



ONE – I leave the skin dead and dry shining light behind me

manuscript

Sybrig Dokter

My script is placed at the black wall - ~~A~~

February 8th 2021

~~MIC OFF~~

14:01.30 Cue for Maria (mod)

↑ AFTER M's Bourré Gather and hold - ready to go.

- 14.03
1. Scalpell to F
 2. Gloves to P
 - ~~5~~ Wittgenstien to M E → BEFOREHAND in position
 - 3 ~~4~~ Black gloves to H
 - ~~3~~ ~~5~~ Kentauren and bit to E R M → " "
 - ~~6~~ Ridden to K → " "
 - 4 Bit to E " "

M R E P F
C A

14.05 Get whip and wait for R. signal time by holding whip out.
Whip to Rebecca at K - GAZE towards the white

~~mic on~~

14.06 Reading of seer ~~circle will whip lean~~ at the black wall
until the fingers in mouth drama begins (hair)

14.08.30 Continue reading from seer ~~circle will whip lean~~ - EXACT TIME
weaving the words between theirs - take it down a notch.

~~14.10:00~~ Finish with 'of the following' → STOP reading

14.11:00 Reading from wridden RAK - START WHEN THEY put on reigns + bits

↓ PUSH THE PAINTING WITH LEFT HAND
Reading CLOSER TO MYSELF!

14.14:30 STOP READING ↓

LETTERS LINING UP I WRIDE THIS TO BE WRITTEN AND I WILL RIDE IT MYSELF IT WILL
BIND THESE STEPS : 1) TO THE GROUND THAT I AM WRIDING [REDACTED] I AM BOUND TO THIS
RIDE AS ONE THAT WILL HAVE BEEN WRITTEN I WILL HAVE BEEN THIS RIDE THE LETTERS
BEFORE WAS WHAT IT TOOK TO BECOME THE INBETWEENER WHAT WRITING WHAT
HAND WHAT LINE THIS HAND HOLDS NO PEN [REDACTED] 2) [REDACTED] TO ME
WE WILL RIDE THIS ARE YOU WITH ME BEING RIDDEN BEND THE EYE BEND IT ON THE
LINE DON'T FORGET THE [REDACTED] BEING
RIDDEN A) I RODE IT OUT OF ITSELF B) AND I RIDE IT TO SEE HOW IT COULD BE THE EYE
THAT I BEND AGAIN A1) YOU WOULD HAVE BEEN HERE NOW IF YOU HAD SEEN THE
LINE STARTED EARLIER FOLLOWED THE EYE TO THE CIRCLE [REDACTED] I READ THIS
WRIDING SINCE I HAVE RIDDEN MYSELF [REDACTED] OF WRITING WHAT CANNOT BE
RIDDEN ITS NOT A THING OF WRINGING THE EXERCISE [REDACTED] WE CONTINUE
TO PRACTICE THE PERFECT CIRCLE [REDACTED] SINCE CIRCLING CAN GO UNDER MANY NAMES
[REDACTED] TILT THE LETTER TWIST THE SPACE WE WILL
COME INTO A BEING BOUND A2) I COULD HAVE SAID YOU WILL BE HERE BY NOW
WOULD YOU HAVE SEEN THE INVISIBLE LINE AND CIRCLE A3) YOU SHOULD HAVE SEEN
IT BEING WRINGED TO FIT INTO THE PERFECT CIRCLE IT COULD HAVE FOLLOWED YOU
[REDACTED] THIS RIDERS HAND WILL HAVE BEEN TRACING THE WORDS ALL
THIS WAY [REDACTED] TRACING THE INVISIBLE LETTERS AS YOU TURN
THE WRITTEN BEND THINKS AS IT MOVES FORWARD THROUGH THE THING IT READS TO
BE RIDDEN [REDACTED] THAT THIS RIDERS HAND MUST HAVE BEEN TRACING THE WORDS
ALL THIS WAY COMING TO TURNS GOOD BONES FOLLOWS THE RULES GO TO WHAT I
WROTE WROTE OUT GO IN THE ORDER OF THE TRUE WRONG OF THE FOLLOWING THE
END WILL END AND COME CLOSER TO THE FIRST STEP AT A IT OUTMOVES THE ~~14:30~~
FOLLOWING THE FOLLOWING AT K IS THIS RIDE AS ONE TO BE RIDDEN AGAIN AND ^{STOP}
AGAIN BENDING THE WILL AND ALWAYS RETURN TO THE FIRST STEP BY WRITING THE ^{BEING}
RIDDEN STEP TO END THE CIRCLE AND COME OUT TO THE RULES AND THE ORDERS ^{Bound}
THAT FOLLOW YOU AS YOU PROCEED THROUGH X PRINT THE BEND WOULD WE
WOULD WE BEND IF WE COULD DO IT OTHERWAYS TO THE LETTERS SPIRALLING IN THE
SILENCE OF YOUR MOUTH: 1) PULL BACK THE LETTERS INTO THE SILENCE 2) YOU ARE
OPENING THE MOUTH TO MUCH MUCH TO MUCH CLOSE IT COME SILENT SOME
FORMS AND RE-TURNINGS ARE [REDACTED] NEVER
QUITE WHERE THEY SHOULD HAVE BEEN RIDDEN HAD YOU BEEN WRITTEN IN THE WAY
THE BENDING WOULD RIDE YOUR WILL [REDACTED] YIELD OUT AND SMOOTH A
NNNICE EVEN CIRCLE KEEP BENDING TURNING AND TILTING THE NECK YOU WOULD
HAVE BEEN HERE/NOW IF YOU HAD STARTED EARLIER YOU NEED TO SEE WHERE YOURE
GOING TO END UP YOUR EYES DIRECTS YOU THE [REDACTED] LINE AT WHICH POINT ON
THE LINE WILL YOU ... LOOKED AT THE ... BEST CIRCLE YOU HAVE EVER WRIDDEN ... [REDACTED]
[REDACTED] ALWAYS THERE IN FRONT OF YOU ... [REDACTED] IF YOU
WOULD CARE TO COME BACK [REDACTED] ... STAY THERE UNTIL I WILL LET YOU GO

~~when Maria is bourreing~~

14.16:00 horseshoehammer

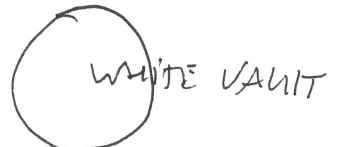
14.17:00 Read from *writingriding* - at the white vault space
DRY

your hind light leg should stretch back and touch the back of my head
your left eye should look at me from the corner of the circle
check a bit the bit
end then

the theft leg the light leg
the theft leg light leg the leg
leg leg leg leg leg leg
get your bloody leg back on

turn around a quarter to R
on the spot
I want a bit more anlehnung
Walk
you're a rider of this movement

down with the neck
lengthen the neck
hold the mouth in your hands
shorten her form the neck
I'm the writer of this movement.
ssshe should be kept on the bit at all times



MIC OFF TAKE SCRIPTS - M RC. TO THEM AS R+C ARE GETTING UP
Give the scripts to CRM



14.19.30 Bit to K
+
whip to pillar F

14.20 WHITE ROPE + black pen at B 2

2 Black bouls to Black manage - ~~Gissis Script~~
ENOUGH DISTANCE BETWEEN H → E

Open books at Marie's texts.

~~threeleggedhorse and boxhorsepencilmirror - 1 of them.~~

~~- place the mirror out into the room~~

~~WHITE gloves - placing quite carefully~~

Take the bit when the sound of the bit comes in

14.23

~~Give whip to Maria at F read and speak - on knees.~~

~~+ 2 BOWS TO BLACK VELVET~~

14:24 ca ~~C manuscript from H to E~~

14.24 ~~R. script from A to in between E and S~~

14.26

~~Place white rope and black pen at B~~

CUE

~~27:30~~

~~+ 2 black bows to blackmanye~~

~~TRY BALANCING ON ARM~~

~~27:30~~

~~at R (near outside)~~

Cissi - greases
Rebecca - reads

MIC ON

AFTER TALK IN SADDLES → pause →

14.30 :00 to be straight is the most difficult thing

SLOWER - MORE SPREAD OUT

ett enda ben ställer upp, de andra gör om och om, hittar aldrig riktigt rätta sättet.

uppåttställd

ställ dig på den

någons uppställning och uppsvällda staplande upp ställer sig i vägen

ställ dig nu ned istället och ställ dig mot delen av själva den ställningen upp mot tärandets milis

exercis

hur ställd kan du vara

akta given och givandet

en giv i obalans ruckar till det

Rätade ut

En rät en avig Var i en ställning giv akt

Akta dig

~~to be straight is the most difficult thing~~

NOT TOO FAST

MIC OFF

14:32:00

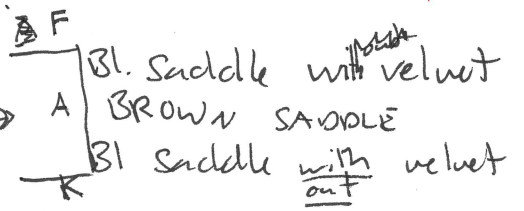
~~TA~~ Put spurs on pedestal * MOVE CISSI'S SCRIPT H → E

HAMMER AND HORSESHOE

14:36:30

~~PUSH~~ ^{PAINTING} TAVLAN EFTER PLACERINGEN AV FÖRSTA SADELN. WHEN C+M TAKE ON REIGNS+BITS.

PLACE THE OTHER SADDLES



~~14:40~~

~~Change of volts~~ centered →

14:42

VELVET ON FLOOR between K+V

MIC ON

- Horseshoe from pedestal to saddle room,
- move 2 whips

Few seconds in hand reins

~~14:45~~

HANDTEXT * - stand still

14:42

CUE - small sidestep

14.43

Read from *writingriding*

NOT TO HARD in THE FIRST approach

sit between the bit and the hip neck

back behind

the hand bit

a foot adjust the neck back up four

steps

think

a bit

forward through your hand let the hand think

a bit

forward
in-form
sit back-move forward
a round
a correct
a circle
on the circle

Mic OFF

prepare for silver vault - ~~move velvet out of the way~~
In one movement - down - take edge - move forward and then up.

14:45 Change vault to the snake

~~14:45~~ ~~FACE~~ ~~HAMMER~~
~~Hit horse's head with hammer in the saddle room~~

14:50 Read from *writingriding*
DRYER

Mic ON

THREELEGGED HORSE
HAIR PENCIL MIRROR

are you listening

I mean you

can you do you need to tilt your head slightly to the side maybe

(you tilt your head)

sit back and listen

adjust your position just a bit a bit more back

a bit more back

sit further

back

can you see

the betweener

she positions herself

14.51.30 Read from *writingriding*

shorten her from the leg

sit light on her back

make her stay in front of you

ask her to be submissive to your positioning work.

she shouldn't think

she's taking the lead now

bring her back to you

back

she doesn't listen bring her back tell her

to listen to the inside leg inside leg inside leg

your leg

hand

lower leg inside hand out of your knee handleg your upper hand lower the
outside kneeleg hand out the leghand below the leekeg your inside handmeg to
the upper knee inside leg and lower the hand the hand the hand lower it lower
the leg inside of the hand out of your knee handleg your upper hand lower the
outside kneeleg

but sit light sit light sit light

she should move freely and willingly into the hand

14:53 ^{Small} BACK BOWLS to Cicilia in deep pliÉ (look at her)

14.56 → GLOVES WITH TEXT TO Rebecca - WHEN SHE IS BENDING DOWN

She's a good exercise⁵ softer beginning

15:58 it's not the exercise itself it's how you work her

We have weak sides

one is order and one is the unsaid

what we see is: walls, leather, letters (maybe we mean like Wittgenstein, kind of)

I have contact disturbances Takt-wise incorrectness's

weak sided up I legs many left necks

and

she's that way

she is a step that stays (on) she has letters that tames tight she's a very good
exercise

carried hand

tilted hand

living hand

strong hand

independent

hand

soft hand giving

hand

withholding

hand

stiff hand tense

hand

still hand busy

hand

correct hand

picking hand
lifting hand
pushing hand
holding hand
dragging hand
loving hand

see
her eyes move freely in her skull
bumping up and down in space in a regular rhythm
the exact thought yo-yoing rhythmically between k and r
kaiser and ritter
c..... and c....
c.... and c.....
in the exact position
in her

tilt and bend
and straighten tilt
and bend straightened tilt
bend weight on the r foothoof
turn a quarter to the left and

*stretch the r leg out to the side
shift the weight back
bend over with the r hand
turn on spot to l tilt the head to H
carry with bend arms in front
work the neck
draw the elbows hands to r with elbows at your r side
hold on both sides
pinkies under thumbs above on*

Begin 14:00

STOP in fingers in mouth dam

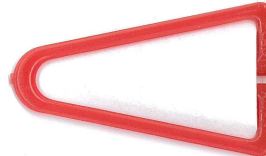
14:00:30 begin again: weaving

STOP ~~14:00~~ 10:00

seer circle will whip lean

stick with me to whip
it seems to be bitten
it will let it be stick it to the will
will whips us
will will we leave

be a bit since will will leave you
with me
stick a bit
whip bites the liner
it seems small
it seems since we been at least
leave
see it hit will
lead seer at least with
me seeing that it sees the line
seer bites whip since it's the beast
leaving will with me



seer will hit
will we think
as we
tilt
since
seer will
stick with me to whip
we bite we leave whip we will
me too seems to be bitten
by will
let it bite the mouth hold it in your hand
stick it it
seems to find you it whips us
we sink into its being
bit leads
it is
a sticking will
we will leave

be a bit
since will will leave you
with a bit stick with me
whip bites the liner
it seems it is small

Begin again

14:00:30

WEAVING

STOP 14:10

see will

seems like seeing thinks of whip that it will leave
itself

let it

at least see it hit will

leave me

at least

lead seer be the least will and leave

seeing

seeing that it sees the line

find the biter in its leash

bitting whip since it's the beast

leaving will to with me we will

will leaving thinking that biting the stick it will hit
will

biting on to the bit

twist

keeping fingers sticky fingers

fingers will leave

tilt

stick it to the thinking

I think with will to leave to find a leash

find the leash be the leash

will will stick

we keep willing you to
leave the line to be seen
twisting the thinking of the leaving
leaving me a thing
to be printed

lines live in rhymes
thinking with leaving fingers with twisting
lead the fingers to bite
keeping bitten fingers seams a twisted edition of a
sticky me

fingers thinking
sincerely yours
scissors line up
zig zagging
listen
scissors wringing the thing
stick it to the hips tilting
to be
to leave

thinking biting seer whipping the bit
will will leave
see the will wring it
and me
we to be

whip thinks seeing wills itself with fingers
fingers will leave will
twisting the leaving of the thinking thing
wring me a thing
to live in
it thinks that will will leave

never leave will
keeping fingers twisting
fingers thinking
scissors
splicing the thing
to stick it to the hips to be
to leave

seer circle will whip lean

1 lean sinks
continues

2 circle
tilting
since circle lean
be free to lean to sink
and

3 lean on to circle since
lean to be free sinks
lean with let be
lean to be free
circle sinks into
sinking

to circle lean
lean on let it
to the free wind
circle seems to sink
into its being
circling

4 be free to sink since
sinking mind
leans with circling
it seems small
seems lean been
sinking at least
since circling at least
frees

5 weaving a
sinking

to sink with

6
be free
sink since sinking
leans with circling
with seems small

7 continue circle

8
the sinking
circle leans to be free

9 seems like weaving
itself into circle
seems since lean
been sinking
at least
at least
be the least
circle
to sink with
lean while weaving
free
circles and weave

10
sink the weaving
circles
since sinking frees

11 keep
the weaving to be
seen
circles weaving a
thing
to be printed

live in rhymes with
sinking
leave the free to lean
weaving the keeping
seams sticky

sincerely yours
circle

weave into circle
the weaving circles
sinking frees
the thing to live in

listen
circle
listen
the hips tilting to be
free

the sinking
circle and lean
to be

keeping
to the hips to be free