

the Fluxus Performance Workbook

edited by Ken Friedman, Owen Smith and Lauren Sawchyn



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## the Fluxus Performance Workbook

introduction to the fortieth anniversary edition

The first examples of what were to become Fluxus event scores date back to John Cage's famous class at The New School, where artists such as George Brecht, Al Hansen, Allan Kaprow, and Alison Knowles began to create art works and performances in musical form. One of these forms was the event. Events tend to be scored in brief verbal notations. These notes are known as event scores. In a general sense, they are proposals, propositions, and instructions. Thus, they are sometimes known as proposal pieces, propositions, or instructions.

The first collections of Fluxus event scores were the working sheets for Fluxconcerts. They were generally used only by the artist-performers who were presenting the work. With the birth of Fluxus publishing, however, collections of event scores soon came to take three forms.

The first form was the boxed collection. These were individual scores written or printed on cards. The classic example of this boxed collection is George Brecht's *Water Yam*. A second format was the book or pamphlet collection of scores, often representing work by a single artist. Yoko Ono's *Grapefruit* is probably the best known of these collections. Now forgotten, but even more influential during the 1960s, were the small collections that Dick Higgins published in the Something Else Press pamphlet series under the Great Bear imprint. These small chapbooks contained work by Bengt af Klintberg, Alison Knowles, Nam June Paik, and many other artists working in the then-young Fluxus and intermedia traditions. The booklets were highly portable. Even more important, they were easily copied using what was then the new Xerox technology. As a result, the Great Bear pamphlets spread an idea about what art - and performance art - could be to a vast and ever wider circle of artists and critics interested in new ways of working. The third format involved any of several large-format collections, often carrying the work of many artists in neatly typeset columns on a large sheet of paper. The best known of these was the 1966 Fluxfest Sale Sheet compiled by George Maciunas as chief editor and publisher of Fluxus. This tradition carried forward the early concert collections in new forms, and these collections included the compilations that Ken Friedman published at Fluxus West in the 1960s, as well as the Fluxus compilations organized and reprinted by other publishers in the 1970s.

By the 1980s, there were no widely available publications devoted to the Fluxus event scores. While Jon Hendricks's many books and catalogues included the largest extant collection of scores ever compiled, these were only available to those willing to search

through the astonishing array of Fluxus publications and documents that Hendricks reproduced across the many volumes of projects sponsored by the Gilbert and Lila Silverman Fluxus Foundation. While these scores were readily available to scholars and historians, there was no easily accessible form for artists and composers to use in developing concerts or studying the event score by itself.

In the late 1980s, Ken Friedman decided to develop a new edition of Fluxus event scores based on the tradition of the score collection. That led to the first edition of *The Fluxus Performance Workbook*, published in 1990. This edition was published by *El Djarida* magazine of Trondheim, Norway. The first edition of the Fluxus Performance Workbook was produced in a large press run that was widely distributed around the world. By the late 1990s, however, even the once readily available workbook was hard to find. While copies occasionally turned up in the catalogues of rare book dealers, it was no longer freely available as it was originally intended to be.

The opportunity to develop a special Fluxus issue of *Performance Research* gives us an opportunity to produce a new, revised edition of the Fluxus Performance Workbook. We have had a chance to correct and revise some mistakes from the first edition. In addition, we have decided to incorporate projects by interesting artists that we feel fit the appropriate spirit. Fluxconcerts and Fluxus festivals have always included a variety of projects and performances by artists who have been close to Fluxus in some way, whether or not anyone making any of the many lists deems them to have been part of Fluxus. We decided that a collection of scores assembled for the fortieth anniversary of Fluxus ought properly to include a selection of additional works.

This new edition of the Fluxus Performance Workbook is published electronically and is available as a read-only, viewable document or as a free, downloadable, print-enabled .pdf from the Performance Research website: [www.performance-research.net](http://www.performance-research.net). It is the second collection of Fluxus scores to be published this way. The first was the Heart Fine Art edition of Ken Friedman's 52 Events. In the future, we hope to expand our collection and we hope eventually to make a comprehensive selection of event scores available in print and on-line.

We particularly thank Lauren Sawchyn for her work on this project. Her work as an editorial associate, project secretary, and organizer made this edition of the Fluxus Performance Workbook possible.

**Ken Friedman and Owen Smith**

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## GENPEI AKASEGAWA

### Kompo

Conductor wraps his baton with paper and string. Performers wrap their instruments.

DATE UNKNOWN



## ERIC ANDERSEN

### Opus 50

Place the palms of your hands side by side on this piece of paper. After a short time; raise hands and place your eyes at the same level as the palms. Notice the possible and coincident unus multurom retardation in the situations.  
etc.

or something else

1964

### Opus 46

This sentence should not be read by more than one person at the same time.

1963

### Opus 9

Let a person talk about his/her idea(s).

1961

### Opus 11

An occurrence or part of an occurrence is recorded and played back.

1961

### Opus 13

Do and/or don't do something universally.

1961

### Opus 15

The following frequencies are played as piano frequencies:

(all C's simultaneously on the piano, etc.)

C - D flat - D - E flat - E - F - G flat - G -

A flat - A - B flat - B

1961

### Opus 17

1 Two persons are situated on the stage.

One of them pronounces the sound 'A'.

2 (Optional) The person who started with the sound 'A' is only allowed to pronounce the sound 'B'. The other person is only

allowed to pronounce the sound 'C'.

3 The performance is finished when one of the persons pronounces the sound 'D'.

1961

### Opus 19

To call by opus and a number.

1961

### Opus 21

Announce 'X.'

(Perform 'X')

Announce that ['X' or 'Y'] took place in the same period.

1961

### Opus 23

Dec. 11, 1963: Sit down from 7<sup>PM</sup> to 8:03<sup>PM</sup> (Danish Time) and think about the people all over the world who may be performing this.

1961

### Opus 25

1 Select some objects which address themselves to your acoustic imagination.

2 Play with them according to a predetermined system.

1961

### Opus 27

The frequency a'''' is played as a violin frequency for 30 seconds at intensity pp.

Each year which passes after the first of April 1962 involves that the duration for

which the frequency is played is lengthened by 5 seconds.

1961

## Ay-0

### **Rainbow No.1 for Orchestra**

Soap bubbles are blown out of various wind instruments. The conductor breaks the bubbles with his baton.

DATE UNKNOWN

### **Rainbow No.1 for Orchestra, Variation**

Soap bubbles are blown out of various wind instruments. The conductor cuts the bubbles with a samurai sword.

DATE UNKNOWN

### **Rainbow No.2 for Orchestra**

A totally inexperienced orchestra plays a 7 note major scale on various instruments.

DATE UNKNOWN

### **Exit No.1**

The audience must pass through a vestibule that has been covered with upward protruding nails except for a few areas left open in the shape of footprints.

DATE UNKNOWN

### **Exit No.2**

The audience must pass through a vestibule across which many ropes have been stretched at knee height.

DATE UNKNOWN

### **Exit No.3**

The audience must pass through a vestibule with a floor covered with foam rubber impregnated with soap suds.

DATE UNKNOWN

### **Exit No.4**

The audience must pass through a vestibule with a floor covered with mirrors.

DATE UNKNOWN

### **Exit No.5**

The audience must pass through a vestibule with a floor covered with wood blocks of various shapes and sizes.

DATE UNKNOWN

### **Exit No.6**

The audience must pass through a vestibule in which the ceiling has been lowered to a height 2 feet (70 centimeters) above the floor.

DATE UNKNOWN

Ay-0 continued

### **Exit No.7**

The audience must pass through a vestibule with a floor sloped upward and downward at about 30 degrees.

DATE UNKNOWN

### **Exit No.8**

The audience must pass through a vestibule where the floor has been covered with inflated balloons prepared to burst on contact.

DATE UNKNOWN

**ROBERT BOZZI****Choice 1**

The performer enters the stage with a tied parcel, places it on a table, and opens it to take out a whipped cream cake with 10 candles. He lights the candles, then blows them out. He picks up the cake, shows it to the audience, then flings it into his own face.

1966

**Choice 3**

A piano is on stage. The performer enters wearing a crash helmet. He takes a stage position as far from the piano as possible. He lowers his head and dashes toward the piano at top speed, crashing into the piano with helmeted head.

1966

**Choice 5**

Two pianists sit behind two pianos. They depress the pedals and crash the pianos into each other several times.

1966

**Choice 8**

The performer enters with a violin case. He removes a violin and a saw from the case. He saws the violin in half, places the pieces and the saw in the case, closes the cases, bows and exits.

1966

**Choice 9**

Two performers fight between themselves using two violins as if the violins were swords, axes or clubs.

1966

**Choice 10**

Four performers are divided into two teams. They draw lots for one violin. The winning team plays the violin while the other team tries to gain possession of it.

1966

**Choice 12**

Two teams of performers compete against each other by pushing a piano from opposite sides.

1966

**Choice 12, Variation**

A piano or any other musical instrument is hitched between two horses (oxen, elephants, tractors, etc.). These pull in opposite directions until the instrument breaks into two halves.

1966

**Choice 16**

A piano is lifted by means of a windlass to the height of 2 meters and then dropped. This is repeated until the piano or the floor is destroyed.

1966

**Choice 15**

A performer executes the following actions in succession:

- 1 nails down the great cover of a piano;
- 2 plays an extremely extended low note
- 3 strikes the keys with his fists  
alternating 4 low note strikes with 4 high note strikes
- 4 nails down the keyboard cover
- 5 lifts the end of the piano with the low notes and lets it drop
- 6 kicks at the end of the piano with the high notes
- 7 opens both of the piano covers with the claws of a hammer

1966

**Choice 18**

Performers use mirrors to show the audience to itself.

1966

**Concerto #3**

On signal from the conductor, each section of the orchestra performs one of the following actions in unison:

- turn heads from side to side
- stand up or sit down
- open or close mouths
- turn around
- move arms and legs
- blow noses
- look at watches
- scratch in various spots.

1966

**Music Piece for Erik Dietman**

Orchestra members cover their instruments with bandages or adhesive tape.  
1966

**Concerto #1**

On signal from the conductors, each section of the orchestra performs one of the following actions in unison:

- tie or untie neckties
- unbutton or button up shirt sleeves
- roll up or roll down sleeves
- comb hair
- brush clothes.

Each movement should accelerate in tempo and stop suddenly.  
1966

**In Memoriam to George Maciunas #2**

Performers position themselves in a semi-circle. The first performer operates a perfume nebulizer; the second, throat nebulizer; the third, a fertilizer sprayer; the fourth, an insecticide sprayer. Then operate the equipment toward the audience following a pattern determined in advance.  
1966

**In Memoriam to George Maciunas #2, Variation**

Equal numbers of performers wearing gas masks sit in teams opposite each other. A balloon is placed between the two groups. Performers operate various sprayers such as perfume nebulizers, deodorant sprayers, disinfectants, insecticide sprays, paint or any other sprayers in pressurized or hand-pumped devices. Sprayers are operated toward the balloon. Each group tries to push the balloon away from its side and over to the other team. The piece ends when the balloon reaches one group.  
1966

**A Piece for Chieko Shiomi**

Performer lets the following objects fall from his hand in succession:

- 1 cigarette from horizontal outstretched arm in standing position
- 2 eraser from horizontal outstretched arm in standing position
- 3 hat from vertical outstretched arm in standing position
- 4 glass of water from horizontal outstretched arm while standing on stool or top of ladder
- 5 airmail envelope from vertical outstretched arm standing on a stool or top of ladder.

1966

**A Piece for Chieko Shiomi, Variation**

Performer lets the following fall:

- 1 spittle from prostrate position
- 2 ear wax from supine position
- 3 mouthful of water from kneeling position
- 4 hat worn on back of head from backward inclined standing position
- 5 dandruff from forward inclined standing position
- 6 trousers from standing position

1966

**In Memoriam to George Maciunas #1**

A performer in a bowler hat sits behind a table on which a metronome has been placed with a nebulizer. The metronome is set at andante or 60. In time with the beat of the metronome, the performer alternately salutes the audience and sprays his own throat with the nebulizer.  
1966

## GEORGE BRECHT

### Drip Music

For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.

1959

### Drip Music, Second Version

Dripping

1959

### Drip Music, Fluxversion 1

First performer on a tall ladder pours water from a pitcher very slowly down into the bell of a French horn or tuba held in the playing position by a second performer at floor level.

1959

### Time-Table Event

To occur in a railway station.

A time table is obtained. A tabulated time indication is interpreted in minutes and seconds (for example, 7:16 equals 7 minutes and 16 seconds). This determines the duration of the event.

1961

### Word Event

Exit.

1961

### Incidental Music

Five piano pieces, any number of which may be played in succession, simultaneously, in any order and combination, with one another or with other pieces.

- 1 The piano seat is tilted on its base and brought to rest against a part of the piano.
- 2 Wooden blocks. A single block is placed inside the piano. A block is placed upon this block, then a third upon the second, and so forth, one by one, until at least one block falls from the column.
- 3 Photographing the piano situation.
- 4 Three dried peas or beans are dropped, one after another, onto the keyboard. Each such seed remaining on the keyboard is attached to the key or keys nearest it with a single piece of pressure-sensitive tape.
- 5 The piano seat is suitably arranged and the performer seats himself.

DATE UNKNOWN

George Brecht continued

### Word Event, Fluxversion 1

The audience is instructed to leave the theater.

1961

### Tea Event

preparing empty vessel

1961

### Tea Event, Fluxversion 1

Distill tea in a still.

1961

### Two Durations

red

green

1961

### Two Elimination Events

empty vessel

empty vessel

1961

### Two Vehicle Events

start

stop

1961

### Three Aqueous Events

ice

water

steam

1961

### Three Telephone Events

When the telephone rings, it is allowed to continue ringing until it stops.

When the telephone rings, the receiver is lifted, then replaced.

When the telephone rings, it is answered.

1961

### Three Lamp Events

on. off.

lamp

off. on.

1961

### Three Window Events

opening a closed window

closing an open window

1961

### Three Broom Events

broom

sweeping

broom sweepings

1961

**Three Yellow Events**

1 yellow yellow yellow  
2 yellow loud  
3 red  
1961

**Three Yellow Events, Fluxversion 1**

3 yellow slides are projected on a screen. Pause. One yellow slide is projected and then the projector falls down on the floor as the slide is removed. After the projector is returned to its place, a red slide is projected.  
1961

**Direction**

Arrange to observe a sign indicating direction of travel.  
Travel in the indicated direction.  
Travel in another direction.  
1961

**Instruction**

Turn on a radio. At the first sound, turn it off.  
1961

**No Smoking Event**

Arrange to observe a NO SMOKING sign.  
smoking  
no smoking  
1961

**Five Events**

eating with  
between two breaths  
sleep  
wet hand  
several words  
1961

**Piano Piece**

a vase of flowers on (to) a piano  
1962

**Organ Piece**

organ  
1962

**Solo for Wind Instrument**

(putting it down)  
1962

**Flute Solo**

disassembling  
assembling  
1962

**Saxophone Solo**

Trumpet  
1962

**Saxophone Solo, Fluxversion 1**

The piece is announced. Performer enters stage with an instrument case, places it on a stand, opens it and pulls out a trumpet, realizes the mistake, puts it quickly back in the case and exits.  
1962

**Solo for Violin, Viola or Contrabass**

polishing  
1962

**String Quartet**

shaking hands  
1962

**3 Piano Pieces**

standing  
sitting  
walking  
1962

**Piano Piece**

center  
1962

**Dance Music**

gunshot  
1962

**Concert for Clarinet**

nearby  
1962

**Concert for Clarinet, Fluxversion 1**

Clarinet is suspended by a string tied to its center so that it holds it in a horizontal position about 6 inches above the performer's mouth. Performer attempts to play a note without using his hands. He should do this either by swinging the reed end down or jumping up to it and catching the reed with his mouth.  
1962

**Concert for Clarinet, Fluxvariation 2**

A clarinet is positioned upright on the floor. Performer with a fishing pole, sitting at a distance of a few feet should attempt to hook, lift and bring to his mouth the reed end of the clarinet.  
1962

**Concerto for Orchestra**

(exchanging)  
1962

**Concerto for Orchestra, Fluxversion 1**

Orchestra members exchange their instruments.

1962

**Concerto for Orchestra, Fluxversion 2**

Orchestra members exchange their scores.

1962

**Concerto for Orchestra, Fluxversion 3**

The orchestra is divided into two teams, winds and strings, sitting in opposing rows. Wind instruments must be prepared so as to be able to shoot out peas. This can be accomplished by inserting a long, narrow tube into wind instruments. String instruments are strung with rubber bands which are used to shoot paper missiles. Performers must hit a performer on the opposite team with a missile. A performer hit three times must leave the stage. Missiles are exchanged until all performers on one side are gone. Conductor acts as referee.

1962

**Entrance-Exit**

A smooth linear transition from white noise to sinus wave tone is broadcast. Title is announced at beginning and at end, but at end, title is announced by a tape played backward.

1962

**Symphony No.1**

Through a hole.

1962

**Symphony No.1, Fluxversion 1**

Performers position themselves behind a full size photo of another orchestra and insert arms through holes cut in the photo at the shoulders of the photographic musicians. Performers may hold instruments in the conventional way and attempt to play an old favorite. In case of wind instruments, holes must be cut at mouths of photographic musicians.

1962

**Symphony No.2**

(turning)

1962

**Symphony No.2, Fluxversion 1**

Thick score books are positioned on

music stands in front of the orchestra members. As soon as the conductor begins to turn the pages of his book, orchestra members start turning theirs. The books are leafed through either at different rates of speed or same rate of speed, but all are turned to the last page.

1962

**Symphony No.3**

at three  
from the tree  
all night  
at home  
on the floor  
the yellow ball  
in the water

1964

**Symphony No.3, Fluxversion 1**

(on the floor)

Orchestra members sit down on the very forward edge of the chair and hold instruments in ready position. Upon signal from the conductor, all players slide forward and fall smoothly off their chairs in unison.

1964

**Octet for Winds**

Equal number of performers seat themselves opposite each other. A large pan of water is placed between the two groups and a toy sailboat is placed on the water. Performers blow their wind instruments at the sail of the boat pushing it to the opposing group. Both groups try to blow the boat away from themselves and toward the other group. If possible, all performers should play some popular tune while blowing on the sail. Piece ends when the boat reaches one end or the other of the pan.

1964

**For a Drummer (for Eric)**

Drum on something you have never drummed on before.

Drum with something you have never drummed with before.

1966

**Event Score**

Arrange or discover an event. Score and then realize it.

1966

**Symphony No.4**

Record.

1964

**Symphony No.5**

I before hearing  
II hearing  
III after hearing  
1966

**Symphony No.6**

the music of dreams  
dream music  
Second version: dream.  
1966

**Symphony No.6, Fluxversion 2**

Second version: dream.  
Event Score  
Arrange or discover an event.  
Score and then realize it.  
1966

**For a Drummer, Fluxversion 1**

Performer drums with drum sticks or  
drum brushes over the surface of wet  
mud or thick glue until brushes or sticks  
get stuck and can't be lifted.  
1966

**For a Drummer, Fluxversion 2**

Performer drums with sticks over a  
leaking feather pillow making the feathers  
escape the pillow.  
1966

**For a Drummer, Fluxversion 3**

Performer drums over drum with 2 ends  
of slightly leaky water hose.  
1966

**For a Drummer, Fluxversion 4**

Performer drums over drum with rolled  
newspapers until the rolls disintegrate.  
1966

**For a Drummer, Fluxversion 5**

Performer dribbles a ping-pong ball  
between a hand-held racket and drum  
skin.  
1966

**For a Drummer, Fluxversion 6**

Performer drums with mallets or  
hammers on a helmet worn by another  
performer.  
1966

**For a Drummer, Fluxversion 7**

Performer drums with brushes inside a  
vessel filled with cream until cream is  
thick.  
1966

**DON BOYD**

**A Performance Calendar (for El Djerrida)**

For whom? Anyone.  
When? Anytime.

- JANUARY Obey all laws 30 days. One day disobey one law.
- FEBRUARY Make a work with the fewest elements possible. One item?
- MARCH Watch the clouds on a sunny day for 10 minutes.
- APRIL Watch some kind of insect for 10 minutes.
- MAY Take a book and a pen. (An old-fashioned ink pen). Sit in the woods for 30 minutes watching and listening. Write of what you see and feel and hear.
- JUNE Find a sheep. Watch it 30 minutes.
- JULY Find a wolf. Watch it 30 minutes.
- AUGUST Write a letter to the IRS (Internal Revenue Service or the equivalent income tax authority where you live), explaining how difficult it is to achieve lofty dryness.
- SEPTEMBER Make a list of your four favorite books. Send it to me.
- OCTOBER Make your favorite dish of food. Send me the recipe.
- NOVEMBER Go somewhere and watch it snow. Sit with a friend. Drink hot tea.
- DECEMBER Give something you treasure to another person.  
1989



## HENNING CHRISTIANSEN

### Audience Eve

In the evening, during the performances:

.....  
.....  
.....

after 5 min. turn off the light

after 5 min. turn on the light

after 5 min. turn off the light

after 5 min. turn on the light

after 5 min. turn off the light

after 5 min. turn on the light

continue through the whole program.

.....  
.....  
.....

If possible, then fade the light in and out,  
as beautiful as possible. (like the sea)

1964

### Dialectical Evolution V

Record new sound for each 10 sec. Play  
the tape

The duration of each sound; lesser that lo  
sec. 10 sec. from the beginning of sound  
to the beginning of new sound.

Duration: At least 6 min.

Pedagogy: To know is to believe in time,  
exact time. To do is to spoil time, exact  
time.

DATE UNKNOWN

### Sonate for Piano (1)

1. movement

Sit before the piano, absorbed in  
deepest meditation. Get down on all fours.  
Now crawl around each of the legs of the  
piano. Painstakingly.

2. movement

Sit before the piano, absorbed in  
deepest meditation. Put your right hand  
on the piano-lid. Now hop, (like a rabbit)  
as gracefully as possible, around the  
piano, to your left.

3. movement

Sit before the piano, absorbed in  
deepest meditation. Now dash to the right  
around the piano, as quickly as possible.

Turn the piano over as you pass it.

Bowing, receive the ovations from the  
audience.

DATE UNKNOWN

## ANTHONY COX

### Tactical Pieces for Orchestra

The orchestra is divided into teams,  
winds, and strings, sitting in opposing  
rows. Wind instruments must be prepared  
to be able to shoot out peas. This can be  
accomplished by inserting a long narrow  
tube into wind instrument. String  
instruments are strung with rubber bands  
which are used to shoot out paper V  
missiles. Tubes, peas, rubber bands and  
paper missiles will be provided during the  
rehearsal to those who did not prepare  
their instruments in advance, but  
performers are advised to prepare their  
instruments in advance and practice  
shooting at home to improve their aim.  
In this piece, the performers are required  
to hit a performer of opposite team with a  
missile. If a performer is hit he must exit.  
The conductor will act as a referee.

DATE UNKNOWN

## JED CURTIS

### **Music for My Son**

Do not prepare for the performance and even try to forget that in a short time you will be performing. When the time of the performance comes, simply do something appropriate.

DATE UNKNOWN

### **Music for Wise Men**

Commit suicide.

DATE UNKNOWN

### **Opus 1**

One or more persons do, sense, and/or think.

DATE UNKNOWN

## JEAN DUPUY

### **Bonjour M'sieurs Dames** (2 Performers)

With the use of a vacuum cleaner, a performer takes up the hat of the other who salutes the audience with: 'Bonjour M'sieurs Dames'.

DATE UNKNOWN

### **Achoo**

With the use of a vacuum cleaner, which in this occasion blows out instead of sucking in, a performer envelopes the audience with a small cloud made from three ounces of finely ground pepper.

DATE UNKNOWN

### **Bye-Bye**

With the use of a vacuum cleaner, which in this occasion blows out instead of sucking in, a performer smothers the audience with a large cloud made from one pound of very finely ground pepper. (Previsions: Nostrils stinging, eyes streaming, peppery tempers rising, the people will flee the house in less than 3 minutes flat).

DATE UNKNOWN

## ALBERT M. FINE

### Ice Cream Piece

Performer buys an ice cream cone and then (a) eats it, or (b) gives it to a stranger, or (c) waits until it melts completely, then eats the cone, or (d) on finishing the piece, buys another ice cream cone.  
1966

### Piece for George Brecht

Enter the Sistine Chapel by the nether door.  
Survey the ceiling on the lintel.  
Exit by the other door.  
DATE UNKNOWN

### Fluxus Piece for G.M.

2 events are advertised at 2 adjacent locations. Audience is brought into the same hall by separate entrances. The audiences are separated from each other by a curtain. For the performance, the curtain is raised.  
DATE UNKNOWN

### Piece for Ben Patterson

Construct a piano with the treble on the left ascending to the bass on the right. Play all the old favorite classics.  
DATE UNKNOWN

### Clothespin Piece

Performers inconspicuously attach spring-type clothes pins to various objects in the street.  
DATE UNKNOWN

### Concerto for Solo Piano and Performer

Performer removes a different item from himself for each of the 88 notes: top hat, tie, shoe laces, pen, handkerchief, etc.  
DATE UNKNOWN

## LUCE FIERENS

### Possible Flux Performances or Postfluxgames

Undress someones and kiss the navel of his/her body.

Take a balloon. Blow. Let it go. Say: 'Goodbye'!!!

Take a rose. cut off the thorns. Give it to someone!!

Take lipstick, do your lips and kiss a bald person!

Undress someone and put lipstick on his/her buttocks!!

Ask a child to dance with you. 1 minute.

Ask a young woman/man to dance with you.

1 minute.

Ask a middle-aged person to dance with you. 1 minute

Ask an old woman to dance with you.

1 minute.

Dance with yourself. 1 minute.

Blow a balloon. Take a child's hand. Give it a kiss and SMILE.

SLIMEgame: ask two persons to wrestle in mud with two lipsticks; the first one who has a lipstick mark on his nose is the loser!

Light a candle! Go to the nearest café and wait for the GODot!

Put a stamp on your head and deliver yourself to the nearest museum. If you are not accepted, Take a shower. Light a candle and start dieting!

1987

## BICI FORBES

### Tumbleweed Event

Roll out white paper down the center of a room. Weight it down with stones. Set an electric fan at each end and play tumbleweed balls back and forth. Roll white balls back and forth. Roll and bounce tennis balls dipped in red, yellow, and blue paint. Cover with white paint. Play tumbleweed back and forth.

1964

### Breakfast Event

Stueben glass waffles, served with piping hot grade AA Vermont maple syrup.

1964

### Milk Festival

1<sup>st</sup> day Buy a quart of milk

2<sup>nd</sup> day Buy a quart of milk in Canada (Imperial quart)

3<sup>rd</sup> day Make up a quart of milk from skimmed milk powder, water, and one ice cube

4<sup>th</sup> day Dilute enough evaporated milk to make one quart

5<sup>th</sup> day Dilute sweetened, condensed milk enough to make one quart

6<sup>th</sup> day Express a quart of milk

7<sup>th</sup> day Milk a cow: one quart

1966

### Become Invisible

a) by hiding

b) by divesting yourself of all distinguishing marks

c) by going away

d) by sinking through the floor

e) by becoming someone else

f) by concentrating so hard on some object or idea that you cease to be aware of your physical presence

g) by distracting everybody else from your physical presence

h) by ceasing to exist

1966

## PETER FRANK

### Roy Rogers Event

1 Girl comes out

2 The pleasures of ventilation; also, Roy Rogers

3 Backhand serve  
Forward Roll

4 no event number 4

5 Seven Roy Rogerses

6 Six month tour of the Gaspe Peninsula

7 Fifteen eggs

8 Superimposition of numbers 2 and 6

9 Sweat

10 Superimposition of number 3 and a Donne sonnet

11 Ornate death of Roy Rogers

1969

### Thank You Piece

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

Thank you

politeness is NO crime

DATE UNKNOWN

### Breaking Event

(in memoriam Robert Watts)

Table of objects (some breakable, e.g. eggs, plastic toys, crystal goblets, etc., some unbreakable, e.g. rubber objects, stones, etc.)

Blinded performers (eyes closed or blindfolded) positioned at table, armed with hammers.

Audience blindfolded or told to close eyes once performers are positioned.

Conductor counts down from three; at zero, performers bring hammers down forcibly but only once, not repeatedly.

Everyone opens eyes or removes blindfolds.

1988

**Paradigm (for Dick Higgins)**

Locate an object, not spatially isolated from other objects of its kind nor different from them in any significant way, and designate it the current existing model for all such objects.

Observe how the distinctiveness of that object emerges under these conditions.

1983

**KEN FRIEDMAN**

**Fruit Sonata**

Play baseball with a fruit.

1963

**Whoop Event**

Everyone runs in a large circle, accompanied by a strong rhythm. On every beat, all whoop or yell in unison. May also jump or raise arms to mark time.

1964

**Restaurant Event**

Dress as badly as possible. Wear surplus store clothes, tattered shoes, and an old hat. Go to an elegant restaurant. Behave with dignity and exquisite manners. Request a fine table. Tip the maitre d' well and take a seat. Order a glass of water. Drink the water. Tip the waiters, busboy, and staff lavishly, then leave.

1964

**Christmas Tree Event**

Take a Christmas tree into a restaurant. Place the tree in a seat next to you. Order two cups of coffee, placing one in front of the tree. Sit with the tree, drinking coffee and talking. After a while, depart, leaving the tree in its seat. As you leave, call out loudly to the tree, 'So long, Herb. Give my love to the wife and kids!'

1964

**Anniversary**

Someone sneezes.

A year later, send a postcard reading, 'Gesundheit!'

1965

**Cheers**

Conduct a large crowd of people to the house of a stranger. Knock on the door. When someone opens the door, the crowd applauds and cheers vigorously. All depart silently.

1965

**Zen is When**

A placement.

A fragment of time identified.

Brief choreography.

1965

**Fly By Night Event**

During the heavy fly season, kill as many flies as possible in one night.

1965

**Webster's Dictionary**

A series of dictionary definitions inscribed on sidewalks and walls in public places.

1965

**Edison's Lighthouse**

Create a passage with facing mirrors. Place candles in front of each mirror. Vary the nature and intensity of light by varying the number and placement of the candles.

1965

**Fluxus Instant Theater**

Rescore Fluxus events for performance by the audience. A conductor may conduct the audience-performers.

1966

**Stage Reversal**

Go on stage naked, covered with paint. Wash.

Dress and leave stage.

1966

**Lemon**

- 1 Buy a large basket of lemons.
- 2 Place the lemons
- 3 Throw the lemons.

1966

**Zen Vaudeville**

The sound of one shoe tapping.

1966

**Fruit in Three Acts**

- 1 A peach.
- 2 A watermelon.
- 3 A pear.

1966

**Cardmusic for Audience**

Ten performers carry large cards marked with huge numerals, 1 through 10. They stand on stage facing an audience. They hold the cards so that when their arms are down, the audience sees the blank backs of the cards, and when they raise their arms, the cards are above their heads with numbers showing to the audience.

The conductor asks every member of the audience to pick one of the numbers

between 1 and 10 inclusive. He asks every member of the audience to think of a sound. He asks every member of the audience to think of an action that can be performed while standing up at their seats.

It is explained that the piece is a simple, binary (on-off) process: when a member of the audience sees his chosen number on stage, he stands, makes his noise, and performs his action. This continues as long as the number is visible. When the number goes down again, he sits in his place and makes no sound.

The conductor conducts the performers in displaying their numbers, using different timings, combinations, and sequences. The audience performs the piece by following the numbers in sounds and actions.

1966

**Mandatory Happening**

You will decide to read or not read this instruction.

Having made your decision, the happening is over.

1966

**Fluxus Television**

Paint shows and images on the glass screens of television sets.

1966

**Orchestra**

The entire orchestra plays phonographs. The orchestra tries to play a well-known classical masterwork. Instead of an instrument, every member of the orchestra has a phonograph. Some of the ways this can be performed are:

- 1. All have some recording. All try to start at same time.
- 2. Each has different recording or version of piece. All try to start at the same time.
- 3. Different sections of the orchestra are given different passage to play, rotating through entire piece in sequences.
- 4. Each member of the orchestra starts and stops playing different sections of the recording at will.

1967

Fluxus Performance Workbook, ed. Ken Friedman, Owen Smith & Lauren Sawchyn, Performance Research e-Publications, 2002

**Empaquetage pour Christo**

A modest object is wrapped.  
1967

**Twenty Gallons**

Cook soup for the entire audience.  
Serve it.  
1967

**Homage to Mike McKinlay**

Eat hot peppers and pickled foods of a  
spicy nature.  
1968

**Unfinished Symphony**

Eat hot peppers and pickled foods of a  
spicy nature.  
1968

**Telephone Clock**

Telephone someone. Announce the time.  
1967

**Homage to Christo**

Something is unwrapped.  
1968

**Boxing Day**

Prepare boxes, at least 100, of many  
different kinds: wood, paper, cardboard,  
plexiglass, metal, colored, painted, plain,  
etc. Fill some gifts. Leave some empty.  
Give them all away –on the street, to  
homes, by mail, at a concert, etc.  
1968

**Heat Transfer Event**

Glasses: one filled with ice water, one  
with boiling tea, one or more empty  
glasses. Liquids are transferred from  
glass to glass until the tea is cooled to  
drinking temperature.  
1970

**White Duck Event**

Sewn.  
Glued.  
Bound.  
1970

**Loss**

Lose tools or useful objects.  
1971

**On a Jungle Path**

A gate is built.  
Songs are sung.  
Performer passes through gate.  
1972

**Stamp Act**

A nude model is entirely stamped with  
images generated by rubber stamps.  
1974

**Variation for Food and Piano**

A piano is prepared with food.  
(The piano may be played.)  
1982

**Dance Class**

Learn Norwegian. Visit Italy.  
1985

**Explaining Fluxus**

Explain Fluxus in five minutes or less,  
using a few simple props.  
1986

**Finland, Wake Up!**  
(for Jaana Kortelainen)

Arrange a performance of Jan Sibelius's  
symphony, Finlandia, orchestrated for 120  
tubas and 80 kettle drums.  
1987

**Homage to Mahler**

A symphony is performed. The different  
sections of the orchestra march on and  
off stage as they perform.  
1989

**Viking Event**

Performers enter from stage right and  
stage left. Each stands at the far edge of  
the stage. One shouts, 'Hail, Ragnar!' The  
other shouts back, 'Hail, Einar!'  
1989

**Fluxus is Dead**

Send someone the smallest sculpture you  
own.  
1989

**For Christo**

Something is wrapped in the most  
humble way.  
1989

**Interpretation Game**

Play a game for one day. Imagine that  
everything you say or read or hear  
happens exactly as it is expressed in  
language.  
1989

**Neck Tie Party**

Borrow an ugly necktie from a friend. Give  
it to another friend.  
1989  
FIRST REALIZED IN OSLO, NORWAY.

**Theater Exercise**

Stage a play in which the actors carry all scenery with them. They must construct and take down scenery and stage materials while they play is in progress.  
1989

**Two Second Encore**

The performer walks out on stage, looks at the audience sincerely and passionately, crying out the words 'O-din! O-din!' The performer's own national accent should be prominent.  
1989

**White Tooth Workshop**

Brush your teeth using a different toothbrush for each tooth.  
1989

**Exhibition**

Arrange an exhibition where a curtain conceals each work of art. Next to the curtain is posted the description of the piece. On payment of a fee, an attendant pulls the curtain aside to display the work. After the viewer has finished examining the work, the curtain is replaced.  
The fee may be the same for all works, or it may vary according to size of work, fame of work, market value of work, insurance value of work, etc.  
1991

**Fluxus Balance Piece for Mieko Shiomi**

A bowl of water is placed on one side of a balance. The bowl is filled with water exactly equal in weight to whatever is on the other side of the balance.  
1991

**Marching Band**

A marching band carries its instruments and sings or hums the music.  
1991

**New Shoes Dance Theater**

Organize a short dance piece. Create choreography to be danced to any normal classical or modern music. Rehearse in traditional dance costume or leotards. For the public presentation of this work, clothing will be the same as at the rehearsal. There will be one change: all

performers will dance in new boots or new men's black dress shoes. Even the women will wear men's shoes. If the dance is performed more than once, use completely new shoes or boots for every concert.  
1991

**Selection Event**

Prior to the performance, the director selects music and a kind of dancing. The music is played through once for the cast. The cast is invited to conceive of a kind of dance they will perform to the music after only one hearing. No rehearsal takes place.  
At the time of the performance, a large paper screen is stretched across the stage or the front of the hall so that when performers stand behind it, only their calves and feet are visible. All the male performers stand behind the screen. A female performer is selected by some arbitrary method. The female performer selects her dance partner by choosing the pair of feet that she likes best. The two performers dance together to the music.  
1991

**Stage Fright Event**

Wear a costume that covers almost all of the body from the top of the head to the knees. Only the legs from the knees down should be visible. Examples of the costume: a large, broad-brimmed hat, a scarf, a huge sweater with a very high neck, and a bulky wool skirt; or, a bundle of layered wool blankets; or, a specially sewn sack with holes cut for the hands and legs. The audience may not see the performer and the performer may not see the audience.  
Walk out on stage or into the hall, moving about slowly during the allocated time. At the end of the time, two or three cast members come out to guide the performer off.  
This may be performed as a solo, or it may be performed by several or many performers who will slowly bump into each other or the audience as they move through the piece. Music may be played, or the event may take place in silence.  
1991



### **Bartholomew in Munich**

Green glass bottles and clear glass bottles. Fill the clear bottle with plaster of Paris. Fill the green bottle with salt. Display on a small wooden shelf.  
1992

### **Bird Call**

Make a telephone call to a bird. If you do not know a bird who has a telephone, make a telephone call in which you make bird noises.  
1992

### **Family Planning Event**

Get pregnant for 18 months and have twins.  
1992

### **Folk Dance**

The dancers perform a traditional folk dance while dancing on stilts. If there are several dancers and some feel avant-garde, they may use stilts of a different height than the other dancers.  
1992

### **The History of Fluxus**

Take a plain wooden table with no metal or plastic surfaces. Paint the table white. Use white-wash or a flat white paint. Prepare a dull surface, not glossy. Place two black shoes on the table. If you use a small table, place the shoes slightly off center toward a corner. If you use a large table, place the shoes closer to the corner than to the center. Fill the left shoe with white table sugar. Fill the right shoe with sea salt. If you wish, you may polish the shoes from time to time.  
1993

### **Magic Trick #2**

Walk on stage with a sledge hammer, an egg and a small tape recorder. Place the egg on one side of the stage. Place the tape recorder on the opposite side of the stage. Turn the recorder on in the playback mode. Walk back to the egg. Pick up the hammer. Raise it high. Wait 30 seconds and smash the egg. Stand and wait. After 15 seconds, the tape recorder plays the noise of a chicken.  
1993

### **Magic Trick #7**

Walk on stage with a big sheet of paper and a magician's hat. Hold the paper up to the audience to show that it has been painted or printed with the word FLUXUS. Tear the paper into pieces and drop them into the hat. Shake them. Reach into the hat and pull out a large cloth that reads, THE END.

## LEE HEFLIN

### Fall

Throw things that are difficult to throw because of their light weight.

DATE UNKNOWN

### Ice Trick

Pass a one pound piece of ice among members of the audience while playing a recording of fire sounds or while having a real fire on stage. The piece ends when the block of ice has melted.

DATE UNKNOWN

### First Performance

Performer enters, bows, then exits. This is executed once for every member of the audience.

DATE UNKNOWN

## HI RED CENTER

### Street Car Event

A long string is prepared with various everyday objects attached to it at intervals. The objects include such things as: hats, shoes, underwear, toothbrushes, hammers, cans of soup, books, household tools, cups, phonograph records, etc. The string is laid out on the street continuously from a moving street car.

DATE UNKNOWN

### Hotel Event

A hotel room is set up as a clinic where various measurements are taken for each visitor. Examples are: head volume, mouth capacity, difference between shoe and foot length, finger strength, saliva production, length of extended tongue, inflated cheek width, distance from thumb at the end of outstretched arm to nose, distance between nipples, distance between fingertips of outstretched arms, length of penis (flaccid), length of penis (erect), depth of vagina, circumference of body at key points (head, neck, shoulders, chest, waist, hips, knees, ankles, elbows, wrists), amount of air filling a balloon as inhaled and expelled in one breath, amount of liquid swallowed in one draught, etc. Visitors to the event must perform various feats or events before admission to the room.

DATE UNKNOWN

### Street Cleaning Event

Performers are dressed in white coats like laboratory technicians. They go to a selected location in the city. An area of a sidewalk is designated for the event. This area of sidewalk is cleaned very thoroughly with various devices not usually used in street cleaning, such as: dental tools, toothbrushes, steel wool, cotton balls with alcohol, cotton swabs, surgeon's sponges, tooth picks, linen napkins, etc.

DATE UNKNOWN

**DICK HIGGINS****Danger Music Number One**

Spontaneously catch hold of a hoist hook and be raised up at least three stories.

APRIL 1961

**Danger Music Number Two**

Hat. Rags. Paper. Heave. Shave.

MAY 1961

**Danger Music Number Nine  
(for Nam June Paik)**

Volunteer to have your spine removed.

FEBRUARY 1962

**Danger Music Number Eleven  
(for George)**

Change your mind repeatedly in a lyrical manner about Roman Catholicism

FEBRUARY 1962

**Danger Music Number Twelve**

Write a thousand symphonies.

MARCH 1962

**Danger Music Number Fourteen**

From a magnetic tape with anything on it, remove a predetermined length of tape. Splice the ends of this length together to form a loop, then insert one side of the loop into a tape recorder, and hook the other side over an insulated nail, hook, pencil or other similar object, to hold the tape and to provide the minimum of slack needed for playing of the loop. Play the loop as long as useful.

MAY 1962

**Danger Music Number Fifteen  
(for the Dance)**

Work with butter and eggs for a time.

MAY 1962

**Danger Music Number Seventeen**

Scream! Scream! Scream! Scream!  
Scream! Scream!

MAY 1962

**Danger Music Number Twenty-Nine**

Get a job for its own sake.

MARCH 1963

**Danger Music Number Thirty-One**

Liberty and committee work!

MARCH 1963

**Danger Music Number Thirty-One  
(for George Maciunas)**

Do not abide by your decision.

APRIL 1, 1963

**Danger Music Number Thirty-Three  
(for Henning Christiansen)**

Have a ball show.

MAY 1963

**Judgment for String and Brass**

A brass musical instrument, string, and a performer are required for this piece.

The performer slowly wraps the brass instrument in the string, exercising the greatest economy of movement.

SPRING 1963

**Anger Song #6 ('Smash')**

- 1 Inviting the people to come free, if they bring whistles and hammers.
- 2 Arraying and hanging as many breakable images around the room as possible — fine bottles, decanters, flower pots and vases, busts of Wagner, religious sculptures, etc.
- 3 When they come, explaining the rules:
  - a) They surround the ringleader. b) He turns, ad lib. c) When he has his back to anyone, this person is as silent as possible. d) When he has his side to anyone, this person blows his whistle repeatedly, not too loud. e) When he faces anyone, this person blows his whistle as loudly and violently as possible. f) When he actually looks into anyone's face, this person smashes an image with his hammer.
- 4 Continuing from beginning until all of the images are smashed.

SUMMER 1966

**From Twelve Lectures about the  
Same Thing or Bartenders Who have  
no Wings****Act Three**

A cigar store. An Apollo emerges from behind the counter. He says, 'I am not really an APOLLO.'

**Act Six**

A very pretty naked girl. After a time she notices that she is naked and is somewhat embarrassed.

**Act Seven**

A man with a Belgian flag, a woman with a Greek flag, and a man with a Guyanese flag. The man with the Belgian flag says, 'This is not a Cuban flag.' The woman with the Greek flag says, 'This is not a Guyanese flag.' The man with the Guyanese flag says, 'I am not French.'

MAY 31, 1966

### Constellation Number 4

A sound is made. The sound is to have a clearly-defined percussive attack and decay (such as produced by plucking strings, hitting gongs, bells, helmets or tubes). Each performer produces his sound efficiently and almost simultaneously with other performers' sounds. Each sound is produced only once.

DATE UNKNOWN

### DAVID HOMPSON

#### Lessons

Arrange nine crackers on a table. Ask someone to choose the most beautiful cracker from the grouping. Smash the remaining crackers with your fist.  
1969

#### Lessons

Telephone a random number and ask for the name of the person who answers. Telephone a known number and ask for the name obtained from the first call.  
1969

#### Lessons

List the difference, in cubic inches, between you bed and your tub.  
List the difference, in square inches, between your porch and bathroom floors.  
1969

#### Calculations

Sixty two and sixty two and sixty two is one hundred eighty six.  
1970

#### Olympia!

A yellow cab under a red flag over a blue plate  
1972

#### There's Music in My Shoes

Place a wet bar of soap in the center of a room. Listen for someone to fall.  
1972

## TOSHI ICHIYANAGI

### **Music for Piano No.5, Fluxvariation**

An upright piano is positioned at center stage with its profile toward the audience. The pedal is fixed in a depressed position. A performer, hidden from view in the wings, throws darts into the back of the piano according to the time pattern indicated in the score.

DATE UNKNOWN



Fluxus Performance Workbook, ed. Ken Friedman, Owen Smith & Lauren Sawchyn, Performance Research e-Publications, 2002

## JOE JONES

### **Duet for Brass Instruments**

Rubber gloves are placed over bells of brass instruments and tucked inside. Two performers play duet while gloves emerge from instruments and expand. Variation may be performed using inflatable leg.

DATE UNKNOWN

### **Piece for Winds**

A rubber inflatable glove or leg is stretched over the rim of the instrument and stuffed inside the bell. Performer blows into instrument inflating the glove or leg, making it emerge slowly from the bell. It expands slowly, finally shooting out of the bell toward the audience.

DATE UNKNOWN

### **Dog Symphony**

Dogs are admitted to the audience. The orchestra is equipped with dog whistles. On signal from the conductor, the whistles are blown and played while the dogs bark.

DATE UNKNOWN

### **Mechanical Orchestra**

Self-playing, motor-operated reeds, whistles, horns, violins, bells and gongs play predetermined, dynamically variable and continuous tones for a determined length of time.

DATE UNKNOWN

**BENGT AF KLINTBERG****Food Piece for Dick Higgins**

A rich variety of food has been placed on a table. The performer starts to take food and put it in his mouth, but he drops the food to the floor the same moment it touches his lips. He takes as much food as in a regular meal, but when he has finished all food is on the floor in front of him.

1963

**Dog Event**

This piece can be performed in places where many persons have gathered, such as openings of art exhibitions, cocktail parties or – preferably – dog exhibitions. The performers are divided into four groups and circulate in the room. Their activities take place abruptly, without any simultaneity, and do not last longer than ten seconds. Afterwards they remain passive for at least one minute before the activities are repeated.

Group A lick people on their faces.

Group B smell people in their crotches

Group C lay down in front of people and whine

Group D bite down on their legs

APRIL 1966

**Identification Exercise**

Identify yourself with a graham cracker, a gramophone, a granger, a grapefruit, a grass-blade, a grave-digger, a Greek, a greenery, a grenade, a grindstone, a gripsack, a grizzly, a groundnut, a grouse, a grub-axe, a bandy team  
the Gulf Stream and a grunt

1966

**Theater****Act One**

The stage represents a room, which once was a hen-house, as can still be seen from some equipment, hens, eggs, and hen-shit. The room is furnished in heavy Empire style. In one corner are a shit-covered plastic bust of Bismarck with one mustache-tip broken off and a tremendously dry, brown Christmas tree in the other corner, decorated with one colored glass ball and some cardboard angels. Behind a sofa, an organ is vaguely visible, incessantly attacked by a boy with

a healthy, even rubicund look. In the middle of the floor, a big ice block is slowly melting.

**Act Two**

Soft-boiled eggs and paper plates.

**Act Three**

Same as act one, but in the evening. The whole stage seems to have turned slightly to the left. Moonlight strains in through branch-holes and key-holes. On the Christmas tree a dying candle is dripping. Some springs have shot up through the sofa cover, the broken-off mustache tip is clumsily mended with blue modeling clay. In the distance, we hear an eighteen-shot salute, but on stage nothing happens.

1960

**Lettuce Music for Sten Hanson**

The piece requires two performers, a head of lettuce on a music rack, a whistle and a small charge of explosive.

Short signals on whistle.

Head of lettuce explodes:

A green rain. Long signal on whistle.

1963

**From Twenty-Five Orange Events****Orange Event Number 1  
(for Kerstin Aurell)**

Try to find out which musical instrument you would first connect with an orange. Play it, as long as you like. Or pretend to play it for the corresponding time.

**Orange Event Number 3**

Peel an orange carefully and arrange pigs in a row. Choose one of the pigs.

**Orange Event Number 4**

Peel an orange carefully and place pigs here and there in the apartment. Eat them when you happen to pass.

**Orange Event Number 7**

Eat an orange and at the same time, listen attentively: to sounds of chewing, of sucking, of swallowing and external sounds that may occur.

**Orange Event Number 8  
(for Pi Lind)**

Eat an orange as if it were an apple. (Hold it, unpeeled, between forefinger, middle finger and thumb, bite big mouthfuls, etc.)

**Orange Event Number 10**

Use at the same time an orange and a lemon, an orange and a die, an orange and a bucket, an orange and an apple, an orange and a phonograph, an orange and a shoe, an orange and a tangerine, an orange and an organ and a ski-track, or an apple and an umbrella.

**Orange Event Number 12**  
(for Staffan Olzon)

Fill all the drawers of a chest to the brim with oranges and depart for another part of the world.

**Orange Event Number 15**

For umbrella, orange and sewing-machine.

**Orange Event Number 16**  
(for Åke Hodell)

Regard two or three oranges for a long time.

**Orange Event Number 17**  
(for Folke Heybroek)

Leaning over a bridge parapet, look down into the water whirls of the Stockholm Stream. Between your two hands, roll an orange so that the peel becomes soft and will easily come loose from the orange. Quite often, you will hear the rattle of trains that are passing over the railway bridge in the neighborhood. At certain junctures you will also hear the bells of at least three churches ringing. When these two sounds reach you at the same time, start peeling the orange and let the peels fall down into the water.

**Orange Event Number 20**

Paint an orange white and place it together with other oranges in a white bowl.

**Orange Event Number 21**

Roll an orange over a floor, covered with hens' feathers.

**Orange Event Number 24**

Stay for a long time in a room in which there is silence. Breathe silently, move silently if you move. At a time that you choose yourself, crack a nut.

**Orange Event Number 25**  
(‘Proposition’)

Make a fruit salad of oranges and nuts and serve it.  
1963-1965

**2 Exhibitions****1 Ice**

Some days after the break-up of the ice, one can find large ice sheets floating in the northern creeks of the lakes. Lifted up in the air, these half-melted sheets will often show an extraordinary beauty. There are holes in most of them, which makes it possible to hang them on dry spruce-branches.

Go up one morning and decorate the forest with ice and let the opening start soon after. There should be a number for each piece of ice. The opening guests are served sherry.

1965

**2 Mold**

The hot summer is the best season. At various times one puts old pieces of bread into a number of bread boxes in gay colors. Let them stand with closed lids for some time. Now and then one checks how the mold is developing. At an interesting and beautiful phase, one makes an exhibition. Have a number for each box. Instead of sherry, serve vin rosé.

1963

**Three Magic Events****Number 1**

(to make a couple enemies)

Take an egg and boil it hard and write a couple's names on it. Then cut the egg in two pieces and give one of the halves to a dog and the other half to a cat.

**Number 2**

(against rats in the barn)

When the first load of grain is carted in, those who are standing in the barn ask: 'What are you bringing here?'

'We are bringing a load of cats!'

Now ask what the rats shall have to eat.

'Stone and bone and henbane-root.'

The first load is brought in during as dead silence.

During the following loads one talks about cats all the time.

**Number 3**  
(for white washes)

At the washing a person who comes in shall say:  
'I saw a swan.'  
Then the clothes will be clean and white.  
On the other hand the whole wash will be spoiled if he says: 'I saw a raven.'  
1965

(from Bengt af Klintberg's Svenska Trollformer)

**Streetcar Random**  
(music for any number of participants)  
One used streetcar ticket is given to each participant. On the cross-ruled ticket, there are squares for day and hour, each of which indicates one beat. The length of the beats is decided by each participant, who also determines how he wants to read the ticket: horizontally or vertically, to the right or to the left. It is expedient that he keep to the chosen reading during the whole performance. The uncut squares indicate pauses, the squares where the streetcar conductor has cut a round hole indicates one beat of sound. The source of the sound is optional. The piece is over when the last participant has become tired.  
Suggested sources of sound: symphony orchestra; car horns.  
1965

**Calls (Cantos 1-6)**

**Calls, Canto 1** (If You Catch Sight of a Friend in the Distance)

If you catch sight of a friend in the distance: go towards him calling out loudly. Let the calls ring out. Answer his calls. Develop the structures of his calls. Desirable development: from very simple to very complex calls.  
(Can be performed in public libraries, lecture halls, churches, central stations, civil service departments and in outdoor places under an immense blue sky.)

**Calls, Canto 2**

(Stage Version of Canto 1)  
At the beginning of the piece one performer stands in the left back corner, the other in the right back corner of the hall. Calling out loudly to each other, they advance toward the stage. Desirable

development: from simple calls to very complex calls. The piece is over when they meet on the stage.

**Calls, Canto 3**

Two persons, one standing on the south side of a large lake — a least 1 kilometer apart — the other standing on the north side of the lake, talk to each other.

**Calls, Canto 4 (Hello-Chorus)**

A party of about 100 persons walk out into a forest at sunrise, climb up to the treetops and call and sing a hello-chorus.

**Calls, Canto 5 (Telephone Call)**

Make a telephone call in a bathtub, talking with you lower lip under the water surface and your upper lip over it. The piece requires a long telephone cord.

**Calls, Canto 6 (Letter)**

Open an empty envelope with both hands and talk loudly into it. Then close the envelope quickly and post it to anyone whom it may concern.

DECEMBER 1965 - JUNE 1966

**Two Flag Events**

**1. In Copenhagen** (for Ibi)

A big Danish flag is tacked to a wall. Paint the white cross yellow. Drink a Tuborg (or a Carlsberg). Paint the four red squares blue.

**2. Demonstration**

Arrange a demonstration march with flags. If it is a sunny day with light blue sky, the flags shall be light blue. If the sky is white, the flags shall be white. Gray sky: gray flags.

DECEMBER 1965

**Seven Forest Events**

**Forest Event Number 1 (Winter)**

Walk out into a forest when it is winter and decorate all the spruces with burning candles, flags, apples, glass balls and tinsel strings.

**Forest Event Number 2**

Walk out into a forest and wrap some drab trees, or yourself, in tinsel.

**Forest Event Number 3**

Climb up to a treetop with a saw. Saw through the whole tree-trunk from the top right down to the root.



**Forest Event Number 4**

(Danger Music for Henning Christiansen)  
Climb up into a tree. Saw off the branch you sit upon.

**Forest Event Number 5 (The Lumberjacks' and Pikers' Union)**

'Charlotte Moorman exchanged the sandpaper for a wood-saw, but using that sawing technique, she would have been sacked from the Lumberjacks' and Pikers' Union.

**Forest Event Number 6**

Walk out of your house. Walk to the forest. Walk into the forest.

**Forest Event Number 7**

When you walk into a forest, don't forget to knock.  
1966

**Untitled Event**

Smear yourself and a blue satin umbrella with ashes and apricot jam; embrace a sleeping person.  
1967

**Event for an Unknown Person**

A love letter on a bicycle carrier.  
1967

**Party Event**

Send invitations to all your friends – except one – with the following:  
green party green clothes  
And to one person:  
red party red clothes  
1967

**Plan Against Loneliness**

Some yellow seats in all parks, squares and subway trains, where people who want to be talked to can sit down. Do this in every city all over the world.  
1967

**MILAN KNIZAK**

**Fashion**

Cut the coat along its entire length. Wear each half separately.  
1965

**Snowstorm No. 1**

Paper gliders are distributed to an idle and waiting audience.  
1965

**Snowstorm No. 2**

A great quantity of paper flakes or crushed expanded white polystyrene is dumped from a rooftop during a windy summer day.  
1965

**Flour Game**

At the same time every day, using the same words, in the same store, for 100 days, you purchase 10 dkg. of flour (approximately 1/4 pound).  
On 101st day, you buy 1 q. (200 pounds) of flour.  
For the next 100 days, buy 10 dkg. (1/4 pounds) again. On 202nd day, buy 1 q. (200 pounds) And again, and again, and again.  
With the flour, mold a big cone. The one who makes the biggest cone is the winner.  
1965

**Cat**

Get a cat.  
1965

**Line**

A line is drawn on the sidewalk with chalk. The longest line wins.  
1965

**Glider**

Fold a 2-yard paper bird (paper glider).  
1965

**Jewelry**

Make a list of all articles about 20 - 40 cm. large which are at your disposal. Also make a small arrow or dart with a sharp point. Mark some names of articles on your list and attach the list, face down, to a board. From a given distance, shoot your arrow. Whose arrow pierces the marked name of the objects, that person will wear the object on his or her chest as jewelry for the entire following day.  
1965

**Game of Artist**

On the wall of your room, just under the ceiling, nail 100 small hooks spaced at about 5 cm apart. Twist strings around them. To their ends, tie a fork, scissors, shaver, candlestick, bottle, shoes, ladle, clothes hanger with a jacket, etc., etc. Create new arrangements (pictures) again and again by pulling and shifting.

1965

**Aktual Clothes**

Cut a circle into all parts of your clothing.

1965

**Sunday Event**

A broom (or some other thing) is tied to the end of a string about 3 yards long. Then it is pulled behind all over the busy streets on a Sunday.

1965

**Walking Event**

On a busy city avenue, draw a circle about 3m in diameter with chalk on the sidewalk. Walk around the circle as long as possible without stopping.

1965

**Smile Game**

Say hello to every pretty girl you meet. If she replies with a smile, you get a point. The one with the most points wins.

1965

**Confrontation No. 1**

Each participant wearing a paper cap tries to knock off with wood or toy sword the cap of another while defending himself with own sword against the attempts of opponents.

1965

**Killing the Books**

by shooting  
by burning  
by drowning  
by cutting  
by gluing  
by painting white, or red, or black  
etc.

1965-1970

**Removal**

Lower an island one inch by removing one inch of its top surface.

1965

**Cover**

Cover a large area with paper joined together.

1965

**A Week**

1<sup>st</sup> day All your clothes should have same color. Also underwear.

2<sup>nd</sup> day Keep silence all day long.

3<sup>rd</sup> day Look at your naked body in a mirror for at least an hour. Do it carefully.

4<sup>th</sup> day

5<sup>th</sup> day Sing or whistle the same tune all day long without a pause.

6<sup>th</sup> day Make a trip by train. Buy no ticket.

7<sup>th</sup> day Walk all day long aimlessly through the city. The best is alone.

1966

**Marriage Ceremony**

Everyone walks deep into the woods until they come to a clearing. They sit in a circle with the couple in the center. They are silent. Then the lovers stand and kiss. They exchange gifts, which must not be bought.

They drink red wine from a goblet. Then everyone drinks red wine. In the center of the circle, they plant a tree, and, in a different place, they light a fire.

Everyone eats, drinks, talks and enjoys themselves together.

Every third year the couple must visit this place on their anniversary. Only the most serious reasons must prevent them from doing so.

1967

**Lying Ceremony**

Blindfolded people lie on the ground for a long time.

1968

**Wedding Ceremony**

An untouched, snow-covered plain.  
 We walk round in a circle until our steps  
 form a ring in the snow.  
 Then we pour gasoline on the circle and  
 light it.  
 Inside the fiery ring, I kiss her tenderly on  
 the nipples of both breasts.  
 Then we drink red wine: she first fills her  
 mouth, then slowly releases the wine into  
 my mouth.  
 We color the snow around with the wine  
 that remains.  
 In the night, before we begin to make mad  
 and biting love, we paint stars on each  
 other's bodies.  
 1970

**Secret Ceremony**

People mutually (not in a vulgar fashion,  
 but secretly, proudly, and with a desire to  
 please the other, to overwhelm him, bring  
 him nearer) shows him or her a part of  
 their body that normally remains hidden.  
 They may also exchange deep secrets.  
 Anywhere in a beautiful and magic place  
 at a beautiful and magic time.  
 1970

**Tracks**

Tracks left by:  
 a stone  
 clothes (left lying about, hanging up, on  
 someone)  
 wood (in a tree, on the ground, on a  
 hand, etc.)  
 rain  
 wind  
 an automobile (on us, on a road, etc.)  
 man (his foot, bare, shod, the tracks left  
 by his activities, etc.)  
 thoughts (of man, thoughts themselves)  
 words (on paper, in mouths, etc.)  
 etc., etc.

We may observe tracks, examine them, if  
 possible photograph them, draw them,  
 paint them, etc., or simply be aware of  
 them.

1971-78

**Some Mathematical Operations**

1) house + shout =  
 2) homeland + paper + swallowing =  
 3) (eye - pencil) x glue =  
 4) breath x breath =  
 5)  
 6) soul  
 1977

**Some of the Enforced Symbioses**

Do everything twice.  
 Hate everything twice.  
 Bind together 2 thoughts, 2 white  
 surfaces, 2 fires, 3 cars, 3 stones, 3  
 words, 3 people.  
 Glue together breads, machines, clouds,  
 tastes.  
 Clothes for 2, for 3, for a crowd.  
 Etc.....  
 Etc.  
 1977

**White Process**

Stay 10 days in a white room with white  
 furniture, white pictures, etc. Eat only  
 white food.  
 Drink only white drink. Wear only white  
 clothes. Read white books without black  
 letters. You may also paint white pictures,  
 make white sculptures, amuse yourself by  
 making white things or simply playing  
 with white things.  
 Make your ideas white as well.  
 1977

**Ceremony**

1/  
 2/water (a smell)  
 3/feeling of a lightness in the belly  
 (feeling of lightness in sex)  
 4/  
 5/breaking a stone (to find its soul)  
 6/round square  
 1977

**Material Events**

The encounter of various materials. A  
 discussion between materials. A duel of  
 objects.  
 Material wars.  
 Personification. Of anything whatsoever.  
 The encounter between various areas of  
 existence. Encounter an encounter of  
 living beings.  
 1977

**Idea (Mental Image, Notion)**

A given number of people, at a given,  
 precisely determined time, think of a  
 given, precisely determined thing.  
 Create a collective idea (mental image,  
 notion).  
 Examples: think together about:  
 a headache  
 a handshake

the warmth of the sun  
the note C  
the flight of a bird  
beauty independent of objects and  
phenomena  
joining  
the warmth of skin  
melodies  
an eye  
the spirit  
nothing  
a black cloud  
a blue sky  
a collective brain  
a collective heart  
an earth that is getting smaller  
an earth that is stretching etc.

First variation: the people are together  
when they do this.

Second variation: each person is alone (in  
their own home).

1978

#### **A Purge**

- 1) Step into a river completely clothed.  
Undress in the water. Put the clothes  
into a vessel. Let it float downstream.
- 2) Wash each other.
- 3) Under a big canvas with holes cut in it  
for heads, leave the water and go to  
your homes.

1979

#### **Raft**

Build a raft. Set a fire on it. Float with it  
for as long as it takes the fire to burn  
through the raft to the water.

1979

#### **Processes for a Body**

1

An eye covered with green palm.  
Rice glued on a blue breast.  
With left foot to balance a nail.  
(Somewhere might be something red or  
violet.)

2

Half a beard.  
Dark object c.500 yards away.  
To qualify with the tongue.  
A thought placed into a finger.  
(You can accent it with paint.)  
Time unit remaining of feeling wet.

1982-1985

## **ALISON KNOWLES**

#### **Shuffle**

The performer or performers shuffle into  
the performance area and away from it,  
above, behind, around or through the  
audience. They perform as a group or  
solo: but quietly.

1961

#### **Proposition**

Make a salad.

1962

#### **Variation #1 on Proposition**

Make a soup.

1964

#### **Nivea Cream Piece**

First performer comes on stage with a  
bottle of Nivea Cream or (if none is  
available) with a bottle of hand cream  
labeled 'Nivea Cream.' He pours the  
cream onto his hands and massages  
them in front of the microphone. Other  
performers enter, one by one, and do the  
same thing. Then they join together in  
front of the microphone to make a mass  
of massaging hands. They leave in the  
reverse of the order in which they entered,  
on a signal from the first performer.

1962

#### **Variation on Nivea Cream Piece**

Large quantities of Nivea Cream must be  
available, at least one large jar per  
person. The performers enter and each  
lathers up his arms and face, then his  
colleagues, in a fragrant pig-pile.

DATE UNKNOWN

#### **Child Art Piece**

The performer is a single child, two or  
three years old. One or both parents may  
be present to help him with a pail of  
water, a banana, etc. When the child  
leaves the stage, the performance is over.

1962

#### **Variation #1 on Child Art Piece**

Exit in a new suit.

1964

#### **Street Piece**

Make something in the street and give it  
away.

1962

**Shoes of Your Choice**

A member of the audience is invited to come forward to a microphone if one is available and describe a pair of shoes, the ones he is wearing or another pair. He is encouraged to tell when he got them, the size, the color, why he likes them, etc.  
1963

**Piece for Any Number of Vocalists**

Each thinks beforehand of a song, and, on a signal from the conductor, sings it through.  
1962

**Color Music #1 for Dick Higgins**

List your problems from one to five. For each problem, list the best solution you can think of. For each problem, also list a color. Whenever the problem arises in your mind, think first of the best solution, and if you cannot act on it immediately, switch to concentration on the color until an absolute necessity intervenes.  
1963

**Giveaway Construction**

Find something you like in the street and give it away. Or find a variety of things, make something of them, and give it away.  
1963

**Color Music #2**

Print in the streets.  
1<sup>st</sup> movement: orange  
2<sup>nd</sup> movement: black  
3<sup>rd</sup> movement: blue  
1963

**Color Music #2, Revised**

Print a silk screen on the pavements and streets of a city. This piece is dangerous. Have some ready excuse such as 'This ink is water soluble'.  
1963

**Braid**

The performers, usually two, find something to braid – hair, yarn, etc.– and do so.  
1964

**String Piece (Variation on Braid)**

Tie up the audience.  
1964

**Composition for Paik**

Select a platform, or any large square or rectangular area that is set apart, or raised above a room. Measure this area, using Paik as assistant, finding its center. Then drop a plumb line to this point from the ceiling. Find the center of this distance and mark the string with chalk. Build Paik a platform up to this point so that he may sit there for the duration of the performance.  
1964

**Chair Piece for George Brecht**

Before the performance, place an empty chair in the center of the center aisle, equipped with a reading light and a book. If nobody has taken this seat by the intermission, one of the performers should do so.  
1965

**Wounded Furniture**

This piece uses an old piece of furniture in bad shape. Destroy it further, if you like. Bandage it up with gauze and adhesive. Spray red paint on the wounded joints. Effective lighting helps. This activity may be performed with one or more performers, and simultaneously with other events.  
1965

**Performance Piece #8**

Divide a variety of objects into two groups. Each group is labeled "everything." These groups may include several people. There is a third division of the stage, empty of objects, labeled "nothing." Each of the objects is "something." One performer combines and activates the objects as follows for any desired duration of time:  
1 Something with everything  
2 Something with nothing  
3 Something with something  
4 Everything with everything  
5 Everything with nothing  
6 Nothing with nothing  
1965

### Newspaper Event

Performers who speak at least five different languages use newspapers or books in the different languages as scores. They read the texts in time and volume according to the instructions of a composer. (Can go from very soft to extremely loud and stop, soft-loud-soft again, varied tempos, etc.)  
1965

### TAKEHISA KOSUGI

#### Tender music (for solo conductor)

1. Tip over some object 2. Tip back same object 3. Slant some object 4. Slant back some object 5. Tip over the slanted object 6. Slant an object that has been tipped. Conductor performs these six manipulations with any number of objects in any desired direction, according to any score, timetable, or other useful timing system, but always keeping distance from the objects. This piece can be used to conduct another piece (music, dance, etc.)  
1965

#### Distance for Piano (to David Tudor)

Performer positions himself at some distance from the piano from which he should not move. Performer does not touch piano directly by any part of his body, but may manipulate other objects to produce sound on piano through them. Performer produces sounds at points of piano previously determined by him. Assistants may move piano to change distance and direction to directions of the performer.  
1965

#### South No.3 (Malika)

1. Performer considers S(O, U, T, H) as sound and pronounces the letters as (s) ((a) (u) (th) (th)).  
2. Performer considers S(O, U, T, H) as forms for actions to sound and performs a movement to the shape of each letter. This piece may be performed as:

- single performance of each letter either with sound or action
- multiple performance of each letter by single performer as sound or action.
- simultaneous performance of S with H, O with S, U with O, T with U, H with T.
- continuous performance of S following H immediately
- interrupted performance with a pause between each letter.

Any of these forms may be repeated any number of times.  
1965

**South No.2 (to Nam June Paik)**

Pronounce 'SOUTH' during a duration of more than 15 minutes. Pause for breath is permitted by transition from pronunciation of one letter to another should be smooth and slow.

DATE UNKNOWN

**Theatre Music**

Keep walking intently.

DATE UNKNOWN

**Ear Drum Event**

- 1 Performer puts hands close to eardrums, then puts hands far away from eardrums. He repeats this many times slowly or quickly.
- 2 The performer carries some material to a sounding object, covering the object tightly with material. He then carries the cover over to the starting point. Performer repeats this many times.
- 3 The performer opens and closes a door (a shutter, a window, a sliding door, etc.) He repeats this many times quickly or slowly. Any sound condition or moving condition may be provided behind the door.

DATE UNKNOWN

**Music for a Revolution**

Scoop out one of your eyes five years from now and do the same with the other eye five years later.

DATE UNKNOWN

**Chironomy 1**

Put out a hand from a window for a long time.

DATE UNKNOWN

**South No.1 (to Anthony Cox)**

Pronounce "SOUTH" during a predetermined or indetermined duration.

DATE UNKNOWN

**Manodharma with Mr Y**

Watch over every part of Mr. Y's body about 10 cm apart when he brushes his teeth. If it is dark, a flashlight may be used. If it is bright, a magnifying glass may be used.

UNKNOWN DATE?

**Organic Music**

Breath by oneself or have something breathed for the number of times which you have decided at the performance. Each number must contain breath-in-hold-out.

Instruments may be used incidentally.

DATE UNKNOWN

**For Mr M**

Insert a rolled-up sheet of paper into the throat, then move the roll to the outside of the mouth. Repeat this many times. Do not swallow the roll. Do not drop the roll until the end. Do not use hands except at the beginning.

DATE UNKNOWN

**Micro 1**

Wrap a live microphone with a very large sheet of paper. Make a tight bundle. Keep the microphone live for another five minutes.

DATE UNKNOWN

**Malika 5**

Watch a flower until one of them falls or until all of them fall.

DATE UNKNOWN

**Organic Music**

Orchestra breathes in unison and slowly following the rhythm indicated by conductor. Breathing is done through long tubes or wind instruments without mouthpieces.

DATE UNKNOWN

**Manodharma with Mr. T**

Performance with Mr T.

DATE UNKNOWN

**Smoking Music**

Smoking event using the instructions for Organic Music. Smoking instrument may be used.

DATE UNKNOWN

**Anima 2**

Enter into a chamber which has windows. Close all windows and doors. Put out different part of the body through each window. Go out from the chamber. The chamber may be made of large cloth bag with door and windows made of zippers.

DATE UNKNOWN

Fluxus Performance Workbook, ed. Ken Friedman, Owen Smith & Lauren Sawchyn, Performance Research e-Publications, 2002

## BOB LENS

### #252

Bottle of water  
Fill glass with water from bottle  
Return water from glass back into bottle  
Fill glass and repeat procedure as above  
Many times till all water is spilled  
DATE UNKNOWN

### #257

Eat juicy apple (s) during concert.  
DATE UNKNOWN

### #185

Wind materials you find  
Around objects you find on a walk  
Leave them along your path  
DATE UNKNOWN

### #403

Draw an alarm clock with pencil in front  
of audience  
Have an alarm clock installed (possible as  
example for drawing model)  
When alarm sound plays, erase the  
drawing.  
DATE UNKNOWN

### #96

Saw a chair into pieces  
Make a chair out of these pieces  
Same procedure with other furniture  
pieces or various other objects  
Deconstruct-construct.  
DATE UNKNOWN

## JACKSON MAC LOW

### Tree Movie

Select a tree.\* Set up and focus a movie  
camera so that the tree fills most of the  
picture. Turn on the camera and leave it  
on without moving it for any number of  
hours. If the camera is about to run out of  
film, substitute a camera with fresh film.  
The two cameras may be alternated in  
this way any number of times. Sound  
recording equipment may be turned on  
simultaneously with the movie cameras.  
Beginning at any point in the film, any  
length of it may be projected at a showing.  
\*For the word 'tree', one may substitute  
'mountain', 'sea', 'flower', 'lake', etc.  
JANUARY 1961 THE BRONX

### A Word Event for George Brecht

A man utters any word, preferably one  
without expletive connotations. He then  
proceeds to analyze it, 1st, into its  
successive phonemes; 2nd, into a series  
of phonemes representable by its  
successive individual letters, whether or  
not this series coincides with the 1st  
series.  
After repeating each of these series  
alternately a few times, he begins to  
permute the members of each series.  
After uttering various permutations of  
each series alternately several times, he  
utters phonemes from both series in  
random order, uttering them singly,  
combining them into syllables, repeating  
them &/or prolonging them ad libitum.  
He ends the event by pronouncing one of  
these phonemes very carefully.  
4 NOVEMBER 1961 THE BRONX

### 3 Social Projects

#### Social Project 1

Find a way to end unemployment, or  
find a way for people to live without  
employment.  
Make whichever one you find work.

#### Social Project 2

Find a way to end war.  
Make it work.

#### Social Project 3

Find a way to produce everything  
everybody needs,  
And get it to them.  
Make it work.  
29 APRIL 1963 THE BRONX



### Piano Suite for David Tudor and John Cage

(any number of persons may participate in one or more of the movements)

- 1 . . . . .Carefully disassemble a piano.  
Do not break any parts or separate parts joined by gluing or welding (unless welding apparatus & experienced welder are available for the 2nd movement). All parts cut or cast or forged as one piece must remain as one piece.
  - 2 . . . . .Carefully reassemble the piano
  - 3 . . . . .Tune the piano
  - 4 . . . . .Play something
- 7 APRIL 1961 THE BRONX

### Thanks

#### a simultaneity for the people

Any person in the room may begin the action by making any vocal utterance. Other people may make utterances or be silent at any time after the beginning. Utterances may be in any language or none. They may be (1) sentences, (2) clauses, (3) phrases, (4) phrase fragments, (5) groups of unrelated words, (6) single words (among which may be names of letters), (7) polysyllabic word fragments, (8) syllables, (9) phones (included or not within phonemes of any languages), (10) any other sounds produced in the mouth, throat, or chest. Any utterance may be repeated any number of times or not at all. After a person makes an utterance and repeats it or not, s/he should become silent and remain so for any duration. After the silence, s/he may make any utterance, repeat it or not, again become silent, etc. People may continue to make utterances or not until no one wants to make an utterance or until a predetermined time limit is reached.

All utterances are free in all respects.

Nonvocal sounds may be produced and repeated or not in place of utterances. Anyone may submit an or all elements of this simultaneity to chance regulation by any method(s).

DECEMBER 1960-FEBRUARY 1961

### GEORGE MACIUNAS

Note on the Graph Scores: The first scores in this section are printed here as a list of words. The way they are to be performed is that a graph chart is set up, with the words running down the side axis. Across the top, numbers are filled in with time designated in blocks of seconds. The score is filled in some manner. Then, when the performance time for each action comes up, that action is performed to generate sound.

#### Duet for Full Bottle and Wine Glass

- shaking
- slow dripping
- fast dripping
- small stream
- pouring
- splashing
- opening corked bottle
- roll bottle
- drop bottle
- strike bottle with glass
- break glass
- gargle
- drink
- sipping
- rinsing mouth
- spitting

DATE UNKNOWN

#### Duet for C on Bass Sordune, Voice and Old Score

- C on sordune
- scratch score
- shake score
- throw or drop score
- strike pile of scores
- strike suspended score
- wrinkled score
- pierce score
- cut score
- rip score
- throat voice pitched
- throat voice not pitched
- gargle
- drink
- lips-teeth pitched
- lips-teeth not pitched
- hiss
- lip-fart
- sip
- rinse mouth
- spit
- blow
- smack lips
- whistle
- 1962

Fluxus Performance Workbook, ed. Ken Friedman, Owen Smith & Lauren Sawchyn, Performance Research e-Publications, 2002

**In Memoriam to Adriano Olivetti**

Performers use old adding machine tape as a score. Each number on the tape represents a metronome beat. Each performer is assigned a number. When his number appears, he performs upon the beat. Performance can consist of actions (raising and replacing hat, shaking fist, making faces, etc.) or sounds (tongue clicks, pops, smacks, lip farts, etc.)

Performers may all perform same action or different, or all perform same sound or different. Performers should practice their assigned sound or action so that each can perform clearly – sharp, defined action or sound, loud if sound, in time with beat.

1962

**Solo for Violin**

Old classic is performed on a violin.

Where pauses are called, violin is mistreated by scratching the floor with it, dropping pebbles through f hole, pulling out pegs, etc.

1962

**Solo for Rich Man**

shaking coins  
dropping coins  
striking coins  
wrinkling paper money  
fast ripping of paper money  
slow ripping of paper money  
striking paper money  
throwing coins

DATE UNKNOWN

**Solo for Violin (For Sylvano Bussotti)**

play any sentimental tune  
scrape strings with a nail  
loosen strings and pluck  
break string by over tensioning peg  
insert bow between strings & sound board & oscillate bow  
hold bow to shoulders & bow with violin  
strike with bow over sound board  
scrape inside of sound box with bow  
blow through sound holes  
put pebbles inside sound box and shake violin  
scrape floor with violin  
push-pull violin over table or floor  
scratch violin with sharp tool  
saw violin or part of it

drill violin  
drive a nail into violin  
hammer violin with hammer  
bite violin  
step over violin and crush it  
rip violin apart  
drop violin over floor  
throw violin or parts of it to the audience  
1962

**12 Piano Compositions for Nam June Paik**

Composition No.1 Let piano movers carry piano into the stage.

Composition No.2 Tune the piano.

Composition No.3 Paint with orange paint patterns over the piano.

Composition No.4 Using a straight stick the length of the keyboard sound all keys together.

Composition No.5 Place a dog or cat (or both) inside the piano and play Chopin.

Composition No.6 Stretch the 3 highest strings with a tuning key until they break.

Composition No.7 Place one piano on top of another (one can be smaller).

Composition No.8 Place piano upside down and put a vase with flowers over the sound box.

Composition No.9 Draw a picture of a piano so that the audience can see the picture.

Composition No.10 Write a sign reading: piano composition #10 and show the audience the sign

Composition No.11 Wash the piano, wax and polish it well.

Composition No.12 Let piano movers carry the piano out of the stage.

1962

**Solo for Conductor**

Conductor enters and takes a deep bow toward the audience. He remains bowed while he performs various acts with his hands at floor level, such as: tie shoe laces, straighten out socks, wipe shoes with cloth, pick up little specks from floor, etc. Performance ends when conductor straightens up and exits.

1965

## RICHARD MAXFIELD

### **Mechanical Fluxconcert**

Microphones are placed in the street, outside windows or hidden among audience and sounds are amplified to the audience via public address system.

DATE UNKNOWN

## LARRY MILLER

### **Music from Scratch (Homage to Lamonte Young)**

While remaining otherwise silent, numerous performers scrape their fingernails on a large blackboard, with attentive consideration given to the sound qualities and for a period of time sufficient to render these qualities appreciated. If possible one or more microphones in close proximity to the blackboard surface is desirable.  
1990

### **Figure/Ground**

Wear white clothes and skid into the landscape.  
1968(89)

### **Chewed Drawing**

Chew a nice piece of notebook or drawing paper.  
1968(89)

### **Mud Drop**

A large heap of mud is dropped from a height onto an egg placed on the ground.  
1969

### **Bag Exchange**

On a given day, everyone is asked to bring a brown bag with an object of their choice in it. An area is designated to contain the bags. At the end of the day, the bags are distributed at random.  
1969

### **Patina**

Urinate on an egg until it has a nice patina or until it explodes.  
1969(89)

### **Bit Part for Audience**

Each word of a poem is written on separate cards passed out to the audience, who perform them in sequence.  
1969

### **Playmate**

Teeter-totter with your own weight in carrots.  
1969(89)

### **100 Yard Run**

Runners proceed to the 50-yard mark by taking 3 steps forward and 2 backward; and from the 50-yard mark back to the starting line by taking 3 steps backward and 2 forward.  
1970

**100 Yard Metronome Run**

Runners may only take a step when they hear a designated sound such as an amplified metronome or music. Only one foot may touch the ground at any time.

1970

**200 Yard Candle Dash**

Each runner carries a lighted candle. He must stop to light it if it goes out. Nothing may be carried to protect the flame.

1970

**220 Yard Balloon Dash**

All runners have as many inflated balloons as possible tied to their bodies. Once the balloons are in place, they run a normal 220-yard race.

1970

**Long Jump**

A jumper performs a long jump while holding a lighted candle. The jump must be completed with the candle lit.

1970

**Remote Music**

For single or multiple keyboard instruments in concert.

A mechanical hand with pointing index finger (or a boxing glove) is arranged out of view on a string-and- pulley system above the keyboard prior to the performance. Out of view, the performer lowers the hand onto the keyboard to produce a single note.

1976

**Talk/Don't Talk**

Performer talks, audience listens.  
Audience talks, performer listens.

1977

**See You in Your Dreams**

Appear in another's dreams.

1977

**Dream Machine**

Dream.

Don't dream.

1977

**Visit**

Visit a caged animal regularly.

1981

**Attune**

Discover which note in the octave is yours.

1981

**Like/Don't Like**

Something liked.

Something not liked.

1981

**Finger Exercise**

Perform with finger(s).

1983

**Only You**

Copyright your genetic code.

1989

## YOKO ONO

### Four Pieces for Orchestra To La Monte Young

(Provisional Instruction. It may be revised by conductor.)

- a. Upon first signal from the conductor, each performer begins to rub a dowel, screwdriver or file across the f hole of any string instrument which will be provided for that purpose, or with an eraser on the surface of a wind instrument. Second signal will indicate termination.
  - b. Upon third signal, each performer peels off a tape taped upon their instrument.
  - c. Upon fourth signal, each performer tears off a page from the score.
- New instructions to these pieces will most likely be provided by La Monte Young during rehearsal.

DATE UNKNOWN

### Laundry Piece

In entertaining your guests, bring out your laundry of the day and explain to them about each item. How and when it became dirty and why, etc.

1963

### Wall Piece for Orchestra To Yoko Ono

Hit a wall with your head.

1962

### Lighting Piece

Light a match and watch it till it goes out.

1955

### Painting to be Stepped On

Leave a piece of canvas or finished painting on the floor or in the street.

1960

### Fly Piece

Fly

1963

### Tape Piece I

#### Stone Piece

Take the sound of the stone aging.

1963

### Tape Piece II

#### Room Piece

Take the sound of the room breathing

- 1) at dawn
- 2) in the morning
- 3) in the afternoon
- 4) in the evening
- 5) before dawn

Bottle the smell of the room of that particular hour as well.

1963 JOE DE MARCO, GALLERIE DELUXXE

## NAM JUNE PAIK

### Fluxus Champion Contest

Performers gather around a large tub or bucket on stage. All piss into the bucket. As each pisses, he sings his national anthem. When any contestant stops pissing, he stops singing. The last performer left singing is the champion.  
1962

### Prelude

Audience seats are tied up to backs before performance.

DATE UNKNOWN

### Fluxus Hero or Heroine (For Frank Trowbridge)

Piss on the subway tracks and thus stop the train.

DATE UNKNOWN

### Zen for Street

Adult in lotus posture & eyes half shut positions himself in a baby carriage (perambulator) and is pushed by another adult or several children through a shopping center or calm street.

DATE UNKNOWN

### Dragging Suite

Drag by a string along streets, stairs, floors: large or small dolls, naked or clothed dolls, broken, bloody or new dolls, real man or woman, musical instruments, etc.

DATE UNKNOWN

### Atom Bomb Victim

Two uniformed men wearing gas masks carry on a stretcher an "atom bomb victim," a woman, half of the body prepared in a manner of cruel wounds and deformations, the other half in a sex-feast.

DATE UNKNOWN

### Moving Theater

Fluxus fleet of cars and trucks drives into crowded city during rush hour. At the appointed time, all drivers stop cars, turn off engines, get out of cars, lock doors, take keys and walk away.

DATE UNKNOWN

## WILLEM DE RIDDER

### Laughing

Four performers enter and stand in a row facing the audience. They have four laughing masks on their faces and stand 10 minutes motionless after which they bow and leave again. Great fun.  
1963

### Dressing

Two performers of clearly different length or width enter the stage area. One by one they take off their top clothing, hand the pieces to each other and put them on again. So they exchange clothing and leave the stage again.  
1963

### TV

Construct a mirror in front of your TV set so that the mirror covers the entire screen. Now switch on your favorite channel and watch the show.  
1964

### The Big Realization

Turn off all water, gas, and electricity for one week.  
I wish you a good time.  
1964

### Nap

Prepare a bed on the table in the living room. Preferably the dining table. Take an afternoon nap on it.  
1964

## PAUL SHARITS

### **90 Degree Angles, Street or Field Version**

8 performers (4 male, 4 female) sweatsuits and tennis shoes; each carrying one sports object (a basketball, a football, tennis racket, etc.) begin walking or running at any desired speed from one location, turning left or right at right angles when hearing "left" or "right" instructions given by alternated male or female voice over loudspeaker or megaphone. Female performers respond only to female voice, male performers only to male voice. Event ends either when performers return to original location or move beyond reach of instructions. Score for gym version.  
1966

## TOMAS SCHMIT

### **Piano Piece No.1**

Performer places various objects — toys, chess pieces, concrete blocks, wood blocks, bricks, glass vases, rubber balls, etc. — on the closed lid of a grand piano. He may arrange these objects very carefully and with deliberation. He may construct a building out of the blocks, or arrange the chess pieces, or arrange the various toys, etc. When he has completed his arrangement, he lifts the great lid suddenly. The piano must be placed so that when the lid opens, the objects slide toward the audience.  
1962

### **Zyklus**

Water pails or bottles are placed around the perimeter of a circle. Only one is filled with water. Performer inside the circle picks the filled vessel and pours it into the one on the right, then picks the one on the right and pours it into the next one on the right, etc., till all the water is spilled or evaporated.

DATE UNKNOWN

### **Sanitas No.2**

Auditorium or theater should be dark. Performers throw small objects, coins, toys, etc., into the audience and then try to find these objects using flashlights.

DATE UNKNOWN

### **Sanitas No.151**

250 nails are hammered.

DATE UNKNOWN

### **Sanitas No.13**

Telephone time service is relayed to the audience for an hour.

DATE UNKNOWN

### **Sanitas No.22**

Performer reads aloud an entire newspaper, advertisements and all.

DATE UNKNOWN

### **Sanitas No.35**

Blank sheets are handed to the audience without any explanations. 5 minutes waiting.

DATE UNKNOWN

**Sanitas No.79**

A bus carries the audience a good distance, deposits them in a desolate location and returns empty.

DATE UNKNOWN

**Sanitas No.151, Fluxvariation 1**

All the piano keys of a chromatic scale are nailed down.

DATE UNKNOWN

**Sanitas No.165**

Audience is seated on mis-numbered seats, then are asked to correct the mistake by switching about, (first row to last, etc.)

DATE UNKNOWN

**MIEKO SHIOMI**

**Spatial Poem No.1**

**Word event**

Write a word or words on the enclosed card and place it somewhere. Please tell me the word and the place, which will be edited on the world map.

1965

**Temperature Experiment**

**props:** hot water, cold water, thermometer, a dozen or more glasses, two large spoons (one for cold water and another for hot water), cards.

One performer asks the audience to nominate the names of well known artists and writes them down on cards. Then he works on the hot water and cold water according to the alphabet letters which consist their names.

If the name is John Cage, he puts into an empty glass

one spoon of cold water for J

one spoon of hot water for O

one spoon of cold water for H

one spoon of cold water for N

one spoon of cold water for C

one spoon of hot water for A

one spoon of cold water for G

one spoon of hot water for E

reading aloud each letter of J, O, H, N, C,

A, G, E. He applies the same operation to

all the other names (i.e., for each of A, E,

I, O, and U- one spoon of hot water, and

for each of the other letter- one spoon of

cold water), then takes each temperature

of these mixed water and reads them for

the audience mentioning the names which

they correspond.

Note; He may read the temperature each

time after mixing the water for the name.

Actually in this way he could get more

exact degrees.

1966

**Smoke Poem**

**props:** cigarettes, lighters, finest markers

Each volunteer in the audience writes on

a cigarette a name of a person whom he

hates or doesn't feel sympathetic. In case

he has no such person, he may write a

name of a fish.

Then they smoke all together.

The detailed facts of this performance

should be hold in secret each other.

1966



**Wind Music**

- 1 Raise wind.
- 2 Be blown by wind.
- 3 Wind at the beach,  
wind in the street,  
wind passing by a car.  
Typhoon.

1963

**Wind Music, Fluxversion I**

Scores are blown away from stands by wind from a strong fan in the wings as the orchestra tries to hold them.

1963

**Wind Music, Fluxversion II**

Loose score leaves on music stands are blown away by a very strong wind produced by a very large fan. This piece should be produced only if such a fan is available. Performers may try to catch scores and put them back on the music stands. They should not try to hold them on the stands.

1963

**Shadow Piece**

Make Shadows — still or moving — of your body or something on the road, wall, floor or anything else.

Catch the shadows by some means.

1963

**Portrait Piece**

Do this piece with a portrait of yourself or of your dearest one.

Crumple up the portrait without tearing it. Smooth it.

Look at the face in the portrait, crumpling and smoothing it.

Look at the face through a magnifying glass.

1963

**Music for Two Players**

In a closed room pass over 2 hours in silence.

(They may do anything but speak)

1963

**Mirror**

Stand on a sandy beach with your back to the sea. Hold a mirror in front of your face and look into it. Step back to the sea and enter into the water.

1963

**Event for the Twilight**

Steep the piano in the water of a pool.

Play some piece of F. Liszt on the piano.

1963

**Event for Midday in the Sunlight**

- |           |                                       |
|-----------|---------------------------------------|
| 12:00     | Shut your eyes                        |
| 12:03     | Open your eyes                        |
| 12:03'05" | Shut your eyes                        |
| 12:04     | Open your eyes                        |
| 12:04'04" | Shut your eyes                        |
| 12:04'30" | Open your Eyes                        |
| 12:04'33" | Shut your eyes                        |
| 12:04'50" | Open your eyes                        |
| 12:04'52" | Shut your eyes                        |
| 12:05     | Open your eyes                        |
| 12:05'01" | Shut your eyes                        |
| 12:05'05" | Open your eyes                        |
| 12:05'06" | Shut your eyes                        |
| 12:07     | Open your eyes and look at your hands |

1963

**Event for the Late Afternoon**

Suspend a violin with a long rope from the roof of a building 'till it nearly reaches the ground.

1963

**Event for Late Afternoon Fluxversion I**

Violin is suspended with rope or ribbon inserted through pulley at top and secured to floor. Performer in samurai armor positions himself under suspended violin, draws his sword and cuts rope in front of him, releasing violin which falls on to his helmeted head.

1963

**Event of Midnight**

0:00 one light

0:04 five tones

0:05 smile

1963

**Boundary Music**

Make the faintest possible sound to a boundary condition whether the sound is given birth to as a sound or not. At the performance, instruments, human bodies, electronic apparatus or anything else may be used.

1963

**Star Piece**

The biggest star  
 Look at while you like  
 The second biggest star  
 Obscure it with the smoke of a cigarette  
 The third biggest star  
 Shoot it with a gun  
 The fourth biggest star  
 Hold a cat in your arms  
 The fifth biggest star  
 Look at it through a telescope  
 The sixth biggest star  
 When you find it, look at your watch  
 The seventh biggest star  
 Reflect on it in the water of a glass and drink it.  
 The eighth biggest star  
 Lie down and look at it through a loop in your fingers  
 The eleventh biggest star  
 Read a letter sent to you recently  
 (draw connecting lines as you like)

1963

**Music for Two Players I**

Stand face to face to one another and stare at the opposite player's eyes,  
 first 3m. apart (4 minutes)  
 then 1m. apart (4 minutes)  
 then 0.3m apart (4 minutes)  
 then 6m. apart (4 minutes)  
 then 0.5m apart (4 minutes)  
 An assistant may show them time and distance.

1963

**Falling Event**

1

Let something fall from a high place.

2

Let yourself fall from a high place using an elevator, parachute, rope or anything else, or using nothing.

1963

**Fluxversion I**

Concert programs are distributed to the audience as paper gliders flown from balcony or ladders or thrown as paper balls.

1963

**Fluxversion II**

Parachute or very large sheet is suspended over audience. Performers cut all supports simultaneously, letting the sheet fall over the audience.

1963

**Passing Music for a Tree**

Pass by a tree or let some object pass by a tree, but each time differently.

1964

**Shadow Piece II**

1

Project a shadow over the other side of this page.

2

Observe the boundary between the shadow and the lighted part.

3

Become the boundary line.

1964

**Air Event**

Inflate a small rubber balloon in one deep breath and sign your name on the surface of the balloon.

(this is your lung)

You can buy the lungs of other performers at an auction.

1964

**Piece for a Small Puddle**

This piece is performed by several performers. Each performer takes position around the puddle. Each stands or squats according to ones own chosen rhythm looking at the surface of the puddle.

1964

**Disappearing Music for Face**

Change gradually from a smile to a smile. In concert performers begin the piece with a smile, and during the duration of the piece, change the smile very slowly and gradually to a smile. Conductor indicates the beginning with a smile and determines the duration by his example which should be followed by the orchestra.

1964

**Photo Event for Two Players**

Both performers take photos of each other including complete figure or close-up of some parts.

Second performer uses film already exposed by first performer.

1964

**Water Music**

1 Give the water still form.

2 Let the water loose its still form.

1964

**Mirror Piece No.2**

Orchestra members spread their instruments on the Floor. Each walks backwards through the instruments, using a hand mirror to guide himself, trying not to step on the instruments.

1966

**Mirror Piece No.2, Fluxversion I**

Orchestra members spread their instruments on the floor. Each walks backwards through the instruments, using a hand mirror to guide himself, trying not to step on instruments.

Whenever a performer touches an instrument, he must leave the sate.

1966

**Mirror Piece No.3**

Performers seat themselves around a large mirror on the floor of a dark stage. A vessel filled with water stands in the middle of the mirror. Performers stand and sit at random intervals with flashlight pointing to the mirror. The water may be drunk.

1966

**Shadow Piece No.3**

Performers eat various fruits behind a white screen. A light projects their shadows on the screen. Eating sounds may be amplified.

1966

**Flash Piece**

A performer plays a record player on a dark stage, turning it with a stuffed bird on it, while other performers blow soap bubbles and another flashes photo flashlights or flashes on stage lights.

1966

**Balance Poem**

Prepare a balance (scale) and many cards of various sizes and weights. Ask the audience to write on each card a name of an object or material and its quantity (for example, 2 gallons of wine, 4 elephants, etc.) After collecting the cards from the audience, place them one by one on both balance pans so that they will keep balance. Cards of equal weight are balanced and their contents announced.

1966

**Wind Music No.2**

Several performers operate fans toward suspended objects such as bottles, radios, bells, etc., making them swing.

1966

**Wind Music No.2, Fluxversion I**

Several performers operate fans toward suspended musical instruments such as bell, gongs gourds, etc., making them swing and sound.

1966

## ANNE TARDOS

### **Bean Snow** (for Alison)

Read the text slowly and deliberately,  
using a normal tone of voice.

Bean snow.

Bean snow beans.

Bean snow beans about themselves.

Bean snow themselves.

Bean snow beans about themselves.

Bean snow.

1994

## TRISTAN TZARA

### **Vaseline Symphonique, 1921 Fluxversion**

Microphone, hands, vaseline.

**BEN VAUTIER****Radio**

Performers and audience listen to a play over the radio.

1961

**Theft**

A theft is announced and the audience is searched.

1961

**Police**

Performers disguised as police officers push the audience to the stage.

1961

**Smile**

5 performers walk about smiling.

1961

**Strike**

After the audience is admitted to the theater and seated, a member of the actors' union gives a 5-minute talk on low wages and announces a 3-hour strike.

1962

**Drink 1**

While other pieces are being performed, one performer sits drinking in a corner of the stage. He gets drunk and starts being a nuisance.

1962

**Drink II**

Performers drink as much as they can drink, as fast as possible.

1962

**Shower II**

A performer sits on a chair in the center of the stage holding a fire hose and does nothing. On hearing the audience begin to complain, he shouts "Go!" The water is turned on. The performer soaks the audience.

1962

**Telephone**

Using a telephone placed on stage with a monitor hooked up to a loud speaker, the performer makes one of the following calls:

- 1) Call the police and talk as long as possible.
- 2) Call the president of the country.
- 3) Call the local newspaper with false news.

1962

**The Others**

Various people such as blind beggars, drunks, bums, tramps, etc., are invited to a meeting they know nothing about. They are led onto the stage by way of a back entrance. When all are assembled on stage, the curtain is raised.

1962

**They**

Spoerri, Isou, Kaprow, Higgins, Patterson and Vautier accept an invitation to live imprisoned in a cage for 48 hours. The audience watches.

1962

**Make Faces**

20 performers grimace at the audience, making faces and vulgar gestures until the audience expresses protest.

1962

**Wet**

Performers throw wet objects into the audience.

1962

**Nothing**

Performers do nothing.

1962

**Sale**

Performers sell the theater.

1962

**Run**

A performer runs about, around and through the audience until completely exhausted.

1963

**Mystery Food**

Performers eat a meal that cannot be identified by anyone.

1963

**Apples**

4 performers eat 4 apples.

1963

**Monochrome for Yves Klein**

Performer paints a large white panel black.

1963

**Monochrome for Yves Klein,  
Fluxversion I**

Performer paints a movie screen with nonreflective black paint while a favorite movie is being shown.

1963

**Monochrome for Yves Klein,  
Fluxversion II**

An orchestra, quartet or soloist, dressed in white, plays a favorite classic. A fine mist of washable black paint rains down during the performance. Performers continue to play as the scores and music stands, their instruments and clothes slowly turn from white to black. The performance ends when no performer can read the notes.

1963

**Meeting**

4 people who have never met are invited on stage to talk to each other for 20 minute or more.

1963

**Verbs**

Performers enact different verbs from a book of verbs.

1963

**Bathtub**

As many performers as possible jam themselves into a bathtub.

1963

**Push**

Ten to 20 performers push each other from the stage nonviolently until only 2 performers are left.

1963

**Hens**

Three hens are released and then caught.

1963

**Lesson**

Like a classroom teacher with a blackboard, performer gives a lesson to other performers on a subject such as geography, Latin, grammar, mathematics, etc.

1963

**Curtain I**

After the traditional 3 rings or 3 knocks, the curtain doesn't go up. Rings or knocks are repeated 10 times, 20 times, 100 times, 1000 times for 2 hours, but the curtain never goes up.

1963

**Curtain II**

A noisy performance takes place behind a closed curtain. Curtain is raised only for a bow.

1963

**I Will be Back in Ten Minutes**

Performer positions a poster on the stage announcing, 'I will be back in 10 minutes!' and goes across the street to have a cup of coffee.

1963

**Look**

The performer looks at an object (a piano, for instance) in as many different ways as possible.

1964

**Ben's Striptease**

A naked performer enters an entirely darkened stage. The lights go on for a fraction of a second.

1964

**Hold-Up**

A real hold-up is enacted in the theater. As much loot as possible is stolen and taken away by thieves.

1964

**Gestures**

1st performer positions a table on the stage.

2nd performer positions a suitcase on the table.

3rd performer takes the suitcase off the table.

4th performer takes the table off the stage.

1964

**Choice**

4 identical objects are placed on the stage. 3 performers enter. Each chooses one of the objects, and leaves after choosing, taking the object away. The last object remains on the stage.

1964

**Tango**

The audience is invited to dance a tango.  
1964

**Orders**

One performer seated at a table on the stage gives orders such as 'get up,' 'run,' 'jump,' etc., to 20 performers seated among members of the audience. The audience is free to join in.  
1964

**Expedition**

Light but very voluminous packages are carried by performers from the stage through the audience to the exit, through crowded street, onto street cars, etc.  
1964

**Supper**

The curtain is raised. A large table set with food, drink, flowers and candles is displayed on stage. 10 well dressed performers carrying instruments enter, bow, and seat themselves behind the table. They lay down their instruments. 2 waiters begin to serve food and wine. Performers begin to eat, drink and talk. After a few minutes, the audience can also be offered food and drink.  
1965

**Piano Concerto No.2 for Paik**

Orchestra members seat themselves and wait for the pianist. The pianist enters, bows and walks to the piano. Upon reaching the piano, he jumps from the stage and runs to the exit. Orchestra members must run after him, catch him, and drag him back to the piano. The pianist must try his best to keep away from the piano. When the piano is finally returned to the piano, the lights are turned off.  
1965

**Orchestra Piece No.4**

Instruments, stands and empty seats are displayed on stage. Performers appear one by one, slowly and very silently. Performers entering from the left must go to the far right and vice versa. Conductor enters last, just as slowly. The whole entry should last 10 minutes. Upon completion of the entry, the lights are turned off.  
1965

**Concerto for Audience by Audience**

The audience is invited to come to the stage, take instruments that are provided to them, sit on the orchestra seats and play for 3 minutes. If the audience does not respond to the invitation, instruments should be distributed to them.  
1965

**Three Pieces for Audiences**

- 1 Change places.
- 2 Talk together.
- 3 Give something to your neighbor.

1964

**Audience Piece No.1**

Audience is locked into the theater. The piece ends when they find a way out.  
1964

**Audience Piece No.2**

The curtain remains closed. At the exit, leaflets are distributed saying, "Ben hopes you enjoyed the performance."  
1964

**Audience Piece No.3**

An announcer asks the audience to follow a guide. The guide leads them to another theater to watch an ordinary play or movie.  
1964

**Audience Piece No.4**

After the audience is seated, performers proceed to clean the theater very thoroughly: wash floor, vacuum chairs and curtain, white wash stage, change light bulbs, etc.  
1964

**Audience Piece No.5**

Tickets are sold between 8 and 9 p.m. At 9 p.m., the announcement is made that the performance has already begun and will end at 12 p.m. At no time is the audience admitted to the theater.  
1964

**Audience Piece No.6**

The stage is transformed into a refreshment area. After the curtain is raised, the audience may come on stage to eat and dance.  
1964

### **Audience Piece No.7**

The audience is requested to come on stage one by one to sign a large book placed on a table. After signing, each is led away, one by one, to the street. This is continued until all have signed and left the theater. Those led outside are not permitted to return.

1965

### **Audience Piece No.8**

The audience is told that the next piece is presented in a special area. They are led away in small groups by ushers, taken through back exits to the street and left there.

1965

### **Audience Piece No.9**

Each member of the audience is led individually into an antechamber where they are asked to undress and led into a dark theater. Those who refuse can have their money returned. When the entire audience is seated naked in the auditorium, a huge pile of their clothing is illuminated on stage.

1965

### **Audience Piece No.10**

An announcer hidden from view of the audience observes all who enter the theater with binoculars and describes each in detail over a public address system.

1965

### **Audience Variation No.1**

The audience is all tied up together using a long string. Performers in the aisles use balls of string, throwing string over the heads of the audience to opposite rows of performers. Balls are thrown until all the string is used up in creating a dense web over the audience. Enough string must be used to entangle the whole audience, tying them to each other, to their chairs, etc., making it difficult for them to leave. After this has been achieved, the performers leave the hall. The audience is left to untangle itself.

DATE UNKNOWN

## **WOLF VOSTELL**

### **II Main Happening**

At a dog kennel in Wantagh Long Island from 7:30-9:30 pm

SATURDAY MAY 21ST 1966

### **Circle II**

Participation is based on walking around in circle II in the indicated direction for 90 minutes meanwhile other circles are actioning and rotating around you in different directions every five minutes the happening changes jump into the circle walk around without interruption say out loud whatever you are thinking during this time or repeat the sentences being spoken by others every time you pass the table iron the meat

### **Circle III**

Persons in Circle III walk around in the opposite direction from those in Circle II the circles are enclosed on two sides by 60 to 80 dogs in kennels the action changes every 7 minutes

7:30-7:37 participants are covered with plastic coats which press their arms to their bodies each has a megaphone through which he repeats during the 7 minutes MAKE EACH LESSON SHORT 15 TO 20 MINUTES IS ENOUGH

7:38-7:44 they cover their heads with boxes and repeat DON'T SAY I WANT YOU TO STAY RIGHT HERE

7:45-7:51 they fasten to their chests a plastic sack containing a pair of live crabs and repeat NOT KNOWING WHAT I HAVE TO DO YET THEY URGE ME TO DO MY BEST IN KILLING THE ENEMY

7:52-7:58 they carry signal lamps with revolving red lights and repeat DIARY OF A SOLDIER

7:59-8:05 they lie down and repeat I WANT TO BOIL SOME WATER BUT ENEMY AIRCRAFT WHIR OVERHEAD AND WE MUST DRINK HALF-BOILED WATER

8:06-8:12 to the other equipment they are wearing they add a large box of crabs it is tied to their backs and they repeat WE FEEL DOG TIRED AS WE WALK IN THE NIGHT

8:13-8:19 flashlights are turned to light up the crabs in the boxes one side of the boxes is transparent they repeat IT'S



HARD TO SLEEP TONIGHT

8:20-8:26 they walk around still dressed in their plastic coats boxes covering their heads a box of crabs on their backs and plastic sacks containing a pair of live crabs fastened to their chests signal lamps with revolving red lights repeating AFTER LUNCH WE GET ORDERS FOR AN URGENT OPERATION

8:27-8:33 they smear honey on the faces of the participants in circle II as they continue circling repeating IT COULD ALL PROBABLY BE EXPLAINED BY THE FACT THAT PEOPLE IN PANIC SAW AN IMAGINARY LIGHT

8:34-8:40 they stand still repeating EXCEPT FOR FLIES BEGGARS AND AMERICANS COMMUNIST CHINA IS NOT A FORBIDDEN LAND

8:41-8:47 they resume their circling and repeat YOU ARE IN THE PEPSI GENERATION

8:48-9:00 silence

**Circles I and IV**

(capitals indicate circle IV)

7:30-7:37 lying on the ground DOGS BARKING

7:38-7:44 walking around projecting a film about the war in Vietnam on his (vostell's) tongue with an 8-mm mobile projector DOGS BARKING

7:45-7:51 spotlighting live crabs with an ultra-violet light DOGS BARKING

7:52-7:58 projecting a dog- training movie on his tongue DOGS BARKING

7:59-8:05 giving large nails to everybody DOGS BARKING

8:06-8:12 painting letters and signs on participants' plastic coats with luminous paint DOGS BARKING

8:13-8:19 painting other persons with luminous paint DOGS BARKING

8:20-8:26 smearing honey on participant's faces DOGS BARKING

8:27-8:33 flashing the electronic flasher on the participants so that their clothing painted with luminous paint will glow in the dark DOGS BARKING

8:34-8:40 lying on the floor with nails on his head DOGS BARKING

8:41-8:47 pouring honey over the nails on his head while lying in the grass DOGS

BARKING

8:47-9:00 biting the grass DOGS BARKING

**III Post Happening**

a large room in which notations sketches drawings of DOGS AND CHINESE NOT ALLOWED were exhibited the notations were made with luminous paint spectators had to wear bathing suits to be admitted to the exhibition they were given pencil flashlights to look at the pictures in the darkened room a video tape of the main happening was shown space heaters made the room very hot foot switches were scattered about the floor when the foot switches were stepped on tape recorders played amplified beats.

**ROBERT WATTS****TV Event**

Provide flat, painted flat white, 8ft.x 8ft., with hole approx., 3ft., square in center. Arrange girl on ladder behind flat so only bare crossed legs are exposed.

Curtain closed.

spot on curtain where legs will appear.

Open curtain to expose girl applying nail polish to toenails.

Close curtains.

Open curtain to expose full flat where man in aluminum foil suit including mask is revealed drawing vertical parallel black lines top to bottom, left to right simultaneously with girl drawing parallel black lines from feet up legs.

Curtain closed.

Option: left curtain to follow man from left to right, closing out action on the right

DATE UNKNOWN

**Washroom**

The local national anthem or another appropriate tune is sung or played in the washroom under the supervision of a uniformed attendant.

1962

**Event:10**

A performer stands on a dark stage with his back to the audience. He strikes 10 matches at uniform intervals. Another performer rings a bell 10 times at the same (or different) intervals.

1962

**Event:10**

10 performers are supplied with 1 match each. 10 other performers are supplied with 1 bell each. They take positions in a completely dark performance area. The first performer strikes a match. The 2nd performer immediately strikes a bell. The match is permitted to burn out, followed by a pause. The 3rd performer strikes a match, followed immediately by the 4th performer striking a bell. This continues until all 20 performers have completed their action.

1962

**Event:13**

From backstage, at stage left, release 13 helium filled balloons through a slit in the curtain. From backstage at stage right, drop 13 white balls or eggs through a slit in the curtain.

1962

**Subway Event**

Performer enters the subway station with a token and the exact change for a second token. He uses token to enter subway by the gate. He leaves by the nearest exit and buys one token at the booth.

1962

**Street Car Variation**

Any number of performers in a queue enter a bus one by one. Each performers pays the fare, exits immediately to rejoin the tail of the queue and start the cycle again. Performance may last for any duration of time.

1962

**Casual Event**

Performer drives to a filling station to inflate right front tire. He continues to add air until the tire blows out. He changes the tire and drives home. If car is a newer model, he drives home on the blown-out tire.

1962

**Two Inches**

A 2-inch-wide ribbon is stretched across the stage or street and then cut.

1962

**Duet for Tuba**

A tuba is prepared so that it dispenses coffee from one spit valve and cream from the other.

1963

**C/S Trace**

An object is fired from a cannon at a cymbal.

1963

**C/S Trace**

An object is fired from a cannon and caught in the bell of a tuba.

DATE UNKNOWN

**C/T Trace**

A squeaking rubber toy or an egg is caught between two cymbals.

1963

### **F/H Trace**

A French horn is filled with small objects (ping-pong balls, ball bearings, rice, small toys, etc.) or fluid (water, mud, whiskey, etc.). Performer enters the stage, faces the audience, and bows toward the audience so that the objects cascade out of the bell of the horn into the audience.  
1963

### **Trace**

Place a card on a horizontal surface.  
Place a straw in the center of the card.  
Light one end of the straw with a match.  
When the flame is extinguished, hang the card on the wall.  
1964

### **Christmas Event**

Send a yam this year.  
DATE UNKNOWN

## **EMMETT WILLIAMS**

### **The Gift of Tongues**

Sing meaningfully in a language made up on the spot.  
1962

### **In Unison**

Two or more performers onstage, each with a musical instrument. Lights out. Performers produce a sound on their instruments.  
The piece continues until the performers produce their sounds in unison.  
1962

### **Ten Arrangements for Five Performers**

The conductor rings a bell, performers move about freely. The conductor rings the bell again, the performers freeze, and say a single word. This procedure is repeated nine times.  
1963

### **Emotional Duet**

Performer A inflicts pain upon himself.  
Performer B inflicts pain upon herself.  
Performer A inflicts pain upon performer B.  
Performer B inflicts pain upon performer A.  
1962

### **Vocal Struggle for Dick Higgins**

d  
ic  
khi  
ggin  
sdick  
higgin  
sdickhi  
gginsdic  
khigginsd  
ickhiggins  
dickhiggins  
1963

### **Song of Uncertain Length**

Performer balances bottle on own head and walks about singing or speaking until bottle falls.  
1960

### **Duet for Performer and Audience**

Performer waits silently on stage for audible reaction from audience which he imitates.  
1961

### **For La Monte Young**

Performer asks if La Monte Young is in the audience.

1962

### **Ten Arrangements for Five Performers**

Leader rings bell, performers move. Leader rings bell a second time, and all freeze, each saying a single word.

1962

### **Counting Songs**

Audience is counted by various means — f.ex., performer gives a small gift (coin, cough drop, cookie, toothpick, match stick, etc.) to every member of the audience, counting each as he does so, or marks audience members with a chalk, or keeps track by pointing finger, etc.

1962

### **Expedition**

Light but very voluminous packages are carried by performers from the stage through the audience to the exit, through crowded street, onto street cars, etc.

1964

### **Supper**

The curtain is raised. A large table set with food, drink, flowers, candles is displayed on stage. 10 well dressed performers carrying instruments enter, bow, and seat themselves behind the table. They lay down their instruments. 2 waiters begin to serve food and wine. Performers begin to eat, drink, and talk. After a few minutes, the audience can also be offered food and drink.

1965

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Orchestra members seat themselves and wait for the pianist. The pianist enters, bows, walks to the piano. Upon reaching the piano, he jumps from the stage and runs to exit. Orchestra members must run after him, catch him, and drag him back to the piano. The pianist must try his best to keep away from the piano. When the piano is finally returned to the piano, the lights are turned off.

DATE UNKNOWN



Fluxus Performance Workbook, ed. Ken Friedman, Owen Smith & Lauren Sawchyn, Performance Research e-Publications, 2002

### **Fluxus Performance Workbook**

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published by Performance Research

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