

A. THE PRINCIPLES THEMSELVES: THE MEMORIES:

- ① REMEMBER THAT: YOU ARE JUST AS ALIVE AS ANYONE OF ANY OTHER AGE OR TIME PERIOD;
- ② REMEMBER THAT: HUMAN CREATIVITY IS THE HARDEST THING IN THE UNIVERSE TO KILL;
- ③ REMEMBER THAT: THE RATIO BETWEEN HISTORY AND NO HISTORY IS ALWAYS IN YOUR FAVOR;
- ④ REMEMBER THAT: THE PROPORTION  $\Phi$  [.382.../.618...] UNITES LIFE TO DEATH AS A NATURAL SINGULARITY;
- ⑤ REMEMBER THAT: WHEN THE BODY BEGINS TO DECAY THE SUBJECT OF ART IS THE OVERSOUL.

B. TWO EXAMPLES OF GEEZER ARTISTS:① A MALE ARCHITECT OF GREAT RENOWN:

IN 1996 AT NEW YORK CITY'S COLUMBIA UNIVERSITY DEPARTMENT OF ARCHITECTURE PHILIP JOHNSON [1906-2005] FROM CLEVELAND OHIO, LATE OF NEW CANAAN CONNECTICUT, CELEBRATED HIS 90<sup>TH</sup> BIRTHDAY IN THE COMPANY OF COLLEAGUES, FRIENDS, AND INTERESTED PARTIES.

DURING THE CEREMONIES HE WAS LAUDED BY TEACHERS, HISTORIANS AND PRACTITIONERS OF ARCHITECTURE, WHO WERE TALKING INCESSANTLY TRYING TO OUTDO EACH OTHER. ALL THE WHILE JOHNSON JUST SAT THERE WITH HIS "CORBU" GLASSES ON COMPLETE WITH AN IMPISH GRIN. HAVING SEEN HIM OVER THE YEARS IN PICTURES AND IN REAL LIFE, I BEGAN TO NOTICE THE AGE SPOTS ON HIS BALD HEAD WERE BECOMING SOMEWHAT THREE-DIMENSIONAL.

THE LAST TIME I SAW HIM WAS IN A FILM ABOUT LOUIS KAHN [1901-1974] DIRECTED BY KAHN'S SON AS A TRIBUTE TO HIS FATHER.

SPRINKLED BETWEEN GLAMOR SHOTS OF KAHN'S ARCHITECTURE WERE TESTIMONIALS BY PROMINENT ARCHITECTS, AND JOHNSON WAS ONE OF THEM. I TRIED TO PAY ATTENTION TO WHAT HE WAS SAYING IN THE MOVIE, BUT ALL I COULD NOTICE WAS WHAT APPEARED TO BE HALF WALNUT SHELLS GROWING OUT OF JOHNSON'S SCALP. WHAT BROUGHT ME BACK TO REALITY WAS THE MEMORY OF MY TIME WITH FREDERICK J. KIESLER [1890-1965], THE VISIONARY ARCHITECT BORN IN CERNAUTI, ROMANIA. HE ARRIVED IN NEW YORK CITY IN 1926 AND FROM THEN UNTIL HIS DEATH HE WAS PART OF AMERICA'S "PERMANENT AVANT-GARDE". AND EVERY ONCE AND AWHILE I WOULD MEET SOMEONE WHO WOULD CALL KIESLER "CRAZY" SUCH AS A STUPID GIRL FRIEND OR MY UNCLE, THE ARCHITECT, WHO FIRST MADE ME AWARE OF KIESLER, BY SAYING, "NEVER HAVE ANYTHING TO DO WITH THIS NUT." AND THIS WAS

SPOKEN JUST AFTER I WAS "GRAND JURIED" OUT OF THE HARVARD DESIGN SCHOOL. KIESLER DID TAKE ME IN TO HIS PUBLIC STUDIO IN UNION SQUARE LETTING ME BECOME ONE OF HIS SCULPTURE ASSISTANTS. IT WAS ON THAT DAY THAT I CAME TO REALIZE THE WISDOM OF THAT OLD CLICHE': "WHEN GOD CLOSES A DOOR, HE OPENS A CLEAR STOREY", WHICH TENDS TO MAKE YOU LOOK UP. ②

BY THIS TIME PEOPLE IN THE AUDIENCE WERE BECOMING UPSET WITH THE FACT THAT THEY WERE IN THE LECTURE HALL FOR NEARLY TWO HOURS AND ALL THEY WERE HEARING WERE "WARM UP ACTS" RECOUNTING THE SUCCES DE SCANDALES OF HIS PAST AND V.I.P.S WITH WHICH HE ASSOCIATED. THE SPEAKERS MENTIONED PEOPLE SUCH AS HENRY RUSSELL HITCHCOCK [1903-1987], LUDWIG MIES VAN DER ROHE [1886-1969], ALFRED H. BARR [1902-1981], WALTER GROPIUS [1883-1969] ETC., ETC. AND, OF COURSE, THERE WAS A REFERENCE TO FREDERICK J. KIESLER. APPARENTLY IN 1960 JOHNSON ARRANGED FOR KIESLER TO BE INCLUDED IN AN EXHIBITION AT THE MUSEUM OF MODERN ART TO BE CALLED "VISIONARY ARCHITECTURE". SOME OF THE OTHER ARCHITECTS IN THE SHOW WERE BRUNO TAUT, FRANK LLOYD WRIGHT, BUCKMINSTER FULLER, AND LE CORBUSIER.

THE EXHIBITION WAS REVIEWED BY ADA LOUISE NUXTABLE [1921- ] IN THE MARCH 27, 1960 ISSUE OF THE NEW YORK TIMES. WHEN SHE GOT TO KIESLER'S WORK WHICH CONSISTED AT THAT TIME OF MODELS OF HIS "ENDLESS HOUSE", SHE SAID THAT KIESLER IS: "THE GREATEST NON-BUILDING ARCHITECT OF HIS TIME". LATER SHE WOULD REPEAT THE PHRASE OFTEN ACCOMPANIED WITH A SMUG SMILE, A SMILE I WOULD SEE ON THE FACES OF MY RELATIVES AT FAMILY GATHERINGS, OF OUR INDIVIDUAL ACCOMPLISHMENTS.

FINALLY IN THE SPEAKERS LINE UP, THE M.C. LET JOHNSON SPEAK, HE ROSE TO HIS FULL HEIGHT [WITH NO FALLING ON THE FLOOR IN MOCK DRAMA SUCH AS IN PANEL DISCUSSIONS WHEN HE NOTICED THAT NO ONE WAS PAYING ANY ATTENTION TO HIM] AND INTONED "KIESLER IS NEXT". HE THEN SAT DOWN TO AN ASTOUNDED CROWD WHO SUDDENLY REALIZED HE WAS REFERRING TO AN ARCHITECT THAT HAD DIED 31 YEARS AGO. SINCE JOHNSON NEVER SHOWED ANY SIGN OF ALZHEIMER'S, THE AUDIENCE COULD NOT GAINSAY THE OPINION OF PHILIP CORTELYOU JOHNSON.

## ② A FEMALE FILM-MAKER OF GREAT RENOWN:

HELENE BERTHA AMALIE "LENI" RIEFENSTAHL [1902-2003] WAS A GERMAN FILM DIRECTOR, ACTRESS AND DANCER, WIDELY NOTED FOR HER AESTHETICS AND INNOVATIONS AS A FILM-MAKER. SHE BECAME THE TOAST OF THE THIRD REICH AS THE RESULT OF HER MOST FAMOUS WORK "TRIUMPH DES WILLENS" [TRIUMPH OF THE WILL] WHICH SHE MADE IN 1934. IT CHRONICLES THE 1934 NAZI PARTY CONGRESS AT NÜRNBERG WHERE ADOLF HITLER [1889-1945] SPENT FOUR DAYS MYTHOLOGIZING THE NAZI POLITICAL PARTY AND ELEVATING HIMSELF TO THE LEVEL OF A MYSTAGOGUE. NÜRNBERG WAS THE SCENE OF THE WAR CRIMINAL TRIALS OF THOSE FROM THE

WESTERN FRONT AT THE END OF WORLD WAR II, BUT FIRST IT WAS THE LOCATION OF THE DEIFICATION OF HITLER. "THE TRIUMPH OF THE WILL" (3) PREMIERED ON 28 MARCH, 1935 AT THE BERLIN U.F.A. PALACE AND WAS AN INSTANT SUCCESS IN TERMS OF PROPAGANDA FOR THE THIRD REICH. BUT MANY MEMBERS OF HITLER'S HIGHER ECHELON SIMPLY DID NOT UNDERSTAND THE FILM AT ALL OR COMPLAINED ABOUT BEING LEFT OUT OF IT. IN FACT THE FILM WAS MORE EFFECTIVE IN PROMOTING THE NAZI CAUSE THAN HITLER'S OWN "MEIN KAMPF" ["MY STRUGGLE" - HITLER WANTED TO CALL IT "FOUR YEARS OF STRUGGLE AGAINST LIES, STUPIDITY AND COURARDICE"] UNTIL HIS EDITOR PUT A STOP TO THAT. HITLER'S BOOK READS LIKE 500 OR SO FRONT PAGES OF YELLOW JOURNALISTIC NEWSPAPERS.

RIEFENSTHAL RAISED THE CULTURE BAR FOR HITLER BECAUSE OF WHAT SHE WAS - AN AUTHENTIC GENIUS AND A PRIMORDIAL FEMME FATALE. HITLER WAS AFRAID OF HER BECAUSE OF HER ENORMOUS TALENT AND HER MINOAN SNAKE GODDESS-LIKE SEXUALITY. LENI WAS CONSTANTLY ASKING HITLER TO HAVE AN AFFAIR WITH HER. AND HE REFUSED EACH TIME OUT OF SNEER TERROR. IT WAS NOT THAT HE WAS GAY AS MANY HAVE CLAIMED. IT WAS HIS REALIZATION THAT HE COULD NOT DOMINATE HER.

IN 1934 "LENI" WAS 32 AND HITLER WAS 45. HER CAREER WAS BEGINNING AND HIS WAS ELEVEN YEARS FROM ENDING. CONSCIOUSLY NEITHER KNEW THE FUTURE, BUT UNCONSCIOUSLY ALL WAS REVEALED. "THE TRIUMPH OF THE WILL" WAS HERS, NOT HIS.

FOR 69 MORE YEARS SHE WENT ON TO LIVE A FULLFILLING LIFE. IN 1944 SHE MARRIED PETER JACOB AND DIVORCED HIM TWO YEARS LATER. AT AGE 101 SHE MARRIED AGAIN TO ONE OF HER CAMERAMEN, HORST KETTNER, THEY MET WHEN HE WAS 20 YEARS OLD BUT LOOKED 30, AND SHE WAS 60 BUT LOOKED 35.

ELIZABETH [BETSY] PRIOLEAU WROTE A BOOK THE YEAR THAT "LENI" DIED, 2003, ENTITLED: "SEDUCTRESS, WOMEN WHO RAVISHED THE WORLD AND THEIR LOST ART OF LOVE". IN DESCRIBING WHAT SHE CALLS "SILVER FOXES", BETSY SAYS: "UNLIKE THEIR MALE COUNTERPARTS, THEY LOSE NONE OF THEIR LIBIDINOUS MARBLES. THEY'RE HOTTER TO TROT, IF ANYTHING, OFTEN RENDERED RAUNCHIER BY A TESTOSTERONE BOOST TO THEIR SEX DRIVES. AS A RECENT SURVEY DISCOVERED, WOMEN BETWEEN SIXTY AND NINETY-ONE REACH ORGASM 72 PERCENT OF THE TIME, AS OPPOSED TO 50 PERCENT FOR THEIR YOUNGER COUNTERPARTS. THE MATURE WOMAN, IN SHORT, IS TOO BIG FOR MASCULINE COMFORT - TOO FREE, TOO STRONG, TOO ORGASMIC, TOO MOM-RUN-WILD AND MUST PAY FOR IT."

IN A MORE ENTERTAINING FASHION SIR WILLIAM GILBERT (1836-1911) AND SIR ARTHUR SULLIVAN (1842-1908) WROTE IN THE LIBRETTO OF "THE MIKADO" ABOUT AN EMPEROR OF JAPAN INTERVIEWING A "SILVER FOX".

"THERE IS BEAUTY IN EXTREME OLD AGE -  
DO YOU FANCY YOU ARE ELDERLY ENOUGH?"

INFORMATION I'M REQUESTING  
 ON A SUBJECT INTERESTING:  
 IS A MAIDEN ALL THE BETTER WHEN SHE'S TOUGH?  
 THROUGHOUT THIS WIDE DOMINION  
 IT'S THE GENERAL OPINION  
 THAT SHE'LL LAST A GOOD DEAL LONGER WHEN SHE'S TOUGH.  
 ARE YOU OLD ENOUGH TO MARRY, DO YOU THINK?  
 WON'T YOU WAIT UNTIL YOU'RE EIGHTY IN THE SHADE?  
 THERE'S A FASCINATION FRANTIC  
 IN A RUIN THAT'S ROMANTIC,  
 DO YOU THINK YOU ARE SUFFICIENTLY DECAYED?

② ANCILLARY GEEZERS:

THERE ARE ALL TYPES OF GEEZERS, NOT NECESSARILY OLD IN THE CHRONOLOGICAL SENSE THAT ARE OFTEN EXPLAINED BY THE THEORY OF REINCARNATION:

- ① THE AUSTRIAN COMPOSER WOLFGANG AMADEUS MOZART [1756-1791] LIVED ONLY 35 YEARS BUT GOT STARTED IN BUSINESS OF WRITING MUSIC AT 5 YEARS OLD.
- ② EDHU VEDDER [1836-1923] WAS AN AMERICAN SYMBOLIST PAINTER, BOOK ILLUSTRATOR AND POET, BORN IN NEW YORK CITY. IN HIS LIFETIME HE WAS BEST KNOWN FOR HIS 55 ILLUSTRATIONS FOR EDWARD FITZGERALD'S TRANSLATION OF "THE RUBAIYAT OF OMAR KHAYYAM". BUT HIS REAL IMAGE WOULD BECOME "MEMORY" WHICH HE FINISHED IN 1874. IT IS OF AN ANDROGYNOUS FACE IN THE CLOUDS THAT AN ELDERLY PERSON MIGHT OBSERVE LOOKING OUT AT HORIZON OF THE SEA.
- ③ NICHOLAS ROERICH [1874-1947] WAS A RUSSIAN PAINTER, STAGE DESIGNER AND FOUNDER OF CULTURAL INSTITUTIONS. HE WAS INFLUENCED BY THE WRITINGS OF MADAME BLAVATSKY, RUDOLF STEINER AND ALICE A. BAILEY. IN HIS LIFETIME HE DID JUST OVER 7000 PAINTINGS THE MAIN BODY OF WHICH WERE COMPLETED IN THE LAST 15 YEARS OF HIS LIFE IN THE HIMALAYAN MOUNTAINS WHERE HE DID ONE PAINTING A DAY. IN THE END HE ATTEMPTED TO FOUND A NEW COUNTRY BY UNITING REGIONS OF RUSSIA, TIBET, MONGOLIA AND CHINA. HIS WORK INFLUENCED JAMES HILTON'S FAMOUS NOVEL "LOST HORIZON". ROERICH'S PAINTINGS WERE CONSIDERED TO BE "STRANGE AND DISTURBING" BY H.P. LOVECRAFT, BUT TODAY THEY RESEMBLE WORK DONE BY WALT DISNEY.
- ④ BRUCE ALONZO GOFF (1904-1982) WAS AN ENIGMA FROM THE START. AS AN ARCHITECTURAL PRODIGY HE DESIGNED HIS FIRST HOUSE FOR A CLIENT AT 12 YEARS OLD. ALTHOUGH HE HAD NO FORMAL EDUCATION HE BECAME THE CHAIRMAN OF THE DEPARTMENT OF ARCHITECTURE AT THE UNIVERSITY OF OKLAHOMA IN 1942. BY 1955 HE WAS THROWN OUT FOR HAVING A HOMOSEXUAL RELATIONSHIP WITH ONE OF HIS STUDENTS. LATER HE WAS THE VICTIM OF INTENSE JEALOUSY BY FRANK LLOYD WRIGHT (1867-1959) 37 YEARS HIS SENIOR. GOFF'S MATURE WORK HAD NO PRECEDENT. HE FOUND INSPIRATION FROM ANTONI GAUDI, BALINESE MUSIC, CLAUDE DEBUSSY, JAPANESE UKIYO-E PRINTS AND SEASHELLS.

## ① ANCILLARY GEEZERS:

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② THERE ARE ~~GEEZER~~ ~~WITERS~~, GEEZER BIRDS, GEEZER HATS, GEEZER ROCKERS, GEEZER FUNKS, GEEZER GAMERS, GEEZER GRILLS, GEEZER JAMS, GEEZER KENNELS, GEEZER PLEASERS, GEEZER TAILS, GEEZER TEETH, GEEZER GIDGETS, AND GEEZER WAZZLES. ALMOST ANYTHING CAN HAVE A GEEZER POTENTIAL.

③ IN BRITAIN: A GEEZER IS A BLOKE, A MAN OR A "DUDE". IN THE USA THE DEFINITION IS AN OLD BASTARD, AN ELDERLY CRANKY OLD SON OF A MOTHERFUCKER WHO DRIVES TOO DAMN SLOW AND COMPLAINS ABOUT HOW THINGS WERE IN HIS DAY. IN OTHER WORDS "COTTON TOPS".

④ ELIHU VEDDER (1836-1923) WAS AN AMERICAN SYMBOLIST PAINTER, BOOK ILLUSTRATOR AND POET BORN IN NEW YORK CITY. IN HIS LIFETIME HE WAS BEST KNOWN FOR HIS 55 ILLUSTRATIONS FOR EDWARD FITZGERALD'S TRANSLATION OF "THE RUBAIYAT OF OMAR KHAYYAM". BUT ~~SOON~~ <sup>SOON</sup> HIS REAL IMAGE WOULD BECOME "MEMORY" HE FINISHED IN 1874. IT IS OF AN ANDROGYNUS FACE IN THE CLOUDS THAT ONE MIGHT <sup>OBSEERVE</sup> AT THE SEASHORE LOOKING OUT TO THE HORIZON. IT REPRESENTS WHAT THE AGED MIGHT IMAGINE - A LOVER, A FATHER, A MOTHER, A SON, A DAUGHTER ETC.

2 ⑤ NICHOLAS ROERICH (1874-1947) WAS A RUSSIAN PAINTER, STAGE DESIGNER AND FOUNDER OF CULTURAL INSTITUTIONS. HE WAS INFLUENCED BY THE WRITINGS OF MADAME BLAVATSKY, RUDOLF STEINER AND ALICE A. BAILEY. IN HIS LIFETIME HE DID OVER 7000 PAINTINGS THE MAIN BODY OF WHICH WERE COMPLETED IN THE LAST 15 YEARS OF HIS LIFE IN THE HIMALAYAN MOUNTAINS WHERE HE DID ONE PAINTING A DAY. IN THE END HE ATTEMPTED TO FOUND A NEW COUNTRY BY UNITING REGIONS OF RUSSIA, TIBET, MONGOLIA AND CHINA. HIS WORK INFLUENCED JAMES HILTON'S BEST "LOST HORIZON" WRITTEN 1954. ROERICH'S PAINTINGS WERE CONSIDERED BY H. P. LOVECRAFT TO STRANGE AND DISTURBING, BUT TODAY THEY RESEMBLE THE STYLE OF WALT DISNEY. HIS MUSEUM IS AT 319 WEST 107<sup>TH</sup> STREET AT RIVERSIDE DRIVE, NYC A FEW STEPS AWAY FROM THE CATHEDRAL OF ST. JOHN THE DIVINE.

3 ⑥ BRUCE ALONZO COFF (1904-1982) WAS AN ENIGMA FROM THE START. AS AN ARCHITECTURAL PRODIGY HE DESIGNED HIS FIRST HOUSE FOR A CLIENT AT 12 YEARS OLD. BUT HE NEVER HAD ANY FORMAL EDUCATION ~~AND YET~~ HE BECAME THE CHAIRMAN OF THE DEPARTMENT OF ARCHITECTURE AT THE UNIVERSITY OF OKLAHOMA IN 1942 AND 1935 HE WAS THROWN OUT FOR HAVING A HOMOSEXUAL SCANDAL WITH ONE OF HIS STUDENTS. LATER HE WAS THE VICTIM OF INTENSE JEALOUSY BY FRANK LLOYD WRIGHT (1867-1959) <sup>37</sup> HIS SENIOR. COFF'S MATURE WORK HAD NO PRECEDENT. HE FOUND INSPIRATION FROM ANTONI GAUDI, BALINESE MUSIC, CLAUDE DEBUSSY, JAPANESE UKIYO-E PRINTS AND SEABIRDS.