

# Kaiutin Kaste / Loudspeaker Baptism

Charles Quevillon with Sawtooth Duo

## **Special Instructions**

### **General**

Each act follows each other without gaps. Attacca.  
 Appoggiatura in Act I = Notes are on the down beat.  
 Sarah is a Soprano  
 Matti is an Accordionist  
 Charles is a Puppeteer and Electronics

Some parts are more improvised using trill lines (wavy) vs straight line after a repeatbox.

The word "trance" to point to a state a liminal state, as much as it can be achieve in 1 min 30 a where, given the material as a starting point, anything can happen.

### **Sarah**

#### **Act I**

x=unvoiced

V= inhale

#### **Act II**

Diamond shape note head: Notes on the autotune. Create beatings with them.

#### **For both Act I and II:**

When no lyrics are written alternate between vowels correlating pitch and openness of vowel.  
 The higher the note, the more open the vowel.

### **Matti**

#### **Act I**

x=air valve or register changes.

Different type of bellow shakes: with the hands and also with different part of the body. (ex: knees and chest)

b.s.b. bellow shake body

b.s. bellow shake normal.

Symbols to change registers indicates to make the notes not by the fingerings but by changing the register.

Dark line note head: Cluster

Button tremolo?

#### **Act II**

x=key clicks

Tremolo without notehead = "Air Tremolo" like in "Air Guitar". It should look a bit like a kind "charleston hand shake".

Molto vib. is used without notes in the same purpose.

### **Digidion**

Bottom staff is for the keyboard with right hand.

Top staff is for the "bellow".

## Act I: Delivery

Charles Quevillon  
with Sawtooth Duo

## Cellulose Proccession

Very slow  $\text{♩}=40$

Audience Entrance/Preshow

**A**

**Audience Entrance / Flashow**

**Sarah**

Position 1  
(Off-Stage right.)  
Waraped in Cellophane and  
Holding the Cellophane Roll

**Matti**

Position 1  
(Sitting on the riser next to Puppet.  
Center Stage)

Scene Launch in Ableton Live

Once Audience is in

Position 1  
(Off-Stage Right)

Trigger Brians voice  
BRIAN: This side up. Handle with care.  
This side up. Handle with care.

Aleksantering teatteri : Metal door, Opening.

Video: Delivery

Soft pad

50"  
Until the end of the bellow

45"

Walk to the position 2  
(just outside wings stage right)

*ppp*

8

**ppp**

37"

40"

Like fainting inhale

react to accordion

Sarah

u repeat calmly, breath when necessary

look at the baby

add some tremolo / shaking

shake the "baby" a few times in response to Matti. subtle

f a v

Matti

37"

40"

air

add a few button tremolo shake

Charles

16

subtle shake < >

25"

very subtle beatings

Sarah

subtle action here? or as still as possible?

look forward

subtle bellow shake and button tremolo

25"

change registers with chin

a u a

increase shaking

molto vib.

Go hold cellophane roll.

Matti

Charles

25

Sarah

u a v a

expressif t

merge into glottal tremolo

port.

Matti

vib.

*fp*

vib

molto vib.

non-vib.

Charles

30

Sarah

u

merge into unvoiced sound

u-----a

A bit after reaching middle stage?  
Look Backward

t

start to make noise with the plastic

Continue Walking

merge into glottal tremolo/ imitate the plastic sounds. Kissing sounds.

10"

Matti

*f*

change register with finger

end with this register

continue until Sarah is loud enough to cover your sound.

Charles

$\text{♩} = 125$

	36"	60"	60"	60"
<p><b>Sarah</b></p> <p>+ Horse/ Animal sounds and spit in a pattern</p> <p>Reach stage left and stop (stop)</p> <p>Fat Sound</p>	<p>add some G pitches soft out of tune. Dolphins. Horse. Animal. Plastic Kissing is the main sound.</p> <p>+ small noise with plastic</p> <p>60"</p>	<p>Turn sort of together around the center stage 360 degrees CCW.</p> <p>15"</p>	<p>Face to Face. Facing stage left. Look at each other</p>	
<p><b>Matti</b></p> <p><i>ppp</i> b.s.</p> <p><i>fppp</i> sustain between 4 to 10" before repeating</p> <p>beatings with G 50hz</p> <p><i>ppp</i></p> <p><i>fppp</i></p>	<p>Change registers ad-lib</p>	<p>end with this register</p>		
<p><b>Charles</b></p> <p>G 50hz in tics tacs speaker spatialized</p> <p>Enter the stage and wrap the musicians in cellophane</p>	<p>Get up and start walking slowly towards the line of plastic. When you reach it, turn 180 degrees on yourself so your back leans against the plastic</p>	<p>Turn sort of together around the center stage 270 degrees CCW.</p>	<p>Face to Face. Facing stage right. Look at each other</p>	

40 **C** ♩=42

**fp**

acc.

**fp**

**mf** ♩=60

port.

port.

a u

[i] (accent synchronize Sarah Leads)

[i]

[i] a

Synchronize plastic shake

change registers with chin

**fp**

**fp**

**mf**

Synchronize plastic shake

Reverb Fade-in

9

3

accel.  $\text{♩} = 125$   $\text{♩} = 60$

Sarah

44 *f* *port.* *f* *f* *f*

a o a t a wa wa wawa ad lib. fast and irr. ou → a → h vocal fry a → u → a → u wa

Matti

*f* vib. *f* vib. *fp* *f* *f*

Charles

Reverb off

50 *V* *V* *port.* *D* *V* *V* *V* *V* *V* *mf*

Sarah

o wa wa wa → o wo wo wo wo wo wa change vowel each time slide to the note C sometimes repeat together as much as possible with irregular rythm

Matti

change register or octaves each time repeat together as much as possible with irregular rythm

Charles

54

gradually to unvoiced

25"

ae

o---ae

Stop turning.  
Face to face

end on high register and stay there

*ppp* diaphane

slower

Stop turning.  
Face to face

Cut Plastic. Finish wrapping them

Go hide

Sarah

Matti

Charles

59

25"

o---a

let the shake affect the sound

shake the plastic together

a

horse

inhale heavenly

snore

turn

Turn on yourself like if  
you want to get out of the plastic.

let the shake affect the sound

shake the plastic together

Bellow shakes no notes

Reverb Off

Sarah

Matti

Charles



merge into glottal tremolo/ imitate the plastic sounds 45" 9

64

Sarah

Matti


Charles

Spark + 50hz crescendo

Turn together CW 90 degrees.  
Turn on yourself at the same time 90 degrees CCW to end up facing audience

increase shaking

45"

end with this register   
+ Add some high and low cluster like mes. 65 ad lib.

Turn together CW 90 degrees.

increase shaking

67 *fp* repeat around 5 times 25" F Through the plastic

Sarah

Matti

Charles

a o

turn to face audience

Go through the plastic like jim carrey in ace ventura

irr.

Get Crazy on G. Add registers. Perfect Fifth sometimes.

Add some high and low cluster like mes. 65 ad lib.

increase shaking

Go next to Sarah, DownStage Right

50hz fadeout

+Reverb

irregular 50hz moving

Go cut plastic with Scissors

Burst through the plastic  
Move to Downstage center

Hold the plastic in place. Steady Feet.

71  $\text{♩} = 42$

Sarah

o a o a o a oa

blend seamlessly

Matti

matti solo torso

Get rid of the plastic by moving torso

blend seamlessly

Charles

77  $\text{♩} = 42$

Sarah

o a o a o a oa

$\text{♩} = 125$

t

$\text{♩} = 42$

o a o a o a oa

$\text{♩} = 125$

Matti

reverb Off

reverb ON

reverb Off

84  $\text{♩} = 42$

**Sarah**

*f* *port.* *tr* *p* *tr* *ppp* *port.* *tr* *ppp*

Fall on the ground. Kneeling, Start to unwrap the Genelec box

**Matti**

*f* *p* *ppp*

fluctating rhythm and dynamics

Go sit down slowly up stage right

reverb ON.

**Charles**

88 **G** *f*

**Sarah**

Pause of unwrapping.  
Take a good look at Matti.  
A bit disgusted.

Continue Unwrapping.

**Matti**

*f*

Sitting. Look at Sarah

**Charles**

92

rit.

Improvise. Loose time. Sparse. Eclectic material. 20 sec

+ whistle

Quick soft snoring and spitting

Sarah

Matti

Charles

Finnish unwrapping here

*pp*

guiro

97

$\text{♩} = 125$

H

Unboxing  $\text{♩} = 42$

Sarah

Matti

Charles

t

Almost Falling. Exhausted. Look at Matti.

Put the box down

Shake hands a bit

Open the first box

Open the 2nd box

Up stage center

Cut the seal, put knife down in a secure place

*ppp*

Synchronize sound with open of the box's top flap. Follow Sarah's Actions

Reverb Off

103  $\text{♩} = 48$  irr

Sarah

Take the cords

Plug one  
dramatic impulse.. look up?

Plug the other

Reach your hands inside.  
And lift Genelec out of the box.  
Show its face.

synchronize change of note with head lifting up..  
like waves through the body

Lift it in your arms.  
Don't put it yet against your chest

Matti

Charles

other speakers get activated.

109 irr

two short high C's  
25"

irr

large dynamic variation  
with fast crescendo. together

big super excitement. like those people opening polhemone cards packages. Overlove an crying

get a bit crazy with same material.  
Keep tension. Build up

large dynamic variation  
with fast crescendo. together

*sp*

*fff*

Start Moving Puppet +eyes

Sarah

Matti

Charles

119 smile... *p*

Sarah

*mf*

Matti

Go wild on C's

Charles

The power switch of the 8020D is located on the back panel.  
Connect the loudspeaker to an earthed mains connection with the supplied mains cable.

The mains input accepts a wide range of voltages: 100-240 V AC 50-60 Hz.

125

**J** Speaker head

ad lib.

*p*  
Move towards Matti

Put speakers on accordion  
in front of Matti's face

*mp*

*mp* *fff* *fff* *mp* *mf*

Audio input is via a 10 kOhm balanced female XLR connector.  
An unbalanced source may be used as long as pin 3 is grounded to pin 1 at the unbalanced source connector (see Figure 2).

Sine Waves Genelec... on C

After unpacking, place the loudspeaker in its required  
listening position,

Sarah

Matti

Charles

133

rit. . . . .

$\text{♩} = 42$

take matti's mask off.

add some sparkles on the Genelec

Hands angels.

Breath with the hands

taking note of the line  
of the acoustic axis.

The axes of all loudspeakers should converge  
at ear height at the listening position.

Sarah

Matti

Charles

138

147



# Act II: Memory

17

**A** Cosmic Womb 30"  $\text{♩}=48$  x4

**Sarah**

**Matti**

Follow the electronics *pp* small dynamic variation

during light fade in already go towards the box.. curious... step back on the appogiaturas.

Stand up

Sound of bell Bonsho when speaker drops scene

Help sarah in the box. Fill the box with trash. probably sarah goes in first, stand up. put the trash then she goes down. put on matti's wings.. Black. Screen becomes dark. Act II Memory then video starts...

Sound of bell Bonsho Light Fade in.. Side lights

+ delay accordion in the tic tac. soft bell soundscape. resonances. play with reverb and delay

Go towards the box. Tip toe always.

a bit like a clown...

look closely

9

**Sarah**

Hit the plastic and emerge under the plastic. soft noise with plastic

Arm up

*fp*

keep playing but the note disappear gradually. only the movement remains. or key clicks

12"

12"

like a butterfly

wait the the click (elect.)

Standing

**Matti**

*fp* *ppp*

b.s.

step back suprised

go sit walking backwards

wait the the click (elect.)

sit

**Charles**

Delay off

scene

0.0"   ♩=48   6.2"   10.0"   15.0"   20.0"   25.0"

15 **B** react to the click

Sarah *p* Dreamy and Soft, toffee notes, alternates between "a" and "o"

*fp* squish plastic

Matti *fp* *p* *molto vib.* *molto vib.* *fp* *ppp* *fp* *ppp*

react to the click

Sitting

Play "chamber music" with sarah and tape

Charles

30.0"   35.0"   40.0"   45.0"   +filtered bell   50.0"   55.3"

21 *fp* alternate between the two notes ad lib. *irr.*

open mouth sometimes

*fp* *fp* *fp* *b.s.* *molto vib.* *ppp* *ff*

sample reverse bell

Delay Off

56.5" 1'01.5" 1'06.5" 1'11.5" 1'16.5" 1'19.0" 1'24.0" 19

27 **C** alternate between the two notes. Quick!

Sarah

shake a bit every now and then

Shard Noise with Plastic by pulling it with two hands

shake a bit every now and then

open mouth sometimes

irr. <>

Matti

shake at the same time

ppp f sp

shake at the same time

Charles

big bell... plus granulation

+ brilliance, délai résonateur dans les tictacs.

1'29.0" 1'31.5" 1'36.5" 1'41.5" 1'44.0" 1'46.5" 1'51.5" 1'54.0" 1'59.0" 2'04.0"

34 **D**

Sarah

shaking the plastic while hiding in the box

hidden in the box

Come out of the box with the 1st photo

just head out of the box

Matti

fp ppp b.s.

molto vib

Stand up

Go to the right of Sarah

Charles

bip bip bip Bell

BRIAN: Retrieving Genelec 8020D first memory.

BRIAN: Cosmic Dust

3'14.0" 3'19.0" 3'24.0" 3'29.0" 3'34.0" 3'39.0" 3'44.0"

**Sarah**

57 **F**

lift genelec Put it in Position standing on the side of the box

irr<> beating with the autotune

o a o o a

**Matti**

*f* *f* > *ppp* *f* > *ppp* *f* > *f* *irr. cresc.* *sp* < *f* *fp*

*gliss.* random high notes

**Charles**

Éclats lots of different sounds Bell sound genelec talks in sweep birds birds

delay in the tic tacs.. flyind birds bells resonance comes back in reverb.. +filtered bell

3'45.9"

3'50.9"

3'54.6"

3'59.6"

4'07.1"

4'12.1"

21

64

Sarah

hydro in the mouth quite sudden

open mouth sometimes

Matti

*f*

irr. cresc.

molto vib.

blend with tape

bell granuler

birds

random notes

irr.

4'17.1"

4'22.1"

4'27.1"

4'32.1"

4'37.1"

4'42.1"

4'47.1"

4'52.1"

70

Sarah

face close to the genelec

a

o o --- a

Stand up with picture #2

*mp*

This is you at our beach holiday

last

sum

mer

Do you re mem

Picture #3

Put pictures on Matti's accordion (right)

Matti

Stand Up

head backwards, looking up..

random shakes with the chest and knees

Go kneel in front of the box stage right of Sarah

*p*

open accordion fully

irr dynamic variation

bell reverse but transform into waves

BRIAN: Summer Holiday.

Waves

Alarm

BRIAN: Retrieving 8020D Memory # 341 569

shiny electronics

triple crochee brillant

4'57.1"

5'02.1"

5'07.1"

5'12.1"

5'17.1"

5'22.1"

5'27.1"

Sarah

78

raw 50 hz. a bit like if possess by some demon

psalmody

everday speech

ber a o a o You insisted on eating watermelon. me lon Do you re mem ber a o a o a o a o a

Take picture 4

Put picture on accordion (right side)

Matti

fp

p

f

p

ff

get up. do a little tiptoe dance facing upstage. then go around to stage left of Sarah

Pick up the picture (right side) without kneeling and continue your dance

Charles

Waves

50hz

5'32.1"

5'37.1"

triple crochee brillant shiny electronics

5'42.1"

5'47.1"

5'52.1"

5'57.1"

6'02.1"

Sarah

85

psalmody

psalmody

psalmody

you re member lady accordion and mister garden light! you are so won der ful

Take picture 5, 6 and 7

Put pictures on accordion (left side)

Matti

mf

molto vib.

fp

f

ff

Kneeling Stage left of Sarah

Get up and go back sitting on the bench.

Charles

triple crochee brillant shiny electronics

50hz

50hz

ALL SPEAKERS: You are so wonderful

6'07.1" 6'12.1" 6'17.1" 6'22.1" 6'27.1" 6'32.1"

92 **I**

Sarah: feedback on genelec with hydro. duet sniffing. tuhina. kissing. spiritited away breathing

Matti: *ppp* Sitting

Charles: Bell sound Genelec Enjoying the kissesss... high pitch alarm BRIAN: Retrieving 8020D Memory #156100

memories interrupt

6'37.1" 6'42.1" 6'47.1" 6'52.1" 6'57.1" 7'02.1" 7'07.1" 7'12.1" 7'17.1"

98 **K**

Sarah: Factory psalmody profane psalmody psalmody

Matti: This must be your homeland, at the Genelec factory in lisalmi with all your cousins and other relatives. When the metal was molded and, components assem bled

Charles: Take picture #8 and 9 Put pictures on accordion Get up very soft body Go back kneeling next to Sarah stage right retract BlackOut 50hz cresceno machine +electronic stuff

BRIAN: Loudspeaker Factory

Put wings around accordion?

24

7'22.1"

7'27.1"

7'32.1"

7'37.1"

7'39.6"

7'44.6"

7'49.6"

7'54.6"

107

L

Sarah

Matti

Charles

Go Hide. Prepare for DIGIDION.  
Change costume and take makeup off.  
Put on the Mask.  
Plaid shirt. light jeans. white puma shoes.  
Trench coat over.

Lights go dim. The sun is setting

3

alarm

ALL SPEAKERS:  
You are so wonderful

bells + pulse continue

BRIAN: Retrieving 8020D Memory #172 112

7'57.1"

8'02.1"

8'07.1"

8'12.1"

8'17.1"

8'22.1"

8'27.1"

8'32.1"

8'37.1"

115

M

N

Sarah

Matti

Charles

Store

psalmody shaking churchy

Start of Aria

À la Jessye Norman  
psalmody----->

This is you at the store. The first time I saw you all shiny and

new

Oh my Genelec 8020D

pure and di vine

prepare for Aria

Throw the picture

Take Genelec in your arm

Lights on Altar and on the Sarah Box

you are the sunshine... granuler... in the background  
very low bass shaking the place

harmonie in the strings

Small bell like entering a store  
BRIAN: Music Store



8'42.1"8'47.1"8'52.1"8'57.1"9'02.1"9'07.1"9'12.1"9'17.1"9'22.1"9'27.1"9'32.1"9'37.1"25

124

Sarah

psalmody

may thy sonic waves re sound a cro o o oss a cross the u ni verse m o

prend le relai du genelec

Matti

Charles

3

ALL SPEAKERS:  
You are so wonderful.

3

ALL SPEAKERS:  
You are so wonderful.

BRIAN: Retrieving  
8020D Memory #1008

9'42.1"9'47.1"9'52.1"9'57.1"10'02.1"10'07.1"10'12.1"

136

P

Mine quick. frantic. rushed

psalmody

Ah This is you when you were mined from the bottom of the earth..

Suprised by the picture

Protect Genelec from explosions

psalmody idem.

You have travel so far to come to me...

psalm.

oh ge ne lec lec may thy waves of power and grace

Matti

Press "J" to select the right scale

j

Charles

BRIAN: Metal Mining

ALL SPEAKERS:  
You are so wonderful.

ALL SPEAKERS:  
You are so wonderful.

Strings continue

10'17.1"

10'22.1"

10'27.1"

10'32.1"

10'37.1"

10'42.1"

10'47.1"

10'52.1"

10'57.1"

143

Sarah

bring us to the sa cred pla a a ss Ah! let my breath be your breath a blend seamlessly leave mouth open

Matti

a s d Facing upstage, Go Kneel in Front of the Giant Puppet and stay there kneeling.

Charles

Bell

11'02.1"

11'05.3"

11'07.8"

11'10.3"

11'12.8"

11'17.8"

11'22.8"

11'27.8"

152

Sarah

Fact 1  
a aria continues let my sound be your sound to ge ther we make mu sic that e choes all a

Matti

z z z z x r e q e q r e w q e e q e q r w w q w q w q w q c

Charles

Big Bell Trash Light ON hevalenly music continuess Trash Light OFF Strings continue

11'32.8" Fact 2 11'37.8" 11'40.3" 11'42.8" 11'45.3"

160 **R**  $\text{♩} = 96$

Sarah  
round  
blend seamlessly leave mouth open  
a bit worried

Matti  
z z z z x r e q e q r e w q e e q e q r w w q w q w q w q e q r e w q e e w q e e w q e e w q e

Charles  
Big Bell  
Trash Light ON Trash Light OFF

11'47.8" 11'52.8" 11'57.8" 12'02.8" 12'07.8" 12'12.8"

165  $\text{♩} = 48$  psalm.

Sarah  
Baptize this loud  
speaking to the speaker god  
ker infuse it with divine  
power Sound is a sacred  
force that connects us with the di vine  
blend seamlessly leave mouth open

Matti  
c  
Press "K"  
K a s d a s d  
Get up and go on you knees. Facing Audience  
+Air Guitar. Getting Crazy (65%)  
Solo like a rock star shredding with left hand  
Close to the accordion on center stage. Look at it?  
"See, this one is much better! you acoustic shit"

Charles  
hevalenly music continuess

12'17.8"

12'22.8"

12'27.8"

12'32.8"

12'37.8"

12'42.8"

12'47.8"

12'52.8"

Sarah

171

may your so nic wave\_\_ vibrate born anew in sound

aria continues

blend seamlessly leave mouth open

ou

blend seamlessly leave mouth open

Matti

V

as d

Go sit down

Charles

12'57.8"

13'02.8"

13'05.3"

13'07.8"

13'10.3"

13'12.8"

13'17.8"

13'22.8"

Sarah

179

S Fact 3

a

demon

bend up and down

Matti

V

z z z z x r e q e q r e w q e e q e q r w w q w q w q w q e q r e w q e e w q e e w q e e w q e c

Sitting

Get Up during the talking and merge the talking with the cherubin solo around Sarah...

as d

Solo like a rock star shredding  
Left hand Air Guitar  
On your Knees! (100%)  
DownStage

Charles

Big Bell

hevalenly music continuess

Trash Light ON

Trash Light OFF

3

ALL SPEAKERS:  
You are so wonderful.

13'27.8" 13'32.8" 13'37.8" 13'42.8" 13'47.8" 13'52.8" 13'57.8" 14'02.8"

187

Sarah

the loud speaker it's alive, above we have found our one true love that will heal the broken earth

Lift up the Genelec... try to save it a gift from

Cognitive dissonance that almost cannot be bear anymore... a bit crazy. crooked inside.

Matti

a s d Go hide stage right

Press "L" L a s d Quick show off and go sit

Charles

Coming in

14'07.8" 14'12.8" 14'17.8" 14'22.8" 14'27.8" 14'32.8"

195 **T** Sarah Fells un wrapping

Sarah

The box gets untangled and shows the trash inside Sarah wanders around in the trash a o take a step on the low note a o

Matti

Go Sit Down

Unwrap the box and let the trash fall

Charles

Big Bell

lights flickering

*ppp*

14'37.8"

Fact 4

201

U

96

14'40.3"

14'42.8"

=48

14'47.8"

14'52.8"

14'57.8"

15'02.8"

Sarah starts to talk. Melodramatic

Sarah

isthat

true

This is because of you? That fire. What is it?  
Is that everyone and everything burning?

It is, isn't it! Everyone and the earth.  
How could you, how can you!

Matti

Anticipate and Interrupt

reqq

z z z z x r e q e q r e w q e e q c v

c

Charles

Big Bass / bell

Trash Light ON

Trash Light OFF

15'07.8"

Fact 5

208

V

96

15'10.3"

15'12.8"

=48

15'17.8"

15'22.8"

15'27.8"

genelec takes over crescedon + éclats

genelec says why

Sarah

sarah's voice just in the tic tac speakers

Matti

z z z z x e q r e w w q e e q e q r c v

c

Charles

Scene

Trash Light ON

Trash Light OFF

	Act III: Suffering						
Section	Sarah	Matti	Genelec	Brian		Charles	Video
	Sarah Change kurogo, black but head is not yet covered				0	In blue are the cues I trigger	SUFFERING
		Take Mask and Coat off. Leave them on stage and go centered stage. Sit on the ground. Put Ipad in Camera mode so you see the screen at the back, Fake glasses and SM58mic				Unplug digidion USB	
A	Sarah is off-stage.	Matti is sitting down with digidion and typing on another keyboard in Lypsync with the sound and video	Genelec is lying on the pile of trash.		1		We see on the big screen Matti Screen
		Hello audience, I'm Matti, the accordion player. I want to express my deepest and most profound feelings of love. I have to write this in secret, so that the soprano Sarah doesn't notice...		Safety considerations			
B	Comes on stage with gloves and ear cuff and a crowbar. Dress up in Black like Charles Kurogo....but with face uncovered Heavy footsteps. (As she is the "unqualified" service personel".)			Servicing and adjustment must only be performed by qualified service personnel.			
	Talking: <b>So...Did he say anything?</b>		Genelec is shaking. Fear of Sarah.				
		No					
	Cell B x4	Cell B x4					
	Hm.. why don't we give it a bit more ?						
		Sure.			2		
	Makes a sign to start.	Start Speaker Torture Program. <i>PRESS a key On Keyboard</i>					
	Sarah screams in a mic a la Peter Valek.	Continu writing calmy and innocently while the torture is going on.					
	Blend with Electronics.	I LOVE Genelec loudspeakers! There's nothing better than putting on music and dancing. Music moves me—especially pop music, which really gets the kick out of me. I start to shake, twist, and turn like I'm on a rollercoaster. It's fabulous! I am sure you all agree.					
	Make a sign to stop.				3		
		Stop torture programe. <i>PRESS key On Keyboard</i>					
	<b>How about that Genelec!</b>						
	listen. Wait for Genelec before next line.		Complains. Genelec Calling Mother (voice of Sarah as a Ghost)				
	Hm..Makes a sign to start again						
		Start Speaker Torture Program <i>PRESS 10 On Keyboard</i>			4		
	Sarah screams in a mic ala Peter Valek. 60" Playing in the trash cans with the crow bar.	Continues writing calmy and innocently while the torture is going on.					
	Low Growl +Feedback	In my living room, when the sun is shining, with my closest friends and family and my six Genelecs, I feel wonderful. Especially when I treat myself to a glass of Coca-Cola with ice cubes. What could be better in the world? Nothing! :)					
	Make a sign to stop.				5		
		Stop torture programe. <i>PRESS 0 On Keyboard</i>					
	listen		Complains.				
C	Sarah is going to hit to loudspeaker with the crowbar. Brian Interrupts	looking at sarah		The loudspeaker must not be opened.			
	Sarah stops thinking about it twice.. or it is just a fake. Laughing						
	Pickup the Salmiakki cord		Longer complaint. Calling its mother.				
	<b>Oh, he his calling for his mother...you mean me...?Poor Genelec. Look what I will do to your mother! Haha!</b>				6		no change in video
	Sarah is biting the electric cable (it is actually Salmiakki Candy) and fakes to be electrocuted.			Do not use the loudspeaker with an unearthed mains cable or an unearthed mains connection as this may compromise electrical safety.			
	fall on the floor. still 2 sec screaming interrupts Sarah's theater	Drop the digidion... suprised by the scream.. Drop your galss too...	Screaming! Very loud				
	Sarah: Get up.Spitting the salmiakki in the water. <b>Oh Christ! Oh Shut Up!</b> While blocking her ears, Sarah makes a sign to Matti, so he starts the torture program again.			This loudspeaker is capable of producing sound pressure levels in excess of 85 dB, which may cause permanent hearing damage.			

D	scream in mic during torture. FULL ON	Takes a while before Matti Start torture programe. He cannot find the button. or his glasses. He is distracted because of his writing. Matti finally starts sound torture program again. <i>PRESS key On Keyboard</i>		7		
	Make a sign to stop.	Stop torture programe. <i>PRESS 0 On Keyboard</i>		8		
	Going to hit Genelec with the crow bar. <b>YOU GENELEC!</b>	<b>HEI HEI!</b> Matti tries to interrupt.				
	Sarah gives a mean look. <b>WHAT!</b>	Talking in a quiet manner, stuttering a bit. <b>Well</b> , clearing throat. <b>I was just googling and found out that Genelec is actually quite sustainable business and their produ...</b>				
	Interrupts. <b>BULLSHIT! These people are exploiting workers, polluting the world and their owners are shitting in golden toilet on Mars! Capitalists, they are all the same.</b>	<b>I don't think this is accurate let me google this...</b> Googling: toilets on Mars?				
	<b>Let me have a good time.</b> Looking at Genelec. <b>It will outlive us anyway. It will be king and master of us all.</b>					
E	Sarah wanders a bit wandering what to do next while.	Matti is scrolling.	Do not place any objects filled with liquid, such as vases on the loudspeaker or near it.	9		no change in video
	<b>Hei Genelec. I heard this is your baptism? So. Shall we baptize you then?</b>					
	Sarah drags Genelec close to center. Kneeling	A low vibration of the speaker fades in.				
	<b>Onn your are shaking. Don't be sacred... Here's a bit of holy water for you.</b> Spit in hand, rub on Genelec. Alternate beautiful Singing and spit.					
	Singing: <b>Why did you hide all this from me? Spit, Why did you hide all this from me? Spit, Why did you hide all this from me? Spit</b>					
	<b>There you go. All Baptized. Free from all your sins. Purified from this dirty process from which you were born. I so wish it was true.</b> Sarah Looking at polaroids on the accordion. <b>You were so innocent. Talking. I could kill you but then there are a thousand just like you. You would be soon replaced. So I just want some fun before this is over...</b>			10		no change in video
		Quite happy. <b>Hei look what I've found!</b> Matti found a youtube video of unboxing Genelec		11		
	<b>Cell B</b> until Brian	<b>Cells B</b> until Brian				
F	pikcup poster. use cable as pointer.		Do not obstruct airflow around the loudspeaker. Free flow of air behind the loudspeaker is necessary to maintain sufficient cooling.			
	Showing poster of Genelec lineage. <b>I have your family here. Do you like this one? Your big brother 8050B? Quite Big. Impressive. 25 years of sustainable development... Yeah right! Taking a bite of Salmiakki, chewing and spitting in the bowl. What about him? 8010D. Your little brother? You know I have it right here. I have connections.</b> Sarah smiling Looking at Matti, <b>MATTI! I know what you are hiding there</b>					
	<b>Just give it to me..</b>	Sarah no. Don't do it. Genelec is very responsible and they really are quite sustainable, I've found these graph here take a look Sarah? Sarah? Pulling out the graph Angry: HEI!		12		
	Sarah pulls the Genelec 8010D from inside Matti's Digion ...wrap it in plastic while continue talking. Show the speaker to the audience					
	Small conversation/baby talk with shaken 8010D. <b>Onnnn your also shaking. Poor little creature. You were trying to hide? Sarah changes look. Lizard people are spying on us and that's what they want us to forget.</b>					
	Wrap slowly the small Genelec in a plastic bag.	<b>I don't think that's right. Let me check.</b> Googling typing away				
	<b>The blood of the workers is on all our hands. Meanwhile they are enjoying themselves at a fancy sauna on the moon with golden toilets and it's all your fault. You piece of GARBAGE! You piece of GARBAGE!</b>					
		<b>I don't think that it's right. Sarah Nooo!</b>				



	<i>Pulling Genelec 8010D it by the power cord and suspending him above the water... Answering to Matti. <b>It can't suffer anyway.</b> Looking at Genelec. <b>I could destroy you but that wouldn't change anything.</b> You are just symbol.</i>						
		No Sarah!			13		
							Switch for other screen
	Act IV: The sevens sins of a loudspeaker						
Section	Sarah	Matti	Genelec	Brian		Charles	Video
	Sarah is off stage. and puts a mask on.	Matti is kneeling with accordion in front of him. Off Center Stage Left Accordion. Nosferatu. Sad face. Kneeling Next to the Genelec.. Sport Bandana					
A							SUBLIMATION
				The Seven Sins of the Loudspeaker	14	Seventh drop	The sevens sins of a loudspeaker
B	Get Up	Nosferatu. Pull the Accordion like in Video #2. Gradually increase volume. start p ->mp First with one hand in the low register		1. We forgive you for distorting sound. 2. We forgive you for producing harsh sounds. 3. We forgive you for having weak bass response. 4. We forgive you for creating muddy sound quality. 5. We forgive you for having a limited sound projection. 6. We forgive you for inefficiency in electrical power usage.			
C		Cell a. repeat after genelec. 5 mes. 4/4 at 60. Register keys with the two index. look at Genelec	Cell a. duel between Matti and Genelec				
D		Nosferatu. mf ->f integrate the 2nd hand		7. We forgive you for being unreliable in high frequencies.  8. We forgive you for compromising quality and promoting planned obsolescence. Planned obsolescence refers to intentionally designing products with a limited lifespan.  9. We forgive you for withholding transparency. Transparency is the cornerstone of accountability.  10. We forgive you for engaging in unfair trade practices. Deceptive methods are used by businesses to gain an advantage such as using misleading claims about products or forcing customers to buy additional items.			
E		Cell a. 8 mes. 4/4 at 60	Cell a. duel between Matti and Genelec	BRIAN start transformation.			

F	Enter at Sin 13. Go to Puppet and take the box.	Nosferatu. ff->fff both hands		<p>11. We forgive you for exploiting mining workers extracting rare earth elements. Rare earth elements are crucial for modern technology, from smartphones to renewable energy systems. Exploitation occurs when companies prioritize profit over workers' well-being.</p> <p>12. We forgive you for harming the environment. Environmental harm can result from inadequate waste recycling such as plastic. Plastic, once hailed as a revolutionary material, has now become a global menace. We find ourselves ensnared in a web of convenience and disposability, with single-use plastics infiltrating every aspect of our lives. The consequences are dire: only 9% of the staggering nine billion tons of plastic ever produced has been recycled. The rest? It lingers in landfills, drifts in oceans, and infiltrates our ecosystems. Picture this: more than a million plastic bags are used every minute, with an average "working life" of a mere 15 minutes. The scale of plastic pollution is staggering, and its impact reverberates across the planet.</p> <p>13. We forgive you for perpetuating economic inequality. Economic inequality is a pervasive issue that casts a long shadow across the globe. Its impact reverberates through society, creating a stark divide in access to essential services. The unequal distribution of wealth perpetuates wage gaps, leaving marginalized communities at a disadvantage. Women, people of color, and those from lower socioeconomic backgrounds bear the brunt of this injustice. Their access to education, healthcare, and financial services remains restricted, perpetuating a cycle of disadvantage.</p>	Brian Voice puppet + its transformation tongue of fire	
G	lift the box out bring it solmenly close to matti. Put Box over Matti. leave	Cell a. 8 mes. 4/4 at 60	Cell a. duel between Matti and Genelec. Matti looses.	<i>End of Brian Transformation "Ectoplasme coming out of him... white stuff surrounding the genelec or out of the puppet."</i>	Put Box over Matti	video transition... cells overlap with the ending of the 13th sins (never really ending)
H		Nosferatu. fff .Matti is put in a Box while he continues playing	White noise quite loud.			<i>. Screen is white with letters/data very fast. Cheap Ikeada</i>
I						<i>Hyper fast glitch between the text and the music. Text is written slowly on the screen</i>
J	Go put the lights on the white Genelec on. Rig it Genelec lift up there on the Basss.					<p>Mökin lasilla lintunen lauleli. Ja vilkkui ikkunan valo. Ja katso! Katto se kohosi ja mökistä suur' tuli talo. Katso! Mökki laajeni maailmaksi ja maailma suureks ja avaraks ja laulua täys oli avaruus ja aurinko oli kuin uus.</p> <p>At the cottage window a little bird sang. And the light of the window did flicker. And look. The roof up it sprang and the cottage became a house bigger. Loo. Into a world the cottage grew and the vast and wide too and filled with song was the aire and like new was the sun's flare.</p>
K	Come quick and Wrap the Genelec in a Garbage bag and leave.					-Eino Leino 1898
L						Coakroach Video
						<i>Black</i>