

# Choice you face



## A Question of Paternity

DEAR ANN LANDERS: Is it possible that twins can have two different fathers? My brother's wife gave birth to twins six months ago and they look nothing alike. The boy has dark hair and eyes, and he resembles my brother. The girl is fair and blue-eyed, and she looks like a guy my sister-in-law used to go with.

The fact that these two look nothing alike is almost always mentioned. What people don't know is that my brother has some suspicions about the paternity of the little girl. (He has expressed his doubts to a few members of the family.) Please tell me, Ann, is it possible that she is not his child? — Washington State.

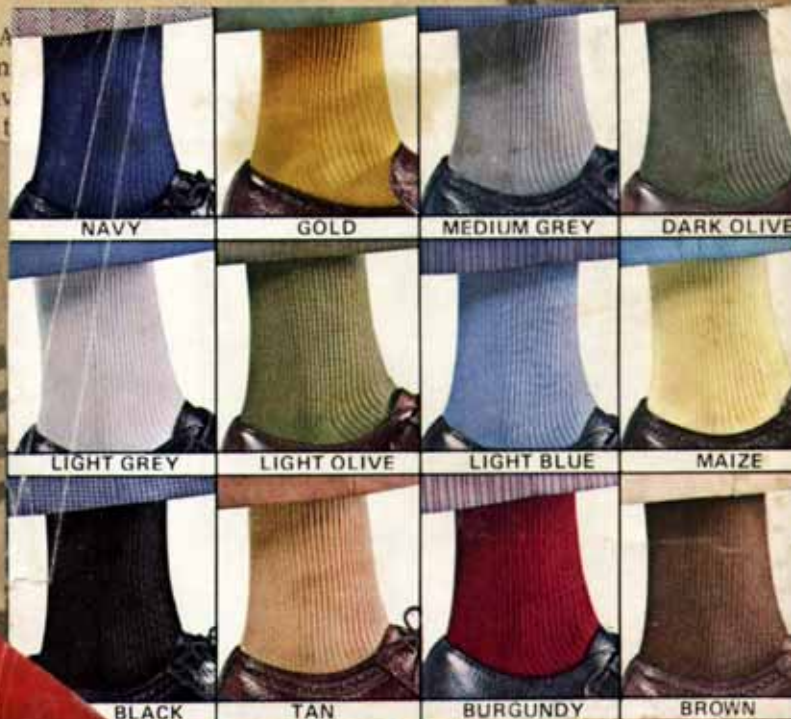
Possible? Yes  
like  
of  
so  
cc  
He  
alike.

I reached over and opened his head with a beer bottle. There was a little blood (not much) and the guy went out like a light. The manager called a cop and I was charged with assault and battery. My girl took a bus home and now she isn't speaking to me. Please help. — Cheeky Dead?

DEAR CHIV.: I can't believe that in Dothan, Alabama, they would teach a young man to protect a woman's honor by hitting a drunk with a beer bottle.

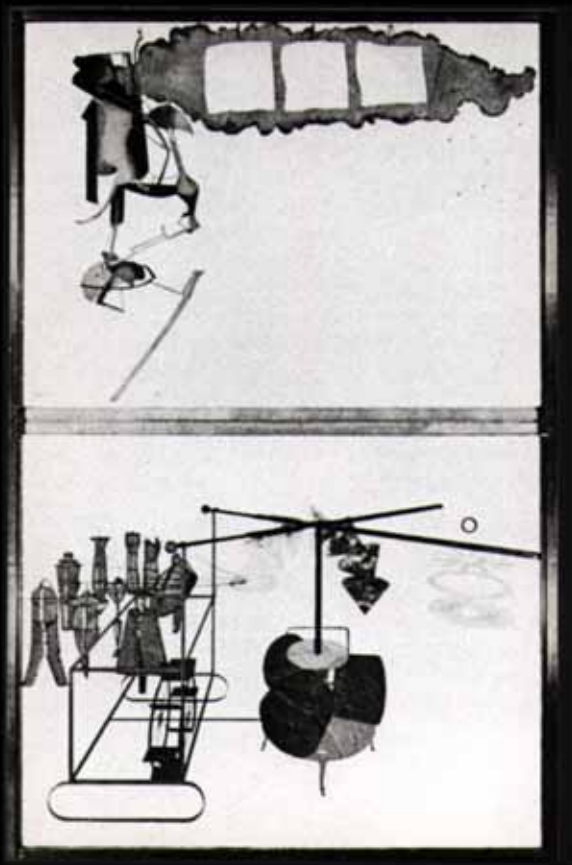
You're lucky you didn't kill the guy. You get no sympathy from me, Bud. You should have complained to the manager and left.

DEAR A  
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have it. I hav  
ent loss in t



ma

duchamp?



DUCHAMP AND DADA



michael schippling

MILLERS FALLS

ERASE

NOT FOR CONTENT

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# DADA

IT IS ONE THING TO BELIEVE THAT MANY OF HUMANITIES VALUES HAVE VANISHED FROM OR BEEN VULGARIZED BY CONTEMPORARY ART... IT IS QUITE ANOTHER THING TO HOLD THAT THE HISTORY OF HUMANITY HAS BEEN A COLLECTIVE FRAUD...

Zurich Dada was the first truly international movement on earth. Citizens of many European countries fled to Switzerland during the first World War. Many disillusioned and idealistic young men and women, conscientious objectors, military escapees, poets, and artists, gathered in Zurich. The absurdity of existence in the real world drove them into hiding. A number of them joined together for mutual protection

affirm the cleanness of the individual after the state of madness aggressive completeness of a world abandoned to the hands of bandits who render one another and destroy the centuries without aim or design without organization if indomitable madness decomposes those who are strong in words or force will survive for they are quick in defense the agility of limbs and sentiments flames on their facets ed flanks morality has determined charity and pity two halls of fat have grown like elephants like planets and are called good there is nothing good about them goodness is lucid clear decided pitiless toward compromise and politics morality

and fought back with their own brand of absurdity. The absurd reflection of a meaningless world meant to shock that world into consciousness. This was the trademark of the Zurich Dadaists. When the world finally listened, the message had destroyed itself.

Zurich was the birthplace of a movement that would eventually cover Europe and die with a sudden wimper in Paris. The movement is dead but the spirit continues to live in the souls of free people everywhere.

Dada spread first to Berlin in the person of Richard Huelsenbeck. When Huelsenbeck came to Germany in 1917 there was a revolution in progress. It is easy to see how Dada could favor revolution, its parents being insubordination and anarchy.

Dada then arrived in Paris as Tristan Tzara. Enjoyed a meteoric climb and fall. And became surrealism under Breton.

I hereby declare that Tristan Tzara found the word Dada on February 8, 1916 at six o'clock in the afternoon; I was present with my twelve children when Tzara for the first time uttered this word which filled us with justified enthusiasm. This occurred at the Cafe de la Terrasse in Zurich and I was wearing a brioche in my left nostril. I am convinced that this word is of no importance and that only imbeciles and Spanish professors can take an interest in dates. What interests us is the Dada spirit and we were all Dada.  
Jean Arp

abolition of future Dada; abolition of logic  
Dada's abolition of morality  
Dada abolition of metaphysics  
Dada abolition

Art is no longer a serious and weighty emotional stimulus, nor a sentimental tragedy, but the fruit of experience and joy in life.

Dada was not a school of artists, but an alarm signal against declining values routine and speculation. A desperate appeal, on behalf of all forms of art, for a creative basis on which to build a new and universal consciousness of art.

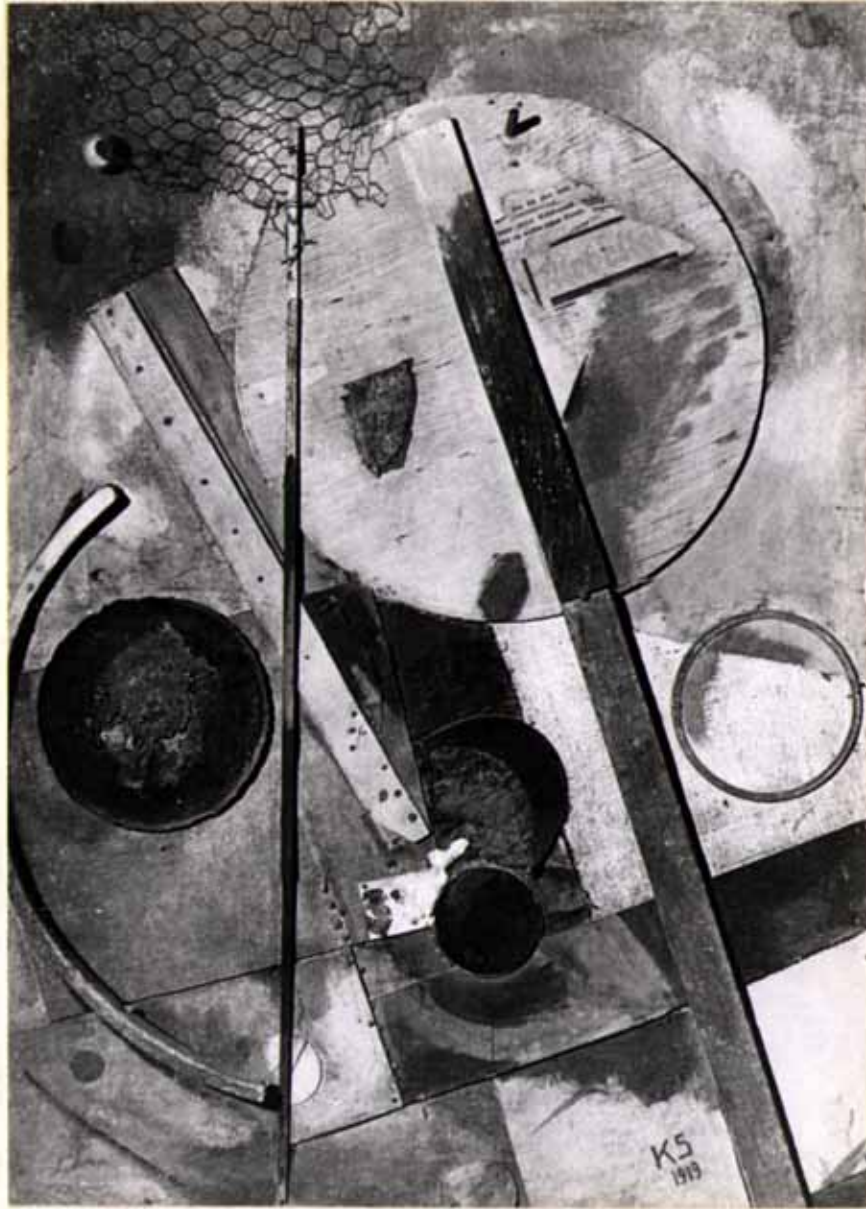
Hugo Ball



RELIEF

HANS ARP



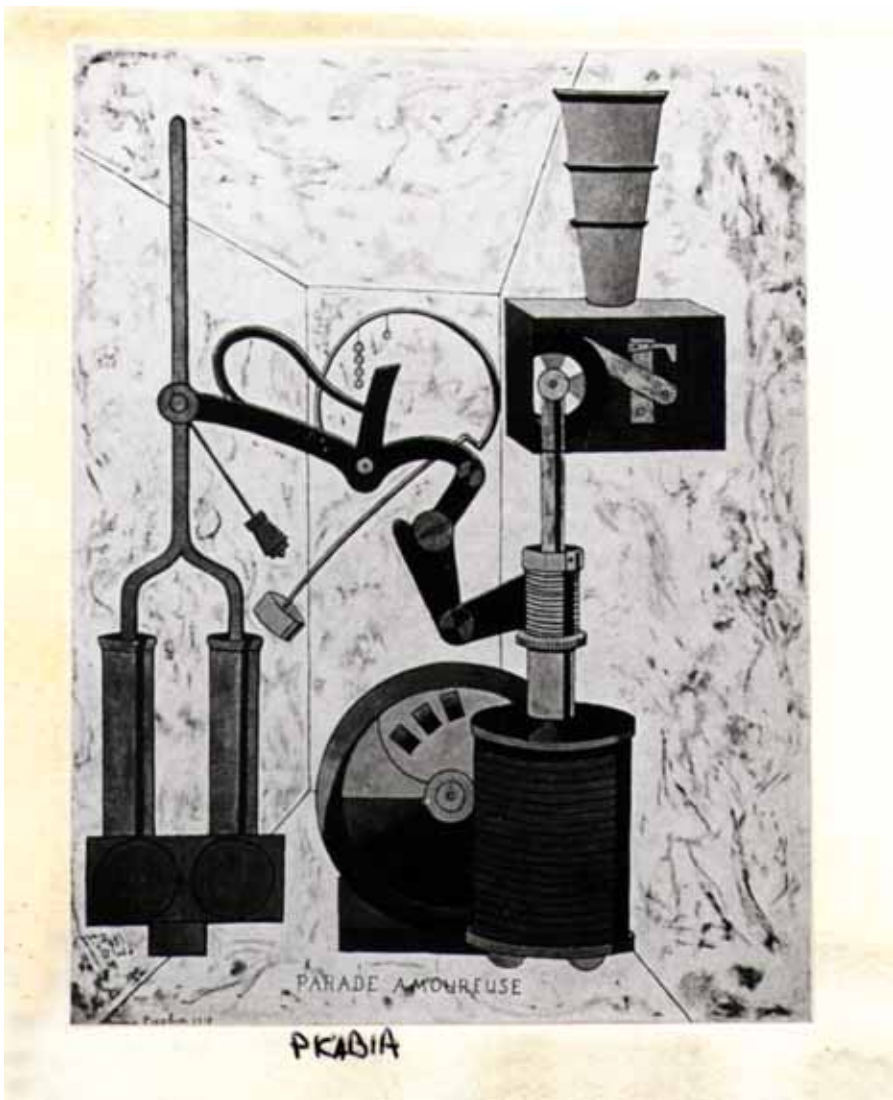


DAS ARBEIT BILD

SWITTERS








## DADA METHODS

THE METHODS EMPLOYED BY THE DADAISTS TO PRESENT THEIR MATERIAL WERE, AS EXPECTED, HIGHLY UNUSUAL. ANYTHING THAT SHOCKED THE AUDIENCE WAS CONSIDERED APROPOS TO THE OCCASION. LOUD NOISE, NON SENSE WORDS, SIMULTANIOUS READINGS, STRANGE COSTUMES, ERROTICISM, THREATS\*\*ALL WERE IN GOOD STEAD. THE FIRST DADA SHOWS AT THE CABARET VOLTAIRE ON THE SPIEGLEGASSE IN ZURICH WERE ARTISTIC STORM TROUPS DESIGNED TO REMOVE ANY SEMBLANCE OF RATIONALITY AND RESPECT FOR ART THAT REMAINED IN THE AUDIENCE. DADA UNSYSTEMATICLY PURGED ALL TRADITIONAL VALUES FROM ITS MIDST, CREATING AN ENORMOUS VACUUM. THE SPACE WAS FILLED BY THE VERY SAME QUALITIES THEY HAD USED TO COMBAT ARTISTIC SENSIBILITIES. SHOCKING THE BOURGEOIS BECAME AN OBSESSION AND THE LOGIC OF ABSURDITY REPLACED STANDARD METHODS. CHANCE BECAME THE HIGHEST LAW GOVERNING THE UNIVERSE. CONTEMPT FOR ALL THAT WAS TRADITIONAL AND UNSWERVING ACCEPTANCE OF ANYTHING NEW AND UNTRIED SOON LEAD TO A TRADITION OF ITS OWN. REBELLION AGAINST ALL RULES BECAME THE RULE. DADA TURNED INWARDS, BECOMING ITS OWN ESTABLISHMENT AND DESTROYING ITSELF. THE FIFTYTH ANNIVERSARY OF THE BIRTH OF DADA IN ZURICH WAS ATTENDED BY A GOOD PORTION OF THE POPULACE, INCLUDING THE MAYOR. AT ITS BEGINING DADA LIBERATED THE MINDS OF THE PEOPLE INVOLVED FROM THE TRAPS OF 'SOCIAL' GRACES AND 'SCIENTIFIC' METHODOLOGY. IT GAVE THEM AN OUTLET FOR THE FRUSTRATION THEY FELT. IT FREED THEM TO THINK IN THEIR OWN PATTERNS. IT DESERTED THOSE THAT TRUSTED IN IT AND HELPED THOSE THAT DIDN'T.





i am the new dada  
jean paul sartre

1916 July 14 For the first time anywhere. Waag Hall.

## Dada Night

(music, dances, theories, manifestoes, poems, paintings  
costumes, masks)

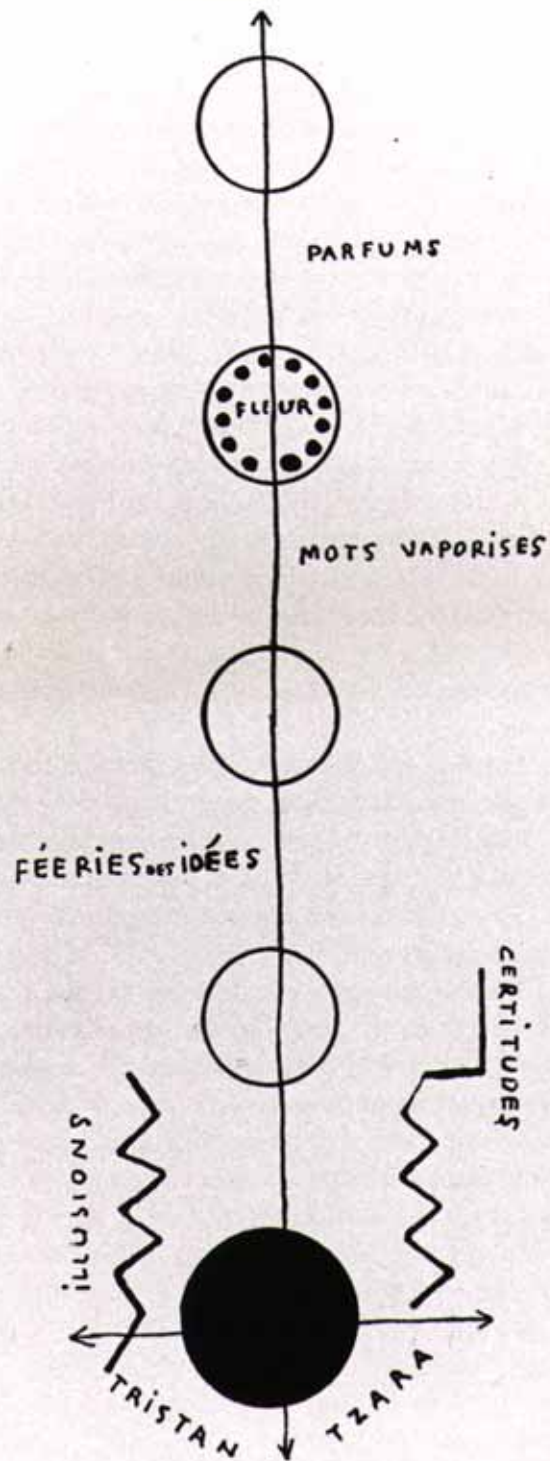
In the presence of a compact crowd Tzara demonstrates, we demand we demand the right to piss in different colors, Hulsenbeck demonstrates, Ball demonstrates, Asp "Erklärung", Janco "merian Bilder", Heusser "eigene Kompositionen" the dog's bay and the dissection of Panama on the piano on the piano and dock-- shouted Poem -- shouting and fighting in the hall, first row approves second row declares itself incompetent, the rest shout, who is the strongest, the big drum is brought in, Hulsenbeck against 200, Ho osenlaty accentuated by the very big drum and little bell on his left foot-- the people protest shout smash windowpanes kill each other demolish fight here come the police interruption.

Boxing resumed: Cubist dance, costumes by Janco, each man his own big drum on his head, noise, Alexo music / ~~trabata~~ bonoooooo oo oooooo / 5 literary experiments: Tzara invites stands behind curtains, stone sober for the animals, and explains the new aesthetic: gymnastic poem, concert of vowels, bruitist poem, static poem chemical arrangement of ideas, "Biriboom biriboom" saust der Ocha im Kreis herum, vowel poem a a e i o o ii new interpretation the subjective folly of the arteries the dance of the heart on burning buildings and acrobatics in the audience. More outcries, the big drum, piano and impotent cannon, cardboard costumes torn off the audience hurls itself into puerperal fever interrupt. The newspapers dissatisfied simultaneous poem for 4 voices + simultaneous word for 300 hopeless idiots.

Tristan Tzara

# Portrait de TRISTAN TZARA

par  
FRANCIS PICABIA







1930  
MIDNIGHT PASSES ABOVE THE CLOUDS  
MAX ERNST



MASK

MARCEL JANCO

Dada is a virgin microbe  
Dada is against the high cost of living  
Dada  
a joint stock company for the exploitation of ideas  
Dada has 391 different attitudes and colors depending on the sex  
of the chairman  
It transforms itself--affirms--simultaneously says the opposite--  
it doesn't matter--screams--goes fishing  
Dada is the chameleon of rapid interested change  
Dada is against the future. Dada is dead.  
Dada is idiotic. Hurrah for Dada.  
Dada is not a literary school roar.

Tristan Tzara

IT WAS FIRST AND

FOREMOST A REVOLUTIONARY STATE OF MIND... A VIOLENT ASSAULT ON ALL ACCEPTED VALUES

-- TOMPKINS 057

one might say that the history  
of modern art is the story of  
conventional people not knowing  
what they are dealing with  
Robert Motherwell

## Scene 2

(Marcel Duchamp enters from hiding place in Paris)

(The Narrator continues his story)

Marcel Duchamp began as a somewhat iconoclastic member of a group of painters and other artists meeting at his brother's home to discuss artistic problems. The younger Duchamp held very little interest in the proceedings and many times disrupted them in his own special manner. In 1909 the cubism of Picasso was slowly creeping into the group of expressionists. Marcel began to experiment with the technique, in a very painterly fashion. He then became interested in problems of displaying movement and time in space on the canvas. Transforming an object in time or space. Later in 1911 Duchamp witnessed a performance of Roussel's Impressions d'Afrique, an extremely unusual, if not absurd, spectacle. With Duchamp were his friends Francis Picabia and Guillaume Apollinaire. This triad were soon to break completely with the accepted modes of artistic expression, perhaps as a result of seeing this play.

It was decided that art had become too serious and that something should be done about it. Duchamp became interested in using a literary basis for his painting, a second depth to compliment and inspire the visual. There was also the possibility of using titles with multiple meanings--puns. So it was that the 'Irony of Affirmation' developed, a rather non-caustic satire.

The first work of Duchamp's to appear after this experience was The Sad Young man on a Train, a synthesis of cubist imagery and futurist treatment of time. Then began a series of studies for the famous Nude Descending a Staircase, No. 2, which was rejected from a show organized by the group meeting at Marcel's brother's home. With that Marcel withdrew from the group. A trip to Munich, escape is more apt, brought on studies for a painting to be called The Bride Stripped Bare



NUDE DESCENDING A STAIRCASE NO 2  
DUCHAMP



BICYCLE WHEEL

OUCHAMP

by Her Bachelors, Even and three paintings detailing the machine like transformation of a virgin to a bride.

Upon returning from Munich Duchamp traveled with Picabia, Apollinaire, and Gabrielle Buffet along the Jura-Paris road. This two week long conference of iconoclasts was the end of any restraint on the part of Duchamp in his work. He began to develop his own measurement system (The Three Standard Stoppages) which he termed 'Canned chance'--carefully controlled chance operations. Along with this non-standard physics a new metaphysical system of transformations was coming into being.

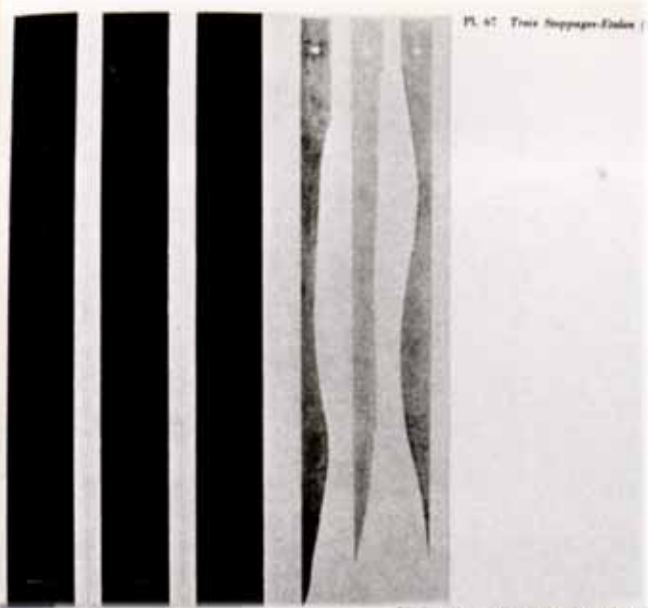
Marcel began work on a series of paintings of a common chocolate grinder seen in many shop windows. With this use of a common object as subject came the use of the object as the artwork itself, the first example being the Bicycle Wheel, later to be called a Readymade. From this point in 1913 on the work of Marcel Duchamp and the work of the world at large were two quite different things.

Duchamp was also exploring ways to remove the touch of the artist from the work completely, finally hitting upon using glass instead of canvas. A series of studies ensued, detailing parts of the Bride Stripped Bare . . . which was finally begun in 1915 in New York.

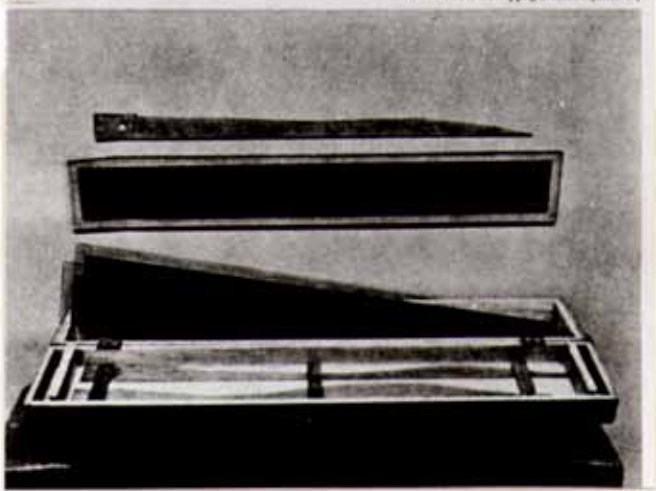
While in New York he executed the Fountain and submitted it to a show of the Society of Independent Artists which he helped found. It was rejected, as I am sure he expected it to be. This is one of the few places where Duchamp seems to have gone into something with the explicit purpose of shocking people. The resulting scandal was treated in his deadpan manner of subtle sarcasm.

Duchamp's stay in New York brought out much of the indigent anti-art sentiment among the 'avant garde' artists. A similar state of anarchy, on a less subdued level, was developing independently in Zurich. The publication of two reviews Blindman and RongWrong leaves no doubt that the two groups



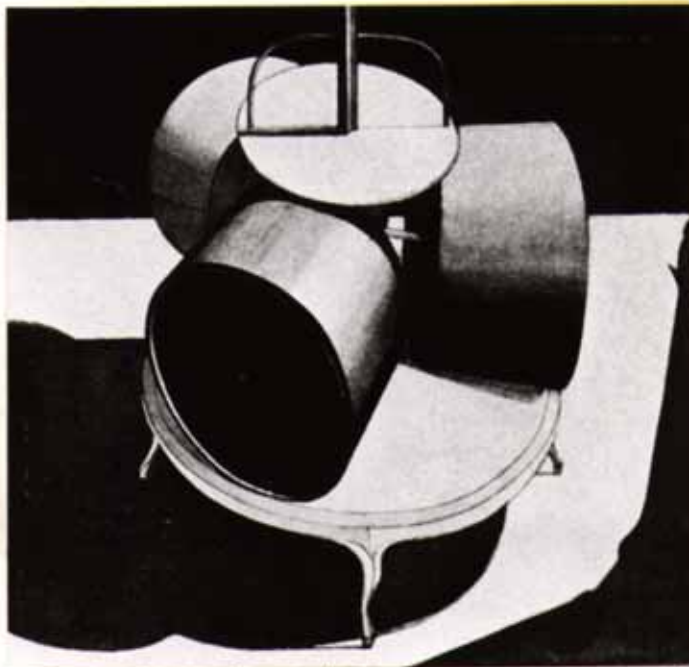


Pl. 47 Trois Stappagen-Einden (

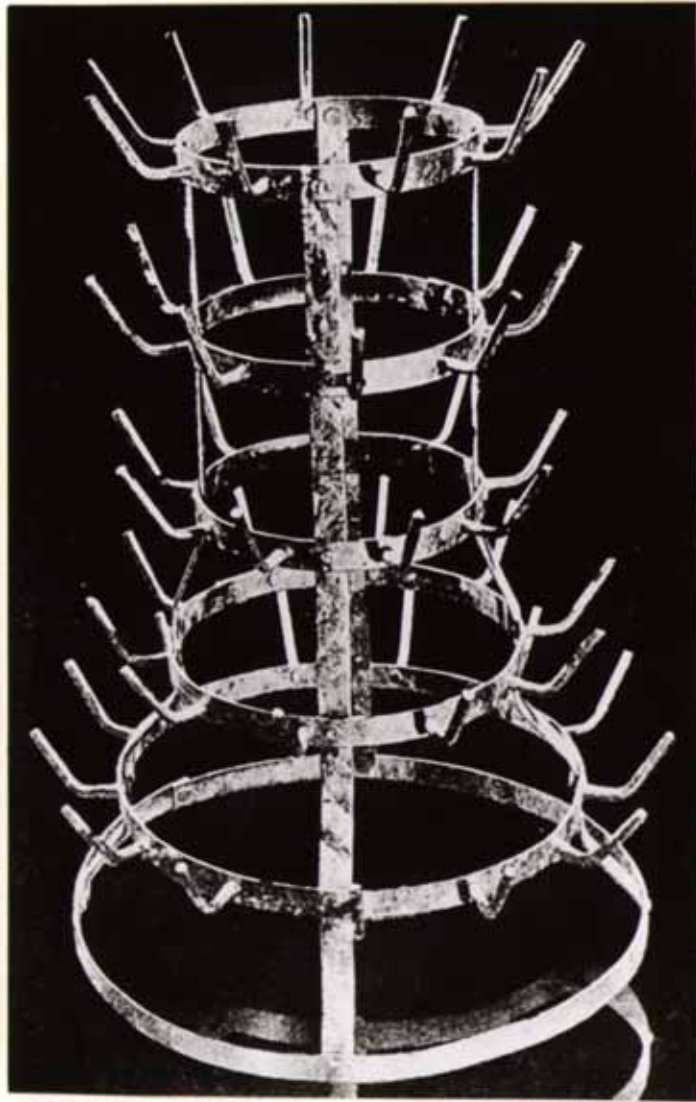


Pl. 47a Trois Stappagen-Einden (1913-14)

DUCHAMP



CHOCOLATE GRINDER 101 DUCHAMP



BOTTLE RACK

DUCHAMP



L.H.O.O.Q.

DUCHAMP

were on the same track.

(About this time Duchamp's close friend Picabia contacts the Zurich dada group)

In 1919 Duchamp arrives in Paris and connects with the local dadists, in the form of Andre Breton and the review Litterature. Picabia is also there publishing his 391 and Duchamp does a cover picture for it: L.H.O.O.Q.

By 1920 Marcel has returned to New York and is transforming himself from an 'artist' to an 'engineer', taking the name Rose Selavy along the way. He refuses to exhibit his work in a show organized by Tristan Tzara, apparently to extricate himself from any position as member or leader of the Dadists. A publication NY DADA is the last connection between the formal Dada movement and M. Duchamp.

1923 finds the Large Glass 'definitively incompleated' and Duchamp is playing chess very seriously. He is fast becoming a very popular personality in art but he withdraws from the scene, surfacing only occasionally with works that aren't really art. Are they?

THE RICHARD MUTT CASE  
Louise Norton

They say that any artist paying six dollars may exhibit. Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and was never exhibited. What were the grounds for refusing Mr. Mutt's fountain--

1. Some contended it was immoral, vulgar;
2. Others, it was a plagiarism, a piece of plain plumbing.

Now Mr. Mutts fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers show windows.

Whether Mr. Mutt with his own hands made the fountain or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view--created a new thought for that object.

As for plumbing that is absurd. The only works of art America has given are her plumbing and her bridges.

(editorial Blind Man #2 1917)



FOUNTAIN

DUCHAMP

APROPOS OF 'READYMADES'

IN 1913 I HAD THE HAPPY IDEA TO FASTEN A BICYCLE WHEEL TO A KITCHEN STOOL AND WATCH IT TURN.

A FEW MONTHS LATER I BOUGHT A CHEAP REPRODUCTION OF A WINTER EVENING LANDSCAPE, WHICH I CALLED 'PHARMACY' AFTER ADDING TWO SMALL DOTS, ONE RED AND ONE YELLOW, IN THE HORIZON.

IN NEW YORK IN 1915 I BOUGHT AT A HARDWARE STORE A SNOW SHOVEL ON WHICH I WROTE 'IN ADVANCE OF THE BROKEN ARM'.

IT WAS AROUND THAT TIME THAT THE WORD 'READYMADE' CAME TO MIND TO DESIGNATE THIS FORM OF MANIFESTATION.

A POINT WHICH I WANT VERY MUCH TO ESTABLISH IS THAT THE CHOICE OF THESE 'READYMADES' WAS NEVER DICTATED BY AN ESTHETIC DELECTATION.

THIS CHOICE WAS BASED ON A REACTION OF VISUAL INDIFFERENCE WITH AT THE SAME TIME A TOTAL ABSENCE OF GOOD OR BAD TASTE. . . IN FACT A COMPLETE ANESTHESIA.

ONE IMPORTANT CHARACTERISTIC WAS THE SHORT SENTENCE WHICH I OCCASIONALLY INSCRIBED ON THE 'READYMADE'.

THAT SENTENCE INSTEAD OF DESCRIBING THE OBJECT LIKE A TITLE WAS MEANT TO CARRY THE MIND OF THE SPECTATOR TOWARDS OTHER REGIONS MORE VERBAL.

SOMETIMES I WOULD ADD A GRAPHIC DETAIL OF PRESENTATION WHICH IN ORDER TO SATISFY MY CRAVING FOR ALLITERATIONS, WOULD BE CALLED 'READYMADE AIDED'.

AT ANOTHER TIME WANTING TO EXPOSE THE BASIC ANTI-NOMY BETWEEN ART AND READYMADES I IMAGINED A 'RECIPROCAL READYMADE': USE A REMBRANDT AS AN IRONING BOARD!

I REALIZED VERY SOON THE DANGER OF REPEATING INDISCRIMINATELY THIS FORM OF EXPRESSION AND DECIDED TO LIMIT THE PRODUCTION OF 'READYMADES' TO A SMALL NUMBER YEARLY. I WAS AWARE AT THAT TIME, THAT FOR THE SPECTATOR EVEN MORE THAN FOR THE ARTIST, ART IS A HABIT FORMING DRUG AND I WANTED TO PROTECT MY 'READYMADES' AGAINST SUCH CONTAMINATION.

ANOTHER ASPECT OF THE 'READYMADE' IS ITS LACK OF UNIQUENESS... THE REPLICA OF A 'READYMADE' DELIVERING THE SAME MESSAGE; IN FACT NEARLY EVERY ONE OF THE 'READYMADES' EXISTING TODAY IS NOT AN ORIGINAL IN THE CONVENTIONAL SENSE.

A FINAL REMARK TO THIS EGOMANIAC'S DISCOURSE:

SINCE THE TUBES OF PAINT USED BY THE ARTIST ARE MANUFACTURED AND READY MADE PRODUCTS WE MUST CONCLUDE THAT ALL THE PAINTINGS IN THE WORLD ARE 'READYMADES AIDED' AND ALSO WORKS OF ASSEMBLAGE

[Marcel Duchamp 1961]

(Statement at Art of Assemblage Symposium 1961 printed in Art and Artists July, 1966)



## FACING THE VOID WITH DUCHAMP

"With Picabia the words "Art is Dead" seem always to be followed by a faint echo: "Long Live Art". With Duchamp the Echo is silent. And that is not all: This silence renders meaningless any further inquiry after art." Hans Richter 1963

Marcel Duchamp succeeded in withdrawing himself completely from the 'Normal' flow of life. He was emotionally unaffected by his surroundings. He could flip a coin to decide if he would remain in Paris or return to New York, and not bat an eyelash at the decision. His life was governed by an internal logic, entirely obscure to those around him.

Marcel Duchamp rent the fabric of 'Normal' life and found nothing. His ego withstood the strain and he accepted it. Marcel Duchamp viewed life as a chess game in which he could make his own rules. He created his own world and lived in it quite happily. That life, standing between the world of appearances and the void was his true work of art.

Marcel Duchamp became an artist after he tired of being a painter. Later he tired of being an artist and became an engineer. Recognizing that the engineer is bound by unnecessary laws he became a chess master. Finding chess to be abstract and unimportant he continued playing.

"To all appearances the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing." Marcel Duchamp 1957

## Was Duchamp a Dada or Was Dada a Duchamp

In 1913 Duchamp, Picabia, and Apollinaire were involved in Dada in 1913 was yet to be conceived. the preparations, now- 'forays of demoralization' aimed at the art world. ever had been made in the form of anti-literature.

When Duchamp arrived in New York he found and cultivated the 1915 finds Hugo Ball arriving in Zurich. Working quite infertile soil of anti-art activities.

pendently the Cabaret Voltaire comes into existence.

Picabia helps Steiglitz publish 291 in 1915.

Certain natural dadaists lend a hand in Zurich. Tzara, Arp,

In 1917 Duchamp attempted to exhibit the Fountain, a final Janco, Huelsenbeck, and others begin the Dada shows.

indictment of serious art. The infamous Craven lecture was Zurich Dada reaches its peak in 1917-18. The dada events

organized by Duchamp and Picabia. Duchamp said, "What a lovely claimed great critical judgement from the public. lecture," when it was over.

Manifestoes are brought forth. Reviews are published.

Duchamp and Man Ray publish the anti-art periodicals Blind Man

Shock waves begin lapping at the shores of Berlin and Paris.

and RongWrong in New York.

Picabia, an ambassador of anti-art, is hailed as the 'anti-

Picabia, somewhat by chance, meets the Zurich Dada movement.

painter from New York'. News of NY is received with great hope.

Dada spreads to Paris through Apollinaire and Breton, c. 1918.

Tzara arrives in Paris early in 1920 and begins organizing

Duchamp and Picabia arrive in Paris. 391 is published with

the invasion. Dada shows emerge in unlikely places.

L.H.O.O.Q. as its cover.

Duchamp becomes a hero.

Duchamp extricates himself from the Dada movement by refusing

Breton's trial of Barres begins the end of Paris Dada.

to exhibit in Paris.

Tzara, Breton, and Picabia excommunicate one another.

Duchamp rejects the accepted modes of artistic expression,

Dada rejects the values of the traditional art world, the

then rejects artistic expression completely. In the negation

values of a world at war. They could never bring themselves

of all values he found his independence.

to give up art itself. The affirmation of life was art.

Once free of the necessity of creation, Duchamp was able to

They could free themselves of creation by making chance and

act without compulsion. To act as the 'mediumistic being'.

spontaneity the basis of their work.

Duchamp recognized that he had little control over the

They attempted to connect with a higher order of existence

creative act, that he could only control the actual execution

governed by laws incomprehensible to man.

of the work.

IT WAS FIRST AND FOREMOST A  
REVOLUTIONARY STATE OF MIND

"It aimed at the liberation of the individual from dogmas, formulas and laws, at the affirmation of the individual on the plane of the spiritual; it may even be said that the movement liberated the individual from the mind itself, placing the genius in the same rank as the idiot."

Ribemont-Dessaigues

Marcel Duchamp, although he was not often directly involved in the Dada movement, was one of the true Dadaists. It might be argued that the only real Dadaists were not involved in the movement, since the stated goals seem to be anti-group. Those who remain aloof from the rest of the world have succeeded in being Dada.

The negation of all that went before is the first requisite. Developing your own individuality is the result.

MOTHER

DAVITISM  
SIMULTANEITY  
ACCIDENT

- P 27 ACT + DOBROUEOIS
- P 22 EVERYONE IS DADA (1920)
- 95 INTRO
- 101 ARP DADA DRS
- 102 GOOD QUOTE
- 171



- 204 BRITTON ON DUCHAMP
- 235 TZARA ON ZURICH
- 246 TZARA 1922 LEC.

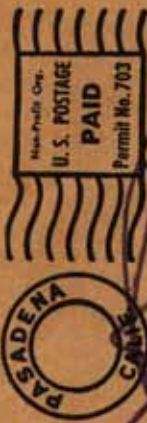
MAN RAY  
THE ENIGMA OF HENRI DUCASSE (1920)

MAX ERNST  
ABOUT THE CLOUDS MIDNIGHT PASSES (1920)



bers as well." The less than candid statements of the Johnson administration about Vietnam in the months after the Warren Commission Report was released, combined with the contradictory report itself, served however vaguely, they were perhaps more willing to believe some of the wilder theories circulated about the assassination than if, say, Oswald had been an apolitical corn farmer who had never traveled to Minsk or Mexico."

## Mitchell Gave Ford Tips on Justice Douglas



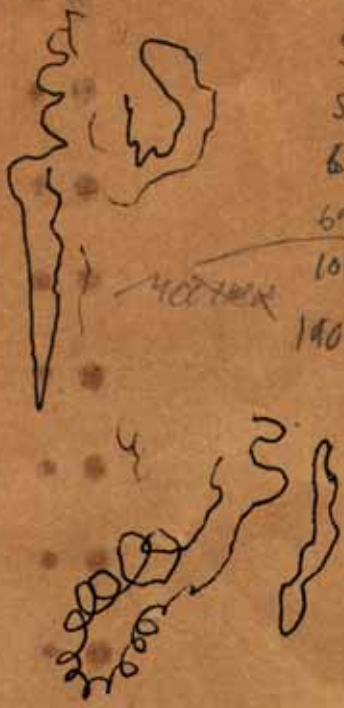
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TOMKINS

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- 59 CRAVEN LECT.
- 65 TRAKA LECTURE
- 69 SOUTH ANN.
- 101 APP RES. OF DADA FINDING
- 140 BRETON AFTER



"IT WAS FIRST & FOREMOST  
A REVOLUTIONARY STATE OF MIND  
& A VIOLENT ASSAULT ON ALL  
ACCEPTED VALUES"

PB7 TOMKINS

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"LIBERATED WOMAN-" An aggressive, but beautiful, blonde-(23)- wants no part of being seduced. She wants to seduce, she learns that our stud is still better, and bigger- 10 big inches bigger- He picks her up and fucks her standing up, then he turns her upside down and eats her. He cums on her and she rubs it in.

**GOD LOVES YOU AND WANTS YOU TO EXPERIENCE PEACE AND ETERNITY IN HEAVEN.**

### WHAT YOU MUST DO:

1. Admit your need (I am a sinner).
2. Be willing to turn from sin (repent).
3. Believe that Jesus Christ died for you (on the Cross).
4. Through prayer, invite Jesus Christ to come in and control your life. (Receive Him as Savior and Lord.)

### WHAT TO PRAY:

DEAR FATHER, I KNOW THAT I AM A SINNER AND NEED FORGIVENESS. I BELIEVE THAT CHRIST DIED FOR MY SIN. I AM WILLING TO TURN FROM SIN. I NOW INVITE JESUS CHRIST TO COME INTO MY HEART AND LIFE AS MY PERSONAL SAVIOR. I AM WILLING, BY GOD'S GRACE TO FOLLOW AND OBEY CHRIST AS THE LORD OF MY LIFE.

DID YOU ACCEPT JESUS CHRIST AS YOUR OWN PERSONAL SAVIOR? YES NO

If your answer is YES, then fill in the date of your decision and keep for your own record.

date of your decision \_\_\_\_\_

**This is just the beginning of a wonderful new life with Christ. Now:**

1. Read your Bible every day to get to know Christ better.
2. Talk to God in prayer every day.
3. Tell others about Christ.
4. Be baptized, worship, fellowship, and serve with other Christians in a church where Christ is preached.

