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TIME AND SPACE FICTIONS

Samuel Beckett
 David Briers
 William Burroughs
 Lourdes Castro
 Henri Chopin
 John Christie

Thomas A. Clark
 Sten Hanson
 Bernard Heidsieck
 Susan Howe
 Ernst Jandl
 Marjorie Jenkins

David Johnstone
 Robert Lax
 Friedericke Mayröcker
 Barry McCallion
 Tom Phillips
 Nicholas Zurbrugg

+

Stereo Headphones Record Number One
 Chopin: *Le temps aujourd'hui* Heidsieck: *Canal Street Readings*

+

correspondence concerning the state of the contemporary avant-garde from:
 Charles Amirkhanian - Stephen Bann - Julien Blaine - Henri Chopin - John Christie - Thomas A. Clark - Bob Cobbing
 Jean-Paul Curtay - Ian Hamilton Finlay - John Furnival - Eugen Gomringer - Brion Gysin - Bernard Heidsieck - Dick Higgins
 Greg Howard - Marcel Janco - Ernst Jandl - R. C. Kenedy - Walter Mehring - Edwin Morgan - Tom Phillips - Kevin Power - Jiri Valoch
 Edgardo-Antonio Vigo - Mike Weaver - Lawrence Weiner - Larry Wendt - Ellen Zweig



Barry McCallion

Papyrus Sail

Barry McCallion,
Manuel Zimbro,
Lourdes Castro,
Nicholas Zurbrugg,
Berlin, 14.1.79

Time and Space : Fictions!

What on earth are *time and space fictions*? Responding to my mention of these concepts, Bernard Heidsieck helpfully suggested – in a letter of 19th July 1979 – that “These two notions correspond precisely to those of sound poetry. To perform it, one projects it physically, off the book, off the page, towards an audience... one has to be absolutely aware of the time, of the duration in which this will be projected and received. One must both incorporate the text in oneself... in a centripetal manner, and, at the same instant... centrifugally, ‘give it’... towards the audience, to the auditorium, into the space it has to fill”.

With such an interpretation of ‘time and space fictions’ in mind, this long delayed issue of *Stereo Headphones* finally realizes one of its ambitions, and contains both texts and a stereo record of recent works by Henri Chopin and Bernard Heidsieck, along with an article on Chopin by the Swedish poet Sten Hanson, and interviews with Chopin, Heidsieck and Hanson. Appropriately, Chopin’s text evokes *Le temps aujourd’hui – Present Times*.

Lucidly anticipated by William Burroughs’s references to creative techniques “quite as new and definite as the techniques of physical space travel”, the technological innovations of the sound poet offer new modes of evincing the subject matter that Burroughs equally eloquently describes as “inner space” (a term from Burroughs’s essay *The Future of the Novel*, which easily lends itself to Beckett’s *As the Story Was Told*, Robert Lax’s *Journals*, and Friederike Mayröcker’s *Pro Diarium*). As Sten Hanson’s essay on *Henri Chopin, the sound poet* reflects, sound poetry “makes it possible to penetrate and influence the listener more deeply and more strongly than any other artistic mode”; and according to Brion Gysin’s letter of 15th August 1979, the new poetry – or music – of sound poetry might be deemed the space traveller’s most significant “lifeline into his own inner space”, as it also mingles “with the music of the spheres”.

At the same time, as Bernard Heidsieck notes in his interview of October 1978, and as Larry Wendt notes in a letter of 20th August 1979, taped words and sounds, and the live reading of material may also intermingle; possibly to form the new forms of theatre to which Ellen Zweig alludes in her letter of 25th September 1981. Just as Ernst Jandl and Friederike Mayröcker’s prize-winning stereo play *Fünf Mann Menschen (A Crew of Five)* exemplifies the way in which sound poetry has precipitated new directions in radio drama, Henri Chopin’s and Bernard Heidsieck’s recorded texts indicate creative possibilities that Samuel Beckett – on a card of 18th April 1981 – describes as “refreshingly strange”.

Approaching the outer space and inner space theme in verbal-visual terms, David Johnstone’s *Space Fictions* elaborate another ‘time and space’ motif – *the voyage*. That Johnstone should combine the ideas of Proust, Hans Richter, and Science Fiction within a parody Military Handbook presented in a peculiarly English style of painting in the tradition of Blake and Nash, is – as Tom Phillips remarks – the unusual sign of an artist “willing to tackle the



photo: Joanne Canary

mystical head-on”. The same might be written of Robert Lax’s various writings, and of Barry McCallion’s *Oarswork*: a mythological narrative implicitly and explicitly tracing the fortunes of the ‘Oarsman’ in the iconography of works such as the *Papyrus Sail* facing this page.

Other verbal-visual approaches to time and space fictions include the silhouettes of buildings by Lourdes Castro (currently producing the shadow theatre/performance *Les Ombres*, with Manuel Zimbro); the landscape collages of Marjorie Jenkins; the landscape poem ‘Two Evergreen Horizons’ by Thomas A. Clark and John Christie’s *Word Clock*.

Finally, this issue contains responses from some thirty poets, artists and critics to a questionnaire concerning the ‘time fiction’ of *advances* in the arts, both in the period since the contemporary renaissance of Dada, and in the last decade. This emphasis upon the last decade is not coincidental. *Stereo Headphones* was founded, after all, in 1969, and in many ways this issue is a celebration of the magazine’s sporadic survival, and more important, a celebration of the continued evolution of its contributors’ creativity. Long delayed, and partly so by its editor’s prolonged adaptation to an existence extended in Australia, this issue is also a celebration of *international* confrontations, communications, collaborations and creativity – a celebration of such days as the 14th January 1979 (photographed above), which allowed Barry McCallion and Joanne Canary (now in New York), Lourdes Castro and Manuel Zimbro (now in Paris), and N.Z. (now in Brisbane), to crunch together over Berlin snow.

In this respect, this magazine offers benevolent defiance to the barriers of ‘time’ and ‘space’ (limits that the letter, photograph, phone-call, tape-cassette, record, videotape, airline ticket, and perhaps, the magazine, all transcend from time to time and from space to space). And yet, in the same space, and at the same time, this magazine is a celebration of the ‘now’ – of what Marcel Janco’s letter of 1st August 1979 terms: “the fantastic mechanical and technological progress of today”, and of what Robert Lax’s *Journals* celebrate as “the texture of every minute as it passes”. And, having their temporal cakes and eating them, these pages also celebrate those visions – best defined in terms of the process that Stephen Bann’s letter of 5th April 1980 evokes as “*transumption*” – that audaciously situate the potential of the future and of the now within the “dangerous and uneasy business of rediscovering the past”.

As Henri Chopin reflects in his letter of 17th July 1979, “if one carefully follows the creativity of the last quarter century, it becomes quite apparent that far from being experimental, we’re simply living... with the twentieth century”. In other words, the ‘problem’ of being experimental, *avant-garde*, or new, simply dissolves into that of being ‘now’, with one’s time(s). To reproclaim and mistranslate Raoul Hausmann’s magnificent motto:

“Que l’homme nouveau ait le courage d’être nouveau!!!”
May the now man have the courage to be now!!!

Nicholas Zurbrugg

"CANAL STREET" No 33 (lecture 14) et "CANAL STREET" No 39 (lecture 27)... sont extraits d'une série de 50 "écritures/collages" réalisés sur des planches en 1974 à partir d'une série de transistors trouvés pour trois fois rien, de vieux transistors, à Canal Street, à New York. Deux ans plus tard, j'ai voulu faire une "lecture" pour et par le

magnétophone à partir de ces 50 "écritures/collages" de ces 50 textes, associés à des transistors sur des planches. Les 50 planches, les 50 textes se sont résumés, du fait de mixages en 35 "lectures" D'où les doubles numéros ci-dessus. (B.H., 19.7.79)

CANAL STREET 33

Chutes non de tissus mais de mots de tissus de mots - bribes - reliquats - rejetés, bannis perdus, refoulés, cadavres mous empaquetés, récupérés - sachets ternes - à quel usage ? à quel usage ? chutes, coupes drastiques, de mots de mots - robinet d'eau tiède, d'écritures grises, ensachetés - récupération blanches ? - mais à quel usage ? à quel usage ? préservés - on ne sait j.mais ! mais pour quel usage ? - mis en sachets, en conserve - tiens pourquoi ? - à quel usage ? le sais-je seulement, le sais-tu, le sait-il, le sait-elle, le savons-nous, le savez-vous, le savent-ils, le savent-elles ? peut-on le savoir ? mis de côté, mis en réserve, à titre de gage, à titre de sécurité - on ne sait jamais ! - pas de gâchis - pourquoi, n'est-ce pas, ne pas thésauriser les mots, ne pas se mitonner cette matière première, hors pair, à la vie dure, fidélité plus ou moins assurée ! à toutes fins utiles - sait-on jamais ! - à moins que ... à moins qu'il n'y ait là quelque arrière pensée de complot, de dérobade, de vol ou de spéculation, que le transistor ne se soit mis de côté ces chutes, ces embryons de phrases, en catimini, pour des jours meilleurs, mais à quelle fin, encore une fois, dans quel but, pour quel usage ? et qu'il laisse les autres, tous les autres, lesquels ? couler, passer, filer, fuser, à sa droite et à sa gauche dans l'indifférence ou l'aveuglement - l'avenir juger. - toutes ces chutes, ces embryons, sombrant, chutant dans ces mini-refuges placés là sur quelles mains ? mais enfin dans quel but ? à quel usage ? est-ce le hasard ? quelque détraquage du temps ? de la machine ? (comment savoir?) , s'y précipitant, s'y calfeutraient, comme cela... par l'effet du... par l'effet de... et puis c'est tout! ... Était-ce bien utile ? L'était-ce, oui, vraiment ? Zéro.

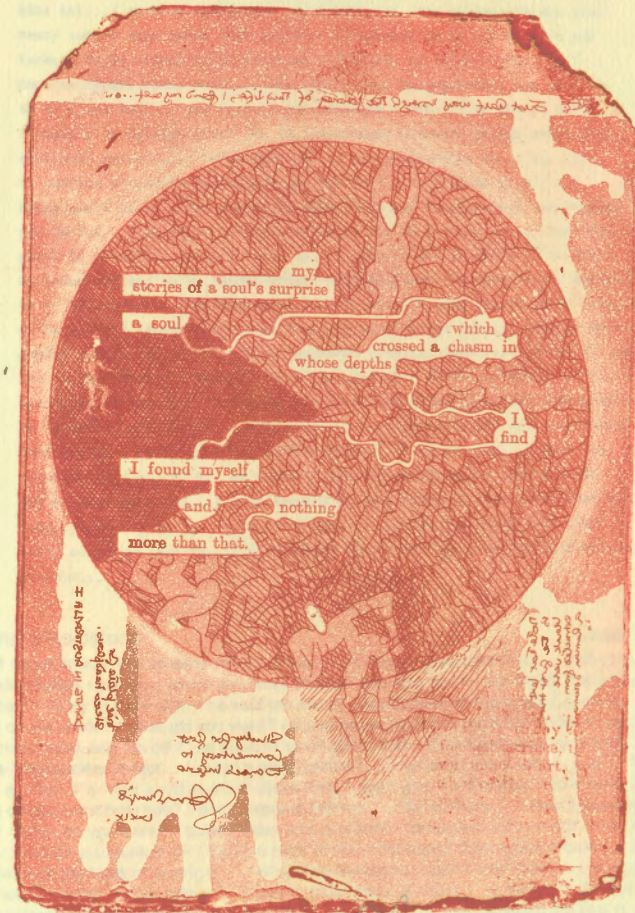
Bernard Heidsieck

Canal Street 33/14

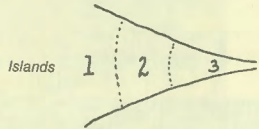
Flakes not of fabric but of words of fabric of words - scraps - remnants - rejects, exiles lost, expelled, limp corpses parcelled, recuperated - shabby packets - for what end? for what end? flakes, drastic cuts, of words of words - old bores, grey old writing, packed up - profitless recuperation? - but for what end? preserved - one never knows! but for what end? - placed in packets, conserved - but why? - for what end? if only I knew, you knew, he knew, she knew, we knew, you knew, they knew? can one ever know? set aside, set in reserve, as a pledge, as security - one never knows! - why worry - why not, indeed, horde up words, protect this raw material, peerless, indestructible, dependability more or less guaranteed! useful for all purposes - does one ever know? - unless ... unless there's some ulterior motive there of conspiracy, of deception, of robbery or of speculation, unless the transistor is set beside these flakes, these embryonic phrases, on the sly, for better days, but to what end, once again, for what purpose, for what end? and that he should leave the others, all the others, which others? to flow, to pass, to rush, to race by, on his right or left indifferently or blindly - time will tell - all these flakes, embryonic, foundering, falling in these mini-refuges placed there by whose hands? and finally for what purpose? for what end? is this by chance? by some breakdown in time? in the machine? (how can one tell?), surging there, settling there, like that ... as an effect of the ... as an effect of ... and then that's all! ... was this at all useful? Was it really so? Zero.

"CANAL STREET" No 33 (reading 14) and "CANAL STREET" No 39 (reading 27) ... are part of a series of 50 "writing/collages" made on

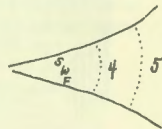
starting from these 50 "writing/collages", these 50 texts, associated with old transistors on boards. The 50 boards, and the 50 texts, merge via mixings into 35 "readings". Hence the double numbers indicated



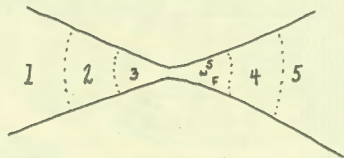
Since the oarsman first sighted a sail his world has changed.



Balancing vision with utility, the oarsman signals his return to the world. The Sails, Windows and Frames which follow Island Three redirect the journey onto the path of practical objects. The objects are followed by a personal encounter – the ‘acceptance of a passenger’ on Island Four. In the current stage, on Island Five (the Focal Frames) he develops many ‘acquaintances’ among the artists of the *marché* paintings, whose work he enters and expands:



or,



= *The Oarswork*
1970-1981

Barry McCallion
Paris, February, 1981



...in considering the last decade, these
...prompted by the lines above in a letter from
...k, sent some time in 1979. Taking Tom's
...part, I sent various formulations of these
...a number of poets, artists and critics. The
...ages document their replies, and give some idea
...riety of opinions and creative approaches
...ing the avant-garde of the seventies and
...any thanks to all for these replies, and especially
...prompting this exchange. N.Z.

ton Finlay (Dunsyre) 28.6.79.

...s your Questions:
...of 'advances in poetry' is incomprehensible to
...mean that poetry is something that began rather
...Homer but has had the time and space to get
...you mean, Has anyone done anything *decent*
...res

...no, really, to the
...ult to put words
...rster. 'And affect'
...the version of my
...ch was performed
...in Speer's Nuremb
...in 1936
...ke to think of this ver
...advance'
...Note this: thanks to
...Councils,
...ceased to converse
...itself. Soon,
...be limited to Outcries, Bombs, and Tirades.
...de in the *dead*. Speech will be entirely for
...nothing to say.

(London) 29.6.79.

...the attractions of the arts is the self-evident
...ir manifestations participate in change only
...ances or in progress. They are alive and
...creatures, animals, trees and stars. There
...advances since Homer. The sciences are
...are

...deal of thought to what poets try to do
...Baudelaire is thrilling) and my interpre
...conclusions provokes the following image: the
...a sort of bubble-like self-enclosed vision of
...greatness is derived from the size and from t
...relevance of the bubble-surfaces he describes
...out radii and the radii touch the bubble-surface
...and the greater the number of the radii, the mo
...aimed, the more central the images which th
...greater the writing becomes. The views may
...the method. (Schwitters participated in no such
...Baudelaire – and Morgenstern: did.)

You will not be surprised in the circumstance
...name any great English achievement during
...years. I think there have been great American tri
...thinking of Hollander and Ammons – but secretly
...that their triumphs came about by accident rath
...design, and in Hollander's case the success is,
...unrepeatable. It is no less unique than Poe's
...Eliot's Prufrock. (Not quite in the same class thou
...always been much interested in consistency of a
...rewards. Thus, my money is on Robert La
...ist: but, in contradistinction to Becke
...is the beauty of the totality in a raindrop
...but needs a universe to himself to find no
...er strikes me as a more impressive perform
...ity of Lax's voice is also a change which imp
...immensely. The repetition-chant-characteristics
...seem closer to the song-quality of great p
...Beckett's Irishy-bedevelled prose sing-song su
...Song.

P.S. I am sorry I forgot to talk of Ian Ham
...Substitute his name for Lax's – and what I
...almost true. Mutatis mutandis ...
2.7.79

With restrictions of the ordinary airletter-s
...posting, that some things I consider importa
...from my previous response. I should have
...about my reasons for indulging in a blanket c
...almost everything that passes for English po
...Poetry, with an infinitesimal minority's e
...based on direct personal experience (Dada
...based on that). Poetry is knowledge
...experiences and the measure of experience
...is empirical – with the self as its laborato



Paris
18.4.81

SAMUEL BECKETT

see Nicholas Zurbrugg

Thank you for your
letter - record - re-
freshingly relevant.

with best wishes,
yours
Laurie Bennett

Acknowledgements/Contributors

The front cover silhouette of Lourdes Castro, performing in 'The Four Seasons', a shadow theatre performance by *Les Ombres* (Lourdes Castro and Manuel Zimbro), is taken from a photograph by Sebastião Resende, Porto.

Photographs of Barry McCallion's *Papyrus Sail*, *Winter Moon Sail*, and *The Last Man*, are taken from his catalogue *Sails Windows Frames*, published by the DAAD, Berlin, 1979. Photographs of ethnic objects by Mary Harding, from the catalogue *An Oarsman's Handbook*, published by the DAAD, Berlin, 1976. Other photos by Joanne Canary, Barry McCallion is currently in New York, at 178 Suffolk Street, N.Y. 10002.

Photograph of Samuel Beckett by Ilse Buhs, first published in *Samuel Beckett, Krapp's Last Tape/Das letzte Band*, Publikation Nr. 5, DAAD, Berlin, 1977. Samuel Beckett's 'As The Story Was Told' published in manuscript form for the first time with kind permission of Samuel Beckett and Reading University Library Beckett Collection (MS 1396/4/14). Dr John Pilling of Reading University writes that the text was first printed in English, with several typographical errors, alongside Wolfgang Hildesheimer's German version, in *Günter Eich zum Gédächtnis* (Frankfurt/Main, Suhrkamp Verlag, 1973), with the inscription 'À la mémoire de Günther Eich, Samuel Beckett, Paris, août, 1973'.

William Burroughs's much published essay, 'The Future of the Novel' is published in manuscript form for the first time with kind permission of William Burroughs and The *pa'lante Papers* Collection, Rare Book and Manuscript Library, Columbia University, N.Y. For Burroughs, the 'future' of the novel led to *Cities of the Red Night* (New York: Holt, Rinehart and Winston, 1981).

John Christie has produced several artists' books with Circle Press, as well as prints, cards and a number of *word clocks*, from: 14 Munster Road, Teddington, TW11 9LL, England.

Thomas A. Clark's *Two Evergreen Horizons* was first published as a pamphlet by Moschatel Press, Iverna Cottage, Rockness Hill, Nailsworth Gloucester England; the source of many other fine editions of Tom and Laurie Clark's work.

François Lagarde's photograph of Henri Chopin at Ingatstone first appeared in *Portfolio Chopin*, Editions Ottezec, Geneva, 1978, and like François Lagarde's photograph of Chopin at Montpellier, 1981, is copyright *Images Nuits Blanches*, 11, rue Louis Braille, 34 Montpellier, France.

The photograph of Henri Chopin sonorizing Sten Hanson's beard is copyright Guy Schraenen, publisher of *Axe* review, and artists' books, from: 11 Kaasrui, Antwerpen, Belgium.

Henri Chopin's and Bernard Heidsieck's interviews at the 11th International Sound Poetry Festival, Toronto, are reproduced by kind permission of *Ear Magazine* (New Wilderness Foundation, 325 Spring Street, Rm 208, New York, N.Y. 10013, U.S.A.), in which they first appeared in Volume 5, No 2 (Summer 1979), and in Volume 5, No 1 (April/May, 1979).

Sten Hanson's article 'Henri Chopin, the sound poet' first appeared in French translation by Jean Chopin, in Henri Chopin's history of sound poetry, *Poésie sonore internationale* (Paris, Jean-Michel Place, 1979).

Henri Chopin's 'Le temps aujourd'hui' was first published as a poster poem by Editions OU, 9 Leigh Hall Road, Leigh-on-Sea, Essex, 559 IRL, England (Chopin's new address).

Sten Hanson's interview with the poet and publisher

STEREO HEADPHONES is edited, published and distributed by Nicholas Zurbrugg from: The School of Humanities, Griffith University, Nathan, Brisbane, Queensland 4111, Australia. (English distribution: 'Church Steps', Kersey, Near Ipswich, Suffolk, G.B.) This triple issue 8-9-10 is printed in a limited edition of 1000 copies.

15 de luxe copies, numbered 1 to 15, and seven hors commerce copies, numbered H.C.1 to H.C.7, are printed on special paper and additionally contain:

- a signed hand-made silhouette multiple by Lourdes Castro
- a signed silk-screen print by Barry McCallion
- a signed etching by Tom Phillips

Michael Gibbs reprinted with kind permission of Sten Hanson and Michael Gibbs. First published in *Kontextsound* (Amsterdam, 1977), pp. 5-6, from Kontexts Publications, Overtoom 444, 1054 JW Amsterdam, The Netherlands (Gibbs's new address). Sten Hanson is the director of Fylkingen Radio, Stockholm.

Bernard Heidsieck discusses his *Canal St.* poems in his article 'De Canal Street... à CANAL STREET sans oublier ni TANGER ni Genève', in *Burroughs, Gysin and Lemaire, Colloque de Tanger II* (Paris, Christian Bourgois, 1979), pp. 159-68.

Marjorie Jenkins is an artist who until recently, lived in *Kersey* (birthplace of *Stereo Headphones*!).

David Johnstone's *Space Fictions* first appeared in a privately printed portfolio of silkscreens from the artist, 30 Gilbert Street, Harle Syke, Burnley, Lancs., England.

Tom Phillips is well known for his *A Humument*, recently published in a full-colour edition by Thames & Hudson. Tom Phillips's contribution to the de luxe issue of this magazine, an etching, comes from his recent work on Dante's *Divine Comedy*.

The photograph of Robert Lax is by the Greek poet and translator Moschos Lagouvardos. Robert Lax's *Circus of the Sun* has recently been reissued in a trilingual edition illustrated with photographs by Bernhard Moosbrugger, by Pendo Verlag, Zurich, 1981 (described by R.C. Kenedy as "in all probability, the finest volume of poems published by an English-speaking poet of the generation which comes in T. S. Eliot's wake"). Most of the year Robert Lax lives on Kalymnos, Greece.

Susan Howe's article 'The End of Art', reproduced with kind permission of the author, first appeared in the Smithsonian Institution's *Archives of American Art Journal*, Volume 14, No. 4, 1974, pp. 2-7.

Friederike Mayröcker's text 'Dada' is translated by Derk Wynand of the Dept. of Creative Writing, University of Victoria, B.C., Canada, and reviewed by the author. First published in German in *Ein Lesebuch*, (Frankfurt/Main: Suhrkamp Verlag, 1979), pp. 316-17.

Friederike Mayröcker's poem 'Pro Diarium' is translated by Christopher Middleton. First published in German in *Ausgewählte Gedichte 1944-1979* (Frankfurt/Main: Suhrkamp Verlag, 1979), pp. 183-88. Both poems reprinted in translation with kind permission of the author.

Ernst Jandl's and Friederike Mayröcker's acceptance speech for the Radio Prize of the War-Blinded, and Ernst Jandl's notes 'On the Stereo Play *Fünf Mann Menschen*', were both translated by Derk Wynand, and reviewed by the authors. Both texts appeared in *protokolle 77/2*, edited by Otto Breicha, Vienna 1977 (copyright: the authors).

Ernst Jandl and Friederike Mayröcker's play *Fünf Mann Menschen*, is translated by Derk Wynand, and reviewed by the authors. I am particularly grateful to both Derk Wynand, and to Ernst Jandl and Friederike Mayröcker for their work on these texts. *Fünf Mann Menschen* was first published in 1972 by Luchterhand Verlag, Darmstadt. This magazine publishes its English translation for the first time.

David Briers, author of 'Barry McCallion Up To A Point', edited *Pages*, and ran the Thumb Gallery London, before moving to Wales where he now directs the gallery at Chapter Arts, Market Road, Canton CF5 1QE, and edits the review *Chapter Art*.

Finally, particular thanks are due to the generous support of the Jean Brown Archive (Tyringham), the Ruth and Marvin Sackner Archive (Miami Beach), and the School of Humanities, Griffith University (Brisbane).



Photo: Robert Lax

De Luxe Edition 12/15 Nicholas Zumbly.