

P O T L A T C H

2

29 june 1954

DIRECTIONS FOR THE USE OF POTLATCH:

We are not interested in a fond place in your memories. But concrete powers are at stake. A few hundred people haphazardly determine the thought of an era. Whether they know it or not, they are at our disposal. By sending *Potlatch* to effectively positioned people, we can interrupt the circuit when and where we please.

Some readers have been chosen arbitrarily. You have a chance to be one of them.

The Editor

NO COMMON MEASURE

The most dazzling displays of intelligence mean nothing to us. Political economy, love and urban planning are means that we must master in order to solve a problem that is first and foremost of an ethical kind.

Nothing can release life from its obligation to be absolutely passionate. We know how to proceed.

The world's hostility and trickery notwithstanding, the participants in an adventure that is altogether daunting

are gathering, and making no concessions.

We consider generally that there is no other honorable way of living apart from this participation.

for the Letterist International:

HENRY DE BÉARN, ANDRÉ-FRANK
CONORD, MOHAMED DAHOU,
GUY-ERNEST DEBORD, JACQUES
FILLON, PATRICK STRARAM, GILL
J WOLFMAN.

THEY WRITE TO US FROM VANCOUVER

We still haven't been to Canada!... Perhaps in the not too distant future? My behavior is no longer just enigmatic, it terrorizes, and I cannot be reproached a single gesture, an illicit word. On the contrary, my conduct is exemplary, completely disorienting...

PATRICK STRARAM

TWO DÉTOURNED PHRASES FOR IVICH

Ivich is winning! Ivich is winning!
Love will as good as smile upon him.

He has found it. What? Eternity. Ivich
is one with the sun.

For any urgent communication, contact TUR 42-39.

SECOND ANNIVERSARY

On the evening of 30 June 1952, *Howls For Sade* was first shown at the self-described Avant-garde Film Club. After twenty minutes of confusion, the projection of the film was cut short by an utterly indignant audience.

EXERCISE IN
PSYCHOGEOGRAPHY

Piranesi is psychogeographical in the stairway.

Claude Lorrain is psychogeographical in the juxtaposition of a palace neighborhood and the sea.

The postman Cheval is psychogeographical in architecture.

Arthur Cravan is psychogeographical in hurried drifting.

Jacques Vaché is psychogeographical in dress.

Louis II of Bavaria is psychogeographical in royalty.

Jack the Ripper is probably psychogeographical in love.

Saint-Just is a bit psychogeographical in politics¹.

André Breton is naively psychogeographical in encounters.

Madeleine Reineri is psychogeographical in suicide².

Along with Pierre Mabilie in gathering together marvels, Évariste Gaullois in mathematics, Edgar Allan Poe in landscape, and Villiers de l'Isle Adam in agony.

GUY-ERNEST DEBORD

1. Terror is disorienting.

2. See *Howls for Sade*.

OUT THE DOOR

Since November 1952, the Letterist International has pursued the elimination of the "Old Guard":

a few exclusions:

—Isidore Goldstein,
alias Jean-Isidore Isou

—Moïse Bismuth, alias
Maurice Lemaitre

—Pomerans, alias
Gabriel Pomerand

—Serge Berna

—Mension

—Jean-Louis Brau

—Langlais

—Ivan Chtchegloff,
alias Gilles Ivain

a few reasons:

A Morally retrograde
individual, limited
ambition.

Prolonged infantilism,
early senility, a good
apostle.

Falsifier, nonentity.

Lack of intellectual
rigor.

Merely decorative.

Militarist deviations.

Foolishness.

Mythomania, inter-
pretive delirium,
lack of revolutionary
consciousness.

Eulogizing the dead is pointless, a new generation has taken charge.

GIL J WOLMAN

WORTH KEEPING IN MIND

"We are too well aware of the insufficiency of all existing ideas and behavior. Holding onto any of these only assists the police with their inquiries. The present society can therefore be divided into just two groups: lettrists and informants..."

(Declaration of 19 February 1953, signed by Dahou, Debord and Wolman; published in n° 2 of *Internationale lettriste*.)

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