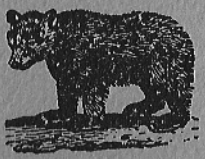
the last french-fried potato
and other poems

by emmett williams



1967
A Great Bear Pamphlet

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the last french-fried potato
the ultimate poem, version two

(as improvised by robert filliou and emmett williams during the exhibition *l'aujourd'hui de demain* in the musée palais saint-vaast at arras, march 20, 1964. performers eat a french-fried potato before each improvised phrase. the poem lasts as long as the potatoes hold out.)

no more hotdogs
plus de vrais amants
no more wives
plus d'ensilage de maïs
no more bellybuttons
plus d'éléphants
no more tomorrows
plus de beurre salé
no more stupidity
plus de lampes d'aladin
no more feelings of guilt
plus de ruches blanches
no more children
plus de sirènes
no more ontological critics
plus de rares classiques de ce cièle
no more good intentions
plus d'immaterialisation
no more jealousy
plus de piles wonder
no more knocking at the door
plus de listes provisoires
no more gin and tonic
plus de lèvres
no more money
plus de participation cosmique
no more personal appearances
plus de dindons
no more hot baths
plus de promenades
no more holes in my shoes
plus de camarades

no more bodhidharma
plus de collaboration
no more bad dreams
plus d'érotique d'abjection
no more sugarbeets
plus de nescafé for Michel
no more thelonious monk
plus de permis de pêche
no more prayers
plus de vieux linge
no more answers
plus de mimosas en fleur
no more inspiration
plus de greffes d'écorce
no more limited editions
plus de sémantique générale
no more turtleneck sweaters
plus de sang versé
no more cats
plus de filles d'acier
no more dishwashing
plus de tendresse
no more foghorns
plus de phénomènes paranormaux
no more todays
plus de plantes vertes
no more lack of money
plus d'amants isobares
no more toothaches
plus d'évolution for Michel
no more birds
plus de ceinture noires quatrième dan
no more letters to write
plus d'aujourd'hui
no more harpsichords
plus de tartines beurrées
no more czechoslovakian beer
plus de bateaux qui basculent
no more earle brown
plus d'albums de famille
no more big toes
plus de fantassins
no more carbon copies
plus de grenouilles
no more revolutions in art
plus d'asphyxie des racines
no more yellow roses
plus de demain
no more prison bars

plus de techniques de communication
no more marijuana
plus de choeurs des lavandières
no more bedroom slippers
plus de châtaignes bouillies
no more snoring
plus de murs fleuris
no more laughter
plus de vulves comme casse-noisettes
no more apples
plus de rideaux rouges
no more signal toothpaste
plus de tournesols
no more loving
plus de pattes foulées
no more can openers
plus de certitude infaillible for nichel
no more armpits
plus de fesses exquisement agiles
no more greek islands
plus de fenêtres ouvertes for nichel and [illegible]
no more questions
plus de petits cadeaux
no more cooperation
plus de wagons-lits
no more afterthoughts
plus de mayonnaise
no more underwear to wash
plus de dépassement de la problèmatique de l'art
no more hard ons
plus de menhirs

i have just eaten the last french-fried potato
il dit: je viens juste de manger la dernière pomme frite
i wonder who, way back in the dawn of history, ate the first
il dit: je me demande qui, dans la nuit des temps, a mangé la première

litany for marcel duchamp, who recently shaved the wife of francesco del giocondo*

Mona chauss 21, rue Moines 17e	MAR	04.58
Mona Mme F 79, avenue Bosquet 7e	SOL	75.20
Mona F entrepr. peint 38, rue François-Ier 8e	ELY	79.16
Mona F 26, avenue Marceau 8e	ELY	71.09
Mona Mme 73, avenue Bosquet 7e	INV	17.61
Mona D'Arvy 12, rue Ganneron 18e	EUR	25.69
Mona-Dol art dram 25, rue Caulaincourt 18e	MON	45.73
Mona Goya art dram. 27, rue Pier-Demours 17e	MAC	53.54
Mona Lisa tric couture sports luxe 56, rue de Rennes 6e	LIT	83.50
Mona-Lise maroq. 231, rue St-Honoré	OPE	21.42
Mona-Rybert couture bonnet. 22, rue Douai 9e	TRI	42.38
Monacevitch L 183, rue Alésia 14e	BLO	58.26
Monacevitch Mme march. chauss. 63, rue Didot	LEC	87.98
Monaco (secret S.A.S. le Prince de) 2, rue Conseiller-Collignon 16e	TRO	17.15
Monagaz 148, bd Haussmann 8e	CAR	51.03
Monahan F avec cour app. 52, avenue Champa-Elysées 8e	BAL	86.24
— même addresse	BAL	34.97
Monahan F 6, place Palais-Bourbon 7e	INV	41.46

* First printed on the poster of the exhibition **La Fête à la Gioconde**, Paris, October 1965.

duet

art of my dart
arrow of my marrow
butter of my abutter
bode of my abode
cope of my scope
curry of my eden
den of my scurry
do of my ado
ember of my member
eel of my feel
fort of my effort
flexibility of my inflexibility
go of my ego
gain of my again
hence of my whence
him of my whim
inky of my dinky
inter of my hinter
jog of my ajog
johnny o of my o johnny o
kipper of my skipper
kin of my skin
licker of my flicker
lapstick of my slapstick
mission of my emission
motion of my emotion
nip of my snip
now of my enow
oiler of my toiler
orpheus of my morpheus
port of my sport
patter of my spatter

quash of my squash
quiescence of my acquiescence
raving of my craving
ream of my cream
scent of my ascent
swan of my aswan
tiff of my stiff
top motion of my stop motion
unction of my function
urging of my purging
vent of my event
vocative of my evocative
well of my swell
wallow-tail of my swallow-tail
x-factor of my ex-factor
x of my ax
ye of my aye
y of my my
zip zap zoff of my o zip o zap o zoff
zim zam zoom of my o zim o zam o zoom

resolutions

i

warm a heart
hold a hand
lend an ear
pat a back
light up a face
tickle a funnybone
dry an eye
surprise a child
woo a sweetheart
toast a bride
welcome a stranger
wave a goodbye
shout a bravo
blow a kiss
mend a quarrel
ease a pain
boost a morale
start a tradition

ii

warm a hand
hold an ear
lend a back
pat a face
light up a funnybone
tickle an eye
dry a child
surprise a sweetheart
woo a bride
toast a stranger
welcome a goodbye
wave a bravo
shout a kiss
blow a quarrel
mend a pain
ease a morale
boost a tradition
start a heart

iii

warm an ear
hold a back
lend a face
pat a funnybone
light up an eye
tickle a child
dry a sweetheart
surprise a bride
woo a stranger
toast a goodbye
welcome a bravo
wave a kiss
shout a quarrel
blow a pain
mend a morale
ease a tradition
boost a heart
start a hand

iv
warm a back
hold a face
lend a funnybone
pat an eye
light up a child
tickle a sweetheart
dry a bride
surprise a stranger
woo a goodbye
toast a bravo
welcome a kiss
wave a quarrel
shout a pain
blow a morale
mend a tradition
ease a heart
boost a hand
start an ear

v
warm a face
hold a funnybone
lend an eye
pat a child
light up a sweetheart
tickle a bride
dry a stranger
surprise a goodbye
woo a bravo
toast a kiss
welcome a quarrel
wave a pain
shout a morale
blow a tradition
mend a heart
ease a hand
boost an ear
start a back

vi
warm a funnybone
hold an eye
lend a child
pat a sweetheart
light up a bride
tickle a stranger
dry a goodbye
surprise a bravo
woo a kiss
toast a quarrel
welcome a pain
wave a morale
shout a tradition
blow a heart
mend a hand
ease an ear
boost a back
start a face

x
warm a bride
hold a stranger
lend a goodbye
pat a bravo
light up a kiss
tickle a quarrel
dry a pain
surprise a morale
woo a tradition
toast a heart
welcome a hand
wave an ear
shout a back
blow a face
mend a funnybone
ease an eye
boost a child
start a sweetheart

xi
warm a stranger
hold a goodbye
lend a bravo
pat a kiss
light up a quarrel
tickle a pain
dry a morale
surprise a tradition
woo a heart
toast a hand
welcome an ear
wave a back
shout a face
blow a funnybone
mend an eye
ease a child
boost a sweetheart
start a bride

xii
warm a goodbye
hold a bravo
lend a kiss
pat a quarrel
light up a pain
tickle a morale
dry a tradition
surprise a heart
woo a hand
toast an ear
welcome a back
wave a face
shout a funnybone
blow an eye
mend a child
ease a sweetheart
boost a bride
start a stranger

vii
warm an eye
hold a child
lend a sweetheart
pat a bride
light up a stranger
tickle a goodbye
dry a bravo
surprise a kiss
woo a quarrel
toast a pain
welcome a morale
wave a tradition
shout a heart
blow a hand
mend an ear
ease a back
boost a face
start a funnybone

viii
warm a child
hold a sweetheart
lend a bride
pat a stranger
light up a goodbye
tickle a bravo
dry a kiss
surprise a quarrel
woo a pain
toast a morale
welcome a tradition
wave a heart
shout a hand
blow an ear
mend a back
ease a face
boost a funnybone
start an eye

ix
warm a sweetheart
hold a bride
lend a stranger
pat a goodbye
light up a bravo
tickle a kiss
dry a quarrel
surprise a pain
woo a morale
toast a tradition
welcome a heart
wave a hand
shout an ear
blow a back
mend a face
ease a funnybone
boost an eye
start a child

xiii
warm a bravo
hold a kiss
lend a quarrel
pat a pain
light up a morale
tickle a tradition
dry a heart
surprise a hand
woo an ear
toast a back
welcome a face
wave a funnybone
shout an eye
blow a child
mend a sweetheart
ease a bride
boost a stranger
start a goodbye

xiv
warm a kiss
hold a quarrel
lend a pain
pat a morale
light up a tradition
tickle a heart
dry a hand
surprise an ear
woo a back
toast a face
welcome a funnybone
wave an eye
shout a child
blow a sweetheart
mend a bride
ease a stranger
boost a goodbye
start a bravo

xv
warm a quarrel
hold a pain
lend a morale
pat a tradition
light up a heart
tickle a hand
dry an ear
surprise a back
woo a face
toast a funnybone
welcome an eye
wave a child
shout a sweetheart
blow a bride
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xvi
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new york
january 2nd, 1967

seen

version one

i've seen roses
twelve feet tall
with hairy green noses
and that's not all

version two

i have seen roses
six feet tall
with hairy blue noses
and that's not all

zenzen*

i love you totally
i love you entirely
i love you quite
i love you completely
i love you [not] at all

* (The adverbs and the final adverbial phrase are taken, in the order of their appearance in the definition of zenzen, from M. Takahashi's Romanized English-Japanese Japanese-English Dictionary, Taiseido Shobo Co., Tokyo.

Emmett Williams

was born April 4th, 1925, in Greenville, South Carolina, grew up in Virginia, and lived in Europe from 1949 to 1966. He studied poetry with John Crowe Ransom at Kenyon College, took courses in anthropology at the University of Paris, and was an assistant to the ethnologist Paul Radin in Lugano, Switzerland. He collaborated with Daniel Spoerri and Claus Bremer in the Darmstadt circle of concrete poetry, dynamic theater, etc., from 1957 to 1959. In the early sixties he was European coordinator of Fluxus, and a founding member of the Domaine Poétique in Paris. His close friendship and collaboration with Robert Filliou resulted in many co-productions and co-inventions. His publications include **konkretionen,** Krefeld 1958; **ja, es war noch da,** an opera, first printed in *nota,* Munich 1960; **poésie et cetera américaine,** an anthology of action poetry, Paris 1963; **13 variations on 6 words of gertrude stein,** Galerie der Spiegel, Cologne 1965; **rotapoems,** variations on a poem from Diter Rot's lyrical collection **Scheisse,** Edition Hansjörg Mayer, Stuttgart 1966, and **sweethearts,** a long erotic concrete poem cycle, Stuttgart 1967. His theater essays have appeared in *Das Neue Forum, Berner Blätter,* Ulmer Theater and other European magazines. Williams translated and reanecdoted Daniel Spoerri's **Topographie Anecdotée du Hasard (An Anecdoted Topography of Chance),** collaborated with Claes Oldenburg on **Store Days,** and edited **An Anthology of Concrete Poetry,** all published by the Something Else Press, New York. His latest work, **a boy and a bird,** is a long "building" poem, constructed of shifting linguistic relationships.

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