

March 12th 77

doing

John Zern is doing his Paradise Lost (sketches & prelude to The Between), - a presentation of the Theatre of Musical Optics, - March 10-12, 17-19, in the attic apartment at 430 Lafayette St. (the Aster colonnade building opposite Papp's Shakespeare Festival Public Theatre). This PL is in 12 parts (as is, I believe, Milton's PL), he is doing them successively at noon & 10 pm on these six dates, except for the evening piece on the 17th (Satan & Eve: The Fruit) in message to Jack Smith, which is to be at midnight. On some of the programs it is listed for 10 pm also. One of the little programs tells us that "each separate performance is a complete version of John Milton's Paradise Lost as filtered through each separate book (sets & subject)." I saw # 4, last night's, & # 5, this morning's performances so far.

Both of these shows were done not in the living room but in a small room, perhaps 10 ft. or less by 6. There were 7 or 8 people in the audience, all knowing one another & Zern. The made no 'contribution', did not seem in a position to. I knew 2 of them, Ella (Kirby's girl friend & in Rheda in Petatoland last year) & Charles Bergengren (who was in that play also & is now in Foreman's Book of Splendors). They were jocular & attentive.

Show # 4 (Satan Sees Adam & Eve: The Garden (2 grids/12 symphonies)) was done, about 10 inches by 10 inches, on a carten/en the floor covered by black cloth (a lower carten also so covered next to it occasional base for a small lamp). It stood between the spectators (on 2 or 3 rows of black foam cushions & a chair or two) - behind them a window - & the division of the spectator/performance from the backstage space ~~was~~. The division was, I believe, a sheet or the like with two more formal, rather pretty golden yellow curtains on it, hanging down side by side. ~~It was divided~~ into 12 parts with little breaks in between. John came in & sat down between the 'stage' & the backdrop with a bunch of stuff

hidden from us by the 'stage' between his legs. He is a hairy hippie, very thin, sensitive face, blue eyes. The show consisted in his placing little - very small - mostly less than an inch in any direction, some a 16th of an inch - objects on the stage, leaving them there for an instant or a moment or a little longer, removing them. Sometimes the same object reappeared. They were lit by one lamp or another, some sometimes by a flashlight about as thick as a pencil (which John held next to a little pebble in various ways, sheek, etc.). There was very little action on the stage except these entrances & exits, - the once e.g. Zern spilled some kind of crumbled stuff or dust, brown, out of a small stepped glass bottle, then wiped out away. - All the objects were placed either in a small white paper square or on a small round red piece of something or other.

Show # 5 (Eve's Bad Dream (sheet & grids: large objects)) was done with larger objects (the largest, the larger one of two light blue Tiffany cartens, or at any rate cartens saying "Tiffany" on them, perhaps as much as 30x30), on a grid maybe as much as 4 feet by 4 feet on the floor (tapes for outline & main division, crayong lines otherwise), - the squares had little markers on them, perhaps numbers, I didn't check, - in front of a white-sheet backdrop from behind which, reaching out from under the sheet, Zern placed the objects. I think there were mere confrontations & accumulations this time, - a headless Venus & the head, 3 account - ledger - books of differing size, a toy automobile & a large flat irregular piece of plaster, - perhaps also a rose & a Sarah Bernard (or the like) photo, - 2 old lady's shoes.-

Both shows were occasionally accompanied by taped music & voices, especially snatches of dialogue from movies or the like (the Ridiculous theatre's camp alluded to, - a refinement). Show # 5 was accompanied throughout by a 'free form' sax solo (taped).

In show # 5: a joke: two pieces of black nylon or silk - rags are placed on the floor, overlapping slightly, spread out; after a prolonged moment, the skeleton of an umbrella's spreading part is laid on them: they take on the appearance of what they may have been part of, an umbrella. - There is a large - 4 or 5 pieces - collection on the floor: a nozzle-less vacuum cleaner tube snakes in, snakes around the collection, - vaguely a threatening moment.

The general point of this theatre, which has been going on for a year or two by now at least, - I think I saw one performance Zorn did with, I believe, Philip (?) Johnston, in a large loft - the Idea Warehouse, - people sitting all over the floor, various musicians in different places playing bits of music or sounds & Zorn & perhaps others manipulating objects, - or if not the general point, the central event is the careful, intense look at an individual, exposure to the unique individualities of objects in no way remarkable, least of all by beauty. There are dramatic moments... The question posed is if one can get more out of a theatre with actor-performers.

I detected no relation to the program-stated Miltonian-Oldtestamentarian themes (one of the items in # 5 was an open Hebrew bible, - I think that's what it was).

Interpretation of the individual presence was rigidly impossible. I think the idea or part of the idea of it is a most absolute exclusion of all feed for thought. Preparing the occasion is in this sense a real puzzle for the artist: he has nothing to fall back on. Nor to distract him. Of course one suspects. Would one know the difference if his selection & timing were arbitrary? One has no reason to be interested in any of the objects: one has to be - i.e. unless one gives up & gives in to excruciating boredom - or impolitely leaves - interested in them in their own right. I am not saying Zorn did not have features of Milton's great work (I have never read it & DON'T INTEND TO) in mind: but suppose he did not let it bother him. He placed the objects not without care, but on the other hand not with any ultimate precision (e.g. the grid in show # 5 was irrelevant: objects were not placed in squares, let alone in particular ones). I thought # 5 was too long (no breaks; it lasted just about an hour, the Zorn had said before it would last something like 45 minutes): toward the end, but not at the end, he had for the second time

placed one of these little bells you press to attract someone's attention out there & pressed it: it could have been the end: it might the end that followed it at quite some length drag. Recurrently in # 5 he had a dramatic effect: turned on a lamp at some distance behind the sheet directed toward it, then placed a magnifying glass in front of it: this made rings on the sheet: a dramatic, annunciatory event, - expression of a force perhaps. He used the magnifying glass otherwise also: having placed a little plastic plate of circuitry in red & other colors out there, stuck out his arm with the magnifying glass in his hand, magnified it for us, holding the mag'g glass variously so we could all see: the flat seeming gadgetry a mechanical forest wilderness of sticks, loops & knobs. Once he brushed across the ^{back of the} sheet with that lamp on) for a little while with a broom. The broom started the show: protruding from the sheet, the straw on the grid. Another time he cleaned the sheet from behind like a window with a window-cleaning scraper, - I think various household cleansers in cans were out front. Sometimes he held up a circular object on a handle momentarily to make its shadow on the sheet. Depending on his timing these tricks went through the range of repertory of theatrical effects: minus all story telling element. And minus people.

In #1/4:

something done in the dark.

Paradise Lost, # 6, Battle of Heaven & Hell as told by Raphael (shadow play),
Saturday March 12th at 10 pm, one hour or so long (no breaks), had the
audience (maybe 10 people, 4 or 5 again the same as at #s 4 & 5) seated
in Zern's & Michelle's apartment's living room. A taut sheet covered the
entrance to the closet (bed room) in which #s 4 & 5 had been shown, Zern
worked behind it. The show was the shape of the door, rather narrow. It
was the shadow show plus almost or quite continuous sound. It started with
the sheet turning a pale, shadowy blue, then, I believe, pink, ended with it
that same blue: which it was at least once in between also. A lovely color.
The images were sometimes but not too often of recognizable objects, say Zern,
a pitcher or a bottle; part of a table. Mostly they were a lovely melange of
pale grey shadows in intersection, overlapping, with only some of the shapes
vaguely recognizable. The sound was similar; He had two of his prepared tapes
going at the same time almost continuously, the one (on our left) mostly of
taped segments of radio, I would say, the one on the right mostly of tv/movies,
among which dialogue & sound effects from a movie about atomically mutated
crabs on a south sea island were prominent, - a horror movie. It rather
gave the show its air of meekery & drama. The interviews, commercials,
awkward lectures etc. from the left contributed the humor. The two sounds
mixed powerfully into a mocking collage of commercial mass culture, the
discordance seeming rhythmically powerful support to the shifting combination
of shadows. I found the show fascinating throughout: exciting on a sensory/
perceptual level independent of the content, viz. on the one hand that taped
public entertainment or rather Zern's selection & chopping up of it, on the
other the mostly invisible Zern's dextrous manipulation of objects (&/or of the
light source(s)). The content maintained interest in an extrinsic way: the
interest was not in the relation.

John Zorn's theatre of musical optics, Paradise Lost, part 8,

Nuptials, Th., March 17th at noon. Wasn't there. Ella: done on the roof, in sunshine, on white with lights & leaves. - Th.

March 17th 12 p.m., ^{part 9 Satan & Eve: the Fruit} not there. Ella: John very unhappy about it.

Objects placed on a table. John asked people to take their money back. Locked himself up.

Part 10. God clothes them, Friday the 18th at noon. It's been snowing since early morning. ^{6 or} The/7 or so stalwart spectators,

all fans, several of them apparently Foreman performers, not just Charlie, but also Philip (Johnston?), come in in their

ragged insufficient clothing very wet, some get

socks from Michelle, one or two pants. There is no heat in

the apt., the building's heater is off. Michelle, then one of

the spectators, a friend, put black pull-down curtains (?) over five of the roof-windows, some other covering over the 6th.

It is half dark in the room, John Z. has been crawling in

& out from the small room, under a sheet, rolled up at the bottom,

hanging in the connecting door about ~~or a little less than~~ half-

way down, quite neatly. Getting props, a hi fi component,...

He leaves a last time, closes the door. He has previously

put on a record, scraggly white southern church hymns or the

like. (His ^{tape} ~~library~~ library: Monk, Bird, Ornette, ..., Africa, Iran, ...)

- Zorn's thick socks are 2 diff. colors, one red, his hair, a dirty blond, is shoulder^{er}length, unkempt. Glasses. Someone says how long will it be, John says 40 minutes or so, 'it's kind'a suite'.

The door opens. Sheet down, a fireplace-guard or -screen across the lower part of the opening, a space of 10 to 12 inches left between it & the sheet. There is a lit light, flash-light, pocket

flashlight lying on the floor behind its wire, its body not showing much, just the round light visible, really.

Zorn moves it. The window ^Rscaper that Zorn has been using in most everyone of the shows I've seen, perhaps it to him symbolises what he is doing - cleaning our windows out, - is moved against the sheet above. Zorn is standing to the left of the door opening, mostly during the show invisible except for his arm coling out. The window scarper is desposited on the floor in the light of the light behind the black screen. Its metal gleams a little. There is a mirror leaning against the backwall of the small room, a backdrop. It reflects spectators, mostly, to me, those seated to my left on chairs. Almost from the beginning a tape has - two tapes have - been on, the sound coming out, I think through loudspeakers behind us on both sides, not 'visible' in the sense that the messes of books, clothes, records, etc. etc. in the room lets nothing stand out. Some radio/tv action-type male dialogue. The flashlight is lying there. A tape of stiffish white tape, window-lining or plastic-sheeted wire is thrown out onto floor behind light. Sound effect.

Another tape goes on very briefly, a brief series of words, ^dspoke, obviously by someone not on tv or radio, maybe Zorn or one of his friends, "...union...crocodile-censors-art". Off. Small can (cleaning powder, roach powder, ...that kind of can) is put out next to the light (which points out, so doesn't light it up). A desk top goose neck lamp is put out on the left of the stuff there. (I believe all ghe previously-there stuff has been removed.) The flashlight withdrawn after the goose-neck is lit. The goose neck lights up or shows, rather, a narrow object maybe 14 inches long, black for half, white or metal'ist for the other half of its length, lying

on the floor, to the left of the can. Quiet. Sound of cars from street
5 floors down. Goose neck's light spills over onto sitting room (also
their bed room, I am sure) floor. Sound of Zorn handling stuff. A piece
of a broken mirror, more or less triangular, jagged, held out behind the
can & the object, mirror side out, they are mirrored in it, so are we.
Zorn unceremoniously turns it, moving it, showing its flecked backside, black,
between the black screen & the objects & lamp, holding it there a moment. Off.
(Possibly Zorn also takes off the black & white object.) . Can or can &
object covered by black cloth, a small black mountain or hill lit by
the lamp. Lamp light out. Semi-dark. The lamp &, possibly, again, the
window scraper (?) there in the half-dark. Quiet. The lamp gleams a little.

Goose neck back on. A crutch, not the scraper, is there, the upper half
of it, on the floor, lit up . Crutch off. Something like a brush in. Off.
Inverted wicker wine cradle in, stands, sort of like a house. Zorn removes
the fireplace guard. Gooseneck & inverted wine cradle there. Latter out.
Small black hat- (sombbrero)like object, perhaps a pencil sharpener,
an inch or so across in, on floor. Out. Normal size white basin in, seeming
large after the small black thing. (Each has remained there for a moment:
no sense of hurry or speed, no definite rhythm felt either, I believe.)
It is not striking, does not particularly gleam, is mostly just that
shape, a shape. And a shadow to the right of it. Our reflections are in
the rear mirror, also the back of the rolled up sheet. Taped radio/tv on:
2 or 3 channels simultaneously, it seems. Light out. Dark.

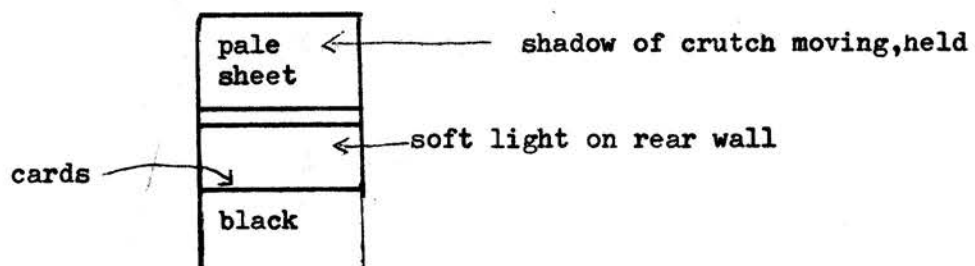
Tape(s) on. The figure of Zorn visible behind a dark covering
over the bottom half of the door opening, in the band left open between it
& the sheet. 'Hollow', artificial laugh (hahaha) from Zorn. It isn't very
dark. (Maybe the lamp is on already) Zorn off to side. Basin put on table.

The black covering is a table with a black cover over its top & hanging down its front.
 / Gooseneck lamp, its head, - it is lit, - bent into the basin to the left
 of it. We can't see the basin's lit-up interior. Radio/tv drama from tape,
 just the fake dialogue. Brief spat of national anthem. Sound off. Faint
 light leaks up out of the bowl/basin. Light out, light off, basin off.

Zorn standing behind the black table, hands, apart, on it. A dark shape,
 only its middle-section visible. Disappears, we hear him moving about.

Indirect soft lighting turned on in there. Zorn's hand very definite
 object-less
 on the/table & the shade of the window scraper moving on the back of the
 sheet, vaguely in the soap-gathering motions. Noisy action-sounds of
 confused radio/tv (I think it's radio) off tape. Scraper off.

Zorn behind table. His hands seem to be smootheing out the cloth covering
 it. He is arranging flat objects on it, - 5 palying cards, row of two in
 back, three to the front of them. The confused sound is vaguely Oriental, or
 some of it is. Lighting on:



Sound still on. Music & action-drama sounds on radio-tape. A second, strong
 light on, back in there. It produces a more well defined dark grey shadow of
 forearm & hand holding a long thing object, holding it up from it. Hand moves
 down, object in it. One well-defined shadow, & half a one, ill-defined. Zorn not
 visible, but must be moving the light-source now. Brings it up behind the hand, so
 the light itself is visible on the screen, tho not the lamp. Hand holds object

downward from it. Mixed, shivery sound off tapes, - the sound a notch stronger most of the time than the visible image, especially, of course, the shadow images. Object held horizontally. Water sounds off tape. Light source moved, some distance behind the sheet. Vague shadows of moving hand, fingers spread, in front of it. The front of Zorn's pants is visible as he stands there holding the light source. 2 hand shadows, fingers spread, or rather a shadow of a hand twice over, the grey hand with (holding, presumably) a rectangle of light, looking like the reflection of something only, not quite a rectangle, changing angles as the hand(s) move(s). The hand's shadow is against the light-reflection-plane, the hand looks spiderish. - No one could say what's going on on the radio, impression of a secret channel & source being tapped. The steady 3-part division of the door opening, definitely for seeing; to the distorted arhythmic filigree of sound from which occasionally urgent voices protrude. There are now three different sound sources, Zorn is switching a third cassette on & off, I would say, a male voice, sirens, screams on the third source. On the others the mess of water etc. & action-drama sounds continues. (In most of Zorn's shows one gets an idea of the movie whose sound is being taped or of the radio show. There one show or movie seems to be one of the standard police department shows.) Zorn's chest, in blue denim, he is kneeling behind the table, moving a hand on it, placing some small objects on it, triangular pieces of paper, it seems, placing them carefully, then placing a sliver of mirror between & partly over them. Moves a



Moves a light up above over the resultant shape. Light off. Dark.

Small focussed light, 5 or 6 inches tall, the lamp 4 or 5 inches at an angle, throwing a weak more or less circular light onto the black cloth. 3 sound

It weakly from the edge of the table at the left lights up a can standing over to the right more. 3 sources of sound, indefinitely mixing, snatches of popular music (not rock).., of staged events,...Weak light on a single playing card on the table next to the light. Bells & horns on the sound system in between the other., talk, music. Light out, off. Table top dark in the semi-dark. Card & can still tho only barely visible. Japping & growls on the 2 ongoing sound sources. 3rd one on for moments, voice of a newscaster or announcer, ~~no the police station drama.~~ Only one sound now, tough dialogue.

Table gone., removed. Some dark object on the floor. The mirror in back very clear, still water. Very clear reflections of spectators, individuals, not an audience. Mirror disappears. (Taken away? Some light that had lit it, perhaps from the small window in that room, gone?). The dark object on the floor is a radio, lit up by the small weak focussed lamp on it (also specks of light from the tubes inside the radio). The radio makes sounds. Sound of bad interference, static, rough texture at low volume. Voices, music. Zorn's hand out, fiddling with it. The dark object gives off sound. He has dragged it in from out of sight. A quiet voice talking now. The object there. He has placed coins on it or little round tokens, possibly even pebbles. The lamp lights them up very weakly. Radio off. No sound now. Tokens exchanged for others, - the hand, - or more added. Pattern of pebbles or whatever, 3 rows with 4 in each. Zorn is adding to them, extending the grid gradually. Faint grayish light on it in the dark doorway. Grid has grown quite extensive. A small system of order, like keys of a typewriter. The visual order odd next to the silent source of sound. Quiet. Car sounds from Lafayette St. Long time (minutes).

5 or 10 second series of 'arranged' words switched on again. The grid still has 4 rows only, but there are now 10 or so objects in each. Some of them are removed. Disorder, - or a pattern. A scattering. A single voice off the tape. Only 4 or so scattered little round shapes left. Only 1. (Silence.) None left. Something like a small, delicate, slender bone, perhaps 2 inches long, flat, - chicken bone? - is placed out there. Off. 2 gleaming fat metal balls. Off. Bone-or-whatever back. Off. A translucent-seeming stone. Off. Bone...Talking radio voice for a few seconds. Bone off. A penny(?). - Small objects in a quiet series. The small circular red paper or so coverlet, perhaps an inch & a half in diameter, Zorn has used in other shows, placed on the radio. Objects placed on it in succession. Most of them less than an inch across. Each is out for may 10-15 seconds. Word-series....The ragged spectators are standing near the door opening for the most part, to both sides of it, leaning forward to identify the objects. The outline of a white square replaced the red 'tray'. Tiny shapes more or less square placed on it, one more longish, overlapping the circumference.

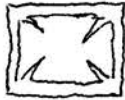
Faint Musak from radio for a second or two. The unlit bulb of a flashlight held near to the arrangement of shapes. Low radio announcer (or so) voice. A complicated, relatively large, i.e. larger bone structure - tiny section of a chicken's or rodent's skeleton? - placed on the arrangement of flat objects & the exposition-square. Light off. (Radio). Lit bulb, the same size & shape, probably the same, on a string comes to rest on the assembly, the string (wire) faintly visible above it, held by a hand. (Radio still on, - not the radio we see, tape of radio.) Zorn moves bulb a little. It does not so much illuminate as implement the assembly. It slowly rises. Turned off. Zorn asks someone to close door. Door is closed, Clapping, laughs.

Zorn's Prayers & Lamentations, (Static), part 11 of his Paradise Lost, Friday, March 19 1977, at 10 p.m. , gave the impression of a movie (film), tho it was only a shadow play on the sheet tacked to the frame of the door into the small room of his & Michelle's 1 1/2 room apartment. In the dark, the somewhat warmly glowing narrow rectangle, framed by the dark wood of the sides & top of the door frame set into the white of the wall, was a strong focus. Actually not only a shadow play: Zorn had been busy, a la Jack Smith (who attended), before the show, tacking spiderish little black shapes to the - along the - top of the sheet, inside, I believe, i.e. behind the sheet, & the movement of these wiggly amoeba or virus/microbe shapes down the sheet onto its middle portions, & later further on down & in some cases back up, - lit by the little focussed lamp standing on a cabinet to the right of the door, in our space, - in relation to attacks on them by & observations of them by one or two strong lights - becoming strong as Zorn brought them close to the sheet (from behind), - constituted as explicit a plot or action-line as I have yet noted in a show of Zorn's. A horror or terror show. The sound backed it up: most of it tapes of the dialogue & sound effects of movies, mostly, I would say, the one about mutating crabs on a South Sea island, then one (a soft woman's voice, mostly) about Sinbad the Sailor* , & , I believe, also the one - a tv show this - probably the others were shown & recorded from tv as well, - about precinct station action. When the strong yellow light focussed in on the most wiggly horrid little Leuwenhookian shape half way down the screen by then, - invading it from its edge above - the thing wiggled extra much, gave up or half-died, druggedly slid down in jerks to the lower edge of the

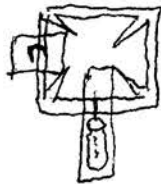
* Jack Smith's most recent slide show, slides re ^{recorded} besen's Ghosts, was for perhaps as much as half an hour accompanied by a telling (by a woman? - no, I don't think so) of Sinbad tales from 1001 Nights: in German.

screen, lay there dead. At the bottom of the screen, in front, at its right hand edge, a small green pagoda-like or shrine-like, at any rate, building, green, I think, with 2 or 3 people inside, I think, lit up after a while & remained lit, I think, to the end of the show. Toward the end of the show, Zorn moved out under the screen, on the floor, a small keyboard severed from the instrument, it lay there - with something else - after having made bony sounds coming out.

Re Zorn's Prayers & Lamentations: the square white base:



It is a paper cut-out, perhaps 1 1/2' by 1 1/2'. On one edge a thin square of cardboard with a small "c" on it, on the other a rectangular print of a bottle with something like a stick in it, sticking out. The arrangement, with the little bone near it - in front of it - was on the table Saturday at 10 a.m. - on exposition.



The little chapel that was out front Friday night was ^a papier mache or so popular artifact of an open rectangular tent, inside which a semitic - Jewish, Arab, ... - man (by his dress), holding up a crude horn, perhaps a shefar (spelling!): two other such horns on a counter in the front of the tent. A small blue light bulb under the roof of the tent.

The more complicated bone finally placed on the above assembly (?) was the upper part of the head of a very long-beaked bird, that Zorn had implausibly thought of as a humming bird.

The show # 12, Saturday noon (March 19th) had no title, just a sub-title, "Antique show # 2", & was no performance, but an exposition, chiefly in the small room of objects: lined up on the two shelves along the length of the room & on little benches or tables along the walls, most of them or all of them numbered. In the main room, among other things, on, I believe, a black cushion, a collection of small plaster fragments, numbered. In the little room also 3 or 4 cassettes with tapes in them, - movie/tv dialogue, to be turned on by the visitor, also a red light bulb you could turn on. In the large room, on 3 rows of cushions, black, foam rubber, on the floor, three manuscripts, one of the original ideas for Paradise Lost, one of ideas flowing from those, one the final script for the show(s). In all of them, many diagrams, nothing immediately comprehensible except lists of props. One of the most impressive items in the little room was what struck me as a kind of altar, low on the floor, some kind of supporting table or other such object covered by black cloth, a mirror behind it, leaning over it, & on it in a series of small open-topped black paper boxes with different amounts of floor-dust, of the soft, hair- or wool-like sort, & hanging down over these boxes some 'fossils' (Zorn's term), e.g. a dried-up longish leaf or other plant-fragment (part of the roof show (# 8, I believe)). Rena Gill had thought this frightening. Sepulchral? In the large room also an ear phone: if you put it on, Zorn would turn on what went into it: different noisy recordings on each ear: a very disorienting experience. - Zorn thought numbers are a meaningful language of their own, each number relating meaningfully to an object: some particular number, he seemed to say, more appropriate for any given object than any other. - He thinks language is a bad constituent of theatre: a kind of lying. - He thinks of the dialogue of the Monster Island movie, or of the part of the dialogue selected by him (included in the final mss.) as

in its particularity & intonations a special language, with its own system of meanings, i.e. thinks this is how such language - ? - can be used, & is how he used it:so that e.g. he can repeat individual words (or a laugh!) from it & have it carry special meaning, generated by an experience of the whole (part of dialogue selected). - He thinks language a poor or useless medium of thought.

Zorn showed me a - or rather Michelle did - a book of poems - a "Record" book, small format, black & red cover, stiff cover, - of 1975, - of his: a series of poems, all or most about people he knows:the text numbers only distributed somewhat in the shape of poems. One 'untitled & unfinished': he finished it by putting this title above it. The attempt looks meaningful.

Zorn's 13th show, Led out of Paradise, (3 grids), Sat March 19 1977, 10 pm, took place on a longitudinal section of the living room floor, stretching back from the door to the small room to the fireplace, from which the carpet had been removed, & along both sides of which pillows &, at the further or fireplace end, two rocking chairs had been placed. Zorn sat at the edge of this area, at the end near that door. A diversity of four lamps were placed & variously lit, illuminating small objects near them more or less well, in different portions of the strip, fairly evenly spaced. The tapes were going. Zorn mostly operated in the area of the small lamp near him, placing & replacing tiny things. -

The sound at all these shows strongly contrasts with the visual event: is rougher, cruder than it, almost shockingly lacks its delicatessen: so that the shows figure as critique of sound, upholding, relative to it, the quiet dignity of the unvoiced object, a spatial thing, a presence unprojected that one must approach, actively come to participate in. The sound derives from the culture, blatantly has its vulgarity, the fanciful mendacity of its expression: the exposition of the objects is counter-cultural, quietly opposes itself to the system's industrial & capitalist production of too many indifferently formed objects lacking individuality.