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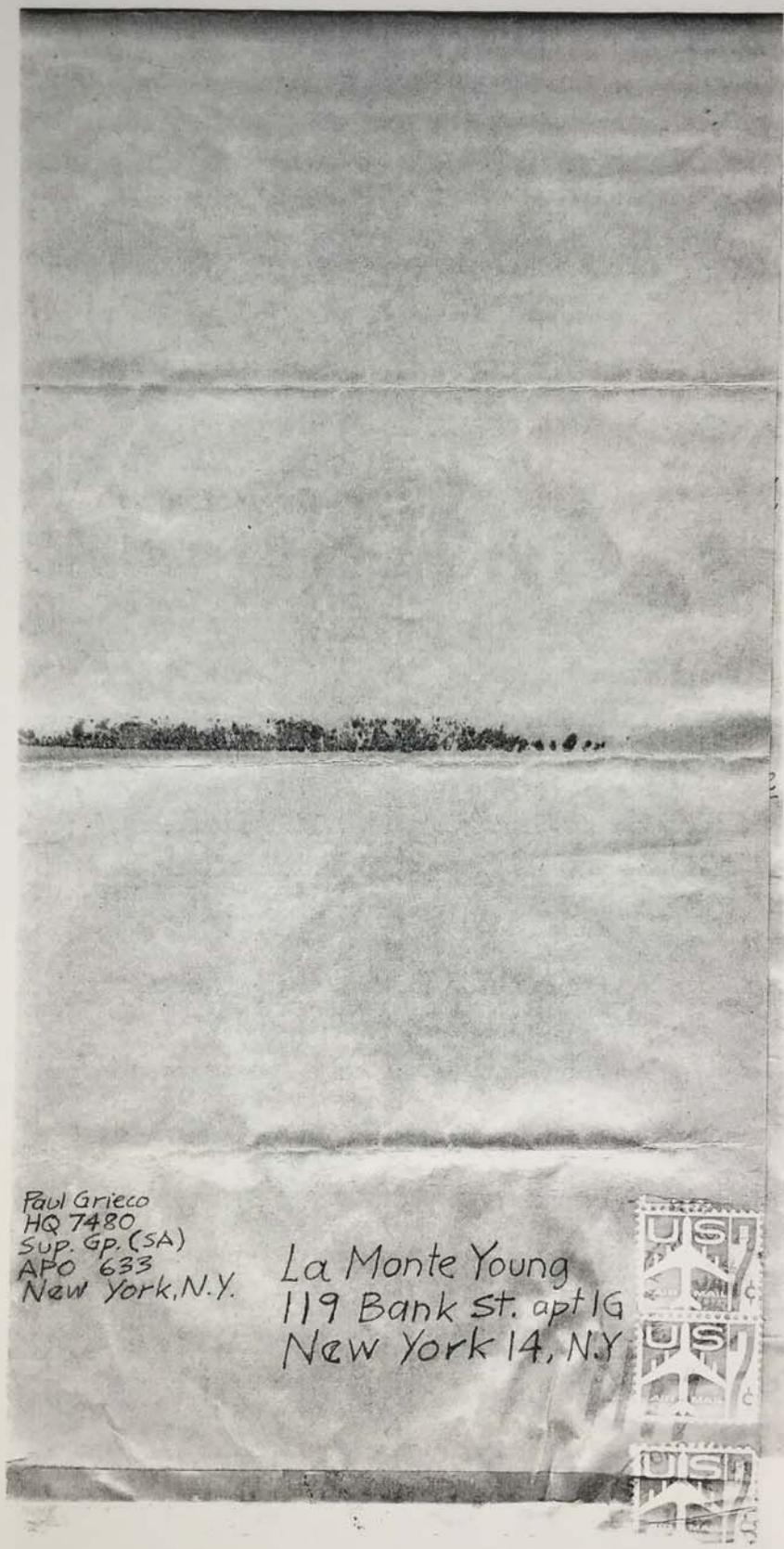
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	Silverman Fluxus Archives	I. 1366



[6/24/1962]

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	Silverman Fluxus Archives	I. 1366

La-la-la-la-tra-la-la Monte-

Thanks for complimenting my gifts in swindlership. But you must have patience about \$\$\$. Not so easy to obtain \$ or even goods in new country inspite of all the Mercedes driving pigs stuffed with \$\$ till it comes out ~~at~~ through all their openings. If it was not for all those \$ subpoenas and other impolite papers I was getting (and not getting) and then sending back nicely collaged, I could have stayed in New York and obtained \$ much easier. In fact I really wasn't planning to leave New York that soon, especially with Anthology unfinished and the printer beginning to trust me about paying him. We could have had the Anthology in our hands long time ago. But then too many people knew where to find me and there it was unsafe to stay any longer. Now I get a big kick when I hear these nice looking pot-scraped and polished officials getting all smeared while looking for me in various basements and lofts. If any come your way tell them to check into 515 E 13th St basement. That place is hard to get into and then it has great character once you get in. I consider myself lucky having had a passport and visa ready for such emergency. I won't stay in Germany for ever either. In a year or two I may end up moving eastwards, so in case you start your tour first in Japan, we could meet halfway in Minussinsk. Anyway, FLUXUS will not be affected by my moves, since it can be published anytime "in absentia". We may end up printing all issues in Japan. They could do a very good and economical job there, especially all these inserts, records, molded sheets, foldouts etc.

Now to business:

- ① Haro Lashus is a problem here. He is boycotted by almost everybody here, Paik, Wilhelm, Stockhausen, Metzger, Bussotti, etc. I can't cooperate with him, since no one will then want to participate. It would be better if he paid for your trip and then after giving him what he wanted you joined our tour. Another possibility - and I am working on that - is to get some money for your trip and that of others from E. Europe. I can't say anything about that yet. So try to get trip money from Lashus, although Paik said he would not perform if your trip was paid by Lashus. If you come, no one should know who paid your trip. You can always say Kennedy appointed you a roving ambassador.
- ② Your being a roving editor for Fluxus is very good. and so are your conditions, all ok. Just keep sending stuff. If it is said, ~~it's not a~~ or other non-printable thing (like Pops holes) I need them much sooner, because it takes time to have them reproduced. I have not received your package yet. Send also your lecture.
- ③ The Festival series here must be organized here very much in advance. They just don't do here on the spur of the moment. So the beginning

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- ④ What is holding up the Anthology ???!!! Can you finish it and send me one copy by air before Feb. 15. I will see a millionaire then who publishes and has pretensions towards something or other. I could get some money from him for Fluxus + Anthology if there was something finished to show. Send me the anthology even if it is incomplete, untrimmed, without cover without holes— just sheets. Send me 2 sets if you can. You can take it to Buetens, he will send me this with other stuff by air parcel. But I must have it before Feb 15!
- ⑤ I took note of all addresses you gave me and will contact them in suitable time.
- ⑥ How many people came to Liv Theatre concert? Did it come off alright.
- ⑦ If you want to go to Charles theatre free (and other people too) go there and tell them that you and others will go free for that job I did them. I did them a job and did not had to leave before I could take the advantage of their offer. (free entries).
- ⑧ Where else you are going to give all these concerts that you were writing about ??
- ⑨ Your Liv Theatre program looked (I mean graphically) lousy. Could not somebody do something about it? I could help out if I know in advance 2 weeks. Then Yoko could do it (graphics). She did well on her own program.
- ⑩ I enclose a few "Homages" I cooked up, while scratching my head and elsewhere. I have am now in a lull temporary lull, so I have some time to fool around. As soon as I start getting material from N.Y. I will be busy again. George.

P.S. The long translucent roll is revised one, so you can discard the old one.

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La Monte: Use a magnifying glass, I am saving on postage
 Here is what I received from you: your 2 sounds on tape, picture of Dennis J., music of Terry J., your chair
 poem, vision. Then with last mail I got (with your letter that is) Dennis J. things, all of it in a
 very big envelope and 60¢ stamp on it. You say you will try Walter & Bob Morris but
 Simone! very important that she sends her whole section on dance. Other dance things
 beside her own. She is cutting all this. Maybe Walter does not want it to do anything? In
 that case who do you think would be good for plastic arts? Rauschenberg? Bob Morris?
 Larry Poons? I mean to edit that part - get all the things and essays together. Anti-
 and pro- essays etc. While in London I got this Mike Harowitz agree to write about
 the utter reactionism of the Living Departures, new English poets (including himself) etc.
 This should be nice. Mike & von Biel, who does rather nice music will write a
 against new music, concrete music etc. (against himself) etc. Would be good to get an
 essay from some big name N.Y. painter (like Rauschenberg etc) to write about those
 "abstract expressionist" fakers like Kline, etc. Also would be nice to include an
 actual piece "hand" or made for each issue. Somebody, anybody could take a very
 big sheet of paper - do "it" on this paper and then cut it to any size pieces to
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 I got big package from Kaprow - several of his "happenings". Also I got a trunk-
 full of nice goodies from Tashi. There are now about 8 or so very very good
 people in Japan. Nice things. Looks like magazine (FLUXUS) should look very good when
 it starts rolling. I got this nice box of a disposable enema unit which I will use to
 put FLUXUS prospectus in. (I will get box reproduced with all the nice instructions
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 so people can stick it up their ass and squeeze gently until strong urge is felt.
 Nice? So try all you can to get stuff from Simone, Walter, Bob, and anyone for
 plastic arts. I think we got plenty for music, poetry etc. Jackson is sending loads.
Now about Festival. Here is new schedule. March was too early, Tashi held up
 on Japanese things till now I am still missing on some others. Lucia Dlugoszewski
 has not sent anything yet. Could you check with her? Let me know. So we
 here decided to start June. This will give time to collect all stuff and prepare nice
 posters, programs etc. I just ordered plenty of electronic equipment from Statz,
 on false German importers forms. I hope I won't have to pay for this equipment.

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Absender: *George Mao Chu Nas*
(Vor- und Zuname)

() *Wiesbaden*
Wohnort, auch Zustell- oder Leipzig

J.S. Bach Str. 6.
Straße, Hausnummer, Gebäudeteil, Stockwerk oder Postzifferfachnummer, bei Untermietern auch Name des Vermieters

*because I have no money for them. But I will, have them anyway. I mean I will collect money if I have to pay for them. The equipment would arrive not earlier than early May - so we can't start earlier. Now we fixed schedule: June Berlin, July - Köln, * Aug. - Florence? Sept. Wiesbaden * Oct - London * Nov - Kopenhagen (?), Dec. - Paris (?) etc. each 1963 Spring in USSR, Poland, Czech - (maybe) * means everything is fixed. Busotti & Mc Dermid trying to arrange in Paris, Metzger + Busotti drumming in Florence. (maybe) - London - all arranged, & Köln. Now, I think we will be able to pay for your trip after we have chance to collect money after first concert (series) the 15 concert in June - Berlin or Köln. This should definitely work. So plan to come over mid summer for a year's stay. Then maybe we all go to Japan via Siberia, nice? Those festivals should make money enough for all, one they get started. Now money is very short. So you must wait a little. practice your compositions. - George*

La Monte Young
119 Bank St. Apt. 16.
New York 14, N.Y.
U. S. A.
Hurrah!

DEUTSCHE BUNDESPOST 20
 DEUTSCHE BUNDESPOST 20
 MIT LUFTPOST PAR AVION
 1962-17

*out to photostat
 for MOMA catalogue
 9/30/66
 J.H.*

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Absender: George Mao Chu Nas
(Vor- und Zuname)

() Wiesbaden
Wohnort, auch Zustell- oder Leitp.
J.S. Bach Str. 6.
Strasse, Hausnummer, Gebäudefeld, Stockwerk oder Postschließfachnummer, bei Untermietern auch Name des Vermieters

MIT LUFTPOST
PAR AVION



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also will come in water.

- (3) Your essay or ~~essay~~ anything else for magazine (within 3 weeks) etc. ^{Music, literature, art, etc.}
- (4) Ideas, names of people, their works grouped into broad categories or descriptions for the Index I spoke about (for magazine) George.

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these hard / frieco.
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33, New York, N.Y.

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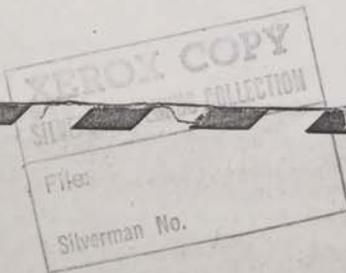
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 P. 7480 Sp. 6p (SA)
 33, New York, N.Y.

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	Silverman Fluxus Archives	I. 1366

La Monte: (use a magnifying glass, I am saving on postage)
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also will come
with you.

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these
hard /
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George MacLinas. Postcard to La Monte Young. 1962

The Museum of Modern Art
 1 of 2 **(30)**
 ILLUS. NO. _____
 PAGE NO. _____
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holes will come in weeks.

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from George Maciunas letter to LY
2 Jan. 1963

Park doing your line with
his head.

there's
hard /
rieco.

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33, New York, N.Y.

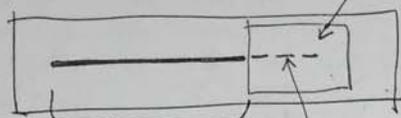
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File:
Silverman No.

FRANK & AIR FORCE MAIL POSTAL SERVICE
NOV 1961
633
APO.

U.S. AIR MAIL

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words like this



~~reduced~~ part of line to be reduced to true size
you want or size you want.

Then tell the printer to strip negative in such a way that it will print on index card in exact position as your own sample. The printer himself must locate the line within the card. Be with him when he locates or strips it.

Don't forget to send me:

- (1) one copy of ~~mag~~ anthology, ~~see~~ whatever is printed (immediately) to Stan Buertens.

Because I could include many materials in concert & Pailes "caravan" send original material that was not printed yet.

- (2) Printers bill.

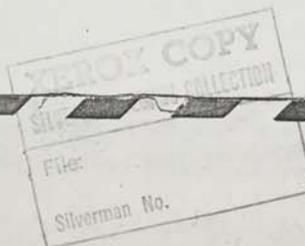
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D. Rott holds will come in few weeks.

there's hard / riego.

P. 7480 Sp. Gp (SA)
33, New York, N.Y.



La Monte Young
119 Bank St.

Nov 30, 1961
sent from Europe

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Adolf Mekas OR-7-9539, was supposed to take these sheets to the mover (who had all my things) Call him up and explain my reason for not writing him earlier (this hospital business) and ~~also~~ tell him not to take any sheets now to the mover because it is too late, unless he has done that already. (It doesn't sound so from your letter - all those uncut sheets!)

Raum für weitere Mitteilungen

Dritter Falz

Seiten zusammenheften, den unteren Teil des Briefes hochschlagen und mit der Kloppe verschließen

Let me know what the printers bill amounts to. Give now to him ~~all~~ all the money you receive for subscriptions. this should appease him.

Zweiter Falz



LUFTPOSTLEICHTBRIEF
AEROGRAMM

La Monte Young
119 Bank St.
New York 14, N.Y.
U.S.A.



Der Luftpostleichtbrief darf nach den Vorschriften des Weltpostvertrages keine Einlagen enthalten.

Absender:
Geo. Macdonas
J.S. Bach Str. 6
Wiesbaden, Germany.

(2)

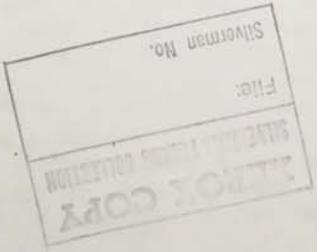
Erster Falz

I will be able to start paying him as soon as I get completed books or as soon as I complete them here (if ~~for~~ the sheets have been shipped out). But don't tell the printer where I am!!!! Let Dennis Johnson send money for shawm to you so you can use this money for printer. The lines are enclosed. Dieter Rots sheets will be made up in few weeks - and I will send them. Those can be mailed to subscribers separately together with E. Brown etc. Hold some money for covers and screws and puncher - very important! you should start assembly them now. otherwise subscribers will get impatient!

Send me a note again in a week or so - George!

Raum für weitere Mitteilungen

Dritter Falz



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- La Monte - Luckily I still received your 2 envelopes, because this Grieco address will not work now. So I have an address which should be good for maybe a year: its ~~36~~ J.S. Bach Str. 6, Wiesbaden, Germany.
- I found here a kind of job (graphic) and that will help me out (financially) with FLUXUS which I can print here cheaply (not not as cheaply as I expected). Now to your problems:
1. This TH page is not so good, but let's keep it the way it is. We can't afford to throw out 1000 sheets of very nice colored sheets. Keep Ding Dong on paper as originally planned.
 2. The worst of the problems is Jackson. - You should have convinced him that cheap mimeo is nice. The alternatives are:
 - (a) Jackson on thin brown wrapping paper (or grey)
 - (b) Jackson on glossy paper. (special glossy paper for offset press)
 - (c) J. on semi-glossy-pimpled (very fine pimples) paper.
 The order of preference is in that order a-b-c. (b) may be quite nice, but more expensive.
 3. I will write to Earl Brown, - all additions should be on cheap mimeo paper, or wrapping paper [like enclosed.] I did not receive my typewriter yet, so E. Brown's and your things will have to wait till I get the machine.
 4. You should not have exchanged ^{papers} on p. 51 + 47. These were diagrams - they look good on darker paper $\frac{1}{2}$ offset from text. But it's too late now.
 5. - The Printer must cut to size all printed sheets !!! That is always done by printer. This printer should not even ask such question.
 6. - I will send ad to New Departures as soon as I have 2 boxes (send 2 flat ones to me) and when I have \$30. (maybe in one week). But I will write to ^{immediately} and explain how he can use the box.
 7. - You can print new boxes very easily. The printer has all the plates so just order any amount you need to be printed on same kind of paper (Card stock.)
 8. - I will have not seen anyone here, because I ran out of cortisones here, could not get new supply and ended up almost unconscious in hospital where they had to pump oxygen etc. etc. So I just left the hospital with empty pockets. So I must work before I travel around. I mean to join him + others in a Caravan-Concert-tour they plan to do around Christmas. So I could use as many tapes as possible also for concerts in Wiesbaden, which I try to arrange. Send me or to Stan Boetens 249 W 15 St. (he will collect all things & send me with bulk-air mail - will be cheaper), tape copy of your 2 sounds. And I asked Yoko to remind Higgins, J. mc. Dowell, etc to send their tapes. You could remind them also. ^{part of} ^{that were printed}
 9. - I suppose the ^{part of} ^{that were printed} anthology pages I never got to my baggage which has already been shipped out. Therefore you will have to complete (perforations, covers, aluminum bolts) the whole 1000 and then when complete and finished - send me in a crate by ship a few hundred. I can sell them here - easily.
- His newest piece is good.

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La-la-la-la-tra-la-la Monte-

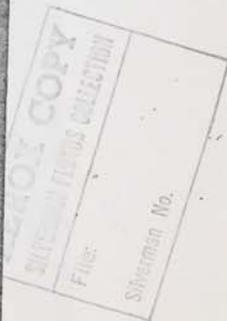
Thanks for complimenting my gifts in swindlership. But you must have patience about \$\$. Not so easy to obtain \$ or even goods in new country inspite of all the Mercedes driving pigs stuffed with \$ till it comes out all through all their openings. If it was not for all those \$ subpoenas and other impolite papers I was getting (and not getting) and then sending back nicely collaged, I could have stayed in New York and obtained \$ much easier. In fact I really wasn't planning to leave New York that soon, especially with Anthology unfinished and the printer beginning to trust me about paying him. We could have had the Anthology in our hands long time ago. But then too many people knew where to find me and there it was unsafe to stay any longer. Now I get a big kick when I hear these nice looking pot scrubbed and polished officials getting all smeared white looking for me in various basements and lofts. If you come your way, tell them to check into 515 E 13th St basement. That place is hard to get into and then it has great character once you get in. I consider myself lucky having had a passport and visa ready for such emergency. I won't stay in Germany for ever either. In a year or two I may end up moving eastwards, so in case you start your tour first in Japan, we could meet halfway in Minsk. Anyway, FLUXUS will not be affected by my moves, since it can be published anytime "in absentia". We may end up printing all issues in Japan. They could do a very good and economical job there, especially all these inserts, records, molded sheets, foldouts etc. Now to business:

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I. 1366

- then after another possibility money for your trip
 on that - is to get some from E. Europe. I can't say
 and that of others yet. So try to get trip
 anything about that yet. Paul said he
 money from Lavhus, although your trip was paid by
 would not perform if you come, for no one should know who
 Lavhus. If you come, you can always say Kennedy
 paid your trip. You can always say Kennedy
 appointed you a roving ambassador.
- ② Your being a roving editor for Fluxus is very good.
 and so are your conditions all O.K. Just keep
 sending stuff. If it is sound, a piece of junk or
 other non-printable thing (like Bots holes) I need
 them much sooner, because it takes time to
 have them reproduced.
 I have not received your package yet. Send also
 your lecture.
- ③ The Festival series here must be organized here
 very much in advance. They just don't do here
 on the spur of the moment. So the beginning
 may be delayed to May. I am planning
 to have the first in Berlin, rather than
 Wiesbaden, it would be better there and larger
 audiences.
- ④ What is holding up the Anthology ???!!!
 Can you finish it and send me one copy by
 air before Feb. 15. I will see a millionaire
 then who publishes and has pretensions towards
 something or other. I could get some money from
 him for Fluxus + Anthology if there was
 something finished to show. Send me the
 anthology cover even if it is incomplete, untrimmed,
 without holes - just sheets. You can take
 Send me 2 sets if you can. You can take
 it to Bueters, he will send me this with
 other stuff by air parcel. But I must have
 it before Feb 15!
- ⑤ I took note of all addresses you gave me
 and will contact them in suitable time.
 Did it come off alright.
- ⑥ How many people came to Liv Theatre concert?
 Did it come off alright.
- ⑦ If you want to go to Charles theatre free
 (and other people too) Go there and tell
 them that you and others will go free for
 that job I did them. I did them a job and
 did not had to leave before I could take the
 advantage of their offer. (free entries).
- ⑧ Where else you are going to give all these
 concerts that you were writing about??
- ⑨ Your Liv Theatre program looked (I mean
 graphically) lousy. It could not help
 something about it. I could not help
 if I know in advance 2 weeks. Then you
 could do it (graphics). She did well on
 her own program.
- ⑩ I enclose a few "Homages" I cooked up,
 while scratching my head and elsewhere.
 I have now in a temporary will,
 so I start getting material from N.Y. I will
 be busy again. George.

P.S. The long translucent roll is revised one, so you
 can discard the old one.

Sent Jan. 24, 1962

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13 Dec 1961 (post dated)

La Monte.
 I don't seem to have Emmett Williams address —
 can you send it to me? Festival plans are
 starting to materialize — we may be able to give
 20 evenings at the Museum auditorium here in
 Wiesbaden and maybe later in other cities like Paris
 Can you obtain scores, things for performances from
 your California friends like Degener, Riley, D. Johnson
 T. Jennings-the-speedy? The series may start in Feb.
 or even Jan, so I should get these things in a
 month at least. — some titles of their pieces should be
 sent to me immediately? Will you arrange these
 I thought it would be nice to have your: Comp.
 #13, piano pc. #2, maybe comp. #4, piano pc. #1
 Have you any suggestions? Paik would perform most
 if not all piano compositions. There will be enough people
 to assist on group performances. Re: Anthology Printer.
 I hear he wants \$600 before giving away the book — Try to
 steal from him about 12 books for us and a quantity for yourself.
 tell him that we must sell books to get money

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File:

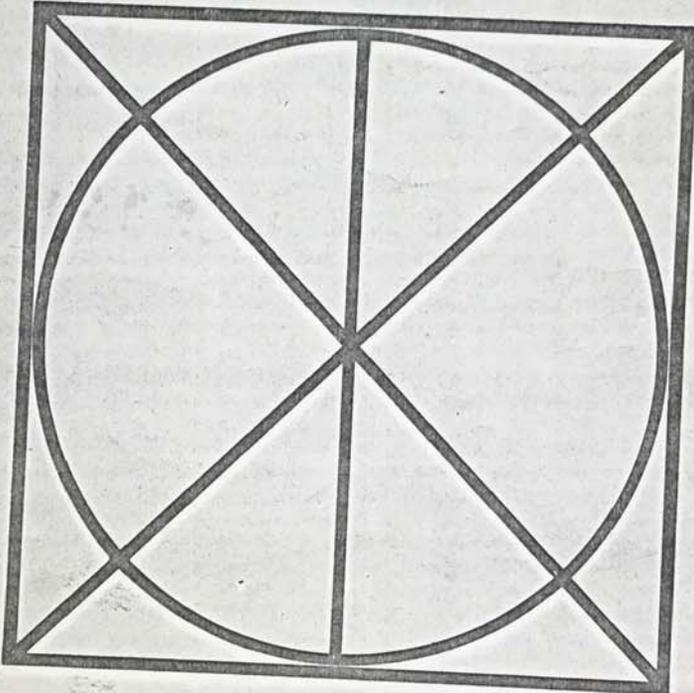
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HOMAGE TO YOKO ONO *, by George Maciunas, Jan.11,1962



* the diagram says "YOKO ONO " in case you can not figure it out.

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attached to
revised version
of plans for
Fluxus

La Monte - Can't get those holes made in correct diameters. People here just can't make holes! I enclose a copy of the sheet - try to get it done in N.Y. at Box factories or paper drillers. I will meanwhile try to find someone in Frankfurt. If you can make in N.Y. for less than \$30 (per 1000 incl. paper) do it. If not let me know, by that time I may have found someone. OK? Meanwhile I assume you took names + addresses of people that bought the anthology so you can mail them the holes, when they are ready. Let me have those addresses, so I can mail them Fluxus prospectus, when it's ready.

I went to Köln last week (for New Years) and met most of the people there: Park, Metzger, Bussotti, J.P. Wilhelm, Kagel, Boemer, Moderna etc. (and Helms). Greetings to you from them all (except Helms who is an arrogant prick). Helms was very angry that he, the universal genius was included in the Anthology prospectus with all kinds of idiots doing meaningless work. So I said it was a mistake on our part and that on realizing it we quickly substituted ^{to} him with Ding Dong (which filled perfectly the vacated space). So that's settled to everyone's satisfaction. Manfred de la Motte (the art editor for Fluxus) was appointed the chief director of Berlin State Museum! (he is 28 yrs. old I think). So now we have a fifth columnist in Berlin, and should not have any difficulty in arranging a festival in Berlin. In fact I think it would be preferable to start the series in Berlin, then Wiesbaden. (we could continue in W.) I am also working on extending same series in Stockholm, Amsterdam, Warsaw, Paris. Metzger + Bussotti will try to extend to Florence + help out the Paris arrangement. We worked out the program (the European composers) and cut a lot of dead wood from original scheme, so now the people left are all not bad. I still have not received anything from N.Y. or San Francisco (except G. Brecht, Terry Riley, Phil Corner + Dick Higgins + your things that I have) Will you put some pressure on these primadonna's and tell them to get off the high throne and send stuff here. If the festivals come off well, \$ we can get in and for you could



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Amsterdam, Warsaw, Paris, Metzger + Bussotti will try to extend to Florence + help out the Paris arrangement. We worked out the program (the European composers), and cut a lot of dead wood from original scheme, so now the people left are all not bad. I still have not received anything from N.Y. or San Francisco (except G. Brecht, Terry Riley, Phil Corner + Dick Higgins + your things that I have) Will you put some pressure on these primadonna's and tell them to get off the high throne and send stuff here. If the festivals come off well, & we can get some other N.Y. people in, and/or you could stay here longer - to participate in other tours. Toshi is working out a nice program of many new peo (Japanese, which I should receive in a week. (they are not included in this attached program).

Attached here a program with some good things. Bussotti has a piece that you could perform with a long circus whip over the first row of audience, very good! Paule has a good piece he made up during lunch we had - "Piece for poor man". Poor man gets into taxi cab and watches the meter as he is driven around. Very Good! Nice! Try that for few hours, then tell driver this was not the real thing but a performance. Paule is the best man here. Important! Paule will not perform much (this year) because he swore to god to work on new compositions and not perform. Since Todor is expensive we thought of engaging Karl-Erik Welin for piano, Kenji Kobayashi for violin and Ben Patterson - base. With you + Riley that would make 5 and probably enough for almost most things including concrete and voice works. We can get extra people on temporary basis like Kzewslu from Rome. (Bussotti + Metzger would perform some too) Will you check with N.Y. people whether this arrangement suits them. (including Cage, Brown, Maxfield). Earl Brown said he is coming to Europe in Spring, so he could help out also. Get plenty of scores, tapes to use! Put pressure on R. Maxfield to send me tapes. I am writing to him again.

I will need about few hundred or more Anthologies by April. We can sell them during festivals. So either bring them over yourself or ship them out NOW - via boat - freight - crated well - it won't be too expensive. Send a few books to Stanley Buetens - He will pack it with other scores etc. and ship it by air to me. How did the cover come out?? I will faint if you used shiny white board.

I enclosed a few pieces of mine, which are extractions from the long score system. The trio for sordune etc. should be laid over Renaissance or other old score and notes copied into grid squares. Timing can be free or fixed. Solo for rich man could be superimposed over a bill or stock exchange list (certain numbers copied). Pebble piece - pebbles could be thrown over grid from ladder. etc. etc. etc.

So each piece can be scored by method of performance.
Don't delay with stuff for festival

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Let me know about the
Living Theater (can send it)
(and)

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La Monte: got your letter. WHAT HAPPENED TO YOUR HANDWRITTING! - VERY CHANGED!
 Enclosed proof of type & page format & size. OK? Let me know so we can print it.
 DON'T BE SO FUSSY! (like saying you want # instead of no.). I have no # on my
 machine. Hand drawn want look same. I will quit this army job very soon, since the investigators finally dug something out & I better
 quit before they go investigating further into dangerous grounds. So please send some 100
 ANTHOLOGIES AS THEY ARE Untrimmed, unbound, without cover, without Diter Rot etc. I won't have the opportunity to use APO later. So send
 it WITHOUT DELAY while I still have APO!!

SEND IT!!!! PLEASE! TODAY.

I will bind them in linen up here & bring to New York & some for "important" people.
 between April 30 & Sept 1, I will be "unreachable" so we must get all things straightened
 out before April 30, & I must get the Anthology before then. SEND IT
 PARCEL POST. If I must clear out before April 30, someone else will take
 care of incoming mail for a while.
 I will come to New York Sept. 15, where we must do a big, grandiose festival
 in October. By Nov. I may be gone away again (most likely)
 I will send Fluxus I & Fluxus B. (Spoerri & Dufrene special edition) & Fluxus C.
 (Brecht complete works) for this Yam-May festival. Some 100 copies or less.
 the rest I will bring in # September.
 Why you never went to India? afraid of Chinese?? I may go to Japan &
 establish there for a few years (from 1964 - on) (or maybe several years) where I could
 establish a printing shop, & print all fluxus myself much cheaper. One can live there
 apparently for \$300 per year.
 Let me know any of your 1963 (and 1962) compositions. Or did you stop with the
 lines?? I never got your essay on Gorilla warfare! (but now it's too late
 for fluxus I.)
 I am beginning to collect things for next U.S. Fluxus so keep sending things
 (up to April 30th that is). Or better - just save them for September when
 I am in New York.
 Regards - George.

U.S. AIR MAIL 8

AIR MAIL

La Monte Young
 119 Bank St. apt 1G
 New York 14, N.Y.

Macionas
 80 Sup. 6p. (5A)
 66
 York, N.Y.

XEROX COPY
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DeLaf Apr 1 1963

La Monte: Got your letter & explanation of your design which I had to read twice. Very good explanation & design. I enclose 3 variations - all based on your measurements, one as previously, one with expanded lettering - one all in capitals, which do you like? I seem to prefer capitalized, since it does not have large gaps between words and also presents uniform line - top & bottom in straight lines without extensions of 'g', 'h', etc. It seems to be a lighter line, also the numbers do not jump, put so as in lower case design. Let me know as soon as possible your preference. I do hope you also prefer capitalized line (I am not writing too small?).

Now for cover. I want to make a hard - lines covered cover, expensive looking job. OK? Or if we can say, let's say black? Then on next page, it will say again "Compositions 1961 La Monte Young, as per proof, then it will say on next page "Fluxus 1" which is the number of this special edition. Then comes dedication page, then composition pages, OK? I have sent to you the book I published of Spacris & Duffine, so you will see how these first pages work out. Fluxus will have 2 systems, one numbered for yearbooks, another lettered for "folios". So fluxus 1, is for now June Fall. Monthly review of the University of Avant-Garde "Raduism" (crazy title?). Fluxus 2 is for Spacris which is already printed (& bound!). C. is for Geo. Brecht complete works, d. is for Emmatt Williams complete works, E. for Fillias complete works, G. is for Felix Televisions, H. is for your 1961 compositions, & so it goes to Z, then it starts again aa, bb, cc, etc. till zz. then aaa, bbb, etc.

I am coming back to NYC. mid Sept. & may stay there for some time (if I don't get into trouble with officials of all kinds again). I would like to do your book before I go, since I can bind them here nicely much cheaper, so please rush your reply about my proposal. Fluxus 1 will be done in 2 or 3 weeks. Now 400 pages thick! including all kinds of inside things etc. We'll send 200 to NYC where in time for Yomday etc. Did you get my newsletter? I am having your suggestions. Also let me know your reply to newsletter no. 5. I mean regarding a book of your complete works (by subscription) OK? It would not be hard, just adding few things & then using plates from Anthology, Fluxus 1 & your 1961 comp. Have you any 1963 compositions? or have you decided to follow Henry Flynt's example? (or Henryk Jablonski's) what happened to Indian trip? why not go to China? we could join you, & then we could proceed to Siberia & settle say somewhere near Irkutsk or Omsk. Send Anthology as is immediately. I will become unrecognizable in a month!!!! (will stay in USSR for a while before coming to N.Y.C.)

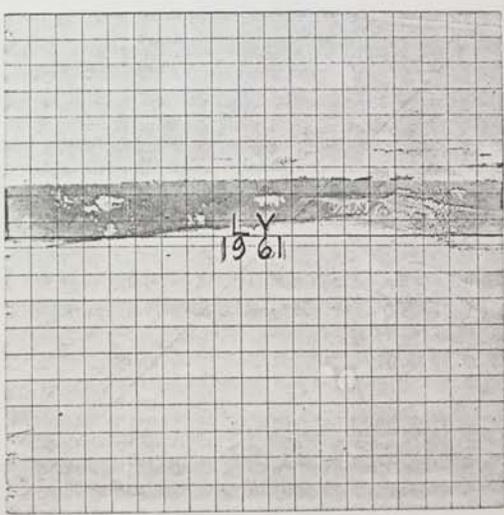
Regards,
George

Hydrous or anhydrous or some

P.S. May should print the imaginary line between "Composition...." & "Draw a....." ?? on every page from cover to end ?? Another question: I think we should eliminate period after follow it ~~or~~ eliminate this OK? this period ruins composition, (design of the line) you are sure you prefer glossy paper to transparent paper? & orange on the back. This OK with you? I can get very nice glossy paper: white on one side (the printed side) & orange on the back. This OK with you? Black (cover) white & orange would be nice. Let me know if this is OK. Send the proofs back.

In folded paper date Jan 6, 1962

Composition 1961 No.2, January 14
 Draw a straight line and follow it



COMPOSITION 1961 NO.2, JANUARY 14
 DRAW A STRAIGHT LINE AND FOLLOW IT

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La Monte: finally I have time to sit down in front of typewriter. The past month as you guessed right was our festival of fluxus - 14 concerts in all! Wiesbaden was shocked, the mayor almost had to flee the town for giving us the hall. We gave very good performances, too bad the audience was not too large and I still lost some \$ 500 in the whole deal (maybe less when I start accounting more exactly). The press was very attentive and reviews about this event or rather events appeared in some dozen newspapers, 4 magazines, papers even as far as Florence, Austria, Denmark etc. One evening was shot on film for TV presentation, a shortened version of which appeared 4 times on TV. That TV evening included Pattersons contrabass piece, Emmetts 4-directional song, Jacksons - Thanks II, youflne piece, which Nam June Paik performed in his usual improvisational manner: dipped his head in a nightpot full of ink and drew a line with his head over a long roll of paper stretched over floor. Then we did my Olivetti piece, (which called for one to lift a bowler hat, another to sit down or up, another to point to audience, another (emmett) was hand farting and Dick was breathing asmathically following Olivetti adding machine ribbon) a sort of rithmical machine like piece. Then on the end we did Corners piano activities which not according to his instructions since we systematically destroyed a piano which I bought for \$5 and had to have it all out up to throw away, otherwise we would have to pay movers, a very practical compositions, but germanxxxxxx sentiments about this "instrument" of chopin wafhurt and they made a row about it. I enclose the program, but we did not follow it, since there were not enough materials from Japan (some arriving too late) and so we added more of american works.

What I will do is write a sort of review of this festival or report on what was done etc. in a ozolith printed newsletter form, so I will not have to write it over and over to people in New York etc. Besides my health started to give way and I get tired very quick even on typing. This continuous use of cortesone started to affect the spine in some sort of way (Is the doctor syas would some day happen) so that my hands and a leg for some reason (by way of the spine-if you can figure it all out) don't operate very efficiently and are bothered by annoying and inconvenient pains and other things etc.etc. Then I was knocked off with another lung infection last few weeks and was hardly able to finish the festival. That's why the delay in leter replies etc. (many letters to write also). So the news:

1. Fluxus I is definitely coming out, in fact the whole issue is at printers, I have done all my work. Printer is doing on credit (my bowler hat having impressed him), except I have to pay for paper in advance. not a bad deal. I figure the issue should go out in mid November, since it is a rather fat book and printer is not very fast (not as slow as that Rapport in N.Y.)
2. After all the publicity we got in Wiesbaden it is easier to do festivals elsewhere, so we have it all arranged to have one in Copenhagen (6 concerts in last week of November) and Paris (8 concerts in first week of December), then we will rest a month or two before continuing in other towns.
3. Too bad I did not have Fluxus or Anthology ready at Wiesbaden fests - could have sold quite a few of them, people kept asking, but all we had where prospectuses.

Now I will go over your letters in review and see if I can answer all points:

1. I got your package with Zazeela and figured out which way is up.
2. Also got photos of Jack Smith, poem of Ray Johnson, copy of generation magazine. But since as you say Peters got hold of it - there is no way of reprinting it, since Peters is owns Cage completely, especially here. We can't even perform Cage without paying some fee to GBMA etc.etc. All very commercial, and I have no desire to deal with those bastards at Peters. Will include Smith photos (not all!) and R.J.
3. Also got some things from Joe Byrd.
4. Never got the tapes of your concerts -(?????)
5. I will print your 1961 compositions on my own money (I mean on my own no-money), in other words I will start work, get paper etd. and ask printer to start work. So I hope we will have it done in time for copy-wright this year. OK? Anyway it will definitely be printed, whether you send money or not, though \$ 50 or \$ 100 would be of considerable help.
6. How the hell can Charlotte Norman play cello being in New York, that's no good! We need somebody right here. I will write her anyway. You never gave address of Jack Glick
7. Can't pay your way over, since we lost money on festival. But if you can come on your own, you could perform in Copenhagen and Paris fests (although we assume they will loose money too). So money situation is not good at all, and save all I can for getting the fluxus out and some of the books, like your book, Brecht box of cards. (plus some costs of festivals, which at least do not eat up as much \$ as New York concerts).
8. Dick and Aldson Higginnes are here helping out with concerts and are staying in my place, so the place is tight, but if you come over, some people in Frankfurt, I forget their name, some fake "collectors" of new art etc. and friends of Cage, oh yes they sent me those Sturtevents. Well they said they would put you up, but when I made 31 phonetic inquiries about them backing our trip, they did not show up. The rest are... all social fake and fashion followers. But if you come over, they will put you up, so they

8/30/68 out to photographer for mount catalogue J.H. Returned

8/10/92 loan to ~~photographer~~ Center for Contemporary Art

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9. Your last letter. Got your string trio. WHY THE HELL DID YOU PRINT IT ! You wasted \$ 100 completely !!!!! I could have copied for nothing and have done it on a transparency directly, so I could print quick ozolith copies for immediate performances. Now the damn thing is printed on both sides of a paper and I cant even transparentize it for quick ozolith prints (for destival performance copies - for the players I mean) very thoughtless of you. But I will definitely put it in fluxus, so don't worry in that direction. So my definite answer as you asked is: FLUXUS IS COMING OUT, AND IS BEING PRINTED RIGHT NOW, SOME 30% ALREADY PRINTED.
- YOUR BOOK WILL BE PRINTED ALTHOUGH SOME \$\$ WOULD HELP IT OUT, I WILL SEND YOU THE PROOFS IN A WEEK
- FLUXUS WILL BE DISTRIBUTED IN AMERICAN, EUROPE, PELAND, YUGOSLAVIA, USSR JAPAN, etc.
10. If you want to go to Turkey with Dick, you better come to my place (first stopping at Frankfurtby those Sturtivants) say around mid November. Then you can go to Copenhagen and Paris festivals, perform there, which would be very nice, and go with dick & Alison to Turkey after Paris fests (which is what they are planning to do). But they want to fly by plane in extravagant manner. The cheapest way to India however is not by way of Turkey but by a french small boat "Laos" which goes to Japan for \$ 400 from France, so probably stop at india would be some \$200 or so. Another way would be by way of USSR giving concerts along the way, so it may not cost anything at all. I would give you names to contact and they might be able to arrange things. But you must get visas for East ermany, Czechoslovakia, Poland and USSR. Visas take time to obtain, so you better start obtaining them right now.
11. As I said fluxus is being printed, but if you send things within another 3 weeks (NOT ANY LONGER) I can still include. So please send your pieces to Henry as you said you may do. (I mean send them to me not to Henry)
12. THANKS FOR ALL THE NICE MATERIALS YOU ARE SENDING, THEY ARE ALL VERY GOOD THINGS FOR FLUXUS, MAD AND YOUR COLLABORATION IS VERY IMPORTANT AND VALUABLE ETC. AND ALL THAT, BUT DON'T GET ANNOYED FOR MY LATE REPLY AND DELAYS IN FLUXUS, as I said, I was knocked off for a while with my sicknesses, which is still very inconvenient with this spine now playing all sorts of tricks with me, but FLUXUS WILL COME OUT FOR SURE, SO WILL YOUR BOOK, DON'T GET DISCOURAGED. Send those tapes of your concerts, we can play them in those fests.
13. Keep sending stuff even after fluxus is printed. They can all be included in the next fluxus, the 1964 fluxus american issue. OK ? Ask Simone Morris, why the Hell she is not sending anything. Things are still missing from her. Bob Morris sent a nice thing. Ann Halprin sent a load of stuff, some of which I will have to include, since there are no other dance compositions included. Halprins things are very elaborate and baroque.

We just about performed every piece-composition of yours in the festivals. . The fifth interval we hummed for almost an hour, which was very nice ,almost nicer then the 7 gambas. (sounded like some Budhist ritual, especially after Paik announced it in Japanese and wrote ~~xxx~~ your name on blackboard in Chinese characters). You probably would have disliked such anonymity, but you were in a Japanese program and we thought it fited very well in it. We recorded it on tape as all other concerts.(except the pure action concerts, like Dicks . danger musiks and your silent pieces).

14. Why are you going to India ?????? what are you up to ????? Why not stick around in Europe and then join us on a tour of East Europe and USSR late in 1963 ??? then settle down in Siberia. Climate there would be very healthy, nice cool winters. Give concerts along the Siberian railroad . stops. Think it over.

I will write this news letter, which will give more details on festival. Meanwile let me know you exact plans on travels etc. and keep sending stuff and goodies. My hand is all swollen and refuses to push keys so I quit.

George

PS I got all your 3 letters, the one to 633AFC also

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large and I will see you in the show hall (maybe 1965 when a stage accounting was available). The press was very attentive and reviews about this event or rather events appeared in some dozen newspapers, 4 magazines, papers even as far as Florence, Austria, Denmark etc. One evening was shot on film for TV presentation, a shortened version of which appeared 4 times on TV. That TV evening included Pattersons contrabass piece, Emmetts 4-directional song, Jacksons - Thanks II, youline piece, which Nam June Paik performed in his usual improvisational manner: dipped his head in a nightpot full of ink and drew a line with his head over a long roll of paper stretched over floor. Then we did my Olivetti piece, (which called for one to lift a bowler hat, another to sit down or up, another to point to audience, another (emmett) was hand farting and Dick was breathing asmathically following Olivetti adding machine ribbon) a sort of rhithmical machine like piece. Then on the end we did Corners piano activities whizk not according to his instructions since we systematically destroyed a piano which I bought for \$5 and had to have it all out up to throw away, otherwise we would have to pay movers, a very practical compositions, but germanxxxxxx sentiments about this "instrument" of chopin wafshurt and they made a row about it. I enclose the program, but we did not follow it, since there were not enough materials from Japan (some arriving too late) and so we added more of american works. What I will do is write a sort of review of this festival or report on what was done etc. in a ozolith printed newsletter form, so I will not have to write it over and over to people in New York etc. Besides my health started to give way and I get tired very quick even on typing. This continuous use of cortesone started to affect the spine in some sort of way (Is the doctor syas would some day happen) so that my hands and a leg for some reason (by way of the spine-if you can figure it all out) don't operate very efficiently and are bothered by annoying and inconvenient pains and other things etc.etc. Then I was knocked off with another lung infection last few weeks and was hardly able to finish the festival. That's why the delay in later replies etc. (many letters to write also). So the news:

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George Maciunas
HQ. 7480 Sup. Gp. (SA)
APO 666
New York, N.Y.



La Monte Young
119 Bank St. Apt. 1G.
New York 14, N.Y.

AIR MAIL

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So I said it was a mistake on our part and
that on realizing it we quickly substituted ~~to~~
him with Ding Dong (which fitted perfectly the
vacated space). So that's settled to everyone's
satisfaction. Manfred de la Motte (the art
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In fact I think it would be preferable to
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(we could continue in W.) I am also working
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Amsterdam, Warsaw, Paris, Metzger + Bussotti
will try to extend...

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La Monte - Can't get those holes made in correct diameters. People here just can't make holes! I enclose a copy of the sheet - try to get it done in N.Y. at Box factories or paper drillers. I will meanwhile try to find someone in Frankfurt. If you can make in N.Y. for less than \$30 (per 1000 incl. paper) do it. If not let me know, by that time I may have found someone. OK? Meanwhile I assume you took names + addresses of people that bought the anthology so you can mail them the holes, when they are ready. Let me have those addresses, so I can mail them Fluxus prospectus, when it's ready.

I went to Köln last week (for New Years) and met most of the people there: Paik, Metzger, Bussotti, J.P. Wilhelm, Kagel, Boemer, Maderna etc. (and Helms). Greetings to you from them all (except Helms who is an arrogant prick). Helms was very angry that he, the universal genius was included in the Anthology prospectus with all kinds of idiots doing meaningless work. So I said it was a mistake on our part and that on realizing it we quickly substituted ~~to~~ him with Ding Dong (which fitted perfectly the vacated space). So that's settled to everyone's satisfaction. Manfred de la Motte (the art editor for Fluxus) was appointed the chief director of Berlin State Museum! (he is 28 yrs. old I think). So now we have a fifth columnist in Berlin, and should not have any difficulty in arranging a festival in Berlin. In fact I think it would be preferable to start the series in Berlin, then Wiesbaden. (we could continue in W.) I am also working on extending same series in Stockholm, Amsterdam, Warsaw, Paris. Metzger + Bussotti will try to extend to Florence + help out the Paris arrangement. We worked out the program (the European composers), and cut a lot of dead wood from original ~~program~~, so now the people left are all ~~at hand~~

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Attached here a program with some good things. Bussotti has a piece that you could perform with a long circus whip over the first row of audience, very good! Paik has a good piece he made up during lunch we had - "piece for poor man." Poor man gets into taxi cab and watches the meter as he is driven around. Very good! Nice! Try that for few hours, then tell driver this was not the real thing but a performance. Paik is the best man here. Important! Paik will not perform much (this year) because he swore to god to work on new compositions and not perform. Since Tudor is expensive we thought of engaging Karl-Erik Welin for piano. Kenji Kobayashi for violin and Ben Patterson - base. With you + Riley that would make 5 and probably enough for almost most things including concrete and voice works. We can get extra people on temporary basis like Kzecusli from Rome. (Bussotti + Meteger would perform some too) Will you check with N.Y. people whether this arrangement suits them. (including Cage, Brown, Maxfield). Earl Brown said he is coming to Europe in Spring, so he could help out also. Get plenty of scores, tapes to use! Put pressure on R. Maxfield to send me tapes.

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I will need about few hundred or more Anthologies by April. We can sell them during festivals. So either bring them over yourself or ship them out **NOW** - via boat-freight - crated well - it won't be too expensive. Send a few books to Stanley Bueters - He will pack it with other scores etc. and ship it by air to me. How did the cover come out?? I will faint if you used shiny white board.

I enclosed a few pieces of mine, which are extractions from the long score system. The trio for sordune etc. should be laid over Renaissance or other old score, and notes copied into grid squares. Timing can be free or fixed. Solo for rich man could be superimposed over a bill or stock exchange list (certain numbers copied) Pebble piece - pebbles could be thrown over grid, from ladder, etc. etc. etc.

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So each one can be scored by method of performance
 Don't delay with stuff for festival
 FLUXUS Let me know about Living theatre Concert.
 George.

To purge. A fluid discharge, esp. an excessive discharge, from the bowels or other part. A continuous moving on or passing, as of a flowing stream, a stream; copious flow, the setting of the tide toward the shore, Any substance or mixture, as silicates, limestone and fluorite, used to promote fusion, esp. the fusion of metals or minerals.

revised plan

TENTATIVE PLAN FOR CONTENTS OF THE FIRST 7 ISSUES:

NO.1 U.S. YEARBOOK, English and German editions, Feb.1962

George Brecht Events: scores and other occurrences.
 Joseph Byrd Modern Music and the Emotion Aesthetic.
 Philip Corner Projections of Indeterminacy -
 Walter De Maria **
 L.Dlugoszewski Is Music Sound?
 Henry A.Flynt, jr. The Exploitation of Cultural Revolutionaries in Present Societies.
 Dick Higgins Some Thoughts on Politics in Art.
 A.Kaprow *
 George Maciunas The grand frauds of architecture:M.v.d.Rohe, Saarinen, Bunshaft, F.L.Wright.
 R.Maxfield Music without Score.
 Jonas Mekas Experiments in cinema - U.S.A.
 " ed. Anthology of statements.
 Robert Morris Environments, happenings or *
 Simone Morris Dance constructions or *
 La Monte Young *
 all editors Atlas-index of new art, music, literature, cinema and dance in U.S.

Anthology:
 George Brecht 6 Exhibits, 3 Telephone Events (inserts)
 Philip Corner Chirographic... (score fold out)
 L.Dlugoszewski Glass Identity (score)
 Dick Higgins Inroads Rebuff'd &
 At Least Two Events for One or More Performers.
 Alison Knowles a glove (insert)
 Jackson Mac Low Letters for Iris Numbers for silence and * (card)
 R.Maxfield Night music (?) * (record)
 La Monte Young *
 Walter De Maria *
 others to be determined

NO.2 WEST EUROPEAN YEARBOOK I. (Germany, Scandinavia, Holland) English, German editions. May 1962.

T.W.Adorno being consulted
 H.K.Metzger Marx, Stirner, Cage...is Anarchism anachronized?
 J.P.Wilhelm Thoughts
 " ed. Anthology of new poetry
 Emmett Williams Universal and generative poems (?)
 Dr.Eimert being consulted
 M.Kagel *
 M.Koenig Automation in electronic music production
 Nam June Paik Apology of John Cage
 " Towards the New Ontology of Music
 " Several studies
 " A sound collage (record)
 K.Stockhausen being consulted
 Karl-Erik Weilin New possibilities in the interpretation of cage and his followers.
 K.Wiggen Music Machine.
 M.Bauermeister Towards the new Ontology of Painting
 " molded plastic relief composition (insert)
 Øyvind Fahlstrøm Possibilities of Electronic Television (plans for electronic TV studio in Stockholm)
 W.Gaul Color in new art.

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 molded plastic relief composition (insert)
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 (plans for electronic TV studio in Stockholm)
 W. Gaul Color in new art.
 K.O. Goetz Electronic painting and its programming.
 Kirchgässler Experimental Film with Ossiograph
 (painting with printing press) (fold out)
 Mantovani long scroll (fold out)
 J. Mekas ed. Experiments in cinema - West Europe I
 M. de la Motte Brdning and Twombly
 Franz Mon Bernard Schultze
 G. Maciunas Hydrokinetic - osmotic painting (miniature insert)
 Günter Bock * (architecture)
 C. Caspari Labyr... absolute architecture
 Jörn Janssen * (architecture)
 Fehn Sonorealization of City
 Heussner Indeterminate theatre

Programme of FLUXUS festival of new music (insert)
 Newspaper fold out:
 Chronicle - calendar of events
 Index - directory of new art, music, literature & cinema
 Reviews - books, magazines, etc.

NO.3 JAPANESE YEARBOOK ,Japanese & English editions, Aug.'62

Kuniharu Ariyama being consulted
 Yoshiaki Tono ,,
 Y. Nakahara ,,
 S. Morita ,, for Abstract chirography (essay & fold-out folio)
 Toshi Ichiyonagi ***
 * The Gutai happenings
 George Brecht Hakuin, Haiku - Assemblages, Events
 Yoko Ono Kinetics (essay and anthology of inserts)
 * Japanese electronic music (essay & record)
 Ayo or * Sculpture from inside
 - Zen Priest training (translation)
 Philip Corner Of modern times and ancient sounds
 Hidekazu Joshida I hate Japanese modern art *
 other essays & anthologies to be determined

NO.4 HOMAGE TO THE PAST, English, German, French ed. Nov.'62

Paulo Castaldi Italian Futurist noise music
 Philip Corner Medieval musical extremities of Avignon.
 Dick Higgins Tradition of experimental literature in English.
 Fumio Koizumi Cosmology of Indian Music,
 ("Musical" study of Indian Music)
 G. Maciunas Early concretism in Moussorgsky's Nursery Cycle.
 ,, China's & Europe's cultural debt to Siberia.
 R. Maxfield Oscillographic studies of some ancient musical instr.
 H.K. Metzger Machine music of Athanasius Kircher.
 ,, Moritz Hauptmann and the musical time.
 Prof. Nomura being consulted for: Zen monk music (essay & record)
 Nam June Paik Indeterminism in Korean Medieval Art.
 Alexis Rannit Byzantine abstract - lettristic poetry.
 Don Smithers Renaissance instrumentation (essay & record)
 Isan Yun Stone instruments of Korean court.
 * Ying Yuch Chieh, the ink splasher of Chan painters.
 * 3 newly discovered Japanese medieval Zen painters.
 other essays and inserts to be determined.

NO.5 WEST EUROPEAN YEARBOOK II, French, English editions. (France, Italy, England, Belgium, Spain) Feb. 1963

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Don Smithers renaissance instrumentation (essay & record)
 Isan Yun Stone instruments of Korean court.
 * Ying Yuch Chieh, the ink splasher of Chan painters.
 * 3 newly discovered Japanese medieval Zen painters.
 other essays and inserts to be determined.

NO.5 WEST EUROPEAN YEARBOOK II, French, English editions.
 (France, Italy, England, Belgium, Spain) Feb. 1963

S. Bussotti Graphic music (a false anthology)
 " South Avant Garde (open letter to Maderna)
 " ed. Anthology of magnetic-tape music from Italy.
 Enrico Crispolti being consulted for: new Italian art & literature
 Julien Alvard being consulted for: new French art & literature
 P. Schaeffer being consulted for anthology of Musique Concrete
 (essay and record)
 Isidore Isou being consulted for: Lettrism since Isou
 * Abstract chirography in France (essay & folio)
 G. Maciunas Motivations of abstract chirographist
 Restany. being consulted for: The garbage artists in France
 (Tinguiley, Arman, Klein, Cezar etc.)
 N. de St. Phalle Shot-gun painting.
 Mekas & * Experiments in Cinema - W. Europe II
 other essays, inserts, anthologies and records to be determined.

NO.6 EAST EUROPEAN YEARBOOK, English, Russian editions.

M. Joudina &
 A. Volkonski being consulted for: experimental music in USSR
 Dr. Zofia Lissa Polish experimental cinema-music.
 * New Polish concrete and electronic music.
 J. Patkowski *
 V. Zavalishin being consulted for: Abstract sound poetry in
 Russia 1900-1921: Annenskii, Kruchionych,
 Shurshun, Klebnikov etc.
 Akosh Csernus Sound poetry at present (essay and anthology)
 J. Mekas & * Experiments in cinema - East Europe.
 G. Maciunas Principles of Dialectic Materialism & concrete art.
 " Dostoyevski - the unsuspected champion of the Party.
 ** Potentialities of concrete prefabrication in USSR.
 other essays, anthologies, inserts and records to be determined.

NO.7 HOMAGE TO DaDa, no date, English, French, German ed.

* ed. Corpus of Dada happenings - festivals.
 * Dada noise music
 * Significance of Dada political orientation.
 * Anthology of Dada sound poetry.
 K. Schwitters a Theatre piece.
 Hans Richter Anti Dada notes of notes.
 other essays, inserts and anthologies to be determined.

* to be determined

EDITORIAL

COMMITTEE: Chairman: George Maciunas
 U.S. SECTION:
 Walter De Maria - art, sculpture
 Jackson Mac Low - poetry
 Dick Higgins - happenings, theatre, politics
 Philip Corner - music
 Simone Morris - dance
 Jonas Mekas - cinema for all sections
 WEST EUROPEAN SECTION I:
 Manfred de la Motte - art, sculpture, architecture
 Jean-Pierre Wilhelm - literature, theatre
 Heinz Klaus Metzger - philosophy, (music)
 Nam June Paik - music, happenings
 Karl Erik Welin - Scandinavian sub-section
 WEST EUROPEAN SECTION II:
 Sylvano Bussotti - music (Italy)
 Enrico Crispolti - being consulted for Italian art & lit.
 Julien Alvard - being consulted for French art & lit.
 P. Schaeffer & Bayle - being consulted for French music
 EAST EUROPEAN SECTION:

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Philip Corner - music

Suzanne Wornis - dance

Jonas Mekas - cinema for all sections

WEST EUROPEAN SECTION I:

Manfred de la Motte - art, sculpture, architecture

Jean-Pierre Wilhelm - literature, theatre

Heinz Klaus Metzger - philosophy, (music)

Nam June Paik - music, happenings

Karl Erik Welin - Scandinavian sub-section

WEST EUROPEAN SECTION II:

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Julien Alvard - being consulted for French art & lit.

P.Schaeffer & Bayle - being consulted for French music

EAST EUROPEAN SECTION:

Jozef Patkowski - music

Akosh Csernus - poetry

M.Joudina & Andrei Volkonski being consulted for USSR

JAPANESE SECTION:

Toshi Ichianagi - music, happenings

CANADIAN SECTION:

Pierre Mercure

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TENTATIVE PROGRAMME FOR THE FESTIVAL OF NEW MUSIC

CONCERT NO.1 Piano compositions, U.S. composers

John Cage - 31'57.9864" for pianist *

Earle Brown - to be determined

Morton Feldman - to be determined

Christian Wolff - for prepared piano

Lucia Dlugoszewski - Archaic Piano Music *

Terry Riley - to be determined

La Monte Young - "566" to Henry Flynt *

Philip Corner - Chirography for piano *

CONCERT NO.2 Piano compositions Japanese composers

Toshi Ichianagi - Music for piano nos: 1 to 7

Toru - Takemitsu - to be determined

CONCERT NO.3 Piano compositions, European composers

Silvano Bussotti - to be determined

Franco Evangelisti - "

Carapezza "

J.Calonne "

Cornelius Cardew "

Rzewski "

Schnebel "

Konrad Boemer "

CONCERT NO.4 Compositions for other instr. U.S. composers

Joseph Byrd - Strata II *

Terry Jennings - to be determined

Philip Corner - Chirographic music for violin *

Ferhad Mechat - piece for prepared violin

Earle Brown - to be determined

La Monte Young - Composition 1960 no.13 *

Patterson - to be determined

CONCERT NO.5 Compositions for instruments, Japanese comp.

Toshi Ichianagi - For strings no.1 & 2, woodwind piece *

Toru Takemitsu - Rina & others to be determined

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Earle Brown - to be determined

La Monte Young - Composition 1960 no.13 *

Patterson - to be determined

CONCERT NO.5 Compositions for instruments, Japanese comp.
Toshi Ichianagi - For strings no.1 & 2, woodwind piece *
Toru Takemitsu - Ring & others to be determined
others to be determined

CONCERT NO.6 Compositions for instruments, European comp.
K.Stockhausen, G.M.Koenig, M.Kagel, S.Bussotti, F.Evangelisti,
J.Calonne, - cello piece, Jan Morthenson, P.Schwartzik,
compositions to be determined.

CONCERT NO.7 Compositions for voice, U.S. composers
John Cage - Solo for voice 2 (1960) *
Joseph Byrd - Homage to Jackson Mac Low *
Agnus Dei for 3 voices *
Emmett Williams - 4-directional song of doubt for 5 voices
Lucia Dlugoszewski - transparencies for everyday sounds *
Dick Higgins - "The sound of the animals dying thirteen to one" *
Jackson Mac Low - Letters for Iris numbers for silence *
George Brecht - Card piece for voice *

CONCERT NO.8 Compositions for voice, European composers
Silvano Bussotti - to be determined

CONCERT NO.9 Concrete music U.S.Composers
John Cage - Variations * perf. by Metzger, Bussotti
Joseph Byrd - 2 pieces for R.Maxfield *
Lucia Dlugoszewski - Suchness concert *
Dick Higgins - to be determined
George Brecht - Spanish card piece for objects *
Candle piece for radios * Comb music *
Drip Music* & others to be determined
Jackson Mac Low - Thanks - a simultaneity for people *
Terry Riley - ear piece (for audience) *

CONCERT NO.10 Concrete music & happenings, Japanese comp.
Toshi Ichianagi - IBM & Music for electric metronome *
Yoko Ono - to be determined

CONCERT NO.11 Concrete music, European composers
Nam June Paik - Variation on Themes of G.Brecht & La MonteYoung
K.Wiggen - music machine
Silvano Bussotti - piece* & others to be determined
Dieter Schnebel, Chiari, Amey to be determined
G.Maciunas - trio for bass sordune, voice, old score & etuis *

CONCERT NO.12 Happenings, U.S. composers
Dick Higgins - Danger music no.2 *, Symphony no.3 *
Henry Flynt, Dennis Johnson, Terry Riley, Al Hansen to be determ.
La Monte Young - piano piece for David Tudor no.2 * & others.

CONCERT NO.13 Happenings, European composers
Nam June Paik - to be determined.

CONCERT NO.14 magnetic tape music, U.S. composers
J.Cage - Fontana Mix, Williams Mix, Music for 'the Marrying Maiden' *
Dick Higgins - to be determined
John Mac Dowel - music for a while *
H.Jacobs, D.L.Talcott, G.Longfellow, H.Stanley to be determined

CONCERT NO.15 magnetic tape music, U.S. composers
Richard Maxfield - Night music* Cough music* Radio music* Steam*
Pastoral Svmphony*, Perspectives* Piano concerto

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Drip Music* & others to be determined
 Jackson Mac Low - Thanks - a simultaneity for people *
 Terry Riley - ear piece (for audience) *

CONCERT NO.10 Concrete music & happenings, Japanese comp.
 Toshi Ichianagi - IBM & Music for electric metronome *
 Yoko Ono - to be determined

CONCERT NO.11 Concrete music, European composers
 Nam June Paik - Variation on Themes of G.Brecht & La Monte Young
 K.Wiggen - music machine
 Silvano Bussotti - piece* & others to be determined
 Dieter Schnebel, Chiari, Amey to be determined
 G.Maciunas - trio for bass sordune, voice, old score & etuis *

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 Dick Higgins - Danger music no.2 *, Symphony no.3 *
 Henry Flynt, Dennis Johnson, Terry Riley, Al Hansen to be determ.
 La Monte Young - piano piece for David Tudor no.2 * & others.

CONCERT NO.13 Happenings, European composers
 Nam June Paik - to be determined.

CONCERT NO.14 magnetic tape music, U.S. composers
 J.Cage - Fontana Mix, Williams Mix, Music for 'the Marrying Maiden' *
 Dick Higgins - to be determined
 John Mac Dowel - music for a while *
 H.Jacobs, D.L.Talcott, G.Longfellow, H.Stanley to be determined

CONCERT NO.15 magnetic tape music, U.S. composers
 Richard Maxfield - Night music* Cough music* Radio music* Steam*
 Pastoral Symphony*, Perspectives* Piano concerto

CONCERT NO.16 magnetic music tape music, from Köln
 K.Stockhausen, M.Koenig, H.Eimert, M.Kagel, K.Boemer - to be detrm.

CONCERT NO.17 magnetic tape music, French composers
 P.Schaeffer, P.Arthuys, F.Bayle, M.Philippot, J.Barraque, E.Varese,
 L.Ferrari, Y.Xenakis, Boucourechliev, R.Vandelle, - to be determined.

CONCERT NO.18 magnetic tape music, Italian composers - Milan studio
 L.Berio, B.Maderna, Evangelisti, G.Ligeti (Hung) - to be determined
 Belgian composers:
 Henri Pousseur - Scambi, Etudes pour rimes, Electre, Formes et Lumieres.

CONCERT NO.19 magnetic tape music, Japanese composers
 Toshiro Mayuzumi - Aoi-No-Ue * others to be determined
 Toru Takemitsu - Static Relief, Tori, Untitled
 others to be determined.

CONCERT NO.20 magnetic tape music, Canadian composers
 P.Mercure, L.Portugais, C.Carpi, I.Anhalt - to be determined

CONCERT NO.21 new music from Poland
 J.Patkowski, K'Penderecki, Markowski, Gurecki - to be determined

CONCERT NO.22 new music from USSR
 M.Joudina, A.Volkonski - to be determined

INTRODUCTION (before the concerts)
 Heinz Klaus Metzger - "Anticipating the critics "

* scores or tapes already in possession

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The Gilbert and Lila Silverman Fluxus Collection

Inventory

Artist George Maciunas Inventory No. 01573
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 Date 1962 ca. Jan 7, 1962
 + Fluxus tentative plans for 1st 7 issues
 + Tentative Plan for Fest. of New Music

Appraised Value \$ 1,500.00 ✓
 By Jean-Noël Herlin
 Date June 14, 1989

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- Artist's
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 - Other
- Equipment
- Film
- Fluxus Edition
 - Assembled by G.M.
 - Assembled by other
 - Made by Artist
 - Prototype
- Flyer
- Furniture
- Flyer
- Letter long roll
- Postcard
- Holograph
- Typed/Signed
 - No. of pages 1
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 - Vol. _____
 - No. _____
- Artist
- Reference
- Manuscript
 - Holographed
 - Typed
 - Mixed Media
- Newsletter, Fluxus
 - No. _____
- Notes
 - Holographed
 - Typed

sort of

- Newspaper
- Painting
 - Mixed Media
 - Oil
 - Other
- Pamphlet
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- Photograph
 - Photographer _____
- Vintage
 - Performance
 - Portrait
 - Negative
 - Contact Sheet
 - No. of images _____
 - Velox
 - Copy photo
- Poster
 - Exhibition
 - Performance
 - Other
 - Recto Verso
- Print
- Program
- Press clipping
- Real Estate Papers, Fluxus
- Record
- Score
 - Original
 - Printed
- Scrap Book
- Sculpture
 - Mixed Media
- Videotape
- Xerox, vintage
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Date Purchased 7/7/88
 Purchased from _____
 George Maciunas Estate
 Other: La Monte Young
 Purchase Price \$ _____
 Latest Insurance Value \$ _____
 for this work
 for similar work
 Date of Valuation _____

Former Owners

George Maciunas
 Other La Monte Young

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 1366

Bibliography

- Fluxus Codex
Page No. _____ ill. This Similar
- Fluxus Etc.
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- Fluxus Etc./Addenda I
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- Fluxus Etc./Addenda II
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- Frohliche Wissenschaft. Das Archiv Sohm.
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- Fluxus. The Most... (Ruhé)
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Exhibitions

- The Museum of Modern Art, New York, NY
Nov. 14, 1988–March 10, 1989
- Berlinische Galerie Im Gropiusbau, West Berlin
Sept. 24, 1988–January 8, 1989
- Williams College Museum of Art,
Williamstown, MA
Nov. 7, 1987–January 3, 1988
- Walter Phillips Gallery, Banff Center, Banff,
Alberta, Canada
October 5–27, 1985
- Contemporary Arts Museum, Houston, TX
July 7–Sept. 16, 1984
- Baxter Art Gallery, Cal. Tech., Pasadena, CA
Sept. 28–Oct. 30, 1983
- Neuberger Museum, State Univ. of NY,
Purchase, NY
January 30–March 27, 1983
- Cranbrook Academy of Art Museum,
Bloomfield Hills, MI
Sept. 20–Nov. 1, 1981
- Other: _____

Comments:

- Similar to Silverman No. _____

subject to terms of contract

- Photo Attached

*In correct diameters. People here just can't
make holes. I enclose a copy of the sheet
try to get it done in NY at Box factories
or paper drillers. I will meanwhile try
to find someone in Frankfurt. Try
if you can make in NY for less than
\$30 (per 1000 incl paper) do it.
If not let me know. Try that time
I may have found someone. OK?
Meanwhile I assume you took names
addresses of people that bought the
anthology so you can mail them the
holes when they are ready. Let me have
those addresses so I can mail them
Fluxus prospectus when it's ready
I went to Köln last week (for New Years)
and met most of the people there. Paik, Metzger,
Bosatti, J. Wilhelm, Kugel, Boemer, Maderna etc.
and Helms. Greetings to you from them all
except Helms who is an arrogant prick.
Helms was very angry that he, the universal
genius, was included in the Anthology prospectus
and his unimportant work.*

Location of work:

- 10 West Adams Street Detroit
- 488 Greenwich Street New York
- Museum of Modern Art New York
- Other: _____

Date entered: 6/16/89

By

- Jon Hendricks
- Other: MA Davis