

Stein's Way (1996, rev. 2001, 2008)
for spoken voice with or without dance

Texts – Gertrude Stein

from "Subject-cases: The Background of a Detective Story", 1923 and "Composition as
Explanation", 1926

Leigh Landy

Stein's Way

*In case of this. A story. Subjects and places. In place of this. *A story.* In face of this. Subjects and places. In place of this and in place of this. A story. *A story.* When the work *when the work and when the work when should he work. In place of this and in place of this and in place of this places.*

Concentrate. *If in this way preparations may be undertaken. To undertake preparations. Comparative preparations. To comparative preparations.*

A considerable factor it is a considerable factor in this way, this is a considerable factor, to share in this, it is a considerable factor to have a share in this ...

*Another example. The time of the composition is a natural thing and the time in the composition is a natural thing it is a natural thing and it is a contemporary thing. *The time of the composition is the time of the composition.**

In part. ... ****and once again following and in once again following and in following** and in a share of this and in following and in once again sharing, this is a considerable factor in this, *it is a considerable factor in this to share in this.*

There is singularly nothing that makes a difference a difference except that each generation has something different at which they are all looking. By this I mean so simply that anybody knows it that composition is the difference which makes each and all of them then different from other generations and this is what makes everything different otherwise they are all alike and everybody knows it because everybody says it.

Usually one, unusually two, unusual too, usually too, use one, and if too, use one, and if one, used to use one, and if two, not any use to use two, and if two, there were two, and they used to use two for the comfort of it, and the comfort of it and to imagine the comfort in it.

No one is ahead of his [or her] time, it is only that [one's] contemporaries[,] who also are creating their own time[,] refuse to accept. [...] For a very long time everybody refuses and then almost without a pause almost everybody accepts. [Don't they?]

Not a guess and guessing, not to guess not to be guessing, guess and guess and guess again, not a good guess. To guess.

Everything is the same except composition and as the composition is different and always going to be different everything is not the same. And that is all.

Key – Bold = live voice; *italics* = recorded voice only; underlined = both; vc/rec = L/R
* = start sentence again here in canon; ** = slight delay (-> twice 'and in following')