

-What will you do?
 -I'm not disturbing you?
 -Depends on what will you be doing.
 -So I can give you one sound of a welder.
 -Ok, we'll record it.
 -Such a crackle *fzzzzzz...*
 -What's written here?
 -*Klar...*
 -Or should I read from this side?
 -*Kvar*
 -*Kvar?*
 -*Kvar, Ajenot...*
 -*Junor... ajo... junor, n... vr nor, ajanot. Youth Camp Ajanot.*
 -Janot? Isn't there such an animal?
 -What? No, *Ajanot, Ajanot, Ajanot!*
 [...]
 -What?
 -No, nothing, I found my old graffiti.
 -Ah, yes... Now today Monukas says "*do, quickly, you do here for me quickly I need it very much to do...*" and now he doesn't need anything from me, he even doesn't come here to take it.
 -What to do? What you do for him?
 -Eh, these holders. You saw them, like yesterday.
 -The ones you were bending?
 -Yeah. They have a good mess there. I call to this master and I ask "*kak dela?*" He says "*plocha*". "*A chio v delach?*" I ask. He says "*abjekty nesdajutsa*". You know, he can't deliver, works, works and then the committee doesn't accept it.
 -So he produces the spoilage.
 -Yeah... you know... So the point is in them who make it. They care only to find someone, anyone to make it and Monukas depends on everyone. He doesn't say anything, nobody will take it there [...]. It's good that he pushes something, then he gets a little bit but otherwise it's nothing... Here look, a pipe. Don't trample my machine, ok? Gimme, I'll take it. This machine makes a very good sound when you saw the metal.
 -I think you already showed me it yesterday.
 -That one was big and this one is small. Let me weld it together and then I'll cut it. You'll get some sounds. Have it, put it somewhere around, you can pour it on your head if it's too hot. You know, I came today here and first thing I did I had a shower under this tap. I undressed completely. You know... and I soaped down...
 -And the water finished?
 -No, with this, ah... with the tap.
 -You could bath with your clothes on, so you would launder at the same time.
 -Cool... Ok, look here, now I will weld. Don't be afraid. Where is my lubricant? Here you see, it's short, this end is missing till three meters, so I will weld it on and it'll be ok. You don't want to record it? Don't be afraid, you want to record?
 -Yesterday I got those sparks on me.
 -No... just don't look at the fire. It's blinding the eyes.

[...]

-You know, she is wallowing there... Such an interesting one, such contemporary one... In her tent she is talking to her maids "*now it's the right time, if now, so now the baby would come immediately*". You know, it's the best time for her, she could become pregnant. So this maid went out and there were two officers of his, of Caesar. He sent them here to save her. So one, another was faithful, such a psycho for this Caesar, so he refused but another one agreed and made a baby for her you know. Later for Caesar after some time in front of the crowd "*Ohhh!!!*", but he you know...

-Unlike!

-Unlike him, no but very alike to that one, such a muzzle, such a chin, analogous you know. There they powdered him that he is more similar to that officer. So those two they knew everything how it all was. So I saw this moment and I think to myself that I must call this doggy Caesar.

-What was the name of the old dog?

-He was a Pup. And this one too "puppy, puppy", now he is Caesar. It stucked to him already. He knows when I call him.

[...]

-Where are those machine-tools you told me about? Some tables... Show me, maybe they can emit good sound.

-Here one. Big. For 40 Litai I bought thos huge table. Here is a rack, you see? Here I brought in the boxes. Two racks for 40 Litai. Here is a metal which braces with such little ones. Here is one pipe, here are two.

-What?

-Wanna turn off the radio?

-I'm not recording seriously yet, I'm just trying out.

-You see this table?

-You are bringing it inside?

-No, no. I want this table right here, now I'm welding such a balks, now I'm not, I need today to finish these holders...

-He wants more! Look, he is biting my hands. Wants a coockie.

- He climbs on everyone and the granny he bored already. The neighbor granny is here. Let's go to see her, let's show ourselves.

-For whom?

-I chat with her sometimes. Now I see is here.

-Ok...

[...]

-You told once that nobody is coming over. Look here! *Alio!*

-Who came? Algis is here?

-No, no, no.

-Hello.

-Hello.

-This is my son.

[...]

-Arturas, look at this metal booth, maybe it makes nice sounds.

-Which one?

-This one.

-It's yours?
-This is camping house. Why mine?
-I'm interested only in yours, all this...
-This rack is mine.
-Hey! He is biting my leg! Enough, let's go I will give him a cookie. Caesar!
-Look at these poles, they also emit the sound.
-Wait. I'll just feed the dog. Or you give him cookie because he can't piss off from me. Maybe you need two dogs? They would be playing somehow together and will not stick to people so much.
-I'm very lucky to get this one.
[...]
-Here's the table. I just put it like that...
-I need to find some stick, which I can... some screw, oh, I will try with this one.
-This one is good.
-Good, good.
-I'll turn off the radio.
-You are the aficionado of classical music I noticed.
-There is this classical broadcast... here look how much cucumbers.
-I don't like such yellow. They are too bitter.
-Not at all!
-Ok, gimme to try one.
-But you need to shave it first.
-You have such an interesting radio here. It's still working?
-Works. I regulate how to tune with it, here.
-No, better leave classics on or maybe turn off at all, I will record something.
-Look, look. These balks I will weld together. You see?
-Those will not fall?
-These? No. I put into this, here is the form and that's why all of them are alike. You know, two pipes... I want to cover the pit with them. Look, here is my welder, the balloon.
-Wow! Sounds fantastic!
-And over there is a welder. And here are the boxes of this rack. You see there? 36 in one, so it makes 72 boxes.
[...]
-Hey, doggy, will you be breathing so loud? It's so loud, I just listened what I recorded, so it's constantly, all the time in the background there is this dog.
-Ok, search for your sounds, we are going for a walk. He is such a heavy hog, so it's hard for him.
-Ok.
[...]
-I have nothing to choose from. Too many choices, so I don't know what to choose... Wait a second, you already demolished this shed?
-Youngsters were snooping around the roof, thieving around, broke it, battered it...
-What they were doing inside?
-I had different pipes here.
-They stole it?

[...]

-Snooping around. Broke the roof. Those sheds look not very nice. Now I don't need them, I dragged all the pipes over there. Up there I have different pipes. You see the tails are sticking out.

-Now I'll record the outside and tomorrow I'll record the house.

-Oh, the rack. It's very old. From the *Electrographic Institute*. My first workplace. I got it from there.

-So you didn't work in *Vilma*?

-I worked there, but this rack is from there. All this technique is from maybe four different factories.

-*Vilma, Alfa...*

-*Vilniaus Vingis*, where they used to make parts for TVs. All these are from there. Then this *Kuro Aparatūra*. Are you finished already?

-No, I'm just resting.

-Let's go I'll show you what barrels I just bought, I'll show you what they do. I just put my book here and the dog took it.

-What book?

-Timetables. But this table is fine...

-I saw some photos of naked women.

-It's from these people who worked with all these instruments, with everything what was inside the drawers, just like they worked, went out, left everything... so I brought it all here. Wanna some cucumber?

-No.

-And maybe you want some sausage? But I have no bread

-No, I ate some dumplings before I came here.

-I don't have bread, otherwise I would stand with delicatessen.

-I don't want, I just want to drink, but I still have some.

-You have, so drink.

-I have some drinkable water here but I drink straight from bottle, take the cucumber and it will be instead of drink, it contains a lot of water. I have some drinkable water but I drink straight from bottle, so I spit my saliva there.

[...]

-These make good sound, these balks. And these doors emit amazing sound. Here tables, here, two. Remember I told you I bought three tables 20 Litai each. You think such table costs 20 Litai? Here, with drawers, here I place it. Here is a motor of the transporter. Device from this one and here is transporter, you see?

-But it stands here so long!

-Yes, long. I took it from here. This I took out, I need to fix it. It's very good. When I dig the pit I put it next to me and I throw the sand on it and this thing lifts it up. Now they use to make different renovations of old houses... I brought it here many years ago. Formerly I was using it.

-What are you reading here?

-I don't read, here are the books from my home.

-Maybe you stoke them up in the heater?

-Ah, I'm not used to burn the books. The hand is not rising to do it. Over there, upstairs they are piled up. There are some good ones. Philosophy...

-Don't burn philosophy... Unless you essentially disagree with the views of those philosophers.

[...]

-Oh, look here I bought such a good machine-tool. To drag them here, I had to deconstruct them first and later I didn't finish assembling it back. It makes the angular cut. You see? That mechanism works like this. Here you put the tin, here you have the knives. This one, and that one also if you need to cut some angle, there you can cut straight. "Čikt!" and it cuts it. Very nice, I saw it... very good, don't even ask! But you know... now I don't need them so much. Here is the machine-tool for scratching.

-Wait, I'll record it.

[...]

-Got it!

-This machine-tool I bought in *Kuro Aparatūra*. I need to drill the hole everywhere. These I bought also there. This one in *Vilniaus Vingis*. With documents, with everything like it should be.

-Here I remember you told me once that you were reading some book about some anti-tank bunkers... how to make wall corners inside them... or against earthquakes.

-No, not against earthquakes, just to make it stronger. Here are those corners.

-Ah, just rounded?

-Here goes two boards and here you put the third board, like this. So you don't have the abrupt angle which can be sharp and it can crack.

-Ok, I see. Round corner, it's clear.

-The angle is taken off and all the corners are like that. It's very good, make it like a column. Imagine?

- Yes, and it will hold the roof better.

-The house is standing better then. Otherwise it can crack.

-From earthquake?

-Ground is gravitating down, from rain, from water. From everything it goes down, the earth is moving. And it can crack. It stands so long here, everything... and there is no any bad consequence. So it's very good. Do you know what is that?

-Engine.

-No, this is such a lift you know. Here is console, with buttons. You push, up, down. Monukas has in his workshop one like this. Maybe you saw it if you were there at his workshop. Boxes. Here, I will down you more interesting machine-tools. But they are... their sound... I don't know if it fits. Here the dog sleeps, I will not move it, but I run him here when I go out, he sleeps on this.

-On these metals?

-On this he sleeps, here I made him bed and it's lifted from the ground. It's good for him. Here you need to bend something, to flex, so you take it. Here, you twist it and then you put it inside. Here it squeezes.

-Wait, I will record it.

[...]

-How you bend it, with a sledgehammer?

-Here it is not fixed till the end. Here I need a compressor, but I bend with this one. Everything mechanical.

-Ah, I get it.

-But I found now new machine-tool, I adjusted it for this work. With them I do everything now. Now I will show you.

-Wow, such a grandiose machine to bend such a small detail.

-You can bend the big one too. No, these I don't like anymore.

-But they are mechanic.

-Yes. Here you put a press. Here, super? Those details that you saw outside, I made them on this thing. Here are the examples, I need such a length, so you don't measure each time you bend it. Put them here till this place, you measure, put... Here, imagine this one is longer. "Ras!". You see? And all are alike. But here is still need some equipment, so I can make different angles, but here it's better to make the abrupt corner. The massive stuff... I have such a machine-tool and also different ones and I already can earn for living...

[...]

-They have some good sounds.

-Which? Ah, there stands the same one.

-But there is only one and here are many. It's from that machine-tool, here, you have those power gear, such a cylinders.

- "Set?"

-No, when they work, they move others. You don't touch this one with hands, it makes "fitssss!". You push the pedal, it makes "ras!".

-But here it is not only mechanical.

-No this is pneumatics. Here I need compressor. Here this one works the same like this one. This one is also a press.

[...]

-What?

-It could be good to push this one from the road.

-But it doesn't stand on the road. Turn on the light in the ground floor for a while, I will go deeper.

-Maybe eat?

-Just did.

-Wanna eat?

-I just ate bread and I drank kefir.

[...]

-Here we go. The same principle works here, goes up and down, like here. When I carried them, I deconstructed them. This one Viktoras helped me to lift on the top. They are extremely heavy. This one sounds like a bottle.

-One more time, let's listen how it sounds here. You know what is bad when you are hitting with the metal stick? Then this thing which you are trying to hit doesn't sound, but you hear the sound of the metal stick. That's why I hit it with my hand. The best would be to have such... like they use for gongs, the stick and such a felt ending.

-I have a wooden hammer.

-Wooden is better.

[...]

-You think artists are crazy?

-Why?

-What they are inventing...

-Clock is ticking. Maybe it's not good?
-That's ok. Such a small sounds will not be audible from so far.
[...]
-You will saw?
-No, but I can if you want.
-No, yesterday you did already. What are these numbers here? 77070830. There.
-Eh, was counting something.
-How can't you multiply such a number in your mind, it's so easy.
-Not difficult, but sometimes it's better to write down.
-Oh, I remember this lamp was at home once!
-Brought it...
[...]
-Demonstrate me some sounds please.
-Mechanical?
-Maybe mechanical, or maybe just beat some metal scrap.
-Where is that hammer? Careful, don't step in, I pour to drink for the dog here. I left the hammer outside.
-This one I was beating already. This one too. Where is the classical broadcast?
-Here, it's close, let me see. FM waves, it's close.
-Why do you listen to classical music, not to some pop?
-I heard about you once there.
-So you wait until I will show up on the radio somehow?
-No, not necessarily. There they have, on *Klasika*, on Mondays, two o'clock, but not weekly, every second one, program for Jews.
-And it's only one broadcast on which they have program for Jews?
-In Lithuania only one. Half an hour.
-So in month there is an hour dedicated for Jews.
-Yeah. This is *Santara* program. It's for Poles, Tatars...
-I was beating these doors already. I need to go somewhere deeper to seek for new sounds.
-Let's climb upstairs?
[...]
-Tell me before you turn it on, I will stop then. Now it will be loud? Wait. Ok, I'm recording.
-You should watch what the sound is before and only then record it.
-This your giggle in the end, it spoils everything, because the sound has to decay and then two second and the end, because there is echo you know and you start to giggle. Show me this sound one more time please. [...] Now we can giggle.
-I'll give you one more sound, it will saw now.
-Where should I stand?
-Here you can stand that it doesn't fly on you. Here, move to this side. More?
-No, I recorded it already.
-While working here I got so many times these sparks in my eye, so I don't work without the safety glasses anymore. You can't without the glasses. Here, you see, three tables, 20 Litai each one. These tables are the base of everything... And this gass-stove, look, it was

bought in Telšiai. This one. What a good sound. It was bought in Telšiai and it was standing in Varniai many years.

-No, you know, inside I will be recording tomorrow. I have to dress other clothes.

-Yes, yes. You need to dress like for work here.

-It will be fixed higher. Behind the door. Not this one, but up there. Near the wall it will be attached and you know it can hold the weight very well, you will be able to walk and they will not bend. You see, because they are double and between them there is... You get a beam. If you will walk over the pit, where there is a tree now. And you will have where to put this end and finished. I started to make this thing very seriously.

-I go to search for something more.

-Concrete stirrer. I got it from relatives of Pranas, they lived somewhere near Vilnius, how is it..? Avižieniai.

-It has good sound.

-Now you climb up and hit this cabinet a little bit. It is very sonorous. There is also a thinner one.

-The doors I recorded already.

[...]

-Climb up there, hit it up a little bit. You will have enough sounds for whole symphony.

-Yeah, noise music symphony.

-Recently I heard the program about Ravel.

-You liked it?

-He has such a... how you call it this music? Very...often they play it. So he imagined there...

-Impressionistic.

-He imagined that it's the noise of the factory.

-Industrial music...

-But this music has a beautiful sight.

-Something like "*In the Plane*", "*Train*"...

-No, no. Ravel, he is dead already, old one.

-So there were planes in the times of Ravel.

-He died after the war. He participated in war.

-Do you know that his best friend was a pilot and he lost one hand, pianist. So he wrote for him, when he came back from war without one hand, a concerto for orchestra and piano but only for one hand. And sometimes pianists perform it, two-handed, but anyway, one hand they put in the pocket. They play with another one.

-So, recently I heard that he imagined that there are people going from the factory, the workers, such a music, very... like conveyors are working and the music is so energetic... how this music is called? I don't remember the title, but it's very contemporary and very beautifully sounding music. Absolutely concert music.

-So it is concert music.

-Not some stylization, for real, I heard it many times. Ravel was Jew.

-Not only him.

-Not only him, many.

[...]

-What did you put here for me?

-Viktoras put something for you, I didn't put anything.

[...]

-I will not sleep here, I will go to sleep to town today.

-I'm thinking not to record anymore.

-I have to finish these details, here when I bend them, look, here is an angle... I can't do it on that machine-tool. I need to bend it, so I bend it on that table.

-Ok, it's time to feed Caesar!

-Caesar ate so much fat ham. Maybe you want some meat?

-No, I'd like to drink something.

-Eat the cucumber, just wash it before, take the knife and shave it and eat.

-Today is very good weather.

-Today is the hottest day in all summer.

-I thought so.

-What happened?

-Maybe I'll get some sounds...

-But you told me you want to drink, so go and eat some cucumbers, make it nice, eat...

-I wonder if cucumber emits any sound...

-Wait a second, I think I heard some cucumber music somewhere. There was some ensemble...

-Vegetable Orchestra.

-Yes.

-Good sound.

-Hit it more, I will record it.

-Maybe that one is better?

-Just hit it to the wall. Ok.

-It would be good to hit the cucumber with this thing.

-It will be very nice to eat it now. Look, this sound is nice one.

-Dad, dad, hit it not so frequently, otherwise it's a porridge of sounds.

-Ah, they blur, these sounds, one is still not over and another one starts.

-This one is good, such a high one, but those massive ones are maybe... Wait, I'll record it again.

[...]

-I saw some cat here.

-When I brought this dog here, so the cat was climbing him on the head and was stealing his food. I put some food for the dog and the cat comes and eats it all. Now he can't come so easily.

-I go to walk by myself over there.

[...]

-The sounds became somehow uniform. I need to drink. How should I go from here to there?

-Here, take more. Just don't spill it on the details. Look here, you spilled and immediately it becomes rusty.

-Where did your dog go? Look.

-Ah, he has his house there.

-So you build yours too already?

-Wouldn't call it that way... but I can hide from rain at least.

-But maybe to hide from the rain the dog-house is enough.

-Exactly. Essentially it should turn into house, but for now here it's very difficult. Relatively. Now I make these balks. I'll make these balks, connectable, here on the edges I will weld this panel. Everywhere similar panels, with similar holes and with screws it will be connected. Here are 3 meters and I can make 9. Then the pit is covered... Monukas says, oh he forgot to order, I need, oh, he forgot. [...] This neighbor granny is disappointed with her daughter-in-law, this neighbor house belongs to their daughter-in-law. The son's wife, ok? She says that she can't collect the vegetables from the garden. So she gives me two buckets of vegetables. The dog is biting so much, but just to show off, he doesn't bite from all strength. Such a big dog and only 4 months old.

-What are those shoes, maybe I should put them and then climb here?

-I bought them in *Humana* for 10 Litai.

-Where is the chair? Battery will be over soon.

[...]

-When I fly with the plane, so sometimes I can see these collective gardens. The Green Lakes.

-Here all the planes fly over.

-Strange... Airport is far from here.

-Why, no. They make the turn here. It doesn't swoop immediately like an arrow to the airport.

-Ok, I go will kick this box with your shoes more.

-Look here, climb and these, on the cabinet. I'm much happier with dog. He is so, you know, he becomes happy when I come. Cries when I go.

-Of course, if you lock him up in the dog-house.

-No, not in the dog-house but here.

-Here... in the house you lock him up? Sure he cries then. [...] So here was the "children shed", here the "toy's shed"...

-This one is not "toy's"...

-How those sheds are called like?

-I don't remember. But they served out well. Collapsed.

-Wait, which one was the "children shed"?

-I don't know, there was an inscription "my headquarters". Ok, let's go I'll find it for you. "*Edukas' Headquarters*". Over there it's written on that board.

-Yeah, I can see it.

-You can take a picture.

-Wait, I'll take the camera.

[...]

-How much does it cost?

-Mine is that, ah, finished one, ah... 300 Litai... new... new the welder, that hose...

-Oh, your old soup.

-It's not a soup.

-Just look, you have some food here.

-This you recorded?

-Which one? Yeah, let's try one more time. Yes, I was beating it.

-You'll go here again?

-Maybe I'll have inspiration again, so I'll come back. I go now outside, I'll look for some sounds.

[...]

-What camera you were using? Leica?

-I stopped it. Will you be long?

-You want me to leave already?

-No, in general.

-What do you mean?

-Not today...

-Will I live long?

-No, when you'll leave Lithuania.

-Ah! On the 6th I fly out to Lapland. How long is that? In two weeks.

-You hit this already?

-I will do it, now I need to rest. What were you covering here, chimney?

-No, when I was taking all it away so this all was left. In *Smėlio* street there was a workshop... But look, this dog doesn't run away from me. Runs around a little bit and comes back again. Doesn't run away.

-The nature of dog.

-Somebody will lure away him from me. My construction has stopped.

-It stops when I come here?

-No, not because of that. No more powers. You need somehow you know... Everyone is building so quickly and effectively.

-And why you don't hire some cranes? They will bring everything away for you...

-What?

-Ah, all these... samples. All these potential sounds.

-I preserve all these sounds. I will make from them now... with these metals I make. But these loons... my partner...

-How long are you building here?

-Wouldn't call it that way... What I'm building now for example? I am not building.

-No, when you started. I remember when I was small the fundament was till there. When did you start to dig the pits?

-The plot we received in 1980. Moscow Olympics...

-You won?

-Why I won?

-You won it and they gave you the plot.

-Now I don't build almost anything. Just fussing around, wouldn't call it serious building. I put the roof on.... What I did this year is that I cleaned the basement, put stones there.

-Why stones?

-It's good when you have stones down there. Like a flooring. Bricks, here, destroyed completely. I must look after it, that it doesn't get robbed.

-How it is possible to rob it? How they will bring it away? The machine-tools? They should come with some truck. And how were you usually bringing them here?

-Car with a crane. Last time it was... many things I brought here. That huge table. [...] In that construction site it's all the time very big noise. That's how they build huge house in a year time. I am putting brick after brick and I am making... Now I just can't anymore. I will weld together those pipes. Will cover the pit. I don't know from which side to hang it. Here, over these doors.

-Wow, such a height. I never look at it properly like this, with my head up. Like a skyscraper. When you walk near some high building you never look up, when you are near.

-If you want to see, you must step back. [...] It depends on the workers, what one will have. And they are, you know. Less work, more money. Opposite to the customer. He needs that there is more work done and less money paid for it. And they need opposite, more money and less work. [...] We need to think of something that you have the official working experience.

-What?

-In official, formal workplace. Any work. When you work you have social insurance and they count your working experience. And later when you have 62 years...

-Oh...!!!

-... so then you get the pension money.

-Maybe I will not live till that.

-With such a mind it's really possible. You have your head in the clouds.

-You think so?

-Later you will have problems. With money... With everything. And with money and with...

-With potency?

-With your wife. How to feed the family when you have no permanent incomes?

-Well, these permanent incomes doesn't appear immediately when you are born or when you just finish the high school. Everything comes slowly. Gradually.

-Depends on the occupation. If one gets unnecessary occupation so he has nothing.

-Well, there is such an opinion around people that any occupation from cultural area is absolutely unnecessary because it's unpractical, but don't you think that culture is also very practical thing and it is necessary to keep the functioning of normal social structure? The same as some medicine or engineering or architecture or just like anything else. Don't you think that artists have to be in society and they have to make nothing else just do their art and for this they should get their social insurances and pensions?

-Very well. You must work under your occupation. You always work in some other disciplines...

-Why to constrict? Opposite, I think that opportunities have to be broadened. You can always constrict opportunities. Now I'm recording these sounds and later they will be made into the sound installation, in Berlin. Remember the gallery for which I baked the wooden bread?

-Yeah.

-So this gallery proposed me to do this installation. I will use the recorded sounds, there will be loudspeakers, CD players and I will manipulate these sounds of your garde, And ah... why it's not an occupation of composer? Exhibition, concert... what's the difference? You work under your occupation?

-I finished my work already.

-In soviet times, I imagine, you couldn't work in a field, different from one of your education. They were doing like this: we need 5000 tractor drivers this year, ok, they prepare them and send, one to Kazakhstan, one somewhere else...

-In soviet times everything was different. What is that education? Technology, everything has changed. So I found a different work. [...] I build this house, one day will die and

nobody needs it. I build it, build and nobody needs anything here. Other one builds quickly, other one is "ooo!". If the director of some big company, so there are the workers of that company working in his construction site while receiving the usual salary. You shouldn't even compare. Others build some sheds for themselves and they don't need anything else for themselves.

-If you have money so you hire people and build for those money, if you don't have money so you built with your hands brick after brick. There's no other way.

-So I built with my own hands.

[...]

-What happened to your hand? Why the elbow has this rash?

-I have it from birth.

[...]

-I remembered title of that piece, the one I told you yesterday about. Bolero.

-And what is he depict there?

He imagined there that the workers are going home from the factories, the conveyors are working...

-Very soviet interpretation of this piece. You know... Music of working peoples.

-That music is totally different, but the rhythm is like you know...

-This is a rhythm of a Spanish folk dance.

-Yes, the Spaniards doesn't agree with such, here I heard on *Klasika*, with such a title you know. He imagined something else.

-What he imagined?

-And the rhythm is so energetic there.

-Like this?

-Yes, yes. This one!

-But it's a complete pop!

-What?

-Pop music.

-The point is that he imagined it completely the other way round.

-Look, resin.

-Aha. Amber.

-Take a piece, this is plum-tree. Chew it.

-No kidding? You can chew the resin?

-What will happen? The frozen tree sap. Plums are like that... this is cherry-tree. But this year, look, there are no apples at all. Last year there were so much... One year is like this, another year is like that. This guy brought a shed on wheels for him and he has everything fitted inside already.

-The best solution. If I would get the plot in 80s I would also do like him. Such a camp house I would bring, put it here. Introduce the electricity.

-He has everything there. Electricity and canalization he made, for 13 thousand and a half.

-The one which flooded out?

-Yes.

-And you can live. Why to build a mausoleum for yourself?

-Well, you can... the shed is bigger here, you can express yourself better here.

-You know how the builders live in such a little blue match-boxes? So you bring one, place it.

-And?

-And you live.

-It's only beginning. Hey Bolero, I will catch you!

-His name is Bolero already? Not Caesar?

-Caesar... Caesar! Caesar! Doesn't look, Puppy! Oh, he looked immediately. Puppy!

-So his name is different.

-No...

-Look, the other dog came?

-That one is much bigger.

[...]

-This three, the fir, I found it in the rubbish, I took it and planted here. Everyday I pour some water on it, maybe it will naturalize.

-Aha, give me to water a little bit.

[...]

-...needlessly...

-Better tell your greetings for Berliners. Tell some greeting. For Germans. You don't have any bids for Germans?

-Why Germans?

-Cause this work of mine made from your garden sounds will be shown in Berlin. Premiere will be there.

-There's no work yet and you talk about show already...

-They commissioned me.

-Exactly from my garden sounds?

-No, they commissioned to create some sound installation and to show it there. Who do you think will know about your garden in Berlin...?

-Big honour for me.

-How you did it, that it goes like that?

-Just different diameters.

-Ah! I thought you whittled half of the pipe.

-Little hard it goes. The other one was easier.

[...]

-This is your bed?

-No, now I sleep upstairs. I have bed high up there.

-You have bed up there?

-When I sleep, I climb there. In that room.

[...]

-These are dunes?

-No, I took the sand from the basement, over there is a pure sand. Such a layer. I deepen it slowly and later instead of this sand I put the stones.

-What is that, a barrow?

-Here is the table buried. Over there you can see it from the other side. But it's different, slightly.

-Why?

-Eh... very practical. Table, tools...

-I am practical!
-If you want let's step back little bit further, you'll take a picture of whole house. Show me what you shot already. You shoot some rubbish dumps...
-I photographed everything how it is for real. Look, the headquarters, where is the house?
-You can make some art work from it later.
-How did this bindweed grow here?
-Where is that? Ah, just simply, I didn't destroyed it, so it grew. During many years. The general view is really good. Proportions are ok. Oh, with the flowers, this shed.
-From different angles.
-You see this bright mark here? It was the gravel here, piled up for many years. I removed it recently and there appeared this white mark on the side of the shed... I'm thinking how to make the roof. Or maybe like here, you know, only the tin panel and I invented such a construction, not bad at all. This, very classical one.
-Here we go, the roof.
-Maybe I'm also somewhere, in the photos? You took pictures near the flowers. I'll die and there will be no more me.
-You'll die?
-What do you think, I'll live forever?
-Unless you slip and fall somewhere here.
-Things happen... Show me how I look there. Eh, I can see not well. Very distantly. Show me more.
-Wait, I can't find this photo with you. Here, this bird flew in. I hit the metal and he repeats the rhythm exactly.
-Aha, I heard it. I look somehow very blurry here.
-Quite clearly.
-My eyes ripple.
[...]
-The most important in life is to look for oneself.
[...]