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	Silverman Fluxus Archives	YA.2.67

OK, if you absolutely INSIST we shall include Stockhausen's XI piano piece, or was it IV. Composers will be in alphabetical order in each concert. No favoritism! So Stockhausen will come under "S". If we start mixing there will be no end of trouble with many inflated egos. Alphabetical order favours no one! I see no reason for paying money for Stockhausen & König and not for the other 30 composers? If I pay one I must pay all. If there is much money left I will pay all & to everyone, OK?

I replied to Vostell 5 days ago. In Paris we will have to "cut - cut & revise" (as you said yourself) We will have to cut out some Italians, Boehmer, König, Stockhausen, & myself. Festival will have to be "new musik" - more post-Cage, less pre-Cage or Cage. more neo-dada, no reactionaries, imitators etc, etc.

Some fixed dates: Holland in November - all 14 concerts
Vienna in April
Poland in May - "6 cities", 2 to 3 concerts in each.

London Cancelled because von Bial messed things up. von Bial is coming to Köln, so (to take over Baurmeisters studio) so he won't have that house with hall in London.

We will spend Oct. revising program & start continuation in Holland - November, and then →

Terry Riley is now in Paris - he will be very good on piano for Dec. The Polish in Darmstadt liked Maxfield's Night Music best! which shows they are not so far behind at all.

I am very sorry about the emphatic 10000%, why???

I will see you in Sept. when do you want to come. For every concert or for whole month or for one or 2 weekends?

Let me know so I can reserve hotel. OK?

George.

Absender: G. Maciunas
(Vor- und Zuname)

(62) Wiesbaden

Wohnort, auch Zustell- oder Leitpostamt

J.S. Bach Str. 6

Straße, Hausnummer, Gebäudeteil, Stockwerk oder Postfachnummer, bei Untermietern auch Name des Vermieters

Festliche Kur- und
Kongreßstadt
WIESBADEN
Sommervorstellungen
im Kurpark und Opelbad



Nam June Paik

(506) Bensberg/Refrath

Steinbrechweg 36

Straße, Hausnummer, Gebäudeteil, Stockwerk oder Postfachnummer, bei Untermietern auch Name des Vermieters

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Sommerveranstaltungen
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Postkarte
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Sommerversammlungen
im Kurpark und Opern



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George.

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FLUXUS P. O. BOX 180 NEW YORK N.Y. 10013



THIS SIDE OF CARD IS FOR ADDRESS

Wolf Vostell
Hotel Chelsea
222 W 23 St.
New York, N.Y.

Dear Nam June:

May 16, 62

I will come to Köln for
Stockhausen's concert:

May 21 st. Monday.

Will arrive 18.34 and will
go straight to Funkhaus.

So we could meet in the
lobby ^{of Funkhaus} Could I meet also
Stockhausen & Bayle?

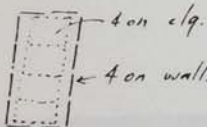
Best regards — George.

P.S. I received — from Metzger. ssotti. with det's.

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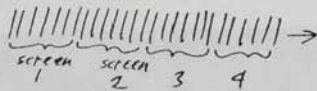
Dear Wolf:
All performers will meet in
Waldorf-Astoria Hotel [50 St. + Park Ave.]
June 4th. Saturday 7 PM.
Ask at main desk for room no.
booked by Fluxus. ~~white~~ hospital coat for
you, and others.
I hope you will be able to come.
street cleaning event next Sat. has been
approved by Commissioner of Parks.
Will do Sat. June 11th 3 PM. 59 St + 5 Ave.
Best regards: George. [I have some 100 VHS tapes for you.]

Dear Wolff -
Sorry I am a little late, but I only recently got the \$50
from Sahm, so that I only ~~now~~ took the films to Germ.
I took also a FLUXKIT and short version FLUXFILMS,
described on other side. You can use it either way, cut
up for loops, & then splice back & have a 35 minute
show. For loops I added few things up front
and a very slow eyeblink [slowed down 100 times],
and some patterns.
On other sheet I marked in ink what could be made
into loops. ~~This~~ Late this May we will do a ~~10 or 12~~
16 projected environment in a white room.



we will call it FLUX-film-wallpaper

for instance we will project just like loops
which move sideways
frame as if from one
screen to another.



also included
a TIME loop,
10 seconds,
numerals 1 to 9
at 24 frame
intervals, so
when projected
it will give
seconds. So you can program anyway you like, since
there are enough loops.

then after few minutes we will put only
dotted loops. etc.,

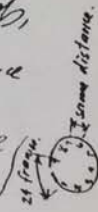
then entire room - only walking behinds,
etc. -

So you can program anyway you like, since
there are enough loops.

Actually the reel cost me \$100, but maybe
I could yet \$50 later.

Best luck with the flux-environment,
George.

be sure to splice it at 24 frame interval
so the endless time would be correct.



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Dear Wolf - I'm a little late, but I only recently got the #50 from Schim, so that I only met the films to Germ. I feel also a FLUXKIT and short version FLUXFILMS, described on other side. You can use it either way, w/ up for loops, & then splice back & have a 35 minute show. For loops, I added few things up front and some patterns. On other sheet I marked in ink what could be made into loops. The late this May we will do a ~~to be~~ 16 projected environment in a white room. We will call it Flux-film-wallpaper. For instance we will project just like loops which move sideways from as if from one screen to another. Then after few minutes we will put only doctored loops. etc. etc. then entire room - only walking behind, so you can program anyway you like, size there are enough loops. Actually the test we #100, but maybe I could yet \$50 later with the flux-environment. Best luck George.

also included a TIME loop, 10 seconds, 1 to 9 numbers, at 24 frame intervals, so it will give time by seconds. So you can program anyway you like, size there are enough loops. Actually the test we #100, but maybe I could yet \$50 later with the flux-environment. Best luck George.

George.

Dear Wolf:

All performers will meet in
Waldorf-Astoria Hotel [50 St. + Park Av.
June 4th. Saturday 7 PM.
Ask at main desk for room no.
booked by Fluxus.
I have white hospital coat for
you, and others.
I hope you will be able to come.
Street cleaning event next Sat. has been
approved by Commissioner of Parks.
Will do Sat. June 11th. 3 PM. 59 St + 5 Ave.
Best regards, George. [I have some 100 VTR's for you.]

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Dear N.J.P.:

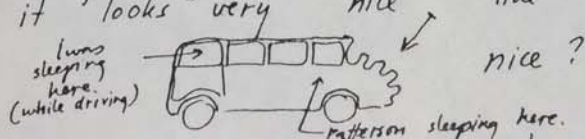
Thanks for your card.

Questions:

1. Which piece of Stockhausen should Welin play ??? Could I see the score ??? It is not I hope some reactionary piece or neo-Wagnerian piece like the other things of his. Maybe Stockhausen does not want to include his pieces in the festival. I did send him the circular letter inviting him to submit compositions. (I sent c/o Rundfunk), but never got any reply! How can I include something without getting any reply from the composer. He may not want to be included (like Helms). So I am sceptical about Stockhausen. Let me hear from him first then we will include. Also, I think it would be morally and ethically wrong to pay for magnetic tapes from Köln when we do not pay for any one else in U.S.A, Japan, France, Poland. Why should Köln be paid ??? I think I will have to change my mind and refuse to pay. We will have festival without Köln studio participation -
2. Can you please send me the address of that Düsseldorf man from Kunsthochschule or what - the man with the wig. I took his address from your book but lost the scrap of paper. OK ?
3. We will include your ode to Chen Uw & D. Karamazov & I will get 10 performers.

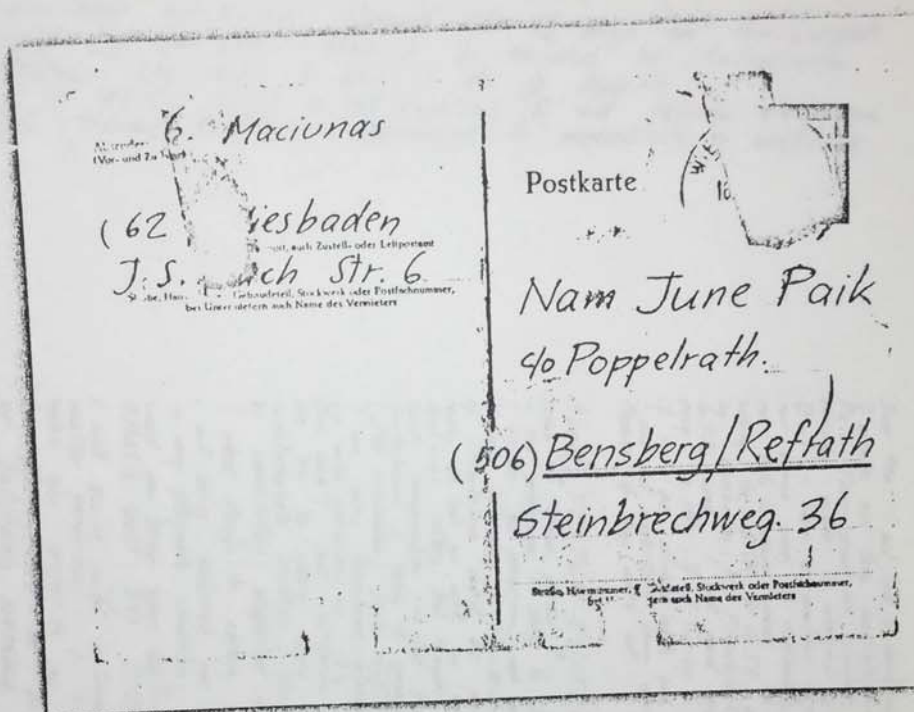
I enclosed that introduction of mine that was read by Caspari in Wuppertal.

On return from Köln we (I mean I & Patterson) had a funny adventure. I fell asleep while driving and we hit a post at 80 km. speed. My car bounced over the air, across the road and hit the opposite side with the back, then upside down & on the side, then right side up. The motor works, so after changing a tire we got to Wiesbaden, but the car looks like Vostells Décollage - the back like a grand piano fell over it - very, very funny. I took photographs of the back it looks very nice like this:



nice ?
Patterson was also sleeping & when the car bounced & turned upside down all his pots came down on him tumbling - Ha Ha Ha. I never laughed so in my life. That was nice performance of Danger music & decollage. No ?
I am going to Paris on 29th. June. We will give there a pre-view performance. - I will write the news to you from there. - best regards to you, George.

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23.1.63

Hullo Daniel! Bad news about your auto. I just bought a 1937 Fiat Topolino for 50 DM. Maybe you want it? At the moment I have no questions yet. Printer is printing the photos & in 2 weeks he will start on text.

I STILL DID NOT GET FROM
FILLIOU HIS THEATRE PIECE

Otherwise all is OK.
Send your things NOT LATER than
February 10th!! It takes a few weeks
to type & proofread etc. AND at least
2 weeks to print (if not 3 weeks).
My printer is not very fast.
Send photos by Feb 10th also.
NOT LATER OK?

I have already all boxes made up. Very nice boxes.
Should have everything ready for your Milan
exhibit if you send your st things by Feb. 10th.
Tell me about your cooking exhibit in Tgalleria.
You have menu? can you send one to me?

↓
Regardfull regards — George

If you rip this paper from card you will read something

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Dear Nam: I just had a conference with AFEX or PX radio buyer & have bad news to tell. Apparently 3 months ago they negotiated a deal with Nippon Electric Co. and will soon market it in European PX's. Their prices are similar and so are models: (6 TR, 8 TR, 12 TR etc.). Besides they already made a contract so it is too late for them to change. BUT -- there is another possibility. A friend of mine (English fellow that helped you in my piano piece in Wiesbaden), has contacts with radio wholesalers in England and will try to talk to them when he goes to England next month. So there is still possibility of selling the 8 TR & 12 TR when Tomas Schmitt comes to my place, he could also try selling in Wiesbaden & Frankfurt and make money for himself. I am not worried about 6 TR since I will need myself 10 or 20 for Brecht's candle music. The other 80 will be easy to sell. If I bring \$700 Feb. 2 to Köln or Feb. 1. evening to Köln - (your place) it will be alright with you? I did not understand from your letter whether the 8 TR have been cancelled or not? Because if they were not - I should quickly raise \$2000 to pay for them in end of Feb.

About FESTUM FLUXORUM. Will you have time to perform? & & prepare some of your pieces? I did not know what pieces you would want to perform so in the program I sent to Beuys & Wilhelm I have written: Nam June Paik - to be determined. I enclose the program with the revisions. Beuys asked whether I should not include Vostell, Hülsmann & Trowbridge. So I included Vostell & Hülsmann. I do not know what composition of Trowbridge would be performed so I could not include them. Poetry or prose readings really do not go well in Fluxus concerts unless they border on music - or action music like Mac Low's letters, but maybe Hülsmann can read a short piece, no longer than 5 minutes. Each composition in this festival will be SHORT & FAST. Furthermore I think it immoral to destroy food. That is one reason we never performed (after Wiesbaden) Dick Higgins' dinner music with eggs & butter. That's also the reason I am very hesitant about Vostell's - decollage Kleenex cake throwing; unless he comes up with variation. It's about time he did come with variation on Kleenex. One can't just perform the same single thing over & over & over & over. We try to vary every piece in each performance. Some of course vary by their indeterminate structure (like Mac Low's letters, or Ichijunagi etc. etc.) Some are varied by substituting different actions (Emmett's Alphabet or my Olivetti, Higgins constellations). I asked Beuys to obtain (borrow) for us: ladder, water jug, pail, & few other things. I will bring materials for almost all pieces. I even got a contrabass for \$15 which is in very playable condition, so Patterson's contrabass piece could be performed. Could you bring your 10-transistor radios? so we could perform Brecht's candle music. SHALL WE DO STREET DEMONSTRATION? I will arrive with automobile. With me will come also Emmett Williams & possibly another performer. I thought of stopping in Köln to pick you up & Tomas Schmitt, unless you prefer to go to Düsseldorf earlier. I would prefer to go to Düsseldorf (or Köln) Friday evening (after work) or Saturday morning. Would that be too late for us to pick you up?

I will ask Tomas Schmitt whether he would stay in my house for a month or so to work on your Review & Fluxus future boxes. Fluxus I is entirely out of my mind & all of it is at the printer. Boxes - wood boxes have already been bought (at 1.80 DM each) - very nice boxes. Fillion I will include with French Fluxus also "complete works" of Fillion and the "Spectacles" of Spoerri. Luxus edition will have one spectacle of Spoerri's spectacle collection. I will also include Ligeti's 3 bagatelles & composition for 100 metronomes in French Fluxus. The printer has been slow also because of complicated papers he has to print on. (like rough pulp paper, wax paper, Japanese handmade paper - which is very difficult to print & must be fed into the machine by hand). - this slows the whole production considerably. Now I have money to pay him (I sold my electronic equipment - amplifier, preamp, & speaker) kept only the 2 tape recorders, so I can pressure him to print faster. I think I should be able to bring the completed boxes for your exhibit.

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It seems like Dick & Alison - will not be able to come since I cannot reach them on such short notice. The Düsseldorf festival was decided rather suddenly, & I got about 2 weeks notice - which is rather short, especially since I must organize a program, performers etc. I sent various air-mail letters to Turkey and Ankara & Istanbul American consulates & Am. Express Co. Maybe these letters will reach Dick & Alison in time. When they left, I was not sure at all when Düsseldorf would be planned. I thought that since Bouly was in hospital most likely it would occur late in February. So this early date came as a complete surprise. Let's just hope Dick & Alison arrives in Düsseldorf in time, ~~other~~ I am planning to have the festival concerts performed without them in case they do not arrive.

My printer is VERY SLOW. I have given him all the materials by Christmas paid him advance and he is still not finished. He keeps complaining I used funny & difficult papers, so he cannot print them quickly. I will probably use another printer for the French Fluxus which is going to be ready in few weeks.

About your review. I have now a series (8 thick volumes) of the ARCTIC BIBLIOGRAPHY and many Law books. I was thinking of including batches of papers in Fluxus, but maybe you have a better idea for the review. I also will soon have 100 nose droppers like this →  can you use them?

Can you use Parachutes? They cost \$3.50 each.

I wrote Tomas about working for Fluxus & he agreed, so starting February we should be able to speed everything up: Fluxus, your review, special boxes. I don't understand why you say my letter & News letter no. 5 caused trouble. First it was intended only to people addressed to & it should not have been shown all around. Secondly the response has been very positive so far. I will publish "expandable complete works" of G. Brecht, Filliou, Patterson, La Monte, Emmett Williams, Tomas Schmitt, Yoko Ono ← all of whom already agreed to. I'm quite satisfied with the response. I am I have always been striving for a common front & CENTRALIZATION, but such front must be continually purged of saboteurs & "deviationists" just like the Communist Party. Communists would have long since split into 1000 parts if they did not carry out the strict purges. It was the purge or FLUX that kept them united & moralistic.

best regards - George

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The Museum of Modern Art Archives, NY

Collection:

Silverman Fluxus Archives

Series/Folder:

YA.2.67

Dear [unclear] I am in hospital for an experiment on bronchial tubes, so I have no time to write. I received your letter last Friday, thought for 1 1/2 days on the subject of BTR radios (as you said I should) & decided to telegraph you cancellation. The reason I had to do this is this - The buyer at AFEX (PX) is on vacation & will return only on January 22. (next Tues.). I arranged to meanwhile a meeting between my friend and the buyer on 23rd. Since I am not 100% certain that PX will purchase both BTR & 8TR, and since you wanted me to be 100% certain I had to cancel the order, so as not to risk anything. I am more certain about BTR radios, besides I have \$700 to pay for it in advance before I actually sell them. The \$2000 for the 8TR would be harder to obtain by February, in case I did not sell the lot to PX. By January 23rd I will know definitely whether PX is ordering them (I mean the 8TR & 6TR). If they are ordering, I will request them to obtain L/C & deal directly with Tokyo Tai & I will take a commission. My friend who will handle the PX is an englishman salesman, who has done selling in the past. He will go next month to England and can contact some who sells radios in London. He thinks there should be much better chance to sell many imported radios in England since they are very cheap there. I cannot do the actual selling, since as you must know, I have very little time - all my free - after work time - being involved for Fluxus. So on 8TR order you will hear from me on Jan. 23rd. and the \$700 I can pay on Feb. 1 without problems. (I have not received the letter from your brother yet)

I did receive the Korean Ginseng from you for which I thank you very much. The case & jar is very beautiful. I tried the Ginseng & it made me so hungry that I had to stop it since I can't spend too much money on food.

Regarding your Review for the University of Avant-garde Hinduism:

I can get very many interesting objects from the U.S. Army junk yard in Hanau. I can get:

1. 100 old army shoes (all large)
2. 100 20 liter gasoline tanks @ 25 ¢ (or 1 DM) each
3. Parts from automobiles
4. Belts, parachutes, ropes, caps, helmets etc. etc.

I also have collected a lot of packing materials, cardboard boxes, etc.

I can get in Wiesbaden: also old tin-cans, pianos (or parts of piano), parked cars. I could also get an old automobile we could burn in Düsseldorf.

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Dear Nam June:

May 16, 62

I will come to Köln for
Stuckhausen's concert.

G. M. to N. J. Paik

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Dear Nam June:

May 16, 62

I will come to Köln for Stockhausen's concert:

May 21st. Monday.

Will arrive 18.34 and will go straight to Funkhaus.

So we could meet in the lobby ^{of Funkhaus.} Could I meet also Stockhausen & Bayle?

Best regards — George.

P.S. I received — from Metzger. — Scotti with det.

Absender:
(Vor- und Nachname)

Maciunas

(62 Wiesbaden

J.S. — Str. 6

Stadte, Haus, — Gebäudefuß, Stockwerk oder Postfachnummer,
bei Unternehmern auch Name des Verwalters

Postkarte

Nam June Paik
40 Poppelrath.

(506) Bensberg/Refrath

Steinbrechweg 36

Stadte, Haus, — Gebäudefuß, Stockwerk oder Postfachnummer,
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Düsseldorf festival is
on February 2 & 3

2 concerts only —
~~I could not~~
Beuys could not arrange it any later.

I enclose some IBM used ribbon
which you may want to use in the
"Review ---- " You can read this ribbon.

Best regards, George.

P.S. I will write again next week.

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It seems like Dick & Alison will not be able to come since I cannot reach them on such short notice. The Düsseldorf festival was decided rather suddenly, & I got about 2 weeks notice - which is rather short, especially since I must organize a program, performers etc. I sent various air-mail letters to Turkey, Ankara & Istanbul American consulates & Air Express Co. Maybe these letters will reach Dick & Alison in time. When they left, I was not sure at all when Düsseldorf would be planned. I thought that since Bruce's was in hospital most likely it would occur late in February. So this early date came as a complete surprise. Let's just hope Dick & Alison arrives in Düsseldorf in time. Other I am planning to have the festival concerts performed without them in case they do not arrive.

My printer is VERY SLOW. I have given him all the materials by Christmas, paid him advance and he is still not finished. He keeps complaining I used funny & difficult papers, so he cannot use print them quickly. I will probably use another printer for the French Fluxus which is going to be ready in few weeks.

About your review. I have now a series (8 thick volumes) of the ARCTIC BIBLIOGRAPHY and many Law books. I was thinking of including batches of pages in Fluxus, but maybe you have a better idea for the review. I also will soon have 100 nose droppers like this →  can you use them?

Can you use Parachutes? they cost \$3.50 each.

I wrote Tomas about working for Fluxus & he agreed, so starting February we should be able to speed everything up: Fluxus, your review, special boxes. I don't understand why you say my letter News letter no. 5 caused trouble. First it was intended only to people addressed to & it should not have been shown all around. Secondly the response has been very positive so far. I will publish "expandable complete works" of G. Brecht, Filliou, Patterson, La Monte, Emmett Williams, Tomas Schmit, Yoko Ono ← all of whom already agreed to. I'm quite satisfied with the response. I have always been striving for a common front & CENTRALIZATION, but such front must be constantly purged of saboteurs & "deviationists" just like the Communist Party. Communists would have long since split into 1000 parts if they did not carry out the strict purges. It was the purge of FLUX that kept them united & monolithic.

best regards - George

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Dear N.J.P.:

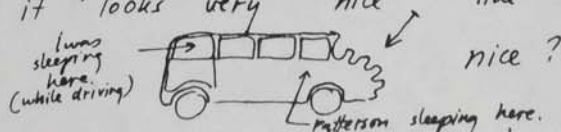
Thanks for your card.

Questions:

1. Which piece of Stockhausen should Weim play ??? Could I see the score ??? It is not I hope some reactionary piece or neo-Wagnerian piece like the other things of his. Maybe Stockhausen does not want to include his pieces in the festival. I did send him the circular letter inviting him to submit compositions. (I sent 40 Rundfunk), but never got any reply! How can I include something without getting any reply from the composer. He may not want to be included (like Helms). So I am sceptical about Stockhausen. Let me hear from him first then we will include. Also, I think it would be morally and ethically wrong to pay for magnetic tapes from Köln when we do not pay for any one else in U.S.A, Japan, France, Poland. Why should Köln be paid ??? I think I will have to change my mind and refuse to pay. We will have festival without Köln studio participation -
2. Can you please send me the address of that Düsseldorf man from Kunsthochschule or what - the man with the wig. I took his address from your book but lost the scrap of paper. OK?
3. We will include your ode to Chen Uw & D. Karamazov & I will get 10 performers.

I enclosed that introduction of mine that was read by Caspari in Wuppertal.

On return from Köln we (I mean I & Patterson) had a funny adventure. I fell asleep while driving and we hit a post at 80 km. speed. My car bounced over the air, across the road and hit the opposite side with the back, then upside down & on the side, then right side up. The motor works, so after changing a tire we got to Wiesbaden, but the car looks like Vostell's Décollage - The back like a grand piano fell over it - very, very funny. I took photographs of the back it looks very nice like this:



nice?

Patterson was also sleeping & when the car bounced & turned upside down all his pots came down on him tumbling - Ha Ha Ha. I never laughed so in my life. That was nice performance of Danger music & decollage. No?

I am going to Paris on 29th. June. We will give there a pre-view performance. - I will write the news to you from there. - Best regards to you, George.

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Dear NJP Thanks for your letter. I will answer & remark on all the items you mentioned in chronological order:

1. Monthly review of Avant-garde Hinduism.

- It would be good if you could tell me as much in advance as possible of all items to be obtained & printing to be done. For instance you may find a few for the many - many medicine bottles I have got. I will collect packing materials & old shoes, bottles, as you ask.
- I could get earth from Auschwitz but it would take maybe 3-4 months, since it must go through my polish friends, then polish government, then sent in crate by train through East Germany - all very complicated.
- I could spend every month 100 DM to 140 DM. The rest of the money I must save for Fluxus & special editions. But in 6 months I will be able to spend more, because some money will come back from selling Fluxus, also I will have paid a large debt.

2. About "Gigantism" of mine. What I am planning with Fluxus may seem gigantic only in relation to time. To do it one month would be as you say demanding too much. To do it in one, two & more years is quite possible. I do not wish to do something half way, sloppy, incomplete. It must be either comprehensive, carefully collected & prepared series or none at all. One thing I would like to learn from Zen is not "Not to demand too much", but "to demand a much" and then concentrate all life on that one demand until it is achieved. To do it I must work much, sacrifice much and live a very disciplined and efficient life. I don't say that I do it or can do it, it may take all my life to achieve such efficiency, but it would not be possible at all if I would not demand such "gigantic" efficiency in the first place. I believe that a just about everything is possible if one concentrates one self enough on it. I would therefore do Fluxus right and more perfect than do it fast. If I did Fluxus fast like Decollage I would harm the authors more than myself. (for instance Flint & Higgins always demand copy rights to protect their works & compositions from abuse). I plan to do same with Fluxus festivals. Except where in Fluxus I can select material by myself before printing it, in festivals - selection of materials and especially performers must be achieved during festivals. This way since pieces must be performed & performers tested to fit before judgement can be made on audience impact etc. etc. So in Wiesbaden we started with 14 concerts which I was able to cut to 7 & 6 in Copenhagen & Paris & which we are cutting to 2 or 3 for Düsseldorf and future cities (Poland, Yugoslavia, Italy, etc.). But these 2 or 3 will be very concentrated and comprehensive. We will have best events, action music, etc. etc. from U.S.A., Japan, Scandinavia, Germany etc. etc. I do same thing with Fluxus. By collecting more than necessary and then selecting can I hope to put together a meaningful anthology not a hastily thrown together magazine. Whatever I wish to achieve I try to do it as thoroughly as possible, as best as possible - that includes brushing teeth or cleaning my floor to publishing - selecting materials, choosing papers, typography, packaging etc. etc. One thing I admire most in among Japanese is their urge to perfection rather than just change. When I was in Japan their long sword for instance has not changed for 1000 years, but the production of the blade achieved such perfection like that even West with all its technology can not match it.

3. About encyclopedia - compassers boxes. I think I mentioned the character is to be like that of Soviet encyclopedia - which means not a static box or encyclopedia but a constantly renewable - dynamic box. In other words, For instance the George Brecht box which I am printing now, will contain all his compositions up to today. All future compositions will be printed as they are composed and mailed to subscribers or sold separately to be added

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to his dynamic box. All of these publications will be copyrighted, to protect authors from abuse such as incorrect interpretations in performances. I will issue same kind of dynamic - renewable - changeable boxes of Ben Patterson, ^{La Monte} Robert Watts, R. Filliou, Rob. Watts, Emmett Williams & possibly Toshi Ichijomagi, & Yoko Ono. Therefore, since these boxes will be renewable & perpetual and therefore always up to date, there is no contradiction as you wrote, nor would I have to wait for the death of the composers. Cage has such arrangement with Peters even though Peters does not issue all Cage in one box. But I do not want to force you to any monopolistic arrangements. You are free and I have no desire to limit that freedom. All I wanted to explain is my arrangement with composers like George Brecht & La Monte Young, and also explain the dynamics of boxes → the renewability of them.

4. a) Regarding Decollage: Henry Flynt is usually very concerned about copy-rights and it is surprising to me that he did not insist on copy-rights when giving permission to print it. He wrote me 2 days ago that "... enclosing a copy of my essay to supply arguments for my evaluation, and in line with my policy of distributing copies of my recently completed drafts as widely as possible. I neither asked them to publish the essay nor forbade them to." so writes Flynt.
- b) I know ^{Vostell} received things from Philip Corner - which he could have printed, since there are very few things of Corner that I print, while I am doing a box of Henry Flynt. So it was no "fair play" to omit ommitt Corner & include Flynt.
- c) Ligeti wrote to me some 5 months ago asking to & giving permission to print 3 bagatelles, essay & few other things.
- d) Vostell never asked me nor told me what he was going to print. WHILE HE NEW WHAT I WAS PRINTING, SINCE HE HAD MY PROSPECTUS. All he had to do, to avoid duplication, is look in the prospectus & find there Flynt's - Acognitive Culture. I can not work with Vostell harmonically if he KNOWINGLY sabotages Fluxus.

5. Regarding radios. - Thanks very much for the 8 transistor radio. I can easily sell 150 of them. Can you order 150 pieces ?? I can pay for 100 GTR radios by 1st. of February and for 150 - 8 transistor radio by end of Feb. I will ~~to~~ A friend of mine (since I can not directly talk with PX, being employed by them) arranged to have a conference with PX buyers in January 21st. So by then I will know what PX would be ordering. I suspect they would order not hundreds, but many thousands of both models.
- PLEASE - Could you also find out prices for the still larger radios, tape recorders, television, refrigerators, washing machines, record players, vacuum cleaners. OK? I would like to offer PX all the other products also on January 21st. Can you obtain this information ~~me~~ by January 21st ??? I am very thankful to you for this business possibility. This may & be of great help to Fluxus (making it possible for still more "gigantic" demands)
- Best REGARDS REGARDING NEW YEAR !!!!!
- I will see you during your exhibit. I will come with Emmett Williams
George

before Jan. 21, 1963

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late January 1967

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Xerox from Archiv Schmit

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About your review. I have now a series (8 thick volumes) of the ARCTIC BIBLIOGRAPHY and many Law books. I was thinking of including batches of pages in Fluxus, but maybe you have a better idea for the review. I also will soon have 100 nose droppers like this → can you use them?

Can you use Parachutes? they cost \$3.50 each.

I wrote Tomas about working for Fluxus & he agreed, so starting February we should be able to speed everything up: Fluxus, your review, special boxes. I don't understand why you say my letter ~~to~~ News letter no. 5 caused trouble. First it was intended only to people addressed to & it should not have been shown all around. Secondly the response has been very positive so far. I will publish "expandable complete works" of G. Brecht, Filliou, Patterson, La Monte, Emmett Williams, Tomas Schmit, Yoko Ono ← all of whom already agreed to. I'm quite satisfied with the response.

I am I have always been striving for a common front & CENTRALIZATION, but such front must be constantly purged of saboteurs & "deviationists" just like the Communist Party. Communists would have long since split into 1000 parts if they did not carryout the strict purges. It was the purge or FLUX that kept them united & monolithic.

best regards George

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: A.2.67
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Collection: Nahn?/Paik?

Dear June: I got your letter 8 hours before I would have left for Köln. i.e. I got it Tues. eve. 10 PM. & I meant to leave early in morning. But since you advise me not to come, I will not go Wednesday. So here are my plans: Tomorrow (Wed. morning) I will telegram Tomas to come by train and telephone me at hospital. I can take him then to Einhalten. I will stay in hospital till Friday but I am not cured - I can not be cured they say. I am not curable. Instead of seeing you at your studio which I wanted to very much since I came to Europe I will have to go to Wuppertal to see your things. So I will arrive on March 9th. Saturday about 1 PM - And will stay till Sunday - March 10th till 12 PM when I must drive back. I will probably come with Tomas, & will photograph EVERYTHING (I will bring 20 films) I will also bring various objects - (one of each - sample) that could be used for the Review - I now have 100 thick books on all kinds of subjects - Arctic bibliography, Law Indexes, Martial law, directoria - all bound in leather very nicely - we could overprint & or paste label review - and send each such a book. I also have many many medicine bottles, old tablets, pills, poisons, that could be included in these bottles. Also I got from printer sheets that he uses to run first through press - so these pages have about 10 pages overprinted - I can bind books from there & we can make another review number - So I will bring all these ideas & samples to Wuppertal & we can discuss in GREAT DETAIL the review project. Photographs of all your objects should go in a separate Paik BOX like BRECHT FLUXUS BOX. (Just a box of photographs) I will bring parachutes to Wuppertal - I already have 2 - do you need more? I will decide who is to give concerts in N.Y. Fluxus not Dick. If I say you give whole concert everyone will agree. Brecht, La Monte, Patterson & Emmett thinks you are one of the best and I think so too, therefore you should have a proportional representation. In New York we will make maybe 5 concerts & one big street demonstration - riot, since we can get so many to help us there. I can get Charles Theatre in N.Y. (seats 800) for free. Brecht + Patterson will start Propaganda now & all during summer. So N.Y. should be biggest success. (I am not writing too small) You must compose more pieces for N.Y. like the chair prelude & Fluxus contest - I will explain in Wuppertal the Charles Theatre characteristics & street characteristics - so you can compose special pieces. Thanks for "dedicating" these 2 blue compositions. I will bring to Wuppertal COMPLETED FLUXUS I! in boxes, maybe 20 copies can be sold there. Many things in Fluxus I are new & you don't know them yet. Very good things from Brecht, Watts, etc. Next I will print Spoerry's spectacles which I must complete for March 20 and then Brecht Box. (then French Fluxus) then Paik box. Meanwhile I can prepare your review.... it will not be difficult with help of Tomas. March + April - David Oliver (Englishman) will help me too. So there will be 3 of us.

Absender: George Maciunas

6241 Einhalten

Postleitzahl

Gräflische Str. 17.

(Straße und Hausnummer oder Postfach)

So we can start your review March 1st. or after I see you in Wuppertal - March 9. In late May + June we go with car to Czechoslovakia, Poland, Lithuania & maybe USSR give many FLUXUS concerts. With me will go Tomas, Emmett & maybe Spoerry (I don't know.) too to bad you can not come. When do you go to Japan ??? after Wuppertal? But I want to prepare ~~the~~ your review during March & April in advance for whole year - because Summer I will travel East, and Autumn to New York etc., so I will not have too much time. But in 2 months with 3 people much can be done. (2 of them working full time) Is there cheap hotel for us to stay in Wuppertal? (me & Tomas?) Could you find out + reserve for March 9th. night, OK? So I see you in Wuppertal March 9. - should I bring \$200 for radios then? Regards - George.



Nam June Paik

506 Refrath

Postleitzahl

Korn St. 18.

(Straße und Hausnummer oder Postfach)

Published in: Nam June Paik Werke 1946-1976
Kölnischer Kunstverein, Köln 1976 (2nd edition, 1980)

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Nam June Paik - personal hist.

Born 1932, Seoul.
 1956 - Bachelor of art, Tokyo univ. thesis on Arnold Schönberg.
 1956-7. München. prof. Georgiades.
 Freiburg. Musikhochschule. prof. Wolfgang Fortner.
 1958 - Köln. Westdeutscher Rundfunk.

Nam June Paik Aug. 19. 61. first letter.

accepts my proposal.

1. An apology of John Cage. - thinking about nothing, quotations from Bible, Christian mystics, Kant, Hegel, Berdyaev, Montaigne, Pascal, Heidegger, Sartre, Adorno, Schweitzer. Because many European critics think Cage bad since he talks about nothing.

2nd. part: study of nothing in Oriental thinking:

Primitive Buddhism ← Daigo Buddhism → Tibetan mysticism
 Shōjo Buddhism → Korean sentimentalism.
 Traditional Chinese philosophy - Confucius. ↑ Japanese materialism - Zen.
 Lao-tze ↓

Position of Zen in Asia & relation to West & Cage.
 How many kinds of nothings there are in the world.

Distant past Fluxus - thinks is clever. present fetish for modern.

Information about J.P. Wilhelm: discovered Helms, Bussotti, Krivet, Paik.
 World premiere of Music walk.
 Etude for piano forte - washes Cage's hair.

Nam June Paik. his letter. May 30, 63.

3 weeks in Tokyo, very busy.
 Toshi very friendly to him & to Fluxus. very helpful to 3 youngs: Kosugi, Tone, Takeda.
 Had broadcast 30 minutes, & interview 4 million newspaper. - spent most time on propaganda for Fluxus & Decollage.
 Proposal.
 Open air concert in oldest & poorest part of Tokyo - Asakusa. - very crowded Sunday.
 Composition anonymous, no hero... 20-50 performers.
 1. Fluxus champion contest no. 2. (beggar contest - 1st. place for most money)
 2. Fluxus shoe shine co. Ltd.
 Fluxus & decollage could co-produce it, each paying \$100. - Autumn.
 Toshi very acquainted with oriental medicines. Bought "Ro-kei".
 Toshi says Hokkaido or inner Japan can be better for asthma. Will talk to Yoko + doctor.

XEROX COPY

ARCHIVE JEAN BROWN

File: