

O R D E R with scene description without subtitles and text rehearsal 23 (AUGUST 26)

P1 lucas **P2** hyoduck **P3** junho **P4** Igor **P5** byungjun
P6 soonwoo **P7** david **P8** ali **Q1** lira **Q2** boram **Q3** namae **Q4** soonwoo
camera ali
light michele
sound dongyu+keunche
subtitle yunyi+boram

check intensity level and speed and step and cues of all lights

double fall (P7 P3) 3 _____ *verzeihen sie P4

ST 1 (G K: accurate timing with P4)

*
-

Verzeihn sie	미안하지만
aber draußen	밖에
regnet es so stark	비가 너무 많이 와서
Verstehn Sie	무슨 말인지 아는지
Und da hab ich	혼자
mir gedacht	말 해 보는거
Emmi hab ich gedacht	이렇게
geh doch einfach	그냥 안에 들어가봐
rein in die Wirtschaft	거기 안에 들어가서
Ich komme nämlich	여기 매일 밤
jeden Abend	지나갈 때
hier vorbei	요 근처서 들리는
und hör die fremde Musik	이상스런 음악이
von draußen	밖에까지 나는

Was ist das
für eine Sprache
was die da singen

그게
어느나라 말인지
이 노래가 어디 노랜지

Das ist Arabisch

아랍 노랜데

Ach Arabisch So so
Ja Aber wir haben
auch deutsche Sachen
in der Musikbox
Fast die Hälfte

아랍?
그래도 우리꺼도
많이 있긴 한데
뮤직박스에
거의 반쯤은 우리노랜데

(x3 P3)
*Aber die horn natürlich
lieber Sachen
aus ihrer Heimat*

개네도 나름대로
자기네 소릴
고수하기 마련

*but naturally
they would rather keep to
Things from their home*

기호와 취향도
따로 있고
서로 섞이기엔
근본이 다르니까

audience light (50)-0

P7 and P3 at MODEL SITE with their back to the camera

P4 under platform near mic (in the dark/no light)

double fall light blue

- scrim 3 blue 45 45 45
- scrim 3 sun 40
- model light right 49

double fall light blank david

- no model left
- no scrim 3 sun
- no scrim 3 blue
- different intensity from double fall light blue 49-60

double fall light blank junho

- same as double fall light blank david
- model left 44

double fall light mirror back

- double fall light blank
- scrim 3 sun rise from profile 49-60
- mirror back rise 0-66

curtain opens

double fall light blue standby

P7 back

- P7 turns like sun rise
- eye leads the turn
- second eye (right eye) is small sun rise
- P7 fall
- P7 fall is cue for Light out
 - as P7 fall
 - at the same time with P7 fall
 - a little before P7 fall like a premonition

x2

P7 back

- P7 fall before second eye rise

P3 back

- sound cue for rain genelac rear slow up
- P3 turns like sun rise
- eye leads the turn
- second eye (right eye) is small sun rise
- P3 fall

P3 back

P4 text

- verseihen sie...*
- P4 voice not close to mic
- pick up should be enough
- slowest normal talk

P7

double fall light blank david

P7

double fall light blank david+scrim 3 sun rise from profile

P7

double fall light blank david+scrim 3 sun rise from profile+mirror back rise

P3

double fall light blank junho+scrim 3 sun rise from profile+mirror back rise

P3

double fall light blank junho+scrim 3 sun rise from profile

...für eine Sprache... is the sound cue for arabisch Musik

sound dims rain down unnoticeably before one out of four

one out of four 5 *is it a sobbing (P7 voice only)*

P4 at third wall

- third wall light glow first 27
- igor light (quarter light 1) glow slow 10 (4)
- do not show P4 as silhouette for too long
- light glow is a character

P4 aches

- five aches
- do not imitate gun shots
- no sound

P4 falls

- fall without feet popping up
- quarter light 1 out moderate speed

crowd at third wall in silhouette

- in swift motion
- walk as a crowd
- overlap images in silhouettes in layers
- do not gather only on the right
- P4 stands up after the crowd arrival

third wall light on 53

P7 moves to fake column

- cue for fake column light level 1 50
- cue for crowd to fake column
- find your own position before walking
- find your own trajectory
- rest your hand-you are trees in silhouette
- some should look up fake column light
- be aware of image on marching mirror

third wall light out

- cue for crowd to house
- house light 1 on after crowd in position 20

- P5 P6 P8 left arms in view
- P1 remains hands back at fake column
 - fake column light up glow 70
 - P1 in silhouette
- Ps own cues crowd to house position 2
- Ps don't look for markings when finding positions
- P4 to quarter light 3

Quarter light 3 100

- =P4 turns head
- =arabisch music

fake column light out

- cue for quarter light 3 out
- after quarter light 3 out, crowd in own rhythms to third wall
- quarter light 3 should not remain after P4 leaves
- house light out slow
- P7 in third wall david position

P7 turns head

- quarter light 1 on 49
- model R 100
- model L 100
- quarter 5 (face) full
- third wall 30
- P7 face visible from the back audience
- P7 sings sobbing perfect

P7 falls

- group dissipates
- all light around fades

- =P4 drags P7 by feet to stage left

- =cue for light flower fade up
- =cue for P6

flower fade

P6 X2

ST 2 (G K)

*

Aber
die hörn natürlich
lieber Sachen
aus ihrer Heimat.

당연히
끼리끼리 자기네
익숙한 게
듣기 좋고

Aber
die hörn natürlich
lieber Sachen
aus ihrer Heimat

우린
우리 거가
듣기 좋고
자연스러운 거

P6 stands at MODEL SITE with back to camera

- scrim 3 sun (0)-70
- P6 turns head left
- model R (0)-40
- P6 recites ...aber die hörn...

handsback _____ 13 _____ **h.i.p*

ST 3 (E K)

*

Like hands on a clock
shadows revolve around
Somnambulant shoulders
and chins grow

As they reach the ceiling
and the mountains beyond
the distance
extends on itself
like a sophistic fable

And the focal point
of our eyes turn
in exacting synchronicity
with the shadows
As if we are
the instigators
of their revolution

The rules of the game
are listed
and there is a cut
to collapse time
or to remain in one
shooing away the dawn

unmask
unravel
disrobe
disclose

시계의 침들처럼
공전하는 그림자들
몽유하듯 어깨와
턱이 자라

천장과
산 너머에 닿으면
우화를
궤변으로 풀어내듯
거리는 증폭되고

또 그 그림자와
똑같은 주기로
도는
우리 눈의 초점
그들 그림자의
공전을 선동한게
우리 눈길인냥

나열된
게임의 법칙 안엔
컷도 있어서
시간을 꺾고 포개거나
그 시간에 머물러서 오히려
새벽을 쫓아내고

참모습 찾듯
풀어내듯
발가벗듯
알아내듯

When darkness
turns lucid and
stark
like what is drawn in
by mornings
see how a flush light
soft as the moon
is in slow motion
overcast
by the starker sun

어둠이
밝아지다 못해
매서워지면
여명으로 인해
끌려오듯
아련하게 펼쳐진
달빛의 조명을
시나브로 가리는건
갈수록 모진
태양이고

orange scrim 2 40 24

- glow (stage by stage; NOT smooth one dim up)
- audience wonders if it dims up or is still
- take time between every step but not long enough to be stale

scrim 2 moon 18

- very very careful first appearance, like a drawing
- sound cue to h.i.p

orange scrim 3 26 27 29

- immediately after moon
- skip 0-5 when you cannot see any orange on scrim 3
- quiet glow
- look at the screen to see orange and silhouette
- slow appearance on screen
- wait with P1 on the “rest snare drum” part

VIDEO silhouette P1 hands back

P1 walks out

- exit right after “rest snare drum”
- do not sway or stagger when exit

scrim 2 sun 20-(36)

- start after P1 exits marching mirror
- scrim 2 sun **up** 36 around (before) P1 crosses the sun

scrim 3 sun

- scrim 3 33-(55)

P1 enter HOUSE

- head off
- birds on shirt lit up
- sound to volume level 2
- sound starts flanger effect on ...focal point...

House light level 39

P2 enters MODEL SITE

- P2 front silhouette (confirm center)
- P2 slow turns
- P2 hands back
- model right light 55
- slow turn-pull elbow

- =P1 slow hands back turn

P1 exits HOUSE to CORRIDOR

- P2 is the cue

P2 exits MODEL SITE

scrim 2 sun out
• there is a cut”

scrim 1 blue 48

- before P1 appears above house

triangular stairs light on 28

- after P1 enters stairs
- before P1 appears above house
- triangular stair is the tale

P1 climbs triangular stairs

- P1 turns round visible

P1 climbs the long stairs

- light get ready for L light

scrim 2 orange out

scrim 3 orange out

scrim 3 sun up 55

- cue for scrim 3 sun (33)-55

scrim 2 blue level 2 up 60 75

scrim 3 blue level 2 up 68 68 89

- balance blue on screen

P3 enters MODEL SITE

- P3 a little before melodica part
- P3 with melodica
- P3 axe reading position
- model R 73

P2 enters HOUSE

P1 at platform

- L light 35 30
- orange light (slow like dawn) 23

P3 at MODEL SITE without melodica

- frontal
- turns

P1 turns back from PLATFORM

- P2 turns with handsback

- handsback
- turn-handsback

- P3 turn-handsback at MODEL SITE is the cue

P4 enters MODEL SITE

- P4 right and upwards
- wait for camera cue for P2 handsback
- P4 eye to left and turn head left
- (P4 handsback)
- (take time handsback)
- [Model L 30](#)
- [Scrim 3 the same 55](#)

P3 on its own cue to leave the house

- generally synching with P4 leaving MODEL SITE

P2 at the HOUSE top

- [house top 1 13](#)
- P2 handsback is cue for P4 handsback

P4 hands back and exit MODEL SITE

- (P4 looks right up)
- (P4 eye turn left)
- (P4 head turn left)
- P4 hands back and turn right
- strength and hold
- P4 exits=P2 exits housetop=P3 exits house
- abyss light breath in/out 70

CAMERA pans with P4

- CAMERA not lose P4
- P1 down triangular stairs on screen

- P1 to the third wall corner

P2 climbs up long stairs
 • house top 1 out

stair-shadow 1 on
 • 40

stair-shadow 2 on
 • 49
 • visible shadow of P2 legs

P2 on platform

P3 on house top

- stair-shadow 3 on
- 27

- lie in position soft
- house top 2 20
- house top 5 25
- wait for P2 to descend

P5 enters MODEL SITE off screen

P4 enters house

P2 L light intensifies slowly 70 55

- take time like sun rise
- P5 lowers hands as after frontal light reaches maximum
- P5 lowers hands

- P5 lowers hands=P2 turns=P4 handback turn and exits house
- cue to light house light level 1 12

- sound is moved to stage from ...like what is drawn in by mornings....

P4 enters corridor

- Q1 prepares candles
- P4 disrobes as walking casual
- P4 exposes upper body
- P4 exposes lower body
- P4 wears skirts
- P4 wears blouse

scrim 3 sun out

P2 descends long stairs

- stair shadow light off one by one
- make sure legs are visible

P3 stands up and holds P2 hands

- house top 2 and 5 out
- P2 P3 descend triangular stairs
- P2 turns to corridor and wears dress
- triangular light out with descent

P8 camera pans back to maudlin hole

- make sure to turn as triangular light FO
- P5 still at MODEL SITE
- trio light stand by to breath in together with the pan (P8 confirm)

P5 at MODEL SITE

- P5 with trio light (top 45, back 38, model right 40)
- P5 and P8 make sure P5 back reflects light to scrim 3
- P5 recite electra
 - P5 confirm center with P8
 - P8 confirm trio light consistency

P7 sound preparation for P5 recital

- sound break from previous song (h.i.p)
- sound interrupts
- sound break from subsequent song (candle cruise)

P5 recites *electra

- sound avoids ambience before recital
- sound make sure to have first word clear but calm
- P5 reads to a friend unlike didactic book reading
- P5 voice is female to male (cue is ...you'll not listen...)

ST 4 (E K) P5 at maudlin hole

*electra

it is your fault	이건 엄마 잘못이지
not mine	내 탓은 아냐
you are the doer	사 필 귀 정
and deeds find names	엄마가 장본인이고
see	보면 지금도
now you fly into a frenzy	혼자 분해 가지고
first	우선
you let me speak my mind	들을 맘도 없으면서
then	나한테
you will not listen	속을 털어놓게 하고
censure not	내 입 막지마
my mouth again	다신
for I shall say	나도 말
no more	안할꺼니까

거

candle cruise _____ 10 _____

after *h.i.p

P1 at third wall corner

P4 exits house=Q1 lights candle

P3 change to many gates sailor

P4 and P2 change into skirts in the corridor

P2 walks toward fake column

cut out light:

platform 19

column 75

[column 2](#) 24

(orange bar 14)

(triangular stair 24)

scrim 1 moon 19

scrim 2 moon 18

P4 walks backwards with candles

- sound complete silence before P4 enters
- different rhythm different time different continent

silence changes to mantra sound

- house light out as P4 enters stage (12)-0

- clear break in soundscape from the previous
- sound avoids pick up of ambience before sound starts

P8 pans camera side perspective

- P4 and P1 in the center of the screen
- have in mind the subsequent shot of P4 and P6
- confirm no light in the frame (surreal movements of light and Ps in the dark)

P4 pauses before P1

- candles turn first to be in silhouette and light P1
- P4 head turns to show P4 face on screen

P1 gaze on P4

- P1 looks up to P4

P4 passes P1

P6 walks toward third wall corner

P4 and P6 exchange gaze

- P6 passes to the left of P4

P4 and P6 occupy full frame on screen

- there should be a visible different in size and luminosity from the previous shot (P4 and P1)

P6 continues to P1 site (third wall corner)

- P1 leaves and walks toward maudlin hole
- P2 in silhouette

P4 pauses

P4 turns candles

=
=
=

P8 pans camera left

P2 walks slowly toward P4

P2 holds candles together with P4

P2 and P4 rotate

- fake dolly shot

P4 walks toward fake column

P2 holds candles and continues toward stage left

- P2 exits with candle masking P2 face
- P2 walks toward P1 to light P1
- P1 standby at Model site

P1 at Model site

- [light up Model front 16-cap 24](#)
- P2 lights up P1 (coincides with P1 recital)
- P1 and P8 makes sure his back reflects back light to scrim 3
- recite Electra K (enunciate with accurate space and rhythm)X2
- P1 voice is female
- **sound: is alice is a giant that chews late summer trees like crackling candies**

Backstage Light grow to 25

- color patterns of receding men
- P5 passes mirror sheet to P1 after electra X1
- after electra X1, sound to play track gut
- P7 mixes trangle to track gut
- P1 mirror sheet reflection on P4 skirts and P6
- [light up Model front 45](#)

- P2 candles out

P8 camera side perspective

- toward the end of P1 first Electra recital
- P4 and P6 duet dance
 - P4 skirt check position
 - P6 shoe check position

Light cut-out on

- confirm camera side perspective before cut out
- column
- platform

- column 2 24

Backstage Light 12 on

P6 entering under platform

- scrim 1 2 3 blue out slowly
- gut ends = P7 plays triangle

Q drops kabuki 1

- Q waits for intercom direction for exact timing
- Q knows that kabuki drop is after scrim 1 2 3 and
- Q knows that kabuki drop is with scrim 1 moon/scrim 2 out slow

P3 catches and moves to stage left

cut-out light out
scrim 1 moon/scrim 2 moon out slow

backstage light out
• after P3 exits stage
with kabuki 1

many gates _____ 5

abyss light 0-55-80

P7 plays looper when gates make noise

- many gates glow into position slowly

view from camera side perspective A

P1 P3 P2 (BEHIND HOUSE)
 P4

step 0

stay and let curtains be seen in abyss light

step 1

P1 enters curtain and look

P3 looks

P4 stays

step 2

P3 enters empty gate and re-enters empty gate back

P4 opens and closes

step 3

P3 enters curtain toward audience=P1 re-enters back curtain

P3 opens empty gate->

- P1 opens empty left toward P3 empty gate
- P1 opens curtain right toward P4
 - p3 appears and disappears under curtain in view through right gate

step 4

P1 P3 P4 make sure many gates stand still

P1 P3 p4 hands at rest

view from camera side perspective B

P1

- framed in empty gate

P3

- behind curtain

P4

- profile

house columns P2

- in the shadow behind house next to columns

step 5

P1 enters empty gate toward stage right and keeps walking

- light cue to abyss **up** level 2 (55)-88 to make P1 visible as it gets smaller on screen

P4 enters toward audience= P4 framed in left empty gate

P3 enters right curtain gate toward camera

P3 stands still

P4 turns his head to camera

step 6

P3 stays

P4 turns to walk to stage left=P2 walks toward many gates as P4 enters the house

step 7

P2 unfolds stage right gate to make three gates on screen=P3 arrives behind house

step 8

P2 make sure the many gates stands still

P2 enters empty gate on the right (3rd gate)

P3 walks to hide P2

P3 contrapposto right (left leg a little out/weight on right foot)

P2 and P3 stand still

step 9

P2 walks to curtain gate (middle gate)

P2 hands back and turns to P3=P3 turns to P2

P3 walks while stare at his own shadow on P2=P4 is revealed from empty gate (third gate)

P3 hands back and turn to camera==P4 walks toward camera

step 10

P2 stays with hands back

P3 walks toward left empty gate =P2 hands back is revealed

P4 toward camera passes P1=P1 walks toward gate

step 11

P3-P2 hands back-P4 arrival on gate-P1 arrival on gate coincides in one line

P3 walks through left empty gate->P3 helps structure stage right

P4 opens another curtain gate (4th) toward back stage=P1 is framed in right empty gate (4th)

P2 unfolds two gates (curtain gate (middle gate)) to left (curtain; 1st) and right (empty; 2nd)

P2 turns head to camera

P1 turns head toward audience

All stand still

view from camera side perspective C

P1 P4
curtain-empty-curtain-empty
 P2 P3

step 12

P2 somnambulant walk toward camera

P3 comes to audience (screen left) toward camera and then continue toward back stage(screen right)

P1 enters right empty gate (4th) through to behind house stage right

P4 folds stage left-toward audience-stage right (clockwise) and arranges

- 4-5 columns
 - using square shape
 - depth of field
 - diversity
 - opening toward audience

- different speed
- spinning with holding two gates
- and other techniques
- lining up and closing before coming home
- P7 dims down looper around gates crosses mountain wall 4

P4 exit should not be too slow
 P6 already standby at MODEL SITE
 P2 candle ready as P4 exits

duet light 4 P6 ...*aber die hörn...

P2 light P6 with candles
 P6 turns head left and right while reciting ...*aber die hörn...
 • female voice

ST5 (E K; PLACE HOLDER R18)=is a wild hog with worms and craze in a vase like blind bats

Aber	당연히
die hörn natürlich	자연스런
lieber Sachen	우리가
aus ihrer Heimat.	좋고

but	우리는
naturally they	우리대로
would like to keep	있는게
things from their home	자연스런

but
naturally they
would like to keep
things from their home

원래 여긴
우리 건데
당연히
우리가

but
naturally they
would like to keep
things from their home

이런 노랜
안어울리고
울리기도 싫고
오히려 소름 끼친

but
naturally they
would like to keep
things from their home

그런 소릴 따른
너희는
너희대로
머무는게

P6 says X5 or more

- X2 P7 reverb
- X3 P7 modulation
- X4 P2 leaves
- X5 P2 shiny bones

P2 walks quick pace backwards toward the house

- P7 shiny bones reach climax when P2 under house
- P2 walks backwards through corridor casual
- P2 behind house and blows out candles
- cue to sound track sobbing
- cue to light glow for david light very very slow glow (imagine a metal getting red)
- david light david head 65
david table warm light 31 36 31

ST 6 (E K) for all *sobbing text
sobbing text 1/2 (before ...everyone is all ears...)

*

Is it a sobbing that I hear	이게 흐느끼는 소리가 들리는 이 소리가
She speaks of what can only be described as her own problem	이 여자가 내는 소리는 자기 하소연이라 불릴 말 뿐이니 결국
Or he simply says It is a sobbing that I hear	남자가 할 응답은 그냥 이 우는 소리가 흐느끼는 소리라는 말
Carried in a melody what accompanies is a cloud of anxiety that stays or floats on its own will Although it might be of use in the future this day it digs her into a maudlin hole	선율을 탄 이 소리의 반주자는 구름같이 제 맘대로 떠 있거나 떠 나가는 근심 덩어리 훗날 이게 쓸모 있을진 모르지만 오늘 이 여자한테 넋두리만 자초할 감상이고

disrobe 3 THE CHORD

...this day it brings her into a maudlin hole....

- david body light disappears very slow

P3 with guitar at stage left

P1 P2 P4 P5 P6 (all Ps at stage left) about to disrobe

Q holding disrobe lamp(=shadow throw lamp)

P3 guitar starts THE CHORD

crowd disrobes

P8 camera follows guitar hand

- model right 48 glows as it he passes people on screen
- model left 41
- P3 moves following model light
- P3 slow and watch for P8 camera pan

- shadow throw light on slow (ignore 0-5) 5-24
- shadow throw light is a breath-in-and-out
- P8 camera pans like moving car's headlight
- pan index first then grab to avoid shaking

- never lose the P3's right hand and guitar
- seemingly steady speed on screen
- P3 walks fast once P3 meets P8 camera pan
- top light on MODEL SITE 23 when P3 at MODEL SITE

P7 battles THE CHORD

mountain wall light on glow one after another

- by transformation (=mutation)
- by interruption (=confinement)
- by aesthetic difference (=discord)

- mountain wall 4 19
 - P7 effect on P3 guitar
- mountain wall 3 25
- mountain wall 2 39

NOT MINE

내 탓이 아냐꺼

'TIS YOUR FAULT
NOT MINE

제

이건 네 탓이지
내 탓이 아냐

*

I heard
he escaped the Peninsula

그 중
한 남자가 반도에서
탈출했다고 들었는데

but hadn't since slept
a night
Then I
heard the man say
They'll not catch me

그 후
평생 잠에 들지 못했다며
그래도 끝까지
이렇게 말했다며
아무도 자기 잡지 못할거라고
아무도
못 잡을꺼야
날

I saw a purple dress
on the valley
It's a woman
dragging her hair
I heard that from
a tall man's shoulders

계곡속에 뵈인
보라빛 치마가
알고보니
제 머리채를 끄는 여자였다며
키 큰 남자의
어깨 위에

comes a
small man singing

달린 작은 남자가
노래 하고

They sang
with a technique

행상인들이
주로 쓰는

of reverberation

공명이란

adapted
from peddlers of goods

일종의
기교를 썼다고

It was put to good use

Historians tried to memorize

and succeeded

They found out
the man who escaped

탈출한
그 남자가

was a professional actor

배우란 걸 알아냈다며

He played a woman

그 남자의 역할이

who must pretend

살아남으려면

to be a man

남자인 체를 해야한

to survive

여자의 역이었다며

P2 in floral skirt behind marching mirror
P4 left side; P1 right side of the mirror

P7 frontal
P7 in david light and table light

P7 turns head to the darkness 10-23
• light cue for marching mirror back glow
• cue for P1 P4 to move MIRROR toward camera
• P6 dances slow
• P8 away from the light

P7 starts ANDANTE beat

- P2 in reflection view
- P6 walks to P2
- P2 faces mirror/P6 faces audience
- P2/P6 turn
- P2 disappears into stage left
- P6 faces mirror and dances
- P7 G(uitar) is louder than V(oice)
- P7 G+V mix is sober but luscious
- P7 guitar upswing is violent to audience

MIRROR march by P1 P4

- P2 marches and dance
- Light wait for P2 to dance long
- P1 P4 wait for P2 to dance long
- P1 P4 move toward marching light site for light glow cue
- light cue for marching light glow to orange(level 2 50) to white (level 3 70),

MIRROR to 2nd position (1:1 position)

- MIRROR P1 P4 show side of house and front in light
 - i heard five moons...

- MIRROR show different shape on mountain 1 and 2
 - i heard the men drank water...

- MIRROR catch fish

- MIRROR sends fish to sky
 - but didn't make a....
 - a sound....
 - P5 pace to maudlin hole
 - P2 THE CHORD fades in (P2 walks to microphone)
 - P7 battles THE CHORD
 - P8 CAMERA TO MAUDILIN HOLE
 - byungjun LIGHT breaths in
 - scrim 3 sun 53
 - model L 53
 - model R 72
 - back light 22
 - Light breathes in and out together with P8 camera
 - Marching LIGHT breathes down (level 1)
 - P5 rides the CHORD with ELECTRA
 - ELECTRA 1,2,3,4,5,6
 - intercom counts Electra 1,2,3,4,5,6

- MIRROR make a cloud hover
 - P5 continues ELECTRA
 - david light out=P7 out

- MIRROR makes bones and cakes to scrim 1
- MIRROR sends from the house to audience like a clock
 - P5 THE CHORD fades out
 - P5 continues ELECTRA
 - MIRROR to audience center and audience right
 - cue to marching light FO (out)

MIRROR to turning position (3rd position)

- Lake light 0/3 (15 light) up
- P5 continues the last ELECTRA 6(?) without THE CHORD
- P7 prepares PENINSULA

- byungjun LIGHT breathes out
- quarter light 1 glows up 34
- P8 CAMERA pans to side perspective
- P5 leaves MODEL SITE in quarter light 1

MIRROR LAKE 0 to 1/3 15

- ...i heard he escaped peninsula...
 - track audible from stage
 - P7 sings soft
 - P7 guitar first phrase important
- P2 dances behind
- little fire on P2 feet
- lake light 0/3 to 1/3

MIRROR LAKE 1/3 to 2/3 22

- lake light at least 1/3
- ...they'll not catch me...
 - track audible and very present from stage
 - P7 sings soft
 - P3 and P6 sing along to track (not duet or trio)
 - whistle on track is audible and very present connecting to siren
- turbulent white water
- MIRROR back light out=P2 out
- SUBTITLE starts
- lake light to 2/3

MIRROR LAKE 2/3 to cap 44

-SIREN....
- lake light to 3/3 cap
- MIRROR duet with SIREN
- MIRROR WOBBLE solo

P7 starts MIRROR WOBBLE EFFECT

- live to stage effect
- stage effect to audience effect
- stay with audience with effect
- return to stage effect
- dim down effect on stage

MIRROR WOBBLE EFFECT fades out

- cue lake light down very slow
- cue MIRROR WOBBLE fades out
- cue to david table light very slow
- 75 and 42 51 41

P7 continues ...they sang with a...

- sound extremely soft and nonchalant(new generation)
- prepare the volume and texture connecting to curtain song
- MIRROR rests
- scrim 1 moon back and front?
- MIRROR starts gliding away to position 0

CURTAIN SONG (kabuki drop)

- scrim 1 front light 55
- light have a pause between scrim 1 and third wall (no rush)
- third wall light 55
- abyss light 74
- house eye brow 45
- house light 55
- P7 alone a-cappella (howl)
 - P7 howls away from mic when duet with the gun drum
- all light fades out simultaneously except for third wall
 - order of exit: house-abyss-eye brow-scrim 1
 - last two left are scrim 1 and third wall before kabuki 2 drop
- P3 stand by in stage right
- Q drop kabuki 2
 - intercom gives cue after eye brow light dim down=scrim 1 white down
 - as P3 carries kabuki 2 to stage left, white geometry third wall light down to 1/4 third wall david light

P5 P6 (P3) at stage left

(P3) at stage right

P7 stands and walks to third wall

P3, P5, P6 walk to third wall to form one out of four

third wall david light

P7 falls

P3 and P5 pulls P7 legs and exit to stage right

all light out

shadow throw	5	<u>DRUM</u>
		*사의 찬미

Igor light fresnel 80-25

junho table first 40

junho table second 33 38 30

P4 gold skirt

Ps choreography in shadow throw

all Ps fall

P3 at david table

junho table light

[david face light](#)

P7 사의 찬미

P3 plays with 사의 찬미

• grand and emotional=concert

P4 (light holder) standby

P4 continues light movement following the trajectory

- regular shadow throw
- couple of empty one (take time)
- behind marching mirror
- under screen (higher arc, mountain wall 1, right side cable, mountain wall 2 and 3 and lira (Q1))
- in front of mountain wall 1 (scrim 1, mountain wall, some part of house)
- walk toward house and investigate
- top of the house shadow
- to corridor (notice the corner oval shadow in the house grow fat)
- shadow of long stairs on stage back wall (high way)
- coming out of back of house (shadow toward scrim)
- turning around to see the water ripple wrinkles of scrim 1
- skirt toward feet going up triangular stairs

Ps and Qs follow help P4 with cable

- Q1 lira
- Q2 boram
- Q3 namae
- Q4 soonwoo

P4 behind scrim 1

- shadow throw igo light dim down to 20
- x3 small sun rise and set behind scrim 1 (parallel to some audience)
- after second small sun rise and set:
 - house 3 light on 40
 - house light 2 on 26
 - scrim 1 front light on 55
 - scrim 1 front moon on 50

Q3 drops kabuki scrim

- =house curtain down
- P4 stands with light