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► **B**

**I CAN BE HAPPY UNTIL
YOU COME**

This is the interpretation document.

Verbal potential can be elaborated based on the framework that the pre-given word groupings suggest. Movement is limited by place and direction.

Amended by:

	Official Journal		
	No	Page	Date
► <u>M1</u> The Singer 200546	L305	42	8.11.1997
► <u>M2</u> The Suit 080147	L284	1	31.10.2003
► <u>M3</u> The Talk Show Host 040463	L363	193	10.6.2013
► <u>A1</u> The Frog 200902	C 241	21	29.8.1994

Corrected by:

► **C1** Habitat types?

▼B**Definitions***Article 1*

Further information on character:

- (a) *The Singer* **travels** the country on motorway verges, giving instructions.
- (b) *The Suit* **waits** in shrubbery.
- (c) *The Talk Show Host* **bursts** in.
- (d) *The Frog* **lives** alone at the bottom of the well.

Article 2

Details of place:

- 1. Well bottom
- 2. Middle of roundabout
- 3. Edge of town
- 4. Pond
- 5. Roundabout curb
- 6. Threshold of the car
- 7. Verge, two, on opposite sides of the motorway.

Article 3

Sounds:

Lists of files in order of appearance

- (i) Kedr_sfx_hydrophone_streamlet_reverb.mp3
- (ii) Young_Americans_1:6.mp3
- (iii) Vehicle_door_closing.mp3
- (iv) It_took_him_minutes,_took_her_nowhere.m4a
- (v) Filing_cabinet_metal,_close.mp3
- (vi) Traffic_motorway_med_quiet_001.mp3
- (vii) Rising_twinkle.mp3

▼ **M1**

ANNEX I

THE SINGER

VERBAL POTENTIAL

- (a) The terms of the license have been met:
- (b) To be happy
To work up contentment
- (c) Please complete this:
- (d) It is part of the spell,
To make and enforce agreements, often
between people with almost nothing-
- (e) Regular intervals along the line of the song
Can expand to engulf many households.
- (f) Hey, hold on a minute. All this pretence,
You can't be talking so seriously.
The fact I dressed you up as the Talk Show
Host
- (g) that was just fun. Don't play the fool with me.
Pick up these bags again and bring them in.
- (h) And the quietest,
The quietness is licensed under the terms of
the...
- (i) To minimise the risk.
- (j) Yes, necessary to enclose the site.
- (k) And look at your hands.
- (l) The Suit.
- (m) A chorus!

VERBAL RESPONSE

When M2(a), respond (a)-(b)

Alternate M2/M1 until B2(iii)

When M3(i) name M2.

DIRECTION

When M3

When M3(g) look at hands.

▼ **M2**

ANNEX II

THE SUIT

VERBAL POTENTIAL

- (a) Everything is banished here and-
- (b) We live for just these twenty years
- (c) That's the reason I've come here...
the cities, highways, all the detours.
- (d) In case, just in case-
- (e) What? You're not intending to take back
from me
What you gave in person?
- (f) Still no word of me.
(Yes, I like to be quiet.)
- (g) Perhaps a concise placement of persons can
lead to a...

VERBAL RESPONSE

- Water surface reflects (a)
- Alternate M1/M2 until B2(iii)
- Pose (g) at appropriate moment.

DIRECTION

- Maintain a less than comfortable distance.
Turn away.

▼ **M3**

ANNEX III

THE TALKSHOW HOST

VERBAL POTENTIAL

- (a) *Piss off—and take that koax koax with you.*
- (b) *Nothing but koax koax*
- (c) *Show me the highway, the shortest one there is!*
- (d) *In case I need to know about this place—*
- (e) *Stretch your arms!*
- (f) *And look at your hands!*
- (g) *Mine are cut.*
- (h) *Starting with and reconsidering activities that lead to the construction of structures.*

No one's trained in that these days.

- (i) *Who'd you meet?
Any third party?*
- (j) *...structure?*

VERBAL RESPONSE

When (i) heard repeat utterance (b) until reverb subsides.

When B3.7 reached, alternate M3/M1. Repeat until hands hurt.

Continue (h) after 3 seconds silence.

When M2(f) (i) to M1.

DIRECTION

Missing a step at 6. When (iii).

▼ A1

ANNEX IV

THE FROG

VERBAL POTENTIAL

- (a) Come quickly
I can be happy until you come
- (b) To be set free-
From the process of transformation from an
immature form to an adult form
-do other enchanted people feel as nervous
As I do?
In common?
Scanning life through the picture window,
They follow the fence along until they fall
into the open...bucket
- (c) Who welcomed you down here?

VERBAL RESPONSE
(internally generated)

When *a sense of distance* sets in, (a).
If light catches bottom of well, (b).

DIRECTION
(Permanently upward straining)

When (c) view forward.

▼C1

ANNEX V

CRITERIA FOR SELECTING SITES ELIGIBLE FOR IDENTIFICATION AS SITES OF COMMUNITY IMPORTANCE AND DESIGNATION AS SPECIAL AREAS OF

Movement series:

[We begin at the bottom of the well.]

[As we zoom up out of the well, we see that all along we were in the middle of a roundabout.]

[We have followed the frog to the edge of a stagnant city/pond. The Suit looks towards the water, the Singer stands somewhere slightly higher up and looks down to the Suit]

[The car door opens and the Talk Show Host steps out, wearing a lion's skin and carrying a club. He's amazed that someone is dressed to resemble him]

[The Talk Show Host misses a step and cuts his hand]

[we hear the frog's voice and follow it back down to the bottom of the well]

[The Singer and the Talk Show Host shout to each other from opposite sides of the motorway verge]

[the two figures stand looking at their hands]

[stands a little way away]

[to the Singer]

[and we are at the bottom of the well]