

**Every new theory (Virilio for instance)  
Just a new window (polarized anew)  
NOT new idea-  
Old windows fig up (look at same gold light thru each)**

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**To stage play  
“I do not understand this play”  
or  
“I will prevent you from understanding this play  
I will BLOCK your understanding  
    (wozzeck-king, etc)  
Stage anti of the scene!**

**Til now—staging to fill time and make it interesting  
No  
Just wait**

**Take mundane, make it reveal GLORY that is the EMPTINESS!**

**Take thing TWIST it into SIGNS of something else**

**Make SIGNS of emptiness**

**Art is making 'subject' non-significant as 'being' takes over**

**Being trumps subject matter**

**Make signs (of empty, potent)**

**(PHILOSOPHY is transformation only, the freedom of that continual topsy turvy 'you think this, really this)**

**Malraux**

**Metamorphosis is total activity of being**

**Uncertain isn't subject to progression, but to condensation (extreme potentialization)**

**Be luminous in immunizing self against temptation to believe all things must have a meaning**

**Our current available forms have no hold over the uncertain. True thought gives form to the uncertain as a radiant sign!**

**Art is when life isn't model, but raw material**

**Philosophy, turn all topsy turvy, the liberating**

**Abstract is absence of reality, but concentration of it (densifying, trump the "real" so called)**

**Man wants desperately to conceive a world that by its nature, escapes his mind. Make sign of that!**

**What's it about?**

**Well—it's a play made in a completely different way. It takes multiple 'bits' that attract me**

**And finds in them a thematic center, that yet is not**

**Allowed to become so strong that the 'diversity' of bits no longer suggest multiple worlds**

**(just like any idea we have is always being re-composed: dissolving and changing: (so in Zomboid, Donkeys into which we project God, and the desire for domination, amusement, something to worship)**

**Always project that**

**Desire for dominance, amusement**

**And need for God to which we**

**Enslave ourselves**

**Or seek transcendence**

**IMPLOSION!** (replace metaphor, symbol)

**Re-focus on shape-space  
Between forms**

**When I said—phrase like weight in well  
Was I wrong  
Is it really search for weightless?  
A phrase that RELEASES from the weight  
Of the world?  
The sentence that enacts nothing, affects nothing  
    In world of things  
But  
Vibrates the ground**

**Phrase catastrophe: the disappearance of one 'train' of thought into  
another? Atom smasher.**

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**how long is coast of england?  
Scale  
How many events in a play? Scale  
Music now is microscopic  
"we wait for the coming of what abides"**

---

**Everything you read is poison—it will turn against you, even if it helps  
(hints) Careful. Only thing that doesn't turn against you is what comes from  
the self  
(will that also)?  
Put in shaker—to agitate the particles?  
(implosion?)**

Off the beat (seeing people snap fingers)

Off the subject

Center

GAP between (virilio)

To be NOTICED—to register in brain (on the beat you vanish into it)

To be raw, present, yet subtle and. . .

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world of hard thoughts : re-incarnate, between things space, multiple universes—LIKE WATER THAT BEADS ON GLASS

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Mind hovers

Staging, PULL AWAY from “delivering” : DELAY (eros)

(The plank in “Mr Sleepy—don’t lie on it—hint, erotic hints)

What’s going on?

Frown, screw up brow-- humm.

(Turner, Claude, even Bacon “deliver”

Cezanne, Polke—pull away the sweet

Don’t make a splash.

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Go into invisibility

boil down—just ALLUDE TO: thing laid on thing

life has no function, art has no function:

Life seems to have function when we look thru shaped window—but millions of windows on shell that look at same glow—the glow dissolves all window shapes (and all “function”)

Art as “throw it away” vs (Chereau etc) “church

Throw away to reach HUMM under (top spins)

Words down well, not to reverb, but to make thin and empty, self-block, get to white, nothing

**Like (lie) CARTOON WHERE ALL HOUSES AND TREEES BEND AWAY FROM YOU! Turn their backs. (remember sitting and watching the smiles and strokes—nothing comes of this)**

**Leinsdorf—watching self watch**

**A whole life spent searching for that window to justify “you understand nothing”.**

**At death, be able to say (smile) I have understood nothing—rather than false accomplishment.**

**Ladies on Bleecker st—cultured, they have learned moves and operate in rules of the chosen game.**

**BREAK THE RULES, NOT AS GESTURE, but slide between them, unnoticed.**

**It will not be noticed**

**Stage a play to cast it back into being “not understood”. De-Stage it.**

**“what is my (your) relationship to everything that is?**

**Wobble.**

**Nothing awesome, just lift the veil. What’s under is almost the same. . .**

To get to the ground  
To get to the magic substance (secretions, fluid gold)

(holy fool—god knows not, etc )

**WHAT RELEASES MY POWER!**

The NEUTRAL

(bland)

No effect

No causes, or links. Just event.

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immersing one's important thoughts into a long sleep-- the tao is unknowable because to know it is to enter the realm of the relative- when you feel ten, express seven-- rhythm is all in the delay-- great inventions not from improvement of known things, but from mutation—wise person does not strive-- everything is in (state of) destruction. Everything is in (state of) construction (call that tranquility in disorder)—to know the tao is easy, not to speak of it is difficult—

---

the trees and houses must be seen to turn away from you

achieve nothing

let time exist ( to fall between -- free)



**THE DEMAND! (people demand of me—eyes: stare audience)**

**Theater of ‘pose’**

**In Villaverde, shift gears, idle-disengage gears (and something enters?)**

**Why THAT shot? Just to make best of it? Not—I MUST see/penetrate (demand)**

**Usual, the cut involves in on-going adventure**

**But**

**Aim is to dis-involve (stop us)**

**Let set-ups sprout, something ELSE**

**WAIT! Any moment could be the moment of release!**

Watching Faust, there were some beautifully crafted scenes —i.e. Walp. Nicht-- And I realized this “staging”—which reminded me of what I have delighted in performing in the past, was in a new sense, of no real interest. It manipulated and “hooked” one’s attention, evoked something in one’s psyche—but to what end?

Better, build on the moment when a girl in a sea shell, with eyes and feathers, seemed pregnant (it passed in a flash). Better confront us with that, and throw at it “possibilities”—as the world ‘rains’ on a seed planted.

Do I make now, an ecological theater?  
Grow like life?  
Random, yet—determined

**WHAT COULD THIS MEAN?**

Make a puzzle, not a “pointer”  
Because the puzzle awakens in you, a level of attention, or

**GEARS DISENGAGED**

So you focus not on the light as shaped by the window, but on the formless light behind

Suspended, float  
Why? I don’t know why

No journey (story) but just fullness  
Of every moment  
(fullness= stillness) (expanding dot)

SO: pull away from the happening  
That occurs  
Bland it out

Berkeley=nothing behind the film,  
No source or aim, no motive  
There was nothing behind him

---

What's missing, is EVERYTHINGNESS  
Not built on interrupt, but whole swamps  
"tricks and cunning"

aphrodite—trapped, thinking 'this one is the portal':  
but in that state—don't see ALL vibrate  
so  
gaze is shock, not of truth  
but inevitable trickery

**Film over play as oppressive myth**

**World SEEMS to be in motion, is still**

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**Stop, lean away to let 'bull' of  
Reality charge thru web moment  
We, he can't find opening**

**Need moment—put thread to unravel a bit**

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**everything you perceive is  
trying to wake you up!**

**Play, action of stepping aside so WOOSH!**

**(there is only, coming together-pull apart  
love—strife**

**so nothing changes, no journey**

**(cartoon, turn away)  
reject the 'stroke': diversity generator**

The GAZE  
The (modest) turn away  
Protect from aphrodite and lies?

Something is missing  
THE HOLE! (WHOLE!)

(love? Wait for love? (tricky)

----  
Buffeted  
Put trust in strife  
(in making art)  
not in homogenized "lies-love-beauty"

in -- false lurch  
          awkward  
-mis-step

-----  
Consciousness is—separation  
Moment of separation (turning away)  
LEAVES A HOLE  
THAT HOLE  
IS THE WHOLE  
THAT IS MISSING FROM LIFE

No, but wait, hold on  
Access madness (purity?)

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Not to understand, and stay away= blind  
To understand = to be deceived  
To not understand and swim in that=  
-to be in the desirable place

Theater of  
LACK

## **Fear dossier**

**Say—almost nothing  
Be on the edge of the banal**

**(all my life, hated not just by clods, but by many “smart ones with an agenda”**

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**I have a talent for ‘seeing’  
Look what I reveal, what you’ve never seen! (Sacha Waltz)  
But this is not my thing, I reveal what you always look past-- the thing you  
always “see” just slightly mis-matched with—what? That ‘always seen thing’ not  
adjusted to coherently fit the system  
It’s a SLIGHT difference—WHICH IS EVERYTHING!  
(Yale directors—reveal—vs my awkward pals)**

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**No: I see (SEE) other layer: behind  
(red Mill  
Nightmares  
Airplane)  
See play against chalk scenery  
See: things that aren’t going with the flow  
That contradict facade  
Cracks  
Don’t show those OTHER THINGS: but create a rhythm field that is the  
rhythm in me when one deals with such seeing, one’s out-of-stepness**

**Make structure  
That sputters—engine mis-fires  
This is banal, yet slight mis-matched  
Color print off  
Show that, truth enters? OR AT LEAST WAKE UP**

**Canetti—make a polished stone that reflects truth  
I make a—what? Wait a minute. Isomorphic with awakeness**

**Not a flow of seduction—don’t  
convince  
Just isomorphic with being awake-ness**

**So: theater of awkwardness  
Of what doesn’t mesh; Gaps**

**The awkward (left out) becoming a  
SCAFFOLD one climbs?**

**“This will blow you away”? –NO  
My talent will sharpen the knives of your  
Sensibility: focus you more accurately**

**(you go through life with fuzzed vision  
HOPING TO BE SEDUCED (at theater)**



What am I being confronted with?  
Say things—  
That in saying “nothing”—open doors

(The LOOK!)

A theater for people who know they are asleep, entangled in world

Canetti—result of my wisdom (always wrong)  
Me—result of my blockage, you  
Can't “get it”—  
JUST LIKE YOU CAN'T SEE YOURSELF (see video of self!)  
You can't SEE your entanglement  
When I fit “flow”—I am blind  
(but when cartoon trees turn away

Not swept away  
But—postulate

Access truth in different way so it doesn't make you then: blind?  
Keys—codes—that doesn't unlock anything  
If they do—you are in prison. Of your version of truth

Wilson “Take you where you've never been  
But—right here now, in front of you, in this theater, confronting material  
Is where you've never been  
TO KNOW, EXPERIENCE, IS TO BE IMPRISONED

**Get to the crack in things  
Our world, our consciousness  
Is patched together**

**We cover the earth, patching together a world  
But get to a crack where ground shows thru  
But ground is no “woosh” of feeling  
It is creaking and crackling and popping  
Granular**

**It’s scary because it isn’t flow—but JUMPS—  
We build world to smooth it over  
& then polish it (so we re-produce?)**

**The elevator dream:**

**Airplane**

**Go to Berkeley**

**Balloon head cosmic (everything was very far away, and paper thin (film)**

**Nightmares: gaze**

**Trees turn away/4 leaf clover**

**Stiff people—**

**What's coming?**

**My lethargy is my escape**

**To be ACTIVE IS TO FALL BACK INTO THE WORLD**

**Trust the impasse of trees turning away**

**Play: "I am turning this moment into)**

**PROCEDURE:**

**Don't put "life" into dead tableaux**

**Too much in scene life, involvement**

**Any movement that involves? Box Push the image**

**Documentary film: your limitations**

**Hold tableau, don't let it "come to life"**

**Let angel appear—haze of vibration**

**CONFRONT! NOT INVOLVE!**

**(a glance in a crowd (you turn away from))**

**Like reading—in which you can turn away--A brief film  
Bit, then wipe to vibrating pattern and voice over?**

**art** How do I escape from this life and enter a superior world which is a work of

**(enter paradise?**

**(enter one of the multiple worlds--?**

**Go to berkeley?**

**Anti-canetti: who makes systems: self contained**

**Invisible items  
le—the fundamentals  
Of repetition**

**A trip in the  
Wrong direction  
Like all real accomplishment**

**To hesitate  
Builds a bridge**

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**make a play that has no EFFECT on people  
but gives them back to themselves.  
You are not affected—but distanced**

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**EXPERIENCE IS OUT OF SYNC  
(unless you “transfer” into sleep-dream)**

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**the double glass (mismatches)  
is the fact that  
there is no present  
but: immediately not.  
Unless you are SWEPT into  
Forgetting what’s here—(ugh)  
At every moment, it goes.  
FADING EFFECT?**

**(romantic love, portal of the gaze, effective art, all wear out UNLESS it’s  
‘worn out’ from the start & build on non-effect**

**Brain—lines function in parallel  
Experience: see, feel, think=  
Parallel processes—always out of sync**

**Delay—retard  
Stimulates though to fill gap**

**Add a HITCH in time  
To allow real seeing, not the lazy  
Recognition sight “I know that”**

**(brain continually retires into itself, to decide on response: STOP/ START  
STOP/ START)**

**Film from a bumpy car  
Smooth out art, doesn't capture bumps  
BUT!  
Analogous: don't copy bumpy level  
But isomorphic, on another level**

Canetti: ah, it's complete: chew on that  
Put it away)

Me  
wha----?  
(what use can you make of. . .?)

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PLUCK the string of the other's body  
Or mind

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Canetti: drop stone in pool  
Ripples  
You are in pool

ME:  
Look for resolution of incomplete  
Waiting for stone to drop  
Look where?  
In other realms. . . .



What's REALLY going on here (here)  
The 'real' that is going on underneath  
(not source. Motive, etc. BUT Parallel)

That's why edit is joy (move people) to provide GAPS  
To let it show thru

Trickster—opens to OTHER  
Science- cast out 'other'  
Popular art- cast out other that informs all  
Cathedral like, build with stones of 'other'

---

each moment, multi-layered (multi-dimensional)  
Impacts-- between layers  
What's really going on?  
There are many layers (parallel)(not source of)

(Like reading 1 author in terms of another)

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Thinking based on interaction  
of inner voice  
and mental image it drums up  
(thinking is throwing dice)

**Stage: tendency only (not left or right—choose)**

**Yet**

**It is PRESENCE which separates**

**Work of art from the object, or from life**

**Art+ freedom (in presence, which de-links from system)**

**Art frees you from notion**

**That all should have a 'sense'**

**What it has is 'presence'**

**Life isn't a model, but raw material**

**The consciousness of 'life', not of a person**

**I use theater as a method of thought (to entertain you is to not-think)**

**What's REALLY going on here—now, in front of me (on stage as it's made)?**

**I am a battleground**

**THROWING PANELS (against ground)**

**Then**

**In moving panels, what always shows thru**

**Most at-- arrange panels to hide what's behind**

**I.e. "convince"**

**I choose to embody choice of editing. The JOY of editing**

**Put things together—keep errors**

**Lay slab against slab**

**Don't CHANGE slab itself**

**Keep some things (cuts) you DON'T change!**

**(early text, don't change**

**early non-actors**

**the. . .as-if items "lights, loops, recorded voice, use it with mistakes)**

**Now—film, don't change it**

**How to USE**

**What can you make of this?**

**“everything” (all objects) hold a universe  
development leads away from real  
into enclosed system (Canetti is system, enclosed.  
My aphorisms don't click shut)**

**Art+ frame the REAL**

**Flirt with REAL**

**(not symbolic or imaginary)**

**“Real “that which is not affected by my thinking about it)**

**Is looking for hints**

**Like looking for holes?**

**Most art—make a convincing whole**

**But**

**Godard—holes**

**Or Tarr—the Whole things is a hole, that drops out of life**

**I make holes in my tossed panels?**

Need “arbitrary” “non-interpreted elements”  
So as to then  
Interpret relations between these elements

Most theater= elements so molded that relations between them not vivid  
The GEOMETRY not vivid

“back and forth  
back and forth  
dominating human consciousness”

Thinking= throwing dice (deleuze)  
Throw panels  
Stitch together?  
Leave gap  
Or punch holes in panels

Life—glow center  
Different shaped windows to view (Thought systems, etc.)  
My global experience  
I am glow  
Each “panel on my globe” is a window

Make art that is structurally  
Isomorphic

With  
Unknowable  
Real:  
How to do that? If it's unknowable?  
(tune to it  
collage method—THROW PANELS AGAINST GROUND

**Stockhausen vs Apex twin**  
**House music—energy machine—reptile mammal (below, ground)**  
**Stock:-- energy from above**

**Theater—awaken mammal**  
**Or stoppard—awaken thinker**  
**But art: awaken 'geometer'**

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**waiting for**  
**what comes next**  
**not narrative: ie—resolve tension in now from the future that pertains (limited options)**

**But**

**Now as rich plumb in still life**  
**What will grow, emerge (in space between?)**  
**There is no limit!**

**Orient to future**  
**Or**  
**Orient to now's fullness!**

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**Doing something for an audience?**

**But**

**What IS an audience**

**(Howard) People who stroke and need stroking**

**But—diversity generators, or society dies**

**My idea is- make a TEAR in fabric of 'what is'**

**And only way to do that is to turn AWAY from others**

**Can't be from shared source**

\_\_\_\_\_

**The KEY is in**

**Some idea that you pass over during the WOOSH**

**Of collective gust (some un-noticed corner, ugly detail, insignificant tiny mark (hint)**

**Then Logically—this leads to make a play—that has no effect on people.  
Else it seizes them in a GUSH that blinds.**

**Make it empty**

**Make it vibrate, twitch TREMBLE  
(that emptiness)**

**Make something that doesn't matter**

\_\_\_\_\_  
**NOTHING IS HAPPENING  
BUT IT TREMBLES**  
\_\_\_\_\_

**If you like it—it reverbs with your cocoon  
If you don't—it conflicts with**

**But: so-- I try to make something that is  
Neither likeable nor un-likeable  
But slides past those two options  
Has no effect**

**Make it (language, statements) a light-ness  
That quivers to your UNCONSCIOUS projections?**



**You (audience) are being trained to be productive and feed the machine**

**Just be**

.....  
**the camera will see who you are (your connection to...) if you don't protect yourself with theory and purpose. The being seen, is useful to others, who are hiding behind personality and purpose**

.....  
**alert—don't know what direction the 'revelation' is coming from to focus, to know, = uni-directions. Hypnotized**

**My “statements”--**

**The SAID fills a hole**

**BE: Not too obvious, not too abstract**

.....

**How to say it? Fill a hole**

**Normally, see someone speak, is to see their intention**

**But look at them in “off” time**

**See “them”**

**You have no intention &**

**You are a ‘present’**

.....

**Fill holes (in shell with widows to light) that don’t quite FIT**

**If they fit—cliché.**

**If they are too loose, no electricity**

Going for effect is bad  
It's an escape from NOW  
Nothing flowers  
I struggle with REAL  
Throw you back on yourself  
    (re-arrange your internal furniture—that chance)  
You, as a shuffle-able thing

.....  
Not SUGGESTIVE  
But shuffleable  
    Alert: not drugged

If you are “involved”, you lose yourself  
    WAKE UP  
See how you dream the OTHER which is IN-YOU  
.....

Foucault: didn't ask for explanation, but lived the alert  
Repeat not like Glass—hypnotic, but THINGS do re-surface & Thereby hint  
at code

A parallel world order, as ground  
Not a source, but alternative—other world: splits us

BE SPLIT—COME TO SELF

How strange is the system of feeding (everything into everything else) -- of sex—of ideas)

**BUT ART! FEEDS ON ITSELF!**

**!!!!**

**What is hard to understand, lures me  
Who inhabits, and understanding machine**

**Just like, the body needs food  
I need new things to (chew on) understand  
(to exercise the machine)**

**BUT NOT FOR UNDERSTANDING  
But to turn one back on one's non-understanding self!!!**

**VIBRATE THERE, not thrust  
Into "I understand"**

**Something happens**

**Pick it up—twist it—(like child exploring, tasting, etc)**

**(a landscape gives only pleasure ( even if made strange, by light)**

**But art: one medium (paint) renders another (strange)**

**One medium (bodies) renders another (fate? Aims?)**

**Image of consciousness—doubling: framing**

**Make it STRANGE**

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**represent—an aim (action= you go to sleep, hypnotized**

**or**

**represent MOVES—in search of an aim**

**(explore)**

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**Create art= empty self of idea**

**Write blind spot**

**Never WHAT GIVES US PLEASURE**

**Only**

**What makes stumble**

**Or**

**Image (film) =demand**

**Then**

**ACCENTUATE ITS RIGIDITY**

**DO THE POINTLESS!**

**BUILD NEW HOME FOR CONSCIOUSNESS!!!**

**The pointless—therefore  
The event (truth) has as its being  
Disappearance  
MAKE STATEMENTS THAT DISAPPEAR**

**BUILD A NEW WORLD FOR CONSCIOUSNESS**

**69 going on 70  
I'm going off the deep end  
I should have done it earlier  
Didn't have the courage  
Maybe you don't notice the difference?**

**“FELDMAN”**

**Running to society is running to Mama  
Can't bare being lonely—**

**Put down word, phrase (now 0—100 other possibilities  
HESITANCY (build it in)**

**Not a metaphor of something else, it's IT-SELF**

**Really, about itself  
IT HAS TO FEED ON ITSELF**

**Poetry synonymous with questioning?  
(not with answers)**

**Have no ideas until you start to work materials**

**Art is a life of small moves, and unless  
One has the tolerance to watch small moves  
You won't get it**

**Try to solve problems without being sure  
What the problem is (if you begin with the  
Problem, you'll solve it, and the art goes dead)  
(send people from the theater . . .)**

**JUST CONCENTRATE ON NOT MAKING THE LAZY MOVE!**

**An art form? Or show biz based on short attention span**

**What kind of theater would I make if I didn't think about performance?**

**Don't compose—try things out  
I'm too old to experiment, not too old to try things out**

**“FELDMAN”**

**In life, avoid anxiety  
In art, it's in the stress  
Run towards it**

**Two elements  
Change and reiteration**

**Effect on audience?  
Develop another kind of sense  
Remember other things  
A type of style, rather than BIG TUNE**



**Don't sell.**  
**(most theater sells)**  
**I sell nothing, which is very expensive**

**To be influenced by your own thought**  
**Diverts you from the focus of the moment**  
**(& tune, destroys tone focus)**

**Everything is a found object (each phrase,**  
**Note, gesture) SO just watch these found**  
**Objects and how they develop.**  
**Try things out**  
**(create nothing kiddo)**

**concepts come and go**  
**they are nothing**

**be an adventurer, that's all**

**change of tone color, no syncopation**  
**to make it interesting (and avoid focus)**

## **“DELUZE”**

(signature, refrain, tune, loop) (bird song)  
--mark of a domain, an abode (territory)  
It is with the abode (loop?) that inspiration arises

Artists are stagemakers (I move people, adjust, make an “arena”—abode)

Art of posture, pose, a territory

Saturate every atom (woolf)

Not imposing a form (on material)  
But elaborating an increasingly rich material

World has different aspects, will have more, others on other planets, so finally open up to cosmos in order to harness forces in a ‘work’. Capture not forces of earth, but energetic cosmos—no longer forms and matter—but intensities, densities, forces

Start with child-like refrain, but child has wings, and the simple motif is dredged for everything

**Make things**  
**See-able: that's all**

**Modest theater, not sweep off feet, because**  
**If that happens, your deep (?) self**  
**suffocates—must SEE**  
**If INTENTIONS are watched, you pre-see**  
**(thru grid of cliché)**

**editing (sampling) is all**  
**Not “how embody idea” but**  
**No idea, just materials combined**  
**To create NEW. . .or if old, un-definable**

**Lay in wait for revelation**  
**CLARITY of un-named sensations**

**TEAR A HOLE IN FABRIC OF SHARED**  
**DISCOURSE (can't be a collaboration)**

**I WANT TO USE MY**  
**APPARATUS IN A NEW WAY**  
**(so can't rely on experience)**

**LOOK at us (or “he is looking”)**  
**WAIT! Nothing happens—except**  
**Everything TREMBLES: from**  
**Elsewhere**  
**Thru the HOLE of the emptiness.**

**Indra's net**

Not “raison” in drink (what I did my whole life)(lubitsch)

But mental shock!  
Not to place, or fill, or deepen scene  
But tear a hole in fabric

Try material on material, shift  
To make a hole-- a gap  
An ‘empty’ nugget

Given a brain that is hard wired for certain resonances—popular art tunes  
to that, but given the ability to say no, transcend that, create the spark of  
LIFT OUT of that neural net!

Twist away from being “human”  
(human, programmed by who, to make kids, etc)\_  
human nature to go toward ‘harmony’ reptile brain?  
Say NO, cortex. Dissonant chord—  
Attention getter ORR! Enter it to discover

EMPTY: WAIT FOR IT TO TREMBLE  
IN “NOTHING” FIND (don’t scare this  
Trembling away with an involving action)

MENTAL SHOCKS

To be  
Is to be changing  
To be opposite  
Of the moment before  
Plays aren't about nothing,  
But about nothing 'fixed'

Theater has been a way to discipline us. Cut up into chunks (pay attention in chairs) through door, out door. But in reality, flow and intermix is all. My theater 'releases' us  
From the mind set necessary to 'achieve in life'

That's why it's about nothing. Because  
It's not about things that contribute  
To making a living  
Achieving a social place (reward)  
Developing a relationship (sex)

If it's not about enforcing that  
Orientation  
It's about freeing from that orientation  
Bathe in what's happening  
Like a drug  
Why?  
To return to us  
A suppressed part of the self  
Why?  
For no reason EXCEPT  
We are in prison

Help one into looking at what one would not normally look at (minor, non-significant) and to see THEREIN the whole universe at work. The “spark”

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**What relation between screen and stage?**

**No relation except HARMONIZE**

**Things that don't normally elate**

\_\_\_\_\_

**Narration, for those interested in how to navigate the real world: NO. Find epiphanies. plates scrape and spark**

**To actors  
DO NOT LEAP ON STAGE  
CAREFUL WAIT**

**Same for writing  
DO NOT WIND UP  
LIFT THE CHEST  
GESTURE**

It is the return, even if many years later, to ideas rejected that are now re-  
seen as they are overlaid with a new idea surface—one plane seen through  
another plane.

Plane (surface) against another, Functions like two metals that – magnetic.  
Magnetism between screen and stage

This play that looks at you, (and you are no longer looking at it, but  
subsumed by its looking)

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Strum—the field

(on or off of current creates it, not steady current  
strum the brain strings

art must change current, be re-directed  
on-off  
development = sameness: brain sleeps

MOVE, AND FIELD IN WHICH YOU MOVE  
CHANGES

(Statement is a “move”  
field changes

RESPOND TO THAT CHANGED FIELD

Delay in reverb effect (Music-space)  
In sight?  
Syncopate moment  
Music repeat & counterpoint  
A world in-out sync  
Head and HALO

---

all the reports, science of beautiful equation, chose the beauty—the true.  
But what if deep truth is NON BEAUTIFUL?

—



Don't have statement CONCLUDE, but just  
CAST A NET

White out!  
Subject and objects—let some other energy  
Bleed from inside to  
Invisible  
The vulgar BASIS

Talk about God and Art, both avoid navigating life

**I want to generate empty void-space  
Created by self-canceling statements**

**Subject matter overcome**

**Start with no subject matter, just internal lurches  
(or hypnotic fixation?) subjects in world 'stick to it' but they pass, as  
VIBRATION of field shakes down, so all is mutually reflective**

**ON THE VERGE OF GOD KNOWS WHAT  
(makes thought impossible)**

**complete no thought**

**Don't INVOLVE**  
Have no effect

**Yet fascinate**  
(what if you are not involved, make that  
fascinating)

**play is not object, or story, but presence ( Klein)**

**how keep it balanced and tense**  
**and NOT fall into already grooved meanings**  
lift up and out

**the oscillation of thing coming to be/ and its opposite/ meet and vanish**  
Poof.

**Basic fuzziness/ continual jiggling (Dirac)**  
**The delay in electron from zig zag path.**  
**Sentence (or act) not at "speed" of conveying action,**  
**It delays, and annihilates its meaning**

**Action, & pursuit of success, is to be conceived only with**  
**Secondary causes (trivial) (insects occupation) (Cioran)**

**Inside doing and saying is a tributary "unnoticed"**

**Combine two incompatibles, then it opens**  
**Open to a world thereby doubled**

**What I do is frame my mistakes and failures**  
**Art: Interest in what isn't normally interesting**  
**No "effects"**  
**Trash your world**

**Language lies about (distorts) your real experience**  
**(Theatrical language also. Bodies, etc)**  
**your real experience**  
**is something outside**  
**experience**  
**a "hummm"**

**"my life" – a thing shaped and molded like a piece of clay**

**not in navigating obstacles—but in shaping it like a work of art with internal formal beauties (this SHOULD BE life, and is not in digital age)**

**film, new kind of statement, negate real development, things eat themselves up as they emerge, to keep slate clean, so mystic writing can appear**

**Trickster INTERRUPTS normal flow of imprisoning energy (habit grooved)**

**find a way to keep it always 'half built'  
(experience of seeing set- -  
being in construction site)**

**art- take element from where?**

**Arise  
What arises that**

**Filter out "interesting hook" to real life  
That always aims at completion**

**Catch what hooks into  
Stay suspended and unfinished  
Hovers**

**(live is always in-between, unfinished—don't aim at completion)**

**Plates?  
To  
Screen,  
Canvas  
Page**

**Hover on a surface, don't dive into---**

**(MR SLEEPY)** What I do is really quite straight-forward.

Most theater depicts people navigating the currents of every-day life. I admit I find this suffocating and non-revelatory.

Instead, I am passionately interested in what throbs behind normal “social” life— a hypnotic yet inaccessible influence from levels both above and below that common life within which the impulsive twitches of the conditioned mind and body dance their every-day dance.

For me, the true JOY in art is to display such behavioral lurching in counterpoint against a more formal, non-human backdrop that is both literal (projected film tableaux) and symbolic (a relatively abstract grid of words and sounds) which combine to create contrapuntal complex patterns into which the human mind inevitably projects visions of the transcendence that haunts all non-human “empty space”— that void that exists between everything from atomic particles, to mental concepts, to human beings, or individual moments of pulsating consciousness.

What I do in my theater is simply to layer different self contained ‘realms of being’ (image, sound, idea, or movement) over one another in ways that allow such overlapping layers to bleed through each other and create thereby, maps of new mental territory in which heightened sensibility re-energizes the internal mechanism we all share in common.

So—nothing to be afraid of or to anticipate as “hard to understand” in my plays, because one should not try to laboriously translate them into what they are not. They are NOT pictures of the “outer” world. They are NOT even pictures of the “inner” world. They simply use left over pieces of both inner and outer worlds to build a PARADISE where the mind and feelings dance as if the world were in fact—total music. (And perhaps it secretly is!)

NOTE:

True-- there is no real story, but there is always a "theme"—sometimes from the beginning of the play's conception, and other times only emerging in the weeks of rehearsal.

But! -- my task as an artist is always to fold that 'theme' into many other levels of meaning and materials. Mixed and dispersed so that the energetic twitchings of the 'whole world at once' transforming any central and therefore one dimensional theme into the network of "all meanings at once"-- reflecting and feeding off all other meanings".

This, I do find, EXHILERATING!

4 KEYS I OFFER: WHICH OPEN DOORS  
I HOPE TO OPEN

1) The universe of the penetrating look. Frightened by the look. When you are LOOKED at, with intensity, does the level of 'personality' become befuddled, and the deep self—stripped naked, wake up at last?

2) The frozen image. When the presented image suggests neither intention nor "involving action", then the field of the image starts to tremble with intimations of "elsewhere"

3) Each on stage item as provocation. Provoke, like the mysterious seductive one who withdraws into silence, and beckons-- like a door to another world. . .

4) Language as the impenetrable mystery. Statements that turn upon themselves, Ouroboros -like (the snake eating its own tail)—and by emptying out normal, every-day 'meanings'-- knock down the walls of the everyday behavioral prison, opening (Zen-like) to new levels of mental organization

I.E. "MENTAL SHOCKS". Tiny MENTAL SHOCKS to reprogram the nervous system so the mind can start dancing a new kind of brain dance!

I suggest there are two kinds of theater.

One kind 'talks about' things and suggests at least a possible 'resolution' to the issues raised.

The second kind EMBODIES in its style and structure the often agitated ebb and flow that consciousness experiences in its collisions with life-- understanding that nothing is ever 'resolved', but rather that all things change into other things before there is any possible 'resolution'.

So this second—which is my theater, of course—is about “nothing” that can be discussed, but deeply about the moment to moment experience of the flux of the real—i.e. impulse giving way to new impulse giving way to new impulse.



Many worlds theory: but—world is splitting at all moments from consciousness bands created by the millions of different people REGISTERING their different worlds (criss-cross etc, more worlds)

TASK is to make non-interesting. . . FASCINATING

Travis interview, I was afraid to pull back, think, I don't know—pulled back into laughter, rather than—

No separation between you and object  
(That, like a bud emerging)  
K'murti

HITCH ALWAYS IN SAYING LIKE  
LIKE MONK  
(or Celan, polke, etc)  
HITCH!

---

Why I got in theater  
Space—potent

Exist to have space  
ERASE people  
(words, masks, props)

old theater, Gods or heroes  
now, vibratory space

Making theater—on a somewhat different premise. Not on the basis of “an idea to be fulfilled”, which to my mind simply decorates and emotionally re-enforces the already ‘known’—which in the midst of any momentary excitement it generates is ultimately boring/

My alternative procedure is to first assemble a data base of materials (moments, gestures, sounds, phrases, ie ‘nuggets’ ) assembled much as one might ‘pan for gold’.

This is not unrelated to basic life procedures, since everything in our heads is in fact something that got ‘stuck’ in there by habit, conditioning, or happy accident. Life ‘drops’ its materials into our heads. Then—what do we make with these materials?

Usually our choices are determined by socially re-enforced or biologically programmed GOALS we seem bound to adopt as our own.

Most theater echoes these choices-- our life as a “being used” by each of us to achieve goals— from the simplest goal of staying alive to more complex goals of achieving success, winning love, etc.

And in directing our consciousness toward the achieving of these goals, our attention normally overlooks the many nuggets of revelation and beauty and sensation and mental “flash” that, while embedded in our mental experience, seem not to serve our chosen goal oriented behavior.

I believe it to be my task as an artist, not to echo the navigational strategies of conscious, goal-oriented life (this is what most theater does, telling stories of people who deal with life to achieve “ends”) –but (my task is) to lift these revelatory nuggets (colors, sounds, gestures, twitches, sensations etc) out of their hidden embeddedness in ordinary life —and then, most importantly, to organize those revelatory moments of sensory and mental “thrill” into a structure that projects the possibility of a new and alternative world of ‘mental activity confronting material phenomenon’.

Why art to suggest new possibilities of mental, perceptual organization? (A new mind dance)?

Because I powerfully lust for some “other” world who’s organization that does not – in order to achieve ‘important goals’ plunge into shadow those “moments” (nuggets) that would open us to a hovering sense of the full potential of ‘everything at once’—that ecstatic yet lucid kind of consciousness we must normally suppress in order to go forward with life projects that seem important to us but are in fact the ‘illusions’ supported and re-enforced by the current systems of thought and behavior.

Human=being ness is ALWAYS much more than any particular and current system of ‘being human’—and I believe it’s arts responsibility to keep these radical alternatives and possibilities of the human mechanism alive!

That’s why I say “stories hide the truth”. Because stories can only operate on the basis of what we are now—imprisoned in our current ways of believing and seeing and behaving. Art must

upset that apple cart, and through re-asserting the “flash’ of all those moments of sensation that do not seem specifically ‘useful’ within our current organizational systems, put us in touch with our sleeping VAST POTENTIAL as things “beyond the currently human!”