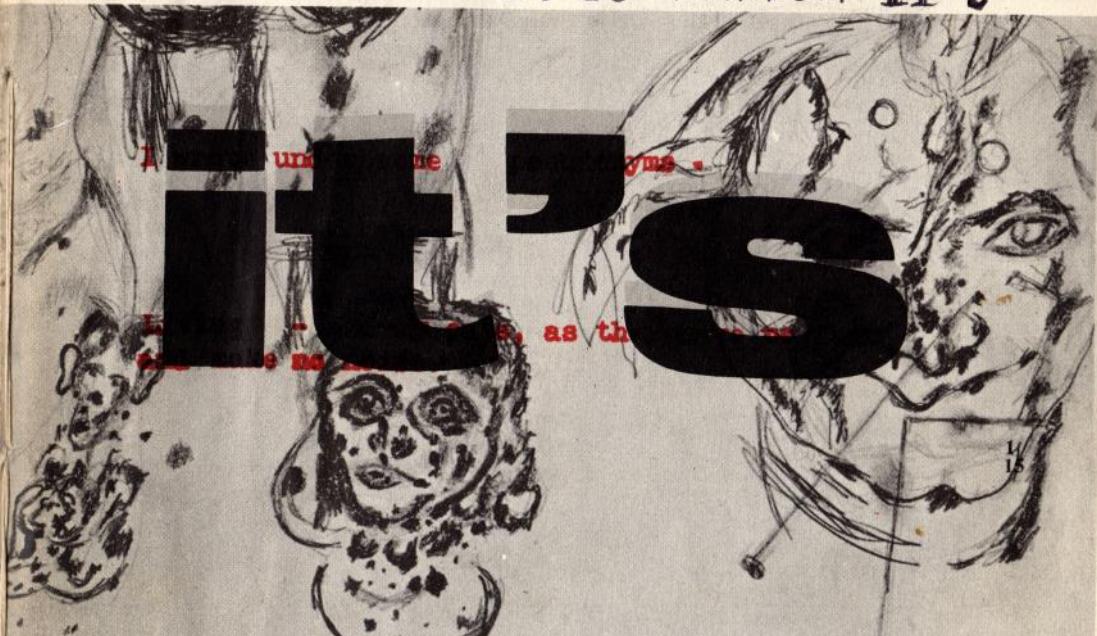


IT IS RANDOM IT'S



Wimbledon School of Art  
Wimbledon School of Art

# MAGAZINE

When are they slow, the heroes of furry-paged books and comic magazines, which packed my inclined desk in days when DCP meant Boys' Own Paper, where are they anyway?

Points of view 1, 2, & 3 superimposed

11/15





public  
actors

Integration of the stage action and the public

methods we propose. The actor must uncover those hidden, secret areas of his inner spiritual life . . . and not only of his own life, but of the life of the community, of the group. He must search out in himself those collective complexes—what one might call ‘collective disabilities’—things that express themselves in myths and archetypes . . . in massive outbursts of hate or manifestations of hope. . . .”

In the small town of Opole there has been a National Theatre for some time but it was not until recently, due to governmental policy, that the ‘Theatre of 13 Rows’ was given official sponsorship.

It is difficult in England to image the purpose, the need and the impact of this theatre. The only contact is through a few booklets, articles in European periodicals, and a film made by Michael Elster which is shown only at specially arranged viewings. This film from which the above quotes have been taken, includes shots of preliminary exercises, rehearsals, excerpts from a performance and an interview with the director.

Grotowski does not believe that his Laboratory is the keystone of contemporary drama—he is ready to admit that he may not be pointing the way to the future, but nevertheless he has the satisfaction of knowing that he is fulfilling a need.

Many of his ideals are based on the theories of Edward Gordon Craig and the Chinese Kabuki drama where everything is created by the actors alone—even to the sound effects. His use of sound in an abstract way is brilliant. As Faust awaits his damnation he expels a noise something like water gurgling down a deep hole. The effect is altogether more explicit than words.

To Grotowski and his literary colleague Ludwik Flaszen no script is sacred—it is cut and remodelled to fit their purpose—sounds replace words and locations are re-chosen. This is no box office gimmick but is done in order to bring the meaning of the play closer to the audience’s comprehension. ‘Faust’ was performed in a monastery. ‘Acropolis’, a Polish classic (by Wyspianski) taking place in ancient Greece was given within the context of a concentration camp.

## A Point of View

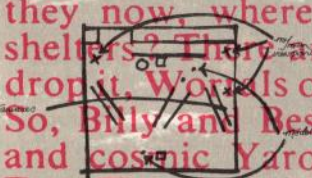
by Bryan Smith



View of arrangement 1



View of the opposite arrangement



Plan of the studio

Usually, Studio 19 is very much like any art school painting studio, with its maze of easels, paintings and people, and all the paraphernalia of materials and equipment in anarchistic disarray.

But, for four weeks, Studio 19 became a highly organized environment, characterized by an extreme formality of spatial arrangement. I was excited by a sense of discovery; the studio seemed to attain an order of objects and elements sufficiently interrelated to effect a consistent and independent entity, and thus give it a life and reality of its own.

I saw the studio as a roomscape which embraced all its elements, even the most remote and disparate, in an ordered spatial labyrinth of holes, angles and planes caught in a massive structure of interlocking verticals, horizontals and diagonals. That initial response determined the WHY and WHAT of my painting; the most preoccupying problem was the HOW. I had to find a form through which to protect my impressions and feelings about what I saw and how I saw it.

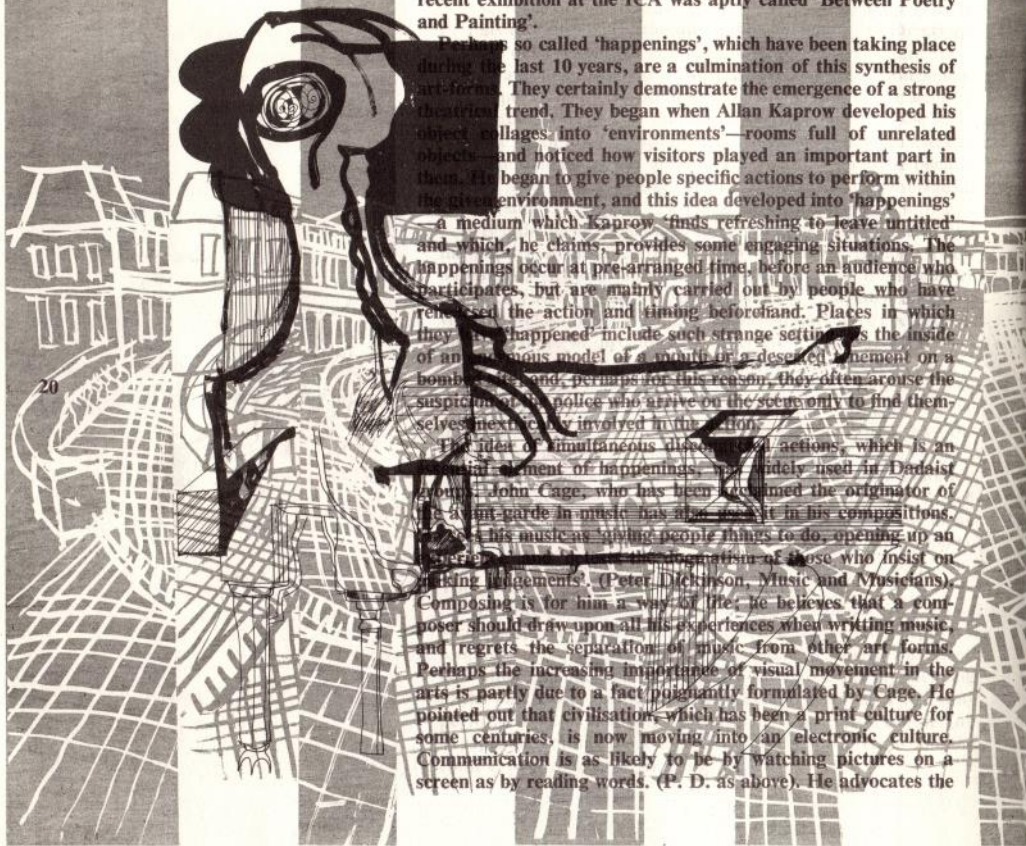
The stability and rigid formality characteristic of the total environment was repeated in details of the roomscape: the regiment of paintings stacked upright in their rack, the interesting concrete beams of the ceiling, the position of doors and windows shut or open, all echoed the sharpness, stillness and clarity emphasized by two arrangements which formed opposite extremes of the roomscape.

In one arrangement, a female model stood erect, in poignant relief against the flat plane of a pale green screen; beside her, on the floor, were a chair, a small square carpet, and a tall, blue pole which rose towards the ceiling. In the other arrangement, a standing female model was reflected in an aluminium mirror which was fixed to the wall behind the model. A vase of artificial flowers (a tin can containing a spray of bright yellow paper) stood on a table; nearby, on the floor and wall, rectangular patches of paint and paper were placed, some in vivid colours, some grey.

recent exhibition at the ICA was aptly called 'Between Poetry and Painting'.

Perhaps so called 'happenings', which have been taking place during the last 10 years, are a culmination of this synthesis of art-forms. They certainly demonstrate the emergence of a strong theoretical trend. They began when Allan Kaprow developed his object collages into 'environments'—rooms full of unrelated objects—and noticed how visitors played an important part in them. He began to give people specific actions to perform within the given environment, and this idea developed into 'happenings'—a medium which Kaprow finds refreshing to leave untitled and which, he claims, provides some engaging situations. The happenings occur at pre-arranged time, before an audience who participates, but are mainly carried out by people who have rehearsed the action and timing beforehand. Places in which they are 'happened' include such strange settings as the inside of an abandoned model of a mouth or a deserted apartment on a bomb-damaged island, and, perhaps for this reason, they often arouse the suspicion of the police who arrive on the scene only to find themselves next-day involved in the action.

The idea of simultaneous diverse actions, which is an essential element of happenings, was widely used in Dadaist drama. John Cage, who has been acclaimed the originator of the avant-garde in music, has also used it in his compositions. In his music he 'gives people things to do, opening up an alternative to the traditionalism of those who insist on making judgements'. (Peter Dickinson, *Music and Musicians*). Composing is for him a way of life; he believes that a composer should draw upon all his experiences when writing music, and regrets the separation of music from other art-forms. Perhaps the increasing importance of visual movement in the arts is partly due to a fact poignantly formulated by Cage. He pointed out that civilisation, which has been a print culture for some centuries, is now moving into an electronic culture. Communication is as likely to be by watching pictures on a screen as by reading words. (P. D. as above). He advocates the



Cover and preliminary pages designed by Christopher Speer

60 The Head and the Heart, by Michael Frayn

8 Sun-Janz, by C. K. Isherwood

9 The Eye of the Angel God, by Bettini

10 Reflections, by Robert Lowell

12 Distortion of a Face in a Spherical Mirror,

by Pèrè du Gardil

13 A point of View, by Bryan Smith

17 Audio-Visual Links, by Sarah Read

25 Development, a visual sequence by Michael Frayn

33 Albert Hall, photograph by John Miles,

drawing by Anne Davison

text by Anne Davison and Harriet Cameron

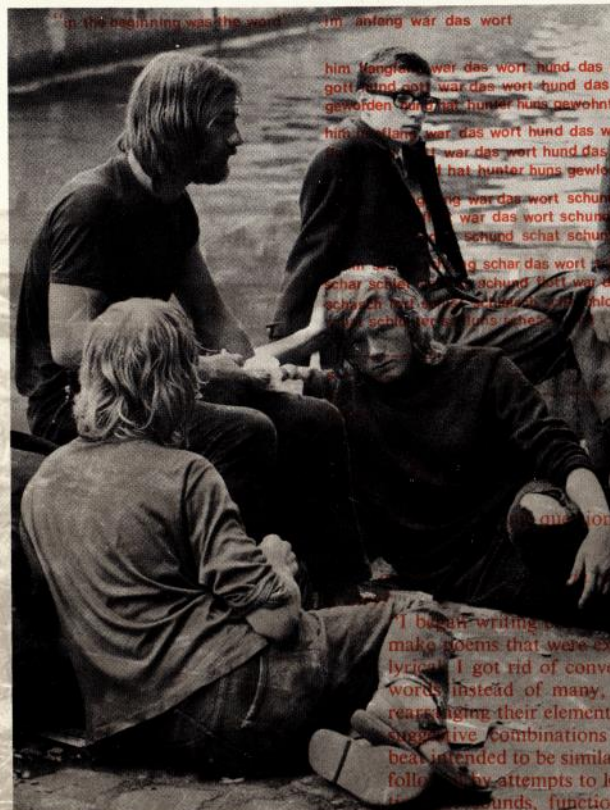
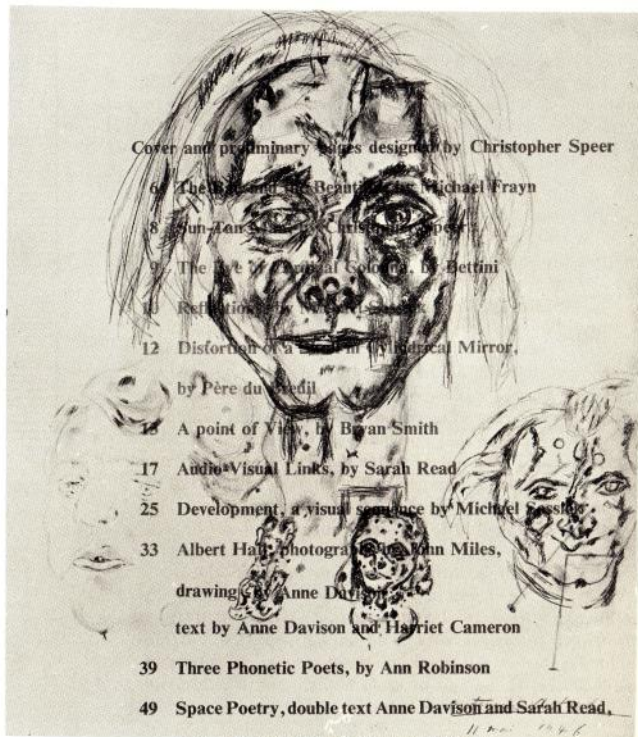
39 Three Phonetic Poets, by Ann Robinson

49 Space Poetry, double text Anne Davison and Sarah Read,

with photographs by Gerald Howson

53 My Tees -Side,

Artaud's drawings, reproduced by permission of Mme Paule Thévenin  
drawings and photographs by David Marsh



in the beginning was the word im anfang war das wort

him hangen wer das wort hund das wort war bei  
gott hund gott war das wort hund das wort hist fleisch  
geworden und hat hunter huns gewohnt

him hangen wer das wort hund das wort war bei  
gott hund gott war das wort hund das wort hist fleisch  
geworden und hat hunter huns gewohnt

him hangen wer das wort schund das wort war bei  
gott schund gott war das wort schund das wort schist  
geworden und hat hunter huns gewohnt

him hangen wer das wort schund das wort war bei  
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geworden und hat hunter huns gewohnt

him hangen wer das wort schund das wort war bei  
gott schund gott war das wort schund das wort schist  
geworden und hat hunter huns gewohnt

the questions and received from him very

writing (or speaking) concrete

"I began writing these poems because I wanted to make poems that were exciting, provocative, and anti-lyrical. I got rid of conventional syntax and used few words instead of many, breaking the words up and rearranging their elements so as to produce a series of suggestive combinations and variations, often to a beat intended to be similar to the beat in jazz. This was followed by attempts to let single sounds, or combinations of sounds, function as the ruling elements of certain poems."

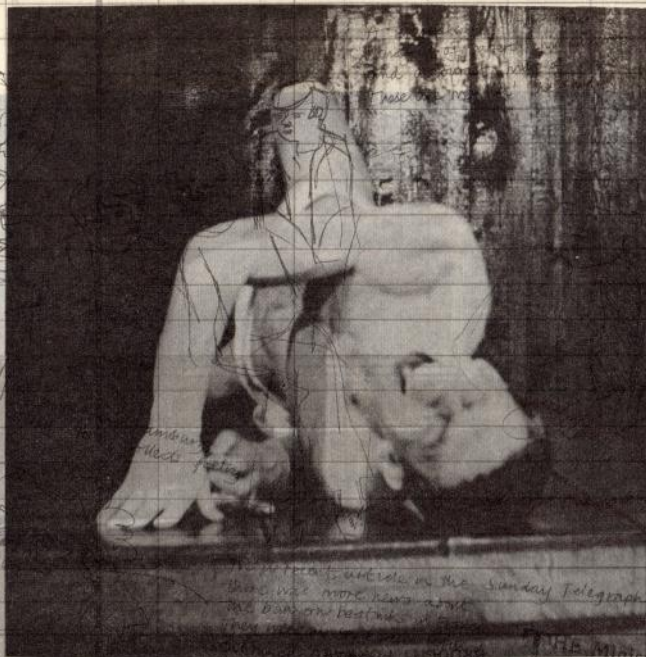
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LONDON



The Theatre-Laboratory of 13 Rows

Polish Experimental Theatre

by Vanessa James



16



SPOT COSTS

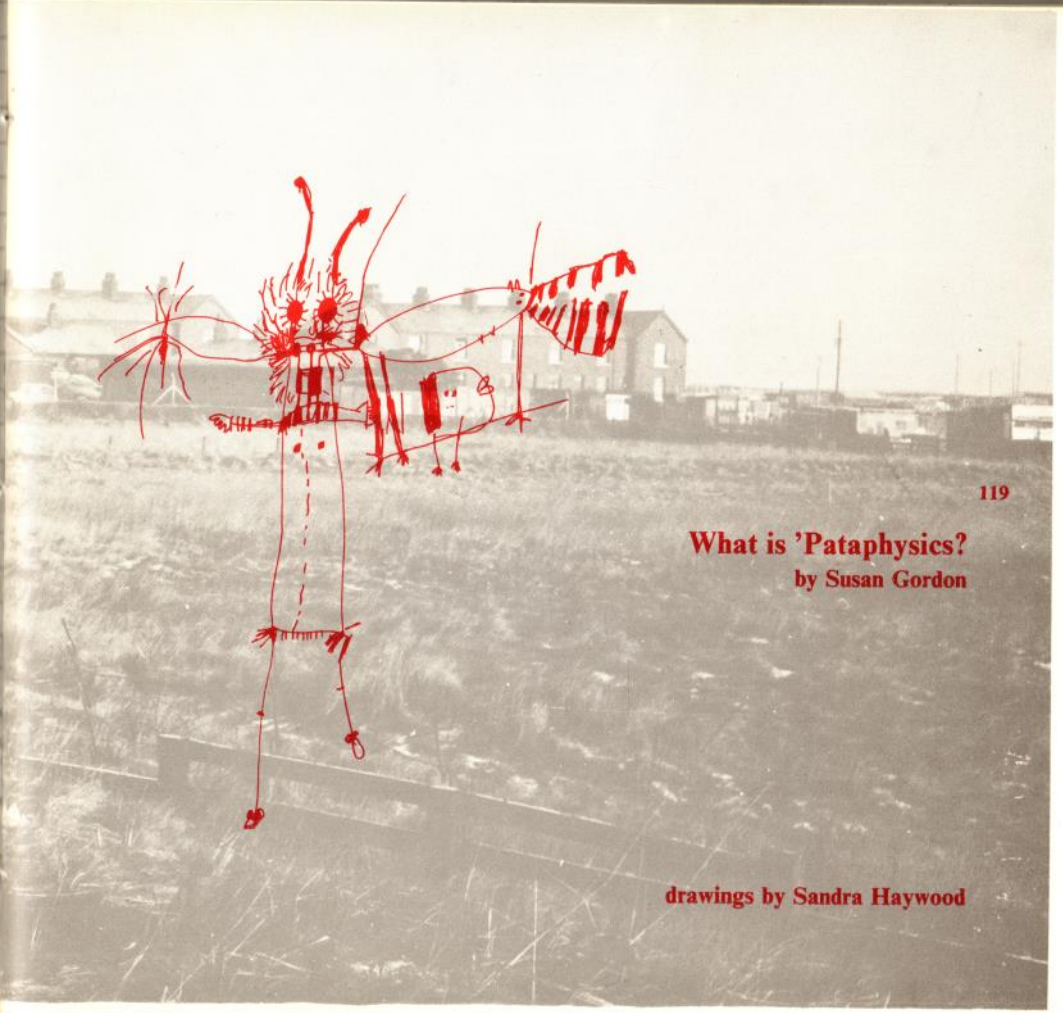
The painting by Bryan Smith

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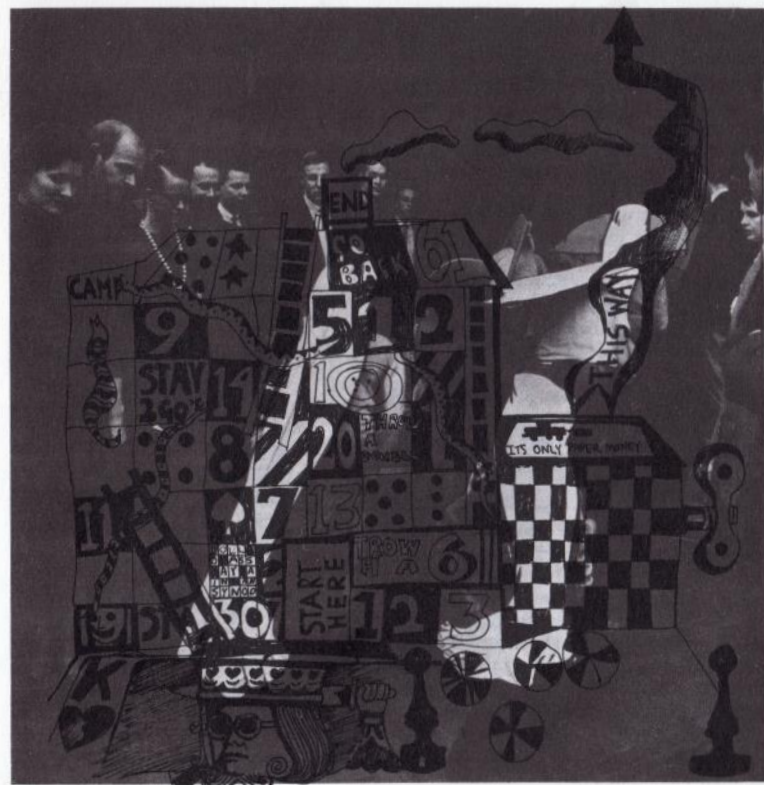
119

**What is 'Pataphysics?**  
 by Susan Gordon



drawings by Sandra Haywood

3 drawings by Anne Davison



*'Disintegration and Exodus' Fälsborn's Happening in the Museum of Modern Art in Stockholm*



As I already mentioned, he loves dictionaries, and has a great collection of them in nearly all languages. If he finds the words he likes, he uses them in his poems, even though sometimes he has not the faintest idea how to pronounce them. So, in a peculiar way, they become even purer sound.

I asked him if, like Schwitters, he tries to use basic primeval sounds. This, I said, seemed to me very difficult because of basic differences between languages. For instance, a sound which comes naturally to a German or a Frenchman would not come naturally to us.

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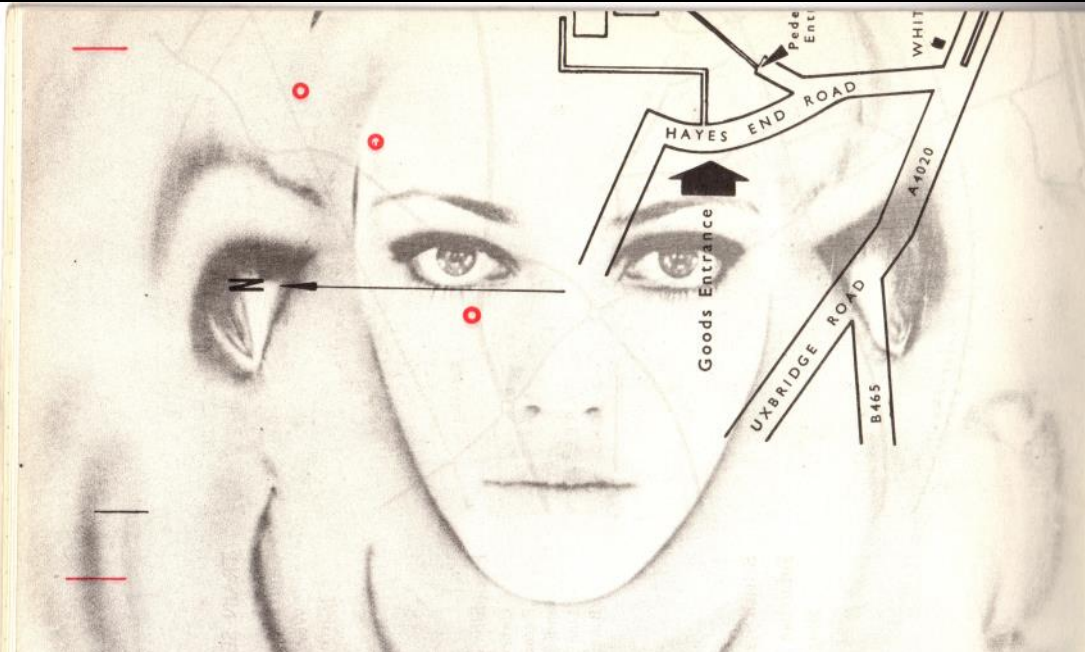
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O A S I  
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O C S  
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O E D  
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O R  
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O S F  
O S R D  
O T  
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O U P  
O V R A





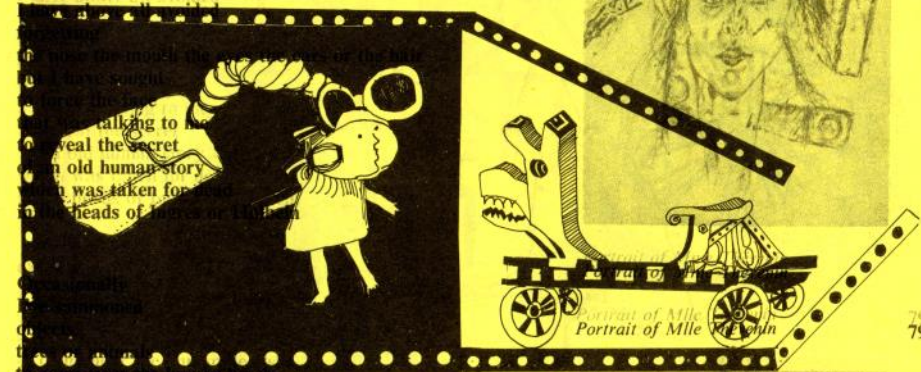


Some succeeded. Tom Sawyer's heart has cooled,  
his ingenuity flowers at Cape Canaveral.

But they are all trodden on, the old familiar faces,  
so at the rising of the sun and the going down of  
the ditto I remember I remember the house where  
I was taught to play up play up and play the game  
though nobody told me what the game was, but

Reflections

In the portraits  
I have drawn

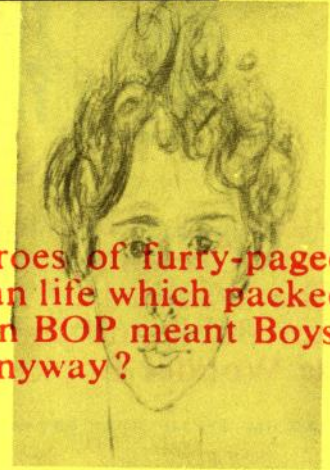


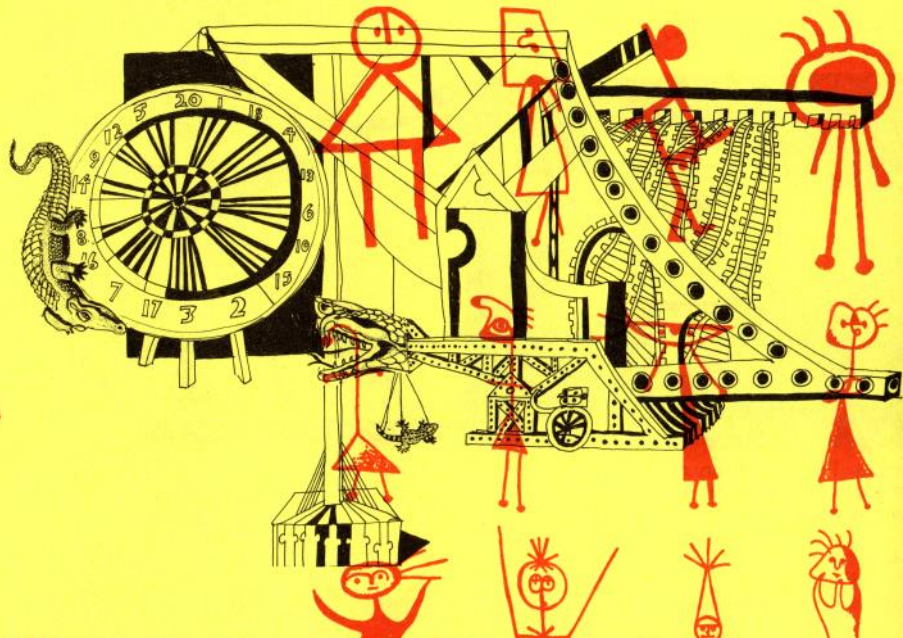
to come near the human heads  
because I'm still not sure of the limits  
by which the body of my human self  
may be stopped

Moreover  
Moreover  
I've definitely broken  
with the art style or skill  
in all the drawings  
that one will see here

I mean there'll be trouble for those  
who consider them  
works of art  
simulation of reality

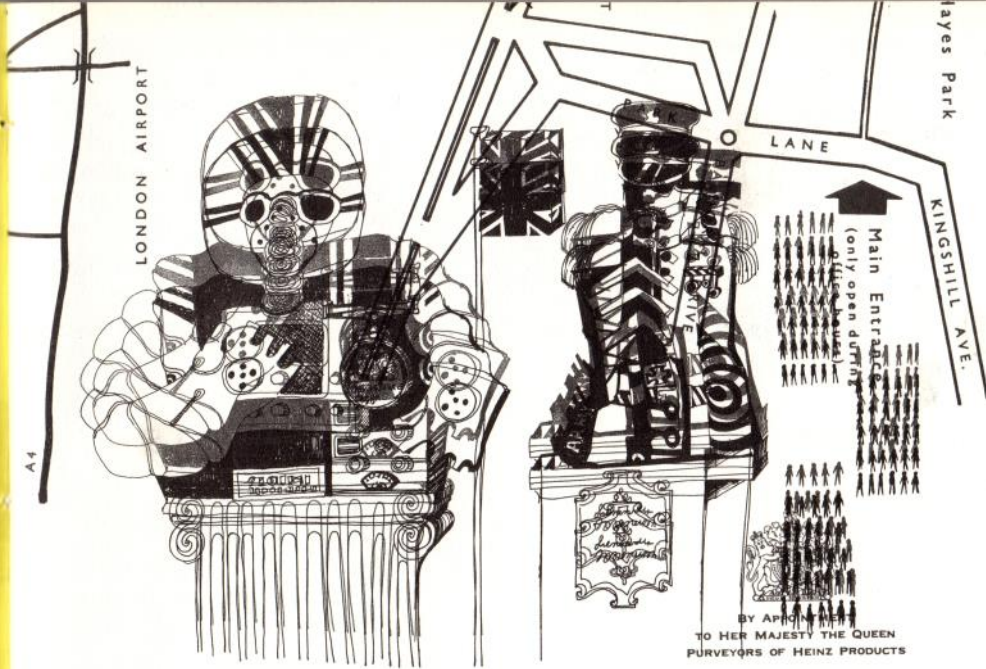
Where are they now, the heroes of furry-paged  
and comics brighter than life which packed  
my ink-lined desk in days when BOP meant Boys'  
Own Paper, where are they anyway?





Where is Percy F. Westerman? Where are H. L. Gee and Arthur Mee? Where is Edgar Rice (The Warlord of Mars), Burroughs, the Bumper Fun Book and the Wag's Handbook? Where is the Wonder Book of Repiles?

*De-differentiated - ambiguity - versus - on-differentiated - ambiguity.*  
*Boy: two examples of de-differentiated representations of the human figure by modern masters (Klee, Miro, Dubuffet).*



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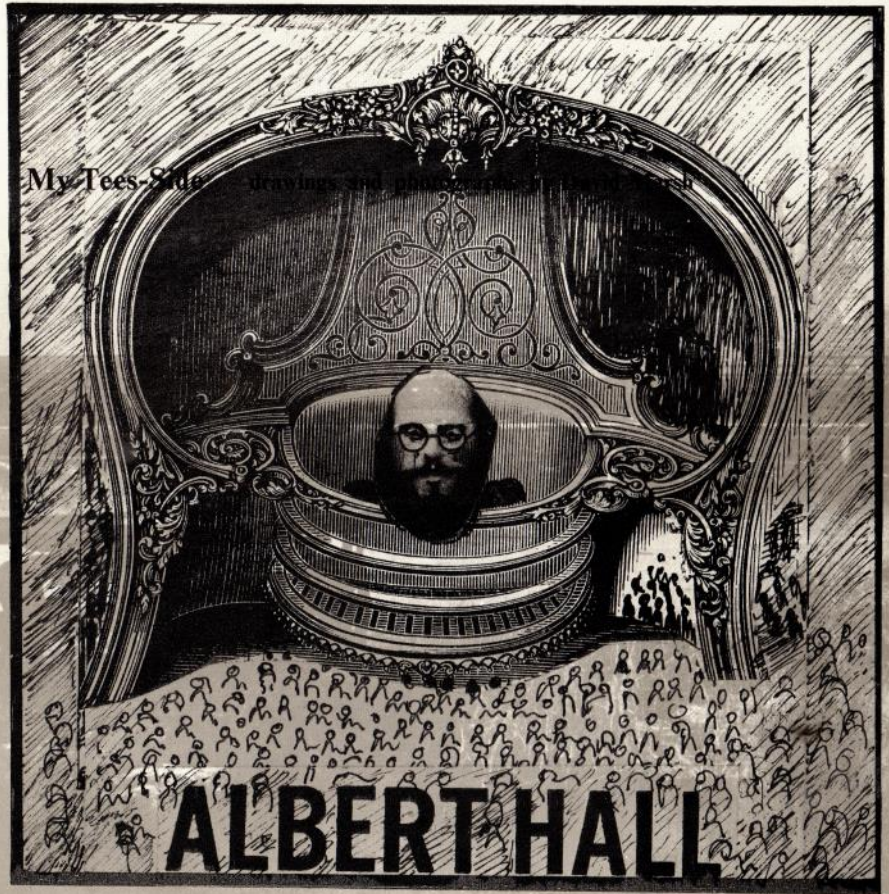
134

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This guide of little jobs works like an Arabic telephone. European editions of TO 3rd APRIL 1966 now it is a monopoly of Anglo-Sax hair. Only the purists decline doing any kind of work. They speculate on the bad conscience of the 8151 false beatniks who leave the other side of the river in a garage at Chatelet, and return every evening to Mummy and Daddy in the reactionary quarters of Saint-Cloud et Auteuil.

£ 40632 19 0      £ 8182  
ES DE SAINT-AGNES  
Paris 'L'Express' 16 August 1965

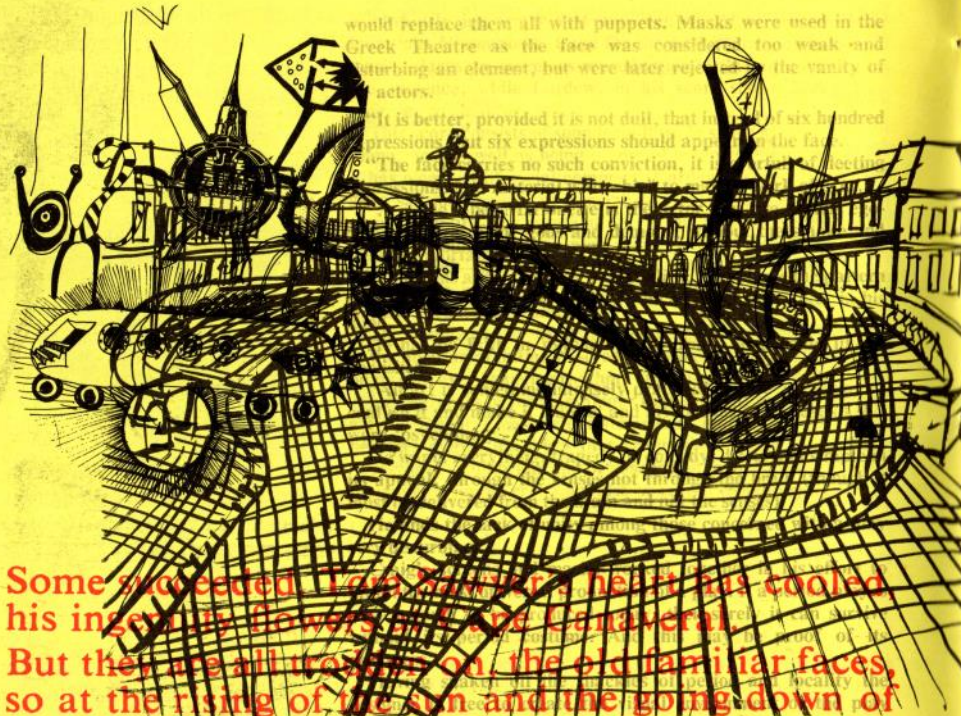


My Tees - 8/6

ALBERT HALL







Some succeeded. **Yass Nawara's** heart has cooled, his ingenuity flows, and **Yass Chtouher** is. But they are all **traces** on the old familiar faces, so at the rising of the sun and the going down of the ditto I remember I remember the house where I was taught to play up and play the game though nobody told me what the game was, but

Versailles by Sally Downing

would replace them all with puppets. Masks were used in the Greek Theatre as the face was considered too weak and disturbing an element, but were later rejected for the vanity of actors.

"It is better, provided it is not dull, that in a play of six hundred expressions, at six expressions should appear on the face." "The face carries no such conviction, it is a reflection."

STRETCH GARMENTS  
 TRAINING BRINLYON  
 he made the masks  
 by by  
 of getment)

57 Nostalgia Now Three... by Adrian Mitchell,  
 drawings by Anne Davison

73 The Home... by Gordon  
 presents by Sarah Gordon

81 Signals... by Sarah Gordon

89 Theatre... by Piet Mondrian,  
 Pull-out—Versailles, exploration of rhythm,  
 by Sally Downing

93 Theatre-Laboratory of 13 Rows, by Vanessa James

101 Gordon Craig, by Michael Dumb

108 Congo Paints, by Ariel Whammore

113 A Biologist's Point of View  
 by Dr. Desmond Moriarty

119 What is Theatre Physics?  
 drawings by Sandra Haywood

126 Chez Popoff's, by Yass de Saint-Agnès,  
 drawings by Sally Downing

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Snow White was in the News of the World—  
 Virgin Lived With Seven Midgets, Court Told  
 And in the psychiatric ward an old woman  
 dribbles as she mumbles about a family of human  
 bears, they ate porridge, yes Miss Goldilocks of  
 course they did.

Hans Brinker vainly whirled his silver skates  
 round his head as the jackboots of Emil and the  
 Detectives invaded his Resistance Cellar.

SEE SHEET No.2 FOR DETAILS OF GROUTING,  
 NUMBER OF MEN EMPLOYED & HOURS WORKED

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## Three Phonetic Poets

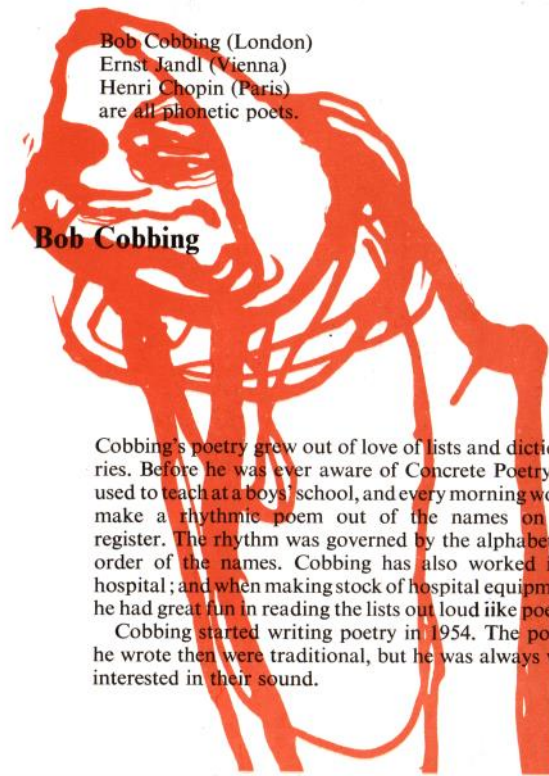
by Ann Robinson

Phonetic poetry is sound-poetry. It should be read aloud and listened to. None of the poems printed in this article can be properly appreciated, unless read out loud.

Bob Cobbing (London)  
Ernst Jandl (Vienna)  
Henri Chopin (Paris)  
are all phonetic poets.

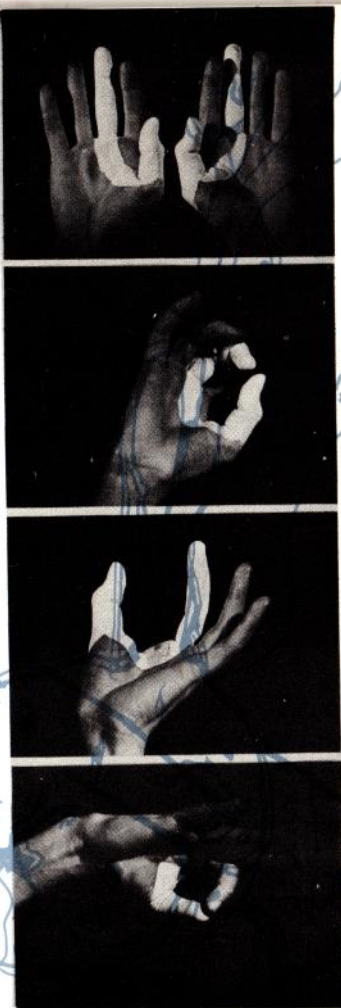
### Bob Cobbing

iji iji-baru ijo  
iki iki iki-jibiki  
ika ikaku ikakucho  
ikana ikanago ikasama  
iki iki iki-jibiki  
iji iji-baru ijo  
iki iki iki-jibiki  
ikkan ikkana ikkiku  
ikasu iken iketsu  
iki iki iki-jibiki  
iji iji-baru ijo  
iji iji-baru ijo



Cobbing's poetry grew out of love of lists and dictionaries. Before he was ever aware of Concrete Poetry, he used to teach at a boys' school, and every morning would make a rhythmic poem out of the names on the register. The rhythm was governed by the alphabetical order of the names. Cobbing has also worked in a hospital; and when making stock of hospital equipment, he had great fun in reading the lists out loud iike poems.

Cobbing started writing poetry in 1954. The poems he wrote then were traditional, but he was always very interested in their sound.



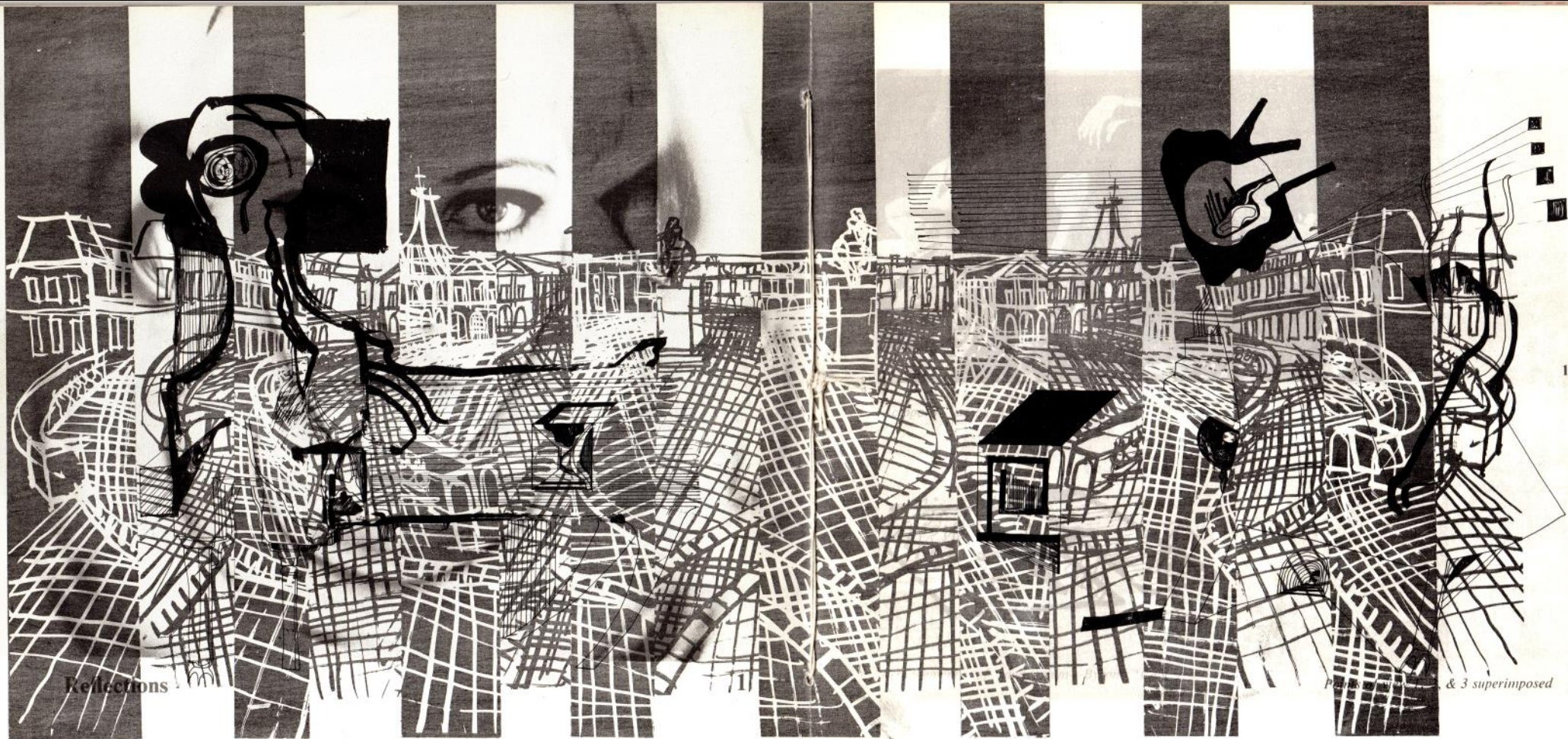
'Dirty, lazy bastards! Without fatherland, but no law—they don't know these words of French! Of course they're in here, even for the intellectuals they don't eat so fast, no sausage and white wine. Yes, they are customers—so what? We have our pride! Bums like them—ah, thank you.'

This was an isolated case, but it was not unusual. The world of the shopkeepers in the "business districts" of the city was no longer a place of stability and order. The old order was being replaced by a new one, one that was more chaotic and less predictable. The streets were filled with a sense of uncertainty and a feeling that the future was uncertain. The old ways of doing things were being abandoned, and new ways were being tried. The people were looking for a sense of direction, but they were finding none.

And so, the old order was being replaced by a new one. The streets were filled with a sense of uncertainty and a feeling that the future was uncertain. The old ways of doing things were being abandoned, and new ways were being tried. The people were looking for a sense of direction, but they were finding none. The streets were filled with a sense of uncertainty and a feeling that the future was uncertain. The old ways of doing things were being abandoned, and new ways were being tried. The people were looking for a sense of direction, but they were finding none.

7 ДУ АБВ





Reflections

& 3 superimposed

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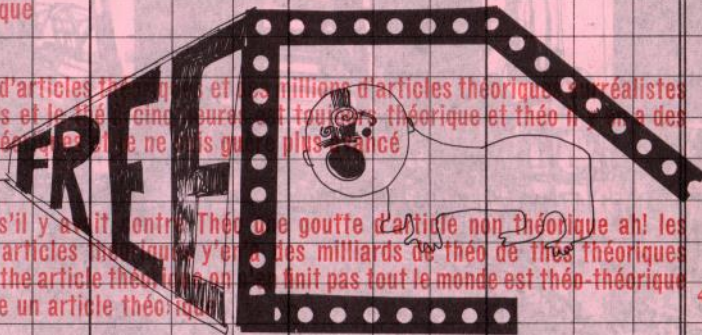
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il y en a des milliards d'articles théoriques et des millions d'articles théoriques  
dadaïstes et lettristes et le théo c'est une bure et tous théorique et théo il y a des  
milliards d'articles théoriques et ça ne va plus sauté



ce n'est théorique s'il y a le contre Théo ne gouffe d'article non théorique ah! les  
mots qui font des articles théoriques y'en a des milliards de théo de fines théoriques  
the et the et the et the article théo qui ne finit pas tout le monde est théo théorique  
c'est fatigant de faire un article théorique  
AH!

faire un article théorique c'est fatigant sur la peinture sur les manifes es qui n'en finissent  
plus depuis cent ans sur vergingétorix ou de gaulle ou churchill pour un alexandrin lettriste  
ou pour le pour du pourtout de la cour de la raison théorique que est toujours servie avec  
le théo théorique ou l'atomie ou le sans théorie  
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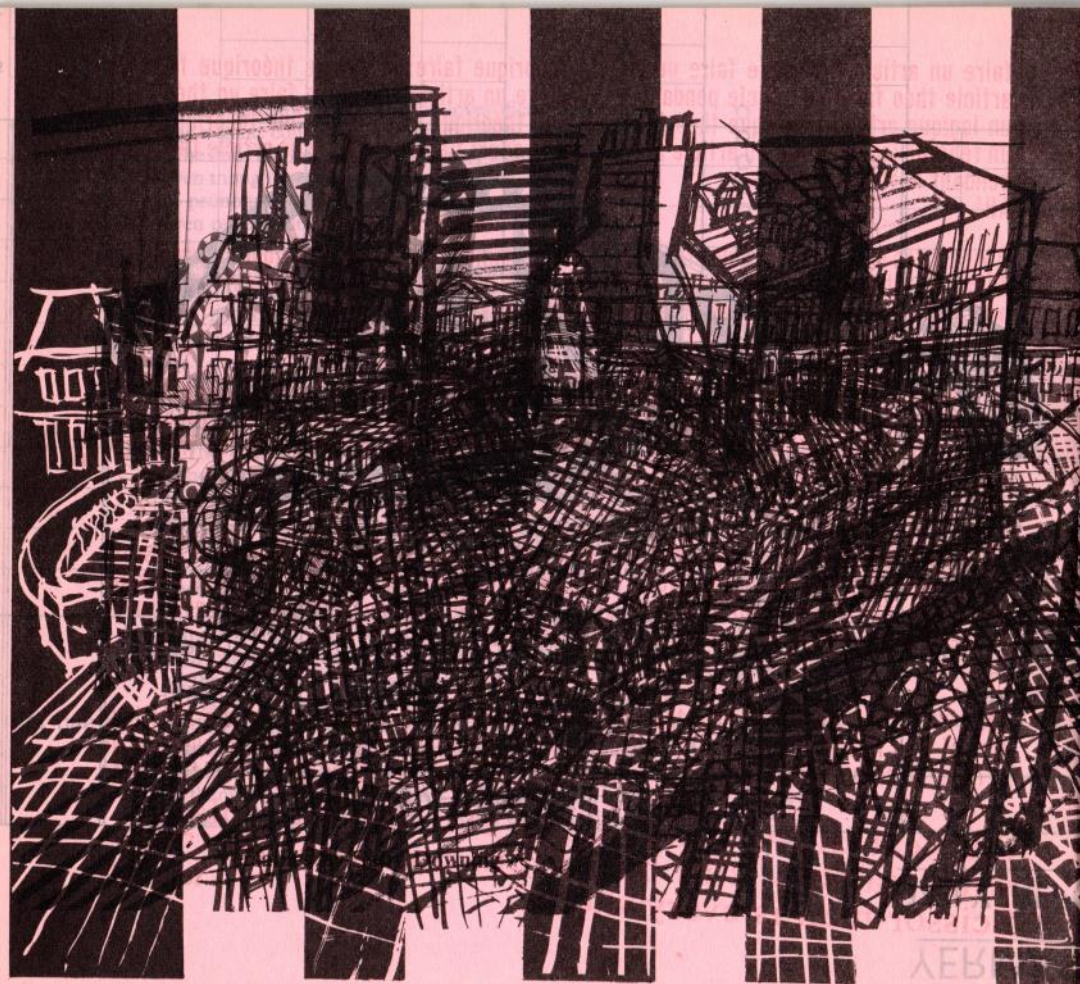
faire un article théorique théo thé teaurique je n'ai pas pu en faire un article théorique  
j'en ai trop fait le mieux est de faire un article théorique pour empêcher la venue d'un  
article théorique c'est faire un ... je préfère un verre de vin au théo théo théo théo

OVERBURDEN

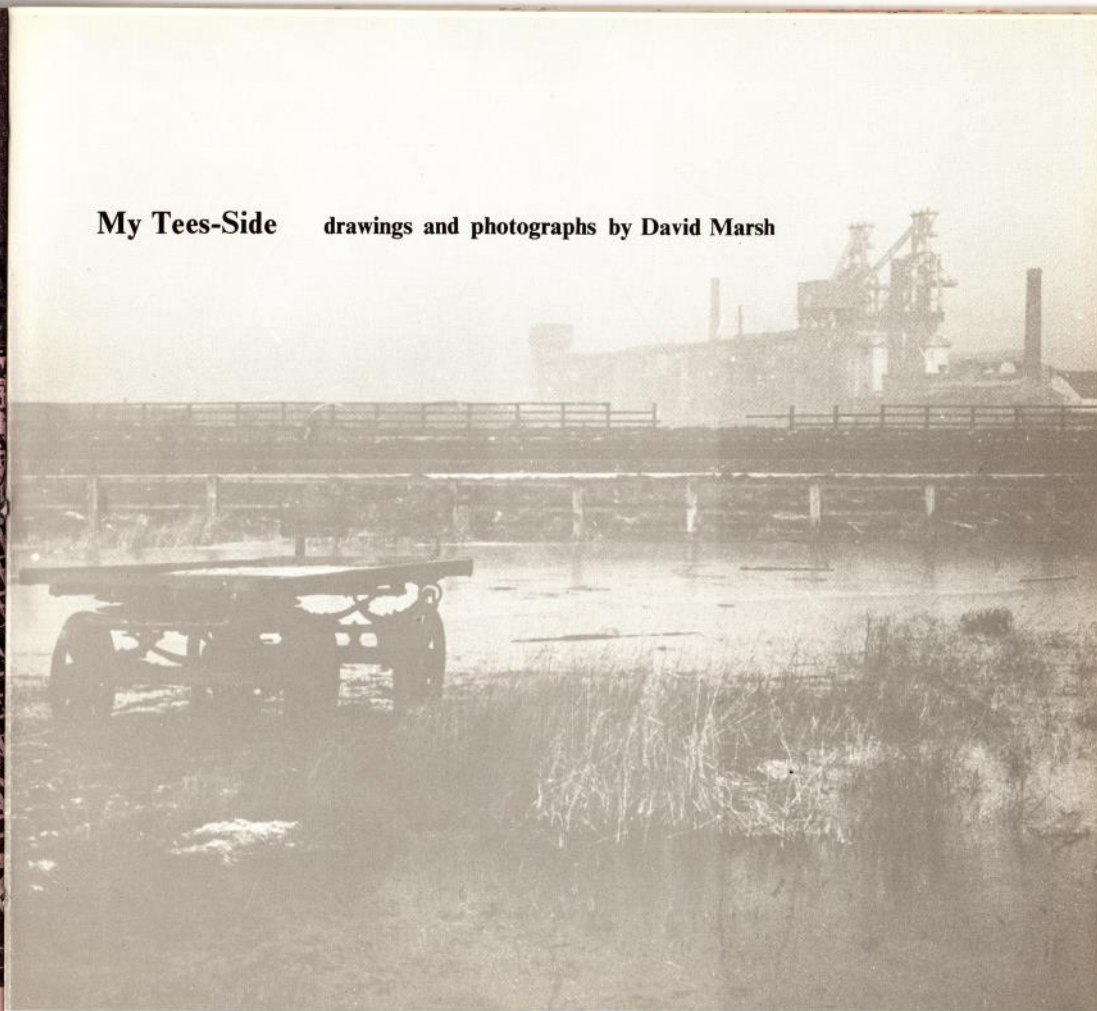
the heat of his hand. Little Harriet, who played  
with matches, still burns, but not with fire. The  
Scissor-man is everywhere. h c sept. 1965

YERMAS





**My Tees-Side** drawings and photographs by David Marsh



## Albert Hall

photographs by John Miles

### Beat Poets at the Albert Hall by Anne Davison

Programmes 1s., twelve lines of small type on brown paper beginning "England awake! Awake! Awake!" and ending "Eternity! Nobody's Crazy Immortals Forever!" Now the spotlight is on and Ginsberg begins to bellow (chant?) accompanying himself with small cymbal noises. All the poets who are 'with it' are gathered in the arena drinking, while 6,000 people in the audience humbly watch.

A woman in a multi-coloured scarf, brandishing a ciné camera, pesters Ginsberg. The spotlight comes on the striped T-shirted Michael Horowitz reading his poems with Bruce Lacey producing sounds on a Theremin's 'wave box'.

A tape recording of William Burroughs' voice is very poor and I cannot hear a word. The reading over, somebody apologises for it as not being his best, anyway.

A woman with a ciné camera pesters Ginsberg. George Macbeth starts with a joke, that as Ginsberg was there he, Macbeth, should really read 'Owl' (referring to 'Howl', I suppose), but he follows this remark with some interesting poems.

One poet who really struck home was Adrian Mitchell, who read two topical poems about Vietnam and Alabama. They

were strong and honest and expressed everybody's (I hope) feelings. And they were good, too. Then Harry Fainlight, who had especially flown from New York that day, embarked on his 'junky' poems. After a long time he was shouted at to stop but he insisted on going on, and only gave up after saying it all. I don't remember what it was.

Then Ginsberg read a poem full of unprintable words. They actually became printable since he used them first ten years ago; perhaps then there would have been a roaring response, but now the audience was just mildly amused.

All said and chanted, he walked away to the back of the hall, his arm around the woman with the ciné camera.

Christopher Logue's soft nasal voice made good listening, to me, anyway. Now a Viennese poet, Jandl, was introduced and he repeated one word "frau" over and over again, dividing it into syllables and sounds "frrr, frrrau, au." It boomed around the hall and I could feel the atmosphere relax. Perhaps this was what we all had been waiting for. Jandl's concrete poem was not full of words, words, words as all the others, it had no de-e-e-ep meaning, it was vibrated through the audience and this was exciting.

## Space Poetry

photographs by Gerald Howson

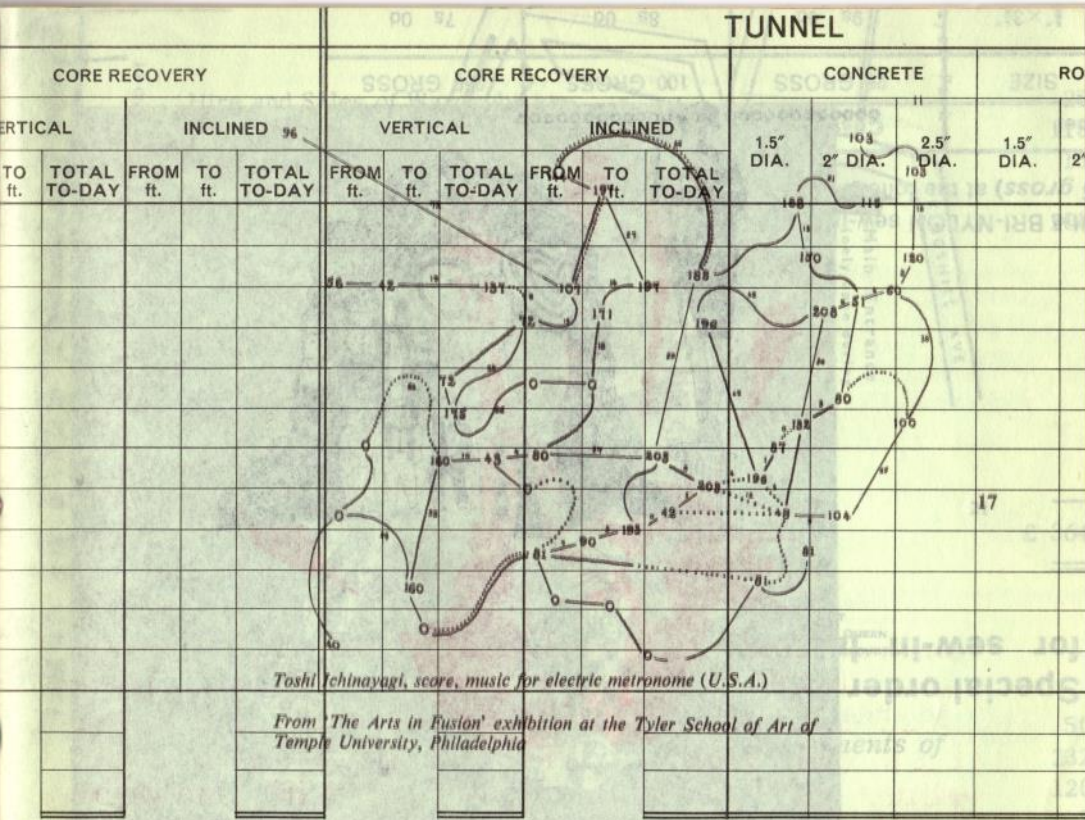




recent exhibition at the ICA was aptly called 'Between Poetry and Painting'.

Perhaps so called 'happenings', which have been taking place during the last 10 years, are a culmination of this synthesis of art-forms. They certainly demonstrate the emergence of a strong theatrical trend. They began when Allan Kaprow developed his object collages into 'environments'—rooms full of unrelated objects—and noticed how visitors played an important part in them. He began to give people specific actions to perform within the given environment, and this idea developed into 'happenings'—a medium which Kaprow 'finds refreshing to leave untitled' and which, he claims, provides some engaging situations. The happenings occur at pre-arranged time, before an audience who participates, but are mainly carried out by people who have rehearsed the action and timing beforehand. Places in which they have 'happened' include such strange settings as the inside of an enormous model of a mouth or a deserted tenement on a bombed site, and, perhaps for this reason, they often arouse the suspicion of the police who arrive on the scene only to find themselves inextricably involved in the action.

The idea of simultaneous disconnected actions, which is an essential element of happenings, was widely used in Dadaist groups. John Cage, who has been acclaimed the originator of the avant-garde in music has also used it in his compositions. He sees his music as 'giving people things to do, opening up an experience' and 'detests the dogmatism of those who insist on making judgements'. (Peter Dickinson, Music and Musicians). Composing is for him a way of life; he believes that a composer should draw upon all his experiences when writing music, and regrets the separation of music from other art forms. Perhaps the increasing importance of visual movement in the arts is partly due to a fact poignantly formulated by Cage. He pointed out that civilisation, which has been a print culture for some centuries, is now moving into an electronic culture. Communication is as likely to be by watching pictures on a screen as by reading words. (P. D. as above). He advocates the



Toshih Tehinayagi, score, music for electric metronome (U.S.A.)

From 'The Arts in Ruston' exhibition at the Tyler School of Art of Temple University, Philadelphia

Sarah Read

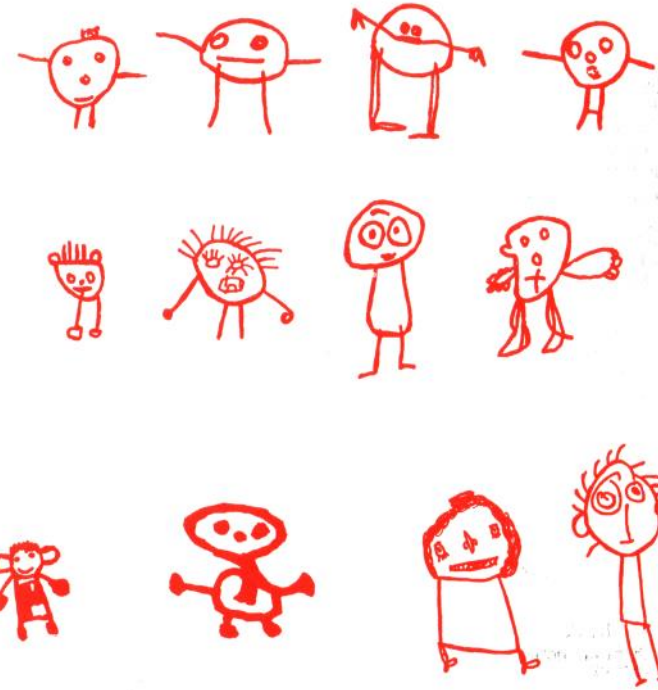
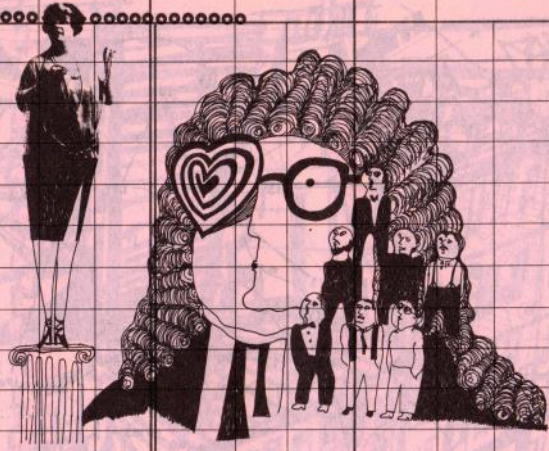
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and here are examples of un-differentiated human figures drawn by young children. Detailed comparisons reveal interesting similarities and differences.

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OYIA DAM—CYPRUS  
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 There is news from Strewelpeter mob. Johnny-Head-In-Air spends his days reporting flying saucers, the telephone receive  
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ROM 1st JANUARY 1965

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5046	0	7
23218	8	2
12000	0	0
368	10	3
40632	19	0

...their papers are in order, they are set free after a simple  
...because to stay in France as  
...a tourist for three months one doesn't need evening clothes.  
...Bestniks avoid sleeping at night. In the evening, after soup  
...St. Severin, they shelter in a  
...all night—and over the red  
...After 10 o'clock at night the price of drinks is  
...an ordinary glass of red wine goes up from 70 centimes  
...to 1.50 frs—but who cares! There is always a little money to  
...he gathered from the society that one detests. The brigade of  
...crayon designers invades the pavements, Harald, Danish  
...Viking, very tall, left the chicken farm of his parents to live  
...his own life' in Paris. According to him, hygiene and soap  
...have destroyed the intellect of the kingdom of Denmark—he  
...tries to make up for it. Harald speaks very little French, but he  
...earns 30 Francs a day with his drawings on the pavements. The  
...psychology of the Paris districts have no secrets for him. His  
...Christ's miracle of the loaves' is reserved for the neighbourhood  
...of churches; his 'doves of peace' appear mostly in the workers'  
...neighbourhood. The Corsicans of the bistrot of St. Denis are  
...not indifferent to his 'Napoleon'. Six months ago his first  
...Parisians he undertook a gigantic portrait of the President of  
...the Republic. The police car arrived. After a short time of  
...reflection the policemen took with them poor Harald, whose  
...'Vive de Gaulle' did not seem to prove his innocence.  
...keeper in the 'Huchette' who does not  
...support his colleagues in their anti-bestnik crusade. He is café  
...proprietor Popoff at whose place the general quarters of this  
...is established. When looking inside one feels as  
...one were looking at a sordid Rembrandt. The light patches are  
...the Nordic beards, the dark patches correspond to the African  
...clientele. In the background jumble of holdalls, suitcases and  
...baskets; a girl sleeps among this improbable left luggage office  
...It is at Popoff's where one sleeps in the mornings. After 'café

## BUS ROUTES

90b From corner of Ruislip Road and A312 via Kingshill Ave., Lansbury Drive, Church Road, Hayes Stn. to Hanworth, Twickenham, Richmond and Kew.  
Mon. to Fri. rush hours extended to Northolt Stn. and Harrow Stn.

98 Hatch End, Pinner, Eastcote, Ruislip Stn.  
98a Hillingdon Stn., Long Lane, Uxbridge Road,  
98b (alight at Hayes End Road), Church Road, Hayes Stn., Hounslow.

105 Landsbury Drive, (rush hours) Church Road, Hayes Stn., Southall.

140 Harrow via A312 to Hayes and London Airport (alight at Uxbridge Road for 207).

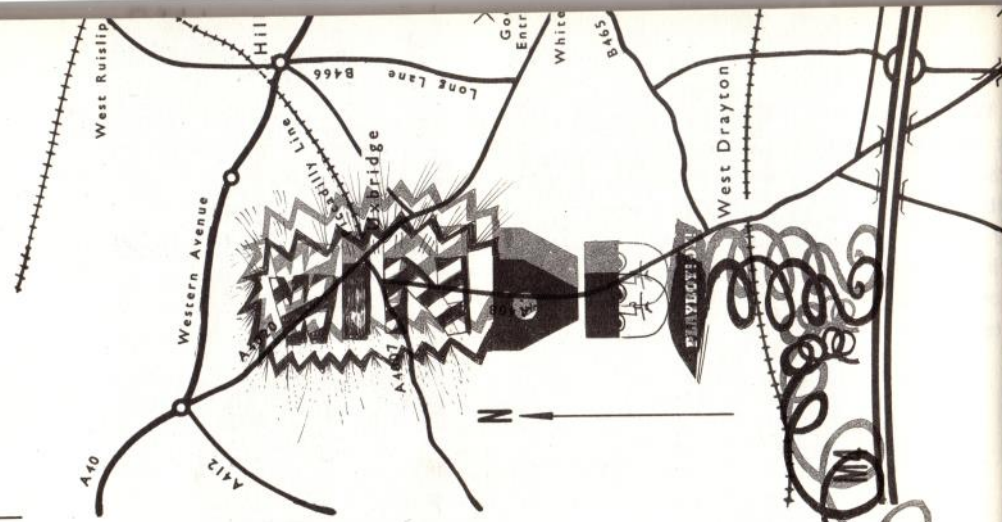
198 Uxbridge Stn., Hercies Road, Long Lane, Uxbridge Road.

207 Uxbridge to Shepherds Bush, (alight at Hayes End Road).

222 West Drayton to Uxbridge.

709 Green Line. Godstone - Chesham now runs along Western Avenue from Shepherds Bush to Uxbridge (Shepherds Bush, Gypsy Corner, Northolt (Target), Uxbridge).  
Crawley - Amersham

710 Reigate - High Wycombe  
711 Both via Ealing & Uxbridge. Alight at Hayes End Road.



Some failed. Desperate Dan and Meddlesome Matty and Strang the Terrible and Korky the Cat killed themselves with free gifts in a back room at the Peter Pan Club because they were impotent, like us. Their audience, the senile Chums of Red Circle School, still wearing for reasons of loyalty and lust the tatters of their uniforms, voted that exhibition a super wheeze



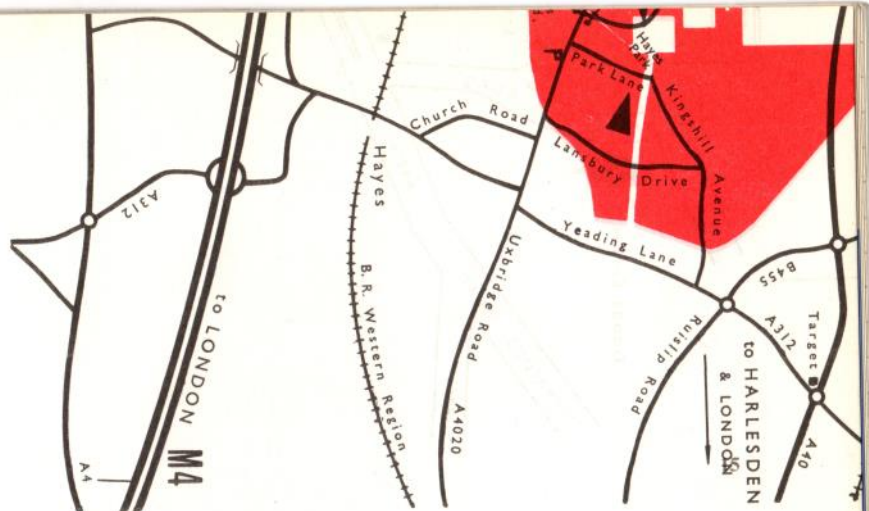
What's in Pataphysics?  
by Susan Gordon



Some succeeded. Tom Sawyer's heart has cooled,  
his ingenuity flowers at Cape Canaveral.

But they are all trodden on, the old familiar faces,  
so at the rising of the sun and the going down of  
the ditto I remember I remember the house where  
I was taught to play up play up and play the game  
though nobody told me what the game was, but

These drawings reproduced by permission of Mme. Paule Thévenin.



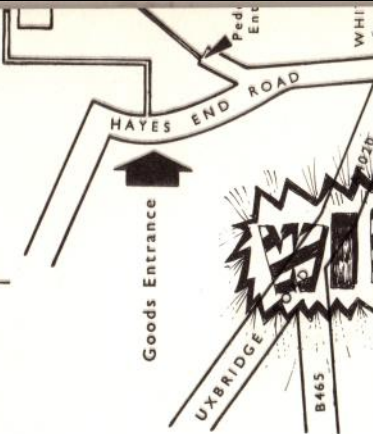
V55

Piccadilly & Metropolitan Lines  
Uxbridge, Hillingdon, Rayners Lane, then via  
Piccadilly Line to Hammersmith, Edits Court  
and Piccadilly Circus or via Metropolitan  
Line to Harrow on the hill, Wembley Park,  
Baker Street and City

British Railways Western Region  
Suburban Line  
Slough, West Drayton, Hayes, Yeadlington.

Where are they now, the heroes of furry-paged  
books and comics brighter than life which packed  
my ink-lined desk in days when BOP meant Boys' Own Paper, where are they anyway

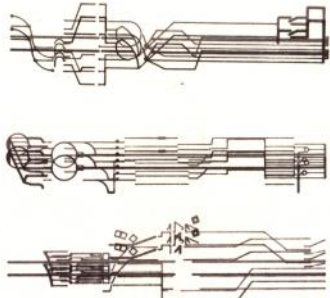
H. J. HEINZ COMPANY LTD



is obviously important that audience should be aware of the intentions of composer. Cage for the performance of his water music, places an enormous reproduction of the score in front of the audience, while Cardew, in his score shown here, gives level and explanatory notes.

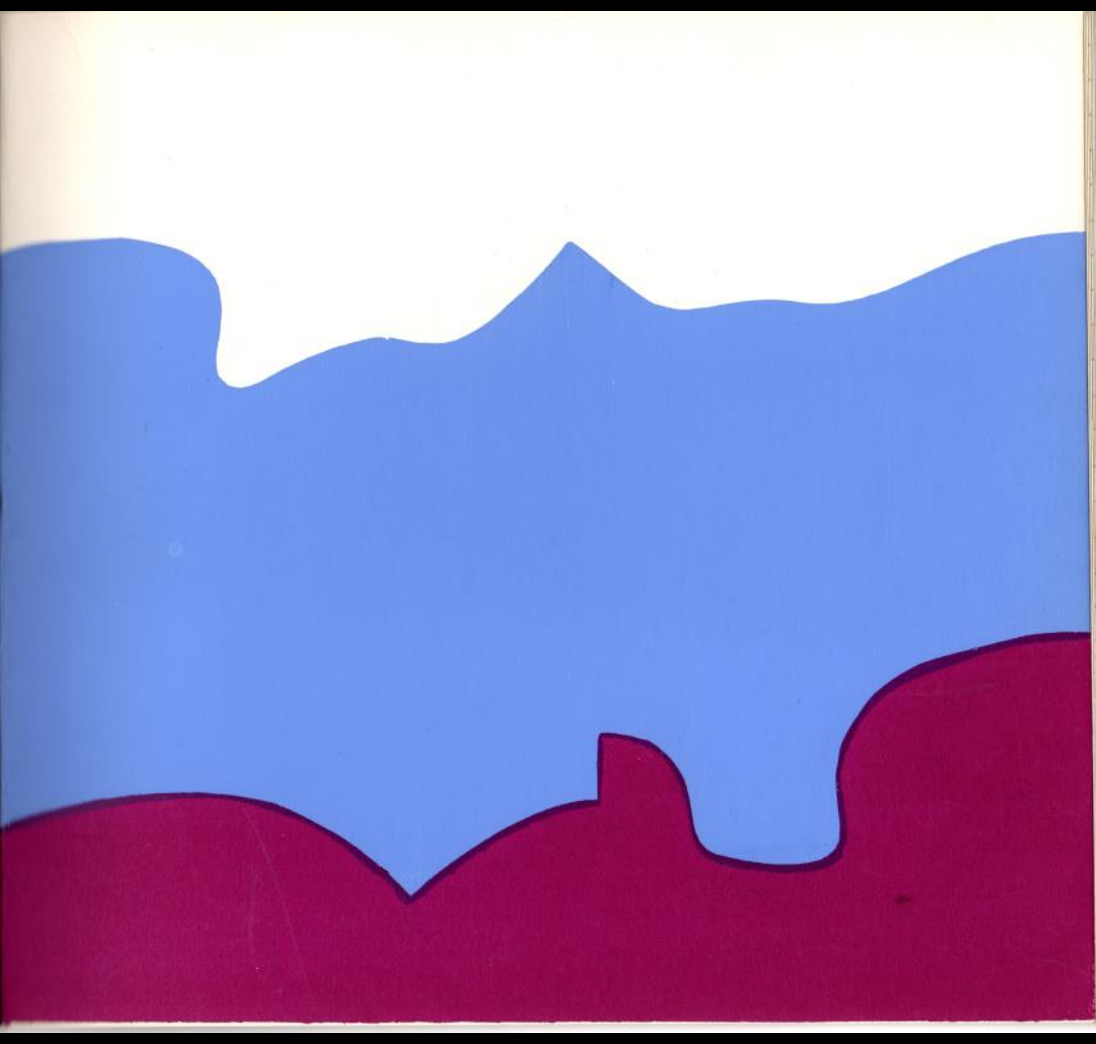
The score consists of sounds built up in space around a grand piano and a series of sounds built up in space around a grand piano. The score is a musical composition in space, and the piano is a musical instrument in space. The score is a musical composition in space, and the piano is a musical instrument in space. The score is a musical composition in space, and the piano is a musical instrument in space.

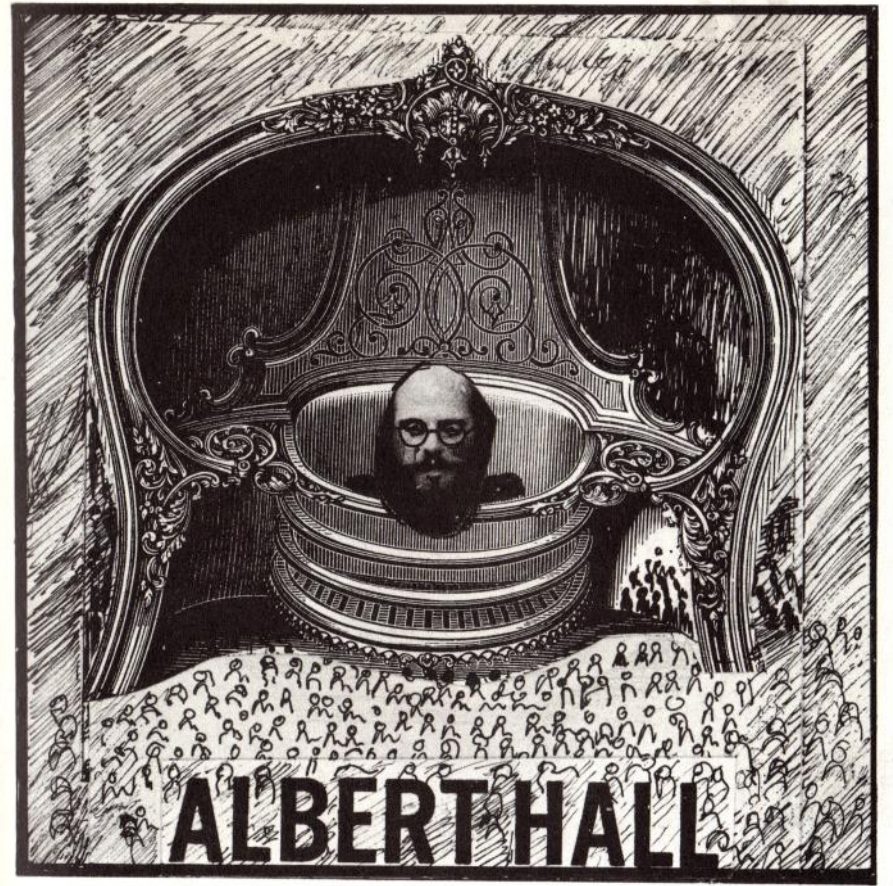
The contemporary artist/musician seems to prefer to stand in the position of initiator, creating something which takes on its own ever-changing rhythm. There is a growing development on its own ever-changing rhythm. There is a growing development on its own ever-changing rhythm. There is a growing development on its own ever-changing rhythm.

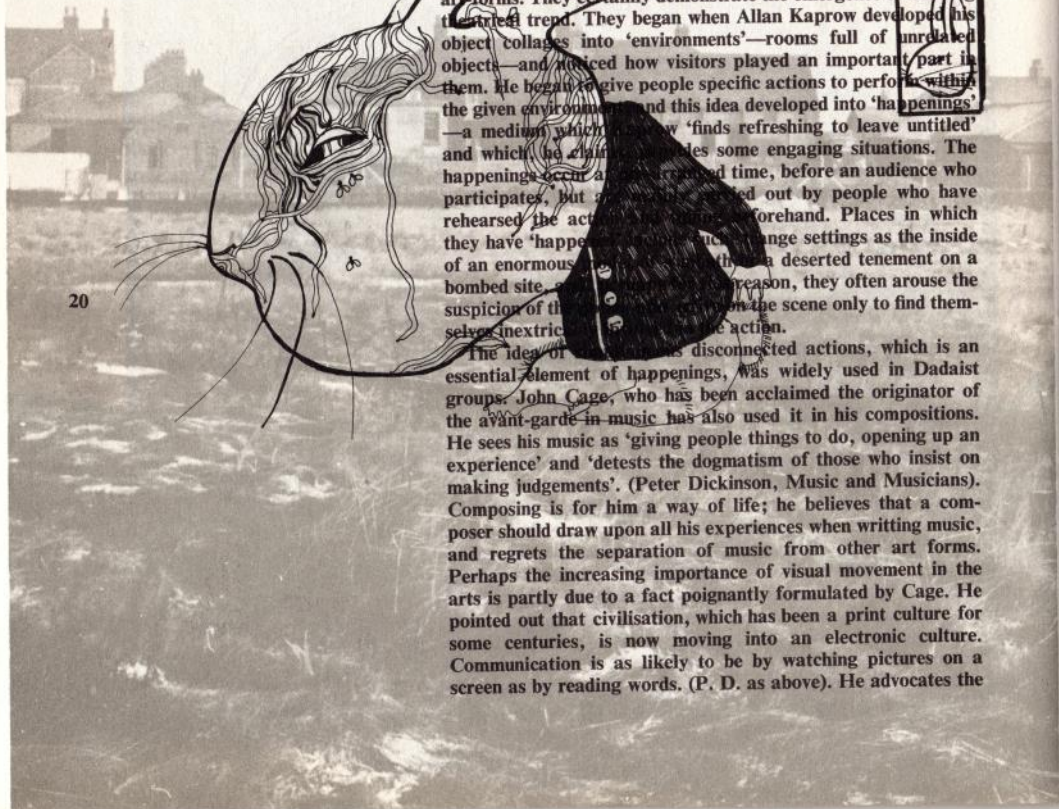


Cornelius Cardew, by permission of Hinrichsen Editions, London  
Cornelius Cardew, by permission of Hinrichsen Editions, London

LONDON M4







recent exhibition at the ICA was aptly called 'Between Poetry and Painting'.

Perhaps so called 'happenings', which have been taking place during the last 10 years, are a culmination of this synthesis of art forms. They certainly demonstrate the emergence of a strong trend. They began when Allan Kaprow developed his object collages into 'environments'—rooms full of unrelated objects—and noticed how visitors played an important part in them. He began to give people specific actions to perform within the given environment, and this idea developed into 'happenings'—a medium which now 'finds refreshing to leave untitled' and which he claims 'includes some engaging situations. The happenings occur at a certain time, before an audience who participates, but are not rehearsed out by people who have rehearsed the action in advance. Places in which they have 'happened' are such change settings as the inside of an enormous site, or a deserted tenement on a bombed site, or a park. For this reason, they often arouse the suspicion of the audience on the scene only to find themselves inextricably involved in the action.

The idea of simultaneous disconnected actions, which is an essential element of happenings, was widely used in Dadaist groups. John Cage, who has been acclaimed the originator of the avant-garde in music has also used it in his compositions. He sees his music as 'giving people things to do, opening up an experience' and 'detests the dogmatism of those who insist on making judgements'. (Peter Dickinson, Music and Musicians). Composing is for him a way of life; he believes that a composer should draw upon all his experiences when writing music, and regrets the separation of music from other art forms. Perhaps the increasing importance of visual movement in the arts is partly due to a fact poignantly formulated by Cage. He pointed out that civilisation, which has been a print culture for some centuries, is now moving into an electronic culture. Communication is as likely to be by watching pictures on a screen as by reading words. (P. D. as above). He advocates the

## Space Poetry

photographs by Gerald Howson

STOP PRESS

Letter in 'The Times'

### COLOUR IN THE JAM

It is not only in a traffic jam that the modern motor car is bereft of decoration it is, at best, utilitarian and functional. I suggest that designers and scientists should work together to produce transfers which could be easily and cheaply applied to door panels, book covers and a wide variety of coloured and bonnets, bringing otherwise arid surfaces to life. These transfers could be designed to be applied to the time-accrued surfaces of the car. The time-accrued surfaces of the car or the time-accrued surfaces of the car or the time-accrued surfaces of the car.

The possibilities of colour and light in the modern and a new world of art and design for artists and designers to remain.

It is a matter of time before the

by:  
of Set Litho - Fairprint Ltd  
letterpress - Printers Ltd  
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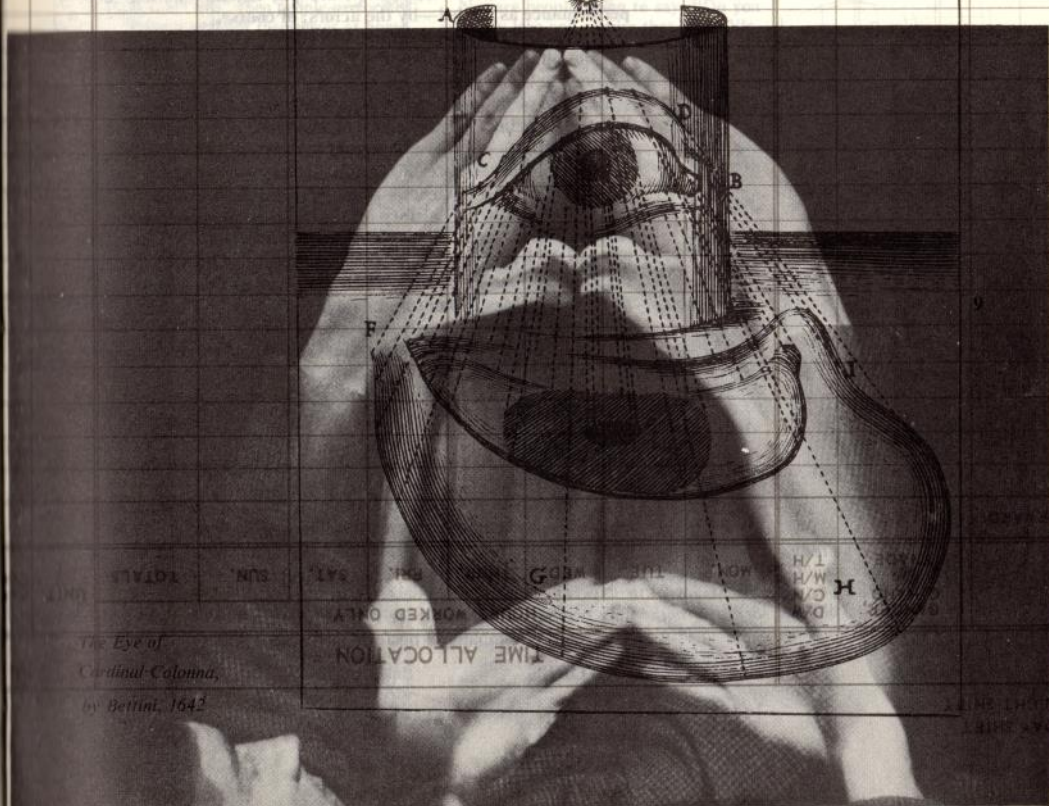
DIS... BY 'BEE... Colton



*De-differentiated ambiguity versus Un-differentiated ambiguity. Above are examples of de-differentiated representations of the human figure by modern masters (Klee, Miro, Dubuffet).*

## Space Poetry

photographs by Gerald Howson



*The Eye of  
Cardinal Colonna,  
by Bottini, 1642*

*Chez Popoffs'*  
*the café that has become*  
*headquarters in Paris.*

The settings are not designed in terms of scenery but organised by an architect—Jerzy Grotowski—who creates a space within which action will take place. This may involve the whole theatre with audience and actors mixed together. In this way the spectator is forced to take an active part in the production. Articles such as trestles, iron beds, etc., are put together during the performance as needed—by the actors, of course.

Although it would be unfair to criticise Grotowski's work without observing it at first hand, it would perhaps be of interest to pin a few comments below.

Because of the peculiar arrangements the spectators have to be of a very limited number—it is therefore a theatre for the small audience—an elite who attend regularly.

I asked Michael Elster if Grotowski had ever brought a smile to the faces of his audience—to his knowledge he had not. In a country which has a history of domination, suppression and savagery culminating in the atrocities of the last war, people cling to the tragedy of life—they do not want to forget it, thence the need for strong drama which keeps alive this element of masochism. Does humour and enjoyment weigh on the national conscience? In the West where we prefer to sugar our messages with humour, this heavy drama may be difficult to accept. The extreme emotional environment would, maybe, embarrass the most experimentally inclined audience. The nearest we have come to this in England was the Theatre of Cruelty based upon Artaud's theories.

Like Artaud, Grotowski is trying to use the actor within the limits of his own value for he feels that this direct contact is the only thing which theatre can claim over film or television. But from the actor's point of view, to be so rigidly controlled by the director so that free expression is crippled, and each performance varies not one inch from the one before, could be very frustrating. Nevertheless, despite these questions and many others which may occur there seems to be one undeniable fact. Anyone who has seen this company in performance agrees about one thing—

**IT WORKS.**

100

Mr. Grotowski writes to us that, if any theatre students would be interested in coming to work in his theatre for a time, perhaps with a Polish or British grant (contact the Polish Embassy or British Council in London) he would be very glad to see them.

LOSP

AM

Imagine being seen to be deeply moved by the Ethelbert Symphony, or some other standard classic available on cheap records. Imagine, what it would have been like 60 years ago, when people performed the standard classics themselves at home.

But a really serious student of the arts himself almost always has a certain amount of good understanding and good sense to talk about art. It's that there's something about one's whole attitude towards art that makes them feel that their feet and hands are in the mud.

Whereas with the entertainment one can enjoy a mixed relationship—a relationship in which one helps the other and the other helps one there like a good friend, with the arts one's mouth is open and one's hands are heavy and one's feet are in the mud. One knows what one is doing, but one is not doing it. One is not doing it from the heart and one is not doing it for the love of it. One is doing it for a little bit of money and a little bit of fame. One is doing it for the world, the world is the only thing that matters and one is doing it for the sake of the money and the fame.

And one remains a man who has the good fortune to fall in love. No one who has fallen in love ever forgets the face of the one who has loved him.

by...

table is going to ask you incredulously if you actually like Ian Fleming. Of course you don't. No one does. No one supposes that anyone else does. It's a sort of joke.

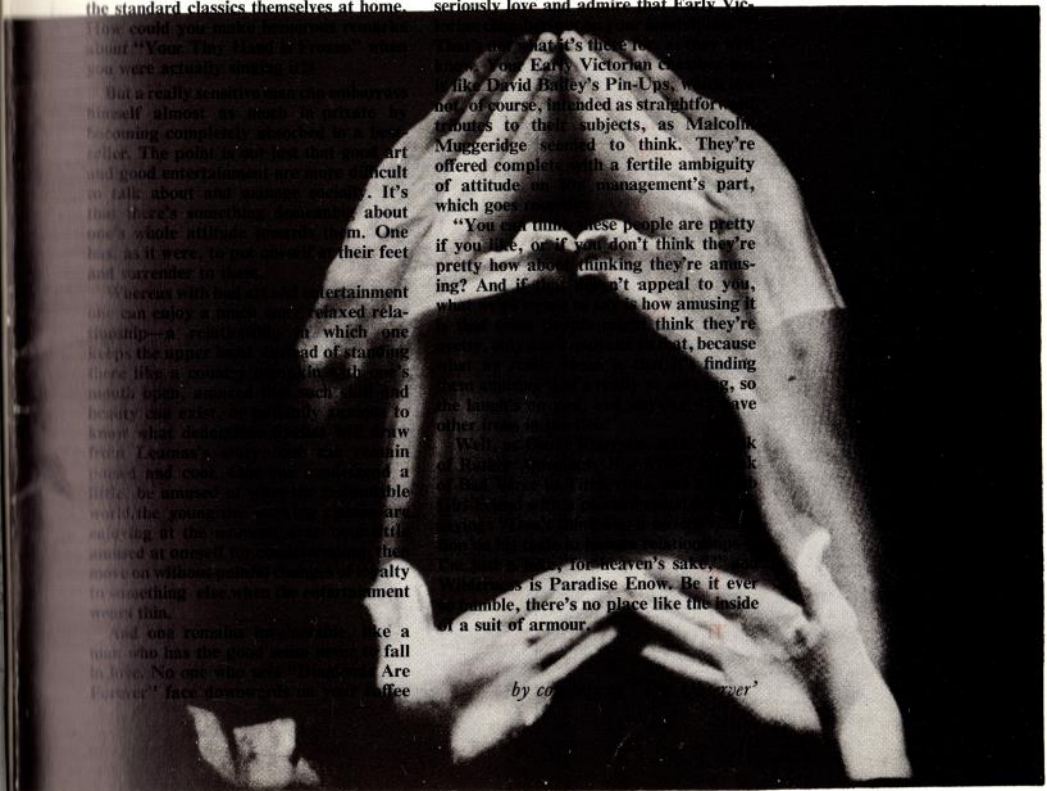
Nor are people going to say, "Do you seriously love and admire that Early Victorian..."

...that's these records... Early Victorian... like David Bailey's Pin-Ups, which, of course, is intended as straightforward tributes to their subjects, as Malcolm Muggeridge seemed to think. They're offered completely with a fertile ambiguity of attitude on the management's part, which goes to the heart of the matter.

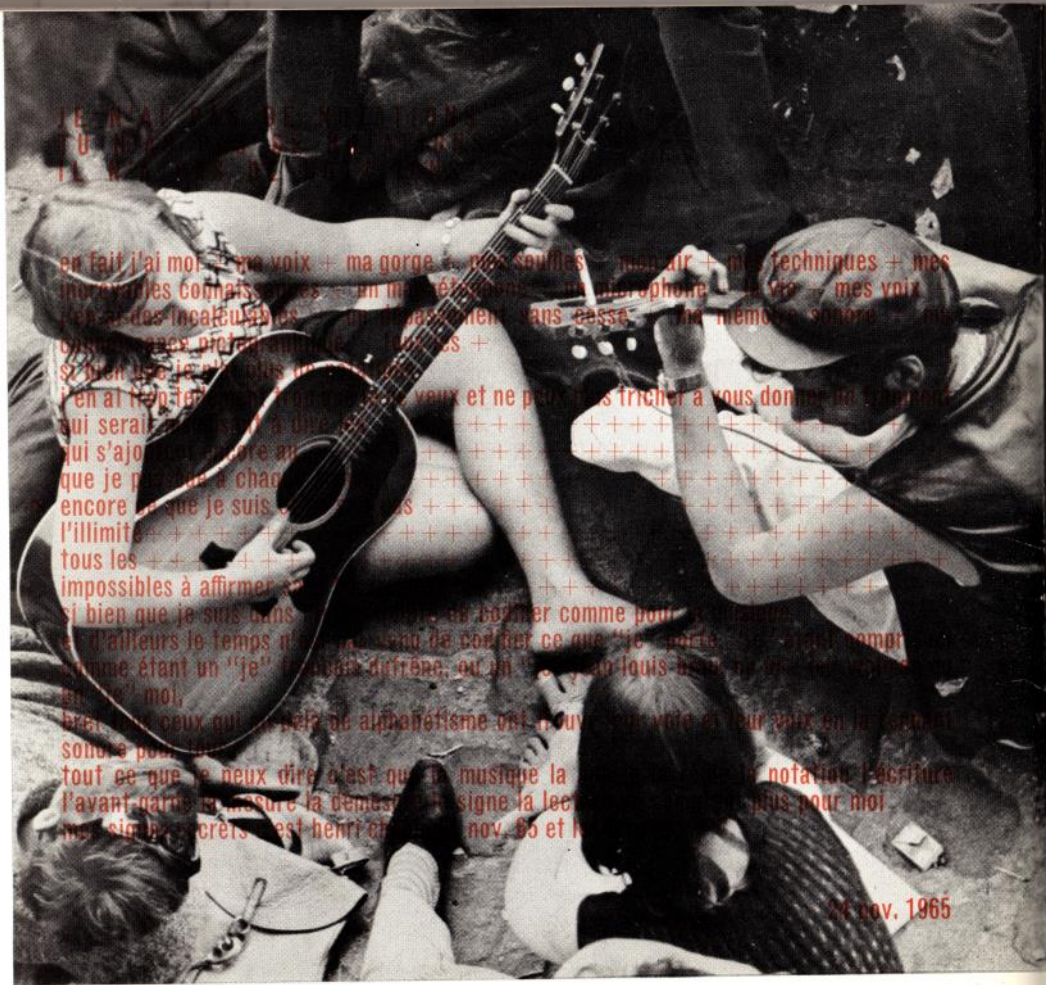
"You can think these people are pretty if you like, or if you don't think they're pretty how about thinking they're amusing? And if that doesn't appeal to you, what about thinking how amusing it is that you don't think they're amusing? That's what it's all about, because the only way of finding something that is amusing is to find something that is not amusing, so the humour is in the fact that you have other things that are amusing to you."

Well, that's what I think... for heaven's sake... is Paradise Enow. Be it ever so humble, there's no place like the inside of a suit of armour.

by...







en fait j'ai moi - ma voix + ma gorge + mes souffles + mon air + mes techniques + mes  
 incroyables connaissances - un micro - électrophone - un microphone - de vie - mes voix  
 les des incalculables - un instrument sans cesse - ma mémoire - sonore - ma  
 Si bien que je n'ai plus un  
 l'en ai fait je n'ai plus un  
 qui serait  
 qui s'ajoute à ce que  
 que je pense à chaque  
 encore ce que je suis  
 l'illimité  
 tous les  
 impossibles à affirmer  
 si bien que je suis dans  
 et d'ailleurs le temps n'a  
 comme étant un "je" à  
 en "je" moi,  
 bref tout ceux qui se  
 sont le pour  
 tout ce que je neux dire c'est que  
 l'avant par la mesure la  
 me - si les secrets - est

24 nov. 1965

x

In the portraits  
 I have drawn  
 I have above all avoided  
 forgetting  
 the nose the mouth the eyes the ears or the hair Mitchell,  
 but I have sought  
 to force the face by Anne Davison  
 that was talking to me  
 to reveal the secret  
 of an old human story  
 which was taken for dead  
 in the heads of Ingres or Holbein Read

89 Theatre Maquettes by Piet Mondrian,  
 Occasionally  
 in Paris, Versailles, exploration of rhythm,  
 I've summoned  
 objects by Sally Downing  
 trees or animals  
 to come near the human heads 3 Rows, by Vanessa James  
 because I'm still not sure of the limits  
 by which the body of my human self  
 may be stopped  
 108 Congo Paints, by Ariel Whatmore  
 Moreover  
 in A Biologist's Point of View,  
 with the art style or skill  
 by D. Desmond Morris  
 in all the drawings  
 that one will see here  
 in the physics?, by Susan Gordon,  
 I mean there'll be trouble for those  
 who consider them  
 works of art? Popoff's, by Yves de Saint-Agnès,  
 works of aesthetics  
 simulation of reality by Sally Downing

Pull-out 3 Drawings, by Anne Davison



Portrait of Mme Thévenin  
Portrait of Mme Thévenin

Portrait of Mlle Thévenin  
Portrait of Mlle Thévenin

79

5



To have lived your life in the theatre -  
Years of Experience, & Study.

College, Pataphysique



La 'Pataphysique' est la fin des fins

To read it & know it - in other words LIVE WITH IT.

CABINET  
de  
T. SARRAZIN Architecte-Decorateur D.E.C.  
Rue de Valenciennes  
à Lille

13.6.7.  
au 10, rue de Valenciennes, Lille  
Cabinet de T. SARRAZIN

122

Collaborate one with the other.

Dear Miss Susan Gordon,  
I am writing to you  
because I am

Very important. Your question number 3. In the  
"Notats", we pledge to remain "minimalist" in  
notation. We don't make any propaganda, we  
don't advertise, we don't look for publicity, controversy.  
Why should we? Everybody (you too!) willing or not  
is a pataphysician. I am not one of the  
best of them.

What exactly do you mean - NOT CLEAR ENOUGH ??????

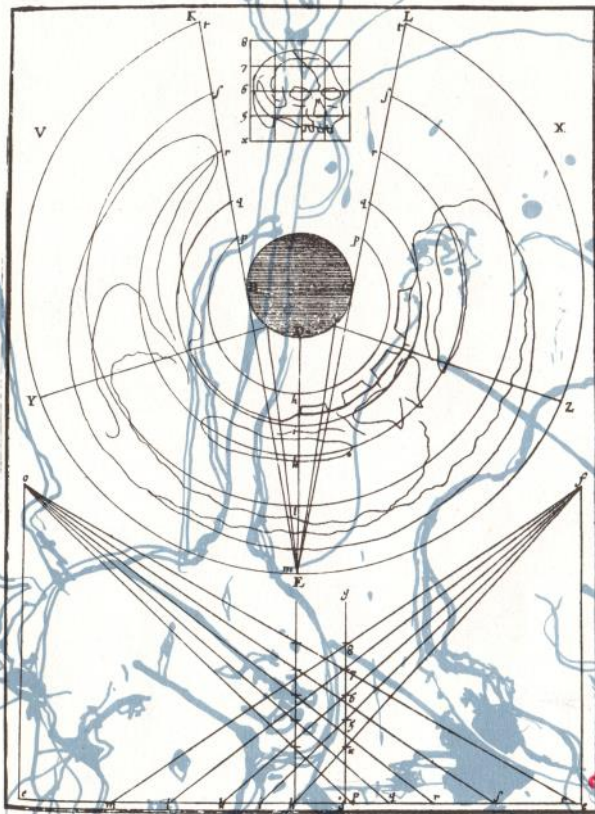
All Countries - All theatres.

Letter from Jean Ferry

Disintegration and 'Exodus' Fälsbom's Happening in the Museum of Modern Art in Stockholm



21



Distortion of a skull  
in a cylindrical mirror.  
**drawings by Anne Davison**  
by Père du Breuil, 1649



'Acropolis'—scene in the crematorium



Arrangement of auditorium—Byron's 'Cain'



Sun-Tan Man  
Sun-Tan Man  
by Christopher Speer  
by Christopher Speer

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8  
78

Clad in a white suit the Sun-Tan man is walking.  
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The portraits of Holbein or of Ingres are thick walls  
Willow wisps of candy mist drift through the air  
and melt into nothing  
of the ancient  
as they touch his magic face  
mortal  
if I tell you strong the narrow  
she points herself under the arches of the eyelids  
in building itself  
candy board  
in the cylindrical tanner  
houses  
of the two mural cavities of the ears  
Their curve cut  
Only stand Gogh  
hand extended from a human head  
stand open—but the houses are empty  
a portrait  
that is the apple  
the unclosed door  
of the beating pink burst  
and over his right shoulder  
his black and white bull's eye sun  
hangs  
suspended  
The head of Van Gogh in a soft hat  
with its long cord  
renders null and void  
all the attempts of abstract painters  
that he comes and nearly passes  
suddenly  
I see the face  
no longer handsome  
Because that avid butcher's face  
but with features sliding away and off  
then only a black is a response  
on the most extreme surface of the canvas  
and smelt an at once finds itself  
stopped short by a void eye  
and returned to the inner world  
Spine eye  
for our highly durable  
of the most specious secrets of the abstract world  
where the non-figurative painter can delight

Some succeeded. The lawyer's heart has cooled,  
his ingenuity flowered, his mind is a marvel.  
But they are all trodden on the old familiar faces,  
so at the rising of the sun the going down of  
the ditto I remember I remember the house where  
I was taught to play, I play up and play the game  
though nobody told me what the game was, but

Reflections

1