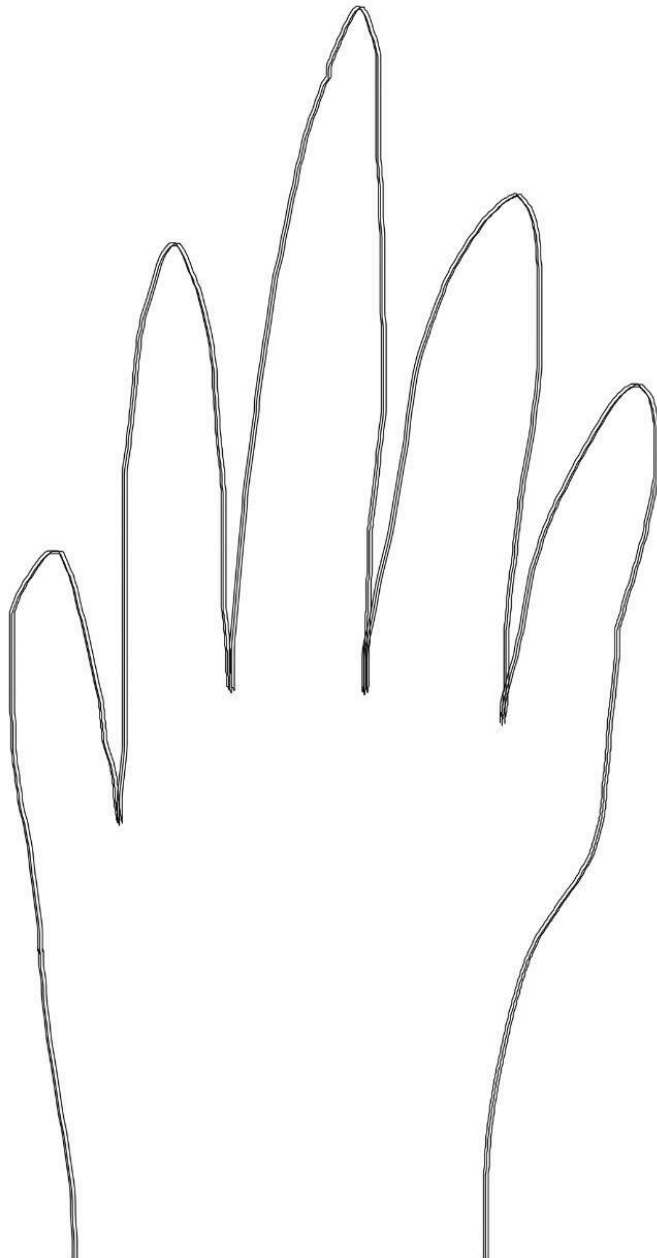


BONEHEAD LECTURES



Hello!

Pay attention.

You're late.

Here you will find a gaggle of lectures.

The lectures are scores composed of text.

However, they are not text scores.

They are lectures.

If I may make some suggestions:

- 1.) Lectures are not instructions. They are not to be “read and executed”. They are not to be read aloud. They are purely skeletal.
- 2.) Play as you read. The lectures will act on your bones.
- 3.) Try being like a stone in a river. Contemplation is not necessary.
- 4.) Nonetheless, you may wish to momentarily stop reading, in order to compile your impulses. During this time you may choose to stop playing until you are ready to read, or continue developing your sound.
- 5.) Practice is impossible. Each time you play a lecture, you are playing it for the first time. You may read the lectures as many times as you like.
- 6.) Be susceptible to the full word action: phonetical, definitional, connotational and so on
- 7.) When you have come to the end of a text, you may continue playing until you are satisfied with the lecture.
- 8.) A performance may consist of one lecture or many lectures. Order is left to the performer.
- 9.) Don't laugh. You may smile.
- 10.) If you see a question, answer it. 🖐️

Lecture 1: Butler Academy

Picture this.

You are attending an internationally renowned professional school located in Simpelveld, a municipality in the Netherlands. The academy's demanding curriculum has produced many a manservant of the highest caliber. Butlers of the bluest of blood come here to reproduce. The parents of the parents of your professors hand polished caviar for king edward.

It is the week preceding examinations, a time worthy of nervousness for certain, however long or short the line of stewards in one's family tree might be. But – if you are to become a servant of distinction, a *chief of staff* or *estate manager* among lowly footboys and under-butlers, then you must remain unwavering and dutiful. Domestic hospitality requires of its practitioners an unconditional effacement of the ego. It follows that dithering, shpilkes, and shilly-shallying are ruinous to good service.

The school is under attack via siege weapons.

In the courtyard, trebuchet fire has uprooted seven months of orchids.

Battering rams and ballistas rumble a challenge over the shining silver skyline.

Respond gracefully,
with as much violence as you can muster
and with proper etiquette.

Lecture 2: Whangoe

Wham

Whangoe

Alack

Yakes

Gad

By Jeeve

Gazacks

Frigglestocks

Gazounds.

This lecture is inspired by my physics professor Dr. Dan Styer, who changed my life by producing the seemingly novel exclamation “Whangoe” during an electromagnet demonstration.

Lecture 3: Sans Serif

Smooth letters, so called “sans serif” unleash violence of the highest degree.

Serifs are arrows that point towards god.

Strokes of even width are an insult to the reader, the eyes slip right off without hooks to hold them.

Set a banana peel beneath your bare feet and mush it around.

Some strokes are thick, and others are thin.

Lecture 4: Taffy

I dreamt of an instrument: a musical taffy softer than caramel,
but both harder and tackier than chewing gum.

It repeated the words "a cane and a candy, a candy and you" and then "a king and a
candy, a candy and you" inside of my mouth.

The melody seemed resigned. Unhappy but incapable of the tragedy that comes
from hoping.

At each word and its accompanying pitch, it took a new shape.
On certain notes, it was an L with deep tooth indentations.
On others, it was rounder (smoothed by the tongue).

The physical form corresponded to the musical content.

I am unsure whether I was "playing" the taffy or if its shape merely compelled me
to chew it in certain ways that produced song.

Chew.

Lecture 5: Messages with the Oily Ferret

do you make dumplings

You make

?

dumplings

wait so do you

alex.

do you make dumplings
what kind

any kind youd like

thanks
porkiest pork

No can do

make it out of love then

wait are you making dumplings
dude I'll pay you

I'm making dumplings but not right now
like far into the future
and also far into the past

do you mean like, delving deep into your memories of you making dumplings?

Can you explain the question again, I forgot what you asked

are you shitting me
no way
are you gonna make dumplings

Sorry

dude I'm being serious, I need to know cause if you aren't making any for the potluck
then I'll bring some
there's no way you thought this was a bit

Dude what potluck?
Why would I be making dumplings?

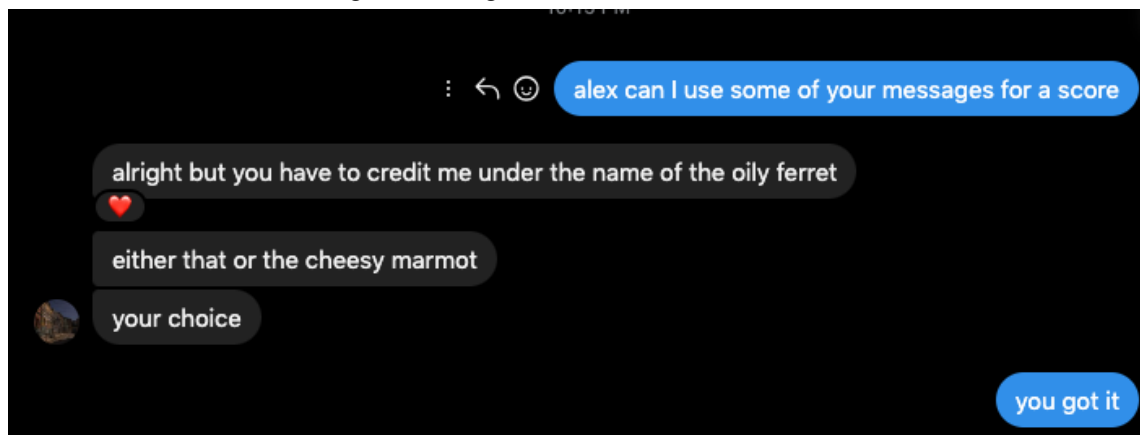
next Tuesday

Fuck you got me

LOOOL
you should still make dumplings
For the people
For the city
For the wind

I want to put you into a picture frame and have you on my wall

This lecture is taken from messages with the great Alexander Alvarez



Lecture 6: An Old Teacher

A large older woman with a mole and a face well worn by smiling stands squarely in front of you in blank space
which is neither black nor white but like the inside of a closed eye.

She is wearing large and thick glasses that betray themselves as from another time
and a matching suit pants-jacket getup with a print of a bright night sky

Grinning, she lifts up both arms over her head, as if to form a letter with her body
or direct air traffic

The motion causes her suit jacket to open, revealing beneath the galactic print an
oily glimpse at the actual night sky.

She looks on kindly and knowingly,
arms still raised,
stars still pooling,
and slowly but surely cracks a tortoise smile

Lecture 7: Food Recipe

To recap from last class, the culinary arts have transitioned, at least within institutions of higher learning, to a systematic model of cooking known as “foodspace”. Today we will be learning how to describe sauces, denoted by little s in foodspace. Sauce syntax is vital; it is important not to confuse addition and multiplication by little s.

We will consider two versions of a dish. The versions will have the same components but different syntax. Our materials are a long pasta, a starchy goop sauce of an alarming pink color and thick translucent quality, and tiny chunks of browned meatballs.

The plate associated with addition by little s will have a dollop of sauce and meat chunks resting on top of a pile of bare pasta, like a yolk on a fried egg.

The plate associated with multiplication by little s will have pasta that is entirely coated by the sauce and meat. It will be more or less homogenous.

Keeping this in mind, please compile the following recipe:

s: pp.96

($\frac{1}{4}$ cup 5&g)->(2 parts s)

||

($\text{[D]}^*s // \text{[]}$) + s

Lecture 8: Important Midterm

This test may be difficult for some of you. In fact it might be the most difficult thing you ever see. It contains material from classes you haven't taken yet including:

- Differential People
- Blowing Hot and Cold: Past, present and future
- Laboratory Apologetics
- Stochastic Architecture
- Marine Theology
- Loutishness II
- Reluctance and Reluctivity
- Parakleisma of First Species
- Scruple Structures

Good luck.

Lecture 9: Special Occasions

Funeral for supervillain

Huge blowout sale

Old wedding

Promotion, beloved coworker

Ubiquitous holiday

Everything changes

Virtuosic performance

Baby shower, right-minded parents

Difficult test

Effortless surgery on citizen

Righteous soldiers come back

Graduation of dedicated student

Big day

Future gets closer.

Lecture 10: The Mummy

There is a mummy who lives in a tomb under the beach.

The mummy's name is Guido of Arezzo, the originator of the music staff.

Guido is trying to transcribe all of music.

If Guido succeeds in its task, then music will be over forever.

One can recognize a follower of Guido by a sinister gesture: an outstretched hand of chromatic notes.

Guido is listening. 🖐️

This lecture is adapted from a dream of my good friend Maximus Silva. I was later informed of the connection to Guido by another friend, Olivia Schwartz.