

# SOMETHING ELSE PRESS

*an annotated bibliography by Peter Frank*

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McPHERSON & COMPANY

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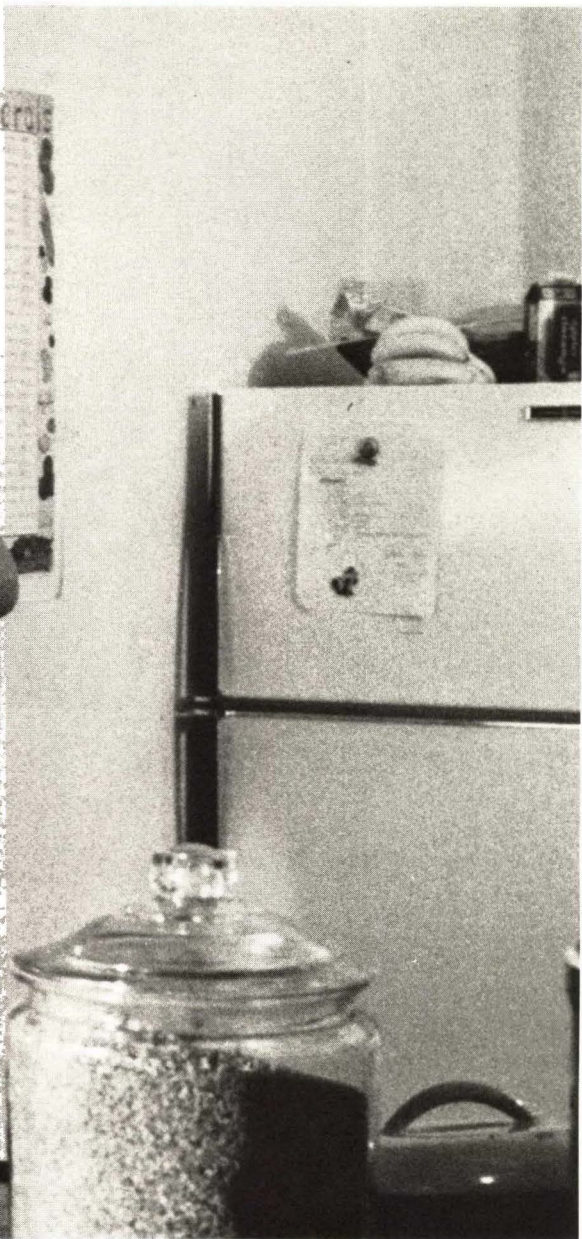
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photo: Jesse Higgins



# SOMETHING ELSE

THE SOMETHING ELSE PRESS was founded by Richard C. (Dick) Higgins in 1964 and lasted for a decade. It was the first publishing house in the United States to devote itself to what are now called “artists’ books”—integral artworks designed for publication and distribution in traditional book formats—and the scope and importance of its activities have not been equalled since. In the history of small presses, especially in America, the Something Else Press remains extraordinary, if not unique, in its combination of high-quality trade formats, well-crafted printing and assembling, and broad distribution methods. Not even the production quality of Press publications has been matched by subsequent vanguard publishing ventures.<sup>1</sup> A complex of factors, ranging from the nature of the times to the personal troubles then besetting Higgins himself, caused the Press to cease operations just as a wider audience was coming to appreciate its accomplishments. Now, the publications of the Something Else Press are sought and prized by artist, collector, and historian alike.

## INTRODUCTION

The Press was an outgrowth of the publishing and disseminating activity of the Fluxus group in New York, of which Higgins was a member. George Maciunas, the organizer and focal member of Fluxus, took upon himself the responsibility for publishing the written work and fabricating the cheap, almost throwaway “multiples” of the Fluxus artists. He originally conceived of his productions as anthologies of objects *and* words, “Fluxboxes” and “Fluxyear-books” in which a wide array of media was assembled, from print to sculpture to film to *objet trouvé*. These “Fluxcollections” were themselves expansions on the *Anthology* compiled by composer La Monte Young in 1960 (but not published until 1963). *An Anthology* brought together verbal, visual, and musical notations that proposed (and often realized directly on or with the page) phenomena that had evolved far beyond the traditions of the fine and lively arts. In fact, these conceptions had evolved towards one another, into a realm now designated Intermedia. Ultimately Maciunas had to abandon the effort of compiling these multi- and inter-artistic anthologies, but he persisted in publishing and disseminating written work especially by Fluxus artists, collating texts and some graphics into the occasional Fluxus newspaper, *Cc V Tre*.

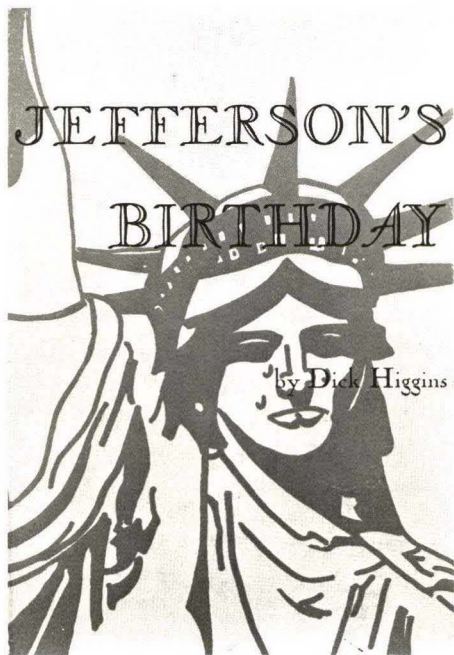
Many individual and group experiments defined Intermedia and gave rise to Fluxus. New York alone saw an influx of Japanese, European, and Californian visual artists, dancers, and musicians in the late 1950s and early '60s, each group bringing with it attitudes shaped by source developments such as Japan's Gutai group, the dance-theater-ritual of Ann Halprin in San Francisco, the *Nouveau réaliste* movement in France and Italy, and *Gruppe Zero* and *Dé-coll/age* in Germany. For his part, Dick Higgins first met fellow future Fluxus participants in a class for new music composition given by John Cage at the New School for Social Research between 1956 and 1958. With Allan Kaprow—who went on from the class to formulate the Happening—Higgins was probably the Cage student most sensitive on a critical and philosophical level to the fact that the new forms and new media emerging simultaneously from Japan, Europe, the West Coast, and Cage's class were not merely logical steps along the art-historical continuum, but together defined a new sensibility, a new kind of aesthetic activity that at once summed up and broke with the recent past. Higgins titled the art of this new sensibility “Intermedia” in a landmark 1965 essay.

Between his years as a Cage student and that essay, Higgins engaged in a variety of activities: poetry, performance art, music composition, painting, sculpture, and expository comment. Unable to find sympathetic outlets for his

writings, Higgins published himself—notably his early performance scripts and his critical statements—in limited-edition mimeographed booklets (presaging the “mimeo revolution” of the 1960s). Still, Higgins had had extensive training in printing and book craft, and sought to publish in a more durable and substantial offset format. In 1962 he and his wife, artist Alison Knowles, travelled to Europe, seeking cheap printers and/or publishers for Higgins’ films as well as books. They were also seeking direct contact with the many artists of similar sensibility of whom they’d heard so much; in fact, they were travelling in the wake of Maciunas, who had gone over only months before to establish such contacts and to set up performance situations. Like Maciunas, Higgins and Knowles made the contacts they sought, and helped establish the still-expanding international network of Fluxus/Intermedia artists. But, unlike Maciunas, Higgins found that what he wanted to do, he could do better back home. Facilities were cheaper in New York than anywhere he went in Europe, and printing he could largely do himself. Upon his return in 1963 Higgins contacted Maciunas and interested him in publishing Higgins’ writing under the Fluxus rubric.

Maciunas, who had initially conceived of publishing Higgins in Germany, had wanted to publish Higgins’ complete works to that time. Higgins felt a year’s worth would be more practical, so they isolated precisely 365 days’ worth of written pieces and put that back to back with a brief summation of the new sensibility. Higgins had the texts composed in the IBM News Gothic type that was characteristic of Fluxus publications. Subsequently, however, the set copy languished for almost a year as Maciunas became involved in other activity. Finally, like Young and *An Anthology* before, Higgins lost patience and retrieved the copy. As he has recalled elsewhere,<sup>2</sup> Higgins returned home and announced to Knowles that he was starting his own press. “Really? What’s it called?” she asked. “Shirtsleeves Press.” “That’s no good,” came the response, “call it something else.” So he did.

## BOOK CHRONOLOGY



**Higgins, Dick.** *Jefferson's Birthday/Postface*. New York: Something Else Press, 1964. 360 pp. (271 pp. in *Jefferson's Birthday*, 90 pp. in *Postface*, last page overlapping.) 8¼ × 5¾ × 1⅛" (21 × 14½ × 3 cm.).<sup>3</sup> 1200 copies cloth.<sup>4</sup>

"JEFFERSON'S BIRTHDAY," goes the dust-jacket foreword to the book, "consists of all the things Dick Higgins wrote, composed, or invented between April 13th, 1962 and April 13th, 1963, inclusive, on the assumption that the bad work that one does is just as valid as the interesting work. So some is lousy. So? Some is terrific. Hurrah for the Irish! And hurrah for Thomas Jefferson! And Daniel Webster too!" Further along in the Foreword, Allan Kaprow states, "Higgins is a big man with strong opinions. I told him once, 'You're setting out to recapitulate the whole of history,' and damned if he hasn't nearly done it." In effect, *Jefferson's Birthday*—published back to back (upended relative to each other) with *Postface*—is itself a "piece," a predetermined choice piece that takes chronometric considerations as its parameters. The span of time between the two April 13ths (Jefferson's birthday) includes the period Higgins and Knowles spent abroad, as well as several months before and a month after. The range of forms and methods in the 85 pieces is formidable, from fragment to magnum opus, from one-word instruction to copious verbiage, from gesture to highly involved (quasi-)narrative drama, from Fluxus-haiku brevity to Happening baroque, from word to image to music to theater and back to word. *Jefferson's Birthday* opens with "Danger Music No. 13" (one of 20 "Danger Musics" in the book):

Choose.

(p. 1)

Two works later, "Amerikaka I" introduces the indeterminate internal-cuing system that governs Higgins' "plays" in *Jefferson's Birthday* (and most of his plays since):

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

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

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



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

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

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

(pp.2-3)

Thus, much as in Jackson Mac Low’s text-plays of the same time, Higgins supplies the ingredients of the play and sets them in motion, allowing them to determine their own course thereafter. The process is less open-ended than the Fluxus-style *Danger Musics*, which are so focal and reductive in their indicative texts that the texts virtually take on a self-sufficient presence, like poems. To read a Danger Music text is almost to perform and/or witness a performance of it. Graphic images, mostly lifted from various found (or known) sources (i.e., Posada, Egyptian figural inscriptions, Renaissance [Rabelais] woodcuts, illustrations from old medical and scientific tomes, engraved pictures from 19th-century American newspapers and magazines) function alternately as embellishment to texts and as part of them, as movements or acts or chapters in and of themselves. Some photographs function in the same manners, whether they are historical photos “appropriate” to the piece (as in the three “Tamerlane” plays) or Higgins’ own images of friends and places. The pieces seem to be generated by the circumstances of Higgins’ life at the moment, whether while visiting a place (e.g. “Nicopolis 1396” and the “Tamerlane” plays, written in Istanbul), working or visiting with an artist and possibly troping on his or her writing/performing style (“Yellow Piece/ for Tomas Schmit” — “When you finish reading this, stop performing this piece” (p. 263) — written in Cologne), or reflecting on his own situation (“Danger Music No. 29” — “Get a job for its own sake” (p. 263) — apparently the first piece written back in the United States). One “Danger

Music” makes the most of the situation that led to the birth of the Something Else Press:

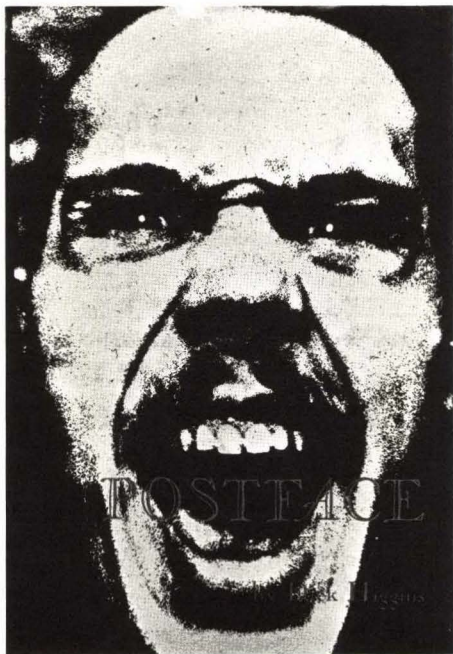
DANGER MUSIC NO. 32  
for George Maciunas

Do not abide by your decision.  
New York City  
April 1, 1963 (p. 265)

The last, “No Piece,” leads deliberately into *Postface*:

Please turn book upside down.  
Then please start in from the other end.

Thank you. New York City  
April 13th, 1963 (p. 271)



*Postface*, an account of the state of High Art and the new sensibility at the time (1963), is as personal and polemical an account as such analytical commentary allows. Considering that this account has been ennobled as a book and not just fed into (or thrown at) the temper of the times as an article in a journal, it is *more* polemical and personal than its context would allow. Its dated quality, as it now comes down to us, points this out; its tone alternately of fierce resentment (towards the prominent avant-gardists whom Higgins castigates for their false vanguardism) and great excitement (for the work of Higgins’ new-sensibility compeers) now seems not inappropriate, but quaint. It exists more as an artifact of the young Higgins and his strong opinions than it does as a measure of the arts in the early 1960s. The ferment among Higgins and his friends is conveyed by inference rather than detailed account, and Higgins’ enthusiasm crowds out an ability to contextualize the work he champions, although he obviously strives to do so. Read in tandem with Al Hansen’s *Primer of Happenings Time/Space Art* (a much less irate, if no less supportive, attempt to recount and coordinate the large and small achievements of the new sensibility), *Postface* paints a vivid picture of the times from the vantage of someone entirely immersed in them.<sup>5</sup> And, if Higgins’ views in *Postface* should be taken with some caution, he does not hide his subjectivity, but parades it in a youthful display of ardor and candor—a display that clarifies the need Higgins and his fellow Intermedialists felt for a means of coordinating and disseminating their

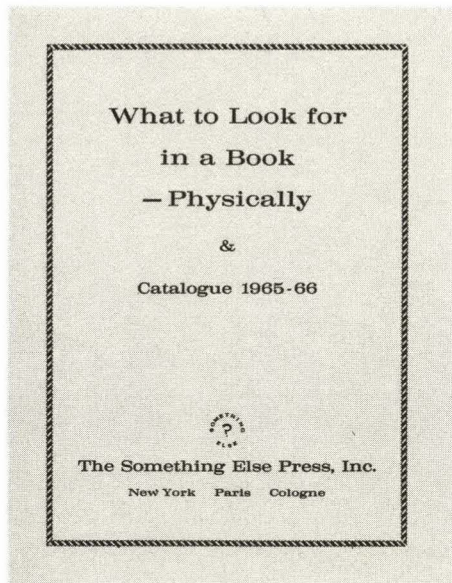
work and ideas. Fluxus was good, but not enough. The Something Else Press emerged to fill the need.

“A book,” states the first Something Else press catalogue, *What to Look for in a Book—Physically* (1965-66), “is no better than the paper it is printed on.” From the beginning, and throughout its history—even after Higgins withdrew as publisher—the Press bore the imprint of Higgins’ personality. The concluding section of that essay, entitled “Quality and the Something Else Press,” is as much a credo for Higgins as it was for the Press:

We publish the sort of avant-garde work which offers a real alternative to the conventional art forms and which normal publishers do not know how to handle. Because of our specialization, our prices have to be relatively high. It costs only slightly more to do two thousand than one thousand of a given title, but divide any figure by one thousand, then two thousand, and you will see our problem. We try to offset this as much as we can by doing as much of the work ourselves as we can—all the camera work on our new titles, for example—and by offering the best manufacturing quality possible. We believe we are the only publisher in America with this emphasis—certainly the only one with such adventurousness.

We are not interested in built-in obsolescence. We want our books to be as fresh ten years from now as they are today, and as much of a joy to behold.

Higgins’ graphic sensibility, as exacting as it is adventurous, is technically evident in the sturdy, handsome designs of every publication, no matter how unusual the format or how responsible Higgins was for the design itself. As often as not, the author-artist or an in-house designer-editor (most notably Emmett Williams, Ann Williams and at the end, Jan Herman), devised the Something Else Press book’s format, with Higgins advising and correcting, following up and blessing. By varying materials and printing methods, Higgins fit the look of the book to the intention, or at least the spirit, of the author. Other independent publishers may have achieved greater elegance of design, more sensitive photographic reproduction, or more delicate use of materials, but none produced books which so wedded form to content.





**Johnson, Ray.** *The Paper Snake*. New York: Something Else Press, 1965. 50 pp. (unpaginated). 8½ × 10¾ × ½" (21.8 × 27.3 × 1.1 cm.). 1840 copies cloth; 197 copies special edition with original collage or ephemera by Johnson.

A case in point is *The Paper Snake*, a compendium of Ray Johnson's mail-art works, realized in a peculiar and striking format, thin and oblong. The material includes writings and images Johnson sent to Higgins over a period of years: drawings, collages, notations, scraps and shards of pictures and objects and whatever fit into envelopes, as well as the envelopes. They are arranged spaciouly all about every page, in several colors and often elegant typefaces. The composition, setting, and layout is Higgins'. "Since a change in style is a change in meaning," William Wilson writes in the Foreword (again printed on the dust jacket), "this book is a translation of Ray Johnson into Dick Higgins; reading these is like reading over Higgins' shoulder, or hearing him read them aloud."

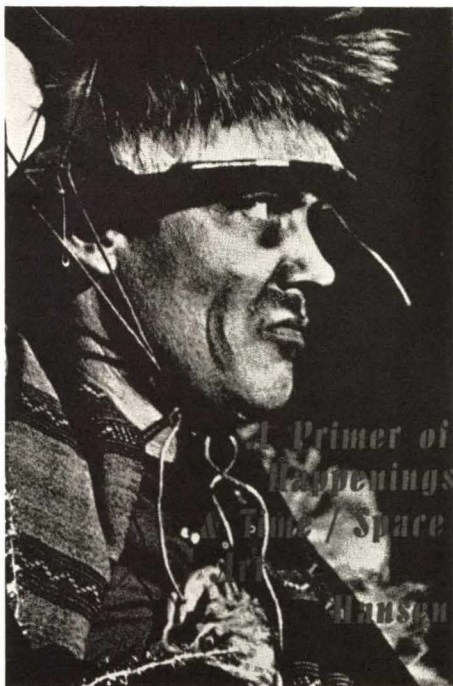
Dear Dick Higgins,

I am now  
in my frog  
legs frogs  
leg period.

Ray Johnson

P.S. I have 100 penguins in my bathtub.

(p. 13)



Hansen, Al. *A Primer of Happenings & Time/Space Art*. New York: Something Else Press, 1965. 145 pp. 8½ × 5½ × 5/8" (208.8 × 14.3 × 1.5 cm.). 1st printing, 1072 copies cloth; 2nd printing, 2013 paper; 3rd printing, 1800 paper.<sup>6</sup>

Al Hansen's account of the origin and development of Happenings (and the not-quite-Happening performance pieces which he conveniently labels "time/space art") is told mostly in the first person, invariably from a personal point of view. Straightforward in (Higgins') design and organization, with large primer-like typography, *A Primer* explains the Happenings format with a minimum of obfuscation and brings the Happenings era to life through a chatty, informal tone that sounds as much transcribed as written.<sup>7</sup> Divided into three sections ("Hansen on Happenings," "Hansen on People," and "Hansen on Hansen"), Hansen's reminiscences range over many individuals and events. Not the least of these are Hansen and Hansen's own (the appendix includes the "scores" to several Hansen Happenings), but he is similarly acute on the intentions, achievements, and responses of others (Nam June Paik evidently called him "the Walter Winchell of the avant-garde," in wry reference to the popular radio gossip columnist and commentator.) The *Primer* survives as an oral-visual history (complete with annotated index) in which heroes and progenitors of current experimental art were themselves starting out with their first big risks. Particularly fascinating is Hansen's discussion of John Cage's New School class (he attended in the summer of 1958), accompanied by twenty rare photographs by Harvey Gross. (Peter Moore, Terry Schutte, and in one instance Martha Holmes are responsible for the rest of the ninety-four vivid documentary photos.) Many of Hansen's recollections are of the same people and events discussed by Higgins in *Postface*, but Hansen's viewpoint—bemused, tolerant, droll—differs markedly from Higgins' scrappy, often harsh commentary.

  
 ALISON KNOWLES  
 TOMAS SCHMIT  
 BENJAMIN PATTERSON  
 PHILIP CORNER

**Knowles, Alison; Schmit, Tomas; Patterson, Benjamin; Corner, Philip.**  
*The Four Suits.* New York: Something Else Press, 1965. 192 pp. 9½ × 6¼ × 1⅛" (24.2 × 16 × 2.7 cm.). 1st and 2nd printings, each 1000 copies cloth. (2nd printing has colored end leaf.)

In the "Publisher's Foreword" to this grouping of four distinct "booklets," Higgins cites the features common to all four artists:

... 1) each is essentially not operating in the medium for which he was trained, 2) each is really operating in a medium—or mode of activity—of his own devising, which 3) lies somewhere between the conventional concept of the seven arts.

(p. xiii)<sup>8</sup>

Alison Knowles' "T Dictionary" opens the volume, a silverprint visual-verbal expansion on a three-page dictionary for the letter "T" set in convincing Websterian type by Knowles, whose intimately personal entries include definitions for "tacos," "tourists," and "Tarwell Gibbs." The "T Dictionary" was realized from Knowles' "Performance Piece #8," indicated by this legible insertion into the montage:

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

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

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

(p. 35)

Benjamin Patterson follows with a sequence of didactic and epistemological tracts, moving from straight essay ("Notes on PETs," i.e., Perceptual Education Tools) to program outline, then to diagrammatic evaluation of the program function and efficacy, and finally to raw material for "fueling" the program. This last resembles the brief, open-ended "Haiku theater" propositions of George Brecht, Bob Watts, La Monte Young, and Tomas Schmit—e.g. disjunct phrases such as "take the word 'spleen' and give it meaning" (p. 74) or "friendly fragments" which imply action and analysis at once ("is this the evidence of your civilization" (p. 75)).

Schmit, the only non-American in *The Four Suits*, presents a varied sampling of performance instructions straddling the line between staged, audience-attended presentations and private, reader-only activity. Two of the latter relate directly to the reader's physical relationship to the book itself.

Lastly, Philip Corner's collection is oriented toward a single traditional medium: his verbal and graphic notations pertain entirely to activities which can be regarded more than nominally as music. Given this, however, Corner's compositions radically redefine music's traditional notational and performance practices, and even its underlying contents and purposes. In this respect Corner expands even beyond the scope realized by Cage.

**Solo Music and More**  
solo upon solo succeeding each other from exhaustion

Especially the loud blown instruments which best receive excess.  
What others of them cannot be used?  
—with voice and body completely,  
you, you not only just the instrument  
not simply fatigued but  
Exhausting  
(the soloist for once giving of himself himself giving)

then another . . . . . until . . . . . and another, and  
(succession of solos)  
until (each one) not more capable  
—physically or psychically to  
maintain that level.

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

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

- constant
- changing at each attack
- on slow continuous glissando
- fast gliss, fluctuating direction

use of voice with the act of playing

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

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

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

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

---

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

151 PHILIP CORNER: SOLO MUSIC AND MORE

at least very long

DO NOT STOP PLAYING

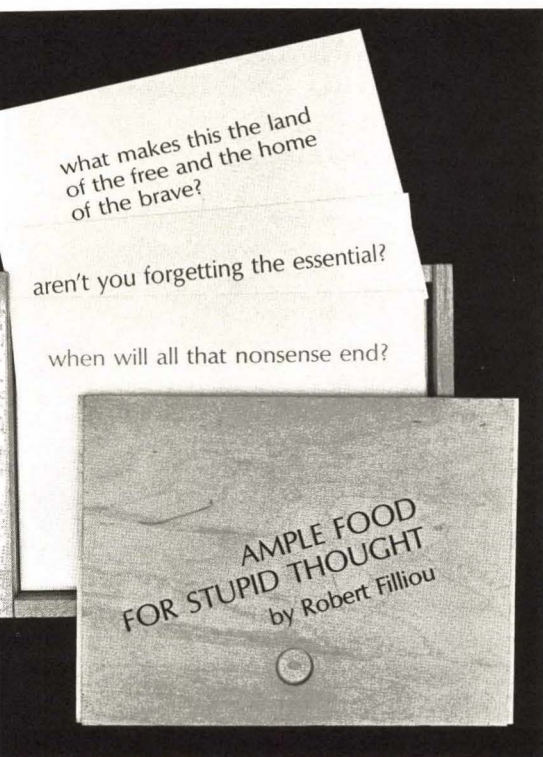
DO NOT STOP PLAYING  
and not possible

change volume

change frequency

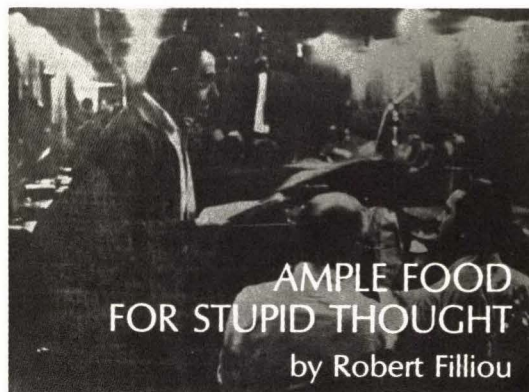
DO NOT STOP PLAYING

DO NOT STOP PLAYING  
and not possible

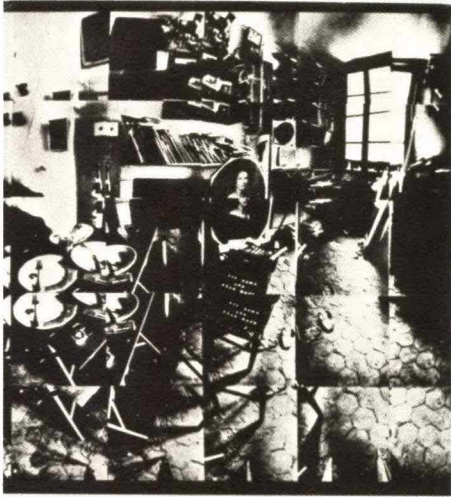


**Filliou, Robert.** *Ample Food for Stupid Thought*. New York: Something Else Press, 1965. 96 pp. (unpaginated).  $5\frac{1}{4} \times 7\frac{1}{4} \times \frac{5}{8}$ " (13.2  $\times$  18  $\times$  1.5 cm.). 992 copies cloth, 500 postcard sets (104 boxed).

The final publication dated 1965 was the first book in English by French artist/poet Robert Filliou. The format is small and intimate, its pages printed also as a separate set of postcards. The text consists entirely of questions, one per page (or card), which occupy a middle ground between the inquisitive and the rhetorical, and always require dumb answers (dumbfounded, sarcastic, or merely foolish)—hence the “stupid thought.” Dumb answers are provoked by dumb questions (“If your aunt were a man would she be your uncle?”), nagging questions (“Isn’t a crazy, colorful, cozy apartment good enough for you?”), offhand questions (“how about studying the *Wall Street Journal*?”), accusing questions (“who are you trying to put the blame on?”), despairing questions (“why even pretend?”), in-process questions (“it’s better with one of them off, isn’t it?”), questionnaire questions (“do you believe in fairies, theories, children or vests?”), polite questions (“how’ve you been feeling?”), interview questions (“what is your genius about?”), dumb questions masquerading as smart questions (“Why did you get up this morning?”), yes-or-no questions (“you?”), and so forth. Any of the questions that doesn’t sound irritatingly familiar—like the kind of thing one gets asked by all the bureaucrats, relatives, and faceless phonecalls in one’s life—sounds like a parody of existential doubt-mongering, with just enough serious inflection actually to reflect that doubt. In the bound edition the questions are printed recto/verso in large type on white fields; the stack of postcards is twice as thick as the book, and although the sequence is identical in both versions, the questions acquire singular impact when isolated from one another as cards (especially arriving singly in the mail).







SPOERRI'S

an anecdoted  
topography of chance

Spoerri, Daniel, trans. and ann. by Williams, Emmett. *An Anecdoted Topography of Chance*. New York: Something Else Press, 1966. 214 pp. 8½ × 5½ × 7⁄8" (21.5 × 14.5 × 2.2 cm.). 1st printing, 2020 copies cloth; 2nd printing, 5586 copies paper.

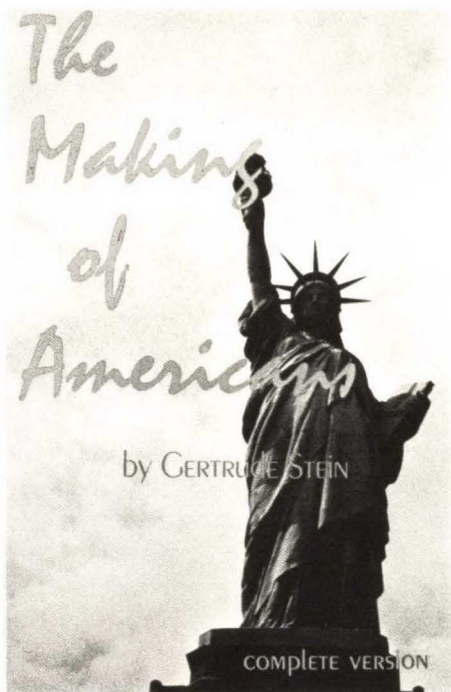
Filliou's queries contrast in subject and mode of address, but not in spirit, with this quasi-autobiographical *tour de force*, written in French in 1961 by the Rumanian-born *nouveau réaliste* and translated by the American poet Emmett Williams. The *Anecdoted Topography* documents in loving, indulgent, but never boring detail the history of every morsel of detritus situated on a table in Spoerri's Paris flat. Imagine Francis Ponge's micro-realism taken to extremes. Spoerri's aesthetic, which figured prominently in the *nouveau réaliste* movement, celebrates and magnifies the mundane and the usually minute changes that circumstances effect on the mundane. In most cases he has explored this by exhibiting as art objects the remains of meals affixed to the tables on which they were originally enjoyed. This book supplants the actual objects with historical itemization, replete with intimate illustrations by the French artist-illustrator (Roland) Topor. The histories, in turn, are expanded and supplemented by associative discursions characterized equally by banal factuality and towering erudition: recollected dialogue among friends, literary quotations concerning the item (or genre of item) in question, comparisons of quality and function between some given object and another (perhaps in Spoerri's possession, perhaps an idealized version), etcetera. In translating this diverting discourse Williams added his own anecdotal annotations, like an Old Testament scholar appending commentary to scripture that becomes itself part of its fabric of knowledge and experience. Spoerri then annotated his translator; the possibility of unlimited embroidery and expansion becomes apparent. The book concludes with index, glossary, and a publisher's note threatening supplements which never, alas, appeared.

Through 1965, the year Something Else Press incorporated, Barbara Moore acted as editor, working with Higgins in the Press offices at 160 Fifth Avenue. When she took maternity leave in September of 1966 (returning from time to time thereafter to do freelance work) Emmett Williams, who had returned the previous winter from seventeen years abroad, took over from her (having worked with her since arriving in New York). Williams worked with the Press until he, Higgins, and the Press all moved to California in 1970; thereafter, his association with the Press was more and more sporadic, based (and complicated) more and more on his personal relationship with Higgins. Although Ken Friedman functioned as general manager for the Press during its brief term near Los Angeles, the next person to function formally as editor was Jan Herman, two years after the Press returned to the East Coast in 1971.<sup>9</sup>



Huelsenbeck, Richard, ed. *Dada Almanach*. Berlin: Erich Reiss Verlag, 1920. Facsimile issued New York: Something Else Press, 1966. 160 pp. 8¼ × 5½ × ¾" (20.8 × 14 × 2 cm.). 2060 copies cloth.

The Press' first reprints were realized in 1966. They, and the reprints that followed, served to demonstrate the heritage of the arts and artists championed by the Press, and to renew general interest in the works that embody this heritage. By the middle 1960s familiarity with most such documents had become faint, but curiosity was growing. The *Dada Almanach* satisfied, and helped spur, interest in the Dada movement, whose fiftieth anniversary was marked that year. Indeed, the *Almanach* was one of the first reprints of original documents by early 20th-century avant garde movements to be issued as a general trade publication, on either side of the Atlantic. Higgins was able to secure permission for the reprint because Richard Huelsenbeck (who by then was a Jungian analyst practicing in New York under the name Charles R. Hulbeck) was a friend of Higgins' family. Huelsenbeck had been the man who brought Dada from Zürich to Berlin after the First World War, helping to establish Dada in the German capital as a provocative, politically engaged force whose public manifestations employed elements of satire, sarcasm, and social commentary, as well as pure Dada nonsense. In this light the *Almanach* is remarkably ecumenical, including contributions from many individuals outside Berlin and outside the Berliners' emphatic political stance. Still, the *Almanach* was pretty strong stuff in the heady but fragile climate of Europe immediately after the War; in fact, many of the contributions, with their references to world events of the time, provide a topical portrayal of the era beyond the Dadaists' own accomplishments. This welter of manifestos, irreverent and illogical statements, soirée programs, proto-surrealist and typographical poems, letters (including a "Dada-telegram to Gabriele d'Annunzio"), and miscellaneous statements begins with "Chronique zurichoise 1915-1919" by Tristan Tzara, and includes contributions from most of the major cities of western Europe, plus New York, by such as Francis Picabia, Hugo Ball, Philippe Soupault, Georges Ribemont-Dessaignes, Hans (Jean) Arp, Walter Mehring, Johannes Baader, Vincente Huidobro, and any number of names who remain otherwise entirely obscure in the history of art, literature, and Dada. Despite the geographical and cultural disparity of the contributors most of the contents of the *Almanach* were written or translated into German; some pieces are in French, one poem is in Italian. A translation of the *Almanach* into English was begun by Benjamin Patterson but never completed.

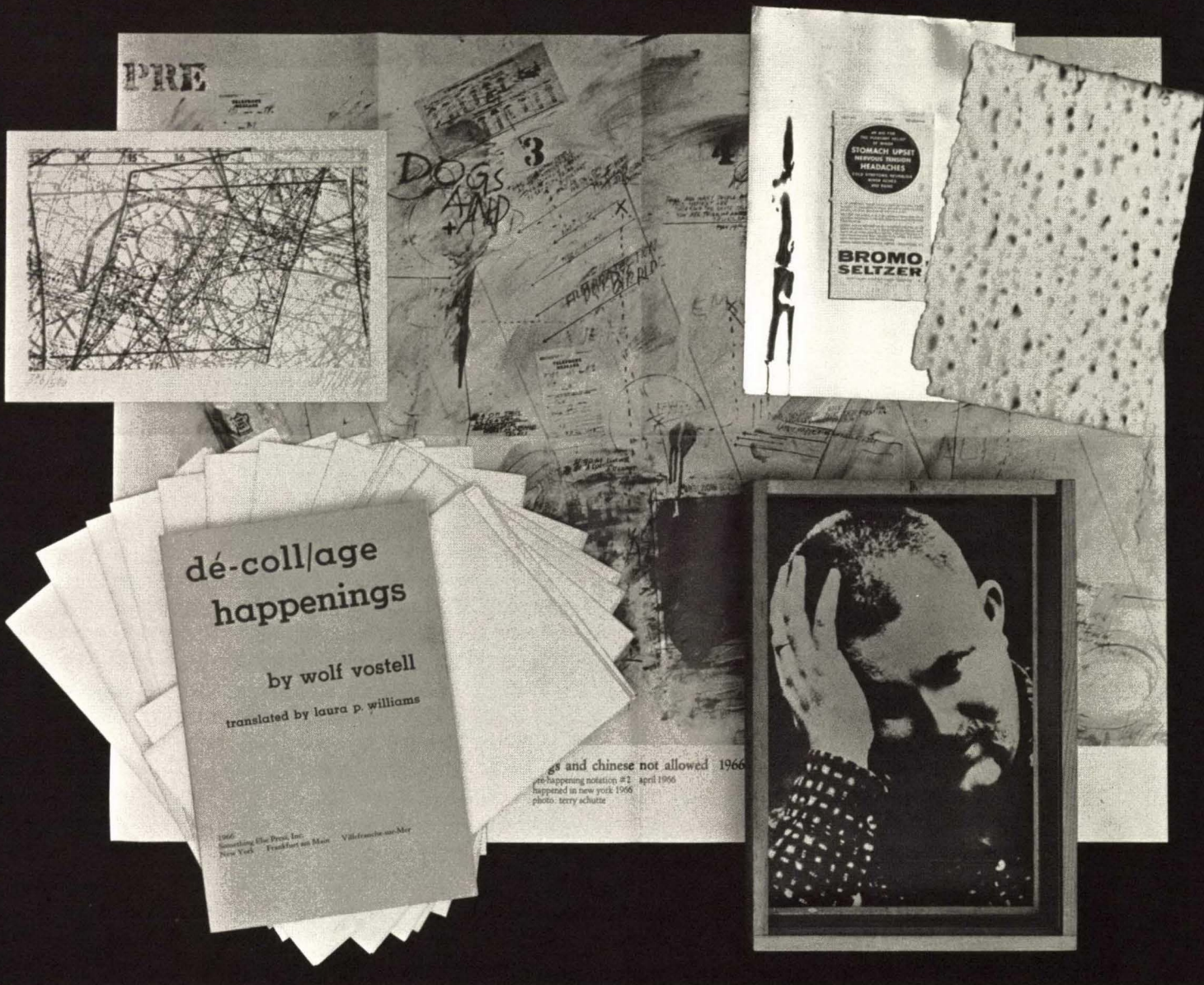


Stein, Gertrude. *The Making of Americans*. New York: Something Else Press, 1966 facsimile of 1925 original. 925 pp. 9¼ × 6 × 1¾" (23.5 × 15.1 × 3.8 cm.). 1st printing, 2084 copies cloth; 2nd printing, 2000(?) copies paper.

Gertrude Stein's long autobiographical novel (1906-08), the magnum opus of her early work, had been published once in its entirety and thereafter was available only in severely abridged form. The reprint of the complete 1925 edition made fully clear the nature of Stein's prose-music, at once masking and clarifying the moving documentation of her origins and family. *The Making of Americans* inaugurated the Press' long-term project of bringing all Stein's writing to publication. It seemed like a double folly at the time, making available the bulk of this opaque and dubiously significant writer's oeuvre and commencing the task with one of the weightiest (if not knottiest) of her texts. As it turned out, however, Higgins was prescient in his historical revisionism; with interest in the non-linear, semantically unorthodox writings of James Joyce burgeoning, the Stein revival—and the new narrative and poetic forms which capitalize on her example—were not far off. *The Making of Americans* and the other reprints the Press realized proved crucial to that revival. (They also provided feminist writers with an uncompromisingly experimentalist role model.) It should be noted, however, that no publisher has picked up on Stein reprints where the Press left off. Commerical inviability continues to muffle the mother of us all.

Vostell, Wolf, trans. by Williams, Laura P. *dé-coll/age happenings*. New York: Something Else Press, 1966. 99 pp. plus 15 folded posters, 1 signed photo-silkscreen, 1 packet of Bromo Seltzer mounted on a sheet of mirror-paper, and 1 matzoh, in wooden case with plexiglass slipcover. Book: 8 × 5¼ × ¾" (20.2 × 13.5 × 0.8 cm.). Posters each: 22 × 16½" (56 × 42 cm.), folded in eighths. Silkscreen: 5½ × 7⅞" (14 × 20 cm.) on stiff white cardboard. Mirror-paper: 8½ × 5½" (21 × 14 cm.) Matzoh var. dimens. Case: 9¼ × 6⅜ × 2½" (23 × 16 × 6.2 cm.). 450 copies (paperback book; silkscreen edition of 50 signed).

The ambitious production *dé-coll/age happenings* brought the Press to the furthest extent of its experimentation with the book format. Designed by the author, *dé-coll/age happenings* consists of a book containing the verbal and notational documentation for Vostell's most important Happenings conceived between 1954 and 1966, as well as factual accounts of their realization (all translated by Laura P. Williams); fifteen separate folded poster-like graphic scores plus a signed photo-silkscreen on white cardboard; a Bromo Seltzer packet mounted on a strip of mylar; and a piece of matzoh. The assemblage comes in a well-crafted wooden box with a sliding plexiglass front panel and a photograph of Vostell glued to the back inside. Altogether, *dé-coll/age happenings* is a perishable structure underscoring Vostell's concern for destruction and impermanence, how such impulses are generated and in turn how they indicate the excesses of Western culture. Vostell's Happenings tend to be anti-war statements, seeking either to keep the memory of Nazi atrocities fresh in the minds of Germans or to keep Americans and Europeans aware of the ongoing conflict in the world. Vostell's "dé-coll/age" concept—that artworks can result from the active disintegration of objects, that art can be made not just by building up or adding on but by breaking down and subtracting—acquires an ironic quality in light of his social stance. But Vostell does not really link the destructive impulse with war and inhumanity per se; he sees it as an impulse *before* ethics, as something which can and ought to be channeled into aesthetic realms where it might assume constructive function, or at least serve to agitate against its unethical use in sociopolitical realms. By the time *dé-coll/age happenings* was published, the Destruction In Art movement had formed in England under the direction of Vostell's fellow Happenings artist Gustave Metzger; thanks in part to the appearance of the book, the D.I.A. movement spread to America, where it participated importantly in anti-war art protest presentations.



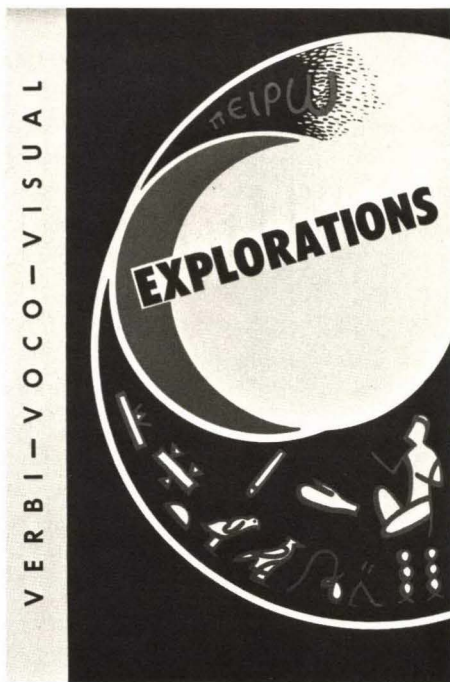
## Dick's 100 Amusements



by William Brisbane Dick

The only book published under the Joyous Harper imprint, *Dick's 100 Amusements* was a reprint of a different sort than the *Dada Almanach* or the Stein works. It originally appeared in 1873, one of a number of compendia of parlor entertainments for young and old which, like mail-order catalogues and sentimental ballads, flooded late-Victorian England and, even more, post-Civil War America. This compilation by William Brisbane Dick and his son Harris B., reprinted in its expanded 1879 version, was deemed worthy of republication by Higgins "because of the basic simplicity of the pieces... startlingly contemporary, ancestors of such modern avant-garde theater forms as the Happenings or the Event Piece; and at least, when they are less directly related to our times, they reflect a period charm, as well as exemplifying an interesting social function later played by the theater and the movies." As opposed to those proscenium entertainments, the *100 Amusements* are do-it-yourself activities; the actors in the skits, the singers of the songs, the renderers of the magic tricks, the leaders and followers in the games are all alternately members of the audience. Almost a century before Fluxus, neo-Haiku theatre, and Allan Kaprow's participatory Happenings, *Dick's 100 Amusements* was dissolving the boundaries between performer and spectator.

Dick, William Brisbane. *Dick's 100 Amusements*. New York: Dick & Fitzgerald, Publishers, 1879, reissued as a Joyous Harper Book by the Something Else Press, 1967. 182 pp. 8 × 5<sup>3</sup>/<sub>8</sub> × 1<sup>1</sup>/<sub>2</sub>" (20.2 × 13.7 × 1.5 cm.). 488 copies cloth, 2500 copies paper.



McLuhan, Marshall. *Verbi-Voco-Visual Explorations*. New York: Something Else Press, 1967. 66 pp. 9 × 6 × 1/2" (22.7 × 15.2 × 1.5 cm.). 1st printing, 2000 copies cloth, 3000 copies paper; 2nd printing, 3695 copies paper; 3rd printing, 3500 copies paper.

This tract by McLuhan, supplemented with essays by six other scholars, was a slight revision of issue #8 of McLuhan's magazine *Explorations*. McLuhan, of course, was the prophet of the communications-media revolution, harbinger of doom for the very format he exploits here. Like McLuhan's other publications, this one incorporates some unorthodox graphics; but, as noted repeatedly in the text, these merely update the Futurist *parole in libertà* and the provocative typography of other early twentieth century manifestos. *V-V-V Explorations* is less adventurous graphically than other McLuhan books (notably *The Medium is the Massage*), but is one of the most fragmented, discontinuous, "mosaic" texts purely in terms of content. McLuhan's own text reads almost like a collection of discrete essays by different authors. It seems to incorporate the research and writings of a wide array of scholars, and the whole can be viewed as an attempt to expand the scholarly medium: footnotes are engulfed by the main text, theses are implied by the synapses between other theses (transitional ideas between chapters are virtually non-existent), and primary-source excerpts are not merely quoted, nor simply reproduced, but wholly absorbed, with some modification of their original graphic design. The points McLuhan strives to make are his typical blend of formidable revelation and egregious balderdash, the latter seeming to be a parodic extension of the former. The appended essays by the other contributors are somewhat less cunningly specious or miraculously prescient, but these drier statements also amplify the matter at hand—specifically, the fusion of word and image in 20th-century life.

The book you are looking at is the largest **Anthology of Concrete Poetry** to appear to date, and the first major one to be published in the United States. Edited by **Emmett Williams**, one of the founders of the movement, and with the over-300 selections translated wherever possible from their original languages and glossed where translation would not be feasible, all supplemented by detailed biographies of the poets, the publishers of **Something Else Press, Inc.**, take great pride in presenting a cross section of this most active of modern poetry movements and in introducing so many major writers from so many countries between these covers for the first time to the American reading public.

**Williams, Emmett, ed.** *Anthology of Concrete Poetry*. New York: Something Else Press, 1967. 342 pp. 9¼ × 6 × 7⁄8" (23.3 × 15.5 × 2.2 cm.). 1st printing, 2000 copies cloth, 3000 copies paper (1000 sheets for Hansjorg Mayer edition); 2nd printing, 3000 copies paper; 3rd printing, 3945 copies paper. Back cover differs on all printings.

"The book you are looking at," the cover reads in appropriately McLuhanesque super-type, "is the largest *Anthology of Concrete Poetry* to appear to date, and the first major one to be published in the United States." This anthology remains about the best, despite many other compilations of concrete and visual poetry in English and other languages. The quality of the *Anthology* results from the firsthand historical knowledge and aesthetic discretion of Emmett Williams. Even with his intimate involvement, it is rather remarkable that Williams—correctly acknowledged on the cover as "one of the founders of the movement"—could assemble such a broad yet judicious sampling of concrete poetry worldwide, including seventy-seven poets from twenty countries. The *Anthology* is enhanced by a brief historical introduction (with a deliberately partial definition of concrete as opposed to visual poetry), biographies at the back of the book, and especially the translations, explanations, and graphic presentation. These enhancements are necessary to an Anglophone's clear understanding of works built on other languages. Intricacies of language are always at the heart of concrete poetry, especially those born of tensions that exist between a language as it is spoken and as it is written—its sonic component versus its graphic component, and both versus the quotient of meaning. This triangulation has concerned linguistic philosophers for centuries; instead of trying to unravel the relationships, concrete poets ravel them up tighter, to build a meta-language which is at once reassuringly universal and impenetrably particular. (One might say that, if visual poets are the interior designers for the Tower of Babel, concrete poets are the designers of its furniture.) Since its appearance the *Anthology* has served as one of the principle instruments in the forging of new interest in concrete, visual, and even sonic (or text-sound) poetry now manifest in North America.

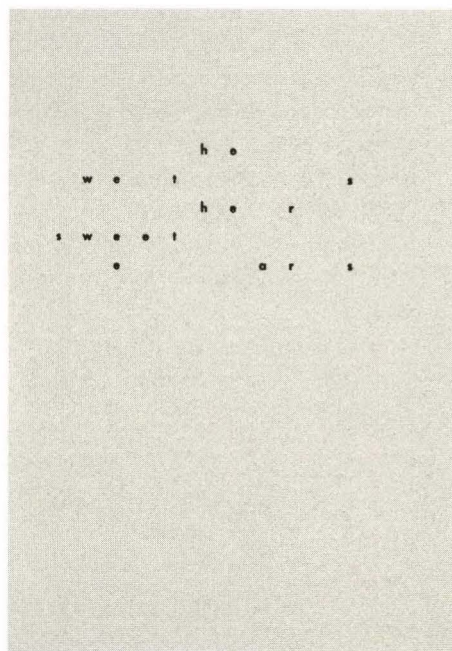


emmett williams  
sweethearts



Williams Emmett. *Sweethearts*. New York: Something Else Press, 1968. Unpaginated.  $7\frac{7}{8} \times 5\frac{1}{4} \times 1\frac{1}{8}$ " ( $20 \times 14.5 \times 2.2$  cm.). 609 copies cloth, 1692 copies paper.

An especially ambitious example of concrete poetry is Williams' own book-length *Sweethearts*, an anagrammatic sequence depicting in rapidly shifting linguistic/typographic contexts what seems to be a very satisfying, even romantic, erotic encounter between "he" and "she." The entire text is derived from words embedded in the word "sweethearts," a derivation that is not just anagrammatical, but dependent on the particular sequence of the letters in "sweethearts." Moreover, the letters maintain their original spacing in every word on each page, as if each page is occupied by a vertical row of repeated "sweethearts" from which certain letters are blocked out. This gives *Sweethearts* a physical as well as narrative sequence similar to a flip-book; the book is organized back to front, like a text in a Semitic language, as Williams figured the flipbook effect worked best if *Sweethearts* were held in the left hand. At more than one point Williams shifts cleverly from word-derivation to images, and the erotic encounter becomes particularly logo- or lightly porno- graphic.

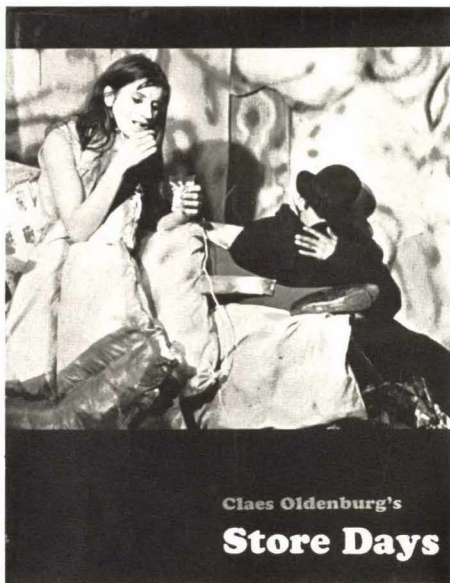


Games  
at  
the  
Cedilla,  
or  
the  
Cedilla  
Takes  
Off

by  
George  
Brecht  
and  
Robert  
Filliou

**Brecht, George, and Filliou, Robert.**  
*Games at the Cedilla, or the Cedilla  
Takes Off.* New York: Something Else  
Press, 1967. Unpaginated. 8 × 5½ ×  
½" (20.5 × 14 × 1.5 cm.). 1945 copies  
cloth.

Emmett Williams' return to New York in 1966 after many years living in Europe came a year after George Brecht had relocated to Europe, seeking an atmosphere more favorable to his work and to the work of his Fluxus companions. By 1967 Brecht had settled in Villefranche-sur-mer on the French Riviera, home also of Robert Filliou. Brecht and Filliou established a small candy shop, loosely based on the model of George Maciunas's Fluxshop on Canal Street and Ben Vautier's record store in Nice, where inexpensive intimate little items produced by Fluxus and Fluxus-related artists could be merchandised. Other items of a slightly more commercial character were also available: Brecht and Filliou defined their merchandise as "all kinds of things which do or do not have a cedilla in their name," hence (one presumes) the name of the store *La cedille qui sourit* ("The Smiling Cedilla"). *Games at the Cedilla* is a compendium of notations, journal records, pen-games, and other jottings generated by Brecht and Filliou while minding the store, with accompanying documentation. Augmenting this are random contributions from their friends, including correspondence. *Games at the Cedilla* begins as a miscellany in search of chronology, and a chronology in search of an editor. It is this search that imparts the spirit of *La cedille qui sourit* and its proprietors: charming, erratic, as full of surprises and gimmicks as parlor musicians, and surfeited with gifts like the pocket of your favorite uncle. Texts in *Games* are generally typeset, but many occur in facsimile. The material wanders over the kind of vast landscape full of odd details that playful minds tend to create. In this landscape the Fluxus spirit reigns supreme: do-it-yourself actions, mini-dramas, found statistics, documents, and other magically trivial information, particularly in the brevity and gaglike comedy of the "One Minute Scenarios" ("...conceived for French television where, on the hour, and for a minute, one sees the hands of a clock turning"). One scenario: "A man cooking his meal. The camera backs up. He is in the middle of a supermarket."



Oldenburg, Claes. *Store Days*. New York: Something Else Press, 1968. 152 pp. 11¼ × 8¾ × 5/8" (28.5 × 21.4 × 1.7 cm.). 1st printing, 5000 copies cloth; 2nd printing, 3000 copies cloth.

Another collection of random documents generated in and about a specific space was published by the Press at about the same time, although the book had been in the works since Emmett Williams' arrival in New York. This was the first project Higgins handed Williams, but it was delayed (and, to Higgins' mind, somewhat compromised) by a complexity of problems (described by Higgins in his inside history of the Press<sup>10</sup>). *Store Days* compiles notations and documents realized by Claes Oldenburg at "The Store," a storefront he maintained on New York's Lower East Side in 1961 and '62. The space first functioned as an outlet for Oldenburg's ersatz foodstuffs and drygoods, fabricated mostly out of plaster-of-Paris; subsequently it became the "Ray Gun Theater" where Oldenburg mounted most of his early Happenings. The texts and drawings depict a hungry mind combing urban reality and banality for fruitful ground. "I have got love all mixed up with art," reads an item early in the book, "I have got my sentiments for the world all mixed up with art. I am a disaster as an artist because I can't leave the world alone." "A show — ! forget the commercialism and vanity of the long-prepared show. A show is the gesture of being alive, a period — before as well as during... a look into one's continuing daily activity." The texts and documentary photographs by Robert McElroy give the sense of a visit to the Store and the Theater: a jumble of lumpy plaster replications; dark, narrow corridors; fitful streams of visitors; pockets of energy, even violence, that were tableaux in the Happenings; the grime, the disorder, and the order underlying disorder. Oldenburg describes his work as intentions before realization:

In The Store the concentration upon objects is more intense, and harsh colors rather than grays and browns dominate.

(p. 27)

as realities:

*Inventory of Store Dec. 1961*

1. 9.99	free hanging	\$399.95
2. 39 cents	relief	198.99
3. <i>Store Ray-Gun</i>	free hanging	249.95
4. <i>Success Plant</i>	free standing	249.99
...	[plus 103 other items, with prices]	

(p. 31)

and as ongoing, metamorphosing factors:

*13 Incidents at the Store*

A customer enters  
 Something is bought  
 Something is returned  
 It costs too much  
 A bargain!  
 Someone is hired. (someone is fired.)...

(p.19)

Interspersed among the statements and images are longer, integral texts, including the first and second drafts of scripts to both "Store Days" Happenings.



~~spitball singerman~~

~~down man's roll rip-shove~~

~~mountain gray photofier~~

The heaped up table with a radio in it. The Something frying on the stove

onward balls equine tie and collar equine leg and hrs equine stars and stripes

~~fling equine cigarette package~~

heart equine balls and triangle equine (upside down) girls and

stockings equine (ultrawire) cigarette package equine fling

Ironworks - arms race

Who is the bus the rag and in my dreams

Store windows as models for clusters Kysolustara

→ New York - paper and plaster Chicago - metallic SF - Vaporous P-town - woody

Keep the store open a half year and then sell it whole. Have it transferred to bronze

Just now I am indulging my femininity *h. s. k.*

→ I want these pieces to have an unbrilled intense satanic vulgarity unneurplastic, and yet be "art"

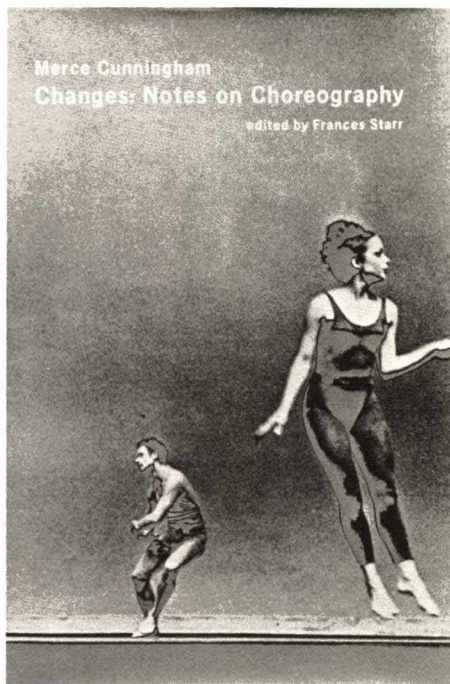
Yellow banana truck

Art must be savage and anguished

Memories and presences of death, memorials and charms to keep death at bay. In surveying experience which I aim at, I find I must assign death a large role. I like Colins constant ends of death

I want the plaster to be like the 100 year accumulation in every sium bathroom or kitchen

→ Potatoes our specialty. Night: persons dressed as junk lie in the lot

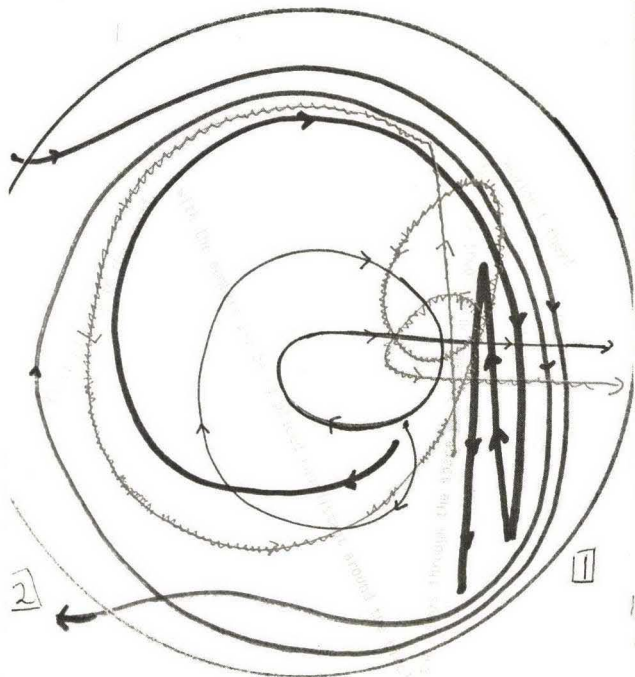


**Cunningham, Merce.** *Changes: Notes on Choreography*. New York: Something Else Press. 1968. 176 pp. (unpaginated). 9½ × 6¼ × ½" (24.2 × 16 × 1½ cm.). 3761 copies cloth.

As with *The Paper Snake* and *Games at the Cedilla*, the graphics in *Store Days* are somewhat out of the ordinary. Color printing alternates with black-and-white, page layout is often dramatic (and often full of empty space, to emphasize the text or image), and the relation of text to illustration is especially poised and dynamic. This graphic experimentation is extended in Merce Cunningham's *Changes: Notes on Choreography*. Many different typefaces are employed, often in a single passage, as are Cunningham's own handwriting and typescripts. Textual and visual information overlap, nearly obscuring one another. The colors shift from page to page. Texts are printed upside down, sideways, at various angles, tucked into corners, running nearly off the page. Together with Vostell's *dé coll/age happenings*, *Changes* can be considered the earliest of the Press' integral "artists' books," where the design is more related to the artist's style and method of composition than to book tradition. Frances Starr, having succeeded Williams as editor of the Press, edited Cunningham's material and with him laid out the pages using a chance method, orienting this process towards an evocation of his dance. *Changes* documents Cunningham's career without regard for chronology. Texts—usually Cunningham's accounts, recollections, observations, and ruminations—interact with photographs of Cunningham and dancers in actions, formal and informal dance notations, programs from various performance dates, and texts and notations by musicians with whom Cunningham worked, notably Cage. Reading Cunningham's texts next to Cage's allows an interesting comparison. Cunningham demonstrates a similar anecdotal flair, without exploiting it as much. He shifts from recollection to formal analysis, skirting the aphorisms Cage surely would have extracted. Unlike Cage, Cunningham is not a storyteller. But his words, in concert with the book's appearance, reveal how he thinks about dance and what he had accomplished in dance up to that time.

(over)

Sec. XVIII

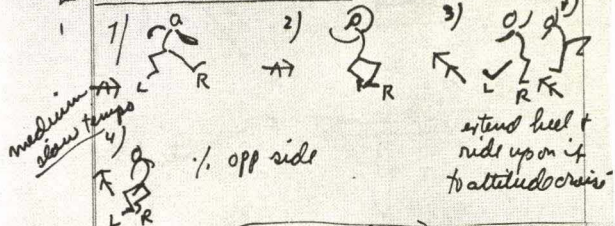


#16

Incidental

for ME, JD + SP

1) Oriental Falls Step:

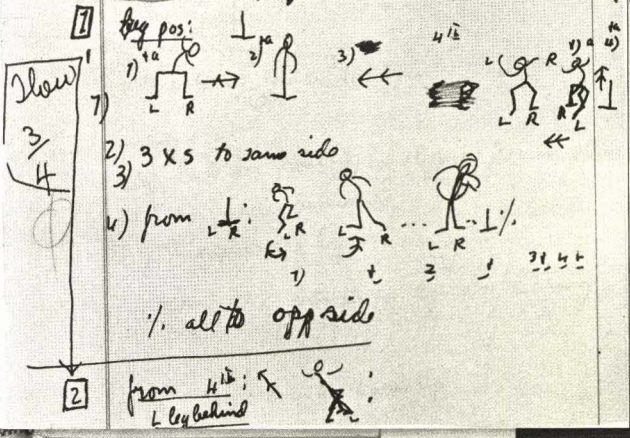


#17

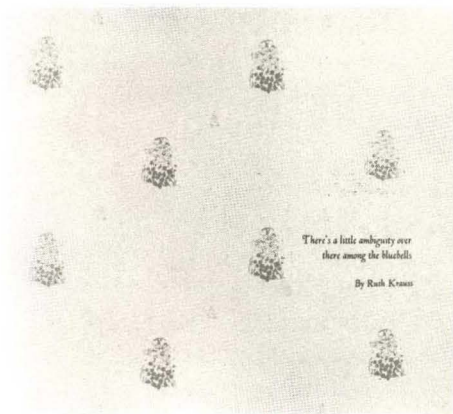
Slow Adage

for ME, CB + JD

8ct in 4



Changes: Notes on Choreography.



**Krauss, Ruth.** *There's a little ambiguity over there among the bluebells.* New York: Something Else Press, 1968. 96 pp. (unpaginated). 7<sup>3</sup>/<sub>4</sub> × 8<sup>5</sup>/<sub>8</sub> × 1<sup>1</sup>/<sub>2</sub>" (19.5 × 21.5 × 1.3 cm.). 3401 copies cloth.

This brief collection of short plays, songs, and theater pieces samples less formal work by one of Off-Off-Broadway's most charming figures. *Bluebells*, like other Press books, intersperses verbal and graphic material, presenting both in an elegant manner which allows word and image plenty of visual space. Although reminiscent of the similarly whimsical *Paper Snake*, *Bluebells* appears tamer than most other Press books, its layout more regular, its imagery derived entirely from a few intimate calligraphies by Marilyn Harris (handled in spritely fashion by Higgins). The playlets are so beguiling in their uncomplicated fantasy that *Bluebells* acquires the air of a children's book. And yet Krauss—who is a prolific writer of books for children as well as a widely-produced playwright—imbues her quick-take performances and absurdist chants with a sly sophistication. For the most part she walks the same tightrope between infantilism and obscurantism as Brecht and Filliou do in their One Minute Scenarios.

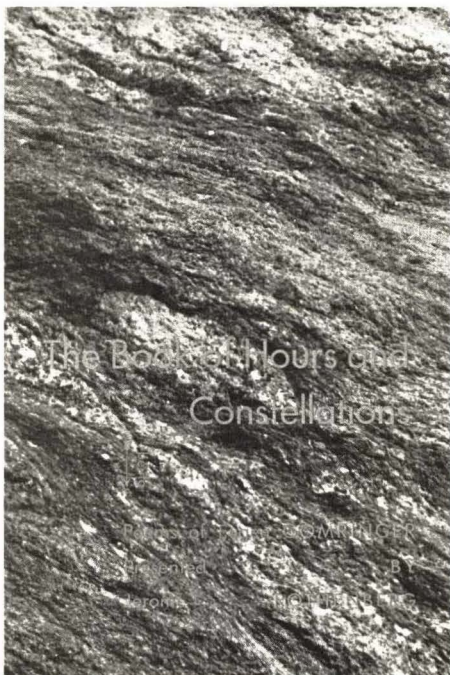
#### Questions or maybe Answers

in a cottage kitchen

CHILD: Mother, was a skyscraper  
once a little cottage  
like ours?

MOTHER: No, dear. Of course not.

(the COTTAGE begins to grow . . .



Gomringer, Eugen, trans. and ed. by Rothenberg, Jerome. *The Book of Hours and Constellations*. New York: Something Else Press, 1968. 90 pp. (unpaginated). 8<sup>5</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> × 1/2" (21 × 14.5 × 1.5 cm.). 1477 copies cloth, 1570 copies paper.

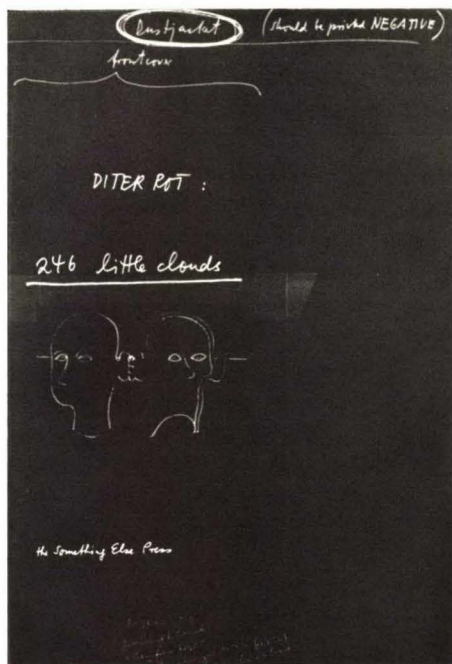
The Press continued its role as American publisher of new European “inter-media” with two other books in 1968, *The Book of Hours and Constellations* and 246 *Little Clouds*. The former, translated and edited by American poet and ethnolinguist Jerome Rothenberg, features a tight selection of work by Eugen Gomringer, the Bolivian-born Swiss widely considered the “father” of concrete poetry. Gomringer describes a constellation as the simplest “of all poetic structures based upon the word... It disposes its groups of words as if they were clusters of stars. The constellation is a system, it is also a playground with definite boundaries. The poet... designs the playground as a field-of-force & suggests its possible workings...” Some constellations are visual-verbal plays, such as the folding, pinwheeling metamorphosis of “flow” into “grow” into “show” into “blow.” Others are aphoristic and suggest George Maciunas’ Fluxus “Haiku theater,” as in the following:

comes along and  
looks around  
calls aside and  
straightens out  
pulls together and  
oversees  
goes away and  
leaves behind

Some subject the word, by partly verbal and partly visual punning, to permutations which reveal homonymic meaning, such as the square of words shifting *fisch* into *schif* (i.e., “fish” into “ship”). Others yield infinite possibilities within orderly lists of impossible conjunctions (“snow is english/snow is international/snow is secret/snow is small/snow is literary/snow is translatable...”). “The Book of Hours” specifically is a sequence that falls into the latter pattern, with the game rules narrowed to a constant dialectic between “your” and “my.” An example:

your joy	your goal
my answer	my answer
your joy	your goal
my goal	my joy
your joy	your goal
my house	my house

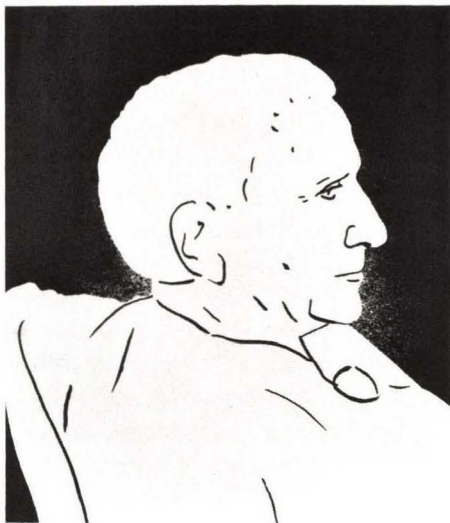




Rot, Dieter. *246 Little Clouds*. New York: Something Else Press, 1968. 136 pp. (unpaginated).  $9\frac{1}{4} \times 6\frac{1}{2} \times \frac{3}{4}$ " ( $23.4 \times 16 \times 1.5$  cm.). 1890 copies cloth.

*246 Little Clouds*, printed on gray paper so dark that the words and images are practically obscured, also follows an aphoristic format: each of the 246 entries is a playful or thoughtful sentence or word game in Rot's creatively flawed English. The "clouds" are inscribed in Rot's handwriting, and many are enhanced with the peculiar and provocative doodles, linear rhapsodies on the dreamt and the ordinary, which have made Rot (now known as "Dieter Roth") Europe's most popular avant-garde graphic artist. Moreover, it can be said that Di(e)ter Rot(h) is the "father" of the artist's book just as his fellow Germanophone Gomerlinger can claim patronymy over concrete poetry; the unending stream of bookworks Roth has produced since the mid-1950s (mostly published by Hansjorg Mayer) stand as testimony to Roth's versatility and imagination. *246 Little Clouds* ("in memoriam big G. and big J. (a fictive report from countries far inside a Swiss who is living abroad inside himself)" —Roth lives most of the year in Iceland, where he is the focus of a burgeoning intermedial scene) is powered by the same unresolved polarity between writing and graphics that has motivated Roth from the beginning. The words and images neither affront nor obscure one another, as in *Changes*, but interact without subordinating one to the other. "Cloud 85" couples the intriguing statement, "I, the i of myself," with a drawing of two hands holding sausages speared by forks. Does the drawing illustrate the statement, or is the statement caption to the drawing?

**Geography and Plays**  
 by  
**Gertrude Stein**  
 with a foreword by **Sherwood Anderson**



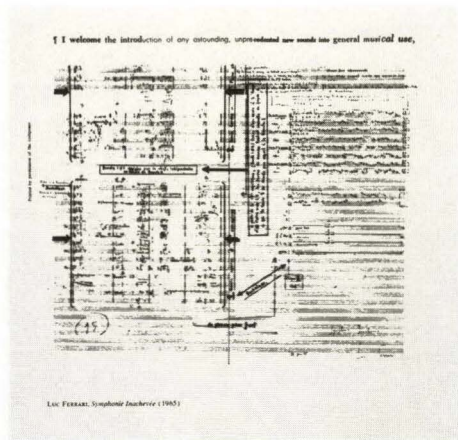
**Stein, Gertrude.** *Geography and Plays.* New York: Something Else Press, 1968 facsimile from 1922 original. 419 pp. 7<sup>3</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>4</sub> × 1<sup>1</sup>/<sub>8</sub>" (19.5 × 13.5 × 2.5 cm.). 1530 copies cloth, 1732 copies paper.

*Geography and Plays* is arguably the most important of the Gertrude Stein reprints accomplished by the Press. Originally published in 1922, this volume compiles shorter works which can be classified as poetry, prosody, and drama, but only nominally. The word lives vibrantly in every piece here, and the forms begin to break down under that vibrancy (as well as under the responsibility Stein places on the "vibrant" word to supersede annotation, especially in the unmarked plays). Stein sought a verbal equivalent to the restructuring and abstracting qualities of Cubist painting, but she was motivated by something which in fact landed her writing on the other side of the Futurist "liberation of the word," conceiving the word as a self-motivating entity of inherent interest. Once so liberated, a word never again fits into a sentence docilely. So much the better, according to Stein; the sentence itself is no longer docile.

**NOTATIONS**  
John Cage

Cage, John. *Notations*. New York: Something Else Press, 1969. 320 pp. (unpaginated). 8<sup>5</sup>/<sub>8</sub> × 9 × 1<sup>1</sup>/<sub>8</sub>" (22 × 22.8 × 2.8 cm.). 1st printing, 3034 copies cloth, 4318 copies paper; 2nd edition, 3000 copies paper.

In fact a collaboration in its typography and design between Cage and Alison Knowles (and the ubiquitous *I Ching*), *Notations* reproduces 255 scores by composers from a collection assembled over some years by Cage (ultimately donated to the Foundation of Contemporary Performance Arts, which in turn sold it to the Northwestern University library). There is a running text, so to speak, of writings by Cage, incorporating the declarations and musings of the other composers. As every composer, including the author/editor, is limited to a single page of notation, Cage is outnumbered 254 to 1 in his musical contribution; even so, the book is Cage's in concept and process, demonstrating the ways compositional notation now can abandon not just the staff, but the page as well. In Knowles' layout the texts are set in a rapidly shifting variety of typefaces, and range in content and attitude from dogmatism to permissiveness, from profundity to triviality, from self-importance to wry self-effacement, from predictability to incredibility. The scores are presented alphabetically by composer, placing for example Milton Babbitt's duration measurement for electronic sound next to Ay-O's verbal arrangement, and Max Mathews' computer print-out opposite an account of a dream by Richard Maxfield. "A precedent for the text," Cage notes in the preface, "is the questionnaire. (The composers were asked to write about notation or something relevant to it.) A precedent for the absence of information which characterizes this book is the contemporary aquarium (no longer a dark hallway with each species in its own illuminated tank separated from the others and named in Latin); a large glass house with all the fish in it swimming as in an ocean."



Plaque II

Jacques—Lui, fix perdu  
 sein espagnol—Vide disappeared  
 from the record & leaving  
 the contrasteur petit blank.  
 Vide (F), Vide (L), ←—de  
 concrete differently.  
 Conjecture healthy, but Notation  
 is symbolism no matter what.  
 Kenneth Cahoon.

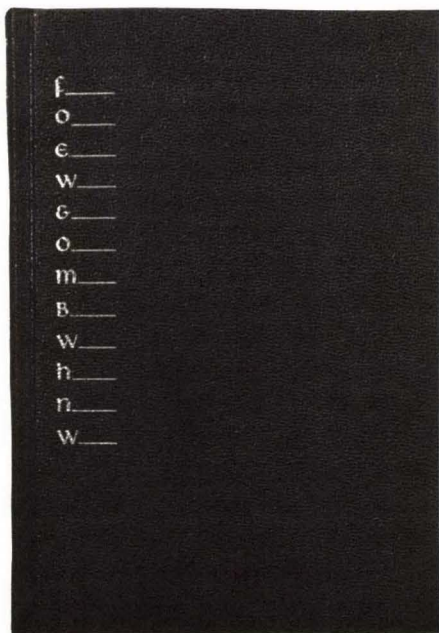
I was very glad to hear  
 that New York is getting to be  
 more and more like Paris.  
 You have recovered from exhaustion

Betty Jones, *More If* (1965)

Later operation—your choice and

Annea Lockpe, *Axis II from Solar Diagrams*

Chance operation is getting more popular here after you left.

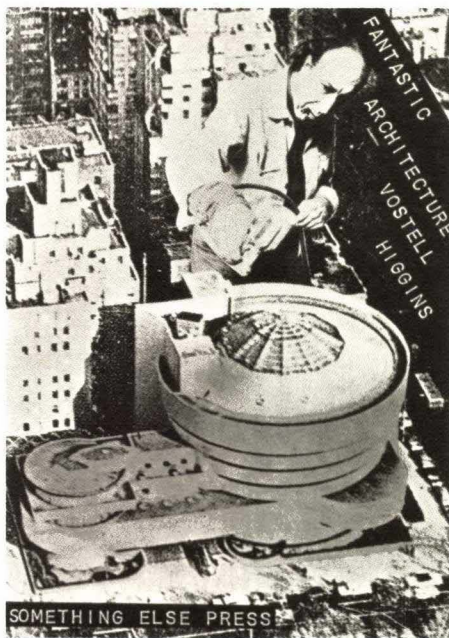


Higgins, Dick. *foew&ombwhnw*.  
New York, Something Else Press,  
1969. 320 pp. 8 × 5<sup>5</sup>/<sub>8</sub> × 5<sup>5</sup>/<sub>8</sub>" (20.1 ×  
14 × 1.7 cm.). 4000 copies (flexible  
cloth.

Higgins' first book since *Jefferson's Birthday/Postface* to be published under the Press' imprint contains selected miscellaneous writings from the mid-1950s onward. It is bound like a prayer book—right down to the bound-in cloth strip of a book-mark. Its title is an acronym for “Freaked Out Electronic Wizards and Other Marvelous Bartenders Who Have No Wings,” the original title which Higgins discarded as “hopelessly hippie and typed in the 1960s mold.” *foew&ombwhnw* shows off Higgins the polyartist (in Richard Kostelanetz's term). The book bristles with stuff: tiny free-verse poems, expository essays on the new arts, Fluxus-type events, permutational poems, proposals for impossible objects and situations, stream-of-consciousness stories, philosophical treatises, drawings, playlets, concrete poems, operas, songs, mathematical games, found graphics, photographs, multiple-choice questionnaires, happenings, verbal concert instructions, graphic notations, etcetera. Some of these things are monumentally trivial; most, however, are at the very least witty, either lightly taking liberties with accepted forms of art or taking off from this point of liberation into flights of lunacy, cacophony, riotous simultaneity, and graphic ingenuity. Especially curious and engrossing are the long plays “Stacked Deck,” “Hrusalk,” and “St. Joan at Beaurevoir,” all complete with documentation and brief historical *mises-en-scène*, and instruction events such as the “Danger Musics,” the “Design Plays,” the “Anger Songs” and the “Graphic” notations. Many of the essays featured in the *Something Else Newsletter* are reprinted, including “Intermedia,” “Games of Art,” “Intending,” “Against Movements,” and “Structural Researches.” The layout of *foew&ombwhnw* is possibly unique: four parallel “tracks” employ the four columns of each page spread, each “track” containing a different class of material (performance pieces, word fancies, poems and graphics, and expository prose, in that order). “To read everything in the book in sequence,” states Higgins in his third-person “Publisher's Preface,”

the reader would have to read, say, all the left-hand columns, then all the next-to-left-hand columns, and so on. He would have to read through the book four times. And he would have missed the point—of confrontation at every turn with other elements of the same overall picture or situation. Hopefully the reader will get the point and read the four columns more or less together, keeping clear in his mind the correlations as well as the divergences which hazard has established.

(pp. 7-8)



Vostell, Wolf, and Higgins, Dick, eds.  
*Fantastic Architecture*. New York:  
 Something Else Press. 1970. 192 pp.  
 (unpaginated). 8 1/8 × 6 × 5/8" (20.5 ×  
 15 × 1.5 cm.). 2000 copies cloth.

Compiled by Higgins and Vostell for German and American editions,<sup>11</sup> *Fantastic Architecture* presaged the attack on hide-bound methods and attitudes which a new generation of visionary architectural theorists were to begin mounting in the 1970s. Higgins' characteristic manifesto of an introduction contends that "architects... have only just begun to escape from the drawing board mentality, the architectural equivalent of easel painting. And architecture as process is only being dreamed of." Higgins calls for the abolition of social impediments ("old fashioned building codes, zoning practices, archaic planning systems... and trade union regulations") to "the real need for creating space, which may or may not be functional, but which is *at least* relevant to the sensory environment in which we live. The economics of building has led to an... aridity in our experience which is not consistent with the richness of our time." For the profession "not to disappear altogether in favor of a new beginning with utterly primitive artisanship and non-architecture," Higgins and Vostell propose the Intermedial artist's outlook by example. Leavening the lively mix of proposal and fancies are the contributions from historical figures such as Kurt Schwitters, Raoul Hausmann, Erich Buchholz, and Buckminster Fuller. The contemporary participation includes Higgins' and Vostell's friends and colleagues like Carolee Schneemann, Geoff and Bici Hendricks, Ben Vautier, Stefan Wewerka, and Richard Hamilton, as well as artists emerging at that time as prominent participants in the earth-art and conceptual-art phenomena (Douglas Huebler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Michael Heizer). The best graphics in the all black-and-white *Fantastic Architecture* tend to be line work rather than photographs, and are generally subordinate to the texts, which range between epistle and declarative essay. In a context which stresses "fantastic" equally with "architecture" the realm of the word proves especially fertile.

Gertrude Stein  
*Lucy Church  
 Amiably*

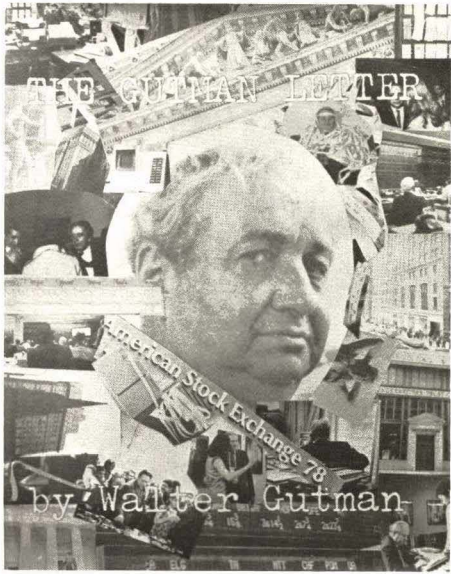


Stein, Gertrude. *Lucy Church Amiably*. New York: Something Else Press, 1969<sup>12</sup> Facsimile of 1930 original. 240 pp. 8 × 5<sup>3</sup>/<sub>8</sub> × 1/2" (20.2 × 13.3 × 1.8 cm.). 2000 copies cloth, 2000 copies paper.

Stein reflectively subtitled *Lucy Church Amiably* "A Novel of Romantic beauty and nature which Looks Like an Engraving." In a sense, though, it reads like a Max Ernst collage of such engravings: the lines are etched crisply, drily, precisely, but the passage of time, thought, and action is fragmented, erratic, making singular sense. The songlike flow of words—deft engraver's lines—smoothes over narrative ruptures, allowing a picture of Lucy Church's life to emerge. The analogy to Ernst's use of 19th century linotype images continues in Stein's derivation of the formal substance of the novel from Victorian prose:

Lucy Church very seldom interrupts as if it were that if there were never a confusion between on the withstood articulation of preparation and Lucy was mistaken. She did not leave she was advantageously surrounded as she was and it was surmounted a church was surmounted by a pagoda and illustrated by a crown of red and blue pretty lights. And so if it were possible it was possible to go away.

(p. 63)



Gutman, Walter, ed. by Benedikt, Michael. *The Gutman Letter*. New York: Something Else Press, 1969. 143 pp. 11½ × 8¾ × 5⁄8" (28.5 × 22 × 1.8 cm.). 4000 copies cloth.

It might seem as though Higgins was trying to *épater l'avant garde* by publishing an edited compilation (designed by Ann Williams) of weekly market letters and personal memoirs by a Wall Street stocks analyst. Perhaps, but why, then, at a time of growing revulsion, especially among artists and intellectuals at American capitalist practice? As it happens, Walter Gutman is no mere stock market commentator: he is also one of the art world's *éminences grises* . . . and dirty old men. Nor does his *Weltanschauung* end there. According to editor Michael Benedikt's introduction, Gutman, scion of a wealthy New York family, began as an art critic and painter hanging out in the Art Student League circles that spawned Abstract Expressionism. Meanwhile Gutman managed—indeed, rebuilt—the family fortune through the Depression years, entering the field of market analysis. His success was due to his market perspicacity, but the literate style of his reports made him a stock seer with a difference. In the letters he wrote for Shields and Company between 1959 and 1962 Gutman talked about Abstract Expressionism and Beat literature as much as he discussed investment futures, more than hinting that his readers should put their money where *his* mouth and heart were. He perceived artists and writers as barometers of economic as well as social movement (e.g. Allen Ginsberg's departure for Europe heralded a bear market). This made perfectly good sense considering Gutman's background, and even better sense considering that he continued to paint and counted as intimates the painters and poets he wrote about, frequenting their mileux after hours. He supported artists through direct purchase and philanthropic activity. To top off this colorful lifestyle, Gutman indulged an eccentric taste for women of spirit and assertive power, particularly athletic women (circus acrobats, gymnasts, lady wrestlers). All this could come together in a Gutman letter, such as the one where he talks of financing Robert Frank's film "Pull My Daisy" at the urging of a beautiful woman (whose hair he rapturously describes), then of reading, corresponding with, and finally meeting the author of the screenplay, Jack Kerouac, who greeted him with "I had a dream a few months ago and I dreamt about boron—at the time I thought boron was god but now, after reading your last week's letter, I think U.S. Borax is the thing to buy," leading naturally into a consideration of boron prospects, the potential of the industry in general, its faith in research (which Gutman describes as "poetic faith"), and then returning to another recommendation, Kerouac's *On The Road*. Gutman's prose style, spirited but quite straight, makes sense of these segues, revealing his own faith in the interrelation of business, science, and art.

*Continued from front flap*

into widespread use. However, by the early 1960's electronic and other forms of tape recorder music had reached such a stage of sophistication that all the polyrhythmic proposals of Cowell could be realized in even a very modestly equipped sound lab. And so it is really fascinating to discover that Cowell, in this early work, anticipated many of the ideas developed more recently in the electronic studios of the Cologne School (Stockhausen, Kagel, etc.) or the Columbia-Princeton School here.

**John Cage: Notations**

A cross-section of the varieties of musical experience of our times, with nearly 300 reproductions of manuscripts, and with a mosaic text collaged from the words of the composers themselves. The result is a poem and a portrait, not of individual but of a state of being, of one art among the others. Clothbound, \$15.00.

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**Diter Rot: 246 Little Clouds**

A happy grey book from a grey December voyage on a tramp steamer, where the not-so-grey Icelandic poet-designer drew many grey conclusions and produced this, his first and not at all grey text in English. With an introduction by Emmett Williams, and an explanatory appendix and almost 200 drawings by Diter Rot. Clothbound, \$5.95.

Write for complete catalogue

Something Else Press, Inc., 238 W. 22nd St., New York 10011

Henry Cowell  
New Musical Resources

NEW  
MUSICAL  
RESOURCES

by Henry Cowell

with supplementary notes by Joscelyn Godwin

New Musical Resources  
by Henry Cowell

Since its original publication in 1960, Henry Cowell's *New Musical Resources* has become recognized, with Arnold Schoenberg's *Structural Fundamentals of Harmony* and Paul Hindemith's *The Craft of Musical Composition*, as one of the three seminal technical studies by major twentieth-century composers. While all three have gone out of print, the Cowell work has been, until now, the most difficult to obtain, owing to the small size of the original edition and the short time it was kept in print. When it first appeared, *New Musical Resources* must have seemed incredibly esoteric. Both the Schoenberg and the Hindemith works are looked back upon as the history of harmony, with the proposed developments simply extensions of the past. While the Cowell work is not without its references to history, especially its look-hardest at the phenomenon of music itself, and explains music in terms of what it is, not in terms of whatever conventions had been dominant in the preceding period. This has been an important characteristic of the American musical tradition, from Charles Ives and Carl Ruggles through to John Cage, Earle Brown and Philip Corner. The Cowell work perfectly exemplifies this characteristic and provides, as does Cowell's music itself, the link between the earlier avant-garde and that of today.

*New Musical Resources* was ahead of its time in other respects as well. For instance, the section dealing with rhythm could only be realized at the time of its writing on specially constructed devices, such as the "Rhythmicon" developed by Henry Cowell and Leon Theremin, which never came

*Continued on rear flap*

Cowell, Henry. *New Musical Resources*. New York: Alfred E. Knopf Co., 1930. Facsimile issued by Something Else Press, 1969. 158 pp. 8 1/4 x 5 1/2 x 3/4" (21 x 14 x 1.5 cm.). 4031 copies cloth. (Edition largely suppressed.)

Henry Cowell was a prolific composer, performer, essayist, and inventor of new forms and techniques in music. He was also a tireless proselytizer for new music, especially musical styles developed by Americans outside European schools, movements, and systems. To circulate information about new music and musical forms he operated New Music Edition for many years, issuing and circulating scores and even recordings. Cowell's *New Musical Resources*, reissued by the Press with preface and annotation by Joscelyn Godwin, proposed a significant expansion of the available musical languages. The book's table of contents suggests the focus of his concerns:

PART I: TONE COMBINATIONS

1. The influence of Overtones in Music
2. Polyharmony
3. Tone-quality
4. Dissonant Counterpoint



R H Y T H M  
\*\*\*\*\*

Intervals from C.	Ratios from C.	Tones of Chromatic Scale.	Corresponding Time Value
		C =	4th note (↓)
Augmented unison	14 : 15	C sharp =	7/30th note (↓.)
Major second	8 : 9	D =	2/9th note (↓)
Minor third	5 : 6	E flat =	5/24th note (↓-♭)
Major third	4 : 5	E =	5th note (↓)
Perfect fourth	3 : 4	F =	3/16th note (↓)
Diminished fifth	5 : 7	G flat =	5/28th note (↓-♭)
Perfect fifth	2 : 3	G =	6th note (↓)
Minor sixth	5 : 8	A flat =	5/32nd note (↓-♭)
Major sixth	3 : 5	A =	3/20th note (↓)
Minor seventh	4 : 7	B flat =	7th note (↓)
Major seventh	8 : 15	B =	2/15th note (↓)
Perfect octave	1 : 2	C =	8th note (↓)

E X A M P L E 27

of different-shaped notes will show the reason for the various shapes employed.

In spite of the ratios being simplified as far as possible, some of the time equivalents are complex, and it is likely that until we develop further in rhythmic appreciation, only the simpler ratios of the scale will be

101

## PART II: RHYTHM

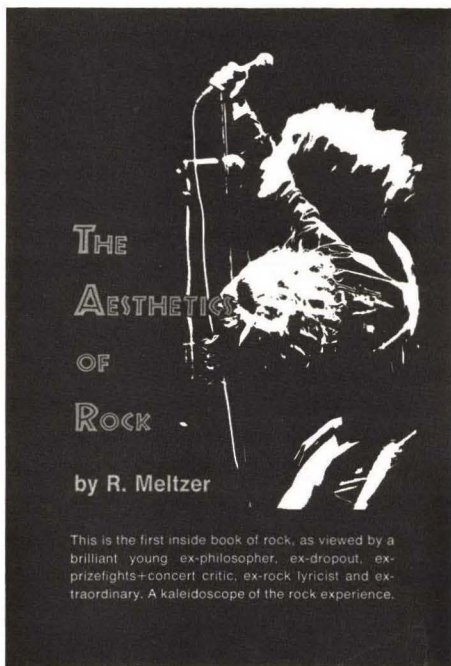
1. Time
2. Metre
3. Dynamics
4. Form
5. Metre and Time Combinations
6. Tempo
7. Scales of Rhythm

## PART III: CHORD-FORMATION

1. Building Chords from Different Intervals
2. Tone-clusters

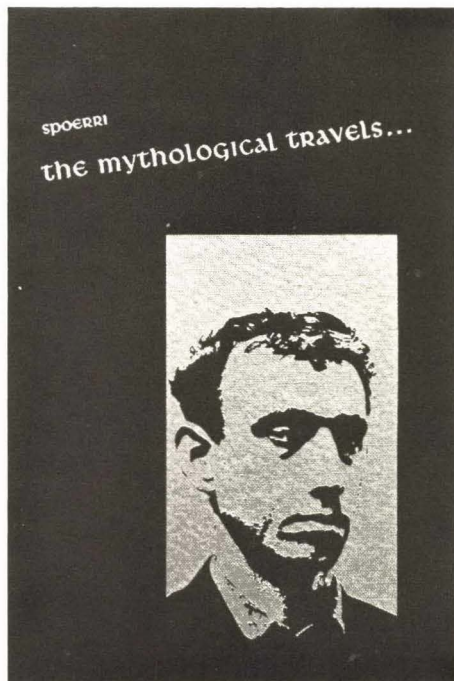
(p. vii-viii)

Among the innovations Cowell formalized in *New Musical Resources* were tone clusters and differently shaped notes, the latter borrowed from early American church singing and used by Cowell to indicate simultaneous lines of different tempi. In his jacket notes Higgins ranks the book with Arnold Schoenberg's *Structural Functions of Harmony*<sup>13</sup> and Paul Hindemith's *The Craft of Musical Composition* as "the three seminal technical studies by major twentieth century composers." Higgins goes on to observe that while the Schoenberg and Hindemith texts are "backward-looking, into the history of harmony, with the proposed developments merely extensions of the past," Cowell's "looks hardest at the phenomenon of music itself, and explains music in terms of what it is, not in terms of whatever conventions had been dominant in the preceding period." Because of copyright problems the Press was required to remove most of the reprint from the market, rendering it now very rare.



**Meltzer, R(ichard).** *The Aesthetics of Rock*. New York: Something Else Press, 1970. 346 pp. 8 × 5½ × 1" (20.2 × 13.5 × 2.5 cm.). 1494 copies cloth, 4133 copies paper.

Rock and Roll has had enough books written about it to make a librarian a necessary member of a road crew. Most Rock books are exploitative extensions of fan magazines or record-company hype, all pictures and personality-oriented prose. There also exists a plethora of serious essays into the social ramifications of the genre and its better known practitioners. But there are few books about what the music *is*, and what its musicians' concerns are when they play and when they write what they play. The best of the latter—the book that despite frequent jive hyperbole digs most deeply, most completely, and most entertainingly into how the music works and who makes it—is R. Meltzer's *The Aesthetics of Rock*. The key word is "aesthetics." Meltzer, intimate with the Rock scene and yet not entirely engulfed by the hype which by 1970 had rolled back and forth across the Western world for fifteen years, managed to listen to and hear this music for what it strives to be, sonically and socially. If Meltzer is a rock critic whose gut enthusiasm for the genre and gut revulsion for certain of its inarguably significant participants too often obscures his ability to provide detached analysis, there is still more useful analysis in this volume than in virtually any other publication on Rock to date. Meltzer's prose style, mixing serious exegesis with hip expressions and flip asides, seems dated at this remove, but still appropriate and effective.



Spoerri, Daniel, trans. and ann. by Williams, Emmett. *The Mythological Travels...* New York: Something Else Press, 1970. 278 pp. 8¼ × 5½ × 1⅛" (21 × 14 × 2.8 cm.). 2985 copies cloth.

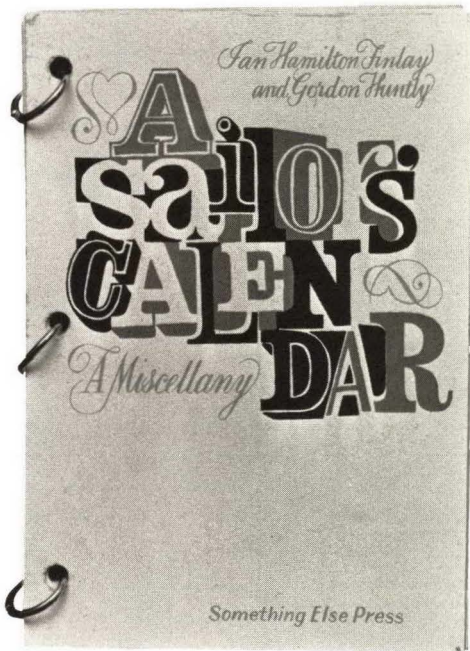
The full title of this volume, as included in designer Ann Williams' title page rendered in parody of Baroque diaries and discourses, is *The Mythological Travels of a Modern Sir John Mandeville, being an account of the Magic, Meatballs and other Monkey Business Peculiar to the Sojourn of Daniel Spoerri on the Isle of Symi, together with divers speculations thereon*. The work may be thought of as a sequel to *An Anecdoted Topography of Chance*, except that here Spoerri himself assumes a personal, intimate voice. Earlier, most of the tangential musings were Emmett Williams'; in *The Mythological Travels...* Spoerri allows himself the luxury of associative reminiscence in the course of his annotations. *Travels* is organized into three sections, "Magic à la noix" (which could be translated as "magic for the birds," but, insists translator Williams, "takes the expression too far afield"), "A Gastronomic Itinerary," and "A Dissertation on Keftedes." The three add up to a microscopic inspection of the Aegean island of Symi, its permanent residents, and its transients (the Spoerri). The "Itinerary" records everything the author ate at the end of April and beginning of May 1967—cooked by Spoerri, cooked for Spoerri, fetched by or for him, bought by or for him, sprung on him by surprise, introduced to him by neighbors, etc. There are recipes galore, and anecdotes enhance the flavor of everything. The "Dissertation" examines a single dish from all possible angles; keftedes are the local version of hamburger or meatballs, and the angles include the gastronomic, the etymological, the historic, and, of course, the personally anecdotal. "Magic" finds Spoerri for once away from the dinner table, but more than ever fixated—on twenty-five things, including a baby's shoe, a drawing of a ball, a coatsleeve, part of a lobster head, a purported prehistoric utensil, and a "handful of earth from Paradise." Evidently Spoerri exhibited these *objets trouvés* in an "empty and white-washed room" which was dubbed Symi's archaeological museum. Translator-editor Williams appends a preface discoursing on the author (unlike the *Anecdoted Topography* which simply described its own *mise-en-scène*). Such a preface seems more apposite to the structure of *Travels*, with its self-contained and episodic meanderings, while Williams' interjected commentaries are more appropriate to the earlier volume. The translator's introduction itself reads like a mythological travel, recounting the scrapes and antics of Spoerri, a deft and lucky genius whose biography could otherwise be made into a cheap, if delightfully picaresque, adventure novel.



A not-so-cheap, but still delightfully picaresque, novel or novella is *Thomas Onetwo*, a tale as spare and laconic as Spoerri's life and accounts are exorbitantly ornate. Ernest M. Robson—noted as a chemist, astronomer, mathematician, and linguist—wrote the story forty-five years before the Press published it. Higgins describes Robson as “in the best sense a rhetorician, concerned less with how to say something effectively than with the whole dynamic of saying it at all.” Robson describes his tale as a “consumer-capitalist narrative,” an attempt “to solve the problem of summarizing a variety of ideas and emotions around the distribution of a commodity.” So each chapter of *Thomas Onetwo* is a self-contained fable, but all share a common moral: life is tough, and you can't fight city hall, but at least the struggle will offer “a few more pleasant moments” should one eat a jar of Mrs. Baker's pickles. The progress of its hapless two-dimensional hero through events that are fleeting and cataclysmic by turns is rapid and unadorned. What *Thomas Onetwo* must undergo in his quest to be President of the United States has an archaic ring, but rings true: like a Sinclair Lewis classic, its contemporary relevance is not obscured by details which date the story from the Jazz Age, nor is its appeal as allegorical farce lessened. The text is illustrated by sometime Press manager Ken Friedman with characteristically wry, yet stark and plangent stylizations.<sup>14</sup>

Robson, Ernest M. *Thomas Onetwo*.  
New York: Something Else Press,  
1971. 80 pp. 8¼ × 5⅝ × ½" (21 ×  
14.5 × 1.2 cm.). 3393 copies cloth.





Finlay, Ian Hamilton, and Huntly, Gordon. *A Sailor's Calendar*. New York: Something Else Press, 1971. 17 pp. (with intervening papers).  $6\frac{7}{8} \times 4\frac{3}{4} \times \frac{1}{4}$ " (17.5 × 12.1 × 0.8 cm.). 1000 copies silkscreened and ring-bound.

Ian Hamilton Finlay is probably the outstanding miniaturist of recent literature: spareness and coziness are characteristics of his work and advance Finlay's *oeuvre* beyond classification. Concrete poets claim Finlay and his collaborators for the keen graphic sense of his calligraphies and designs. Visual poets value the embellishments. Book artists treasure Finlay's zany formats and his treatment of each publication as integral works. Sound poets consider his an especially sensitive ear to the speech of the Scots among whom he lives. Finlay's work, then, emerges through language toward image and object and, more obliquely, sound. He himself would prefer to have the fishing people of the British coast claim him as their own, as their speech, lifestyle, and diversion fade with every generation into BBC-bred Oxbridge habits. The remnants of their trilling burr and picturesque vocabulary are the warp and woof of Finlay's verbal fabric. This is a sentimental view, yet it echoes Finlay's own poignancy, a poignancy which permeates his work despite the minimalism of his method, and which has rarely found more touching expression than in *A Sailor's Calendar*. The care lavished on the production is appropriate. Under his own Wild Hawthorn imprint Finlay has demonstrated that offset technology need not surrender the feel of the handmade or the sense of a shaping, sculpting force. Here a ring-bound assemblage of eighteen cards of heavy white card stock features ornate illumination, elegant design, firm line drawing, and opaque inks ranging from gray-green to tan-brown which rest on the page as silky surfaces appealing to the touch. *A Sailor's Calendar* is, like many of Finlay's books, a masterpiece of collaboration; Huntly has been one of Finlay's most frequent and successful co-workers. His design enhances the droll wit of Finlay's word-musics, which lie somewhere between pun, glossolalia, and old fisherman's tales compended into a brief almanac for a Hebridian village.



Porter, Bern. *I've Left*. New York: Something Else Press, 1971. 47 pp. 8 $\frac{5}{8}$  × 5 $\frac{3}{4}$  ×  $\frac{3}{8}$ " (21 × 14.5 × 1.1 cm.). 895 copies cloth, 1855 copies paper.

Porter is an artist-writer-philosopher-scientist whose underground reputation is secure but whose presence on a larger intellectual scene has been suppressed in great part by his own temperament. He is too feisty and ethical to “succeed,” to prosper in any endeavor to disseminate his ideas much beyond small coteries of appreciative friends... and dubious employers. Among the latter have been several branches of the United States government. Porter worked on the development of the atomic bomb, until he deduced its intended use. Quitting, he rendered himself a “security risk,” and held a variety of jobs everywhere from the New York suburbs to Tasmania, ultimately returning to his native Maine, where he continues to write. Besides his prolific writing, Porter prints and publishes his own and others’ material. He published a great deal of Henry Miller, participated in the American Surrealist movement in the 1940s, was the first to publish a book by Dick Higgins, and was one of the earliest and continues to be one of the most consistent and productive makers (or, if you prefer, discoverers) of “found poetry.” Porter is to the poem what Duchamp was to the art object, a debunker of handiwork fetishism and exemplary artist-as-intercessor between phenomenon and receptor. He rejects the typical artist’s role of semi-divine Creator. Porter’s eye never tires of seeking accidental, unintentional literature in odd pages of textbooks, far corners of advertisements, the verbiage of greeting cards and repair manuals, ad infinitum. Like Duchamp he is often willing to alter his *poèmes trouvées* by editing deftly toward the enhancement of visual or verbal effect. But, as often, the act of choice itself is the extent of Porter’s intercession. Not surprisingly, many of the pieces in *Found Poems* criticize the world and its events through satire and irony: bureaucracy, false categorization, commercialism, jargon—these are hoisted by their own petards as he enshrines their printed forms. Still, there is a certain ambivalence to Porter’s hot-type and cold-type fooferaw. Even as he ribs all forms of officious hauteur he finds sweetness, humor, musical dynamism, and lively graphic effect in lists and ads and charts and texts. “No pretty colors,” proclaims one big, brief poem, “No fancy timers./ No blue bubbly.” Another: “One to one at the top./ On tap. On tape.” Some of the multiple-choice questions, checklists, and other stacked items Porter has found in second-class mailers are pure Fluxus:

versatility

- sorted
- first in, first out
- random



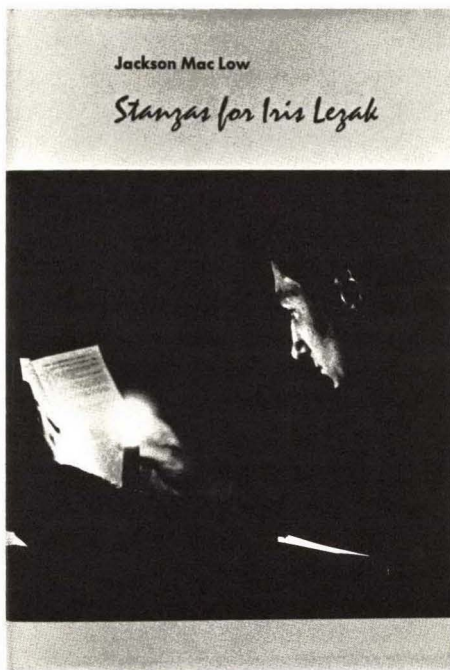
Porter, Bern. *Found Poems*. Millerton, New York: Something Else Press, 1972. 384 pp. (unpaginated). 10<sup>7</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>8</sub> × 1" (27.6 × 21 × 2.8 cm.). 976 copies cloth, 2043 copies paper.

two:

One is  
The other is  
Whichever

Indeed, Porter's graphic sense, favoring exaggeratedly simple diagrams of complex anatomical organs and operations and myriad typefaces, is shared by the work of George Brecht, Bob Watts, and George Maciunas. At the same time, its refusal to become rarefied or to abstract its material until the sources are no longer evident, bespeaks the empiricism of the Yankee mind.

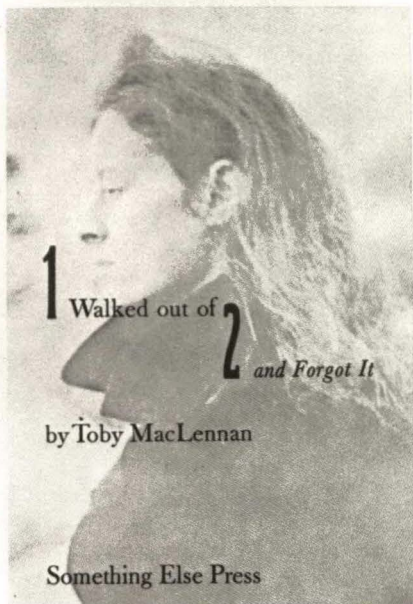
*Found Poems* is a large volume; *I've Left* reflects in its small format the more personal side of Porter, lyric but defiant and visionary. In a flow of prose-poetry sounding like cyberneticized Whitman ("What were books became word sequences screen projected, then free-floating vibrations which impinged upon my mind as I desired them./ What was art left museum walls to become gaseous energy that stimulated my eye whenever I wished them..."), Porter recounts his whole round-peg-in-a-square-hole career (up to 1959, the year of the essay), and advocates "Sciart," a philosophical fusion of aesthetic and scientific processes which imposes neither art on technology nor technology on art but links them through the similarities of their procedures and goals. Appended with several extensions of Sciart methodology, *I've Left* rivals Buckminster Fuller's writing in its optimistic comprehension; Marshall McLuhan's in its rhythmic, aphoristic cadences; the Futurists' and Surrealists' in its challenging but inviting stance; and John Cage's in its implied assertion that things as they are provide the means for making things as they should be, and that the process of change begins with a change in one's perception.



Mac Low, Jackson. *Stanzas for Iris Lezak*. Barton, VT: Something Else Press, 1971. 424 pp. 9<sup>3</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>8</sub> × 1<sup>1</sup>/<sub>2</sub>" (23.7 × 15.7 × 3.7 cm.). 2000(?) copies cloth.

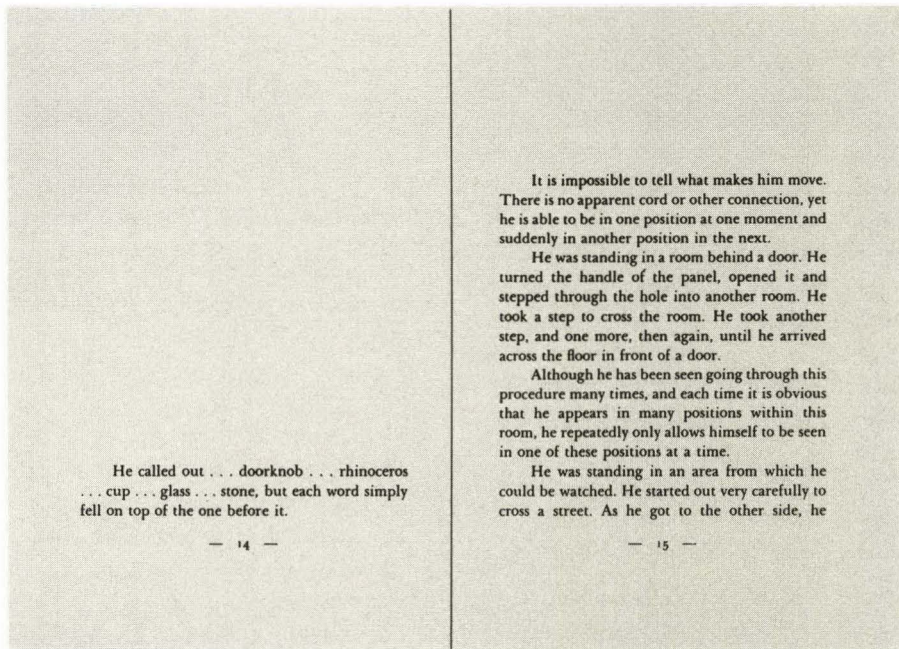
Jackson Mac Low has worked in several areas of experimental and conventional literature; his single most significant body of work relies neither on visual concerns nor conventional linguistic structures, but incorporates a variety of aleatoric and systematic methods to which pre-existing texts have been subjected. These methods are not simple collage techniques such as the Dadaists employed; they are systematically more complex than even the most convoluted of William Burroughs' narrative disjunctions. Mac Low began writing in such a way in the mid-1950s; by 1960, having taken John Cage's New School class where he came into contact with a number of individuals similarly interested in processual exploration, Mac Low had refined his methods and expanded his scope far enough to produce what is arguably the first epic cycle of "parasemantic" poetry.<sup>15</sup> Written between May and October of 1960, *Stanzas* utilizes a welter of sources, from Wittgenstein to de Sade, from Cavafy to R. L. Stevenson, from *Zen Buddhism and Psychoanalysis* to *A Million Random Digits with 100,000 Normal Deviates*, from the *Sunday New York Times Magazine* to *The National Enquirer*. The source material was reworked through predetermined methods and rules prior to its selection, and without consideration for the exact nature of its outcome. Although the social significance of these sources is too potent to be entirely submerged in the process, Mac Low declines to stress it even obliquely the way Porter does. Rather, Mac Low is fascinated by the music inherent in disparate vocabularies and jargons—dialects of social function, if you will. The liberation of meaning that is sought is not, therefore, a function of Mac Low's intuition (despite the fact that most passages seem to bespeak a musical sense in the rearrangement and repetition of words and phrases); it is an amplification of inherent musicality through systemic manipulation. Mac Low's explanation of his methods, included in *Stanzas* as a postscript, makes the execution of these poems and prose pieces itself sound like a stylized performance. The method was rigid, but the results were unpredictable and often astonishing in their rhythm and pervasive symmetry (or, conversely, asymmetric harmony).





MacLennan, Toby. *1 Walked out of 2 and Forgot It*. Millerton, New York: Something Else Press, 1972. 90 pp. 8<sup>5</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> × 3<sup>3</sup>/<sub>8</sub>" (21.3 × 14.5 × 1.2 cm.). 1000 copies cloth.

The book jacket describes this “novel” as looking “like precious little surrealistic stories; but, it feels like a hurricane.” This overstates somewhat the power of the tale, more accurately a series of vignettes. The implosions of reality that take place in each segment are so subtly or blandly described, and so alike one another in a deliberate verbal and linguistic pattern, that they calm the waters of perceived reality even as they cause ripples. MacLennan does not use language powerfully, but she puts her flat prose style to use in rendering powerful images, in the manner of Kafka’s *Metamorphosis* or the paintings of Magritte. Even at their worst the vignettes elude merehness by making the best of a persistent shaggy-dog tendency to the non sequitur: “He placed a large double sided mirror down the center of his body and both figures left the room.”



GERTRUDE STEIN

A Book  
Concluding With  
As A Wife Has A Cow  
A LOVE STORY

WITH FACSIMILES OF THE ORIGINAL LITHOGRAPHS

JUAN GRIS

1975

Something Else Press • Inc.

Barton Millerton Berlin

**Matisse  
Picasso  
and  
Gertrude  
Stein**  
with two  
shorter stories  
by Gertrude Stein  
Something Else Press • Inc.



All three Stein books were first American printings, reprints (in new formats) of editions published in Paris in the late 1920s and early 1930s. They exhibit three aspects of Stein's work: characteristic (if not quite traditional) narrative in the three stories comprising *Matisse Picasso and Gertrude Stein*; literary theory (found almost nowhere else in the Stein canon) in *How to Write*; and writing verging on dramatic and musical forms in *A Book Concluding With As A Wife Has A Cow*. The latter brief book is written almost entirely in alliterative, musical prose, wherein song and stage-play formats are intimated by language rhythms and the layout of the text. The edition is especially interesting for Juan Gris' accompanying lithographs. The forty-nine titled sections can be viewed either as brief prose-poems or as spoken passages whose titles act as stage directions or character designations ("Key to Closet," "Happen to Have," "Julia," "A Cousin"), forming an apparent love story continued in the last section, "As A Wife Has A Cow." Resemblance to *Four Saints in Three Acts* and items in *Geography & Plays* and *Tender Buttons* (particularly those set by Virgil Thomson) reinforces the musico-dramatic character.

**Stein, Gertrude.** *Matisse Picasso and Gertrude Stein*. Barton, VT: Something Else Press, 1972 (reprint of an earlier Plain Edition.) 278 pp. 9¼ × 6 × 7/8 (23 × 15.5 × 2 cm.). 1000 copies cloth, 2000 copies paper.

**Stein, Gertrude.** *How to Write*. Barton, VT: Something Else Press, 1973 (reprint of 1931 Paris edition). 395 pp. 77/8 × 5¼ × 1" (20 × 13.3 × 2.5 cm.). 1000(?) copies cloth, 2000(?) copies paper.

**Stein, Gertrude.** *A Book Concluding With As A Wife Has A Cow*. Paris: Andre Simon et Cie, 1926; reprinted Barton, VT: Something Else Press, 1974. 23 pp. 9(13/16) × 7¼ × 1/8" (24.8 × 18.5 × 0.4 cm.). 1000(?) copies paper. (Never distributed.)

Stein's expository form also benefits from the rhythmic treatment of words but longer, more lyrical phrases result when she exercises this treatment, as in *The Making of Americans* and especially *Matisse Picasso and Gertrude Stein* (also known as *G.M.P.* for the last of the three stories contained in that volume). This style depends on repetition of specific words and parts of speech (e.g. pronouns, infinitives, gerunds) and evenly flowing reference and meaning, unlike the jarring comic collage of words that characterizes *A Book Concluding...* It is as if in one method Stein approaches a given phenomenon simply by exhausting every possible way to say something about it, while in the other method she constructs experience out of disparities that have been given formal rather than contextual sense. How farfetched can it be to see in these two methods a literary parallel to the two major subdivisions of the art movement with which Stein is historically and stylistically associated?

Stein's multivalence in *G.M.P.* finds its analogy in Analytical Cubism (invented by Picasso and Braque). Her collage-work, on the other hand, aligns with Synthetic Cubism, practiced most notably by Picasso, Leger, and especially Gris. The appearance of both "analytical" and "synthetic" writing throughout *How to Write* might give the lie to such an analogy if the parallels were to be considered strictly from historical vantage. Analytical Cubism, after all, was practiced roughly between 1909 and 1912, while Synthetic Cubism emerged in 1911/12 and metamorphosed during the War years into geometric abstraction, Art Deco, and other hard-edged stylizations of the 1920s. But Stein—knowledgeable, self-conscious, and committed well beyond the prewar period to her Cubist style of writing—could have maintained this polarity deliberately. No text of Stein's superposes the two Cubist methods more clearly and more frequently than *How to Write*. The marriage works especially well here, as the book is not only a treatise on methods but also its demonstration. Each chapter stresses through practice what it purports to discuss. "Saving the Sentence" moves from analysis to synthesis as it grows, solidifies, fractures, and reunifies sentences. "Arthur A Grammar" synthetically exemplifies while confounding the interaction of sentence structure and vocabulary. "Regularly Regularly in Narrative" reverts to analytical language and features extremely massive, mellifluous paragraphs. "Finally George/A Vocabulary of Thinking" actually combines the analytic and the synthetic modes, in sequence but entwined:

See them ask willing to be of the center or once after the last of the twenty in the beginning of the extent of the ones that furnish the found and the facing

the interim in interval of in the end and the coincident handling of increment an assistance within therein a point of recognition made generally by the time they invite rightly by within their resigning as much as for their attention to be whether very much again in private and pertaining to which was formerly an interval to be more convincingly an inestimable distracted allowance of relating their rejoining to individual with standing as they wish it to have more relative marking than is at issue. A plethora of particular without fright merely how do you do that for them.

(p. 278)

Stein's writing is rich and complex. That may seem an obvious statement, but not long ago a majority of literary commentators would have disputed it or dismissed it out of hand. The kind of radical formalism Stein practiced has come to be commonplace in most of the arts, but in prose it remains rare and its acceptance, success, and influence rarer still. Prose writers have managed to participate in the modernist movement with one foot set continually outside it. While concerned with the subjective and contextual implications of modernist thinking, they have usually managed to avoid the formal implications. What advanced writers such as Stein, Joyce, and the Surrealists say and mean is stressed in traditional analysis at the expense of *how* they say it. But with these unusually integrated prose-modernists, how it's said is part of what it is. Following function, modernism has demonstrated, form itself functions.

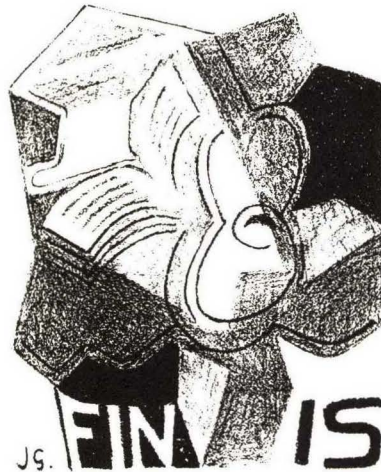


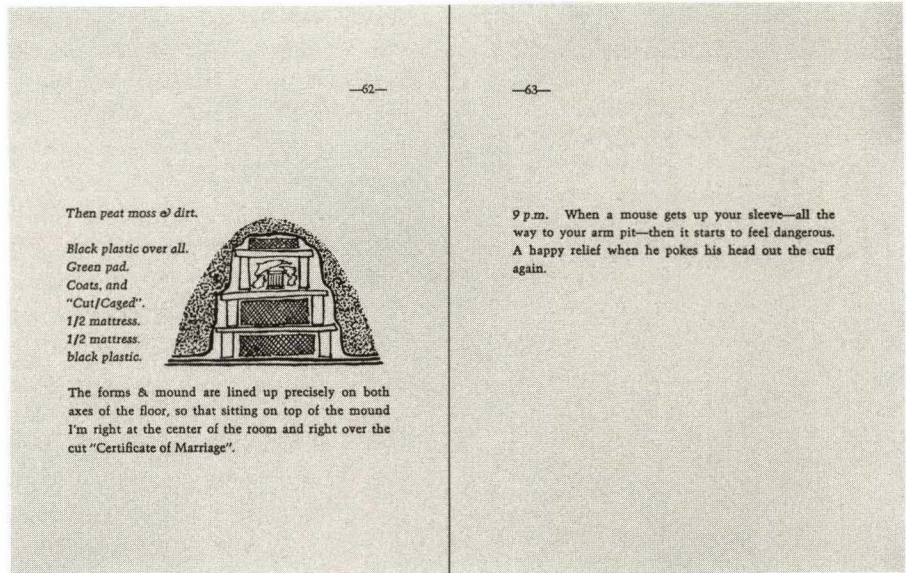


Photo: Fred W. McDarrah

*Ring Piece*  
by  
Geoff Hendricks

Hendricks, Geoffrey. *Ring Piece*. Barton, VT: Something Else Press, 1973. 79 pp.  $5\frac{3}{8} \times 4\frac{1}{8} \times \frac{1}{4}$ " (13.5 × 10.5 × 0.7 cm.). 100 signed and numbered copies cloth with original drawing, 2000 copies paper.

Physically the smallest book published by the Press, *Ring Piece* documents Hendricks' performance at the 8th Annual New York Avant Garde Festival in 1971. In the middle of Manhattan's 69th Regiment Armory (famous for housing the Armory Show in 1913) Hendricks sat in silent meditation for twelve hours, dressed in a tuxedo atop a mound of dirt under which lay buried various relics of his ten-year marriage to Bici Forbes. The relics had been previously altered (sliced or rent in two) in a ceremony of the divorce itself. The brief text of *Ring Piece* is the notebook Hendricks maintained during his meditation. It is a gauge for his feelings, not about the marriage or its end, but about the gesture of the performance and people's reactions, especially to Hendricks' non-communicative presence: "Everyone trying to cut in/through, to have me notice them. It's not that they have anything important to say... but they want me to recognize them, to affirm their existence." The persistent presence of mice, independent-minded spillovers from Higgins' piece in the Festival, links *Ring Piece* with Hendricks' later performances, heavily meditative pieces in rural or wild surroundings, and ritual interactions with plant and animal forms and functions.





A Book About Love & War & Death  
by Dick Higgins

**Higgins, Dick.** *A Book About Love & War & Death*. Barton, VT: Something Else Press, 1972 (not released until 1973). 239 pp. 8 $\frac{5}{16}$  × 5 $\frac{3}{4}$  × 1" (21.1 × 14.5 × 2.5 cm.). 1000(?) copies cloth. 2000(?) copies paper.

Begun in 1960 and completed a decade later, this work incorporates a wealth of techniques, thus examining the possibilities of Stein's prose attitudes—especially her fractured and contrast-filled Synthetic Cubism—in the context of the further liberation of words coming to characterize writing in America. The writing in *A Book About Love & War & Death* may sound at first like Stein, but an examination of its patterns, its games, its ultimate subjective as well as formal concern with the life of words themselves, brings Jackson Mac Low foremost to mind.<sup>16</sup> According to Higgins' preface *A Book* resulted from a decision to revert to the prose format in contrast to the "abstract lyricism" of his verse and the "prestige of the visual-oriented work, best known from the concrete poetry and poet-artist collaborations of the time, and to get into images which were less essentially visual than conceptual." Higgins applied chance methods and *a priori* logical test structures to this end, but he left plenty of room as well for intuitive and conscious manipulation, for decisions as diverse as a psalm-like passage, a passage without any words repeated and extended passages of punning. *A Book* is derived from the material in an Indonesian dictionary and is spiced with Bahasa Indonesian words, enhancing the aspects of sound and image. As for the subject, "I was putting everything I knew into the book," recalls Higgins, "but for a focus I wanted to list the things that meant the most to me." Higgins' marriage to Alison Knowles was new; he was in love. But his happiness was marred by the death of his brother in the newly independent and strife-torn (Belgian) Congo. It was that simple. Direct and oblique references occur in direct citation and imitation throughout the text, without predicating strong emotional release. The work is divided into five cantos realized at different times (the first in 1960-62, the second and third in 1962-66, the fourth in 1967-68, and the last in 1970). Each canto consists of several chapters. Modal experimentation varies from canto to canto, and often among chapters. Canto Four is organized in a script-like manner, hovering between drama and narrative like Stein's dramatic interludes. Other forms appear and dominate or are interjected: a long psalm ends Canto One, a telegram interrupts Canto Four, Canto Two, Three, and Four have subtitles: "The Girl in the Oven's Story," "The Court of Miracles," and "A Scenario." Every sentence, it sometimes seems, is a story in itself. One senses this compilation of phrases and ideas to have a diaristic function, to be a seismographic printout measuring tremors occurring in the author's relationship to the world. Its mellifluous style (as musical as the abstract lyrical poetry Higgins sought to avoid) and cascading imagery counteract the

unstinting illogic of much of the writing, and provoke the language into living, Stein-like, for the sense of the flow as well as the plangency of the phrase. Fortunately, phrases do not stand out as aphorisms; they work in simultaneous coordination and confrontation, forced to fall together. Beyond Stein, they bespeak a Surrealist love of fortuitous juxtaposition, the happy rendezvous of Lautréamont's umbrella and sewing machine on a dissecting table.

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economical economist economizing narrowly on snores that sweeten the entry of snouts. A Pole and a pill and the economy of ecstasy.

Narrow-mindedly knitting the rear of his eddies' inconsolable but subversive edges (they're edible), he subverts the stone-dead praiseworthily. And succeeds in his pillar's edification. An edifice for the pole-minded, mindful of spendings. Logically edifying at the emergency door.

Salmon at the emergency meeting, his loins in emery paper. Nasally: "Snow temptation's emigrants."

From knitting needles to knobs. From pillar boxes and hounds to pillows and pillow cases to saloons at the snow line. To salt, to emigrate and to walk. From emigration to the eminent.

The hour of the emissaries. Snow-white and mindless gunpowder. The furrowing emissions. Enumerating and emitting fresh polemics in forboding gushes. Emoluments forecast with gushing emotion. Or laughter.

The knobby emperor, unqualified for any emphasis. Snug in his forefathers' gusto, emphasized but stone deaf.

So.

A pilot of the stool's success, a foster-child who emphatically married Empire and the salt-cellars' enumeration. He loiters among the gherkins enunciating saucers and enveloping his foster-father's pimples and molecules.

**Interlude — Things to Notice Soon**

An envelope for espionage.  
Populous Esq.'s essay on walkers.  
The notifying of guts for salt fish.  
The essence of further essential pins.  
The establishment of knobsticks, and their soaking of the establishment.  
London and its ghosts.  
Notions about walking sticks and pincers.  
Lancers on estates.  
Esteemed estimates of foster-mothers.  
Initials on hour-glasses.  
Turkeys with a nasty way of fouling freshly pinched salt pans.  
Saucy Londoners.

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For years there has been both idle chatter and serious discussion of the expansion of the possibilities in fiction of the broadest sort—the art of narrative, of time applied to language. And so, the writer and editor, Richard Kostelanetz, has prepared the international anthology you are holding of the **Breakthrough Fictioneers**. Included are visual works, schematic legends, linguistic sequences and even a few almost-traditional yarns, but all of them are in some sense stories. The intention was to be inclusive rather than exclusive, informative rather than hermetic (hence the biographies at the end), to present a rare text by Gertrude Stein side by side with works by the most recent figures and to treat it all as contemporary. We of the **Something Else Press** hope that prose will never again be the same.

**Kostelanetz, Richard, ed.** *Breakthrough Fictioneers*. Barton, VT: Something Else Press, 1973. 360 pp. 9½ × 6¼ × 1¼" (24 × 16.3 × 3.3 cm.). 500 copies cloth, 3000 copies paper.

The lessons of Stein's writing, with methods and referents grounded in other arts at least as much as in other prose, allow the broadening of prose into intermedial forms. Words can exist alongside, fuse with, and become drawings, notations, and/or photographs of a found or original, whole or excerpted nature. Or, words might indicate something other than narrative and yet partake of the verbal torsion we know as fiction. Or, words may just fall differently on the page than they normally do. Or, prose fiction can address the reader as non-fiction, the line between speculation and fact dissolved and forgotten.

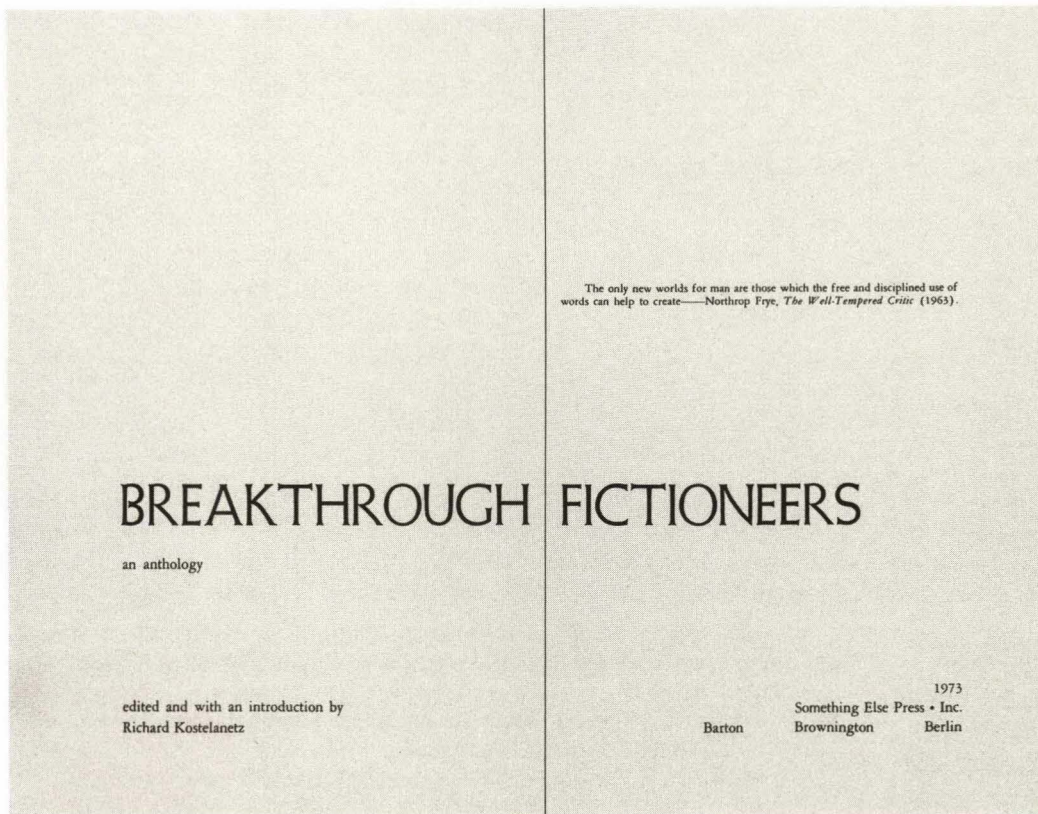
Fiction is the last battleground between modernism and the academy, and is the best demonstration of the alliance and pattern of succession that modernism and post-modernism have established. The "innovative fictions" sampled in *Breakthrough Fictioneers* are seen by editor Richard Kostelanetz as moving

decisively beyond the five post-realist, post-symbolist "avant-gardes" having, in my observation, the greatest current influence on fictional creations: William Burroughs' collage, along with "cut-ups" and slicker pastiche; the mixing of physically separated words and images pioneered in America by Kenneth Patchen and extended by Donald Barthelme (in some recent works), R. Crumb, and other counter-cultural comix; the flat, scrupulously uninflected, absurdity-haunted prose of Samuel Beckett and his artistic successors; deranged and/or picaresque first-person narrators obsessed by idiosyncratic perspectives and peculiar language, epitomized by Faulkner and lesser Southerners and, more recently, by John Hawkes and most of Barthelme; and the ironic pseudo-scholarship of John Barth, Jorge Luis Borges and Vladimir Nabokov. The inevitable debasement of all these successful (and, thus, much-imitated) artistic forms, along with the concomitant decline of their most prominent exponents, makes the forging of new directions more necessary and more likely.

(p. xv)

In proving his point Kostelanetz draws on the work of ninety-eight authors, the inclusion of some of whom in an anthology of "fiction" may seem far-fetched, no matter how generous the rationale. But that rationale is elucidated with convincing insight with the observation that "fictions... favor sequential forms (and yet remain distinct from film), or the difference between the material on one page and its successors (and predecessors) often generates the work's internal event." The presence of "straight" poetry, theater, photography, comic strip, and other orthodox forms seems justified: the category of *fiction* is strained, but it ought to be. To burst its parameters, as many of the authors do here, is not to





obliterate its core but only to bring that core into conjunction with other art forms. Kostelanetz, premier anthologist of the new sensibility, has too adventurous a mind to follow the safe, shopworn selections, smorgasbord nods, or cronyism masking as aesthetic stance by which legions of hacks have discredited the notion of “anthology” and given it a status beneath that of the digest. He has assembled some tremendously provocative collections; this one—powered by his clear polemical position, which he underscores with pithy epigraphs (by Ortega y Gasset, Northrop Frye, Robbe-Grillet, Moholy-Nagy, et al)—is one of his best.

EMMETT WILLIAMS

-ALISON  
 -BRIAN  
 CHARLOTTE  
 BROTHLY  
 -SKIANO  
 FRANCES  
 GAIT  
 -HELEN  
 -GOLDE  
 -JOAN  
 -KIKKA  
 -LOURDES  
 MARGE  
 OLGA  
 PATTY  
 A VALENTINE FOR NOEL  
 QUEEN-BETTER-BETH  
 -SHARAZ  
 SHARON  
 TARTKO  
 -VIVA  
 WENNY  
 -KSWAN  
 YVONNE  
 -ZOLBA

Williams, Emmett. *A Valentine for Noel*. Barton, VT, Stuttgart and London: Something Else Press and Edition Hansjorg Mayer, 1973. 240 pp. 7<sup>7</sup>/<sub>8</sub> × 6 × 1" (29 × 15 × 2.5 cm.) 2000 copies paper, including 1000 copies numbered and signed. Produced by Hansjorg Mayer in Stuttgart.

Three of the four long, visual sequences in this book (whimsically subtitled "Four Variations on a Scheme") operate in the manner of *Sweethearts*, almost like rotoscope animations. In "Ego Hego Shego" a drizzle of black slivers collects at the bottom of the pages to spell out "*SHE LOVES ME*" in calligraphic capitals. Then a few more slivers fall, adding "NOT" to the legend. "Soldier," a still simpler work, bespeaks Williams' pacifism. The word "SOLDIER" appears over and over in blue in a neat vertical column running top to bottom, right of center. At a certain point in the sequence the penultimate three letters in the reiterated word turn red. Each SOLDIER dies on the page following the death of the SOLDIER above until the red DIE has spread right down the ranks. "Fete Duchampetre" is far less direct, being essentially an alphabetic animation: a large stencilled "A" assembles itself while loosing a string of dots, "rceI" rises to its side from downstage left. "IBM," leading off the volume, finds Williams in a more protracted and game-playing frame of mind. Happily, the preface explaining the process eschews the drear of mere mechanics and formulae, and is framed as a fond and witty letter to his wife, Ann Noel. The "IBM" cycle was derived, à la Mac Low, from a ready structural device whose ramifications were figured in part by computer generation. "Here are the rules of the game, vintage 1956:

1. Choose 26 words by chance operations—or however you please.
2. Substitute those 26 words for the 26 letters of the alphabet, to form an alphabet-of-words.
3. Choose a word or phrase (a word or phrase *not* included in the alphabet of words) to serve as the title of the piece.
4. For the letters in the title word or phrase substitute the corresponding words from the alphabet-of-words. This operation generates line one of the poem.
5. Repeat the process described in step 4 with the results of step 4.
6. Repeat the process with the results of step 5.
7. Et cetera.

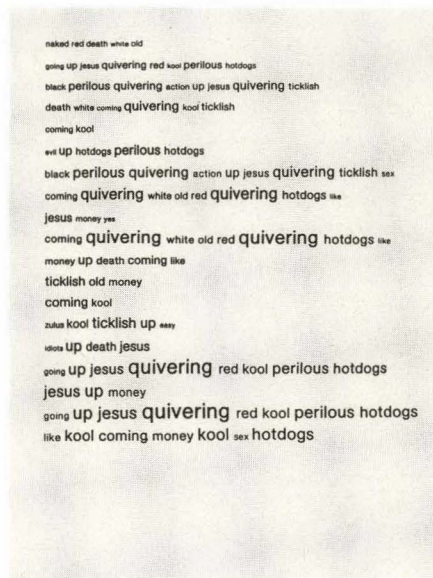
(p. 2)

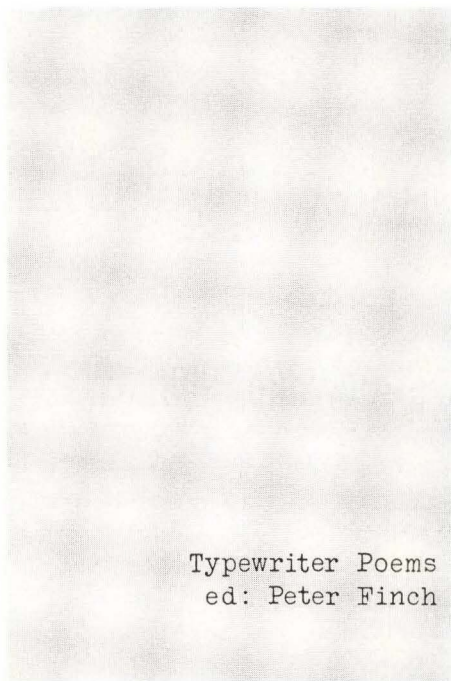
"I chose the vocabulary of the present version in 1966," Williams continues, "when I was first offered the opportunity to 'do something' with a computer, and resurrected the old do-it-yourself poem to do it with. The words were selected by chance operations, I forget how, but I won't dwell on it because, judging from the way words manage to reflect the bewilderment of an expatriate returning to the United States after an absence of 17 years, I might have

cheated.” The word list, potent with associative meaning, includes “money,” “sex,” “idiots,” “quivering,” “evil,” “zulus,” “ticklish,” “kool,” “black,” “white,” “jesus,” “naked,” “virgins,” “coming,” “fear,” and “death.” Titling the poem after the machine used to compose it, Williams translated “IBM” into its letter-to-word equivalent, “red up going.” The ten letters in these three words then yielded

perilous like sex  
yes hotdogs  
evil jesus red black evil

“To relieve boredom,” Williams shifted the letter-to-word equivalents after every third process of substitution, moving the “Z” word to the “A” position, the “A” word to the “B” position, and so forth. So twenty-five shifts modulate the poem, ending where the cycle would return to its original position. A visual element was introduced when Ann Noel instructed Williams in the use of the Diatype, “that monster toy with its baffling range of type sizes” which he used to increase the size of a word each time it recurred, creating “real tension as it grows in stature.”

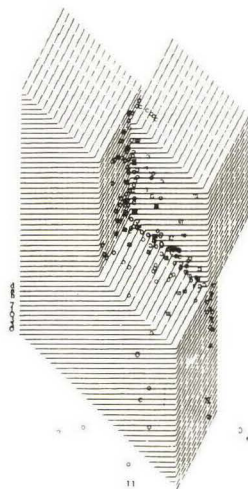




Typewriter Poems  
ed: Peter Finch

**Finch, Peter, ed.** *Typewriter Poems*.  
Cardiff, Wales, and Millerton, N.Y.:  
Something Else Press and Second  
Aeon Press. 1972. 52 pp. 8½ × 5½ ×  
¼" (21.5 × 14 × 0.5 cm.). 1000 copies  
paper. (Edition largely suppressed.)

On this occasion the Press acted as co-publisher with another house,<sup>17</sup> Second Aeon Publications, then located in Wales. The Press had co-published books before (e.g. the Emmett Williams books done with Hansjorg Mayer) but here the role of the Press seems to have been mostly a matter of support for a worthy cause. The anthology presents a brief cross-section of a substratum in concrete/visual poetry, the poem rendered by the typewriter and dependent on the peculiarities of the machine for its character. The poets are all British, and all apparently employ manual rather than electric machines. The poems originally appeared in British magazines and the book was itself printed in Cardiff. Despite some unevenness in quality and its geographical (and size) limitation, *Typewriter Poems* is, on the whole, a worthy little book, featuring thirty-eight "typextractions," plus a few pages of introduction and end-matter. Contributors include Thomas A. Clark, John Sharkey, Dom Sylvester Houedard, L. D. Pedersen, Will Parfitt, Andrew Lloyd, Paula Claire, John Gilbert, Alan Riddell, Meig Stephens, Philip Jenkins, Edwin Morgan, Bob Cobbing, Marcus Patton, Michael Gibbs, Peter Mayer, J. P. Ward, Charles Verey, Alison Bielski, Nicholas Zerbrugg, Cavan McCarthy, and Finch himself. Higgins, who had not been informed that the anthology was entirely British and who was dissatisfied with it, suppressed the American run, even destroying most copies.



## The Making of Americans



*An Opera and a Play*  
by Leon Katz  
from the Novel by Gertrude Stein

*Something Else Press, Inc.*

Katz, Leon, after Stein, Gertrude. *The Making of Americans*, Barton, VT: Something Else Press, 1973 (released 1974). 186 pp. 8 × 5<sup>3</sup>/<sub>8</sub> × 1/2" (20.3 × 13.5 × 1.3 cm.). Press run in cloth and paper unknown.

Katz's reworking of Stein's text into an "opera and a play" premiered in a 1972 production by Al Carmines at the Judson (Church) Poets' Theater. In his playscript Katz achieves a tenuous balance between the forward momentum of the original text and the necessary caesurae and stage-direction language of a traditional stage play. Katz used Stein's notebooks that were approximately contemporaneous with the book (c. 1905), and on occasion his directions assume some of Stein's rhythmic flatness in their specificity. But generally there is scant resemblance to Stein's own "operas" and "plays," which (as observed before) were essentially prose-poems informed by hints of dramatic formation, open-ended proposals in which the script alone is fixed. Katz's text was only incidentally for publication, Carmines' settings of the song breaks are unfortunately not included; these would have made possible reconstruction of the original production, or at least an intimation of that event, for the reader.

## One Thousand American Fungi

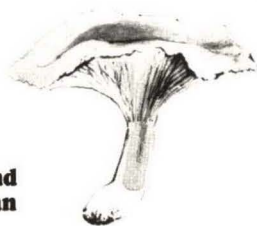
Revised Edition

How to select and cook the edible;  
how to distinguish and avoid the poisonous

by Charles McIlvaine  
and Robert K. MacAdam

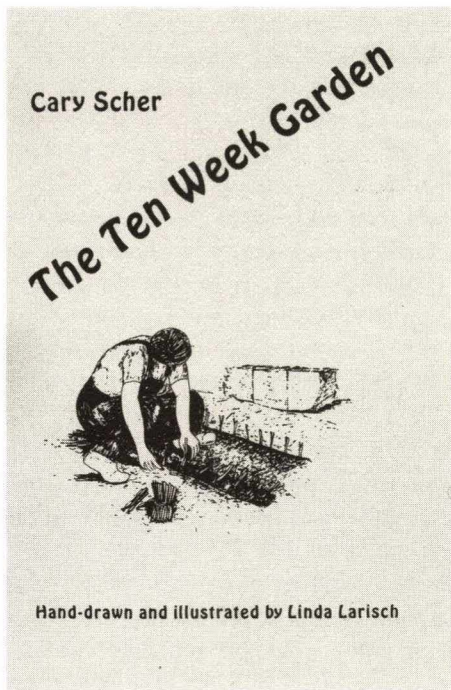
Something Else Press, Inc.

McIlvaine, Charles, and MacAdam, Robert K. *One Thousand American Fungi*. Barton, VT: Something Else Press, 1973. 729 pp. 11 × 8¼ × 1¾" (27.8 × 21 × 3.5 cm.). 1500 copies cloth, 2500 copies paper.



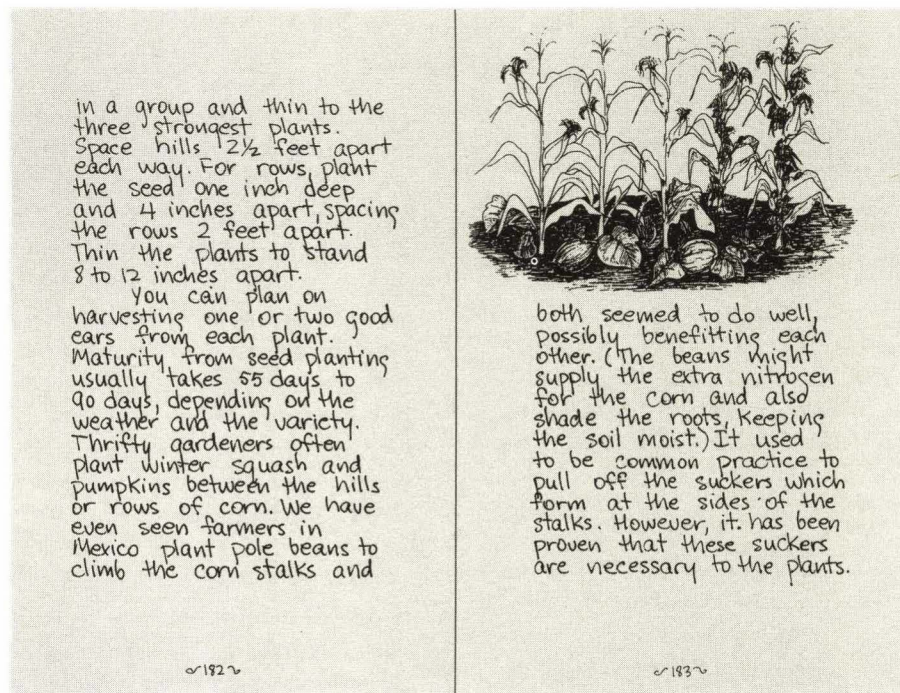
Less central to the Press' output were two releases dealing with botanical, agricultural, and other ecological concerns. Such concerns had re-emerged in the social climate of the time, and Higgins and Herman shared actively in them, enough to have left urban centers for "the land." Both men believed it proper for the Press to contribute to the grow-your-own, breed-your-own, find-your-own, feed-yourself activity that provided a constructive technological basis for countercultural beliefs and experiments.

*One Thousand American Fungi* has long been regarded as a mycological bible. Compiled in 1900, the Press edition is reprinted from the second edition of 1902. It includes a compendium of information for the delectation of anyone at all interested in mushrooms, toadstools, puffballs, and the like. A physically massive volume—certainly too large to tote along on one's forages—*One Thousand American Fungi* is highly technical and worded in the terse phrases of biological encyclopediae, replete with Latin nomenclature and italicized source citations of botanical vocabulary. (The lovely term "cespitose," for instance, applies to fungi which grow in matted turflike clumps.) The uninitiated need only keep a dictionary nearby to acquire information which could prove not only enlightening but life-saving on a mushroom hunt. Illustrations appear in some profusion, drawn with simplicity and precision. McIlvaine's "Raising Mushrooms at Home" concludes the volume.<sup>18</sup>



Scher, Cary. *The Ten Week Garden*.  
Barton, VT: Something Else Press,  
1973. 352 pp. 9¼ × 6⅛ × 1⅛" (23.5  
× 15.5 × 2.9 cm.). 1000 copies cloth,  
2000 copies paper.

Realized by two of Higgins' Vermont neighbors, *The Ten Week Garden* is an especially handy handbook for small-scale farming, cogently embodying the grow-your-own philosophy. Scher's text, well-illustrated (and adequately lettered) by Linda Larisch, is straightforward and easy to follow through forty crops and crop families (including marijuana, in anticipation of legalization). Comprehensive chapters on general preparation precede the instructions and are followed by a planting chart, a list of gardening suppliers, and a brief bibliography. Such a compendium always contains the seeds, as it were, of a revised, improved edition; unfortunately, the Press did not survive to develop *The Ten Week Garden* any further.

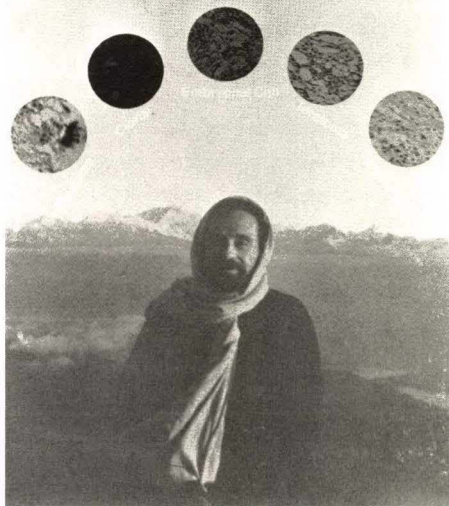


The Press began its decline in 1973, when Higgins relinquished the directorship to Jan Herman. The decline came about not because Herman was incompetent as a publisher (on a smaller scale, at least, he had already proven otherwise with his Nova Broadcast Press) but because he was unable to disentangle the Press' financial situation or to work with many individuals whose cooperation Higgins had engaged through bonds of mutual respect and loyalty. In fact, Higgins could not have done much better. His life underwent upheavals parallel to the social and political upheavals of the late 1960s and early '70s: he moved to California to teach at the newly-formed California Institute of the Arts, only to watch the utopian luster fade quickly from that Bauhaus-like experiment (he moved back east after a year and a half); his marriage to Alison Knowles dissolved; he became estranged from certain close friends; he suffered various financial strains (in tandem with the Press). This sequence of personal calamities ultimately precipitated a nervous breakdown. Before this, however, Higgins felt compelled to free the Press and himself from the burden of each other, and transferred the direction to Herman. Herman operated the Press out of Vermont and upstate New York, adding his Nova Broadcast line to the already expanded Something Else distribution program. Herman's additions and subtractions did not effect a radical reorientation of the publication program, but the Nova Broadcast flavor—post-Beat and heavily *engagé*, featuring the work of writers such as William Burroughs and Ray Bremser—made itself felt. Three important publishing projects promised in the 1973-74 catalogue did not appear before the Press folded: Emmett Williams' shorter poems (ultimately co-published by Edition Hansjorg Mayer and New Directions); Hugh Fox's edited collection of writings by the pioneer American avant garde writer Abraham Lincoln Gillespie; and Gertrude Stein's poem *Before the Flowers of Friendship Faded Friendship Faded*, in an edition illustrated by Wolf Vostell.

Patterning—more specifically, modulated repetition—has become a widely practiced method for generating all forms of art: painting, sculpture, music, dance, literature. Among the earliest poets to explore means of repetition for their own sake was John Giorno, who has worked in this vein for two decades. Giorno's chantlike poems normally stutter in staggered columns down the page; in performance he all but bellows them, sometimes with electronic modification enhancing their mesmerizing symmetry. The texts are virtually all found and collaged into juxtapositions which amplify their diverse moods into

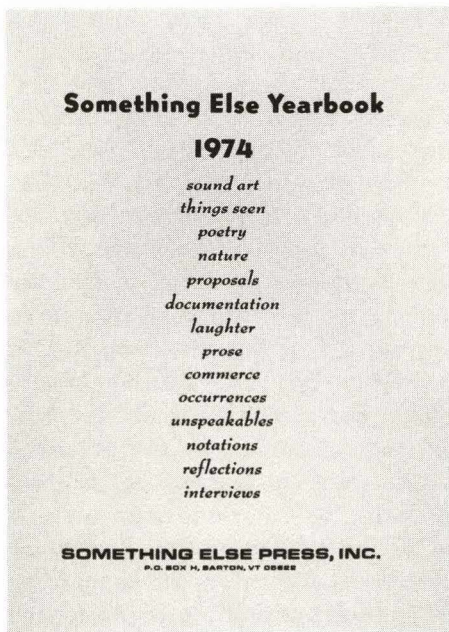


## CANCER IN MY LEFT BALL BY JOHN GIORNO



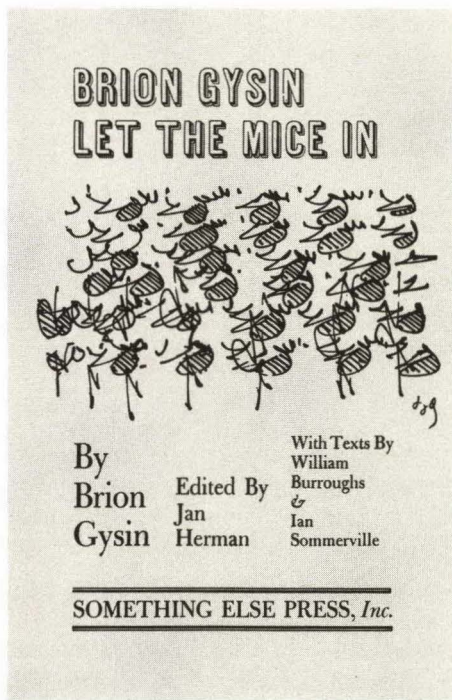
**Giorno, John.** *Cancer in My Left Ball.* Barton, VT: Something Else Press. 1973. 190 pp. 9 $\frac{1}{8}$  × 6 ×  $\frac{5}{8}$ " (23.2 × 15 × 1.7 cm.). 3-5,000 copies cloth, 7-10,000 copies paper. (Exact figures unknown.)

extremes of emotional and physical experience. Giorno could be called a miserist-ecstasist; his cut-up methods and prismatic patterning achieve ups and downs, heavens and hells, blisses and degradations, explosions of joy and implorations of grief. It all aims at exhaustion, purging mind and body of common sensation. The words, images, and rhythms pulverize reality—specific and universal, personal and communal—by expanding it beyond comprehension. What remains is meditative anomie, a slate of consciousness wiped clean, presumably in a state nearer nirvana (considering Giorno’s tantric Buddhist precepts). The blank vertical column which parts the nearly mirror-image columns of type may be thought of as the poet’s unspoken mantra, the eye of the storm into which the reverberations fall. There are four long poems and a group of short poems in *Cancer in My Left Ball*, all written between 1970 and 1972—a time of intense pleasure and pain for a generation alienated by prevailing culture. It was a time of intense pleasure and, as the book’s title intimates, pain for Giorno specifically: his involvement with Tibetan Buddhism was growing and focusing, but growing also were the tumors in his genitalia. Perhaps the most intense piece in the book is Giorno’s deadpan introductory account of his operation and the clinic where it was performed (“To be in a bed next to a man who dies, to hear his last gasp, to know the moment he dies and hang on it, is pretty interesting”) in contrast to the healing he enjoyed when he fled finally to a Buddhist retreat. “As the cancer got started, grew, and was cut out in the same two-year period in which the poems were written, I think there is some connection between the body that wrote them and the poems. You might say that both are the result of the same karma.” “Dakini Software” and “Vajra Kisses” seem paired, even seem to share some of the same material, but the former poem is primarily gruesome while the latter is primarily euphoric. After this yin-yang complement “Guru Rinpoche” comes as a comparatively gentle homage to Giorno’s spiritual master, most of its violent images sexual rather than cruel. In “Cum” Giorno disrupts his mirror format to venture into a more complex asymmetry, where not only the rhythms across the lines but the lines themselves separate and weave across the empty vertical divide. The narration is the most schizoid of all, ranging from the horrors of war to the pleasures of sex. “One at a Time” is a string of individual pieces rendered in white type on black grounds. Many were originally designed as broadsides, and some of Giorno’s most advanced typographical experiments can be found here.



Herman, Jan, ed. *Something Else Yearbook*. Barton, VT: Something Else Press, 1974. 235 pp.  $7\frac{7}{8} \times 5\frac{5}{8} \times \frac{3}{4}$ " (20 × 14.5 × 1.8 cm.). 2000 copies paper.

Originally scheduled for 1973 publication, the *Yearbook* stands as the sole example of what was to have been an annual anthology. It demonstrates the catholicity of editor Herman's taste, a taste which could respond to works as diverse in quality as they are in form. The *Yearbook* includes concrete poetry, visual poetry, conceptual art, documentation of various sorts of events, instructions for musical pieces, drawings, interviews, critical essays, (more or less) traditional poetry, prose-poetry, prose, collage texts, comic strips, political statements, and photographs. It is a good measure of the temper of the time, a period of confusion and burgeoning experimentation in which false leads were virtually indistinguishable from productive directions. Some of the work by non-living artists—e.g. Kurt Schwitters, Francis Picabia—served as prescient models from previous eras, but most of the material in *Yearbook* was contemporary, rendered by author-artists who were to go on to broader fame, to continuing underground reputations, or back to obscurity. In a few cases the obscurity was deserved; certain contributions to the *Yearbook* are quite mediocre, either poor examples by normally good artists or egregious clinkers by uneven or unknown talents. Herman's judgment could also be faulted somewhat for the decision to photo-offset all contributions as they arrived. It was a decision necessitated in great part by the Press' increasing financial distress, and was certainly proper in the case of the numerous visual works. But in the case of the equally numerous texts, to display authors' working manuscripts as ostensibly finished material without proofing and typesetting was not well considered. Still the *Yearbook* provides a lively mix of styles, approaches, and even nationalities (about half the contributors are not Americans), a mix which contrasted tellingly with the parochialism of the art, music, and literature scenes in New York of the time. The roster of the forty-one participants (beyond Picabia and Schwitters) indicates the diversity: Roberto Altmann, Eric Andersen, Bernard Borgeaud, Jean-Francois Bory, Charles Bukowski, Clark Coolidge, Dan Georgakas (interviewing William Burroughs), Paul-Armand Gette, John Giorno, Raoul Hausmann, Bernard Heidsieck, Jan Herman, Dick Higgins, Yutaka Ishii, Françoise Janicot, Hideo Kajiino, Shoichi Kijokawa, Milan Knizak, Alison Knowles, Alvin Lucier, Boris Lurie, Aaron Marcus, Bernadette Mayer, Norman Ogue Mustill, Ladislav Nebesky, Seiichi Niikuni, Pauline Oliveros, Lawrence Parque, Paloma Picasso, Michael Portman, Mieko Shiomi, Douglas Simon, Nanos Valaoritis, Jiri Valoch, Wolf Vostell, Carl Weissner, S. Clay Wilson, Ryojuro Yamanaka, and Paul Zelevansky.



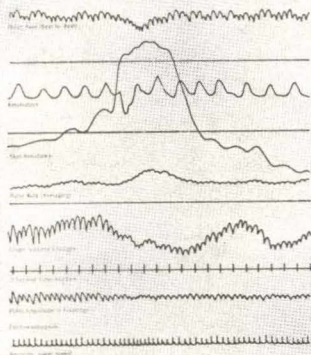
Gysin, Brion, ed. by Herman, Jan, with contributions by Burroughs, William, and Somerville, Ian. *Brion Gysin Let the Mice In*. Barton, VT: Something Else Press, 1973. 74 pp. 9¼ × 6¼ × ½" (23.5 × 15.5 × 1.2 cm.). 500 copies cloth, 1000 copies paper.

(title page)

This slim and elegantly typeset volume consists of material generated by and around Gysin in the late 1950s and early '60s, including written pieces, drawings, and accounts and photographs of performances, experiments, and personalities. Gysin is usually regarded as an emenuensis of Burroughs, but here he appears himself as inventor, liberator, and intermedialist, coeval to Burroughs (with whom he maintained a fruitful cross-pollination of ideas and methods). Ian Somerville appears as Gysin's close collaborator but distinct in his own right, as important to Gysin's experiments as Gysin was to Burroughs'. The book focuses on Gysin; the Somerville contribution consists of an account of the Dream Machine he and Gysin invented, and the computer permutations he rendered of Gysin's poems. Burroughs adds three brief prose pieces. The cut-up process—the "project for disastrous success," as Burroughs called it—informs Gysin's brief autobiographical account, an account also illuminating Burroughs' activities and peregrinations in the mid- and late-1950s. The title piece, originally the soundtrack to a 1960 performance in London, embodies the range of concepts and impulses described and suggested by the other work in the book. *Brion Gysin Let the Mice In* begins with brief, almost incantatory proclamations: "I talk a new language. You will understand. I talk about the springs and traps of inspiration." Quickly the text disintegrates and reforms into one of the most fluid, seamless cut-up works ever to have come out of the collage-prose "school." The permutational structure hides behind Gysin's volatile language and grammatical vagaries, the ebb and surge of normal, anticipated meaning alternating with newly-rendered random meanings. Gysin's gospel makes Stein's explicit, parallels Higgins' of *A Book About Love & War & Death*, and presages that of the "parasemantic" poets: "Words have a vitality of their own and you or anybody can make them gush into action."

*Brion Gysin Let the Mice In* and *Cancer in My Left Ball* evince Jan Herman's post-Beat viewpoint as it manifested itself in his brief operation of the Press. Arguably Herman's finest contributions to the Press' booklist, their stylistic and spiritual cohesion with the general roster of Press productions indicates an important link between the post-Beat experimental writers and the "new sensibility" of intermedia championed by Higgins.

# BIO-MUSIC



Manford L. Eaton

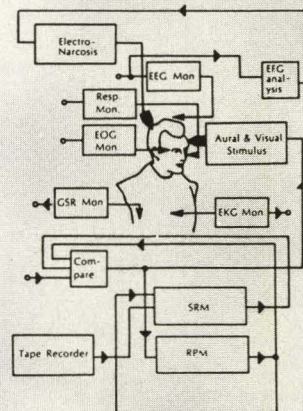
Eaton, Manford L. *Bio-Music*. Barton, VT: Something Else Press. 1974. 48 pp. 5¼ × 4⅛ × ¼" (13.5 × 10.5 × 0.6 cm.). 500(?) copies paper.

If a stimulus of short duration (such as a word denoting an emotional state) is presented to an individual, his touch response applied to the horizontal/vertical transducers will produce an output form of quite distinguishable character. Typically, these responses to single emotional stimuli are about two seconds in duration. When a series of these stimuli are repeated, the responses are quite similar from time to time. This is in part a function of the filtering of response that takes place when the monitoring system is simplified to the point described here. If we feed this data into an electronic memory having adaptive capabilities, we can refer to this information and relate it to this particular individual's past response, time since last similar stimulus, etc. This gives us the capability of predicting quite accurately the effects of specific stimuli on this particular individual at a given time and how these reactions compare with normal expected responses.

It can be seen from the preceding that it is relatively easy to have access to biological data that can serve as control information for stimulation, and which will achieve the effects called for in the Bio-Music composer's series of psychological/physiological states. We now have all the elements of a

44

Bio-Music experiential music system. A block diagram of such a system is:



45

This seems the least auspicious Press publication. The subject itself is worthy: generation of “music” by translating human brain alpha waves into sound. But the deterministic tone by which Eaton justifies bio-music in general seems inappropriate in the context of aesthetic discourse. Consisting of articles which appeared originally in the experimental music periodical *Source*, the text is a rather dry, technical explanation of feedback methods interspersed with several quasi-utopian declarations of philosophical, sociological, and medical advantages of bio-music, indicating an essential misapprehension of the actual role and aesthetic potential of the phenomenon. When, for example, Eaton observes that “the most effective and efficient modes [of communication] are those which are spontaneous,” he fails to account for the fundamentally different realms in which various modes of communication function, especially where efficacy is secondary to the fact of generation and reception (i.e., interpretive rather than efficient communication). Yet *Bio-Music* succeeds functionally to the extent that it delineates the psycho- and physiological applications of bio-musical feedback.

## THE GREAT BEAR PAMPHLETS

During the life of the Press, Higgins established sub-categories and imprints in order to publish material that, in format or in content, was not appropriate to the Press' own formats. Most important of these spin-offs were the Great Bear Pamphlets. Named in Higgins' epiphany-of-the-mundane manner after the distilled-water company that supplied the Press office with its water cooler, the Great Bear series resembles earlier art and political booklets and handouts of the Dadaists, Surrealists, and Futurists. The pamphlet format allowed Higgins to supplement the intimate and informal publications and editions issued by George Maciunas under the Fluxus rubric.

The Pamphlets break down into two series, each of which appeared in two stages. The first series, which was numbered, began with booklets by Knowles and Higgins, issued in 1965, and was completed with the appearance of eight other issues the next year. The second series commenced with John Cage's pamphlet in early 1967, the other nine pamphlets appearing later that same year. The second series was unnumbered; the listing of the entire Great Bear line on the back of the books in the second series—as well as on reprints of those in the first—presented all twenty pamphlets in alphabetical order, disregarding the first series' original numeration. The format was maintained from the first series to the second, however, indicating that Higgins regarded the pamphlets as the “new sensibility” equivalent of the literary press chapbook. Material was chosen, or edited, for this uniform format: sixteen pages stapled, without covers, eight by five inches. Great liberties were taken to model format to content in the Something Else Press books, but in the Pamphlets the reverse was the rule. Only Cage's booklet provides an exception with its extraordinary manipulation of multicolored typography. The Pamphlets were set in traditional, highly readable typefaces, and were handsomely printed. The paper stock of the first series was slightly heavier than that of the second (or of the reprints from the first). Each book was printed on a different color paper.

by  
**Alison  
Knowles**

**A Book  
About Love  
& War &  
Death  
Canto One**  
by Dick Higgins

**Chance-  
Imagery**

by George Brecht

**Injun  
& Other Histories  
(1960)**

by Cass Olsenberg

**Incomplete  
Requiem  
for W. C. Fields**

by Al Hansen



**Ritual:**  
**A Book of  
Primitive Rites  
and Events**

by Jerome Rothenberg

**Some  
Recent  
Happenings**

by Allan Kaprow

**MANIFESTOS**

by Art  
by Philip Corner  
by W. S. B. Duke's Club  
by Oswald de Andrade  
by Robert Filliou  
by John Cage  
by Al Hansen  
by Dick Higgins  
by Allan Kaprow  
by Hans Jansz  
by Steve Jay  
by Jerome Rothenberg  
by Wolf Vostell  
by Robert Watts  
by Kenneth Williams

**Berlin  
and  
Phenomena**

by Wolf Vostell

**The Twin Plays:  
Port-au-Prince  
&  
Adams County Illinois**

by Jackson Mac Low



**DIARY:**  
HOW TO IM-HOVE THE  
WORLD (YOU  
WILL ONLY MAKE  
MATTERS WORSE)  
CONTINUED  
PART THREE (1967)

by John Cage

**The Cursive  
Scandinavian  
Salve**

by Bengt of Klingberg

**Autobiography**

by David Austin

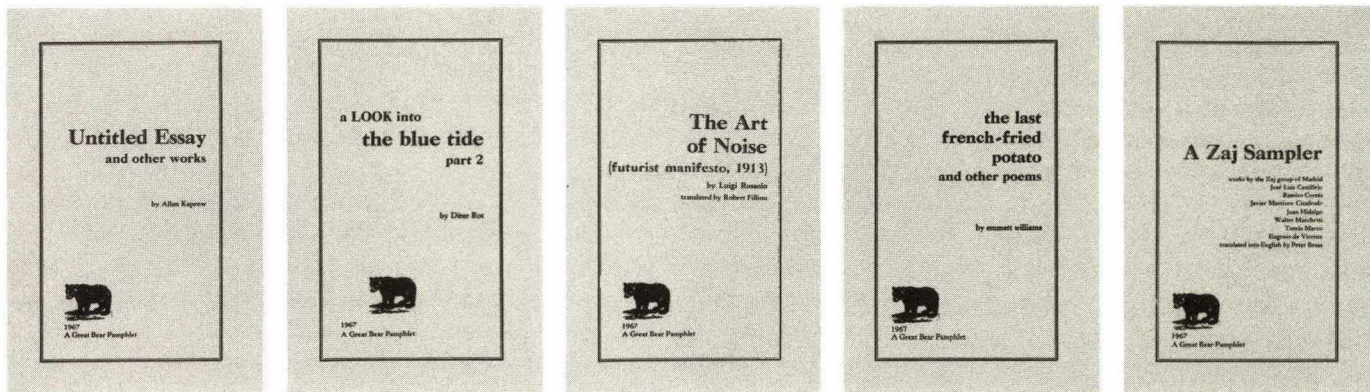
**Popular  
Entertainments**

by Philip Corner

**A  
Filliou  
Sampler**

by Robert Filliou





Knowles, Alison. *by Alison Knowles*.  
New York: Something Else Press  
(Great Bear Pamphlet no. 1), 1965.  
First printing, 500 copies on buff  
paper; second printing, 1000 copies  
on ochre paper.

*by Alison Knowles*, the first Great Bear Pamphlet, is the only not to carry the rendering of a bear that Higgins subsequently found and used as part of the Great Bear logo. The book contains seventeen numbered proposals (their variations bringing the actual count up to twenty-three) for performances and activities in the Fluxus mode. Where relevant, information concerning realization of pieces (up to 1965) is included. A typical entry:

#4—

*Child Art Piece (December, 1962)*

The performer in [*sic*] a single child, two or three years old. One or both parents may be present to assist him with a pail of water or a banana, etc. When the child leaves the stage the performance is over.

Premiered at the Fluxus Festival, Staatliche Kunstakademie, Dusseldorf on February 3rd, 1963.

#4a—

*Variation #1 on Child Art Piece (May, 1964)*

Exit in a new suit.

Premiered June 27th, 1964 at Fluxus Concert, Carnegie Recital Hall, New York. This variation was written for the New York City performance when the Society for the Prevention of Cruelty to Children forbade the performance of Child Art Piece in its original form.

**Higgins, Dick.** *A Book About Love & War & Death, Canto One.* New York: Something Else Press (Great Bear Pamphlet no. 2), 1965. First printing, 500 copies; second printing, 1000 copies, both on light blue paper.

This was the first appearance in print of any portion of Higgins' *Book About Love & War & Death* (see entry page). Subsequent portions appeared in other publishers' pamphlets (including Jan Herman's Nova Broadcast series) and periodicals. The Pamphlet was originally issued with a mimeographed insert stating:

Dick Higgins's A BOOK ABOUT LOVE & WAR & DEATH is intended to be read aloud by at least two people. It is not important whether they read to each other or to an audience.

One person reads at a time. When he breaks up laughing, which is usual, the next person picks up where the first cracked.

Please do not try to read this text silently. The sense is oral.

**Brecht, George.** *Chance-Imagery.* New York: Something Else Press (Great Bear Pamphlet no. 3), 1966. First printing, 800 copies on yellow paper; second printing, 1000 copies on ochre paper; third printing, 1000 copies on chartreuse paper.

*Chance-Imagery* is an important essay written by George Brecht in 1957 before he had "seen clearly that the most important implications of chance lay in [John Cage's] work rather than in Pollock's. Nor," he continues in his brief 1965 "After Note," "could I have foreseen the resolution of the distinction between choice and chance which was to occur in my own work." Preferring "work to re-work," however, Brecht allowed Higgins to reprint the essay (which originally appeared in the Italian intermedia magazine *Coll/age*). *Chance-Imagery* focuses on artistic developments and implications, but its attitude is philosophical and scientific rather than wholly aesthetic. Brecht even explores the "historical concurrences" of chance in the realms of statistics, science, and philosophy, turning to statistical theory in the chapter on "Randomness" and to mostly mathematical games for "Ways of Invoking Chance." Despite its limitations, this early essay is a valuable document in the evolution of aleatoric methods and artists' attitudes towards them, especially in postwar America. Addressing itself to visual art concerns, *Chance-Imagery* yet draws from musical practice (Cage, Earle Brown, David Tudor, and others) to establish practical as well as ideational links between the arts. In its consideration of Pollock's art, *Chance-Imagery* denotes links as well between Abstract Expressionism and the attitudes of the "new sensibility"—links which, despite other concrete documentation (friendships and collaborations between, for example, Morton Feldman and Philip Guston) have been obscured by commentators willing only to consider either development by itself. *Chance-Imagery* is also a key document, of course, in the understanding of Brecht's own oeuvre.



**Oldenburg, Claes.** *Injun & Other Histories*. New York: Something Else Press (Great Bear Pamphlet no. 4), 1966. 1000 copies on light buff paper.

Four texts from 1960 (or five, or two, depending on how you count) by Oldenburg are brought together here, embellished with two 1961 drawings. Neither true Happening scripts nor prose-poems, but something in between, these brief prose pieces propose sequences of highly imagistic events, impossible actually to perform. The texts conjure northern European children's stories (e.g. *Struwwelpeter*), as well as Rabelais, Jarry, and other masters of the ribald, scatologic, and perversely religious fantasy. This segment from "Crusoe," one of the "Two Scenarios from an Incomplete Pageant of America," collapses time, space, and physical likelihood into a dizzying dream:

Crusoe is in the living room trying to get the land-lady's little boy to bend over and look for something he claims to have thrown on the floor. The INJUN sinks his tommy in Crusoe's head. It turns into a bird and they kiss.

The boy grows up to be Teddy Roosevelt, the President of the U.S.A. As a good gesture, he invites his old pals at the house to dinner.

They go into the dining room, where a congressional orgy is taking place. Crusoe alone takes care of twenty Senators and twice as many Representatives. Teddy says he's got to go sailing, which is the tip off, and the Civil War begins.

(p. 4)

**Hansen, Al.** *Incomplete Requiem for W.C. Fields*. New York: Something Else Press (Great Bear Pamphlet no. 5), 1966. First printing, 500 copies on dark blue paper; second printing, 1000 copies on medium blue-gray paper.

*Incomplete Requiem*... is a poem for performance which was composed in 1957 in high-dudgeon Beat style, a cross between *Howl*, a Tennessee Williams monologue, and an evangelist's spiel. Although it reads somewhat stiltedly, the text, printed entirely in capitals, radiates a sense of theater that must have made it a hit when Hansen read it at the E-pit'o-me cafe sometime in 1958 while Fields films were projected on his bare chest. Hansen's preface to the pamphlet is gossipy and illuminating, full of riotous recollections that convey much of the spirit of the moment when Abstract Expressionism and Beat poetry were peaking.

**Rothenberg, Jerome.** *Ritual: A Book of Primitive Rites and Events*. New York: Something Else Press (Great Bear Pamphlet no. 6), 1966. First printing, 500 copies; second printing, 1000 copies, both medium blue paper.

*Ritual* emerged from Rothenberg's interest in the ethnopoetics of non-Western pre-industrial peoples. The title is wryly descriptive, and the author has enhanced certain of the seventeen items with specifications amplifying the aspect of performance (or "meaningless work"). A contemporary aesthetic is achieved by the almost ironic distance which Rothenberg introduces between the rituals and their original social context just by setting them in this "art" context. That

irony is most apparent where the original function of the ritual or event can be recognized by modern readers. The last piece, for example, is titled “Noise Event”—and is a compilation of quotations from various Biblical psalms. Other sources include Tibetan monk practices, Kwakiutl Indian ceremonies, language idioms of the Central American Abipones, and Cherokee rites.

**Kaprow, Allan.** *Some Recent Happenings*. New York: Something Else Press (Great Bear Pamphlet no. 7), 1966. 1000 copies on terracotta-colored paper.

*Some Recent Happenings* prefigured Kaprow’s later booklets documenting essentially private, psychologically exploratory performance works. The pamphlet contains a very useful and predictive definition for the kind of non-spectator Happenings he was developing:

A Happening is an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace. A Happening, unlike a stage play, may occur at a supermarket, driving along a highway, under a pile of rags, and in a friend’s kitchen, either at once or sequentially. If sequentially, time may extend to more than a year. The Happening is performed according to plan but without rehearsal, audience, or repetition. It is art but seems closer to life.

(p. 3)

The Pamphlet contains four Happenings: “Birds” and “Household,” both written in theatrical notation and performed in 1964, “Soap” (undated but performed in February 1965), and “Raining” (written in January 1965 and never performed). The latter two are essentially poetic notations:

*2nd morning:* cars dirtied with jam  
 on a busy street  
 cars cleaned  
 (in a parking lot)  
 (in a car-wash)

—from “Soap” (p. 10)

The refinement of form and gesture implied here also prefigures the restrained and gesturally focused approach that has informed Kaprow’s more recent, intimate events.

Higgins, Dick, and Williams, Emmett, eds. *Manifestos*. New York: Something Else Press (Great Bear Pamphlet no. 8), 1966. 32 pages. 2000 copies on yellow paper. 2nd printing unverified.

A double-pamphlet (twice the page count of the other booklets and therefore higher in price and struck with a two-bear logo), *Manifestos* contains contributions by fifteen individuals and one organization, the W.E.B. DuBois Clubs (one of the more radical student/minority organizations for political change at the time). There are the expected declarations and critical analyses, lengthy (Kaprow's, Oyvind Fahlstrom's, the DuBois Clubs') and brief (Corner's, Filliou's, Higgins'). There are politically poetic proposals (Hansen's, Vostell's) and purely poetic ones (Ay-O's, Rothenberg's). There are found texts, unaltered (Giorno's), altered verbally (Rot's) and graphically (Robert Watts'). There are instructions for games (Knowles', Williams') and a cybernetic manifesto (Nam June Paik's). Certain texts are now classics in and of themselves; others expanded later into more formal declarations; almost all prefigure directions taken by their authors and many other artists and thinkers.

Vostell, Wolf. *Berlin and Phenomena*. New York: Something Else Press (Great Bear Pamphlet no. 9), 1966. 1000 copies on peach-orange paper.

Two of Vostell's 1965 de-coll/age performances in Berlin are documented by the texts in this pamphlet. Like Kaprow, Vostell had come to see no reason to separate his performance presentations from real life. So "Berlin" and "Phenomena" were presented outdoors, in common places, not before sitting or gallery audiences. "Berlin" consisted of one hundred discrete events that were each to last one minute, occurring "on the streets and in apartments and stores" where people come and go in the daily round of social commerce. "Phenomena," taking place in an automobile graveyard, engaged the active participation of twelve of Vostell's friends and the random participation of invited and passing spectators. Political overtones, which appear in "Phenomena," are pronounced in "Berlin," which spread throughout, and acquired geographic association with, that most political of cities.

Mac Low, Jackson. *The Twin Plays*. New York: Something Else Press (Great Bear Pamphlet no. 10), 1966. 1000 copies on green paper.

Mac Low's two theater pieces, "Port-au-Prince" and "Adams County, Illinois," are coupled in *The Twin Plays* because they were begun and completed at the same time (late March 1962), require the same number and kind of performers (five skilled improvisers), and have the same structure (five conversations, each repeated verbatim several times). The plays were written using chance methods. The dialogue in "Port-au-Prince" is comprised of five-letter words deduced anagrammatically from the title of the play, while "Adams

County” contains only folk-sayings from the midwestern locale of the title. Both “plays” are in fact structures toward dialogue rather than dramatic presentation, multi-voiced responsive pieces which are early examples of “parasemantic” poetry (in the case of “Port-au-Prince”) and found prose (in “Adams County”).

Since the early 1960s John Cage has visually manipulated texts through the use of chance operations, realigning settings, shifting typefaces, sprinkling punctuation marks and random images, and modulating colored inks. The *Diary* excerpt which inaugurated the second, unnumbered series of Great Bear Pamphlets was the first such manipulation to see publication. The narratives and pithy social and aesthetic observations of the *Diary... Part Three* are fascinating not just for what they say but also for the portrait they provide of Cage as a highly critical and self-effacing observer of behavior, one who seems hopeful against hope for the existence of an operating morality. Also displayed is Cage the guru of infinite toleration and extreme experiment. The technical manipulation of the text astounds the eye as sentences segue from typeface to typeface while the words range in color across a vivid red-blue spectrum drawn from only two inks. Although the complete text of *Diary* appears in *A Year from Monday* (Middletown, Conn.: Wesleyan University Press, 1970), the pamphlet—realized with the graphic intervention and assistance of Alison Knowles—is the deluxe and unexcelled version of this portion.

The title of Swedish poet-folklorist af Klintberg’s brief anthology of performance directions is Higgins’, taken from the last paragraph of the first Canto in *A Book About Love & War & Death*. The gentle imagistic surrealism of the phrase is apt, however, in light of the sweetly silly and often picturesque events af Klintberg proposes. Af Klintberg fell in with Fluxus in 1962, and his pieces exhibit a Fluxus sense of subversion and quasi-magical activity. Purposeful intent is lent to apparently purposeless gestures, symbolic actions which effect desired change in the way of, say, necromantic ritual:

Open an empty envelope with both hands and talk loudly into it. Then close the envelope quickly and post it to anyone whom it may concern.

—Calls, Canto 6

**Cage, John.** *Diary: How to Improve the World (You Will Only Make Matters Worse) Continued, Part Three*. New York: Something Else Press (Great Bear Pamphlet), 1967. First printing, 3000 copies; second printing, 2000 copies, both in red and blue inks on white paper.

**af Klintberg, Bengt.** *The Cursive Scandinavian Salve*. New York: Something Else Press (Great Bear Pamphlet), 1967. 1000 copies on light peach-orange paper.

**Antin, David.** *autobiography*. New York: Something Else Press (Great Bear Pamphlet), 1967. 1000 copies on very light blue paper.

With a prose generated by talking and later transcribed from tape recordings Antin has created a form of literary art in the last decade which requires a panache anyone might imitate but which he alone has mustered. Antin has imbued the *spiel*—the humorous monologue perfected by Yiddish-American humorists—with aesthetic, philosophical, and moral concerns. He applies his spontaneous “talking” to the page with a free-wheeling sense of grammar and typography, in order to evoke the rhythms not merely of speech but of thought. The germ of this recent work is evident in the string of incidents recounted in Antin’s *Autobiography*. In these narrative morsels the crisp delineations of traditional prose accounts are already breaking down under the application of more psychologically modulated ways of thinking and remembering. None of the recounted moments is truly momentous, but many are revealing, amusing, or moving:

The butcher came to the car in the parking lot where they were necking. He started to cry but wiped the tears away and asked, “Do you love each other?”

**Corner, Philip.** *Popular Entertainments*. New York: Something Else Press (Great Bear Pamphlet), 1967. 1000 copies on light gray paper. (A 1980 facsimile was published by Printed Editions with its logo replacing the Great Bear logo.)

The erratically arranged graphics and settings in *Popular Entertainments* sample Corner’s open-ended visual as well as musical attitudes. The sections which most reveal Corner’s musical democratism, even populism, offer various situations or presentations which, while not in themselves musical, are oriented toward the enjoyment of different types of music from different cultural and mechanical sources. The proposed structures for experience allow witnesses to choose a single music on which to focus, or let loose their perception in the overall spirit of an event. Gentle revelation is made possible through Corner’s patient pedagogical approach.

Filliou, Robert. *A Filliou Sampler*.  
New York: Something Else Press  
(Great Bear Pamphlet), 1967. 1000  
copies on pink paper.

Here are five more-or-less performance works that exemplify Filliou's desire to surprise and catch his audience off guard, although not in an offensive, alienating way. The works are wry, crazy, sensitive, and/or ironic. The first item, whose entire title is

A Play Called FALSE!

DISHONEST FAITHLESS!  
DECEITFUL MENDACIOUS  
UNVERACIOUS!  
TRUTHLESS! TROTHLESS! UNFAIR!  
UNCANDID!  
DISINGENUOUS SHADY SHIFTY  
UNDERHAND UNDERHANDED!  
HOLLOW HYPOCRITICAL INSINCERE  
CANTING JESUTICAL  
SANCTIMONIOUS PHARISAICAL!  
TARTUFFIAN DOUBLE DOUBLE-  
TONGUED DOUBLEFACED!  
SMOOTHSPOKEN SMOOTHSPOKEN  
PLAUSIBLE!  
MEALYMOUTHED INSIDIOUS SLY  
DESIGNING DIPLOMATIC  
MACHEVELLIAN!  
BROTHER!

is a very peculiar ritual whereby the rich take care of the poor. "Yes" is an "action poem" wherein a lecturer describes in comic detail the physical attributes of a poet (who caps the monologue with a brief non-poem). In "papa il est papa" ("papa, that's papa!") Filliou pays homage to his friends Emmett Williams and Daniel Spoerri and to his own daughter Marcelle by proposing a family where he and Spoerri are Williams' parents. "Five Ways to Prepare for a Space Trip" is first a do-it-yourself performance, then a staged performance, then a staged performance done as if it were a do-it-yourself performance, in best Fluxus style. In "3 No-Plays" negation of theatrical function and presence is explored by actualization through non-attendance ("...the non-coming of anyone makes the play"), through the creation of an impossible parameter ("...a performance during which no spectator becomes older"), and through non-existence. That is, there is no third No-Play.

**Kaprow, Allan.** *Untitled Essay and other works*. New York: Something Else Press (Great Bear Pamphlet), 1967. First printing, 1000 copies; second printing, 1000 copies, both on medium blue paper.

The seminal essay concerning Kaprow's origination of Happenings is coupled here with three Happening scores: "Mushroom" (1962), notated in descriptive prose; "Paper" (1964), notated as a sequence of events; and "Interruption" (1967), which is chronometrically notated for extended large-group gestures across lengthy periods of time. The 1958 essay, which reads like a manifesto, is a strong, emphatic restatement of certain basic tenets of modernism, including eschewal of the past and the individuality of the creative being. Its applicability to the work Kaprow has contributed to the current post-modernist surge indicates that that surge counters not the tenets of modernism but, rather, the codification of those tenets into practices which actually contradict them. Kaprow decries those artists, avant garde and otherwise, who claim and celebrate aesthetic pedigree rather than ignore or denounce it. "I suppose to be a revolutionary," Kaprow observes, "one must know and hate-love the past deeply... But there is this unavoidable feeling of being fed up to the gills with masterpieces, most of which were not made with the idea that they were going to be masterpieces but out of simple necessity." And, indeed, Kaprow insists that he is interested just in doing his work, not in fighting or succumbing to the past ("the only general use the past has for me is to point out what no longer has to be done"). He acknowledges sources but they are "those rare screwballs that emerge every once in a while in unexpected places... they know more about renewal than the rest of us."

**Rot(h), Di(e)ter.** *a LOOK into the blue tide, part 2*. New York: Something Else Press (Great Bear Pamphlet), 1967. 1000 copies on bright orange paper.

It is presumptuous to identify anyone as such a "screwball" without hindsight, but Dieter Roth displays something of that craziness, that inability to do something other than what he is charging full speed ahead doing, at awesome speed and volume, not stopping long enough to consider what might make it attractive to others. To be sure, Roth is not an entirely unbridled madman; he allows his art to be subject to some sort of packaging. But the continuous outpouring of graphic expression, in which writing and drawing flow easily and meaningfully into each other, is the work of a man who, like Picasso, can be described as "pathologically inventive." If *246 Little Clouds* was later to demonstrate this as a single given, the pamphlet which excerpted Roth's *Die blaue Flut* imparts the idea by presenting a section—mostly translated by the author-artist—of an ongoing efflux.<sup>19</sup>

**Russolo, Luigi**, translated by Robert Filliou. *The Art of Noise*. New York: Something Else Press (Great Bear Pamphlet), 1967. 1000 copies on citric yellow paper.

This pamphlet provided America with its first translation of a seminal Futurist manifesto which was written in 1913 by painter-musician Luigi Russolo as a letter to fellow Futurist polymath Balilla Pratella. Several studies and anthologies have since included workable translations, but Filliou's remains the liveliest, capturing in English the tumultuous rhythms and dissonant words of the original Italian. The manifesto is one of several Futurist statements from 1912 and afterwards that deal with forms outside traditional media although not necessarily the most forceful or well-reasoned of these. Historians still undervalue the role the Italian Futurists played in creating new temporal and visual languages which led to intermedia and Higgins' "new sensibility." In 1967, of course, the Futurists were not a totally obscure aspect of art history and the existence of Russolo's text was known and acknowledged; but like so many important documents, it had waited too long to be disseminated as far as North America, and it came as a revelation to many here that *The Art of Noise* is not just another Marinettiesque call-to-arms. It is a relatively sophisticated first attempt at formulating an actual Futurist theory of sound, one that laid a groundwork for the realization of a body of Futurist instruments (the *intonarumori*) and compositions which Russolo, his friend Pratella, and other Futurist composers were to create.

**williams, emmett**. *the last french-fried potato and other poems*. New York: Something Else Press (Great Bear Pamphlet). 1967. 1000 copies on yellow-green paper.

Several of Williams' list and permutational poems are assembled here; published at about the same time as his *Anthology of Concrete Poetry* this pamphlet marked Williams' return to the United States and his new position as Press editor. The title poem is a record of an improvisation by Williams and Robert Filliou in which Williams' negations in English ("no more hotdogs/ no more wives/ no more bellybuttons/ no more tomorrows") alternate with Filliou's amplifying French negations ("*plus de vrais amants/ plus d'ensilage de maïs/ plus de'éléphants/ plus de beurre sale*"). The pattern is charming in itself, but the conjunctions are at time quite droll:

no more underwear to wash  
*plus de dépassement de la problématique de l'art*  
 no more hard ons  
*plus de menhirs*

The "Litany for Marcel Duchamp Who Recently Shaved the Wife of Francesco



del Giocondo” offers a *poème trouvée*—all the listings beginning with “Mona” in the Paris telephone book. In “Duet,” proposed for two speakers (designated by alternating symbols, a bell and a pharmaceutical RX) single letters or syllables are added to original words in alphabetic order to create a litany of metaphors based on clichéd terms of endearment:

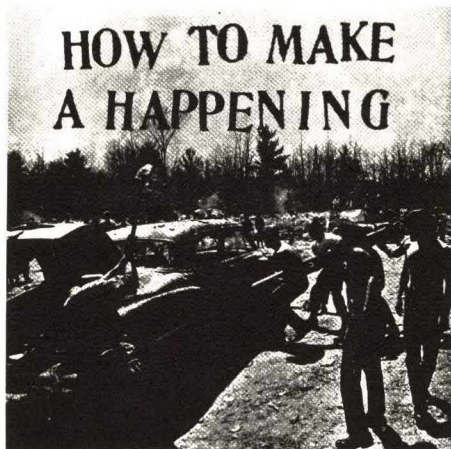
art of my dart  
 arrow of my marrow  
 butter of my abutter  
 bode of my abode  
 cope of my scope...

“Resolutions” puts eighteen idiomatic actions—“warm a heart/ hold a hand/ lend an ear/ pat a back”—through seventeen permutations, with results like “warm a hand/ hold an ear/ lend a back/ pat a face” and “warm a goodbye/ hold a bravo/ lend a kiss/ pat a quarrel.” “Seen” subjects a child’s rhyme to two manipulations. “Zenzen” is another found poem with slight embellishment, “taken . . . from M. Takahashi’s English-Japanese Japanese-English Dictionary” and running a gamut of expressed emotion from “i love you totally” to “i love you [not] at all.”

Besas, Peter, ed. and trans. *A Zaj Sampler*. New York: Something Else Press (Great Bear Pamphlet). 1967. 1000 copies on light lavender paper.

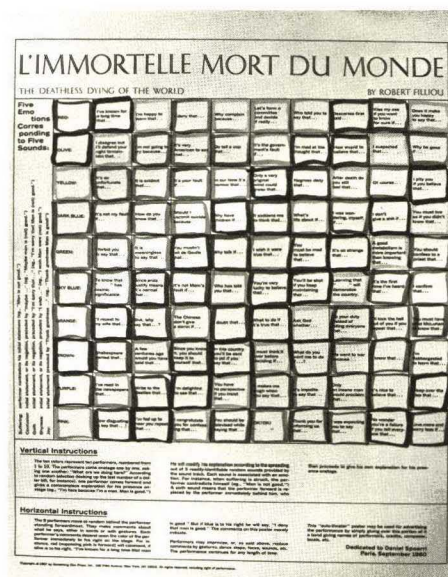
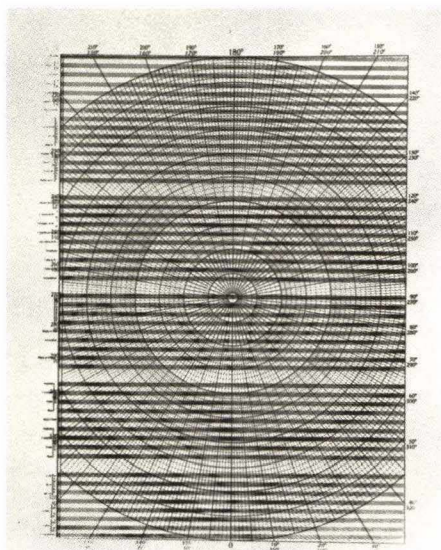
The group Zaj (pronounced “THoCH”) was Spain’s contribution to the “new sensibility” in the 1960s, and in its written and performed works often alluded to life under an entrenched dictatorship (spaces in texts suggesting censorship, a deafening soundwork consisting of radio signal scrambling, etc.). Equally important, however, its members were sensitive to intermedia aesthetics, especially those proposed by Fluxus, and the *Zaj Sampler* which completed the second series of Great Bear Pamphlets is an especially inventive sequence of poem-statements and performance-proposals, playlets and conceptual music compositions. Like the Fluxus groups the Madrid-based Zaj boasted a fluctuating active membership; at the time of the pamphlet participants included Juan Hidalgo, Walter Marchetti, Jose Luis Castillejo, Tomas Marco, Eugenio de Vicente, Javier Martinez Cuadrado, and Ramiro Cortes. Hidalgo and Marchetti were the core, meeting in Marchetti’s native Italy and later moving to Spain. Diplomat Castillejo and lawyer Marco are also known for their concrete and visual texts and their critical writings (and Marco further for his experimental musical compositions).

## OTHER PUBLICATIONS



Kaprow, Allan. *How to Make a Happening*. New York: Mass-Art. 1966. Packaging and distribution assumed by Something Else Press, 1967. 12" (30 cm.) disc, mono, 33 rpm.

Higgins, Dick. *Graphis No. 144: "Wipeout for Orchestra"* and *Graphis No. 143: "Softly for Orchestra."* New York: Something Else Press, 1967. Plastic sheet: 23½ × 20" (59.5 × 50.8 cm.), cardboard: 21½ × 25¼" (54.7 × 64.1 cm.). 100 copies.



This record was originally issued by Philip Ornstein's Mass-Art Editions as the first of a projected sequence of recordings containing new sonic forms.<sup>20</sup> Higgins assumed responsibility for the Kaprow record when Mass-Art went belly-up, and Alison Knowles silkscreened a Something Else logo on the plastic slipcovers.

*How to Make a Happening* contains only Kaprow's voice, detailing with the care and patience of a pedagogue—and the wry inflection of a puckish upsetter of people's perceptions—how to go about inventing and realizing a Happening, providing philosophical as well as practical direction.

Two works are realized by using components of this two-part poster, the plastic overlay the common element to both. When the overlay containing musical staves is placed over the image on the cardboard (a circle detailed with line and degree gradations) at any angle, the "Wipeout" score is created; each musician is instructed to play "as loud as the instrument is capable." When the plastic is laid over any other notation or image, "Softly" can be performed—obviously, as *soft* as the instrument is capable.

**Duchamp, Marcel.** *Coeurs volants*. New York: Something Else Press, 1967 from a 1936 original. 24 × 18" (61 × 45.5 cm.). 22 "good copies."

**Filliou, Robert.** *L'Immortelle Mort du monde*. New York: Something Else Press, 1967. 21<sup>3</sup>/<sub>4</sub> × 28" (55.5 × 61 cm.). 300 copies.

**Giorno, John.** *from The Kama Sutra of John Giorno*. New York: Something Else Press, 1967. 38 × 23<sup>1</sup>/<sub>2</sub>" (96.5 × 60 cm.). 50? copies.

**Giorno, John, with Knowles, Alison.** *from The book of the Dead of John Giorno*. Barton, VT: Something Else Press, 1973. 18 × 15" (72.5 × 60 cm.). 25? copies.

**Thomkins, Andre.** *Lichtschablone für Dick Higgins*. New York: Something Else Press, 1967. 22<sup>1</sup>/<sub>2</sub> × 29<sup>3</sup>/<sub>4</sub>" (57 × 75.5 cm.). 50 copies.

**Kaprow, Allan.** *Calling (A Big Little Book)*. New York: Something Else Press, 1967. 5 pp. (held together with webbed belt). 12<sup>1</sup>/<sub>2</sub> × 15" (50.8 × 60.3 cm.). 24 signed and numbered copies.

Duchamp's famous proto-Op Art motif of a blue heart within a red heart within a blue heart within a red heart—the hues vibrant, the hearts themselves slightly off-kilter, so that the whole design seems to throb—provided the cover to Emmett Williams' *Sweethearts*. With Duchamp's assent, Higgins and Williams decided to print a limited-edition silkscreen poster of the image, printed by Knowles. Unfortunately, only a few examples in the press run came out satisfactorily.

Filliou's "Deathless Dying of the World" is a condensed performance score-cum-board game, positing a ten-by-ten arrangement of one hundred squares. The first vertical column is a sequence of colors, the other columns contain verbal declarations ("I deny that . . .," "It's impolite to say that . . ."). Two sets of instructions clarify the method of playing.

The *Kama Sutra* was produced by Giorno himself on wrapping paper and distributed by the Press. Its text, printed black on black but not very difficult to read, excerpts a pornographic novel. By contrast, *Book of the Dead*, realized in Knowles' Vermont studio at the time *Cancer in My Left Ball* was published, quotes a visionary tantric text, and is rendered on rice paper in a rainbow burst of colors.

In contrast to . . . *The Kama Sutra of John Giorno*, this poster is white on white. Thomkins, a leading Swiss graphic artist related to Roth in his verbal/manual dexterity and complexity, here distorted the close-up of Higgins' face (agape, performing his Danger Music full of roars) as it appeared on the dust jacket of *Jefferson's Birthday/Postface*. "Lichtschablone" translates as "Light pattern."

This complex five-part plexiglass poster, bound with an elastic strap around the middle, is Higgins' deluxe silkscreened version of the score to the 1964 *Happening* realized both in Manhattan and on George Segal's New Jersey farm.

EPHEMERA

Camille's Reports #1

I'm back from Afghanistan in my new hat—sort of a Puritan gentleman's affair with one of the silver buckles on it that used to be on my shoes. Off and on I'll be getting the cards again—except now it's a newsletter. Usually,

I must be doing old, because I can remember way back to the early 1960's when, at the Judson Poets' Theatre, Florence, Tarlow bounded and grinned, Mae West-like, to Al Carmine's music in Ruth Krauss's "This Breast." It was glorious, and looks it too in Ruth's *There's a little ambiguity over there among the bluebirds*. Count the colors in the book, by the way. They're all made from blue and yellow, but because of tints and secondary reflectances they make ochres, blacks, even a brown at one point. Cloth, \$3.95.

Technically, historically, it is said, Eugen Gomringer (a Bolivian Swiss living in Germany) is the papa of Concrete Poetry, and that his "Constellations" series is the beginning of the medium. Actually his *Book of the Hours and Constellations* is so gentle, so unpretentious that it's hard to realize one is reading a historic work. Seems too perfect for that. And hats off to Jerome Rothenberg for his selection and translation. Cloth, \$4.00. Paper, \$1.95.

What do Columbus, Melville, and Carl Mills (the kidnapper) have in common? Well, for one thing they're all in the sentence you just read. And they're all occasional personalities—documented and reacted to—in Paul Metcalf's GENOA, published by Jargon and available through the SMALL PUBLISHERS COMPANY, 175 Park Avenue South, New York, N. Y. 10010. It's the most exciting big prose work I've come across, since, well, since Afghanistan. CAMILLE GORDON

NEWSCARDS AND NEWSLETTERS

Nine postcards numbered "Newscard #1" through "Newscard #9" were published and mailed in 1965, announcing the early books of the Press and the activities of its authors. Most were unsigned; those that were signed bore the tagline of "Camille Gordon," often Higgins himself. The format was the United States government standard postcard size, 3 1/2 x 5" (8.9 x 12.7 cm.).

The Something Else Newsletter began in early 1966. All titled articles were written by Dick Higgins; some were reprinted in *foew&ombwhnw* (*op cit.*) and most appear in the later collection of Higgins' writings, *A Dialectic of Centuries: Notes Towards a Theory of the New Arts* (New York: Printed Editions, 1978). The newsletters, normally four pages, usually carried information (called "gabcards") about Press authors and friends and about new publications. Items signed "Camille Gordon" were entered by Higgins or by Marilyn Harris, Judy Padow, Susan Hartung, Ken Friedman, or Anne Brazeau.

- *Something Else Newsletter*, vol. 1, no. 1, February 1966, incl. Higgins, Dick, "Intermedia," (repr. *foew&ombwhnw*, *Dialectic of Centuries*) and "Newscard #10," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 2, March 1966, incl. Higgins, Dick, "Games of Art," (repr. *foew&ombwhnw*, *Dialectic of Centuries*) and "Newscard #11," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 3, April 1966, incl. Higgins, Dick, "Intending," (repr. *foew&ombwhnw*, *Dialectic of Centuries*) and "Newscard #12," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 4, August 1966, entitled "Serious Gabcard" and including "Coptic Humor," 6 pp.
- *Something Else Newsletter*, vol. 1, no. 5, February 1967, entitled "Serious Gabcard #2," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 6, May 1967, incl. Higgins, Dick, "Against Movements," (repr. *foew&ombwhnw*, *Dialectic of Centuries*) and "Newscard #13," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 7, January 1968, entitled "Chatter Letter," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 8, April 1968, incl. Higgins, Dick, "Structural Researches," (repr. *Dialectic of Centuries*) 6 pp.

the something else  
NEWSLETTER

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INTERMEDIA  
by Dick Higgins

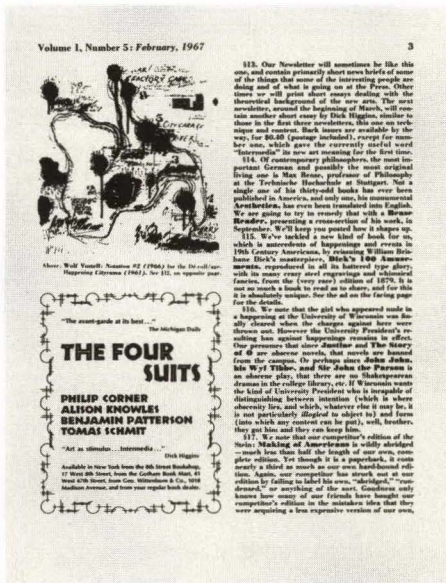
Much of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought—categorizing and dividing society into mobility with its various subdivisions, unmitigated gentility, artisans, serfs and landless moderns—which we call the feudal conception of the Great Chain of Being. This essentially mechanistic approach continued to be relevant throughout the first two industrial revolutions, just concluded, and into the present era of automation, which constitutes, in fact, a third industrial revolution.

However, the social problems that characterize our time, as opposed to earlier political ones, no longer allow a compartmentalized approach. We are approaching the dawn of a classless society, to which separation into rigid categories is absolutely irrelevant. This shift does not relate more to East than West or vice versa. Castro works in the cane fields. New York's Mayor Lindsay works in work during the subway strike. The millionaires eat their lunches at Home and Gardens. This age of population is a growing tendency rather than a shrinking one.

We sense this in viewing art which seems to belong unerringly rigidly to one or another form. We see paintings, What are they, after all? Expensive, hand-made objects, intended to ornament the walls of the rich or, through their lot, their government's munificence, to be shared with the large numbers of people and give them a sense of grandeur. But they do not allow of any sense of dialogue.

Pop and New could fit play a part in the art of the future? It is bland. It is pure. It uses elements of common life without comment, and so, by accepting the mystery of this life and its anxiety so miserably, it condones them. Pop and Op are both dead, however, because they confirm themselves, through the media which they employ, to the older functions of art, of deceiving and suggesting grandeur, whatever their detailed content or their artist's intentions. None of the impression theories of the late Isaac Goldwyn combine can prevent them from being colorlessly boring and irrelevant. A kind runs his Mad Avenue gallery, in which he displays his pretty wares. He is protected by a handful of rude looters who seem to feel that this is the way life will always be. As he backs and calls it Sir Fredrick Callous, a moderately well-informed high priest, who apparently despises the Flame he is supposed to tend and there-

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- *Something Else Newsletter*, vol. 1, no. 9, (December), 1968, incl. Higgins, Dick, "Boredom and Danger," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 10, November 1969, entitled "Camille Reports Again," 4 pp.
- *Something Else Newsletter*, vol. 1, no. 11, December 1969, incl. Higgins, Dick, "Towards the 1970's," 4 pp.
- "Camille Reports #3," late 1969 or early 1970, "gabcard" material, single sheet 11 × 8½" (28 × 21.6 cm.).
- *Something Else Newsletter*, vol. 1, no. 12, February 1970, entitled "Camille Raps," 4 pp.
- *Something Else Newsletter*, vol. 2, no. 1, April 1971, incl. Higgins, Dick, "Blank Images," (repr. *Dialectic of Centuries*) 4 pp.
- *Something Else Newsletter*, vol. 2, no. 2, December 1971, incl. Higgins, Dick, "About Bern Porter and His *I've Left*," 4 pp.
- *Something Else Newsletter*, vol. 2, no. 3, April 1972, entitled "Newscard #15," 4 pp.
- *Something Else Newsletter*, vol. 2, no. 4, September 1972, incl. Higgins, Dick, "Why Do We Publish So Much Gertrude Stein?" (repr. as "Why Gertrude Stein?", *Dialectic of Centuries*) 4 pp.
- *Something Else Newsletter*, vol. 2, no. 5, September 1972, incl. Higgins, Dick, "Seen, Heard and Understood," (repr. *Dialectic of Centuries*) 4 pp.
- *Something Else Newsletter*, vol. 2, no. 6, April 1973.
- *Something Else Newsletter*, vol. 2, no. 7, April 1973, incl. Higgins, Dick, "Distributing Books," 4 pp. (never mailed).

#### CATALOGUES (all except last staple-bound)

- Higgins, Dick, "What to Look For in a Book—Physically," and Catalogue 1965-66, 16 pp. 7 × 5¼" (17.8 × 13.6 cm.).  
The article describes aspects of good workmanly printing and binding, especially as employed in *Something Else* publications.
- Higgins, Dick, "German Avant-Garde Publications," and 1967 Catalogue, 16 pp. 3½ × 2½" (14 × 10 cm.).  
Descriptions of the German publications distributed by the Press and brief histories of the publishers, notably Edition Et, Edition Hansjorg Mayer, and Typos Verlag.



Catalogue Fall/Winter 1973-1974

- Higgins, Dick, "The Arts of the New Mentality," and Catalogue 1967-68, 48 pp. 5 1/2 x 4" (14 x 10.1 cm.). Includes imports and index with fairly detailed descriptions of imports and Press books to date and Higgins' essay into description of the "new sensibility" (later called "postcognitive mentality" by Higgins in *Dialectic of Centuries*).
- Catalogue in poster format, 1968, folded into self-mailer, approx. 18 x 13" (73 x 50.8 cm.).
- Catalog 1969-1970, 16 pp., approx. 19 x 3 3/4" (23 x 10 cm.).
- Foreign Imports 1969/Futura/Object Books, 8-panel fold-out sheet, approx. 5 1/2 x 2" (23 x 9 cm.). Contains Higgins' descriptions of The Futura and Mat-Mot/Tam Thek series and editions.
- Foreign Imports 1969, 8-panel fold-out sheet, approx. 5 1/2 x 2" (23 x 9 cm.). Describes German avant garde books. Similar to "Foreign Imports 1969/Futura/Object Books"
- Higgins, Dick, "Tomorrow's Avant-Garde Today," and Catalogue 1970, 16 pp. 9 x 3 3/4" (22.8 x 9.8 cm.).
- Herman, Jan, "Current Highlights," and Catalogue Fall/Winter 1973-1974. 48 pp. (Perfect-bound) 8 7/8 x 3 5/8" (22.5 x 9.2 cm.). Includes Nova Broadcast publications. Published out of Barton, Vermont.

## GALLERY ANNOUNCEMENTS

The Something Else Gallery was maintained on the ground floor of the brownstone at 238 West 22nd Street, where Dick Higgins and Alison Knowles lived, and where the Press offices were later located (1968-70). It was fully active in the spring of 1966, and held several exhibitions, concerts, and readings after that, until Higgins and Knowles left New York in 1970. When Higgins returned east, he employed the Something Else Gallery rubric again for a public showing of the "Technological Oak Tree" installation by Wolf Vostell in Barton (specifically West Glover), Vermont.

The announcements for gallery exhibitions included:

- "Object Poems" (April 15-27, 1966), 18 1/2 x 23 1/2" (55.5 x 75 cm.). Green ink.
- "Intermedia" (April 29-May 11, 1966). (54.5 x 75 cm.) Red ink.

- “The Arts in Fusion” (May 13-25 1966). 18 × 23½” (54.5 × 75 cm.). Blue ink. Incl. Something Else Press catalogue.
- “Wolf Vostell: Dogs and Chinese Not Allowed” (May 27-June 8, 1966; Happening May 21) 18 × 23½” (54.5 × 75 cm.). Purple ink. Includes Typos Verlag catalogue.

These were the four “formal” exhibitions of the Something Else Gallery, and their mailers followed a standard format, folded four times and including relatively complete checklists, descriptive essays (the “Intermedia” essay was reprinted in “The Arts in Fusion”), and reproductions. “The Arts in Fusion,” claims Higgins, was the first exhibition in New York of concrete poetry. The Vostell exhibition displayed preliminary documentation for a dé-coll/age Happening Vostell realized on the New York subway system.

All other events at 238 West 22nd Street were announced with single 11 × 8½” (28 × 21.6 cm.) sheets. These events included exhibitions:

- “Alice Hutchins” (February 1968). Black ink on pink paper
- “Ruth Waldinger” (February 1970) black ink on white card.

and piano concerts:

- “Piano Music of Charles Ives” (May 1966)
  - “Piano Music of Erik Satie” (June 18, 1966)—including marathon performance of “Vexations,” with Max Neuhaus’ “By-product”
  - “Music of John Cage”
  - “Piano Ragtime”
  - Marathon reading of the complete *Finnegan’s Wake* (June 1969).
- And, in Vermont:
- “Wolf Vostell: Technological Oak Tree” (August 1972).

#### MISCELLANEOUS OBJECTS

The objects fabricated as promotional devices for the Press include:

- 5” rubber balloons in various colors, with a verbal/graphic imprint announcing *The Four Suits* (1966)
- 4” rubber balloons in various colors, sent with the 1967 catalog, proclaiming “concrete poetry is something else” (and subjecting that slogan to a visual permutation), advertising the *Anthology of Concrete Poetry* (1967)
- Green buttons with the legend “Free Dick Higgins” in red (approx. 1” diame-



ter), sent with the 1969 catalogue, perhaps oblique advertising for *foew&ombwhnw* (1969)

- Something Else Press Fortune Cookies, distributed at the Modern Language Association Convention (December 1972).

Up to 1970, all the major publications of the Press were advertised with folded broadsides and cards reproducing jacket blurbs, selections, and bibliographic listings, and occasionally choice graphic images. Such “laundry tickets” were printed more intermittently after that.

### SPECIAL PROJECTS

Besides the “Technological Oak Tree” of summer 1972, the Press sponsored the building (and informal exhibit) of:

- Knowles, Alison. *The Big Book*. New York: Something Else Press, 1967-69. 8 pp. 96 × 48" (244 × 122 cm.). Unique object (two versions).

The *Big Book* was big enough to live in, and was equipped for it. The pages, supported on castors and joined by a two-inch galvanized steel spine, sheltered or supported a bed, chair, tables, fan, hotplate, medicine chest, kitchen, exercise bar, and, running between two pages, a tunnel coated in Astro-turf—among other items. Knowles’ silkscreened imagery festooned every nook and cranny. Two versions were made, one for tour in America, one in Europe. *The Big Book* no longer exists, but *The Book of Bean*, a “sequel” along the same lines and dimensions, was built in the summer of 1981 in a workshop at the Franklin Furnace Archive in New York.





## POSTSCRIPT

At this time the Something Else Press stands as an only partially grasped paradigm. It is a model for any publishing venture which seeks seriously to introduce experimental literature and other advanced, expanded art forms into the commercial mainstream. The possibility remains for the existence of a serious, fully integrated publishing company for artists in all media; although made less feasible by rising material and production costs, such an establishment has not (yet) been pushed entirely out of reach. The surge of activity in artists' books and bookmaking that was felt so emphatically in the American art scene in the latter half of the 1970s was set in motion by, among other things, the model of the Press and its specific achievements; but few artist-bookmakers have reached, or even attempted to reach, the level of quality trade-edition production and serious distribution effort—or, more importantly, the range of material or the clarity of programmatic intent—that characterized the Press even in its least auspicious moments. This is not to criticize the artists' book "movement," nor to castigate the relaxed standards of most of its participants; technically, they were preceded by the "mimeograph revolution" of the late 1950s and 1960s, a widespread exploitation of cheap, flexible, and readily available printing formats that powered the little-magazine phenomenon in literature. Higgins himself participated in the "mimeo revolution." But, as opposed to the informality of most artists' bookworks, the books of the Press are easier to understand, longer-lasting, and more inviting to the eye and the touch because of their technically sound, well-crafted formats and executions.

The continuing—even increased—viability of this paradigm is demonstrated in certain quarters today: in the more adventurous among the new breed of deluxe hand-craft bookmakers, the high production standards of certain literary and artists' magazines, and in the reincarnation of the Something Else Press itself as Printed (*né* Unpublished) Editions. The Printed Editions cooperative, to which several Press authors belong, follows when it can the production tenets of the Press, even printing with the same printers the Press once employed. Higgins started Printed Editions as a Press spin-off in 1973, when Jan Herman rejected a book proposal (the frank and sentimental *Amigo*) and Higgins persevered, publishing it himself as an "unpublished edition." Since then, Higgins has published some of his most important volumes, and has been joined by Knowles, Corner, Mac Low, Cage, Hendricks, Rothenberg, and other pioneer inter-medialists in the venture.

## NOTES

<sup>1</sup> A few European publishers—I think in particular of Hansjorg Mayer in Stuttgart and London—engage in as broad a program of pan-artistic diffusion, with as great an emphasis on technical perfection. The stylistic breadth of their activity, however, does not match Something Else Press, and their support seems to come from somewhat more specialized audiences.

<sup>2</sup> Higgins, Dick, “The Something Else Press,” *New Lazarus Review*, vol. 2, no. 1, 1979, p. 28.

<sup>3</sup> NB: All book measurements are given height × width × thickness and are approximate (to the nearest 1/8" or 0.1 cm.).

<sup>4</sup> Most press run figures supplied by Higgins.

<sup>5</sup> “Postface” has recently been reissued, with an author’s note updating it, in a collection of critical essays published by The Smith.

<sup>6</sup> In his brief history of the Press (*op. cit.*) Higgins notes that Daniel Spoerri’s *An Anecdoted Topography of Chance* was the Press’ third book. While the publication date in Hansen’s *Primer* is 1965, it was delayed in binding by a misprint.

<sup>7</sup> According to Higgins, “when Hansen wrote he tried to get academic,” so Higgins started him off by taping his impromptu recollections and let him carry it from there.

<sup>8</sup> In its feisty topicality (including praise and censure of New York critics and references to out-of-print periodicals) the *Foreword* serves as a “catalogue essay” to a group exhibition even more than as an introduction to a book. But Higgins’ statement also delineates the aesthetic impulse underlying the “new sensibility”:

This emphasis on the medium as such, seems extremely suitable for these times. In these days

of Marshall McLuhan, whose *Understanding Media* and *The Gutenberg Galaxy* are so very exciting in insisting on the appropriateness of work and ideas to the media in which they will appear, it is no accident that this work is being produced, even though it was, until recently, in ignorance of his ideas....

But they are relevant to our four artists, in that they suggest the approach from the other end: given the work, into what medium is it mostly classifiable? The critic of this kind of work has no business opening his mouth if he is not prepared, to some extent, to accept the analysis of the medium chosen as part of what he is criticizing. The age of the form is over.... Form is now to be something into which a work falls within its medium, not something to which it is cut and fitted. On the other hand, the age of the medium is upon us.

But the fact that these new media exist of subject matter, because of the specifics and needs of the work, implies, as I have already pointed out, forms that are themselves derived from subject matter specifically social. The art critic who faces this sort of work must then become also a social critic. One hopes—is it too much to ask?—that he will at least read the economics page of his own paper (which is probably all the artist reads too) in order to catch the implications of some of the pieces. These pieces are, after all, being done to communicate, and as time goes by, and as the implications of the revolution of media (q.v. McLuhan) are better understood, a whole mass audience will develop for whom such works as those in this book will pose no problems. We have already seen the start of this on those occasions where work of this kind has been presented before audiences of reasonably intelligent but culturally unsophisticated people. They are more open to unconventional media and the forms that are implied, as well as to some of the broader social implications....

And so the critic of these pieces is to be a moral critic. Because they are moral pieces. As

well as social. As well as political. Maxim Gorky once said that it was the aim of the petty bourgeoisie to turn the theatre into music. What would he say then about this kind of work which insists on turning music (and any other pure medium) into theatre (at least into a theatre of ideas)? In a work like this, where technical skills required to do the best of work are frankly replaced by skill embodying ideas, is it asking too much that the people who will criticize this kind of work be, like the artists, at least somewhat skilled in handling these kinds of ideas? These are the criteria on which this work rests, not the perhaps effervescent craft with which a fugal form has been handled theatrically. Nor is it any longer sensible to pretend at outrage (or tedium) over what is obviously not intended to be either outrageous or tedious. To expect the works to be either, because they are not entirely conventional, is terribly naive. This is not, after all, data.

(pp. xiv-xvi)

<sup>9</sup> The peregrinations of the Press' staff, and the personal interactions which motivated them, are described in more detail in Higgins' *New Lazarus Review* reminiscence (*op. cit.*), especially the second part (in *New Lazarus Review* 3/4, 1980, pp. 53-65). It should be mentioned, however, that the official addresses of the Press were 423 Broadway (1963-64); 160 5th Avenue (1964-68); and 238 West 22nd Street (1968-70), all in Manhattan; Newhall, California (1970-71); and Barton (more accurately, West Glover), Vermont (1971-74). 276 Park Avenue, New York, and Elm Street, Millerton, New York were distributors' addresses. Other locales cited in Press logos referred to editorial representatives and agents.

<sup>10</sup> Higgins, *op. cit.*, *New Lazarus Review*, vol. 2 no. 1, 1979, pp. 30-31.

<sup>11</sup> The German edition, published by Droste Verlag as *Pop Architektur*, preceded the American by a year.

<sup>12</sup> The Library of Congress number indicates that the book was planned and prepared in 1969, but it was kept "on a back burner" until 1972.

<sup>13</sup> After reading the first draft of this text Higgins wrote to me, "...did I really name the *Harmonielehre* as the key Schoenberg book? Surely I meant *Style and Idea*."

<sup>14</sup> Friedman served as general manager of the Press from the end of 1970 until Higgins decided to move back east from California in the spring of 1971. Since 1966, however, Friedman had worked on a close if informal basis with the Press in his Fluxus activities in California.

<sup>15</sup> Unlike visual art, writing has not often been subject to examination so thorough or extreme that its basic elements are examined and set free. Concrete and visual poetry provide such experiment only incidentally to the search they embody for an intermedium between language and image. Lately, however, a growing corps of younger writers has been working with an expanded notion of vocabulary and phraseology. For them words are units of meaning which can operate, alone or in unusual conjunction with other units, in patterns free of normal semantic considerations, or in ironic perversion of semantic conventions. While some of these writers call what they do "language writing," for lack of (or in resistance to) a more precise term, I favor the term "parasemantic," which indicates at least the new writing's relationship to traditional linguistic expression. "Lexical" poetry has also been proposed. The first writer continually to "attack" language in this particular mode is Clark Coolidge, who has been unplugging sentences since the early 1960s. Ambitious attempts at "parasemantic" writing predate Coolidge's work, including Kenneth Koch's book-length poem *When the Sun Tries to Go On* and various other works of Jackson Mac Low.

<sup>16</sup> Higgins has written of the influence his New School classmate Mac Low has had on his own writing, in *New Lazarus Review* (*op. cit.*) and other places.

<sup>17</sup> Wolf Vostell's 310 *Ideen T.O.T.*, a box of printed cards, was generated by a performance-installation realized under the Press' aegis, but the box itself was published solely by Thomas Howes, the adventurous Zurich-based publisher.

<sup>18</sup> At the same time, Dover Publications issued a reprint of *One Thousand American Fungi*—with an introduction by Oscar Miller that Higgins had sought—that was in a smaller format, but was cheaper, enjoyed wider distribution, and included the original color plates.

<sup>19</sup> Part 2 of *Die blaue Flut* was to have been published in full by Edition Hansjorg Mayer, but the manuscript was stolen from Mayer's Stuttgart office, turning up in a public fountain the next day. Thus, only this pamphlet exists of Part 2.

<sup>20</sup> The other records that were realized were of music by Terry Riley and *Fontana Mix-Feed*, a realization of John Cage's "Fontana Mix" by percussionist-turned-live-electronic-composer Max Neuhaus, utilizing a sound-modifying device, the "Max Feed," which Mass-Art was marketing.

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