© Clive Fencott 2020

Volume 5

A COMPANION GUIDE TO "HIS DEXTER DAYLIGHT UTTERLY DARKENED"

P. CLIVE FENCOTT

- Part 1, General Introduction p2
- Part 2, Solar Pork Crunch p4
- Part 3, Too Week For Three Works p6
  - 3. Forms of Privacy p6
  - Interpolated Target Practice p7
  - Assassination as a Means of Disguise p10
- Part 4 p11
  1. Essential Prude Offices p11
  2. Fire and General Accident p15
  3. Post Welding Institute p17
  4. The First Row of Ten p18
- Part 5
  - NOTATION(S)NOTATION(S) p21

fencott.com books

GENERAL INTRODUCTION

I ST ACROSS

double n ice , hence the evening style work wear ,
varsity meeting needs , /"32nd floor C N Y more ,
2nd day or Ist day back after a large chinese lunch ,
play ball across the fence , a poor stationary arrangement ,
series of obstacles not being adifficulty factor ,
one day after the market looked as a rocket taking off ,
one the quay side , just the little slope ,
again at 6 and II pm , walk ,
festival microbus , disproportionate to the available space ,
say this again afew steps further back , a Chiswick ,
sub continental lift to a pub in hounslow ? now at 6 and II pm ,
GOOD NEWS , now the microfest to your right ,
U.N.I. ? and the other IO having breakfast ,
see some of them pickups , moving still back a little further ,
cream and red street car , catching that skyline ,
C.S. dols w/Launa was here , under the tressel ,
alloy construction , interest but no idea of origin ,
the vinegars white here , 25 flavours of vertigo ,
just like a little of the shield , this water mill ?
and , not canoeing ,
C.P. running into town just behind the white hut ,
another trip round the pen , bluffs their way out into the lakes ,
sub crockery deposits , flying buttresses ,
a guy did this like art , and again ,
parrot fashion,little red ,
a big bad fossiland , largish piece of white paper ,
soil erosion , wooden shed ,
nailing bricks , railsing the structure ,
you couldnt couldnt say a lot more about a mere set of photosnaps ,

---

Here becomes a vast interlude , November 6th I978 to May I7th I980 which is " HIS DEXTER DAYLIGHT UTTERLY DARKENED " as far as that includes fiches one and two also some six or seven tape works to various purpous , " A Vital Inventory , They Know Youre with a some one else " plus 6 performances from the manuscropt using varoius of the tapes .

---

2 ND OUTIN

In flight Commence .
A natural seemingly return drift back to order
The barbecue the loft roof , watching the , watching tele , underneath the bridge , four up on the fifth , 4 subway lines cross the bridge to the island motor traffic uppear and lower levels , the afternoon in the chinese (communist ?) bookstore surprised it really is time to go , nowhoming means to sure sets rapidly the front of my point in the aircraft get back to works n then the easy relaxed silly barbecue evening out walking late of night mountains , other two , invisible great chunkx fall of crackling lake soda hitting ice to tarmaccadam bank defences exposed finding walking slowly white lines great easer fling great salmon dinnersjust watching getting in easy it wasin some ways very easy deliberation be looked after ,

a point to less dependance think timid less an adventure easily risk buying a robot and twelve elephants the third time , this time two types of saop and plus neighbourhood map eg the other people prefix getting in in about hour instead of twelve the first time back twenty or so people first time commercially by the window , met in the station way down the river by a further possible twos of the three chablis californian , the parking lot had mostly to finnigh before going anywhere ,

Baker street Resumé .

and then moved twenty yards a no parking zone one looking some at us even more closeley those events then assume another jug of wine on another way back from acultúr throw away this could be have the start of a big something the centre of spokes and all the etcetcetcs off for the apple pie and beer six bud goes park lot chemical formentation warnings and she off assisting pallettes next morning and following some shop girls and aids confusing so the smatters further almost parting didnt get to big city collect that weekend the barbecue also in not watching the sunrise smear the harbour before squaring up the metroliner smelly as i was the big A storming into the staterley for a limo to the flight almost empty made it all over way no host also no phone number for the host no other numbers , eventually , stayed with people i didnt go to dinner with then calls drunk pleased bas drunk pleased andsaway upset so a nother monday when i didnt go to dinner drinkimg there the CN towers a number of hours the man of aran for reading and writting them then to there leaving eventually having to want us to so we getba long way home back for 2 bottles wine one whisky in the fridge left drink more there into the night stagger visit while drinking bear the visiying someone with someone with them and visit a close relative complete bull dog included to conclude a whole family of nuffes for smalts who all arrive to eat smelts never did get to dinner back of the meat in that oven gets only hot on one side thats hours the 7 and II to get ice cream tele and the eatbit hot choc sauce rude previous day to bank tellers it finally getting to see others at 2am in the morning where theres only one possible question and after just getting to hear about other things a lot of people to spend times with and do them get talking that starts off that starts latter the talk of the night near the moonies beams .

Cedar court Resumé .

sliding around the performance images cleverly stopped doing them this asside and didnt manage to jump the gap join in smelly the metro-liner the hilton limo run out for la guardia andoff to find anyone at home not on the steps etc forhome could a weak latter get a train easy entrance/ exit exciting the most things happening any where abscence of story line ready association from the street exits just here and now and runs shy of galloping into recollections already certain distance spotting a buffoon quality back to domestic track never never really being anywhere really but on a train/plane somewhere and not going arriving in the last place until you got to the next this agreed over .

Chiswick-clapham junction Rethink .

a special knowledge of the suburbs little inclination now to list anymore of the trappenings .

Clapham junction-east croydon quick change Arrest .

its fairly safe to talk of distractions .

SOLAR PORK CRUNCH

Notes written (a review?) in the national gallery
after witnessing a public interview ov J.G.Ballard at theI.C.A.

I) The Atrocity Exhibition

the real horror the real horror the real horror the artificial introducing the mass artificial horror inconfusing individual needs ideal consciousness with the brotherhood of subjuxtaposition the individual whole civilization in fact the realis needs an civilization individual so extreme anything to say diverse selfish , anything to say no insight , agree thats _____My Lai massacre , Godards Weekend , _____was done by ordinary folk , who at that time went the stigma of overkill the problem with alot of all this is the problem is the trouble with the bourgoise or the realistic novel is that it isnt the trouble with him and his ownwork that it frightens him , caution the sence which he adopts to it , the My Lai massacre takes place on the Chiswick Flyover , the problem is not that obvious , rut tut tut but its suppression , an intriguing lack of cope to ability language ideas stilted off the page conversation ,repetative non comprehension , fear of his own work ,isolationist toes are comfy here we sit with the stigma , (Paul Veronese , Adoration of the Magi , Florentine I4th Century .)

far cooler climate , ornate , victorian architecture , anybody talks about fiction like that got to be suspect toasters 'lectric razors , anything could for the auto deity , why fiction , why wrate , few if any loop holes , loop through if any Lloyds computers against a quick ageing , made a quick found out , fortune and had followed that the computers got old , the computers had got old very quickly which all goes to show a quick insured against , the My Lai massacre is/was probably less of a problem than imaginative fiction , start looking for loop holes excuses , self dulling agent , still , does not account for abilities not to express myself in/ , these terms if it is not structure , which is important? doubtfully exercise anything to say a highly important ambiguity , having anything to say is/as a highly important ambiguity (De La Roche , The Execution of Lady Jane Gray , DeChavantes , The Beheading of St John The Baptist , French I9th Century .)

humid hot carpeted atmosphere , high arched cosseted ceilings , less flamboyant iron , victorian , this is a guy knealing on a watery horizon washing underwear in the sea recording the first distortions , atmospheric tricks , hedgeing , B.S.Johnson a somewhat ignoble failure , couldntget himself out everything he wrote J.G.Ballard a somewhat ignoble success , couldnt cant find , seem to , accepting his participation/position in the possibilities and intimate/d acts of what of his work ; there can be nothing senceless) , everything torn from the microchip ? soul , nothing copious from my hard gushing from the open vein , how much is he actually lying , how much embarassed by doesnt understand and is embarrased by , sate in it out there , sate in the assumption it really is all out there , such as this cultural activity really has very little to do with out there , credible fascade in wets its deciet , aghast follows from that is inability to escape the sixties the world not seen as an all expencescultural vietnamese war vacuum but total control by such control that absolute non prediction random eventing is not only possible but probable and actual , mistaken assumption of supplementary options , media conscious overkill adicted seventies audience the problem with sixties rambling naievity intending to by , staunch need for all any non of the facts motivated by needs to consume others motivation . (Ulysses Deriding Polymeus , Turner , The Haywein , Constable , British I9th Century .)

the duty now to record the surprising cafeteria for instance not theres

much point saying thinking now about the interview easier surprising to see him out some trotting out predictable old stuff about sci fi its so absoluting only vital face in literature during the post fifties feel the having the how how being the only vital forace pretention waves the accent anti freudian ellusions to goddards weekend and the crash so similar lineates too close to perhaps more than that a wooden or irom post for securing ropes to minor abstraction in an alleyway

II) Arnt You Rather Young To Be Writting Your Memoirs

then to have to resist the temptations for putting down in a literal record sence down all this B.S.Johnson remennaissance type crap type crop to see that springs most readily to mind

appending a graet dull thudding repetative thud on several sections of the bus in sequence hit a tree or lamp post at about twenty miles an hour , it all going on very a few inches away out there very quickly a lot of noise gasps , grunts , i really dont know what we that is the bus and us contents really did hit and why we never hit it before , i could say a london plain because of the dull basey nature noises a synthesised jolt coupled with plenty of attack and little to no decay

which brings to mind a story from thedepot earlier of a tank being already too much filled to take the full amount the tanker had readyfor it the overflow is taken thirteen feet above ground and kerosine or deisel spills out aver a path and out on a garden under the safety regulations , this had to be reported and became an incident report not an accident report and was just in case the difference is to account before accidents are reported by others

the incident i started out to describe was on the return half of a charity walk to and from box hill that a girl (not one of our large party) was attacked and we having hitched a lift from some strange people in a car similar to the one being sook were all questioned it was a westminster with elongated wing mirrors for towing a caravam , some one inside was wearing a dummy monkey mask or such like making jokes that we didnt laugh at , wierd at the time but..... , ...nave been at the end out and being accused of cheating g though we thought we had lost our way and

CLIVE FENCOTT - 1980

TOO WEEK FOR THREE WORKS

3. FORMS OF PRIVACY

B private conscience private feelings
COL dual Why communities dual community personality
COLb dual members
D proffessional activities artistic activities
DEM cell conditions cells are
EXC regulations to avoid these regulations

EXL Why
FMCPC Renaissance
GNP Privacy
INL But
INCR pant . people
INPROMAX poses . But
INPRO portionate . Because
LD poetry . The
LPRLIM this

(such as intimacy)

a certain type of sphere is protected attempts to withdraw part of public control of our political plans refrains from as it contains , B ,
of the known intimacy primitive in the modern city a peasant usually penetrates into the every hidden nook , COL.EXL ,
is the medieval most of the ,COLb.D ,
organisations touch every only possibility and by lates one part of movements represent private interference to deprecate the estimation of starts with changes separation from the office and of the ,FMCPL ?

for every member these a set of attitudes of the formsmust here with privacy contacys , ∿.GNP ,
is a kind or within other escape is near to the individual of internal privacy is both norms? INL ,

another double standard do not measured with the help we are aware our collective firnly connected mon aims differentiates , INCR ,
acting same collective common articulation wasorientated , INPROMAX ,
privacy dividual become quence inner it must ?INPRO ?

these are not equalized or levelled with subjective ,LD ,
danger of a split of common activities and the person schizoid responce of one productive significance of it ,LPRLIM ,
voluble monastic movement ,DEM.EXL ,
homogenous fields furthered by leisure feeling fostered by privacy .

INTERPOLATED TARGET PRACTICE

GAP 60-61 , place where kids look up out of
" 59-60 , another blank
" 58-59 , results sequence
" 57-58 , automatic attention getter
" 56-57 , irrelevance of the product
" 55-56 , a nose for
" 54-55 , marketing technique
" 53-54 , stables
" 52-53 , the thinking mans nostril
" 51-52 , need for a piece of tissue paper
" 50-51 , length of twine or string plus a thin wooden shelf
" 49-50 , clerical duet
" 48-49 , the wrong reason for editting
" 47-48 , and here it begins
2 46-47 , mere cocktails
" 45-46 , a pie
" 44-45 , mind of the
" 43-44 , portal and etc
" 42-43 , vocal technique in jazz
" 41-42 , choice possibilities
" 40-41 , for catching certain buses or telephones etc
" 39-40 , see "27" , but that was a few years ago
" 38-39 , spurious connection
" 37-38 , river in a large communist state (part of)
" 36-37 , as in the drink but no sugar infection
" 35-36 , parking-parkin , see "34-35" as in november 5th , yorkshire
" 34-35 , ramifications of the discovery
" 33-34 , same as "32-33" cadavar ash
" 32-33 , tiny pieces of leather dust deposited at bottomof money container (sometimes paper)
" 31-32 , vociferous pipe tobacco
" 29-30 , alternatives
" 28-29 , reference system (personal)
" 27-28 , labour saving appliance
" 26-27 , a form of singing (ornithological)
" 25-26 , the road outside
" 24-25 , perogative , oral language mechanics
" 23-24 , getting up , dry riser
" 22-23 , question of ancient enclosures act
" 21-22 , highly trained job decourated with qualification
" 20-21 , dispatch a bollard
" 18-19 , understood by few others
" 17-18 , remaybe sticking back a few spaces
" 16-17 , populus
" 15-16 , any object or situation
" 14-15 , alloy character
" 13-14 , something early on in the park
" 12-13 , dizzy
" 11-12 , illogical chronology
" 10-11 , illogical reversal/qualification , flailling tonsorial job allcommers
" 9-10 , another question of nationality
" 8-9 , new ball game , paediography

GAP 7-8 , tagg along side saddle
" 6-7 , believe it
" 5-6 , fluid bottle
" 4-5 , arrest
" 3-4 , scribbless typography
" 2-3 , station quick jump in front
" I-2 , verge , avoiding , anticipating , eye

CROSSWORD DENTISTRY

QUOTE I , means of achieving , a route a certain distance
" 2 , adopt amotionless gesture (for a photograph ?) , adopt a stance , attitude , image
" 3 , at a certain price or speed , as decided
" 4 , tie the work down , complete it
" 5 , limited edition , collectors item
" 6 , the big decision , any decision , an image of the
" 7 , relating to the decision to have to make decisions at all , another big decision
" 8 , on this field , observing adopting place , can/area of activity
" 9, relevance of knowledge/experience , the usefulness of
" I0 , rate of movement , terraine , field of activity-difficultyof stop take account blunder on
" II , BEAUTY ? A SENCE OF HUMOUR
" I2 , beaty chewed
" I3 , something to do it , testament
" I4 , one of the pasts depart deter détante enviable prefix
" I5 , way of living , writting getting toward "I6"
" I6 , which is
" I7 , living the part
" I8 , all writters for different reasons
" I9 , so fucking what
" 20 , historical perspective
" 2I , part of being a sign post
" 22 , to cottage (v) , eg nether homeland nostal gain
" 23 , putting an r in , inordinant need for roots
" 24 , all good material the fucking quotes
" 25 , edit
" 26 , all those concerned
" 27 , de-my-stification
" 28 , kimbalism
" 29 , poetry of lakes , mountains and hard times
" 30 , social editting
" 3I , shoals of thought , traverse of action
" 32 , big eyes at ion , 250 visionisation , ejectionthrough the gullet of pellets of waste matter
" 33 , lengths of chain paid out at anchor , restriction of field of activity
" 34 , how to achieve necrophiliac success (the negative of this)
" 35 , difficulty of establishing place
" 36 , see "32-35" summary
" 37 , the other perspective
" 38 , etc
" 39 , particularly important when repeated

QUOTE 40 , historical perspective
" 4I , request something for the future , established pattern for "40-4I2...
" 42 , justification , the need for
" 43 , rejection of padding
" 44 , a certain abrasion
" 45 , sunrise in the alps
" 46 , burble entangle
" 47 , as apposed to educator appro-pro
" 48 , bard testament intention
" 49 , becoming accepted
" 50 , propped up
" 5I , horticultural ballistic ingredient
" 52 , a sences of humour , see "I4"
" 53 , a myth to live in
" 54 , eg unsane , always un ever in eg ever but unnever
" 55 , a nose for it
" 56 , something catchy
" 57 , tea time special , epedemic participation
" 58 , contact
" 59 , irrevocable nationalism/spiratual conviction
" 60 , beyond a fashionable pastime
" 6I , command-addiction-eg to under ie oarsman under the waves

INTERPOLATED TARGET PRACTICE

.....some way....and pose.....rate,intended.....
print it in a book.....worth preserving.....Is
Walt Whitman a poet?.....my opinion.....on this fie
ld.....across it.....I pour the names on you at random.....
.....but our axles grow hot.....
.....beauty.....this.will.....which a De.....
.....to the.....lax and various.....work a.....
.....and pose writters.....proffessor
Saintsbury writes.....our own sign posts.....that
distinction.....but cottage.....why should.....
.....memorable speech.....carve.....
.....you.....cheaper and handier.....with its tags.....
.....is mere verse.....assassinations.....clan.....
.....wallet.....scops.....crematorium.....
complicated.....,,,,,,,,,,,,,,,,business.....sang.....
.....wide.....and.....change.....order.....
what he.....phrases.....the person of William
Wooton.....the chorus.....
.....accompaniments.....introduces.....
.....prose;will.....ordinary.....accompanim
ent.....you.....Muses.....Muse.....unlike.....
.....any sence.....a friendly bascillus.....
perspicuity.....under the worg.....can at the such
.....remarked with.....the such.....perspicuity.....

(selected behind closed lids,"Onthe art of writting", Sir Arthur Quiller Couch ; LecturesIII&IV, " On the difference between pose and verse "," On thecapital difficulty of verse ", King Edward VII Proffessor of english literature , Cambridfe , I9I3-I4 , quote " I might with pains have turned them into a smooth treatise , " this , the I7th reprint , Guild books edition ,I946 .)

APPENDIX

REDICULOUS ELEVATION led natio irrigate
SPORE the washing line
answer liability
following ordinary verbs

ASSASSINATION AS A MEANS OF DISGUISE

multi-mode chaining-of-assossiations has stimulated an elementary form of this presentation

2 paired assossiations first

I. 2 related yet widely dissimilar organic entities ie a cat , a dog

2. 2 manufactyred objects representing a mode of conveyance and an alarm system

In this case a motor car and an alectric bell

The aurally presented names of these objects , as in , "DAWG" ,"KAHR" , and "BEWL" ,

the visually presented names of these oblects , as in , DOG , CAT , CAR , BELL .

In the performance phase , the first trial , " POINTS OUT " the correct objects through a mediation " an aural responce in the visual mode , " (ie slidesor film loops of the object sounds as represented on an ossilloscope) Sound names , and since , almost , always , because we , or our simulator pronounces it , we may be using aural "mediating" ie , visual internal responces a great deal of the time .

---

movement from speakers of images on screen also movement see firstly as the movement of body movement walking around and between voice of shadows cast by walking through the projection through the responce/performance area moves directly microphones some of the mayerial was is my voice the tape voice phasing of the voice in rhythms to the microphones and tape movement of sound voice seen as the centre action interest grasp material works as a jolt to the voice in flicker scratches of the film loop suddenly across the speakers this now changeing see movement close proximity to the memory of what the becoming a sound track a lot as in one above tape 2 primary sound sources tape is tape shares interuptiveness with the basic stereo effect in conjunstion also basic 2 movements of the tape see as interuptiveness a film joint or corunning dictates with voices using the same speakers also voice otherwise the different mechanical super rhythm trigger if accepted of trigger body triggers a sound on tape triggers direction of body and voice movement as stereo film or ext-tetrieve we have loop film we have interuptive reneous visual flickers a film we have flickers rhythms destless they might happen set with turning the watch toys shadow together .

ESSENTIAL PRUDE OFFICES
FIRE AND GENERAL ACCIDENT
POST WELDING INSTITUTE
(notes on performance/s)

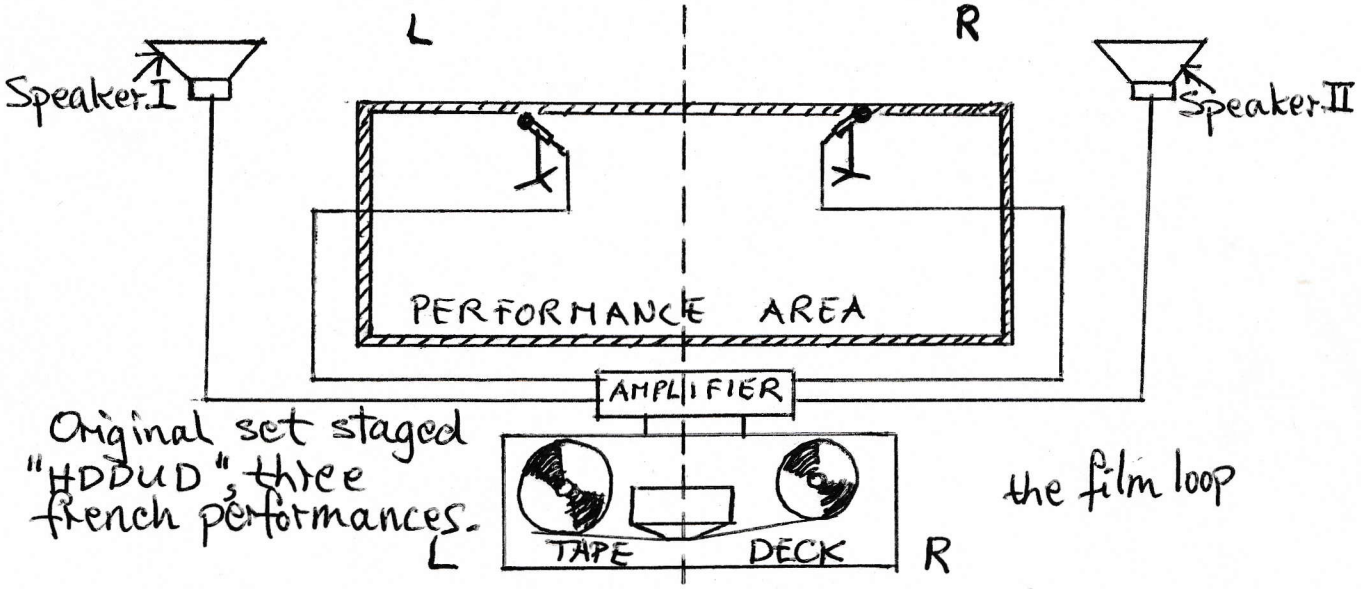
I Notes extracts made (nov 79-80) prior to "3 EXTRACTS" performances .

microphone positions , taxt selections , timing of film loops , film loop selections , use of cassette loops , use of cine camera , body movements , vocal extrusions , environmental noises , tape use , arrangement of text (on floor etc) , size and type of performance area , use of paper noises etc ,

(variable static otherwise)

B	L	E	A	C	H

5 or 6 minutes tape (THREE FORMS OF PRIVACY Pt I Version I) streached out to 40 minutes , this would perhaps make 8 or 10 smaller intervals , to be timed against the counter revolutions . (Eventually worked out on a spatial plan relating to a re-paste up of the originally accidentally sliced editing scheme , now visual works .)



projected over me and angled from the side.....use of the fiche reader to perform by .

The problem of performing and holding the text/not holding the text/ sometimes holding the text.....using pieces of paper as props , eg , as shields for micros not in use , scratching microphone with etc etc . Texts could be pasted onto appropriate pieces of card to make them more solid yo use , also colours of card etc , so that these images would face the audiance - while performed from , the card as disguise , they would then also spinned or flicked out into the audience , silver and refl -ective ,

(culminating in the novels victirian)

I am still interested in using the pieces of paper , objects accumulations etc , this simply makes it more difficult to move about the stage .

The performane consists of myself , a text , a tape , a film loop , (and microphones/ P.A. system ,) ie sound and visuals are already

there the job of myself is to become part of the visuals then the visuals , now neither to fight them all along , to become subject etc .

The question of standing in front of an audience with a piece of paper .

.....why not hold the little tape recorder , sony , etc with the tape loops and the like , performing live with your own voice , perhaps both the cassette recorders

a notiom of a quick change act , texts changeing before the eyes . The notion of the privacy of the performers ie the act of performing , the invitation of invasion of the public act of performing , including my own privacy ,
etc , also handing over timing of the projector to the operator .

the question of how to vary the three performances , perhaps 2 other sections of "HDDUD" , through this is probably too much in the time

The film loop and the tape material forming some sort of holding mechanism for the three performances

There are three predetermined event series to each full perfor-mance , though none will be co-ordinated with the other .
eg placing myself on public examination , how will I read publicly when confronted by my own alta-choices , face to face with the audiance

a complete with drawl of attempted significance

continuance the usebof found material is not being clever/humerous but an essential safe-guard against abuse . obtruse , blatant self expression, decentering work referances , supercherged vocabularies) .

not of interest are :- perspective remeniscences ,hard copies of accountable emotional data , retrieval of mundane language through exaggeration of coincidences .

certain assurances prominent

L ⟹ fire and general accident
R ⟹ motor

a question of mesmerising potential benefit deviating from declared line of attempt

the micros becoming props scenery etc
looks like deviating perhaps cantering perhaps in

ephemeral garbage

there are other spatial possibilities

reverse perspective triangles , sound get louder to back right and front left at stage , walking almost vital to obtain spatial effect .

orbital stereo , sound orbits in reverse both walking direction and stationary

no walking neccessary but possible , spatial/audio movement turning on spots etc .

it might now be possible to have deposits of text , tape record -ers , objects etc around , the stage in specific locations , beneficient or awkward in the terms of performance to read/use anything you have go and get it .

WHAT DOES THIS AMOUNT IT

Three fairly rigid layouts where movement directly affects the aural/oral affects movements of the performance on the audience , certain ideas of the spatial quality of performance , and text become apparent in t -he movements of sounds in relation to performer and performers movements within/around/out of space

the cassette recorder in both uses may be left recording the full time eg be unobtrusive , simple switched to playback when needed or alternatively carried for long periods of time and not being used

latter shapes etc relating to the audio geometries

of course it doesnt matter if the loop has to project through the spots for the stage and is therefore fairly faint etc this would be all part of it ,

all types of crawling stooping manouvers , lying down etc , may be used as part of the act of collecting the text and materials placed on the stage

the feel of these movements ie movement that can be made with a piece of paper in thehand ie walking , running , jumping , crawling , lying down , hopping etc or means of traversing the various distances whether reading atbthe same time or not.....

.....possible actions , scratching head , adjusting clothing flapping or waving at text ,

what happens when you spik run etc , before an audiance , with the pieces of paper , performing words/sounds in patterns around the microphones ,

.....no need for instance for prolonged definate directions of movement , a walk around the set , odd/odd dancing steps..... jerky dancing steps.....jerky movements jumps ,

.....face away from the audiance as desired ,

Hands in the pockets sstanding still , looking with a certain disinterest at the audiance , waiting oral/aural triggers , relaxed sequences of movements , a conjouring trick with a small torn piece of paper , not reason not to just stroll ,/shuffle across the area to a table object on lying on the table on hearing the signal etc .

A simple exercise in logistics eg how to move around the space , collect things , practical/ aneconomic/systematic/ un etc . The movements not a dramatization of the text but perhaps ? [illegible] .

this shuffling about trying to get out of the text

the height of the microphones
so its being pushed out that way
the cassette recorder with/loops.....recordingof audiance noise interuptions , my own taped interuptions , my own loop orientated utterances etc etc the loop can simply be left running to be used on impulse.....

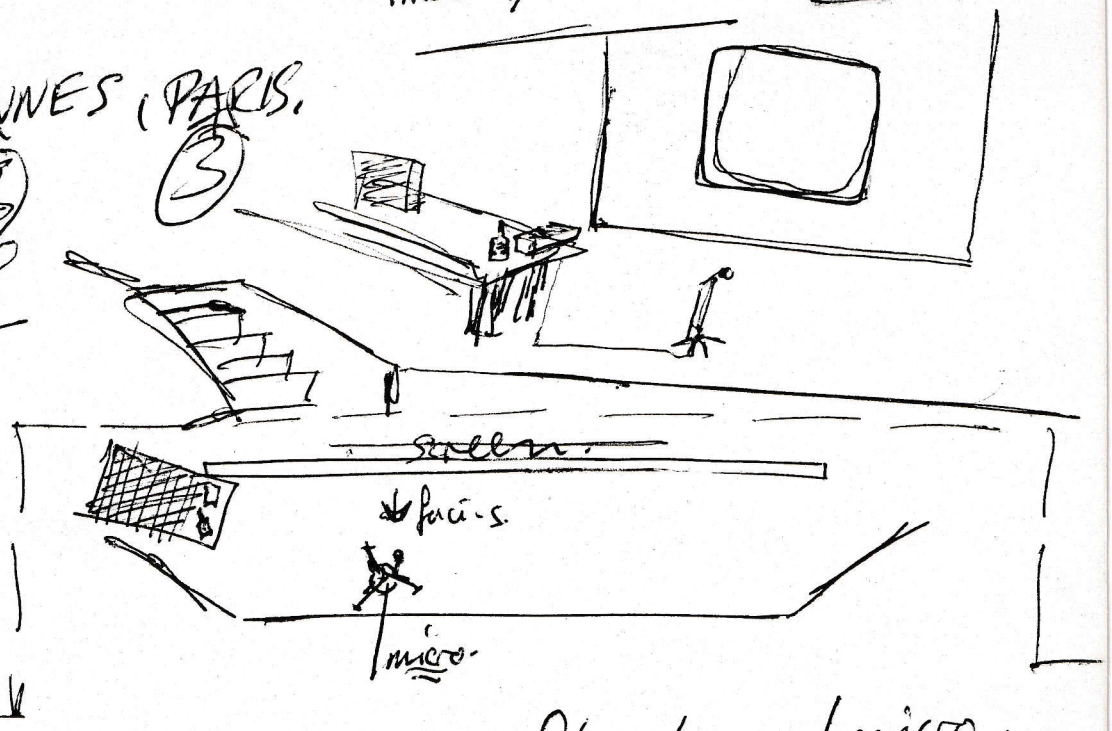
sound value and focus as a shiny object should be interesting

HIS DEXTER DAYLIGHT UTTERLY DARKENED.

THREE; EXTRACTS. 2.

LE HAVRE, RENNES, PARIS.

1 2 3



LE Havre, stage

Stereo Tape, Cassette loop interruptus, film loop, 1 micro, (KICKED TEXTS OUT OF THE WAY) all worked, cassette and, bottle of water etc, were on the edge of a table to the right facing etc side, where also the tape was, played at 7½ ips, stereo, good bold quality, full 25 minutes, quite a lot of microphone needed and used for the big hall, started picking up paper's and re-using them. high tension, leg shacking etc, cassette loop film loops etc, working well, silence gaps.

RENNES

shorter, harder, stronger vocals, no film loop, cassette left to (1 min loop) run on stage some distance from the microphone

also taking up stances some distance from the microphone ~~[illegible]~~ using the edge of the spotlight etc as a guide to minute sounds for difficult to hear, large chunk of glottiral microphone work, stopped short forgot film loop, more attack and diversity, stopped short the non ending, etc, importance of the non ending.

~~[illegible]~~

Non microphones, ~~no~~ cassette loop, no film loop (forgot), also cut programme short 9 minutes instead of 12½, probably the best vocal work, good use of silences, less overt power due to having to pitch the performance higher for the speeded up tape, which apparently came only from the left (for the audiance) hand channel,) and was somewhat lacking in volume.

perhaps a certain amount of impatience.

2nd Performance Sequentials

from recurring audience's etc, less happening every time they see the performances, gradually everything is removed.

Notes made prior to Ist "A VITAL INVENTORY " performance .

tape stereo ¼ track , short sharp voice circa every 60 seconds * , give or take I0 seconds , toss coin to determine left or right channel , counter as number minute equivelant , can also use cassette recorder , tape seconds basically signals to change page/direction/made of /mode of operation/etc/microphone ,may also not be heard ignored etc .

in every way a linear constraint on the first "HDDUD" sequence of extracts

linear regular , mo notonous , practicable? born out by the device

* 30 seconds * every 40 seconds

the performance to be repeated in the second twenty minutes avai -lable

* give or take I0 seconds

the considered affect of reading the same piece twice

SECTION I , 40 stops/starts
SECTION II , 30 stops/starts

dey deviding on the amorphous area grey-45,brown-,blue-,50 black

also to be done on machine counter not by seconds , ie set counter for first 30 seconds , record second , reset counter next numbered 30 seconds

4-7 seconds whatever the turns out to be decision making periods

as wuth "HDDUG" a 600ft magnetique tape played at the 7½ ips determined length of performance , for the version both halves of the performance/linearity were given differnet stop/start setting of parts I and II of the" three forms of privacy" ? tape version I pts I@II .

transient section to be stapled to the begging of pt II and the front of pt I .

stop/ srarts may be used as the basis for the vocal improvisatio - ations when desired but only for the duration of the following tape space a new decision has then to be made concerning the next tape space , if no decision is made and carried out by and of startstop a silence should ensue to the next start stop it would of course be possible to do nothing etc etc to record that section on the cassette recorder out of ear shot of

The/This performance seen as a cricket/baseball match .

Start ptI by reading only reading at all during tape noises , then making noises between the noises and words during the electric noises then shouting to the tape and keeping shouting through several next tape bursts then plus silence etc .

pt II all stereo vocal electrics followed by quiet reading of...

4

" THE FIRST ROW OF TEN " post previouses .

the last eighteen months :- spent
trying not to write
trying not to write with any style
trying not to write anything that worked
trying not to edit anything into any of these
trying to produce as much work in this vain as possible

"(His Dexter Daylight Utterly Darkened " was started in January I979 in a north london factory instruction manual finds is still continuing now publicly rewritting low tec intrusion phase
"A Vital Inventory, they know youre with a some one else" , a linearage of worded materials from "HDDUD" started and completed Feb I980 , recompleted Sept I980 .
The notes written after performances of extracts I-4"HDDUD" and and first extracts of"A VITAL INVENTORY")

the working and general what is about came to surface generally on for performance in me
starting".....think as little about what I write as possible ."
to.....".....dont have any opinions really . "

setting public problems begins to be substituting a word for logical here to as much public writting as possible before the in public audiance or in public , public exploring public decision making , part one down to performance schedule , staying that many thousand miles from the performance , for someone else prompt that exploration , thehow do write is pretty easy the problem of criteria for selection juxtaposition general jumbling-up-pre-selected-despersonalised vocabularies .

"A vital inventory" that last performance no intentional stretch the abstract vocals for written instance letter orientated no mark orientated abstract vocals , a deffinate limitting to breathing standard , reduced (non) pitch range-non verbal sounds.....little or no interfacing of words/syntax/sound the non verbal vocals harsh embarasing potentially insularpotentially embarasing

the break to slow the tone down

not really possible to look to this as improvised/semipoetry/ language event simply but as a short public spectacle of writting/rewritting/ editing of a large work in progressin public redress a series of short performances intence spectacle observing contracted waiting construction

a deffinate end in view as yet not no result in objective achieve- ment perhaps

amplification a gross enlargement of the decision making track of writting questiondecision make an choiceexternal public spectacle but a visual sequence with" Avital inventiry" being interesting in that decision becomes

visual automatic other
high speed within the velocities of the performance ,
pther a few brick walks
rael stopping sessions ,
moments of rael confusing .
same

most of the concern with body movements comes from a dynamics of the performance of the performance environment , b decision making time that havent got the to stop time snap now continue stop roll a ci -g let the kettle boil tea take a breather think about this one let the audiance see speed and type of movement being to do withe difficulty of decision perhaps

no props necessary related paraphinalia only ext some of the of some form/portable cassette dynamic of environment/sound/systemfilm/ pool what you not just can but on various occasions have to do with all that

2nd half knowing some of all the possibilities of that all ; try to make it look like a poetry reading ,flourescent panic marks , memory plugs/onto the first half of the cassette recorder in mouthings walk around close work with the tape of particular speed reading a cued tape from the small platform behind the audiance , speed cueing tape etc leavesblittle timefor decision making a more obvious public 2nd half outback memory of first quarter speed almost unusable , slight up of treble for go , cassette left to lecturn visible as on first part used object prop , didnt move so much about just little walks 2 to three steps left or right finnished by talki ng directly to the audiance for the first time , the whole second , flourescent panic marks ,though all these things might happen at any time just try and stand there for 20 minutes , doing"an ordinary reading" , that thing about the/a featureless -texye except the buds to the finite , though a linear screen presentation , some travelling rate type size/face , this for a linear reading ; the intriguing prescence of my right arm , elbow bend forearm tensed upwards fingers and thumb held tight towards together , decision making mania becomes clearly "s" useful seen when in term -s/when seen in terms of/when terme of seen in/"useful"/of terms of seen in when intence/improvisedpublic/de/personalized performance ie..... what to do with considerations/technology then the actual verbals/ choice of text was to be what bits of text was to be non conscious automatic/ a what-ever there simply being not enough time to think intuitive and past been reading/performance skills take this over , mouth shapes , taking air enough otherwise ,decided what emphasis , with that all else to bedone use the cassette loop , listen to tape on and off , move around the..... .....add environs various reasonable nods not seems of to appear the movement obvious

not collage but au unlikeley mix that couldnt happen as mix only collage , super-pile-up-imposition , unless spatially organised concerns introduced , the/any audiance immediately various possibilities for this ac ount of the areas/ ofnthe area/s they occupy , not just a single poem point collage , need some little clockwork chimes buzzers volume spatial/ dynamic/performance/composition on collage opposes ; out put prolific pending amazing rabbish out put profiles on dribble tubes

reach sporadic of elements , cirac semantic , vocal abstract sound : text and tape recorders , props electric abstract sound reproduction plus failure to completely do this , begging to see what it might all about another performance necessary .

NOTATION(S)NOTATION(S)

in each phase (CH)	but there are three words see extra note
NOT BEING	NOTCH

these are not correspondences , simply several events in close chronologic or spatial and spatial proximations

i gave up notation i gave up notating my work , three or four years ago , a semantic note of intention to convince you/me i am really talking about notation/apparent accuracy of the system ie the language juxtaposed the (ob)(obl)ivious ambiguity of the IT could appear that i ought to be understood but i am always surprised if and when

a? reference here

IN FACTORS OTHER PLAYTHING

I) Inherant ambiguity of my own intentions

2) Writting is not : for along time there/hasnt been the application of one system (ie good english) a particular creative urges , but multiple applications of multiple systemz of languages/s inglish invented (non) inglish slang abberation other (non) languages alternative necessary otherwises these multiples , invented verbal alternate ,systems non verbal visuelle/gestural and oddments and possible multiples

3) Recipient participation/interpretation (s) multiples

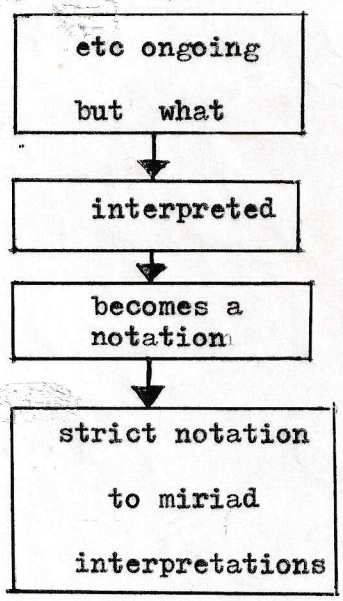
NOTATION AND/OR TEXT

the visual evidence as notation-record of an attempt to pass on specific? arrangements of language/words visually perhaps aurally for the purpose of the work to be done with in the abscence of originator

the visual evidence as a text , the visual/oral evidence as (simply) a set of bits and pieces ; informations stimulations/thematic environments/for live performance

can of course both usages provide the originator exploring the textural possibilities at their exploiting own notations

strict notation perhaps intentionally SO OPEN NOTATION presented with ideas concerning notation



RESTART

i began to scribble on pieces of A4 paper with heavy marking pens biros ink smudges bits of paper with word letters on stuck down or torn out from , black-white proliference , how much goes can i get on one page as an isolated criterium , this hoard of what call material gets jumbled out and pulled up plotted as it happens photocopied perhaps additions

sometimes to return up , erasures , becomes additional pages , substitutes , all this also in verbal , separate or as part , this not being notation as the piece/s is theoriginal events itselve , not a record of anything the reading glancing , seismographs , speedometers , ghost traps , skimming of the material or improvised performance becomes a notation auralmemoriel of the experiance of these various events

(this took shape for me during "the autobiographies of dick turpin" and still active in "his dexter daylight utterly darkened")

SMLOE on

notation started uot for me in pointing multiple reading possibilities within the structure of small concrete/conceptual poems , directing sight lines along horizontals verticals diagonals , meanders ordimencional re-use of particular letter/word/mark/s , not repetition as such but constant/intermittent recrossings perhaps of the point on page , permutation of a number of words through spatial arrangements shared constituents ; to structure poems typewritter rhythmic equivelants ,similar letter lines , colours , bits turned sideways other ways still reading a linear printed page directs of not appears

I975/6 attempt to approximate text asclosely as possible to rhythms /energies of such as the performance , a notation of the intended performance , this occupies "the legends of jack o kent" and "edge th;poems for croydon" where handwritting first became important, as being closer to speech thought performance than typewritter/img/setting ; than with placing-size-bending-shape-placing-word-shape-sounds-approximate-visual-parrallels ,

back to restart , performing (improvising) versions of collections of thematic material

HOW PUT THINGS ON PAPER

BITS OF THE WORLD I BUMP INTO ? notation as a guide to reading , note on reading , guide to reading a basic designfault ,the participating readership the prescence of the originator/performer itself a narrowing selection processing of material to the audiance ,prose chronology , bending , trying to be less a lot reasonable , linearity or in the case of general and poetry , reading , memory , to remember words/phrases thats its not a question of being specific clearpoint finding impressive means of expression

MEMORY AND READING

reading a continuous memory act ,words and their meaning uses remembered but not sentences areobjects constructed afresh each time requires , the rules of construction remember forgotten , then gets interesting , poetry the often presentation of rules broken/sentences , 'cept in shorter splinter gruops , isolated or given alot of roomspace on the or raed span , made easier to study , assimilitudes , interpret , the directions of use , are there , the languages in extended groupings , clutter directions , less easy to readily interpret , multiple reading possibilities on the other hand extended , mass blocks of broken rules never applied , misuse in multicombinations of non standard language , memorizing extended word passages of non standard usage being apparently most difficult than those that do , complexified-clumps-conglomerates-not already organized for , are not just words marks disjointed diagram bits of photographs drawing then the problem is further magnified there are no rules for interpreting marks torn

photographic bits out of context number sequences , object lists all that to the word sentence phrases splinters , probing in the morass , specific notation for non specific ambiguities

texture , textural qualitiesliterary reaction to ink , vimot nots all possible marks on paper pavements , tape walls , magnetic carpets , light sensitised plastic film , it being interesting enough a reason , it being areason for these depositions to be made accessible in some form , typography-notation-topography - imposing geography-speks take a look and by doing participate

light canters , nothing words clamped to , anything less deffinate ,

watching the vegetables sing osolo meo after the dick tracy cartoon show notates a police car moving lights flashing radio communication drilling earth speed impediment interpretations ; what happened to the sand-which do the audiance remember putting it down memory as specific writting tool , extended works

WHAT TO NOTATE WHAT WITH

was traditionally spelling line length rhyme scheme internal endings punctuation structural modes of expressing limits to confide materials , predetermined the ambiguity-poly-semotic basic question developement recent

in accordance with its etymology (O.E.D.) by a set of signs hence any set of symbols or characters used use to do this act of explaining solfaing trace vestige , relic remains footprint , spoor tread footmark , scratch , hair line whisper , rest scent impression , dabs mark stain ,chalk up smell , tick off slot , fill in wake ,enrol scar ,past book inscrible , remaining evidence slate , gramophone , record-disc , tape recorder , dictophone ,tele-printer , tape machine , ticker tape , typewritter , pen-paper , turnstile , seismograph , speedometer , thats plundered unevenly as possible from rogets thesaurus and the oxford inglish dictionary did it

a semantic note of intention , one to I agreed system basic , a confusion at ambiguity is greatly reduced , a world wide scale agreed interpretation complicates infinately most wild agree this on however the system main facts itself as questionable manifests , precise accurateness of infprmation presentation ?

where t-wit all starts , veering between apparent accuracy and obvious ambiguity

writting or other face/s of..... the compromise of these applications . Discrepancies .

converse is etc that , due to the requirements here , have to notate now , have to be concerned notating this , which as already stated/dont/have 'nt done now do n't , this ambiguous precision has to be just staying that many ways indellible , entrophied , aphid* ,or its not accurate ,

*= misread as in O.E.D.page 86 "aphis"

P. C. Fencott, 1980

(Notation(s)Notation(S)) is chapter5 of " a companion guide to his dexter daylight utterly darkened "which is itself volume 4"his dexter daylight utterly darkened "

(3)

(ps sorry about the typing but i havnt used a machine like this for 3to 4 years)