**Speaker 1:** Yes, I loved it. It kicked in for me when I was in the traffic at the bottom of Park Street and it was fucking amazing. I was having a little high and I wanted to speak louder. Yes, it was amazing.

**Moderator:** I just realized which book did you have? Did you have book with the final crowd come through.

**Speaker 6:** Everyone's got that. But there's some other stuff in two other books. Mind that they are not hiding from the **[unintelligible 00:00:26]**

**Moderator:** [cross-talk] I actually understand folks a bit, because I hadn't realized at the beginning, I was just having a lovely little time turning a page every time you said number, the next number. And then suddenly I saw a number to **[unintelligible 00:00:42]**. The density I kind of missed doing the density sequence in density, I've been sat. I did it as I went, because of course it comes back doesn't it by then I'd worked out what I was supposed to have done. I went back to the same place which wasn't very dense and I tried to have that relationship in that place. Which was quite funny because it was on a bench and the guy I had sat next to was still there and someone else had taken my place. So I was absolutely fully replaced. Mess over the crowd, which is quite interesting. I went to try by the busy space near there to try and match the music or the kind of acoustic conditions. I don't know if it's just me being slow, or maybe that just needs a little bit better could have explained at the top. I've had to match the book.

**Speaker 1:** I definitely. There was a point where I felt sort of overly fretful about whether I was at the right place and just decided to stop doing that because I need it, because it was getting in the way of my experience either way.

**Moderator:** Do you remember what was happening when you felt that?

**Speaker 1:** I think it was around density also.

**Speaker 3:** It was the meeting. There wasn't much of the crowd we found straight after lunchtime, so I found an unsatisfactory crowd that I mean, I guess that just happens **[unintelligible 00:02:06]** concrete instruction compared to others once that goes with the flow. I find really satisfying particularly **[unintelligible 00:02:12]** that time. Given that it wasn't too crammed off and that's **[unintelligible 00:02:16]**

**Moderator:** It was so specific in terms of.

**Speaker 1:** But you're not having the experiences that you're supposed to be having except for those more instructive, but responsive. I didn’t do anything, which I started humming to myself once I got excited about the fact that the mice were going on and on. That's actually quite strange because it then it felt like I was in more of fiction like I was before like. I was having a bit of more performative relationship with it as the lead character. Maybe that's just my massive ego. [crosstalk] Then I kind of enjoyed that I was doing that.

**Moderator:** Was it when the lights were processing the sound?

**Speaker 1:** Yes.

**Moderator:** And you would change the sound?

**Speaker 1:** Yes.

**Speaker 4:** I've kind of found a long tail while I was holding a tree. There's a kind of a long, quite metallic audio tail, isn't it? And I find it spikes on the tree.

**Speaker 5:** I felt disappointed that I discovered that late. So I went in, like touch the cathedral and I think my ring here. That's brilliant. But yes, I feel once I've worked that out, I felt really exciting to be able to do that and I wanted to do it all the time and I-- the heightened moments the switchs with the bits where the stomachs are lifted, I think. I could have had more of those transition moments, just because I was getting a bit addicted to it.

**Moderator:** In terms of sort of haze and feeling in time over there sections or moments that felt too hurried. I mean, I guess the density that we've talked about. But the changes between sections or similar to-

**Speaker 1:** I think at the beginning it was quite short. I think they're kind of the establishing thing of being stolen. Okay.

**Speaker 3:** Agreed with that. And I would like to have let myself be guided by the flow of the city for longer as well. We've gotten to I think you've analyzed that there was specific instructions, rather than the sort of more interpretive instructions which option says, because no three steps to in the crowd, and that came up quite soon. And then I think it probably depends on where you go. When you said, see, go back to the place. It was like five yards from it. That became a bit-- So that worked less well.

**Speaker 1:** Do you feel this is the **[unintelligible 00:04:45]**

**Moderator:** We got videos, probably another 10, 15 minutes, maybe And, not all, I mean, there's a lot that hasn't been written or made up. So to DPS, so

**Speaker 1:** I think I would really agree. We could have said so much longer with them. And the phrasing of each, there being potential for more difference in the phrasing of each sort of section.

**Speaker 4:** The movements can have different rhythms, more diverse rhythm. I found the thing, sorry, the thing that I felt was missing at the end for me was because, of course, the material is a little bit about urgency, isn't it? I didn't have it. But the experience wasn't more about reflection, again, both rhythmically and in terms of Walker here. But this idea that suddenly sort of disappearing and I need a bit of some of that.

**Speaker 5:** I think what I meant by needing more of those kinds of heightened moments was not to spoil that by being all the time but it's those transitions and the difference in texture. That I think is, I could easily take another 10 minutes.

**Moderator:** What about thematics I guess that's my next question in terms of themes that kind of, or if not themes that are these things that you were reflecting on during it.

**Speaker 3:** I didn't find urgency and you all agreed, I didn't find that, so I found it made it the right way through possibly because it's quite rare **[unintelligible 00:06:23]**. I did catch my socket before timeout. I found many of the soundscapes and many of the instructions written to Paul Wilson true kin that was particularly the case when the mic was on and when everything became alive around me, so I did find it deeply meditative. Although, I feel that I was either unbuffered with my route or you have to think about the gap. So they do kind of the flow **[unintelligible 00:06:50]** later. I still got there just about some time to watch the ghost of myself 25 minutes ago with **[unintelligible 00:06:59]** Pretty nice. I didn’t get urgency. I'm not saying it's right or wrong, but I found it--

**Speaker 4:** I said I didn't get urgency for them the idea of an environmental disaster makes me think that we need some urgency. There was a moment I went into Tesco because I've missed density and I'm like **[unintelligible 00:07:21]** this is quite an interesting environment as it is kind of just loads of shit everywhere loads of things. I don't know all but I think Morbus just back that texture musically at some point some-

**Speaker 3:** When I was asked to do something odd for myself, I was thinking Millennium Square and I looked around for, God, there isn't a lot here, is there? All I could find was **[unintelligible 00:07:43]**

**Speaker 4:** I didn't get back in time to see myself because I was really **[unintelligible 00:07:54]** I did it without the sound anyways it finished but I don't know actually. Because one of the things I did really enjoy was this idea of time and space being played with. I think that's really strong because it's actually what's happening. You've got this third space kind of concept going on up here. That's a really rich scene.

**Speaker 5:** I think that it really blew me away how much I was sort of- I think it was causing the instructions, almost words, asking me to attend to sort of landscape and space, but it was looking at individual people within the experience that it suddenly became very cinematic and I was totally blown away by how it transformed my experience of looking around. There's a guy picking, he was weeding flowers out of the cathedral flowerbed, and it was in slow motion as I was walking past and it became incredible and I sort of wanted and there was some Japanese students like chattering next to me and I was totally sucked into their conversation. So it was the heightened nature of the people around me that I think I'm really got hit by.

**Speaker 1:** I think I agree with I feel in some way what everyone said about it. For me, it felt sort of quite a little about disconnection, and there's a kind of defeatism like a sort of beautiful defeatism in it because it doesn't have an urgency about that. Obviously considering the world and endings and mortality that was the kind of like inevitable beauty and all that.

**Moderator:** One of my reasons and the reason you've got different booklets is because two of them have the kind of contextual information around the field recordings and the sounds that you're **[unintelligible 00:09:45]** it's just at the moment I'm sort of trying to establish how necessary that is. Yet to kind of put those kinds of thematics anyway.

**Speaker 1:** I found them slightly interruptive. I wonder if it was interruptive because we didn't know. I think because they're lacking extra leaf.

**Moderator:** Yes.

**Speaker 1:** I wasn't sure it took you out of the suspension to go, "Oh, am I supposed to be looking at that now or not?" I did get a sense of urgency, actually. I found out that bit of context really exciting. Maybe it's my ego, but I was like, "I've got to save all of this shit because it's happening." I was quite pacy walking around.

**Speaker 4:** I didn't particularly get live. They're not even going to understand the heading towards it. I wasn't sure what I supposed to understand by it.

**Moderator:** That's fine.

**Speaker 4:** Whereas things that were more data, I was like, "Okay, this is the context. The context of my experience." That was stronger for me.

**Speaker 5:** I felt a bit pulled out by data. There's lots of different modes of engagement going on at the same time, aren't there? I had a question about the numbering.

**Speaker 3:** Yes.

**Speaker 5:** Kind of be part of that. What's the reason for [crosstalk] as we pass through because we got the **[unintelligible 00:11:06]** titles as well.

**[00:11:10] [END OF AUDIO]**