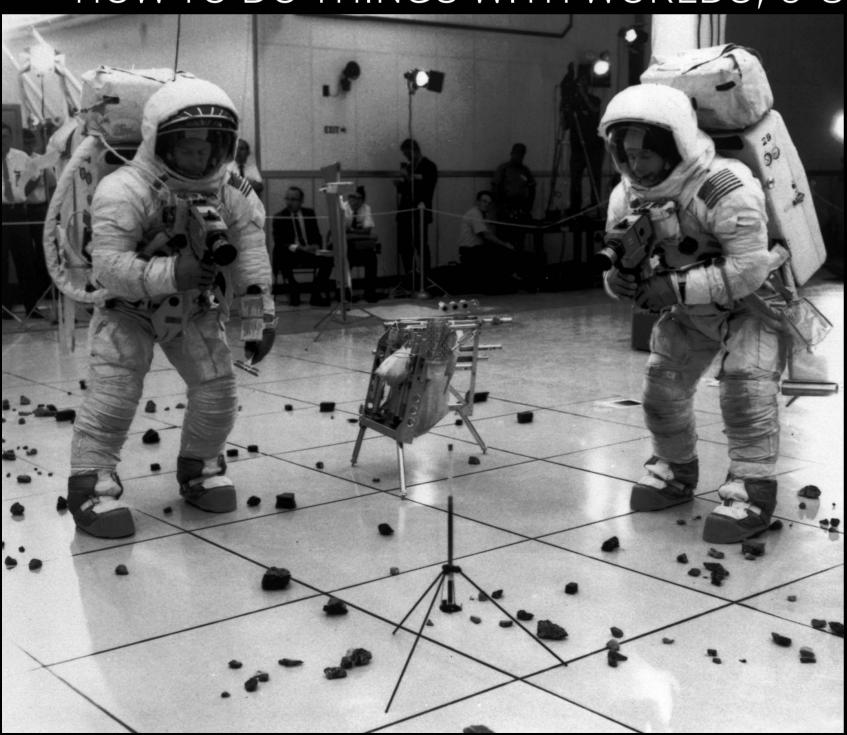
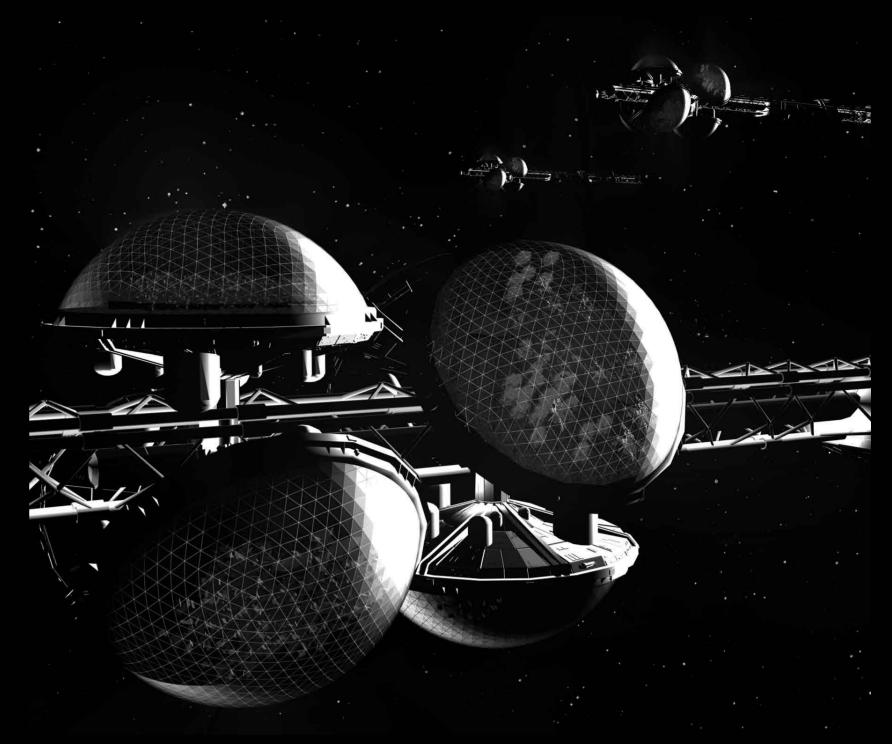


HOW TO DO THINGS WITH WORLDS, 6-8





Biosphere Atelier Méliès



Biosphere Atelier Méliès

Script outline for M Multiplayer O Game (work in process)





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http://manoafreeuniversity.org/howtodothingswithworlds

Dark Premakes

Script Outline for a low budget Sci-Fi movie (rejected)

"In the future the stories of today will be pretold in the past."

- A film about time travelling, special effects and a love affair between two eras.

Main Setting:

Paris, 1902. We find ourselves at the film studio of Georges Méliès, one of the first film studios ever. It is basically a glass house to use natural light for filming.

M. and his crew have just finished shooting the first Science Fiction movie, Le Voyage dans la Lune. Some of the backdrops are still there - the first SF-backdrops.

Main characters:

Georges Méliès: Former stage magician at theatres. In 1895 Méliès jumped on the bandwagon of the new medium film and initially made a small fortune with his short films. Presently his small studio ran into financial troubles due to heavy competition and lack of progressive ideas. Méliès is a straight-out guy, "old-fashioned" in many ways but mostly likeable.

Ray Harryhausen: Time-agent of the 21st century based entertainment studio Pre-Enactment Inc., specialized in so-called premakes of movie classics. In order to get new premakes she has to travel back in time where she tries to talk famous directors into doing classic films of a later epoch. Ray is as slick as an agent of the cultural sector of the late 21st century has to be. Affects are a main tool for her to attract and conduct business. For most of the film the viewer will be uncertain whether her feelings towards Méliès are real or part of her job. Additionally, this uncertainty about her affects gradually increases in herself as well, a possible mental side-effect of her job. Contemporary viewers will highly identify with her.

Synopsis:

While Méliès is playing around with a new in-camera trick, a female figure appears: She introduces herself as Ray, a special effects designer from the 21st century. Her time machine is based on a controllable micro black hole - the process of travelling through time resembling the special effect of matte painting: parts of the space-time-continuum become blacked out, only to be filled with new scenery of another time moments later.

To proof her story, Ray not only shortly demonstrates the tiny black hole, she also plays a showreel of film effects of her time (our time). Ray compliments Méliès and tells him about his future status as film pioneer. Suffering financial problems in the new economy of the early film business, Méliès is stunned and proposes to collaborate on a film, departing from the leftovers of the moon scenery. Ray agrees and over the following weeks they work through some sketches that resemble known Sci-Fi movies like 2001, Silent Running, Alien, etc. Méliès becomes more and more dissatisfied with the working conditions, but Ray urges him to work 24/7. After another night of dense studio work, a fight between the two breaks out. Ray, who has seemingly gradually fallen in love with Georges, reveals that she has been sent to his time to bring back some new rare footage. Méliès freaks out and burns almost all of his films, both their collaboration and his older films. Ray feels sorry and convinces Méliès of her true feelings. Together they go back in time and bury some copies in a time capsule in the backyard. In the last shot we see Ray transmitting the GPS-coordinates of this time capsule to the future, which leaves us again uncertain about her

From Cinemagic to Today's Biopolitics

Script outline for a documentary (abandoned)

This documentary film essay (45 min.) takes us on a journey across the 20th century. We learn about the stumbling beginnings of the new medium film and how it was used to project one of mankind's oldest dreams: to travel to the stars. From this we move on to the real-world's achievements of exploring the skies and how both film and space industry have been pioneering a new final frontier in global economy. Archive footage and painstakingly re-enacted historical scenes open up a distinguished perspective on the connections between film, space exploration and today's advanced techniques of managing human resources in a globalized economy of information and affects.

The host/narrator is a well-known actor with a reputation in Science Fiction blockbusters. S/he guides us along the folllowing scenes, which are connected through the old film trick of matte painting. We start with the host explaing this process of combining two or more images into one. It has been mostly used to put a fragmentary studio set into a huger phantastic background, and it is traditionally achieved by masking parts of the frame for later exposure. While the host explains this special effect, s/he walks through a partially masked set that fills "wie von Geisterhand" with the backgrounds of the historical settings of our trip:

- 1- We jump right into the studio of Georges Méliès in 1902. It's one of the first film studios, made out of glass to use natural light. He has just finished the first science fiction movie, Le Voyage dans la Lune. Méliès was a true pioneer: He is accepted as the inventor of special effects. In 1896 he accidentally discovered the stop trick, or substitution, and was one of the first filmmakers to use multiple exposures, time-lapse photography, dissolves, and hand-painted colour in his films. Because of his ability to seemingly manipulate and transform reality with the cinematograph, Méliès is sometimes referred to as the "Cinemagician."
- 2 After this, the narrator presents a short overview of the transformation of the creative and anarchic haydays of film into the strictly organized studio system developed in Hollywood in the 1920s. This is illustrated through the development of special effects from an experimental approach by some enthusiasts to the industry's render farms for computer graphics of today.

- 3 Our next stop is the Sputnik crisis and the starting race for space between the US and the Soviet Union. We see Kennedy giving his famous speech, proposing to put a man on the moon within a decade. Project Apollo was started to achieve this goal, becoming one of the greatest endeavors of the 20th century. In order to coordinate the workforce of ten thousands of people new technologies of project managent were invented, some of them influential up to today's flexible production processes. Soon it became clear that Apollo was not so much of scientific value but an engineering challenge. And not only technological engineering, at that. Apollo became a role model for the mass media based engineering of society and the massive coordination of a dispersed workforce. Apollo was a project producing a major narrative, and so it's no wonder that some lunatics today interpret it as being nothing more than a film trick, the greatest film production ever. And as we know even the wildest conspiracy theories have an ontological point and a seed of structural truth in them.
- 4- The final station is the last sigh of the space age: From 1987-1989 a Texan billionaire funds the construction of Biosphere 2 in the Arizona desert. It was used to test if and how people could live and work in a closed ecological system, while carrying out scientific experiments. It explored the possible use of controlled biospheres in space colonization and also allowed the study and manipulation of a biosphere without harming Biosphere One (a.k.a. Earth). Besides some technical problems social dynamics turned out to be the main issue of eventual failure. A few years before these experiments French philosopher Michel Foucault coined the term biopower, referring to a technology of power controlling entire populations. Since Foucault's introductory research, the terms biopower and biopolitics have been widely used to analyze various aspects of today's capitalist system, supposedly colonizing and integrating each and every part of life. Once in a while it looks like a film, sometime it feels like the alien inside yourself, or you're the replicant. In any case it's the daily Sc-iFi adventure game you play in. Infinite quests: the biopolitics of Biosphere One.

Black Wrap This

Script outline for a Social Science Fiction sitcom (canceled)

Produced in a style of early cinema routines mashed up with contemporary special effects, this TV series is set in the days of early cinema. It brings together some well-known plots of the Science Fiction genre with obscure pop-cultural references.

Basic Setting:

One of the first film studios in history, built by legendary french film pioneer Georges Méliès. In the pilot we are introduced to the chaotic situation in the Atelier Méliès during the final takes of the first science fiction movie, Le Voyage dans la Lune. Méliès is best known for inventing many essential film tricks by accident, like the stop trick, multiple exposures, time-lapse photography, dissolves, and hand-painted coloured film. In every episode there's a new trick to be introduced to film history through a running gag of going about things the wrong way.

Main social frame:

The people working at studio Méliès, coming from different professional and social backgrounds. At the same time, this motley crew artistically pioneers the new medium and plays economic hazard in the fast-paced new entertainment industry.

Obviously this situation (pre-)echoes the vibrant free-lance structures of the early internet boom and the .com bubble. Indeed we are right before the early film bubble bursts... Re-organizations and consolidations take place, foreshadowed through the arch enemy of Atelier Méliès, Thomas Edison. Much more organized and economical, his industrial research labs are a growing threat to Méliès. Edison and his studio are never shown in the series, only talked about – another regular routine.

An often recurring topic is the blurring of "reality" (production, behind-the-scenes) and fiction (film) in a closed system like the studio. This becomes most evident in a later episode, when Atelier Méliès tries to film a sequel to Le Voyage dans la Lune, which preechoes many motivs of space stations in films like Silent Running or real-life experiments like Biosphere 2 in the Arizona desert.

Opening credits and theme:

The main motif is the matte painting special effect: Parts of the frame are masked in black to later insert new backgrounds etc. Through this old trick of combining different images, mostly a partial studio set with a larger, often painted background, some centra scenes of the series are introduced. Accordingly, the theme song is a cover-version of "Paint It Black", performed in a spacy ambient synthesizer style.

The main characters are all named after historical figures of the science fiction genre and the special effect industry: Georges Méliès, Ray Harryhausen, Willis O'Brien, Winsor McCay, Jean Schüfftan.

* What is Black Wrap?

Few people know about this useful product – a matte black aluminum material that is ideal for eliminating unwanted reflections, channeling light or solving light leaks. According to film workers it is one of the most useful tools on the set.