Performance instructions

This score is divided into Scenes 0-44. It is to be performed as a continuous work, with a stopwatch or timer. The text-based instructions include directions for both pre-recorded material and live actions, which should be improvised within the given parameters.

This score was prepared in consultation with the entire creative team. It includes instructions that are at times idiosyncratic, referring to techniques and concepts that are specific to the performance practice of each member of the creative team.

Key

PERSONNEL AND INSTRUMENTS
AP: Anthony Pateras; Revox 1/4” tape recorder (RVX), Doepfer A-100 modular synthesizer (DPF), Vocals (VOX)
EV: Erkki Veltheim; Max processing (MAX), Violin (VLN), Vocals (VOX)
NA: Natasha Anderson; Max processing (MAX), Contrabass Recorder (CBR), Garklein Recorder (GKL), Vocals (VOX)
SM: Sabina Maselli; Video images, Live 16mm film processing, Vocals (VOX)
WCM: Wheezing corpse of modernism, a sonic/kinetic scuplure

SOUND PLACEMENT
[IQ] Inner Quad speakers (1-4)
[OQ] Outer Quad speakers (1-4)
[GB] Ghettoblaster speakers (1-4)
[AC] Acoustic

VISUAL PLACEMENT
[FG] Foreground screens (1-2)
[BG] Background screens (1-2)
[FL] Film lights on stands (1-4)
[16mm] 16mm projector screen

OTHER INSTRUCTIONS
PRE: pre-recorded tape part
C: comments/notes
Screenplay: ‘Persona’ screenplay by Ingmar Bergman
Elektra opera: ‘Elektra’ by Richard Strauss
Performance layout
<table>
<thead>
<tr>
<th>Time</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:00 - 00:00:05</td>
<td>Logo</td>
</tr>
<tr>
<td>00:00:00</td>
<td>Logo [16mm]</td>
</tr>
<tr>
<td>00:00:00</td>
<td>WCH on as preset [AC]</td>
</tr>
</tbody>
</table>
Prelude 1 (1st montage)
00:00:05 - 00:02:15
2’10"

WCM: Amplify [1x 2x 3]

Turn [16mm] off

Quick bright flash of lights
<table>
<thead>
<tr>
<th>Scene 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prelude 2 (morgue/boy)</strong></td>
</tr>
</tbody>
</table>
| 00:02:15 - 00:05:35 | 3'20"

<table>
<thead>
<tr>
<th>Scene 2 MV</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AP</strong></td>
</tr>
<tr>
<td><strong>EV</strong></td>
</tr>
<tr>
<td><strong>NA</strong></td>
</tr>
<tr>
<td><strong>SM</strong></td>
</tr>
<tr>
<td><strong>C</strong></td>
</tr>
</tbody>
</table>

**Scene 2 Notes**

- **WCM:** turn off
- **PRE:** bells, water dripping, telephone (metronomic sounds) [LO]

**Scene 2 Movements**

- **00:02:15**
  - Body as landscape [BG]
  - Turn filmlights on in a geometric sweep [FL1→2→3→4]
<table>
<thead>
<tr>
<th>3</th>
<th>Title sequence</th>
<th>49&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>AP</td>
<td>00:05:35</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RVX: solo using pre-recorded sounds from WCM [1a]</td>
<td></td>
</tr>
<tr>
<td>EV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SM</td>
<td>00:05:35</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Film lights off via desk</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Video images (TVC) hocket between [BG 1/2] to the rhythm of title sequence</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
<td>Description</td>
</tr>
<tr>
<td>----------</td>
<td>----------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>00:06:24</td>
<td>RVX: stop</td>
<td></td>
</tr>
<tr>
<td>00:06:47</td>
<td>MAX: processed Elektra opera [9]</td>
<td></td>
</tr>
<tr>
<td>00:07:13</td>
<td>stop</td>
<td></td>
</tr>
<tr>
<td>00:06:24</td>
<td>MAX: low dB</td>
<td>Sonic mask representing Alma [18] + [2]</td>
</tr>
<tr>
<td>00:06:41</td>
<td>Increase dB</td>
<td></td>
</tr>
<tr>
<td>00:06:47</td>
<td>stop</td>
<td></td>
</tr>
<tr>
<td>00:07:13</td>
<td>MAX: mask, increased dB to [18] + [19]</td>
<td></td>
</tr>
<tr>
<td>00:07:18</td>
<td>pan mask</td>
<td></td>
</tr>
<tr>
<td>00:07:25</td>
<td>decrease dB, pan to  [19] + [20]</td>
<td></td>
</tr>
<tr>
<td>00:07:32</td>
<td>stop</td>
<td></td>
</tr>
<tr>
<td>00:06:24</td>
<td>Slow fade in of Doctor image [8]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(mirror effect, possibly x-fade)</td>
<td></td>
</tr>
</tbody>
</table>
5
Alma meets Elisabet
00:07:47 - 00:08:40

<table>
<thead>
<tr>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

53" 

**00:07:47**
MAF: resume Alma mask [1Q 3+4]
CBR: play singular texture within the sonic mask [1Q 3+4]
(one sound identity throughout)

**00:07:47**
Mirror of sc.2: body as landscape [FG]
| AP | Alma and Doctor in hallway  
|    | 00:08:40 - 00:09:33 | 53" |
| EV | RVX: Omni-parent Bmin/Fmin Elektra chord (superegoic echo/doctor) [c2] |
| NA | MAX: stop  
|    | CBR: stop |
| SM | Faint introduction of 2 portals on the wall [FL 144] |
Radio play/Bach
00:09:33 - 00:12:23

RVX: stop

M&x: increase VLN reverb/saturation throughout [08]
VLN: Bach Chaconne [AC]

[F1+4] off
Superimposed Spanish, Indonesian/Malay, Lebanese, Australian soap operas [FG+BG]

downlight on violin
<table>
<thead>
<tr>
<th>Time</th>
<th>Task</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:12:23</td>
<td>RVX: ticking clocks [0a]</td>
<td></td>
</tr>
<tr>
<td>00:12:23</td>
<td>MAX: close-mic facial cream [1Q 1T3]</td>
<td>CBR: Occasional slugfuck sounds [1Q 1T3]</td>
</tr>
</tbody>
</table>
Elisabet alone/TV
00:13:51 - 00:15:25
1'34"

AP
RVX: stop

EV
MAX: stop
VLN: stop
Amplify 16mm [e1+4]
PRE: 2 exhales
[GB1 → 2 → 3 → 4]

NA

SM
Processed soap operas, light/shadow [16mm]
<table>
<thead>
<tr>
<th>Time</th>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:15:25</td>
<td>RVX: stop</td>
<td>MAX: stop</td>
<td>VLN: high morse-code in narrow dyad with GKL [101]</td>
<td>GKL: high morse-code in narrow dyad with VLN [103]</td>
<td>[6mm] off [FL1] on</td>
</tr>
<tr>
<td>00:17:31</td>
<td>stop</td>
<td>stop</td>
<td>stop</td>
<td>stop</td>
<td>White flash [E1] [FL1] off</td>
</tr>
<tr>
<td>00:18:05</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>possible dim downlight on violin and recorder</td>
</tr>
</tbody>
</table>
Elisabet and Doctor
00:18:12 - 00:20:46

AP
00:18:12
RVX: processed peeling sounds [00:3+4]

EV
00:18:12
MAX: processed peeling sounds [00:3+4]
PRE: Elektra chord [00:1+2]

NA
00:18:12
MAX: processed peeling sounds [00:3+4]

SM
00:18:12
Doctor images (eyes, spider) [BG 1]
Elisabet images (visual signifier for suppressed violence) [BG 1]
Summer house/Bergman narration
00:20:46 - 00:21:11

AP
00:20:46
RX: stop

EV
00:20:46
MAX: stop

NA
00:20:46
MAX: stop
PRE: pitch-shifted (down) NA voice reading sc.10 from screenplay [004]

SM
00:20:46
Original scene from film [16mm]
Original subtitles from film [BG]
Mushrooms and hands
00:21:11 - 00:22:09

**AP**
00:21:11
RVX: pre-recorded EV+NA humming [aq] (no panning)

**EV**
00:21:11
Vox: live humming [aq] (no panning)
PRE: EV+NA humming [GB] (no panning)

**NA**
00:21:11
Vox: live humming [aq] (no panning)

**SM**
00:21:11
16mm: turn off
Elisabet/hands mirroring the landscape [FG→BG→FG]

downlight on all performers
Bookreading on the beach
00:22:09 - 00:22:59

AP
RVX: stop

EV
vox: stop
pre: static humming chord imperceptibly morphing into Elektra chord [10] (ref: murch/fix)

NA
vox: stop

SM
vox: stop
elisabet material morphing into nature [bg]
<table>
<thead>
<tr>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pouring coffee inside</td>
<td>00:22:59 - 00:24:14</td>
</tr>
</tbody>
</table>

**MAX:** rain/white noise [GR]

**GKL:** high thin lines [Ac]

**Fade of landscape from sc.14[Bg] to [Fq.2] with visual noise**

dim downlight on recorder (silhouette-like?) NO LIGHT?
| Cigarettes in the rain | 00:24:14 - 00:25:20 | 1'06"
|------------------------|----------------------|--------
| **AP**                 |                      |        
| **EV**                 |                      |        
| **NA**                 |                      |        
| **SM**                 |                      |        
| **C**                  |                      |        

**[00:24:14]**

**VLN:** Join GKL with high thin lines, playing with difference tones [18]
**PRE:** Close-mic cigarettes [08] and rain [GB]

**[00:24:14]**

**MAX:** Sonic mask tracing live tessitura of GKL and VLN [18]
**GKL:** Continue high thin lines in duet with VLN, playing with difference tones [18]

**[00:24:14]**

**Silhouette of monstrous bodies, play between screens [FG]**

**add downlight on violin NO LIGHT?**
Elisabet massaging Alma
00:25:20 - 00:26:26

AP

Rvx: sample and process VLN and GKL [IQ 2+3]

EV

VLN: continue duet with GKL [IQ 4+2]

NA

Max: continue sonic mask tracing live tessitura [IQ 4+4]
GKL: continue duet with VLN [IQ 3+4]

SM

Static image [FC 1]
Single film light sweeping the audience and room [FC 4]

add downlight on revox NO LIGHT?
Orgy confession
00:26:26 - 00:31:46
5'20"

AP
00:26:26
RVX: loop VLN and GKL samples from sc.17, slightly shifting, slowing down, nauseous [Iq 2+3]

EV
00:26:26
MAX: pitch-shifted 'hicups' of live VOX [Iq 4]
VOX: read orgy confession from screenplay, sc.15 [Iq 1]
VLN: stop

NA
00:26:26
MAX: stop
GKL: stop

SM
00:26:26
Microscopic rapacious cellular/sucking images [B6]
Film lights focused on Iq 1+4 speakers [FL 1+4]

C
possibly light each audience in turn (one side for half of it, then the other half), no light on performers
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:31:46</td>
<td>RVX: magnet gradually erasing tape loop [00:14]</td>
</tr>
<tr>
<td>00:31:46</td>
<td>VLN: join slowed down RVX texture [00:31:4]</td>
</tr>
<tr>
<td>00:31:46</td>
<td>CBR: join slowed down RVX texture [00:24:3]</td>
</tr>
<tr>
<td>00:31:46</td>
<td>Turn [FL1+4] off</td>
</tr>
<tr>
<td></td>
<td>Single film light sweeps audience [FL2]</td>
</tr>
</tbody>
</table>

(dark?)
Drunk at the table
00:33:04 - 00:34:40

AP
RVX: stop

EV
MAX: sonic mask based on sc.19 texture [iq]
VLN: stop
PRE: rain texture [qq]

NA
Vox: speak Alma’s text (with SM) [iq]
CBR: stop

SM
Vox: speak Alma’s text (with NA) [iq]
Turn [EL2] off
Pulsating light [FG2]

light on tables
<table>
<thead>
<tr>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two portals (dream) 00:34:40 - 00:36:22 1'42&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[00:34:40] RVX: record live sound once ring modulation starts, erase with magnet [AA]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| [00:34:40] MAX: ring modulation of live sound  
VLN: mimic high fog horn from PRE (D#4) [A#4] |
| [00:34:40] CBR: mimic low fog horn from PRE (F#3) [A 3+4]  
PRE: foghorns from film [AA] |
| [00:34:40] Two portals on the wall [FL 1+4] |

possibly fog machine in this scene, in an alcove
Merging in the mirror
00:36:22 - 00:36:57

AP
RX: stop

EV
MAX: stop
VLN: hold note (B♭3) in unison with CBR [iq]

NA
CBR: hold note (B♭3) in unison with VLN [iq]

SM
Two portals fade out [FL H+4]
16mm projector footage (TBC) [16mm]

dim light on vln recorder
<table>
<thead>
<tr>
<th>00:36:57</th>
<th>DPF: sample/hold white noise attacks [OQ]</th>
</tr>
</thead>
</table>
| 00:36:57 | VLN: microtonal melodic fragments within sonic mask band [OQ]  
PRE: long B♭3 [G8], sea and click sounds [OQ] |
| 00:36:55 | MAX: narrow-band sonic mask between F♯3–G♯4 [OQ]  
CBR: microtonal melodic fragments within sonic mask band [OQ] |
| 00:36:55 | Elisabet  
body parts [FG+BG] | 00:37:02 | Add landscape [FG->BG] |
Elisabet at the typewriter
00:38:26 - 00:39:02

DPF: rain solo with slow random panning [oo]

VLN: stop

CBL: stop

Dark microscopic larvae, super fast, flickering between 2 screens [FG]
Alma in the car
00:39:02 - 00:41:15 2'13"

AP
00:39:02
DPF: stop

EV
00:39:02
MAX: Chineewater torture drips becoming increasingly drawn out until they turn into a mirror of the lake [19:45→30:48]
(NOTE: cut the attack; stretch the sustain/release more and more)

NA
00:39:02
MAX: close-mic raincoat [1@2+4]

SM
00:39:02
Metronomic alternation of landscape images between two screens, mimicking windscreen wipers [Bc]
Visuals freeze when audio spreads to [Bc]
<table>
<thead>
<tr>
<th>26</th>
<th>Bikini foot cut</th>
<th>00:41:15 - 00:44:14</th>
<th>2'59&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>AP</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>SM</td>
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<td></td>
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<tr>
<td>C</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

- **MAX**: stop
- **PRE**: soft, saturated cicada texture [GB], cut by image switch to foreground
- 00:41:15
- **MAX**: stop
- 00:41:15
- Landscape image [BG] cuts with sound entry, same image switches to [FG] and cuts sound
<table>
<thead>
<tr>
<th>Time</th>
<th>Action Description</th>
</tr>
</thead>
</table>
| 00:44:14 | **AP**
  | Max: sonic mask from sc.20 [10]
  | Pre: continue cicada texture [GB+00] |
| 00:44:26 | Max: sonic mask from sc.16 [10] |
| 00:44:31 | Max: add sonic mask from sc.4 [10] |
| 00:44:14 | **EV**
  | Pulsating light from sc.20 [FG2] |
| 00:44:26 | Add monstrous bodies from sc.16 [FG1+BG2] |
| 00:44:31 | Add spider images from sc.4 [BG] |
| 00:44:14 - 00:44:35 | **27**
<p>| Alma inside/Elisabet outside |
| 21&quot; |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:44:35</td>
<td>WCM: on, amplify [QQ 2+3] Amplify 16mm projector [QQ 1+4]</td>
</tr>
<tr>
<td>00:44:54</td>
<td>WCM: move to [QQ 1+4] 16mm: move to [QQ 2+3]</td>
</tr>
<tr>
<td>00:44:54</td>
<td>PRE: Crucifixion hammers [QQ 4+0]</td>
</tr>
<tr>
<td>00:44:35</td>
<td>Montage based on out of focus material from WCM [16mm]</td>
</tr>
</tbody>
</table>
Snap back into film/on the beach
00:45:41 - 00:48:24  2'43"

<table>
<thead>
<tr>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>00:45:41</td>
<td>MAX: low frequency cicadas [QE]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>00:45:41</td>
<td>CBR: low solo [QE] PRE: solo doubled with dB variations to mimic in/out of focus images [QE]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>00:45:41</td>
<td>BTW screens in/out of focus [EA] (Note: the images/screens refuse to signify)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

downlight on recorder
Dinnertime fight
00:48:24 - 00:50:27

AP
00:48:59
DPF: processed sounds with no attack/delay, permuted around [16+00]
00:49:12
stop

EV
00:48:24
PRE: sea sounds from sc. 23 [00]

00:48:59
MAX: processed electronic sounds with no attack/delay, permuted around [16+00]
00:49:12
PRE: single blip [16]

NA
00:48:24
CBR: stop

00:48:59
MAX: processed electronic sounds with no attack/decay, permuted around [16+00]
00:49:12
stop

SM
00:48:59
Permutational flashing between all screens, each split in 2 [FG+BG]
00:49:12
Single flash [FG1]

C
possible quick flash of audience lights
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:50:27</td>
<td>MAX: sonic mask from sc.20 [191+3]</td>
</tr>
<tr>
<td>00:50:27</td>
<td>MAX: sonic mask from sc.16 gradually modulating EV sonic mask [192+4]</td>
</tr>
</tbody>
</table>

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*Alma sobbing and washing*

00:50:27 - 00:51:33

1:06"
### Coffee/making up

<table>
<thead>
<tr>
<th>Time</th>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:52:20</td>
<td>MAX: stop</td>
<td></td>
<td>MAX: stop</td>
<td></td>
</tr>
</tbody>
</table>

1'13"
<table>
<thead>
<tr>
<th>Time</th>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:52:46</td>
<td>DPF: stop</td>
<td>MAX: stop</td>
<td>MAX: stop</td>
<td>Images TBC</td>
<td></td>
</tr>
<tr>
<td>00:52:46</td>
<td></td>
<td>VLN: stop</td>
<td>CBR: stop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:53:38</td>
<td></td>
<td>PRE: stop</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:53:42</td>
<td>RVX: process VLN and CBR</td>
<td>VLN: continue material from sc.32 [1Q]</td>
<td>CBR: continue material from sc.32 [1Q]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:53:42</td>
<td></td>
<td></td>
<td></td>
<td>stop</td>
<td></td>
</tr>
<tr>
<td>00:53:49</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:54:16</td>
<td></td>
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</tr>
<tr>
<td>00:54:16</td>
<td>RVX: resume</td>
<td>VLN: resume</td>
<td>VLN: resume</td>
<td>RVX: resume</td>
<td>Stop</td>
</tr>
</tbody>
</table>
Alma on the beach/Elisabet inside smoking
00:54:27 - 00:57:17 2'50"

00:54:27
RVX: stop  REVOX SOLO

00:54:27
VLN: stop
PRE: decayed RVX sounds based on sc. 33 [GB]

00:54:27
CBR: stop

00:54:27
B&W noise images [FG]
Collage of postcards, IKEA furniture, curtain samples, record covers [BC] (zoom in on a Caravaggio postcard until image is abstracted)

00:56:39
Collage spills onto all screens [FG+BG]
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:57:17</td>
<td>Alma tossing in bed with radio/sleeping Elisabet</td>
</tr>
<tr>
<td>00:57:17</td>
<td>PRE: thunder [oo]</td>
</tr>
<tr>
<td>00:57:45</td>
<td>PRE: 4 exhales [144→32→1] (recall sc.9)</td>
</tr>
<tr>
<td>00:58:07</td>
<td>RVX: processed Bach VLN and Elektra opera [GB 7+4 → 08 2+4]</td>
</tr>
<tr>
<td>00:58:15</td>
<td>CBR: short morse mantasces and harmonic trills [19 3+4]</td>
</tr>
<tr>
<td>00:57:17</td>
<td>Caravaggio postcard image snaps to B+V [FG 1] (fades out when [FL 4] gets to max brightness)</td>
</tr>
<tr>
<td></td>
<td>one film light [FL 4] focused on [FG 1], gradually getting brighter and erasing the image</td>
</tr>
</tbody>
</table>
Husband outside
01:00:03 - 01:02:33

01:00:03
RUX: stop

01:00:03
RE: thunder

01:00:22
VLN: fog horn notes (D#4) [C# H2]

01:01:19
MAX: sonic mask cluster texture with piano decay,
morse code on every pitch (F#3 - D#4) [C#]
VLN: high morse code/polyrhythm monotones [C# H2]

01:00:15
CBR: morse code/polyrhythm monotones (F#3) [C#3 H4]

01:00:03
Film lights on and facing out [FL1-4]
4 negative inversion stills from soaps in sc.7 [FG+BG]
<table>
<thead>
<tr>
<th>Time</th>
<th>AP</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:02:33</td>
<td>DPF: fade in on Morse code cluster (F#3 - D#4) [1q]</td>
</tr>
<tr>
<td>01:02:45</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>EV</th>
</tr>
</thead>
</table>
| 01:02:33 | MAX: continue sonic mask from sc.36 [2q]  
VLR: continue Morse code [1q + 2] |
| 01:02:45 | MAX: fade out  
VLR: fade out |

<table>
<thead>
<tr>
<th>Time</th>
<th>NA</th>
</tr>
</thead>
</table>
| 01:02:33 | CBR: continue Morse code [1q, 3+4]  
Fade out |
| 01:02:45 | |

<table>
<thead>
<tr>
<th>Time</th>
<th>SM</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:02:33</td>
<td>[FL1] remains on [FG2], slow x-fade between [FL1] dimming and [FG2] fading in with white light</td>
</tr>
<tr>
<td>01:02:45</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>AP</td>
</tr>
<tr>
<td>-------</td>
<td>----</td>
</tr>
<tr>
<td>01:05:41</td>
<td>GKL: imitate PRE [Q3+4]</td>
</tr>
<tr>
<td>01:06:08</td>
<td>DFF: continue</td>
</tr>
</tbody>
</table>

**Double narrative 1 (Elisabet)**

01:03:09 - 01:06:57

3'48"
# Double narrative 2 (Alma)

**01:06:57 - 01:11:29** 4'32"

<table>
<thead>
<tr>
<th>Time</th>
<th>AP</th>
<th>EV</th>
<th>NA</th>
<th>SM</th>
<th>C</th>
</tr>
</thead>
</table>
| 01:06:57 | **DPF:** continue irregular 808 depth charges [QH2]  
RVX: stop |  
**MAX:** continue mid-band sonic mask [QH2]  
PRE: violin solo [GB1] |  
GKL: stop | **Inverted B+W images from sc38 [BG2]** | possibly light the other side of audience |
| 01:09:36 | **MAX:** continue  
**VNL:** imitate PRE [QH2]  
PRE: continue |  |  | **Add layers and close-ups** | |
| 01:09:59 | **DPF:** continue  
RVX: record and process VNL [QH2]  
RVX: add GKL to [QH3+4] |  |  | **Add layers and close-ups** | |
| 01:10:43 | **DPF:** add 808 to [QH3+4]  
RVX: continue |  |  |  | |
| 01:10:45 | **MAX:** add sonic mask to [QH3+4]  
**VNL:** continue  
PRE: add to [GB2] |  |  |  | |
| 01:10:45 | **GKL:** resume [QH3+4]  
PRE: resume (GKL solo) [GB3+4] |  |  |  | |
| 01:10:45 |  |  |  |  |  |

**39**
## Blood sucking

**01:11:29 - 01:14:49**

<table>
<thead>
<tr>
<th>Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>AP</td>
<td>RVX: close-mic slugsfuck sounds [lq] RVX: stop</td>
</tr>
<tr>
<td>NA</td>
<td>MAX: close-mic slugsfuck sounds [lq3+t4/lq+t2] PRE: slow ripping of skin [lq+tap] (sounding like the whole space is tearing apart) MAX: stop</td>
</tr>
<tr>
<td>SM</td>
<td>Microscopic, coagulating imagery, organisms, blood, seeping colour mask [Eqt+Bq]</td>
</tr>
</tbody>
</table>

**3'20"**
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:14:49</td>
<td>Pre: Bells</td>
<td>[1q or 0q]</td>
</tr>
<tr>
<td>01:14:49</td>
<td>Max: Sonic Mask</td>
<td>From sc. 4 [1q]</td>
</tr>
<tr>
<td>01:14:49</td>
<td>Superimposed Organisms</td>
<td>On body/chrysalis [8g] (visually mirror sc.5)</td>
</tr>
<tr>
<td>01:15:36</td>
<td>fade to white</td>
<td></td>
</tr>
</tbody>
</table>

Back in hospital/nothing

01:14:49 - 01:15:48

59s
Mirror flashback
01:15:48 - 01:16:16

42
AP
EV
NA
SM
C

MAX: Stop

01:15:48
Flickering visual noise [16mm]
PRE: VLN+CBR B to from sc. 22, printed onto 16mm soundtrack [16mm speaker]

28"
Leaving the summer house
01:16:16 - 01:18:35  2'19"

VOX: read italic text from sc.24 of screenplay [AC]

erkki will read this

01:16:16
pack up

01:16:16
pack up

01:16:16
Metronomic 'Elisabet as Elektra' image from film (looped) [16mm]

VOX: read Doctor dialogue from sc.24 of screenplay [AC]

downlight on erkki and sabina reading text NO LIGHT?
Boy reprise
01:18:35 - 01:19:03

AP
01:18:35
pack up

EV
01:18:35
turn WCM on [AC]

NA

SM
01:18:35
turn 16mm projector off, pack up

C

all lights on at 19:03

28"