

Texts in My Life  
[Do It Yourself No. 5 – 2019/20]

Intro – Tigre arm pit music from Ethiopia: Polyphonies et techniques vocals **0'00**  
Audio Intro [in fade out/performer lights on **images 1- Amharic, 2-title, 3-credits**]

Gertrude Stein – from 'The Gradual Making of The Making of Americans' &  
from 'A Comedy Like That' [*italics = recorded; underlined = both;*  
*/ = change channel*] **0'33**

*Which first.*

I am going to read what I have written to read, *Which first / on which does it depend / which first.* because in a general way *it is easier* even if it is not better and in a general way it is better *even if* it is not easier to read what has been written than to say what has not been written. *Which first / what first / on which does it depend / what first.* Any way that is one way to feel about it. ... *On what first.*

To begin with, *On what first.* I always as I admit seem to be talking but talking can be a way of listening ... At least that is the way I feel about it. *I am going to try a comedy / like that ... Next.* I am going / to like / a comedy / like that ... *Next evenly, / next even / even next / ...on what evenly next / on which even\* next / ... evenly*

[\* = cue for 'or next to next ...']

*overlaps with Gertrude Stein -> from Rock's Music (LL) 1'32*

*(fades in) ... or next to next this shows it all or once or twice or once or twice or once or twice... (synchronised entrance)*

*this shows it all or next to next this shows it all or next to next or next to next or Saturday or next to next or once or twice ...*

*this shows it all or next to next this shows it all or next to next or next to next or once or twice ...*

Samuel Beckett – from What Where **1'43**

*Time passes ...*

*Time passes ...*

*I switch off ...*

Nothing ...

*I start again.*

*First / without words.*

Paul Scheerbart – from Monolog des verrückten Mastodons (**with image 4**) **1'56**

*Zépke! Zépke!*

*Mekkimápsi / – muschibróps.*

Okosône! Mamimûne ...

Samuel Beckett – from What Where **2'04**

*And so on ... /*

*Then stop?*

*Again.*

Ernst Jandl – Chanson (**with image 5**) 2'10

l'amour / die tür / the chair / der bauch  
the chair / die tür / l'amour / der bauch  
der bauch / die tür / the chair / l'amour

l'amour / die tür / the chair [rest]  
*le tür / d'amour / der chair / the bauch*  
le chair / der tür / *die bauch / th'amour*  
le bauch / *th'amour* / die chair / der tür  
l'amour / die tür / the chair [rest]

[the last verse starts as a canon, live first and 'deconstructs' in lines 2-3]

am'lour / tie dür / che thair / der dauch  
tie dair / che lauch / am thür / ber'dour  
che dauch / am'thour / ber dür / tie lair  
l'amour / die tür / the chair [rest]

Samuel Beckett – from What Where 2'47

*I start again.*

from LL's DIYs – assume the line is from Satie

Which do you prefer, *music* or cold meats?

Samuel Beckett – from What Where

*Is that all?*

Marcel Duchamp – from The Green Box & L.H.O.O.Q.

Use a Rembrandt as an ironing board.

HM/LL – from B

*And / or*

Ernst Jandl – from Chanson 3'02

der bauch (*spatialised*)

Marcel Duchamp – from The Green Box

Establish a society *in which the individual* has to pay for the air he breathes.

BH – from Poème partition for LL's Mon Coeur 3'12

HHWEUI WFUOU

HHWEUI WFUOU (*spatialised*)

Janie van der Driessche – Blèm blèm ... (**with image 6**) 3'19

Blèm, Blèm

Mêkiblèm, blèm

Brâm, Blâm sita blâm, brâm

ôksita, ôksita

Guétz, blèm  
Mêkiguétz, guétz?  
Guétz, brâm sita brâm guétz  
ôksita ôksita

Brâm, brâm  
Mêkibrâm, brâm  
Blèm, blèm sita blèm, blèm  
ôksita, ôksita

BH/LL – from DIYs via Bernard Heidsieck (éclat) **3’36**

BOOM!

from DIYs (with image 7) **3’39**

**SW20 RAYNES PK** unfurn 2  
dbd gr flr flt CH gdn WM Well  
dec Cpts Fam/shrs £158 pw

Text in Amharic – from LL’s DIYs **3’51**

IMAGE 8 ONLY – performer’s arms up

Text in the form of a woman/lettrisme – from LL’s DIYs **3’55**

IMAGE 9 ONLY – performer’s arms up

from LL’s DIYs (assume these might be from John Cage) **3’59**

... *to hear a sound before one’s thinking has a chance to turn it into something /  
logical.*

*The sounds sit, the audience attacks them.*

BH – in LL’s DIYs (with image 10) **4’10**

*ni*

*ni ni ni  
nul ni*

*ni*

*nul ni non*

*rien*

*pierres briquettes*

*pierres*

*briquettes *briques**

*fixe fermes en fille*

*et face*

*ifs ifs face  
face et face ifs  
vlan*

*mécanique*

*quatre heures*

*et de mort*

trac  
 ten

tendues      bandées  
 tendues      bandées

ban    ban

bandées ban      trac

                         / toc  
                          ik

clash

clash toc toc clash

                         toc  
                          ram

                         file  
                          ile

                         ni

                         ni    nul    non

                         dé –

                         ni

                         – jà

                         rien

                         si –

                         rien /  
                          nul

                         – LEEEENNCE

Samuel Beckett – from Endgame 4'46  
*the silence / and ... the stillness. ... If I can hold my peace, and sit quiet, it will be /  
 all over with sound ... the first time, or the second.*  
 And then? ... *And then?*

From LL's Oo Li Po semo-definitional literature 5'04  
 (*with images 11=1-2; 12=1-3; 13=1-3+4* [bold = to be defined])

- 1) **Power to the people.**
- 2) *The possession of **control** or **command** over authority /  
 to the  
**ordinary persons of a community.***

3) *The possession of **elimination** or **prevention** of the flourishing or **s p r e a d** or the **domination** by reason of location over authority to the usual kind, not exceptional, **common - place** not entitled to **s o c i a l** recognition or respect of a plant / and animal **population** occupying a given area.*

4) *The possession of the removal or getting rid of / especially those being incorrect, / offensive, / or in some other way undesirable or hindrance / or stopping from doing something of the flourishing or an advertisement, / photograph, / or the like covering several columns or a full page, or two facing pages or the towering above by reason of a place outside the studio / suitable for filming a particular / movie, / scene, etc. over authority to the usual kind, not exceptional, a trite or uninteresting saying not entitled to growing in patches or clumps of recognition or respect of plant and animal total numbers / inhabiting a country, city, or any district / or area occupying a given zone of the / cerebral / cortex / having a specific function.*

Samuel Beckett – from What Where 6'23

*Is it true the music goes on / all the time?  
Without cease.*

Thai dancers w/text – from LL's DIYs 6'29

**IMAGE 14 ONLY – performer's arms up**

Harold Pinter – from The Dumb Waiter 6'33

*Well, / we're sorry about that.*

*[Tube to ear.] What?*

*[To mouth.] What?*

*[To ear.] Yes, / Yes.*

*[To mouth.] Yes certainly. Certainly. Right away.*

Found object in LL's DIYs (*with original and this image 15*) 6'47

Aantr. gedist. sl. j.vr. zkt.

discr. gener. rijk HEER 50+.

Br. o. nr. v.d. blad.

Atrct. dist. thn. y. wmn. sks.

*discr. gener. rich MAN 50+.*

Rpl. @ # of th nwsprr.

Harold Pinter – from The Dumb Waiter 6'59

*[To ear ... (Excitedly).] Did you hear that? ...*

Samuel Beckett – from What Where

*Make sense / who may.*

Kurt Schwitters – from LL's DIYs (*with image 16*) 7'05

boo

ker

zel

prrrr

joo jüü joo korr rrg

nnn

mm mm mm mm

haaa

Harold Pinter – from The Caretaker 7'13

*[Mick.] What's funny about that? /*

*[Davies.] Nothing. [Pause.]*

*[Mick.] I don't call it funny.*

*[Davies.] Nor me.*

Samuel Beckett – from What Where

*I start again.*

G Pomerand – from Ta ra ta ta (*with image 17*) 7'23

kam ra ta ta + kouw bal kouw bal + kouw ta ta + ta ra ta ta ta ra ta ta + ta ra ta ta  
ta ra ta ta + ra kouw ta ra kouw ta + ra kouw ra ta ra ta ta + ra kouw ta ra kouw ta  
+ ra kouw ra ta ra ta ta

BH – from Poème partition for LL's Mon Coeur 7'41

Long sigh

Chinese comic – from LL’s DIYs 7’43

**IMAGE 18 ONLY – performer’s arms up**

Gertrude Stein – from Subject-Cases 7’47

*In that little while for a while and for a while to while away, for a little while and for a while for that while and to while away and for that and for a while and for that while and to cause it to and because of it, for a little while and for that while and for that while. A while. In a little / while, for that little while or for that little and a while for that little while and for that little while.*

BH – from Poème partition for LL’s Mon Coeur 8’26

Two long sighs

*overlaps with Kurt Schwitters – from Ursonate (with image 19) 8’31*

Ooooooooooooooooooooooooooooooooooooo (low)

Bee bee bee bee bee --- --- ---

Ooooooooooooooooooooooooooooooooooooo

Zee zee zee zee zee --- --- ---

Ooooooooooooooooooooooooooooooooooooo

Rinnzekete --- bee --- bee ---

Ooooooooooooooooooooooooooooooooooooo

änn ze --- --- / änn ze --- ---

Ooooooooooooooooooooooooooooooooooooo

*immediate segue to Maurice Lemaître – La jeune tarentule (with image 20) 8’47*

Plüri, dozalsyé! opa, lizé sokra,  
lizé, kora tétüs, dozalsyé, plora!  
ola véki, mirtô, léjina tarantül  
imôlékiroma, sakeri mandibül

*dolimèn éranbül, solki imolérô  
épifèm arandül, eksi timorérô  
plüri, dozalsyé! opali / zé sékril;  
arô metabolic, lajinô térantril!*

BH – from Poème partition for LL’s Mon Coeur 9’26

One forward and reverse sigh

cross-segue to Jirí Adámek – from Tiká tiká politika (**with image 21**) 9'30

*tic - tic - tic - tic - tic - tic - tic - tic*

*tic - tic - tic*                      apathe-              tic              - - - - -

*tic - tic - tic*                      analy-              tic              - - - - -

*tic - tic - tic*                      diabe-              tic              - - - - -

*tic - tic - tic*                      *asthma-*                           - - - - -

*tic - tic - tic*                      avia-              tic              - - - - -

*tic - tic - tic*                      diagnos-              tic              - - - - -

*tic - tic - tic*                      didac-              tic              - - - - -

*tic - tic - tic*                      dras-                           - - - - -

*tic - tic - tic*                      ero-              tic              - - - - -

---->                      mac ro bi o-      tic - tic tic tic tic tic tic tic/toc

Samuel Beckett – from What Where 9'51

*Time passes.*

... Again.

LL – perverbs (**with term and definition only image 22**) from Oo Li Po 9'58

*Birds of a feather / bite off more than they can chew*

*A friend in need / breeds contempt*

*A rolling stone / catches the worm*

Janie van der Driessche – Kalin ne ni ... (**with image 23**) 10'07

*Kalin ne ni - ni ne non*

*Kaled ne non - ni ne na*

*Si nana ni - ne / non / nou*

*Nono naka- niè / nono*

*Rinesi ka - nénon na*

*Ranaka né - na non / ni*

*Kaled ni - na /no naji*

*Kalin ne - non ni nano*

BH – from Poème partition for LL's Mon Coeur 10'31

HHWEUI    WFUOU

HHWEUI    WFUOU (*spatialised*)



Isadore Isou – M dngoun (**with image 24**) 10'40

*M dngoun*, m diahl Θ[sigh]hna îou [1 = sigh]  
*hsn / îoun* înhlianhl M[groan]pna iou [2 = groan]  
*vgaîn set I ouf! saî iaf*  
*fln plt I clouf! mglâi / vaf*  
Δ[gargle]o là îhî cnn vîi [3 = gargle]  
*snoubidi î / pnn mîi*  
A[breath]gohà îhîhî u gî [4 = breath]  
*klnbidi* Δ[moan]blîglîhlî [5 = moan]  
H[noisy breath]mami chou a sprl [6 = noisy breath]  
*scami* Bgou cla ctrl  
gue el înhî ni K[snore]grîn [7 = snore]  
*Khlogbidi* E[grunt]vî *bîncî* crîn [8 = grunt]  
*cncn / ff vsch* gin ié  
*gué rgn ss* ouch *vlen / dé*  
*chaig gna / pca* hi  
Θ[sigh]snca grd kr di [9 = sigh]

BH – from Poème partition for LL's Mon Coeur 11'24

Another sigh + a stretched sigh

Gertrude Stein – from Are There Arithmetics 11'30

*Are there* arithmetics. In part are there / arithmetics. There are *in part*, there / are arithmetics in part. / Are there arithmetics. / In part / Another example / Are there arithmetics. In part. / *As a part*. / Under. / *As apart*. / Under. / *This makes*. / Irresistible. / Resisted. / This makes irresistible resisted. Resisted as it makes. / First one to be noticed. / *Another one noticed*. / To be noticed. / The first one to be noticed. / First one to have been noticed. / Are there arithmetics, irresistible, a part.

Samuel Beckett – from Endgame 12'09

*And then?*

Ernst Jandl – schtzngrmm (**with image 25**) 12'11

*schtzngrmm*  
*schtzngrmm*  
t-t-t-t  
t-t-t-t  
*grrrrmmmm*  
t-t-t-t  
s-----c-----h  
*tzngrmm*  
tzngrmm  
*tzngrmm*  
*grrrrmmmm*  
schtzn  
*schtzn*  
t-t-t-t  
t-t-t-t

*schtzngrmm*  
*schtzngrmm*

Samuel Beckett – from What Where **12'28**

*I switch off.*  
*Start again.*

tssssssssss  
grrt  
grrrrt  
grrrrrt  
scht  
*scht*  
t-t-t-t-t-t-t  
scht  
*tzngrmm*  
tzngrmm  
t-t-t-t-t-t-t  
*scht*  
scht  
scht  
*scht*  
scht  
grrrrrrrrrrrrrr

Samuel Beckett – from What Where **12'50**

*And ... so on. / Well?*

Gertrude Stein – from The Geographical History of America **12'54**

*Flat land is not romantic because you can wander over it / and if you can wander over it then *there is money* and if there is money then *there is the human mind* and if there is the human mind there is *neither / romance* nor human nature / nor governments nor propaganda. / There should be none of these *if the land is flat*. / *Flat land as seen from / above*. / Above what. / *Above the / flat land*. / ... there should not be. / *But there is*. / *Alright there is*. / But there should not be. / *Is there any / romance*. / *All right there should not be*. / *But there is*. / Alright there should not be. / *And government*, no there is no government where the land is flat. *There should not be*. / And there is not. / ... (brief pause): *Does it make a difference / how you felt / yesterday*. / No not any. / *Does it make any difference if a dog does not know the difference between a rubber ball and a piece of paper*.*

Samuel Beckett – from Endgame **13'50**

*Finished, / it's finished, / nearly finished, / it must be / nearly finished. Grain upon grain, one by one ...*  
*Enough, it's time it ended ... Yes, there it is, it's time it ended and yet I hesitate to – (he yawns) – to end. ...*

Maurice Lemaître – from Lettre Rock (LL's transcription) (**with image 26**) **14'13**

<i>Tff tff tff</i>	<i>Tff tff tff</i>	<i>Tff tff tff</i>	<i>Tff tff tff</i>	-----	-----	-----	-----
<i>Tff tff tff-</i>	<i>Tff tff tff -</i>	<i>Tff tff tff-</i>	<i>Tff tff tff</i>	-----	-----	-----	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	-----	-----	-----	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	De dôna	wah men	bin früm	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	---- C'est	walk nun	d'oun frîm	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	---- Tâ	oun gune	gun hhan	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Duh</i>	---- Plus	d'oun stun	tan fin	uh pin-
<i>--- Duh</i>	<i>Duh</i>	<i>Duh</i>	<i>Duh</i>	tant	----- Uh	lotte min	ding
<i>Duh</i>	<i>Duh</i>	<i>Duh</i>	<i>Duh</i>	-----	-----	-----	--- No-
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	walk nun	ding fron	-----	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	Tî wah	min dan	frem	-----
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi</i>	doque an	dan din	hhon	---- Bie-
<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Dou dou bi -</i>	<i>Duh*</i>	lost din	stan d'une	fêm	dut pin-
<i>Duh</i>	<i>Duh</i>	<i>Duh</i>	<i>Duh</i>	tant	-----	--- Er	lotte min-
<i>Duh</i>	<i>Duh</i>	<i>Duh</i>	<i>Duh Dou-</i>	ding	-----	-----	-----
<i>dou bi Dou dou</i>	<i>bi Dou dou bi</i>	<i>Dou dou bi Do-</i>	<i>dou bi dou dou-</i>	Beh schwih	bé là-	bas	-----
<i>bi Dou dou bi</i>	<i>Dou dou bi Dou-dou</i>	<i>bi Dou dou bi Dou dou bi</i>	<i>Dou dou bi</i>	Beh schwih	bé là-	bas	--- Dou-
<i>Dou dou bi Dou-dou</i>	<i>bi Dou dou bi Dou dou bi</i>	<i>Dou dou bi Dou-dou</i>	<i>dou bé!</i>	-----	-----	-----	--- Dou-
<i>dou</i>			<i>dou</i>	<b>dou</b>			

[\* (whispered); bold = syncopated via upbeat]

Samuel Beckett – from Endgame **15'05**

*Nicely put, that. / Any now? / Moments for nothing, now as always, time was never and time is over, reckoning closed and story ended. ...*  
*Well, there we are, there I am, that's enough. ... Yes, truly! ... Good. ... With my compliments ... and speak no more about it ... speak*

BH – from LL's DIYs (**with image 27 'FIN'**) **15'34-15'38**

BOOM!

*with text material from ...*

Jirí Adámek  
Anonymous  
Samuel Beckett  
John Cage  
Marcel Duchamp  
Bernard Heidsieck  
Isidore Isou  
Ernst Jandl  
Leigh Landy  
Maurice Lemaître  
Heiner Müller  
Ocora Records  
Oulipo  
Harold Pinter  
Erik Satie  
Paul Scheerbart  
Kurt Schwitters  
Gertrude Stein  
Janie van der Driessche

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Isadore Isou – M dngoun (*with image*)

M dngoun, <i>m diahl</i> $\Theta^1$ <u>hna</u> <u>îou</u>	[1 = sigh]
<i>hsn / îoun</i> <u>înlianhl</u> $M^2$ <u>pna</u> <u>iou</u>	[2 = groan]
<i>vgaîn</i> set I <u>ouf!</u> <i>saî</i> <u>iaf</u>	
<i>fln</i> plt I <u>clouf!</u> <i>mglâi</i> / <u>vaf</u>	
$\Lambda^3$ <u>o</u> <u>là</u> <u>îhî</u> <u>cnn</u> <u>vîi</u>	[3 = gargle]
<i>snoubidi</i> <u>î</u> / <u>pnn</u> <u>mîi</u>	
$A^4$ <u>gohà</u> <u>îhîhî</u> u <u>gî</u>	[4 = breath]
<i>klmbidi</i> $\Delta^5$ <u>bîglîhlî</u>	[5 = moan]
$H^6$ <u>mami</u> <u>chou</u> a <u>sprl</u>	[6 = noisy breath]
<i>scami</i> <u>Bgou</u> <u>cla</u> <u>ctrl</u>	
<u>guel</u> el <u>înhî</u> <u>ni</u> $K^7$ <u>grîn</u>	[7 = snore]
<i>Khlogbidi</i> $E^8$ <u>vî</u> <u>bîncî</u> <u>crîn</u>	[8 = grunt]
<i>cncn</i> / <u>ff</u> vsch <u>gin</u> <u>ié</u>	
<u>gué</u> <u>rgn</u> ss <u>ouch</u> <u>vlen</u> / <u>dé</u>	
<i>chaig</i> <u>gna</u> / <u>pca</u> <u>hi</u>	
$\Theta^9$ <u>snca</u> <u>grd</u> <u>kr</u> <u>di</u>	[9 = sigh]