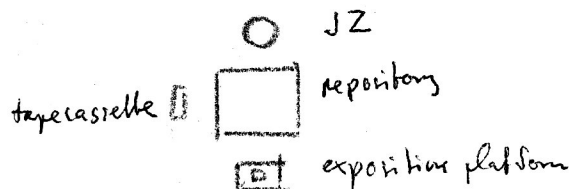


John Zorn's Fidel. He has been doing it more or less all through January 79 at Polly Radefeld's E. 7th St. apartment, twice or so a week, originally partly midnights, with few people coming. - Jan. 13, 1979.

10:17 White square circa 2 inches ~~in~~ across, paper, cut out, a 16th or 8th of an inch thick, halfway to a mathematical neutral, 'gallery' type space, on what appears a box, the top of which, covered with black felt or the like, the material giving no feel, is perhaps 12 by 8 inches: a light source circa 12 inches above the square. Between JZ & this exhibition platform, some like a large box cover, carton cover, inside of it ruled at right angles, seems a game square w/ pictures in the small squares: actually there are no pictures, only small objects, - colorful gay look. 11 squares by 11, I think, in this case 121 objects in all. Each at the beginning is exposed maybe 3-5 seconds. He is exposing them, - i.e. taking them from the 'board' in front of him in some order, in fact, I would say, one by one, from his left to his right & from his side to the 'stage' side:



They are hard to identify or perceive clearly from more than a 3 foot distance.

10:29 near end of the first parcours puts on a disco tune, "yes I love you so" - light, Spanish rhythm, not really disco, Latin disco, in odd contrast to the serenity of the sequential exposition. - Just half a minute, ends after he restarts, starts the next sequence (in a way the first, the first having served only for an introduction of the elements).

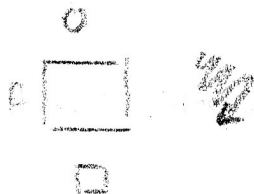
I think I perceive a different order, but then decide I am mistaken, - thought it was from ~~in~~ JZ's left to his right again, but following the 'horizontals' this time, & moving outward from him, i.e. displacing the horizontals outward. He is now exposing two objects at a time. This then turns out the 'form' of the spectacle, - joinings, coupling. The exposure time is now ~~now~~ up to 15-20 seconds, especially when he is fitting the 2 objects together, - while the previous couple remains on view. Slower pace. Sometimes, very rarely, something is placed outside of the square or extends beyond it. The objects have a vague aura of the fantastic & the playful. Most of those in this series are not only combinations but conjunctions, presumably selected for having orifices or extensions, possibilities of coupling. - I now feel he is skipping about irregularly on the board. Perhaps a bridge player's memory is presupposed on the spectator's part, - memory of earlier appearances - in other conjunctions. Some of the little constructs are really quite complex structures, - little magnets, - a table w/ a protruding something coming up through a hole in its square top: some wobbly thing is placed on the top, he rotates the top with a finger, the wobbly thing does not move, - it's resting on the little vertical stub that's protruding. - He shines a small flashlight on a placed object for extra brilliance. A microscopic moving exposition of pop art at the edges of Jacksmithiana. A little extra light in the black close (which is c. 8 ft. by 8 ft., but perhaps 10 ft. high) from 2 small bulbs hanging ~~neither~~ near the ceiling by the entrance door, one covered with blue scribbles. - 7 spectators including Polly, above & behind us on a slight elevation, not bored-seeming, but with some attitude of dutiful attendance.

- 10:56 "Yes, I love you so". - 4 objects in the square now, - including a feather of a reddish hue I had remarked before, threaded through a small metal plate's central hole...The record (each time) ends with "Down in Cuba!", - the only connection of the show with Fidel Castro I could discover. - Still fitting objects together. Some recur self-assertively: they not only appear, they are, apart from appearing. Exposure time still perhaps around 20 seconds, - seems longer. Most of the spectators a little detached, don't really get close enough for close discernment, - except one Frenchman who's there with a French woman, Stella Hyedann (born 1951), holder of an M.A. in sociology of theatre, a kind of dancer since last year. Regarded from close up, the combinations are often handsome little compositions, collages a la Bracque, - or 'powerful' contrasts. - All the spectators are now looking at them from so far away as 3-6 foot, they can't really
- 11:05 make out the peculiar couplings, - in a daze, I presume (11:05). - That these small entities should care to relate is somewhat humorous. (Walls uneven, raw pictures of black splotches on their black.) - A monstrous strawberry, a deathhead/gasmask, a little time bomb,...
- 11:15 JZ shines the tiny palofthehand flashlight on some tiny combination of metal mini-things. Jewelry-like items of glass & glittering tin (or so), filigreed. - The play- or game-board in front of JZ is infinitely colorful: its possibilities - and of order in particular - being ordered spatially simply & yet so disparate in its constituents - seeming far far richer (a treasure) than any sequence JZ can produce from its elements in isolated couplings: these receive their resonance from their neighbours in repose, lose it, on exposition. This may deceive John, the collector & player, staring down at this board. (The first sequence merely quickly introduced us to the actors.) One lacks a vocabulary for these parts: their functions are obscure, & precisely being so often functional parts, they are just a little too com-

plex to focus in on sharply in sufficiently few words not to lose the focus in the net of the description. Thus all identification really fails one, one has to deal with the visual, bereft of categories. (A radio program of music penetrates from 'next door'. One not only hears but senses a heavy beat not necessarily that of the music, but perhaps of the transmission.)

- 11:30 JZ shines his light on what seems maybe a small & red sailboat. -
- 11:35 A tiny playing card I never saw (noticed) before (11:35): it seems to me a number of new items are being exposed now, - perhaps originally introduced, but not presented in couplings in the last sequence. - I guess: no single things - or just about - have been exposed since the initial expository series. -
- 11:35 "Yes, I love you so, - baby." (I saw no difference between this last sequence & the one preceeding it, - in principle, I mean, or feel.)
- 11:40 Shines light on a 4-object tableau comprising 2 triangular mirrors splinters and a small length of a pink spiral (often exposed, a favorite). (A cockroach scuttles across, JZ flicks it into the audience, someone else shoes it back toward the door & him.) Bits off the edge of a newspaper. - The stalk & stalk leaves parts of a plastic strawberry itself not there. - The obscurity helps: but I find myself unable to describe, name or identify the majority of these entities. - This makes the spectacle more purely graphic. (I am repeating this from before...)
- 11:55 Song. - 4 pieces of terrestrial flotsam or jetsam together, then 2 objects, one plastic "red, one rusty metal, joined by an unclean thread... (The song was on for maybe two minutes.) All couplings: a dead sex show. In a way perhaps, JZ intends the effect of a film, frame by frame.
- 11:58 Song again. (Each time he shuts it off, he runs it back to the beginning place on the cassette...) He is going through the series of single objects again.

Perhaps in diagonals:



12:00 Song over at 12:00. Series of singles continues, -

12:08 "Thank you". Slight applause (I think).

The friend I brought, Cherida Lally, says the objects impressed her as items from fairyland, - e.g. the handle of a doll's cup, a little palm, a small red house. (The 'small red house' was some plastic component in the shape of a gabled roof, but not only in that shape; the 'handle of a doll's cup', a rather ornate porcelain or ceramic bit with a Delft-blue image on it,...). The pretty feather. Some red peice of paper that was in each set he shone a light on. A tiny wrench. - Like a whole world. - Very relaxing: no challenge to figure out any meaning - the steady rhythm of his hands. - Like dreams.