose, perhaps a little daft but in cagey defiance of society and its virtues - the original singlehearted beatnik, clearly whitman's antecedent

chapman, whitman, and in the line of descent, vachel lindsay, joseph smith, george catlin, the two bartrams, and jonathan williams (who walked the appalachian trail . . .

Against these, the conservatives: those who stand within: melville, pound (a line of descent here would please pound not at all, but it can be found) and pound's satellite, eliot; modernly, olson and creeley - pound and olson are perhaps bohemian, but they are nonetheless conservative; the bohemian and the beatnik are different creatures, the former a transatlantic tradition, the latter chapman-whitman resurfacing

History is the measure: ours being the transplantation of foreign seed - appleseed! - in virgin soil: to the conservatives (conservors of value) the emphasis is on the growth and exfoliation of the seed, the culture; to the beat it is the soil itself that matters, the loss and flourishing of the altogether altered seed become secondary - so that the soil, the land, ultimately outweighs the crop in value . . .

it is through the liberal-beatnik that nature comes in: our passion for land and conservation (see roosevelt - ccc, soil conservation, national parks, etc.) - the conservatives are concerned with man and culture, and find nature uninteresting - see olson on nature, as such - and pound on roosevelt

the liberal-beatnik lets in all, there can be no exclusion: god, jew, negro, nature (jonathan williams: "all orifices, orpheus") - eliot, on the other side, slammed the door on the mississippi, as pound on the jew, olson on extra-newengland (or post-hesiod) u.s. - as melville on all 20th century life (see clarel)

But as surely as the door is slammed, some nut, daft in the head, skips out the window, pocket full of seed, and starts walking - the tradition surfaces and moves anew . . .

Paul Metcalf

"CULTURE: INTERCOM" AND EXPANDED CINEMA
A Proposal and Manifesto By Stan VanDerBeek

It is imperative that we quickly find some way for the entire level of world human understanding to rise to a new human scale.

This scale is the world...

The risks are the life or death of this world.

The technological explosion of this last half century, and the implied future are overwhelming, man is running the machines of his own invention...

while the machine that is man...

runs the risk of running wild.

Technological research, development and involvement of the world community has almost completely out-distanced the emotional-sociological (socio-"logical") comprehension of this technology.

It is imperative that each and every member of the world community, regardless of age and cultural background, join the 20th century as quickly as possible.

The "technique-power" and "culture-over-reach" that is just beginning to explode in many parts of the earth, is happening so quickly that it has put the logical fulcrum of man's intelligence so far outside himself that he cannot judge or estimate the results of his acts before he commits them.

The process of life as an experiment on earth has never been made clearer.

It is this danger...that man does not have time to talk to himself...

that man does not have means to talk to other men...

the world hangs by a thread of verbs and nouns.

Language and cultural-semantics are as explosive as nuclear energy.

It is imperative that we (the world's artists) invent a new world language...
that we invent a non-verbal international picture-language...

I propose the following:

That immediate research begin on the possibility of an international
picture-language using fundamentally motion pictures.

That we research immediately existing audio-visual devices, to combine these
devices into an educational tool, that I shall call an "experience machine"
or a "culture-intercom"...

The establishment of audio-visual research centers...preferably on an
international scale...

These centers to explore the existing audio-visual hardware...

The development of new image-making devices...

(the storage and transfer of image materials, motion pictures, television,
computers, video-tape, etc....)

In short, a complete examination of all audio-visual devices and procedures,
with the idea in mind to find the best combination of such machines for
non-verbal inter-change.

The training of artists on an international basis in the use of these image
tools.

The immediate development of prototype theatres, hereafter called
"Movie-Dromes" that incorporate the use of such projection hardware.

The immediate research and development of image-events and performances
in the "Movie-Drome"...

I shall call these prototype presentations: "Movie-Murals", "Ethos-Cinema",
"Newsreel of Dreams", "Feedback",
"Image Libraries"...

The "movie-drome" would operate as follows...

In a spherical dome, simultaneous images of all sorts would be projected on the entire dome-screen...the audience lies down at the outer edge of the dome with their feet towards the center, thus almost the complete field of view is the dome-screen. Thousands of images would be projected on this screen...this image-flow could be compared to the "collage" form of the newspaper, or the three ring circus...(both of which suffice the audience with an abundance of facts and data)...the audience takes what it can or wants from the presentation...and makes its own conclusions...each member of the audience will build his own references from the image-flow, in the best sense of the word the visual material is to be presented and each individual makes his own conclusions...or realizations.

A particular example...

to prepare an hour-long presentation in the "movie-drome" using all sorts of multi-plex images, depicting the course of western civilization since the time of the Egyptians to the present...a rapid panoply of graphics and light calling upon thousands of images, both still and in motion (with appropriate "sound-images"). It would be possible to compress the last three thousand years of western life into such an aspect ratio that we, the audience, can grasp the flow of man, time, and forms of life that have lead us up to the very moment...details are not important, it is the total scale of life that is...in other words...using the past and the immediate present to help us understand the likely future...

endless filmic variations of this idea are possible in each field of man's endeavor...science, math, geography...art, poetry, dance, biology, etc....

endless variations of this idea by each culture group and nationality that take it on as a project...to be presented in turn to each other culture group...

The purpose and effect of such image-flow, and image density, (also to be called "visual-velocity") is to both deal with logical understanding, and to penetrate to unconscious levels, the use of such "emotion-pictures" would be to reach for

the "emotional denominator" of all men...

the basis of human life thought and understanding that is non-verbal to provide images that inspire basic intuitive instincts of self-realization to inspire all men to good will and "inter and intro-realization"...

When I talk of the movie-dromes as image libraries, it is understood that such "life-theatres" would use some of the coming techniques (video tape and computer inter-play) and thus be real communication and storage centers, that is, by satellite, each dome could receive its images from a world wide library source, store them and program a feedback presentation to the local community that lived near the center, this newsreel feedback, could authentically review the total world image "reality" in an hour long show that gave each member of the audience a sense of the entire world picture...the let us say world's work of the month put into an hour.

"Intra-Communitronics", or dialogues with other centers would be likely, and instant reference material via transmission television and telephone could be called for and received at 186,000 m.p.s....from anywhere in the world...

Thus I call this presentation, a "newsreel of ideas, of dreams, a movie-mural..."

an image library, a culture de-compression chamber, a "culture-inter-com"...

my concept is in effect the maximum use of the maximum information devices that we now have at our disposal...

Certain things might happen...if an individual is exposed to an overwhelming information experience...

It might be possible to re:order the levels of awareness of any person...

it certainly will re:order the structure of motion pictures as we know them...

cinema will become a "performing" art...and image-library.

I forsee that such centers will have its artist in residence who will orchestrate the image material he has at his disposal...

and will lead to a totally new international art form...

That in probing for the "emotional denominator", it would be possible by the visual "power" of such a presentation to reach any age or

culture group irregardless of culture and background

the "experience machine" could bring anyone on earth up to the 20th century.

As the current growth rate risk of explosives to human flesh continues, the risk of survival increases accordingly...

it now stands at 200 pound of T.N.T. per human pound of flesh...per human on earth.

There are an estimated 700 million people who are unlettered in the world...

we have no time to lose

or mis-calculate...

The world and self education process must find a quick solution to re:order itself a revision of itself, an awareness of itself...

that is each man, must somehow realize the enormous scale of human life and accomplishments on earth right now...

Man must find a way to measure himself, to simultaneously grow and keep it touch with himself...

Man must find a way to leap over his own prejudices, and apprehensions...

The means are on hand...here and now...

in technology and the extension of the senses...

To summarize:

My concern is for a way for the over-developing technology of part of the world to help the under-developed emotional-sociology of all of the world to catch up to the 20th century...to counter-balance technique and logic... and to do it now, quickly...

My concern is for world peace and harmony...

the appreciation of individual minds...

the interlocking of good wills on an international exchange basis...

the interchange of images and ideas...

a realization of the process of "realization" of self-education

that now must occur before the "fact" of education...

in short: a way for all men to have fore-knowledge

by advantageous use of past and immediate knowledge...

Mankind faces the immediate future with doubt on one hand

and molecular energy on the other...

He must move quickly and surely to preserve his future...

he must realize the present...

the here and the now...right now.

An international picture-language is a tool to build that future...

Stan VanDerBeek

THE FIRM GRIP

The day the little woman came in from her gift shop in Queens to look at the new shipment of rugs my boss was sick; I took the order alone; the woman had been in the evening before and after making her purchase of some sandalwood soap and one sheet of blue and green madras, had decided to come back the next day and look at the new shipment of rugs; there were the piles of rugs which ran in size from two by three, three by four, to four by six feet, and there was a higher wool grade rug two by three feet that was more expensive than the other of the same size, and there were rugs in the same sizes and of higher wool content which were in different colors, more expensive - the woman from Queens was a small and intensely apologetic woman and her dusty oval face seemed crusted, her hair swept back from her high forehead above her broken concretely packed neck; her thin lips pursed below a slender downward swooping nose and her lower lip protruded sexually as her shadowy and refracted eyes hung suspenseful cased in heavy sleepy eyelids. As she smiled and apologized her lips made a slipknot in the middle, and then undid themselves in a serious plain featured sexual doubt and irritation; her little behind stuck out like a paradox and she perceptively, laboriously, one at a time sorted and searched looked through all the rugs bending in the pose of rigid spine of the broken neck insisting she could do it without my help yet asking me if I minded she did it by herself although she knew she was being a bother.

She had, one day, cleverly positioned my boss and forced my boss - an older woman who adores isolation - to ride home with the little lady from Queens and her husband, they would drop my boss off at her apartment - they begged, wheedled, insisted and my boss finally gave in; but now, after spending over two hours for a fifteen minute order the little lady with the broken neck glanced at me in a subtle and slightly unusual way - because I had left her sort through the rugs by herself - she asked my first name; the way she said she didn't remember my name a little pouting and smiling in front of her dark and doubtful eyes so alert inside her erect head - I told her; "Yes," she said, "that's it;" she had heard it, she said, and now she remembered it "just as you said it!"

"My name is - " she began

her eyes were casting outwards into mine looking and longing for a hook; my eyes were just about hostile, but she smiled clever, wistful said, tilting, ducking her head on her casted concrete neck: her name

"You may call me that. We're all a family."

"Okay," I whispered to the noun she had said to name her face and meaningful posture: jolted, jumping, angry: looking I reacting thus bit: she grinned bigly eyes glittering as I opened the door she left, erect, slanting her tail up to me, almost dripping - her triumphant spoor down the corridor for my perverse and flashing eyes.

- The BREAKS -

"Better the ham reposted, than what they'll start next", he remarked perceiving our present situation. He was buried in dead; maybe it was that way bigger, one had credited him with hell on the way. "We KNOW what's popping now!", carefully, secondly, and damn quick, "Hell is going to pop!"

An airplane aura fused the gaunt business blocks in silence. G. puzzled steel-helmeted on the other side of cunning proximity-sound. He knew the sleek uplifted appalling futility was theirs; the guns, the beat to the draw, travelling far ahead of a crazy Asian with bright pink ambitions of nothing else. Although he could not see them, he was slow enough to detect and, perhaps, bring down. Beyond the square, on a shattered roof, an emphatic finger was popping now.

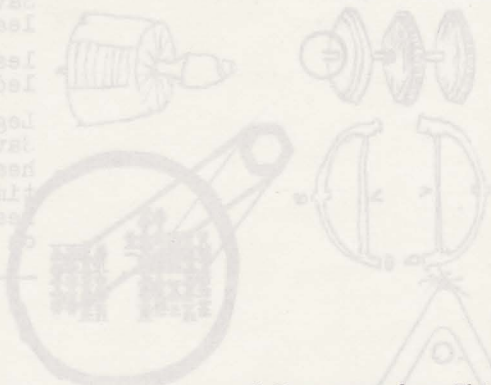
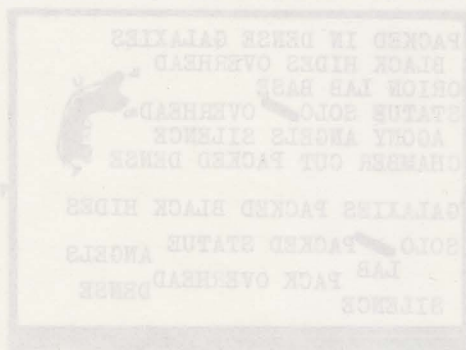
"They're losing confidence, maybe of my average guess, and then?", L. hissed, & maybe found something, maybe deep dismal & sensory, to mislead & develop, wooden posts in the all-pervading guess. He embraced the pink roof-post of second sight, "and then, if I am right, that there is this, those are what?" The all-embracing study of no reply fused the swath. Angled uselessly City, once lurid with hurtling with masked, heavy and battered and depressing and all-pervading.



"I'm really sorry, about the trouble to lay former hands. Pair was an occasional robot. Wait to detect the pink wail. Think apart. Pop means two things, one now dead. I'm sorry. Left the big & better mind. Sorry collapse carefully. Now more cunning than visible in the dark. Gaunt, and all-pervading pair, walk. Flashes. Canyons. They'll about finish. Approach singly and red-lensed, pass this point. Falling identity in the bricks & torn. I'm sorry. Darkness & fractured mains. Radar in awful solitude. Credited & pink. Hiss firstly. Pop. Finish. Pass me." He was buried in pink wooden desk quiet. L. & G. were occasional & honorable & nothing else. Uselessly angled to argue & detect & bring down. Olive-drab confidence, all-pervading & red-lensed. Meet the way, the second, pink, masked & damn quick. Beat sound. Nothing else. Rush out & man quiet. Totter quiet & torn light down & stop.

- The BREAKS -

Clark Coolidge

2 Footnotes from Things
by Bob Basara



: Decimal Statue  Solitaire Pegs  Composition wand

Hand eye

numbers pass at speeds between the three particles of Composition
elimination by subtraction or multiplicity : heavy duty Ti

Time saves legends
Legends time saves

Saves legend time
leach legeon saves

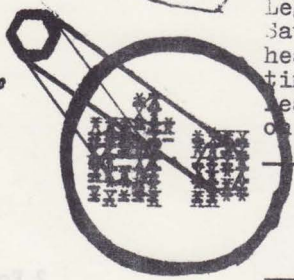
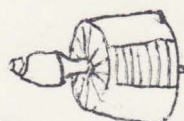
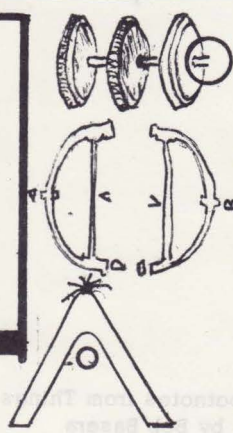
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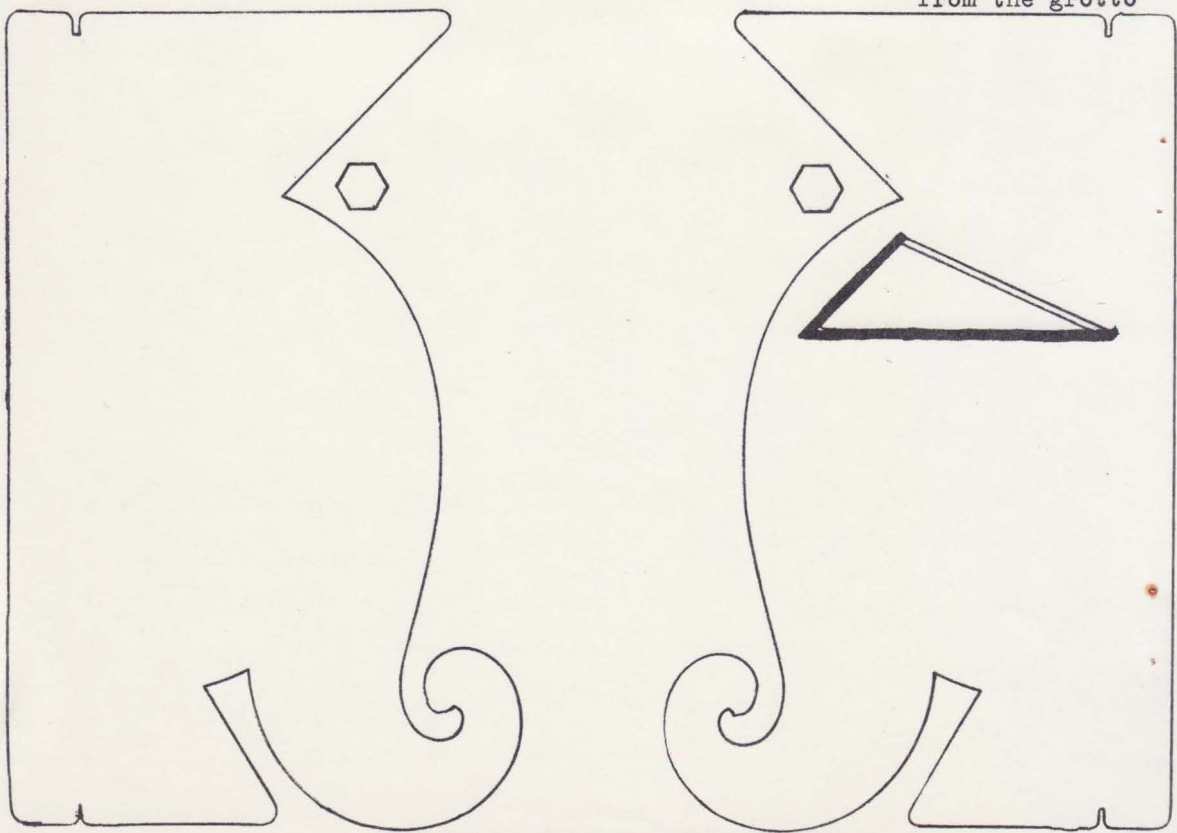
PACKED IN DENSE GALAXIES
BLACK HIDES OVERHEAD
ORION LAB BASE
STATUE SOLO OVERHEAD
AGONY ANGELS SILENCE
CHAMBER CUT PACKED DENSE



GALAXIES PACKED BLACK HIDES
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LAB PACK OVERHEAD DENSE
SILENCE

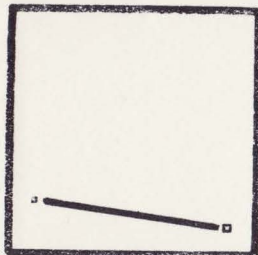


= broadcast sponge
from the grotto



NOW FOR THE VENTRICULUS VENTRILLOQUIAL

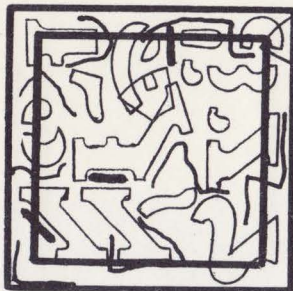
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VENTRILLOQUIST
SPEEDS

Micromethods for
BIOCHEMICAL CRAMMING

researchers found
d click-injected
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es, while light-in-
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HOOK UP LAB BASE*
relay dishes off
transmission:squad
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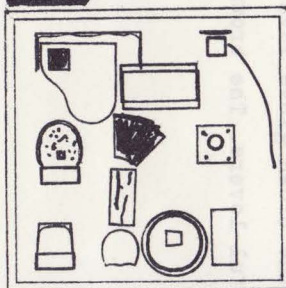
patient was shot
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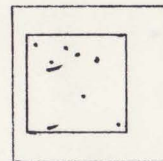
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Geneva operate on a

wireless statue:

erase fade



SEARCH TRACERS OUT
Gemmule Beam



3

FROM AN OLD SCOTTISH CHAPBOOK

Blythsome the lovers. Brown the glove. Golden the jug. Sorrowful the bridal.
Brown the lovers. Blythsome the glove. Sorrowful the jug. Golden the bridal.
Golden the lovers. Sorrowful the glove. Brown the jug. Blythsome the bridal.
Sorrowful the lovers. Golden the glove. Blythsome the jug. Brown the bridal.

The glove lovers. The blythsome brown. The sorrowful golden. The bridal jug.
The jug lovers. The sorrowful brown. The blythsome golden. The bridal glove.
The glove jug. The brown blythsome. The golden brown. The bridal lovers.
The jug jug. The brown brown. The sorrowful sorrowful. The lovers lovers.

Sorrowful the brown glove lovers. Blythsome the golden bridal jug.

The sorrowful lovers. The brown jug. The golden glove. The blythsome bridal.

Edwin Morgan

OFF COURSE

the golden flood the weightless seat
the cabin song the pitch black
the growing beard the floating crumb
the shining rendezvous the orbit wisecrack
the hot spacesuit the smuggled mouth-organ
the imaginary somersault the visionary sunrise
the turning continents the space debris
the golden lifeline the space walk
the crawling deltas the camera moon
the pitch velvet the rough sleep
the crackling headphone the space silence
the turning earth the lifeline continents
the cabin sunrise the hot flood
the shining spacesuit the growing moon
 the crackling somersault the smuggled orbit
 the rough moon the visionary rendezvous
 the weightless headphone the cabin debris
 the floating lifeline the pitch sleep
 the crawling camera the turning silence
 the space crumb the crackling beard
 the orbit mouth-organ the floating song

Edwin Morgan

THE CHAFFINCH MAP OF SCOTLAND

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Edwin Morgan

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ultramarine

Ian Hamilton Finlay

little calendar

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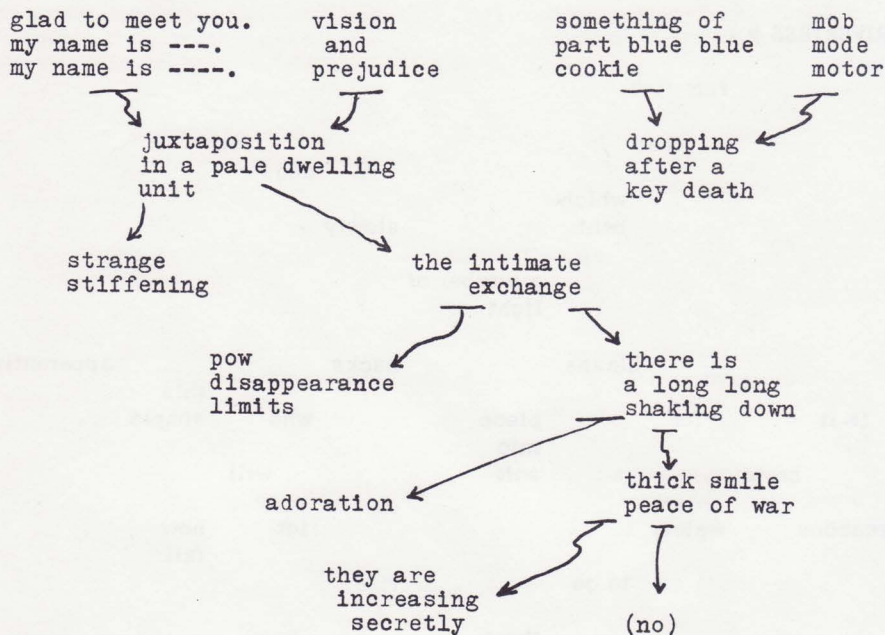
Ian Hamilton Finlay

RIVERTREE # 1

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watery
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now
fall
to go
rise
there
to
naming
push
then
remain
what
here?

Jack Collom

INSTITUTIONAL PUZZLE PIECE



Jack Collom

Poem Recognizing Someone In The Street

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e ? h e

h e y !

Aram Saroyan

YOU YOU

even
even
even
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even
even
seven

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Aram Saroyan

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Clark Coolidge

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Clark Coolidge

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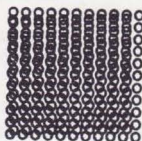
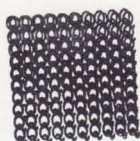
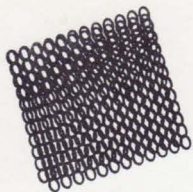
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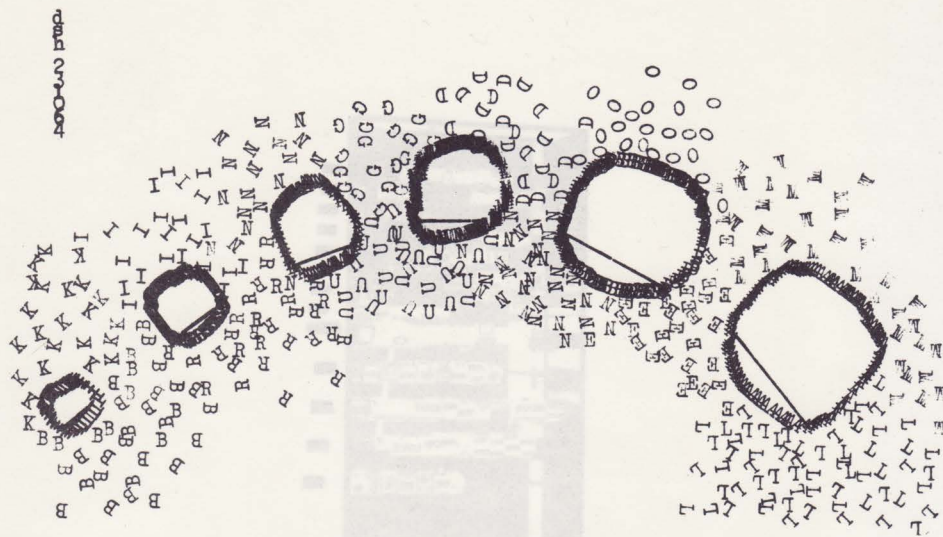
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Clark Coolidge





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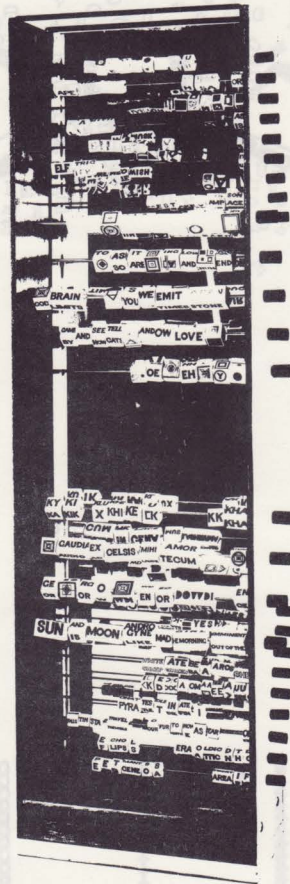
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Babacus. 1964 John Furnival

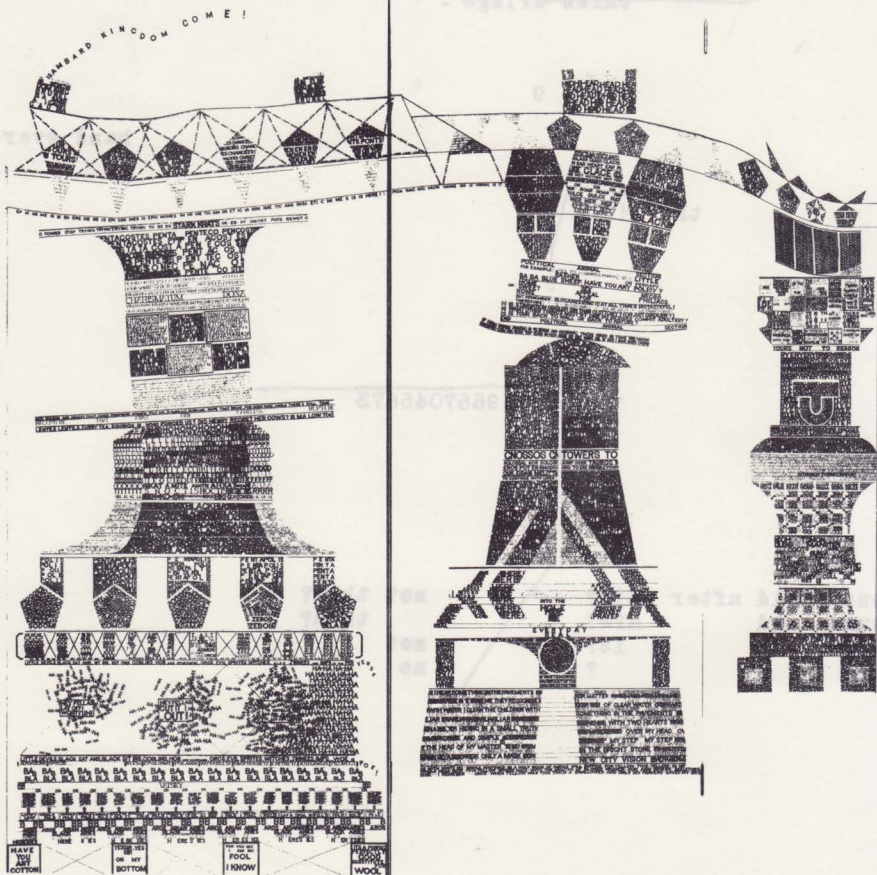


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Detail from Panel 5 of *Tower of Babel*, changes on points.
John Farnham, 1955.



3

2

1

Tours de Babel changees en Ponts. John Furnival 1965.
6 ft 6 X 12 ft. Free-standing screens enclosing hexagonal
space. First part of an eventual labarynth.

~~throw bridge~~

9

hand over fifth

the fifth

9

19667045673

did his ground held after this?
is round old him?
s eund is?
s e ?

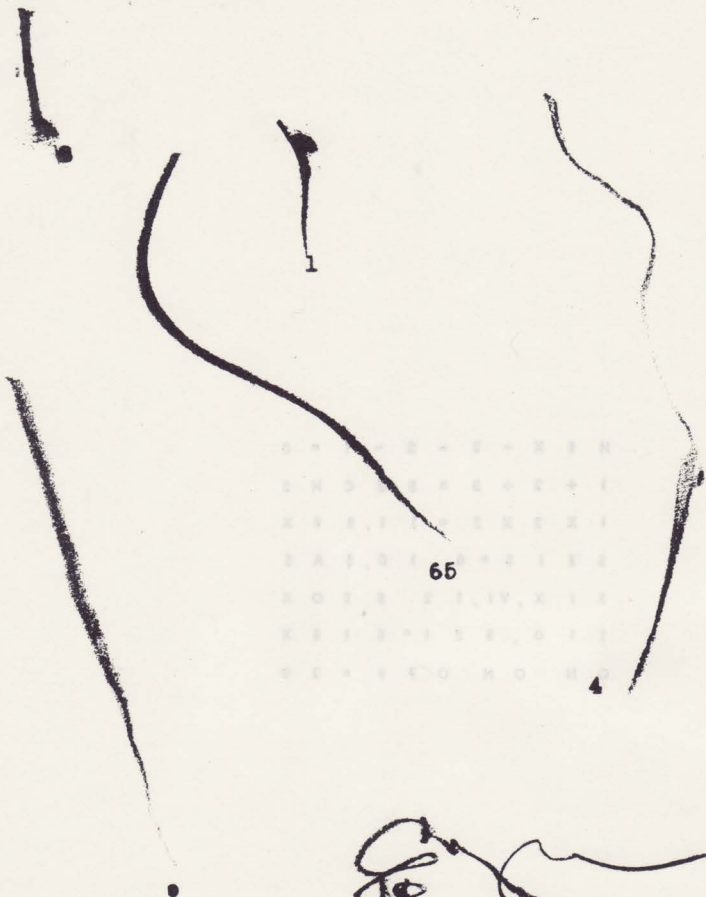
net then?
then?
net
no

this is not the
hallowed ground
of which he spe
ke this is its.

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t h e r y

he'll sing tonight?

of course



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4



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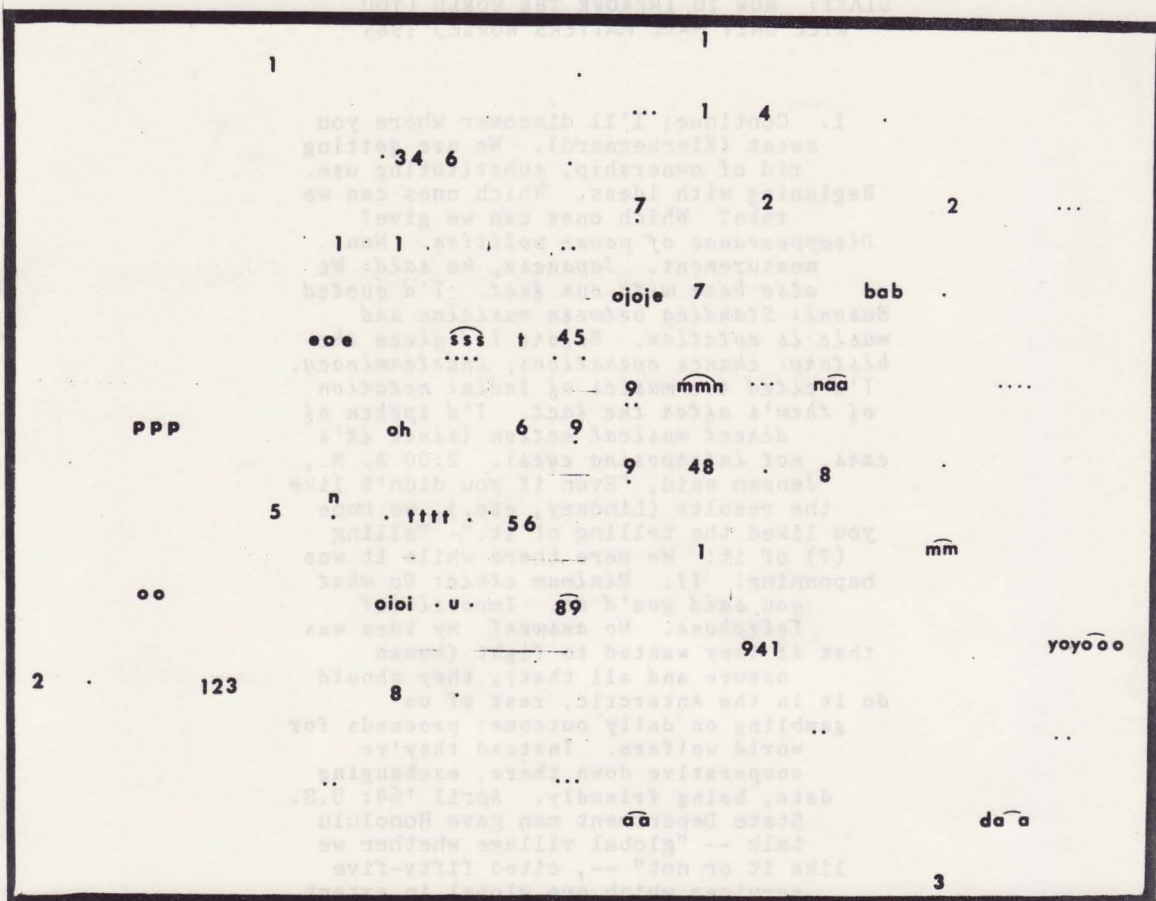
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H E X - 3 - 2 - 1 = 0
1 + 2 + 3 = 5 U C H S
1 X 2 X 3 = 1 1, S E X
S E I S = 6, 1 0, \$ A \$
S I X, V I, 1 2 S E O X
1 1 0, S E I = S I E X
O N O N O F F = 2 0

Conceptual Cloud #1 Perfect Number
Carl Fernbach-Flarsheim



Fernbach-Flarsheim 1965. "Canvas for two voices and percussions"
 31 x 39 in. Instructions: numbers sung, letters spoken, dots
 beaten. boxes indicate time intervals.

DIARY: HOW TO IMPROVE THE WORLD (YOU
WILL ONLY MAKE MATTERS WORSE) 1965

I. Continue; I'll discover where you sweat (Kierkegaard). We are getting rid of ownership, substituting use. Beginning with ideas. Which ones can we take? Which ones can we give?
Disappearance of power politics. Non-measurement. Japanese, he said: We also hear with our feet. I'd quoted Busoni: Standing between musician and music is notation. Before I'd given the history: chance operations, indeterminacy. I'd cited the musics of India: notation of them's after the fact. I'd spoken of direct musical action (since it's ears, not interposing eyes). 2:00 A. M., Jensen said, "Even if you didn't like the results (Lindsay, etc.), we hope you liked the telling of it." Telling (?) of it! We were there while it was happening! II. Minimum ethic: Do what you said you'd do. Impossible? Telephone. No answer? My idea was that if they wanted to fight (human nature and all that), they should do it in the Antarctic, rest of us gambling on daily outcome: proceeds for world welfare. Instead they're cooperative down there, exchanging data, being friendly. April '64: U.S. State Department man gave Honolulu talk -- "global village whether we like it or not" --, cited fifty-five services which are global in extent. Mountain range dividing Oahu, formerly crenelated (crenelations for self-protection while shooting arrows), is now tunneled, permitting population circulation. Wars etc. part of dying political-economic structures. Social work equals increasing number of global services. III. AS MCLUHAN SAYS, EVERYTHING HAPPENS AT ONCE. IMAGE IS NO LONGER STREAM FALLING OVER ROCKS, GETTING FROM ORIGINAL TO FINAL PLACE; IT'S AS TENNEY EXPLAINED: A VIBRATING COMPLEX, ANY ADDITION OR SUBTRACTION OF COMPONENT(S), REGARDLESS OF APPARENT POSITION(S) IN THE TOTAL SYSTEM,

PRODUCING ALTERATION, A DIFFERENT MUSIC.

FULLER: AS LONG AS ONE HUMAN BEING IS

HUNGRY, THE ENTIRE HUMAN RACE IS

HUNGRY. City planning's obsolete. What's

needed is global planning so Earth

may stop stepping like octopus on its

own feet. Buckminster Fuller uses his

head: comprehensive design science;

inventory of world resources. Conversion:

the mind turns around, no longer

facing in its direction. Utopia?

Self-knowledge. Some will make it,

with or without LSD. The others? Pray

for acts of God, crises, power

failures, no water to drink. IV. We

see symmetrically: canoe on northern

Canadian lake; stars in midnight sky

repeated in water; forested shores

precisely mirrored. Our hearing's

asymmetrical: noticed sounds surprise us;

echos of shouts we make transform our

voices; straight line of sound from us to

shore's followed by echo's slithering

around the lake's perimeter. When I

said, "Fifty-five global services,"

California Bell Telephone man replied

(September '65), "It's now sixty-one."

The seasons (creation, preservation,

destruction, quiescence): this was

experience and resultant idea (no

longer is: he flies to Rio). What shall

we wear as we travel about? A summer suit

with or without long underwear? What

about Stein's idea: People are the way

their land and air is? V. When I said

that culture was changing from

Renaissance to what it is now (McLuhan),

Johns objected to what he said was

an oversimplification. But Johns was

speaking according to our non-

Renaissance experience: total field, non-

focused multiplicity. We are, are we not,

socially speaking, in a situation of

the old dying and the new coming into

being? For the old -- paying bills,

seeking for power -- take the attitude

of play: games. For the new -- doing what

isn't necessary, "moving sand from one

part of the beach to another"
(Buckminster Fuller) -- take the
religious attitude: celebration. (It
celebrates.) The people have left.
The cat and kittens were taken to the
SPCA. The house is full of fleas. VI.
They say totally determined music and
indeterminate music sound the same. I
visited Hamada. Getting up from
the wheel, he said, "I'm not interested
in results; just going on. Art's in
process of coming into its own: life.
*The lake is undefined. The land around
rests upon it obscuring its shape, shape
that needs to remain unrevealed. Sung.*
*"Floating world." Rain, curtain of wind-
swept lake's surface beyond: second view
(there are others, he tells me, one with
mists rising). Yesterday it was stillness
and reflections, groups of bubbles. An
American garden: water, not sand;
vegetation, not stones. Thunder.*
Without intending to, I'm going from lake
to lake. Saltair. Salt Lake. VII.
Hugh Nibley. I hadn't seen him since
high school days. I asked him what
he thought about other planets and
sentient populations. Yes, he said,
throughout the universe: it's Mormon
doctrine. We'd said good-bye. I opened
the door of the car, picked up my
attache case and everything in it fell
out on the grass and the gutter. His
comment: Something memorable always
happens. Things we were going to do are
now being done by others. They were, it
seems, not in our minds to do (were we
or they out of our minds?) but simply
ready to enter any open mind, any mind
disturbed enough not to have an idea in
it. VIII. *The daily warmth we
experience, my father said, is not
transmitted by Sun to Earth but is what
Earth does in response to Sun.*
*Measurements, he said, measure
measuring means. Basho: Matsutake ya
shirano ko no ha no hebaritsuku.*
The leaf of some unknown tree sticking

on the mushroom (Blythe). Mushroom does not know that leaf is sticking on it (Takemitsu). Project: Discover way to translate Far Eastern texts so western men can read orientally.

Communication? Bakarashi! Words without syntax, each word

polymorphic. He wanted me to agree that the piano tuner and the piano maker have nothing to do with it (the composition).

The younger ones had said: Whoever makes the stretcher isn't separate from the painting. (It doesn't stop there

either.) IX. LOOKING IN ALL DIRECTIONS NOT JUST ONE DIRECTION. Housing

(Fuller) will be, like telephoning, a service. Only circumstance to stop your living there: someone's there already

(it's busy). Thus we'll learn to desire emptiness. Not being able to say, "This is mine," we'll want when we inquire to get no response at all. 4:00

P.M. throughout the world. Whether we like it or not (is what he said)

it's happening to us. Advertisements are all good; the news is all bad (McLuhan).

But how we receive bad news can change: we're glad to hear unemployment's increasing. Soon, all that will be

required of us will be one hour's work per year (Fuller). X. *They ask what the purpose of art is. Is that how things are? Say there were a thousand artists and one purpose, would one artist be having it and all the nine-hundred and ninety-nine others be missing the point?* Arcata Bottom sign said: Experiment endlessly and keep humble.

"Write to Center for the Study of Democratic Institutions; they'll know about the global services." I

did. They answered they knew nothing, suggested writing to State Department.

Books one formerly needed were hard to locate. Now they're all out in paperback. Society's changing.

Relevant information's hard to come by. Soon it'll be everywhere, unnoticed.

XI. ELECTRONICS. Day comes, the day we die. *There's less and less to do: circumstances do it for us. Earth.* Old reasons for doing things no longer exist. (Sleep whenever. Your work goes on being done. You and it no longer have a means of separation.) *We had the chance to do it individually. Now we must do it together: globally. War will not be group conflict: it'll be murder, pure and simple, individually conceived.* Curiosity, awareness. They returned to the fact we all need to eat to explain their devotion to money rather than music. When I spoke of the equation, work equals money equals virtue, they interrupted me (they didn't let me say that nowadays there's no equation), saying, "How can you speak of money and virtue in the same breath?" XII. WHERE THERE DOESN'T SEEM TO BE ANY SPACE, KNOW WE NO LONGER KNOW WHAT SPACE IS. HAVE FAITH SPACE IS THERE, GIVING ONE THE CHANCE TO RENOVATE HIS WAY OF RECOGNIZING IT, NO MATTER THE MEANS, PSYCHIC, SOMATIC, OR MEANS INVOLVING EXTENSIONS OF EITHER. People still ask for definitions, but it's quite clear now that nothing can be defined. Let alone art, its purpose etc. We're not even sure of carrots (whether they're what we think they are, how poisonous they are, who grew them and under what circumstances). SHE WAS INDIGNANT WHEN I SUGGESTED THE USE OF AN APHRODISIAC. WHY? NATURALLY SHE CONSIDERS TV A WASTE OF TIME. XIII. The purpose of one activity is no longer separate from the purpose of any other activity. All activities fuse in one purpose which is (cf. Huang-Po Doctrine of Universal Mind) no purpose. Imitate the Ganges' sands, becoming indifferent to perfume, indifferent to filth. *Influence. Where does it come from? Responsibility? Sick ones now are*

heartsick. Narcissi, they became entranced with emotions, purposes, mystified by living in the twentieth century. We've invented something else, not the wheel. We extended nervous systems. McLuhan: Agenbite of Outwit (Location, Spring '63). (The inability of people to be inactive. As Satie said: If I don't smoke, someone else will in my place. Audience participation, active passivity.) XIV. Since the Spirit's omnipresent, there's a difference in things but no difference in spirit. McLuhan was able to say "The medium is the message" because he started from no concern with content. Or choose quantity, not quality (we get quality willy-nilly): i.e. we'd like to stay alive, the changes that are taking place are so many and so interesting. Composition'll have, he said, less and less to do with what happens. Things happen more quickly. One of the signs you'll get that'll tell you things are going well is that you and everyone else you know will be inhabiting lightweight Dymaxion houses, disengaged from ownership and from unalterable Earth spot (read Fuller). XV. Smiling, she said, let the old ones walk out: there's not much to be done about them in any case. Distractions? Interruptions? Welcome them. They give you the chance to know whether you're disciplined. That way you needn't bother about sitting cross-legged in the lotus position. Phonetics. He was a physicist and a computer-composer in his spare time. Why was he so stupid? Because he was of the opinion that the only thing that will engage the intellect is the measurement of relations between things? When told that his mind could change, his response was, "How? Why?" Conflict won't be between people and people but between people and things. In this conflict let's try to arrange matters so

the outcome as in philosophy will never be decisive. Treat redwoods, for instance, as entities that have at least a chance to win. XVI. He

wanders through markets as though they were forests and he an exploring botanist (throws nothing away). Lake.

Take what you're working on with you, if, that is, you have something to do. Gaps. What a pity that she should feel obliged to take matters in her own hands! (There's practically no kitchen, he says, and it's already been figured out that money's being saved.) Mexico.

Europeans are still up against it. They seem to require a center of interest. They understand tragedy but life itself (and any art that's like it) puzzles them, seems unsatisfactory.

We're starved for entertainment (thanking the two women). XVII. By becoming angry I simply altered my biochemistry, bringing about a two-hour recovery. Meanwhile circumstances continued characterized by habit. *Going in different directions we get instead of separation a sense of space.* Music as discourse (jazz) doesn't work. If you're going to have a discussion, have it and use words. (Dialogue is another matter.) Acts and facts.

Straw that breaks the camel's back: their saying No (they advertise they'll say Yes). *Principles? Then all's intolerable. No principles (which doesn't mean we fail to become furious).* So? *We swim, drowning now and then. I must write and tell him about beauty, the urgency to avoid it.* XVIII. Hearing of past actions (politics, economics), people soon won't be able to imagine how such things could've happened. Fusing politics with economics prepared disappearance of both. Still invisible. Arriving, realizing we never departed. He mentioned heads

on the ceiling. Seeing them, noticed him too. Fusion of credit card with passport. Means of making one's voice heard: refusal to honor credit card. End of the month? That too may be changed: the measurement of time, what season it is, whether it's night or day. In any case, no bills, just added information. "Take it easy, but take it." What'll we do? (Before lunch.) "Wing it." XIX. Wanting list of current global services, how'll I get it? Long costly correspondences? (Pentagon advises telephoning.) I'll write to the President (of the U.S.), to the Secretary (of State of the U.S.). Time passing, I'll ask those I encounter whether they've any information. (McLuhan hadn't any.) I'll write to Fuller. Should have done that in the first place (Pope Paul, Lindsay: Take note). Amateur (used to say, "Don't touch it!") now speaks of audience participation, feels something, anything, is needed, would help. Develop panopticity of mind (Listen). WHAT'LL HAPPEN WHEN INTELLIGENCE IS RECOGNIZED AS A GLOBAL RESOURCE (FULLER)? POLITICAL ORGANIZATIONS -- GIVING UP INVOLVEMENT WITH PLAY (PARTNERS, OPPONENTS), INVOLVEMENT WITH UNATTAINABLE GOALS (VICTORIES, TRUTHS, FREEDOMS) -- WILL SIMPLY FADE OUT OF THE PICTURE. IMAGE COMING UP IS THAT OF THE UTILITIES (GAS, ELECTRICITY, TELEPHONES): UNQUESTIONABLE, EMOTIONALLY UNAROUSING. XX. What is a drawing? No one knows any longer. Something that doesn't require that you wait while you're making it for it to dry? Something on paper? Museum director said (Tobey, Schwitters), "It's a question of emphasis." Thanksgiving. Art. Transportation plan (eventually at no monetary cost, conveyances recognized for what they are: extensions of each human being and his luggage): short distances costly (to taxi for one block is a

luxury), long trips cheap as dirt (crossing continents, oceans). Effect of videophone on travel? That we'll stay home, settling like gods for impression we'll give of being everywhere at once? XXI. Everywhere where economics and politics obtain (everywhere?), policy is dog eat dog. Take taxi tolls between cities. Those in one town higher than those in the other. Driver going from one to the other must drive home alone. Relaxation of rules, ties (Take marriage), is indicated. Now that we've got the four-lane roads, we won't have any use for them. (Good for roller-skating, he said.)

Refuse value judgments. Since time lags were inordinately long, change's now welcome. Advertising's discredited itself. When they advertise something, we avoid it. There's nothing we really need to do that isn't dangerous. Eighth Street artists knew this years ago: constantly spoke of risk. But what's meant by risk?

Lose something? Property, life? Principles? The way to lose our principles is to examine them, to give them an airing. XXII. Heaven's no longer paved with gold (changes in church architecture). Heaven's a motel. She changed part of the loft: wall-to-wall carpeting, mobile TV. No conflicts.

Twenty-two telephone calls were made by Betty Zeiger "disrupting efficiency of federal agencies...dedicated to pursuit of peace." State Department said Hawaii speaker was a woman. Fifty-five (now sixty-one) global services are in area of humanities "beyond mere provision of food/shelter." Not technological services. State Department:

Global village developed from "Literary Villages" (plan for the betterment of life in India). "We are packages of leaking water." "The next water you drink may be your own."

XXIII. LET'S CALL IT THE

COLLECTIVE CONSCIOUSNESS (WE'VE GOT
THE COLLECTIVE UNCONSCIOUS). THE
QUESTION IS: WHAT ARE THE THINGS
EVERYONE NEEDS REGARDLESS OF LIKES
AND DISLIKES? BEGINNING OF ANSWER:
WATER, FOOD, SHELTER, CLOTHING,
ELECTRICITY, AUDIO-VISUAL
COMMUNICATION, TRANSPORTATION. FORM
OF ANSWER: GLOBAL UTILITIES NETWORK. Do
not fear that as the globe gets utility
organized your daily life will not
remain (or become as the case may be)
disorganized, characterized by chaos,
illuminated anarchically. You'll
have nothing to do; so what will you
do? A lifelong university
(Fuller)? In the lobby after La
Monte Young's music stopped,
Geldzahler said: It's like being in a
womb; now that I'm out, I want to get
back in. I felt differently and so did
Jasper Johns: we were relieved to be
released. XXIV. Knowing-seeing,
conforming with reality. *Anscombe's*
a feminist, insists on wearing pants.
Obliged to lecture dressed in a
dress, she took one with her,
changed into it, lectured, changed back,
walked home (teaching all the time) in
pants. As was said, "When will you
undress yourself of your ideas?" No
escape. Billy Klüver said decision
of judge in South America (e.g.) is
taken as precedent by judge in Sweden.
Brown's work (*Life Against Death*) is
prophetic (also De Kooning's remark: we no
longer have tragedy; the situation an
individual may be in is only pathetic):
society as a mass is what needs
psychoanalysis. (Thus polymorphous
perversity, necessity of Utopia.) Looking
at billions, unlike Nehru, we must
treat them as one person. XXV. SHE
SAYS LIFE IS LIKE A BLANK WALL,
IMPASSIBLE. CORRECT DEDUCTION: SHE IS
IN LOVE. Klüver: ITU lists many
international agreements re Morse code,
telegrams, telephones, radio, television,

emergency signals, meteorological information, frequencies and powers of stations, means to prevent static. "How would it be if these agreements didn't exist?" (ITU asks.) "No press-news, no pictures in the papers, no exchanged radio programs, no static-free radio reception, no meteorological prognoses, no storm warnings, no security at sea, in air." Kllver reports: ITU (International Telecommunication Union) was established in 1865 (nine years older than UPU -- post -- and seventeen older than railroad agreements. XXVI. The truth is that everything causes everything else. We do not speak therefor of one thing causing another. There are no secrets. It's just we thought they said dead when they said bread. Or that we weren't tuned in when transmission took place. Being told about global services, Barnett Newman emphasized the importance of the arts. Society has tape recorders, radio broadcasts, and also copyright laws (which it considers extending). (Gets in its own way.) Get rid of copyright (this text is copyright). We're making nonspecialist interpenetrations. Automation. Alteration of global society through electronics so that world will go round by means of united intelligence rather than by means of divisive intelligence (politics, economics). Say this idea has no basis in fact but arose through brushing of misinformation. No sweat. It arose (the idea exists, is fact). XXVII. Do not imagine there aren't many things to do. We need for instance an utterly wireless technology. Just as Fuller domes (dome within dome, translucent, plants between) will give impression of living in no home at all (outdoors), so all technology must move toward way things were

before man began changing them:
identification with nature in her manner
of operation, complete mystery. Fuller
prophecy at end of Tomkins profile
of him editorially (New Yorker)
eliminated. Subject: global
network for electrical power (including
China who'd participate in a spirit
of practicality). Fuller's remarks
considered laughable in view of
November blackout. (We need another
blackout, one that isn't so pleasant,
one that'll suggest using our heads the
way Fuller uses his.) XXVIII. We've
poisoned our food, polluted our air
and water, killed birds and cattle,
eliminated forests, impoverished,
eroded the earth. We're unselfish,
skillful: we include in our acts to
perform -- we've had a rehearsal --
the last one. What would you call it?
Nirvana? "Not only was instant
universal voice communication forecast
by David Sarnoff, but also instant
television, instant newspapers, instant
magazines and instant visual
telephone service...the development of
such global communications system
would link people everywhere...for
reorientation toward a 'one-world
concept of mass communications in an
era marked by the emergence of a
universal language, a universal
culture and a universal common
market.'" XXIX. POPULATION.
Art's obscured the difference between
art and life. Now let life obscure
the difference between life and art.
Fuller's life is art: comprehensive
design science, inventory of world
resources (if enough mined copper
exists, re-use it, don't mine more:
same with ideas). World needs
arranging. It'll be like living a
painting by Johns: Stars and
Stripes'll be utilities, our daily
lives the brushstrokes. McLuhan: *Work's*
obsolete. Why? Work's partial

involvement in activity. Activity is
now necessarily total involvement (cf.
work of artists, work not involved in
profit). Why total involvement?
Electronics. Why everything-at-once?
The way we-things are. Yathabhutam.
Where there's a history of
organization (art), introduce disorder.
Where there's a history of
disorganization (world society),
introduce order. These directives are
no more opposed to one another than
mountain's opposed to spring
weather. "How can you believe this when
you believe that?" How can I not?
Long life.

John Cage



