

New Media Fellowships  
2005 Project Cover Form

TONI DOVE

**Title:** Spectropia  
**Genre:** Interactive Cinema  
**Applicant's Role in Production:** Writer, Interactive Designer, Director  
**Production Format:** Digital Video and Audio with Software Design/Interactive Interface

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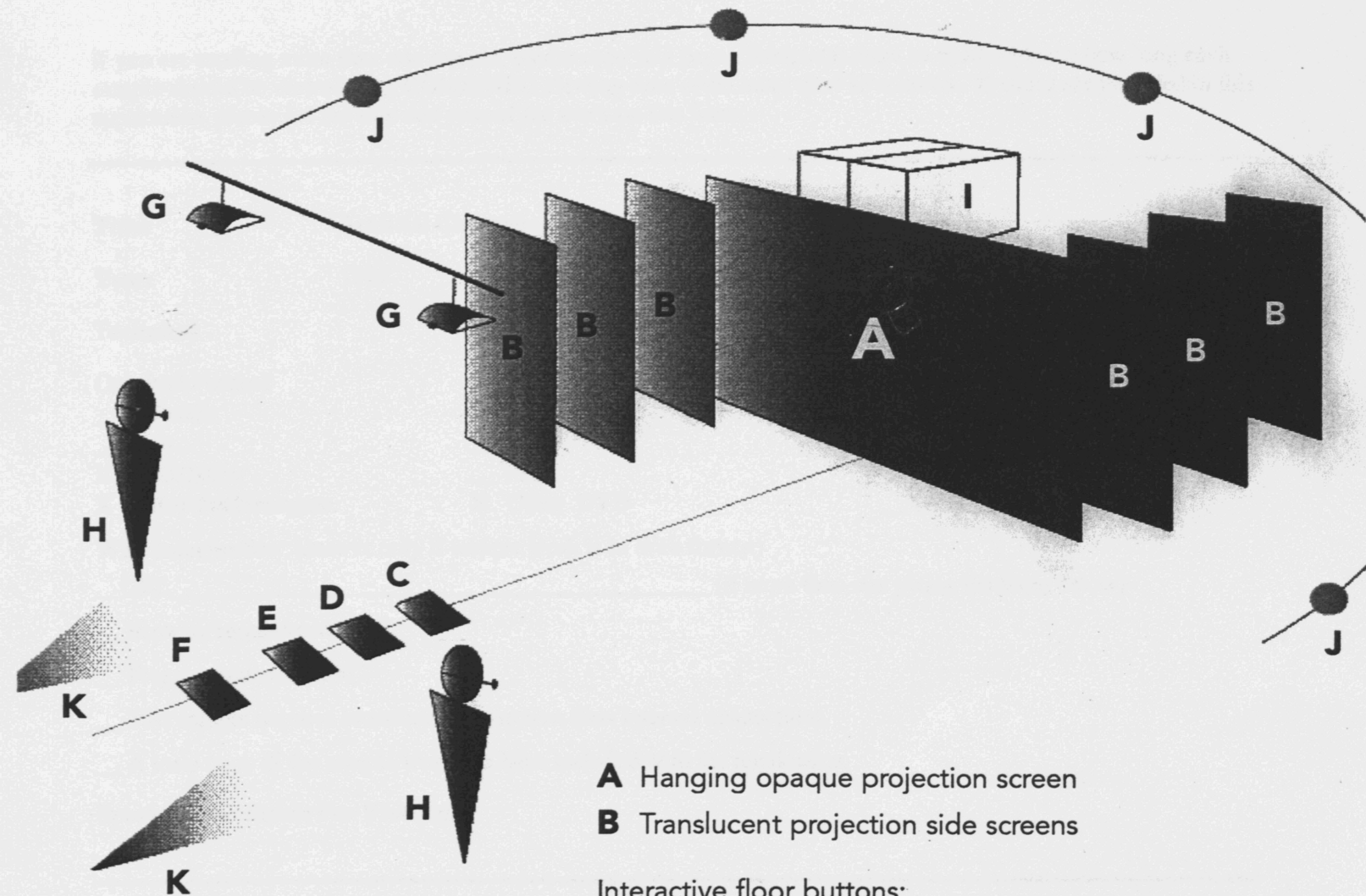
**Brief Project Description** (do not exceed space given below)

*Spectropia* is a cinema scale interactive performance event, a “scratchable” movie performed by video DJs -- improvising performers who are playing a movie instrument. Projected on multiple screens and performed with the participation of audience members, it will be presented at museums, theaters, festivals and public spaces. A feature film and a home interaction version -- combining DVD and Internet delivery -- will also be created.

*Spectropia* is a time travel drama that uses the metaphor of supernatural possession to investigate identity: How do I know who I am? And who is pulling the strings? Unlike traditional movies, *Spectropia* is “performed” interactively. *Spectropia*’s screen characters are “inhabited” by the players who navigate the movie space, trigger flashbacks, animate characters and ‘scratch’ the movie – altering video and sound footage dynamically in real time using their voices and body movements. They cooperate to allow characters to interact - karaoke flirting. They may walk into the audience to allow audience members to talk to characters who can respond.

*Spectropia* has received grants from the Greenwall Foundation, the Rockefeller Foundation MAP Fund, the New York State Council on the Arts, the Langlois Foundation, the LEF Foundation, the New York Foundation for the Arts, and the National Endowment for the Arts.

# SPECTROPIA PERFORMANCE DIAGRAM



**A** Hanging opaque projection screen

**B** Translucent projection side screens

Interactive floor buttons:

Players step on buttons triggering different video zones

**C** Close zone

**D** Mid zone

**E** Wide zone

**F** Flashback engine

**G** Overhead lights create dim pool of light in dark room to illuminate player for video cameras (attached to lights) for motion sensing

**H** Players wearing wireless microphones

**I** Equipment cases

**J** Speakers (for surround sound)

**K** Video projectors: one for main screen, one for characters that move across side screens

New Media Fellowships  
2005 Sample Work Form

Check One: ☒ Sample  
☐ Supplemental

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

**Title:** Artificial Changelings

**Year:** 1998

**Technical**

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input checked="" type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input checked="" type="checkbox"/> Other Performance	<input checked="" type="checkbox"/> Other DVD	<input type="checkbox"/> Other _____

**Web Information** (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one please list them below)

☐ Browser requirement(s)

☐ Plug-in requirement(s)

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

**Description of Work** (use an additional sheet if necessary)

*Artificial Changelings*, (9 minutes) Documentation of interactive installation. Please view from start.

*Artificial Changelings* is an interactive narrative installation that uses motion sensing to track the location and movements of a viewer standing in front of a dimensional rear projection screen. A romance thriller about shopping, this interactive movie follows the life of Arathusa, a kleptomaniac in 19th century Paris during the rise of the department store, who is dreaming about Zilith, an encryption hacker in the future with a mission. *Artificial Changelings* is programmed in 30 minute shows that have certain similarities and many differences: the same clips may not repeat, and viewer navigation will vary the character's behavior, the viewpoint of each scene and the century of the story.

This DVD begins with *Artificial Changelings*' opening credit sequence (a non-interactive introduction for the viewer). The tape continues with a simulation of the installation, showing a viewer navigating the piece. This is followed by several scenes from *Artificial Changelings* shown from an interactive viewer's point of view, demonstrating results of their physical motion, the use of three floorpads that designate the zones of any given scene, or their triggering of the "time tunnel" pad that moves the story between centuries.

New Media Fellowships  
2005 Sample Work Form

Check One: ☒ Sample  
☐ Supplemental

TONI DOVE

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**Title:** Spectropia

**Year:** Work-in-Progress

**Technical**

**Original Format**

☐ Software  
☐ Web  
☒ Installation  
☒ Other **Performance**

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☒ Other **DVD**

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one please list them below)

☐ Browser requirement(s)

☐ Plug-in requirement(s)

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

**Description of Work** (use an additional sheet if necessary)

*Spectropia Excerpts*, 8.5 mins. Documentation: excerpts from a work-in-progress, a cinema scale interactive performance event. Please view from start.

The DVD begins with an excerpt set in Spectropia's studio. It is the first interactive scene of the piece, in which Spectropia scans an old rag on her machine and conjures a simulation of Sally Rand, the 1930's bubble dancer. (Please note that the performance documentation was shot in a test run of the prototype at ISA at Arizona University, and does not include the multiple screens of the final work. The players shown are students who are not demonstrating the full performative capability of the interface.)

This is followed by an excerpt that opens in Spectropia's studio with Spectropia and William, a ghost escaped from a 1931 simulation. They sit on her scanner causing an event which catapults her into 1931, where she finds herself in the body of Verna DeMott. The footage shows the first time travel scene, an interactive scene with voiceover explanation and two more linear scenes in 1931.

## ARTIST STATEMENT

My work exists in a Bermuda triangle between games, theater and film. Sometimes I feel like I'm making buildings out of movies – allowing my viewers to navigate the space of stories -- or I'm an automaton creator or puppeteer – making characters that are inhabitable and responsive. I have always had the desire to spatialize cinema – to make it dimensional in a way that tugs against the linearity of sequential story time and allows for a more immersive experience. I'm one of those people who sit in the third row in movie theaters, trying to get into the movie or wrap it around me.

In *Spectropia*, my current project, my spatialized narrative impulses manifest in the form of a scratchable movie – a video performance instrument that has many possible permutations and layers and is performed by two players – video deejays. They navigate the movie space, trigger flashbacks, alter sound, inhabit characters and 'scratch' the movie – altering video and sound footage dynamically in real time using their voices and body movements. They cooperate to allow characters to interact in a mode I would call karaoke flirting. At moments they may walk into the audience to allow audience members to talk to characters who can respond.

Recently I had just finished shooting *Spectropia* and I was starting to assemble the footage when one of those virtual light bulbs went off in my mind. I realized the flashback button that is part of the program and interface concept of *Spectropia* was the beginning of an engine that could recycle story time into mental time. This would allow me to create sequential narrative and then plow it under and re-play it on multiple levels to create the experience of memory and the interior shape of character. In *Artificial Changeling*, the first iteration of the authoring system I am using now, the motion sensing interface allows a viewer's body to leave its' traces in the images on the screen – the viewer haunts the movie. The evolution of the program design has taken me from this embodied interface concept towards more fully developed software, which in collaboration with players creates a model of consciousness as narrative space. This is a fusion of the perceptual process of navigating the present, with the recycling of time through memory. It lets me have both the experience of linear time - clock time or the sequence of story time – and the random access replay of the mind's time, within a single story.

In my recent work, I have been engaged in disrupting the familiar syntax of film using responsive techniques that challenge our concepts of reception as viewers and our experience of the temporal shape of narrative. I use an embodied interface (such as motion sensing or speech recognition) to

engage with a dimensional narrative structure, re-seeing narrative through an analysis of perception and re-casting cinema as a spatialized embodied experience. In other words, we perceive our environment and each other based on an assembly of physical sensations cued by environmental triggers. How can this be articulated in interesting ways to create virtual space?

The interface I use is one aspect of the authoring system for responsive narrative: a combination of video motion sensing and vocal triggers that allow for a balance between agency and transparency. The combination of voice and movement as interface acts as prosthesis -- the player's body seems to extend into the screen. There is an uncanny sensation of the familiar behavior of a movie gone strange. Linear plot is intermittently displaced by physical engagement as the sensual experience of immersive space pulls against time. It is as if the player performers haunt the movie - a telepathic trace left behind in the story and in the characters on the screen.

I'll return now to the concept of the movie as a building that changes in real time. Think of the players as shadows of agency (a meta layer) -- and think of their impact on the audience as a suggestion for the potential of change as well as the dynamic improvising that delivers what the audience sees. Altering the sequence of time by recalling cinematic experience as memory lets us step out of the running meter of story or clock time and into the shrinking and expanding time of the mind. This subjective reading of time and experience is helping me to forge a new relationship to linear narrative, while it expands my concept of responsive environments.

Environments that combine computer programs designed to assemble and display media with interface triggers that accomplish this assembly in real time. My engines help me to analyze and re-construct time, memory and story -- to keep it constantly fluid and unfixed in a way that language can never completely achieve (their virtual potential is change itself). They have a slipperiness that seems to offer me an ability to travel somewhere new and always undiscovered - and like the tiny machines of an eccentric clockmaker calculating seconds -- or the compass of a navigator - they surprise me into re-imagining time.

## PROJECT NARRATIVE

*Spectropia* is a cinema scale interactive performance event, a “scratchable” movie performed by video DJs -- improvising performers who are playing a movie instrument. Projected on multiple screens and performed with the participation of audience members, it will be presented at museums, theaters, festivals and public spaces. (A feature film and a home interaction version -- combining DVD and Internet delivery -- will also be created.) *Spectropia* is a time travel drama that uses the metaphor of supernatural possession to investigate identity: How do I know who am I? And who is pulling the strings?

### Synopsis

*Spectropia*, a young woman, lives in the salvage district of an urban center of the future, a black market hub of retro object barter. Using a machine of her own invention to search the past for her father (lost in time looking for a vanished family inheritance), *Spectropia* is accidentally transported to NYC in 1931 when her machine short circuits. She finds herself in the body of another woman - Verna de Mott - an amateur sleuth.

The narrative structure of the piece echoes the economic and emotional structures it depicts. The infinite deferrals of desire present in consumer culture and advertising are viewed through economic events that emerged in the 1920's - the installment plan and buying on margin. The narrative (an uncanny ghost story) is haunted by the phantom of credit, the thing that isn't there, and by the desire created by commodity culture that is never satiated. This is paired with a voyage into the mysteries of adolescent sex - of approach and retreat, desire and repression, as each step towards physical intimacy pulls our heroine back to the future.

When *Spectropia* time travels and finds herself in the body of Verna, the dislocations she feels in another time and in another person are underlined by the players' relationship to the interface. Is this possession and time travel or a sophisticated simulation - a form of role-playing? Where does she go when I am in her body? Can two people occupy the same body at the same time? Do we ever really know the people we love?

### Presentation and Interactivity

*Spectropia*'s screen characters are “inhabited” by the players who navigate the movie space, trigger flashbacks, animate characters and ‘scratch’ the movie – altering video and sound footage dynamically in real time using their voices and body movements. The players are the shadows of

agency. They cooperate to allow characters to interact – “karaoke flirting”. They may walk into the audience to allow audience members to talk to characters who can respond. *Spectropia* can be thought of as an advanced technology variation of Japanese Bunraku puppet theater, in which shadowy black-clad puppet masters perform on stage, articulating nearly life-sized puppets. Or as a “scratchable” movie performed by video DJs -- improvising performers who are playing a movie instrument. The performers spontaneously navigate “presentness” through interior, social and physical spaces, shifting from objective to subjective, from interior monologue to external action. Sequential narrative is recycled to create the experience of memory, as the players re-construct time, memory and story in a fluid and unfixed way.

The players are a meta-layer, at times in the foreground and at times receding in the audience’s consciousness. The audience itself will at times be included in the interactivity, as when players walk into the theater to allow audience members to enter into dialogue with screen characters. At times, visual and audio cues will tip off the audience as to how each player is shaping the onscreen action, while at other times interactivity will be subtle and the movie will appear linear. Throughout, the audience will be aware of the mutable, improvisational nature of the experience, as well as the responsive architecture at work, while remaining engaged with *Spectropia*’s narrative thread.

## **Installation**

*Spectropia* will be presented in darkened spaces such as black box theaters, galleries, etc; the average performance will last approximately 90 minutes. A seated audience faces a large central screen, flanked by several smaller screens. In front of the main screen are the two players, dimly illuminated by two overhead lights, each equipped with a wireless microphone, used for speech recognition and pitch and amplitude tracking. Through movement and speech the players navigate through the movie almost as if it were a three-dimensional architectural space, triggering digital video segments that are delivered dynamically from G4 computers via Firewire to a projector. The players also access four buttons on the floor that allow them to select three video “zones” and a memory button that flashbacks to previously seen footage. Within each of these zones, players explore “scene behaviors” including intimate physical interaction, action sequences, and dialogue between characters. For example, the close zone reveals the greatest intimacy with a character – seeing from their point-of-view, hearing interior monologues, while the mid-zone presents action objectively and the wide zone allows players to step out of the



action into the movie space to view the scene in different ways, such as panoramically or as a voyeur.

### **Relationship to Previous Work**

*Spectropia* is the second in a series of interactive time travel fictions on the unconscious of consumer economies. The first, *Artificial Changelings* has been internationally recognized as innovative in interactive storytelling and immersive interface design. Bill Jones in *ArtByte Magazine* says the installation "not only sets a new mark for interactive works, but opens the door to a new form of aesthetic experience where the viewer joins a fictional character through the interface in an uncanny way that changes forever our conceptions of object and subject, narrative and fiction". The interface and interactive design that comprises the authoring system of *Artificial Changelings* has been enhanced and expanded in *Spectropia* to create a movie that takes itself apart as you watch and reassembles, wrapping itself around you.

### **Feasibility, Distribution and Use of Funds**

*Spectropia* is in post-production, and scheduled for completion in 2005. The Rockefeller Fellowship will comprise finishing funds for the project, enabling final post-production, music and sound editing, effects and equipment purchase. *Spectropia's* total budget is \$300,000. *Spectropia* has received grants from the Greenwall Foundation, the Rockefeller Foundation MAP Fund, the New York State Council on the Arts, Langlois Foundation, LEF Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. It was supported by a research fellowship from the Institute for Studies in the Arts at Arizona State University (ISA). *Spectropia* is a co-production of ISA, the Banff Center for the Arts, and Thundergulch, the new media initiative of Lower Manhattan Cultural Council.

The Rotterdam International Film Festival has expressed interest in premiering "Spectropia." Other likely venues include theaters, museums, festivals or commercial spaces interested in interactive cinema. The Brooklyn Academy of Music, ISA, the Walker Art Center, and the Wexner Center for the Arts have expressed interest. European venues (including new media venues such as ZKM as well as performance spaces) will also be sought.

**PROJECT BUDGET**

**EXPENSES**

**Postproduction and Equipment Costs**

Presentation Equipment	5,000
Animation	5,000
Sound Editing and Recording	15,000
Video Editing	10,000
<b>TOTAL EXPENSES</b>	<b>\$35,000</b>

## ARTIST RESUME

Toni Dove works with electronic media, creating interactive narrative projects with digital video and sound presented as performance, installation, and more recently on DVD. She has created projects in virtual reality, DVD ROM, interactive laser disk, radio, linear video and artist's books.

*Mesmer: Secrets of the Human Frame* is a computer-driven slide installation with a soundtrack, projects images onto a wall and onto net hung in a ladder creating hologram-like three-dimensional effects. Computerized dissolve equipment produces sequences of images which are animated somewhat like a film. A piece about shifting concepts of identity mirrored in cultural representations of automatons, robots, androids and cyborgs, *Mesmer: Secrets of the Human Frame* was part of the 1990 Art in the Anchorage exhibition sponsored by Creative Time. A radio version of the piece was aired by New American Radio, a book based on this exhibition was published by Granary Books in the spring of '93 and an essay by the artist on the piece appeared in the Summer 1992 edition of the N.Y.U. Drama Journal TDR.

The performance/installation *The Blessed Abyss - A Tale of Unmanageable Ecstasies*, debuted at the Whitney Museum of American Art at Philip Morris as part of the performance series *Performing Bodies and Smart Machines*, which Dove co-curated with Helen Thorington of New Radio and Performing Arts and Jeanette Vuocolo of the Whitney Museum. The series dealt with issues of the body and technology across a number of disciplines. *The Blessed Abyss* is about excesses - about private voices and public ecstasy and the transgressive power of eroticism. It combined multiple computer-programmed slide projectors and video on three-dimensional screens with a soundtrack commissioned by New American Radio for its 1991/92 series. The piece was presented as an installation in October 1992 at the Thread Waxing Space in Soho, and at the New School in 1993 '93 as part of the Franklin Furnace performance series.

Dove next developed a virtual reality world, *Archeology of a Mother Tongue*, at the Banff Centre for the Arts in Canada with Michael Mackenzie. The installation/performance was sponsored by the Banff Center for the Arts; Art Matters, Inc., NYC; and a Canada Council Media Grant and combines interactive computer graphics, laser disk video and slides with interactive sound.

*Archeology of a Mother Tongue* is Dove's first use of interactivity and marks the beginning of work that becomes responsive as well as immersive. In *Archeology of a Mother Tongue* a player navigates with a small plastic camera to "look" around and a glove to start and stop and to touch objects in the virtual space. We are in the point of view of the Coroner, one of the two main characters. It is her dream - a memory (forgotten in waking life) of being adopted as a child from the city to which she is returning to investigate the murder of a child. There are three environments, the architecture of her dream, a ribcage transport plane that inverts to become an airline terminal and a hand and skull that are the pathologist's laboratory (the second main character). The environments together create a virtual body that a player navigates, often as the "driver" for an audience, triggering narrative sequences, sound events and memories in a forensic voyage through the body and the city.

Dove then completed a video installation, *Casual Workers, Hallucinations and Appropriate Ghosts*, in Times Square sponsored by Creative Time and the 42nd Street Development Corp. for the *42nd Street Art Project* Exhibition. The piece tracks the metamorphosis from a choreography based on the gestures of Charcot's "theater" of hysteria to the choreography of female heroines of martial arts. It is accompanied by a narrative of disturbances in the fabric of human intimacy followed by a three-minute symphony constructed entirely of screams. The piece was sited at the end of a series of adult video stores and presented an alternative view of the subject matter on 42nd street. Sound and video were seen and heard from the street.

The next project, *Artificial Changelings*, is an interactive narrative installation that uses video motion sensing to track the location and movement of a viewer standing in front of a dimensional

rear projection screen. A romance thriller about shopping, this interactive movie follows the life of Arathusa, a kleptomaniac in 19th century Paris during the rise of the department store, who is dreaming about Zilith, an encryption hacker in the future with a mission. Viewers standing in front of a large screen interact with characters using floor triggers and video motion sensing. A viewer's body moves the character's body, generating speech, music, and changes in the video image. A viewer can move back and forth between the centuries of the piece navigating through time and space. The piece was supported by grants from the National Endowment for the Arts, The New York State Council on the Arts, The New York Foundation for the Arts, Art Matters, Inc., Harvestworks, Inc. and the Eugene McDermott Award in the Arts from M.I.T.

*Artificial Changelings*, debuted at the Rotterdam Film Festival in 1998, and was part of the exhibition *Body Mechanique*, at the Werner Center for the Arts, Ohio, from September 18, 1998 through January 3, 1999. *Artificial Changelings* was shown at the Institute for Studies in the Arts at Arizona State University in March, 2000 as part of the International Performance Studies Conference and as part of the exhibition "Wired" at the Art Center for the Capital Region in Troy NY, 2000, a part of the conference "Book-Ends" organized by SUNY Albany and RPI. The project will be released on DVD ROM for use with mouse or webcam.

Her current project *Spectropia*, is an interactive supernatural thriller, a time travel drama set in the future and in New York City 1931. *Spectropia* is a feature length interactive movie for two players that will be presented both as a DVD ROM for Internet and two remote players and as a full scale cinematic performance event for an audience. It will also exist as a feature film. A DVD ROM for mouse and microphone, *Sally or the Bubble Burst*, an interactive scene from the *Spectropia* project translated to desktop for single players, is distributed on the Cycling '74 label , and was released 2003. *Sally or the Bubble Burst* was part of the exhibition '<ALT> Digital Media' at the American Museum of the Moving Image in New York, 2003 and in the 'Future Cinema' exhibition at ZKM, 2002 which traveled to The Museum of Contemporary Art, Kiasma,

Helsinki, 2003. It was also part of the 'Engaging Characters' exhibition at Art Interactive, Cambridge Ma. 2003, at the Pong Festival, Brown University, 2003, at 'Interactive Futures', Victoria Independent Film Festival, 2003, and at the Montreal International Festival of New Cinema and New Media, 2003.

# *SPECTROPIA*

A Ghost Story About the Infinite Deferrals of Desire  
An Immersive Date Movie for Two

by

TONI DOVE

July 18, 2001

## SPECTROPIA

### A GHOST STORY ABOUT THE INFINITE DEFERRALS OF DESIRE

#### AN IMMERSIVE DATE MOVIE FOR TWO

TONI DOVE

"Give me deeper darkness. Money is not made in the light."

---GEORGE BERNARD SHAW

"I heard you lost alot in the crash.

"I did," and he added grimly,

"but I lost everything I wanted in the boom"

"Selling short."

"Something like that."

---F. SCOTT FITZGERALD, *Babylon Revisited*

#### ACT ONE

1 EXT. CREDITS -- AFTERNOON

*Credit sequence - pans over a landscape in the future. Fragments of voices, conversations, and events - fleeting, dark - it is suggestive rather than explicit. 3D simulations mixed with footage of junk yards create a world populated by shadowy figures. England, 2099, a world of artificial surfaces where memory spans only a person's experience - there is no recorded history. This culture of consumption literally floats on islands of garbage, saving anything is punishable by law.*

*POV sequence: someone is navigating through the fringe of an urban center. This sector's function is to compact trash, lifting the island above sea level as ice melts and water rises on the planet. He is working his way through a blackmarket subculture of barter and salvage - there are mountains of refuse, highly organized districts of dealers based on geography and chronology. The Informal Sector. A humming, whining sound like a siren and its' effect on the inhabitants indicate the presence of a regulatory body.*

*This district is for dealers in objects from the early twentieth century. The someone in POV is searching for a particular dealer - a specialist in artifacts from the early part of the 20th century in New York City. Artifacts from what is now a dark continent.*

POV

I'm looking for Zed.

DEALER 1

Haven't seen him.



POV

Have you seen Zed?

DEALER 2

He's moving around - they might be watching him.

POV

Is Zed around?

DEALER 3

You're not with the Reg?

POV

No.

DEALER 3

(Looks at him carefully)

Yeah, I guess not. Maybe over in the 3rd quad.

2 INT. SPECTROPIA'S STUDIO -- CONTINUOUS

CUT TO:

A dimly lit scene of some vast dark interior architecture in a place reminiscent of the late 18th century, but strange, as if seen through a looking glass. It's filled with faded, broken, objects and oddly re-purposed computer equipment. Flashing monitors are networked for some complex function and glowing transparent bubbles worn like hoop skirts by tiny figures float over the monitors. There is tickertape-like text around the bubbles' centers. Occasionally they burst and new ones rise from the monitors. They are IPO avatars that represent the birth and death of ventures. Mixed with the monitors are some strange objects that seem to have smoke masses that hover above them. Images alternate between the monitors and the smoke masses. Faces appear, morphing and unstable, before settling into a single recognizable face. The faces talk - sometimes a sales pitch, sometimes a warning. One screen offers access to stocks on new ventures - "bubble deals" - others speak about meeting consumer quotas. They are clearly customized to the owner of the system.

Spectropia, a self-taught "archeologist" in her early twenties, is bent over a cluttered work table. She is addicted to collecting and classifying discarded artifacts from the past - a dangerous activity. She seems to live in an environment devoid of human presence. A glass globe with a branch and a butterfly is the only living thing in the studio. There is a grubby abandoned feeling about her and the place she inhabits. An atmosphere of effort and loss. She is searching for something. She is obsessed.

FADE IN: Wide aerial shot pans over the studio. Spectropia looks tiny, surrounded by a vast array of carefully arranged objects - a sea of junk. She is dressed in hybrid clothing based on 18th century menswear and women's undergarments partially constructed of transparent bags, like pockets, filled with salvage junk.

CLOSE-UPS: of family related objects tell a story. Old photographs of a young man and woman and of the man with a child and then older, haggard or ill, with a teenage girl - Spectropia. The face of the man has appeared in an artificial or simulated form on the monitors in the studio. Objects and yellowed stock certificates from the XYZ Fund are neatly stacked.

She is bent over a table lost in the organization of what looks like meticulously labeled and rigorously laid out garbage - broken fragments, unrecognizable artifacts. This sea of obsessively organized objects stretches out before her - her project. She probably lines up her knife and fork at precise angles when she eats. Alongside the detritus are computer screens and family memorabilia. One of the monitors speaks a warning:

MONITOR

Spectropia! You have failed to meet this week's consumer quota. Are you saving?

She looks up, startled, looks at the screen and around the room at the oceans of saved items. Then shakes her head "no" as if to herself. She moves, impatiently as if interrupted, to one of the monitors that advertises venture stocks. She speaks to the screen and it changes, a swipe of her hand brings up an order to purchase. She taps a spot on her arm as if it is a faulty appliance. A small glowing spot appears and when she swipes her arm past the screen columns of numbers scroll downward. She speaks to the screen:

SPECTROPIA

System: Give me 200 shares of AmericanSwamp.com.

One of the bubbles hovering over the machine flashes and dances. She mutters to herself sotto voce:

SPECTROPIA (CONT'D)

Maybe now they'll leave me alone.

She passes the globe with the butterfly and bends to look in - she taps lightly on the glass. She turns back to what is clearly absorbing work for her: sorting and organizing a particular group of artifacts. She picks up one object and holds it to the light, examining it carefully.

CUT TO:

## EXT. CREDITS - POV

POV of the character in the credit sequence. An exchange with a dealer.

POV

Do you have anything for me?

ZED

There's some stuff in the back.

POV

Well?

ZED

NYC circa 1920's. It won't be cheap.

POV

We'll see.

ZED

It's from over there - it's been coming in on airbus - the freight is high.

POV

Let's have a look.

He shows him piles of stuff - the camera scans the goods - most of it looks like real garbage - battered, broken. We pause on a basket of faded objects - photographs, clothing. There is a photograph of a young man who bears a resemblance to the man in the photos in Spectropia's studio, and to the more artificial face on the screens, but from a different era. The salvage bill is attached to the basket with the owner's name from the property deed - Eks. The voice barterers with the salvage dealer for the purchase of the basket.

ZED

There won't be much more coming in.

POV

They'll be digging stuff up for centuries.

ZED

Salvage is expensive. The freight is high. I'll take 100 -

POV

You'll get 50.

ZED

Why don't you just steal it.

POV

You did?

ZED

Everybody's a comedian.

Some kind of metal robotic device gathers up the basket and it disappears from view.

CUT TO:

## 4 INT. SPECTROPIA'S STUDIO - 2ND ROOM -- CONT - THE MACHINE

A smaller room is almost filled by a baroque machine - it looks like an early steam engine, a magic lantern and a brass bed rolled into one. Flashing l.e.d.'s illuminate the dark room and give the strange object an almost animate presence.

CUT TO:

## 5 EXT. CREDITS POV IN SALVAGE SECTOR

POV of the credit sequence moving through the streets, moving towards some destination.

CUT TO:

## 6 INT. SPECTROPIA'S STUDIO - 2ND ROOM -- CONT - S ENTERS TO SCAN

She enters the room bringing a broken unrecognizable fragment to her machine.

CUT TO:

## 7 EXT. CREDITS - SHAPE MOVES TOWARDS US

An oddly shaped silhouette is framed against the bright light of a doorway - moving down a long hall - heading towards the girl, muttering - it's the voice previously in POV, but the words are unclear. The silhouette comes closer - his image almost blocks out the light.

CUT TO:

## 8 INT. SPECTROPIA'S STUDIO - 2ND ROOM -- CONT - SHE SCANS

She scans the unrecognizable fragment on the large bed of the machine. First she dates it - a column of light with an image appears in the air, then an l.e.d. in red of the date on the bottom of the machine - she flips a lever...

*Interactivity begins here. Previous is linear intro.*

# **#1 Sim: First Interactive simulation**

**There are three zones - wide to look around the space, mid to zoom in and to trigger statements by objects and people, close-up to converse with characters using speech recognition and synthesis. Two people at a time can interact in the simulation talking to characters and objects.**

## 9 INT. #1 SIMULATION -- CONTINUOUS - SALLY RAND

An image appears of Sally Rand the Fan Dancer from the 1930's - we see a performance of Sally dancing with enormous bubbles in the wide zone - in mid zone we see her in her dressing room with some objects that talk - there is a song playing - *Life is Just a Bowl of Cherries?* We speak with Sally in close-up. Sally has things to say about the depression period and the boom before the crash and about the house of cards scenario. She uses the bubble metaphor. She talks about dresses made of thousand dollar bills and how not having a costume saved her money in tough times.

Sally speaks in a voice that has an awkward simulated quality. Spectropia is doing some kind of historical research - and she seems to be looking for something.

Close Zone: Sally dialogue for speech recognition and synthesis. Each viewer can speak with Sally through a head mounted microphone. See Dialogue flow chart on following page.

Mid Zone: Sally's dressing room. Five different objects can be named by a viewer using speech recognition. The objects become large and have moving mouths that have things to say. Each viewer can name objects. A symphony of talking things.

RADIO #1-5

BALLOON A #1-5

BALLOON B #1-5

SHAWL #1-5

CHAIR #1-5

Far Zone: Viewers can sing or hum to Sally and it will cause her to dance with her giant bubble. It simultaneously creates a soundtrack based on pitch and amplitude tracking to trigger sound.

# **#1 Flatlink**

*Flatlinks are short linear segments. Vocal triggers generated from a viewer's voice will change the sound environment, amplifying suspense or the emotional content of the scene. Singing, humming or vocalizing in any way alters the soundtrack.*

10 INT. SPECTROPIA'S STUDIO - 2ND ROOM - CONTINUOUS - #1 FLATLINK - SIM VANISHES, DUCK PISSED

The simulation vanishes in a flash. Something moves rapidly into the room and out - a flash of a robot-like character moving at an alarming speed. It speaks and we realize it is the character whose POV we have been following. The character who has been moving towards us.

DUCK

Sssspectropia! What is this?

The Duck character has a human voice: he is an adaptation of Vaucanson's famous 18th century duck automaton, but here he is part actual wireless robot and part animation composited onto the video footage. Fleeting glimpses give us the impression of something like a cross between an old fashioned child's windup toy and a high tech robot/cyborg. We never quite get a visual fix on the Duck - he is POV, shadows, something moving too fast to see, in shadow, in the distance. He seems to have some powerful and unusual capabilities. His voice is the voice of the POV we have been following in the credit sequence. The Duck's voice has a processed sound. It moves in and out of abstraction - as if he is dispersed and atmospheric by nature and has to make an effort to be a focused entity.

The Duck is pissed - he's pulled the plug on Spectropia's machine.

11 INT. SPECTROPIA'S STUDIO -- CONTINUOUS - #1 DIALOGUE - SPECTROPIA AND DUCK

**#1 Dialogue: First Interactive dialogue**

*Three zones - wide to look around the space and eavesdrop on the conversation, mid for split screen dialogue with each viewer controlling a character, close-up for interior monologues - a conversation based on what people aren't saying-secrets. Two people cooperate using physical movement to allow dialogue to unfold between characters. Movement re-animates a characters body language and triggers speech. If one viewer refuses to move it forces the other viewer's character into a digression loop.*

The Duck and Spectropia argue about her illegal adventures in history. The Duck is obviously familiar to Spectropia, an intimate.

## CLOSE ZONE: INTERIOR MONOLOGUES

## MID ZONE: CONVERSATION

DUCK

(sound like processed  
dry leaves, an echoing  
that focuses into  
speech)

Ssss zzzzz!! I can't believe you're  
taking such crazy risks. We're  
standing on the edge of a precipice.

SPECTROPIA

Don't go off on me! I'm getting  
close - the XYZ company is the key.  
Maybe I can find him.

DUCK

They'll pick up the frequency and  
the regulatory board will show up  
toot sweet. They'll shut me down.  
We won't eat.

SPECTROPIA

New York City in the early 20th  
century - the 20's or maybe the early  
30's. It's what he was looking for  
when he disappeared - I know it!

DUCK

Your father was chasing ssshadows.  
It ruined his life and it destroyed  
his health. Foolish lifeform! He  
couldn't cope with the world and he  
hid in history. He disssssappeared  
in history.

SPECTROPIA

He cared about me - he wasn't  
careless! He programmed you to take  
care of me before he disappeared in  
time. He was trying to correct an  
injustice. He should have inherited  
the money. I have the stock  
certificates - they prove it really  
happened.

DUCK

(sadly)

He's gone Spectropia. The ssstocks  
are worthless. They've been worthless  
for a century.

## SPECTROPIA

He didn't just leave me. He wouldn't have left you here if he didn't care. It was losing the money - it wrecked his chances.

## DUCK

He never had the money - it was the thing that was never there. If you're not careful it will burn a hole in your life too.

## SPECTROPIA

He was cheated out of his inheritance. If I can find out why maybe I can find him. I have to find out  
(sullen, stubborn -  
to herself)  
I have to finish his work.

## DUCK

Work! You haven't been out of here in months! You don't talk to anyone.

## SPECTROPIA

I don't know who I am! I have to find out. It feels like he vanished in the middle of a sentence and I'm...just... waiting...

## DUCK

Spectropia - beware. It's a ssssnark hunt and it will not lead to good things. It's dangerousss. It will burst like a dead IPO bubble. Your invention is dangerous.

## SPECTROPIA

How could history be dangerous. It's a lie. The Reg's big lie. They just want our memories.

## DUCK

They will track your frequencies - there will be trouble for simulating history. It's the Reg that's dangerousss.

## SPECTROPIA

I'm so careful - they won't find me.

## DUCK

They will find you - and they will call it an act of saving. A threat to circulation. And you know what will happen...happen...happen...



## FAR ZONE: EAVESDROPPING

Dialogue - close-up:interior monologue, mid:direct dialogue, plus digressions and invitations, far: conversation overheard and spatialized room sound. \*

- 12 INT. SPECTROPIA'S STUDIO - 2ND ROOM -- CONTINUOUS - #2  
FLATLINK - THE DOORBELL RINGS

The doorbell rings. The Duck looks at Spectropia.

*The Duck is a shadow on the wall - an angle shift from the dialogue shot..*

SPECTROPIA

You go.

DUCK

You see?  
(see? see? see?)

SPECTROPIA

It's probably one of your clients.

DUCK

But when is it ever someone for you?

The DUCK exits - a tiny figure moving through a vast space towards a door.

***#1 Split: First choice between divergent actions - two characters in different spaces.***

***Two viewers negotiate to follow the Duck or stay with Spectropia. They may cut back and forth between the two scenes, remain in one of the scenes, or cooperate to create a split screen of both scenes.***

- 13 INT. SPECTROPIA'S STUDIO -- #1A SPLIT - MOMENTS LATER - THE BASKET'S CONTENTS

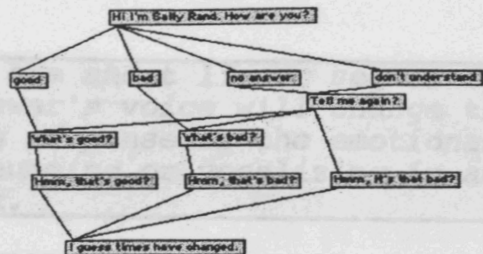
The basket of garbage thrown on the floor by the Duck in the heat of anger reveals the torn and stained photograph of a young man. Spectropia sifts through the artifacts from the basket and keeps returning to the photo, staring at it, handling it.

- 14 INT. SPECTROPIA'S STUDIO -- #1B SPLIT - THE DUCK'S CLIENTS

The DUCK is talking with some street people dressed in elaborate costumes reminiscent of the 18th century mixed with modern leather and pierced skin (Macaroni hairdos, white face paint, pigment patches). They are purchasing rare memorabilia - the Duck runs a black market business in retro objects.

# SALLY RAND DIALOGUE

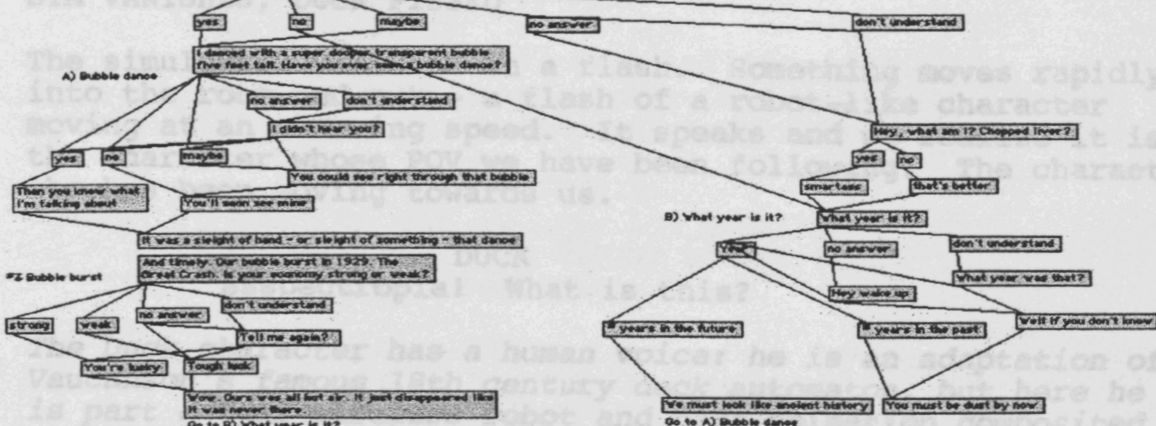
#1 Introduction



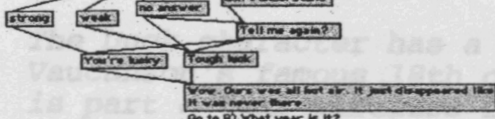
#2 I was famous

I was a famous dancer in the 1930's. Have you heard of me?

A) Bubble dance

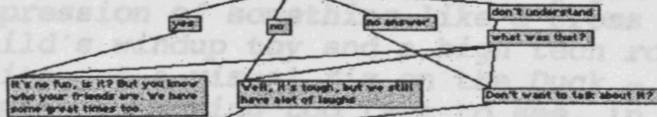


#3 Bubble burst



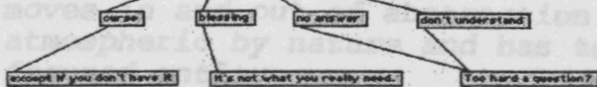
#4 Times were bad

Times are bad in 1931. Have you ever been broke?



#5 Curse or blessing?

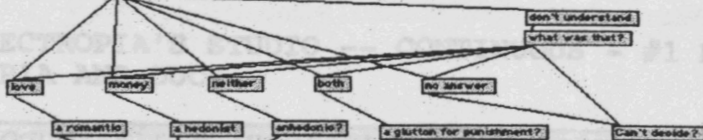
Do you think money is a curse or a blessing?



#6 Love or money

The grass is always greener, I guess.

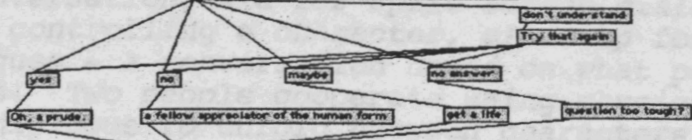
But would you rather have love or money?



#7 Opportunist?

I'm an opportunist. I admit it. I haven't been out of work since the day I took my pants off.

Some people would put pants on a horse. Would you?



#8 What do you want?

I dance without clothes, but I dance with taste. The Rand is quicker than the eye.

Do you think you can get something for nothing?

