RANGE WAR

The author thanks Yale University Press for permission to include eight drawings by Harry Clench from Pleistocene Extinctions, edited by Paul S. Martin and H. E. Wright, Jr., published 1967. Paul S. Martin's article "The Discovery of America," Science, 9 March 1973, is quoted in Range War and reproduced in part in the Appendix.

Range War was commissioned by the San Francisco Art Commission in 1976.

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NOTES

1. RANGE WAR depicts the range of the war on nature.
Man extincted most giant mammals tens of thousands of years ago. Then he began murders of his own species and destruction of the environment.

RANGE WAR is a ceremony for the finale of the large mammals of the Western Hemisphere. It is also an elegy for Billy the Kid.

2. The play should be performed quickly and not drawn out.
The diverse elements: Clovis Hunters, the Kid, Chiquita, and Green Berets should meld into a single complex image. Everything takes place in eternity.

Everything possible should clarify the facts that the naked persons are Clovis Hunters of 11,000 years before the present, and that the other speakers are Billy the Kid and his lady.

As in Noh, the speeches are not hurried. Audial spaces are filled with whinnies of horses or song. Music, lights, and sound act as binders from section to section of the play. In some places silence and blackness may make the best bridge.

At all times, all characters have hand-held microphones. Even when the Clovis Hunter is killing the giant ground sloth he shouts through a mike to amplify his yells.

All sounds, sound effects, and song passages are delivered over speakers. This enhances the melting of the play into a single image.
PERSONAE

BILLY THE KID -- 21 years old. He's wearing pants, boots, loose shirt, and a hat which he removes. He's forceful and almost modest. He has a pistol.

CHIQUITA -- is a graceful Mexican woman of twenty-five. She's dressed as a ranchwoman might be for a dance in the 1870s. Her voice is husky.

NAKED MAN -- Clovis Man--a proto-Indian of 11,000 years before the present. He is naked except that his body is daubed with large blotches of red paint. His face is marked with green stripes. He has a carved club which is a brilliant green.

NAKED WOMAN ONE and NAKED WOMAN TWO -- are Clovis Women. They are nude except for irregular spots of blue paint on their bodies. They have dangling fox tails woven in their hair.

GIANT GROUND SLOTH -- elephant-sized ground sloth from the late Pleistocene. Standing on rear legs his height is 9-12 feet. He is a slow-moving herbivore. These creatures once moved over the American landscape browsing on trees and shrubs. See reproduction.

NARRATOR -- an amplified voice. He or she is cool and informative. It is understood that the material being narrated is scientific, therefore it is not emphasized as science but is popularized in tone.

PAT GARRETT -- about thirty. He's tall, thin, hawk-faced. He's wearing a sombrero, chaps, boots. Carries a pistol and shotgun.

THREE GREEN BERETS. They are husky. One of them has a beard.

VIETNAMESE -- They are dressed in village clothing.

"Fire in the Snuffy" is sung in rough cowboy style by a SINGER off-stage. There is nothing artistic about the style. The song is sung a capella.

THE SCENE: There is no set for RANGE WAR. Stage right are three projection screens. They are in a straight line and at an angle convenient for visibility. The GIANT GROUND SLOTH seen later is a dummy resembling, as realistically as possible, the animal itself. It sits back on its haunches and moves the head and huge front, clawed paws. BILLY THE KID and CHIQUITA appear in one or more spotlights. NAKED MAN and WOMEN appear stage left but the slaying of the GROUND SLOTH and their dance is stage right and center stage. All persons appear in lights in the darkness.

AT CURTAIN: Blackness. A pause--continued blackness.
BILLY

(Just his voice amplified in blackness.)
Put the little jug down right there.

SINGER

(Off-stage, amplified.)
I'm riding Old Paint
I'm leading Old Dan
I'm goin to Montan-a
To throw the Hoolihan ... 

(A color film of a ceramic whiskey jug of 1870s period appears on stage-right projection screen. The jug is six feet tall. The film is shot from ground level. The jug fills the screen like a character. There is blue sky behind the jug. A cloud passes in the blue desert sky behind it.
A beat passes.
There is the amplified sound of a six-shooter. The ceramic jug on the screen shatters. Screen goes black.)

SINGER

... To throw the Hoolihan ... 

CHIQUITA

(Just her voice amplified in blackness.)
Bulls eye! You got it dead center, Beely!

BILLY

(Cheerfully.)
Nada, Baby! No hay nada! I can do that every time!
(Whinny of a horse. Whinny of another horse.)

(As film of a glass bottle, style of 1870s, comes on screen. The bottle is about six feet tall and filmed as was the ceramic jug. There is blue sky behind the bottle.)

CHIQUITA

The horses ees restless, Beely.

Horses whinny.)

BILLY

(Lazily, pleasantly.)
Yeah. Yeah.

CHIQUITA

I could use that bottle. There's a lot of things to do with a bottle.

(Amplified sound of a six-shooter. The bottle on screen explodes. Screen goes black. Blackness.)

BILLY

(Laughs pleasantly.)
I'll get you another one.

(Lazy moaning of herd of cattle in near distance.)

CHIQUITA

The sun sure is muy caliente.

(Horses whinny.)

BILLY

(Flirtlingly.)
Not as hot as you, Chiquita.

Ah, you go on, Beely!

(Slight pause—still total blackness.)

CHIQUITA

Look, Kid, this time you use a shingle and not a bottle.

BILLY

(Whinny of a horse in the blackness. A shingle appears on the third screen. The shingle is on film. It is about six feet high. There's blue sky behind it.)

CHIQUITA

See, that's just a shingle.

O.K.

(Billy)

You're like sun shinin' through calico.

CHIQUITA

Look, Kid, this time you use a shingle and not a bottle.

BILLY

O.K.

(Whinny of a horse in the blackness. A shingle appears on the third screen. The shingle is on film. It is about six feet high. There's blue sky behind it.)

CHIQUITA

See, that's just a shingle.

BILLY

O.K.
(There's the amplified shot of a six-shooter. The screen with shingle goes black.
A spotlight snaps up on a GIANT GROUND SLOTH. It raises its head and reaches out with a clawed front paw.
The NAKED MAN leaps on the GROUND SLOTH and drives a spear into the throat. The NAKED MAN shouts as the spear drives into the creature.

NAKED MAN
(In large spotlight with SLOTH.)
DIE! DIE-EEEEEEEEEEEEEEEEEE!
(The SLOTH totters and slumps bleeding profusely. The NAKED MAN strikes with violence. He shouts and swings his club.

NAKED MAN
YAH-HEEEE! YAH! HEEEEEEE! DIE! DIE! YAH-HEEEEEEEE!
(Two NAKED WOMEN come out of the darkness into the spotlight on NAKED MAN and SLOTH. They peer at the dying SLOTH. The NAKED MAN delivers the coup de grace.

NAKED MAN ONE
(Falls on one knee, looks at dead beast. Speaks happily.)
LOVE! It is love to kill. It is love.

NAKED WOMAN TWO
(Admiring NAKED MAN. Thrilled.)
IT IS LOVE! LOVE TO KILL!
(She takes blood on her finger and licks it. She takes handful of blood and extends it to NAKED MAN.

NAKED MAN and WOMEN
(Raising arms high as if in exalted prayer.)
LOVE-BLOOD! BLOOD IS LOVE!
BILLY
(Diffidently.)
Not the very best...
(Spotlight snaps onto BILLY who is aiming his pistol.
CHIQUITA steps into the spotlight from darkness.)
... But as good as anybody needs to be.

CHIQUITA
(Touching BILLY's shoulder.)
They're going to kill you, Kid. They're gonna come right here
into Fort Sumner and kill you while you're sleeping.

(BILLY laughs pleasantly. He aims and shoots the
six-shooter. A horse whinnies. A horse answers
with a whinny.)

CHIQUITA
(Aiming with gun at full arm length. Casual.)
Sure.

BILLY
You could go to Old Mexico. I'd go with you.
(She touches BILLY. BILLY and CHIQUITA make a
tableau in the spotlight.)

NARRATOR
"The first Americans may have swept the Western Hemisphere and
decimated its fauna within 1000 years..."
(Continues reading.)
... America was the largest land mass undiscovered by hominids
before the time of Homo sapiens. The Paleolithic pioneers that
crossed the Bering Bridge out of Asia took a giant step...
(On second screen there is a projection of a map
of the Bering Straits showing dotted overlay repre­
senting the Bering Bridge.)
... They found a productive and unexploited ecosystem of over
10-to-the-seventh square miles.
(The Bering Bridge slide is replaced by slide of
the Western Hemisphere.)
As Bordes has said, "There can be no repetition of this until man
lands on a (habitable) planet belonging to another star.

CHIQUITA
Oh, Beely, you gonna die. Die like an animal. You're too young.
A posse is going to catch you here and kill you. You can't play
around here now. You escaped and they're going crazy to hang you
and shoot you.

(BILLY laughs and fires into the darkness. A horse
whinnies. Longhorns grumble and moo.
Spotlight on BILLY and CHIQUITA goes off.
Spotlights, on NAKED MAN and NAKED WOMEN ONE and TWO.
NAKED MAN stands holding aloft the head of the giant
ground sloth. He mimics beating on the head with his
club. NAKED WOMEN ONE and TWO bow to the sloth head.
The NARRATOR continues reading from the page projected
on the screen.)

NAKED MAN
As they die--as the warm-blooded dragons die--we are stars!

NAKED WOMEN ONE and TWO
(Kneeling to sloth head.)

NARRATOR
Among the mammal megafauna overkilled by the paleolithic hunters
after their crossing of the Bering land bridge is the American
Mammoth...
(Spotlights out on NAKED MAN and WOMEN. Stage is
black for a half second then a projection of a line
drawing of Mammoth appears on screen. For Mammoth,
see reproduction c.)
Remains of Mammoth hunting kills have been found near Clovis, New
Mexico, not far from the area where, 11,000 years later, the Lin­
coln County Range War took place. Billy the Kid is the
best known protagonist of that bloody mercantile feud.
NARRATOR (Continued)
The extincted mammals of 11,000 years before the present were mostly killed at waterholes ... Having never encountered big game hunting men they had no reason to recognize man as a dangerous predator ... The Mammoth’s cousins had been extincted by hunters thousands of years earlier in Europe and Asia ... Also extincted by the American hunter peoples was the Giant Ground Sloth ... (Slide of Mammoth goes out. Spotlight snaps on to NAKED MAN who is holding up the head of the giant ground sloth. The head drips blood. Spotlight on NAKED MAN goes out. Spotlight on BILLY who is aiming his pistol. CHIQUITA touches BILLY’s arm. BILLY slowly turns and kisses CHIQUITA.)

NARRATOR (Speaking over the kiss.) Extinction of the large plant-eating animals caused the end of the commensals, scavengers, and predators that depended upon them ... (Slide of line-drawing of saber-toothed tiger appears on screen. Reproduction d.) The saber-toothed tiger ... (There is a projection of ceramic whiskey jug seen earlier upon the saber-toothed tiger. This makes a double image. A cloud moves behind the jug. A horse whinnies. Another horse snorts. A cow lows. There is the crack of a six shooter. The ceramic jug explodes. The screen goes blank. The SINGER is heard voice-over—quietly.)

SINGER
They feed in the coolies
They water in the draw
Their tails are all ragged
And their backs are all raw
Ride around, little doggies
Ride around, right and slow
For the fire in the snuffies
Is rarin’ to go ... (Yodels.)

(During yodel the spotlight comes up on BILLY and CHIQUITA.)

BILLY
I could feel bad about killing Bell. He was real pleasant. We’d play monte while he was guarding me. He hated me for killin’ his pal Carlyle at the Greathouse Ranch, but he wasn’t mean. He’d be happy and call us even long as I hung by my neck. But Bob Ollinger stunk! He was a coward and a bully. His mother could have hated him. I shot him with his own shotgun as he crossed the street. The sun was in his eyes. He looked up and saw me smiling when the shackles on my legs rattled. I pulled the trigger and he jumped right up out of the dust and fell back. His boots were half off like he’d been hit by a train. They were going to hang me, Chiquita. The gallows was being built. I could smell the fresh wood and hear the hammering. It was like a vision.

(BILLY and CHIQUITA freeze into a tableau. A screen lights up with projection of a wild horse. Reproduction d.)

NARRATOR
The wild horse was eliminated and replaced more than 10,000 years later by the descendants of the escaped horses of the Spanish explorers ...

(Spot on NAKED MAN and NAKED WOMEN ONE and TWO.)

NAKED WOMAN TWO
(Doing a slow postural dance as in gagaku or Noh.) The beasts will live forever. There are numberless beasts. We will bathe in warm blood. We become stars with their dying. All the directions of the sky, and the caves, and the moon, and the rivers, and the lakes where fish leap, are absorbed into us. As the beasts die, we become the farthest stars in the eyes of living things ...

(Whinny of horse. SINGER yodels quietly.)

SINGER
Oh, when I die
Take my saddle from the wall
Lead out my pony
Lead him out of the stall.

(NAKED WOMAN ONE)
WE ARE THE FARTHEST STARS MADE INTO REAL, REAL MEAT THINGS!
NAKED MAN

MY SPIRIT LEAPS!

(A slide of camelops appears on screen. See reproduction e. All stage goes to black except for projection of camelops.)

NAKED MAN

SEX LEAPS FOR BLOOD!

NARRATOR

The camelops—a North American camel—disappeared without descendants. . . . The giant beaver . . .

(Camelops is replaced on projection screen by a line drawing of giant beaver.)

. . . a dam builder of the late ice ages . . . also exterminated by the Stone Age big game hunters of 9,000 B.C.

NAKED MAN and NAKED WOMEN

(Melodically and ecstatically as if a song.)

YaHHHHH-H-H-H-Hhhhhhh!

NARRATOR

The ancient species of Bison . . .

(Bison line drawing appears as projection on screen replacing giant beaver. See reproductions.)

. . . was eliminated more than ten thousand years before the American buffalo was nearly shot out of existence for buffalo rugs, for the tongue meat, and for the pleasure of seeing them drop over when hit with a bullet. There were 50,000,000 American buffalo and there were that many of the extinct Bison . . .

(Whinny and snort of horse. Lowing of cattle.)

CHIQUITA

(Voice over.)

Billy, this is nothing but a war! They call this the Lincoln County Range War. You shouldn't be no soldier. Not even if you're a leader soldier. You want to be a knight but not a soldier . . .

(Spotlight on CHIQUITA.)

. . . This killing is all about cows, and property, and pieces of paper, and dinero. Don't let them kill you for that!

NARRATOR

The Southwestern plains, once browsed by the extinct giant herbivores, were a paradise for the longhorn cattle that multiplied by the millions after their introduction.
On the adjacent screen the giant beaver lights up... It dims out. On the other screen the bison lights up. The slides slowly change—counterpointing one another—from screen to screen. The counterpointing is in time with the dance of the three hunters.)

NAKED MAN
(Thrusting his spear at a projection.)

STAR! A STAR! KILL!

(Thrusting his spear at a projection.)

NAKED WOMAN ONE

Dancing.

NAKED WOMAN TWO

Dancing.

Sweet Blood!

(The dance continues. The SINGER sings the verse "Ride around little doggies/Ride around, right and slow," etc. BILLY and CHIQUITA speak voice-over during the dance.)

BILLY

(Laughs merrily.) You should have seen the Governor's face! I told him I did not want no amnesty till I was through killing the bad-men who shot up my friend Tunstall.

(Small laugh.) The Governor gulped. He'd seen a lot as a General in the Civil War, but he still gulped. "Look, General Wallace, I don't want to be set scott free. I want to fill my vow and kill those living bastards..."

CHIQUITA

Kid, get out of New Mexico. We'll go together. Garrett knows you. He knows the places you go.

BILLY


CHIQUITA

It's dark now. Stay tonight. We'll go in the morning.

BILLY

It's about a charioteer in Roman times. "Ben Hur," General Lew Wallace is calling it. He writes the book by lamplight and in daylight tries to solve Lincoln County's problems. It's funny.

(Continued)

BILLY

I'm hungry.

CHIQUITA

There's a butchered heifer hanging behind the building. I'll cook you a steak.

BILLY

I'll fix tortillas. We got some rice and some coffee and sugar.

CHIQUITA

What's that?

(Whisper in sotto voce.) What's that?

(Alert. Crouches.)

(Second spot discovers PAT GARRETT armed with shotgun and pistol. He's searching.)

GARRETT

(Sotto voce.) The Kid? That the Kid?

BILLY

(Fearful. Looks at his knife.) Who's that there?

GARRETT

(Draws pistol. Aims carefully into darkness.) That's Billy!
Who is it? Not Pat Garrett! ¿Quien es?

(GARRETT pulls trigger of carefully aimed pistol.)

(GARRETT speaks loudly and clearly.)

Bang!

(The whinny of a horse.

BILLY is solo on stage in a spot. A splotch of blood appears on his chest. BILLY staggers. He throws out his arm making a star-shape of himself.

Silver light sprays from BILLY.)

BILLY

(Standing. Death movements.)

IT'S O.K., BABY, I'M DEAD!

(NAKED MAN and NAKED WOMEN step into the light around BILLY. They dance in a circle about THE KID—they hold arms high and raise knees high. They move slowly as in a ritual.)

I'M ONLY DEAD--AND I CAN SEE RIGHT OVER THE EDGE! I CAN SEE INTO THE PAST WHEN THE BIG CREATURES DIED AND OVER THE EDGE OF THE CENTURY, PAST THE TIP OF THE PRESENT, INTO THE FUTURE! I CAN SEE! I'M LIKE A BABY... LIKE A KID! LOOK, THEY'LL REMEMBER THAT I MURDERED FOR HONOR! NO! NOT, REALLY! BUT I HAD SOME SENSE TO KILLING...

(Peers into the darkness.)

OUT THERE IN A HUNDRED YEARS... (Points into space.)

... THEY'RE DOING SOMETHING ELSE! THEY'RE USING ME FOR AN IMAGE... (BILLY turns dancing in a tight circle.)

... I'M MOVIN AND I'M HUGE AND SPREAD ALL OVER THE WALLS IN PATTERNS OF LIGHT AND COLOR! (Peers into darkness.)

THERE'S NOTHIN THERE BUT PEOPLE KILLING PEOPLE... THE ANIMALS ARE DEAD... (Pointing.)

There's soldiers! One's got fire and...

(Spotlight comes up on THREE GREEN BERETS. One holds up his burning cigarette lighter to a thatched roof. Several VIETNAMESE step into the spotlight and raise hands pleadingly to the GREEN BERETS.)
(Animals scaled to one meter.)

Giant Ground Sloth

Giant Beaver

Saber-Toothed Tiger

Mammoth

Wild Horse

Camelops
The Discovery of America

The first Americans may have swept the Western Hemisphere and decimated its fauna within 1000 years.

Paul S. Martin

America was the largest landmass undiscovered by hominids before the time of Homo sapiens. The Paleolithic pioneers that crossed the Bering Bridge out of Asia took a giant step. They found a productive and unexploited ecosystem of over 10⁶ square miles (2.6×10⁶ square kilometers). As Bordes has said (1), "There can be no repudiation of this until man lands on a (habitable) planet belonging to another star."

At some time toward the end of the last ice age, big game hunters in Siberia approached the Arctic Circle, moved eastward across the Bering platform into Alaska, and threaded a narrow passage between the stagnant Cordilleran and Laurentian ice sheets. I propose that they spread southward exponentially, briefly attaining a density sufficiently large to overkill much of their prey.

Overlift without Kill Sites

Pleistocene biologists wish to determine to within 1000 years at most the time of the last occurrence of the dominant late Pleistocene extinct mammals. If one recognizes certain hazards of "ped-dead" radiocarbon dating (2), especially those on bone itself, it appears that the disappearance of native American mammoths, mastodons, giant deer, horses, and camels coincided very closely with the first appearance of Stone Age hunters around 11,200 years ago (3).

Not all investigators accept this circumstance as decisive or even as adequately established. No predator-prey model like Odum's (4) on mammoth extinction has been developed to show how the American megafauna might have been removed by hunters (5). Above all, paleoanthropologists have been troubled by the following paradoxes.

In temperate parts of Eurasia, large numbers of Paleolithic artifacts have been found in many associations with bones of large mammals. Although the evidence associating Stone Age hunters and their prey is overwhelming, not much extinction occurred there. Only four late-glacial genera of large animals were lost, namely, the mammoth (Mammuthus), woolly rhinoceros (Coelodonta), giant deer (Megaceros), and musk-ox (Ovibos).

In contrast, the megafauna of the New World, very rarely found associated with human artifacts in kill or camp sites (6), was decimated. Of the 31 genera of large mammals (7) that disappeared in North America at the end of the last ice age, only the mammoth (Mammuthus) is found in unmistakable kill sites. The seven kill sites listed by Haynes (8) lack the wealth of cultural material, including art objects, associated with the Old World mammoth in eastern Europe and the Ukraine. It is not surprising that some investigators discount overkill as a major cause of the extinctions in America.

But if the new human predators found inexperienced prey, the scarcity of kill sites may be explained. A rapid rate of killing would wipe out the more vulnerable prey before there was time for the animals to learn defensive behavior, and thus the hunters would not have needed to plan elaborate cliff drives or to build clever traps. Extinction would have occurred before there was opportunity for the burial of much evidence by normal geological processes. Poor paleoecological visibility would be inevitable. In these terms, the
According to tradition, a dragon-horse dredged the magical signs of the River map from the Yellow River. On it the sages discovered a drawing, and in the drawing the laws of the world order: a scheme which served as a basis for Fu Hsi to devise his eight trigrams.
ONE FULL WORK AND PART OF ANOTHER
Helen Mayer Harrison / Newton Harrison

san diego as the center of the world is from a body of work called
the centers of the world "exploring paradigms that might drive
cultures" it is scored for alternate reading by male and female
voice in the final four lines two second pauses are required
between phrases

meditations on the sacramento river the delta and the bays at
san francisco was done simultaneously in three san francisco
museums on billboards radio and t.v. and at readings and street
corner performances to explore the campaign form it is scored
for alternate reading by male and female voice "for instance"
and the refrain in male voice the verse in female voice

san diego as the center of the world begins on the following page
meditations on the sacramento river begins on page 30
According to Peace, the burning of the currently known supplies of coal and oil over the next hundred years will double the CO₂ content of the air (by 2080), increasing the greenhouse effect.

Therefore, by the time the ocean returns to equilibrium, the atmosphere CO₂ levels will be 10 times greater than it is today.

Atmosphere CO₂ levels will be 10 times greater than it is today.

The mean temperature of the air will be 2°C higher, sea levels will rise, the ocean levels at least 20 to 30 feet, many coastal areas will be uninhabitable.

The land mass will rise by 2 feet.

The populations will survive by 2 feet.

The parity of the oceans will rise by 2 feet.

The mean temperature of the oceans will rise by 2 feet.

The resulting ecological transformations will raise the resulting human social and political systems to the highest level of all time.

Only proposition I is true.

Only proposition III is false.

Only proposition II is true.

Only proposition IV is true.

Only proposition VI is true.

Therefore, long range planning.

Therefore, short range planning.

If it cannot be determined which of these propositions is true or if it cannot be determined which of these propositions is false, either singly or in combination, then begin both long and short range planning.

Nov/1970 Revised 1979 Handwritten
According to Pless, the burning of the currently known supplies of coal and oil over the next hundred years will increase the CO$_2$ content of the air. This will increase the greenhouse effect.

By the time the oceans return to equilibrium, the CO$_2$ content of the air will be 100% greater than it is today. The mean temperature of the earth will rise, and the oceans will rise as well. The land mass available will be $L_x$.

The population at lower support will be $X$.

The salinity of the oceans will be $X$.

The mean temperature of the oceans will be $X$.

The mean temperature of the air will be $X$.

The resulting biological transformation will be $X$.

Hans, I'm not sure what $X$ should be.
FOR INSTANCE

If they dammed all the rivers and most of the creeks that flow into the delta and the bays and even reversed the flow of the Sacramento at the delta to get water to irrigate the land then

WHAT IF ALL THAT IRRIGATED FARMING ISN'T NECESSARY?

FOR INSTANCE

If to get water to irrigate Kern County the San Joaquin was diverted at Friant and the lower part that flows into the delta was made into an agricultural sewer to carry off the irrigation wastes then

FOR INSTANCE

If 85% of the water intentionally taken from the Sacramento-San Joaquin Valley goes to intensive irrigated farming of 6 and 1/2 million acres then 85% of the dams, diversions, canals and pumping stations have been built to support irrigated farming but

FOR INSTANCE

In the process of irrigation water becomes fouled by dissolved solids - salts, pesticides, herbicides, fertilizers and topsoil and that water as it returns fouls the rivers the water basins the delta and the bays but

WHAT IF ALL THAT IRRIGATED FARMING ISN'T NECESSARY?
If 2,516 landowners in the Westlands water district own 566,760 acres of land (Nader's figures) and the Federal Bureau of Reclamation with the Central Valley Project increased the worth of each acre by $300 (real estate figures) then 2,516 landowners were given a gift by the government of $167,028,000.

In the Westlands water district the Federal government pays $94 per year per acre to bring water to the land and 16 corporations a total of $9,464,616 per year and

WHAT IF ALL THAT IRRIGATED FARMING ISN'T NECESSARY?

If there are about 360,000 acres of cotton grown under irrigation and the government spends about $360,000,000 in federal subsidy to irrigate those acres and by generating surplus the government spends another $50,000,000 in price supports and subsidies then

WHAT IF ALL THAT IRRIGATED FARMING ISN'T NECESSARY?
FOR INSTANCE

If irrigated farming uses up topsoil at the rate of at least 1" every 5 years and it takes 300 to 1000 years for nature to make 1" of topsoil then who is going to replace all that topsoil?

FOR INSTANCE

Why are we not learning from the Nile the Tigris and Euphrates the Colorado and the Snake that intensive irrigated farming ruins water and destroys land.

WHAT IF ALL THAT IRRIGATED FARMING ISN’T NECESSARY?
NATURAL DISTANCES joins earlier "nature" concerns of mine with more recent interests in human behavior.

On the surface it seems to suggest that the movements of the earth have some kind of effect on the ways we deal with one another. This is probably true, but here nature in motion is a device to release unpredictable psychological events between two individuals. The device may prove the suggestion.

For instance, being aware of being followed (either dogged, pursued or admired) in a literal and figurative sense is common enough but usually complicated. If the follower gets "too close for comfort" it is as problematical as when she or he falls too far behind.

In this Activity, a couple reverses followed-follower roles in four prescribed routines that involve the length of shadows cast by the sun and street lights. These shadows, not the intentions of the participants, govern their proximities. Bound by such simple and inflexible conditions, they maintain an odd contact by walking on each other's negative (or shadowy) selves, which wax or wane with the time of day or place in the light.

Natural Distances was carried out privately by a small number of couples in the open regions of southern California, in March 1976; it was arranged on the occasion of a presentation by the Los Angeles Institute of Contemporary Art, of booklets, films and video tapes dealing with current works of mine.

- Allan Kaprow

Photos: Bee Ottinger
dick higgins
the morning songs of jordan brown

i- heroic frenzy

the stream
the river
the sea
the ice
the walrus
the bonfire
the wind

a stream and the stream
a river and the river
a sea and the sea
some ice and the ice
a walrus and the walrus
a bonfire and the bonfire
a wind and the wind

watching the stream
i am the stream
watching the river
i am the river
watching the sea
i am the sea
watching the ice
i am the ice
watching the walrus
i am the walrus
watching the bonfire
i am the bonfire
watching the wind
i am the wind

for the earth spreads out
from stream and river
from sea and ice
from walrus and bonfire and wind

time
beyond it all-- daytime
time to get a move on
beyond it all-- daytime
time

ii- unity of diversity

isnt
ham isnt onions
isnt
but westerns need
both
but
isnt
both
but
ham onions
both
but
isnt
both
but
westerns need
both
isnt
ham isnt onions
isnt

iii- relatively perceived

tension
on
tension
intension
ontension
intension
ex
sparks
from the eye
to the star
to the world
to its reflection
to the thing
behind the thing
sparks
intension
sparks
behind the thing
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to its reflection
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Giordano Bruno (Jordan Brown, 1542-1600) was an inventive, heretical Italian philosopher, burned at the stake by the Church. He is thought to have originated the idea of infinity and his work in semiotics "On the Composition of Images, Signs & Ideas" (1591) is being translated from Latin to English for the first time by Dick Higgins & Charles Doria.

A man who is about to transfer his membership in a certain dance calls to his house a song-maker ("man of understanding"), whose profession is musical composition & the leading of singers on ceremonial occasions. & a "word-passers," who sets words to music & on public occasions stands & chants each line in advance of the singers in order to prompt them. These two are requested to make the necessary number of songs, the number depending on the dance in question. For the Cannibal-Dancer it is sixteen. So the composers go into the woods, sometimes accompanied by another ("sitting-close-beside-the-head"), who is a novice in the art of composition. The songmaker draws inspiration chiefly from the sounds of running or dropping water, & from the notes of birds. Sitting beside a rill of falling water, he listens intently, catches the music, & hums it to himself, using not words but the vocables "ham-mom." This is his theme. Then he carries the theme further, making variations, & at last he adds a finale which he calls the "tail." After a while he goes to the word-passer, constantly humming the tune, & the word-passer, catching the air, joins in. & then sets a single word to it. This is called "tying the song," so that it may not "drift away" like an unmoored canoe. Then gradually other words are added, until the song is complete. The novice sits a little apart from the master, & if he "finds" a melody, he "carries" it at once to the song-maker, who quickly catches the theme & proceeds to develop it. Many songs are obtained from the robin, some from a waterfowl which whistles before diving, & from other birds. An informant has seen a song-maker, after employing various themes, coil a rope & then compose a song representing it. On a certain occasion when the singers were practicing new songs in the woods, the song-maker lacked one to complete the number, & he asked the others if any had a song. The other composers present said they had none. One of them looked across at a visiting woman song-maker & said to the presiding song-maker, "I will ask her." She heard the phrase, caught the inflection of the rising & falling syllables, & began to sing "ham-mom." As the sound left her lips, those on the opposite side of the circle heard it & at once began to hum, & together they composed the necessary song. This manner of catching a melody is called "scoping it up in the hands."

- Edward S. Curtis
The North American Indian: The Kwakiutl
1915
The mainstream of poetry goes back to the old tribes and has been carried forward by the Great Subterranean Culture.