

the something else NEWSLETTER

Volume 1, Number 7

January, 1968

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Chatter Letter

§ 1. It seems we've split—from Fifth Avenue to 22nd Street. As of January 1st, 1967, our address will be 238 West 22nd Street, New York, N.Y. 10011. But actually there's more there than meets the eye. We'll be working in close cooperation with another publisher, with whom we'll share offices, in putting together a small publishers' association, to pool sales and distribution resources among the many small publishers that do work as serious as ours in different fields—photographic, literary, art, etc.—and who therefore face problems similar to ours. Seems it's time for the world to change again.

§ 2. Emmett Williams is traveling in Europe still. He shipped off for Iceland with Diter Rot where they worked on a couple of projects—a book of collaborated ditties for Iceland, a visual project for Denmark (where they went next, briefly) and a book covering several months of correspondence planning a hypothetical book of Diter's work. Next Emmett went to his family at Pfungstadt, where Polly Williams is translating Max Bense for a *Bense Reader* for us next year—to introduce this fascinating, engagé philosopher. After a visit to the Frankfurter Buchmesse—a sort of thousand-publisher circus—he went on to Nantes, France, to polish up Daniel Spoerri's writings from Simi, which will be our next Spoerri book, due out in the Spring. (We'll also

do the first supplement to the *Anecdoted Topography of Chance*, and will, briefly, convert this *Newsletter* into a *Newspaper*.) Here's hoping Emmett gets back for the first snows. And for the USA edition of *sweethearts*, a honey of an erotic concrete poem cycle, due out in January.

§ 3. Welcome to Frances Starr, to our editorial department. Her first projects are a collection of Ruth Krauss' poem-plays, familiar to lovers of the Judson Poets' Theater, Actor's Studio, etc. To be called *There's a little ambiguity over there among the bluebells*, it'll feature delightful drawings by Marilyn Harris (officially our business manager, but—actually...?) and should be ready late in the Winter. Frances' other immediate biggy is Merce Cunningham's *Notes on the Dance* (tentative title), a very very special and explosive kind of dance book, due in the Spring.

§ 4. Alison Knowles' *The Big Book* (eight feet tall and four feet wide, fully electrified and equipped for Modern Living) was shown at the Phase Two branch of the Pollock Gallery in Toronto, and then was the sensation of the opening exhibition of Chicago's new Museum of Contemporary Art. Although this is the Press' largest publication, it is doubtful it will be seen in New York before it sails off for Europe, where it will

presumably remain. Incidentally, the new Chicago museum is, so far as we know, the first in this country to follow the new role for museums (pioneered, for example, in London by the ICA) of de-emphasizing their permanent collection and stressing the new media. Kudos to their imaginative young director, Jan Van der Marck. Probably Chicago will be the USA's first mod city as a result, because that kind of initiative is just

what it takes to change the mood of a community.

§ 5. There's sparks flying and thunderheads rolling up into Germany from Switzerland where, at Basel, Diter Rot (the Icelandic kamakazee) is hard at work on his *247 Little Clouds*, designing the book up for the Press.

§ 6. Elaine Sturtevant, who specializes in forging other artists' styles with joy and maybe irony too, did a *Store* in New York's East Village, just about the time

A Checklist of Something Else Press publications now available—

Philip Corner, Alison Knowles, Benjamin Patterson, and Tomas Schmit, *The Four Suits*. A strikingly handsome collection of intermedial experimental art forms. Hardcover, \$5.00.

William Brisbane Dick, *Dick's 100 Amusements*. Delightful entertainments out of 19th Century Americana, pre-Happenings. Hardcover, \$4.50. Paper, \$2.25.

Robert Filliou, *Ample Food for Stupid Thought*. Poetic questions that provoke not-so stupid answers. Hardcover, \$5.00. Postcards, \$5.00.

Robert Filliou and George Brecht, *Games at the Cedilla*. Games and other researches into the basis of aesthetic communications. Hardcover, \$5.95.

Al Hansen, *A Primer of Happenings & Time/Space Art*. A delightful introduction to the Happening as an art form. Hardcover, \$4.50. Paper, \$2.25.

Dick Higgins, *Jefferson's Birthday/Postface*. Two books bound as one, the former a collection of this intermedial artist's work, the other his memoir of the beginnings of Happenings. Clothbound, \$5.95.

Dick Higgins, *What Are Legends*. Published with Bern Porter, this is an essay attempting to create a legendary effect within research. Paper, \$1.50.

Richard Huelsenbeck, ed. *Dada Almanach*. The key document of German Dada, in type facsimile of the Berlin original. Clothbound, \$4.50.

Ray Johnson, *The Paper Snake*. Visual and verbal stimuli by the well-known collagist of the New York Correspondence School (sic). Clothbound, \$3.47.

Marshall McLuhan et al. *Verbi-Voco-Visual Explorations*. The major statement by McLuhan to date on the arts. Hardcover, \$6.95. Paper, \$2.95.

Claes Oldenburg, *Store Days*, ed. by Emmett Williams. Notes, sketches, photos and scenarios from the exciting beginnings of Pop Art. Hardcover, \$10.00.

Daniel Spoerri, *An Anecdoted Topography of Chance*, ed. by Emmett Williams. The most readable of all nouveaux romans, a novel by accumulation. Hardcover, \$5.00.

Gertrude Stein, *Geography and Plays*. A collection, long out of print, of short works and plays by the discoverer of "subjective realism." Hardcover, \$6.95. Paper, \$2.95.

Gertrude Stein, *The Making of Americans* (complete version). This is a facsimile of the classic in its long-unavailable, unslashed state, six times as long as the more familiar abridged edition—and worth every word of it. Hardcover, \$10.95.

Wolf Vostell, *Dé-Coll/age-Happenings*. Texts of all Vostell's Happenings to 1966, scores for them, objects selected by the artist, and an original "mini-notation," all in a box, with a plastic top and wooden sides. \$15.00.

Emmett Williams, ed., *An Anthology of Concrete Poetry*. The largest and most thorough collection to date of this increasingly popular format of literature or "type poetry." Clothbound, \$10.00. Paper, \$2.95.

Emmett Williams, *Sweethearts*. The full text of this major erotic concrete poem cycle, with an authorized reproduction of Marcel Duchamp's *Coeurs Volants* on the cover. Hardcover, \$6.95. Paper, \$1.75.

Posters

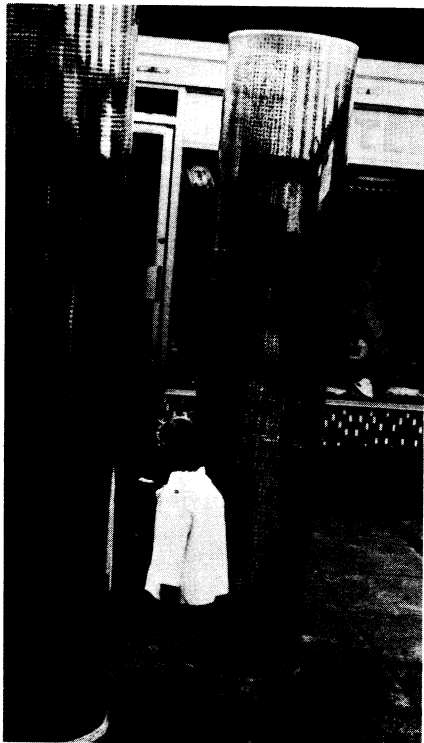
Robert Filliou, *L'Immortelle Mort du Monde*. A brilliant drama in poster format, translated into English by the author. Hand-colored, \$5.00.

Dick Higgins, *Graphis 144 "Wipeout for Orchestra"* and *Graphis 143 "Softly for Orchestra"*. Two musical scores using common graphic elements. Acetate overlay and diagram, \$5.00.

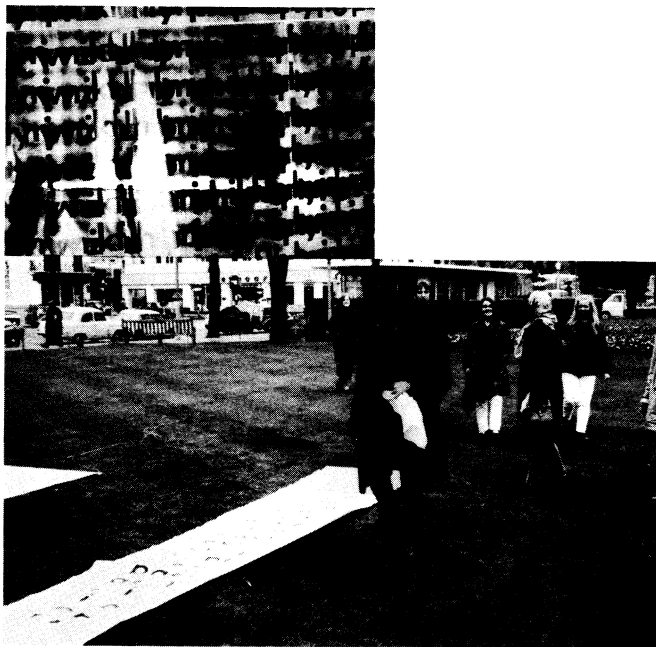
Andre Thomkins, *Lichtschablone für Dick Higgins* (1966). A disappearing work which only becomes visible when held up to the light. \$5.00.

Deluxe Editions

Allan Kaprow, *Calling*. The text of the Happening *Calling* made into a color game portfolio by the designers. Vinyl, wood and plastic panel, \$100. Alison Knowles, *The Big Book*. A gigantic electrified object book, equipped for living, presently on tour. Edition limited to one copy, \$11,000.



At Brighton, England in early 1967 Concrete Poetry took over the town for a few weeks. The photos on this and the next page show what can be done when poetry leaves the printed page. Above, a child experiences some of Hansjörg Mayer's seven foot typographic columns, of which a closeup is shown below. Farther below, Edward and Kitty Wright set up a poetic structure with a group of their students from the Chelsea School. Photos: Enan Duff.



Claes Oldenburg's Store Days (notes, scenarios and memorabilia from HIS *Store* of 1961-1962) was readied last June. But her neighbors rioted and ushered in our Long, Hot Summer in style. Send her a kiss by mail,

§ 7. Seems London blew its cool, and the scandal surrounding the showing of the Wiener Gruppe films at the BM/DIAS (Destruction In Art Symposium) last year resulted this year in a suspended sentence for Concrete Poet John Sharkey and a £100 fine for Gustav Metzger, who organized this very important festival. Guess even London has its dark side.

§ 8. Technology and art? Needn't be boring. Try Carl Fernbach-Flarsheim's *Conceptual Cloud*, a game book with computer poems, thoughts and dialogues. \$6 from Carl at 315 Ashbourne Road, Elkins Park, Pa. 19117. Seems computers are very human and sometimes have a sense of humor when an artist is running them who is very human and sometimes has a sense of humor.

§ 9. Kurt von Meier needs Aztec (Nahuatl) recipes for a book he's working on. Can any of our gourmet readers help him out? The address is Dr. Kurt von Meier, Art Department, University of California at Los Angeles, Los Angeles, Calif. 90024.

§ 10. Dancer Dick Higgins joined Alison Knowles, John Cage and various others in a performance in Chicago at the Second City in October, in connection with the opening of the new museum. Then critic Dick Higgins lectured in November at a class at New York University, and the Press published composer Dick Higgins' *Wipeout for Orchestra*, a graphic notation on index stock and transparent acetate (it's a huge poster really, with 100 signed and numbered copies—\$5). In February and March various branches of the state university system of New York will be hearing from machine-gunner Dick Higgins as he prepares the performance of his *Thousand Symphonies*. But for now, pianist Dick Higgins will be one of the performers at a concert at New York University's Weinstein Residence Hall, 5-11 University Place, on December 16th, from 6 PM to 1 AM. Philip Corner and Alison Knowles will also be on the program, along with others whose names we don't have at this writing.

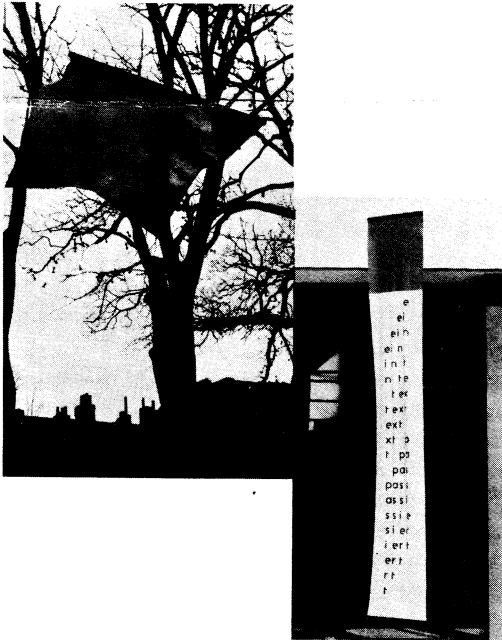
§ 11. There's no question that Concrete Poetry is fast becoming a really popular format. Wesleyan University has a major show up, at the moment, and the Carnegie-Mellon University's Dr. Beaman is putting together another. As for books and magazines, they're coming fast and furious (though ours was first, but of course, and somehow we like it best). But there's been almost no top-drawer critical writing on it yet, at least in this country. Almost. One magnificent essay, by Mike Weaver, appeared in *The Journal of Typographic Research* (a highly technical trade journal) for Summer,

1967. We don't know if individual copies are available, but subscriptions for individuals are \$6 a year, from The Press of Western Reserve University, 2029 Adelbert Road, Cleveland, Ohio 44106.

§ 12. Actually that's an interesting place for Mike Weaver's article, since in Cleveland the various under-though, because it was a beautiful point along the way. ground poets—d. a. levy and r. j. s. are both marvelous and there are others—are working primarily in the Concrete formats. Send some bread to either of them, c/o

Asphodel Bookshop, 306 Superior Avenue, Cleveland, Ohio, and ask them to send some masterwork or other.

§ 13. And a happy note. We are told by a malicious prankster that poor Camille Gordon, our erstwhile lovely bookkeeper, was killed last year. It isn't true. She's gone to Afghanistan, to Mazar-i-Sharif, with her fiancé, a folk song collector. We don't know how the tribesmen will feel when they see her shoe buckles, but we're awfully glad to hear she's okay.



Brighton, England, 1967. An Eugen Gomringer Concrete flag pays a visit to the wind and the trees, and an Edward Wright banner with Claus Bremer's Concrete text on it alters its environment radically. Photos: Enan Duff.

A checklist of Great Bear Pamphlets

Bengt af Klintberg, The Cursive Scandinavian *Salve*. Short, Tyric Happenings by the brilliant Swedish anthropologist/poet. \$0.80

David Antin, Autobiography. As the title suggests, these are informal recollections and collages by the well-known Brooklyn poet. \$0.80

George Brecht, Chance-Imagery. This 1957 article remains the basic one for the techniques and philosophy of chance in the arts. \$0.80

John Cage, Diary: Change the World (You Will Only Make Matters Worse) Part 3 (1967). The latest in a series of essays in which Cage reflects lyrically on social questions. Printed in two colors structured by chance by the author. \$1.50

Philip Corner, Popular Entertainments. The largest collage composition by the brilliant young composer. \$1.00

Robert Filliou, A Filliou Sampler. Typical short works by the only poet among France's nouveaux realistes. \$0.80

Al Hansen, Incomplete Requiem for W. C. Fields. The gorgeous poem read by the artist in an early (1958) Happening while Fields' movies were projected on his bare chest. \$0.60

Dick Higgins, A Book About Love & War & Death, Canto One. The earliest (1960-1962) section of Higgins' largest work, designed to be read only aloud. \$0.60

Allan Kaprow, Some Recent Happenings. Typical scenarios by the father of the Happening. \$0.60

Allan Kaprow, Untitled Essay and Other Works. The historic statement which accompanied the text of the first published Happening (1958) with a sampling of characteristic scenarios. \$0.80

Alison Knowles, by Alison Knowles. All the early performance pieces and events by the pioneering printer/artist of *Four Suits* fame. \$0.40

Jackson Mac Low, The Twin Plays. Two of this most inventive poet's most exciting experimental

dramas, using identical linguistic formal structures but in different versions of English. \$0.80

Manifestos. Calls-to-arms by Ay-o, Philip Corner, the W. E. B. DuBois Clubs, Oyvind Fahlström, Robert Filliou, John Giorno, Al Hansen, Dick Higgins, Allan Kaprow, Alison Knowles, Nam June Paik, Dieter Rot, Jerome Rothenberg, Wolf Vostell, Robert Williams and Emmett Williams. A double pamphlet. \$1.00

Claes Oldenburg, Injun and Other Histories. Two very early scenarios (1958) from before Pop-art. With two drawings. \$1.00

Dieter Rot, a LOOK into the blue tide, part 2. die blaue flut ("the blue tide") is this Icelandic innovator's hugest work, and part 1 is a book in itself. These are selected pages from part 2. Heavily illustrated. \$0.80

Jerome Rothenberg, Ritual: A Book of Primitive Rites and Events. A delightful anthology of Polynesian, Melanesian and American Indian events and performance pieces selected and adapted by the well-known poet, translator and editor. \$0.60

Luigi Russolo, The Art of Noises. This Futurist is generally credited with being the father of noise music, and his classic 1913 manifesto, *L'Arte dei Rumori*, has till now been difficult to obtain. \$0.80

Wolf Vostell, Berlin and Phenomena. Two characteristic Décoll/age-Happening scenarios by Europe's best-known Happener. \$0.80

Emmett Williams, the last french-fried potato and other poems. A small bouquet of typical recent works by one of the founders of Concrete Poetry. \$0.80

A Zaj Sampler. Examples of the highly original and inventive concept performances and non-performances by Spain's first avant-garde group of international importance since the Spanish Civil War. Works by Jose-Luis Castillejo, Ramiro Cortes, Javier Martínez Cuadrado, Juan Hidalgo, Walter Marchetti, Tomas Marco, and Eugenio de Vicente. \$1.00

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