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	Silverman Fluxus Archives	V.A.2.93

MAY 21, 1962

NEWS-POLICY-LETTER NO. 1

DISTRIBUTION:

Co-Editors

Philip Corner
Dick Higgins
Jackson Mac Low
J.M. Rakas
La Monte Young
Manfred de la Motte
Neo-Thomas Filhelm
Nan Anne Sakai
Karl-Georg Walin
Vostell
Sylvano Bussotti
Francois Bayle
Daniel Spoerri
P. Schwabik
Michael von Biel
Toshi Ichiyanagi
Henry Flynt
Jouan Rakowski
Mae Maria Joudina
Andrei Volkonski
Akosch Gsermus
Heinz-Klaus Metzger

Istvan Apathy
David Degener
Ann Halprin
Terry Jennings
Dennis Johnson
Henry Jacobs
George Brecht
Earle Brown
Joseph Byrd
John Cage
Richard Maxfield
Al Hansen
Simone Morris
Bob Morris
Terry M. Riley
Clara Oldenburg
Stan Vanderbeek
Cassari
Jed Curtis
Hans G. Helms
Jörn Janszen
Gyorgi Ligeti
Kuhnau
Mauricio Kagal
Dieter Schnebel
Karlheinz Stockhausen
Emmett Williams
Dick Leutscher
Diter Rot
Henri Pousseur
Juan Hidalgo
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Piero Manzoni
Frederic Rzewski
Benjamin Patterson
Griffith Ross
Robert Fillou
Charles Mac Dermid
Cornelius Cardew
Michael Horowitz
Almus Salcius
Lucia Dlugoszewski



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La Monte!
There will be in a few weeks a new
air line running ~~plans~~ planes to Europe
for \$80 only. Try to find out
about it. Otherwise find a freighter quickly
and reserve place.

nas
long
21

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La Monte: finally I have time to sit down in front of typewriter. The past month as you guessed right was our festival of fluxus - 14 concerts in all ! Wiesbaden was shocked, the mayer almost had to flee the town for giving us the hall. We gave very good performances, too bad the audience was not too large and I still lost some \$ 500 in the whole deal (maybe less when I start accounting more exactly). The press was very attentive and reviews about this event or rather events appeared in some dozen newspapers, 4 magazines, papers even as far as Florence, Austria, Denmark etc. One evening was shot on film for TV presentation, a shortened version of which appeared 4 times on TV. That TV evening included Pattersons contrabass piece, Emmetts 4-directional song, Jacksons - Thanks II, yourline piece, which Nam June Paik performed in his usual improvisational manner: dipped his head in a nightpot full of ink and drew a line with his head over a long roll of paper stretched over floor. Then we did my Olivetti piece, (which called for one to lift a bowler hat, another to sit down or up, another to point to audience, another (emmett) was hand farting and Dick was breathing asmathically following Olivetti adding machine ribbon) a sort of rhithmical machine like piece. Then on the end we did Corners piano activities ~~which~~ not according to his instructions since we systematically destroyed a piano which I bought for \$5 and had to have it all put up to throw away, otherwise we would have to pay movers, a very practical composition, but german~~xxxxxx~~ sentiments about this "instrument" of chopin was hurt and they made a row about it. I enclose the program, but we did not follow it, since there were not enough materials from Japan (some arriving too late) and so we added more of american works. What I will do is write a sort of review of this festival or report on what was done etc. in a ozolith printed newsletter form, so I will not have to write it over and over to people in New York etc. Besides my health started to give way and I get tired very quick even on typing. This continuous use of cortesone started to affect the spine in some sort of way (As the doctor says would some day happen) so that my hands and a leg for some reason (by way of the spine-if you can figure it all out) don't operate very efficiently and are bothered by annoying and inconvenient pains and other things etc.etc. Then I was knocked off with another lung infection last few weeks and was hardly able to finish the festival. That's why the delay in later replies etc. (many letters to write also). So the news:

George Macivnas
to La Monte Young
October 9, 1962
not complete

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

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

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

Page:

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

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

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

AIR MAIL



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La Monte: finally I have time to sit down in front of typewriter. The past month as you guessed right was our festival of fluxus - 14 concerts in all! Wiesbaden was shocked, the mayor almost had to flee the town for giving us the hall. We gave very good performances, too bad the audience was not too large and I still lost some \$ 500 in the whole deal (maybe less when I start accounting more exactly). The press was very attentive and reviews about this event or rather events appeared in some dozen newspapers, 4 magazines, papers even as far as Florence, Austria, Denmark etc. One evening was shot on film for TV presentation, a shortened version of which appeared 4 times on TV. That TV evening included Pattersons contrabass piece, Emmetts 4-directional song, Jacksons - Thanks II, yourline piece, which Nam June Paik performed in his usual improvisational manner: dipped his head in a nightpot full of ink and drew a line with his head over a long roll of paper stretched over floor. Then we did my Olivetti piece, (which called for one to lift a bowler hat, another to sit down or up, another to point to audience, another (emmett) was hand farting and Dick was breathing asmathically following Olivetti adding machine ribbon) a sort of rhithmical machine like piece. Then on the end we did Corners piano activities which not according to his instructions since we systematically destroyed a piano which I bought for \$5 and had to have it all cut up to throw away, otherwise we would have to pay movers, a very practical compositions, but germanxxxxxx sentiments about this "instrument" of chopin was hurt and they made a row about it. I enclose the program, but we did not follow it, since there were not enough materials from Japan (some arriving too late) and so we added more of american works. What I will do is write a sort of review of this festival or report on what was done etc. in a ozolith printed newsletter form, so I will not have to write it over and over to people in New York etc. Besides my health started to give way and I get tired very quick even on typing. This continuous use of cortesone started to affect the spine in some sort of way (Is the doctor syas would some day happen) so that my hands and a leg for some reason (by way of the spine-if you can figure it all out) don't operate very efficiently and are bothered by annoying and inconvenient pains and other things etc.etc. Then I was knocked off with another lung infection last few weeks and was hardly able to finish the festival. That's why the delay in later replies etc. (many letters to write also). So the news:

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

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

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

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

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

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



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

AIR MAIL

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La Monte!!!! SEND YOUR STUFF!!!
 WHERE IS THE GORRILLA WARFARE
 STUFF!!! TRIO!!! WHERE
 SEND WHERE IS STUFF!!
 STUFF!!
 SEND IT AIR MAIL QUICK!!!
 Any new compositions??
 What's the matter? You are inactive??
 I hear you have not finished your new book yet!
 Do you want me to go ahead & print your little book??
 I have it all ready.
 Answer my questions on it, binding?
 How many? How expensive a month.
 How many I can have it done in
 SEND 200 ANTHOLOGIES
 UNBOUND!! BY PARCEL
 TO APO 666 POST
 AS SOON AS
 POSSIBLE-TODAY
 I can sell it in festival
 [& bind them here.]
 PUT IN GOOD CARTON
 BOX.
 Good news! We got festivals arranged almost for every
 month: Paris, Amsterdam, Düsseldorf, Copenhagen, etc.
 SO you could come and direct these feasts in
 those towns, [I must stay with Fluxus in one location]
 OK? Do you play violin well? (I mean exact pitches
 like in T. Jennings quartets)?? So you could perform
 all piano pieces, string & wind pieces happenings
 & operate tape machines. There would be
 4 to 6 other performers to assist you. OK?
 Let me know how soon whether you can
 come for Dec. 1st → to Paris directly.
 Start there & continue indefinitely till you
 end up in New York via Siberia. OK?
 Icelandic airlines round trip costs \$320
 to Luxembourg. See if you can find cheaper
 travel. If not reserve Icelandic to
 arrive Luxembourg in say Nov. 25th. or
 so. How much \$ will you have? and how
 much you need from us. Let us know!
 We may be able to add some after Sept. 1
 festival starts rolling.
 SEND STUFF &
 ANTHOLOGIES. George.

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Attached is provisional plan of FLUXUS contents and FLUXUS festival. The festival is planned in Wiesbaden, (starting March), then Köln, Paris, Milan, Stockholm, Warsaw and maybe Prague and other cities. Plans for Wiesbaden series are already materializing. It may be held in the State Museum there. (big auditorium)

Also attached is suggested rough idea for grouping - categorizing various people between graphics and poetry and theatre on the other end. You may revise, expand, contract or discard this idea if objectionable. Would be good however to work out categories that would suit (more or less) also Europe and Japan, so that all issues would have their indexes of similar pattern. This much for attachments.

Now the requests:

1. Please send me copies of all your works, compositions, tapes etc. that you think could be performed in these series, (if you wish them performed that is) Send these materials not later than Jan.5, to:
Stanley Buetens, 723 7th.Ave. Rm.700,
New York 19,. On January 12th. I must start making up the program folder for the Wiesbaden series.
2. Send me directly, as soon as possible, the titles of the essays you are writing for Fluxus or compositions you would propose to include. Prospectus will be issued on Jan.5th. not a day later.
3. Send the essays, works etc. to S.Buetens at above address not later than Jan.5th. If you have mailed the things to his other address, it will get to me anyway.
4. I need photos of R.Morris, Earle Brown, Feldman, T.Riley, T.Jennings, D.Johnson, F.Mechkat.
5. I need brief histories, or what-you-like of each to include in program folder. Europeans seem to want such things.
6. Can someone obtain scores from M.Feldman?
7. Let me know the minimum \$\$ you need to come over to Europe and participate in the series. I will at least try to obtain \$\$ for such purpose. E.Europe, if any, may provide some.

Send all urgent matter to me at:
J.S.Bach Str.6, Wiesbaden,
and bulk matter to Stan Buetens, who will relay it.

FLUXUS

1. To purge. A fluid discharge, esp. an excessive discharge, from the bowels or other part.
2. A continuous moving on or passing, as of a flowing stream.
3. a stream; copious flow.

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J.S. Bach Str. 6, Wiesbaden,
and bulk matter to Stan Buetens, who will relay it.

FLUXUS

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

TENTATIVE PLAN FOR CONTENTS OF THE FIRST 6 ISSUES:

NO. 1 U.S. ISSUE, English edition only. Feb. 1962

Essays:

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

Anthology:

- | | |
|-----------------|--|
| George Brecht | 6 Exhibits, 3 Telephone Events |
| Philip Corner | Chirographic... (score) |
| L. Dlugoszewski | Glass Identity (score) |
| Dick Higgins | * |
| Alison Knowles | a glove |
| Jackson Mac Low | Letters for Iris Numbers for silence and * |
| R. Maxfield | * (record) |

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

A. ARS AUTOMATICA MACHINARUM

- | | |
|-------------|---------------------------------|
| K. Wiggen | Music Machine |
| Diter Rot | Poetry Machine |
| G. Maciunas | Hydrokinetic - osmotic painting |
| Fehn | Sonorealization of City |

B. ARS RATIONALIS (et irrationalis) MACHINIS

- | | |
|------------------|--|
| K.O. Goetz | Electronic painting and its programming |
| Pyrind Fahlström | Possibilities of Electronic Television (plans for electronic TV studio in Stockholm.) |
| M. Koenig ed. | Anthology of Electronic Music (record & comment) Stockhausen, Eimert, Koenig, Kagel, Boemer etc. |

C. Bremer &

- | | |
|--------------|--|
| E. Williams | Anthology of serial poetry |
| Kirchgässner | Experimental Film with Ossiograph (painting with printing press) |

J. Mekas ed. Experiments in cinema - West Europe I

C. ARS AUTOMATICA ET RATIONALIS PERSONARUM

- | | |
|----------------|--------------------|
| K. Stockhausen | "Originale" etc... |
|----------------|--------------------|

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Stockhausen, Eimert, Koenig, Kagel, Boemer etc.

C. Bremer & E. Williams
Kirchgässner Anthology of serial poetry
Experimental Film with Oscillograph (painting with printing press)

J. Mekas ed. Experiments in cinema - West Europe I

C. ARS AUTOMATICA ET RATIONALIS PERSONARUM

K. Stockhausen "Originale" paar " etc...

H.K. Metzger Cage, Marx, Stirner... Is Anarchism anachronized?

M. Bauermeister Towards the new Ontology of Painting

Nam June Paik Towards the new Ontology of Music
several studies (compositions)

Karl-Erik Welin New possibilities in the interpretation of Cage and his followers.

Nam June Paik Apology of John Cage

D. ANTHOLOGY OF NEW LITERATURE:
H.G. Helms, F. Kriwet, D. Huelsmanns, Franz Mon.

E. PAINTING, ARCHITECTURE, PHILOSOPHY

J.P. Wilhelm W. Gaul

M. de la Motte Brdning and Twombly

Franz Mon Bernard Schultze

W. Gaul Color in new art

Günter Bock * (architecture)

Jörn Janssen * (")

C. Caspari LABYR. ...no more Bauhaus.

H.K. Metzger German philosophy after and against Heidegger

" ed. digests of Adorno and Suzuki in Culture/Nature

Anonymous Critique contre critique / critique pour critique

Anonymous The militant art politic - a brutalist manifesto

Editors Atlas-index of new art, music, literature, cinema theatre in West Europe I.

NO. 3 JAPANESE ISSUE, Japanese & English editions, Aug. 1962

S. Morita or * Abstract chirography (origins, aesthetics) essay & folio

* Brutalist architecture

J. Mekas & * Experimentas in Cinema - Japan

Toshi Ichiyanagi *

George Brecht Hakuin, Haiku - Assemblages, Events

* The Gutai theatre

Yoko Ono Kinetics (essay and anthology)

* Japanese electronic music (essay and record)

Ayo or * Sculpture from inside

Nam June Paik Zen Priest training

Philip Corner Of modern times and ancient sounds

NO. 4 HOMAGE TO THE DISTANT PAST,
English, German, French editions. Nov. 1962

R. Maxfield Oscillographic studies of some ancient musical instr.

Don Smithers Renaissance instrumentation. (essay & record)

Philip Corner The radicals of 14th. cent. secular music.

* Ying Yuch Chieh, the ink splasher of Chan painters.

Alexis Rannit Byzantine abstract - lettristic poetry.

Dick Higgins Nonsense poetry of E. Lear

Prof. Nomura (?) Zen monk music (essay & record)

G. Maciunas or * Moussorgsky - first concretism in Nursery Cycle.

* Machine music of Athanasius Kircher

G. Maciunas Development of abstraction in Animal Style 7-9 cent.

Nam June Paik Oriental Nihilism in the Past

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

A. ARS AUTOMATICA MACHINARUM

Tinguiley (?) Painting machine

N. de St. Phalle Shot-gun painting

B. ARS RATIONALIS MACHINIS

p. Schaeffer ed. Anthology of Musique Concrete: Schaeffer, Henry, Arthuys, Philippot, Ferrari, Mache, Xenakis, Boucourechliev, Vandelle, Chamass, Sauguet, Barrague... (essay & record)

L. Berio (?) ed. Anthology of Italian Electronic music: Berio, Ligeti, Maderna, Nono, Castiglioni... (essay and record)

J. Siclier or * Experiments in Cinema - W. Europe II

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- * Poemes simultanes (essay & anthology)
- * Dada happenings - (corpus)
- * Abstract sound poetry: anthology of Tzara, Ball, Arp, Housmann, Schwitters,...
- * Significance of Dada political orientation.
- K.Schwitters a Theatre piece.

* to be determined

EDITORS: Publisher & editor-in-chief: George Maciunas

U.S. SECTION:

Walter De Maria - art, sculpture
Jackson Mac Low - poetry
Dick Higgins - happenings, theatre, politics
Philip Corner - music
Simone Morris - dance
Jonas Mekas - cinema

WEST EUROPEAN SECTION I:

M.de la Motte - art, sculpture
J.P.Wilhelm - literature, theatre
Hans G.Helms - poetry
Nam June Paik - music, happenings
Heinz Klaus Metzger - Scandinavian sub-section
Karl Erik Welin - Philosophy

WEST EUROPEAN SECTION II:

Sylvano Bussotti - music

EAST EUROPEAN SECTION:

Jozef Patkowski - music
Akosh Csernus - poetry

JAPANESE SECTION:

Toshi Ichianagi - music

CANADIAN SECTION:

Pierre Mercure

HEADQUARTERS: FLUXUS, J.S.Bach Strasse, Wiesbaden, West Germany.

TENTATIVE PROGRAMME FOR THE FESTIVAL OF NEW MUSIC

CONCERT NO.1 Piano compositions U.S. composers

John Cage - 31'57.9864" for pianist (1954) *
Earle Brown - from 'Folio'
Morton Feldman - piano piece
Christian Wolff - for prepared piano
Lucia Dlugoszewski - Archaic Piano Music *
Terry Riley - to be determined
La Monte Young - "566" to Henry Flynt *
Philip Corner - Chirography for piano *

CONCERT NO.2 Piano compositions Japanese composers

Toshi Ichianagi - complete piano works *
Maki Ishii and Kazuo Fukushima - to be determined

CONCERT NO.3 Piano compositions

Nam June Paik - complete works

CONCERT NO.4 Piano compositions European composers

Henri Pousseur -- to be determined
Ralph Shapey - to be determined
Jan van Vlijmen, Ernst A. Stiebler, Gilles Tremblay, Luis de Pablo
and others to be determined.

CONCERT NO.5 Compositions for voice U.S. composers

John Cage - Solo for voice 2 (1960) *
Joseph Byrd - Homage to Jackson Mac Low *
Annus Dei for 3 voices *

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Sylvano Bussotti - music

EAST EUROPEAN SECTION:

Jozef Patkowski - music

Akosh Csernus - poetry

JAPANESE SECTION:

Toshi Ichianagi - music

CANADIAN SECTION:

Pierre Mercure

HEADQUARTERS:FLUXUS, J.S.Bach Strasse, Wiesbaden, West Germany.

CONTINUATIVE PROGRAMME FOR THE FESTIVAL OF NEW MUSIC

CONCERT NO.1 Piano compositions U.S. composers

John Cage - 31/57.9864" for pianist (1954) *

Earle Brown - from 'Folio'

Morton Feldman - piano piece

Christian Wolff - for prepared piano

Lucia Dlugoszewski - Archaic Piano Music *

Terry Riley - to be determined

La Monte Young - "566" to Henry Flynt *

Philip Corner - Chirography for piano *

CONCERT NO.2 Piano compositions Japanese composers

Toshi Ichianagi - complete piano works *

Maki Ishii and Kazuo Fukushima - to be determined

CONCERT NO.3 Piano compositions

Nam June Paik - complete works

CONCERT NO.4 Piano compositions European composers

Henri Pousseur -- to be determined

Ralph Shapey - to be determined

Jan van Vlijmen, Ernst A. Stiebler, Gilles Tremblay, Luis de Pablo and others to be determined.

CONCERT NO.5 Compositions for voice U.S. composers

John Cage - Solo for voice 2 (1960) *

Joseph Byrd - Homage to Jackson Mac Low *

Agnus Dei for 3 voices *

Lucia Dlugoszewski - transparencies for everyday sounds *

Dick Higgins - "The sound of the animals dying thirteen to one" *

Jackson Mac Low - Letters for Iris numbers for silence *

George Brecht - Card piece for voice *

CONCERT NO.6 Compositions for voice European composers

L.Berio, S'Bussotti, Chou Wen Chung, and others to be determined

CONCERT NO.7 Compositions for instruments U.S. composers

John Cage - Variations (1958) *

Joseph Byrd - Strata II *

Terry Jennings - to be determined

Philip Corner - Chirographic music for violin *

Ferhad Mechkat - piece for prepared violin *

Earle Brown - to be determined

La Monte Young - Composition 1960 no.13 *

CONCERT NO.8 Compositions for Instruments Japanese composers

Toshi Ichianagi - to be determined

Kazuo Fukushima, Maki Ishii, Toshiro Mayuzumi and others to be determined.

CONCERT NO.9 Compositions for instruments European composers

L.Berio, S.Bussotti, K.Stockhausen, N.Castiglioni, F.Evangelisti, G.Arigo, A.Clementi, D.Lapinskar, B.Schaeffer, and others.

CONCERT NO.10 Compositions of concrete music U.S. composers

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determined.

CONCERT NO.9 Compositions for instruments European composers
L.Berio, S.Bussotti, K.Stockhausen, N.Castiglioni, F.Evangelisti,
G.Arrigo, A.Clementi, D.Lapinskar, B.Schaeffer, and others.

CONCERT NO.10 Compositions of concrete music U.S.composers
John Cage - to be determined
Joseph Byrd - 2 pieces for R.Maxfield *
Lucia Dlugoszewski - Suchness concert *
Terry Riley - ear piece (for audience)*
Dick Higgins - to be determined
George Brecht - Spanish card piece for objects *
Candle piece for radios *
Comb music * and Drip Music *
Jackson Mac Low - Thanks - a simultaneity for people *

CONCERT NO.11 Compositions of concrete music European comp.
Nam June Paik - to be determined
Cornelius Cardew - to be determined
G.Maciunas - duet for full bottle and wine glass *
others to be determined

CONCERT NO.12 Neo DaDa, Happenings, U.S. Composers
Dick Higgins - Danger music no.2 *
Symphony no.3 *
Henry Flynt - to be determined
La Monte Young - piano piece for David Tudor no.2 *
Dennis Johnson & Terry Riley - to be determined

CONCERT NO.13 Neo DaDa, Happenings, European Composers
Nam June Paik, Cornelius Cardew and others to be determined

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

CONCERT NO.15 Electronic, U.S. composers
Richard Maxfield - Night music* Cough music*, Radio music *,
Steam *, Pastoral symphony *, Perspectives

CONCERTS NOS. 16 and 17, Electronic music, French composers
Compositions to be determined of: P.Schaeffer, P.Henry, P.Arthuys,
M.Philippot, J.Barrague, E.Varese, L.Ferrari, F.Mache, Y.Xenakis,
A.Boucoucheliev, R.Vandelle, M.Chaplass, H.Sauguet.

CONCERT NO.18 Electronic music, Japanese composers
Toshiro Mayuzumi - Aoi-No-Ue and others to be determined
Tooru Takemitsu - Static Relief, Tori, Untitled
others to be determined.

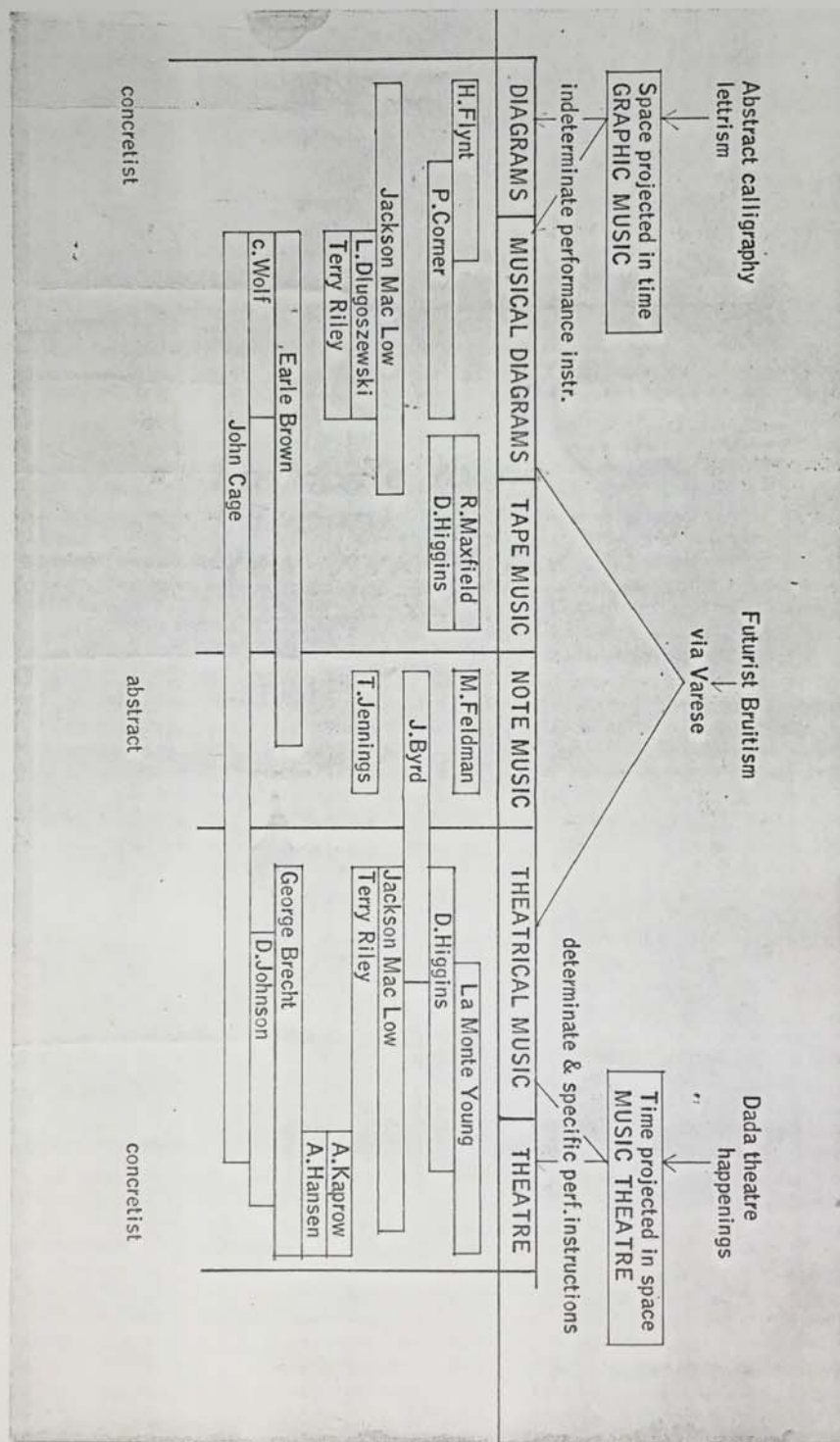
CONCERT NO. 19 Electronic music, Compositions from K&ln
K.Stockhausen, M.Koenig, H.Eimert, M.Kagel, G.Ligeti to be determined *

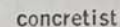
CONCERT NO. 20 Electronic music, Italian composers
L.Berio, B.Maderna, N.Castiglioni, L.Nono & others to be determined

CONCERT NO. 22 Electronic music, Belgian composers
Henri Pousseur - Scambi, Etudes pour rimes, Electre,
Formes et Lumieres etc.
others to be determined

CONCERT NO. 22 Electronic and instrumental music, Polish comp.
Works of J.Patkowski and K.Penderecki to be determined.

CONCERT NO.23 Electronic music, Canadian composers
P.Mercure, L.Portugais, C.Carpi, I.Anhalt - to be determined





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



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

La Monte

If you can, come to A6
Sunday, July 30. 12 PM
with a hammer or axe (if you
have one) to help us disassemble
the place and Monday
9AM to move the components
to the new place downtown.

OL 7-7119

George.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Geo. Maciunas.
J.S. Bach Str. 6.
Wiesbaden.



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

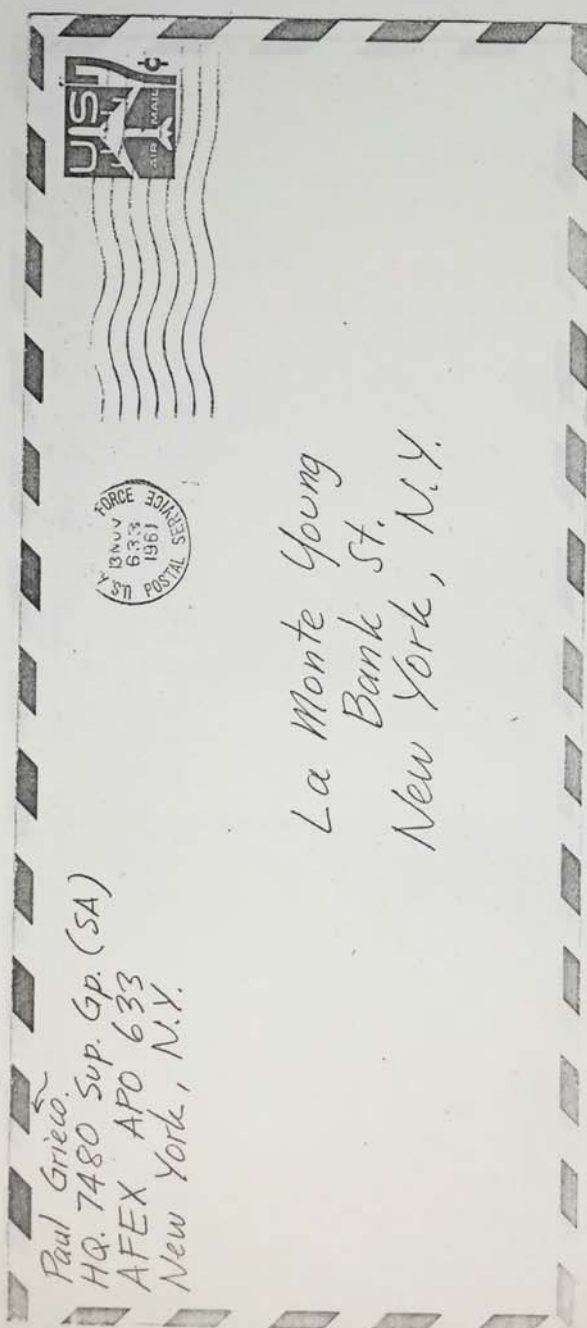


THIS SIDE OF CARD IS FOR ADDRESS

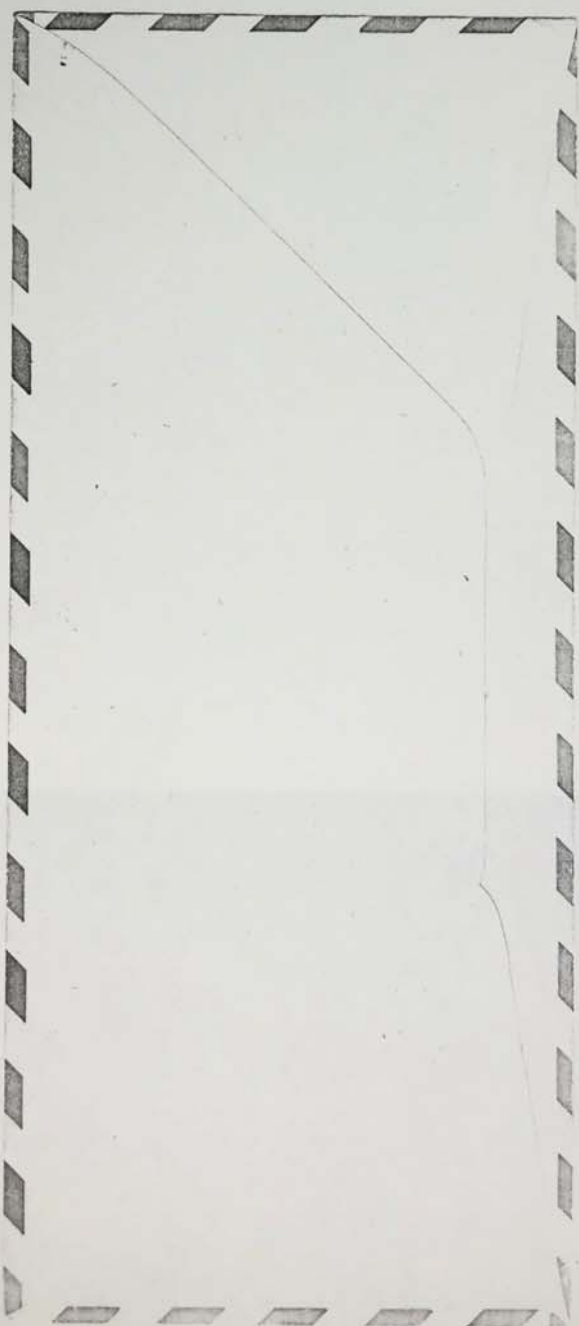
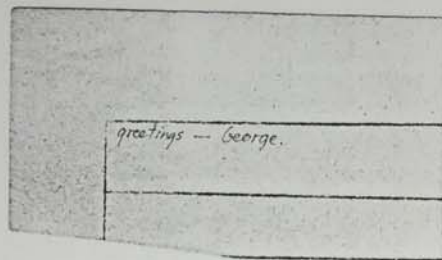
La Monte Young
119 Bank St.
New York 14, N.Y.

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La Monte's copy of the first Nov. 10, 1961
 Use this kind of mimeo - cheap - paper
 for Jacksons and Dick Macfield things
 in the anthology if the printer has not
 printed it yet, also use Geo. Brecht sheet
 that I enclosed, because I think I did not
 see a negative of it at the printers,
 so also hand to Jackson those 6 cards of
 his which I had in my pocket to this day,
 also when you see Walt De Maria to fix
 to fix his address, so that when mail comes
 to FLUXUS in his street it should not go
 to China somewhere and then bounce back,
 also, for a while we this address of Grieco.



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La Monte - Luckily I still received your 2 envelopes, because this Grieco address will not work soon. So I have an address which should be good for maybe a year:
its ~~to~~ J.S. Bach Str. 6, Wiesbaden, Germany.
I found here a kind of job (graphic) and that will help me out (financially) with FLUXUS which I can print here cheaply (but not as cheaply as I expected). Now to your problems:

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

His newest piece is good.

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Adolf Mekas OR-7-9539, was supposed to take those sheets to the mover (who had all my things) Call him up and explain my reason for not writing him earlier (this hospital business) and ~~also~~ tell him not to take any sheets now to the mover because it is too late, unless he has done that already. (It doesn't sound so from your letter - all those uncut sheets!) Let me know what the printers bill amounts to. Give now to him ~~as~~ all the money you receive for subscriptions. this should appease him.

Selten zusammenfallen, den unteren Teil des Briefes hochschlagen und mit der Kloppe verschließen



LUFTPOSTLEICHTBRIEF
AEROGRAMM

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



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

Absender:

Geo. Maciunas

J.S. Bach Str. 6

Wiesbaden, Germany.

Erster Falz

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

Send this to me again in a week or so - George

Raum für weitere Mitteilungen

Dritter Falz

Raum für weitere Mitteilungen

Falz

Zweiter Falz

(2)

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BS. Send Mail out that card I wrote to Joe, check whether address is correct,

Nov. 30.

La Monte -

I forgot to enclose your line and wrapping paper sample so I do it now. I think I can send you all mail by APO, ~~because~~ with any guy's name on return address because ~~the~~ Army can't check whether this guy actually sent the mail. So if this mail goes through I will repeat the trick till it doesn't go thru.

Don't send your mail ofcourse to this APO address - I will never get it. Send to Me (regular ^{15¢} mail) at J. S. Bach Str. 6, Wiesbaden and send bulk mail to Stan Bueters.

Now about your line:

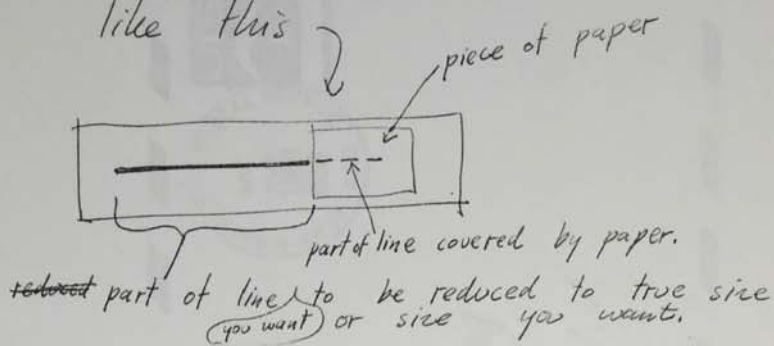
I think I drew a very good one. I drew one purposely larger than true size, so that when the printer reduces to right size on his negative it will be even sharper.

If the line will be too thin in proportion (or after its reduced). Cover one end with piece of cut paper to as ^{short} ~~long~~ a line as you want. In other

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words

like this



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

Don't forget to send me:

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

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

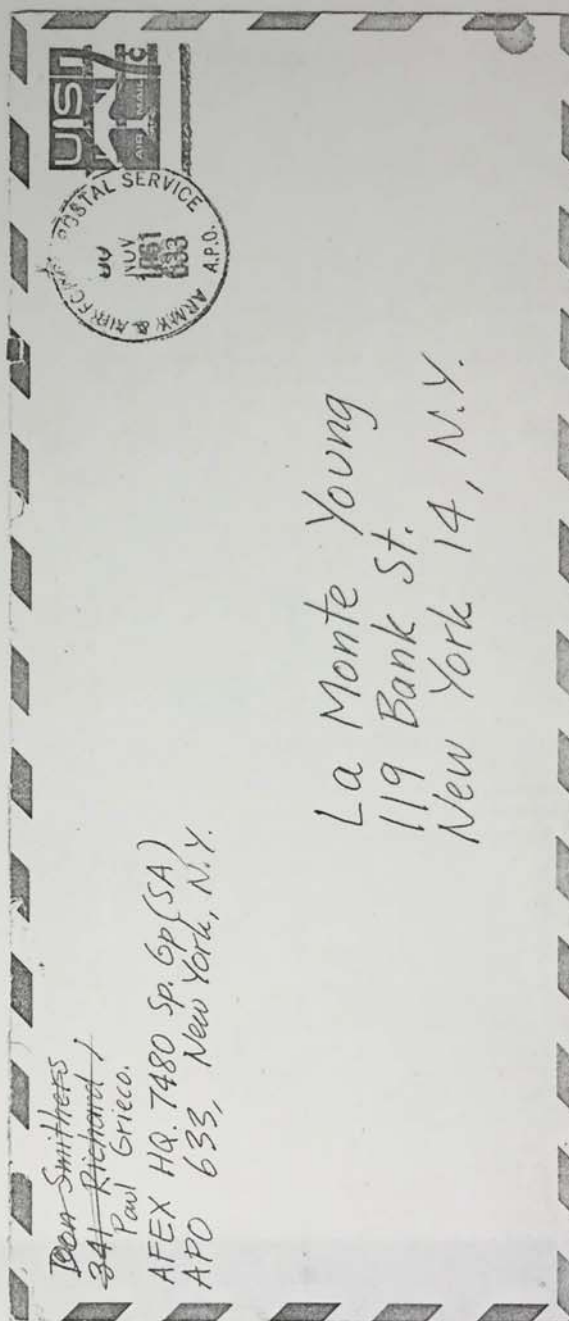
- (2) Printers bill.

- (3) Your essay or ~~comp~~ anything else for magazine (within 3 weeks) etc.

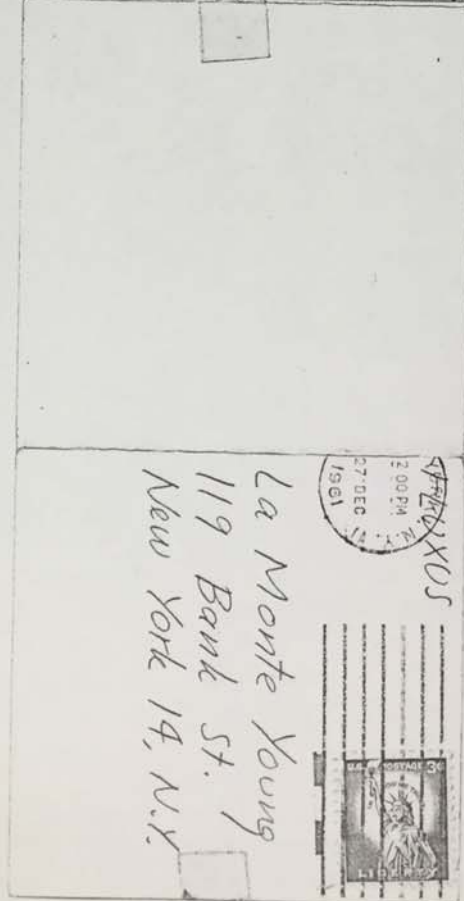
- (4) Ideas, names of people, their works grouped into broad categories or descriptions for the Index I spoke about (for magazine) George.

D. Rot's letters will come in few weeks.

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

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

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any difficulty in arranging a festival in Berlin.
In fact I think it would be preferable to
start the series in Berlin, then Wiesbaden.
(we could continue in W.) I am also working
on extending same series in Stockholm,
Amsterdam, Warsaw, Paris. Meteger + Bussotti
will try to extend to Florence + help out the
Paris arrangement. We worked out the
program (the European composers) and cut
a lot of dead wood from original scheme,
so now the people left are all not bad.
I still have not received anything from N.Y.
or San Francisco (except G. Bracht, Terry Riley,
Phil Corner + Dick Higgins + your things that
I have) Will you put some pressure on these
primadonna's and tell them to get off the
high throne and send stuff here.
If the festivals come off well, + we can get
some other N.Y. people in and/or you could
stay here longer - to participate in other towns.
Toshi is working out a nice program of
many new pop Japanese, which I should
receive in a week. (they are not included in
this attached program).

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

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

included a few pieces of wire, which are extensions
for sound etc.

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from the long score system. The two for
should be laid over Renaissance or other old score,
and notes copied into grid squares. Timing can be
free or fixed. Solo for rich man could be superimposed
over a bill or stock exchange list (certain numbers copied)
Pebble piece - pebbles could be thrown over grid from ladder.
etc. etc. etc.
So each piece can be scored by method of performance.

Don't delay with stuff for festival.
FLUXUS Let me know about Living theatre Concert.
George.

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

revised
plan.

TENTATIVE PLAN FOR CONTENTS OF THE FIRST 7 ISSUES:

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

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

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

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

T.W.Adorno	being consulted
H.K.Metzger	Marx, Stirner, Cage... is 'Anarchism anachronized?
J.P.Wilhelm	Thoughts
" ed.	Anthology of new poetry
Emmett Williams	Universal and generative poems (?)
Dr.Eimert	being consulted
M.Kagel	*
M.Koenig	Automation in electronic music production
Nam June Paik	Apology of John Cage
"	Towards the New Ontology of Music
"	Several studies
"	A sound collage (record)
K.Stockhausen	being consulted
Karl-Erik Welin	New possibilities in the interpretation of cage and his followers.
K.Wiggen	Music Machine
M.Bauermeister	Towards the new Ontology of Painting

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M.Koenig	Automation in electronic music production
Nam June Paik	Apology of John Cage
"	Towards the New Ontology of Music
"	Several studies
"	A sound collage (record)
K.Stockhausen	being consulted
Karl-Erik Welin	New possibilities in the interpretation of cage and his followers.
K.Wiggen	Music Machine.
M.Bauermeister	Towards the new Ontology of Painting
"	molded plastic relief composition (insert)
Øyvind Fahlstrøm	Possibilities of Electronic Television
	(plans for electronic TV studio in Stockholm)
W.Gaul	Color in new art.
K.O.Goetz	Electronic painting and its programming.
Kirchgässler	Experimental Film with Ossirograph
	(painting with printing press) (fold out)
Mantovani	long scroll (fold out)
J.Mekas ed.	Experiments in cinema - West Europe I
M.de la Motte	Brüning and Twombly
Franz Mon	Bernard Schultze
G.Maciunas	Hydrokinetic - osmotic painting (miniature insert)
Günter Bock	* (architecture)
C.Caspari	Labyr... absolute architecture
Jörn Janssen	* (architecture)
Fehn	Sonorealization of City
Heussner	Indeterminate theatre

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

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

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

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

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

NO.5 WEST EUROPEAN YEARBOOK II, French, English editions.

(France, Italy, England, Belgium, Spain) Feb. 1963
 G. Bucciotti Graphic music (a false anthology)

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3 newly discovered Japanese medieval Zen painters.
other essays and inserts to be determined.

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

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

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

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

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

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

* to be determined

EDITORIAL

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Jackson Mac Low - poetry
Dick Higgins - happenings, theatre, politics
Philip Corner - music
Simone Morris - dance

Jonas Mekas - cinema for all sections

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Heinz Klaus Metzger - philosophy, (music)
Nam June Paik - music, happenings
Karl Erik Welin - Scandinavian sub-section

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P. Schaeffer & Bayle - being consulted for French music

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Jozef Patkowski - music
Akosh Csernus - poetry
M. Joudina & Andrei Volkonski being consulted for USSR

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TENTATIVE PROGRAMME FOR THE FESTIVAL OF NEW MUSIC

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

John Cage - 31'57.9864" for pianist *

Earle Brown - to be determined

Morton Feldman - to be determined

Christian Wolff - for prepared piano

Lucia Dlugoszewski - Archaic Piano Music *

Terry Riley - to be determined

La Monte Young - "566" to Henry Flynt *

Philip Corner - Chirography for piano *

CONCERT NO.2 Piano compositions Japanese composers

Toshi Ichianagi - Music for piano nos: 1 to 7

Toru - Takemitsu - to be determined

CONCERT NO.3 Piano compositions, European composers

Silvano Bussotti - to be determined

Franco Evangelisti - "

Carapezza "

J.Calonne "

Cornelius Cardew "

Rzewski "

Schnebel "

Kondrad Boemer "

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

Joseph Byrd - Strata II *

Terry Jennings - to be determined

Philip Corner - Chirographic music for violin *

Ferhad Mechkat - piece for prepared violin

Earle Brown - to be determined

La Monte Young - Composition 1960 no.13 *

Patterson - to be determined

CONCERT NO.5 Compositions for instruments, Japanese comp.

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

Toru Takemitsu - Ring & others to be determined

others to be determined

CONCERT NO.6 Compositions for instruments, European comp.

K.Stockhausen, G.M.Koenig, M.Kagel, S.Bussotti, F.Evangelisti,

J.Calonne, - cello piece, Jan Morthenson, P.Schwarzil,

compositions to be determined

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Terry Jennings - to be determined
Philip Corner - Chirographic music for violin *
Ferhad Mechkat - piece for prepared violin
Earle Brown - to be determined
La Monte Young - Composition 1960 no.13 *
Patterson - to be determined

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

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

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

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

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

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

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

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

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

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

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

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

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Joseph Byrd - 2 pieces for R. Maxfield *

Lucia Dlugoszewski - Suchness concert *

Dick Higgins - to be determined

George Brecht - Spanish card piece for objects *

Candle piece for radios * Comb music *

Drip Music* & others to be determined

Jackson Mac Low - Thanks - a simultaneity for people *

Terry Riley - ear piece (for audience) *

CONCERT NO.10 Concrete music & happenings, Japanese comp.

Toshi Ichihayagi - IBM & Music for electric metronome *

Yoko Ono - to be determined

CONCERT NO.11 Concrete music, European composers

Nam June Paik - Variation on Themes of G. Brecht & La Monte Young

K. Wigen - music machine

Silvano Bussotti - piece* & others to be determined

Dieter Schnebel, Chiari, Amez to be determined

G. Maciunas - trio for bass sordune, voice, old score & etuis *

CONCERT NO.12 Happenings, U.S. composers

Dick Higgins - Danger music no. 2 *, Symphony no. 3 *

Henry Flynt, Dennis Johnson, Terry Riley, Al Hansen to be determ.

La Monte Young - piano piece for David Tudor no. 2 * & others.

CONCERT NO.13 Happenings, European composers

Nam June Paik - to be determined.

CONCERT NO.14 magnetic tape music, U.S. composers

J. Cage - Fontana Mix, Williams Mix, Music for 'the Marrying Maiden' *

Dick Higgins - to be determined

John Mac Dowel - music for a while *

H. Jacobs, D.L. Talcott, G. Longfellow, H. Stanley to be determined

CONCERT NO.15 magnetic tape music, U.S. composers

Richard Maxfield - Night music* Cough music* Radio music* Steam*

Pastoral Symphony*, Perspectives* Piano concerto

CONCERT NO.16 magnetic music tape music, from Köln

K. Stockhausen, M. Koenig, H. Eimert, M. Kagel, K. Boemer - to be detrm.

CONCERT NO.17 magnetic tape music, French composers

P. Schaeffer, P. Arthuys, F. Bayle, M. Philippot, J. Barraque, E. Varese,

L. Ferrari, Y. Xenakis, Boucourechliev, R. Vandelle, - to be determined.

CONCERT NO.18 magnetic tape music, Italian composers - Milan studio

L. Berio, B. Maderna, Evangelisti, G. Ligeti (Hung) - to be determined

Belgian composers:

Henri Pousseur - Scambi, Etudes pour rimes, Electre, Formes et Lumieres.

CONCERT NO.19 magnetic tape music, Japanese composers

Toshiro Mayuzumi - Aoi-No-Ue * others to be determined

Toru Takemitsu - Static Relief, Tori, Untitled

others to be determined.

CONCERT NO.20 magnetic tape music, Canadian composers

P. Mercure, L. Portugais, C. Carpi, J. Anhalt - to be determined

CONCERT NO.21 new music from Poland

J. Patkowski, K. Penderecki, Markowski, Gurecki - to be determined

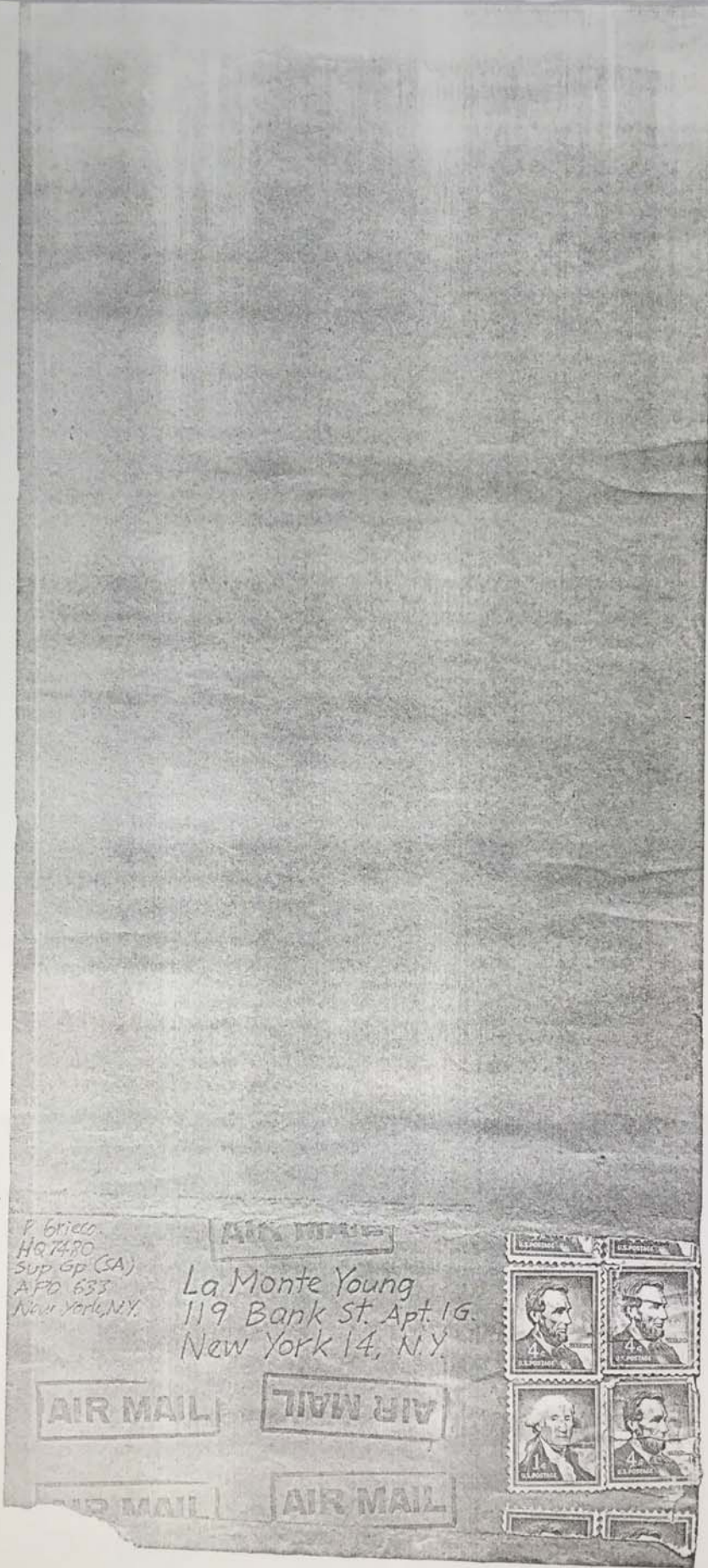
CONCERT NO.22 new music from USSR

M. Joudina, A. Volkonski - to be determined

INTRODUCTION (before the concerts)

Heinz Klaus Metzger - 'Anticipating the critics'

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MUSIC FOR EVERYMAN (do it yourself music)

A MUSIC SCORING SYSTEM for dead and living, human, animal & inanimate composers
by George Maciunas, Nov.1961

COMPOSITIONAL METHODS:

A. Rational and determinate

1. for the purpose of structure
2. for the purpose of effect

B. Automatic and indeterminate

1. marking: with closed eyes, behind the back hand marking, with foot etc.
2. spraying: with brush, spray paint, on prewetted or not prewetted score.
3. stamping: with stamps, patterned soles, etc.
4. letting animals, insects, worms walk, crawl over score.
5. superimposing over any past or present: score of another or same composer, printed matter, pictures, drawings, etc.
6. placing in a shadow of anything: trees, fences, walking people etc.
7. throwing: sand, pebbles, scraps of paper, other objects.
8. gaming: determining sequences by dice, cards, roulette etc.
9. number-letter coding: sequences from telephone books, accounting books, mathematical tables etc.

PERFORMANCE:

1. Classes, categories and subcategories can be used in any combinations:
b
2. Duration designation of each vertical grid unit is to be determined by composer or performers before performance and marked in designated squares. Time units can be uniform, progressive or irregular.
3. Number of performers is determined by: number of categories used and number of categories each performer can perform.
4. To produce required actions such as striking, sawing, bracking, any implements can be employed such as hammers, axes, saws, sledge hammers, sticks etc.
5. Dynamics are determined by size of mark.
6. Duration is determined by length of mark.
7. Where pitched sound is called, the pitch is up to the choice of the performer.
8. Throat-tongue pitched sounds may use letters' sounds: a, e, o, i,
non-pitched sounds like: g, h, j, k, r, t
Lip-teeth pitched sounds like: m, n, l, z, zh (ž)
non-pitched sounds like: d, ch (č), c, b, f, p, s, sh, v, x

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

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

Now to business:

① Haro Lavius is a problem here. He is boycotted by almost everybody here, Paik, Wilhelm, Stockhausen, Metzger, Bussotti etc. etc. I can't cooperate with him, since no one will then want to participate. It would be better if he paid for your trip and then after giving him what he wanted you joined our tour. Another possibility - and I am working on that - is to get some money for your trip and that of others from E. Europe. I can't say anything about that yet. So try to get trip money from Lavius, although Paik said he would not perform if your trip was paid by Lavius. If you come, no one should know who paid your trip. You can always say Kennedy appointed you a roving ambassador.

② Your being a roving editor for Fluxus is very good and so are your contributions, all A.K. Just keep sending stuff. If it is sound, in spite of junk or other non-printable thing (like Pops holes) I need them much sooner, because it takes time to have them reproduced. I have not received your package yet. Send also your lecture.

The critical sense you must be open to here

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after another possibility, and I am working on that - is to get some money for your trip and that of others from E. Europe. I can't say anything about that yet. So try to get the money from Laubus, although Paik said he would not perform if your trip was paid by Laubus. If you come, then no one should hear who paid your trip. You can always say Kennedy appointed you as roving ambassador.

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③ The Festival series here must be organized here very much in advance. They just don't do here on the spur of the moment. So the beginning may be delayed to May. I am planning to have the first in Berlin rather than Wiesbaden, it would be better there and larger audiences.

④ What is holding up the Anthology ???!!! Can you finish it and send me one copy by air before Feb. 15. I will see a millionaire then who publishes and has pretensions towards something or other. I could get some money from him for Fluxus + Anthology if there was something finished to show. Send me the anthology even if it is incomplete, untrimmed, without cover, without holes - just sheets. Send me 2 sets if you can. You can take it to Breten, he will send me this with other stuff by air parcel. But I must have it before Feb 15!

⑤ I took note of all addresses you gave me and will contact them in suitable time.

⑥ How many people came to Lin Theatre concert? Did it come off alright.

⑦ If you want to go to Charles Theatre free (and other people too) go there and tell them that you and others will go free for that job I did them. I did them a job and did not had to leave before I could take the advantage of their offer. (free entries).

⑧ Where else you are going to give all these concerts that you were writing about ??

⑨ Your Lin Theatre program looked (I mean graphically) lousy. Could not somebody do something about it? Could help out in advance 2 weeks. Then Yoko could do it (graphics). She did well on her own program.

⑩ I enclose a few "Homages" I cooked up, while scratching my head and elsewhere. I have am now in a lull temporary lull, so I have some time to fool around. As soon as I start getting material from NY, I will be busy again. George.

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

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Paul Grieco
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Sup. Gp. (SA)
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New York, N.Y.

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



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La Monte.

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ADDRESS

CORRESPONDENCE

Very bad toilet paper here in London. It's stiff like air mail paper or onion skin, also has very smooth surface, sort of wax like, as of fish wrapping paper so that it does not absorb at all, just smears all over, and then it is very thin and weak like cigarette paper so that half the time the finger goes through and in. Very very bad. So I use their new poetry or departures which is on softer paper. Met with Cardew, Horowitz, Hill etc., but they don't do anything here so I suggested that they do something about their toilet paper.



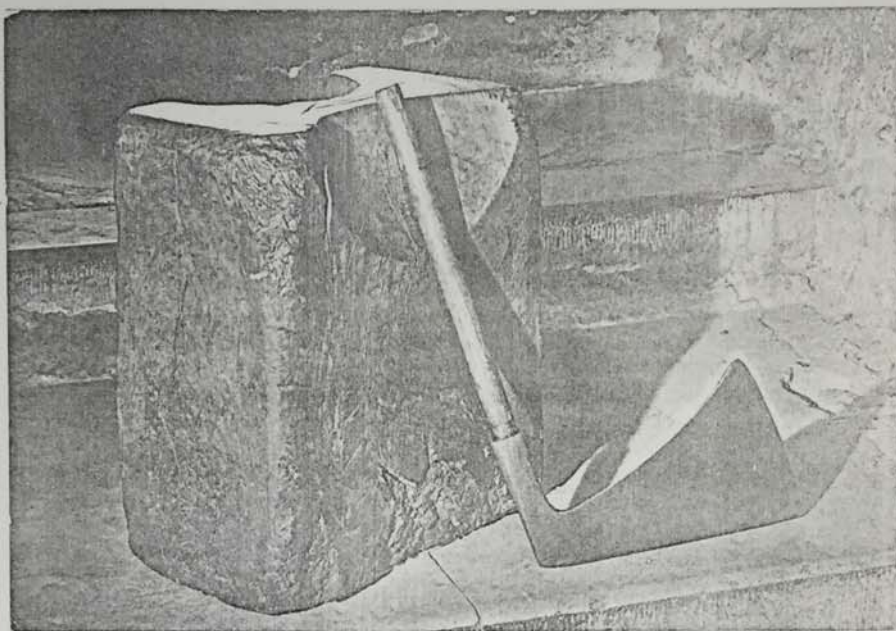
La Monte Young
119 Bank St. Apt. 16.
New York 14, N.Y.
U.S.A.

Events in - Tower of London.
The Block and Axe. Cold. The Axe and Chips. Cold. The Axe. Warm.

Ministry of Works A(N)10. Crown Copyright. Printed in Great Britain.
George

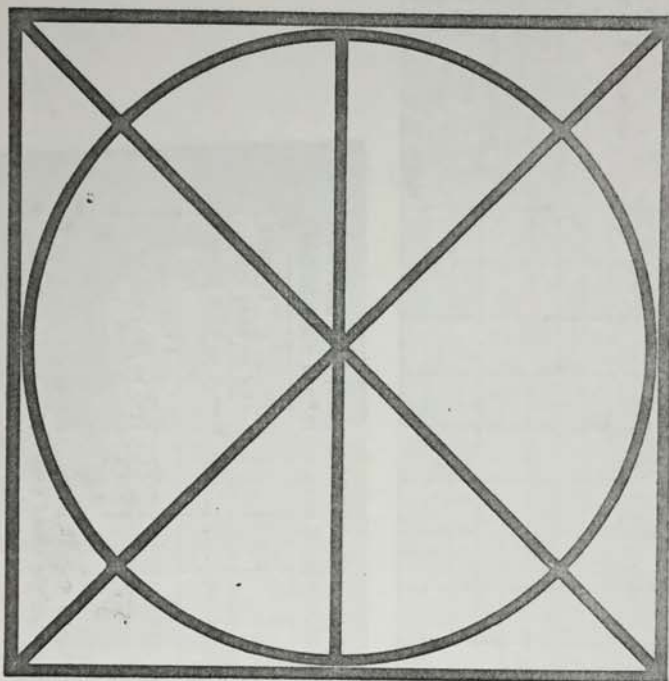
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HOMAGE TO YOKO ONO *, by George Maciunas, Jan.11,1962



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

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SOLO FOR SICK MAN												
by George MacLunas, Jan. 4, 1962												
seconds												
cough												
lunger												
spit												
gargle												
draw air (pitched)												
snore (non pitched)												
sniff wet nose												
sniff deeply & swallow												
blow wet nose												
swallow pill												
shake pills in bottle												
sipp cough syrup												
use nebulizer-vaporiser												
put drops into nose												
drop pills over floor												
put drops into glass of water												

HOMAGE TO PHILIP CORNER, by George MacLunas, Jan. 14, 1962												
"Monochrome quartet for base trombone, base sordune, voice & muscles"												
seconds												
lowest note on b. tromb.												
lowest note on b. sord.												
lip fart												
mouth-hand fart *												
hand fart (wet or dry)												
real fart												

* hold hands against cheeks, fingers towards ears, leaving only small opening for lips, blow very hard, controlling vibration of one cheek with the hand by pressing or releasing.

Superimpose the grid over any portion of any composition of any Avignon medieval composer and mark down notes into grid squares. Timing for each grid is free and depends on frequency of marks & virtuosity of all the performers.

by George Maciunas, Jan.4,1962

[illegible][illegible]

* hold hands against cheeks, fingers towards ears, leaving only small opening for lips, blow very hard, controlling vibration of one cheek with the hand by pressing or releasing.

Superimpose the grid over any portion of any composition of any Avignon medieval composer and mark down notes into grid squares. Timing for each grid is free and depends on frequency of marks & virtuosity of all the performers.

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La Monte: (use a magnifying glass, I am saving on postage)
 Here is what I received from you: your 2 sounds on tape, picture of Dennis J., music of Terry J., your chair
 poem, vision, then with last mail I got (with your letter that is) Dennis J. things all of it in a
 very big envelope and 60¢ stamp on it. You say you will try Walter & Bob Morris but
 Simone! very important that she sends her whole section on dance. Other dance things
 beside her own. She is editing all this. Maybe Walter does not want to do anything? In
 that case who do you think would be good for plastic arts? Rauschenberg's Bob Morris?
 Larry Poons? I mean to edit that part - get all the things and essays together. Anti
 and pro- essays etc. While in London I got this Mike Horowitz agree to write about
 the utter reactionism of the Living Departures, new English poets (including himself) etc.
 This should be nice. Mike & von Briel, who does rather nice music will write a
 essay from some big game N.Y. painter (Jill Rauschenberg etc.) to write about these
 "abstract expressionist" fakers like Kline, etc. Also would be nice to include an
 actual piece "hand" or "made" for each issue. Somebody, anybody could take a very
 big sheet of paper - do "it" on this paper and then cut it to any size pieces to
 fit into 8"x8" - could be small scrap, form or anything. It would not take much
 time to do and would be nice to have at least one item - not "reproduced" but
 produced. Ask Poons about it, or Rauschenberg (he now does rather nice scribbles).
 I got big package from Kaprow - several of his "happenings". Also I got a trunk -
 full of nice goodies from Toshi. There are now about 8 or so very very good
 people in Japan. Nice things. Looks like magazine (FLUXUS) should look very good when
 its starts rolling. I got this nice box of a disposable enema unit which I will use to
 put FLUXUS prospectus in. (I will get box reproduced with all the nice instructions
 printed over it - great box. listen to this: "... in preparation for proctoscopy and sig-
 moidoscopy; in the relief of constipation due to fecal or barium impactions, or this
 -assume knee-chest position... insert tube and squeeze bottle gently..... maintain position
 until a strong urge to evacuate is felt (usually within 5 minutes) etc. etc. - wonderful.
 (got the box in London) So I will roll the prospectus like the tube they speak about.
 so people can stick it up their ass and squeeze gently... until strong urge is felt.
 Nice? So try all you can to get stuff from Simone, Walter, Bob, and anyone for
 plastic arts. I think we got plenty for music, poetry etc. Tadlow is sending loads
 NOW about Festival. Here is new schedule. March was too early. Toshi held up
 on Mr Japanese things till now. I am still missing on some others. Lucia Diposizenda
 has not sent anything yet. Could you check with her? Let me know. So we
 have decided to start June. This will give time to collect all stuff and prepare nice
 posters, programs etc. I just ordered plenty of electronic equipment from Statco
 on false German importers forms. I hope I won't have to pay for this equipment.

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Ab sender: George Mao Chu Na's
(Vor- und Zuname)

() Wiesbaden
Wohnort, auch Zustell- oder Leihort

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

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

MIT LUFTPOST
PAR AVION

20

20

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

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LA MONTE: sorry for the delay in my reply but I got shoved off into the hospital again for a whole week with very high fever and some lung complication maybe due to this prolonged use of cortisone or some such thing. So now in reply to your letters etc.:

1. your passage to Europe- I wrote in one of my last letters that we will get you over as soon as we get some money from the first festival. HAVE PATIENCE. Right now all the money we can lay hands on goes to electronic equipment, advertisements (posters), and getting ready to flux out Fluxus I. We are also going to get an old offset press, so that we could print fluxus and anything else ourselves - much cheaper. So, can't you hold out at least till August 1st; we will have had the June festivals' money in. You could take a slow merchant steamer for say \$ 100 ? arrive for Sept. festivals in Wiesbaden - which is all arranged (in a nice big hall), then you stay on for October festival in London and we may also have December in Paris - to be organized by Schaeffers' RTF Service de la recherche. We will try to make this a perpetual affair so you could stay till festival moves out of Europe. Dick Higgins and possibly Toshi and Tooru will be here in October so it will be more interesting in the fall anyway. You should not worry about the rent. It takes landlords 2 months to evict during Summer. If necessary you could spend June and July in Harouts place on water str. the place is big enough for a battalion and besides Harry hardly ever sleeps there. Tell him you will make his floor nice with lines. So make plans to leave August on a freighter, VERY IMPORTANT find a cheap freighter and reserve a place NOW ;
2. Jackson writes that Charles theatre said that I sold all the plastic. BUT THEY NEVER PAID FOR IT, so either they should pay for the plastic or give you as much as you need for the Anthology covers. If you use the corrugated cardboard covers use the address I gave you before I left, they can also cut it to sizes 8"x 9" (I think the book is 9 inches no?) (wide I mean including room for binding). Or for corrugated covers get USED BOXES and have those cut to sizes. This would be even nicer since each book would have some different thing printed on top, like CORN FLAKES? DETERGENTS, SOAPS ETC ETC/. Get used boxes from dealers listed in telephone book - many of them. If Jackson does not like bolts because the book could not be inserted between other books (that is very nice feature) then you can use rope through the punch holes of pages and cover and tie a knot, (like in enclosed drawing). Whichever way you hold together (bolts or rope) you must punch holes anyway and get those corrugated-box covers. (TRY TO GET USED BOXES)
3. Your book 1961 compositions. I suggest that you invest extra 10 cents per book (for some books at least) and have these bound in hard linen covered covers. They do very nice and cheap cloth binding here. Then we would print the pages on a letterpress (rather than offset) so we can use very glossy good quality paper. You must tell me how much you want to spend and whether you really need 1000 copies. You can spend money anywhere between \$ 30 to \$ 200. You must decide on the limits of elegance. The cheapest way would be to wait till we have our own press, but then there would be no glossy paper. (we could use nice wrapping paper or tissue-

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Or for corrugated covers get USED BOXES and have those cut to sizes. This would be even nicer since each book would have some different thing printed on top, like CORN FLAKES? DETERGENTS, SOAPS ETC ETC/. Get used boxes from dealers listed in telephone book - many of them. If Jackson does not like bolts because the book could not be inserted between other books (that is very nice feature) then you can use rope through the punch holes of pages and cover and tie a knot, (like in enclosed drawing). Whichever way you hold together (bolts or rope) you must punch holes anyway and get those corrugated-box covers. (TRY TO GET USED BOXES)

3. Your book 1961 compositions. I suggest that you invest extra 10 cents per book (for some books at least) and have these bound in hard linen covered covers. They do very nice and cheap cloth binding here. Then we would print the pages on a letterpress (rather than offset) so we can use very glossy good quality paper. You must tell me how much you want to spend and whether you really need 1000 copies. You can spend money anywhere between \$ 30 to \$ 200. You must decide on the limits of elegance. The cheapest way would be to wait till we have our own press, but then there would be no glossy paper. (we could use nice wrapping paper or translucent or Japanese hand made). So let me know the sum you have to spend and I will be able to decide what type of covers you could get.

4. I received a package of goodies from you: Larry Poons things, (short statement drawing and instructions), two drawings by Walter, Piece of Dennis Johnson, your Death chant (very nice) in two pages, Alison's rats - She sent air mail for some \$ 8 !!!!!!! postage !!!!! (why spend so much) !!! 1000 sheets of translucent rats, so these are all ready. (she could have sent them parcel post for 50cents.) I may print the first page of your chant on translucent and put it in front of rats, (you will see them very well) because the rats are too dense to be put in front, and your chant is not dense so it is better to put it in front. Then the second page of your chant could be after the rats, so you could see actually all three pages at once if you really tried hard. Also found envelope with complicate material - letter from Ray Johnson, copies of your works, your letters etc. Will include all in Fluxus with Eric Bruns plates which I will get separately. Are those plates nice? have you seen them? I have now nice pile of things from you keep sending goodies. I won't lose them. Send me a few copies of Anthology (may be unbound and unperforated - just loose sheets) I will bind them here and could show to few important people. So send by air mail 2 copies and some 20 copies by parcel post, those 20 could be: 10 bound and 10 unbound, OK? Later you can ship in cases of 50 lbs. (maximum for parcel post) and ship them still in May NO LATER, so you can use APO reduced rates. Send in such cases about 200 to 400 books. I could sell here even 500 books, especially when the festival starts going, but maybe 200 or 400 would be enough. If you don't bind them by mid May, then send them all unbound. SEND HALF OF THEM UNBOUND ANYWAY, since I will have them bound in hard linen covers. Better still, SEND 80 percent unbound, and only 20 percent bound, so I can do with the unbound ones what I want, have them bound in various ways, linen, plain rags, plastics, cardboard etc.

5. I did write to T. Riley. Will also write to Generation. Keep sending nice things
George.

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George Maciunas
HQ 7480 Sup. 6p. (SA)
APO 633
New York, N.Y.

AIR MAIL



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

01E
1002500+

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La Monte
BIG NEWS.

I got a 2 month
graphic job with
US Air Force
printing place
so I can use APO.

So send
with these 2
months

PLENTY
OF BULK

by parcel post.
it's very cheap.

See if you could
not send yourself
over (only don't move
while you are in
package)

I may swipe a
small offset press
from this Air Force
so I will be able
to print just
about anything.



So start
collecting bulk
for the big box.

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Ask Maxfield
& John Mac Dwell
to send their
tapes while this
APO chance
lasts. OK?

Enclose a piece
of mine

"In Memoriam
for Olivetti"

6 people can read
numbers simultaneously
each vertical row
in fast beat
(0" for silences, also
spaces)

Or 9 numbers can
signify 9 different
acts or anything
you like

I ~~has~~ got a mile
of such ribbon from
an accounting office
over here. Nice ribbon.

Also enclosed very
nice picture of
what happens to
people who can't
flux.
So better flux.

George.

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*In Memoriam for
Olive H. by
G. Macmanus
March 20, 62.*

1 12788 < < x
 5 =
 63940 * <
 63940 < < x
 2 =
 127880 * <
 127880000 + <
 127880000 +:
 1728 +:
 7400 * <
 800 * <
 83 < < x
 92 =
 7636 * <
 7636 < < x
 5 =
 38180 * <
 38180 < < x
 2 =
 76360 * <
 76336000 + <
 76336000 +:
 1728 +:
 44175 * <
 1600 * <
 7636000 + <
 7636000 +:
 1728 +:
 4418 * <
 1696 * <
 74 + <
 74 + <
 44 + <
 192 * <
 763 + <
 193 - <
 570 * <
 93 < < x
 139 =
 12927 * <
 * <
 93 < < x
 139 =
 12927 * <
 12927 < < x
 7 =
 90489 * <
 93 < < x
 139 =
 12927 * <
 12927 < < x
 7 =
 90489 * <
 90489 < < x
 2 =
 180978 * <
 18097800 + <
 18097800 +:
 1728 +:
 10473 * <
 456 * <
 88 < < x
 139 =
 12232 * <
 12232 < < x
 7 =
 85624 * <
 85624 < < x
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 171240 * <
 17124800 + <
 17124000 +:
 17

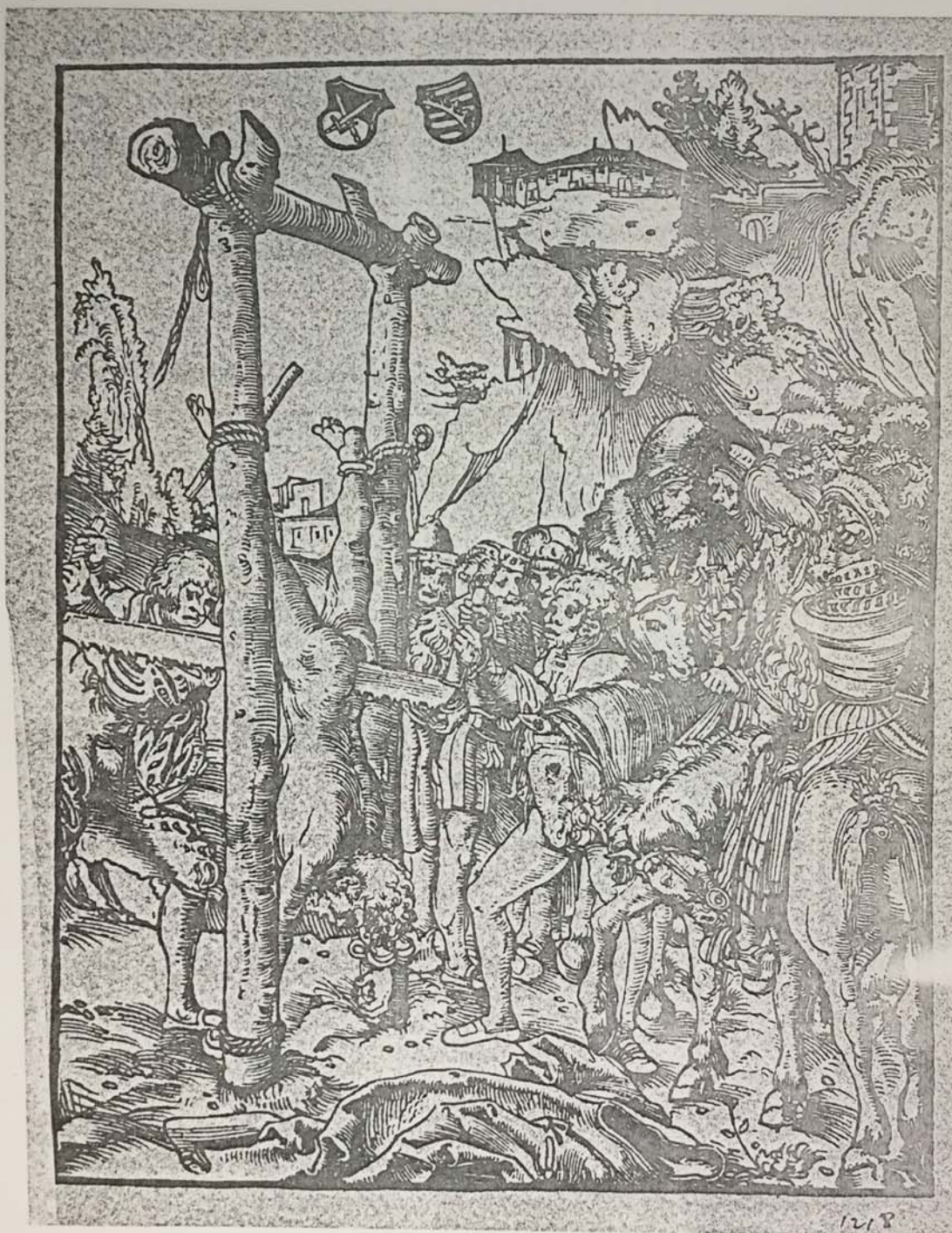
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7 =
 85624 * <
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 1728 + :
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 79 < < x
 88 =
 6952 * <
 6952 < < x
 7 =
 48664 * <
 48664 < < x
 2 =
 97328 * <
 9732800 + <
 9732800 < :
 1728 + :
 5632 * <
 704 * <
 13 < < x
 12 =
 156 * <
 116 < < x
 162 =
 18792 * <
 18792 < < x
 102 =
 1916784 * <
 * <
 * <
 191678400 + <
 191678400 < :
 1728 + :
 110925 * <
 * <
 116 < < x
 162 =
 18792 * <
 18792 < < x
 7 =
 131544 * <
 131544 < < x
 2 =
 263080 * <
 162 < < x
 88 =
 14256 * <
 14256 < < x
 7 =
 99792 * <
 99792 < < x
 2 =
 199584 * <
 102 < < x
 88 =
 8976 * <
 8976 < < x
 7 =
 62832 * <
 62832 < < x
 2 =
 125664 * <
 * <
 * <
 66308800 + <
 66308800 < :
 1728 + :
 15225 * <
 * <

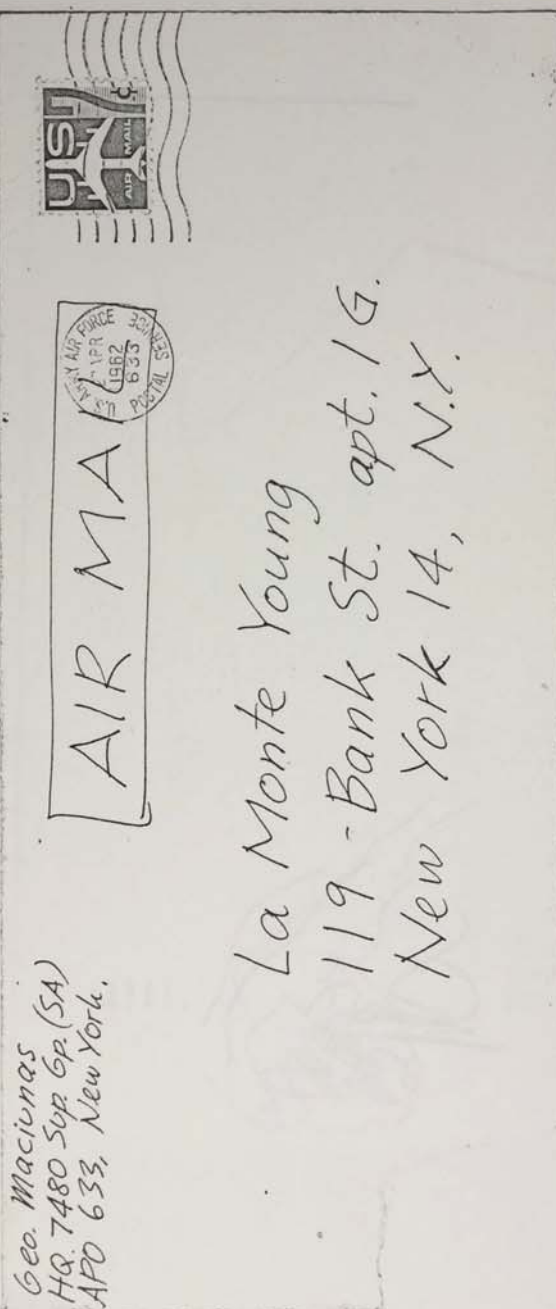
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93 < x
 139 =
 * <
 * <
 26308800+ <
 26308800+ :
 1728+ :
 15225* <
 * <
 19958400+ <
 19958400+ :
 1726+ :
 11563* <
 662* <
 12566400+ <
 12566400* <
 12566400+ <
 12566400+ :
 1728+ :
 7272* <
 384* <
 152+ <
 1156+ <
 1308* <
 152+ <
 115+ <
 72+ <
 339* <
 110925+ <
 34030- <
 76895* <
 9320 < x
 397 =
 3700040* <
 * <
 9320 < x
 399 =
 3718680* <
 154300+ <
 20000+ <
 6675+ <
 600+ <
 4400+ <
 2000+ <
 187975* <
 * <
 * <
 210700+ <
 20000+ <
 11000+ <
 40+ <
 600+ <
 4400+ <
 2000+ <
 248740* <
 * <
 210700+ <
 200+ <
 210900+ <
 210900* <
 * <
 210700+ <
 20000+ <
 11000+ <
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 93 < x
 139 =
 12227* <
 * <
 * <
 37 < x
 139 =

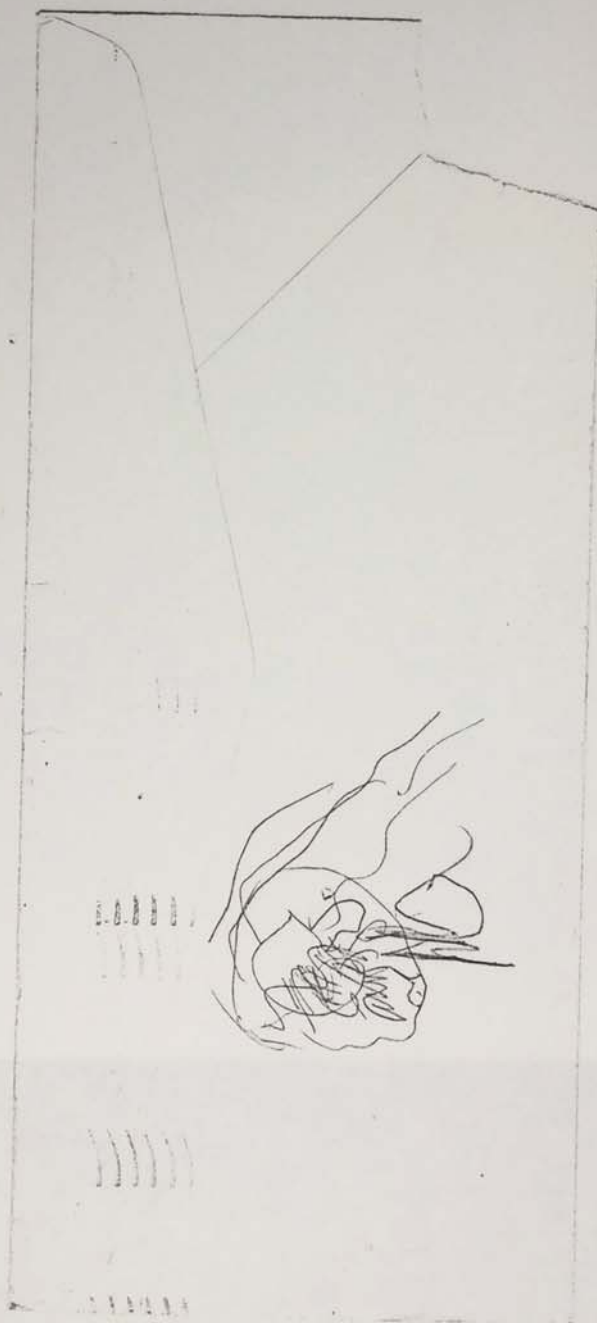
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instead of waiting all that money on washish, better start saving
for the trip. Get a summer job that pays well —
like tarring the streets or painting lines on them.

La Monte: Finally Fluxus I is ^① being printed. I got some very nice rough wrapping papers and very translucent papers — almost like glass — should come out nice. Printing will be slow & will take up to July 30 or Aug. 10. So ~~th~~ you can still send items till that date. Also you can still keep sending via APO till I notify to stop this address. Only why waste so much mail. Last batch — a few sheets you (Bolt story) you have sent with a lot of cardboard — big envelope — for 80 \$!!! ! ? ? ! ? ! why waste all that money? you could have stuffed those few sheets in an envelope for \$ 14 \$! I don't need cardboard.

I found a machine that can press offset with thicker ink — which means that it can print on any kind of paper including very glossy. So I can print your book now. ~~Send~~ instead of sending money, keep it for your trip. Werwerka is

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② in bad shape - owes 40 DM even to Patterson so you must forget about help from him. I could put up some, but I would prefer to put up money for your living expenses. It would be best if you could come on your own money. All you need is about \$100, ~~Find a~~ or even less. Go this way — find a freighter that has no provision for passengers - a regular freighter. Either find job on in this freighter or talk to captain & tell him you can sleep on your own cot & you will pay him \$50, then bargain - increase till \$100. try a few ships. Better start inquiring now. But don't come before ~~then~~ Sept. 1st. I would have no room till then. By Sept 1st. I will have big place with many rooms. Don't bring Terry Jennings - I will not support him! If we run out of money you can play sax I suppose or what how else could you raise some money ?? Festivals should bring enough for all according to my calculations. To keep you away from idling your time - you could do a lot of promoting (I mean promoting the festival) by visiting various cities

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people, galleries etc.
 ③ Very important! Anthologies here!
 I can be selling the hell are they!!!!
 This could bring us some \$\$\$
 So send as soon as you
 can via APO Parcel post
 (not airmail) about 200 unbound
 and uncut sheets of each page.
 Send this in few boxes if necessary,
 You can send already the sheets
 that are printed..
 So do this as soon as
 you can.!!!!!!

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people, galleries etc.

(3)

Very important!

I can be selling Anthologies here!
where the hell are they!!!!

This could bring us some \$\$.

So send as soon as you
can via APO parcel post
(not airmail) about 200 unbound
and uncut sheets of each page.

Send this in few boxes if necessary,

You can send already the sheets
that are printed.

So do this as soon as
you can. !!!!!!!

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Send also your trio or (4)
 some essay. As of now I
 have only your death chant.
 Do you want to print your
 poem for chairs in Fluxus?
 I will go next week to Paris
 & complete all arrangements for
 festival there. Spoerri (~~very~~ good man!)
 Patterson (becoming very good) Filliou
 (the only French doing happenings etc) and
 Bayle (tape man) are all fully collaborating.
 We may get a hall in Louvre !!!
 to perform the 12 concerts. Nice?!?
 Plans for 1963 slowly materializing too.
 Keep sending items, stuff — I keep
 trying to find a freighter — Best regards — George.

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Very Important. !

Can you ask:

R. Maxfield — to send his new pieces to me
& permit us to make
records for Fluxus I of
Night music & Pastoral.
I ~~would~~ need his perspectives

John Mac Dowell — to send me his
"Music for a while"
(2 channel version)

Simone Morris — some writing on
her dances or that
of others.

Bob Morris — on anything.

they can send
tapes via APO parcel post.

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I also need for LUXUS Fluxus
(200 issues.) some 200 originals
to insert - preferably visuals,
(anything) - one original in each issue.

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Will you also tell
Richard Maxfield and
John Mac Dowell
to send their tapes
while the APO chance
lasts. They can
send by parcel post - or
your parcel post. - well wrapped.

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George Maciunas
HQ 7480 Sup. 6p. (SA)
APO 633, N.Y.
New York, N.Y.



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

AIR MAIL

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La Monte: We came back from Paris (previously 60 from Copenhagen) and will rest for 2 months before continuing this festival business. It consumed much time & money.

I got all your letters, (corrections of Trio taken care of etc.) So don't worry on that account.

Deadline now is closed. No more materials for Fluxus I, but keep sending stuff for future fluxusés. OK?

Question: ↓

Would you care to have all your works published under one cover or in a box — a kind of special fluxus edition. This could include all your things since Trio. Could make a nice book, which could be sold separately or as part of fluxus year box.

I am publishing such special editions of complete works of:

George Brecht (box of cards)
Ben Patterson
Emmett Williams
Thomas Schmit (very good man)
Robert Watts.
Nam June Paik (maybe)
Henry Flynt (complete essays)
Robert Filliou.

This project — if continued could result in a nice & systematic library of good works being done these days. A kind of Shosoin warehouse of today.

One condition however. I will finance & distribute these books, supply you with few 100's for your own \$, BUT

I must have exclusive right to publish them AND ALL YOUR FUTURE WORKS.

A kind of Faust-Mefisto, Cage-Peters agreement. All works will be ~~not~~ copyrighted (world wide) so no copies will be permitted & no performance permitted without special knowledge of you & Fluxus. There would also be an opportunity to obtain \$ from performances of your works by others. So let me know your

thoughts on this.

Will write again in a week, when I will have more time — Regards — George.

Enclosed a revised form of my Olivetti piece, & some good things of Schmitt.

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IN MEMORIAM TO ADRIANO OLIVETTI

By George Maciunas March 20, 1962
revised: Nov. 8, 1962

Any used tape from an Olivetti adding machine may be used as a score for this piece.

PERFORMANCE INSTRUCTIONS

Numbers (including zero) represent specific sounds or actions, each of which is assigned to separate performer. When performed by fewer than 10 performers, the unassigned excessive numbers represent silences. Same number can also be assigned to more than one performer if the tape contains more than one of same number per row. In such cases the second or third performer performs only when 2nd. or 3rd. of same number appear on the row.
Each horizontal row is performed simultaneously at preferably fast tempo such as 2 regular beats per second. A conductor or metronome may direct the group if necessary. Blank row represents silence of one beat.

VERSION 1. (poem)

Each performer pronounces his assigned number in any language.

VERSION 2. (ballet) performers to be formally dressed (except no.9, in military uniform). Performers perform the following actions assigned to indicated numbers:

- 0 - lift bowler hat from head when first 0 is indicated, place on head when next 0 is indicated, repeat action for succeeding indications of 0's.
- 1 - point with finger at someone in the audience (arm outstretched) whenever 1 is indicated. Point at different member of audience for each separate indication of 1.
- 2 - point with finger at ceiling or floor
- 3 - sit down on a chair when first 3 is indicated, stand up on next indication, etc.
- 4 - squat down when first 4 is indicated, stand up when next is indicated, etc.
- 5 - strike floor with cane or umbrella on each indication of 5
- 6 - open umbrella over head on first indication of 6, close on next, etc.
- 7 - bow down (towards or away from audience) on first indication of 7, raise on next
- 8 - stamp floor with foot on each indication of 8
- 9 - give military salute with hand on first indication of 9, lower hand on next, etc.

VERSION 3. (ballet)

Each performer to use different kind of hat. Perform as in Version 2 (zero)

VERSION 4. (chorale)

- 0 - smack with lips smartly (sound like drop falling into water) on each indication of 0
- 1 - smack with tongue (click like opening corked bottle)
- 2 - lip-fart (through tight lips)
- 3 - lip-fart (with tongue between lips)
- 4 - draw air (upper teeth over lower lips)
- 5 - draw air, open mouth, vibrate deep throat (pig like sound)
- 6 - blow air between lips vibrating them
- 7 - dry spitting
- 8 - lunge
- 9 - sniff wet nose (wet nose with water if necessary)

VERSION 5 (string quartet or ensemble)

- 0 - strike body with mallet or stick
- 1 - knock against floor (cello) or table (violin)
- 2 - shake body (have pellet or pellets placed inside beforehand)
- 3 - with stick scrape edge of sound hole (obtain squeak or screech)
- 4 - place instrument in playing position and in non-playing position on next called beat
- 5 - place bow over strings in playing position
- 6 - (replace beforehand a string with electric heating coil) scrape coil
- 7 - pluck heating coil
- 8 - (replace beforehand a string with rubber band)- pluck rubber band smartly
- 9 - open etuis, close it on next called beat.

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from: Sanitas, Tomas Schmit, november 1962

- 2, the room of the performance has to be completely dark: the (1-20) performers enter, throw each one small ,usual object (for example: a penny, a pea or a cigarette etc.) into audience, switch each one hand-lamp on, move into the audience, search for the objects, the piece is finished,when all objects are recovered.
- 35 blank sheets of paper are given to the audience.
after this the piece lasts at least 5 more minutes.
- 165 (hommage à Christus) for this piece the seats and tickets of the audience must be numbered : one or more performers explain to the audience, that there is a pitiable mistake in the numbering of the tickets. Then the people, whiz who sit in the first row, are told to sit down in the last row, the people of the last row are told to sit down in the first row, the people of the second row are told to sit down in the next to the last etc.etc...

from: 3 piano pieces for GM , Tomas Schmit, December 1962

1. the performer puts onto the great lid of the closed piano as many different objects as possible (for example: a bottle, a typewriter, a book, a hammer, a hat, a broom, a radio, a suit-case, a young girl, a package of cigarettes, a gun, a shoe, a photo of Fidel Castro, etc.etc.) until it is impossible to put anything more on it. - then he lifts the great lid.

Zyklus for water-pails (or beer bottles or wine bottles etc.) 1962, Tomas Schmit

The interpreter stands in a circle of 10 to 30 water-pails (or bottles). One of them is filled with water, the others are empty. The interpreter seizes the filled one and empties it into the next one (to the right). Then he puts the one to its place, seizes the (now filled) second pail and empties it into the next one etc. ... until all the water is evaporated or spilt.

Piece for Piano and Voice, Tomas Schmit, 1962

1 pianist, 1 interpreter, 2 tape-recorders, audience.
The interpreter invites the audience to call any words in the course of the following piece to determine its composition. The interpreter has made a list of 26 different ways of producing sounds at, in, on, under or with the piano. They are marked with the letters A to Z. - When the audience calls a word, the interpreter plays as soon and as quickly as possible that, what is marked in his list with the initial letter of the called word. - If to many words are called, the interpreter may take no notice of some of them. The first four minutes of the piece are to be tape-recorded (the words of the audience as well as the sounds of the piano). From the 5th. to the 8th. minute this tape-recording is to be reproduced by loud-speaker. Meanwhile the piece goes on; of course the interpreter now doesn't respect to the words reproduced by the loud-speaker, but only to the newly called ones. On the second tape-recorder the minutes 5 to 8 are recorded (this recording contains the sounds and words of the minutes 5 to 8 as well as the loudspeaker reproducing of the minutes 1 to 4. After the 8th. minute the interpreter leaves the piano, sits down in the audience and listens with the audience to the second tape-recording, which is to be reproduced by the loud-speaker now.

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



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

AIR MAIL

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La-la-la-Monte

Enclosed is my proposal for your 1961 compositions. Do you have to have it in 2 lines?? I think single line looks better. Also cuts page in 2 very nicely.

Let me know soon, because I am ready to print it.

Also let me know ~~if~~ whether have all your compositions:

Trio
Poem for chairs.
Visions.
1960 - comp.
1961 - "
death chant.

} anything else?

mean
of
some
photos
of
our
festivals.

I mailed under separate covers those variegated photographs on black backgrounds. (Smith?) I tried to print but detail is too fine & gets lost in offset. Could I print (in future) on bigger enlargements? Say one photo per 8"x8" page?

How is your Indian trip??

WHERE IS ANTHOLOG.
SEND ME 200 by
Parcel Post.

Resardfull Regards — George.

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FLUXUS NEWS LETTER NO. 5 JANUARY 1, 1963

Distribution: George Brecht Allan Kaprow
 Toshi Ichihyanagi Alfred Hansen
 Robert Filliou Claes Oldenburg
 Gyorgi Ligeti Richard Maxfield
 • Jackson Mac Low Stan Vanderbeek
 Kosugi
 Nordenström
 Yoko Ono
 Benjamin Patterson
 Nam June Paik
 Robert Watts
 Emmett Williams
 • La Monte Young
 Dick Higgins

A. It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.

1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.

2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.

80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

Fluxus will require however the following conditions to be met by the authors agreeing to have their works constantly published:

1. authors are to assign exclusive publication rights to Fluxus. They will not submit any works to any other publication without the consent of Fluxus.
2. Fluxus will undertake to publish all past and future works submitted by authors and obtain international copy-rights to protect the authors from unauthorized copy and performance. Failure on the part of Fluxus to meet these obligations will relieve the authors from their obligations.

Such monopolistic scheme is proposed for the purpose of obtaining wider copyright coverage, greater protection of authors and greater centralization of new art and anti-art activities. It is believed that such a common front would facilitate establishment of a more systematic basis by which the authors could be compensated for the performances of their works. It would also strengthen fluxus "propaganda" activities, demonstrations, festivals, infiltration and coordination of activities with useful people in other countries.

It is requested that the authors receiving this letter notify Fluxus as soon as possible of their intentions regarding the proposed exclusive arrangement.

George Maciunas
 6241 Ehlhalten

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George Maciunas
HQ 7480 Sup. 6p. (SA)
APO 666
New York

AIR MAIL



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

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La Monte — Enclosed is
my proposed format, layout etc.
Looks OK?

Composition of course would come first,
and Draw a line second,
I mixed the strips by mistake,
I think to say it all in a
'line' is consistent with the
composition itself which is a line.
Shall I go ahead & print?
On glossy paper? or maybe
on transparent like enclosed,
so you could see "Draw a
line ---" all match up behind
one another. Let me know
quick, since I am ready
to print.

I printed your trio on translucent
paper, so subscribers could print
3 copies on ozolith for two
themselves.

How about the special ~~book~~ box
of all your compositions??

George.
Is your address still same?

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

G. Schneider & Söhne

Transparent paper.

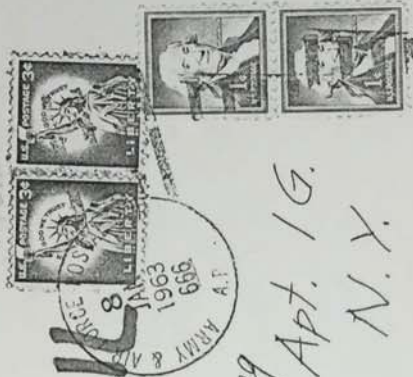
Glossy paper

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George Maciunas
HQ 7480 Sup. 6p. (SA)
APO 666
New York, N.Y.

AIR MAIL

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



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LA MONTE!! *what's new in New York? regards-George.*
 WHATEVER HAPPENED *More of it.*
 TO THAT ANTHOLOGY?
 WHY NO COPY FOR ME?
 SEND ME UNBOUND, UNCUT
 PAGES AS SOON AS
 POSSIBLE. ALSO IS
 THE ARRANGEMENT FOR YOUR
 1961 Compositions - book OK?
 I mean all in a single line. - I am ready
 to print. let me know AS SOON AS
 POSSIBLE *Got any new compositions ??? that we could perform?*
USA won again in Nam June Paik's pissing contest in recent Düsseldorf

Fluxus Festival - very good festival - best so far.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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George Maciunas
HQ. 7480 Sup. 6p. (5A)
APO 666
New York, N.Y.



POSTAGE DUE 2 CENTS

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

AIR MAIL

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

Now for cover. I want to make a hard - linen covered cover, expensive looking job. OK? On it we can say, say, "Compositions 1961 La Monte Young, or just say 1961 or only LMY, or nothing at all. What color of linen? Maybe black? Then on next page it will say again "Compositions 1961 La Monte Young", as per proof, then it will say "on next page" "Fluxus h." which is the number or rather letter of this special edition, below it will say copyright info on back of this Fluxus page it will give the complete fluxus list of publications etc. Then comes dedication page, then composition pages. OK? I have sent to you the book I published of Spuerri & Duff-Sene, so you will see how these first pages work out. Fluxus will have 2 systems, one numbered for year boxes, another lettered for "splos", so fluxus, a, is for "sploern" which is already printed (& bound?), c. is for Geo. Brecht complete works, d. is for Emmett Williams complete works, f. for Fillipo complete works, g. is for Pinks televisions, h. is for your 1961 compositions, & so it goes to z, then, it starts again aa, bb, cc, etc. till zz, then aaa, bbb, etc.

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

Regards,
George.

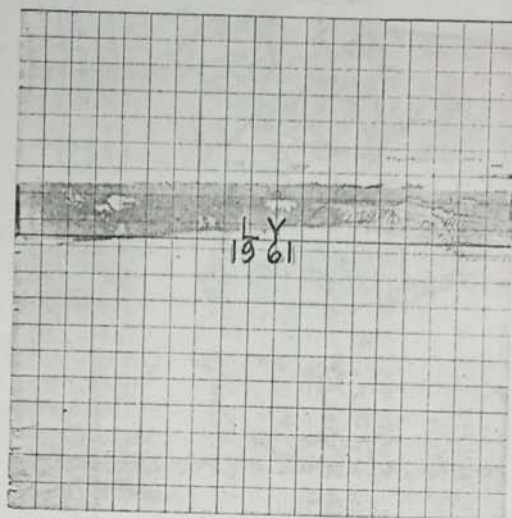
all this space is empty

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

empty space again

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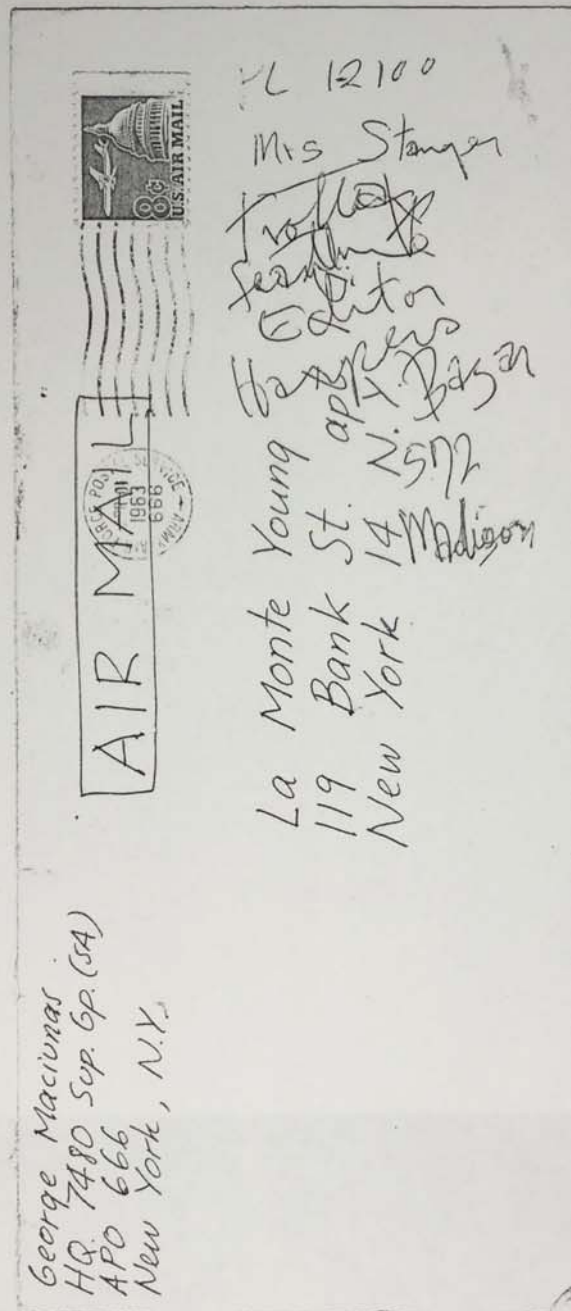
Jan 6 1961



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

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

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

SEND IT!!!! PLEASE! TODAY.

I will bind them in linen up here & bring to New York some for "important" people.
 between April 30 & Sept 1, I will be "unreachable" so we must get all things straightened
 out before April 30 & I must get the Anthology before then. SEND IT
 PARCEL POST. If I must clear out before April 30, someone else will take
 care of incoming mail for a while.

I will come to New York Sept. 15, where we must do a big, grandiose festival
 in October. By Nov. I may be gone away again (most likely)
 I will send Fluxus I & Fluxus b. (Spoerri & DeFrène special edition) & Fluxus c.
 (Brecht complete works) for this Yam - May festival. Some 100 copies or less.
 the rest I will bring in September.

Why you never went to India? afraid of Chinese?? I may go to Japan &
 stay there for a few years (from 1964 - on) (or maybe several years) where I could
 establish a printing shop, & print all fluxus myself much cheaper. One can live there
 apparently for \$300 per year.

Let me know any of your 1963 (and 1962) compositions. Or did you stop with the
 lines?? I never got your essay on Gorilla warfare! (but now it's too late
 for fluxus I.)

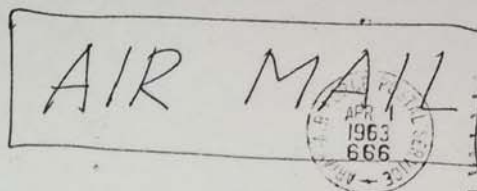
I am beginning to collect things for next U.S. Fluxus so keep sending things
 (up to April 30th that is). Or better - just save them for September when
 I am in New York.

Regards - George.

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George Maciunas
HQ 7480 Sup. 6p. (SA)
APO 666
New York, - N.Y.



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

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FLUXUS NEWS-POLICY LETTER NO. 6 APRIL 6, 1963

Distribution:

George Brecht	Emmett Williams
Henry Flynt	Daniel Spoerri
Dick Higgins	Robert Filliou
Allan Kaprow	Ben Vautier
Jackson Mac Low	Tomas Schmit
Richard Maxfield	Nam June Paik
Jonas Mekas	Toshi Ichihara
Bob Morris	Yoko Ono
Ben Patterson	
Stan Vanderbeek	
Robert Watts	
La Monte Young	
Walter De Maria	

I PROPOSED PROPAGANDA ACTION FOR NOV. FLUXUS IN N.Y.C. (during May - Nov. period)
(serving double purpose: action against what H. Flynt describes as "serious culture" & action for fluxus)

A. Propaganda through pickets & demonstrations (such as organized by H. Flynt.)

B. Propaganda through sabotage & disruption of:

- a) transportation system:
 1. Prearranged "break downs" of a fleet of fluxus autos & trucks bearing posters, exhibits etc. in the middle of busiest traffic intersections, such as Time sq. 5th & 57 & 42 St. Tunnel, bridge entries, etc. "Break downs" can involve flat tyres, stalled engines, spilled "merchandise" (leaflets in windy day, bottles with coltored water, rolling objects, etc.)
 2. Clogging-up subway cars during rush hours with cumbersome objects (such as large musical instruments, contrabasses, drums, Walter De Maria's boxes, long poles, large signs bearing fluxus announcements etc. etc.)
- b) communications system:
 1. Printing & selling on street corners "revised" & "prepared" editions of, N.Y. Times, Daily News, etc. bearing fluxus announcements (such as "107 days to Fluxus", next day 106 days till Fluxus" etc. etc.) bearing nonexistent news about closing of museums etc.
 2. Arranging live radio programs of music & then not playing anything during actual broadcasting
 3. Stuffing postal boxes with thousands of packages (containing heavy bricks etc.) addressed to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums. Either "sender" or receiver would be bound to pay for these "packages".
- c) museums, theatres, galleries:
 1. Disrupting concerts of "sensitive" moments with "smell bombs", "sneeze bombs" etc.
 2. Ordering by phone in the name of museum, theatre or gallery for delivery of the exact or just prior the opening, various cumbersome objects, rented chairs, tables, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
 3. Disrupting entries at concert halls, theatres, museums, galleries etc. during critical hours by calling (over phone) numbers of, taxicabs, trucks, ambulances, firemen etc. etc. (this could be combined with "break down" of fluxus fleet).
 4. Pasting & mailing announcements (to libraries, newspapers etc.) with totally revised dates of various concerts, plays, movies, exhibits etc.

C. Propaganda through "compositions" performed on streets & other public places. (such as:

1. N.J. Paik's string quartet (dragging through streets, stairs by a string contrabass, cello, violins etc. (on their backs)), (dragging like a toy wagon)
2. Performing R. Watts subway event during rush hours (group performance), casual event, washroom event etc.
3. Carrying posters at museums, concert halls, theatres saying (in small letters) composition X & ("In very large letters") "Museum closed (or moved to Fluxus) due to.... (Burst sewage link, leaking urinal or other reason).
4. La Monte Young straight line composition on crowded sidewalks at museums etc.
5. Releasing balloons (helium filled) (arranged to explode high in the air) bearing R. Watts dollar bills, fluxus announcements, "pictures" etc. etc.

D. Propaganda through sale of fluxus publications (fluxus I, II, a, b, c, d.): to be dispatched by end April to N.Y.C.

II PROPOSED PRELIMINARY CONTENTS OF NYC FLUXUS IN NOV.

1. "Concerts" in enclosed spaces (theatres, lofts, public places etc.) (possibly 10 concerts)
2. "Concerts" in open spaces (streets, parking lots, river etc.) such as Brecht-Motor vehicle Sundown, or T. Schmit Sanitas 79 etc. etc. "concerts" on moving autos, etc.
3. Lectures by Henry Flynt
4. Exhibits of objects, environments, events at galleries, on streets, on moving vehicles, lobbies, toilets, bulletin boards of libraries etc. etc.
5. Sale of fluxus, YAM publications & exhibits, sale of Ben Vautier "certificates", disposal of garbage etc. in galleries, by moving vehicle, fruit carts etc.
6. "Armory show of new American pornography" (films, pictures, events, objects) - being arranged by J. Mekas & Film Vulture (& to include Paik-pianos.)
7. Fluxus "championship" contests, races etc. such as Paik contest no. 1 (pissing contest) & no. 2. etc.
8. Banquet on last day of Nov. giving distinguished guests food prepared with strong enema producing medicines - ending Nov. Fluxus with a grand fluxus. (possibly arranged by D. Spoerri)

Activities during June-Sept should be carried out by N.Y. residents. It is suggested that a planning committee (consisting of fluxus & YAM co-editors) be formed to direct these activities. (possibly each member being responsible for a specific activity). Care should be taken not to duplicate YAM-May festival but rather extend it into Autumn.

Tomas Schmit (possibly Emmett Williams, Daniel Spoerri, Rob. Filliou, Ben Vautier) & myself will arrive mid September and Nam June Paik in November to assist in the propaganda & Nov. Fluxus activities. By mid Sept. also P. & J. will arrive to assist us.

Cooperation & proposals from all recipients of this letter will be highly appreciated.

George MacLunas
HQ. 7480 Sup. 6p. (SA) APO 666 New York, N.Y.
or
6241 Ehlhalten, Gräflche Str. 17, West Germany.

} till end of April only. (or mid May) (please reply before end of April)

after end of April I will be "unreachable" proposals should be sent to Tomas Schmit, 5 Köln-Mülheim, Rudesheimer Str. 1 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1499, N.Y. 1. OR 7-9539.

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



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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V.A.2.93

La Monte -
Let me know about your 1961 composition book
as soon as possible -

I will be until May 15th. at.

Hotel Goldeness Ross
Goldgasse 7
62 Wiesbaden,

I could print & have it nicely bound before
comming to New York. (Sept.)
Regards - George.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FLUXUS NEWS LETTER NO.7

MAY 1, 1963 (last APO day)

Distribution:

George Brecht	Robert Watts	Nam June Paik
Henry Flynt	La Monte Young	Toshi Ichihara
Dick Higgins	Walter De Maria	Yoko Ono
Allan Kaprow		
Jackson Mac Low	Emmett Williams	
Richard Maxfield	Daniel Spoerri	
Jonas Mekas	Robert Filliou	
Bob Morris	Ben Vautier	
Ben Patterson	Tomas Schmit	
Stef Vanderbeek		

FURTHER PROPOSALS FOR N.Y.C. FLUXUS.
FROM TOMAS SCHMIT: PREFESTIVAL ACTIVITIES:

1. Change names & titles on concert posters etc., for instance... "today in town hall - Quintet in G major by (Emmett Williams)" or... "today in Metropolitan opera - (FLUXUS) by R. Wagner" etc. etc.
This change can be effected by pasting preprinted labels.
2. Attach or paste cards to buildings, automobiles, trees etc., saying for instance... "this is a danger music by Dick Higgins" or "poem by Tomas Schmit" etc. etc.
3. On the day before the festival post an immense number of posters inscribed: "today is no day! tomorrow will be the fifth of November!" (if concert is to start on 5th) or "tomorrow will be FLUXUS day!"
4. On the day of the opening concert call all museums, theatres, concert halls etc., by phone, anonymously, saying: "there is a time-bomb in your facility". Little packages, well hidden & containing a card inscribed "bomb" should be deposited in these locations. - In this way all museums, theatres, halls etc., would be closed for the evening, the anniversary of which would be celebrated as Fluxus day through the coming years.

GRAND FLUXUS FESTIVAL

- 1st evening: one performer, announcing "the first evening of the Grand Festival will be tomorrow evening" exit. (G.M. piece)
- 2nd evening: a bus (or boat) carries the audience beyond the city and deposits them there, returning empty. (T. Schmit composition)
- 3rd evening: people get free tickets for the fourth evening. - exit.
- 4th evening: doors open, but no performers. (La Monte Young - comp.)
- 5th evening: one performer in policeman's uniform announces: "this performance was forbidden by government!" exit.
- 6th evening: doors of theatre are locked-up, an immense noise is to be heard from inside (tape recorded hand clapping, music, shouting, noises etc.).
- 7th evening: one performer announces: "next performance will be tomorrow in Carnegie Hall".

FROM NAM JUNE PAIK: STREET COMPOSITIONS, & MOVING THEATRE - fluxus fleet.

1. Fluxus hero or heroine: (dedicated to Frank Trowbridge) - piss on the subway track & stop thus the train.
2. Zen for the street: adult in lotus posture & eyes half shut positions himself in a child carriage (perambulator) and is pushed by another adult or several children through shopping center or calm street.
3. Dragging suite: drag by a string along streets, stairs, floors: large or small dolls, naked or clothed dolls, broken, bloody or new dolls, real man or woman, musical instruments, etc. etc.
4. 2 uniformed men wearing gas masks carry on a stretcher on "atom bomb victim" (a woman) half of the body prepared in a manner of cruel wounds & deformations the other half in a sex-fease.
5. 100 meter running race in a very crowded downtown street.
6. MOVING-THEATRE (Fluxus fleet of cars & trucks) some activities mentioned by Paik in newsletter 6, others not yet disclosed.

FROM HENRY FLYNT:

Last culminating festival event, in largest hall, largest audience - a lecture by Henry Flynt: denouncing all Fluxus festival activities as decadent serious culture aspects & expounding his BREND doctrine & campaign.

FROM JACKSON MAC LOW:

1. Integration of Fluxus festival with political activities such as:
 - a) Strikers & locked-out workers
 - b) Walks for peace

Denunciation & agitation against:

- a) War in Vietnam
- b) U.S. aggression towards Cuba
- c) Nuclear testing
- d) Racial segregation & discrimination
- e) Capital punishment etc. etc. etc....

In General: association with positive social action & activities, never with antisocial, terroristic activities such as sabotage activities proposed in newsletter 6.

Newsletter 6, seems to have caused considerable misunderstanding among several recipients. This newsletter 6 was not intended as a decision, settled plan or dictate, but rather - as a synthetic proposal or rather a signal, stimulus to start discussion among, and an invitation for proposals from - the recipients (which it did - partly). The actual plan for Fluxus festival will depend on the planning committee (after all proposals have been considered by all), and will be formalized not likely in September, since no enthusiasm was shown for activities to be carried out during summer months.

George Maciunas

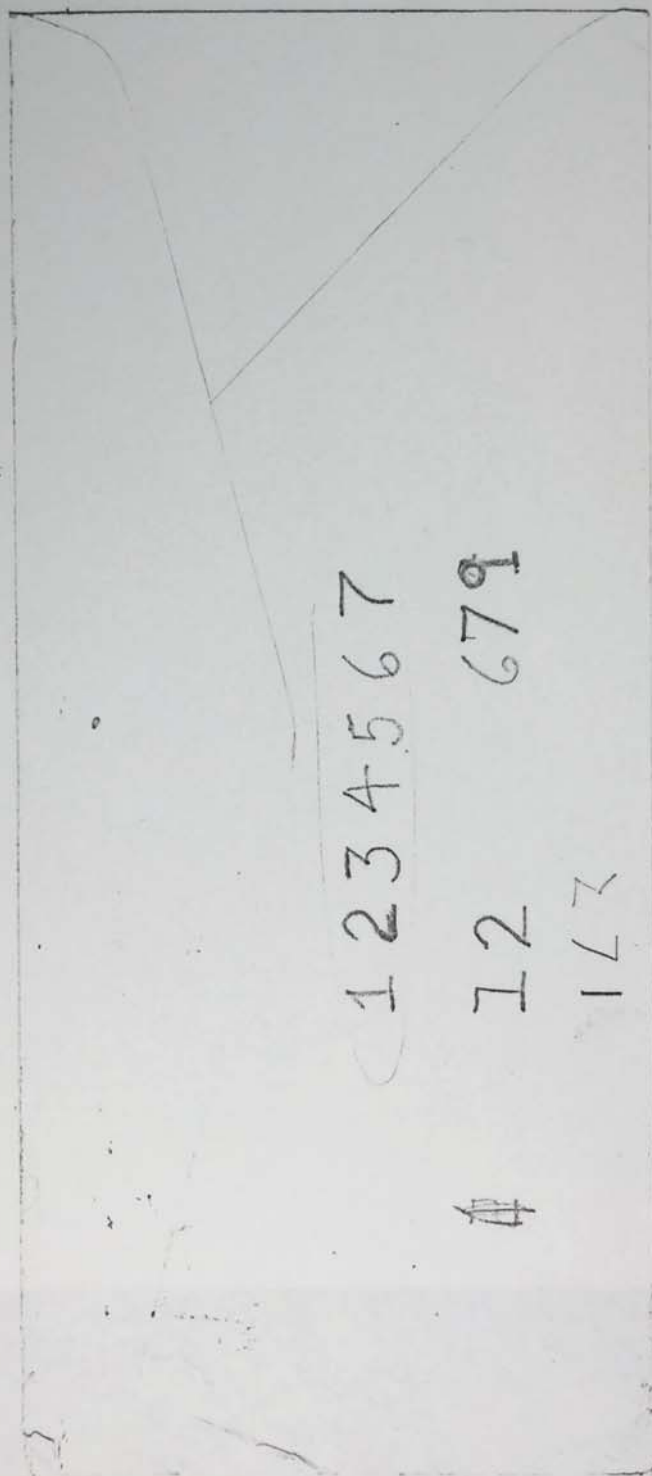
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George Maciunas
HQ. 7480 Sup. Gp. (SA)
APO 666
New York, N.Y.

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

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Let's do
We need some help
to set up at TEK
for New Years Eve.
Maybe Angus can
come

Monday or Tues,
6 to 10 PM.

over
↓ George.

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Let's do
Richard Maxfield
Concert
Wed. 7 PM. to 9 PM

Let your people
know.

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INVITATION TO PARTICIPATE IN NEW YEAR EVE'S FLUX-FEAST (FOOD & DRINK EVENT)
9PM. DEC.31, AT CINEMATHEQUE, 80 WOOSTER STREET, GROUND FLOOR

DISTRIBUTION:

Ayo, Chudnov, Henry Flynt, Geoff & Bici Hendricks, Dick Higgins & Alison Knowles, Milan Knizak, Jonas & Adolfo Mekas, Joan Mathews, Jackson Mac Low, Peter & Barbara Moore, Paul Sharits, Nam June Paik, Bob Watts, Yoshimasa Wada, La Monte Young, Marion Zazeela, Heiner Friedrich, Lawrence Alloway, Joe Jones, Alice Hutchins, Shigeko Kubota, Dan Lauffer, Ben Patterson, Adams Sitney, Richard Forman, Emmett Williams.

You may participate by contributing either a food or drink of your own invention, or make something up from the list below (except what is marked with *, since these will already be made up)

Please verify and indicate piece to be contributed so as to avoid having too much of the same or similar.
Write: George Maciunas, POB 180, Canal St. Sta. New York 10013

FLUX DRINKS & FOODS

- * **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), good smell (spices, perfumes), dead bug, etc. (G.Maciunas)
- MONO-MEALS:**
- FISHMEAL** clear fish carbonated drink, fish jello, fish bread (from fish bone flour), fish pudding, fish ice cream, fish salad, fish pastry, fish candy etc. (G.Maciunas)
- POTATOMEAL** potato salad, potato pate, potato vinaigrette, potato moonshine, potato soup, potato pancakes, potato dumplings, potato cake, fried, boiled, broiled, baked potatoes, potato chips, creamed potatoes, mashed potatoes with sauce, potato cutlets, potato bread, potato jello, potato patfait, sweet potato pie, yam jam, cream of Yam, potato ice cream, potato parzipan. (Bob Watts)
- MONO-COLORS:**
- WHITE MEAL** white drink (milk), white potatoes, rice, white cheese, spaghetti, white creamed salad, white jello etc. white cake, white ice cream, (Bici Hendricks)
- BLACK MEAL** black drink (coffee), black beans, black meat & sauce, black bread, black chocolate etc. (Bici Hendricks)
- OTHER COLORS** blue, red, green etc. (Bici Hendricks)
- TRANSPARENT** clear coffee, tea, prune juice, tomato juice (distilled), clear butter, onion, fish, beef etc. (clear jellatin with appropriate flavours), clear ice cream etc. (G.Maciunas)
- * **TEA VARIATIONS** tea bags with: salt, or sugar, or aspirin, or citric acid. (Per Kirkeby)
tea made from boiling: wood, or rope (sisal, jute, manila), or leather, or wool, or paper etc. (G.Maciunas)
- SOUPS** gravel soup, nail soup, hardware soup etc. (Bici Hendricks)
- TURKEY** with concrete filling (Milan Knizak), with squeaking rubber toy turkey (G.Maciunas)
- SANDWICHES** crunched ice hamburger (frozen beef nouillon (Bici Hendricks), Novocain sandwich (Joe Cammerata) sleeping pill sandwich (G.Maciunas) etc.
- URINE COLORS** food with invisible drug giving color to the urine of the person eating it (red,blue,green,orange) (Bob Wat

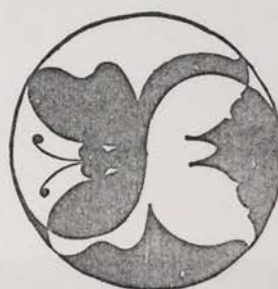
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Fluxus



La Monte Young

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Ph.D.

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