

Taylor's Untimely Mix CD Club

CITY LIFE





The Glass Mountain

1. I was trying to climb the glass mountain.
2. The glass mountain stands at the corner of Thirteenth Street and Eighth Avenue.
3. I had attained the lower slope.
4. People were looking up at me.
5. I was new in the neighborhood.
6. Nevertheless I had acquaintances.
7. I had strapped climbing irons to my feet and each hand grasped a sturdy plumber's friend.
8. I was 200 feet up.
9. The wind was bitter.

10. My acquaintances had gathered at the bottom of the mountain to offer encouragement.
11. “Shithead.”
12. “Asshole.”
13. Everyone in the city knows about the glass mountain.
14. People who live here tell stories about it.
15. It is pointed out to visitors.
16. Touching the side of the mountain, one feels coolness.
17. Peering into the mountain, one sees sparkling blue-white depths.
18. The mountain towers over that part of Eighth Avenue like some splendid, immense office building.
19. The top of the mountain vanishes into the clouds, or on cloudless days, into the sun.
20. I unstuck the righthand plumber’s friend leaving the lefthand one in place.
21. Then I stretched out and reattached the righthand one a little higher up, after which I inched my legs into new positions.
22. The gain was minimal, not an arm’s length.
23. My acquaintances continued to comment.

24. "Dumb motherfucker."
25. I was new in the neighborhood.
26. In the streets were many people with disturbed eyes.
27. Look for yourself.
28. In the streets were hundreds of young people shooting up in doorways, behind parked cars.
29. Older people walked dogs.
30. The sidewalks were full of dogshit in brilliant colors: ocher, umber, Mars yellow, sienna, viridian, ivory black, rose madder.
31. And someone had been apprehended cutting down trees, a row of elms broken-backed among the VWs and Valiants.
32. Done with a power saw, beyond a doubt.
33. I was new in the neighborhood yet I had accumulated acquaintances.
34. My acquaintances passed a brown bottle from hand to hand.
35. "Better than a kick in the crotch."
36. "Better than a poke in the eye with a sharp stick."
37. "Better than a slap in the belly with a wet fish."

38. "Better than a thump on the back with a stone."
39. "Won't he make a splash when he falls, now?"
40. "I hope to be here to see it. Dip my handkerchief in the blood."
41. "Fart-faced fool."
42. I unstuck the lefthand plumber's friend leaving the righthand one in place.
43. And reached out.
44. To climb the glass mountain, one first requires a good reason.
45. No one has ever climbed the mountain on behalf of science, or in search of celebrity, or because the mountain was a challenge.
46. Those are not good reasons.
47. But good reasons exist.
48. At the top of the mountain there is a castle of pure gold, and in a room in the castle tower sits . . .
49. My acquaintances were shouting at me.
50. "Ten bucks you bust your ass in the next four minutes!"
51. . . . a beautiful enchanted symbol.

52. I unstuck the righthand plumber's friend leaving the lefthand one in place.
53. And reached out.
54. It was cold there at 206 feet and when I looked down I was not encouraged.
55. A heap of corpses both of horses and riders ringed the bottom of the mountain, many dying men groaning there.
56. "A weakening of the libidinous interest in reality has recently come to a close." (Anton Ehrenzweig)
57. A few questions thronged into my mind.
58. Does one climb a glass mountain, at considerable personal discomfort, simply to disenchant a symbol?
59. Do today's stronger egos still *need* symbols?
60. I decided that the answer to these questions was "yes."
61. Otherwise what was I doing there, 206 feet above the power-sawed elms, whose white meat I could see from my height?
62. The best way to fail to climb the mountain is to be a knight in full armor—one whose horse's hoofs strike fiery sparks from the sides of the mountain.

63. The following-named knights had failed to climb the mountain and were groaning in the heap: Sir Giles Guilford, Sir Henry Lovell, Sir Albert Denny, Sir Nicholas Vaux, Sir Patrick Grifford, Sir Gisbourne Gower, Sir Thomas Grey, Sir Peter Coleville, Sir John Blunt, Sir Richard Vernon, Sir Walter Willoughby, Sir Stephen Spear, Sir Roger Faulconbridge, Sir Clarence Vaughan, Sir Hubert Ratcliffe, Sir James Tyrrel, Sir Walter Herbert, Sir Robert Brakenbury, Sir Lionel Beaufort, and many others.

64. My acquaintances moved among the fallen knights.

65. My acquaintances moved among the fallen knights, collecting rings, wallets, pocket watches, ladies' favors.

66. "Calm reigns in the country, thanks to the confident wisdom of everyone." (M. Pompidou)

67. The golden castle is guarded by a lean-headed eagle with blazing rubies for eyes.

68. I unstuck the lefthand plumber's friend, wondering if—

69. My acquaintances were prising out the gold teeth of not-yet-dead knights.

70. In the streets were people concealing their calm behind a façade of vague dread.
71. “The conventional symbol (such as the nightingale, often associated with melancholy), even though it is recognized only through agreement, is not a sign (like the traffic light) because, again, it presumably arouses deep feelings and is regarded as possessing properties beyond what the eye alone sees.” (*A Dictionary of Literary Terms*)
72. A number of nightingales with traffic lights tied to their legs flew past me.
73. A knight in pale pink armor appeared above me.
74. He sank, his armor making tiny shrieking sounds against the glass.
75. He gave me a sideways glance as he passed me.
76. He uttered the word “*Muerte*” as he passed me.
77. I unstuck the righthand plumber’s friend.
78. My acquaintances were debating the question, which of them would get my apartment?
79. I reviewed the conventional means of attaining the castle.

80. The conventional means of attaining the castle are as follows: "The eagle dug its sharp claws into the tender flesh of the youth, but he bore the pain without a sound, and seized the bird's two feet with his hands. The creature in terror lifted him high up into the air and began to circle the castle. The youth held on bravely. He saw the glittering palace, which by the pale rays of the moon looked like a dim lamp; and he saw the windows and balconies of the castle tower. Drawing a small knife from his belt, he cut off both the eagle's feet. The bird rose up in the air with a yelp, and the youth dropped lightly onto a broad balcony. At the same moment a door opened, and he saw a courtyard filled with flowers and trees, and there, the beautiful enchanted princess." (*The Yellow Fairy Book*)

81. I was afraid.

82. I had forgotten the Bandoids.

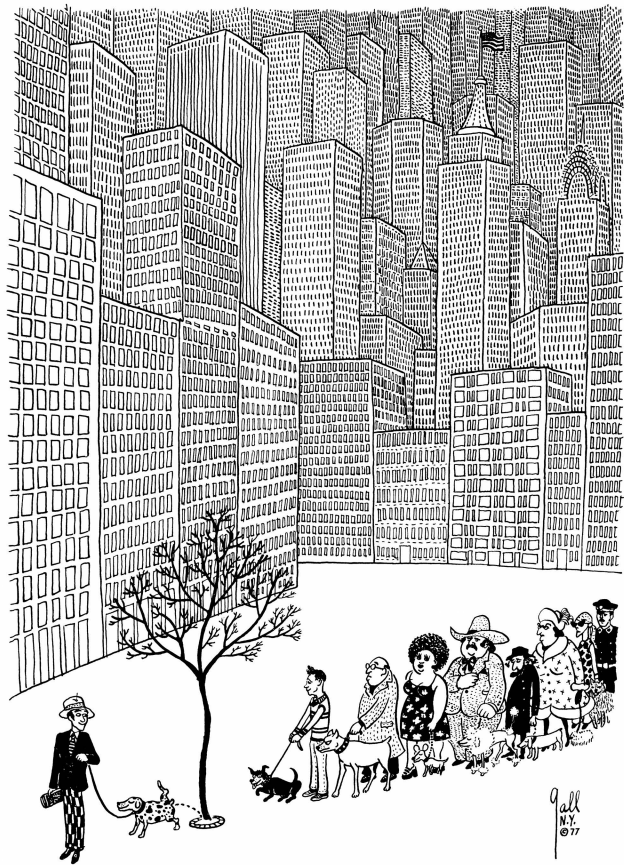
83. When the eagle dug its sharp claws into my tender flesh—

84. Should I go back for the Bandoids?

85. But if I went back for the Bandoids I would have to endure the contempt of my acquaintances.

86. I resolved to proceed without the Band-aids.
87. "In some centuries, his [man's] imagination has made life an intense practice of all the lovelier energies." (John Masefield)
88. The eagle dug its sharp claws into my tender flesh.
89. But I bore the pain without a sound, and seized the bird's two feet with my hands.
90. The plumber's friends remained in place, standing at right angles to the side of the mountain.
91. The creature in terror lifted me high in the air and began to circle the castle.
92. I held on bravely.
93. I saw the glittering palace, which by the pale rays of the moon looked like a dim lamp; and I saw the windows and balconies of the castle tower.
94. Drawing a small knife from my belt, I cut off both the eagle's feet.
95. The bird rose up in the air with a yelp, and I dropped lightly onto a broad balcony.
96. At the same moment a door opened, and I saw a courtyard filled with flowers and trees, and there, the beautiful enchanted symbol.

97. I approached the symbol, with its layers of meaning, but when I touched it, it changed into only a beautiful princess.
98. I threw the beautiful princess headfirst down the mountain to my acquaintances.
99. Who could be relied upon to deal with her.
100. Nor are eagles plausible, not at all, not for a moment.



Intersystems “Let’s Go Get Them Guns” (originally from *Peachy*, Pentagon ALS 142, 1967; here taken from *Intersystems*, Alga Marghen plana-I 38NMN.094, 2015)

Jazzwerkstatt Wien New Ensemble “Euphoric / Hin Weg” from *Sympathikus-Parasympathikus*, Jazzwerkstatt Records JWR 02/14, 2014

LOK 03 + 1 “Rogo” from *Signals*, Trost Records TR 136, 2016

Henrique Iwao “1 2 3 4” from *Coleções Digitais*, Seminal Records 044, 2017

Jerry Rayson “El Bachelon de lo Junkie” [excerpt] from *The Weird Thing in Town*, Psychedelic Worlds Records LP 523, 1969

Richard Trythall “Ommagio a Jerry Lee Lewis” from Various Artists *CMCD (Six Classic Concrete, Electroacoustic And Electronic Works 1970-1990)*, ReR Megacorp CMCD, 2004

Raymond Scott “Bass-line Generator” from *Manhattan Research Inc.*, Basta 90782, 2000

Le Forte Four “Bongo Madness” from *Bikini Tennis Shoes* (originally released as Los Angeles Free Music Society LAFMS #01, 1975; here taken from États-Unis etat04, 2017)

Shaggs “That Little Sports Car” from *Philosophy of the World* (originally released as Third World Recordings TCLP 3001, 1969; here taken from self-released CD, 2011)

İlhan Mimaroglu “Bowery Bum” from *Face the Windmills, Turn Left*, Finnadar SR 9012, 1976

Thomas Newman “Schechter Brothers” from *The Player: Original Motion Picture Soundtrack*, Varèse Sarabande VSD-5366, 1992

“Hyatt Lake Tahoe” from 2” tape, collection of Fred Jones

Big City Orchestra “Hey Mabel Black Label” from *The Consumer*, Commercial Failure CFC2-2, 1995

Jared Jeffries & Peyton Brown “Chappy’s Swappin’ Shop” from *A Gift You Didn’t Ask For From Friends You Never Had*, Zebaphone Records ZBX001, 2017

Mostly Other People Do the Killing “Shamokin” from *Shamokin!!!*, Hot Cup Records 063, 2007

Timo Andres “How Can I Live In Your World Of Ideas?” from *Shy and Mighty*, Nonesuch 7559-79802-8, 2010

- DAF “Co Co Pino” from *Die Kleinen und die Bösen* (originally released as Freundschaftsmusik TIS 66.22128, 1980; here taken from Mute 9082-2, 1998)
- Lin Barron “Minim-Tellig #3” from Kenneth Gaburo *Show-Tellies: Video Compositions (Give-Take & Minim-Tellig One, Two, Three)*, performed by the New Music Choral Ensemble IV (NMCE IV): Elinor Barron, Linda Vickerman, and Philip Larson. Created at the Center for Music Experiment, La Jolla, CA 4/4/1974. Video published by Lingua Press. From YouTube [ref: Stuart Saunders Smith & Thomas DeLio *Words and Spaces: An Anthology of Twentieth Century Musical Experiments in Language and Sonic Environments*, New York, University Press of America, 1989, pp73-102]
- Nihilist Spasm Band “When In London Sleep at the York Hotel” from *No Record* (originally released as Allied Record Corporation RECORD NO. 5, 1968; here taken from Pacemaker / Lion LION 679, 2014)
- Scott Walker “Farmer in the City” from *Tilt* (originally released as Fontana 526 859-1, 1995; here taken from Drag City DC134CD, 1997)
- Burning Star Core “Mezzo Forte” from *Challenger*, Hospital Productions HOS-216, 2008
- Thomas Brinkmann “SYD” from *A 1000 Keys*, Editions Mego EMEGO 224, 2016
- Intersystems “So They Took the Guns” (originally from *Peachy*, *ibid.*)

Prehistoric Skyscrapers No. 2 Scotland painting by Pamela Leschevin

<http://panmelys.com>

- Untitled cartoon (Kong’s reflection) by Charles Addams, originally published in *The New Yorker* 1/31/1977; here taken from *Animals, Animals, Animals*, Harper & Row (New York), 1979, pg. 237
- Don Barthelme “The Glass Mountain” from *City Life*, New York: Farrar, Straus and Giroux, 1970
- Untitled cartoon (line of dogs) by Srećko Gall from *Animals, Animals, Animals*, *ibid.*



CD compiled by Taylor Jessen, August 2018