

I

M

*

*

When we least think
we are working is
when we be-
gin to work.

*

84bpm **JB**

*

Accepting what comes
easily is
not the same
thing as ac-
cepting what is
easy.

Accepting what comes
easily means
not confusing
effort and
result:
things made
with effort
sometimes show only effort,
things made with
ease are
not necessarily
easy.

*

*

Some
things made with effort
also ar-
rive at ease;

some
things made with
ease

*

*

are effortless.

*

*

*

*

(*)

The preceding
sentence
about what comes
easily,
for instance,
did not
come easily.

* We have
at least
begun and
nothing should now
break the
surface of the
music.

We will follow a
 set of rules:
 impossible rules,
 rules upon rules,
 broken rules and
 abandoned rules.

*

A reluctant
 communication,
 as though at an
 audition or
 sitting an exam.

An
 unsure demeanour,
 as though
 testing the water.

There will
 be an air of inevitability.

*

We will accept
 what might easily
 happen next.

* Composition is about
making a choice
including the choice
to make no choice;
music is a
negotiation with the
patterns your
fingers are thinking.

*

*

*

Music is a
negotiation with the
patterns your
fingers are thinking.

*

*

*

Words
 hold between them a
 thread of thought which
 pulls you by the
 nose
 onwards.
 *

- * Nothing is
 happening. We
 will, however,
 go on
- * unfolding ourselves
 slowly.

It isn't easy to
 go on
 talking about
 what comes easily
 and at the same time
 manage at all to
 hold on to the
 subject.
 The mind
 quite easily
 wishes to
 switch to the next
 tangentially connected
 thought or

story.
 *

- * Then
 before you know it
 you are lost. Or
perhaps what you
want is
to be lost? We
don't know what we're
doing and we're
doing it.
 *
- *
 *
- *
 *

- (*) We don't know
what we are
doing and
we are
doing it,
 and everything is stolen
 anyway.

J What comes
easily can
arrive
already in a
state of
delirious
complexity.

JB

* Accepting
the stupid
thought
does
not
necessarily

*

mean you are
stupid.

* Walking back
towards
what you fear
can also
be a way

of

going

*

*

*

forwards.

* Concentration
is
the only
method and
we are trying,
best we can

*

*

not too hard,

*

*

to concentrate.

Not too

hard.

* Best we can,
not too hard,

*

*

to concentrate.

*

What rules

*

there are
are both spoken
and unspoken.

*

*

We prefer the
word

*

'principle',
for fear
of the fear
of rules.

For fear

of the

fear
of rules.

*

*

*

*

A principle is
a map
for a landscape
where no map

*

*

*

exists?

You can enter

*

the landscape

*

without a
map, but
then

*

you may

*

feel lost.

*

*

*

Or

perhaps

*

what you

want

is to be

lost?

* *M & J* Music is com-
 posed of
 melodies and
 *
 rhythm and
 joy and
 sadness and

joy and
 sadness, and
 * dancing is com-
 posed of
 positions,
 sinkings,
 risings,
 springings,
 capers,
 fallings,
 slidings and
 turnings, and
 * words are com-
 *
 posed of
 thoughts, and
 out they come and
 out they come and we
 must con-
 tinue, and

out they come and
 out they come and we
 must con-
 tinue, and we
 don't know what we're
 doing but we're
 doing it, we
 don't know what we're
 doing but we're
 doing it, and
 everything is
 stolen.
 *
 *
 * *(earplug in)*
 *
 *
 *
 *
 *
 *
 *
 *

* *M & J* Welcome,
welcome and
here we are,
*
with empty hands and
easy does it,
easy does it.

Stealing from
yourself is good but
stealing from others
*
is even better and
easy does it.

And the music
helps with
its little melodies,
very uplifting,
very uplifting and
all stolen
as usual,
all stolen and
easy does it.
We don't know what
we are doing
and we are doing it,
and you are here,
and we are here,

and here we are and
everyone is
welcome.
Everyone is
welcome and
everything will
be explained, and
you can come along,
come along and
you can come along.
And the music
helps with
it's little melodies,
very uplifting.

We 're so out of practice, (*earplug out*)
we're so out of breath,
we 're so out of practice,
we're so out of breath.
And so endeth
the first part
of the lecture.

II

J * 84bpm **JB**

We have no idea
 who the who
 of you is,
 * but we come out
 of the door
 anyway.
 *

We've been in your
 position and
 know that,
 even knowing the situation,
 we could easily
 mistake

* the brightness of our
 entrance for a
 certain exercise of
 power.
 Tonight however,
 from our perspective,
 you already put up a
 rather resistant air,
 through which
 even the one or two
 of you
 who are with us
 are barely managing
 to push.

* Your faces
 glow
 from a wall
 of black,
 like

* sea anemones:
 *
 defiantly shut,
 though we open
 ourselves
best we can,
maximum strength;
 *

* best we can.

(* As Denis said
 of his Paris
 performances,
 'Yes it was nice,
 if you liked
 being tortured
 by French people who hate you'.

M How the audience
sit is
how we
should sit.
Please Lord, let them
give us permission to
think ourselves invincible.

* And bless the bourgeoisie
in the front row,
towards whom
we lavished
incandescent
violence.

(* This is for
all the people
who ever had
to clap,
trapped
at the end
of a show
we were in
they disliked,
* we're sorry
it must have been
awful. We're
sorry it
must have been awful.

The way time
passed
so slowly.
so
slowly.
It must have
been
awful.
The way
time
passed
so
*
slowly.
*

We're
sorry
it must have
been awful.
*
*
*

* And every time
 you closed your eyes,
 something happened that
 made you think
 you'd better look,
 and you looked again and
 * nothing happened.

The way
 you grew
 to dislike us,
 not least because
 some people
 liked it

and clapped hard,
 so you had to clap
 just a little
 to be polite, which
made you
dislike
everyone.

*
J Let's be honest,
 when we talk about
 audience
 we are talking of
 ourselves.
 *

We are often
 audience members,
 so anything we
 say or
 think about
 audience
 must
 include
 us as
 likely
 candidates.

*

*

*

*

*

*

*

*

*

*

We can be
difficult
to please
and hate
being patronised.

*
Sometimes
*

we like
to be pressed back
into our seats
by the sheer
force
of the thing

unfolding
in front of us,
open-mouthed
and emptied
*

of thought.

*

*

*

* (8)

*

*

*

*

*
Baroque
churches
do this,
also

*

*

Pina Bausch
Performances and
anything
involving
*

*
explosives.

*

*

On the other hand,
sometimes
we prefer to be
invited,
to be included
and nudged
into thought.

M The relation
 with audience
 is a
 circular
 thing:
 *
 *

* we give
 the audience
 clues as to
 how
 they might sit,
 *

* and they
 in turn
 give us
 permission to
 relax

 and do
 best what we've
 come to
 do.
 *
 * (5)
 *
 *
 *

 Sometimes
 *
 the permission is
 slow
 *

 in
 coming, and
 sometimes,
 on
 rare occasions
 beyond anyone's control,
 the permission
 never
 arrives.

* In those
 cases the
 audience is
 grateful to you
 if you
 * fake it.

As an
audience
we take up
the first and
strongest things that
come in our
direction.

These
become the
subject.

*
*
*

When the performer
begins
they make a
contract
with us that
teaches us
the lan-
guage as it
un-

*
folds.
*
*
*

You
will by
now, for
instance, have
realised that
we are going to
go on
doing

this.

It may
or may not
be

(earplug in)

a
pleasure

equal
to that
of wit-
nessing
magic.

*
*

III

69bpm **JB**

J This talk
 began
 * with empty
 hands and they
 continue to be
 empty.
 *

As soon as we
 think we
 know what might
 * happen,
 nothing
 happens.

If
 on the other hand
 we accept
 that our hands are
 * empty then
 something
 usually turns
 up to
 fill them.

*

* (5)

*

*

*

If
 * we hold on
 tight to
 things we
 value saying,
 'This would make a
 very good
 ending', for
 instance, it
 usually
 doesn't make
 a very good
 ending at
 all.

We prefer
 * to use our
 favourite material
 first, and we
 * have no
 idea how
 this will end.

We must
neverthe-
less try our
best,
* maximum strength
best we can
to continue.

(* The expression
maximum strength
comes, by the
way, from our
yoga teacher
Shiv Sharma,

who is famed for
a number of
expressions,
including our
personal favourite:

*

* 'Kundalini?

*

You want

*

Kundalini?

You can't even
touch your
toes!

M This talk is a
negotiation with the
* space of the
* page and the
* written
form and the
* room we are
in
* together:
under the same
roof
together.

*

*

The space of the
room and the
written form
create the time
within which this is
happening.

*

84bpm

There are
other
times
also
* overlapping around us.
The time

of the

changing of the
projected of the
words is in
counterpoint
to the flow of our
speaking. This

beat of the
projected

* words is in
counterpoint to the
flow of our
speaking,
marking

boundaries of
thoughts as they

* pass- as they
pass-
*

as they
pass.

Hidden from
you but
present to
us is the
time of the
earpiece which
guides us through the
slipperiness of the

temporal
storm of
adrenaline in our
bodies

* anchoring our
words.

The earpiece
distracts us
enough, we
hope, from
ourselves, that
ourselves might become
visible.

Each of the
times we're
describing is
talking to the
time of the
music
behind us, and

around us.

*

The music is a
wall of
rhythm against which
our thoughts can
lean.

The pulse of the
music is an
emotional
map,
by which we might
navigate
the watery
meanderings of
language.

*

The silences-

*

*

the silences between
words and the

*

silences

sounds between
are
different

*

silences, but
both
arrive at a
punctuation which
guides our
reactions and gives
time for our
responses.

Even the most
simple
conjunction of
times becomes
complex, and we
love that
complexity.

(*) *J* If you have difficulty
 putting together
 what you see and
 hear,
 allow it,
 gently perhaps, to
 flow over you; and

* if you have difficulty
 understanding
 what we might call
 poetry,
 allow that to flow over you
 also.

What you want to hear
 will have done its work
 anyway,
 and you can relax and
 trust that
 slowly, as we
 continue, some
 sense will
 slowly
 be
 made.
 *
 Slowly.
 *

* Meaning is what
 accumulates in
 collaboration
 between what
 happens in the
 gaps
 between
 words, and the
 gaps
 *
 between
 thoughts.
 *
 *

* It's not
 necessary that
 all of us
 immediately
 understand
 everything that is
 happening.

*

*

* (7)

*

*

*

*

*

*

* (6)

*

*

*

M We are trying to
perform in the
present, but you are
living
also the
past of
your
* recognition and the
future of
* your
expectations,
which are our
constant
companions.

84bpm

(* With us, in the
room are our
histories and
our hopes,
not least
the hope of a nice
meal and a
* cold
beer.
With us are
all of the
people we have
spoken with
today.

* With us
*
are all of the
people we have
spoken with
*
today.

Some of the times
deliberately
collide and
some have
just
collided.

*

*

Counterpoint

assumes a

love
between the
parts.

*

I must be exactly
myself,
and at the same time
I must give up
myself-
myself-
exactly to the
person
next to me.

Counterpoint

assumes a

love
between the
parts. In this

act of
relinquishing
self we
experience
a momentary
freedom, as
though we had
looked
briefly
away.

Sharing time can be as
awkwardly
intimate as
sharing the lift.

Sharing
time
can be as awkwardly
intimate as
sharing
the lift.

*

J Our simultaneous
histories
also
* awkwardly
overlap.
*
*

Events which we
perceive as
points on a
timeline
coexist in our
memories.

* This piece was
written and is
being performed in a
line,
* starting at the beginning and
continuing until the
end.
As soon as we
begin to
perform
however
time
begins to
riot.

What comes first
determines
what can happen
next, and what
happens
next
alters what has
come
before.

Our perception of the speed
at which time is passing
is completely shifted by a
darkened room and an
enforced state of attention:

* things
appear to
either speed up
or,
alternatively, to
slow
down.

* Not only must things change, but the rate at which they change should also change.

Or:
Patterns of predictability and unpredictability must be both predictable and unpredictable.

*

Composition

is what happens in the gap between one thought

*

and the next thought.

* Meaning arises between things, and is altered by their relationship.

* Flow is an accident of the attempt to get from one event to the next event: things which only flow give us nothing against which to read the flow.

*

*

* Rhythm is about heightened attention in an open field.

*

M Think of
pulse and we
think of a
heartbeat:

* boob boom,
boom boom,
boom boom.

Or
perhaps we might
think of
walking:
boom boom,
boom boom.

* When we dance to a
beat, our
bodies
organise and
coordinate
themselves around the
rise and
resolution of each
beat, in a
gentle
collaboration between
falling and
standing.
*

When we dance
together to a
beat
we are usually not
trying to
express ourselves,
but

* rather to
lose ourselves in a
field of
expression.
Most of the
world likes to
dance to a

beat. Most
of the
world likes to
dance to a
beat.

*

*

- (*) Later in the evening
you may see us dance,
perhaps, just a little.
*
- * The rhythm you will see when we dance is different to the rhythm you might hear.
- The rhythm you will see is weaker and more delicate than the rhythm we make when we speak, or walk loudly, or play music, and we must try,
- * best we can maximum strength to balance the two.
- Things that appear complex when you see them, may be rendered simple when you hear them; and things that are simple when you hear them may become complex when you see them.
We call these two kinds of rhythm
- * visual rhythm and
- aural rhythm.
Placing these two rhythms together creates the thing called
- * choreography.

(*) This talk is a translation of the talk given by John Cage in 19-50 which he called,

* 'Lecture on Nothing'.
 'Lecture on Nothing' is a spoken performance written in the manner of a piece of music.
 When we say translation, we mean that we have borrowed the structure of what John Cage wrote, which he described as a rhythmic structure: meaning by that, a predetermined

shape of empty time which would accept anything.

The structure is built up of units of 48 measures each, subdivided in the following proportions:

* 7
 6
 14, 14 and

7, and the 5 larger sections of the piece have the same shape

* so the smaller parts reflect the form of the larger parts.

M & J

- 1
- 2
- 3
- 4
- 5
- 6
- 7

- 1
- 2
- 3
- 4
- 5
- 6

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14

- 1
- 2
- 3
- 4
- 5
- 6
- 7

J This delight in
 patterns does not
 suit everybody but it
 suits us,
 because
 * we're not the worlds best
 improvisers.

Pattern is what
 allows me to
 recognise your
 face in a
 crowd and
 you to recognise mine. We have

called this piece
 'Cheap Lecture' in
 reference to the
 piece John Cage wrote when he
 wanted to use
 Erik Satie's Socrate for a
 choreography by
 Merce Cunningham, and
 they could not afford to
 pay the rights for the
 music. So
 John Cage wrote a piece
 to replace it which he called
 * 'Cheap Imitation'.

Some people who will
 see our
 performance might
 think to themselves
 * 'Aha, it's
 that kind of
 thing.' But we've
 discovered we're only
 good at
 that kind of thing. It's a
 preconception that an
 artist can make whatever they
 want to make whereas
 an artist can only make
 what they are able to

make.
 (*) We for
 instance would
 love to
 make a
 * Pina Bausch
 piece.

IV

M 1
 wait
 3
 4
 5
 wait
 7

 1
 wait
 3
 4
 5
 6

 1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 wait
 14

 1
 2
 wait
 4
 5
 6
 wait
 8
 9
 wait
 11
 wait
 13
 wait

 1
 wait
 3
 4
 wait
 6
 7

84bpm ***JB***

(4 beats)

* These numbers are an illustration of the proportions of our talk, and each one corresponds to a cluster of words. We are

* now at the start of the penultimate part of the piece. We are

slowly going forwards to the end, and each idea that easily arises suggests the next idea.

* Repetition here is limited to

occasional words and phrases or the echoes of ideas.

* These repetitions, when they occur, are a device to heighten or erode an image as it passes.

* They are a moment of recognition for the audience in a sea, in a sea, of change.

- * The pleasure of the familiar can guide us through any landscape including the landscape of language.
- * Pattern is what allows me to recognise your face in a crowd and for you to recognise mine.
- When we speak in unison you are hearing the same thing twice simultaneously, which reveals small differences in our voices and personalities.
- The size of a nose or the folds of a chin are amplified precisely in relation to the similarities we identify in the face we are studying.
- *
*
- The smaller the degree of difference in a field of activity the more we perceive what is different.

We are slowly going forwards to the end, and each idea that easily arises suggests the next idea.

Repetition is a device to intensify or erode something by showing it more than once.

* Replication of a phrase of music can arrive at a rapturous longing for more.
A melody heard often enough can arrive at a heightened meaning that has passed through boredom into a state of grace.

* The return of a theme alters everything.
Words repeated arrive eventually at incantation and movement when looped solidifies itself into something that hovers between marching and

abandon.
Repetition is one way of arriving at rhythm.

*

We are
 now a
 little after the start of the
 penultimate
 part of the
 piece.
 *

We are
 moving
 slowly
 forwards
 * towards the
 end, and

each idea that
 easily
 arises
 suggests the
 next
 * idea which is
 sometimes a
 word or a
 * phrase, or the
 imprint of a
 thought, that we have
 heard
 before.
 Repetition.

Repetition is a
 device to
 emphasise or
 erode something by
 showing it
 more than
 once, more than
 * once. It's a
 moment of
 recognition for the
 audience in a
 sea of
 change.

* The pleasures
 of the
 familiar are what
 guide us through
 landscapes,
 including the
 landscape of
 language.

- * Replication of a phrase of music can arrive at a rapturous
- * longing for more.
- * We wish for more only because we know it will stop
- * eventually. Our longing for more is in direct proportion to the expectation we have that things will eventually change. We recognize a difference between a repetition that is only filling time, and a repetition that
- * resists deliciously our desire for the new,
- * without us ever feeling bored or frustrated.
- *
*
*
*
*
*
- * The repetition of a melody or a sentence can pass through boredom into a state of grace.

Movements
 looped
 solidify them-
 selves into
 something that
 hovers between
 marching and

flight.

Words

repeated arrive
 eventually and
 irresistibly at
 prayer.

When we
 speak in
 unison you are
 hearing the
 same thing
 twice
 simultaneously,
 which
 reveals small
 differences in our
 voices and
 personalities.

*

*

*

The size of a
 nose or the
 folds of a
 chin are
 amplified in our
 perception because a
 face is a
 thing so
 recognisable that the
 smallest
 imperfection stands
 out like
 punctuation.

The smaller the

degrees of
 difference in a
 field of
 activity, the
 more we
 perceive what is

*

different.

*

* Repetition is
useful
sometimes in
building the
necessity for a
change.
Repetition.

Repetition is
also a
way to
arrive at
rhythm: boom
boom, boom
boom. When we
recognise
something that has
happened
before, our
memory builds a
map that
guides our
imagi-
nation
forwards
towards what might
happen
next, and

antici-
*
pation
rises. Our
antici-
pation is
premised upon the
expect-
tation that the
future will
hold both
recognisable and
unrecognisable
events and
experiences.

When we
sense a
perfect balance of
the predictable and the
unpredictable it
appears to us
often as an in-
evitability.

(8 beats)

(*) This piece was
conceived in
response to a com-
mission to
write some
music for a
piano once

played by
Schubert, now
housed in a
castle in
Maasmechelen, a
small town in

Belgium. If
tonight we
have a
piano, then
well and good, and if
not let us
imagine a
piano.

*
*

In
wondering what
we could possibly
do with

* Schubert's
piano we
recalled a
book which had
belonged to
one of our
grandmothers: it is
called

* 'Famous
Musical
Composers' -
the kind of
book you will
remember from your

childhood, with
biographies of the
greats,
written in a
romantic
style.

*

* So
 surprising in
 fact was the
 rapidity, so
 surprising the
 rapidity in
 fact, while a

very little
 boy, while a
 very little
 boy,
 remarkably
 clear and

beautiful, while a
 very little
 boy,
 remarkably
 clear and
 beautiful, and
 so full of
 feeling and
 expression, and
 feeling and
 expression, and
 so full of
 feeling and
 expression,

the fat and
 awkward looking
 boy, the fat and
 awkward looking
 boy, so full of
 feeling and
 expression, the
 fat and
 awkward looking
 boy, who always wore
 spectacles, who
 always wore
 spectacles,
 always, it is a

rather
 remarkable
 fact,
 more or less,
 more or less,
 this was the
 beginning.

He was lovingly
 tended, this
 was the
 beginning, more or
 less, the
 beginning, he was
 lovingly

tended,
 in his
 delirium,
 in his
 delirium,
 Beethoven,

Beethoven, and quite
 astonished
 everyone who
 knew him by the
 progress he
 made in all
 branches of
 music,
 wasting his
 life in the
 drudgery of
 teaching little
 children, he had
 fat stumpy

hands which were
 very un-
 suited as
 one would have
 thought for the
 piano.

*

(country walks and picnics.)

* * * *
 * * * *
 * * * *
 * * * *

We are
 at least
 continuing, and
 nothing should now
 break the
 surface of the
 music.

*

As we go
forwards we must
negotiate with the
* patterns our
minds
remember, the
patterns which our

* legs and
fingers and
lips and
fingers are
itching to
repeat.

In your mind, as you
listen, there
is an un-
conscious
negotiation with your
memory of what has
happened in this
talk so
far, and
your expect-
tation of what might
happen in the
future,
between which

lies balanced your
ability to
enjoy it.
* In the minds of the
performers is a
negotiation with their
memory of your
reactions to this
talk so
far,
against which
they are
constantly com-
paring each new

reaction, in a
fruitless
attempt to
deduce what is
happening
as it is
happening.

This log book of
your
reactions will be
discussed in the
dressing room
later on, in a
thoroughly

inaccurate
way.

* 1, 2, 3, 4, 5, 6, 7,

This talk began with
empty hands and they
continue to be
empty.

1
* 2
3
4

As soon as we
think we know what might
happen
nothing
happens.

5
6
1
2
* 3

If
on the other hand
we accept
that our hands are
empty, then
something
usually turns
up to
fill them.

4
5
6
7
8
9
10
11
12

If
we hold on
tight to
things we
value saying,
'This would make a
very good ending', for
instance, it usually
doesn't make a very good
ending at
all.

13
wait
1
2
3
* 4
5
6
7
8
9

*
*

10
11

We prefer
to use our
favourite material
first, and we
have no
idea how
this will end.

12
13
14
1
2
3
4

A memorable * 5
 action or 6
 event, when wait
 repeated,
 becomes a
 scaffold to
 support what we're

building, as we
 build it.

It is a
 moment of
 recognition for the
 audience in a

sea of
 change.

The memorability of an
 action or
 event,
 comes from its
 ability to
 rub or
 knock against the
 things on
 either
 side of it.

* 1
 * 2

What is 3
 memorable in 4
 one place, may not be as 5
 memorable in 6
 another. 7

The * 1
 looping of a 2
 short 3
 melody, at a 4
 certain 5
 carefully chosen 6
 speed which 1
 makes us want to 2

dance, is 3
 what we call a 4
 groove, and can go 5
 on almost in- 6
 definitely and 7
 accept 8
 anything, that we might 9

wish to 10
float a- 11
bove or 12
crash a- 13
gainst it. wait
The right notes in the * 1
right order arrive at 2
something so 3

memorable that we have to 4
think of other notes just 5
get them out of our 6
head. 7
If you are * 8
struggling at 9

times to 10
follow what we are 11
saying, 12
allow it 13
perhaps, to 14
flow gently 1
over you: 2
what you need to 3
know will 4
hopefully 5
reveal itself 6
as we continue to wait
speak.
*

Meaning is what
accumulates
slowly in the
gap between
what we are
saying and
what you are
hearing.
What doesn't hold your
attention
can be let go of
easily, or
provoke another
more interesting

thought. Or
maybe what you
prefer is to
close your eyes and
listen to the
music?
*

1
2
3
4
5
6
7

1
2
3
4
5
6

1
2
3
4
5
6
7
8
9
10
11
12
13
wait

1
2
3
4
5
6
7
8
9
10
11
12
13
14

1
2
3
4
5
6
* wait

J

I
 want to be a
 dancing
 man

I
 want to be a
 dancing man

I
 want to be a
 dancing man

I
 want to be a
 dancing

man while I
 can

while I

can

I
 want to leave my
 footsteps while I
 can

I
 want to leave my
 footsteps

I
 want to leave my
 footsteps on the

sands of
 time of
 time on the
 sands of
 time if I
 never
 leave a dime

on the

sands of
 time if I

*

*

*

*

never
 leave a
 dime
 if I
 never
 leave a
 dime

never
 be a
 millionaire never
 be a
 millionaire
 *

I don't care
 never
 be a
 millionaire
 I don't care
 I don't care

going to leave my
 footsteps
 going to leave my
 footsteps
 on the
 sands of
 time of
 time
 going to leave my
 footsteps
 on the
 sands of
 time
 on the

sands of time
 if I
 never leave a
 dime
 I
 want to be
 I
 I
 want to be
 free as any
 bird can
 be
 free as any
 bird can

be
 yes sirree
 free as any
 bird can
 be
 yes sirree
 yes sirree

going to leave my
 footsteps
 going to leave my
 footsteps my
 footsteps
 going to leave my
 footsteps

on the
 sands of
 time
 on the
 sands of
 time

if I
 never leave a
 dime
 *

	and
now	I come
out	and
now	I come
out	
yeah	like a
cossack	
	like a
cossack	
*	

yeah	and
plenty	of
leg	like a
cossack	
yeah	

	and
plenty	and
plenty	of
leg	and the
whole thing	
yeah	
falling	and the
whole thing	
falling	and I'm

thinking	and the
whole thing	
falling	and I'm
thinking	

*

*

yeah

thinking and I'm
 floor Jesus the
 thinking and I'm
 Jesus the
 floor

yeah
 Jesus the
 floor
 yeah
 yeah
 *

the music you
 hear is from
 Schubert
 more or less
 more or less
 some of
 this music
 may be
 familiar to
 you and
 some of
 this music
 may be
 *

unfamiliar
 *
 to you
 these
 papers which we
 throw on the
 floor
 also mark the
 time as it
 passes as it
 *
 passes
 *
 *
 *
 *

here we are now

*

at the end

end

almost

*

*

almost

*

of this

talk

yeah

*

almost

*

*

yeah

yeah

*

*

*

*

*

*

*

*

*

yeah and

plenty of

leg like a

cossack

yeah and

plenty and

plenty of

leg and the

whole thing

yeah

falling

*

yeah

and the

whole thing

falling and I'm

thinking and the

whole thing

falling and I'm

thinking

yeah

*

boom boom

(arms raise)

boom boom

yeah

yeah

boom boom

yeah

*

boom boom

"

boom boom

yeah

yeah

boom boom

yeah

*

boom boom

"

boom boom

yeah

yeah

boom boom

yeah

*

boom boom

"

boom boom

yeah

yeah

boom boom

yeah

*

boom boom

"

boom boom

yeah

yeah

boom boom

yeah

*

boom boom

"

boom boom

yeah

yeah

boom boom

yeah

*

boom boom

"

boom boom

yeah

yeah

boom boom