

Stuart's 1st show before people at Foreman's theatre loft on March 12th 75.

The set for Pandering for the Masses, straight-strung strings notably, also the two smaller ramps down-stage coming in from the sides, ~~is up~~. Bob Fleischner & John Maturri, ~~exist~~ from Foreman's show, a girl & I ~~have~~ ~~are~~ there. Stuart's props are ~~are~~ <sup>ai</sup> fairly neat <sup>by laid out</sup> ~~heap~~ down-stage, stage-right. He's wearing fairly neat ~~is~~ grey slacks & a new-looking red shirt, open & hanging out over the pants. Crewcut & beard. *He's small.*

WRONG (He omits the dropping of the weighted hat.) Goes right into his show.

(Tentative title, told by him when asked after the show: Stuart Sherman Makes a Spectacle of Himself.) (No big table) <sup>is</sup> He uses the small industrial metal tables there, ~~is~~ ditto chairs. And a stool.

FILL IN

1 ~~Drinking out of the glasses.~~ Brings out small table, red plastic tray with the 8 or so glasses, goes through the act very rapidly, the glasses clinking because table & tray are so small.

~~When after the show I object to the redness of the tray, to the bringing out of the glasses all together, & to the clinking, he defended the red as establishing for the audience a focus for the whole performance.~~

~~He throws the ~~black~~ black balloon (a happening-ension when it is blown up: the 1st balloon refuses to be blown out, he goes off-stage to get another, apologising) up in the air, explodes it with the large safety-pin there.~~

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so

He went through the act/~~xx~~ rapidly, I was unable to discern just what he was doing. But reconstructing it with the aid of my notes on what he did during his first performance of the show, Jan. 5th 75, what he probably did was:

THE GLASSES ARE DIFFERENT FROM ONE ANOTHER, ORDINARY, CHEAP WATER GLASSES, EMPTY. Standing behind the table, he inflates a black balloon, ties its neck, throws it up in the air, takes out a large safety-pin, pricks it. Still standing, he starts going through the motion of drinking from the glasses, each time while emptying one by drinking, emptying another, with his other hand, into a third, & then drinking that one/next. I suppose he put the emptied glasses down upside down, but I do not remember seeing this. He continues till he has drunk out all the glasses not emptied into others.

CHECK

On January 5th, he brought the glasses out in his hands, not on a tray; blew up the balloon at the beginning, but then fastened it to the side of the (then wooden) table, & exploded it at the end with the safety-pin which he had initially pinned in his shirt. Also he used a piece of string, cutting it off before our eyes, to tie the balloon.

When after the show I objected to the redness of the tray, to the use of a tray altogether, & to the clinking due to his haste, he defended the red as establishing for the audience a focus for the whole performance.

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The first balloon refused to be blown up. He had to go off-stage to get another.  
 He apologised to us. - The deftness with which he tied its neck into a knot surprised me.

The drinking of illusory water suggests the incidentality of all the props, & of all the external, sense-perceptible action during the show altogether: especially since apparently only half or so of the glasses (the first one drunk from, & the ones emptied into others) are supposed to contain ~~water~~ anything. (Tho' the action was not precise enough to allow us ~~to~~ an impression of whether the emptied glasses were <sup>supposed to have been</sup> full.) The action negates the multiplicity of glasses: the multiplicity of objects or acts of the same sort in the world, in life, is not of the essence. If in our whole life we only drank once, our life would be the same. On the other hand, the emptying of the glasses seems the point (not specifically slaking one's thirst): life is something to be gotten through. As also this show: the severality of its acts is delusory, as is the definiteness of any one of them.  
 - The full vs. the empty: the full is no fuller than the empty.

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PUT AT END?

~~2 The deftness with which he ties its neck into a knot surprises me.~~ There is absolutely no air of performance. It is him doing something. It is so rapidly done, that any suggestion that a point is being made or an idea conveyed is eliminated, not there. Nor, on the other hand, does it seem something done for no reason: the rapidity also suggests it is being done to be seen. I.e. as the performing of an act for someone (us), & as non-performance only in the sense that how it is done is irrelevant: no form, no technique. This ipso facto concentrates one on what what is being done means: whether an idea is conveyed, a point made. But there is no gesture or gestural modification indicating that an idea or a point is the idea or the point.

2 Takes off his red shirt, puts on a black turtleneck sweater, &, over it, a short-sleeved white shirt. Rapidly buttons it all the way up before moving from his more or less center-stage place ('before starting'). Walks over to stage-left, looking out, not at us, though. Unbuttons it while walking over to stage-right. Looks out. To center-stage, left hand in pocket, buttoning & unbuttoning the shirt with the right. Vice versa. (The small figure doing almost nothing). Seems absorbed in thought as, still busy, he lifts his head & looks over our heads. Methodically tears open the buttoned shirt with both hands. Stands, arms by his side very briefly. Takes shirt off. Picks up buttons that popped. Takes sweater off. Puts the red shirt back on.

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3 Right vs. left; closed vs. open; self-enclosure vs. leaving oneself open; two separate halves; up vs. down; the final destruction: end to the rational activity (compliance with the clever arrangement), its abandonment, - it is an act of daily living, - disgust with covering oneself. The shirt is unnecessary because of the sweater, it is a fine or elegant sort of shirt: dressing up. Indecision as to whether to dress up: abandonment of this idea, disgust with it. It is unnecessary to dress up anything, not even art. But also: the artist's quandary: what to do (not: how to do it), - shirt open or closed?

3 Puts ~~top of the tables on top~~ one of the tables on top of the other (a little tricky making it stand). Takes out small red ball. Says "Fall of ball, rise of ball." Puts ball on top of top table, on top of other table more or less center-stage, beyond ramps, stands underneath, on ground under tables. Goes ~~upstage~~, puts ball in mouth, puts it on the ground. Places tables sideways downstage-again, legs of one against top of the other. Repeats initial action in the horizontal. Back center-stage, lies down on his back, puts ball ~~back~~ in his face or mouth, in his middle, between his feet (or perhaps rather, I think, this in the reverse order).

FROM WHERE?

NOT ON HIS STOMACH?

CHECK

Up vs. down; conventional sense of up vs. spatial sense of up, ditto for down; placement in relation to oneself vs. placement in relation to an object: subjective up/down vs. objective up/down; fall as path vs. fall as action (ball is not falling); when what up & down is measured against (standing tables, standing man) is itself down, 'up' & 'down' change meaning. The up & down may be up or down. We may think of the tables or of Stuart as falling.

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Relativity of standards. (What if he had stood at an angle to the vertical & had dropped ball to ground from being held by his face? ) Putting the ball in his mouth for the up suggests subjectivity of up. The ball each time rising after falling suggests there is no up & down.

4 Writing with the ballpoint pen. I took no notes on this March 12th. Am not sure my notes of Jan. 5th still apply. E.g. he seemed at one point to be scrutinizing, close to his eye, nothing between his thumb & forefinger, also I didn't notice him falling down dead, - no, I guess he did, for I noted that I thought he got up too quickly, & that it was a mistake for him, in getting up to pick up the notebook (swept to the floor), that this should have been a separate action.

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Reconstruction of #4 with the aid of my notes re it <sup>67</sup> of Jan.5th:

SITS MARCH 12? He gets a notebook, ~~scissors~~, a ballpoint pen, sits down, opens the notebook, starts writing with the ball point, writing perhaps a line, puts the ball point away, scrutinizes, apparently/~~intently~~, ~~scrutinizing his eye~~ ~~together~~ what he has written, takes the scissors, cuts out a tiny part with a sweeping gesture wipes the notebook & pen off the table, brings the little of the paper with writing on it, perhaps a word, ~~brings it~~ close to his left eye, scrutinizes it intently as a jeweler might a diamond through a glass screwed in his eye, puts it down (or throws it away?), picks pen & notebook up from floor, writes again, stops, reads intently (?), ~~brings the tip of the pen to his eye~~ puts it down, wipes the notebook off the table, brings the tip of the pen to his eye, scrutinizes it closely, picks up the notebook again, writes again, wipes pen & notebook off the table, collapses on floor as though dead, gets up, picking up pen & notebook, sits down, closes his eyes, writes with his eyes closed.

CHECK

CHECK

CHECK

CHECK

CHECK

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HECK  
5 Singing in the Rain. Upstage, against black backdrop. Throws umbrella, raincoat & rubbers on floor, from st.-l. to st.-r. in front of him, facing us, picks them up, throws them down again. At some point opens umbrella, lays out raincoat neatly, puts rubbers upright side by side, not a bad ensemble. Then gets into the gear. Then stands singing in a sing-song, a dark Harunoby, dark himself, under umbrella (shadow over his face), in raincoat. Against black backdrop. Then reverse.

Abstract of a performance: ironic toward imitational (representational) performances. Performance of a performance. ~~xxxxxx Harunoby standing center~~  
~~in~~  
~~xxxxxx Harunoby, dark, under umbrella, against black backdrop. Singing~~  
Obviously, the popular song does not have this figure in mind, but someone strolling barehead, carefree (& hand in hand, not solitary) with a mate. Obviously, also, the song's image is fairly ludicrous: inasmuch as such singing would in real life be apt to be a lone drunk's, or a wild carroling by two young lovers on a fling, neither in the mood of the tune. Stuart's enactment might thus be viewed as liberating the essential poetic image of the song's title. This singing, buttoned up & alone, in bad weather, may also be taken as ~~img~~ what he is doing in this intellectual show. A poetry defended against inclemency. Romantic prerogatives of the solitary day dreamer.



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TERM?

6 Gets ~~x~~ milk carton, retreats behind backdrop, ~~gets~~ <sup>brings out white synthetic</sup> a ~~plastic~~ paper cup ~~there~~ from there, squatting/~~fills it with milk~~, overturns it, a small rivulet then puddle of white milk forms. He sits back, grinds his knuckles in his eyes ('weeps'). Leans forward again, stuffs bits of the cup, tearing it up, into the snout of the carton. Rises with carton pressed to his chest, rocks it in his arms. Retires behind the backdrop. -

Returns to put carton back, wipes up the spilled milk/~~with a sponge~~ with a sponge. Returns to the spot to do this over again as there is still some ~~whiteness~~ whiteness on the floor, - he remarks on this, half to us.

Here the crying over spilled milk which is no use is confounded with the feeding of a baby, the cup figuring as breast & the carton as baby. Perhaps the baby cried: it is comforted. Is the feeding of babies a waste of milk? The container becomes content, the full is fed.

Puts on a jacket.

CHECK

7 /Back a little ways stage-left, behind a small table (afterward what he says suggests I missed not~~ing~~ an identical table out also, & that the ~~two~~ tables ~~were~~ stood on the rampr). Takes out a very small globe, spins it. Places fingertip on the table. Walks to & fro on the left-st. ramp with a passport, through which a square window has been cut, ~~is~~ open in front of his face, so he is seeing through the window on each side. Puts passport back into ~~his~~ inside <sup>breast</sup> ~~chest~~ jacket pocket. Back behind table, spins globe again, puts fingertip on table again.

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This seems a straightforward ~~mine~~ of a trip. The passport suggests a tourist maintaining his identity no matter where. There is the suggestion that the place returned to is as arbitrary as any place gone, & that we may as well always consider ourselves on a pointless trip, or where a pointless trip took us. If our nativity affords no identity, we may require an extrinsic identity, if only to remind us when we are far from home. It is not unlikely that the prohibited mutilation of the passport, - blinders letting vision pass, - obliterates the identification carried by it: though we may need to be somebody to see anything at all (to be able to look out), we may have to forego what we are to see.

8 Blue crowbar & two pieces of white paper, of ~~each~~ laid on middle of each of <sup>the</sup> two ramps. Crowbar applied in prying-loste motions first to ~~each~~ <sup>the area of</sup> one ramp's, then to <sup>that of</sup> other's <sup>floor</sup> lower edge. Between applications he lifts edge of paper on the ramp <sup>worked on</sup> ~~on~~ <sup>question</sup>, gradually working his way around the perimeter of each paper <sup>in each case,</sup> ~~each~~ <sup>time</sup>, when the whole paper has been 'pried lose', lifting it off the ramp & <sup>holding</sup> ~~placing~~ it a little forward on the ramp vertically, <sup>on edge.</sup>

(In conversation after the show he seems to say that one thing in his mind was to suggest that the two ramps bothered him.)

Disassociation of an action from its object - & ~~from what it is applied to.~~

Disproportion between actions & their objectives: <sup>oh</sup> ~~action~~ is a chore. That one's actions have any effect is in any case a mystery, whether because the effect

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has to be in the cause, ~~in~~detically, anyhow, or because means are disparate from effects. The act casts aspersion on the use of means. What we achieve, e.g. a detachment, seems slight in proportion to the action of the achieving of it. Nature requires of whoever desires the achievement of a form (or alteration of form) a cumbersome instrumentation that they could not possibly desire: & which, itself a form (use of the crowbar), - the form of industry, - is part of the achievement,\* so that achievement is self-contradictory.

When he first did this, he used a newspaper instead of sheets of typewriter paper: the act has been rendered more abstract, its instrumentation simplified: but this process of simplification, - his industry, - has made it more complex in fact: as his act. Instead of standing the loosened object on end, having displaced it, he then lifted it above his head: presumably the change is again a minimalisation of externals pinpointing the essential, detachment (separation). On the other hand, he duplicated the act: from one newspaper to two sheets of paper, separately 'loosened': in conversation after the show he seemed to say ~~he had~~ one thing in his mind had been to suggest that the two ramps bothered him. He utilised them to indicate their disutility to his purposes.

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9 A person from the audience is invited to volunteer. The girl Stuart asks her to tell her name, has to prompt her for her surname. He volunteers. ~~Stuart~~ passes a small square handmirror all over her body, front & back. Thanks her, she returns to her seat. He goes to one of two metal filing cardboxes he has to begin with placed on two stage-left sideboards (under mirrors in the wall). Leafs through it saying "a,b,c,...", till he comes to the first letter of her surname, files the mirror away under that letter, closes the filing card box.

Nothing mysterious about this. A pleasant joke. Remembering someone. Or a superficial taking in & filing away. A volunteer is needed: it's a special trick. The search is somewhat as with a geiger-counter or metal-detector quelconque, also a theft of the simulacrum. There is no doubt the victim is degraded. The show merely formalises the operation of having done with people.

10 Stool upside down on stage-right ramp. Low ladder standing behind it on level floor upstage. Small table between them. <sup>His</sup> Back to us, ~~the~~ stage-left of them, more or less center-stage, he stands, outline of shoulders, then seems to tie <sup>a</sup> tie around his neck, straighten, comb or brush his hair a little, tie (?) his shoes. Moves the three objects closer together. Climps up, stool, table, ladder, jumps down from ladder. Stands same spot as before. Takes off tie, unlaces shoes (does not muss up his hair).

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I couldn't make anything of this. It now occurs to me that it was perhaps not just any departure but a suicide. Somebody that had turned his back on the world. The tie suggesting hanging oneself. He dressed up to go out: going out.

11 Brings out a stack of four ~~empty~~ ice trays, white. Slings a black scarf around his neck, French fashion. Sets out the ice trays <sup>around him</sup> along the <sup>each</sup> centers of the sides of an invisible square on the floor, ~~perhaps~~ only 4 ft. away from the one opposite it. ~~Gets into the middle.~~ Does skating motions with his legs, ~~feet~~, - quite a few times, a dozen or more, perhaps: one of ~~prolonged~~ beyond the duration needed for us to get the idea the few times in the show that some single action seems prolonged. ~~Stoops~~ to move the ice trays further apart from one another (one keeps slipping on a ramp, he half to us, mutters something). More patinage. Still further apart. More patinage. Reverse process.

Indirect image of a return. The wide expanse of the ice narrowing in to the point of arrival & departure, an absolute center. Extension as function of distance from fixed point, fixed by its relevance to the agent/perceiver: the sport's <sup>smooth</sup> parcours of distance equivalent to rootedness in a spot in a widening space.

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12 Broom, hooked oval rug, ~~waste/basket~~ plastic waste basket, small table w/ covered white plastic rectangular buttertray/lined up from st.-left to st.-r. behind the ramps, in the middle distance. He puts on the blue jacket over his shirt. Goes back to close the sliding backdrop. Opens it again half-way. Proceeds to unwrap the quarter-pound package of butter taken out of the uncovered tray, & proceeds to smear ~~it/with/a/~~ <sup>& knife on it</sup> a block/wood shaped like it & its size with it (perhaps the block was in the tray & the butter next to it?): peering behind himself repeatedly, often while doing this.... When it is covered (& the butter used up?), he takes the knife & places ~~it~~ <sup>t</sup> the cutting edge of the blade on the buttered block, as though illustrating cutting, - 'like a knife through butter', - and cuts down through the butter, is stopped by the wood, briefly scratches his head, places the cover over the buttered block.

CHECK

Closes sliding backdrop, half-opens it again, then quite opens it. Takes props off. Takes off blue jacket. Cleaning off the table-top, inquires of audience a good means for getting rid of the butter, it makes the table slippery, - 'Kate has to stand on it at one point' (.his reference is to Pandering to the Masses.)

Shocking waste. The conversion of the real thing into an artifact simile of it. Uneasy perpetration of a fraud. A man getting <sup>t</sup>suck in his own deception. Is 'buttering up somebody' in order to 'knife him' in there somewhere? The margin of difference between the real thing & the mere appearance of it. The otiosity of realistic art. The wish to be observed doing the unspeakable.

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The facsimile is covered over. Mere appearance become interiority is indistinguishable from the real thing: appearance & reality do not differ in essence.

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13 Hands open-ended light bulb carton for <sup>a</sup> big size bulb-lamp to audience  
 for examination, we examine it, - it is empty. He puts a <sup>thin</sup> black, translucent  
 plastic jacket around it, the same size, stands it on the table. Goes over ~~to the light-~~  
 booth to turn off the light, goes back to the table, moves <sup>a</sup> lit pocket flashlight  
 around inside the black carton, you see the glow, it glows <sup>Lifts</sup> ~~you see~~ the glow. <sup>jacketed</sup> ~~Takes~~ the carton  
 off the flashlight, <sup>left</sup> lying on the table lit. Picks up the light, moves a  
 little ways off, shines it around the room. <sup>Turns it off.</sup> Goes over to lightbooth, turns  
 stage ~~lights back on~~ (& house) lights back on.

Tho' there was no light inside the light-container, light comes out of it.

A magic trick. There is the verbal confusion between a potential of light,

a light-source, & its light, but a light-source is itself a container of

(difference between glowing jacketed carton & flashlight ~~lying~~ left lying lit on  
 light from which, after there not having been any light in it, light issues  
 the table)

in consequence of an import (current, a match,...): light comes out of

nothing. On the other hand, it is light that demonstrates that there is

nothing in something: the emptiness of that empty carton would not have been

evident had we manually examined it in the dark. We see the light in the

dark. Visibility of light (in the carton) vs. visibility by light (when he

shines the flashlight around). The act makes the containment of light in an

object (such as the absent light bulb) wondrous. The light-carton conveys

the idea of light, & so lights up.- It is a dark object (the black jacket!)

that emits light: light requires darkness (the darkened theatre).



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GET THIS FROM 14 PUTS ON A JACKET. STANDS WITH HIS BACK TO US. SNEEZES TWICE. TAKES OUT A  
 STUART, HAVE NO  
 NOTES ON IT! ROSE & SNIFFS IT, THROWS IT OUT THROUGH OPENING IN STAGE-BACK DIVISION. (I  
 DIDN'T SEE THIS, THOUGH...) SNEEZES AGAIN. TAKES OUT ANOTHER ROSE, SNIFFS  
 IT....

15 PUTS SMALL BOX PHONOGRAPH ON SMALL TABLE, HALF-WAY UP, BEYOND RAMPS,  
 STAGE-LEFT (STAGE-LEFT IN THIS THEATRE HAS AN INSIDE QUALITY SINCE BEYOND  
 STAGE-RIGHT IS THE EXIT FROM THE LOFT.) LETS WIRE DANGLE OVER SIDE. TURNS  
 PHONOGRAPH ON BY SWITCH. STARTS TURNING IN PLACE, - 'DANCING' TO 'MUSIC'.

CHECK STOPS PHONOGRAPH (AFTER STOPPING TURNING, I BELIEVE). STANDS WITH HIS  
 HEAD DOWN, ARMS BY HIS SIDE. STARTS IT AGAIN. DANCES. SLOWLY BRINGS HIMSELF

CHECK TO A STOP BY ONE HAND ON OTHER HAND'S WRIST. (DOES NOT TURN PHONOGRAPH OFF?)

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Man breaking himself of a habit. Turning oneself off parallels turning a machine or anything other than oneself off, but requires of the turning that it (he) turn itself into arrest. Action contrary to nature. - One turns oneself on by starting something turning. - A turning in place may be considered essence of the ordinary activities of life: a self-centered illusory mobility; the turning to an alien tune.

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16 Shoes off, socks ~~off~~ off, boots on (remark about being sorry about right boot not fitting, can't get his foot all the way in). Stands. Speaks, " Nijinski. Colon. Open quotation marks. I will dance you the war. Closed quotation marks. Nijinski's war & its aftermath." Stomps on one booted foot with the other, deliberately. Then stomps on other foot with the other. ~~Takes/boots~~ Quite elngthily each time. Not violently. Takes boots off, ~~throws~~ throwing each in turn hard against ~~the~~ stage-left wall.

Puts shoe & socks back on. Puts boots in place with other props.

I think he explained to me after one other performance that this was Nijinski's last dance, that after it, some time, N. went quite mad &/or was institutionalised. I am not sure that this is the violence figured by the throwing against the wall of the boots removed. The war was WW I: here it is (also) a war within the dancer, his war against himself. The artist's empathy: what he does, no matter what it represents, a showing of what is within him. The idea of self-immolation is conveyed by <sup>Stuart's</sup> ~~the~~ act whether or not one knows about the place of that dance in N.'s life. Desistance from art = desistance from inner war. Desistance from art itself an act of war - against the others, the world. Art an attack on oneself. The shocking crash follows the event: the event (act) itself is only a prelude, - to the artist's catastrophe, to our shock.

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CHECK 17 Top hat & cane. (My perception of this act was quite confused.) He picks up a top hat & cane. Leaves them on the stage? Runs up the stairs (?) to our left (?), & puts another top hat, this one flatned, on the top row of seats. Runs back down, picks up the extended top hat & the cane. Runs off back-stage with him (noise of shoes on floors). ~~xxxxxxxx~~ Clomping noise as he comes down the ramp behind the back-drop. Comes in through center of backdrop. With top hat on, cane in hand. Smile. Clomps down to us. Climbs rapidly up over all the seats, through us. Places tip of cane against wall behind us, puts the extended top hat on the seat up there. Comes running back down with the flat top hat (& the cane?) Runs backstage again, - noise of running. Comes back out with the extended top hat on & cane in hand.

Basically, I think, this was a show-way of going to the rear behind us with an extended top hat on, flattening it against the wall there (he had bought a trick-cane that would fold up into itself, but had been unable to work it.) & then perhaps or surely extending it again & coming back down with it on again: itself ~~the~~ a way of making the regalia of a magician-performer disappear (& the performer qua performer with them) & reappear. Performing perhaps equated to a magical creation of meanings: & the turning of oneself into a performer as the basic or original magic trick underlying all the other particular ones constituting the performance. Contrast of show of elegance

to frenetic activity of getting it up; quietude of art vs. tubulence of artist. The top hat & the cane were to disappear behind our backs; appear from behind our backs.

18 Eye-examination. Stands stage-left. Covers one eye. Says letters in non-alphabetic sequence, increasingly hesitant voice, as tho' reading~~t~~ them on stage-right wall (with a "wait a minute, it's a..." toward the end: after the performance he wonders whether this is not perhaps a cheap touch). Then covers the other eye. Dito (without the remark). Then covers both eyes, leaning forward, ~~just~~ straining just a little, again says some non-alphabetic sequence of letters (they sound uncannily like the ones on those charts, but perhaps any would). Then walks over to the stage-right wall, head forward, stiffly, puts nose against wall, apparently (no~~y~~ only, I presume, he being very near-sighted, really) able to read the letters ~~stares~~ <sup>); doesn't</sup> say them, though.

CHECK

The strain to make out a jumble of letters as they<sup>e</sup> they/it were meaningful<sup>n</sup> is amusing. It suggests the senselessness of making out meaningful arrangements

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of letters. Perhaps a meaning itself might be analogously meaningless. One often deliberately diminishes one's power of apprehension, or capacity for other performance. The doubling of the eye seems a clumsy device for seeing. Vision results from two independent & different visions of the same thing. (I didn't notice whether Stuart read the same sequence of letters each time, or the first & second time...) If one can do something, why should one do it? The blind reading suggests Platonically that the senses are only an incidental, clumsy device for apprehending truth. The close-up reading suggests that symbols cannot be divined at a distance. The act puts external apprehension in doubt.

CHECK

19 Scuba mask, wooden ruler, a sheet of paper, a pencil, a blue towel, a square shallow dish with water put on the table. He puts the mask on, dips the ruler in the water, moves it around in the water, twirls it. Dires it off, uses it to <sup>to make a line of a certain length</sup> ~~to~~ makr off a distance on the piece of paper. Holds the paper up before his face, as though checking the distance (before taking off the mask?)

CHECK

Clearly, the person using the ruler is himself the ruler: he dons the mask for the ruler's dive. Pythagoras. Perhaps the use of a standard is a test of

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the  
 a/standard: can a standard withstand a change of medium & yet remain norm?

Or perhaps purity is the requisite for being a standard or making a rule.

A rite of ablution preceding a creative act?

20 Puts a small movie camera & ~~a~~<sup>an open</sup> small brown paper bag on the table.  
 Films the interior of the bag (whirring sound) of camera). ~~From its~~<sup>Tho' we can't see its inside, the</sup>  
 appearance & the way it handled, the bag is apparently empty. He tears the  
 bag open so we can see the interior. It is empty. He opens the camera, ~~takes~~<sup>takes</sup> - takes  
 a front section off it. Opens two cabinets on the stage-left wall. Opens  
 sliding  
 CHECK the/backdrop. Runs into the area behind it (disappearing?), comes back out.  
 Closes the backdrop. Closes the cabinets. Closes the camera.

Openness vs. closedness. Has the picture-taking emptied the bag? One imagines,  
 perhaps jealously, something hidden: full access does not reassure one there  
 wasn't. Total openness divulges no secrets, which depend on being secret, anyhow:  
 rather all opening seems in a complementary, more positive manner, in another

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the  
 dimension so to speak, or/~~another~~ direction perhaps, ~~the~~ enclosing of  
 another space, the opened doors <sup>, turning</sup> folding back/into in-turn hiding walls  
 enclosing ~~apart/~~ it. On the other hand, secrets are real, but are  
 destroyed by the destruction of the delimitations of the place of hiding:  
 the invasion of privacy detracts from Being by annihilating a bit of  
 imaginary reality. - In the case-type at hand, the gesture's allegation  
 is that a secret reality, unknowable as it is (were) has been ravished,  
 robbed & garnered, viz. taken away & off in the however empty camera:  
 expression of an aspiration to hold somehow what cannot be <sup>gotten at</sup> ~~held~~, THE  
 INSIDE OF THINGS. Perhaps we might consider this show ~~such~~ a view of  
 Stuart in this aspiration's capacity:affording the spectacle of him as  
 camera unloaded, filmless, - or filming in darkness total, -soaking up &  
 containing in empty darkness the inside of things. To this it should be  
 added, rephrasing the third sentence of this commentary (on act # 20), that  
 of course an inside turned into outside (by a destruction) is no longer  
 an inside.

21 He distributes a number of neckties identical with the number of  
 spectators over the strings strung for Pandering to the Masses, & asks for  
 our cooperation (adding that of course we don't have to): as we come down  
 off the bleachers, the instruction is to each get one &, -he shows how, -  
 hold it folded in half around be it one of his arms or legs or his neck, not  
 too tautly. We do so, he is in a manner of speaking tied up. He twists out



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of each tie in turn, stands, thanks us, receives back the ties & puts them back among the props as we rejoin our seats (there is seating for 40 & we are only 4, but, as is normal, each rejoins his or her seat).

The necktie may signify the rope by which one may hang oneself. - Those watching Stuart in life, the others, people, are tying him up, tho' not in knots. But he knows how to get out of these entanglements. - We cannot hold the conceptions shown in this show. - # 21 provides a moment of intimacy between audience & performer in which the performer expresses his apprehensive apprehension of the audience & his confidence it won't be able to get him.

22 Two tables set up side by side & a stool just down-stage from them. A member of the audience is asked to stand behind one of the tables, with his hands (Stuart showing) on its side-edges, whether as tho' leaning on it or as though contemplating lifting it, or as tho' verifying its stability. asked to return to his seat.

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Stuart picks up an irregularly, roughly star-shaped piece of white paper,  
 CHECK: PUTS IT? ~~holding/it/~~ ~~moves/it/~~ puts it on that table, lifts it & holding it in his  
 hand moves it horizontally in an irregular pattern ~~xxx~~ above the table top  
 at some light distance from it. Puts it on the stool. Spills a small heap  
 of small pieces of ~~xxx~~ white paper onto the table out of a brown paper  
 bag. Sweeps them back into the bag off the edge of the table with a small  
 CHECK  
 , after putting it on the table,  
 hand broom. Again moves the larger piece of paper above the table, as  
 Puts it back down on the table.  
 before. Puts a small flat something on the other table & sticks a nail  
 into it so ~~xx~~ <sup>the nail</sup> stands up . I don't know whether the nail goes through it,  
 toward & then ~~xxxx~~  
 nailing it to the table, or not: probably not. Moves his hand/over the  
 larger piece of paper, not picking it up. It remains there.

As in # 8, disassociation of action (nailing down) from effect (object's  
 staying put). - Unless compelled to do so, things will not stay in their  
 place, that is, will not stay in whatever place we may assign or wish to  
 assign ~~the~~ or give them. (The irregularity of the piece of paper corres-  
 ponds to its flightiness.) Exclusive definitions do violence to the nature  
 of things. When we do manage to nail them down, we don't really do so: we  
 nail them down in our mind only. (But one might ask Stuart whether this

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would not apply equally to definitions-in-mind, & therefore, these having the flightiness of the things defined, not to things after all? But this question would presuppose that the flight pattern is not so irregular after all, either.) The life of objects & their death in mind.

Sliding backdrop is closed.

2?Half-INCH? 23 2 rolls of half-inch masking tape./Stuart extends himself ~~stretches~~ arms & legs stretched out in line with his body, feet on one ramp, arms on the other, proceeds to apply strips of tape, roughly torn off roll, to floor, first a line the width of his body perpendicular to him at the end of his finger tips, then lines down from its ends, along his body, then a line parallel to it by his toes: a rectangle large enough to contain him. Gets up & partly standing, partly kneeling, in haste, - everything in this show is done rapidly, but in this act he seems positively rushed, - roughly covers the area inside the outline with lengthwise strips, between applications saying in a progressively lower voice "help", & each time going back to open the sliding backdrop a little more, & also each time going to the down-stage, stage-left light-booth to turn a switch or press a button: the area behind the sliding back-drop becomes progressively lighter (he's turning the upstage light on & then up more & more). At the end, the 'help's have ceased, the rectangle is more or less covered & the stage is wide open & light.

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The Cask of Amontillado. As one closes out the other, buries them from one's sight, disregarding their cry for help, one's situation clears up & opens up. One's situation improves in proportion to what is either really, for them, or perhaps possibly just for them relative to oneself, the deterioration of their position. The negation of others is the assertion of oneself, or: the assertion of oneself requires the negation of others. But this is ambiguous, first because the relegation of others to darkness & enclosure may also be one's own loss (of them), second because the situation in the open & in the light one creates for oneself is not only a lonely one (Stuart appears lonely at the end on the large, lit stage), but an exposed one, the space & light indict one of the murder of the others, of inhumanity, third, because (cf. the beginning of # 23) it is possibly oneself one is murdering, or at any rate burying: that open grey expanse harboring asserted selfhood only the outward aspect of the close darkness of inhumation. - Creation ad nihilo. - # 23 may be a commentary on the whole show.

24 Puts ketch-up bottle on the floor behind the ramps, off-center. Puts his blue jacket on over his shirt. Walking out toward the center, ~~upstage~~ ~~from the desk~~ but more downstage, pulls black pistol out of his jacket-pocket & guns down the props (sounds of clicking, but not of shots), i.e. fires more less randomly, <sup>repeatedly</sup> in their general direction.

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CHECK

Shoots the ketch-up bottle. Overturns it. Takes another gun out of his other jacket pocket. Points the two guns at one another. Shoots each gun with the other. ~~X/Y/Z/~~

(In earlier shows, he started out by shooting himself & falling down dead, then getting up again, & instead of shooting the props, <sup>shot</sup> ~~shots~~ randomly into the air, & when he ~~shots/each~~ shot the guns with one another, did so, pointing the barrels into each other, barrels touching, just above his nose, right in front of his eyes.)

Stage-blood & a stage-death. The props in themselves have been insignificant: it's not just that the show is going to be over now. The stage-death itself is not real: essentially the show continues. The negation of the props is an affirmation of the essences ~~or~~ meanings they (as all things) may have conveyed or served to express. But this negation itself is negated:

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essences or meanings are not real or realities either, &, also, the world of things continues to exist. Negation itself is negated (the guns shooting one another): meaning, essence is in the concreteness of existence only.

He claps with his flat hand a few times on the stage-left wall. Goes over to stage-right & gets the crown that at the end of Pandering to the Masses crowns the writer Max, hanging from one of its four strings only, goes center-stage & holds it over his head (or puts it on?)

CHECK