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"Rock'n'Roll Mythology"

gotta ROCK'N'ROLL MYTHOLOGY
gotta total apocalypse pathology
got the most PostHysterical Poetry
& if it ain't comin' at you then it's breezed on by

got the heavy-duty political intent
got the worm farm free-form diamond noodle content
I got breezy ways & boppin' rays
when the word explodes the mother lode is where I'm at

& it's light here but you cannot see
doesn't matter anyway since you cannot breathe
you see the words mean, they're putting on the squeeze
that could strangle you----hey, what's that mean

say what he say
say what he say
he said he say
he said he said
say what he said
go on & say he said
what'd he say he said
that's what he said
that's what he said to say
he said to say

open up the book w/ yr finger hook
& scan it w/ yr television eyes
( televisionize televisionize televisionize televisionize)
you can stick it w/ yr eyes
stick out yr tongue & memorize
it's just you reading
the book is breathing
time's new dimension settles in

you are dancing on the edge of a thin thin dime
cause you are marching to the phone booth w/ a refugee line
you are baking in the kitchen when the walls cave
you are crawling through the desert w/ a loony rave
you are crossing all the x's for the love you save

hey who
hey who he
hey you
hey who you talkin' about, me?
hey listen to me, hey listen to me, hey listen to me, hey listen to me
hey listen to me, hey listen to me, hey listen to me, hey listen to me
I got to say what I say
to say what I see, I say

I don't see what you say
coming straight out of me
hey I'm coming straight out of you
why don't you try on that shoe

try it on for size
might give you a rise

cause everything I said it, I said it cause I read it
& everything I said it, I said it cause I read it
& everything I said it, I said it cause I read it
& everything I said it, I said it cause I read it
gotta debunk all of those trashy ideals
gotta reintegrate all the ideas you steal
"I understand" means I stand under yr heel...

woowie, hey man, you gotta light
because really I think yr getting just a little bit too heavy.
well I realize that. why don't you give me a break---& a half.
I could break yr arm. wouldn't do you any harm.
it's in the book, see. just take a look-see.
means what it says. says what it means.
"it's" only it. see what I mean.
I mean to say. there's nothing to it.
the book's overdue. so go renew it.

sing a song w/ a rock'n'roll band
play the guitar w/ a feather in yr hand
but the feather would rather fly than be plugged in
& the poetry just has to be freed from the pen

gotta gumbo anarchistic sensibility
& I do not exclude those who reject me
sail the manic Titanic awash in the wine-dark sea
where the language is the water & the rocks are poetry

gotta riptide w/ all hands going down
into hot pants where the love runs aground
gotta whamama jamma lamama w/ the low-down meltdown core
gotta relax the wax, Max, to de-rug the floor
gotta rocket in my pocket that can sock it more & more

& the central calmness of my Being is predicated quite simply
in the act of Seeing both within & without in a remarkable fashion
to which one must remark as a part of that act

gotta ROCK'N'ROLL MYTHOLOGY
gotta total apocalypse pathology
got the most PostHysterical Poetry
& if it ain't comin' at you then it's breezed on by

got the heavy-duty political intent
got the worm farm free-form diamond noodle content
I got breezy ways & boppin' rays
& when---hey, is this the end?
where it begins
ooo what a cheap shot
what a piece of cake shot

well. I suppose y'd rather leave it w/ a little downward trail
o, a demitasse of denouement to daily detail

not a bad idea in the kitchen making almond cakes & pies
what a pleasant surprise
go ahead & take a taste
one tiny slice
how nice

FOOLING WITH WORDS WITH BILL MOYERS: Bob Holman

NYC poet Bob Holman visited Bern Porter at his home in Maine this summer. Mr. Holman was featured on the PBS Special FOOLING WITH WORDS WITH BILL MOYERS which aired 9/26/97. See page 8 for more information about this program which documented the Geraldine R. Dodge Poetry Festival, held annually in Waterloo Village, NJ., and the PBS website.
ANDRZEJ DUDEK-DÜRER

is the first in a series of featured artists, in THIS MONTH’s SCHOLAR! He resides in Poland, travels widely in Europe and globally, presenting and performing music, graphic, and "live sculpture. Andrzej is the creator of International Projects in Metaphysics and Telepathy.

ANDRZEJ DUDEK-DÜRER

... ART is for me a WAY, A POSSIBILITY TO LIVE ... SPECIAL POSSIBILITY OF SELF-REALISATION 
... POSSIBILITY OF CREATION, COMMUNICATION & COOPERATION ... WAY OF 
TRANSFORMATION AND TRANSKOMUNIKACJA ... TIME, DURATION, MUSIC, METAPHYSICS, 
TELEPATHIC ...

MY LIFE IS ART ...

... media of my art are: GRAPHIC, DRAWING, PHOTOGRAPHY, SCULPTURE, VIDEO, MUSIC, MY SOUL, MY BODY, MY HAND ... EARTH, WORLD, COSMOS ...

I AM INTERESTED WITH PROCESSES OF ART ... I BELIEVE IN REINCARNATION, I AM A PERSONIFICATION OF ALBRECHT DÜRER ...

... my life, evolution of my reincarnation is a TRANSCENDENTAL PROCESS ... product in my art in conventional understanding of painting, graphic, sculpture ... it is only a documentation, notation of processes of realisation ...

ACTIVITY, ACTION, PROCESS OF ART-THIS IS THE PRODUCT OF ART, if wy try to compare it to a conventional product of art ...

PROCESS OF ART, ACTION, ACTIVITY - THIS IS PURPOSE AND A MEANING IN ITSELF ... PRODUCT OF ART, ARTICLES OF ART - THEY ARE BY - PRODUCTS ONLY ... of course richer or uglier, bigger or smaller, possible to sell or not ... being, to existing ... vanishing ...

ANDRZEJ DUDEK-DÜRER 1969-1985

Andrzej Dudek-Dürer by Adam Sobota

Being active as an artist since 1969, Andrzej Dudek-Dürer was hardly acceptable for art institutions as what he did was so much connected with the sphere of his personal life. Museums stand as a proof of how far the art is understood as an assemblage of aesthetic that can be pondered upon irrespective of their origin circumstances. For 19th and 20th century art experts, an artist's output was proof for the existence of universal visual forms, discovered within the field of art in science - like fashion. Art history was presented as an organized transforming of art object forms, marking a supposedly logical line of development. Artist biographies served only to add some light onto art historical necessities. When surrealists defined art as "convulsive beauty," it still didn't break these conceptions, but served to embrace more objects within the category of art. Only in the 1960's did earlier experiments become the current that deeply changed the understanding of art. It was caused by art practices which undermined a material status of an art object, presented creation as a constant process and linked it permanently with a person as an artist, spectator interpretations, or with an idea of art itself. In effect present artistic activities are grounded both on producing durable art objects and on unifying the idea of art with activities and living situations of an artist. Still the remaining problems are interpretations of that situation made by critics and institutions of art. With some difficulty, they adapted themselves to the situation, which to the art category were included objects considered earlier as being outside aesthetic standards, but the nonobject currently is the reason for a much deeper crisis in the the perception of art. In Buch case as in Andrzej Dudek-Durer’s activities, we can notice the range of changes in art that go beyond categories worked out by modernism during its growth since the end

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ANDRZEJ DUDEK-DÜRER

TRANSCENDENTAL PROCESS ...

... A PERSONIFICATION OF ALBRECHT DÜRER ...

MY REINCARNATION IS ...

... ART is for me a WAY, A POSSIBILITY TO LIVE ... SPECIAL POSSIBILITY OF SELF-REALISATION ... POSSIBILITY OF CREATION, COMMUNICATION & COOPERATION ... WAY OF 
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of the 19th century. It applies for example to "Art Shoes" by Andrzej Dudek-Durer. It is a pair of patched shoes worn by the artist in which, as he wrote himself, "is being realized the activity of Art-Shoes, Art-Trouser, Art of Andrzej Dudek-Durer. The activity has continued non-stop since 1969 in places where the author appears." 20th century modernism made us accustomed to different anti-aesthetic objects or ready made things transferred into the content of art and life like the urinal used by Marcel Duchamp. Yet, it is not always in the same situation when an object fits into an object of daily use. It is not possible then to speak about the separate art space, but at most to speak about "places where the author appears." It was not long ago when exposing ones own body in the place of an art object was treated only as a provocation against art commercialism. Andrzej Dudek-Durer doesn't treat his own person as an opposition to art objects, which he himself makes anyway, and for example works with motives from Albrecht Durer woodcuts. Both personal activities and produced objects are just representatives of the art process, to which has been given characteristics of the life process.

So it makes some sense other than the activities of modernist vanguard artists where spheres of art and life were treated oppositely, although borderlines between them were attacked. Alienation became a language rule of such art. The condition of art progress was the artist's alienation from "normal" society, as much as alienation of succeeding art objects against tradition. Many vanguard artists understood such a method as useful for enlarging cognitive possibilities of man. Still in 1976, Zdzislaw Dlubak wrote that "art as a destructive element in the human mind: its function is negation of all existing rules and creation of 'empty sign' that serve to free a human mind." This mechanism of alienation, that can be understood as a postulate of originality and innovation, is now still an important element of art. Yet, it is not anymore a result of accepting a new abstract principle of art, but is a part of an individual's personality development. The art that is identified with a personality can't be reduced to its destructive function; it must become the purpose of itself, i.e., take into account all aspects of life at once.

A personality fits not already understood in an abstract way, as it was in modernistic concepts where the individual was eagerly sacrificed for the sake of collective utopias or other generalizations. Andrzej Dudek-Durer fits opposing them with the metaphysics that fits close to Buch religious attitudes, where the physical body fits a necessary form for the expression of the spirit. It became visible in photo montages where he represented himself as the crucified Christ and in his declaration as being the succeeding incarnation of Albrecht Durer, the great artist who lived ca. 500 years ago.

Declaring oneself as the incarnation of Albrecht Durer raises consternation, as it goes beyond accepted art strategies and also it can't be verified from a rational point of view. Usually in the presence of some old-time artist, we understand a sense of popularity made by him, art works or the style of art. Yet, reincarnation means a real person and not only symbolic presence. It fits also something different than popular in the last years usage of a pastiche, quotation, or disguise. Modernism longed for a liberation from the past and from this point of view reincarnation means a threat to that freedom. Above that, rationalists would judge a conviction of reincarnation as proof of a pathological inner dissociation. On the other hand, modernistic rationalism accepted the fact of permanent and dramatic division between physical and psychical spheres of a human person and division within the psychic sphere, as it psychoanalyzed, feeding with this the feeling of threat and schizophrenia of life. And so eg., theme of journey in modernistic art most often was localized within the sphere of retrospection, vision, and hallucination; opposing such a free journey to restrictions that are imposed on a physical individual by time and space.

Both the journey and meeting are very important elements in Andrzej Dudek-Durer's activity. They are closely linked with the physical presence of the author, which overminds and integrates these experiences, even if a journey has "metaphysical telepathic" character. The author's presence fits the art-fact, both when it has to do with an everyday function or when it fits a matter of wandering through successive incarnations. We can assume that some form of a presence makes a fact of art when it fits a result of the art consciousness. Andrzej Dudek-Durer derives that consciousness Emma 20th century tradition of art marked by waves of modernism and the latest postmodern phase. This fact imposes some peculiar restrictions on a more general attitude which we are inclined as the art of being. Referring to an artistic situation provides possibility of a specific social communication within the contemporary culture. In that culture art is dynamic, constantly transgressing its limited language, which is the most open form of social communication. Yet, it still doesn't provide the full possibilities of expressing oneself. Out of its nature, the art of being refers to the essence of being cognizant, and these metaphysical, timeless qualities escape format procedures in both science and art that was shaped on the ideas of modernism. Cognition of that kind we associate rather with mystical, meditative procedures which may also tend to embrace all possible human activities.

Andrzej Dudek-Durer tries to associate historically the conditioned ideas of art with this absolute dimension to which aims the art of being. It is visible that such trials make in art today the whole movement, pointing a way out of limits produced by modernistic language of art. Those who try to defend consistence of that language warn against being too radical and disturbing its borders. Yet, the meaning of these borders is a different thing for people wanting to define objectively some products and is different for people understanding the artistic activity as the art of being in the world, that in the world that is maximally complicated. The consciousness of contemporary art is far from producing timeless symbols that refer to the essence of being, the practice that closed in a dead circle the art of other cultures.

If art is still to play an important role in social development, it will have to prove that its variety and lack of final definition serves well for a development of human personalities.

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Between Silence and Sound

Ewa SONNENBERG speaks to Andrzej DUDEK-DURER

I have always lived with music. At the beginning of the sixties, my fascination with rock music led me to become interested in instruments. The guitar was especially fashionable at that time and I chose to learn it. At the same time, I took piano lessons for seven years. Unfortunately, my teacher gave me no hope that I would improve, either as a performer or as a composer. It was only during the last two years of school that I found people who took me seriously. At that time, I started to become interested in classical music. Apart from that, of course, I tried to do my own things— I wrote compositions for string instruments and, played in rock bands.

My musical path started with rock and led through blues and free jazz, which I worked on by using different editing techniques. In the seventies, I made one-track recordings, using a Grundig ZK 140 by speeding up fragments of musical material and mixing them together. This was very important experience for me. At the same time, I was putting together my own

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piano workshop. As this was not a school, for which I felt disgust, this avenue led to the development of my playing technique on the piano and string instruments.

I taught myself using American music and music manuals as resources. They introduced me to blues and jazz music, as well as the problems of improvisation associated with them. The compositions which I currently produce also have elements of classical music.

Regarding my material, which has been released on cassette by NADA records, these are my earlier compositions, some of which had already been written in 1978. As you can see, the period of time between the writing of my compositions and their release is sometimes rather long. Of course, during that time I recorded many other cassettes (both sessions in galleries and recordings in private studios), however, these have mainly been circulated among my personal friends. This is what happened to, for instance, the cassette which I recorded with Mark Bloch in New York in 1988. The same thing happened with the recording of a performance which had been recorded at the Artcore Gallery in West Berlin. During a free time slot one of the independent broadcasting stations in Brussels broadcasted my electronic music.

This exploration of electronic music is very much on the edge and is related to my travels. At that time, it was unfortunately impossible to have access to instruments and recording studios in Poland.

This was the reason for my journey to Germany in the eighties and my contacts with the Stockhausen group. I came to study Stockhausen by chance, through the auspices of Mary Bauermeister, an artist's wife, with whom I had been put in contact by one of my Berlin musician friends. At that time, my first cassette to use electronic music was recorded in the Stockhausen studio. The music which is on it has a special aura of meditation and contemplation, dispelling aggressive energy and leading the listener to a state of harmony and balance. I feel that it could be played in concert halls. Nevertheless, it is directly connected to my performance art and has only so far been performed in galleries, theatres and art institutions.

There is a chain of reincarnations linking Durer and Dudek which is full of other consciousnesses. One of them is connected with India and the building of my sitar. It is also connected with the music that I create during my performances and as such creates a specific aura, a 'metaphysical telepathic experience' (this is, in any case, how I would describe my artistic activities as a whole). This music induces a particular state which may be termed the alpha state. This is a state in which a person with special gifts can give or receive certain types of energy. This is the source of the sounds heard during my performance art against a background of complete darkness. The first of these energies is the element which opens up communication with the listener and creates an initial metaphysical state. Other elements of art are only heard later. It is an attempt to reach the public by means of different media which depends on the individual's receptiveness to impulses. This is why my performance art is comprised of different art forms, media and experiences: other artists tend to treat these things as separate.

My music often functions as an accompaniment to my video films. Sound is responsible for half of the success of a film image and may be very useful for creating certain tensions.
The style of my work is based on the basic working out of the harmonic and melodic structure of the composition concerned, recording it and gradually perfecting it. My compositions are usually a result of meditative experiences. They determine the development of my improvisation, as improvisation is itself based on particular situations. Having experience with an instrument is also important because every instrument creates a different listening situation. Contact with an instrument depends on energy flow and gives a certain potential. Therefore, a lot depends on performers themselves—perhaps even most things depend on them.

Music and the way in which it functions on magnetic tape is a special kind of artistic creation. It creates the possibility of having a relationship with a living, pure moment of creation. This distinguishes it from the visual arts, which deal with finite creation.

Modern methods of sound transformation create extraordinary sound effects. For instance, until quite recently I worked by mixing material I had prepared earlier on a multi-track. Now I use digital recording techniques. Another very interesting form of technology which I also use is sampling. This involves putting acoustic sounds into a synthesiser and then using them as if they were sounds coming from live instruments. This was the method I used while recording Of Breath, on which all the drum tracks were recorded using a sitar rhythm track and then played back through a synthesiser/mixer. I then added live sitar on top. However, on my cassette entitled Somewhere Else I very slowly develop a particular harmonic structure, which almost grows infinitely. It is as if it is an attempt to capture a particular atmospheric

This means that the music I compose and play has a very aesthetic character, even though it is possible to hear the diversity of what I do by analysing the paths or origins of sound. For me, it is above all about sensing sound as it is and the creation of particular melodic and harmonic structures, thus enhancing the understanding of silence. While composing, I try to find a balance between silence and sound because, after all, it is only when we are in silence that we can hear and understand sound.

Andrzej DUDEK-DÜRER spoke to Ewa SONNENBERG.

NOWY NURT No8 POZNAN - Poland 1994

Andrzej DUDEK-DÜRER believes in reincarnation he is a personification of Albrecht DÜRER. His art activities are: graphic, drawing, painting, photography, sculpture, action, music, environment, metaphysical-telepathic activity, antypoetry, metaphysical instruments construction, installation, video art another forms of realization. Since 1989 he has practiced the life performance The Art of Shoes, The Art of Trousers, The Art of Life of Andrzej DUDEK-DÜRER (living sculpture) non-stop activity in the places where the author appears. "... Art for me is a way, a special possibility of self-realization communication and cooperation... ALL MY LIFE IS ART..."

Andrzej DUDEK-DÜRER lived in isolation till 1978 and since 1979 he has started project The Travel Art, first in Poland next in the West Europe, Mexico, USA, Canada, Australia, New Zealand, Singapore, South Korea, performing his LIVING ART i.e. exhibitions performances, lectures, workshops, video art. He is initiator and coordinator of the International Metaphysical-Telepathic Projects. He has exhibited on numerous individual and group shows in Poland and abroad. His works are in many national and private collections e.g. National Museum-Warsaw, Centro de Art.Actual - Barcelona, Stedelijk Museum - Amsterdam, Museum of Modern Art - New York, Tate Gallery London, City Art Institute Library - Sydney, The School of Art. Institute of Chicago.

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So, Dear Shaella soon I will going to Germany and Holland next on beginning november I will have my Exhibition- ART OF SHOES AFTER 30-years and some

MAGICAL PICTURES and installation META ...AMBIVALENCE.
The Geraldine R. Dodge Poetry Festival

The Geraldine R. Dodge Poetry Festival is the largest poetry event in North America. The Festival, held every other year, was inaugurated in 1986 by the Dodge Foundation to help poetry assume its rightful place in the center of our imaginative and emotional lives.

Situated in historic Waterloo Village in northern New Jersey, the Festival offers four days of poetry readings and poetry-centered events -- discussions, conversations, and workshops -- for students, teachers, and the general public.

"They call it a festival, but it's more like a carnival . . . and you're the ride," says poet Kurtis Lamkin, who captivates the crowd with his tapestry of joyful sights and sounds of African-American urban street life. From big tents to small workshops, people throng to hear some of the best poets in America and share their thoughts on the craft of poetry. Surveying the sunny atmosphere of young and old reading and speaking poetry together, Georgia poet Coleman Barks remarks, "It's amazing that so many people can be genuinely excited about fooling with words."

For more information:

Internet: Dodge Poetry Festival (www.grdodge.org/poetry/)

Fax: (973) 540-1211
Phone: (973) 540-8443 ext.139
Mailing Address:
Poetry Festival
Geraldine R. Dodge Foundation
163 Madison Avenue
P.O. Box 1239
Morristown, NJ 07962-1239

2000 Festival: September 21, 22, 23, and 24

32 Sex addiction

We are Number One

We're a young nation barely 500 years but we catch up fast now we are Numero Uno, we have much stuff... materials thing! Police of the world if some low brow countries try to disrupt the pastoral landscape of the earth, the Pentagon pronto sent some Swat team to reinstall order if they persist we bomb them back to Stone Age; matter of fact some resident of Nagasaki remember we gave them the boot and no schmuck dare to fuck around with Uncle Sam! Moolah we have plenty, up to our ears about debts but a country of users: enjoy now maybe pay later! By the way the poor pay debts the rich don't, they went bankruptcy and open new venture... God blesses America! That why all the smarts, dreamer, convict, poor want to come in to show us how to work less and make more dineros: here is the proof of success I came 35 years ago with 5 bucks... now I have 6 bucks!

NGUYEN DUCMANH

BERN PORTER INTERNATIONAL is a bimonthly literary newsletter and the Bulletin of the scholars of the Institute of Advanced Thinking! Retail price is $2.50 per copy, or, if ordered by mail, $2.00 cash. Yearly subscriptions available for $10.00.

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