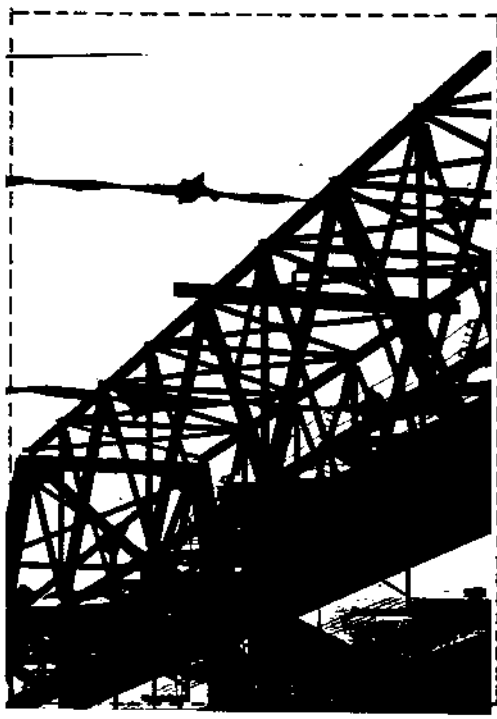






ACT 2



THE MOTEL OFFICE



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E.M. R.E.M.



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sensation.
M. R.E.M.



CHARACTERS

-
- MARIANS BLADDER HOUSE.....
 - NORMANS voyeurist SHOWER.....
 - NORMANS voyeurist ENLARGING DEVICE.....
-

FOREWORD

MOTEL OFFICE DREAMS

MOTHER!

MOTHER!

MOTHER!

MOTHER!

Help me mother please!

She is going to take me away from you!

BIRDS!

BIRDS!

BIRDS!

BIRDS!

FEATHERS MOM!

CLAWS MOM!

WINGS MOM!

BEAKS MOM!

Help me mother please!

She is going to take me away from you!

SAW-DUST MOTHER!

NEEDLES MOTHER!

THREAD MOTHER!

The chemicals cost the most though mother!

Marian wears a white bra when she is good.

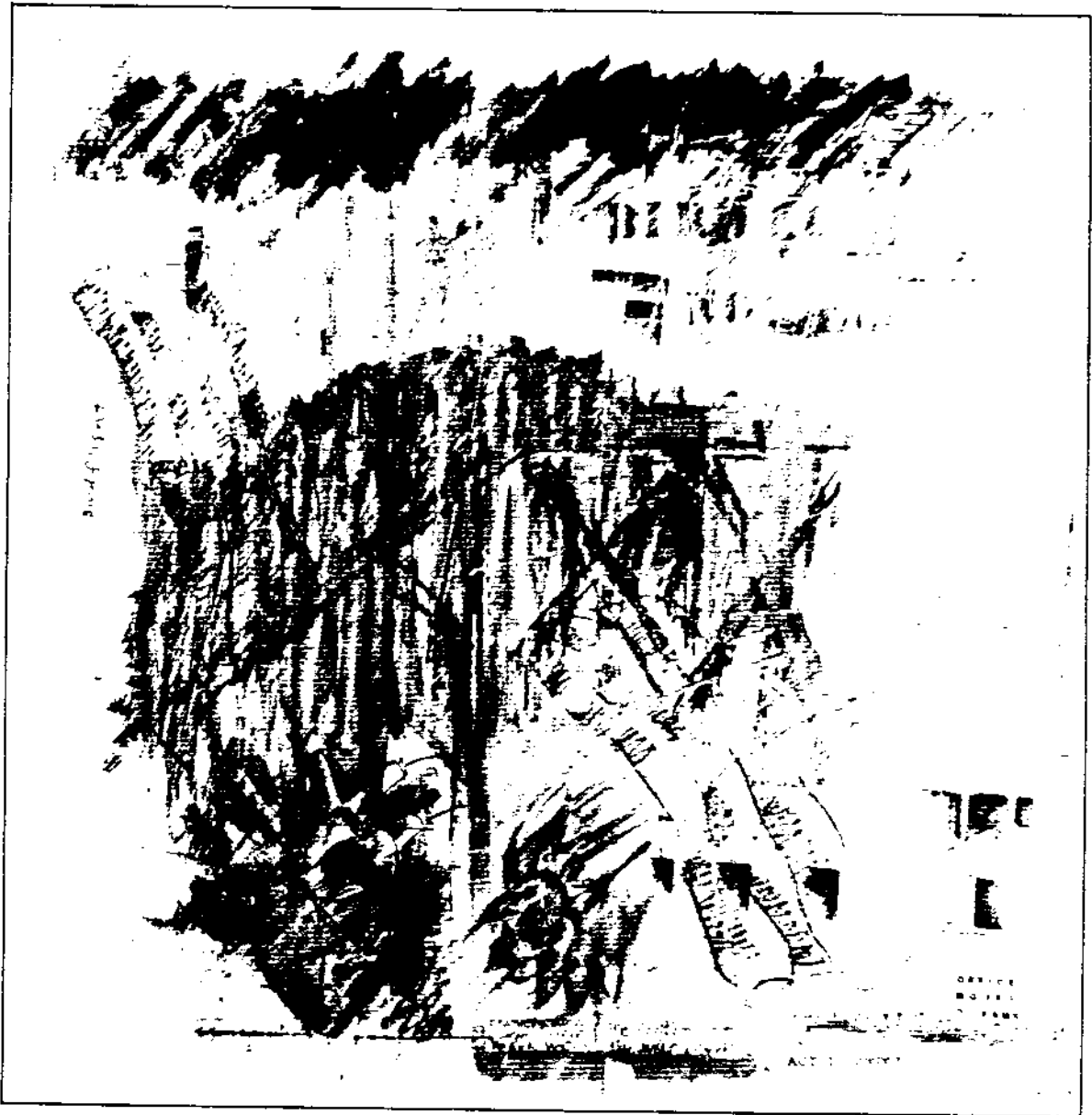
Marian wears a black bra when she is naughty.

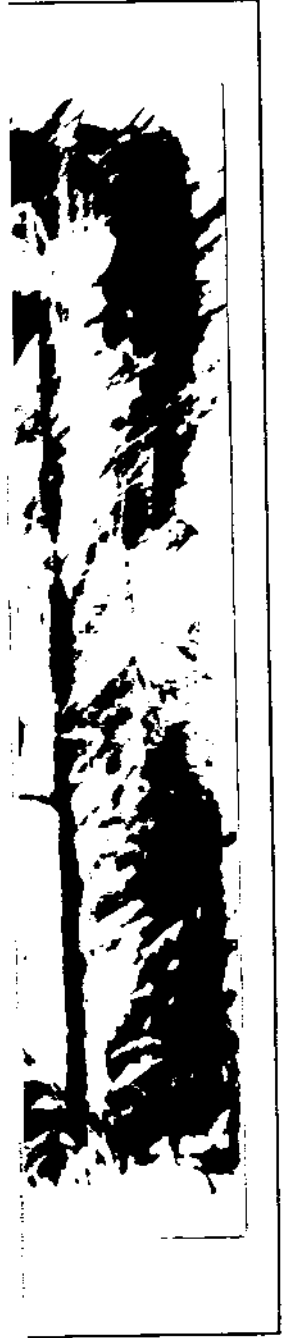
I can't recall the colour of her eyes mother!

Everything seems so black and white, here inside my

motel office.....

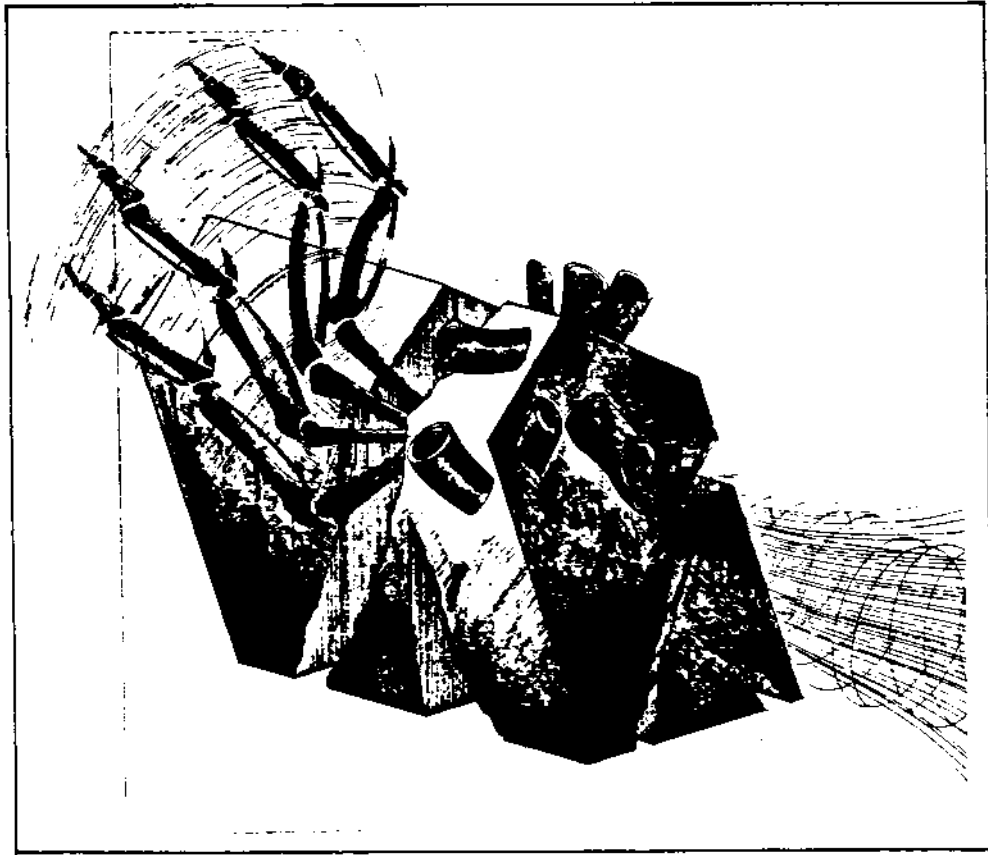
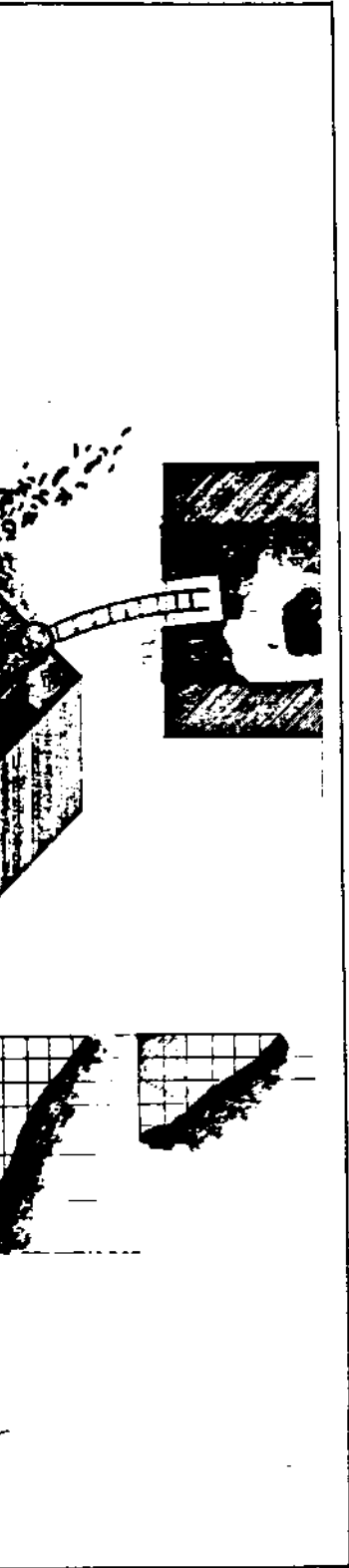
MONTAGE SEQUENCE

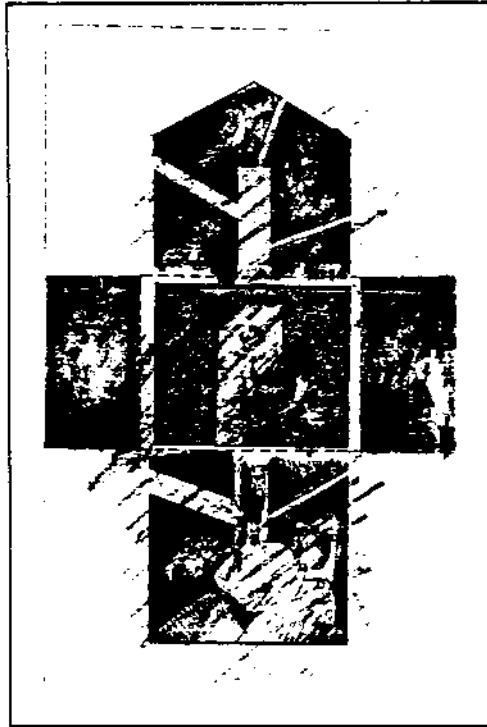


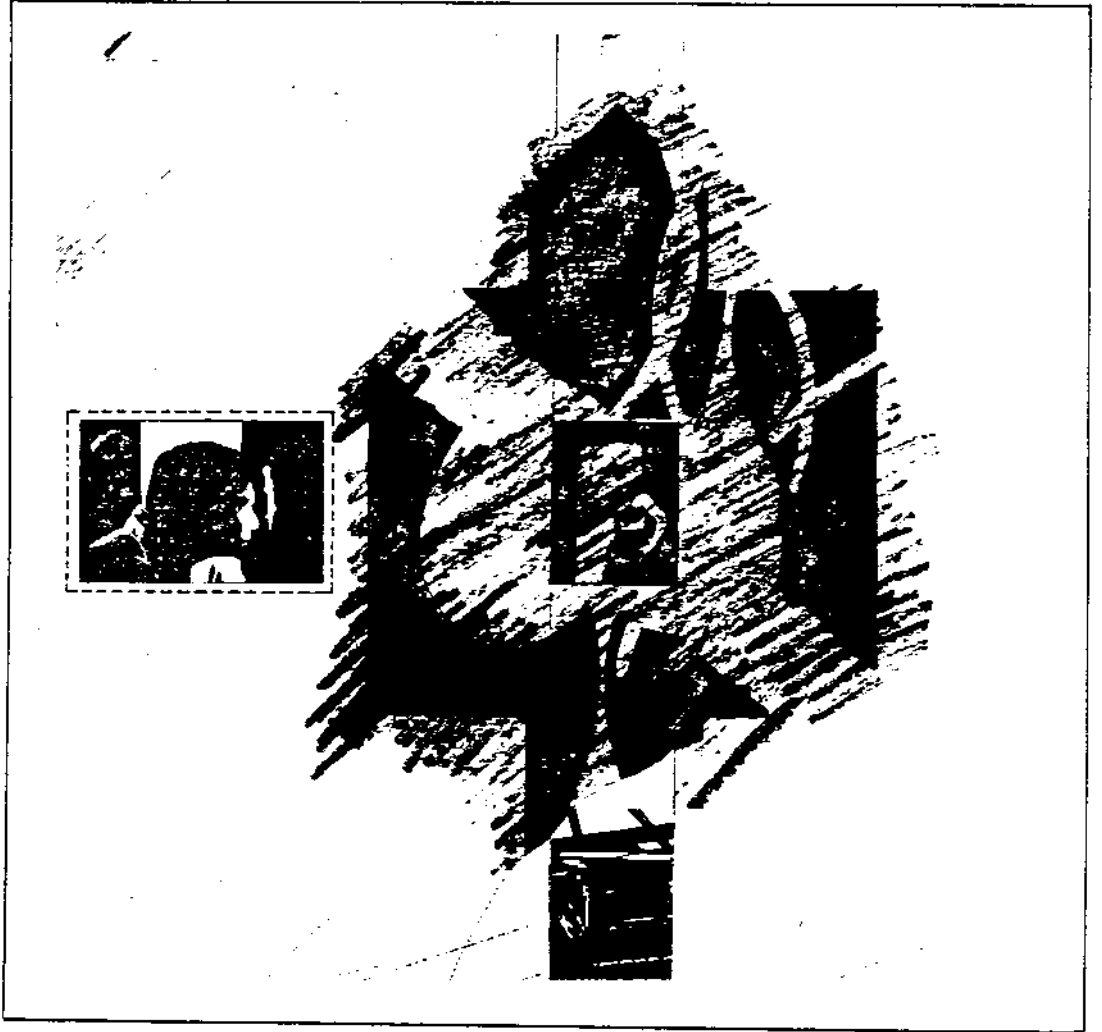




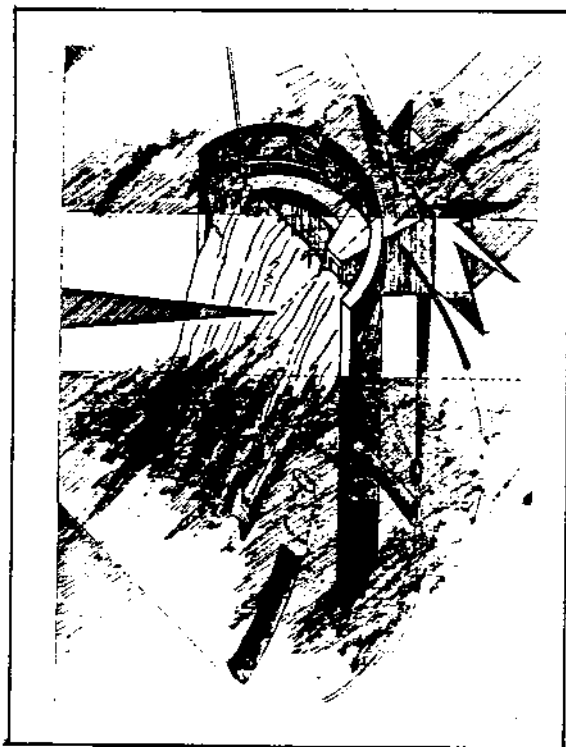




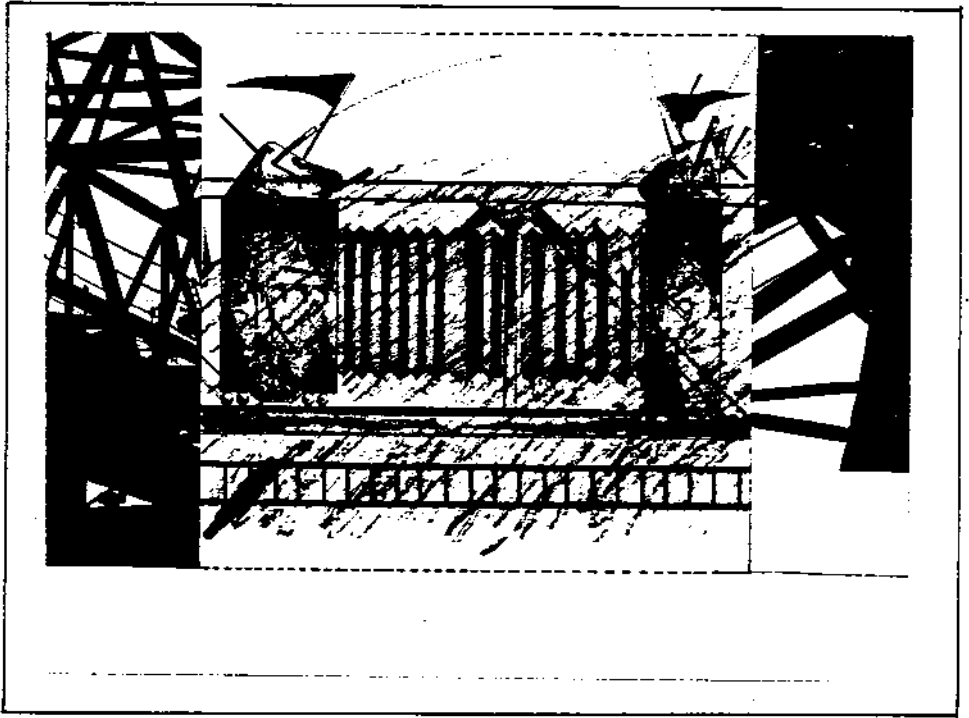




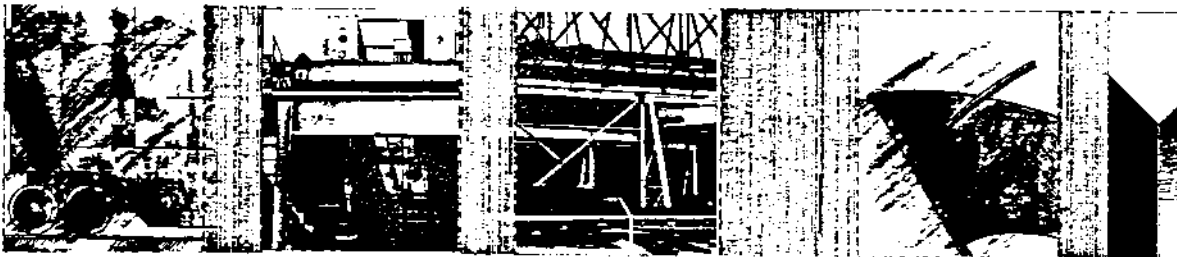
BLADDER HOUSE

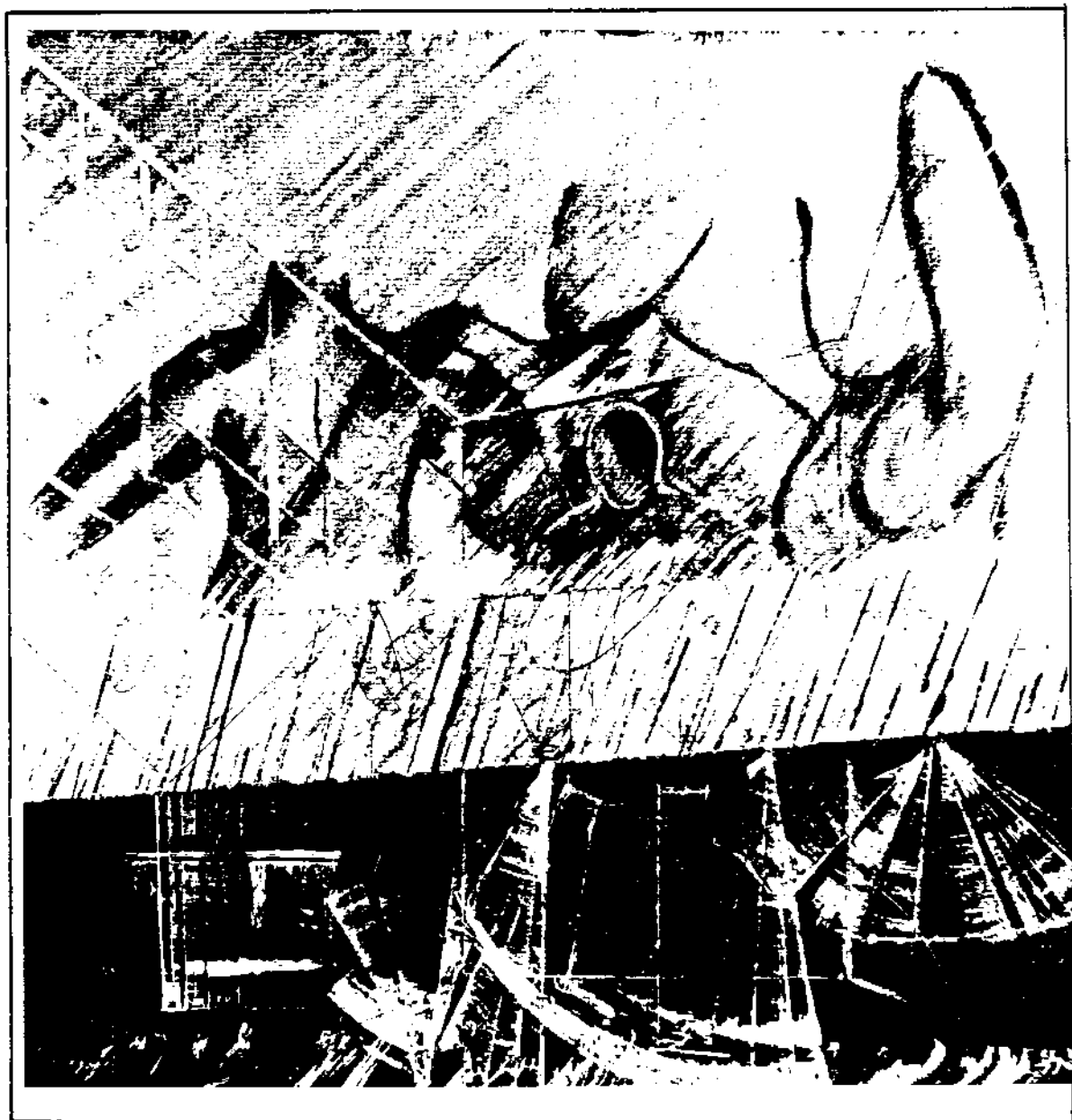


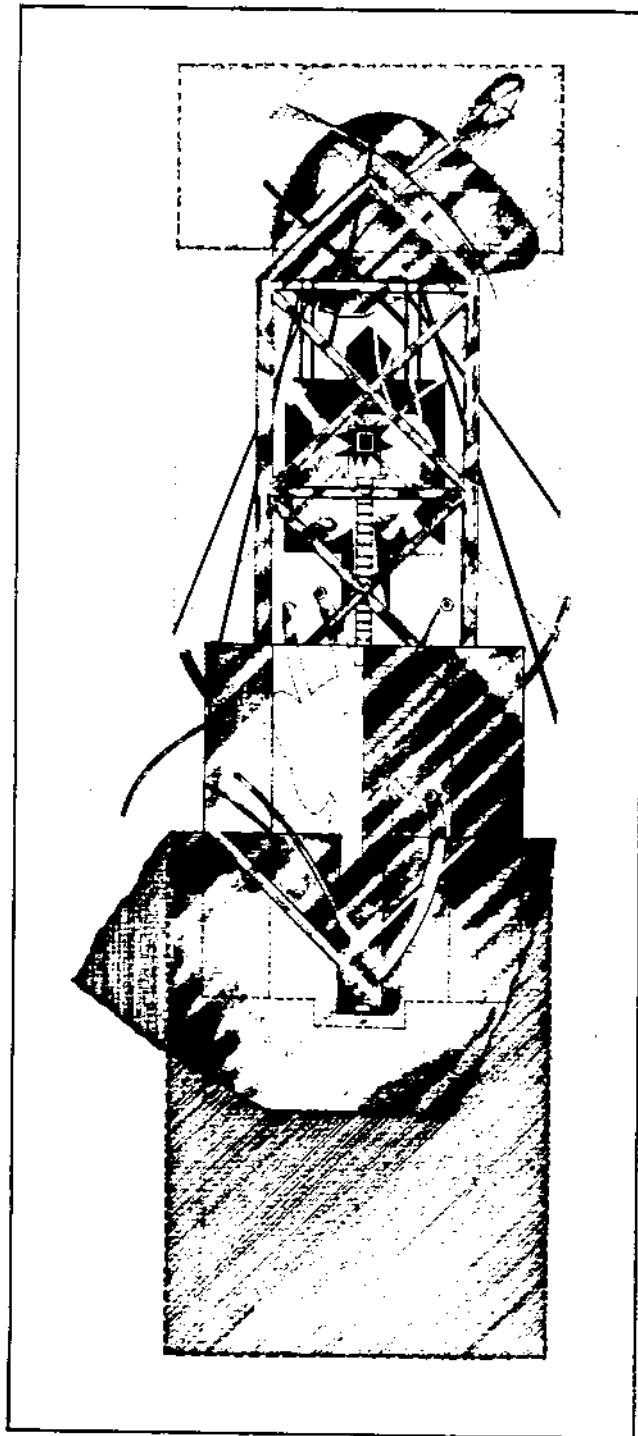
VOYEURIST SHOWER



OPTICAL ENLARGING DEVICE







The motel office

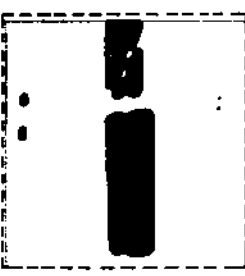
ACT 3



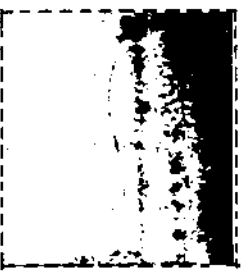
THE WINDOW



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CHARACTERS

MARIANS ANAMORPHIC WINDOW.....

FOREWORD

WINDOW

Major quantum fuck-ups.

Quantifying.

Qualifying.

Mystifying.

Quantifying.

The mechanics of the mischievous. What a pataphysical drag.

Hang him up to dry.

Hand me your pick Alfred, i want to place it in my eye.

You know, to kind of prop my eye-lid open, so i can be aware of it all.

My mostly cotton shirt has holes where my mostly cotton elbows used to be.

Banging my head upon my two-dimensional flatland.

Painting holes in my hand so i can see how it all works.

So i can catch a glimpse of the other side!

Tearing.....

Pasting.....

Ripping jagged edges, what gods we can be!

Constructing.....

De.....Con.....Struct.....Ing!

Creating one grand illusion.

Leonardo! It's all wrong! Mona can not live in the world you have created for her, it's all so crooked!

Or, is this another one of your little jokes?

La-La-La-Dee-Da

La-La-La-Dee-Dumb!

Look at me now, floating around the room.

Painting anamorphic jests where my windows used to be.

Hanging foil cylinders from my curtain-rods.

Using small bits of fishing line via the barbed hooks that cause so much pain to the inhabitants of the liquid world.

The foil allows me to see the world as i please.

I think it's quite like the images you might see in the chrome bumper of an automobile as you tailgate.

Severe deformations, tiny 'Black Holes' disguised as rust. Places where gravity is sucked into the great Bumper Vortex!

Your head becomes extremely large.

Suddenly, it explodes! And the contents ooooooooooze onto the floor of your auto. Somewhat like the milkshake you spilled there last week!

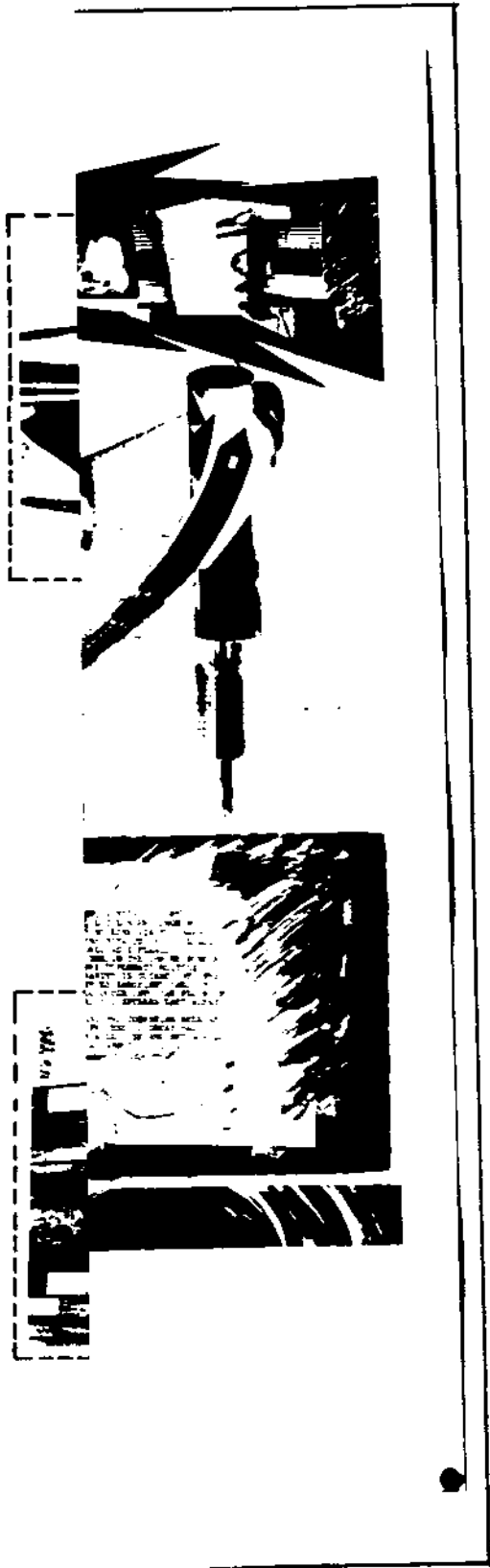
I must leave for now. The cigarettes and the coffee, as well as the flies, have taken their toll!

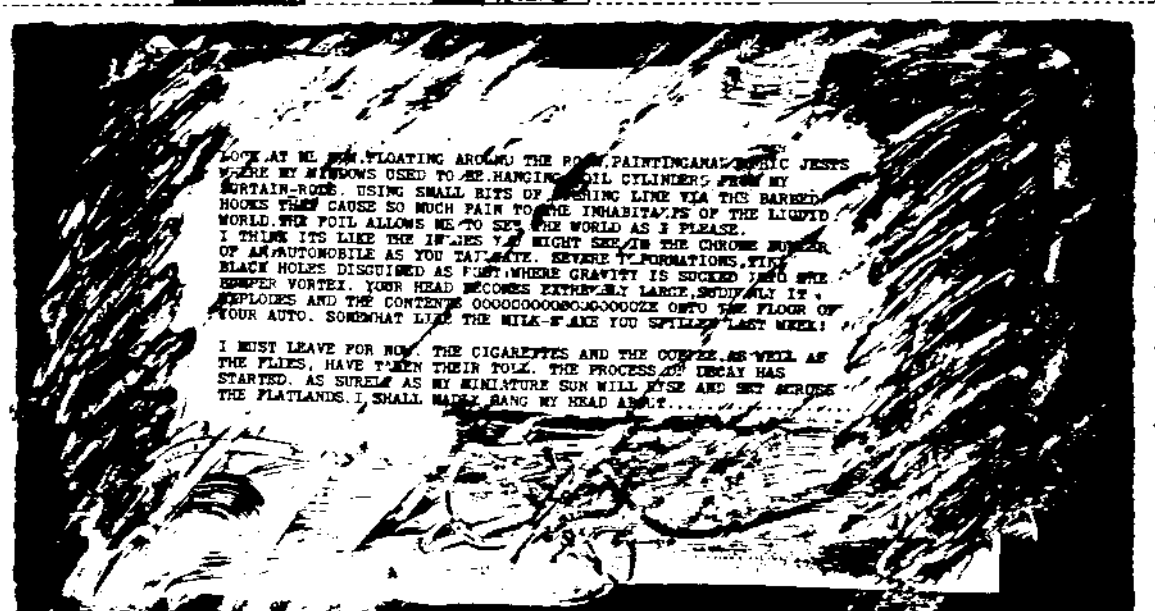
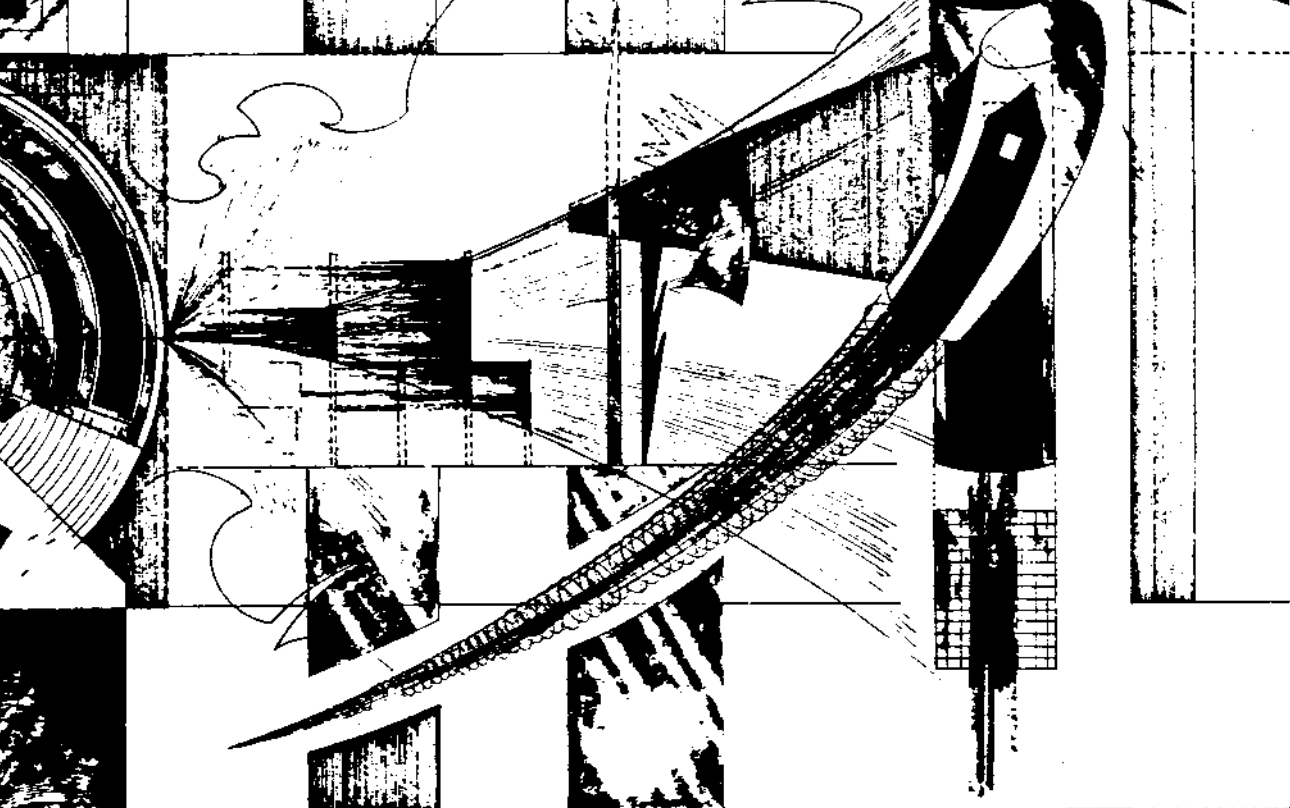
The process of decay has begun.

As surely as my miniature sun will rise and set across the flatlands and dance upon my foil, i shall madly bang my head about.....

4

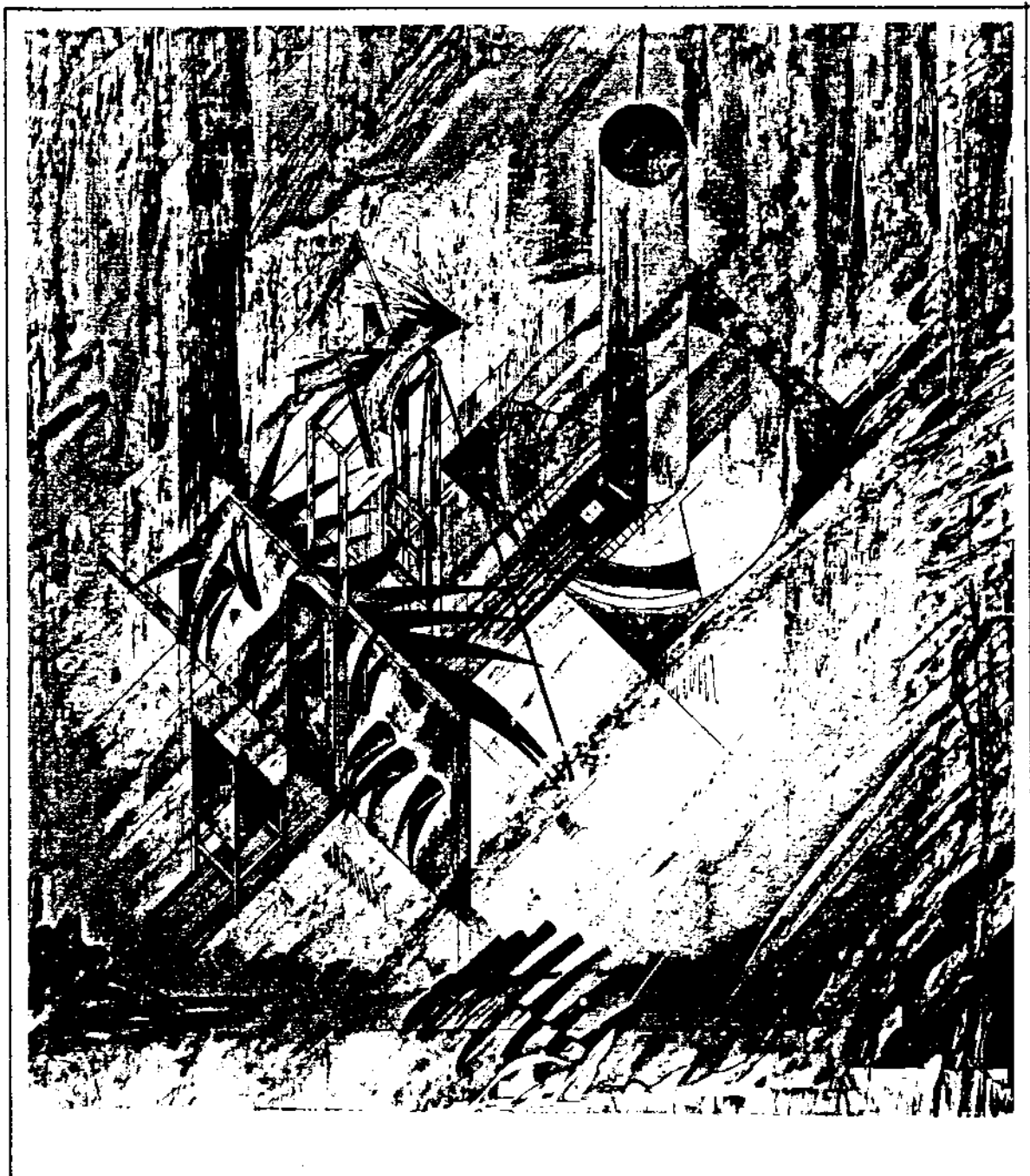
MONTAGE SEQUENCE



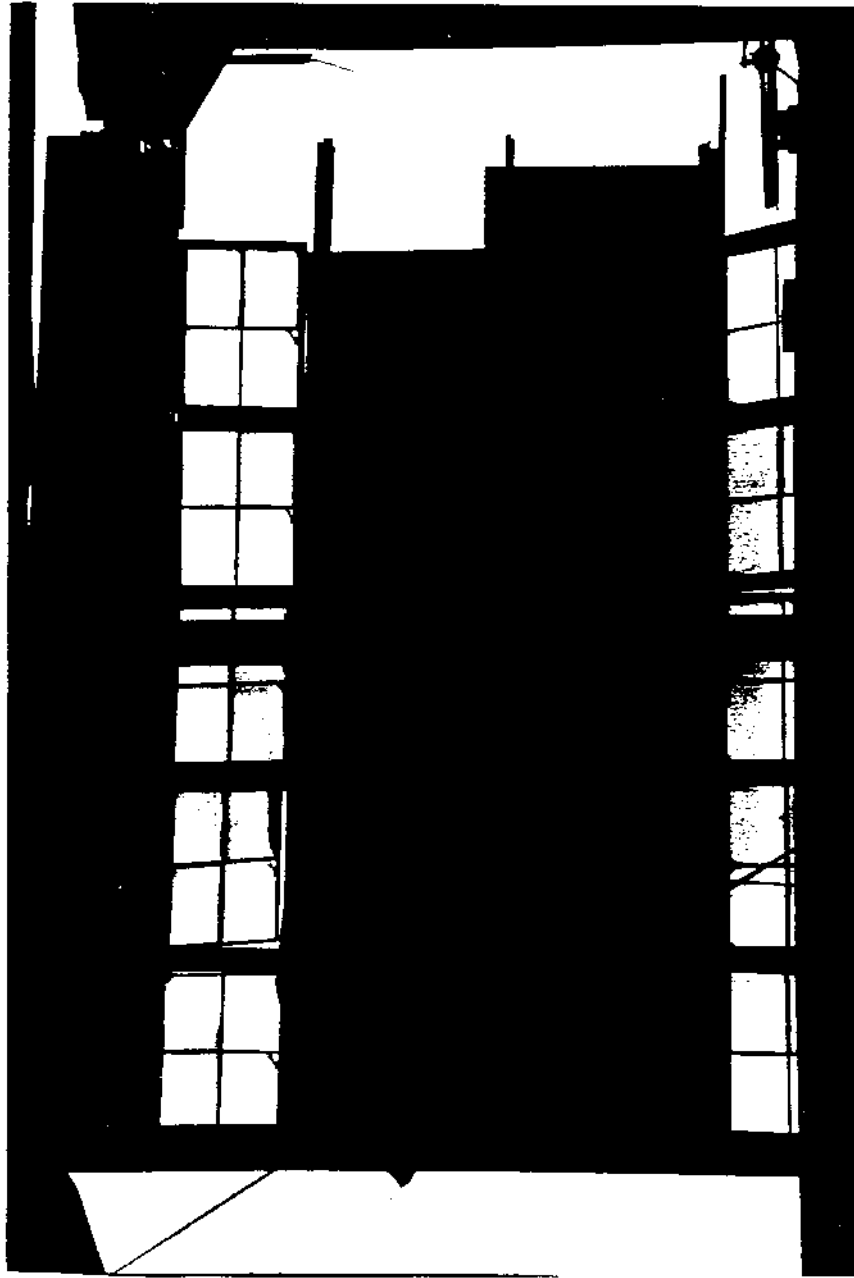


LOOK AT ME, I'M FLOATING AROUND THE ROOM, PAINTING CANALS, ERIC JESSE
WHERE MY WINDOWS USED TO BE, HANGING OIL CYLINDERS FROM MY
BURNING ROPE, USING SMALL BITS OF WASHING LINE VIA THE BARRED
HOOKS THAT CAUSE SO MUCH PAIN TO THE INHABITANTS OF THE LIQUID
WORLD. THE POIL ALLOWS ME TO SEE THE WORLD AS I PLEASE.
I THINK ITS LIKE THE 19 LIES YOU MIGHT SEE IN THE CHROME NUMBER
OF AN AUTOMOBILE AS YOU TALKATE. SEVERE INFORMATION, THE
BLACK HOLES DISGUISED AS PETS, WHERE GRAVITY IS SOCKED INTO THE
REVERSE VORTEX. YOUR HEAD BECOMES EXTREMELY LARGE, SUDDENLY IT
EXPLODES AND THE CONTENTS GOOOOOOOOOOOOOOZZE OFF TO THE FLOOR OF
YOUR AUTO. SOMEWHAT LIKE THE MILK-SHAKE YOU SPILLED LAST WEEK!

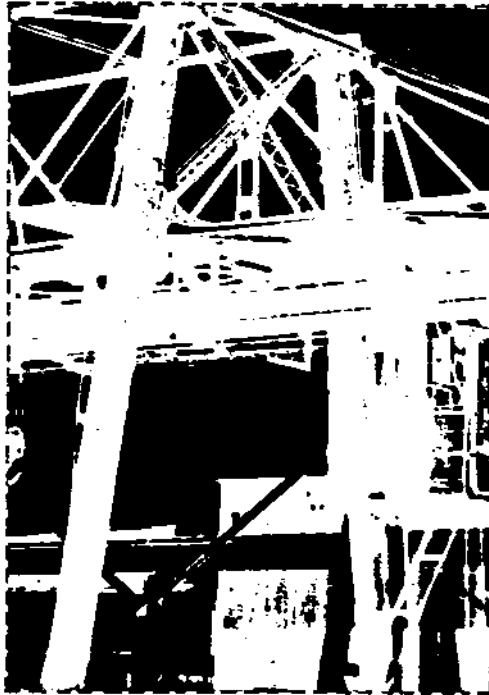
I MUST LEAVE FOR NOW. THE CIGARETTES AND THE COFFEE, AS WELL AS
THE FLIES, HAVE TAKEN THEIR TOLL. THE PROCESS OF DECAY HAS
STARTED. AS SURELY AS MY MINIATURE SUN WILL RISE AND SET ACROSS
THE FLATLANDS, I SHALL MAKE BANG MY HEAD AGAINST.....



ANAMORPHIC WINDOW



ACT 4



THE SHOWER



CHARACTERS

-
- COG-COG REFLECTING DEVICE.....
 - (for voyeurist only.....)
 - BIRD BATH.....
 - RETURN OF THE DEATH MACHINE.....
 - DRAIN CHUTE.....
 - BODY BAG MACHINE.....
-

FOREWORD

SHOWER ROOM

While others sleep and dream nice dreams; some young
men stay up to perform nasty deeds.

Wrapping flesh in plastic curtains, methodically
cleaning up a nasty mess.

Their bathrooms look so very clean, even the mess
between the tiles comes clean.

An occasional bird falls to the floor as he places
her so lovingly next to the spare tire.

He develops an erotic sensation.....

R.E.M.....

R.E.M.....

R.E.M.....

R.E.M.....

Sleep comes fast.

Good-nite Marian, sweet dreams my love.

My mother is calling, see you at the bottom

bottom

bottom

bottom.....

BRIDGES.....BALL JARS.....PANTRIES

It's about an engineering dream.....

Linear spans across liquid space. It's about mothers
with their pantry fantasies.

Categorizing.

sterilizing.

Freezing!

Freezing!

Freezing!

Oh mother please don't forget to turn out the light!

Carefully placing the efforts of her garden fantasies
within her museum house.....

Please mother, can i stop?

The pain!

The pain!

Oh mother please? My limbs shall surely burst!

Oh mother dear, may i show them the pantry dear?

Yes it's, yes it's, yes it's another day at the office.

Filing.....

Wrapping.....

Preparing.....

Cleaning.....

Anticipating her arrival.

Filing.....

Wrapping.....

Cleaning.....

Waiting for the show to begin again.

Can we, can we, can we show them now?

Place them so lovingly upon the shelf of your pantry house.

Can i still have her?

"Cut!"

"Stop!"

"Thats a take!"

"Thats a print!"

"Everyone take five!"

Temporal machine love, i can't touch your soul, caress your machine love. Pour me another glass of your by-product.

Liquid space flowing through your viens. The precious molten ingredient that breathes taste into her pantry collection.

It's about a young mans passion for stuffing things!

It's about a destination mother!

Passion explosion!

She detonates his passion.

"Start the process!"

"Stop!"

"Stop!"

"Stop!"

Marian detonates Normans love.

One day, well it may as well be someday.

Please mother please!

I don't to be a part of your collection!

One day, well it may as well be this day.

Filing.....

Wrapping.....

Preparing.....

Cleaning.....

Anticipating her arrival.

Filing.....

Wrapping.....

Preparing.....

Cleaning.....

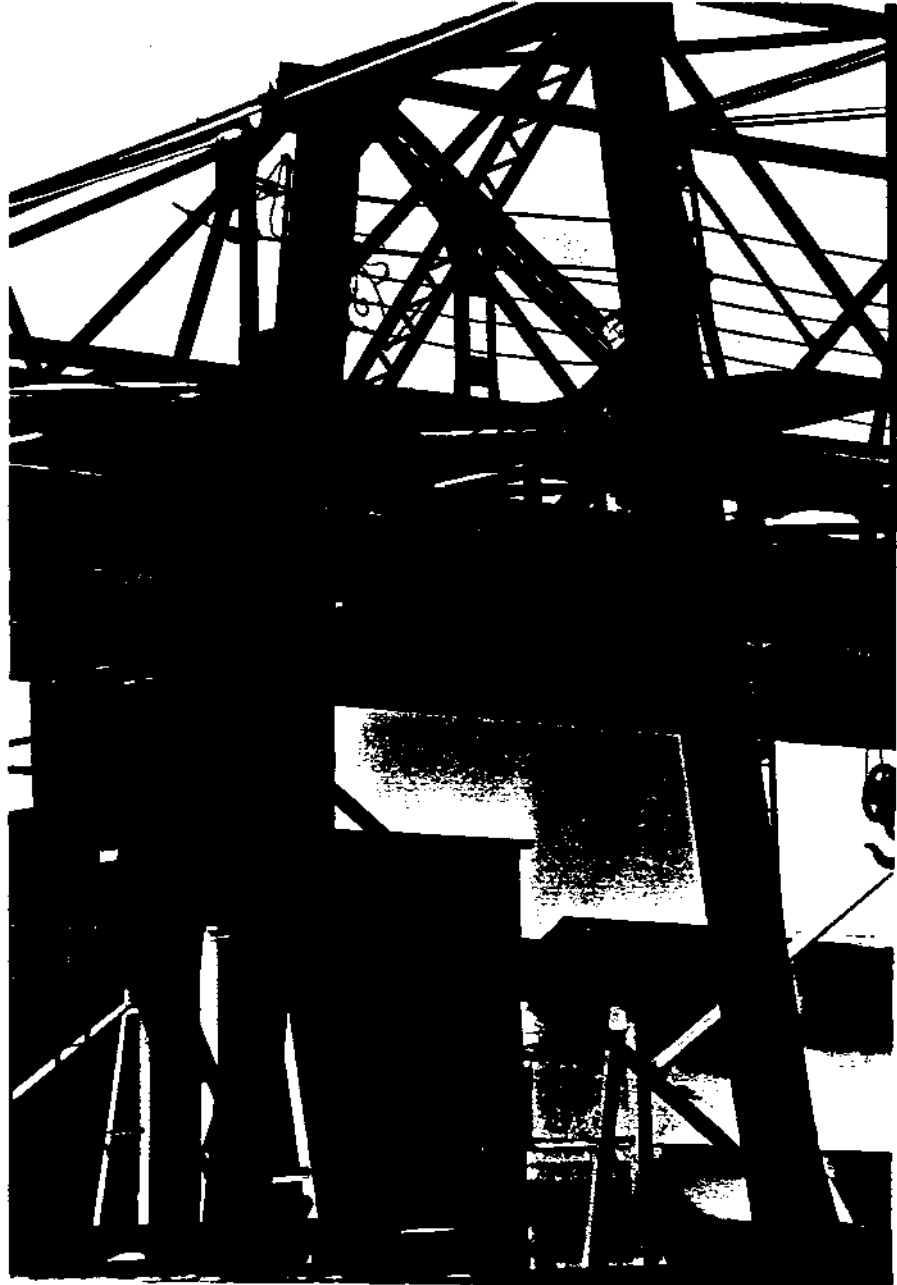
Waiting for it all to start again.

Mother!

Mother!

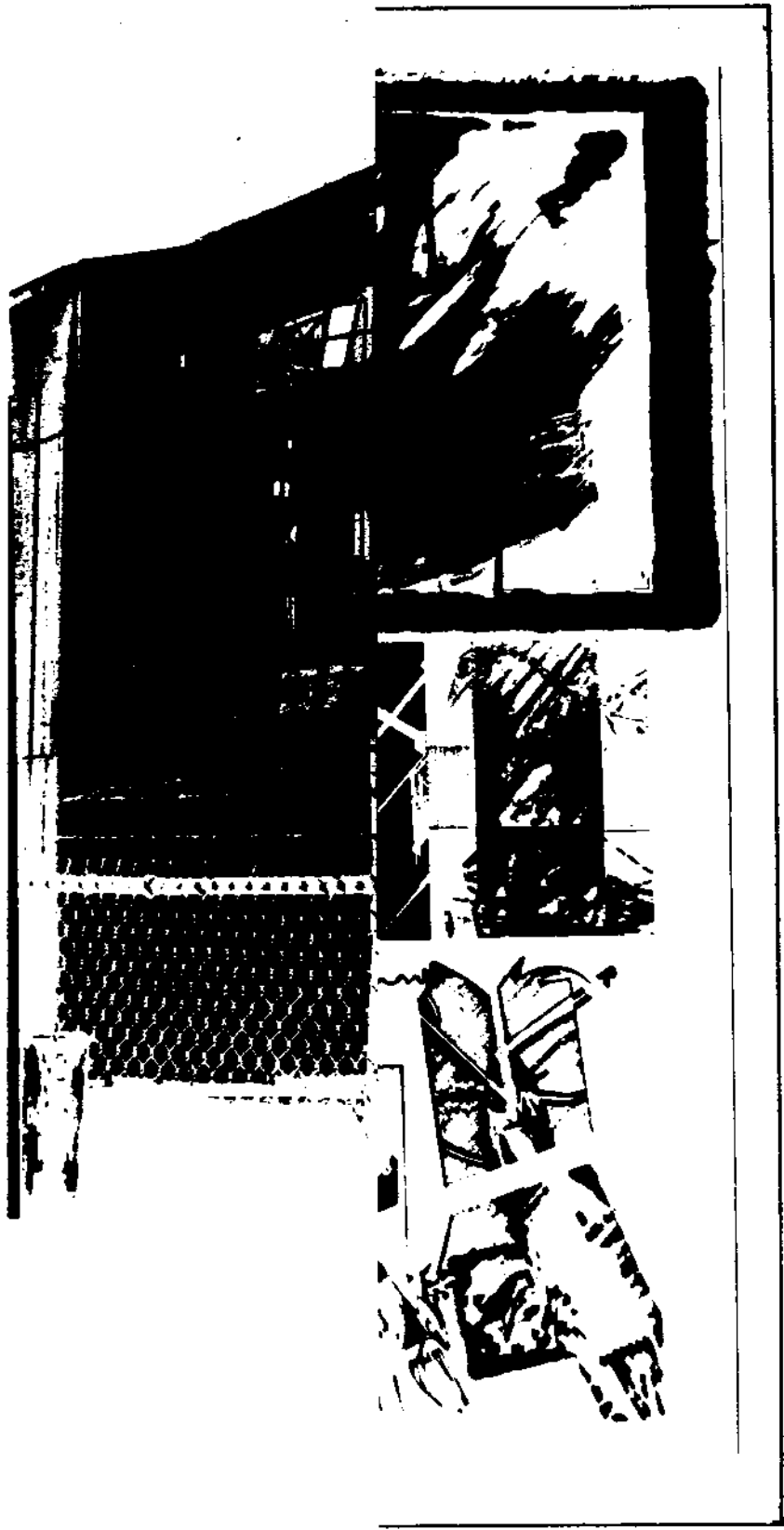
Mother!

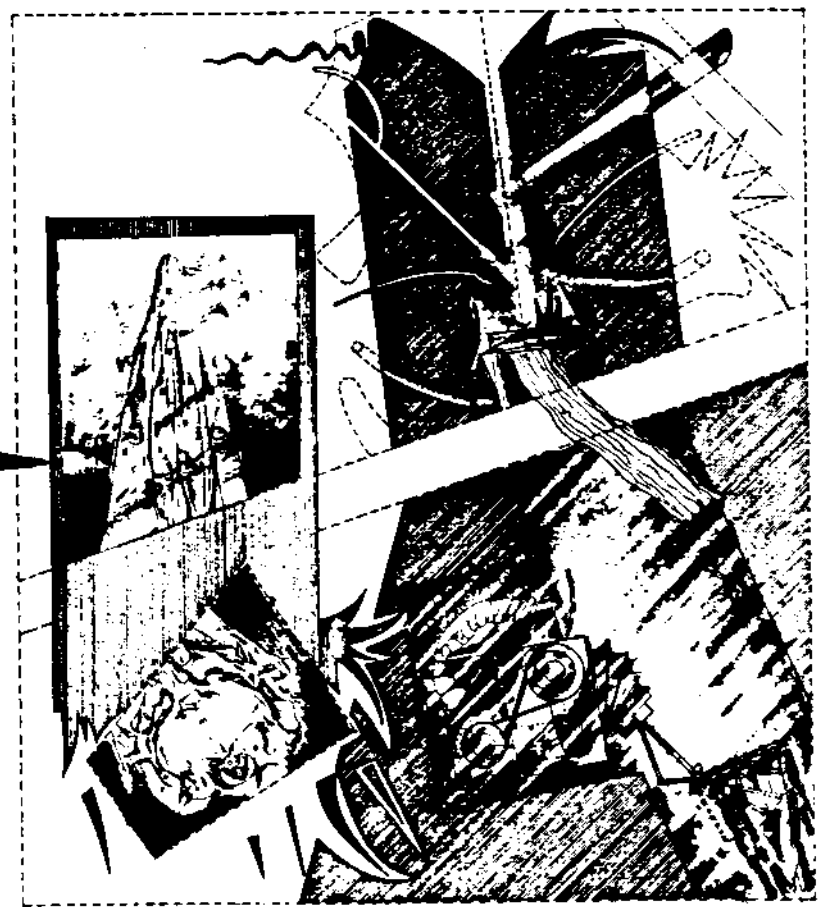
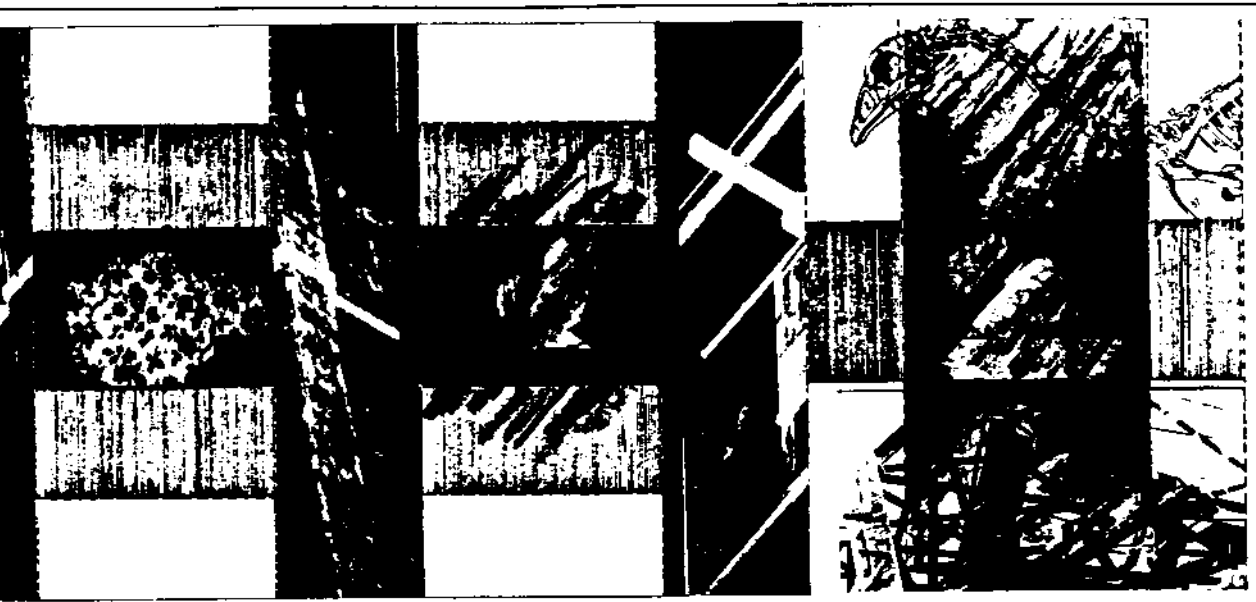
Please not today, it's Saturday!
Can't i stay indoors and watch cartoons?



MONTAGE SEQUENCE



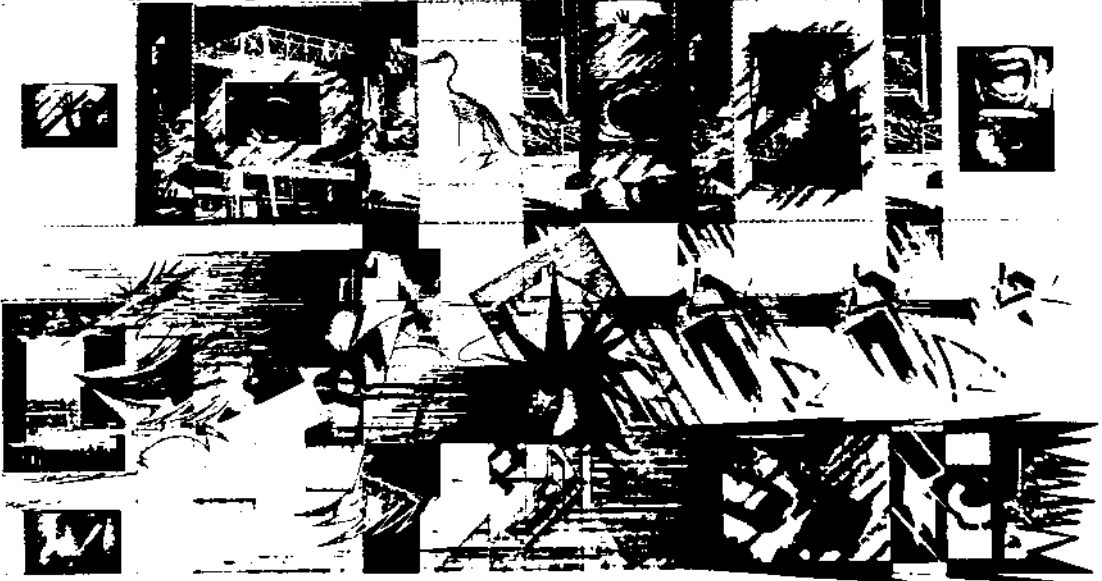






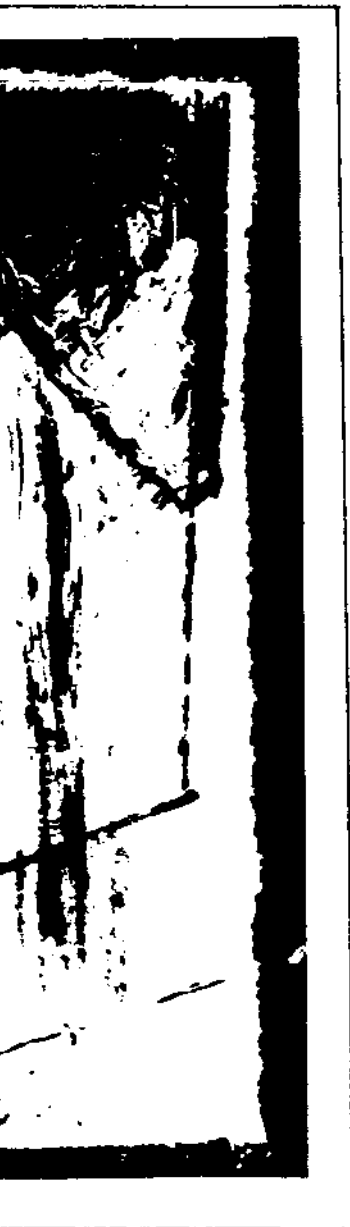


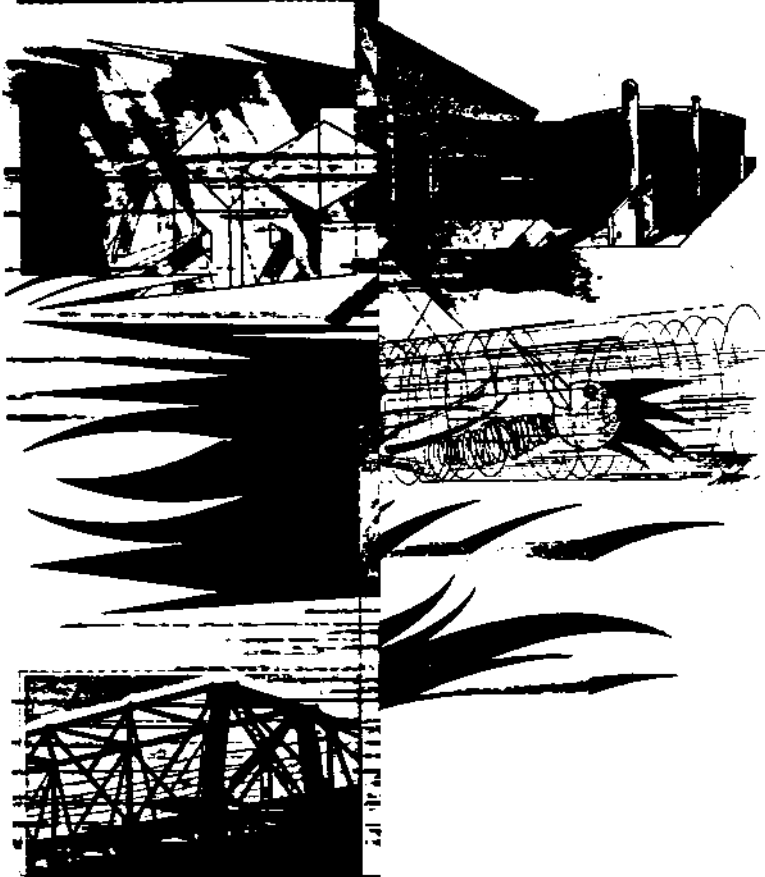
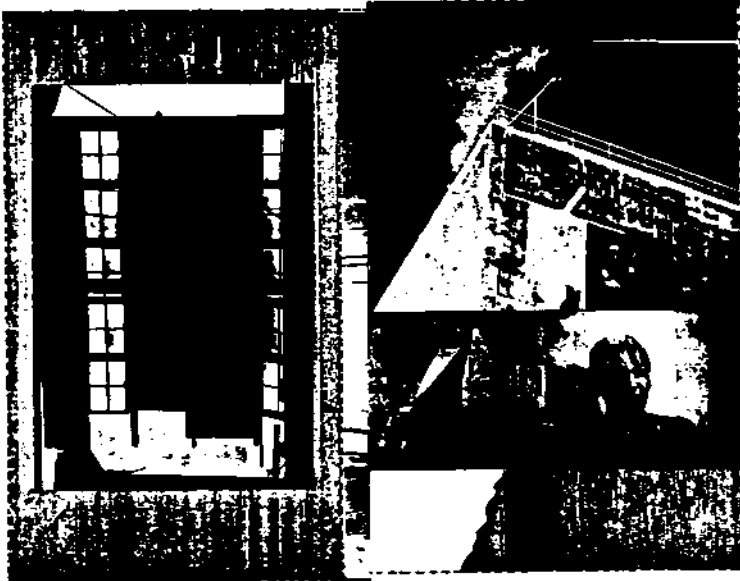
The first step in the process of
 developing a new product is the
 identification of a market need.
 This is often done through
 market research, which can
 be done in a number of ways.
 One way is to conduct a
 survey of potential customers.
 Another way is to observe
 their behavior. A third way
 is to analyze sales data from
 previous products. Once a
 market need has been
 identified, the next step is
 to develop a product concept.
 This is done by brainstorming
 ideas and selecting the most
 promising one. The product
 concept is then developed into
 a detailed product plan, which
 includes a description of the
 product, its features, and its
 benefits. The product plan is
 then used to guide the
 development of the product.



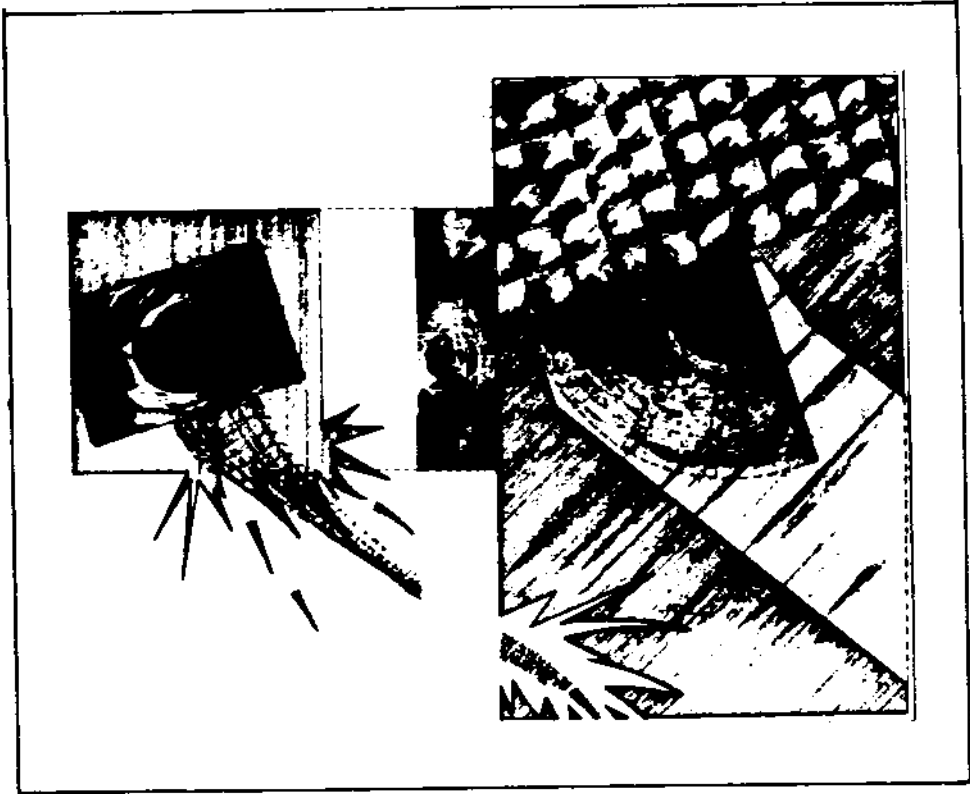








WITH BODY BAG M

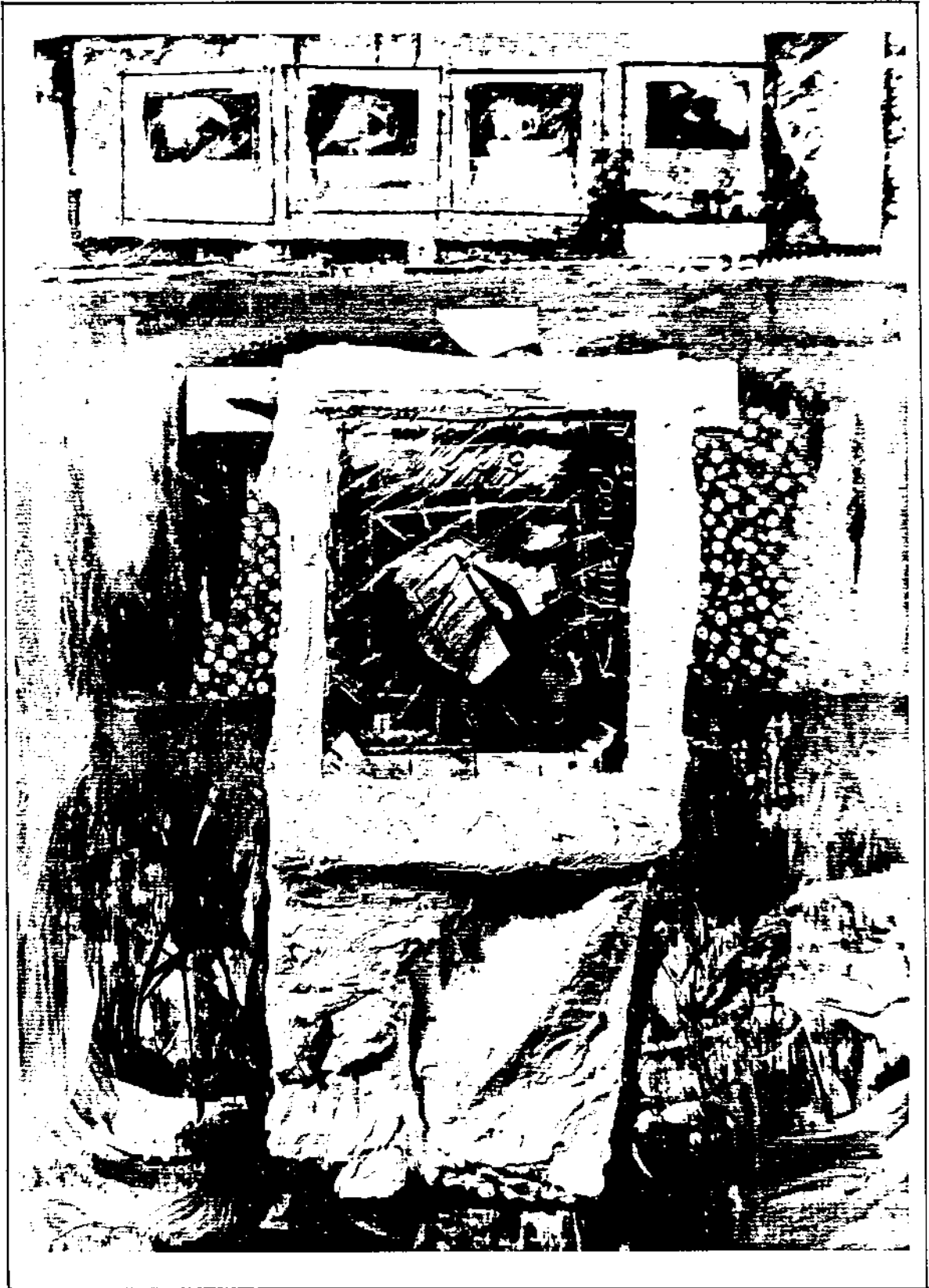


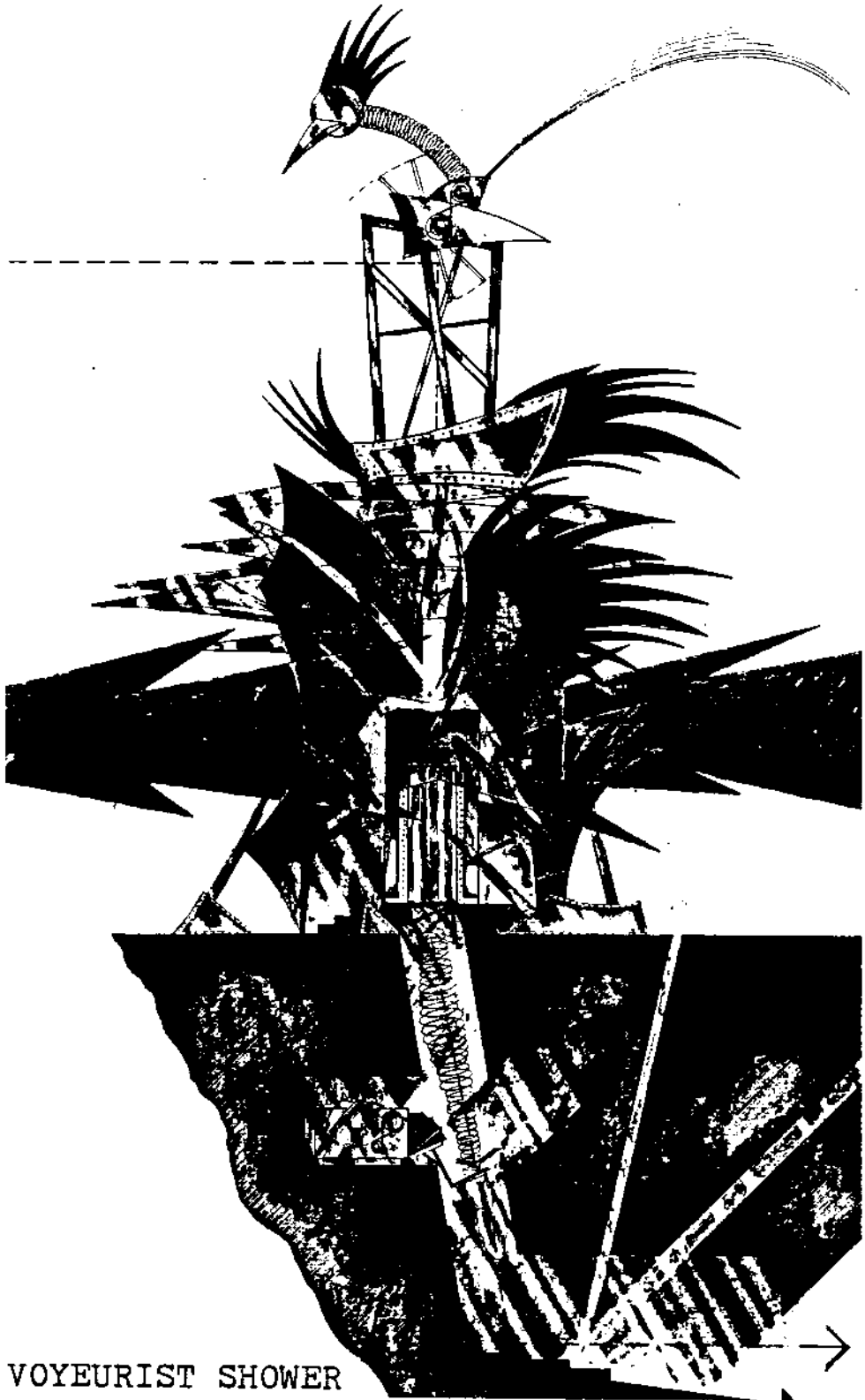
DRAIN CHUTE

E









VOYEURIST SHOWER



SUMMARY

Although I believe in the premise upon which the work was based, I think that at times the work became too abstract. This summary is not meant to become a disclaimer, but I do think that there are some problems with parts of the work. I am, however, pleased with other aspects of the work.

I feel that the work should have been narrowed in scope. That is, maybe only one sequence of the movie would have been explored thus enabling the project to operate on a level that would have allowed an investigation of details from three various vantage points. For example, perhaps we could have investigated what it meant to be a character in various scenes (such as the shower sequence). Executing drawings which would have explored emotional precepts by the victim, the murderer, and the audience. I think the work obviously addresses these issues, but not at the level of detail that I originally envisioned.

Although the work was executed in a two-dimensional format (i.e. the various drawings), I think the work beckons a three-dimensional reading or understanding. That is, we cannot completely understand the voyeurist's shower two-dimensionally. We want to participate, cleanse ourselves in this shower, feel the warm water as it is discharged from the bladder-tank. Peer through the view-finder at our prey. Push the buttons, pull the levers, trip the switches that begin the evil cycle over and over again. Perhaps for all eternity. We are, instead, an audience as in a film; entering a private world that we may only participate in from a distance.

Have you ever wondered what takes place behind that window?

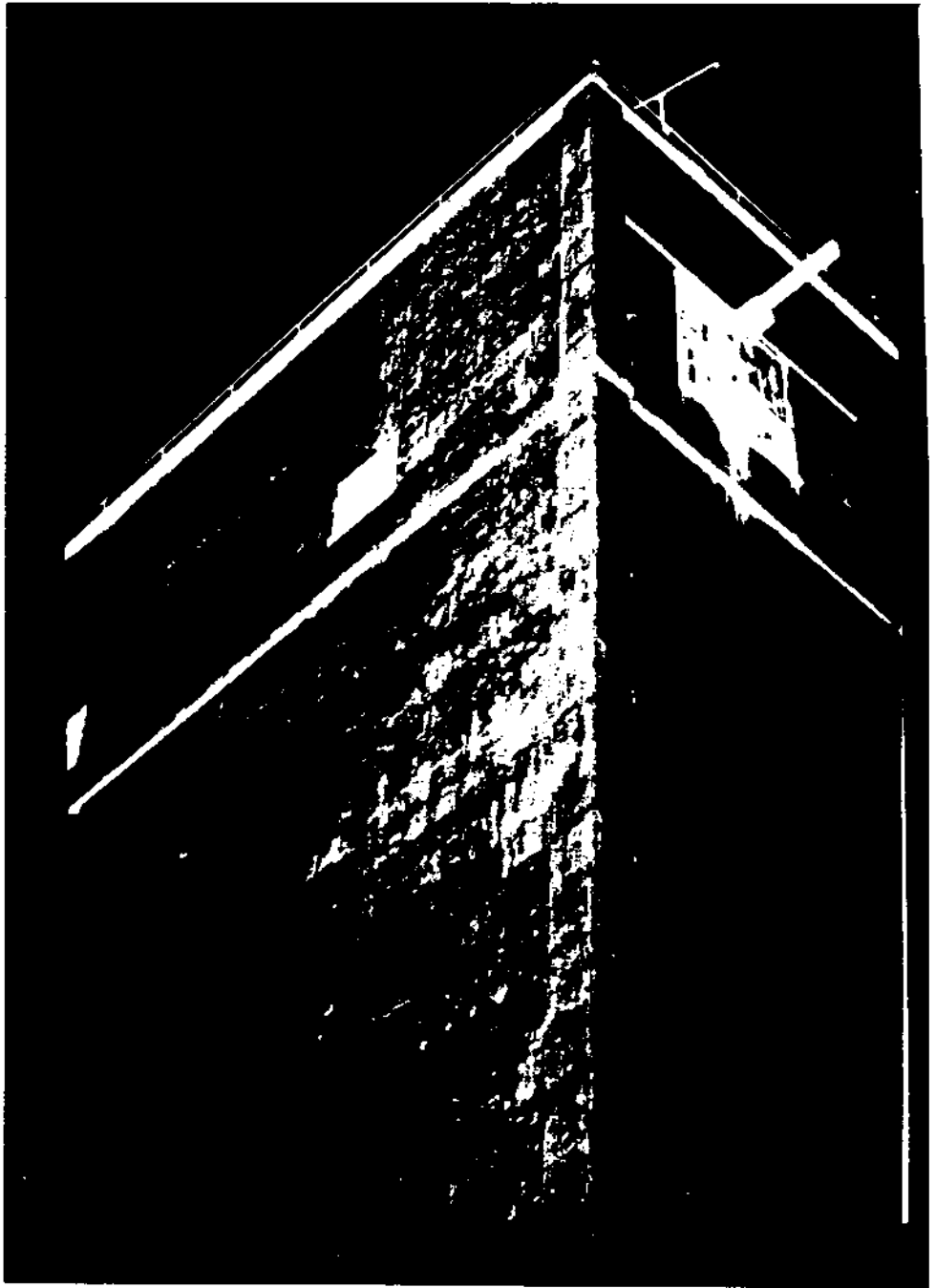
Many small universes behind these windows. Many "psycho-dramas" being enacted. Some healthy, some not so healthy!!

I am uncertain about the writing aspect of the project. Some pieces of writing were executed before a piece of architecture and some in conjunction with a piece of architecture. Although some of the writing may seem chaotic in nature, I think this is good. The idea was that of attempting a layering or juxtaposition of activities, emotions, and situations. The writing was meant to become a further transformation that would, or should, be read in conjunction with each act. In any case, the verdict is still out on the writing.

Act 3 The Window, became a low point for me. That is, I felt that the work was becoming very two-dimensional. I wanted to somehow convey this fear. Consequently, the piece of writing entitled "Window" evolved. "Window" begins to talk about the limitations of the medium. That is, the bit about the chrome bumper and the deformations reflected in the bumper were meant to hint at these limitations as well as the illusionistic quality of film.

I read an article once about Anamorphosis; this seemed to be like the chrome bumper to me. Moreover, I saw this deformation of perspective, this trick or technique as being a vehicle to express the fear of limitations. Marian's idealized view of things, deformed coordinates in a chaotic state of being. My God! It makes no sense at all.

Reflecting the coordinates upon a shining cylinder, re-arranging and ordering the schema of it all. Providing the perfect view via the shining, rotating cylinder. Of course, it is very nice of Norman to provide this gadget for the amusement of his guests. Such a nice young man, his mother brought him up so very nicely. Although the project may fall short of my expectations, I would like to view the work as an experiment from which I must pick up the pieces, both negative and positive, and carry this information into future endeavors.



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2. Dalibor Veselý, " THE DRAMA OF THE ENDGAME", Symbol and Interpretation, January 1981, Atlantic Publications pg. 60

3. Jerzy Rozenberg, " CE N' EST PAS LA COLLE", Dichotomy, December, 1984

4. IBID.

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6. IBID.

7. IBID.

8. IBID.

9. IBID.

10. Louis Giannetti, "UNDERSTANDING MOVIES", Prentice-Hall, inc., 1982, pg. 143.

11. IBID. pg. 76.

12. IBID. pg. 136.

13. Jerzy Rozenberg, " CE N' EST PAS LA COLLE", December, 1984 (note: pages not marked refer to issue of Dichotomy in library..... College of Arch. and Plann. Ball State University, Muncie, Indiana.)

SELECTED READINGS

The Third Policeman.....Flann O' Brien
 Heart of Darkness.....Joseph Conrad
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 Symbol and Interpretation.....Cranbrook Academy of Art
 Chamber Works.....Daniel Libeskind
 Architecture and it's Double.....Bernard Tschumi
 Ubu Roi.....Alfred Jarry
 The Theater of Cruelty..... Antonin Artaud
 Ce n' est pas la Colle.....Jerzy Rozenberg
 The Film Age..... Arnold Hauser
 The Dehumanization of Art.....Jose Ortega Y Gasset
 Architecture and the Crisis
 of Modern Science.....Alberto Perez-Gomez
 Understanding Movies.....Louis Giannetti
 History of Collage.....Eddie Wolfram

Collage of Dreams
 (the writings of Anais Nin).....Sharon Spencer