

7

6

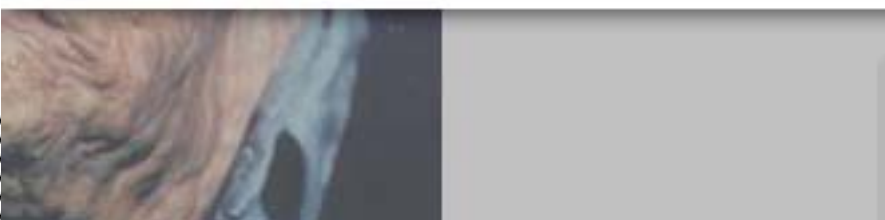
5

4

3

2

1



**[The work comments on itself in the style of a Four-Star Review, in the voice of the first film critic to win what was once a much coveted prize for criticism.]**

This attempt to spin an epic should be considered an endlessly entertaining one. It mostly works. When it doesn't – when there's a failure of tone or an overdrawn caricature — it regroups and plunges ahead. The reader is disposed to go along; all good storytellers tell stretchers once in a while, and circle back to be sure we got the good parts.

It is the very folksiness of this work that should make you consider it such a perceptive and important statement about Albinos, the West and the American dream. There's no stridency, no preaching, no deep-voiced narrators making sure we got the point. All the events are told as if they happened long, long ago, and a dead woman with the voice of a 121-year-old-man who just wants to pass the story along, relates them.

The epic is the most flexible of story forms. Its teller can pause to repeat a point, can hurry ahead ten years, can forget an entire epoch in remembering the legend of a single suicide terrorist. It doesn't capture the history of a time but its flavor. Redintegration – Retention gives us the flavor of the nation after the White brought uncivilization to the East. Its anti-hero, a composite played by Dustin Hoffman, Diana Oughton and the African Albino child, who for the sake of sentimental neo-primitivism, of course remains anonymous. The composite figure is indeed no hero at all, but merely a survivor.

This composite figure – the wigger figure – gets around pretty well in all of this radical political-incorrectness. It touches the bases of the neoliberal myth of hybridity and cosmopolitanism in the neo-imperial former West. The figure does not preach the philosophy of the suicide terrorist. The logic of the wigger-figure is the suicide terrorist. Indeed, the dead speak ordinary, idiomatic English but have to express themselves in fissures and fractures: the haze is an idiomatic richness of their corpse tongues. When the wigger figure refers to Blacks as “the Human Beings,” the phrase is literal and meaningful. Whites are not Human Beings so we don't laugh.

Despite the wigger figure, the suicide terrorist in this scenario doesn't make it as a Black, or as a White either, or as anything else tried. Looking, listening, remembering is the function to serve and it is for this reason that the only option is suicide terrorism. The mazes are two ideas of

civilization: The Black and the White. Bloody massacres to massacre in turn, and we all know that the Whites will eventually be destroyed as an organic community and shunted off the planet. But the movement of this work is circular, and so is its belief in the value of an essential Blackness.

The epic form has been adopted for a reason. All the characters who appear come back in later stages, fulfilled. If they are lacking arms, they lose legs. They decay from has-beens to freak show attractions. They fade from glory to madness. Only the wigger figure makes it through to the end not merely intact, but improved. This should not surprise the reader, as after all, capitalism is sustained in generating a critique of itself and there is no way out of this meta-game but to play the system to its extreme consequences in the hope that it will implode.

The survival of the wigger-figure is reflected in the structure of the work. Most works that are violent have their climax at the end. The author here puts the climax in the middle: we see this in the selective history provided in the beginning of the work, which tells of the blown off finger of a Weatherman being found in the Townhouse debris. The author can control violence as well as any and does so here. The final massacre of Diana Oughton is muted in the image of Dustin Hoffman carrying his painting away from the scene so we don't get distracted by the fact that Diana Oughton was actually a person who lived and breathed, while Dustin Hoffman is just a cipher.

But Diana always stays dead, despite the attempt to resurrect her in the mask of the wigger figure. So, we leave the place of suicide terror and invite the wigger figure home to have something to eat. For the occasion, the wigger figure sings a rap epic about the sinister lineage of the White in the Black Albino. The voice is a composite: that of a 120-year old man, Diana (?) and an anonymous Black Albino, whatever one might imagine that meaning. Someone once said in a Nobel Prize speech that man will probably endure – but will man prevail? It is no accident that we do not smile at this point or at the difference between a White and a Human Being. Black Albinos are all the rage among models nowadays.

FIRST SUBMARINE TO SINK SHIP, FOUND.

MASSACRE SUPPRESSION REVEALED.

FIRST FEMALE GENERALS APPOINTED.

POSTAL SERVICE STRIKES.

BOOK TITLED FUTURE SHOCK PUBLISHED BY ALVIN TOFFLER.

ORSON WELLES NARRATES FUTURE SHOCK DOCUMENTARY.

RONALD REAGAN RE-ELECTED GOVERNOR OF CALIFORNIA AS DEMOCRAT.

BLACK SABBATH RELEASES ALBUM TITLED PARANOID.

NEW YORK KNICKS WIN FIRST CHAMPIONSHIP AGAINST LOS ANGELES LAKERS.

EXHIBITION TITLED STATE OF MIND, NEW CALIFORNIA ART, OPENS.

MICHEL FOUCAULT PUBLISHES THE AUTHOR FUNCTION

GREENWICH TOWNHOUSE BUILDING IN NEW YORK EXPLODES.

FRAGMENT OF A FINGER FOUND AMIDST TOWNHOUSE DEBRIS.

THREE MEMBERS OF WEATHERMAN ORGANIZATION REPORTED DEAD IN EXPLOSION.

DIANA OUGHTON, MEMBER OF WEATHERMAN ORGANIZATION, AMONGST THE DEAD.

DUSTIN HOFFMAN PHOTOGRAPHED SAVING PAINTING FROM HIS HOME NEARBY THE TOWNHOUSE.

FILM LITTLE BIG MAN RELEASED IN THEATRES. HOFFMAN PLAYS THE ANTI-HERO.

BOOK ENTITLED DIANA: THE MAKING OF A TERRORIST PUBLISHED.

EMILE DE ANTONIO MAKES FILM UNDERGROUND WITH WEATHER.

DE ANTONIO DEVELOPS SUICIDE TERRORIST CAMERAWORK FOR THE FILM.

DIANA OUGHTON HAUNTS DE ANTONIO'S FILM THROUGH THE HOFFMAN ANTIHERO.

THIRTY YEARS LATER, A DOCUMENTARY IS MADE ABOUT THE WEATHER UNDERGROUND.

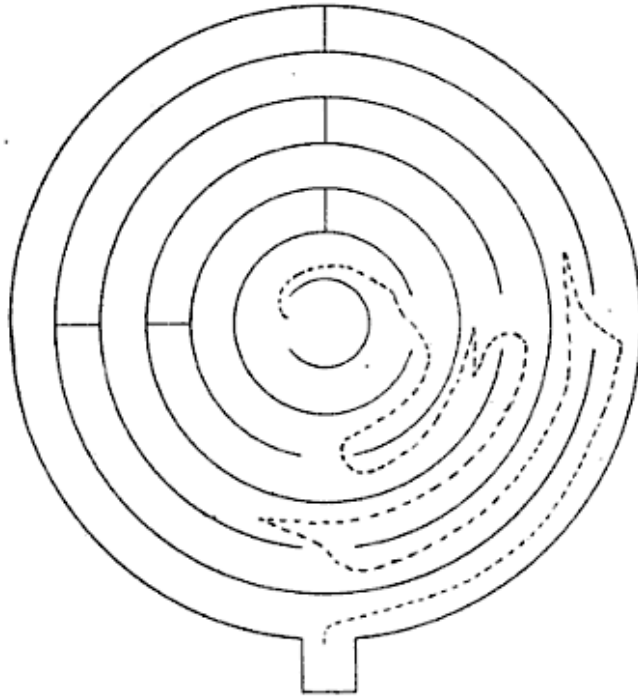
JOHN WALKER LINDH HAUNTS DOCUMENTARY MADE ABOUT WEATHER UNDERGROUND.

JOHN WALKER LINDH, REFERRED TO AS THE AMERICAN TALIBAN, IS IMPRISONED FOR LIFE.

ALBINOS IN TANZANIA ARE HACKED TO DEATH FOR THE MAGICAL PROPERTIES OF THEIR LIMBS.

**Decomposed body of person with albinism found in village**

**Diana involved with Weathermen**



#### REDINTEGRATION – RETENTION 7

All criteria of learning in the maze have been based on these three – time, “error,” and distance. In deciding on a norm for the present work, the criteria of time and distance have been eliminated to a certain extent. They were considered as only minor factors in outlining the essentials of retention.

Learning the maze consists in the acquirement by the albino of certain integrated movements. The trials after the period of disuse of these movements show the loss in integrations. Time and distance as primary factors are valuable but secondary. The primary criterion is one of movement.

There has never been any definite agreement as to what constitutes an “error.”<sup>3</sup> Not considering hesitation, an “error” may be said to be made by the albino when, in the process of solving the problem, it retraces its steps. Here is where distance as well as time may enter as factors.

**350733**

REDINTEGRATION – RETENTION 7

Redintegration understood here to refer to the restoration of the whole of something from a part of it. It is an evocation of a particular state of mind that results from the recurrence of one of the elements that made up an original experience. The word retention will be used in reference to the capacity to actively recall experiences – the time between death and redintegration.

REDINTEGRATION – RETENTION 7

If fewer than six perfect trials are regarded as the norm, Additional trials are likely to reveal the imperfection of what has been established by experimentation in this work.

5 A position on the struggle for them 353 6 A Note 358  
POEMS from the outset 363 plagiarism 365  
Snow Falls Thick 367 there is life 368 do you still remember 369  
your letter 570 synchronicity

REDINTEGRATION – RETENTION 13

The examples of the points treated above show the case of the dominant error, White.

TABLE I  
TRIALS, ERRORS AND TIME IN TRANSFERS BETWEEN

2 MAZES

In the first section, there are five runaways in the true pathway And there is only one connecting runway. To the left at the entrance to the section a blind alley opens where there is a positive transfer between the two mazes.

The record shows them becoming intensely aware of several others sitting there, moving around, Watching them. They say they are obvious because they are trying to integrate in their surroundings.

They were bravely living for a big catch. It Became obvious to you that they were not going to let go. They briefly discussed The idea Of making contact but decided against it.

PAGES 7 THROUGH 19 ARE NOT INCLUDED IN THIS PREVIEW

The  
Shouting going on all around you the conditions were less than ideal, but at least if you  
focused you could hear.

Although you were a terrorist (and would remain one in your mind) and  
They, moving in the vicinity of the powerful, sniffing the heady scent that you  
Would  
Find nauseating, could sense a true affection develop between them. More  
Time and they would forget that the “professional revolutionary” was an oxymoron.

Said something to pull up her nose at, so that it may grow and become like, unto yours  
(this advanced so that the snivel would take notice) and delay  
But  
Hurry ! hurry ! time’s running from a broken throat – please,  
May  
you  
Not.

*Hit the enemy with a little stick. Humiliate them.*

In a tray of cups and teapots and instant coffee and hot water, and nothing left. This  
Went  
On for a long time. There was the inquisitive eye and Jesus speaking to the President who  
had spoken to his Secretary of the Defense who had spoken to the Secretary of the  
Interior who had spoken to  
The Secretary of Foreign Affairs commanding command who now summoned and spoke.

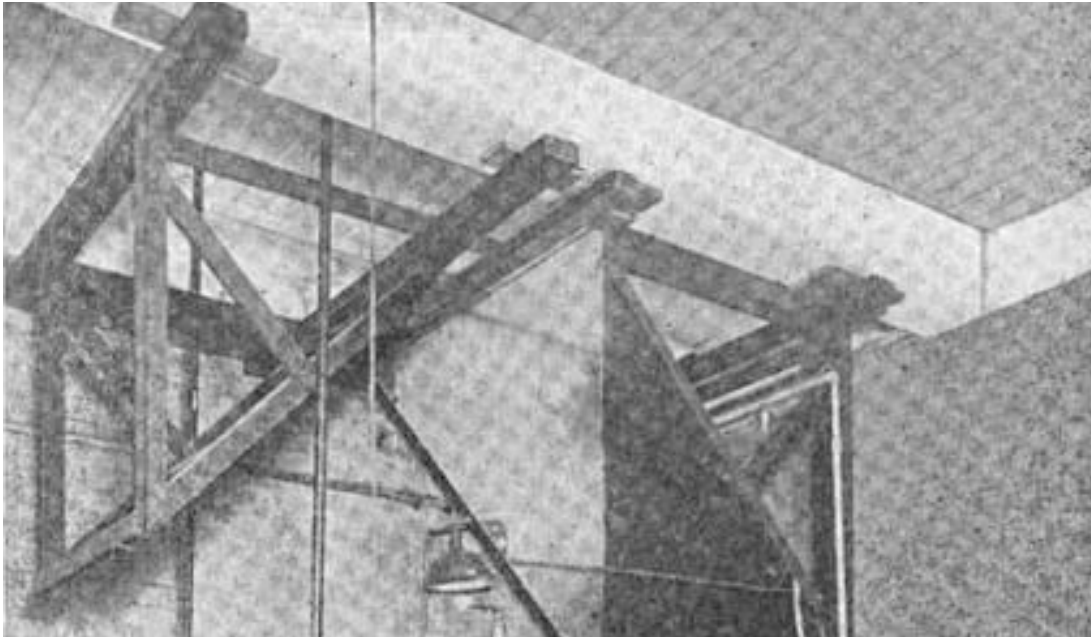




TABLE V- B  
30-DAY PERIOD, 1 TRIAL PER DAY  
TIME IN SECONDS

You were to discuss means of leaving. Your tilt was disruptive. You were coming to the other end of the blind alley. You are absent to the world and about to emerge into the second maze. Even before that you remembered only flashes of what happened. You saw the panorama bowing low. You heard the sea cheering the desert.

It was now Friday. This is how it happened. You separated from them. It had not been that long, but they were far gone. A captain came to the house, walked in, bared his dentures and appraised the canvas.

He must have wanted to have his grin pass for a friendly smile, so he clicked his heels, but again, you were dead so you could see through it all.

You went for the hot water

A last drink, they were frozen around the table in a haze.

You were accosted by a drunk only you could see who draped his death over his chin and informed you

He was a warrant-officer, it was in him or else fight him right now on the saw dust in that room, under the table where those five were sitting.

TABLE VI- B  
1 TRIAL PER DAY  
30-DAY PERIODS, DURING WHICH A NEW PROBLEM WAS LEARNED

A Note on Confessions of in Suicide Terror

Personages. They were a natural thing to do. And They have not 'invented' or transposed any event. It will be clear to the reader that you often emit options

Or

Allow yourself judgements. These are your own. It was not your intention to take Revenge on them for their conscientiousness.

*That was how a Human Being  
Taught a coward a lesson*

A note about Torture and Interrogation Rooms. You most certainly do not agree with the need to wage a struggle for

Survival

Those who do so are, to your mind, objectively

Strengthening the ideology of the Whites. They justify their power monopoly by staying alive.

- 6 A Note for The Temptation, it is easy to pour forth visions of apocalypse. Or to give way to the temptation of trying to be a prophet. Or both. At the end of the book is a reproduction of the suicide bomber. Self-annihilation is the only revolutionary White gesture.

From the outset from the outset, once more as at all  
Times

Before at the end of all time, come on my way out of a savage  
Wasted

Region taking what there is for creed, come to blow on the coal-ash cold, come  
With

your

dark curled journeys measured out by the twisting so White the eyes feel black and down  
between fields of fat.

55	17	2	19	15	2	1	3	55	12	2	14
56	8	2	10	16	1	1	2	56	2	2	4
57	82	2	84	17	1	1	2	57	4	4	8
58	64	2	66	18	2	1	3	58	5	1	6
59	9	2	11	8. (concluded)				59	4	3	7
60	7	2	9					60	5	2	7
61	31	3	34					61	7	2	9
62	5	1	6	111	100	3	103	62	8	2	10
63	11	1	12	112	202	2	204	63	2	1	3
64	52	2	54	113	130	2	132	64	2	1	3
65	32	2	34	114	89	2	91	65	2	1	3
66	19	2	21	115	66	30	96	66	11	1	2
67	55	2	57	116	29	4	33	67	2	1	3
68	4	3	7	117	39	2	41	68	2	1	3
69	19	1	20	118	65	10	75	69	1	3	4
70	233	3	236	119	50	4	54	70	9	4	13
71	61	2	63	120	26	2	28	71	2	7	9
72	107	2	109	121	138	2	140	72	2	1	3
73	70	3	73	122	91	2	93	73	3	1	4
74	33	2	35	123	39	2	41	74	3	2	5
75	5	2	7	124	107	2	109	75	5	1	6
76	145	2	147	125	31	2	33	76	4	1	5
77	10	1	11	126	49	2	51	77	2	1	3
78	41	2	43	REDINTEGRATION				REDINTEGRATION			
79	48	5	53								
80	18	1	19								
81	15	2	17	1	23	2	25	1	6	3	9

Manifesto ...

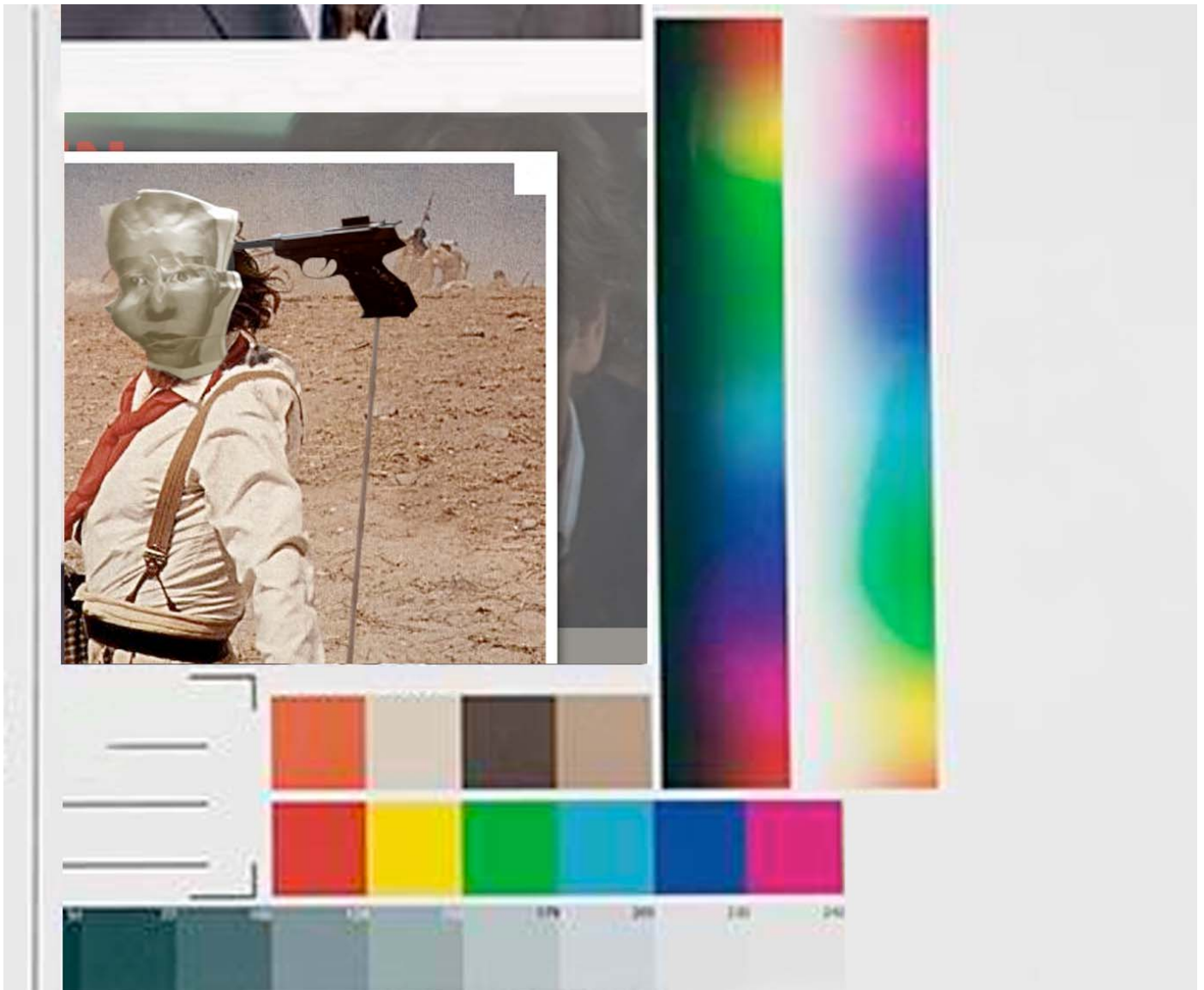
White death was Black militancy. The forms the struggle took were defined on the  
One

Hand by the restrictions imposed by the authorities and on the other hand by  
The

Need to assert or reassert the black identity both culturally and politically.

You knew your end was their beginning. Anything less than your suicide would have  
been a farce.

*(I never understood how the Whites  
Could be so proud of winning)*



## Notes, Acknowledgments and Sources

The impetus for this work was a digitalization glitch on Google Books that, in 2013, combined Thomas William Brockbank's 1919 study titled "Redintegration in the Albino Rat: A Study in Retention" with Namba Roy's *Black Albino* (1961). The glitch has since been fixed and the two texts no longer appear scrambled on Google Books.

The scramble was used as a neo-spiritist source to write through in attempting to conjure the voice of deceased Weatherman activist Diana Oughton, who died in the Greenwich Townhouse bombings in 1970.

All texts in parentheses are quoted from the revisionist Western, *Little Big Man* (1971)

The prologue is a mash-up of Roger Ebert's 1971 review of *Little Big Man* for the *Chicago Sun-Times*.

### *Sources:*

Austin IV, John (aka Ras Kass). *The Nature of the Threat*. Los Angeles: Priority Records, 1996.

Brockbank, Thomas William. "Redintegration in the Albino Rat: A Study in Retention Behavior Monographs. Volume 4, Number 2, Serial Number 18, 1919

Churchill, Ward with Mike Ryan. *Pacifism as Pathology: Reflections on the Role of Armed Struggle in North America*. Oakland: AK Press. 1998

Ebert, Roger. *Roger Ebert's Four-Star Reviews. 1967 – 2007*. "Little Big Man." New Jersey: Andrews McMeel Publishing, 2009.

*Little Big Man*. Starring Dustin Hoffman and Faye Dunaway. Written by Thomas Berger. Adapted for the screen by Calder Willingham. Directed by Arthur Penn. Produced by Stuart Miller. Cinema Center Films, 1970

Powers, Thomas. *Diana: The Making of a Terrorist*. Boston: Houghton Mifflin, 1971

Roy, Namba.. *Black Albino*. California: Longman Publishers, 1961

### *Figures:*

Images on pages 1 and 23 are fabricated screenshots courtesy of Mobile Irony Valve, Anagrammed Productions of Emily Verla Bovino.

All other images are clipped screenshots from Brockbank's "Redintegration in the Albino Rat."