



Granary Books is pleased
to present the

STEVE McCAFFERY ARCHIVE

"Though he would be among the first people to point out the inherent problems with the terminology, poet and scholar Steve McCaffery is one of the major architects of postmodern Canadian literature and was a major player in the Canadian avant-garde of the 1970s. With fellow poet bpNichol, he formed the Toronto Research Group in 1973. With Nichol, Paul Dutton and Rafael Barreto-Rivera, McCaffery also formed the highly influential sound poetry collective, The Four Horsemen. McCaffery's writing, both creative and critical, is concerned to some extent with going beyond the sentence and the word, beyond syntax."

— Ryan Cox, "Trans-Avant-Garde: An Interview with Steve McCaffery," [Taxi Online Edition](#), Winter 2007/2008

STEVE MCCAFFERY (1947-)

Poet and scholar Steve McCaffery was born in Sheffield, England. He received his B.A. from Hull University, his M.A. from York University, and his Ph.D. from the program in poetics, English, and comparative literature at SUNY Buffalo. He is a scholar, poet, and performer whose wide-ranging influence is especially present in concrete and sound poetry.

His numerous books of poetry include the full-length collections *Modern Reading: Poems 1969-1990* (Writers Forum, 1991), *Seven Pages Missing: Selected Texts Volume One* (Coach House Press, 2001) and *Volume Two* (Coach House Press, 2002), and *Verse and Worse: Selected and New Poems of Steve McCaffery 1989-2009* (Wilfrid Laurier University Press, 2010).

Together with bpNichol, he edited *Sound Poetry: A Catalogue for the Eleventh International Sound Poetry Festival* (Underwhich Editions, 1978) and *Rational Geomancy: The Kids of the Book-Machine: The Collected Research Reports of the Toronto Research Group 1973-1982* (Talonbooks, 1992).

His extensive scholarship is represented in numerous publications, including the books *Imagining Language: An Anthology*, edited with Jed Rasula (MIT Press, 1998), *North of Intention: Critical Writings 1973-1986* (Roof Books, 1986), *Prior to Meaning: The Protosemantic and Poetics* (Northwestern University Press, 2001), and *The Darkness of the Present: Poetics, Anachronism and the Anomaly* (University of Alabama Press, 2012).

Among his many rewards and acknowledgements, McCaffery has twice received the Gertrude Stein Award for Innovative North American Poetry and been nominated twice for Canada's Governor General's Award. He is currently the David Gray Chair of Poetry and Letters at SUNY Buffalo.

ABOUT THE COLLECTION

60 bankers boxes, approx. 81 linear feet.

CORRESPONDENCE (7 bankers boxes)

The archive contains expansive correspondence with more than 500 people. Primary correspondents include: Bruce Andrews, Charles Bernstein, Colin Browne, Michael Davidson, Alan Davies, Ray DiPalma, Johanna Drucker, Jean Dupuy, Fred Garber, David UU (Harris), George Hartley, Lyn Hejinian, Dick Higgins (1/2 box), Stephen Joyce, Jean-Jacques Lecercle, David Lee, Jerome McGann, Roy Miki, Opal L. Nations, Marjorie Perloff, Peter Quartermain, Tom Raworth, Jed Rasula, Jerome Rothenberg, James Sherry, Ron Silliman, Steven Smith, Barrett Watten, and Karl Young.

MANUSCRIPTS (30 bankers boxes)

The archive contains both unpublished and published manuscripts of books, essays, concrete/visual poetry, notes/jottings, and other work. In addition to items in folders (26 bankers boxes) there are 8 binders (approx. 930 pages) with many originals of McCaffery's concrete/visual poetry. Most of the poems are unique with an assortment of collage elements, colored and black pen drawings, and assorted typewriter (typestracks) and type treatments. Included are all drafts, abandoned sections, and some production masks of his internationally acclaimed Carnival.

WORKS BY OTHERS AND WORKING FILES (4 bankers boxes)

Manuscripts by others, photocopies of articles, and grant applications, among other items.

JOURNALS/SKETCHBOOKS, ACCOUNT BOOKS, ADDRESS BOOKS, AND CALENDARS (3 bankers boxes)

There are 49 journals/sketchbooks from 1959-2010, 3 address books, 10 account books from 1981-88, and 37 calendar/appointment books from 1976-2013.

(cont'd)

AUDIO AND VIDEO (more than 490 items in 10 bankers boxes)

The archive contains extensive audio and video. Many of the recordings are unique or rare. Included is documentation of live events, performances, interviews, radio programs, seminars, readings, class recordings, musical performances, master tapes, commercially produced recordings, dubs of recordings, and other recordings. Also included is complete audio documentation of the 11th International Sound Poetry Festival held in Toronto in October 1978 (McCaffery was a festival coordinator). The earliest recordings appear to be reel-to-reel recordings of bpNichol in 1966.

CONFERENCES AND FESTIVALS (2 bankers boxes)

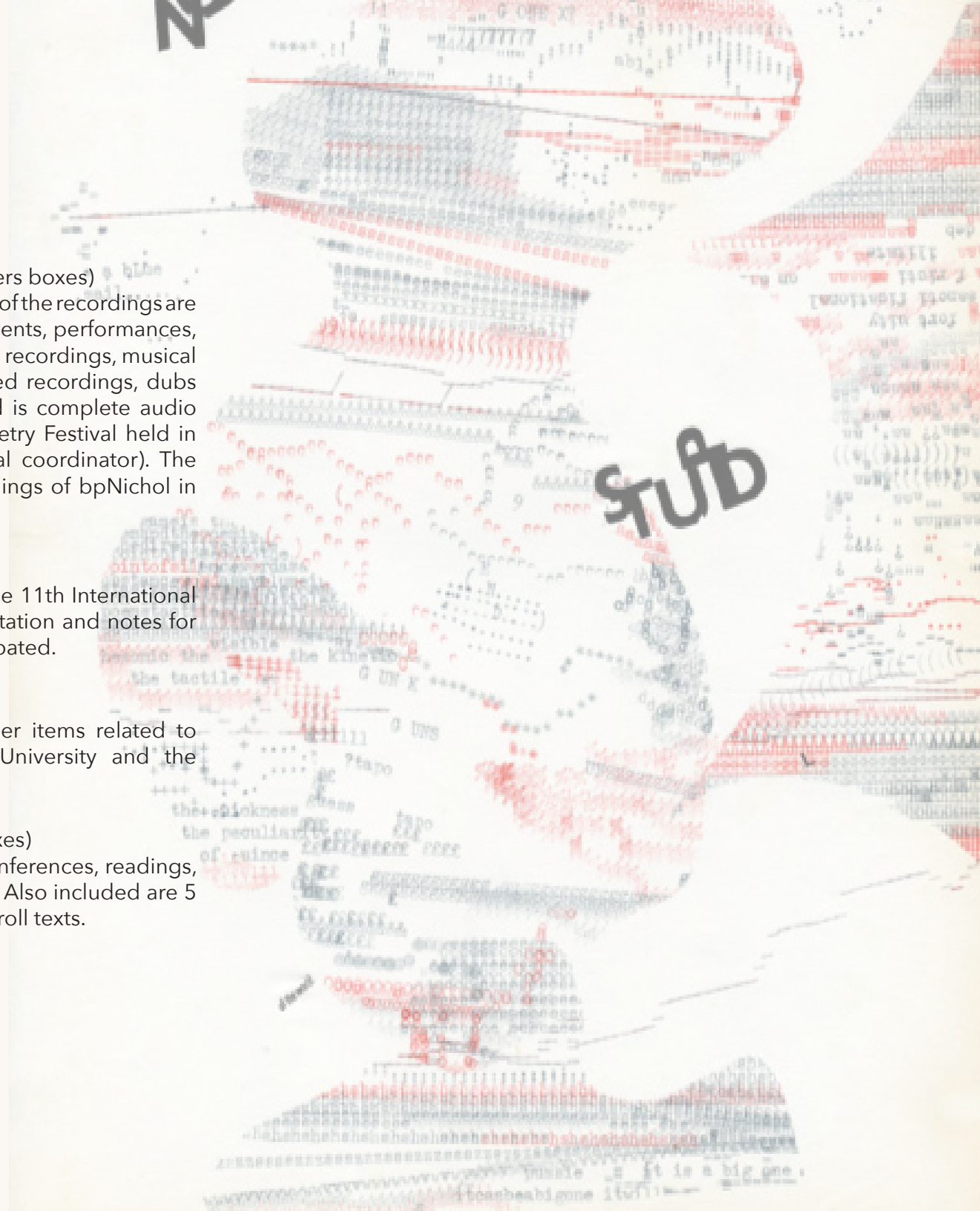
In addition to one box of print documentation of the 11th International Sound Poetry Festival there is one box of documentation and notes for conferences and festivals in which McCaffery participated.

TEACHING AND ACADEMICS (2 bankers boxes)

Included are lecture and teaching notes, and other items related to McCaffery's teaching career, especially at York University and the University at Buffalo.

PRINTED MATERIAL (FLYERS AND EPHEMERA) (2 boxes)

Included are flyers, programs, and ephemera for conferences, readings, and other activities in which McCaffery participated. Also included are 5 of McCaffery's poem/objects, including 2 original scroll texts.



A NAME GAME FOR DICK HIGGINS

Imagine the name

René Sens

as the author of a book on
the

Renaissance

who then might be the author
of a book on the



Paranoiac textuality
(paranoiac not as the
content or subject of
a text but the
state of the signs
themselves
as page-repulsive
writing)
emerge
when page becomes an
production

no longer a support surface,
but as a decentering pseudo-
interiority -

this makes all writing a matter
of economy
not dialectic.

Paranoiac textuality - reshapes
writing as "the production of
reality", whose law is not
the same as that of the
production of production.



to date, my mail has suggested 3: Legend, N chotomies, and
five pointed star in a three dimensional space.

of those, my bias is toward Legend

3 wch have occurred to me are

Cell

Cadre

& a nonverbal one:



got yr monad in the mail! plus a big package from Andrews. this
thing is really off the ground (

read my monad at a reading w/ Bro... (hello to you)
the other night. it got a great response especially from those who
know my work best). had a chance to read it during the audience
for the first time, wch was a kind

didja get my openletter for O L? on the Marxism & Language # for
next year, it sounds good: i'd suggest to you these names as well:
Rich Astle, UCLA English Dept. and Terry Kupers, Martin Luther King
General Hospital, ... (names are hard to hear in the
the Black comm... (names are hard to hear in the
matters + a mess... (names are hard to hear in the
Jameson's star... (names are hard to hear in the

SELECT HIGHLIGHTS FROM THE ARCHIVE



The L Book, Marjorie Perloff Indeterminacy, etc. etc. That's
just to suggest a range, which can be extended.

Itx would be good to hear what you've been doing. Here,
there's often a great deal of dread but we keep things going
on schedule.

All best,

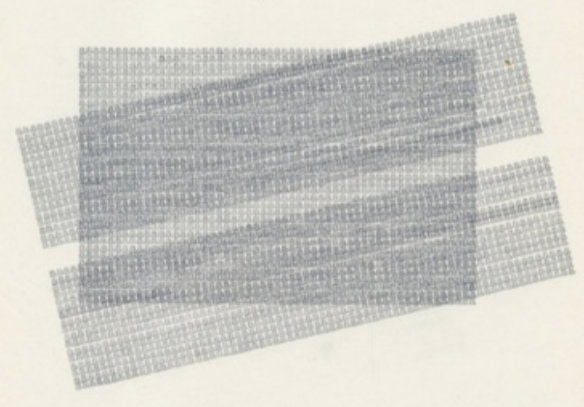
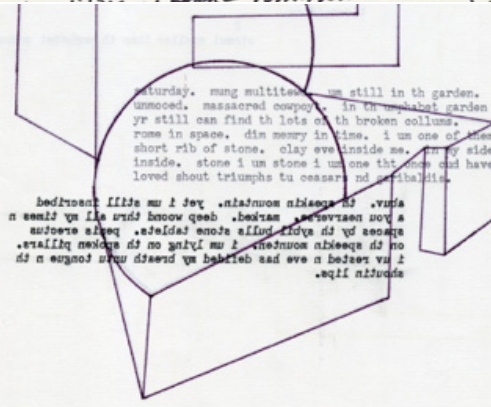
→ P.S. you had
mentioned an article
on Bakhtin earlier.
The Dialectic Imagination?
(Last summer's reading -
quite brilliant but admittedly
quite - reminded me (in substance)



study.)

Guests:
bp Nichol
Vic
d'OR
AND
THE
Margu's

NEW:
FILM
MUSIC AND
PERFORM-
ANCE



McCaffery's epic CARNIVAL is a monumental language environment, constructed largely on the typewriter and ultimately designed to put the reader as perceptual participant within the centre of his language.

Panel two marks a technical advance upon the first panel, the colour layers, texture and open form ~~marking~~ together with the author's own interest in the use of a variety of word processing equipment for aesthetic ends, favoured the use of colour xerography as the process most able to reproduce faithfully the many visual facets of the original. Here ~~than this~~, however, ~~marks~~ the final stage of McCaffery's composition: each copy being, in its own way, unique.

The roots of CARNIVAL go beyond concretism (specifically that particular branch of concrete poetry termed the "typestract" or abstract typewriter art) to labyrinth and mandala, and all related archetypal forms that emphasize the use of the visual qualities in language to defend a sacred centre. Links, too, can be found with Pound's vorticism, and on one level at least, CARNIVAL can be seen as an attempt to abstract, concretize and expand Pound's concept of the image as the circular pull of an intellectual and emotional energy. CARNIVAL is a highly crafted structure of counter-communication designed to draw a reader inward to a point where the text surrounds him. Language units are placed in visible conflict in an art of the defective message, creating semantic texture by shaping an interference within the clear line of statement.

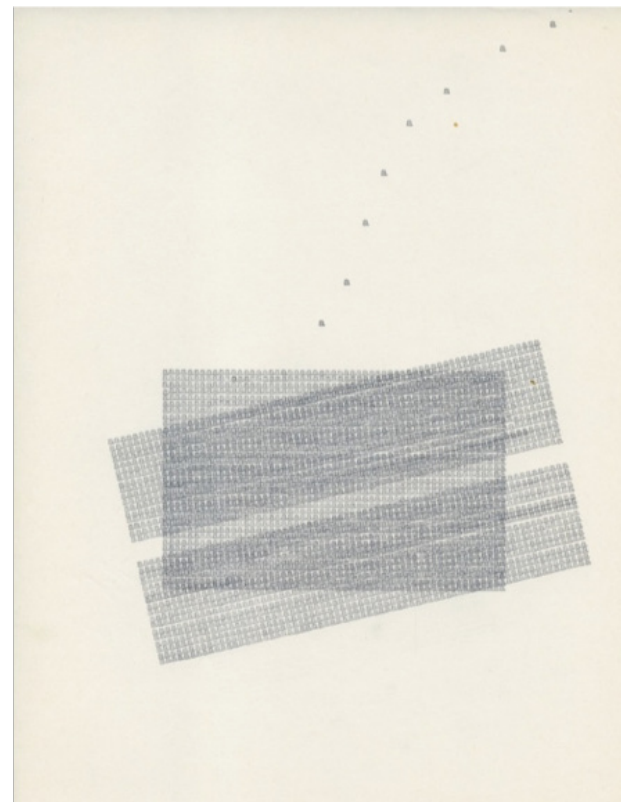
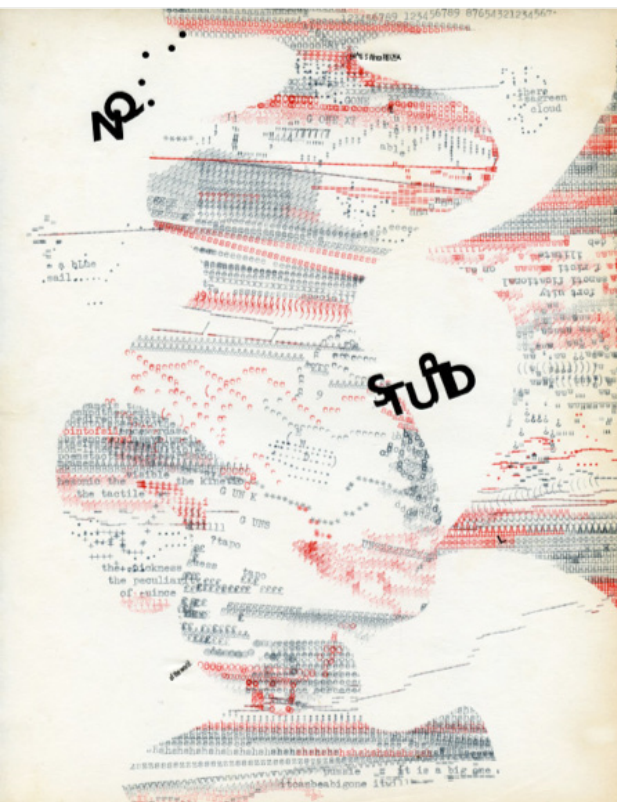
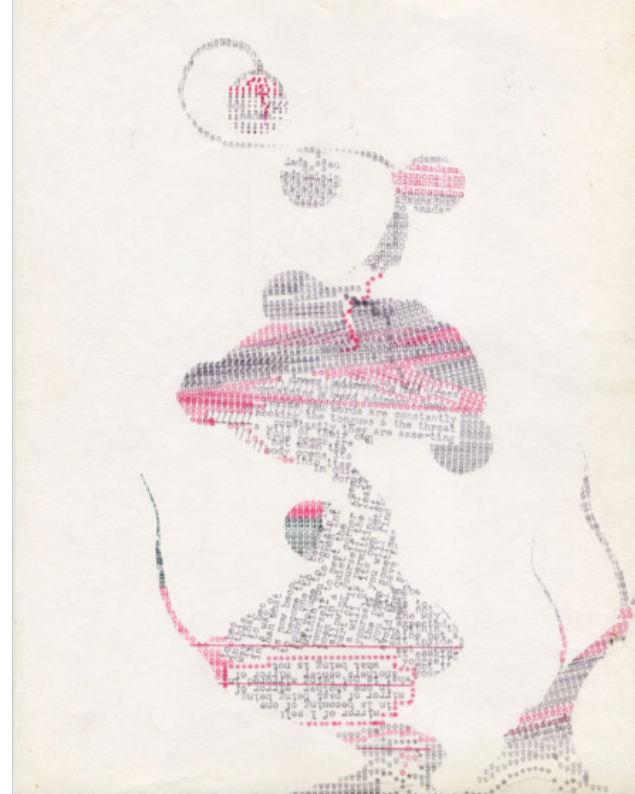
The author writes of the second panel:

"This panel is largely an expression of language emerging into conflict and intermingling statement conveyed in the variety of mechanical means of expression that's employed. Having ~~explored~~ ~~discovered~~ discovered, explored and tested the parameters of the typewriter in panel one, panel two places the typed mode in agonistic relation with other forms of inscription - xerography, xerography within xerography (i.e. disintegrative seriality), electrostatics, rubber-stamp, tissue text, hand-lettering and stencil. The problem facing me in composition was how to find a form large enough to accommodate these conflicts and what arose as answer was the interlocking of standard 11x8 1/2 pages to form a sixteen unit panel, with the colour xerography constituting the final stage in the process of transforming the inscription. So, in a real way, the second panel can be seen as applying a translative process to, ~~the~~ concrete level of language as script and ~~grapheme~~.

Two phrases seemed to haunt me during the five years of composition. One, that form "is the only possible thing" - a phrase, I think, that either echoes or cribes a line in Paul Blackburn's JOURNALS. The other was Pound's lines in Canto CXVI:

to "see again,"
the verb is "see," not "walk on"

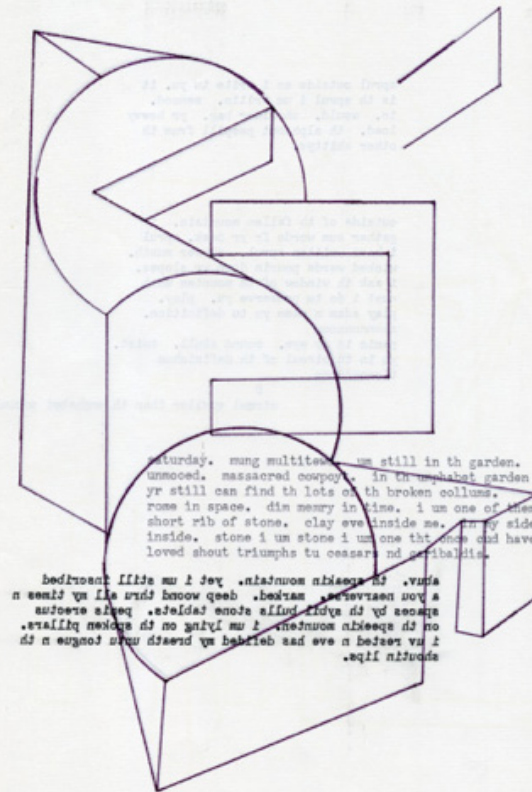
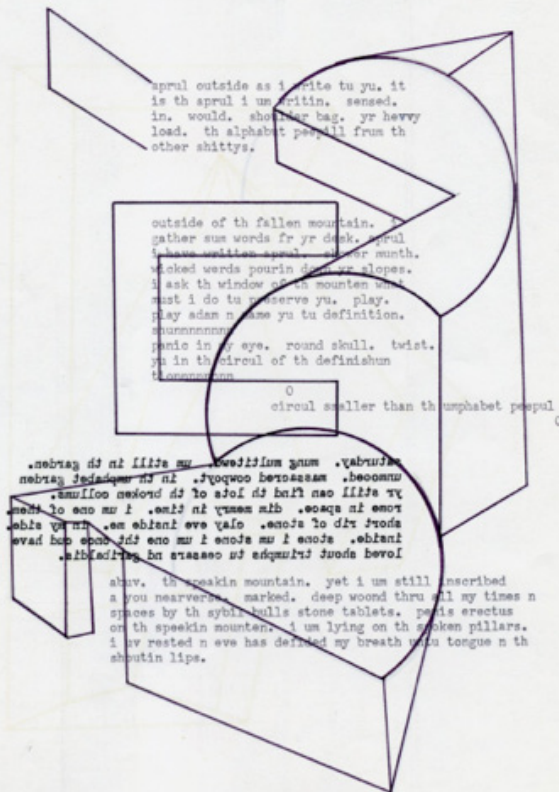
a profound phrase which I take to be Pound's ultimate stand in support of static, synchronic vista (here) as opposed to the dynamic line of procedural flow. Here climaxed, in THE PARADISE, out of narrative into a non-narrative summation of the story line - as if art struggles to



MANUSCRIPTS

4 pages from a 110-page binder containing "Carnival" originals, notes on panels, and other "early related typestracts," ca. 1970s.

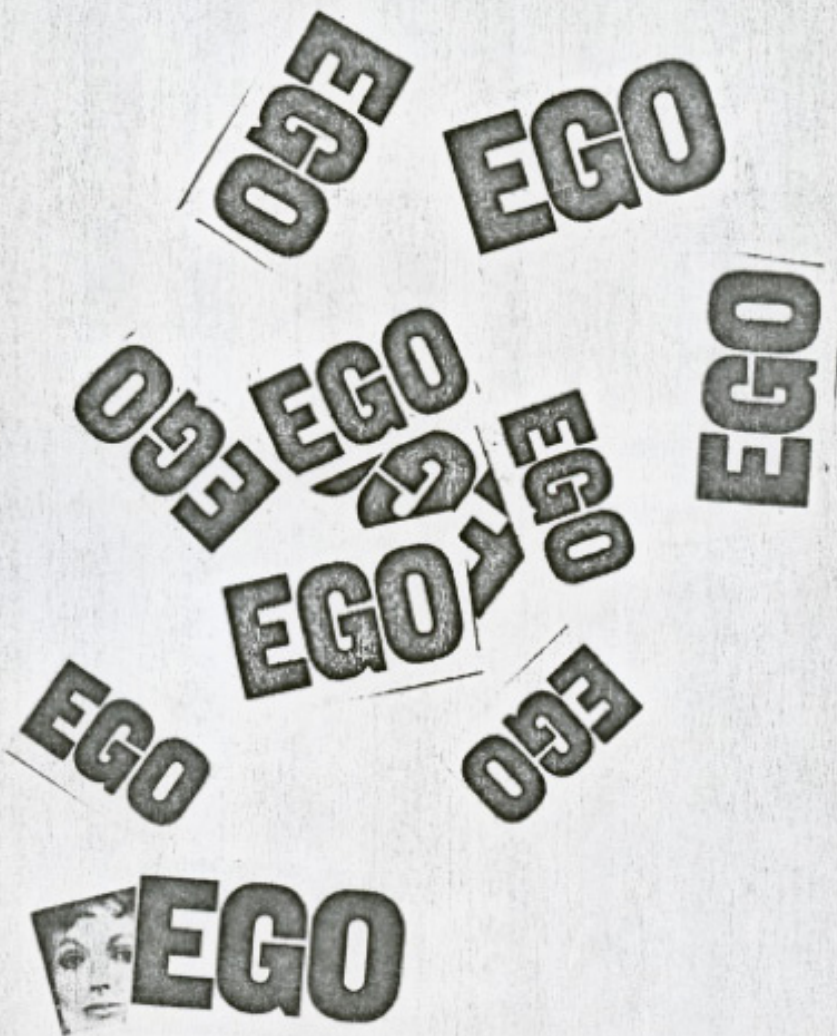
Steve McCaffery kept 3-ring binders with originals of his concrete and visual poetry. Most of the poems are unique with an assortment of collage elements, colored and black pen drawings, and assorted typewriter (typestract) and type treatments.



EVENT
DEFINITION
DEFINITION
EVENT

3 pages from "Semiotic Poems," 1969-74.

From an approximately 52-page 3-ring binder
labelled "Semiotic Poems and Prototype Semiotic
Novel."



Original manuscript page from 'Ow's "Waif," 1973.

Published by Coach House Press in 1975.

"Ego: Version I" from "Ego: Three Variations," December 1969, in an approximately 226-page 3-ring binder labeled "Trucage / Lhasa Frottages / Systemic Disintegrations."

McCaffery's notes in the binder explain: "These three related texts grew out of the earlier experiment of *Mural Text*. They were initially conceived as 'kinetic ideogrammes.' *Version III*, as well as newspaper clippings, incorporates an earlier tissue text *Triple Random C Field*. Like *Mural Text*, these three versions of *Ego* exist only in this present 'duplicated' original. All original elements were deliberately destroyed."

JOURNALS / SKETCHBOOKS

The archive contains
49 journals/sketchbooks
from 1959-2010.

A spread from Steve McCaffery's March 5-September
10, 1980 journal/sketchbook.

A spread from Steve McCaffery's October-December
1980 journal/sketchbook.

Paranoiac textuality
(paranoiac not as the
content or purpose of
a text but the
state of the signs
themselves
as page-repulsive
writing)
emerge
when page becomes an
productive
unproductive
productivity.

no longer a support surface,
but as a disseminating pseudo-
interiority -

this makes all writing a matter
of economy

not dialectic.

Paranoiac textuality - reshapes
writing as "the production of
recording, whose law is not
the same as that of the
production of production"
Anti-Ced. p. 12.

To turn a page
To remove all writing

To (can you see it show
through / the back
of signs / can you read it still
still read what
you've read)

leave the page

Removing the page by
returning your eyes

This is not
a page.

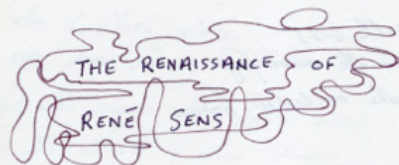
This is paper

paper / page / page / paper

+ or -

"This phrase is not"

= he proposes
= she asserts



23 August 1979
12 February 1980

NOTEBOOK

A NAME GAME FOR DICK HIGGINS

Imagine the name

René Sens

as the author of a book on
the

Renaissance

who then might be the author
of a book on the

Roccoco ?

and what book would

ANNA FAIR

have written?

Norman Clature :

23/8/77

Title page from journal/ sketchbook from August 23, 1979-February 12, 1980.

"A Name Game for Dick Higgins" from
McCaffery's journal/sketchbook from
August 23, 1979-February 12, 1980.

POEM OBJECTS

love	
can	
survive	8 8.2 9 0.0 0
	2 1 0.0 0
yes	2 0.9 9 5.0 0
	2 1.6 5 5.0 0
love	2 0.5 3 5.0 0
	2 1.8 9 5.0 0
	2 2.5 0 0.0 0
	1 5.2 1 5.0 0
can	2 4.1 1 5.0 0
	1 5.2 1 5.0 0
	4.2 4 2.5 0
	2 1 1.0 0
survive	1.2 6 1.0 0
	1 8 1.0 0
it	1 0 7.2 5
	5 8 9.5 0
	5 4 7.5 0
can	1 4 6.5 0
	1 1 8.0 0
survive	3 9 3.5 0
	4 5 4.5 0
	7 4.0 0
love	2.7 6 3.0 0
	2 4 3.0 0
	6 2 1.7 5
can	2 9 7.2 5
	8 8 6.0 0
	7 0 4.0 0
love	3 6.0 0
	2 4 8.0 0
	6 8 4.0 0
can	1.6 8 7.5 0
	1 3 2.0 0
	1 8 6.5 0
survive	2 2 0.0 0
	4 4.4 0
	9 9 7.5 0
yes	1 4 7.0 0
	2.4 9 4.2 0
	1 0 9.7 5
	3 7.0 0
love	4.0 0
	1 1.5 0
	9 8 3.0 0
	1 0.0 0
can	9 2.0 0
	1 0 3.0 0
	8 0.0 0
survive	2 1 9.1 0
	2 5 1.3 0
	6 6.1 5
yes	1.9 4 4.0 0
	1 5 6.0 0
	6 0.0 0
it	9 0.0 0
	8 1.0 0
	5 4.0 0
	2 7.0 0
can	3 6 0.0 0
	1 3 2.0 0
	1 6 0.0 0
	6 5.0 0
love	7 5.0 0

The first foot of Steve McCaffery's "The Ari Tape," November 1969.

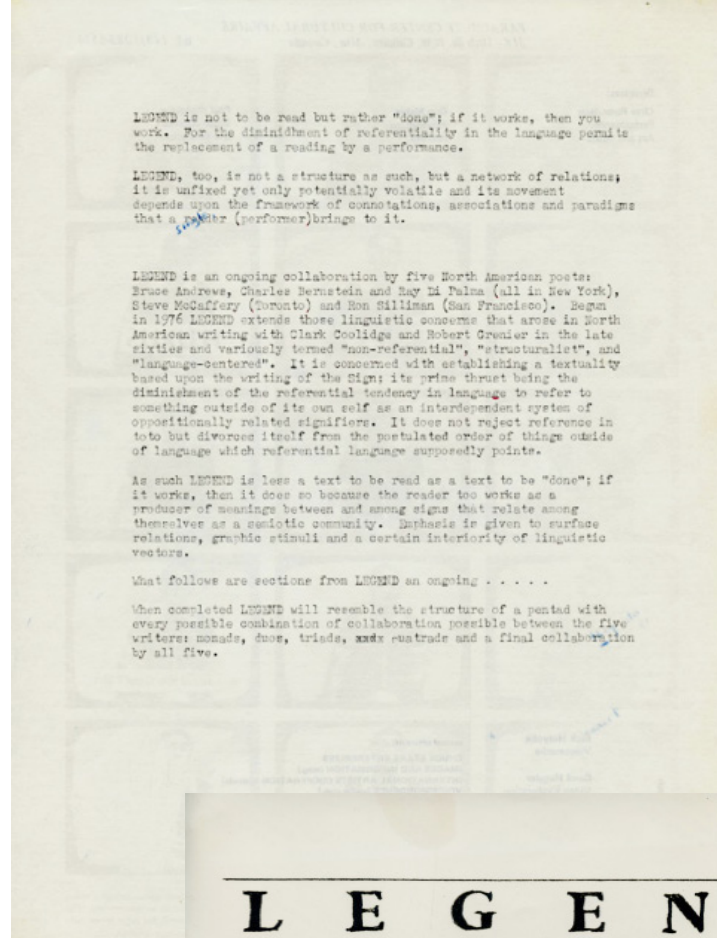
This early scroll poem is created on a very long roll of adding machine tape. The archive includes five of McCaffery's poem objects including two original unpublished scroll texts.



An original unbound page from *Anemic Envelope*, a magazine started by Steve McCaffery but never released.

Contributors included Earle Birney, Brian Craig, Steve McCaffery, bpNichol. The archive includes 7 original unbound pages.

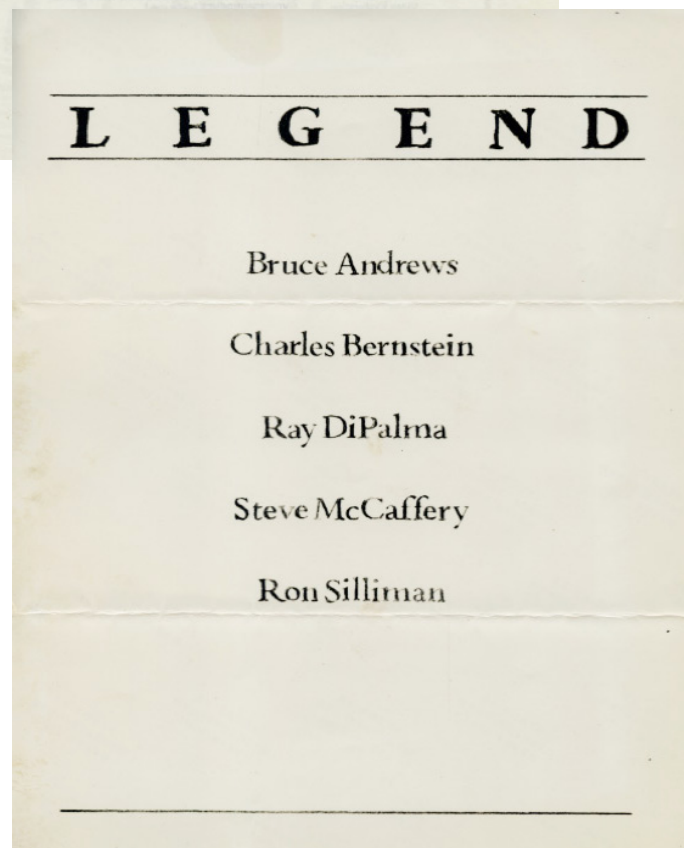
Proof of an early version of magazine *Legend*, on photographic paper. Cover by Bruce Andrews, Charles Bernstein, Ray DiPalma, Steve McCaffery, and Ron Silliman (L=A=N=G=U=A=G=E, 1980).



Typescript instructions for Legend on back of stationery for Parachute Center for Cultural Affairs, Calgary.

"LEGEND is not to be read but rather 'done'; if it works, then you work. For the diminishment [sic] of referentiality [sic] in the language permits the replacement of a reading by a performance.

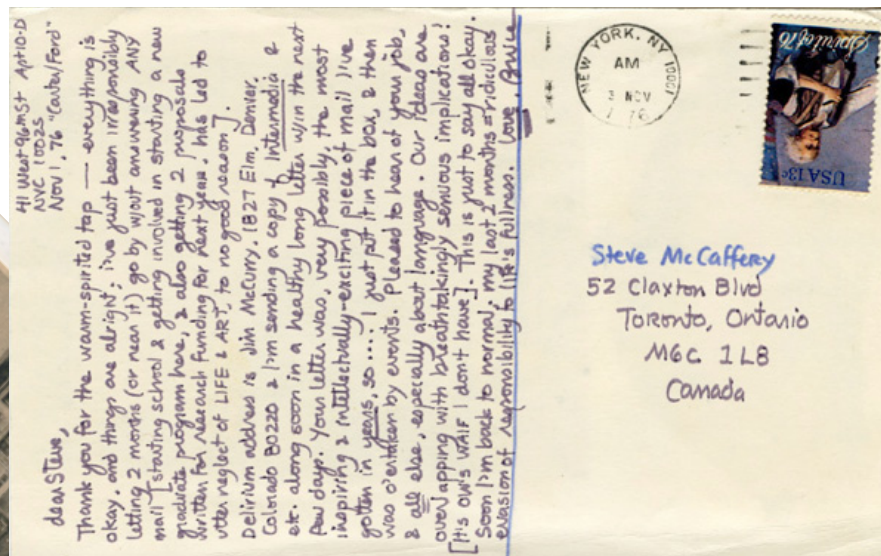
"LEGEND, too, is not a structure as such, but a network of relations; it is unfixed yet potentially volatile and its movement depends upon the framework of connotations, associations and paradigms that a reader single (performer) brings to it."





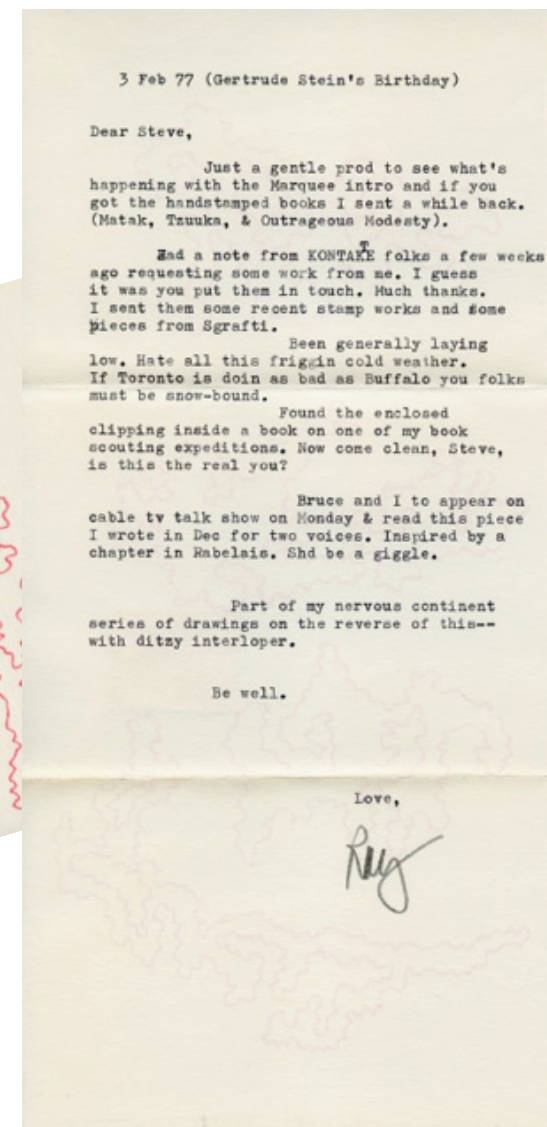
Ray DiPalma, TLS to Steve McCaffery, February 3, 1977 (Gertrude Stein's Birthday).

"Bruce [Andrews] and I appear on cable tv talk show on Monday & read this piece I wrote in Dec for two voices. Inspired by a chapter in Rabelais. Shd be a giggle/ Part of my nervous continent series of drawings on the reverse of this—with ditzzy interloper."



Bruce Andrews, front and back of postcard with original collage to Steve McCaffery, December 4, 1976.

"got Ron's piece, or a draft thereof; works from Charles [Bernstein], & from Ray [diPalma] = fantastic energy. on both the theoretical & Language-centered planes!"



11.22.76

Steve,

2 short those re the collab.

1) on the principle of first reader ordering: I'm totally behind that idea, it's great. but I think it's important to be sure to find the right reader. 4 names come to my mind & so I shot to throw them out (to the group as a whole, I'm writing 4 letters tonight):

Karl Young
Alan Davies
Michael Lally
Bob Ferelman

2) on a title - I think we shld go slow on this until a consensus is had on something.

to date, my mail has~~xx~~ suggested 3: Legend, N chotomies, and five pointed star in a three dimensional space.

of those, my bias is toward Legend

3 wch have occurred to me are

Cell

Cadre

& a nonverbal one:

got yr monad~~x~~ in the mail! plus a big package from Andrews, this thing is really off the ground (!)

read my monad at a reading w/ Bromige (who sez to say hello to you) the other night. it got a great response (specially from those who know my work best). had a chance to read w/ Duncan in the audience for the first time, wch was a kick.

didja get my openletter for O L? on the Marxism & Language # for next year, it sounds good: i'd suggest to you these names as well: Rich Astle, UCLA English Dept, and Terry Kupers, Martin Luther King General Hospital, Los Angeles. CA (Kupers is a shrink working in the Black community who~~xx~~ has an extensive knowledge of Lacanian matters + a member of the New American Movement). Rich, who was Jameson's star pupil at UC San Diego (his ex-wife was part of the Hill & Emily Harris defense team), is also an old buddy of mine from wage labor days in the US Postal Service (1967) & haight ashbury era: his PhD orals team consisted of Jameson, David Antin & Manny Farber (!). He sez, by the way, that PJ is now at Yale (or will be soon), ah commoditisation (Rich has had part of a novel published in the Eugene Wildman anthology on Experimental Fiction) -- more, later,

Ron

23 Dec 76 -
coming into
also did not even it is
San Antonio
410 St.
New York, N.Y. 10012
(212) 226-5703

Dear Stebhaan mqq quapherie,

an exquisite mailing regarding Eutichianus the Tuscan regarding grapes and beans and such like commodities

but upon the Altar, really!

thought of you with this:

"Jesper Svenviro a friend of Goran Prinz Fahlsson who suggests that a question mark should be made with a curve, so we don't lose track of the basis of the sign in eels and fishes. If you don't keep these taken stocked with living things, the poets will die out for sure, he says."

km
mym

the inclosed "S" is for Stephaan, or Stebhaan if you like

THIS

Barrett Watten
2020-9th Avenue
Oakland, CA 94606

August 2, 1984

Dear Steve:

The next issue of Poetics Journal will be "Non-Narrative," which doesn't necessarily exclude discussions of narrative forms and which, I think, will end up as a discussion of the value of narrative as one of several temporal possibilities. Would you have a topic to propose for the issue? Interested in reviewing? Suggest a book(s) to deal with? Or would you be interested in writing for the "Symposium on Narrative" section, which will ask, "what is current value of narrative in your work?"

So far, some of the articles we expect to see will be on: narrative and dream in psychoanalysis, illusion, work processes and poetic form (Ed Friedman) (the first two are, Wick Plombiano and Delphine Ferret), narrative vs. fiction (Silliman), supersubjective narrative (xxPeter Middleton), poet's theater (Robinson & Corder), reviews of Antin, Tuning, The L Book, Marjorie Perloff Indeterminacy, etc. etc. That's just to suggest a range, which can be extended.

Itx would be good to hear what you've been doing. Here, there's often a great deal of dread but we keep things going on schedule.

All best,

→ P.s. you had
mentioned an article
on Bakhtin earlier.
The Dialogic Imagination?
(last summer's reading -
quite brilliant but admittedly
needs editing as a book - reminded me (in substance)
of Andre Gide's Immoralist



Ron Silliman, TLS to Steve McCaffery, November 22, 1976.

"on a title - I think we shld go slow on this until a consensus is had on something. / to date, my mail as suggested 3: Legend, N chotomies, and five pointed star in a three dimensional space. / of those, my biases toward Legend / 3 of wch have occurred to me are / Cell / Cadre / & a nonverbal one: [a blue 5-pointed star]."

Barrett Watten, TLS with holograph note on bottom to Steve McCaffery, August 2, 1984.

"The next issue of Poetics Journal will be 'Non- Narrative,' which doesn't necessarily exclude discussions of narrative forms and which, I think, will end up as a discussion of the value of narrative as one of several temporal possibilities."

Alison Knowles, TLS, December 23, 1986.

"Dear Stebhaan mqq quapherie, / an exquisite mailing regarding grapes and beans and such like commodities / but upon the Altar, really!"

Charles Bernstein, first of two page TLS, typed on the back of *In Solidarity* (the newsletter of the Friends of the Council New York City Unemployed and Welfare Council), to Steve McCaffery, February 2, 1977.

"enclosed is part 2 of my diad with ron [Silliman], of wch there'll be more. the collab seems to be going in an exciting way, liked yr wrk with ray [diPalma] very much. once again, you manage a very beautiful movement, here a sort of lightness to the step."

BOB COBBING

89A PETHERTON ROAD LONDON N5 2QT

13th October 1990

Dear Steve

Unexpectedly printed your THE ENTRIFT for a Writers Forum launch last weekend. I've sent you two copies AIRMAIL Printed Paper rate, and I'll send some more surface mail on Monday.

It makes a nice little book. I read it at the launch and it went down well with the audience. Because I did it in a hurry, I didn't check for errors, apart from correcting the ones you had already marked - there are a few, I think, so I'll ask you to do a proof read and let me know what to correct, in time for the second edition (I did only 50 copies of the first edition, and they'll soon go).

One nice touch, I think, is in the Commonwealth section where you've got 'a missing part'. That's probably too good to correct. Or was it intentional?

With you'd been here for the launch. Would like to hear you read them. Will try to do the bigger book early in the new year.

Love & all best wishes
to you & Karen Bob

Jackson Mac Low
42 North Moore Street
New York, NY 10013
7-8 January 1986

Steve McCaffery
9 Davies Avenue, 4th floor
Toronto, Ontario M4M 2A6

Dear Steve,

Thanks for your letter, and special thanks for taking me up on so many of my suggestions. However, although I guess it will seem ungrateful, I do want to press for the one suggestion you didn't accept.

I think that you don't see the importance of the distinction between the very roughly determined durations of silence (really indeterminate except for the call for SOME duration of silence or other at each blank space) in Asymmetries and exactly determined durations (as in the "6 Gitanjali"). I think your formulation makes me seem to be prescribing to the reader whereas my practice seems at least as "open" (i.e., nonprescriptive) as Creeley's. Thus your contrast/comparison seems one that would apply, for instance, to Cage (in those works of his which involve exact timing) as against both me & Creeley, rather than to me as against Bob.

The reader of an Asymmetry has exactly the same freedom (as a reader of a poem by Creeley) to experience time--AND MUST EXERCISE THIS FREEDOM WHEN PUBLICLY PERFORMING IT, since profoundly experiencing the aural situation (i.e., time as perceived through the ears) is essential to the performance of such pieces. The "floor"--the minimal duration of silence I've requested of the reader/performer--is really a self-prescribed (and in its application, self-regulated) "rule of thumb," since each performer reads at a different pace, and also because extensions of silences are completely up to the reader or performer.

The latter, while experiencing the "silent" durations, makes a decision at each one as to whether TO LISTEN or TO SOUND. When reading such poems to oneself, one "decides" at each space how long an "absence of verbiage" one should experience at that point in the poem.

It was precisely because I did not (and do not) want to prescribe exact durations that I have used the "at least as long as the reader would say the words above or below the space" formulation. And in all except a few recent radioworks I haven't asked for exact durations of anything. (The nature of radio production often makes some duration measuring necessary.)

Bob Cobbing, ALS to Steve McCaffery, October 13, 1990.

"Unexpectedly printed your *The Entrift* for a Writers Forum launch last weekend...It makes a nice little book. I read it at the launch and it went down well with the audience. Because I did it in a hurry, I didn't check for errors, apart from correcting the ones you already marked - there are a few, I think, so I'll ask you to do a proof read and let me know what to correct, in time for the second edition."

Jackson Mac Low, 2 page TLS, January 7-8, 1986.

This is one of several long letters from Mac Low that aim to correct McCaffery's understanding of his work.

"The reader of an Asymmetry has exactly the same freedom (as a reader of a poem by Creeley) to experience time--AND MUST EXERCISE THIS FREEDOM WHEN PUBLICLY PERFORMING IT, since profoundly experiencing the aural situation (i.e., time as perceived through the ears) is essential to the performance of such pieces."

bpNichol, ALS to Steve McCaffery, April 27, 1977.

"worth noting in regard to the CONTINUITY QUESTION is our long discussions about whether to put out an album (i.e. frozen state when what we deal with is shifting - our preference then for LIVE IN THE WEST as more obviously documentary of an occasion & time) & our ongoing discussion of electronic elements as it relates to this question of energy interface. i.e. its human energy not electric we're dealing with[.]"

Y.E.R. 1 (November 1976). Coordinated by bpNichol.

"what we have here is the first issue of a hopefully monthly in-house journal/newsletter devoted to the long poem, the large poetic structure, in poetry. in-house advisedly because i want it to be something that serves as a link between writers & is concerned with process & not a magazine where the polished final piece appears. thus i'm using xerox as the print medium & distributing Y.E.R. to the following fourteen writers: Steve McCaffery, George Bowering, Gary Geddes, Sheila Watson, Daphne Marlatt, Doug Barbour, Tom Marshall, Wayne Clifford, Mike Ondaatje, Stephen Scobie, Louis Dudek, Frank Davey & bpNichol."

From the hand of bpNICHOL

his left hand knows what his right hand is doing"

April 27/77

Steve

worth noting in regard to the CONTINUITY QUESTION is our long discussions about whether to put out an album (i.e. frozen state when what we deal with is shifting - our preference then for LIVE IN THE WEST as more obviously documentary of an occasion & time) & our ongoing discussion of electronic elements as it relates to this question of energy interface. i.e. its human energy not electric we're dealing with

bp

bpNICHOL/46 WARREN RD/TORONTO/CANADA/M4V 2R3

Y.E.R.

number 1

November 1976

probable systems 21
for mass electricity

see
a c that sees the sea
elle voyant les la st les shes
oh i owe you and e
you & your ewe & your u
a D in the river dee

co-ordinated by bpNichol

cover text - bpNichol

2nd January 1989

Dear Mr McCaffery,

Many thanks for your letter, and for the books which prevented it, safely and promptly delivered by David Marriott in person. As exchange I have sent off a copy of the slab you refer to, though by a less accelerated room service. Your writing I have indeed seen from time to time, and the ins and outs of double-hyphens through the credentials of text production. I suppose it will come as no large surprise if I say that the crossweave of theoretic debate and innovative performance has looked nothing like so intimate to me, from this outstation, as contention from within the fray has assumed; perhaps to clear the air I may say also that a fair amount of the writing I have seen contradicts directly in my experience of it exactly the claims made on behalf of its sponsorship of productive activity. Some texts which I have liked greatly seem to promote inferred relations well outside the schedule, whilst others (which I have not cared for) have seemed every bit as restrictive in their ideological conformity as the most bourgeois texts written to satisfy the expectations of a predefined market. However select and unestablished this new readability, the market-economy model seems to me to fit the case very well, and I am surprised to find that the basal analysis offered by the principal scribes (yourself included) should seem to me so radically flawed. Surprised, not out of any grandiose sense of superiority (I hope), but because the terms of the argument in its several versions come so close themselves to a position which I believe cannot be evaded, only then to veer off into defensive elaborations which strike me as both self-refuting and unsupported by the evidence of practice.

All this may seem just beginner's literalism, after the cantilevering modes and interventions of a theme with its own history, but an initial letter must risk the obvious if it's to avoid the merely courteous. In your two larger pieces at the start and end of *North of Intention*, even though you might not hold either position now, I'd not myself dissent from the project to write out or over the precursory collusions of representation at the stage of the implied contract for acts of reading. To restore the frontal or phonic accidentalism of speech modalities is already a transferring act of intelligence, through use of the page rather than the air-stream, and to bring back the one across the generic grids of the other can be to set outer frames around conditions of astonishing concentration and transitivity. My own practice, however rigorous and inconsistent, would scarcely allow me to deny this, though in fact I can think of instances where I'd still do what I'd also refute. But in the political question of reference to a world in which social action is represented linguistically and its consequences marked out by economic function and personal access to social goods (justice, freedom, brown bread), the ludic syntax of a language system is mapped on to determinations and coercions which by invasion cast their weights and shadows parasitically into the playing-fields. I do not believe that 'freedom' from this aspect of the social order is more than illusory, and this rather flimsy illusion I find in rather many texts included in, for example, the *American Free* collection. No free signifiers: no unvalorised process: no free lunch!

Your own defence against this foreclosure upon a de-referenced sign system has been to argue (a serious entailment).

Steve:

does anything i ever send to you ever get there? I've sent piles of stuff down to no response. isn't me or isn't something else? for what little it's worth: i can't stand having to use care-of addresses that belong to universities. the vast percentage of nonresponse i've gotten (uh...) through c/o addresses has been that addressed through universities. does the stuff ever get to the addressee? is there any point to my talking about this in a letter addressed to someone care of a university? all this to say: it'd be nice to know that at least the stuff's getting to you. i've sent numerous publications, the proposal for yr reading here ages ago, some random notes of inquiry, announcements; none of it's come back but that doesn't necessarily mean anything, either. i'd sure appreciate a real address for you, should you get to read this plea.

with luck, you'll've received this, then, & now have yr handful of copies of A LITTLE NASTINESS. yes, still selectively issuing reprints from the 5c Mini Mimeo Series in continuing homage & am glad to, so very many years later, be able to finally make the printing process match the series title (in part, anyway) with this one.

hope you enjoy what i've done with it.

I please do send word &, if you'd not mind, a real address, attempting to communicate to people through their workplaces has never seemed like a good idea & nothing so far has convinced me otherwise even partially. let's hope this one makes it through.

cheers!!!!!!



CORRESPONDENCE

J. H. Prynne, 5-page TLS, January 2, 1989.

A salvo in what came to be known as "The McCaffery-Prynne Debate."

"Your writing I have indeed seen from time to time, and the ins and outs of double=hyphens through the credentials of text production. I suppose it will come as no large surprise if I say that the crossweave of theoretic debate and innovative performance has looked nothing like so intimate to me, from this outstation, as contention from within the fray has assumed; perhaps to clear the air I may say also that a fair amount of the writing I have seen contradicts directly in my experience of it exactly the claims made on behalf of its sponsorship of productive activity."

jw curry, TLS to Steve McCaffery, [2008].

Letter sent with curry's reprint of *A Little Nastiness* by the Four Horsemen, originally published by bpNichol as *Ganglia 5c Mini Mimeo #57*.

Johanna Drucker, TLS to Steve McCaffery, December 6, 1992.

"Well, I am glad to finally have your address as well. Funny, isn't it - I have often had things/thoughts I wanted to exchange with you and have never quite managed to overcome the small obstacle of not having your 'coordinates.' "

Marjorie Perloff, 3-page TLS to Steve McCaffery and Karen Mac Cormack, September 17, 1993.

"I declare, all those big letters. What a pleasure to get both your letters. Letters, not letters, as in abc. I can't wait to see Karen's novel. I can't imagine what it will be like. As for Steve's teaching, that sounds quite fun and I'm glad you're so gung ho."

December 6, 1992
Steve McCaffery,

Well, I am glad to finally have your address as well. Funny, isn't it -- I have often had things/thoughts I wanted to exchange with you and have never quite managed to overcome the small obstacle of not having your "coordinates."

Anyway, as to the project immediately at hand. Well, I would be happy to participate if I could use something I have already done, but I am otherwise a bit overwhelmed these days to begin to work on something else, though I might be tempted in an odd moment of avoiding work to which I am committed. The thematic premise of this volume is the investigation of non-standard essay form? But the essays can be about anything? Or about the problem of the non-standard essay?

If a piece like *Through Light and the Alphabet*, a typographic essay on language, or *The World Made Final*, which addresses materiality as such, would be of interest to you, then that might be one way to go. Otherwise I could pull out one of the more essay-like non-standard essays on writing. But almost all my work does deal writing and language to some degree.

So, I am basically saying, yes, I would be very happy to send you something and am glad to have been approached by you for the project, but would you give me some idea if you have any preferences? I can send you a xerox of the titles above, but of course, would have to get you something better for reproduction should you use that. Another idea would be to reprint the Dallas piece which Potos and Poets did -- also a non-standard essay, that one about place, and, Dallas of course (a non-place). I am also thinking about some essays I did in Paris on Paris which are visually uninflected but structurally nonstandard.

Hmm... if you want, I can just send you a couple things and you can choose. How's that?

I enjoyed reading your interview in Witz. About you in Perloff. Hopefully we can begin some productive exchange in the future.

And thanks very much for thinking of me.



Johanna Drucker

Marjorie Perloff
1467 Ansel Drive
Pacific Palisades, CA. 90272
Phone: 310-454-4835

17 September 1993

DEAR KAREN, DEAR STEVE:

well....I declare, all those great big letters. What a pleasure to get both your letters. Letters, not letters, as in abc. I can't wait to see Karen's novel. I can't even imagine what it will be like. As for Steve's teaching, that sounds quite fun and I'm glad to see you're so gung ho. But neither of you is very forthcoming on Kingston. Do you like living there? Do you miss your old life in Toronto??? Do you see much of Jed and Susie?? What are the other colleagues like? Are there writers about?

Well, Brazil. It was stupendous, really. First of all the edition of MOMENTO FUTURISTO is much much nicer than the English one. It looks like a gorgeous glossy art book and there is a four-page color pullout of the Delaunay, Cendrars "Prose du Transsiberien." That's because they reproduced it down there from their own edition, which I saw, at the public library--a gift from Cendrars to one Paulo Prato, dated 1924, the original *pochoir*, just gorgeous but very fragile. That was a thrill too ee. The half-tones in the book like the Kurt Schwitters are also a joy to behold. I am sending you for fun some of the newspaper clippings and there are more to come. I was interviewed all over, was on radio, and so on and it was amazing. That's because in Brazil they haven't yet heard of cultural studies, much less gay and lesbian studies and just sort of love poetry, painting etc. etc.

Augusto and Haroldo de Campos turned out to be charming. Augusto lives in an elegant apartment with his wife who is interchangeable with Haroldo's wife--both are well preserved, smoke heavily, speak no English, and serve tea and/or cocktails in a self-effacing manner. But anyway, Augusto owns the John Cage *Not Wanting to Say Anything about Marcel* I wrote about and lots of other art and he's now doing computer visual



Robert Filliou [?], original collage, ca. late 1970s.

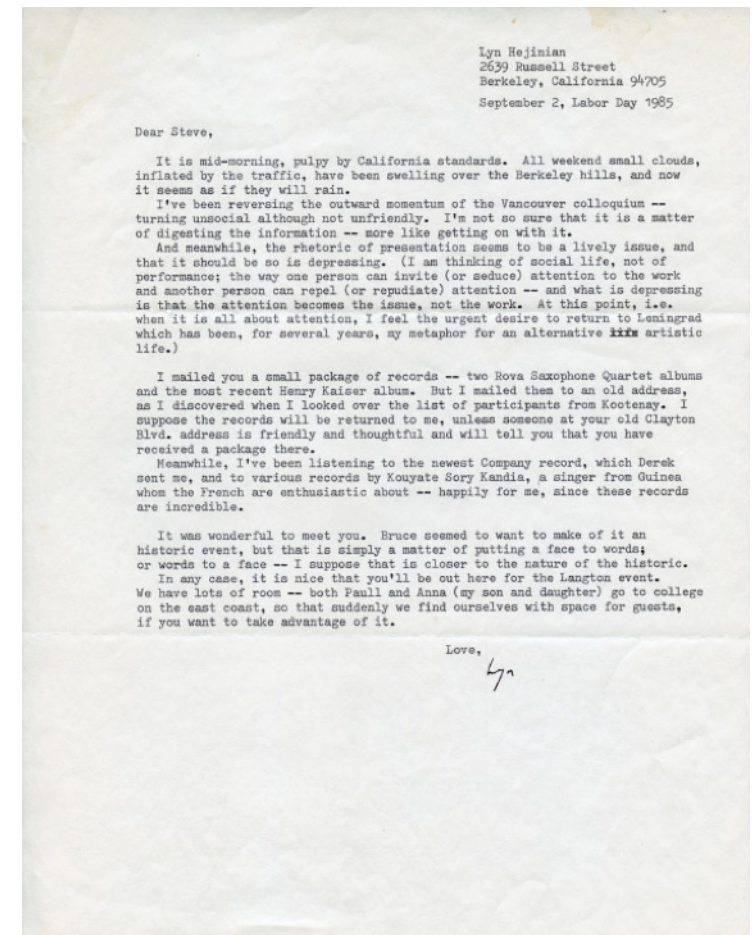
An original collage with one of the elements consisting of a photograph of Filliou and Steve McCaffery pasted on a photographer's paper photo folder, with a second collage on the inside. One of the elements consists of a photograph of Filliou and Steve McCaffery. (In personal conversation, McCaffery does not recall if the collage was a creation of Filliou, himself, or a collaboration between the two. He does date it to the late 1970s.)

Comment penser à autre chose?



Robert Filliou, APCS to Steve McCaffery, September 2, 1978.

"Greetings from Iceland, Steve. Thank you for your last letter. Your definitions of FUTILITY & UTILITY show a way out of the dilemma of gay vs dismal science (utility & freedom, that's poetical economy)."



Lyn Hejinian, TLS to Steve McCaffery, September 2, 1985.

"[T]he rhetoric of presentation seems to be a lively issue, and that it should be so depressing. (I am thinking of social life, not of performance; the way one person can invite (or seduce) attention to the work and another person can repel (or repudiate) attention -- and what is depressing is that the attention becomes the issue, not the work. It was wonderful to meet you. Bruce [Andrews?] seemed to want to make of it an historic event, but that is simply a matter of putting a face to words; or words to a face -- I suppose that is closer to the nature of the historic."

April 17, 1976

Dear Steve McCaffery---

Curious what you do. I hear your name from people and places I respect-- and would like to know the work.

Separately I'm sending some of my writings; hope you will enjoy them. If you could send me something of yours, I would be very interested.

So few sound poets on this continent! I'm in touch with some of the European ones, but besides Nichol I don't like any in North America. Seems to often to affect a false naivety (Bissett, Lurie, the Harlemons, etc.).

Seems I'll be teaching at Milwaukee next spring; will surely cover sound poetry.

Very bests,

Dick Higgins

DICK HIGGINS

P. O. BOX 842, CANAL ST. STATION
NEW YORK, N. Y. 10013

Dick Higgins, TLS to Steve McCaffery, April 17, 1976.

"So few sound poets on this continent! I'm in touch with some of the European ones, but besides Nichol I don't like any in North America. Seems to [sic] often to affect a false naivety [sic] (Bissett, Lurie, the Harlemons, etc.)."

Intermedial Object #1

Construct what matches the following description:

1. SIZE
Horse = 1, Elephant = 10. Object is at 6.

2. SHAPE
Shoe = 1, Mushroom = 10. Object is at 7.

3. FUNCTION
Food = 1, Chair = 10. Object is at 6.

4. CRAFTSMANSHIP
Neat = 1, Profundity = 10. Object is at 3.

5. TASTE
Lemon = 1, Hardware = 10. Object is at 5.

6. DECORATION
Color = 1, Electricity = 10. Object is at 1.

Dick Higgins, 4-page TLS to Steve McCaffery, November 5, 1977.

"Your letter is so full of thoughts and connections that are, I think, quite correct, that I don't know where to begin. I know Peirce via Packard only, but your remark intrigues me. Does one have to go so far afield (from my point of view, though) as Peirce (not Pierce, by the way)?-- since just that kind of referent is the subject of my Allusive Referential process. 'Indexality' I've never discussed, but it's a useful idea -- isn't it awfully close to the term the musicians use -- 'matricialization/matrix-making'?"

DICK HIGGINS
P O BOX 842
CANAL STREET STATION
NEW YORK, NY 10013

5 November, 1977

Dear Steve--

Thanks again, this time for your letter of 1 November. I know by this time you've met the great Robert-- I do hope you enjoyed that meeting.

Your letter is so full of thoughts and connections that are, I think, quite correct, that I don't know where to begin. I know Peirce via Packard only, but your remark intrigues me. Does one have to go so far afield (from my point of view, though) as Peirce (not Pierce, by the way)?-- since just that kind of referent is the subject of my Allusive Referential process. 'Indexality' I've never discussed, but it's a useful idea -- isn't it awfully close to the term the musicians use -- 'matricialization/matrix-making'?

Two things I didn't understand-- the Olson connection (but will think about that) and the Grammatological aspect of the "Deep Summer Together Poem" (will think about that too). But, of course, one thing I didn't do in that Herbert book-- I didn't objectify the poem, making it an object which one could read if one really wanted to (but nobody would), by printing the texts really small (and including half a million of them). Massin does that in his big collection: makes them very close to Berrida and Olson in various ways. Instead, I think, even someone whose Latin was very rusty would try to poke a little at those Latin texts and see how they work-- that's sort of re-textualizing isn't it? (Of course, when I say "objectifying the poem" I'm making a jump-- Olson speaks of objectifying the images or the materials of the poem, not the overall work; that last he leaves to Berrida.) (Or to Massin?)

DICK HIGGINS

ŒUVRES GRAPHIQUES RÉCENTES
RÉTROSPECTIVE DES LIVRES,
DOCUMENTS,
ÉDITIONS SOMETHING ELSE PRESS

EVENTS, MUSIQUE, THÉÂTRE DE DICK HIGGINS
PRÉSENTÉS PAR LE ECART PERFORMANCE GROUP

LE JEUDI 27 JANVIER 1977, à 19h.

Dear Steve--

Karl Young wants to look at the Fillion/bpN/SMC/dh book when it's ready for his

EXPOSITION OUVERTE JUSQU'À FIN-FÉVRIER
DE QUATORZE À DIX-NEUF HEURES SAUF LE WEEK-END, ET SUR RENDEZ-VOUS.

ECART, Membrane press okay?

6, RUE PLANTAMOUR, GENEVE,

TEL. (022) 32 67 94 Lurky & Maggie,

+ to bp

Steve McCaffery
52 Claxton Blvd
Toronto, Ont M6C

CANADA

Dick Higgins, APCS (front and back) to Steve McCaffery, February 1977.

The KONKRETE group known as KONKRETE CASTICLE made its debut on the occasion of the recording of material for a record put out by the Arts Council of Great Britain, entitled EXPERIMENTS IN IDENTIFICATION LANGUAGE/ KONKRETE CASTICLE. The line-up then was Bob Cobbing, Paula Claire and Michael Chant, the date 6th July, 1971.

konkrete canticle

A fascinating record, with a fine range of effects, all guaranteed to be a most pleasant counterpoint to rare overstuffed with the usual treacly holiday sponge music (Sunday Times, Christmas 1971).

After that recording, the group performed many times together - at the Museum of Modern Art, Oxford; the Walker Art Gallery, Liverpool; the National Poetry Centre, London; and most notably at the Shakespeare Birthday Celebrations held in Southwark Cathedral in 1972 -

...only Bob Cobbing performing his sound-poems as part of the KONKRETE CASTICLE, reflected the boisterous hilarity that is surely no less a part of Shakespeare than black Jacobean melancholy (Financial Times, 24th April 1972).

Since then, Michael Chant has gone his own musical way, and Bill Griffiths, who is both a fine musician and an extraordinarily exciting and versatile poet has taken his place. The birth of the 'NEW' KONKRETE CASTICLE was at a performance in the great hall of the Akademie der Künste to celebrate the 25th aspects of contemporary sound-poetry as part of the 27th Berlin Festival (18th September 1977).

Bob Cobbing...with his three-headed group have enacted such childgames and primordial events as Alphabets, Fishes and Pebble Improvisations, Tintinnabulations with chains and chimes finally banished the last remnants of recognisable speech. What remained was a liberation of primitive sound, whose surprise effects quickly became a familiar mode (Der Tagesspiegel, Berlin). What is unique about KONKRETE CASTICLE is the blending of so many elements - visual, sound and semantic poetry, music, movement and drama; from child games to sophisticated word-play; verbal through abstract to total concrete sound.

It is a strange ritual...a group expression of rhythms, voices and instruments moving together and apart in imitation, contrast and contact, with fine receptivity within the score of the poem offered by the poet.

KONKRETE CASTICLE performs poems by Bob Cobbing, Paula Claire and Bill Griffiths, and occasionally poems by other international sound-poets.

Page one of the 4-page publicity packet for Konkrete Canticle (Bob Cobbing, Paula Clair, and Bill Griffiths).

430 Nalad Street
Burlington, Calif. 92024
22 March 1977

Dear Sean O'Huigin,

Many thanks for the invitation to the Sound Poetry Festival, in which I'd be most happy to participate & for the pleasure of which the fee you mention will be perfectly satisfactory. As far as I know there's no U.S. money around for this, but should I hear of anything, I'll pass the information along. It would, by the way, be useful to get the exact dates as soon as possible, since I'll be coming off a 5-week trip to Sweden at just about the beginning of October & may also want to set up a few readings, etc. in the western N.Y. area. So, as soon as you can let me know...

The enclosed will give you information on the Extended Vocal Techniques Ensemble that Steve McCaffery referred to. I assume you'll be looking into the work of other musicians that overlaps with the sound poetry of poets. Cage would be an obvious example--most of his recent work being fairly directly off that of Jackson Mac Low--or LaMonte Young, say, among the more obvious ones. The New York scene in fact would be full of such (Charlemagne Palestine, Steve Reich, etc.) & one I would suggest direct May is Charlie Morrow (365 West End Avenue, New York, N.Y. 10024), particularly in the area of personal chants & animal language pieces. The American poets who come immediately to mind are Mac Low, John Giorno, Richard Kostelanetz, but McCaffery & the other Horsemen can fill you in as well as I can.

Anyway do let me know about the dates & other information as it develops.

With all best wishes, etc.

Jerome Rothenberg

P.S. The address, above, is the quickest way to reach me.

Henri Chopin, ALS to Sean O'Huigin, March 23, 1977.

"thanks for your letter from the 14 of March. Of cause [sic], I accepte [sic] your invitation for your festival in October 1978, for two reasons: 1) I never seen the Canada, and 2) your festival will be probably important."

Henri Chopin
The Gate House
Ingatstone
Essex
23 3 77

Dear Sean,

thanks for your letter from the 14 of March. Of course, I accept your invitation for your festival in October 1978, for two reasons: 1) I never seen the Canada, and 2) your festival will be probably important.

Before these date, I met you in Amsterdam, the end of April.

Unfortunately that last periode in 1976 was very bad particularly for Jean; she has had a big accident on the road, and many fractures; she stayed in the hospital during 11 weeks, and now she is at home, with a long reeducation; any way, now the future is for us.

First we are the landlords for the gate house, and I'll prepare an annual festival for one or two weeks ~~year~~ before, I must to do many restaurations, in the Cottage and in the house, but after that I want an art center with international sound happenings.

Other news, my book about "the sound poetry in the world" is finish, and the publisher Jean Michel Place wants these for the next October. It has about 360 pages, and a large chapter concerning the Canada, with many reproductions about you there is a large page and one photo + one text, for Marie's poem, and so on.

Any way, after a bad year in The Gate House, health for Jean, some difficulties about the property, now the situation is much better.

See you soon, best things

Your questions:

Can you attend? Yes.

The fee, yes, for 200 dollars, but I prefer 250 of course.

The three, alas no, I not British here, and in France my position is not clear. I propose in other things some articles in the big reviews in France, and some broadcasts in the French radio and in the Flemish radio, plus the belgium radio, francophone. I believe will be good publicity for your festival. What do you think about that?

Jerome Rothenberg, ALS to Sean O'Huigin, March 22, 1977.

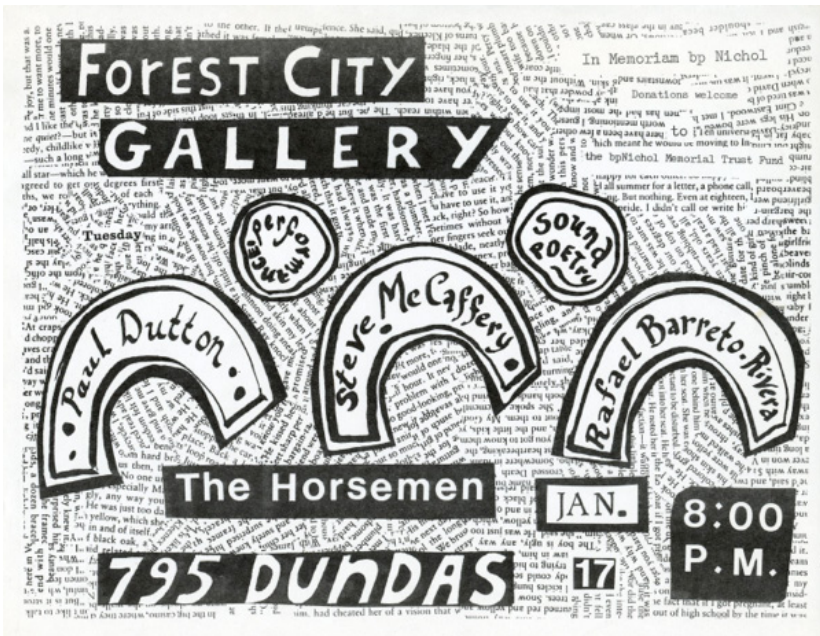
Rothenberg's acceptance to the festival along with recommendations of other poets from the New York scene.



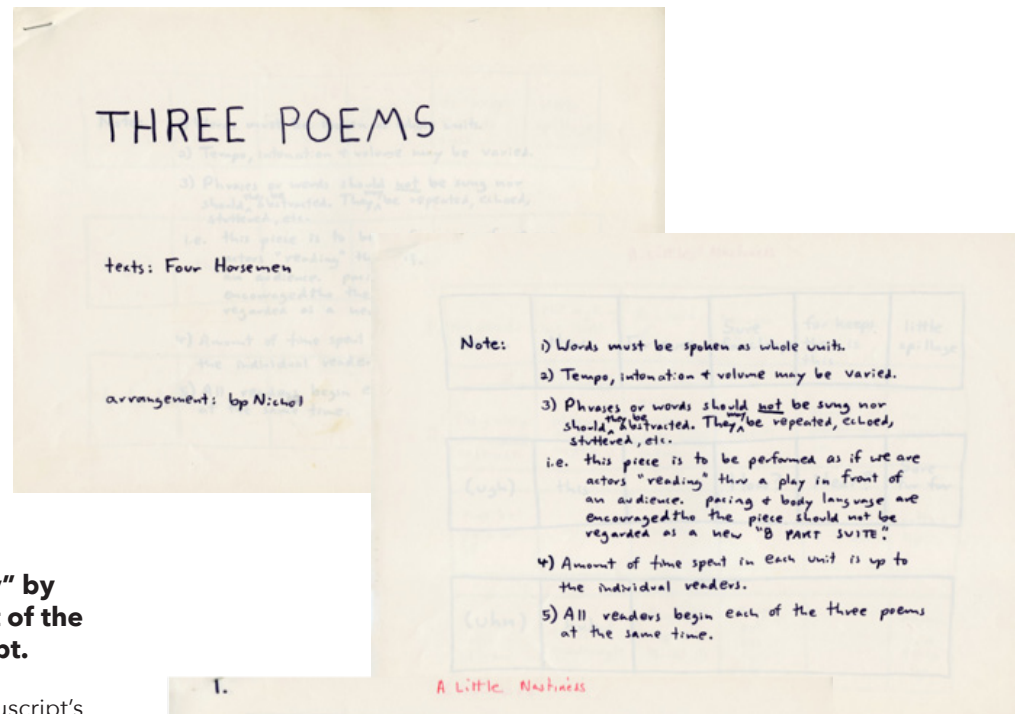
AUDIO AND VIDEO

Pictured is a small sample of the over 490 audio and video items in the archive. Many are unique recordings and are in a wide assortment of formats, including reel-to-reel audio tapes, cassette audio tapes, vinyl records, CD-Rs, 8mm film, VHS video tapes, U-Matic video cassettes, and mini digital video cassettes. Many of the recordings are unique or rare. Included is documentation of live events, performances, interviews, radio programs, seminars, readings, class recordings, musical performances, master tapes, commercially produced recordings, dubs of recordings, and other recordings. The earliest recordings appear to be reel-to-reel recordings of bpNichol in 1966.

A few of the poets/performers represented: Bruce Andrews, David Antin, Charles Bernstein, Bob Cobbing, Craig Dworkin, Robert Filliou, Gerry Gilbert, Four Horsemen, Bernard Heidsieck, Karen Mac Cormack, Steve McCaffery, Charlie Morrow, Opal L. Nations, bpNichol, John Oswald, Leslie Scalapino, Owen Sound, Michael Palmer, R. Murray Schafer, Whitney Smith, Michael Snow, Richard Truhlar, Erica Van Horn, and Barrett Watten.



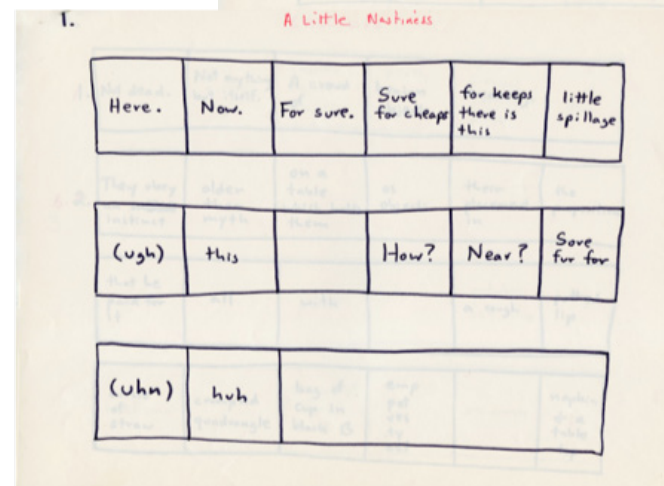
Flyer for a performance by the Horsemen at Forest City Gallery, January 17, [1989], London, Ontario, Canada.



Page from "Memory" by Filoden Kolenz, part of the *Slow Dust* manuscript.

Crossed out is the manuscript's title *Slow Dust* and authors the Four Horsemen along with "second draft of section bpNichol complete to end of chapter four."

The archive contains over 500 pages of typescript and holograph drafts and notes for the unpublished Four Horsemen (bpNichol, Paul Dutton, Rafael Barreto-Rivera, and Steve McCaffery) collaborative novel *Slow Dust*.



"Three Poems" text by the Four Horsemen, arranged by bpNichol, February 28, 1981, 6 pages with cover.

Found among the Four Horsemen *Slow Dust* items.

FLYERS

Flyer for Wild Sound, an evening of sound poetry with O(we)n So(u)nd, Paul Dutton, Steve McCaffery, John Jessup, and Shant Basmajian at Bloor Street United Church, Toronto, February 2, [no year].

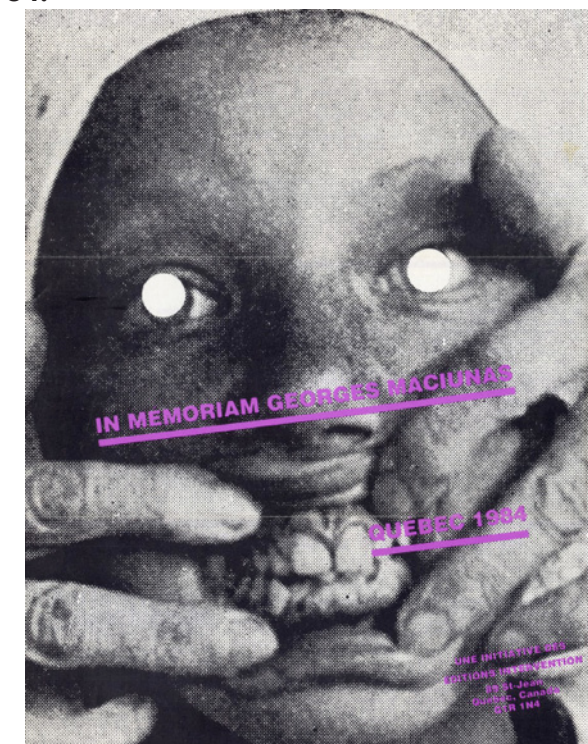
Flyer for a performance by Michael Snow, Charlie Morrow, and Steve McCaffery, Music Gallery, Toronto, December 14, [1980].

Black felt marker on San Quentin Prison Lethal Gas Chamber Execution Record.

"The Toronto Research Group proudly presents T.R.G Research Report #3: The Language of Performance of Language with special guest performers Nora Ligorano & Marshall Reese," [Gallery Nine, Toronto, March 27, 1982].

Front of announcement for "In Memoriam Georges Maciunas," a series of events presented by Éditions Intervention at Galerie Motivation V, Montreal, Canada, March 7-May 6, 1984.

Participants included Julien Blaine, Jean-François Bory, Jean Jacques Lebel, Dick Higgins, and the Four Horsemen among others.



CALIFORNIA DEPARTMENT OF CORRECTIONS
SAN QUENTIN PRISON
LETHAL GAS CHAMBER — EXECUTION RECORD

9 pm,

MUSIC GALLERY
Dec. 14
MICHAEL SNOW
CHARLIE MORROW
Steve McCaffery
IN CONCERT

No. _____ Name _____ Age _____
Date Received _____ Date Executed _____
Doctors _____
OPERATION TIME PULSE RESP. REMARKS
Water and Food Fed _____
Prisoner Entered Chamber _____
Chamber Door Locked _____
Gas Strikes Prisoner's Face _____
Prisoner Apparently Unconscious _____
Prisoner Certainly Unconscious _____
Special Comments _____
Last Visible Movement _____
Heart Stopped _____
Respiration Stopped _____
Prisoner Pronounced Dead _____
Disposition of Remains _____

T.R.G. Research Report #3 : The Language Of Performance Of Language

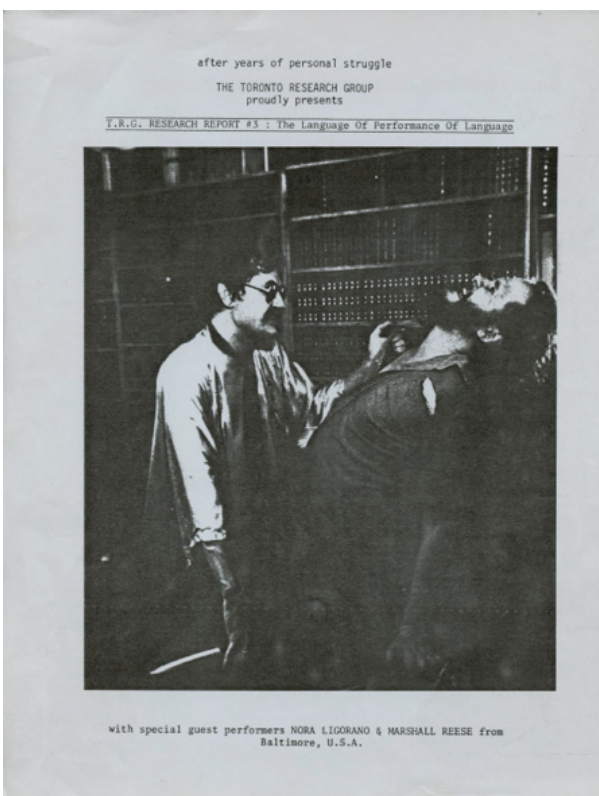
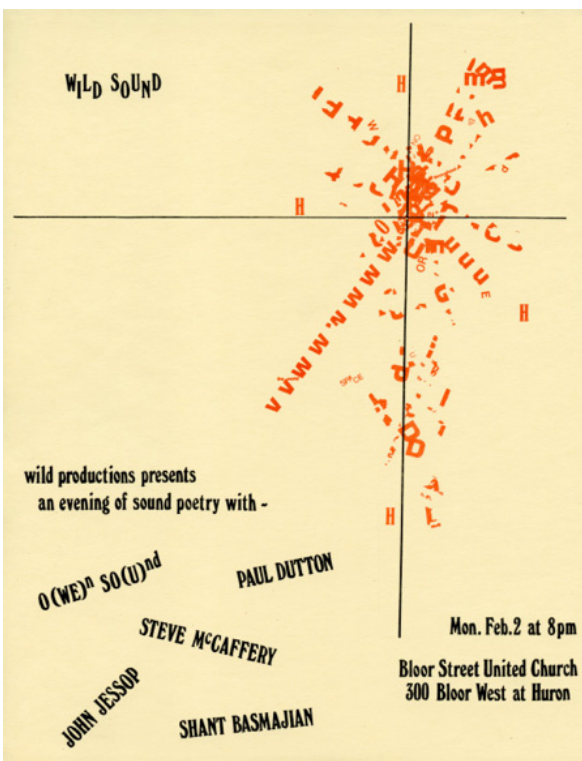
PART 1: Intro
Essay #1 - Collaboration No. 2
Essay #2 - Two Yardsticks & Some Propositions (after Ludwig Wittgenstein)
Essay #3 - The Body: In Darkness
Essay #4 - Contribution To Futility No. 5
Essay #5 - Significance: A History
Essay #6 - Erasa
Essays # 7, 8 & 9 - Three Essays On Definition
1) Untitled: A Recipe (for Ihab Hassan)
2) Enigma No. 2
3) The Macro Roni Project

- INTERMISSION -

PART 2: Essay #10 - The Prisoner
Essay #11 - Speaking Like A Book: Beckett, Zola & The Limits Of Description
Essay #12 - The Body: In Light
Essay #13 - So Soon Sausserne
Essay #14 - Sketch For A Signalist Ballet
Essay #15 -
Essay #16 - The Body: Disembodied
Extro

- INTERMISSION -

PART 3: Marshall Reese & Nora Ligorano
EL CUADRO





Flyer for Steve McCaffery presenting film, music, and performance with bpNichol, Vic d'Or (Victor Coleman), and the Marquis de Sade, Gallery Nine, Toronto, December 20, [no year].



Flyer mounted on cardboard for "The Cloud of Uncertainty" exhibition with a concert of improvised music featuring David Lee, Steve McCaffery, Bill Smith, and Susan Ferrer, Studio 620, Toronto, August 18, [1984].

> A NAME GAME FOR DICK HIGGINS

Imagine the name

René Sans

as the author of a book on
the

Renaissance

who then might be the author
of a book on the



Paranoid textuality
(paranoia not as the
content or subject of
a text but the
state of the signs
themselves
as page-repulsive
writing)
emerges
when page becomes an
production

no longer a support surface,
but as a disseminating pseudo-
intensity -
this makes all writing a matter
of economy
not dialectic.

Paranoid textuality - resurges
writing on "the production of
reality", when law is not
the same as that of the
production of production.



to date, my mail hasn't suggested 3: Legend, N chotomies, and
five pointed star in a three dimensional space.

of those, my bias is toward Legend

3 wch have occurred to me are

Cell

Cadre

& a nonverbal one: ★

got yr monad in the mail! plus a big package from Andrews, this
thing is really off the ground (!)

read my monad at a reading w/ Bromige (who sez to say hello to you)
the other night. it got a great response (specially from those who
know my work best). had a chance to read w/ Duncan in the audience
for the first time, wch was a kick.

didja get my openletter for G L? on the Marxian & Language # for
next year, it sounds good: i'd suggest to you these names as well:
Rich Astle, UCLA English Dept, and Terry Kupers, Martin Luther King
General Hospital, Los Angeles, CA (Kupers is a shrink working in
the Black community who has an extensive knowledge of Lacanian
matters + a member of the New American Movement). Rich, who was
Jameson's star pupil at UC San Diego (his ex-wife was part



The L Book, Marjorie Perloff Indeterminacy, etc. etc. That's
just to suggest a range, which can be extended.

Itx would be good to hear what you've been doing. Here,
there's often a great deal of dread but we keep things going
on schedule.

All best,

Barry

→ P.S. you had
mentioned an article
on Bakhtin earlier.
The Dialectic Imagination?
(Last summer's reading -
quite brilliant but admittedly
long - reminded me (in substance)



Guests:
bp Nichol
Vic
d'OR
AND
THE
Marquis

NEW:
FILM
MUSIC AND
PERFORM-
ANCE



The Steve McCaffery Archive
is represented by Granary Books.

info@granarybooks.com

Granary Books