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THE GREENER GRASS PRINCIPLE

by

Mary Hazlewood

Submitted in Partial Fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA Imaging Arts/Computer Animation
SCHOOL OF PHOTOGRAPHIC ART AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
May, 1997

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The Greener Grass Principle

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“The Greener Grass Principle” Manual

A practical reference of data and methods used to create the “The Greener Grass Principle”.

This manual presents in individual sections the principles of greener grass. . . .

| | |
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The Greener Grass Principle

Section I Introduction:

To write a paper which has the singular purpose of supporting the creative work would seem simple enough. Research documents were kept, mental struggles, quotes and sources were filed away and yet, there is this difficult aspect of writing in words what was difficult enough to express in moving imagery. It could simply be stated that I had wanted from the start to find a story that would be unique in imagery and as purely from my own self as I could manage, but, the first real start of the story began with an image that I awoke with. From that image the story naturally began to take its own shape. I could see that the image of the middle aged man on a island floating above the earth had its roots in the materials and thought processes which I explored during my fine art studies. My urge to float my art away from its base, to add minute textures and details which would require time for the viewer to extract. Working with the concept of time itself, always present, and always giving chance and change its opportunity, is also evident of my undergraduate experience.

I am not an easily convinced person though, and this is where what would seem simple gets complicated. It is one thing to decide to write a story about jealousy and another to write a story about the principle that underlies jealousy. Jealousy is an internal process. Therefore the audience would then have to be brought into the mind of the character in a convincing manner. This was my main struggle. I often was not convinced that an audience would be transported into this other world. A world that, due to the nature of the main character's emotional state, would have to at times be confusing! It turns out that the choices I made in the use of sound and of darkness were the keys to pulling the work together and in calming my concerns.

What follows is a breakdown of "The Greener Grass Principle", which is laid out in the format of a manual. It's as if you are searching for information on any scientific or engineering principle. But if what you are looking for is a simple explanation of what the animation is really about it could simply be stated as this: If Man has one chance to live and to love, how well one does this boils

down to one equation; if $a + b = c$, and $c = \text{risk}$, then forget about a and b (especially if time is short), and take a risk.

Section II The Protagonist

He is a lone figure, a middle aged man with thinning hair (See Appendix G, fig. 1). He is the solitary man the philosopher Martin Buber spoke of when he wrote:

"We have seen how in the history of the human spirit man again and again becomes solitary, that is, he finds himself alone with a universe which has become alien and uncanny, he can no longer stand up to the universal forms of present being; he can no longer truly meet them. ... Apparently nothing more remains now to the solitary man but to seek an intimate communication with himself." ¹

The world that this character lives in is one where his is very much set apart. The only dialog heard throughout this story is only the monolog he has with himself. The only relationship he is hoping to accomplish is one with grass, and he is reminded everyday by his own nagging envy of his neighbor, that he does not have it. He may never have it. This characters role is not to play the hero. His role, on its deepest level, is to example the philosophy of the solitary man's difficulty investing in relationships outside himself. He cannot manage even the simplest relationship. Why not? Maybe he's too analytical. Maybe his mother filled him with early guilt? Maybe he has never taken a risk with exposing his emotions? All the while, his plot of land, his place in the world is insecure and diminishing.

For all his ineptness he does come out in the end with an action that appears to be a definitive response to the rampant erosion. Still, even if the seed he plants takes hold, and it manages to multiply, has he really found his answer? He is a very disconnected man. The chance he takes means more than a shot at a lush green lawn. It means more than fulfilling the need to fit in.

Section III The Antagonist

The Chicken becomes the antagonist by just existing. Although, there isn't a

true living chicken anywhere in the story. It is the idea of the chicken that plays the part of antagonist. All that is ever shown to the audience is this huge fiberglass chicken standing on top a restaurant sign (See Appendix G, fig. 2). But, being presented in such a monumental fashion, that lousy chicken is symbolic of the finest breeding, and is all together in a better situation with lush green grass growing all around. As a species the chicken represents having all that a successfully domesticated creature needs.

The chicken came from the jungles of Africa. It was revered for its fighting ability and was used for sport. Then, it became honored for its accurate ability to crow in the times of day. Eventually, because it was so good at crowing in the morning sun and was capable of laying an egg a day it was given the distinction of being a god. Over time, the Romans took to breeding the bird for food. There is no need to elaborate on the many uses of the chicken throughout the world today other than to say is a main staple in many cultures. What relationship does this have with the protagonist? To say that both characters have the subject of domestication in common would require a journey into the writings of another philosopher, Friedrich Nietzsche.

Section IV Jealousy and Nietzsche's Influence

While reading and studying the work titled, "Thus Spoke Zarathustra" it became clear that Nietzsche had made a link between the domesticated chicken and mankind who he felt had become just as domesticated. If it is a reasonable comparison, then man has domesticated quite poorly in that his spirit isn't thriving. Nietzsche saw mankind as poor and hopelessly hollow. Established religion had drained the passion, conviction, and individual thought out of man leaving an empty placated shell of a person who wants nothing more than to live a simple decent life on earth in order to make it into the next. Nietzsche wondered how civilization could ever blossom again as it had in such cultures as Ancient Greece which produced such a uniquely large number of genius's, if mankind's only desire was to reach towards the Absolute beyond this earthly realm.

Jealousy can be a clue that points to some unmet desire. Part of Western man's desire is to own some land, build a home, and have a family. It is how a

man attains his acceptance into the culture. So, here is the protagonist's story. He stands in wait wanting for what he has not yet attained. He cannot attain what he cannot understand that he lacks, and what he lacks is what Nietzsche would suggest to be a strong desire to really live in this world.

This comparison between the two domesticated creatures, the Antagonist and the Protagonist, is the second aspect that underlies the story. Unfortunately, it's not an obvious connection so the idea that this principle could be relayed successfully to the audience became unlikely. (Although references are made and the word Zarathustra does appear for a moment.) Even if Nietzsche's philosophy could be heavily emphasized, the line of thought would probably still be too thin to make a worthwhile animation. Jealousy, desire, and envy, on the other hand, are universal emotions. They can lead to acts of passion. Jealousy, then, became the element that creates the relationship between the man and the chicken. Grass acts as the catalyst (See Appendix G, fig. 3).

Section V Going Down

The use of stairs and hallways marks the man's physical and/or mental journey down into world of thought and psyche. The man is somewhat lost when walking in the darkened passageways. He mumbles out his frustration. The importance of his seemingly aimless wandering in the darkness is that it depicts his struggle in finding his way through his emotions. The man's progression from logic to psychological turmoil to emotional comfort occurs as he makes his way from room to room. The hallways become more uncomfortable and eerie the deeper his journey takes him. In the final passage way back up to the surface he is the most unsteady and confused. It is not typical for this character to act on passion or to take emotional risks, he therefore, is hit with unfamiliar feelings which he has to struggle through in order to make it back to the surface.

Section VI The Blue Print Room

The room of logical thought. All the comparisons have been measured and made. The man's approach to attaining green grass has been drawn out and studied an unknown number of times. He knows he is searching for his ideal

paradise. He has made comparisons from every angle. His soil is poor and eroding, but it could all be different if only he had that missing something! As his logical thought progresses, he becomes more and more confused. How can that be? Logic is nothing if not stable and trustworthy. Yet, it always seems to come out the same, it always ends with the chicken sign which always ends up on top.

Section VI I The Filmstrip Room

The place of early childhood influences. A simple admonishment broken and repeated like a filmstrip pieced backed together to be played over and over again. This man sees and hears his inhibition. His desire is dirty. He has remained clean to his mother's wishes. Now, his life suggests sterility. Could his whole problem stem from his mother's smothering sense of cleanliness? He leaves the room pained with the thought that maybe his circumstances could have been what he had always wanted if his mother not been so controlling.

Section VIII The Seed Room

A single seed so small and insignificant, yet tagged, protected and set in a place of honor. He remembers the summer of '63 as sweet and intimate. It's a hidden joy kept like a repressed memory. It is his one true experience, still innocent and untarnished. This is his one degree of freedom which has remained untouched for years. His inner voice fades out here. There is a pause, then gradually, he begins to take action. He slowly drags the seed globe from off its pedestal. He has made an emotional connection that could not have stemmed from logic. He is about to take a risk that may, if nothing else, grant him hope. This action is so subtle it hardly reads as the climax of the story, yet, all actions that follow are simply the results of this one important change. He risks his own exposure.

(In a historical sense, the summer of 1963 is thought of as the time of innocence. It was the summer just before president John F. Kennedy was assassinated and Camelot, the term use to describe the nations atmosphere of idyllic happiness, came to an end.)

Section IX Return to the Surface

Our protagonist now returns to the world above. Dusk has come and the erosion of his plot of land has continued to an extremely dangerous point. He scratches a large circle in the dirt in an attempt to say this far and no further and then proceeds to plant his seed. He then steps into the circle of now holy ground, and waits. We wait. He looks around at the rest of the world unchanged. The neon sign flicks on. Then, as if he hadn't really noticed, he says, "Uh, it's late." And there is the final point, it may be too late. We get no sense of how he feels because he doesn't express it. So, we are left wondering how we should feel. It's an old seed which may not even have any life left in it. The soil hasn't even supported weeds and there is no sign of the erosion stopping. Then again, the principle behind gaining greener grass isn't based on the logistics of a situation. Hope could exist here, for no other reason than that a risk has been taken.

Section X Conclusion

When reading the book The Power of Myth I came upon the chapter called "The Journey Inward" where the author Joseph Campbell comments,

"One thing that comes out of myths... is that at the bottom of the abyss comes the voice of salvation. The black moment is the moment when the real message of transformation is going to come. At the darkest moment comes the light." ²

In "The Greener Grass Principle" the dark moment is both the final journey to the seed room and the disoriented passage to the surface. The voice of salvation is the young boy's laughter.

Creating a unique world for my protagonist gave me the freedom to venture off into the more mystical, philosophical and psychological aspects of story telling. I had a strong interest in building a pathway to this type of inner life without using older more esoteric visual approaches. It has been suggested that as space exploration continues, man's next meaningful icons will come from

the our solar system and the image of the earth as a united whole. We are not there yet. Right now we stand alone, floating somewhere between the earth and the endless universe.

Footnotes

1. Martin Buber, *Between Man and Man* , Ch. 5, p. 167
2. Joseph Campbell, *The Power of Myth* , Ch. 2, p. 39

Appendix A Thesis Proposal

THE GREENER GRASS PRINCIPLE: **TREATMENT**

There is a simple house on a dirt hill. Pulling back and rotating 180 degrees the view is flipped upside-down and now from a distance we see a true vision of this world. Small plots of land float miles above the earth's surface, each with a single house sprouting out from the bottom. On the foremost plot of land there stands a small solitary figure, a man with the proportions of a child. He looks around and see a monumental neon sign with a large, proud fiberglass rooster standing on top. Beneath the sign lay the richest of grass. So green and so thick and moist. The man looks away, and then down to his own feet. Brown rocky dirt, nothing more. Some small rocks crumbles away.

(Fade to black) Sounds of stepping and fumbling down some stairs. There are glimpses of reflections. Stones and dirt are heard tumbling away. Water is dripping in the distance.

A light is pulled on. An Escher like 2D scene of stairs leading up and down and around appears. The light is pulled off.

More sounds of stepping and fumbling. A door creaks open. A diagram appears with scratchings and drawings. The progression of the chicken's domestication from early 4th century India is compared to man's domestication from early man to present day. The song "Inch Worm" fades in. Skeletal drawings compare the chicken to the man. Brain sizes are written out. Question marks crop up everywhere. Graphs and charts outline the comparison of the two worlds. A spark of an idea travels along some of the lines picking up speed 'til it stops short, fizzling out at a question mark.

(Fade to black) The door shuts. (Mumbling voices and rocks crumbling) Sounds of stepping returns. A door opens. A film is looping through a projector. A baby is wiggling and giggling face up in some tall thick grass. A Mothers hands reach in and lift the baby up saying "no, no, dirty!". The baby cries,... it begins again. The door shuts. (The inch worm song continues to its end.)

(Fade up from black) A third door opens. Silence. Empty grass seed bags litter the floor. A small light draws our attention to a little protective dome that harbors a single grass seed labeled "Summer '63". In fading light a hand snatches the dome. In darkness, the rocks crumble. Steps are hurried.

(Fade up from black) We have resurfaced to the view of the man on his diminished plot of land. With a stick he draws a circle around what remains. He then digs a shallow hole, the single seed is dropped in and covered leaving its small tag hanging out. (pause) Dusk has come. The neon element of the chicken

sign flickers on. The chicken remains stoic. Looking down there is the man standing over his seed. He is looking up at us hoping to hope. A small pebble tumbles away. (fade out).

Visual Development: The Main view of the outside world will be mostly rendered in 3D using Alias. Two dimensional aspects will be added in Adobe Photoshop 4.0 and Director 5.0. The interior "underground" work will be mostly 2D with some 3D elements added to improve believable visual flow between the two "worlds". Whether the main character will be two or three dimensions is undecided at this time. I lean towards what I call 2 1/2 dimensions which is created by scanning in dimensional objects.

Music: Inch worm has a copyright which I'm working on getting the right to use. Ward Hartenstein is the composer I have lined up.

THE GREENER GRASS PRINCIPLE: **BUDGET**

| | ESTIMATE | IN KIND | ACTUAL |
|---------------------------|----------|---------|--------|
| Research | \$750 | \$750 | \$0 |
| Storyboard | \$1,500 | \$1,500 | \$0 |
| Animatic | \$1,500 | \$1,500 | \$0 |
| 2D Character Design | \$2,000 | \$2,000 | \$0 |
| 3D Background Design | \$2,000 | \$2,000 | \$0 |
| Dimensional Design Flow | \$1,000 | \$1,000 | \$0 |
| Image Retouching | \$1,500 | \$1,500 | \$0 |
| Image Importing/Exporting | \$2,000 | \$2,000 | \$0 |
| Soundtrack Composition | \$400 | \$400 | \$0 |
| Soundtrack Recording | \$2,000 | \$2,000 | \$0 |
| Musicians | \$100 | \$100 | \$0 |
| Hardware | \$7,000 | \$6,750 | \$250 |
| Software (upgrade) | \$250 | \$250 | \$0 |
| Optical Disk | \$300 | \$300 | \$0 |
| Zip Drive | \$200 | \$200 | \$0 |
| Videotapes | \$50 | \$0 | \$50 |
| 16 MB RAM | \$105 | \$0 | \$105 |
| Zip Cartridges | \$100 | \$100 | \$0 |
| Jazz Cartridges | \$100 | \$0 | \$100 |
| Editing (AVID) | \$2,000 | \$2,000 | \$0 |
| Contest & Shipping Costs | \$250 | \$0 | \$250 |
| TOTAL | \$25105 | \$24350 | \$755 |

THE GREENER GRASS PRINCIPLE: **MARKETING PLAN**

I will be submitting my finished thesis to the following film festivals:

College Film Festival, Cincinnati, OH.

Student Academy Awards, Beverly Hills, CA.

ASIFA-East Animated Film Awards, New York, NY.

Ottawa International Animation Festival, Ottawa, Ontario Canada (First films category)

USA Film Festival, Dallas, TX.

Rochester International Amateur Film Festival (Movies On A Shoestring), Rochester, NY.

Women in Film Festival, Los Angeles, CA.

New York Film Festival, New York, NY.

Hiroshima International Animated Film Festival, Hiroshima, Japan.

Off the Wall Video Festival, Laurel, MD.

Great Lakes Film and Video Festival, Milwaukee, WI.

Los Angeles International Animation Celebration, Los Angeles, CA.

Australian International Video Festival, Paddington, Australia.

Chicago International Film and Video Festival, Chicago, IL.

German Award of Video Art, Karlsruhe, Germany.

THE GREENER GRASS PRINCIPLE: **TIMELINE**

2 Weeks research and development.

4 Weeks scanning and model making.

5 Weeks animating 2D work.

5 Weeks animating 3D work.

2 weeks gathering and cleaning up sound.

3 weeks in post edit time.

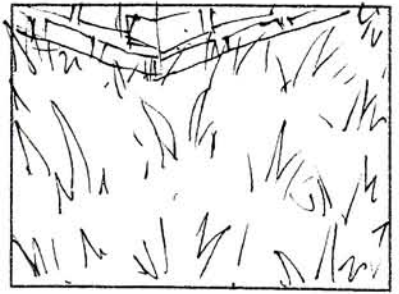
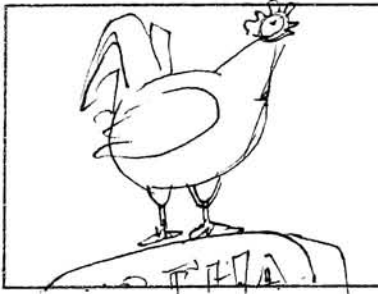
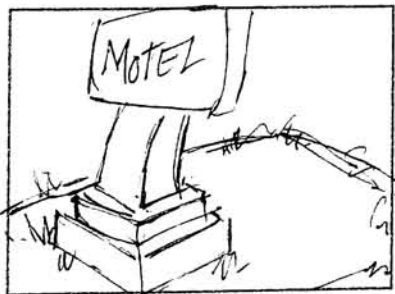
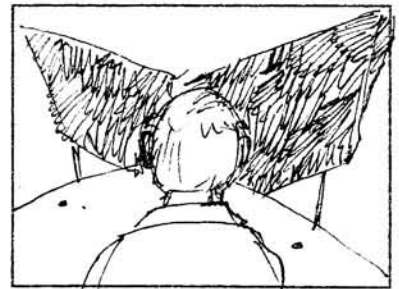
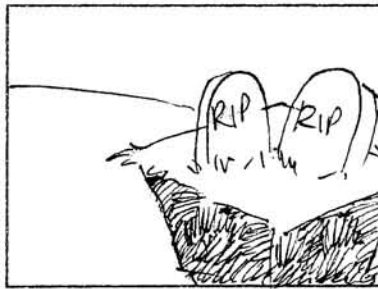
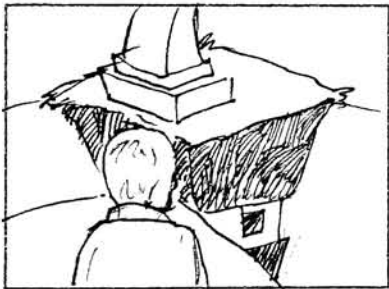
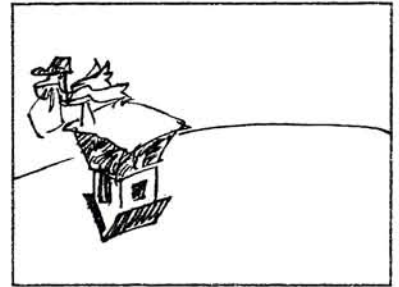
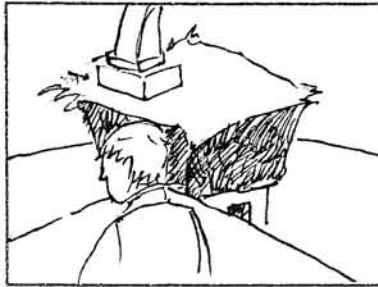
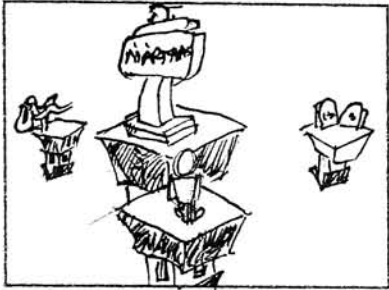
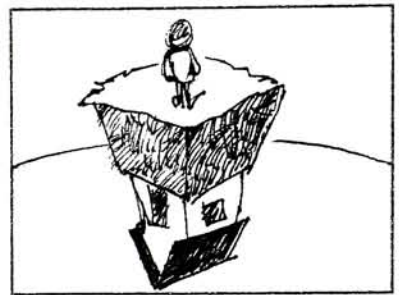
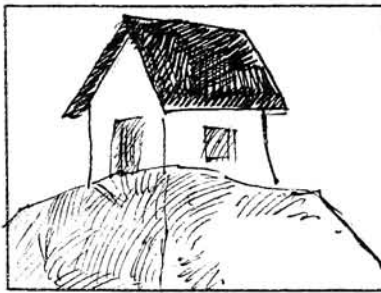
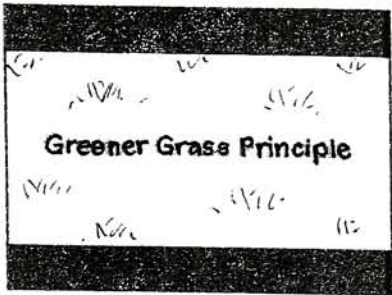
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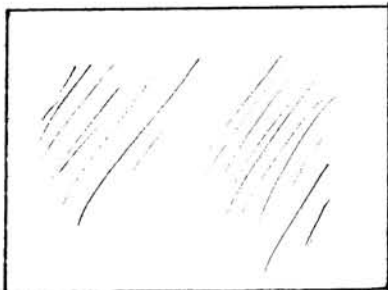
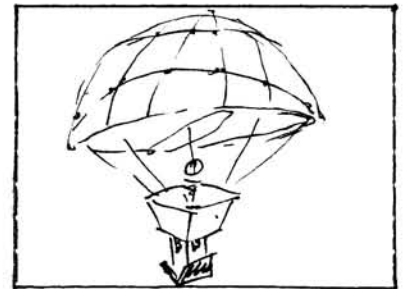
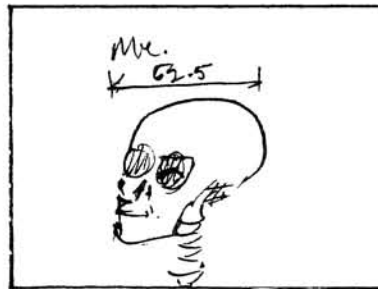
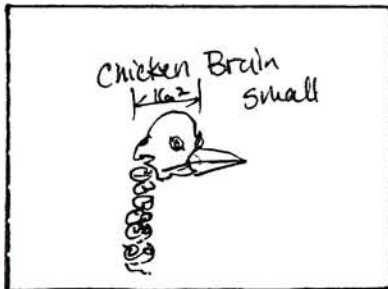
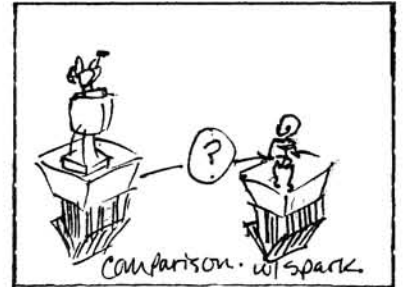
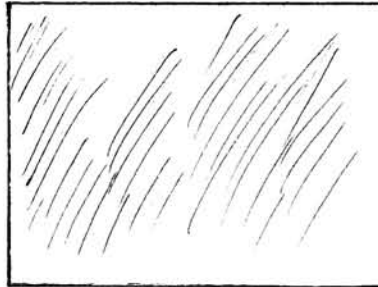
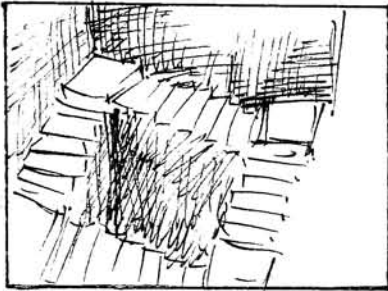
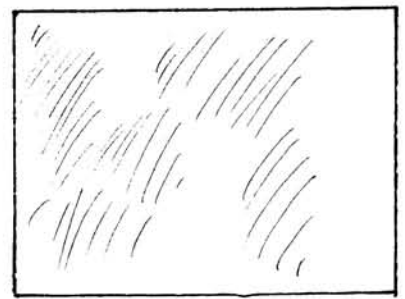
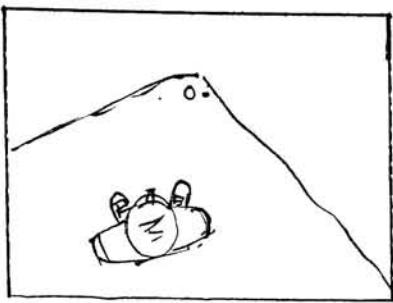
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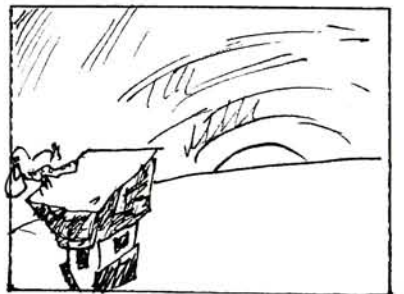
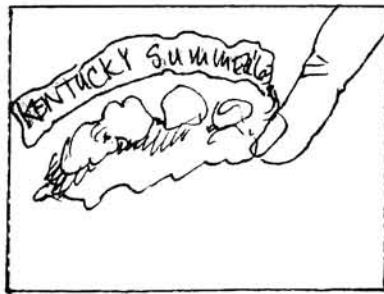
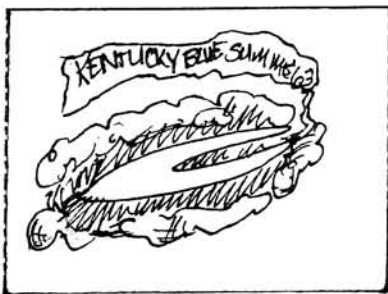
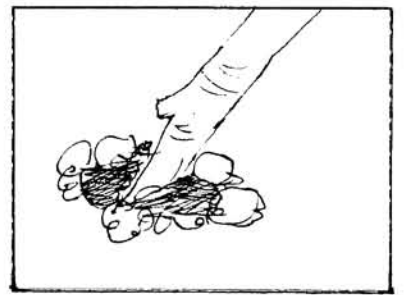
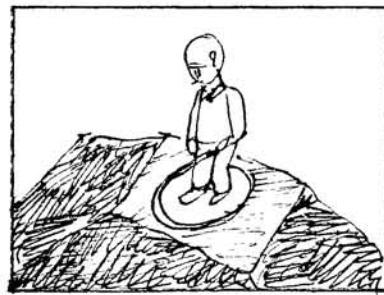
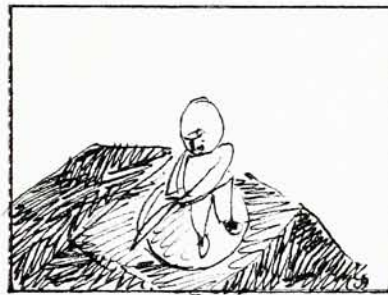
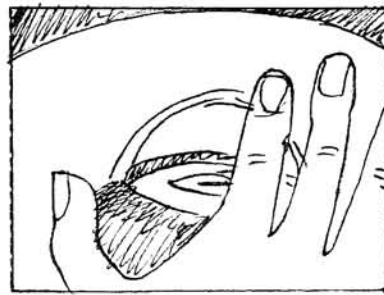
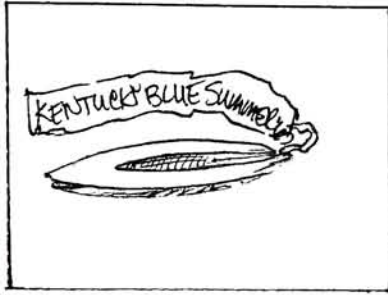
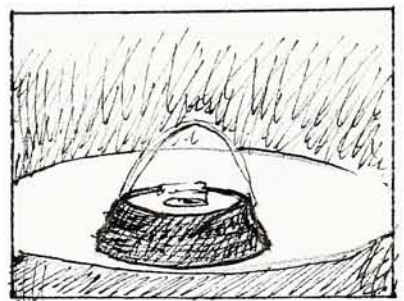
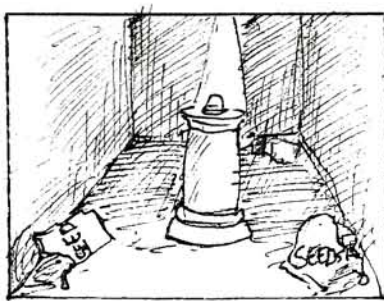
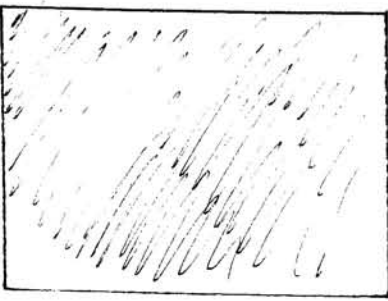
I expect to show the finished work at the end of the winter quarter or within the first two weeks of the spring Quarter of '98. I will spread the 12 credits over 3 quarters at 4 credits per quarter. This will give me the rest of the spring quarter to finish the written thesis.

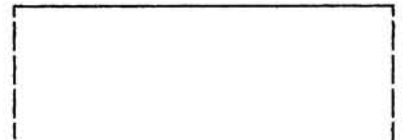
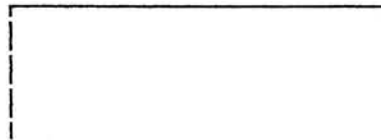
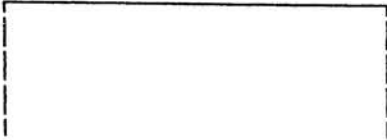
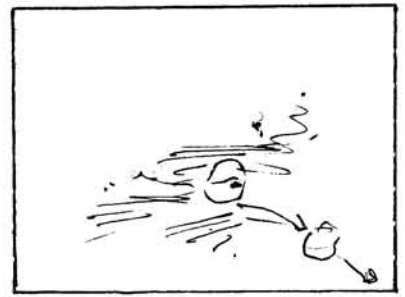
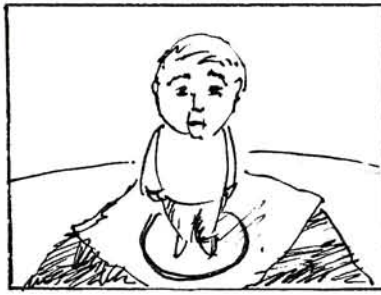
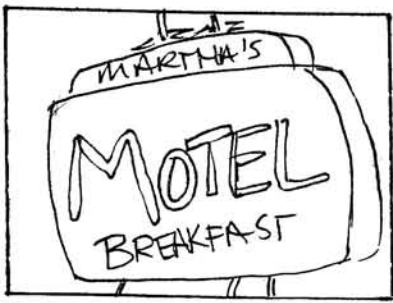
Meetings with my committee members will be tri-weekly.

Appendix B Storyboard

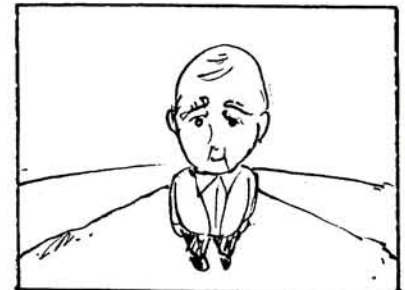
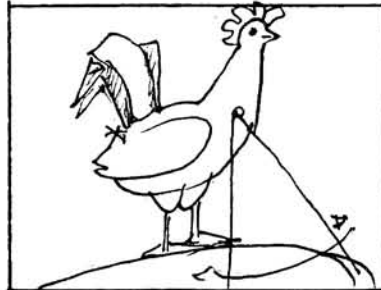
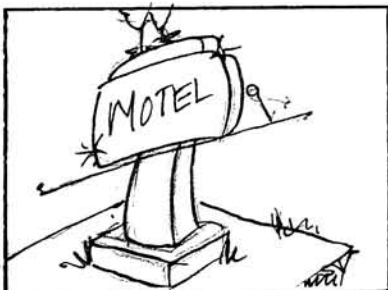
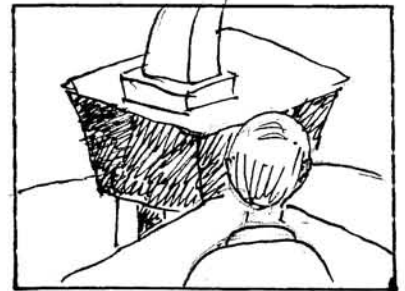
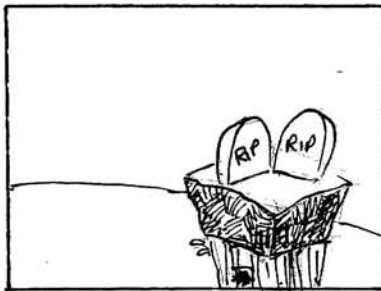
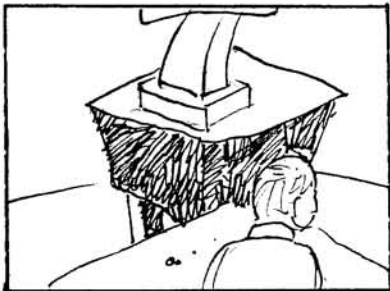
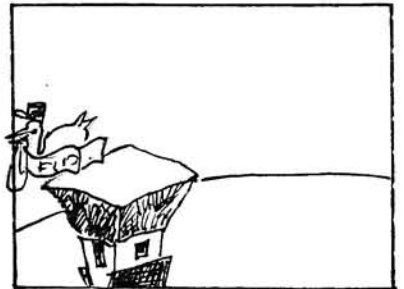
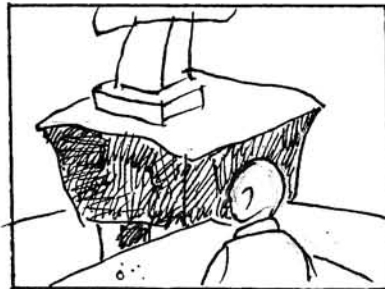
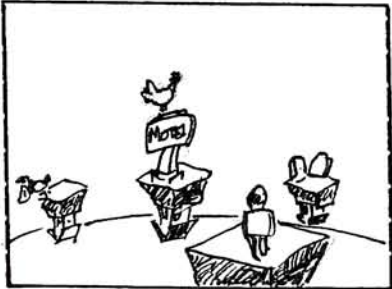
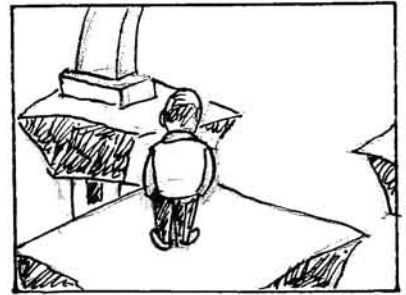
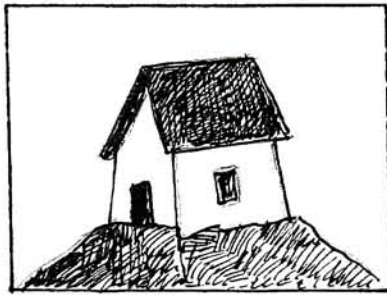


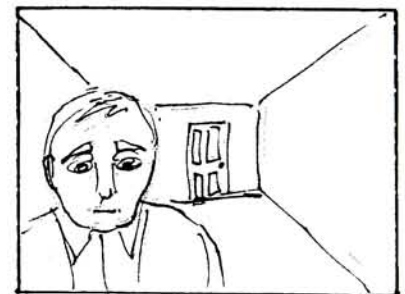
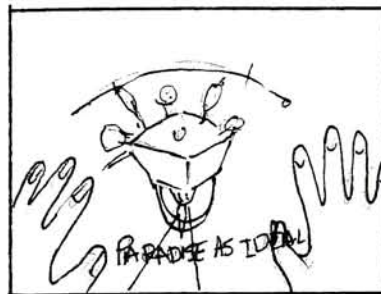
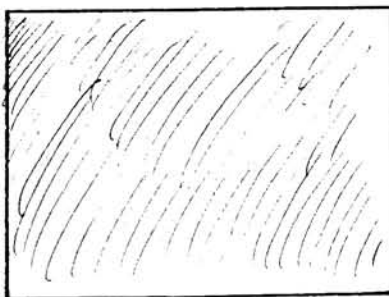
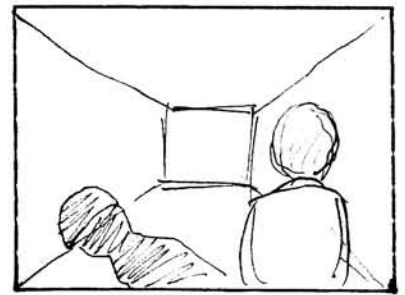
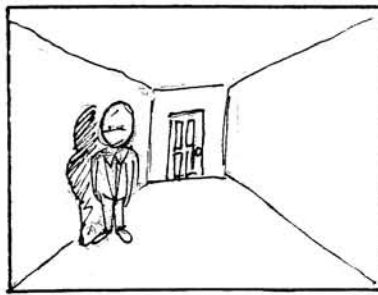
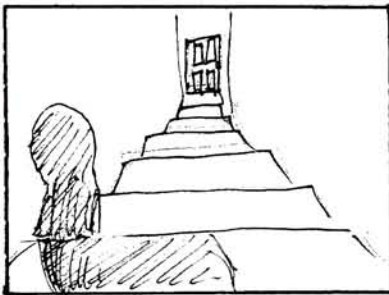
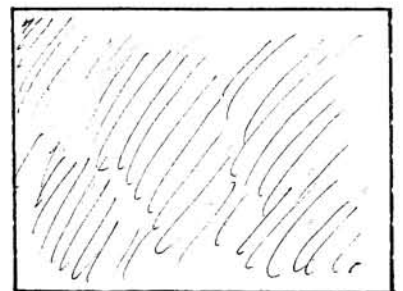
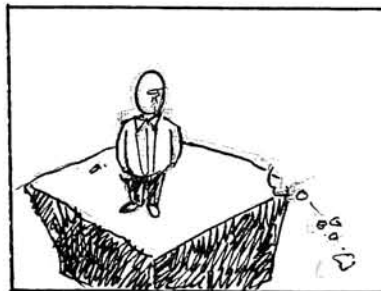
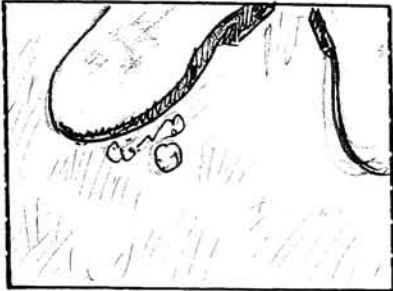
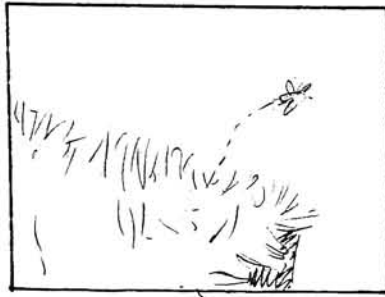
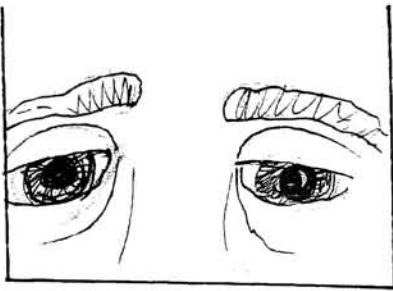


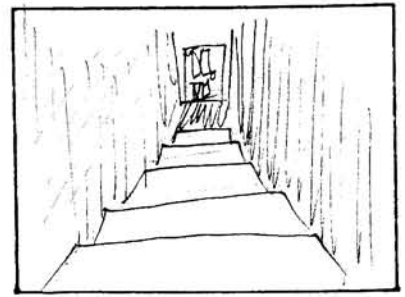
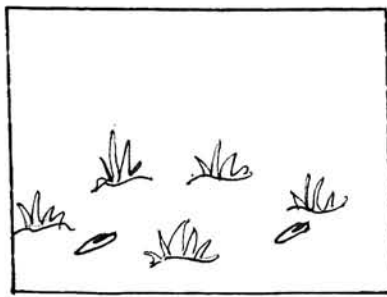
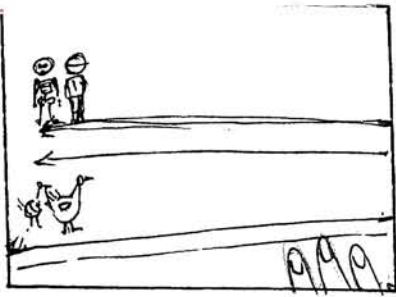




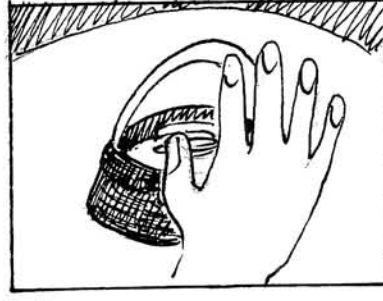
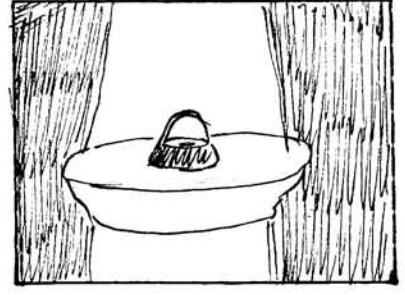
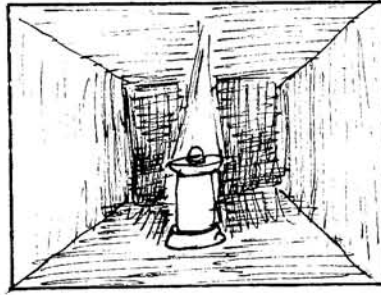
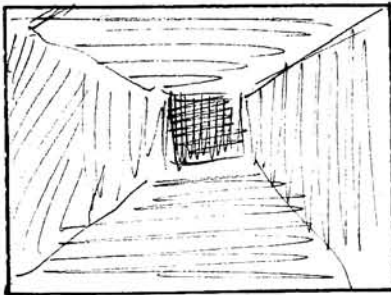
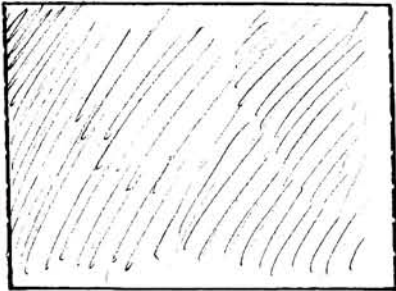
Appendix C Revised Storyboard

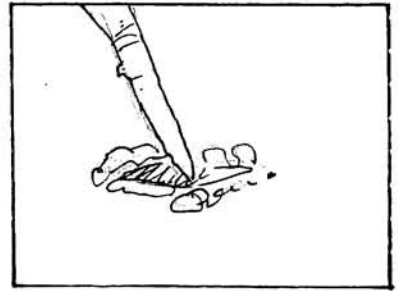
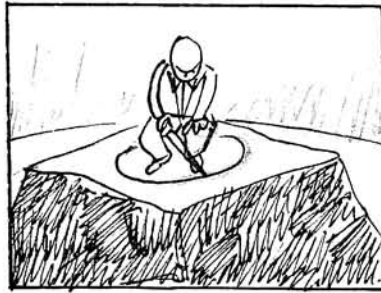
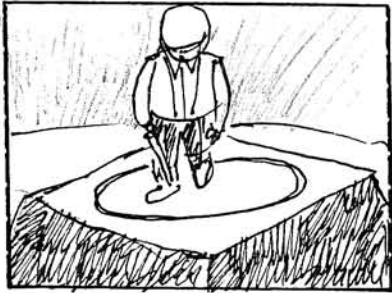
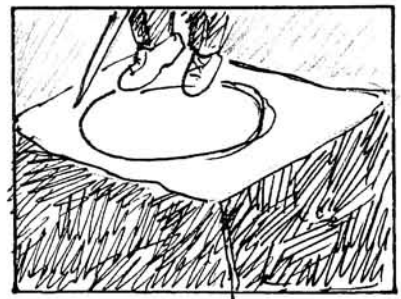
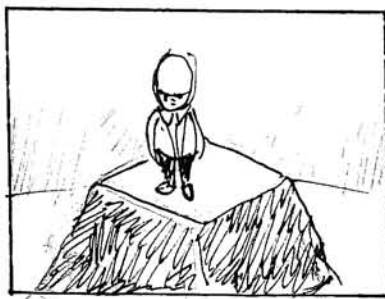
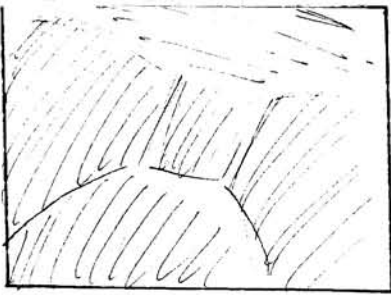




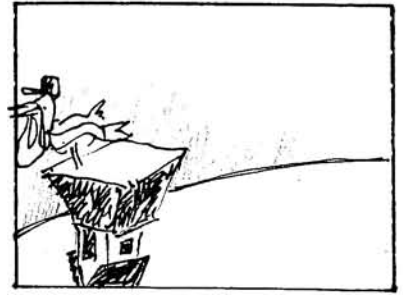
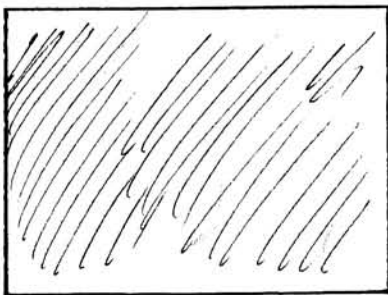
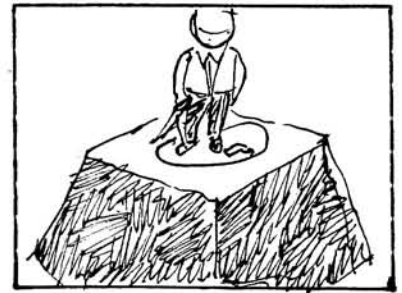
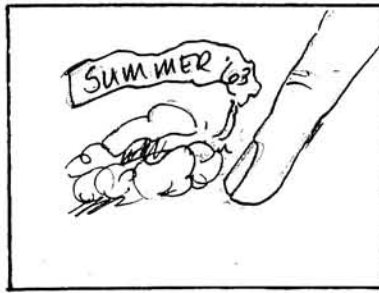
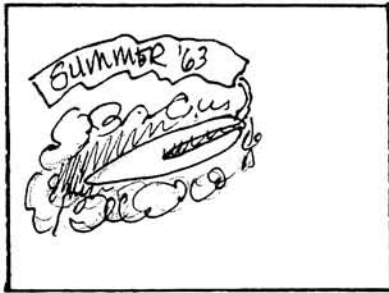


2nd half sequence
into clock

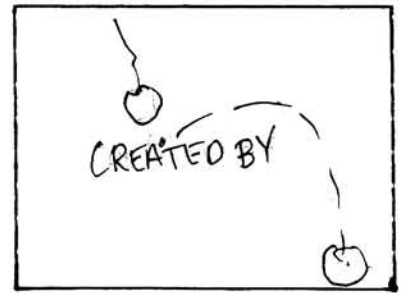
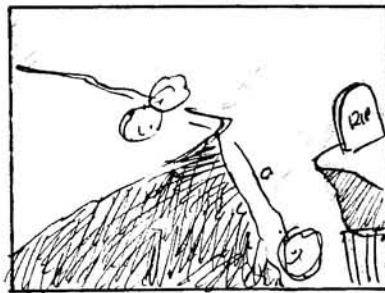
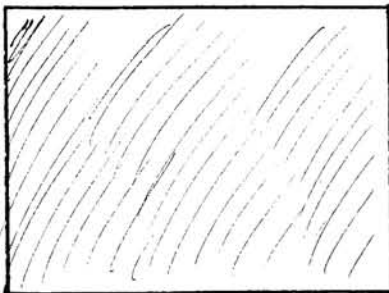
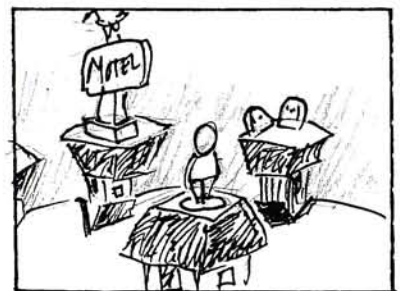
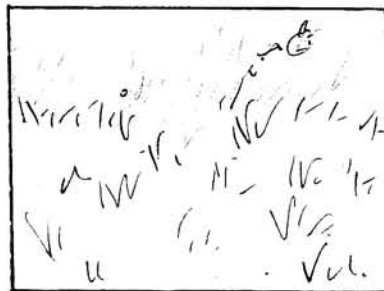
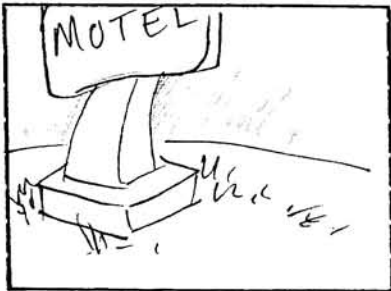
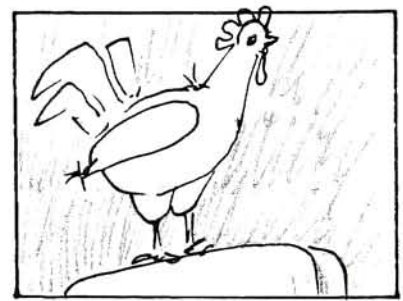
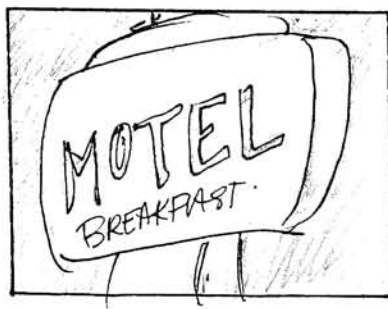




9/11/63

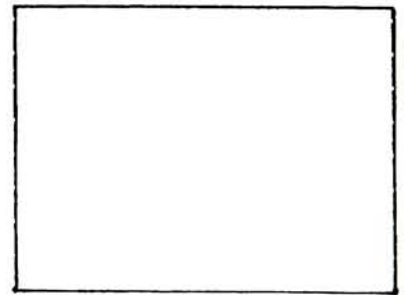
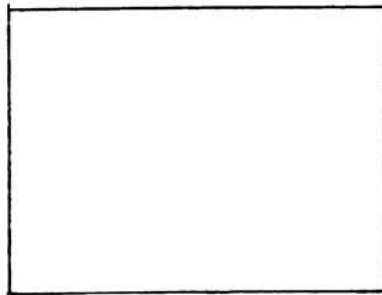
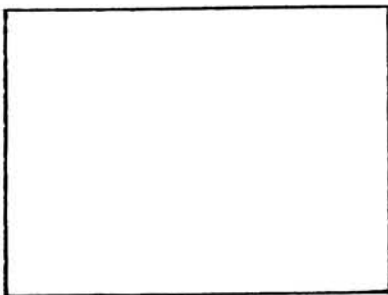


9/11/63



QUICK DISSOLVE TO BLACK

FINAL CREDITS



Appendix D Creating the Visuals

Creating the Visuals

- Step One: Develop rough drawn sketches of all 2D elements such as, main character, islands, hands, seed with tag etc.
- Step Two: Prepare Canson paper by spraying with auto paint to use for the visual effect of shading.
- Step Three: Using trace paper to create the separate parts of the characters and items that will eventually be used in movement. For example, the arms, legs shoes, chest and head of the man will be created separately like a doll to be put together within a software environment. These traces are a cleaner version of the rough drawn sketches.
- Step Four: Cut out Canson paper by laying the trace paper on top in order to act as the drawn guide.
- Step Five: Curl or shape the paper into desired curve. The result is a dimensionally sculpted paper object, basically a paper doll of sorts only no longer flat. Use Sobo glue to the secure the aspects that will not need to be mobile.
- Step Six: Digitize the paper items using a flatbed scanner and a black shadow box (8 1/2" X 11" X 3/4" in dimension) made of foam core. Using Rubber cement for a temporary bond, glue paper items to small foam core pegs. The shadow box allows the items to keep their shape and control the light for the scanner to digitize successfully. Otherwise, the lid to the scanning bed crushes the items.
- Step Seven: Clean up scans using Adobe Photoshop. Clean all edges and add any extra desired effects such as the facial wrinkles.

Photoshop is also used to create and animate the neon glow, to create the clouds for later use, and to make subtle facial movements such as the blinking of the eyes, and pulling corners of the mouth.

Step Eight: Using Macromedia Director create the inbetweens to animate the medium sized movements that occur for example in the hands, the planting of the seed, the man's squat, step and kick, and that occur in basically 75% of the overall animation used in "The Greener Grass Principle."

Step Nine: Use Adobe AfterEffects to work the major movements. Because AfterEffects works in layers it was employed in the rotation of the clouds, the panning of the sky, the hallway twists and dissolves, and the minute bobbing of the islands.

Step Ten: Alias Wavefront was used for the few items that did not look convincing as paper models. Those items were the stairs and hallway, the pillar, and the globe that the seed sat in. Paper textures were imported to create a final harmonious image.

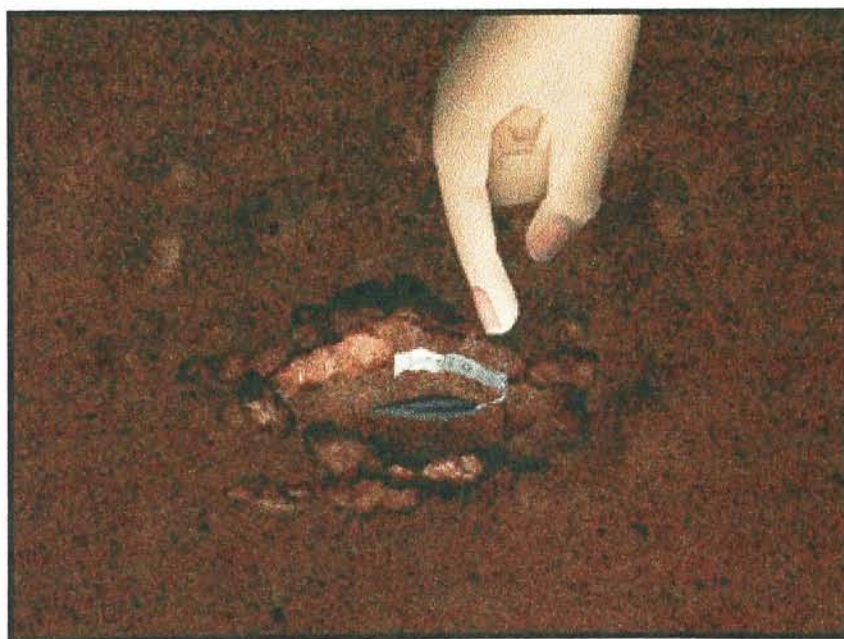
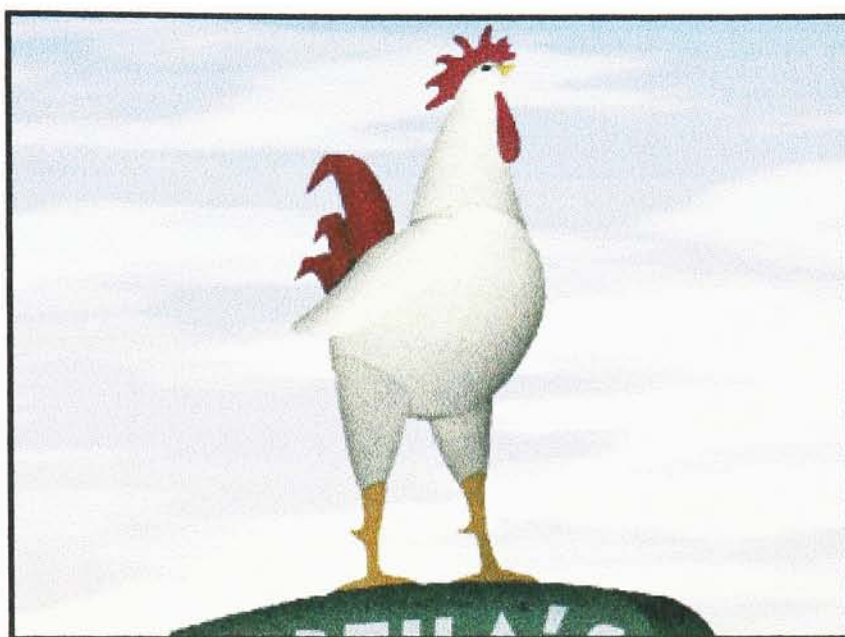
Step Eleven: Editing, timing and dissolves were all worked on in Avid Media Composer. This software is mainly used for editing, It became apparent at this step that extra scenes were going to be needed.

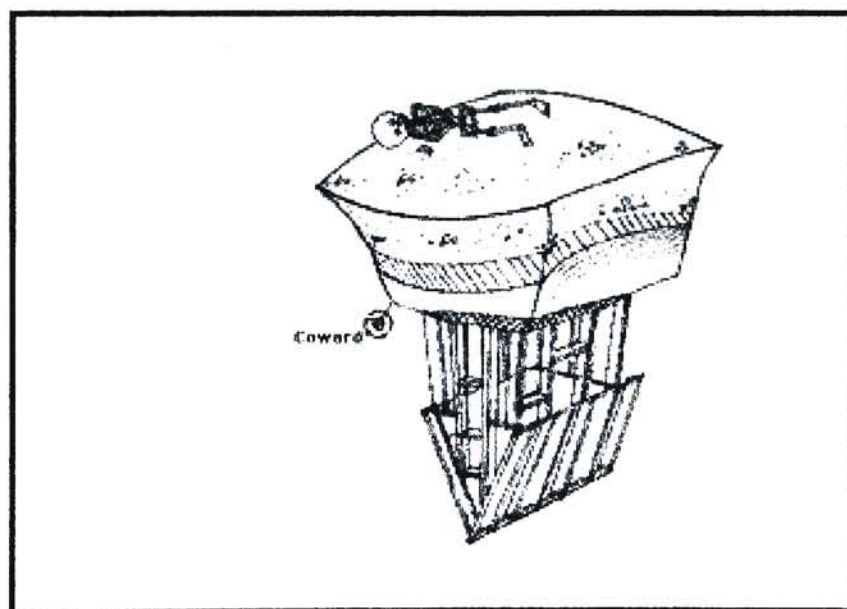
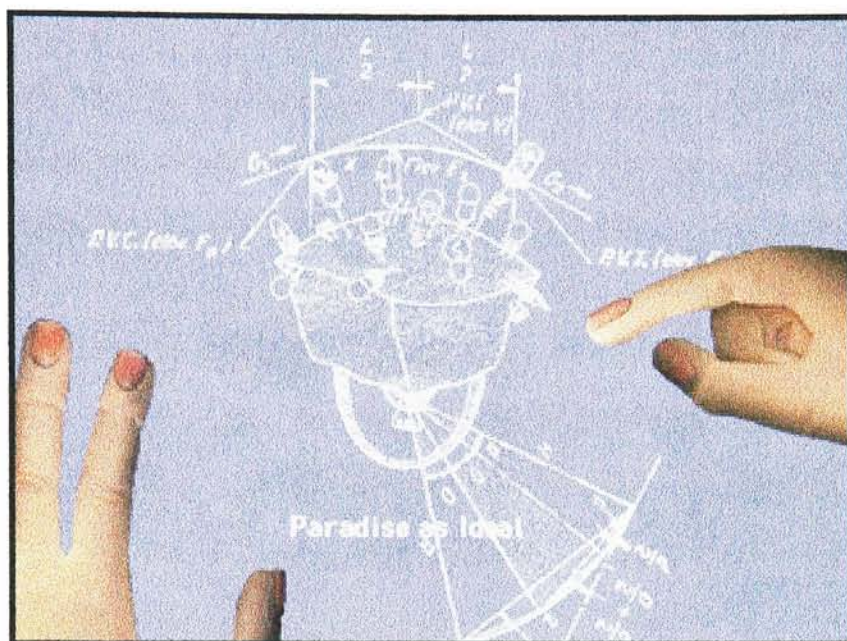
Avid was also where a majority of the sound was measured out and applied.

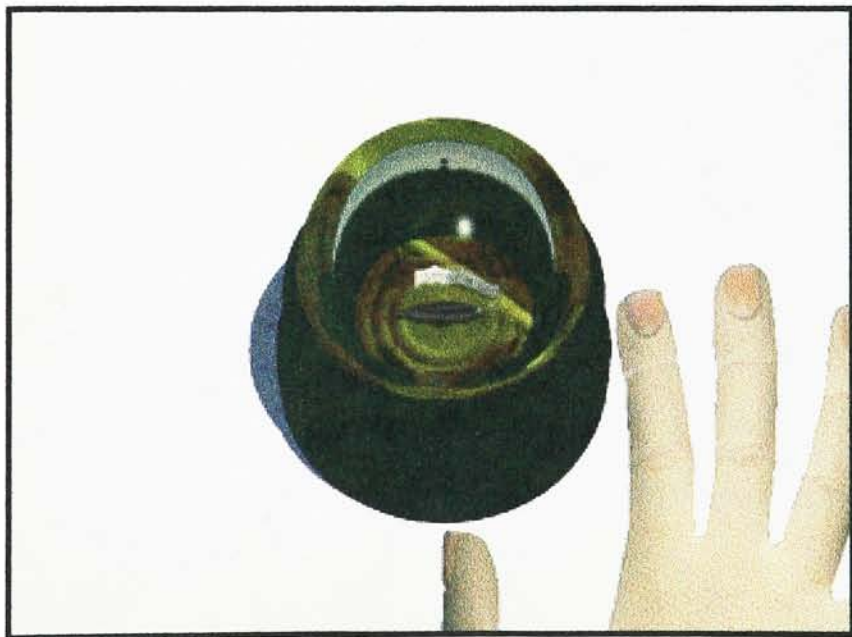
Step Twelve: Blueprints were created by making mechanical drawings, digitized, reversed in Director and given a Subtractive Ink quality.

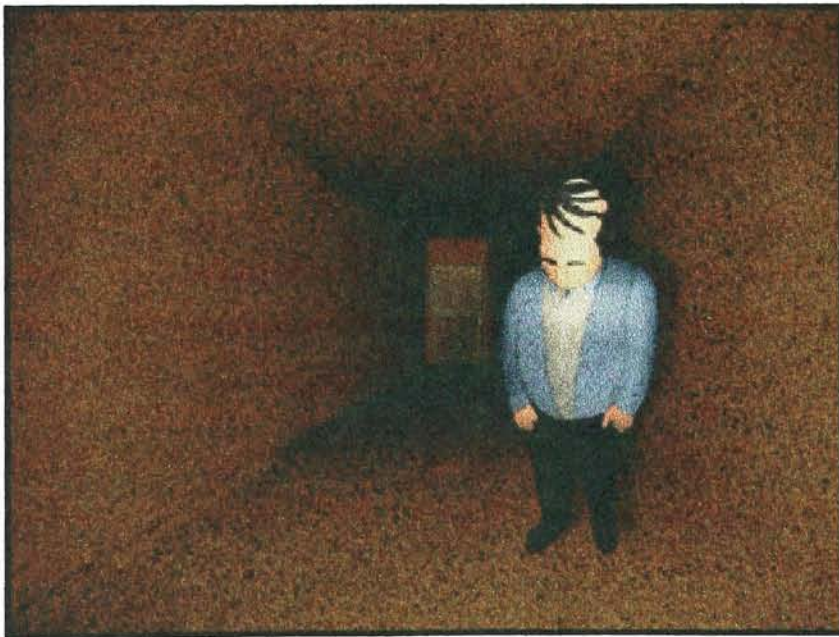
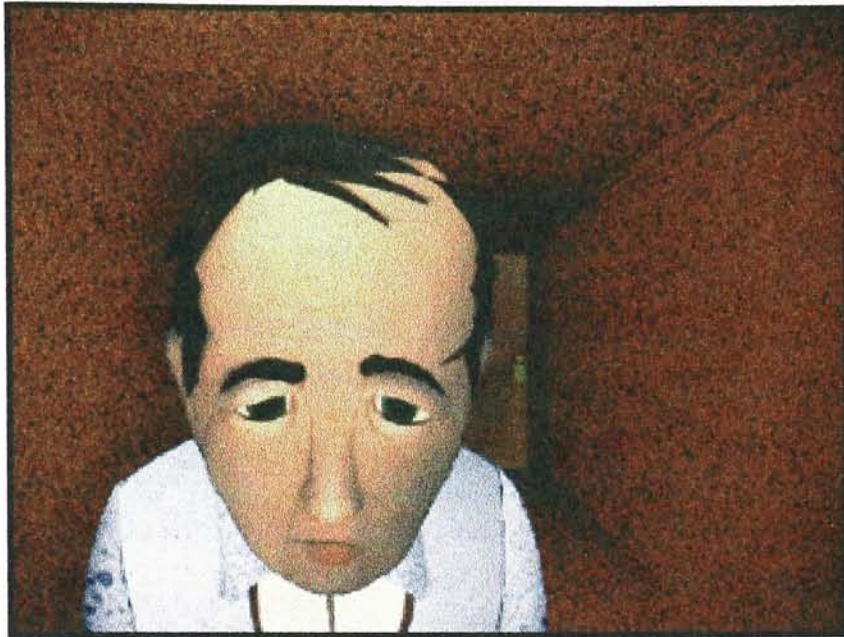
Appendix F Script for Man's Voice











The Greener Grass Principle Script for Man's Voice

Description of Character: Henry is a mild mannered man in a mid-life crisis. He has a passion for lawns and grass but, alas, has not yet figured out how to even start out on achieving such a paradise. He is shy and disgruntled, but mostly he is heart broken. He mumbles to himself altering between frustration and anger, hope and fear. If he can't figure out the principle to greener grass soon he will have no soil left and his life will have become an apparent waste. (Henry only grumbles, talks and whispers to himself.)

To Himself: hovering over blueprints

"What's this then?... Oh, you tricky devil....you lousy chicken?!"

"Where's the relationship ... ?

"Too domesticated... ? !.... My ass-(or a cursing grumble)."

(Whispering and entranced He sees his idea of paradise)

"Paradise"

(Thoughtfully) "... then... you find....Paradise"

(figuring) "... then.. you.. . achieve.. .. Paradise"

"Could hope ... equal risk?" (hopeful yet more a question of rational solution)

" .. (need) more... but what?"

In the Dark of Stairs:

(Stubs toe) "Shi...it.. god... where the Hell am I?"

"Where am I?" (sincerely lost for a moment)

General:

Sighs.... (in these Lengths and Temperament)

Short ...

Impatient

Short...

Sad

Medium...

Tired, Frustrated

| | |
|-----------|-----------------|
| Medium... | (w/ mouth open) |
| Long... | Hopeless |
| Long.. | (w/ mouth open) |

Equations: (hovering over blueprints and while walking the halls)

"Checking ...(checked) .. Logarithmic and Exponential Relationships"

"Zero-sequence impedance of a three-phase... with n ground (wires) and earth return... "

"Zero-sequence impedance of ... (aerial lines).. . is dependent upon a number of factors including the type of ground(ing), (circuit) configuration,

..... um... type of ground... (suspects ground is the problem)

... where f = frequency, cps

c = earth resistivity, ohm/m³

"Center of gravity lies at the point of intersection of the diagonals..."

"The potential (energy) of a (rigid) body is the energy possessed by the body by virtue of its position, i.e., that energy which is available to do work."

Calculations:

"Relationship among soil classifications"

" $R = (G - G) / L$ $E = E = Bx + 1/2Rx$ "

" $\sin 1/2d = c/2R$, ... $a = c / 2R$ approximately, ... $b = c/R$ approximately"

"But, still... there's the (he reads) ...free harmonic vibrations of systems with one degree of freedom. (pauses) One degree.. of... one... freedom. (contemplative.. does he have one freedom?)"

"One freedom?"

After Leaving Filmstrip Room:

"(sigh) Oh Mon....(shakes his head in disappointment..)

"On Mom.. ..(sigh)why?"

Extra Comments:

"Lousy chicken..."

"What the Hell... a chicken.. (can get it!)"

"Formulae lost... Poor topsoil.. ...Full Erosion."

"... that's his.... (and now) mine...."

Hums &Gasps:

"g' damn'tit"

"Umm..." (need variations of ..)

"Oh..." (need variations.. maybe one into hands..)

Final Comments going to credits:

(In almost a whisper and some what surprised) "...it's late..."

"wow...it's late..."

"Huh... it's late..."

At the end of the session, Michael Ives, who graciously agreed to read for me, asked if there was anything more I needed. I asked if he could cry like a baby. Indeed he could! I then asked him if he could breath as though he was jogging up and down the stairs. And he did. I then remembered the Seed Room needed some comments. So Michael ad libed the man's rediscovery of the '63 seed.

Appendix E Color Stills

Appendix G Timeline, Table of Indeterminate Forms, Figures

Table of Indeterminate Forms



The symbol of paradise.
The man's dream depicted

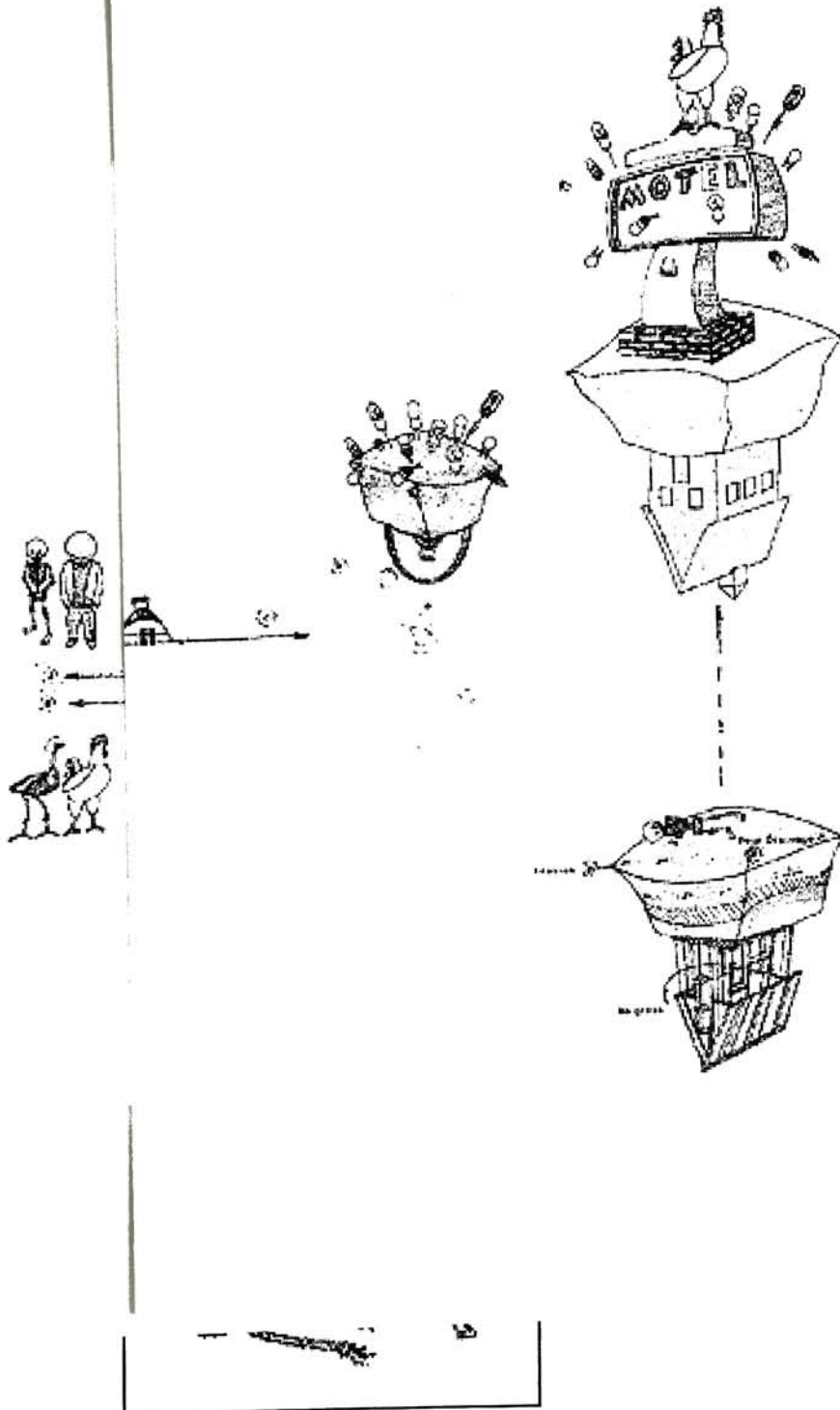
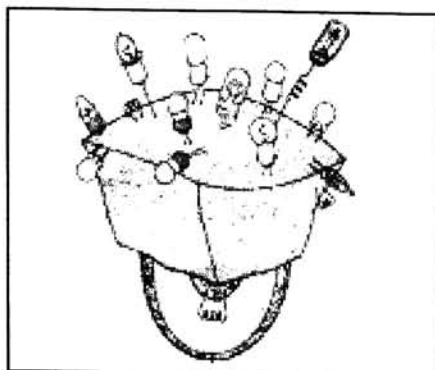


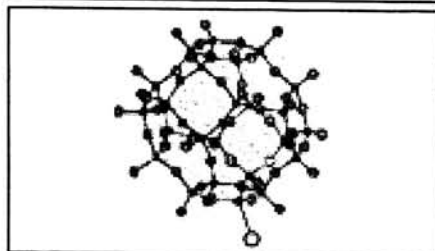
Table of Indeterminate Forms



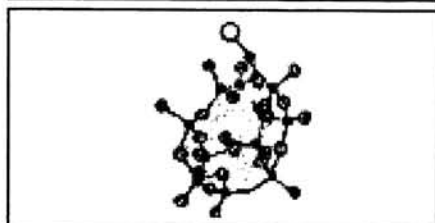
The symbol of paradise.
The man's dream depicted
in mechanical imagery.



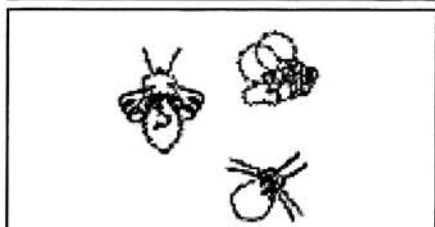
A grass seed. The one
degree of freedom.



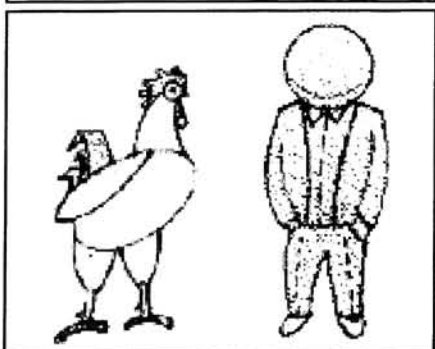
Man's brain.



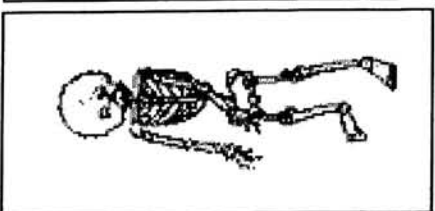
The brain of the chicken
(note size).



Bugs in the grass.



Man and chicken as
domesticated creatures for
comparison.



Man, empty and fallen

Fig. 1 Protagonist

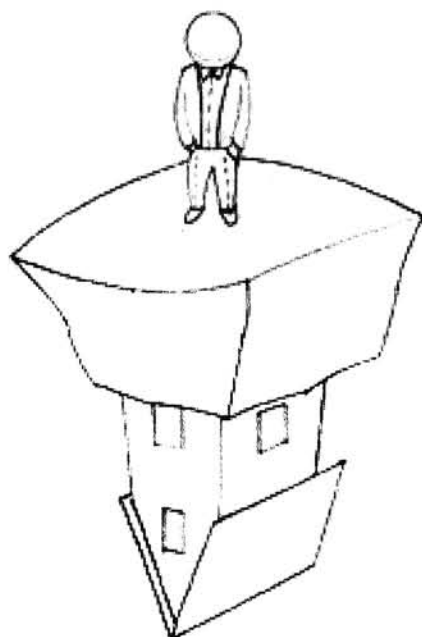


Fig. 2 Antagonist

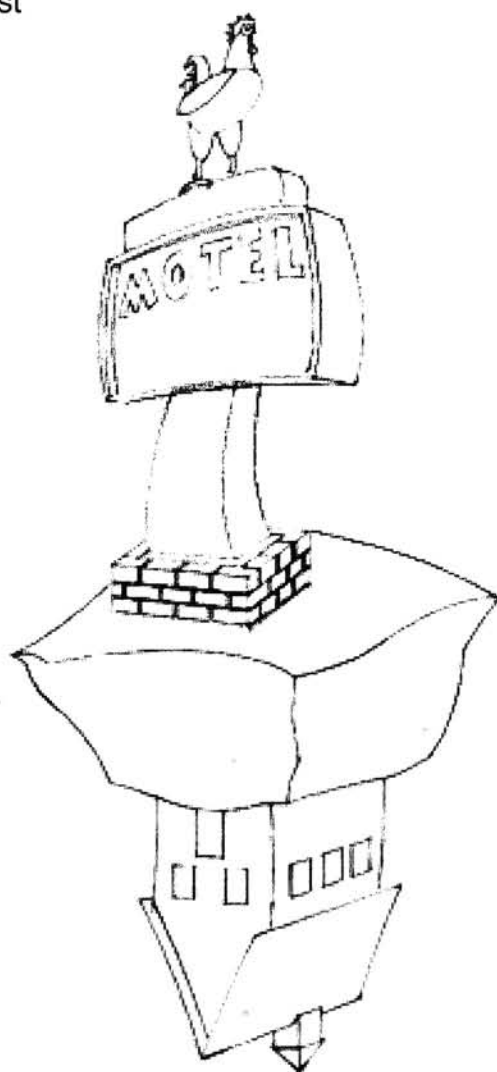
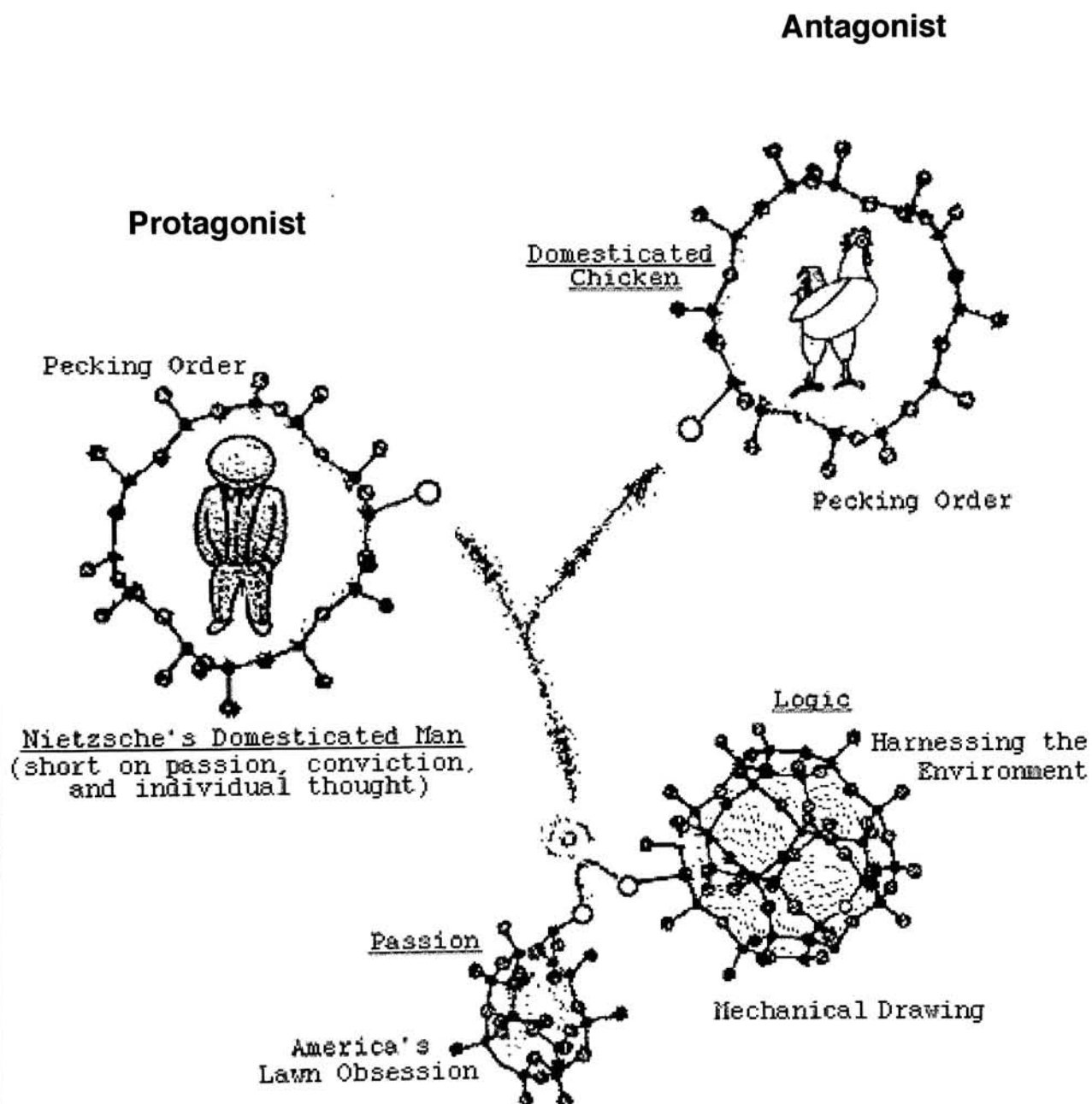


Fig. 3 Depiction of the initial creative ideas and the influence of Nietzsche's philosophy.



Appendix H Reference Words

Reference Words

Buber, Martin

1878-1965. German Jewish scholar, philosopher, and writer. Editor of Zionist weekly *Die Welt* (1901); founded and edited monthly *Der Jude* (1916-24); head of *Freies JYdisches Lehrhaus*, Frankfurt (1933) and director of Jewish teacher retraining program in Germany (1934); emigrated to Palestine (1938); professor, Hebrew U., Jerusalem (1938-51). Evolved philosophy inspired by study of Hasidism, based on encounter of man with nature, man, and God. Author of *Daniel* (1913), *Ich und Du* (1923), *Die chassidischen BYcher* (1927), *Moshe* (1945), *Netivot be-u8opya* (1947), *Bilder von Gut und Bsse* (1952), *Elijah* (1963), etc.; made German translation of Hebrew Bible (1926? -37).

Chicken Origins

The original home of domestic fowl is southwestern Asia. Charles Darwin considered them descendants of a single wild species, the red jungle fowl, *G. gallus*, which is found in the wild state from India through southeast Asia to the Philippines. Claims that other species of jungle fowl contributed to the ancestry of domestic breeds appear to be without foundation.

The chicken was one of the first domestic animals to be mentioned in recorded history; it is referred to in ancient Chinese documents that indicate that this "creature of the west" was introduced into China about 1400 bc . Fowl are depicted in Babylonian carvings of about 600 bc and are mentioned by early Greek writers, notably by the playwright Aristophanes about 400 bc . The Romans considered chickens sacred to Mars, their god of war. Since ancient times the rooster has been a symbol of courage; it was so regarded by the Gauls, for example. In Christian religious art the crowing cock has symbolized the resurrection of Christ. The cock was the emblem of the first French Republic.

Today domestic fowl, which form by far the most important class of poultry, are distributed virtually all over the world. In the U.S. the current trend is toward specialization, some poultry raisers producing hatching eggs, others eggs for table use, and others raising chickens to market as broilers.

domestic [adj]

household calm, devoted, domiciliary, family, home, homelike, home-loving, homely, indoor, pet, private, sedentary, settled, stay-at-home, subdued, submissive, tame, trained, tranquil

domesticate

1 : to bring into domestic use : adopt

2 : to adapt (an animal or plant) to life in intimate association with and to the

advantage of humans

3 : to make domestic : fit for domestic life

4 : to bring to the level of ordinary people : familiarize

grass

1 : herbage suitable or used for grazing animals

2 : any of a large family (Gramineae) of monocotyledonous mostly herbaceous plants with jointed stems, slender sheathing leaves, and flowers borne in spikelets of bracts

3 : land (as a lawn or a turf racetrack) covered with growing grass
4 pl : leaves or plants of grass

5 : a state or place of retirement

passion

1 often cap

a : the sufferings of Christ between the night of the Last Supper and his death

b : an oratorio based on a gospel narrative of the Passion

2 obs : suffering

3 : the state or capacity of being acted on by external agents or forces

4 a

(1) : emotion <his ruling 4 is greed>

(2) pl : the emotions as distinguished from reason

b : intense, driving, or overmastering feeling or conviction

c : an outbreak of anger

5 a : ardent affection : love

b : a strong liking or desire for or devotion to some activity, object, or concept

c : sexual desire

d : an object of desire or deep interest \-les\ adj syn passion, fervor, ardor, enthusiasm, zeal mean intense emotion compelling action. passion applies to an emotion that is deeply stirring or ungovernable <was a slave to his passions>. fervor implies a warm and steady emotion <read the poem aloud with great fervor>. ardor suggests warm and excited feeling likely to be fitful or short-lived <the ardor of their honeymoon soon faded>. enthusiasm applies to lively or eager interest in or admiration for a proposal, cause, or activity <never showed much enthusiasm for sports>. zeal implies energetic and unflagging pursuit of an aim or devotion to a cause.

lawn

1 archaic : an open space between woods : glade

2 : ground (as around a house or in a garden or park) that is covered with grass and is kept mowed.

pecking order (also peck order) n (1928)

1 : the basic pattern of social organization within a flock of poultry in which each

bird pecks another lower in the scale without fear of retaliation and submits to pecking by one of higher rank; broadly : a dominance hierarchy in a group of social animals

2 : a social hierarchy

Nietzsche, Friedrich Wilhelm

1844-1900. German philosopher and poet. Professor of classical philology, Basel (1869-79), where he was at first the friend and follower and later (from c.1878) a strong opponent of Wagner in art and philosophy; opponent of Schopenhauer's philosophy; suffered mental breakdown (1889); spent last years in care of his mother at Naumburg and his sister Elisabeth Förster-Nietzsche (q.v.) at Weimar. Known for denouncing religion, for espousing doctrine of perfectibility of man through forcible self-assertion, and for glorification of the superman or overman (Übermensch). His works, chiefly on philology, music, Greek antiquity, and esp. philosophy, included *Die Geburt der Tragödie aus dem Geiste der Musik* (1872), *Unzeitgemässe Betrachtungen* (1873-76), *Menschliches-Allzumenschliches* (1878-80), *Morgenröte* (1881), *Die fröhliche Wissenschaft* (1882), *Also sprach Zarathustra* (1883-92), *Jenseits von Gut und Böse* (1886), *Zur Genealogie der Moral* (1887), *Der Fall Wagner* (1888), *Götzendämmerung* (1889), *Der Antichrist* (1895), the autobiography *Ecce Homo* (1908).

Zarathustra

Persian or Avestan name of Zoroaster the 6th or 7th century B.C. Persian religious teacher; Founder of Zoroastrianism which is the religious system of the Persians before their conversion to Islam; it was founded by Zoroaster, and its principles contained in the *Zendavesta* include belief in an afterlife and in the continuous struggle of the universal spirit of good (or Mazda) with the spirit of evil (Angra Mainyu) the good ultimately to prevail.