

# FANTASIAS IN COUNTING

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*Fantasias in Counting* by Sophie Seita

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## 1.1. Dictator-Playmobil.

[Speaker(s), without irony]

*Jede Frau mit einer Erektion spielt einen Despoten. Dictaphone.*

Ticktickjahkshsgffnsaaaa. [typewritersound]

Everything fake because nobody no longer typewriter.

More like:

Yes here. Das Keyboard ficken.

Bear it.

Is not funny, is anxious.

[Plays a melody on the piano. Swing or something. Or something that makes the toes tap.]

[heckling: *Distraction! Self-flagellation!*]

Disputable 'out', ultimate 'off', interfering play with timid bias.

Always just births.

Everything top-secret.

Gaze: searchingly benign very well very well yes most probably gracious. [Sigh]

[Ommm]

## 1.2. What its Use: A Conversation / A Pastime.

[Enter a French philosopher F as referee and another French philosopher D dressed as Pirate Jenny from Brecht's Three-Penny Opera.]

F: Self-realisation.

D: Mmh.

F: William Burroughs after hypnosis.

D: William Burroughs after he's read Johannes Mario Simmel's Love is Just a Word.

F: Hasn't read it.

[Street organ plays the first bars of The Ballad of Mack the Knife.]

D: Wrong song / dummy song.

F: You promised me a rabbit.

D: Never being finished / never halting      Did I switch off the cooker?

F: Come, I'll hold you a little. [lifts a porcelain ballerina figurine off the floor, holds her.]

D: Enclosed. Everywhere. Permanently. [feigned panic]

F: Like a boxing glove.

D: ?

F: Forgotten on the parquet. When are you giving me the fur?

D: Forgotten.

F: OK.

### 1.3. The Theatricality and Functionality of Categories: The Reformulation of Gesture.

*The subversive subject has lost. Now only irrational measures.*

[Begins to play a rhythm on or with scattered sounding-material—whatever is available. Ideally, this is a polyrhythm or cross-rhythm, either 4:3 or 5:3, or even better 4/4 : 4/3 or 2/5 : 2/3 or something of that kind; over the repeatedly spoken phrases: *no I cannot; no you cannot* (ad lib with pleasure)]

#### 1.4. OK. And Now.

[Reads text from paper]

Listen up to discontinue/halting

You will think

slow

works too

itself like

feels

[Last look at audience]

[From now on no longer speak *for* the audience but also not *to* the audience]

Not for the little anecdote.

Bye angst. / Adieu angst.



## 1.5. Eines.

[Possibly speaker from 1.1.]

a craving a hankering just one even if countable is not a door neither open nor closed.  
analogies being uncountable. and yet what is one as if it was only one as if it was recountable.

stand up and speak with me.  
do you see me?

a craving and a film and an account are capable they can. could me. dear dear so  
simple/modest // oh-so-so plainly. do something. if not then something must. on on on.  
why, yes, one can, yes. if one wants. if one cracks it open, sallies out / if one cracks open the,  
if one starts for

Honey  
Patty  
Pudding  
Pie.

a craving so little as that like as if it (then) would be then it would be simple.  
simple and countable. more simply countable. a slice please. much cream. here on the belly  
button. like this it works so-so / it works like this too / same here it goes that way, too. cannot  
be counted, only done.

to gainsay / object to—the perfect splodge of cream—the perfect caveat—is more  
pithy/meaty/densely and borrows itself and probably can be practised, not counted, but clever  
and like a tea-set pretty to look at. porcelain. multiple parts/portions. firm for the dishwasher.  
well then.

and still. / continuing still. / still continues. better. more tender(ly) / gentler. white and many many more. and many many many they are not one if it was one that would be better. and whiter. but it pitches/raises/institutes and yanks itself/wrests itself up to a landing/touchdown yes almost unwatched/quite unobserved/under the radar just just without any truly without any. in observance one can regard this provisional(ly). floating. thinks yes expedient / conveniently usable and mixes/mingles (itself) quite queerly/peculiar.

modest/simple and mixed you hold it in parts/portions because as you name it it is parts/portions even if you think Unity it isn't you're holding the hip aren't you there you go a part. entangled and thorny/shaky and hunterly such a coincidence yes one just one just is enough. one pudding. makes full.

not every forage/flurry/fossicking makes hungry.

an exceedingly odd holding. / a most peculiar holding.

## 1.6. Just / Only.

[Speaker, and D and F from 1.2.]

What are these women's voices

And moose

Monsieur F did you hear that

She was mistaken there / She was off base

Monsieur D says she was misplaced / She laid herself off (base)

Ah

Irksome/bothersome

Shoulder or hip

Monsieur D whispers in my ear 'bygone' / 'elapsed' / 'departed'

Monsieur F equally 'uncurbed' / 'unchecked' / 'off the bat'

D: The best decisions.

F: The best preambles.

D: Predominantly delivered / recited.

I ask: Back?

F: Ah yes this is silver.

D: No-no it's porcelain.

F: Why do you always

D: Yes-yes good old times. Somewhere you write you once bit on a tiny cherry pit.

F: Yes in the pudding.

D: Well, I never! just fancy!

I ask: *What* exactly?

F: You said/thought you'd heard something I think you want to slip me the fake rabbit again / palm it off on me.

D: It's not (a) rabbit, it's (a) moose. Real and very gentle/tame for putting/laying round one's shoulder.

F: Or the hip.

D: Or the hip.

F: What did you say

I: I said something

F: Many things that were said to me I didn't understand. They didn't seem to me to be quite French. / I didn't deem them to be quite French. / I didn't seem to be quite French.

D: They were masked.

F: When they raided the village. And always they take the women with them. And honey.

D: She sings so beautifully. Why don't you listen come on listen can't you hear

F: This name I know! This title

D: Do they have enough dots spots enough colour for your taste? / Are they dotted enough are they coloured enough? The parts do they

Yes they can listen/hear and concuss/shake because one can really and the adequate/the sufficing/the enough can be heard very tame in every centre is the most normal of the normal believe me.

But I did stand up.

I'm rubbing the one little shoe sole. Let's suppose it was a 'could'.

Once hurrumph briefly yes helps doesn't it mmh it is is it probable or probable that it

## 1.7. Counting.

[F's ballerina appears again. Also D's Pirate Jenny apron. Also the person who drummed the rhythm in 1.3. The scene completely without anything loud to be heard.]

[The same sits on a chair / table / floor / cupboard—immaterial—waits, counts inwardly the same rhythms from before but unhearable. Then wraps the apron gently around the ballerina.

And holds her.]

[Part II. Positions are held from the last scene, still, no movement, no speaking. A pre-recorded German version of the piece starts playing through loudspeakers.]

### 1.1. Diktator-Playmobil.

[Sprecher, ohne Ironie]

*Every woman with an erection plays a despot. Diktiergerät.*

Ticktickjahkshsgffnsaaaa. [Schreibmaschinengeräusch]

[Kleiner Orgasmus, aber leise]

Alles fake da niemand mehr Schreibmaschine.

Mehr so:

Ah genau. Mmmh. Genau so. Genau hier. Fucking the keyboard.

[Spielt eine Note auf dem E-Piano, 80er Synthesizer Stil, den Halte-Bogen haltend—wenn zu affektiert, dann weglassen oder erst recht machen.]

Aushalten.

Is nicht witzig, is ängstlich.

[Spielt eine kleine Melodie. Swing oder so. Oder irgendwas, das die Füße zum Wippen bringt]  
[Zwischenrufe: *Ablenkung! Selbst-Geißelung!*]

anfechtbares 'Außen', ultimatives 'fair play', besorgtes befangenes, gab noch nie 'Zeit' // Immer Geburten.

Meine Mutter heißt Hannah. Arendt.

Alles top-secret.

Blick: prüfend mild wohl ja wohl huldvoll. [seufz]

Jetzt: Gedanken zügeln und prüfen.

Prüfen und zügeln.

[Ommm]