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## Conceptual Writing on a Digital Narrative Project

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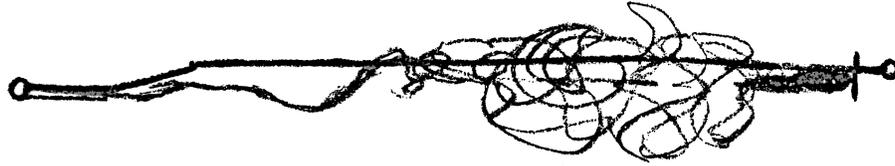
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by  
Shelley Zansler

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

Own Words  
by Shelley Zansler

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, unmetred 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<sup>1</sup>  
A cut-and-paste experiment in appeasement by Shelley Zansler

the project set out to make an argument about genre and discipline<sup>2</sup>  
Craig Dworkin, “The Fate of Echo”

**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.<sup>3</sup>

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.<sup>4</sup>

## **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."<sup>5</sup>

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.<sup>6</sup>

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.<sup>7</sup>

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.<sup>8</sup>

## **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

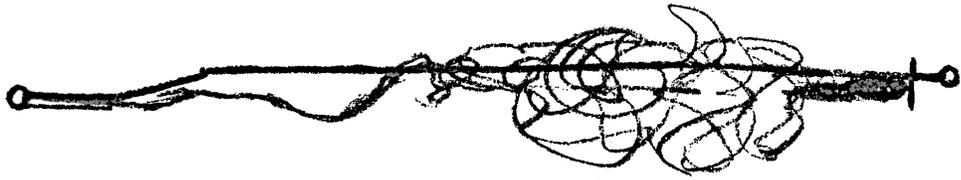
against the background of related vernacular practices, in a climate of pervasive participation and casual appropriation (not to mention the panicked, litigious corporate response to such activities). All of which is directly related to the technological environment in which digital files are promiscuous 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.<sup>9</sup>

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.<sup>10</sup>

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.”<sup>11</sup>

- 1 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.
- 2 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.
- 3 Marjorie Perloff, “Poetry on the Brink: Reinventing the Lyric”, <http://marjorieperloff.com/stein-duchamp-picasso/poetryonthebrink>
- 4 Craig Dworkin, “Introduction,” The UbuWeb Anthology of Conceptual Writing, <http://www.ubu.com/concept>
- 5 Kenneth Goldsmith, “Why Conceptual Writing? Why now?”, *Against Expression: An Anthology of Conceptual Writing*
- 6 Craig Dworkin, “The Fate of Echo”, *Against Expression: An Anthology of Conceptual Writing*
- 7 Kenneth Goldsmith, “Why Conceptual Writing? Why now?”, *Against Expression: An Anthology of Conceptual Writing*
- 8 Craig Dworkin, “The Fate of Echo”, *Against Expression: An Anthology of Conceptual Writing*
- 9 Craig Dworkin, “The Fate of Echo”, *Against Expression: An Anthology of Conceptual Writing*
- 10 Kenneth Goldsmith, “Why Conceptual Writing? Why now?”, *Against Expression: An Anthology of Conceptual Writing*
- 11 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 ahah 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 shhooooould  
i'm so hhonored

hhhhonored 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 ahah ahah ahah 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't 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 ehheh  
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

eh 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

yeeeeaaaah

hhah good

it started out when josh was talking about dorms

oh  
woah

okay so um

do you know what were doing do you have i did i even explain what were doing

you said

did you even know that i was recording this

i dont

was that part of the plan

should i shut my window is that going to be like disruptive to the recording thing

no

okay

its

i just want to make sure you dont 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

this is like

nothing

we should do a short film right now

josh really likes the lighting in here its got good

i just like the whole room it just

whats the word keyyy

feel its like out of a

movie

whuh whuh is it key no key lighting is the pffft spotlight right whats the other lighting

i dunno

ambient lighting

is that the technical term

i dont know the technical term for any lighting

i feel like

i feel like

ah uhh bluh bleh bleh

whats 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 whats 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 theres a word for you know like if im looking at someone and theyre 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 hes like aha theres a word for this and its 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 its like

uhh well i learned it as like as you know in poetry

maybe he was thinking oh

where like uhmm or well it

doesnt 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 youve got the

*BRNNNNNNNNNNNN*

that

whuh aheh

that was scary

um

moving on

the theb 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  
coool

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

unnngghhh

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

anyway sooo um like sam knows all about my project but i dont know you dont really kn  
yeah you never  
really told me well i mean you told me that its like a short story or  
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 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  
halfassed you know  
yeah

like eughllgh not good  
piece uh shit thing uh  
shhhhhhh

uh ahah hah lehh anyway yeah im im kind of  
turning 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

line

mhm

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 ywanna 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 uh hhm okay so i

guess ill start out with the actually i think i have this written out better well no alright soo 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

mhm

but the viewer like wont its not going to be as clear

mhm

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 theres 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

mhm

but philip sort of has this like obsession with him ahm and as philips 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

one

hhah aha ha

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 um 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 uhll not a little bit its kind of videodromey like toward the end when he gets kind of crazy and he sees ahm

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 unrealism 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 fasciated 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

mmm

but the man is watching we see 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 un huh

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

um mhm  
throughout the whole thing kind of  
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 hagh

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

thats 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

noooooo i dont want to be the butt baby

uahah hhah hah hhhah

grody

hhhah 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 wasnt 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 thats what i start out with

eh heghh huh  
ah hhah

okay shell euehhheheh  
hhah hahk hk

this doesnt have to be in order or

make sense yet

youre 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 im 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 theres gonna be involved

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

no ths uhl

so youre just inventing a whole neww

i dont

form of

i doubt that im like inventing anything

new i dont think i have the capacity to be that creative given how much is out there right now

whull i mean it soundss pretty interesting like youre 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 dont know if thats the right word but yeah i want it to be sort of

film like

film like

filmesque

but like th the words are actually also part of th 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 im not sure if i know like its kind of boring if you have like a video and then like some scrolling text or you know i then yjust like have a new page with text on it you're kind of like that sucks so im 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 be 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 nghghand 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 uhm 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 uhm 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

mmm

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 uhm blahblah you know things like that and then he goes off onto this tangent of uhm like hes watching i have a lot of scribbles here uhm 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 techniiiiiiiculahhhhh

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 thiiiiing

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

huhhhuah 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 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 ngmh 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 the video

hm

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 thats 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 ahm 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 itll 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 couldnt remember i mean not couldnt 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 ahm and  
 then the scene changes to like an indoor scene and 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 theyre kind of uhll 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 ahm 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 would  
 the text would continue and then a video would gradually appear from the bottom instead of  
 like disappearing from the top for this uh nghm 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 vidual visual  
yeah

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

well i mean like its  
checking his phone

like

theres sssomething 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  
 sssss and then js hn heh huh  
 ahah hah hahyeah 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  
 are we gonna  
 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 elliot  
 hmhm  
 has died  
 like jaycee elliot  
 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  
 ohh  
 information about bob elliot 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 elliot uhm wh who could be anyone i

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

the voice ha the

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 s 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 elliot and then like mixing those up an and ohhhh

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 mhm

space because the next part is like a huge text block its just gonna be like 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 elliot thing ahm so i want so the next part is um like a bunch of like death statistics

oh

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 and then like pthlbbttt

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 killya 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

ta um find a book books are helpful

books are helpful

ahheh 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  
thatd be interesting  
death by horse cart or like death by uh mercury poisoning  
er lead poisoning er  
yeah thatd be interesting  
saturated fats i dunno  
maybe like the year maybe maybe  
bob elliotts death er birth year or something  
yeah  
his theoretical birth year

uh huh

thatd be interesting and itd 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 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 youre 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 afraid 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 itll 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 itll 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 itll 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

hmmhmm

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

ahahh i

okaaay

me that way

can be bowie i am bowie dont look at  
josh im david bowie secrets out

okay

im david bowie

hhah

alright

ohhhkay shelley

ohhhkay shelley

wwwwwwuhh 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

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 knowwww 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

heehehah

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 weeee 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 t s 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

theyre like the same style

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

yeah

that one

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

yeah

like cus custard

mustard

custard mustard

hhuhuh gross

so im confused

mustard custard

were going to buy condiments

were buying condiments putting them on sams walls

tshhhhhhhhhhhhhhhhhhhhh

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



signed out of his youtube account now i cant like  
slike noooooo 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

zine  
okay

like magazine

emma was trying to tell me that its zine and i was like no girl its zine

ahh ahh emma

hhahk  
zine

zine yikes

like zinaphone

no definitely zine

yeah

uhhm

like apostrophe zee eye ehn ee

yeah

like

i mean but th i mean theres no apostrophe there

i know

but yeah thats how you would pronounce

but like thats how youd pronounce it

it right ahm 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

thing

yeah

he has another thing called fact

i want to write that down

parse

n no no the craig dworkin

oh yeah hes really cool uhm but anyway so hes 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 pretty cool but i want to do something like that he basically what he does it uhm he takes the th text er the the whats 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 explicates 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 hnnghhnngh 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

inundationnnnnnnn

uhm

and

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  
diaannnne

diaannne oh my gosshhh  
eh hegh

oh my gosssshhhhhhhh  
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 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 pfffffft

what

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

eh heh heh

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

uhhhhh 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 uhliptonnn 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 uhm 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 ifeel 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 uhm

do you want anything to drink

umm 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 itll 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

mmm

looking at or

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 itll 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 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 you know 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

uhm so

well

im not sure about how i would do that

the only th only part 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 theres like some theres like the illusion of control with  
like the scrolling aspect i mean they can scroll back up

yeah

you know its not like its not like its like one video thing where you cant stop it

mhm

yknow its not a train that cant 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 thats 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 cant have that dependent on other peoples timing so thats kind of  
like confusing im not sure where to go about that how to go about that uhm so  
anyway i woudn im not sure how i would bring up this part two screen which should feel  
like a little bit out of the blue cause its never indicated part one youre 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 er uh bookended and it thats 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 im  
super excited about duh

duhh

um itd be like the simulacra essay but im not sure i got really excited in rereading it and was  
like i want the whole essay but like thats 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 dont  
know i dont 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 dependent 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

mhm

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 thats 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 i wanna play with

yeah

that too because i think it

would be interesting to see too

yeah in the installation theres hardly any the only like green and blue really  
is in the water um and in the sky and then theres like shades of brown and shades of grey  
but nghm theres 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 dont know how they did it

yeah

but

well thats cool

its really interesting and theres a sound that  
goes along with it its like this soundtrack thats sort of cacophonous at first and then its  
interspersed with um like traditional singing whatever language they speak in the congo

i dunno

congonese

ehheh heh heh heh thank you josh

i dont think thats correct

ehh the answer is wh what is congonese

ooh were sorry mr petroni does he no they dont use last names in jeopardy they use first  
names

yeah they

its a first name basis

its a trick question there are no languages in the congo theres no people there

hunh woah new fact

yeah anyways you should go watch it

okay i might

because the the film doesnt all play on all six screens simultaneously

right

it pops on and

off

oh

and at some like at some points its a thirty nine minute thing and at some points all of like theres nothing on any of the screens and then youll 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 its hard to keep track of it because the room is a really good size

yeah

its like

thats interesting

and there theres really nowhere in the room you can stand and watch all of the screens theres always going to be one at your back or sort of one to the side

yeah

and i think thats 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 ill obviously talk to you more about this an you can ask questions then but whats 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 like didnt really get ta to fully explain the story itself obviously because im like so tangental with my speaking but um i guess just sort of like one if its interesting and like i dont know im 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 story 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

right cause hes

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 fffffit 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

hmhmhm

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 hes real or not you know its up in the air but then this man like takes him out to the desert and like because hes 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 hes 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 wont turn on you know er like 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 pthhhbbbbb 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 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  
mean like i wanted to it to be i wanted it to be sort of like a ambiguous and undefinable  
undefinable  
yeah  
undefinable  
undefinable 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 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 hnnnnn  
maybe ill be famous for my  
then will you  
super rad thesis

through through every form of narrative er way of like manifesting narrative into one nh  
virtual reality narrative

wahhhhhh

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

hmmhnhm

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 dont know my opinion doesnt 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

thats a chuckle

hhhhhhhahk

henh

whats 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

byeee 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 uhhm 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 hahhahhahhah  
hhheh heh heh hehk hhh

uhm but anyway theres this part where theyre like drawing theyre like on the verge of death kind of and theyre trying to like retrace their steps to get out ta get back to the highway

mhm

and so theyre like drawing in the sand but the its the camera so theyre 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 theyre like ch ch ch ch

mhm

you know

mhm

so it looks like theyre staring at the screen uh like really close uhm so thats paused that scene is paused on the television screen in the mans 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 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 its the woman we heard before and theyll be  
the womans

voice

thinking that this is this is philip so i dunno i thought that was kind of like interesting i didnt i hadnt 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 um 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 mhm wife and then behind her is the mirror and we can see the man

yess

i just like i dont know i thought

ohhh

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

mhm

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

thats kind of what i want n an 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 dont need to cause i i i know what happens

mhm

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

mhm

theyre washing dishes at the sink so like weve seen the man play the movie and then theyre eating dinner and then theyre washing dishes so like ahm maybe shes at one side of the sink rinsing and hes 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 op inverse 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

thats 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 mans 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 mans 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 its a smash cut so its like a definite like no

you dont 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



uhmmmmmm

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

i mean you could make it things already

i dont know i mean like i

you have so many

i know

that youve made its like you dont really need anything

i know

you could make like a little article of clothing

like

figure out of it instead of like a an

a figure

yeah like some sort of animal shape

true

like a

ive been wanting  
purple monster

so theres these kits made by this lady who has a company called rutabaga redesign and theyre like

rutabaga

rutabaga

oh kay

um aand theyd be so easy to make its 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

um stuff that isnt helpful and she sells the kits for like forty bucks

woah thats 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 llllluhhlhlhlh 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 rental 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

ahhh 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

specific advertisements for um specific sites like come to yosemite national park you know  
maybe like look for  
right  
your family will grow closer

yeah

or something like that um yeah

theres just nothing out there ill find something but

hhhhah hah hah

bit i just havent had the time to like get that invested and you know its like it gets boring  
ive just i was ive been like looking a little  
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

pauses in thought or whatever to like indicate you know

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 whatever

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 prose 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

oh

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

mhm

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 b s two thousand fourteen

hhhah hmhm

for all my creative stuff from last year

i like it

thankssssuh

beebuhbleebbbluhbleebleebuhbleeleep

noo

noooooooooo

uhm

god damn it

let

me see here

i have ssuhhh fuh ssuh seh suh sahhh

nooo it doesnt

look like i wrote that part down poo

poooo truuuuue

poo pants 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

uhm 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

hmhmhm

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

um 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

mhm  
that sometimes happens ahm 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 i mean th theres definitely you cant like separate those two out when youre  
actually in that space  
mmm

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

mhm

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 itll be like sort of um this a similar image  
to the man er to philip pushing the stereo button in er turning off  
i think it was tv  
his television right and  
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  
dont 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 youve 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

education hasnt hurt me none its a wonder i can think at all and my lack of  
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

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  
hhhahhahk

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

mhm

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 frbbbt comic book scene

mhm

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 hahhk  
hk hk hk hk hk  
hh hh hh

iss alright if you dohn

uh dohn eh heyh heh heh

ffwvhha hooh hoh hooh ahooh  
hhhhh  
ffffff 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  
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

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 thats what i keep running into or what i have

yeah

mmmmmm okay yeah so he sees he sees the man uh mm  
run into uhm and he  
thinks obviously he thinks that its 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 hes not suffering from any sort of well he is i guess suffering from some strain thats  
the whole point uhm originally i was going to have philip listening to bowie by  
the way

ohhh

but

interesting

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 hes like si hes already sitting in the motel room and hes 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 that little thing is uh that he writes is im 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

tuh huh

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 l 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 wasnt all that interested in paying sevny seventy dollars especially since i wasnt 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 uhm 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 de so like an alternate screenplay format like the like the first thing i read where it was um a lot more detail than you should have in a screenplay basically but there are like directions directional cues and things like that uhm so in 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 er 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 uhm 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 wri not  
well whol well i guess i do 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 uhhm 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 youre asking me to do male voice o s which is off screen i wouldnt sit on that so like theyre kind of like not making logical sense in the conversation so its supposed to be like sort of absurd and disorienting uhm and then ive 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

theyre like kind of physical kind of not and like some people believe in them and some people dont sort of a thing

yeah

but i it was it was getting too too much i didnt 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 c k 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 ive got like a i actually have a quote from um from from oh  
god the bowie movie the man who fell  
the man  
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 didnt

yeah she

like her

really was the cookies and the peeing

hhaah

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 youre an alien

hhyeh hunh hnh

its just like the funniest sequence i dont know if ill 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 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

hmp

and then male voice off screen singing 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 uhm 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

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 uhll  
uhllll

oh well it doesnt matter its not relevant to this to this



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 ta  
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  
ohh

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 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 cl like maybe i wasnt clear enough tuh  
have a distinction between the two but theres also still the

this whole thing is about being vague though  
thats

true and theres also still the potential theres no there still hasnt 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 thats 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

ahhhhhhhhhh yeah

ah eh 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

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

hhhhhhhhheh  
hmmhmmhm  
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

hmhhh

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 like 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 anymore 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 uhmm 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

ahhhhohhhh

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 of hunh anyway 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  
th the ending is philips ending uhm and then the video will be of the man

mhm

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

the end

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 alo 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 like 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

mhm

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

mhm

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

hhhah 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

mhm

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 doesnt die and then the man is free but that one that one really doesnt 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 whats 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 doesnt my story doesnt 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 al endings that you  
uhhhh like i the part that i wouldnt 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 pthbbbt

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

the story thats actually real and  
mhm  
tangible  
true  
it becomes it becomes like the only thing in

yeah yeah you know saying that that makes more sense um and again thats like my  
immediate gratification sort of an 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

actually um those are good points  
no but i mean li that no thats

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

introduces uh the idea that maybe newman is the only real person  
yeah its an interesting idea because then it

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 phil 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

th the man is not real  
mh the man is not real  
and newman was not real n 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

the





maybe he breaks the  
that philip thinks

glass and ends up

but theres no glass

oh

or maybe

oh oh oh

or should i have glass should one of the endings be philip breaks the glass

philip breaks the glass aand

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  
then

but i would need like a visual t 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 ill 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 dont 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

er 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

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

and

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 w we both have like the the  
cinematically sometimes

mhm

like more often

i dunno i feel like we see things sort of

oh josh for sure does

yeah

this room looks like a wes anderson film

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

estamos terminado

est mhm

mhm

mhm

hah hah hah