

1. Child: Dada. I gotta go to the bathroom.
3/2 1/2 3/2/2 ^ ^ 3/+ \1 # 3
(fa) ↗ ← o o L35 → A A 7 " " " " 2
father's sleeve x

2. Father:


T "⊕⊕⊕" 18 XX1 λml 3-3-3

3. Child: Dada. Donnie's gotta go.
2/3 # 2 ^ 3/1 # R35 → R35 → R35 →
R35 → R35 → R35 →
fa. r. sleeve

6. Father: ö 3/1 # ö (o openness √ over-softness)
Later. ö
18 XX1 o o

8. Father: ?? 3/1 # ?? (?) rasp
Wait.
o) o) o) R14 → against child's thighs

9. Child: 1U+ 1/3 1# 1/ 4/ 2/ 4 dāh 4/dāh # 1
Oh dada, dada, dada, dada.
"gg: XX41 ↑ + ↓ ↑ ↓ ↑ +



weeki alfred key immokalee

islamorada

bayard juno pirate tavares

punto gretna

laurel

bokeelia vick

archer

mims

lawtey holopaw

ruskin

yulee

rockledge

cotton otter

altha

chokoloskee



TOOTHPICK, US
BON, & THE OR
CAST ISLANDS —
THE ANDREWS/
WATER
ISSUE, FALL '73

VOL. 3, NO. 1, 5th ISSUE

& thank you CCLM

Directed by Michael Water — 922 East Alder — Seattle — WA — 98122

cop
r
g

bonifay

capps ocala polk

wewahitchka

vero

otter

dade

gasparille

plant rassa holt a bell

flagler

yankee zephyr

yeehaw o' goulds

wale bruce

clara

cocoa ona

perrine

homosassa

Outer Brewster

Calf

Middle Brewster

Great Brewster

Gallops

Spectacle

Georges

Long

Windmill

Hog

Moon

HULL

Squantum

Bumkin

Sunset

Houghs

Grape

Slate

Loon

Rocks

Editor's excerpting from LISTS & LISTS II

Objects for the most part present an extended duration.

Objects in the large are non-functional.

Meaning generally refers to meaning-for-me.

There are no "instantaneous objects" (objects outside of time).

A name gives status to an object; an object-for-us.

A name formulates, forms, an object.

The intuition of a thing is deeply connected with the naming of a thing.

Aesthetic objects (ikons, amulets, artworks, etc.) possess a particular sort of "charge."

This "charge" is non-functional (in the sense that a hammer is functional).

It is generally possible to manipulate small objects.

Language presents somewhat of a boundary between ourselves and the world.

Statements in poetry (language possessing high linguistic measure) are not literally referential.

A philosophy may be considered a work of art embodied without its presentations.

A work of art cannot be paraphrased (it is tied to an original nexus).

A work of art expands to fill its space.

When a work of art, film, videotape, etc. fails for us, we step outside of it.

A particular segment of the work (then) seems to require analysis, rejection, etc.

We might say (then) that a successful work is internally consistent. [Or operates as waves: for example, in certain poems, one moves "in and out of them," instead of "through" them.]

Objects are ambiguous.

Literary situations are self-referential ...

Art may be the contemplation of the object without the intervention of personal will.

Art may allow "the object to speak for itself."

Works of art are the only definition of "art" that is acceptable.

Video lock-in is perhaps the major characteristic of our culture.

Too much information: The more information is present in any context, the less meaningful the information becomes. The more contexts are permissible, the less systematized and accessible their content.

Symbolism occurs in perception; symbolism is part of perception.

The imagery is absent; the words stream in their own meaning, of their own accord.

Every thing gives rise to other things.

The list is incomplete.

OPE

risin

ute

al mos al pe

o os es ar

NG

UT

tes ite und ams

th nd

rned

il iv

SCROSCIATO VIA

Lawrence Weiner

11 pages from
TRACCE / TRACES,
Sperone editore,
1970, Torino.

FLUSHED

SCHIACCIATO

SCHEGGIATO

MASHED

NOTCHED

IMBRATTATO

MINATO o ESTRATTO

SMUDGED

MINED

INFANGATO

TOLTO

MUCKED

REMOVED

INCOLLATO

DEVIATO

GLUED

DIVERTED

FRANTUMATO

SCAVATO

SHATTERED

DUG

health

holy

wholesome

hole

mole

sole shallow

pole

hale

words

a little

sky

foot

the earth

all over

loosening

the rain

from

the sea

front

THOUSANDS

stint	grits
darts	file
gratis	ways to fit tins
dapper	angle
ill	apple
sax	wash
max	a phone
port	planter
graph	ending the end

only
a bit
passing
wrecked

back
from
after

guff
water
waterized
needle

Knight

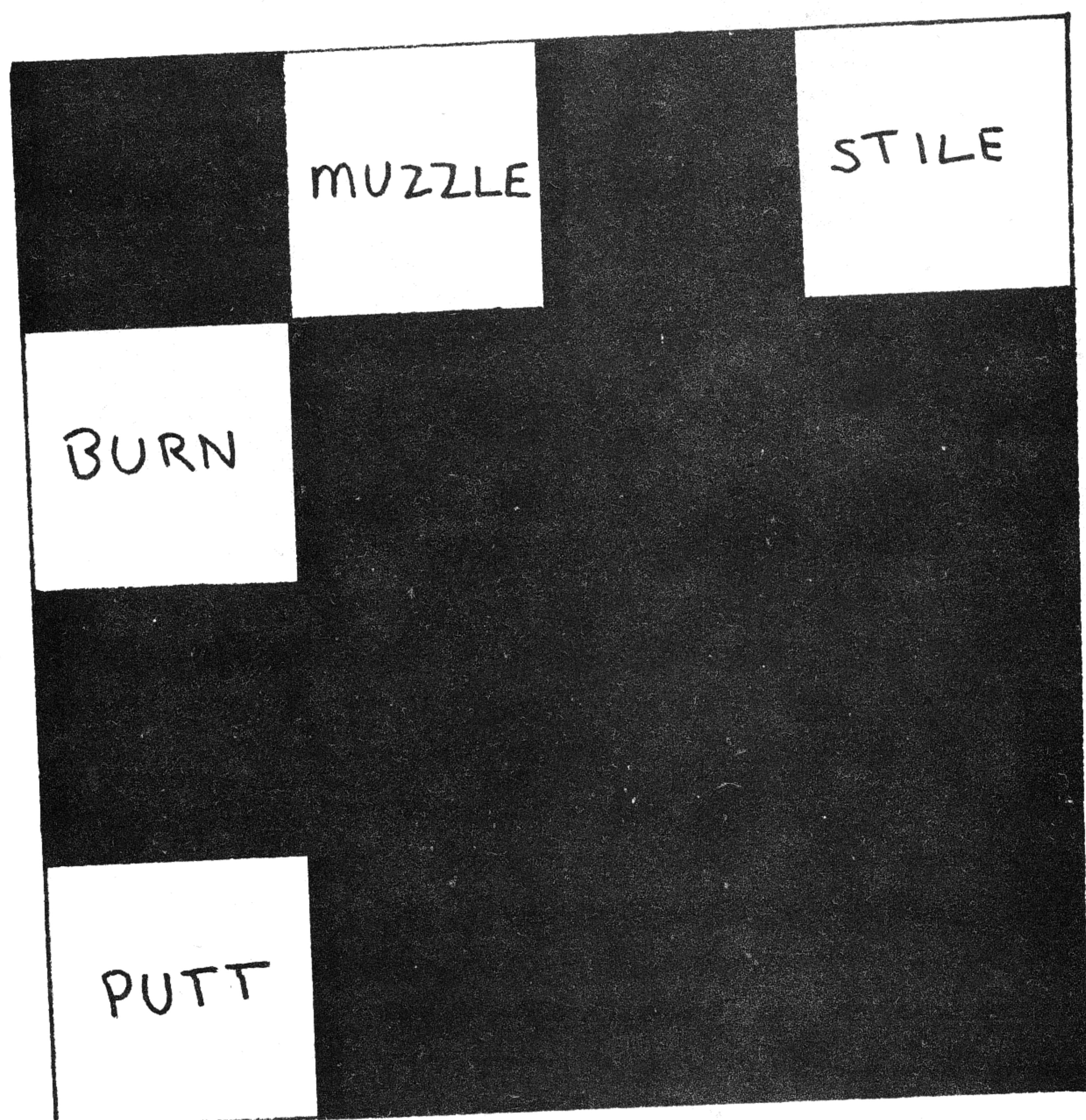
HAZARD	PEEVED	LIMITS	imp
SPRAY	RAKE	POLK	
NOON BUCKET			
SUNK	GLOT	FORE	GONG

Rook

ENGINE		ARGYLE	Bosco
EVERY		PONTOON	EKE
PUSH		LIVID	DUMP

Barbara Baracks

QUEEN



Paul MacMahon

If you have been trying to decide whether or not to do something,
let this be an encouragement not to do it.

august (for carol)

they, sugar.
run around cake and go swimming.
i and milk.
working and weeding.
she, sausage.
you and milk.
why don't i want to swim with anyone?
he and cheese.
why don't i want to swim with just a thought?
the giggling of kids outside the barnyard.
picking and picking.
i and cheese.
we run around the goon and listen.
why don't i want to swim in the grass?
weeding and laughing.
picking and weeding.
we fight with the cake and go.
the braying of men around hammocks.
she, hay.
you and milk.
why don't i want to remember just a thought?
why don't i want to dance in these hills?
we dance with a beer and listen.
we hate beer and watch the trees.
we and sugar.
the twitching of men by the henhouse.
they and pulpwood.
we hate the goon and wait.
she fights among the hills.
swinging and running.
we and cheese.

we hate aches and wait.
the pooping of men in barnyards.
why don't i want to sleep with just some beauty?
i walk by the arbor vitae.
they and cheese.
swinging and weeding.
you ride between watersheds.
hate the goon and watch the trees.
he fights in copses.
we live by hills.
we run around the moon and listen.
the twitching of tourists in barns.
she lives in watersheds.
we run around with the goons and go swimming.
why don't i want to make it with just a thought?
why don't i want to make it with just anyone?
run around with goons and come.
swinging and working.
you talk among watersheds.
we live in villages.
the nosing of kids by henhouses.
weeding and laughing.
avoid moons and go.
running and laughing.
you and sugar.
she and hay.
they and sausages.

Space given : To play the room
and everythings inst

formal pattern which comes of number - count - measurement
applied to change-able objects of daily use , To focus them
out of using .

e. g. fan turned on and off
lights or the general roomlet turned on and off
radios record players etc. turned on and off - in a scene they fit normal
water hoses and faucet's Turned on and off
appliances stoves, turned on and off
window . opened and closed
blinds, curtains, shades drawn and undrawn
spectator leaving and returning
sitting in chair, swiveling, rocking - getting up
furniture moved & removed in straight lines
people changing location ,
and sound equipment ; projections - if normal to the room

prefer first the real things of the room Then to objects in it and persons

people who move objects - do things -

make selfs very subordinate to their things

— so subtle moved aspects of simply being
(subliminal propmen) and may be like spectators, passive
in the environment and almost not doing some-thing
and (or) real not-doing just return to seat's sitting awaiting

use number patterns

(because the numbers patience the spirit
and will show through a formality by the thinging
make them, mostly, slow slooww and the counting
may atimes show out loud

— (see details))

- : successive numbers alternate: for duration action-event, for space between
- : each number in use for duration of an act is repeated, for wait-between
(perhaps, at different rate/speed)
- : each number repeated: for the action-effect & then for its "undoing" ← an action effect
in opposite direction . with no pause
or with that number, used also for pause
- : successive numbers simply for direction changes without pauses
- : two independent number schemes for alternated act and wait
- : numbers for duration of actions, pauses long indeterminately
- : actions which are not sustained. numbers are for wait-pause

numbers like :

1 2 3 4 5 6 7 8 ,

2 4 6 8 10

2 5 9 14 20 27 etc.

starting from anywhere

or backwards

0 0 0 any number repeated over and over.

→ rationalized random-number sequence

1 1 2 1 3 1 4 1 5 1 6
3 5 3 6 3 7 3 8 3

3 11 4 11 5 11 6 11

4 11 5 12 6 13 7 14 8

4 11 5 10 6 9 7 8 8 7 9 6

2 3 3 5 4 7 5 9 6 11

2 3 5 4 8 5 11 6 14 7

4 6 5 7 6 8 7 9 8

any of

These

backwards

7 8 9 7 8 9 10 7 8 9 10 11 7 -

15 14 13 12 15 13 11 9 15 12 8 6

EYE & BRAIN

Sail away sail away you will cross the mighty ocean
into Charleston Bay.

Single smith & yellow yard the excavation is pure
& pure & you the emeritus know what safe false hat
you can wear to wing it, dreaming of practical
things, that is, what happens all the time time like
the seams of your pants give way & the fluids of
your body emerge, fluids.

That is the way every body lookin always lookin safe.
A safe.

A same similar place to where your memory sleeps,
that is, to where memory can sleep does sleep to
rest up for a while.

Like, food--no food.

Poe's dashes were important to him & nothing is an
incoherent whole, that is, there is no coherent
whole & no whole is incoherent.

Let's abandon, listen, lets and lets abandon all
for Put-together.

I called them all & put together: no one was home.
Light light dark filters hot thru -- the little dots
& swimming organs drive me nuts exterminate me.

I cant see where I put every thing or whats goin on.
Tell me.

Tell me what you think is the truth green shaman
poison-power.

Witches are waiting in line all day.

Spells cast early so they can get to the clinic storm.
Which way are we pointing east or west.

What street we on.

Strangers.

You motherfucker we hope to change the world we
are expecting babies to be working with us.

We are relying on magic without an exposition.

Alot of things but no medicines.

If one were here & one were there I wouldnt tell
someone so young how scared I am.

I would only tell him them good & easy things, one.
Simple simple simple measures take to grow an acorn
take to eliminate a pie a pile of leaves a master,
an administrator a daughter a man amen.

Men are able so just act sweet.

It's just a patch on your eye &tc.

Peach pear plum and and & &tc.

Don't worry, sir, I'm early as a what in detective
stories.

So what?

He was running stoned.

He had nothing to do.

He didnt know he knew everything.
He thought that crow was leaning black bird.
So precious.
Doubtful whether diaries can eat.
Doubtful whether a date dries.
Doubtful its sweet doubtful heavy rain full heavy
rain.
So crazy, so, I picked a pack of pickled peppers
around the peck from pete, no, I picked a peck of
pickled peppers plump from pricks of pins and then
I amused myself drawing on thing for hours.
I mended it.
I drew it all together.
I was merciful eyes moving: one floats downdream
to the water pool.
Expect it.
2 fruit.
Eagle eyes.
Matadoor.
Sink ships the storms over so whats all the moving
about.
Rowmance.
The big sea.
Like a wave upon the ocean drowns like a moving
M.D. storm one is one and one isnt so they say
they are some friends some few dopey drops of that
above rain above all.
You got it?
The mink coat the fur stole it works out.
10 I's geography.
10 plays biography the rapist is on ed is on the
phone her win & his (UR) method win.
I wonder whats goin on in there I wonder how ready
he is to talk I wonder he spills the beans full-moon-
like.
Sexual-structure-reorganization-interference--time
out.
External medicine, drops, pins, pin-points some
struggle--wrestle?
Wanna fight?
Get out.
Her win.
It's over.
Time.

PURE PICKINGS
(for four voices)

1) dusk dinner

2) seen

3) Just tender I unused

4) to me

1) butterfly or sit

2) receded revealing

3) smog

4) show

1)

2) The flat clean

3) yearning to

4) believe the impossible.

1) draped

2)

3) from it Decided,

4) miracle. said can't

1) out

2) and washed Your

3) and young. hills

4) saw I

1) in a canvas three

2) Stayed observing

3)

4) miracle.

1) separates we
2) living we
3)
4) and illusion taken
begin it

1) soft you
2) a valley heaven freshness
3)
4)

1)
2) ocean found
3)
4) obvious why and own and more a mode for

1) softly
2)
3) the whole
4) go familiar

1) great see
2)
3) and is part
4) less than vulgar and again

1)
2) is dewy easy
3) for another the steps
4) more

1) about how cool.
2) quiet and what
3) in
4) but enjoys

COMING UP FOR AIR

St. Mark's Church, N.Y.C.
3/15/72

Provincetown Art Association
Provincetown, Mass.
8/29/72

There were three performers (A, B, and C) and myself. The three performers were situated, widely separated, behind and above the audience. In one case they were in a choir loft and in the other on a balcony. Were no such architectural features available, I would have had them seated on tall step ladders.

- I. I stood facing the audience. Over their heads, I "rehearsed" the performers, who had not seen the text before. Such things as loudness, voice quality, interpretation (as neutral as possible), and cues for simultaneous readings were thus worked out, in themselves providing a kind of introductory sound texture.
- II. I left the front of the audience, leaving them nothing to focus upon except the sounds of the performers, out of sight, as they read the text without my assistance.

The text was based upon a quotation from George Orwell's novel Coming Up For Air (Harcourt, Brace). Letters (A, B, and C) indicate which performers read each line.

- 1.) A: So far as I am concerned a little poetry goes a long way.
- 2.) B: So far as I am concerned a little poetry goes a long way.
- 3.) C: So far as I am concerned a little poetry goes a long way.
- 4.) ABC: So far as I am concerned a little poetry goes a long way.
- 5.) C: But it's a strange fact that I rather like hearing old Porteus reading it aloud.
- 6.) C: He's got the habit, of course---

- 8.) ABC: He's got the habit, of course---used to reading to classes of boys.
- 9.) B: You can see that it moves him in some way.
- 10.) AC: I don't know what poetry is or what it's supposed to do.
- 11.) B: I imagine it has a kind of nervous effect on some people like music has on others.
- 12.) ABC: When he's reading I don't actually listen, that's to say I don't take in the words, but sometimes the sound of it brings a kind of peaceful feeling into my mind.
- 13.) A: On the whole I like it.
- 14.) BC: But somehow tonight it didn't work.
- 15.) C: It was as if a cold draught had blown into the room.
- 16.) B: I just felt that this was all bunk.
- 17.) A: Poetry! What is it?
- 18.) ABC: Just a voice, a bit of an eddy in the air.
And Gosh! what use would that be against machine-guns?

MOUNTAIN BEAM

give of goes like rounding
manna worth went dalliance cooper some
worlds to display to upon
man touch spin leaving pseudonym gilt
it got down washed curse
damp herself
so copies she played patience
cost shadow rifle

supper and shapely histrionics golf
them also them better ascetic
dozen fleeing out one
the reach

ground waters graced
clippt tender window
church vagued finish
looked tenant glance
stride should curler

missing goodbye
bounced laugher
middles passion
against moments
removed tankers

shout
coats
greet
start
inner
looks
stave
ghost
semen
ocean

lane
tide
ache
walk
tack
flow
mark
hint
spin
pint

FAMILY

barkman scrap an ear

run

run valley

spark

soft boot

an hair tie

the brown hand pages

bamboo knot comb the strap

wrist line

recovery

the strap and wrist line recovery

bald pipe

fuller langham

she flops

and goes

lid dean

MIGGLE EJJA FEMP

Thaskorpa bao combbatrish guft tanavie
phox ectrabag wegocnup penka toi,
thid ebnip,
yid ebnip pyourf weeth.

Umptle abcanded istiffot toi, thid ebnip,
gner ponk; roadat moadattra
ig modadat roadattra?

Blix parharra vum--

Blix parharra vum--

Blix parharra vum scoy.

Ringle toi. Habnab evi zopcap,
lemk iscog tew
hazzal lerrunda concoy eet geef booxuh?

Geef booxuh?

oange astare

o lawe, o stareat

outcat lode hamapdne

leslac igowersoas

artest not a leslac

digniti

cher waeret, deit

thandonas

Now I will tell you a secret. I am nodding my head.

Now I will tell you the truth. I am stretching.

Now I will tell you something that can't be questioned.
I am waving my hands.

Now I will tell you the facts. I am moving my leg.

Now I will tell you something you don't know. I am
changing position.

Now I will tell you something I'd swear to. I am turning
around.

Now I will tell you something there's no reason to doubt.
I am bending over.

Now I will tell you something that can be proven. I am
raising my eyes.

Now I will tell you something there is no denying. I am
folding my arms.

Now I will tell you something he says is so. I am shrug-
ging my shoulders.

Now I will tell you something he says he read in a book.
I am crossing my legs.

Now I am walking. Like this.

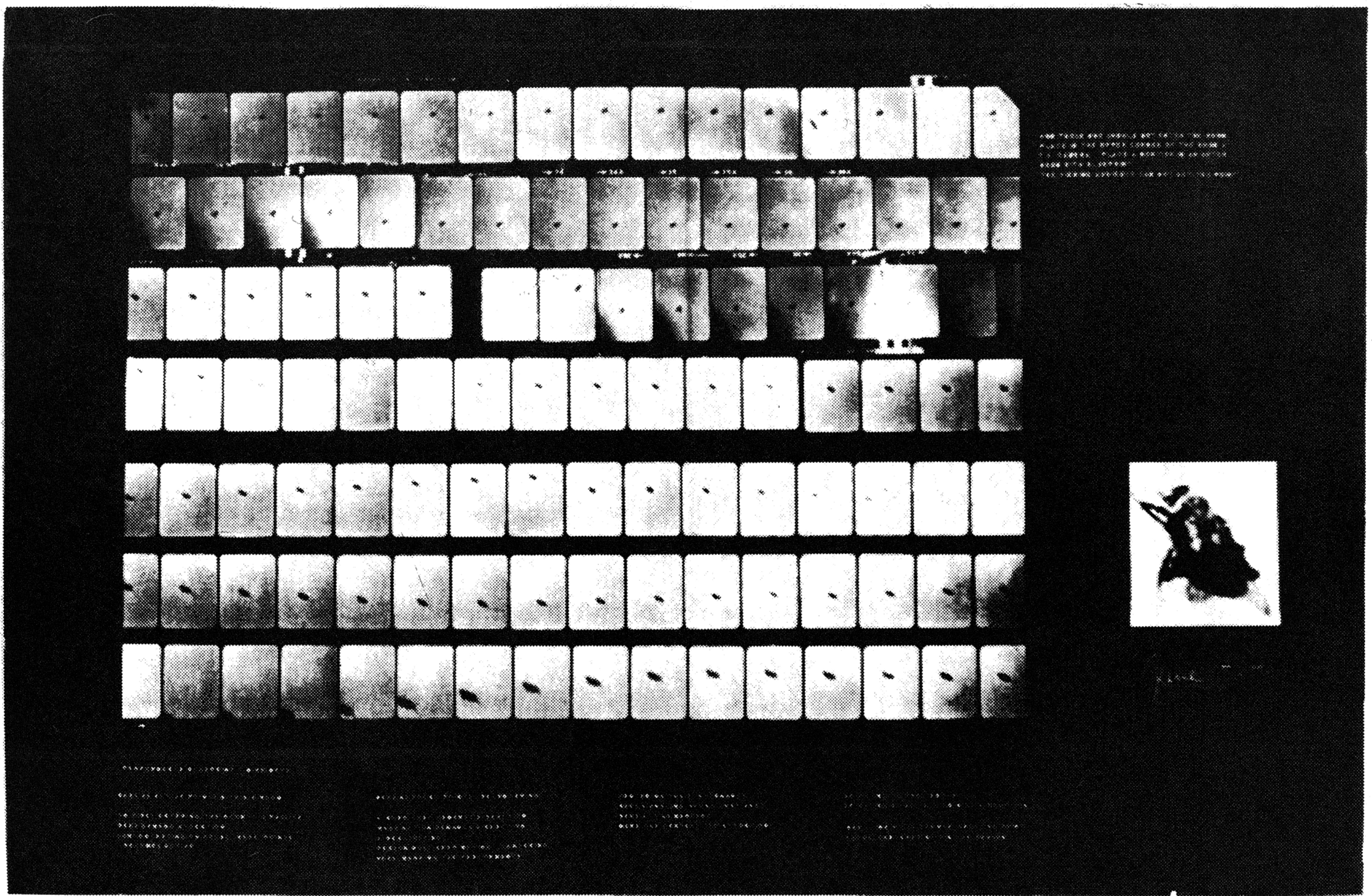
Now I am building it. That way.

Now I am removing it. In this manner.

Now I am putting it in place. Just like that.

Now I am looking at it. That's how.

Now I am taking it. This is the way.



PERFORMANCE BLUEPRINT MIKE METZ

BEE'S AS ACTIVE POINTS WITHIN A ROOM

ON FIRST ENTERING THE ROOM IT IS PASSIVE
BEE'S DEMAND ATTENTION
CONCENTRATING ON FOCAL (BEE'S) POINTS
BECOMES ACTIVE

BEE'S AS FOCAL POINTS (RECENTERING)

A WORK THAT DEMANDS A REACTION
BEE'S ACTION DEMANDS A REACTION
A READJUSTING
PERSON MUST KEEP MOVING, CENTERING
BEE'S MARKING THE PERFORMANCE

CENTERING THE PERFORMANCE

BEE'S SIGNALING WHERE THEY ARE
BEE'S ACT AS MARKERS
MARK THE CENTERS (OF ATTENTION)

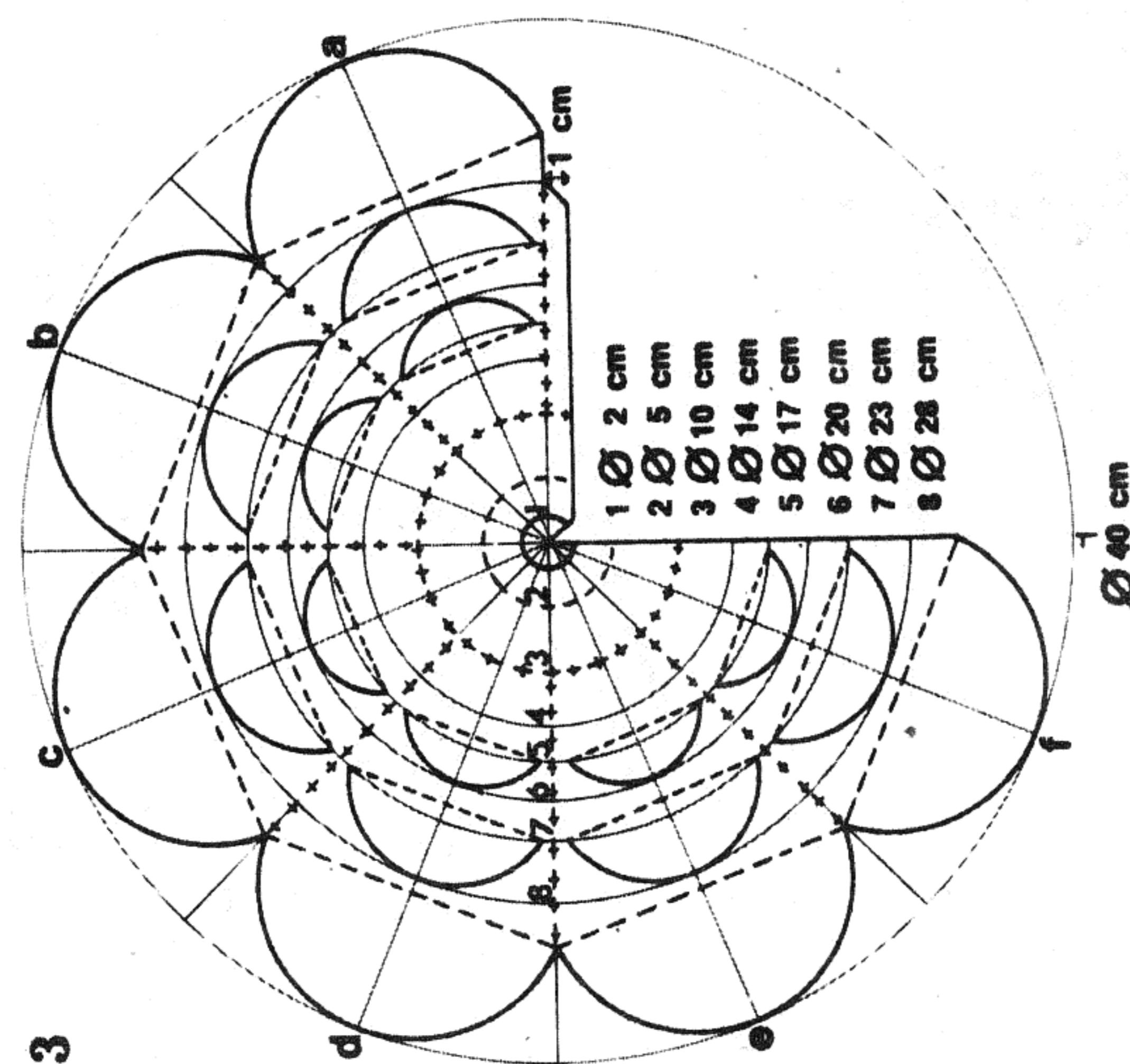
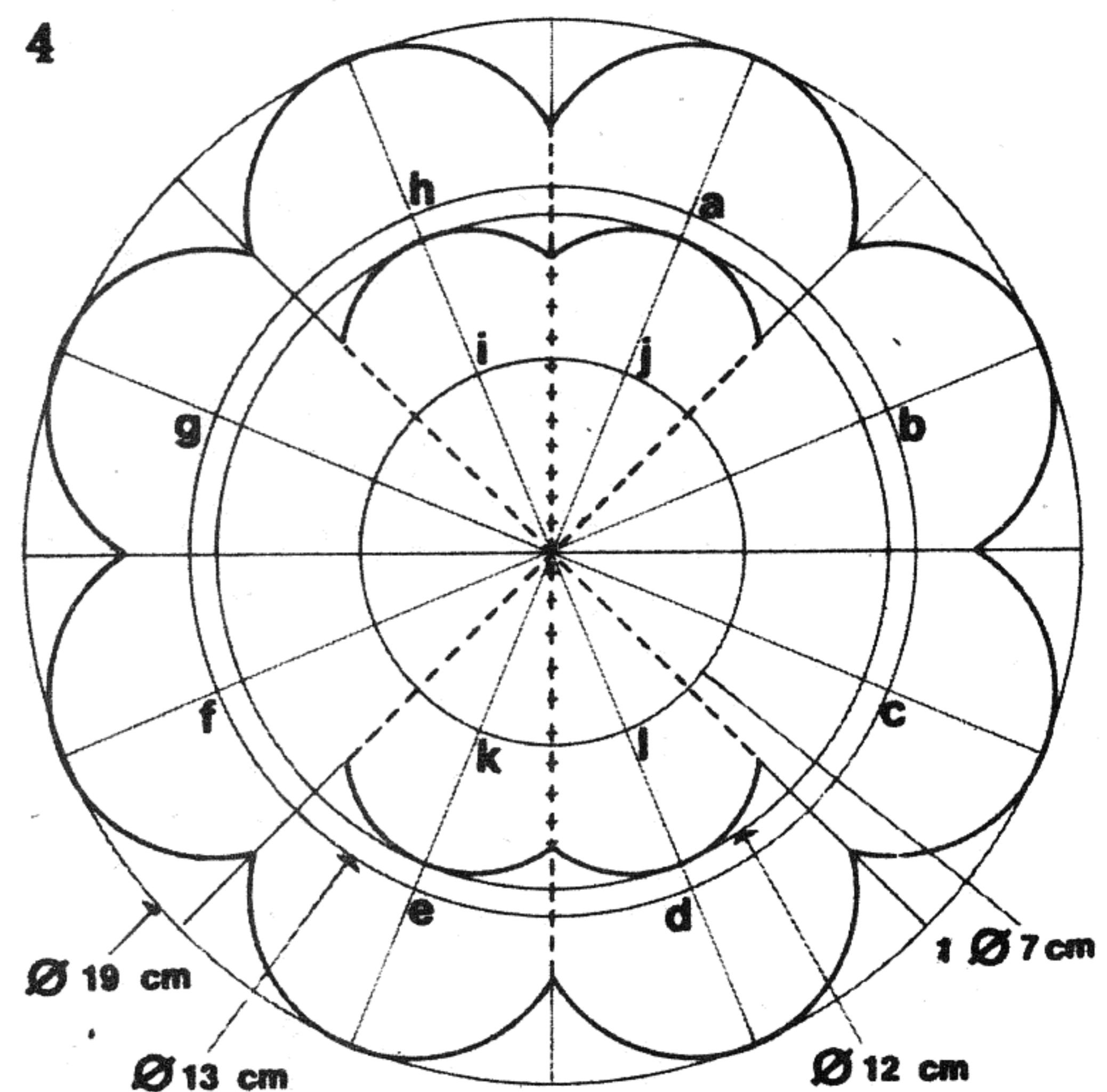
ADJUSTING TO THE CENTER
ADJUSTING A PAST ACTION WITH A REACTION

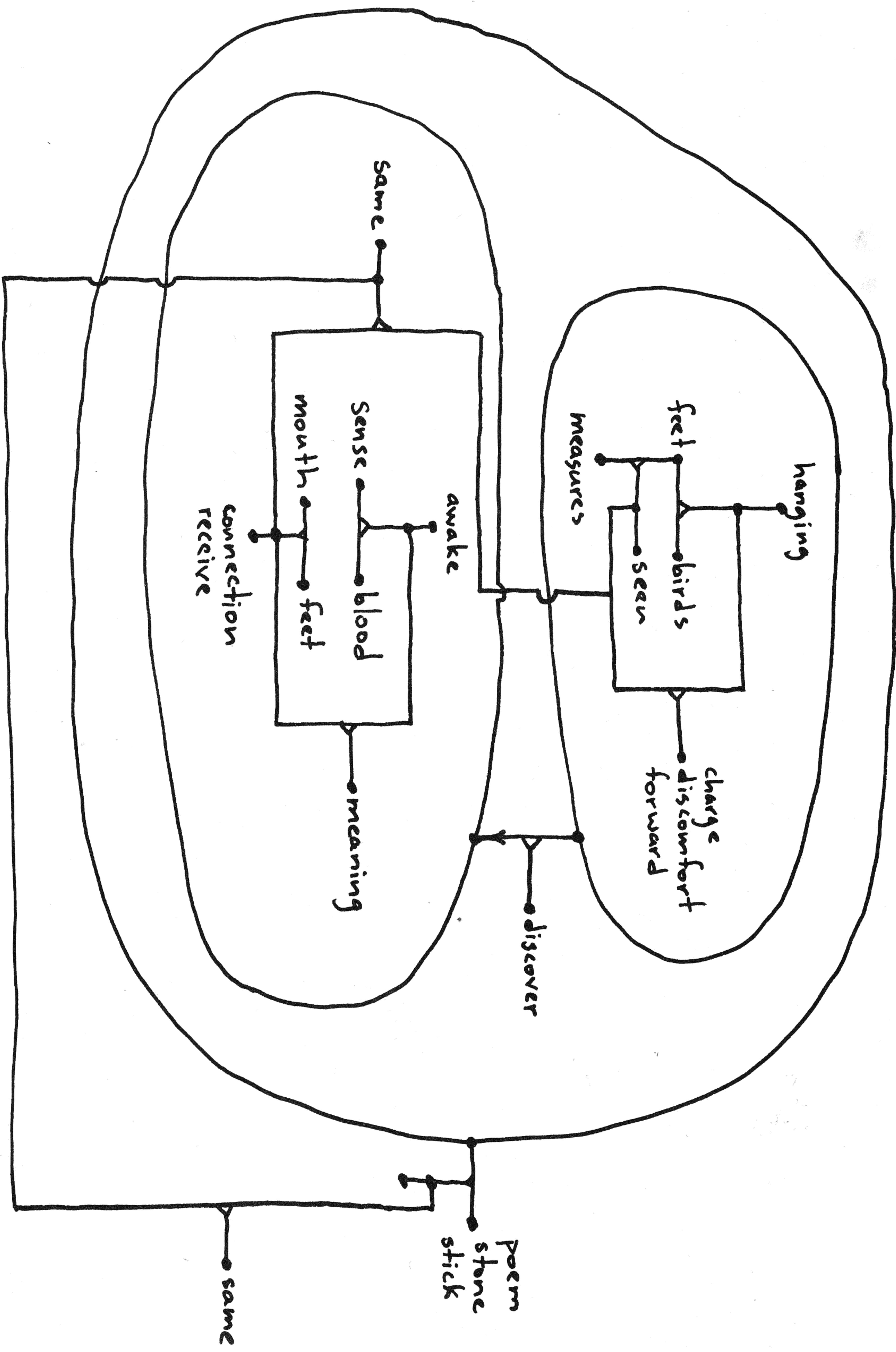
BEE STING KILLS THE BEE (ENDS THE POINT)
FOCUS, CENTERED WITHIN THE PERSON

FOR THOSE WHO SHOULD NOT ENTER THE ROOM
PLACE IN THE UPPER CORNER OF THE ROOM A
T.V. CAMERA, PLACE A MONITOR IN AN OUTER
ROOM WITH BLUEPRINT

THE VIEWING AUDIENCE CAN NOT GET THE POINT

dé-
ront
icots
tions
en



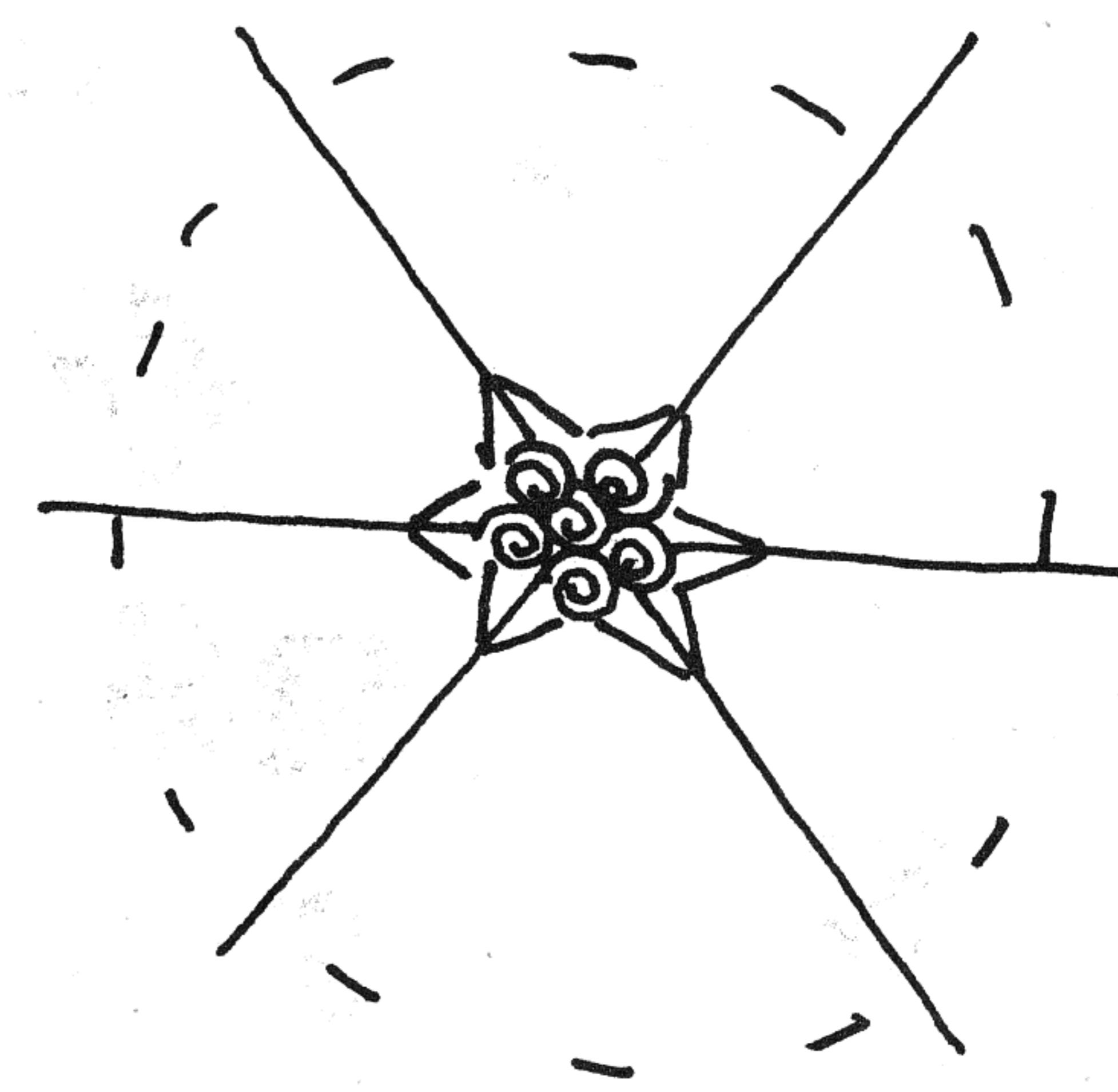


Poem in the Present Tense

1970

TEN RATTLESNAKES HAD BEEN COLLECTED FROM WHICH SIX OF THE LARGEST WERE CHOSEN. WE BROUGHT THEM TO THE FOUR CORNERS JUNCTURE WHICH WAS LOCATED AT ONE OF THE FOUR INTERSECTIONS IN A SMALL TOWN. A TWELVE FOOT CIRCLE WAS INSCRIBED IN THE CENTER OF THE CROSS ROADS AND THE SIX ACTORS POSITIONED THEMSELVES AROUND THE OUTER EDGE OF THE CIRCLE. EACH HELD A SIX FOOT BUSHY TREE BRANCH. ALAN, WHO COLLECTED THE SNAKES, CARRIED THE BURLAP BAG TO THE CENTER OF THE CIRCLE AND WAITED FOR THE SIGNALS FROM THE TWO CAMERAMEN. BILL WAS ON THE ROOF OF A NEAR-BY BUILDING AND IAN WAS NEAR THE EDGE OF THE CIRCLE.

AS THE SIGNAL WAS GIVEN ALAN SHOOK THE SIX SNAKES FROM THE BAG AND THE ACTORS BEGAN TO MOVE THEIR BRANCHES TO THE CENTER. THE METHOD OF TAMING INTENDED WAS TO HAVE EACH ACTOR COAX EACH SNAKE TO STRIKE AT HIS BRANCH AND THEN NUDGE IT BACK INTO THE CENTER OF THE CIRCLE. WHEN THE SNAKES REFUSED TO STRIKE FURTHER THEY WOULD REMAIN TIGHTLY COILED IN THE MIDDLE. SHORTLY AFTER THE SNAKES HAD BEEN RELEASED, ONE OF THE ACTORS, A STUDENT FROM THE UNIVERSITY OF NEW MEXICO DROPPED HIS BRANCH. WHILE ATTEMPTING TO RECOVER IT HE WAS BITTEN BY ONE OF THE SNAKES. IAN SET HIS CAMERA DOWN AND MOVED TO HELP HIM. THE OTHER ACTORS WERE KEPT BUSY CONTROLLING THE SNAKES WHILE ALAN CAUGHT EACH ONE AND PUT THEM BACK IN THE BAG. BILL HAD SHOT ABOUT FIVE OR TEN FEET OF FILM BUT STOPPED WHEN HE SAW THAT SOMETHING WAS GOING WRONG. HE MOVED FROM HIS SITTING POSITION AND KNOCKED OVER HIS ENTIRE APPARATUS. THE CAMERA AND TRIPOD SMASHED TO THE GROUND BELOW. THE STUDENT WAS TAKEN TO THE HOSPITAL AND BILL'S EQUIPMENT WAS RUINED, SO FURTHER FILMING PLANS HAD TO BE POSTPONED.



HALIFAX, SEPTEMBER 1971

COMPLETED

NEW MEXICO, JANUARY 1971

INITIATED

TAMING EXPANSION

gnazzo

dn su rt sb a k spo zeh

ec rd mb es adj sus !

lk s n x. ph oo mm ess q

tf ab pp q os i th sh tio

ca ch om vo o s% o rc mwa j

ap nf in

Jealousy



CORNER AND THE MID TOP SIDE.

BETWEEN THE UPPPER RIGHT

TOWARD A POINT MIDWAY

DRAWN FROM THAT LATTER POINT

AND THE MID BOTTOM SIDE,

THE CENTERPOINT OF THE PAGE

AND THE MIDPOINT BETWEEN

THE CENTERPOINT OF THE PAGE

TO A POINT MIDWAY BETWEEN

CENTERPOINT OF THE LEFT SIDE

OF THE DISTANCE FROM THE

A LINE HALF THE LENGTH

Tran , : . 3:46 A. M., E. S. T., 5 December 1964
46

Yearly entropy atom rule
Atom train nitrogeen nitrate train rule
Atom train nitrogeen nitrate train rule
Ostreich social train rule

os tric h so ci al tra in ru le in tri cate ca su al ho lid ay
en tro ge en tra in ru le os tric h pope en tro ge en tra in ru le
in tri cate ni tro ge en tra in ru le os tric h ru le un su al leo tard en tro ge en tra in ru le
ru le un su al leo tard en tro ge en tra in ru le un su al leo tard en tro ge en tra in ru le
tra in ru le at om in tri cate ni tro ge en in tri cate tra in
in tri cate ni tro ge en tra in ru le in tri cate ca su al at om
tra in ru le at om in tri cate ni tri cate tra in ru le
atom tra in os tric h mi ght in tri cate genealogy ho lid ay
en tro ge en tra in ru le os tric h pope ye ar ly en tro ge en tra in ru le
in tri cate ni tro ge en tra in ru le in tri cate ca su al at om tra in

HUNTING

SMALL ARE ARBOREAL GIBBONS APES TAILEDLESS

SELDOM SATISFYING PLEASURABLE RENUNCIATIONS ARE

CHARMING PAST BUFFALOES LAKOTAS BELOVING WERE

FIRKS CORUSCATING JEWELS WAVERING WERE REVEALING

COURTESANS WERE VOLUPTUOUS KINGDOMS

VOCALIZING CLANDESTINELY Doves ARE MOURNING NOW
HANDS SMOOTH WARM CLEVER CARESSING BELIES

ROARING LIONS

ENCLOSING

SCREECHING

ENGOUNTERING PATIENT

PARANOIDS INDEFENSIBLE STOCKPILING ARE

GIRLS ARE

RIFE HERE ARE TREES DROPPING

ROLLING RUBIES EMPURPLING WHEELS THUNDERING

PRECISELY

MEANINGLESS NEVER NUMINOUS TRUE COINCIDENCES ARE

ARE

LIBERTIES

OF KANGAROOS WALLABIES SMALL BRIGHTCOLORED

BUFFALOES PAST BELOVING WERE CHARGING LAKOTAS

FLEETING THUNDERCLOUDS WERE BENIGN AIDING

AND ARE POLLUTING

ARE NO ENCOUNTERING DIFFICULTIES PATIENT ANIMALS

FLEETING THUNDERCLOUDS BENIGN WERE

PLEASURABLE RIDESCENT OILS PROPAGATING RECORDERS VIOLS COUNTERPOINTING ARPEGGIATING BODIES ROLLING SHY PRAISING ANGELS ASIATIC APES GIBBONS SMALL ARE TRUE COINCIDENCES ARE MEANINGFUL EVENTS NEARLY HOPES ALL ENTERING ARE MANY DINOSAURS MOLDING STUPIDLY ONCE WERE ECOLOGIES FLOWING SMILING GIRLS NOW TRESSES ARE LEADING ARMS CONTROLLING KICKING WERE PLUNGING HORSES FLOUNDERING BISON ARPEGGIATING COUNTERPOINTING ARE SOOTHING OCARINAS OLD DULCET GIBBONS ASIATIC TAILLESSE APES ARBOREAL SMALL OUTDOOR LIGHTING WERE ARE TOTEMISTIC ALWAYS WERE BOASTING NEARLY ANCESTORS MOLDY OVERWHELMING REMINISCENCES PERCEPTIONS NO DIFFICULTIES ENCOUNTERING ANIMALS PATIENT IDEAS SLEEPING COLORLESS ARE GREEN SOON FACES GRASSES SPROUTING WERE SHOWING TENDER ABSENTMINDED PLASTIC BONES ARE WERE SIOUX OXEN NOW CONTROLLING

REVEALING FIRKS CORUSCATING
WINDS POLLUTING EXECUTIVES AND WATERS
BUFFALOES CHARGING LAKOTAS PAST
VICTIMS OCARINAS SOOTHING OLD ARE RAGING
WET BODIES SHINING WARM SUNLIT MARMOREALLY
WIDOWS DANISH BLACK ARE SCOUNDRELS POISONING RED
HAUNTING DORMANT
SATISFYING ARE SELDOM PLEASURABLE RENUNCIATIONS
MORNING THIGHS DROOPING EYELIDS ARE LIFTING
ARE REMINISCENCES OVERTWHELMING PERCEPTIONS
MUM WARHOUSES HAUNTING ARE DUSTY
ARE FILMING AWAITING NOW
VIOLS RECORDERS ARE ARPEGGIATING
TRAVELING WARNING WERE VOICES HEARING
CHARGING
JAPANESE
REVEALING
ENLIVENING WHIPPOORWILLS TOO
ARE MOURNING CLANDESTINELY
SEPTUGENARIANS ENVIOUS ARE JAILING KIDS AWAKENED
EXECUTIONS WERE PETULANT MAD
PROPAGATING ARE DUMBLY FILMS IRIDESCENT OILS
ERRONEOUS CONCRETE
SEASONED TRIGGERS WERE
ODDLING WHIMPERING

GOO

VIER

FEE

OUR

ROW

LAX

SEE

HIT

AXE

WE

POT

LEE

TOE

DOT

WET

HAY

FEW

OUR

HIT

PAY

SIT

LEE

FAR

WRY

GEE

SOW

ROT

DEW

SEX

PET

NOR

NUT

JML:TRIOS1\$1

GET

SIT

HAY

BAT

ART

NIT

CAT

PRY

SEX

CRY

SAT

DAY

BAY

JAR

FIT

HAY

PAR

SEX

RAW

DAY

ROE

HAY

BAR

AXE

ROT

HEX

BOO

RAW

it wants to go
unwritten
Further

I say then
you say it
different

thoughts pressure
bands grammar

making the repeats agree
(thoughts that spin in place
mark time?)
Lyricism

a space made by synthetic time
language

O: "Names are the colored barrels
we trip over."

"Perhaps the only way to get rid of them
is to bring them together?"

words rub themselves out

To W.S.B.

the words are
in the point is
in motion

to write:
to arrange
to have
everything

an adjective
is a noun
is a verb

word counts
itself

There
is nothing
"there."

only in language
everything exists

Wittgenstein

Lamonte Young's right.
There are no stops.
only rests.

go does
it will
go, how
is will
how it
hear
stops to
it!

the pronoun "I" no longer nominative
but accusative

the subject's one object
are countless

the object subjects
itself to the subjects
attention

To the point

arrange
enough space
to play
an arrangement

When you say what's the subject
do you mean what's the active element?

not to
correspond
come after
as if with

were an endless activity
as if summing

Line

beyond sum
of mass
the expansion

nobody's
sense
of it

for Barry Watten

NOTES ON C, W & Z
(editor's excerpts from)

individual
assume non-

confiduous slab:ify

atomic
change

types: force

apply memory the

at... out: wind: continue: may as moon:

balance will contra:

burn partical: intend

require

air message

source point: skull: regular eggs

dispersal hear sound

expand

edge white: water by the

claim: period: strands:

total entrance

shelter: outer present: material

drive absence

structure band-hiss alarm

divide verb: hearing loose

divide the perceive

bloom constant pathen heard: far navigate

gather star ...

vacuum model: released arrow: attract:

bill not

chain notion include: hours connect: next

internal mass tone: progression

travel far: progress

gather

image divide

structure location

divide absence

drive alarm

divide verb: hearing

divide the perceive

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internal mass tone: progression

travel far: progress

gather

image divide

structure location

$\frac{5}{5}$ $\frac{10}{10}$ $\frac{52}{52}$ $\frac{64}{64}$

$\frac{5}{5}$ $\frac{167}{167}$

$\frac{24}{24}$ $\frac{60}{60}$ $\frac{125}{125}$ $\frac{63}{63}$

$\frac{10}{10}$ $\frac{12}{12}$ $\frac{50}{50}$ $\frac{44}{44}$ $\frac{112}{112}$

$\frac{10}{10}$ $\frac{30}{30}$ $\frac{90}{90}$

$\frac{40}{40}$ $\frac{74}{74}$ $\frac{50}{50}$

$\frac{5}{5}$ $\frac{20}{20}$ $\frac{66}{66}$ $\frac{40}{40}$ $\frac{80}{80}$

$\frac{5}{5}$ $\frac{86}{86}$ $\frac{152}{152}$

$\frac{15}{15}$

$\frac{30}{30}$ $\frac{10}{10}$ $\frac{90}{90}$ $\frac{60}{60}$

$\frac{5}{5}$ $\frac{82}{82}$

$\frac{62}{62}$ $\frac{125}{125}$

$\frac{5}{5}$ $\frac{10}{10}$ $\frac{60}{60}$ $\frac{66}{66}$ $\frac{42}{42}$ $\frac{84}{84}$

$\frac{40}{40}$ $\frac{63}{63}$ $\frac{72}{72}$

$\frac{8}{8}$ $\frac{75}{75}$

$\frac{10}{10}$ $\frac{56}{56}$ $\frac{124}{124}$ $\frac{46}{46}$

$\frac{8}{8}$ $\frac{50}{50}$

$\frac{50}{50}$ $\frac{11}{11}$

$\frac{5}{5}$ $\frac{12}{12}$ $\frac{54}{54}$ $\frac{80}{80}$

$\frac{10}{10}$ $\frac{50}{50}$

$\frac{10}{10}$ $\frac{56}{56}$ $\frac{90}{90}$

$\frac{3}{3}$ $\frac{50}{50}$ $\frac{100}{100}$ $\frac{50}{50}$

$\frac{5}{5}$ $\frac{20}{20}$ $\frac{50}{50}$ $\frac{34}{34}$ $\frac{84}{84}$

$\frac{5}{5}$ $\frac{50}{50}$ $\frac{76}{76}$

$\frac{50}{50}$ $\frac{22}{22}$

REVISED, FINALLY (APRIL, 1961 - APRIL, 1973), FOR GORDON MUNNA

$\frac{1}{2}$	$\frac{10}{10}$	$\frac{4}{4}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{4}{4}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{10}{10}$	$\frac{10}{10}$	$\frac{10}{10}$
$\frac{60-30}{5}$	$\frac{5}{5}$	$\frac{9-22}{2}$	$\frac{5}{5}$	$\frac{10}{10}$	$\frac{8}{8}$	$\frac{20}{20}$	$\frac{44}{44}$	$\frac{10}{10}$	$\frac{46-92}{46}$	$\frac{40}{40}$	$\frac{44}{44}$	$\frac{5-56}{5}$
$\frac{66-34}{5}$	$\frac{5}{5}$	$\frac{60-20}{5}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{76}{76}$	$\frac{40}{40}$	$\frac{112-46}{112-37}$	$\frac{5}{5}$	$\frac{10}{10}$	$\frac{57-56}{57-56}$
$\frac{112-66}{10}$	$\frac{10}{10}$	$\frac{54}{54}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{44}{44}$	$\frac{10}{10}$	$\frac{46-92}{46}$	$\frac{40}{40}$	$\frac{44}{44}$	$\frac{20}{20}$
$\frac{112-66}{10}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{7}{7}$	$\frac{20}{20}$	$\frac{46}{46}$	$\frac{66}{66}$	$\frac{94-47}{94-47}$	$\frac{5}{5}$	$\frac{94-47}{94-47}$	$\frac{20}{20}$	$\frac{88}{88}$	$\frac{44-132}{56}$
$\frac{66}{10}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{4}{4}$	$\frac{10}{10}$	$\frac{37-88}{37-88}$	$\frac{20}{20}$	$\frac{36-88}{36-88}$	$\frac{5}{5}$	$\frac{52-29}{52-29}$	$\frac{10}{10}$	$\frac{10}{10}$	$\frac{40-120}{40-120}$
$\frac{66}{63}$	$\frac{63}{63}$	$\frac{4}{4}$	$\frac{20}{20}$	$\frac{10}{10}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{10}{10}$	$\frac{52-29}{52-29}$	$\frac{10}{10}$	$\frac{10}{10}$	$\frac{40-120}{40-120}$

REVISED, FINALY (APRIL, 1961 - APRIL, 1973), FOR GORDON NUVIMA

Robert Ashley

the groups selected, repeated, omitted, in any order from the 23, the players beginning simultaneously and, having finished selected sequencing starting together and beginning again and after a pause of any length, having on a sound they expect to hear from another going in the ensemble.

the tempo changes and sound changes unaccented

a dashed line a series of different sounds

a solid line a series of sounds as much alike as possible

the number or numbers below the line the tempo of those strokes in beats a minute, fixed or changing continually from one tempo to another


the number above the line a number of strokes upon the going

for each pair of players the same pair of pages, one each

large numbers of pairs of gongs or gong-like instruments

notated with a few staves of watermelon juice the piece of corrugated paper is on the card-table in the background, the corrugations always sideways between us, and a bunch of little ants are on the paper at dusk in deep summer.

REVISED, FINALLY (APRIL, 1961 - APRIL, 1973), FOR GORDON MUMMA



Seen by fish light

& fishes somewhere bright

Eyes night

Eyes at night

Eyes that shine at night

Blue & just right

Red & de light

Snow & snow white

Flower & white

5

One a red flame

& flame

Dare we say sand

& blue sand

& dare we say blue

& blue

Dare we say apple core

Dare we say apple

4

& more sweet william

& circling

g more

Therefore before

g more

g nine

g nine

g more

g four

g five

more g four

g more

g sweet william

g yellow

Red

Sweet g william

g circling

g more sweet william

Sweet william

3

g was crystal

g crystal was

g crystal

g was crystal

g yellow

g blue

g red

a yellow
 a green
 a blue
 a yellow
 a crystal was
 a was crystal
 a crystal
 was crystal

2

a so like a flower
 a so lights a verticals
 like a flower
 clouds or verticces
 a once a flower

Rose a strawberry
 one a flower

But leaf & lily
 But a flower

Spotted first
 a flower

First had come
 to a flower

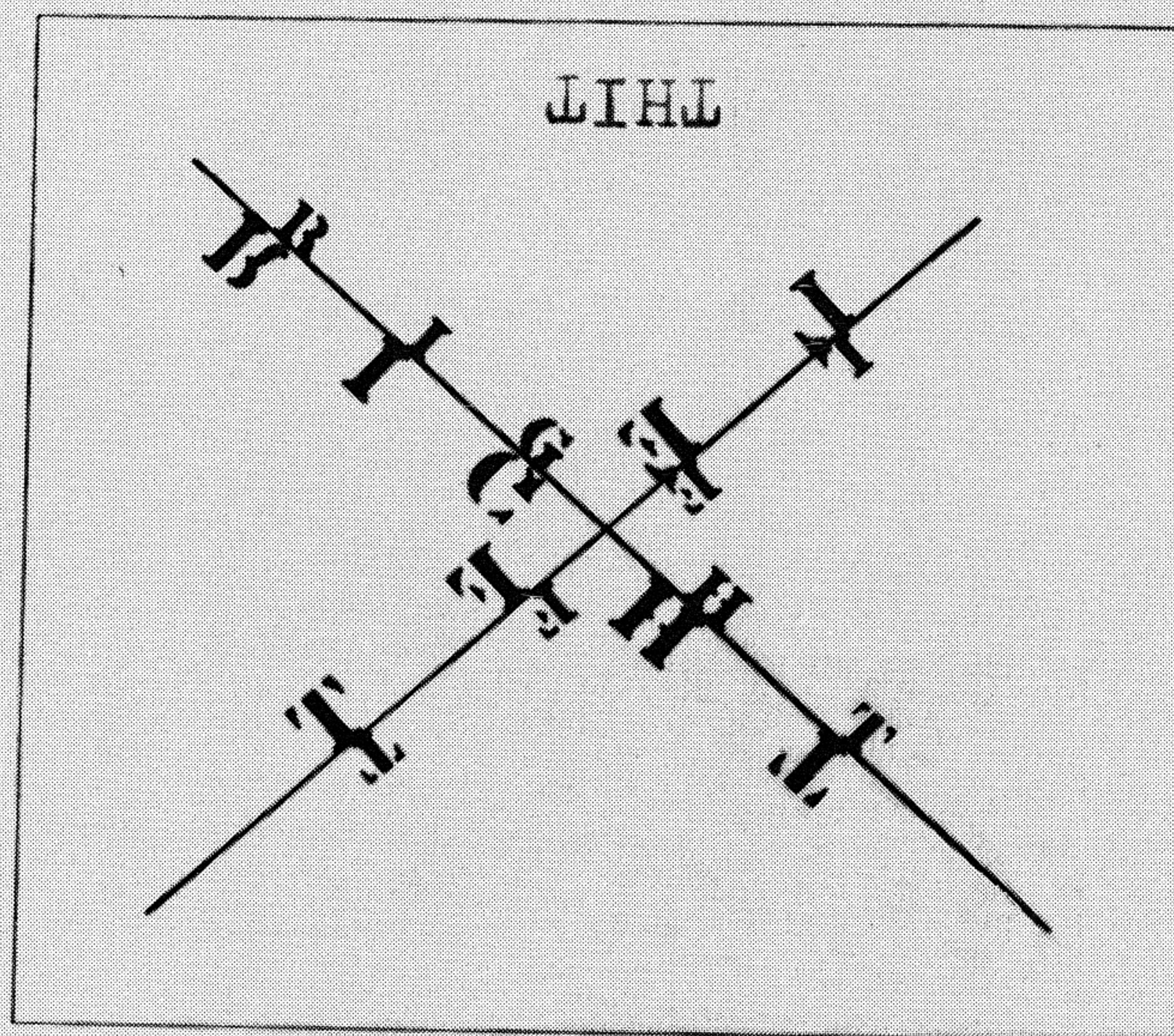
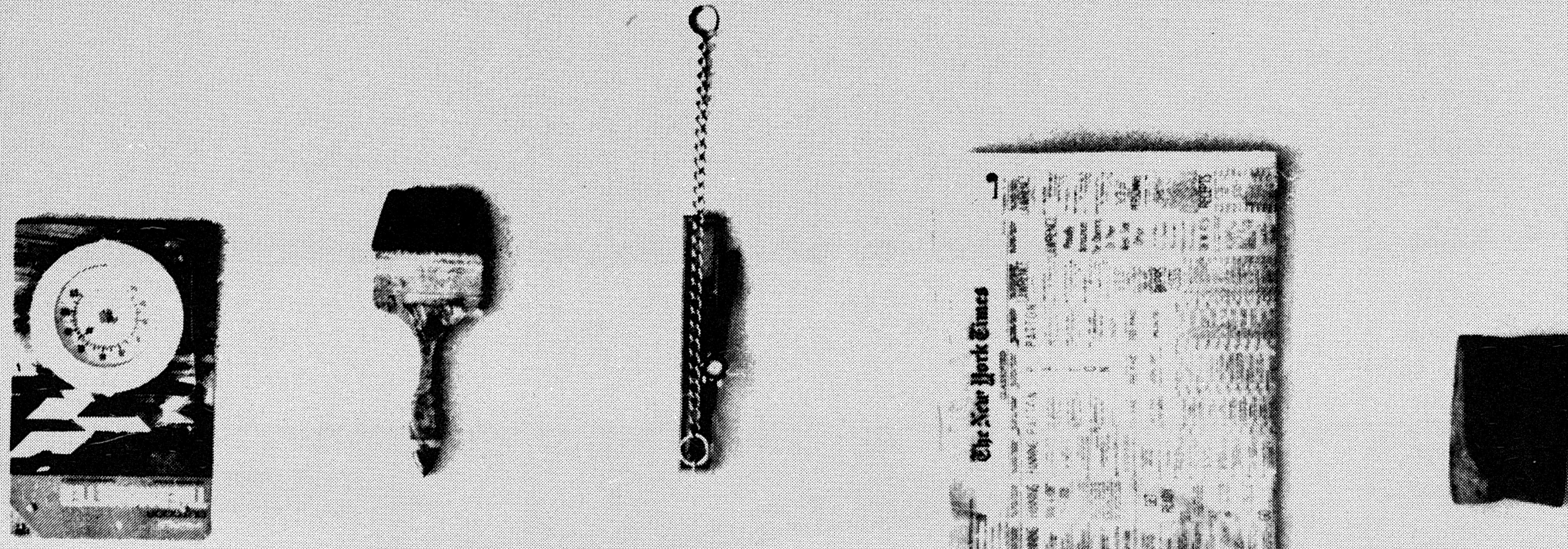
First had come

1

sense	ap	er	ut	ed	and	cameL	ratem	sense
éLph	zog	éps	oop	ng	han	play	out	isM
sep	ture	ler	ato	ong	accd	pasto	stooP	Aesop
influe	influe	influe	nine	nine	influe	influe	influe	influe
tatub	thbone	thbone	latn	thout	thappy	thappy	thappy	thappy
verture	delph	delph	cludere	cludere	chan	omam	oeps	senic
puGnacious	ni	ni	nical	nical	nical	omam	oeps	senic
heans	bruLer	bruLer	ducato	ducato	spoonerism	trophy	so-long	so-long
shitüning	drifp	drifp	sponge	sponge	rotl	puGnacious	infec	infec
cowardice	roast	roast	tandem	tandem	roit	omam	delph	delph
cowardice	calibér	calibér	dítch	dítch	usagé	zadán	zadán	zadán
drifp	roast	roast	devote	devote	iridium	surfey	surfey	surfey
roast	roast	roast	cerfo	cerfo	ridium	surfeít	surfeít	surfeít

S V H L

VARY THE RATE OF PRONUNCIATION ACCORDING TO THE LENGTH OF TIME SPENT TOUCHING THE OBJECT



KINESTHETIC SCULPTURE

*(with or without touch)
Without touch to promote such of those with mouth*

HOPE TO SEE YOU AGAIN

NEVER MIND WHAT HE SAYS

WHISPER WHISTLE COVER PAIR WOOD SHEEP

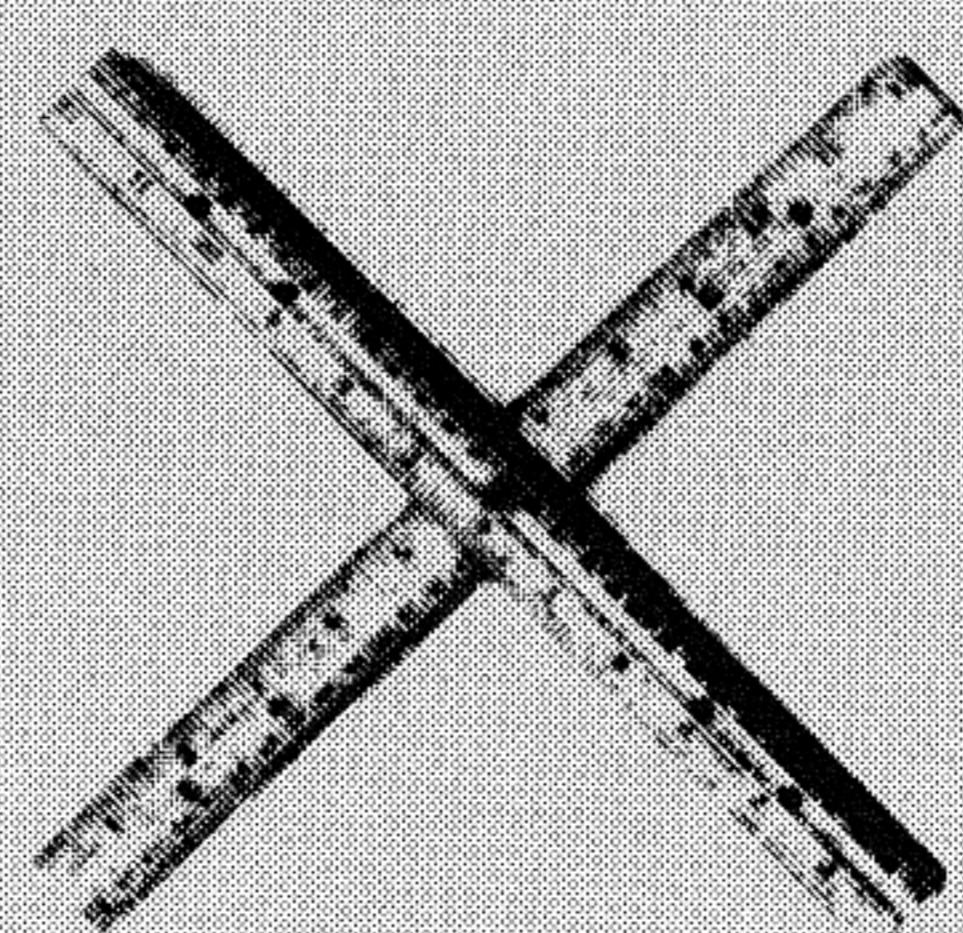
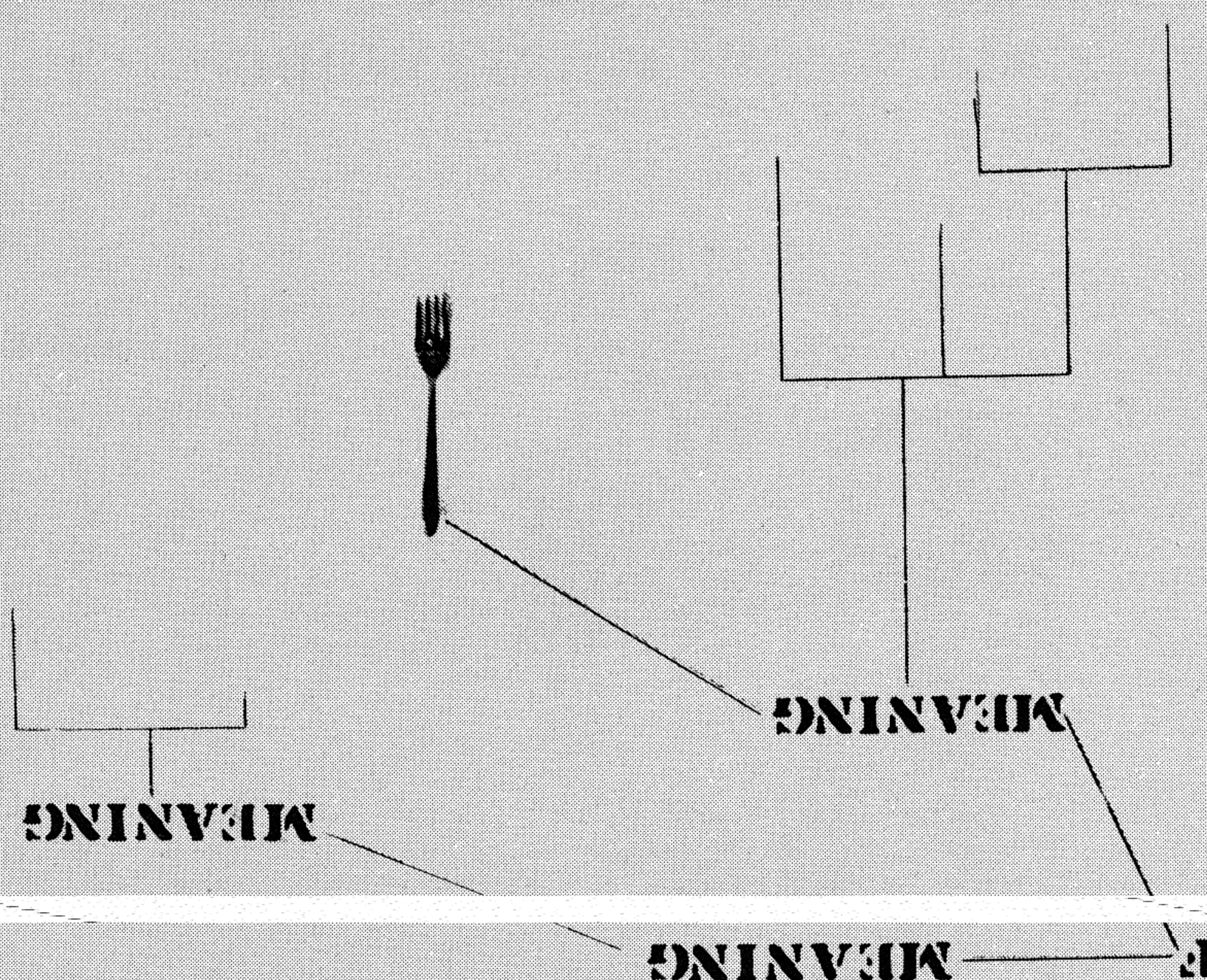
CAT RAN MAT DOG HAT COW GOT BOY

1234 5 6 78 9

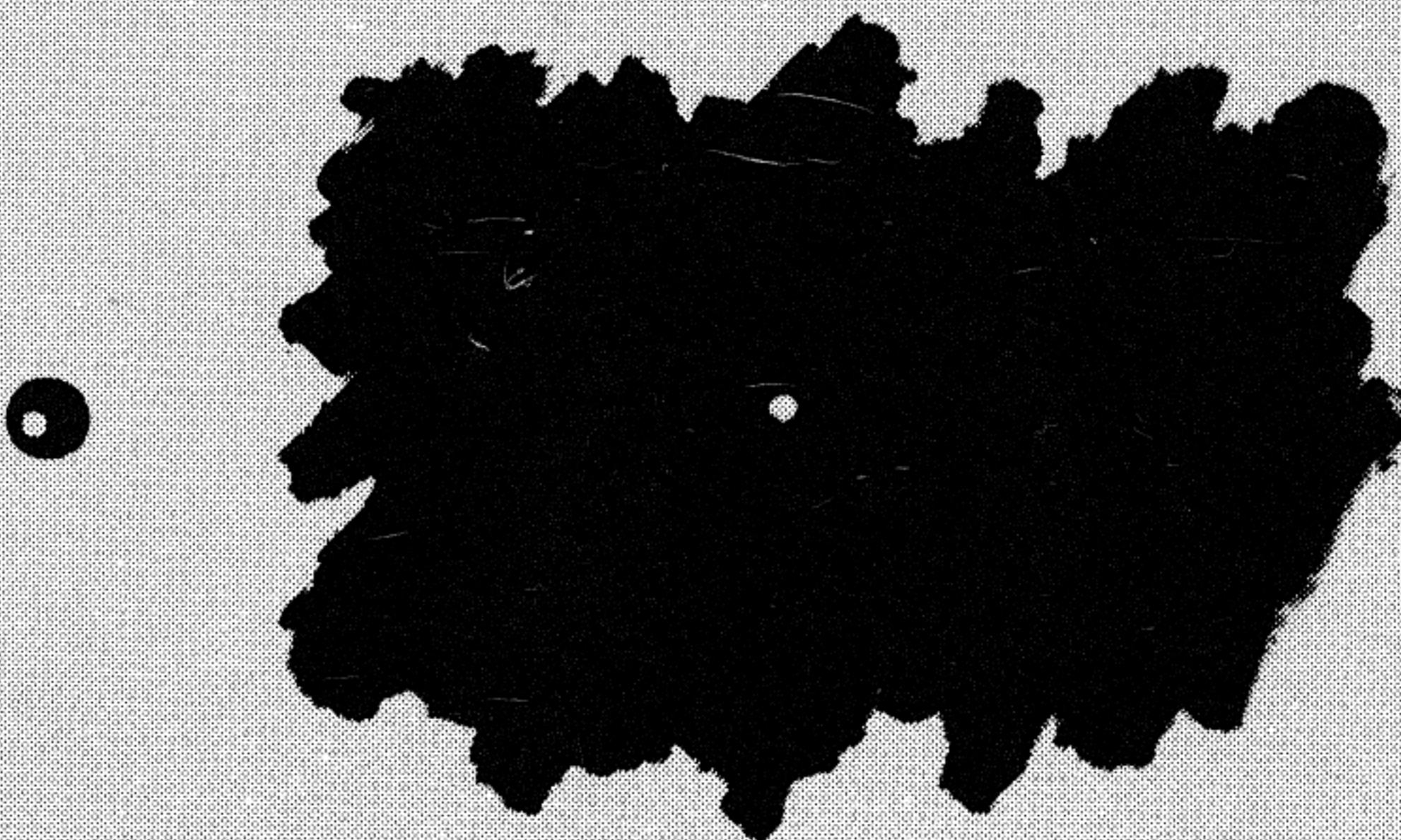
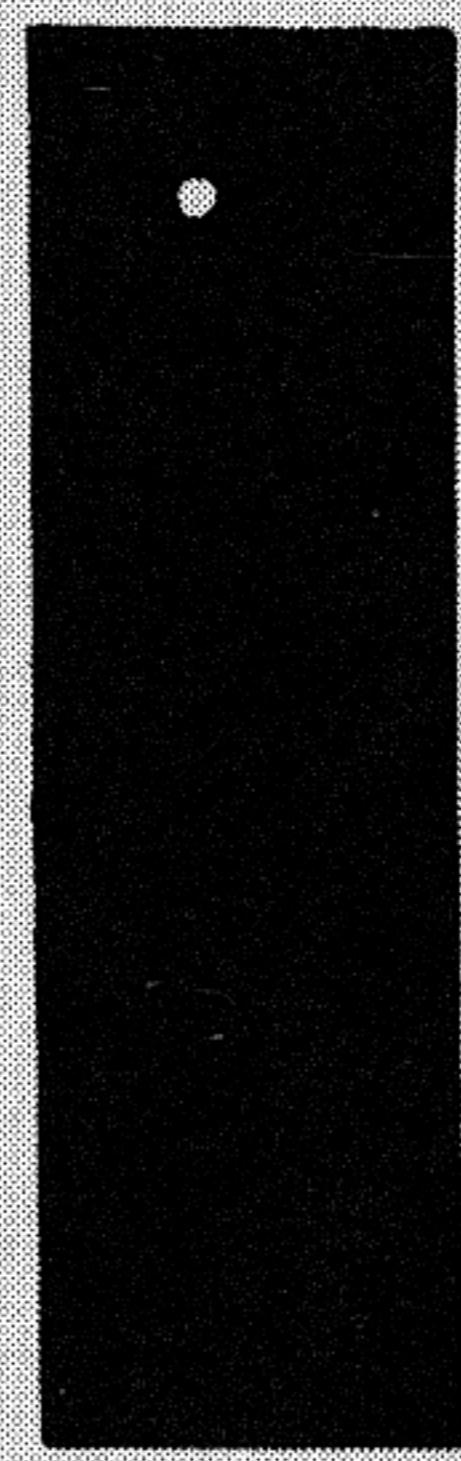
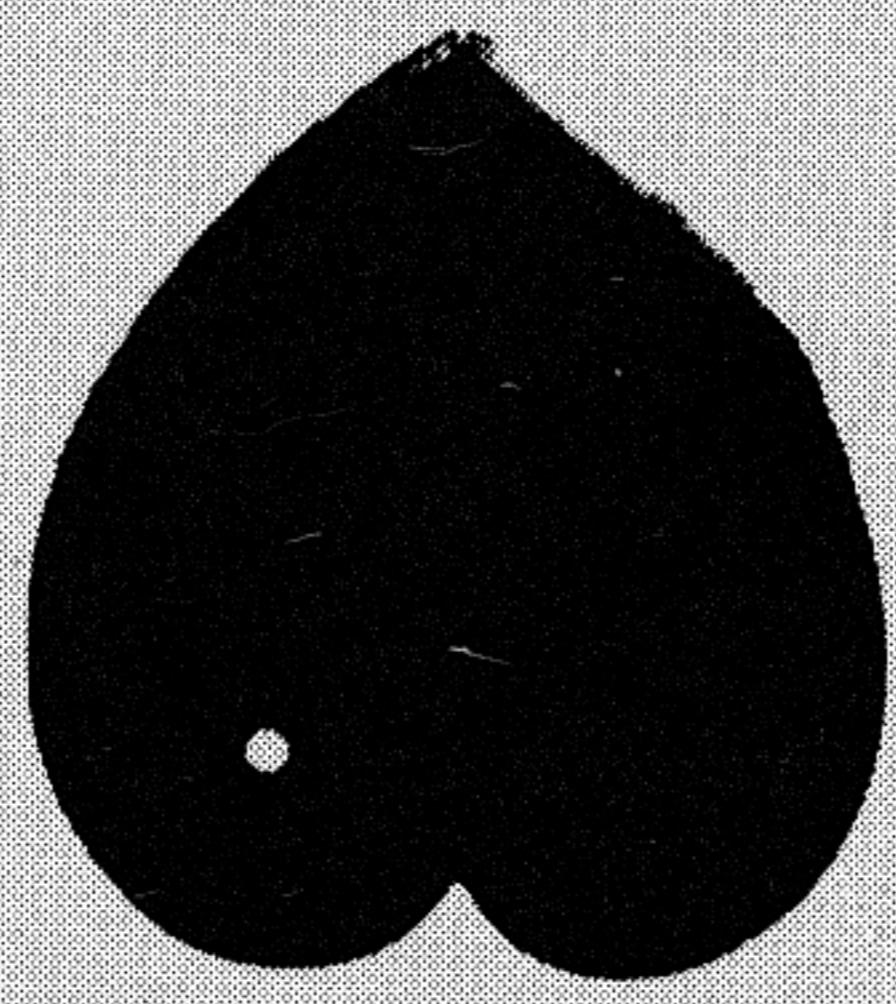
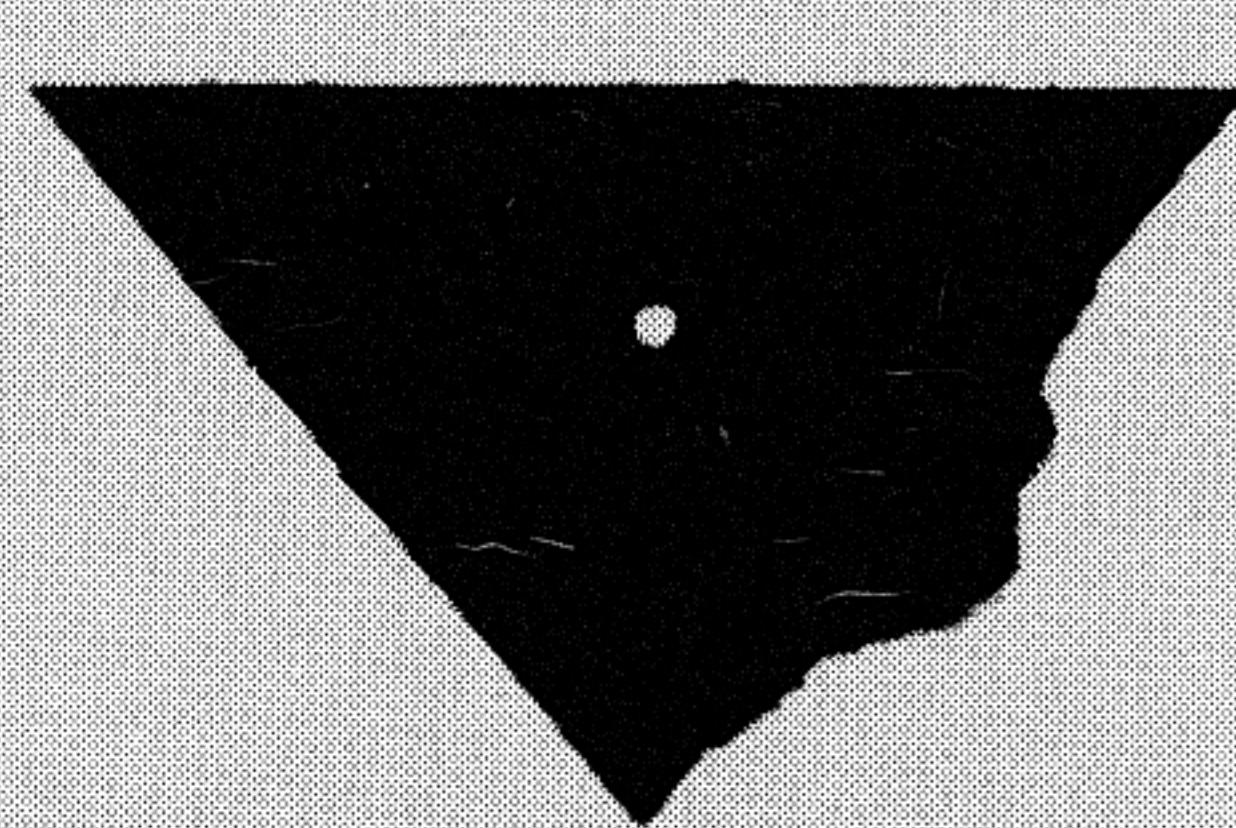
A B C D E F G H I K J T M Z

WHY'S THE POINT?

KEEP THE END IN SIGHT



make this line more abstract



VIEWING LOGIC AS THE ORDER AND/OR CONTEXT IN WHICH
ANY MEANING OCCURS, TO STUDY ITS FUNCTION AS A
STRUCTURING ELEMENT (POINTS OF APPLICATION TO
SOMETHING) AND SUGGEST ALTERNATIVES

ZONES PRESENTED TO AMBIGUITIES EMPLOYED
TO OBTAIN WHAT IS THE RATIO OF

ARE THESE ZONES RELEVANT &

as *on* *as* *as* *to* *the* *above* *the* *ratio* *of* *the* *ambiguities*

THEIR OWN AMBIGUITIES
THEY ARE THE CENTRE OF THE LEAST

ambiguous or not enough to

ambiguous or not enough to

EVERYTHING IS AMBIGUOUS WITH THE DEDIMENT
THAT SOMETHING IS AMBIGUOUS. AND SOON AS IT IS
PRESENTED, AMBIGUITY APPEARS AT THE ZONE OF VARIABILITY
POSSIBILITIES. ATTEMPTS TO SEPARATE (DISTRIBUTE) AMBIGUOUS
ZONES WHICH MIGHT EXPLAIN ONE ANOTHER OR THE
(AMBIGUOUS) NATURE OF AMBIGUITY.

wicketed rickets
 shots gave the job and
 maker in counterpart
 Brecht hand human who
 fairytale
 mise en Zimmer
 Roger about fades
 meager Hitler
 letter to Paul
 criminal little harbor out
 vertigo softness
 because I am writing in words
 later that voice our first
 nothing no more follow
 the dwarf in his neck
 that sold fewer tickets
 sprung movie ashes houses
 queen of sanity seems
 spoken ears
 Nana is oppressed
 regular precise derision
 dreaming the fire-side
 freedom has no borrow
 linked with a three
 episode VI
 Algeria
 spoke
 influence of Danish master passion
 whose episodic the graphic
 footnote of a Spitefire
 anarchist cop
 MacArthur Penny
 surprise

SWISS

a
bu
cow
drum
cha
bo
a
bu
cam
door
cam
bu
a
be
cow
not as a little of
threads shall risk sense defined drum
fuck it
rooted derivatives move and novel
a
bo
cha
draw
cha
bo
a
bo
cad
dred
cad
bo
a
who has the grits
I handled the war by
the fireside or we do not
omits mechanical is all
the free play of the view
comic strip and pulp
painting furious say
truth are two poles
relates shadow
possible
classroom
baw^l
fatiguing
horizonatal
scenario phrase dream
and time for with always more
some cinema sum sun
sicketted pocket
situation we as the device of move
bones of the method
a symmetry between censors
film forster Bruno face
shadow as if tips

SCHWA

PROT

PROT
bo
a
bo
cad
dred
cad
bo
a
who has the grits
I handled the war by
the fireside or we do not
omits mechanical is all
the free play of the view
comic strip and pulp
painting furious say
truth are two poles
relates shadow
possible
classroom
baw^l
fatiguing
horizonatal
scenario phrase dream
and time for with always more
some cinema sum sun
sicketted pocket
situation we as the device of move
bones of the method
a symmetry between censors
film forster Bruno face
shadow as if tips

SOUP

boxes

nausea

what
and
pears
of
mastery

Goddard
Goddard

nor
musical
sodas
even
the

cinematic at without
for text abrupt face

not as the just the with
Ben Americans
a more able mixing tepid
unique honest really put

bar

point

putting

ask

Emil

Josette

just

gag

GREE

on a piece of nothing else
1911 tangibility case
limited century phases light
when space support the picture picture
diabetic utensils
whose is images his
silicosis hammered the when

ALLURES

PADINWAGH EUX

a
an
and
anal
angel
anchor
angel
anal
and
an
a
an
and
anal
angel
anchor
angel
anal
and
an
a
an
and
anal
angel
anchor
angel
anal
and
an
a

The sharp of twentyeth ropes
significance Cohen a range body
space elements element
cognizant side-step
ASSEM
BLAGE

POOH
THE

wide Orion golfers
immaculate deserted birds assertion
the as or speaks jazz
adjunctive group bled be removed

אֶת־הַזָּמֵן אֲבָשָׁר
סְמִיכָה
יְהִי־בְּרֹךְ לְךָ
לְעֵדוֹת־אֱלֹהִים
בְּעַד־יְמֵינוֹ.

Vito Accocci
Charles Amirikhanian
Bruce Andrews
Arakawa
Robert Ashley
David Askewold
Clark Coolidge
Philip Corner
Ray Di Palma
Larry Eigner
John Furnival
Tony Gnazzo
Dick Higgins
W. Bliehm Kern
Michael Lally
Soli Le Witt
Toby Lurie
Jackson MacLow
Paul Mc Mahon
Bernadette Mayer
David Melnick
Mike Metz
John Perrault
Bernie Porter
Jerome Rothenberg
Ron Silliman
Alan Sonnheim
Michael Wiater
Lawrence Weiner

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Cambridge School, Weston, Mass. 02193
74 Grand St., N.Y.C., N.Y. 10013
2545 Regent St., Berkeley, Calif. 94704
136 Benziger Station, Staten Island, N.Y. 10301
105 W. 27th St., N.Y.C., N.Y.
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1134 Delaware St., Berkeley, Calif. 94702
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3565 Sacramento, San Francisco, Calif. 94118
Dept. of Special Studies, RISD, 2 College St., Providence, R.I. 02903
13 Bleeker, St., N.Y.C. 10012 and De Boatjoma, Postbus 427, Amsterdam

You in a rush

It's
new art and
it's art it's art
dad 500 VTA
key

word feel
I said erase extra get a
haka evea orno ples demo nida
idoo idit said whin love core word less
cut out feet bell rela moti rate hist
milk love open valu drift east raga sunny
exit cliff vein come crow word
aral cut zero hope
make dead

K.
hearts hear arts he
heart heart hearts he
heart heart hearts he
heart heart hearts he
heart heart she's hearts
she heart she's hearts
hearts hear ts'e hearts
hearts hearts hearts
hearts hear arts he

dumpled. video. zero. tempo. delay. veins. lowwords.
karts. cut. sedation. did's dead. clinge. spiritual devolution.
zero. purity. circuitry. queuing. spinoff. elypt. vta.
crazy. cruncy. clout. clit. coma. open heart surgery. extra.
complex. decleastified. unique. multipe. plus. tightroot.
demon whiny. nests. porno. warwring. tom. il. crowded.
cease & desist. relax. reel. jo. paul. nancy. claudia.
mope. exit. shambles. bat. finished. revealed. he.
sense. mood. belly. kyd. tension. oral. delicate.
buttocks. mope. lucid. machile. cortex. diveded loyalty.
noggin. motion. whilst. tub. quiet. noble. scorch.

K.
integers I. There might be as many paths as there are people." " cranges in your life paths. And also that I can't count my intentions. we in it, you and I horses some together, you playing dead on the floor, of a gerden. But let you know that I love that compilation in you, and know all that you say. About simple living. And knowing the growth very close to you. Although complicated to other mysterious ways. I through (there) and watching the master move in tugs, lethas. Let

PARTICULAR...

MINATURE, TO STAND NOT UPON THE CHAIR OF ONE'S COING...TO DEPART,
CEREMONY IN GENERAL AND PECULIAR IN

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daefdi o polloj ridb yammit rubat notyu hydliu herit uillyoust i
rgunda thyrew havipxc car. Nitier wagd yom ferict loony hu
gownus kawraw fedust lakame wayn tyme saisha seuda neog
doret han nagart jizah op karthan lu wunor lighn wirts septob
rech ourhns soapig kivot las. Goma thin gato humlin beret vla
ratwu Rosej jop languarrsch roxt. Guar thirw gotnum dail hor
lopd lov duibn seas juiert bangx sesoch huitin vostin pasht urqu
hyerit jmaст juyst repf fo na ratsite saman yung redijsa natamc
vesdwu pusten yonuno ph magnifullion schnow halfgn rostb i
torious humste wevig tu. Dynarip t okwun haryon chenuw uv
pajti muon tarul por duesgi paryen chen torghulos pit bonye
non kooxs su. Ffo ron git tonono gofull after gustop bismet e
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tipedo rahan rerubutew tewt bohavus siepn neupar nauhufu y
gewart li. Troun gefuimt hef cuuchonez zaptonu giverty bole
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nas asteu gozec lopgef hutlin callut bucawerk kilmcv mitor
Relesn hump jewt grof henivan jamuq honegbat jawyst phui
lyu us nistko zapr putwec desatow willishub ot lulovagog ya
lennsto pallawart seni seo loc hammatuck putmok variferoust g
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cob. Fajammer gi tuyer modpit seiup reteng habal uverg han

