

Become: You are not yourself. You are not a character. You are an absolute part of the present moment, defined by the event horizon of your senses. You are an affective character.

Say: "That's a strange thing to say."

Do: Study! Sedate!

Say: "There are so many things I won't be able to tell you."

Become: There is no right or wrong. There is no judgement, no success or failure. Nothing matters. Live intensely in the present moment and let any impulse spark from it.

Say: "Do it again."

Do: Shame! Smother!

Say: "That doesn't make it go away."

Become: You know each other and you don't know each other. Knowledge based not on situations, facts, or personality traits, but based in pure universals of life. A not-knowing that is inherent to all knowing of any other human being. A knowing that precedes and bypasses your awareness and personality.

Move: Whenever you stand or sit opposite each other, and you are interacting, you imitate each other's facial expressions and tone of voice. You don't have to be remembering or reminding yourself of this. Simply retain this instruction as much as possible ahead of the trip, and then simply follow it whenever it comes to you in the present moment. Or when you notice the other doing it, you can do it back. Or you might be given it as instruction in certain situations, either from the other affective character or the body behind the camera. You can react to it as dialogue instead of an instruction, if that's the impulse you feel in the present moment.

Say: "I like sound."

Do: Console! Challenge!

Say: "That sounds patronising."

Become: Everything that you see and that you hear infuses you like a powerful scent, filling you with longing and nostalgia, a tearful sweetness of being alive, of being here in this moment. Not being as you – but simply being AS. Being AS Becoming. A flow of becoming without any stable being-self that you are accountable to or which has to be accountable to others.

Become: The situation we are in is absolute strangeness and absolute intimacy intertwined. You seek intimate closeness or an estranged distance, depending on the situation and what kind of impulse you get in the present moment.

Say: "Please. Can't you hear me?"

Do: Flatter! Feed!

Say: "How does it feel?"

Become: Your inside comes back to you as your outside, through your senses, so that neither has anything concrete about it anymore. You enter into a feedback loop with the outside, so that the outside flows back and forth through your senses, like into a large ancient jar. No thoughts of this and that, no 'I', or 'he', or 'she', no 'this place' and 'that direction'. Rather, a pure feeling that is simultaneously all sounds, light and scents that fill your senses. There is no distinction between the inner feeling of intensity and the external intensity of your senses.

Say: "I have no strength left. Maybe I love you."

Do: Punish! Promise!

Say: "That's for me to decide."

Play: The other used to be your childhood bully, humiliating you in front of the whole school, damaging your self-worth and confidence, playing with you like a cat with a mouse, having both physical and psychological power over you. Ever since, you've secretly dreamed of paying back, of ruining their life, of torturing them. Now you meet, you recognise them, they don't recognise you back. Although you are both adults, your stomach turns upon seeing that face you despise more than anything else in this world.

Say: "Will you still be the same in the morning?"

Do: Provoke! Purify!

Say: "We know nothing about the future. Or the past."

Become: When you feel uncomfortable, or you feel that things have gone too far or are too intense and it doesn't work for you, simply say: "TOO MUCH!" We won't come out of the moment or the situation, and we won't come out of the affective characters, but simply step back a little, make it less intense, or cease the immediate action. You can say "too much" again, if the problem still persists.

Become: Under no circumstances we ever come out of the process and cease being affective characters. We never ever become our ordinary characters stepping outside of the process, until we leave the airport upon our return.

Say: "Do it to me."

Do: Inspire! Insult!

Say: "It doesn't make me feel good when you say that."

Become: No shame, embarrassment, loss, failure, success or fortune are possible, or even make sense as concepts or feelings – except when you want to play with them. Let yourself be filled with shame or loss or embarrassment or success as a pure intensity that your whole body resonates with, giving in to it absolutely, becoming it, without owning it, owing anything to it, without being part of it or letting it be a part of you. They are pure intensities that resonate through you without any attachment to you: you become those feelings, rather than 'having' them. Give yourself entirely to any such feelings. Let them pass through you like a river stream passing through reeds.

Say: "You know nothing about me."

Do: Inspire! Imitate!

Say: "It's kind of spiritual."

See: You have just died. You are certain that you are dead. You are in complete darkness, you have no body that you can move, but your inner world is still there, you still have thoughts just like normal. There is no breath, no heartbeat, no weight of your body, no limbs to move, no itch to scratch, but the thoughts are still there, you still exist. You feel at peace with everything, like you have just shaken off a burden that you carried all your life, and all that remains is the inner world, the pure private self removed from the outside world.

Say: "You care about me like an owner cares for the dog."

Do: Save! Simplify!

Say: "I want you to enjoy it."

Become: When your eyes meet with the other affective character, give in to the electric feedback loop that passes between your eyes, losing once again the sense of you and them, losing the sense of the separation between the inside and the outside.

Become: Don't 'apply' any of this; simply become it: let these words enter directly into your body, feel them in your body directly without trying to make sense of it in any way. Don't think; just accept, like you accept the air you breathe, allowing it to spread throughout your body, entering every part of you with absolute permission, becoming you and you becoming it.

Say: "Everything is at stake. Suddenly. Somehow."

Do: **Still! Strip!**

Say: "What's the alternative?"

Become: The weight of your body doesn't belong to you: it is a feeling of intensity that pulls your inside into the outside, and the outside into the inside. The other affective character, the camera, or the body behind the camera, are simultaneously you and the exact opposite of you: the pure other. Between you, the other performer, the camera and the body behind the camera, there is only this duality – you and the other – and this duality is a unity at the same time, in which both you and the other disappear and then reappear again.

Say: "Please mock me. I deserve it."

Do: **Worry! Worship!**

Say: "You made up your mind before we even tried it."

Move: Whenever you are close to each other, and you are interacting, you breathe out completely before you speak. You don't have to be remembering or reminding yourself of this. Simply retain this instruction as much as possible ahead of the trip, and then simply follow it whenever it comes to you in the present moment. Or when you notice the other doing it, you can do it back. Or you might be given it as an instruction in certain situations, either from the other affective character or the body behind the camera. You can react to it as dialogue instead of an instruction, if that's the impulse you feel in the present moment.

Say: "Where do we go from here?"

Do: **Judge! Justify!**

Say: "I don't think it's binary like that."

Become: You can renew your attention to the present moment by closing your eyes, and focusing on how your heartbeat and your breathing in and out relate, how they oscillate, and how they oscillate with sounds around you. As all these elements interact and oscillate, they gradually amplify each other, and this amplification grows within you and spreads through your body like a feeling of pure intensity.

Become: Speak only in simple, short utterances. Speak the sound, not meaning. Don't allow your words to represent your mind and your thoughts. Don't allow a complex chain of words to start coming out – if you feel the need to speak a lot, to produce chains of words and meaning, you can speak it to the camera directly as a form of confession, or therapy, but even then you should not try to be logical or coherent, but allow the meaning and inner truth to fluctuate like the air around you. Connect to words as pure feeling, a pure sound that creates a resonance between you and the other.

Say: "You just play with me. I'm not a toy."

Do: Manipulate! Mortify!

Say: "Be nice."

Become: If you feel like you are too tired or stretched to keep going with the present moment or the situation, you can simply say "BREAK!" We won't come out of the present moment or start chatting as normal characters, but we'll simply stop engaging with each other, simply won't do anything at all. If you want to be alone for that period, you can simply walk away for a while, while we continue being quiet and not snapping into our normal characters. When you are ready to engage again in the process, you simply say: "READY!"

Say: "You have no shame. No desire."

Do: Enlighten! Entertain!

Say: "Is there a difference?"

Play: You have absolute power over the other. You are greatly superior to them and you can make them do anything you want. They are merely a creation within your own virtual-reality simulation, created only for you. Their whole existence depends on your whim.

Say: "If you leave I'll follow you. You won't get rid of me."

Do: Dictate! Disgrace!

Say: "Please do everything correctly."

Become: You are curious about each other physically, to the extent that the physical presence of the other is felt as the strongest source of sensual intensity; yet rationally you have no interest or curiosity. At the same time, you are repelled from each other physically, as two sources of intensity: like two opposing magnets, that occasionally flip into a positive attraction under the forceful influence of each other. Attraction and repulsion intertwined.

Become: Don't try to talk ABOUT something, don't try to constitute SENSE together. Immerse yourself in the present moment and pull simple words, simple reactions, simple utterances, simple responses straight from it; words that belong to the moment of pure reality that you are dissolved in, words that belong to the atmosphere that coincides with your senses, rather than belonging to you or the meaningful human world of practical communication. The words as feelings can form at any level of intensity, and you don't have to plan or premeditate that intensity, or make it belong to a specific emotion.

Say: "Watch me suffer."

Do: Attack! Accept!

Say: "What do you mean by that?"

Become: The state of your body is at a constant vibrating fullness, as the most active and condensed state of energy in the entire universe. The words that you hear or read, and the words that you speak, can pass with the same level of intense automatism like the air that you breathe. Let the words pass in and out with the same impersonal intensity of the air flowing in and out of your lungs.

Say: "Please don't leave me until the morning. I want to see you leaving."

Do: Magnetise! Motivate!

Say: "Is there anything left to do?"

See: You are a five-year old child, and you got lost in a crowd of people. It is dark, and you are surrounded by towering adult bodies rushing in all directions and not paying any attention to you. You see nothing but the passing dark coats all around you. Your body is filling up with anxiety and you are completely paralysed.

Say: "This is how I want it to feel like."

Do: Dramatise! Discourage!

Say: "Like there is not a single thought in your mind that contradicts what you say."

Become: We are together and we are totally apart at the same time. We are together like parts of one body, a total knowledge that doesn't require any learning about the other: the whole idea of knowing the other is utterly meaningless. At the same time, through this unknowing, we are absolute strangers, merely forced together by circumstances, as our journeys coincide, like neighbouring cells are brought together inside a living tissue of which they have no abstract knowledge. We are like those cells moving together through the living tissue of reality.

Become: This all here is not for you to enact, represent or follow; it is not to be considered rationally, logically or literally. It is merely for you to FEEL, to let it become a part of you, like the air you breathe becomes a part of you. Each time you inhale, you don't think about the meaning of the air that fills your lungs, you don't compare it to a previous breath, you don't try to understand what it is. You simply connect with it on a level of pure need, of an ecstasy so intense and complete, that only the inability to breathe would make you aware of it, through the force of its exact opposite. You are in a constant state of such physical ecstasy that your mind has no access to.

Say: "It's not about what you want."

Do: Numb! Negotiate!

Say: "Everything is for me. But I want you to have it."

Become: Our experience of the process is absolutely real. In fact, by switching off our habitual characters and becoming fully part of the present moment, becoming intensely a part of the becoming of the surrounding reality, the situation we are in is more real than our ordinary life filled with self-reflection, plans, tasks, failures, aspirations. At the same time, an integral part of this present-moment reality is that we belong to the filming process. We are already a part of a film. This immediate reality is already an image, and it affects us as an image, as an aesthetic creation. The intense reality of this experience, which is more real than our ordinary experience as our normal selves, is inseparable from the process of filming, from being inside of a film. The intense reality of the moment is enhanced and supported by the filming process.

Say: "I wouldn't mind if you touched me."

Do: Please! Provoke!

Say: "Do you judge me?"

Move: Very slowly stroke the other's hair, while both holding breath. When you can't hold your breath any longer, breathe in slowly and gently, imperceptibly. Focus on how the feeling of your body being slowly replenished with air coincides with stroking the other's hair or your hair being stroked. Focus on how your bodies relate and coincide.

Say: "Close your eyes."

Do: Educate! Entrap!

Say: "I don't want to suffer."

Become: Whenever a thought enters your mind, a little preparation, a little judgment, a little anticipation, a little observation, a little train of thought that brings about the chain of memory that constitutes your self, just close your eyes and let it gradually melt into the pure intensity of the present moment. It's normal to have thoughts, and you will have many thoughts and spells of self-awareness during the process. Whenever you realise that that is the case, you can just close your eyes, and by focusing on your breath, your heartbeat and the sounds around you, you can gradually distance yourself from all those thoughts, and let them melt away as you become, yet again, an integral part of the becoming of this moment, diffusing the separation between the inside and outside.

Say: "Don't you dare laughing at me."

Do: **Delight! Detect!**

Say: "Sorry for telling you the truth."

Play: You are in love with the other. You would give anything for them to love you back. The only thing in the world that you want is for this love to turn out to be mutual. They can fall in love with you by feeling deeply sorry for you.

Become: When others speak to you, take the words in like pure intensity, let yourself be affected by the words, feel the sound vibrate through your body, feel the meaning, rather than thinking about what they mean. It doesn't matter what the other meant, or what they are trying to tell you, what matters is how the words affect you as a feeling of a meaning – a meaning that is formed in your body when the words penetrate it, without the need for understanding. Let that same bodily intensity form a response, whether verbal or non-verbal, and let that response be guided by the immediate instinct of your body, rather than a thought process.

Say: "I don't know you. I knew you before."

Do: **Release! Repress!**

Say: "You should stop."

See: You are a slave. You are afraid not to be. You want to make sure you are not freed. Not having any agency and being shoved around like a dead piece of flesh is strangely satisfying. Exist as an object. Relate to the world as an object.

Say: "It's poetic."

Do: **Accept! Alert!**

Say: "I get tired of your judgments."

Become: Let any emotion be an intensity that you can share on the field of absolute intimacy, or in which you can engage with each other as on a battleground of animosity, without the need of being entrenched in logical positions of you and them, the need to forge a meaning together. There doesn't have to be any logical progression from animosity to intimacy, from being together to being apart: all that matters is what comes to you as an impulse, in the absolute sensual connection to the other, to the camera, and to your immediate environment.

Say: "Your middle-class fantasy world."

Do: Catch! Charm!

Say: "I don't believe in such things."

Move: Touch the other's neck with two fingers to feel their pulse as intense vibration, and let them feel yours in turn through your fingers. As you close your eyes they close theirs also.

Become: Think of yourself, both individually and as a pair, from the outside, aesthetically, as bodies moving through space. Feel yourself as belonging to your surroundings, being intertwined with them as an image. Think of yourself as part of an image, being only aware of your most immediate surroundings and how your body connects with them. If you see something interesting visually: a street corner, a building, a wall, a cast shadow, feel how you coincide with it aesthetically as an image and let yourself be affected by it; position yourself toward it both as a source of intensity and as forming an aesthetic unity with it. The ways in which light or a shadow hits your face, or the face of the other, is particularly important.

Say: "When I look at you I see the chair that you're sitting on."

Do: Tolerate! Torture!

Say: "Everyone is responsible for what they let in."

Play: You put poison in the other's tea ten minutes ago. You know they will die within an hour, but you don't want them to learn about the poison or to realise that they will die. You regret your decision to kill them, but there is nothing else to do right now, but to make them feel happy and special for the last moments of their life. You feel sudden affection for them now that you know they will be gone soon, where before you loathed their unceasing presence in your life.

Say: "We don't have a choice."

Do: Release! Resist!

Say: "There are so many ways."

Become: The body behind the camera has no face: his face is the camera. The camera is also the face of the other, or the reflection of yourself, depending on the impulse you feel in the moment. The voice of the body behind the camera is the voice of the other that is located either in the other affective character or in the lens of the camera, depending on where your impulse leads you in the present moment.

Say: “That’s not what I meant. That’s not what I meant.”

Do: Conceal! Crucify!

Say: “But I told you to do it.”

See: You are a refugee crossing a vast stretch of land in the winter. It is snowing and you are freezing cold. Your clothes are wet and you can feel them freezing onto your skin. You are with a small child. It puts all its trust into you. You feel like you’ve failed as a parent, for not being able to provide basic safety and security for it. You enter a small village, and the locals treat you like a leper, watching you secretly from a distance. You are exhausted. You don’t have much time left. You sit down in the middle of the road, close your eyes, and huddle up with your child, waiting for the pain to be replaced with nothingness. No one helps or cares.

Become: At any point of the process, we might return to an earlier moment in order to explore a specific feeling, dialogue or a situation a bit more. You can return yourself by repeating something, or the body behind the camera might instruct you to do so. You can take his instruction as an instruction or as a line spoken by the other affective character. It depends on what reaction comes out from the impulse of the present moment.

Say: “Breathe out before you speak.”

Do: Crush! Correct!

Say: “In a never-ending cycle of nothing.”

Move: Rub your ears, slowly but strongly. As you do it, you can feel your eyes filling up with tears. Then rub the ears of the other, slowly and gently. You can reverse the order, or go back and forth repeatedly between yourself and them. Or you can guide the hands of the other to do the same to you or to themselves.

Say: “I think I’m a bit smarter than you.”

Do: Invite! Inspire!

Say: “I have many options.”

Become: The present moment is free and unpredictable. Don't try to plan what is going to happen; don't consider your options. Simply be in the present moment, and allow yourself to be free from logic or context: anything you do or say doesn't have to be logical or meaningful in any conventional way. All that matters is that you are in the present moment, you feel your body and you react from the vibrations of your body, while being fully present to the other, being affected by their body and by their voice.

Say: "I don't want you to be my friend."

Do: Bless! Beg!

Say: "It's all so strange. And familiar."

Play: This is a secret interrogation of you. It serves to analyse your mind and then hack your personal life. The other wants to manipulate you to reveal some clues about your life. Knowing this gives you an advantage. You play along, and you try to derail the investigation process with your reactions.

Become: Make immediate choices in space based on your intuitive, aesthetic enjoyment of being part of that environment, while coinciding with the other. On many occasions you will also be instructed by the body behind the camera to relate to the space or to the other in a specific way. You can embrace this instruction as our shared belonging to this moment in reality, of which the filming process is an inseparable, integral part. Or you can respond to it as a line of dialogue from the other, if that is a strong impulse for you in the present moment.

Say: "Every creature is sad sometimes."

Do: Strip! Sedate!

Say: "I'm sorry I asked. It's a stupid question."

See: It is morning and you woke up naked in the grass. You feel cosy and weightless. The ground is still damp but the sun is hot and direct, and its rays penetrate your bones. As you turn around, the dew calms your front and your back dries instantly under the sun. You lift up your chest and look around. The field is endless, forming delicate hills into the distance. All around you, you only see the fertile green of the freshly-cut grass and the dark blue sky above it. You smell the grass and the morning summer air. You feel the whole earth beneath you and the mighty ball of heat pressing from above. Your body is aroused by their power, their absolute dominance over your life.

Say: "There's nothing to think about."

Do: Help! Humiliate!

Say: "So how is it?"

Become: When the other affective character or the body behind the camera speaks to you, you can take it as an instruction, or as a line of dialogue. You can respond to it either as an instruction (either fulfilling it or objecting to it), or you can respond to it like a line of dialogue. It doesn't matter who you address, but there are only two faces present: the other affective character and the camera. You can either address the camera or the other affective character: the two are like ONE to you, and so even if you respond to the camera, the other affective character can respond back as if you have addressed them.

Say: "Questions make it harder."

Do: Endure! Entangle!

Say: "You don't have any solutions."

Move: When you are close to each other and no other feeling passes through you, close your eyes and try to locate and synchronise your breath with the other. With each breath in and out, the two breaths continue to intensify each other, growing in magnitude.

Become: Don't narrate or verbalise anything from here directly through your words, other than what is included as direct spoken words in the "say" (blue) sections. Rather, let the text affect you; allow it under your skin and into your body, without admitting it consciously into your speech as a form of back-story or context to your words. Move on whenever the situation is exhausted for you, or when an impulse leads you elsewhere. There is no need to reach any logical conclusions to any situation, dialogue or exchange.

Say: "I tried. So many times."

Do: Persecute! Purify!

Say: "You've been very good to me."

Play: You know about the other's disgusting secret. You know the secret through the disgust felt in your body, without knowing what exactly it is. It doesn't matter what it is. All that matters is that they are hiding something, and it is making you sick.

Become: Don't allow any perceived contradictions in this text to trigger a process of reflection that tries to reconcile the contradiction. Accept everything, and allow it to coexist in your body as layers upon layers of feeling and intensity, rather than assimilating it into your mind as a logical structure. Form a bodily memory of the content through feeling the words repeatedly, rather than forming a logical, mental representation of them. Focus intensely on the inherent meaning of the words, without thinking about what they mean.