Conceptual Writing on a Digital Narrative Project

Shelley Zansler

Portland State University

Follow this and additional works at: https://pdxscholar.library.pdx.edu/honorstheses

Let us know how access to this document benefits you.

Recommended Citation
https://doi.org/10.15760/honors.121

This Thesis is brought to you for free and open access. It has been accepted for inclusion in University Honors Theses by an authorized administrator of PDXScholar. Please contact us if we can make this document more accessible: pdxscholar@pdx.edu.
by
Shelley Zansler

An undergraduate honors thesis submitted in partial fulfillment of the
requirements for the degree of
Bachelor of Arts/Science

in
University Honors

and

English

Thesis Adviser
Michael McGregor
In the literary sphere, especially the academic literary sphere, long-established writing practices and notions reign supreme. Poets who aim to see their work in “high culture” publications understand that a certain type of profound, unmetered lyric is the way to go. A good piece of fiction follows a slant bell-curve, and a great piece of fiction does this while also providing an underlying commentary on the contemporary sociopolitical climate. The five-paragraph essay is simultaneously scoffed at and preached; only writers who are notable enough should venture to break structure. Those with less notoriety are better off sticking to the formula and providing plenty of cited affirmation from those well-respected in the academic arena. Here it is seen how in the literary apparatus, more so than in any other, there is a strong sense of ownership—of words, structure, ideas. The purpose of my thesis was to challenge these conventional notions of originality and propriety while contributing to a growing body of contemporary conceptual works. Further, I aimed to provide a small commentary on genre and categorization and establish my own rules and parameters so that I might complete an academic project for myself and for my own purposes, thereby pushing against the general expectation of concession that exists across all fields and positions in academia.

Conceptualism, for some time, has been accepted into and has changed various cultural spheres, like those of art and music. However, in the literary and academic worlds, many principles of conceptualism are looked on as great evils designed to overthrow the bourgeois establishment of the well-educated, where profundity and authenticity equal status. Such notions, along with those of plagiarism, authorship (or, perhaps, artistic authenticity), and originality, were cast aside by the art world years ago, sparked notably by the works of Marcel Duchamp in the 1910s. Duchamp's readymades were recontextualized found objects. He did not make them,
but he decided to put them in a different light, so to speak, so that the objects might be viewed
differently than they would be in their original context. (Oddly, the literary world seems to have
little qualm when it comes to found poetry, which takes words not originated by the author and
recontextualizes them, verbatim, in the form of a poem.) Duchamp's efforts led to a huge takeoff
of conceptual art in the 1960s: Andy Warhol put into question both originality and artistic
authenticity by taking photographs from other sources and having his Factory Children produce
many of his paintings; Elaine Sturtevant challenged those who thought highly of themselves for
their ability to identify certain artists by replicating other artists' works; Sol LeWitt—a major
pioneer of conceptual art—pushed (and continues to posthumously push) against the idea of the
artist as an important figure in the creation of his or her own work with his instruction-based art
that has been produced by everyone but Sol LeWitt, even after his death. These and many other
movements and gestures made by the art world laid the groundwork for contemporary
conceptual writing; however, though they share certain philosophical similarities, conceptual art
and conceptual writing are not likely to run parallel to one another. If the differences in media
and how those media can be manipulated weren't enough to discount the notion of an exact
analogue between art and writing, certainly the different freedoms and restrictions that exist in
each system would be. Nonetheless, the principles of reproduction, repetition, appropriation, and
method carry over into conceptual writing from conceptual art. They are, in the literary and
academic arenas, considerably less well-received.

Why is it that there is such a strong insistence on tradition within the writing and
academic communities? Especially in today's internet-based environment, where notoriety comes
from how many times a given thing—a video, a sentence, a photo meme—is shared, repeated, or
rendered, and the originator becomes lost to the fame of the object itself, it seems that long-
standing traditions are growing rapidly archaic. Practices that are unacceptable in academia and
amongst the literary elite have been regarded as relevant and legitimate not only to artists, musicians, and filmmakers, but to everyday people as well. Grandmothers share (unattributed) stories on their grandchildren's Facebook pages; a picture on Tumblr has a string of usernames underneath to showcase those who have reblogged it; people all over the world retweet 140-character thoughts and share the same ideas in order to get topics that are interesting or important to them to trend; everyone from bodybuilders to Trekkies to students and even their teachers indulge in the subtle art of the meme, whose name stems from mimema, the Greek word meaning “something imitated”. And why not? Humans are naturally mimetic. Reacting to and reciprocating one another's behaviors helps us relate. To make the issue even more timely, we are now at the point where we have endless content to borrow, manipulate, and share. There is a constant flow of readily available text to take and use, so it seems that recycling is a pragmatic gesture. How many new thoughts can actually be expressed? Few, if any. But how many can be re-expressed, re-viewed, and put into new light, given new context and perspective? Infinite. Originality has always been a farce, but now more than ever we live in a time when it's understood that credibility comes not from a person's ability to be original, but from his or her ability to sort through the mountains of unoriginality, pick something out, and claim, “This is worth looking at again.”

Not only is the timing right in terms of content quantity for conceptual writing to flourish, but the time is also right for the literary and academic spheres to make a meaningful push toward equality. The liberal culture that seems to exist in high concentration in the academic and literary worlds generally favors equal rights for various groups and people, yet many members of these communities are attached to the pretentious and faulty notion that words can be owned and that some people have the rights to certain word combinations where others don't. In this, these two spheres reveal their bureaucratic natures and how they are set up to promote a certain sort of
hypocritical inequality. For instance, in the thesis I completed in hopes that it would grant me the
right to graduate, I took words from my friends and from some old pieces of fiction I had written
and even from published books and songs, transcribed them, claimed them as my own, and
explicitly said that most of the words were not “mine”, and that is okay. But to provide context
for the same conceptual project by way of a conceptual essay that mirrored the idea of explicit
admission to appropriation is unacceptable. Nowhere in the thesis project itself is credit given to
any individuals or sources who contributed to the project. (The propriety of their words was
made explicit in the verbal thesis presentation; I will restate here that, in relation to the thesis
project, I claimed and continue to claim the words of others and call them my own.) In the
conceptual contextualizing essay, sources were cited and credit was explicitly given to the
authors whose words I used. The thesis was acceptable; the essay was not. The difference is that
the thesis took words from people who exist outside of the elite academic and literary spheres—
nobodies, as far as those communities are concerned—and the essay took words from people
with clout and status within their given apparatuses. To take from people with no notoriety is
acceptable; to take from people of eminence is not. It's a gesture that protects the status of the
elite, because, like the contextualizing essay and the reactions it produced show, it's sometimes
difficult to distinguish between the work of the elite and the work of outsiders, and this is not
good for the elite. A Members Only jacket facilitates publication, but what's the point if everyone
is wearing one? Tradition necessitates distinction. Conceptual writing, however, recognizes
originality and propriety as farces, and thereby serves as an equalizer. When tradition holds
power, change cannot happen and uniformity sets in. What's worse is that uniformity is presented
under the guise of acceptable creativity and is touted for its supposed originality. Every year,
thousands of high school students are told to write a five-paragraph essay delineating the
rhetorical devices in a given letter, speech or proclamation, and every year, those students are
patted on their backs and rewarded with good grades for turning in essays that each have the same format, the same content, the same ideas as their classmates as well as every student before them who was given the same assignment. In academia, there are implicitly right and implicitly wrong answers that help ensure the continuation of a certain status quo, so it is acceptable, even desirable, to do what everyone else is doing. Because this method has a favorable outcome for tradition, this uniformity is not considered plagiaristic and is instead regarded as acceptable, though perhaps milquetoast, originality.

My thesis project, its corresponding (rejected) contextualizing essay, and conceptual writing in general work to push hard against long-standing, pretentious traditions in both the academic and the literary spheres. While my original thesis plan had pieces of conceptual writing worked in, I eventually decided that what I really wanted was to do a fully conceptual piece on the non-conceptual piece that I was at first going to produce. I was concerned that this would be seen as lazy and non-deliberate, given that there exist certain standards and expectations for theses. However, I concluded that the reason I concerned myself with conceptualism at all is because I admire and want to participate in its perversity, and even if the piece ended up a failure (one can't know if the product is good until it's complete, and even then, its quality doesn't matter as much as the gesture), the move to submit a conceptual thesis would serve to challenge the academic apparatus as much as the piece itself would hope to challenge the literary one, because it would deem me, the student, the rule-maker. Producing a conceptual piece for my thesis allowed me to create the assignment, design the rules, and submit the result to myself for myself, all of which are concepts counter to the traditional stifling, homogenizing academic structure. The purpose of my thesis was to challenge.
These Words Are My Meaning
A cut-and-paste experiment in appeasement by Shelley Zansler

Catalyst:

Poetry

The national (or even transnational) demand for a certain kind of prize-winning “well crafted” poem—a poem that the New Yorker would see fit to print and that would help its author get one of the “good jobs” advertised by the Association of Writers and Poets (AWP) in a given year, has produced an extraordinary uniformity. Whatever the poet’s ostensible subject—and here identity politics has produced a degree of variation, so that we have Latina poetry, Asian-American poetry, Queer poetry, the poetry of the disabled, and so on—the poems you will read in American Poetry Review or similar publications will, with rare exceptions, exhibit the following characteristics: (1) irregular lines of free verse, with little or no emphasis on the construction of the line itself or on what the Russian Formalists called “the word as such,” (2) prose syntax with lots of prepositional and parenthetical phrases, laced with graphic imagery or even extravagant metaphor (the sign of “poeticity”), (3) the expression of a profound thought or small epiphany, usually based on a particular memory, designating the lyric speaker as a particularly sensitive person—one who really feels the pain, whether of our Imperialist wars in the Middle East or of late capitalism or of some personal tragedy like the death of a loved one.¹

That’s the story we’ve inherited from Romanticism, handed down for over 200 years in a caricatured and mummified ethos—and as if it still made sense after two centuries of radical
social change. It's a story we all know so well that the terms of its once avant-garde formulation by William Wordsworth are still familiar, even if its original manifesto tone has been lost: "I have said," he famously reiterated, "that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility."

But what would a non-expressive poetry look like? A poetry of intellect rather than emotion? One in which the substitutions at the heart of metaphor and image were replaced by the direct presentation of language itself, with "spontaneous overflow" supplanted by meticulous procedure and exhaustively logical process? In which the self-regard of the poet's ego were turned back onto the self-reflexive language of the poem itself? So that the test of poetry were no longer whether it could have been done better (the question of the workshop), but whether it could conceivably have been done otherwise.⁴

History:

Art

Nearly a century ago, the art world put to rest conventional notions of originality and replication with the gestures of Marcel Duchamp. Since then, a parade of blue-chip artists from Andy Warhol to Jeff Koons have taken Duchamp’s ideas to new levels, which have become part and parcel of the mainstream art world discourse.

The 1960s brought the advent of conceptual art and saw the emergence of Warhol, perhaps the single most important figure in uncreative or conceptual writing. Warhol’s entire oeuvre was based on the idea of uncreativity: the effortless production of mechanical paintings and unwatchable films in which literally nothing happens. In terms of literary output, too, Warhol pushed the envelope by having other people write his books for him. He invented new genres of
literature: *a: a novel* was a mere transcription of dozens of cassette tapes, spelling errors, stumbles, and stutters left exactly as they were typed. His *Diaries*, an enormous tome, were spoken over the phone to an assistant and transcribed; they can be read as an update to Boswell’s *Life of Johnson*. In Perloffian terms, Andy Warhol was an “unoriginal genius.”

Conceptual art’s willingness to distance the artist from the manufacture of the artwork and to discount traditional valuations of originality is another vantage from which to compare contemporary writing with its art world precedents. That relation is particularly interesting, given that precedent is itself a key factor in assessing creative originality. In this case, attempting the most uncreative repetition ultimately disproves the possibility of a truly uncreative repetition. In the mid-1960s, Elaine Sturtevant offered some of the strongest challenges to prevailing notions of originality when she began reproducing the works of other artists and exhibiting them under her name: Frank Stella’s patterned coaxial pinstripes; Jasper John’s matte encaustic flag; Roy Lichtenstein’s enlarged benday dots; Andy Warhol’s gaudily colored and bluntly misregistered hibiscus flowers. Sturtevant’s works chided their audience, who too often glanced at a painting or sculpture rather than attending to its details; viewers were quick to identify “a Lichtenstein” and slow to notice the details that gave it away as a counterfeit (readers of this project should heed the admonishment; noting a method—transcribed radio reports, parsed grammar, alphabetized answers, et cetera—is no substitute for carefully reading the textual details of a work). Further, Sturtevant’s imitations questioned the sense of property behind *le propre*, or what is one’s own, by decoupling the artists’ signature from a signature style. The twist, of course, was that many of the artists she duplicated had themselves made a point of featuring impersonal, iconic, or plagiarized images (Lichtenstein copied actual comic-strip frames, Warhol’s flowers were transferred from a magazine photograph by Patricia Caulfield, and so on). Sturtevant’s forgeries
implicitly ask how artists had so easily come to own what was never theirs to begin with: geometric lines, the American flag, someone else’s commercial drawing or photograph, the look of mechanical mass reproduction. By the 1980s, appropriation art was the rage. Sherrie Levine was busy rephotographing Walker Evans’s photos, Richard Prince was reframing photographs of cowboys taken from Marlboro ads, Cindy Sherman was being everyone but Cindy Sherman, and Jeff Koons was encasing vacuum cleaners in Plexiglas. Music of the period reflected this as well: from hip-hop to plunderphonics to pop, the sample became the basis for much music. Artifice ruled: inspired by the voguing craze, lip-synching became the preferred mode of performance in concert.

There is no reason to believe that different institutions, even when interrelated like art and literature, would develop at the same pace, but one of the striking differences between these two spheres is the degree to which practices long unremarkable in the art world are still conspicuous, controversial, or unacceptable in the literary arena.

Relevance:

Time

Appropriation is now so prevalent in the art world that Jerry Saltz has likened it to “esthetic kudzu.” The same techniques applied to literary texts, in contrast, are likely to elicit the response that such works—innovative or passé, good or bad—do not qualify as poetry tout court. Following a reading by Kenneth Goldsmith at Stanford University in 1997, for instance, one of the leading scholars of modern poetry—a professor enthusiastic about a range of challenging and innovative writing from Ezra Pound to Robert Grenier, Robert Duncan to Susan Howe—was asked what he thought of the poetry reading. His response: “What poetry reading?”
Years later, it was even more surprising to hear one of the central figures of language poetry—a writer who had in fact himself incorporated transcribed texts into poetry—insist in numerous conversations that Goldsmith’s work was interesting, but that it was decidedly not poetry.

To put this slightly differently, works such as Sturtevant’s *Flowers*, Levine’s *After Walker Evans*, and Goldsmith’s *Day* all obviously raise some of the same general, theoretical questions about originality and reproduction (with the added twist that after Sturtevant and Levine, Goldsmith appropriates the tactic of appropriation, inventively deploying unoriginality in a new arena). But rephotographing in 1980 and retyping in 2000 or exhibiting an appropriated image in a SoHo gallery and publishing an appropriated text as poetry cannot be equivalent activities. Part of that difference has to do with the two media. Levine’s work inevitably entered into a century-old debate over the nature of photography, which initially had to fight for its status as a creative art to begin with; moreover, it resonated with a broader cultural concern about the political power of images and their functioning as signs. Goldsmith’s work, for its part, entered into a century-old rivalry between poetry and the newspaper and an arena already divided—in Truman Capote’s famous quip about Jack Kerouac—between “writing” and “typing.”

More important, part of the difference between 1980 and 2000 derives from the cultural changes brought about by an increasingly digitized culture. During those decades, appropriation-based practices in other arts spread from isolated experiments to become a hallmark of hip-hop music, global DJ culture, and a ubiquitous tactic for mainstream and corporate media. Concurrently, sampling, mash-up, and the montage of found footage went from novel methods of production to widespread activities of consumption (or a postproduction that blurs the traditionally segregated acts of production and consumption), coalescing into what Lawrence Lessig refers to as “remix culture.” In the twenty-first century, conceptual poetry thus operates
against the background of related vernacular practices, in a climate of pervasive participation and casual appropriation (not to mention the panicked, litigious corporate response to such activities). All of which is directly related to the technological environment in which digital files are promiscuous and communicable: words and sounds and images all reduced to compressed binary files disseminated through fiber-optic networks. In a world of increasingly capacious and inexpensive storage media, the proliferation of conceptual practices comes as no surprise, and those practices frequently mimic what Lev Manovich argues is the defining “database logic” of new media, wherein the focus is no longer on the production of new material but on the recombination of previously produced and stockpiled data.  

With the rise of the Internet, writing is arguably facing its greatest challenge since Gutenberg. What has happened in the past fifteen years has forced writers to conceive of language in ways unthinkable just a short time ago. With an unprecedented onslaught of the sheer quantity of language (often derided as information glut in general culture), the writer faces the challenge of exactly how best to respond. Yet the strategies to respond are embedded in the writing process, which gives us the answers whether or not we’re aware of it. Why are so many writers now exploring strategies of copying and appropriation? It’s simple: the computer encourages us to mimic its workings. If cutting and pasting were integral to the writing process, we would be mad to imagine that writers wouldn’t explore and exploit those functions in ways that their creators didn’t intend.  

Even if it does not involve electronics or computers, conceptual poetry is thus very much a part of its technological and cultural moment. That moment is also, perhaps not coincidentally, one in which the number of poetry books published each year rises exponentially and in which the digital archive of older literature deepens and broadens by the day. Under such
circumstances, the recycling impulse behind much conceptual writing suits a literary ecology of alarming overproduction. The task for conscientious writers today is not how to find inspiration but how to curb productivity. As the conceptual artist Douglas Huebler wrote in 1968, “The world is full of objects, more or less interesting, I do not wish to add any more.”

The following essay, I feel, adequately contextualizes the thesis project I completed for the Portland State University Honors College. It explains what prompted my interest in conceptual writing, how my thesis is relevant to the current “literary” (I hesitate to use this word, but it is a favorite in academia, so I will go with it) climate, and some background on the advent of conceptual writing. I have put, briefly, into context the overarching movement as well as my small contribution to it. The essay is founded upon supporting evidence from respected founders, forbearers, and contemporaries (that the movement is currently taking place allows me to group all three titles and attribute them to the same individuals) as well as one who is arguably the most significant figure today in poetry scholarship and criticism. These authorities have spent much of their lives immersed in their respective subjects of expertise (conceptualism, poetry) and can say much more about those subjects with more grace than I could, given my short time involved in the world of conceptualism. I have here chosen excerpts of writing from these individuals (Perloff, Dworkin, and Goldsmith) and put them together in a way I feel conveys the information necessary for adequate contextualization of my thesis project. (Small edits were made for the sake of continuity and flow.) I agree with everything in this essay, and I truly could not have said it better myself. What I mean has already been written. If further contextualization is wanted (how conceptual writing stemmed from conceptual art is particularly interesting), I recommend reading the introductory essays in Against Expression: An Anthology of Conceptual Writing as well as poking around the UbuWeb Anthology of Conceptual Writing. These anthologies have been extremely influential to me in and out of this project. Also, while it didn't make it into this essay, Marjorie Perloff's essay, “Conceptualisms, Old and New” has been read many times by me and surely had its influence in this essay as well as the thesis project itself.

My thesis took a conversation about a decidedly creative project (that is, not conceptual, mechanical, etc.) and presented it, recontextualized it, as something different. I took a conversation (verbal medium) which was part of the “creative process” of a project (multimedia, including writing) and recorded and transcribed it to make it unfamiliar and present language in a different light. It is an uncreative project that showcases the “creative process”, but it also reveals much about language itself and how people use language to interact with one another. Further, the project hoped to make an argument about genre and discipline by not existing as poetry or essay or documentation or art, but just as itself, alone, without the academic and publicative demand for category and reason—the need for context. However, here we are. In spite of this, I believe that this supposed need for context shows that the piece does succeed in making an argument about genre and discipline; like any relatively new and uncertain concept, the idea of language existing truly for the sake of language will need to continue insisting on its relevance in the contemporary world in the face of skepticism spurred by pre-existing establishments.


Craig Dworkin, “The Fate of Echo”, Against Expression: An Anthology of Conceptual Writing
Craig Dworkin, “The Fate of Echo”, Against Expression: An Anthology of Conceptual Writing
Craig Dworkin, “The Fate of Echo”, Against Expression: An Anthology of Conceptual Writing
slike im not connected to like any of those people really that i ever hung out with on campus here in the dormss i mean you but like i feel like we didnt hang out al

oh oh i like missed the first part of your sentence and so i was trying to piece it together and it wasnt ahh ahh

    i was just saying like
    none of it was making sense

any time i was like at the dorms slike i just like i dont even know any of those people besides you but we didnt really hang out that much in any dorm well i guess we didnt really hang out in the dorms anyway

yeah

mostly just like alys and olivias and engh hhhhhhhhhuh that who shall not be named downstairs who used to live downstairs

huh hah uhhhhhhhaack weird yeah i didnt ever have anybody in my dorm i was in your dorm like twice

oh yeahh

yeah

yeah you were like the only one

wow i feel honored

you sh you-hoo shhoooold
    i'm so hhonored
    hhhonored youuu should um yeah i had like weird people in my dorm like none of my friends ever really hung out in my room but then i like julius stayed over before crew

oh yeah

    that one time that was weird i remember kevin giving me like a really weird look because julius was describing the sounds of my upstairs neighbor

oh-h-h-h

he was like he like cracks up like bluh blah blah and i was like see kevin i told you and kevins like ah ohuhhhh aah aah aahah like whyyy was julius staying the night as your place im like dont worry kevin its just crew kevin was our coach
for crew  if you didnt know

i didn i didnt know  none of these names mean anything to me

i see you like the pokey bits in your butt

i'm just  hhheh i see you like the pokey bits in your butt yes

    hhah
    thats the kind of
    i like to call them nubs

nubs!
    nubs! guh-rosss
    that just makes me think of like peoples finger nubs

the nubbies

the nubbies

ehh ya know ehhh
    the butt nubbins
        im not comfortable
        no you cant think about that
            with  any of this now

thats okay  its an acquired sensation

    bahahaa
        eh heghh heghh ha

butt nubbins

ahaa

ewwwww

ew oh bucket bucket oh nubbins thats what  thats what i was like
    bucket oh nubs  chickie nobs
        this is this is uh  bucket oh nubbins

bucket oh nubbins

thats something that
somebody in my writing about film class is reading oryx and crake right now
yay
fyi
yaaaay
bucket oh nubbins
you dont even know what were talking about so you should just
you know what
shh ahah hah
i could leave
well i wish you wouldnt
hhah
ah heghh heghh ha  ive never heard that before
ahah hah hah fshhhh
wow
uh-hah
okay so josh do you really know what were doing here
um
are you going to start recording  i think you should say that over again
i its been recording
oh perrrfect
for a little bit because i didnt know when the conversation would actually
start so
ohh you start you started recording can we do it over
no
did you get
heh
the butt nubbins part
eh heghh
yeeeaah
hhah good
it started out when josh was talking about dorms
oh
woah okay so um

Do you know what we're doing? Do you have I did I even explain what we were doing you said
did you even know that I was recording this I don't
was that part of the plan

Should I shut my window? Is that going to be like disruptive to the recording thing?

No

Okay

It's

I just want to make sure you don't get like I filmed a whole short movie in Reno on okay
like a normal
day which was really windy and it sounded like shit but this you know whatever okay

Nothing

We should do a short film right now

Josh really likes the lighting in here. It's got good I just like the whole room it just
what's the word  keyyy
feel, it's like out of a movie

Whuh whuh is it key? No key lighting is the pffft spotlight right what's the other lighting

I dunno

Ambient lighting

Is that the technical term? I don't know the technical term for any lighting I feel like I feel like ah uh bluh bleh bleh

What's his face, Clark?

Yeah
ahh has talked about the lighting

ohh spea ah hhah speaking of professors who know words for things that are ideas in that uh english class that i was telling you i took with... what's his name... the new the new zealander

oh oh oh uhhhh alastair

alastair hunt um i was talking about remember i asked you like like there's a word for you... know like if i'm looking at someone and they're looking at something else and that something is looking at something else

mhm

and so i used that in the beginning of my essay and i was like... you know the direction of gazes and he's like aha there's a word for this and it's called ekphrasis

ek

ek phrasis ee kay pee aich ahr aye ehss eye ehss eye ehss

iiii learned a completely different context for ekphrasis

really

yeah

what is it... maybe it's like... uhh well i learned it as like... as you know in poetry... maybe he was thinking... oh... where like uhmm or well it doesn't really have to be poetry but i learned it in poetry... where like an ekphrastic poem is like... where you write a poem based on a work of art... yeah... or some other existing visual... yeah... so i mean i

guess it kinda makes sense... cause like... it does make sense... brmm

woah... cause you've got the

BRNNNNNNNNNNNNNN

that... whuh aheh... that was scary... um

moving on

5
the the layers as a visual aspect i guess

mhm

i had to write an ekphrastic poem i wrote it about this exhibit i saw when i was in second grade on a field trip

cool

there you go

cooool

but i uh thats interesting i wouldnt have thought of it that way hm

i was talking about it in its film sense not in its like literary or right i just didnt realize that was the term did we learn that

i dont think we did

mkay and thats why because we were talking about the male gaze and then it somehow twisted in my head and i was like oh im looking at the you know like they show the shot of the male right looking out and we are to assume that hes looking at the female and oh well the female is looking somewhere else

right right like when we were talking about solaris yeah where hes like were looking at him look out

the window yeah

at her looking into the field or whatever whatever the scene was unnnghhhh i think that was it

solaris

i was thinking about that movie again yesterday i kinda wanna rewatch it

yeah you know me too we should rent that study room and watch it the study room in the library

oh yeah

with the huge tv
yeah we could im so tired of watching movies right now but

okay well then lets not

maybe next term
she just wants to watch the tv series called twin peaks

eh yeah

shes tired of it shes

i was disappointed that we didnt watch twin peaks okay bluhluhluhp

okay

anway sooo um like sam knows all about my project but i dont know you dont really kn

really told me well i mean you told me that its like a short story or

yeah you never

well its not though

nmkay

so my original idea was to like use a bunch of different ehmm structural forms tooo and
like mix them together as like seamlessly as i could

mhm

to make sort of an indefinable project

so like it wouldnt be story or like you know a non fiction essay or like ahh screenplay

or a movie or anything like that but they would all kind of work together

okay

uh but then i was realizing like in my head i didnt want it to just be on paper i wanted it to
be digital also but i couldnt figure out how to combine digital and print at the same time so
then i decided ill just make it completely digital but then i realized i dont have any knowledge of web design

mhm

or like how to do anything on a computer soo

uhmm what like i still want to do that project and um in the future when i actually have time to do it and learn things instead of having to turn in some

halfasssed you know

yeah like eughllgh not good

piece uh shit thing uh

shhhhhhh

uh ahah hah lehh anyway yeah im im kind of turining in a blueprint of it but um for like future future project uhm so i have

like some parts of it that ive written already like parts of the story so i have like a a full story
that ahm its a complete story line in my head whether it like comes out as
like the final project product as like a full story where you can see it really clearly narratively
im not sure if that will happen nn i would be um probably more satisfied if that didnt
happen if it like werent narratively clear what was going on

yeah

but there is a narrative in there um so i have like some of th ive got like the whole narrative
plotted out um pretty much and then ive got like uh sort of a plan for the what i want to do
with it digitally kind of tentatively so i just sort of want to uh like discuss both aspects of
that and get feedback on it or like if any of you guys if either of you guys think that the story
would go better in a different way just jump in and let me know cause i dont i dont
want to talk the whole time that would make me really uncomfortable

okay wait so youre saying you wanna combine like yhave a narrative an kinda like have it
display all these different forms and youre saying originally er digitally so how exactly
is the final um like wh what is the whole thing

its going to be digital but this is like not what im turning in for class or anything like that
well what are you turning in

like th the the the blueprint project

okay

like the planning of it

so syoure so youre essentially turning in like a like an outline sort of

right like a schematic sort of

oh okay

yeah essentially so um i guess ill ss im so organized do you see it i like
gridded

yeah you are so organized

gridded everything out and made my plan uh but its all bent up i
cant even tell where my

you should have kept it in a folder

what page im on i should have uhhhm okay so i
guess ill start out with the actually i think i have this written out better well no alright
sooo the basic premise of it is that there are um its kind of based off a lot of movies
ive seen but you know conglomerated of course because what else would influence me but
movies um so ive got two characters one whos a man and then theres one character
philip uh but theyre its sort of ambiguous like i know whos who and in the plan its kinda clear
whos who
but the viewer like wont its not going to be as clear

ya know cause theyre both like in the visual parts cause there are going to be ah like uh video sections like movies ah short movie clips and things like that so youre going to see a man and then in the text youre going to know that there is a man but it could be two different ones or it could be the same man like its going to be i want that part to be ambiguous

right

so anyway uhmm th the basic structure um the man the man um is not real he exists on screen only ahm and philip ex exists in the real world quote unquote ahmm th the real world obviously of my made up story not like our actual real world just to be clear on that um yeah okay so and philip seems like pretty bland pretty ah like relatively normal um you know and gradually like it becomes more and more unstable ans and like his sanity becomes sort of questioned um as the audience starts to question whether the man on screen is like real or just a figment of his imagination or if hes like a real person or if hes on screen so is he is he interacting with the like i said its ambiguous

kind of so he were gonna it like switches back and forth between like seeing the man and seeing philip and um philip interacts with the man but the man doesnt interact with him because hes on screen like hes not real

but philip sort of has this like obsession with him ahm and as phils life gets more and more chaotic he turns more and more to the man as like a sense of stability because the man is like everything that happens with him is like extremely

shelley

mundane

this is this is harry potter this is ginny and the diary

ive nev i dont i dont know

oh my god

what that is

have you read harry potter

yeah

i me ive read ive read up to the fifth one okay i read the third fourth and fifth
and did i read the sec maybe part of the second anyway i dont know what the diary i dont even know what youre talking about
dyou know what im talking about though

im trying to think specifically what happens with she like she finds the diary and then the only difference in this case would be that the diary spoke back to her

oh

she does she increasingly finds it as a source of solace and uhh sort of a mature mentor

but then she becomes too involved and like whatever

interesting

and we dont see the entity behind the diary we only see that the diary is responding back

oh i see with this its kind of i mean its partly like a vid uh like a little bit uh uhh not a little bit its kind of videodromey like toward the end when he gets kind of crazy and he sees ahh

yeah

whats her face debbie

harry and debbie harry

she seems to be like talking on the screen and she like seems to be talking back to him but like

oh yeah and then it zooms in on her lips

on her lips yeah but we like dont really know if thats yeah

actually her on tv or

okay that makes more sense then i understand

uhmm that sort of thing so uh

yeah i kind of want it to have like a lot of absurdism and and blending of realism and unreality and like what is real and what is imagination or hallucination should be kind of questioned throughout the thing

mhm

uhhm and i think that like using different forms is gonna help with that uhhm yeah philips like super fascinated with the man and um

so this is like in videodrome he turns on the tv so he turns on the screen whenever he wants
to see the man

yeah kind of but its not
is he in his apartment
very clear its not
or is it purposefully unplaceable
i mean yeah its s

its sort of pur like theres a part and ill go through each scene that i have uhm and what i want
to do with it form wise but like theres like a scene sort of in the middle where uhm
philip is watching the man and the man turns on like a stereo and then we see so like
we see like buttons being pushed and things being turned on but its generally like not the tv

mmmm

but the man is watching we see the man watching tv and then its sort of implied
that philip is watching the man watching tv and the people in the tv are watching the man
anyway

ah unhuh
th the windows of watching like you were talking about kind of but you dont its still
unclear whos the man and who is philip mhm
throughout the whole thing kind of
um this is kind of making me think of
mulholland drive but you havent seen that yet
i havent seen it
have you seen mulholland and
you havent seen it yet ntuh haghh ntaahk
im so excited to watch that

eh hehng

watching it once was not enough i watched it with oddly uhm o sara and aly
when
they were showing it fifth avenue
ah cinema with the ahm like oregon psycholit psychoanalytic
society or something like that

ah okay

it was really interesting i stayed for the talk they went over to olivias to have
of course

like dinner of

course
or whatever and then i showed up later and left after like fifteen minutes cause i had crew or something

typical
typical typical topical
topical shelley
topical shelley
typical topical shelley

i should make sunscreen

yeahh

it would be perfect i love sunscreen

that's like thats hickory dickory dock typical topical shelley

ahah hah hah typical topical shelley
hhah haha uahah
okay anyway

you could be sun baby you could have a little photo

nooooo i don't want to be the butt baby uahah hah hah hhhah grody

hhah eeh hyeh hah heh

anyway okay so the first scene umm starts with a man an uhh lets see how did i actually want to do this one this one i wasn't sure if i wanted it to open up with a video or if i want it to open up with screenplay i wrote this all down though this is a lot of my notes are all like really self-conscious and like motivational talk

you can
okay shelley
do this

no that's what i start out with
eh heghh huh
ah hhah
okay shell euehhheheh
hhah hahk hk
this doesn't have to be in order or make sense yet
you're so cute

nh like alright so nh the next paragraph so okay

hhah

nhuahhah
okay okay so this is all
digital right i forgot about this part so i kinda want the starting screen to uh you know like the thing that i'm confused about mostly with the digital project is like whether i should have it ahmm if the user has to like click to go to the next scene sort of thing or if its gonna just like ss you know be timed and automatic like how much user interaction there's gonna be involved

llgs jsst lgh like have you ever seen something done like that before

no ths uhl

so you're just inventing a whole new

i don't

form of

i doubt that i'm like inventing anything new i don't think i have the capacity to be that creative given how much is out there right now

whull i mean it sounds pretty interesting like you're talking about like wha like im seeing its like ssuh like a film but so then you actually you have film

yeah i kind of want it to be like a little bit interactive its sort of filmic but also filmic thats a word yeah

filmic make it a work

well i think its filmic i think filmics the word anyway i don't know if thats the right word but yeah i want it to be sort of film like

film like

filmesque

but like the words are actually also part of the product you see you know

so you actually are reading
you're reading stuff too and watching stuff sometimes at the same time

yeah tryna think almost like stuff that appears in video games sometimes

right and i think a lot of this is somewhat influenced by video games like especially how i deal with text i'm not sure if i know like its kind of boring if you have like a video and then like some scrolling teh or you know i then yjust like have a new page with text on it you're kind of like that sucks so i'm trying to figure out a way to

you should get like really good at uhm pr like video design like the words in the you know like almost like they're written mhm like even with the rest of the narration

yeah

like over it

i might do that this is why i want more time to actually like do the project if i you know if i wanna like be able to make this real not mhm not just an idea but um so i want the starting screen to be like um sort of a like a comic book graphic novel page uhm from a scene in the middle of the story uhm mhm so like the first panel would be a distance shot of a car driving through uh or driving down a road in the desert and the second panel would be a closer shot of the car you like in comic books how they sort of i dont know if thats a thing i feel like it is though you know they start far away and then go in they do that in movies too

wait

you have like a a like a wide shot and then like a slightly narrower shot and like you get into your main character

yeah yeah

so i kind of want to do that uhm so like the second would beee um a closer shot of the car and you can see the person with some detail and then you can see another figure standing um at a slight distance from the roadside so you've got like the car here and then like some person over here um the third panel would be the interior of the car and you can see the driver at a three quarter angle hes looking at the out his window uhm to the figure who is standing in the distance and you cant really see any details of the person ahm the driver has like a shocked look on his face nghghah the fourth panel is a close up of the rearview mirror and we can see the mans eyes panicked ahm like beads of sweat furrowed eyebrows et cetera uhh in the rearview mirror and behind the shot of his face you can see through the back window the man the figure in the distance out the back
windshield um and somewhere imbedded in there would be a start button and then the user would push the start button and it would begin um the beginnings a lot more detailed as it goes to the end im like i dont really know what i want uh so after clicking start the screen would fade into a split screen um on the top would be the video would be a video of the man wait i changed my mind um oh yeah so after clicking start the screen would fade to black and then um in white would be written exterior park day you know like in screenwriting format um and then that would fade into the split screen so wed have the video on top um of the man and i have that here so weve got a man uhh sits in a park on a sunny afternoon he appears to read a book but his mind is on the scenery color cinema and the collision of disparate elements ie color and absence of color ahm he remains essentially stationary so for that ive got i actually have it i wrote that part of the screenplay because its like two sentences right exterior park day a man sits alone on a rock he looks at a book that rests in his lap nghm he looks up momentarily and returns his gaze a slight smile forms on his lips uhm and then then bottom part would be the um this altered screenplay format that i have that sort of plays with like what we cant see on the screen but its the same scene

but you know how like in screenwriting youre not supposed to write any internal thoughts or like anything like that because you cant see it

yeah

so this one its its plays more with that this is like a really shitty rough draft of it i dont like whats written but uh exterior park day a man sits alone on a rock he reads a book but because of the way it rests in his lap one when walking by would not be able to discern its title uhmm blahblah you know things like that and then he goes off onto this tangent of uhmm like hes watching i have a lot of scribbles here uhmm oh hes focusing on the light and the shadows and um the way the sun creates a contrast like watching a movie where some characters are in technicolor technicolor

by techniiiiiculahhhhh

cullah by technicullah uhm where some characters are in technicolor and others are in greyscale and theyre all interacting with one another nghm in a setting thats part technicolor and part greyscale too the man has never seen a film like this but doubts that one could even exist but he feels certain that this nonreality is the only parallel to the sensory effect of the scene before him he imagines a technicolor man shaking hands with a greyscale man at a lively party uh the intersection of these hands what a sensation the idea amuses the man however nobody can see this so it might as well not exist uhm and then

if a tree falls in the forest does anyone does it still make a sound

exactly uh huhhh sorry too much eyebrow wiggle perhaps
hhah ahah hahk

its a good thiiing

nghm

that you cant record
eyebrows
good thing

um

the two ah girls in the room are wiggling their eyebrows profoundly

eh heh heh

inches above and relaxed yes notes

thanks thanks for the annotation

one two times three times they wiggled the eyebrow heehhhgh

hhah hah hah

huhhuah hah hah umm

oh and then that um as the so then the text segues into the section of a book called chromatic er i dont know what its called but so chromatic cinema or something and it goes into like uhm the sort of like some history of color and black and white film um and thatsss i dunno i thought it was pretty interesting i was reading the book and i liked it a lot so i thought i would um like include it in here uh the establishment in the 1930s of black and white as a chromatic default nghm together with the rise of cinematic sin uh mat oh graph ick color resulting in a visual segregation between color and black and white no longer did they visibly coexist in the same frame a shot appeared either as black and white or as color for the time being there appeared between them nghm an iron curtain segregation in turn carried within it the beginnings of opposition for this opposition developed gradually for a codified opposition between black and white and in this black and white is black dosh black dash and dash white so not like black and white but black and white as a thing ahm a codified opposition between black and white and color to develop chromatic decisions needed to be taken during preproduction until this decision to add until the decision to add color was brought forward in the production process and placed within the directors sphere of responsibility there was little room for color to carry meaning and unless the presence of color signified something the presence of black and white could not signify the opposite um so like during that part the g inthnit have that part transition into transition from the screenplay but while that happens i want it to scroll up and um or like as the user i guess the user would have to scroll and the video would go up and the text would like take the place of that

mhm

so youve got the video like up here and like the screenplay that goes with it and then ahm they would scroll and the ss text would sort of overtake the video hmmm as the screenplay

became less relevant and the new information became more
uh uhh
what they were reading
is the screen like is a cut
off black and then ss or is it like wh like its like a sharp line that's cut between you and
the image
yeah so its like video and then
just cut
text but then the th as the user scrolls the text would
like go up
Yeah
and cover up the video um nghh hmn yeah
and then uhmm blah blah blah then the scene changes from the lovely day
outside ahh so the the chromatic cinema segment like goes into more of a it sort of falls
apart into like a poetic description relating film to the scene that the man is in and then the
scene changes um nghm to like a flat grey type of weather uhm and then to an indoor
scene so ill be like written sort of like a camera pulling back from outside and then to
like a window you know sort of thing
mhm
so its like the the outdoor to indoor transition uhm
and its moving through a room uhm i
don't know i couldn't remember i mean not couldn't remember but i cant decide whether i want
this so were outside right and its focused on the man then we go to the chromatic
cinema thing which is not directly related to anybody but its kind of implied that it could be
what the boo the book that the man is reading cause hes sitting outside reading a book ahh and
then the scene changes to like an indoor scene uhm were like moving through a room like a living room uhm i have this written down too i feel like
i should have organized this better oh yeah this is when i was still trying to okay so
originally what i was doing not originally but like the fourth time that i tried to do this i
decided oh ill just like lift a bunch of reviews from like amazon or whatever and like put
them together so i have a bunch of like amazon reviews that are like talking about color like
i still might use them but they're kind of uhh they get really redundant and it was
really hard ta ehem it got really difficult to to uphold uhm
sorry im like i wrote down a lot of what i had already written but i think its in
my other notebook so thats okay ill just forego that ahh anyway so were moving
through the room and i feel like i dont know for the scrolling aspect of it uhm so i
wrote uhm you know like cause we have the video and then it scrolls up and away and then
we have the next part i feel like maybe the opposite would happen where it would it
the text would continue and then a video would gradually appear from the bottom instead of
like disappearing from the top for this uhnghm for this like traveling through the room
part but im not sure if i wanna make that video cause im like now it philips i guess
its kind of philips room i dunno its its sort of ambiguous still here uhm th whose living
room it is it could be philips or it could be the mans but you know its moving through and
then it gets to the couch so youre going through like for instance the kitchen the dining
room to the living room to couch and then uhm the couch is facing the tv or whatever
right or something like that but i dunno if i want to do video with that or if i wanna do text so
im not sure how id present that um on a screen or how id present that digitally but if it is video then i might do like the opposite of what i had done before ahm nghm cause i was thinking i dont i might not want it to be digital er you know video because im still toying with the idea that like only the parts that are the man show up on actual video since hes technically only seen on screen in philips world so i feel like maybe in our world we should only see him on screen too and never see philip or any part of philips life on screen does that make sense yeah that makes sense so im not sure on that part what to do but so anyway we get to the tv er we get to like the couch and th the tv and then uhm the sound of a commercial fades in so if its a video then the video will fade out and uhm itll just be sound with no text uhh so i wrote the sound of a commercial fades in maybe the screen is black or maybe some text is there uhm this parts really confusing so i thought it would be easy so i want to do um a commercial plays philip although its not explicitly clear that hes not the same man from earlier aka the man um checks his phone to pass the time until his show aka the man uhm is back on and he looks at his text messages his email and voicemail and then we hear the voicemail which is from his assistant saying that one of his clients has died and he needs to like go attend his funeral uhm and then the commercials continue so i thought it would be really easy presenting this because its so digital but its actually like kind of difficult im finding to figure out a way to present digital media in a digital format like i fr if i were presenting this just on print paper it would be really easy i would just like transcribe the commercial and then like you know intersperse text message format and like email format yeah and things like that but because its digital it seems like how would i do this you know would i like have the commerc the sound of the commercial and then just like have popping up like pop up ads or what i dont know cause i want it to be the sound so you have to listen to the sound of the commercial while youre reading what philip is supposedly reading so youre reading what hes reading and hearing what hes hearing mhm but im not sure how to present that hes reading what th the not the commercial youre saying what is he reading hes listening to the commercial and hes reading like his text messages and his emails and then he decides to check his voicemail unkay so youre gonna youre tryna put this like this would be a part of a a film piece kinda this is not gonna visual its gonna be like sound and i mean its gonna be visual the whole project
is visual visual

    yeah

    but its not a video were not seeing a man watching tv

    well i mean like its checking his phone

    like

    theres something like would be on the screen that you could

    right right

    like whether or not

    youre reading text or not

    right so somethings on the screen like its it would prolly it would be like his emails and text

    messages and stuff on the screen

    yeah

    that youre reading but im not sure how to make those

    look or like how to have them pop up

    umm

    or whatever

    if it was like a black screen you could have it like get text messages pop up on the side kinda

    like just the way it it would pop up on an iphone except you know its not like the iphone screen

    like it just like pops up on the side an something on the other side or whatever

    oh thats a really good idea

    like just a a like a different kind of like a text that looks like it could be

    but isnt as like it could be a found there except its like invisible just like text

    thats a good idea

    like in that small

    space an like a paragraph formatted to that small little

    yeah i could have like the text on the like

    bottom right corner or top right corner and then like

    yeah

    emails on the other side and they can like

    overlap each other and stuff like that

    ive seen that done like differently in movies n like

    sometimes theyll have peoples like peoplell be like looking at a text but its like a shot of them

    looking at a text and js like show the

    right

    text on screen and kinda make it like uhh

    yeah

    uh i dunno

    theres a lot

    those have been getting way more creative thats been interesting to see instead of just like

    having a shot of a phone

    yeah

    which is really awkward hheehehehh thats a good idea
just like hhhsss

and then so that happens and i dunno theyre all pretty useless you know whatever not int like not notable things and then he checks his voicemail and sooo uhm the sound of the voicemail will take over the sound of the

like

commercial

fade out commercial kind of right i think i might have the commercial still fai like a little bit in the background like really faint

enough that you can understand what the voicemail is

right and then the voicemail is his assistant telling him that his client bob elliott hhm has died

like jaycee elliott

yeah

hmhm

thats where the name actually kind of came from mhm because i was like originally going to

interview marina about jaycee mhm

and like use that as like information about bob because my original plan was

information about bob elliott ahm it comes from the perspective of someone who is close to him implied his wife um and so it would be like a a q and a sort of thing yeah um but i

thought it would be kind of funny to have marina talking about jaycee and not knowing that yyeah i was pretending that jaycee was bob and bob was dead hheh heh and seeing the sort of thing i dunno i thought it would be like kind of humorous but also sort of like enlightening about like peoples relationships with one another

yes

ahm nghm so anyway then we get to bob elliott uhm wh who could be anyone i

20
dunno that name is probably i dunno it may or may not stick it probably will just because i already have it

so were still at that point with the voicemail the voicemail has happened

voicemail has happened

and then

oh yeah oh then what happens after that thats a good point i dont know i guess it all just fades out the commercials so the voicemail happens and then you hear the commercials nlike theyll fade back in right ahm yeah i dont know how to present that part because the next part is gonna be q and a so it would probably just be text but im not sure

q and a like just text on a screen

right like an interview and i guess it would just be text on a screen but

whos interviewing

well uh oh this is

wokay ive got kind of two plans originally i was going to interview marina about jayc do you know marina and jaycee

i think ive met them like one time

yeah you i think youve met them a couple or like at the streetcar stop or something

yeah thats right

uhm but ive also been thinking about actually like going online an and searching doing obituary searches for people named bob elliott and then like mixing those up an and ohh

oh thatd be interesting

putting it there ahm and then with that i said i would present it as text only with a lot of white space uhm but th the like white space would actually like come easier if i did an interview as opposed to like the obituary things ahm but i want a lot of white space because the next part is like a huge text block its just gonna be like overwhelming text theres just like close togetherr gonna be a lot like a lot of it and just like information

oh

um so im not sure which so okay so ill just go onto the next one and maybe we can revisit the bob elliott thing ahm so i want so the next part is um like a bunch of like death statistics
and like facts because you know like bob elliott has died

bob elliott has died

so i might as well just like and i feel like the inter if it is an interview its gonna end in a question like well did you know blah blah blah blah and then like pthlbbbbttt

hhheh

you know then you get like all of this stuff but im having like actually a surprisingly hard time finding death sta death facts that aren't like stupid statistics like heart disease is the number one kill ya know

oh

like stuff like that

uh huh

or like more people die on the toilet than by

hhah ahah hah

by cow stampedes or you know like stupid shit like

yeah that i was kind of like

yeah or like the sharks kill fewer people a year than automobiles

or something like that

right and its yeah stuff like that so its kind of like you either get the stuff thats so stupid and just like

yeah

uhhh thats a fun fact right or or you get the things that are just like great thanks cdc i appreciate that ahm but anyway so i want do like a whole bunch of those uhm but i need to find some like actually satisfying death facts and statistics

mhm

uhm and im assuming i figure like theres probably a book that could help me out the internet is just way too vast theres too much information there like

yeah for my purposes so i think i need to um find a book books are helpful

books are helpful

aheh heh ahm but anyway you could find one with like uh des death statistics from like a really long time ago

thatd be a good idea
like

death by horse cart or like death by uh mercury poisoning er lead poisoning er

yeah that'd be interesting

saturated fats i dunno

maybe like the year maybe maybe

bob elliott's death er birth year or something

yeah

his theoretical birth year

uh huh

that'd be interesting and it'd probably be it would help me narrow them down huh hah

mhm definitely

but i so i wanted to make that one like just uh a huge block of text um like right and left justified uhm and then like interspersed with the death facts and statistics you might have like little factoids about the the first scene so like you get something like oh so and so like this many people a year die blah blah blah blah blah or you know whatever mhm and

then like something like the sky was really blue but you know not like hhah the sky was really blue

yeah

but you know things like that so just sort of like ta uhm break your focus away assuming that you're reading that huge text at all which you should because i put it there for a reason but anyway ahm just to sort of like break the focus a little bit and then it would segue into that quote from double indemnity ahm the like really cool like monologue that he has about suicide statistics

mhm

but im afrai im like a little bit concerned about that because i dont want it to be implied that bob elliott killed himself but it might work out better for the end uhm for the end of the story because it eh i dunno it might add like a subtle level of foreshadowing to the end because philip philip spoiler alert he like implodes

oh dear

but for the ending the ending i want it to be like a choose your own ending sort of thing just like
yeah  i want it to be like  well  ill explain the end  but like i want it to be  like  you got like four options and you can click one and then itll give you  one ending or you can click another and itll give you a different ending

okay

ohh

sort of thing  
   ohhh like
   and then
   did you ever read those  r l stein books where you could  they were like horror books for young adults  or for like young adults and kids
   are  the like goosebumps ones

uhhhhm i think soo
   yeah
   the horror mov  horror story things

yeah

yeah and

and they like gave you

some of them were choose your own

alternate endings

right  i never  i didnt read them because i was like too afraid

   oh yeah
   to even want to read them  i

   i was

thought i would be too scared but

   i was terrified but i
   i never read them

   still read them

i think my sister had one  which is weird  because she doesnt  read that much  uh or didnt when she was younger  but anyway  so i want that and then have like a corresponding video clip to go with each  possible ending  but  they all end with  like  philip  his tragic demise

   uhm

   tragic tragic

   so anyway th th the double indemnity quote might  like foreshadow to the end

   mhm

   because

its sort of  self  brought on but um

self inflicted
yeah there you go but yeah i really like that quote the uh volumes ive got theyve got ten volumes on suicide alone suicide by race by color by occupation by sex by seasons of the year by time of day and it just like goes on and on

mhm

and on and on and on ahm and then from that it segues to um that quote rolls straight into philip talking about the movie directly so hell say something like gee i love that movie

hm hm

uhm and then youre kind of like maybe wondering if he was talking the whole time like did he just rattle off that quote

uh huh

or uhm you know whatever and then he starts having this like back and forth conversation with somebody who doesnt respond which like

how do you know hes having a conversation with someone

uh its sort of it okay so what it is is like uhm hell talk uh you know oh i love that movie uhm robinson right thats the th the actor right

mhm

edward robinson or something ahm you know he starts talking about like what a great actor he is etcetera etcetera and then theres like a pause or like a silence indicated either you know indicated by text like pause silence uhm so itll have like directionals and then ill have um like you know in screenplays where you sort of give like slight directionals about like how you want the person ta to look

yeah

or whatever so ill have like mouth agape and grinning hopefully anticipating mutuality you know like really verbose things that you would never write in a screenplay uhm but so ill be like text and then indicating that theres a pause and then hell talk again and indicating that theres a pause

mhm

so you can see hes talking but nobodys responding

uh huh

uhm and for that i was thinking i might actually talk like pull some posts from d to l

hmhmhm

that people wrote about for double indemnity uhm i havent read them because i havent gotten that far yet but i thought that would be interesting
the posts on the posts about double indemnity that people wrote ahm i feel like keeping it text based would be would help keep it smooth and not you know as opposed to adding some audio to it uhm and it would you know more imply that philip has been talking for a really long time potentially rattling off quotes and statistics and weird shit like that uhm and then philip says that he has to get ready to go to a funeral uhm and then i think that we could either do a scrolling video not video but do the scrolling thing like we did with the video before or uhm just cut to a video of the man so philips like ive got to go get ready for a funeral now bye no response obviously and then cut to a video of the man uhm who is just staring at his closet and this is like i want this to be like really deliberately long and painful and boring like um kind of lynchy but obviously i cant be lynch duh but i you also cant be bowie ahaah i okaaay can be bowie i am bowie dont look at me that way josh im david bowie secrets out okay im david bowie

hhah

alright

ohhhkay shelleyy

ohhhkay shelley

wwwwwwwuhh its true anyway um have you either of you seen rabbits david lynchs rabbits nay

i like posted it a couple

oh no no no easters ago i have seen it yeah where its just like the creepy humans with like the giant rabbits heads and theyre like moving really slowly and then its got like weird yeah sitcom applause and shit like that yeah yeah yeah but its just like super long and drawn out yeah and like the cameras really still

26
mhm

thats what i want this part to be that man is just like there standing staring at his closet and i want it to be like really balanced uhm so hes like in the center of the closet which is the center of the shot uhm and uh hes uh apparently contemplating his clothes and eventually chooses a button down shirt i dont know why im picturing a purple shit but im picturing a purple shirt

go with it

uhm i like purp i feel like hes a purple man

i like purple too

i kn i knowwwww heh heh hah heh josh wears purple pants kind of

kind of yeah

theyre like wine wine pants

they are wine pants

thats what

bordeaux

yeah eh youve said that before

have did i

yeah you totally did

oh man

thats what i tell people too im just like oh yeah these are wine pants its what i wear when im drinking wine so i dont i went so you wear them every day swimming in a pool of wine and i had these pants on yeah these were white

tehuh

these were white one day

hhahah

gross
one time
uhm so then the man walks toward the camera uh and gets like super uncomfortably close
so like the camera maybe is sort of like at bed level so he like walks close to the camera
and gets super duper close to it and then like puts his shirt on the bed but its on the camera
mhm
hmm

but its like supposed to be really claustrophobic and really uncomfy cause this man is too too
goddamned close you know

heeehehah

back it up uhm
wait do we get a little shot of his activities after he takes off his shirt like

hes not

taking off the sh hes pulling a shirt
oh
out of his closet

oh okay

so its
but

the man but we also know philip
do we just
needs to go pack
oh
for his trip so philip is also probably

looking in his closet getting clothes but this is not philip

oh its

this is the man but the audience do

they know that maybe maybe not probably

i didnt know that

not there you perfe perfect

perfect

the ambiguity is jus ambiguity yeah thats how you pronounce it

yeah ambiguity

i used to say ambiguity

ambiguity hhah hah hah hah
uhm weee spelled the same it looks it looks you know whatever
    mhm
    it looks possible

mhm mhm

so anyway uhm then th the shirt consumes the entire frame of the shot frame of the shot
is that redundant um as the man gets closer uh and then i wanna smash cut to like a
concrete explication of the shirt wh
    what is a smash cut

uh like no fade out just like instant like

oh i see okay

this to this instant

what is a jump cut

same thing

oh

some people call it slam cut i think the jump cuts the same thing do you know

i dont know um film terms like i know what they all look like i should actually know those
terms we should research what those are

you should research what those are

me we have to start uhh ts pug bird productions
    oh yeah
    we should make a really lynch film and i
think we should use your room for that because
    okay
    this is like i feel like your room is out of a wes
anderson film honestly like its a
    i can see that

its like a set design of a wes anderson film

hhah heeh heeh heeh

its needs like a little bit more mustard

mustard i i could you could wait are you curtains yellow
yeah

we could hang them there that would be the mustard

there you go

they're like the same style

i also have like a ruh like a small rug thats the same color that we could replace that

my bathroom mat its not really mustard but it its kind of like a a muted

mustard

custard mustard

hhuhuh gross

so im confused

mustard custard

were going to buy condiments

were buying condiments putting them on sams walls

tshhhhhhhhhhhhhhhhhhhhhhh

ahhah hah hah hha i thought i could have a

and then filming a movie

tray of condiments somewhere

wh wh wh wha what was yours

that were mustard color

ves fanderson fanderton what did

you that weird awkward short video that you

ahah hah hah

made of me screeching

i

you were under the influence im sure

of what

when it was when you and olivia and sara and i were all hanging out at your place and like

somebody poked me in the armpit

mhhah

and i like yelped and then you made

30
a video of you just
hhah ahah ha
a video yeah

and you called it like veh like
i wanna watch the birthday video again
where is this

the birthday video
where hes like im shelley i like cheese
that was a valentines day video
oh valentines
no it wa was it

yeah

no i thought it was birth
oooh thats funny
oooooh saucy
happy valentine hehhehheh i know saucy valentines
hhhah

im tryina find the video of you uh

did you guys watch the david lynch i like to eat cheese

yyyes yes i did

oh my gosh er i love to eat cheese of course love to eat cheese that was so funny oh man it was really

really funny

okay well anyway every time okay josh i just have to say every time my stepmom tells anybody about my friends in portland shes like shelley go pull up that video
eh hegh hegh hegh heh
hhah hah hah hah hah

and im like no aahah hah i dont know how to find it tsss aahah hah hah
hhahhahahhah
thats uh well ive forgotten how to use my phone

kandi
i dont know how it works
it just stopped working
cause shes like i can never find it i dont know how to save it to my
to my i pad

yeah i remember i member i sent it to her when i was at your house
hhhaih
signed out of his youtube account now i cant like
shes like josh
and shes like josh
eh hegh hegh hegh heh
hhhehk
duhhh he signed out
thats so funny
an like but now i

cant access the video
im gonna just send your
noooo
just send her it so you can always
noooo
heh oh ill make
it so only she and i can see it

oh no

eh heh

it was a biopic do you say biopic or biopic
i have always
i feel like biopic makes
wondered that
bio
i would say i always
say biopic

i always say biopic too but biopic makes more logical sense because
biopic biopic it does
its like like when i think
of biopic i think of like a two part movie or something you know

oh yeah
like
biopic

yeah but like
biopic

biopic
yeah
its like a a biography picture
do you do you pronounce the word z
biog zee

eye ehn ee zine or zine
Okay, like magazine.

Emma was trying to tell me that it's zine and I was like, no girl, it's zine.

Aheh aheh Emma.

Hhahk.

Zine.

Zine yikes.

Like zinaphone.

No definitely zine.

Yeah.

Uhm.

Like apostrophe zee eye ehn ee.

Yeah.

Like.

I mean but th i mean there's no apostrophe there.

I know.

But yeah, that's how you would pronounce it.

But like that's how you'd pronounce it.

Right.

So anyway, yeah so we smash cut to a concrete explication of the shirt so like uhm, Craig Dworkin do you remember when Emma was here and she was reading out the the parsing.

Yes.

Yeah.

He has another thing called fact.

I want to write that down.

Parse.

N no no, the Craig Dworkin.

Oh yeah, he's really cool, uhm, but anyway so he's got this this poem called fact, I really wish that you had take the contemporary American poetry class with me.
why

w well it was right after b uhh
    thats i was just over
    betteridges class
    poetry classes
    yeah well you were after yeah you
    were over poetry  i think

nyeah  i was

ahm but this one was really cool  it was less like formalist i guess  i dont think thats
the right term at all but uhhhm sorry i was gonna try and look
for it cause its pretttyy cool but i want to do something like that he basically what he
does it uhm  he takes the   text er the the what the word not textile but like the
substrate gah that was a really hard word to find
    yeah
    he takes the substrate that the poem is going
to be printed on and just like expilicates th the   substrate and the ink  so he like goes into
hang on lemme just

thats cool  this is visual art

its um  its a p poem  hnnghnngh kind of  i mean not kind of  it is  this tuh poetry i dont
understand poetry foundation their website they like ruin the formatting that is originally
    like they   print it in their print version and its formatted correctly and then on their online
version they dont bother to format it correctly

oh

its its different formatting but for instance it goes   ink on a five point five by nine inch substrate
of sixty pound offset matte white paper   composed of varnish parentheses soybean oil   bracket c
    fifty seven h ninety eight o six  bracket comma  used as a plasticizer fifty two percent   phenolic
phenolic  modified rosin resin   tal you know like etcet you know
    uh huh
    it goes through the whole
thing  ahm  but he it changes depending on the substrate the magazine is reprinted er the
poem is reprinted on so  this technically is like not accurate cause this is a digital format so
online it  it i feel like it should be different but anyway  so itll be like i want to do something like
that but with the tee shirt er not the tee shirt the button down

uh huh

um  and just so like have this dis  like sort of text inundation  thing
    inundationnnnnnn
    uhmm  and

34
then the text i wrote the visual nightmare or euphoria depending on the reader um will interrupted by a womans voice its philips assistant but i realized that uhm its not really clear who she is just that shes female just cause shes never like actually introduced diaannne

diaannne oh my gosshh
  eh hegh

oh my gosssshhhhhhhhh she should be diane but anyway um so she its her voice but we recognize it as the voice that was in the voicemail too

mhm

uhm and we hear her asking if he is sure philip is sure he wants to drive to henderson of course he has to go to nevada because weird shit happens in nevada right i have to pay homage

eh hegh

except this is all southern nevada which is gross so anyway ahm if he wants if hes sure he wants to drive to henderson rather than fly uhm maybe well hear her voice while the text is on the screen and then when she asks the question like the the block of text sort of falls away into pieces which i think would be really visually interesting so weve got like mhm this huge chunk of text and then it sort of just like crumbles

crumbles

crumbles apart

yeah

cause its like the thought and therefore the block of text is interrupted by the sound of her voice uhm that would take like i think given that i dont know anything right it would take a lot of work to figure out how to make that look nice uhm and then th the text that follows would be this is where i was thinking of video games it would be sort of like a strategy rpg uhm i was thinking of fire emblem cause thats like what im most familiar with uhm havent heard of it

what

i havent heard of it
oh pfffffffff

what
just kidding im just kidding my text tone is the fire emblem level up sound its really supreme

that's what sam

was telling
thats what i was
me last night about
telling you about
we were talking about your phone

why were you talking about my phone last night thats weird

because you have the twin peaks ring tone

and josh was so excited for it

oh oh yeah you should have called me so that you could hear the tone

yeah nh yeah

and then used your
tissues

oh yeah yep yeah

ahm so anyway uhhhh yeah so philip obviously is compelled to drive its
unnamed but you know theres sort of the im

later itll be like he thinks that the man

something is

yeah

compelling him to drive there

ahm so i dont know how i want to transition to
the next part which is what is the next part

what is so wait
what are we doing

i wanna go back to the womans voice and so we recognize the womans voice
because its the only female voice in the film or because its distinctive

because its the only female voice in the whole thing

okay

um and we had heard it previously in the

voicemail that she left

gotcha

uhm my voice is really crackly right now

do you want some tea or water
maaaay uh maybe

i have some iced tea

what kind is it

just like lipton

oh uh liptonnn    yeah okay sure    thatd be keen

i also have lemons that my mother brought back from arizona

arizona lemons

arizona lemons

okay here we go    oh yeah okay so the next part is a i dont know how to transition to it but its um    like the man outside again    i dont know that i really like this part    but um    so we return to the man outside and then its the descriptions of the scenery like in the park but then um    the scenery changes to the desert landscape    um    so im not really sure and i like was visualizing rhyolite    desert    which i dont know i doubt you guys are familiar with it but

im familiar with it

right because it was in the island

yeah

uhm but i dont know how to make that transition    uhm at first i thought the whole thing would be written but uh like now that im looking at it again    i might    i maybe need to have the whole next part be video    uhm    and just do sort of like a swooping    swooping shot of the man in the park okay well lets see what did i write here um we return to the man in the park and then the landscape changes to the desert road    uhm if this were in video form it would be    it would probably start with the car    uhm    you know and the audience might be like hey there goes philip only its not philip    its just a car    um    driving by the park so like we see the    car driving by the park and then the car leaves and then    leaves the frame and then the man is seen sitting on his rock    uhm    and then like    maybe a perspective change so now were looking through the mans eyes or something    uhm but then if feel like if were looking through the mans eyes we might lose some of the voyeuristic quality that i kind of like so it might just be sort of like    slightly behind the man    uhm    anyway that i guess that part doesnt really matter    right now    uhm but anyway were seeing the park the colors the shadows the lines in between blah blah blah    uhhm

37
do you want anything to drink

um im okay
are you thirsty
but thank you
okay

and the cameras moving uhm so its like moving through the park so youre getting sort of like a look at the park but more of like through a cinematic eye i guess and then maybe ill like turn around a tree or something turns around something or the man the tree or something else uhm which would also kind of be dependent on which park is being used like thats sort of something to consider in filming what i can actually do with the setting

mhm

uhm but anyway so it turns around for instance a tree and then were in the desert were at the desert scene and so the camera has switched from the park to the desert uhm and you know theres like it wouldnt linger on the desert as much as it lingered on the park probably uhm and then the next part would be written in screenplay format um i just dont i dont know its pretty basic i just have to toy with the wording so i have um either a man a man stares into the glass um or a man gazes into the glass or at or through the glass or the screen i dont know so ive got stares into and glass that are kind of like in the air with gazes at through and the screen anyway uh the whole point of that part is to like indicate sort of a separation we dont know whether its the man or philip because its written in screenplay form were not actually seeing it so the man could be either philip or the man

through a screen or a piece of glass so its indicated that theres some sort of separation between the two uhm but i kind of want i would want this part to smash cut from the video of the park transition to desert thing as opposed to like a scrolling like i was doing before and then this ends part one which its never really indicated at the beginning part one but um ill say part two and then part two is all video ahm and th the screenplay the like tiny bit of screenplay that was just before that would um probably smash cut into a screen that says part two

mhm

but im not sure how id want to present that screen like if it would be just words or like another comic but um probably just words the thing that im still like unsure about especially like when it gets to this point is the timing you know as far as whether like the users are going to be clicking through things or like how automatic this stuff needs to play if its all like automatic based on scrolling you know like how on some websites you scroll and then like something will pop up once

mhm

mhm

you get to a certain point on the screen i feel like that would be
something really helpful but the whole thing is not scrolling like there are some smash cuts into things so like how do i make sure that i dont smash cut too early or that its like lingering there for an extra fifteen seconds longer than it needs to that sort of part is kind of where im concerned uhm yeah well i feel like that the only way to like make sure that happens doesnt happen is like involving a button being pressed yeah

yeah i imagine like elementary or like middle school standardized tests where you have to hit you know you have to say im done with this page before you move on to the next page right

um and then it sort of involves this like notion of facilitation like theyre not theyre seeing this but only on a screen by screen basis mhm but the screens have different lengths right um and you know maybe the last one you dont hit like okay like submit test or like finish im done it just ends yeah the thing is i dont know if i want my audience to have that much control ohh yeah cause i feel like none of my characters have control of whats going on so i dont know that i want my audience to have control either until the end mhm where they can pick choose the ending and the ending is like poo tragic hhah ending regardless so its like wow you get a choice but fuck you hhh kind of

ah huh

uuhm so well im not sure about how i would do that the only thing you really want the audience to be in control in is the ending like where they actually have to go out
right
an pick the end
i mean there's like some there's like the illusion of control with
like the scrolling aspect i mean they can scroll back up

yeah

you know it's not like it's not like its like one video thing where you can't stop it

mhm

yknow its not a train that can't stop and like linger on pages for however long or i dunno for however long

yeah

like if we put the scrolling video like the video scrolling into text and vice versa you know the fading and things like that that's easier but then with the things that i want to smash cut which i think like are necessary in terms of impact and timing especially with the sound you know like

mhm

you got like a text or a sound and then you get like a text interrupting that sound or vice versa you know i can't have that dependent on other peoples timing so that's kind of like confusing i'm not sure where to go about that how to go about that uhm so anyway i wouldn't i'm not sure how i would bring up this part two screen which should feel like a little bit out of the blue because it's never indicated part one you're just sort of like oh now its part two uhm yeah

and its never indicated part three either just says end part two so

mm

part two is
the only part that bookmarked or uh bookended and it's all video and its all um well not all video its mostly video and its all the man but it starts out with baudrillard uh which i'm super excited about duh

duhh

um it'd be like the simulacra essay but i'm not sure i got really excited in rereading it and was like i want the whole essay but like that's just not practical

ah huh

so i have to i still have to like pick a part what parts of the essay i want uhm but uh i don't know i don't think i wrote down any quotes or anything like that which i should have cause
theyre so good      oh yeah like when the real is no longer real      uhm  er when the real is no 
longer what is was nostalgia assumes its full meaning  like that section was kind of interesting      mhm

and then um this part i thought was  also like the we require a visible past a visible continuum a
visible myth of origin  which reassu which reassures us about our end i feel like thats pretty 
like   telling of the story   so anyway  were going to have like a big chunk of baudrillard

lovely

yeah      and then uhh  the rest is video      and i think these are gonna  my original intention
was to have them fade from scene to scene  but i thought um  that it might be interesting to have
like   all of the videos playing at the same time in like a grid      um      mhm

because theyre not really 
derpendent on one another   theyre just like   life snapshots

you should      you should definitely go see the film installation thats at the museum right now

okay

the richard mossi one its really interesting because   hes taken um  i dont know how many hours
of footage he has but theres      six screens in the room and when you walk in its like a
completely dark room theres no lights  um  and then theres a screen in the back right corner
theres a screen in a  the upper left corner and then theres four screens hanging at sort of a
parallelogram in the middle

oh interesting

uhm its hanging up th      the corner ones are right up against the wall and then the four
are sort of in the middle so you can      walk in between them um or walk around them and the
video      the screens are such that it      projects onto both sides

oh cool
so you see the reverse of it      uhm

and its just i mean it   you sort of get a sense that its showing a timeline  but um   its not
consistent      but you have      clues as to whats happening    um

mhm

and its filmed i dont i think
its in the congo   and its some um   some   some something  to do with war but they   digitally
altered it so that   uh   all of the   greenery like all of the foliage is bright pink

oh weird

and everything else is the same      and like the people also   its sort of like another wes
anderson thing  where its like the same color is repeated but   strikingly so   like not subtle its
really obvious
interesting that's something I was considering too like playing around with in terms of coloring yeah

like the the the grey versus the color cause I you know mhm start out with a lot of talk

about color yeah

and greyscale yeah

versus color so I wanna play with yeah

that too because I think it

would be interesting to see too yeah in the installation there's hardly any the only like green and blue really is in the water um and in the sky and then there's like shades of brown and shades of grey but nghm there's a lot of orange and mustard and pink and red um that I think they must have digitally altered it so that just like green and blue shades show up as a different shade huh

because I don't know how they did it yeah

but well that's cool it's really interesting and there's a sound that goes along with it it's like this soundtrack that's sort of cacophonous at first and then its interspersed with um like traditional singing whatever language they speak in the congo

i dunno congonese

eh heh heh heh thank you josh I don't think that's correct

eh the answer is wh what is congonese

oooh we're sorry Mr Petroni does he no they don't use last names in jeopardy they use first names

yeah they it's a first name basis

it's a trick question there are no languages in the congo there's no people there

hunh woah new fact

yeah anyways you should go watch it
okay i might because the film doesn't all play on all six screens simultaneously right it pops on and off oh and at some like at some points it's a thirty nine minute thing and at some points all of like there's nothing on any of the screens and then you'll see a shot here and then a shot there and then oh okay this one will go off and that one will go on and it's hard to keep track of it because the room is a really good size yeah it's like that's interesting and there's really nowhere in the room you can stand and watch all of the screens there's always going to be one at your back or sort of one to the side yeah and i think that's really cool that is i have to catch the bus soon okay takin' off yeah well thanks for participating yeah umm oh will there well i mean i'll obviously talk to you more about this and you can ask questions then but what's like what are you main questions that you have like what do you want most input on uhm just i guess like uhh i dunno well i wish i didn't really get to fully explain the story itself obviously because i'm so tangential with my speaking but um i guess just sort of like one if it's interesting and like i don't know i'm having like the hardest time with digital presentation and i feel like because i got like sort of tired of this project early on that i my storyline line like fell apart in the middle and it got kind of boring so essentially what happens is like uhm philip leaves and goes to the desert
going to henderson his car breaks down he goes to beat car breaks down near beatty uhm which is like it its not as far south in nevada as henderson mhm sorry ah hum hehm but theres this and theres this this scene where he like stops into angels ladies which is an actual real brothel there and like um uses the phone and blah blah blah but theres like a scene with that not like sexual at all but sort of like anticlimactic in that realm uhm and then he goes to like this sort of cheap motel hotel thing and theres this man and when i originally wrote this i wrote this part like this section sort of the start of it last year last spring and it was like the man he sees is david bowie so we get introduced to another man who may or may be david bowie real ahheh its not really david bowie but in my original story it was david fffit was david bowie uhm but philip thinks and this goes back to like the the the starting scene you know with the comic book where like the hes driving through the desert and theres a man yeah so he sees this man and he thinks its the man from his tv screen like the man who who fell to earth and he shows up in the desert i dont prob i mean thats kind of what inspired the story last year was the man who fell to earth and the desert with david bowie but um he thinks its his pan like the man from the park mhm um in the desert and he looks and then his car breaks down uhm and then he goes to this hotel and theres somebody in the shower the audience doesnt i mean is the man real is philip hallucinating is it the man from the park is it a new man and i in my notes i just refer to him as newman cause im like super creative hmmhm right mhm just like um whats his name miller uhm arthur miller arthur miller he does that sort
of thing but um yeah and so then he like because he thinks that this man is the man from the screen he puts like all of his trust into this man and um whether he's real or not you know its up in the air but then this man like takes him out to the desert and like because he's out in the desert he dies or the man kills him or whatever you know th th then you have the choose your own ending yeah sort of thing and then meanwhile th the man from the screen is like trapped you know in his house doing mundane things as he is throughout th the thing throughout the rest of the the story yeah

and he's like looking at the screen you know as if like looking for philip but philips not there because he has no tv with him right so like their their connection is sort of not there but in the choose your own ending aspect like whatever happens to philip changes what happens to the man okay

so like if philip dies then like maybe the man like walks outside of his house or whatever or if like if philip dies then maybe the man tries to turn on the screen and it won't turn on you know er like something you know like that yeah

i have different endings written out but i dont remember them but anyway like th the whole middle part is sort of like very rapidly done

mh

and just sort of like escalates from this really slow prodding like heres a shirt heres death facts and then suddenly like pthhhhhhhhhbt were in the desert with like all of these people and who are they which i feel like is kind of okay because it is supposed to be like an overwhelming part of the story for like philip you know ye sud its like suddenly his mind is gone yeah potentially or shit is just really weird in the desert both of them are probably true but you know thats kind of mhm whether the story line would actually be clear or not yeah and its so hard to tell cause i cant actually visually see this until it the whole thing is put together in like a final digital project to see if it actually makes sense but you mean like filmed and everything
like the film sections like mixed with the writing sections i dont know i dont want it to be unclear but i dont want it to be like too clear whats going on like i want it to be really

yeah confusing right

but still like tangible standard like standard artistic like neorealism kind of right or whatever

i guess where youre still like whats happening but you can like kind of make sense of it if you want to but then youre like there are so many other options too that make sense

yeah like so which ones actually happening synecdoche new york um i think its super interesting like the whole like digital its almost like it makes me think of like a video or like its almost like a d and d menu its like yeah what youre doing it its interesting

yeah

its innovative what made you think of to do that

i was just gonna do like print like print print text media and use different forms like that like mixing screenplay and narrative and then er you know like screenplay mhm type things and

like fiction and non fiction and poetry and things like that and make a like smooth thing that wouldnt be like oh this is a story or you know whatever but then i was like why not add digital elements too and then i was like well how am i going to do that and so it sort of just like became bigger but at the same time i wouldnt say more narrow but it sort of like by necessity became this digital sort of thing

huh

i dunno it morphed but it was part it was like mostly inspired by um experimental poets like craig dworkin and kenneth goldsmith

mhm

cause their poetry and stuff its like it doesnt a lot of people wouldnt consider it poetry but its kind of like well why not so i dunno i wanted to make something that was like well this is not a and i didnt want people to say be able to say this is not a poem or this is not a screenplay or this is not a novel or whatever but i also didnt want them to be able to say this
certainly is a short story this certainly is and essay or this

yeah you know you know what i mean like i wanted to it to be i wanted it to be sort of like a ambiguous and indefinable

undeinable

yeah

undeinable undeinable so thats how it started and then it became this mess and i decided i need a needed a story line i wasnt going to have one originally

mhm

i was just gonna have like a conglomeration of elements but

it certainly is interesting format

are there any other questions that you have for the panel mr petroni

wh hnhe hn im trying to think just tryina think sounds like a lot of coding

hkk i know

heh

ugh

i might just have to like get really buddy buddy with some somebody yeah who would know how to people who know how to do that

i wish i knew how to do that stuff

you could get another undergraduate degree in web design

yeah im just totally like visualizing it as like a short film like just cause like im like thats how i would like i picture that like i totally picture it being like one of those experimental kind of film things

yeah and i want it to like feel like that but not be a film

yeah its super interesting youve created a whole who knows maybe itll be in the history books for like hnnnn

maybe ill be famous for my then will you super rad thesis
through every form of narrative or way of like manifesting narrative into one nh virtual reality narrative

wahhhhh

you should do that

i think thats like a little bit a little too extreme

well im gonna im gonna ponder on youve blown my mind slightly

yaaaaaaaaay

so yeah im

thats a good thing
gonna think about it and then uh if you have any other specific things you want to you want more need more from me

yeah well if you just have like any thoughts at all either too

yeah definitely

just like but like what youre turning in for your th like youre just turning in basically like the outline kinda like like what you have here but like

right well im like turning in th the this transcript and like what were recording what im recording im gonna transcribe it and turn that in

oh okay cool

so that

interesting

yeah

so even in parts where okay

pah hah hah hah mhhmhmhmhm

yeah so anyway thanks

yeah

yeah if you have any more thoughts like this is actually something that i want to make as as time goes by
yeah
i was gonna say within the next year but like please
hmhmhnhm
yeah
heh heh heh heh heh
im gonna think about it even on the bus
oh my sam your yarn just attacked me oh im sorry it gets a little alright well wait last question i hope it wasnt too stressful oh sorry
to interrupt oh thats alright
if you were just to transcribe like laughter would you write ha ha or would you do parentheses laughter in like well i guess it depends like in like a thesis id be like ss no just like in general i dunno whatever like what like in a screenplay or any like if you had to like r if somebody was like heres a recording i want you to write it down and somebody like laughed in it i would put so and so laughed laughs
laughs
so and so laughs
in parentheses yeah
you wouldnt write ha ha
i would not write ha ha
hhhah hahk would you write ha ha
i don't know my opinion doesn't matter i have no

if it was like a  like de like a like ha  like like you so ind
like you

HAH

ah eh heh

oh or like a sarcastic ha ha kind of thing otherwise if it was just laughter i would just do
so and so laughs

would you differentiate between like a laugh and a chuckle

or a giggle

yeah id wri

wohh

id write its ch if it

was a chuckle id write chuckles

can you chuckle

hmhm

that's a chuckle

hmm shhh hahh

henh

what's a giggle

heeee

hhhah hah

huh hah

then youd write hee hee heee

so for a giggle youd write hee hee hee for a laugh youd write laugh and for a chuckle youd write chuckle

yeah

okay  thanks this is helpful  this is interesting

okay

okay

bye

byehee thanks
i think that laughs makes more sense than ha ha just because people write ha ha in texts so much

ha ha

hah hahhah i need some of your iced tea

okay okay so anyway im just going to continue on

okay

this is where my notes end essentially which is kind of like lame because i had so much more but i think i think what happened with my note taking was like it all started to become the same thing like

mhm i dont really know what i want to do with this so i got tired of like writing that i think

yeah

uhm but i really wish i had more of the parts that i had actually written out written here uhh but anyway okay so we were at the park we were talking about the video like put playing them all four in a grid uhm or something but i would have them playing simultaneously so like you have to look from thing to thing hm and i think they prolly just i dunno

i guess play on loop or something uh

i dont know

but anyway so the the videos are all of the man uhm so in one of them a man looks out a window from inside um he walks to the living room where a movie wh the movie would be gerry

mhm

have i told you about gerry

no

oh well its i really like it it takes place in the desert

oh cool

uhm and do you want a chocolate
Yeah I do hahahahahah
hhheh heh heh heh heh hhh

Uhm but anyway there's this part where they're like drawing they're like on the verge of death kind of and they're trying to like retrace their steps to get out to get back to the highway

Mhm

And so they're like drawing in the sand but the it's the camera so they're like looking directly at do you

See their fingers

The camera on the ground

Oh I see so its

So its like

Yeah

If this is the camera here they're like ch ch ch ch

Mhm

You know

Mhm

So it looks like they're staring at the screen uh like really close uhm so that's paused that scene is paused on the television screen in the man's house uhm and then the man plays the movie like pushes play and it starts to play and then that fades and then uhm the man is sitting at his dining room table um he eats his wife or like a woman but I thought this was interesting

He eats his wife

No no no sorry he eats

Mh

Uheh heh heh

He eats comma his wife looks on

He eats period his wife sits across from him um but then I was thinking this is interesting cause this is the first time we see a woman

Mhm

So it kind of like maybe people will be thinking it's the woman we heard before and they'll be the woman's voice

Thinking that this is this is philip so I dunno I thought that was kind of like interesting I didn't I hadn't thought about that until I was going through this again uhm behind
her is a mirror and we can see the man in it so uhm this is all video so i dont know i guess i would maybe start with the man eating and maybe pan around him to his wife and then behind her is the mirror and we can see the man

yess i just like i dont know i thought

of the layers of reality

theres a photo

and like the illusion aspect of it

theres a photo at the por um sorry i wanted to let you know theres a corresponding thing

oh yay

hheh at the portland art museum i dont know if its hanging there still but its in their online collection its uh modern photograph um and its like um did you take like singular bites out of all yeah of these i did i did um

weirdo i want this one

excuse me you made me choke

im sorry

um and theres a woman or a photographer who took a self portrait um with her like either finacees or boyfriends um parents and theyre sitting on either side of the living room and um you know it seems like theyre chatting across the table and then theres a couch and then the woman is sitting on the couch and then her uh significant other is sitting on the other side and her you see her standing up looking at him and you cant see his face you see his face look at her but then you can see his face in the mirror behind her

oh um and you see just like this bit of his face and its so interesting its such an interesting dynamic because it doesnt seem like a very cordial expression that theyre sharing its almost like shes stood up and shes like im gonna leave now but then the parents seem to just be chatting cordially and its you know this interaction is inescapable from their notice but theyre i dont know

mhm so but thats like the whole mirror thing that you were just talking about
yeah yeah

muy interesante

that's kind of what I want and then here I have it written uhm the dishwasher scene which is something that I like frantically wrote when I was panicking trying to get things to my advisor

mhm

uhm where is it oh poops this is in my other notes but I can pull it up though basically well actually I don't need to 'cause I i i know what happens

mhm

basically the dishwashing scene uhm the man and um this woman presumably his wife or girlfriend or whatever

mhm

they're washing dishes at the sink so like we've seen the man play the movie and then they're eating dinner and then they're washing dishes so like ahh maybe she's at one side of the sink rinsing and he's soaping at the other like on the other side of the sink and then they like switch behind each other and like do the the opposite or whatever uhm and then the man puts his dish in like the drying rack or something like that and then like shows some affectionate sign to his uh wife like squeeze on the shoulder kiss on the cheek or something and it seems very cordial or whatever and then er as she leaves maybe she does her dish

mhm

dries her dish whatever and then um for in for like a small like split second we see like this not happy look from her like you know like a glare or like hmm something you know and then

that's where it like cuts you know just like

mhm

a tiny hint so sort of what I want with that is sort to like hint at the um again the illusion aspect of the man's life so like Philip is only really seeing the like boring mundane sort of positive or what appear to be potentially positive parts of this man's life but then there are like these hidden other elements cause all the the scenes fade in and out and then like once we get to that point it's a smash cut so its like a definite like no you don't get to see

were not
the rest
  suppos yeah
  yes
that was an accident like whoops hehnh
hmh whoops
we should have faded out like one second earlier sort of a thing
yeah i have to go get emma
oh goody emma
shes complaining come get mee
of course
shes such a little complainer
uhmmmmmmm

yeah may twenty fourth is acras so ill be gone for five days followed directly by like finals week so

uhhhh i dont know what you should make with it i cant like picture i know a thing with a and thats the hard thing i love how it looks but i just cant

you could just keep it as a ball of yarn i could

eh heh i could just i would be the kind of person to do that i think

i mean you could make it i dont know i mean like i you have so many things already

i know

that youve made its like you dont really need anything

i know

you could make like a little like figure out of it instead of like an article of clothing
a figure

yeah like some sort of animal shape

ture

like a

ive been wanting purple monster

so there's these kits made by this lady who has a company called rutabaga redesign and they're like

rutabaga

rutabaga

oh kay

um aand they'd be so easy to make it basically just a wooden frame and she knits this like lace pattern um just in a rectangle then strings it on the frame and then you have like an earring hanger and that would be so easy to make but there are like surprisingly few patterns for just like square lace designs

oh

and i feel like i have to find a book of lace patterns but then i mean i guess i could do that but that would require me buying a book which is like twenty dollars

mhm

but whenever i search on ravelry or just on google or something it always gives me um you know lace scarves lace shawls

mhm

em stuff that isn't helpful and she sells the kits for like forty bucks

woah that's a lot

and i could totally this is finger weight which is really close to lace weight so i could do that with it

yeah

but i just need to figure out what uh lace pattern to use i think i bought it like three years
ago

oh wow

yeah

hm     hm

mhm     and its so pretty     so pretty     i suppose if i had more of it i could make a pair of socks
but i never but more than one skein of yarn     hardly ever     unless i have     unless its like my
sweater     i dunno     i dont know

yeah     well     im sure youll figure it out

im sure i will

heeee llllluhllhlhllh     ghmm     okay     can i continue on

yess

okay i wasnt sure if     emma was

yeah     i dunno     i shes     uh     she just

sounds complicated

scanned and sent her     rentalll     agreement or like lease thing
to her dad     and     theyre talking about the whole     uh     the landlord changed it from month to
month to a year thing so

right

he was hearing more

yeah

uh huh unh     anyways we can continue

okay     so     we have     you know     like the dishwashing scene right i think is where we left off     so and
that would end part two

okay

and that would be

yeah

indicated somehow
yes

end part two probably just like that uhm yeah okay and then what i would want to like begin part three which is like theres no begin part three or anything like that theres no like indicator that its part three except that its the end of part two

aheh heh

uhm but then that one starts with like some sort of informational whatever about either henderson or beatty

mhm

heh heh uhm preferably something thats like some touristy like p r junk you know something like kind of kitschy like the kitschier the better uhm preferably something like visual as opposed to like facts about henderson or facts about beatty

mhm

but like a like an actual tourist poster and i cant find anything thats like interesting so i feel like i also its something i need to like not just use the internet but go onto some sort of archive

a tourist poster is that what youre

yeah but like a really kitschy one

oh sort of just like maybe go back to the fifties the forties and the fifties with the big billboards

mhm

um that like really stylized yeah um illustrated sort of

everythings great even though everythings great this place is a piece of shit

yeah

yeah

yeah
yeah thats what im looking for kind of uhm nghm but like worst case scenario i would use a map but like maps are kind of i mean i think maps are not boring at all but maybe like look for specific advertisements for um specific sites like come to yosemite national park you know right your family will grow closer

yeah

or something like that um yeah

theres just nothing out there ill find something but hhhah hah hah i've just i was ive been like looking a little bit i just havent had the time to like get that invested and you know its like it gets boring really fast hhyeah looking for things like that uhm yeah and then uhm that would cut to well i dunno i this would prolly youd prolly this the scrolling transition im sure would be fine but a cut would would also be suitable uhm and philip this is philip stands in his living room um his mind jumps around from the funeral to vaguely the man to henderson to vegas to nature and to the man so his its sort of like stream of consciousny conscious ness eee consciousnessss

ahm so like a lot of text but also probably a lot of visual space mhm to like indicate you know pauses in thought or whatever yeah

uhm and then that would be interrupted by sound or vide probably video uhm well probably first just sound and then video so he says goodbye so theres the sound and then he turns off the television like with his finger so like a push button sort of yeah like thing a click click

right and that i probably want to see that part cause it that image repeats itself later uhm then it goes to philip in his car uhm he turns on his stereo its the kinks strangers specifically uhm which i dunno theres this line in it that says we are not two we are one which like is not like the super relevant part of the song but i feel like i dunno mhm
um yeah and then the strangers aspect of it i dunno i just feel like like the i dunno lyrically you could pick up some sort of thematic whatevers

yeah

that relate to the rest of the project um er the rest of the story ahm desert scenery flies by him as he drives down the road he thinks abstractly about the man like i wonder if hes ever been out here sort of things you know like

yeah

the man is referenced vaguely but by by this time hopefully the audience is like okay whenever philip is talking about anybody with a male prefec i mean whats the word uh pronoun gender pronoun

pronoun yeah gender pronoun thing its probably the man he notes the bold nuanced colors of the landscape and how the man would fit in perfectly here so this would prob this would be text uhm also probably i want to do like like some sort of um prosey listing for the scenery to like uhm

like a john steinbeck sort of thing

i no no nothing ever having to do with steinbeck ever okay

no but no i mean i mean no ahah hah hah hah hhhhhhehah

um like just to sort of mimic the passing by of scenery like in a car so its like one image to the next sort of thing but its text based so not actual image

mhm

uhm based uhm maybe kind of prose poetryish

oh side note when i went to the apple store they replaced my power adapter mhm for free because

they had a recall

oh thats on that cool
specific one cause i had that one too that plugs in from the side but um he was like oh yeah we had a recall on those cause they were fraying um

gee no shit
and so he gave me a new one for free and it was like sixty bu sixty bucks woah when

um just like

do you think if i brought this in theyd be like heres oh yeah

a new oh this is i mean super

old though this is like from my sisters back

yeah mine was a like when she was mine was original like the mid two thousand nine computer

okay yeah thats what my sisters was i think

but cause that was their one that theyve had for a really long time

right

and then they just replace it with the bar

oh well cool i might have yeah you should to do that

go in and be like uhh yeah my computer wont go to sleep and

also um

yeah id probably just be like my friend said that these are on recall and this is such a pain in the butt having to tape it up

well and its not safe either

oh

well its like

i have electrical tape they um

underneath this uh athletic tape

its like a liability issue
cause if you got shocked by it or it surged then you could sue them

oh i see maybe i should just do that

itd be more than a sixty dollar value

yeah

be like i lost my hand give me twelve million dollars

yes

hhah hah hah

i dont want to lose my hand though

ew hands what

i dont want to lose my hand

i dont want to lose my hand either

you dont have to so anyway so theres that scene right with the desert scenery etcetera

uhm oh and then this transitions into this story that i wrote its so bad

d dont preface things with that

okay well its not its not bad it just definitely needs a lot more development

yes

ahm its a story about this east coast doctors first visit to the west uhm and its got like these magical realism elements i really wish i had brought my other notebook cause i have it in there i meant to grab it and i forgot um and then i could like tell you the story

mhm

but maybe i have it typed up

tell me a story shelley

its kind of lamey lame maybe i have it typed up though i have this folder on my computer called creative bs two thousand fourteen
for all my creative stuff from last year

i like it

noo nooo nooo nooo noo god damn it let me see here i have ssuhhh fuh ssuh seh suh sahhh nooo it doesn't look like i wrote that part down poo

pooo truuuee maybe i do have i dont have my notebook i know i dont uhm but anyway its got like these magical realism elements to it and the um so the doctors like on this train so it feels kind of old timey cause like really who takes the train

oldtimey

uhm

i love that phrase

huh

its like olden days i think its so quaint

quaint

it is quaint

so anyway this theres this doctor on the train and um a woman is complaining of some sort of stomach ailment and um so he checks her pulse or whatever cs sss cause you know hes a doctor so hes like i can do this huh 

hmmhmm 

huh and hes like super alarmed by her pulse so its like like she has really long periods of time without any pulse and then it will like rapidly pick up or whatever and he asks her if her pulse has always been like that shes like oh yeah its always been like this and um he asks her where shes from and just like points vaguely out side the train window where its like the trains going through the desert

mhm

so it like plays on like the my personal experience with like how the desert makes me feel like inside you know like the weird like its really hard to explain the actual physical feeling of being there
that sometimes happens but anyway the doctor attributes this to some
in terms of how the environment makes you feel or just like the general sense that you get from being in a space of land that has less moisture
like both its i mean th theres definitely you cant like separate those two out when youre actually in that space

but definitely like the sort of um anxiety and like i dunno i think of it as like the restless dust like
oh you breathe it in and the dust makes you this like sort of it like tickles your insides and makes you restless sort of a thing

interesting uhm but yeah so it it it plays off that and so thats just sort of like and intermission like here we are we are officially in the desert folks its a weird place uhm so then a finger pushes a stereo button so thats the end of that scene

which is text uhm and then this one i think this ones a video because were talking about the man now a finger pushes a stereo button so like ill be like sort of um this a similar image to the manner to philip pushing the stereo button in er turning off i think it was tv

so the man is pushing a stereo button ahm and he plays paul simons kodachrome because like what else would the man play um have you heard that song

no
i was trying to get it to play last time i was here and your computer was being really slow

oh yeah its fixed now

good
not really
heh
but i think its in a period of denial

yeah well this song is gr oh yeah cause i was like telling you about paul simon but then i was like wait but we already listened to him at my place but anyway im going to have you listen to this because its i just like it
zat is a good tsing are you going to write down that i said that in an accent

uhh i i

attention women
don't know

over forty this is doctor john

um oh an

layke from

advertisement

beverly hills m d if you

saw my appearance on the doctors last week you may remember there was a special trick to

looking younger they would not let me reveal on the air

oh

ive created this

please

video to break my

silence and share it with you now

hm

oh please

to begin im

oh please

oh the that advertisement

oh

its a pret ty rockin groove

yeah

i bet you you've heard this song

when i think back on all the crap i learned in high school

yeah

ah yeah

ah ahah ahah ahah ahah ahah

i certainly recognize it

its a wonder i can think at all and my lack of

education hasnt hurt me none i can read the writing on the wall kodachro woah woahm

kodachro woah woahm

gives the nice bright colors give us the greens of summers makes us think all the worlds a

sunny day oh yeah

sunny day oh yeah

ive got a nikon camera i love to take a photograph so mama dont take my
kodachrome away

good jammin emma

ah heeh heeh heeh hah heeh

ahhuh huh huh huh

its a good groove

if you took all the

are you impressed

girls i knew when i was single

by my dancing

hey

what

ive gotten pretty good at leading sam

brought em all

yess

oh you guys have been practicing dancing

yes

but anyway sorry thats good thats the song that hes listening

okay
to thats cool

mhm

i havent gone dancing in like

i know me yeah

since prrod october probably

me neither

yeah its been like since october

anyway so theres that song cause obviously its like

about color and like uh illusions and shit like that so duh im just really

youve said th youve said that

phrase shit like that three times and its so funny

okay like

yeah

wh why what

i dunno youll find out when you transcribe it youll find out how many

times

but okay i just hm hm

hm

68
i feel like thats uh just a thing that i would probably say
hm
i dunno

ive never thought much about it but anyway
oh

uhm yeah
i dont remember you saying it a lot so it seems funny to me

oh

i could just not be one with listening i dunno

no i feel like you listen to the things i say

hhhmhmhm
pretty well hah hah hah hah hah
hhhahahh

uhm but anyway yeah im like kinda laying it on think with the thematic songs there

yeah

uhm for just a moment a look of sadness steals across his face but it is pushed aside as the music plays the man walks to the window and looks outside perhaps i dont know the man might be wearing greys this is where i was like had started thinking about

mhmm

how im going to like use color as a um device moreso as like a separating device between the two

uhm nghm then we the next scene is a philip scene a man stands in the desert ambiguous man here um philip drives by him hes still listening to the kinks philip is astonished this is the the uhm frrbbt comic book scene

mhmm

from the start page uhm he turns to get a better look everything slows down a moment passes before he realizes his car has stopped moving brea i wrote breakdown which um th obviously the breakdown of the car but also a brea

break down go ahead and give it to meh

ahah hah hah
hhah hah hahhhk
hk hk hk hk
hh hh hh

iss alright if you dohn

uh dohn eh heyh heh heh
fffwhhha hoooh hoooh hoooh ahooh
               hhhhh
               fffffffff uhm

mhm

eeyeah

mm hhyehhm
breakdown so like like the car but i think also possibly like a bit of a mental thats the moment of mental breakdown perhaps
hmmm
                as represented by the car breaking down i dont know
i feel like perhaps im like reading into my you know doing stupid school had made me a chronic close reader and like overanalyzer and finding finding meaning where perhaps there probably isnt any
mhm
                but anyway whatever
perhaps the curtains are just blue

perhaps the curtains are just blue yes indeed
mhm

uhm this mmm i wasnt sure how to present this one to be perfectly honest in terms of like uh format

uh huh

cause i dont want it to be video but im not sure i mean i guess it i wrote that it would have like screenplay elements to it but i dunno if thats just like i dunno do you have any thoughts
hmmm

cause i feel like im falling into this like pattern of like video and then text but the text itself is not a very formally interesting at this like i dont know i dont feel like ive done a lot of interesting things formally with the text parts so im just im not sure

but its hard to visualize without it actually being tangible yes it is right there so

but anyway whatever i guess thats cause its so much easier to like think of the first half because that one you have like a much better visual concept and then the farther you get from the beginning the harder it is to like see the full product because theres more product there

yes
so that's what I keep running into or what I have run into uhm mm

mmmmmmm okay yeah so he sees he sees the man uh and he thinks obviously he thinks that it's the man but it could be a different man or it could be nobody it could be a hallucination

yeah

um what are they called mirage

mirage yes

but he's not suffering from any sort of well he is I guess suffering from some strain that's the whole point uhm originally I was going to have Philip listening to Bowie by the way

ohhh

but interestingly I changed my mind uhm

okay then it just like does sort of like a big a big jump to you know how I was explaining to Josh about Philip his situation with the with the angles ladies thing

yes

um but this is from the he's like si he's already sitting in the motel room and he's like written this down on a piece of um like the the little notepad

yeah thing uhm

with the little hotel pen

with the little hotel pen I think I even like actually wrote that somewhere

ooh

specifically with the the thing

heh

uhm so yeah that little thing is uh that he writes is I'm sitting on a bed of a of a motel room at the edge of Beatty from the looks of the place I should probably stick to standing or risk sticking to the bed
car fuffed out about three miles north of a little place called angels ladies off ninety five i did a lot of research on this like when i was first like writing the story this had originally come from and it was like very awkward i have
hm
learned a lot about um brothels

oh

specifically in nevada this is a real place angels ladies
wow interesting

yeah eh yeah hm uhm angel herself greeted me at the door all smiles she must be at least sixty five and looked like a fattish 1 fattish leathery version of vicki lawrence as mama from the carol burnett show this is true actually i looked at pictures of her you know that hair she asked if i might like to peek at the menu or have her bring out daily specials five at a times all were allowed to show in the lineup is that a reference to actual women

yeah

wow

yeah

interesting
the daily specials yeah

the daily specials and the menu wow

the menu is like the services and

oh

the daily specials were like the women

uh huh

ahm cause theyre they come out in a lineup um and she says five at a times alls all were allowed to show in the lineup but if youre looking for someone or somethin in particular we can work somethin out for ya

somethin

somethin i told her i was just looking for a telephone and maybe a place to stay alone for a few hours while i waited for triple a i wrote aye aye aye she sowed she showed me the phone she showed me to the phones offered me some coffee and told me the nearest was called the stageco the stagecoach hotel and casino trucker gave me a lift there he was in a good
mood stagecoach was one of those overdone kitschy places with palm trees in a line across the front and a dennys next door a self proclaimed desert oasis offering complimentary in room coffee shampoo and body lotion but i wasn't all that interested in paying seventy dollars especially since i wasn't planning on staying the night i hitched down the highway to the motel im it im at now scuzzy but cheap enough wont be long wont be here long anyway uhm but so intercut like uhm so like i want to cut in the middle of that somewhere probably like the she sho right before the she showed me the phones part

mhm

uhm and like actually cut in with like the scene itself uhm probably written in a screenplay format but like with more detail than you should have in a screenplay basically but there are like directions directional cues and things like that uhm so in that scene philip is inside angels ladies he is greeted by angel who thinks he is there for the usual reason um while he waits while he uses the telephone philip sees the man out of the corner of his eye he is surprised to see him here of all places and then yeah and then it would continue on with the thing that he had written down on the little piece of paper or whatever uhm and then he notes also wont be long here anyway and then make some comment about how he wishes he had a television to help pass the time which means he wishes he had the man right uhm and then i have have this whole thing wrote down on this piece of paper or whatever uhm this is where i break into like what was once my bowieghost piece

hm

thats what i called it i dunno

bowieghost

sorry new term uhm in this i like mix a lot of different sort of like stra not strange but you know like the screenplay element with like q and a type things and uhm whatever so it starts out interior motel room day philip a thirty something man clean but clean cut but sticky with sticky stuff lets call it sweat since its hot outside and the stuff has that clear glisten that associates with sweat sits on a bed and stares ahead at the wall philip im not sure that you understand what you're asking me to do male voice o s which is off screen i wouldn't sit on that so like they're kind of like not making logical sense in the conversation so its supposed to be like sort of absurd and disorienting uhm and then i've got these q and as that relate to ghosts but i ended up not using that element in my the rest of my story i was going to use that as like another layer of um like mysticism and unreality cause i feel like ghosts sort of live on that border between the real and unreal
yeah

you're like kind of physical kind of not and like some people believe in them and some people
don't sort of a thing

yeah

but it was it was getting too much i didn't need another element so but like this
that sort of that interior motel room day repeats itself in gradually growing ways uhm
interior motel room day philip a thirty something male smells like anxiety and calvin klein k ss
ck free sport he sits on the edge of a bed and digs his digs the nail of his right hand middle
finger into the nail bed of his right hand thumb and drags the nail across the curved surface of
the other nail he does this repeatedly thwik thwik thwik thwik thwik thwik a drop of anxiety
falls from his forehead into his eye he blinks at the wall philip i trust you uhm

my zadie does that what he does with his fingernails

like that sort of thing

yeah

uhm and then i've got like a i actually have a quote from um from from oh god the bowie movie
the man who fell to earth ye yeah

uhm hhegh hhgh

hhah hm

its where like hes talking to the stupid woman who was also his like lover lady she
was really dumb i didn't yeah she
like her
really was the cookies and the peeing

hhaaah
hahahah

he says if i stay ill die what are you talking about take me with you ill see you dont die i cant
stay you're an alien

hhyeh hunh hnh
its just like the funniest sequence i don't know if i'll keep that in there but i really like that
because it cracked me up

mhm
um but anyway so uhm that conversation continues on but it like it goes on its like im explaining these really shortly but like these scenes are pretty long uhh yeah

like he walks into the motel room right and the man is there but the mans in the shower at first and philip is like assuming that its the man you know and so he like has all this trust which you can see its out of order in the conversation he starts out with saying i trust you and mhm then sort of like backtracks uhm interior motel room day shower sounds sound from the shower which is unseen because the bathroom door is shut in a typical way philip an exasperated glistening man in his thirties puts his ear up against the bathroom door man is singing like doo doo doo doo doo doo doo doo doo i actually had a david bowie song like mhm playing in my head uh rebel rebel you know he starts out doo doo dooing no

oh well fine

hmph

and then male voice off screen singing doo doo doo doo doo doo doo you know etcetera etcetera yes

and then philip they gave me this room is this your room because they gave me this one i think its mine male voice ill be doo doo doo out in a minute philip checks the room for weapons and finding nothing particularly striking though strange circumstances can turn the everyday into anything including weapons sits down and writes on the tiny notepad with the motel logo on the top with a pen and paper that has a matching logo on the side uhm and then and then i go into like i dont know i have these other things like that i made up about hyperreality and superreality and supernaturality that ive like that sounds really complex

i i like kinda made some things up a lot ehh heh of things up but um anyway yeah so the scene repeats itself on slant like uh like i told you and the time is jumping back and forth so its supposed to be like kind of disorienting

mhm

uhhm the other man its implied that the other person the man er a man the man question
mark is asking philip to do something for him uhm philip is hesitant but he trusts the man uh philips conviction that he has met the man he thinks the man capital em

yeah the man he thinks has been he thinks he has been watching takes over his rational mind um he is at the mans will uhm but philips man the man is not real hes digital the man the new man hm is real maybe maybe he is just philips dream being projected onto philips actual living world this is supposed to be ambiguous obviously uhm so this new man keeps disappearing quote unquote in various ways and he is never seen clearly in the first in the first place so like you never actually uhm so like when philip is talking to him hes talking to him through like in the mirror like hes talking to the mans reflection hmmm or like hes talking to him through the bathroom door hes never actually looking directly at him

yeah

oh that was a weird tweet tweet

thanks

uhm and meanwhile i dont know like i sort of forego the man at this point because theres no tv present in philips life so im like im not sure if i want to keep adding if i want to go back to the man at all at this point since theres no uh like what were we talking about portals theres no portal to yeah the man theres no medium

uhm man medium

man medium uhm so im not sure i dont know do you have any thoughts like whether i should just continue on the philip route and and then theres also the ambiguity too if he if i go back to the man being in his living room then it sort of breaks the illusion that the man is with philip

right even though its not its not him

yeah well but you know why dont you just make in philips world it is it him and then break it off there 76
what do you mean
like like what you were saying the image of the man being in his living room
mhm
um im trying to formulate this in my head like
i know how that is
if you need a way to remove philip from the man and this scene is a break from the man just make the man in the living room the man in the television even though theyre not the same people
no the man in the living room and the man in the television are the same person oh they are the same people philip is watching the man in his living room
oh okay
but im talk i mean the man in the hotel room newman huh huh cause hes the new man
mhm uhmm newman there are three options for newman hes either like a complete hallucination philips complete hallucination and philip well hes in the desert that would make sense
right and the deserts just a weird place plus this is the area this part of nevada is like kind of near are fifty six er is that what its called fifty one fifty six i should know this
i think its fifty one
shhhheh i should know this definitely which is originally um you know why i yeah associated it with the man who fell to earth because aliens and or maybe is it studio fifty one and area fifty six
i dont knowwww uhhh uhhlll
oh well it doesnt matter its not relevant to this to this
right
basically what im saying is theres a lot of weird stuff
uh huh
not only is it the desert but its in like di
evada is the ive heard that nevada has the highest number of like alien sightings aah hah hah hah ufos
and ghost sightings

ohhh
yeah its like a i mean good ol nevada its a well pretty interesting cause weve got so many ghost towns there and you know aliens supposedly heeheeheehh but anyway uhm so maybe youre an alien
i am khhhhhhhhhhhh im a shellien
a shellien
uhm thehhh so newman
mhm
he could either be complete hallucination and philip is hallucinating because he wants the man to be a present part of his life and cant have him at this moment um or the new man is actually like a real person like a real psychopathic person who has recognized at some point that philip is unstable and is taking advantage of this moment to release his psych like his you know basically to be either sociopathic or like violent or psychotic or whatever basically to cause philip harm taking advantage of the situation or it actually is the man from the screen from the television and um which is a possibility i mean like its theres i mean that that explanation just sort of ends there

yeah ummm um um um um
but i mean like its supposed to be ambiguous

what happens after this

ahm

if we leave this space blank what makes sense to put into it
well i mean like what i might my ughhh what ive this part is sort of like its not that i havent moved forward from this part but what im curious is if i should continue going back to the man jumping back to scenes of the man from the screen or if i should leave that uh part to uphold this illusion that the man newman is the man you know to give that possibility more of like a fruition or more potential to to unfold yeah like wh uhm

or if i should go back to him because otherwise it just sort of feels like hes forgotten uhm but in a sense like to philip he not forgotten but hes being ignored so i feel like i should just not not got back to any visuals of the man on the screen

yeah which means that you should go with the psychotic guy from

ri i mean like im it thats not its never gonna flesh out into either of those in any way

but i mean like as far as um determining like visually like what were going to see are we just going to follow char um are we just going to follow philip and th and newman as characters or are are are we also going to include the man so were following philip newman and the man but the man is you know existing over here

yeah in the screen world and then philip and

newman are over here

well its philip newman and the man because i feel like the man is uh part of philips psyche

right

but do we go back and do we ever see him or is he only referenced now in philips brain as referenced newman referenced as newman

okay

because now its like he doesnt need the television anymore um to pass the time because he has human

right okay thats kind of what i was thinking

yeah but i feel like i dont want the the audience to be like okay now why havent we seen this man wandering around in his living room like im afraid that perhaps in the beginning i wasnt as cle like maybe i wasnt clear enough tuhh have a distinction between the two but theres also still the
true and there's also still the potential there's no there still hasn't really been a huge visual distinction between Philip and the man

right

so

right

okay

and so now

this is making

by

like its becoming more clear in my head as

yeah

it becomes less clear for everybody

yeah

else

by

perfect teheh

uhhh i was going to say distinctifying but distinguishing

yeah

Philip as not an alter identity for the person in the television um were establishing Philip as the the reality

yeah okay good

and manufactures different sort of objects of his obsession or whatever

his obsession

yeah okay cool so that's making that

yes

that seems like the

yeah

the sensible route

yeah

hi emma

huh heh heh

by the way
huh hah hah

heh are you feeling ignored

what are you cooking

one a those     uh    fake chicken things

oh

and some peas

mm

peas

peas sound good

um okay were almost  kind of done  ish

will you make me one

yeah      i have to wait for the pan   to be empty though

oh yeah

cause its full

oh you used the small pan

uh huh      um      guess what molly   just said

what

i was like soo   can you confirm like if i would be able to stay or not if this lease doesnt work
out  and she was like  you know  i could wait another month or so  but overall i dont think we
make the best roommates and

hunhhh

i was like im glad we both think that

ahhhhhhhh yeah

aheh heh heh heh heh

interesting

thats like an awkward way to end it  but like yeah i guess i could let you stay but  but

but you really dont

but no

fit in      yeah thats weird but  you know at least

we dont make

its out there

good
roommates though
    yeah you really dont

hm
hm
hm
hm
hm

shes prolly ready ta get someone new so hopefully this works

yes
yeah what was your dad saying he sounded concerned

yeah um he doesnt like to cosigners agreement because we have to give john two months notice if the cosigner is leaving the agreement but he doesnt have to give us any notice if he cancels

oh

um so he wanted to change that term and also he thinks that john has got me and is not going to get back to me anytime soon cause he thinks um that i need to move in to that place um so he thinks hes gonna like drag it out and not get back to me and be a jerk so um i now im going to email john and be like hey so i am not going to move into this place if you dont give me the nine month lease

yeah

so

do you have alternatives at this point

hghhghhhhh heh
    hhmhmhmhm
    no but um i mean id just have to find another place if this really didnt work out but

mhm

well i doubt its like he cant afford

well he could though jillian wou jillian has to pay him all the rent if i dont oh

move in hes still
getting paid rent either way

can she afford all the all of the rent though

probably not

yeah so

i think her dad pays her rent though so

oh

it might not be like life crushing

interesting

okay anyway im almost done sorry uhm eh i sort of like rapidly concluded cause thats okay i was
tired of

i know im sure your mouth is tired

yeah

youve been doing a lot of talking

i know i hate talking like i like talking but i feel that way after mentor session its like all of these muscles here

mhm

its like i feel like i dont want to move my face

yeah well i like talking but i like conversing not just like telling

yeah

you know

yeah

uhm okay so the audience this is just like a really rapid wrap up um because i was like really tired of of plotting out scenes that i was having a hard time visualizing thats the thing oh god this project is so frustrating because i cant actually make any of it
mhm

yet so its really hard to like move forward like i said anyway the audience never finds out what the new man wants philip to do but as the story progresses it becomes clear that whatever it is could be detrimental to philips life um the real trick is that we dont know whether philip is doing this to himself or if there is really another individual causing him harm like i said huh

yeah

ahm for the sake of my own writing and making sure that i keep the story fluid ill say that newman wants philip to go out into the desert to break the glass that keeps them apart so like its gonna feel like from my perspective im going to write it as if newman is uhm philips like creation of the man

yes

and newman really wants to be i mean the man aka newman wants to be with philip without separation so but the glass that separates them is in the desert that i mean like its pretty like it sounds kind of hokey but like and its not actually going to be stated like that you know its just for my own sake writing to keep a storyline in my head you know yeah

uhm soo uhm newman wants philip to go out into the desert ot break the glass that keeps them apart to philip this reaffirms the notion that newman is actually the man so this makes sense to him tehheh

which makes sense for the sid for the decision we just made

right uhm to the audience this may also reaffirm that notion but oh you know i wrote here that i do cut back to the man

hmmmm

i wrote but because we will cut back to the man who is at home dealing with his physical and emotional confinement this notion should be simultaneously should simultaneously be put into question so thats something else that i coul i dont know thats something i still havent deci apparently clearly i havent i havent settled on it depends on how much questioning i want to be done because obviously if it were if i were to cut back to the man it would just be shots of him like looking out his window or like pacing around in his house you know like very long mundane boring

yeah bland shots
cagey

yeah cagey yeah so i dunno thats still on the table and th the nice thing about that
is that you know the man is video elements so he can easily just be like filmed and then intercut and deleted

yeah

as the perfect digital man should be

ahhah

just delete him when hes inconvenient oh i cant talk to you marina sorry

oh dear marina was calling you

i know ooh and i pushed decline so its going to be like pretty obvious she gonna call back and its nothing against her i just need to finish this ill text her really quickly uhhh sorry i dont want to be like im not your friend anymorrre hi working on my thesis bleh blup okay um erhkeyh i did not like the way my voice sounded just then that was really awkward

erhkeyh

erhkeyh uhm yeah okay so theres still that decision to be made um also at this point in the story the characters appear to be leveled up hehh the characters appear to be together so breaking any sort of glass would be unnecessary uhm that makes sense for the whole idea of going into the desert to break some metaphorical but actually physical piece of glass is absurd and no actual human being would suggest that unless he knew he was dealing with somebody mentally unstable and could profit from the death of that person this idea would suggest that newman is a real person but philips delusion prevents him from seeing that newman is not the man and therefore puts his life in potential danger because newman keeps disappearing and is never seen directly on at distances through reflections or peripherally uhm it is also suggested that newman is actually not real at all but just a projection of philips desires philip is actually entirely alone i think that was for the sake of my story line like for myself when writing it

yeah not but all of those something that you would show

right all of those things are potentials that should be put into question and mhm all of them are potential like options for the audience uhm nghm philip gets lost in the desert duh like what else uhm what else

only when he is about to die does he realize that he is alone oh oh oh these are my this
is where i get to the the fun ending part

ahhhhhohhhh

choose your own ending

yaaaay

i only have three i thought i had four i can think of more
im sure i actually only have two and a half one it looks like i trailed off hunh anway so what i want to do with these um like i said is uh have them this is where the audience gets some interac the viewer audience the participant i dont even know what to call the person who would be viewing seeing reading this story thing majig anyway

i feel like it should be the alter something

the alt what

like alter ego but like the alter participant er alter observ observer

whoever is sitting at the computer looking at my product here

hhokay

this is where they get to participate and so they get to choose and ending click on it and then the ending is philips ending uhm and then the video will be of the man

mhm

so itll get the ending and then you get a video of the man and then the screen goes to black

the end the end hah hah um so the first one is philip gets lost in the desert only when he is about to die does he realize he is alone he dies and then uhm the video is that the man opens the door and goes outside so the man is liberated by philips

yeah death essentially um the second one is philip thinks he goes into the desert with the man but the scene keeps changing from the desert to the park to the motel room things flicker from color to black and white desperation and terror from disorientation and inability to discern reality cause him to break down he succumbs to insanity he hallucinates his death the audience believes him dead at this point uhm but he is sitting alone sitting at home on his couch or on the motel room bed not sure um the man tries to turn on his television not philip but the man its static until it blacks out he goes to the window it is also blacked out uhm philip and newman go out into the desert uhm and i dont know what i would do for this one i guess newman kills philip as he is looking for the glass probably and then uhm i dont know i feel like theres i dunno its kind of like boring but its still an option and then i guess the man see i feel like with these situations the man could either be forced to confinement forever or he could go outside i feel like
its like a
it
truman show sort of thing

i havent seen truman show except for that small clip

hhhhh i forgot i keep on forgetting that

yeah

at the at the end when hes confronted with this painted facade of a sunset um the moderator has to decide whether to reveal to truman that his entire life is um a created set construction

mhmm

um and truman has to decide whether he wants to be exposed to the outside world he wants to recognize that there is another

mhmm

more real reality than what hes known

interesting hm yeah i feel like in the pattern that i have right now the two pattern uhm which is not really a pattern i feel like dont you have to have three or something anyway whatever i guess not doesnt matter uhm i feel like thats something i learned in second grade and never thought about again patterns

threes and fives

no like what how many how many repetitions you need in order for it to be considered a pattern

oh i have never i always thought it was just three

hm

otherwise its just a set of something triangle and a square instead of triangle square triangle

yeah i ffchhht i dont know

hhahah hahh

but anyway so its like in the first one i have philip dies man is free the second one i have philip lives and is insane and man is stuck

mhmm

uhm so i feel like i dont know if i should continue with that or if i should break that and
have like the next option be philip dies and the man is trapped and then the next would be philip doesn't die and then the man is free but that one that one really doesn't make sense but its be the philip dies and the man dies too that would make sense

yeah cause the man is part of philip but hes also not part of philip i think thats what's interesting to me is like i keep forgetting sometimes that the man is actually not just part of philips psyche hes actually like a thing on a screen that potentially other people could view too i dont know it doesn't my story doesn't go into that its like um

dnoop

hhah did you get ketchup on my carpet nope

okay ahah um that movie where the writer is writing this guys life

oh stranger than fiction yeah

i guess kind of but philip has no control over what happens to the man

thats true hm i dunno carry on

yeah i dunno i mean do you have do have theories for endings you would like to see between either like going with the possibilities of of

oh are you talking to me yeah

oh i thought you were talking emma has to emma been like completely out of the loop i know thats for the entire thing why i

was confused at why you were gonna ask sorry her i was looking at my scr my computer screen

oh
uhm but i mean like you know given the possibility of like newman as the man as a complete hallucination or as
yeah
a psychopathic individual who is actually real like are there all endings that you uhhhh like i the part that i wouldn't understand um as the person observing this is why newman as a psychopath chooses philip as the object of his right um violence yeah
like what benefit does it give does it just give newman you know satisfaction as as a psychopath or as uh like like as a serial killer type thing i guess yeah you know i mean yeah thats that thing the thing with that possibility is that like it is a possibility but its not as likely a possibility because its less developed yeah
but its still there yeah
um so i feel like even having that as an option at the ending would would sort of lend it more credibility i guess even though it might not be something that the audience would have thought about before but seeing it at the end they might be like oh newman is that whats being a uh happening serial killer yeah like newmans a real person i feel like thats so i dunno i dunno i would be i dunno i dunno like
im trying to uhh
like disappointed let down like pthbbbbt
a little bit a little bit its too obvious
yeah but i feel like its also in its too obviousness its breaks from the like psychological aspect of the rest of the story because true it becomes it becomes like the only thing in
the story thats actually real and mhm tangible
yeah yeah you know saying that that makes more sense um and again thats like my immediate gratification sort of en entertainment consumer right personance speaking um
well of course
of course
but see thats the thing like you get to pick your own ending you get to yeah pick which one you yeah want

yeah

and then see what and then th what happens to the man is a mystery until you click yeah your ending yeah um

so if you dont like that ending dont pick it sam i wont pick it wuhhhhh no but i mean li that no thats

actually um those are good points

umm
cause i dont i dont really believe i mean i didnt write it from that perspective of him being a real a man person

yeah

i just of newman being a real person

right

yeah but since serial killers are real people

mhm

having him be a serial killer makes a better argument for the case that hes a real person

right thats why i feel like opening that up at the end to sort of like have the audience if they hadnt thought about that sort of like backtrack and be like mhm oh is that what was going on

yeah

even though like to me you know its actually writing it its not whats going on yeah its an interesting idea because then it introduces uh the idea that maybe newman is the only real person

mhm

maybe philip is a construction of his imagination because mm hes so removed from people he has to sort of fantasize about his serial killings

oh thats interesting

um

maybe philip is newman and the man woah
is philip nah ahah hah hah
       hhah hhah hhhah hhaahh
       fffff huh
       huh heh

blahhhkkkkhhhh
   ah hah hah hah
   uh huah hah hah
   nothing is real  ahah hah
   too much  too much  
   but anyway

yeah

yeah

so those are some some possibilities for the ending    i dunno what do you think about about
the the philip dies equals  man liberation  and philip insanity equals  man confinement
and breaking those or keeping that
   and in
   the same
   all of these scenarios  philip dies because newman kills
him

in all of these scenarios philip dies   or goes insane
   or goes insane
   like in the second one  he   um  what
happened in the second one  like he realized that he was alone  like final er no  no no no  the
first one he realized he was alone   uhm

no
    and then he
    if he realizes
       dies because hes trapped in the desert
       if he realizes hes alone then he is newman
which would make the case for my idea   that
    philip
    well
    is newman  newman is the psychopath
    hhheh

newman is dead im going to put this in a wrap

okay
   so  will you put it back in the kitchen  thank you  hhhehk

wow    anyway no i mean when i me when i wrote that one i was thinking like   philip finally
has that moment of clarity where he realizes

he is alone
the man is not real
mh the man is not real
and newman was not real
newman was a hallucination

uh huh

aka the man who im calling newman but its re it was really the man was a hallucination the whole time and hes actually alone he brought himself out to the desert and now hes trapped and dies because hes trapped he cant get out of the desert

yeah because hes in the desert because hes in the desert

huh hah

um so thats what i was thinking with that one and then the second one he doesnt die he goes insane uhm and were not sure if he ever went out into the desert or not he might still be at home

wait so let me clarify what were doing right now so you are going to have alternate endings right
mhm that the observer can pick and were just figuring out what they are

right
okay

yes

yeah gotcha

so the second one is where hes like he thinks he goes out into the desert with the man aka newman but the screen is changing blah blah blah blah and so its just i mean the scene is changing from all these other places so we dont know if he ever went to nevada if hes still in his house or if hes in the motel room

if hes in the brothel

or if hes in the brhh thatd be an interest i could i could definitely i should put a little
the phone scene at
its a portal

omg the phone is a portal 

yeah oh yeah like that moment when he thinks he sees the man in the brothel maybe thats the moment that he like has a breakdown

yeah

this opens up the potential th th th this makes it really unclear whats going on at the end and then he were feeling that same disorientation that hes feeling and he goes insane and then the man is trapped forever in his brain

yes

so thats another the other option right that we had talked about so i dont know and then the other ones wo would have to involve newman at some point so like newman actually is there kills yeah

him we see newman for the first time and then yeah er philip maybe looks at newman for the fir like in the face for the first time and dies and that leaves it sort of ambiguous like did newman kill philip or did philip realize that newmans not real now that hes looked him in the face

mhm

like leaving that part open and then i guess maybe having the man you know like maybe the man turns off his television

oh yeah

or something yeah

or like you know just i dont know i dont know if i thats an interesting want him just to ending to it

its uh its like vague but direct at the same time

mhm

like oh this is just something ive been watching im switching this off now

oh i actually didnt even think about that i like that that way of thinking about it as like as if the man is the one watching phils life unfolding

yeah
and philips a character on tv

mhm

thats interesting thats a good point i like that one okay so thats definitely on the table now

okay

and then i dunno i feel like theres gotta be a fourth one thats maybe just philip philip philip philip philip philip

breaks the glass and then philip breaks the glass he and the man skip out in the desert no i definitely need there to be the disparity between does philip ever break the glass will he break there is no glass

is it just like a glass pane that were talking about

its not r a real thing

oh

its just a tro it could be like a fire alarm glass right thats kind of what you know its just a device that yeah that philip yeah but like it harkens back to when the gerrys are on the screen looking into the yeah mans room when hes watching gerry and theyre looking at the screen and then theres that other small screenplay that where the man looks into a screen or gazes into a into the glass or whatever i wrote wh we dont know whether thats the man or philip but theres the the glass is the separating factor and yeah philip does not want the separation anymore but its not hhhhhhh i mean this whole thing is reality versus nonreality you cant break a glass and then suddenly be with a digital human

right it doesnt work that way right so the glass is not really real its just sort of a thing

95
maybe he breaks the glass and ends up
but there's no glass
oh
or maybe
oh oh oh
or should I have glass should one of the endings be Philip breaks the glass
Phlip breaks the glass and
and then the man dies
realizes yeah
what were you going to say
oh uhh like I forget I he breaks the glass and he realizes that or its like he finds a TV in the desert and he breaks the glass or something and
but I would need like a visual a visual video clip of the man to go with so th th the choose your own ending is Philip and then once you click that you get a video of the resultant man sequence maybe I'll just have three endings or maybe I think
I will just have
I think three
Philip breaks the glass and then the man dies or something I dunno I could flesh that out more three is probably good you don't want too many choices for people do you
no
and then the three would sort of be representative of Philip the man and Newman
yeahhh
like
mmm
Newman is real Philip is real the man is r
yeah or not real whatever
yeah yeah

three is probably good
  they exist together
  three is the magic number
  as a trio

triumvirate
  even if they are not
  right
  real people they still exist as a number
as a number
as a number
as a number

okay three is good three can be symbolic

mmm

good

it was for uh four was symbolic for rene magrite because his mother he had four he had three brothers um and his mother killed herself when she wh uh like when his youngest sibling was like five or something like that and his surrealist paintings now um are like womens faces are covered and theres always you know a symbolic four objects

hm

like a bird flying over a nest with four egg er three eggs three eggs maybe there was only two other brothers anyways

anyway interesting

yeah

do you have any other thoughts on my thingie dingie

well i must confess i didnt know what you were talking about at the beginning but i did my best to follow along

i dont
  and somehow
    its yeah
      i think i get it thinking of it like i couldnt just listen to your words i had to sort of imagine what it looks like in my head
right
and that helped me grasp it a little bit more

yeah

also names for things

yeah

like philip newman the man and
right
so im just like man this man over here this guy over here

and

right

this guy travelling

which is how it going to be

yeah

in the actual product

yeah

its th

but

just men

in terms of like a dialogue in like this fuzzy ether where im not writing anything down

mhm

and

i cant see anything just the dialogue uh thinking about it like that was what i meant

but now i get it

okay good yeah i was having a hard time explaining it especially cause you know a lot more
about the project than josh did

yeah

and josh didnt even like

josh did a good job though he he was like he had some um uh good

i feel like

things to say

yeah i think so too especially considering how like vague i was being too i

yeah

was like here okay

well heres

well i think he

the uhh

gets it more just because uh not because hes an english major but just

because you guys think similarly
yeah and we both have like the the i dunno i feel like we see things sort of cinematically sometimes mhm like more often

oh josh for sure does

yeah

dthis room looks like a wes anderson film

huh hheh hnhh hnhh welly its true okay well in that case i guess uhhh yeah

estamos terminado

est mhm

mhm

mhm

hah hah hah