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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	1.846

FLUXCLINIC RECORD OF FEATURES AND FEATS	TO BE ENTERED BY FLUXDOCTOR:					
<i>TO BE ANSWERED BY FLUXPATIENT:</i>	DIMENSIONS I	cm	in	ft		
FOREWARD SIGNATURE	MAXIMUM ERECT HEIGHT					
BACKWARD SIGNATURE	MINIMUM ERECT BUT SHRUNK HEIGHT					
WRONG ADDRESS	MAXIMUM HEAD DIAMETER					
PREFERRED MANNER & PLACE OF DEATH	MINIMUM HEAD DIAMETER					
PREFERRED PLACE OF BIRTH	MAXIMUM HAIR LENGTH					
PREFERRED OCCUPATIONS	MAXIMUM WIDTH OF SMILE					
NON SKILLS	EXTENDED TONGUE LENGTH					
DATE ACCORDING TO REVOLUTIONARY CALENDAR <i>(APR.25, 1970 = FLOREAL 6, 178)</i>	WIDTH BETWEEN INFLATED CHEEKS					
POCKET OR HANDBAG CONTENT	EYESIGHT BEYOND FOREHEAD					
	DISTANCE TO BLOW OUT CANDLE					
	MINIMUM SWAY AT HEAD					
	MINIMUM SWAY AFTER CUP OF VODKA					
	MINIMUM DISTANCE OF LEAN BACK					
	NIPPLE TO NIPPLE					
	MAXIMUM DIAMETER OF GRASP					
	DEPTH OF FOREFINGER PUNCH					
	RIMETER					
	METER					
	T					
	MOUTH TO FOOT					
	NCE					
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		g	lb			
	CARRYING CAPACITY					
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	ZZ					
	I 1 MINUTE					
	CAPACITY OF HAIR					
	ECT RECT PENIS					
SOURCE OF FINGERNAIL DIRT	IMPACT OF FIST SLAM					
DISLIKED PAINS	IMPACT OF KICK					
Liked Pains	HEAT, TIME, NUMBER, YES/NO					
KNUCKLE PRINT	TEMPERATURE INSIDE SHOE					
NOSE PRINT	TEMPERATURE INSIDE POCKET					
	MAXIMUM DURATION OF SMILE					
	NUMBER OF HAIRS IN NOSTRIL					
	CAPACITY BETWEEN FINGERS (GRAINS)					
	CAPACITY TO CRUSH EGG WITH GRIP					
	VISION WITH WRONG SPECTACLES					
	X- RAY VISION					
	TOLERANCE OF PAIN					
	TOLERANCE OF BAD SMELL					
	ELECTRIC CONDUCTIVITY					
	CAPACITY TO DISTINGUISH MANY SOUNDS					
	CAPACITY TO FLY					
	RESISTANCE TO HAIRCUT					

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		IMPACT OF FIST SLAM			
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PREFERRED PLACE OF BIRTH	
PREFERRED OCCUPATIONS	
NON SKILLS	
DATE ACCORDING TO REVOLUTIONARY CALENDAR (APR.25, 1970 = FLOREAL 6, 178)	
POCKET OR HANDBAG CONTENTS	
AMOUNT OF MONEY IN WALLET	
CONTENTS IN STOMACH	
FAUNA & FLORA IN NOSE CULTURE	
AGE OF SHOES	
LIST OF SCARS & DESCRIPTION OF	
SOURCE OF FINGERNAIL DIRT	
DISLIKED PAINS	
LIKED PAINS	
NUCKLE PRINT	NOSE PRINT

KAT·FLUX·KIT



BY CARLA LISS

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BACKWARD SIGNATURE		MAXIMUM HEAD DIAMETER			
		MINIMUM HEAD DIAMETER			
WRONG ADDRESS		MAXIMUM HAIR LENGTH			
		MAXIMUM WIDTH OF SMILE			
PREFERRED MANNER & PLACE OF DEATH		EXTENDED TONGUE LENGTH			
		WIDTH BETWEEN INFLATED CHEEKS			
PREFERRED PLACE OF BIRTH		EYESIGHT BEYOND FOREHEAD			
		DISTANCE TO BLOW OUT CANDLE			
PREFERRED OCCUPATIONS		MINIMUM SWAY AT HEAD			
		MINIMUM SWAY AFTER CUP OF VODKA			
NON SKILLS		MINIMUM DISTANCE OF LEAN BACK			
		NIPPLE TO NIPPLE			
DATE ACCORDING TO REVOLUTIONARY CALENDAR (APR.25,1970 = FLOREAL 6,178)		MAXIMUM DIAMETER OF GRASP			
		DEPTH OF FOREFINGER PUNCH			
POCKET OR HANDBAG CONTENTS		MAXIMUM WAIST PERIMETER			
		MINIMUM WAIST PERIMETER			
		MAXIMUM KICK HEIGHT			
		MIN. DISTANCE FROM MOUTH TO FOOT			
		SHOE & FOOT DIFFERENCE			
		DISTANCE TO NEAREST WATER			
		VOLUMES	ml	gal	
		BODY VOLUME			
		HEAD VOLUME			
		MOUTH CAPACITY			
		LIQUID CAPACITY OF PALM			
		LIQUID CAPACITY OF SHOE			
AMOUNT OF MONEY IN WALLET		MAXIMUM SUCKING IN ONE DRAW			
CONTENTS IN STOMACH		MAXIMUM DRINKING CAPACITY			
		MAXIMUM URINATING CAPACITY			
		MAXIMUM SWEATING CAPACITY/1 MIN.			
		WEIGHTS	g	lb	
		MAXIMUM WEIGHT & CARRYING CAPACITY			
FAUNA & FLORA IN NOSE CULTURE		MINIMUM WEIGHT			
		WITH ONE FOOT OFF THE SCALE			
AGE OF SHOES		WEIGHT OF HEAD			
LIST OF SCARS & DESCRIPTION OF THEIR CAUSES		WEIGHT OF HAIR			
		WEIGHT OF POCKET FUZZ			
		SALIVA PRODUCTION IN 1 MINUTE			
		WEIGHT OF DANDRUFF			
		MAXIMUM LIFTING CAPACITY OF HAIR			
		LIFTING CAPACITY OF ERECT PENIS			
		IMPACT OF FIST SLAM			
		IMPACT OF KICK			
		HEAT, TIME, NUMBER, YES/NO			
SOURCE OF FINGERNAIL DIRT		TEMPERATURE INSIDE SHOE			
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PROPOSED FLUXANNIVERSARYFEST PROGRAM 1962-1972 SEPT & OCT.

Concert by Ben Vautier at Cinematheque, 80 Wooster st. All New York premieres (first performances)
(the occasion to be used also to sign up audience for events requiring transportation)

Piece for conductor, 1965, by George Maciunas
Hot trumpet by Dick Higgins
Drip Music by George Brecht followed by F/H Trace by Bob Watts, Fluxversion I
For a drummer by George Brecht, 7 Fluxversions
In Memoriam to G.M. by Robert Bozzi, Fluxversion I
Concert for clarinet by George Brecht, Fluxversion II
C/C Trace by Bob Watts, Fluxversion I
Monochrome for Y. Klein by Ben Vautier, Fluxversion II
Water Music by Mieko Shiomi
Telephone no.2 by Ben Vautier

SWIMMING POOL EVENTS, at pond, Bob Watts farm

Wet Parade by Bob Watts
Water music I, 1969 by Peder Jones
more pieces ?

BUS EVENTS

Tomas Schmit: Sanitas no.79 (bus carries audience to desolate location and returns empty) could also be via boat to uninhabited island
Subway event (bus variation) by Bob Watts (queue loop)
more pieces ?

FIREWORKS & FLYING EVENTS, at Bob Watts farm

APPLE EATING CONTEST, apple orchard near Bob Watts farm ?

FLUXOLYMPIAD (counterpoint to the Munich one)

100 yard run, 100 metronome run, 220 yard balloon dash, 220 yard candle dash by Larry Miller
team ski run by G.Maciunas team canvas loop run by Bob Watts, obstacle shoes run by Bob Watts handicap run by G.Maciunas
overloaded bicycle race by G.Maciunas,
long jumps on slippery floor, on stilts, on muddy floor by G.M. with balloons by Larry Miller
Pole vault with sinking pole by G.M. shot put with roller skates by G.M.
Giant glove boxing match, wrestling with paper clothing by G.M. bicycle joust, pillow joust by G.M.
prepared racket ping-pong, badminton by G.M.
stilt soccer game by Bici Hendricks, blow tube soccer by G.M. balloon and racket basketball
more suggestions ?

STREET EVENTS

snow storm (styrofoam) from a passing car in a tunnel by Milan Knizak
snow storm from Empire State building
Black bag event by Bob Watts
Instant concert by Bob Watts
Clothespin spring by Albert Fine
Expedition 1964 by Ben Vautier (voluminous package via many means of transportation)
Sanitas no.35 by Tomas Schmit (blank paper handed out to passersby)
Multicycle by George Maciunas (16 bicycles connected into one unsteerable vehicle)
more suggestions ?

For detailed description of each proposed piece see FLUXFESTKIT 2, 1969
Distribution: Ayo, Robert Bozzi, George Brecht, Henry Flynt, Richard Foreman, Ken Friedman, Geoff and Bici Hendricks, Dick Higgins,
Davi Det Hompson, Joe Jones, Per Kirkeby, Milan Knizak, Alison Knowles, Arthur Koepcke, Carla Liss, Joan Mathews, David Mayor,
Peter & Barbara Moore, Nam June Paik & Shigeko Kubota, Ben Patterson, Hala Pietkiewicz, Jock Reynolds, Takako Saito, Dr. Sohm,
Tomas Schmit, Paul Sharits, Mieko Shiomi, Ben Vautier, Bob Watts, Emmet Williams, Yoshimasa Wada, Dick Higgins. Jonas Mekas,
Please send suggestions and other correspondence to George Maciunas, POB 180 New York NY 10013

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PROPOSAL FOR FLUXCONTENTS FOR ART AND ARTISTS MAGAZINE FLUXLEADANNIVERSARY 1962

1. Exercises and Efforts by George Brecht
2. Pull apart fluxmusic by Paul Sharits (any two pages glued together with single spot, his piece identified on or near the glue spot)
3. Turn this page by Ben Vautier (again on any page, except his name and "gesture piece by" should be on the opposite side)
4. 50 propositions for a page by Ben Vautier
5. Flux paper work by Willem De Ridder
6. Some Divertevents by Friedrich Lieberman (could be combined on same page with De Ridder)
7. Fluxtoilet, (most recent flux collective work)
8. Fluxbiographies (from Fluxfestkit 2)
9. Fluxclinic record of features and feats form (reader participation piece)
10. Chart by George Maciunas
11. Editorial by George Brecht, written in 1962 (reprinting celebrates the 10th anniversary of FLUXUS)

TEN RULES: NO RULES

forgoing intention: nothing unaccomplished
forgoing needs: no requirement unfulfilled
forgoing satisfaction: no favoring
forgoing judgment: no inappropriate action
forgoing comparison: exact oneness
forgoing attachment: nothing to eliminate
no true generality
no progress, no regression: static change, complete punctuality
no coming, no going
no grasping

12. List of available fluxobjects (from Fluxfestkit 2) optional

NOS: 2,3,4,5,6, are true paper events and easily reproducible, most suitable in magazine
No. 7 is the only example of true collective fluxpiece (latest one) No.9 is also a collective piece
No.12 and 8 and 6 are optional
The rest must be included if publication of my chart is requested (my permission to republish the chart is granted only if
nos: 1,2,3,4,5,7,9 and 11 are included.
They could fit in minimum x number of pages as follows:
nos: 2,3 require no extra space
no.1 and 11 on page 1 maybe could fit also no. 5
nos. 4 on page 2 (very small type)
nos. 7 on page 3
no. 9 on page 4
no.10 on page 5 (very small type, great reduction from original) omit this chart if only 4 pages are available
The entire proposed FLUXCONTENTS could say edited by George Maciunas

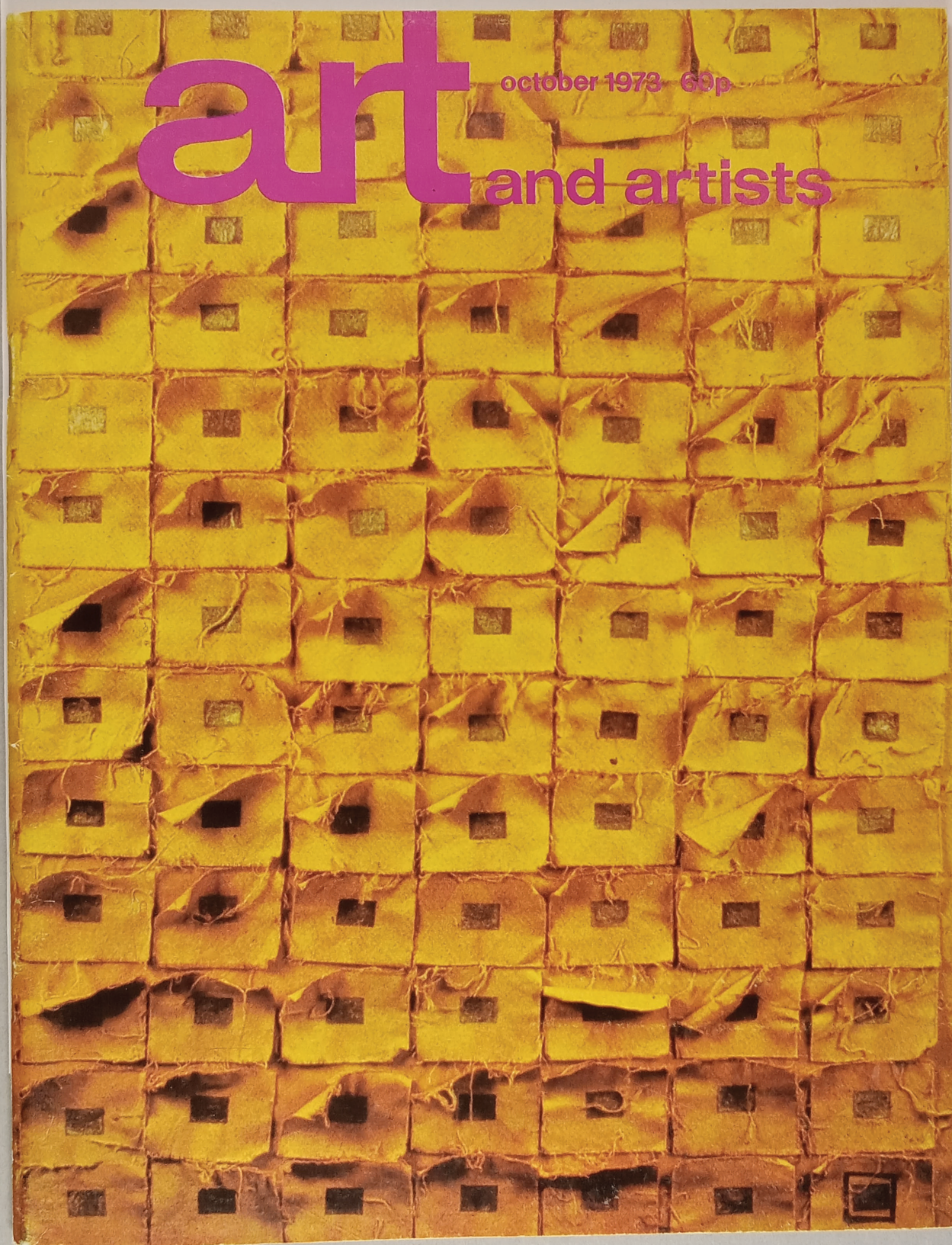
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George Mainvras ^{en} 11/71/72
from Carla Liss

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art and artists

October 1973 volume 8 number 7 issue number 91 Founded 1966

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COPENHAGEN Paul Borum
BARCELONA Dorothy Molloy

This issue guest-edited by Carla Liss

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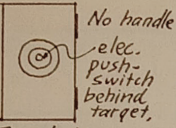
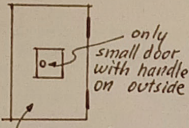
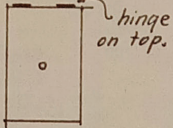
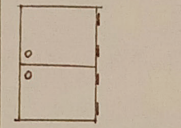
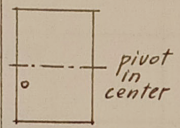
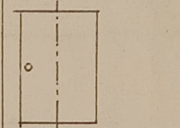
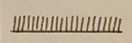
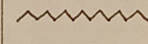
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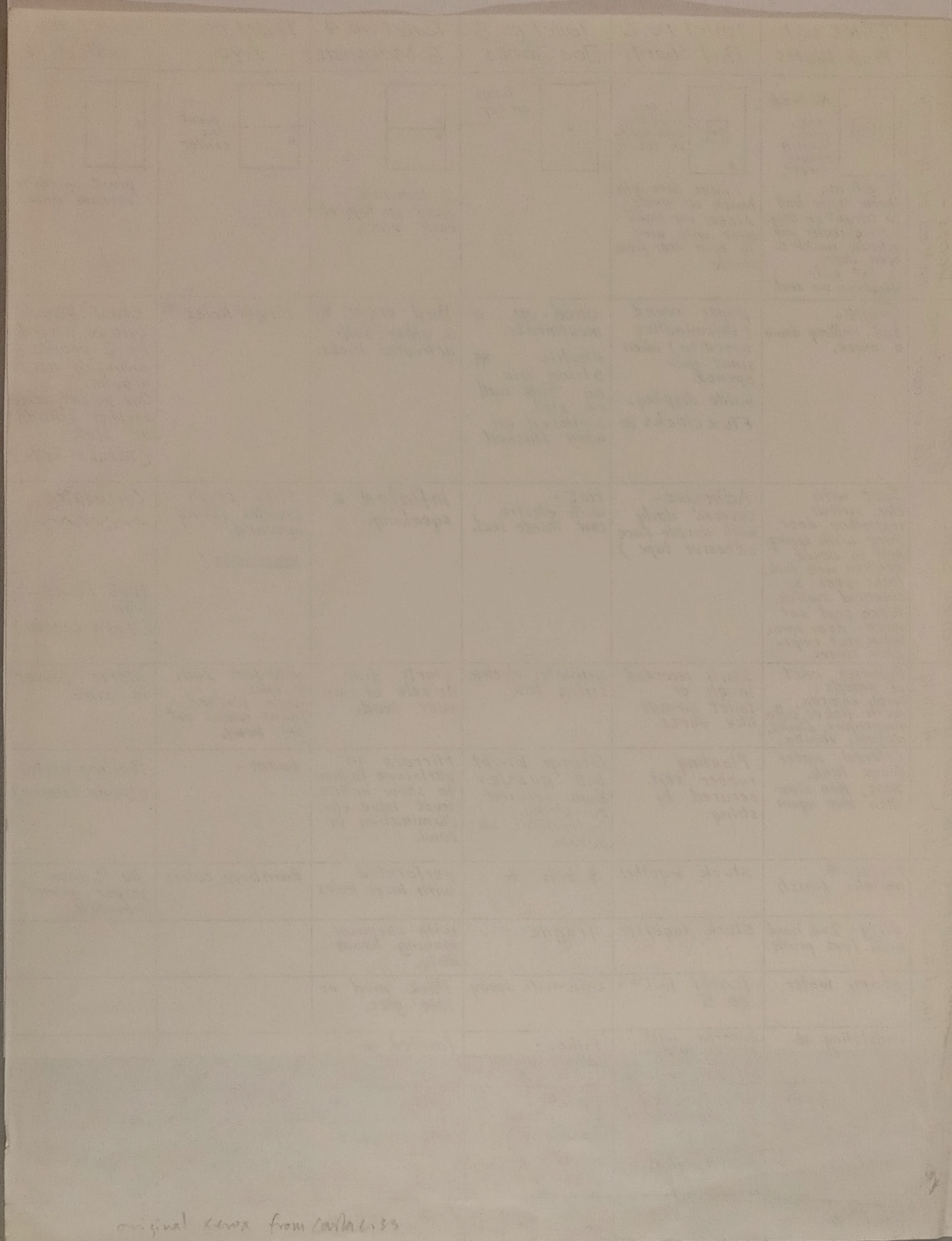
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	Toilet no.1 Bob Watts	Toilet no.2 Paul Sharits	Toilet no.3 Joe Jones	Toilet no.4 G. Maciunas	Toilet no.5 Ayo	Toilet no.6 collective
Doors - method of opening	 No handle elec. push-switch behind target. To get in: throw super ball to target on door. hitting center will activate switch & open door. To get out: sit down on seat.	 only small door with handle on outside. large door with handle on inside. Access via small door with arm to open door from inside.	 hinge on top.	 2 separate doors on top of each other.	 pivot in center	 pivot in center vertical axis.
Doors display on interior side of door	Game-ball rolling down a maze.	paper sound (delaminating accordion) when small door opened. Inside display: Flux clocks *	Wind-up * movements. Electric * String trio on side wall of stall, switched on when flushed	Bird organ * & other bulb activated tricks.	Finger holes *	Chess boards can be played by 2 people swinging door around. One person inside another outside the stall. (Takako Saito)
Toilet seat	Seat with elec. switch controlling door. Door with spring held in closed position with lock. lock opens by solenoid switch. When seat sat upon - door opens. When seat empty door closes.	Adhesive-covered daily with double-face adhesive tape)	Hot - with electric coil inside seat.	Inflated & squeaking.	Stiff brush bristles facing upward. 	Corrugated  Wet Paint sign. (John Lennon)
Toilet flushing	Releases mist of smells: lysol, chlorox, moth flakes, coffee, turpentine, cloves, alcohol, vanilla.	Starts recorded laugh or toilet sounds like farts.	activates electric string trio.	starts fine drizzle of rain over head.	detergent suds in tank when flushed foam comes out the bowl.	starts faucet in sink.
Toilet bowl display	colored water from tank. Blue, then clear then blue again.	Floating rubber shit. secured by string.	George Brecht ball puzzle: Balls secured by string. Instructions on bottom.	Mirrors in periscope fashion to show action, must have elec. illumination in bowl.	foam -	Boiling water (John Lennon)
Toilet paper	Mylar - * metallic finish	stuck together	\$ bills *	perforated with large holes	Rainbow colors	De Ridder paper games printed.
Paper towels	dirty - 2nd. hand with foot prints.	stuck together	fragile	with chemical making hands dirty.		
Sink faucet	soapy water	flushes toilet no. 5	upwards spray	thick mud or thin glue.		
Mirror	undulating * motorized	covered with opaque window cleaner. Must be wiped off ea. time.	Filliou-collage mirror	faceted *		
Medicine cabinet	Rocks * marked by volume in c.c. Time kits.	cleanliness kit suicide kit * etc. behind glass	Foods * Drinks napkins behind glass.	various * flux-boxes behind glass.	Vending * machine - dispensing Relics - holy shit, by Geoff Hendrick	Vending * machine dispensing air capsules by Yoko Ono.
Soap	thin coat on plastic facsimile					

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bat pin

Briny → wants cat
Sharan - 25 Southampton Rd.
Nivette - 87 Prince Wales Rd)

351 0777

Nivette H. H. H.

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		Restaurants.	Hotels.	Class	Beaches	Scenery	Nice town	Antiquities	Medieval	Area miles ²	Popul.	Towns	
	Alonissos (62)	Artemis		D	X								fertile, less populated,
	Astypalaia (41)	Astynea, Paradisos		D		X	X						satellite islets.
•	Castellorizo	Xenia - seafront Pelinaeon		B D	X		X				few.	small church,	fishermen only, castle.
	Chalki				X	X		X	X			Nemborelo,	off Rhodes, rocky.
	Chios (52)	Pelinaeon		D	X	X	*	X	*	340	60,000	chora Pyrgoi	olives, figs, fertile
•	Kalymnos (42)	Krystal (Pothaia) Katina (Panormos) Myrties		D	X	*	*	X	X			Pothaia*	herbs, jam. olives, oranges.
	Karpathos (71)	North,			X	*						Pigadi.	fertile, apricot, almond pines, poplar.
	Kassos (72)	monastery - chadies					X		X			Free	fertile, monasteries.
	Kos (43)	Acropolis, Aktaeon Avra, Batis		D	X		X	X	*	111	20,000		grain, tobacco, olive, wine cattle, horses, - fertile.
	Lemnos (54)	Ethnikon, Thraki		D	X	X				186	22,000	Myrina Moundros	olive, wine, fruit, silk, wheat medicinal earth, monast.
	Leros (42-1)	Siza (Aghia Marina) Diethnes (Laki)					X			30		Platanos	arid + fertile
	Lesbos Mytilene (Mitilini) Methymna (53) Eresos Thermi	Rex Delphinia, beach Delphinia Safitisa		D B D D	X		X		X	630 117,400		Mitilini	fertile; olive, wine, citrus.
	Nisyros (44)	Iamaticae Pigae		D		X	X			16+			almond trees all over,
•	Patmos (42-2)	Rex, Ethnikon		D	X	*	X		*	22	2,600	* monast, chora	- St John. * treasury + lib.
•	Rhodes L	(43A) Aghios Antonios		D	X	X	X	X	*	542	63,600	Rhodes	
		(70) Colossos					X	X	X			Lindos	
		Diethnes											
		Ethnikon Florida Ikaros Noufura Rex Ton Ippoton											
•	Samos (24)	Poleos, Aktaeon, Samion Morpheon, Pythagorion		D	X	*	X		X	181	41,000	Vathy, monast.	fertile.
	Samothrace (55)	Samothraki		D	X	*		*		71	3,830		5,900' mt. NYU excav. cool in summer * pines,
	Skiathos (63)	vill: Akti, Afa, Skiathos. Rest: Talingra, "		D	*	*							lush, green, fertile; plums.
	Skopelos (61)					X	*		X				wheat, figs, olive.
	Skyros (56)	Xenia, * beach Evia		B D	X	X	X			79	2,900		
•	Symi (46)				X	*	X		X	30		Glalos	rocky monast.
	Thasos	Theano, Galini, Palladion Panellinion, etc.		D	X	*	X	X		170	16,000		olives, wine, timber, dense wood, lush. * many bays, orchards almonds, wine, figs.
	Tilos (45)								X				
7	Aghios Nikolaos.	Lato		D				*				Gurnia*	
	Arkadi	Xenia at monast		D									
	Canea	Cyprus, Elyres, Plaza		D			X						
	Herakleion (73)	Athinae, Piraea, Minoia		D				*				Knossos.	
	Ierapetra	Arkadi, Ellas, Paladion		D									
	Kastelli	Akti, Arkadi, Livikon		D									
	Neapolis	Falasarna		D									
	Phaestos	Vassilikon		D				*					
	Rethymnon	Xenia		D									
	Sitia	Altopolis, Minoia		D			X						lively waterfront,
	Souda	Xenia on beach		D									
	Hania	Krystal, Mysson		D									
		Knossos		D			X						

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the colossus of
malroux
Henry Miller

aff

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12 June 1973

Mieko Shiomi

Sakaguchi 1-24-38

Sakurai, Minoo

Osaka, Japan

Dear Mieko Shiomi:

My contribution to Spatial Poem No. 6 will be arriving shortly.

This letter is about an entirely different project in which I hope you will be interested in participating. I am editing a special issue of Art and Artists (the same art mag. that did the big Fluxus number) devoted to ~~women~~ women artists around the world. The magazine can only hold 7 feature articles, so I'm trying to make it as representative as possible by including artists of different nationalities, ages, working in various mediums, and with varying attitudes re exhibiting, distributing work, professionalism etc. I love your work and would very much like you to be in the issue. The other women contributing so far are: Simone Forti, Joan Jonas, Joyce Weiland, Susan Hiller, Penny Slinger, Meret Oppenheim, with an introduction by Lucy Lippard. It is the October issue of Art & Artists, but there is a three month advance deadline, so all copy must be in by 1 August. Pieces should be from 1,500 -2,500 words. This could include examples of the work, which especially applies in your case as you work with words and events which can be reproduced on a page; it would be wonderful

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to reproduce one of the world maps. I would also prefer that the artists write the pieces themselves to avoid heavy "art criticism", but if this is impossible for you then I would ask that a friend (woman) collaborates with you on it or interviews you. I hope also that the artists discuss their work in relation to the problems of being a woman artist. I have written some possible topics/questions which might be interesting to discuss. I am sending these topics to everyone contributing hoping this will result in some kind of a continuity thread in the magazine. However these are just guidelines and discuss them only if you want to & if relevant to what you want in your piece. Discuss one, all, some (none) of these:

What are your primary concerns as expressed in your work.
The mediums you use; why you've chosen them or how they've come to you.

Background material; your past work & the direction you think you will be going in.

Do you work intuitively/are your pieces carefully structured & thought out in advance...ie. process.

How does feedback (from public, critics, friends, lovers) affect your work.

How has being a woman helped &/or hindered your career.

Were you active before the women's movement.

What were your chances for exhibition then/now.

Has the movement changed your work; in content/proliferation.

Has being a woman consciously influenced your work.

If you live with someone or have done in the past how have some of these relationships helped/hindered your career, your work.

If the person is/was an artist has this affected your

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work; your chances for exhibition.

What are your feelings re exhibiting your work; re selling your work.

Re the gallery system, real &/or proposed.

If undressing has been part of your work, explain how it relates.

Do you think it has had more effect on your 'career' than the same action done by a male artist would have on his.

Do you separate your art work and your career.

Talk about your work in whatever way you want, everything is interesting . I hope so much that you will be able to participate. Please let me know immediately whether you will be contributing a piece or not. Payment is £30. on publication. Also send as many colour transparencies & photos of your work as possible. These will all be returned to you.

I think this will be a very exciting magazine and I look forward to hearing from you soon.

Very best wishes,

Carla Liss
Carla Liss

ps. just saw george m. in ny - he seems well- busy planning the world voyage.

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mieko shiomi
sakaguchi I-24-38
sakurai, minoo
osaka, japan

July 14 '73

Dear Carla Liss

I've sent you an article and documents about my work
and activities.

I hope these could suit what you expected.

Especially, if my English sentences includes funny
places, please correct them, or even you could rewrite
my article in the style you like.

For some of photos, I have neither nega film nor other
copies, so please send them back to me, after you use
them.

I am looking forward to see your magazine.

Very Best Wishes,

mieko shiomi

Mieko Shiomi

p.s. upto 1968 I use the name Chieko Shiomi
so Chieko and Mieko is the same person
please treat me as mieko now

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Composition 1971 by George Maciunas, dedicated to all avant garde artists such as: Vito Acconci, Eric Andersen, Carl Andre, Arman, David Ascevolt, Ayo, J. Baldessari, Robert Barry, Joseph Beuys, Mel Bochner, Robert Bozzi, George Brecht, Bazon Brock, Stanley Brouwn, Trisha Brown, Gunther Brus, James L. Byars, John Cage, Neke Carson, Jim Collins, Merce Cunningham, Walter De Maria, Ger Dekkers, Jan Dibbets, Oyvind Fahlstrom, Robert Filliou, Henry Flynt, Richard Foreman, Simone Forti, Ken Friedman, Terry Fox, Dan Graham, Colin Greenly, Hans Haacke, Alex Hay, Henrik Have, Davi Det Hompson, Hi Red Center, Doug Hubler, Alice Hutchins, P. Hutchinson, Ken Jacobs, R. Jarden, Ray Johnson, Joan Jonas, Joe Jones, Thadeusz Kantor, Kenneth King, Per Kirkeby, Bengt Af Klintberg, Milan Knizak, Alison Knowles, Arthur Koepcke, Paul Kos, Joseph Kosuth, Tetsumi Kudo, Jean Jacques Lebel, Barry LeVa, Sol LeWitt, Barbara Lloyd, Richard Long, J.O. Mallander, Gordon Matta, Barry McCallion, Jonas Mekas, Bruce Melman, Mario Merz, Jean-Claude Moineau, Meredith Monk, Peter Moore, Bob Morris, Gordon Mumma, Giancarlo Nanni, Bruce Nauman, Phil Niblock, Hermann Nitsch, Claes Oldenburg, Dennis Oppenheim, Judy Padow, Daniela Palazzoli, Ben Patterson, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, Jock Reynolds, Klaus Rinke, Diter Rot, Takako Saito, Italo Scanga, Tomas Schmit, Paul Sharits, Mieko Shiomi, Robert Smithson, Michael Snow, Alan Sonfist, Keith Sonnier, Daniel Spoerri, Harvey Stromberg, Julias Tobias, Timm Ulrich, John VanSaun, Ben Vautier, Branko Vucicevic, Robert Whitman, Yoshimasa Wada, La Monte Young, ZAJ group, who refused or did not participate in the so-called annual avant-garde festival

George Maciunas shall avoid all visual and oral contact with any of the participants in this festival until the next one comes along.

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who refused or did not participate in the so-called annual avant-garde festival

George Maciunas shall avoid all visual and oral contact with any of the participants in this festival until the next one comes along.



FLUX FE
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FLUX FEST INFORMATION
P.O. BOX 180, NEW YORK, N.Y. 10013

Any of the Flux-pieces can be performed any time, anyplace and by anyone, without any conditions to Fluxus provided the following payments are met:

1. If flux-pieces are performed numerically or exceed in duration other compositions or any concert, the whole concert must be called and advertised as **FLUXCONCERT** or **FLUXEVENT**. A series of such events must be called a **FLUXFEST**.
2. If flux-pieces do not exceed non-flux-pieces, each such flux-piece must be identified as a **FLUX-PIECE**.
3. Such credits to Fluxus may be omitted at a cost of \$50 for each piece announced or performed.

Flux-theatre, dance and operas: flux-orchestra and solo concerts: flux-mechanical concerts, events & environments: flux-film, TV, radio, tape, tape programs: flux-sports, games and tournaments: flux-quiz, lectures & schools: flux-boat, bus, train or air trips: flux-parades: flux-swimming pools: flux-discotheques, flux-meals, drinks and snacks: flux-toilets: flux-clinics: flux-church services: flux-funerals: flux-cemeteries: flux-environments: flux-workshop: flux-shops: flux-snowhouses: flux-vending machines: flux-phone answering service: flux-jokes: flux-wars and riots: flux-street events: flux-work and cleaning: flux-jails ... or entire flux-fests may be arranged by the flux-collective for a fee of \$40 per performer, per day and on condition:

1. travel costs of flux-performer(s) or single superior is reimbursed and lodging provided
2. large equipment such as pianos, ladders, tubs, sporting equipment, facilities supplied
3. local performers and helpers mobilized.

FLUX-MEMBERS BIOGRAPHIES:

AYO: December 3, 1968 got Hong Kong flu; January 2, 1969 got Hong Kong flu again! Each time took rainbow medicine.

GEORGE BRECHT: Born: 1923, Halfway, Oregon. Died unnoticed at least once.

ALBERT M. FINE: Biography: Albert M. Fine. Signature (G) Albert M. Fine (see fingerprints—San Francisco Police Records).

KEN FRIEDMAN: died today after losing his mucus to attacking ducks.

BICI HENDRICKS: spotted messenger Birth: live, warm, furbearing, Water Monkey.

GEOFF HENDRICKS: alias Pan Oblectac Born: on a cloud. Today: working in a room with 3 windows, 2 skylights and one bulk-head.

ALICE HUTCHINS: Born: 1967 New York City; Died: 1922 Los Angeles.

MILAN KNIZAK: Born; yes; Died: not yet.

GEORGE MACINAS: blood type O, WBC 9000; hemoglobin 16gm; heart-normocephalic; ear-ceruminous; heart-sinus tachycardia; nose & throat culture-normal flora; urine from right atrium - Klebsiella aerobacter group.

PAUL SHARITS: see right; see left.

MIEKO SHOM: Almost every night since the Second War War had a colorful dream, especially about tremendous or subtle happenings in the sky, and about impressive episodes at a cove or river — with no fear or joy, just observation.

BEN VAUTIER: Born: *Gerontius, Deacon* at Milan under Ambrose, who had an extraordinary and singularly unending dream, but instead of doing penance as commanded, went to Provence, won favour at court, and was made bishop of Nice.

YOSHIMASA WADA: lost weight in Summer gained weight in Winter, repeated each year.

ROBERT WATTS: height: 179cm; between eyes: 6.5cm; between shoulders: 41cm; between nipples: 23cm; between knee and navel: 57cm; between knees and toe: 50cm; between knee and shoulder: 101cm; between birth and 1969: 46 years.

AUTOMATIC VENDING MACHINES

1. Drink dispenser dispensing drink with cup missing, or with cup coming after drink, or with water soluble cup.
2. Change machine dispensing penny for dime.
3. Nut dispenser dispensing into the palm loose sand or glue.
4. Cigarette dispenser dispensing prepared cigarettes: with flash paper, with smoke, rubber bag, with rope or rubber in tobacco, etc.
5. Dispenser of an endless string.

TOILET OBJECTS & ENVIRONMENT

1. Toilet seat variations: double faced adhesive tape cover, brush mat, sandpaper, rubber bag with hot or cold water, corrugated surface, inflated rubber, highly waxed slippery surface, squeaking rubber toy seat, etc.
2. Mirrors: motorized undulating surface by Bob Watts, convex multi-faceted by George Macinas, photo collage (furry head photo with mirror face) by Robert Filliou.
3. Plastic soap with thin coat of quickly washable soap by Bob Watts.
4. Sink faucet turned upward or with spray-er attached.
5. Roll of used paper towels, or new ones but imprinted with hand & hand marks.

FLUX-SHOW: DICE GAME ENVIRONMENT

ENTIRE FLOOR AS DICE HAZARD TABLE

DIE CUBES, 15" CUBES ON FLOOR.

Marked on sides, top open or closed with clear plastic. Consisting of containing:

1. Spice, sound, grinder, timer chess sets.
2. Glass bottle chess, 15" light table.
3. Flux sport accessories.
4. Paper games by Sharits, Grimes, Thompson.
5. Ayo's finger box kit.
6. Ayo's rain machines.
7. Smoke machine by Yoshimasa Wada.
8. Soap bubble machine.
9. Automatic dispenser of loose sand or glue.

10. Flux organ by Ben Patterson

11. Flux organ by George Macinas

12. Flux trio by Joe Jones

13. Mechanical sound box by Joe Jones.

14. Musical chair by Takako Sato (balls)

15. Musical chair by Takako Sato (balls)

16. Flux record player. (Bob Watts & Shiom)

17. Flux film loop viewers.

18. Flux clocks by P. Kirkeby & G. Macinas.

19. Flux clock cabinet by James Riddle.

20. Flux time kit by Bob Watts.

21. Undulating surface mirror by Bob Watts.

22. Multi faceted mirror by George Macinas.

23. Flux post office.

24. Flux meals and drinks.

25. Flux snack box game by Bob Watts.

26. Water light box by George Macinas.

27. Flux water pieces. (Lis, Shiom, Vautier)

28. Flux rocks by Bob Watts.

29. Chrome objects by Bob Watts.

30. Endless box by Chieko Shiom.

31. Spatial game. (no 1) by Chieko Shiom.

32. Flux gift box. (no 1) by Chieko Shiom.

33. Flux clothing chest by Bob Watts.

34. Flux clothes.

35. Flux articles.

36. to 38. Small flux boxes.

SOME FLOOR COMPARTMENTS WITH:

1. Flags & signs by George Brecht.

2. Flux photo murals by Peter Moore.

3. Table tops by Moore, Watts and Spoori.

4. Floor variations by Ayo: sloping floor, area covered with blocks of various shapes, mirror floor, foam rubber carpet impregnated with acids, floor with upwardly protruding nails, floor with raised rope web, etc.

FLUX HI RED CENTER CLINIC

An area is set up as a clinic where various measurements are taken by white coated attendants of each visitor such as: head volume, mouth, palm, between fingers or pocket capacity; shoe and foot difference, extended tongue length, inflated cheek width, hair strength, forefinger punch strength, vision above forehead, X-ray vision, saliva or tear production, kick strength, hand grip strength (crushing egg, fruit, etc.), temperature inside shoe, pocket; distance to blow out candle, number of hairs in nostril, weight of pocket weight, weight on one foot off the scale, maximum and minimum kick or step, blind finger aim, breathing speed, maximum drinking capacity, pulse rate before and after excitation, vision with wrong spectacles, small sensory, pain sensitivity, electrical conductivity, stomach elasticity, capacity to shrink or expand, etc. Required equipment: scales, rulers, thermometers, graduated cylinders, chronometer, volt meter, spring scale, various spectacles, candle, fruit, polystyrene foam board, spices, etc.

FLUX FOODS AND DRINKS

FLUX-EGGS:

Emptied egg shells filled with one of the following: plaster, urethane foam, shaving cream, liquid white glue, white paint, ink, water, white jellatin, coffee, bad smell (rotten food), good smell (spices, perfumes, strawberry, spaghetti, etc. (George Macinas)

MONO-MEALS: FISHMEAL

Fish soup, vinaigrette, pate, pancakes, cutlets, empanadas, braised (from fish bone flour), clear fish carbonated drink, fish jello, pudding, ice cream, pastry, candy, tea, etc. (G. Macinas)

MONO-MEALS: POTATOMAL

Potato salad, pate, vinaigrette, moonshine, soup, pancakes, dumplings, cake, cutlets, bread, chips, fried, broiled, boiled, baked potatoes, creamed mashed potatoes, potato jello, parafix, ice cream, marzipan, jam, jam, cream of yam, yam pastry, sweet potato pie. (Robert Watts)

MONO-MEALS: WHITE MEAL

White drink (milk), white potatoes, rice, white cheese, white creamed salad, white jello, white cake, ice cream, etc. (Bici Hendricks)

MONO-MEALS: BLACK MEAL

Black drink (coffee), black beans, black meat and sauce, black bread, chocolate, etc. (G.H.)

MONO-MEALS: OTHER COLORS

MONO-MEALS: TRANSPARENT MEAL

Coffee, tea, prune juice, tomato juice, (all distilled), clear butter (jello with butter flavor), clear fish, beef, onion (clear jellatin with appropriate flavours), clear ice cream, etc. (George Macinas)

AFTER EFFECT MEALS:

URINE COLORS: food with drug giving color to the urine of person eating it. (red, blue, green, orange, etc.) (Robert Watts)

LAXATIVE SANDWICH (G. Macinas)

SLEEPING PILL SANDWICH (G. Macinas)

SOUPS: stufel, nail, hardware. (B. Hendricks)

TURKEY STUFFINGS: Concrete stuffing, (Milk, chicken, etc.) (Robert Watts)

LAXATIVE SANDWICH (G. Macinas)

SLEEPING PILL SANDWICH (G. Macinas)

FLUX-ORCHESTRA CONCERT

Flux-pieces: paper gliders or balls thrown over the audience.

TICKETS: 2" x 3" sheets or long ribbons.

GEORGE MACINAS:

PIECE FOR CONDUCTOR, 1965

Conductor steps over podium and takes a conventional bow. He remains bowed while playing shoaloes, polishing shoes, rolling and unrolling legs of his trousers, scratching ankles, picking up small specks from floor, pulling nails from floor, etc. etc.

GEORGE BRECHT:

SYMPHONY NO. 1, 1962 Through a hole, FLUXVERSION I

Performers position themselves behind a full size photo or slide projection of another orchestra and insert arms through holes cut in photo or screen at shoulders of photographic musicians. In case of wind instruments, holes must be also cut at mouths of photographic musicians. Performers should hold instruments in conventional way and attempt to play an old favorite.

Performed simultaneously with:

AYO:

RAINBOW NO. 2 FOR ORCHESTRA

A totally inexperienced orchestra plays a 7 note major scale or a popular tune on various instruments.

GEORGE BRECHT:

SYMPHONY NO. 3, 1964

at three/ from the tree/ all night/ at home/ on the floor/ the yellow ball/ in the water/ FLUXVERSION I (on the floor)

Orchestra members sit down on the very front edge of the chair and hold instruments in ready position. Upon signal from the conductor all players slide forward and fall off their chairs in unison and smoothly.

FLUXVERSION II (in the water)

Equal number of wind instrument players seat themselves opposite each other. A large pan with water is placed between the two groups and a toy sail boat is placed on the water. Performers blow their wind instruments, preferably playing a popular tune, towards the sail of the sail boat pushing it to the opposing group which tries to blow it away from themselves. Piece ends when boat reaches edge of the pan.

GEORGE BRECHT:

SYMPHONY NO. 2, 1962. turning FLUXVERSION I

Thick score books are positioned on music stands in front of orchestra members and conductor. As soon as conductor begins to turn the pages of his book, orchestra members start turning theirs. The books are leafed either at a different rate or same rate of speed, in 4 ways to the last page.

FLUXVERSION II

Contact microphones are secured to scores.

ROBERT BOZZI:

CONCERTO NO. 3, 1966

Upon signal from the conductor, each orchestra section performs in unison one of the following actions: turn their heads from side to side, stand up or sit down, open or close their mouths, turn around, move their arms or legs, blow their noses, look at their watches, scratch themselves at various spots.

GEORGE BRECHT:

CONCERT FOR ORCHESTRA, 1962 exchanging FLUXVERSION I

Orchestra members exchange their instruments.

FLUXVERSION II

Orchestra members exchange their scores.

FLUXVERSION III

The orchestra is divided into two teams, winds and strings, sitting in opposing rows.

Wind instruments must be prepared to be able to shoot out peas. This can be accomplished by inserting a long narrow tube into wind instruments. String instruments are strung with rubber bands which are used to shoot out missiles. Performers must hit a performer of opposite team with a missile.

A performer hit 3 times must exit. Missiles are exchanged until all are gone. Conductor acts as referee.

INTERMISSION

BEN VAUTIER:

ORCHESTRA PIECE NO. 4, 1965

On the stage are displayed wind instruments, stands and empty seats. Performers appear, one by one, very slowly and silently. Performers entering from left should go to far right and vice versa. Conductor enters last and sits as slowly. The whole entry should last about 10 minutes.

CHIEKO SHIOM:

WIND MUSIC NO. 2, 1966

Several performers operate fans towards suspended objects such as bottles, rackets, bells, etc. making them swing.

DICK HIGINS:

CONSTITUTION NO. 4

The sound is to have a clearly-defined percussive attack and decay (such as produced by plucking strings, hitting gongs, bells, helmets, tubs, etc.). Each performer produces his sound once, efficiently and almost simultaneously with the other performers' sounds.

SWIMMING POOL EVENTS

FLOATING LADDER

DIVING SHEET

Polyethylene sheet stretched over the water surface under the diving board.

WET PARADE

Fully clothed people walk into the pool until it is completely full. Water should not reach above their heads. Umbrellas may be carried.

POSTUME CONTEST

Performers in paper or other costumes and hats dive from the diving board.

PEDER JONES: WATER MUSIC I, 1969

Performer playing popular tunes on acoustic guitar in 5ft. of water, with only head above.

FLUX-CHAMBER CONCERT

EMMETT WILLIAMS:

COUNTING SONGS, NOS. 1 TO 6, 1962

Audience is counted by various methods.

FLUXVARIATION I

Audience is counted by number of drips or number of balls of the following piece—

DRIP MUSIC (DRIP EVENT), 1959

For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.

Second version: Dripping.

FLUXVERSION I

First performer on a tall ladder pours water from a pitcher very slowly down into the bell of a french horn or tuba held in playing position by the second performer at floor level. Horn player exits. Followed by—

ROBERT WATTS:

F/H TRACE, 1963

(French horn is emptied of water)

Horn is filled behind with small objects or fluid (like shaving balls, ping-pong balls, mud, small animals etc.). Performer then re-enters stage and bows to audience tipping the bell so the objects cascade out toward the audience.

GEORGE BRECHT:

DRUMMER (FOR ERIC) 1966

Drum on something you have never drummed on before. Drum with something you have never drummed with before.

FLUXVERSION I

Performer drums with drum sticks or drum glue until brushes or sticks get stuck and can't be lifted.

FLUXVERSION II

Performer drums with sticks over a leaking feather pillow making the feathers escape.

FLUXVERSION III

Performer drums over a drum with 2 ends of slightly leaking water hoses.

FLUXVERSION IV

Performer drums over a drum with rolled newspapers until the rolls disintegrate.

FLUXVERSION V

Performer drabbles a ping pong ball between a hand held racket and drum skin.

FLUXVERSION VI

Performer drums with mallets or hammers on a helmet worn by another performer.

FLUXVERSION VII

Performer drums with drum brushes inside a vessel filled with cream until cream thickens. Perform all variations simultaneously.

JOE JONES:

DUET FOR BRASS INSTRUMENTS

Rubber glove is placed over bell and tucked inside. Air is blown until glove emerges from bell and is inflated.

FLUXVERSION II

With inflatable leg, weather balloon, etc.

GEORGE MACINAS:

STRING QUARTET, 1964

A metal rod (previously treated with rosin) is rubbed against edge of f or other sound hole creating a squeal.

ROBERT BOZZI:

IN MEMORIAM TO G. MACINAS NO. 2

Performers position themselves in a semicircle. First performer operates a perfume nebulizer, second - throat nebulizer, third - fertilizer sprayer, fourth - insecticide sprayer. They operate their equipment toward the audience head.

FLUXVERSION I

Equal number of performers wearing gas masks seat themselves opposite each other. A balloon is placed between the two groups.

Performers operate various sprayers such as: perfume nebulizer, deodorizer, disinfectant, insecticide, paint or any other spray in pressurized or hand pumped containers. Sprayers are operated toward the balloon, which each group should try to push away from themselves. Piece ends when balloon reaches one group.

CHIEKO SHIOM:

EVENT FOR THE LATE AFTERNOON

Suspend a violin with a long rope. 1963

FLUXVERSION I

Violin is suspended with rope or ribbon inserted through pulley at top and secured to floor. Performer in samurai armor positions himself under suspended violin, draws his sword and cuts the rope in front of himself releasing violin which falls on to his helmeted head.

BEN PATTERSON:

SEPTET FROM "LEMONS"

7 kettles, each equipped with different whistle in nozzle is fitted over nozzle with balloon. As water is boiled balloons inflate while whistles play.

Three performers shoot at balloons with pistols or darts or bows and arrows.

TOMAS SCHMIT:

PIANO PIECE FOR G.M. NO. 1,

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FLUX-RADIO & TV

While a long-winded announcement or comment is made, the broadcasting volume is set to the minimum, requiring the receiving radio volume to be adjusted to maximum. After a short while, the broadcasting volume is set to a maximum, blasting the receiver.

Video version: broadcast with upside down video camera, then right side up. (G. Maciunas)

Announcement is made while a loud interfering static noise is broadcast. (L.M. Young)

Applause, laughter and other audience sounds are broadcast for a while. (Joe Byrd)

Various studio sounds are broadcast in a pattern of inter-mix determined by a metronome.

Studio sounds may be broadcast in alternation with other sounds, such as ones from public toilet. (George Maciunas)

Several news broadcasts are given simultaneously. (Nam June Paik)

Live microphone is wrapped with large piece of paper. (Takahisa Kousugi)

Video version: broadcasting camera is wrapped in a large sheet of cellophane.

FLUX-OLYMPIAD

TRACK - RUNS
100 YARD RUN: runners proceed to the 50 yard taking 3 steps forward and 2 backward, from the 50yd. mark 3 steps backward and 2 forward. All steps to be of equal length. (Larry Miller)

100 YARD METRONOME RUN: runners may only take a step when they hear a designated sound such as amplified metronome or music. Runners may only have one foot down at any time when even stopped. (Larry Miller)

220 YARD BALLOON DASH: all runners must have as many inflated balloons as possible tied to their body. (Larry Miller)

220 YARD CANDLE DASH: each runner carries a lighted candle. He must stop to light it if it goes out. Nothing must be carried to protect the flame. (Larry Miller)

440 YARD KITE RUN: all runners have a kite tied to them with at least 10 strings. (Larry Miller)

450 SLOPE RUN: (George Maciunas)
TEAM SKI RUN: 4 runners have their left foot tied to one ski-like board and their right foot to another board. (George Maciunas)
TEAM CANVAS LOOP RUN: 8 runners inside canvas loop (Robert Watts)

TRACK - HURDLES, OBSTACLES
OBSTACLE SHOES: shoes filled with shaving cream, crushed ice, shoes on stilts, made of nails, fish shoes, inclined plane shoes, disintegrating shoes, bouncing shoes, slippery shoes, musical shoes, etc. (Robert Watts)

HANDICAP RUN: Run while drinking vodka from a bottle, or while eating porridge, or ice cream, or while spitting, with heavy fur coats (on a hot day), or while playing musical instruments, or bird calls, or while writing on a pad, or while operating film camera, or while grinding coffee in a grinder, or while using legs to restrain knees, while undressing, or while shaving, etc. (George Maciunas)

TRACK - CYCLING
SLOW SPEED CONTEST (George Maciunas)
OVERLOADED RACE: race with maximum number of riders per bicycle. (G. Maciunas)

FIELD - LONG JUMP
ON SLIPPERY FLOOR (G. Maciunas)
ON STILTS (G. Maciunas)
WITH LIGHTED CANDLE (Larry Miller)
WITH BALLOONS (Larry Miller)

FIELD - POLE VAULT
SINKING POLE: with a pole that drops a yard when vertical (in a hole). (G. Maciunas)

FIELD - THROWS
BALLOON JAVELIN (George Maciunas)
SHOT PUT: throw with roller casts (G.M.)
HAMMER THROW: hammer as vessel filled with fluid (paint etc.). (George Maciunas)

FIELD - ARCHERY
FUNKY TARGETS (Sound & sight) (G.M.)

COMBAT - BOXING
GIANT INFLATING GLOVES (G. Maciunas)

SMOULDERING GLOVES: gloves smeared with paint or mud. (G. Maciunas)
MUSICAL GLOVES: squeaking gloves (G.M.)

COMBAT - WRESTLING
SLIPPERY BODIES (George Maciunas)

FRAGILE CLOTHING (G. Maciunas)
COLORS WRESTLING: in colored powder container. (G. Maciunas)

COMBAT - FENCING & JOUSTING
MUSICAL BARS (George Maciunas)

SUPER HEAVY: with sledge hammers and steel oil drum armor. (George Maciunas)
BICYCLE Joust: using carton tubes or carton boxes. (George Maciunas)

PILLOW JOUST: riders mounted on another person and using leather feather pillows for weapons. (George Maciunas)

DUAL CONTEST - RACKET
PREPARED PING-PONG: using corrugated rackets, rackets with attached water containers, racket with hole in center, very soft inflated rackets etc. (George Maciunas)

PREPARED BADMINTON: with balloons instead of shuttlecocks, using feather handles playing pingpong balls on floor, etc. (G.M.)

DUAL CONTEST - CHESS
TIME CHESS: playing time for 3min. from the time they are first used (sand timers) (George Maciunas)

SOUND CHESS: rattling pieces (T. Saito)
SMELL CHESS: pieces (Takako Saito)

TEAM CONTEST - BALL
BLOW SOCCER: ping-pong ball on floor pushed by blow tubes (G. Maciunas)

SUSPENDED SOCCER: ball suspended with elastic string from high ceiling (G. Maciunas)

STILT SOCCER: (Bibi Hendricks)
BASKETBALL: without ball (Joan Leskin)

TENNIS BASKETBALL: with tennis ball and racket. (G. Maciunas)

BICYCLE POLO: (G. Maciunas)
EGG BASEBALL: (George Maciunas)

EXTERIOR FLUX-EVENTS

ROBERT WATTS: CONTINUAL STRUCTURE PIECE
A substructure of crates and boxes will be set up in a suitable location, to which various objects such as dolls, old tires, bedsheets, brass etc. will be added by anyone wishing to do so throughout the festival duration.

HAPPY FEET
An area made up of squares containing different tactile materials (blackboard, sand, dry bread, ice, etc.) will be set up. The moves of barefooted participants and their actions (rewarding, enforcing, washing feet etc.) will be determined by a large die.

PAPER DRESSING SERVICE
Paper uniforms, collage paper, adhesive tape, toilet paper blotches, etc.

IDENTITY EVENT
A contest of painted faces.

STUDENT ROUNDUP
At various times throughout the festival, performers will come running carrying a long rope. All students in their path will be encircled by the rope and squeezed together without harming them in any way.

ANTI-SMOKING EVENT
A 10ft long cigarette will be set up, held by threads. Passers-by will be invited to take a puff, but not to exceed 10" of the cigarette length.

INSTANT CONCERT
Any passer-by who is to be thrown from the rooftop either with or without parachutes.

BLACK BAG EVENT
Two strong men unload four heavy black bags and arrange them in a busy area. After an hour one of the bags begins moving and its occupant struggles to get out. The other bags are filled with trash, garbage etc.

CASUAL EVENT, 1962
Performer drives a car to filling station to inflate right front tire. He continues to inflate until tire blows out. He changes tire and drives home. If a car is never moved he drives home on blown out tire.

SUBWAY EVENT, 1962
STREET CAR VARIATION
Performers in a queue enter bus one by one by a pay, exit immediately and rejoin the tail end of the queue to continue performance to any duration.

PAUL SHARITS: 900 ANGLES, 1966
STREET OR FIELD VERSION.

8 performers (4 male, 4 female) in sweat suits and tennis shoes, each carrying one sports object (a basketball, a football, tennis racket etc.) begin walking or running at any desired speed from one location, turning left or right at right angles when hearing left or right instructions given by alternated male or female voice over loudspeaker or megaphone. Female performers respond only to female voice, male performers to male voice. Event ends either when performers return to original location or move beyond reach of instructions.

BEN VAUTIER: THEY, 1962
When visitors, govt. officials or faculty members should accept to live imprisoned in a cage for a while for the passers-by to watch.

BEN VAUTIER: EXPEDITION, 1964
Very voluminous but light package or object is carried by performers from one far off location to another using as many different means of transportation as possible (ship, car, bus, train, subway, bicycle, horse etc.)

TOMAS SCHMIT: ZYKLUS FOR WATER PAILS
Water pails or bottles are placed along perimeter of a circle. Performer inside circle picks the only filled vessel and pours into one on right, then picks one just filled and pours into next one on right, etc. till all water is spilled or evaporated.

JOAN LESKIN: WINDOW MUSIC
12 rooms facing one exterior wall have their lights regulated in different colors. National Anthem or other popular tune is played by switching on particular light when its matching tone is called for.

LARRY MILLER: BAG EXCHANGE
On a given day everyone will be asked to bring a brown bag with an object of their choice in it. An area will be designated to contain the bags. At the end of the day the bags will be distributed randomly.

LARRY MILLER: MUD DROP
A large heap of mud will be dropped from a height over an area placed on the ground.

JOE CAMMARATA: CLOTHING EXCHANGE
Everyone taking part in the festival will be given a number which will wear around their neck. People having the same number will remove and exchange any articles of their clothing when they meet. People not wishing to participate may hide in designated areas.

TREE EVENT
People wearing green will be asked to spend the day in a tree. Ladders or ropes will be provided.

ANONYMOUS:
A non-existent person will be described and performers asked to find and fetch one best fitting the description.

MILAN KNIZAK: TOPOGRAPHY I
Lower an island on a pool T is set up at the top of its top surface.

MILAN KNIZAK: TOPOGRAPHY II
Cover a large area with paper joined together.

MILAN KNIZAK: SNOWSTORM I
Snowstorm of crushed expanded polystyrene on a sunny day inside a railroad car or L.R.R.

BEN VAUTIER: MYSTERY OBJECT I
Performer in crouching or prone position and covered entirely with a large black canvas moves along or across street.

BEN VAUTIER: EXITI I
An egghead on a pool T is set up at the top of its top surface.

BICYCLE POLO: (G. Maciunas)
EGG BASEBALL: (George Maciunas)

NICK BENTLEY

All grass is colored with water dye.

TOMAS SCHMIT: ZYKLUS FOR WATER PAILS
Water pails or bottles are placed along perimeter of a circle. Performer inside circle picks the only filled vessel and pours into one on right, then picks one just filled and pours into next one on right, etc. till all water is spilled or evaporated.

SANITAS NO. 79
A bus carries the audience a good distance, deposits them in a desolate location and returns empty.

SANITAS NO. 22
Performer reads aloud an entire newspaper, advertisements and all, (preferably standing on a podium).

ALBERT FINE: CLOTHESPIN SPRING
Performers attach incompressible spring type clothespins to various objects in street.

GEORGE MACIUNAS: SNOW TOWER
A story, 40ft high, 32ft diameter snow tower is to be constructed from snow in a form of a vaulted spiral (Pisa tower model). The participant-workers (about 80 needed) are to be divided into teams, each responsible for accomplishing one of the following tasks:

1. rolling snowballs to about 2 to 3ft. diam.
2. rolling balls up the spiral ramp.
3. surveying and measuring with plumb lines, levels, measuring sticks etc.
4. fitting snow balls on top of each other forming walls of about 3ft. thickness, and side-ways for vaults and arches.
5. packing concavities and joints with snow.
6. trimming and scraping smooth all surfaces of walls, arches & vaults. (Plan available)

FLUX-PARADE

ROBERT WATTS:

1. A group of about 35 people arrange themselves in a spiral, and continue to walk in a spiral but with an overall direction down parade route. They may decide to rest at any time and then continue.

2. Two performers dressed in dungaree pants and jacket walk in advance of parade, one on either side of street, unrolling paper tape for first row of spectators to hold and act as barrier along parade route.

3. One person in ordinary dress pulls a large fish wheel. Fish arranged beforehand with axles and wagon wheels.

4. About 10 to 15 people out of a group of 60 form a ring by alternately facing in and out and linking arms. The rest get inside, filling the ring to capacity. The group moves down the parade street in this formation.

5. Nine boxes varying in height from 1' to 6" are laid out in a line with the "6" high boxes on the ends and the 1" box in center. A person stands on each box, the last box in the line being left vacant. In a very precise manner, the last person in the line slowly turns around, bends down and picks up the last box, he then stands back up, turns back around and passes the box over his head to the person in front of him. The box continues to be passed forward over everyone's head until it reaches the front where it is set down at the head of the line. All the participants then simultaneously step ahead one box and the procedure is repeated.

6. A 6' x 6' door limousine is parked some-where along the parade route. As different parade entries reach the spot where the car is parked they file through the backseat, onto the sidewalk, and back out onto the street.

7. Rows of life-sized band figures and a drum major are cut out of cardboard, sprayed white and outlined. They are hooked together in rows like strings of paper-doll cut-outs (e.g. a row of drummers). The rows of cut-outs are carried along in a marching band formation by people with transistor radios, tuned to the same station or with portable tape recorders playing band music.

8. One person walks along the dotted white line with necessary quantity of canned instant shaving cream. He uses the cans, one at a time, to make straight foot lines that connect to the dotted white line on the street.

9. Another person at different location makes dotted lines with shaving cream.

10. A canvas loop, 30" wide and 50' in cir- cle, is made in the road. Eight people step into the loop, holding the top of it over their heads. They walk forward, all the time stepping on the bottom of the loop and passing the top over heads.

NAM HUNE PAIK: ZEN FOR STREET
Adult in Lotus posture and staff-shut positions himself in a child's carriage (perambulator) is pushed along the parade route.

NAM HUNE PAIK: DRAGGING SUITE
Dolls of various sizes, toys, broken objects, musical instruments, people etc. are dragged by ropes, strings, chains etc. Followed by:

CHIEKO SHIOMI: MIRROR POSE NO. 2
Participants walk backwards toward a mirror, over the objects being dragged in back of them. They guide themselves by hand held mirrors.

DICK HIGGINS: GRAPHIS 118
Performers shuffle very slowly from crowded position to expanded (spread out) position and back to crowded position following a rhomboid diagram on the street.

AYO: RAINBOW BAND
A band of inexperienced musicians and non-players playing or attempting to play band music.

TOMAS SCHMIT: SANITAS NO. 35
Blank sheets of paper are handed out to spectators along the parade route.

JOE JONES: MUSICAL TRICYCLE
GEORGE MACIUNAS: MULTICYCLE
A 16 to 100 passenger cycle is to be constructed with a space frame consisting of 4 rows of 4 wheels each for 10 rows with 10 seats each in case of 100 passenger cycle) without steering, but with pedals and wheel for each passenger.

SPECIAL CONCERTS

COLLECTIVE: KILL PAPER NOT PEOPLE

A large paper curtain separates the audience from the stage. Several contact microphones are attached to the surface of the paper and various backings, hung behind the curtain. Performer in samurai suit of armor, equipped with long sword and bow with 12 arrows, exits from a large box set among audience by cutting his way out with the sword, positions himself among the audience and then shoots 12 arrows, about one minute apart, to the paper curtain.

1. 1st arrow hits the curtain without backing, a duck call is sounded at the moment of penetration and wind blown over the curtain from behind causing its surface to wave and ripple. (George Maciunas)

2. 2nd arrow hitting the curtain is immediately followed by feathers (like ones on the arrow) coming out through the hole made by the arrow (as if the paper digested arrow but not the feathers). (G. Maciunas)

3. 3rd arrow hitting the curtain is followed by several balls falling out from the arrow hole. (Nam Lauffer)

4. 4th arrow hits the curtain backed by a gong or sheet metal, and is followed by an application from behind the curtain of blue or black paint spray, starting from a circle of about 4ft. in radius. (G. Maciunas)

5. 5th arrow hits curtain backed by balloons and is followed by a stream of red ink coming out of the arrow hole. (Nam Lauffer)

6. 6th arrow hit followed by soap bubbles coming out of the arrow hole and then by a red balloon being inflated on the audience side of the curtain by a performer behind the curtain and then released toward the audience.

7. 7th arrow is followed by various New Year party favours such as blow-outs, roll-outs, streamers etc. blown or released by performer behind the curtain. (Nam Lauffer)

8. 8th arrow is followed by a cascade of red tissue paper, toilet paper, coming out from the arrow hole. (G. Maciunas)

9. 9th arrow hit followed by shaving cream oozing out from the arrow hole and dripping down the curtain. (Geoff Hendricks)

10. 10th arrow is followed by smoke from a smoke coming out of the arrow hole, accompanied by a sustained whistle blow. (Yoshimasa Wada)

11. 11th arrow is followed by red confetti mixed with cinnamon being shot out by a cannon through the arrow hole over the audience. (Bob Watts)

12. 12th arrow hits the curtain backed by heavy cardboard, when it is pulled out by a performer on the audience side of the curtain, water is squirted toward him through the arrow hole. Performer stops hole with hand fly-sweeper, water gun shoots from another hole.

Performer unspools 1st hole and stops 2nd hole. Immediately a flash light shines out through 1st hole. Water gun shoots from 3rd hole etc. Routine continues until flash lights shine for 4 holes and then performer stops up 5th hole and lights go out leaving for a while all 5 holes shining in dark. (Hendricks)

The arrow shooting warior then comes towards the curtain and with his sword proceeds to cut the curtain throughout its entire width. As the opening is made, red light is turned on and a great quantity of crumpled newspaper and other paper waste is passed through and as in dismemberment toward and over the audience. (G. Maciunas)

GEORGE MACIUNAS:

FLUX-MASS OF THE FAITHFULL
(Second part of a High Mass)

Each part is to be identified by special signs or signal flags, or entire flux-mass to be accompanied by a film of a mass.

VESTMENTS:
Vestment of a priest is to be inflated by way of a narrow hose, reaching maximum size by end of mass. The servers and assistants are to wear preferably gorilla costumes or at least gorilla masks, feet and formal suit.

CEREMONIES:
2. **CANON - THANKSGIVING:** Consecration of bread and wine. A giant plaster bread is positioned under an angel suspended at ceiling and functioning as a vessel for thin mud which is released by priest operating pulley, making it move in the bread. Wine or water is consecrated by dropping into it foaming agents - **OBOLATION OF THE GIFTS:** Plastic statues (each filled with different smoke and smell agents) are placed over hot plates making them melt, smoke and smell in different manners.

- **CALLING DOWN OF THE HOLY SPIRIT:** While the Holy Spirit is called in various words, artificial snow (crushed styrofoam) and sneeze powder is showered over the congregation.

3. **BREAKING OF THE BREAD:** The giant plaster bread is broken with sledge hammers, saws, swords, grinders etc. while **PATER NOSTER** prayer is repeated simultaneously in various languages.

4. **COMMUNION:** Priest distributes to any willing participants cookies baked in the form of various crosses such as: latin, patriarchal, papal, grec, loraine, mactes, swastika, etc. all containing quick acting laxative. A chorus meanwhile, sings **AGNUS DEI** very slowly, a minute or more per each sustenance.

- **COMMUNION ATYPIC:** Priest sounds duck call, assistants answer with radios, each tuned to different station; he sounds a *Bronx cheer*, and is answered by a 5 second fragment of chorale music; his cuckoo call is answered by cuckoo call and sound, etc. etc.

- **MISSA EST:** The priest (by now inflated to a globe, is lifted up through the ceiling by way of rope and pulley. END

FLUX-PRODUCTS 1961 to 1970

V TRE FLUX-NEWSPAPERS

V TRE no. 1, Jan. 1964
V TRE no. 2, Feb. 1964
Value of Range no. 3, Mar. 1964: Vautier, Flynt, Fluxshop & Fluxshop poster.

Five THREE, no. 4, June 1964: Nam June Paik, Fluxshop by Bob Watts, Fluxshop poster no. 1, Fluxshop news.

Vacuum Trap Ezold, no. 5, Mar. 1965: Science River Wax page by George Brecht, Fluxshop catalogue, Fluxshop poster.

Vaudville TootnamEnt, no. 6, July 1965: Perpetual Fluxshop wheel, Fluxshop news, Fluxshop poster no. 2.

newspaper eVents for the price of \$1, no. 7, Feb. 1965: Fluxshopcha news, Do it yourself dance series by Yoko Ono & Co. One hour by Jim Riddle, 58 propositions for one page by Ben Vautier.

Vassina 31 Rest, no. 8, May 1966: Waldorf Astoria Hotel Event, action page by Wolf Vostell, Fluxshop list no. 2.

Fluxfest Sale, 1967: Compositions by: Ayo, Bozzi, Brecht, Fine, Helfin, Hi Center, Joe Jones, Knizak, Maciunas, Patterson, Paul Sharits, Schmit, Shimi, Vautier, Watts, Williams. Flux-chart by George Maciunas.

Vague TRESSURE, no. 9, 1970: Vautier Litany, Filioli autobiography, Ayo's List, Gherasim Luca Litany, Eric Andersen Fluxpage, Fluxshop record, news of past years.

FLUXYEARBOOK 1, 1962-4: Book events, objects, essays, compositions by: Ayo, George Brecht, Congo, Dick Higgins, Joe Jones, Alison Knowles, T. Kousgi, S. Kubota, G. Ligeti, G. Maciunas, Jackson Mac Low, Ben Patterson, Tomas Schmit, Chieko Shimi, Ben Vautier, Bob Watts, Emmett Williams & La Monte Young. \$30

FLUXYEARBOOK 2, 1965: Games by: George Brecht, Jim Riddle, Paul Sharits, William De Ridder, Frederic Lieberman, Ken Friedman, Bob Sheff, Ben Vautier, Bob Watts. 19 film loops by: Eric Andersen, John Lee, John Cavanaugh, G. Brecht, Albert Fine, Nam Lauffer, G. Maciunas, Yoko Ono, Paul Sharits, Stan Vanderbeek, Wolf Vostell, Watts.

FLUXFILMS, long version, Summer 1966. 40 min. 1400ft.: Eyeblink, Arttype by George Maciunas, Opus 74 by Eric Andersen, Disappearing music for face by Chieko Shimi, 10' by Maciunas, Trace by Bob Watts. Ready-made by Albert Fine, Wrist Trick, Sears Catalogue, Dots, Unrolling event by Paul Sharits, Number 4 by Yoko Ono, Police Car by John Cade, Smoke by Joe Jones, Word Movie by J. Sharits, The End of the World Landow, End After 8. 16mm version \$180

FLUXFILMS, long version, Winter 1966. Short version plus addition of: Flicker by J. Cavanaugh, 9 min. by James Riddle, Entry-Exit by George Brecht, 2 Traces by R. Watts, No. 1 by Yoko Ono, 5 o'clock in the morning by Pieter Vanderbeek, Sun in your head by Wolf Vostell, total: 1hr. 40min. 16mm \$400

ZEN FOR FILM, by Nam June Paik, 44min. 1600ft. 16mm \$ 80

FLUXTATTOOS 1967: Campaign ribbons, medals, nipples, navels by Bob Watts; fasteners, buttons, zippers, symbols by George Maciunas; 6-5x6" stick-on sheets, boxed \$55

FLUXPOST KIT, 1968: 100 stamp sheet by Bob Watts, 3 post cards by Ben Vautier, rub-stamp by Ken Friedman, Ben Vautier, Jim Riddle. Boxed: \$8

FLUXKIT, with objects marked \$ 200

SOLO OBJECTS AND PUBLICATIONS

AYO
Hand tactile box, cardboard 12" cube \$20
Finger box box, wood, 3" cube 8
Finger box set of 16, in attach case, 200
Air sculpture, plastic clear box 5
Rain machine, 4 variations 50 to 200

ERIC ANDERSEN 50 Opera, 5
JEFF BERNER Fluxbook, varnished bible in clear box 5

GEORGE BRECHT
Water Man, complete sets, 1959-66, 20
Puzzle: Ball, swim, bad, bread, incline, etc. 3
Black ball puzzle, name kit, each 6
Closed on Mondays, boxed 5
Cloth scissors, score in envelope 1
Lead Dice, menu cards 5
Deck, playing cards 8
Entrance-Exit, 8min. tape 8
Flags: 28" sq, sewn legends: start, middle, end, no smoking, exit, entry, arrow) ea: 60
A question or more (3 wall hangings) 8

JOHN CHICK
Fluxfood, forte or synthetic, boxed ea: 5
FARMERS' COOPERATIVE
Find the end, rope truck, bo: end 4
Human trap, box, 100 6

ROBERT FLYNT
Fluxdust or Fluxhair, boxed, ea: 3
Monsters are Inoffensive, 22 postcards 6
Table top, photo laminate, 36" sq. 180
Obvious Deck, double faced play-cards 6
Felix box 4
Hand clock, 24 artists' hands, 4" sq. 200

ALBERT M. FINE
Piece for Fluxorchestra, boxed cards 5
Scale piece for John Cage 5

KEN FRIEDMAN
Flux-crosgan, boxed 3
Open & shut case 3
Flux-shipping, boxed button 3
Flux-clipping, boxed 5
Cleanlines kit, miniature devices, boxed 5
Just for You, with flux-certificate 8

HENRY FLYNT
Communists must give revolutionary leadership in Culture, essay Down with All pamphlet 1/2

JOE JONES
Music box, 2 fragmented tunes 8
Mechanical violin

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