

PERFORMER AUDIENCE MIRROR 1977 Dan Graham

performed at 'de appel', Amsterdam, Holland, June, 1977
at P. S. # 1, New York, N. Y., December, 1977

Installation:

A performer faces a seated audience. Behind the performer, covering the back wall (parallel to the frontal view of the seated audience), is a mirror reflecting the audience.

Procedure:

STAGE 1: The performer looks in the general direction of the audience. He begins a continuous description of the external movements and the attitudes he believes are signified by this behavior for about 5 minutes. The audience hears the performer and sees a mirror-view reverse to the performer's view.

STAGE 2: The performer continues facing the audience. Looking directly at them, he continuously describes their external behavior for about 5 minutes (See Observation 2.)

STAGE 3: The performer faces the mirror (his back being turned to the audience). For about 5 minutes he continuously describes his front body's gestures and the attitudes it may signify. He is free to move about, to change his distance relative to the mirror, in order to better see aspects of his body's movements. When he sees and describes his front, the audience, inversely, sees his back (and their front). The performer is facing the same direction as the audience, seeing the same mirror-view. The audience can not see (the position of) the performer's eyes.

STAGE 4: The performer remains turned, facing the mirror. For about 5 minutes he observes and continuously describes the audience who he can see mirror-reversed from STAGE 2 (their right and left now being the same as his). He freely moves about relative to the mirror in order to view different aspects of the audience's behavior. His change of position produces a changing visual perspective which is correspondingly reflected in the description. The audience's view remains fixed; they are not (conventionally) free to move from their seat, in relation to the mirror covering the front staging area.

Observations:

1. Through the use of a mirror the audience is able to instantaneously perceive itself as a public mass (as a unity), offsetting its definition by the performer('s discourse). The mirror allows the audience an equal and equivalent position within the performance.
2. In STAGE 2, the audience sees itself reflected by the mirror instantaneously, while the performer's comments are slightly delayed and following, as they are verbal, a continuous temporal forward flow. This effects cause and effect interpretation for the audience. First, a person in the audience sees himself 'objectively' ('subjectively') perceived by himself, next he hears himself described 'objectively' ('subjectively') in terms of the performer's perception. The slightly delayed verbal description by the performer overlaps/undercuts the present (fully present) mirror view an audience member has of himself and of the collective audience; it may influence his further interpretation of what he sees. Cause and effect relations are further complicated when members of the audience (because they can see and be seen on the mirror by other members of the audience) attempt to influence (through eye contact, gestures, etc. the behavior of other audience members, which thereby influence the performer's description (of the audience's behavior.)

PERFORMER
AUDIENCE
MIRROR

First performance at 'de appel', Amsterdam, Holland,
June, 1977
Second performance at P.S. # 1, New York, N.Y.,
December, 1977
Third performance at Riverside Studios, London,
England, march, 1979

Premise:

A performer faces a seated audience. Behind the performer, covering the back wall (parallel to the frontal view of the seated audience), is a mirror reflecting the audience.



Stage 1:

The performer looks in the general direction of the audience. He begins a continuous description of his external movements and the attitudes he believes are signified by this behavior for about 5 minutes. The audience hears the performer and sees his body

Stage 2:

The performer continues facing the audience. Looking directly at them, he continuously describes their external behavior for about 5 minutes. (See Observation 2.)

Stage 3:

The performer faces the mirror (his back being turned to the audience). For about 5 minutes he continuously describes his front body's gestures and the attitudes it may signify. He is free to move about, to change his distance relative to the mirror, in order to better see aspects of his body's movements. When he sees and describes his body from the front, the audience, inversely, sees his back (and their front). The performer is facing the same direction as the audience, seeing the same mirror-view. The audience can not see (the position of) the performer's eyes.

Stage 4:

The performer remains turned, facing the mirror. For about 5 minutes he observes and continuously describes the audience who he can see mirror-reversed from Stage 2 (their right and left now being the same as his). He freely moves about relative to the mirror in order to view different aspects of the audience's behavior. His change of position produces a changing visual perspective which is correspondingly reflected in the description. The audience's view remains fixed; they are not (conventionally) free to move from their seat in relation to the mirror covering the front staging area.

Observations:

1. Through the use of a mirror the audience is able to instantaneously perceive itself as a public body (as a unity), offsetting its definition by the performer



This gives it on power within the performance equivalent to that of the performer .

2. In Stage 2, the audience sees itself reflected by the mirror instantaneously, while the performer's comments are slightly delayed and following, as they are verbal discourse, a continuous temporal forward flow. This effects cause and effect interpretation for the audience. First, a person in the audience sees himself 'objectively' ('subjectively') perceived by himself, next he hears himself described 'objectively' ('subjectively') in terms of the performer's perception. The slightly delayed verbal description by the performer overlaps/undercuts the present (fully present) mirror view an audience member has of himself and of the collective audience; it may influence his further interpretation of what he sees. Cause and effect relations are further complicated when members of the audience (because they can see and be seen on the mirror by other members of the audience) attempt to influence (through eye contact, gestures, etc.) the behavior of other audience members, which thereby influences the performer's description (of the audience's behavior.)

Transcript of the second performance at the P.S. # 1:



Stage 1:

I'm sort of sliding around in place.. umm ... wearing a very bright carmine red shirt with one hand completely in the pocket finger, thumb stuck out, the other thumb in the pocket, hand stuck out, knuckles kind of touching the edge of my pocket as I turn rotating on my right leg .. uh, more so than the left arm; now it goes back ... both uhh.. actually the, the right arm is just slightly akimbo, press back against the body as I rock back pivoting now and actually balancing on my ..left..leg...my left foot which is on the audience's right side. Hands haven't changed, very subtly the foot is changing, the heel kind of peeps up ... creeping up .. creeping down as if peeping... peeping, at the audience .. but it's not moving very very much..The mouth speaks and now the head is rotated slightly toward the audience on the right side; it continues to rotate. The whole torso, actually it's not the head, it's the torso... but the feet are stationary, they haven't moved an inch. Now the head goes up looking at the corner up near the lights toward the window at the back and going a little bit higher, uhh.. the shoulders haven't moved an inch. Now the head goes up looking at little bit...uh, there's a little bit of movement now as the knees become a tiny bit looser and the body now rocks back and forth in a stable position ...feet slightly spread .. uh .. a good center of balance.. and perhaps slightly more relaxed. The head which was looking straight up now looks down ... uhh.. at a spot on the floor perhaps or at the first chair and as this happens the knees now, now the whole bottom part of the body is bending towards the audience's left and almost losing its balance for a second ... there was a stutter in the speech as the balance was almost lost, almost regained but now moving again in that direction almost compulsively .. repeating the same pattern as before. The hands haven't changed much, uh.. except the knuckles aren't touching. Umm... maybe it's uh, it's not a fist as much as it was before on the right side and as this happens as if to accent that, uh, there's a pivot on the right, uh, the right leg, the leg on the audience's left side, on the heel so it's now at right angles to the other foot only now the head looks down looking at that formation .. and there's a movement, uh, in that direction as if walking in that direction to the side of the room which has commenced .. and I'm walking..walking in that direction to the side of the room off stage; it stops at the word stage, hesitates on the toe of the left foot which is unbalancing the body as I can't stand properly and now starting to walk backwards ... with a kind of trembling, a kind of lack of balance and an attitude of, uh, hesitation ... and there is a rocking on the knee, the knee on the side closest to the

audience..rocking up and down and kind of puffing.. maybe an impatience and a slight anger..it might stop but it hasn't stopped and now the body rotates, uh, very slowly, deliberately looks at the audience; it's slightly moving now toward the room though as if pivoting again on the top of the torso. The feet staying stationary so there's a bisection between those two parts of the body torso and the top; the head looks up again staring above the audience ... at, uh, a very bright, uh.. lighted wall, uh, above, looking, uh, continuing, it's as if once movement begins it's, it's like a tripod, it keeps just going higher and higher pivoting panning back, looks down, slight eye contact with the audience for a second, and now the body pivots in the other direction.. on the audience's right ..the foot on the uh .. inside now the foot on the on the audience's right side now is at right angles and the head is looking at the foot but there's no movement this time ... a kind of rocking back and forth uh, the hands haven't moved at all ... and umm..now looking directly at the audience ...

Stage 2:

"The audience is looking down, particularly the audience in the front row looking down toward toward my feet ...no..not much eye contact .. uh, the eye contact, uh, is now more established in the middle than in the front rows and in the back rows the audience is less distracted than it was, umm.. a few seconds ago. Umm.. there is a kind of eye blink, umm.. by a number of people, uh.. the eyes make contact, blink, go down, umm... the people seem a little bit, uhh..uh, they're a little bit startled, umm ... umm... the expression is now that some people are frowning as if disagreeing with that, puckering the edges uh, the very edges of, of, the, uh, of the lips. Umm.. now .. a couple of people move their head or shake their head, uhh.. which is a head movement a instead of a eye movement .. and there's a little bit of lip movement. There's been no sound.. there's only a tiny snicker in the front row but no one else; now everyone is snickering, but not the same way; it's kind of an acknowledgement snicker, um..saying you agree with uh.. um.. now there's much more blinking and much more coquettish kind of attitude in the blink rather than just a kind of distancing - not trying to look. And people smile a little bit, slightly smirking, slightly smiling, somewhere between the two of these; these uh, tend to be people in the center, uh, which is where I'm looking..um, uh, not people, not people in the front. Umm.. everyone .. uh, other people now touching their bodies scratching themselves or moving a little bit in position (I say everybody, I don't mean that, I mean about half of the people in one ... tends to be people that I'm looking at

that, uh, move this way, other people I'm looking at I catch aren't)..someone's parting their hair; someone looks back ..um.. now the difference between the people in the back is, is they seem much more stone-faced about the whole thing .. they're hiding, they're hiding in the back .. they're either very serious or they don't want to be seen. Umm... .. people in front, um, seem to be staring slightly down not looking up, uh, well uh, they're, uh; now they're looking up .. I guess it's rather hard for them to see me on an eye contact basis. It's the people in the center that, uh, are the focus of my attention. And now it's funny all the people the people seem very disparate with what they're doing, not that they're moving much but they're taking separate poses, kind of defining their individual selves as statues posing, uh.. now everybody smiles at that; uh, the smiles are not of a uniform type ..uh, people now are not..no they're ... some people are making eye contact; alot of people shifted .. and there's a kind of laughter ... uh, a laughing and looking away, uh..uh.. a number of people ...

Stage 3:

"I'm looking at myself and my face looks almost as red as the shirt I'm wearing. As I look back and I'm scratching at the acned face as I look at that, the eyes are red too, the rims of the eyes, uhh, the face is rather round, umm, the shirt is open in a kind of triangle and my hands are in my pockets, one thumb in the pocket.. uh.. on one side and the hands in the pocket with the thumb sticking out on the other side. The feet are kind of, one foot is forward in a very angular way from the other, umm.. a very dynamic pose although there's no motion.. um.. involved in it.. and now a kind of violent shrug of the shoulder, uh ..rather aggressive, and a rocking so that the one hand is akimbo; it goes back and forth; the other hand doesn't move, umm... and then the feet kind of kick each other, kick around in place... a kind of hop, skip, and jump: a semi-dance .. it's hard to know what that signifies; it's much more aggressive as I move onto that foot...it is a kind of dance pattern trying to communicate something and then a shuffle.. and ... I'm looking down again and, uh, from the side, uh, not much more information uh, about the ...except the shoulders seem even more, um, hunched, uh; but as I do that I shake my umm arms somewhat loosening them up and now they're out of the pocket and I'm making a fist and the fist goes up in a pugilistic, uh, boxing sense and I hit the mirror for a second, look down, look up, uh, the eyes, uh, they look a little bit deadpan, umm, the lip the lower lip is a little bit loose it could be a half pout.. uh.. um ..it's tired; it looks

tired, somewhat tired ..the eyes look somewhat tired, um...I also see wrinkles around the edges, the edges, the corners of the eyes as I look. But the face is very dead, very deadpan, very straight-forward, very unexpressive, except perhaps for the lips as I talk...um...it seems like the upper lip is more aggressive umm...umm..goes up... and now I'm moving the arms akimbo as if I might communicate something perhaps contradicting that last message; again hard to know what that means precisely, uh.. I'll try to guess .. umm... perhaps it is some kind of disagreement and now I just spread my legs totally so that cuts off movement, uh.. as the legs are very far apart; it creates a center of balance; the head is down; I'm not even looking at myself; it goes up as I do, I detect a smile or a semi-smile, just the beginning of one and, uh.. the expression, it's a little more light-hearted and now **(Much laughter in the background)**..... and now you can see my teeth ... **(More laughter)** and also the smile and that **(More laughter)** takes away from the redness and, uh, it's a kind of humorous, humorous gesture ..

Stage 4:

"As I'm looking at the audience back here the audience seems, uh... mildly amused .. uh, all the audience ... uh.. and there they got their heads uh..hanging, ostensibly just to look at my eyes, which is very hard for them to see, they're actually just seeing my back. ..Uh, but they're craning themselves in order to do that so they look a little bit more angular. Umm.. it's like reversed.. collectively they seem much more similar ...rather than individual, and they all seem content, umm.. they seem fairly, umm.. content.. and they laugh with a sound for the first time... licking the tops of their lips some of them, well, uh.. different people have different ways of expressing, of expressing this, but the faces are not as symmetrical; it's not a kind of, I'm O.K., you're O.K. smile more, uh relaxed, um, than previously; I also see, um, the eyes are much more alive than they were previously and there's less of them blinking, umm, perhaps because I'm not looking directly at them. Let's move around here ... um.. now this side of the audience ...which is, um, now on my left side, which is the audience's left side, umm... well a moment ago they were smiling now they're very serious. Umm... and now there's a half smile that comes up to a full smile in the case of a couple of people... umm...and now I see two people in the third row and then a woman who wouldn't smile if nobody else did - that's where my eyes were directed at the time - which was strange....and everyone else was not ... um, people in the back in the back row are dead; **(Much laughter)** either they're head

and faces, uh, have, uh, have a beard which hides them or glasses or a kind of professorial look, uh; the same could be said of the people standing in that position - of course when I said that, that was not true, but they all, uh, well the person with a beard has a camera and is taking pictures; they're all trying to disguise their expression in various ways ..it's very different from the people in the middle who - where I look - who seem much more natural in a funny way. The people in front are just looking up because they're very low, um, like kind of footlights. I'm looking at the other side now; I see peoples' heads quite askew um, in different ways; I think they're trying to catch my eyes umm... from here it looks like they probably do from where, from where they are and their heads kind of move but they're not looking at me as they move their head. Umm, people are .. people .. um, on that side they're um, um .. How can I do that ... I have to define them as being different from the people on the other side I guess, I guess I can't, uh, really at this point, except that they seem to be; uh, able to look at; at my eyes so that they're looking at me from a much more angular view and um, testing that uh, situation. Further back, um (Laughter) everybody laughs umm... and as they laugh.. um they move their head and it's a much more animated laugh than before .. It's funny people, a few people have touched their body with their uh, um, hands but most people haven't... there's very little body movement a, uh, a lot of head movement .. eye movement but ve:y little body movement. Uh, a few people are clutching their hands together. In fact everyone in the first row seems to have that posture. Now the people in the second row, um, seem to be holding um, their body together; rather than clutching their hands they're clutching their body, uh; a lot of people in the second row are doing that. In the third row, well it's impossible to see, but I think that it also seems to be true; it seems to be rather uniform that situation in the piece. Umm.. some people in the back row are moving, sort of sort of shaking their heads, but maybe because I'm not concentrating on them they feel they can do that. Uh... many yawns, uh, about half the yawns in the front row, uh, people in the second row are very amused as as a whole group (Laughter) uh.. on the left side quite amused (Some laughter)."

Stage 5.
stage 1
repeated

"Now as I pick up stride and deliberately scuff the floor as I move from one side to the other my hands are very loose at my sides... I'm twiddling my fingers somewhat a little bit like a kind of monkey, uh, pose as I walk back,

certainly much more relaxed than before as I scratch my head, walking to the side, not even looking at the audience, just making a corridor, uh, walking back across from one side to the other, um..somewhat, uh, very ..loose somewhat, and, uh, somewhat slower than I normally walk and when I do that I kind of twist on my hips, uh.. as if I'm, uh, at a party and I want to dance, um, but I can't really do it (Laughter) and, uh, now I put my hands out in front and they're almost prayer-like .. I guess that's what that represents, umm... gesture bringing the hands up and down up and down, I'm looking at my hands as I do it and now the hands go down to the side they're very loose almost too loose...uh..almost artificial; when they do I kick with my right foot on the audience's left, and now I bring the knee up so I'm balancing on the other foot which creates a kind of playful, um, pose, perhaps I could fall...Um... and I look up.. I look up for a second for a confirmation from the audience, um, now the foot goes down .. um, but it's still a little - ..here seems to be a little unsteadiness, um, involved. And now suddenly there's a decisive gesture ... the feet are splitting apart and, um, a kind of clutching one ear, the ear on the audience's, uh, right side umm.. and scratching it, taking the wax out of it, looking at my finger (Some laughter) uh, looking - now I'm looking up at the audience - the audience, um, has made some reaction, uh, I look over the audience, now I look down at my body; it's as if I'm checking out parts of my body, semi-aware of the audience and semi-not aware of the audience. At one point I, um, well, this actually continues because I'm looking at a fingernail on my, uh, left hand audience's right side um seeing that they're dirty,um, quite, dirty,um and while I've done that the finger, the thumb has gone back inside the pocket on the right on my right side. Hands now instead of clutching against the corduroy pants are actually, the fingers are actually outward as if they were about to take off and I take it out of the pocket and look at it for a second ... now a very decisive move to the side ... For the first time that I turn around and make a fist, scratch the ear again and, um, look at the audience and I look at the audience."

Stage 6,
repeating
Stage 2

"As the audience, uh, has just completed, uh, very individual gestures, uh, coughing, uh, things that have nothing to do with reflecting what I'm doing, umm... and now they're, umm.. um.. gradually coming around to look at me. It's funny.. now some are very serious .. a little sad.. and some are very happy ..umm, I guess that's the way people are: they're either one way or the other ...um... so maybe they're acting more natural and this

amuses some people and it doesn't amuse other people. Umm... I'm looking for, um, the hand, things that I noticed before... I'd say that the people in the front row haven't changed at all they're generally clutching, uh, their hands together, uh, but not their body and some people in the second row have loosened up their, hands and they're not clutching their body, other people are, uh, that's true of the people in the third row, uh, and uh, and I can see it's probably less true of the people in the fourth row who are more natural with their hands and now they have a semi-yawn and and, umm...um.. a loose smile at that; it's a time for some people to yawn and loosen up their heads a little bit at this moment, and look away for the first time; I'm losing some people's attention, umm... which has a little bit to do with physical tiredness; now some people are actually communicating rather than responding, that is, they're moving their face or their lips, uh, as if they're actually looking at me directly to say something individually; um, people are much more individual and it's become a little closer to a dialogue, um, I see more yawns; it's as if it's given people permission to express that, um.. um, that feeling that some people must have..um... the people who are standing in the back and probably not seeing the mirror seem, uh, really to be quite serious ... um, extremely serious Uh, um, the people in front are not looking at me they're looking at the mirror and probably at themselves or the other bodies **(Inaudible)** ... uh.. more people yawn... someone's parting his hair; other people look away... people express something with an aside... an asymmetrical gesture with the sides of their mouths which, uh, I take to be, uh, uh.... through its lack of symmetry a kind of um, loss of interest. Now everyone.. people are leaving and other people shuffling, uh, shuffling into position ..um...

Stage 7.
repeating
Stage 3

"I looked very strange for a second, lips are together, um, looking down... hands in the pocket ..pockets, a kind of exaggeration, seriousness, bewildered humor at the same time ..uh..again the stance is half aggressive ... with the feet bending, bending with front torso forward in the way the feet are splayed in that kind of asymmetrical fashion as if about to move when the arms are akimbo but because the head is down, um and the shoulders somewhat up and I just moved them up again to emphasize that, uh .. there's a kind of timidity or fear, and now they go back and relax and the opposite happens, um, there is a kind of confidence .. and, um, semi-grin is more of a **(Inaudible)** and also a little bit of frustration and a little bit of relaxation and now a little bit more serious

expression emerges. It's very hard, uh, the changes in expression are so rapid it's hard to even see them and as I do this I'm again moving-straddling to the side slightly, um, balancing on one foot and raising the other foot up, up to the toe and then rotating. A very stiff strange kind of gesture uh.. um.. sort of more a dance gesture. The hands are different from the last time in that the um, two hands, both fingers are in the pockets; the two thumbs are out, uh. My body is basically symmetrical which it hasn't been in a long time. Just as I do that, uh.. I kind of make a gesture with one shoulder to make it asymmetrical a little bit.. but because the arms are a little akimbo (the entire body spreads out a bit). What this means probably is that um, uh, the performance has settled into a kind of balance ..um...situation. Um... maybe I have a more balanced view of myself. Uh.. maybe I don't, because I just kicked the cinder block which indicates a very great level,uh.. is that humorous or what? **(Laughter - especially loud from one woman).**"

Stage 8.
repeating
Stage 4

"Now the audience is ..is, uh is actually laughing, uh, pretty loudly..uh, horse laughs and as I say that, everyone kind of quiets their laughs and their heads go ... **(inaudible)** impersonating their looks as if to de-emphasize the fact that they even did that. Um, of course some laugh and some don't ... they're very aware of me. Their mouths are open; people's mouths are a little bit more open and talking, uh... that means they're probably more, um, relaxed again, uh... it's funny now people are amused but in a different way some look at me and some look the other way ..that is they're listening. Uh.. as I said that everyone's eye goes back to look at me sometimes very sneakily which is odd because their bodies are asymmetrical; they may be looking one direction, uh, pointing the body in one direction and looking in the other direction. Um... it's very hard to get people in the very back, uh.. they seem to be more attentive than before, um... well.. they're more relaxed; they're less serious, but they're also very uninvolved, um..in different ways either, um, chewing or looking to the side ..um...Again it's quite hard for me to see this, um.. it's more of a guess than anything. Also the people in the direct middle, um, it's difficult, um.. to see it but as a group they're quite serious at the moment now; of course everyone seems a little serious ...it's as if I'm about to make a philosophical point, which I'm not..um.. they're expecting that and as I say that everyone laughs again a very relaxed laugh,um.. and,um .. people are nervously moving their hands a tiny bit, um.. but it's as if

there's a kind of semi-communication where they're smoking they're, they loosen up their hands a little more than before, and as I say that one of the persons in the front row moves his hands together clutches them had his hands, uh ..normally clutched, unclutched, and then he clutched them again, um..um, more people scratching just as I say that, scratching their face .. some people looking away, uh.. um..also tension.. some blinking... umm... someone deliberately trying to get my attention um..in a theatrical way, uh.. uh..that's like well.. people broadly smiling in the area that they normally have been which is like the third row.. second, third row are the most active ones, um **(Laughter)** and they now look at each other nodding as if they're collectively **(Laughter)** aware of this fact, um **(Much laughter)** as a group **(Laughter)**. Umm... this by the way is on the left side ..my left side.. their left side... our left side ...um...now we got some action in the fourth row too **(Loud laughter)** as well as the third row for the first time .. um.. I must say that it's the left side that's the, um, people whom seem to like it better.. appreciate me more ..though I don't see any humor in this piece, um.. ..uh.. These remarks effect more one than the other side.. cause I'm looking in that direction .. that may be a constant tendency .. uh, seeing what happens on the other side ...now the more serious people, uh, it's hard to make judgements but, uh, some of them are the ones that are not are they're not really laughing; the others haven't really changed. Ummm... too much."

**Stage 9,
repeating
Stage 1**

"Well..I'm looking down after looking up for a second and I just moved forward with one foot ...As if scratching in place ..uh..the body is kind of rigid, the arms are akimbo as they have been all along, as I move directly in on the audience, um; I'm stopping in front of the audience, and, um, kneeling on a chair for a second, shaking a little bit, going back, um; I'm making a semi-fist; there seems to be a kind of semi-aggressive attitude but I don't know whether it's more toward myself or toward the audience - it's always aborted. Um .. there's, um, a tiny bit of kicking and, um, a sort of semi-kick.. It's funny how the feet are now splayed apart. They're always asymmetrical as if the audience, as if I deliberately want to unbalance myself; but I don't move; I'm stationary; I don't move in one direction or the other. I'm in the center, uh.. this is where I tend to station myself during the performance. .. Now I'm turning, um, and actually kind of looking at the direction of the audience on, on the audience's left side and as I do this ... do that, I do something I did last time

but different, raising my hands they're together, they're at right angles to my body and, uh, now the fingers are pointed directly at the audience and, uh, it's as if it's a calisthetic gesture; now I bring the arms apart and down again, uh, and then relax them. What this signifies, um, I don't know. Maybe because it's I'm in a school, P.S. 1, that's, uh, that's why this is happening.. It's a little bit like, uh .. gym class or something .. although all these things are aborted and now there's a kind of rocking, uh, on the hip, back and forth in place. The feet again are, uh, akimbo I guess that's the rather..it's about..it's as if I'm about to move very suddenly but I don't do it. Um.. and then they freeze .. and there's some bending of the knees which causes both balance and lack of balance, and now I try to correct the balance..and just, **(Sound)** just snapped my two fingers together **(Again, the sound of fingers snapping)** did that again...rocking back and forth; it's that kind of semi-parting, um, gesture but, um, it doesn't really mean that much. Now I go back a little bit again ... backing up a kind of hop, semi-trot OK.. thanks **(Applause)**... **(Applause continues loudly)**."

