

Sherman gave a preview of his 10th Spectacle Oct. 14-16 (1977) at the Collective for LivingCinema at 52 White Street, - below Soho. It consisted of 19 or 10 parts, including a film in 3 parts, shown as numbers 1,5 & 9, & another, which may or may not have been part of the 10th spectacle, shown as # 10, the whole thing taking 27 minutes, & following 27 minutes of (22) numbers from previous spectacles, the preview entitled (vocally before the first film showing) "Portraits of Places", & apparently only a partial preview of the 10th Spectacle to be done at The Open Space (64 Wooster St., in Soho), 8 times, starting Nov. 3. The showing of the 15th was attended mostly by his acquaintances, the Foreman-Zorn crowd, maybe a dozen & a half people, that of the 16th by some other acquaintances of his & a Collective crowd (e.g. Ken Jacobs).

Whereas Peter Schumann's audience is into living & experimentation therewith, & into feeling, Sherman's is into trying to do art, or into cerebration perpetually verging on the artistic, perhaps especially movies, & is predominantly Jewish.

He announced "portraits of places", turned the lights off & a brief film -
1 8:37 lasting perhaps a minute or less - , the static image of a city scene from
a fair distance, neither scene nor camera moving, a large/warehouse (perhaps
on a river) in the foreground-distance, other, relatively smaller buildings
to the rear & left of it, then, much more briefly, a pavement, from fairly
near, a sidewalk, I think, or at any rate a pavement next to a building, on
which lay a scattering of sherds, light blue, perhaps plaster, not so much a
random scattering as rather perhaps something that had broken, having fallen
from some (not too great) height.

Turns lights back on, announces "New York". Puts a table (small folding table, aluminum legs) at rear left of the (commotional) performance space, puts a cassette tape recorder (economy size) on it, in position to be a table & on it face-down, a rectangular cardboard with its rear support sticking up, center, operated from stage space, / a pillow in its slip out front, in front of the rear, buff colored table, something like a featureless/mannequin head, lightweight, with an opening in the neck area & half a dozen short pointer staves (polished wood) on top of it. Goes to the cassette, starts it, from it, against a musical background (piano? song about New York?) at irregular brief intervals, in series, a voice (probably his) mentions the names/of streets & avenues, in no apparent order, while without synchronisation, looking at his wristwatch, he mentions a variety of times of day, also in no apparent order. (Person in a place.) (Repetitions of living in a place.) Goes to carton on table, stands it up, it is silvery (evocation of a mirror perhaps), two small circles next to one another at eye distance on its lower half suggest eyes, in them holes. Goes to pillow, raises the 'head' on the bunch of short poles, standing behind the pillow, drops the poles out of the head (ending up with the head in his hand, I believe) onto the pillow, - they roll all over the floor.

Stuffs the head into the pillow slip with pillow in it. Looking out into the audience once, as tho for something, picks up the sticks. Goes behind table with 'mirror', sticks the sticks, one by one, through its eyes, different lengths, pulling each out again. Puts ^{worn} on/dark-framed glasses that seem extra-opaque, broken, tick & glittering as tho they had objects inside the frames, - had put these glasses next to the carton originally.

PICKS UP
STICKS WHEN? Goes to pillow case, takes pillow out (the case is torn), puts bunch of sticks into 'head' inside pillow case, raises head on sticks, case slips off ('head' coming up through the hole in it). Standing out front, center, rattles raised head on the sticks, looking behind him apprehensively, & out into the audience. Drops

Music?

head & sticks, puts glasses down. Goes over to cassette, repeats time/place number, - pause before "B'way" (only non-number street?) Cldars stuff away.

3

Puts two tables out, center. Gets black travelling bag (imitation leather) from extended pile of stuff at left, putting the cassette into it), zippering up the bag. Puts the bag on the table at left. Picks up a rectangular brown cake & a conical white candle, puts cake on table at right, candle on it, lights candle, says "Istanbul". Opens bag at his right, takes out two little square white cartons (like for rings, etc.) & a kitchen knife, passes knife through flame at his left as tho for sterilization or purification or just to heat it. Puts cartons back into the bag, starting the cassette inside the bag, where - from where - it makes crowd noises, takes out cassette, puts it on the table, it continues its crowd noises there as he takes the bag out center front & turning it upside down drops a heap of the little carton boxes onto the floor. Goes back to behind tables, takes ash tray out of the bag, putting it on the cassette, cigarette, puts cigarette in his mouth. ^{Goes out front (?)} The cassette at some point (?) has become quiet, then (?) starts up again, squeaks (industrial squeaks?). He goes back to behind the table (cassette squeaking), passes the knife through the flame again. Out front again (?) (Knife unused?) Drops little colored things, different colors, quickly from each carton as he drops the cartons one by one back into the bag. Goes back behind the table, blows out the candle.

Not LIGHTING
IT?

?

4

"Coconut Grove, Florida." He puts a table with a green synthetic-wool, grass-colored, mat on it on a little to the right of center; on the mat a shiny, close wire mesh grate, a small rectangle, perhaps 2 ft. by a ft. & a half, the size of the table top & of the mat, on it a hair brush. Grooms himself. Puts the mesh in front of his face. Takes out the green mat from underneath them,

???

goes over to the left....there is a wooden board (same size as mat & mesh) with nails sticking out of it, another, I believe, without nails, I believe he puts the mat between them, or perhaps on top of the put (nails sticking out between the boards, in any event, not coming out on top, lies down or sits down on this fakir's bed.

The tables are empty now, there are two of them, standing with a space between them. He has one hand under each table top, lifts the two empty tables athletically. Does brushing gestures from his head onto the table(s) back down on the floor.

Had at some point (?) dropped a black wig out in front of those tables. Picks it up, does mesmerizing motions over it, stroking motions at a slight distance from it.

5

Lights out. Film. Continuation of the other: the shreds on the sidewalk. Shirt-colored - drops onto them from above. Camera moves up into sky along a building in a single smooth motion. Empty blue square of sky. Back down to the shirt. A man, his head out of the photoframe, comes & picks up the shirt. Holds it in both hands in front of him. Gyr off (?). Single white lady's sandal drops onto the blue shreds. Guy returns, holding more clothing than only the shirt on top of his hands out in front of him, picks up the sandal, putting it on top, walks off with it all: we see him coming into sight around a corner, walk toward us. Back to shreds, a third piece of clothing drops on them. (2-3 minutes)

6

"Paris, France." (Tape cassette on at left...?)(Babble in 'a' foreign language?
extended lecture on ? (by Stuart))

(with a cassette on it)

He is in front of a table/center room, blows up a balloon. Blown-up balloon
in his left, a cut-out paper frame (red) in his right. Passes them past one
another in front of him (chest- or eye-level). Tosses balloon up through
frame, puts down frame around the cassette, catches the balloon.

Goes to the table at the left (on it the lecture is still on)

Goes to table at (our) right, picks up a paper back book, tears out leaves.
(Comes to the last page?) Says "the end".

Goes back over to the left.

"Thank you." Has put the pages on one of those
(re things that have been done)
spiked gages in offices sometimes used to spike notes/on. Leans over the
gadget, head to the spike.

7

Cassette on the table at the left. Fastens three colored diaphanouse scarves, fastened to one another, to one of its legs (?), the scarves trailing half-way across the floor toward the right.

in front of the scarves

Somewhere on the floor/a pair of transparent plastic gloves.

On a table at the right there are two plaster or plastic hands, yellowish brown-pink, over-life size, I would say. On the floor to the left of it there has been a small film camera from the beginning of t is number. He picks up the camera, films the hands. (Noise, whir, of the camera.)

"San Francisco."

Ties the scarves to himself while at the table at the right, filming the hands.

Blows on a kazoo (?). (Camera on floor by now.)

Moves to the table on the right toward the left, turning so that scarves wind around him (around his waist). Puts transparent gloves on, something like massages the hands on the table (at a slight distance from them) with his gloved hands. Kazoo.

Moves table further to the left, closer (but not right up against) to the table there. 'Massage' action repeated (?). Kazoo.

At the right. Hands on the table. Scarves detached from him on the floor now.

Filming without camera at left.

Stands at right, reads (without speaking, not aloud) from 3x5 cards taken from his pocket, facing left.

Clears away stuff. Something on cassette (sound).

(as on hotel desks)

8 Two tables out, center & left. Red tray & push table bell / on table at right. Red paper cut-outs, cut-out key-shape, increasing sizes increasingly abstract (geometric) on the table at the left. A red straw broom leaning against this table. On it also pieces of a broken cup (?) (look like pieces of sea shells), connected by strings, - shreds hanging down over the edge of the table.

A golden hammer

A golden hammer in one hand & a (coffee) cup in the other, goes to rear wall, makes motion of beating these objects separately against wall.

"St. Petersburg, Russia, Los Angeles, Eden."

Sweeps to the left of table at left, on which cup, with string-connected cup-bits in it, is, upside-down, the frames around it, on the table. Lifts successively

more open frames up, puts them back down. Sweeps everything off the table with the broom.

Has placed table with bell at rear, close to backdrop. Stands to the left of it, his back to us, a dustpan in his hand. By a motion of his hand causes an extended piece of paper the width of the dustpan to unroll out of it, the paper is golden on one side (golden dust, gold dust,...). Stands a moment with it in his hand, his hand a little out from his body to the left. Rings with his finger - stabs - on the bell before the paper unrolls. 5 small red balls fall out of the dustpan with the unrolling paper, roll across floor.

9

Film. Person with heap of stuff in his hands (hands in front of him) is seen coming around corner toward us. Stops, drops it on the sidewalk, lets it fall.

Two people, one female, one male, their heads out of the frame, standing, facing us, in front of a store the store window of which has a display of globes. They walk off to right. Off. Sherman jumps into view, in crouching position^(?) in front of the window, facing to the right. Stands facing us, then looking over his left shoulder at the globes or toward or past that window. Proud, imperious, cold expression on his face. On the sidewalk below window a hammer leans against the building, head up. Next to it a large paint can. Something on the paint can's top. Long shot of hammer & paint can. - Lights on.

"Thank you."

Bow. (As tho this were the end of the performance, - audience claps.)

10

Another film. Scotty Snyder drinking water out of a glass. (American Gothic.)

Stuart

Stuart lies in bath tub. Rises & steps out of it, wet but not dripping looking, walks out of bath room, past Scotty, motionless in hallway. Walks to towels.

Stands, looks up & there & there.

Scotty at river (Hudson), seated on one of the squared logs there, sideways, with an apron on, a stack of white towels in front of her. One by one throws towels, letting them unfold in her outstretched hand, into the river.

Wet towels hanging drying here & there in an apartment kitchen.

Scotty & S.S. at table (kitchenette). Scotty lights a candle, rises, walks into the bathroom. Ss. follows, the lit candle in his hand. She has a wine glass in her hand, with water in it. They stand side by side, he with candle, she with glass. When they first go in, or before they get to the bathroom, shot of taps in tub or sink, - water running, I believe.

Scotty & S.S., chairs in hand, seen from back walking to ocean, place chairs in surf, sit with waves coming in, wetting their feet. This ocean scene is in color. The previous scenes of this last film were, I believe, in black & white.

ly Brown
yping for

note - from
(R Gill 3/11)

10th Spec, Nov '77
A

A STUART SHERMAN SPECTACLE

(Selections from previous spectacles, plus preview of the TENTH, with 2 short films)

Friday, 8:00. Square black studio with a white canvas about 3x5 feet mounted on a balcony across the back where the films are later shown. Red cushions forward of the two rows of seats - 16 across, 2 deep - tables behind us.

- 1) Stuart comes out, faces front, opening his mouth, holds up a red tie on top an 8x10 plastic piece in front of his chest or where one would wear a tie. (Missed the rest.)
- 2) Two red roses. Stuart holds a rose up in profile, drops the other on the floor, turns toward the audience and lights a cigarette but drops it on the rose he previously dropped and stamps it out, thereby also stamping on the rose.
- 3) A table is placed center, broom and waste basket and small rug are put on the floor. On the table, a box, a cheese tray. Stuart looks over his right shoulder as he cuts cheese (or butter) - again looks, again cuts, several times - then tosses the knife down on the floor (I think), kicks it under the rug, then picks up the rug (as though soiled) with the broom and removes everything.
- 4) Four ice cube trays are placed on the floor, arranged by Stuart, who wears a black scarf around his neck, around his feet symmetrically. He changes them three times, sometimes stacking them, sometimes altering the configuration. They are always arranged in relation to the position of his

5) Brings out a table and a small stool, a school composition book, and sits down to write in the book but suddenly throws it down stage R. Walks over, picks it up and sits down again to write. Suddenly throws it down stage L. Holds the ball point pen in front of his eye with the end directly in front of his pupil. (Does he throw the pen?) He removed the table and stool.

6) Stuart says: "Would someone be kind enough to volunteer to do a very simple task?" "Just tell us your name, please." A person having come forward from the audience, he proceeds to measure the person with what looks like a pocket mirror which he holds under the person's shoe, etc. Then he goes to his card catalogue box and says: "A, B, C, D," and up to the person's initial. (Didn't get the rest)

7) Stuart brings forth two tables to center stage. Places a water-filled pyrex cake dish on top of one. Makes notations. Wipes (?) with a blue towel. Holds up paper, reads, removes objects and tables.

8) Brings on a metal music stand, flashlight, two tables which he places at rear stage, one with a tape-framed mirror lying face down and says: "Portrait of Bob Fleisher." Stuart sits on a stool in front of the music stand R in profile to the audience, directs the flashlight into the mirror, changes the level of the music stand, plays taped music - Dorsey swing - gets up and dances with the music stand and with the mirror positioned on it so that he is dancing with his own image. Removes tables and music stand.

- 9) Stuart solo - hammer and chisel - puts left hand up and says: "Hah - aah, yes." (There is more I missed.)
- 10) Stuart brings two tables back, a hammer, puts white paper on table R. He whirls around, empties a brown paper bag over the table R - scraps of paper fall out - sweeps up with a whisk broom all the scraps. He makes a right hand gesture three times at table R (object I couldn't see on table L.) Removes tables.
- 11) Stuart brings on a table with a glass bowl. He puts on a Mickey Mouse hat and produces a carrot. He holds a carrot over the dish with his right hand and says: "Eek, a moust -- Oh, a carrot!"
- 12) Stuart has two tables again -- one on his L and one on his R. He announces "Bill Ives" and turns on a tape of a crowd cheering. Then he puts on a grey plastic raincoat and turns off the tape, which has become the sound of water running.
- 13) Stuart places a long (8 ft.) strip of two-inch-wide tape across the stage diagonally. Sticks it down and then lifts up and tears off about a foot at the front stage end, though leaving the endmost piece still attached to the floor. Then he places the six-inch piece inside his sneaker - as though to cover a hole in the sole.
- 14) Two tables again. Stuart brings on two identical plastic bags with a large red "F" printed on the front. Carefully he cuts the bottom off one - (about a two inch strip all the way across) - with shears, scribbles on several 8x10 sheets of typing paper, wads the sheets and all

of the cut-up bag into the other bag.

15) A pop-gun and a bottle of catsup. Stuart puts the bottle down stage R, walks back with the gun diagonally about six feet and, lying down, shoots the bottle. Then he goes forward, puts a pith helmet over the catsup bottle and steps on it in the classic white hunter pose.

16) Stuart places about a yard of white tape on center stage, stretched out, says: "Sam Sherman" - then turns the tape over, revealing the reverse side which is red and shiny. He has placed two kids' banks at opposite ends of the tape, one is a globe bank, the other a safe. He then puts on a doctor's white coat - on and then off - brings in a pile of rags - all white - and lays them down over a 3-ft. piece of white string, ties them all together with the string, but leaves the white shirt not tied in with the rest.

17) Stuart puts on a navy sport shirt, starts a tape on the cassette on the table stage R, removes the cassette to the other table stage L - piano music playing - says: "David Johansson" - stands stage R and gestures with his hand toward his brow, then toward the audience, then his thigh, etc.

18) Stuart places a table stage L, on it a bowl of water. He carries a 2x3 ft. cardboard, black on one side - and a square white cardboard box. He says: "Kate Mannheim".
and removes the lid
He sets down the white box/which then falls completely open due to its sides having been cut at the corners. He turns the black cardboard revealing its reverse which has geo-

metric patches pasted on in random positions - it has a hole in the center through which he runs a string and attaches it to several objects and finally a dowel stick which looks like a fishpole.

19) Stuart brings out a book, lays it down open, then a black shirt, then black pants, then he reads an imaginary book.

20) Stuart brings on a cane and tophat, then gags himself with a handkerchief. He winds up a set of toy false teeth which begin to clack when he puts them down stage R. He then uses the cane to press down and stop the clacking. When he releases the pressure they clack again and he puts them atop the top hat. Then he presses down with the cane which causes the top hat to collapse as well as stifling the clacking teeth.

21) Stuart brings on center a brown junky-looking child's record player, places it on the floor, brings on a record which he lays on the floor too, then a man's black tap-dancing shoe into which he puts his hand and makes a tap dance on the record (while music plays?)

22) Two tables center stage. Stuart puts a pith helmet and a plastic rectangle on table L. The cassette is on table R. Stuart says: "Stuart Sherman", a tape plays lamb sounds imitated by Stuart: "Baa -- baa". He blows on a chinese party toy and shoots (the cassette?) with a plastic gun which sounds are then played back on tape.

PORTRAITS OF PLACES

This is a film. The first shot is seemingly still: buildings seen from across a large puddle of water in which they are reflected. Then a still shot of broken pieces of white plastic or glass lying (quite neatly) framed.

23) Two tables - then one is removed. The cassette recorder is on the table stage R, a sort of plastic mirror lies on the table stage center. A pillow with a white pillow case lies in stage center with some dowel sticks (8?) and a plastic object like a person's head-shape in a very peachy-brown shade. Stuart recites various times of day which are followed by taped names of streets on tape (his voice recorded). Then Stuart puts the ends of the dowel sticks into the hole at the base of the mannekin head and holds this in front of the mirror - moving around the sticks. Then he places the plastic head inside the pillow case, goes to the table and puts the dowel sticks through a pair of holes in the plastic mirror. (Missed the rest.)

24) Stuart turns the cassette on, brings on two tables, brings on a black plastic bag (doctor's bag size) from which he takes a chocolate cake and on which he puts a fat white candle. He says: "Istanbul", and the candle is lighted. From the suitcase he takes a knife and cuts the cake. A tape is playing the sound of a crowd cheering.

The suitcase is brought forward to stage center and he takes out six small white cardboard (about 3x3-inch) boxes which he leaves on the stage. The case is taken back to the table. The cassette is played of water running.

Stuart holds a light as though to light a cigarette he has placed in his mouth, but he holds the light just beyond the end of the cigarette which is then not actually lit. He holds the knife over the ashtray, and a white box over the candle on the cake.

25) Stuart brings on two tables: one is stage R, slightly back from one at stage L. He lays green plastic grass (neatly cut to just the size of the table top) on the table L. He says: "Coconut Grove, Florida." He lays the green grass-like rug down under his feet and does a combing pantomime in front of (?). Then weight-lifting of tables and fumbling gestures with a black afro wig.

FILM: Another shot of the broken white plastic bits, then something falls from Stuart. Camera scans upward to a window above the street (where the rags fell from?) Stuart carries the bundle up the street. Then a sandal falls to the same spot where the rags fell. Stuart picks it up. Then the still shot of the broken bits again.

26) Stuart places two tables far R and L of stage. There is a note spike* on table L -- cassette table R -- Stuart has a white frame and a white balloon. He puts the white balloon on the spike -- it doesn't break the first try but does on the second. Then sheets of white paper are torn

* I don't know the proper name of this object.

and placed on the spike. Stuart comes forward stage center and says: "The end -- Thank you."

27) Stuart pulls out three silk scarves tied together as a magician's - orange, purple, green - at table R. He says: "San Francisco". He places two plastic flesh-colored hands on the table L, then takes a small movie camera and photographs them. There is mouth organ music from the cassette. He puts on clear plastic work gloves and attaches the free end of the silk scarves to his waist. He holds his hands in the air over the plastic hands on the table. He goes to table L and places his hands tips down, meditatively. He moves to different positions around the movie camera on the floor. Random mouth organ notes come from the cassette.

28) A table is placed stage L with a red shiny tray and a dinner or desk bell on it. There is a table to the right of this with strings attached to bits of china which dangle over the edge of the table. Stuart says: "St. Petersburg, Russia, Los Angeles, Eden; then bangs on the bell with a gold painted mallet. He dangles the white china pieces in a cup. (I missed something here) He gets a red broom and sweeps everything off the floor. Then he brings up mallet again, stage R., in air and rings the bell five times whereupon five red balls fall to the floor and roll.

FILM: A shot of rags, then a man and a woman standing

in front of a store window full of globes. They are facing front and then they turn together and walk away. Next, a b&w shot of a bathroom sink. Scotty fills a goblet from a faucet and drinks. Stuart runs up. Switch to bathroom: Stuart is in a tub full of water (no steam, it must be lukewarm) and Scotty comes into the bathroom. Now a color shot of Scotty sitting on a pier, opening a bundle of towels, throwing them one by one into the water - about a dozen. Then a b&w shot of Scotty at table with Stuart. It is a black table, set for dinner, with two candles, one of which Stuart lights. Scotty gets up and walks off with the candle - Stuart follows with a goblet of water. Color shot of Stuart and Scotty carrying bentwood chairs into the ocean. They go right up to the surf and sit down, ankle-deep in the sand and water, on the chairs, backs to the camera.

B

Berry Brown

Nov '77

A STUART SHERMAN SPECTACLE: 2nd performance, Sat. Oct. 15
(selections fr. prev. spectacles + previous 10m) "Places"

The props: Stage R: leather box, plastic black bag, 3
ice trays, pocket book, bowl of water, metal card box,
piano dummy of a keyboard, child's safe bank, red paper
rose, Mickey Mouse hat, pile of sheets, plastic nude-color
head, world bank, green rug, gold mallet, 2x3 ft. metal screen,
red cardboard pattern forms, stool and table, dust pan.

Stage L: 2 tables, white masking tape, pith helmet, plastic
shopping bags, movie camera, catsup bottle, plastic hand,
flashlight, pyrex cake pan w/water, top hat, wood finish
metal waste basket, music stand, 1 tap (men's) shoe, cray-
olas, plastic niltol, wooden box.

8:10, Stuart comes down stairs stage L, goes back behind
the black curtain at rear, a few minutes later enters with
a white glass cup.

- 1) Red tie over plastic rectangle. Choking gesture with
his hand, removes plastic from his chest, drops tie.
- 2) Two red roses. Stuart steps on one, holds the other
to his mouth. Lights a cigarette and then puts it out by
dropping it on top the rose under his foot and then puts
his foot down, stamping on both the rose and the cigarette.
- 3) Table, waste basket, broom, rug. Stuart looks behind
several times as he leans over a table facing the audience
while unwrapping a stick of butter. He cuts off a piece
and spreads it on (?) He puts the knife in the butter,
scratches his head, jams the lid over the butter, puts

the knife under the rug and sweeps up everything clumsily together. Wipes table, puts it away.

4) Dancing within ice cube trays. There are four trays and Stuart wears a black scarf on his neck. He makes several rearrangements of the trays, then piles them, wraps them together (with the scarf?) and goes off.

5) There is a table with a stool where Stuart sits and writes in a composition book. Suddenly he throws the book on the floor - is constantly looking at the point of his ball-point pen, and writes with the heel of the pen.

(I missed something here).

6) A card catalogue in a metal box is brought out by Stuart. He smilingly asks for a volunteer - he gets Karen Feinberg. He measures her foot, (or is he doing a reading with a pocket mirror?) then goes to the box and says: "A, B, C, D, E, F." (Again, I missed something here).

7) Stuart brings out a paint brush, flashlight, table, music stand, puts a plastic hand on a table, stage L. He says: "Portrait of Bob Fleisher", puts an 8x10 inch mirror on the music stand, the cassette tape recorder on a stool, playing Dorsey-type music to which he dances with the music stand. The mirror ends up stage center front. With the flashlight at hand on the table, he changes the level of the music stand. Then the tape says: "You - you - you - you - you."

8) Two tables and a stool. A brown paper bag is on the stool. A piece of paper is waved over the table L. by Stuart and a hammer is picked up and waved over the paper.

The paper is swept off the table with a whisk broom. He makes hand gestures over the paper.

9) There is a table L with a glass bowl on it. Stuart holds a carrot in his left hand and says: "Eek, a mouse, Oh, a carrot." He is wearing a Mickey Mouse hat.

10) Stuart brings out two tables. He puts the cassette machine on table R and puts on a raincoat. He stands at attention and says: "Bill Ives." Then he crawls under table L - to turn off the tape of crowds cheering - goes back to table R and meditates - the tape now playing sounds like water running. He clears the stage to its accompaniment.

11) Stuart places a white tape diagonally across the stage. A piece a foot long is torn off the forward end. Then he tears off a 6-inch piece before the end which he places in his sneaker. He walks the length of the tape and takes off his sneaker again - removes the piece of tape.

12) Two tables. Stuart has two plastic bags, each with a red "F" printed on. He proceeds to cut the bottom out of one, scribbles on sheets of paper, wads sheets and all of the cup-no bag into the other bag.

13) Stuart brings in a pile of white rags, sets them down. He puts a 36-inch strip of tape across the floor. He says: "Sam Sherman". Then turns the tape (which was not stuck down) over to reveal its red side. He has placed a child's globe bank and a safe bank on the left and right of him. Then he ties the bundle of white rags with a string which he had placed on the floor. He turns the tape over three

times. He picks up the bundle.

14) Stuart puts a navy sport shirt on, brings out two tables, one stage L front and one stage R rear. He says: "David Johansson". Places cassette on table L. Then he turns on the cassette, there is piano music, and he stands stage R making gestures from his brow and other parts of his body, toward the audience which look as though he were signalling some message from the body to the audience relating to the music. (I missed something here).

15) Stuart places a bowl of water on the table at L rear stage, brings out a black-backed cardboard (14x22 inches) which has magazine scraps pasted on the reverse side. He ties a string which has a stick like a fish pole at one end, to one leg of the table (about 2 yards) and runs this string through several objects.

16) Stuart places an open book on the floor, to the R of that a black T-shirt, and to the R of that black pants (they form a person in 2 dimensions with a book for a head). Then he stands at the feet and reads from an imaginary book.

17) Stuart places a toy set of false teeth which he has wound up on the floor. As they commence clacking he ties a gag in his mouth. Then he sets the top hat on the floor and puts the teeth on top, picks up the cane. With the cane he presses down, stopping the teeth from clacking. He releases and they clack again. Then he presses down, not only stopping the clacking, but squeezing the collapsable top hat flat as well.

18) Tap dance on a record (I missed this, somehow).

19) Stuart brings out two tables, places the cassette on table stage R, the pith helmet on table stage L. He places a clear plastic rectangle under the pith helmet. He pulls the plastic rectangle out and puts it in front of his face. He says: "Stuart Sherman". He turns on the cassette which plays a recording of his voice saying "Baaaaah". He opens his mouth, places a monacle in his right eye, picks up a plastic pistol, puts a chinese party toy in his mouth, blows on it, shoots the cassette three times, and the recording echoes the three shots.

PORTRAITS OF PLACES

FILM: Still shot of buildings and broken plastic bits on the street.

20) Stuart brings out two tables, places one in the center, one at stage R with the cassette on it. He puts a pillow with a pillow case stage center on the floor and says: "New York", turns on the cassette and then proceeds to say various times of day interspersed with recorded responses from the cassette: "6:00 - 52nd Street, 4:00 - 11th Avenue, 3:00 - 27th Street, 1:00 - Wall Street, 11:00 - Park Avenue, 6:00 - 48th Street, 6:00 - __ Street."

21) Stuart brings out six or eight yard-long dowel sticks and lays them on a bed pillow (with pillowcase). Then he picks up the plastic head-shape and puts the ends of the

sticks in the opening (where the neck would be): it looks somewhat like the head of someone being carried on a pike. The dowels are removed and the head is then placed inside the pillow case making a lump there. The dowel sticks are poked one by one through two holes in a silver plastic mirror which has black glasses frames mounted over the two holes. Poking inside the pillow he comes out with the plastic head on the dowel sticks again. Then he says "New York", turns on the cassette and remaining there facing stage R recites the times while the machine answers with his voice recorded giving street names. I think this time it was different from the first.

22) Two tables are center and the cassette is brought forward and placed in the black plastic travel bag, the size of a doctor's bag. He then takes the bag to table L, removes a chocolate cake and a white candle (large and fat) which is placed on the cake and lighted. He says: "Istanbul", takes a knife from the bag and cuts the cake. Then he opens the bag and we hear a tape of a crowd cheering as he brings the bag down center. There he removes several (6?) white cardboard boxes and leaves them on the floor, going back to the table with the black bag. He sets it down and sound continues while he takes out a cigarette, holds a light just beyond the end of the cigarette causing it not to light. He holds the knife over the candle.

23) Stuart brings out two tables, places objects on both. Table L has a green piece of rug cut to the size of the table top. Table R. has a board the size of the table top with nails sticking up through (as many as 50). He says: "Coconut Grove, Florida." Holds up a piece of quarter-inch screen, again cut the size of the table top, which he puts over the nails - letting them go through. Then he puts the green rug over the nails, puts it on the floor and lays down on it. Finally, he picks up a black afro wig he had placed front stage and fumbles it about.

FILM:

FILM: Shot of broken pieces of pottery? - plastic? - then a shot of building fronts. The camera pans down to a pile of clothes on the street and we see Stuart walk over and pick them up. Then he turns and walks away, around a corner and then cuts to a shot of the broken white fragments again. The camera then pans up the facade of the building on a reverse trip, and down again, this time the spot where the shirts lay is empty and a shoe drops (a woman's white sandal) which he picks up. Again we see the broken pieces and then cut to a shot of a shirt being dropped.

24) Two tables, one L and one R. Stuart places the cassette on table L and a picture mount around his neck. He blows up a white balloon and says "Paris" and takes the frame from his neck. He turns on the cassette which plays piano music and talk. He bursts the balloon on the spike, tears up pieces of paper and puts them on the spike. Then says: "Thank you."

25) Again the tables are placed L and R stage, the cassette is on table R. Three silk scarves, a movie camera and two

plastic hands on table L. Stuart says: "San Francisco" and attaches the scarves from his pocket to the cassette (a clothes-line effect) (while?) the cassette plays the sound of a movie camera. Then the tape has sounds of a mouth organ, six separate tones, and Stuart puts on clear plastic gloves and takes them off. He winds the scarves around his waist by turning his body, picks up table R and walks with it on his head. Then the cassette plays television movie dialogue while he holds his hands over the plastic hands on the table. He turns and moves forward - the sound of the camera repeats on the tape - then the harmonica sounds, also.

26) The two tables are placed: one stage L with a red plastic tray and a desk bell; one stage R with a piece of cardboard and strings with ceramic or glass pieces hanging down attached to strings. Stuart says: "St. Petersburg, Russia, Los Angeles, Eden. He beats on the bell with a gold mallet, picks up the red frames (they are display frames for commercial products which mimic the shapes they contained) one by one, and then sweeps all the glass pieces on the floor (I didn't complete this note, but it said: "Gold mallet & red plastic broom to the right - bell & red balls to the left).

FILM: Stuart with a bundle of clothes. He lays them down. Cut to a window full of globes. There are two people, a man and a woman in front of the store window. Stuart approaches. They leave and we see a b/w shot of just the window full of globes + a hammer (and a paint can?) standing on the street below the window.

11
A STUART SHERMAN SPECTACLE: 3rd performance, Sun. Oct. 16

C
This night I watched the whole show and tried to add to my previous notes but only took complete notes on Portraits of Places.

FILM: A building by water (a puddle?). Cut to pieces of broken plastic and then LIGHTS ON.

1) Stuart places a bed pillow stage front and center. Behind it is a table with a silver frame on top. He lays dowel sticks on the pillow and says: "New York." (Then, I think, he recited the times: 6:00, 4:00, 3:00, 1:00, 11:00, 6:00, 6:00, but I don't remember hearing the streets.) Then he removed the sticks from the pillow and placed them in the plastic head, with the head facing the silver plastic mirror on the table (in other words, his back was to the audience). He gestured with the plastic head - dashed about (picking up dowel sticks which had somehow fallen?) finally putting the head in the pillow and, taking all the sticks, ran them through the two holes in the silver mirror which were framed by a pair of black glasses frames glued on. He removed the head from inside the pillow case and put the black frames on himself - looking about. Then he recited the times of day again, this time with the streets, but the times were different from the first: 1:00, 6:00, 4:00, 3:20, 9:00.

2) Two tables are placed in the center; Stuart places a black plastic travelling bag on the table R. From it he takes a chocolate cake with a large white candle on it and places it on the table L. He says: "Istanbul", takes a knife and cuts the cake. The cassette inside the black bag plays crowd (football) cheering. He takes the bag down center, places it on the floor and removes six white cardboard boxes. He lights a cigarette in pantomime but the match doesn't touch the end of the cigarette. Squeaking sounds are coming from the cassette, and Stuart lights a scrap of (?) from the candle and holds a white box over the candle while the cassette plays.

3) A black afro wig is placed downstage front and center. Stuart says: "Coconut Grove, Florida", places a green rug on the table L over a wire screen. On the table R is a board with nails driven through. He lays the green rug over the nails and lies down on them like a fakir. This time (I think) he put the quarter-inch screen over the nails after lying down on the nails. Then he picks up the afro wig and rolls it around in his hands.

FILM: broken pieces of white glass, a shirt is thrown on top of the glass. Next shot, there are no pieces there. Stuart picks up the shirt and some other clothes. Next, the pieces are shown and a shirt is thrown on top.

4) There is a pad of paper on table L - the cassette on table R. Stuart says: "Paris", the cassette plays random

words spoken by Stuart, he blows up a white balloon while wearing a white frame around his neck. Now the cassette is playing piano music. Stuart bursts the balloon on a paper spike (correct word?) while words are again coming from the tape. Then Stuart says: "The end" and tears some papers and places them on the spike. He says: "balloon, balloon, balloon, then "Thank you" and bows forward with his brow nearly touching the spike on the table.

5) The cassette is placed on table R with three silk scarves tied to it. On table L: a movie camera and two plastic hands. Stuart photographs the hands with the movie camera. He says: "San Francisco" and the sound of a movie camera is heard on the tape followed by six notes on a mouth organ. Stuart puts on clear plastic work gloves. Six notes on the mouth organ (harmonica) are heard again. He winds the scarves around his waist, picks up the table L and holds it over his head, turning so that the scarves are unwound, then sets down the table. He meditates with his hands on the table, then holds his hands as though photographing the table top: we hear random notes from the taped harmonica.

6) Stuart brings out two tables. Places a gold mallet and a dustpan on the floor behind the tables. The table L has a red plastic tray and a desk bell. Stuart says: "St. Petersburg, Russia, Los Angeles, Eden." He rings the bell with the gold mallet while drinking from a white cup. He picks up the red tray. He holds a cup containing broken bits of glass glued to strings over his head. Then he puts the cup with the pieces face down on the table, where he then sweeps it

to the floor with a whisk broom. Then six red cardboard forms or frames are whisked to the floor.

FILM: Stuart with a bundle of clothes carefully lays them down on the pavement. They are next seen lying in front of a globe store. He kneels and then stands in front of the store. A hammer and a paint bucket are neatly arranged in front of the store.

(There may be something missing here)

FILM: Bathroom sink in b/w where Scotty fills a goblet with water and drinks. Next a shot of Stuart running across a gymnasium floor. Then he is seen in a bathtub full of water. Then he looks at a stack of towels. Cut to a color shot of Scotty on a pier with towels in a stack which she is casting one by one into the water. Now a b/w shot of towels placed at various spots in a room: over the stove, etc. Scotty then lights a candle on a black table set for dinner. Stuart takes a goblet of water to the bathroom (and I think Scotty follows with a candle) where he puts the candle out with the water from his goblet.

Shows of ^UOct. 15th, 16th 77.

The numbers from the coming 10th Spectacle - Portraits of Places, - seem different from what Stuart S. has done hitherto, - more imagination per se, less (actual or imagined) strict rationality in equations actions/objects with ideas seems involved. They are more in the colorful direction of his Slight. In his potraits (of people), ne could lean on what they were doing, parallels of what he'd do to it required less free synthesis. But the distance between him doing things with objects & places (i.e. except for Corfu, not yet show, cities) is greater, he has to act out or present impressions.

I got just about nothing (specific) watching these first two times:but then I was trying to get the details. Imagine others made more connections, - got some sense out of things.

The complexity of the actions makes them story-like.

The movies are excellent.

