

DTO – Delayed Twin Oscillator

“So we declare ourselves to be twins,” he agreed. “Symmetrical creatures of a whim of nature, henceforth we shall be the same age, the same height, with the same hair, walking the highways and byways of the world in identical striped clothes with the same bow tied under our chins. But I warn you that people will turn around and look after us, half touched and half scornful, as always happens when something reminds them of the mysteries of their own beginnings.”

The Man Without Qualities; Robert Musil; p.2410

Keywords: evil doubles; conjoined siblings; parasitic doppelgängers; incestuous twins; cronenbergian tumors; shared madness; congenital endowment; double-headed monsters; positive feedback; nonlinearity; contingency; mirroring; relentless copying; double trouble; opposing ends; imitation; uncanny; striking likeness; teratoma

Terminology:

folie à deux – pathological likemindedness of twins

fausse reconnaissance – the mistaking of other people as identical

monstrum – divine omen

lusus naturae - freak of nature

unheimlich – uneasy, eerie, bloodcurdling;

...*uncanny* - uncomfortable, uneasy, gloomy, dismal, ghastly;

[of a house] haunted;

[of a man] a repulsive fellow.

Table of Contents:

1. What is DTO? What does it do?

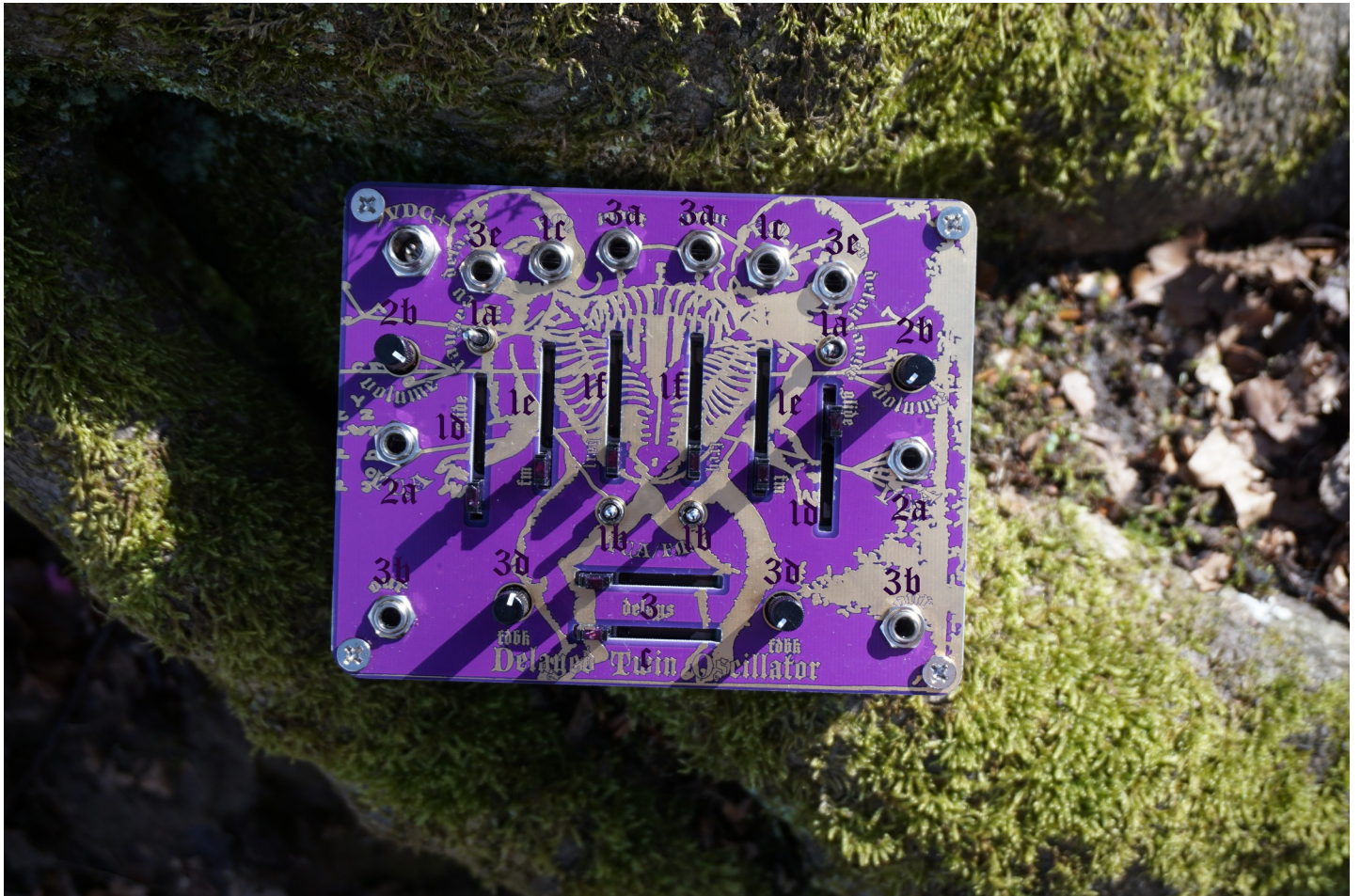
Technical Manual

2. Xiphopagus or the human double.

3. The man obsessed with truth, happened to have a dead twin.

4. Michael Turner's Twins. Look-alike yet different.

1) What is DCO? What does it do? Technical Manual.



DCO stands for **Delayed Twin Oscillator**. It's a continuation of the **Motherfucker** effect pedal, except that it's stereo and contains much more elements.

The features include:

1. Two Voltage controlled oscillators (square waves)

1a. Toggle switch for high range (VCO mode) and low range (LFO mode);

1b. Modulation switch:

left position: osc does frequency modulation of opposite oscillator;

right position: osc does amplitude modulation of opposite oscillator;

1c. FM CV input;

Sliders:

1d. Glide/portamento – switches between 'staccato' and 'legato' mode;

1e. FM – sets the amount of Frequency Modulation;

1f. Freq – set the pitch;

2. Two Voltage controlled amplifiers:

2a. VCA Control Voltage input;

2b. Volume knob (act as attenuator on incoming CV);

3. Dual Delay Effect

3a. Input

3b. Output

3c. Delay Length

3d. Feedback Delay

3e. Delay Control Voltage (vactrol)

You can play around with the oscillators while having the inputs engaged. There's plenty of ways you can play around with the DCO, a lot of them are explored in the video. You don't need to know much about eurorack, or control voltage, but if you want to you can easily implement external voltage control.

It runs on 9VDC positive centre power supply which is not included.

2) Xiphopagus or the human double

[CASE 1: about conjoined twins -anonymous Scottish, 1500]

"What had to be attested in cases of conjoined twins was their innate discordance, which would establish that the two were individually ensouled. The Scottish brothers schooled at the court of James IX were divided above the na, with two trunks back to back, two necks, and two heads adept at singing parts, one treble, one tenor"

[CASE 2: Lazarus and Joannes Baptista Colloredo, italian, 1617]

"Lazarus and Joannes Baptista Colloredo, joined at the navel and baptized as two souls in Geneva in 1617. John the Baptist was a parasite; he clung to the side of an erect Lazarus, and though his mouth was "ever open and gaping," he took no sustenance except through his brother. When they toured Europe in the 1630s, a Londoner wondered about Joannes, who "though having sense and feeling, [is] yet destitute of reason and understanding: whence methinks a disputable



question might arise, whether as they have distinct lives, so they are possessed by two souls; or but one imparted betwixt them both.”

[CASE 3 : Szony twins, Hungary, 1701]



“Indivisibility yet individuality, that was the riddle. Even where double monsters shared between them one urinal passage and one anus, like the Szony twins of 1701, connected at the pelvic girdle, men labored to detail their discordance. “There seems to be no cheat in the thing,” wrote a Fellow of London’s Royal Society after inspecting the six-year-olds Judith- Helena at The Hague. “When one stoops to take up any thing, she carries the other quite from the ground; and that one of them often does, being stronger as well as more lively than the other. They have not their feeling common any where but in the place of their conjunction. [aka ASS!]”

[CASE 4: Parasitic/The Double Monster or Polyform Being, 1829, Paris]

[...Ja male with four legs and one head, for “it is evident that there are two me’s in this single head.” Ominous event, astonishing thing, or polyform being,



1 The history of Scotland – Awnsham Churchill (tr)

the **double monster** was in every era defined by **polarities, discordances, distinctive selves**. That it or he or she or they might be neither exactly one nor exactly two was too logically distressing and emotionally unsatisfying to be true.11

CASE 5.: Teratoma – real life Cronenbergian mutant J

David Cronenberg's films are well known for their **body-horror** (or biological horror) body mutations: **artificially/synthetically** induced (via machine in *The Fly*); **genetically** (the mutated vagina (three cervixes to be precise) of a female patient in *Dead Ringers*) or by means of **parasitic infection** (*Shivers*). We can see how these motifs resemble Freudian notion of the **Uncanny's Double** which stands for "that class of the terrifying which leads back to something long known to us, once very familiar". Freud in his paper (*Uncanny*, 1919) discusses different levels of uncanniness: from disgust, terrifying horror and terror to more ambivalent feelings of uneasiness and eeriness, when one isn't necessarily facing something horrific, like a monster, but rather experiences some form of discomfort, but in much more settle, inexplicable way.



Cronenberg's *Fly*, undoubtedly belongs to "all that is terrible—to all that arouses dread and creeping horror" (S. Freud; *Uncanny*). The alter-ego of the main protagonist, or his twin brother is rather monstrous – the experiment went very wrong. There's an *uncanny* similarity between this grotesque human – fly mutation and **teratoma** – a tumor made up of several different types of tissue, such as hair, muscle, teeth, or bone. What's even more creepy, is that (according to wikipedia):

Fetus in fetu and fetiform teratoma are rare forms of mature teratomas that include one or more components resembling a malformed fetus. Both forms may contain or appear to contain complete organ systems, even major body parts, such as a torso or limbs.

Fetus in fetu has often been interpreted as a fetus growing within its **twin**. As such, this interpretation assumes a special complication of **twinning**, one of several grouped under the term **parasitic twin**. In many cases, the *fetus in fetu* is reported to occupy a fluid-filled cyst within a mature teratoma. Cysts within mature teratomas may have

partially-developed organ systems: reports include cases of partial cranial bones, long bones and a rudimentary, beating heart.



It's a real life evil twin! Schelling would describe this evil twin as "something which ought to have been kept concealed but which has nevertheless come to light".

Before dwelling into more disturbing twinships let's look into unusual relationship between Beverly and Elliot Mantle - identical twins from *Dead Ringers*. Beverly is everything that Elliot isn't and vice-versa: introvert and extrovert – first one dedicated obsessively to his work, extremely shy and socially isolated; the latter is the opposite – confident, hedonistic, enjoys life, sleeps with many woman. Elliot always caring for his brother due to his lack of social skills – even shares his lovers with him (slightly incestual.). However, that's Elliot, who is more sensitive and loving, more inventive with highly active imagination (which unfortunately leads him into drug addiction and ultimately death). They end up sharing the mutant women – and it's Beverly who invents series of surgical tools -specifically for her mutant genitalia.



In this example, the **idea of a double** represent different type of uncanniness - that of

“unfulfilled but possible futures to which we still like to cling in phantasy, all those strivings of the ego which adverse external circumstances have crushed, and all our suppressed acts of volition which nourish in us the illusion of Free Will.”

[Freud, *Uncanny*]

The twins are each others' phantasy; two polar opposites, that can't live without each other. When dies, the other dies too.

4. M. Tournier, *Gemini*:

“It is only fair to admit that Paul is not always wrong: **from that point of view, certainly, non-twins are pale imitations of twins.** They are equally well aware of an exogamic principle, a prohibition against incest, but what kind of incest is it? The union of a father with his daughter, a mother and her son, a brother and his sister. The number of possibilities is enough to show how second-rate this kind of incest by non-twins is, and that it really consists of three pathetic imitations. Because true incest, the union incestuous beyond all others is, of course, our own, yes, that obvoid loving which mutes like with like and arouses by cryptophasic understanding a sensual passion which multiplies itself, instead of being content with mere contiguity like the lobes of non-twins—even when they are most successful! [...] twinless loving is the first step in a picturesque maze, no one knows where it leads, or if it leads anywhere, but it has the charm of the unexpected, the freshness of spring, the musky flavor of wild strawberries. The one is an identical formula: $A + A = A$ [Jean + Paul = Jean-Paul]. “ p174

“He liked things whose **function was clearly contradicted by being duplicated**, but which we were given **two** of, against all apparent common sense, in accordance with our demands. For instance, the two little pendulum clocks to hang on the wall, imitations of Swiss cuckoo clocks, each with a little wooden bird that shot out twittering to mark the hours and half hours. Outsiders never failed to express surprise at those two identical clocks hanging on the same wall within a few inches of each other. “To do with being twins!” Edouard once told one of them. To do with being twins, in other words, one of the mysteries of twinship. But what no one realized, apart from Jean-Paul, was that Jean's clock persisted in chiming a few seconds *before* mine, even when the hands of both were in exactly the same position - seconds enough so that never, not even at midday or midnight, did the two chimes overlap.

From a *singular*, which is to say a trivial point of view, a difference in the making is enough to explain the slight time lag. To Jean, it was something far different, what he called the “something or other,” although he always refused to explain what he meant by it.

But even more than the clocks, he liked the barometer, of which we were likewise given two, as going further in the direction of twinship. It was a dear little wooden house with two doors and a figure to come out of each: a little man with an umbrella on one side and a little woman with a sunshade on the other, one forecasting rain, the other shine. But these, too, were *slightly out of phase*, so that Jean’s little people were always ahead of mine, by twenty-four, hours sometimes, so that occasionally they met, by which I mean that Jean’s man would come out while my little lady was doing the same.

We had at least one passion in common, for things that brought us into direct contact with cosmic facts—clocks and barometers—but it seemed as if these only began to interest Jean the moment they revealed a fault, some defect through which his famous “something or other” could creep in. Presumably that is why the binoculars—visually instruments of astronomically long range but faultless accuracy—filled him only with indifference. (p111)

“The twins stir and moan and Maria-Barbara bends over them, moved yet again by the strange transformation that awakening works in their faces. Asleep, reverted to their most private selves, reduced to what is deepest and most unchanging in them—reduced to their *common denominator*—they are indistinguishable. It is the same body entwined with its *double*, the same visage with the same lowered eyelids presenting at once its full face and its right profile, the one chubby and tranquil, the other pure and clear-cut, and both entrenched in a mutual rejection of everything outside the other. And it is like this that Maria-Barbara feels them closest to her. Their flawless similitude is the image of the matrical limbo whence they came. Sleep gives them back the original innocence in which they are as one. The truth is that everything which divides them from each other divides them from their mother.

The wind has touched them and a single shiver runs through them. They disentangle themselves. The world about them is taking possession of their senses again. They stir and the two faces, responding differently to the call of the outside world, become those of two brothers, Paul’s confident, willful, autocratic, Jean’s restless, open, inquisitive.

Jean-Paul sits up and says: “I’m hungry.” It is Paul who speaks but Jean, nestling behind him and like him looking up at Maria-Barbara, accompanies the cry, which thus becomes a joint effort.

Maria-Barbara takes an apple from a wicker basket and gives it to Paul. The child rejects it with a look of surprise. She takes a silver knife and cuts the fruit in two, holding it in her left hand. The blade crunches into the circle of five tiny shriveled petals that lies in the hollow on the underside of the apple. A little white foam froths the edges of the skin where the knife has cut it. The two halves fall apart, still held together by the short, woody stem. The moist, pulpy flesh encloses a horny, heart-shaped chamber with two brown, shiny pips set in it. Maria-Barbara gives a half to each twin. They study their pieces intently and, without a word, exchange them. She does not attempt to understand the meaning of this little ritual, knowing only that it does not spring simply from a childish whim. With their mouths full, the twins embark on one of their long, mysterious confabulations in the secret language known

in the family as Aeolian. Waking has divided them for an instant, wrenching them out of the confusion of sleep. Now they are re-creating their geminate intimacy by adjusting the direction of their thoughts and feelings and by this exchange of caressing sounds which can be heard as words, wails, laughter or simply signals, whichever you like. “[p 12]

3. The man obsessed with the truth, happened to have a dead twin.

Philip K Dick

“Q: After finishing listening to the tape do you have any intuition or guess as to who and what the Valis mind is? [Later.]

A: Yes. It is female. It is on the other side—the postmortem world. It has been with me all my life. It is my twin sister Jane.*



“Dick and his twin sister Jane were born six weeks prematurely. Dick’s mother was unable to produce enough milk, and Jane died of malnutrition a little over a month after her birth. The single strangest scene in all Dick’s work comes in *Dr. Bloodmoney* when a young girl who has “ongoing conversations with an imaginary friend is finally taken by her mother to a doctor, who discovers that **living in the girl’s side is a twin brother the size of a rabbit.** Might they be considered conjoined, in that they share a body and brain? If they share a

body and brain, do they share the memory that Dick now struggles for tens of thousands of words in the Exegesis to disown? If they share memory, do they share a soul—a possibility that potentially undermines Dick's attempt in the Exegesis to divide soul from memory? In any case, they have shared everything except birth, which Phil shared with Jane and the resulting duality of which is so obvious that it hardly bears mentioning, expressed in Presley's case by the division between heaven (gospel) and hell (rock-and-roll) and in Dick's by his literal sense of living two lives at the same time or, more precisely, in two times that coincide."

Excerpt From: Philip K. Dick. "The Exegesis of Philip K. Dick".

Robert Musil, "The man without qualities"

"This dream of a quintessential love, unhampered by the body's limitations, coming face-to-face in two identical yet different forms, has been concocted countless times in solitary alchemy in the alembic of the human skull..." p.2411

"Every analogy contains a remnant of that magic of being identical and not identical. But haven't you noticed? In all these cases we've been talking about, in dream, in myth, poem, childhood, even in love, feeling more comes at the cost of understanding less, and that means: through a loss of reality." p.2414