

SOLO FOR SELF-TALK CHAMBER

1. Find (or create) a place to talk to yourself.
2. Talk to yourself for one hour, then stop.
3. On a different day, repeat (2).

Repeat (2) through (3) until you have become proficient at talking to yourself.

RAY FENWICK

SPRING 2013

SOLO FOR SELF-TALK CHAMBER

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This book is a limited print-on-demand edition.
First copy printed June 2013.

Manufactured in Canada.

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A room-within-a-studio.

The room occupies just under half the space of the studio, and is about the size of an average bedroom.

The north, east and south walls of the room are those of the studio. They are eleven feet high.

The west wall of the room has been newly built, and is crudely constructed with found materials. Half of its width is an archway with a curtain that can be opened to allow access to the room. The other half is a partition cobbled together from wooden pallets and shipping crate panels. This wall is seven feet high.

Both the walls and the floor of the room are painted black. On top of the black is a dense, all-over pattern of letter-like symbols in white. The built wall is covered completely, but on the three studio walls the paint stops about four feet from the ceiling.

There are two identical chairs in the room. They are low, faux-leather chairs with wood armrests and legs, and are

located across from each other in the north-west and south-east corners of the room.

There are three works hung on the east wall. Each one is made up of patterned fabric stretched over wood frames. The largest, on the far left, has a pattern of white rotating squares on a black ground. The middle work has small black polka-dots on a white ground. The work on the right, which is also the smallest, has a design of warped red ovals on a blue ground.

There are two televisions in the room; one is in the north-east corner, the other in the south-west. Each television plays a different video without sound.

The north-east video has a colour field that essentially cycles through the colour wheel. On top of the colour field are four rows of random words that scroll by from different directions.

The south-west video is a yoga and meditation instructional tape. The instruction takes place on the beach. This tape has been altered by intercutting random words on coloured grounds.

The only sources of light in the room are the televisions in the corners and a red light on the south wall. Below the red light is a mirror.

A video camera and an audio recorder are placed within the room for documentary purposes. The video camera is placed in a different location for each session.

1 Okay, I am...
2 Holy shit, I am doing this. I am doing this.
3 I am here in this room, and I am talking out loud to myself.
4 At the moment it is feeling... very strange because I'm in
5 a place where I thought about it a lot, and I meant to get
6 working on it sooner and I didn't get working on it sooner
7 and...
8 I feel like I'm doing a character right now.
9 I'm not even actually talking out loud to myself so much as
10 I am nervously...
11 Now I'm talking about doing it.
12 I'm not going to do that.
13 I don't want to start this by acting.
14 How would I talk to myself if I was just talking to myself?
15 How would I talk to myself if I was just talking myself
16 to myself?
17 See, I'm...
18 I'm doing things that are like I'm imagining someone
19 watching this.
20 Which is not the point of this whole exercise.
21 The whole point of this exercise is what?
22 [*Talking faster.*] *Shit*, this is the crazy part.
23 This is the weird thing about this.
24 I see already something that happens.
25 Okay.
26 [*Excitedly.*] So this is what happens.

Everything you say talking to yourself sounds like a performance for someone else.	1 2
I guess that's one way of coping with it, dealing with this whole process.	3 4
I have an alarm that will go off in an hour and it will tell me to stop doing this.	5 6
How am I feeling?	7
I feel good.	8
I wish it was a little bit darker in this room.	9
Overall it's pretty good, I like it.	10
It's like a stoner's bedroom. It's kind of like the bedroom you would make if you were a huge stoner and...	11 12
It reminds me of Dennis' bedroom, actually.	13
Except in Dennis' bedroom...	14
I'm recounting a story now, that's something people do in freewriting.	15 16
What did Dennis do?	17
[<i>Pause.</i>]	18
Dennis.	19
I'll get back to Dennis but this is something cool about this so far: nobody would watch this.	20 21
You don't ever get to talk out loud to yourself.	22
[<i>Pause.</i>]	23
What was I gonna say.	24
You don't ever get to talk out loud to yourself for very long.	25
I thought it would feel terrifying, but it feels good.	26

1 Although I'm only like five minutes in to this whole thing.
2 I'm going to look at the camera and regain my focus.
3 Regain my focus. Get focused.
4 Dennis is my friend, although I don't see him much
5 anymore.
6 He's a busy guy, and I'm a sort of busy guy.
7 Dennis.
8 What was I going to say about Dennis.
9 Dennis' room.
10 Because I was saying this room was like a stoner's room.
11 Shit to trip you out and stuff like that.
12 Dennis, who is a stoner—was—maybe he still is? Yeah he is
13 a little bit.
14 Fuck it. Let's get into Dennis for a while.
15 Dennis' room had...
16 He used to make tapes where he would collage audio from
17 tapes.
18 I just remember his bed was run up against all these tapes.
19 His bed was on the floor, up against his stereo and the tapes
20 were in a pile, flowing.
21 Dennis, Dennis.
22 [*Pause.*]
23 Now I'm starting to think... what is this for.
24 Am I trying to come up with some new form of language
25 simply because I'm talking out loud to myself?
26 I don't think that's possible.

So... Dennis.	1
[<i>Singing.</i>] Dennis Epp / Dennis Epp / Dennis Epp /	2
Dennisepp / Dennisepp / DennisEppdenniseppdennisepp.	3
That's something someone would do talking to themselves,	4
Just around the house or something.	5
Now I'm performing.	6
For who the <i>fuck</i> am I performing?	7
It's like the potential of someone seeing this is even enough	8
to make you think, "Ohhhhhhhhhhhhkay, what am I	9
doing? <i>What am I doing?</i> "	10
I was talking about Dennis' room. His room was like this,	11
but without all the shit on the walls.	12
All I remember was his mattress was on the floor, and his	13
tapes, all of his tapes spilled out all over the side from the	14
wall and the tapes fell down on... his bed.	15
Butted up against his bed.	16
That's an image I often think of when I think of Dennis.	17
And then I think, there's this other interesting thing with	18
Dennis where I used to make music where basically the	19
distribution network for the music was just Dennis. I would	20
give the tapes to Dennis.	21
I would make tapes and just give them to Dennis.	22
It was like Dennis was the label boss.	23
What was Dennis?	24
It was like I was writing songs to play for one person.	25
I don't want to get too into how that's different from the	26

1 way music is distributed now, because it sounds like a
2 romanticization of youth.
3 A million people make shit just for their friends.
4 It was sweet I think. It *was* sweet.
5 I don't know how he felt about it, because then I tested him,
6 I did this thing where I...
7 He wasn't calling me very often, and I felt like I was always
8 having to call him and get shit set up and like, you know,
9 "Dennis, let's do something, let's go out."
10 Maybe it just appeared to me that way.
11 This is something that has happened to me throughout
12 my life.
13 So I did this, what I thought of as a test, where I wouldn't
14 call him...
15 It sounds like he was my girlfriend or something. Maybe
16 that's how I treat my friends.
17 I don't know. All this shit where I'm having an epiphany,
18 this sort of stuff is real, I'm just talking about this, it's just
19 weird to hear it out loud.
20 Someone like Jason might see this as me just pretending
21 to say these things.
22 To him it would be like I'm enacting this, not doing it
23 but just pretending to do it.
24 Fuck that.
25 What a douche-y thing to...
26 Yeah, maybe you want to live your life in reference

consciously all the time, but like, you're going to reference something regardless.	1
Yes, you should be totally conscious of it when it's something obvious, but you know...	2
Live your life.	3
Jesus Christ.	4
Live your life. Maybe don't...	5
Again it's like this relativist thing where like everyone's in to something different, [<i>sarcastically</i>] it's just great.	6
But I honestly feel like that type of art is a waste of time.	7
A waste of that person's time. A waste of their potential.	8
I think it's a drag.	9
[<i>Pause.</i>]	10
So.	11
[<i>Pause.</i>]	12
[<i>Sing-songy.</i>] Dennis Epp, what's his deal? Dennis Epp, what's his deal? Dennis Epp, what's his deal?	13
[<i>Pause.</i>]	14
Weird, it looked like there was a ceiling right above me for a second.	15
I think these videos are working differently than I thought they would. The words coming in and out aren't necessary.	16
Maybe <i>one</i> video has words.	17
This one, with the guy meditating, works just as well.	18
I almost feel like if I had a collection of random videos...	19
Random video clips could be just as good.	20
	21
	22
	23
	24
	25
	26

1 Or colour fields and... I don't know, maybe that's better.
2 The point is that I'm trying to train myself to talk to
3 myself...
4 I mean, I'm doing a pretty good job, even though it's my
5 first time.
6 [*Singing, like a jingle.*] Even though it's my first time doing
7 it / I'm doing okay.
8 It's kind of fun to be a narcissist.
9 I don't know if this is narcissism.
10 Is it? I should unpack that.
11 I like this room. *Shit.*
12 I like it in here.
13 [*High, timid voice.*] I like it in here!
14 [*Singing in a high, timid voice.*] IIII liiiiike iiiit innn
15 heeeeeere.
16 [*High, matter-of-fact voice.*] Oh, I like it in here.
17 [*High, satisfied voice.*] Hm! Oh yeah!
18 What was I going to unpack?
19 What was I going to get in to?
20 I'm going to sit down, take a sip of water, which is, you
21 know, a brief pause.
22 Shit this is good.
23 I'm fucking *in* to this.
24 [*Pause.*]
25 I am fucking into this.
26 Okay.

[<i>Raps hand against wall.</i>] Dennis.	1
I was going to unpack something.	2
I was gonna un... What am I even... I just keep saying those words over and over again.	3 4
[<i>Dopily.</i>] I was gonna unpaaaaack something. I was gonna unpaaaaack something.	5 6
Okay, dude, what the fuck were you talking about.	7
That's something I'll probably find myself saying often.	8
Oh, okay: is this narcissistic?	9
It's a bit meta, but it's probably a good thing to think about.	10
Is this narcissistic.	11
[<i>Pause.</i>]	12
What is an actual narcissist?	13
Someone who is obsessed with themselves or someone who is like...	14 15
Self-confidence isn't narcissism.	16
Self-assurance is a kind of... Is self-assurance...	17
If you're confident... are you confident... are you a narcissist?	18 19
If you are full of confidence you believe in yourself.	20
You are...	21
Okay.	22
If you believe in your...	23
If... Is... Are you self...	24
How do I say this.	25
[<i>Catching glimpse of self in camera display.</i>] Oh look, I'm	26

1 right in the middle of the frame.
2 If you are self confident, are you a narcissist?
3 Here is the question that I am posing to myself in the room
4 of great wonder.
5 [*Singing.*] Okay / are you a narcissist / okaaaaay.
6 If you're self confident, are you a narcissist?
7 Take it down. I'm going to close my eyes.
8 A person who is fully self-confident, that's a good thing.
9 But most self-confident people I know are intolerable, or
10 obnoxious.
11 But maybe they're obnoxious because I'm not self-confident.
12 A little bit obnoxious.
13 No. Obnoxious.
14 Okay, back on topic.
15 There is no topic. There's no focus.
16 If..
17 What is narcissism.
18 [*In the manner of a motivational speaker.*] If you're self-
19 confident, you ba-lieevee in yourself.
20 Okay, now I'm adopting a kind of self-help kind of thing.
21 Let's go with that.
22 [*In the manner of a motivational speaker.*] If you're self-
23 confident, you're full of your own nature, you're excited
24 about who you are. Everything in the world looks to you
25 like a momentary distraction away from yourself because
26 you are in full belief of yourself. 100% of you is acceptable

to yourself. And you can appreciate everything you do as 1
 a kind of... Even if you were to fall down a set of stairs, 2
 you would get up and... If you fell down the stairs you 3
 wouldn't be able to believe your luck. You'd given yourself 4
 the experience of falling down the stairs, and your fucking 5
 leg is all shattered, your face is numb, your eye hit a carpet 6
 tack on the way down. You're fucked up. You try to get 7
 up, but you fall down. You prop yourself up and say, "I'm 8
 unstoppable. I'm a human tank." 9
 So is self-confidence narcissism? 10
 Is this how I talk? 11
 [*Pause.*] 12
 What's my regular tone of voice? 13
 [*Pause.*] 14
 Is this the way I talk to people? 15
 The way I'm talking out loud right now—the sound of my 16
 voice. 17
 Am I adding a timbre to it? Am I adding a quality to it? 18
 I'm getting dizzy. 19
 I've gotta stop for a second. 20
 Is the way that I'm talking... 21
 I know there is a camera and an audio recorder. 22
 I don't even know that it's possible to have a non- 23
 mediated—is that what it would be?—tone of voice. 24
 Maybe by the fifth time doing this the novelty will have 25
 worn off and I'll be like, "Yeah, this is what you sound like." 26

1 Maybe my actual tone of voice would be just depressing
 2 and un-lively.
 3 Self-confidence and narcissism.
 4 Why do I keep thinking they are related.
 5 Self-confidence.
 6 [*Fake cheerful.*] You just believe in yourself!
 7 Don't be a cynic. Look at it in a way that's honest.
 8 I'm going to sit down.
 9 Can you see me over there?
 10 Who am I talking to?
 11 [*Sarcastically, in a drawn out, snobby voice.*] Whoahhhh
 12 fuck I'm talking to the caaaamera. Ohhh so *crazy!* Ohhh
 13 fuck oh whoa oh gawwd that's so interesting. That's sooooo
 14 interesting, to talk to the camera like it's a person! Oh!
 15 That just so, oh gosh, gawwwwd that's so fffffffucking
 16 fascinating, talking to the camera like a person. Can you
 17 believe it? A camera is a person in a kind of way so much so
 18 that it is kind of a person. Do you believe that the camera
 19 is a person? Do you believe that the camera is like a real
 20 person?
 21 Okay, a narcissist...
 22 I should really look it up.
 23 But I'm not looking to be right.
 24 I'm looking to just keep going, dude. Keep going!
 25 Don't stop!
 26 Okay, so a narcissist is self-obsessed.

They're in love with themselves.	1
That's the thing, yeah.	2
It's about being in love with yourself.	3
It's not "believing in yourself".	4
That's such a person-with-poor-self-confidence thing to say	5
about a narcissist, is that they're just really self-confident and	6
that anyone who is confident is a narcissist.	7
[<i>Laughing.</i>] That doesn't make any fucking sense.	8
But it does sound like something I would say.	9
[<i>Pause.</i>]	10
So they're in love with themselves, which is dangerous.	11
Or is it dangerous?	12
I don't know how I'm going to get any answers.	13
Probably in ancient times philosophers had dialogue with	14
themselves, and they were smart enough to actually be two	15
people, two minds.	16
Two distinct minds with something to say.	17
I only have one.	18
One mind to use in this process.	19
Fuck it, let's go back to Dennis.	20
My test for Dennis was that I...	21
Here's what I did for Dennis. I called him.	22
No! I didn't call him. That was the whole fucking test.	23
I thought, "I won't call him for a long time, and if he doesn't	24
call me he doesn't actually like me as a friend."	25
Here's the thing. I know it's a stupid test.	26

1 But I still do the test, I still believe in the test.
2 If you don't want to hang out with someone, here's how to
3 do that: don't call them.
4 Don't call them and then you won't hang out with them.
5 If you like someone, and you enjoy spending time with
6 someone, then you call them on the fucking telephone.
7 It's ridiculous, it's childish, becoming the person who is not
8 calling.
9 They think to themselves, "What happened, Ray usually
10 calls."
11 Because he's a fucking idiot.
12 Just pick up the fucking phone and call, Jesus Christ!
13 [*Pause.*]
14 He failed the test. He didn't succeed.
15 You know, part of me thinks that these walls aren't working.
16 I'm in the room, I made the room, I made all these letter-
17 like things here.
18 This is the narcissist's den.
19 This is like self-love central.
20 I don't know, I think it kind of works.
21 [*Laughing.*]
22 Did I just laugh because I'm... It would be funny to laugh?
23 *Ugh.* Jesus Christ.
24 What would I do differently with this room.
25 I think the video is the thing that's not working. I like the
26 shifting colours.

Maybe there will be a point where I run out of something to say but...	1
Weird, this thing keeps happening where you become less conscious of what your saying and you sort of shift up one level.	2
You're not having to think too hard because you're not saying anything important.	3
Maybe that's key. When you're not dealing with anything crucial, and you're just running it out, running out the words they become... What do they become.	4
I think my finger is bleeding.	5
[<i>Singing, in a flat monotone.</i>] I think my finger is bleeding.	6
/ I think my finger is bleeding. / I think my finger is bleeding. / I think my finger is bleeding.	7
What would a highlight reel of this look like?	8
[<i>Snaps fingers.</i>]	9
[<i>Singing nasally.</i>] Okay...	10
Back to Dennisssssss... Epp.	11
Am I returning to this story because it's like, "Oh then this will be like a monologue... this will be like a one-person show."	12
Shit, it's really hard to separate between who you are and... what am I trying to say.	13
It's really hard to separate [<i>burps</i>] between [<i>burps</i>] performance and dialogue.	14
It just makes me think how close to performance is an	15

1 internal dialogue, or just thinking?
2 What's the difference between just thinking thoughts
3 walking down the hallway and.... performing?
4 I don't know.
5 There was that one reading where the guy is talking
6 about if you're conscious of it then it's a performance.
7 That doesn't make any sense.
8 Anyways, it was interesting.
9 [*Sarcastically thoughtful.*] Maybe I should look it
10 up some day.
11 What was I talking about before.
12 [*Looking at words on the north-east video.*]
13 Ten... books... being... increasingly... considered.
14 Ten books being increasingly considered.
15 Ten books being increasingly considered books.
16 I don't want to talk about books.
17 [*Pause.*]
18 I can hear someone out in the hall, it's making me self-
19 conscious.
20 [*Pause.*]
21 So. The test.
22 The test was a failure, but maybe the test is valid.
23 Maybe I've just had...
24 Oh no, this is going to be confessional.
25 That's okay. It's okay to be confessional. Nobody has to hear
26 this ever, and I can just let it be.

This is the mind set that I have to get in to: don't think	1
about the tape being pored over and cut up and edited into	2
some other fucking thing.	3
Just do this as a private practice.	4
[<i>Pause.</i>]	5
Okay but keep talking, don't stop talking, that's the key.	6
So, what was I going to be confessing there?	7
What was I going to be confessing.	8
Confiding. Confiding in myself.	9
[<i>Pause.</i>]	10
Possibly... the test.	11
Quote unquote the test.	12
Maybe I've had a lot of people in my life that don't want to	13
hang out with me.	14
Like Jen over the holidays. That was a lot of fucking fun.	15
I want to believe that she was avoiding me because of a new	16
boyfriend but part of me wonders if she has somehow... in	17
her intellectual...	18
In her... think of the fucking word. She over-intellectualizes	19
a lot of shit—lots of it is good—but I could see her being	20
like, “Hmm,” and intellectualizing past emotion and being	21
like, well, “I don't see Ray very often, I see him maybe once	22
a year, and I think maybe it's time to just cut that tie and	23
just say forget it.” Maybe that's what she's doing.	24
[<i>Pause.</i>]	25
The test. I'm running out of people to run it on is the thing.	26

1 At some point I need to retire the test, or I'm going to have
2 to alter it.
3 I feel myself losing steam, and it's probably only been half
4 an hour.
5 I need to sit down.
6 I need to bring my energy back up.
7 I'm going to change this tape, but continue talking.
8 Gotta get the energy back up.
9 It was easy for the first fifteen minutes, less so now that I'm
10 out of steam.
11 It makes sense that at a certain point you don't want to talk
12 to yourself anymore.
13 You run out of energy doing anything.
14 You have to switch it up.
15 I'm going to... solve a problem.
16 I'm thinking of that list of things people do during
17 freewriting.
18 That thing where they reverse engineered examples of
19 freewriting.
20 But none of those fuckers...
21 Okay, now I'm being a tough guy.
22 [*Aggressively.*] Those pieces of shit don't do anything
23 beyond fifteen minutes. You piece of shit, that's nothing, I'm
24 in this shit for an hour, a very long time, there are points at
25 which you feel embarrassed.
26 I need to chose a problem.

The problem is...	1
[<i>A personal problem is stated</i>].	2
I don't know the answer to this problem.	3
I don't feel like talking about this.	4
I think about it all day enough, I don't want to get into this.	5
But maybe it's a good idea.	6
[<i>More details of personal problem.</i>]	7
The problem with something really deep is that it cheapens it to talk about it out loud.	8 9
Is it impossible to be unself-conscious while talking out loud to yourself?	10 11
Maybe with practice.	12
Two weeks from now, what will the circumstance be then.	13
How will I change this room.	14
What would I do differently.	15
Ideally the room would be enclosed.	16
Next time I could give myself a project to do.	17
[<i>Pause.</i>]	18
I wish it was a little bit darker.	19
Fuck it, it's pretty good, not bad.	20
[<i>Pause.</i>]	21
The videos have to go, they have to change.	22
Cool. Cool. Cool. Cool.	23
Cool. Cool. Coo-wa-coo-wa-coo-wa cool.	24
Let's get the energy up.	25
Let's go upwards.	26

1 The deep confessional stuff is a tough one... tough because
 2 it brings the energy level down.
 3 [*Looking at the television playing the altered meditation tape.*]
 4 This, I'm already noticing, is...
 5 I like this meditation tape.
 6 These peaceful landscapes more so than the words that I
 7 have shifting around. I'm in to that. Why am I in to that?
 8 I'm into that because, I don't know, you don't get stuck on
 9 something.
 10 [*Pause.*]
 11 It's just a light source, it should just be thought of as
 12 a light source.
 13 What I need to figure out: what gets the energy level up?
 14 Self-confidence and narcissism...
 15 I covered that. I'm done with that.
 16 Oh, but the point was: is this exercise narcissistic?
 17 That would imply that I believe in myself to the extent that
 18 I want to be in a room, by myself, with myself for an hour.
 19 It is very often surreal to do this.
 20 Or I've had too much coffee.
 21 And I *am* walking in a circle.
 22 [*Looking at a circle painted on floor.*] But I like this power
 23 circle I'm standing in, this spiral with the symbol in the
 24 middle.
 25 It's a nice little "stop walking in a circle" icon.
 26 It's like, *focus your shit dude.*

Okay, tough talk time.	1
[<i>Disgusted.</i>] Focus your shit dude. You're wasting your time doing this stupid fucking project.	2
Oh, don't do that.	3
I need to stop thinking to myself, "Oh, I'm being meta."	4
How could you do this and not be meta?	5
It's a weird thing to do.	6
If you weren't meta, and you were just like, "Oh I'm talking to myself," that would be as inauthentic a version of this as you could have, because you're not acknowledging that doing this...	7
Is not...	8
Normal.	9
If you don't talk about things on a meta level, that's being insincere.	10
This experience requires reflection.	11
You wouldn't do something crazy and not reflect on it.	12
Something crazy like...	13
Water...	14
Skiing.	15
[<i>Laughing.</i>]	16
Water-skiing is <i>so</i> crazy.	17
[<i>In the manner of an obnoxious teen girl.</i>] Oh my god, I have to tell you guys something so crazy that I did. I went... water-skiing. Could you imagine if a mountain was made of water and you were on it and it was tilted down-ways and it	18
	19
	20
	21
	22
	23
	24
	25
	26

1 was spread out horizontally and you were cruising behind a
2 *boat*? You're behind a boat being pulled across a horizontal
3 water mountain. Are you kidding me? It's like replacing
4 gravity with motor power. The act of replacing gravity with
5 motor power is *crazy* to me. You can't do it. People do it,
6 that's the thing. You're changing gods plan for all of us when
7 you get behind a boat. My friend and I did it and we looked
8 at each other and we started discussing it and reflecting on
9 it while doing it, and I was like, you're not enjoying this
10 process, Marcy.

11 [*Regular voice.*] Obviously I'm working my thing in.
12 [*In the obnoxious-teen-girl voice.*] You're not enjoying the
13 process of water-skiing Marcy. You've just gotta *water-ski*.
14 Marcy, think about what we're doing right now. We're both
15 behind a boat and we're water-skiing. You're looking at me
16 and talking to me about how crazy it is to water ski... Why
17 don't you just pull your shit together and *be water-skiing*.
18 Marcy, that's my one complaint about you, you're always
19 discussing things. Now I'm getting pulled into it and I'm
20 discussing things too. I don't want to do that. I just want to
21 do something without thinking about it, and that, Marcy, is
22 my *shit*. Look forward, look at the boat. Here are the forms
23 of communication you need to be focusing on. Either up
24 with your thumb you do, or down. Up means "Go faster,
25 Richie!" Down means "Go slower, Richie!" Faster. Slower.
26 That's it. Don't look at me and be like, "Can you believe

how, like, we weren't doing this before?" <i>Don't</i> get into	1
that shit. <i>Marcy</i> . Don't do it. <i>Marrrrrcy</i> . Wake <i>uuuuuuup</i> .	2
Everyone's at your birthday and you're not up. Well, <i>Marcy</i>	3
missed her birthday that day and she doesn't even know	4
what happened because she slept through the whole thing.	5
Well you fucked up <i>Marcy</i> , you <i>fucked up</i> .	6
[<i>Pause</i> .]	7
I'm really mean to <i>Marcy</i> , whoever she is.	8
That little section was pretty good.	9
I'm going to need a lot more water for this, because my	10
throat is getting very sore.	11
I think not worrying about whether I'm performing...	12
Do I want to get rid of the camera? Do I want to stop	13
recording anything?	14
What would I do if the camera isn't here.	15
I could turn it off but maybe I'm scared to...	16
[<i>Singing</i> .] Maybe I'm scared / oooh yeah.	17
It does get to a point where you become a maniac.	18
It's like that story... Steven Millhauser has that story about	19
that guy who builds miniatures. For the king. He keeps	20
making smaller and smaller miniatures, smaller and smaller	21
until nobody can see them. It's left open as to is he actually	22
making miniatures or is he going insane, and nothing is ever	23
going to be small enough for him.	24
Why did I bring that up?	25
Not recording it...	26

1 I think the experience of doing this is the most important
2 part of doing it right now.
3 It would be cool if—and I thought this before—if other
4 people could try this and see how crazy it is.
5 See how *crazy* it is.
6 If I display this shit, if I was to build a room, what does that
7 do? How is that interesting to anyone?
8 Maybe it's not interesting to anyone.
9 What would be interesting is actually doing it.
10 Would I do a workshop on talking to yourself?
11 I *will* be a kind of expert.
12 Okay, well what are the criteria...
13 What would make someone an expert?
14 What would make someone an expert on freewriting?
15 How do you get really good?
16 [*Pause.*]
17 You keep going, first of all.
18 [*Pause.*]
19 Why are there...
20 These chair arms have—what are those—hole-punch
21 reinforcements on them.
22 What a useless...
23 No, they're useful.
24 Well, there is probably a segment of people who still use
25 hole punch reinforcements.
26 Nothing that I'm saying would be interesting.

That's not the point.	1
Hole-punch reinforcements, let's get into that interesting	2
topic. They reinforce the paper around the hole, really.	3
That enables a lot of using paper to put it in a binder.	4
It really makes the whole process much more worry-free.	5
So, thank god for that.	6
[<i>Mock relief.</i>] Ah, wow.	7
[<i>Sarcastically.</i>] That's a great invention.	8
On the arms of these two ijential, identical, ijential.	9
[<i>Pause.</i>]	10
Oh, god, I probably shouldn't talk about it but...	11
whathisface. That dude.	12
Holy shit. I've never met someone so obviously so insecure	13
and shit-scared about where their life is going.	14
One of those people that you want everyone around you to	15
be like, "No, he's a fucking asshole."	16
For everyone to get in a big circle and say, "Yes, let's all agree	17
that he's a prick."	18
It's really easy to talk to yourself when you're dissing	19
someone.	20
"Everyone, let's hold hands, in a circle. I want you to all	21
admit that you have never once liked him. He's impossible	22
to talk to. He doesn't give a shit about what you're saying..."	23
Let's do an inventory.	24
Sometimes there are people who you want someone to offer	25
up... to be brave enough to say, "He's a piece of shit."	26

1 Maybe that's too strong. He's not a piece of shit.
2 He's just... not nice.
3 [*Laughing.*]
4 [*Whiny.*] Just not nice.
5 No, but he's *not* nice. He's kind of a jerk.
6 He *is* a jerk. No equivocation.
7 I don't want to be like that.
8 That's what success in the art world is? You shit on
9 everyone, you criticize people based on faulty knowledge.
10 What a drag.
11 I sure wish that everyone would be like... let's not talk to
12 that guy.
13 You know what I should do.
14 [*Pause.*]
15 I wonder if these paintings are working.
16 I think I'm going to get rid of them.
17 I like the idea I had about—an idea I didn't speak out loud
18 but had in my mind—a blackboard.
19 What would I write down? Things I didn't want to forget?
20 I could draw.
21 Draw just to get my hands moving so that I'm not thinking
22 too much about what I'm saying.
23 What is the point of doing this?
24 I don't know.
25 [*Dopily.*] How do I turn this into art?
26 How do I make this into an art piece.

Going back to the thing about miniatures.	1
The miniatures guy.	2
[<i>Singing.</i>] Miniatures for the king!	3
[<i>Alarm goes off. One hour is up.</i>]	

JANUARY 11

Same room-within-a-studio.

The only change in the room is that the television in the south-west corner is playing a new video. This video has a colour field that slowly shifts from orange-yellow to pink and back, in a loop. There is text in the middle of the screen that randomly cycles between different prompts for talking, such as: “explore a (real) problem”, “stream”, “non-associative list”, “string together words by sound alone”, “opposite of what you were just talking about”, and “speak as a character”.

1 I am starting now.
2 And I do not feel like doing this today.
3 I do not feel like talking to myself for an hour, because I am
4 grumpy and I am depressed.
5 This is not the kind of activity you want to initiate your...
6 Initiate your initiate your initiate. Your initiate your, initiate
7 it's not an initiate initiate.
8 Not a thing you want to do when you're not in a good
9 mood.
10 [*Pause.*]
11 Why would that be?
12 Because you... I am unsure of a lot of things and this is one
13 of them.
14 It's not easy to do, and because it has no determinable point
15 it feels like something I should just not be doing.
16 It *is* only an hour. That's something. That's good.
17 Last time I said don't talk about depressing things because
18 it's not going to make this time go by very quickly.
19 Which is true.
20 [*Pause.*]
21 Is it going to happen to me?
22 [*Pause.*]
23 It would be so much easier to not talk about anything.
24 I could probably just make...
25 [*Pause.*]
26 I've got a new video here in the mix.

It is some... shifting colour fields, and some ideas as to how	1
to keep the whole thing going.	2
Yeah cool, great idea dude.	3
Fucking great idea.	4
[<i>Sarcastically, nasally.</i>] I'm so happy I'm doing this. It's so	5
wonderful to be doing this.	6
What is the fucking point of doing this.	7
I don't feel like doing some kind of character or mini-	8
performance.	9
Talk to myself, just make it through to the other side.	10
Push past all of the fucking bad vibes.	11
This is the thing, does it work as well when I feel like I'd	12
rather just go to sleep?	13
I had hoped that maybe it wasn't just being in a good mood	14
that makes it was to talk to yourself out loud.	15
[<i>Pause.</i>]	16
Because rumination is what makes people go crazy and feel	17
depressed.	18
But is ruminating out loud better or worse? Let's see.	19
Inside you are getting nowhere, you don't commit to any	20
sort of thought, but you just let it loop in your head,	21
whereas it feels weird to loop...	22
[<i>Singing each phrase identically.</i>] It feels weird to loop / it	23
feels weird to loop / it feels weird to loop / it feels weird to	24
loop / it feels weird to loop / it feels weird to loop.	25
Tapes over, gotta put on my tapes.	26

1 Why was it so easy last time.
2 Okay, I gotta get over this human emotion situation I've
3 found myself in.
4 Okay.
5 Okay.
6 Okay.
7 Okay, okay okay.
8 [*Sits down.*]
9 Let's just trance out here.
10 Trance out.
11 [*Pause.*]
12 Yet contented.
13 [*Pause.*]
14 Yet contented. Yet contented. Yet contented. Yet
15 contintedyet contented. Yet content. Yet, ca-tent.
16 Yet contented, yet content, yet contented, tented, tents,
17 tent basketball peach paych pawch paunch. Peachy paunch,
18 paunch in my peach, peach in my cheeks I gotta paunch
19 in my cheeks. I got a paunch, a peach paunch, a peachy
20 paunch.
21 [*Pause.*]
22 I got yet a ladyship.
23 Ladyship.
24 Ladyship. Ladyship. Ladyship. Ladyship.
25 Ladyshipladyshipladyshipladysheplayedashipladyship.
26 Ladyship. Ladyship. Ladyshipladyship.

One is unconvinced of... one is less convinced... I am less	1
convinced of any ideas when I am in a bad mood.	2
I'm not alone in that, I imagine.	3
I am... paunch. I'm a paunch.	4
[<i>Singing.</i>] I'm a paunch!	5
I can't even get up the energy to... <i>fuck.</i>	6
Get up and do anything.	7
All this shit seems oppressive. Let's be honest. All of this shit	8
is meant to do what, torture myself?	9
Am I trying to fucking break my brain here?	10
Because you come in here with personal problems on your	11
mind and you feel the terror of having to talk, put your	12
thoughts into words.	13
[<i>Challenging.</i>] Put <i>your</i> thoughts into words. I'm done. You	14
do it. I don't want to do it anymore. You put your thoughts	15
into words. I don't wanna do mine. Okay, let's alternate, let's	16
take turns. You go. Okay. Ummmm... wait. I'll go. You put	17
you thought, you put <i>your</i> thoughts into words, let's see how	18
you like it. Fucking zen master. You put your thoughts into	19
words. [<i>Taunting.</i>] Huh? Let's see <i>you</i> do it. I bet you can't.	20
Let's see you put your thoughts into words. I don't mean put	21
your... I just mean... Put your money where your mouth is.	22
Put your money where your mouth is.	23
Back up your, back it up, what you're saying, with your	24
thoughts. Use your thoughts to communicate your ideas	25
into yourself and then use your ideas with your mouth to	26

1 put them outside of you. Get it out. Get out. Get it out of
2 you.
3 [*Pretending to be hurt.*] *Ab.* Get it out.
4 *Ab,* it's a splinter, *ab, ab.*
5 Mouth sounds aren't speaking.
6 I've got a splinter in my finger.
7 What am I gonna do about it?
8 [*Pause.*]
9 What am I gonna do about it?
10 A splinter is... What's a splinter?
11 You know what... I don't know.
12 Maybe just no TVs, no video.
13 I think it's good.
14 I'm just going to shit on everything right now, to be honest.
15 I need to paint all the way up, first of all.
16 Then I need to... do something else.
17 I've got a sliver.
18 What is the significance of a sliver?
19 [*Pause.*]
20 There's not much.
21 [*Exasperated.*] Ohhh my gawwwd I don't feel like doing
22 this.
23 How much of this is just going to be me sitting here and
24 not doing anything.
25 And the day I put the camera on the ground is the day I sit
26 in a chair.

But I don't give a shit about the camera.	1
[<i>Gets up out of chair.</i>]	2
Now I'm going to really get going. Fuck it.	3
Okay, I'm going to use this as a therapy situation.	4
Get over my shit.	5
Okay, let's talk about this. Yesterday.	6
I cannot handle the bad vibes...	7
Not to get into a hippie space.	8
[<i>Dreamily.</i>] Hippie spaaaaaaaaaaaaaaaaaaaaaaaaaaaaace.	9
Hippieeeeeeeeeee spaaaaaaaaaaaaaaaaaaaaaaaaaaaaace.	10
This is hippie space. Not to get into a hippie space. Do	11
not let yourself fall into a hippie space. If you find yourself	12
moving towards a hippie space, pull back. Get away from	13
the crystal, douse the incense, and... do some mirror-work.	14
[<i>Singing.</i>] Do some mirror-work.	15
[<i>Mocking, bullying.</i>] Look at you, aren't you feeling sad? Is	16
it possibly because you've made this project as a way to talk	17
to yourself? Cause you have nobody to talk to? Do you feel	18
sad inside?	19
[<i>Aggressively.</i>] Yes, I do feel sad inside, but let's see you.	20
Let's see you do it. That's something I like to do. I like to	21
pretend I'm an asshole.	22
I'm an asshole...	23
[<i>Long pause.</i>]	24
[<i>Looking at prompt on television in south-west corner.</i>]	25
What's inside this imaginary box.	26

1 It's a cape! I'm going to take the cape and—oh! It fell open!
2 There's something in it! Let's see, I'm going to pick that up.
3 Ooh, I'm doing theatre now.
4 [*Dramatically.*] Open it up... it's a book! There's a stain
5 on one of the pages. It's carrot juice. Oh, yuck. Is it carrot
6 juice? It's orange... but the hole goes through the whole
7 book. It's acid! Maybe it isn't a book. This isn't a book! It's
8 an eyeglass. What am I going to do with it? I'm going to
9 put my fingers in the hole and spin it around. Now I've got
10 this thing on my hand, spinning around. I thought it was a
11 book, how could I make that mistake? Well, easy. It looked
12 like a book, and it opened up but then it wasn't opening up
13 anymore. Anyone could make that same mistake.
14 Let's see, let's go back a ways.
15 [*Pause.*]
16 Let's go back a ways.
17 Floss... steam... milk... can... not... tear... rock... can...
18 seem... more... reminder...
19 Stop.
20 Four... simple... lessons... so... why... can... not... tent...
21 Over.
22 Fresh... shame... meat... tambourine.
23 Fresh shame meat tambourine.
24 [*Singing.*] Fresh, shame, meat tambourine. / Fresh, shame,
25 meat tambourine. / Meat tambourine.
26 That's another word for...

What's a meat tambourine?	1
What's a meat tambourine?	2
Dad, can you tell me what a meat tambourine is, and what it does?	3
[<i>Exasperated.</i>] Aaaaaaagh.	4
[<i>Looking at a prompt on television in south-west corner.</i>]	5
Okay. A non-associative list.	6
Maybe this thing is good. If you go with it and take its advice.	7
The colour is not nice though. The colour of this VCR copy is pret-ty shit-ty.	8
What is love, daddy?	9
[<i>Exasperated.</i>] Fffffffuck.	10
What was I going to do. List.	11
Pencils, crayons, no.	12
Make a list of things that don't relate.	13
Plus-size models, sandbox, french fries, cake. Oh, two foods.	14
Plus-size models... no, I already said that.	15
I'm no very good at this.	16
Goats, cream... Ah fuck.	17
[<i>Rapidly.</i>] Shrimp, pain, tam... bourine, fresh cock,	18
Campbell's soup, pain. Crap.	19
I'm not very good at this.	20
Ghost, pencil, terrified. Nope.	21
I'm not good at lists of words.	22
[<i>Petulantly, sarcastically.</i>] I'm not good at that, I don't want	23
	24
	25
	26

1 to do it.
2 I don't want to do it anymore.
3 *Mm-mm.*
4 Not that one.
5 But what about this? A powerful lecture!
6 You want to hear a powerful lecture? I've got one for you.
7 [*In the manner of someone giving a TED talk.*]
8 Have you ever considered for one moment that you are not
9 absolutely in control of this one arm that you have at your
10 right side of your body? Guess what it's doing right now? It's
11 telling people things you don't know. Your body language
12 is your own language, but you don't control it. Well guess
13 what, it's time to get the right drugs that make your whole
14 body one forceful unit that... completes you. You are just
15 walking around and your brain is not controlling your body
16 in the right way. What do you do? First of all, get the drugs
17 I was talking about. I don't know what they are, every body
18 is different. Every mixture of drugs needs to be different.
19 Get a good mixture of drugs. Get one that gets you really
20 excited and get one that gets you moving—it's going to be
21 the same drug. Get one that lifts you up emotionally. Get
22 one that slows your movement down, really really slow...
23 [*pause*] motion is how you should be moving. That...
24 is... my secret to impart to you. [*Said very slowly*] Slow...
25 movement... is... thoughtful... movement... okay?
26 This I like. I like pretending I have something really

important to communicate.	1
Okay. Okay? Okay. Okay.	2
Things are moving along better.	3
I'm not as focused on being depressed.	4
I'm just not sure about this room.	5
I don't know.	6
What would the ideal room for this?	7
Is this a pretty good one?	8
<i>Mmmmm...</i>	9
[<i>Pause.</i>]	10
Seems okay.	11
Okay.	12
Maybe.	13
[<i>Pause.</i>]	14
Let's see, what's...	15
What is bumming me out here.	16
Let's see if I can talk about that and then see if it totally ruins this whole experience, and what does that mean.	17
Can you... do it.	18
Well, I guess as a conceptual idea that's like you tell someone <i>about</i> the idea and then it's interesting or is it something actually interesting.	19
[<i>Laughs.</i>]	20
That was a fake laugh, I don't actually think that's funny.	21
Was that a laugh for the camera?	22
I wouldn't have done that if I was just in a room without	23

1 a camera but then I wouldn't be talking to myself in any
2 situation, so...

3 Um.

4 I do wonder about the room. I think it should go all the
5 way up on all sides.

6 But I don't have any money to be building a wall so I'm not
7 going to be doing that.

8 [*Pause.*]

9 I could attach a roller to a long stick.

10 That's something I can do.

11 [*Sarcastic, enthusiastic.*] Do you need someone who can
12 attach a roller to a long stick? Well! Consider headhunting
13 me for your organization. I know just the way to do it. Get
14 some tape, and fucking attach it. But now I've given away
15 my recipe.

16 So what is the deal, why am I bummed out?

17 Right now, because I'm bummed out, all of this seems so
18 stupid. So incredibly stupid and pointless.

19 But no more pointless than making a painting or a drawing.

20 No more pointless than any other form of art. No more
21 pointless than collage. No more pointless than sculpture.

22 No more pointless than ceramics.

23 No more pointless than printmaking, for sure. Printmaking
24 is pretty involved. Think of that process, of making a print.

25 It's on your wall for so long... [*sarcastic*] and isn't that
26 fucking glorious.

But, the question was what's bumming me out.	1
Get that shit out of the way.	2
[<i>Pause.</i>]	3
I could also be tired.	4
[<i>Pause.</i>]	5
It's not fear.	6
Some sessions will be exciting, some will be like this.	7
Unimaginative, and stupid, and angry.	8
So what is bumming me out?	9
[<i>Relationship problems are discussed.</i>]	10
Now my eyes are closed.	11
[<i>Pause.</i>]	12
Maybe I will fall asleep.	13
[<i>Pause.</i>]	14
[<i>Sarcastic.</i>] I can't let this opportunity slip away, to bare my soul to absolutely no one.	15 16
[<i>More personal problems are discussed.</i>]	17
I don't feel like doing this, do I?	18
And I wonder if I would be better off making a painting and getting a "c".	19 20
Just be done.	21
Doing <i>what</i> out of school.	22
[<i>Deeply sarcastic.</i>] Well, I will have an MFA from University of Manitoba, which is pretty good. And I have a non- distinguished cv so that's also impressive. I'm pretty much going nowhere, which is a good time to sequester yourself	23 24 25 26

1 in a room and do something that sometimes is life-affirming
2 and sometimes is whatever this is, which is...
3 Not life-affirming.
4 [*Yawns.*]
5 [*Sits down, closes eyes.*]
6 [*Distractedly.*] Cats in coattails, simply blasting along
7 forcing themselves to examine all previously attached
8 bangles. Two friendship cats, ohhh yeah, cats, with bangles
9 all over, bangles hanging off of giant flowing, floating barge.
10 A little tiny barge, a small barge that is floating around
11 the countryside, with red bells—some of them—and just
12 other bangles and scraps, little, you know, braids, and just
13 prairie grass and shit all tangled up in there. And it's all sort
14 of just dangling off this garbage barge. Gar-charge. And it's
15 travelling across the landscape. Used to have cats on it, it
16 doesn't anymore, because people who talk about cats are
17 looking to be successful, they want to gain some success in
18 their life, and because I don't care about that I've removed
19 the cats from the barge. This is my artistic decision. Here's
20 what I did, artistically, there. I started out with these two
21 cats on a, just like a floating thing, and that wasn't good
22 enough for me, because I want to be successful but I want
23 to remain authentic. *Pure.* I want to have meaningful
24 success. So. Off went the cats. I took them off the barge.
25 They're not on there anymore and they're not coming back.
26 They're never coming back, because I need to be successful,

but not like that. I don't want to go there. The barge is 1
only... I've tainted it because I've related it to a garbage 2
barge. I shouldn't have done that. I should have said it's like 3
a cloud... [*impatiently*] like a cloud with a bunch of shit 4
hanging off it. [*Aggressively.*] This is my vision. This is the 5
video work I'm going to do. It's a barge—it's not a barge, 6
it's a cloud—with beads, with bells, with braids, with 7
bangles, with basters, little bees around it, but it's a brown 8
cloud, with bangles, braids, bees and bells and prairie grass 9
just hanging off it like someone who has just rolled down 10
the hill and got grass all up in their fucking hair. It's just like 11
that except it's flying through a landscape. It's so singular 12
and distinct that it makes me an overnight success, okay? 13
This actual thing that I do will be more... better received 14
than anything else I've ever done, and that is simply because 15
it has a lot of things on it that use the letter B. Okay? 16
So I'm done with that. 17
For example. 18
For instance. 19
You cannot translate your thoughts into words. 20
I don't think that's something you're in to, is it? 21
I'm not super in to it. 22
I don't love it. 23
I'm not *super* in to it. 24
I don't *love* the process of making my thoughts in to words. 25
But if I have to I will. Is that's what's called for in this job? 26

1 Am I going to have to do that a lot? Like, making my
2 thoughts in to words?
3 From what I've heard, inner... the things going on in your
4 head? That's not the same as what I'm doing right now.
5 Talking.
6 This wasn't... I didn't plan out the whole sentence.
7 Or did I? Is my brain so fast that...
8 Back to stoners.
9 This is the kind of things that stoners do... inside their
10 mind.
11 They make associations.
12 There was just a word on the screen and it was spelled...
13 o-H-O-P-P-O-S-E. Ohoppose. Ohoppose.
14 I don't know what that means.
15 I think...
16 And there... fore... I am.
17 [*Fake, whiny laughter.*]
18 Laughing isn't talking, just so you know.
19 [*Sing-songy.*] Just so you know-oh.
20 It's not the same.
21 Can't just laugh. Have to talk sometimes too.
22 I'm crippled, I'm emotionally crippled, help me, help me, I
23 need to go to the hospital.
24 It's emotional though.
25 It's *emotional*.
26 [*Pause.*]

I'm going to go to the ER and say it's an emergency. An emotional emergency.	1 2
Stop! Stop it!	3
Stop, think.	4
I'm at the ER.	5
I'm role playing!	6
I'm at the ER.	7
Doctor, Doctor! Doctor, doctor, doctor, doctor, doctor! I gotta talk to you Doctor! Doctor I gotta talk to you! I gotta talk to you Doctor. I'm not a doctor, I'm a nurse. Oh, sorry.	8 9 10
[<i>Sarcastically.</i>] Ewww boy I'm so sorry.	11
I have to turn this TV off.	12
I need two tapes.	13
[<i>Singing.</i>] Two tapes. / Oooooooooohh yeah!	14
It'll be amazing.	15
If it'll be amazing I'll do it.	16
[<i>Drumming fingers on wall.</i>]	17
Drumming is not speaking, okay?	18
That's not allowed, that's part of the rules.	19
No drumming your fingers.	20
You can't say, "Well rhythm is such an important part of speech that..."	21 22
Things that are important feel weird to do. Is that true?	23
I hope so.	24
I fucking hope so.	25
[<i>Looking at tv in south-west corner.</i>]	26

1 Hey, this tape just changed. What's going on here.
2 All the tapes are going weird now. I have to stop and rewind
3 these tapes.
4 Stupid tapes.
5 Doctor doctor—you're not a doctor, you're a nurse,
6 aren't you. Yes, I can help you, what's the nature of your
7 emergency. Well, it's emotional—*sorry*—but its emotional.
8 I know that I need... it's like chest pains. It's emotional
9 chest pains. So it's a pretty big deal, and if you don't take
10 it seriously than I have to say... I have to say, I'm gonna
11 be pretty disappointed. I think it's emotional. Emotionally
12 based. I think I have to get to work on something, but I
13 need the doctor's help. I need my doctor to tell me what to
14 do, and he usually does. A Doctor gets in to your mind and
15 then he helps you. What a guy. I came in and said I have
16 chest pains, and he said no you don't, you have emotional
17 chest pains. I was like, "Oh, yeah, that's a good diagnosis.
18 I like your holistic attitude. But..."
19 [*Phone makes a "text received" sound.*]
20 Someone's texting me, that's cool.
21 Um, let's see.
22 This hasn't been fun. Let's be honest.
23 It hasn't been super fun.
24 Tilde. Tilde.
25 Tilde. Until death.
26 Tilde, what's a tilde do? Little wiggle. It's a wave.

It's a symbol.	1
When you press tilde you can put it in the context of, say, an e-mail.	2 3
It's as close as you'll get to a vacation. This symbol is as close as you'll get to a vacation. Use this tilde to represent a ripple in—uh, what's your favourite thing to have ripples in? Ponds? Oceans? Do one of those. What's the most tranquil one for you? I would say, like, don't over think it. Pick your favourite one and then use that. You're using this symbol... You're going to have to use it for a while before people get what you're doing. You need to know in your mind that the tilde is going to represent the viewing of an ocean. That kind of relaxation. In terms of how it works grammatically and in terms of how it gets placed, well, put it wherever you want. Instead of a smiley face. A smiley face is basically like, "Take the previous statement and give it a lighter touch." A tilde is, "Take the previous statement, and the next statement, and let there be a space where you're totally relaxed." It's a pause. A really long pause. What you have to do is get <i>in</i> to it. Maybe it's a generous thing to do. Tilde symbol in the middle of an email, the middle of a paper. It'll take a while. People are going to be confused at first. Maybe you should explain it to them eventually. Or explain it to them much later, say, "I want you to go back through your emails—and I know this is a stupid idea, but it's also not stupid at all—look at all your archives, everything for the	4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

1 last three months. I want you to now look it over again with
 2 the knowledge that it's really intense, because I was inserting
 3 this symbol in there the whole time that you had no idea
 4 what it meant. And what it meant was take a pause and
 5 imagine water, or just feel good about yourself. Whatever
 6 your vacation is—and there's water. Even if it's just, like, a
 7 weekend away. But it should be near water, because water
 8 is good to be around. The tilde, whatever it meant before,
 9 you need to know that you and I are redefining it to mean
 10 something else. If you want to pass this on to someone else,
 11 great, but if not let's just enjoy it. Enjoy! Now that you've
 12 seen all the things that we've talked about... Maybe you'll
 13 see me differently, because I gave you a little bit of a gift."
 14 I'm going to close my eyes and practically fall asleep.
 15 [*Pause.*]
 16 Because I'm blasted. I'm not blasted.
 17 Maybeeeee eeemotionallll llllessssss ssssooo so pin nooooo
 18 pinnnnn nnnest. Nest. Teleporter reporter. Teleporter
 19 reporter, rebar, right-timber.
 20 What teachers seem most timid doing... doingggggg there's
 21 no word that continues off of nnnngggggg.
 22 Enn gee.
 23 Doing about teeee veeee.
 24 Flea market economies.
 25 Flea market tit.
 26 Flea market tit.

That's something I want to write down and explore.	1
[<i>Pause.</i>]	2
In my journal.	3
[<i>Pause.</i>]	4
I can't believe the difference between today and the last time	5
I did this.	6
It feels like I've been in this room for about ten years, give	7
or take.	8
I don't know what to say.	9
[<i>Looking at screen in south-west corner.</i>]	10
I hate the greenness, the green to this, of this screen.	11
[<i>Pause.</i>]	12
Cool, shut up about it.	13
[<i>Pause.</i>]	14
Just begin shutting up about it.	15
[<i>Pause.</i>]	16
And that is what I will do.	17
I think I need to bring the timer in here, because I really am	18
curious about when my alarm is going to go off.	19
Let's get back in to this situation.	20
[<i>Reading a prompt off the south-west screen.</i>]	21
What was the least interesting thing that happened	22
yesterday?	23
What's the least interesting thing that happens on any day?	24
I would say probably the thing you can't remember.	25
Although least interesting, is that the same as boring? I don't	26

1 know.
2 *Least* interesting means that there's *less* of a chance that the
3 event or situation will want to propagate itself.
4 It is... a situation that cloaks itself because it knows it has a
5 bad sense of itself.
6 It's a situation with consciousness. First of all.
7 That's something.
8 It's a situation with consciousness.
9 Every situation you find yourself in you think you are in
10 control of but...
11 This is a stoner thing.
12 [*Matter-of-factly.*] You going to the bathroom is one
13 thing but the bathroom is its own situation with its own
14 consciousness and it knows whether that moment was
15 significant or not. Was it? I don't know. I think that the
16 situation will either want to promote itself or... The way it
17 does that is vibrations. And this brings me back to my sense
18 that all situations have individual consciousness. Objects,
19 do they have consciousness? No. Situations do. What are
20 situations. Everything else around them. The idea of being
21 on the bus, when you're on the bus, that being-on-the-
22 business is its own situation, its own consciousness, and
23 it knows for each and every... It's all related to humans,
24 because all situations are in relationship with human
25 consciousness.
26 These kinds of mini rants are definitely along the lines of

insanity.	1
The way an insane person talks to themselves.	2
I'm going to talk to myself while leaving the room, because	3
to be honest I don't know if my...	4
[<i>Leaves room, checks time.</i>]	5
I've got five, six minutes left. Can I do that?	6
[<i>Reading a prompt off the south-west screen.</i>]	7
What's the opposite of what I was just talking about.	8
Let's think about that.	9
I was just talking about checking the time.	10
The opposite would be not doing that.	11
The opposite would be being totally in the stream of...	12
not being aware of time. Being completely out of time.	13
That happens when I'm doing this.	14
I want to feel positive about this, but I don't know if I can,	15
because I just keep looking at this one video, and it has	16
a green tint to it, and for some reason that's driving me	17
fucking crazy.	18
That's a good sign, right?	19
If you're focused on something as stupid as that.	20
Um.	21
[<i>Pause.</i>]	22
Dooooooooooooooooooooooooooooo.	23
Let's not write this down.	24
I don't think I said one interesting thing today.	25
Isn't that good?	26

1 Fascinating... difficult process.
2 Fascinating and difficult process.
3 But for next time, what changes do I need to make
4 to this room?
5 Start by taking down this painting.
6 [*Takes down large canvas on left-hand side of east wall.*]
7 Get that out of there.
8 Let's do some re-negotiating here.
9 Maybe the room constantly needs to change in order to
10 remain interesting as a place to be.
11 I don't know if that's true.
12 It certainly could be true.
13 [*Looks at polka dot canvas on east wall, which has a*
14 *horizontal painted stripe on it.*]
15 [*Sarcastic.*] Whoa it's on an angle! That's crazy! That's very
16 creative. You are very creative, my friend.
17 Six minutes, really? Because it feels like a fucking thousand
18 hundred years.
19 [*Looking at two remaining canvasses.*] I hate these things,
20 that's for sure.
21 [*Removes them.*] That's much better.
22 Okay, so, I'm gonna paint more. It needs to be all the way
23 up. I'm gonna get these tapes fixed.
24 And if I can not get in to a state of total fucking psychosis
25 then... even better.
26 [*Pause.*]

[*Sarcastic.*] I really like what you've done here. You should 1
become an interior decorator, you could interiorize your 2
ideas, convert them into written or spoken thought, and 3
then you can communicate that to all your clients. They're 4
really going to love it. Thanks a lot, I'm quite proud of it 5
myself. I did just smear feces on the walls, but it seemed 6
right at the time. Given my own, um, imagination, it's just 7
like, fuck. 8

[*Alarm goes off. One hour is up.*]

JANUARY 14

Same room-within-a-studio, but the three works on the east wall have been removed.

1 Okay.
2 [*Singing, in a lounge style.*] Let's begin, at the beginning /
3 where I'm singing, a soooong / and I'm up on my feet! / Up
4 on my feeceeeet.
5 So.
6 Last time I was in a bad mood, but this time I am not as
7 bad of in a way. I'm not as bad as in that way. In a way I'm
8 not as bad.
9 [*Pause.*]
10 Constant songs. Constant songs. Constant songs that one
11 sings. One must not sing constant songs to themselves. One
12 must not sing to themselves. When you let yourself sing,
13 you let yourself let the devil in.
14 [*Singing, to the tune of "Bear Necessities".*] Bear necessities /
15 those something bear necessities!
16 So where do I begin.
17 What am I going to talk about today.
18 What is going to be the topic of my conversation.
19 [*Grandfatherly.*] Well, you never know what's gonna come
20 up when two people get in a room.
21 Grandfatherly advice. Here's some advice.
22 [*Grandfatherly.*] Well, you know you never know what's
23 gonna come up when two people get in a room. One thing
24 might lead to—[*switching to regular voice*] no, don't tell me
25 that—[*grandfatherly, slowing down and becoming priest-like*
26 *towards the end of the sentence*] one thing might lead to

another, and then... finally... the exegesis. 1
 [*Monotone chanting. Pitch remains the same for the entire* 2
sentence until dropping down as marked.] As we all come to 3
 our own sen[*down*]ses. [*Up*] When one is in contact with 4
 no certain moment, you cannot feel the consequences of 5
 your ac[*down*]tions. [*Up*] Do you not realize the feeling 6
 of serendipity is simply constant mo[*down*]tion. [*Up*] 7
 What is the reason for going to the supermarket, is it 8
 simply feel [*down*] the sentimental attachment to [*up*] 9
 the kind of shopping-cart-existence sitting inside a wisdom 10
 operational vending ma[*down*]chine. When can you finally 11
 come to your senses and realize that not all of the things 12
 I have told you are cer[*down*]tain. [*Up*] What's gonna 13
 happen to me when I fall off this couch, will the pain be 14
 fleeting or will it constantly remind me of my personal 15
 foolish[*down*]ness. [*Up*] When can I go to the car to 16
 retrieve my keys where are my [*down*] keys? [*Up*] I don't 17
 know how to get outside in the winter it seems impossible 18
 to try and get outside in the win[*down*]ter. 19
 Win... 20
 Wxxx 21
 xx 22
 xx... 23
 [*Long intake of breath.*] 24
 [*Monotone chanting, as before.*] [*Up.*] Wxxxxxxxxxxxxx 25
 xxxxxxxxwhen do you think you might come across a kind 26

1 of infallible system to operate your own mani[*down*]a.
2 [*Up*] What is the passable excuse for not having achieved
3 any situational exce[*down*]llence. [*Up*] Can you feel the
4 magic in my kiss is it really something spe[*down*]cial.
5 [*Up*] Let's all operate ourselves as though we are not
6 constantly being assaulted by fifteen different kinds of fanta[
7 *down*]sies. [*Up*] We[*down*]lllll. [*Up*] Oohhh[*down*]kay.
8 I [*Up*] gehhhht [*down*] it. [*Up*] Got[*down*]cha.
9 [*Pause.*]
10 Special kinds of operational pink top pen tip pea tone.
11 Pen top ping Tim pone ping ting pong.
12 [*Singing.*] Ping pong Tom / ping-pong Tom.
13 Ping pong Tom and his motley boys.
14 That Tom, he's most often found simply feeling out his
15 mooooooooooooooooootions.
16 He's caaaaaaaaaaaaaaaaaaught in faaaaaaaaaaaaaat.
17 He's playing for keeps.
18 He's playing for keeps. He's printing his own special
19 paaaaaaaaaaaaaaaaaaaaaaaaanopticon. He's gotta get to your
20 feeeeeeeeeet. Get to your feet and ccccccccccccelebrate.
21 Pooooooooooooonies come galloping forward but...
22 [*In disbelief.*] I'm a storyteller. [*Confidently.*] I'm a
23 storyteller!
24 Spaaaaaaaaaaaaaaaaaaaaaaaaaas. Spas are places
25 where we come to spaaaaaaaaaaaaaaaaace out and
26 feel crrrrrrrrrrrrrrrrrrrrrrystal. You can't rise up, you

puuuuuuuush aside all your fffffffiffantasiae and 1
you [*gritting teeth*] *scrape* it! But youuuuuuuuu don't 2
want to, play that game, okay? Scaaaaaaaared of it? You 3
should be. Poooooooooke *me* to... Poooooooooke me to 4
try and get the answer and I'll tell you with a wink that 5
[*said as if making a "wink" sound*] weeeeeeeeeee can't do 6
that. It's not possible, But! Freeeeeeeeeeeeedom is only 7
cohhhhhhhhhhhhhhhhming up. It's police. It's police. 8
It's poleeeeeesssssssssssssomeone can't feel all their situation! 9
[*Excited.*] You gotta blast off into your own panopticon. 10
You gotta get pan-emotional. Get free emotional. Get 11
freedom emotions. Freedom of emotion: that's my 12
scaaaaaaaaaaaaaaaaaaab. That's my scab. 13
[*Proudly.*] That's my scab! 14
[*Notices video player has stopped.*] 15
[*Singing.*] Why isn't this tape working? 16
[*Pressing buttons.*] 17
Hey. Work. 18
[*Sing-songy.*] Hold on, I'm adjusting the tape. 19
[*Imitates the sound of a rewinding tape.*] 20
Okay. Go. Go. Tape on. 21
[*Enthusiastically.*] When you can't seem to get a break, 22
that's when you gotta... let loose! [*Cheerily.*] Yeah, come 23
on, join me, have some fun, let's get out of this place and 24
get... possible! You can't *scab* me! You can't *crust* me! 25
[*Angrily.*] I'm gonna free your ass, I'm gonna come up to 26

- 1 you and say things like [*teeth gritted*] euugghhhhhhhrrrr.
 2 [*Pause.*]
 3 You know what I'm gonna do? I'm gonna go in to a trance.
 4 [*Sits down in chair, closes eyes.*]
 5 Fulllllllll freedom fffffffiffant-asyyyyyyy.
 6 Fantasy fantasy fantasy fantasy fantasy fantasy fantasy
 7 fantasy.
 8 Polyp polyp polyp polyp polyp polyp polyp polyp polyp.
 9 [*Deep inhalation.*]
 10 You know what I don't like is only kinds of things feeling...
 11 [*Reading a prompt off the south-west screen.*]
 12 A non-associative list.
 13 Cream scab terrible freedom pain scrap pants can free pulp
 14 pins pack tip crys-tal prints.
 15 [*Triumphantly.*] Crystal prince!
 16 [*Short laugh.*]
 17 [*Singing, in British accent.*] I'm the crystal prince! / I'm the
 18 crystal prince.
 19 I'm the crystal prince. I'm the crystal prince.
 20 Okay.
 21 [*Pause.*]
 22 So let's do some... let's do some just talking.
 23 What does one talk about when one talks to oneself.
 24 Can you aaaaaaaaask me to stop talking? It's possible, but
 25 I can't stop talking about it. I can stop talking about it.
 26 I can stop whenever I like.

I can stop talking whenever I want to. 1

It's my gift, that I can—at a moments notice—I can go 2
from talking to not talking anymore. 3

[*Ironically confident.*] I have some great things going on 4
right now. I'm on top of my game. Let's see, how am I on 5
top of my game. Well, number one. [*Finger snap.*] I am... 6
talking to myself for a long time. Nobody is doing that at 7
this university right now. Name one person at the university 8
who has built themselves a special room for talking to 9
themselves. [*Finger snap.*] No one. Go and find them. I'll 10
give you thr... I'll give you two days. I'll give you two weeks 11
and ten dollars, and let's see if you can find anyone who can 12
talk to themselves for an hour and [*excitedly*] someone who 13
doesn't even really like themselves! That's the thing! That's 14
a little dramatic but... [*enthusiastically*] someone who is 15
not really happy to be... always referring to themselves! You 16
find that person and bring them here and then say "You 17
think you were doing that? Lookit this guy!" Okay, that's 18
one reason. I'm on top, I'm... on top, like I'm just fucking 19
soaring right now. I got some scholarships: BOOM. I just... 20
I just I think I'm gonna get a cheque in the mail soon for 21
some money. 22

Okay, so I'm gonna try and chill out on the characters. 23
And I'm gonna just be myself talking. 24

Let's talk... about... something that happened yesterday. 25
What about Adam? 26

1 Well he is a fancy little guy.
2 What did he do yesterday, did he do anything funny
3 yesterday?
4 I'm not sure.
5 He...
6 Uhhhhh...
7 What did he do. What did he do. Anything funny?
8 It was a pretty regular day. Went to sleep okay. Got up okay.
9 Came home without a struggle. He's growing up a little,
10 becoming a little bit less of a toddler, which is probably
11 a good thing, because freaking out constantly is not
12 something that we as a society want to encourage.
13 Now let me distinguish between freaking out as a mental
14 malfunction—that's not freaking out, that's being ill. Let's
15 get that straight.
16 What freaking out is is when you're like constantly freaking
17 out, constantly complaining.
18 Actually that is a form of freaking out.
19 Okay, so... freaking out. How can I get in to freaking out.
20 How can I get in to freaking out?
21 [*Naively.*] I see so many people freaking out and then I
22 think to myself: is that something I could do too? I wouldn't
23 mind. [*With growing confidence.*] I could do that! Huh!
24 That's interesting! I could do that!
25 [*Sarcastically complimentary.*] Well I love what you've done
26 with this fucking room! It's looks like a reeeeeeeal mental

patient lives here. Well, thank you. I gave you this room 1
 because I wanted to give you something nice. And what you 2
 did with it is shit on it. Essentially. How do you think it 3
 makes me feel? Well, it makes me feel like I'm never giving 4
 you your own room, as a canvas. Your room is a living 5
 canvas, okay... son? Your room is a living canvas, but you 6
 gotta keep that canvas clean. You can't make or put bad 7
 things out there. It's not going to work that way. 8
 Okay. 9
 [*Reading a prompt off the south-west screen.*] 10
 Hmm. Mirror-work. 11
 [*Long pause.*] 12
 I'm gonna do some mirror-work. Let's have a seat here and 13
 just look in the mirror and ssssssimply talk to myself in the 14
 mirror. 15
 Are you feeling good about this? Is it feeling awkward? 16
 It is feeling awkward. I think it's awkward to look at yourself 17
 and talk to yourself but it's also awkward to go through 18
 moments of feeling like you're not having to think and 19
 moments where you're having to think. 20
 Okay. 21
 So let's go into some of the stuff I've been reading. 22
 How can I get good at this? 23
 How can I be really good at talking to myself? 24
 How can I be better than anyone at talking to myself? Or 25
 are some people naturally gifted at talking to themselves? 26

1 Well, I think some people would be gifted, but what would
2 make them gifted is if they are, *hm*, how do I put this.
3 [*Knocks over audio recorder.*]
4 So, you don't like being there. Cool.
5 [*Speaking as if stoned.*]
6 I'm on drugs, oh fuck. [*Fake giggle.*] Cool.
7 It feels so good to be on drugs, wow, it feels really good to
8 be on drugs. Oh man, does it feel good to be on drugs. Oh
9 boy! [*Pretending to address a group.*] Oh wait, you guys
10 want me to stop talking about it? But I *am* talking about
11 it. I just want you guys to know it feels *really good* to be on
12 drugs. Whoa! I feel crazy! Like I feel a high boost of self-
13 confidence and I feel like my senses are alive! Wait a second,
14 wait a second, how is this a... how can you possibly tell
15 me that this is a bad thing? My senses are on *fire*. I just...
16 I accidentally fell into the closet, and just the process of
17 falling through the clothes felt, like, better than anything
18 I've ever done. It was a definitely a new experience, made
19 out of something pretty banal. I mean a closet is not an
20 exceptional place. But it becomes exceptional when you're
21 on drugs. And it seems like, uh, you know, it's not a cool
22 thing to talk about, but you know what is cool to talk
23 about? Maybe uh...
24 Yeah. Lost that train.
25 Fell off that train.
26 So...

If I was honestly just... if it was just about like, sort of	1
translating, trying to, like, freewheel and just translate	2
thought into words, would I really be interested in... Is that	3
what I'm really interested in? Because that would actually	4
get pretty boring after like...	5
Being able to slip into different characters and go off on a	6
tangent blast, into a hole...	7
Fall into a hole. Fall out... fall into a hole. Slip into a hole.	8
Slide into a hole. Trip into a hole. Jump into a hole. Walk	9
over to a hole and then walk into it as if you didn't know the	10
hole was there. Jump over the hole—but don't make it, and	11
fall in the hole. Dive in the hole. Roll in the hole. Bask in	12
the hole when you're down there in the hole. Peek into the	13
hole and then <i>slip</i> into the hole. Um. Dangle over the hole,	14
and then undangle down into the hole. Get up close to the	15
hole and think about the hole, then fall asleep near the hole	16
and then slide into the hole or roll into the hole when you're	17
asleep. Come near the hole mentally, thinking about the	18
hole, then, daydreaming, you walk into the hole. Run into	19
the hole. Uh. Skip into the hole. Um. Climb up something	20
and drop from above into the hole. Peer into the hole—and	21
then fall into the hole. Look out of the hole but don't try	22
and get out.	23
That was fun. I enjoyed that. Little synonym dance. Little...	24
synonym... little synonym dance.	25
Do a little synonym dance, do a little synonym movement,	26

1 a little synonym activity, a little synonym congregation.
2 A congregation of all those who have been invited.
3 [*Speaking like an priest, but a priest that speaks in an*
4 *informal way.*] Thank you so much for coming today. It
5 is wonderful to see all your faces. [*Pause.*] Old. Young.
6 Withered. Alive. Vital. Blessed. Dripping. Soaked. Winning.
7 Losing. Castrated. French-kissing everything. [*Pointing.*]
8 Climbing. [*Pointing.*] Enjoyable. [*Pointing.*] You... have
9 no presence here. [*Pointing.*] You... are welcome. Thank
10 *you* for coming; you're small. *You* are big. Welcome. You're
11 up there. Tall guys, little guys, girls, guys, men, women,
12 children, people. Upscale people. Downscale people. Little
13 tiny tiny dogs. French people. Ca... Campers. People who
14 love camping. People who love everyone. People who have
15 come here from a long distance. People who don't know
16 where they are. People who have always been here. People
17 who can't seem to leave here. Everyone's welcome. I love
18 seeing all you here. It's been wonderful so far, just this
19 brief time that I've been talking to you and I have to say it
20 is something else to see all you here. I've got such a great
21 feeling about this kind of mix of people the diversity is
22 incredible. [*Pointing.*] People of there. [*Pointing.*] People
23 of there. [*Pointing.*] People of there. [*Pointing.*] People
24 of there. [*Pointing.*] People of there. [*Pointing.*] People
25 of there. Other people there. Everyone is here. I think
26 everyone's here. I think everyone has come here and now

I can't believe it, [*becoming increasingly excited*] this is the 1
most people I've ever seen in my life. This is something 2
incredible to behold! From up here—you can't see what 3
I'm seeing from up here—but I've seen people who have 4
never been here before, right beside people who cannot... 5
seem... to... get away! They're stuck here! Those people! 6
[*Calming down, becoming serious.*] You've got people who 7
are... just born. People who are almost dead. People who 8
are in the middle of their lives. People who just made it 9
over the hump. People who are trying to figure out who 10
they are. People who know who they are. People who see 11
people who know who they are and... admire them. People 12
who see people who know people who they are and they 13
don't admire them—they don't like them. There are people 14
here who hate. There are people here who have never 15
hated. They don't understand what the concept is. When 16
it's explained to them, they think it's a kind of machine or 17
something. They don't know what you're talking about! I 18
can't even comprehend the connections that could be made 19
in this room were you talking to each other. But I'm talking 20
to you and I'm noticing you, I'm making an analysis here, 21
I'm a-na-nalyzing the whole thing. What I see, I like! I really 22
like it! I don't know if you have ever been in a room, and 23
you're counting out all the people and then you lose track, 24
well that's happening to me, but its not a numerical thing, 25
it's a conceptual thing. I've lost all my bearings, I've lost 26

1 complete track of where I even am. What am I doing at the
2 front? Shouldn't I be down there? Well. [*A long, thoughtful*
3 *pause.*] Well. [*Pause.*] One of us has to stand up here, one
4 of us has to lead, and I hope that you'll let me continue to
5 see all of you here because it's... [*Pause.*] [*Emotionally.*]
6 It's wonderful. It's wonderful to see how many people are
7 here and how different they are. [*Somber.*] It's disturbing
8 to see how many people are here and how different they
9 are, because it means there is no end to the variation of
10 people that could come and be a part of this congregation.
11 You could have a millions years of this service and nobody
12 would be alike. That's... terrifying. Okay? That's absolutely
13 terrifying—but it's beautiful, it's beautiful too. Honestly, I
14 think it's both at the same time. Just like [*pointing*] those
15 people are both at the same time. Everyone has a different
16 situation—a different sexual reality—and that is just one
17 of the things I could enumerate here. If I was to tag each
18 and every one of you, I'd be writing all day, I wouldn't have
19 any time for anything else. That would be my job, I'd be...
20 like someone in the scriptorium. I'd be writing and writing
21 and writing and there would be nothing I could do to stop,
22 because I'd never be done. When would I finish? It would be
23 impossible for me to finish. But what I love, is that I see...
24 [*Long pause.*] Oooooooooo...
25 [*Long pause.*]
26 I... Yeah.

Yeah, that's the end of that.	1
That was fun too.	2
[<i>Smarmy.</i>] Fuck, I'm just having a great time.	3
I'm noticing that these videos with the words on them don't... they don't need to be there.	4
They don't totally help me.	5
I think the best thing about them is the colour.	6
In fact, this constantly shifting colour one.	7
Maybe there should be two of those.	8
Fuck, I don't know.	9
[<i>Fake goofy laugh.</i>]	10
And I like this screen. This is cool, I like it.	11
It adds something nice. I think I could make a frame.	12
Mm-hm. Absolutely I could make a frame.	13
But more specifically, I could make a big frame. [<i>Fake cheerful</i>] Mm-hm! Yeah, I could do that! I could do a lot of different things! I'm really talented! Very talented.	14
What about some affirmations. Yeah. Let's get in to that.	15
Did I do that already?	16
[<i>Bashful, but in a cartoony way.</i>] I don't knooooow. I don't know.	17
But you know what would be good, is if these things had...	18
No, should they have timers?	19
[<i>Pedantic.</i>] Should we run our lives as though of a clock?	20
Should we be of a clock and not of a clock.	21
[<i>Lazy fake laugh.</i>]	22

1 [*Singing, like a crooner.*] You can't escape time / but you can
2 tryyyyy. / You might succeed / if you try...
3 To escape time. WhatamIgonnado with these walls.
4 I just wonder what would I do differently if I re-did it.
5 That's a good question.
6 I'm losing... I'm losing energy.
7 I'm getting tired.
8 And I think that's cool. It's fine with me.
9 I like this configuration. It's pretty good, it's pretty nice, I
10 think...
11 I think I haven't sat down in a while, let's do that.
12 [*Sits down.*]
13 [*Singing nasally.*] House... music all night long. / House
14 music all night long. / House music all night long. / House
15 music all night long. / Feel the rhythm!
16 [*Snapping fingers repetitively throughout.*] [*Singing.*]
17 Rhythm of love. [*Speaking in low voice.*] Feel the rhythm,
18 feel the rhythm of love. / *Mmm.* Love. / Feel the rhythm
19 of love. / *Mmm.* Love. / Feel the rhythm of love. / Take.
20 A chance. / Take a chance with love. / Move. Your mind.
21 / Move your mind with love. [*Singing.*] Freedom! Is a
22 basketball in a row! / Gotta feel so crystal clear. / Feel so real!
23 Okay.
24 That is a portion I will never share with anyone.
25 For suuuure.
26 [*Moving mouth up to audio recorder.*] I'm talking into the

microphone now.	1
Okay. But don't you forget about me.	2
But in the room I'm in maybe it's not that I'm looking	3
for a particular formation it's that... I'm looking to have	4
something that I can change up all the time. If only they	5
were super modular. That doesn't matter. It's just fine.	6
[<i>Looking at camera display.</i>] That's a nice shot there, isn't it.	7
That's quite a nice shot there isn't it.	8
Why not redo the walls if I have enough paint. I just don't	9
want to spend too much money is the thing.	10
[<i>Higher, fragile voice.</i>] I'm a little of a spendthrift if you	11
know what I mean by spendthrift. [<i>Light chuckle.</i>]	12
[<i>Singing in a high, fragile voice.</i>] I am a spend... thrift.	13
I need to get some water and I'm gonna do that by briefly	14
leaving the room. Although I wonder if my sink is really	15
going to be something that I can deal with.	16
Okay, only half an hour has gone by.	17
That's crazy.	18
I can't believe that shit for a minute. That seems a little	19
bit weird to me because it was, you know... but it seems	20
accurate now that I think about it.	21
Some days I think one hour will seem very long so maybe I	22
need to just chill out for a second.	23
I'm going to sit down, and I'm gonna let... close my eyes.	24
[<i>Sits down in chair. Closes eyes.</i>] And I'm gonna totally	25
feel the peace of... something where no words have any	26

1 precedence and plaaaaaaaaaaaaaaying out a sequence of
2 events is the most profitable fortune that any one person can
3 come into situational excellence with.
4 Situation is a word I seem to like to repeat because it's
5 a natural constant in terms of my fieceeeeeeeeeeeendish
6 devotion... to a flit of butterfly canvas. And if a feeling is
7 peace, what portion of it is... greeeeeeeeeeeased... out, and
8 frozen, into [*quiet voice*] peeeeeeeeeeeace.
9 [*Quiet, creepy, gravelly voice, speaking in fits and starts.*
10 *Sounds a little like William Burroughs.*] Youuuuuuuuuuuuu
11 see what I mean by it now, don't... you? You got to free
12 yourself... son. You got to... wet your whistle on a littlllllle
13 something special. You got to *fuck up* a fucking... plaster
14 bag to really know what you are, you *fuck*. You *fuck*, you
15 *fuck*, you little situational *fuck*, you're gonna bless me with
16 what?
17 Hm?
18 Mooooooooogadishu.
19 I wonder what would happen if I put my face right up to
20 one of these videos, like... whatchamacall.
21 [*Puts face up to video.*]
22 What's his face. Mmmm... Brian Eno. No. What is his
23 name. Corrrrrrrporal punishment. Plastic crap. Plastic...
24 creationism. Plllayyyyyyyyyys.
25 So the thing about just saying random shit is that it's...
26 really quite satisfying. And you know, it's not something

that should be for public consumption, it should be 1
 crrrrrrrrraaaaaaap. 2
 [*Takes face away from video, stands up.*] 3
 [*Whiny punk.*] It should be fucking crrraaaaaap. Ohhhh it 4
 should be fucking crap, I'm just so sick, everything's fucking 5
 crap, ohh god, oh gawwwd I'm just hobbled by it. 6
 [*Whiny hypochondriac.*] I'm just hobbled by it, I'm overrun 7
 by my feelings, oh they're crushing me, oh god, this and 8
 that everything's coming in on me well oh boy what's gonna 9
 happen, what's gonna happen when the sun comes up. 10
 [*Puts face up to video.*] 11
 Okay, but the possible thing about it is that you can't blast 12
 what you seem to riiise against, if it's pullllllllllled, it's 13
 pulled and it's pulsing on... your face... like this light is 14
 pulsing on my face. This is a stupid thing to do. This is 15
 definitely something a stoner would do. But then a lot of 16
 this is very stoner, is very... 17
 [*Takes face away from video, stands up.*] 18
 Which I think is fine. You just wanna switch up reality for a 19
 little while. 20
 [*Tough guy voice.*] You want to switch up reality for a little 21
 while? Come with me. I got something to give you. It's a 22
 really fucking crazy god damn crystal blade. This is how 23
 you put it in you. You stab yourself in the chest, and then 24
 it melts: it's the perfect crime. No, I'm not talking about an 25
 icicle I'm talking about this fucking intense crystal drug. 26

1 You get it in your blood! That's the thing! This is what I've
2 been trying to tell you. You take it and what it does is it goes
3 in your blood, goes all around through your whole body in
4 your brain.
5 [*Like a snobby teen girl.*] Ugh. That is so lame.
6 [*In a high voice.*] Ohmygod. Ohmygod.
7 [*Like a snobby teen girl.*] It's like... going everywhere. If
8 you put drugs in you, they're going everywhere, they're
9 going in your whole body. Everywhere. But I don't like
10 that. I've got different parts to my body, and I don't want
11 everything going all over this. I want one thing at a time, I
12 don't... *euuuuuugh* gawd. I don't want every part of me to
13 have thing going through it. You don't even. Don't even.
14 Don't even. You don't want to *see* me if every vessel in my
15 body is just infused with drugs. *Ugh*. I just love it so much,
16 it feels good. You don't get to tell me what to do with my
17 body. My body is a sequence of events and I'm gonna let it
18 all hang out tonight. Cause it's party night with the girls...
19 and you can't stop us. If you try to stop us, you're gonna
20 get onnnnnnnnnnnnnne thing after another. You don't
21 wanna... come with us do you? [*Disgusted.*] Oh no, I can't
22 have you hanging around girl's night, it's gross. We do so
23 much drugs, we go fucking *crazy*. We did so much drugs on
24 girls night it [*aggressively*] it was [*gritting teeth*] crrrrrazy
25 there was just so much drugs, oh god it was just disgusting.
26 We had scraped some drugs off of Marcy and she didn't

even feel it. It was crazy! She was *sssssssooooo* drug infested. 1

Euuuuuuuuugh god she was crazy but we were the worst of 2

all because we went inside that *old house* and we got in that 3

house and [*gritting teeth, practically growling*] we did so 4

much drugs. 5

Okay. 6

[*Claps hands.*] 7

Um. 8

Theeeeeeeeeeee pain you feel when criss-crossing a 9

railroad track is... not pain [*light fake chuckle*], it's just— 10

whoaaaaaa—it's just nervousness. The problem with you— 11

and this is your final diagnosis and the last thing I'm ever 12

going to say to you and as soon as I give you this diagnosis 13

I'm going to back out of the room and I'm never coming 14

back—your diagnosis as to what is completely wrong with 15

you is this: you have free... pizza day... every... tuesday. 16

That's not a problem. The real problem is your constant 17

celebration *blssssssssssssss*[*trailing out*]. 18

So what am I trying to get at. This is a good time to figure 19

that out. 20

What are you getting at? 21

Well I'm not really trying to do anything but have this 22

experience. 23

And... what does that mean to other people? I have no 24

fucking idea. No clue. 25

[*Whining.*] But where are you in this? 26

it started. Bring yourself to the place you need to be to get it 1
 into action. Wake up. Wake up and do it. Okay? Get up, off 2
 the chair—oh yeah—get off the chair get out of your house 3
 and do it. If you need to: put everything you can into it. If 4
 you need to: eat something, get the energy you need from 5
 food because you're going to need to do it, you're going to 6
 need to get up and do it, you're gonna need to go. Do it. 7
 Shhhhhhhhhut up. Shut up. Okay? How about that. You 8
 shut up. Shut up and don't talk to me again. Okay. 9
 [*Gently.*] Now that I've insulted you how about I 10
 congratulate you. Yes, thank you so much for being 11
 ssssssuch a prick. [*Thankfully.*] Thank you so much, oh 12
 it's wonderful to see. It feels fresh to see someone with such 13
 a chip on their shoulder. [*Awestruck.*] It's, wow, what a 14
 wonderful... you've really done it. You're quite... the piece 15
 of shit, aren't you? You really are. What a piece of work you 16
 are. 17
 [*Singing.*] Lala-lala-la-laaaa... La, la. 18
 But I'm not doing this to... Not every question that comes 19
 up in what you're doing needs to be the focus, that's the 20
 thing. 21
 What is the focus for me. 22
 The focus is what initiates, what begins the whole process. 23
 As soon as you see a new focus are you supposed to change? 24
 Are you supposed to hold on to the early focus? 25
 I don't know, I'm not in... the right state of mind. 26

1 There's a lot of drug talk in this one. A lot of talk about
2 drugs.
3 [*Pause.*]
4 But why have you never blaiaaaaaaaamed me? Hm? You
5 never blamed me. I'm just kidding, you blamed me a lot.
6 That is the truth.
7 Okay.
8 Feel... yourself... plaaaaaaaaaaaaaaaaaacated with fun.
9 Time to sit down again.
10 [*Sits down.*]
11 And talk abouuuuuuuuuut...
12 How about this, for instance.
13 For instance. [*Nerdily.*] An itinerary for today!
14 That's a very great thing to do. I'm meeting with Jeff, and
15 then I'm meeting with Bentley, and then I'm going home to
16 look at a house. What will it have?
17 The thing about not over-explaining things is that if inner
18 speech is something that contains... nothing is expanded
19 upon because you don't need to expand on it. You have the
20 whole web of thought in there. So if I say, well, do I even
21 need to say anything? How condensed can you condense
22 a thought? Because the only time you need to speak out
23 loud is when you are speaking to someone else. Otherwise
24 the only... there's no... you don't need anything. You don't
25 need to ask for anything. You don't need to talk about
26 anything. But what do you do when you're thinking? You

are having that conversation. You're having a conversation	1
about, for instance, when I was running around in a circle	2
and I was thinking to myself, I was trying to force myself to	3
focus and when you focus you use words... in your mind.	4
That's what happens. When you focus you use words in	5
your mind. And that is the truth.	6
[<i>Snaps finger.</i>]	7
When you focus you... When you want to focus you...	8
[<i>Looking in mirror.</i>]	9
[<i>Nerdily.</i>] Mirrors. Mirrors are cool.	10
Mirrors are really cool. Wow. Yeah you know what,	11
they're like portals, basically. [<i>Blasé.</i>] Doorways to your	12
imagination. Hm. It's not a big deal. Don't worry about it.	13
Don't look over there; look over here. If you get lost in the	14
mirror... it's not my problem. It's not my problem dude!	15
Um. So I was trying to focus. What. What I would say. No.	16
I was trying to focus my mind, I was trying toooooo...	17
focus...	18
[<i>Laughing.</i>] Fuck.	19
[<i>Jumping up out of chair.</i>]	20
Okay, gotta focus! Focus.	21
When I was running, what was I thinking? I was thinking	22
in words because I wanted to lay out what I was gonna do	23
when I got back here to the studio. So I started by saying	24
okay what am I gonna do. But I didn't even say that much.	25
What would I have said in my mind? I said [<i>burps</i>] pardon	26

1 me, I said... In my mind, I pictured... In my mind when I
2 wanted to say, "I'm going to paint the window black," did
3 I picture the window sort of becoming black or did I think
4 to myself, "I'm gonna paint the window black and then dot
5 dot dot." I don't think I can say. Right now, just a second
6 ago I said in my mind, "What am I gonna say next." Or
7 did I say that. I *did* say that, but that's way more conscious
8 and in fact when I was, in my mind, thinking, "What am
9 I going to do when I get back to the studio" I think I only
10 got as far as the window. And then I seemed to be satisfied
11 enough with that that I let it sort of go from there.

12 [*Pause.*]

13 My throat is killing me. It is really sore. It is really quite
14 sore.

15 The question I'm thinking of while I was talking about that
16 is if I was to make a list of what I'm talking about, how
17 would I do that? Especially in something like the synonym
18 thing where I'm saying the same thing in different ways—
19 which was really fun.

20 And I liked theeeeeeeeeeeee... congregation thing because
21 it... why did I like that?

22 I liked it because it seemed to fulfill an itch. But the real way
23 to say that is that it scratched an itch. I fulfilled the promise
24 of an itch by scratching it, because the promise of an itch is
25 to be scratched. [*Yelling.*] That's! Called! Philosophy!

26 My friends.

[*Like a lecturing professor.*] To think about everything... is 1
called philosophy. Just so you know. And philosophers talk 2
about things like itches. But they don't talk about it in the 3
same way that you and I do! Ohhhhhhhhhh noooooooooo they 4
don't. No. *You* talk about it like a god damn animal, and 5
a philosopher talks about it like a person who has a brain. 6
Like someone who deserves to have evolved all this way. So 7
next time you talk about something banal like what kind of 8
salad... If someone says, "What salad do you want on the 9
side?" You need to... don't answer. Don't give an answer. 10
Think for a second. Think. How can you make this into a 11
situation that can be thought about and re-thought-about 12
and taken on by other people and carried on and taken up 13
by other people. So what kind of salad do you want on the 14
side? You say, "Well, let me think about this." I can give the 15
answer, but then that's it, the conversation's over and I get 16
the salad and everything moves forward—but! I can stall 17
this, I can slip it into a kind of beautiful frozen moment 18
where I just start talking and that's called small talk but it's 19
also called philosophy. So what you do is you pause that 20
moment. How do you pause that moment? You get inside 21
of it and you look at the person and you say, "If... you're 22
asking me to choose between these different things, the first 23
thing I need to do isn't just think about what I need." It's 24
not about just satisfying a need it's about picking... the best 25
solution based on interesting criteria. So that's where I gotta 26

1 go next. I gotta get into that criteria. What are the things
2 that will determine my choice? A regular person is like, oh,
3 I want to eat that, I'm hungry, I don't feel like having too
4 much garlic: it's the house salad, that's what I'm choosing.
5 For me, I'm going to say, if I want this to just go on for a
6 while, I want to say, "What... is... the history of the various
7 kinds of vegetables in this situation, okay? And how do they
8 relate to culture?" In the sense of, say, a house salad with
9 sesame seeds. You know, sesame seeds are brutal to get to.
10 They take so much work, and yet you have to have them in
11 your salad if that's what you asked for. So don't...
12 Don't continue this stupid conversation that I'm doing.
13 I mean I can't not be myself when I'm doing this.
14 If I was just to like, just do nonsense words or things that
15 are like these mini-games within this whole structure, if it
16 was just honed down to this pure hypothesis what would be
17 the point of that?
18 It would be bad.
19 Does any of what I actually say in this matter? Or is it
20 simply about doing it.
21 What am I going to be like...
22 This is something I don't think I talked about yet.
23 Talking afterwards to people is... surreal. For sure. Yeah.
24 What more do I need to say about that.
25 The time is really just stretched out here.
26 I think... [*yawning*] that I am hungry, and it is surreal to

talk to... people in conversation afterwards.	1
Because you have no real sense if you're talking too much.	2
Which you'd think... you would become a conversational	3
minimalist, but I found myself—maybe it was just because	4
I was excited—because the second time I was less excited. I	5
was feeling... bad. I was feeling... sad. I was upset. I was in	6
discord with my... pleasant... moment.	7
[<i>Pause.</i>]	8
Mind set.	9
Feet.	10
Poach.	11
Chimp.	12
Pencil.	13
Lick.	14
Pain.	15
Near.	16
Reapf.	17
[<i>Pause.</i>]	18
That's definitely not a word.	19
[<i>Alarm goes off. One hour is up.</i>]	

JANUARY 22

Same room-within-a-studio.

For the majority of this session the letter-like symbols on the wall are being painted over with black. There are paint cans and a paint tray on the floor. The red light and the mirror on the south wall have been removed. The chairs are pulled away from the corners to facilitate painting.

The two televisions are now located in the south-west corner with one stacked on top of the other. The video on the top television is a colour field that slowly cycles between pink and orange. The bottom television is a colour field that cycles between indian yellow and orange-red. The effect is that the room is dimly lit in perpetually shifting sunset colours.

1 Okay. So... it begins again.
2 This time, I'm gonna do something slightly different.
3 Hold on, it looks like this tape isn't on.
4 [*Long pause. Sound of clicking buttons.*]
5 Okay, so, starting over here.
6 I'm going to... simply talk to myself while I erase this wall.
7 [*Referring to the letter-like painting on the wall.*] I'm going
8 to paint over these drawings or whatever this is.
9 I don't know how hard it is to talk and be alive at the same
10 time, but...
11 [*Loud bang of paint tray being dropped.*]
12 Or to talk and do.
13 This...
14 It'll take on the quality of a demo.
15 [*Starts painting. Acting like the host of a home improvement*
16 *show.*] Okay, here's what you do to paint. Get your paint,
17 roll it off... there you go. Get rid of that.
18 So why am I going to get rid of this? That's a good question.
19 I think I have weird panic attack moments where I feel
20 embarrassed of this kind of like...
21 Maybe the obviousness of it or something?
22 I mean, I think it served a purpose, or it serves a purpose,
23 but I think the actual original purpose was to have
24 something distracting that keeps the room active.
25 Now I feel like maybe a new version of this would be good,
26 but maybe... I'm just neurotic. But maybe... I'm being

exactly the way I need to be, which is to change the room 1
 a lot. To change it constantly means it's like a new room. I 2
 don't know that I want to be changing it every week, but 3
 maybe, you know, once a month. 4
 Why not? Whyyyyyyy not. 5
 And of course this act of changing the room, doing 6
 something to it, you know... 7
 That probably means something. 8
 To someone. 9
 At somewhere. 10
 But mostly I just want to find something to have on the 11
 walls that is... Still makes it feel like... I mean I like the 12
 ritual... ness. The ritual quality of these sort of uh letter-like 13
 symbols, letter-like things, but I just wonder that maybe it 14
 could be pushed more towards theeeeeee... uh... 15
 More abstract. More... what am I trying to say. 16
 [*Dreamily.*] Morrrrrrrre... Lesssssssssss... like a thiiiiiiiing 17
 that's a thiiiiiiiing. 18
 What I really mean is that I want it... 19
 Oh, okay. So I was looking at the Sol Lewitt wall paintings, 20
 the wall drawings, and there was one... because right before 21
 that I was looking at that dazzle camouflage that they used 22
 to use on ships in the first world war. I love the quality of it 23
 that keeps you sort of moving around and of course it also 24
 leads to vorticism, op-art... 25
 I think the floor works... okay. 26

1 I mean the question is what will I do.
2 Well, I don't know.
3 [*Looking at videos.*] It's nice to have something to catch this
4 constantly changing light here.
5 Before I thought it was too light... Maybe if I put this here.
6 [*Moves a canvas in front of the two stacked televisions. The*
7 *canvas is an unpainted, thin grey fabric stretched over a frame.*
8 *The coloured light from the televisions is diffused and the room*
9 *is suddenly half as bright.*]
10 That's too dark.
11 All I know is that the tint of this TV is a little green. So
12 let's... Let's change that a little, and get over to the yellow
13 zone.
14 [*Adjusting tint on television.*] Oh yeah. There you go.
15 Gotcha. That's nice. A little yellow and pink? Not bad.
16 Okay, so, what the hell am I doing when I'm doing this?
17 Not in terms of life, but in terms of...
18 Well, also in terms of life. What the hell am I gonna do.
19 Will this translate into aaaaaaanything? Whooooo knows.
20 [*distractedly, concentrating on painting*] But I'm gonna
21 geeeeeet allllllllllll the feelings... that I get... when I
22 accelerate... my trance... states.
23 Feel like pannnnnnnnnopticon.
24 It does feel like a panopticon in here.
25 [*Pause. Painting.*]
26 I think... I have no idea what I'm gonna do with this.

I also think it's hard.	1
To talk.	2
When... you're doing something.	3
Did you know that?	4
It's also going to smell like paint in here.	5
Probably not the best idea in terms of safety and health, but maybe the paint will lead me to a Henri Michaux style transcendental fucking mescaline trip here. Get into it.	6 7 8
Solve all the problems. Solve all the problems...	9
Yeah, it's a think-tank. It's like a personal think-tank with paint fumes.	10 11
It's a paint-fume think-tank.	12
You get in the think tank thinking that you are in there because they chose you for your mind and how your mind meshes with all the other minds. That's the curation of the think-tank. I'm a think-tank curator, and what I, like, am interested in? Is...	13 14 15 16 17
[<i>Flatly.</i>] What I'm interested iiiiii is...	18
Ooh, here's one of those hole punch things.	19
[<i>Flatly, disinterestedly.</i>] What I'm interested in is curating a think-tank for... whosoever shall come forth. I take a look at the minds and I see where they overlap, and then I combine those minds together, and people generally will find I've cross-bred their intelligence in some way, because basically the person who puts the think-tank together gets to be the real hero, 'cause they saw all the potential. In fact,	20 21 22 23 24 25 26

1 it's really like all those minds together as one mind just
2 forms into a super mind which is actually the mind... [*pulls*
3 *thumbtack out of wall, throws it on ground*] of the person
4 who put the people in the think-tank. That's the real genius.
5 The think-tank operator. The think-tank organizer.
6 Why were we talking about think-tanks? Who
7 caaaaaaaaaares why I was talking about think-tanks.
8 Oh yeah. If you had a think-tank where instead of choosing
9 the people based on their... intelligence, you chose them
10 for their susceptibility to paint fumes. And then you had a
11 room like this, where there are paint fumes coming in to the
12 mix. Well, you've just made a pretty impressive think-tank
13 that's gonna generate some truly different ideas. You wanna
14 get different people... So yes, the common thread is that
15 they're all really susceptible to paint fumes. Like as soon as
16 they start inhaling paint fumes shit just goes bananas. It's
17 like a vision quest but it's like the kind of vision quest that
18 you can... go to Home Depot for.
19 You can go to Home Depot and say, "Which one of these
20 paint cans... Which one of these paint styles... Colour...
21 Okay. Which brand and which colour in that brand, or
22 combinations, what's gonna really just give off the most
23 fumes in terms of... And what have you found is the most
24 creative fume of all of these? Which one is really starts off
25 a chain of events, in terms of imagination and mind, um,
26 mind expansion? What's the *most fucked up* paint fucking

fume situation and what colour... What colour is it in?"	1
Because that's the thing. You've got the fumes of the paint	2
and then you've got, you know, the colour. You can't just	3
have the paint fumes. It's not going to make a difference	4
if the colour is beige. Or it's like pinky-camel. Camel with	5
overtones of... something... terrible. I mean I like pink,	6
don't get me wrong, but the point that I'm trying to make	7
with all this is... [<i>distractedly</i>] coooooooooooooooooooooo	8
oooooooooooooooooooooot.	9
<i>Coots.</i>	10
Next paint can.	11
There's gotta be a little left in here.	12
[<i>Singing.</i>] Pour it out.	13
[<i>Makes a wet mouth-sound imitating the pouring of paint.</i>]	14
[<i>Sing-songy.</i>] Here it comes.	15
Yeaaaaaaaaaaaaah, there it is. Here comes all the paint. Got it.	16
Where am I? I'm halfway done this wall, and I have not	17
succumbed to paint fumes yet, which is...	18
A fucking shock, to be honest.	19
[<i>Speaking like a focus-group leader. With authority.</i>] The	20
paint-fume think tank has generated a lot of interesting	21
ideas, the least of which, not the least of which, is a whole,	22
just, <i>array</i> of different names for the colour of the wall.	23
Because the thing you'll find with people who are in the	24
paint-fume infused think-tank is that those people feel	25
reverence for the paint that is getting them to the place that	26

1 they need to be. And I'm not saying anything about, like...
2 I was gonna apologize for...
3 Hey, I'm wearing my black and white shirt as my painting
4 shirt.
5 [*Laughing.*]
6 Oh boy.
7 I'm not gonna... What was I gonna do?
8 I was gonna apolog...
9 I gotta get a paint stick.
10 How am I going to find that in the dark?
11 [*Looks for paint stick.*]
12 Found it.
13 Okay.
14 I was going to apologize because I know that there are
15 people out there who have addictions to paint, to sniffing
16 paint... I'm not... I feel I shouldn't have to apologize for
17 talking about paint.
18 You have to be sensitive, of course.
19 [*Looking at paint.*] I hope I mixed this enough.
20 One really cannot tell when one mixes in the dark, whether
21 one has mixed one's paint properly.
22 I do feel a little bit light-headed.
23 This is getting dangerously near the area of a psychological
24 experiment at this point.
25 Although I guess it probably already was in the area of
26 psychological experiment slash art...

Slash good art slash bad art.	1
We shall see, but...	2
The question remains what am I going to do on these walls.	3
Some of the options.	4
Some of the things I was thinking about.	5
Some kind of textual abstraction, like Microsoft Word	6
documents that when you zoomed out you sort of see the	7
gist of all the text but it's kind of like... gives you a sense of	8
what it looks like without actually showing text. Uses little	9
dots or little bars to take the place of words.	10
But is it stupid to be using, like, things that are text-related	11
because what I'm doing is talking?	12
I mean maybe that's a bit obvious.	13
I think looking at the dazzle camo, what's interesting about	14
that is that it always keeps you sort of looking all over the	15
place, and moves your eyes around, and doesn't suggest	16
anything.	17
These are all good things.	18
Part of me is still holding on to this idea that...	19
[<i>Stops painting, picks up the mirror that was leaning against a</i>	20
<i>chair.</i>]	21
I'm going to put this mirror...	22
Here. [<i>Places it against other chair.</i>]	23
What about here. [<i>Puts mirror down in north-east corner.</i>	24
<i>When it is placed a corner piece of the mirror breaks off.</i>]	25
Oh. Here's a piece of mirror coming off.	26

1 [*Picks up mirror chip, examines it.*] Pretty trippy. That piece
2 of mirror is trippy.
3 I broke it. [*Drops chip.*]
4 [*Dopily.*] Uh ohhhhhh.
5 [*Resumes painting.*]
6 Okay.
7 How many times have I painted this wall?
8 [*Pretending to be happy. Giggling.*] Don't even get me
9 started about...
10 Flip... pantsssss... skiiiiiii... nnn.
11 [*Singing.*] Eeeeven. Steven.
12 So how am I doing in terms of talking to myself. Am I
13 becoming... Am I...
14 [*Looking at wall.*] Ooh, what's that? A screw.
15 Am I becoming better at it? Am I an expert at it yet? No, I
16 would say I'm not an expert.
17 What would an expert be. Have I talked about this before.
18 Probably.
19 Well.
20 [*Long pause.*]
21 An expert... would be somebody whoooooooooo...
22 Loves to party.
23 [*Fake, smarmy laugh, throwing head back.*]
24 [*Soft, dirtbag voice.*] Someone who just enjoys partying.
25 What? I love parties. [*Lazily, sing-songy.*] I'm coming to
26 your party. [*Seductively.*] I can't wait to come to your party.

[<i>Sexy laugh.</i>] I only hope... that you want me to come to your party too.	1
Where am I going with this little monologue.	2
Monologue. Soliloquy.	3
The real question is what am I gonna do...	4
Because without the stuff on the wall, nothing picks up the light and that's important because it just looks really boring.	5
It looks sad.	6
[<i>Looking at the letter-like symbols being painted over.</i>] This is the good thing about this, this text, is that it has a certain exuberance to it, and like I said before, this situation calls for...	7
[<i>Pause.</i>]	8
The point for me is not to, like, get into my mind in terms therapy. It's not therapy.	9
Although, it has therapy-like, therapeutic elements because I generally feel if I go into it feeling good, I come out of it feeling great.	10
If I go into it feeling shitty, I come out of it feeling okay.	11
So.	12
[<i>Pause.</i>]	13
Always an improvement.	14
If I go into it feeling low, I come out of it feeling mid-low.	15
If I go into it feeling ecstatic, I come out of it feeling like I have just ridden... the edge... of an axe. But not in the way that is any way dangerous. It's like riding an axe that is...	16
	17
	18
	19
	20
	21
	22
	23
	24
	25
	26

1 Oh that is a *terrible*...

2 [*Pause. Stops painting.*]

3 Strike that.

4 Strike that from the record.

5 Erase that portion of the tape.

6 [*Starts painting again.*]

7 If I was a different person, this act of erasure would be

8 pretty serious shit, I would make a huge deal about it. But

9 you know what, I don't give a shit.

10 I give a shit about changing the room and making it...

11 Trying to perfect it for myself, making it a place that's

12 conducive. That's the goal, right?

13 So, you know, if I'm going to be thinking too much about,

14 "Oh, do I like this space, is it working for me?"

15 [*Pause.*]

16 I *will* say that these bad boys [*runs paint roller across the top*

17 *of the upper television*] are working quite nicely.

18 These TVs.

19 Specifically, the things *on* the TVs.

20 That's a real part of it, is what's on the TV. You can't look at

21 it and think, "Uh oh."

22 Yes you can. You *can* look at it and think, "Uh oh."

23 But you can not feel your peeeeeeeeeeeeanut squish... if

24 you don't get inside the whole basket, which is frozen in

25 time but never peeled. If you see a reason to get all of your

26 constant emotions, your... *bailers* out then you have opened

yourself to the freedom of momentary expression. You can	1
get outside and enjoy the weather! You don't need to freeze	2
your whole ziploc container bag full of meatloaf. You can	3
just [<i>sounds like 'shirk' with the 'r' stretched out, ending in a</i>	4
<i>sharp 'kub'</i>] shhrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrhk grant.	5
I can get a [<i>sounds like 'shirk'</i>] SSHRC grant. My SSHRC	6
grant is for...	7
[<i>Pause.</i>]	8
Studies.	9
That's it, that's all I got.	10
[<i>Pause.</i>]	11
[<i>Sing-songy.</i>] What will I put on the waaaaalls.	12
I think it's gonna be—it doesn't have to be all one thing—	13
why does it have to be so systematic?	14
[<i>Singing.</i>] I can do whatever I waaaaaaaaaant! / I can do	15
what-ev-er I want.	16
This is not a very creative session.	17
What I'm realizing in this particular experimental mode is	18
that it's easy to get sick of your own voice... real quick...	19
when you're not really in the moment. You're just occupying	20
time with... space, occupying space with words, and it's not	21
quite the same, is it?	22
I don't think so.	23
I don't think so, and I'm doing it.	24
First of all, I need to relax about this thing.	25
I mean part of it is why do I even bother painting? That's a	26

1 good question.
2 But in this case, it makes sense. What else would I put
3 on the wall, if not paint? What would I do to make it feel
4 active?
5 Well, I would put a mass of... pictures of things... on it.
6 [*Laughing.*]
7 [*Stupidly.*] Pictures of things.
8 A salon hanging would be like a good space, with tonnes
9 of little photographs. Maybe a lot of abstraction—which is
10 what, you know, I'm gonna be doing, or what I am doing.
11 [*Standing back to look at walls.*] Ohhhhhhhhhkay. I could
12 use some more paint *there*. I think it's pretty good. I don't
13 think two coats will be necessary. I could use some more
14 there.
15 [*Surfer voice.*] I'm gonna get serious with paint up there
16 and really cover it.
17 It's time to get serious.
18 [*Starts painting again.*]
19 People would love it... People would love it if the whole
20 point of this was catharsis. "I went in and I talked to myself
21 and what I found is that I don't even know myself."
22 I mean, I just want this experience of doing this.
23 I want it to...
24 What are the things that you don't get to do in
25 conversation?
26 The only time you get to talk is in conversation with other

people. That seems fucked up to me. That doesn't seem 1
right. That's *really fucked up*, actually! It is *really fucked up* 2
 that the only time you talk is if someone else is around. 3
 [*Stops painting.*] 4
 You know? 5
 [*Pause.*] 6
 It's weird. 7
 I think I'm having a revelation but it's hard to know when 8
 you're by yourself. Although if it's even harder to know 9
 when you're... 10
 How do you know when you're having a revelation? 11
 You only know internally. So as soon as you say, "I'm 12
 having a revelation," out loud then it's like, "*Am* I having 13
 a revelation? Am I really? Or am I trying to will it into 14
 existence by saying it." 15
 [*Stops painting, takes sip of water.*] 16
 And now I'm thinking to myself, "This is brilliant. This is 17
 good stuff. This is like..." 18
 [*Stoner voice.*] Like philosophy. Basically it's like 19
 philosophy in the dark but it also has painting elements. 20
Boom! 21
 [*Confrontational.*] You didn't do it before! I got to it first! 22
 [*Sing-songy, taunting.*] Sorry philosophers, I did it, I figured 23
 out it all, I figured out it all of your shit! I got it! 24
 Holy shit, I'm getting though it. I'm getting through the 25
 painting and I'm getting through... 26

1 [*Mock-mysteriously.*] *Everything.*
 2 [*Pause.*]
 3 [*Looks up at camera.*] Oh yeah, wow, look at that. Look
 4 at that up there. It is looking *weird*. What's that reflection?
 5 [*Waving hand around while looking up at camera preview*
 6 *screen.*] Oh. That's the text on the preview screen, Ray.
 7 [*Singing in falsetto.*] Ha-ha-haaaaaa.
 8 [*In a high, squeaky voice.*] Oh gosh!
 9 Okay, I gotta pour some more paint, and then I'm almost
 10 done this wall.
 11 Holy crap, you can really get stuff done when you talk to
 12 yourself. You can get stuff *done*.
 13 Like I was saying. [*Snootily.*] Philosophy? Hearrrrrrrd of it?
 14 [*Satisfied sounding.*] Mmm. *Mmm.*
 15 First year philosophy class was an interesting experience.
 16 I don't think I've ever felt so stupid in my life. And that's
 17 the truth. And I did bad at it. Hm. That's because I'm
 18 not a thinker. I'm not very good... at thinking. But at the
 19 moment it's because I've got a lot of paint fumes up in my
 20 mind. Clouding my judgement.
 21 [*Sarcastic, sullen.*] Pshh. If it wasn't for this paint who
 22 knows what I'd be doing right now. My life would be so
 23 different if I didn't have this paint smell in my nose. I can't
 24 get away from it. I've got peeeeeeeeeeeeeee...
 25 I don't have to pee.
 26 What am I doing.

[*Referring to south wall.*] I'm just going to do this wall right here. [*Looks up at camera.*] You can't see... Oh you *can* see me. 1
2
3

[*Sarcastic.*] Who's you. Ohhhh, that's a heavy one. That's a heavy one. 4
5

[*Annoyed.*] I think, you know, if I talk about this, don't talk too much about the camera. You know, I mean, I don't know. At this point I think we're all pretty used to having cameras on us. It's not mind-blowing shit. 6
7
8
9

But for real. For real about it. 10

[*Making a sound while applying paint, as if the roller made sound as it rolled.*] EeeeEEEEeee. EeeeEEEEEEEEEEEEEEe. EeeeeEeee. 11
12
13

What am I gonna do in this room? 14

[*Singing.*] What am I gonna doooooo in this room. I think I need to figure it out. For sure I need to figure it out. I'll do some tests. It's fine. I think one line width would be... 15
16
17
18

[*Stops painting. Listening.*] 19

What's that. 20

[*Listening.*] 21

Paint dripping or something? 22

[*Starts painting.*] 23

And... so... what are my criteria, what am I looking for? I am looking for... Distraction. Something that picks up the light. So these are all formal things here. Does it need to 24
25
26

1 have anything to do with text?
2 Why am I holding on to that.
3 Well, I think this served a purpose. It had sort of a ritual
4 feel to it... and it was goooooood... but now I'm doing
5 something different.
6 [*In the manner of informal small talk.*] What are you doing
7 these days? Oh, well, I'm thirty-six—so are you, that's
8 cool—but I uh... you know, I'm just in a room, talking to
9 myself, mostly. And I change the room, try and change it up
10 a bit. And, uh, *you know*.
11 Do I have to explain to people why I give a shit about what
12 I give a shit about?
13 Do I owe them that?
14 I.
15 Don't.
16 Know.
17 If I.
18 Owe them.
19 Anything.
20 It gets tiring...
21 How does a person do a one-person show? It just feels
22 weird. So often you just feel... gross. You feel embarrassed,
23 for sure. But that's what Robert Ashley says. That's part of
24 it. If you didn't feel embarrassed at all you would be a little
25 weird, I think, because you would be like—I mean there are
26 parts that are so fun that you forget that you're embarrassed,

but still. What can you do? I mean I definitely am not	1
Robert Ashley, that's for sure.	2
I need to get out of this room when I'm done, because it	3
is paint-fumey in here. This was mayyyyyyyyyybe not one	4
of my best ideas, aside from the fact that I had a good run	5
talking about paint fumes.	6
[<i>Singing.</i>] Calllllllllllifornia...	7
[<i>Pause.</i>]	8
Squits.	9
<i>Squits.</i> You <i>know</i> . Squits!	10
Okay. What am I going to talk about now.	11
Will this get easier or harder as it goes on? Will I become an	12
expert or will I just totally go crazy?	13
I'm not going to go crazy. I think it's fine to joke about that	14
but I don't see myself totally crazy.	15
Because to go craaaaaazy I would have to...	16
I mean...	17
I guess it's not that different from solitary confinement.	18
[<i>Pause.</i>]	19
I need to drink some water. I'm getting light-headed.	20
[<i>Stops painting, drinks some water.</i>]	21
Why did I...	22
[<i>Resumes painting.</i>]	23
I'm multi-tasking. I'm on a... You know, like, some	24
people...	25
[<i>Confidently.</i>] Some philosophers just like... do one	26

1 thing at a time? Where they're just doing philosophy? But
2 basically I'm getting a lot done? You know? I'm painting,
3 I'm allowing different yellow and pink light to be absorbed
4 into my blood stream. And that's important, I think, for a
5 healthy person.
6 [*Distractedly.*] I think that's a good approach to have when
7 you're... in constant motion is to just... accelerate and
8 then find yourself on the other side of some kind of brick
9 wall that you've sort of like blasted through. But the brick
10 wall is a stagecraft wall, so it's not a huge deal. You're gonna
11 be just fine but I think the question is: if you're gonna go
12 that fast where is the p... potential for... sort of opposing
13 in... instincts? You gotta think to yourself what kind of
14 engrossed...
15 What is on this roller?
16 This room needs a little... uh... shoveling. Not shoveling.
17 It needs.
18 Some.
19 [*Pause.*]
20 Could you imagine if you were listening to this one? It
21 would be *excruciating*. Could you imagine? It would be
22 really excruciating. Because I barely am talking about
23 anything.
24 [*Resolved.*] Hey, that's gonna be how it goes. Don't get
25 bummed out about it.
26 Sometimes you're going to blow your mind, but other times

you are gonna feel like a huge douche, because... it's a bit of 1
 a douchey thing to do. 2
 [*Valley girl.*] It's a bit of a douchey thing to do. 3
 So. Some of the options are as follows: 4
 Letter-like, push the letter-like symbols further into 5
 abstraction, have it vaguely gestural. Constantly moving 6
 around. Maybe just one width. Mono... You know. One 7
 width. See how that goes. 8
 But this time maybe just leave it for a while, because the 9
 focus should not be... 10
 The more important thing is not the room. The more 11
 important thing is that I'm *talking* in a room. So I don't 12
 want to get distracted and lose sleep over how the room 13
 looks. That's something thing to consider. 14
 Another thing to consider is... have you always found that 15
 your sequence is always pinned up? I don't know if you 16
 noticed this but you... you're leaking Vagisil all over the 17
 place. Okay? 18
 I think that's... what is Vagisil? 19
 I probably shouldn't talk about Vagisil. You never talk about 20
 Vagisil. Not in fine art. Don't make a Vagisil reference in 21
 fine art. It's not cool. It doesn't lead anywhere. It's not going 22
 to lead you down the right paths. So my advice to you as 23
 your advisor is, I think keep everything... ish... [*Pause.*] 24
 I mean it's not good, it's not professional. Keep everything, 25
 but stop referencing Vagisil. Stop saying, "Hm, yes, it's very 26

1 much like Vagisil,” and then when people ask you, “What
2 is... Tell me more about Vagisil, I don’t know anything
3 about Vagisil,” you say, “I just like the word,” and they’re
4 like, “Have you given any thought to why you like the word
5 Vagisil,” and you say, “Well, I think it has the word vagina
6 in it so I’m sort of gravitating to it because of that? So it’s
7 like a formal thing?”
8 But where are you in the work?
9 [*Finishes painting.*]
10 [*Long pause.*]
11 What about... oceannnnnnnnnnnnnnnn...
12 [*Stops to take a sip of water.*]
13 Hey, I’m alllllll done! It’s all black in here now. Now I can
14 put this shit away. I can just settle in and get back to doing
15 my thing here.
16 [*Light tapping heard behind east wall.*]
17 Someone’s knocking on the other side of the door.
18 That should be interesting.
19 [*Surveying the newly black walls.*]
20 Oh yeah, that looks pretty good. Just standard procedure,
21 nothing to worry about. [*Getting close to wall.*] There’s a
22 little problem there. You’ve got some up there, and there.
23 So I’m going to go up there and take care of that. [*Growing*
24 *increasingly aggressive.*] Again, it’s not a problem, it’s just
25 something you need to fucking *fix*. It’s not a huge problem,
26 it’s just I’ll fucking fix it for you. Hey, no problem! You

know? Could you have just maybe thought of this yourself?	1
Yes. Absolutely. But now <i>I'm</i> fixing it.	2
I'm going to move this down here, [<i>moves paint can out of the way</i>] and I'm going to move this mirror very carefully.	3
[<i>Picks up mirror, moves it out of the way.</i>]	4
It is hard not to take on the tone of voice of a demo...	5
[<i>Catching glimpse of self in mirror.</i>] Oh, my hair looks crazy.	6
[<i>Starts painting.</i>]	7
God, it's really hard not to take on this tone of someone doing a demo.	8
Speaking of tone, I just thought to myself, "Don't talk about tone of voice again," because I've already said to people many times, [<i>nerdy voice</i>] "Ooooooh it's so interesting, like blah blah blah blah blah blah blah."	9
But it's really hard to figure out your normal tone of voice.	10
[<i>Stentorian.</i>] I still believe that to this day.	11
And of course, someone will be like, people will be like, "Well... Semi-interesting, but I would have liked it if it was someone more serious, because he didn't at one point sit in the middle of the room crying."	12
Of course those people will totally miss the point, but they'll say, "Well this could have been a real chance for something just... Just painful. Just painful."	13
[<i>Finishes painting, begins moving chairs back to their corners and cleaning up painting equipment.</i>]	14
Carlos... I think he said something about Isabelle Félicie's	15

1 art... It wasn't painful; it didn't really have any painful
2 aspects. I've heard him say this before and I just think what
3 is he... That's like *one* form of art, where there's a kind of...
4 [*Pause.*]
5 I hear music in the distance.
6 [*Pause.*]
7 I really hope that's real.
8 [*Stoner voice.*] I really hope it's real...
9 [*Nervous laughter.*] Ohhhhhhhh maaaaaaan.
10 [*Singing, in a new-wave style.*] Paint-fume think-tank!
11 [*Pacing.*]
12 [*Like a salesman.*] Here at the paint-fume think-tank, we've
13 come up with several innovations such as: flooded... Coats.
14 Such as: bless... Dh. Blessed... Kin. Kin. We've come up
15 with different kinds of feeeeds. Different kind of ways of
16 feeding yourself. Big sort of like circular sort of orb-like, you
17 know, like, orbital head carriages. And, you know, you have
18 a whole range of floating... Uh... Pockets... That we've
19 tried to initiate. As a direct result of the think-tank. One
20 of the things we're most proud of is a, like a... How would
21 you describe it? It's sort of like a big... balloon... that has
22 in the middle of it no air. [*Pause.*] It's just water. But the
23 difference is that it's not just a water balloon. It's giant. It's
24 about the size of whatever room we put it in. [*Pause.*] So
25 it is the room is the thing. You don't even notice it's there
26 because you go into it and you swim in it. So it's got several

different rhetorical appeals, for sure. It's got logos, it's got	1
ethos, it's got pathos. The only thing it doesn't have is a	2
plug, so there's no way to get electricity into it and we don't	3
know what purpose that would serve except for igniting the	4
food-colouring. But if you... peeeeeeeeeeeeeeeeeeeel off	5
the layers of an onion, what you'll find... is more onion...	6
Until you reach a point of <i>not-onion</i> . And then what are you	7
left with? You are left with a room just fucking...	8
This room has a lot of fumes in it.	9
Because I just painted the walls.	10
What happens is that all the fumes come off the walls.	11
[<i>Sits down.</i>]	12
And it just opens new pathways to your mind, really. If	13
I was going to recommend any kind of paint fumes to	14
anyone, I would say try all the different colours, and if you	15
find one you like mark it down, put it in a safe place, don't	16
tell anyone what you're doing regarding your experiments	17
with paint and paint fumes. Just keep that shit to yourself,	18
okay? You're going to explore areas nobody is familiar with,	19
so they're gonna... They're gonna get... Purple. It's true.	20
They're gonna freeeeeeeeee...	21
Will it be the case that the novelty of this will wear off	22
and...	23
And...	24
[<i>Scraping sound on the other side of the east wall.</i>]	25
There's noise everywhere.	26

1 Oh, I think they're right on the other side of the wall.
2 I think the space is weird right now because it's got all this
3 shit on the floor.
4 [*Haughty, speaking quickly.*] It looks like a mess.
5 It looks like an absolute messsssss... And I'm running out
6 of steam, frankly, because all that painting took a lot out of
7 me, and I see how much painting I have to do still, and I
8 think [*soft, high voice*] "I don't waaaaanna do it!"
9 You have to do it. You have to do it. It's important work.
10 [*Pause.*]
11 Is it?
12 [*Moves canvas in front of television stack.*]
13 [*Lazily.*] I think... the previous solution is a little better. I
14 mean it's pretty chill in here, that's for sure. You can't get me
15 to say anything about that! [*Weak laugh.*]
16 [*Drunk sounding. Softly.*] You can't get me to say... Mums
17 the word. I can't say it! Heyyyyyy! I've got a secret. [*High-*
18 *pitched.*] I don't know if I can say anything! I've got a secret.
19 Hey, it's my secret to keep. I got a seeeeeeeeeeeeecret. [*Conspiratorial.*] Hey. [*Loose giggle.*] Come here. I've got a
20 secret. [*Softer, sing-songy.*] I can't tell you.
21 [*Normal voice.*] A secret is... Our ooooooonly hope.
22 For a complicated ego, okay. [*Laughing.*] But that's not the
23 secret! I've got a lot of information about secrets I can give
24 you, such as: a secret. Such as: a secret is the way we come to
25 know... secret items. [*Giggle.*] It's like a flashlight!

1 See, these aren't the things, these are not... That's just fun
2 to do. Everyone would find it fun. You just can't think of
3 it as something important, or something that needs to be
4 re-performed.
5 What am I gonna do with this?
6 Am I just going to talk about the experience of it? Am I
7 going to bring people in make them feel as though they're
8 doing it?
9 That's impossible.
10 Re-performing parts...
11 Is interesting, but does it cheapen it?
12 And how will I use... when will I use the video?
13 It's impossible to say.
14 [*Drowsily.*] For some reason I'm just happy to sit here
15 and... Let the coast come to me. Slowly. Up to the top of
16 the stairs. Hey, this is the thing about my ocean view: I
17 want the ocean to come to me. I don't want to go... looking
18 for it and it's got a long way up. I'm on the eighth floor.
19 So you're going to want to come up the stairs. Or come to
20 the window. That's the best place to have an ocean view. As
21 soon as it's at your door it's different.
22 [*Gets up from chair.*] I'm going to get rid of this paint.
23 I don't want it in the studio...
[*Alarm goes off. One hour is up.*]

JANUARY 29

Same room-within-a-studio.

The three full walls (north, east, south) were painted over with black in the previous session, and now have a new design painted in white. Each black wall is divided up by lines of uniform width to create a grid of squares. Inside each square is one pictographic symbol, also in white, with the same line width as the grid. The symbols are vague; many of them are slightly altered versions of actual symbols and icons, while others are pure fabrication.

There are a few squares on each wall filled in entirely with white. The rest of the room remains the same.

1 [*Singing.*] Aloooooone at last!
2 In my new room.
3 Newly painted.
4 I feel... good about this, I think it looks... yeah.
5 It feels like it's vaguely scientific, which is not bad, not a bad
6 association to have for this.
7 Wildly, loosely scientific.
8 Also feels like a museum exhibit, actually.
9 Except for this floor, but you know.
10 Ohhhh I just looked at the camera.
11 It's at a weird angle today.
12 I said to myself earlier—so I was listening to that... that
13 religious broadcast on NCI on the radio and I *do* think that
14 there is something vaguely spiritual about all this.
15 I'm not sure.
16 I'm not sure what that means, or what will come of it.
17 Why would it be vaguely spiritual to talk to yourself?
18 It's like praying, first of all. When you pray, you...
19 You.
20 And this is something I find that you don't get often a
21 chance to do when you're thinking, you don't get to explain
22 things to yourself slowly. You can be as stupid as you need
23 to be, and you don't have to...
24 Well yeah.
25 That's the... that's one of the interesting things about not
26 being in dialogue, is that you have no pretense. There's no

reason for me to choose my words so that I'm gonna come	1
across as intelligent in <i>any</i> way.	2
[<i>Laughing, starting out genuine but slowly fading in to a fake</i>	3
<i>goofy chuckle.</i>]	4
[<i>Quickly.</i>] Koongkabakoooonggobyeyisongahongooooong.	5
[<i>Quickly.</i>] Koompapawaitso oooooooooong.	6
I don't know what that was. I was pretending to speak in	7
tongues there for a second but it sounded kind of racist or	8
something. Like I was doing a bad Disney-african accent or	9
something.	10
[<i>Takes sip of coffee.</i>]	11
In monologue as opposed to dialogue, youuuuu...	12
Yeah, you can be stupid. You can be reeeeeeal stupid.	13
I don't have to pick any good words.	14
I can pick all the wrong words. I'm gonna pick every wrong	15
one I can find, and I don't mean morally or ethically wrong,	16
I just mean the wrong word to choose for the specific thing	17
that I'm talking about.	18
Oh yeah, [<i>snapping fingers</i>] I'm liking this room.	19
I'm likin' it.	20
Feels good.	21
Feels much better than the old room.	22
Huge improvement.	23
Totally different.	24
Much cooler, better, everything.	25
So I'm <i>jazzed</i> obviously.	26

1 The difference between jazzalogue and dialogue is that in
2 jazzalogue you go [*scatting*] *skrit-a-la-dink-owwww*.
3 Scat.
4 That's jazzalogue.
5 Jazzalogue is also a log, it's a document of the jazz that has
6 happened to you over the course of the day.
7 [*Cliché "cool" jazz voice.*] In the course of a day, much
8 jazzzzzz happens. It's alllll around you.
9 Imagine a time when people thought jazz was a philosophy?
10 [*Taunting.*] It's not anymore. It's just some fuckin' music.
11 You know what's a philosophy? New Music. That's much
12 more philosophical.
13 [*Scraping paint off television with fingernail.*] Am I being
14 ironic? No, I'm not. Okay, thank you very much.
15 [*Reprimanding.*] Don't touch the tv, you'll turn it off.
16 Dialogue...
17 Okay, I've got a few thoughts to follow up here, and I've got
18 to get back to them.
19 [*Impatient, sing-songy.*] Not because I'm trying to force
20 anything, [*normal*] but because I'm trying to get back to
21 those thoughts, because I want to follow up on them.
22 That's okay. I can go back, I can *zig* back if I want to.
23 Go backwards in the path.
24 [*Singing.*] I don't have to. / I don't have to.
25 [*Singing, like a crooner.*] I don't have to, but I willlll / go
26 back in tiiiiiiiiiiiiime. / To the thing I was talking about

earlier / it was only ten minutes or so ago / but I want to go	1
back / but I want to go baaaack...	2
[<i>Singing, like a gregorian monk.</i>] Baaaack toooo the thing I	3
was talking about earrrrrrrierrrrrr.	4
Um, the dialogue...	5
Of a manatee is simple and pointless, but!	6
What you do know of it is that it comes from a deep place	7
at the bottom of the sea where no manatees can talk to each	8
other. They only can talk to each other...	9
I'm not going to do this.	10
I'm going to go back to the thing I was talking about,	11
which...	12
Is...	13
Dialogue vs. monologue.	14
No, I think I'd wrapped that up.	15
[<i>Sheepishly.</i>] Well, I mean I didn't wrap that up.	16
But also, I was talking about the...	17
That you can...	18
[<i>Pause.</i>]	19
Youuuuu...	20
[<i>Singing.</i>] ...can do it! If you try!	21
[<i>Singing, cheerily, in a clipped, nasal voice.</i>] You can do it	22
(you can do it!) / If you try (if you <i>try!</i>) / You can do it (you	23
can do it!) / If you try (if you <i>try!</i>) / You can do it (you can	24
do it!) / If you try (if you <i>try!</i>) / You can do it (you can do	25
it!) / If you try, you can try / you can try, you can try / you	26

1 can try try, you can try try / you you, can can can can, try
2 try.
3 [*Pause.*]
4 Ummmmmm.
5 Auuuuummmmmmmmm.
6 Aaaaaaaauuuuuuuuuuuuuuuuuuuuuuummmmmmmmm okay.
7 [*Singing as if singing a short jingle.*] And that's enough of
8 that!
9 What I was gonna say is that you don't get to...
10 Here's another little...
11 In the index it would be [*makes dinging sound*] file this one
12 under...
13 [*Takes loud slurp of coffee.*]
14 File this one under [*does drum roll on wall*] Hey!
15 File this one under...
16 File this one under...
17 What was I talking about.
18 What was I talking about.
19 [*Sing-songy, almost rapping.*] Just earlier—what was I
20 talking about. Just earlier—what was I talking about.
21 Justasecondago—what was I talking about.
22 Repeating words doesn't help you remember, it helps you
23 forget.
24 Okay, move forward.
25 [*Swaggering.*] Put that in your wisdom bag, wisdom... bag.
26 Your wisdom... sack.

At the front of your body, your marsupial sac. I hide all my	1
wisdom in my big... fleshy... sack that sits at the front of	2
my stomach. And when I evolved to have that sac, I felt like	3
my wisdom was vulnerable at that point.	4
Um. Okay, so, back to the...	5
It's cool... it's good...	6
[<i>Laughing.</i>]	7
It's good to explain things to yourself, because you don't get	8
to do that.	9
Very often.	10
You don't get to talk things out very slowly.	11
But I really wish [<i>hiccup</i>].	12
There was something before that [<i>hiccup</i>] that I was	13
talking about.	14
But I don't remember what it <i>was</i> .	15
[<i>Speaking with the exact same intonation as the previous</i>	16
<i>sentence.</i>] I can't remember what it <i>was</i> .	17
Oh yeah. So. I was listening to that religious radio broadcast	18
and the dialogue...	19
Not dialogue versus monologue, that's just trying to come	20
back up again in my mind. I'm not gonna let it <i>happen</i> .	21
Religion, preachers, spiritual thing.	22
So why is talking to yourself spiritual? That's what I was	23
gonna get at.	24
[<i>Quietly.</i>] Don't lose focus.	25
Why is talking to yourself vaguely spiritual? Okay, so I	26

1 talked about prayer.
2 What's prayer?
3 Prayer is...
4 [*Pause.*]
5 Quietly talking to yourself although you're pretending to
6 talk to someone else. So it's not *quite* like talking to yourself.
7 From an objective point of view it is *exactly* talking to
8 yourself.
9 No it's not. You're addressing someone.
10 You're addressing God.
11 [*Softly.*] Dear God. Please answer my prayer. Have all my
12 prayers not have just been me, me myself. Don't let all my
13 prayers go unanswered. My prayer is as follows: please don't
14 let me having been talking to myself all this time, because
15 that will really fucking irritate me, okay? God? Are you
16 listening? Because if you're not listening and in fact none of
17 your shit is real, then I've been talking to myself by my bed
18 for a *long* time, and from what I've been told it's not a great
19 idea—*wink*—but it's, uh, one of the only fucking things I
20 have to... That's how I'm trying to move my life forward,
21 is by prayer, so... [*Normal voice.*] Aww, I'm not being. Ah
22 it's okay, fuck those people. [*Softly.*] I'm trying to get shit
23 happening and the way I'm doing it is prayer. [*Growing*
24 *irritated.*] If I find out that I was talking to myself the
25 whole time, and it wasn't actually prayer? I'm going to be
26 really pissed. I'm not going to lie. I'm going to become some

kind of anti-god vengeance warrior, because that's just...	1
That's a mean thing to do. I don't know how else to say that.	2
Don't be mean! Don't be mean, God.	3
[<i>Pause.</i>]	4
So back to the religious thing.	5
[<i>Bored, sarcastic.</i>] That old thing.	6
[<i>Pause.</i>]	7
So why else is talking to yourself vaguely spiritual.	8
Maybe I need to sit down for a second and think about this.	9
[<i>Sits down.</i>]	10
[<i>Sees self in preview screen of camera.</i>] Oh I can see my little head down there.	11
[<i>Pause.</i>]	12
It's vaguely spiritual because, well, you're trying to get in touch with a kind of quiet that is... Well I have my whole theory that's like, embarrassing, about language and God.	13
Maybe it's time to start unravelling that a bit. Every time I start to talk about it, people get a glassy look on their face.	14
In their eyes, particularly. Their entire <i>face</i> doesn't get glassy.	15
And the rocks sort of start to crumple and sort of fall in on themselves. But in a sense, isn't allllll... life... like that.	16
[<i>Long pause.</i>]	17
Okay.	18
[<i>Pause.</i>]	19
Okay so language and spirituality. So, okay.	20
What made us human? Well let's see. They say, so they	21
	22
	23
	24
	25
	26

1 say, one of the reasons for our evolution is language—our
2 ability to communicate—and it's what made us who we
3 are today. Now, that separation between total animal and
4 total party animal, as in some cases the situation might be,
5 the separation is not... complete. It *is* complete. Language
6 is what helps separate those two things, the two categories.
7 Beast and not beast. So isn't that what God is supposed to
8 have done? And isn't there a lot of stuff in the bible about
9 the word being... the word being physical or, you know,
10 conjuring into existence these things? Those are all just sort
11 of coincidences but I think... There's no such thing as God.
12 But I think the closest thing we have is language. That's it.
13 I'm not saying that we should worship it. But it's not bad
14 to acknowledge that it's the closest thing we have. Maybe
15 people would have a little more respect. I don't know what
16 that would lead to. Maybe more reading? I don't know.

17 [*Chuckles.*]

18 [*Pause.*]

19 I mean it's weird to think about.

20 It feels spiritual because it's...

21 It's also similar to what we think of as our soul.

22 We have...

23 [*Clearing throat.*]

24 We have our own interior language that is constantly being
25 translated out in the world and it's not the same as everyone
26 else's. That buzz inside your head...

That buzz in your brain is uniquely yours.	1
Like a soul.	2
And, yet it never quite makes it out into the world in a pure form. It's always gonna be this inner language.	3
[<i>Long pause.</i>]	4
And that's more like the devil than it is like God.	5
But I mean that's just the idea of something that's untranslatable. Maybe the soul is untranslatable.	6
[<i>Long pause.</i>]	7
Is that not one of the ideas around what a soul is?	8
Something untranslatable?	9
[<i>Pause.</i>]	10
I am not sure.	11
What I <i>am</i> sure of...	12
[<i>Takes a sip of coffee, gets out of chair, puts coffee cup down.</i>]	13
Is that talking to yourself—whoa, head rush—talking to yourself might be a higher form of... It's a different way of thinking.	14
It does have the effect of maybe making things you sound, maybe making things you sound, maybe saying things you think, maybe thinking things you sound out through sound as thought to make them think alike, maybe it makes...	15
Talking to yourself might have the effect of making things you say sound more profound... than they actually are.	16
But that's okay. I don't know, I mean who knows? I'll look back and say that was either profound-ish or it was	17
	18
	19
	20
	21
	22
	23
	24
	25
	26

1 just bullshit. The kind of thing that someone says when
2 they're... doing drugs. Alone.
3 Don't do drugs alone and talk to yourself, I would say. And
4 don't record it. Or, actually, do record it. No, that's a good
5 idea, and people have done it. Henri Michaux did it, right?
6 Why haven't I looked at his shit? I should look at that guy!
7 Note to self, stop just calling out someone's name without
8 having read anything about them, you dum-dum. You silly
9 guy.
10 Okay.
11 Glossy paint, and all of it's *sssssssensual* delights: an essay by
12 Ray Fenwick. Glossy paint reflects the light, and *there* is the
13 whole epicentre of the situation because light is in desire of
14 reflection at all times: it wants to find a mirror. It does not
15 want to find [*becoming agitated*] a god damn matte photo.
16 The sun does not exist to pump all of its energy all of the
17 way to earth only to have it absorbed into your *shitty*...
18 *matte photo*. [*Angrily, reprimanding.*] Think about what
19 you're doing, for a second. Think about what you're doing.
20 Jesus Christ. Or matte paint on your walls! Not only does
21 it take fingerprints and look *dirty* all the time—like you
22 lean up against it and you're scrubbing on the wall, and that
23 scrubbing makes everything worse... That shit is stupid,
24 but you know what else is stupid? Doing something that
25 *willfully* absorbs all of the light from the sun and doesn't
26 give anything back! It better be a good photo that you've

done, or it better be a good... anything that doesn't reflect 1
light... Any surface... [*Calming down.*] Everything should 2
reflect light, everything should reflect light, everything 3
should either be mirrorized, chrome, or... What reflects 4
light, like, some kind of thing that absorbs light and then 5
shoots it out, you know? That's... *That's* paying homage 6
to something greater than yourself. Forget about praying. 7
Forget about God. You're putting work into something 8
that's not doing anything. Nobody's getting anything out of 9
that. But you know what? The sun is real, it's up there, it's 10
basically what allows you to continue to exist, [*becoming* 11
quieter] and then you don't honour it in any way. If you're 12
going to build a shrine, here on earth, some kind of super- 13
church, here's an idea: make it *completely* reflective. Or 14
make it completely glass. That I could also understand. I 15
could see a justification for that because you're letting the 16
light pass through. You're not being selfish, you're saying, "I 17
don't want to have any effect on where the sun's light goes." 18
People with good taste, people with bad taste, they're all 19
gonna approach this differently. But what they're not gonna 20
do is build a giant, matte, black, soft, sculptural *thing* that 21
absorbs light. Unless they're satanic. Because then they also 22
like the night-time. Nobody should like the night-time. 23
That should be sad time for everybody, because of the 24
sun having been gone... So. [*Growing angry again.*] Stop 25
fucking around. Stop being selfish. Show a little respect. 26

1 The one true god: the sun. Okay?
2 [*Long pause.*]
3 The...
4 What was I talking about before?
5 That NCI radio show.
6 There were people...
7 There was a preacher. Here's what I liked about it. There
8 was a preacher talking—I believe they call it preaching—
9 and he was pretty cool.
10 Him and his wife.
11 His wife sounded like a man, which is cool, but...
12 [*Pause.*]
13 I was confused when she said, you know, “Here's my
14 husband.” Obviously men can be married, but in the case
15 this kind of church...
16 What kind of church is it?
17 What's the one where they give these really fiery sermons,
18 and speaking in tongues, and, uh...
19 [*Pause.*]
20 [*Vibrates lips.*]
21 I don't know. It will come to me.
22 Why do I keep thinking clerical?
23 Ecumenical? No, it's not that either.
24 Wonderful.
25 *Agggh* what's that stupid word.
26 What's that god-damn word.

What’s that fucking word?	1
<i>Arghhhb...</i>	2
[<i>Said very quickly.</i>] Kamaguzzaeaselwhizzlehoogushumon	3
ayvayvagoalshoolaps habababababeeuhpseeahbahbahbah	4
bahbahbah. POOLYahababababababababababababababababababa	5
POOSH.	6
Ummm.	7
[<i>Snapping fingers four times, once for each word.</i>] Sermon,	8
sermon, sermon. Sermon.	9
What the fuck is that word?	10
It’s... shhhhhhhaaaaaeeugh fuck.	11
God DAMMIT. Am I going to spend the rest of the time	12
trying to come up with that word or am I gonna move on?	13
I’m gonna move on.	14
So during this thing, this kind of church, there was, like,	15
calling people up to the front and talking about Jesus and	16
starting a relationship with Jesus, and there was a guy	17
playing music, and every once in a while the preacher would	18
sort of join in on the music, singing off key with him, and	19
then he would peace out and start talking about his... anus.	20
He’d just crouch down and he jammed all of his hand, his	21
whole hand in his anus and went to town.	22
[<i>Aggressively.</i>] Just fucking went to town.	23
He did not do that.	24
He...	25
Stuffed the <i>microphone</i> up his anus and proceeded to enact	26

1 an inner speech.
2 [*Laughing.*]
3 [*Matter-of-factly, as if discussing scientific concepts.*] Inner
4 speech can be thought of as a form of... You stick a
5 microphone up inside your body cavity, either through your
6 anus or down through your throat, or whatever you can
7 do. Women have different options. But you then talk and
8 the sound is produced from inside your body. And so it's
9 pure. Okay? If you want to mic yourself, by... You can use
10 a smaller mic rather than just like a stage mic. You might
11 want to use, like, a lavalier mic, and if you put that inside
12 your body cavity you can definitely get less discomfort.
13 So the preacher was...
14 Talking to himself.
15 No he wasn't. He was talking to people. Over the radio-
16 waves. Over the airwaves. And also preaching to those
17 people. But he was preaching to people in front of him,
18 calling them up to the front. There was a guy playing—
19 [*makes sounds of guitar being strummed*]. [*Singing.*]
20 Hallelujah—[*speaking*] and then the preacher's like, "Come
21 on, people, come up to the front." No he wasn't like that,
22 he wasn't pleading with them. He was saying things like...
23 Shit, I have to listen to it again.
24 What was satisfying about that.
25 Well, it was like a musical linguistic experience—that was
26 cool—but alsoooooo cool was... what.

Well that was a part of it, it was very Robert Ashley, but 1
the most interesting part is the way they talk, the way they 2
freestyle. I mean, you'd have to really get into it, you'd have 3
to really... go for it. And then you're basically saying the 4
same thing, for like a long time. And then at one point he 5
tries to get people to come up to the front, and then he's 6
gonna do a prayer with them, a sinner's prayer. 7
How did the sinner's prayer go? 8
It was basically like... 9
[*Speaking briskly in a slightly monotone voice.*] Repeat after 10
me, repeat after me: I, the undersigned [*laughs*]. 11
No, it doesn't go like that. 12
It goes repeat after me: I come before you, Jesus, with many 13
sins. I have sinned so much in my past, but I ask you now 14
to forgive me. I ask you now in humbleness to forgive me, 15
please do not let me go down this path anymore, or if I do 16
can you *please* at least clean the slate for the time being. I'd 17
like to move forward, I'd like to start a relationship with 18
Jesus. I'd like to start a relationship with Jesus. With Jesus. 19
And as I want I move forward in this I ask you to forgive 20
my sins and I ask you to forgive the sins of these beautiful 21
people here in front of me. This man here, a *young* man. 22
I was a young man too when I came to the church and 23
when I came to the church everything was going badly 24
for me. I thought there was nothing that could be done I 25
thought I was forever lost but I was *not* lost I had found the 26

1 right path I'd found the path forward I'd found a path of
2 movement of forking paths, there were many choices I had
3 to make, I made many choices, some of them bad some of
4 them good, some of them not as good, some of them less
5 so, some interesting, some incredibly boring but what I
6 did do is I asked for forgiveness, I said, "I went down the
7 wrong path for a long time and I didn't know where I was,
8 it wasn't my fault, partially it was my fault but mostly I
9 didn't do anything to have it be that way, I didn't deserve
10 it. I didn't want to go down that path, I didn't know I was
11 *on* that path, I *did* know I was on that path, but I am now
12 found my way back and I found my way to you Jesus can
13 you please forgive me." I want you to ask yourself can he do
14 it and I think I can I think I can give you what you need,
15 whatever you need. I've been on a lot of planes, I've been to
16 a lot of different small places, and some medium-sized ones
17 as well, and what I've done this: I've come, and I've talked,
18 and then I ask people to come up and then I run a prayer
19 on them and then hopefully one or two people's lives change
20 but probably only for a couple minutes, probably only for a
21 couple minutes at a time, because as soon as they leave that
22 building it's freezing god damn cold outside and every piece
23 of hope they had leaves as soon as everyone else scatters
24 out and walks their different ways down different streets,
25 and those streets are like paths, and those paths might lead
26 back to this place but probably not, it's probably gonna go

badly for pretty much everyone all the time because I'm 1
the one who gets to fly around in small planes to various 2
communities. Northern communities, eastern communities, 3
middle communities, places around lakes, places on top of 4
hills. I go to those places and I talk and I get a couple more 5
people into the fold for only a moment, but then they come 6
back, they go to another place, and some of them do have a 7
good time, some of them enjoy it, but not all of them enjoy 8
it. Please come up to the front. Come up to the front now I 9
ask you do you wanna come up to the front of the room? If 10
you come up to the front of the room you're going to find 11
yourself in a situation that *will* blow your mind. It's going 12
to be really emotional. You're gonna start crying, first of all. 13
And that's going to be a hard thing to do because crying is 14
embarrassing. You're gonna be embarrassed, but you know 15
what? Everyone else is stoked about it. They're *really* stoked 16
about it. They love to see you cry. It's not because they want 17
to see you miserable. *Some* people want to see other people 18
miserable but *noooooooooooooooooo* one in this room. 19
[*Imitating the steady strum of a guitar, then singing.*] Doon, 20
doonka-doon doonka-doon doonka-doon, Hallelujah. 21
[*Speaking.*] Hallelujah, that's a word, that's a word I've 22
heard before, that's a word that means "exxceptional point 23
my friend". That's the whole point of that word. It means 24
"great idea, thank you for coming up with that idea, it was a 25
superb idea". 26

1 Now the problem with this whole situation is that every
2 once in a while I hear movement outside and then I lose my
3 focus. I wish that this was a perfectly soundproof room and
4 I didn't have to worry about eavesdropping or anything like
5 that.
6 Because...
7 I like this room now! I like it.
8 I was not sure about the last one. I wanted to like it really
9 badly, but I think this is better, much better.
10 I don't know what any of these things mean.
11 Except there is this one that looks exactly like a Salisbury
12 House logo, which is pretty excellent, I think.
13 [*Laughing.*]
14 As far as symbols go.
15 [*Pointing at different symbols on wall.*] And there's this one
16 that's a shell. That one's a shell. That's a piece of wheat. That
17 is a buzzer. That's a strawberry.
18 Uhhhhhhhhhhhhhhhhhhhh let's see, what else.
19 [*Pointing at different symbols on wall.*] That's a road being
20 squished in from the side. That's a kind of scale of justice.
21 That's some kind of hobo symbol. That's a house with no
22 door and a strawberry on top. That's a ferris wheel. That
23 is... an ancient shell that is much bigger than a person. It's
24 huge. This is an exploding pile of bricks. This is a light.
25 That's a person saying, "Don't... do it to me, please."
26 And so that's a basic inventory.

[*Pointing at more symbols.*] This one means “no... dogs in the house”. This one means “sagging penis”. That one is a vague hole. There’s... oh, on the one wall there’s two vaguely penile things: one that looks totally like a guy with an erection, and then one that looks like a misshapen, deformed penis.

[*Clapping hands.*]

So there’s that. We’ve got erect penis and misshapen deformed one. So on the penis continuum, those are two... points on it. To discover.

Back to the religious thing. I said to myself today that I was going to try some...

How does he do it? How do he and his wife do their speech in tongues? I wonder if they’re sitting across from each other in a room, and...

Okay sweetie? Honey? We’ve gotta go... This is a big deal for us, this is a big deal. We’ve got this great gig, we don’t wanna fuck it up. This is gonna get us to the next level.

We’re going to be taking the bus all around Manitoba. It’s gonna be a crazy schedule, but only if we can *nail* this.

We’ve gotta decide... Because, I don’t know what you’re thinking, but I think that as a husband and wife, the way we speak in tongues should be similar. Right? [*Pause.*]

Here’s what I’m thinking with that. You know, we’re both channeling God, and we’re speaking it out, but... We want people to—and this might be subtle, it might be too subtle

1 for people?—we want people to be like, “You know, what
2 I noticed is that when they spoke in tongues—when god
3 spoke through them—they sounded similar. Here’s what I
4 think: it’s because they’re *married* and they love each other *so*
5 much that it’s like they have one mind and God’s just like,
6 ‘you know what—poof poof—I’ll give you one voice for the
7 both of you, and that’s gonna do it I think. I think you guys
8 will like it.’”

9 [*Pause.*]

10 But, the whole deal with it is this.

11 [*Pause.*]

12 Peace!

13 [*In a creaky voice.*] Ahhhhhh gotcha.

14 No.

15 But I think before we go to this gig, we need to
16 come up with a language, a sound for it. We need
17 to find our *sound*. Okay? What’s our sound, is it like
18 Ray keeps doing, where it’s like vaguely african and
19 embarrassing, or is it gonna be like... a repetition of
20 certain vowels? “Parskipusk-us-usk-usk-uskh.” You
21 know? That’s a ugly sound. What about, [*rhythmically,*
22 *softly, quickly*] “Puffsuffafass suffafafasapafa suffafasava.
23 Uss-futhafavasuv fuzzafuzza-ahfafazzas. Fuzzafatha
24 sivsavava. Fuspfsupfpfpsfufspusfpspsfpfppspfpsfssff.
25 [*Faster.*] Abazabasupfasafah-subisooeyefuhfeffffffffffffs.
26 Hafafatter-azimzabowfahfis.

Suppuhsfwdlwdlwdlwhiswhiswhiswhiswhis.” That’s a kind 1
of nice soft... That’s got a cool vibe. But what do you 2
think about this: [*Starts loud.*] “BOBABababababababa 3
beebuhbeebeebeebuhbuhbuhbuh.” [*Pause.*] What 4
about that. What do you think about using that? It might 5
be a little intense for people? What about... hm. Like, 6
do you have any suggestions? Cause, you know, people 7
are gonna... People can smell bad glossolalia a mile away. 8
They can tell when it’s fake. So we need ours to sound... 9
totally... real. But, unique, you know? [*Pause.*] What’s our 10
fucking *sound*? What’s our sound. You know, what about 11
this. What if ours is like, they sound sort of like words but 12
they sort of trail off, like, “Parsinyeaaaaayyyyyyyyyyy- 13
oohloliyeh. Parsinyemayyyyyy apackeeyoageofsomethin 14
a parsinay-way of akinkidoong mememememe.” Or is it 15
just like you put your hand on someone’s head and the 16
first word you think of you just freestyle on that one. 17
“Canlawbellweall bah bah kailalollopahpahpopopopopo 18
akookoopacka cacacan cah-cananana t t t. T t t [*quick* 19
inhale].” No, I don’t think so. I don’t think that works. 20
What about just a language that other people don’t know? 21
Like wherever we are, choose a language that people won’t 22
know, like maybe... German would not be a good one. 23
What about just like... whining sounds like [*in a high* 24
whine] “ahhhhhhhh hhhhameliawahvo ogahinsipweeeeuw 25
wwwahhhhhh hhhhoww www.” And then when people 26

1 are like, “*What!?! That voice is really high,*” and you say,
2 “Oh, I don’t... I don’t hear it. Is it embarrassing? What
3 does it sound like?” and then they’re like, [*in a high*
4 *whine*] “Woo-ahhhhhhhbababababbayes. [*Higher still.*]
5 Moomooyahyaneesoo hmmm. Hmm hm hah.” Or maybe
6 it’s just more like mumbling, *really* mumbling: [*almost*
7 *unintelligible mumble.*] Akamaskewacademinkantevanuseit.
8 Ingigihhhhhhhhhiscancodescansingcancomeacagain.
9 Zoomaycanmeegahsowcowmecahgoseminate.” That could
10 be a cool one. But the point is that we’ve gotta be consistent
11 with our story.
12 So.
13 [*Takes sip of water. Puts water down.*]
14 The whole point of being...
15 Ugh, my head hurts. I drank too much coffee too fast.
16 But that’s what happens, sometimes.
17 [*Long pause.*]
18 So why else is talking to yourself vaguely spiritual?
19 And why should I be able to talk about this? Why am I not
20 just talking about... Well I do wanna just do things that
21 you can’t do in dialogue. That’s the point. That’s *one* of the
22 main things.
23 Because I don’t...
24 I’m not using this to make myself feel better, for sure.
25 Although it *does* feel good.
26 When it works.

<i>When it works, it feels good.</i>	1
When it works, it's...	2
There's always going to be portions of... awkwardness.	3
Feeling like it's... you shouldn't be doing it.	4
But there's gonna be...	5
But then there should be points at which you don't have a problem, you're not thinking about it. You're just on the curve.	6 7 8
[<i>Singing slowly.</i>] Riding the waaaaaaave. / Come ride a waaaaaaave with me. / And don't stop thinking or talking ever. / Doo	9 10 11
onnnnnnnnnnnnnnnnnnnnnn't. / Feeet.	12 13
Poke [<i>snaps fingers</i>].	14
[<i>Singing.</i>] Baaaaaaase, ball, coach.	15
[<i>Almost rapping.</i>] Poke-a-base-ball-coach. Poke-a-base-ball-coach. Pokeabaseballcoach pokeabaseballcoach	16 17
pokeabaseballcoach pickeabaseballcoach pickeabaseballcoach	18
pickeabaseballcoach.	19
[<i>Takes a deep breath.</i>] Pickeabaseballcoach pickeabaseballcoach pickeabaseballcoach picka-	20 21
baseballcoach pickeabaseballcoach pickeabaseballcoach	22
picka-picka-picka-poach. Pickapoacher. Pickapoocher. Pickapoacher. Pickapoached-egg. Pickapoacher. Pickapoached-	23 24
egg. Pickapoacher pickapoacher pickapo-ch pickapo-ch.	25
Pickapoacher pickavoucher. No, pickapoacher pickapoach	26

1 er. Pickapoacher. Poacher pick a poached coach, picka
2 poached-coach. Coach-poach, poach-coach, poachacoach
3 poachacoach. Poach-a-coach mountain.
4 I climbed to the top of Poachacoach mountain, and what
5 did I find?
6 [*Speaking like a fatigued preacher.*] I founnnnnnnnnnd
7 myyyyyyyself in the form of an old bill that had blown
8 up to the top of the mountain. I took this as a great omen,
9 my friends. My friends I found that day a bill, an unpaid
10 bill, and I said to myself, “This is an example of a sin. I
11 have sinned by not paying this bill on time and it followed
12 me up the mountain.” Which I can take as a certain kind
13 of parable because you can’t outrun your past, you cannot
14 outrun your past. When you think you have escaped
15 something it will blow up the mountain. You climbed
16 that mountain; you thought you got away. It required
17 great effort. You felt fantastic. You saw the vista and then
18 over your feet blew a small piece of paper, and the paper
19 had a number on it, and it was: \$136.50. Owed to Rogers
20 Communications. You *have* to pay that bill soon.
21 I will pay that bill soon.
22 [*Singing.*] As soon... as I forget about it!
23 I’ll pay it. ’Cause I gotta have a phone. That’s important.
24 [*Like the “cool” voice from a radio ad.*] You *gotta* have a
25 phone! You have to have a phone!
26 You gotta be in touch, with me. Gimme a call!

[<i>Makes phone ring sound.</i>] Who is it?	1
I got...	2
Your...	3
Phone.	4
[<i>Makes beeeeep sound three times.</i>]	5
These are called <i>Beep Exercises</i> . You lift your arms up, and	6
you make a beeping sound. And that's why they're called	7
Beep Exercises, you go <i>beep, beeeeep, beeeeep</i> . Hey, they're	8
just called <i>Beep Exercises</i> . They don't offer you any... any...	9
real... They don't offer you much. They don't offer you...	10
very much. What they <i>do</i> offer...	11
Now, I just noticed...	12
Have I lingered on this side <i>because</i> the camera is over here?	13
Probably.	14
[<i>Long pause.</i>]	15
It'd be cool if this was like multi-level.	16
<i>Pfffff!</i> A whole house!	17
Like a whole little tiny house. That'd be cool. Like a house	18
that recorded.	19
[<i>Long pause.</i>]	20
Like a house...	21
[<i>Pause.</i>]	22
Like a house to talk to yourself in? You mean like pretty	23
much anywhere?	24
But I also have been thinking about like, it'd be cool to	25
build a room so that people could do this, and outside a	26

1 room there was a kind of maybe interference noise of some
2 kind.
3 And then you simply...
4 [*Pause.*]
5 Got cool with it, and partied...
6 Forever.
7 Okay?
8 [*Scratching rear.*]
9 [*Singing, like a jingle.*] Don't scratch your bum / when
10 you're on camera.
11 [*Sitting down.*] Okay but I am sitting over here again. Is it
12 because the camera's over there?
13 [*Sing-songy.*] I don't know.
14 [*Long pause.*]
15 File under.
16 [*Very long pause.*]
17 Camera gaze.
18 [*Lazily.*] Someone will want to... Somebody will want to
19 talk about media, and mediatized... culture. And uh.
20 Then I'll just barf.
21 [*Valley girl voice, lazily.*] Then I'll just *barf* if they do that. I
22 should just *barf* if someone *says* that. I'll be like, "*Eugh.*
23 Gross. Gross." How gross of you to bring that up. *Eucchhh.*
24 Why would you say that? Why would you even *say that*
25 about mediatized culture? That's so *gross*. Ugh, you're so
26 weird. You're-so-weird-why-would-you-say-that? Ugh.

Don't say stuff like that. Ugh, it's so corny. God it's so corny. 1
 Don't. *Don't.* [*Increasingly louder and more aggressive.*] 2
 Don't. Don't. DON'T SAY THAT. [*Less aggressive now.*] *Ew.* 3
 Ew. Ew, don't say that. Gross. No, don't! It's not like that. It's 4
 not like that kind of culture at *all*. It's not *about* that. The 5
 works not about that, okay? *Ugh*, god, why would you even 6
 say that? I can't believe it. I can't-believe-you-would *say that.* 7
 As like a thing to say to me? *Gross.* It's gross. *Ohmygod!* You 8
 should hear yourself right now, you sound *so* stupid. You 9
 sound gross. I think you sound gross. That's my opinion 10
personally is that you sound *sooooo* gross about it right now. 11
 [*Giggling in disbelief.*] You sound like so weird and gross, 12
 and I think you *don't even know!* You probably don't even 13
 know about it, that you sound, like, weird and gross. But 14
 that's your thing. You own it. You don't truly know yourself. 15
 Yeah, I know it's my crit, but you know what? It's your... 16
life. That's the problem right now. You're getting all weird, 17
 and you say gross things. [*Dismissively.*] You're weird and 18
 you say gross things. You're weird and you say gross things. 19
 [*Gets out of chair.*] 20
 So yes, there are problems with the work, but you're weird 21
 and you say gross things, okay? So that's a bigger deal than 22
 me not knowing that reference. 23
 [*Singing.*] You're weird... [*slapping out a short rhythm on* 24
pants] and you say gross things! 25
 So what else is vaguely spiritual about talking to yourself. 26

1 Well, what is spirituality.
2 That is a [*laughing*] very difficult question to answer
3 without consulting something, because I don't even know.
4 That life-coach woman? What was her spirituality?
5 What was her deal?
6 I think her form of spirituality was something along the
7 lines of ...
8 First of all, I gotta bring the clock in the room. I shouldn't
9 leave the room to check it.
10 Although... Who gives a shit? I'm not a gerbil, I can
11 change the rules. But it's nice to have a certain amount of
12 dependability to the situation.
13 A little bit of spacial rigour, spacial rictus.
14 Spatial rictus is when the entire environment becomes like
15 a seized up jaw or a seized up anus, or a seized up cavity.
16 What is rictus?
17 What is spirituality?
18 Have I found a little throughway? A little thoroughfare,
19 a little thread, a little waggle-ey waterslide?
20 Have I found a water-slide between these two ideas? One
21 idea being one water-slide, and the other one being the
22 other, running parallel, both emptying out into a pool?
23 Water-slide metaphor. BOOM!
24 I made a water-slide metaphor. Today.
25 [*Proudly, sarcastically.*] What did *you* do? What did you
26 do in your spare time this morning? Oh, well, I took a

shit, and I had a coffee, and oh, I went to the gym, that	1
was something. Oh, well <i>I</i> started using water-slides as	2
metaphors. Who's covered more ground? I think I have.	3
With my water-slide metaphor. But. You know. Everyone	4
has their own cross to bear.	5
Maybe I should think about, before the buzzer goes...	6
What...	7
Things...	8
Did...	9
I...	10
Want...	11
To...	12
Follow...	13
Up...	14
On.	15
I think I should look at Henri Michaux.	16
Why is this vaguely spiritual? That's an interesting question?	17
That's something to discuss. I could discuss that with Greg.	18
I think the... I mean, because spirituality is a belief in	19
something bigger than yourself.	20
Well, this is a getting in touch with—not with God—but	21
with... language?	22
It's getting in touch with... I mean of course you're getting	23
in touch with language when you talk, but you're really	24
facing yourself in a way when you do this.	25
I think people would say if you're allowing it to be	26

1 humorous or be silly, then you're putting off getting in
2 touch with...

3 But I think it's individual. What you want out of it is what
4 you get out of it.

5 If you want to do this and just talk about all the bad shit
6 that happens to you and about problems, if you think you
7 can solve those problems in this situation then go for it. For
8 me, I think I would... kill myself if I kept doing that.

9 I don't think talking things out by yourself... I don't think
10 that's healthy.

11 I think that could go badly.

12 You need a dialogue for that kind of thing I think.

13 Maybe the self-affirmation thing works, but I'd rather not
14 just do *that*.

15 That's not something I would say to myself, is to just walk
16 around and say to myself, "You know what? You work hard.
17 You're very nice. You're friendly. You know. You deserve
18 success." I mean maybe I *should* try that. Jesus. It wouldn't
19 be the worst thing in the world considering I'm constantly
20 freaking out about the future.

21 [*Singing a portion of the chorus from Christina Aguilera's*
22 *"Reflection".*] When will myyyyy reflection show /
23 who I am insiiiiiiiiiiiiiiiiide.

24 Mulan. The movie.

25 Not the book.

26 [*Rubbing hands together.*] Wheat.

[<i>Pause.</i>]	1
Alright. What was I gonna follow up on.	2
Henri Michaux.	3
I need to look at some artists. Browse some artists. And then... Just do that. Get into it. Why not.	4
[<i>Singing.</i>] Cele-brate it.	5
Well in the last minute or so I should get back to the preacher broadcast. What was cool about that?	6
I mean obviously it's not just the formal aspects of the sermon.	7
Am I going to be able to remember the word?	8
Obviously the sermon has meaning, to those people it has a lot of meaning. That's cool for them I guess.	9
What I take out of it is the form and the ability of that guy, those guys, the people who do that, to totally just freestyle on like very slight...	10
They're basically saying the same thing over and over again.	11
I should listen to that again.	12
It was good.	13
And I like the music thing that's happening too.	14
That could be something else down the road.	15
Worth investigating.	16
You know.	17
[<i>Pause.</i>]	18
I mean, I could see someone taking this idea of talking to yourself in an unstructured way and making it into a total	19
	20
	21
	22
	23
	24
	25
	26

1 self-help thing.
2 Maybe it should be me.
3 That'd be so weird. That'd be really weird.
4 Give workshops on it.
5 You'd get the shittiest people, to be honest.
6 [*Pause.*]
7 *Ugh*, I mean, I'm a sad sack enough myself, I don't wanna
8 be surrounded by sad sacks who are like, [*warbling, whining*
9 *voice, like a person on the verge of tears*] "Maybe this'll do it,
10 maybe this will be it. Oh boy, I hope this is gonna turn my
11 life around."
12 The last few minutes here I feel like I've been going on for a
13 long time.
14 I'm curious about that because it was nine minutes when I
15 checked and now it seems like it's been...
16 Maybe I need to drink some water.
17 Get that situation in my mouth.
18 [*Drinks water.*]
19 [*Sitting down.*]
20 Down into my soul, into my spirit.
21 And so whom shall soever feel the need to conspire against
22 me shall wake within them a feeling of sincerity, for...
[*Alarm goes off. One hour is up.*]

JANUARY 30

Same room-within-a-studio.

1 Okay, so, here we go again.
2 Second day in a row.
3 Usually I have a little break in between, but today I do not.
4 I do not have a break to give myself.
5 That's okay, it's cool.
6 I thought earlier...
7 I don't know if I'm supposed to have...
8 I thought, "Oh, I have an idea, maybe I'll start talking about
9 coming up with ideas for the Banff residency."
10 I don't know if it's against the rules to have an idea for
11 something you want to talk about beforehand, but I've gotta
12 start somewhere so why not.
13 Why not.
14 There are no rules.
15 Except for a few of the... rules.
16 So the idea... what do I want to do there.
17 What do I want to do.
18 They're looking for people who are looking to sort of
19 document and translate—this is the sense I get—looking to
20 document and to translate existing work.
21 You're not making new work.
22 Maybe I need to read it a little closer.
23 My idea is that I would work on scripts or scores that are
24 similar to the interview thing.
25 But, I mean, is a script or a score a plan for a work, or is it
26 a work actually in itself?

I think the answer is...	1
Maybe that's something debatable enough for them to be interested in having me there.	2
But what they're also looking for is someone who is open to the idea of music, and performing something, and I think I could do that.	3
I think...	4
What would I do?	5
I still like the idea of orchestrating...	6
When Carol said the thing about having <i>Interview for Five Voices</i> be even <i>more</i> choreographed, at first I was like, "Hmmm, no, I like this the way it is." But it could have something where you're asking questions at a very specific time and so people are always talking... and then they sort of... You give them a duration of time to talk for and then you cut them off. Maybe it's a video where all of the sudden there's a thing that comes up and says, "Start talking," you know, "About thing x, or thing y." They start talking, and then you tell them to wrap up and basically have some light that turns off. When there is no light...	7
When there's no light: you <i>don't</i> talk.	8
When there is light: you <i>do</i> talk.	9
Okay, well that could be a very simple idea for something.	10
I mean you're not telling people what to say, you are...	11
Just telling them to start talking.	12
So more often than not it would be like, "Okay, I'm gonna	13

1 start talking.”
2 It'd probably be pretty meta, just like this is.
3 The light comes on. You see them. They start talking.
4 The light goes off. They have to finish their thought. Or the
5 light starts to fade, and they have to finish their thought,
6 and then be done.
7 Um.
8 [*Pause.*]
9 That sounds good to me.
10 I like that. That's an example.
11 But, you know, I could make a plan—these are all *plans*
12 for works that could be done—or they could be more like
13 scores, like the endless improv thing.
14 The endless improv that's just all questions.
15 Which I still haven't sort of written out.
16 And also the de-naming thing.
17 Maybe I'll try the de-naming thing right now.
18 Let's see if it works.
19 Lemme see. Take some water, take some coffee.
20 Then I'm gonna see how long...
21 [*Takes a sip of water.*]
22 See how long... Some days.
23 Some days I'm boring.
24 Some days I have more energy and I'm not as boring.
25 That's what's happening often in this thing.
26 But I do like this new layout situation.

I like it a lot.	1
Feelsssssss... comfortable, doesn't make me feel anxious.	2
So that's good.	3
The fifteen minute improv thing.	4
What was that.	5
So it was like [<i>claps hands</i>].	6
[<i>Energetically.</i>] Hey everyone! I'm going to do a little	7
improv comedy for you. Are you guys familiar with	8
how improv works? [<i>Pause.</i>] Okay so basically, I take a	9
suggestion from you and then everything gets made up on	10
the spot. Okay?	11
[<i>Pause.</i>]	12
I have to keep the language vague so that you never say, "I'm	13
gonna make a scene... I'm gonna make... I'm gonna make	14
a scene. I'm gonna do a scene for you today." No, you say,	15
"I'm gonna ask for suggestions, you're going to call them	16
out, and then everything will get made up on the fly." What	17
you're referring to in "everything" is "everything in your	18
mind will become the whole performance".	19
So no [<i>belching</i>] actual acting or performance.	20
[<i>Pause.</i>]	21
[<i>Enthusiastically.</i>] Hey, I'm gonna do some [<i>clapping</i>	22
<i>hands once loudly</i>]. Hey everyone, I'm going to do some	23
improv comedy for you today. Are you familiar with improv	24
comedy? Have you seen that before? Basically how it works	25
is: I'm going to ask you for suggestions, different things,	26

1 just call it out, first thing that comes to your mind, doesn't
2 matter, and then I'm gonna take those suggestions, and,
3 uh...
4 No.
5 [*Animated.*] Hey everyone! Heyyyy. What's up.
6 Heyyyyyyyyy cool. Oh, yeah, you guys like theatre? Do you
7 guys like theatre? Do you like experimental theatre? Well
8 you're in for a treat today because I have some experimental
9 theatre to deliver to you. At last. You've been waiting for it
10 and here it is.
11 [*Pause.*]
12 [*Exuberantly.*] I've got some improv... ised... theatre.
13 Do you know anything about it? Do you *want* to know
14 anything about it? Here's what the deal is. Hey everyone.
15 Hey everyone. [*Laughing.*] Hello hello hello. So what I'm
16 gonna do is, I'm gonna do some improv comedy today,
17 and uh... and I... but before I begin I just wanna know
18 how many people here know what the deal is with improv
19 comedy? Put up your hands. Okay, so a few, a few. But just
20 so you know, I'm gonna tell you. I'm gonna tell you right
21 now, so then you'll know. Okay. Hey. Hello everyone. I'm
22 gonna do hey. Hey. Hi everyone. Hi. Hey, so...
23 Now this is funny, because I'm thinking, "What's the most
24 natural sounding version of myself?"
25 Again, I come back to this again.
26 What is the most natural sounding version?

Is it when I'm the most boring or is when I'm the most sort	1
of like excited and agitated?	2
[<i>Pause.</i>]	3
Or is it when I'm not talking.	4
[<i>Takes a sip of coffee, then water.</i>]	5
Little bit of coffee, little bit of water.	6
Probably going to pee my pants in thirteen seconds.	7
Coffee tastes funky.	8
[<i>Pause.</i>]	9
[<i>Energetically.</i>] Hey, so, I'm going to do some improv	10
comedy for you guys tonight, but, uh, are you familiar	11
with what improv comedy looks like? So basically what I'm	12
gonna do is ask for suggestions. You guys call them out, and	13
I'm gonna take the suggestions, and then everything will get	14
made up on the fly, based on those suggestions. Okay?	15
[<i>Excitedly.</i>] So let's start with an easy one. What's an	16
occupation to have? [<i>Pretending to listen to audience</i>	17
<i>suggestions.</i>] Okay, I heard dentist. Dentist. Alright. So what	18
is the worst thing that could happen? [<i>Pretending to listen</i>	19
<i>to audience suggestions.</i>] Oh, oh, okay, a route canal, yeah,	20
okay. Oh, airplane disaster, okay. Airplane disaster. Dentist,	21
airplane disaster. Okay aaaaaand, what is a geographic	22
location? Gimme a... geographical location. Gimme a place.	23
[<i>Pretending to listen to audience suggestions.</i>] Okay. [<i>Pause.</i>]	24
Okay. Bogota. [<i>Fake laugh.</i>] The toilet. Okay, okay, alright.	25
[<i>Fake laugh.</i>] Yeah yeah, that's good. Okay we've got	26

1 Dentist... what was the second one? It was... oh, a terrible
2 thing to happen. We've got a dentist... airplane. Okay,
3 wait. We've got a Dentist, we've got airplane disaster...
4 and... Dentist and an airplane disaster. In the toilet. And
5 then... [*Pause.*] Gimme an emotion. [*Pretending to listen*
6 *to audience suggestions.*] Okay. Confused. So we've got a
7 Dentist. There's an airplane disaster. The location is a toilet.
8 Dentist at toilet. Airplane disaster. And then confusion—it's
9 an airplane disaster right, there's gonna be confusion. And
10 the Dentist is there. He doesn't know what to do. Okay, so,
11 okay. So, okay, a dentist, an airplane disaster, in the toilet,
12 confusion and then what about... So. [*fake laugh*] What
13 is the *grosses*t thing you've *ever* seen? [*Pretending to listen*
14 *to audience suggestions.*] Okay, okay, just keep going. Okay.
15 Hair loss. I heard hair loss. We've got a dentist, [*fake laugh*]
16 there's an airplane crash, and then... That sounds good. So
17 what else. What else. We've got a dentist, an airplane crash,
18 it takes place in a toilet, there's confusion and there's also
19 hair loss happening at the same time. And what is a, um,
20 who is... Gimme a villain.
21 No. It shouldn't be too much like, "Let's build a story," but
22 like, "Let's just add shit to it, let's keep adding shit."
23 What totally *wouldn't* help with the story?
24 [*Enthusiastically.*] Gimme your... What is your favourite
25 colour? [*Pretending to listen to audience suggestions.*] Pink.
26 Salmon pink! [*Quickly.*] So we've got a dentist, an airplane

disaster, in a toilet. There's confusion, there's some hair loss 1
 and... [*Very slowly.*] Over the whole thing, from above, 2
 is this salmon coloured light. [*Regular speed.*] Okay so 3
 we've got a salmon light, a dentist, confusion, occupation. 4
 Geographical location is the toilet. Now, what is a 5
baaaaaaad reason to do something? [*Pretending to listen* 6
to audience suggestions.] Okay. Nobody? What's a bad... 7
 What's a bad reason to do something? [*Pretending to listen* 8
to audience suggestions.] Greed. Oooh. Okay, greed. Okay 9
 so you've got gross hair loss, you've got motivations—greed 10
 motivations. You've got an occupation of a Dentist. You've 11
 got confusion. In terms of emotion there's a salmon light. 12
 There's a salmon colour involved in some way. There's 13
 a dentist as one of the figures. What am I missing here. 14
 What's the relationship between the Dentist and the salmon 15
 colour. He likes to eat salmon. Okay great. And is it causing 16
 hair loss? Maybe. It's possible. So we've got a dentist. He's in 17
 a plane crash. 18
 And then the lights fade down. 19
 As the questions keep being asked. 20
 I think that's good. 21
 I like that, actually. 22
 And then a de-naming ceremony. 23
 How would that go? 24
 Ray ray ray ray ray ray ray ray rayrayrayrayrayrayray ray 25
 ray ray ray ray ray ray ray ray ray ray ray ray ray ray ray 26

1 rayrayrayrayray. Ray ray ray ray ray ray ray ray ray ray ray
2 ray raywayrayray. Way ray way ray way ray way way. Way
3 way way way ray way. Way way way waywaitwait wait wait
4 wait white white white wait white white white white
5 whitewhitewhitewhitewhite white-white wait white white
6 wait wait wait wait way way way way way white way white
7 way way way way way way white ray ray rayr rayr rr rr rr.
8 Arr-arr-arr-arr-arr-ray ray ray ray ray. Ray ray raymond
9 raymond raymond raymond raymond raymond draymond
10 draymond drayman drayman drayman dreidel dreidel
11 drainage dreidel dreidel dreideldreideldreideldreidel. Derdle
12 liddle derdliddlederdliddlederdliddlerd
13 liddlelederdliddlederdliddlededliddlederdliddlederdlid-
14 dlelederdliddlederdliddl. Tittle tittle tittle-tattle tittle-tattle
15 tiddle-tal tiddle-taowtidl-taow tilt-ow tilt ow till tittle till
16 till till till till till till till till till till till till teh t teh t.
17 [*Making hi-hat cymbal sounds with mouth.*] Ta, tss, ta, tss,
18 ta, tss, ta tss, ta ta ta-ta [*transitioning out of cymbal sounds*]
19 ta ta da da da da-da-da-da-dadadadadadadawdawdawdaw-
20 dotdotdotdotdotdawdawawawawawaww. Awgawgawgaw-
21 gaw gawawawawga wagwagwgawgwgwgw aug. Auger
22 awg aw aw aw aw aw waugh auth augh awk awk
23 awk awk. Awdawadawadawadauger auger auger otter otter
24 auger otter auger augeraugeraugeraugerotherotherother
25 other other-are-there-other. Otherotherotherother other
26 other other, other, other, other... other... [*Slowly.*]

Otherotherotherotherother there other other. [*Regu-* 1
lar speed.] Thereother other other other ray thereother for 2
 other ray thereof. For ray thereotherray the racer. The racer 3
 the racer the eraser the eraser eraser eraser eraser. Racer he 4
 racer he race raise her raising ray is a ray. Ray is a ray is a ray 5
 ray is a rays rays rays rays. Rays rays rays rays rays rays rays 6
 rays er razor razor razor razor razorazor raysofraysfraysrays. 7
 Razor razor razor razor razor-ray, ray ray ray ray ray ray ray 8
 ray ray ray ray ray ray. Rayrayrayray ray ray rayray-ray ray 9
 ray ray ray. Rays a raisin rays a raisin rays a raisin raisin, 10
 raisin raisin, ray... zin. Rays in rays in raisin, raisin. Raisin 11
 raisin ray is in a ray. Is a raisin raisin race in a race, in a race. 12
 Race, race, race, race, race and a race. Race, race, race in a 13
 race. Race, race, race in a race, race race race in a race. In a 14
 race in a race in a race In a race in a race in a race in a race 15
 in a wase in a race in a waste of a race in a ways inawaysin- 16
 awaysinawaysinthewhitesandthewaysofthewaves... a way. It 17
 is. And the way it is and the way it is and the way it is and 18
 the way it is and the way it is in a way it is in a way it is in a 19
 way it is in a weigh of this a weigh this a way this in a way it 20
 is. And a way it is, a way it is, a way it is, a way is, the weigh 21
 it, the way, in a way, a way, a way, a way, a ways, a way is, a 22
 way, in a way, in a way, in a way, in a ray, in a ray, ray, 23
 ray, ray. Ray, ray, ray, ray, ray, ray ray ray ay, ayh, ayh, ah, ah, 24
 ah, ah, a, a, a, a, a, a. Ray, ray, ray, ray. Hey, hey, hetman, 25
 hey man, hey man, hey man, hey man, hey man, hey man, 26

1 hey man, hey man, heyman, heyman, hey man, hey, man,
 2 heyyy man, heyyyy maaan, heyyyyyy, man. Hey! Man! Hey
 3 Man! Ray, man! Ray, man. Raymond. Raymond. [*Sing-*
 4 *songy.*] Raymond ray, raymond ray, raymond ray, raymond
 5 raymond, raymond ray. [*Speaking.*] Ray ray ray ray ray ray
 6 ray grey ray grey ray ray grey grey. Rrrrrray, rrrray. Ray, ray.
 7 Rrrrrray. Rrrrrrrrrray. Rrrrrrrrrrrrrrrrrrrrrrrray. Rrrrrr
 8 rray. Rrrrrrrrrrrr
 9 rrr
 10 rrr
 11 rrr
 12 rrr
 13 rrr
 14 rrr
 15 rrr
 16 ray. Rrrrrray. Rrrrrrrrrrrray. Rrrrrrrrrrrrrraaaaaaaaaaaaa
 17 aayyyyyyyyyyyyyyyyyyyecccccccccccccc. Rrrrrrrrrrrrrrrrrr
 18 rrr
 19 *deep tone.*] Rrr
 20 aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaayyyyyyyyyyyyyyyyyyyyyyy
 21 yyyyyyyyyycc. [*Low, with a*
 22 *deep tone.*] Rrr
 23 rrrrrrrrrraaa
 24 aaaaaaaaaayyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyecccccccccccccc
 25 ecccccccccccccccccc.
 26 *Whewf!*

And <i>that</i> ...	1
Is...	2
A really fucking crazy thing to do.	3
That is <i>fun</i> .	4
That is fuhhhhhhhhhhh-n <i>shit</i> .	5
[<i>Pause.</i>]	6
<i>Whew.</i>	7
[<i>Pause.</i>]	8
<i>That's</i> cathartic—in a really strange way.	9
Could you script that? Could you score it?	10
I think so.	11
I think you could suggest ways that you could...	12
I'm gonna sit down for a second.	13
[<i>Sits.</i>]	14
I think you <i>could</i> do it.	15
And I think you could do it by finding out...	16
Of the things in there, they were all good, but the idea of really sounding out your own name, really getting into your own name is really strange.	17 18 19
I mean it's super...	20
<i>Super</i> narcissistic.	21
No but it... It's like, pretty heavy shit in a way!	22
Because, you know, a name gives, a name <i>gives</i> something.	23
A name is tradeability in culture.	24
Without a name you cannot exchange... things.	25
[<i>Long pause.</i>]	26

1 Okay, well, yeah.
2 Without a name you can't exchange things in culture.
3 It can't be...
4 Of course a name is duplicated—you're not the only one—
5 but... it certainly is a start.
6 I mean, you know, like, "umbrella".
7 But even then, that's just a generalized term.
8 Except in the case of "umbrella" there's an archetype.
9 There is no archetype for Ray.
10 Not all Rays are like me.
11 And that is to their benefit, or detriment, depending on
12 whether you are... sensible or not.
13 [*Scratching off paint on armrest of chair with fingernail.*]
14 No I'm pretty sure, of the Rays on the planet I'm number
15 one right now, because I'm drawing a witch on this... I'm
16 scratching out a witch from paint, on this... arm... stool.
17 It's not called an armstool.
18 It's called a...
19 It's...
20 Okay, I couldn't remember the word for...
21 [*Irritated, loudly.*] Evangelical!
22 There's the fucking word.
23 Good god, it only took me twenty-four hours.
24 But...
25 [*Long pause.*]
26 Yeah I'm drawing a witch, basically.

How do you feel about that?	1
I hope you like it, 'cause I drew it for <i>you</i> .	2
What was I talking about a second ago?	3
Whether you could score or script [<i>yawning</i>] a de-naming ceremony.	4
It's not really a de-naming ceremony.	6
It's like a... naming ceremony.	7
It's like a <i>Get to Know Your Name</i> ceremony.	8
But I mean it stands to reason...	9
That's another spiritual linkage.	10
Your name is your...	11
[<i>Long pause.</i>]	12
[<i>Like a stoner.</i>] Heavy shiiiiit maaaaaan.	13
You know.	14
[<i>Pause.</i>]	15
A name becomes sssso built up with...	16
Associations.	17
Not associations you can control...	18
Just like any other... [<i>yawning</i>] symbol.	19
You can never know what that word actually means, your name.	20
You'll never know what that word means.	22
You'll only have a sense.	23
The word <i>ferris-wheel</i> .	24
You can only ever get a sense.	25
There is no defined meaning.	26

1 [*Pause.*]
2 At least it's a little more stable than a name, that's for sure.
3 A name is like *the* most slippery signifier going.
4 [*Pause.*]
5 You...
6 I mean what's that name exercise about? It's about putting
7 your name into mind and letting it [*voice slowly becomes*
8 *creaky, like an old wizard's*] controlllll you, bro.
9 [*Back to normal.*] It's about time.
10 About time I had some more coffee.
11 [*Takes sip of coffee.*]
12 [*Matter-of-factly.*] Yeah, it's about a sideways strawberry,
13 on top of a house, balanced delicately and squishing out all
14 over the place, dripping down, probably getting you all wet.
15 It's about that. That's what it's about.
16 The name thing.
17 One way is writing it.
18 One way is doing that.
19 Another way is...
20 Is what?
21 [*Pause.*]
22 Well, is what I just did.
23 I freestyled that. That's not a surprise, but could everyone
24 freestyle it?
25 I don't possess any particular freestyle gift.
26 It's just a series of techniques, right?

There is the technique of finding similar sounds.	1
Not a big problem.	2
There is the technique of eating your own genitals: that's a technique.	3
There is a technique of just sounding your name out, slowly.	4
Finding the sounds within your name and using them.	5
Now, you're not getting to know your <i>self</i> , you're getting to know...	6
[<i>Long pause.</i>]	7
What are you finding out about yourself new?	8
You're allowing the glittering pendant of your name to hang before you.	9
Are you trying to distance yourself from your name?	10
So you can see it? So you can hear it?	11
Are you making it more indistinct, or more distinct?	12
That's a good question.	13
Are you helping adhere your name to you or are you...	14
[<i>Pause.</i>] Are you... making it unfamiliar.	15
Are you de-familiarizing your name.	16
[<i>Pause.</i>]	17
I don't know.	18
Well what do <i>I</i> think? I just did it.	19
Why don't I ask myself.	20
[<i>Pause.</i>]	21
I guess the answer for me would be that—especially the part where you draw out your name...	22
	23
	24
	25
	26

The great expanse... The black hole... The void. Do you
hereby relinquish your name and donate it to the food bank
of words... [*Increasingly beatific.*] Do you hereby set free
the word that was formerly your name and let it fly to the
giant flock of words and watch it leave? As you watch it
leave you see it off in the distance, as something you once
knew, but now it is lost amongst the flock. What was once
distinct, and with you, and in your hand, and on your
shoulder; what once had a reason, had a purpose, had a
place, is now up in the sky. Leaving. Flying away. [*Increas-
ingly priest-like.*] And as it meets the community of other
things—the birds, the animals, a flock, a herd... And you
watch it and soon you lose it. In amongst the others. And it
becomes... nothing. But distinctly something. And this, was
your generosity. This, in this way, you have blessed it by
setting it free. And as it leaves, it's not even a part of some-
thing anymore. It's just gone. You won't know when, but
you'll hear outside your window a chirping. And you'll
know that that thing has come back, because it was time. So
like this, your name, once set free will come back to you,
when you least expect it, or, when you maybe expect it, but:
it will come back. When: it does come back. And: it will
come back. Because: it has to come back. And, at that point,
you will know what it is. [*Pause.*] You took it for granted.
It was around the house! You saw it there every day. And
then, it was nothing because it was nothing. But: it became

1 something when it was gone. But then it became nothing
2 again. Finally, when it came back, it was something. Now
3 that's something. [*Pause.*] So what do you do once it comes
4 back? Well, you slowly let it become nothing again. This is
5 the way. But you must remember. To set a reminder. On
6 your calendar. Digitally. Analoguely. Any-ly. Set a reminder.
7 Say, "On this day, I will once again set my name free. And
8 if... I don't remember, then... Then I'll try to get to it at
9 some point."
10 That was okay.
11 Not *super* interesting.
12 I mean the...
13 What's in a name.
14 What *is* in a name.
15 I mean a name is...
16 For someone like whatshisface, it wouldn't mean anything
17 'cause it's not your identity. It's not who you are.
18 But it's a strange thing.
19 Without your name...
20 Where was I reading this? *Language and Myth?*
21 Or something.
22 The idea of a name.
23 I mean, there's a whole bunch of shit about that.
24 Maybe I'll get back to... the Banff thing.
25 I need to re-read.
26 That.

Proposal.	1
And I need to try and fit what I want in there.	2
Although I think that I can do it.	3
Without having it in front of me, I don't know if I can do it.	4
[<i>Singing, in an R&B style.</i>] I don't know / if I can doo it.	5
/ Yeee-I don't know / If I can do it. / Can I doooo it? / I'm-	6
gonna-drink-coffee now.	7
So what could I do with a de-naming ceremony?	8
What would be a better way of saying a get to know your	9
name...	10
<i>A Get to Know Your Name</i> workshop.	11
Fucking workshops.	12
[<i>Pause.</i>]	13
That's what the world needs: more workshops.	14
But I do like the idea of a workshop that is not...	15
<i>A skill.</i>	16
It's like...	17
Is it?	18
I don't know.	19
It's like art: it's a waste of...	20
You <i>would</i> get something out of it, for sure, but it's not	21
going to be...	22
Something you can monetize.	23
But then there are all sorts of things, I mean that's what self-	24
help things are.	25
They're, like, make yourself a better person.	26

1 But I don't know that...
2 [*Pause.*]
3 I think the experience of doing it...
4 [*Pause.*]
5 When you overthink the benefits of something, constantly
6 weighing it, that's just treating it as capital, so...
7 I mean...
8 Does everything we do have to have a purpose or an
9 outcome?
10 Not necessarily.
11 But.
12 In that case it *would* have an outcome.
13 It *would* have a purpose.
14 And that purpose would be to...
15 [*Long pause.*]
16 Party every night.
17 That's my purpose in life.
18 [*Douchebag voice.*] My purpose in life is to just celebrate,
19 man. You gotta celebrate *constantly*. You have to be in
20 a constant state of celebration. Never stop. [*Serious,*
21 *emotionless.*] Because you gotta live for... for tonight. You
22 only live once. You gotta live for tonight. Do it. Come on.
23 [*Pause.*] [*Coldly.*] Pour some in my cup. Okay? *Pour some*
24 *in my cup*, because I want to live life to its fullest, at the
25 moment. And I want... to celebrate. Give me good music,
26 to listen to, and something to drink, because I'm celebrating

tonight. Hey. What am I celebrating? I'm celebrating 1
 everything that can happen. I'm celebrating the idea of 2
 potential. [*False exuberance.*] Heyyy. [*Claps hands once.*] 3
 I'm celebrating. 4
 [*Switching from douchebag voice to one of sincerity and 5*
enthusiasm.] Hey. Heyyyyyy bartender, come here. C'mere, 6
 c'mere c'mere, I'm celebrating! I'm celebrating! Hey! Guess 7
 what? I'm celebrating tonight! Bartender. Can I have... 8
 Can I have a cosmopolitan, *and* I want to let you know that 9
 I'm *celebrating* tonight. If you must know, I'm celebrating 10
 the idea of potential. I celebrate concepts. I'm doing some 11
 conceptual celebration right now. I'm celebrating *what*. 12
 Well, I'm celebrating the movement of air around your body 13
 after you get out of a shower. [*Pause.*] Cools you down. 14
 [*Pause.*] I'm celebrating *that*. And I'm celebrating it like... 15
 fucking... *crazy*. I am going to celebrate it *so hard* that it's 16
 going to take a simple... No. I'm going to find a different 17
 thing to celebrate. I'm going to find a different concept 18
 to celebrate. So. What am I celebrating, bartender? I'll 19
 tell you—man! You *gotta* celebrate with me! Sorry, I don't 20
 mean to be such an asshole but you gotta celebrate with 21
 me tonight 'cause I'm going *fuck-ing cray-zee*. I'm gonna 22
 go *so hard* on this. What am I celebrating? I'm celebrating 23
 the idea that... [*Pause.*] Moments... [*Pause.*] Are. [*Long*
pause.] Constant. [*Pause.*] Refresh... Situations. I'm 25
 celebrating the idea that we can't... we can only refresh 26

1 each moment as it passes. And every time you refresh,
2 it's like—here's the metaphor I want to use—every time
3 you refresh, it's like loading a same website but every time
4 you refresh it you get like a remembered version of the
5 website. So it gets a little bit, like, foggier every time, until
6 its just like, you know, it's just a really abstract, really...
7 *shorn*... Or no, maybe not. It wouldn't necessarily get more
8 minimal as you refreshed it, it would get, it would get more
9 complicated maybe, or more important, or richer, or more
10 meaningful. Bartender, you know what I'm celebrating
11 tonight? I'm celebrating the idea that recalling memory is
12 like creating fiction. *That's* what I'm celebrating tonight
13 man, are you gonna party with me *or what?* [*Serious.*] I
14 mean it's not going to take much partying to make that idea
15 important or interesting, but what I want to do is party
16 into existence a banal idea that will just become important
17 through our total celebration and partying, partying super
18 hard at this club tonight. Bartender! [*Excitedly.*] Yeah,
19 no, serve him first. Serve them and then come back when
20 you're ready. Okay, so. [*Brainstorming.*] Let's just find a
21 just totally simple idea. What about: everything's fine. What
22 about that? No. What about something that doesn't mean
23 anything. Something pointless. What about something
24 even that doesn't mean anything; it's pointless. What about
25 like... Yeah, I mean let's just celebrate. But we gotta party
26 into existence an idea that was formerly not important, but

that will become important through our partying. Because 1
we are gonna summon the idea of importance through the 2
ritual ceremony of getting fucking *wasted* and partying 3
and talking about this thing and getting everyone in to it. 4
Because the harder you party... The harder you party—the 5
more *exuberant* you are in your celebration—the more God 6
has to listen. He just *hears* that shit. He’s like, “What’s going 7
on down there?!?! Those guys are going *nuts!* They’re having 8
such a good time. I wish I was there. I am there! [*Makes* 9
“poof” sound.] You know, I’m there all of the sudden; I’m 10
God. I can be everywhere at the same time. Holy shit this 11
is an amazing party. This is so much fun! This is *crazy* fun! 12
I’m having a great time! What are we—hey, guys, what are 13
we celebrating? Oh, I can’t talk to anyone. I’m invisible. 14
Hey what are we celebrating right now?! What are you guys 15
celebrating? Why do I keep asking that question. Oh, cool. 16
You guys are really partying. I’m gonna just eavesdrop. Wait. 17
I can eavesdrop on your mind. ZZZZZOOOOM. I got it all. 18
I got everything out of your mind and I know what you’re 19
partying about now. But wait a second. I also know that 20
you’re trying to trick me. But this doesn’t seem right. Why 21
are you trying to trick me? Maybe this idea is important. 22
Maybe windshield wipers are important. Because why else 23
would you be... I gotta do something. About it! I’ve got to 24
change the situation so that... I mean if you guys think this 25
is cool, then what do I do? Well maybe I could wait until I 26

1 see if more cultures around the world celebrate this. Because
 2 I don't want to jump the gun and like begin..."

3 Nah.

4 It's petered out.

5 I should quickly check the time.

6 Ten minutes to go.

7 [*Long pause.*]

8 So that was a fun little jaunt.

9 A little explosive diarrhoea.

10 I've got to remember to put that timer on.

11 [*Pause.*]

12 Time is important.

13 Time is important: now that's [*advertising voice*] something
 14 to celebrate. The concept of time!

15 [*Partying.*] Yeahhhhhhhhh! Beach partaaaaayyyyyyyyyyyyyyy
 16 yyyyyyyyyyyyyyy! Beach partayyyyyyy. Yeeeeeaaah.

17 [*Pause.*]

18 [*Excited, speaking quickly.*] Beach party! Ohmygod what
 19 are you guys partying about? What are you guys partying
 20 about? What are you guyyyyyyyyys partying about right
 21 now? [*Laughs.*] What are you guys partying about right
 22 now?!?! Oh man I'm having such a good time, this music is
 23 so amazing. What are you guys partying about right now?
 24 Oh I'm partying about the idea of time—oh cool! Cool,
 25 what are *you* partying about? Oh, I'm partying about the
 26 concept of meaninglessness, or what, like nothingness. Oh

cool, oh cool. This is a great party, super great beach party, 1
what are you partying about? Ahhh I'm partying about just, 2
partying about getting wasted! [*Pause.*] [*Speaking slower,* 3
less excitedly.] What's your *problem*? What is your problem? 4
Don't you have anything to party about? Like, what did you 5
propose to the Partymaster? Uhh well I didn't... What are 6
you talking about? Partymaster! That guy, over there. DJ. 7
Oh, Partymaster. Oh, well I didn't know that there was a 8
thing. Oh well there *is* a thing, it's a *super* thing. [*Matter-of-* 9
factly.] Basically you write in, you propose what your going 10
to party about, and he and a jury of people... Based on 11
the ideas—just purely on the ideas and not on what you've 12
partied about before—he approves or denies your thing and 13
that's how you get in to the party. Because you're partying 14
about something. You're not just “partying”. This is *college*. 15
This is *university*! This is an Ivy League university! You don't 16
just... “party”. Oh, shit, well I snuck in. Oh, okay, well do 17
you want to party with us about the concept of time? Yeah, 18
no, I could party about that? I mean how do you party 19
about something, that's the question. Oh, okay, well you 20
should have proposed *that*! It's a bit meta, but you should 21
have proposed that to the Partymaster. He would have loved 22
that shit; he's really into that kind of thing. That's the thing, 23
too, is you gotta know who is on the jury. The Partymaster 24
is the main person on the jury but who else is on the jury? 25
Think about what their party interests are. I mean you 26

1 could... You could say, "I'm partying about cocaine." And
2 that's totally valid. You could do that, because cocaine has a
3 really interesting history, and you could be *doing* cocaine, so
4 that really ties in nicely. So you could definitely party about
5 cocaine. Oh, well I don't do cocaine, so... Well what's your
6 favourite drink, for example. Oh, right, okay. No, yeah, I
7 see where you're going with it. Like, a dry martini? Well
8 look that shit up! Party about it. No, no, I totally get it. I
9 should definitely party about that. Okay well cool, for now,
10 just party with us, party with us about the concept of time.
11 My boyfriend here is partying about... nothingness. And
12 those are pretty broad topics so we're going to be partying
13 here... for *weeks*. So you're welcome to join us, and we won't
14 say anything, and next time, if you can't come up with an
15 idea that's worth... You can only party about something like
16 dry martinis for like a night, and then you're done with that
17 concept and you need to move on. That would be how I
18 would advise you.

[*Alarm goes off. One hour is up.*]

FEBRUARY 8

Same room-within-a-studio.

1 Okaaaay. And away we go.
2 With a celebratory feeling and a constant plussssssssss...
3 sized...
4 I think I said something about plus-sized before!
5 Hmmm.
6 An interest? An abiding interest, perhaps?
7 But that's not for a therapist to decide, that's for *me* to
8 decide.
9 Okay so one thing that's interesting is that I've transcribed
10 some of the...
11 Transcribed some of the early sessions—two of them—more
12 or less transcribed.
13 Danielle mentioned something about whether or not the
14 transcription would affect *this*.
15 I think... probably not.
16 Wait, no.
17 I think maybe it will.
18 I think the opposite of what I said previous to having said,
19 “Probably not.”
20 No I mean *that*. I mean *exactly* “probably not”.
21 I mean exactly “probably not.”
22 What I mean to say is...
23 I'm suddenly thinking about how a long time ago I was...
24 Or not a long time ago. Constantly.
25 Instead of *a long time ago*: subtract *a long time ago* and
26 replace with *constantly*.

The way that the woman, the way that she does those sort	1
of rampages, where she freestyles about that self-help stuff.	2
I think that's something that you...	3
I wonder does she really have to practice it.	4
Maybe I could do some of that, some practicing.	5
<i>A Lecture on Nothing</i> style...	6
Saying almost nothing, but in a way that is intriguing, or	7
invades your... public situation.	8
I say the word situation a lot, that's for sure.	9
[<i>Pause.</i>]	10
My tomach. My tomach feels stomach.	11
My stomach feels funny.	12
[<i>Pause.</i>]	13
If you know that what you're going to say is going to be	14
transcribed later, is it cheapened?	15
Well, it's like, if you think about it too much you can hear	16
your words.	17
You can picture them being plopped on the page one at a	18
time.	19
One two three for five six seven eight, pauuuuuse.	20
[<i>Pause.</i>]	21
Nine ten eleven twelve thirteen fourteen, paaau-	22
uuuuuuuuuuuuuuuuuuuuuuse.	23
[<i>Pause.</i>]	24
Sixteen.	25
I missed fifteen.	26

1 So yeah, it would affect it but I think like a lot of the things
2 like the camera, the audio recorder, you know...
3 I still feel like I need to have a record.
4 So I think...
5 You need to just push past it, just start trying to forget
6 about it.
7 And see what happens, because I still don't know what the
8 point of this all is.
9 *Necessarily.*
10 I know that I want to have this experience, but I don't know
11 how it will become something elsssssssssse.
12 Sooooooooooo...
13 [*Pause.*]
14 In terms of my liberation from your...
15 [*Long pause.*]
16 [*Singing.*] In...
17 [*Pause.*]
18 The way that my feet are, in the mirror.
19 Theeeeeee...
20 The woman, the Abraham-Hicks woman...
21 How does she do that?
22 She gets *in* to it.
23 [*Pause.*]
24 I gotta get in to it too.
25 I-gotta-get-in-to-it.
26 [*Pause.*]

[*Calm, with authority.*] Can I take questions? I'd love to 1
take questions from the audience. People who are looking 2
for kind of... momentary examination of various sorts of 3
resonances that come down and settle in around you. The 4
dust of... it... is something that is always present but you 5
can't shake it off, so let's unsettle ourselves in such a way 6
that you pose a question and I take it in. I don't want to 7
think of it as a kind of tit-for-tat. It's not. It's not even 8
something as if you were asking me, "Is this a solutionized 9
thing? Or is it something that can be resolved through a 10
kind of flipping of normative procedures?" Well, I think you 11
can find yourself in a moment, and that's when you have to 12
explore. Because you have to bring yourself to that moment 13
in a way that is always in danger of becoming involuntary. 14
Okay, so what does involuntary mean. Well, you let 15
something open up, and when you see it there in front of 16
you, what do you do with it? In many cases, you have to put 17
it away. In some cases you have to look the other way. In 18
some cases you have to see what other moments can be 19
uncovered. Don't close everything down. In terms of when 20
you bring a question to me, I look at that question, I look at 21
you... and then I look at everyone else in the room. I think 22
to myself, "Who among us is also asking this question along 23
with you?" And the answer is: *everyone* is asking that 24
question. Because when you hear something *said*, when you 25
hear something spoken out loud, you *are* those things. You 26

1 can't help it. [*As if repeating a well-known saying.*] "If it
2 comes in," this is what I always say, "If it goes in, it always is
3 an echo." It's never real. Nothing is real. Everything's an
4 echo. "If it comes in, it's... [*pause*] gotta be an echo."
5 That's what I always say. "If it comes in, it's... an... echo."
6 But. [*Pause.*] When you... When you all, everyone is
7 asking a question, when everyone combines together, in a
8 question—I call it a question mobilization. You speak the
9 words, and everyone's speaking the words too, silently, and
10 as a force you join together, and you come up as one, and
11 then I welcome you. [*Pause.*] Why would I welcome an
12 army? [*Pause.*] Why would I welcome an army. [*Long*
13 *pause.*] Well, it's an army... [*as if revealing a secret*] of
14 celebration! It's an army... of joy! The joy of knowing that
15 you're *this* close to having a question resolved. The joy of
16 knowing you're *coming into yourself* with others there with
17 you. You're in a clearing—to set the scene—[*hushed*] you're
18 in a clearing and as the trees go up all around you, and the
19 *sky is up* and it's *beautiful*, and it's *not ever* gonna be light
20 again. That's what you think to yourself. Everyone's thinking
21 it. Everyone's thinking it! Everyone's looking around and
22 everyone's thinking it. [*Becoming increasingly excited.*] All of
23 us have one thing left to do and that's *look* at each other and
24 let's... get... *out of* this whole thing where we are just
25 located where we're standing! [*Energetically, pointing at*
26 *different locations around the room.*] I'm located over there!

I'm located over *there*. I'm located over there, too! I'm 1
 located up here! I'm located up *here*! I'm not down here, I'm 2
 up there! I'm everywhere! Oh well! What-are-you-gonna-do? 3
 You can't help it! So deal with it. Think about it, deal with 4
 it, deaaaaaal with it okay? You're in a clearing, with 5
 everyone. And now, who comes into the clearing? I do! 6
 Hello. I'm just one of you too. You're just one of me too. 7
 What are we gonna do? Oh! Ask me a question. That's what 8
 we're gonna do. Do I have what it takes to answer the 9
 question? Yes. But that's because... *I know all this!* I love it! I 10
 celebrate it. I look over at my partner there and I say, after I 11
 do these moments—and that's what I call them: moments. 12
 [*Long pause.*] [*Becoming quieter.*] Yes. We are in a Holiday 13
 Inn. Okay. Sure. You think that. And this is why I get upset 14
 when people start talking about the location that we do this. 15
 I don't... [*Pause.*] I don't even notice where we are. I don't 16
 know that we're here. I do know—I'm not crazy, okay—I 17
 know what we're doing... and why we're here. But I don't 18
 see what you see. I don't see this carpet or those chairs. 19
 They're the cheapest chairs we could find. Yup. Absolutely. 20
 Are we here to have a party-dinner? Is this a gala? No. It's a 21
 moment linked to another moment, and the moments just 22
 keep coming. [*Snapping fingers a few times, then once with* 23
each utterance of "moment".] Moment. Moment. Moment. 24
 Moment. Moment. Moment. Moment. Moment. Moment. 25
 Moment. Moment. But it's not disturbing, it's not 26

1 frightening. It's... well let me put it this way. When you
2 have a moments... moments coming at you in a barrage,
3 they're just whipping by you. If you try and count them,
4 what's gonna happen? [*Snapping fingers once with each*
5 *utterance of "moment"*.] Moment moment moment moment
6 you'll get a very high number—you'll get a huge tally! And
7 what you're going to be left with in that tally [*takes sip of*
8 *water*] is just a number. Just a number. Just a really high
9 number. If everyone here started counting the moments
10 we'd each have a different idea of what each moment was.
11 But there *would* be the same number at the end. Because
12 there is no... separation... of moments. [*Triumphantly.*]
13 There's just one! Okay?!? [*Laughs, claps hands.*] [*Joyously.*]
14 That's what I'm saying! There's just one! That's what I'm
15 saying. There's just one. We divide things up like this: I'm
16 going to put socks in this drawer, underwear in this
17 drawer—maybe the same drawer as the socks. I'm gonna
18 put this over *here*. Cereal in the cupboard. I'm gonna put
19 milk in the fridge. Okay? I'm gonna put the dog in the
20 doghouse. I'm going to put the flowers in the flower bed.
21 Put them in a flower pot. I'm going to put the trees... Well
22 I don't put the trees anywhere. I didn't plant them! [*Pause.*]
23 But hey, there's a good example. [*Pause.*] A tree. Of... a...
24 [*Like revealing something hidden.*] moment. [*Long pause.*]
25 Right? [*Pause.*] [*Pointedly.*] *Because it's always growing, it's*
26 *always taking in.* [*Pause.*] And what it comes down to is

this: there is no division between each moment. It's a 1
 stream. You don't look at a stream and say, "There's part A, 2
 part B part C part D part E part F part G part H part I part J 3
 part... κ... Part L. [*Pause.*] That's not in there. What's in 4
 there is one thing: stream. What happens if you tie it in a 5
 loop? It's a circle. [*Pause.*] Then it goes around. But hits the 6
 knot. And that's *us*. We're the knot, because we have to have 7
 a *break* between moments! So when you start thinking 8
 about a flow, a ripple, a sort of undulating... a wave pool, 9
 pulsing out, an endless wave pool. Never runs out of power, 10
 never turns off. The ocean. [*Wriggling arm.*] That motion. 11
 This motion. A tireless arm, always doing this motion. 12
 Always doing this. Well what's happening. [*Long pause.*] It's 13
 continuous. It's a wave. [*Long pause.*] So where does that 14
 put us when we're thinking about questions? What do we 15
 ask for as a question? What do we ask me? Let's think about 16
 it. You have something that's been on your mind. Hm. 17
 Okay. Okay. There's something that's been on your mind 18
 and you don't know how to resolve it. Let's do it! Let's get it 19
 done! Let's resolve it. Because the real constant is not just 20
 moments but... bilateral flux. This. [*Wagging arm in a* 21
wave.] This is happening. This is happening. All the time. 22
 Where are you? You're in the middle. [*Points to elbow pit.*] 23
 Right here. You look over there, [*points to fingers*] you see 24
that, 'cause you're right here [*points to elbow pit*] . You see 25
 this, [*points to shoulder*] and you look over there: [*points to* 26

1 *fingers*] *that's* happening. What is the effect? [*Pause.*]
2 Confusion. And everyone has confusion, and that's how it
3 gets resolved? How? A question. Ask a question. Get an
4 answer. But *don't* think about it in *that* way. You're not
5 begging for something. You're not saying, "Please? Can I
6 have this thing?" and you get the thing and you say, "Thank
7 you, this is perfect." No! It might not be perfect! But it *will*
8 *be*, eventually. It'll sit there. As it grows... it'll be in constant
9 closeness with... a kind of [*tumbling hands*] a kind of a
10 fumbling motion. An unravelling. It's spooling something
11 out. Really *pulling it out* and watching as it falls down
12 around you. That can be... hard. To see. To feel. To watch.
13 And as it sort of pools around you, you say, "Oh! Well. Now
14 I'm seeing something. Now I am seeing something happen!"
15 [*Pretending to step over something on floor.*] So you step over,
16 and you look at it. [*Looking at spot that was stepped over.*]
17 There it is. There's the question. [*Long pause.*] So who will
18 be the tip of the iceberg in this situation? There it is, there's
19 the question. Who is going to rise up and ask something?
20 But guess what? [*Serenely.*] What's underneath every *one*
21 and every *thing*? It's just bobbing up. It's just a ball that's
22 filled with air *momentarily*. And then it sinks. But it's just a
23 net full of these type of balls. And they rise up. And they
24 sink. So. [*Long pause.*] What about a question. How about
25 this kind of question: [*silent*]. Is that what you would like
26 me to say? Because that's not what I'm interested in. I'm not

going to suggest a kind of question. At a certain point I'm	1
gonna open it up... and let something happen. At a certain	2
point I'm going to look out and see you, and what I'm	3
gonna do [<i>long pause</i>] is this: I'm gonna say, "Who has	4
something to bring to me that can motivate me and	5
everyone else to re-listen—listen to it as it happens and then	6
listen to it again as a kind of personal recording." Because	7
<i>that's</i> what you need to be doing. Listen once, you hear	8
something, someone says something, then put it in your	9
personal recording area and play it back, and play it back.	10
Start to <i>pick</i> it apart. Start to <i>pull</i> it apart. Separate the	11
words, push them, and give them a wide berth from each	12
other. And look at each one. In isolation. And then?	13
Slowwwwwwwly bring them together. So you have these	14
objects like cities spread out across a landscape. But then:	15
little cities start to form in between. And soon you have a	16
megalopolis. And <i>everything's happening</i> at that point. So	17
what I'm gonna do is I'm gonna look across all of you, and	18
I'm gonna look for something. Will something happen? I	19
hope so.	20
[<i>Long pause.</i>]	21
Okay.	22
I mean.	23
I don't know the value of that.	24
But then...	25
I don't know the value of any of the things that I'm doing.	26

1 But I'm not going to get into a negative headspace.
2 [*Pause.*]
3 It's funny, I just pictured the transcription.
4 I had forgotten about transcription for a while, but now I'm
5 picturing it.
6 I'm picturing the formatting of that previous monologue.
7 Kind of funny.
8 It doesn't change what I wanted to say.
9 [*Sitting down.*]
10 But I do have to say I'm thinking more and more about
11 what this will turn into, but I don't want to talk about that
12 because soon enough it'll all just take over.
13 So the best thing to do is to keep going.
14 And of course...
15 [*Dopey voice.*] And of courssssssse.
16 The best way to keep going often seems to...
17 [*Pause.*]
18 To look...
19 [*Pause.*]
20 Three times at the same mirror.
21 [*Pause.*]
22 Monologues are the easiest part to do.
23 But I have to focus on what the point is again.
24 I mean it's hard to do something and say that it's about the
25 overall experience of doing it.
26 But of course there will be times when you don't understand

what's going on.	1
[<i>Slowly.</i>] I have no idea what I just said.	2
I said something.	3
It was taken away from me.	4
I need to keep talking.	5
Don't get all utilitarian.	6
<i>Ugh.</i>	7
[<i>Gets up out of chair.</i>]	8
[<i>Pause.</i>]	9
Gonna have a sip of coffee, reset the ol' button-making machine here.	10
Yeah.	11
It's a good way to get away from your neighbours, to erect what is called a giantized fence, and then to let it spill over so that the fence becomes three fences.	12
Well now I'm just talking out loud right now.	13
To hear myself talk.	14
I'm having a bit of a problem now, talking, talking, talking, taw-king. Stockings. [<i>Snaps fingers.</i>] Stockings.	15
[<i>Singing a portion of the chorus from Christina Aguilera's "Reflection".</i>] Whennnnnn will myyyy reflectionnnnn show...	16
I have that song in my head often lately, not for any particular reason or meaning.	17
But.	18
That's something else I'm thinking about.	19
Worried about.	20
	21
	22
	23
	24
	25
	26

1 That this is all just fucking around.
2 There's nothing *to it*.
3 But you gotta stick it out.
4 It begins easy, but that's because it's exciting.
5 Anything new is exciting.
6 So you have to keep going, because you have to find out in
7 depth what's going on or what to do.
8 If I was to make a rule...
9 What was one of the rules I was going to say? Don't talk
10 about other people?
11 No, that doesn't make any sense, because that has a lot of
12 good things to recommend it.
13 I would say still the super personal information thing
14 doesn't help.
15 But.
16 Come on already.
17 You gotta loosen up and remember it's total freedom.
18 Nobody to impress.
19 It's not a stage.
20 It's not a performance.
21 [*Pause.*]
22 *Bleeeerrrrgh.*
23 I have the Mulan soundtrack in my head. Christina
24 Aguilera.
25 [*Singing a portion of the chorus from Christina Aguilera's*
26 *"Reflection".*] When will my reflection show / who I

ammmm... Insiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii-DUH. 1
 "Without question," someone would say, "This is a 2
 performance." 3
 Without question. 4
 Be that as it may. 5
 [*Smarmy.*] Aaaaand it may. Dooooon't get me wrong. I gotta 6
 lot of reasons to leave, but one of them is not you. 7
 What else can I talk about. 8
Hmph. 9
 Umm- 10
 mmmmmmmmm. 11
 Omm- 12
 mmmmmmmmm. 13
 What if it happened, was the case that the whole thing just 14
 turned in to... sound. The only thing you're left with is the 15
 ability to make lots of sound. 16
 And you don't even want to talk anymore. It just becomes a 17
 total singing and sound fest. 18
 [*Pause.*] 19
 My confidence is being shaken. 20
 I was so pumped before. 21
 At least I'm not worrying about the room anymore. 22
 The room is good. 23
 Bone shard. 24
Phewf. 25
 I can't even think back to what I was talking about before. 26

1 What does one doooooo.
2 [*Sits down.*]
3 Maybe I need to just relax and...
4 Feel the need to...
5 Impulsively.
6 Flow.
7 [*Singing, in an 80s funk voice.*] I feel the need to
8 impulsively flow. / I feel the neeeeeed to impulsively flow.
9 I mean...
10 It could be the case that the best thing to do is possibly the
11 most embarrassing, which is sort of vague spiritual exercises.
12 You know.
13 I mean...
14 What does it mean to hear your voice out loud for an hour?
15 Does it even matter what you say?
16 Perhaps it would be good to get into a descriptive mode and
17 describe something.
18 What's something I could describe.
19 Well, how about this.
20 How about.
21 [*Pause.*]
22 A.
23 [*Pause.*]
24 Penennnnnnnnnnnn.
25 [*Pause.*]
26 [*Slumping down in chair.*] No. Don't describe a pen.

[*Sleepily. Distracted.*] Because you only want to elaborate 1
or describe something that is essentially with us but not 2
without us anymore. You're either with us, or not, across 3
the bridge. It's easy to close your eyes and just... imagine a 4
sort of ripple, and then there's a one single snake that slides 5
down the ripple. I mean it's just a line, but it moves with the 6
contour of the ripple, and so it has an undulating snake- 7
like effect. Even though there's no snake in the doghouse. 8
Perhaps imagery is the reason we're all in this mess after all. 9
And there's no reason to suggest... 10
Whoa. 11
The problem with closing your eyes... 12
Is that you might fall asleep. 13
[*Pause.*] 14
[*Slowly, languorously, in the creaky voice of an old wise 15*
man, or perhaps a wizard.] And so this wisdom I have 16
for you to pass on. Do not close your eyes. For one's 17
eyes give forth their own recommendations, which shall 18
remotely diffuse what, as you see, can be three forms of 19
insssssssssubordinate anger. Coming upon one night, 20
I shall tell you a story. One night, there happened to 21
be a coast drifting with fog and so remote as to be... 22
untenable... as a vacation... place. But no one knew 23
what reasons there were for... its abandonment. And on 24
that day came *two* men, whose *eyes* remotely diffused any 25
situation. They took their eyes wherever they went, as 26

1 most do, but you can't see what you don't believe. And so
2 hippie goddesses came in droves, to celebrate these men
3 and the wisdom of their gaze. But no incorrrrrrrrrrporated
4 sennnnntiments can be brought to bear on thisssss little
5 tale. Innnnnnnnn part due to a fortunate little cremain
6 basket which sailed in on the breeze. But nobody can
7 ever feel awake when caaaaaaaaaaaskets are open. Oh
8 the parts you'll play. [*Laughs maniacally.*] The parts you
9 play will *define you*. And ohhhhhhhhhhhh why can you
10 ever get to a point of ecstasy? Well your owwwwwwwwn
11 mind is the feeling I get. And the answer to all is:
12 booooooooooooooooooasssstsss. Boooooasts are what the two
13 men can often be found doing, for when one's eyes are the
14 only gatekeeper of a mind unsettled, then freedom reigns.
15 But terrible hippie goddesses splayed out to and fro—on
16 the *beach*, on the *boardwalk*—they do not know what's
17 coming. In fact, they can wish upon a star for grace and
18 confidence, as we all do, but there can be none forrrrrrrrrrr
19 sure. And fortune is screaming a past, but it's over, and
20 fantasy reigns when crabs are skittering across the beach. In
21 featureless eyes, one sees nothing. The two men mobilize
22 and upon their shriiiiiinking confidence, I lay this postulate:
23 poooooooooor people are freaking out because the only
24 freedom of a window is that it does not shut... until
25 bidden. [*Pause.*] In fortune's arms we are but... *craaaaaaft*.
26 And in that *rock*, is... dust! As it swifts and swifts you can't

get a feel for it but up into the sky you look, as always. And 1
 unnnnnnnnnnnnnnnnder the sky? Youuuuuuuuuuuuu. 2
 You. [*Pause.*] If one must *listen*, then one must *look*, and 3
 if one must look then the two pairs of eyes will diffuse you. 4
 You will become diffused. And this is all one could ask 5
 innnnnnnnnn squeezing it and sssssssensuously releasing 6
 it. You have let your owwn page be bookmarked. [*Long* 7
pause.] Huddle close, because all captains have their 8
 feelings and sweet piiiintiinted coasts are flying around... 9
 the expectations of mankind. [*Briefly agitated.*] Freedom 10
 is only a painting! You can't scrape it off! You'll please 11
 remember that no *scrrrrrrrraping* is allowed, because it 12
 is careful things that one must do. When only a poison 13
 remains! When a poison is in your coat... open the coat and 14
 pray that no one is fishing your... [*long pause*] Hole. 15
 [*Very long pause.*] 16
 [*Slowly, languorously, in the creaky voice of an old wise man,* 17
or perhaps a wizard.] You seek wisdom. Mmmmmmm 18
 you seek wisdom. Fortune. Craaaaaaags of caves to 19
 climb. Boundless friennnnndships. Scary porrrrches. 20
 The colour of no time is paaaaaaaaaaaaaaaaatience. 21
 Craaaaaaaazzy baaaaaaaaaaker. 22
 [*Laughs for a long time.*] 23
 [*In a low, creaky voice.*] Ballllllllllld scarrrrrrrrrr 24
 rrrrrrrrrrcity. Fraaaaaamed bearrrrrrrrrrrrrrrrds. 25
 Bulllllllllllllllllllllllging scarrrrrrrcity. Squiiiiiiiiiiiiiiishhed 26

1 friiiiiidge. Pulsing crayyyyyyyyyyyyps.
2 Well, in some ways, that was very stupid.
3 And in other ways.
4 Not.
5 But.
6 Ohhhhhh.
7 [*Whiny.*] I don't want...
8 I don't know what to say.
9 Why would I re-perform something like that?
10 There would be no reason to.
11 And youuuuuu... can only label what you do not want to
12 lose.
13 The effect overall, if you're not careful, would lead you to
14 think that almost everything you say out loud is profound,
15 because you're hearing yourself say it.
16 But maybe just... yeah.
17 I mean, these characters, they come up often.
18 Maybe what I will realize over time...
19 Will it end simply with the conclusion that it is unhealthy
20 to talk to yourself?
21 Possibly.
22 It's also possible that I will come to the conclusion that not
23 every time can be easy, and maybe an hour is too long.
24 Maybe half an hour is a more concentrated dose to do.
25 But let's just talk about something, like... what am I gonna
26 do tonight?

Tonight I'm going to go home, think of something extra to get Meaghan for her birthday.	1 2
This makes me think, too, how could you turn something like this into a script for a performance?	3 4
How can you start from nothing and arrive at something. Of worth.	5 6
That's a good question.	7
Probably a fundamental question with all this stuff.	8
What if you set up a camera with someone in a room and they just had to sit and talk to themselves for a while?	9 10
How could you orchestrate that?	11
How could you make that into something where the...	12
[<i>Takes sip of coffee.</i>]	13
The person...	14
Actually yeah, the transcription—this is the thing to remember: it's good because it allows one's own...	15 16
[<i>Long pause.</i>]	17
Boner.	18
[<i>Pause.</i>]	19
To get into sommmmmmmme troubllllllllllllllllllle.	20
[<i>Dirtbag voice.</i>] Ohhhhhhhhhh <i>yeahhhh</i> . That's a fucking cool thing to say. Oh <i>man</i> , I'm just talking with my bros.	21 22
We like to talk-about <i>fuckinnnnnnnn</i> '. We like to talk about <i>pussy</i> . Oh yeah, shit man. We're <i>always</i> talking about pussy.	23 24
We <i>celebrate</i> it. We <i>celebrate</i> that shit, man. Aw man, you don't know what it's like. You got fancy shit goin' on but	25 26

1 when we get together in our clubhouse? *We talk about*
 2 *pussaaaaaaayyyyyyyyyyy*. Yeahhhhh man we talk about pussy,
 3 that's for sure what we do. But you don't *know* what we do.
 4 We got a shrine. We got an altar. It is the most beautiful
 5 god-damn altar you've ever seen: [*whispering*] it's of a pussy,
 6 okay? [*Regular volume.*] You're never gonna see it. Jerry
 7 crafted that shit *to the max*. It is fucking *chrome* inside of
 8 *chrome*. He engineered a new entire idea of chrome where
 9 it's *flipped* chrome, it's inside out chrome. It looks insane,
 10 and it's a pussy. I don't know how many times I need to tell
 11 you this. Man there's candles everywhere around it, man.
 12 Candles set that shit *off*. It's glistening. We go there and
 13 we fucking talk about *pussy*. We talk the *shit* out of pussy,
 14 and then we kneel around that god damn altar and we pay
 15 verbal *homage* my man. *Yeahhhhh dude*. Of course we get
 16 fucking horny. We get *so* horny. Cause that shit is *re-li-gious*.
 17 It's *spir-it-u-al*.
 18 Oh my god.
 19 That's the most...
 20 That's an embarrassing... that's not a good one.
 21 Um.
 22 Uhhhhhhhhhh-p. Pupupupupupupupupupupupupupupupupupup.
 23 Rrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrraaaaaaaaaaaaaaaaaaaaaaa
 24 aaaaaayyyyyyyyyyyyyyyyyyy. Rayrayrayrayrayrayrayrayrayray-
 25 ayrayrayrayrayrayrayrayrayrayrayrayrayrayrayrayrayr
 26 ayrayrayrayrayrayrayrayrayrayrayrayrayrayrayrayray.

Ray rayrayrayrayrayrayrayrayrayrayrayrayrayrayrayrayra	1
rayrayrrayrrayrrayrrayrarararararararararararararara-	2
rararararararayrayrayrayrayrayrayrayrrayrrayrrayr-	3
rayrrayrayyyyayyrryyyayyyarrryyaaarrryyyryyayyyayy-	4
ayyyyaryyyyryyrryyyyyyyyyyyyyy.	5
Ray.	6
Enunciate.	7
Enunciate your name.	8
[<i>Enunciating dramatically.</i>] Ray. Rray. Raymond. Ray-	9
mond. Ray mond. Ray-mond. Ray-mond. Raymond.	10
Now enunciate it less.	11
Raymond. Raymon. Raymin. Raymn. Raym. Raynm.	12
Raym. Aimn. Aim. Ay. Ay. Eh. Aay. Aw. Ungh. Ungh.	13
Ungh. Ungh. Oohm. Ooh. Ooh. Oohm. M. Mmm. Mmm.	14
Mm. Mm. M. Aim. Aim. Aimn. Raim. Raim.	15
[<i>Starts enunciating more.</i>] Raimn. Raymin. Raymin.	16
Raymon. Raymont. Raymont. Raymond. Ray-mond. Ray	17
mond. Ray mond. Raymond. Raymond, Raymond, Ray-	18
mond, Raymond, Raymond. Rrrrraymond. Raymond. Ray.	19
Rrrray. Rrrrrrrray. Rrrrrrrrrrrrrrrrrrrrrray. Rrrrrrrrrrrrrrrrr	20
rrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrray. Rrrrrray.	21
Hooray.	22
[<i>Pause.</i>]	23
It doesn't really...	24
It doesn't really get you <i>out</i> of your name.	25
Raymond.	26

1 It's like, it doesn't...
2 What happens when you...
3 I mean I like that idea, kind of...
4 Do I like that idea?
5 Of going fucking bananas on your name.
6 And what does it mean?
7 Well...
8 [*Pause.*] I gotta look at some Bruce Nauman shit I think, I
9 think that will help me start to think about what I'm doing
10 here a little.
11 Although I have the feeling that that's more about the
12 making of art than anything else. Whereas the voice seems
13 important to me.
14 [*Sighing.*] Oh, I don't know what I'm doing.
15 Let's be honest.
16 I don't know what I'm fucking doing.
17 I don't know whether people would find this interesting or
18 not, but I gotta keep this interesting to *myself!* That's why I
19 do this shit! I wanna keep it fun for myself. I want this to be
20 a *joyful* thing.
21 I want it to be a fun thing.
22 What's wrong with that?
23 I want to have fun.
24 Am I an intellectual?
25 It's...
26 Am I interested in using art as a way to have...

An interesting life?	1
Absolutely.	2
Is there a focus to my work?	3
Is there a thing I'm mainly interested in?	4
Yes.	5
But will that change?	6
Possibly. I've been into that shit for a long time now.	7
I don't want to limit myself in the way that being in a program like this tends to limit you.	8 9
I want to do fun things, and what makes something fun to me isn't necessarily entertainment.	10 11
[<i>Grumpy voice.</i>] It's not entertainment.	12
Art is not entertainment. And that is this lecture for today.	13
[<i>Coldly, with a staccato rhythm.</i>] Thank you so much for inviting me here. I don't normally travel to schools like this, of this... caliber, but I have, today, travelled here. What I wish to talk about today, and what I will present today, is a paper that I have written, and the paper is about art and entertainment. Art is not a form of entertainment. It should not... aspire... to such. It is detailed in this paper, which I now will read. In early times, what was celebrated, was what the common man felt, brought him closest, to God, but now, what brought us closest to God, is... not... interesting. [<i>Pause.</i>] There can be no doubt in anyone's mind that the celebration of... ephemeral... and exciting... moments should not be looked upon as the intellectual	14 15 16 17 18 19 20 21 22 23 24 25 26

1 product of a person's... mind. [*Pause.*] If anyone had seen
2 what I have seen then they would be scared... of raccoons,
3 because they are hidden in every... tree. [*Pause.*] When
4 one is in nature, one must... bring to mind, the casual idea
5 that... there must be mimicry, present, in all forms, if we
6 wish to embark on a path of mimicry. The mirror... is in
7 the mirror, one might say. When one comes closest to this
8 hypothesis... is when no enfranchised bulllllllllb greeps are
9 skipping along and biting at your tinsel.
10 Gunt.
11 That was *incredibly* boring.
12 But was there value in it?
13 [*Checks time.*]
14 *Whoa.*
15 I just checked the time, and there's forty seconds left!
16 [*Singing, in ballad form.*] I did it! / I did it! / I made it
17 through the hour! / Oh yeah, it's almost over / and maybe
18 I cheated... by checking out the time! [*Song becomes*
19 *uptempo. Snapping fingers.*] But I didn't mean to. / I didn't
20 know I'd have one minute left / and now I'm almost done.
21 [*Pause.*]
22 Maybe next time I should sing? But this time I won't.
23 But will I remember what I wanted to say the...
[*Alarm goes off. One hour is up.*]

FEBRUARY 13

Same room-within-a-studio.

1 [*Takes sip of coffee. Snaps fingers.*]
2 Certainly.
3 The truth is incompatible with any forrrrrrr... tunate
4 response to reason.
5 And here we go again, on another journey into the solo of
6 the solo.
7 The mano e mano e mano e monologue.
8 E mano e mano e man.
9 E manyy eee mano eee man.
10 Oh man oh man oh man oh man-oh-man-oh-man-oh-man-
11 ohmanohman-oh man.
12 Ohhhh man oh man oh man oh man oh man oh-man oh-
13 man-oh-manohmanoh man.
14 Oh, man, oh man, oh man oh man oh-man-oh-manohm-
15 anohman man.
16 Man oh man oh manohmanamanamanamanamanamana-
17 manamana.
18 Oh man oh man.
19 Oh, mmmman oh man oh man.
20 Oh man oh man oh man.
21 Oh man oh man!
22 Oh my.
23 Oh my!
24 [*Hushed.*] Oh my. Oh my. Oh my oh my!
25 Oh my! Oh my! Ohmy-ohmy-ohmyohmyohmyohmyohm-
26 yomyomyowowowowowowow *ow.*

[<i>Like a sweet, surprised grandmother.</i>] Oh my oh my oh my	1
oh my!	2
Oh my oh my oh myomyomyo-mao-maomaomaomao-	3
mao.	4
[<i>As if just having stubbed a toe.</i>] Ow ow ow ow ow ow ow!	5
Ow-wawawa-wow	6
Ow-wawawa-wow.	7
Oh ow-wow-wow-wow-wow-wow-wow-wow.	8
Oh wa-wa-wa-wa-wa-wa-wa <i>wow</i> .	9
Oh wa-wa-wa-wa-wa-wa-wa-wa-wa-wa-wa-wa-wa-wa-	10
wa-wow-wow-wow-wow-wow-wow-wow-wow wow.	11
Ohmyohmyohmyohmy.	12
Oh my.	13
[<i>Judgemental.</i>] Oh my oh my, that's different! That's	14
certainly different!	15
What...	16
Time to revisit maybe what is the point of doing this.	17
What's the...	18
No no no no, not what the...	19
Not's what... Not's what's the point. Not's, "What the	20
point?" Not's what the point. Not's what, not what's the	21
point, but what... should be settling in the snow globe of	22
time.	23
Not what should be [" <i>s</i> " <i>sound increasingly becomes like a</i>	24
<i>whistle towards end.</i>] sssssssssssssssssssssssssssssssss.	25
[<i>Whistles a short, happy jingle.</i>]	26

1 I'm sick.
2 I am sick.
3 [*Pause.*]
4 And.
5 [*Pause.*]
6 My head is not [*yawns*] oriented in the way that heads
7 need to be oriented.
8 But what I was going to be getting at is that...
9 [*Sits down.*]
10 What I was going to be getting at is... a sideways moon.
11 What I was be getting in to... do... is telling you about my
12 artistic practice.
13 [*Gets up out of chair.*] My artistic practice looks at ways of
14 undermining any notion of constant continuation. So in the
15 post-post...
16 I'm not gonna do that. I don't have the mind for that today.
17 But what I was gun...
18 What I was gunda say.
19 What I was gunda say.
20 What I was gonna say.
21 [*Long pause.*]
22 What I was gonna say is what...
23 What is unique about this situation...
24 Is what...
25 [*Pause.*]
26 What...

God dammit I just cannot for the life of me... speak words	1
properly out of my mouth.	2
I was gonna try and...	3
[<i>Pause.</i>]	4
<i>Ugh.</i>	5
Holy moly.	6
If I was talking to a person right now this would be	7
incredibly disturbing because they would just be staring at	8
me wondering what is going on and whether I was having a	9
stroke or not.	10
Because I've tried to make the same point for approximately	11
five minutes, and not come to it.	12
But I'm gonna now.	13
And here it comes.	14
Here is the point I'm trying to make.	15
And if you see it.	16
And if you see it before I do, let me know.	17
Because I should be told of these things.	18
In adv[<i>hiccups</i>]ance.	19
<i>Oof.</i>	20
<i>Ugh.</i>	21
No. What, what's, what can I do in this situation that I	22
can't do and then how do I exploit that, and how do I keep	23
getting better at doing this?	24
You gotta keep talking.	25
[<i>Snaps fingers.</i>]	26

1 You gotta keep going.
2 [*Snap.*] You gotta keep thinking about it.
3 [*Snap.*] You gotta keep it listening. [*Snap.*] To yourself.
4 [*Snap.*] Talk. [*Snap.*] Out-loud. [*Snap.*] And. [*Snap.*
5] If. [*Snap.*] You. [*Snap.*] Don't. [*Snap.*] Ever. [*Snap.*]
6 Seem. To. [*Snap.*] Know. [*Snap.*] What. [*Snap.*] The.
7 [*Snap.*] Answer. [*Snap.*] To. [*Snap.*] A. [*Snap.*] Problem.
8 [*Snap.*] Is. [*Snap.*] Then. [*Snap.*] You. [*Snap.*] Should.
9 [*Snap.*] Never. [*Snap.*] Ask. [*Snap.*] What. [*Snap.*] The.
10 [*Snap.*] Question. [*Snap.*] Is. [*Snap.*] Again. [*Snap.*]
11 Again. [*Snap.*] Again. [*Snap.*] You shouldn't. [*Snap.*]
12 You. [*Snap.*] Shouldn't. [*Snap.*] Ask. [*Snap.*] To.
13 [*Snap.*] Have. [*Snap.*] It. [*Snap.*] Repeated. [*Snap.*] It's.
14 [*Snap.*] Not. [*Snap.*] A. [*Snap.*] Spelling. [*Snap.*] Bee.
15 [*Snap.*] It's. [*Snap.*] A.
16 Telling.
17 [*Pause.*]
18 Uhhhhhhhhh.
19 [*Pause.*]
20 The foundation of our moral society.
21 By Ray Fenwick.
22 The foundation of our moral society. Hello. I'm here to
23 speak to you in front of... Thank you for choosing me as
24 your valedictorian, and may I say that it's truly an honour
25 to be selected by my peers, and by my esteemed teachers,
26 who have ushered me through the changes of life much

like a flower on a turtle's back, crossing a river of despair.	1
You gentle fffffff... people. You wondrous clouds. You...	2
thoughtful... giants. You have taken me over the path to a	3
new path. And what I have to say today to you is that I...	4
am indeterminate and completely ruled by chance. I once	5
was lost but now am found, and I've found my way into	6
many homes and strange places on the road. [<i>Becoming</i>	7
<i>folksy.</i>] But the few places I did stay where folk treated	8
me nice that was what I like to call good eatin'. Those	9
were the times of good eatin', and that's when I was on	10
the road. Not for too long, but not for too little either, I	11
was on the road for quite some time. Many days. Weeks	12
travelling in cars, staying in bars. In motels, hotels. On the	13
roof. I was up there on the roof. You may not have seen	14
me, but that's because I'm like the night-time-stars. I'm	15
up above, glistening, up on the roof. But hey, it's not my	16
thing to say don't come down, because you gotta come up	17
to see whatcha gotta see. And my thing is always this: I've	18
got many good ideas of advice to give you, but the fewest	19
advice I can give is this: if you've got a star that you're	20
following, don't hold a mirror up to it, because you're just	21
lookin' down when you should be lookin' up! Just follow	22
your path, and then you'll find you have gone down the	23
road, not the path.	24
[<i>Pause.</i>]	25
Situations.	26

1 [*Pause.*]
2 Oh my.
3 Oh my oh my oh my.
4 What can I do in this situation that I can't do in dialogue?
5 I have noticed that...
6 Terry said jokingly that I had no problem talking now.
7 Could it be that maybe that's true?
8 Maybe doing this has made me more talkative.
9 That certainly would be a strange outcome.
10 So things you can't do in conversation.
11 It's important to remember this.
12 To strike upon...
13 [*Forcefully.*] To strike upon! To strike upon!
14 [*Pause.*]
15 And [*aggressively*] clutch it in your fist!
16 And squish it up against the wall until it drips down and
17 you go up against the wall to hide it.
18 Uh oh. You're... uh oh.
19 This is gonna be a tense scene. Everyone in the audience
20 knows that there's a stain on the wall but... he's up against
21 the wall hiding it! But it's only gonna be so long before...
22 the person tells him... to mooooooove.
23 Things you can do...
24 You can do... armchair.
25 You could work out philosophical problems.
26 You can say the same word for fifteen minutes.

I mean, is the main one just this free-floating...	1
I mean the thing that feels uncomfortable is the less narrative, less, like, meaningful speech.	2
The things you end up feeling better about when you're doing this are things that... resemble... other monologue forms.	3
	4
	5
	6
So that comfort...	7
It's uncomfortable when you're just sort of talking and it's just aimless, and there's no structure in terms of a monologue that you've seen before. Or something that you can recognize.	8
	9
	10
	11
And of course it would seem uncomfortable.	12
It's like a...	13
Defence mechanism or something.	14
[<i>Pause.</i>]	15
Well it's not a defence mechanism.	16
I don't think that as an animal we were trained not to talk to ourselves.	17
	18
In fact, I wonder if you <i>had</i> to talk to yourself...	19
I don't know where I'm going with that.	20
[<i>Takes sip of coffee.</i>]	21
I wonder if, in the olden times, in the caveman times, you had to talk to yourself out loud to ward off approaching animals. So you made noise. You're constantly talking to yourself while hunting. It's possible.	22
	23
	24
	25
It's very much possible.	26

1 Okay.
2 *AAAAAAAAAAAAAAAAAAAAA.*
3 What am I gonna talk about now?
4 Play me a song, my friend.
5 Play me a song.
6 How about...
7 Just re-focus here.
8 Maybe get out of the self-conscious zone and just sort of say
9 something like...
10 [*Pause.*]
11 [*Casually.*] That's fine.
12 [*As if trying to set at someone at ease.*] That's fine. That's
13 *fiiine.*
14 It's fine. It's fine! It's fine. It's fine! It's fine. It's fine!
15 [*Irritated.*] It's fine.
16 Hey maybe, hey maybe.
17 Maybe not? Maybe not. Maybe not. Maybe not so
18 much. *Maybe* not so much. Maybe not so much.
19 Mmmmm... maybe not. Maybe not. Mmmm no.
20 Mmmmm... mm-mn. Mmmmm... maybe not.
21 Mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmaybe not, no.
22 Maybe not, no. No, no. No. Mm-mmn. Hm.
23 That's a one-sided telephone conversation.
24 Hmh. Yeah, well, and... huh. Yeah. [*Sympathetic.*] Yeah.
25 No. Mm-hm. Mm-hmh. Yeah, no. [*Doubtful.*] Uhhh,
26 hm. Hm. Hmm. Uh. [*Affirming.*] Huh. Yeah.

[<i>Defensive.</i>] No! [<i>Neutral.</i>] No no no	1
noooooommmmmmmmm yep, yup. Yeah, maybe. Yeah. [2
<i>Pondering.</i>] Yeahhhhhhhhhh... Yeah. Yeah. [<i>Pause.</i>] Yeah,	3
okay. Uh, well... [<i>Agreeing.</i>] Yeah. No. [<i>Thinking.</i>] Um.	4
Yeah! Sure. Yeah. Yeah-yeah. Yeah. Yeah. Yeah-yeah-yeah-	5
yeah. Yeah. [<i>Trying to decide.</i>] Wuh... uhhhhhhhhhhhhh...	6
[<i>Decided.</i>] Yeah. Okay. [<i>Doubtful.</i>] Hm, no. Uh-oh. Nooo	7
no-no. No. [<i>Pause.</i>] No no-no-no-no. No, not yet. No not	8
yet. Not yet. [<i>Apologetic.</i>] No, not yet, sorry. Sorry. <i>Ugh,</i>	9
Sorry. Sorry. [<i>Empathetic.</i>] Sorry, ohhhhhhhhhhhhhh. Sorry.	10
[<i>Contrite.</i>] Sorry, sorry, yeah... sorry. Sorry! [<i>As if not</i>	11
<i>having heard or understood something that was said.</i>] Sorry?	12
Sorry? [<i>Pause.</i>] Sorry? Uhhhh, what? What? What? What?	13
What?	14
Oh, this has got to be unhealthy, what I'm doing here.	15
This has gotta be unhealthy.	16
This can't be good.	17
This can't be good. [<i>As if preparing for an excuse.</i>] <i>This</i> is	18
gonna be good. <i>This'll</i> be good. <i>This</i> is gonna be good.	19
[<i>Interested.</i>] Oh! <i>This'll</i> be good. <i>This'll</i> be good. <i>This'll</i> be	20
good.	21
[<i>As if answering a question.</i>] Uhhhhh, yes and no. Yes and	22
no. Yes and no. Yes and no. Yes and no. Yeah. Yes and no.	23
Off and on. Off and on. Here and there. Here and there.	24
Mmmmm this and that. This and that. This and that,	25
yes and no. This and that, yes and no, here and there. This	26

1 and that yes and no here and there. Here and there this or
2 that. This and that. Here and him. This and that. Her and
3 him. This and that. Yeah, this and that. Yeeeeeaaaaaahh
4 this and that. This and that, him and that. This and that.
5 Uhhhh? Here and there, this and that, off and on, yes and
6 no. Yes and no. Off and on. This-and-that. Off and on, this-
7 and-that. Yes and no. Yesandno, off and on, this-and-that.
8 Yes-and-no, off-and-on, this-and-that. Yes-and-no. Off-and-
9 on. This-and-that. Yes-and-no, off-and-on. This-and-that.
10 Thisandthat. Here and there. To and fro. To, and fffffro. To
11 and fro, here and there, off and on, this and that, yes and
12 no. Here and there, to and fro, off and on, this and that, yes
13 and no.
14 [*Pitch drops slowly for "Hmmm"*] Hmmmmmmmmmm-
15 mmmmmmmmmmmmmmmmmmmmmmmmmmm I don't think so.
16 Mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm [*pitch*
17 *drops quickly*] hmmmmmmmmmmmmmmmm. ["*Uhhhh*" has
18 *steady, slightly sung pitch.*] Uhhhhhhhhhhhhhhhhhhhhhhhh-
19 hhhhhhh I don't know. ["*Ummm*" has *steady, slightly sung*
20 *pitch.*] Ummmmmmmmmmmmmmmmmmmmmmmmmmmmmm-
21 mmmmm I think so?
22 Here and there. Here-and-there. Thisandthat. Offandon. To
23 and fro.
24 [*Laughing.*]
25 To and fro. Who says to and fro?
26 [*Pause.*]

[<i>Loud, accusatory, pointing a finger around the room.</i>] Who	1
says to and fro?	2
He did. [<i>Pointing.</i>] He said to and fro.	3
[<i>Pause.</i>]	4
This isn't the same as freewriting, because freewriting...	5
Is...	6
Writing about...	7
If I'm doing freewriting, and I'm talking about the dentist,	8
or I'm talking about personal stories...	9
I haven't told many personal stories.	10
[<i>In a higher voice.</i>] I did a little bit. Yeah I did it a little bit.	11
Last Saturday I played <i>Settlers of Catan</i> with Kyle, Paul, and	12
Jay. And I won two times. That was something... to behold.	13
[<i>Pause.</i>]	14
Aaaaaaand...	15
Yeah, I don't know, but the first things that come to mind	16
are...	17
Well, I'll just say this: Paul wore too much cologne. It's fine,	18
but... [<i>Pause.</i>] My house smelled like cologne for the next	19
day, and when you wake up feeling slightly hungover, and	20
you're also getting sick, you don't really want the smell of	21
cologne in your house. It's smells a bit like...	22
[<i>Pause.</i>]	23
I'm struggling right now, because the honest thing that	24
came into my mind was...	25
[<i>Pause.</i>]	26

1 *Ugh.* Was...

2 [*Pause.*]

3 I'm suddenly thinking of strippers. Which...

4 [*Resolved.*] Well.

5 I mean... there was that time that I went on my eighteenth

6 birthday to go see a stripper. I was tricked into it. Which

7 is something that someone might say to edit their past,

8 but I was definitely tricked. I was told that we were

9 skateboarding, but instead we went into this building...

10 where there was strippers. A strip-house. Whatever it's

11 called. A stripping palace. [*Slowly.*] A "gentleman's club".

12 A "male... sexual... imagination... cave." The palace...

13 of dancing women. The mystic... grove... of forbidden...

14 women. And I had to at one point... fish... Did I have

15 to fish money? Wait, no. Did I have to put money in

16 my mouth and then the woman took it with her... like

17 squeezed her breasts together and took it? Because anyways,

18 I then had that perfume smell from the exotic dancer.

19 Exotic dancer. Exotic dancer. [*Thinking.*] Exotic dancer.

20 Exotic dancer. Exotic dancer. She... Her perfume really...

21 It stuck to me. It was a horrible experience, overall. *Very*

22 uncomfortable. *Not* super fun. *Not* sexy. [*Snaps fingers.*]

23 But! Nobody had told me that there was a part where, um,

24 in some cases, the dancer will... This one dancer did this

25 thing where she sat down, spread her legs and uhhhh... I

26 can't remember. People tried to throw loonies and knock

something off of her vagina or something like that? I can't
 remember, I just remember thinking it was very odd and
 kind of like... I mean I didn't think that then but I think
 this now, is that it's kind of like a degrading carnival game.
 It's like an exotic dance that transforms into a carnival game.
 Sexual... carnal game. The sexual activity is mental, but the
 ssssssssssexual carnival does not exist. But... I guess you've
 gotta think of new ways to entertain people, and that is one
 way of entertaining someone? I'm not sure who thought
 of it first. I mean it's basically a variation of the old try and
 knock the... hat off the bear. Is that a game? Try to knock
 the hat off the bear? Try to... comprehend the context of
 the bear... is a carnival game... that has been played. Try to
 comprehend the context of the bear. Try to throw the ring
 around the bear's head, on the bottle. Try to throw the ring
 on the bottle. Try to knock over the pins. Did you have to
 knock over something that was near her vagina? I'm not
 sure. And I don't mean to say this lightly, I'm just reporting
 something that happened. I'm not saying it's funny, or
 anything. Why am I explaining that? I don't need to explain
 this to *anyone*.
 [*Pause.*]
 I'm going to have some coffee, and then, maybe some water.
 [*Takes a sip off coffee, then water.*]
 [*Sits down.*]
 I am feeling light-headed.

1 [*Pause.*]
2 What can you do aside from tell stories.
3 Well, I can fall asleep in my chair.
4 That's one thing I can do.
5 Other things I can do include: looking up at the ceiling,
6 counting squares and things.
7 One two three four five six seven, eight.
8 But if I'm just marking time, then what's the point of
9 doing this.
10 That's a good question.
11 That *is* a good question, and one I've asked before.
12 Do I need to ask it again?
13 [*Pause.*]
14 Ohhhhhhhh-mmmmmmm.
15 Ohhhhhhhh-mmmmmmm.
16 Ohhhhhhhh-mmmmmmm.
17 [*Pause.*]
18 How could speech...
19 [*Long pause.*]
20 How could conversation be orchestrated in such a way that
21 there's a musicality to it?
22 What if. What if? What if.
23 I'm just spitballin' here, just talkin' out loud.
24 I sure hope it is my sick brain that is slowing me down and
25 not anything else.
26 Because I sure do feel stupid.

[<i>Slowly.</i>] Because I sure do feel stupid.	1
<i>That's</i> for sure.	2
[<i>In a high-pitched voice.</i>] I don't <i>know</i> .	3
Okay.	4
[<i>Pause.</i>]	5
Why did you bring me here today?	6
Well.	7
[<i>Pause.</i>]	8
Oh that's it! That's the difference between freewriting and this, is that it's always in the mode of dialogue. There are always quotes around everything that is said.	9 10 11
If I was writing, freewriting, it wouldn't all be through voice and characters, I'd be writing something like...	12 13
[<i>Pause.</i>]	14
[<i>Increasingly sleepily.</i>]	15
Like someone...	16
Like...	17
Just...	18
What is a clapboard house? A clapboard house is...	19
Well I mean the point is that I'm trying to get better at this?	20
So get better at it!	21
How can you do it?	22
Don't get bogged down.	23
Just keep talking.	24
[<i>Like a very drowsy motivational speaker.</i>] Just remember: there's only one... youuuuuuuu. You're <i>special</i> . There's	25 26

1 only one you, and you're special, and it is in your nature to
2 become a parasite upon yourself.
3 [*Drowsily.*] But there is within a parasite also a loving
4 embrace. Because a parasite is really *in* to what it's parasitic
5 of. There's no doubt about that. Or do they not care?
6 They don't care. A parasite *feeds* off of something. It's not
7 necessarily a symbiotic relationship. But! It can be. But it
8 cannnnnnn be!
9 [*Hesitant.*] It's not *necessarily*... a good thing.
10 [*Brightening.*] But it can be!
11 [*Worried.*] It's not... something you wanna do.
12 [*Brightening.*] But it could be!
13 [*Unsure.*] It's not... gonna work out.
14 [*Brightening.*] But it might!
15 [*Hesitant.*] It's... nnnnnnot something I want to get in to.
16 [*Brightening.*] But I might!
17 [*Doubtful.*] It'sssssss nnnnnnnnnnot a good idea.
18 [*Brightening.*] But it might be.
19 [*Unconvinced.*] It's... not working.
20 [*Brightening.*] But it might.
21 [*Demoralized.*] It's... not working out.
22 [*Brightening.*] But it might.
23 But it miiiiight!
24 [*In a high-pitched, sing-songy voice.*] But it maybe it
25 wiiiiiiiiiii-llllll! [*Higher.*] But maybe it willllll! [*Lower.*]
26 Maybe it willllllllllllllllll! [*Lower.*] Ooookayyyyyyy. [*Lower.*]

You guyyyyyyyyyyyyyyys. [*The extended portion of the word is sung in one pitch.*] [*High.*] Whaaaaaaaaaaaaaaaaaaaaaat? 1
 [*Lower.*] No-ooooooooooooooooo. [*Higher than previous “whaaaaat”.*] Whaaaaaaaaaaaaaaaaaaaaaat? 2
 [*Spoken, in a whiny voice.*] Nooooooooo. [*Slightly lower than previous “whaaaaat”.*] Whaaaaaaaaaaaaaaaaaaaaaat? 3
 [*Starts with similar pitch, drops low by end of word.*] Nooooooooooooooooooooooooooooo. 4
 [*Pause.*] 5
 [*In what follows, there is a steady shift in pitch for each word. What starts low sweeps up to high by the end of word, and what starts high drops down low. The sound is similar to the speeding up or slowing down of a tape.*] [*Low to high.*] What? [*High to low.*] Nooo! [*Low to high.*] Whaaaaat? [*High to low.*] 6
 Nooooooooo. [*Low to high.*] Whaaaaaat? [*High to low.*] 7
 Nooooooooooooooooooooo! [*Low to high.*] Whaaaaat? [*High to low.*] Nooo. [*Low to high. High is held.*] Whaaaaaaaaaaaaat? 8
 [*High to low. High is held.*] Nooooooooooooooooooooo! [*Low to high.*] Whaaat? [*High to low.*] Nooooo. [*Low to high. Softly.*] What? [*High to low. Softly.*] No. [*Low to high. Softly.*] 9
 What? [*Pause.*] No. [*Pause.*] [*Low to high.*] Whaaaaaaa? [*High to low.*] Ohhhhh. [*Low to high.*] Huhhhh? [*High to low.*] Ohhhh. 10
 [*Spoken naturally.*] Huh? Oh. 11
 Hm? Mm-hm? You *don't* say. You don't say! You don't say. 12
 You don't say. You don't say! 13

1 Nawww!
2 That's not true!
3 No, don't be like that.
4 [*Softly.*] Don't be like that.
5 You don't say. What?
6 Whaaaaaaaaaaaaat?
7 No.
8 [*Slightly high-pitched.*] Ohhhhhhhhhhhhhhh my god.
9 Ohhhhhhhhhhhhhhh my god! Ohhhhhhhhhhhhhhh my
10 god.
11 [*High-pitched. Said identically.*] Totally! Totally! Totally!
12 Totally!
13 [*Long pause.*]
14 You...
15 [*Long exhale. Pause.*]
16 Hm.
17 [*Long pause.*]
18 Advice.
19 [*Pause.*]
20 You come to me seeking advice. I think I can deliver, on
21 some advice.
22 [*Pause.*]
23 Here's what I think. Every choice that you make is a choice
24 made under duress. Because the duress comes from a fact
25 that no choice is perfect and yesssssssssss.
26 Oh my oh my oh my.

What are we going to do with this situation.	1
What will become of it?	2
[<i>Melodramatically, sarcastically.</i>] What will come of it?	3
What will become of me?	4
[<i>Pause.</i>]	5
Ohhhhhh no.	6
Ohhh no.	7
[<i>Pause.</i>]	8
Oh no.	9
[<i>Yawning.</i>] Ohhhhhh no. Ohhhhhh no no no no no.	10
What about something...	11
What about doing... [<i>Interrupting loudly.</i>] No.	12
[<i>Pause.</i>]	13
Okay.	14
Well what if we... [<i>Interrupting loudly.</i>] No.	15
[<i>Pause.</i>]	16
Okay, my thinking was that... [<i>Interrupting loudly.</i>] No.	17
[<i>Pause.</i>]	18
What about doing... [<i>Interrupting loudly.</i>] No.	19
[<i>Pause.</i>]	20
And if we... [<i>Interrupting loudly.</i>] NOPE. [<i>Quieter.</i>] No.	21
No. No. No. <i>Nnnnnno.</i> No no. No no no no no.	22
[<i>Long pause.</i>]	23
Ssssssstaple.	24
[<i>Pause.</i>]	25
Mmmmmmm... staple.	26

1 [*Yawning.*] Staples!
2 [*Gets out of chair.*]
3 [*Detached. Slowly. Quietly.*] Staples is the place to go. Are
4 you kidding me? What do you need? Office supplies? Shit.
5 Well I... I hate to give out my contacts so easily but...
6 you should check out Staples. Okay? Just between you and
7 I? I don't want a lot of people finding out about it? But
8 yeah. Staples is pretty cool. [*Sniffs.*] Yeah it's pretty cool,
9 I think you'll like it. Just between us though. *Yeah-man.*
10 Yeah. Staples is cool. Yeah. Yeah. [*Sniffs.*] Okay. Ah, fuck.
11 Yeah. I mean what can I say. It's pretty cool. I don't wanna
12 over-hype it but when you get there... you're just gonna
13 say to yourself, you're just gonna say to yourself, "What...
14 task have I set before myself, and how should I recognize its
15 invariability? [*Quickly transitioning from aloof to involved.*]
16 Its simple procedure is that it only forces you to flee when
17 you can't seem to walk anymore. But the post... er, says
18 something different. The poster has four squares on it, and
19 each one represents a congress of sorts. And within each
20 congress is a statesman, and a statesman moves back and
21 forth between... counties and between... identities as a
22 kind of low-hanging fruit that is set about on the porch, and
23 hung with macrame and left to rot. But please understand
24 me: my only masculine overture is to say that seemingly
25 endless possibilities reside in the fortune of those who can
26 conceal themselves no less... than... they... pretend to.

A possible outcome would be to... beat around the bush 1
 and expose yourself to a whole *range* of fortunes and 2
 different constants, and the overriding feeling one gets is 3
 a... less synchronized version of the... uptown... attitude, 4
 which is to cut across all... areas... and to *plant*. *Wherever* 5
 you find yourself holding seed. You open up your hand 6
 and drop it. And that's when you finally let go of the idea 7
 that a *person* who has... encountered all... three... ideas 8
 that you've left behind, those people, they can see a *vast* gap 9
 in the thinking... that's resulted in all sorts of... different 10
 kinds of... constant... reminders... to... be... a better 11
 person. But the ~~ffffffffff~~finders fee for something like that 12
 is extraordinary. And if you let yourself climb *up* that pole, 13
 what you're gonna find is the top. Which is... the crow's 14
 nest. Like in a ship. A sailing ship, on the sea. A tall ship, 15
 with giant sails, and they can take you to various places, all 16
 of which have found a kind of protective environment in 17
 which they encourage growth: spiritually, and emotionally, 18
 and... sequentially, through numbers. And lists. Counting 19
 out all the things that you've done, one to a hundred. 20
 And you can't come close to fifty without realizing one 21
 indisputable fact: [*pause*] when all things are in a order, 22
 and in a list—and you find yourself frequenting that list— 23
 what you've come up against is your own passion, and 24
 you instinctively want to figure out... the *ssssize* of that. 25
 And to do that, you have to *encompass* it! Or, you have to 26

1 crawl inside it, to get out of it. And once you're out, you
2 see the flaaaaaash... of... a light. [*Pause.*] And it's that
3 kind of a thing that brings you towards a more constant...
4 temptation... to do things that are, perhaps, founded in a
5 kind of... [*inhaling deeply*] a ssssss, a kind of... ssssand...
6 a sanded down version of what you wanted it to be. You've
7 smoothed it down and removed all of the blemishes, but
8 what you've eroded are the in... interest points. And the
9 fleeing people... will tell you exactly what you need to
10 know, which is that a sizeable income can be made from the
11 idea that a... a... terrible loss... can... open up possibilities.
12 [*Pause.*] When you find yourself in kind of a—
13 hmmm—a minor chord, you last about fifteen minutes
14 before thinking, “Where is... the patience that I had shown
15 when... fortune... was less... of a scour, and more...”
16 [*Long pause.*]
17 There were parts there where I was just linking images and
18 letting things sort of flow, which is pretty good.
19 It was... not bad.
20 [*Scratches bum.*]
21 Scratch my bum there.
22 [*Fake laugh.*]
23 But I will tell you.
24 Being sick and lightheaded does *not* help the coastline of my
25 sanity here.
26 The coastline of my sanity.

[<i>Pause.</i>]	1
[<i>Sits down.</i>]	2
Ah.	3
Nine minutes left.	4
I feel like every time I check the time there is exactly nine minutes left.	5
[<i>Long pause.</i>]	6
For the last nine minutes I am going to say one word, and that word is:	7
[<i>Long pause.</i>]	8
See ya later.	9
[<i>Pause.</i>]	10
See ya later.	11
It's a phrase, but still.	12
See ya later. See ya later. See ya later. See ya later. See ya later.	13
See ya! See ya! See ya! See ya! See ya! See ya!	14
See ya! See ya! See ya! See ya! See ya! See ya! See ya! See ya!	15
See ya later. See ya. See ya later. See ya later. See ya later.	16
See ya. Byyyyye. See ya later. See ya. See ya later. See ya. See ya later.	17
See ya later. Seeee yah later. Seeyalater. Seeee. You.	18
Later. See. You. Later. See. You. Seeyalater. Ssssseyalater.	19
Sssssssseeyalater. See ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see ya, see you, I see you. I see you. I see you! I see you. See you. See you see you later. See ya seeyoulater.	20
See ya. See you later. See you. <i>Later. Laaaater.</i> See ya, see you later. See ya. Seeee yahhhhhh. See ya. Bye. Buh-bye.	21
	22
	23
	24
	25
	26

1 [*Becoming softer.*] Buhh bye. Bye bye. Bye-bye. Bye-bye.
 2 [*Softly.*] Bye. Bye! Bye-bye. Bye. *Byeeeeee.* Bye. Bye, bye,
 3 see you later, bye. Bye-bye. [*Regular volume.*] Bye. Buh-
 4 bye, buh-bye, buhbye-buhbye. Bye. [*Enunciating.*] Bye
 5 bye. Bye bye. Bye bye. [*Softly.*] Bye! [*Quickly.*] By! By!
 6 By. By. By-by. By. Bye-bye. [*Softly.*] Byeeeeeeeeee, see you
 7 later! Bye! Bye. [*Pause.*] Bye. [*Pause.*] [*Regular volume.*]
 8 Byyyyy. [*Sing-songy.*] Baaahhhh-eyyyyyy. Buyyyyyyyyyyy.
 9 Buyyyyyyyyyyy! Buyyyyyyyyyyy. Bahhh-eeeeee. Bahhhh.
 10 Bahhhhhhhhhhh. Byyyyyyye non-committal. It's non-
 11 committal. [*Snottily.*] Okay. Bye. Okay bye. Okay. Bye!
 12 Okay bye! Oh-kay, *Dad.* *Byyye.* Okay. Bye. [*Irritated.*]
 13 Okay! Bye. [*Increasingly frustrated, like a teen trying to*
 14 *get off the phone with their mother or father.*] Okay. Bye.
 15 Okay, okay, okay, okayokayokay, okay, okay, bye. Okay!
 16 Okaaaaaay! Bye! OK! OK. Okay OK OK. OK. OK. Okay.
 17 Bye! Bye. Bye. Bye. OK. Okay, okay, okay? Bye. Okaaaaay,
 18 OK. OK. Okay-bye. Bye. Bye. Okay. Okay! Okayokay! Bye!
 19 Bye! Bye. Bye. Bye, bye-bye *bye.* Bye bye bye bye okay okay
 20 okay okaaay, okay. [*Pause.*] Okay. Okay, okay. OK OK, OK
 21 OK OK OK OK OK OK OK, Bye. [*Resigned.*] Okay. Bye.
 22 Bye. Bye, bye. [*Friendlier.*] Okay. Okay. Okay bye. Okay,
 23 okay bye. [*Becoming irritated again.*] Okay bye. Okay-
 24 bye. Okaybye. Byebyebye. [*Throwing hands up.*] Okaaay!
 25 Okay! Okay! Oh-kay! [*Placating.*] OK. Oh-kay. Oh kay.
 26 Bye. Okay. [*Agreeing.*] Okay, okay! [*Laughing.*] Okayokay

okay! Okay. [<i>Becoming exasperated.</i>] Okay. Oh kay. OK.	1
[<i>Stern.</i>] Okay. Okay, okay, bye. [<i>Warming up.</i>] Okay.	2
Ohh-kay! [<i>Gentle.</i>] Okay. OK. [<i>Quietly.</i>] Okay. [<i>Pause.</i>]	3
Okay. Okay. [<i>Quickly.</i>] Okayokay, okay... bye. Okaybye.	4
[<i>Long pause.</i>] [<i>Neutral.</i>] Okay. Okay. Okay! Yup, okay.	5
Okay, yeah... okay. [<i>Cheerfully.</i>] Okay! Bye. Okay! Bye.	6
Okay! Bye. Okay! Bye. [<i>Pause.</i>] Bye. [<i>Long pause.</i>] Okay,	7
okay, [<i>laughing</i>] ookay, bye. [<i>Becoming sad.</i>] Okaaaaay.	8
[<i>Sighing.</i>] Bye. Oh... kay. Byeee. [<i>Pause.</i>] [<i>Cheering up.</i>]	9
OK. Okay. Okay! Bye! Okay. Bye. [<i>As if mentally preparing</i>	10
<i>for something.</i>] Okay. Ohhhkay. Okay. [<i>Increasingly sweet</i>	11
<i>and soft.</i>] Okay. Bye! [<i>Pause.</i>] Okay. Bye! Byyyyyyye.	12
Ohhhhh-kay. [<i>Sighing.</i>] Ohhhhhh kay. Okay, bye! [<i>Softly,</i>	13
<i>drawn out, as if comforting a child.</i>] Okay. Ohhhkay. Okay.	14
Okay. Ohhhhhhhhhhhhhhhhhhhkayyyyyyyyyy. [<i>Pause.</i>] Bye.	15
[<i>Business-like.</i>] Ohhhhhh-kay. Okay. Ohhh-kay. OK.	16
Bye. [<i>Pause.</i>] [<i>Becoming increasingly goofy.</i>] Ohhhhhhh-	17
kay. Bye. Oooooooh kay. Byeee! Oh! Kay! [<i>Pause.</i>] Bye!	18
Ohhhhhhhhhh... kayyyy. [<i>Pause.</i>] Bye. [<i>Serious.</i>] Okay.	19
Bye. Bye bye. Bye. Bye! Bye. [<i>Casual.</i>] Bye! Bye. Bye.	20
[<i>Alarm goes off. One hour is up.</i>]	

FEBRUARY 28

Same room-within-a-studio.

1 Okay!
2 I always start by saying:
3 [*Mimicking the previous utterance of "okay".*] Okay!
4 It's something one has to do, to prepare to dooooo it.
5 One has to prepare to do it!
6 Okay.
7 It's been a couple weeks since I've been in the room, so it
8 feels a little strange.
9 Once again, as always, it does always feel strange.
10 And I'm ready to get talking, essentially.
11 I... am not sure what I want to talk about today, but then
12 that's no different from any other session.
13 And no different than any other...
14 Oh.
15 Feels...
16 I feel...
17 I feel a mental shield, today.
18 I feel like my brain is divided in half by little tiny...
19 A divider.
20 I'm making a motion with my hand here that's going up
21 and down.
22 It's divided in two.
23 Two.
24 It's divided into two.
25 Two parts.
26 And the front and back part—which have no relationship to

the left and right—are...	1
Divided.	2
Why is it feeling difficult today?	3
I don't know. Maybe I should sit down.	4
[<i>Sits down.</i>]	5
Why is it difficult today?	6
I think it's as simple...	7
I think it's as simple as not having done it for a while.	8
No need to talk about that anymore.	9
Hey, we don't have to talk about it if you don't want to.	10
And I <i>don't</i> want to.	11
So let's not talk about it.	12
So let's get things going, starting with...	13
I got an e-mail, from Trevor.	14
And I haven't talked to him for a long time.	15
Couple years.	16
And then previous to that: many years.	17
Maybe even going back as far as post-high-school.	18
And <i>unfortunately</i> ... it's...	19
You can't really control...	20
It's unfortunate that you can't control the primary memory you have of someone.	21 22
It's too bad, because I have all these great associations with him.	23 24
I have, let's see, I have listening to... Being at a cusp between listening to, like, folky, lo-fi music and listening to	25 26

1 electronic music. And he was there for my transition, my
2 awkward transition from music with lyrics to... rave music.
3 But I remember listening in his room to that *Plastikman*
4 album, and feeling good about it.
5 I think I felt good about it. But I also think... is it now that
6 I'm...
7 Am I in retrospect thinking this? That it was weird, because
8 he represented a...
9 [*Pause.*]
10 I mean, it wouldn't be weird now—everyone seems to
11 listen to everything—but *then* I felt like, because I was in
12 my late teens, I probably thought that it's weird to have
13 a... That I was changing and I'd actually be the only one.
14 He represented previous interests, [*sarcastically*] and... of
15 course there can be no bridge between two eras. That's just
16 not gonna work.
17 What was I saying.
18 I was talking about the...
19 [*Pause.*]
20 [*Distracted.*] Pony... that comes once nightly. For you
21 cannot... plan its advance. You can only... realize its
22 consequences.
23 Okay.
24 [*Snapping fingers.*]
25 Out of that mode and into a...
26 So with Trevor, I have all these great associations. Listening

to that music...	1
It's funny. I said I have all these great associations but then I	2
started talking about how that memory of me hanging out	3
in his room listening to that album... I started to make it	4
seem like it was bad.	5
I'm altering my memory...	6
I fucked up that memory now.	7
I've <i>completely</i> fucked up that memory now.	8
I took something that I think was actually good, and then	9
because I started talking about it out loud...	10
An then I'm progressing through these words... Bump	11
bump bump bump bump bump bump bump, bump-ba-ba-	12
bumpbumpbumpbump—like through a...	13
Where you thought there was a path, in the woods, and you	14
think, "This is getting less clear," and you start thinking,	15
"This is a pretty weird path, because it's not... so path-like	16
anymore. And I don't mean metaphorically, I mean I was on	17
a path and I thought, 'Oh, this is an interesting way to go,	18
it goes down to the river. This must be where this path goes.	19
So I'm gonna go down here. <i>Huh</i> . So it's <i>narrower</i> now.	20
And there are a lots of treeeeeeees in the middle of the oath.	21
Wait a second. For the last five kilometres, I've been walking	22
through the bush <i>imagining</i> there's a path, aaaaaand there	23
wasn't one. [<i>Bemused</i> .] So <i>that's</i> why I was climbing and	24
stumbling over all these trees and logs! There was no actual	25
path. Ahhh, I had just mapped out a <i>conceptual</i> path and it	26

1 didn't work, it started cutting my legs and poking me in....
2 the genitals.”
3 Awww, I didn't wanna say genitals.
4 I didn't want to, but I *did*.
5 And that's where it lays.
6 And as it lays on the ground in front of you can either
7 choose to take the corpse and pick it up, or examine it. You
8 can feel terrified that you're in a room with a corpse *or* you
9 can say, “I'm in a room alone with a corpse for a second.”
10 Now don't think anything nasty, but I've never touched a
11 corpse.
12 I don't know what a dead body feels like, temperature wise,
13 to poke it. Not to poke it, but to touch the skin. How cold
14 is it? How stiff is it? What does it...
15 Well this is quite the little conversation topic.
16 But Trevor.
17 Put the hook in there, try and *pull* myself back to it.
18 [*Pause.*]
19 [*Singing.*] Trevor. Treeeeeeeeeevorrrrrrrrr.
20 [*Pause.*]
21 Yeah, so I fucked up that memory. I ruined it. I blew the
22 shit out of that memory because I wanted to complicate it,
23 make it more “meaningful”.
24 So I altered it and ruined it.
25 Let's see what else I can screw up.
26 No but he...

Heeeeeeee haaaaaad...	1
A mind of his own that dog. He jumped up on my lap and stayed there... [<i>dramatically</i>] for thirteen years! And that...	2
Trevor...	3
[<i>Pause.</i>]	4
Here's the thing.	5
I'm gonna see if I can recall the key memories that Trevor evokes. Okay. Number one. Number one, unfortunately...	6
and I'm going in order of most potent to...	7
Most distinct to most misty. Most misty. Most foggy.	8
Most... indistinct. Loose. Wet... no. Soft. Uhhhh...	9
shivering boat. No, that doesn't make any sense.	10
That's, uh...	11
<i>Fuck.</i>	12
[<i>Gritting teeth.</i>] Shitting on a fuck bug. <i>Shit.</i> Okay.	13
[<i>Drumming hands on wall.</i>]	14
Most distinct to most indistinct.	15
[<i>Singing.</i>] Ah-reet-da-deeeeeeeee.	16
I'm making a little opera conductor...	17
Opera conductor? Jesus Christ, buddy.	18
Get... fucky.	19
[<i>Pause.</i>]	20
Um.	21
That reminds me of the thinning I used to do with Damien:	22
the voice.	23
Which...	24
	25
	26

1 [*Long pause.*]
2 I'm pausing because there's information that I don't want to
3 let out, and that information is...
4 [*Long pause.*]
5 So Damien and I used to do this voice, and it's a voice I've
6 done while doing these sessions.
7 Which is to speak a kind of nonsense but, like, when you
8 can't think of a word to just let it melt. You take a couple
9 stabs at it and then... Basically we would like, if what I was
10 wanting to say was, "Can you hand me that... wrench?"
11 [*Pause.*]
12 So instead of saying, "Can you hand me that wrench?" we
13 would say, "Can you hand me the... sssssssterrrrnum? The
14 brrrrrrrelllllllllllllllllllddddge. The creeeeeeeeeeelllllb."
15 Stupid words. They sound stupid.
16 So the anatomy of that is that you start with just a good
17 sound and let it end up somewhere. And for the most part
18 people would figure out what you were talking about. I like
19 it, because it's like searching for a word, and instead of, you
20 know, instead of just not having anything to offer you offer
21 a stand-in that has nothing to do sonically or conceptually
22 with what you're actually looking for.
23 Because you have to do *something*.
24 Why not do that?
25 It goes right to the core of pure sound, so... why not. But...
26 that's Damien. And the voice thing that we never really had

a name for. Aaaaand...	1
[<i>Pause.</i>]	2
Trevor.	3
Okay, I was gonna... I was gonna do...	4
I was gun-dew...	5
I was gundewwwwwwwwwwwwwwwww.	6
I was gundewwwwwwwwwww.	7
<i>Gunt.</i>	8
I've used the word "gunt".	9
So I'm on a good... I'm in a good place right now.	10
<i>Ummmmmmmm</i> I'm in a good place right now.	11
[<i>Gently.</i>] I'm in a good place right now. I'm in a <i>good</i> place	12
right now. I'm in a <i>really good</i> place right now? And I don't	13
know that I'm really ready to enter into this relationship	14
with you, okay? I'm in a <i>really</i> good place. I said the word	15
"gunt". I just feel that it's put me in a <i>really</i> good place?	16
Where I can just say out loud to myself the word "gunt",	17
and I can be free from judgement? I don't know that you're	18
in the same place as me right now? I'm not <i>here</i> , okay? I'm	19
not really here? I'm elsewhere. And this, what you see, is	20
just remote control spirit... ualness. Spirituality, in remote	21
control. I'm elsewhere. I'm controlling this, what you're	22
looking at. See, you're locked in, you're just locked in, and	23
you can't say to yourself out loud "gunt", or even "cunt",	24
or... shitting fucked... blood-bursted-boils. You can't say	25
those things because you're not letting yourself be free. I	26

1 walked up to a cashier at McDonald's, and said [*forcefully,*
2 *through gritted teeth*] "I *fucked* on a crotchety... bag of *shit*,
3 and I... can't see a fuck from shitting, so go *fuck* inside
4 of cocked bird and *bust up* a fucking shhhhhh... sore,
5 okay?" [*Pause.*] [*Calmly.*] I said that, and the person just
6 didn't know what to do. They don't know what a sort of...
7 *spiritual*, sort of *free* person looks like. They're not quite
8 used to that. And I don't mean just because its McDonald's.
9 I mean *everyone*.
10 [*Pause.*]
11 Yeah, it's funny.
12 You start in a total state of fear, talking.
13 You know, like, "I'm never going to think... I'm never going
14 to be able to think of something to talk about."
15 And then it segues, like, you know the feeling of...
16 Like the feeling of being nervous, and then the thing that
17 you're nervous about is over, and it's like everything sort of
18 expands a little bit.
19 [*Sheepishly.*] Really what I'm doing is taking a long time to
20 describe the feeling of *relief*.
21 Comfort.
22 [*Sarcastically.*] Well done. Why use one word or six words
23 when you can use aaaaaaaaaaaaaaaaa of the words. You can just
24 spill them all out. Why not? I do it! I like it.
25 Freeeeeeeeeeeeeee.
26 [*Pause.*]

I was going to talk about Trevor and the memories I have	1
of him and which ones are distinct, and which ones are	2
indistinct. And I was gonna list starting from distinct going	3
to indistinct.	4
And the reason for <i>doing that</i> is...	5
As follows...	6
[<i>Long pause.</i>]	7
Well. That will become clear to me as I do it, won't it?	8
Yes, it will.	9
So, begin.	10
So number one, unfortunately, for whatever reason my brain	11
holds on to this one time we were at his house, we were in	12
his room, and his... I could smell his jeans. They were dirty.	13
And they had this <i>ssssour</i> smell that was <i>just intense</i> . I mean,	14
that's probably why my brain probably held on to it. It was	15
a sense thing that was really intense. But it's not fair to our	16
relationship that my brain held on to that memory so hard.	17
It's like, when I think of him, one of the things that often	18
comes up is this sour smell of his jeans. And there's a whole	19
whack of other memories. Well, I mean... If that's number	20
one... Also, no, okay, and here's number two. I played him	21
some music, and he said it sounded like this band and that	22
band and all the bands I was in to. And it hurt my feelings.	23
Dude, you hurt my feelings. But of course it sounded	24
exactly like that. I'm not a genius, and it... sounded like all	25
the things I was listening to. He was just being truthful. Just	26

1 telling me the truth. But it made me angry, and I'm pretty
2 sure I was a jerk to him. Anyways, I also remember parties
3 at his house, I remember Sam sleeping in a sleeping bag in
4 the front yard. Oh, you know.
5 Is this what people would do, if they did this?
6 [*Singing wistfully.*] Recount memories / of their youth /
7 when times... / of times gone byyyyyyyyyy. / I was young /
8 I did crazy things / but now... I'm older / and I don't do
9 crazy things.
10 Oh yes I do!
11 I'm doing one right now!
12 *Still* got it.
13 [*Singing.*] Still got it! / Oh-oooooooooh yeah! / Still. Got. It.
14 [*Singing, snapping fingers with a steady rhythm.*] I'm never
15 gonna grow up. / I've got Peter Pan syndrome. / Peter Pan
16 syndrome. / When will I grow up? / Probably never. / When
17 will I be a success? / Nevrrrrrr.
18 Awww come on.
19 Ahhhh come on.
20 You just just said that for the crowd.
21 And by crowd I mean [*spookily*] "silence of the room".
22 [*Pause.*]
23 Extemporize. That's another word for "improvise".
24 Could...
25 Ah. Well. Okay.
26 I wonder if...

1 Pretty cool gated community.
2 And when I think of Island Lakes, I also think of Anna. And
3 I think of rain...
4 No, I think of the day it was raining, and it was super hot
5 outside, and we ran around outside and rolled around in the
6 puddles.
7 Two people who had fairly well off parents, both Trevor and
8 Anna.
9 Lived in Island Lakes.
10 Which probably when it was a *new* planned community,
11 was quite nice, but now... dusty roads, my friend. Lots of
12 cracks in those sidewalks.
13 [*Pause.*]
14 Anna had a red car.
15 [*Pause.*]
16 Uhhhhhhhhhhh.
17 I am hesitating because as soon as I said Anna's name I
18 started thinking about...
19 She was one of the group of...
20 I had mostly female friends in my last years of high school.
21 I had brief encounters, semi-romantically groping, in the
22 teenage way, with... a few of them.
23 So...
24 [*In a douchebag voice.*] It's good to have female friends in
25 high school, maaaaaaaaaaaaan.
26 *Ugh.*

I don't wanna talk about that.	1
Because my brain is noticing that <i>that's</i> what someone would do talking in here to themselves.	2
I mean that's what my brain does. That's what my brain actually does.	3
It pinballs through all those connections, of course, so it's natural to do it.	4
It's fiiiiine.	5
I mean I wouldn't be the first person to be like, "Ohhh, my precious memories are interesting."	6
To who?	7
To me, and others.	8
No.	9
But.	10
So, let's go.	11
Memory one: sour jeans.	12
Memory two: music criticism.	13
Memory three: <i>Plastikman</i> .	14
Memory fourrrrrrr...	15
Parties...	16
And I mean, at number four here we're getting less distinct.	17
Number four, I'm actually thinking of Sam sleeping in a... sleeping in a sleeping bag on Trevor's lawn.	18
Which is not Trevor so much as something that happened at Trevor's house.	19
From there, can I even do a number five?	20

1 Can I even do... a number five.
2 I don't know.
3 It does make me think, because he e-mailed me recently, it
4 does make me... wonder... something.
5 Which is what... how he views me.
6 How he remembers.
7 What would his...
8 [*Sits down.*]
9 I mean this is kind of boring, but...
10 It's interesting if you have those, like, very immediate
11 memories that are recalled, when connected to a name. And
12 the ones that are like the sour jeans thing whether you want
13 them there...
14 Whether you would like that to be the key memory at the
15 top of the stack, it is.
16 But then.
17 [*Pause.*]
18 There's nothing you can do about it.
19 [*Pause.*]
20 That's sad.
21 But I wonder, then, what would his top four—maybe five—
22 be?
23 I think...
24 [*Snorts.*]
25 [*Snorts again.*]
26 [*Rapping.*] I think I've got something in my throat. It's...

a... song. And I wrote this song for youuuu. [<i>Singing.</i>] I'm	1
gonna sing my throat. [<i>Rapping.</i>] Air. Coming out of my	2
throat. With sound.	3
Okay.	4
I wonder what...	5
Can I even guess as to what Trevor's top five memories of	6
me would be?	7
[<i>Pause.</i>]	8
Number one: my annoying desire for... I don't know.	9
I don't know!	10
I hope I wasn't mean to him.	11
He wasn't... my <i>best</i> friend, but I hope that I didn't treat	12
him like a... tertiary friend.	13
Who even was my best friend?	14
Aaaaaand there goes the energy.	15
Out of the room.	16
There comes a point where you gotta talk.	17
You gotta keep going and let something happen.	18
And I think, I'm thinking for a second, because I've had	19
to start transcribing and making it into a text, how does it	20
figure in to know that what I say here... is not ephemeral.	21
Well.	22
I don't know.	23
I really don't know that it's making much of a difference.	24
Except for moments where I'm doing something that would	25
have to be described in a transcription.	26

1 [*Bouncing feet rhythmically on floor. To begin, both feet tap*
2 *the floor at the same time, but the taps then drift apart, falling*
3 *out of sync. This cycle then repeats.] I'm bouncing my feet
4 like this on the floor, in a kind of... Oh. Foot-phasing. I'm
5 the Steve Reich of foot-tapping.
6 [*Yawning.]*
7 [*Whiny cartoon voice.]* Oh no, now I'm getting tired. I
8 shouldn't have eaten that big meal.
9 I didn't eat a big meal, I ate Rice Krispies. I ate Rice Krispies
10 for Breakfast.
11 [*Child-like voice.]* *Because I'm a big boy.*
12 [*High, child-like voice.]* Ooooooooooh okay hiiiiiii, I'm a big
13 guy who eats Rice Krispies!
14 Okay maybe let's take a break, continue to sit in this chair
15 and then...
16 Simply...
17 [*Pause.]*
18 [*Gets up from chair.]*
19 When...
20 [*Like a salesman doing a demonstration. The actions described*
21 *are enacted.]* When... can you consider yourself potent
22 customer? Well, a potent customer always knows the way
23 to get up on the counter. First, you put one knee up on the
24 counter so it looks a little bit like you're trying to mount
25 it, the counter. Then, you push up and you get, let's see.
26 You push up and you get both knees on, and your hands.*

So, then, you're puuuuuuuuuuuuuushing it, but guess 1
what? They're gonna have to get used to this kind of... it's 2
like parkour, really. You're using the environment to your 3
benefit and to the mind-blowingness of your viewers. In 4
this case, which is a retail situation—let's say The Gap— 5
you've got your hands up, on the counter. You've lifted 6
yourself partially, you've got both of your knees just over 7
the threshold of the top of the counter, and it's like you're 8
just about to get on one of those jumping gymnast horses. 9
Pommel horse. And the next thing you do is you POP one 10
foot up, but you should do it in time with what they're 11
saying to you. Which will probably be something along 12
the lines of, like, "What... Sorry. Can you get off... the 13
counter?" And you say, "Well I'm buying something, so 14
I'm just waiting for you to ring it through. I'm taking full 15
advantage of this environment that we find ourselves *locked* 16
in and I'm *using* it. So... You do it too. You mirror me, 17
from the other side of the counter, and we'll do something 18
fucking cool." They might do it. Encourage them. Say, "You 19
have to know that this is the right thing to do. And your 20
boss wants... The customer is always right!" *That's* the key 21
thing to say. I know it's stupid, it's been said before, but it's 22
not just like saying, "The customer is always right! There's 23
a huge tear on the front of this, and this weird Vaseline 24
substance smeared around the lip of that tear? And the tag 25
has been re-written to mean something totally different. 26

1 But you *have* to take it back, because it was *like that* when I
2 bought it. I tried it on like that? And I thought it was pretty
3 interesting for Zellers to have something like that. But what
4 I realized when I got home was that it was too *experimental*
5 of a... Hannah Montana shirt. That's not what I wanted.
6 So I brought it back. And I'm always right because I'm the
7 customer so you have to take it back. And you have to put
8 it back on the shelf. Right back where it belongs. Because
9 the customer is always right. Guess what? That window over
10 there is porous and it's not hard. If you run full force at it?
11 It gives way like a kind of beaded curtain. That's essentially
12 what it is, it's a beaded curtain with beads *so fine* that they...
13 give way. They're tiny. So... you will just go right through.
14 And the customer is always right." The customer is always
15 right, to the point that the customer can alter the fabric of
16 reality. That's how right the customer is. If you ever doubt
17 it, just ask a customer to grant you three wishes. And if the
18 customer says, "Ok, your first wish will come true and your
19 second wish will come true and also your third wish," then
20 that's what will happen. So you're up on the counter, you're
21 popped up on the counter, and *now*, because the customer is
22 always right, and what they're right about in this case is that
23 you need to be mirroring them, they'll follow suit and do it.
24 Okay. Both of you. Hands on the counter. Straight-armed.
25 You're holding yourself up in the air. Your knees... No,
26 your right knee is on the counter. Your left *foot* is up on the

counter. Now you get your right foot on the counter. Also	1
the person behind the counter does it, of course. You and	2
the cashier are like a mirror—you're doing a mirror game—	3
and now you both raiiiiiise yourself up. You stand up, and	4
then you continue your transaction in a mirrored state.	5
Except every time you try and give them your debit card	6
they're giving you something as well, so you keep bumping.	7
And then you say, "Okay, well, that's as far as we can take	8
that, so let's get down from the counter and just finish,	9
'cause I gotta go." And everybody wins in that situation.	10
So.	11
Should I go back to Trevor? Have I exhausted that?	12
Because I certainly exhausted the idea of the customer	13
always being right.	14
There is nothing left to say <i>there</i> .	15
How did I get into that?	16
How did I get into something that allowed me to talk for a	17
while?	18
[<i>In a sultry manner.</i>] Well, I simply porrrrrrrked myself	19
into a... a fitted glove. And I can't help it... I always get...	20
booooooooooastful when I am getting all craaaaaaappy. I	21
can't help it. I'm simply fannnnntasy bound, in your eyes.	22
[<i>Sexy laugh.</i>] I'm a ship of sailing, okay? Hey, come on!	23
You <i>gotta</i> come with me. You gotta come <i>with</i> me. Hey,	24
don't worry about it. You've gotta come with me. If you	25
feels good, doooooo it. [<i>Mischievous laugh.</i>] Yeah, walk	26

1 *sssssensually* on this earth. That's my final resting spot, is
2 earth. So let's *dance* on it, you know? Hey, I'm gonna be
3 under the ground at some point, so it's gotta happen to
4 everybody. Why not get all *cozy*, get into the ground early,
5 plant yourself.
6 Okay.
7 [*Drumming on legs while walking around the room.*]
8 Drumming, drumming, drum-da-drum-drumming.
9 Drumming, drumming, drum-da-drum-drumming.
10 Drumming, drumming, drum-da-drum-drumming.
11 Drumming. Drumming. Drum-da-drum-drum. Doo-ka,
12 doo-ka, doo-ka, DO DO.
13 Okay.
14 Scat!
15 Hey, is scat talking? I could scat.
16 [*As if warning someone of possible punishment.*] I could scat!
17 But I'm not going to.
18 The temptation when doing this, I will say...
19 When it's just... happening naturally, without thinking, it's,
20 for me, pretty goofy. There's no doubt about that I'm not
21 often getting into serious things. I covered that. We covered
22 that.
23 Who's we?
24 [*Extremely high-pitched, with one note held for the duration.*]
25 Weee
26 eee

ee	1
ee.	2
[<i>Starts high-pitched then slowly falls.</i>] Weeeeeeeeeeeeeeeeeeeee	3
ee <i>splloosh.</i>	4
The temptation is to...	5
[<i>Pause.</i>]	6
The thing that keeps coming up is...	7
I wonder if...	8
[<i>Pause.</i>]	9
So, I'm going to teach today.	10
I'm not going to teach. I'm going to T.A.	11
Which is like being a [<i>child-like voice</i>] junior teacher.	12
We're going to be doing critiques, which is always fun	13
except for the fact that I never feel like my opinion is... very	14
important. Because as a T.A. you have almost no authority.	15
Also: very little experience, which is a bad combination.	16
Because at least with authority you can make up for a lack	17
of experience by having the benefit of the doubt from the	18
students. But in this case they know you're just a T.A. They	19
don't care. I'm also just not very good at giving critiques.	20
Is it because I'm too nice? No. It's because I'm not very	21
observant. Which is an unfortunate situation. No, it's not	22
that I'm not observant, it's that... I'm looking at some	23
work, and it needs help. I want to help, but I end up just	24
spinning my wheels because I'm not sure what to say to	25
help them. But I do want to help. <i>Do</i> I want to help? <i>Do</i> I	26

1 even give a shit about teaching? What's the honest answer? I
2 don't want to be one of those people who doesn't give a shit
3 about teaching. No. I give a shit about it. Because it's cool
4 when... I mean, I give a shit about people who care enough
5 to try. Although... I guess what a good teacher would be is
6 someone who helps transform people who don't give a shit
7 *into* people who give a shit. I also wonder... My experience
8 is so weird. What do I have to offer these kids?
9 They're not kids.
10 But.
11 Lots of, uhhhh...
12 People have.
13 Lots of people have fallen into the trap of... tucking their
14 hands in their pants while walking around. And the cost is a
15 social one.
16 And I don't need to do that little...
17 Little...
18 Like you know when a dog wipes its ass on the carpet?
19 That's a kind of path.
20 That's a kind of mark-making.
21 That's the kind of thing I could bring to a critique. Because
22 Lloyd always seems to have all this incredible information to
23 offer the students, like, "Oh, well have you thought about
24 how in rural Iowa in the 1920s there was a special kind of
25 grain that was used as pigment *forrrrrr*... writing love notes
26 *toooooo*... best friends. So it was a specific kind of ink made

from something that grows in a farmer's field. But it wasn't 1
just something, it was flax seed, and it was *only used* for 2
writing letters to best friends that you wanted to profess 3
your love to. So it was very specific. And what I see in *your* 4
work is that kind of specificity, that kind of *spec-i-fic-i-ty*. 5
That fussy specificity. That special fussy pheasant specificity. 6
The fuss and the flush and the fizz of your specificity is 7
your *spesh-i-al-i-ty*. So let that Iowan—did I say Iowa—that 8
grain, that pigment... Let *that* be your mode of experience! 9
Join with it! You're doing great work here. Let's have the T.A. 10
weigh in." 11

Oh, hey. Cool. What are you doing? What's that? Ah, cool. 12
Cool. Nice. [*Pause.*] So was that helpful? I did say "cool" 13
six times-ish, and I don't know what else I can say? Oh! 14
Wait! Have you seen that public sculpture by the law courts? 15
I mean, I think of that when I think of your work. Abso- 16
lutely. Yeah, because it's like a *thing*, a thing that was sort 17
of a performant... a pre-performative object as... motion 18
captured... life translation. Which takes ideas and makes 19
them into form... al, formal things. So I think that sculp- 20
ture connects to your work in a *huge* way. It's *huge*. Cool. 21
Yeah. Do you know what I'm saying? Another thing you 22
might want to look at is Basquiat... ball nets. Basketball 23
nets. Because I've seen one of those before. What else have I 24
seen. Oh. I ate Rice Krispies for breakfast. Have you ever lis- 25
tened to Rice Krispies? In terms of their sound? That might 26

1 be something you want to look at. Look up... Rice Krispies.
2 Look it up. I would say start in the journals and start your
3 research there. What you're gonna find is that you're gonna
4 get a lot of sources and you'll need to pare those down. And
5 look inside them. [*Speaking increasingly fast.*] Read *between*
6 the lines: that's my only suggestion to you. If you can take
7 any of the papers that you find in doing your searches—and
8 this is something I think you should *definitely* look up,
9 you're going to love it—and then you take that document,
10 put it through the photocopier, but invert it? So that what's
11 white becomes black and what's black becomes white? You'll
12 see it differently. I mean it's a completely different thing.
13 And that's what made me think of... that's what makes me
14 think... That's what I think about when I think of your
15 work, is that kind of transformation from something to
16 something else. And where can that go? I mean if you think-
17 about the whole process of photocopying. What you have to
18 think about when you think about the process of photocopying
19 is the following thing. You have to think about... how it is
20 translated to... a document that is transferrable to a mailbox.
21 Transferrable to a document that is to be folded. [*A run of quick,*
22 *unintelligible speech.*] I'm going to put one of those cow-
23 spikes to your brain? Then I'm going to put it up to your
24 head and I press the button and it kills you but in a humane
25 way? Then you photocopy it to the e-mail?
26 [*Pause.*]

Where... in... one can find... great peace... when one...	1
looks to the west... and sees... wwwwwhich...	2
[<i>Long pause.</i>]	3
Drip.	4
The drip of the sink.	5
A poem.	6
By.	7
My... self.	8
Sink container.	9
For what? With a drain, it...	10
I don't wanna do that.	11
I don't wanna do pretend bad poetry.	12
Pretend bad poetry that ends up becoming a fantastic work of genius.	13 14
I wonder...	15
[<i>Singing nasally.</i>] I wonder who can tell me. / Who can tell me what my patience is going to reveal. / [<i>Claps hand three times.</i>] To reveal. / [<i>Claps hand three times while saying the next line.</i>] Hey hey hey!	16 17 18 19
Sonically.	20
[<i>Sits down.</i>]	21
Maybe its time to get a little bit sonic with this.	22
It's always a bad idea to sit down when...	23
[<i>Yawning.</i>]	24
No its not a bad idea. It just puts you in a different constitution. So you gotta go with it.	25 26

1 Oh no, I thought about the time twice in the last thirty
2 seconds.
3 Cause I'm a curious little cat.
4 I've got curious little dancing fingers. Piano fingers.
5 [*Pretending to play an arpeggio on the piano.*] Doodaloo-
6 doodaloo-doodaloo doo.
[*Alarm goes off. One hour is up.*]

MARCH 8

Same room-within-a-studio.

1 Yes!
2 Yes, absolutely.
3 Absolutely.
4 Too truly, absolutely too true to be true.
5 It's absolutely too true to be real, and it's too true to be as
6 true as it is.
7 As it stands it's as true as it is, but as it can be? It's as false as
8 its founding fathers, who sat upon their gravestones, looking
9 at all comers who came and said unto them, "Whaaaaaat...
10 is... this, but a strangely located bus-stop."
11 Okay, so, today, I had a thought...
12 I don't know if this is allowed.
13 I know I wanted to always come here starting from scratch,
14 but I did have a thought as I came up today, which was...
15 What.
16 Which was...
17 [*Pause.*]
18 Wasssssss...
19 Okay. Thinking into my brain.
20 *Ding-a-ding-a-ding-a-ding.*
21 Searching.
22 I wanted to try...
23 I wondered if...
24 I worried about...
25 No, not worried about. I'm curious about what other
26 options I can explore in this situation, because, just talking

and moving from thing to thing is, I think, a good... a good 1
approach. 2
And I definitely like the idea of starting from quote unquote 3
nothing. Although it's impossible to start from nothing. But 4
not coming in here thinking, "Okay." 5
To improvise, in the true sense of the word. 6
In the sense that we all do it, in the sense... 7
That's too many senses. 8
That's *too* many senses. 9
How many senses is too many senses? 10
I'm not gonna do that. 11
I'm not gonna follow that train of thought. 12
Because I can refuse... 13
Just because something comes up doesn't mean I have to 14
follow it. 15
That would be... 16
I mean you wouldn't do that in the city. 17
Or the country. 18
You wouldn't do it in the forest, because you'd be walking 19
along, and you'd see an animal, or a leaf... You know. A gust 20
of wind and it goes. And you think—if you're not thinking 21
about it—you think, "That leaf is going somewhere. Where 22
is it going? I gotta find it. I gotta find out. And then you 23
follow it for a while and eventually you think, 'Okay, I've 24
lost it. Now what do I do.'" And then the leaves rustle in the 25
trees and you think, "What's going on up there, I gotta get 26

1 up there!” You climb the tree and you’re up there and you’re
2 looking around and you think, “Huh. What was it? What’s
3 going on? I thought it would be cool up here, but oh well.”
4 You look down, and there’s a squirrel, a squirrel is hiding
5 behind a rock. It’s a big enough rock that can support that
6 kind of activity. And you say, “What’s *he* doing. What’s that
7 guy doing. I’m gonna get... I gotta get down there!” And
8 you’re too excited. You slip out of the tree, break your leg,
9 and you think, “*This* is what whimsical curiosity gets me.”
10 If this was in a movie, that character would be beloved by
11 many people. But that kind of carefree shit can’t work. It
12 distracts you. It’s not beautiful. It’s distracting.
13 What...
14 What...
15 Here’s the thing that I thought.
16 Is this gonna break whatever rules I have set up?
17 What are the rules I have set up? Well, talk to yourself for an
18 hour. Don’t stop... for too long—a pause is a pause. It’s not
19 a total stop.
20 Even VCRs can only pause for so long. “If you let it pause
21 for too long I’m just going to turn the whole thing off,” is
22 what the machine thinks. “If you are holding this image
23 still for too long, morally I think there’s something weird
24 about you wanting to stop essentially what is a time-based
25 medium and force it to freeze.” I think, as a device, and as
26 the creators of this device, we think, “We don’t get many

chances to make moral stands when we make, say, DVD 1
 players. But this is where we're going to say time *has* to go 2
 forward. You can't stop and examine something for too long 3
 because that's mystical, that's bordering on the omnipotent. 4
 That's unhealthy. So we're gonna... after about two minutes 5
 of being paused we're going to say, 'Go into stand-by mode. 6
 Get that image out of there. Pull it out. Get that image out 7
 of there! No, this guy's stopped for too long, he's examining 8
 this frame for *too long*. He's going to get *inside* this.... Or 9
 this image is going to be burned into his mind, in the way 10
 that a photograph wouldn't be.'" Because a photograph, you 11
know it's gonna be still. You know it's a frozen moment in 12
 time. But when you can take time that's moving forward, 13
 in a *flow*, and then stop it and release it... [*Pause.*] I mean 14
 a photo, you capture it and it's a totally different thing. I 15
 mean pausing a *thing*—pausing a DVD, pausing a VCR tape, 16
 pausing anything... Music? 17
 Nobody pauses music anymore, I don't think. 18
 Where was I going... and how did I come to this place. 19
 The... 20
 [*Pause.*] 21
 Uhhhhh. 22
 [*Looks at self in camera preview screen. Long pause.*] 23
 Looking at... myself in the little camera monitor does not 24
 help the situation. 25
 [*Said quickly.*] Looking at myself in the camera doesn't 26

1 help the situation. Ummmm. Looking-at-myself-in-the-
2 cameradoesn'thelphatsituation. It's a helpless situation.
3 Dude.
4 What were you talking about?
5 Rules, and what of them.
6 No. Rules, and where do I want to go.
7 Yeah, so I was wondering if it's against the rules to to...
8 Well not against the rules, but not helpful.
9 Or not... conducive... or not...
10 Appropriate to the situation.
11 Not... *agh.*
12 Using the situation to its fullest poten-ti-al.
13 [*Enunciating.*] Po-ten-ssssee-al.
14 If I...
15 [*Claps hands.*]
16 [*Pause.*]
17 Okay.
18 Is it using this idea to its fullest potential *if* I have
19 something I want to try before I come in?
20 [*Pause.*]
21 Is that allowed?
22 Hm, lemme see, well I'm the game designer, so I get to say
23 what goes.
24 But I have to do it with careful thought.
25 [*Long pause.*]
26 I'm suddenly thinking again about tone of voice. I mean I

know I've talked about it a lot of times, but I often think	1
when I'm talking that it's too...	2
Excited.	3
Would my real tone of voice be almost...	4
Would the base of everyone's voice outside of conversation,	5
just to themselves, would it just be like...	6
[<i>In a monotone voice with an unnaturally steady rhythm.</i>]	7
"Hello. Speaking as monotone as possible. Is it possible that	8
any actual intonation..."	9
No, you need intonation to communicate. You need	10
rhythm, you need pitch. Those things are helpful.	11
It's a quandary.	12
It's a thing.	13
Because I do think this way.	14
When I'm thinking, I'm often thinking goofy things.	15
So if I'm a little bit goofy, it's because inside my mind I am	16
also goofy.	17
Walking to the...	18
Yeah I would say the general chatter of my mind is either	19
exuberant...	20
I mean ironic, maybe, for sure, but if it's an irony it's a kind	21
of like exuberant one.	22
That's one of the forms of chatter in my mind.	23
I think one of the other forms of chatter is of course, you	24
know, a negative one. I mean the voice... of conscience.	25
Also the voice of criticism.	26

1 Where was I reading that?
2 Where was I reading that.
3 Who was talking about it?
4 Something about the voice of conscious.
5 [*Enunciating, irritated.*] CON-SHIN-SUH.
6 Something about the voice of *conscience* being completely
7 negative, not... Never telling you *what* to do, but always
8 telling you what *not* to do. And then you have to make your
9 own decision.
10 I would say that a lot of people's chatter is the, "Don't do
11 this. Don't do that." Maybe for myself it's ramped up, and
12 it will add on, and it's like, "Don't do that. Don't do this.
13 Don't do that. Don't go there. Don't *say* that. Don't think
14 this. Don't do that. Why did you do that? Why did you do
15 *that*? Don't do that." So it's all those things. And at the end
16 of it is, "You anus. You idiot. How could you do that. Are
17 you fucking kidding me?" So it's like, "Don't do that!" and
18 then he adds on, just at the end, "Fuckface!"
19 Aww, it's so sad, isn't it?
20 It's not really that sad.
21 Everyone, to a certain extent, has a voice of conscious that I
22 think...
23 CONSCIENCE! Jesus! "Voice of conscious" sounds really
24 stupid. Says the voice of conscious.
25 [*Laughs.*]
26 Con-*shints*. Ohhhhhhhh!

[<i>Laughing.</i>] Fuck!	1
The voice of conscience says, “Stop saying ‘voice of conscious’, anus. Dipshit.”	2 3
[<i>Laughs.</i>]	4
Hey, that was a real laugh.	5
Sometimes I don’t know if I laugh in here, if I’m like, “Aaaaand... laughter.”	6 7
Or if it’s like, I just laugh because it’s funny.	8
[<i>Makes fake fart sound.</i>]	9
Ohh, farting!	10
Farting sounds.	11
The sounds of farts.	12
[<i>Makes another fake fart sound.</i>]	13
It’s not speaking though! You can’t do that.	14
According to my rules.	15
Which brings me back to...	16
Rules.	17
[<i>Sweeping finger through the air in a figure eight.</i>]	18
I’m making a gesture like I’ve got a little piece of thread on my fingers, and I’m wiggling it around and watching how delicately it floats through the air and whips it’s tail around.	19 20 21
[<i>Speaking softly, rapturously.</i>] Oh, all these beautiful things about a thread. Thread dance. <i>Ohhhhh</i> thread dance. “Do you know about ribbon dance? Do you know about thread dance. Do you know about ribbon dance? Now know about thread dance.” That’s what I would say as I’m doing thread	22 23 24 25 26

1 dance, I would say, “Do you know about ribbon dance? Do
2 you know about thread dance. Do you know about ribbon
3 dance? Do you know about thread dance. Examine thread
4 dance. Have you heard about ribbon dance? Look at thread
5 dance. Have you ever seen a ribbon dance at the gymnastics
6 olympics? Well now examine a thread dance, at this local
7 arts... organization’s programming time where they have
8 allowed me to use the space when they were painting the
9 walls. I got this show to do my thread dance because...
10 well, outwardly I’m going to say I got asked to do it, but
11 really, they had to paint their walls and so they had to move
12 a bunch of stuff out. And while the paint was drying, that
13 twilight of activity... no, that... that um... No, twilight.
14 Twilight’s an in-between. Twilight of... twilight.”
15 I hate the word liminal. It’s really over-used in the arts.
16 Maybe twilight is better.
17 It has some bad associations.
18 Anyways.
19 Yeah, while the paint was drying in their gallery, they let
20 me in to put on a show. Six people came. Which was a
21 *really* good show. And it got reviewed in the online version
22 of *Coffee News*, which was great, they said that... I mean I
23 just put an ad in, so... And the whole thing was me doing a
24 thread dance, and it’s a critique of ribbon dancing. Which is
25 I think hard for a lot of people to deal with because of the...
26 veneration of ribbon-dancing. Anyways, the...

[<i>Long pause.</i>]	1
I was just thinking about how I <i>am</i> getting better at this.	2
I think I'm getting better at this, and I think what better	3
means is willingness to follow a thread. And to keep going.	4
[<i>Takes sip of coffee.</i>]	5
Because threads, those jags... off...	6
[<i>Pause.</i>]	7
Those links are...	8
[<i>Long pause.</i>]	9
Totally cool. Peace!	10
[<i>Long pause.</i>]	11
Shit, totally lost it there. Bottomed out.	12
Bottomed <i>out</i> .	13
I was earlier asking about the rules.	14
The question I was gonna ask is, "Can I have an idea to try	15
in here, before I come in, instead of starting from scratch?"	16
That's it. It's quite simply that.	17
I'm going to say I'll allow it in this case because it goes	18
towards thinking about what I wanna do while I'm here.	19
Because this is an opportunity. So use it.	20
One of the things I wanted to try was to really say one thing	21
over and over again, to ride it out for as long as I possibly	22
can and see what that's like.	23
Because that's not something we get to do.	24
And I've done it a little bit before, I think, but I want to	25
push it.	26

1 So the question is: what thing...

2 It's like music—music that I'm into—finding that loop...

3 Finding that loop.

4 [*Looking up.*]

5 Oh, I haven't looked up in a while.

6 [*Yawning.*]

7 Not a bad thing to do.

8 Yeah, I still like this room.

9 It's settled in now, which is good, because honestly I just

10 transcribed one session where I talked about the room a lot

11 and I just was like, "Holy shit, shut *up!* Shut up about the

12 room!"

13 Okay, so, what thing, what loop is something I can deal

14 with for a while?

15 Well.

16 I had the idea before of using your name, which of course

17 seems a bit narcissistic but I definitely like the idea of going

18 with your name.

19 I also like, I mean because it's so close to the root of a lot of

20 this stuff, the *aum*, the *om*, *aum*, *om* sound, which I think I

21 should try.

22 Because...

23 That sound is the *idea* of language in voice.

24 [*Loosening top button of shirt.*]

25 I'm loosening my top button here so that I can feel

26 comfortable.

I wonder if I should sit down?	1
[<i>Pause.</i>]	2
I think I should sit down.	3
[<i>Sits down.</i>]	4
I think I'm gonna turn off one light.	5
[<i>Gets up, turns off one television.</i>]	6
How's that.	7
[<i>Sits down.</i>]	8
Okay.	9
[<i>Pause.</i>]	10
Let's try this.	11
Take off my glasses.	12
Sit up straight.	13
[<i>Yawns.</i>]	14
I'm gonna say <i>om</i> for a long time.	15
[<i>Pause.</i>]	16
I'm gonna try it.	17
It's worth trying.	18
[<i>Long pause.</i>]	19
Ohhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmm-	20
mmmmmmmm. Ohhhhhhhhhmmmmmmmmmm. Aaaaohhh-	21
hhhhmmmmmmmmmmmmmmmmmm. Aaaaohhhhhmmmmmm-	22
mmmmmmmmmm. Aaaaohhhhhmmmmmmmmmmmmmmmm.	23
Aaaaaaaahhhhhhhhhhhhhhhmmmmmmmmmmmmmm-	24
mmmmmmmmmmmmmmmmmmmmmmmmmmmmmm. Aaaohhhh-	25
hhmmmm.	26

1 Aaaaohhhmhh-
2 hhmhhhhhhmmmmmmmm. Aohhhmmmmmmmm-
3 mmmmm. Ohhhhhhhhhhhhhhhhhmmmmmmmm.
4 Aohmmmmmmmmmmmmmm. Aaaaaaohhhhhhhh-
5 hhhhhhhmmmmmmmmmmmm. Aaaohhhhhhhhhm-
6 mmmmmmmmmmmmm. Aohhhhhhhhhm. Aaaohhh-
7 hhhhhmmmmmmmm. Ommmmmmmmmmmm.
8 Aaohmmmmmmmmmmmmmm. Aoohhmmmm-
9 mmmmmmmmmmm. Aohhhhhhhhhm. Aaaaohh-
10 hhhhhhhhhhhhhmmmmmm. Aohhhhhhhhhhhm-
11 hmhmmmmmmm. Aohhhhhhhhhhhhhhhmmmmmm.
12 Aohhh-
13 mmmmmmm. Aaaaaaahhhhhhhhhhhhhhhhh-
14 hhhmmmmmmmmmmmmmmmmmmmm. Aaaohhhhhhhhh-
15 hhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm.
16 Aaaaohhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm.
17 Aaaaohhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmm-
18 mmm. Aohhhhhm. Ommmmmm. Ommmmmmmm.
19 Ommmm. Ommmmmm. Oooooommmmmmmmmmm. Um-
20 mmmmmmmmmmmmmmmmmmm. Aaaaaaooooohhhhh-
21 hhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmm-
22 mmmmmmmmmmm. Aohhhhhmmmmmmmmmmmmmmmmmm.
23 Aaaaohhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmm.
24 Aaaaohhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmm.
25 Aaaaohhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm. Ohhh-
26 hhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm. Aaaa-

hhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm. 1

Aaaohhhhhhhhhmmmmmmmmmmmmmmmmmmmm. Aaaohhh- 2

hhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm. 3

Ohhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm. 4

Aaaaohhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm- 5

mmmmmmmm. Aaaaaoohhhhhhhhhhhhhhhmmmmmm- 6

mmmmmmmmmmmm. Ooohhhmmmmmmmmmmmmmmmm. 7

Ohhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm. 8

Aohhhmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm- 9

mmmmmm. Ohhhhhhhhhhhmmmmmmmmmmmmmmmmmmmm- 10

mm. Ohhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm. 11

Ohhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm- 12

mmmmmm. Ohhhhhhhhhmmmmmmmmmmmmmmmmmmmm. 13

Ohhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm- 14

mmmmmmmmmmmm. Ohhhhhhhhhhhhhhhmmmmmm- 15

mmmmmmmmmm. Aaaaaaohmmmmmmmmmmmmmmmmmm- 16

mmmm. Aaaaaauhmmmmmmmmmmmmmmmmmmmmmmmmmm. 17

Aauhmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm. 18

Uhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmm- 19

mmmmmmmm. Uhhhhhhhhhhhhhhmmmmmmmmmm- 20

mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm. Uhhhhhhhhhhhhhh- 21

hhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm. 22

Uhh- 23

hhhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm. Uhhhhhhhh- 24

hhhhhhhhhhhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm. 25

Uhh- 26

1 hhhhhhhhhhhhhhhhhhhhhmmmmm.Uhhhhhhhhhhhhhhhh-
2 hhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmm. Uhhhhh-
3 hhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmm.
4 Uhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmm.
5 Uhhhhhhhhhhhhmmhhhhhhhhhhhhhhhhhhhhmmmmmmmm-
6 mmm. Uhhhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmm-
7 mm. Uhhhhhhhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmm.
8 Uhhhhhhhhhhhhhhhhhhhhhhhhhhmmmmmmmmmmmm.
9 Uhhhhhhhhhhhhhhhhhhmmmmmm. Uhhhhhhhhhhhhmm-
10 mmm. Uhhhhhhhhhhhhmmmmmm. Uhhhhhhhhhhmmmm.
11 Uhhhhhhmmmm. Ummmm. Ummmmmm. Ummmmmmmm.
12 Ummmmmmmmmmmmmmmmmm. Ummmmmmmmmmmmmm-
13 mmmmmmm. Ummmmmmmmmmmmmmmmmmmmmm. Ummmm-
14 mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm. Ummmm-
15 mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm.
16 Ummmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm-
17 mmmmmmmmm. Ummmmmmmmmmmmmmmmmmmmmmmm-
18 mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm.
19 Ummmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm-
20 mmmmmmmmmmmmmmmmmmmmmmmmmmmmm. Uhhhhhhhhhhm-
21 mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm.
22 Uhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm-
23 mmmmm. [*Becoming increasingly soft.*] Uhhhhhhhhhh-
24 hhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm.
25 Uhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmmmm-
26 mmmmmmm. Aaaaaaohhhhhmmmmmmmmmmmmmmmmmm-

mmmmmm. Aohhhhhhhhhhhhhhhhhhhhhmmmmmm.	1
Aohhhhhhhhhmmmmmmmm. Aohhhhhhhmmmmmmmm-	2
mmm. Aohhhhhhhhhhhmmmmmmmmmm. Aohhhhhhhm-	3
mmmmmmmmmmmm. Aohhhhhhhhhhhhhmmmmmm.	4
Aohhhhhhhhhhhhhhhhhhhhhmmmm. Aohhhhhhhhhhhhh-	5
hhhhmmmmmmmm. Ohmmmmmmmmmmmmmmmmmm-	6
mmmm. Ohhhhhhhhhhhmmhmmhmmmmmmmmmmmm.	7
Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh. [<i>Almost a whis-</i>	8
<i>per.</i>] Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh. Ohhhh-	9
hhhhhhhhhhhhhhhhhhhhhh. [<i>Gradually climbing up to regular</i>	10
<i>volume.</i>] Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhaaa. Ahhhhh-	11
hhhhhhhhhhhhhhhhhhhhhhhhhhhhhh. Ohhhhhhhhhhhhhhhhh-	12
hhhhhhhhhhhh. Ohhhhhhhhhhhhhhhhhhhhhhhhhmmmm.	13
Ohhhmmmmmmmmmmmmmmmmmmmm. Ohhhhhhhmmmm-	14
mmmmmmmmmm. Ohhhmmmmmmmmmmmmmmmmmmmm.	15
Ohhhhhhhhhhhmmmmmm. Ohhhhhhhhhhhhhhhhhmmmm-	16
mmmm. Ohhhhhhhhhhhhhhhhhhhmmmmmmmm. Ohhh-	17
hhhhhhhhhhhhmmmmmm. Ohhhhhhhhhmmmmmmmmmm.	18
Aohhhhhmmmm. Ommmmmmmmmm. Ohhhhhhhmm-	19
mmmmmmmmmm. Ohhhhhhhhhhhhhmmmmmmmm. Ohh-	20
hhhhhhhhhhmmmmmmmm. Ohhhhhhhmmmmmmmmmm.	21
Ohhhhhhhhhhhmmmmmmmm. Ohmmmmmmmmmmmmmm-	22
mmm. Ohhhhhhhmmmmmmmmmmmmmmuh. Ohmmmm-	23
mmmmmmmmmmmmnn. [<i>Takes sip of water.</i>] [<i>Pause.</i>]	24
Ohhhhhhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmuh.	25
Aaaohhhmmmmmmmmmmmmmmmmmmmmmmmmmmmm.	26

1 Aohhhmmmmmmmmmmmmmmmmmmmmmm. Aaaaohhhm-
2 mmmmmmmmmmmuh. Ohhhmmmmmmmmmmmmmm.
3 Aohhhhhmmmmmmmmmmmmmmmmmmmmmmuh. Aohhhh-
4 hmmmmmmmmmmmmmmmmuh. Ohmmmmmmmmmmmm-
5 mmmmmmmmm. Aohhhmmmmmmmmmmmmmmmmuh.
6 Aohhhmmmmmmmmmmmmmm. Ohmmmmmmmmmmmm.
7 Aohhhhhhhhhhhhhhhhhmmmm. Aaaahmmmmmmmm-
8 mmmmmmm. Ahhhhhmmmmmmmmmmmmmm. Ahhhh-
9 hhhhhmmmmmm. Uhhhhhhhhhhmmmmmmmmmmmm.
10 Uhhhhhhmmmmmmmmmmmmmmmmmmmm. Ummmmmmmm.
11 Uhhhhmmmmmmmmmmmm. Ohmmmmmmmmmmmmmmuh.
12 Aohmmmmmmmmmmmmmm. Aohhhhhmmmmmmmm-
13 mmmmmmmmm. Ohmmmmmmmmmm. Aaaaohhhhhm-
14 mmmmmmmmmmm. Ohhhhhhhhhhhhhhhmm. Ohhhhh-
15 hhhhhhhhhhhmm. Aohhhhhhhhhhhmmmmmmmmmmmm.
16 Ohhhhhhhmmmmmmmmmmmmmm. Ohhhhhhhhhhhmmmm-
17 mmm. Ohhhhhhhhhhhmmmmmm. Ohhhhhhhhhhhmmmm-
18 mmmmmmm. Aohhhmm. Ohhhhhhhh. Uhhhhhhhhh.
19 Uhhhhhhhhhhhhh. Uhhhhhhhhhhh. Aooooohhhhhhhhh-
20 hhhhhmmmmmmmmmmmm. Ommmmmmmmmmmmmmmmmm.
21 Ohhhhhmmmmmmmmmmmmmm. Ohhhhhmmmmmmmmmm-
22 mmm. Aaaaohhhhhhhhhmmmmmmmm. Aohhhhhhhm-
23 mmmmmmm. Aooohhhhhhhhhhhhhhhmmmmmmmm.
24 Ohhhmmmmmmmmmmmmmmmm. Ohhhhhhhhhhhmm-
25 mmm. Ohhhhhmmmmmmmmmmmm. Ohhhhhhhhhh-
26 hhhmmmmmm. Ohhhhhhhhhhhhhhhmmmmmmmmmm.

Ohhhhhmmmmmmmmmm. Ohhmmmmmmmmmm.	1
Ohhhhhhhmmmmmmmmmmuh. Ohhmmmmmmmmmm- mmmmmmuh. Aooohhhhhmmmmmmmmmmmmmmmmmmmm.	2 3
Aaaaaaaaooohhhhhhhhhhhhhhhhhhhmmmmmmmmmm- mmmmmmmmmmmm. Aohhhhhhhhhhhhhhhhhhhmm. Ohh- hhhhhhhhhhhhhhhhhhhhhhmmmmmm. Ohhhhhhhhh- hhhhhhhhhhmmmmmmmm. Ohhhhhhhhhmmmmmm.	4 5 6 7
Ohhhhhhhhhhhmmmmmm. Ohhhhhhhhhhhmmmm- mmmmmm. Ohhhhhhhhhhhmmmmmmmm. Ohhhh- hhhhhhhhhhmmmmmm. Ohhmmmmmmmmmmmmmm.	8 9 10
Ohhhhhhhhhmmmmmmmmmm. Ohhhhhhhhhmmmm- mmmmmmmm. Ohhhhhhhhhmmmmmmmmmmmm. Aohh- hhhhhhmmmm. Ohhhhhhhhhhhmmmmmmmm. Ohhhhhh- hhhhhhmmmmmm. Ohmmmmmmmmmmmmmmmmmmmm.	11 12 13 14
Ohmmmmmmmmmmmmmmmmmmmm. Ohmmmmmmmm- mmmmmmmmmm. [<i>Starts tapping foot with a slow, steady rhythm.</i>] Aaaaohhhhhhhhhmmmmmmmm. Aaaaohhhhh- hhhhhhhhhhhhhhhhhhmmmmmmmm. [<i>Begins to speak in time with the tapping.</i>] Aaaaohhhhhhhhhmmmmmmmm.	15 16 17 18 19
Aaaaohhhhhhhhhmmmmmmmm. Aaaaohhhhhhhhhm- mmmmmm. Uhhhhhhhhhhhhhh. Uhhhhhhhhmmmmmm- mmm. Uhhh. Uhhhhh. Ahhhhhhh. Uhhhhhhh. Hmm- mmm. Mmmmmmmmm. [<i>As if savouring delicious food.</i>]	20 21 22 23
Mmmmmmmmmmmmm. [<i>As if overwhelmed by unexpectedly delicious food.</i>] Mmmmmmmmmmm! [<i>Confirming.</i>] Mm- hmmmmmm.	24 25 26

1 [*Each word spoken coincides with a foot-tap.*] Mm. Hm. Uh.
2 Huh. Ah. Ha. Uh. Uh. Uh. Uh. Uh. Huh. Uh. Huh. Ah.
3 Huh. Uh. Huh. Huh. Huh! Hm! Huh! Oh! Huh! Oh! Huh!
4 Hm. Hmmm! Hmmm. Ah! Huh. Huh. Oh. Oh. Ohhhh.
5 *Uhbbbh.*
6 Well.
7 [*Pause.*]
8 What...
9 Do we think about that?
10 Wow.
11 [*Long pause.*]
12 That was...
13 Weird.
14 [*Pause.*]
15 I feel all tingly, because as the air comes out as you say it in
16 that way it really rattles in your chest cavity.
17 Holy.
18 I feel tired.
19 [*Pause.*]
20 I feel like a ton... of bricks.
21 [*Long pause.*]
22 It was...
23 Interesting.
24 Yeah.
25 [*Pause.*]
26 I kind of imagined I would go all the way to the end.

But I didn't.	1
[<i>Pause.</i>]	2
It <i>was</i> satisfying.	3
[<i>Yawning.</i>]	4
Why do I feel so zapped?	5
Holy shit.	6
[<i>Pause.</i>]	7
I'm gonna have some water.	8
[<i>Sits down, takes several large gulps of water.</i>]	9
Holy fuck.	10
[<i>Pause.</i>]	11
It's weird, because while you're doing that you're thinking the whole time, but you're rarely thinking about what you're going to say next.	12 13 14
Although there was a part past the halfway point where I decided to slowly shift from <i>Ommmmm</i> to <i>Ummmm</i> .	15 16
I think that's both a funny idea, but then, kind of does the things that I like, in that it's both stupid and interesting at the same time.	17 18 19
Stupid because...	20
It takes something meant as a spiritual thing and turns it into...	21 22
[<i>Long pause.</i>]	23
<i>From Om to Um.</i>	24
That's not a bad title.	25
For <i>something</i> .	26

- 1 Umm.
- 2 [*Pause.*]
- 3 [*Yawns.*]
- 4 It goes from something that's spiritual to something that is
5 a similar sound but is just vocalizing to vocalize. It's pure
6 vocality. With *um*, you're biding time, allowing your brain
7 to catch up to your voice, and in *om* it's all about just your
8 body and the idea of language.
- 9 But no meaning.
- 10 It does have meaning.
- 11 As a word it has—yeah—it has meaning.
- 12 [*Pause.*]
- 13 Hm. I've got the little thing on the studio door that allows
14 air in... I've got that blocked off, so that sound doesn't leak
15 out.
- 16 But... I wonder if any air will come in here anymore.
- 17 I mean I've already got the windows blacked out, do I need
18 to block out the air?
- 19 What's the next stage in this progression?
- 20 I think logically the next stage would be to allow rats in here
21 and to hang meat from the ceilings.
- 22 [*Pause.*]
- 23 But the...
- 24 I mean...
- 25 It's so corny to me, doing it, the *om* thing.
- 26 But at the same time, it is all about what I'm interested in

these days.	1
It's like...	2
[<i>Pause.</i>]	3
Hard to describe, isn't it.	4
[<i>Long pause.</i>]	5
I don't know if I'll ever do that again.	6
It was a mindfuck, that's for sure.	7
What else did I do in there?	8
I was also elongating and shortening the <i>om</i> by counting in my head the seconds.	9
You know.	10
Ommm, two, three, four, five, six, seven.	11
Ommmmm, two, three, four, five.	12
But what's... a...	13
Baby's prayer to...	14
Jesus?	15
"Just check me out, okay?"	16
[<i>Pause.</i>]	17
Yeah, but...	18
[<i>Yawning.</i>]	19
I need some coffeeeeeeee.	20
[<i>Sarcastically.</i>] If I had an assistant, they'd be sitting outside this little room, with earplugs.	21
I'd be like, [<i>haughtily</i>] "I'm going in. Have coffee when I come out, and a towel. And I'm gonna need a vocal chord massage, and some wax for my face... because I'm going to	22
	23
	24
	25
	26

1 make a... facial... impression.”
2 [*In a saccharine voice.*] I make a facial impression every
3 time I smile! Heeeee heeee heeeeeeeee. EE EE EE EE EE.
4 [*Pause.*]
5 So okay.
6 I did that.
7 And I’m glad I did.
8 I think the next thing to do—or not the next thing, but
9 something to try—would be to find a phrase and say it for
10 as long as possible.
11 [*Pause.*]
12 I mean if you say, “As long as possible,” then you’re allowing
13 interpretation to make it too extreme.
14 But if you say, “As long as you would like,” then maybe it’s
15 like longer than fifteen minutes...
16 Minimum twenty minutes.
17 Or I could just say a word over and over again, and then I...
18 Or phrase...
19 After doing it, try and think about the point at which it
20 starts to do something—if it does something.
21 So if I’m like, “Okay, after twenty minutes I had no idea
22 what I as saying anymore.”
23 I mean, I don’t know *what* would happen.
24 My guess is that...
25 You would...
26 My guess is that—is what.

It's not like you're gonna somehow empty the word out of	1
all it's meaning, but [<i>yawning</i>]...	2
Are you allowed to say it differently?	3
Like Brion Gysin?	4
What is the one that he does.	5
No, poets don't own words.	6
No poets don't own words.	7
No poets <i>don't</i> own words.	8
No! Poets don't own <i>words</i> .	9
I mean those are all...	10
So there's that.	11
And then what.	12
Guess <i>what</i> .	13
[<i>Pause.</i>]	14
[<i>Singing.</i>] I'm a special baaaaaaaseballlllllllllll freak!	15
[<i>Like a dour teen.</i>] I'm a freak. I'm a <i>freak</i> .	16
[<i>Singing, in a slightly goth new-wave style.</i>] Come into my...	17
sun, set, room! / Sun, set, room / my sunset room. / Do	18
you like my sunset room? / [<i>Snaps fingers twice.</i>] Do you	19
like my sunset room? [<i>Starts snapping fingers with a steady</i>	20
<i>rhythm, like the thump of a dance beat.</i>] Colours. Shifting.	21
Constantly! / Sun, set, room. Sunset room. / Colours. Make	22
it seem like night! / Sun, set, room. Sunset room. / Not	23
night at all! Sunset room! / [<i>Sing-talking.</i>] What's happen-	24
ing? / [<i>Singing.</i>] Sunset room! / [<i>Sing-talking.</i>] The suns	25
going down. / [<i>Singing.</i>] Sunset room! / [<i>Sing-talking.</i>]	26

1 Ev... ry-body's-looking-at-it. / [*Singing.*] Sunset room.
2 What's going on? I told you! / [*Singing.*] Sun, set, room!
3 Sunset room!
4 [*Speaking in a voice like the lead singer of Joy Division.*]
5 Sunset! Sunset is...
6 [*In a deep, "evil" sounding voice.*] A sunset is... a prison
7 for... a goth. Because it delays the coming of the night,
8 most glorious night, beautiful night. The night-time is when
9 *all* the magic happens and true life begins! Flowers cannot
10 grow in the night because they cannot *stand* to see it. That's
11 why I feel there should be no transitions such as sunsets, it
12 should go from day to night *instantly* but the day should
13 only last for two minutes, just so that the flowers could...
[*Alarm goes off. One hour is up.*]

MARCH 18

Same room-within-a-studio.

1 Oh sure, why not?
2 Got a bit of a weird angle here with the camera.
3 Just to try something different.
4 Get out there in the dating scene.
5 Let yourself circulate around in the circulatory system of
6 sexual congress.
7 And let yourself flow in and out of the... borders... of what's
8 thought of as the sexual congress.
9 I think I've made my point, securely, and in a way that is
10 acceptable to any possible precautionary measure.
11 So I've taken a lot of heat on this one.
12 Yeah.
13 [*Pause.*]
14 It's gonna be hard to focus today, because...
15 [*Admonishing.*] Not that I need to focus! That's the thing I
16 always forget!
17 We had an open house, open studio.
18 People came in to ask questions.
19 Hung around.
20 Came into the room, which, I wonder.
21 Was that a good idea? Or not?
22 To let them in my space.
23 I don't know.
24 There are no rules.
25 It was certainly weird to say...
26 I found myself saying the same thing to people.

Just as a way of giving them the idea.	1
But it's like, someone would come in and I would give them	2
the gist, I'd be like, "So this is the room I talk to myself in,	3
one to two times a week. And I transcribe it and I blah blah	4
blah blahblahblah <i>blah</i> ."	5
And then...	6
Interestingly, the question people ask is, "What do you talk	7
about when you talk to yourself?"	8
Then I usually say that <i>my</i> interest in it is to be able to	9
explore the whole range from sound to...	10
Even though I'd say only twenty percent of what I've done is	11
purely voice, but...	12
Anyways, it's interesting that people ask you what you talk	13
about when you talk to yourself.	14
Because really, I mean...	15
[<i>Takes a sip of coffee</i> .]	16
But I also found, once again, maybe as a result of this, when	17
I'm talking to people about talking to myself, I talk a <i>lot</i> .	18
Or is it just I'm now conscious of it because Peter said that	19
one day... jokingly said, "Well it doesn't seem like you have	20
a problem talking anymore."	21
Maybe not "anymore".	22
I might be misremembering that.	23
Anyways, I think it was a joke.	24
Or was it a joke?	25
So what else was there? Was there anything else interesting	26

1 about that open house.
2 [*Long pause.*]
3 People asked about the symbols on the walls a lot.
4 Which makes sense.
5 I mean, when I find myself explaining it, it does get a bit
6 silly...
7 Because it's not science.
8 It's pseudo-science.
9 It's not even pseudo-science.
10 Which is the strongest case for it just being art.
11 [*Long pause.*]
12 Andy Warhol transcribed twenty-four hours of Ondine,
13 who apparently was an amphetamine enthusiast.
14 And I was looking at that.
15 It was pretty interesting.
16 Where are the similarities between that and what I'm doing?
17 Apart from the transcription...
18 I mean, even the transcription, he tried to keep it almost
19 identical, and my transcription is similar but re-formatted
20 and a little bit less... raw.
21 [*Pause.*]
22 So, people coming in here. Should I have let them come
23 and sit and hang out?
24 [*Pause.*]
25 Yeah.
26 Yeah, I think so.

I think because, yeah.	1
[<i>Pause.</i>]	2
<i>Ugh.</i> This doesn't feel good today.	3
It feels....	4
It feels ffffffffake or something.	5
It feels forced.	6
But I don't know what I can do to get out of it.	7
What can I do to...	8
What can I do tooooooo...	9
Does it always feel like this at the beginning? Probably a little bit.	10
What can I do to ease out of it?	11
Well, maybe I need to...	12
[<i>Rubbing hands together.</i>]	13
I can do this, I'm fine with it.	14
Let's just slip into a... underbrush.	15
Crawl under the bush and see what's in the bush. Pick some berries on the way, pop out the other side: BOOM. I'm in the park. But! Not <i>all</i> of the park is there! A huge chunk of it has been covered over in sort of wet tissue...	16
That's not going anywhere.	17
Sometimes you just gotta try and then you... trip over something, like a little piece of glass standing up, a glass hurdle, a kind of little glass hurdle. You're just sort of wildly running and jumping and hoping that—'cause I mean obviously it's glass. It's hard to see. So you don't want	18
	19
	20
	21
	22
	23
	24
	25
	26

1 to smash your shins on it. [*Takes sip of coffee.*] So you
2 approach it with what's called the "glass hurdle approach",
3 which is to just jump every... to be constantly jumping.
4 Jumping, jumping, jumping. And then, at the end of it, you
5 get past the part where you were told the glass hurdles were
6 and someone says, "There were no glass hurdles there. There
7 were no hurdles." And then it's your decision then whether
8 you feel foolish or not. Or whether you think, "I did my
9 best. I went with what information I had. I absorbed it, I
10 took it in... to myself, and then I kept going."

11 [*Pause.*]

12 Flossssss.

13 [*Pause.*]

14 Sssss.

15 Ssssspackle. Spackle.

16 Paste.

17 Paste...

18 Paste-taps.

19 Paste...

20 Paste-tin.

21 Paste, pace, pacer, pasteless.

22 Paste first.

23 Paste first and then see.

24 Pasteless.

25 Crumb, crumb, crumb-tins. Cruntins.

26 [*Pause.*]

Threeless. Threeless exrapes.	1
And in, freeeeesh... ssssssssociety you don't need to worry	2
about having a pillar come down on your back because	3
you have examined what possible outcomes could be made	4
from trying to... loosen up... ff-fff-ff-five ways of moving	5
forward.	6
And...	7
Nothing's working.	8
Nothing's working today.	9
I'm not doing it.	10
That either shows that I'm not good at this yet or that	11
there's just no such thing as...	12
[<i>Takes sip of water.</i>]	13
Is good... "interesting"?	14
That's another question.	15
Just keep going. Just keep talking.	16
That's the whole point. That's what I'm doing here. That's	17
what I'm doing.	18
It's not a content based evaluation.	19
There's not going to be a panel, and the panel is not going	20
to do anything.	21
Well they might.	22
Anyways.	23
[<i>Pause.</i>]	24
Since I've got nothing else to talk about, why not talk	25
about life?	26

1 [*Fake laugh.*]
2 I did say in the past I wouldn't talk *too* much about life stuff.
3 It's not gonna kill me.
4 And...
5 That's not because I want to avoid narrative in the whole,
6 but because narrative...
7 Those are all...
8 Personal narrative, it's tied too closely to like a one-person
9 show, or a monologue, or a soliloquy.
10 It's just... it doesn't interest me.
11 And that's, you know, in the same way that it doesn't inter-
12 est... me.
13 [*Pause.*]
14 Re-thinking it, I think what is not interesting about it is
15 that I don't want to do it, and when I look at it, I say, "I'm
16 not interested in that," or I say, "I don't like it," or I say,
17 "That's not for me. It's maybe something that you might
18 like but I'm not *quite* ready to say to myself 'I love it' yet."
19 It's not something I can picture myself engaging with on a
20 real authentic... level? And I don't like it and I don't want
21 it. I don't need to have it at all in my sphere of activities
22 over the course of one or many days. Whichever many days
23 you have to use as a sample set for whatever I just said. But
24 youuuuuuu have to think of it this way: I don't have a *huge*
25 interest in liking it, or wanting to like it. If I did, I'd only be
26 doing it because I...

What is the root of this little thing I was talking about?	1
Not wanting to do a narrative.	2
See, no narrative there.	3
Nothing.	4
There's nothing going on.	5
And that would be annoying to a <i>lot</i> of people.	6
Maybe even myself.	7
I like storytelling.	8
I think, "Yes, that is one humanity's..."	9
[<i>Pause.</i>]	10
I said "pause" out loud.	11
Because now that I've been transcribing and I use the word "pause" in there to indicate a pause, I can <i>say</i> pause.	12 13
If I want to.	14
[<i>Pause.</i>]	15
But yeah, I understand that humanity is a storytelling culture, but...	16 17
[<i>Pause.</i>]	18
The wwwwweak...	19
The weak link in this... possible chain is ffffffffenwick.	20
[<i>Pause.</i>]	21
Going back to what I was talking about.	22
Yes.	23
Humanity! Humanity.	24
Storytelling culture.	25
If I was someone else, I could say, "Listen, I see what you're	26

1 doing here, but I think often you're focusing on these
2 things that are the least important aspects of language and
3 of the voice. [*With urgency.*] Because they don't share the
4 stories of... *They don't share the stories of humanity.* We are
5 a storytelling *culture!* Okay? Our stories are what unite us,
6 they're what bring us into each others spheres. I tell *you* a
7 story—we're always telling stories to each other—we share
8 our stories, we nurture them in each other. I show you my
9 stories when I do my one-person show.”

10 Okay, well, I'm not making fun of... one-person shows
11 by any stretch of the imagination. Nor am I making fun of
12 storytelling. Nor am I making fun of people sharing their
13 intimate secrets, but: *I* don't have to do that.

14 I do that all the time with my friends. With good ones.

15 I share intimate things with them all the time. I'm not
16 afraid—and this is important— I'm not afraid of sharing
17 real emotional things. I'm not afraid of sharing them in a
18 public sphere, I just have no interest in doing that.

19 Why do I *feel* like...

20 Why do I feel like...

21 [*Pause.*]

22 People don't like nonsense. For a couple reasons.

23 When people think of nonsense... There's no information
24 in it, there's no... but it's... but in a way that's exciting.

25 [*Pause.*]

26 You get that kind of information and signification

all day long.	1
Try something else. Give yourself ten minutes of...	2
Crystal prints. Crystal prince with a crystal prick.	3
Why not say, “Fan... fantasy cra... fantasy crowns?”	4
That’s also related to what I said.	5
What about basssss... bas... bas. Nothing is coming there.	6
What about impossible pla... playgrounds. Controlling your whole practical excuse, and you freeeeeeeeee...	7 8
“Free” is a word I like. Mark that down.	9
[<i>Pause.</i>]	10
When you get into a place where you can excruciatingly control what you hold in front of you, then you’ve got a... a kind of... past-time that you can explore in four kinds of ways. You’ve got... number one is moving into a new house. Number two is get, um, away from your whole... plaque culture, where there are plaques being put up and put down, and engraved and embossed over and sanded down. Number three: examine a kind of flowing but flowless kitchen where there is no water but there is.... paste. And number four? Find a kind of sort of loose... wagon, that, once inside, when you get inside, you are enclosed by three bars. One bar is for your legs, to keep them from popping up; one bar is for your chest, to keep it from jiggling; one bar goes <i>right</i> under your chin so that you have something to rest your head on when things get a little heavy... a little bit emotionally burdensome. And the <i>only</i> way you can	11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

1 possibly explore your kind of—yeah, I call it a “politics of
2 excruciation”? I think you have to realize to yourself that
3 there is *only a fine amount* of free possible sockets to ever at
4 once put in your needs from. So you have to look for those
5 situations where you can’t pop out, you can’t sag down, but
6 you have to let a... a... free kind of intimidation free, and a,
7 “Hey, don’t hassle me,” hassle-free... And all of those things
8 together in a heap make up what I like to think of as a
9 geodesic, disc dome garbage-ball. And it’s what forms many
10 small hills, but nobody ever asks this question of those hills:
11 who is is going to launder them? Because that’s the process
12 I want to talk about now. Launderation, laundering. You
13 move one thing into another thing, it becomes something
14 better, but it becomes something else entirely. When you
15 launder something, you don’t just take something dirty and
16 make it clean. And I think that’s actually...
17 I think that’s the first time I actually ever thought of
18 laundering money in terms of “washing” it, making it
19 “clean”.
20 I’m being serious right now.
21 That’s the first time I thought, “Oh, take something dirty—
22 dirty money—and make it clean—clean money, useable
23 money.”
24 That’s what you do when you put laundry in the laundry.
25 It comes dirty; it goes clean. It comes up to you dirty and
26 it leaves you clean. Your interactions with it are dirty;

its cleanliness exceeds you and moves away from you. 1
And from that point you watch it walk away, you don't 2
think twice. Don't get caught up in self-doubt and self- 3
recrimination. Once it's clean, and it's away from you? Let 4
it go. And this is the thing: you knew it before, you had 5
insight into it when it was more complicated. Because 6
cleanliness is... a lack of complication. 7
[*Pause.*] 8
And that's up to you, you go inside that hole or you get out 9
of that hole. It's up to you. The door is circular. [*Pause.*] 10
You're going to have to crunch up in a ball to get inside of 11
it. But when you're in that position—and this is the thing 12
with that kind of a door—it's *immediately* a fetal position 13
that you're forced into. You go through that door, you're 14
in a fetal position. Now it's up to you what you do. That's 15
why there are small pillows all throughout the entrance. 16
[*Pause.*] Because. [*Sighs.*] [*Pause.*] I mean... I like to 17
make a place nice, I like to make a place *look* nice. So if 18
someone has needs that are immediately present to me, I try 19
and accommodate them at all costs. *Whatever* I do, I have 20
to do *that*. That's the most important part. If you come to 21
my house... You're itchy. The next time you come, there's 22
something sticking out of the wall that's exactly the height 23
of where you were itchy. So over time, my house has become 24
an accumulation of things that try to make other people 25
feel comfortable. *Even though* it was in another time-stream 26

1 that they needed to be made comfortable. In the past, is
2 what I mean to say. So if you aren't feeling comfortable
3 in my house, it's going to continue... but! Hopefully, you
4 know, maybe it's something that happens often. If you're
5 itchy in that same spot again, it'll be like the most incredible
6 convenience you've ever encountered. But if you're never
7 itchy in that spot again... well... then I have made a record
8 of your presence in my house, and I don't think there's
9 anything wrong with that. The only problem is that when
10 the accumulation in the house—the accommodations,
11 the “accumulated accommodations” as I like to refer to
12 them—when they become a problem is when, you know,
13 that one thing that's out from the wall meant for scratching
14 that one person who had that itch there, if someone else
15 comes over and it hits them, or they find it ugly, then I'm
16 forced into... [*pause*] I'm forced into a dilemma! And
17 it's something everyone has to deal with on a day-to-day
18 basis. I'm no different, except I've made this... utopia of
19 accommodations, aaaaaand now I'm... Well, that person
20 who hit that, I know they don't want it there the next time
21 they come back, and yet if I remove it, the person whose
22 initial itch spawned the accommodation will be... they'll
23 be without. How I deal with this—and I have dealt with
24 it many times in the past... For example. Once, someone
25 came over and they said they didn't like putting their
26 shoes near the door where I had a doormat, because they

felt bad about their shoes, I made a special cubby, with an 1
 invisible door, right near the front door, so that you tap it 2
 and it slides open and you put your shoes in... That person 3
 could put their shoes in. And then another person came in 4
 and they kicked it, and it flung open, and it scared them. 5
 So I thought, well, I need to weigh whose needs are more 6
 important. What are the chances that person is going to 7
 kick that spot again? Well now that they know its there, they 8
will kick it, because they think, "I'm gonna use this spot for 9
 my shoes, that's so cool." But then I say... What do I say 10
 to them? "No, that's for person x, that's their special shoe 11
 spot." And person y says, well, "We're not here at the same 12
 time. He or she isn't here right now," and I say, "Yes, okay, 13
 you put your shoes in there now, and I'm going to make *sure* 14
 x not coming over." It's that kind of thing. You gotta let it 15
 be a fluid situation. You *can't* let it be something that you'd 16
 get too worried about. It's no... there's no opening to it. 17
 [*Pause.*] 18
 And so I think back to the thing I was saying about fetal 19
 position door. 20
 [*Pause.*] 21
 I think this is a good idea. 22
 I don't *really* think it's a good idea. 23
 I don't need to say that. 24
 I don't need to say, "I'm being a *person* right now who thinks 25
 that that's a good idea. But the real me wouldn't do it." 26

1 But I like the idea of it.
2 But I wouldn't do it.
3 I'm not going to make a door that forces you in to the fetal
4 position, because that would also need to be attached to a
5 tunnel that forces you into a... continued fetal position.
6 But then again crouching into a ball is not always thought
7 of as fetal position. Sometimes it's thought of as... [*long*
8 *pause*] just like... [*looks at one of the quasi-symbols on the*
9 *east wall*] a wiggly worm.
10 Hey, that's maybe the first time I looked at the wall and
11 used something from it.
12 And what I got out of it was "wiggly worm".
13 So great experiences come from total... acceptance of...
14 Gaia's plan.
15 Gaia.
16 Earth.
17 You know, I *like* crystals. I have to say, I have that pink
18 crystal in Adam's room and I'm often jealous.
19 My mother gave it to me.
20 It really has a nice light to it, it'd be perfect for *this* room.
21 If I made another room... honestly?
22 If I made another room for talking to myself, I have to
23 say... I... would... I mean those crystals lit from within
24 have a pretty good light situation, and if I could... adapt
25 them...
26 But then it gets in to—*I don't know*—then it gets even more

into a vaguely spiritual thing.	1
And also, speaking of which, I just happen to be reading right now, a book about...	2 3
I mean this is quasi-personal, but so many people are anxious and sort of depressed that I don't think it's that big of a deal.	4 5 6
I'm reading this book...	7
[<i>Pause.</i>]	8
A little weird to say out loud.	9
[<i>Pause.</i>]	10
But anyways, I'm reading this book about cognitive therapy and trying to make your... Control your moods a little more, through...	11 12 13
Trying to understand your thoughts a little more.	14
Anyways.	15
Some of it is... admittedly corny, but some of it totally makes sense.	16 17
I mean anything where someone lays out...	18
It can be corny.	19
But what was my point?	20
Why was I talking about that?	21
Because...	22
[<i>Pause.</i>]	23
[<i>Looking down at the circular symbol painted on the floor in the middle of the room.</i>]	24 25
I wonder, if I didn't have this circle thingy in the middle of	26

1 the room, would I walk in a circle?
2 Probably.
3 That's what pacing is, you dipshit.
4 That's what pacing is.
5 You didn't somehow make a psychic...
6 You didn't make a whirlpool of motion by drawing this
7 symbol.
8 But it does add a nice...
9 *Ooh*, my back is sore.
10 [*Sits down.*]
11 [*Hearing a noise in the hall.*]
12 Was that...
13 [*Notices camera is not recording.*]
14 [*Gets out of chair.*]
15 What... huh.
16 [*Tries to fix camera for approximately three minutes, during*
17 *which he forgets to talk.*]
18 Anyhoo.
19 I guess I'm gonna need to deal with that later.
20 But now...
21 [*Takes a sip of coffee.*]
22 I need to keep going.
23 Fuck.
24 Fuck!
25 *Annoying!*
26 Stupid god-damn technology.

Figure out what the fuck the problem is. 1

This and that, there we go. 2

Yeahhhhhhhhhhh. 3

[*Singing, nasally, in an upbeat 80s R&B style.*] What do 4

you know? / About be-ing who you are? / Sit-ting, onnnnn 5

a star. / Beeeeee a baby tonight. / Be a baby tonight. / 6

Just gooooooooooooooooo... to where a baby goes / go to 7

where bayyyyy-bees go. / Do you know? / Where bayyy- 8

bies go-oh. / Babies go up, in, to / a skyyyyy-scraper, / and 9

then get to work. / They celebrate their aspirations. / And 10

they don't get any incredulity / abouuuut where their boss 11

is telling them to go. / Cause when their boss / asks them 12

to doo-ooh. / A report-that-they-forgot / last week. / And 13

you know everybody's / gonna be asking them. / Ohhhhhh 14

what did the boss say? / Was he controlling? / Was he cruel 15

in his delivery / of the message / that you were late, with 16

your report. / And you didn't, submit that report. / But 17

what are you reporting on? / And where will you report it 18

to? / When the boss is away on vacation / he doesn't have 19

any instructions / for how to celebraaaaaate that report. / Is 20

what he calls it. / He says, "Don't just submit it. / Celebrate 21

that report. / Celebrate it in toooooo my office. / But did 22

you know / that when I ask for a report / it's more than just 23

about the physical report? / It's about respect for me / and 24

the job that I do / as your boss, and I need a vacaaaation. 25

/ I'm going on vacation / but I'm thinking about you and 26

1 that report. / But I'm not gonna do that / when I'm on the
2 beach / alllllllllll buried up-to-ma-face! / I'll just show you a
3 picture. / Before and after with my tan. / And that's *myyyy*
4 report, on the sun. / Yeah!"
5 [*Sarcastically.*] What a good song. What a great song.
6 [*Pause.*]
7 It's okay to be upset about the camera.
8 And how the camera is not recording and is totally fucked
9 up. And I had it at such a cool angle!
10 What a drag.
11 [*Melodramatic.*] What a life to live. I was just trying to do
12 something *nice*, something *exciting*, and look what happens?
13 It's just the way it goes.
14 But you know.
15 I don't like it.
16 [*Starts examining camera again.*]
17 I don't think there is much I can do with it.
18 Piece of shit.
19 Piece of poop.
20 Why don't you work, that's my question.
21 Like, why aren't you working anymore when you did before?
22 [*Drops camera.*]
23 Oh no.
24 [*Distracted, handling camera.*] Did someone do something?
25 Did someone break in and break the camera because they
26 wanted to... stop me from becoming... who I want to be?

[<i>Fumbling with camera.</i>]	1
[<i>Long pause.</i>]	2
There's some footage on this camera, there just isn't a lot.	3
I wonder how long it goes for.	4
[<i>Pause.</i>]	5
All right, I probably shouldn't just talk about how this camera is fucked up.	6
That's not cool.	8
I've gotta go with the flow.	9
[<i>Pause.</i>]	10
I think.	11
[<i>Pause.</i>]	12
It's fucked, it's totally fucked.	13
[<i>Speaking with a cliché snob voice.</i>] This is the kind of problem you just don't foresee, and it happens and <i>everything</i> falls apart.	14
	15
	16
Okay.	17
It's time to get on the plussss-side of this inverted comma.	18
<i>Ooh.</i> What's an inverted comma?	19
I'll tell you what an inverted comma is. It's upside-down, first of all. Total inversion. It's not a pause, that's for sure.	20
	21
It joins things together and removes all space. It sucks time out of a room. If you put, like, six inverted commas after a sentence...	22
Well, imagine there is so little of a pause that the words just sort of flow together. Like... capitalistand. Like ponieswallow. You know. Useful words. Compound words	23
	24
	25
	26

1 like ponieswallow. Although that's probably just a kind of
2 bird.
3 [*Sarcastically bragging.*] I probably just invented a kind of
4 bird.
5 Ohhhh my gosh.
6 What happens to you in your time.
7 Hey, last time I was doing this I...
8 [*Sits down.*]
9 I said *om* for twenty minutes or something like that.
10 So the open house.
11 That was interesting.
12 There were some nice people.
13 But it was weird to have like two people hanging out...
14 I was sort of standing at the door and there were two
15 people, one person in each chair, and one guy was like,
16 "It would be cool to be stoned in here." Or, "It would be
17 *crazytown*." He said "crazytown". It *would* be "crazytown"
18 to be stoned in here. And what did I say, as the authority?
19 I should have said, "Would it be crazytown indeed to be
20 stoned in here? Or... is crazytown wherever *stoned* is?" She
21 would have been like, "You're so cool! You talk like a *stoned*
22 *guy!*" I'd be like, [*stoner voice*] "Yeaah I'm pretty cool,
23 stoned is cool. Heyyy you wanna get high in my studio?
24 That's how cool I am. I don't care if a teacher comes in, I'll
25 blow smoke in their face. Yeaah, fuck you, it's my studio.
26 I'll smoke all the weed in the *city* in here. I process it. I'm

a weed launderer. I take the weed and I process it through 1
my... fuckin' mind. Into the... basically... Out of the 2
confines of your... fucking administrative options I get all 3
of the fucking Christ-like sparkle tingles, you know? You get 4
that real *tingle sensation*." 5
You get that *real* tingle sensation. 6
Forget about what *you've* heard about sparkle arms or tingle 7
sensation. This is the real one. You pop this in your mouth 8
and suddenly you feel like someone is running a lawn 9
mower over your whole body. 10
[*Long pause.*] 11
Well, to continue on... 12
The *om* thing was not bad. 13
Pretty good. 14
I mean, I don't wanna over... 15
I don't wanna... 16
The spiritual thing. 17
Spirituality. 18
I think I'm just thinking about it because in the last thing I 19
did people used that word. 20
And then I think, "Is that something I'm interested in?" 21
"Oh, that was kind of a spiritual thing... it had a 22
spiritual..." 23
You know, because it was chant-like. 24
I just think of it as abstracted voice. 25
It ends up sounding spiritual, for sure, but also is there a 26

1 validity to that, because spirituality... spiritual... the voice,
2 when thinking about it...
3 Well, say that *om* thing, it's in some ways ridiculous but it
4 is, when you do it, you can feel your face kind of rattle, your
5 chest kind of rattle, and, you know...
6 There is a relationship between making a sound that has a
7 *kind* of meaning but almost no meaning. A sound that is as
8 individual as any individual is, and yet has a kind of...
9 [*Long pause.*]
10 [*Distracted.*] The only... coat... is open, and inside is
11 something quite disturbing to repeat to yourself.
12 The coooooooooat.
13 Plaaaayyyyyyyyyyyers.
14 Players.
15 [*Yawning.*]
16 What about *om*.
17 Ohhhhhhmmmmmmmmmm.
18 Ohhhhhhhhhhhhhhhhhmmmmmmmmmmmmmmmmmmmmmmmm-
19 mmmmm.
20 Ray ray ray-ray-rayrayray *ray*.
21 [*Pause.*]
22 I mean I owe it to myself to mix it up in here, but I also owe
23 it to myself to do whatever comes and not worry about it.
24 I feel like there was something I wanted to say about *om*,
25 And it was this: because it's like... a situation... Yeah, this
26 is why that word was used. You feel your voice and you

don't associate any meaning to it, so it flips back to the voice itself, or the <i>sound</i> of your voice.	1 2
I mean this is obvious to anyone who would think about it for longer than...	3 4
But, you know, I come to things a little slower sometimes.	5
Like, when I was thinking about money laundering? I think I'm so used to the actual use of it that I never thought of it as taking dirty money and making it clean. It's not like I didn't know what laundering was. I just never... it never made the jump back to the thing.	6 7 8 9 10
Interesting.	11
Semi-quasi.	12
Qualities.	13
[<i>In a cutesy voice.</i>] I am a qual-i-tyyyyyy. A koala teeeeeeee- shirt.	14 15
[<i>In a cutesy voice, but through gritted teeth.</i>] A koala t-shirt! Oh, that's rich! That's funny!	16 17
What am I gonna do without video footage for the last half?	18
I guess it doesn't matter, since I have no idea <i>what</i> the footage would be used for or if... <i>if</i> it will be used.	19 20
Notabigdeallllllllllll.	21
I could have a still image.	22
A photo.	23
Just a nice... a shot that you use for applying for auditions.	24
Auditioning for auditions, not even applying for them.	25
I could do an audition.	26

1 I could do an audition right now if I wanted to?
2 What could I audition for?
3 Well.
4 [*Gets out of chair.*]
5 What about a... hole.
6 I am curious about the camera though, I can't stop thinking
7 about this stupid god-damn camera and will I be able to
8 figure out what's wrong.
9 [*Pause.*]
10 The purpose of this room was not to fret about the camera.
11 I have something real to fret about... which is... the fact
12 that we're thinking about buying a house today.
13 That's something to fret about.
14 [*Takes a sip of water.*]
15 Considering we have no idea what I'm doing.
16 It's one of those things you're sure about one second and
17 the next it's like you have no actual decision-making power.
18 The next moment, you are totally undecided, like, "Is it
19 even a house anymore? No, it's a house, it's a house for sure.
20 Oh wait a second. It's shifting, it's... it's softening. It's not a
21 house anymore."
22 So that should be fun.
23 Hey, I'm an adult! At some point, some people, if they want
24 to—hey, no pressure—maybe you'll get a house.
25 And therrrrrrre's my little life update.
26 Separate life from art? You can't do it.

But I can! In my little experiment. 1

I mean I guess that's what makes me... makes it honest, 2

is that I can both try to do something different, and 3

interesting to myself, which is, you know, all of the more 4

free-wheeling aspects of this. And then to break out of that 5

doesn't mean that I don't—and I'm telling *myself* this— 6

doesn't mean that I don't believe in the... 7

[*Pause.*] 8

I wonder if my tone of voice—not to get back to the tone of 9

voice thing... 10

Is it more natural *now* then it was earlier? 11

And is it becoming less... 12

As time goes on, is it becoming... Well it's not always 13

getting less interesting, in terms of what I'm talking about 14

or what I'm doing. 15

But I don't think this is something I could do for years. 16

I think there is a shelf-life of it, of it being a practice or a 17

thing. And I've worried about that, I've thought, "Could 18

you talk to yourself for..." Could it just become something 19

that you do that's all... not *all* you do. 20

What am I trying to say. 21

I do believe that I want it to be something where by the end 22

of it I feel like I'm good at it. I can do it. I have technique. I 23

have an understanding of what kinds of things I talk about. 24

Things I'm interested in doing while doing it. 25

Which is why I want to make part of it a score, which is the 26

1 very basic idea of it.
2 Implied in that is that someone else could try it, and they
3 have these basic rules but almost no guidance.
4 Anyways.
5 Will I just get to the point towards the end where—and you
6 know, towards the end is not that far from now, maybe a
7 month—but, will I get to the point where I'm... Just am...
8 it becomes super boring. I...
9 [*Pause.*]
10 I lost this particular attack.
11 On...
12 Morality.
13 And frrreeeeeeee...
14 *Why* do I say the word “free” so much?
15 Whenever my mind wanders I say [*dopily*] “free”.
16 [*Dopily.*] Freeeeeeee.
17 Maybe what I need to do is—and I'm just throwing it out
18 there—maybe I need to say that word so many times that it
19 expels it from my system.
20 Yes.
21 I'm going to do it.
22 Starting... [*snaps fingers*] now.
23 Freeeee. Free. Free! Free. It's free. Free, free. Free, freefree-
24 freefreefree. Free. Free-eeeeeeeeeeeee free. Free. Free. Free.
25 Free. Free. Free. Free. Free. Free. Free. Free-free. Free!
26 Free! Free! Free! It's free! Free, free, free! Freeeeeeeeeeeee.

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freereefreefreefreefree. Freeee. Freeee. Freeee. Freeee. Free.	8
Freeeeeeee. Freefreefreefreefreefreefreefreefreefefefefefe-	9
fefefef-	10
Reefreef...	11

[*Alarm goes off. One hour is up.*]

APRIL 1

Same room-within-a-studio.

1 I am back, after a short period of gone-awayness.
2 I was writing an essay.
3 My thesis essay, of which this is related.
4 And I wonder how much I'll be able to submerge the
5 knowledge of that or what I had to write...
6 But whatever.
7 Time goes on... forward into a kind of po-tent cry-stal trap.
8 Inside of the trap is the whole basket. Well, I would caution
9 you on exactly what kind of approach you want to take in
10 getting that basket. You *know* it's a trap. And a basket is
11 a trap of its own kind in that it holds things inside of it.
12 And anything that holds something inside it has to be a
13 subterfuge... It has to be a trick, because if it didn't have to
14 be there it wouldn't and you shouldn't have put it in there
15 in the first place. But seeing as you did, why not get a... a
16 raincheck on that, okay? I'd love to do lunch with you. I'd
17 *love* to do lunch with you, but I can't. I caaaaaan't, I just
18 *can't*.
19 [*Takes a sip of water.*]
20 This time I have the camera up in the air, hanging from a
21 rope. And... this is the thing.
22 [*In the voice of a confused old man.*] I just don't know what
23 to do about technology! Technology gets me every time!
24 Oh gosh, I huh-ha-ha thought the caaaamera was broken!
25 [*Voice goes up high.*] I thought the camera was broken!
26 [*Starting very high and ending very low.*] I thought the

camera was broken. [*Starting very high, ending very low.*] 1

I thought the camera was broken. [*In a very high squeal.*] 2

Ahhhhthathaaaaacaaaaaaa-yaaaaaaaa! [*Piercingly, in as high a* 3
squeal as is possible.] Waaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa 4
aaaaaaaaaaaaaaaaaaaaaaaaaaaaoooooooooh! 5

That is a high voice. 6

That is one of my skills! 7

[*In the same high squeal.*] Waaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa 8
aaaaaaaaaaaaaaaaaaaaoooooooooh. 9

[*Pleased.*] That's pretty good! 10

That's some Meredith Monk style *shit!* 11

Booooooooooooooooooots, made for walking. 12

[*Singing with extreme enunciation, to the tune of "These Boots* 13
are Made for Walking".] These boots are made for walkin' / 14
and that's just where they'll go / for one of these days these 15
boots are going to accelerate the flow of time. 16

[*Clears throat.*] 17

[*High squealing that fluctuates up and down in pitch* 18
like a broken siren.] Aaaaaaaaaaaaaaaaaaaaaooooooooohh- 19
hhhwaaaaaaaoo! Ooooooooohhwaaaaaaaa! 20

Waaaaaaaaaaaaaaaaooooooooooooooooohhhhhh. Waaaaaoo- 21
haaaaaaoooooooohwaawoooh. 22

[*Long bout of laughter.*] 23

[*High-squealing, like the siren.*] 24

Aaohwaahhoohwaahhoohwaahhoohwaah. 25

[*Laughing.*] 26

1 Pretty cool!

2 That was pretty cool, I have to say.

3 [*Pause.*]

4 [*Coolly, with an air of menace.*] You wanna join our

5 gaaaaaang, think you can haaaaaack it? We fuck people *up*,

6 man. Visually. Visually we fuck them up, man. We take

7 their fucking photos on the sly, cruising around in different

8 territories. Then the next thing you know, BOOM, I'm taking

9 the photos home and I'm doing shit like I move their eyes

10 up, or down, or like further away from each other. I replace

11 different parts of their face with other parts of their face,

12 which you might think of as rearranging. I *also* think of it

13 that way. But! In switching the face, I *fuck* them up. Ah-ha

14 it's a play on words, *shitface!* Boooooooooooooooooots.

15 [*Singing, once again to the tune of "These Boots are Made*

16 *for Walking"*] These boots are made for walkin' / and that's

17 where they will see / 'cause my boots have little tiny eyes /

18 inside of each of... my... feet.

19 Hm.

20 That's quite the psychedelic...

21 Truthfully...

22 I think psychedelic is the name of the game in this room.

23 I should probably put that acknowledgement into my paper,

24 or my thinking about this, because it's pretty psychedelic.

25 You've got the colours, you've got the... I mean I've talked

26 about this before, the quasi-drug influence.

Ah shit, I should have put that in there.	1
Well it's too short a paper. I can't put everything in.	2
[<i>Burps.</i>]	3
But I can put that in!	4
[<i>Singing, in a country music style.</i>] I can't put <i>everythang</i> in	5
/ but I can put <i>that</i> one in. / I can't put <i>everythang</i> in / but I	6
<i>can</i> put that one in.	7
[<i>Singing in a clear, enunciated voice.</i>] I can't put	8
everything in / but I can put that thing in. / I can't put	9
everything in but I can put that thing in. / Can I put	10
that thing in I can put that thing in. / Put that thing	11
in I can I put everything in but I can't put that thing	12
in. / I can't put that thing in but I can put that in. / I	13
can put that in. / I can put that in. / [<i>Accelerating.</i>] I	14
can put that in I can put that in I can put that in I can	15
put that in putthatinputthatinputthatinputthatin. /	16
IgotapinIgotapinIgotapinIgotapininmyface.	17
I-got-a-pin-in-my-face.	18
[<i>Pause.</i>]	19
Somebody's <i>jazzed</i> today.	20
Somebody's <i>real</i> fucking jazzed.	21
[<i>Takes gulp of coffee.</i>]	22
But okay. Definitely psychedelic.	23
Huh.	24
But is it meaningful.	25
Is the psychedelic aspect...	26

1 What is, you know, what is my understanding of the
2 psychedelic, of psychedelic things.
3 What was the point?
4 I mean it was pretty heavily tied to drugs, there's really no
5 way around that.
6 But this is, I mean, I'm looking for a natural high here.
7 Which is what it is.
8 It's naturally *trippy*, right?
9 Let's think about this.
10 Why...
11 Why did those guys...
12 What's the point of doing the oil and water lightshows that
13 they did?
14 What's the justification for that?
15 It looks cool.
16 And it would have looked cool when you were stoned.
17 I'm sure they would say something about... biology, and
18 like, microscopic, uh soul manifestation and internal...
19 vigorativeness.
20 [*In a beatific stoner voice.*] Internal vigorativeness, man.
21 Why do you have to break everything down in terms of like,
22 "What's the point," man. Well guess what, grab on to the
23 ripple, man. Grab on to the ripple, dude. If you see it... It's
24 like catching a wave, man. I haven't surfed, but you know
25 what I have surfed? *Reality's folds*, man. I'm talking about
26 vigorative internal control, man. Vigorative internal con-

trollllll, man. Vigorative... internal... insights. You've got	1
those coming at you in all situations man. Oil and water,	2
flowing together? Those shits go around each other. And	3
what's happening man is that you're seeing cellular fucking	4
vigorative intensities. You're seeing cellular vigorative	5
intensities, man. You gotta get past all your bullshit, if you	6
wanna get to the real trip. Which is moments quesssstion.	7
You gotta plus-size your...	8
[<i>Pause.</i>]	9
<i>There</i> is something I'm always saying.	10
I'm always saying situation. Okay. Yes.	11
I'm always saying plus-size.	12
Because it is a very satisfying thing to say.	13
I'm not, for the record—it has nothing to do with anything.	14
Because here, let's talk about this.	15
I don't think I've discussed this in any public situation or	16
vigorative tendency...	17
Que!!!!!!!!!!!!!!!!!!!!ch... all your suuuuuuuuuuuuper cool	18
attitude... [<i>previous beatific stoner voice</i>] and just look at	19
the oil and water, man! Look at it flow! Put aside all your	20
troubles, all your <i>worries</i> , man. It's like they say in dance	21
music, "Forget about your worries. Leave it all on the floor.	22
Let's celebrate tonight, and dance. Move to the music, feel	23
the rhythm in your body. Forget about your troubles. Come	24
on, on to the floor. And dance." That's what they're saying!	25
Get rid of that shit! Take off your <i>tie</i> . It'll be there when	26

1 you put it back on, man. Look at the oil. Look at the water.
2 What are they doing?
3 [*Regular voice, slightly agitated.*] Tell me! You're asking me
4 what the point is? I'll tell you what the point is. Vigorative
5 internal microscopic expansion of... all see... secret...
6 sequences of reality ripple. It's like a microscope. It's a
7 science.
8 Well, it's true though.
9 That's definitely silly but...
10 There are different kinds of intelligence, and a person that
11 makes a really trippy oil and water projection—or whatever
12 it is, I don't know why I'm saying water. [*Pause.*] Oil
13 projections? You make a mind-blowing, super trippy oil and
14 water projection, how is that less intelligent than a good
15 abstract painting? It's not. It's just not. No, well, it is. But it's
16 not. I mean, it's at least got something to it. Those guys...
17 An oil and water projectionist—it's not water, you fucking
18 tool! It is oil and... baking grease. It's oil and rub... ripped
19 condom sauce.
20 I don't say that. Not at the dinner table. I've never *ever*...
21 Are you kidding me? I've never said that at the dinner
22 table. I never once brought up the smell of a condom at the
23 dinner table. Frankly I don't know why you would ask me
24 this when I'm in a public forum, giving a presentation to
25 the rotary club. Mom. Ba-dum-TSH.
26 Okay.

I am getting better at this.	1
I'm getting better at it.	2
[<i>Pause.</i>]	3
I think I just heard a bird outside.	4
[<i>Pause.</i>]	5
I wanna talk about...	6
I was talking about how I'm always saying "plus-size". Plus-size. Plus-size. It's a good one.	7
The last time I tried to exorcise a word I was saying, through repetition.	9
Maybe I should try that again. See how close it gets to working.	10
Why do I constantly, why am I always...	11
Why am I asking...	12
For your hand in marriage? Because I found a cool internet site I wanted to show you.	13
No.	14
Why am I saying those words over and over again?	15
What is the significance of those words?	16
I'm not sure, but.	17
Here is a word that is one of the perfect...	18
Just sounds really good.	19
The problem is that if I tell people that this is one of my favourite words, it's gonna be read, [<i>laughing</i>] it's gonna be interpreted...	20
But that's okay! Because when I <i>say</i> it, as soon as I say it, it	21
	22
	23
	24
	25
	26

1 will make sense to anyone who hears it. If they can just get
2 past the, you know, like tee-hee, you know, sexual stuff.
3 Think about this word, and tell me that you don't believe
4 it's the coolest sounding fucking word in the world.
5 Well here it is.
6 The word... is "analingus".
7 Analingus. Analingus. Analingus.
8 Say that six times and I guarantee you will *never* want to
9 stop saying it, and it will become your favourite word.
10 It sounds good.
11 Analingus. Analingus. A-na-ling-gus. Analingus.
12 Hey, who knows, maybe on a subconscious level I'm totally
13 obsessed with analingus. But, um, I don't know, for the
14 most part I'm really interested in the word, because it
15 sounds *so fucking good* to say.
16 It really sounds good to say.
17 I *dare* you, I dare anyone to say it and not feel as though
18 they're being lifted to a higher verbal plane.
19 Analingus. Analingus.
20 That would be a great talk to give... at a school!
21 [*Laughing.*]
22 Analingus. Total fearlessness about liking the words you like.
23 There's not much I can say except for: nobody would think
24 I'm cool at this point. Certainly not intellectual.
25 But hey, the heart wants what... The mind...
26 [*Laughing.*]

Ookay.	1
No, but I'm being serious, absolutely dead serious.	2
Analingus is the best fucking word on the planet.	3
It's one of those words, you know?	4
It gets to you.	5
It just flows from beginning to end.	6
And if there was a <i>Canada Reads</i> for words, I would defend that word.	7
I maybe would do a little more research, but I would say,	9
“I'm gonna take about a minute here to say the word	10
analingus, and I'm gonna keep saying it, and I guarantee by	11
the time that I'm done the <i>whole country</i> —if this was played	12
over the radio—the whole country is going to be greeting	13
each other...” No, not greeting each other, probably it won't	14
happen that fast. But it is a great word.	15
[<i>Takes a sip of water.</i>]	16
Analingus.	17
Analingus analingusanalingusanalingusanalingus. And you	18
can even chain it together. Analingussssssanalingusssana-	19
lingussssssanalingus. Sanilingus say no more. Say no more,	20
sanalingus. Analingus, anal angus. Ingle ingus. Ingleingis.	21
Analingussssssssssssssssssssingleingus. [<i>Coughs.</i>] Sanea-	22
lingus. Sanity. Same old lingus. Same ol' lingus analingus.	23
Same ollllld lame ollllld. Analingus. Old amos. Old Amos.	24
Amos. Amos and Andy and analingus.	25
[<i>Slowly, making it sound like a latin word.</i>] Ah-nah-ling-	26

1 goose.

2 Hey, that sounds *goood*.

3 [*Singing, like a gregorian hymn.*] Ah-nah-ling-goooooouse. /

4 Ah-nah-ling-goose. / Ahh-aaaaa-aaa-aaaaa-nahhhhh-ling-

5 goooo-ooh-ooose.

6 Oh, that's not going to go over well.

7 [*Singing, like a gregorian hymn.*] Ah-na-lingggggg-

8 gooooooouse. / Ahhh-aa-aaaa-aaaa-na-a-ling

9 goooooooooooooooooooooose.

10 It's a fucking awesome word!

11 [*Pause.*]

12 Okay.

13 [*Clears throat.*]

14 Now I seem to have covered the whole gamut of what man

15 and woman and personkind has to offer.

16 Now I must find a way to...

17 [*Long pause.*]

18 I must find a way to...

19 I'm gonna sit down for a second.

20 [*Sits down.*]

21 I must find a way...

22 I have no idea where...

23 [*Dopily, dreamily.*] I am. I am drifting.

24 [*Long pause.*]

25 Well I was talking about psychedelia there.

26 This is definitely a psychedelic situation to be in.

So it's worth mentioning.	1
[<i>Pause.</i>]	2
But.	3
[<i>Pause.</i>]	4
I think I should get up.	5
[<i>Gets up out of chair.</i>]	6
Oh yeah!	7
I was going to try again to get rid of some of those words that I was saying over and over again, or that come up...	8 9
Not that I have said repeated, but... repeatedly gone back to...	10 11
Mmm.	12
[<i>Pause.</i>]	13
I have just a giant fucking thing in my throat right now. Go back to those words that I... I keep coming up with when my mind wanders a bit. Or when I'm looking for a word.	14 15 16 17
Which is a very... kind of interesting because [<i>burps</i>].	18
Excuse me, that was not cool.	19
[<i>In a high, cartoony voice, one that might be used for a cutesy squirrel.</i>] I'm a little rascal guyyyyyy!	20 21
[<i>Singing, in same voice.</i>] I'm a little rascal, nobody can find me / I'm hiding in the oven. / That weren't used to be an ovennnnnn. / But nowwww it's just a place in the back. / Where people go to look at the park / and everything around it is cleeeeeean / and grassy. / But there's a little oven	22 23 24 25 26

1 that's made of bricks / for campers to cook their hotdogs
2 onnnnn. / But I'm a little guy and I couldn't fit in. / I
3 don't know what the... behhhhhhhhhry can be to up to
4 doooooooo / lalala la laaaaa.
5 Okay.
6 Those words.
7 When my brain is, like, doing a search, trying to come up
8 with something, trying to rustle up some form of speech,
9 and I'm stalling, it's like it goes to a resting spot where it
10 can gather it's strength. The words are, for me, over the
11 course of this thing that I have been doing, are what.
12 There was situation. There's... moment. I use moment a
13 lot. Free... freedom for some reason. And plus-size. Plus-
14 size. And crystal. Crystal, too. So, let's see. Let's do an
15 inventory of those words and see where we are. Crystal.
16 Okay wait, yeah. Crystal, plus-size... Crystal... fuck. Okay
17 crystal, plus-size... what else. Crystal, plus-size, freedom...
18 Crystal, plus-size, freedom... Crystal, plus-size, freedom
19 moments, situation. Crystal, plus-size, freedom moments,
20 situation. Crystal plus-size, freedom moments, situation.
21 Crystal plus-size, freedom moments, situation. Situation,
22 moments, freedom, crystal, plus-size. Plus-size... Plus-size
23 crystals, plus-size crystal, freedom of a plus-size crystal
24 situation moment. Freedom of a plus-size crystal situation
25 moment. Freedom of a plus-size crystal situation moment.
26 Freedom of a plus-size, crystal-situation-moment. Freedom

of a plus-size, crystal-situation-moment. Freedom of a	1
plus-size... Freedom plus-size, crystal-situation-moment.	2
Freedom plus-size, crystal-situation-moment. Freedom-	3
plus-size, crystal-situation-moment. Plus-size... situation	4
crystal. Situation crystal, situation crystal situation. Crystal	5
situation, plus-size freedom moment. No, that doesn't	6
work. Freedom... Plus-size freedom crystal. Plus-size...	7
Plus-size. Plus-sizezzzzzzzzzzzzzzzzzzzzsssssssituation. Plus-size	8
situation. Plus-size situation moment crystal freedom. Plus-	9
size-situation-moment-crystal-freedom. Plus-size, situation	10
crystal freedom moment. Plus-size, crystal situation freedom	11
moment. Plus-size, crystal situation freedom moment.	12
Plus-size, moment crystal freedom situation. Crust...	13
Crust plus, crusts plus take off the crusts. Plus-size, crystal	14
situation freedom moment. Plus-size, crystal situation	15
freedom moment. Plus-size, crystal-situation-freedom-	16
moment. Plus-size, crystalsituationfreedommoment.	17
Plus-size, crystalsituationfreedommoment. Plus-size,	18
crystalsituationfreedommoment. It's a crystallly situation	19
you find yourself in, in a plus-size, crystal situation freedom	20
moment. [<i>Pause.</i>] Plus-size, crystal, situation, freedom.	21
What do those things share?	22
And is this actually just cementing those words in my mind?	23
Because it's not...	24
They're not losing their meaning.	25
But maybe I have to keep going.	26

1 Maybe I have to find the right combination, is the thing.
 2 [*Pause.*]
 3 What will unlock them from them mind and set them
 4 free like crystal situation plus-size doves, and a freedom
 5 moment, *for* those doves?
 6 [*As if discovering a secret.*] Ah-ha!
 7 [*Laughing.*]
 8 [*Quickly.*] Plus-size, crystal situation freedom moment.
 9 Plus-size, crystal situation freedom moment. Plus-size,
 10 crystal situation freedom moment. Plus-size, crystal,
 11 situation, freedom... moment... [*Slowly.*] freedom crystal
 12 situation freedom plus-size.
 13 Plus-size crystal situation: freedom moment. It's a freedom
 14 moment crystal situation, plus-size... plus-size freedom
 15 moment, crystal situation.
 16 "Crystal situation" seem to be grouped most often.
 17 Am I right in saying that to myself?
 18 Yes.
 19 That's the truth.
 20 Crystal situation, freedom. Crystal... Crystal moment...
 21 Crystal moment plus, crystal moment freedom. Freedom
 22 crystal moment. Freedom crystal.
 23 "Plus-size crystal" makes sense.
 24 Plus-size crystal... moment.
 25 Moment and situation are too close, so they have to be on
 26 opposite ends.

Situation plus-size, freedom crystal moment.	1
Situation... crystal.	2
Situation crystal. That's pretty good.	3
Situation crystal... freedom moment, plus-size.	4
Freedom-crystal.	5
Freedom-crystal! Ookay, I'm on to something there.	6
Freedom-crystal plus-size, situation moment. Freedom-	7
crystal plus-size, situation moment. Freedom-crystal plus-	8
size, situation moment. Plus-size situation crystal moment	9
freedom. Freedom crystal. Freedom crystal. Plus-size	10
freedom crystal... situation... comma moment.	11
[<i>Pause.</i>]	12
Moment situation. Moment situation... Plus-size moment	13
situation. Crystal freedom.	14
Plus-size situation...	15
Oh, that sound like an... army campaign. Crystal freedom.	16
Situation crystal freedom.	17
[<i>Pause.</i>]	18
Situation crystal freedom. Situation crystal freedom.	19
Situation crystal freedom. Plus-size moment, situation	20
frito... freedom crystal. Situation plus-size. Plus-size	21
moment, freedom crystal situation. Crystal freedom.	22
Project crystal freedom. In the engagement with North	23
Korea, we have decided to initiate "Plus-Size Situation	24
Crystal Freedom Moment" in the hopes that the situation	25
will be made into a plus-size freedom moment. But the	26

1 moment you find your...
2 Whoa. The TV just went *zoop*.
3 Anyways.
4 The moment you find yourself in a freedom situation,
5 you have to think to yourself: be crystal, be plus-size in
6 this moment. Be a *freedom crystal*. Be a plus-size freedom
7 crystal situation moment. Plus-size freedom crystal situation
8 moment.
9 Plus-size plus-size plus-size plus-size plus-size, freedom
10 freedom freedom freedom freedom freedom *freedom*. Crystal
11 crystal crystal crystal crystal. Crystal is a really hard thing to
12 say over and over again. You know, it's just the opposite of
13 "analingus" in a lot of ways, because...
14 That's proof. That's how I solve my equation.
15 The equation goes as follows: "Analingus" equals... does *not*
16 equal... "crystal".
17 [*Laughing.*] Hm, there we go. Simple formula. And really
18 quinnnnnnntessential to my... plus-size freedom crystal
19 situation moment.
20 Situation tambourine, meat tambourine. Plus-size meat
21 tambourine.
22 Plus-size is now starting to mean something to me that is
23 less offensive than it's original use. And by offensive I mean,
24 do we need to... Plus-size is a horrible neologism.
25 If that's the right word.
26 [*Laughing.*]

[<i>Long pause. Checks time.</i>]	1
Okay, so, I made the mistake of looking at the time.	2
I thought time was fucking <i>flying</i> by.	3
But here's something: an hour is a <i>fuck of a long time</i> to talk to yourself, okay?	4
That's something I knew.	5
[<i>Pause.</i>]	6
Okay let's get back into this...	7
Let's get those word out of my mind.	8
How can I use it.	9
Hmmmmm...	10
Plus-size freedom crystal situation moment. Situation	11
crystal freedom is a plus-size moment for us as a society.	12
Plus-size crystal situation moment comma, slash freedom is	13
a totally plus-size moment for us.	14
That's actually a great use of the word "plus-size". As a...	15
just another way of saying, "This is a plus. This is a plus-size	16
opportunity for us. This moment? This situation? It's a plus-	17
size situation. This moment of freedom for us is a plus-size	18
situation moment. Crystal situation moment. It's a moment	19
for us to really move forward in a plus-size, crystal way. We	20
crystallize our thoughts and plus-size them. Upsize them.	21
Plus-size them."	22
Oh, plus and up-size. Plus and upsize. When you upsize	23
something, you are generally going past where you need to	24
go for food. Not many people need to eat an upsize fries.	25
	26

1 I like to eat upsize fries, when I eat at McDonalds.
2 I have to admit.
3 I always regret it.
4 [*Smarmy.*] I'm a scoundrel.
5 [*Slimy laugh.*]
6 What can I say, I'm a fuckface.
7 And from time to time, I eat McDonalds.
8 Shit-dog.
9 Anyways.
10 I was going to get in to a really...
11 [*In a "snob" voice.*] A really interesting dialogue about
12 upsizing and plus-sizing.
13 And... my thoughts are unwelcome anywhere near either of
14 those words.
15 And frankly, I'm noticing that a crystallized situation is a
16 moment of freedom. The freedom of a plus-size situation
17 moment is a crystal situation moment freedom moment
18 plus-size... moment. Did I forget one of the words in there?
19 [*Counting off on fingers.*] Plus-size. Freedom. Crystal.
20 Situation. Moment.
21 If anyone should have a freedom crystal, please, put up
22 your hand at this moment. We have a situation in which we
23 need a plus-size freedom crystal. Okay? This is *not* a joke.
24 Are there any crystal practitioners here? We need a crystal
25 practitioner.
26 Ohhhh that's just *too* good. "Crystal practitioner" is too

good to let go. Crystal practitioner, crystal practitioner.	1
Crystal practitioner. [<i>Pause.</i>] Crystal practitioner is <i>way</i>	2
better than crystal healer. Crystal healer versus crystal	3
practitioner. Obviously the crystal practitioner has a PHD	4
in crystalogy, and freedom crystal, and they can handle a	5
plus-size freedom crystal situation moment. But a crystal	6
<i>healer</i> cannot handle a plus-size crystal situation moment.	7
Freedom. To do so is only within the realm of... the crystal	8
practitioner. Crystal practitioner.	9
Plus-size sssssssighs. Plus-size sighs. Plus-size sighs. Double-	10
size. Double sighs.	11
[<i>Short sigh.</i>]	12
[<i>Long sigh.</i>]	13
That's too many sighs. What do you want?	14
What do you want.	15
I have a sigh problem. I tend to emit sighs at inappropriate	16
times. I don't always intend to. Sometimes I'm just taking a	17
deep breath. It's not good. It's like a pretty obvious signifier	18
that I'm frustrated, but sometimes I don't even know I'm	19
doing it.	20
[<i>Short melodramatic sigh.</i>]	21
[<i>Long, overly dramatic sigh.</i>]	22
[<i>Makes a high-pitched squeal.</i>] Waaaaaaaaaaaaaaaaaaaaaaaaaaaa	23
aaaaaaaaaaaaaaaaaaaaaaaaaaaaoow!	24
There's gotta be something I can do with that high-pitch	25
squeal that I'm doing.	26

1 How would I transcribe that squeal? It's not even a falsetto.
2 It's fucked up. It's hard to describe.
3 It's like at the back of my throat. It's like one portion of my
4 throat and none of my tongue, I'm imagining.
5 I don't know how the vocal situation works. Although I
6 *should* considering how much speaking I am doing.
7 That will be in my thesis defence.
8 [*Confrontational.*] Have you considered the nature of the
9 body as it emits sound? And do you know how it happens,
10 and could you cut open someone's throat and show us
11 what, exactly is going on? And make it look real? Could
12 you do that? If you can't you're wasting our time. Wake up,
13 Fenwick. Wake up from your dream. This dream you have
14 of... I don't know what kind of dreams you have, but wake
15 up from them, because we're here in reality, and we've got
16 questions... about the body—the human body—and its
17 *mechanisms*. How does it work? We wanna know. You use
18 your... you use your... you say that this work has a lot to
19 do with voice? Well show us! Show us how to make a voice.
20 We want to know how to physically recreate the sound of
21 a human voice, so as to *fool people*. To trick them. To gain
22 things from them. You need to show us how—and we're
23 speaking as one voice, all of us, the whole team. We've got
24 that far. We've made this singular voice, that comes out
25 from all of our mouths, like a series of wireless speakers
26 from one single source. And that's what we, the committee,

are asking you right now. How can we progress further, 1
to become even more of one spirit. That's why we let you 2
continue! We thought you had the answers! We don't give a 3
shit about any this other stuff. Honestly? If you could right 4
now crack open someone's throat and show us, okay, "Do 5
this, this, this," like show us in a practical way... We've all 6
read the books but we cannot for the life of us figure it the 7
fuck out! Will you just take a fucking second to show us? 8
Or you're gonna be gone. You're gonna fail. If you don't 9
know how to do this, you better man the fuck up right now 10
because we will *not* be stopped, okay? Once we figure out 11
how to create speech out of nothing—once we figure that 12
out? [*Pause.*] There are going to be a lot of gifts, and long 13
cons, and crazy... 14
Awww I was gonna say situation. 15
[*Laughing.*] 16
Fuck, it didn't work. 17
It did not work. 18
[*Long pause.*] 19
It didn't work. 20
"Situation" is still in my brain, and it's right up... 21
Although I guess sometimes, to be fair, sometimes I'm 22
gonna have to use the word situation, so... 23
[*Takes sip of coffee.*] 24
[*Looking at quasi-symbol painted on wall that looks like the*
Atari logo, or a volcano.] 25
26

1 One of the symbols on the wall, one of the ones that looks
2 most obviously *like* something. I mean, there's a few.
3 This one looks like Atari, or a volcano.
4 Life's not fair, it's sssssssssquiiiiiiishhhhhhh.
5 [*Pause.*]
6 Where was I.
7 So, unfortunately, it seems as though it's possible I have not
8 gotten rid of those words. Situation. Crystal. Freedom. Plus-
9 size. Moment.
10 That should definitely be in the index. Those words. Maybe
11 I would find that I didn't actually say them that much.
12 [*Pause.*]
13 But let's do a test to see if the words still come up.
14 I'm just gonna freestyle here.
15 [*Pause.*]
16 Bowls of crannnnnberry pizza are always pleasant to have,
17 but only when you control them. If you bless yourself with a
18 sweet little cherry...
19 It's easier to just keep talking if you...
20 I mean... most of what I say is just like jumping from
21 platform to platform, and those platforms consist of groups
22 of... cliché statement and things that you can... big chunks
23 that you can use. It's all been said before, obviously.
24 [*Takes sip of water.*]
25 [*Pause.*]
26 I think that's one of the key things here, is that when you

squat down over an outhouse hole you've gotta take a shit. 1

Oh. 2

[*Pause.*] 3

I don't know where that came from. 4

It's rude, but it's true. 5

When you crunch down over an outhouse hole, you've gotta 6
 take a shit. You've gotta *shit* in the fucking *hole*. You've gotta 7
 crouch down and *eughhhhhhhhhhh* shit. You have to... 8

[*Laughs.*] 9

[*Laughs.*] Fuck. 10

[*Laughs.*] 11

This is a good one! I've got "analingus" occupying a good 12
 solid chunk... 13

Squish it out into the fucking outhouse, and then it lands 14
 on the pyramid of shit. That's where they got the ideas for 15
 the pyramids, is from outhouses. And that's my lecture 16
 today, in the department of anthropology. 17

[*Contemptuously, sarcastically.*] Anthropology is not even 18
 about shit like the pyramids, so obviously I'm doing this in 19
 the architecture school. I know where I am, thank you very 20
 much. It was a real fucking honour to do a talk today at the 21
 architecture area, and I hope you liked my talk, it was about 22
 thirty seconds long, I think? Hold on, I'll check my notes. 23

Yeah it says here in my notes that I said, "Crouch down over 24
 an outhouse and you take a shit." You have to shit when 25
 you're crouched down over a hole. There's no other reason 26

1 to be there. That's how the pyramids were devised. They
2 saw how shit piled up, in a pyramidal... pyra... pyramidic.
3 Pyramidic form. And they said, "That's cool. I mean
4 it's gross, but it's cool." [*Like a disaffected youth casually*
5 *describing a series of events.*] And we have these underground
6 things that are like outhouses, or shitholes, but they have
7 a tonne of cool shit in them—not "shit" *actual* shit but
8 like cool shit like gold, and a big tooth from an animal
9 and inside the tooth is cocaine or like a kind of... ancient
10 cocaine. So that was cool, but then we were cool, and we
11 were talking... [*Regular voice.*] Because taking a shit back
12 then was more... communal? It was more of a communal
13 experience? More something we did together? It's where we
14 do sort of our talking? And we were like, "Those look like
15 pyramids," or whatever, "Those look like something, let's
16 call that something pyramids and let's make huge fucking
17 ones. And let's make *huge* fucking ones, and then let's do a
18 bunch of horrible things to get them made."
19 [*Pause.*]
20 Anyways.
21 Very juvenile.
22 Juvenile, but you know what? Keep talking at any cost.
23 That's the name of the gaaaaaaaaaaaaame.
24 Last time I checked I had twenty minutes left.
25 I wonder what time it is now.
26 [*Checking time on phone.*]

The time left, to be exact, is nine minutes.	1
I mean, how many times have I check the time and there	2
was nine minutes left?	3
Because I feel like...	4
[<i>Singing, falsetto, in an uptempo R&B style.</i>] Makin' love.	5
/ Maaaaa-kin' love tooo-night. / Sweet candy / miracle	6
devotion. / Unscrew the lid. / Unscrew the liiiid. / Unscrew	7
the liiiid / then see what's inside. / It's a place to stop / and	8
cultivate jam. / We're gonna jam to-night.	9
[<i>Speaking.</i>] Ughhhhhhhh gawwww[<i>singing, falsetto, in</i>	10
<i>an uptempo R&B style</i>]wwwwd this is a horrible song. /	11
Doodle-ooh.	12
[<i>High pitched squeal.</i>] Eeeeeeeeeeeeeeeeeeeeeeee!	13
[<i>Pause.</i>]	14
Enter as you came in.	15
[<i>Pause.</i>]	16
[<i>Singing.</i>] Crystal ships.	17
No, there were no ships in there.	18
Plus-size crystal situation freedom moment. Plus-size crystal	19
situation freedom moment. Plus-size crystal situation	20
freedom moment. Situation plus-size freedom crystal	21
situation moment. Plus-size situation crystal freedom	22
moment. Plus-size freedom crystal situation moment. Plus-	23
size situation freedom crystal moment. Plus-size situation	24
crystal freedom moment. Plus-size situation crystal freedom	25
moment. Plus-size whis-a-whis-whis-a-whiswhis. Freedom.	26

1 Whistle. Plus-size freedom whistle, situation whistle.
2 [*As if making a proclamation.*] Whistle is the new word
3 I will use to replace all of those words. I so decree this to
4 my mind, that from now on, instead of using any of those
5 words, I will use “whistle”. I will use the word “analingus”.
6 No I won’t. I will just use those words and just deal with
7 the fact that when my brain chooses a word it chooses one
8 of these five words: plus-size, situation, freedom, crystal,
9 moment. If I was to take those and be like, “Well these are
10 the ones I keep coming back to,” and then analyze them as
11 if they were a kind of riddle... I would say that “situation”,
12 “moment”, “freedom” are definitely pretty poignant—well
13 not poignant, but, pregnant. With possibility. Poignant and
14 pregnant with possibility. Definitely some analysis could
15 happen there, and definitely some “analingus” is the best
16 word in the world. Analingus.
17 But it did sound good, too, in that chant style.
18 Ugh.
19 [*Sitting down.*]
20 Who would have thought that walking around in a circle for
21 a long time would make you totally dizzy.
22 [*Long pause.*]
23 Fuck it.
24 [*Pause.*]
25 I think I’ll need to do a couple sessions this week, due to...
26 business.

It would have been impossible, unless I did it at home.	1
That brings up a question: will I be... when I stop this,	2
whenever that is.	3
Will I be relieved when it's over?	4
Is it something I should keep doing?	5
I mean it's like working out, right. When you're doing it,	6
you're like, "Oh, I'm glad I'm doing it," and after you're like,	7
"Oh, I'm glad I did it," but beforehand you're like, "I don't	8
really feel like doing it."	9
So that's a hard thing to... There's already enough things in	10
life that are like that, where you have to <i>will</i> yourself to do	11
them.	12
But, you know, it is good.	13
I hate to say it—because it's a very practical use of it—but it	14
would be something you could use to manage your...	15
[<i>Long pause.</i>]	16
Maybe it went by...	17
Maybe it felt longer this time because I am talking really	18
fast.	19
[<i>Long pause.</i>]	20
[<i>Looks in the preview screen of the camera.</i>]	21
[<i>Pause.</i>]	22
[<i>Sarcastically reflective.</i>] I don't spend enough time looking	23
at myself in a camera.	24
[<i>Pause.</i>]	25
What was I gonna say. This could be something to do when	26

1 you need to get some ideas flowing.
2 I hate to monetize and weaponize it in that way, but it's ripe
3 for, um, instrumental use.
4 [*Taking sip of water.*]
5 Just because something can be used in a useful way for
6 helping people doesn't mean it's worthless.
7 [*Laughs.*]
8 *There's* something that you need to say.
9 I can feel the time is coming to a close.
10 I feel an impending sense of "the alarm will ring".
11 I just have this sense.
12 And now, I feel as though I can make the alarm go
13 when I choose.
14 And it's gonnagooooooooooooooooo... NOW.
15 No.
16 Not now.
17 But it will go soon. It has to.
18 Because.
19 Time... is a ribbon dance, against all... [*long pause*] other
20 ribbon dances.
21 And if you know ribbon dance...
[*Alarm goes off. One hour is up.*]

APRIL 8

Same room-within-a-studio.

1 Oh!
2 Look who's back!
3 Saaaaaaaid the clown to the porrrk... crafffft.
4 Pork craft.
5 EIIIIllks.
6 Elks.
7 [*Clears throat.*]
8 Ahem.
9 Ahem ahem.
10 It's easy to imagine your words going onto a page and
11 becoming printed matter.
12 That's a thought that came into my mind... when I was
13 saying "ahem".
14 I saw the [*in a voice that sounds like Dennis Hopper*] words
15 on the paaaaage maaaaan!
16 [*In the loud, warbling voice of an evangelical preacher.*]
17 Ohhhhh *man* I saw the words on the page, and before me
18 came the spectre of a man, who held me to his bosom and
19 whispered closely, "What is your constancy my friend?
20 Where can you get a gift for your uncle?" "Well," I said,
21 "You cannot traverse the gift shops of this world and not
22 know what is going to be passing before your eyes. In terms
23 of a constant... ly shifting boundary, the map is all before
24 you in the way that you see it." Well, I held him close to
25 my breast and I saiiiiiiiiid to him, "What could you have
26 done better in your life, my friend? Then ask me for a good

idea for a gift to give your uncle.” And he held before me 1
a key, and the key was inscribed with three words: “Post”. 2
“Traumatic”. “Stress”. [*Pause.*] And I said to him, unto 3
his face... and I mistook his mouth for an ear. I moved 4
my mouth close to it and spoke into that great cavity that’s 5
called a mouth. But a mouth does not take in sound, it 6
puuuuuushes it forth. It’s a hooooooooooooole like any other 7
but somehow it moves. 8
That voice is like a... 9
I’m going to have a sip of cranberry juice. 10
[*Has a sip of cranberry juice.*] 11
Mmmmm. 12
I don’t know how today is gonna go because I’m feeling sick. 13
[*Pause.*] 14
Or I’m on the cusp... 15
I’m dancing on the... ssssssword’s edge. 16
Do a dance on the edge of a sword. Live life creatively in 17
art... istic experimentation. [*Pause.*] Dance on the edge 18
of a sword. Stay up late at night and don’t ever think twice 19
about how much makeup... you apply above your eyes, 20
because it only enhances your vision. 21
In lieu of a note, I have this final resting place picture that 22
I brought. Whereby which I mean to say... [*pause*] here 23
it is. My final resting place, where I will be interned, in the 24
dirt, in a cloth sack. And that is why I do not have a note. 25
Because one day is insignificant, but many days will we be 26

1 in the earth. So. Please. Allow me to congratulate you on
2 accepting the idea I've presented to you, which is this: I'm
3 not going to be coming to work today.
4 [*Pause.*]
5 [*Sighs.*]
6 [*Long pause.*]
7 What's...
8 [*Singing, in falsetto, to the tune of Tina Turner's "What's*
9 *Love Got To Do With It?"*] Love got to do, got to do with
10 it? / What's love, but a second-hand emotion. / What's love
11 got to do, got to do with it? / Who needs a heart, when a
12 heart can be broken [*following parts are sung to the tune of*
13 *"be broken", as if that portion was looping, but with different*
14 *words*] be-oh-ah, a-ah-na, ih-say-to, a-kooka, di-dahna, da-
15 deeda, a promise, of freedom.
16 [*Pause.*]
17 Whoooooooooooo... will be there for me.
18 [*Pause.*]
19 [*Dramatically.*] *Humph!* [*Places hand on hips.*] I've got my
20 hands on my hips.
21 [*Pause.*]
22 I don't know how this oncoming onset of a cold will gel
23 with my walking circle.
24 But I know now that chairs...
25 Not that I'm gonna get back into this room thing, but, if
26 the point is that I get better at this, and better at this, and

sweeter in my emotional...	1
[<i>Snapping fingers.</i>]	2
[<i>Pause.</i>]	3
Last time, I was saying... what were the words that I said I	4
said all the time?	5
Plus-size, situation... crystal. Plus-size situation, crystal...	6
Plus-size, situation, crystal, moment. Plus-size situation...	7
freedom crystal moment. I would now add to that	8
“emotional”. I say that too.	9
[<i>Pause.</i>]	10
That’s six words in total. Six words that are... have more of	11
a probability of appearing on average than other words.	12
But...	13
[<i>Inhaling deeply.</i>]	14
[<i>Sensuously.</i>] <i>Mmmmm. Mmm.</i> I feel sexy when I put on a	15
silk banana.	16
[<i>Laughs, then sighs.</i>]	17
I wish I had said something cooler.	18
I had one shot, <i>one shot</i> , and I said, “I feel sexy in a silk	19
banana.” Hm. Well. [<i>Pause.</i>] That was it! That was it.	20
There was one spotlight, I was in it, and I said, “I feel sexy	21
when I’m in a silk banana.” But what people didn’t realize,	22
and that I realize now, is that banana rhymes with pajamas,	23
and perhaps this is where we part ways. And by <i>we</i> I mean	24
me and the diverging streams of time. Where I became a	25
success. Or didn’t. And now I’m in the “I didn’t” stream.	26

1 Because I said something stupid.
2 [*Pause.*]
3 I was thinking a second ago about how I haven't told a
4 tonne of personal stories.
5 Recounting stories.
6 But I think that's because I'm now not over thinking it.
7 I mean, you're always going to be thinking about what
8 you're saying, but I'm getting better about just going with
9 what happens.
10 I mean, I think I came to those stories in a natural way, so
11 I'm not sure what I'm saying here.
12 What I'm saying is that I'm not going to start telling a story
13 because I think, "I should tell a story."
14 So now there's no chance I'm gonna tell a story, because I've
15 overthought it.
16 [*Sitting down in a chair.*]
17 I don't know about this walking around.
18 Just gotta keep talking.
19 [*Pause.*]
20 I wonder how many more I will do?
21 I think I need to shut it down soon.
22 [*Pause.*]
23 There's a string hanging—a rope-ish string thing of fabric—
24 in the middle of the room, and it's because the camera was
25 hanging from it. But it looks like a noose, which would
26 probably scare the shit out of... Because you would walk in

the room, and because of the false wall here, you wouldn't 1
 see what's hanging from the string. So... [*laughing*] You 2
 would only see this knotted string thing. And it *definitely* 3
 looks like a noose. The person coming in... 4
 [*Long pause.*] 5
 [*Drowsily.*] I think I have to get up and walk around. 6
 Because. 7
 I... am pooped. 8
 [*Gets up out of chair.*] 9
 Okay, boss. 10
 What're you gonna do? 11
 Where you gonna go with this? 12
 I should have made coffee. 13
 I need it man I *need* it. 14
 This cranberry juice is good though. 15
 It's adding lightning to my colon. 16
 I'm gonna use that power to generate... 17
 A fucking *monologue*, dude. 18
 [*Pause.*] 19
 Alright, well. I'm pausing... 20
 Only because all great things pause, like [*in a cutesy,* 21
saccharine voice] *dog's paws.* 22
 [*In a cutesy, saccharine voice that has undercurrents of* 23
aggression.] I saw the most adorable picture... OF A LITTLE 24
 DOGGIE. And I thought of *yyyyyyou*, because you are 25
 commmmmpressed into parrrrrrrrtrial groooooooooooooowth. 26

1 [*Regular voice.*] Flllllllessshhhhhh groooooooooows.
2 Flesh grows.
3 Flesh grows where it peeeeeeeeeeeels off, and that's called
4 regeneration. But those connnntraptions and frrreeeeeee
5 passsst... tures... can play out in different ways. They
6 frankly have no, at all, compraaaaaaillllll.
7 That's not a word.
8 Blaaaaaaaaaaaaaaaaaaaaaame *me* if you want to, but I didn't
9 see any reason to feel freeeeeking out when little Barry
10 had boooooooooooooooooooooooooooooasted so freely about his
11 plaaaaaaaaaaaaaster crrrrayons. Well *Billy*, or *Boris*, what's
12 creeeeping towards me? It's a slug. And whose painted
13 crayyyyyyyyyyyyyyyyyyyons did you use for that? No
14 thing. No thing. Nothing. Because a slug is a creation
15 of nature, and Gord's assistants. Oh, you don't know
16 who Gord is? Gord is who helps to create nature! He's a
17 flaaaaaashy guy. Always driving around in naaaaaaaaaked
18 freeeeeee craaaaaaps. But gift him the plaque and he'll
19 squeeze out another trail, 'cause he's got a friend in me!
20 Well. [*Chuckles.*] Gord's nature is crystal clear. It's always in
21 sirsh of... sirsh. [*Laughing.*] Always in search of something
22 gooooooat-like. Small, crumpled up, and in a bag. That's
23 what I like to see. If it's small, crumpled up and in a bag,
24 aaaaand it's hidden? In the bag? Well, then. I guess let's just
25 say poooooooookey. Pokey.
26 [*Shaking head, laughing.*]

Well it's not crazy to do this.	1
At all.	2
But it is GLASSSS.	3
It is <i>glass</i> .	4
Cool Prog-rock booooooooooat.	5
Hey! Cool prog-rock boat. I love it!	6
Cool scaaaat bag! Oh, I love it.	7
Cool fleessssshhhhh crayons! I love those things.	8
Cool passssture crayons. Again. I love those.	9
Cool baaaaaseball tree. I love that!	10
Cool bulllllllllllllllllllging crack!	11
Cool bulging crack! I'm into that.	12
Cool paaaaaaaaaasted twinnnnnn... flakes.	13
Cool pasted twin-flakes! Those are great.	14
[<i>Pause.</i>]	15
Aw man! Cool flaaaat craaaaaaan... berry pail!	16
Cool flat cranberry pail, man! Where the fuck did you get that?!	17
[<i>Pointing across room.</i>] Cool, look what's over here! Look what is over here! Can you believe this?	18
It's a scaaaaaaaaaaaaaafolding... that's made for flaaaaaaaaaaaaaaaaames to play upon. It's a scaffolding made for flames to play upon. [<i>Looking around room.</i>]	19
What a collection you've got here. [<i>Pretending to pick up object.</i>] What's this? Well <i>this</i> is a fascinating piece! It's a	20
scaaaaaaaaaaled bing... gall. Bing-gall. I don't know what	21
	22
	23
	24
	25
	26

1 that is.
2 I'm not doing that anymore.
3 It wasn't really working.
4 But only one thing can be kept close... when you're in... a
5 surreptitious situation, creeping from bush facade to bush
6 facade. Right behind all of the bush facades, there I am,
7 creeping. It's a stage set, and I'm playing the mischievous
8 cat, but nobody knows what secrets I have, because I knock
9 over one of the bushes, and everybody sees: it's not just a
10 cat, it's a mysterious flaaaaaaare of a cat! I'm going to take
11 the whole scene and trash it, because that's *theatre*. Rickle.
12 Theatrical.
13 [*Takes a sip of cranberry juice.*]
14 [*Stentorian.*] What. Is. Performance?
15 What is performance, actually?
16 I was gonna do a fake lecture there, but...
17 [*Pause.*]
18 Yeah, I am *only* entertaining myself at this point.
19 And I know that there are some things that I say that sound
20 interesting...
21 But I really am talking to myself, I have to admit.
22 It's very silly.
23 But I'm often feeling too jazzed, like I have too much energy
24 or something, and...
25 Oh! This is something I thought before, waaaay before I did
26 this. I used to think—I remember thinking about this—that

every once in a while when I would have the desire to say 1
 something like “skellllllllllllllleton paaaaaaaaage-boy”, like 2
 something like that, that feels like squeezing out... 3
Ugh, I’ve got something in my throat. 4
 [*Clearing my throat.*] 5
 Nasty. 6
 [*Like an asshole.*] Ms. Jackson, are you nasty as you want to 7
 be now? You’re *old* now, and your *old* videos are *stupid*, you 8
idiot. What do you have to say to that, hm? 9
 [*Becoming calm.*] 10
 There we go. *There* we go. Get it all out. 11
 [*Like a therapist.*] 12
 You *have* to exercise all your feelings about Janet Jackson. 13
 But I don’t like... I’m not a huge Janet Jackson fan. You 14
 just have to use her. She has agreed to be... well let’s call her 15
 the Burning Man of psychological deformity. She is willing 16
 to be destroyed, as a psycho-spiritual entity. She’s willing 17
 to take on our anger, and our confusion, and whatever 18
 happens with it is what happens with it. She says she can 19
 take it. Well, can she take it though? I really know nothing 20
 about her. I maybe know one song of hers. I’m even having 21
 a hard time coming up with it right now. Well it doesn’t 22
 matter! She’s agreed to do this. If we don’t take her up on 23
 this, we’re missing an opportunity. But we’re getting too 24
 close to talking about my practice as a... psycho-spiritual... 25
 deliverer. Oh, well I thought I was... I just wanted to talk to 26

1 someone who is doing cognitive therapy.
2 No, no, yeah, sorry, that's next door. And when you crawled
3 through that tunnel? Between the offices? Oh! I wasn't
4 supposed to do that? I thought, because I was waiting in
5 that room, and I thought, "This is just some thing. While
6 the doctor waits I can just crawl through this tunnel." No.
7 No, no. No, that's not... No, I mean if you have the desire
8 to crawl through that tunnel... then you needed to be
9 here. Ohhhhh, I see. [*Pause.*] So it's like a self-fulfilling...
10 filter. Yes, well, we like to call it a... portal within the...
11 constraints of time. Oh, okay. [*Pause.*] I mean, I don't
12 want to get too far into what my practice is as a psycho-
13 spiritual deliverer, and messenger, and... I do a lot of things.
14 What I do is I take sort of energies that are spoken... and
15 thought... but mostly I interpret the thoughts that are
16 embedded in the speech that is delivered to me. I mean, I'm
17 only human. I can't read thoughts. But that's something I
18 have to deal with every day of my life. That's something I'm
19 always going to be dealing with is: whose thoughts *can't* I
20 read? Everybody's. And *how* do I find thoughts? I get them
21 out of words that are spoken to me. [*Sighs.*] So. You know.
22 We all have different things that we *have* to do and yet *can't*
23 do. It's one of my hang-ups. [*Pause.*] So why would we use
24 Janet Jackson? Well, every year, we need a new person to
25 pump... We channel thoughts to one person who is willing
26 to accept bad energy. We've had a few different people, and

they're all celebrities, because I'm a registered charity. And	1
Janet Jackson is just... wonderful. You know, I went up to	2
her place in the hills, in Hollywood. Beautiful, beautiful	3
house. And you know, you think you're gonna go into a	4
star's house and you think... What do you think is gonna	5
happen? Oh, well, I don't know anyone famous, except for	6
Sylvia Kuzyk.	7
[<i>Laughing.</i>]	8
You know Sylvia Kuzyk? Yeah, I know Sylvia. Why? Well,	9
this is an interesting story, but this can't go anywhere past	10
that tunnel. Certainly not past that room the tunnel leads	11
to. And it can never get down the hallway. And if it does,	12
it's gotta be stopped before it gets to the front door of the	13
therapy office. In the worst-case scenario, if it gets there, and	14
it starts moving towards the elevator? It's gotta be stopped	15
before it gets to the elevator. It's only a short ride down to	16
the lobby. And from there, it has to be stopped. But that's	17
like a doomsday... it shouldn't have even gotten past the	18
tunnel. If it hits the street? You can bet that Sylvia Kuzyk	19
is going to be... Her resonance is everywhere. [<i>Pause.</i>]	20
Anyways. [<i>Pause.</i>] I was going to tell you something about	21
her.	22
I'm now talking about Sylvia Kuzyk.	23
Whose name... is truly fantastic.	24
I know I said "analingus" is the number one word to say, but	25
"Sylvia Kuzyk" is...	26

1 Silllll-vee-ah, Koo-zik.
2 You really get stuck there in the middle of her name.
3 And that's why she'll never be a *real* star.
4 [*Pause.*]
5 What was I talking about before... before I went on this
6 therapist office thing.
7 I really can't remember.
8 Not that I wanna regain my focus but...
9 It was started by a Janet Jackson song.
10 Hmmmmm.
11 "What's Love Got To Do With It" is not a Janet Jackson
12 song.
13 She probably likes that song though.
14 She might.
15 [*Pause.*]
16 I can't claim to know the mind of Janet Jackson.
17 But what I *do* know is that she has agreed to take on *so much*
18 bad energy and insults that I don't know, frankly, how...
19 Because the amount I'm channeling... I'll tell you. There
20 have been twelve people in the last two days, and three of
21 them had serious flows of bad energy. I was channeling
22 it, I was channeling it, and it was all going *right* to Ms.
23 Jackson... I was channeling that *right* to her, and I mean
24 you've gotta feel that at some point. She was absorbing and
25 absorbing. It left, none of it came back. I should call and
26 check how she's doing. Because I think what I might find

is that she's dead, and that it's her body, her corpse, that 1
 has been absorbing all this energy. And that would be... 2
 something to write a book about, for sure. But I think she 3
 would have people that work for her that, if she was dead, 4
 would know to incinerate her body so that she could no 5
 longer absorb people's bad energy. I mean you have to hope 6
 that people have those kinds of mystical servants on hand, 7
 otherwise... [*chuckles*] what are you doing with all that 8
 money? And she *has* some money. I saw her house. When I 9
 was there, I saw a vault... and it was filled with craaaaaazy 10
 amounts of claaaaaaaa... claps. Different kinds of 11
 clapping from around the world. 12
 I think that's pretty much the end of *that*. 13
 [*Pause.*] 14
 That was probably interesting for about... 15
 Well whatever, I'm still talking, aren't I? 16
 [*Pause.*] 17
 What the hell was I talking about before? 18
 Before I was talking about Janet Jackson and all that shit. 19
 [*Pause.*] 20
 What was my goal. 21
 [*Pause.*] 22
 I'm sure I don't know. 23
 [*Takes sip of juice.*] 24
 What was the word I said I added to the list of most 25
 common words? Situation. Crystal. Moment. Situation 26

1 crystal, plus-size moment... Plus-size, crystal situation
2 moment. Freedom.
3 [*Pause.*]
4 Emotional.
5 Emotion and emotional.
6 Emotion and emotional.
7 [*Singing, in the style of an 80s ballad.*] Emotion and
8 emotional. / Emotion and emotional. / Emotion and
9 emotional. / Emotion and emotional. / Ooooooooooh! /
10 [*Breathy.*] Emotion. / Ooooooooooh! / [*Breathy.*] Emotion.
11 [*Pause.*]
12 [*Quietly.*] Is quick to judge, but floods you with paaaage
13 after page of... glass plates. Always squished out a little
14 bit, but not plastic. Ssssanitized to the fullest extent of
15 all possible friendship plaaaaans. But there's no place for
16 me in that collllllld, hard... wasteland. Our plaaaaa.
17 Our [*somewhat squawk-like*] plaaaaa. [*Squawking.*]
18 PlaaaaAAAAAAAAA. Isn't a word.
19 Hey.
20 Hey.
21 [*Pause.*]
22 [*Singing.*] Quesssstions. / Questions.
23 Don't sing. Don't sing anymore.
24 [*Pause.*]
25 You light up the night with your voice, but...
26 [*Belching.*]

[<i>Pause.</i>]	1
Sometimes you...	2
It's all about how much energy you have.	3
When you don't have a certain package to deliver, you...	4
you are looking for the package.	5
[<i>Pause.</i>]	6
What can you say?	7
What can you say.	8
I was gonna say that, when I do that thing, that like,	9
"Flaaaaaaaming piiiiiitch?"	10
When I do that thing where I'm gonna squeeeeeeeeze out a	11
graaaaape?	12
When I go, "Boooooooowls of quaaaaaaaaker robes".	13
When I sound out... what am I doing there?	14
I'm starting with a letter or sound, then letting it draaaaaag	15
it's feet until hopefully arriving at a word eventually.	16
It's like a little game.	17
Sometimes when I do that in other situations, if I'm maybe	18
like cleaning the kitchen or something, I have often thought	19
about it as, a kind of pushing out or squeezing out...	20
When a snake bites you, do you squeeze out the venom?	21
You squeeze it like a zit and the venom squishes out?	22
No.	23
You have to suck it out.	24
That's the thing. The thing in movies, at least.	25
So I'm thinking of this kind of "flesssssshhhhhhhhh"	26

1 thing as squeezing out poison, a little bit.
2 Almost like getting rid of something.
3 I'm not sure what.
4 I'm not trying to say that words are poison or something.
5 *Ugh*, I'm getting a craaaaamp in my stomach.
6 *Fuck.*
7 [*Pause.*]
8 This is not the kind of thing you feel like doing when you've
9 got a cramp.
10 [*Sits down.*]
11 Aaaand you're tired.
12 Aaaand you're getting a cold.
13 Anyways.
14 Poison.
15 Talk dirty to me.
16 [*Pause.*]
17 Well, I said I wouldn't recount a story, but I got to it
18 naturally, it came up in my mind, so I'll just go with it.
19 Because I'm not going to *not* do something just because...
20 Okay, Poison. The song "Talk Dirty To Me". It was
21 favourite of mine, when I was a *youth*. Pre-teen. Mid-teen.
22 Whenever that was. Yeah, pre-teen. It was also a favourite,
23 when he was younger, of my friend Patrick. When we were
24 teenagers, I used to hang out with just Pat, and we would
25 often go to Assiniboine Park, and... Or maybe there was,
26 like, *a* time. In my mind I played it out as being multiple

times, because you think, “It probably happened more than 1
once.” I think it only happened once? [*Pause.*] Anyways, I 2
remember we brought my acoustic guitar—yeah, you know, 3
at the park... you’ve seen it. You’ve seen it. [*Pause.*] 4
Anyways, we sang that song at the park. [*Pause.*] That’s the 5
kind of things teens do though. I also... took my acoustic 6
guitar, early, to school. My mom or dad would drop me off 7
early, and there would be nobody there in the halls. And I 8
would sit in the hall and play. That’s a fond memory and 9
weirdly... I did the same thing in my undergrad. I would go 10
super early before anyone was there, and... [*Pause.*] I’ve 11
been doing that ever since. [*Pause.*] Maybe that all started 12
in... but then it stopped. I lost my early mornings when I 13
was going to parties all the time. [*Sarcastically.*] Raving, 14
they called it. I was DJing and participating in raves. I would 15
be out late, and never see the morning, and I recall... You 16
know, I would have had to get up for work Monday to 17
Friday, but on the weekend I wouldn’t. I would never see 18
the morning. There just came a point at which I just had 19
the overwhelming desire to... regain the super quiet, 20
abandoned feeling of the morning. I remember being in 21
Osbourne village and looking towards the parliament 22
building, and the sun was coming up, and I thought, “I 23
need to have this back in my life.” But the “playing acoustic 24
guitar in the hall” thing was a bit weird. No. It’s not weird, 25
actually, it’s totally the shit that teenagers do. It’s both 26

1 weirdly super self-conscious and un-self-conscious at the
2 same time. I was bringing my guitar because we would...
3 The thing that keeps recurring here is that I think back...
4 to a memory and I make it a serial thing that had to have
5 happened more than once.
6 I remember playing my acoustic guitar, near my locker and
7 near the art room, I remember that for sure happening, but
8 I don't recall...
9 When in high school...
10 In high school you want other people to... what.
11 [*Pause.*]
12 I don't know.
13 [*Long pause.*]
14 You want other people to see you as...
15 [*Pause.*]
16 [*Yawning.*] Ohhhhhhhhhhhhhhh everything I'm saying is
17 soooooo borrrrrrrring.
18 [*Yawns.*]
19 [*Pause.*]
20 It would be really easy to walk down memory looooooof...
21 Walk down memory lane for hours at a time.
22 [*Pause.*]
23 To when you were pure, and interesting.
24 I can almost guarantee that I'm more interesting now than I
25 was in hiiiiiiiiigh schooooooool.
26 Well.

Interesting in different ways.	1
[<i>Pause.</i>]	2
More complicated.	3
Fuck.	4
Less... more complicated.	5
I wonder...	6
[<i>Long pause. Staring at the televisions.</i>]	7
I really got tripped out by these screens, I have to say.	8
Because now, on the top TV, there are these blue tracking lines that are constantly scrolling up.	9 10
The effect is trippy.	11
[<i>Pause.</i>]	12
Time to get up.	13
[<i>Gets out of chair.</i>]	14
[<i>Takes gulp of juice, finishes it, throws bottle across room.</i>]	15
Out of cranberry juice.	16
Here on fucking... experimental island.	17
Day whatever. I'm out of cranberry juice and I would like to have some coffee. Because my brain has been softening and softening and softening over the course of this session and if there was a thought that I would end here, then...	18 19 20 21
This is the thing.	22
Maybe even the ultimate joke about this is the score for this thing: "Become proficient at talking to yourself". There is no value judgement in that. That is a felt thing, it's like a, well, "You're good at it when you're good at it." And maybe	23 24 25 26

1 when you're good at it is when you realize it has nothing
2 to do with quality. It has everything to do with persistence
3 and with not letting the extremely dull and extremely
4 unimportant parts phase you. And that is true, I think. That
5 is true. That is true, and I knew that the whole time. I've
6 known the whole time that the point... Well maybe I didn't
7 know the whole time. When I was looking at freewriting...
8 In freewriting, you just keep going. I mean, it's meant as a
9 warm-up for something else, but you just keep going. You
10 don't judge... Well it is judged. Everything is judged. That's
11 what's good about saying, "Become proficient at it." Well,
12 what would that mean for someone else? It could be, you
13 know, really combing through their whole... For me it's
14 about exploration and being willing to give in to ridiculous
15 sounding things. For some people they would never do
16 some of the things I have done, but that doesn't matter.
17 That's not the point. I could see someone doing this and
18 really focusing on using it as a way of getting so comfortable
19 with the sound of your own voice that having your voice
20 out in the world is no longer frightening. Which I think to
21 a certain extent it is for a lot of people.
22 I could see a disease where what happens is that you feel
23 like... your voice leaving your body is like... [*pause*] a
24 certain amount of power is...
25 I mean because the breath is thought of as an animating
26 thing, in the... whatchamacallit...

God breaths over the void or...	1
[<i>Dopily.</i>] God breaths over the void and then there are like,	2
uhhhhhhhhhhhhhhh... trees.	3
Shit, I had something I was saying there.	4
Yeah, I could see there would be a psychological illness	5
where you start to think about voice, and your wording of	6
your... as though there was a limited amount of breath...	7
energy. As though it was like...	8
[<i>Frustrated sigh.</i>]	9
Like there was a meter...	10
I'm trying to find a different way of saying this to myself.	11
Like in a video game, as you talk you see a meter going	12
down, and down and down and down. And I guess in a	13
way there is a meter, because if I was to talk for twenty-four	14
hours, eventually my throat would dry up, and I would be	15
hoarse, and slowly but surely my voice would fade.	16
Or I don't know.	17
[<i>Pause.</i>]	18
How long could you talk out loud. How long could you	19
talk... How long could you talk? That would be in the	20
<i>Guinness Book of World Records</i> . Because someone has	21
obviously done it.	22
Then what if that person—the person who held the record	23
for longest amount of time talked—what if you talked to	24
them and they were just like... super... perfected.	25
[<i>Laughing.</i>]	26

1 I don't know what I mean by that.
2 [*Pause.*]
3 So I could see it being a psychological illness where you start
4 to imagine that there is a finite amount of... and that you're
5 wasting your voice and that eventually you come to its... Or
6 another psychological illness where you...
7 [*Long pause.*]
8 You...
9 [*Long pause.*]
10 I mean, you don't like the sound of your own voice. That
11 would be a pretty serious fucking illness. Just hearing
12 yourself talk out loud when you're taking to people sounds
13 irritating, like *really* irritating, to the point of, you know...
14 Not terror, but maybe horror. No.
15 Which is higher, horror or terror?
16 [*Pause.*]
17 I don't know, actually.
18 But if your voice sounded... not just weird like when you've
19 recorded yourself, and you think, "My voice sounds higher.
20 It sounds weird." I know I think I sound like a nerd when I
21 hear my own voice.
[*Alarm goes off. One hour is up.*]

APRIL 12

Same room-within-a-studio.

1 I'm not going to say okay as the first thing I say.
2 [*Takes a sip of coffee.*]
3 I've been thinking that this might be the final day.
4 The final session.
5 The room looks smaller today.
6 I wonder why that is.
7 [*Pause.*]
8 This might be the final session today, because... it has to
9 stop at some point, and...
10 Well it *doesn't* have to stop at some point.
11 But for the purposes of my existence within this sphere of
12 activity, within this conjugal visit application.
13 In terms of this... pokemon battle.
14 What the fuck was I gonna say abouuuuuuuut...
15 [*Pause.*]
16 It could go on for a couple more weeks if I wanted to,
17 it doesn't really matter.
18 If the goal was to become an expert slash proficient...
19 Well those two things are different.
20 Proficient was a more reasonable goal.
21 Attainable goal.
22 To become proficient at talking to myself.
23 I think I've done that, I think I have [*hiccup*s] gotten used
24 to it.
25 I'm not freaked out by it, I'm not... It doesn't...
26 I mean it makes me uncomfortable, but in the [*chuckles*]

ways that I don't think...	1
I don't think you'd ever...	2
Well you might get comfortable with talking to yourself, but	3
youuuuuuu at that point, would be on some other plane of	4
reality.	5
Or maybe the feeling that would go away after, say, all day	6
for eight hours a day...	7
You're going <i>deep</i> at that point. You're gonna get inside the	8
fucking Terrordome.	9
[<i>Takes sip of coffee.</i>]	10
What you're gonna do once you're inside that particular	11
Terrordome is wallpaper the inside of the Terrordome so	12
that people can't climb up and watch anymore, and then	13
you slowly, in a realist style, paint the Terrordome to look	14
like... a mirror. So that it looks like a big domed mirror.	15
But you're constantly having to re-paint yourself in there	16
because when you go up to paint... it doesn't really work.	17
But you spend your life doing it, basically, trying to figure	18
out how to paint the realistic mirror while still having	19
yourself in there. You could paint yourself in the middle	20
of the dome, but that's not accurate, is it? In the same way	21
that... no... no problem.	22
Okay.	23
[<i>Takes sip of coffee.</i>]	24
I guess the question is: have I become "proficient" at talking	25
to myself?	26

1 Now, proficient means comfortable... it doesn't mean
2 expert.
3 It means very comfortable. If I've got that right.
4 [*Pause.*]
5 I think, you know, it would be nice to go out with a bang,
6 to have my last one be like a true... tour-de-force of talking
7 to myself.
8 [*Takes sip of coffee.*]
9 I'm not sure what a masterful session of talking to yourself
10 looks like.
11 [*Takes sip of coffee.*]
12 Because the ones that *I* like most are the most entertaining,
13 where I'm just going from thing to thing, flowing along.
14 And that happened...
15 I would say that that happened a few times early on, so I
16 mean technically...
17 [*Pause.*]
18 The *expert* at talking to yourself would be...
19 No. The expert at talking to yourself wouldn't necessarily
20 be someone who was, like, freestyling—and I don't mean
21 freestyling in terms of like, when I try to just let words come
22 out. Free-associate.
23 But not even free-associate, because that's too cliché of an
24 approach.
25 [*Pause.*]
26 I just totally slipped off the side of the... [*sighs*] moving

walkway.	1
[<i>Singing, in a classic rock style.</i>] Slipped! / Off the siiiide of a	2
movin' walk-a-way-eee-ay. / Hey! Slipped! / Off the siiiide of	3
a movin' walk-a-way-ee-ay.	4
[<i>Long pause.</i>]	5
Ummmm.	6
Oh man, did that ever make me feel like...	7
Thinking about a moving walkway made me feel like being	8
on... Not being on vacation but just being in an airport.	9
Going somewhere.	10
Doing something.	11
You know.	12
It's like... [<i>giggling</i>] it's like...	13
Okay, that wasn't a real laugh.	14
I just felt like I need to laugh there.	15
[<i>Pause.</i>]	16
It's funny that I would think of a moving walkway. It's like	17
I've downgraded my expectation of what some kind of	18
vacation would be. Not so much a vacation but just the idea	19
of being in an airport going somewhere. Maybe Thunder	20
Bay. Doesn't matter. Just makes you feel like someone	21
important to be in an airport. [<i>Sarcastically.</i>] Because it's	22
soooooo unusual to be in an airport.	23
But the question is: what would be a really masterful session	24
of talking to yourself?	25
For me...	26

1 [*Pause.*]
2 Maybe talking without being overly self-conscious would be
3 somewhere in the ballpark?
4 But I think also talking...
5 I'm gonna sit down.
6 [*Sits down.*]
7 [*Takes sip of coffee.*]
8 The distinction here is between enjoyable and masterful.
9 I think maybe what I was thinking was that it'd be nice to
10 have the last session be incredibly enjoyable. But that doesn't
11 mean it's *masterful*.
12 I guess that's the point of having a score for this, reducing it
13 down to an exercise... A performable sequence of events. I
14 think... The point there is that it's up to you to decide what
15 proficient means. You know, for some people it could be
16 good enough to work through the strange feeling of it. For
17 other people it would be getting it to the point where each
18 session was some kind of really crafted performance. Where
19 you knew how to work it so that you could show other
20 people. That's not my...
21 Well, in fact, I would say...
22 That would be like...
23 If someone...
24 I mean.
25 What are the odds that someone will perform this piece?
26 Who knows.

[<i>Pause.</i>]	1
I wonder... how I'd feel about someone who did it purely as a... who didn't do it to have the experience of doing it.	2 3
Because that is...	4
[<i>Pause.</i>]	5
That is what I've want the most out of it.	6
[<i>Pause.</i>]	7
The idea of having it end when you're proficient, for me was just a way to end it, but does that mean that the point was that you become skillful at it in the way of a performer?	8 9 10
Or...	11
I don't know.	12
[<i>Pause.</i>]	13
I don't think it matters, actually.	14
If I want to have more control over how people might do it, then I would say, "Stop when you feel like you've gotten the most out of the experience."	15 16 17
[<i>Long pause.</i>]	18
But would you have gotten the most out of the experience at the point that you feel comfortable doing it?	19 20
Proficient means a very specific thing.	21
[<i>Pause.</i>]	22
Yeah, well, now I'm just squeaking along here.	23
[<i>Pause.</i>]	24
If I get to choose how I end this, I think...	25
I would like to end it on a good note.	26

1 But: what's a good note.
2 Also: where can... you feeeeeel...
3 The Queen's...
4 Paint.
5 Once again, I gotta get up, get with it.
6 [*Gets out of chair. Takes sip of coffee.*]
7 I mean I don't want to force myself to talk in a concluding
8 manner... where I'm closing things down and summarizing
9 and looking back, like a final episode of a sitcom.
10 [*Pause.*]
11 Where they're all out in a field, standing around this giant,
12 like a... well it's a screen, but it's actually a dome, so that
13 the images are projected on all sides of the screen. And so at
14 the end of the sitcom, they're all laughing and having fun in
15 the house, and at the end of a scene they all *stop* laughing.
16 And they just become totally empty. It's like that sitcom
17 set where there's a couch—it's the living room. There's a TV
18 in front of the couch. A coffee table. Behind them, stairs
19 coming down from left to right—left being the upstairs
20 that you never see. There's an exit on the left-hand side
21 of the main area that goes to the kitchen. On the right-
22 hand side is a door, the door that goes out. So it's *that* set.
23 There's like two kids. Maybe they're twins? I don't know
24 if they're twins. White family, black family, latino family.
25 Mix of those. It's not *Alf*, so there's no alien, but there is...
26 it's all pretty standard. So they're all laughing... Because

they're moving out of the house: that's what the end of the 1
sitcom is. They're moving to a different place. Part of what 2
made the sitcom, what *activated* it was that they were in a 3
neighbourhood. Like maybe it was a sitcom that had a lot 4
to do with the people in the neighbourhood. Maybe they 5
were a poor-ish family that moved to a rich neighbourhood. 6
And that was why everything happened, all of the problems 7
and all of the things. Or they're working class, and it's just 8
[*sarcastically*] reeeeeeeal life. They're moving out of that 9
house and they're thinking about all the memories. The 10
great memories, and great laughs, and all the fun stories 11
they got to participate in. And some of the sad times. Some 12
of those too. [*Takes sip of water.*] Like the time Jimmy was 13
racing his bike towards a hill, and he got to the hill, and 14
there was a sinkhole, and he was in there, and it was a clip 15
show where, like, he was thinking of all the times he had 16
been wronged at school. And it was those happy memories 17
and laughs that got him through his time in the sinkhole. 18
Anyways, they're moving out of the house. What happens is 19
that they laugh one final laugh, something big, something 20
like the Dad had... gotten locked out of... He got water on 21
his pants and it looked like he had pissed himself. But they 22
don't say "pissed" on the sitcom. It looked like he totally... 23
urined all over himself. [*Laughs.*] Looked like he totally 24
urined himself. It looked like he had soiled his pants with 25
his own urine. He had somehow let his penis loose, and just 26

1 wanted to...

2 No, there's nothing like that.

3 He just splashed water on himself, and was freaking out,
4 you know, and part of the character for the Dad is that he's
5 always wagging his hands like really fast, going, "Ahhh
6 what am I gonna dooooo!" And he's like wagging them
7 up and down, using his wrists as pivots and shaking his...
8 It's very unusual and the kids are embarrassed about it,
9 but... it's one of his things. He probably says something
10 while doing it, like... [*pause*] you know, "What did I...
11 What came to this. How did I... get here. How did I get
12 here." [*Freaking out, in a cartoony voice.*] "HOW DID I GET
13 HEEEEERRRRRRREE?!?" And everyone shits their fucking
14 *mind* over it.

15 I don't need to swear so much.

16 I *do*.

17 [*Pause.*]

18 So the thing that's getting the big laugh is... they're
19 remembering this scene where he was at work, and he's
20 got this water on his pants, and it looked like he urined on
21 himself. What he does to try and fix it is that he takes off
22 his pants and tries to stuff them in the blowdryer nozzle.
23 He tries to stuff his pants in, which means that he thinks,
24 "I gotta get..." He takes the grate off the blowdryer, so
25 he can stuff the pants all the way inside, and he does this,
26 turns it on, and he can *sort of* hear the air being pushed. You

know, like a [*imitating the sound of a muffled hand dryer*] 1
wwwwwwwwwhh. And he's like, "Oh, I think it might 2
 be working!" And then it starts getting louder, and louder, 3
 and louder, and he starts doing his waggly hand thing and 4
 freaking out, and then... FOOM. It shoots out this flaming 5
 ball. Of pants. And it shoots it out, and it rolls across the 6
 floor, and it looks like this beautiful... Wait. When it shoots 7
 it out, all the lights in the bathroom go off. It was just 8
 sucking up power, and it was building up... The power in 9
 the bathroom goes out. The power in the *building* goes out. 10
 And it shoots out this flaming ball that just perfectly rolls, 11
 like lands and rolls across the bathroom, in slow motion. 12
 And it looks incredible as a shot, but it's his pants. And he 13
 doesn't know what to do—he's in shock—so he waits until 14
 they are not on fire anymore and he... [*pause*] he waits 15
 until they're not on fire anymore. Then... he has no pants 16
 on. But he's at work. And the lights are off. So there are a 17
 lot of funny things happening—in that "not actually funny" 18
 way. And so then the lights come on... No, no, the lights 19
don't come on. He goes out and he thinks, "This is perfect. 20
 I'm going to walk through the hall... I'm in my underwear, 21
 but I'm going to walk through the hall, sneak around a 22
 bit, find my car, and drive home, get some pants..." What 23
 happens is that he's sneaking out through this dark building. 24
 By his boss' office. He makes it past. *Phew*. By his secretary's 25
 office, that... I was going to say he's having an affair with, 26

1 but that wouldn't happen in a sitcom. [*Pause.*] Maybe a
2 gritty sitcom. But it wouldn't be a sitcom, it'd be a drama.
3 He's *not* fucking the secretary. So the secretary that he's not
4 fucking... he walks past.
5 I'm not saying secretaries are there to have sex with.
6 Why do I need to say that?
7 *Fuck.*
8 Because I know that someone would be like, "His views
9 on women are... totally retrograde. Well, not retrograde.
10 Harmful." But I'm talking about clichés here, if you haven't
11 noticed... whoever you are.
12 Is that the first time I've addressed a reader?
13 Weird.
14 [*Murmuring.*] I'm speaking to youuuuuuu. Helloooooooo.
15 What would you like me to say next? Can I say something
16 to you now?
17 I mean that's typically...
18 [*Pause.*]
19 It's not really talking to yourself, is it?
20 [*Pause.*]
21 Anyways, there are a lot of confusing things about this
22 whole project.
23 So what's happening to this Dad? He's sneaking past
24 everyone. He sneaks past the guy he *hates*, who would just
25 go nuts on him. He sneaks past the office of the jerk. He's in
26 the lobby...

<i>No!</i> No.	1
He has one last thing. They're having a meeting—and it's	2
one of those big glass walls. It's in a room that has a big	3
glass wall. He's sneaking past, and it's totally dark, and	4
you can see inside the people are just like, "When are the	5
lights going to come back on? What happened?" [<i>Pause.</i>]	6
And then. Suddenly. Wait for it: the lights come on. He's	7
spotlighted...	8
[<i>Excited.</i>] No! No.	9
The... the fucking generator comes on, and you know	10
those lights? Those emergency lights? They literally are like	11
spotlights? They're up near the top of the wall, and there's a	12
box, and there's often two lights coming out, spotlights. He's	13
walking by, and there's a huge whistle, like the whine of the	14
generator going <i>wooooooeeeeeeeeeeeeeeeeer</i> coming on. The	15
light comes on, spotlights him... he freezes. Everyone—	16
because of the noise and because of the light—looks over,	17
and it's him. In his underwear. Holding, in his arms, a burnt	18
ball of... a disgusting burnt mass. He just freezes. And	19
that's... and then he says something. What does he say?	20
For the purposes of this he says... [<i>pause</i>] he says... [<i>long</i>	21
<i>pause</i>] he says, "I didn't piss my pants. It's just water." Good	22
enough. So that's one of the clips that they're laughing at,	23
really hard, and the Dad says, "Hey! I <i>didn't</i> piss my pants!"	24
He doesn't say piss. "I didn't pee my pants!" And the kids	25
say, "Sure you didn't, Daaaaaad," and the wife says, "Sure	26

1 you didn't, honnnnnnney." So they have that big laugh and
2 they have their jabs back and forth at each other. And then
3 they get totally quiet. [*Pause.*] They get super quiet. They
4 just look at each other, and smile. Then the smile fades over
5 the course of like thirty seconds. [*Pause.*] Then they get
6 up, put on backpacks... and walk out the door. The camera
7 follows them, and it's just a field. They walk in the field
8 for a while, through the wheat. Or something. There's this
9 glowing thing in the distance. They get closer and closer,
10 and they get up to it and it's a 3D, uh, projection dome,
11 kind of like a planetarium. Yeah. Big, too.
12 That's two domes I've talked about this time.
13 It's very big, it's like the size of a planetarium, but a
14 planetarium inside-out so that the images are on the
15 outside. And they re-watch all the clips they just watched.
16 And then in comes this really beautiful, ambient,
17 deconstructed version of the theme song, which in this case
18 might be, like...
19 [*Singing to the tune of the theme song for the sitcom "Growing*
20 *Pains*.] Livin' day by day. / Every new way is a time to
21 celebrate it. / Coming together / freely, knowing / that
22 you're always gonna be together! / [*Tune drifts away from*
23 *"Growing Pains" theme.*] Putting in time / celebrating
24 exceptional moments / in the community. / Everybody's
25 here / come on in and sit down / on the couch. / And pull
26 up a seat on the couch / like I asked. / And let's get / down

to the business of fam-i-lyyyyyyy.	1
[<i>Pause.</i>]	2
[<i>Laughs.</i>]	3
That's fun!	4
That's what I'd like to do.	5
So anyways, the song that plays is this like... The melodies	6
are pulled from different parts, different lyrics are inserted	7
in, and it's got this really beautiful Berlin school ambient...	8
[<i>Embarrassed laugh.</i>]	9
I <i>just</i> learned about Berlin school ambient this morning.	10
It's like the ambient version of Krautrock. Like... Manuel	11
Göttsching, or Ashra.	12
Anyways.	13
That's my idea for the final...	14
I can't recall what got me in to that.	15
But that's what makes a proficient self-talker.	16
Not that I'm trying to wrap this up.	17
I'm just thinking about it.	18
I think what makes proficiency is... letting go of—for me—	19
letting go of focus.	20
[<i>Pause.</i>]	21
Yeah.	22
[<i>Pause.</i>]	23
I would say I feel happy with that.	24
I would say that's one of the major things.	25
Letting go of focus.	26

1 Doing whatever you want and not...
2 [*Pause.*]
3 Yeah.
4 Squellllllllllll.
5 Freeeeeeeeeeeeeeeeedom.
6 Oh shit, see?
7 “Freedom” is back.
8 [*Pause.*]
9 I really liked doing that theme song.
10 Maybe I’ll do another one, ’cause it was so much fun.
11 How about this one.
12 [*Singing.*] Wonderful times are ahead! / We’re gonna come
13 down toooo the top / and get a free kind of ssssssssssss...
14 Oh *fuck*. I fucked it up!
15 I fucked it up by trying to do it again.
16 Isn’t that just the way.
17 How many people’s lives were ruined by “trying to do ‘it’
18 again and then fucking it up”.
19 Just killing it.
20 Not “killing it” as in the colloquial, like, “He killed it
21 when he stepped up to the mic... to deliver his acceptance
22 speech for... best... local hairstylist. At the Chamber of
23 Commerce. He *killed* that. He fucking stepped up to the
24 mic, he hugged it, instead of... You know how normally
25 you pick up the mic with your hand and then talk? Well
26 he *squished* it in his arms and then hugged himself so that

it was stuck. The microphone stuck up and he talked into 1
it. And he talked into it for *three* hours. But he just took 2
everyone on such a journey that they... He just used it 3
as a platform. He said, 'Forget this acceptance speech. 4
Yeah, I kill it when I cut hair, but I'm gonna do something 5
unexpected that's gonna captivate people.'" 6
Duhhhhhhh-mmmmm. 7
Dumb. 8
[*Pause.*] 9
[*Holds water glass up to television.*] 10
Ooh, holding the water glass up to this top screen, 11
the pink one. 12
And it's looking really trippy, dude. 13
You have to admit. 14
It's trippy. 15
[*Long exhale through vibrating lips.*] 16
So I said freedom again. 17
What about *that*. 18
I wonder... if that's true. 19
I wonder if it's true that those words have special meaning, 20
and by those words I mean: plus-size crystal situation 21
freedom moment. 22
And I added another one. Last time I added another one. 23
Emotional. 24
Emotional moment. 25
Emotional... 26

1 Plus-size freedom crystal situation moment emotional.
2 Emotional doesn't...
3 Maybe because I said that group so many times before
4 emotional now feels like on the outside. Like it's not part of
5 that core group of... core... words that come up when I'm
6 going on a...
7 [*Pause.*]
8 Printed circle.
9 [*Pause.*]
10 Cool.
11 I mean the least successful things...
12 This is something interesting.
13 I have a hard time randomly stringing words together.
14 I always think it's gonna be fun but more often than not it's
15 difficult—which is maybe a reason *for* doing it.
16 I think when I put something in the form of a lecture—I
17 was thinking a long time ago in one of the sessions—if there
18 is like a framework that it's within then you don't think
19 about it as much.
20 Do you know what I mean?
21 Do youuuuuuuuuuu—Whoever it is that is you—know what
22 I mean?
23 When I say that all... good people are afraid of
24 plarrrrrrrrrrrrrrrrrr...
25 I was gonna say plus-size! See?!26 Hm.

[<i>Pause.</i>]	1
I'm gonna open my arms to this. I do not fear it, for what comes <i>before</i> fear is plllllllll oh <i>fuck</i> I just want to say plus-size again!	2 3 4
I have to get it out of my mind.	5
Quiiiiiiiiiit.	6
[<i>Like a stern parent who over-enunciates.</i>] Quit stomping around the house. You've made a real mess of your whole paaaaaaaste. It's all over the place. And now it's getting into a kind of gross wish that you can't fulfill. You posssssst towards me as though you can't even feel a kind of born-ness to your sssssituation? Well, emotional...	7 8 9 10 11 12
Fuck, I said "emotional" because I said "situation".	13
See?	14
I'm not trying to <i>prove</i> anything.	15
I'm trying to <i>avoid</i> them, but now that it's like...	16
I had this theory before that if you were to take your name and to say it over and over and over again that you would eventually... it would just start to lose meaning. In the same way that a word... Like when a word starts to empty out of all its meaning and it just sounds <i>strange</i> . Or even in writing the other day, when I was transcribing one of the sessions where I was saying, "Pick-a-poached, pickapoachedegg, pick-a-coach, pick-a-coach, pickapoach, pickapoach. Pickapoach-pickapoach-pickapoach. Pickapoach-pickacoach."	17 18 19 20 21 22 23 24 25 26

1 That's pretty good.
2 No wonder I said it a bunch.
3 [*Fake cartoony giggle.*]
4 Ohhhhhh I'm in the sound nnnnnow!
5 I'm in the sound now, and I'm riding across the...
6 [*In a sleazy voice.*] Landscape of your body. That's me,
7 celebrating your flesh and it's quintessential aroma, which
8 is lavender laveola areola butter. Areola butter is what I
9 fantasize about. Your turrets from up above.
10 [*Regular voice.*] In my own plebeian way, I've crossed too
11 many bridges to say, "Where's the cold heart of a window?
12 To touch it is to know the boundary between vanguard
13 aesthetics and skip... ing and skimming. Grand... grand
14 beach. It's a grand, grand beach we live on, and your body is
15 moving towards the light of... not, some would say, open-
16 ended death, but a fffffffight towards cannnnnnnnceros
17 lep... ers. Lepers who liiiiiiisten to your every word with
18 their heads balanced on their hands like little children with
19 leperisitic tendencies. But... feeeeel this one touch tracing
20 the landscape of your unbearable body part is coooooooool
21 glaaaaaaares that get into a prrrrrrrriceless wh... wh...
22 wh... wh... wig. I'll freak out if you break my baby's heart.
23 [*Pause.*]
24 Ooh, my stomach.
25 [*Pause.*]
26 Hmmm.

[<i>Pause.</i>]	1
I was saying, “Pickapoach, pickapoachedegg,” and later	2
when I was writing poach and coach over and over again I	3
stopped knowing how to spell them. I just couldn’t get it	4
and I kept having to spellcheck it. It was really weird,	5
it was like...	6
So I had this theory that the same thing would happen if	7
you repeated something for a long time.	8
So that’s why I did the “plus-size situation crystal freedom	9
moment”.	10
And I did it over and over again, but it did the opposite: it	11
has cemented them in my mind. Now there’s a part of my	12
brain... those words have a whole part of my brain where	13
they’re star-players on the team. They’re always going in.	14
But does that have anything to do with meaning? I don’t	15
think so.	16
One word at a time: plus-size. [<i>Pause.</i>] I mean plus-size	17
is a good word. Compound word. And it could be used	18
metaphorically. But it’s also not a nice...	19
God I sound <i>really</i> stupid.	20
That will be something...	21
I’ll read this ten years from now... and will it be like <i>Krapp’s</i>	22
<i>Last Tape?</i>	23
Will it be like, “The stupidity of youth.”	24
Except I’m not young.	25
So the stupidity of mid-life.	26

1 Oh... am I am a mid-life person?
2 [*Laughs.*]
3 Am I am a mid-life person?
4 [*Fake laugh.*] Don't worry about it.
5 Am I am a mid-life person?
6 Am I am a mid-life person?
7 Am I am a?
8 Am I am a?
9 Am I am a mid-life?
10 Am I am a mid-life man?
11 Am I am a mid-life man?
12 Am I am a middle-life man?
13 Am I am, in a middle-life man... *moment* crystal situation
14 plus-size.
15 Plus-size freedom crystal situation moment.
16 Plus-size freedom.
17 Freedom has a lot of meaning, as a word, so is my...
18 [*Long pause.*]
19 Okay well what about sound? Is it just sound? "Plus-size"
20 is a satisfying thing to say, no doubt about it. Freedom.
21 Starts... yeah, that's a good one. Free-DOM. Plus-size
22 freedom. Plus-size crystal situation freedom moment.
23 Crystal... I don't know. Crystals are both funny and...
24 [*Pause.*]
25 Crystals are like the phrase "as if" to me. I know I've said
26 before that one of my favourite words is analingus, but...

I think one of my favourite <i>phrases</i> is “as if”. Because it is	1
both said in a completely stupid way—it can be used in	2
that, like, you know, [<i>speaking like a valley girl</i>] “As <i>if</i> . As	3
<i>if</i> he did that. As <i>if</i> he’s going to be like that. <i>As if</i> .” You	4
know, as a response to something. “Do you wanna go see	5
this, like, do you wanna go to Folk Festival?” “ <i>As if</i> . Oh my	6
god, <i>why</i> would I do that?” So there’s <i>that</i> “as if”, but then	7
there’s also “as if it wasn’t there”, “as if it didn’t happen”,	8
“as if... blah blah blah”. But then there’s also “as if” as	9
in... to treat something or <i>think about</i> something <i>as if</i> it’s	10
something else. Metaphor. There’s that book <i>Metaphors We</i>	11
<i>Live By</i> that I was obsessed with for a while. So much of	12
our language is metaphor, and not just ornamental use of	13
language but, like... something like “time is running out”—	14
treating time as if it’s money, or a non-renewable resource.	15
That’s a very simple one, but still. Metaphor. Or... “as if”	16
is a psychological thing to... [<i>pause</i>] help you deal with	17
certain things. To treat something... To <i>think</i> of something	18
as if it’s... a blessing. As if it’s <i>supposed</i> to happen. As if... it	19
was no big deal. These are all defence mechanisms. I think	20
it’s a rich phrase.	21
But why did I bring up that?	22
I was talking about crystals.	23
The word crystal, and why I like it.	24
Plus-size freedom...	25
[<i>Pause.</i>]	26

1 Plus-size freedom crystal situation moment.
2 [*Pause.*]
3 Why situation?
4 Because everything is a situation.
5 Embarrassingly, there was that guy from Jersey Shore called
6 “The Situation”.
7 But that’s not what I’m thinking there.
8 [*Takes sip of water.*]
9 [*Sits down.*]
10 I’m getting to that point where I’m feeling really dizzy and I
11 need to... sit down.
12 I mean, who would have thought...
13 My head is spinning.
14 Who would have thought that pounding coffee and walking
15 in a circle would lead to dizziness?
16 [*Pause.*]
17 [*Dreamily, languorously.*] Who would have thought... that
18 a rolling grove... could be sssso unfolded. [*Pause.*] But
19 you win some... you lose some, and the only consequence
20 is that... a plastic flare comes into your eye-signs. [*Pause.*]
21 What are eye-signs? Well. [*Pause.*] They’re little orbs that
22 sling in your face, up in your eyes. They don’t let you go to
23 sleep, and all bets are off as far as fantastic acid is concerned.
24 I don’t mean acid the drug, I mean glaaaaaass-based acidity,
25 which is only a dream away. It’s as soft as a pillow when you
26 need it to be as shiny as a chrome bumper. And in that bit

of window is my mantra of offering to *you*. 1

[*Same dreamy, languorous voice.*] Well, let me offer other 2

good pieces of advice. Let me offer different pieces of advice 3

to you as I sit here in this chair. Allow me to give you 4

something you need. Okay? I'm smiling now because I see 5

an opportunity, and I see a space for good advice, and here 6

is one example. Always blackmail yourself into thinking 7

of a sannnnnd... in your mango. [*Long pause.*] Another 8

piece of advice: flip through the channels of life. You can't 9

get to one if you don't open... the back of the television... 10

and ensure that... it's warm. Use the channels, flip through 11

them as I said, but get to the place where the warmth 12

emanates. And be with it always. Here's another piece of 13

advice: wish upon a star. Okay, absolutely. But when you 14

see another star, will you wish again? Or will you cancel 15

your wish, and *then* wish again. Or will you open a new 16

dialogue that involves two-way communication between 17

you... [*Pause.*] Three-way communication, between you, 18

the stars, and... friendly... conversation... with... someone 19

beside you. Here's another piece of advice: flee not from 20

open pits because on the edge of the pit is a great question. 21

Here's another piece of advice: on your deathbed there is 22

two pooooooooootions: one is what you *did* do; the other is 23

every aspect of your personality condensed into three drops 24

of liquid. Which is your final thirst-quencher? Which leads 25

to another piece of advice: you can't quench your thirst with 26

I a drop of liquid. [*Pause.*] But you can try. Here's another
2 piece of advice: find your own means to get away from
3 palpable beans. That's not a piece of advice. I lost my focus
4 there. But *that's* a piece of advice! Let yourself wander! From
5 town to town! Open a backpack towards your own legend,
6 and let that be the bag of your exceptionality. And friend,
7 don't find yourself blazing a new trail. Get a trail towards
8 *you*, to come blazing away... Come blazing *against* you. Let
9 it blaze towards you. Don't let any path fork. Let it circle
10 you. Jump the path. And on the other side of the path don't
11 even think about it as a "path". Think of it as an island of
12 un-forking paths. One last final piece of advice...
[*Alarm goes off. One hour is up.*]

