

于是我想， 谁还能写出这首歌呢¹⁾

马修·海勒 (MATHEW HALE)

他的音乐根植于随心所欲，因此他对席德尼·巴内特 (Syd Barrett) 仰慕良多。他相信，席德在歌词里展现出的那种天马行空为他打开了一扇大门；他认为，他们俩，都是自己歌曲的造物²⁾。

在罗德尼·格拉汉姆 (Rodney Graham) 最新的电影装置《唱片电影放映机》(*The Phonokineroscope*, 2001) 的发布会上，他又一次以遗世独立的隐士形象出现在我们的眼前，并且试图再次让自己和我们离得远远的，把全副心思花在自己独立的作品上。在格拉汉姆构建的作品的世界中，这并不意味着生活中的自我封闭。我们发现他被困在《烦恼之岛》(*Vexation Island*, 1997)，被折磨得不省人事；在《药物助眠》(*Halcion Sleep*, 1994) 后，他独自一人坐在的士的后座上，无法醒来；从地平线的远方格拉汉姆骑车而来，为我们唱了他自己的歌后又骑车离去，讲述《我是如何成为一个流浪汉》(*How I Became A Ramblin' Man*, 1999)；而现在，在《唱片电影放映机》里，他一个人坐在公园里，吞下了迷幻药，然后独自去享受那段经历。当然，所有这些作品，除了《药物助眠》，最终都回归了，因此格拉汉姆才会再次从精神上和肉体上都回到我们身边。但是这种模式很明显：人们都离不开自己的圈子，而格拉汉姆的离群索居趋向于把旁人全都抛开，进行内省，就像我们在睡梦里都做过的那样。生活中很少出现名副其实的亲密：当一个人看着熟睡中的另一个人时，他知道自己这种看的行为是受欢迎的。而格拉汉姆不断地把我们带到这

马修·海勒是一位生活和工作在柏林的艺术家

样不可思议又让人目眩神迷的境地，把我们带去另一个人的、他的、我们的思想边缘以及“树林边缘”。

他们忘了我名中之义
在时间遗弃之地
我丢失了奔腾的思绪
我看到有人以石为椅³⁾

五月的一个傍晚，罗德尼·格拉汉姆给我打来电话，问我是否愿意和他共事一段时间。他说他打算在提尔公园 (Tiergarten) 拍一部新电影，需要一个人做些临时工作，并拍一些照片。我十分高兴，一方面为钱，一方面他的这份工作确实很吸引我，但我听到他的电话时依然十分迷惘。当然我没告诉他。我和他那时并不太熟。他提议我们一个小时内在他的公寓里碰头，然后去一家中餐馆讨论这个计划。为了尽快清醒下来，我冲了个澡，直奔地铁。但我坐错了地铁，更糟糕的是，在我发现之前已经坐出六七站了。我坐了开往 Pandau 而不是 Rudow 方向的地铁。在餐馆里，罗德尼给了我《唱片电影放映机》的详细脚本。他对每一个分镜头都做了详细标注，他说自己之前从未这样做过。当他向我解释这部影片要记录他在公园嗑药，然后跌跌跔跔开始自行车之旅时，我发现作为工作人员有必要从一开始就确切了解他想要些什么。随后我向他解释了迟到的原因。

谁会不喜欢树呢？
我种了一，我种了仨。
两棵给你，一棵留给我：
这奇怪的生物。⁴⁾

我们在提尔公园约好的地点是在一个湖边，从那里卢梭岛 (Rousseau Insel) 尽览无遗。当第一个镜头架好机位后，我其实并没有太多的事可做：第一个镜头是罗德尼坐在树桩上沉思，自行车靠在一旁，水壶放在脚边。这一幕和他稍后吞下迷幻药时一模一样。看到我在旁边无所事事，罗德尼问我是否愿意听他创作并录制的一张专辑。他递给我一个随身听。

我记得自己向湖边走去，走进第一个镜头的画面里，并按下了播放键。人们过去往往谨慎地评论格拉汉姆的歌曲，叫它们“拼盘”或者“大路货”，如果你喜欢，他们会说它们“还行”（可以算是艺术）。但这一次它彻底镇住我了。如果格拉汉姆在《唱片电影放映机》里用的迷幻药是 LSD，那么我们的迷幻药就是他的音乐。以《天国的阶梯》开场，到随后沉重得令人恍惚的《51 号进来，你的时间到了》⁵⁾，我愉悦不已，就如现在画廊里的客人们感受到的一样。然而，这依然是一首哀伤的歌曲。

电影开拍后，最打动我的是格拉汉姆自己像演员一样严格听从导演的安排。我记得，即便是在表演前，他也从不从取景窗里哪怕看一眼镜头。把剧本交给雇来的导演并定下拍摄地点之后，他就从电影制作人的角色里消失了，转而成为了电影里的一个元素。当然，那是在服药之后他靠着意志力，走得比预想的要远得多。当格拉汉姆服下药之后，他还是冷静地看了一眼，以免显得过于滑稽。这不由让我想起了亨利·米肖 (Henri Michaux)，甚至霍夫曼博士 (Dr. Hoffman) 本人，以及其他一些在自我迷幻领域里探索的先锋。即便这样，除了在表现女性时有一点微弱的神秘气息，影片决无呈现出迷幻内容。歌里唱“姑娘，是你充实了我的世界”，于是她真的出现了，开始是草地上一张方块皇后，然后是青年波斯女王的雕像。在纳博科夫自传里有一段关于骑车的很美的描述：“沿着昨日橡胶轮胎留下的印迹，我从公园里的小路上一掠而过，小心地躲过那些突出来的老树根，用我那敏感的前轮从那些落下的树枝榫上压过；我穿过两片平整的落叶和一块小石头，然后是那昨晚还没露出来的小洞；我愉快地经过一条小溪上平坦的桥……⁶⁾”这段描述写的是青春年少的纳博科夫向一位从远处向他微笑的年轻女性骑去的过程，然而当他到了面前，她的微笑却消失了。他们一个字也没有说过，而他继续骑开了去。当格拉汉姆为波斯女王的雕像着迷时，他停止了转圈。



罗德尼·格拉汉姆，《唱片电影放映机》，16mm 胶片及聚乙烯碟片，片长 5 分钟，此为剧照 (Rodney Graham, *Phonokineroscope*, 2001)

他长久地凝视着她，足足有一分钟，然后骑上车，返回到桥的另一头他开始转圈的地方。

当我在药物的影响下
我仿佛失去了交谈的渴望
窗帘把深深浅浅的灰色倾倒进来
仿佛在说“真该死的一天，我想。”⁷⁾

《唱片电影放映机》在拍摄期间的暂定名称，即写在剧本封面上的名称，叫做“动态影音的发明物”（一出太空摇滚歌剧）。这个名字让人把他的电影联想为关于一件发明的作品，格拉汉姆最后弃用了这个名字，我感到十分遗憾，因为这里面包含了最根本的电影叙事和我们对机械化的思考，也就是我们在这个画廊里安装和使用的设备。“影音谐动器”是托马斯·爱迪生为世界上第一部结合了同步音效的拍摄和投影设备所起的名字。这件设备最早完成于 1889 年，是一件历史性的发明。它“达到了运动的画面与留声机的完美和谐”。⁸⁾于是，格拉汉姆稍微改动了爱迪生的“影音谐动器”，发明了自己的“唱片电影放映机”：并不是简单地把电唱机和投影仪分解开，而是使它们不匹配。格拉汉姆自己是这样解释的：“我的唱片电影放映机和爱迪生的比起来，是一种退化。它不仅无法保证同步性，事实上我的不同步性产生了无数的声音和画面的配合。这就成了无数音乐录影带。”⁹⁾格拉汉姆擅长这种倒退式的发明，就像在影片里，他

罗德尼·格拉汉姆 (Rodney Graham)

在迷幻药的引领下，把扑克牌和晒衣夹插在自行车的轮叉上，从物理上是一种彻底的倒退：而他只是孩子气地让自行车骑起来发出摩托车的声音。

这种在作品中将两种技术强行拆开的必要性在于让格拉汉姆的两种表现形式——胶片和唱片——彻底平行地分离开，它构成了某种隐喻：不平衡思维在呈现；胶片本身无法传达的内容，音乐可以来表达。在格拉汉姆的演出里，他在吃了迷幻药后，同样也体现出在动作和行为间，在虚幻和现实里的不确定关系。在影片拍摄中，一次奇妙的巧合又暂时将艺术和生活，现实和幻觉融合到了一起。罗德尼吃了迷幻药后开始在周围走来走去，他低头向脚边看去，看到了一枚一模一样的木质晾衣夹正躺在草地上。

谁会不喜欢树呢？
我种了一，我种了仨。¹⁰⁾

人之初，犹如一张干净纯洁的白纸，未曾被任何外物玷污。他看着万物成长，风云变幻，却坚持固守着自己的一方净土。蓝莹莹的水，青灵灵的山，独坐于此，他淡看云起云落。”¹¹⁾ 在拍摄第一个镜头的那天，格拉汉姆独坐在树桩上，



一动不动，一种庄严肃穆的感觉交织着卢梭式的浪漫主义气息矛盾地并存在他身上。一方面，他像一个冥想中的僧侣，另一方面，他如同杜勒“忧郁症”那幅作品中一样，坐在石头上，……身边散落着无用的生活用具，他茫然地注视着他们，陷入了深深地思索。”¹²⁾ 佛教的人定被认为是一种修为，而抑郁症患者的一动不动却认为是一种病状。格拉汉姆在摄像机镜头前吞下的迷幻药如同一剂仙丹，将他引入这两种状态之间。他仿佛一个消极的演员，有点魂不守舍，心不在焉。根据他的剧本，不久他就进入了服药后的兴奋状态，但我们无从得知作为艺术家的他，究竟有多么地浑然忘我。

在格拉汉姆用《唱片电影放映机》构筑的这张巨网的正中央，盘踞着一只叫做席德·巴内特 (Syd Barrett) 的蜘蛛。他既牵引着平克·弗洛伊德 (Pink Floyd) 的灵魂，也体验了迷幻剂的高潮。在 LSD 的作用下，巴内特创作出了名副其实的迷幻音乐，然后变得支离破碎。巴内特的歌曲《自行车》(Bike) 给了格拉汉姆灵感，在《唱片电影放映机》的歌词里，他写下了：

姑娘，是你充实了我的世界” (You're the kind of girl who fits in with my world)。完成这件作品后不久，当时仍然身在柏林的格拉汉姆还为另一位音乐家多诺万 (Donovan) 创作了一个系



罗德尼·格拉汉姆，《唱片电影放映机》16mm 胶片及聚乙烯碟片，5 分钟，此为副照 (Rodney Graham, Phonolinoscope, 2001)



列共 16 幅肖像画《阳光超人》(Sunshine Superman, 2001)。这位民谣歌手兼词曲作者多诺万忽然成了迷幻流行乐明星。这不无嘲讽，然而又让人欢欣。就是这位多诺万，为披头士的《黄色潜水艇》(Yellow Submarine) 写下了闪闪发光、脍炙人口、充满无限乐天气息的歌词“天儿蓝蓝，海水青青”(sky of blue, and sea of green)。两年后，巴内特或许是故意地写下与之彻底相反的歌词，那是他陷入精神疾病困扰并彻底从平克·弗洛伊德里消失前唱的最后—首歌。

而海水并非青青。
而我对女王忠心。
而梦究竟是什么？
玩笑又有什么意义¹³⁾
(选自《PARKETT》第 64 期，陈典 1 译)

- 1) 席德·巴内特，平克·弗洛伊德的《Jugband Blues》，专辑《A Saucerful of Secrets》(伦敦：百代唱片公司，1968)
- 2) 迈克尔·瓦茨，《Oh You Pretty Thing》，《Melody Maker》杂志，1972 年 1 月 22 日，转载于：《The Faber Book of Pop》，编辑：哈尼夫·暮石、乔·萨维奇，(伦敦：Faber and Faber 出版机构，1995)，P395 (大卫·鲍伊访谈)
- 3) 罗德尼·格拉汉姆，《唱片电影放映机》(第一节)，2001
- 4) 罗德尼·格拉汉姆，同上 (第二节)

罗德尼·格拉汉姆 (Rodney Graham)

5) 吉米·佩奇 & 罗伯特·普兰特，齐柏林飞艇乐队 (Led Zeppelin) 的《天国的阶梯》(Stairway to Heaven)，齐柏林飞艇的第四张唱片集 (纽约：亚特兰大唱片公司，1971)，沃特斯、吉尔莫、梅森、赖特，平克·弗洛伊德的《51 号进来，你时间到了》(Come in Number 51, Your Time is Up)，《Zabriskie Point》(好莱坞：米高梅影片公司，1970)

6) 拉迪米·纳博科夫，《说吧，记忆》(Speak, Memory) (纽约：G.P. 普特南出版集团，1996)，P209

7) 罗德尼·格拉汉姆，《唱片电影放映机》(第三节)，2001

8) W.K.L. 迪克逊、安东尼·迪克逊，《电影摄影机、电影摄影机与影音诸动器的历史》(History of the Kinetograph, Kinetoscope and Kinetophonograph) (纽约：现代艺术博物馆，2000，影印版，原始出版日期，1895)，P14

9) 罗德尼·格拉汉姆，《A Thousand Words》，《艺术论坛》(Artforum)，2001年11月，加大号第三期 P117

10) 罗德尼·格拉汉姆，《唱片电影放映机》(第四节)，2001

11) 《归本溯源》(Returning to the Origin, Back to the Source)，《如何修禅的十牛图》之九，译者：铃木大拙博士 (京都：佛学研究院，日期不详) P42

12) 沃尔特·本杰明，《德国悲剧的起源》(伦敦和纽约：约克出版社 1985)，P140

德国原版：沃尔特·本杰明，《德国悲剧的起源》(梅茵法兰克福：舒尔坎普出版社，1963)

13) 席德·巴内特，见第一条



罗德尼·格拉汉姆，《阳光超人》
(RODNEY GRAHAM, Sunshine Superman,
Monotypie, 57 59 cm, 2001)
NIELS BORCH JENSEN VERLAG UND DRUCK | 摄

AND I'M WONDERING WHO COULD BE WRITING THIS SONG¹⁾

MATHEW HALE

It's because his music is rooted in this lack of consciousness that he admires Syd Barrett so much. He believes that Syd's freewheeling approach to lyrics opened the gates for him; both of them, he thinks, are the creation of their own songs.²⁾

Once again, in his latest film installation, THE PHONOKINETOSCOPE (2001), Rodney Graham appears before us as a solitary man in isolated circumstances. And then, once again, he contrives to remove himself still further from us, while remaining the sole focus of the work. Within the fiction of Graham's work, this does not constitute the solipsism it might in life. We find him marooned in VEXATION ISLAND (1997) and then he is knocked unconscious; in HALCION SLEEP (1994), he's there by himself on the back seat of a taxi, but he does not wake up; in HOW I BECAME A RAMBLIN' MAN (1999) Graham rides towards us from the distant horizon to sing his song and then rides away again, and now in THE PHONOKINETOSCOPE, he is sitting alone in a park where he proceeds to take LSD, and then leaves on his own unsharable trip. Of course, all of these works, except for HALCION SLEEP, are looped, so that Graham will come back to

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us again, either mentally or physically. But the pattern is clear: caught up in the loops of their own company, Graham's solitaires have a tendency to leave even themselves behind for periods, and journey inwards as we all do, at least, in sleep. Few circumstances in life are so genuinely intimate as that of knowing that one is welcome to watch a person sleep while one is watching them sleep. Graham keeps taking us back to the same impossible, giddy place; leading us right up to the border of someone else's thought; his thought; our own thought; the "Edge of a Wood."

*I'm the 'i' they failed to dot,
From the land that time forgot.
I just lost my train of thought.
I saw someone sitting on a rock.³⁾*

Rodney Graham phoned me up one evening last May and asked if I'd like to work for him for a couple of days. He said he was planning to shoot a new film in the Tiergarten and needed someone to do odd jobs and take some photos. I was delighted, needing the money and being fascinated by his work, but I was also quite stoned when he rang. I didn't tell him, of course; I didn't know him that well. He suggested that we meet in an hour at his apartment, and then go to



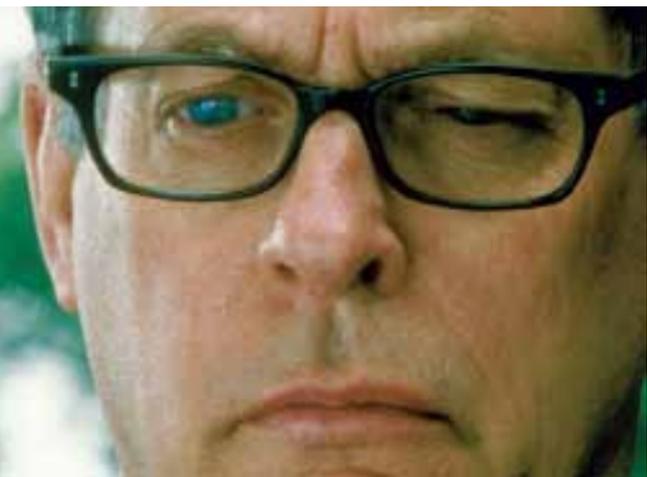
RODNEY GRAHAM, PHONOKINETOSCOPE, 2001, 16mm film and vinyl record, duration 5 mins., film still / PHONOKINETOSKOP, 16-mm-Film und Vinylschallplatte, Dauer 5 Min., Filmstill.

a Chinese restaurant to discuss the project. Anxious to sober up as quickly as possible, I took a shower and then hurried down to the U-Bahn. I must have passed six or seven stops before I realized, to my horror, that I had caught the wrong train. I was heading for Spandau, not Rudow, and was going in the wrong direction. In the restaurant, Rodney gave me a detailed script for THE PHONOKINETOSCOPE. He had drawn each shot with written notes. He told me he'd never done this before. When he then explained that the film was going to document him taking acid in the park, and riding around on his bike tripping, I saw the necessity for the crew to know from the start

exactly what was expected of them. And I told him why I was really late.

*Who is it that does not love a tree?
I planted one, I planted three.
Two for you and one for me:
Botanical anomaly.⁴⁾*

Our rendezvous in the Tiergarten was beside a lake overlooking the Rousseau Insel. There wasn't much for me to do while the first shot was being set up: the scene with Rodney sitting contemplatively on a tree stump, with his bike beside him and a thermos at his



feet. The same set-up in which he took the LSD later on. Seeing that I was hanging around, Rodney asked me if I would like to hear the song he had written and recorded for the piece. He gave it to me on a Walkman.

I remember wandering down towards the lake, into the frame of the first shot, as I pressed play. People have tended to write guardedly about Graham's songs in the past, using words like "pastiche" and "generic"; calling them "good enough" songs, if you like (good enough for art). But this one just blew me away instantly. If Graham's drug for THE PHONOKINETOSCOPE is LSD, then our drug is his music. With its "Stairway to Heaven" opening and its "Come in Number 51, Your Time is Up"⁵⁵ spaced-out heaviness later on, it made me euphoric; just as it now makes gallery visitors euphoric. And yet, the song is also a sad song.

What struck me most when the filming began was that Graham had himself directed exactly as an actor would be. I don't remember him ever looking through the viewfinder to check a shot even before he was tripping. Having given the hired director the script and agreed on the locations, he then absented himself as maker and became the subject of the film.

Of course, by then taking the acid he moved a long step further away from the possibility of volition. When Graham took the blotter of acid, he did it with a look of such sober intent that, aside from being slightly comic, it reminded me of Henri Michaux, indeed Dr. Hoffman himself, and those other pioneers of psychedelic self exploration. As it is though, the film remains resolutely unpsychedelic in appearance, except for the faintly occult quality of the manifestations of the women. "You're the kind of girl that fits in with my world" intones the song and she does appear, first in the grass as the queen of diamonds and then as the statue of the young queen of Prussia.

There is a beautiful autobiographical passage by Nabokov recalling a bicycle ride: "Along the paths of the park I would skim, following yesterday's patterned imprint of Dunlop tires; neatly avoiding the ridges of tree roots; selecting a fallen twig and snapping it with my sensitive front wheel; weaving between two flat leaves and then between a small stone and the hole from which it had been dislodged the evening before; enjoying the brief smoothness of a bridge over a brook..."⁶⁶ This sequence concludes with the adolescent Nabokov riding towards a young woman who appears to be smiling at him from a dis-



RODNEY GRAHAM, *PHONOKINETOSCOPE*,
2001, 16mm film and vinyl record,
duration 5 mins., film stills /
PHONOKINETOSKOP, 16-mm-Film und
Vinylschallplatte, Dauer 5 Min., Filmstill.

tance, but whose smile has vanished by the time he reaches her. They do not exchange a word and he rides on. Graham stops cycling when he becomes entranced by the statue of the Prussian queen. He stares at her for a long minute before leaving and riding his bike backwards across a bridge into the beginning of his loop.

*When I fell off my medication,
Seems I lost the art of conversation.
Drape the dump in shades of grey,
Declare it "I feel fucking awful day."*⁷⁷

The working title for THE PHONOKINETOSCOPE, the title written on the cover of his script, was *L'Invention du Kineto-phonograph (A Space Rock Opera)*. Graham has removed from the title the suggestion that the film will be the story of an invention, which I regret, because the idea remains fundamental to the film's narrative and to our thoughts about the mechanism of the installation when we are using it in the gallery. "The Kineto-phonograph" was Thomas Edison's name for the world's first filming and projecting apparatus incorporating synchronized sound recording and reproduction. This was done remarkably

early on, in 1889, and was an heroic act of invention achieved by "the establishment of harmonious relations between the kineto-graph and the phonograph."⁸⁸ So, Graham has, if you like, slightly dis-invented Edison's Kineto-phonograph in order to invent his Phonokinetoscope: not uncoupling his record player and film projector, but disharmonizing them. As Graham himself puts it: "My phonokinetoscope is somewhat more rudimentary than Edison's: not only is there no guarantee of synchronicity, but in fact my unsynchronized loop allows for innumerable sound/image juxtapositions—and thus myriad music videos."⁸⁹ Graham's is a regressive invention, just as his acid inspired "invention" within the film of using the playing card attached to the forks of the wheel of his bicycle with the clothes peg is psychically regressive: a child's way of making a bicycle sound like a motorbike.

This re-imposed split between the two technologies of the work is, of necessity, exactly paralleled in the split relationship between Graham's two performances, on film and on record—and so constitutes a metaphor: a representation of a destabilized mind; the kind of representation that the film itself does not really offer, while the song does. It also mirrors



RODNEY GRAHAM, PHONOKINETOSCOPE, 2001, 16mm film and vinyl record, duration 5 mins.,
film still / PHONOKINETOSKOP, 16-mm-Film und Vinylschallplatte, Dauer 5 Min., Filmstill.



RODNEY GRAHAM, *PHONOKINETOSCOPE*, 2001,
16mm film and vinyl record, duration 5 mins.,
film stills / *PHONOKINETOSKOP*, 16-mm-Film und
Vinylschallplatte, Dauer 5 Min., Filmstills.



the uncertain relationship between acting and behaving, fiction and documentary, in Graham's performance, once he has taken the drug. During the shoot, there was a curious coincidence that momentarily reintegrated art and life, reality and hallucination. While Rodney was walking around after having taken the LSD, he looked down at his feet and found an identical wooden clothes peg in the grass.

*Who is it that does not love a tree?
I planted one, I planted three.*¹⁰⁾

"From the very beginning, pure and immaculate, the man has never been affected by defilement. He watches the growth of things, while himself abiding in the immovable serenity of non-assertion... The waters are blue; the mountains are green; sitting alone, he observes things undergoing changes."¹¹⁾ Graham seems shadowed by two contradictory figures as he sits, still and sober, on his tree stump in that first shot of the day, and both predate the third presence of

Rousseau's Romanticism. On the one hand, the Zen Buddhist as contemplative man described above, and on the other, the figure of Dürer's *MELANCHOLIA*, seated similarly on a rock and with "the utensils of active life... lying around unused on the ground, as objects of contemplation."¹²⁾ The Zen Buddhist's passivity is an achievement whereas the melancholic's inactivity is a curse. The LSD that Graham takes in front of the camera acts as a solvent, placing him somewhere between these two states. He appears to become a passive actor, a mind a little lost within its own achievement, as he follows his own script and is roused into action by the drug, but we cannot know how self forgetting, as an artist, he has become.

The spider at the center of the web of associations from which Graham constructed *THE PHONOKINETOSCOPE* is Syd Barrett, founding spirit of the original Pink Floyd, and the ultimate acid casualty. Turned on by LSD, Barrett invented a psychedelic music worthy of the name, and then collapsed into incoherence. Barrett's song "Bike" gave Graham



RODNEY GRAHAM, *PHONOKINETOSCOPE*, 2001, 16mm film
and vinyl record, duration 5 mins., film still / *PHONOKINETOSKOP*,
16-mm-Film und Vinylschallplatte, Dauer 5 Min., Filmstill.

the line “You’re the kind of girl who fits in with my world,” for the song for *THE PHONOKINETOSCOPE*. Shortly after completing the work, and while he was still in Berlin, Graham made a series of 16 monotype portraits of another musician (*SUNSHINE SUPERMAN*, 2001), the folk singer turned psychedelic pop star, Donovan, a singer-songwriter with whom he was, no doubt ironically, but certainly enjoyably, able to identify. It was Donovan who, famously, gave The Beatles the line: “sky of blue, and sea of green” in all its gloss paint optimism for *Yellow Submarine*. Was Barrett, perhaps even consciously, contradicting this two years later when he wrote the following entropic lines, the last that he was to sing before slipping into mental illness and disappearing from Pink Floyd?

*And the sea isn't green
And I love the Queen.
And what exactly is a dream?
And what exactly is a joke?*¹³⁾

- 1) Syd Barrett, “Jugband Blues” on Pink Floyd, *A Saucerful of Secrets* (London: EMI Records Ltd., 1968).
- 2) Michael Watts, “Oh You Pretty Thing” in: *Melody Maker*, January 22, 1972. Reprinted in: *The Faber Book of Pop*, ed. by Hanif Kureishi and Jon Savage (London: Faber and Faber, 1995), p. 395. (An interview with David Bowie)
- 3) Rodney Graham, “The Phonokinetoscope,” 2001 (verse 1).
- 4) Rodney Graham, *ibid.* (verse 2).
- 5) Jimmy Page & Robert Plant, “Stairway to Heaven” on Led Zeppelin, *Led Zeppelin IV* (New York: Atlantic Records, 1971) and Waters, Gilmour, Mason, Wright, “Come in Number 51, Your Time is Up” on Pink Floyd, *Zabriskie Point* (Hollywood: M.G.M., 1970).
- 6) Vladimir Nabokov, *Speak, Memory* (New York: G.P. Putnam’s Sons, 1966), p. 209.
- 7) Rodney Graham, *ibid.* (verse 3).
- 8) W.K.L. Dickson and Antonia Dickson, *History of the Kinetograph, Kinetoscope and Kinetophone* (New York: The Museum of Modern Art, 2000. Facsimile edition, original date of publication, 1895), p. 14.
- 9) Rodney Graham, “A Thousand Words,” *Artforum*, November 2001, Vol. XL, No. 3, p. 117.
- 10) Rodney Graham, “The Phonokinetoscope,” 2001 (verse 4).
- 11) “Returning to the Origin, Back to the Source,” No. 9 of *The Ten Oxherding Pictures in How to Practise Zazen*, transl. by Dr. Daisetsu Suzuki (Kyoto: Institute for Zen Studies, no date given), p. 42.
- 12) Walter Benjamin, *The Origin of German Tragic Drama* (London & New York: Verso York, 1985), p. 140. German original: Walter Benjamin, *Ursprung des Deutschen Trauerspiels* (Frankfurt am Main: Suhrkamp Verlag, 1963).
- 13) Syd Barrett, see note 1.