

①

Here i am sitting here
thinking about life in all its forms
It's one of those days as far where nothing fits.

Breakfast at the Holiday ~~Time~~^{Time} Hotel

where i live

Ordinarily

especially where i live in other places

i ^{look} look forward to breakfast

i eat six cups of tea plus

three pieces of Toasted bread

margarine and honey

and time to think about myself

coordination of body and mind

that i can do in a single form

I don't take the tea to my table

i pour myself a cup of tea in one place

and carry the cup to my table

where i sit to drink it

then i go back to the place for another cup

and so forth

Six trips more or less

six cups of tea

Same for the three pieces of Toast

A COMMISSION

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**A
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(1A)

i like the getting up and down part
it's a kind of exercise
of something or other
one freedom of choice
two freedom of movement

(1B)

i've been in too many
places in my life
where it was all at the table
and imposed a kind of discipline over me that
especially in the morning
i don't like
it's too social
or whatever that word is
let's call this one
tap dancing in the sand

(1c)

yesterday because of the ^{social?} social pressure i always feel
when i don't eat breakfast alone
i ordered breakfast in my room
That was nice.

~~i mean~~

(1d)

i am looking out the glass doors
over the little balcony
to the river
with the barges going back and forth
and all the buildings across the river
where all the people live
i thought to myself
what is in the barges
~~there~~ ^{this is} the kind of question
i think ^{about} ~~about~~ at breakfast
~~i've started to say~~

(2)

according to Cicero

whoever he is

only people with a powerful memory
know what they are going to say
and for how long they are going to speak
and in what style

what points they have already answered
and what still remains

and they can also remember

from other cases

many arguments which they had previously advanced
and many which they have heard from other people
unquote

we are in the presence of amazing powers of memory.
let's call first one

The last 1000 hours

or almost six weeks

the movement

Drama

by

Man Man

photographer of contrasts

or

research into the colonization of German music
by the African Spirit

or too

one the history

two the casualties

(3)

I think of myself very much as an organization man. (It's all outside me) if you know what I mean. I think there are ^{either} ^{of characters} ^{kinds of character} ^{or seven} ^{if one is} ^{might be called} the organization man. Another ^{might be called} the interpreter. Another ^{might be called} the helpful woman. Another ^{might be called} the woman of the different voice / or different way of speaking. / And so on. / Each of these characters has its equivalent, I suppose, in the world of unshared knowledge. The question of whether we add our characters to satisfy that requirement - is a question I couldn't possibly answer here. It could be answered, and I could answer it, but not here. /

cut in lines

Jones

reconstruct our image / if ~~it may~~ we
~~the words~~ of ourselves / individually /
each day / to return from dreams /
is ~~measurably~~ difficult / ~~by~~ ~~matter~~
~~ing~~ ~~that~~ ~~is~~ ~~measurably~~ ~~difficult~~.

Jones

So / it is not an interest ⁱⁿ ~~in~~
~~drama~~ of skin and hair and bone-
structure / that brings us to this movie.

what brings us to this movie? / ~~is~~
not ignorance / or / ~~to use the word~~
~~we would use about other animals,~~
ignorance / I know there is not one
person in this audience / who ~~would~~ would
claim to be surprised / So, ignorance
or ignorance is not. / Let's call this one /
what brings us to this movie.

REEL 8
22-47

126
138

1st V

It's enough / ~~to~~, to point out the importance of those equivalencies /

2nd V

assuming that the fact has crossed every ~~one~~ person's mind / of only

as an answer to why movies / ~~are~~ cut

and to remind^{us} that this movie, / no less than any other, depends on

the notion of the archetype / for its believability. ~~Simply~~ / we are not

interested in skin as such / or hair as such / or bone structure as such /

we are ~~not~~ not interested those lessons / ~~whatever they may be~~

We can hardly bring ourselves / to look into the mirror in the morning. /

~~And I don't say that to be cynical.~~

It is ~~simply~~ a truth / that to

on flicker ^{AT 2000}
from 1st
cut into 2nd V

for a time
in high favor
though Plutarch hints that
he was
eventually put out of the way
by his brilliant but cruel master.
I think I understand that.

What brings us to this movie?

~~the mission~~ a commission
from Fandango Spagnuolo
quote about that shield
how nice

2/ in the earthly copies of justice and temperance/

3- and the other ideas which are precious to souls/ //

here is no light/ //

but only a few //

approaching the images/ through the darkling

organs of sense //

behold in them

the nature of that which they imitate - //

unquote

i dont understand that.

[2]

i dont understand that

[3]

i dont understand that.

A

any way,

later

From Seepsis

Says Strabo

Came Metrodorus

a man who changed from his pursuit of philosophy
to political life

and taught rhetoric

for the most part

in his written works.

and he used a brand new style and dazzled many.

He seems to have played

a considerable political

as well as cultural

role

at the Court

where he was

E cce homo.

È una povera creatura morta! Corpo morto.

Poverino.

Morto?

Toh, vedo corpo morto.

Ecco l'uomo.

Nulla! Morto.

Ma che noia. Cervello. Misuriamo.

Cervello ... tre. Povero cervello che non conta più.

Unaso? Due è il naso. Che bellino.

La boccuccia? Pure due!

Facciamo un piccolo duetto.

Mache noia.

Affanculo.

Sto povero cretino morto. Misuriamo sto petto.

La coscia è così lunga, figlio mio, la coscia che non ti serve; mettiamo un quindici. Eppure l'altra coscia. Può essere differente. E chi lo sa?

Eh sì. La coscia destra è molto più lunga!

Quindici e mezzo.

Le povere ginocchia. Oh, ginocchia.

Son due; son altre due. Due. Due.

E sti piedi, sti piedi di sto povero cristo, son lunghi, però quanto ha camminato! Uffa! Undici.

E sarà lo stesso, no? Undici.

Misuriamo l'uomo. Ah, sto povero uomo che è crepato.

Facciamo un tre.

Here is the Man.

Here's a poor dead creature. Dead body.

Poor thing.

Dead?

Well, I see dead body.

Here is the Man.

Nothing! Dead.

Oh what a bore. Brain. Let's measure.

Brain... three. Poor brain which rings no more.

The nose? Two is the nose. How pretty.

The little mouth? Two too!

Let's do a little duo ("write a little two).

Oh what a bore.

Up his ass!

This poor dead idiot.

Let's measure this breast.

The thigh is so long, my son, the ~~thigh~~^{leg} which is no longer of any use to you, let's put down a fifteen.

And yet the other leg. It could be different. Who knows?

Oh yes. The right leg is much longer! Fifteen and a half.

The poor knees. Oh, knees.

They're two, they're another two. Two. Two.

And his feet, these feet of this poor bastard, they're long. Wow has he walked [boy has he got around!]

Bah! Eleven.

And it will be the same, won't it? Eleven.

Let's measure man. Ah, this poor man who dropped dead.

Let's settle for a three.

Brain: Oneum, twoum, threem. Eh!

Museum: Vat long is? Dumb-two. ¡También!

Mouth: dos.

Titties: eight.

Breast: oneum twoum threem fourum fiveum, etcetera.
Four the belly button. This poor human being.

The hip: Eleven. Fuck! (nothing).

Wait, wait. This is a little disturbance.

I'm fed up now.

Holy water.

The leg: twenty inches, the leg.

And the knee, it seems like two to me.

Let's put down two.

And the tiny feet, there poor little feet.

They're ten and a half.

I'll ~~sell~~ sell both of them to you for very little.

Here is the Man. Dead. Well.

Who gives a damn?

Sorrowful Mother. Let him rest in peace. Poor
child Paganini, my beauty.

Sleep. In peace.

Shitass! Sleep.

Cerebrum: Unum duum treum. Eh!

Nasum: quantum? Dum! | Tambien!

Os: dos.

Tettine: octo.

Pectum: unum duum treum quattrum cincum, etcetera.

Quattro l'ombellico. Sto povero cristiano.

L'anca: Undici. Cazzo! (niente).

Aspetta, aspetta. Chesta e' na sturbatina.

Me so' strafato.

Acqua santa.

La gamba: venti pollici, la gamba.

E il ginocchio me sembra de due.

Mettiamo due.

E sti pedini, sti poveri pedini.

Son de dieci e mezzo.

Tutt'e due te li vendo per un poco.

Ecce homo. Morto. Embè.

Chi se ne frega?

Mater dolorosa. Requiescat in pace. Povero bambino

Paranini, bello mio.

Dormi. In pace

Stronto. Dormi

~~MY~~ PLEASE REPORT THE FACULTY
~~TO~~ ~~YOUR~~ ~~FOR~~ ~~THE~~ ~~REASON~~ : AS ONE OF
THE ENIGMATIC GENIUSES OF OUR
TIME, I RECOGNIZE ONE, WHO SPEAKS
IN THE TONGUE OF THE ANGELS.
- TAKING ADVANTAGE OF THIS UNPRECEDENTED
OPPORTUNITY, I THROW MYSELF UPON
YOUR MOMENT OF GLORY, NOT WITH
INTENT OF DISTRACTION, BUT WITH
AN INNER DESIRE TO FURTHER
ILLUMINATE THE GLORY OF THIS MOMENT
THO MONEY MAY BE THE DEVIL'S
DARKE, IT IS ALSO FOOD TO SUSTAIN
ANGELS. KNOWING THAT THIS MOVE
IS A COMMISSION THEN WHICH MY
GENIUS IS TO BE ENHANCED, I WISH
THE STIPEND WOULD SEND YOU HEADING
TO BOUNDLESS FLITE SO THE UNION
OF THE OPPOSITES OF THUNDER AND
LIGHTNING CAN BE ACCOMPLISHED
FOR NOW & EVER MORE.

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MY SON, TELL MONSIEUR BERLIOZ
THE FOLLOWING: ~~As one of the~~ ^{As one of the} ~~EMINENT GENIUS~~
~~ARTISTS MYSELF~~ I RECOGNIZE ONE
WHO SPEAKS WITH THE TONGUE OF
ANGELS.

THE MONEY MAY THE DEVIL'S
LUCKE IT IS ALSO FOOD ~~FOR~~ TO
SUSTAIN ANGELS. ALTHOUGH THE
MONEY IS A COMMISSION THEN
WHICH MY GENIUS IS TO BE
ENHANCED, I WISH THE
STIPEND WOULD SEND YOU
HECTOR TO BOUNDLESS FLUTE
SO THE UNION OF THE OPPOSITE
CAN BE ACCOMPLISHED FOR
NOW & EVERMORE.