the last french-fried potato and other poems

by emmett williams
THE LAST
FRENCH-FRIED POTATO

EMMETT WILLIAMS
The Last French-Fried Potato
Emmett Williams


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(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 mais
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 siècle
no more good intentions
plus d'immaterisation
no more jealousy
plus de piles wonder s
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
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
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
no more armpits
plus de fesses exquisément agiles
no more greek islands
plus de fenêtres ouvertes
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 problématique 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 chaus 21, rue Moines 17e MAR 04.58
Mona Mme F 79, avenue Bosquet 7e SOL 75.20
Mona F entrepr. peint 38, rue François-ler 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. chaus. 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 adresse 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

<table>
<thead>
<tr>
<th>i</th>
<th>ii</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>warm a heart</td>
<td>warm a hand</td>
<td>warm an ear</td>
</tr>
<tr>
<td>hold a hand</td>
<td>hold an ear</td>
<td>hold a back</td>
</tr>
<tr>
<td>lend an ear</td>
<td>lend a back</td>
<td>lend a face</td>
</tr>
<tr>
<td>pat a back</td>
<td>pat a face</td>
<td>pat a funnybone</td>
</tr>
<tr>
<td>light up a face</td>
<td>light up a funnybone</td>
<td>light up an eye</td>
</tr>
<tr>
<td>tickle a funnybone</td>
<td>tickle an eye</td>
<td>tickle a child</td>
</tr>
<tr>
<td>dry an eye</td>
<td>dry a child</td>
<td>dry a sweetheart</td>
</tr>
<tr>
<td>surprise a child</td>
<td>surprise a sweetheart</td>
<td>dry a child</td>
</tr>
<tr>
<td>woo a sweetheart</td>
<td>woo a bride</td>
<td>dry a sweetheart</td>
</tr>
<tr>
<td>toast a bride</td>
<td>toast a stranger</td>
<td>dry a bride</td>
</tr>
<tr>
<td>welcome a stranger</td>
<td>welcome a goodbye</td>
<td>welcome a bravo</td>
</tr>
<tr>
<td>wave a goodbye</td>
<td>wave a bravo</td>
<td>wave a kiss</td>
</tr>
<tr>
<td>shout a bravo</td>
<td>shout a kiss</td>
<td>shout a quarrel</td>
</tr>
<tr>
<td>blow a kiss</td>
<td>blow a quarrel</td>
<td>blow a pain</td>
</tr>
<tr>
<td>mend a quarrel</td>
<td>mend a pain</td>
<td>mend a morale</td>
</tr>
<tr>
<td>ease a pain</td>
<td>ease a morale</td>
<td>ease a tradition</td>
</tr>
<tr>
<td>boost a morale</td>
<td>boost a tradition</td>
<td>boost a heart</td>
</tr>
<tr>
<td>start a tradition</td>
<td>start a heart</td>
<td>start a hand</td>
</tr>
</tbody>
</table>
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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
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welcome a kiss
wave a quarrel
shout a pain
blow a morale
mend a tradition
ease a heart
boost a hand
start an ear

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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.