

A Filliou Sampler

by Robert Filliou



1967

A Great Bear Pamphlet

Contents

A Play Called . . . , Page 3

Yes, Page 5

Papa il est Papa, Page 11

Papa, that's Papa!, Page 12

Five Ways to Prepare for a Space Trip, Page 13

3 No-Plays, Page 14

Almost Complete Biography, Page 15

Copyright © 1967 by Something Else Press, Inc. All rights reserved. No part of this book may be reproduced in any form without permission in writing from Something Else Press, Inc., except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in a magazine or a newspaper or a radio or TV broadcast. Manufactured in the United States of America.

A. B.

F484Fi

A Play Called FALSE!

DISHONEST FAITHLESS!

DECEITFUL MENDACIOUS

UNVERACIOUS!

TRUTHLESS! TROTHLESS! UNFAIR!

UNCANDID!

DISINGENUOUS SHADY SHIFTY

UNDERHAND UNDERHANDED!

HOLLOW HYPOCRITICAL INSINCERE

CANTING JESUITICAL

SANCTIMONIOUS PHARISAICAL!

TARTUFFIAN DOUBLE DOUBLE-

TONGUED DOUBLEFACED!

SMOOTHSPOKEN SMOOTHSPOKEN

PLAUSIBLE!

MEALYMOUTHED INSIDIOUS SLY

DESIGNING DIPLOMATIC

MACHIAVELLIAN!

BROTHER!

1st Act:

chorus of leading citizens sing:

me cago en tu leche

te cagas en su leche

se caga en mi leche

nos cagamos en vuestra leche

vos cagais en su leche

se cagan en nuestra leche

2nd Act:

simultaneously:

playing of the national anthem

and

free soup for the poor who alone form

the guest audience

soup made and served by the leading citizens

3rd Act:

while the leading citizens pick up the empty dishes and wash them,
chorus of the poor:

ha ha ha ha ha ho ho
hu hu hu hu hu hi hi
ho ho ho ho ho hu hu
hi hi hi hi hi ha ha
ha ha ha ho ho hu ho
etc.

March, 1958

Yes

—an action poem—

(The poet sits on a chair. Behind him, a lecturer introduces him soberly to the audience, and reads as follows:—)

Part One—The Adult Male Poet

The body of the adult poet stands at an average height of 5' 5" and, on the average, weights approximately 145 pounds.

It is covered with and protected by a thin and elastic membrane, the skin, consisting of the epidermis and the dermis of the poet. The hair and the nails of the poet are mere derivatives of his skin. The surface area of the skin covers about 1.8 square meters (17.2 square feet) of the body of the average poet.

The body of the poet is built around a framework of bones, called the skeleton. When the poet is first born, the bones are still soft; but as the poet grows in stature, his bones get harder.

The skeleton of the poet consists of three main elements: the head, the trunk and the limbs.

The Head: this consists first of the skull, a hollow box containing the brain of the poet, to which his ears are attached; second is the face, with openings for the eyes, the nostrils and the mouth of the poet.

The Trunk: this also consists of two parts,—the chest and the belly of the poet, separated by a slight depres-

sion, called the waist. It is in his trunk that the spine of the poet is found, and which is made of rings of bone protecting the spinal cord, the ribs of the poet (twelve pairs of them), the breast bone, two collar bones, two shoulder blades, and, at the lower end of the spine, the pelvis of the poet. Keep in mind, however, that minor differences occur when the poet is spineless.

The Limbs: such are called the arms and legs of the poet. The arms—two of them—consist each in the upper arm, the forearm, and the hand of the poet. It would be superfluous to enumerate the many uses of this hand; thanks to the perfection of it, guided by the intelligence of the poet, he is able to realize the marvels of his art.

The Legs of the poet—also two of them—consist in three articulated parts: the thigh, the lower leg and the foot. The poet stands upright on his legs, this being one of the characteristics that distinguishes him from animals. What distinguishes him most from animals, however, is his intelligence and his highly articulate speech.

All poets present the characteristics which we have just described, but the diverse agglomerations of poets show, among themselves, some differences that suggest distinguishing among them.

—thus the yellow poet has yellowish skin, prominent cheekbones, thick hair, slanted eyes, a large nose and thick lips.

—the black poet has a colored

(The first comment made about me
by my daughter Marcelle)

"if you have dirty hair, poetry is to wash your hair"
papa, that's papa!*

(for my grownup friends, Emmett and Daniel)

children have big eyes, big teeth, big noses, big feet and big hands

Daniel and Robert are the parents

Emmett is the child

They dress him

They feed him

They take him for a stroll in his carriage

They take him on their shoulders

They tell him stories

They play with him

They rock him in his cradle

They sing him to sleep

*Or: when you're a child, the poem is to have parents

*Or: when you're a grownup, the poem is to remain like a child

1961

translated by Dick Higgins

Five Ways to Prepare for a Space Trip (A Performance Piece)

1—undress.

shave your head.

put on a yellow dress.

sit on your heels.

after an indefinite time:

stand up.

remove the yellow dress.

get dressed again.

sit on your heels.

wait for your hair to grow back.

after an indefinite time:

don't wait any longer for your hair to grow back.

2—take a box of matches from your pocket.

open the box.

throw the matches one at a time.

stand motionless.

after an indefinite time:

gather up the matches and replace them in the box one at a time.

after an indefinite time:

throw the box of matches at the audience.

stand still.

after an indefinite time:

go find the box of matches where it fell.

return.

stand still.

after an indefinite time:

take a cigarette from your pocket.

move toward the audience.

ask a spectator for a light.

sit down.

smoke the cigarette while looking at the empty stage.

the cigarette finished:

leave.

3—do what you like.

4—blot the expectant audience
from your thoughts.

5—do what you like.

Paris, 1963

translated by Marilyn Harris

3 No-Plays

No-Play #1

This is a play nobody must come and see. That is, the not-coming of anyone makes the play. Together with the very extensive advertising of the spectacle through newspapers, radio, T.V., private invitations, etc. . . .

No one must be told not to come.

No one should be told that he really shouldn't come.

No one must be prevented from coming in any way whatsoever!!

But nobody must come, or there is no play.

That is, if the spectators come, there is no play. And if no spectators come, there is no play either . . . I mean, one way or the other there is a play, but it is a No-Play.

No-Play #2

In this No-Play, time/space is of the essence. It consists of a performance during which no spectator becomes older. If the spectators become older from the time they come to the performance to the time they leave it, then there is no play. That is to say, there is a play, but it is a No-Play.

1964?

Almost Complete Biography

(footnote to thousands of meals; hectolitres of drink; tons of waste; millions of miles; hundreds of encounters, most of them friendly; scores of loves, several genuine; 143 months of sleep; eons of dreams; two children; 36 trades; n+1 wretchedness and joys; since birth 1/17/26 in Sauve, Gard, a province in the south of France.)

After 5 years in Los Angeles, Calif., and 3 in the Far East, spent 1954-59 in Egypt, Spain and Denmark and returned to France in 1960.

Main Gallery Shows. 1959-1960: First action poetry, first visual poetry. Festival d'Avant-Garde, Paris. 1961: Galerie K pcke, Copenhagen: mummifications, measurements. *Premiers Po mes Suspense*, Paris. 1962: Galerie L gitime, Paris. Galerie One, London: the Misfits' fair. 1964: *Platitudes en Relief*, in collaboration with Daniel Spoerri, Galerie J., Paris and Galerie Zwirner, Cologne. 1966: *Exposition Intuitive*, Galerie Jacquelin Ranson, Paris. 1967: *The Key to Art (?)*, with photographer Scott Hyde, Tiffany's windows, N. Y.

Principal Publications. Co-author, *A Five-Year Plan for the Reconstruction and Development of South Korea*, the United Nations Korean Reconstruction Agency, 1953. *Num ro Sp cial de la Revue Phantasmes*, Brussels, 1964. *Ample Food for Stupid Thought*, the Something Else Press, N. Y., 1965 (\$5.00). *Je Disais   Marianne*,  dition Mat-Mot, Cologne, 1966. *C'est l'Ange; l'Esclave F.; Berger R vant qu'il  tait Roi; Comment Profiter de la Cr dulit  des Futurs Cosmonautes; Hommage Dansant au Mammif re M., M. le Malheur, Monsieur, Madame le Malheur M.*; (plays)  ditions Richard Thialans, Li ge, 1966. *Monsters Are Inoffensive*, with Roland Topor and Daniel Spoerri, Fluxus, N. Y., 1967. *L'Immortelle Mort du Monde*, Something Else Press, Inc., N. Y., 1967 (\$5.00). *A Filliou Sampler*, idem., (\$0.80).

In Preparation. *Games at the C dille*, with George Brecht, to be published by Something Else Press, Inc., Autumn, 1967. *Teaching and Learning as Performing Arts*, to be published in 1968. *Whispered Art History*, to be published by  ditions d' tat, Prague.

Co-inventions. With Emmett Williams, 1962-65: The Spaghetti Sandwich, The Pink Ear Plug, The Pink Spaghetti Handshake, Extra-sensory Misperception. With George Brecht, 1965: *La C dille qui Sourit*.

Records. *Whispered Art History*, 12 records for jukebox Kunstbibliotek Copenhagen, 1963.

Architecture. *Le Po p idrome*, project for a permanent creative center, in collaboration with Joachim Pfeufer, 1963.

Action Poetry. Numerous performances in Copenhagen, Paris London, Stockholm, Tokyo, Berlin, New York, etc. since 1961.

A checklist of Great Bear Pamphlets

Bengt af Klintberg, The Cursive Scandinavian Salve. Short, lyric Happenings by the brilliant Swedish anthropologist/poet. \$0.80

David Antin, Autobiography. As the title suggests, these are informal recollections and collages by the well-known Brooklyn poet. \$0.80

George Brecht, Chance-Imagery. This 1957 article remains the basic one for the techniques and philosophy of chance in the arts. \$0.80

John Cage, Diary: Change the World (You Will Only Make Matters Worse) Part 3 (1967). The latest in a series of essays in which Cage reflects lyrically on social questions. Printed in two colors structured by chance by the author. \$1.50

Philip Corner, Popular Entertainments. The largest collage composition by the brilliant young composer. \$1.00

Robert Filliou, A Filliou Sampler. Typical short works by the only poet among France's nouveaux realistes. \$0.80

Al Hansen, Incomplete Requiem for W. C. Fields. The gorgeous poem read by the artist in an early (1958) Happening while Fields' movies were projected on his bare chest. \$0.60

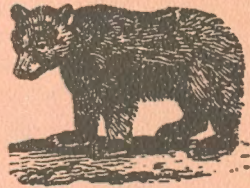
Dick Higgins, A Book About Love & War & Death, Canto One. The earliest (1960-1962) section of Higgins' largest work, designed to be read only aloud. \$0.60

Allan Kaprow, Some Recent Happenings. Typical scenarios by the father of the Happening. \$0.60

Allan Kaprow, Untitled Essay and Other Works. The historic statement which accompanied the text of the first published Happening (1958) with a sampling of characteristic scenarios. \$0.80

Allison Knowles, by Allison Knowles. All the early performance pieces and events by the pioneering printer/artist of *Four Suits* fame. \$0.40

Jackson Mac Low, The Twin Plays. Two of this most inventive poet's most exciting experimental



dramas, using identical linguistic formal structures but in different versions of English. \$0.80

Manifestos. Calls-to-arms by Ay-o, Philip Corner, the W. E. B. DuBois Clubs, Oyvind Fahlström, Robert Filliou, John Giorno, Al Hansen, Dick Higgins, Allan Kaprow, Alison Knowles, Nam June Paik, Diter Rot, Jerome Rothenberg, Wolf Vostell, Robert Watts and Emmett Williams. A double pamphlet. \$1.00

Claes Oldenburg, Injun and Other Histories. Two very early scenarios (1958) from before Pop-art. With two drawings. \$1.00

Diter Rot, a LOOK into the blue tide, part 2. *die blaue flut* ("the blue tide") is this Icelandic innovator's hugest work, and part 1 is a book in itself. These are selected pages from part 2. Heavily illustrated. \$0.80

Jerome Rothenberg, Ritual: A Book of Primitive Rites and Events. A delightful anthology of Polynesian, Melanesian and American Indian events and performance pieces selected and adapted by the well-known poet, translator and editor. \$0.60

Luigi Russolo, The Art of Noises. This Futurist is generally credited with being the father of noise music, and his classic 1913 manifesto, *L'Arte del Rumori*, has till now been difficult to obtain. \$0.80

Wolf Vostell, Berlin and Phenomena. Two characteristic Décollage/Happening scenarios by Europe's best-known Happener. \$0.80

Emmett Williams, the last french-fried potato and other poems. A small bouquet of typical recent works by one of the founders of Concrete Poetry. \$0.80

A Zaj Sampler. Examples of the highly original and inventive concept performances and non-performances by Spain's first avant-garde group of international importance since the Spanish Civil War. Works by Jose-Luis Castillejo, Ramiro Cortes, Javier Martínez Cuadrado, Juan Hidalgo, Walter Marchetti, Tomas Marco, and Eugenio de Vicente. \$1.00



Combination price for the whole series: \$15.00

Please send checks payable to **Something Else Press, Inc.** to 160 Fifth Avenue, New York, NY 10010: prepaid orders will not be charged postage or sales tax.