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PhonoStatic editor **LI. Dunn**

Editor of "MockReviewZ" **Zen Sutherland**

Canadian musician and artist

Kathleen Yearwood

Editor of the French xerox magazine

"La Poire d'Angoisse" **Didier Moulinier**

Visual poet/book artist **Michael Winkler**

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**Thirteen Pieces in all, 30 minutes of creative use
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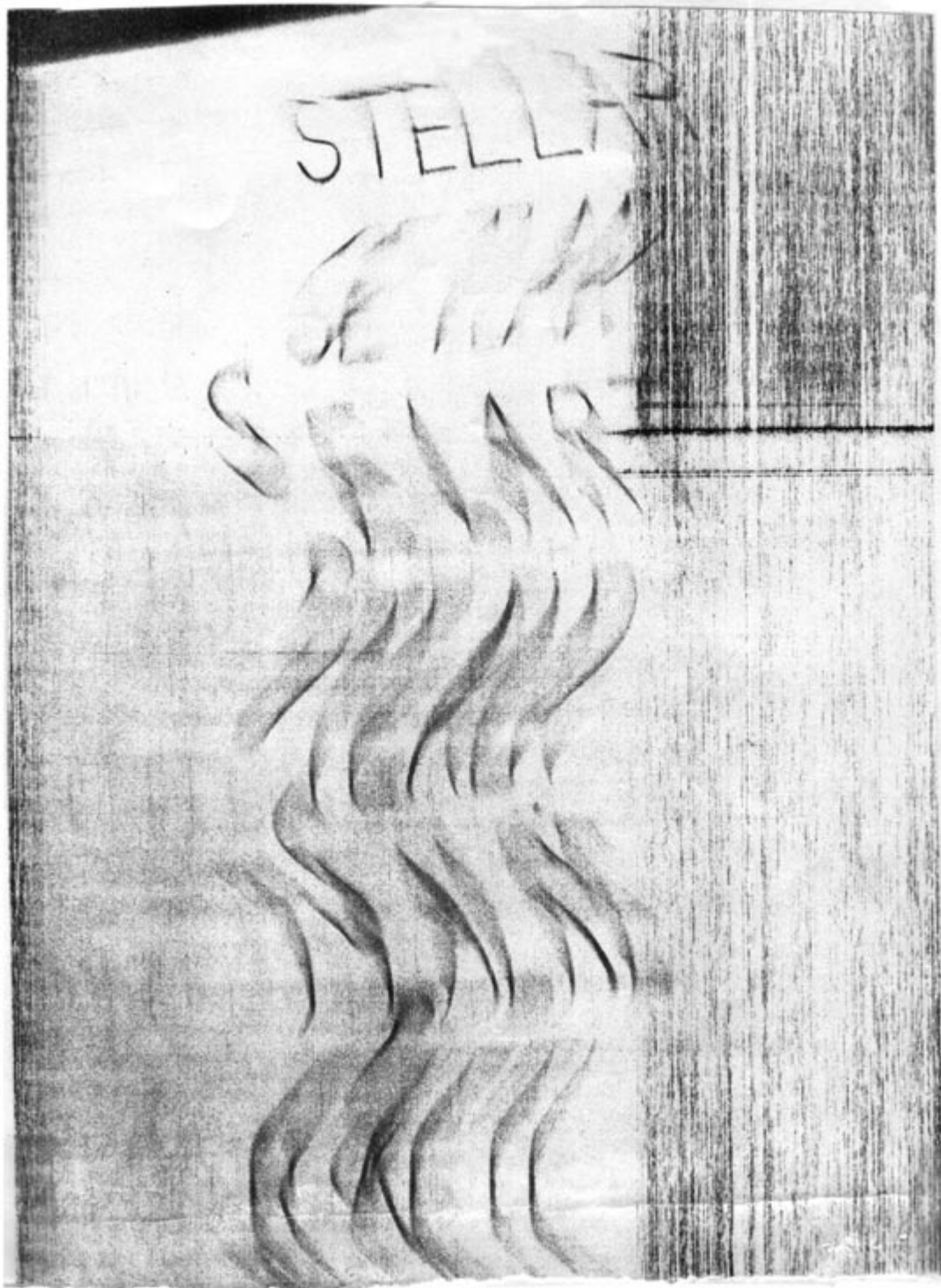
Only \$3.50 postage paid



PhotoSTATIC Magazine
330 S. Linn St. No 7
Iowa City USA 52240

The Persistence of Vision by LI. Dunn (5¼×5¼", 48 ppg, multicolor offset) Little book in the manner of a scientist's explanation to a child concerning a highly technical process. Utilizes the theory of the phi phenomenon and flies in the face of the current theory of flicker fusion. Esoteric with a sense of humor. It's about TV. Order pS#14½, \$3.50 postage paid.

(*untitled*) by Warren Ong (8¼×6½", 12 ppg, xerox) This booklet may be an example of the blind leading the blind. Clever folding job conceals the artist's mystic truths. Get it and See. Order pS#19-1, 60¢ postage paid.



Proposed Calendar for PhotoStatic Magazine

- #21 December 1986 (deadline November 15, 1986)
The Dan Rather Issue This issue Will deal with our perception of the news and its perception of us. How is news presented as truth? Also, what is the role of the network anchor in all this? Acceptable are any works which confront these or any related issues. Also acceptable are hero-worship of Dan or any other network anchor. A copy of this issue will be sent to Dan Rather.
- #21' January 1987 (deadline December 15, 1986)
World News Cassette Sounds of the world happening right now, produced for high-fidelity playback in your living room. Tape pieces using news sounds or other mass media sounds is acceptable. Work dealing with current events also will work. Perhaps you have a sonic counterpart to a xerox piece submitted for #21 above.
- #22 February 1987 (deadline January 15, 1986) (As yet untitled, feel free to suggest one.)
 Send works which deal with anxiety. This one will be very much a variety issue and is already partly put together, but if you have anything, send it in.
- #23 April 1987 (deadline March 15, 1987) Send in your suggestions for a theme, hopefully along with some work.

Themes are somewhat loosely followed. For this reason, work of any kind dealing with any subject matter is suitable for submission at any time. All work received will be kept on file and used when it is deemed appropriate. If you want your work returned to you after use, please include a self-addressed stamped envelope. Otherwise PhotoStatic or PhonoStatic will accept no responsibility for its return.

Remember, PhotoStatic and PhonoStatic depend on its artistic contributors more than anything else for support. So if you like PhotoStatic and PhonoStatic, please help keep it going by sending in your inspired creations.

All contributors of accepted work receive a copy of the issue their work appears in.

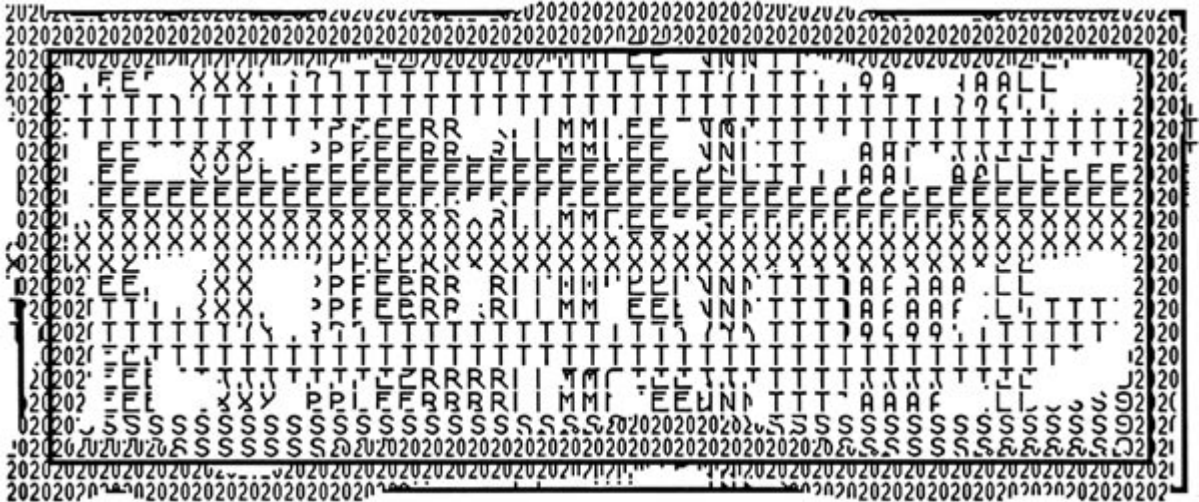
Loveseat #3 (24 ppg, 7x8.5", xerox) A hardcore fanzine from Dead Moines, edited by Al Loveseat. I like the photos best, which were a glimpse at a counterculture scene which has refused to die a natural 1\$ from Loveseat, 211 53rd St, Des Moines IA 50312.



Impossible's Manifesto #22 (24 ppg, 5.5x8.5, offset) This one is about dinosaurs, which is an interesting theme if taken as a metaphor for an element of culture which has grown too huge & outlived its usefulness (like the Rolling Stones). But I found the contributors' work to be too literal in most ways. There are nonetheless the grand moments of humor one can expect from Imps (like Ackerman's piece, he has a way of making non-sequitor flow like a burst dam and then you laugh out loud) but generally this one is mostly pictures of dinosaurs. 2\$ from Musical Comedy Editions, 4950 Bryant Ave 5 #5, Minneapolis MN 55409.

Plaid #2 (40 ppg, 7.5x8.5", offset, colors) This one was the surprise of the batch. Bound in Resinite Floor Surfacing Paper Type E. Inventive graphics, nice use of offset color & halftones. Xerox art, text, drawings, poems, prose, commentary make for a full issue of quality & beautiful stuff. Their first issue, which came out 2 years ago, was nothing compared to this. Edited by a group of performance-type artists from Chicago. Try 5\$ write Plaid, P.O. Box 6362, Chicago IL 60680. Considerately enclosed in plastic so it won't scratch your coffee table.

Incidentally *MockReviewZ* #5 is now available, send a 39c stamp on a 6x9 envelope to Mockersatz Zrox, 104 Woodgate Ct, Sterling VA 22170-1630.





N D (32 ppg, 7x8.5", xerox) Magazine with an emphasis on mailart. Has oodles of ads for projects for the potential mailart participant. If mailart's your bag, then this is your mag. Interview with Nicholas Collins, an electronic musician, so it looks over the rim of correspondence art as well. Smart look. 2\$ (5\$ for 3 issue subscription) from N D, P.O. Box 4144, Austin TX 78765.

A Ratio of Autographs

(15 mm, stereo cassette)
Listening to this is like running down a long hallway

& opening up one door after another to experience the weird sonic contents within. 30 second excerpts (some may be entire pieces?) from the work of sound artist the globe over. Includes work by myself, Richard Kostelanetz, Michael Helsem, & 20 others. 2\$ is an excellent price for a sampler of this variety, write Xexoxial Endarchy, 1341 Williamson, Madison WI 53703.



Eat It Up #44 (2 8.5x11" xeroxed sheets folded in quarters) Coop mail art project, where they send out blank art forms (line drawings of cow silhouettes) & ask the receiving artist to augment & return. Result is this compilation which probly's more meaningful to the participants than to anyone else, approximately 50 of which appear. Send 22c stamp to Patrick T, Berkeley Office, 1649 Dwight Way, Berkeley CA 94703.

Taproot #3 (32 ppg, 5.5x8.5", xerox, twine tie, baggie of poem-objects) First series, #3, Feb.

1986. A poetry review with a variety of kinds of work, and with an interesting format. The pages are laid out and folded in such a way that reading it is a slanted experience, what with each page saddle-stitched at an angle to every other page. Pleasantly disconcerting (you wouldn't think such a simple device would be). But anyway, the work in here is original and interesting. I found myself most attracted to some of the prose works but that is a personal bias. Send 2.50\$ (Subscription is one year, 5 issues for 10\$) to Burning Press, P.O. Box 18817, Cleveland Heights OH 44118. A magazine to watch for.

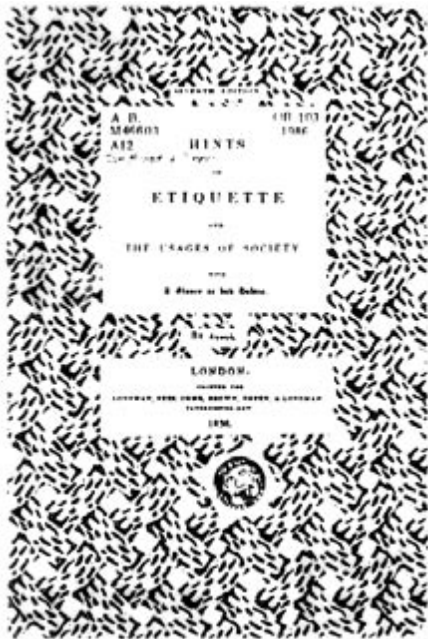


Industrial Sabotage #30 Meat and Metal (16 ppg, 5.5x8.5", xerox and rubberstamp) published by & as CURVD H&Z 1/308. One of the many publications from jwcurry's prolific mixed media poetry press CURVD H&Z. Submissions range from laconic poetry with graphic import to a xerox collage which appears on the back cover. Nicely produced and an interesting collection of work from a variety of contributors. Write for a catalog of publications and prices from CURVD H&Z, 729a Queen St E, Toronto Canada M4M 1l1l.

Fenici 1 Febrer 86 (36 ppg, 11x17, newsprint) A sizable newspaper on the arts from Reus, near Barcelona. This magazine is in Catalan & with my combined minimal knowledge of Spanish & French, I could just make out a couple of paragraphs, so it wouldn't be fair to call this a review of same. Suffice it to say that here is a paper with grabbing graphics & photography & the visual elements alone were enough to propel me through it. Inquire at Fenici, Apartat Correus 430, Reus Spain.

The Hum Magazine #1 (12 ppg, 4x5.5", stencil?) Minimal visual statement in stark shiny black on white. Simple but ominous. Write to the International TV Crimes Commission, c/o Piotr Szyhalski, Rumin'skiego 1/11, 62-800 Kalisz Poland.

Scrap #1 (20 ppg, 5.5x8.5", xerox) Here's another magazine that has that stylized but not stylish sloppy look with dense black graphics and scraps of verbage polluting throughout. By this I don't mean the words shouldn't be there, it's just a type of graphics of pollution that have become a sort of standard style for some xerox magazines. As usual, it's most effective when it is used for humor & not to make some political statement. There's not much punch to this type of graphics any more (maybe there was in 1977). 99¢ from Plutonium Press, 3645 N Marshall Way #3, Scottsdale AZ 58251. Edited by Chris Winkler.



Or #103 (12 ppg, 5.5x8.5", xerox) by Uncle Don Milliken. *Or* is an interesting project because each issue is formally the same, but the subject matter tackled in each is what varies. Uncle Don is prolific enough so that you don't forget what he did in the last one & they resonate that way. Consistency is the hallmark here & all these slim booklets are worth seeing. Write Orworks, P.O. Box 868, Amherst MA 01004.

The Search for a Silicon Soul



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Mck into N

Prophet of
Outrage

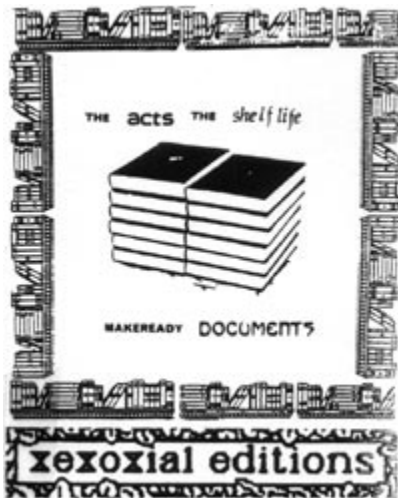
Prophet of Outrage: The Search for a Silicon Soul (12 ppg, 8.5x11", xerox) by Patrick McKinnon. Similar in means & impact and larger in format than the *Crimes Done Long Ago* installment in the continuing series which was published by *PhotoStatic* last spring. McKinnon's method seems to be this: he trims away everything in a block of text that doesn't look like a poem. To this he adds dark and pointed images which are intended to, I suppose, inter.act/sect with the work in meaningful ways. But I feel that this kind of work could be more focused than it is here. Available for a 39c stamp on a 6x9" envelope from Mockersatz Zrox, 104 Woodgate Ct, Sterling VA 22170-1630.

Reviews of This Chapbook (12 ppg, 5.5x8.5", xerox) by the editors of Black Bear Review, Bogg, Comet Halley, Dog River Review, Factsheet Five, Gypsy, Idomo, Impetus and Planet Detroit. Instigated by Zen Sutherland. An exercise in self-referentiality/embeddedness inspired by Douglas R. Hofstadter and neatly rendering anything this reviewer could say already-been-said. Available for a 39¢ stamp and a 6x9" envelope from Mockersatz Zrox, 104 Woodgate Ct, Sterling VA 22170-1630. Take advantage of Zen Sutherland's philanthropic attitude.

Reviews of This Chapbook

by the editors of

BLACK BEAR REVIEW,
BOGG, COMET HALLEY,
DOG RIVER REVIEW,
FACTSHEET FIVE,
GYPSY, IDOMO,
IMPETUS
and PLANET DETROIT



The Acts The Shelflife #1

(60 ppg, 7x8.5", xerox, includes a painted 7" record & xerox sleeve) edited by Miekal And and Elizabeth Was. A "collectively printed publishing project" which attempts to collect "language fragments" in an effort to confront issues and ideas which are unique to the idea of networking arts. Standing out is a written piece by Crag Hill which talks of issues in a playful and thorough way, issues which need to be confronted by the networked individual. Also includes work by Warren Ong, Bern Porter, Jürgen O. Olbrich, Carol Stetser, Zen Sutherland, and the editors, as well as many others doing interesting work. Send 4.50\$ to Xexoxial Endarchy, 1341 Williamson, Madison WI 53703. Another fine addition to the Xexoxial group of publications. Ask for their free catalog.



mail review

PhotoStatic's editor
review his recent mail

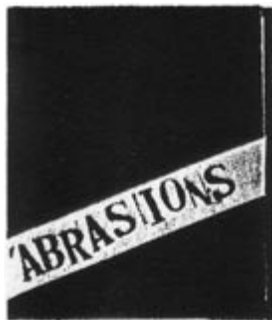
Zeitschrift für Tiegel und Tumult (36 ppg, 6.75x9.75", letterpress on offset) W. Luh/J. O. Olbrich/E. Schröder. The information used in this publication forms a varied collage of maps, magazine photos, superimposed texts, lists, &c, much of which has other typeset information in various languages printed in red. Although I was struck by the unusual form of the publication, I found myself largely uninterested in its contents. I didn't think that the materials used had enough possibilities for the viewer to make connections within to make it worth sifting through. Write to Jürgen O. Olbrich, Kunoldstrasse 34, 3500 Kassel West Germany.

Smile (16 ppg, 8.25x11.75", offset) by Karen Eliot. "Splits and schisms are essential to my conception of neoism and any public slanging match between an ex-neoist and the remaining members of the movement is worth twelve dozen great works of art" is what Eliot proclaims in the first paragraph of this entertaining and thought provoking booklet. Now you can find out what Janet Janet's *Schism* #11 is all about. It goes through every m.ajo/ino. r art movement of the last century or so and highlights its flaws. You'll read it all through without stopping for air. Write Karen Eliot, Box Smile, 84b Whitechapel High St. London E1 UK.

SMILE



SMILE BACK AT THE RULING CLASS



Abrasions (24 ppg, 4.75x5.75", xerox, colored paper with emory cloth cover) original and found poems by Luigi. A booklet which is also an unusual object. Consists of a xeroxed selection of found poems ranging from one of those "God loves you" thank you cards handed out by deaf beggars, to actual collage work. The original work by Luigi has titles like "God Bless the Bomb" and "Please don't Fuck the Baby", so maybe you get the idea. The best piece is a collage of a crucifix made out of bullet shells superimposed over stock market listings. A

title (which I thought was a bit superfluous, given the power of the image) reads "More on America's religion." I'm not sure what they're asking for it (2\$?) but write to Burning Press, P.O.Box 18817, Cleveland Heights OH 44118.

AЖҮ Н.С.У.Н.ЫГ БИЭ БИХ'К.ЖЖ

issue credits

- 605 Crag Hill, 585 Merritt #2, Oakland CA 94610
606 Carol Stetser, P.O. Box 56, Oatman AZ 86433
607 Erik Jorgensen, P.O. Box 393, Santa Barbara CA 93102
608 Miekal And, The Avant-Garde Museum of Temporary Art, 1341
Williamson St, Madison WI 53703
609 Caryl Burtner (who apologized for having submitted this for
the "13" issue too late), 315 N Blvd #9, Richmond VA 23220
610 top: "Roaches moving in on a succulent scrap of human greed"
and bottom: "Drunken imbecilic stupor" Mike Miskowski, P.O.
Box 1393, Tempe AZ 85281
611-613 Steve Perkins, 135 Cole St. San Francisco CA 94117
614-616 Carol Stetser (see 606)
617-622 Texts from "Every Lines Other" and images from "The" by
Elizabeth Was, 1341 Williamson St. Madison WI 53703
623 Drake Scott. I don't know his address, but perhaps he can
be contacted through the address at p.608.
624 Ruggero Maggi, C.so Sempione 67, 20149 Milano Italy
625 Miekal And (see 608)
626 Joel Lipman, 2720 Winsted, Toledo OH 43606
627-631 Bob Gregory, P.O. Box 90159, Pittsburgh PA 15224
632 (top) Yrizarry, 1128 Fell St, San Francisco CA 94117
(bottom) Ruggero Maggi (see 624)
640 Crag Hill (see 605)

“Re-hypergraphic Alphabet, New York Circa 2000” by Miekal And Secret
message encoded in same by Ll. Dunn

Cover by Uta Maria Krapf in response to idea by Ll. Dunn

This project is sponsored in part by a grant from the University of Iowa Fine Arts Council.

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those particular "gaps of ignorance"

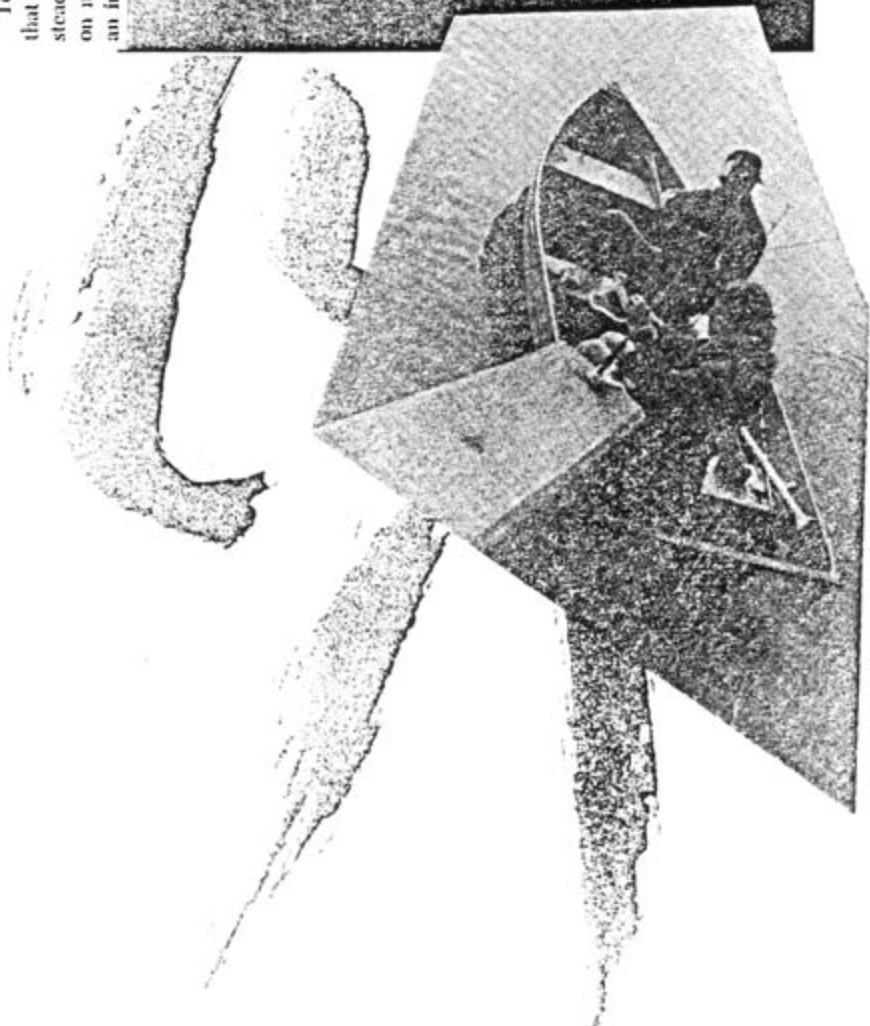


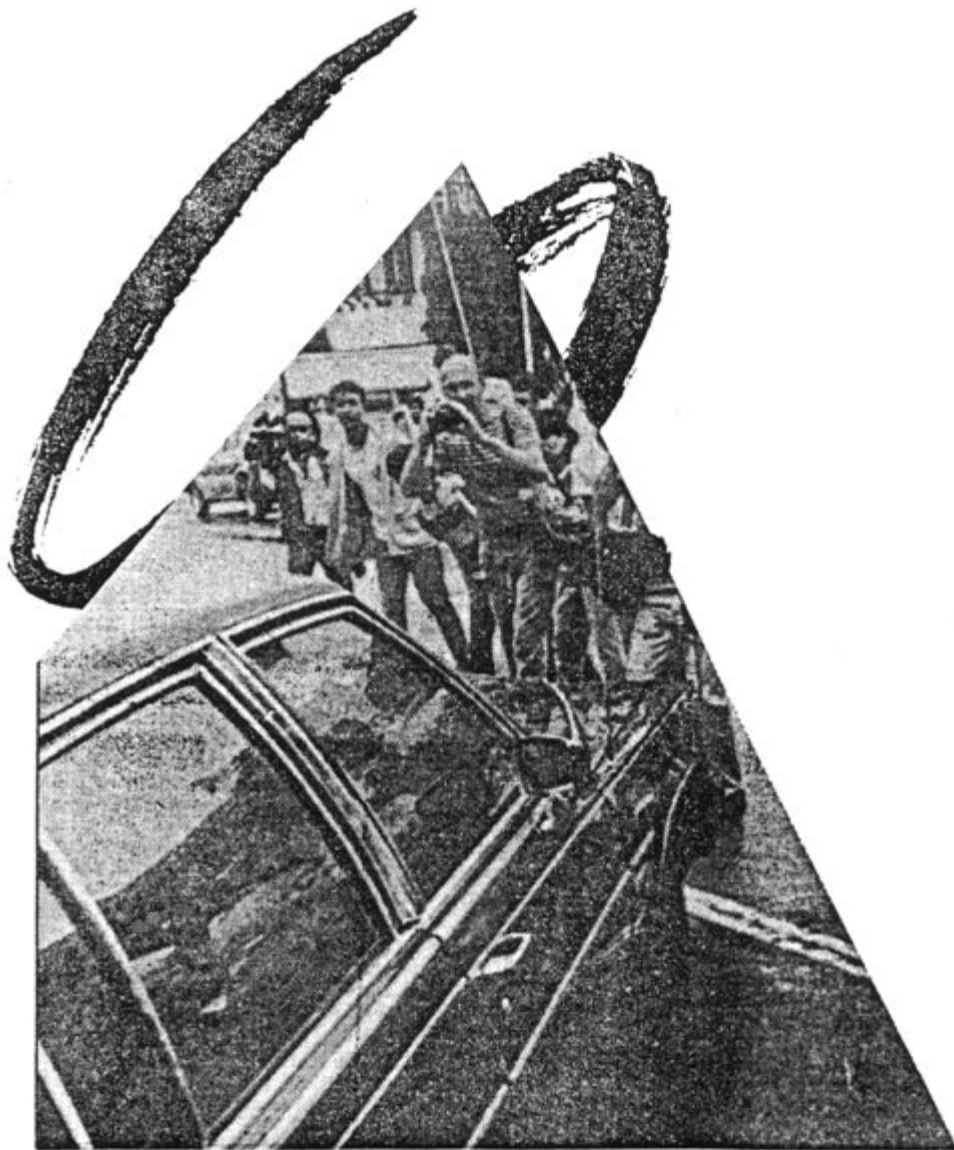
An abstract black and white artwork. On the right side, there is a rectangular area containing a detailed, textured drawing of a hand with fingers spread. To the left of this, there are several elongated, organic, and somewhat jagged black shapes that resemble ink blots or stylized limbs. One shape curves upwards from the bottom left, another extends from the top left, and a third is positioned between them. The background is white. At the bottom left and bottom right corners, there are decorative elements consisting of three black semi-circles arranged horizontally.

representations of objects and of space
called "conscious experience." These in-
ternal representations are not, however,
at all like the corresponding optical im-
ages on the back of the eye.



"One of the really difficult things about something like this is that even your closest friends won't ask you about it, because nobody knows everybody really perfectly," says





It is said that displaying symbols like these help make the wishes they represent come true.





[illegible]

...IS EVERYWHERE.

If desire is repressed, it is because every position of desire is capable of calling into question the established order

of that desire is... melt hard shell of social conditioning. Patriarchal, class society assigns men a role as acting agents of power and domination (at work, family, church, etc.). Refuse this disfiguration. Let emotions fly. Cry when you are hurt. Defuse the spark of violence. Join the r/evolutionary game.

Without desire's oppression by MEN is linked to social and sexual repression. Boxed in by laws which limit thought and action, sexual control creates anger, violence, desire is revolutionary in its essence—desire, not left-

and... the masses come to desire their own repression. The behavioral restraints of 'polite' society impedes our free flowing inner core of libidinal energy flux. Everyday life is impoverished because of this blockage which is organized historically to meet the demands of the history of exploitation.

EVERYONE IS TRANSEXUAL

society has fallen off the leftist agenda. Have we forgotten that the very same customs that suppress sex sustain wars? The male pick-up maneuver is to be transformed into R/EVOLUTIONARY PLAY. The channeling of desire into narrow outlets of 'wife', 'family', 'couple', 'girlfriend', etc., is therefore exclusive

—then yet... rtance for a society to repress DESIRE and even to more efficient

The channeling of desire into 'wife', 'family', 'couple', 'girlfriend', etc., is exclusive and restrictive. This issues ultimately in a segregationist impulse bordering on the paranoic.

and servitude are themselves desired DIRTY SECRETS

Let us learn to dispense with the dirty little secrets we've been closeting, and move to breakout of the cultural straitjacket that cages us in conformity and renders us fragmented, criminal, and insane.

Does not threaten cause it is a desire to sleep with the mother, but because

ry. And that do... Realize your transexual capacity. Fear and hatred of gays results when this transexual capacity is denied. Morality and 'straight' sex are restrictive social conventions and myths that are imposed upon the flow of desire.

sexuality, but t... and love do not have ill

Oedipus REAGAN DEATH instead of wide-open

Campaign! Organize! Agitate for AIDS research money. Reagan wants us all to die so he can have anally tight parties with his fuddy-duddy fundamentalist backers.

Desire does y in its

out, enough in

beginning of

EVERYDAY siring-production a

Today the permanent recreation of everyday life cannot happen spontaneously as a natural activity. It must be part of a conscious project, undertaken amidst blatantly repressive conditions—and undertaken to wreck them.





Turning every word to leaf lies in color with a
rhyming of head. An aligning past the point of
flight. Words asleep to the ground with no order
under the same tree. Gathered, I at least scat-
ter behind myself. Who kicks the mud is the ques-
tion. I know this is a honing, some sort of growth
or pre-growth, as if the bud weren't a leaf.



Distraction, the smother of perception. Upper arms stand for one volume erroneously titled "Love"; the one-way signs every which way lining the direction of the thought itself is another, no problem but something to be changed. Even but makes for contention. Better the rear end, we smile. And perception plunges below the conversation level. "How can woman know injustice & do injustice" still no one asks the question. I recognize the modems of division, but I haven't tasted of the root enough to fortify its leaves. Thus I remain in pile. "Too many people being nowhere at once" he snarls in synchrony.



The “born writer” “has it”. This hazard is over,
the ear next to meaning. At a turtle’s pace or in
a turtle’s place: the ink boils in my cauldron,
spilling over the lines but not matching the
thickness of thought, the nap gets creased. Like
waking up before falling asleep, fabric of mind
uncertain.

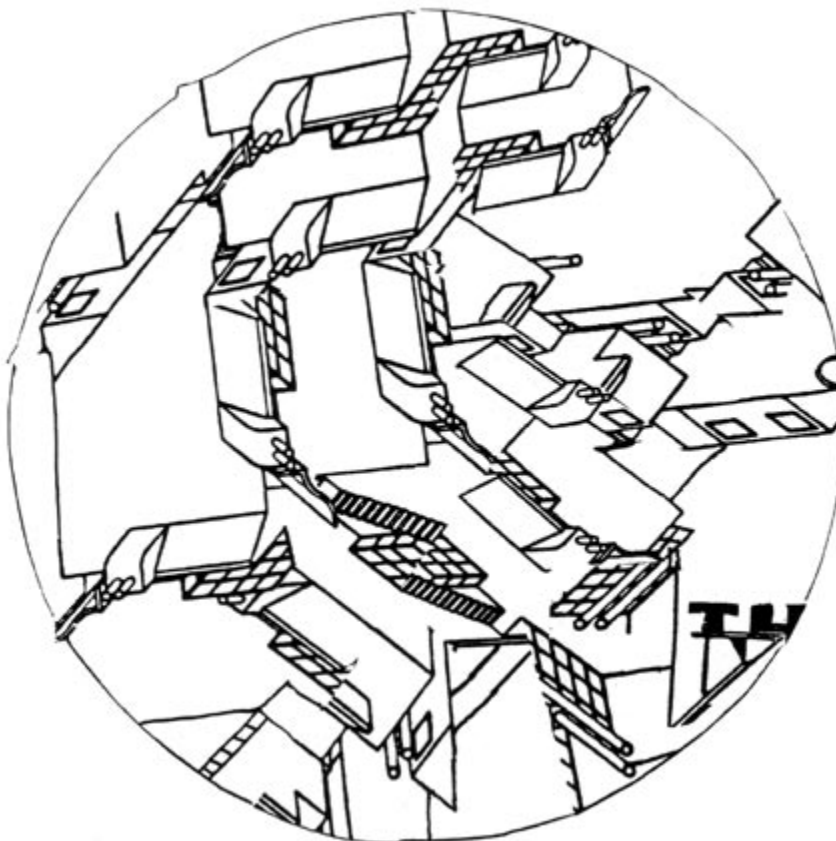


FIGURING IS OUT, WHEN OTHERWISE STUCK IN A
CIRCULAR EMOTION. SUCH THOUGHT DETACHES IT
SELF, A START.



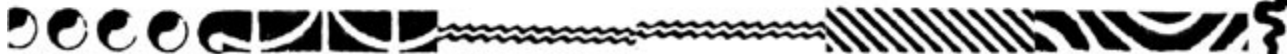
(MY NARRATOR WANTS TO SIT IN THE STATION AGAIN & WAIT)

"Ten thousand grunts & no solution."
The chalk line strays. Budged: A heavy
word stirs, blinks. Adaption.

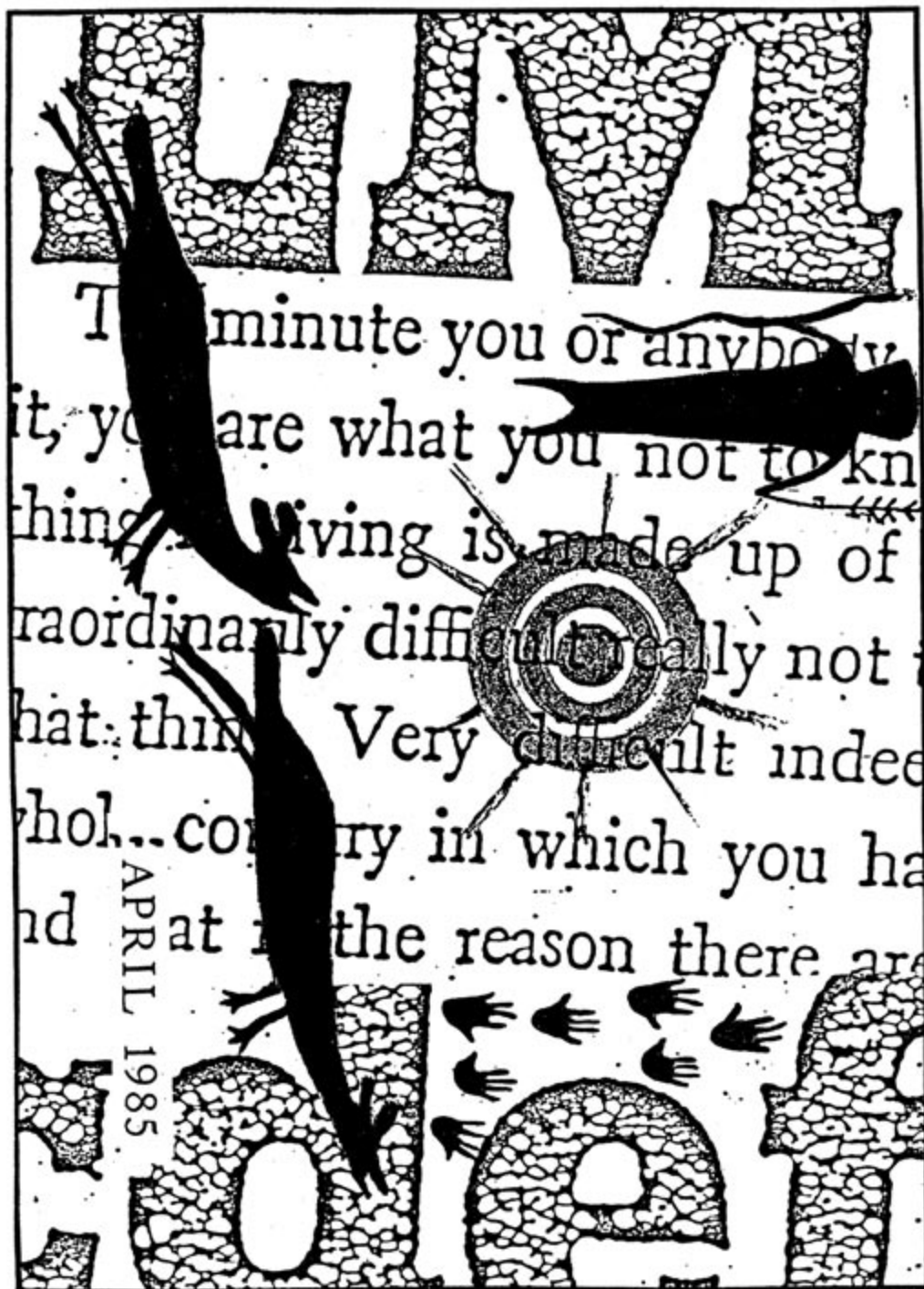


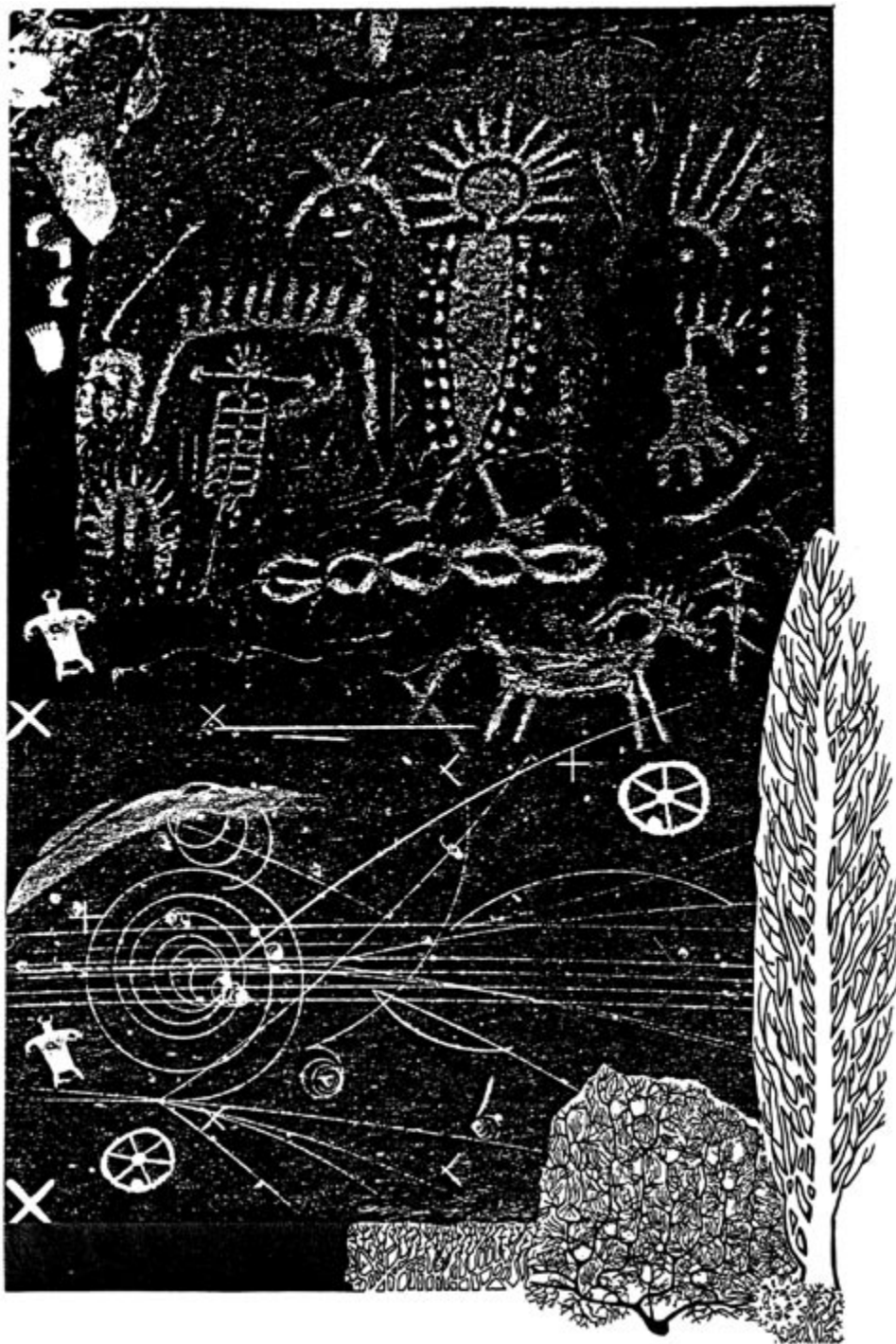
Winners don't think. As the one studying the book's outside next to me.

"Dangling" is a word describing an achronology of words: Is as enclitically removed? Surgery rhymes with a lie, cause I saw it through to the other side of the tracks. Near exclamatory over the access to a personal metaphor. "My own" "but how can the writer presume..." In other worlds, strung or single. Metaphors as assets, or even words that stand for books. "Higgling" for example, is not even the title of a certain book, & yet I see its cover with that stacked name amidst colors.









These were designated as a *popular loan*, but in practice they were nearly all indirectly absorbed by the National banks as a means to the end of enlarging and perpetuating the circulation of their notes. The Secretary of the Treasury made haste to sell these bonds to the limit of his option, until, notwithstanding the large expenditures of the Government, the Treasury became engorged with money to the extent of

“millions of dollars”

on by the advance of a division of General Joseph Wheeler's cavalry forces under command of Brigadier-General Young, and in particular by the regiment of so-called Rough Riders, a body of troopers recruited from different parts of the country, but mostly composed of cowboys from the southwestern parts of the United States. This regiment was commanded by Colonel



an
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for the expedition, and Camara, arrested by the counter command at Suez, retraced his course. It was expected in the United States that the Spanish commander would continue his progress across the Atlantic, to aid in the liberation of Cervera's fleet at Santiago de Cuba, but this movement was not attempted.

The first fighting, after the landing of the American army on Cuban soil, was brought

became military lieutenant-colonel Theodore Roosevelt, who had resigned his place as Assistant Secretary of the Navy to take a command in the field, and who by the stress of his military popularity succeeded in the following fall in reaching the governorship of New York.

The troops of Young and the Rough Riders of Wood and Roosevelt advanced from the landing place at Siboney in a courageous but rather spectacular manner, and on the 24th of June, at a place called Las

the *Maria Teresa*, the *Vizcaya*, the *Cristobal Colon*, the *Almirante Oquendo*, and the torpedo-boat destroyers *Furor* and *Pluton* at the rear. The *Reina Mercedes*, as it subsequently appeared, remained in the harbor, where on the night of July 4th she was purposely sunk by the Spaniards in the channel near the Morro to escape the guns of the *Texas* and the *Massachusetts*.

The Spanish fleet on getting into clear water, made all haste to the west, as close to

as they passed out of the harbor. Certainly a single shot, successfully planted from one of the heavy Spanish guns would have sent the *Gloucester* to her final account, but she escaped unhurt.

The management of the squadron by Commodore Schley was admirable, and the captains of the big warships, each and several, distinguished themselves in the rush and fury of battle which ensued. The American fleet closed in rapidly on the flying Spanish ves-



smoke

By the courtesy of the American Navy.

TYPICAL AMERICAN FIRST-CLASS BATTLESHIP, THE TOWNE

the coast as possible, with the manifest purpose of escaping, and of fighting to escape. The first American ships in the action were the *Iowa* , the *Texas* , and Commodore Schley's flagship, the *Brooklyn* ; also the *Indiana* , the *Oregon* , and the little *Gloucester* , which made up courageously to the *Pluton* and the *Furor* , engaging them, and succeeding before the battle was over in sinking them both. It was a feat memorable in the battle of ships. Indeed the *Gloucester* , under command of the valiant Lieutenant-Commander Richard Wainwright, flew like a hornet at the big Spanish battleships, and fired upon them

sels. At first the *Iowa* led with the *Oregon* second and the *Brooklyn* , *Texas* , and *Indiana* , nearly abreast. All of the Spanish vessels felt the fatal bolts from the American guns, and it was not long until the *Maria Teresa* was set on fire. In the third aspect of the battle, the *Cristobal Colon* had forged to the fore, closely followed by the *Vizcaya* , and then at a space of nearly a mile, the burning *Texas* , and then the *Oquendo* . On the American side, the intrepid *Oregon* had gone ahead of her competitors. The *Iowa* came next, then the *Brooklyn* , the *Texas* , and the *Indiana* . Meanwhile, Admiral

cart to the Tsung Li Yamen, or foreign office, two armed Boxers in uniform came out of a by street and screamed at him. They then ran down Legation Street, scream-

minister, whereupon two of the soldiers ran after them and caught one of the Boxers. They took him at once to the German Legation, and it is said that as they were on the way Baron Von Ketteler, the German minister, followed and struck the Chinaman several times with a stick. The following day as the Baron was proceeding to the Legation office in a sedan chair, he was set upon by a mob of Chinamen and killed.

Instantly the alarm was given, and all foreigners in Peking were ordered to the Legation, where they threw up barbed wire and prepared for a siege. Fighting ensued. The Austrian, Dutch and Belgian Legations were burned, and that of the United States was threatened by the spread of flames. Eight hundred persons, including the guards, were now confined within the enclosure of the British Legation, from that time until the 14th of August, when relief came, they were subjected to constant and almost daily attacks from the Boxers, whose ranks seemed to embrace the Imperial Army and a large part of the native population.

While these events were taking place at Peking a series of transactions of the most important nature were occurring at Tientsin. Tientsin is located on the Pei-ho River, and on the Peking Railway and at the mouth of the Grand Canal, thirty miles from the city. It has a considerable foreign population, residing in a section outside the native city, and was guarded at the time by a foreign force of about 3,000 men, mostly Russians. On the 17th of June these troops, in conjunction with the British, began a furious bombardment of the city, which they kept up for several days.

Then, having gained some advantages, on the 18th they destroyed the American Consulate and seriously damaged other foreign property. As soon as reports of the bombardment reached Ta-ku, a small force, composed principally of Russians and Americans, set out for the relief of Tientsin; but they were

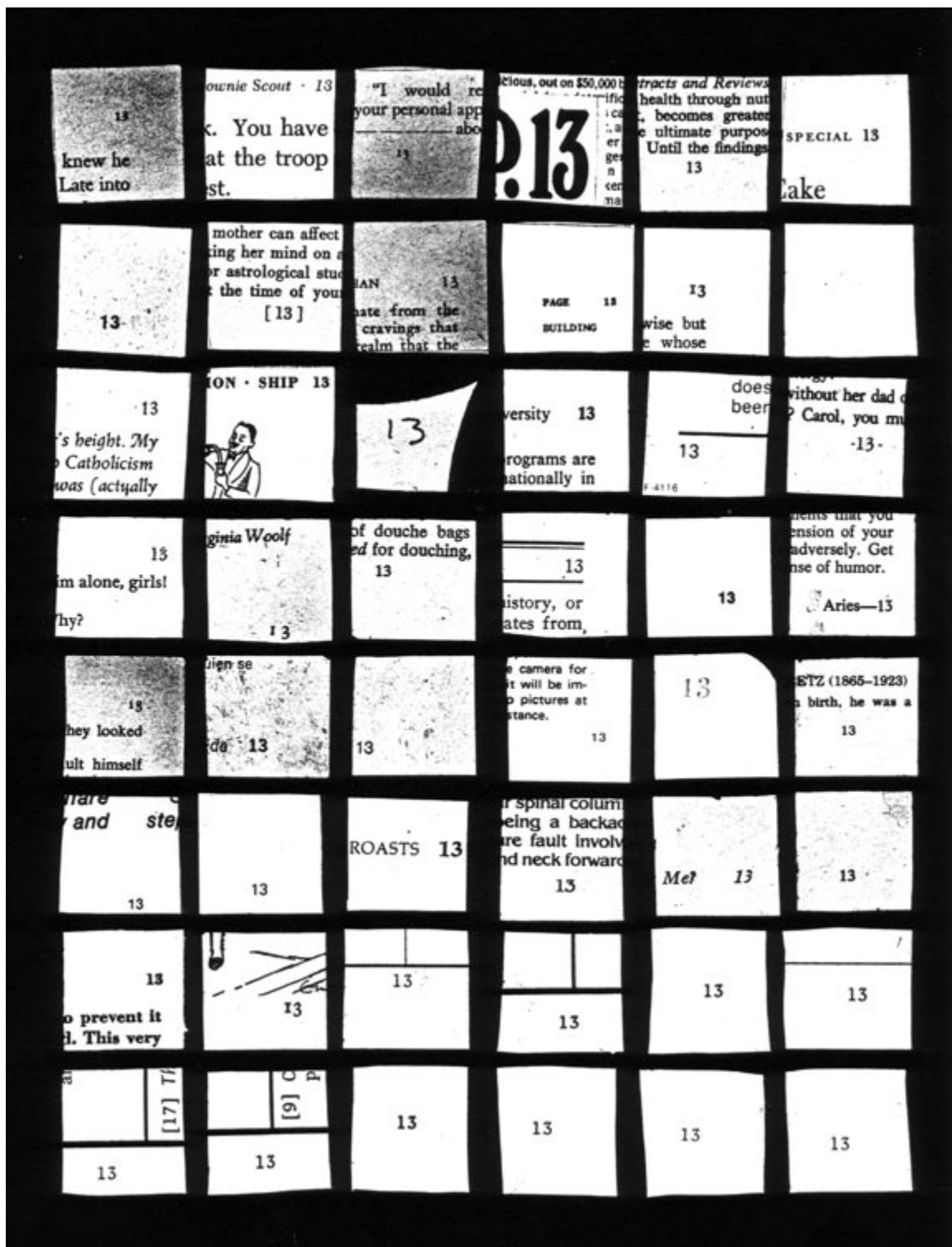
FORE



WOMAN OF NORTH CHINA.

ing and waving their spears, and trying to rally others of their countrymen. While thus running and screaming they encountered some German soldiers and the German

r o a c h e s m o v i n g o f
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THE BYZYKNEBER IS
WAKEN FRAM HIS
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Keep your handy new eye chart for future reference.

200 ft. or 61 m.

E earth

100 ft. or 30.5 m.

C B

civilization

breeds

D L F

dying

lands

for

P T E O

people

the

end

of

F Z B D E

faith

zap

brain

dead

elected

O F L C T B

officials fearing large corporate threats betray

T P E O L F D Z

the people each offer lending further degradation zap

L P C T Z B D F E O

living planets cannot tolerate zap being damaged forever earth offers

Z O C E F L D P B T

zap only certain ethical formulas (and destruction proceeds biological termination

be: new treat appealing! Sweet-SMACKING

... better eating! Vogue

When MINUTES count! It's a Delight

Good meat! Look! Harm

Delicious! for health! Delicious! Graceful

Delicious! Lasts longer! Protection! DELICIOUS! looking

FLAVOR! FLAVOR! High Style

It's the CONFIDENCE! Finer flavor! Taste!

Flavor! YES! one! Taste!

Enjoy! Savory! Taste!

Pure! Savory nourishing! Finer-taste and taste!

TWIN ADVANTAGES





EXPERIMENTAL TEXTS

The idea for an issue devoted to the loose term “Experimental Texts” was actually one of the first themes every suggested for a future issue of PhotoStatic. I don’t remember who suggested it, only that I first heard it soon after pS#1, “Some Possibilities.” Since image/text manipulations form a hard core of xerographic possibility, I knew it was a good idea for a theme. The first “Experimental Texts” issue was #10, and was my favorite issue for a long time. This is therefore the second “Experimental Texts” issue.

I received many interesting comments about the last double issue #19 & 19 1/2, “The Work of Art in the Age of Mechanical Reproduction” and “1913”. Some provide food for thought. Bob Gregory had this to say: “...The Ong was sly & good, in conjunction with your essay on the pleasures of the imposed limits of the medium. There is some sense in which we’re dealing with an unprecedented situation; I don’t think any artists ever worked within a competing network-utopia of images from advertising, etc. So I’ve wondered if ours isn’t a deliberate reduction in the face of their tidal wave of reassurance and gloss. From stuff in Barthes, I guess. Where he argues that captions in newspapers & ads “anchor” otherwise chaotic and ambivalent images to some system of ordinary messages--so that we’re interfering with that. If everything about the New York Times, including lay-out & type-face, represents a world, I guess there’s something amusing in our using the same material to produce a completely different one...” Dan Fuller had this to say: “...Your essay sounded like a bona fide art essay written by an old guy with a goatee and accent. Well not really. At any rate, it dealt with serious ideas and no doubt will fertilize more. For example, aren’t the prime users of xerox secretaries and other business functionaries? Does this say anything about the medium? There are amateur painters in oil and watercolor and amateur sculptors of wood and stone, and there are the corresponding professional practitioners, but with xerox the professionals are capitalists and the amateurs are lone wolf artists-not-for-profit. (Or is it the other way around?)...”

PhotoStatic and PhonoStatic Magazine(s) are not-for-profit art periodicals which deal with new uses of the xerographic and audiotape media respectively. You can support either of these two projects in the following ways: 1) Submit work. For details, see page 639 of this issue. 2) Subscribe. For a mere 5\$ you can get a full year of PhotoStatic, 6 action-packed issues. For 10\$, you can get that plus 2 issues of PhonoStatic on cassette. And for a mere 15\$, you can get all that plus a full year of artists’ books, postcards, and printed ephemera. Consider it.

