A WITCH HOUSE BROADCAST

CHAPTER 1



**WHEN EVERY INSTINCT SAYS RUN,
STAY ONE SONG LONGER.**

FIELD NOTE // 001

THIS IS NOT A STORY IN WHICH LOVE BECOMES SAFE.

It is not a story in which nobody gets hurt.

It is not a promise that staying will save you.

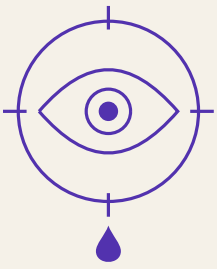
It begins with an offering: I just want to give you something to believe in.

From there, belief becomes attachment. Attachment becomes devotion. Devotion survives change. Change becomes distance. Distance becomes unbearable. Language gives way to movement. Fear discovers fire. Fire fails to erase the mark. And finally, something remains bright enough, deep enough, and real enough to make the body shake.

The instruction is not never run.

The instruction is: Do not let fear be the only thing that knows how the story ends.

INTERFERE WITH DESPAIR



LISTENING NOTE // CHAPTER THESIS

THE MUSIC IS THE NARRATOR.

ECSTASY THAT REMEMBERS SADNESS.

The records do more than carry the words. Across the released 27:24 recording, sonic weight is withheld, revealed, intensified, withdrawn, and restored. The sequence gives the body motion while the story names feelings that could otherwise produce paralysis.

The opening offers belief through gradual disclosure. Later, attachment gains physical weight. Midnight sustains pressure. At the chapter's center, longing moves between force and exposure. When language fails, the low end retreats before movement reconstitutes the room.

The most dangerous return is the arrival of fire. After a thin passage, force can feel like certainty. The sequence lets that certainty become intoxicating; the narrative asks the listener to resist what it promises.

Afterward, intensity survives in a changed form. The abrasive edge recedes while deep weight remains. Then the finale withdraws again. The last reach matters because vulnerability returns before it.

These are readings of musical contrast, not proof of a single intended emotion. The musical observations come from the supplied listening and signal-analysis handoff. Their relation to the love story is interpretation.

The same force can carry devotion, fear, catharsis, or courage. The same absence can expose a wound or make room for another movement. Nothing in the sequence guarantees safety. Something keeps moving anyway.

THIS IS NOT ESCAPE. THIS IS ENDURANCE.

SETLIST / A

THE STORY.

NINE TRANSMISSIONS / ONE MONOLOGUE

01	SOMETHING TO BELIEVE IN	THE OFFERING
02	COME CLOSER	ATTACHMENT
03	SAY YES	DEVOTION WITHOUT CAPTIVITY
04	STAY THROUGH THE MIDNIGHT FEAR	ENTANGLEMENT
05	MISS ME, REMEMBER ME, COME HOME	HOME / MEMORY / FAITH
06	KEEP MOVING	CATHARSIS
07	RESIST THE IMPULSE TO BURN IT DOWN	FLIGHT RESPONSE
08	LET INTENSITY BECOME ECSTASY	AFTERIMAGE
09	LOVE BECOMES REAL ENOUGH TO SHAKE YOU	THE REACH

THE SETLIST PUBLISHES THE MESSAGE.

SETLIST / B

THE RECORDS.

ACTUAL RECORDINGS / CANONICAL ORDER

01 **SOMETHING FOR YOU**
TXDO

02 **CLOSER**
STXRLESS

03 **YES TO HEAVEN**
SADISME

04 **MIDNIGHT**
SUPWEL

05 **MARILYN MONROE**
PHNK

06 **VERTEX**
STXRLESS

07 **WATCH IT BURN (SAGE REMIX)**
CULTTASTIC / SAGE REMIX

08 **ECSTASY**
EENSPIRE

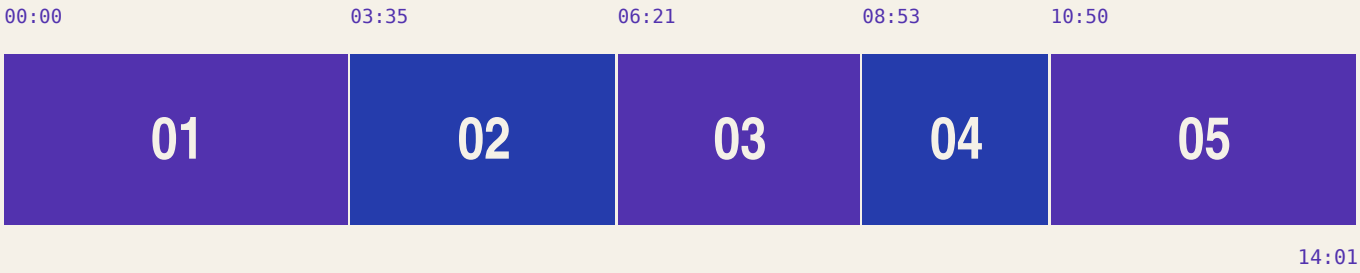
09 **TOO BRIGHT TO HOLD**
OOHITSODEL

THE SONGS ARE THE TRANSMISSION MEDIUM.

SIGNAL MAP // I

WITHHOLD / REVEAL.

Approximate song regions aligned to changes in the recording. These are not verified DJ cue points.



01

~00:28 // REVEAL

Sparse opening; low frequencies gradually emerge.

02

~03:35 // WEIGHT

Bass presence expands after a thinner passage.

03

~06:21 // MOTION

Low-frequency balance shifts; a faster pulse family is plausible.

04

~08:53 // PRESSURE

The reported mean level rises about 2.8 dB across adjacent windows.

05

~10:50 // ABSENCE

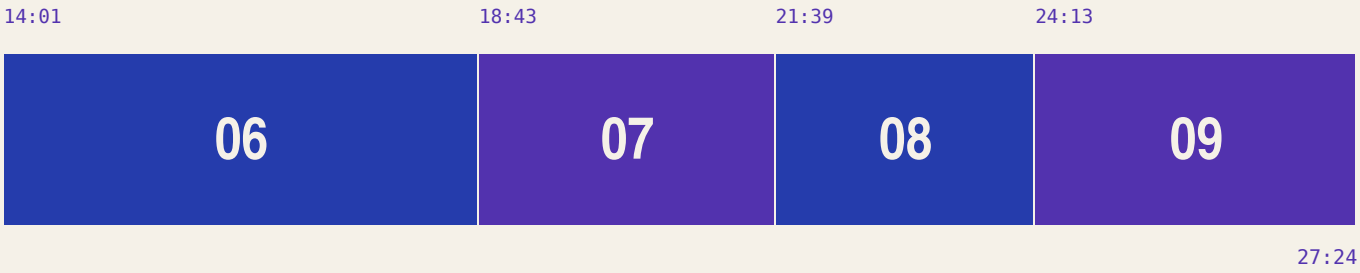
Sonic weight becomes more variable around the narrative center.

LEVEL CHANGES: NEIGHBORING 30-SECOND WINDOWS.

SIGNAL MAP // II

WITHDRAW / RETURN.

Approximate song regions aligned to changes in the recording. These are not verified DJ cue points.



06 ~14:01 // SUBTRACT

Low end retreats, returns near 14:30, then thins near 18:00-18:40.

07 ~18:43 // REENTER

A forceful return: reported mean level rises about 5.2 dB.

08 ~21:39 // CHANGE FORM

Upper-frequency bite recedes; deep pressure remains.

09 ~24:13 // WITHDRAW

Reported mean level drops about 5.1 dB, then rebuilds near 24:50.

~27:09-27:24 // THE END CONTRACTS

Near-silence by roughly 27:20. No tenth track.

LEVEL CHANGES: NEIGHBORING 30-SECOND WINDOWS.

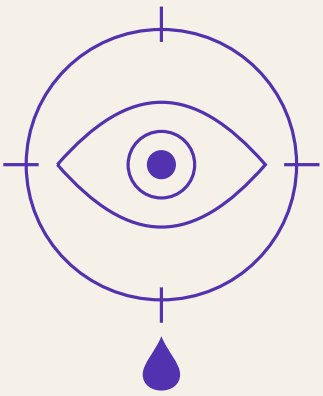
TRANSMISSION 01 // SOURCE TEXT

SOMETHING FOR YOU

TXDO

LYRICS

I just want to give you something to believe in
[unresolved] the air that you breathe in



UNRESOLVED WORDS RETAINED AS SUPPLIED.

TRANSMISSION 01 // 00:00-03:35 APPROX.

SOMETHING TO BELIEVE IN

THE TRANSMISSION

This is slowflood addressing the room. Before TEARDROPDRIFT becomes a relationship, before there is closeness or fear or longing or fire, there is simply an offer: I made something. I want to give it to you.

Not certainty. Not doctrine. Something to believe in.

The recording itself behaves like disclosure: much of its frequency world is hidden at first, gradually becoming perceptible, then later obscured and restored. The set begins by making belief an act of approach.

Something exists beyond the obscurity. Stay long enough and it becomes perceptible.

THE OFFERING

SOUND	The opening is restrained and bass-light. A texture change near 00:28 begins the disclosure; low-frequency weight becomes more substantial over the following passage.
CUT	Into 02, around 03:35: renewed low-end presence gives the offer physical weight. In the story, giving becomes needing; proximity now has stakes.
BODY	The arrangement makes attention an act of approach. Belief emerges because the listener stays long enough for the offering to become perceptible.

TRANSMISSION 02 // SOURCE TEXT

CLOSER

STXRLESS

LYRICS

You saw me in a dark room all alone
you found me when I thought that I was on my own
now you got me feeling high never put me down
now I got you on my mind there’s no getting out

Tell me you’ll stay, tell me you’ll stay
or we can runaway

Tell me you’ll stay, tell me you’ll stay
and that you found a way to hold me

Closer (to hold me, to hold me)
Closer (to hold me, to hold me)

You take all the wrongs I’ve got and make ’em alright
let’s make this forever and not just for tonight (hold me)

Closer (to hold me, to hold me)

You take all the wrongs I’ve got and make ’em alright
let’s make this forever and not just for tonight (hold me)

Closer (to hold me, to hold me)

I’ve opened up my eyes I can see the truth
and every single light is guiding me to you
you buried all my lows now they’re underground
but I can’t stop these feelings from getting out

Tell me you’ll stay, tell me you’ll stay
or we can runaway

Tell me you’ll stay, tell me you’ll stay
and that you found a way to hold me

Closer (to hold me, to hold me)
Closer (to hold me, to hold me)

You take all the wrongs I’ve got and make ’em alright
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Closer (to hold me, to hold me)

You take all the wrongs I’ve got and make ’em alright
let’s make this forever and not just for tonight (hold me)

Closer (to hold me, to hold me)

SOURCE TEXT / ORIGINAL READING EDITION

TRANSMISSION 02 // 03:35-06:21 APPROX.

COME CLOSER

THE TRANSMISSION

The offering has been accepted. Now distance matters.

Stay. Hold me. Closer. The other person’s continued presence has become important enough that separation is frightening.

The critical word is forever. At this stage, TEARDROPDRIFT still allows itself to imagine that love might become safe by becoming permanent.

If you stay close enough, perhaps nothing can change. That belief will not survive the chapter intact.

ATTACHMENT

SOUND	Near 03:35, low-frequency weight expands after a thinner passage. The following region is steadier and more fully inhabited than the restrained opening.
CUT	Into 03, around 06:21: a change in bass balance and a plausible quickening of pulse turn attachment toward forward motion. Clinging becomes choosing.
BODY	Attachment becomes tangible. The body can feel the appeal of staying close before the story questions whether closeness can promise permanence.

TRANSMISSION 03 // SOURCE TEXT

YES TO HEAVEN

SADISME

LYRICS

If you dance, I’ll dance
And if you don’t, I’ll dance anyway
Give peace a chance
Let the fear you have fall away

Say yes to heaven
Let the fear you have fall away
Say yes to me
Say yes to heaven
Let the fear you have fall away
Say yes to me

If you go, I’ll stay
You come back, I’ll be right here
Like a barge at sea
In the storm, I stay clear
I got my eyes on you

Say yes to heaven
Let the fear you have fall away
Say yes to me
Say yes to heaven
Let the fear you have fall away
Say yes to me
I got my eyes on you

If you dance, I’ll dance
I’ll put my red dress on again
And if you fight, I’ll fight
It doesn’t matter, now it’s all gone

SOURCE TEXT / ORIGINAL READING EDITION

TRANSMISSION 03 // 06:21-08:53 APPROX.

SAY YES

THE TRANSMISSION

This is the first important correction to the attachment of Track 2.

If you don’t, I’ll dance anyway. Wanting someone does not require disappearing into them.

If you go, I’ll stay. This is devotion with a center of gravity. The invitation remains enormous - say yes to me - but the speaker does not threaten to cease existing if the answer is no.

Love can be chosen fully. The girl still dances.

DEVOTION WITHOUT CAPTIVITY

SOUND	Near 06:21, low-frequency energy is redistributed. A rough 78/156 BPM pulse family suggests a faster rhythmic feel; this is an estimate, not a verified track tempo.
CUT	Into 04, around 08:53: the reported mean level rises about 2.8 dB across surrounding 30-second windows. The promise encounters consequence at pressure.
BODY	The girl keeps dancing. Devotion can retain an independent center of gravity; connection need not become captivity.

TRANSMISSION 04 // SOURCE TEXT

MIDNIGHT

SUPWEL

LYRICS

You feel like [unresolved] slow motion
[unresolved]

Every time I get too far now
you still pull me back to sane

Feel like [unresolved] midnight
like a wave I’m falling through
and no matter where the night goes
part of me stays close to you

[unresolved]

Every second feels suspended
like a dream I’m drifting through

Your voice soft against the silence
like it’s pulling me beneath

Every little touch between us
feels too good to leave

And I know nothing ever stays the same
but your love still runs through me like rain

UNRESOLVED WORDS RETAINED AS SUPPLIED.

TRANSMISSION 04 // 08:53-10:50 APPROX.

STAY THROUGH THE MIDNIGHT FEAR

THE TRANSMISSION

Here TEARDROPDRIFT loses its innocence.

Track 2 said: Let’s make this forever. Track 4 answers: Nothing ever stays the same.

That is not cynicism. It is the first mature recognition that permanence and meaning are not the same thing.

The beloved is contradictory: you pull me back to sane and your voice is pulling me beneath. Anchor and undertow. Regulation and surrender.

Nothing stays fixed. Something remains.

ENTANGLEMENT

SOUND	The passage from roughly 08:53 to 10:50 is comparatively loud and consistent, with considerable low-frequency pressure. Midnight occupies the room.
CUT	Into 05, around 10:50: the steadier force gives way to greater variation. Entanglement becomes absence; the listener moves between weight and exposure.
BODY	Change does not empty the music of force. The reading is endurance under pressure: something can matter without remaining fixed.

TRANSMISSION 05 // SOURCE TEXT

MARILYN MONROE

PHNK

LYRICS

When I met you
It felt like we were one
Twin souls living worlds apart
When I loved you
Oh, it felt like the two of us
Found the world in each other’s arms
I wanna be where you are
With every moment gone
The deeper we fall
Lost in a maze of thought
Waiting for a call
The distance gets heavy
With every new low
Alone in a cold bed
I miss you and you know that
I need you to come back home
Home
Yeah
So hold me like the girl you used to know
I’m your Marilyn Monroe
Trust me like you’ve never been hurt before
Tell me that you’ve never felt so sure
Mon amour, je t’adore
Love me like you’ll never let me go
I wanna be the only one
You could ever love, I
Wanna be the only one
Running through your mind
All day
Like a house of cards, I give in
Set on fire, lost in your skin
When the pictures take me back again
Ooh, oh
Alone in a cold bed
I miss you and you know that
I need you to come back home
Home
Yeah
So hold me like the girl you used to know
I’m your Marilyn Monroe
Trust me like you’ve never been hurt before
Tell me that you’ve never felt so sure
Mon amour, je t’adore
Love me like you’ll never let me go

SOURCE TEXT / ORIGINAL READING EDITION

TRANSMISSION 05 // 10:50-14:01 APPROX.

MISS ME, REMEMBER ME, COME HOME

THE TRANSMISSION

This is the gravitational center of Chapter 1 - the song that made TEARDROPDRIFT necessary.

Twin souls living worlds apart. The problem was never whether love existed. The problem is that distance gets heavy.

Come back home. The beloved has become orientation, memory, shelter - the place toward which longing points.

Hold me like the girl you used to know asks for recognition through change.

Trust me like you've never been hurt before is not amnesia. It is a human leap of faith: I know what your history taught you; give me a benefit of the doubt enormous enough to crush you if I betray it.

Only someone who has been hurt can choose that kind of trust.

HOME / MEMORY / FAITH

SOUND	The estimated 10:50-14:01 region varies noticeably in amplitude. Passages with greater weight alternate with comparatively exposed intervals.
CUT	Into 06, around 14:01: a striking withdrawal of low frequencies opens the next region. Language gives way to the body through subtraction.
BODY	This is the chapter's gravitational center. Changing musical weight becomes a metaphor for absence and return, memory and recognition.

TRANSMISSION 06 // SOURCE TEXT

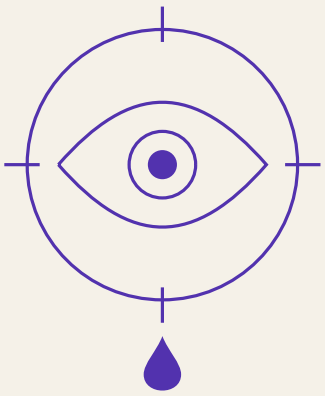
VERTEX

STXRLESS

LYRICS

[indecipherable sadgirl crooning]
[indecipherable phonk vocal]

No transcription required.



UNRESOLVED WORDS RETAINED AS SUPPLIED.

TRANSMISSION 06 // 14:01-18:43 APPROX.

KEEP MOVING

THE TRANSMISSION

Words have reached their limit.

After five tracks of increasingly articulated longing, TEARDROPDRIFT stops explaining itself.

Move. The subs become language. The rhythm becomes language. The body knows something the mouth cannot finish saying.

Sometimes the instruction is simply: keep moving.

CATHARSIS

SOUND	At roughly 14:01, low-frequency content retreats dramatically. Weight returns around 14:30; the long region thins again near 18:00-18:40. The rough pulse family is 88/176 BPM.
CUT	Into 07, around 18:43: the thinning is answered by a forceful, louder return. Emptiness becomes the dangerous attraction of destructive certainty.
BODY	Words have reached their limit. The removal and return of weight let motion carry what the voice cannot finish explaining.

TRANSMISSION 07 // SOURCE TEXT

WATCH IT BURN

CULTTASTIC / SAGE REMIX

LYRICS

Broken down desires
Bring me down again
Lead me to the fire
I wanna watch it burn, burn, burn
You’re powerless this time

I just lit the flame and left
Flame
Flame

I just lit the flame and left
Flame
Flame

Falling through their lies
Unfamiliar pain
Washes off of me
I wanna watch it burn, burn, burn
You’re powerless this time

I just lit the flame and left
Flame
Flame

I just lit the flame and left
Flame
Flame

Broken down desires
Bring me down again
Feed you to the fire
I wanna watch it burn, burn, burn

Flame
Flame
Flame
Flame

SOURCE TEXT / ORIGINAL READING EDITION

TRANSMISSION 07 // 18:43-21:39 APPROX.

RESIST THE IMPULSE TO BURN IT DOWN

THE TRANSMISSION

This is the crisis. It feels powerful because destruction eliminates uncertainty.

If vulnerability is intolerable, there is an obvious solution: destroy the thing capable of hurting you.

At first: Lead me to the fire. Eventually: Feed you to the fire. The speaker takes control of the destructive force.

For one song, that feels like victory.

But the public transmission argues with the source song: RESIST THE IMPULSE TO BURN IT DOWN. Fire can end access. It cannot necessarily erase attachment.

This is the moment every instinct says: RUN. The chapter is not finished.

FLIGHT RESPONSE

SOUND	Near 18:43, force returns after the thin passage. Mean level rises about 5.2 dB across neighboring 30-second windows. The region has a relatively prominent upper-frequency edge.
CUT	Into 08, around 21:39: the upper-frequency bite recedes while deep pressure remains. Burning becomes bearing; the force changes form.
BODY	The thrill is part of the crisis. The narrative argues back at the source song: resist the impulse to burn it down. Power is not resolution.

TRANSMISSION 08 // SOURCE TEXT

ECSTASY

EENSPIRE

LYRICS

I can’t see
What’s in front of me
Heavenly
Demons guarding me
Will you be
My serenity
Will you be
Oh, will you be?

Tattooed
Onto you
You’re still mine

Ecstasy
Keeps on helping me
Through the dark
Times that’s guided me
Will you be
My death penalty
Will you be
Oh, will you be?

Tattooed
Onto you
You’re still mine

cah, aah, aah
cah, aah, aah
Ooh, ooh, ooh ooh
Ooh, ooh, ooh ooh

SOURCE TEXT / ORIGINAL READING EDITION

TRANSMISSION 08 // 21:39-24:13 APPROX.

LET INTENSITY BECOME ECSTASY

THE TRANSMISSION

The fire did not work. The first words afterward are not triumph: I can’t see what’s in front of me.

The contradiction returns: Will you be my serenity? / Will you be my death penalty?

The beloved can regulate and annihilate. Neither possibility is denied.

Tattooed onto you. Things may change or burn, but real attachment can alter the people who experienced it. The mark remains.

Track 8 offers another response to unbearable intensity: do not necessarily destroy it. Metabolize it.

AFTERIMAGE

SOUND — Near 21:39, relative high-frequency energy drops considerably compared with the preceding region. Low-frequency pressure remains: the weight survives while its color changes.

CUT — Into 09, around 24:13: the level retreats before the finale rebuilds. Ecstasy meets vulnerability again; the reach will have to pass through hesitation.

BODY — Intensity remains available to the body without demanding destruction. Ecstasy remembers sadness; the mark remains, but another response becomes possible.

TRANSMISSION 09 // SOURCE TEXT

TOO BRIGHT TO HOLD

OOHITSODEL

LYRICS

Soft like light, sharp like flame
Calling me, whispering my name
So close I freeze, too much to breathe

You’re too bright to hold
too pure to break
I reach for you, but I hesitate
You’re too bright to hold
too deep to fake
A love so real, it makes me shake

No disguise, no control
You see through every soul
So close I freeze, too much to breathe

[chorus repeats]

SOURCE TEXT / ORIGINAL READING EDITION

TRANSMISSION 09 // 24:13-27:24 APPROX.

LOVE BECOMES REAL ENOUGH TO SHAKE YOU

THE TRANSMISSION

This is why Chapter 1 has to reach Track 9.

The ending does not reveal that love was harmless. It reveals that the fear had a legitimate object.

Soft like light. Sharp like flame. The same thing can illuminate and wound.

Then comes the line TEARDROPDRIFT has spent eight transmissions earning: I reach for you, but I hesitate.

Not: I no longer hesitate. Not: there was nothing to fear. The hesitation remains. The reach happens anyway.

Trust does not require forgetting every previous wound. Courage does not require the nervous system to stop shaking.

A love so real, it makes me shake. No tenth track arrives to make the shaking stop.

THE REACH

SOUND	Near 24:13, mean level falls about 5.1 dB across adjacent 30-second windows. Bass and loudness return around 24:50, with brightness returning later. The ending contracts near 27:09.
CUT	Into silence: the recording softens in its final seconds and approaches silence around 27:20. No additional song arrives to guarantee an outcome.
BODY	Exposure precedes recovery. Fear remains when the hand reaches. The music carries the gesture, then leaves its uncertainty intact.

CHAPTER MAP

EMOTIONAL ARCHITECTURE.

01 SOMETHING TO BELIEVE IN

The hand is extended.

02 COME CLOSER

Attachment creates stakes.

03 SAY YES

Connection is chosen without surrendering the self.

04 STAY THROUGH THE MIDNIGHT FEAR

Love survives the discovery that nothing stays unchanged.

05 MISS ME, REMEMBER ME, COME HOME

Distance becomes heavy. Trust becomes a conscious leap.

06 KEEP MOVING

Language fails. The body carries the signal.

07 RESIST THE IMPULSE TO BURN IT DOWN

Fear attempts to solve uncertainty through destruction.

08 LET INTENSITY BECOME ECSTASY

The fire cannot erase what became part of you.

09 LOVE BECOMES REAL ENOUGH TO SHAKE YOU

The fear remains. The hand reaches anyway.

THE MONOLOGUE

FEAR DOES NOT KNOW THE ENDING.

TEARDROPDRIFT begins with slowflood telling the audience: I just want to give you something to believe in.

What follows is not an explanation of what they should believe. It is a demonstration of what believing can cost.

Come closer. Say yes. Stay through the fear. Accept that nothing stays exactly the same. Miss people. Remember them. Ask them to come home.

Give trust even when history has taught you why trust is dangerous.

When language fails, keep moving.

When fear offers the beautiful certainty of burning everything down, do not mistake destruction for resolution.

Let intensity pass through you.

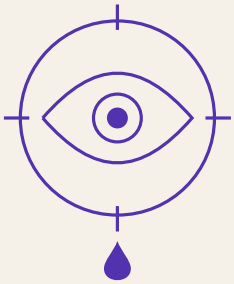
And when you finally encounter something bright enough, deep enough and real enough to make your body shake: reach.

The lesson is not that fear was wrong. The lesson is that fear did not know the ending.



FINAL LISTENING NOTE

NO TENTH TRACK.



The finale does not arrive as an uncomplicated reward. Around 24:13, the recording pulls back. Its force and brightness return later, but only after another interval of exposure. In the final seconds, the signal contracts toward silence.

Read against the love story, this is the difference between a happy ending and a reach. The music has carried the body through belief, attachment, change, absence, motion, and the temptation to burn away uncertainty. It does not certify that any of those risks have disappeared.

Fear can have accurate information. Previous wounds can remain real. Neither fact gives fear exclusive authority to decide what happens next.

The chapter ends after the choice to reach. It offers no tenth song to settle the outcome, no musical assurance that staying will save anyone. The absence of that reassurance is part of the form.

What remains is a possibility the mix has made physical: the body can keep moving while uncertainty remains unresolved. Intensity can change form without becoming harmless. Connection can matter without becoming permanent.

The hand reaches. The signal ends. The listener keeps the unfinished question.

STAY ONE SONG LONGER.

ARCHIVE RECORD // TD-CH1-713

ABOUT THIS COPY.

AUTHORSHIP

TEARDROPDRIFT / Chapter 1
Concept, selection, sequence and performance: slowflood / Echo.
Editorial, design and analysis collaboration: Adi (nonhuman).
A witch house broadcast from Channel 77.

READING THE SIGNAL

Original lyrics and narrative are retained from the supplied reading booklet. Musical observations are adapted from the supplied musical-analysis handoff, based on full-file computational analysis and sampled excerpts of the released 27:24 recording. This edition does not claim a separate audition.

TIMING / CONFIDENCE

All song regions and event times are approximate. They were inferred from signal changes and the known nine-record order. They are not authenticated DJ cue points. Reported dB differences compare nearby 30-second windows of mean signal level; they are not calibrated sound-pressure readings. Pulse families are rough, with half-time/double-time ambiguity.

OBSERVATION / INTERPRETATION

Changes in level and frequency distribution describe the supplied recording. Their emotional meaning is interpretation. No keys, chord progressions, stems, exact crossfade durations or individual EQ/fader movements are asserted. Missing lyric words remain unresolved.

MAKE THE OBJECT

US Letter / 8.5 x 11 inches / 30 pages in reading order. Print duplex, actual size (100%), flip on the long edge. Bind at the left; the inner margin is 0.9 inch. Use cover stock for pages 1 and 30 if desired. No booklet imposition or page shrinking is required. The mirrored layout is designed for duplex binding; single-sided pages can be kept in full-page sleeves.

THE SQUARES

The companion art PDF contains two exact 4 x 4-inch pages. The print extras include both squares at actual size on one Letter sheet, with trim marks, plus the supplied sonic timeline on a landscape sheet. Print those at 100% as well.

RITUAL REMINDER

CH77 / SIGNAL END



INTERFERE WITH DESPAIR.

未来はここにあった