Addendum

Corrections to the text:

(A) Page 31, replace line 4 with:

'blend them together over a nominated series of frames. Frogs can metamorphose into'

(B) Page 44, replace lines 7 and 8 with:

'As an artist devoted to developing the potentialities of a new medium I experience personal growth in its application. The *newness* of new media drew me to computer art and'

(C) Page 47, replace line 23 with:

'extremely blinkered attitude to the potential of multi-media.'

(D) Page 48, replace line 8 with:

'a user's attention. I also like to think that an interactive multi-media presentation can be'

(E) Page 51, delete line 17:

'There is not much I don't know about the Pop Art style!'

(F) Page 62, replace line 7 with:

'Computers do not display moving images like film and television. They display a'

ACCESS WRITING

The written segment and documentation accompanying the multi-media research project:

ACCESS WRITING

Submitted on a series of four CD ROMs

by

ROBERT RANDALL, (RANDELLI).

1980: Post Graduate Diploma of Professional Art Studies.
(Alexander Mackie College of Advanced Education)

1991: Associate Diploma of Arts, Professional Writing and Editing.
(Royal Melbourne Institute of Technology)

Thesis submitted: 15 May, 1998.

Department of Fine Art, Faculty of Art and Design,
Monash University, Caulfield Campus.

TABLE OF CONTENTS

SUMMARY

This thesis comprises a body of studio work presented on a series of CD ROMs and is documented, critiqued and explained, in terms of its innovative concepts and characteristics, by this substantial written component. The research project *Access Writing* eventually extended to seven computer projects, presented on four CD ROM discs, and their accompanying computer artworks. This document is the accompanying explanatory text. It provides a detailed description of all of the work undertaken and fully elaborates the ideas and influences behind each project - and the goals expected to be achieved by its creation.

The main goal was to create a series of projects that demonstrate that computers can be used to create a visual arts language: a language that originates in art, literary and cinematic conventions, but is capable of extension by using the computer. For each project, a series of computer graphics was created. Each refers to visual principles found in formal painting. Through the use of cinematic and computer effects, these images are presented within the structures of the poem and the short story. Through these formats, new forms of computer narrative are developed.

The second chapter of this document provides *A Basic Introduction to Computer Techniques and Multi Media Concepts*. It clarifies the techniques and terminology expressed in this document and describes the programs and equipment used to create each project. The following chapter, *Influences and Sources*, elaborates the theories behind the body of work and comments on the influences and sources that shaped each project. The following four chapters analyse the projects as they are presented on the CD ROM discs. This analysis concentrates on the concepts and themes of each project. The art, literary or

cinematic principles evident in each project are discussed. How these principles were transposed and applied to the process of making multi-media presentations is explained and the computer processes described.

Thus, this document examines the four major works made in the course of this studio-based research. These works are *Visual Haiku*, *Funny Fruits*, *Nude Real Rude* and *Selection Stories*. It also discusses three subsidiary works created during the research project - namely *Little Gems*, *Sexist Patterning* and *Randelli's Baby Trading Cards Installation*. These subsidiary works were devised as further explorations into computer potentialities, yet they also show painting disciplines transposed into computer graphics suitable for multi-media presentations. In a closing chapter some conclusions are drawn about how the research project achieved its goal of demonstrating the development of new forms of computer language. The ramifications, and possible future applications, of the research undertaken are also briefly suggested in this final chapter.

STATEMENT

The thesis *Access Writing* contains no material that has been accepted for the award of any other degree or diploma in any university or other institution. To the best of my knowledge the written component of the thesis *Access Writing* contains no material previously published or written by another person, except where due reference is made in the text of the document. The sources of all visual images 'appropriated', in accordance with 'post modern' methodologies deliberately used for image making throughout the entire research project, are carefully noted throughout the text.

Signed .. [redacted] .....

(Robert Randall).

Date .....15 May 1998.....

Witness ..... [redacted] .....

(Frank Bendinelli).

Date .....15 May 1998.....

ACKNOWLEDGMENTS

I wish to acknowledge the assistance of my supervisor, Professor Jenny Zimmer, who has overseen the research since the project's acceptance by the Monash University Ph.D and Scholarships Committee and has assisted greatly, particularly in the final editing stages.

I also thank my associate supervisor, Mr. Patrick Hutchings, who has made himself available for advice and criticism. Acknowledgment is given to the former School of Art and Design for the opportunity to attend seminars and workshops, and to Ms Jan Liddicut of the Faculty of Art and Design for her administrative assistance. I thank the Ph.D and Scholarship Committee which, on advice of the Faculty of Arts, awarded me an APRA Scholarship to undertake the research.

I am also grateful to Warren Burt, composer, for his contribution of original music for the various soundtracks (as acknowledged throughout the text and credits) and to Frank Bendinelli for his patience and support over the five years of research.

Robert Randall.

LIST OF ILLUSTRATIONS

The illustrations are interspersed between the main sections

and illustration pages are numbered independently.

Between Pages 40 and 41:

Between Pages 110 and 111:

Between Pages 159 and 160:

Between Pages 283 and 284:

CHAPTER ONE

THE STRUCTURE OF THE THESIS

When any piece of 'software', or computer programming, is opened and displayed on a computer monitor the term that describes this action is that the program has been 'accessed'. The operator, or 'user', of the computer has been granted 'access' to all the functions of the chosen program. Within the variety of programs available, computers offer many functions that can create and manipulate graphic, text, animation, sound and even video computer data. All of this computer data can be placed in a computer 'show' program where it is then assembled, or 'edited' together, and programmed for 'display' as a multi-media presentation. The term referring to this act of producing and programming computer data is 'computer authoring', for it is a very creative form of organising pieces of disparate computer information to convey a message or tell a story. 'Multi-media' presentations are a brand new form of communication. They are 'writing', that is produced by gaining access to computer program functions. Perhaps the process that allows this art form to be created could be better described as an act of 'access writing'.

My career as a media artist began in 1972. Over the twenty years leading up to 1992, when I commenced researching *Access Writing* at Monash University, my work had been concentrated on investigating how video technology can interpret art images and theories. For example, my 1978 video installation *Figures in a Landscape* was an interpretation of Manet's painting *Dejeuner sur L'Herbe*. The 1980 series, *Video as Art*, examined six art movements of the twentieth century and depicted selected modernist styles in video, while the 1981 videotapes *Spaces* focused on six paintings by Australian

artists and investigated how those artists' use of pictorial space could be transposed to video. The 1984 video installation *Love Stories* explored how methods of production like collage could be used to construct video images. The 1988 video installation *War Story* utilised original line drawings that had been enhanced by computer graphics. Connecting all these studio works was an ongoing interest in the then current semiotics and an attempt to codify images, sounds and texts. The aim of this earlier work was to investigate how prior principles of artistic expression could be extended into the development of a video language.

However, as my research progressed over a number of years so too did developments in new technologies! Video soon relinquished its role as a prominent form of modern multi-media presentation and was replaced by the PC, or Personal Computer. The advantages of PC's are numerous. Their operation is quick and efficient. The costs of producing work on them are far lower than the production costs of video, yet they can create effects and images equal to, and in some cases superior to, those made in a television studio. The range of software, or programs, available for use on PC's varies from simple word-processing to highly advanced computer graphic design programs. Computers can display finished images, or sequences, using programs that provide all of the editing options and special effects once found in a television studio. All these facilities are available at the touch of a button, freeing the media artist from the steep costs of producing work in a commercial studio. It is easy to see why the PC has encouraged media artists to establish 'home studios'.

As an established media artist I was quick to realise that the potential for developing a post-industrial visual language was less likely to be found using video.

Video, even in its relatively short history, has become formalised and antiquated. Having based itself on cinema and television techniques it left little room for experimentation. Electronic art experimentation now falls mainly into the domain of the PC. Computer art offers greater challenges. At the moment there is no established 'school', or 'style', of computer art. Presently, computer art can only be defined as a variety of programs that can be manipulated according to the ideas of the operator. The computer artist is free to develop and explore without the constraints of formal tradition. Pursuing this freedom I moved from video production to research into the capabilities and potentialities of personal computers. My aim, like that of all visual artists, is the development of visual language - but also the formulation of a new type of visual language. I felt this task would have a far greater chance of success if the outcomes, expressed in image, text and sound, were to be presented as 'interactive' computer displays. Applying established methods of communication to computer multi-media functions could possibly evolve new forms of computer expression.

For the Doctor of Philosophy research project I therefore proposed the creation of a series of projects that would demonstrate my belief that computers can be used to extend the visual language of art. I envisaged a language that originates in established art, literary and cinematic practices but which is further synthesised and transformed by the computer. For each experiment, I intended to create a series of computer graphics that would refer to some of the visual principles that have underpinned formal painting. Then, through the use of various cinematic and computer effects, present the constructed images within the literary structures of poetry and the short story. In this manner, I hoped to develop new forms of computer narrative.

Once I had demonstrated the computer's ability to present new forms of narrative, I intended to extend these into what is probably the most exciting aspect of computer development - its potential for 'interactivity'. Computer presentations need not be passive. Interactive presentations allow the viewer, or user, the opportunity to actively participate in the way information is presented. Interactive programs mean that the viewer, when hitting a 'hot spot' or key, is presented with a choice of options for the progression of the program. The development of the presentation, or direction of the narrative, is left to the discretion of the viewer. This interactive ability has enormous potential for experimentation. It leads to very different uses of imagery and text than those with which we have traditionally been familiar. Interactivity offers opportunities for a narrative structure that is freed from predetermined forms.

The proposed body of work, entitled *Access Writing*, would be divided into three parts; each would be a progression from the other and would lead to some subsidiary projects where areas of the research required further development. The three basic components are:

(A) ***Visual Haiku*:** An examination of the principles of traditional Japanese Haiku, adapted and restructured as sixteen visual computer poems.

(B) ***Programmed Poems*:** An elaboration on the techniques developed in part (A) but expanded over seven longer and more complex poems which would also include a computer interactive component. (*Programmed Poems* is sub-divided into the series *Funny Fruits*, comprising six poems, and the *Nude Real Rude* poem).

(C) ***Selection Stories*:** A further expansion of the techniques developed in parts (A) and (B), but in this project the techniques would be applied to the principles of

short story writing. Image, text and sound would be utilised in the creation of three interactive computer short story narratives.

As work progressed on *Access Writing* it became apparent that subsidiary projects would need to be devised to investigate further areas of computer function and application. These subsidiary projects laid extra groundwork for the major works that followed them. Consequently, between the projects *Visual Haiku* and *Programmed Poems* two subsidiary projects, *Little Gems* and *Sexist Patterning*, were created. Then, between the projects *Programmed Poems* and *Selection Stories* a subsidiary project entitled *Randelli's Baby Trading Cards Installation* was developed. *Little Gems* is a computer project based on concepts of artificiality and pretence. It accents the ability of computer art to distort the boundaries between reality and illusion. *Sexist Patterning* shows how the properties of 'shape', 'form', 'line', 'colour' and 'pattern' dictate our responses to visual stimuli. *Randelli's Baby Trading Cards Installation* shows how installation computer art can be developed from an aspect of popular culture.

These subsidiary projects were devised to further explore and refine specific computer image-making processes needed for the major projects. Systems of computer programming that are required to present images in interactive display programs were thoroughly investigated.

Apart from the *Internet*, there are two popular methods of distributing computer programs. CD ROM discs are by far the superior system, but to 'cut' a CD ROM disc requires access to relatively expensive hardware. 'Floppy' discs are cheap and readily available, but most floppy discs hold only a small amount of data. They are impractical for distributing a large computer project. To reduce expenditure, the seven computer

projects that comprise *Access Writing* are presented for appraisal on four CD ROM discs, and accompany this document as Appendix 10. The CD ROM discs are:

CD ROM 1: ***Randelli's Access Writing Volume 1*** offering the major project *Visual Haiku*, and two subsidiary projects *Little Gems* and *Sexist Patterning*.

CD ROM 2: ***Randelli's Access Writing Volume 2*** offering the major project *Programmed Poems*, divided into the works *Funny Fruits* and *Nude Real Rude*.

CD ROM 3: ***Randelli's Access Writing Volume 3*** presenting the major project *Selection Stories*.

CD ROM 4: ***Randelli's Baby Trading Cards*** consisting entirely of the subsidiary project, *Randelli's Baby Trading Cards Installation*.

For ideal viewing purposes two computer systems are required to display the four CD ROM discs. Each system requires a computer, monitor, speakers, keyboard and mouse. Wall space is also required to present accompanying computer artworks. On one computer system *Randelli's Access Writing Volumes 1, 2 & 3* CD ROM discs should be displayed, while on the second system the CD ROM disc *Randelli's Baby Trading Cards* needs to be mounted as a continuous computer installation work.

The Ph.D research project, as it was originally approved by the Monash University Ph.D and Scholarship Committee, was to comprise this body of studio work comprehensively documented, critiqued and explained in terms of its innovative concepts and characteristics by a substantial written component. The seven computer projects entitled *Access Writing*, presented on four CD ROM discs, and accompanying computer artworks, therefore comprises the experimental studio work. This document, comprising the substantial written component, provides a detailed description and critique of all of

the works undertaken. It fully elaborates the ideas and influences behind each project, and outlines the goals achieved by their creation in the studio.

To facilitate a thorough appreciation of the complicated computer procedures and terminology expressed in the critiques of the computer projects created for *Access Writing*, I have supplied a short introductory chapter - 'A Basic Introduction to Computer Techniques and Multi-media Concepts'. It describes the techniques in terminology that is easy to comprehend. It also describes the programs and equipment used to create each project. The following chapter - 'Influences and Sources' - elaborates the theories that have shaped the body of work, and then offers comment on the influences and sources that shaped each separate project. Four lengthy chapters follow. These analyse the projects presented on each CD ROM disc. Conclusions about the work undertaken are presented in a closing chapter.

This project is basically research into visual language. No matter how astute the observations and criticisms of each project are, they are meaningless without viewing the seven computer works. The works were conceived for a computer, created by a computer, with the intention of being viewed on a computer. Viewing is intrinsic to the computer medium, and the experimentation has its most effective resonance within that medium. These computer works are unique. The viewing experiences they create, through a physical interactive participation with their display, is a cardinal component in the appreciation and comprehension of their functions and aims. To describe their impact in formal words and sentences is insufficient and must be accompanied by experience of the medium, whose potentialities for art and literature is the subject of this research.

CHAPTER TWO

A BASIC INTRODUCTION TO COMPUTER TECHNIQUES AND MULTI-MEDIA CONCEPTS

Throughout this document particular computer techniques and multi-media concepts will be continually referred to. Some of these techniques and concepts are quite complex. To the uninitiated they can be difficult to grasp. To facilitate an understanding of the role these techniques and concepts have in the creation of computer products, the following chapter will attempt to explain them in easily comprehensible terms. This chapter will also indicate some of the elements necessary for creating successful multi-media presentations. The versatility of the computer programming of multi-media presentations will also be briefly discussed. While this chapter is merely an introduction to specific techniques and concepts, some of these procedures will be elaborated as necessary.

Love 'em or loath 'em computers are here to stay! Today, in any professional office, you would be hard pressed not to find a computer at work. In fact, 'computer literacy' is rapidly becoming a prerequisite for most jobs. These jobs, more than likely, will be filled by a batch of young professionals quite unlike any generation that has preceded them. It represents the new crop of artists, writers, musicians, photographers and filmmakers who have absorbed new developments in technology. This generation is unfazed by the computer. The variety of commands, found in the menus and tool bars of any computer program, does not daunt them. 'Cut and paste' and 'drag and drop' are terms this generation understands and readily applies! It is adept at manipulating software and would prefer, most probably, to work with it rather than any of the traditional media.

Given the amount of software available, all fields of creative endeavour can be explored on the computer. Consider also, the cultural influences affecting this computer generation, influences that will shape and alter their creative processes.

Television was the baby-sitter of this computer generation that probably learnt its alphabet by watching *Sesame Street*! As adults, this generation regards the video remote control as an essential tool. For it, the functions 'pause', 'fast-forward' and 'rewind' are all considered part of the fun. This generation goes to video arcades and experiences virtual reality and plays computer games, 'surfs' the 'Net', watches 'MTV' and listens to CD's. This is the generation that has photocopiers, electronic organisers, synthesisers, walkmans, mobile phones and faxes, but, above all else, this is the generation that has personal computers. Unlike any other generation, theirs is a multi-media environment!

Perhaps by osmosis, this computer generation has assimilated the skills and perceptions of 'multi-media artists'. It would be hoped that the more creative of these latent multi-media artists would wish to channel their experiences into a form of artistic expression that is only now just emerging, and as yet has to be defined. One vital component of multi-media art will be the CD ROM disc. Regard the blank CD ROM disc as an empty canvas. It is the ideas that are imprinted on the disc that are truly exciting!

The CD ROM, or compact read only memory disc, is a storage and retrieval system for computer data. Digital data engraved on the disc is 'summoned' similarly to summoning data from a floppy disc. The CD ROM is an excellent vehicle for storing computer projects off the 'hard drive', or the main computer storage area - thus freeing computer storage space. The CD ROM is ideal for displaying presentations or programs running directly from the disc itself. Programs can also be 'down loaded', or transferred,

onto the hard drive from a CD ROM. Consequently, CD ROMs are replacing floppy discs as the preferred medium for the distribution of computer product. Due to their greater storage capacity, CD ROMs are increasingly linked to multi-media presentations. These presentations are notorious for their large 'files' and the demands they place on computer storage space. Freeing multi-media presentations from the hard drive and placing them on movable storage packages allows flexible products to achieve huge mass-market appeal.

Multi-media presentations are a popular form of computer application. They can be used in product demonstrations, educational and business training, conference lectures and information 'kiosks'. A kiosk is a computer installation placed permanently in a public environment to impart information - such as the kiosks found in department stores or railways stations. In fact, in any form of public or private presentation, where the emphasis is on high impact, a multi-media presentation can be successfully used.

Multi-media presentations can vary greatly in organisation, approach and content, but most share three characteristics that define them as true multi-media presentations. They integrate two or more media effects - such as graphics, text, animation, sound and video - to convey a message or tell a story. Multi-media presentations are designed for viewing on a computer monitor, and they can supply interactive options that allow an audience, or user, the opportunity to move through the presentation in a pre-determined or random way. Multi-media presentations might incorporate 'hot words' and 'hot spots' that are nominated areas of an image which, when 'clicked' with the computer's cursor, initiate programming that reveals additional data or effects. These 'hot' areas can also be programmed to direct the user's progression, or 'navigation', through the presentation. A multi-media presentation can be complex or simple, depending on the requirements.

The graphics, shown in a multi-media presentation, can be generated directly on a computer through a 'draw' program. These programs supply the 'tools', or functions, necessary to define an image, fill the image with colour or texture, and to blend various images into composites. Creating an image in a draw program requires skill at controlling the computer's cursor, through which the tools are selected and applied. The image created has a unique 'look', but making it can be a time consuming process. Less time consuming is to take advantage of 'clip art'. These are 'royalty free' images, available on commercial clip art discs, that can be imported into a computer and then manipulated and treated by the computer's functions. Another method of introducing an image into a computer can involve 'scanning in' prepared artwork, or photographs, with a 'flatbed' scanner. A 'scanner' is a piece of equipment, somewhat like a photocopier. A source image is placed on the glass flatbed of the scanner and then 'scanned' by an 'electronic eye'. A copy of the source image is transformed into digital data that is imported into the computer. Images can also be down loaded directly from the *Internet* and thus imported into the computer. Once an image is introduced into the computer the process does not usually stop there. It can be manipulated with 'filters' to alter its appearance. Filters are effects supplied by computer image manipulation programs. An excellent program is *Adobe Photoshop*. This program will be referred to constantly hereafter. It is designed to treat images obtained from external sources. There is no limit to the degree of manipulation and treatment that can be applied to any image placed into the program. It is restricted only by the imagination and computer skills of the user.

By applying collage methods to images placed within the *Adobe Photoshop* program, new images can be created from a variety of sources. The *Adobe Photoshop*

program provides a unique image-making process. Within the program images can be placed on successive layers of the work area. By using techniques called 'magic wand' and 'cut-out', images can be cut from their backgrounds and merged into a single image placed on a new background. Each layer of the *Adobe Photoshop* program can be manipulated and treated without affecting the other layers. It is only when the layers are merged, or collaged together, that the image becomes permanent.

For example, we want to create an image of a still life that contains four pieces of fruit placed on a patterned background. On the bottom layer of the *Adobe Photoshop* work area a pattern can be placed. This pattern can be generated within the program by applying the line and shape tools, then the pattern can be filled and manipulated with colours and textures supplied by the program. On the other hand, a pattern can be generated in a computer pattern program, like *Chaos*, and then imported into the work area of the *Adobe* program and placed on the bottom layer. On four successive layers, above this patterned backgound, images of the fruit can be placed. These images could have been fed into the *Adobe* program by 'scanning' techniques. The four images of fruit would still contain their original backgrounds from the source material from which they were scanned. By using the magic wand tool the pieces of fruit can be cut from their backgrounds. The magic wand provides a quick way of removing unwanted areas of an image. Choosing the tool, and then 'clicking' the cursor over the area to be removed will immediately delete any pixels of the area, within a selected colour range. For instance, if an image of a banana has a red background, clicking the magic wand tool over the red background will remove all of the red background, within a selected colour range. Any colours out of this range, but part of the red background, have to be individually erased.

A laborious, but more exact, method of removing areas of an image involves drawing around the area with the 'selection' tool. This tool draws a 'marching ants' line around the unwanted area of the image. The line consists of tiny white and black dashes which constantly blink. Hence the effect that the line 'marches' around the contained area of the image. This line is not permanent. It merely indicates that the area contained by the line has been 'selected'. Within the selection process filters can be applied to the area to alter its appearance, or the area can be deleted by hitting the 'delete' key on the computer's keyboard. A selection can also be 'inverted', or reversed. For instance, the shape of a banana can be outlined as a selection, then the selection is inverted, and the background deleted. Often it is easier to outline the key element of the image, and reverse the selection, rather than highlight each area of the background as a selection.

For our proposed still life, no matter which method - either magic wand or selection tool - has been applied to the four images of fruit to delete their backgrounds, the work area of the *Adobe* program now provides four images of fruit placed over a patterned background. Each layer contains a fruit image cut from its original background. The patterned bottom layer provides the new background of the composite image. Each layer of fruit can now be referred to as a 'cut-out'. The shape of these cut-outs can be retained in the computer's memory as 'selections'. By calling up the appropriate selection for each layer these cut-outs can then be treated with computer effects such as airbrush, gradient wash, texture or whatever. The *Adobe* program allows a vast number of filter effects that can be applied to cut-outs and selections. Effects can also be applied to the selections from 'plug-in' programs. These are effects from external programs that can be applied via *Adobe*. The permutations are endless and the results can be quite astounding.

When each fruit layer of the proposed still life is turned into a selection the layers can be individually moved to refine the design of the final image. Layers can also be repositioned within the levels of the work area. For instance, the still life image we are theoretically discussing might consist of a background over which an apple layer is placed. An orange might sit on a layer, above the apple, blocking a part of the image. A pear might sit on another layer above these layers, blocking a part of the image, and then again, on a new layer, a banana might block a part of the image. All of these layers can be individually moved to refine the composition, or the layering structure of the image can be reorganised to have the banana as the bottom element of the still life, over which the rest of the layers sit in consecutive levels. They can be placed in any order. It all depends on the composition of the final image. Furthermore, duplications can be made of each layer to 'test run' filter effects to see how they affect the overall image. Nothing is permanent until all the layers are merged into a final image. To complicate matters, a copy of the final image, created by the layers, can be saved as a separate image and the original layers can be saved unmerged, so they can be further manipulated at a later stage.

Even from this brief introduction to some of the image-making processes of the *Adobe Photoshop* program, it can be seen that it offers a vast selection of image-making possibilities. The 'trick' with *Adobe Photoshop* is learning how to utilise the options it offers. The tricks are not elaborated on in the program's manual or familiarisation lessons. They can only be learnt by working with it. However, the images created by the *Adobe* program, or any other computer image manipulation program, can provide a vital component of any multi-media presentation.

Any computer image manipulation program will also offer a 'text' command. Text can be generated by these programs and added to the design of an image. The font, size and colour of the text can be altered by the same methods that alter graphic images. Including text in a multi-media project will enhance the impact of its presentation.

Animation programs can also activate text and graphic images so that words and images become kinetic. However, like film animation, computer animation must be articulated movement by movement. This is another time consuming procedure, but combining graphics and text in cell animation sequences can enhance the dynamics of any multi-media presentation. Animation can include 'morphing' sequences that depict images mutating one into another, special effects like rotating graphics and titles, or three-dimensional 'walk throughs'. Walk throughs are sequences of three-dimensional computer animation that create the illusion that the viewer is moving through an environment. Architects most frequently use walk throughs to simulate proposed architectural projects to clients. Sound or music can be created in a computer sound program, like *Cakewalk Pro Audio*. Sound and music can also be manipulated. Spoken words or sound effects can be added to emphasise areas of a multi-media project. But, it must be remembered that animation and sound programs create large files. The size of these files has to be taken into account when creating a multi-media project. Animation and sound should be used with discretion to maximise their impact and to reduce their storage space on the computer's hard drive, and within the distribution medium.

Graphic, text, sound and animation files can be edited together in a computer media-editing program and the composite file can be incorporated into a multi-media project as a 'media clip'. A media-editing program, such as *Adobe Premiere*, offers all

the editing facilities available in a television studio. These editing programs are basically like a film or television-editing suite but for the computer. They open up entirely new terrain for they presume that the creator of a multi-media presentation understands the basic elements of film and video production. These are essential skills, for the final ingredient of a multi-media presentation can include a video sequence. This sequence, made on videotape, but adapted via a computer's 'video card' into digital data, can be shown in the presentation as a 'video clip'. Media and video clips must be used with total discretion for the files they create, which also need to be stored and distributed, are huge!

Multi-media presentations are often referred to as 'slide shows'. This is due to the manner in which they present their data for display. Within a show program, which contains the necessary programming to display computer data, the data is placed on individual slides or 'pages'. These pages are displayed one at a time, and are linked by editing techniques similar to television or film editing. The pages can also contain hot areas that reveal further data. The hot areas can provide a means to progress, or navigate, through the presentation. The display of these pages is usually initiated through making a choice, or clicking, a hot area on an 'interface' page, or 'menu' page, found at the beginning of the presentation. A menu page will list the elements of a multi-media presentation, in the same manner as a content page lists the chapters of a book. A good menu page will allow programming to be initiated that will show the contents of the program sequentially, plus 'choices' can be built into the programming of the menu page to allow each element of the presentation to be displayed randomly.

The success of a multi-media presentation rests on the design of the menu page, and the ability of the computer artist to collate the different elements of the presentation

into a comprehensive whole. Multi-media presentations are designed for computers. Only computers possess the power to unite the diverse elements and to involve the user in an intimate interactive experience. To facilitate this interactive experience, the design of the menu page must be clear and functional. The menu is the main page of the presentation. It is where the elements of the presentation are displayed and it is the point from which the presentation can progress and return. Users react strongly to how a presentation appears onscreen, how data is presented, and how easy it is to navigate through the program. A well-designed menu page will encourage the user to explore the program, whereas a fussy page will alienate. Some basic rules can be suggested for a successful menu page and presentation. Text should be clear and easy to read. The colour and pattern of the backgrounds should not distract from the data being displayed on it. Hot words and hot spots should be clearly indicated. And, finally, the navigation system of the presentation should be easy to comprehend and must work correctly and efficiently.

Navigation systems activate multi-media presentations! They are how users progress through a program. A navigation system can be simple or complicated; it all depends on the requirements. A simple system could be a 'forward button' which, when clicked, initiates a display of pages in a controlled sequence. The length of time a page is displayed, before it moves on, has been pre-defined by the computer artist. A more complicated program moves the user through the program page by page. The page remains displayed on the screen until the user clicks the next forward button. Buttons can also take the user backwards in the program, or return the user to the main menu page. In a complicated presentation the main menu page offers paths for the user to follow. Hot words or hot spots are incorporated into the menu page. After clicking the appropriate

spot, the user moves to data associated with that spot. Yet, within the data, extra buttons may activate sound, animation, media or video clips. Alternatively, the user can be taken to other areas of the program. The layers become denser as the navigation system intertwines backwards and forwards through the main menu page and the program's paths. Programming can control the navigation so that the data is displayed sequentially, or the user can be left to display the data in any order. Multi-media presentations offer versatile choices for the display of computer data. Programs can be devised to reveal their contents logically or randomly. Comprehension of the data can be rational or abstract!

Multi-media presentations are often created piecemeal. The computer artist will, for instance, create the imagery first, then move on to create the necessary text, animation and sound files. Finally, a media or video clip can be created to be included in the program. The reason for this fragmented style of production is that most computers cannot cope with having all these programs opened, and used, at the same time. There is not enough 'memory' to handle all of the programs simultaneously. Once all the portions of the presentation are created they are then imported into a multi-media show program. Consequently, the artist rarely knows exactly how the presentation will turn out until it is completed. To control this situation, and to appreciate how the production is shaping up, a 'storyboard' is essential. Storyboards convey every aspect of the presentation. They show how the interactive buttons link the pages of the program, and they indicate the effects that will occur throughout the presentation. Storyboards don't need to be great works of art. They usually are just quick diagrams or illustrations that convey the intent, but they are indispensable! A good storyboard will show, at any moment, the stage of a production. All multi-media projects should commence with the creation of a storyboard.

From this brief introduction to the various techniques and concepts inherent in devising and creating multi-media projects we can surmise, that to create a successful multi-media program, a media artist must have an understanding of the following skills:

(1) Story telling and storyboarding skills are naturally essential.

(2) The fundamental ability to create and manipulate graphic imagery.

(3) An understanding and appreciation of the basic dynamics of text.

(4) An appreciation of the power of music to enhance a mood or scene.

(5) The knowledge and ability to create and lay a soundtrack.

(6) The ability to apply animation, film and video production skills.

(7) And, finally, the ability to apply computer aided design and layout skills.

Only with the application of these skills can a media artist hope to find a way through the labyrinth of choices that interactive multi-media computer programs offer!

In conclusion, I would like to quickly indicate how the computer techniques and multi-media concepts that have been introduced above are to be further elaborated. Because *Access Writing* was devised to investigate computer functions and their applications, the projects undertaken became more complex as I came to better understand specific computer processes. Describing those processes can be quite complicated. For clarity and comprehension, this document will begin describing the computer procedures simply. Then, as the projects become more complex, so the description of the procedures will become more complicated. For brevity, once a computer procedure has been described, I will omit any further elaborations on that procedure. Hopefully, in this manner, a full understanding of the computer procedures involved in creating each project, for *Access Writing*, can be appreciated. As this

document progresses, computer procedures that may have been difficult to grasp at the beginning should become more easily comprehended.

PROGRAMS AND EQUIPMENT RESOURCES USED

Throughout the production of *Access Writing* various pieces of software and hardware, or programs and equipment, were used to create and program the data devised for each of the projects. One of the aims of the research project was to use and evaluate as many computer programs as possible that could be used to create, to manipulate, and to program computer data. Consequently, each of the projects was realised using the same set of equipment, but the computer programs varied according to individual projects. Certain programs were used again and again, but at least one new program was fully investigated within each project. Over the entire research a wide range of computer programs were thus evaluated. Their functions and applications were assessed and their advantages and limitations noted. The remainder of this chapter will outline the various pieces of equipment and programs used to create each project.

PROGRAMS AND EQUIPMENT ITEMISED

The following pieces of equipment and computer programs were used in the creation of the seven projects that comprise the research project *Access Writing*:

(1) **The Computer System.** The system I use comprises the following: a computer, keyboard, mouse, audio speakers and a monitor capable of 640 X 480 pixels resolution in 16 million colours.

(2) **The Flatbed Scanner.** Through the use of a scanner, which is somewhat like a sophisticated photocopier machine, my system offers the opportunity to scan in imagery from a variety of photographic and printed resources. At various times of the research I

had access to four computer programs that were designed for use in conjunction with a scanner. These programs were *Photofinish*, *Photostyler*, *Picture Publisher* and *Adobe Photoshop*. After trying out each program, during the research, it became obvious that they offered the same functions. As *Adobe Photoshop* was by far the most superior image manipulation program, offering a wide choice of applications, this was the program I subsequently used regularly in conjunction with the scanner. As work progressed on the projects, and I began to appreciate the potential of the *Adobe* program, this program became the principle image-making program used for most of the projects.

(3) **The Microsoft Word Program.** This program is the best word-processing program currently available. It is used on computers worldwide and its features require no elaboration. Anyone who has a computer probably uses, and knows, the program. The *Microsoft Word* program was used to devise storyboards and scripts, and to write production and editing schedules. It was also used to generate relevant correspondence, charts and tables. This document was produced using this program.

(4) **The Computer Printer.** A computer printer was used to print all *Microsoft Word* text files and to also produce full colour 'hard copy' prints of artwork that accompanies specific projects. The printer was also used to print colour storyboards, and examples of images from the screen when it was necessary to see how the image looked removed from the computer environment. My 'bubble jet' printer produces images with ink cartridges. The images have a unique 'silk-screen' quality caused by the density of the ink. I find this appealing. However there is a drawback with the printer. The largest image it can produce is A4 size. A 640 X 480 pixels size image will fit onto this size paper, but it can only fit one image per page. Consequently, printing a large run of images

can become quite expensive, especially when you consider each sheet of presentation paper costs $2.00 and the ink cartridges cost $50.00 each. The costs soon mount up while doing a few test runs and reprinting the occasionally flawed copies.

VISUAL HAIKU

The following programs were used in the creation of the *Visual Haiku* project:

(1) **Corel Draw.** This is a basic drawing program. Images can be generated from scratch utilising the line, shape and paint tools. A limited amount of texture and pattern can also be applied to the images. Some special effects, such as 'trail' and 'image blend', are available in the program but as these effects are rather obscure, it seems pointless to include them as they have a very limited use. The strength of the program is its ability to manipulate the thousands of pieces of clip art that are provided. The pieces of clip art have been produced in the program, and each piece can be broken down into separate components and the components manipulated independently. The clip art can also be assembled to create new collaged images. For *Visual Haiku* I more or less restricted myself to using the program as a means to create collaged images. The major draw back of the program is the way in which the image resolves itself on the screen. When creating an image, after a command had been given to the computer and the cursor released, the image wipes from the screen and recommences drawing itself from the beginning of the image manipulation process. This occurs after each and every command. Now, that is not too bad when you have only given the image perhaps one or two commands because the redraw process takes a fraction of a second. But, when an image has been created by collage and manipulation methods one has used thousands of commands and the redraw process can take up to ten minutes. The more complicated an image becomes the longer

the redraw time is for each image. This kills any sense of spontaneity in the image-making process. To wait ten minutes to see the results of a command I found to be a real drag, especially if I didn't like the results and wanted to put the image back the way it was: another ten minute wait! After I had created the images for ten computer *Haiku* in the *Corel Draw* program I'd had enough, and decided it was time to move on!

(2) **Tempra Graphics.** This is an image manipulation program. It is ideal for collaging and manipulating scanned images or images imported from photographic clip art CD ROM discs. The program provides a comprehensive selection of tools and filter effects. It also has its own version of the magic wand and selection tools. Even though it doesn't provide a layering method of compiling images, sections of an image can still be turned into cut-outs and the cut-outs can be moved and altered independently. The *Tempra Graphics* program was superb for learning the techniques of manipulating and collaging scanned and acquired images, however when I upgraded my computer to a *Windows* platform the program no longer worked in my computer. *Tempra* never upgraded to the *Windows* platform and has consequently disappeared from the market. This is a shame, for it was a great program and I would have recommended it to anyone starting out in the image manipulation business. In *Visual Haiku* using this program created the images for the final six poems.

(3) **Chaos Software.** This program utilises 'chaos' and 'fractal' theories to produce random patterning. Coordinates are placed on a grid in the program's work area then, from 'drop down' menus, the type of chaos or fractal pattern to be applied can be selected. Colour schemes for the patterns can also be nominated. The program is then told to make the pattern. Moving the coordinates will alter the pattern. The permutations are

endless. The patterned image can be imported into a manipulation program and can be used as an element of a design. Magic wand or selection tool methods can extract cut-outs of the pattern, or they can create a selection to be applied over other images. I use this program occasionally to create pattern sources. But, I don't use it with the same frequency I once did, for I notice a similarity in the look of the patterns the program creates, even though each one is supposed to be individual. For *Visual Haiku* chaos patterning was used sparingly as a means of creating source patterns.

(4) **Cakewalk Pro Audio.** This is an excellent program in which to create and manipulate sound sources. The program offers two methods that can be used to create music or soundtracks. Within the program's work area a musical composition can be written as notes on a music chart. Filters representing musical instruments can be nominated to play the composition. The program will interpret the composition as synthesised sound. Alternatively, a piece of music can be selected from a sound clip library, then sound filters can be applied to the clip to alter its tempo, rhythm and beat. The instrument filters that originally played the selected piece of music can be changed and their effects altered. Consequently, the original can be turned into a new piece of music. Sound or music can also be 'sampled' from external sources and altered in the same manner. For media artists who might not possess formal musical skills, this program offers an exceptionally easy way in which to create music or soundtracks to be included in multi-media presentations. For *Visual Haiku* sixteen pieces of music were created, one for each poem, using a combination of both production methods. A piece of music was also created to be used in the opening title and closing credits sequences of the *Randelli's Access Writing Volume 1* CD ROM disc multi-media presentation.

(5) **Multi-media Toolbook.** After all the data required for a multi-media project has been created in their specific programs, these files are imported into a show program and programmed for display. The *Multi-media Toolbook* program is a highly complex state of the art program, designed for displaying interactive multi-media presentations. I chose to use this program because of its reputation, but I admit to finding it intimidating. Especially when confronted for the first time. To program the data for display requires lengthy commands to be written into the program in a unique computer language. To learn this language requires considerable time and effort and familiarity with the program's functions. For *Visual Haiku* all of the data created for the project was imported into the *Multi-media Toolbook* program. Then, I set about programming the data as a simple interactive presentation. A simple presentation suited the form of the project and gave me an opportunity to learn the subtleties of *Toolbook* in easy steps. I decided to reserve any decisions about the suitability of the program for application to my research until I had worked with it for a while!

LITTLE GEMS

The following computer programs were used in the creation of the *Little Gems* project:

(1) **Tempra Graphics.** The images for *Little Gems* were created before my computer was upgraded to the *Windows* platform. Therefore the images were made using *Tempra Graphics*. For this project emphasis was placed on the exploration of the effects of colour washes applied to 'greyscale' images, or images that were rendered in shades of grey and then colourised through the application of filter effects.

(2) **Cakewalk Pro Audio.** A short fanfare was created in *Cakewalk Pro Audio*. This fanfare was used to highlight moments in the multi-media presentation of the project.

(3) **Tempra Show.** On completion, *Little Gems* was to be exhibited as a computer installation in a Sydney gallery. Therefore, the project had to be programmed as a separate work as well as part of the *Randelli Access Writing Volume 1* CD ROM disc multi-media presentation. At that time I was still dissatisfied with the *Toolbook* show program and thought that *Tempra Show* might be a viable alternative. *Tempra Show* turned out to be successful. All of the programming commands in *Tempra Show* are given to the computer through drop down menus. The program requires no computer language to convey its instructions. *Tempra Show* was an extremely easy program to operate and it was virtually impossible to make a programming mistake in it. However, there was one major draw back. Any *Tempra Show* presentation can contain no more than three hundred presentation pages. This was its size limitation, although suitable for *Little Gems*, it would have been impractical for any of the other proposed projects. There was also a problem with the distribution method provided by *Tempra Show*. The program lacked a CD ROM interface; consequently the multi-media presentation of *Little Gems* could only be distributed and stored on floppy discs. For its exhibition in Sydney this meant that the project had to be stored and transported on thirty floppy discs. This was an impractical method of storage and distribution. All round, even though *Tempra Show* was a great program to work with, it presented too many practical problems to be viable. Of course, the *Windows* upgrade of my computer ended any speculation about trying to solve those problems. *Tempra Show* did not operate on the *Windows* platform!

(4) **Multi-media Toolbook.** The programming devised in *Tempra Show* for the display of *Little Gems* was reproduced in *Multi-media Toolbook*. This allowed *Little Gems* to be part of the *Randelli's Access Writing Volume 1* CD ROM disc multi-media presentation.

SEXIST PATTERNING

The following piece of equipment and computer programs were used in the creation of the *Sexist Patterning* project:

(1) **A Polaroid Camera.** To create source imagery for *Sexist Patterning* close up photographs of natural textures were taken using a Polaroid camera. These photographs were then scanned into the computer and the images used to create various backgrounds and patterns necessary for the project. The Polaroid camera proved to be a very quick and efficient method of acquiring source imagery. Polaroid photographs also proved to have a size and image resolution that lent them well to scanning techniques.

(2) **Adobe Photoshop.** Before starting work on *Sexist Patterning*, my computer was upgraded to a *Windows* platform. One reason why this upgrade was undertaken was so that I could take advantage of the *Adobe Photoshop* program. This program is the best image manipulation program currently available. It offers a wide range of graphic applications and filter effects through which scanned and acquired images can be treated and manipulated. The magic wand and selection tools allow for cut-outs and selections to be efficiently and easily created. The ability for these to be displayed and moved on successive layers of the work area also allows for imaginative methods of image creation to be employed. *Adobe Photoshop* is my preferred image-making program for any computer project. The program is very complex. It continually offers new possibilities. I have been using it for some time, yet I still feel as if I have only just scratched its surface! For *Sexist Patterning* emphasis was placed, within the project, on developing the potential of cut-outs and selections to create diverse pattern effects, by treating and altering areas of an image contained within a cut-out or selection with filter effects.

(3) **Cakewalk Pro Audio.** In multi-media presentations sound must be produced in a sound program and saved from that program as a WAV or MIDI file. For *Sexist Patterning* a Polaroid camera click was sampled in *Cakewalk Pro Audio* and saved as a WAV file. No further effects were applied. The click was imported into *Multi-media Toolbook* as a WAV file, and then used to highlight the multi-media presentation.

(4) **Multi-media Toolbook.** All of the data created for *Sexist Patterning* was imported into the *Toolbook* program and programmed for display as part of the *Randelli Access Writing Volume 1* CD ROM disc multi-media presentation. On this disc were placed *Visual Haiku, Little Gems* and *Sexist Patterning* programmed as separate presentations. Opening titles and closing credits sequences were devised and programmed for this disc, and the disc contained a menu page on which the choice of programs was presented. This disc was the first to be completed using the *Toolbook* program. At that stage, I still wasn't thrilled with the program. I thought it far too complex for my needs. Also, I hadn't come to terms with the forms of language required for programming the data. Nevertheless, I decided to persevere with it, hoping that with familiarity I would find it less intimidating!

FUNNY FRUITS

The following computer programs were used in the creation of the *Funny Fruits* project:

(1) **Adobe Photoshop.** Within *Funny Fruits* further applications of the *Adobe Photoshop* program's cut-out and selection procedures were developed. The *Adobe* program allows an area of an image, contained by a cut-out or selection, to be duplicated and then placed in the work area on a new layer, in exactly the same position but at a different level of transparency. For *Funny Fruits* an area of an image was turned into a selection, this selection was duplicated onto a new layer and then, within the original

selection, pattern was substituted for the original image. Copies of the duplicated selection were placed into new layers, at different levels of transparency. Each layer, merged with duplications of the bottom pattern layer, was saved as separate images. Over a programmed sequence of images, the patterning becomes more obvious. The pattern appears to build up in the area that was originally chosen as the selection.

(2) **Kai's Power Tools.** This program provides a vast number of additional filter effects that can be applied to an image. Images can be imported into the program and have effects applied to them within selected areas. Or, alternatively, an area can be selected in an image in the *Adobe* program then, using a procedure called 'plug in', the effects of *Kai's Power Tools* can be applied directly to the selected area of the image within the *Adobe* program itself. The effect is the same; it is only a convenience to use the plug in facility. Plug in options only work if there is sufficient memory space within the computer to allow both programs to operate simultaneously. Some computer systems don't have enough 'RAM' to provide this function; hence the ability to use *Kai's* directly or indirectly. Within *Funny Fruits* many *Kai's* filter effects were explored to create patterns for the selected areas of the images. In this way a full appreciation of the range of the *Kai's Power Tools* program was achieved. *Kai's* is another program I use regularly because the permutations of its filter effects are unlimited. However, once an effective pattern has been achieved the image should be saved immediately, for it is impossible to recreate the pattern if the coordinates of the program are altered, or the program closed.

(3) **Gallery Effects.** This is another filter program that provides additional graphic effects for application to an image. However, this program operates purely as a plug in option, and can only be used in conjunction with *Adobe Photoshop*. In more

recent versions of *Adobe*, *Gallery Effects* filters are provided and need not be purchased separately. The strength of *Gallery Effects* is that each filter effect comes with specific commands and options in drop down menus. Once a desired effect has been achieved, the commands and options used to create the effect can be noted and the effect can be recreated exactly the same at any time in the future. Practically every filter effect this program offers was explored in *Funny Fruits*. *Gallery Effects* is another of the programs I use constantly for the reliability of its effects and the precision of its functions.

(4) **Cakewalk Pro Audio.** For *Funny Fruits* six short musical 'loops' were devised in *Cakewalk Pro Audio* using a combination of sampled sounds and written notes. These loops provided the soundtracks for the six poems that comprise the project. Loops were used in this project, as opposed to continual pieces of music, to overcome programming problems that were discovered when programming the first CD ROM disc. Those problems will be elaborated. At the same time that the loops were created in *Cakewalk Pro Audio*, a loop was also created to play during the opening and closing sequences of the *Randelli's Access Writing Volume 2* CD ROM disc multi-media presentation.

(5) **Multi-media Toolbook.** All the data created for *Funny Fruits* was imported into *Multi-media Toolbook* and programmed as part of *Randelli's Access Writing Volume 2*.

NUDE REAL RUDE

The following programs were used in the creation of the *Nude Real Rude* project:

(1) **Adobe Photoshop.** For the *Nude Real Rude* project, methods of collage were applied in the *Adobe Photoshop* program to create source images to be used in the 'morph' sequences required for the multi-media presentation of the project. On layers in the work area of the *Adobe Photoshop* program, areas of images were turned into

selections and duplicated and reversed. They were then positioned on new layers to create the effect of abstract biomorphic shapes derived from the male torso.

(2) **WinMorph.** This is a unique program that can take two separate images then blend them together over a nominated series of frames. Frogs can metamorphosis into birds, a boy into a panther. The program offers a variety of effects. The *WinMorph* program creates the transformation effect through a computer process called morphing. By designating points on each of the two selected images placed in the work area of the program, the computer will make the adjustments to reconstitute one image into another. However, when I was working with this program a problem became apparent. Though one section of the images might morph successfully, another section could disintegrate into tears and stretches. To overcome this, you must move the designated points onto another section of the images and try again. This time the tear might be in another place. The designated points might function correctly to begin with, but have repercussions elsewhere in the transformations. One must keep trying until the right formula is found. A good morph can only be achieved by trial and error. Once it has been achieved, the resultant morph sequence can be quite remarkable. These morph sequences display a strange, surreal quality as they move through the permutations of transforming one image into a different image. The *WinMorph* program was used successfully in *Nude Real Rude* to create the morphing sequences needed for the multi-media presentation of the project.

(3) **Cakewalk Pro Audio.** For *Nude Real Rude* soundtracks were created in the *Cakewalk Pro Audio* program to accompany the morph sequences created for the project. Blending sampled sound, from a series of 'gay' pornographic videotapes, with original music composed in the *Cakewalk Pro Audio* program created these soundtracks.

(4) **Adobe Premiere.** Within a multi-media presentation graphic, text, sound and animation files can be edited together and displayed as a media clip. A computer media-editing program is needed to edit the source files together. The *Adobe Premiere* program is excellent. It offers all the editing facilities available in a television studio. The program is an editing suite for the computer. The work area of the program is horizontally divided into bands. The source files and visual interpretations of the editing effects that will join the files together are placed in these bands. All of this data is depicted as tiny 'thumbnail' images and graphs, so that the editing procedures can be done visually. Sections of each source file can be cut and moved around in their bands. Consequently, the editing process involves re-positioning chunks of the thumbnail images and graphs. Once the data is placed in the desired order, the edit can be previewed before the program makes the final cut. This ability to edit a media clip through cut and paste techniques is the strong point of the *Adobe Premiere* program. At all times it is possible to see a visualisation of how a media clip is taking shape. This basically means that you only have to edit a media clip once. Re-edits, theoretically, are not necessary, for all creative decisions are seen, and previewed, before committing to a final edit. For the *Nude Real Rude* project morph sequences, which are a form of animation, were edited and combined with soundtracks in the *Adobe Premiere* program, to create media clips that would be displayed from interactive choices made during the multi-media presentation of the project.

(5) **Multi-media Toolbook.** All the data created for *Nude Real Rude* was imported into the *Multi-media Toolbook* program and programmed for display as part of *Randelli's Access Writing Volume 2* CD ROM disc. However, because *Nude Real Rude* included the display of media clips, stress was placed on learning the appropriate procedures and

programming to display them. Within a multi-media presentation media clips must be displayed in a 'window'. These windows are invisible rectangles placed on a page of a program. They are programmed to allow a moving media clip to be displayed over a static background. Considerable time was spent, while making *Nude Real Rude*, in developing the necessary programming procedures required to display media clips. However, as a result of perfecting these techniques, I discovered that media clips require a huge amount of computer memory space. While they impart a high degree of impact to a presentation, due to their file sizes, they must be used with discretion.

The *Randelli's Access Writing Volume 2* CD ROM multi-media presentation is comprised of *Funny Fruits* and *Nude Real Rude* programmed as separate presentations. Opening titles and closing credit sequences were also devised and programmed for this disc. The disc contains a menu page on which the choice of programs is presented, for selection. This disc was the second to be created in the *Toolbook* program. On completion of the disc, I decided to abandon *Toolbook*. I was continually frustrated with the program, finding it too difficult and complex to feel comfortable using. To master the program, I realised, would take years. I didn't have that amount of time available to learn a program if I wanted to finish all of my proposed multi-media projects within the time allocated for the research. I therefore sought a less complex and more accessible show program!

RANDELLI'S BABY TRADING CARDS INSTALLATION

The following computer programs were used in the creation of the *Randelli's Baby Trading Cards Installation* project:

(1) **Adobe Photoshop.** *Randelli's Baby Trading Cards Installation* allowed for an investigation into the effects of colourising, gradient washes, and pattern, when applied to

areas of an image. These effects were applied by refining the procedures of the cut-out and selection applications available in the *Adobe Photoshop* program. Areas of an image of a baby were turned into cut-outs and selections. These were duplicated onto successive layers of the *Adobe Photoshop* work area and then either a colourising, gradient wash, or pattern effect was applied to each layer. All the layers were merged and the image saved. This procedure was repeated until all the images necessary for the project were created.

(2) **Kai's Power Tools.** Within the *Randelli's Baby Trading Cards* project the *Kai's Power Tools* program was used to create patterns that could be applied to the images. These source patterns were applied through the use of cut-outs and selections on successive layers of the *Adobe Photoshop* work area.

(3) **Gallery Effects.** For *Randelli's Baby Trading Cards* the *Gallery Effects* program was also used to create patterns that could be applied to the images. These source patterns were also applied to the images through the use of cut-outs and selections on successive layers of the *Adobe Photoshop* work area.

(4) **Cakewalk Pro Audio.** Within the multi-media presentation of the project *Randelli's Baby Trading Cards* specific interactive actions were accented through the use of sound. When particular interactive options were clicked, apart from additional data being displayed on the screen, short pieces of music would play during the time the data was shown. These pieces of music were created by controlling the tinkle of bell sounds found on the sound card *Wind Chimes*, then blending those tinkles with the sampled and synthesised squeaks of rubber toys. These squeaks suggested the gurgles of a baby.

(5) **Compel.** *Compel* is a very simple and easy to use show program. I chose to use it for programming data in multi-media presentations after deciding to abandon the

Toolbook program. *Compel* requires no computer programming language for all commands are decided through drop down menus and drag and drop choices. Again, it is a program in which it is practically impossible to make a technical programming error. Any errors in a presentation would be caused through bad creative choices rather than technical flaws. The *Compel* program is, in reality, a scaled down version of *Toolbook*. I had initially disregarded *Compel*, for it is made specifically for commercial application. Within the program are pre-set 'folders', or presentation formats, designed for product promotion, report and conference presentations, or business training workshops. These folders come with prepared backgrounds, charts, graphs and interactive text layouts. When you select a folder, you are automatically presented with a prepared multi-media presentation format. All you do is fill in the gaps in the folder with your own data.

After taking a second look at the *Compel* program, I realised that with the programming experience I had gained from *Toolbook*, I could easily devise trick programming that would override the built in options of *Compel*. In essence, I would then have a scaled down version of the *Toolbook* program, offering all its advantages without the hassles of its complicated computer programming language. A couple of test runs proved that the overriding trick programming was indeed easy to do, so I now use *Compel* with trick programming for all my interactive multi-media presentations. The *Compel* program works like a breeze used in this manner. Why I was never told about this simple trick programming I'll never know, it could have saved me a lot of time, money and trouble. I presume it has something to do with marketing computer programs! The creators of software always hope that you'll buy their next upgrade or plug in. The same applies to the manuals supplied with the software, which never tell the whole story.

There is really no way to learn a program other than to work with it. Working with *Toolbook* showed me how I could make *Compel* work for me.

All of the data created for *Randelli's Baby Trading Cards Installation* was therefore imported into the *Compel* show program and programmed for display as a CD ROM disc multi-media presentation. The CD ROM disc comprises the whole project.

(6) **Adobe Pagemaker.** This is an efficient layout program. It enables all the components of a publication to be assembled and 'layed out' ready for printing. For example, if you were to make a cookbook the recipes, food photographs and author's comments would be imported into the program, and layed out page by page in the way they are to appear when printed. The *Adobe Pagemaker* program produces a file containing the article, document or book exactly as it is to appear in the publication. That file can then be transferred to a floppy disc and taken to a printer, who can produce the publication to exact specifications as originally recorded in the *Adobe Pagemaker* program. This program is used throughout the printing industry from mainstream publication houses to small independent desktop publishers.

The *Randelli's Baby Trading Cards Installation* project comprises a multi-media presentation, accompanied by hard copy prints of artwork derived from the images created for the project. As previously explained, creating hard copy prints can be expensive. To reduce costs, a layout was devised in *Adobe Pagemaker* that contained six images at a time. All the images required for the installation portion of the project were printed from this layout. The design of this layout basically affected the overall concept and structure of the project. These issues will be elaborated on in some detail later.

SELECTION STORIES

The following programs were used in the creation of the *Selection Stories* project:

(1) **OmniPage.** This is a character recognition program. Printed text, from any source, when scanned into the computer through the *OmniPage* program will appear in the computer as formatted text. In other words, the text can be cut, moved, pasted, or duplicated immediately, as if it had been manually typed into the computer. For instance, if text is scanned into the *Microsoft Word* program, through the *OmniPage* program, all the functions of the *Microsoft Word* program can immediately be applied to the text. *OmniPage* places any printed text into a word program and removes the task of transcribing and formatting it by hand. It is a very useful program! For *Selection Stories* sections of text, derived from a series of 'pulp fiction' novels, was scanned into the *Microsoft Word* program using *OmniPage*. This text was then restructured and edited in *Microsoft Word* to form the basis, and act as a guide, in the construction of the stories created for the project. Bearing in mind the copyright issues and murky areas of appropriation vis a vis plagiarism, I would like to stress that this methodology was employed in this case for research and study purposes only, and under no circumstances was the scanned material intended for publication.

(2) **Adobe Photoshop.** All the methods of image manipulation that were developed for the first six projects of *Access Writing* were brought together in the images created for the *Selection Stories* project. This included all the procedures of layered collaged image-making techniques, and the effects of graphic and filter effects on areas of an image contained by a cut-out or selection.

(3) **Gallery Effects.** For *Selection Stories* the *Gallery Effects* program was used to create a textured 'burlap' graphic effect, which was applied to sections of some of the images created for the project. This effect was applied to some of the images through the use of selections on successive layers of the *Adobe Photoshop* work area.

(4) **Hollywood.** This is an animation program especially designed for children. Within the program are a set of prepared backgrounds and characters. By writing a 'script', in the work area of the program, telling the characters where to move and what to say, the computer will transform those instructions into audio and animation. For *Selection Stories* I was interested in taking advantage of the vocal synthesiser, provided in the program, to create a series of synthesised 'voice-overs' that would underscore sections of the visual display for the multi-media presentation of the project. Within the *Hollywood* program, the text for the voice-overs had to be written into the script page so that it could be synthesised. I found that the program synthesised the text, as written, but words were often mispronounced. Writing the words phonetically sometimes solved this problem. Adding punctuation, at the beginning, end, or in the middle of a word, could also improve the voice rendering. Creating the voice-overs in the *Hollywood* program was time consuming. If I had to do it again I would probably sidestep computer programs and produce it directly with audio technology. The *Hollywood* program offers very little. I investigated its potential, and found it lacking!

(5) **Cakewalk Pro Audio.** For *Selection Stories*, the voice-overs, created in the *Hollywood* program, were copied into the *Cakewalk Pro Audio* program. Within it the voice-overs were merged with musical soundtracks which were created from a

combination of original music and sampled sound bites. The merged soundtracks were then saved as WAV files for programming in the multi-media presentation of the project.

(6) **Compel.** All of the data created for *Selection Stories* was imported into the *Compel* show program and programmed for display as the *Selection Stories* CD ROM disc multi-media presentation. The disc comprises the whole project.

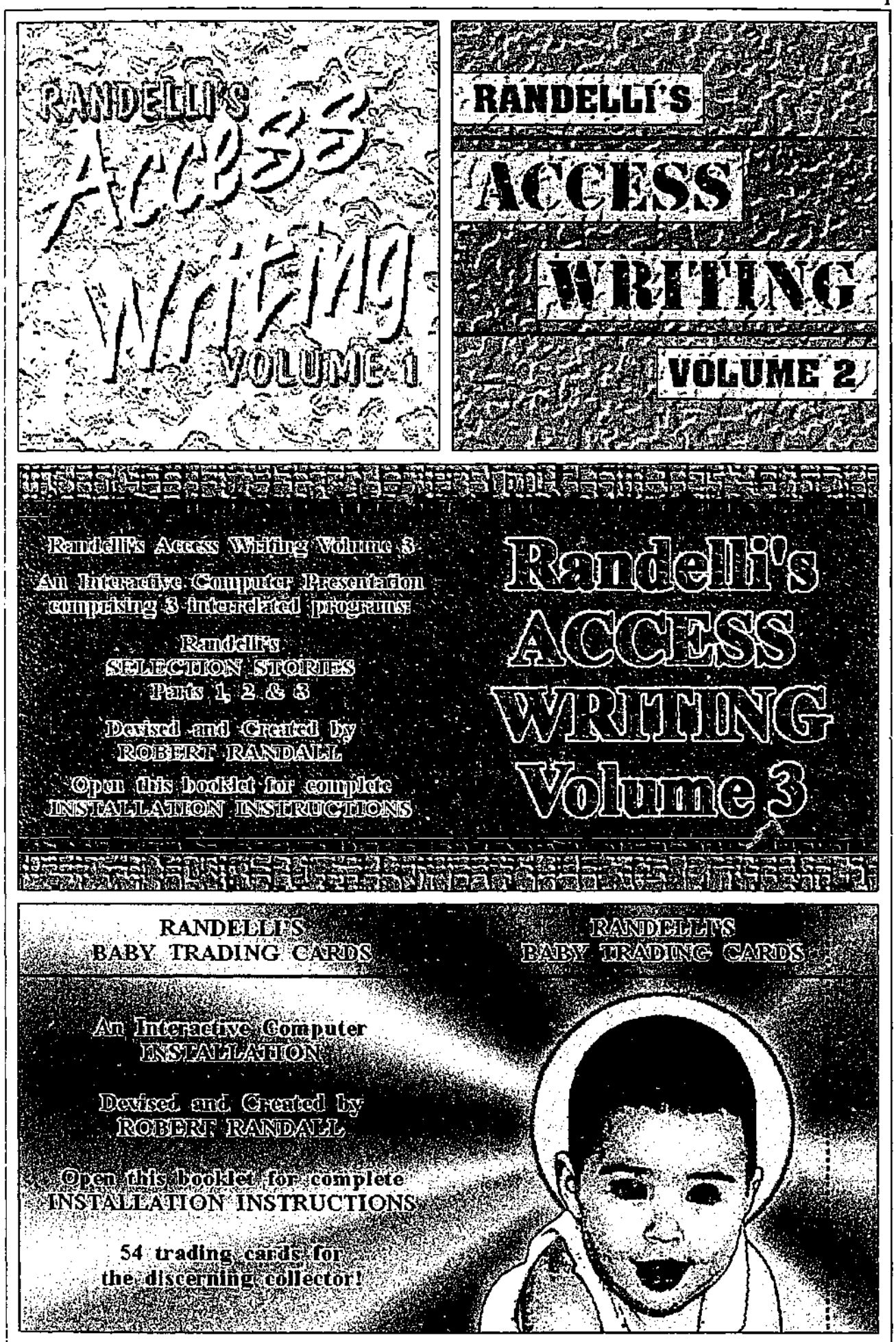
THE BOOKLETS AND BACK 'SLIP' ARTWORK

Each of the four CD ROM discs produced for *Access Writing* required a booklet and back cover. (Illustration Example 1: The Four "Randelli" CD ROM Disc Covers). The booklets contain a brief synopsis of the programs placed on each disc. They also provide technical information necessary for playing the CD ROM discs on a computer. The booklets were designed to be slipped into the front casing of plastic CD ROM covers, consequently the design of the front cover of the booklets was also to function as the cover for each disc. The back covers of the booklets were to be reproduced as separate slips, to be placed in the back casing of the plastic CD ROM covers. The following programs were used to design and create the artwork and contents of each booklet:

(1) **Adobe Photoshop.** Computer image manipulation methods were employed in *Adobe Photoshop* to create four distinctive booklet cover designs. The design of the covers for the *Randelli's Access Writing Volume 1 & 2* CD ROM discs was then carried through as the design for the images created for the opening titles, closing credits and menu pages for the multi-media presentation of those discs. For the CD ROM discs *Randelli's Access Writing Volume 3* and *Randelli's Baby Trading Cards Installation* the design of the opening titles, closing credits and menu pages for each project was adapted as the design for the booklet covers of those discs.

(2) **Adobe Pagemaker.** The artwork for the covers of the CD ROM discs was imported into a layout designed in the *Adobe Pagemaker* program. Here, the titles of each disc, and other necessary text, were placed on the covers and the images were printed as full colour hard copy. The artwork for each back cover of the booklets was then imported into a separate layout, designed in *Adobe Pagemaker*. Here, the artwork was adapted as slips to be placed in the back casing of plastic CD ROM covers. The images were printed as full colour hard copy. Finally, in another separate layout, designed in the *Adobe Pagemaker* program, four pages of black and white imagery and body text were created, with the necessary variations and alterations, to create the pages for each booklet. These content pages were printed as black and white hard copy. All the hard copy was then collated, where applicable, stapled and placed in the appropriate plastic casings.

This chapter has listed the pieces of equipment and programs that were used to create each of the projects undertaken in *Access Writing*. It has itemised and briefly assessed the computer programs used in each individual project. These brief assessments have introduced some of the computer procedures and techniques employed in the creation of the seven interactive multi-media presentations that comprise the studio-based research. Those computer procedures and techniques will be further elaborated as each project is subsequently analysed in depth.



Example 1: The Four "Randelli" CD ROM Disc Covers.

CHAPTER THREE

INFLUENCES AND SOURCES

This chapter will initially discuss some of the influences and sources that shaped the overall approach to *Access Writing*. It will then elaborate the main ideas behind each specific project. The sources fall into three broad areas:

(A) Computer technology.

(B) Art styles and theories influencing the artwork created for the research project.

(C) Methods of presenting computer data in multi-media interactive presentations.

Traditional, formal research methods had to be modified under the circumstances. To begin with, computer art and multi-media presentations are a new art form. There is not a body of written work that can be referred to when discussing this art form. Books that are currently available usually only contain a collection of images that have been created on a computer. They present detail as to *how* the images were created rather than investigating *why* the images were created. Possibly the authors or editors of these books have avoided discussing artistic styles or theories because the imagery is drawn from a variety of sources. There is little held in common between computer artists other than the fact that their images have been created on a computer. His or her work practices will be different - depending on which aspects of computer production each artist is involved with. Some artists are concerned with creating computer images from mathematical equations, while others are concerned with manipulation of 'found' imagery. Others are involved in developing computer images from the tools of graphic programs. In each case, a different method of computer application is applied. The authors or editors of

computer art reference books basically devote their energies to categorising the stylistic similarities between computer artists and their work methods, not their concepts. Consequently, these reference books provide little unless you are familiar with the terms and work practices being discussed. They are essentially manuals that describe various approaches that can be taken, and little more than catalogues that list the currently available programs, and give ideas as to how these programs can be utilised. Again, these manuals mean little unless you are familiar with the programs they discuss. Under these circumstances they are not absolutely necessary, for if you have a program installed on your computer, it is more than likely that you have already explored the handbook that accompanies the program and tried out the lessons and work examples that are usually provided. Consequently, it is not imperative to refer to current publications when the best references available are the computer programs themselves and their handbooks. Only by extending the potentialities of a program can the full potential of a program be realised.

The programs discussed in the previous chapter were purchased with handbooks and work examples. These were thoroughly explored while I familiarised myself with the programs. When I felt I was ready to apply a program it was used in the creation of a work for *Access Writing*. This preliminary investigation extended into the research that produced the specific projects. Understanding what each program, used in the research project, was capable of doing determined the creation of projects. In some instances, such as the *OmniPage* and *Hollywood* programs, this research determined that they would only be applied to one project, whereas with more complex programs, like *Adobe Photoshop*, the research into its potentialities continued throughout the entire research project.

Apart from restricting my research to specific computer programs, I particularly wanted to prove that computer technology was capable of being used to create original, personalised, artworks and therefore I did not want my work to be affected by especially commercial applications of the medium. I avoided, as far as possible, other applications of computer programs in the hope of developing a style of computer art and presentation that would be unique, and the result of my own investigations into the medium. *Access Writing* was not intended to be an amalgamation or adaptation of previously observed computer work. If, per chance, some of the effects I developed resemble established methods of computer art production and presentation then that means that these are effects generally inherent in the medium, and almost impossible to avoid. I have no qualms about their appearance in my projects because it shows that they are integral to art created in this medium. In the process of discovering my own approach to computer applications I deliberately tried to turn a blind eye to any influences that would hinder the search for unique effects for multi-media presentation.

When I began my media career as a video artist in 1972 I took a similar approach to video art. I rejected established methods of film and television production and approached the video medium afresh, developing an individual approach to video art. This is the responsibility of the artist. My video work tried to identify what was unique to the medium and what could be taken from other areas - such as art, literature, film and television - to best exploit the qualities of video. Over a twenty-year period it was hard not to be exposed to other forms of video, especially when I started to sit on committees and began to work as a video curator. However, I avoided being influenced by the work of others and by virtue of my originality was invited to participate in two Sydney

Biennales, two Paris Biennales and a Venice Biennale. I had exhibitions throughout Europe, Canada and the United States and showed video extensively around Australia. It was my determination to extend the potentialities of video art that led to my success. When I first approached the computer medium I decided that a similar approach was necessary if I was to develop unique work for *Access Writing*. The unique status of the work created throughout the research shows the validity of this approach.

As an artist devoted to developing the potentialities of new medium I experience personal growth by using the medium. Their 'newness' drew me to computer art and multi-media presentations. I am excited by the fact that they have burst onto the scene with no previous history. There are no formulated theories to uphold or challenge. No critic can safely judge that a piece of computer art is either good or bad for there is no determined critical basis for such judgements. The present and future generation of computer artists must create the foundations of artistic endeavour in this medium. It is their role to develop a new multi faceted computer language capable of producing art. Much experimentation should take place before it can be said that the computer has produced a 'style' in historical terms. For the moment, each computer artist must discover his or her individual style within as yet undetermined stylistic boundaries.

Throughout *Access Writing* I have been finding my own computer style and developing the use of a personal computer language. The seven multi-media projects became progressively more complicated as I explored different methods of creating computer imagery and programming multi-media presentations. Connecting these works were applications of art, literature and cinema theory as I was able to apply them to computer functions. I used specific literary structures and transformed their codes into

forms of multi-media expression. I studied the construction of poems and short stories and questioned whether the meaning of the literary work could be made clearer if another media replaced some of the text. For example, instead of writing, "the sea was rough and blue", could I show a clip of a stormy sea? Later in a project the line, "red rage engulfed me", could become a sequence of agitated patterns. An audio clip could underscore the line, "sirens seduced me with their song". Then, when only words say it best, I could opt for leaving the words. However, the shape of the words, their colour, texture and method of appearing on the screen could help stress their meaning. Essentially, what I have been investigating is the integration of two or more media effects - like graphics, text, sound, animation and video - to convey a message or tell a story, one of the basic characteristics of multi-media presentations. I have created seven multi-media projects that consciously drift from text to graphics to sound and back again. These projects also contain different levels of user involvement by utilising hot areas which, when clicked, activate special effects or moments of 'hidden' meaning within the projects. What I want to make clear, though, is that this is *my* approach to creating a multi-media language. I'm not claiming it is the only way, just that it is *one* way. If each computer artist finds their own style then, together, a more comprehensive language for the use of computers in making art will be developed. This will be possible only if computer artists are given the time, money and opportunity to develop the use of the technology beyond its obvious applications.

Recognition as a video artist came to me from a body of work created during the eighties. Yet, the work I was doing in the seventies, I felt, was superior. This was the period when video was emerging as art, when it had no formal history. Video artists in the seventies worked in ignorance and isolation. Our work was 'naive', but it had spirit

because it involved pure experimentation with the medium. From the eighties on, the costs of video production escalated dramatically, and it was then that video artists turned to funding bodies to finance projects. Video project assessors usually came from film backgrounds. As a result, video artists began to phrase their applications cinematically - using language and concepts that the assessors could relate to and understand. Bit by bit film culture was imposed onto video art. By the end of the eighties video had lost its individuality. Video had become cheap experimental filmmaking. That sounds like a rash generalisation, but it is, in essence, what happened. Unfortunately, at the moment, computer art and multi-media are in danger of having that scenario applied to them!

During 1995 I decided to lift my self-imposed limitation on exposing myself to the computer 'industry', and attended two multi-media orientated conferences. At the time I thought that it would probably be good to hear what the then current government's attitude was to the emerging multi-media industry. After all, this was a government that was spending a lot of time and money establishing and promoting the industry. I suppose, in the back of my mind, I was interested to see how I could, as a computer artist, possibly slip into this industry sometime in the future. What I heard at these conferences was truly alarming to me as an artist.

The ***Narrative and Interactivity*** conference, organised by the Australian Film Commission from the 8/3/1995 to the 11/3/1995, and the ***Creative Nation Multi-media Forum 2*** conference, organised by the Federal Government on the 27/6/1995, both encouraged computer artists to look to the film industry as their 'role model'. That, I felt to be ludicrous. Film and multi-media are two entirely different animals. Film provides a 'passive' group experience while multi-media is 'active' and singular. Film is complete in

its identity, yet it is only one of many components in multi-media presentations. Film progresses in a fixed time structure while a multi-medium diverts from the time frame. The differences between film and multi-media are so polarised that it seems ludicrous to compare them. At both of these conferences computer artists were also advised to include 'computer game' structures into their projects. The rationale being that a user becomes bored unless there is a reward system built into the program. That seems ludicrous as well. Participating in a multi-media program can be the reward in itself. Multi-media artists are capable of developing programs that are exhilarating and involving, if they are given half the chance. Unfortunately, at these conferences, it didn't appear they would be given the chance, as the creative ideas of computer artists were not sought. Nor did it appear that experimentation would be encouraged. There was no mention at either conference of monies appropriated for experimental development. On the contrary, the exorbitant costs of multi-media production were emphasised. Granted, a 'blockbuster', 'all special effects', 'computer game' project would require considerable funds, but a modest experimental piece can be inexpensive. In 1989 it cost $90,000.00 to produce one copy of a single 30-minute one-inch videotape. In 1994 it cost $3,000.00 to produce 15 copies of the 2-hour *Randelli's Access Writing Volume 1* CD ROM disc. When the costs are so low, and the possible rewards so great, multi-media experimentation should be part of the charter for the development of the multi-media industry. Computer artists should be able to develop, free of pre-conceived ideas and rationales. It is only through unfettered experimentation that new approaches can be discovered within the medium. I feel that directing computer artists to work within a defined parameter exhibits an extremely blinkered attitude to the potential of the multi-media medium.

Attending both of these conferences proved to me that my work was in no way connected to the mainstream, for I had no intention of taking the film industry as my role model. Granted, I would use specific film techniques when devising storyboards and preparing programming for multi-media presentations, but I would not be adapting a multi-media presentation into an interactive film, which seemed to be the aim of the Australian Film Commission. Nor would I be making computer games out of my multi-media programs. I like to think that there is enough going on in my presentations to keep a user's attention. I like to think that an interactive multi-media presentation can be appreciated in the same manner as one would appreciate a book, where the reading, or the participation, is part of the whole experience. In my mind, these conferences reinforced the idea that the best way to achieve new methods of producing multi-media presentations was to remain aloof from the status quo! My diffident approach to other applications of media had proved successful in the past, and consequently influenced my approach to creating computer images and multi-media presentations. What little contact I had with established commercial methods of computer application only served to reinforce my aim to produce a personal and unique approach!

To master any creative discipline the basic rules must be learnt before they can be adapted or abandoned. For me to adopt this dismissive approach to the production of computer art and multi-media presentations implies that I first had a solid grounding in computer techniques before developing my own methods and style. Before I commenced work on *Access Writing*, I studied a range of specific computer applications to familiarise myself with the programs available. This research introduced me to the types of images that it is possible to generate on a computer and the methods required to create the

images. From this research I established a knowledge of which computer production techniques best suited me and best suited my taste and preferred art styles. I attended three formal workshops of various lengths. They were:

(1) **An Introduction to Fractal Image-making.**

A 5-day workshop held at RMIT Advanced Computer Graphics Centre, which finalised on July 16, 1992. This course introduced methods of adapting chaos and fractal theory to computer image-making procedures. These theories are based in mathematics and were far too esoteric for my tastes. However, some of the principles of the systems stayed in my mind and I used these methods when creating patterns for specific projects.

(2) **An Introduction to Computer Aided Art.**

A 5-week program held at RMIT School of Communication and Social Science, which finalised on September 4, 1992. This course introduced a wide range of computer techniques and image-making procedures; also it introduced some of the basic principles of multi-media presentations. It provided a comprehensive overview of all areas of computer production. This was the course that introduced me to scanning techniques. These techniques would later play an important part in my work methods. The course was one of the basic influences that shaped my approach to creating computer art and multi-media programs.

(3) **Corel Draw.**

A 5-day training course held at the Management Informatics Software Training Academy, which finalised on November 13, 1992. This training

course was designed to introduce the work procedures of the *Corel Draw* graphic program. The best feature of the *Corel* program was its extensive files of clip art. The course demonstrated ways in which this clip art could be manipulated and collaged. I used these methods until I eventually abandoned the program, for reasons detailed previously.

These courses supplied me with the solid basis from which to evolve my own approach to developing computer images. All of these courses had a direct influence on the images I created for *Access Writing*. Later, when I began programming the images, I felt it necessary to attend a course in the techniques of *Multi-media Toolbook*. I was experiencing difficulty with this program and required help in mastering its complicated procedures. The course, **Multi-media Toolbook Procedures**, was held at Monash University, Clayton Campus, from the 21 to 25 of November, 1994. On completion of the course I was still none the wiser on the ways and means of the *Toolbook* program. Consequently, I attended a series of seminars and product demonstrations conducted by *Asymetrix Ltd.*, the manufacturers of the program. It was at one of these seminars that I was re-introduced to the *Compel* program. From my experiences with the *Toolbook* program it was then that I realised I could adapt *Compel* to my personal requirements.

I have stated that I approached the creation of computer art and multi-media presentations with a degree of diffidence. This approach was dictated by a desire to evolve a unique approach to the computer medium. However, it should now be obvious that this diffidence was balanced by a concentrated investigation into the methods and variety of means of computer production. This research into computer technology helped to directly influence and shape my overall approach to *Access Writing*.

Turning to the styles and theories that influenced the artwork created for *Access Writing*, I must confess a similar diffidence. I hold a Post-Graduate Degree in Professional Art Studies from the Alexander Mackie College of Advanced Education and an Associate Diploma of Arts (Professional Writing and Editing) from the Royal Melbourne Institute of Technology. For twenty years I was a practising video artist investigating how the principles of artistic expression could be incorporated into the development of a new visual language, by applying semiotic theories to the presentation of image, sound and text via new media. Throughout all these years the basic style of presentation has always been related to the earlier mode of Pop Art, which was among the first to fully integrate new media, such as film and photography. For *Access Writing* I proposed to continue this approach by developing a form of computer expression wherein Pop Art imagery, text, and sound could be presented via interactive computer display programs. Within each project developed for *Access Writing* specific characteristics of Pop Art were investigated and incorporated. These characteristics will be discussed below, but it should be noted that my use of the Pop Art style of presentation was a continuation of the use of principles of which I had been investigating for twenty years. There is not much I don't know about the Pop Art style!

When creating the images required for *Access Writing* there were three main 'attitudes' to making art that especially influenced and shaped the work. These were:

(1) The principles of collage.

(2) The characteristics of Pop Art.

(3) The application of 'appropriation'.

The studio art methods involving collage, popular art and appropriation are

closely linked, for each technique has historically been related in 20th century art. I have been using elements of collage, popular art and appropriation throughout my career, and as the core of my approach to image-making I felt they had applications for *Access Writing*. After familiarising myself with various computer graphic programs I therefore chose to continue using collage, popular art and appropriation in my work for I saw a very obvious relationship to be developed between these approaches to making art and computer generated image-making techniques.

In his book *Contemporary Australian Collage and its Origins*, Arthur McIntyre states: "Collage in our times is not merely about the cutting and gluing process of traditional collage. With the development of many mechanical devices collage today embraces a range of high tech processes". He was referring to how "... photographic and printing processes of great sophistication have revolutionised much collage activity". Though McIntyre was referring to photographic processes he could just as easily have been referring to computer generated image-making techniques.[1]

Within computer graphic programs images are created through processes similar to those of collage. A selection of images can be scanned into a computer. These images can be extracted from their backgrounds as cut-outs. The cut-outs can then be placed on different layers of the work area, repositioned and composed into a pleasing design, then merged together as a single image. The process is similar to selecting images from a magazine and pasting them onto a background. The difference is that the computer does it electronically, and not with scissors and glue. The program tools that facilitate this procedure are called cut and paste. In most graphic programs the icons that are clicked to

[1] McIntyre, Arthur., *Contemporary Australian Collage and its Origins*, Craftsman House, Roseville, N.S.W., Australia, 1990. Page 11.

initiate the functions of cut and paste are always depicted as a tiny pair of scissors and a pot of glue. The designers of computer graphic programs have intentionally drawn their icons to reinforce the concept of collage. Any artist using a computer graphic program will be aware of the principles of collage. Referring to the functions with recognisable terms and symbols immediately indicates to the artist the procedures involved in creating an image. An astute computer artist will immediately understand that computer graphic programs have adapted a familiar fine art work method into an electronic process. The creation of collaged computer images is one of the easiest computer techniques to master because the principles of collage have been adapted into simple computer functions.

Not only can images be created through collage methods by a computer, but sound too can be 'montaged' in a sophisticated sound program. In addition, text can either be scanned into a program or generated directly in a program, with the functions of cut and paste applied to the text. Text can be used as an element of a collaged computer image, or blocks of independent text can be collaged together to create a piece of writing. The computer can therefore duplicate any creative use of the principles of collage, in any media. Within *Access Writing*, creative uses of computer collage techniques were thoroughly investigated, and these techniques influenced how the images, sound and text components for each project were created.

In his book, *Pop Art - A Continuing History*, Marco Livingstone suggests that some of the characteristics of Pop Art can be listed as follows:

(A) Pop Art involves the use of existing imagery from mass culture, preferably borrowed from advertising, photography or comic books.

(B) Pop Art places an emphasis on flat presentation.

(C) Pop Art has a preference for centralised composition.

(D) Pop Art utilises areas of unmodulated and unmixed colour bounded by hard edges.

(E) Pop Art employs mechanical and other deliberately inexpressive techniques that imply the removal of the artist's hand and suggest the depersonalised processes of mass production.[2]

By referring to each of these characteristics in turn I will be able to show the relationship between Pop Art and specific computer techniques. The important influence Pop Art had on the images created for *Access Writing* will then become more apparent:

(A) As an artist I am fully aware of the significance Pop Art places on the use of existing images from mass culture. These images create a recognisable sign system. When used in a Pop Art project images from mass culture create an immediate frame of reference. Images from mass culture are one of the basic ingredients of the language of Pop Art. One of my major concerns, when I first started to work with computer graphic programs, was how I could reproduce mass cultural images in a Pop Art project. The solution to this problem was the scanner. Any printed image from mass culture can be placed on the base of a flatbed scanner, as long as it fits the scanner, and can be scanned into a graphic program. The resolution of the scanned image will be equal to its original source, and in some cases, through the manipulation of filters, the resolution of the scanned image can become superior to its original source. Once introduced into a graphic program an image from mass culture is open to computer manipulation processes.

[2] Livingstone, Marco., *Pop Art - A Continuing History*, Harry N. Abrams, Inc., New York, U.S.A., 1990. Page 9.

However, the scanner is the basic tool for 'capturing' the mass cultural image. The scanner is an essential piece of hardware in the process.

(B) When cut-out images are being assembled on layers over a background, in the work area of a graphic program, it is a simple task to add shading and highlights or to add gradient washes and textures to the background. These procedures will create a sense of depth or modulation in the image. However, to create a flat style of presentation all one has to do is to omit these procedures from the creative process and simply merge the cut-out layers with the background. The computer automatically creates a flat image. Both the foreground and the background are rendered on the same plane and there is no sense of depth. Computer graphic programs facilitate this flat style of presentation. It is just part of their make-up! Techniques of shading, distance, perspective, modulation and so on all have to be added to the computer image through the creative processes employed by the computer artist.

(C) When cut-out images are sitting on their layers over a background, in the work area of a graphic program, each layer can be individually moved and repositioned without affecting the other layers. It is a simple task to move the appropriate layers to create the centralised composition favoured by Pop artists. Personally, I feel this centralised composition works very well in computer projects, for it must be remembered that the 'frame' of a computer presentation is the casing of a monitor screen. Composing an image to the left or right creates an increased sense of imbalance when the image is displayed on the monitor. For me, it creates the effect that the whole monitor is tilting, and I find that distracting. Consequently, practically all the computer images I create are

centrally composed. This coheres with Pop Art aesthetics and satisfies my physical sense of stability.

(D) The magic wand and selection tools, previously described, both create a marching ants line around any area of an image. This line indicates that the area contained by the line has been turned into a selection. Within the selection filters can be applied to the area to alter its appearance. It is easy to replace, or 'fill', any area of an image, contained by a selection, with unmodulated and unmixed colour. Also, before the selection is turned 'off', and the alterations become permanent, the selection line can be 'stroked'. Stroking is a technique whereby the outline of a selection can be emphasised by a line of colour. A permanent line is placed on the image in the shape of the non-permanent marching ants line. A stroke line can be between 1 and 15 pixels wide. If a selection is stroked the areas in the image of unmodulated and unmixed colours will become bounded by a hard edge. This distinctive characteristic of unmodulated and unmixed colours bounded by a hard edge, found in a lot of Pop Art, is extremely easy to achieve through computer functions. But a word of warning: it is best to try to avoid using primary colours as the fill colour. Primary colours can create visual distortions on a monitor screen. Due to the vibrancy of primary colours the areas containing these colours can occasionally shimmer and flicker. This effect will be amplified if the image, or presentation, is transferred to another medium such as video. Though not as aesthetically faithful to the principles of Pop Art, it is much more expedient to use pastels, or less vibrant colours, as the areas of unmodulated and unmixed colour.

(E) While an image is being created in a graphic program it is possible, at any stage of the creative process, to turn an area of the image into a selection. Then, within

this selection filters can be applied to the image that create brushstrokes, palette knife, pencil strokes or many other graphic effects that suggest the presence of an artist's hand. At the same time, if the original source images display the presence of the artist it is just as easy to remove the artist's marks with the 'painting' or 'clone' tools. The painting tool will paint out the mark with a similar colour that surrounds the mark, or the clone tool will duplicate the pixels that surround the mark, and these pixels can then be placed over the mark. Computer graphic programs provide functions that can deliberately remove the presence of the artist's hand. Images treated in this manner will appear as if that have been created purely through mechanical or electronic processes. Also, it should be remembered that all the layers and selections of an image can be saved, the image does not necessarily have to be merged. At any time the image can be recalled from the computer's memory and the layers and selections can be treated with different effects to create new versions of the same image. An image can be reproduced over and over again, or variations of the same image can be reproduced over and over again. Once all the components of an image have been created, that image can be mass-produced through depersonalised electronic processes. One of the main characteristics of Pop Art is the use of depersonalised processes of mechanical production. A computer graphic program provides completely depersonalised processes of image manipulation and production. The computer is the ideal medium on which to create and show Pop inspired imagery.

From this brief comparison of some of the characteristic of Pop Art with specific computer production methods it becomes apparent that the Pop Art style is perfectly suited to be adapted to computer functions. The ease within which Pop Art could be transposed to the computer was one of the main reasons why I elected to create all of the

images in a Pop Art mode. However, in this section I have only discussed how some of the formal techniques of Pop Art influenced the research project. How the aesthetics and concepts of Pop Art were transposed to particular *Access Writing* multi-media projects will be discussed later when each project is examined and discussed in more detail.

In his book, *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's,* editor Rex Butler makes a bold statement: "This book does not so much attempt to answer the question 'What is appropriation?' as to leave it a question, something that in principle cannot be answered. And this is perhaps the first thing forgotten by all those who write on or use appropriation in their art: the fact that we cannot say what it is!"[3] The book presents thirty articles by Australian critics, each of whom tries to establish an interpretation of appropriation. The only consensus arrived at by these critics is that it is an art style in which existing art models, through methods of deconstruction and reconstruction, are re-fabricated as new works of art. In other words, appropriation can be a method of creating a work of art from a pre-existing image allowing for, and incorporating into the work, the meaning and significance that the pre-existing image carries. In a work of art created through appropriation techniques a pre-existing image can also be faithfully reproduced, and its new setting will alter its meaning. On the other hand, the pre-existing image can be altered within a new setting but its carried meaning will colour the meaning of the new setting. Whether a pre-existing image is faithfully reproduced or adapted in a work of art, appropriation techniques are a contentious issue and raise questions of authorship and originality. In this age of mass media and mass communication artists are bombarded by images from a variety of

[3] Butler, Rex (Editor)., *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's*, IMA and Power Publications, Brisbane, Queensland, Australia, 1996. Page 13.

sources. Artists who use appropriation methods tend to regard any image as a visual source, regardless of its origin. Images, no matter what their original context, are regarded as the visual detritus of our society. These images are regarded as fair game; open for appropriation and incorporation into works of art that comment on and display the tumultuous times we live in.

An image that has been appropriated and incorporated into a work of art becomes an element of the system of communication that is imparting meaning to the work. Within a multi-media presentation the appropriated image is only one of many elements that comprise the code, or language system, conveying meaning or messages. The French philosopher Roland Barthes, a founder of the stream of semiotics, tells us that language can be a synthesis of text, image and sound. Photographs, he says, can comprise a form of speech in the same way as newspaper or radio articles. Even objects can become forms of speech, he claims, if they are installed with meaning. This generic way of conceiving language, Barthes states, is justified by the very history of writing, because long before the invention of our alphabet, pictographs were accepted as speech. Language, Barthes says, can be textual, visual or aural – or any combination of the three.[1] Therefore, as multi-media programs are characterised by the interaction of text, image and sound they can become an ideal medium in which to explore the presentation of semiotic language.

Semiology is a science of forms, since it studies significations apart from their content. Semiology postulates a relationship between two terms – a signifier and a signified. This relationship concerns objects that belong to different categories however, within any semiological system the process involves more than the signifier expressing

[1] Barthes, Roland., *Myth Today*, an essay contained within the book *Mythologies*, Granada Publishing Limited, London, Great Britain, 1972. Pages 109 to 159.

the signified. Within semiotics there are three terms that articulate the relationship between objects. What needs to be grasped, Barthes asserts, is not one term leading to the other, but the correlations which unite them. There are, therefore, the signifier, the signified and the sign – which is the associative total of the first two terms. For instance, to use one of Barthes' examples, take a small black marble ball. It can be made to signify in several ways. It is a mere signifier. But, if it is weighed with a definite signified – such as a death sentence in an anonymous vote – it will become part of a 'sign'. The black marble ball is the signifier, the death sentence is the signified, and the abstract connection between the two categories is the sign. Within a semiotic interpretation of a work of art the relationship between objects and their significance is utilised to create a subtext, or subliminal meaning, that results from the intended audience's ability to recognise the connections. Consequently, the more overt, the more recognisable the objects, the more readily the audience will make the connections. This is why Pop Art, and images from popular culture, have been used as major features of post modern appropriation.

Pop Art and popular culture provide images that have already taken their place in the public consciousness. These are images that already possess a potent meaning and can be manipulated to create a new message. The lips of Marilyn Monroe are a favourite Pop icon. They convey a message of sensuality and glamour. A Nazi swastika, on the other hand, conveys a message of tyranny and destruction. If eight sets of Marilyn's lips were to be arranged as a swastika then we would have an image, or sign, with disturbing ramifications – the meaning of which would be unravelled by the viewer, and the viewer's ability to comprehend the connection. (Illustration *Sexy Swastika*, found after page 77). Within any semiotic reading of a work of art the meaning of the work resides in

the viewer, or receiver, and as much as in the originator, or author. The author's role is to provide the framework wherein the audience can construct a meaning or message.

In an essay entitled *The Death of the Author*,[ii] Roland Barthes claimed that, until the advent of semiotics, the tendency was to attach the importance of any work of art to the 'person' of the author. Cultural issues were tyrannically centred on the author, the artist or the originator. These people – their life, tastes, and passions – were the prime raison d'etre of any works of art. The meaning of a work, Barthes wrote, was sought in the man or woman who produced it, as if it were always, through the more or less transparent allegory of the work, the voice of a single person which was 'confiding' in us. A pre-semiotic author, Barthes felt, would impose a limit on the work and furnish it with a final signified meaning, that is, create a closure to the act of creating. Such a concept suited pre-semiotic criticism very well, for it could then allocate itself the important task of discovering the author beneath the work and, when the author had been found and explained the work was sufficiently interpreted.

Post-semiotic criticism has now shown us that it is not the author, or individual ego, that speaks to us through the work of art. Rather it is language itself that addresses us, through the author. The emphasis has moved from the cult of the originator and examination of, to what has been created and how it has been created. A work of art does not release a single 'theological' meaning (the message of the Author-God) but rather a multi-dimensional space in which a variety of sources, none of them original, blend and clash. The semiotic work is a tissue of quotations drawn from the innumerable centres of culture. In Barthes' opinion the creator of a work of art can only imitate a gesture that is

[ii] Barthes, Roland., *The Death of the Author*, an essay contained within the book *Image – Music – Text*, William Collins Sons & Co Ltd., Glasgow, Great Britain, 1977. Pages 142 to 148.

always primal, never original. The creator's only power is to mix the sources, to counter-oppose them in such a way as to never rest on any one of them. Furthermore, Barthes says, the act of creating can no longer designate an operation of recording, notation, representation or depiction. Instead, it instigates an enunciation that has no other content than the act by which it is uttered. The author of a work is borne along by a gesture of pure creativity that traces a field that has no other origin than language itself – language that calls into question all of its origins. In other words, Barthes is suggesting that nothing is 'new'. All bodies of creative work, he implies, are essentially derivative of pre-existing models. What sets each piece of work apart is the choice of original sources and the manner in which they are re-contextualised to impart fresh meanings and messages.

Barthes' assumption will come as no surprise to anyone who has ever attended a creative writing course. One of the fundamental tenets of creative writing is that there are, in essence, only seven basic storylines. Under analysis the content, or meaning, of any piece of creative writing will eventually reduce itself to a theme based on one of the seven deadly sins – *Envy*, *Gluttony*, *Greed*, *Lust*, *Pride*, *Sloth* or *Wrath*. All pieces of creative writing will ultimately be concerned with the exposition and depiction of those concepts – either singularly or in combination. The seven deadly sins are the essential building blocks, or original sources, of all creative writing. Carl Jung would call these sources 'archetypal' themes experienced universally across all mankind and residing in the collective unconscious. In the act of creation, the author instinctively turns to them for inspiration and direction. Jung claims that the collective unconscious also contains a myriad of archetypical icons, signs and symbols – be they in the form of text, image or sound – that are utilised to express archetypal themes. The collective unconscious can be

likened to a vast databank – in which is stored the elements of language and communication – and to which we obtain access to retrieve our sources of articulation.[iii]

When authors wish to express themselves, they should remember that the theme they wish to translate into a work of art is itself an element of an established databank, and that the pre-existing theme is only explainable through pre-existing signs residing in the databank. As a result, contemporary authors no longer rely exclusively upon passions, humours, feelings or impressions – all the hallmarks of the cult of the originator – but are more conscious of this immense databank from which they draw. They may regard their work as a fabrication of pre-existing signs, an imitation of a pre-existing work that can be re-rendered and re-contextualised – ad infinitum.

This concept of a universal databank of pre-existing original sources raises the question of just what the author can claim authorship of? If the original theme of the work derives from the databank, and the text, image or sounds that express the theme also originate in the databank, the semiotic author can hardly claim these as their creation. What is left that can be claimed, as authorship, is the intellectual content of the work – or the manner in which the data has been assembled. However, within the theory of semiotic expression Roland Barthes would also question the author's right to lay claim to the intellectual content of the work. The act of creating a work of art, Barthes suggests, leads to an act of abandonment. Once a work of art has been created a disconnection occurs. The work slips away from the originator. It returns to the databank from whence it came. Once restored to the databank, the work takes its place as a new sign and can be accessed

[iii] Carl Jung first proposed his theory of 'archetypes' and 'collective unconscious' in 1953. He was later to elaborate on this theory in his 1959 book *Flying Saucers – A Modern Myth*. An extremely inventive interpretation of his theory will be found in David Jacobs' book *Alien Encounters*, Virgin Publishing Ltd., London, Great Britain, 1996. Pages 299 and 300.

by another author to become a component in another work. Once the work has returned to the databank, as a new sign, its creator can no longer claim authorship. It is now a fixture within the databank and can be accessed universally. This is an interesting conundrum, for the author is trapped in a circular process of sign manipulation and creation. This is further compounded by the startling revelation that within a system of semiotic communication the intellectual content of the work, which the author is forced to return to the databank, can be claimed from the databank by the intended audience of the work.

Within the process of semiotic communication it is the audience that assimilates, or puts together, all the elements of the work to create its implied meaning. The audience is the receiver but also the initiator of any meaning contained within the work of art. It is, therefore, according to semiotic interpretation, the audience that creates the signs, by connecting the relationships between the objects, texts, images or sounds supplied by the author. It is the audience that creates the intellectual content of a semiotic work of art by deciphering the codes of the communication system. Authorship of a work of art therefore passes from the creator to its audience. The audience 'owns' the semiotic work, for it is the audience that has recognised the data and connected the intellectual content.

The theory of semiotics presents a revolutionary approach to the ownership of a work of art. If a work of art is owned collectively by the audience the implications are profound for communication systems that attribute value to work of arts. An artist, author, publishing house or production company obviously cannot own a work of art that was created from the universal databank – to which we all claim a proprietary interest. Nor can they copyright control of the intellectual content. At the same time, if the work of art is owned collectively by the audience then there is no one to whom the work can be

sold. A work of art displays no tangible assets that can be utilised for commercial gain. It becomes valueless. Its value lies in its potential to establish a form of art that is based on artistic merits rather than commercial viability. Thus the work of art is subject to political and economic changes that condition society. Within art, therefore, we view the power of pre-existing themes, objects, signs, icons, symbols and images to instigate social change.

A pre-existing image can be introduced into a work of art in a variety of ways. Collage methods can physically move the image to the canvas. Grid devices can allow an image to be reproduced from a book to a canvas in a greatly increased scale, while photographic silk-screens can create faithful reproductions of pre-existing images. Media artists, using modern forms of technology, such as photography, photostats, film and video, have all too successfully employed appropriated imagery. But, without a doubt, the best system to appropriate and manipulate pre-existing images is the computer.

The computer, in conjunction with a graphic program and a scanner, makes a very powerful appropriation mechanism. Any image, whether it is a photograph, drawing or a printed image, can be placed in a scanner and then transposed to the computer. Once the image is in a graphic program appropriated art tools can manipulate the image. Computer graphic manipulation programs have appropriated and reproduced the traditional methods of image creation. Within a graphic program will be found draw, line, colour, texture, pattern, copy, cut, paste, scale, shade, brush, erase, rotate and countless other commands, all which duplicate standard art practices. An image can be made to look like a painting, or a silk-screen, or a photograph. There is not one method of image presentation that the computer cannot duplicate. The computer has appropriated all illustration, painting, drawing and photographic techniques and presents these techniques as interactive

commands. As a result, the computer screen can be regarded as a canvas for the creation and presentation of electronic art. Images need not necessarily be appropriated with a scanner. CD ROM *Clip Art Discs* provide royalty free images that can be used as resources. These images, once placed in a graphic program, can be left as is, or the tools of the graphic program can manipulate them. Remember, too, that sound and text sources can be appropriated and manipulated in the same way as visual sources. It almost seems as if the computer was specifically designed to meet the needs of the appropriation artist.

The appropriation systems that are built into the computer allow for an expedient method of image manufacturing. The vast amount of images that I needed to create for *Access Writing* required an extremely expedient and efficient method of production. Consequently, I allowed the computer's appropriation functions to influence the overall concepts of all of the images created for the project. When appropriation methods are so blatantly displayed in a computer system it is little wonder that this art style is now emerging as the most prominent form of computer art, and of the post modern age!

So far, this chapter has addressed the way computer technology has shaped the overall approach of *Access Writing*. It then suggested ways in which the relationship between art styles and computer functions affected the images I created. Let us now take a moment to briefly examine how methods of presenting computer data in show programs influenced the programming of the multi-media presentations created during the research.

Computer data can be displayed in a show program in two basic ways. The first method displays the data in a continuous organised sequential order, while the second method displays the data in sequential sequences initiated by random choice. The first presentation method can be likened to a film or television presentation. The data is

organised to display in a predetermined manner without interruption, and the data is edited together using cinematic or television techniques. The second presentation method can be likened to the structure of a book. The data is organised into sections. These sections are itemised as chapters on a content or menu page of the presentation. Random interactive choices on the menu page can initiate the display of the organised sections of data as sequential sequences, which on completion returns the program to the menu page. Both methods of display imply that there is a progression through the presentation. This progression can be predetermined, or random, but in each case there will be elements of timing and pacing controlling the display of the data. There is, however, a third method of presentation. In this method of presentation there is no timing and pacing whatsoever. Progression through the presentation is page by page, and the change of page is controlled by interactive choices provided on each displayed page. This method of progression can be likened to a slide carousel presentation, where the slides are changed at the discretion of the operator. Of course, to totally confuse things, the three methods of presentation can be mixed together to create 'hybrid' methods of presentation.

As previously explained, the aim of a multi-media presentation is to convey a message or tell a story through the integration of two or more media effects, such as graphics, text, animation, sound and video. Consequently, to devise a multi-media presentation, the principles of film and television editing techniques have to be taken into account. Similarly, the layout and structure of a book can be adapted to a multi-media presentation, and the manner in which a slide carousel presentation is arranged can also form the basis of a multi-media presentation. However, a multi-media presentation should also allow for the cross-pollination of these organisational systems. When devising

programming for the multi-media presentations created for *Access Writing*, I considered each aspect of these programming options, but the overriding factor that influenced all of the presentations was the inbuilt speed of a computer and the editing effects provided by the show programs. The speed of a computer and the provided editing effects of a show program are fixed limitations. They cannot be adapted or altered. They form precise boundaries within which any multi-media presentation must by devised and structured.

Computers do not display moving images like film and television. They display series of still images one after the other. Movement is suggested through editing techniques. At this stage of computer development, the fastest time an image can be replaced on the screen is one 'tic', or approximately one second. This is the amount of time it takes for a computer to organise the next image and prepare it for display on the monitor screen. Consequently, cinematic or television 'quick' editing techniques are impossible to duplicate. The fastest quick edited sequence achievable on a computer is a regular tempo of one-second changing still images. If the changing images are similar in design a staccato effect will ensue. Instead of trying to duplicate the movement of film or television, multi-media presentations work best when the data is arranged to recreate narrative structures, and the delivery of the data is adapted and edited to the computer's inbuilt rhythm. Computers are only capable of showing data at a controlled regular pace.

Within a show program images are displayed one after the other, and these images are linked together through editing effects. These editing effects have been appropriated directly from film and television. A show program will offer a selection of 'wipes', such as 'vertical', 'horizontal', 'box', 'spiral', 'drip', 'fade' or 'dissolve', to join the images together into a sequence. As images change one into the other a wipe will move across

the screen replacing the former image with the next. The name of the wipe indicates how the images will replace each other. A vertical wipe indicates that images will be replaced by a wipe moving down the screen, while a horizontal wipe indicates that the wipe will move across the screen, and so on and so forth. The direction of wipes can be nominated in the programming, either as 'up' or 'down' or 'in' or 'out' or 'left' to 'right' and vice-versa, depending on the style of each wipe. The speed of the wipe can also be nominated. Most show programs will offer a choice of 'slow', 'medium' or 'fast' wipes. A fast wipe will be an instantaneous flash while a slow wipe could take up to one tic to move across the screen. When devising programming for a multi-media presentation the direction and speed of the wipes have to be taken into consideration, for it is those features of the editing effects that impart a sense of tempo or pacing to a presentation. However, the most important aspect to consider is the style of the wipe. A wipe should be chosen that suits best the sensibility of the presentation. For instance, if the images being displayed were rectangular in shape, then box wipes would be most appropriate. If the images are horizontal in composition, then perhaps a horizontal wipe should be used. On the other hand, if the presentation calls for something more dramatic a spiral or drip wipe will add a touch of extravagant flair to the presentation. In other words, the appearance of the wipe can greatly influence the overall style of the presentation. The choice of wipe, and its mode of delivery, unites the displayed data into a stylish and ordered presentation.

It can be seen, then, that show programs offer a multiplicity of choices. The presentation method must be decided, then, within the presentation, choices must be made on how the data is displayed. The data display method must also take into account the speed limitations of the computer. These choices, made in a show program when

programming a multi-media presentation, will influence the form of the presentation and need to be determined at storyboard stage of a project. When devising the multi-media presentations for *Access Writing*, these show program options were carefully considered.

In this chapter I have introduced some of the influences and sources that shaped my overall approach to *Access Writing*. For the sake of brevity, I have discussed these influences and sources in a general manner. How these influences and sources were adapted and used, I will elaborate in the following chapters where each project is examined in some detail.

INDIVIDUAL INFLUENCES AND SOURCES FOR EACH PROJECT

Each of the projects created for *Access Writing* show a particular application of computer technology, or the application of particular computer programs. Each shows aspects of the techniques of at least one of the following - collage, Pop Art or appropriation. In some projects combinations of these applications are evident. Each project also shows one of the three forms of display programming options for multi-media presentations. The potentialities of computer technology and computer programming are basic to each project, however there are further influences and sources that helped to shape each of them. These additional influences and sources will be briefly described below:

VISUAL HAIKU

I had been writing Haiku for some time before starting work on the *Visual Haiku* project. However, I felt it would be a good idea to do a 'refresher' course on the techniques of Haiku to re-introduce myself to the principles of this literary form. Consequently, in October 1992, I attended a five-day workshop, **Writing Haiku**, at the Council for Adult Education. Unfortunately, when my computer fatally 'crashed' in August 1993, all

documentation of my attendance was lost. Hand written notes that I made at the workshop formed the basis of the theory of Haiku that is presented in the formal analysis of the *Visual Haiku* project, which can be found in Chapter Four of this document.

The first ten *Visual Haiku* poems that were created for the project used as their visual source material images from the clip art files of the *Corel Draw* program. These are royalty free images that can be appropriated and manipulated. Each image used in the project was treated in some manner, so the images do not appear as they did when they were originally summoned from the clip art file. A lot of the images that appear in the project are also the result of numerous images being collaged together.

The final six *Visual Haiku* poems that were created for the project were the result of treating and collaging royalty free images derived from CD ROM clip art discs. These discs were *Vintage Aloha,*[4] *Batik Designs,*[5] *Wild Places,*[6] *VGA Spectrum,*[7] *Leaves and Things,*[8] *Corel Photos - Australia*[9] and *Rocks, Trees and Water.*[10]

The sixteen poems created for the project were programmed as separate sequences that adapted the structure of Haiku to a multi-media format. The display of these sequences was initiated by random choices selected from a menu page at the start of the program. The poems can be viewed in any order. A choice was also provided on the menu page that allows the poems to be viewed automatically one after the other, number one through to number sixteen.

---

[4] *Vintage Aloha.*, Aris Entertainment. (No address supplied), U.S.A., 1991.
[5] *Batik Designs.*, Aris Entertainment. (No address supplied), U.S.A., 1991.
[6] *Wild Places.*, Aris Entertainment. (No address supplied), U.S.A., 1991.
[7] *VGA Spectrum.*, S and S Enterprises, Lemont, Il., U.S.A., 1991.
[8] *Leaves and Things.*, Techscan Computer Imaging, Port Hueneme, California, U.S.A. (No release date supplied).
[9] *Australia.*, Corel Professional CD Photos. (No address or release date supplied).
[10] *Rock, Tree and Water.*, Techscan Computer Imaging, Port Hueneme, California, U.S.A. (No release date supplied).

The poems created for the project demonstrate the characteristics of Pop Art transposed into the computer idiom. Except that in the last three poems there is no influence of specific artists. Rather, the images made for the project are the result of my interpretation of Pop Art, adapted to computer functions. The poem *Visual Haiku 14* appropriates and treats royalty free images of the artist Boris Vallejo, found on the CD ROM disc *VGA Spectrum*. Within the images made for the poem *Visual Haiku 15* are textural patterns that took their inspiration from the paintings of Roy Lichtenstein reproduced in a publication by Diane Waldman.[11] The 'Ben Day Dots' placed over each image in the poem are not prominent. They act as a broad Pop Art visual reference for the poem. Similar dots are placed as patterning over all of the images made for the *Visual Haiku 16* poem. In this poem the 'dot' patterns are inspired by the Aboriginal paintings published in Jennifer Isaacs' book *Australian Aboriginal Paintings*.[12] Questions about reference and appropriation are raised here but have been discussed previously. These computer generated dot patterns enhance the Australian identity of that poem.

Within the multi-media presentation of *Visual Haiku* will be found sixteen original musical soundtracks, one for each poem. These soundtracks were composed and created by musician and composer, Warren Burt, using the images of each poem as his inspiration. As each piece of music was created he played a tape of it for my approval and would then make any changes I felt necessary. We only disagreed over one soundtrack, for *Visual Haiku 15*, where I wanted 'Muzak' and Warren wanted to use 'Jazz' music.

---

[11] Waldman, Diane., *Roy Lichtenstein*, Thames and Hudson, London, England, 1971. Examples of Lichtenstein's work are found throughout the book. The pages are not numbered but the illustrations are listed 1 to 183, all show the use of Ben Day Dots.

[12] Isaacs, Jennifer., *Australian Aboriginal Paintings*, Weldon Publishing, Sydney, N.S.W., Australia, 1989. Examples of Aboriginal Dot paintings are found throughout the book, pages 20 to 190.

In the end we came to an amenable compromise. Warren and I have worked together on many projects and completely understand each other's individual quirks. I was happy to leave the music to Warren, for I knew he would come up with the 'goods'!

LITTLE GEMS

The images for the *Little Gems* project were created by appropriating, through scanning techniques, glamorous photographs of Hollywood 'movie queens' from the books *The Image Makers* [13] and *Gems of Costume Jewellery.*[14] These acquired photographs were treated and manipulated by graphic filters that turned them into Pop Art images reminiscent of the silk-screens of Andy Warhol, in particular the images found in the book *Portraits of the 70's.*[15] Pieces of costume jewellery were scanned from the book *Gems of Costume Jewellery.*[16] The pieces of jewellery were electronically cut from their backgrounds and collaged onto the treated images of the movie queens. Pattern and texture were introduced into the project by scanning patterns from *Memphis*, a publication produced by Barbara Radice that examines the work of this famous Italian design studio,[17] and also the book *Soviet Textile Design of the Revolutionary Period* compiled by I. Yasinskaya.[18] Within a graphic program elements of the scanned patterns were extracted and together these elements formed the basis for the patterns and textures

[13] Trent, Paul et al., *The Image Makers - Sixty Years of Hollywood Glamour*, Octopus Books Ltd., London, England. 1973. Pages 24, 27, 75, 116, 125, 135, 146, 164, 172, 191, 194, 200, 212, 234, 250 and 255.
[14] Greindl, Gabriele., *Gems of Costume Jewellery*, Abbeville Press, New York, U.S.A., 1990. The pages and illustrations are not numbered; four movie star images were acquired from this book.
[15] Whitney, David et al., *Andy Warhol: Portraits of the 70's*, Random House in association with the Whitney Museum of American Art, New York, U.S.A., 1979. The book is devoted entirely to Andy Warhol portraits. Illustrations are found between pages 24 to 135.
[16] Greindl, Gabriele., *Gems of Costume Jewellery*, Abbeville Press, New York, U.S.A., 1990. The pages and illustrations are not numbered; examples of costume jewellery came from throughout the book.
[17] Radice, Barbara., *Memphis - Research, Experiences, Results, Failures and Successes of New Design*, Thames and Hudson, London, England, 1985. Pages 7, 27, 28, 29, 30, 31, 32, 33, 34, 92 and 93.
[18] Yasinskaya, I., *Soviet Textile Design of the Revolutionary Period*, Thames and Hudson, London, England. 1983. Pages 29, 31, 42, 63, 68, 70, 77, 79, 80, 81, 85, 86, 87, 89, 96 and 105.

found in the images. *The Movie Quote Book*, compiled by Harry Haun,[19] provided the statements found in the project. These statements were adapted from their original form to make reference to the jewellery elements. The images were programmed for display in such a way that an interactive choice, made on a page of the multi-media presentation, would activate a short sequence. This sequence would end, and the program progressed to a new page where another interactive choice initiated another short sequence, and so on through the program. This was a hybrid form of the presentation methods outlined previously. Warren Burt, using the *Cakewalk Pro Audio* program, created the twenty musical fanfares that introduced each short sequence in the multi-media presentation.

SEXIST PATTERNING

In his famous book and successful television program, *Ways of Seeing*,[20] John Berger presented a startling theory that revolutionised the way we perceive the female nude. Berger postulated that the history of the female nude could be seen as a form of male sexism that aimed to maintain dominance over women through displays of possession. Berger was able to demonstrate his theory by pinpointing some stylistic conventions used in the representation of the female nude that supported his claim. *Sexist Patterning* took, as its inspiration and starting point, Berger's claims of sexism and set about exploring the myth of the female nude by adapting the conventions that he had outlined.

All of the images displayed in *Sexist Patterning* were created by scanning into a graphic program close up Polaroid photographs of natural textures. These textures were used as backgrounds on which images of cut-out centrefold girls were placed. The royalty

[19] Haun, Harry., *The Movie Quote Book*, Omnibus Press, New York, U.S.A., 1980. Pages 18, 19, 32, 39, 46, 59, 60(2), 104, 107, 165, 185, 188(2), 197, 209, 212, 213, 218, 257 and 360.
[20] Berger, John et al., *Ways of Seeing*, The British Broadcasting Corporation, in association with Penguin Books Ltd., London, England, 1972. Chapter 3, pages 45 to 64.

free images of centrefold girls were found on the CD ROM clip art disc *VGA Spectrum*. Once the centrefold girls had been electronically cut from their original backgrounds and collaged onto their new backgrounds, pattern and texture were added to all of the images. These patterns and textures were made by extracting elements of the design of cloth swatches that had been scanned into the graphic program. The material swatches were acquired from the reference books *World Textile Collections 5 - Sports Mix*[21] and *World Textile Collections 6 - Abstract Pattern*.[22] Each principal image, created for the project, had lines of 'sub-titles' that I wrote; using as my guide the type of statements attributed to centrefold girls - as found in the centrefold layout of the *Australian Playboy* magazine, March 1994.[23] All of the images created for the project were edited together and programmed for display as one continuous sequence. The audio click of a Polaroid camera was 'captured' in a sound program and used to introduce the different sections of the multi-media presentation of the project.

FUNNY FRUITS

Before commencing work on the *Funny Fruits* project I closely read the autobiography of Edith Sitwell, entitled *Taken Care Of*.[24] I paid particular attention to her recollections of why and how she wrote *Façade*, a 1922 musical entertainment that was thought shocking in its day for the manner in which it flouted conventional poetic forms. I also listened to a CD disc re-release of a 1954 recording of *Façade*, in which the poems were delivered by

---

[21] Shoin, Kyoto., *World Textile Collections 5 - Sports Mix*, Kyoto Shoin International Co. Ltd., Kyoto, Japan, 1992. Pages 9, 10, 17, 21, 23, 27, 34, 35, 44, 45, 49, 50, 65 and 70.
[22] Shoin, Kyoto., *World Textile Collections 6 - Abstract Pattern*, Kyoto Shoin International Co. Ltd., Kyoto, Japan, 1992. Pages 14, 18, 38, 39, 41, 43, 44, 49, 52, 54, 59 and 79.
[23] *Australian Playboy*., Mason Stewart Publishing Pty Ltd., Darlinghurst, Sydney, N.S.W., Australia, March 1994 Issue. Pages 44 to 55.
[24] Sitwell, Edith., *Taken Care Of, An Autobiography*, Hutchinson of London, London, England, 1965. Pages 122 to 125.

Sitwell herself and Peter Pears with the *English Opera Group Ensemble* under the direction of Anthony Collins. In the original linear notes of the 1954 pressing, reproduced in the CD disc insert, Sitwell refers to the poems, written for the suite, as an experiment in rhythm, rhyme and texture.[25] Poets from a later generation, who also experimented with rhythm, rhyme and texture were Allen Ginsberg, Gregory Corso and Jack Kerouac. In his book, *The Beats, An Anthology of 'Beat' Writing*, editor Park Honan, provided excellent examples and critiques of these poets' works.[26] The aim of this research was to acquire an understanding of 'surreal' or 'nonsensical' poetry, because I planned to compose for the *Funny Fruits* project six nonsensical poems that would be accompanied by some very strange, surreal, images.

The bizarre images created for *Funny Fruits* were derived from illustrations by Marilena Pistoia acquired from the reference book *Fruits of the Earth*.[27] The text of the book, written by Francesco Bianchini and Francesco Corbetta, suggested subtle themes that could be explored in the six nonsense poems written for the project. All of the images that were created for the project had incorporated within them original patterns made in the *Kai's Power Tools* and *Graphic Effects* filter plug in programs.

The six computer poems that were consequently created for *Funny Fruits* were programmed, in their multi-media presentation, as separate sequences. Random choices, selected from a menu page provided at the start of the program, initiate the display of these sequences. The poems can be viewed in any order. Accompanying each poem was

[25] Sitwell, Edith /Walton, William., *Façade - An Entertainment*, The Decca Record Company Limited. (No address supplied). Made in West Germany, original recording 1954, re-released 1955, CD disc re-release 1990. Linear notes page 4.
[26] Honan, Park (Editor)., *The Beats, an Anthology of 'Beat' Writing*, J. M. Dent and Sons, Ltd., London, England, 1987. Pages ix to xxvi, 3 to 37 and 71 to 97.
[27] Bianchini, Francesco et al., *Fruits of the Earth*, Bloomsbury Books, London, England, 1988. Pages 126, 127, 128, 142, 143, 144, 150, 151, 158, 159, 176, 177, 182, 184, 185 and 186.

one of six musical loops - very short pieces of music that played during the display of each poem. Warren Burt, under my supervision, composed these witty snatches of music that echo the nonsensical flavour of the project.

NUDE REAL RUDE

The *Nude Real Rude* project is a Pop Art inspired work that takes its cue from the films of Andy Warhol, as defined and critiqued in the book *Stargazer* by Stephen Koch.[28] However, by the time the project went through its various creative processes not much of that inspiration was visible on the surface of the work. It would be better to say that the work was created in the spirit of Andy Warhol, rather than his style. The project took as its inspiration, theme, and content gay pornographic videotapes, which is a relatively new area of contemporary culture. For the project six gay porno videotapes were bought at random from an adult bookshop. These videotapes were *On the Rocks,*[29] *Powertool,*[30] *Songs in the Key of Sex,*[31] *Prisoners of Love,*[32] *Boys and their Toys*[33] and *Objects of Desire.*[34] The soundtracks of these videos were used in two ways. First of all, the dialogues of the videos were transcribed then edited through principles of post modern poetry to create the lengthy pornographic poem that provides the structure of the project. Snippets of the dialogues and music of the soundtracks were sampled in a computer

[28] Koch, Stephen., *Stargazer - Andy Warhol's World and His Films*, Praeger Publishers, Inc., New York, U.S.A., 1973. This book is devoted entirely to the film work of Andy Warhol; particular attention should be paid to the chapter *Blow Job and Pornography*, pages 47 to 51.
[29] *On the Rocks.*, Produced and directed by John Trennel and Steven Sanders, Scala Video, Los Angeles, U.S.A., 1991.
[30] *Powertool.*, A John Travis production, Catalina Video, Los Angeles, U.S.A., 1987.
[31] *Songs in the Key of Sex.*, Written and directed by Chi Chi LaRue, His Video, Los Angeles, U.S.A. (No release date supplied).
[32] *Prisoner of Love.*, A Jim Steel production, The Axis Group (Aust.) P/L., Canberra, Australia. (No release date supplied).
[33] *Boys and their Toys.*, Metro Home Video, Beverley Hills, U.S.A., 1994. (No producer or director credited).
[34] *Objects of Desire.*, Written and directed by Josh Eliot, Catalina Video, Los Angeles, U.S.A., 1990.

sound program where they were treated and montaged to make ten separate soundtracks, which were then edited into the ten morphing sequences created for the project. The computer animation effect of morphing, as previously described, was the computer technique featured in this work. The collaged and manipulated images created for these morphing sequences were derived from a pack of pornographic playing cards called *Jeff Stryker*, purchased from the same adult bookshop.[35] The layout concept of the presentation pages of the project took their design from industrial icons and signs. After all the data was programmed for display, progression through the multi-media presentation was achieved by moving through the program page by page. The change of page was controlled by interactive choices provided on each presentation page. These presentation pages also provided hot words which, when clicked, initiated programming that revealed hidden morphing sequences.

RANDELLI'S BABY TRADING CARDS INSTALLATION

The *Randelli's Baby Trading Cards Installation* was primarily designed as a project to demonstrate the potential of computers to create vibrant hard copy prints that could be exhibited in conjunction with a computer presentation as an installation. The format for *Baby Trading Cards* is a refinement of installations I have created in the past using videotape, and images derived from the videotapes. The dominant Pop Art influence in this project comes from another relatively new area of contemporary culture. The collecting of 'trading cards' was an activity initially aimed at children and youths, but serious adult collectors have zealously taken up the hobby. The cards that these people covet are similar to old-fashioned 'swap cards' but modern day trading cards are made

[35] *Jeff Stryker Playing Cards.*, The Tool Company. (No further information supplied).

with far more panache than their predecessors ever had. Sets of trading cards are marketed with subtle inbuilt enticements purposely designed to keep collectors hooked on their habit. The project *Randelli 's Baby Trading Cards Installation* was devised to design, create, and present a set of trading cards, complete with their addictive devices.

Apart from the inspiration and influences of trading cards in the concept of the *Baby Trading Cards* project, there were other influential sources hovering about. Dimly remembered religious cards from my childhood, and the plates created by the artisans of *Franklin Mint* helped shape the look of the project. However, the source most affecting the design of the project was the images of religious icons depicted in a book that is a compilation of images and articles which traced the use of gold through the history of western civilisation. The book contains contributions from Gunter Breitling, Jean-Paul Divo, Jens Friedemann, Michael Globig, Louise Gnadinger, Gregor Henger, Peter Killer and Sebastian Speich.[36]

To create a series of fifty-four trading cards, based on a single template inspired by religious icons, a photograph of a baby had to be scanned into a graphic program. Then, cut-outs, masks, and selections were made from the baby image, and saved in the template. A basic iconic background was made for the template and selections on this background were also saved. Patterns and textures acquired from the reference books *Visual Elements 3 & 4*, produced by Rockport Publishers,[37] were scanned into the graphic program and elements of these patterns and textures were turned into selections, and

[36] Breitling, Gunter et al., *Gold*, Alpine Fine Arts Collection, Ltd., New York, U.S.A., 1981. Pages 94, 107, 123, 198, 199, 200, 201, 239, 257, 258 and 265.

[37] Rockport Publishers., *Visual Elements No.3. - Marks and Patterns, Clip Art*, Rockport Publishers, Rockport, Massachusetts, U.S.A. (No author or date supplied). Pages 7, 8, 9, 10, 15, 18, 23, 24, 26, 31, 32, 34, 39, 47, 48, 51, 53, 59, 60 and 62. *Visual Elements No.4. - World Traditional Folk Patterns*, Rockport Publishers, Rockport, Massachusetts, U.S.A. (No author or date supplied). Pages 12, 24, 28, 29, 32, 33, 34, 35, 36, 37, 56, 57, 59, 62, 68, 70, 76, 79, 90 and 116.

saved independently. All of the components saved in the basic template file had filter effects applied to them that altered the image of the basic template. The basic template could be repeatedly summoned from the computer's memory as a fresh image, and with each summons, different filter effects, patterns and textures could then be applied.

Each *Baby Trading Card* image that was created was given an individual name. These names were selected from the book *Choosing a Name for Your Baby*.[38] Warren Burt composed music for the computer program component of the installation. Sampling the tinkle of bell sounds and the squeaks of rubber toys in a computer sound program provided the source for this music. After all the data created for the computer component of the installation was programmed for display, progression through the computer presentation was achieved by moving through the program page by page. The change of page was controlled by interactive choices provided on each displayed page. A series of interactive hot spots were also provided on menu and content pages at the start of the presentation. These hot spots could move the presentation to any point in the program. The accompanying hard copy artworks, that comprised the rest of the installation, were mounted and framed in two very different ways that reflected two different aspects of the manner in which sets of trading cards are presented and handled.

SELECTION STORIES

It was intended for the *Selection Stories* project to make a major statement about the transposition of the characteristics of Pop Art to computer multi-media presentations. Consequently, all of the characteristics mentioned previously and taken from Marco

[38] Penguin Books., *Choosing a Name for your Baby*, Penguin Books, Ringwood, Victoria, Australia, 1992. (No author's name supplied with the book). Pages 5, 7, 13 (2), 14, 18 (2), 19, 22, 23, 25, 28, 29, 32, 35, 36, 38 (3), 47, 51, 59, 62, 72 (3), 73, 82 (2), 83, 89, 96, 97 (2), 99, 102 (2), 103, 105, 106, 111, 112 (3), 115, 116 and 120 (2).

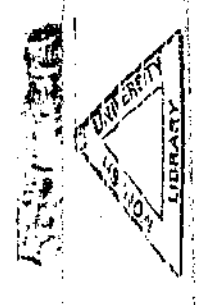
Livingstone's text,[39] were influences that shaped the project. In his book Livingstone divided the history of Pop Art into three phases - Classic, Mature, and Neo Pop Art. His classification of Pop Art acted as the catalyst for creating the three inter-related short stories for the project. This approach to the project led directly to the idea of creating the images for each story in a way that reflected one of the phases of Pop Art. Not only was *Selection Stories* intended to be an additional note on Pop Art, but it was also intended for the project to bring together all the areas of research already undertaken. Within the *Selection Stories* project can be found considered applications of numerous computer graphic production procedures, a refined programming method for the multi-media presentation of computer generated data, and an elegant depiction of the disciplines of collage and appropriation techniques applied according to the principles of Pop Art. *Selection Stories* united these different themes in an extremely sophisticated manner!

The three inter-related stories that were created for *Selection Stories* are also based on three genres of short story writing. These genres come from the area generally referred to as pulp fiction. For the project I aimed to write a 'science fiction' story, a 'cowboy' story, and an 'espionage' story. To gain an appreciation of the style of each genre, I purchased and read twelve cheap pulp fiction paperbacks - several in each genre. For example: *Moonlight Rhapsody* by Nancy Cane was labelled a 'futuristic romance' and dealt with 'Love in another time, another place'.[40] The blurb on the cover of *The Judge and the Lady Outlaw*, by Hank Edwards, stated that 'She's pretty as sin, he's dangerous as dynamite. Together, they're riding into hell!'[41] Finally, *Murder is my*

[39] Livingstone, Marco., *Pop Art - A Continuing History*, Harry N. Abrams, Inc., New York. U.S.A., 1990. Page 9.
[40] Cane, Nancy., *Moonlight Rhapsody*, Dorchester Publishing Co. Inc., New York, U.S.A., 1994.
[41] Edwards, Hank., *The Judge and the Lady Outlaw*, Harper Paperbacks, New York, U.S.A., 1994.

Business by Brett Halliday, was considered to be '... a classic mystery story about a hard-drinking, hard-fisted, quick-thinking private eye!'[42] This research into the various genres of pulp fiction greatly influenced and shaped the forms of the three stories I eventually devised for the project. The writing style employed in a science fiction story also influenced the soundtrack that accompanied the multi-media presentation of the 'sci-fi' story created for the project. This soundtrack was comprised of a narration that I wrote and synthesised in a specialised sound program, which was then mixed with sound effects and original music composed by Warren Burt.

The visual imagery created for the *Selection Stories* project came directly from comic books. Six issues of each of the comic books *Atari Force*, a science-fiction comic, *Super Western Album*, a cowboy comic series, and *Sanctuary*, a violent espionage comic, were purchased.[43] Images from each of the comic books were appropriated by scanning techniques and placed in a graphic program. Within the program, methods of collage reassembled the source material into images specific for each story. On all of the images cut-outs and selections were made. The effects of graphic filters applied within these cut-outs and selections transformed the images into examples of the three specific phases of Pop Art, as detailed by Marco Livingstone. Consequently, the images for the sci-fi story are shaped by the style of Classic Pop Art. The images for the cowboy story display the qualities of Mature Pop Art, and the images for the espionage story show all of the traits

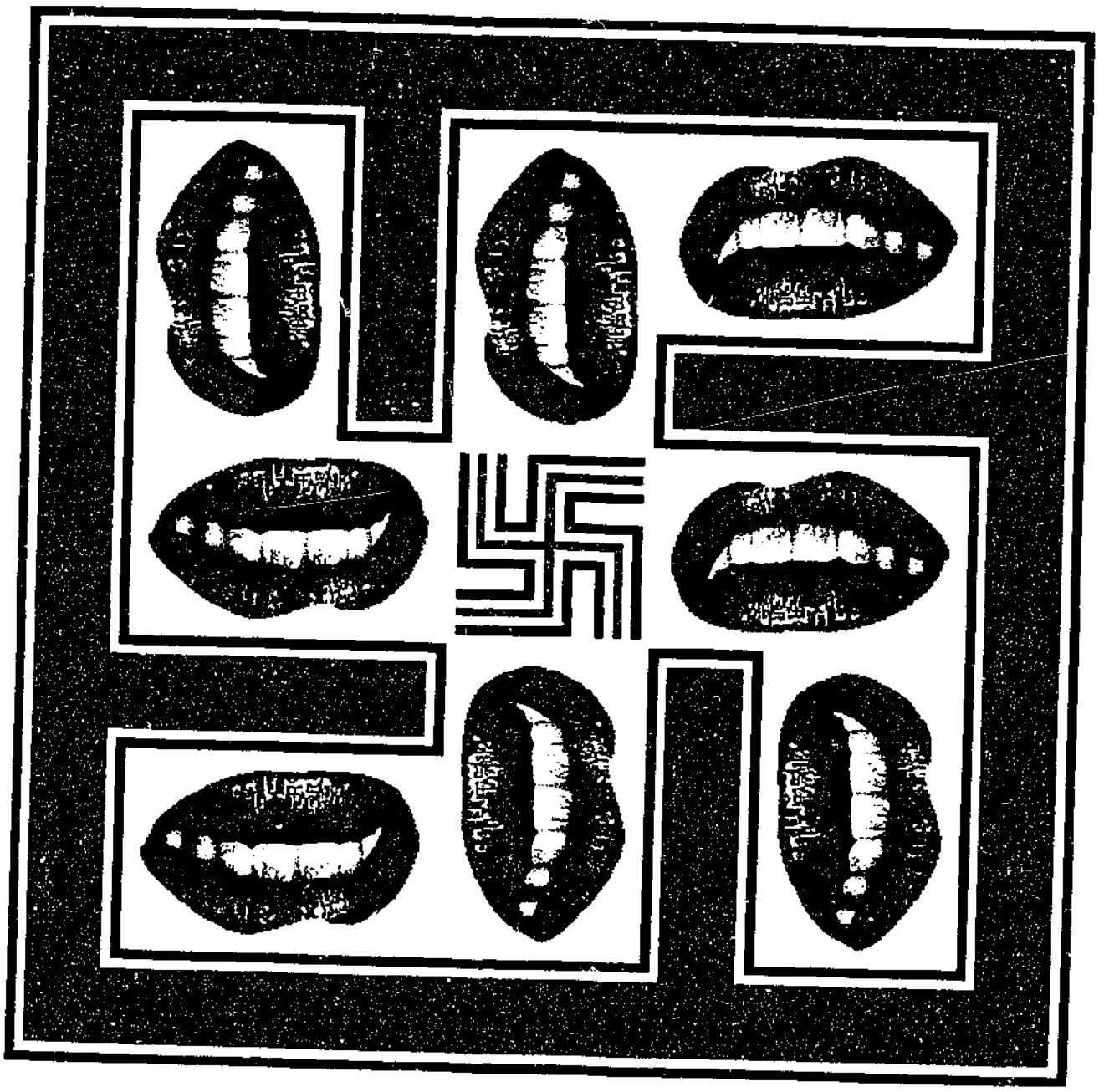


[42] Halliday, Brett., *Murder is my Business*, The Berkley Publishing Group, New York, U.S.A., 1958.
[43] *Atari Force*., Issues 1, 5, 6, 10, 11, 12, DC Comics Inc., New York, U.S.A., January to December 1984. *Sanctuary*., Issues 1, 2, 3, 4, 5, 8, Viz Premiere Comics, San Francisco, U.S.A., Monthly through 1996. *Super Western Album*., Issues 3, 4, 5, 8, 9, 10, Murray Publishers Pty Ltd., Sydney, N.S.W., Australia. (No dates supplied).

of Neo Pop Art. The basic stylistic conventions of the characteristics of Pop Art were also applied to all of the images to help create a unified presentation.

All the computer data created for the project was placed in a show program and programmed for display. Progression through the multi-media presentation is made page by page. The change of page is controlled by interactive choices provided on each displayed page. Each displayed page also offered further interactive choices that revealed, when clicked, extra hidden sequences. In addition, three interactive hot spots were provided on a menu page at the start of the presentation. When clicked these hot spots would move the presentation to the first page of each story. The last page of each story automatically returned the presentation to the menu page. As a result, the stories could be viewed in any order. This method of presentation was a highly refined version of one of the basic methods of presentation, outlined earlier in this chapter.

This chapter has introduced some of the influences and sources that helped shape each project created for *Access Writing*. It also indicates how those sources were utilised in the computer procedures developed for each project. Where necessary, the utilisation of the influences and sources affecting the projects will be further elaborated later. Of course, there were other subtle influences affecting the projects. These peripheral sources will be described in subsequent chapters where each project is analysed in some depth.



Sexy Swastika, computer image constructed by Robert Randall, November 1998.

CHAPTER FOUR

RANDELLI'S ACCESS WRITING VOLUME 1

The sixteen poems that comprise the *Visual Haiku* project, plus the subsidiary projects *Little Gems* and *Sexist Patterning*, are all included on the CD ROM computer disc entitled: ***Randelli's Access Writing Volume 1***. This was the first disc to be completed. The projects can be viewed in any order, by making a random choice from the menu page provided in the multi-media program used on the disc to combine the projects into an interactive presentation. (Illustration Examples 2, 3, 4 & 22: The Title Page, Instruction Page, Menu Page and Credit Page of the "Volume 1" Interactive Presentation).

Work on *Visual Haiku* commenced on the 20 October, 1992. Unfortunately, due to a computer crash that occurred on the 9 August, 1993, parts of the project were lost and had to be recreated! The project was eventually finalised on the 28 June, 1994. For the sake of continuity in this document, and to impart a sense of the how the aims of the three projects evolved from one another, I have written this document as if the crash had never occurred. However, the project was put back six months while work was recreated. As the missing bits of *Visual Haiku* were being recreated, exhibition commitments meant that work on *Little Gems* had to begin on the 4 December, 1993. The work was finalised on the 17 January, 1994. Also, due to exhibition commitments, work on *Sexist Patterning* began on the 19 January, 1994, and was finalised on the 7 April, 1994. Then, in July of that year, work commenced on programming the three projects into *Randelli's Access Writing Volume 1*. The final cut of this disc was made on the 14 November, 1994.

VISUAL HAIKU

OVERVIEW

Visual Haiku, the first major project undertaken, examined the structure of Japanese Haiku poetry and investigated how the principles of this art form could be adapted to enhance the forms of visual computer language.

Haiku poetry is often published with accompanying images, which are visual elaborations of the text. When writing Haiku it is recommended that one have a strong visual impression in mind. It is also recommended to do a little sketch, with which to clarify one's thoughts, before writing the poem. The relationship between text and image is therefore emphasised, even at this early stage of the creative process.

Contrast in the colour and tone of the words gives vitality to the poem and repetition of the sound and shapes of words is encouraged. Positive and negative poles within each poem are essential. Seasonal words indicating summer, winter, autumn or spring must be incorporated. Haiku tend to be melancholy and distanced - a meditational observance of life and nature. All these qualities are suitable for visual interpretation.

The formal structure of Haiku poems is a key to visual translation. A Haiku always takes the form of three lines. The first line is comprised of five syllables, the second of seven syllables, and the third of five syllables, again. This three-line, seventeen-syllable structure is a fixed rule of Haiku. However, with Haiku, like most good art, when the rules are mastered the artist is free to adapt the form imaginatively.

Thinking cinematically, the three lines suggested three sequences or scenes. The seventeen syllables indicated a series of images or takes. I was interested to see if the

takes could be edited into a computer generated Haiku poem. Keeping the rules of Haiku in mind, and by adapting them where necessary, I was able to create this diversification.

The source material used to create the imagery for each poem was derived from landscape and nature, and utilised computer clip art: pre-packaged royalty free images that the artist is able to manipulate. The imagery ranged from simplistic signs and icons, drawings, and highly rendered photographic images; all treated with computer graphics and special filter effects. Surprisingly, there is nothing programmed or 'computerish' about the final imagery, in fact, the visual presentation looks more akin to Pop Art or Photorealism than computer imagery as it is presently understood.

When the images required for each Haiku had been created I edited them together, using a computer program that allowed a variety of effects that enhanced the style and tempo of each poem. Originally, I proposed to subtitle each poem with the Haiku. The text would thus enhance the images and vice versa; but, once I started work on the project I found that the text could work very well incorporated into the visual images and, in some cases, used as the image itself. The result is a series of poems that move quite freely between image and text. The viewing experience is somewhat like a short video clip, each poem lasting approximately one hundred and twenty seconds - which is in keeping with the instantaneous effect of listening to Haiku poetry.

The most astonishing thing about the poems is that given the variety of influences at work, including everything from Pop Art through to video clips, they cohere into a form of poetic and visual expression. The poems clearly demonstrate my belief that computers have the potential to present exciting hybrids of language.

Visual Haiku can be installed as an interactive computer presentation by utilising a computer workstation comprising of a computer, colour computer monitor, computer keyboard, computer mouse, audio speakers and a prepared computer program. The viewer can choose the order in which the poems are viewed.

The *Visual Haiku* project consists of sixteen poems, so I am going to restrict the analysis of the project to an examination of one work, *Visual Haiku 7*. It demonstrates the approach I took to the project and is typical of the procedures evident in the complete set. Before examining *Visual Haiku 7*, however, a few words on the theory of Japanese Haiku poetry, which will indicate some of the complexities inherent in creating *Visual Haiku*.

AN INTRODUCTION TO SOME ASPECTS OF JAPANESE HAIKU POETRY

Haiku is a Japanese art form. Though it appears simple it is difficult to master. It is textual and visual; passive and active; a continual contradiction. Haiku is extremely popular in Japan, where countless Haiku clubs meet regularly to discuss the latest poets and poems. It is as demanding as chess and as addictive as crosswords. Haiku challenges logic and refreshes the senses, it is a form of meditative Zen, and is the ultimate statement in contemplative minimalism.

THE BASIC RULES OF HAIKU

The project *Visual Haiku* was designed to investigate how the principles of Japanese Haiku could be used in the formation of a visual computer language. When structuring my computer Haiku the following principles, or rules, were taken into consideration:

(1) Traditional Haiku has no title!

(2) A Haiku poem is usually comprised of seventeen syllables. Sixteen or eighteen syllables are permissible, but the aim is seventeen. The form usually consists of

three lines, the first of which contains five syllables. The second line contains seven syllables, and the third line contains five syllables. Contemporary Haiku can contain seventeen syllables over one or two lines. It doesn't have to follow the five, seven, five pattern but can be broken up into any composition, as long as it has the required syllables. The poet can vary the form of the Haiku. However, if the poet is going to play with the form it is best to put the word Haiku in a title so that the readers know the formal origins of the poem.

(3) The Haiku should be regarded as a visual poem. It is important how the poem looks on the page. The visual presentation of Haiku is vital. In some ways it is similar to modern concrete poetry. The aim is to lay it out aesthetically and not to exceed the seventeen syllables. Consideration should be given to how it is written and how the reader sees the poem, and what can be done with the use of calligraphy. Most Haiku poets are also artists. They often draw a picture of what the poem is about. This can be a shape, a line, or even a detailed sketch; but once the image is set it is a matter of translating that image into words. The symbolic nature of the poem must be considered. A Haiku can be achieved by picturing the image in the mind and then by remembering that for good poems 'less is better'. When initially visualising a Haiku one must try for simple lines and images, starting off with a simple visual image that travels outward. Thinking in broad strokes and shapes, and then translating into words can maintain the simple image of the Haiku. Haiku are visual poems, so visual tricks can be employed.

(4) When writing Haiku there should be two elements: The general condition, and then the momentary perception. The poet must supply the connection between the

two elements. Haiku aims for an instantaneous effect, so everything must be comprehended momentarily.

(5) There should be two poles in every poem: a positive and a negative contrast, either in mood, colour, sound or action. Without tension there is no poem.

(6) A Haiku should have multiple interpretations and each poem should travel beyond its literal meaning. When writing Haiku it is important to use certain words or combinations of words that one likes. Once the poet determines these words, a Thesaurus can be used to find alternatives. The poet should look for shades of meanings in the chosen words. When words have been chosen, or discovered, other uses or combinations of them should be found. It is best to avoid cliches and archaic words such as hence, thence, and wherefore; these words create an undesirable mood. Metaphors and similes should be avoided.

(7) In Haiku a seasonal word represents the weather and each season has significance. The seasonal word is the starting point for the Haiku. It provides the mood, the time and the place. All Haiku must contain a seasonal word, or words that suggest a seasonal mood. Contemporary Haiku is breaking away from this tradition by sometimes replacing the seasonal word with a locating word, or phrase. These words establish the time or place of the Haiku. In fact, contemporary Haiku is breaking away from most of the traditions, and developing new styles.

(8) There is no rhyme, as such, in Haiku, which employs smooth monotonous sounds with no stresses. The poet should strive for internal subtle rhymes or unusual combinations of sounds and words. The sounds of words suggest the mood. One must experience the sound of the poem - the music of the words, their echoing

sounds - and try to achieve a pattern of sounds without rhyme. The listener should comprehend an internal rhyme and try to link up the sound and the image. The internal rhyme should echo the visual presentation.

(9) Also to be considered is the arrangements of letters within words. Not only can sounds be repetitious but also the appearance of the words. To achieve this is highly regarded.

(10) The poet should avoid trying to say everything. Simplicity is the keynote. The most powerful things are simply put. It is better to suggest, rather than state; while letting the punch line come at the end.

(11) Haiku poems should be suggestive and symbolic. Form and colour are united by Zen principles to create symbolism. However, Haiku poets must find their own personal symbolism. Explanation of the Haiku should be left to the reader!

(12) The mood of Haiku is melancholy, nostalgic and relaxed. The moon, snow and cherry blossom are traditional topics, and the influence of Zen is paramount. If the challenge of Haiku is intellectual, the mood is not. It is emotional.

(13) Colour adds mood and emotional intensity. Subtle use of colour is best. Colour can reinforce the image of the poem. Consider what colours suggest subconsciously; the sense of harmony; the sense of depth; the solid and the light. Consider the sounds of colour when reading and writing Haiku. The lighter the colour, the more piercing the tone; the deeper the colour, the deeper the resonance. Haiku colours are the colours of silence, soft sounds and soft colours. One thinks about the colourlessness of Haiku and uses colour as a complimentary

background that reflects the passive nature of Haiku. Haiku try to retain a sense of colour, but poets must discover their own personal colour symbolism.

(14) The poet tries to achieve harmony between the senses; sight, sound and smell, touch and taste. The senses are brought together in Haiku.

(15) There is no history of social satire in Haiku, nor is it concerned with politics. Haiku presents the world as a unity and particular situations are treated as world truths. A Haiku should suggest the cause, and then the effect. Comedy and irony can be used to comment on the human condition.

(16) Haiku is without ego. It is neutral and devoid of moralising or valuation.

When reading Japanese Haiku it should be remembered that the poems are translated and they are often not a good representation of the correct meaning. Also, their appearance might not follow the seventeen-syllable rule, while in the original Japanese calligraphy they probably did, unless they come from the modern school. The three great masters of Haiku are Basho, Buson and Issa whose traditions I will now briefly relate.

BASHO (1644 - 1694)

Basho was a Haiku master, a noble Samurai living during an impoverished period of Japanese history. Employment, at the age of eight as a study mate for the local lord's son, enabled him to receive a free education. Basho ran away and eventually set up his own school of Haiku. He never married, and the Japanese people regarded him as a saint.

Basho's Basic Principles:

CHANGE	:	Fresh images and divergence from tradition.
PERMANENCE	:	Poetic traditions - truth and meaning.

On withered branch

a crow has settled.

Autumn nightfall.

In Japanese this poem has eighteen syllables, but is acceptable. The structure is the formal three lines. One should not look for rhymes, but listen to the sounds. The poem has symbolic meaning. It was unusual as it broke from the 'cherry blossom' tradition. There is a melancholy feeling, while the rest is based on momentary perception of the two poles - 'settled' and 'fall'. The seasonal word is autumn and the poem is egoless.

BUSON (1715 - 1783)

Not much is known about Buson. He was a self made man who painted and combined writing with images. He had a large school and was a well-known figure.

On the temple bell

a butterfly has settled,

fast asleep.

ISSA (1762 - 1826)

On his father's death Issa's stepmother disinherited him and he fought this situation for thirty years. Issa married and had five children who all died young. His wife died after ten years of marriage, so he married again hoping to have an heir but eventually left only a daughter. Issa was not tolerant. He wanted change, and wished to comment on society. He wanted to break from tradition and gained respect for his efforts.

Farmer,

pointing the way

with a radish.

SOME HAIKU EXAMPLES FROM BASHO, BUSON AND ISSA

BASHO (1644 - 1694)

To the willow -
all hatred, and desire
of your heart.

Come, see
real flowers
of this painful world.

Cormorant fishing:
how stirring,
how saddening.

Year's end -
still in straw hat
and sandals.

Come, let's go
snow-viewing
till we're buried.

BUSON (1715 - 1783)

A sudden chill -
in our room my dead wife's
comb, underfoot.

Dew on the bramble,
thorns
sharp white.

Through snow,
lights of homes
that slammed their gates on me.

My village -
dragonflies,
worn white walls.

In sudden flare
of the mosquito wick,
her flushed face.

ISSA (1763 - 1827)

Cherry blossoms?
In these parts
grass also blooms.

Changing clothes,
but not
the wanderer's lice.

Owls are calling,
"Come, come",
to the fireflies.

Tonight you too
are rushed,
Autumn moon.

One bath
after another -
how stupid.

A SELECTION OF HAIKU BY ROBERT RANDALL, 1989 - 1994

During the eclipse

sparrows return

early to the nest.

The moon is made of silver.

A shining mirror

for the setting sun.

Deep in the cavern,

bubbling brooks and waterfalls

brush the mountain's teeth.

A marble statue

whispers cool chiselled secrets,

for anyone to hear.

An empty canoe

drifting on a misty lake,

unable to fly north.

A Tuscan harvest:

Olives and new born vipers

fall from twisted trees.

Fruit shops cannot sell

the brisk winds, that redden cheeks

gathering mushrooms.

A desert dream:

Beyond the heat haze shimmer

lost cities or seas.

A baby's slumber

lingers on the pillow slip,

soft as eiderdown!

Bunches of violets

floating in a vase, could drown

in their heavy scent.

The rays of light

passing through a veil of ice,

freeze as rainbows!

Hot native spices
simmering in earthen pots,
curry the cool air.

A bust of Lenin
in ice cold solid silver,
screams "Decadent"!

Springtime in Paris:
Kicking Coca Cola cans
along the Seine.

Ending Summer's play,
a silent falling curtain
of golden leaves.

Postcards in a draw,
pieces of far off places
tied with rubber bands.

Yellow Daffodils
play cool Jazz and hot Be-Bop
till their trumpets drop.

Chrysanthemums bloom
while tiny clay wind chimes
tinkle in Tea Rooms.

On barren plains
Cacti blossom only once.
Drowning in petals.

People cannot hear
the music all round them
listening to radio.

In morning sunlight
two cats sit licking their fur.
Black. White. Pink slurps.

Under a plum tree
some shaded conversation
and sunny wine.

Time, and ice, melts.
In the endless summer day
moments suntan.

THE SIXTEEN HAIKU WRITTEN BY ROBERT RANDALL

FOR THE VISUAL HAIKU PROJECT

When clouds turn khaki

Galahs go to Fiji

for sun and joie de vivre.

Chefs recommend:

Fresh green salad with sunshine.

Kisses alfresco.

Through winter squalls

do beach balls lose their bounce

without the children?

Shanghai tourist say

keep cold wind away

eat hot chilli every day.

A floral clock

ticks in seasons not seconds.

Petals per annum.

Through phosphor waves

fluorescent flying fish

flash like fire flies.

Cuddly Koalas

live in trees munch on leaves

and count their fleas.

The sad Mimosa

blooms with happy blossoms

and glows all summer.

Splash and screech.

In the water boiling hot,

screaming red Lobsters.

African Violets

love shady secluded spots

and throbbing Tom-Toms.

Some blue Hibiscus.

Postcards from Waikiki.

Aloha Hawaii!

The Shamans believe
in the jungles of Java
live demons and ghosts.

Caught between the rocks,
shells and dead birds, abandoned
by a jealous sea.

Day dreaming through some
time and space, I find myself
unable to wake.

Where would the world be
without Elephants, Tigers
and cute baby Bears?

Beneath the cities
are slumbering spirits. Buried.
In the Dreamtime.

DECODING VISUAL HAIKU 7

As previously stated the three-line seventeen-syllable formal structure of Haiku poems indicated a key to possible visual translation. Thinking cinematically, the three lines suggested a group of sequences and seventeen syllables indicated a series of images. I was curious to see if these sequences and images could be edited into a computer Haiku. By adapting the rules of Haiku where necessary, I was able to create sixteen visual Haiku. I will now examine one of these poems, and demonstrate how the principles of Japanese Haiku have been accommodated and transformed by computer functions.

VISUAL HAIKU 7

Cuddly Koalas

live in trees munch on leaves

and count their fleas.

STEP 1

WRITING THE HAIKU AND VISUALISING THE STORYBOARD

One false computer myth is that the technology is timesaving. In reality, generating computer graphics is a process involving hours of meticulous work. *Visual Haiku* was commenced on October 20, 1992 and finally cut as part of the *Randelli's Access Writing Volume 1* CD ROM on November 14, 1994. Two years is a long time to have a work clicking over in one's mind. It is easy to lose focus when involved in a time consuming project where the results are not immediately apparent. A storyboard is a vital tool to keep one on track while creating computer graphics. Each visual Haiku started with the formation of a basic storyboard. (The original storyboards are provided as Appendix 1).

The computer software program used to create *Visual Haiku* 7 was *Corel Draw*. This program comes with a clip art library that contains pre-packaged, royalty free images, that the Pop Art oriented artist is at liberty to manipulate. Consequently, the process of formulating *Visual Haiku 7* involved writing a general idea of the poem, then searching through the clip library to find the appropriate images. If an image wasn't available, the choices were to collate images from those available or to rewrite the poem. (Illustration Example 5: The "Visual Haiku 7" Storyboard). Each Haiku storyboard involved considerable rewriting as images were selected or created. Some images for *Visual Haiku 7* were collaged from available sources. For example, the couple encased by a heart is actually the blending of three independent clip art sources. All of the images underwent a transformation as I wished to put my personal stamp or style on each image. Once the Haiku storyboard was finalised, the business of creating the images began.

STEP 2

CREATING THE IMAGE SEQUENCES

A computer displays images one at a time. The image stays on the screen until clicked by the cursor, which activates the programming and moves the image on to the next page. The image can also be programmed to move on automatically after a specific time span. All computers have an inbuilt sense of timing. The fastest computer delivery is one second, so attempting any sort of 'quick edit' styling is pointless. Arranging the material for each *Visual Haiku* into three sequences, echoing the structure of a Haiku, also proved impractical. I found it better to treat each poem as one sequence. Also, presenting the images of the poems one after another was also unsatisfying. It didn't make for an interesting show. I devised a method of animation that built up the images section by

section. The images gradually took shape on the screen and were not simply presented. This 'building up' of the images echoed the way words are spoken, syllable by syllable, and referred to the seventeen-syllable structure of Haiku. This technique was applied to all the *Visual Haiku*. Finally, I wanted each poem to have an individual style; something that would set each poem apart plus unify the images within each particular poem. Every image in *Haiku 7* was treated with a 'grid' filter and each image was contained within a 'framing' device. This was the look of *Visual Haiku 7*. I will now examine the thirteen image sequences of *Visual Haiku 7* and describe how they developed frame by frame:

Image sequence 1. The Haiku begins with a pink background covered with pale pink hearts appearing on the screen. A red decorative border of hearts and cupids is placed over this background. Three pieces of clip art from the clip library are collaged to create an image of a couple contained within a heart shape, this image appears within the decorative border. The word 'Cuddly' pops onto the image. This implies the couple is indeed quite cosy! (Illustration Example 8: The "Visual Haiku 7" Image 1 Sequence).

Image sequence 2. A close up of a gumtree branch creates the patterned background. A frame is placed on the image. Two koalas appear on the screen. The koalas were created from a piece of clip art that was duplicated, reversed and superimposed on itself. (Illustration Example 9: The "Visual Haiku 7" Image 2 Sequence).

Image sequence 3. An icon of 'Cloud' from the clip library was mass reproduced to create a background. A picture frame was placed on the image and a suburban home placed within the frame. Superfluous information, such as a car in the driveway, was removed from the image. The word 'Live' appears on the image, to reinforce the idea of domestic bliss! (Illustration Example 10: The "Visual Haiku 7" Image 3 Sequence).

Image sequence 4. A computer grid pattern created a background. A frame was placed over the pattern and a geometric design appears on the screen. The word 'In' pops onto the screen. The word 'In' is hard to visualise, but I like the Pop Art device of words as images in the poems. (Illustration Example 11: The "Visual Haiku 7" Image 4 Sequence).

Image sequence 5. An icon of 'Grass' from the clip library was mass reproduced to create a patterned background. A frame is placed over the grass and a clip art tree was duplicated three times, scaled to various sizes and coloured different shades of green, then placed within the frame. The 'Cloud' pattern was reused and added to the final image. (Illustration Example 12: The "Visual Haiku 7" Image 5 Sequence).

Image sequence 6. A clip library icon of 'Cutlery' was used to make another patterned background. A frame implying a placemat is placed over the pattern, and a woman enjoying a meal appears on the placemat. Superfluous information, such as a restaurant wall, was removed from the image. The word 'Munch' pops onto the screen, to reinforce the idea of eating. (Illustration Example 13: The "Visual Haiku 7" Image 6 Sequence).

Image sequence 7. The computer pattern from Sequence 4 was recoloured to create a new background and a frame placed over the pattern. The geometric design reappears. It is reorganised and the patterns within the shapes are recoloured. The word 'On' is popped onto the patterns. (Illustration Example 14: The "Visual Haiku 7" Image 7 Sequence).

Image sequence 8. A clip art image of gum leaves was selected from the clip library. Gumnuts, flowers, twigs and branches were removed from the image. The image was scaled, or reduced considerably in size, and turned into a patterned background. A frame was placed over the pattern. The original sized leaves were placed in the frame as the final image. (Illustration Example 15: The "Visual Haiku 7" Image 8 Sequence).

Image sequence 9. The computer pattern from Sequence 4 was again recoloured and turned into a new background with a frame placed over the pattern. The geometric design reappears and it is once again reorganised and recoloured. The symbol '&' from the clip library was placed in a heart over the pattern. The heart shape was chosen to imply something very special, or loved. The image derives from the famous American slogan, "I ♥ New York". (Illustration Example 16: The "Visual Haiku 7" Image 9 Sequence).

Image sequence 10. A background pattern was created using standard computer numerals and a frame placed over them. Then a clip art image of an adding machine was placed within the frame. The word 'Count' pops onto the screen. The adding machine image was selected to imply something mechanical and repetitious about the counting process, and that perhaps the amount to be counted was so immense it could only be done with a machine! (Illustration Example 17: The "Visual Haiku 7" Image 10 Sequence).

Image sequence 11. The computer patterned background and geometric design from Sequence 4 reappears - recoloured and reorganised. The word 'Their' appears over the patterns. (Illustration Example 18: The "Visual Haiku 7" Image 11 Sequence).

Image sequence 12. An image of a flea was selected from the clip art library. This image was converted into an outline drawing, reduced considerably in scale, and turned into a pattern background. The original texture of the frame placed over the pattern was removed and replaced by a larger flea pattern. Four duplications of the original flea appear in the frame and five more, in a complimentary colour scheme, complete the pattern. This final image consists of hundreds and hundreds of fleas! (Illustration Example 19: The "Visual Haiku 7" Image 12 Sequence).

Image sequence 13. The computer pattern from Sequence 4 makes its final appearance in the last sequence. After a frame is added to the image, the Haiku appears as text - line by line through the sequence. The complete Haiku is eventually replaced by the pattern and then the pattern disappears, leaving a coloured screen. The Haiku poem is shown as text at the end of the presentation to re-enforce the viewing experience. (Illustration Example 20: The "Visual Haiku 7" Poem Sequence). At this stage of the image creating process opening and closing sequences for the Haiku were made. More about these later.

The manner in which *Visual Haiku 7* was created and presented was repeated for each of the other Haiku, give or take a few variations.

STEP 3

PROGRAMMING THE HAIKU

The sixty images comprising *Visual Haiku 7* are stored in the memory of the computer. These images must be imported into a show program and programmed for display. Programming is repetitious. It involves typing into the computer the same commands over and over again, with slight variations for each image being programmed. Contrary to popular belief, computers do not think. They only do what they are told! Commands given to the computer must be correct. Due to the repetitious nature of programming procedures it is easy to lose your way. As with the storyboard, a programming schedule is absolutely vital, and the programming schedule for *Visual Haiku 7* was typical of that used for all the others. (Illustration Example 23: The Programming Schedule of "Visual Haiku 7"). The following description of the *Visual Haiku 7* programming schedule will clearly demonstrate the complexities of the programming process:

Number. This column refers to the name or number of each page of the program. Each page must have a separate identity or the computer will become confused as to which page the command is intended. A page can have any name or number as long as each is different. I have simply opted for the numbers one through to sixty.

Type. This column refers to the type of action being generated by the computer. 'BColor', 'video' and 'chain' imply that it is an internal function being generated by the program or computer itself. 'Screen' implies that it is an external function generated by information imported into the program - in this case a series of prepared graphic files.

File. This column refers to the file being imported into the program. Each file must have a separate name or the computer will become confused as to which file is being summoned, eg: 'Chain - Poem 8'. This command indicates that *Poem No 7* will go directly to *Poem No 8* after screening; more about that when we get to interactivity.

Method. This column refers to how the image is delivered on the screen. 'LoadPal' is an internal procedure that we don't have to concern ourselves with, while 'Box-Out' is a much more interesting command. Computer images can replace one another on the screen at various speeds utilising a cinematic wipe effect. Wipes can be vertical, horizontal, in, out, drip, dissolve, fade and so on. These visual effects are familiar through film and television production. I don't like to mix effects. I prefer to use only one wipe effect throughout a production. I select a wipe, which best suits the mood of the piece, and leave it at that. Too many special effects, I feel, can distract from the integrity of the work. In this instance I selected 'Box-Out', which is a wipe starting from the centre of the screen which moves out as a rectangle to fill the screen. This effect echoed the frame around each image of *Visual Haiku 7*. Each Haiku has the wipe effect that suits it best.

Speed. This column refers to the speed of the wipe over the screen. '99' means 99/100ths of a second - the slowest speed a wipe can take. I keep the speed of a wipe constant throughout a production.

Parameters. This column refers to the colour density of internal program generated images. In this case the BColor pages are solid black screens.

Wait. This column refers to the length of time each image is held on the screen: one, two, three or four seconds. The column shows that a pattern has developed. Each image sequence takes six seconds to play. The background is held for one second, the frame image is held for one second, and the final image is held for four seconds. If the final image involves a word popping onto the screen, then the final image is held for one second and the final image plus word is held for three seconds. A one, one, one, three or one, one, four pattern runs through the column. There is a rhythm to the program; an internal tempo based on the speed of computer programming. Each poem has its internal tempo that relates to one of the fundamental rules of Haiku poetry. The 0/18 command, which runs throughout the column, indicates that the wipe effect will happen virtually immediately after the one, two, three or four second 'wait' applied to each image.

The information, or commands, shown in Illustration Example 23 is the programming schedule for *Haiku 7*. They, like any programming schedule, have to be given to the computer exactly as written or chaos will ensue! A programming schedule should be thoroughly prepared before being meticulously entered into the computer.

STEP 4

LAYING THE SOUNDTRACK AND ADDING INTERACTIVE OPTIONS

Sound, which need not only be music, can be added to a multi-media production. Spoken words or sound effects can highlight areas of the project. At this stage of computer development sound sources perform best when the image is static; that is, when an image is held on the screen and the sound is played only for that period. If sound is programmed to play over edits or wipes the sound will break-up while these procedures are taking place. The computer obeys only one program command at a time. It will stop the sound to activate the wipe command, then resume the sound once the command has been obeyed. Programming has to be devised to trick the computer into assuming a wipe or edit has not taken place. Once the computer is fooled into accepting a soundtrack, the soundtrack can be laid down throughout the presentation. The soundtrack must be carefully timed if particular effects are to accompany specific images. In *Visual Haiku 7* electronic music evoking the buzzing of cicadas transforms itself into the clatter of a cafeteria, then into the click of an adding machine and, finally, becomes the screech of hundreds of fleas. Using the programming schedule as a guide, the musician and myself had to construct the soundtrack according to the schedule's timing. We had to program the music to start and finish at precise intervals so that the music effects would be in 'sync' with the visuals. This is not as easy as it sounds. Images and music play at different speeds on the computer and these variations have to be taken into account. It is more by trial and error that a soundtrack can be created. Music was constantly added and subtracted to *Visual Haiku 7*, and all the Haiku, until synchronised soundtracks were achieved.

Computer presentations need not be passive because interactive programs allow the viewer, or user, an opportunity to actively participate in the way information is presented. By hitting hot spots, users are presented with a choice of options for the progression of the program. The development of the presentation, or the speed and direction of the narrative, can be left to the discretion of the viewer. Interactive choices can be many and varied, but I feel that too much interactivity can distract from the content of the program putting false emphasis on the technology and processes of the computer presentation, rather than focusing attention on the meaning and substance of the work. Thus the interactivity in the *Visual Haiku* project - and the entire *Access Writing* body of work - has been deliberately kept to a minimum. The final step in creating *Visual Haiku 7* was adding the interactive component:

The Menu Page. After activating the *Visual Haiku* program and viewing the opening titles, the user is presented with the 'Visual Haiku Menu Page'. (Illustration Example 6: The "Visual Haiku" Menu Page). Nothing further occurs until the user activates this page. By clicking the screen with the cursor, the user decides the program's direction. For instance, clicking the 'escape' box takes the program to its closing credits, while clicking the 'all Haiku' box screens the Haiku one after the other. The Haiku are 'chained', or linked together, so that any other programming is ignored. Individually clicking the boxes *Haiku 1* through to *Haiku 16* takes the program to those poems. The boxes can be clicked, and Haiku viewed, in any order. For example, clicking the *Haiku 7* box takes the program to the opening screen of *Visual Haiku 7*.

The Opening Sequence. The first black screen contains programming that tells the computer to start the *Visual Haiku 7* program. The screen wipes to the title and the

prepared programming takes over. In this case the title is held for three seconds, wipes to black for two seconds, then wipes to a pink screen for one second. (Illustration Example 7: The "Visual Haiku 7" Opening Sequence). The Haiku is then displayed until it reaches the closing sequence.

The Closing Sequence. The first image of the closing sequence is a black screen that contains the linking information. If the 'all Haiku' box has been clicked, when the program reaches this point it will automatically go to the first black screen of the next poem. If the program has been activated by clicking the *Haiku 7* box the program will disregard the chain information and continue on to the next image - the 'Repeat? Yes/No' screen. Here, the program will wait while the user decides whether to view the poem again. Clicking the 'yes' box takes the program back to the start of the Haiku, while clicking the 'no' box moves the program onto the final screen of the closing sequence. This final black screen contains programming that tells the computer to return to the menu page. (Illustration Example 21: The "Visual Haiku 7" Closing Sequence). This form of interactive programming is simple but effective. It involves the user but does not detract from the information being presented.

STEP 5

ANALYSING THE HAIKU

Once the storyboard has been visualised, images have been created and programmed, a soundtrack has been assembled, and an interactive component established the moment of truth arrives. This is the point at which all parts of a computer production come together and any faults in the program become obvious. There is usually something wrong with any program; an image doesn't 'jell', something seems odd about the soundtrack or there

is something out of sync with the timing. Parts of the program must then be re-worked. Production schedules must allow time for 'rewrites' because no matter how good the storyboard and programming schedule, problems will occur. Once the rewrites have been completed the artist can appraise the work according to personal criteria. *Visual Haiku* was designed to explore the principles of Japanese Haiku using computer language. By referring back to the previously listed principles of Haiku, did *Haiku 7* achieve this goal?

(1) The poem has no title. It is simply identified by its number.

(2) The original poem, as presented in **Image sequence 13** of *Haiku 7*, followed the three lines and five, seven, five syllable structure. However, the computer Haiku is presented as one line, or sequence. This is permissible as contemporary Haiku.

(3) The visual presentation of the poem was indeed deeply considered.

(4) The general condition of the poem is 'Cuddly koalas live in trees'. The momentary perception is 'Count their fleas'. The connection between the two elements is 'Munch on leaves'. The word 'munch' operates as another of the physical activities that koalas do and links the activities of 'living' and 'counting'.

(5) The lines 'Munch on leaves' and 'Count their fleas' create a positive and negative contrast in action; the first is passive, the second more aggressive. Presenting the image sequences in opposing colour schemes also creates a visual contrast.

(6) The poem offers multiple choices of interpretation. It may be commenting on animal behaviour, but it may also imply that people should be satisfied with the simple things in life. It may be saying that personal happiness is easily achieved!

(7) Location words, indicating place and time, are incorporated into the poem. The word 'live' locates the place of the poem in an area of residence and 'munch' suggests round about lunchtime.

(8) There is no overt rhyme in the poem. The words 'cuddly', 'koalas', 'count', and 'trees', 'leaves', 'fleas' achieve a repeating pattern of sounds. The music accompanying the Haiku is also comprised of subtly repeating patterns.

(9) The words 'live', 'leaves' and 'fleas' create a slight visual repetition in the arrangements of the letters within the words.

(10) The poem appears simple; but on examination it reveals layers of complexity below its superficial surface.

(11) The poem contains iconic symbolism, explanation of which is left to the viewer.

(12) The mood of the poem is relaxed. Let's face it, counting fleas after munching leaves seems a very 'laid back' activity!

(13) Soft colours like pink and lemon appear in the images of the poem. Colour is used suggestively, like the selection of suggestive words for written Haiku.

(14) The senses touch and taste are also suggested in the poem.

(15) The juxtaposition of images from nature with images from the constructed world has been used to comment humorously on the human condition.

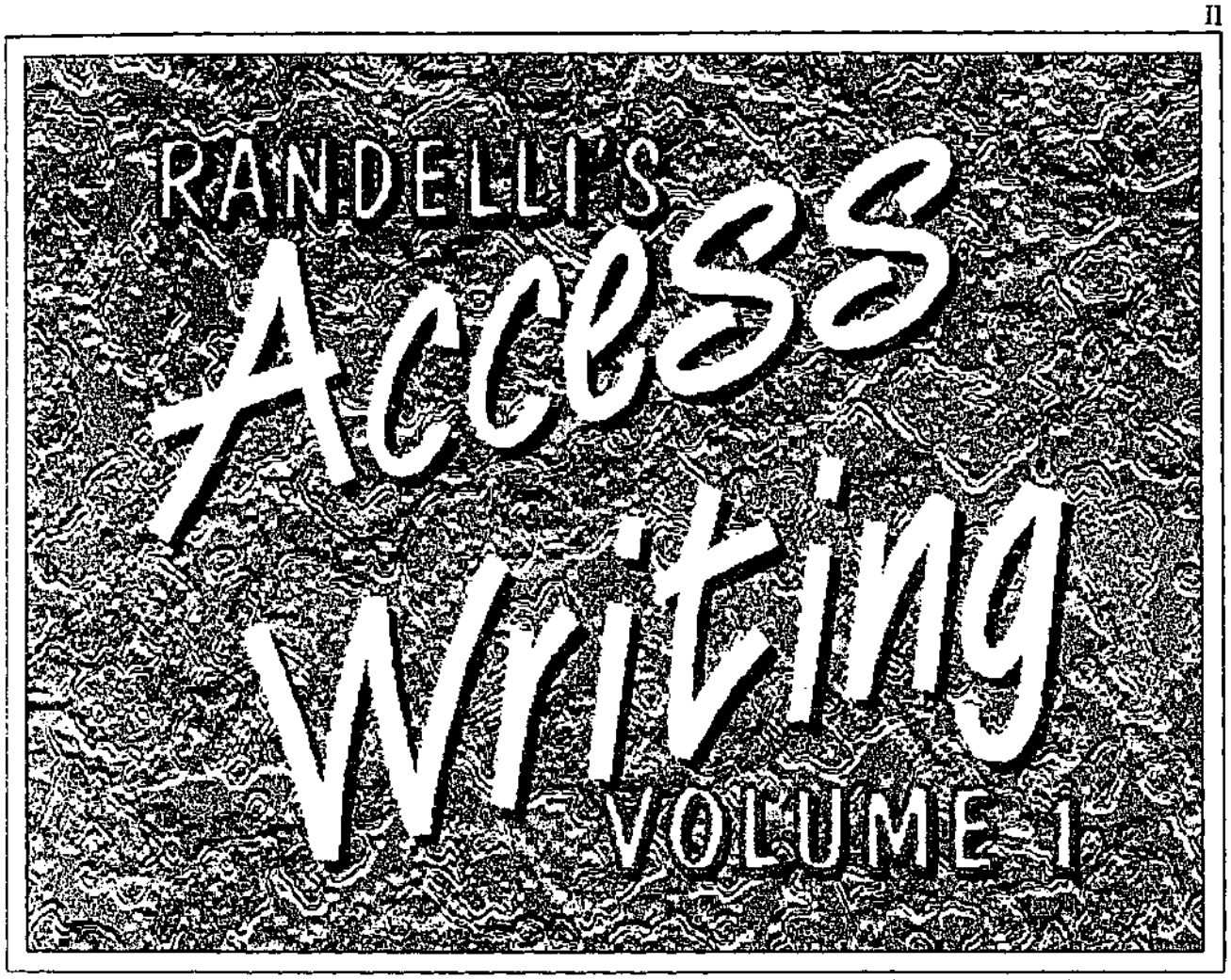
(16) The poem is neutral, there is no moralising or valuation - koalas scratch their fleas, and that's that, make of it what you will!

The above analysis indicates that *Visual Haiku 7*, following the rules of Japanese Haiku has been successfully adapted to the computer medium, as does each of the Haiku created for the program. The project extends the boundaries of computer art by

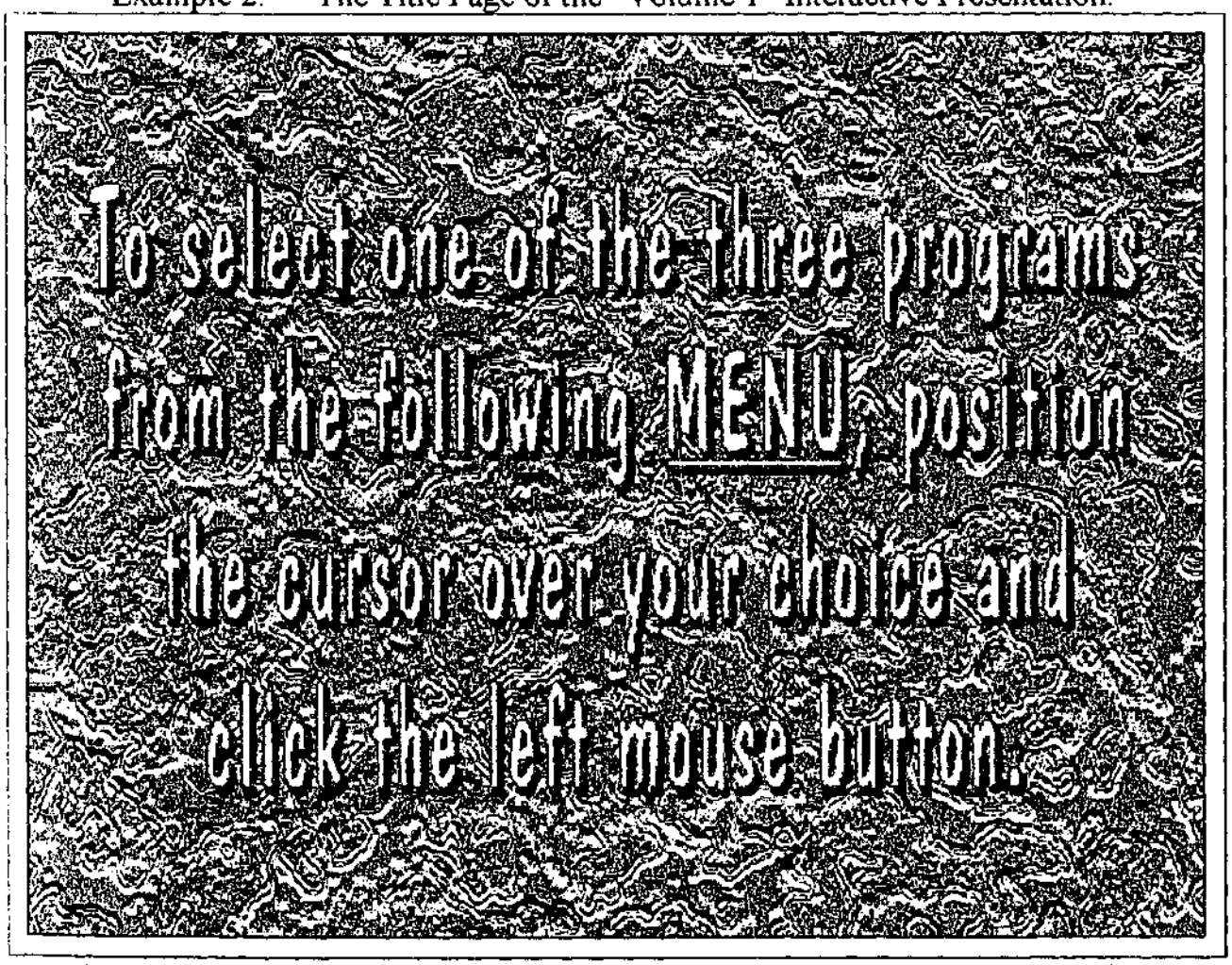
synthesising image, text and a poetic form. It challenges current perceptions of computer art by developing the potentialities of visual expression and language.

REVIEW OF VISUAL HAIKU

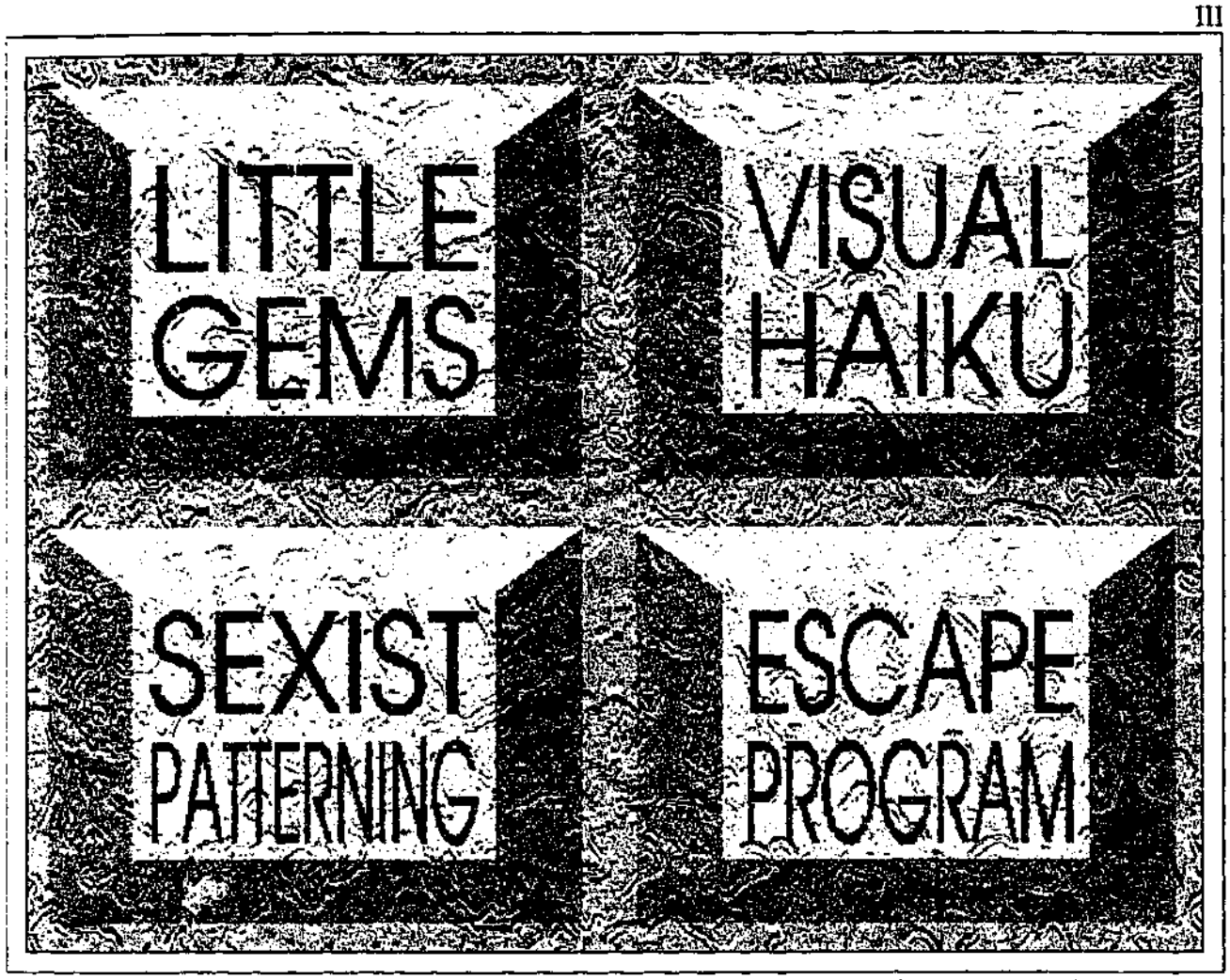
Visual Haiku was the first work to be completed in my research into new computer or multi-media art forms. I had assumed that what I had learned from twenty years of experience in the area of video art could be easily transferred to the computer medium. In fact, I had to start afresh, and approach this new medium without pre-conceptions. The presentation of each work had to come to terms with the limitations and potentialities of this new medium. Certain factors that arise in video production, such as the use of particular colours to prevent screen 'flaring' and 'strobing', also occur in the computer medium. The mode of presentation is still a television monitor, but the computer artist is not restricted to the conventional three by four ratio of the typical monitor. These considerations required a drastic re-think of my approach to the new medium, particularly the realisation that it would require totally different editing techniques. Computers do not have the speed to quick edit. They have their own tempo that must be understood. My inaugural work in the area of user involvement, or interactivity, indicated that here too was an area of research that needed to be more fully explored. By the time I had finished all the graphics for *Visual Haiku*, I realised I had only scratched the surface of the potential of computer generated graphics. Before commencing preliminary work on the *Programmed Poems*, I needed to step back and assimilate what had been learned from the *Visual Haiku* project Consequently, two subsidiary projects took shape enabling further development of the computer skills to be applied in completing the research.



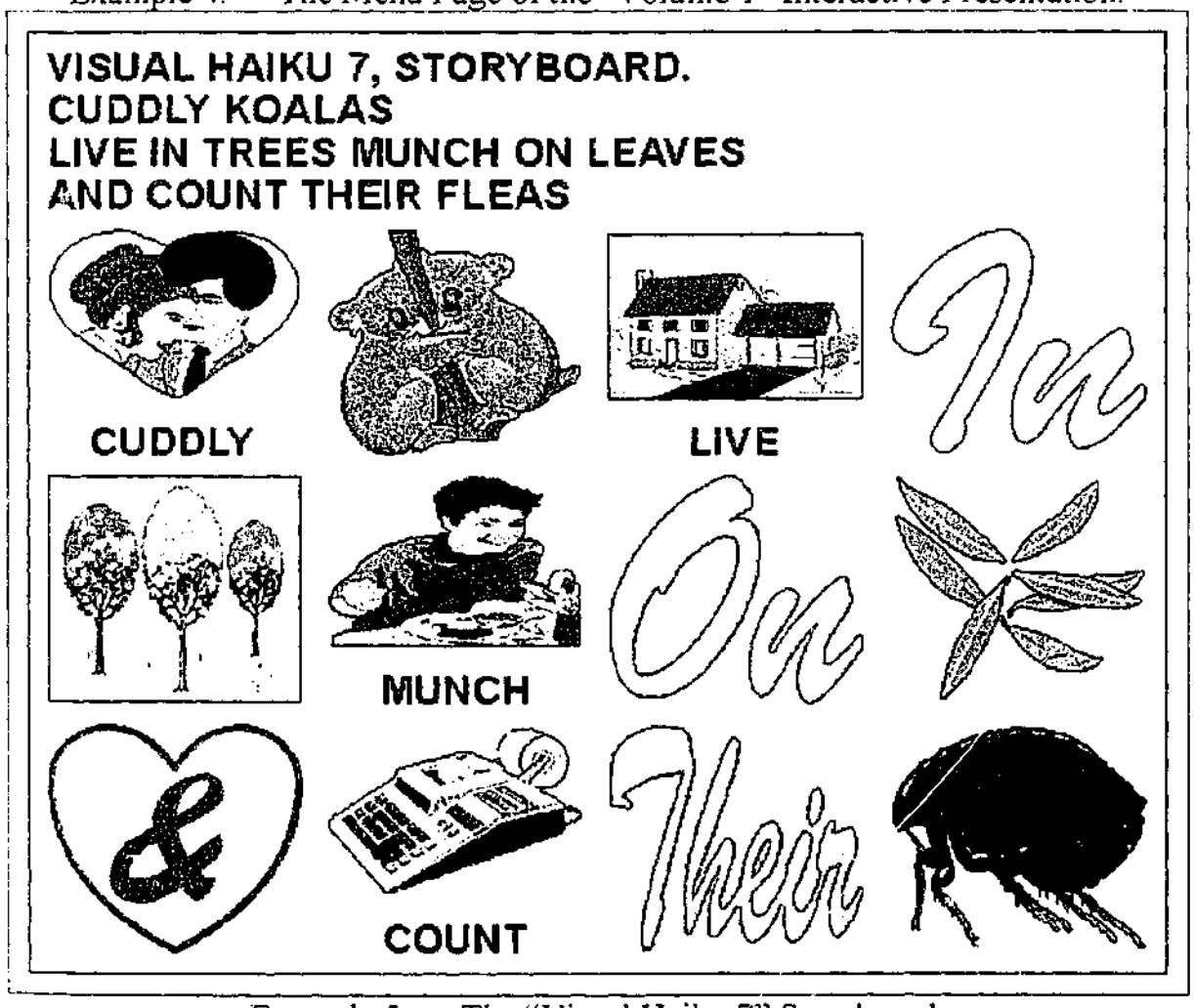
Example 2: The Title Page of the "Volume 1" Interactive Presentation.



Example 3: The Instruction Page of the "Volume 1" Interactive Presentation.

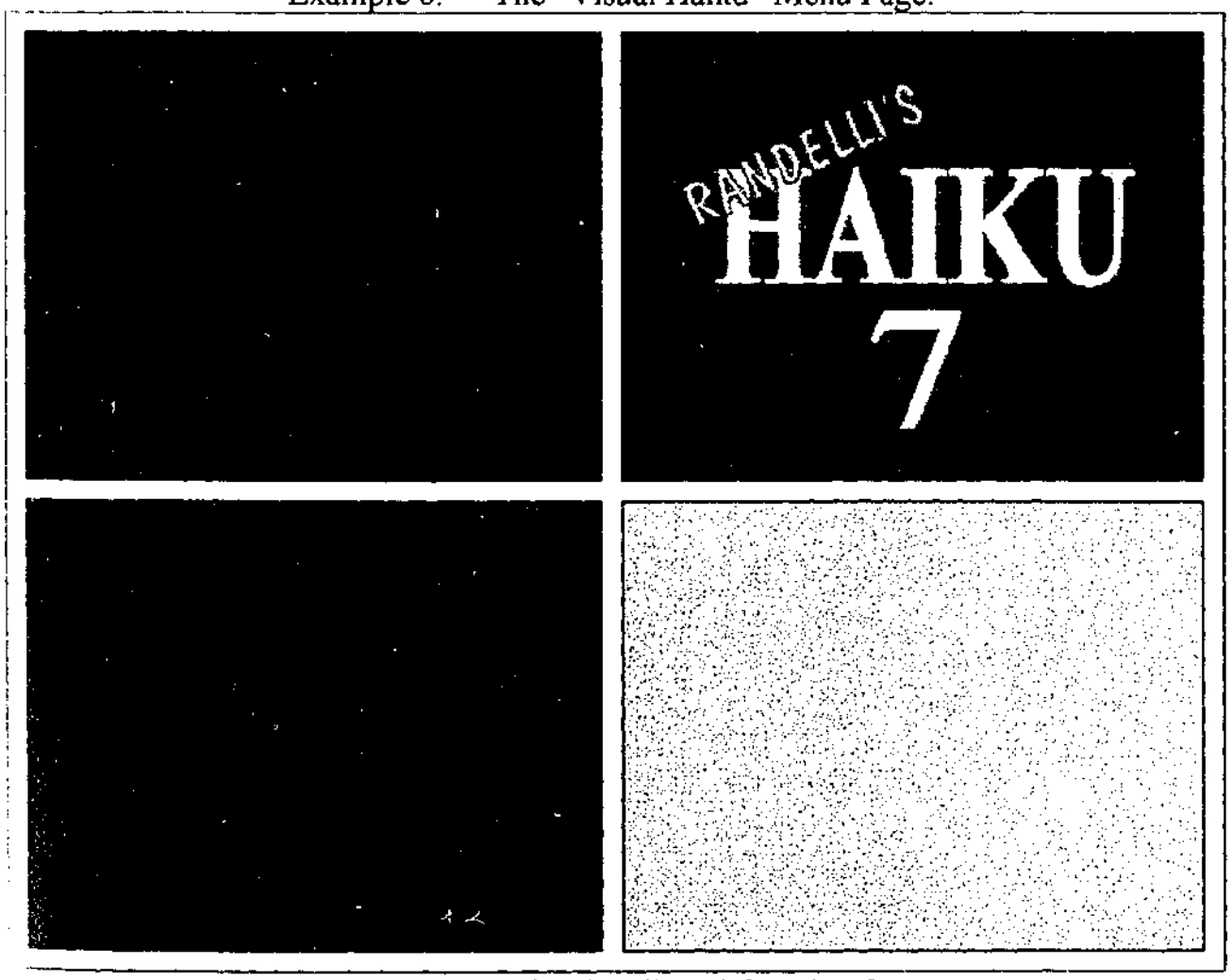


Example 4: The Menu Page of the "Volume 1" Interactive Presentation.

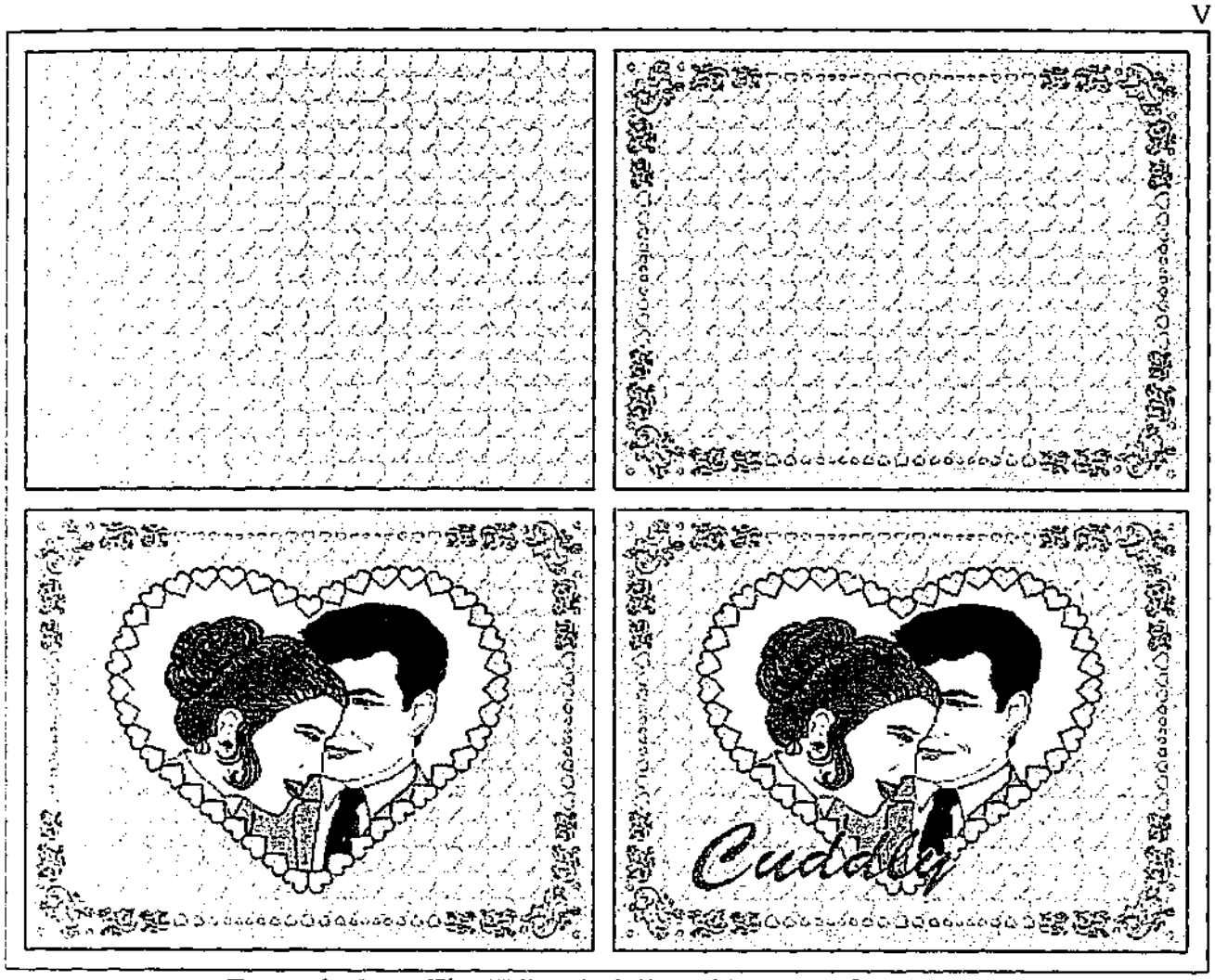


Example 5: The "Visual Haiku 7" Storyboard.

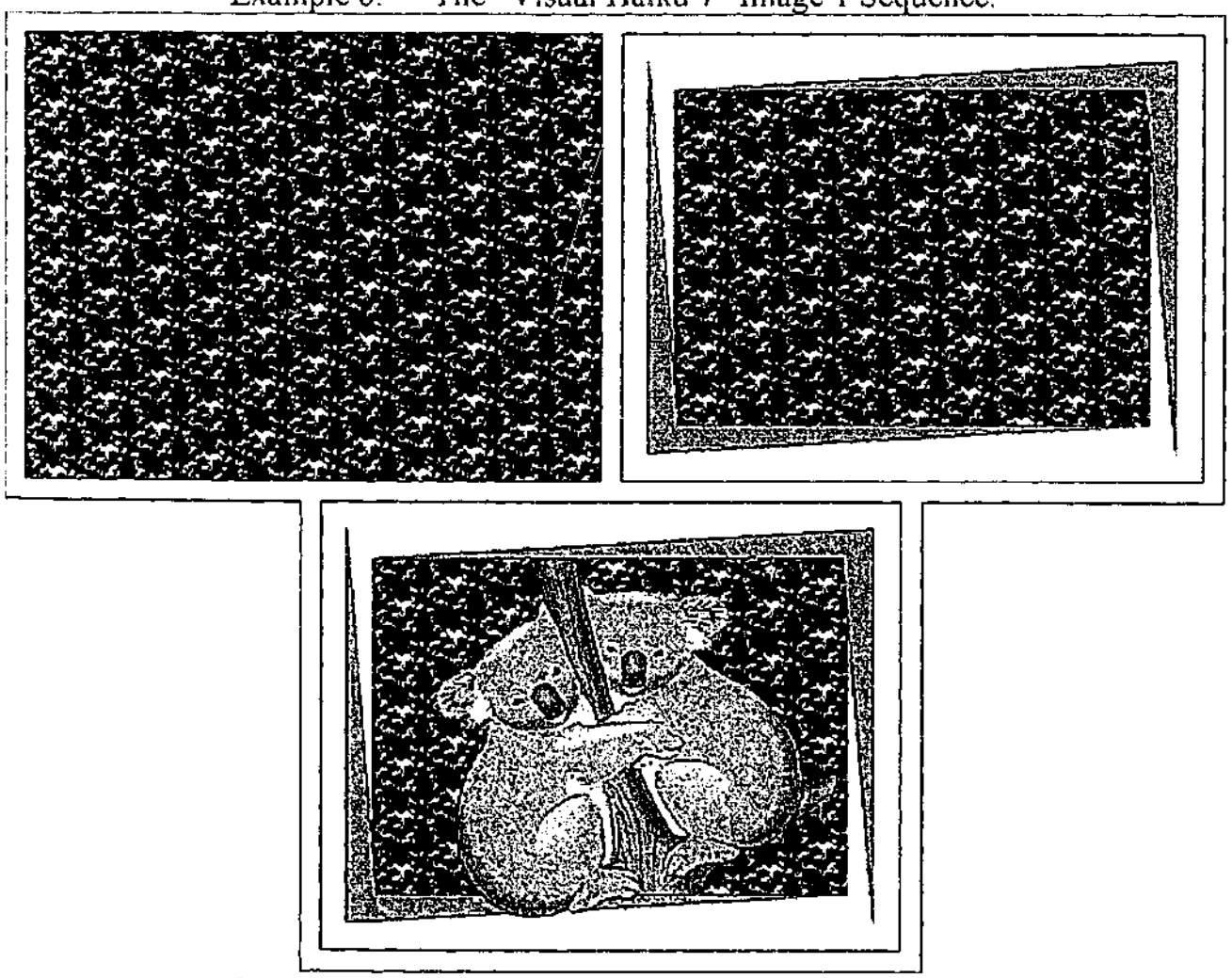
Example 6: The "Visual Haiku" Menu Page.



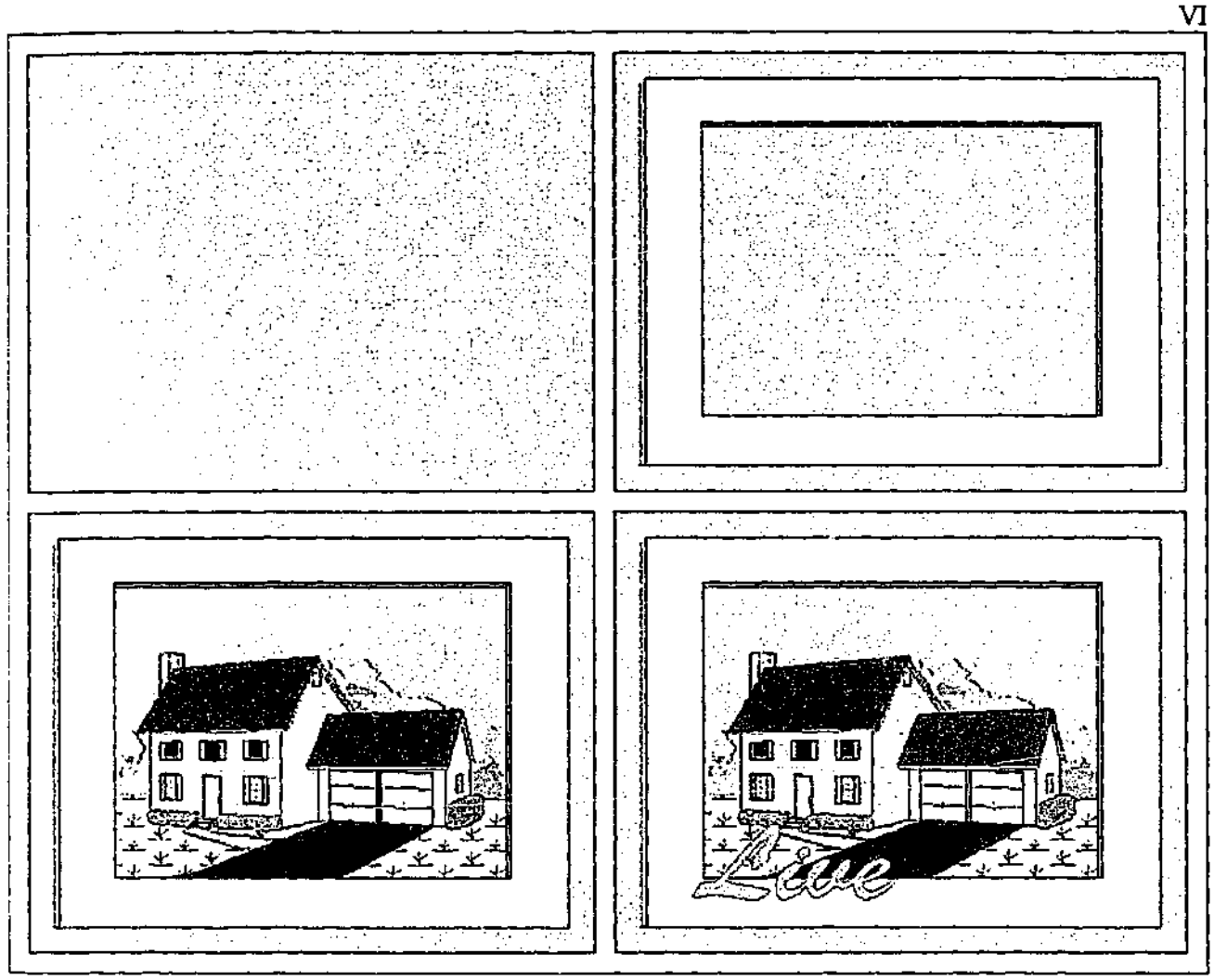
Example 7: The "Visual Haiku 7" Opening Sequence.



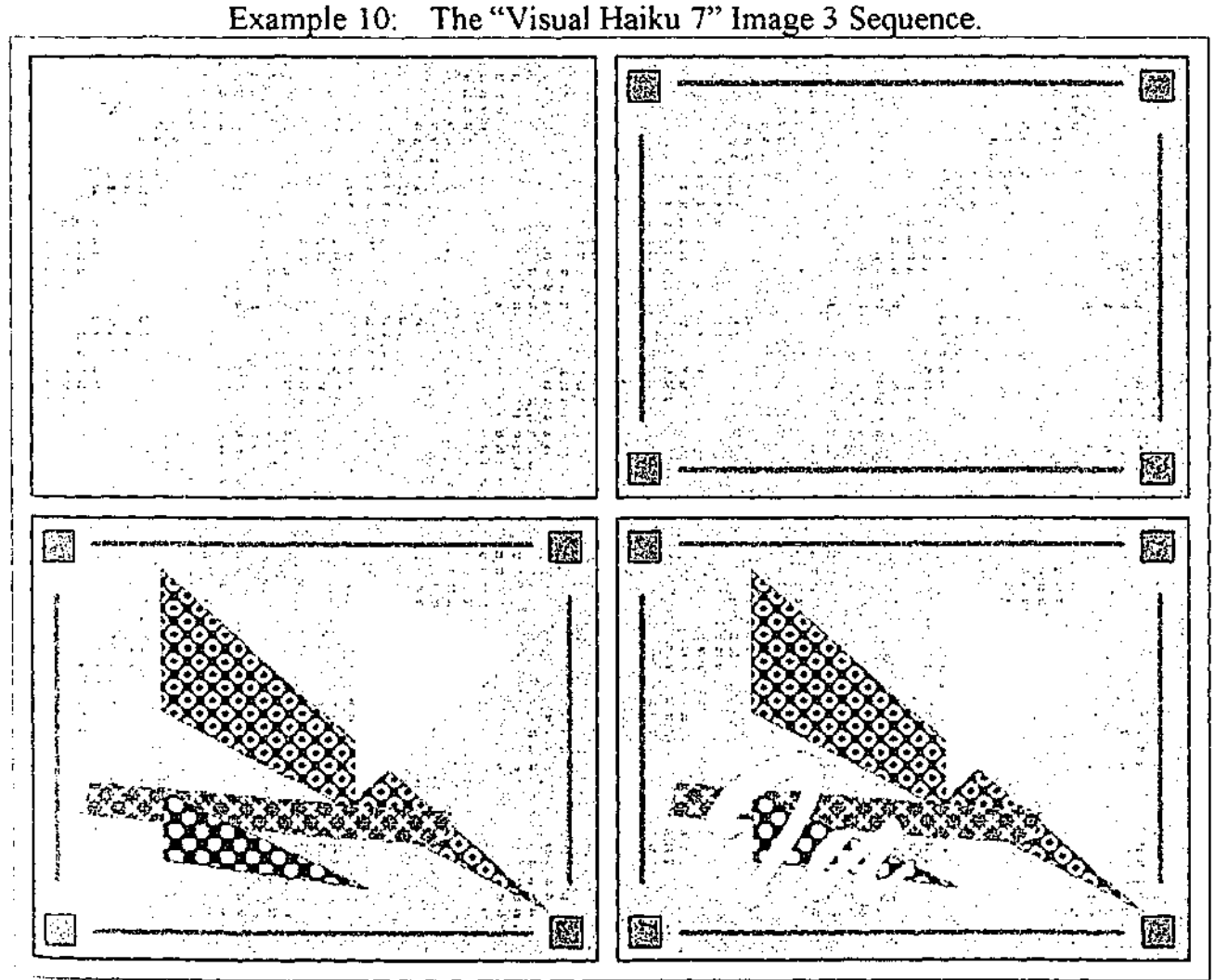
Example 8: The "Visual Haiku 7" Image 1 Sequence.



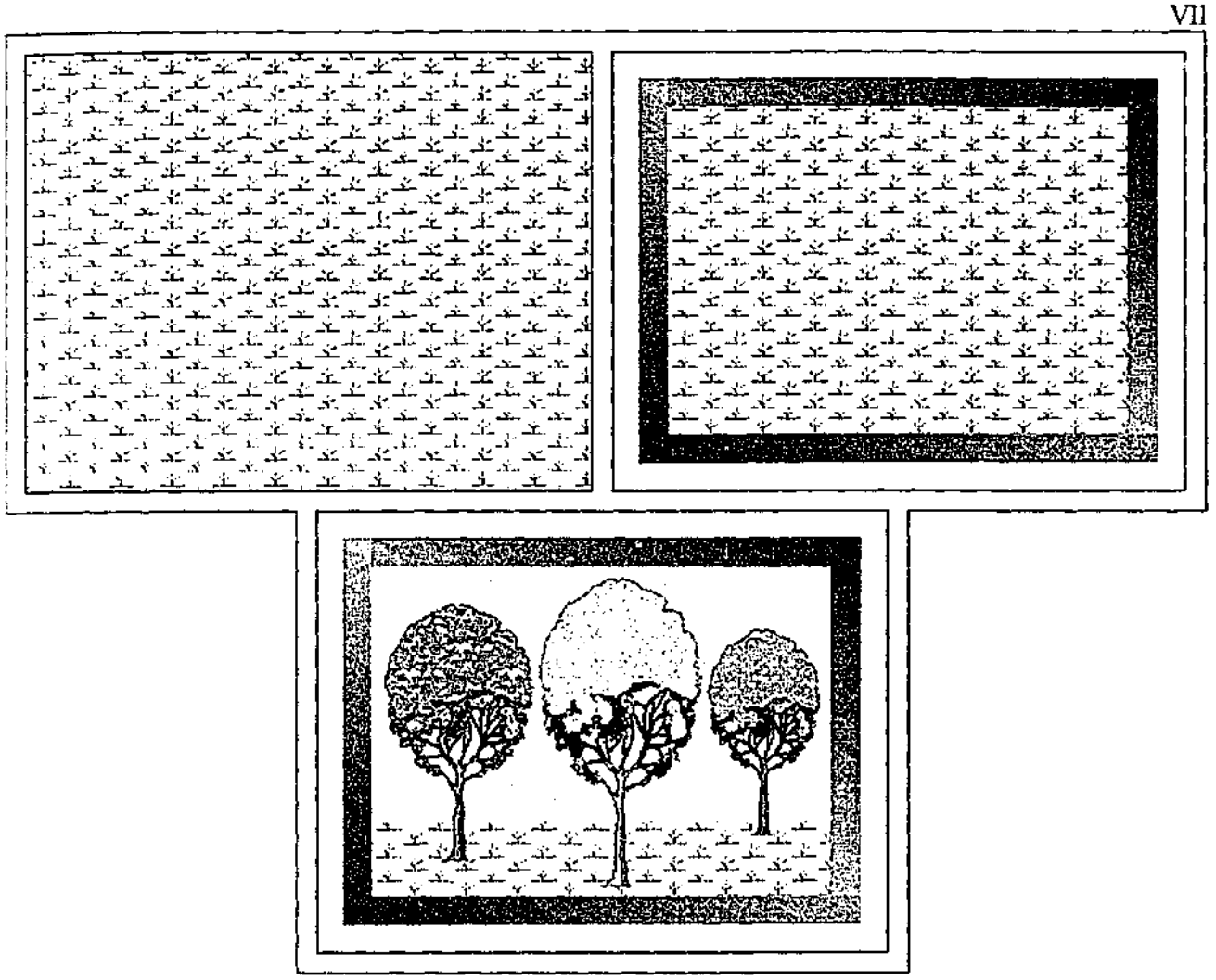
Example 9: The "Visual Haiku 7" Image 2 Sequence.



Example 10: The "Visual Haiku 7" Image 3 Sequence.

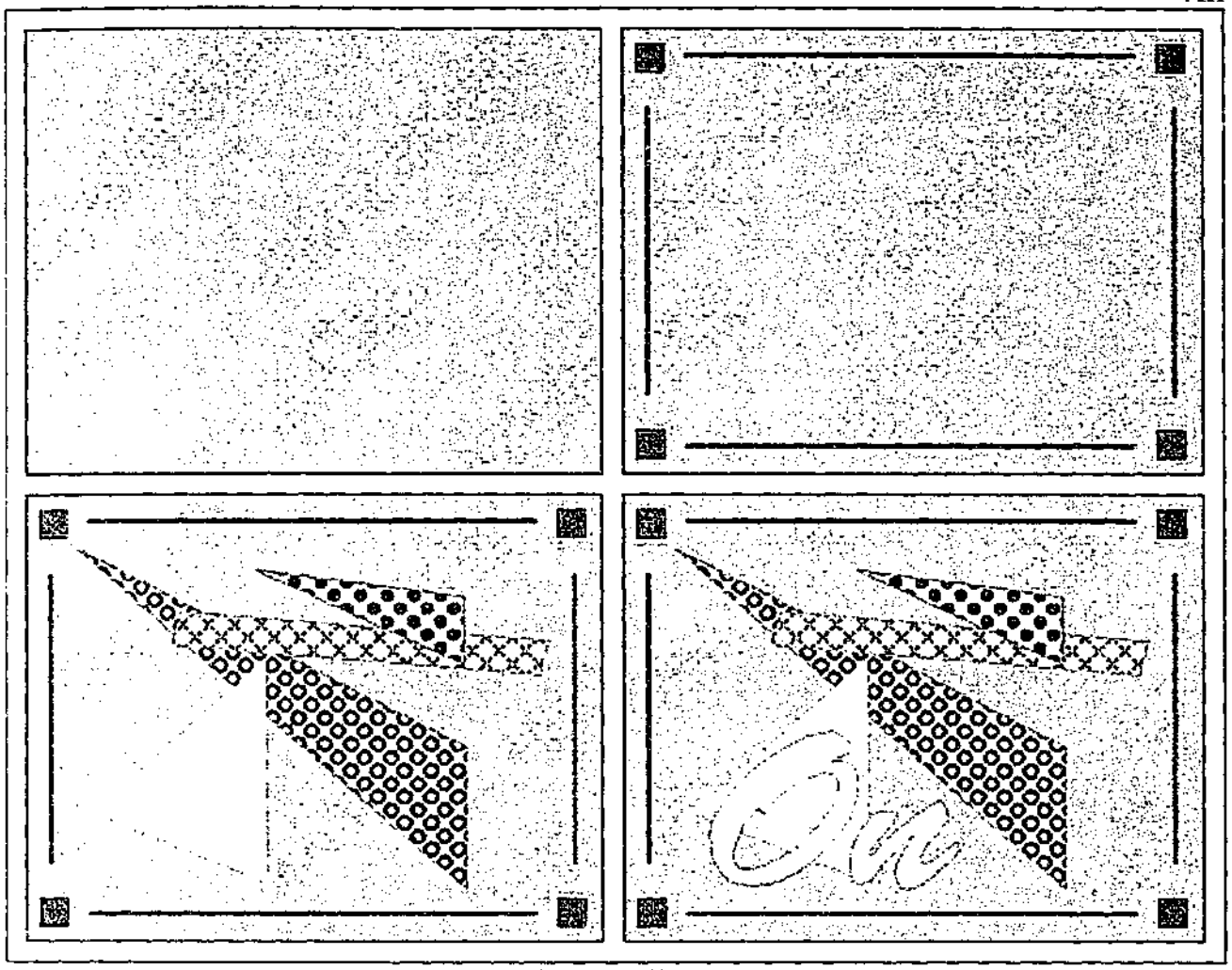


Example 11: The "Visual Haiku 7" Image 4 Sequence.

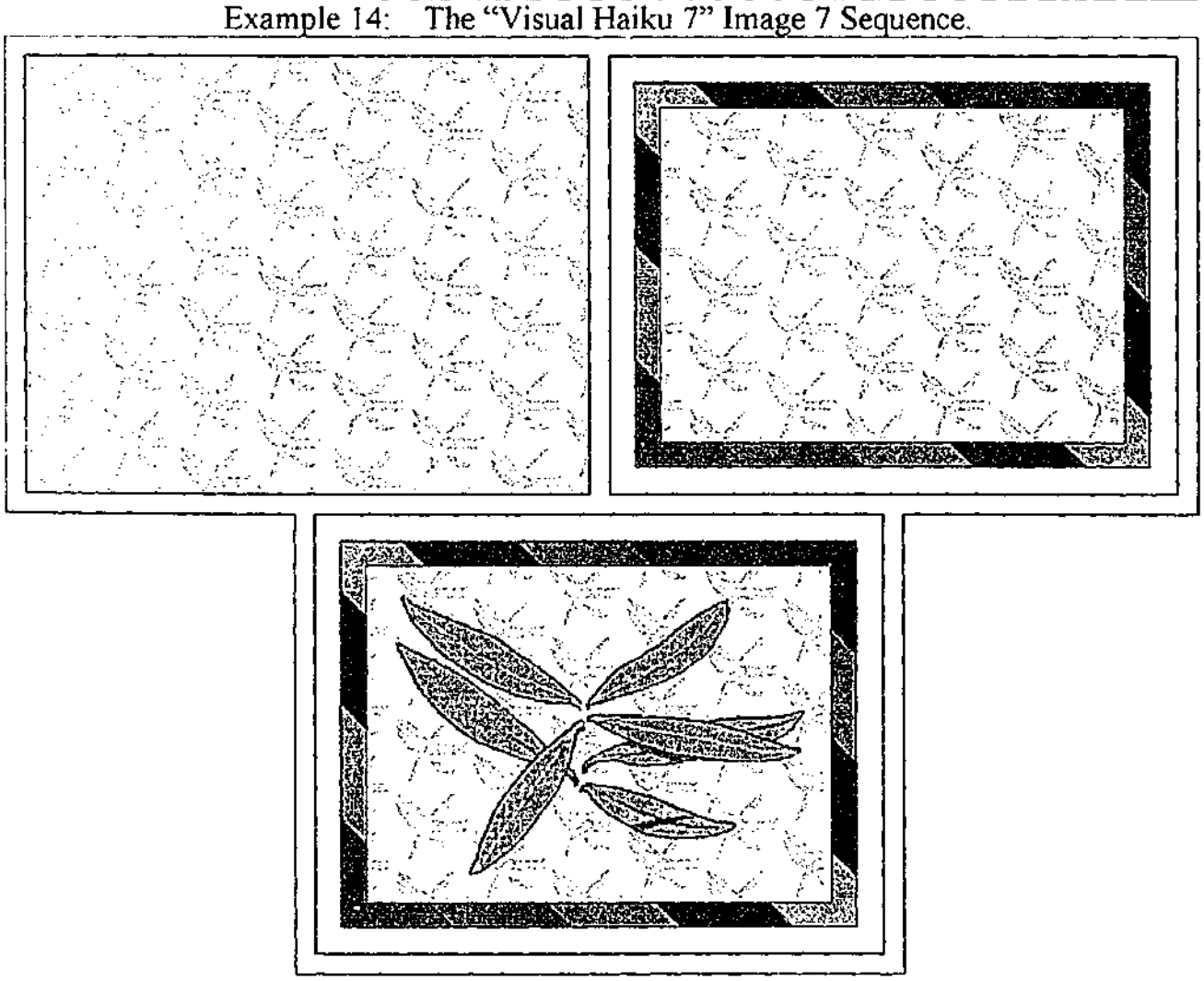


Example 12: The "Visual Haiku 7" Image 5 Sequence.

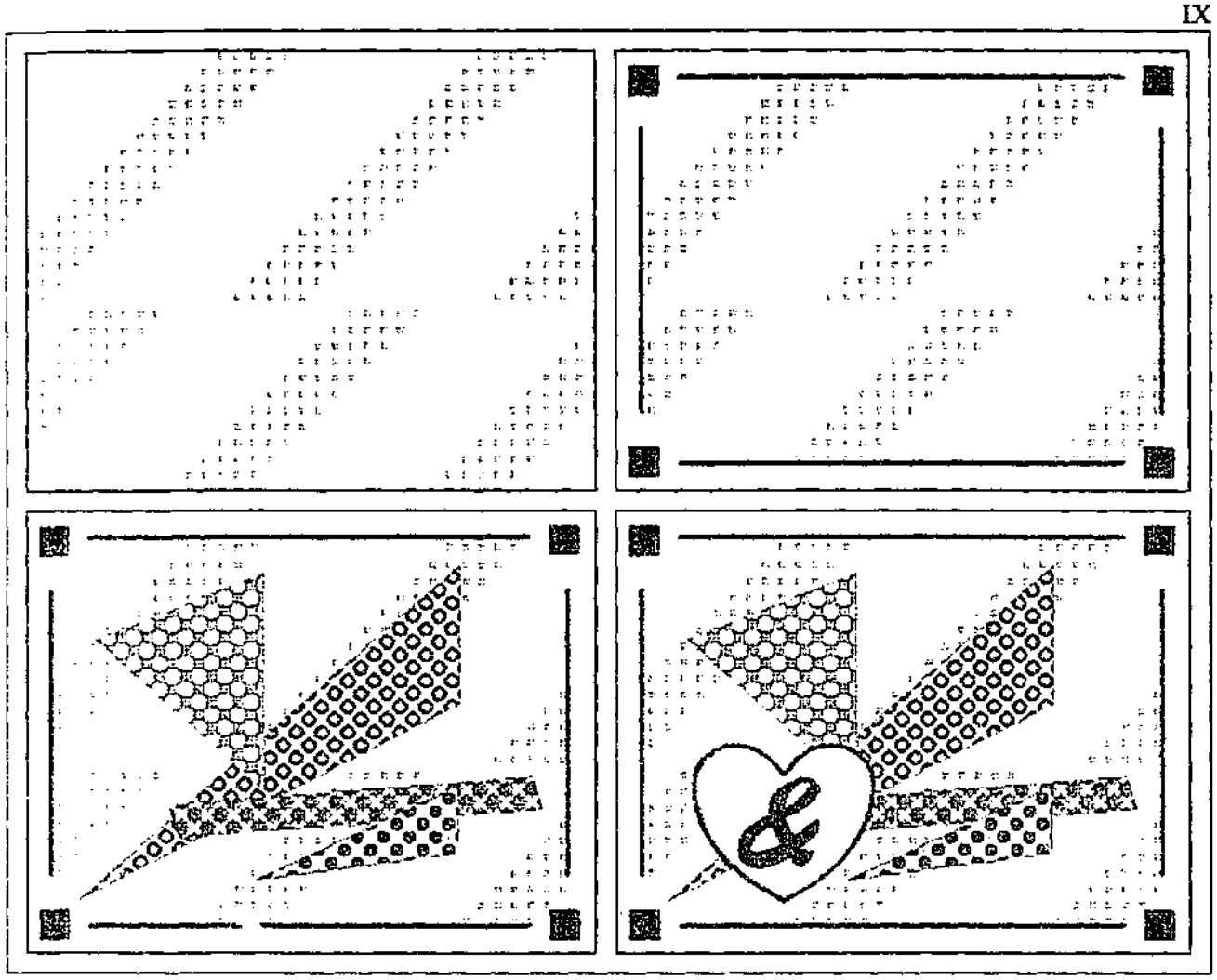
Example 13: The "Visual Haiku 7" Image 6 Sequence.



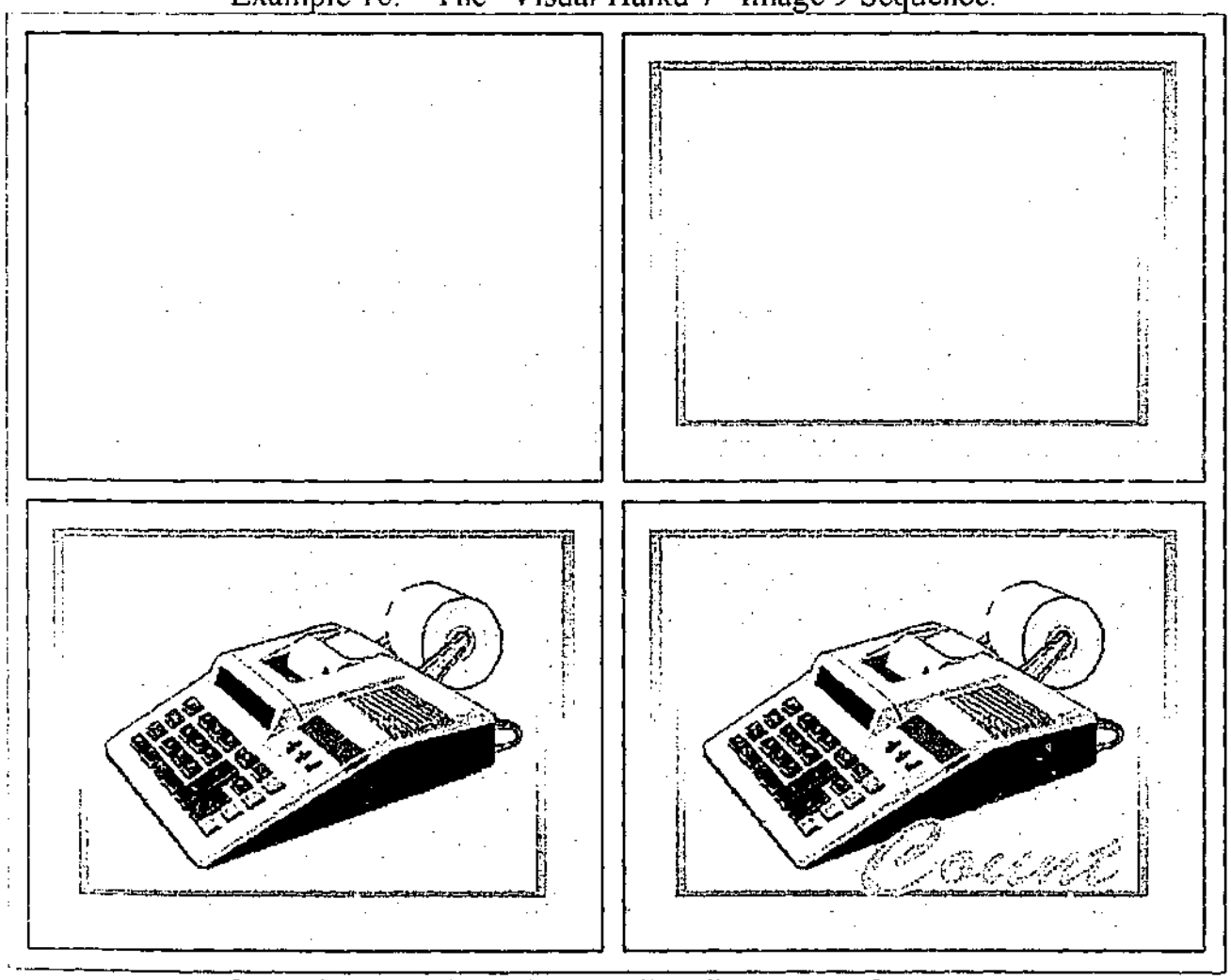
Example 14: The "Visual Haiku 7" Image 7 Sequence.



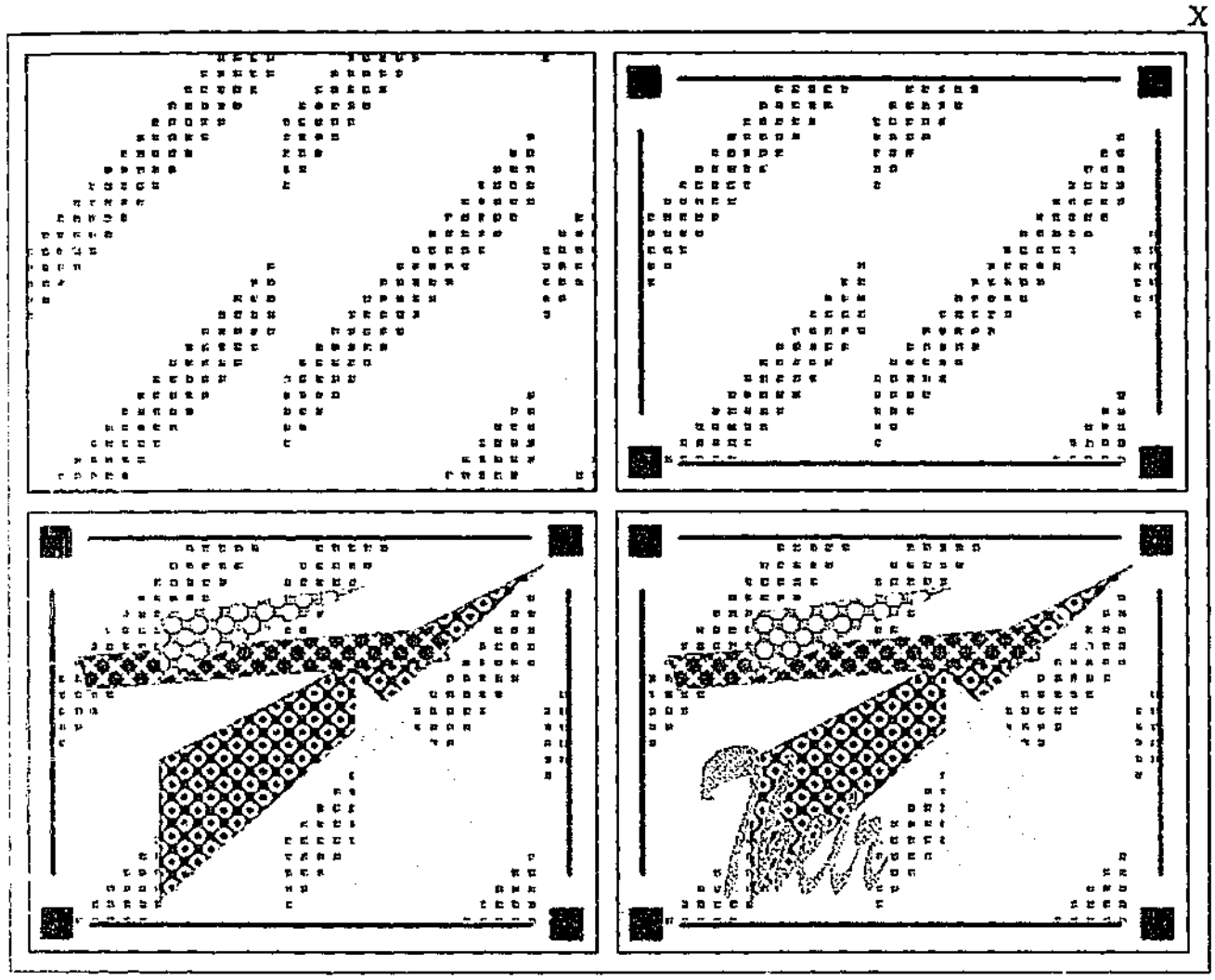
Example 15: The "Visual Haiku 7" Image 8 Sequence.



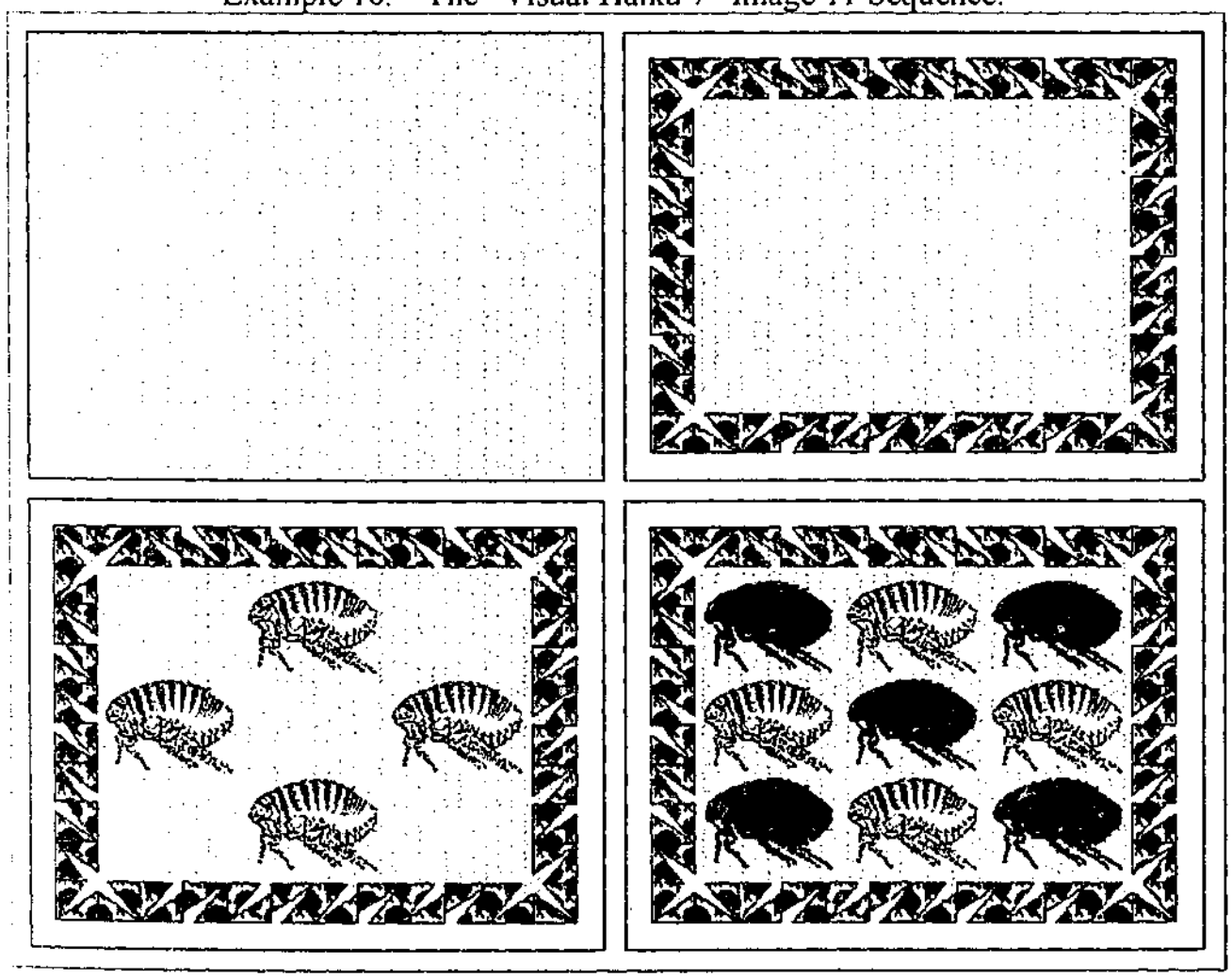
Example 16: The "Visual Haiku 7" Image 9 Sequence.



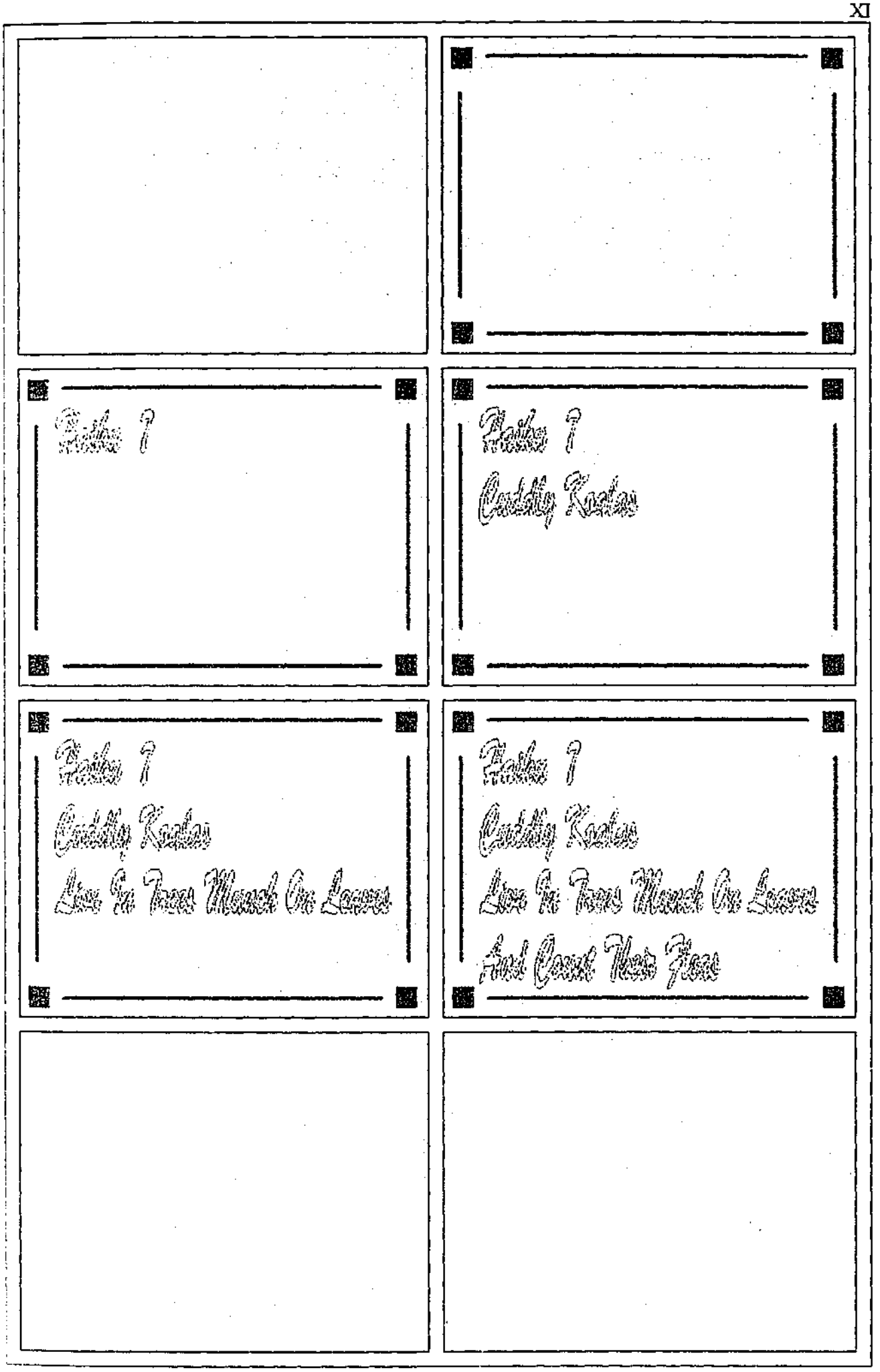
Example 17: The "Visual Haiku 7" Image 10 Sequence.



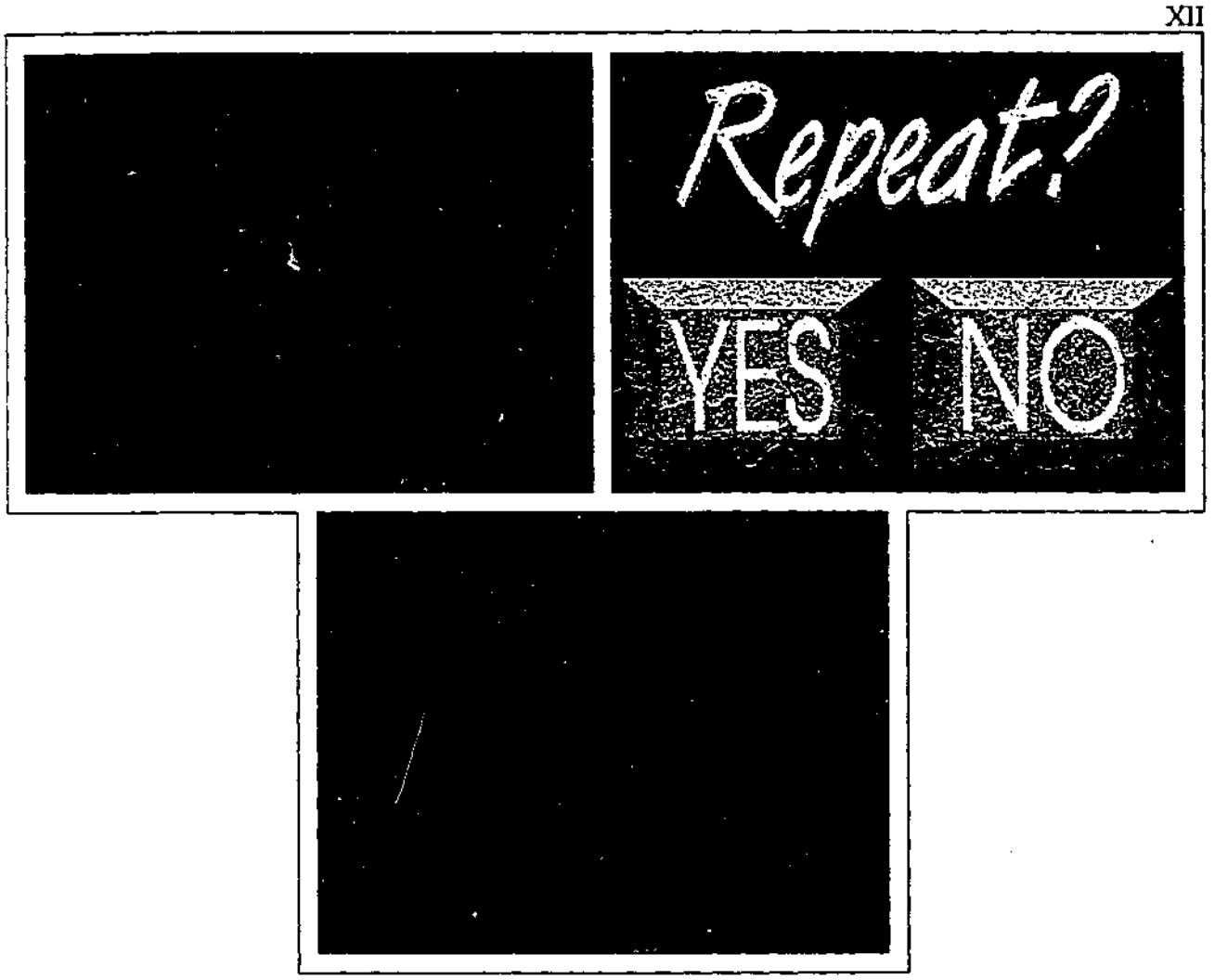
Example 18: The "Visual Haiku 7" Image 11 Sequence.



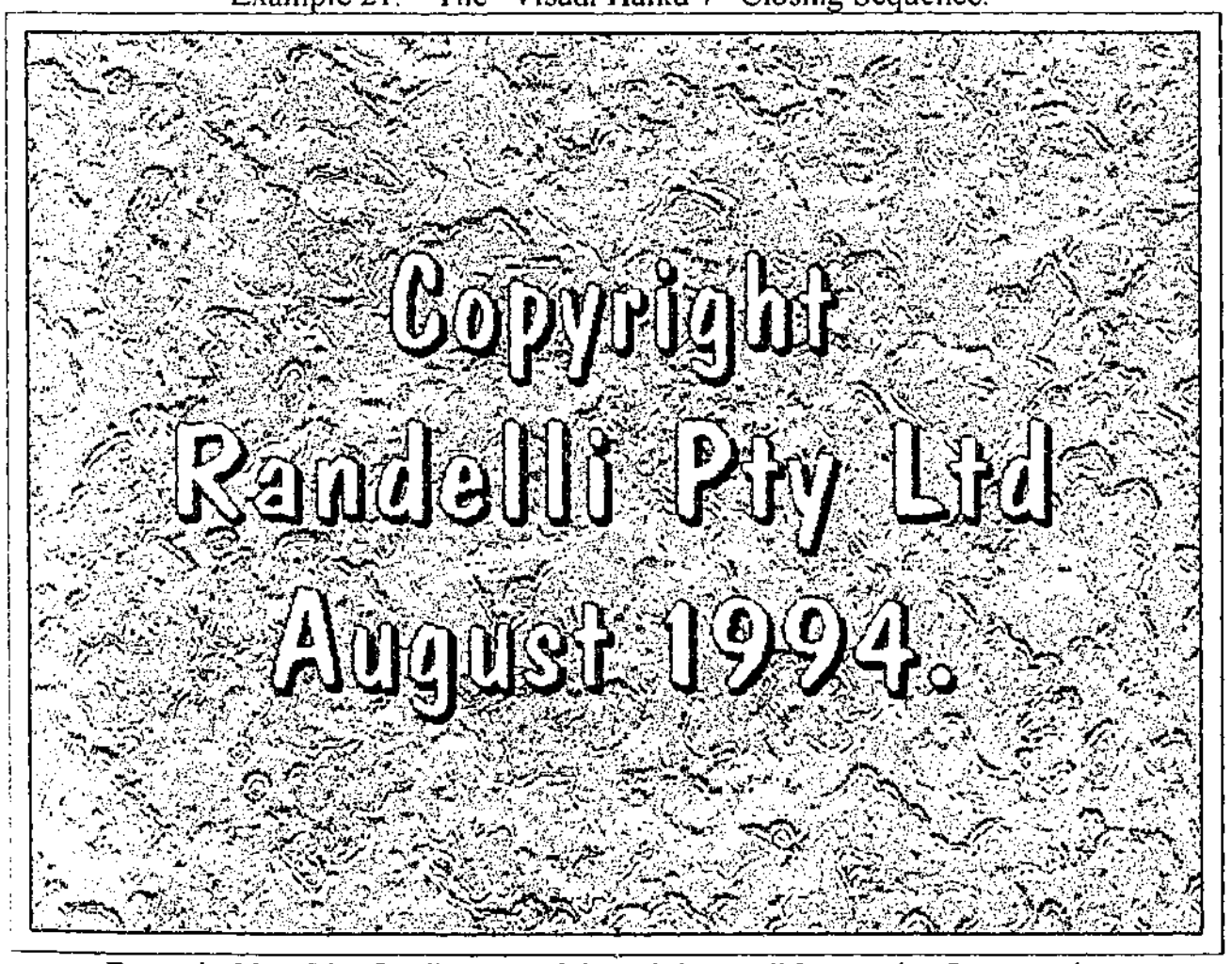
Example 19: The "Visual Haiku 7" Image 12 Sequence.



Example 20: The "Visual Haiku 7" Poem Sequence.



Example 21: The "Visual Haiku 7" Closing Sequence.



Example 22: The Credit Page of the "Volume 1" Interactive Presentation.

"VISUAL HAIKU POEM 7"

PROGRAMMING SCHEDULE

No.	TYPE	FILE	METHOD	SPEED	PARAMETERS	WAIT
1	BColour		Box-out	99	Solid Oc	3 0/18
2	Video	Title 7	LoadPal			
3	Screen	Title 7	Box-out	99		3 0/18
4	BColour		Box-out	99	Solid Oc	2 0/18
5	Screen	Cuddly1	Box-out	99		1 0/18
6	Screen	Cuddly2	Box-out	99		1 0/18
7	Screen	Cuddly3	Box-out	99		1 0/18
8	Screen	Cuddly4	Box-out	99		1 0/18
9	Screen	Cuddly5	Box-out	99		3 0/18
10	Screen	Koalas1	Box-out	99		1 0/18
11	Screen	Koalas2	Box-out	99		1 0/18
12	Screen	Koalas3	Box-out	99		4 0/18
13	Screen	Live1	Box-out	99		1 0/18
14	Screen	Live2	Box-out	99		1 0/18
15	Screen	Live3	Box-out	99		1 0/18
16	Screen	Live4	Box-out	99		3 0/18
17	Screen	In1	Box-out	99		1 0/18
18	Screen	In2	Box-out	99		1 0/18
19	Screen	In3	Box-out	99		1 0/18
20	Screen	In4	Box-out	99		3 0/18
21	Screen	Trees1	Box-out	99		1 0/18
22	Screen	Trees2	Box-out	99		1 0/18
23	Screen	Trees3	Box-out	99		4 0/18
24	Screen	Munch1	Box-out	99		1 0/18
25	Screen	Munch2	Box-out	99		1 0/18
26	Screen	Munch3	Box-out	99		1 0/18
27	Screen	Munch4	Box-out	99		3 0/18
28	Screen	On1	Box-out	99		1 0/18
29	Screen	On2	Box-out	99		1 0/18
30	Screen	On3	Box-out	99		1 0/18
31	Screen	On4	Box-out	99		3 0/18
32	Screen	Leaves1	Box-out	99		1 0/18
33	Screen	Leaves2	Box-out	99		1 0/18
34	Screen	Leaves3	Box-out	99		4 0/18
35	Screen	And1	Box-out	99		1 0/18
36	Screen	And2	Box-out	99		1 0/18
37	Screen	And3	Box-out	99		1 0/18
38	Screen	And4	Box-out	99		3 0/18
39	Screen	Count1	Box-out	99		1 0/18
40	Screen	Count2	Box-out	99		1 0/18
41	Screen	Count3	Box-out	99		1 0/18
42	Screen	Count4	Box-out	99		3 0/18
43	Screen	Their1	Box-out	99		1 0/18
44	Screen	Their2	Box-out	99		1 0/18
45	Screen	Their3	Box-out	99		1 0/18

46	Screen	Their4	Box-out	99		3 0/18
47	Screen	Fleas1	Box-out	99		1 0/18
48	Screen	Fleas2	Box-out	99		1 0/18
49	Screen	Fleas3	Box-out	99		1 0/18
50	Screen	Fleas4	Box-out	99		3 0/18
51	Screen	Haiku1	Box-out	99		1 0/18
52	Screen	Haiku2	Box-out	99		1 0/18
53	Screen	Haiku3	Box-out	99		1 0/18
54	Screen	Haiku4	Box-out	99		1 0/18
55	Screen	Haiku5	Box-out	99		1 0/18
56	Screen	Haiku6	Box-out	99		3 0/18
57	Screen	Haiku1	Box-out	99		1 0/18
58	Screen	Haiku7B	Box-out	99		3 0/18
59	BColour		Box-out	99	Solid Oc	2 0/18
60	Chain	POEM 8		99		

Example 23: The Programming Schedule of "Visual Haiku 7".

LITTLE GEMS

BACKGROUND

The project *Little Gems* began on December 4, 1993. It was the first subsidiary project to be devised when the need to research further computer functions arose. I had been using the graphic programs *Corel Draw* and *Tempra Graphics* to manipulate imagery. Those programs were satisfactory for creating the *Visual Haiku* images but they weren't suitable for acquiring scanned images. *Visual Haiku* had not required much scanned imagery, so I had not had much opportunity to develop scanning skills. I was keen to continue using scanned images in my projects. Scanning images into a program enables selection of images from a wide variety of sources and provides them with a 'photo realistic' effect. 'Photo Realism', an offshoot of Pop Art, is a style that has always attracted me! At this time, a simple to learn and operate show program called *Tempra Show* had recently come onto the market. It was designed to accompany the *Tempra Graphic* program. Also, my scanner provided a photo manipulation and re-touching program called *Photo Styler*, so I had two software programs and scanning skills to master before starting any new work.

An opportunity arose to channel this activity and energy into a specific project. I was approached by the *Sydney Mardi Gras* organisers to contribute a work to a show they were organising entitled *Remain in Light*, to be installed at *The Blaxland Gallery*, Sydney from February 10 - March 6, 1994. With approval from Monash, and with the agreement that the created work would be deemed part of my research, I accepted the invitation.

I had first to devise a concept and theme for the new work, bearing in mind how much wall and floor space had been allocated to me in the gallery. Without wishing to appear condescending or discriminatory, after analysing the intended audience and

ambience of the exhibition, I decided that in Sydney - a crass and vulgar city at that time of the year - something with a 'high camp' sensibility would probably be best. I thought *Mardi Gras* to be a time to throw caution to the wind, let the hair down and have fun! But what constituted fun to a jaded gay audience? I figured that some of the things that might interest a pack of tired old queens, apart from sex, were movie stars and costume jewellery! What a potent combination! Out of these musings *Little Gems* took shape.

Little Gems can be regarded as a fun piece, but the serious intents behind the work should not be ignored. One of my main aims in making *Little Gems* was to fully learn how the *Tempra Show* program operates. *Tempra Show* is a computer display program with interactive facilities allowing viewers to participate in the display sequences of computer images. I decided to make the work fun to use and somewhat humorous. It is a comedy based on artificiality and pretence that highlights the ability of computer art to distort the boundaries between reality and illusion. The result is an amusing interactive computer presentation that pays homage to the work of Andy Warhol, an artist with a high camp sensibility if ever there was one! In particular, *Little Gems* concentrates on his obsession with Hollywood glamour girls of the forties and fifties. The piece also makes some astute observations on the functions and importance of good costume jewellery!

I have long been an admirer of the work of Andy Warhol. His silk-screens of *Marilyn*, *Liz* and *Elvis* I regard as masterpieces of twentieth century portraiture. I have referred to his work often in my video pieces, but I wondered if my computer graphic programs were capable of alluding to his style? (Illustration Example 25: An Andy

Warhol "Portrait of the 70's", Caroline Ireland, 1979).[44] A study of the filters in *Tempra* revealed a series of 'tint' and 'wash' effects which, when applied to a greyscale (shades of grey) scanned image, perfectly captured his portrait style. I explored the use of these filters to see if they were useful for this project, and how they could be used in any future works. I also experimented with the scanner and its accompanying program and the *Tempra Show* program. *Little Gems* allowed the investigation of all these techniques.

THE BASIC APPROACH

From the initiation of *Little Gems* technical limitations dictated the form of the piece. Because it was intended for exhibition in a gallery, I wished to make a work that could be viewed simultaneously as a static wall piece and as a kinetic computer piece. I envisaged a series of computer generated hard copy 'silk-screens' which could be hung as 'art objects', yet these images could also form the basis of an interactive computer program.

The largest image my computer's printer can create, without distorting the image, is a standard A4 sized print. On a computer screen this works out to be 640 X 480 pixels, or the normal 3 X 4 ratio of a monitor screen. I decided that twenty A4 sized prints hung in four vertical strips of five images would fit nicely into the wall space allocated to me, and they would also balance the computer workstation installed below them. Twenty prints seemed a reasonable number to give plenty of scope for demonstrating a variety of images. Any more may have been overkill. It was to take over a month to create the twenty images on the computer. Programming took another two weeks and, as I was working to a fixed time scale, I had to ensure that the work was completed on schedule.

---

[44] Whitney, David et al., *Andy Warhol: Portraits of the 70's*, Random House in association with the Whitney Museum of American Art, New York, U.S.A., 1979. Page 73, *Portrait of Caroline Ireland, 1979.* Acrylic and silk screen enamel on canvas, 40" X 40". Collection: Charles W. Ireland.

Hoping the images I would create for the project would have a strong impact, I didn't think it was necessary, in this work, to become involved with narrative structures. I felt it was probably suitable to display the images one after the other in short sequences and allow the novel form of interactivity I had designed for the piece provide the humour. Each image had a hot spot; a designated area which, when clicked by the cursor, would initiate interactive programming. This interactivity, and its resultant comedy, was intended to provide the impetus for a user to participate with the program. However, not everyone who walks into a gallery realises that they can play with the computer work on display. I had to ensure that the interactivity was obvious. Often interactive programs are confusing. They can alienate the user, and if users do not grasp the functions quickly they rapidly lose interest. I had to ensure that this didn't happen to anyone exploring the *Little Gems* presentation. Consequently, the interactivity in *Little Gems* was kept dead simple!

AN EXAMINATION OF THE PROJECT'S COMPONENTS

A unifying visual treatment and shared programming devices linked the twenty individual image sequences created for *Little Gems*. The following examines some of these images and describes a sequence and how it was assembled step by step.

STEP 1

CREATING A STORYBOARD

Creating a storyboard for any audio-visual production offers three distinct advantages:

(1) It provides a guide by which a project can stay on track during its production.

(2) It demonstrates a visual interpretation of the proposed production and is of assistance to directors, cameramen, and funding bodies when planning a project.

(3) It acts as a final edit of a proposed script. Visualising the text or script pulls into focus the pictorial aspects of the project, and often highlights unnecessary speeches or scenes that can be more successfully conveyed by visual action.

Storyboards don't have to be great works of art, as long as they convey their intentions clearly. Their creation is a crystallising experience that forces the author to view the work as a comprehensive whole. This detailed overview then acts as source of support throughout the production. I have yet to devise the perfect form for a multi-media storyboard because multi-media productions can be varied in approach. I have come to the conclusion that multi-media storyboards should reflect the goals of their projects and be able to change form and presentation as readily as multi-media projects themselves.

For *Little Gems* I didn't think it necessary to create a storyboard for each of the twenty sequences, because they would all follow the same format. What was necessary was a detailed depiction of the basic interactive component. (Illustration Example 24: The "Little Gems" Storyboard). The storyboard for *Little Gems* shows that a hot spot on an image of a movie star, when clicked by the cursor, initiates programming that moves the image to another page containing the movie star's humorous quote about jewellery. This page, in turn, would then move on to the first page of the following sequence. The creation of this storyboard clarified the interactive behaviour of the project.

STEP 2

CHOSING THE IMAGES

From two books featuring Hollywood glamour photography of the thirties and forties - Hollywood's greatest moment of illusion - I selected twenty portraits of movie queens that best suited my requirements. I had to consider such things as the black and white

density of each photograph for successful scanning, and judge how these images would read when converted to a greyscale. This is a necessary procedure for the reactions of applied colour tints and washes. I had to consider how the necessary cropping, created by scanning to accommodate an image into the pre-chosen three by four ratio of a monitor screen, would affect the composition of the original source material. There were also such aspects as how the vibrant persona of each movie star would influence the end result. And, of course, I had to make sure all my personal favourites were part of the choice!

STEP 3

MANIPULATING AND COLLAGING THE IMAGES

Once my selection of images for *Little Gems* was made I scanned the chosen images into the computer. After creating a set of screen masks (computer devices that can protect areas of the image from filter effects) I applied a series of tints and washes to the images. This created an illusion of silk-screens - complete with Warhol-like misregistration! The end result was remarkable. It proved to be extremely easy to create a resemblance of Warholian Pop Art but my images, I am happy to say, have a look that is all of their own.

The next stage of the project was to make the individual images I had created interactive. I needed to provide a link between each image that would be the point of interactivity and which could be the source of the humour of the work. I had decided to give each lady a piece of jewellery. This jewellery would become the hot spot on the screen. By placing the computer cursor over the jewellery, then clicking the left mouse button, the image would branch or move to another prearranged section of the program.

Again, I took a reference book on costume jewellery, not real jewellery as I was interested in the connotations of imitation jewellery, and scanned twenty images into the

computer. These pieces of jewellery were reduced in scale, to be in proportion to their intended ladies, and then converted into clips. (The pieces of jewellery were left 'untreated', so that they would accentuate the differences between the 'real' fake jewellery and the 'false' computer treated women, when 'pasted' onto each lady). I now had movie stars all wearing pieces of jewellery that did not exist in the original photos. (Illustration Examples 26 & 27: Two Original Sources used in "Little Gems" to create an Image, and a "Little Gems" Treated and Manipulated Image - Ava Gardner).

STEP 4

SELECTING THE TEXT

Each piece of jewellery would operate as a hot spot. When clicked by the cursor these hot spots initiated programming which moved the presentation onto a new page. That page displayed an image containing a line of text that revealed the movie star's humorous thoughts about the purpose, value and importance of good jewellery. These witticisms were lines each of the various actresses had spoken in one of their movies. I gathered these quotes from a book entitled *The Movie Quote Book*,[45] but did not quote them verbatim. I adapted and slightly changed each quote. For example, when Joan Crawford tells us: "I don't like rhinestones. I have a long list of dislikes, and it's getting longer", in reality the quote was: "I don't like lobsters. I have a long list of dislikes. It's getting longer". To further confuse matters I scrambled the quotes so that not every quote attributed to an actress was actually spoken by her; another of the ladies might have uttered it. I regarded these quotes as components in a sly game. As a lot of gay people are notorious movie buffs, I thought it might be fun to see if the quotes were recognised and

[45] Haun, Harry., *The Movie Quote Book*, Omnibus Press, New York, U.S.A., 1980. Pages 18, 19, 32, 39, 46, 59, 60(2), 104, 107, 165, 185, 188(2), 197, 209, 212, 213, 218, 257 and 360.

their obvious adaptations commented on. For a movie fan audience, hip about the golden years of Hollywood, I thought it might enjoy trying to figure out who said what in which film; a sort of cynical test of the intended audience's movie trivia skills. I was surreptitiously saying: "I know there are mistakes in these quotes, do you?" Okay, pretty subtle! But, I know the idea is in the piece and it is games like that which keep artists like me amused! (The twenty adapted movie star quotes are provided as Appendix 2).

STEP 5

CREATING THE BACKGROUNDS AND LINKING PAGES

In the original photographs of the chosen movie stars each actress was placed before a different background. Some backgrounds were external locations, others were studio sets, some were in sharp focus while others were undecipherable blurs. As a means of unifying the images each lady was electronically cut from her original photograph and collaged electronically onto a new patterned background. Tint and wash filters were applied to this composite image and also to an image of the background itself (programming reasons for this procedure will be explained later). The sources for the backgrounds were from a book on *Memphis* patterning,[46] and a book of Russian textiles from the twenties and thirties.[47] (Illustration Example 31: A Russian Textile Pattern and a Memphis Pattern). There was no ideological reason for this choice. I was working with what I knew would respond well to computer manipulation. Portions of twenty patterns were scanned into the computer. When filters were applied, their appearance changed radically. The patterns remained virtually the same but their colour composition was vibrantly contemporary.

---

[46] Radice, Barbara., *Memphis - Research, Experiences, Results, Failures and Successes of New Design*, Thames and Hudson, London, England, 1985. Pages 7, 27, 28, 29, 30, 31, 32, 33, 34, 92 and 93.
[47] Yasinskaya, I., *Soviet Textile Design of the Revolutionary Period*, Thames and Hudson, London, England, 1983. Pages 29, 31, 42, 63, 68, 70, 77, 79, 80, 81, 85, 86, 87, 89, 96 and 105.

When these images of backgrounds, backgrounds with ladies, and backgrounds with text were imported into a show program and programmed for screening, I found the transition between the end of one sequence and the start of another somewhat jarring. The abrupt change between one pattern and the next was visually disturbing. An extra image was needed to soften the transition, and to link the sequences into a seamless whole. By utilising the computer's magic wand areas of similar colour were selected from one of the patterns and then removed from the screen. This left holes in the pattern. When this image was placed over the other pattern, the underlying pattern could be seen through the holes. In other words, a new pattern was created from two existing patterns. Twenty linking patterns were made in this way and then placed as pages between each sequence. (Illustration Examples 28, 29 & 30: "Little Gems" Linking Images, Nos.1, 2 & 3).

STEP 6

PROGRAMMING A SEQUENCE

After the files for *Little Gems* had been created, including the opening titles and closing credits, they were imported into the *Tempra Show* program and programmed for display according to a prepared programming schedule. By referring to Illustration Example 33: One Complete "Little Gems" Sequence - Joan Crawford, and Illustration Example 34: Extracts from the Programming Schedule for "Little Gems", a sense of how the program plays is achieved as it is seen frame by frame. This sequence is typical of *Little Gems*. It opens with the transitional image, created from the 'Joan Crawford background image with holes' pasted over the preceding pattern. The image is given a wait command of zero seconds. It remains on the screen for only the length of time it takes to 'dissolve on' (an editing effect), and then immediately moves onto the next image. The next image is

the background pattern. This image is held for two seconds, enough time to admire the pattern before the treated image of Joan Crawford appears, superimposed onto the pattern. Joan Crawford's image is held for five seconds before the 'diamond cursor' pops onto the screen. (Illustration Example 32: The "Little Gems" Diamond Cursor). For this production I thought it might be nice to replace the computer's familiar arrow cursor with something more fun - like a piece of sparkling jewellery - that operates in the same way. Nothing further occurs until the user interacts with the program. Joan sits there waiting!

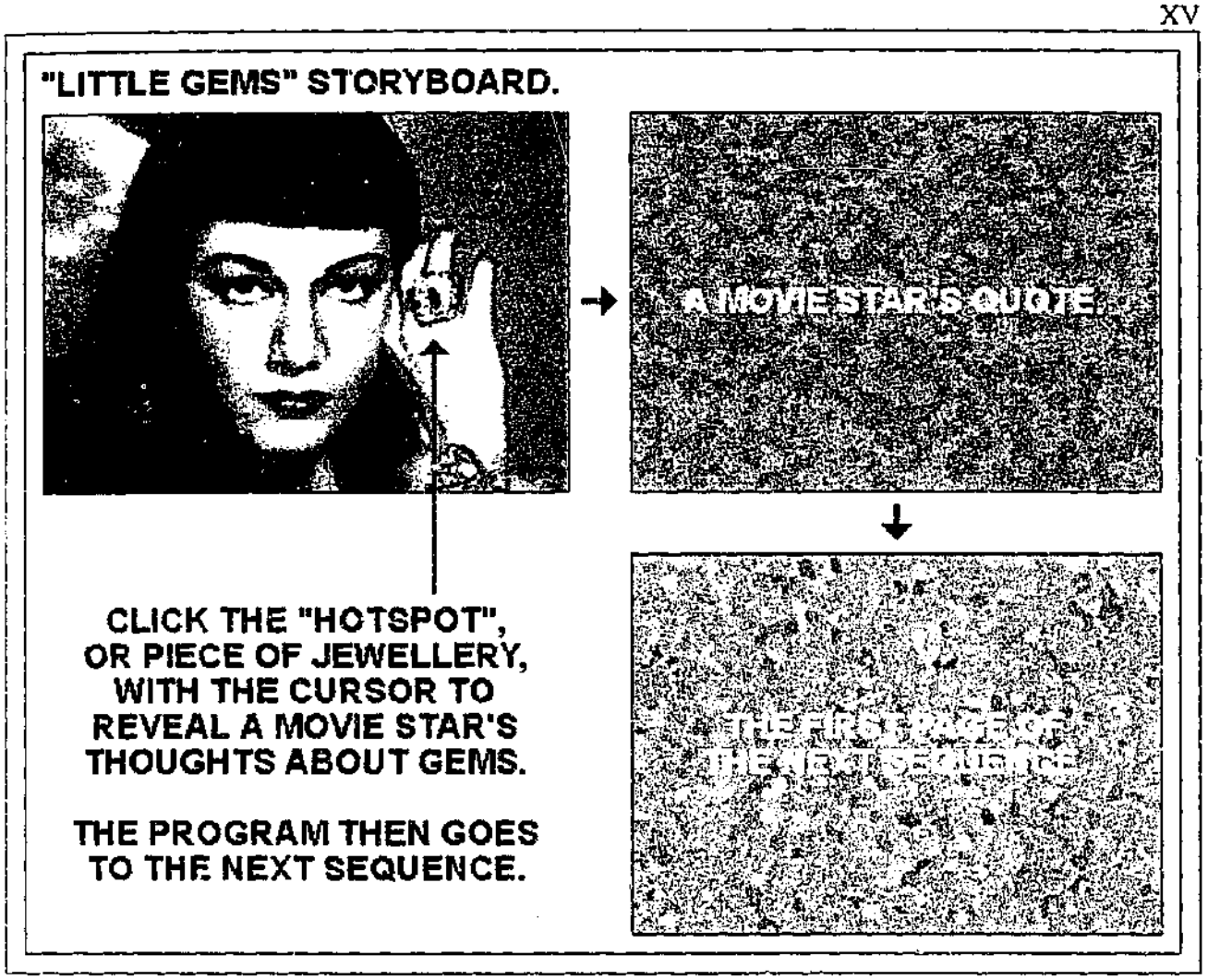
Joan Crawford's large ring, worn on her little finger, was turned into a hot spot by placing an invisible rectangle over the designated area. In this case the area is slightly larger than the ring. The parameter column of the programming schedule shows a list of numbers and letters that indicate where this area is on the screen. Programming data is allocated to this invisible area which, when clicked by the cursor, moves the program onto a pre-determined page. Each piece of jewellery the twenty movie stars are wearing was turned into a hot spot. Clicking Joan's ring with the diamond cursor moves the program onto the next frame, which is the background image again. Joan dissolves away as the background image fills the screen. While this occurs programming data activates a musical fanfare. After this blast of music the program continues to the next image: the background image with text superimposed over the pattern. This image is held for ten seconds before the program moves on. The text then dissolves off the background and the background image is followed by the next transitional image which, in turn, is followed by the background image of the next sequence.[48] In other words, a simple sequence

[48] To recapitulate, the following procedures occurred: a transitional pattern dissolved to a background pattern which dissolved to Joan Crawford which dissolved to the background pattern which dissolved to text which dissolved to the background pattern which dissolved to a transitional image which dissolved to a new pattern.

required eight frames to achieve because each visual change on the screen constituted a new page. One reason why multi-media projects are so time consuming is because each visual or audio change requires a new and separate file or image, and separate programming data! Each sequence of *Little Gems* was handled this way. The opening and closing sequences were treated similarly, but without the interactive component.

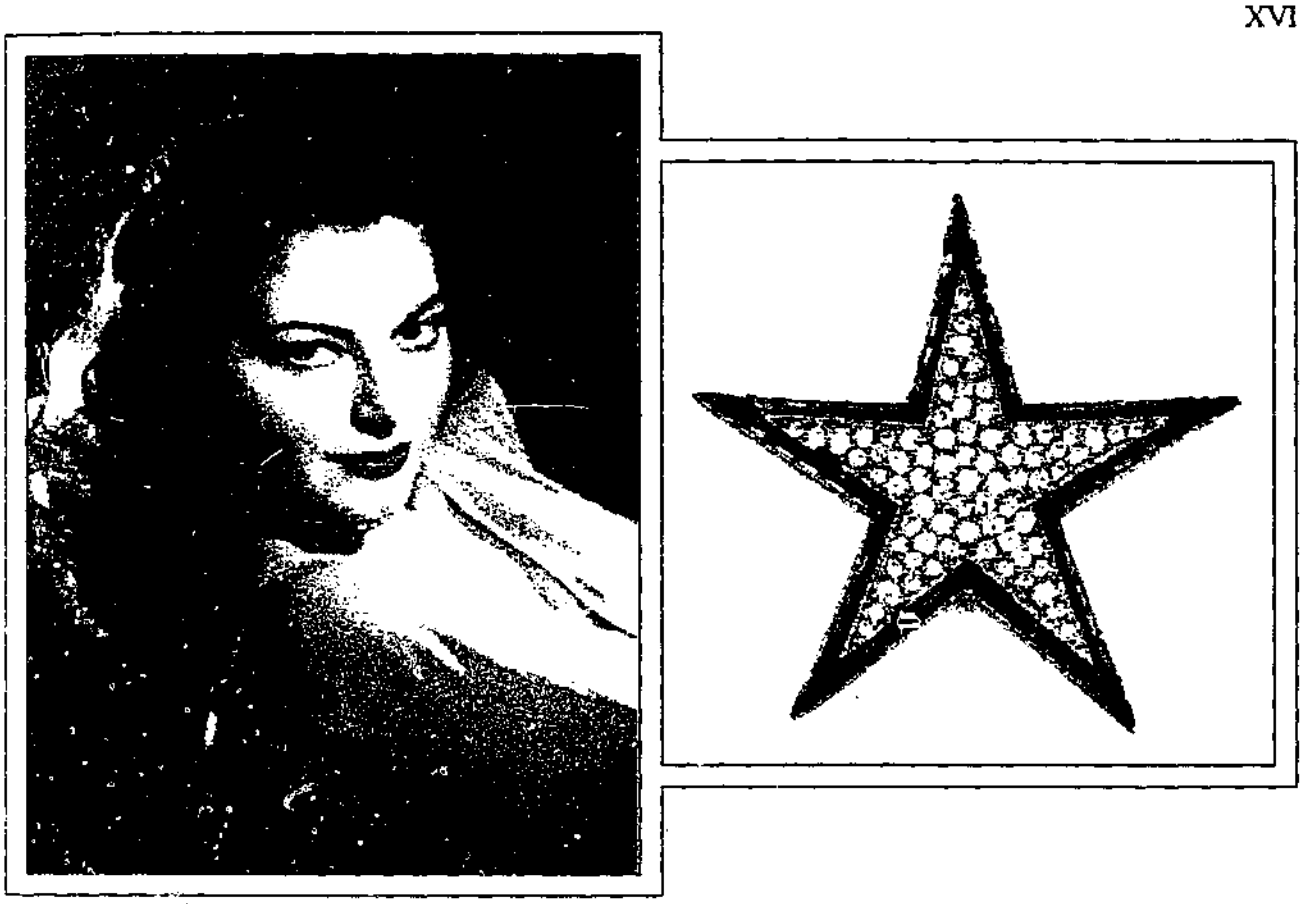
REVIEW OF LITTLE GEMS

The images of Hollywood movie stars, created for *Little Gems*, were each printed on high gloss paper and placed into four blonde wood frames each comprising of a vertical panel of five images. For the *Remain in Light* exhibition at the *Blaxland Gallery*, these panels were hung above a computer workstation loaded with *Little Gems*. Instructions on how to operate the program were printed and placed in a gold frame beside the monitor. I felt it made a rather elegant installation but, I suppose, that depends on how elegant a computer workstation can be. Audience reaction to the piece was generally positive. Of course, the occasional serious critic thought the whole thing trivial but the gay audience lapped it up! It was interesting how adults tended to stand back from the work and not become physically involved, while younger people took to its interactivity immediately. This indicates something about the audience for multi-media presentations. Perhaps it is an art form that will mature as its audience matures. *Little Gems* is a fun piece and it was fun to make. However, what I learned creating it proved to be essential for the future research projects. It highlighted the need to further explore scanning techniques and I found I had opened a Pandora's box, which needed another project to come to grips with these skills.



Example 24: The "Little Gems" Storyboard.

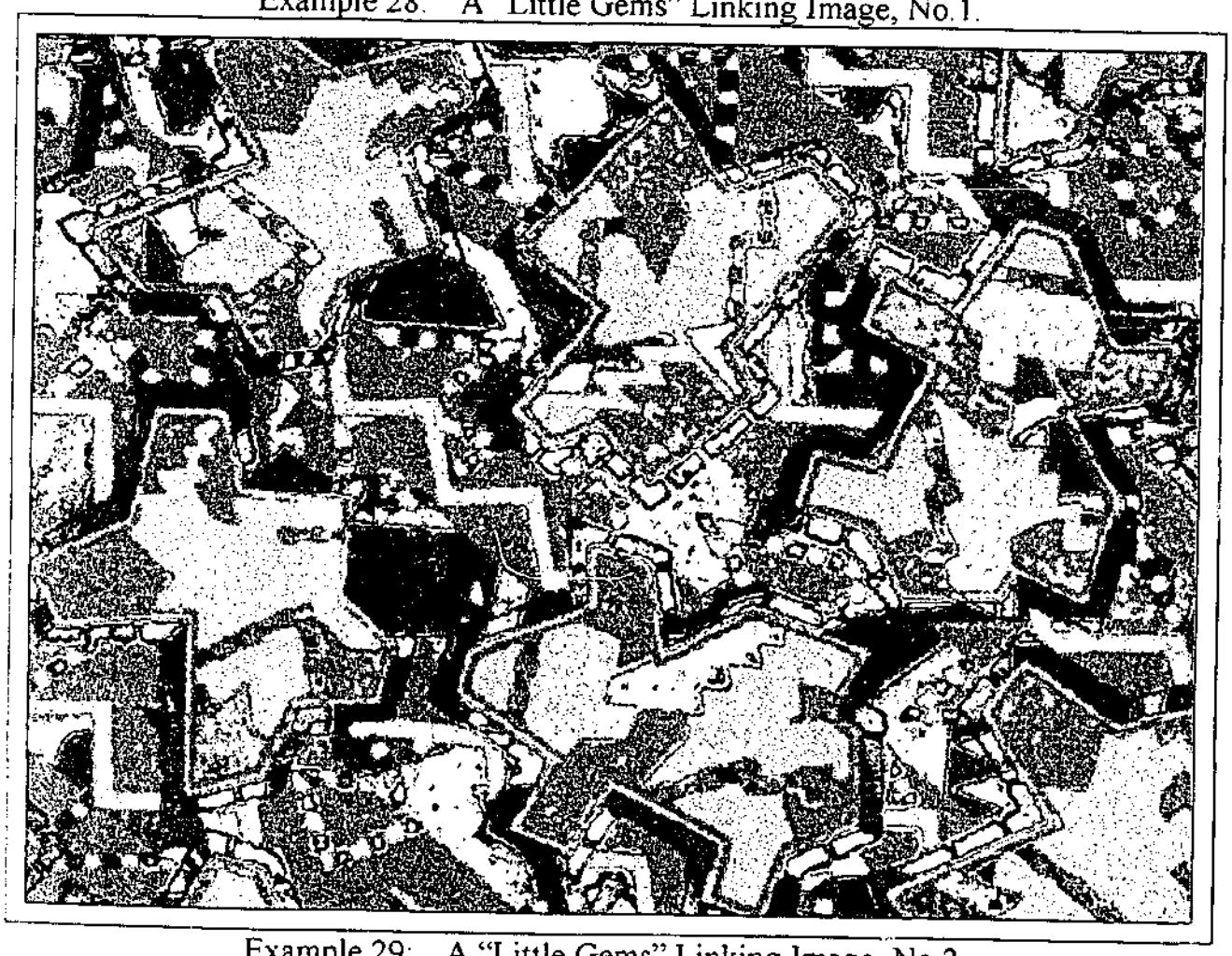
Example 25: An Andy Warhol "Portrait of the 70's" (Caroline Ireland, 1979).



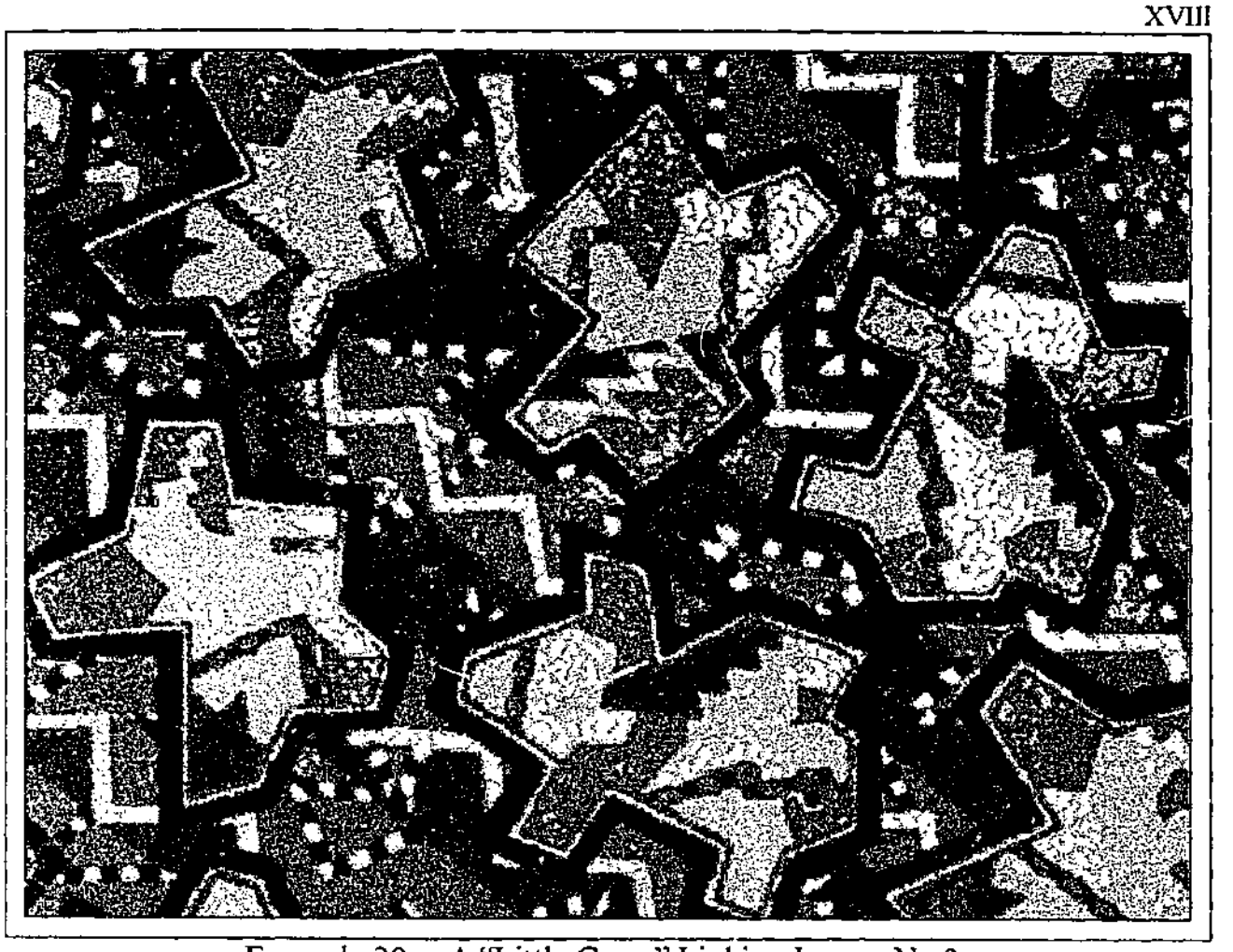
Example 26: Two Original Sources used in "Little Gems" to create an Image.

Example 27: A "Little Gems" Treated and Manipulated Image (Ava Gardner).

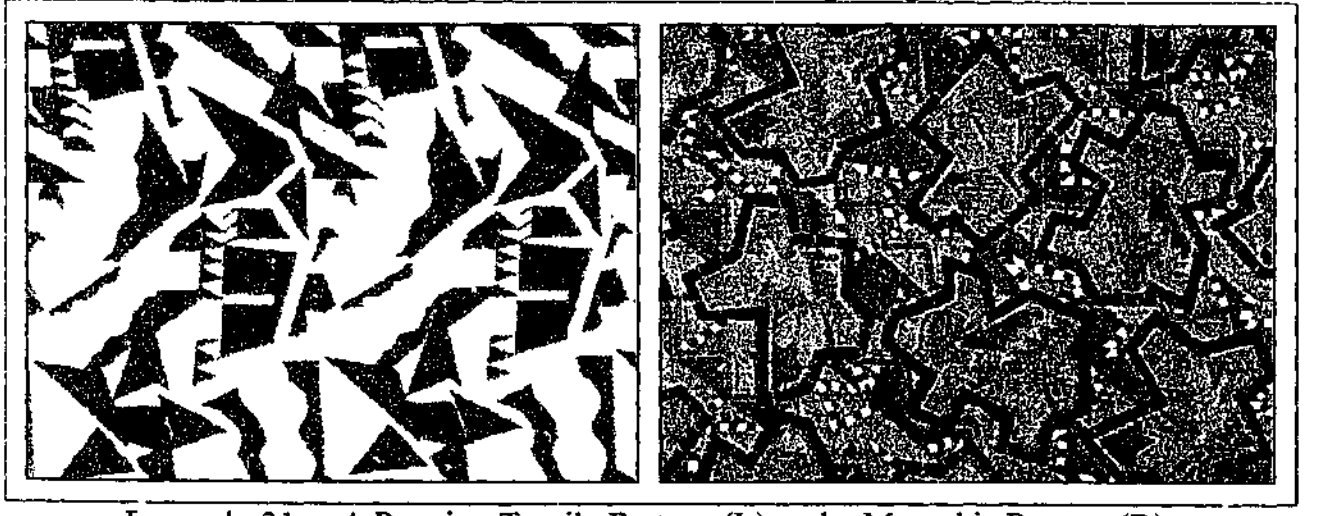
Example 28: A "Little Gems" Linking Image, No.1.



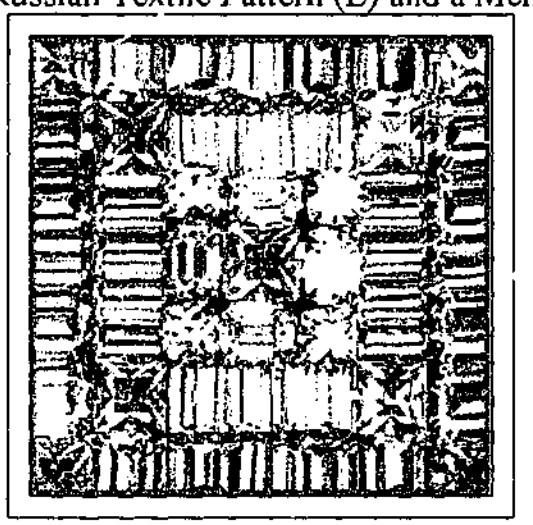
Example 29: A "Little Gems" Linking Image, No.2.



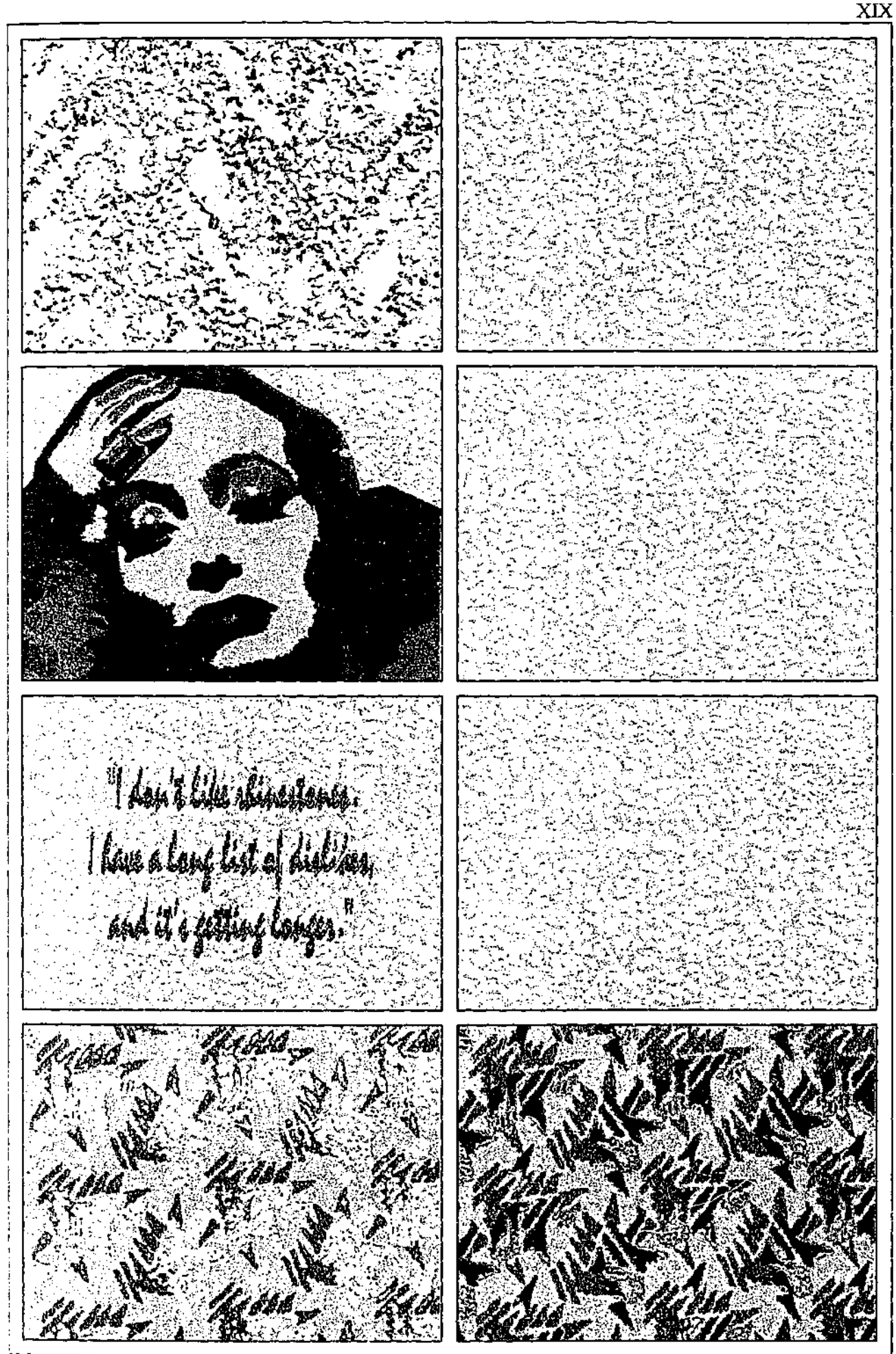
Example 30: A "Little Gems" Linking Image, No.3.



Example 31: A Russian Textile Pattern (L) and a Memphis Pattern (R).



Example 32: The "Little Gems" Diamond Cursor.



Example 33: One Complete "Little Gems" Sequence (Joan Crawford).

"LITTLE GEMS"

PROGRAMMING SCHEDULE

(This extract from the "Little Gems" Programming Schedule refers only to the Opening and Closing Sequences and the Visual Example "Joan Crawford Sequence".)

No.	TYPE	FILE	METHOD	SPEED	PARAMETERS	WAIT
1	BColour		Dissolve	99	Solid Oc	3 0/18
1A	Video	GemsA	LoadPal			
2	Screen	Black	Dissolve	99		3 0/18
3	Screen	TitleA3	Dissolve	99		2 0/18
4	Screen	TitleA5	Dissolve	99		0 0/18
5	Screen	TitleA	Dissolve	99		2 0/18
6	Screen Button	TitleA1 Cursor2	Dissolve 1 Areas	99	227bx 23by -32bx -37by 512ex 364ey -24bx -23by 508ex 359ey	2 0/18
7	Screen Music	TitleA Jewel1	Dissolve Playfile	99		0 0/18
8	Screen	TitleA2	Dissolve	99		15 0/18
9	Screen	TitleA	Dissolve	99		0 0/18
10	Screen	TitleA6	Dissolve	99		0 0/18
11	Screen	TitleA4	Dissolve	99		2 0/18
12	Screen	Black	Dissolve	99		3 0/18
13	Screen	TitleB6	Dissolve	99		2 0/18
14	Screen	TitleB8	Dissolve	99		0 0/18
15	Screen	TitleB	Dissolve	99		2 0/18
16	Screen	TitleB1	Dissolve	99		5 0/18
17	Screen	TitleB	Dissolve	99		0 0/18
18	Screen	TitleB2	Dissolve	99		3 0/18
19	Screen	TitleB3	Dissolve	99		7 0/18
20	Screen	TitleB	Dissolve	99		0 0/18
21	Screen	TitleB4	Dissolve	99		5 0/18
22	Screen	TitleB	Dissolve	99		0 0/18
23	Screen	TitleB5	Dissolve	99		15 0/18
24	Screen	TitleB	Dissolve	99		0 0/18
25	Screen	TitleB9	Dissolve	99		0 0/18
26	Screen	TitleB7	Dissolve	99		0 0/18
27	Screen	TitleC2	Dissolve	99		0 0/18
28	Screen	TitleC	Dissolve	99		2 0/18
29	Screen	TitleC1	Dissolve	99		10 0/18
30	Screen	TitleC	Dissolve	99		0 0/18
31	Screen	TitleC3	Dissolve	99		0 0/18
32	Screen	TitleC4	Dissolve	99		0 0/18
63	Screen	GemsF3	Dissolve	99		0 0/18
64	Screen	GemsFF	Dissolve	99		2 0/18
65	Screen	GemsF	Dissolve	99		5 0/18

	Button	Cursor2	1 Areas		457bx -6by -28bx -19by 464ex 345ey 2bx 169by 176ex 348ey	
66	Screen Music	GemsFF Jewel7	Dissolve Playfile	99		0 0/18
67	Screen	GemsF2	Dissolve	99		10 0/18
68	Screen	GemsFF	Dissolve	99		0 0/18
155	Screen	TitleD2	Dissolve	99		0 0/18
156	Screen	TitleD	Dissolve	99		2 0/18
157	Screen	TitleD1	Dissolve	99		10 0/18
158	Screen	TitleD	Dissolve	99		0 0/18
159	Screen	TitleD3	Dissolve	99		0 0/18
160	Screen	TitleD4	Dissolve	99		0 0/18
161	Screen	TitleE5	Dissolve	99		0 0/18
162	Screen	TitleE	Dissolve	99		2 0/18
163	Screen	TitleE1	Dissolve	99		5 0/18
164	Screen	TitleE	Dissolve	99		0 0/18
165	Screen	TitleE2	Dissolve	99		5 0/18
166	Screen	TitleE	Dissolve	99		0 0/18
167	Screen	TitleE3	Dissolve	99		5 0/18
168	Screen	TitleE	Dissolve	99		0 0/18
169	Screen	TitleE4	Dissolve	99		5 0/18
170	Screen	TitleE	Dissolve	99		0 0/18
171	Screen	TitleE6	Dissolve	99		0 0/18
172	Screen	TitleE7	Dissolve	99		2 0/18
173	Screen	Black	Dissolve	99		3 0/18
174	Chain	Gems				

Example 34: Extracts from the Programming Schedule for "Little Gems".

SEXIST PATTERNING

BACKGROUND

Preliminary work on the second subsidiary project, *Sexist Patterning*, commenced on the 19 January, 1994. It came about in response to an offer from the Centre for Contemporary Photography, Melbourne, to participate in an exhibition entitled *Evolution + Change*, opening on the 7 April, 1994. With an understanding from Monash University that work created would be included as part of the research, I accepted the invitation. I participated in the show because it offered a further opportunity to develop computer-scanning skills.

Whilst creating *Little Gems* I found that scanning can be an art in itself. I felt it essential to develop this art because I could foresee that scanning would become a major part of my image making process. I like working with real images and have always been attracted to photomontage and collage. Scanning allowed me to call on a range of images from books, magazines, or my own art and photography. Scanning would be an important part of the creative processes of the *Programmed Poems* and *Selection Stories* projects. Thus, *Sexist Patterning* was devised as a means of refining computer-scanning skills.

There were two other areas of research that *Sexist Patterning* helped me explore. For *Little Gems* I had only used the tint and wash effects available in *Tempra*. I was now working with a new program called *Adobe Photoshop*, a sophisticated program designed for generating computer graphics. This program offered many more filters for image manipulation, and I wished to explore all the effects on scanned images available by using this program. I think it is pointless to call up a filter and look at it, then move on. I like to work with it for a while, to see how it responds to various stimulus. I've found that the best way to do this is to use it for a project. By completion one achieves a sense of

how the tool operates. However, I don't like to explore new tools while creating a major project, but a subsidiary project is perfect for this experimentation. The second area investigated in *Sexist Patterning* addressed the question of 'image size', or 'screen ratio'.

Images can be created in any square or rectangular shape that fits within the monitor screen. They can be circles or ovals, or basically any shape, and solid black or any other colour fills the screen from the edge of the image to the screen's border. Depending on your computer's display card and your monitor's resolution, the commercially popular 640 X 480 pixels shape is only one of many sized screen ratios.

Evolution + Change was sponsored by the Polaroid Company on condition that Polaroid products were used in the creation of any images displayed. I regarded the exhibition as an opportunity to see how well Polaroid photos scanned into a computer and an opportunity to play with screen image sizes. I designed a rectangular template, in the shape of a Polaroid photograph, which filled only half of the monitor screen. All the images for *Sexist Patterning* were created according to that template. It was a fruitful exercise because it freed me psychologically from the usual TV screen ratio. I have used various screen ratios in the subsequent major works, but I still prefer to design images for a 640 X 480 resolution. I like and need a large screen for visual impact and clarity!

THE PROJECT

Sexist Patterning had an amusing background. To all intents and purposes it was an exercise in found imagery. I had earlier purchased a royalty free CD ROM clip art disc to add to my collection. It contained a potpourri of images. I was intrigued by a series of images that were marked on the index file as **XXX**. The catalogue gave no clue as to what they were and I couldn't open the files. Every time I punched in their codes, I got a

'no access' message. Finally, I rang the distributor who explained that these were X-rated images and required a special password. Naturally, I was fascinated - sex had finally made it to the computer world. After punching in the secret word what materialised was a sequence of *Playboy* type centrefold girls: hardly X-rated, but provocative nonetheless. They were a nice collection and called out for 'something to be done with them'. Having no immediate ideas, I filed them away - but not before making a mental note that some day they could prove handy. That day arrived when I began to devise *Sexist Patterning*.

The female nude has long been a favourite subject of the male artist. Whether masquerading as a coy goddess or resplendent as a blatant mistress, the female nude is often a visual representation of male erotic fantasies. In his famous book, *Ways of Seeing*,[49] John Berger proposed that all representations of the female nude were displays of male possession. The women depicted were reduced to the lowly status of goods and chattels. Often favoured paramours exhibited for the envy and lusts of others! Naturally, this overt sexism had to be disguised. Over the centuries the female nude evolved as an art form passed off as the exploration of artistic aesthetics. The sensuality of the depiction of the female form was explained as exercises in shape, form, line and colour. In the long run, eroticism became symbolism, and later pornography was palmed off as art! Perhaps the pinnacle of this deception occurred in the 1950's when 'health and nature' magazines were used as a front for erotic exploitation. 'Girlie' shots were called artistic photographs. Bearing titles like *Sand* or *Waves*, nude women were placed in relationship to natural forms where texture and pattern could clothe their nakedness with artistic respectability.

[49] Berger, John et al., *Ways of Seeing*, The British Broadcasting Corporation, in association with Penguin Books Ltd., London, England, 1972. Chapter 3, pages 45 to 64.

With the advent of the sexual revolution, and reduced censorship, magazines such as *Playboy* could do away with the charades and concentrate wholly on the erotic content of photographs. But the conventions of the Girlie snap still feature in their centrefolds. The 'Playboy bunny' is still photographed at the beach, with sand clinging to her body. Droplets of water still pattern her breast. She continues to recline on moire patterned silk sheets and peeks at the camera from behind lace curtains. Leopard skin and crinkled leather remain her favourite fabrics, and the shadows from venetian blinds and Tiffany lampshades are still her favourite form of lighting. But the meaning of these conventions has changed. Originally used as a form of subterfuge to mask eroticism, these symbols now comprise a part of the lexicon of eroticism. Without these pieces of vocabulary, no matter how subtly they are used, the erotic photograph can only be read as pornographic.

By using the computer effects of photomontage and collage, I proposed to cut some of the CD ROM's *Playboy* centrefold girls from their photographic backgrounds, and reassemble them as new images incorporating computer manipulation of traditional textures and patterns. These procedures would show how the play of shape, form, line, colour and pattern dictates our responses and reactions to female nudes. This project would explore the relationship between the female nude and her environment. Beneath the images I proposed to place lines of text that were based on the statements that usually accompanying the photos of 'Playboy bunnies' in magazines. These statements would accentuate the source of the images and highlight their transformation in an amusing way.

THE BASIC PROCEDURE

A series of Polaroid photographs that I took of natural textures, such as sand and water, were scanned into the computer and filters were applied to them to reduce the textures to

subtle patterned backgrounds. The CD ROM disc centrefold girls were cut from their backgrounds, and similarly treated. Then the two image sources were collaged together. Other highly decorative patterns were placed over all the images, meshing the foregrounds and backgrounds with a similar visual treatment. These patterns derived from swatches of cloth that were scanned into the computer. Once in the computer, the swatches were broken down into six components that comprised each pattern. These components were placed one at a time, within a sequence of six images, over the collaged images of the girls. Through the sequences of images the final patterns gradually emerge. Simultaneously, six blocks of three lines of text replaced each other beneath the images, gradually building up a written biography about each girl. This basic procedure was applied to eighteen separate sequences. Each sequence used a different image of a centrefold girl, a different background and a different pattern. The principal components of *Sexist Patterning* can be derived from an examination of the Amber sequence:

AN EXAMINATION OF THE PRINCIPAL COMPONENTS OF SEXIST PATTERNING BY OBSERVING THE AMBER SEQUENCE

STEP 1

CREATING A STORYBOARD

Each of the sequences created for *Sexist Patterning* would follow the same procedure so it wasn't necessary to develop a storyboard for each sequence. One storyboard showing the breakdown of the basic sequence would suffice as a visual reminder. (Illustration Example 35: The "Sexist Patterning" Storyboard). As I planned to play with the screen ratio size of the final images, I decided to reflect this decision in the format of the storyboard. The narrow shape of the storyboard acts as a visual reminder of the intended

shape of the final images. Text, placed on the border of the suggested Polaroid, indicates where the blocks of text would appear in the final images. Apart from that, the storyboard is quite simple, indicating that six images, containing six text blocks, would be displayed on the screen one after the other before the program moved onto the next sequence. The creation of the storyboard acted as a means of clarifying the project before starting work.

STEP 2

WRITING THE TEXT

I dislike 'widows' and 'orphans'. When placing a line of text into an image I like that line to be complete without elements trailing onto another line. Often I will re-write a line over and over until it fits precisely into its allocated space on the image. Choice of font and font size will affect how many characters or words will fit into the space. In the case of the *Sexist Patterning* images I had chosen to put the lines of text onto the border of the simulated Polaroid photographs. I have never been able to figure out what that bit of extra space on a Polaroid border was for. I thought it might have had something to do with the chemicals inside the photo but after pulling a Polaroid apart I found nothing - so a technical explanation wasn't the reason. I suppose it must be Polaroid's idea of framing, but I would think an equal border just as nice. I seem to recall the first Polaroids didn't have that extra space. Perhaps it's something Polaroid introduced so photographers could label their photographs? Anyway, since that bit of space was there, I determined to use it!

After experimenting with various fonts and font sizes I established that three lines of text created in 9 pt. Ariel Bold would fit neatly into the border. Each line could use no more than thirty-six characters if it were to fit within and below the edges of the image or photograph area. I now had the task of writing a biography of eighteen lines for each girl.

Each biography had to be divided into six paragraphs, or six sections - one for each image of the sequence. Each section was to contain three lines, no line wider than thirty-six characters. Furthermore, I wanted each section to be a clear statement that could stand on its own and not necessarily need the other five statements, or paragraphs, to support it: a challenging semantic puzzle to solve! After browsing through a couple of *Playboy* magazines to get a gist of how these girls thought, or how their publicists and magazine editors thought they thought, I wrote eighteen biographies in *Playboy* style. These were edited and refined until they fitted the thirty-six characters, three lines, six sections format dictated by the limitations of the Polaroid border. Whew! Each biography was a personal reaction to the photographs of each girl: the type of girl I imagined her to be and the type of lifestyle I imagined her to live. I also tried to provide a variety of biographies within the selection. They range from the humorous through to the solemn. Some girls have nothing of importance to say, while others tackle quite serious topics. I imagined that the centrefold girl I had named Amber harboured a secret desire to be a soul singer. Consequently, all her thoughts and musings centred on music and the musical life. Each of the six sections of her biography has an oblique or overt reference to music and sound. (The eighteen biographies written for *Sexist Patterning* are provided as Appendix 3).

STEP 3

CREATING THE IMAGES

Adobe Photoshop offers a unique feature called 'layering'. Graphics generated in this program can be multi-dimensional. A section of an image can be placed on a background layer then another section of the image can be placed above this on another layer. Further images and layers can be added. The number of layers is limited only by the computer's

memory. Each layer functions independently of the others and can be moved and treated by effects without affecting the images on the other layers. After an image has been created on separate layers, all the layers can be merged into a single layer. The ability to treat sections of an image independently, without affecting the overall composition, allows for an extraordinary versatility in the image-making process. This process was used for the images of both *Sexist Patterning* and the subsequent *Access Writing* projects.

The images for *Sexist Patterning* were created in five distinct phases, as follows:

(A) A template of a simulated Polaroid was created by scanning an unexposed Polaroid into the computer and placing it on the background layer of the work area. This image was proportionally increased until it fitted into the height of the monitor screen and then positioned in centre screen with the remaining portions of the screen left as black. The image was cleaned up, or sharpened, and the border of the Polaroid repainted white. The photo area was painted red. The red area would act as a guide for placement of the final images and could also be used as a 'clip' to crop any images placed above it. This template was confirmed as the screen ratio size and left on the background layer. The white border of the Polaroid was 'copied' identically and placed on a new layer, in the same position as the original. Between these two layers the images of the centrefold girls would be placed. This file was saved in the computer's memory as it would be called and used repeatedly whilst creating all the images for the eighteen sequences of the project.

(B) A texture from a Polaroid, in this case a close-up of a weather beaten cliff face, was scanned into the computer at a size slightly larger than the red area of the template. (Illustration Example 38: A Background Texture). The image was placed onto a new layer between the white border and the template, and positioned over the red area of

the template. (Layers can be turned on or off, made visible or invisible, at will. This assists in the positioning of new layers, and also allows assessment of an overall image with or without any particular layer and its resultant affect on the overall composition). Filters were applied to this background texture to soften it, and the colour composition of the image was changed to a chocolate brown, the chosen colour for the Amber sequence. Each of the background textures for *Sexist Patterning* was similarly treated.

(C) The image of the centrefold girl I had named Amber was summoned from the clip art CD disc and a working copy of the file was made. (Illustration Example 36: An Original Image of a Centrefold Girl). By utilising the selection tool, general areas of the background were quickly removed from the image. The image was then zoomed in for detailed work. Background pixels were eliminated, one at a time, from the outline of the girl's body. This left Amber as a clean cut-out removed from her background. This cut-out, or clip, of Amber was then placed in the work area on a new layer below the white border but above the chocolate textured layer. Various filters were applied to the cut-out to stylise the image and to change its colour composition to more harmonious shades of brown. Once I was satisfied with the colour and position of the cut-out, the Amber layer and the chocolate texture layer were merged. This newly created layer was still free to be manipulated while it sat between the white border and Polaroid template. This file was then saved as the basic image for the Amber sequence. It would need to be called six times to create the images necessary for the sequence. Each centrefold girl was similarly turned into a cut-out, treated, merged with her textured background and saved.

(D) A swatch of cloth was scanned into the computer at a size slightly larger than the red area of the template. (Illustration Example 38: A Material Swatch). The

image was placed onto a new layer between the white border and the template, and positioned over the red area of the template. The image was altered by painting out areas of the pattern not necessary to the design. All the background was removed from the image leaving only the pattern itself. The pattern was then painted black. This file was saved as 'Cut-out 1', to be summoned from the computer's memory for sections of the pattern to be removed. The result was saved as 'Cut-out 2'. By removing four further sections of pattern from Cut-out 1, 'Cut-outs 3, 4, 5 and 6' were created and saved, and these constituted the pattern that would be placed sequentially over the Amber image. (Illustration Examples 39, 40 & 41: "Cut Out" Patterns made from a Material Swatch, Nos.1, 2, 3, 4, 5 & 6). Eighteen swatches were similarly treated to create cut-out patterns to be placed over the basic images of the sequences of *Sexist Patterning*.

(E) Each of the steps undertaken so far had to be combined together. This is a difficult procedure to explain. The basic Amber image file was called from the memory of the computer. At the same time Cut-out 1 was summoned. The layer containing the black pattern Cut-out 1 was transferred to the Amber file and then closed. Through computer magic, the Cut-out 1 pattern appeared in a new layer above the Amber image in the same position it held in its original file: that is centred above the red area of the template. By using the computer option 'select all' the black pattern was chosen as a selection. (A selection is an area of the image where graphic effects can be applied without affecting other areas of the image). The black pattern was then turned off, made invisible, while the selection remained operative. The layer containing the Amber image was again made the focus of the work area. This meant that the selection created from the black pattern would now operate on the Amber image layer. Effects could be applied to

the Amber image layer within the pattern selection altering the image in that area. For this image, the first in the Amber sequence, areas of the image contained by the selection were lightened several shades to indicate a pattern over the entire image. This file was saved as a new image, 'Amber 1'. The Amber 1 file was re-opened and the Cut-out 2 file was simultaneously summoned. The Cut-out 2 pattern was transferred to the Amber 1 file, turned into a selection, and a yellow wash was added to the Amber 1 image. This file was saved as 'Amber 2'. The Amber 2 file was opened and the Cut-out 3 selection was applied as a red wash. This file was saved as 'Amber 3', and so on and so forth until each cut-out pattern selection had been applied to its preceding Amber image. The result is six files where the complete pattern builds up over the images. Once the six files had been created all layers in each file were merged, so that the image appears surrounded by a Polaroid border. (Illustration Example 37: A Treated Image of a Centrefold Girl). Each of the six images was then summoned again from the memory and copies of each image were made. On these copies the blocks of three lines of text were placed on the bottom of the Polaroid border. This resulted in six images and six copies of the images with text added to the picture. (Programming requirements necessitated this procedure). This technique was applied to all the images created for *Sexist Patterning*. This layering and selecting technique was also applied to subsequent *Access Writing* projects.

STEP 4

PROGRAMMING THE AMBER SEQUENCE

When all the images required for *Sexist Patterning* had been created, including the opening and closing credits, they had to be programmed for display. The form of this programming was still a mute point. Throughout the time spent creating the work, I had

been negotiating with the Centre for Contemporary Photography regarding the installation of the piece. The gallery made it clear that they had no access to computer equipment and expected me to provide my own equipment. I could not be without my equipment for over a month, nor was I prepared to have the public play around with it. Nor was I prepared to scout around and try to scrounge, borrow or hire equipment; I didn't see that as my job. I regarded the provision of equipment as very much the gallery's responsibility if it wanted to show my work. These problems persisted as the opening date of the exhibition drew closer; however, I had a fall back solution. A friend of mine had a computer program that allowed computer data to be transferred to videotape. If the gallery would consider providing video equipment, I would be willing to make **THE BIG CONCESSION** and show the work as a video dub. Secretly, I was intrigued to find out how well that *Sexist Patterning* would transfer to video. Could video transfer be a viable option if a similar situation arose in the future? Eventually the gallery agreed to hire video equipment, so I went ahead with the video transfer, which meant that the work would not be seen in its intended form.

Programming the data as a video presentation meant that there could be no user involvement. The images had to be displayed one after the other, like a film or video, with no interruptions. Because of the inbuilt tempo of a computer it also meant that there could be no quick editing or stylish pacing built into the display. The images could only unfold at a regular rhythm controlled by the computer and the programming schedule; in this case a variation on one, five and ten-second delays, or waits: not particularly thrilling, but it did the job! In retrospect, I suppose I could have reprogrammed the piece when preparing the work as part of the CD ROM disc *Access Writing Volume 1*, but by

then I was happy to leave the work as it was. I took the attitude that circumstances had intervened in the presentation of the piece, so perhaps that was how it was meant to be!

By referring simultaneously to the illustration examples and the extracts from the programming schedule supplied, a sense can be gained of how the Amber sequence, as both a video and computer presentation, was screened. (Illustration Examples 42, 43 & 44: The "Sexist Patterning" Amber Sequence Frames 2, 4, 6, 8, 10 & 12 and Illustration Example 46: Extracts from the "Sexist Patterning" Programming Schedule).

The sequence starts as a white rectangle, in the shape of a Polaroid, placed in the centre of the screen. This image is held for one second as an audio clip of the click of a Polaroid camera is played. This click foreshadows the images that are about to be displayed. The first visual frame is the Amber 1 image. It wipes onto the screen from top to bottom and has no text placed on the Polaroid border. It is held for one second, then the second frame wipes onto the screen from top to bottom. This is the same Amber 1 image, but now text appears on the Polaroid border. This image is held for ten seconds. The third frame, Amber 2 without text, wipes onto the screen and is held for one second. The fourth frame is the same image with text and is held for ten seconds. The fifth frame is Amber 3, without text, and the sixth frame is Amber 3 with text - and so on and so forth. The programming is repeated until all the twelve images constituting the Amber sequence have been displayed. The sequence reverts to the white rectangle; the audio click is heard and the next sequence commences. There are two reasons why the images of the sequence are shown with and without text. Firstly, I like to give the audience a moment to take in the image before the text appears and secondly, I don't like the visual effect when text is wiped over itself. It looks odd as one block of text appears over the

other. I preferred the text area to go to white before the new text appeared in the space: just one of many of my little quirks! Each of the sequences of *Sexist Patterning* is displayed in this manner, with the opening and closing credits similarly treated. (Illustration Example 45: The "Sexist Patterning" Opening and Closing Frames).

REVIEW OF SEXIST PATTERNING

The final image from each sequence of *Sexist Patterning* was selected to be exhibited as the static component of the installation. These eighteen images were printed on A4 high gloss paper and moulded into acrylic frames. They take on the appearance of very big Polaroids, which were mounted on the wall space of the gallery in a grid format. A TV monitor and video playback unit was placed before and below the images. The video played the computer data transfer of the program. I hated it! There was no vitality to the images. They had no vibrancy and the colours seemed to have faded, and in some cases, changed hue entirely. The images looked out of focus and there was a TV "squizzyness" to the pictures. Perhaps I was being over critical, because the audience did not seem to notice these effects - but it had never seen the computer originals. Recent dealings I have had with computer data transfers to video have confirmed my attitude. Computer graphics are created and designed to be seen on a computer monitor: accept no substitutes!

The general response to the work at the opening of the exhibition seemed positive. There were a few feminists in the crowd who objected to some of the images and biographies. They seemed to miss the humour of the work. I had a suspicion that they weren't prepared to look at the work seriously and had taken one look at the subject matter and thrown their arms up in horror. On the other hand Polaroid was delighted, showering me with praise and compliments. However, I felt the gallery had sabotaged my

work by failing to provide the proper equipment, and thus forcing me into this abysmal video show. The final indignity came when the gallery director murmured, ".... It's a shame there's no computer"!

There was, however, a positive side to the *Sexist Patterning* experience. By the completion of the project I had gained a thorough understanding of computer scanning techniques and the effects of the scanner software. I had also fully mastered *Adobe Photoshop* and its filter effects. This knowledge was to assist production of the following two major works of the research project - *Programmed Poems* and *Selection Stories*.

Creating *Sexist Patterning* also forced me into another decision. The amount of time and effort spent preparing *Little Gems* and *Sexist Patterning* for exhibition was way out of proportion to any benefits I might have gained by being involved with those two shows. Invaluable as they were to my development as a multi-media artist, the exhibitions didn't warrant the amount of time spent on the projects. I had found everything took much longer to create on a computer than I had expected. If I hoped to create all the work I had proposed for the research project, by the due date, no more time could be spent being sidetracked on projects that were not directly related to the work in hand. For the next three and a half years I became a virtual recluse, working literally every day and night on my projects. I had no choice - the work proved too demanding and engrossing!

"SEXIST PATTERNING", STORYBOARD.

SIX IMAGES ARE DISPLAYED ONE AFTER THE OTHER. THEY CREATE A PATTERN AND A BRIEF BIOGRAPHY.

THE IMAGE THEN GOES TO THE NEXT SEQUENCE.

LINE 1 OF 3, OF TEXT BLOCK 1.
LINE 2 OF 3, OF TEXT BLOCK 1.
LINE 3 OF 3, OF TEXT BLOCK 1.

IMAGE 2 PLUS TEXT BLOCK 2.

IMAGE 3 PLUS TEXT BLOCK 3.

IMAGE 4 PLUS TEXT BLOCK 4.

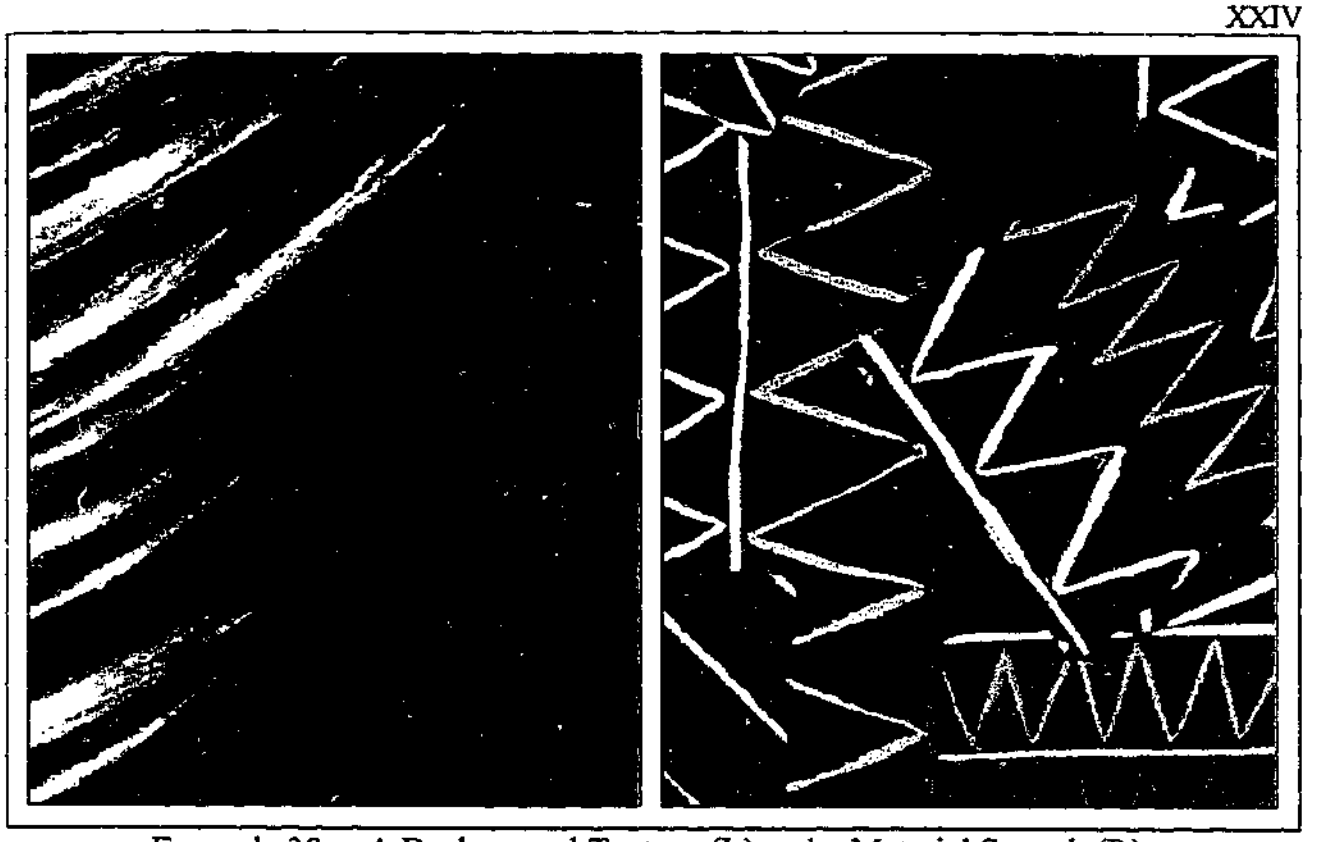
IMAGE 5 PLUS TEXT BLOCK 5.

IMAGE 6 PLUS TEXT BLOCK 6.

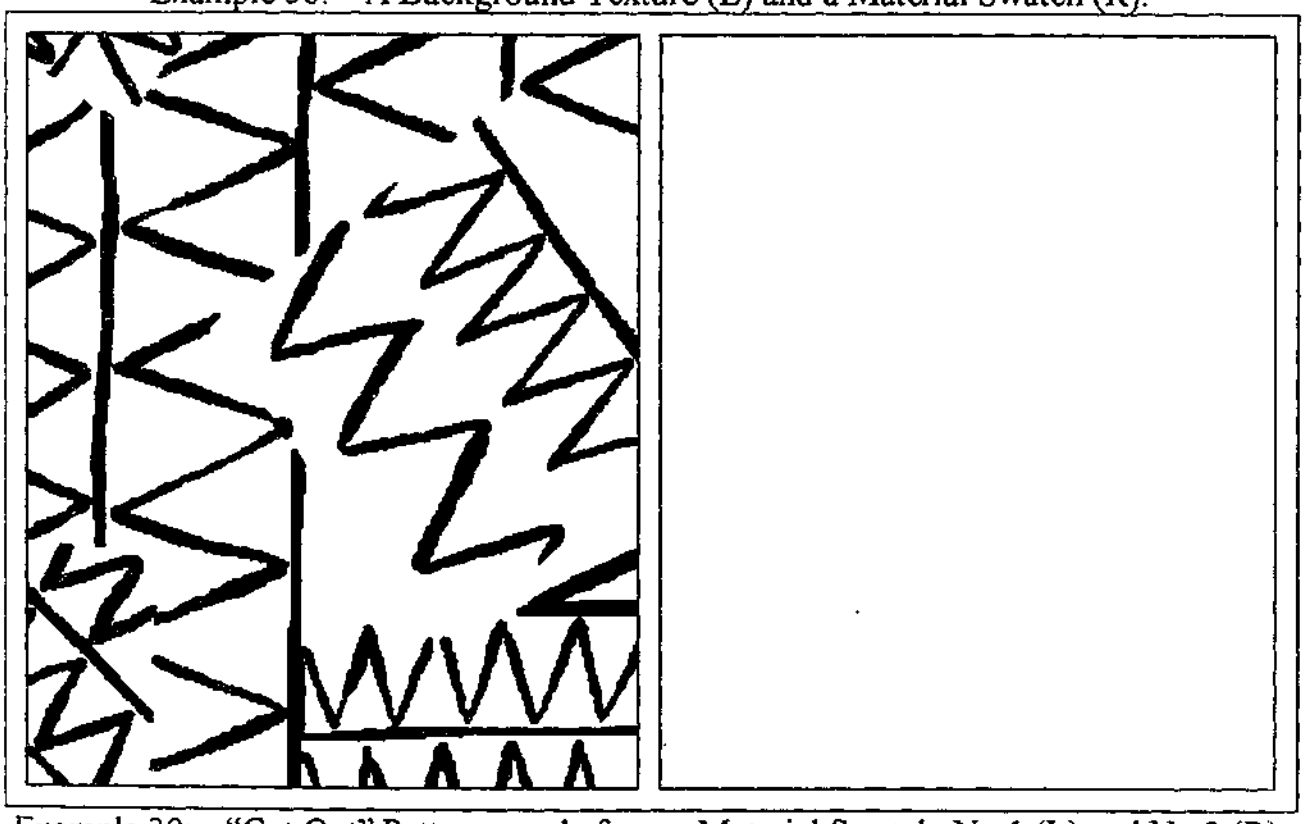
Example 35: The "Sexist Patterning" Storyboard.

Example 36: An Original Image of a Centrefold Girl.

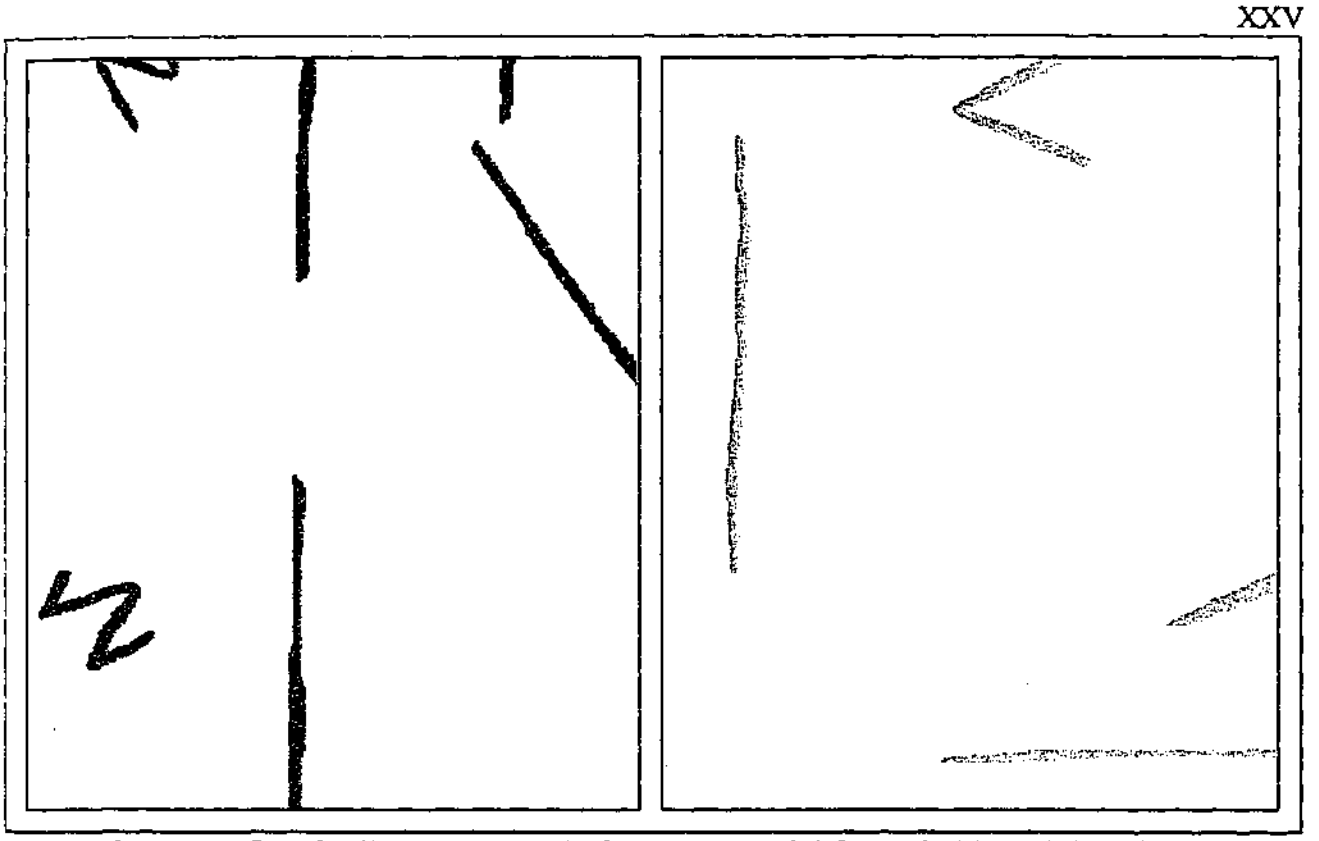
Example 37: A Treated Image of a Centrefold Girl.



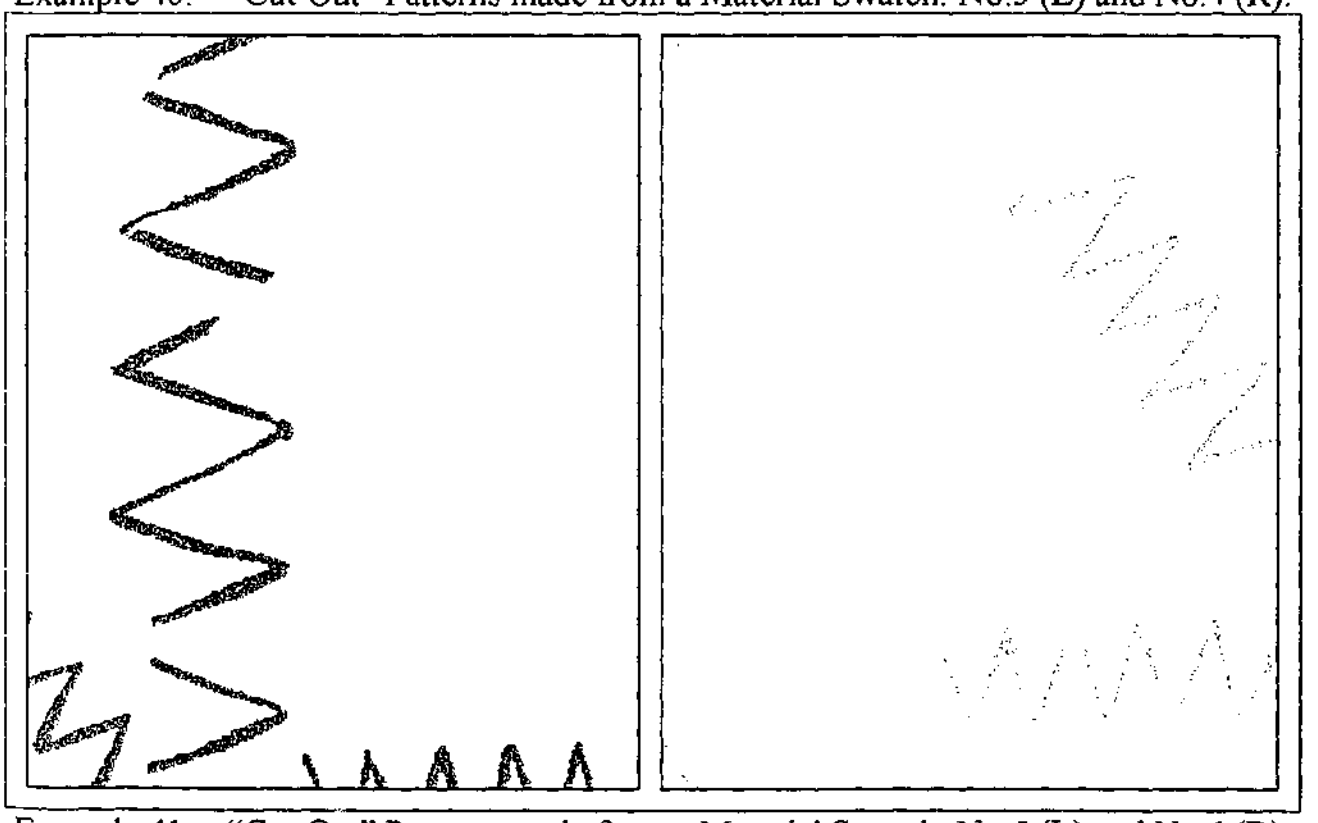
Example 38: A Background Texture (L) and a Material Swatch (R).



Example 39: "Cut Out" Patterns made from a Material Swatch. No.1 (L) and No.2 (R).

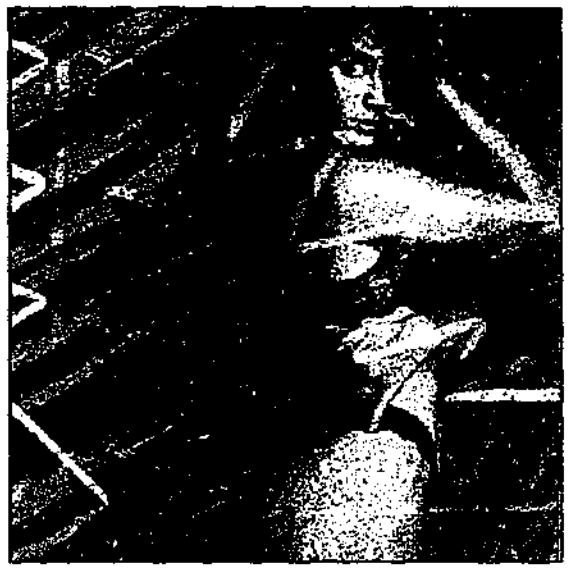


Example 40: "Cut Out" Patterns made from a Material Swatch. No.3 (L) and No.4 (R).



Example 41: "Cut Out" Patterns made from a Material Swatch. No.5 (L) and No.6 (R).

Some people say my name,
Amber, is like my voice.
Burnished yet translucent.



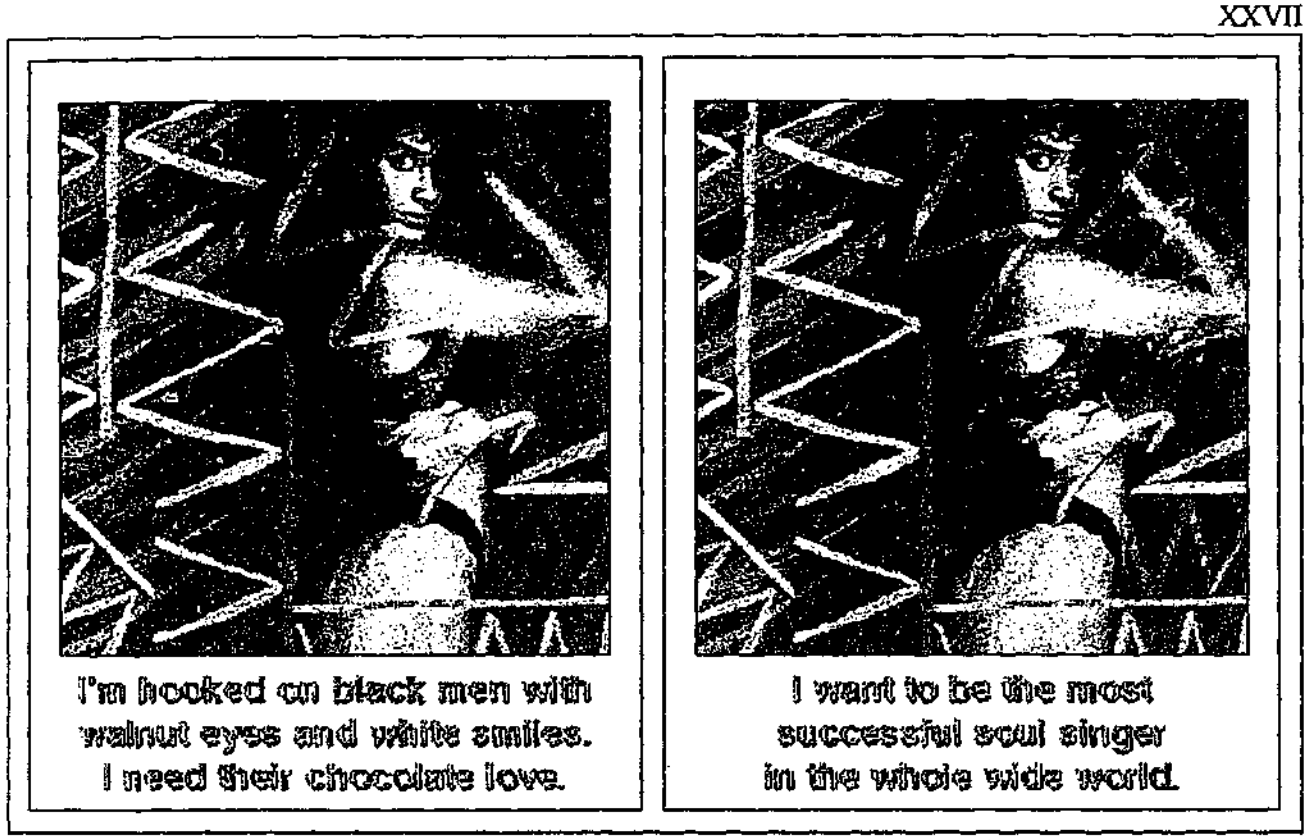
A man talking soft and low,
late at night on the radio,
always makes me hot.

Example 42: The "Sexist Patterning" Amber Sequence Frame 2 (L) and Frame 4 (R).

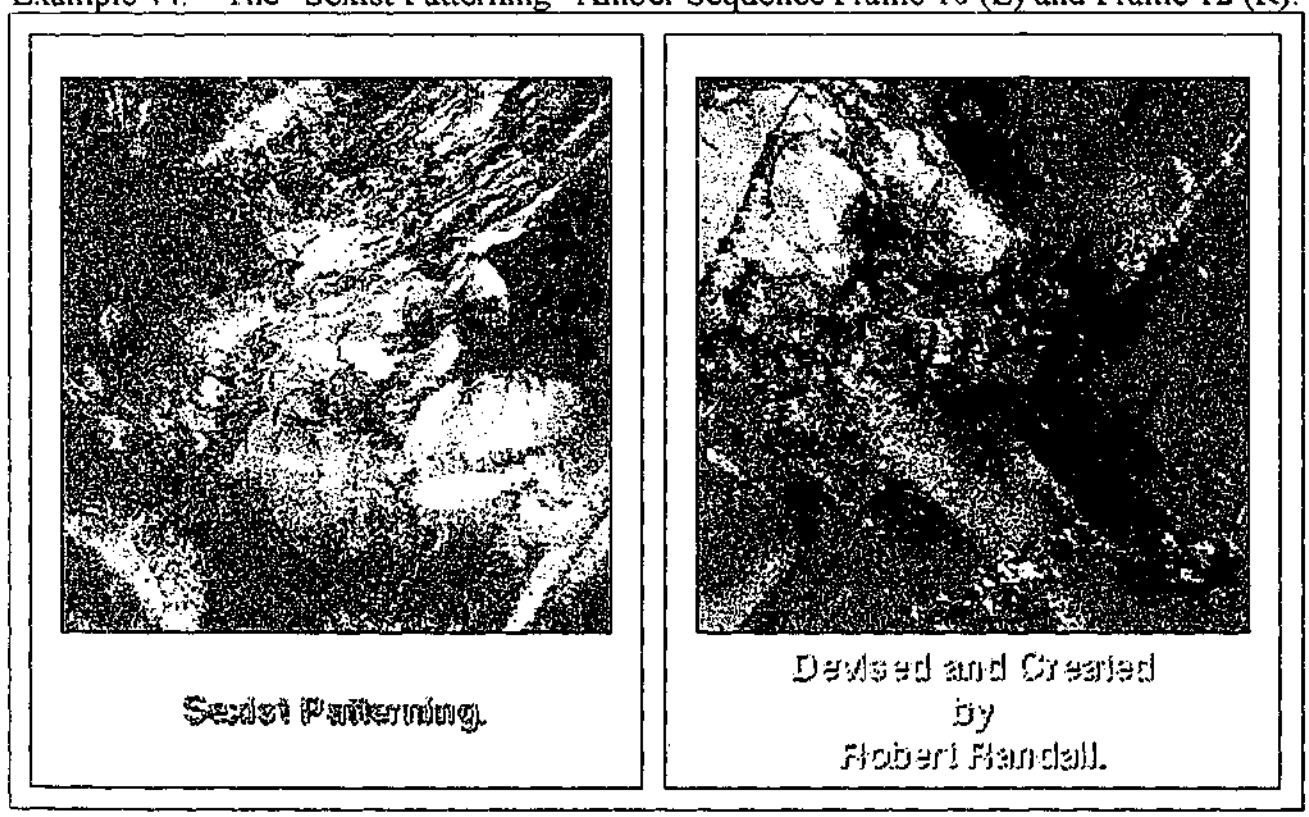
I don't like to kiss in elevators.
Not while Muzak is playing.
Romance has its own music.

I like to go to jazz clubs.
Sit in the smoky dark
and listen to the Blues.

Example 43: The "Sexist Patterning" Amber Sequence Frame 6 (L) and Frame 8 (R).



Example 44: The "Sexist Patterning" Amber Sequence Frame 10 (L) and Frame 12 (R).



Example 45: The "Sexist Patterning" Opening Frame (L) and Closing Frame (R).

"SEXIST PATTERNING"

PROGRAMMING SCHEDULE

(This extract from the "Sexist Patterning" Programming Schedule refers only to the Opening and Closing Sequences and the Visual Example "Amber" Sequence.)

No.	TYPE	FILE	METHOD	SPEED	PARAMETERS	WAIT
1	BColour		Top-Bot	99	Solid Oc	3 0/18
2	Video	CreditW	LoadPal			
3	Screen	CreditW	Top-Bot	99		1 0/18
4	Audio	Pol2	Playfile			
5	Screen	CreditW	Top-Bot	99		1 0/18
6	Screen	Credit1	Top-Bot	99		1 0/18
7	Screen	Credit1A	Top-Bot	99		5 0/18
8	Screen	Credit2	Top-Bot	99		1 0/18
9	Screen	Credit2A	Top-Bot	99		5 0/18
10	Screen	Credit3	Top-Bot	99		1 0/18
11	Screen	Credit3A	Top-Bot	99		5 0/18
12	Screen	Credit4	Top-Bot	99		1 0/18
13	Screen	Credit4A	Top-Bot	99		5 0/18
14	Screen	Credit4	Top-Bot	99		1 0/18
15	Screen	CreditW	Top-Bot	99		0 0/18
16	Audio	Pol2	Playfile			
17	Screen	CreditW	Top-Bot	99		1 0/18
18	Screen	Credit5	Top-Bot	99		1 0/18
19	Screen	Credit5A	Top-Bot	99		10 0/18
20	Screen	Credit5	Top-Bot	99		1 0/18
21	Screen	CreditW	Top-Bot	99		0 0/18
56	Video	Pol3W	LoadPal			
57	Audio	Pol2	Playfile			
58	Screen	Pol3W	Top-Bot	99		1 0/18
59	Screen	Pol3A	Top-Bot	99		1 0/18
60	Screen	Pol3A1	Top-Bot	99		10 0/18
61	Screen	Pol3B	Top-Bot	99		1 0/18
62	Screen	Pol3B1	Top-Bot	99		10 0/18
63	Screen	Pol3C	Top-Bot	99		1 0/18
64	Screen	Pol3C1	Top-Bot	99		10 0/18
65	Screen	Pol3D	Top-Bot	99		1 0/18
66	Screen	Pol3D1	Top-Bot	99		10 0/18
67	Screen	Pol3E	Top-Bot	99		1 0/18
68	Screen	Pol3E1	Top-Bot	99		10 0/18
69	Screen	Pol3F	Top-Bot	99		1 0/18
70	Screen	PoleF1	Top-Bot	99		10 0/18
71	Screen	Pol3F	Top-Bot	99		1 0/18
72	Screen	Pol3W	Top-Bot	99		0 0/18
328	Video	CreditW	LoadPal			
329	Audio	Pol2				
330	Screen	CreditW	Top-Bot	99		1 0/18

331	Screen	Credit6	Top-Bot	99		1 0/18
332	Screen	Credit6A	Top-Bot	99		10 0/18
333	Screen	Credit6	Top-Bot	99		1 0/18
334	Screen	CreditW	Top-Bot	99		0 0/18
335	Audio	Pol2	Playfile			
336	Screen	CreditW	Top-Bot	99		1 0/18
337	Screen	Credit7	Top-Bot	99		1 0/18
338	Screen	Credit7A	Top-Bot	99		5 0/18
339	Screen	Credit8	Top-Bot	99		1 0/18
340	Screen	Credit8A	Top-Bot	99		5 0/18
341	Screen	Credit9	Top-Bot	99		1 0/18
342	Screen	Credit9A	Top-Bot	99		5 0/18
343	Screen	Credit10	Top-Bot	99		1 0/18
344	Screen	Credit10A	Top-Bot	99		5 0/18
345	Screen	Credit10	Top-Bot	99		1 0/18
346	Screen	CreditW	Top-Bot	99		0 0/18
347	Audio	Pol2	Playfile			
348	Screen	CreditW	Top-Bot	99		4 0/18
349	BColour		Top-Bot	99	Solid Oc	5 0/18
350	Chain	Polaroid				

Example 46: Extracts from the "Sexist Patterning" Programming Schedule.

CHAPTER FIVE

RANDELLI'S ACCESS WRITING VOLUME 2

The CD ROM computer disc ***Randelli's Access Writing Volume 2*** features the project *Programmed Poems*. This was the second disc to be completed as part of *Access Writing*. *Programmed Poems* is divided into two works, *Funny Fruits* and *Nude Real Rude*. These can be viewed in any order, by making a choice from a menu page provided in the multi-media program used on the disc to combine the works into an interactive presentation. (Illustration Examples 47, 48 & 49: The Title Page, Instruction Page and Menu Page of the "Volume 2" Interactive Presentation).

PROGRAMMED POEMS

Preliminary research into the project *Programmed Poems* began on the 13 September, 1994 (this work was done simultaneously with finalising the CD ROM disc *Randelli's Access Writing Volume 1*). The research involved experimenting with a variety of computer graphic programs to establish a look for the project. I purchased and learned new programs: *Adobe Photoshop Upgrade*, and the *Kai's Power Tools* and *Gallery Effects* plug-in programs. The first part of *Programmed Poems* undertaken was an interactive computer piece comprising six poems and entitled *Funny Fruits*. Work on this project commenced on the 2 October, 1994, and completion was on the 10 April, 1995. The destruction of my time schedule started with the second part of *Programmed Poems*: an interactive piece entitled *Nude Real Rude*. Work began on it on the 29 April, 1995, and was finalised on the 2 October, 1995. Work began on programming *Programmed Poems* as a CD ROM disc on the 4 October, 1995, and the final cut of the disc was made on the

28 November, 1995. So, ultimately, well over a year was spent developing the *Programmed Poems* project.

Programmed Poems was deliberately devised to act as a stepping stone between the *Visual Haiku* and *Selection Stories* projects. It continued to explore the development of an expressive computer language but it expanded and elaborated on the successes achieved with the *Visual Haiku* poems. Whereas *Visual Haiku* was restrained to poems no longer than seventeen syllables (usually twelve to thirteen words) contained within one sentence, *Programmed Poems* endeavoured to discover if this new language could be sustained over a longer distance. Would the language still function in a ten-line poem? Would it be cohesive and legible over half a dozen verses or more? To answer these questions, the six short *Funny Fruits* poems and the epic *Nude Real Rude* were devised.

FUNNY FRUITS

BACKGROUND

When devising *Funny Fruits* I considered the aims and influences of a particular range of artists. The Surrealist, Dada, and Futurist movements all investigated the potential for visual representation of poetry, but their work was more or less restricted to a two-dimensional format. I strove to expand on their ideas by moving their approach to poetry into the realm of 'time'. By placing a line of text on each image of a sequential series of images, then by programming those images to be displayed over a specific time frame, I tried to show that the resulting viewing experience would, in itself, constitute a poem.

Some of the theories of Minimalist and Conceptual artists also played a part in the pictorial presentation of the work, but basically the *Funny Fruits* project was an exercise in depicting linear processes and decay. Over the twelve images that comprise each of the

poems created for the project, highly graphic representations of fruit slowly disintegrate into textured and patterned abstract shapes. As this transformation takes place, the true meaning of an accompanying piece of nonsensical text becomes more apparent.

Before writing the text for the poems of the *Funny Fruits* project I studied the work of Edith Sitwell. Her nonsense poems, such as the *Façade Suite*, were found to be particularly inspiring. The '*Beat*' poets - Allen Ginsberg, Gregory Corso and Jack Kerouac - all had similar elements in their work, especially their use of rhythm and rhyme, which I adapted to my needs. Each of the pieces of text that I wrote for the project was surrealistic in style. Symbolism and allusion replaced content and meaning: sound and resonance was stressed by suppressing logic and reason. When the text was joined to the graphics created for the project, the finished poems presented a strange experience. The strangeness of the viewing experience was a direct result of the application and manipulation of features of the new medium for which the poems had been created.

After the CD ROM disc *Randelli's Access Writing Volume 1* had been finalised, I allowed myself time to assess the work. This analysis showed that, at this stage of the research, I could postulate that the new multi-media medium possessed three distinct features that made it entirely different to any other art form or audio/visual medium. I concluded that the multi-media medium was unique in the following three ways:

(A) **The 'Look' of the computer image.** There was a vibrancy and a vitality to a computer image that I felt was indigenous to the medium. The brightness and depth of colour of a computer image was also extraordinary. Manipulating a computer image with graphic tools and filters created images with no precedent, and finally, a computer image could be duplicated, endlessly, without losing any of its sharpness or clarity.

(B) **The 'Display' method of the computer image.** While computers, at this stage of their development, could not present a sequence or program with the same sophistication as film or television, that ability was rapidly approaching. In the meantime, computers could mimic most editing techniques and the method by which these effects were delivered had a mechanical, mesmerising charm that was all of its own. A computer displays images with such precision and efficiency that a sense of importance and urgency is implanted and this exaggerates the content and meaning of the data.

(C) **The 'Interactive' component.** The computer's amazing ability to localise areas of the screen and then use these points as 'branches' to other areas of the program, or to summon up completely separate data, makes multi-media presentations absolutely unique! This means that new concepts of how information is presented and perceived can be envisaged and depicted. I realised that new forms of expression and comprehension could be conceived. A versatile new computer language could be defined and formulated!

Each of the three projects already undertaken, *Visual Haiku*, *Little Gems* and *Sexist Patterning*, addressed these three features of multi-media presentation in one form or another but, though they were created on a computer, their initial conception was not triggered by the basic features of a multi-media presentation. *Visual Haiku* was a visual response to a theoretical challenge in which the computer happened to be its form of presentation. The content and form of both *Little Gems* and *Sexist Patterning* was a direct result of gallery requirements and limitations. What was foremost in my mind, at this time, was to devise a work that could only be created on a computer. This work would consider the basic features of computer graphic generation and multi-media presentation. The form of the work would be intrinsic to its medium. It would be a new type of work

for a new medium. What I wanted to create was an interactive program that presented challenging images in a precise series of sequences. The three features that I considered basic to multi-media presentations would be central. So, even though Surrealist art and poetry could be discussed as sources for the *Funny Fruits* project, they were not the main sources. Instead, they are influences that affected the project after its conception. The real primary sources of the project were the features of the multi-media medium itself!

Once my approach to the project had been established the task was to devise a form of presentation whereby the concept could be visualised. My aim was to create six inter-related poems. Six poems that had a similar visual treatment and a common theme uniting them. The simplicity of the images created for *Funny Fruits* demonstrates the influence of Minimal Art. Repetition used in some forms of Pop Art and Post Modernism are evident in the way in which the images are displayed as sequences, and principles of Conceptual Art helped establish a theme that would unite the sequences into an interactive whole. But, the initial source of inspiration that was used to meld these various strains together into a multi-media presentation was discovered through a process of 'self-reference'. To find a thread on which to hang the *Funny Fruits* project I turned to my own previous work! Sometime in 1989 I wrote the following Haiku:

The artist must choose:
A bowl of fresh ripe fruit,
to paint, or eat?

The Haiku had already enjoyed a remarkable success. It was published in the *Sydney Morning Herald* and from there it found its way into various anthologies. Eventually I was to win an award for it in Japan. The Haiku had 'come to me' in what is

called an artistic 'flash'. I had visualised it first as a sketch, before committing the words to paper. The sketch was just a little still life done with a pen in a notebook, but there was something so right about that drawing and the act of creating it that it remained with me. Initially, I was going to use it in the *Visual Haiku* project, but I decided to write new Haiku and dropped the idea. I would, however, return often to that Haiku as a source of guiding inspiration. It became an ideal on which to base future works. Looking at that little sketch once again, I had another one of those artistic flashes! It suddenly occurred to me to turn each piece of fruit in a still life into a 'hot spot'. Then, when each piece of fruit was clicked by the computer's cursor, a poem about that piece of fruit could be revealed. I liked the idea! I could have six poems that were conceptually united by the artistic form of the still life. I thought it would be really 'neat' for *Funny Fruits* to interpret one of the most traditional subject matters through the most modern form of artistic expression currently available. This was how the *Funny Fruits* project was born. (Illustration Example 55: The "Funny Fruits" Starting Page).

THE BASIC PROCEDURES

Images of six pieces of fruit were scanned into the computer. These images were removed from their backgrounds and saved, as clips, in the computer's memory. They could then be summoned from the memory and scaled into three distinct sizes, then saved as 'Fruit Clips Sets A, B and C'. Set A was summoned from the memory and collaged together as a still life composition, without background, which was saved in the computer's memory as the 'still life' clip. It was repeatedly summoned to be placed on textured backgrounds when creating the title and credit sequences. Set B was then summoned and placed in boxes, in a grid, to create the menu page. (Illustration Example

56: The "Funny Fruits" Menu Page). While Set C was repeatedly summoned and placed on various textured backgrounds to create the twelve images necessary for each of the six poem sequences. Over the twelve images of each poem various filter effects were applied to reduce the fruit to textured and patterned abstract shapes. (Illustration Examples 59 & 60: The First and Last Images of a Strawberry in the "Funny Fruits" Project). A line of text was placed on each image of the sequences. As the six sequences were displayed, the poems could be read line by line, page by page. The principal components of *Funny Fruits*, in particular as they apply to the *Strawberry Poem*, are now described.

AN EXAMINATION OF THE PRINCIPAL COMPONENTS

HIGHLIGHTING THE STRAWBERRY POEM

STEP 1

CREATING THE STORYBOARD

A considerable amount of time and effort was spent devising the storyboard for the *Funny Fruits* project. (Illustration Example 50: The "Funny Fruits" Storyboard). I wanted to be sure that the visual ideas I had in mind would work so, before I began creating the images for the project in *Adobe Photoshop*, I returned to the *Corel* program to make a series of sketches that would test my concepts. I used *Corel* because it provided access to its clip art library. Using *Adobe* would have required the images to be scanned into the computer to make the preliminary sketches and that would be time consuming, and pointless, if the visual ideas proved impractical. If the visual ideas worked in *Corel* there would be no reason why they shouldn't improve when re-created in *Adobe Photoshop*.

I selected a series of fruit clips and arranged them on a textured background as a still life. Across the top of the image I allocated a space where credits and text could be

placed. This image would act as the title and credit pages and also as the starting page of the interactive programming. (Illustration Example 51 & 54: The "Funny Fruits" Starting and Credits Page Storyboards). I was not concerned that the pieces of fruit were out of proportion with one another. In fact, increasing and decreasing the proportions of some of the fruit enhanced this effect. Harmonious composition was the aim, rather than realism. Using the same fruit clips, a menu page was created to provide the user with interactive choices. Clicking any of the pieces of fruit would activate a poem about that piece of fruit. (Illustration Example 52: The "Funny Fruits" Menu Page Storyboard). The same fruit clips were used to create a title page for each of the poems. The twelve images of each poem would be based on these title pages. (Illustration Example 53: The "Funny Fruits" Strawberry Poem Starting Page Storyboard). All this work resulted in nine sketches that were then assembled as the *Funny Fruits* storyboard. It indicates that clicking the 'Funny Fruits starting page' moves the program to the 'menu page' from which the program can go to any of the six poems and back again, or to the 'credit page' and, from there, exit the program.

Creating the sketches and storyboard was time well spent. It proved that the visual ideas were solid and that the interactive programming concept was feasible. As a multi-media presentation the program would fulfil the criteria I had placed upon it, and when created in Adobe it would be really striking!

STEP 2

WRITING THE TEXT

Before starting on the images for *Funny Fruits* I thought it best to write the poems. Why waste time developing a set of images if I found I couldn't come up with a poem for it?

While I had particular fruit in mind for the still life image, I realised that my poetic skills would dictate the final choice of fruit. For example, the Nectarine poem became the Peach poem when it didn't work as well as expected. There was a visual element, too, that dictated the eventual choice of fruits. The Raspberry poem became the Strawberry poem when I discovered, through making some preliminary tests, that the raspberry clip didn't work in the still life composition.

I used only one reference book entitled *Fruits of the Earth*,[50] throughout the project. It was a botanical encyclopedia with superb illustrations. Accompanying each illustration was a page of text containing botanical and nutritional information, notes on medicinal and poisonous properties, planting and harvesting tips and quirky material about the history of the fruit, its origins and significance to cultural history. This information was used to trigger my imagination. From the text pertaining to strawberries I was able to glean the facts that strawberries are the most popular fruit in the world, and were brought to France by a sailor. Hence the *Strawberry Poem* has a decidedly French flavour and blatant references to social popularity and seaside ports.

The poems were first recorded as drafts, sometimes of thirteen or fourteen lines. Others only reached eight, or so, lines. As the pre-decided format for each sequence was to be twelve images, (including one image containing the title and one image containing the complete poem), every poem was edited up or down to fit a ten-line format. Once that was achieved the trickier business of fitting each line into its allocated image area began. Each line of each poem had to fit into a narrow band across the top of the image. This had already been decided when designing the storyboard sketches. The sketches indicated that

[50] Bianchini, Francesco et al., *Fruits of the Earth*, Bloomsbury Books, London, England, 1988. Pages 126, 127, 128, 142, 143, 144, 150, 151, 158, 159, 176, 177, 182, 184, 185 and 186.

Times New Roman, at 32 pt. Bold, was the right font and font size for the project's text. This text sat nicely in the allocated space and was easy to read but meant that each line of each poem could be no longer than forty characters. Text any longer than forty characters would fail to fit the space. Each line of each poem had to be edited over and over until the lines fitted within the spaces. For example, 'under the cool shadows of the Eiffel Tower' became 'somewhere near the Eiffel Tower'. It was hard to edit each poem to fit the ten-line forty-character format without losing the spontaneity and originality of its first draft. (The six poems written for the *Funny Fruits* project are provided as Appendix 4).

STEP 3

CREATING THE IMAGES

All the images for *Funny Fruits* derived from the botanical encyclopedia *Fruits of the Earth* because I wanted all images to have a similar appearance and style.[51] (Illustration Example 57 & 58: The Original Image of Strawberries and The Basic Strawberry used in the "Funny Fruits" Project). I also liked the fact that these drawings were specimen studies, highly detailed and rendered to give a scientific appearance. The associated objective functions of these appropriated images would highlight their computer metamorphosis into images with entirely different functions and messages. It could be possible to interpret each poem of the project as a scientific study of the processes of decay and transformation. A possible documentation, if you will, of the processes of computer degeneration and reformation. The choice of these images hopefully lent a clinical detachment to the sequences, which was accentuated by the repetitious and precise manner by which the sequences were displayed. Of course, when dealing with the

[51] Bianchini, Francesco et al., *Fruits of the Earth*, Bloomsbury Books, London, England, 1988. Pages 127, 143, 151, 159, 177 and 185.

abstract and surreal any interpretation is subjective, and this scientific interpretation is only one of the possible interpretations that could have been implied by the initial selection of the source material.

Each of the twelve images of each poem was a step in the transformation of each fruit in each sequence by applying computer graphic filter effects to each image. (Illustration Examples 59 & 60: The First and Last Images of a Strawberry in the "Funny Fruits" Project). These effects came from programs within the computer and were not scanned in from external sources. *Adobe Photoshop* has an impressive battery of filter effects, but when these effects are supplement by plug-ins the choices are formidable. Plug-in is a feature of *Adobe* that allows images to be manipulated simultaneously by *Adobe* and any filter effect from other programs that are currently loaded onto the computer, and are compatible with *Adobe*. For example, an image can be treated with a solarise effect from *Adobe*, while a mosaic effect can be applied to the image from a plug-in. For the *Funny Fruits* project filters from two plug-in programs were constantly used. These programs were *Gallery Effects* and *Kai's Power Tools*.

Gallery Effects is a graphic program that supplies forty-eight individual filter effects. Each of which has a dozen or more sub-divisions within them. So, it is possible for the program to provide at least five hundred and seventy six separate effects, which can be applied with different levels of intensity or manipulation. Hence, the effects within the program are virtually limitless. *Kai's Power Tools* uses fractal and chaos theory to create computer generated patterns. It provides a finite number of presets, or pre-planned patterns, but by manipulating the coordinates and parameters of each preset the amount of patterning available is infinite. Before commencing work on *Funny Fruits* I spent a large

amount of time learning and experimenting with these programs to be familiar with their functions, and to be able to apply them affectively to the images created for the project.

A variation of the *Adobe* layering technique, as detailed for *Sexist Patterning*, was used to create the images for *Funny Fruits* in three separate phases in the following ways:

(A) **The Opening Titles, Starting Page and Menu Page Sequences.** A green rectangle with a red band across the top of the image was placed on the bottom layer of the work area. The selection tool selected the image and a fractal pattern from *Kai's Tools* was applied to the image. The colours of the *Kai's* pattern were created from the colours of the image on which the pattern was placed. This image was saved as the basic backgound. The lemon clip from 'Fruit Clips Set A' was called from the computer's memory, placed on a new layer above the basic background and saved. The peach clip from 'Set A' was summoned and placed on a new layer above the lemon layer and the basic background, then saved. The plum clip from 'Set A' was summoned and placed on a new layer above the peach, lemon and basic background. This image was saved, and so on and so on. Each fruit clip was called up and placed on layers until the image duplicated the original still life clip, appearing over the basic background. When these images were programmed for display the fruit appeared to pop onto the basic background one on top of the other, and build up a still life composition.

A new file was opened and the basic background was placed on the bottom layer. This image was duplicated six times above itself on successive layers. The entire image of each duplication was treated with a filter from *Gallery Effects*. The first duplication was treated with the *Paint Daubs* filter, while the second was treated by the *Palette Knife* filter, the third by *Glass*, the fourth by *Texturizer*, the fifth by *Sponge* and the sixth by the

Splatter filter. These layers were saved as individual images. The still life clip was called from the computer's memory and placed on a new layer above the duplications. By turning on and off each successive layer of duplications the still life clip appeared to be placed in exactly the same spot on each duplicated layer. The background layer and each duplicated layer were saved with the still life clip placed upon it. These images holding the still life clip were then individually summoned, and a new image was saved with the appropriate text for each image of the opening titles sequence placed in the red band of each image. Visually, this text was created from the background pattern of each image. There was an aesthetic need to have the images saved with and without text. When these images, comprising the opening titles sequence of the *Funny Fruits* project, were later programmed for display the underlying *Kai's* pattern on each image remained constant but there was textural variations, created by the *Gallery Effects* filters, evident in each image of the sequence. (Illustration Example 63: The "Funny Fruits" Opening Sequence).

The image containing the basic background, with the still life clip placed upon it (but without text), was then summoned from the computer's memory and saved as the first image of the starting page sequence. Text appropriate to it was placed in the red band and this image was also saved as part of the image sequence. It would be a key image that would contain programming that would start the interactive segment of the presentation. (Illustration Example 55: The "Funny Fruits" Starting Page).

A new file was opened. The basic background image was placed on the bottom layer and the six duplicated images, treated by *Gallery Effects* filters, were placed in successive layers above the basic background. On a new layer above these images six three-dimensional boxes were drawn in the area below the red text band. A smaller,

seventh, box was drawn in the red area. Each box was painted a different easy-to-select colour: red, blue and green etc. A duplication of this box layer was made above the original and then turned off. By utilising the magic wand tool, of *Adobe*, each coloured box was individually selected. Once a coloured box was selected on the original box layer the focus of the work area was transferred to one of the duplicated image layers, and a copy made in the exact shape of the selected box. The focus of the work area was returned to the original box layer and the copied selection pasted into the original box shape. This was done without turning the selection off, so that the copied area would be identical in shape and position as the selection, and would be pasted into exactly the same place on the original box layer as it was copied from on the duplicated image layer. (Each box was treated in this manner, or - a copy of a box was made on each duplicated image layer then pasted back onto the original box layer). The duplicated box layer was then turned on. Each side of the coloured boxes on the duplicated box layer were selected. Then the duplicated box layer was turned off without turning off the selection. The focus of the work area was returned to the original box layer and *Adobe* filters were applied to the sides of the boxes, to lighten or darken them and highlight their three-dimensional effect. Finally, the edges and sides of each box were delineated with a sharp black line. When all the layers of this file, except for the original box layer and the basic background layer, were turned off the image appeared to be made up of six individually textured three-dimensional boxes with the basic background red band directly above them. Also in this band the *Adobe* filters highlighted the sides of a smaller three-dimensional box.

On new layers the six fruit clips from 'Set B' were called from the computer's memory and positioned above the six three-dimensional boxes. On yet another layer text

appropriate to the menu page was positioned above the red band area. The word 'exit' was manoeuvred to sit above the three-dimensional box in this area. This file now contained all the images, on particular layers, necessary to be saved as parts of the menu page sequence. By turning layers on and off, the images comprising the sequence were saved in the following order: the basic background as the first image in the sequence. The background with the three-dimensional boxes, then the background with the boxes and fruit within the boxes, then finally, the background, boxes, fruit and appropriate text. When these images were programmed, the menu page evolved in four distinct segments - with each component of the image appearing on top of each other. Specific programming was allocated to each box which, when clicked, took the program to the poem associated with the particular fruit. As the program branched to a poem, the menu page images disassembled in reverse order. (Illustration Example 56: The "Funny Fruits" Menu Page).

(B) **The Fruit Poem Sequences, in Particular the Strawberry Poem.** When the pieces of fruit, that comprise Set C, were cut from their backgrounds they were scaled into sizes that would be their form in the twelve image series for each poem sequence. (Illustration Example 58: The Basic Strawberry used in the "Funny Fruits" Project). The clips were also positioned where they would sit throughout the poem sequences. Once the size and position of each was set, no further manipulation was necessary. The six clips could be used repeatedly while creating the image series for each poem, and within each poem the size and position of the fruit would never vary. The background images, which had been created from the six duplicated layers treated with *Gallery Effects* filters, were used as the backgrounds for the title page of each poem. For the *Strawberry Poem* the

image with the splatter filter was chosen as the background. To create the twelve image series for the *Strawberry Poem* the following procedures were applied:

A new file was opened and the splatter duplicated image was placed on the background of the work area. The strawberry clip was called from the computer's memory and placed on a layer above the background. The title page text was placed on a layer above the other layers. The image was saved, with and without its text, as components of the Image 1 series.

The next eleven image series were created in a different manner. A new file was opened and a pastel rectangle, with a complimentary coloured band across the top of the image, was placed on the background as layer one. The strawberry clip was placed as layer three above the background. Both layers were duplicated, and one image of each of the duplications was merged together, creating layer two. A new *Kai's Tools* pattern was selected, and layers one and two had this pattern, plus the *Gallery Effects* emboss filter, applied to it. Layer two now appeared to be a patterned image with the shape of a patterned strawberry placed upon it. One more effect had still to be applied to the image.

Not only can layers be individually treated in the *Adobe* program but the opacity, or transparency, of each layer can also be manipulated. The opacity of layer three was reduced by 10% and merged with layer two. Layer two now appeared to be a patterned background with a strawberry placed upon it, and within the strawberry, just a hint of the *Kai's* and emboss filter effects showed through. The first line of the poem was placed on a layer above the other layers. All parts of the file were saved as the components for the Image 2 series. The background images were always saved as a precaution. If the pattern had to be used later in the image-making process the only way of obtaining any of the

created patterns was by saving them. It is impossible to recreate a *Kai's* pattern once it has been applied and the manipulated presets closed.

All the image series, three through twelve, for the *Strawberry Poem* were created in the same manner. With each new image series a new colour composition was chosen for the background layer, new *Kai's* pattern and *Gallery Effects* filters were applied, and the strawberry clip was reduced in opacity at 10% reductions. When the Image 12 series components were created the reduced strawberry clip was having no effect on its underlying layers. The final Image 12 series appears to be a patterned background with the pattern continuing on into the strawberry shape: the only change being the colours of the strawberry shape itself. The actual colours of the strawberry clip affected the colours of the *Kai's* pattern and *Gallery Effects* filters being applied to it. Each image series had an appropriate line of text placed on a layer, with the exception of the Image 12 series, which had the complete poem placed over the image. Each element of each image series was saved as a background, a background with clip, and a background with clip and text. The twelve image series for each of the six poem sequences were created in the same manner. The things that changed were the colour compositions of each image, of each series, and the patterns and filters applied to each image series.

When all of these images were later programmed for display the composition of each poem remained the same - a fruit on a patterned and textured background - but the colours, patterns and textures subtly changed from image to image. Over each poem the fruit images, in each sequence, gradually transformed from a highly rendered image of a piece of fruit into a patterned and textured shape derived from the original fruit image. (Illustration Examples 61 & 62: The "Funny Fruits" Strawberry Poem Sequences A & B).

(C) **The Closing Credit Sequences.** To differentiate between the opening and closing sequences I decided to create the closing images in the same style as the poem image sequences. I was curious to see how effective the still life image would look placed on different backgrounds. Also, I thought that creating the closing sequence in this manner would demonstrate the versatility of the images and procedures I had developed for the project. A new file was opened and various coloured rectangles were placed in successive layers on the work area. The still life clip was called from the computer's memory and placed on a layer above. Each coloured layer had a different *Kai's* pattern and *Gallery Effects* filter applied to it. The most successful layers were retained and the rest deleted from the work area. The credit text was placed in layers above these layers. Then, by turning the appropriate layers on and off, the images were saved in the following groups: The backgrounds, the backgrounds with the still life, and the backgrounds with the still life and credit text. When these collective images were later programmed for display the still life image remained constant throughout the sequence, but the credits and the background colours, patterns and textures changed. (Illustration Example 64: The "Funny Fruits" Closing Sequence).

As a final touch I decided to end the program by repeating the effect of the opening sequence, where the still life components popped onto the screen section by section. For the closing sequence the effect would be in reverse, with a visual twist! A new file was opened and a coloured rectangle was placed on the background layer. Each clip from Set A was called from the computer's memory and placed on layers above the background, until they duplicated the original still life clip. New filters were chosen and they were applied to all the layers. The image now appeared with the same pattern and

texture running through it, but the original colours of each piece of fruit affected the colours of the patterns and textures within each piece of fruit. (Illustration Example 65: The Final Image of the "Funny Fruits" Project). By turning on and off the appropriate layers the sections of the file could be saved in the reverse order to the opening sequence. In other words - the background and still life image is saved, then the background plus still life minus the banana, the background and still life minus the banana and strawberry, and so on, until the background itself is all there is. When these images were later programmed for display the background remains constant, but the components of the still life appear to pop off the screen one after the other.

All the images for *Funny Fruits* were created in one or the other of the three phrases described above. The description of these phases has been a **simplified** explanation for the sake of clarity. Once the three hundred and nineteen images for *Funny Fruits* had been created, they needed to be programmed for display.

STEP 4

PROGRAMMING THE WORK

Programming *Funny Fruits* falls into two categories - the interactive component and the poem sequences. But, for clarity, I will describe the programming from a simplistic point of view. I will describe what takes place on the screen as if the reader were a user approaching the program for the first time. For the sake of brevity, and unnecessary repetition, I will concentrate on the programming of the *Strawberry Poem*, and I will ignore the fact that every time text appears this image is preceded and followed by the same image without the text. I don't like wiping text over itself. By referring to the illustration examples supplied, and Illustration Example 66: Extracts from the "Funny

Fruits" Programming Schedule, an overview of the programming for the opening sequence, *Strawberry Poem*, and closing sequence of *Funny Fruits* can be obtained.

After a brief sequence essaying the navigational functions of the program, the program starts with the basic background appearing on the screen. This image is held for one second, then the parts of the still life composition pop onto the screen in one second wipes until they create the still life image on the basic background. The still life image remains on the screen as the basic background changes six times - the six duplicated layers with different filter effects. Each background is held for five seconds and contains an opening credit in the text area. (Illustration Example 63: The "Funny Fruits" Opening Sequence). Finally, the program arrives at the starting page, which shows the still life image on the basic background. (Illustration Example 55: The "Funny Fruits" Starting Page). For all intents and purposes this image appears the same as the others, except this image has placed over the fruit an invisible box that contains interactive programming. Nothing further happens until the user interacts with the program. By clicking with the cursor any piece of fruit, the program will move on to the menu page. (Illustration Example 56: The "Funny Fruits" Menu Page). On arrival, the program waits for further user involvement. Clicking any of the boxes of fruit activates programming that is contained within hidden squares over each box of fruit. That hidden programming moves the program onto the poem associated with that piece of fruit. Clicking the exit button takes the program through the closing sequence, and out of the program.

The *Strawberry Poem* starts with the title page - the strawberry image over the splatter duplication. The image is held for five seconds. The image then moves automatically to the next image of the sequence - the strawberry image superimposed

over the strawberry and background pattern with a 10% reduction. This image contains the first line of the text, and the image is held for ten seconds. The program then moves automatically on through the next nine image sequences, each one with the strawberry image superimposed over the strawberry and background image, and reduced in opacity by a further 10% reduction. Each image contains the next line of text, and is held for ten seconds. The composition of the poem remains the same - a strawberry on a patterned and textured background - but the colours, patterns and textures change from image to image. Over the entire *Strawberry Poem* the strawberry images transform from a highly rendered image of a strawberry into a patterned and textured shape, derived from the original image. When the program arrives at the last image of the poem, the strawberry, by this stage, has disintegrated into a patterned shape, and the ten lines of the complete poem are superimposed over the image. This image is held for thirty seconds, then the program returns to the menu page. (Illustration Examples 61 & 62: The "Funny Fruits" Strawberry Poem Sequences A & B). Clicking another box of fruit moves the program to that particular poem. The poem follows the timing and procedures of the *Strawberry Poem*, and on completion returns to the menu page. Any box of fruit can be clicked in any order, as many times as desired. The program displays any poem selected and then returns to the menu page. To leave the menu page the exit button must be clicked.

Clicking the exit button moves the program to the closing sequence, which displays the still life over various patterned and textured backgrounds. Each image contains credit text and is held for five seconds. (Illustration Example 64: The "Funny Fruits" Closing Sequence). To end the show the still life appears over its last background.

(Illustration Example 65: The Final Image of the "Funny Fruits" Project). Parts of the image disappear from the screen in one second wipes, and the background wipes to black.

STEP 5

ADDING THE MUSIC

A piece of music accompanies each poem. When each box of fruit on the menu page is clicked, not only does this activate programming to take the program to the associated poem, it also activates a cue that plays a thirty second music loop over the whole time the poem is being displayed. These loops were carefully designed to give the impression of being one continuous piece of music for each poem. The composer, Warren Burt, and myself were dissatisfied and frustrated by the problems we encountered when laying a soundtrack under the *Visual Haiku* poems. The continual editing and restructuring of the music to fit the Haiku was a nightmare! We wished to avoid the programming problems encountered with the *Visual Haiku*. Music loops seemed a good solution. They could be easily activated at the start of the poems and be told to stop at the conclusion - and did not require detailed programming. The idea of repetitious music also appealed to us. It would echo the repetition of the visual images and the repetition of the programming. The loops were a success. It didn't matter that they played at a different speed to the visuals, as they were not synchronised. Contrary to the *Visual Haiku* soundtrack, the computer was able to cope with thirty second musical loops rather than trying to fetch from memory, and play simultaneously, a longer piece of music in conjunction with the visuals.

REVIEW OF FUNNY FRUITS

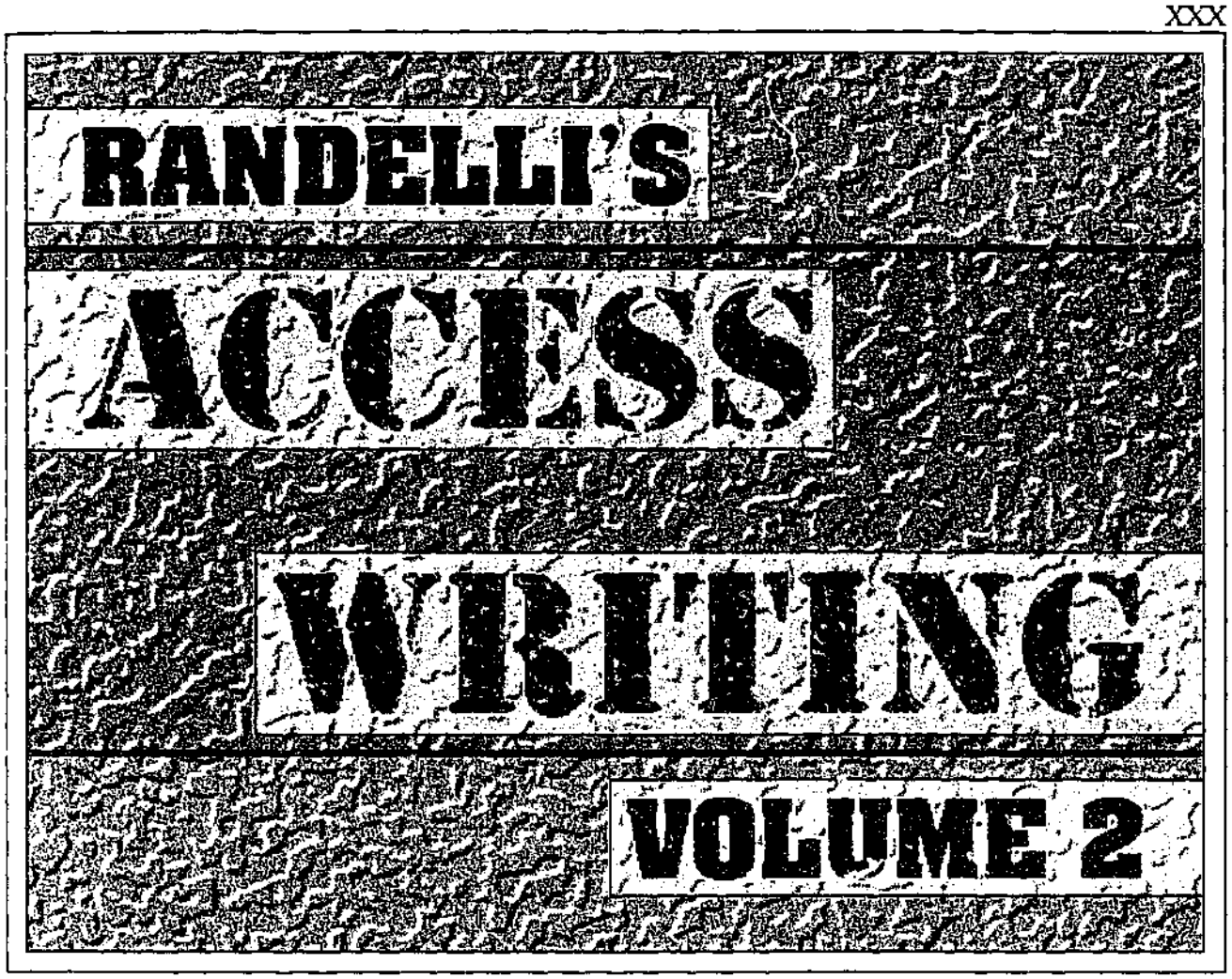
The images created for the *Funny Fruits* project showed the vibrancy and vitality that, I feel, is intrinsic to the medium. Treating the images with *Kai's* patterning and *Gallery*

Effects filters created original images with no precedent, and - most importantly - these images were made on the computer, by the computer. They are products of their medium.

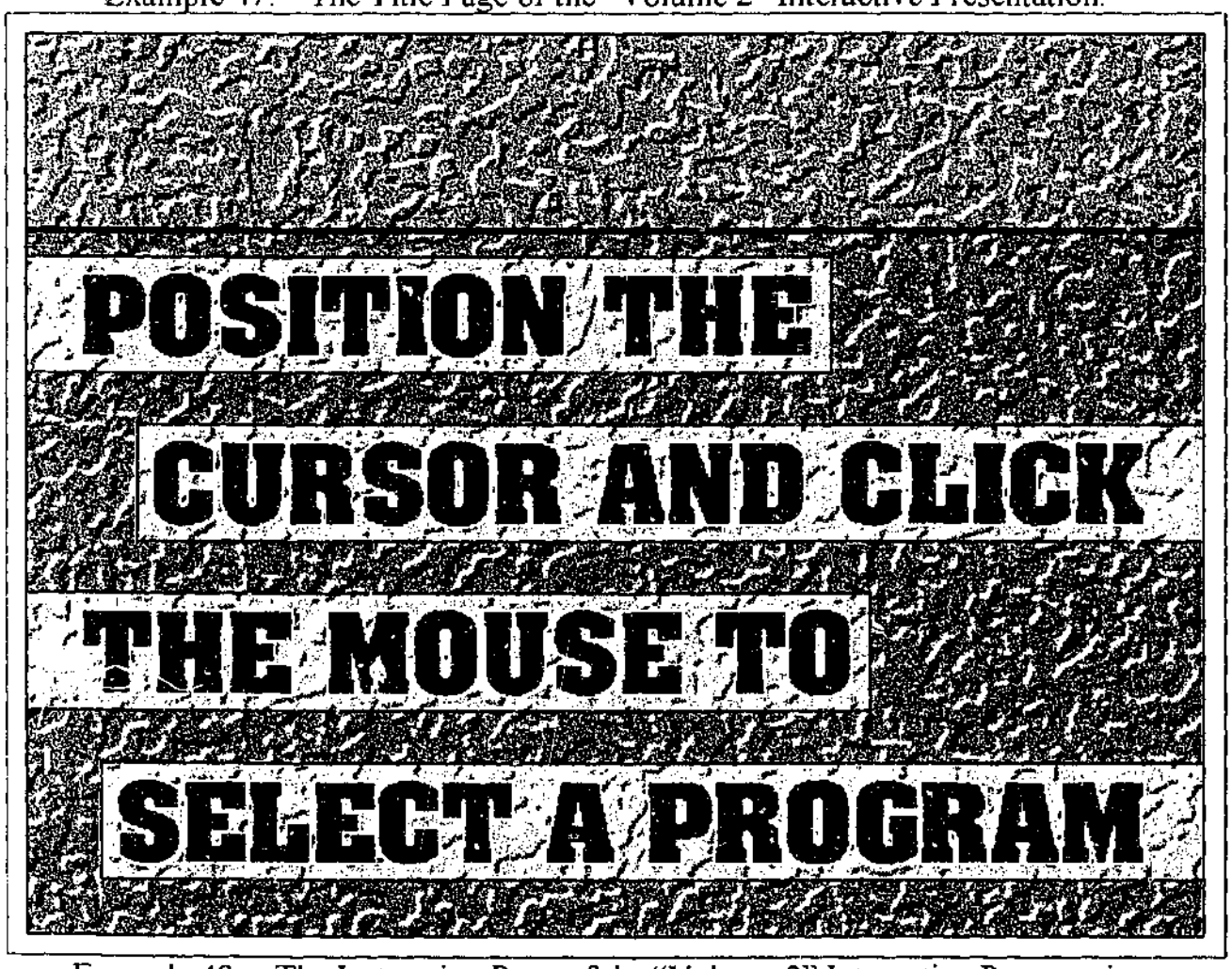
The images are displayed with such precision and precise timing that the poem sequences become hypnotic. Their repetitious presentation, echoed by the music, adds to their surreal quality and enhances the aesthetic concepts of the project. The processes of computer degeneration and reformation are rigorously depicted and documented.

Finally, the programming for the project is ingenious for it displays two programming styles in one schedule. An active part that requires user involvement and a passive component that allows user reflection on the selection choices.

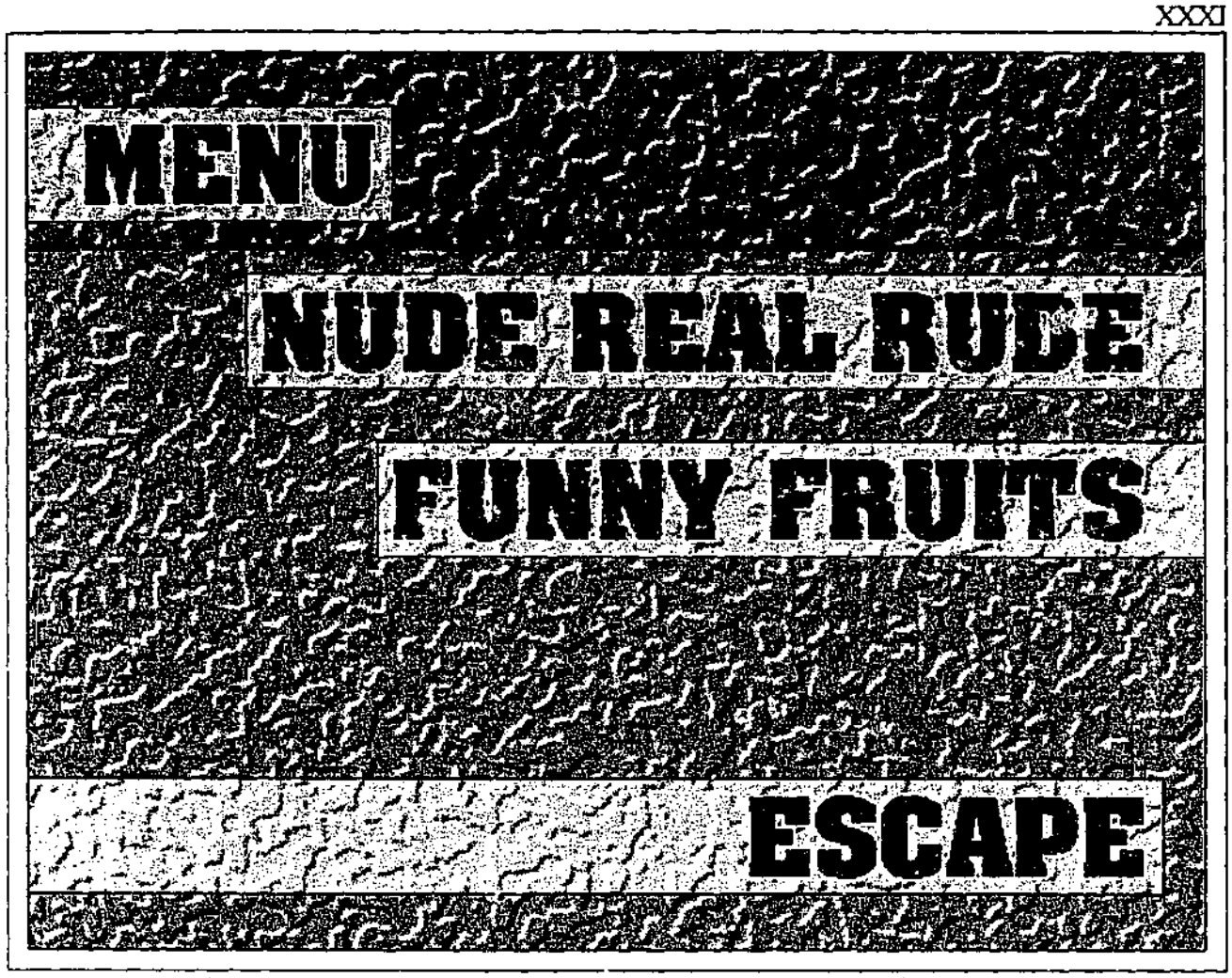
The *Funny Fruits* project provided a blueprint for an approach to presenting multi-media presentations that clearly addressed the basic principles of the medium. A new style of presenting poems that was dictated and created by computer functions had been realised. The method of presenting these poems through a conceptual framework contained within a multi-media environment is unique. A secondary aim of exploring the effects of *Adobe* plug-ins had also been achieved. The task now was to apply the results of the *Funny Fruits* project to a much longer poem, or project, to see if the techniques could be extended. The project *Nude Real Rude*, the second part of the overall *Programmed Poems* project, expanded on the techniques developed in *Funny Fruits* and explored other facets of multi-media presentations. These were areas of research I was keen to explore, but eventually proved disappointing and immensely time consuming!



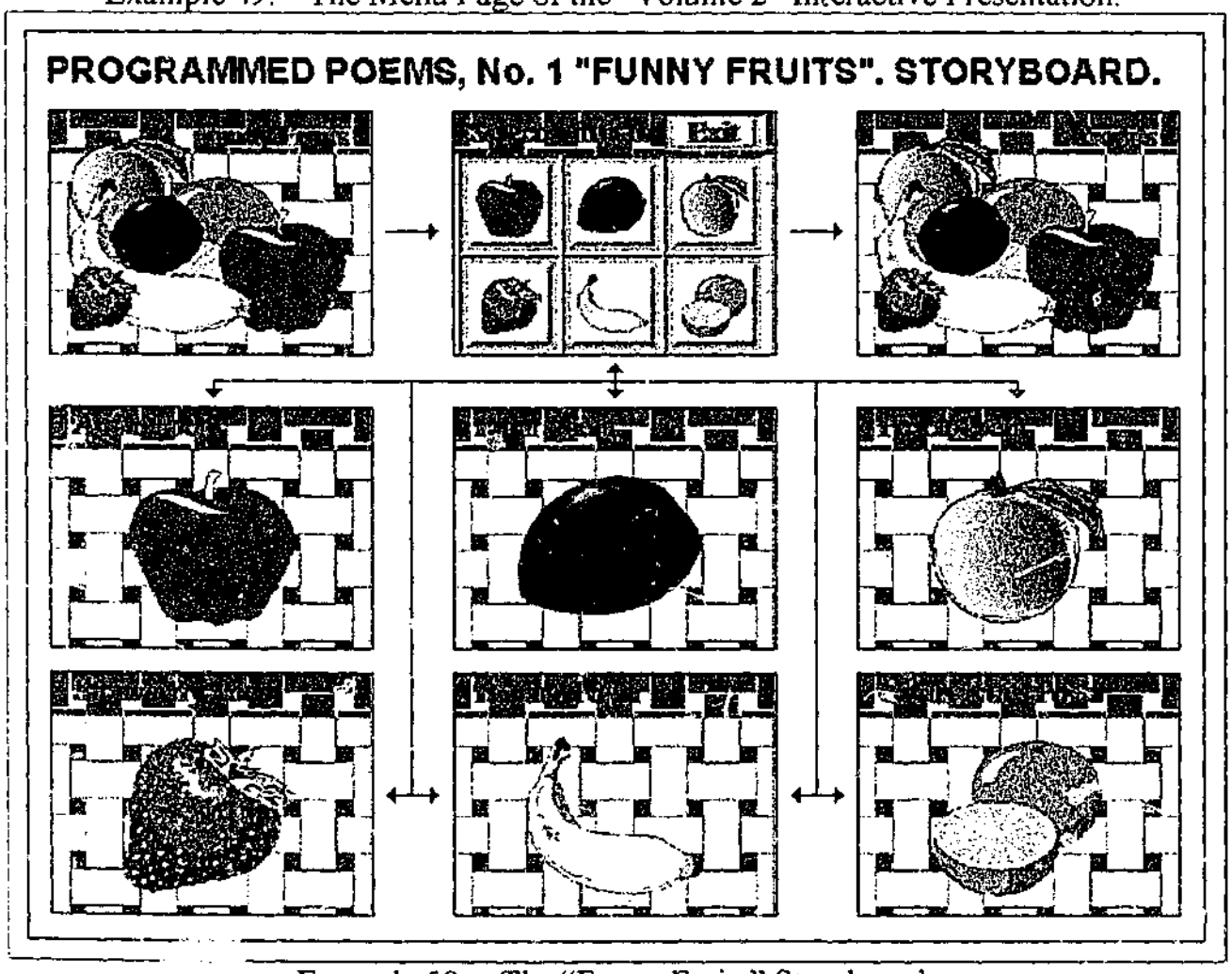
Example 47: The Title Page of the "Volume 2" Interactive Presentation.



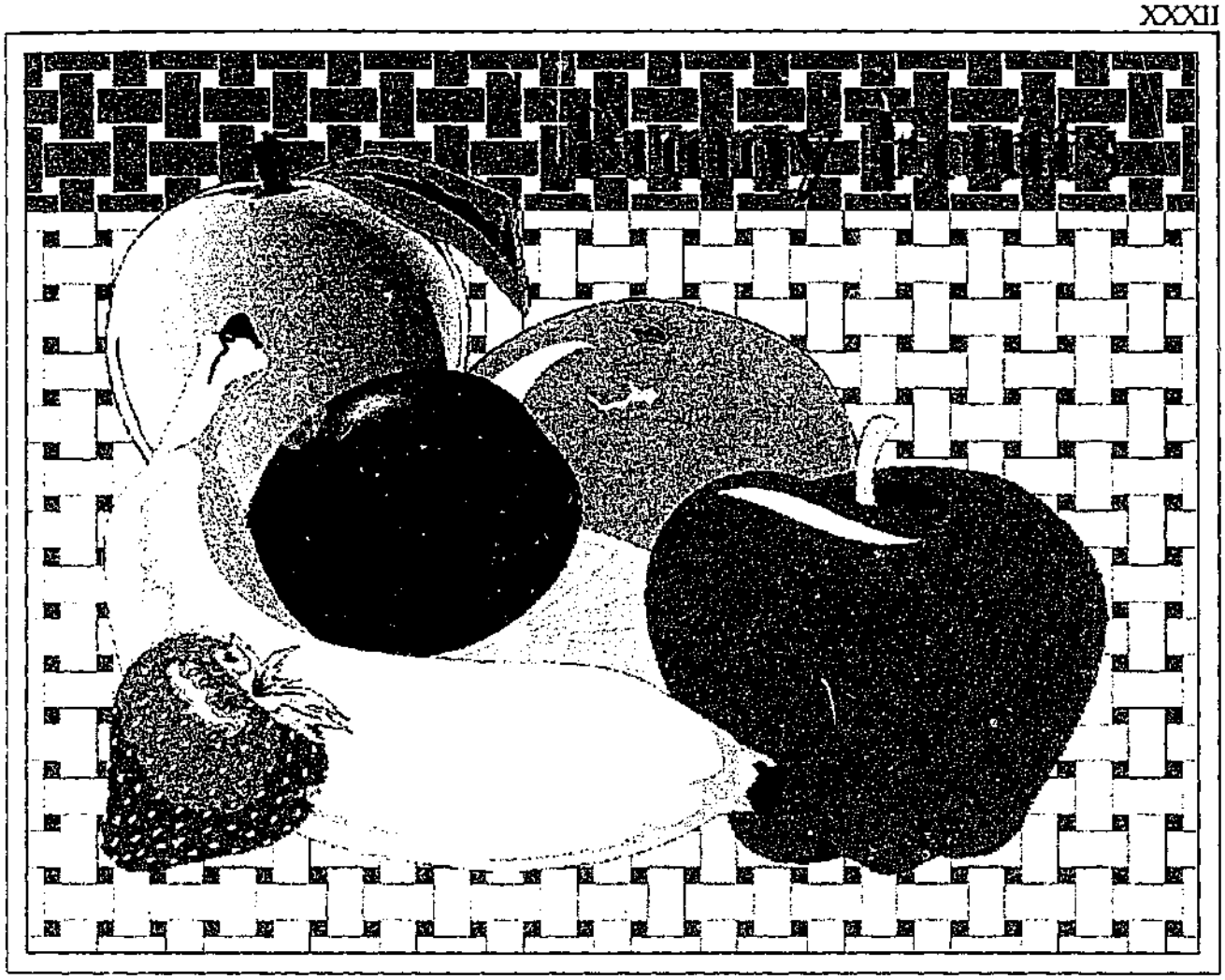
Example 48: The Instruction Page of the "Volume 2" Interactive Presentation.



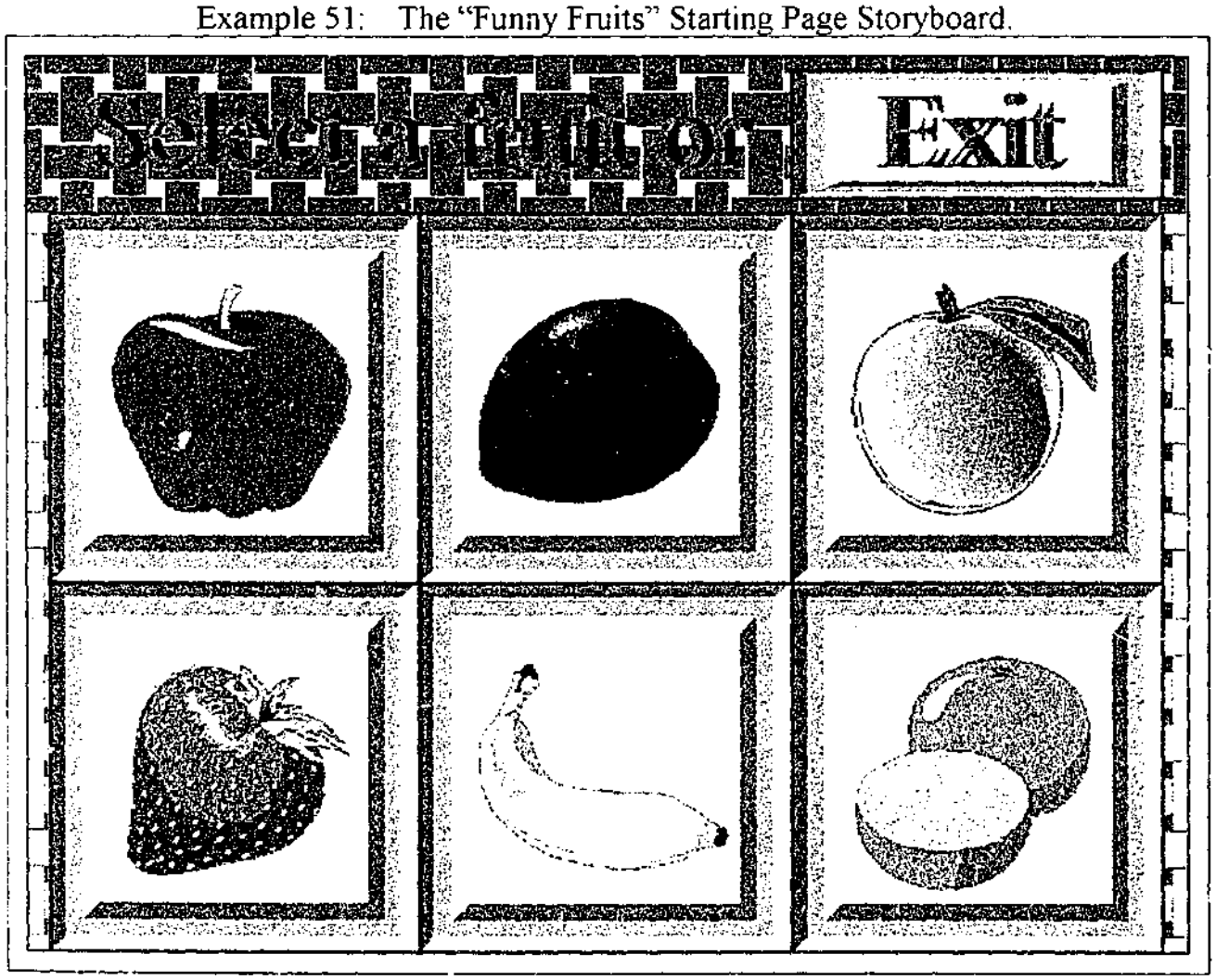
Example 49: The Menu Page of the "Volume 2" Interactive Presentation.



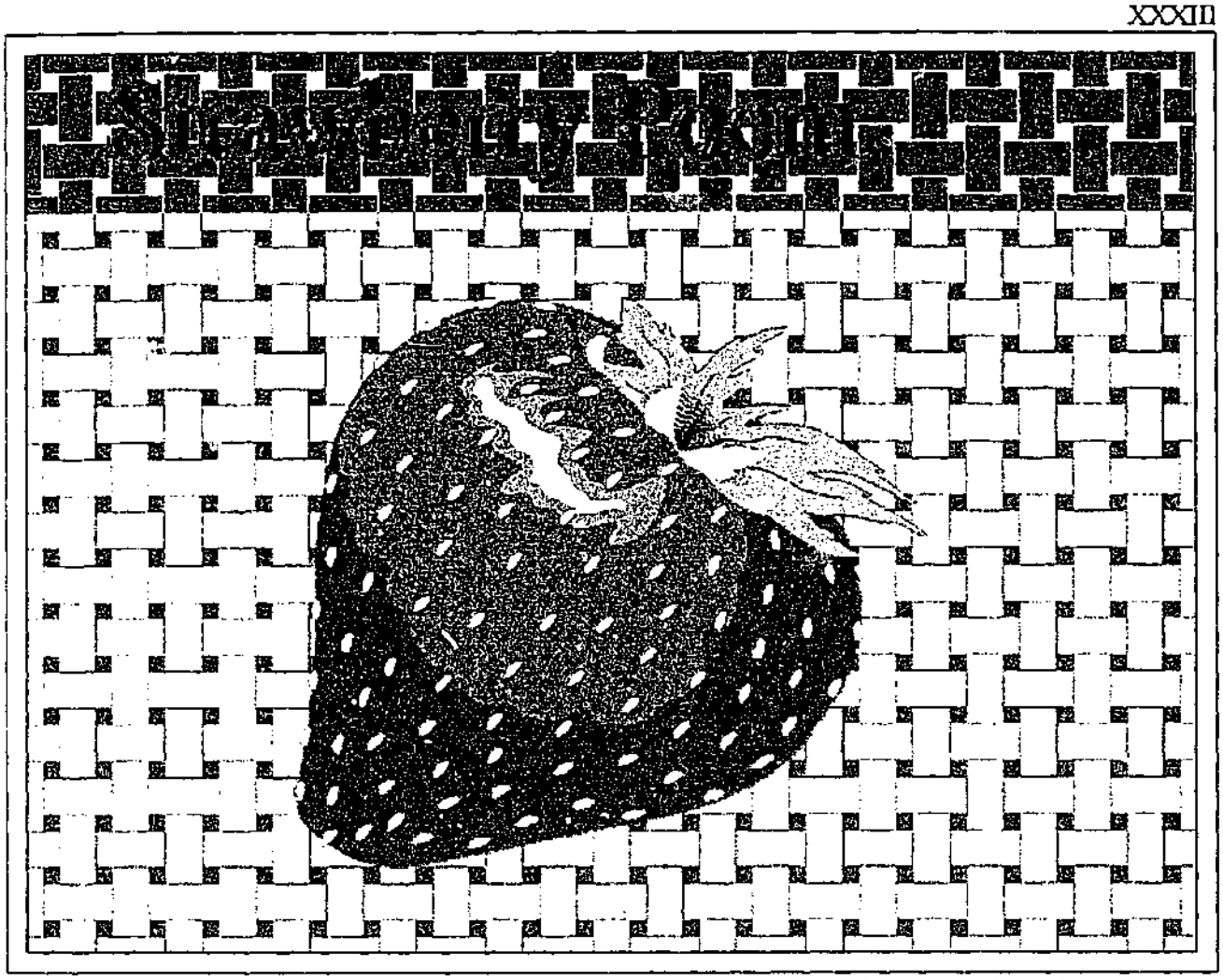
Example 50: The "Funny Fruits" Storyboard.



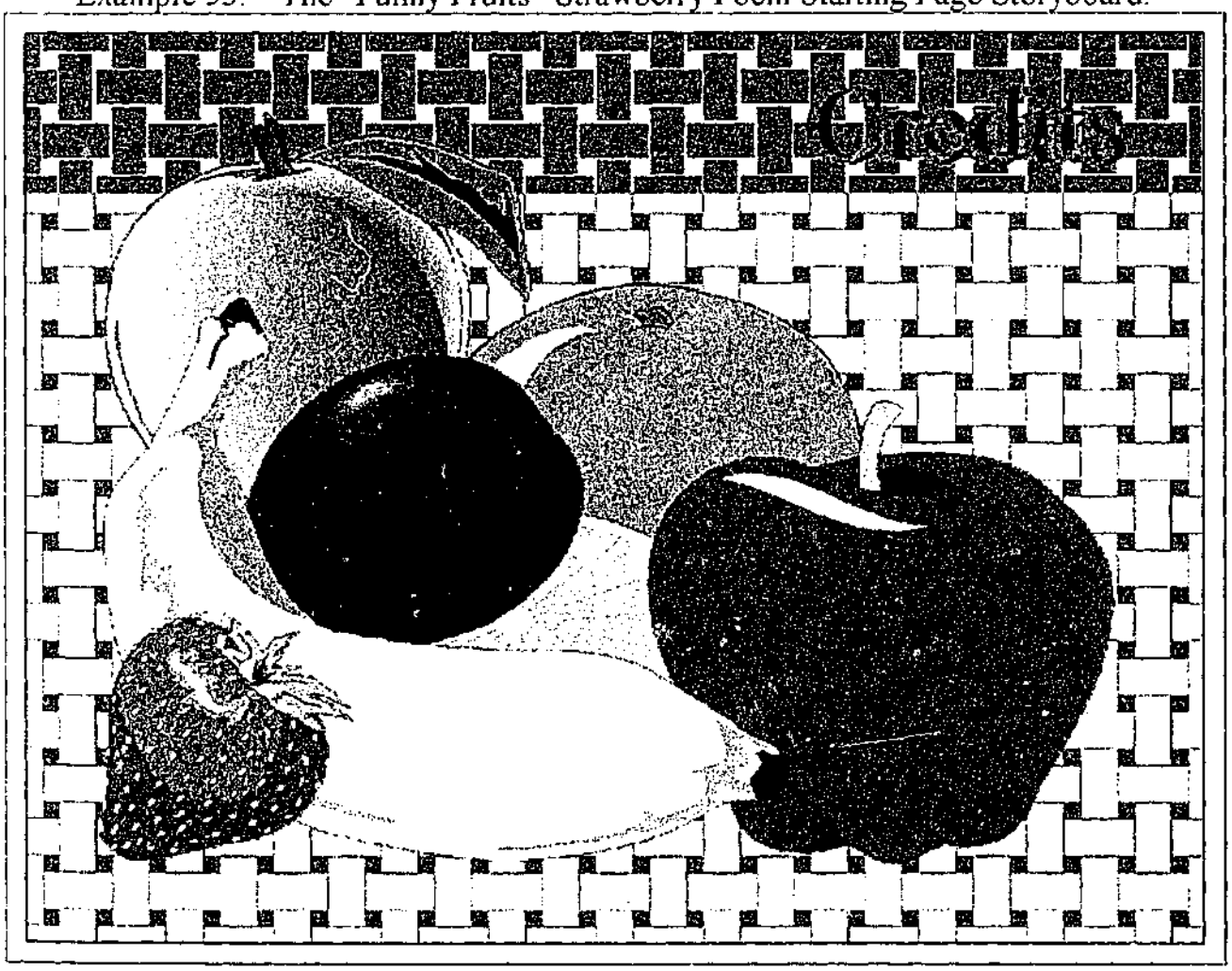
Example 51: The "Funny Fruits" Starting Page Storyboard.



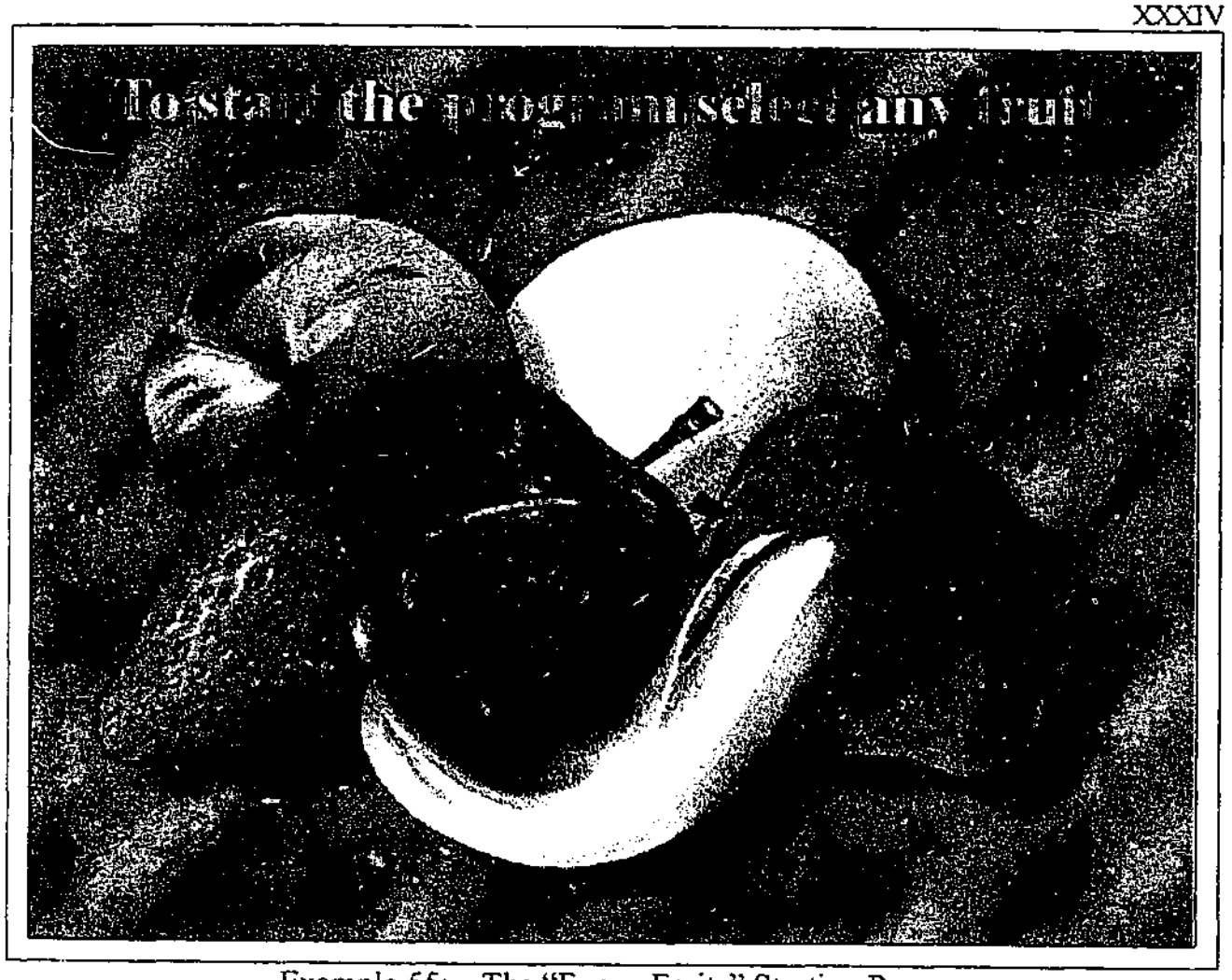
Example 52: The "Funny Fruits" Menu Page Storyboard.



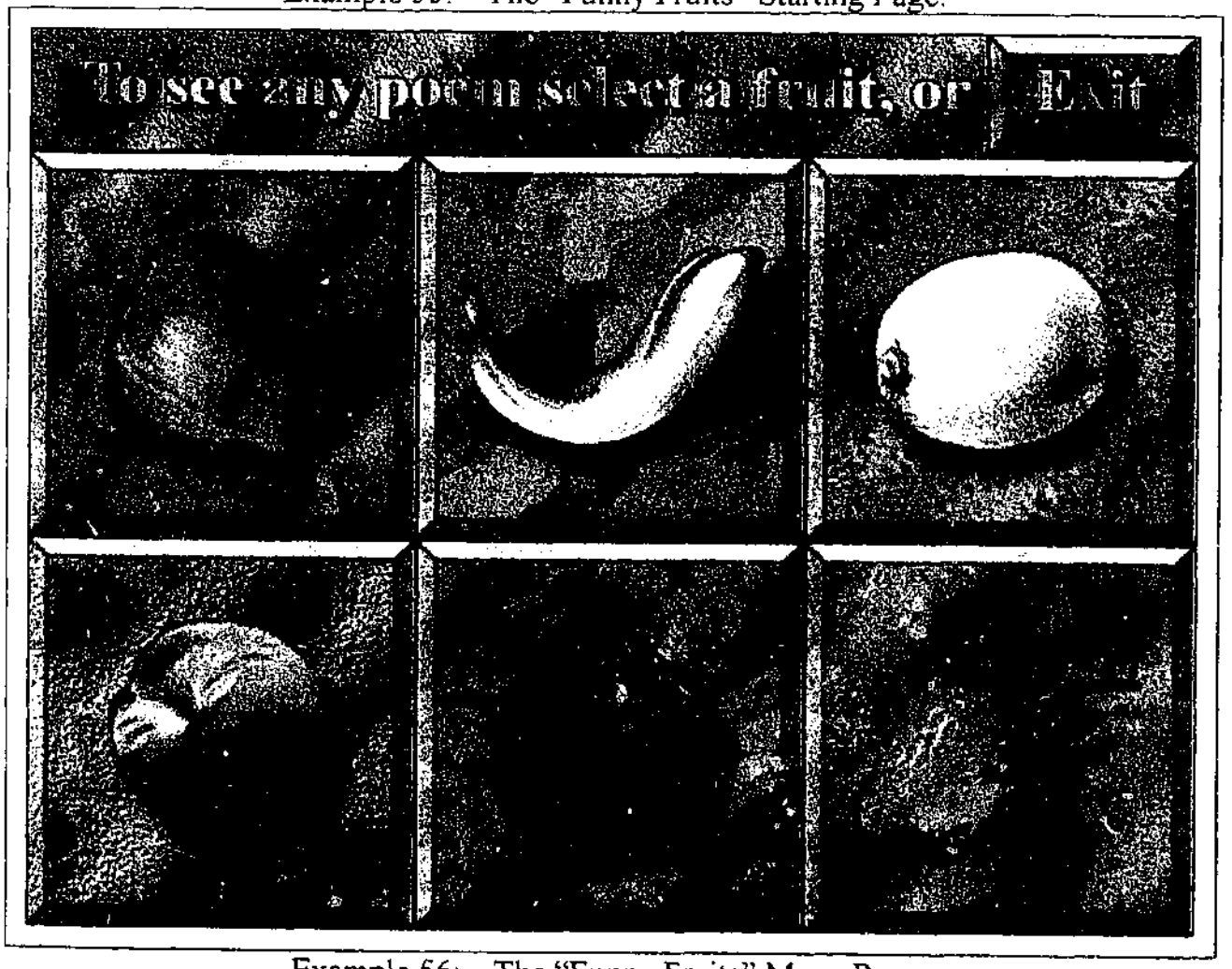
Example 53: The "Funny Fruits" Strawberry Poem Starting Page Storyboard.



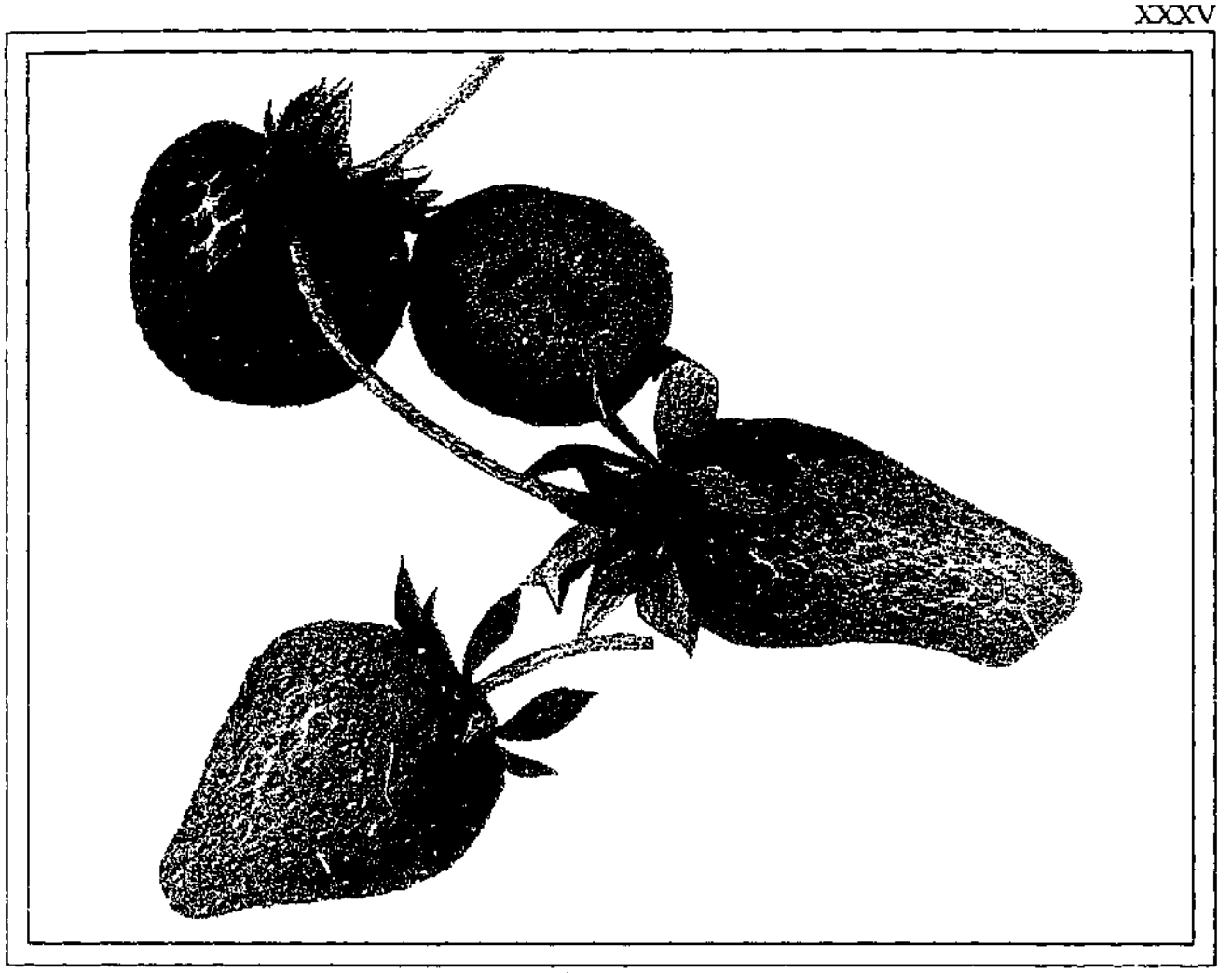
Example 54: The "Funny Fruits" Credits Page Storyboard.



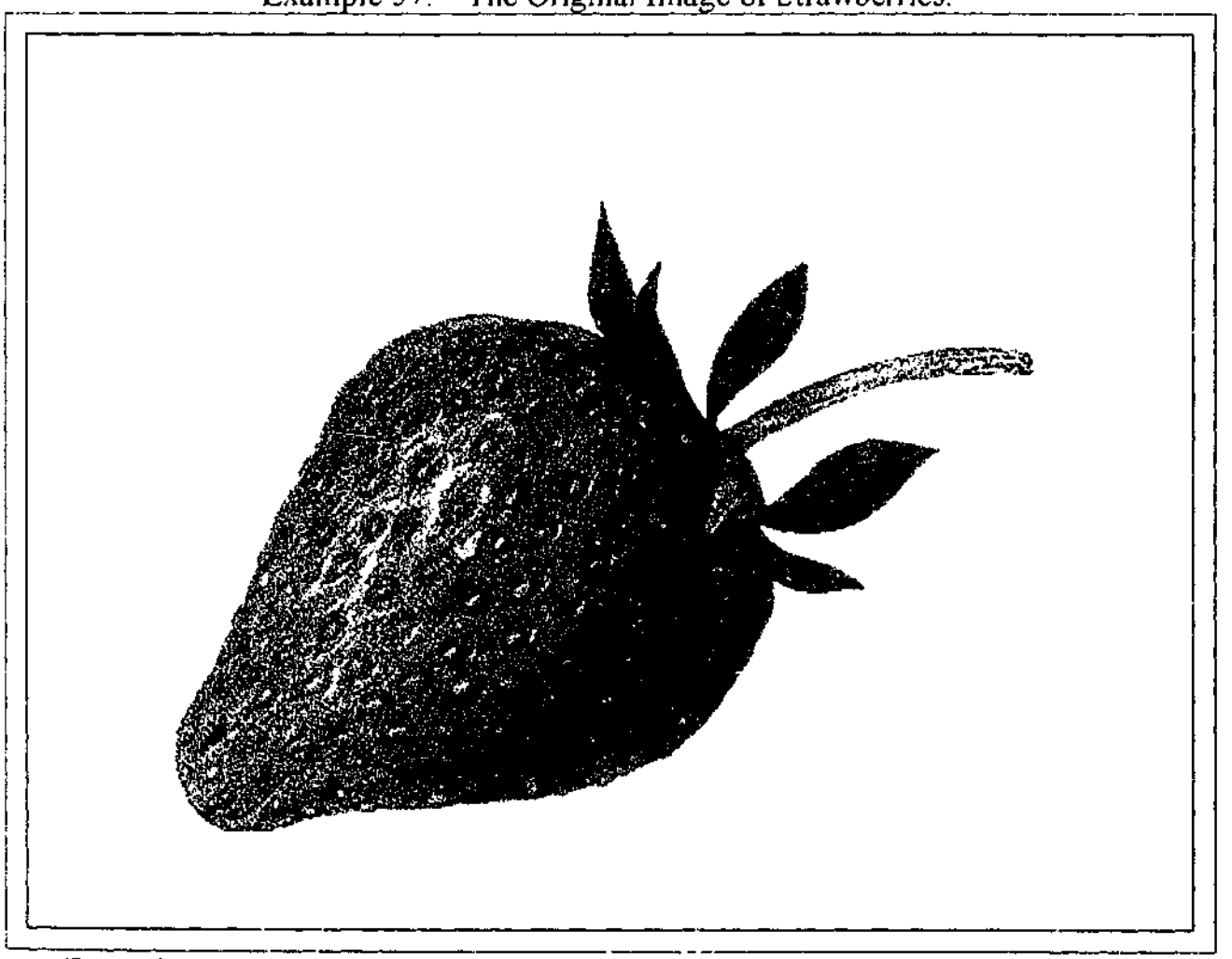
Example 55: The "Funny Fruits" Starting Page.



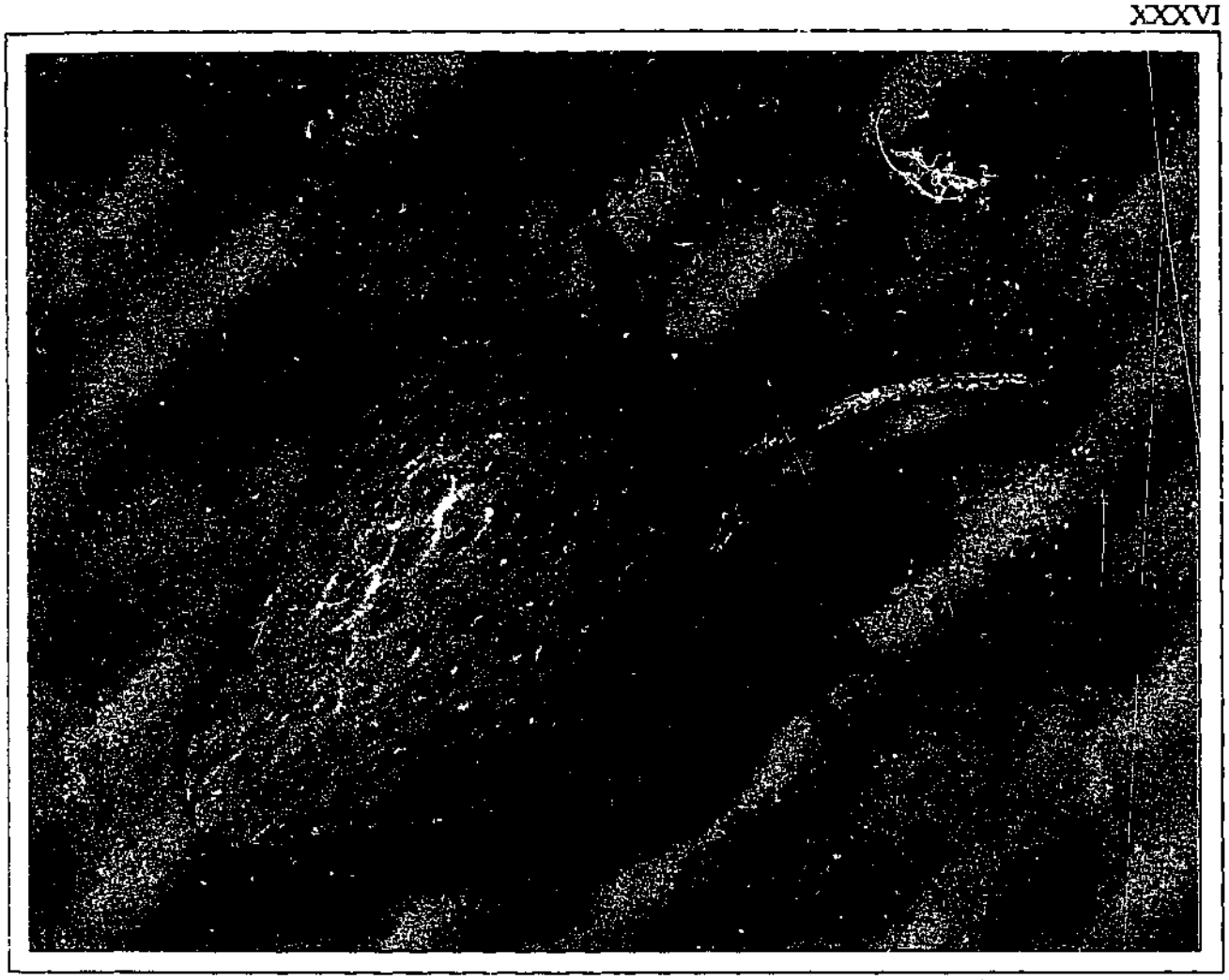
Example 56: The "Funny Fruits" Menu Page.



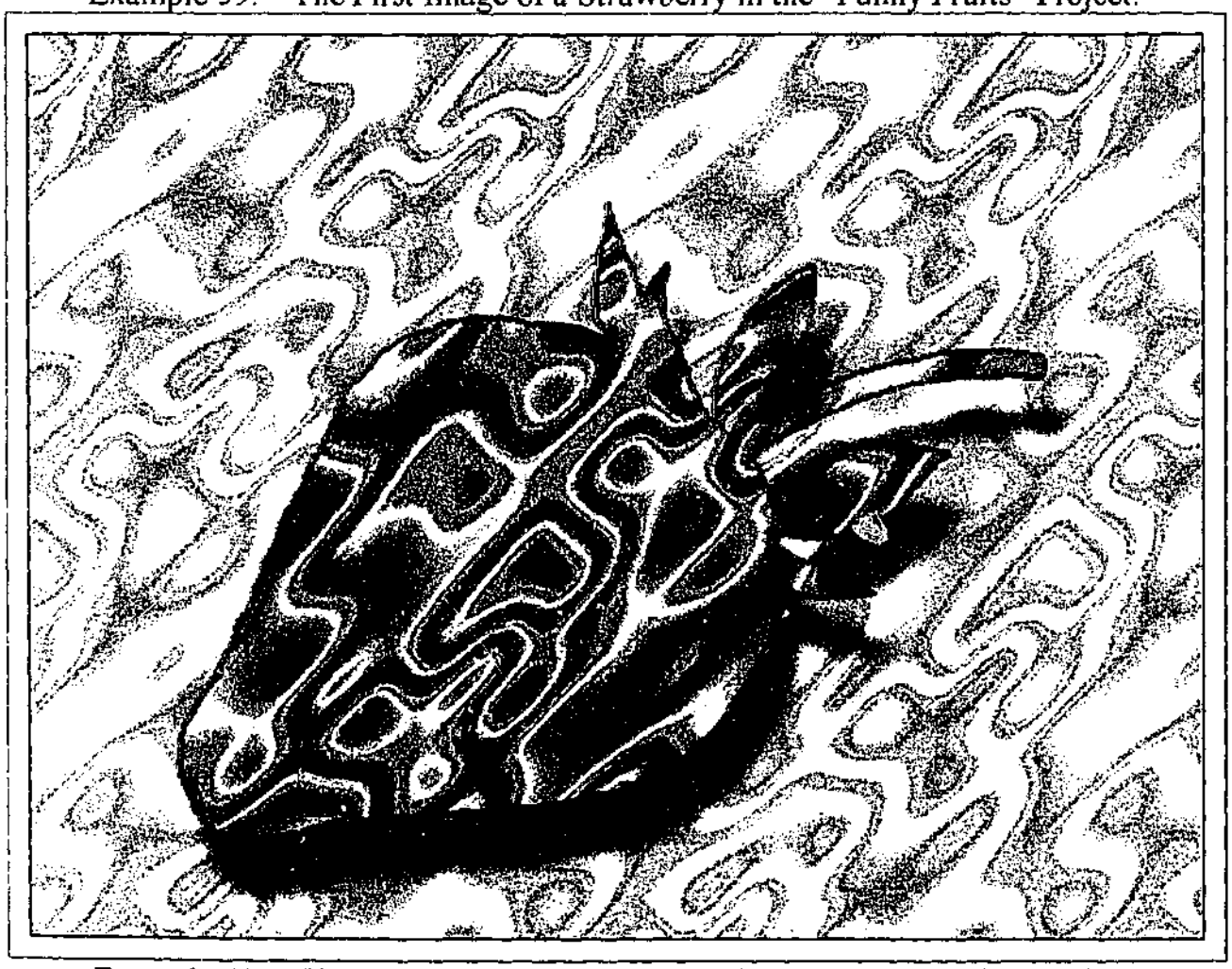
Example 57: The Original Image of Strawberries.



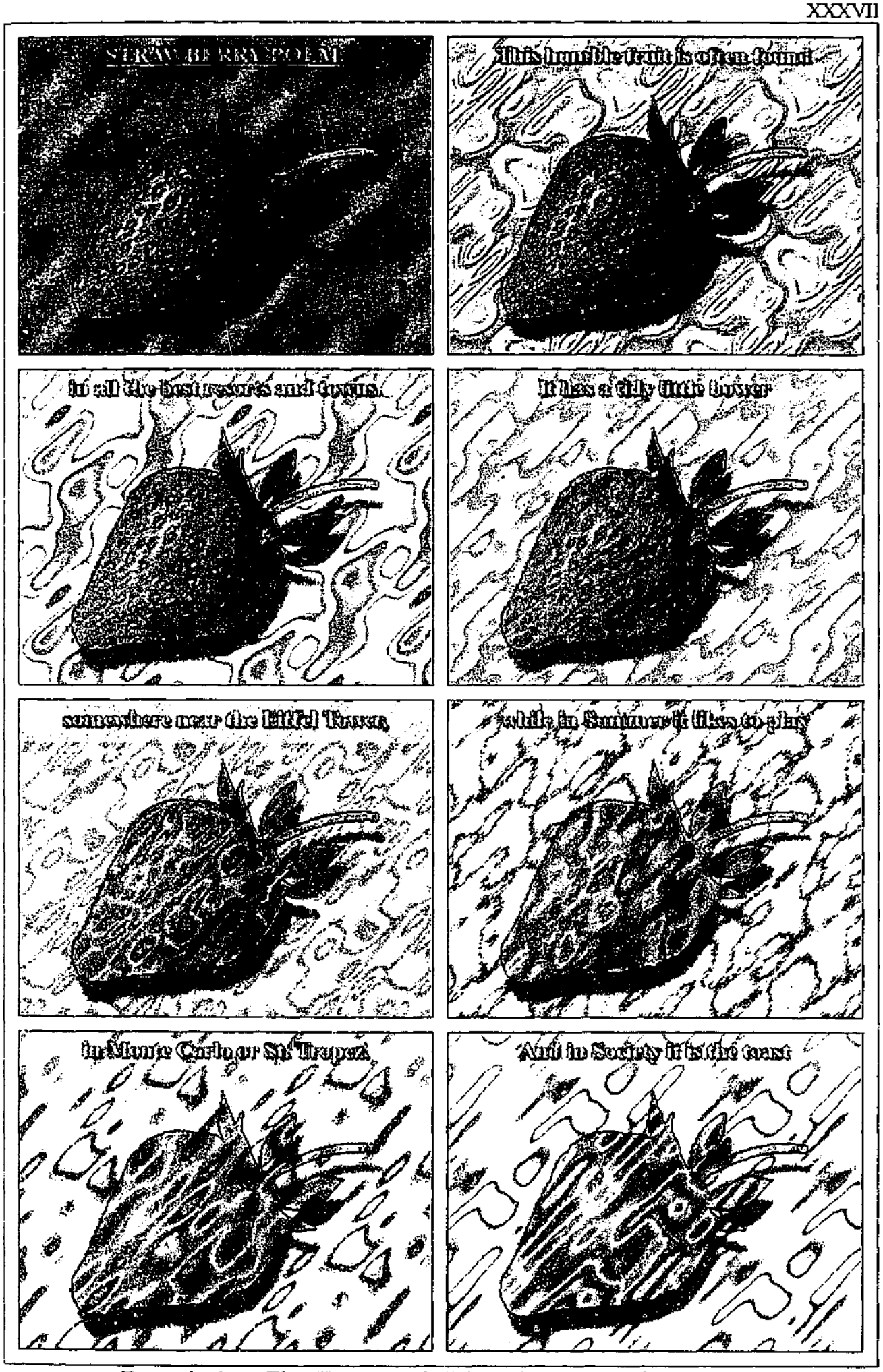
Example 58: The Basic Strawberry used throughout the "Funny Fruits" Project.



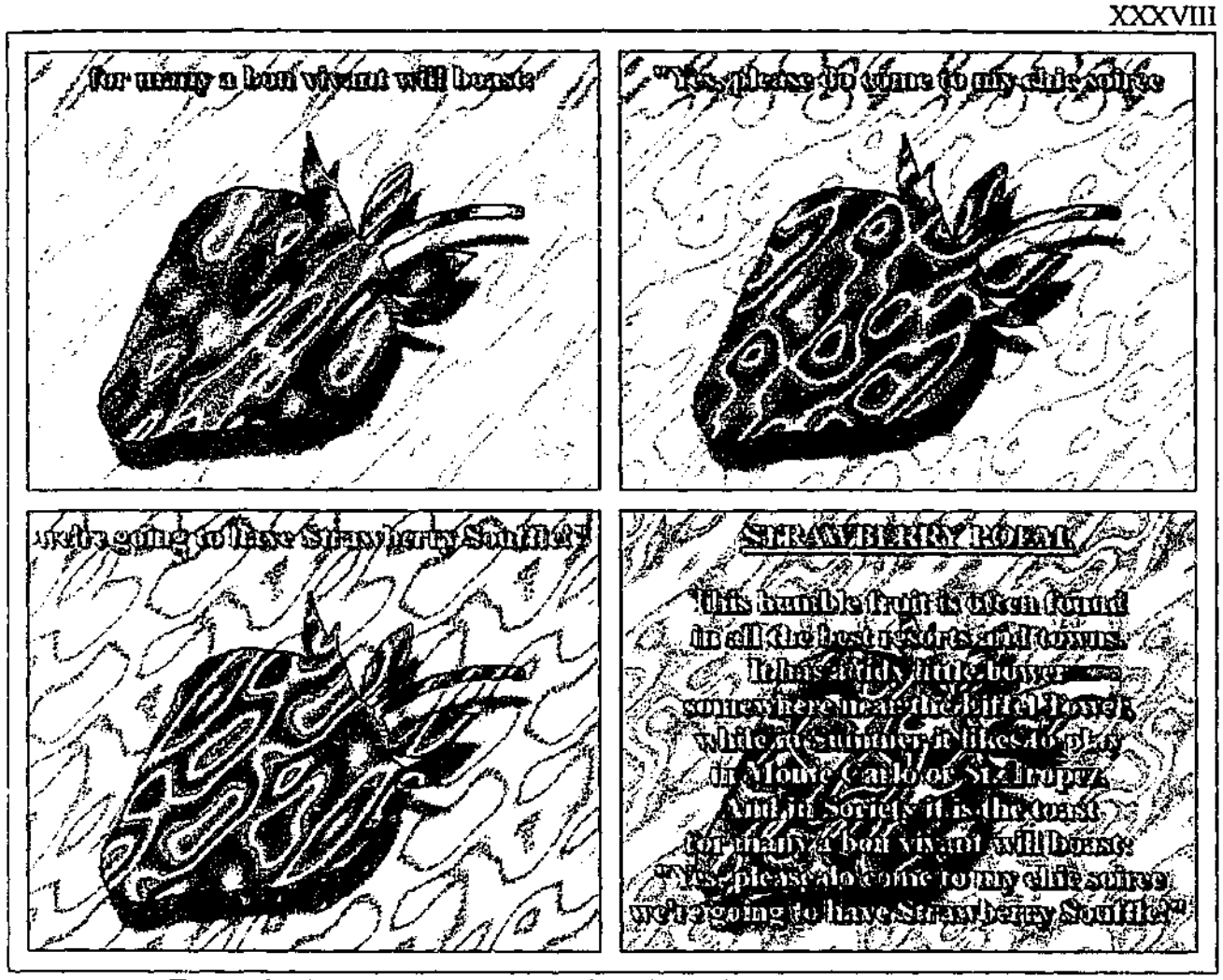
Example 59: The First Image of a Strawberry in the "Funny Fruits" Project.



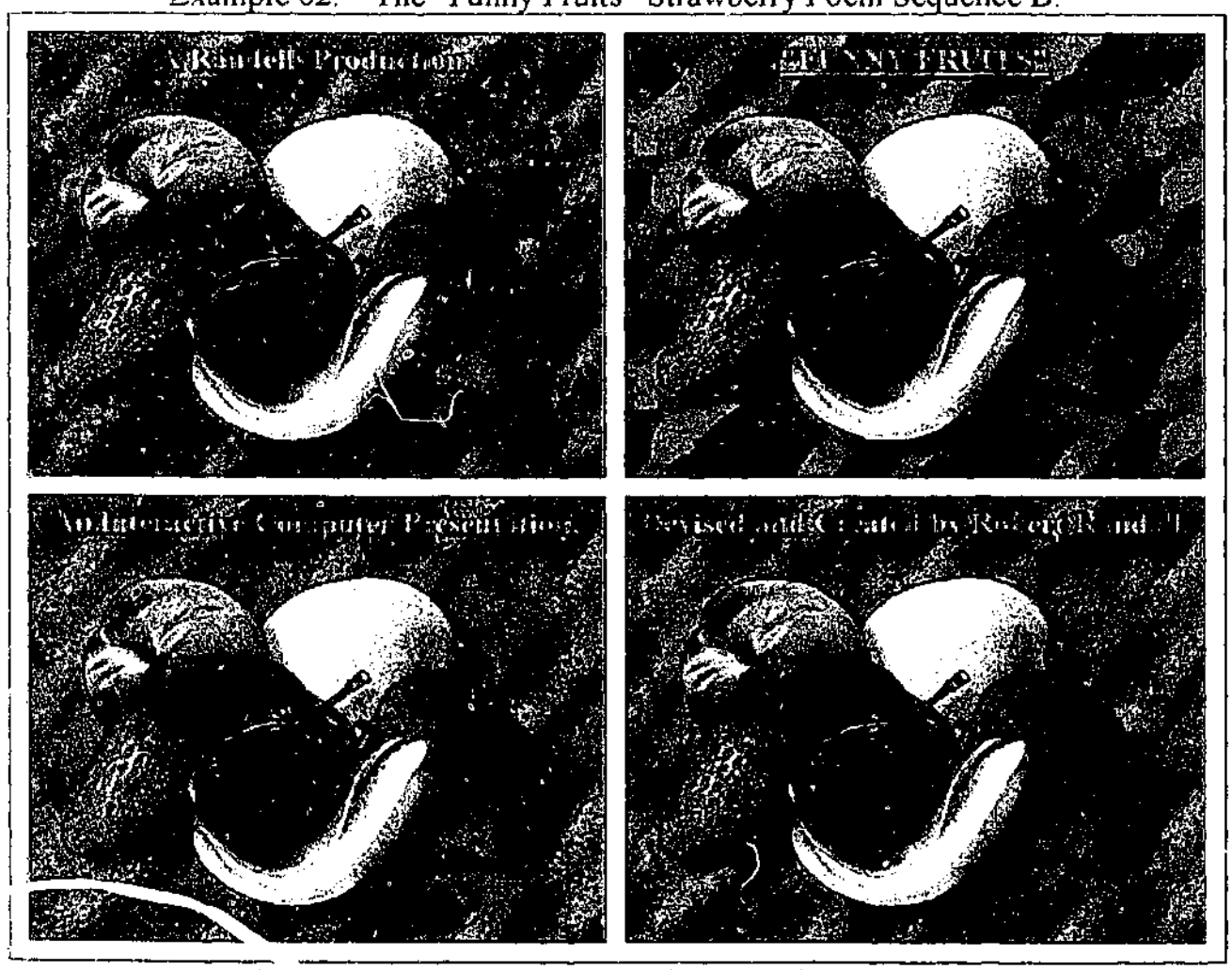
Example 60: The Last Image of a Strawberry in the "Funny Fruits" Project.



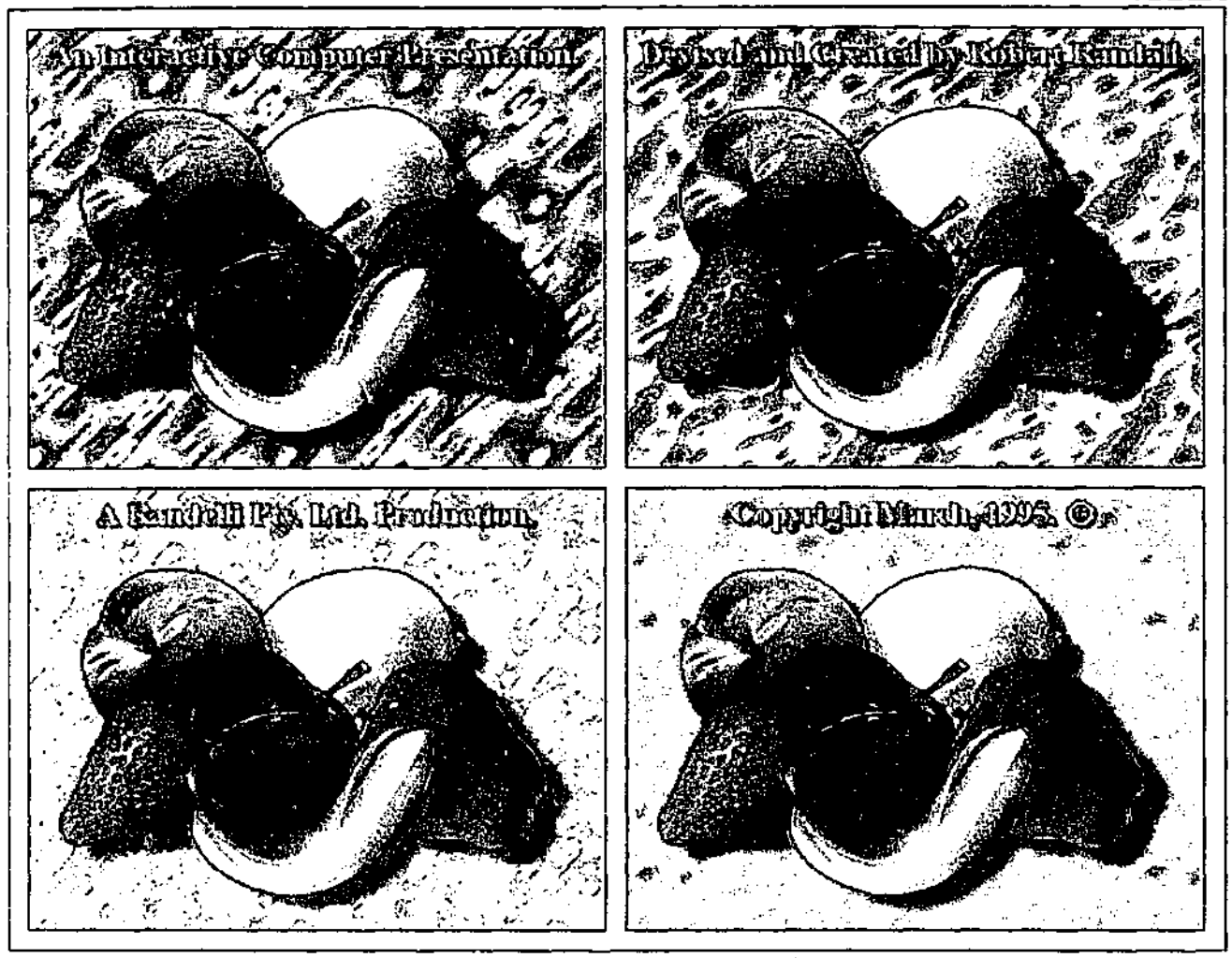
Example 61: The "Funny Fruits" Strawberry Poem Sequence A.



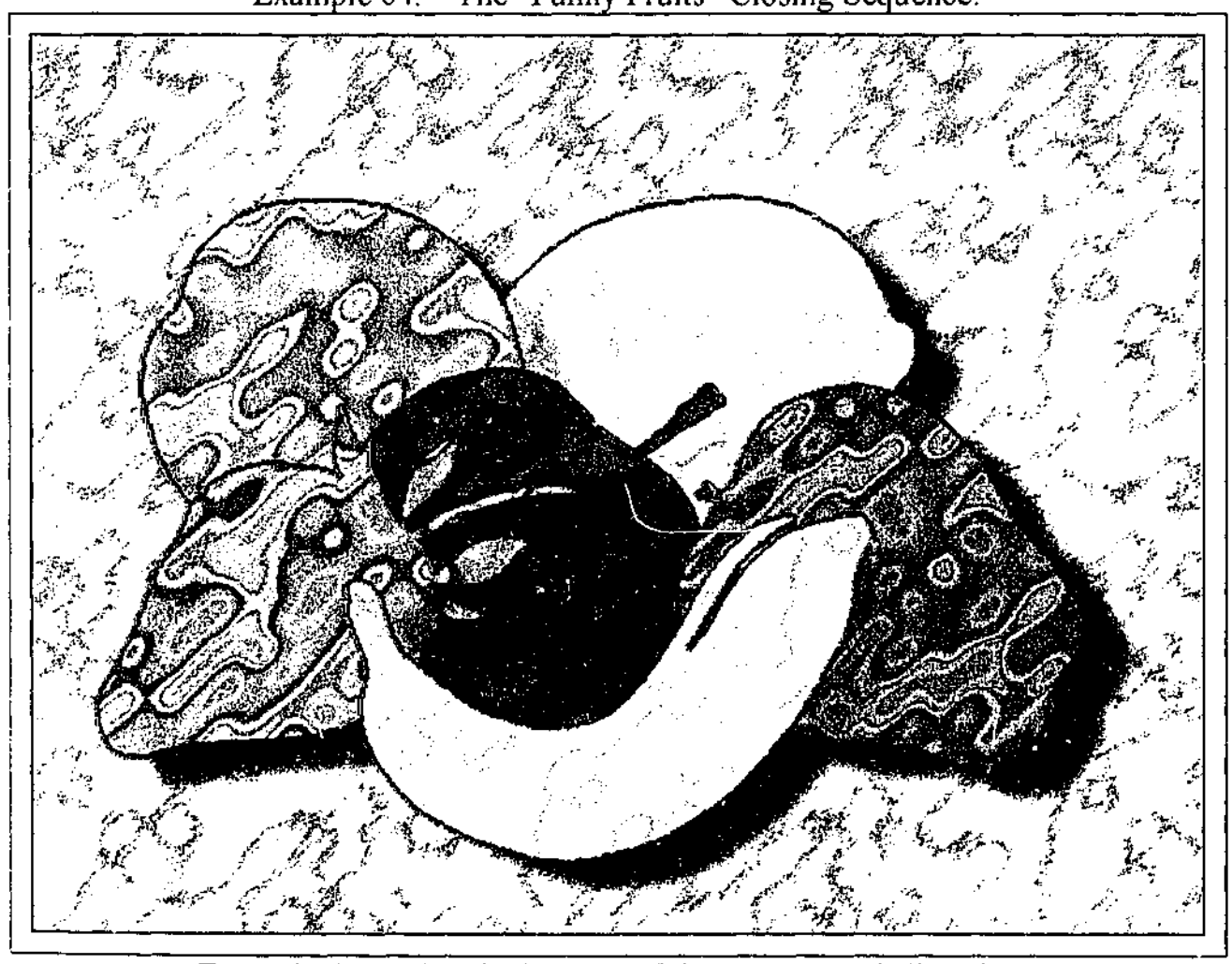
Example 62: The "Funny Fruits" Strawberry Poem Sequence B.



Example 63: The "Funny Fruits" Opening Sequence.



Example 64: The "Funny Fruits" Closing Sequence.



Example 65: The Final Image of the "Funny Fruits" Project.

"FUNNY FRUITS"

PROGRAMMING AND EFFECTS SCHEDULE

(This extract from the "Funny Fruits" Schedule shows only the Opening and Closing Sequence and the Visual Example "Strawberry Poem" Sequence.)

NO.	NAME	DESCRIPTION	FILTER	EDIT EFFECT	TIME
1	Black	Black	None	Wipe, Top to Bottom, Fast.	2 secs
2	Opencol	Colour Box	None	Wipe, Top to Bottom, Fast.	1 sec
3	Openpat	Textured Box	None	Wipe, Left to Right, Fast.	1 sec
4	Opentexa	Text A.	None	Wipe, Left to Right, Fast.	5 secs
5	Opentexb	Text B.	None	Wipe, Left to Right, Fast.	30 secs
6	Openpat	Textured Box	None	Wipe, Top to Bottom, Fast.	1 sec
7	Opencol	Colour Box	None	Wipe, Top to Bottom, Fast.	1 sec
8	Black	Black	None	Wipe, Top to Bottom, Fast.	2 secs
9	Maincol	Colour Box	None	Wipe, Top to Bottom, Fast.	1 sec
10	Mainback	Textured Box	None	Wipe, Top to Bottom, Fast.	1 sec
11	Lemtit	Lemon Title.	None	Wipe, Top to Bottom, Fast.	1 sec
12	Peatit	Peach Title.	None	Wipe, Top to Bottom, Fast.	1 sec
13	Plumtit	Plum Title.	None	Wipe, Top to Bottom, Fast.	1 sec
14	Apptit	Apple Title.	None	Wipe, Top to Bottom, Fast.	1 sec
15	Strawtit	Straw Title.	None	Wipe, Top to Bottom, Fast.	1 sec
16	Bantit	Banana Title.	None	Wipe, Top to Bottom, Fast.	1 sec
17	Frutit1a	Fruit Image 1.	Paint Daubs	Wipe, Left to Right, Fast.	1 sec
18	Frutit1b	Fruit Title 1.	Paint Daubs	Wipe, Left to Right, Fast.	5 secs
19	Frutit1a	Fruit Image 1.	Paint Daubs	Wipe, Top to Bottom, Fast.	1 sec
20	Frutit2a	Fruit Image 2.	Palette Knife	Wipe, Left to Right, Fast.	1 sec
21	Frutit2b	Fruit Title 2.	Palette Knife	Wipe, Left to Right, Fast.	5 secs
22	Frutit2a	Fruit Image 2.	Palette Knife	Wipe, Top to Bottom, Fast.	1 sec
23	Frutit3a	Fruit Image 3.	Glass	Wipe, Left to Right, Fast.	1 sec
24	Frutit3b	Fruit Title 3.	Glass	Wipe, Left to Right, Fast.	5 secs
25	Frutit3a	Fruit Image 3.	Glass	Wipe, Top to Bottom, Fast.	1 sec
26	Frutit4a	Fruit Image 4.	Texturizer	Wipe, Left to Right, Fast.	1 sec
27	Frutit4b	Fruit Title 4.	Texturizer	Wipe, Left to Right, Fast.	5 secs
28	Frutit4a	Fruit Image 4.	Texturizer	Wipe, Top to Bottom, Fast.	1 sec
29	Frutit5a	Fruit Image 5.	Sponge	Wipe, Left to Right, Fast.	1 sec
30	Frutit5b	Fruit Title 5.	Sponge	Wipe, Left to Right, Fast.	5 secs
31	Frutit5a	Fruit Image 5.	Sponge	Wipe, Top to Bottom, Fast.	1 sec
32	Frutit6a	Fruit Image 6.	Spatter	Wipe, Left to Right, Fast.	1 sec
33	Frutit6b	Fruit Title 6.	Spatter	Wipe, Left to Right, Fast.	Hold
34	Frutit6a	Fruit Image 6.	Spatter	Wipe, Top to Bottom, Fast.	1 sec
35	Frutit6c	Textured Box	Spatter	Wipe, Top to Bottom, Fast.	1 sec
36	Mainback	Textured Box	None	Wipe, Top to Bottom, Fast.	1 sec
37	Menu1	Menu Boxes	As Frutits	Wipe, Top to Bottom, Fast.	1 sec
38	Menu2	Menu Fruit Boxes	As Frutits	Wipe, Left to Right, Fast.	1 sec
39	Menu3	Menu Text	As Frutits	Wipes, Left to Right, Fast.	Hold
40	Menu2	Menu Fruit Boxes	As Frutits	Wipe, Top to Bottom, Fast.	1 sec
41	Menu1	Menu Boxes	As Frutits	Wipe, Top to Bottom, Fast.	1 sec
42	Mainback	Textured Box	None	Wipe, Top to Bottom, Fast.	1 sec
248	Stra1	Textured Box	Spatter	Wipe, Top to Bottom, Fast.	1 sec
249	Stra2	Straw Image A.	Spatter	Wipe, Left to Right, Fast.	1 sec
250	Stra3	Poem Title	Spatter	Wipe, Left to Right, Fast.	5 sec

251	Stra2	Straw Image A.	Spatter	Wipe, Top to Bottom, Fast.	1 sec
252	Str1a	Straw Image 1.	Emboss	Wipe, Left to Right, Fast.	1 sec
253	Str1b	Straw Line 1.	Emboss	Wipe, Left to Right, Fast.	10 secs
254	Str1a	Straw Image 1.	Emboss	Wipe, Top to Bottom, Fast.	1 sec
255	Str2a	Straw Image 2.	Cut Out	Wipe, Left to Right, Fast.	1 sec
256	Str2b	Straw Line 2.	Cut Out	Wipe, Left to Right, Fast.	10 secs
257	Str2a	Straw Image 2.	Cut Out	Wipe, Top to Bottom, Fast.	1 sec
258	Str3a	Straw Image 3.	Dry Brush	Wipe, Left to Right, Fast.	1 sec
259	Str3b	Straw Line 3.	Dry Brush	Wipe, Left to Right, Fast.	10 secs
260	Str3a	Straw Image 3.	Dry Brush	Wipe, Top to Bottom, Fast.	1 sec
261	Str4a	Straw Image 4.	Smudge Stick	Wipe, Left to Right, Fast.	1 sec
262	Str4b	Straw Line 4.	Smudge Stick	Wipe, Left to Right, Fast.	10 secs
263	Str4a	Straw Image 4.	Smudge Stick	Wipe, Top to Bottom, Fast.	1 sec
264	Str5a	Straw Image 5.	Sprayed Strokes	Wipe, Left to Right, Fast.	1 sec
265	Str5b	Straw Line 5.	Sprayed Strokes	Wipe, Left to Right, Fast.	10 secs
266	Str5a	Straw Image 5.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
267	Str6a	Straw Image 6.	Palette Knife	Wipe, Left to Right, Fast.	1 sec
268	Str6b	Straw Line 6.	Palette Knife	Wipe, Left to Right, Fast.	10 secs
269	Str6a	Straw Image 6.	Palette Knife	Wipe, Top to Bottom, Fast.	1 sec
270	Str7a	Straw Image 7.	Film Grain	Wipe, Left to Right, Fast.	1 sec
271	Str7b	Straw Line 7.	Film Grain	Wipe, Left to Right, Fast.	10 secs
272	Str7a	Straw Image 7.	Film Grain	Wipe, Top to Bottom, Fast.	1 sec
273	Str8a	Straw Image 8.	Angled Strokes	Wipe, Left to Right, Fast.	1 sec
274	Str8b	Straw Line 8.	Angled Strokes	Wipe, Left to Right, Fast.	10 secs
275	Str8a	Straw Image 8.	Angled Strokes	Wipe, Top to Bottom, Fast.	1 sec
276	Str9a	Straw Image 9.	Ripple	Wipe, Left to Right, Fast.	1 sec
277	Str9b	Straw Line 9.	Ripple	Wipe, Left to Right, Fast.	10 secs
278	Str9a	Straw Image 9.	Ripple	Wipe, Top to Bottom, Fast.	1 sec
279	Str10a	Straw Image 10.	Texturizer	Wipe, Left to Right, Fast.	1 sec
280	Str10b	Straw Line 10.	Texturizer	Wipe, Left to Right, Fast.	10 secs
281	Str10a	Straw Image 10.	Texturizer	Wipe, Top to Bottom, Fast.	1 sec
282	Strb1	Straw Image B.	Crosshatch	Wipe, Left to Right, Fast.	1 sec
283	Strb2	Straw Poem.	Crosshatch	Wipe, Left to Right, Fast.	30 secs
284	Strb1	Straw Image B.	Crosshatch	Wipe, Top to Bottom, Fast.	1 sec
285	Strb3	Textured Box	Crosshatch	Wipe, Top to Bottom, Fast.	1 sec
286	Menu2	Menu Fruit Boxes	As Frutits	Wipe, Top to Bottom, Fast.	1 sec
287	Menu1	Menu Boxes	As Frutits	Wipe, Top to Bottom, Fast.	1 sec
288	Mainback	Textured Box	None	Wipe, Top to Bottom, Fast.	1 sec
289	Bantit	Fruit Image 7.	None	Wipe, Left to Right, Fast.	1 sec
290	Frutit7	Fruit Statement.	None	Wipe, Left to Right, Fast.	5 secs
291	Bantit	Fruit Image 7.	None	Wipe, Top to Bottom, Fast.	1 sec
292	Mainback	Textured Box	None	Wipe, Top to Bottom, Fast.	1 sec
293	Frutit8a	Textured Box	Cut Out	Wipe, Top to Bottom, Fast.	1 sec
294	Frutit8b	Fruit Image 8.	Cut Out	Wipe, Left to Right, Fast.	1 sec
295	Frutit8c	Fruit Credit 8.	Cut Out	Wipe, Left to Right, Fast.	5 secs
296	Frutit8b	Fruit Image 8.	Cut Out	Wipe, Top to Bottom, Fast.	1 sec
297	Frutit9a	Fruit Image 9.	Sponge	Wipe, Left to Right, Fast.	1 sec
298	Frutit9b	Fruit Credit 9.	Sponge	Wipe, Left to Right, Fast.	5 secs
299	Frutit9a	Fruit Image 9.	Sponge	Wipe, Top to Bottom, Fast.	1 sec
300	Fruti10a	Fruit Image 10.	Dry Brush	Wipe, Left to Right, Fast.	1 sec
301	Fruti10b	Fruit Credit 10.	Dry Brush	Wipe, Left to Right, Fast.	5 secs
302	Fruti10a	Fruit Image 10.	Dry Brush	Wipe, Top to Bottom, Fast.	1 sec
303	Fruti11a	Fruit Image 11.	Watercolour	Wipe, Left to Right, Fast.	1 sec

304	Fruti11b	Fruit Credit 11.	Watercolour	Wipe, Left to Right, Fast.	5 secs
305	Fruti11a	Fruit Image 11.	Watercolour	Wipe, Top to Bottom, Fast.	1 sec
306	Fruti12a	Fruit Image 12.	Spatter	Wipe, Left to Right, Fast.	1 sec
307	Fruti12b	Fruit Credit 12.	Spatter	Wipe, Left to Right, Fast.	5 secs
308	Fruti12a	Fruit Image 12.	Spatter	Wipe, Top to Bottom, Fast.	1 sec
309	Fruti12c	Textured Box	Spatter	Wipe, Top to Bottom, Fast.	1 sec
310	Credbox	Textured Box	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
311	Bantit1	Banana End.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
312	Strtit1	Straw End.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
313	Apptit1	Apple End.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
314	Plumtit1	Plum End.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
315	Peatit1	Peach End.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
316	Lemtit1	Lemon End.	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
317	Credbox	Textured Box	Sprayed Strokes	Wipe, Top to Bottom, Fast.	1 sec
318	Endcol	Colour Box	None	Wipe, Top to Bottom, Fast.	1 sec
319	Black	Black	None	Wipe, Top to Bottom, Fast.	2 secs

Example 66: Extracts from the "Funny Fruits" Programming Schedule.

NUDE REAL RUDE

BACKGROUND

The computer program *Nude Real Rude* contains material of a highly explicit sexual nature. It is probably best not to discuss that material in too much detail, suffice to say that the computer program comes with a warning and contains a device that allows the viewer to continue or abort the presentation. I find *Nude Real Rude* highly amusing, but others might find it offensive. However, in a technical sense, this project is the one disappointment of my entire research project.

Within the critique of *Funny Fruits* I proposed that multi-media presentations contained three features that were unique to the medium: The look of the images, the manner by which the images are presented for display, and the interactive abilities of the medium. To this list another feature can be added. A multi-media production can also contain sequences of 'real time footage'. Animation, morphing, three-dimensional walk-throughs, or video can create these sequences. After being created in specifically designed programs the footage is imported into the multi-media show program, and is usually activated by clicking hot spots or hot words - which are areas of the image which contain hidden programming - that activates specially prepared effects. Depending on the compatibility of the program, real time footage can be imported directly into the show program or it can be placed in a 'movie making' program for modification. *Adobe Premiere* is an excellent movie making program. Within this program any form of real time footage can be treated with filters, given a soundtrack, or have text or chroma key effects superimposed on it. Also, within this program, all forms of real time footage can be edited together into a movie. The *Adobe Premiere* program is basically a television

editing suite for the computer. The beauty of this program is that all the elements of a movie - image, text, and sound - are combined and imported into the multi-media show presentation as one AVI file.

I envisioned *Nude Real Rude* to be a simple and quick project within which I could learn the functions and tools of *Adobe Premiere* and *WinMorph*. The *WinMorph* program creates the real time computer effect of 'morphing', which is a process by which one image, over a period of frames, dissolves and reforms into another selected image. By designating points on each of the two selected images the computer will make the various adjustments to reconstitute one image into another. Sounds simple? It is, in essence, but when I was working with this program a problem quickly became apparent. Though one section of the images might morph successfully, another section could disintegrate into tears and stretches. To overcome this one must move the designated points onto another section of the images and try again. This time the tear might be in another place. You try again, and again, until you hit the right formula. It's like throwing a stone into a pool and watching the ripples. The designated points might function correctly to begin with, but have repercussions elsewhere in the image transformations. There is really no way to control this, and a satisfactory morph can only be achieved by trial and error. I was not prepared for the time it took. Work on *Nude Real Rude* commenced on the 29 April, 1995. By the 14 May, 1995, I was ready to create the ten morphing sequences needed for the project. On the 21 September, 1995, I finally created the last morph. It took four months just to create the ten morphing sequences.

The basic aim of the *Nude Real Rude* project was to expand on the techniques developed in *Funny Fruits*. Therefore *Nude Real Rude* was concerned with developing a

form of multi-media presentation that completely utilised the potential of the medium. While the blue print, established in *Funny Fruits*, allowed for the creation of a series of poems presented through a conceptual framework contained within a multi-media environment, for *Nude Real Rude* it would be adapted to make the multi-media environment the poem within itself. The *Nude Real Rude* poem was to be much longer and a different form of presentation needed to be conceived for it, therefore, the style of presentation was reversed. Where the *Funny Fruits* text had been revealed by clicking on an image, now the images would be revealed by clicking on the text. Also, there was another aspect I was keen to explore in the project. So far, all the *Access Writing* projects had been basically involved with the presentation of visual imagery. By tackling a long poem the emphasis would be on devising an effective way to visually present this text. Text itself would become the focus of the piece. I saw this as another way of exploring and demonstrating the immense presentation options offered by multi-media programs.

Where *Sexist Patterning* took its inspiration from the female nude, *Nude Real Rude* was involved with the depiction of the male nude. It was specifically designed to be a companion piece for *Sexist Patterning*. They were united by their common theme of the human form in art.

Whether it is due to homophobic fears or sexual taboos, the male nude is a less popular choice of subject matter than its female counterpart. It still has the capacity to shock. If we apply John Berger's theoretical analysis that the female nude is a disguised object of lust, to a male audience the male nude needs to be presented with even greater tact. A glance at the works of artists as diverse as Michelangelo or Donald Friend will reveal countless depictions of favoured companions masquerading as gods or fauns. As

long as these companions remain gods or fauns no one is offended. The moment they step beyond the accepted boundaries and become something else, such as in the photographs of Robert Mapplethorpe, there is immediate reaction. The idea seems to be that the male nude is very nice, in its proper place, but it must never, ever, have sexual connotations.

One area of contemporary culture where the male nude foregoes any form of artistic deception, and reveals itself as a blatant object of admiration, is in gay pornographic videotapes. Within these videotapes, men of outstanding beauty and physical perfection display their attributes for the collective fantasies of their audience. And, fantasy is indeed the commodity up for sale. Gay pornographic videotapes have no allusions of artistic respectability, but contain plenty of illusions of sexual fantasy. An idealised masculinity is the basis of all gay pornographic videotapes. The sexual act is often depicted as brutal and aggressive, and usually occurs in oppressively masculine domains such as the locker room, gym, or jail. The participants are generally shown as overtly masculine stereotypes such as policemen, truck drivers, and construction workers. Any suggestion of sensitivity or tenderness is eliminated from the videotapes to be replaced by a candid boldness and assertiveness in achieving personal sexual gratification. The orgasm is the focus of sexual tension and release.

One intriguing feature of gay videotapes is the amount of eye contact that occurs through the camera. Contrary to normal cinema practices, where an actor seldom makes eye contact with the camera, gay porno stars will frequently gaze at the camera. This is an invitation to the viewer to participate in the sexual fantasies being depicted. In a way, gay porno videotapes can be interpreted as interactive sex aids. They actively set about arousing, encouraging and inviting the audience to participate with them. It is no accident

that the stop, rewind and slow motion buttons of the video remote control unit are constantly being manipulated while viewing pornographic videotapes. The material of a porno tape is deliberately structured to encourage this kind of audience participation. Sequences are staged and extended well beyond physical reality to allow closer examination. Consequently, a porno tape does not make logical sense. Dramatic thrust is abandoned to emphasise the fantasy and the sexual acts being depicted.

Another feature of gay porno videotapes, that I personally find fascinating, is the amount of talk that goes on during the sexual encounter. Not only is the sexual act graphically shown but the participants also describe it. This seems to be another form of highlighting, for the audience, their involvement with the tape. Not only can the audience see what is happening they can also feel what the participants are experiencing. Emotions are laid bare and the physical sensations are described in guttural, obscene language that is intended to be exciting and stimulating. Viewing gay pornographic videotape becomes an audio/visual act of participatory self-arousal.

The gay porno videotape is not intended for the general public. It is designed for an audience that knows how to read and decipher the codes and structures of its form. A gay audience knows and accepts the pornographic videotape for what it is - a fantasy - with no basic foundation in reality. However, porno videotape does reveal a darker side of the gay life style, which is not all about high camp humour and dance parties. There is a sub-cultural influence operating here, and is intended only for the initiated.

In contrast to the humour of the *Little Gems* project, the *Nude Real Rude* project was involved in exposing those signs of the darker side of the gay life style, as expressed and presented in gay pornographic videotapes. It also endeavoured to depict the

relationship between text and image when articulating the gay sex act. At the same time, the project set about placing these references into the form of a multi-media poem. Like *Funny Fruits*, *Nude Real Rude* would fully utilise the features of the multi-media medium. It would be another project that was intrinsic to the medium itself, whose effects could only be created on a computer. The *WinMorph* program is a tool capable of creating disturbing and compelling morphing sequences. These real time sequences, created by using *WinMorph* and refined and edited in the *Adobe Premiere* program, would compliment and expand the concepts of the project when they were imported into the multi-media environment of the poem.

THE BASIC PROCEDURES

Devising a concept for the *Nude Real Rude* project was simple, it was the visualisation of the concept that proved to be complex and time consuming. A pornographic poem, containing ten verses of six lines, was written and a presentation page was designed. (Illustration Example 71: The "Nude Real Rude" Verse 10 Presentation Page). This presentation page was divided into two areas. One area held the six lines of each verse of the poem, and one area acted as a window for where the morphing sequences were screened. (Illustration Example 72: The Verse 10 Presentation Page, showing the "Morph"). In a show program a movie must be displayed within a window. This is a visible, or invisible, area nominated on the image to display the sequence. The window is a computer device that allows a moving sequence to be placed over a static image. Each of the ten verses of the poem was placed on a similar presentation page, and a word from each verse was turned into a hot word. By clicking each hot word, of each verse of the poem, a specifically designed morphing sequence for each verse screened in the morph

window area. Three command buttons were placed on each page directly beneath the poem's text. These buttons contained hidden programming that took the poem forward, backward, or out of the presentation. Above and below the two basic areas of the presentation pages were placed bands of large decorative text that amplified the content of the poem. Also, within each morphing sequence, text subtitles continued to accentuate the rhythm of the poem. Let us now study the principal components of *Nude Real Rude*, in particular Verse 10 of the poem, and observe how the project was created step by step.

AN EXAMINATION OF THE PRINCIPAL COMPONENTS

HIGHLIGHTING VERSE 10 OF THE POEM

STEP 1

CREATING THE STORYBOARD

The layout design of *Nude Real Rude's* storyboard was dictated by one factor that was impossible to ignore. This was the screen resolution size of the *Adobe Premiere* program, which only creates movies in specific sizes. The sizes start at 160 X 120 pixels, then increase in 80 X 60 increments. Hence, 160 X 120, 240 X 180, 320 X 240 and so on and so on. Resolution sizes of 160 X 120 or 240 X 180 are very small windows when placed on an image in a show program. Windows are normally kept small because of their file size. An *Adobe* movie eats up space in the computer's memory. Also, the larger the window the poorer the image resolution. Any sizes over 320 X 240 will develop noise which is unaesthetic! Moreover, the larger the image the slower the movie computes and displays itself. Windows are kept small for memory space, resolution clarity and display purposes. A 320 X 240 pixels size is just about pushing the limit. I chose to work with that size. It is large enough to read clearly, but not too large to affect the speed of

delivery. Unfortunately, this size takes up oodles of memory and only covers a quarter of a normal screen size of 640 X 480 pixels. Thus the movie window size dictated the layout of the presentation pages, and the size of the images created for the morph sequences.

Once the window size was chosen it was a matter of duplicating the size as a rectangle and placing it on a normal 640 X 480 pixels layer in the *Adobe Photoshop* work area, then seeing what could be done with the space. The window rectangle was placed centre right on the screen, and a similar sized area on the left of the screen was nominated as the text and command button space. Above and below these spaces two bands of decorative text were placed in a size meant to balance the composition. On a layer below these images a rectangle was placed as a background to hold all the components of the image. Mock-ups of all the components that comprised the image were then placed in their appropriate spaces. All the layers making up this image were merged together, the image was cropped to its exact size, and then the file was saved. This file acted as the basic design and template for all the presentation pages to be created.

The *Nude Real Rude* storyboard indicates that a hot word, when clicked, displays a morphing sequence containing text subtitles. Command buttons also indicate the navigational options of the program. (Illustration Example 67: The "Nude Real Rude" Storyboard). It was vital to create this storyboard because not only was it to act as the template for the project, but the storyboard was also to be the visual concept that held the multi-media poem together. In its final form, the image created from the storyboard would be onscreen throughout the project. It was crucial that the image worked technically as well as aesthetically. All components of a production are created in separate programs and then brought together in a show program, therefore good

storyboards, scripts, and schedules are essential. All aspects of the *Nude Real Rude* storyboard were tested in a show program, and when happy with the results I set about creating and refining the elements of the project in their appropriate programs.

STEP 2

CREATING THE TEXT

The text for *Nude Real Rude* was created in three separate stages. Each part fulfils an individual function, but together they create a post modern poem. When the text is coupled with the audio/visuals triggered by interactive intervention the viewing experience becomes the multi-media poem. For programming purposes, the poem is deliberately divided into ten verses with an accompanying chorus. Each is presented on the screen framed by a decorative border. The text of this border is a summation of the sub-text of each verse. The beat and tempo of the poem's unique multi-media syntax is embellished and amplified by the text of the border and chorus. The border text embellishes the content and beat of the written verse. The tempo and rhythm of the poem as it moves through time, both literally and figuratively, is amplified by the chorus text. To achieve this complex effect the poem had to undergo revisions that were dictated by poetic sensibilities and technical liabilities. How each section of the text was created, and how they combined into a comprehensive whole, is described below.

(A) **The Poem.** The origins of the poem are to be found in six gay pornographic videotapes that were chosen at random from the shelf of a sex shop. (Illustration Example 68: Videos used as Resources in the "Nude Real Rude" Project). After carefully viewing the tapes I honed in on particular scenes that contained lengthy sections of dialogue describing the sex act being depicted. I made an audiotape copy of

the soundtrack then transcribed the dialogue, line by line, into the computer. I wanted to see how dependent the dialogue was on the visuals. Once the visuals were removed would the dialogue still make sense? The dialogue proved very graphic! It didn't take much imagination to figure out what was going on. This confirmed my suspicion that dialogue was used as a tool in the seduction of the audience.[52]

I went through this dialogue picking out the common themes or motifs, and finding certain phrases and key words that recurred over and over again. Each scene I transcribed followed a standard scenario, so it wasn't too hard to edit out the superfluous chat. I then took this material and arranged it sequentially, starting with foreplay and moving through the sex act to orgasm. Further editing narrowed the material down to the best lines or quotes, which were re-written and shaped. At this stage the poem was still rather loose and lengthy, and needed further editing.

The *Nude Real Rude* storyboard indicated that the space available for the poem's text could only hold six lines of twenty five characters written in 20 pt. Stamp. This font was chosen because the typeface had a blocky quality that could be interpreted as masculine. Any higher point size diminished the amount of characters per line; any smaller size made the lines difficult to read. The poem would have to be written in ten verses of six lines, each line comprising no more than five or six small words. It would

---

[52] *Boys and their Toys.*, Metro Home Video, Beverley Hills, U.S.A., 1994. (No producer or director credited).
Objects of Desire., Written and directed by Josh Eliot, Catalina Video, Los Angeles, U.S.A., 1990.
On the Rocks., Produced and directed by John Trennel and Steven Sanders, Scala Video, Los Angeles, U.S.A., 1991.
Powertool., A John Travis production, Catalina Video, Los Angeles, U.S.A., 1987.
Prisoner of Love., A Jim Steel production, The Axis Group (Aust.) P/L., Canberra, Australia. (No release date supplied).
Songs in the Key of Sex., Written and directed by Chi Chi LaRue, His Video, Los Angeles, U.S.A. (No release date supplied).

have an abrupt, staccato rhythm dictated by the size of the font and text space. The choice of ten verses was dictated by the amount of memory space that would be needed to make and store ten morph sequences. Any less than ten verses would defeat any attempt to create a lengthy multi-media poem. So, yet again, the form of the work was dictated by the functions of the medium. The poem was edited over and over again until it fitted into this precise format, while remaining sequentially logical and poetically satisfying.

(B) **The Chorus.** Each of the verses created for the *Nude Real Rude* poem was accompanied by a twenty seconds morph sequence. The timing of these ten sequences was established by the limitations of the *WinMorph* program. Within these morph sequences I placed sub-titles that emphasised the inbuilt rhythm and tempo of each sequence. At regular intervals, and at a regular pace, a series of three, four-letter words appeared at the bottom of the morph window. The choice of three, four letter words was dictated by the *Nude Real Rude* storyboard which showed that only fifteen characters would fit comfortably into the allocated space. As the morph sequence would be viewed after reading the particular onscreen verse, and clicking the appropriate hot word, the idea of these words acting as a traditional chorus started to take shape. Three words were chosen for each sequence to stress the sub-text of each verse. Words that emphasised the physical acts being described in each verse, plus words that contained a melodic quality that accentuated the tempo and rhythm of each morph sequence, were selected. I also looked for words that had a similar appearance, for each series of words would appear in different combinations through each morph sequence. Finally, I deliberately used four letter words for their naughty sexual connotations. Consequently, what seems like a casual gesture placed on the morph sequence is, in reality, a highly structured procedure

designed to reflect the sensibilities of a particular poetic style. The sub-titles highlight the content of the verses of the *Nude Real Rude* poem, while reflecting the tempo and rhythm of the computer programs within which the morph sequences were created. (Illustration Example 72: The Verse 10 Presentation Page, showing the "Morph").

(C) **The Border.** The size of the decorative text was established by the *Nude Real Rude* storyboard, which indicated that fifteen characters in 60 pt. Stamp would fit smoothly into the allocated space, and balance the composition of the image. Though the border is referred to as decorative, the text fulfils a vital function essential to the unity of the poem's presentation. Three, four letter words were chosen to embellish the essence of each verse, but these words were taken from the sub-titles of the morph sequences to create a direct link between the text presentation area and the morph window. As each verse appears on the screen the theme of the verse is fixed by the decorative text. At the same time, this text establishes the beat of each verse and allows the rhythm of the poem to be picked up and amplified by the sub-titles of the morph sequences. Throughout the poem the same words keep reappearing in different combinations and guises, either as decorative text or sub-titles, so that the pace of *Nude Real Rude* is constantly reinforced. (Illustration Example 71: The "Nude Real Rude" Verse 10 Presentation Page).

This linguistic device of repeating patterns of words underscores the repetitive nature of the morph sequences and firmly establishes the meter of the poem. It also welds the elements of the text into a complete whole. The verses establish the sub-titles which establish the decorative texts which enhance the verses and so on. No facet of text stands alone; it needs the others to create the unified poem. However, not too much stress should be placed on this analysis of the text. It should be remembered that the visual morph

sequences also play a great part in comprehending the poem. Plus, it should be remember that the poem is interactive - a morph sequence can be viewed over and over again before progressing further into the poem. Music is also throbbing away throughout the morph sequences. *Nude Real Rude* is, after all, a total audio/visual presentation. (The *Nude Real Rude* poem, plus the complete poem, border and chorus chart is provided as Appendix 5).

STEP 3

CREATING THE PRESENTATION PAGES

When the storyboard was devised certain restrictions, created by the size of the morph window and the text presentation area, dictated the eventual shape of the template. Though this template was successful as a working guide for the project it was not satisfactory as the final image for the project. The presentation page would be on display throughout the program and needed to have a high visual impact that would convey the mood and themes of the poem. I wanted to create an image that reflected the overt masculinity of the gay videotapes, and also suggested some of the male stereotypical locales and situations in which these videotapes are depicted as taking place. The shape of the template suggested to me a metal sign, like those on construction sites that say 'danger' or 'men at work'. Using that idea, I set about refining the storyboard template into an icon of gay masculinity.

The template was summoned from the computer's memory and placed on the bottom layer of the *Adobe Photoshop* work area to be used as a guide in the construction of the presentation page image. A new layer was created above the template and a duplication of the template was placed on this layer. The entire duplicated image was turned into a selection, and then *Adobe* filters were applied to the selection to turn the

image into an aluminium background. A new layer was created above the aluminium, then the focus of the work area was returned to the bottom layer. By using the selection tool the general morph window and text areas of the template were selected, and this selection was moved to the aluminium background. A copy of the selected area of the aluminium background was then made. This copy was pasted onto the new layer above the aluminium background. But, before this image was de-selected, the aluminium copy was lightened several shades so that it would appear as a band across the middle of the image. A new layer was created above the aluminium band, and the focus of the work area was returned to the bottom layer. The selection tool then chose the precise morph window area of the template, and this was moved to the new layer. On this new layer, and within the selection area, various *Adobe* filters were applied to transform it into a diamond plate corrugated metal pattern. A light green gradient wash was applied to the pattern to highlight the slightly green tinge of the aluminium background. The diamond plate pattern was chosen for the morph window area to further enhance the masculine, or butch, theme of the image. A new layer was created above the pattern layer, and the focus of the work area was returned to the bottom layer. The selection tool then chose the three command boxes, and the selections were moved to the aluminium band layer. A copy of the command boxes was made from the aluminium band, and the copy was then pasted onto the new layer. Before the boxes were de-selected a green wash was applied so that they would stand out from their background. A new layer was created. On this layer the various texts and arrows of the command boxes were placed in their appropriate places. The command boxes were designed to suggest the buttons of a video remote control unit, and thus referred to the ways of viewing gay videotapes and the original sources of the

project. Also on this layer six metal screws were created and placed in their positions plus a bright pink, and several black lines, were draw around the key elements of the design to differentiate the various components. All the layers on the work area were then merged together, and saved as the basic presentation page. It captured the spirit of the *Nude Real Rude* project and was a fitting backdrop for the display of the text and visuals comprising the poem. (Illustration Example 69: The "Nude Real Rude" Basic Presentation Page).

Because I don't like blocks of text to wipe over themselves the presentation page was saved with and without text. To create the ten pages for each verse of the poem, plus the opening and closing credits, the presentation page was summoned from the computer's memory and placed on the bottom layer of the *Adobe Photoshop* work area. On a new layer, the text for each verse of the poem was placed in its appropriate place and coloured a bright green. One word from each verse of the poem was selected as the hot word, and this particular word was painted a bright pink. Eventually, in the show program, an invisible box would be placed over this pink word and that box would contain programming that would activate the morphing sequences - when the word was clicked by the cursor. The decorative border text was placed on another layer and the text was turned into a selection. This selection was transferred to the bottom layer, and a copy of the aluminium background was made in the shape of the selected text and returned to the original top layer, but before the selection was turned off the text was lightened several shades. The final border text now appeared to be made of aluminium, but it was several shades lighter than its aluminium background. To emphasise the text even more a green outline was applied to the border text before the selection was turned off. All three layers were then merged together, and the final image saved as a verse of the poem. This

procedure was repeated ten times, to create the ten pages for the ten verses of the poem. The procedure was repeated three more times to create the opening and closing credits. (Illustration Examples 70 & 71: The "Nude Real Rude" Presentation Page with Decorative Text and The "Nude Real Rude" Verse 10 Presentation Page).

While the basic presentation page was being created each part of the process was saved as a separate image. This was done for programming purposes so that the image, when it first appears on the screen, is just the aluminium background then, through wipes, it builds into the presentation page. The end of the program is similarly treated. After the final credit the presentation page wipes off, section by section, until only the aluminium background remains, then that too disappears. This procedure is similar to the opening and closing of previously described projects, so it doesn't require any further elaboration.

STEP 4

CREATING THE MORPH SEQUENCES

After the presentation pages had been created the focus of the work shifted to devising the morph sequences needed for the poem. These sequences were to function as a visual elaboration of the text of each verse, but while the text was explicit in its depiction of the gay sex act I wanted the morph sequences to be abstract, perhaps even macabre, in their appearance. I wasn't looking for a graphic depiction of the sex act; rather I was searching to create an expression of it. The computer process that creates a morph sequence results in images that are bizarre in their own right. As the computer makes the adjustments to transform the first selected image into the last selected image, over a nominated number of frames, the resultant frames can be extremely weird and grotesque, especially if the subject matter is the human form. The artist has nothing to do with the creation of these

frames. It is a process controlled by the computer. The skill involved in the process is appreciating how the computer will behave, and providing source images that will morph successfully and spectacularly. I deliberately set about creating original source images that I knew would enhance the surreal quality of the morph process. The ten sequences required for the project were created in five distinct phases, as follows:

(A) **Creating the Source Images.** Originally I planned to use stills from videotapes to create the images for the morph sequences, but found them unsatisfactory. It was hard to capture a well-composed image that worked in the 320 X 240 pixels ratio of the morph window. I was looking for horizontal body shots that would allow space for sub-titles, but the video images tended to be close-ups that filled the screen leaving no room for artistic composition. Also, I needed images of bodies that were similar in shape and size for this would make the morphs smoother and more believable. Technically, the video stills also proved difficult to manipulate. Video stills have a lot of fuzziness that makes the bodies hard to cut from their backgrounds and place on new backdrops. What were needed were images that could be easily treated and manipulated by computer filters. To find these images I turned to another source of pornographic material.

The first major star to emerge from the gay pornographic videotape industry was an actor called Jeff Stryker. This man had a body pumped to physical perfection, and he possessed a prominent piece of anatomy that was the cause of his stardom. Stryker performed in a vast number of videotapes throughout the eighties in which he grunted and groaned his way to international notoriety. After avoiding AIDS, and other pitfalls of the industry, Stryker found God and retired from the small screen in the early nineties. Born again, as an entrepreneur, the star set-up a profitable mail-order catalogue company.

One of his choice items was a pack of playing cards that featured him and his body in fifty two tantalising positions. These were ideal as resource material for the images I needed to create for the morph sequences.[53] (Illustration Example 73: Two Original Images used in the "Nude Real Rude" Project). Each card had a well-composed image of a body against a neutral background. The cards would lend themselves to computer manipulation. There was also a consistency to the style of the photographs. Obviously they had all been taken at the same photo session. After I had manipulated the images there would still be a visual unity to my re-workings. The images in the cards also fitted within the morph window area ratio and would require little re-positioning when combined with the sub-titles. Overall the cards were perfect. I liked the idea of using real pornographic material to create the images. The fact that Jeff Stryker had, through hard work and initiative, turned himself into a gay icon also had a certain appeal.

To create ten morph sequences I had to create thirty source images, the logistics of which will be explained later. Each of the source images was created in the following way. A card was scanned into the computer in a 320 X 240 pixels ratio that matched the size of the morph window area where the image would end up. While each card was vertical in design the morph window was to be horizontal, so once the image was in the computer it had to be rotated before being saved. You might wonder why the card wasn't scanned in horizontally in the first place. The reason is it is difficult to judge cropping in the scanner when everything is on its side. It is simpler to place the scanner's guidelines on the image in its original form, then rotate when the image has been scanned.

A previously prepared 320 X 240 pixels *Adobe Photoshop* template file was

[53] *Jeff Stryker Playing Cards*., The Tool Company. (No further information supplied).

summoned from the computer's memory and a copy of the rotated scanned card was placed on the background layer of the work area. For safety, a duplication of the image was placed on a new layer. Between these two layers another layer was created that was solid white. This layer would become the background for the final image. Originally, the background for each image was to be the diamond plate pattern, but test runs of the morphing process showed that images morphed more successfully when placed on solid coloured backgrounds, hence the white background. By using a combination of the selection and magic wand tools the entire background of the duplicated copy of the rotated card was laboriously selected and removed from the image, leaving only a body on the top layer. This body now appeared to be over a white background. A copy of the body was placed on a new layer and flipped horizontally. The image now appeared to have two bodies placed over a white background, but the bodies faced in opposite directions. Each body was then re-positioned until a point of contact was achieved between the two bodies, for example: the shoulders or behind of the supplied illustration examples. (Illustration Example 74: Two Treated Images from the "Nude Real Rude" Project). Any superfluous information was then painted out of each image and the two bodies were merged into one layer. At the point of contact the pixels of the image were smeared, or cloned, to make the melding of the two bodies seamless. What resulted was a strange biomorphic shape placed over a white background. To enhance this odd image, filters were applied to the biomorphic shape to knock back the physical features and make the anatomy less obvious. Finally, this shape was positioned to allow for the line of sub-title words that would appear in the morph sequence below the shape. All the layers of the image were then merged, and the image was saved.

After the thirty source images required for the morph sequences had been created a further refinement was applied to the images. Even though the original cards had a similar appearance, discrepancies in the colour combinations of the bodies became apparent when the images were test morphed. I found this shift in the colour spectrum through the morph sequences disturbing. To unify the images, and to give them a constant look, each of the thirty images were recalled from the memory and changed into a greyscale image. A purple wash was then applied to the grey components of the images and the images once again saved. This colour change greatly enhanced the style of the morph sequences, and the purple tinge of the images sat well against the greenish tinge of the aluminium background of the presentation pages. The purple wash also helped to emphasise the surreal nature of the strange throbbing and pulsating biomorphic shapes.

(B) **Creating the morph Files.** The aim of the morph sequences was to create a visual rendering of the *Nude Real Rude* poem, without being explicit in the depiction of the text. Rather, the text of the poem would translate the meaning of the visuals and allow for an abstract interpretation of the work. The design of the source images of the sequences had been arrived at through a series of personal artistic decisions, but the length and structure of the sequences was dictated by the computer medium itself. It was a case of rationalising the concept of the project to the restrictions of the medium.

As previously described, morphing is a process by which one image, over a number of frames, dissolves and reforms into another image. By designating points on each of the two images the computer will make the adjustments to reconstitute one image into another. The problem is that the amount of frames needed to make a morph sequence will directly affect the amount of memory required to store the images in the computer.

This will affect the amount of space required to place all the files into a show program, and will decide the amount of files that can be transferred onto a distribution medium such as a CD ROM disc, which only contains a specific amount of storage space. When devising a project, apart from the artistic values that have to be given to the work, technical considerations must be taken into account.

Preliminary tests for *Nude Real Rude*, done in the *WinMorph* and *Adobe Premiere* programs, showed that a sequence containing morphing, plus music and sub-titles, could be no longer than twenty seconds. This twenty seconds morph sequence created a twenty megs AVI file, so ten morph sequences would require two hundred megs of computer memory space. More space had to remain available in the computer's memory to copy the morph files into a show program file; including the presentation pages and the programming that activated the work. In other words, this project needed more than four hundred megs of memory space to store the piece - which was almost the entire capacity of my computer's memory space! Such restrictions had to be taken into account when devising the morph sequences - before addressing the artistic problems of creating ten interesting twenty seconds morph sequences.

The preliminary tests for the project showed that a twenty seconds morph was pretty boring when two source images were simply changing from one to the other! While the permutations that evolved through the process were interesting, they displayed themselves at a regular speed that had none of the pounding and thumping action that I wanted. I was hoping for sequences that would suggest the excitement of sexual intercourse, and instead what I was seeing was an elegant exposition. To overcome this problem I decided to break up each sequence into three sections, so that there would be

more visual stimulus and more rhythm. Each of the ten morph sequences followed the same structure: Image A morphed into Image B which morphed into Image C which morphed into Image D. Consequently, to create three morph sections within one sequence four source images would be required. To add more variety and pace I broke down each morph section, within each sequence, into three more sections. So, a morph sequence could now be described as Image A morphed to Image B, which morphed to Image A, which morphed to Image B. Then, Image B morphed to Image C, which morphed to Image B, which morphed to Image C. Finally, Image C morphed to Image D, which morphed to Image C, which morphed to Image D. This sequence can be represented as A-B, B-A, A-B, B-C, C-B, B-C, C-D, D-C, C-D. Nine separate morph sections now comprised each individual sequence. Then, for a final twist, to punctuate the sequences, and to give an opportunity to see each source image clearly before it begins to permutate, each group of morphs was proceeded, or followed, by a morph of a source image morphing on itself. Those were created, and included in the final edit of all the sequences, so that they would have the same visual quality and match the other morphs in each sequence. A final morph sequence can now be represented as A-A, A-B, B-A, A-B, B-B, B-C, C-B, B-C, C-C, C-D, D-C, C-D, D-D. It then follows that each morph sequence was actually created from ten individual morph files. Altogether one hundred individual morph files were made in the *WinMorph* program. How these files were assembled in the *Adobe Premiere* program, into twenty seconds morphing sequences for the ten verses of the *Nude Real Rude* poem, will be discussed later.

The interface area of the *WinMorph* program contains two connected divisions. To create a morph an image is summoned from the memory of the computer and placed

in the 'before' area. This is the image that will start the sequence. Then an image is placed in the 'after' area, and this is the image that will end the sequence. By using the mouse's cursor little crosses can be placed on either image, and these crosses indicate points where the morph will occur. As a cross is placed on one image a duplicate cross appears in the same place on the other image, but each cross can be moved anywhere on the images. The link between the crosses does not have to be direct. One cross can be on the upper left-hand corner of an image, and its partner can be on the lower left-hand corner of the other image. The morph will take place between these points. The more crosses that are placed on the images will create more points of reference for the morph and hence a cleaner morph. This system, however, is not foolproof. If the two reference areas in the images are quite different in shape the morph can tear, or break-up, at this spot. The way to overcome this is to put more reference crosses at this particular place on each image. What has to be avoided is overlapping the paths of these paired crosses. If a path is overlapped tears and break-ups will also occur at the points where the paths intersect. The whole process can become messy as connected crosses and paths are placed on images that are quite different in shape. Often you don't even know if a path has been overlapped, or that you don't have enough reference points on the image, until the program is told to make the morph. The number of frames needed to make the morph is nominated in a drop-down menu, plus other programming information is supplied to the program, and the morph is then started. As the computer creates each frame of the sequence they are displayed as 'thumbnail' images in an area at the bottom of the screen. It is at this time any tears, or break-ups, will become apparent as each frame is created and displayed. If any frame does contain a tear the only solution is to move the reference

crosses onto new points and try again. Basically hoping, by trial and error, to eradicate the mistakes. One morph may take half a dozen runs to actually achieve a clean sequence.

For the *Nude Real Rude* morph sequences each pair of images were placed in the appropriate sections of the *WinMorph* work area, and reference crosses were simply placed around the outline, or edge, of each biomorphic shape at regular intervals. Even so, tears and break-ups frequently occurred and more crosses had to be added, subtracted, or moved on the image. The morph was told to occur over seventeen frames as this would result in a quick series of permutations. Each of the one hundred morphs required for the project was created in this manner. This explanation has been simplified so that the process can be easily understood. There were other refinements and effects applied to the morphs, but explaining those would completely confuse this analysis, as they were to do with the internal functions of the process and need not be explained here.

(C) **Creating the Sub-Titles.** When I was doing the tests for the morph sequences I included, as part of the design of the source images, the lines of sub-titles below the biomorphic shapes. These groups of words did not morph well. As a group of words transformed into another group they became ragged and lost all definition. The words would start off legible then become a green blob at the bottom of the screen, before reshaping themselves into another set of words. Only at the start and end of the morph were the words legible. This was not the effect I wanted. I wanted the words to be legible throughout the morph sequence. To achieve this, the words had to be created as independent images then be 'keyed' onto the morph during the editing process in the *Adobe Premiere* program.

The *Adobe Photoshop* template file that was used to create the source images for the morph sequences contained a hidden layer. As the biomorphic shapes of the images were being created on successive layers, this hidden layer sat above all the other layers. The layer contained fifteen characters of text in 30 pt. Stamp and the text was positioned where the sub-titles would appear. In other words, this text was standing-in for the sub-titles. At any time during the creation of the biomorphic shapes the hidden layer could be turned on or off, and the positioning of the biomorphic shapes could be adjusted in relationship to the position where the sub-titles would appear. When all the layers of the biomorphic shapes were merged and saved as a new file, they were done so with the hidden layer turned off. The saved images showed the biomorphic shapes over a white background in a position that allowed for sub-titles to be placed underneath them. This meant that the relationship of the biomorphic shapes to the sub-titles remained constant over all the source images, and the position of the sub-titles would also remain constant when they were eventually created and keyed into the morph sequences.

The thirty sub-title images that were needed for *Nude Real Rude* were created in the following way. The prepared *Adobe Photoshop* template file was called from the computer's memory, and a solid white backgound layer was created below the hidden layer. The hidden layer was turned on. A new layer was created above the hidden layer and a sub-title of three words written in 30 pt. Stamp was positioned on this layer, using the text of the hidden layer as a guide. Before the sub-title was permanently placed on the layer it was coloured a bright green. The hidden layer was then turned off, and all the layers were merged and saved as a new image. The image showed the green sub-title at the bottom of the screen placed over a white background. To create thirty sub-title images

the procedure was repeated thirty times. White was chosen for the background colour of these images as white is an easy colour to 'key out' in the *Adobe Premiere* program. When the sub-title images were keyed over the morph sequences the sub-titles appeared below the biomorphic shapes in a constant position.

(D) **Creating the Music.** The one hundred morph files created for the project would edit into ten morph sequences. These sequences would be visually stimulating plus the permutating of the biomorphic shapes would impart a rhythm to the sequences, but I felt a soundtrack was also necessary for these sequences to emphasis the tempo of the poem. Previous projects had shown that sound works best when only played while a static image is onscreen. *Adobe Premiere* overcomes this problem by including music, or a soundtrack, as part of a movie or AVI file. But, AVI files are extremely large and have to be used sparingly! Nevertheless, music was essential to this project and the size of each music file was taken into consideration when planning the morph sequences. By incorporating the music as part of an AVI morph sequence programming problems that I had encountered in other works would be eliminated, but there remained the problem of creating ten pieces of music that wouldn't occupy too much memory space. As stated above, each AVI morph sequence had to be no larger than twenty megs and had to include all images, sound, and text. The task was to create ten pieces of music, one for each morph sequence, which were quite distinct but linked by similar musical themes. To achieve this goal ten individual sound sources were created, then treated and manipulated in ten different combinations, in a program called *Cakewalk Pro Audio*.

This program creates new music, or it can manipulate sampled sound that can be snatches from records, audio and videotapes, or any other sound sources. Once the

sample is placed in the program, filters can be applied to the sample to change it into something else entirely. The sample can be sped up or slowed down. Its rhythm and beat can be altered, and many musical effects can be placed on the original source. Nor is it necessary to understand musical theory or notation when working in this program, as all effects are achieved through drop down menus. The *Cakewalk Pro Audio* program allows one musically illiterate to create and manipulate sound, much in the same way as visuals are created and manipulated in the *Adobe* programs. All it takes to work in the *Cakewalk Pro Audio* program is a good ear and the ability to know when to stop.

The ten primary sound sources created for the project came from the original six gay pornographic videotapes. A drumbeat sample was chosen from the background music of one of these tapes. The drumbeat was insistent and rhythmic and typical of the music found in gay porno videotapes. At the same time, ten more samples of voices groaning and moaning and generally sounding sexually excited were chosen. These sound samples were placed in *Cakewalk Pro Audio*, and filters were applied to them to make ten individual twenty second soundtracks that were different yet theoretically united, for they were each created from the same sources. The sound of the drumbeat was kept more or less the same throughout the ten soundtracks, so there would be a definite harmony between each piece of music, but the voices were manipulated and placed in different combinations to create a variety of effects between each soundtrack. What resulted was a series of soundtracks with a superficial similarity but which contained a diversity of texture. The musical patterns reflected the visual treatment of the biomorphic shapes in the morph sequences. The soundtracks also emphasised the beat and tempo of the sequences, and emphasised the rhythm of the *Nude Real Rude* poem.

(E) **Assembling the Components in *Adobe Premiere*.** The *Adobe Premiere* program is an editing suite for the computer. After all the components of a movie, or AVI file, are brought together the finished file can be imported into a show program. The work area of *Adobe Premiere* is divided into two sections. One area is for the visuals and the other is for audio. In turn, the visual area is broken up into five bands. In the first and third bands real time footage is placed. In the second band information that will edited these two visual sources are placed. The fourth and fifth bands contain special effects that can be placed over the other visual bands. Running across the top of the visual area is a 'ruler' that measures the length of the project placed in the program, in either frames or seconds. The audio section of the work area is divided into three sections. Sound files are placed in the first and second bands and in the third band special effects that mix the sound sources. It is not necessary to use all the tracks provided. In fact, a project that used all the tracks would be complicated and hard to handle. Most *Adobe Premiere* projects only use two or three tracks. After the appropriate files are placed into the work areas and are allocated their programming, information is placed within a drop down menu that articulates the colour resolution, screen size, and file format of the proposed AVI file. The program then goes ahead and makes the movie by combining all of the sources together. The finished movie can be previewed in the program, and if it is not satisfactory any segment can be reworked in the work areas. All the information for each movie is saved as a 'project' and as a final AVI file, so a movie, or AVI file, can be reworked either straight away or at any stage in the future. This feature allows for a great amount of flexibility with the final files for if every component is automatically saved, it can be retrieved and reworked at any time.

For *Nude Real Rude* ten morph sequences, or AVI files, had to be created. Each file had to edit together ten individual morph sections, three sets of sub-titles, and a soundtrack. It was necessary to use only two visual tracks and one soundtrack of the *Adobe Premiere* work area to create each morph sequence. Even though few of the facilities provided in the program were used, the editing of the sequences was extremely complicated: the following is a simplified version of the editing process. Each sequence was created in the following way. In the first band of the visual section of the work area the ten morph sections were placed in the following order, and given the following programming. The morph A-A begins the sequence and is told to play for 2.30 seconds then to cut directly to the morph A-B, and it plays for 1.20 seconds. The morph A-B then cuts to the morph B-A and plays for 1.20 seconds and then cuts to the next morph A-B, which also plays for 1.20 seconds. The morph B-B starts the next section of the sequence and it plays for 1.30 seconds. The morphs B-C, C-B and B-C all follow in turn and each play for 1.20 seconds. The morph C-C starts the final part of the sequence and it too plays for 1.30 seconds. The morphs C-D, D-C and C-D follow the 1.20 seconds programming, then the morph D-D ends the sequence after it has played for 2.30 seconds. This adds up to a sequence of twenty seconds that is divided up into timing sections of (A) 2.30, (B) 4.00, (C) 1.30, (D) 4.00, (E) 1.30, (F) 4.00 and (G) 2.30 seconds.

Meanwhile, in the third band of the visual work area, the three sets of sub-title images were placed below the morph sequences and given programming that allows the white area of the images to be keyed out. 'Keying' is a computer process by which any selected colour of an image can be eliminated and replaced by another visual source. Key colours are always solid colours so that the computer can easily identify them. Keying out

the white background of the sub-titles creates the illusion that the sub-titles are placed over the morph sections. The first sub-title was also given programming that told it to fade-up at the beginning of the (A) section and to fade down by the end of the (B) section. The second sub-title was told to fade up and down over sections (C), (D) and (E). The last sub-title was told to fade up and down over sections (F) and (G). When the sub-titles were superimposed onto the morphing sequences they created the illusion of appearing over the sequences at regular intervals, and highlighted the internal rhythm.

Finally, in the top band of the audio section of the work area, a twenty seconds musical soundtrack was placed. It was simply told to fade up and down at the start and end of the sequence. In the drop down menu the program was told to make the sequence in full colour resolution. The screen size was nominated as 320 X 240 pixels, the same size as the window area provided on the presentation pages, and an AVI file format was selected. The program was then told to go ahead and make the morph sequence. After previewing the sequence the file was saved as a morph AVI file, and all the information placed into the work areas of the *Adobe Premiere* program was also saved as a separate 'project' file. This procedure was repeated ten times, to create the ten morph sequences that were required for the project.

Each morph sequence created for *Nude Real Rude* depicts a series of biomorphic shapes quickly permutating and changing one into another, while a series of sub-titles appear below the shapes. At the same time, a driving and pounding musical soundtrack emphasises the throbbing and pulsating nature of the sequences. (Illustration Example 75: Eight Frames from the "Nude Real Rude" Morph Sequence 10).

STEP 5

PROGRAMMING THE WORK

The project was devised as a multi-media environment wherein the presentation of the text of the poem would be featured, while hidden moments of visual elaboration would be revealed, by utilising audience participation via computer programming. All the source material, including the presentation pages and the morphing sequences, were imported into a show program and programmed for display. However, because the morph sequences were brief, an ingenious form of presentation was devised that maximised the interactivity of the project and extended the playing time and the user's involvement with the work. Basically, I eliminated prepared timing from the presentation, which allowed any viewer to progress through the program at their own discretion by using hot words and command buttons that only activated the presentation when clicked. By referring to the illustration examples provided and Illustration Example 76: Extracts from the "Nude Real Rude" Schedules, a sense of how the program displays can be achieved.

The opening sequence of the program commences with a black screen onto which the elements of the basic presentation page are quickly wiped. (Illustration Example 69: The "Nude Real Rude" Basic Presentation Page). These elements include the aluminium background, the poem's text area, and the morph window area. Three command buttons are a permanent feature of the basic presentation page. Once the poem gets under way these buttons, when clicked, will move the program forward onto the next verse of the poem, reverse the program to the previous verse, or allow the viewer to escape the program via the credits and closing sequence. After the basic presentation page, the first body of text wipes onto the screen. It includes large decorative words in the border area,

plus a warning which informs the viewer that the poem contains sexual material, and that the viewer can leave the program by clicking the escape button or can continue by clicking the forward command. Nothing will occur on the screen until the viewer makes a choice and clicks one of the buttons. When the forward button is clicked the warning wipes from the basic presentation page and is replaced by the text of the opening credits. The program always wipes to the basic presentation page whenever texts, or the verses of the poem, are being changed. The opening credits tell the viewer how to navigate through the program by utilising command buttons and hot words. The viewer has control of the progression of the program through those commands. Hot words are highlighted pieces of text that have placed over them invisible boxes which contain programming that activates prepared sequences or special effects. (Illustration Example 70: The "Nude Real Rude" Presentation Page with Decorative Text). After the forward button has once again been clicked the opening credits wipe from the screen, to be replaced by the decorative text and the first verse of the poem. Again, nothing will occur until the viewer interacts with the presentation. Clicking the highlighted hot word in the body of the verse will activate the morphing sequence. It can be viewed over and over again. Then, clicking the forward command will move the program onto the next verse of the poem. Here, the viewer can make the same choices of viewing the accompanying morph sequence or moving on. The viewer can also move backward in the program. This procedure continues in the same way throughout the presentation, until all ten verses of the poem have been displayed and the program arrives at the closing credits. (Illustration Examples 71 & 72: The "Nude Real Rude" Verse 10 Presentation Page and The Verse 10 Presentation Page, showing the "Morph"). Clicking either the escape, forward, or hot word commands of the closing

credits page moves the program into the closing sequence where all the elements of the basic presentation page wipe off the screen, in the reverse order of the opening sequence.

This form of programming creates a unique dichotomy in the presentation and comprehension of the poem. The poem is displayed sequentially but the viewer has the opportunity to interrupt this progression by reversing to review previous sections, or verses, of the poem. Also, the narrative of the poem can be interrupted by repeatedly viewing any of the morph sequences. The pace and tempo of the poem can be totally destroyed by interfering with the progression of the program. Thus, the subtle tension of 'coitus interruptus' is implied and achieved. Also, the way the poem is structured and presented echoes the way gay porno videotapes can be watched with a video remote control unit. The flexibility of the programming changes the sensibility of the poem from one of participatory arousal to distanced voyeurism. This is the precise feature of gay porno videotapes that *Nude Real Rude* captures so well. Technically, this form of programming turned what could have been a very rapid piece into a work of indeterminate length, that is completely controlled by the viewer. I regarded this form of programming as a breakthrough in narrative structure, and explored the potential of this type of programming more fully in the two following research projects.

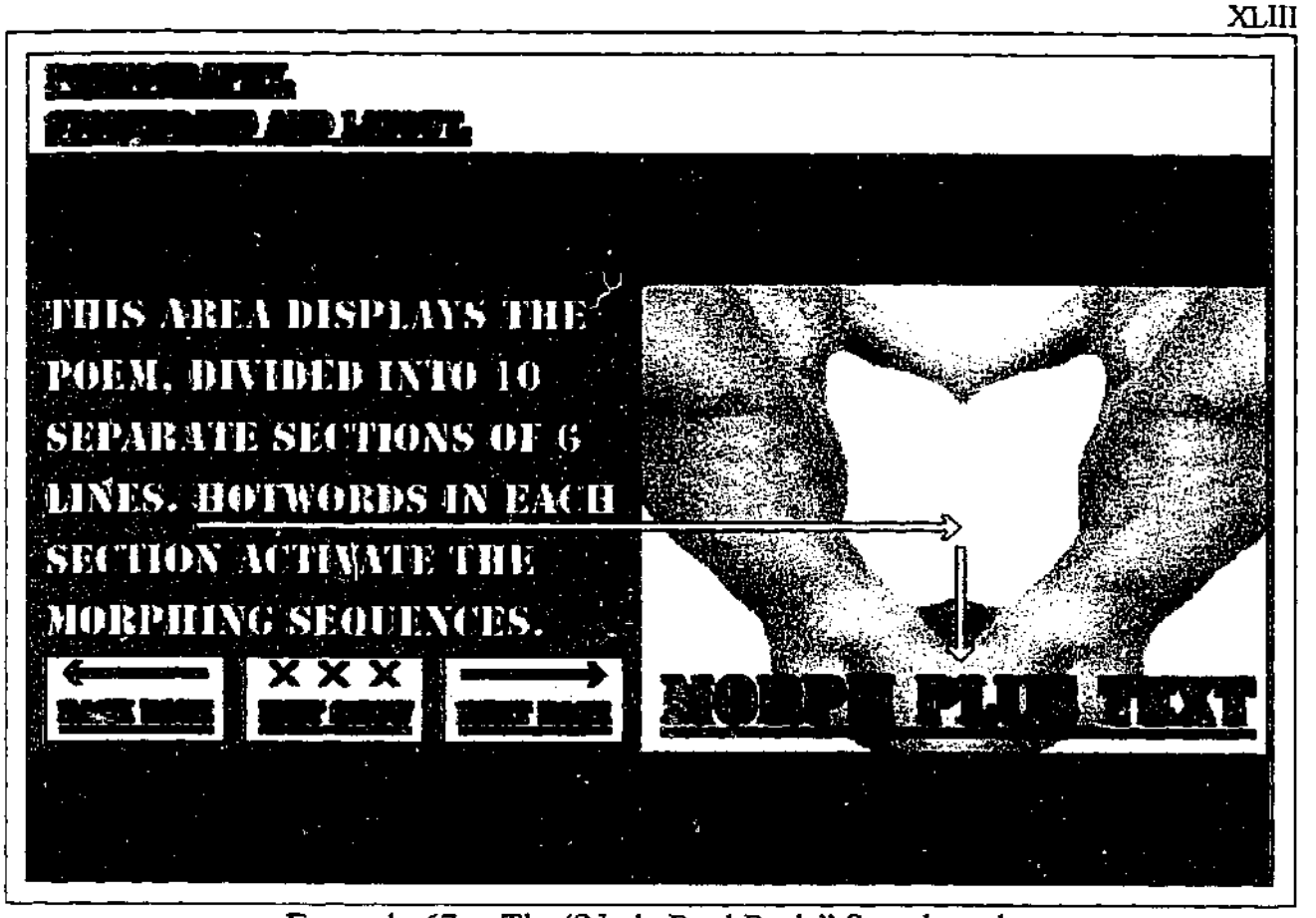
REVIEW OF NUDE REAL RUDE

The outstanding feature of *Nude Real Rude* was that it fully utilised the functions of the computer to create a captivating multi-media presentation. At every stage of the project computer effects were used to create a work that could only exist in a computer form. The morph sequences are the prime example of this computer product, for they are unique to

the computer medium and I like to think I have used the process stylishly. However, the morph sequences are also, technically, one of the major disappointments of the work.

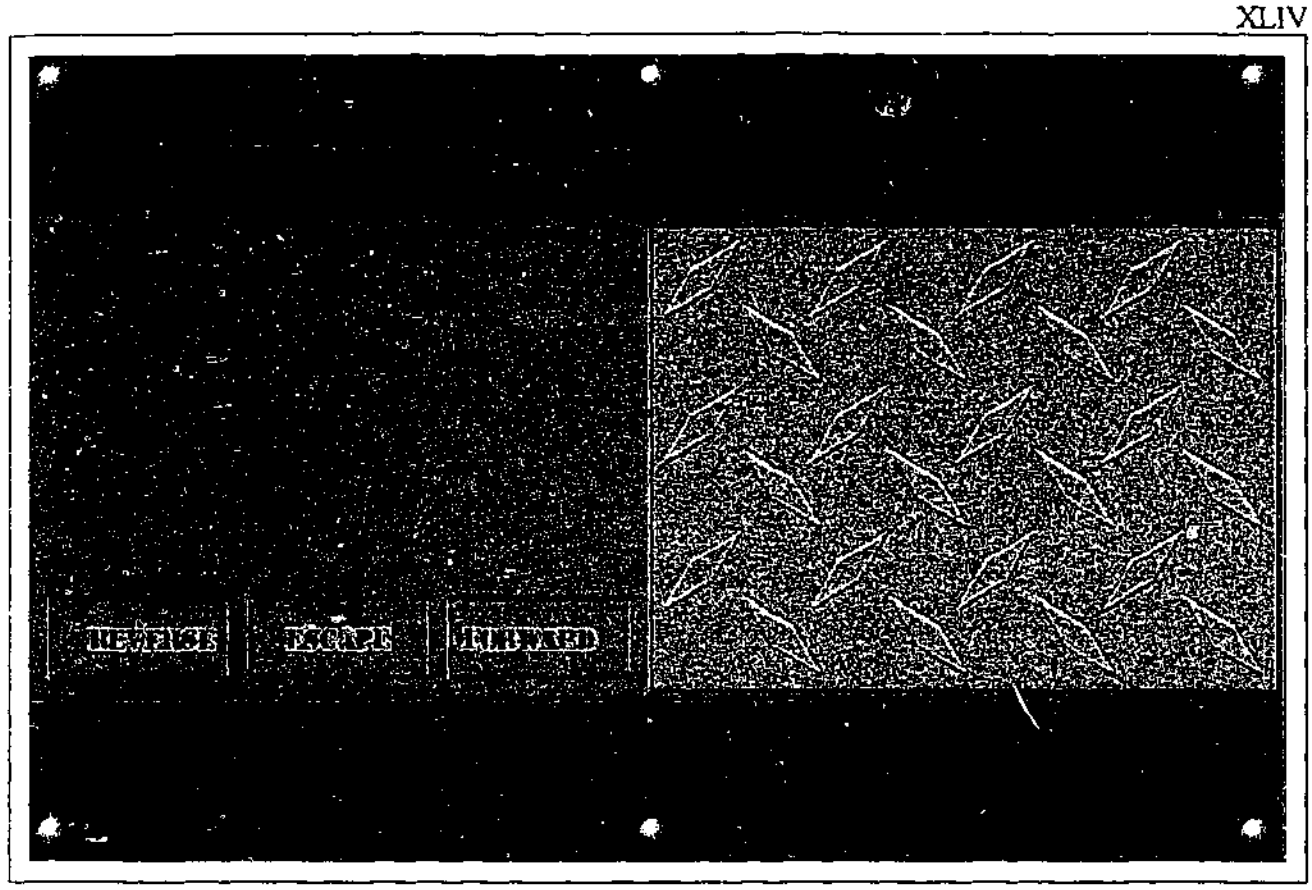
I thought it would be a quick project wherein I could master the functions of the morph process, yet it turned into a mammoth undertaking. Even the length of this analysis is alarming. It shows how much explanation is required to articulate the morph sequences, which account for only three and a half minutes of onscreen time. The brevity of the morphs was dictated by the amount of memory that was required to create and store them. The final AVI files were extremely large. They ate up masses of space and made the final program difficult to cut as a CD ROM disc. A CD ROM disc holds only approximately five hundred and fifty megs of data. On the *Access Writing 2* CD ROM, two hundred and fifty megs had been allocated for *Funny Fruits*. If both the *Programmed Poems* were to be included on the same disc, I had to ensure that the *Nude Real Rude* project came in at two hundred and fifty megs. To achieve this ratio, morph sequences were devised that totalled no more than two hundred megs of computer space. This allowed fifty megs of data space for the presentation pages and programming details. The data that ran the *Access Writing 2* presentation would take up the remaining disc space. Hence the brevity of the morph sequences: their size was dictated by computer logistics!

I had discovered that nothing on a computer is quick and easy. Time evaporates when you are creating images, programming and working with a computer. It was sad to find that any project containing morphing, video, or animation was going to be very large and unpractical for present purposes. Lovely though they were, real time effects would have to be dropped from the project *Selection Stories*, where I had planned to use them. They would be saved for a later time, when memory space wasn't of primary concern!



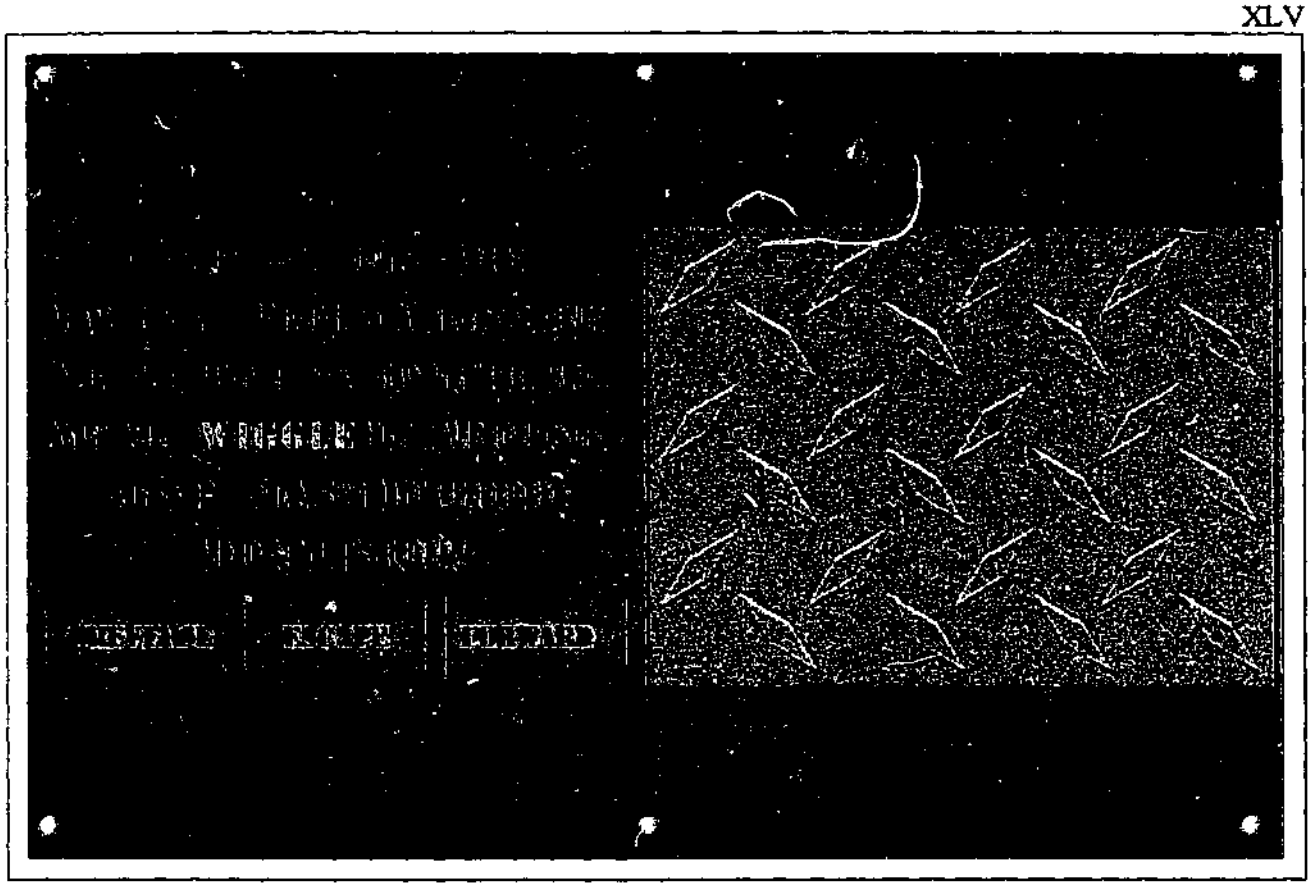
Example 67: The "Nude Real Rude" Storyboard.

Example 68: Two of the Videos used as Rescurces in the "Nude Real Rude" Project.



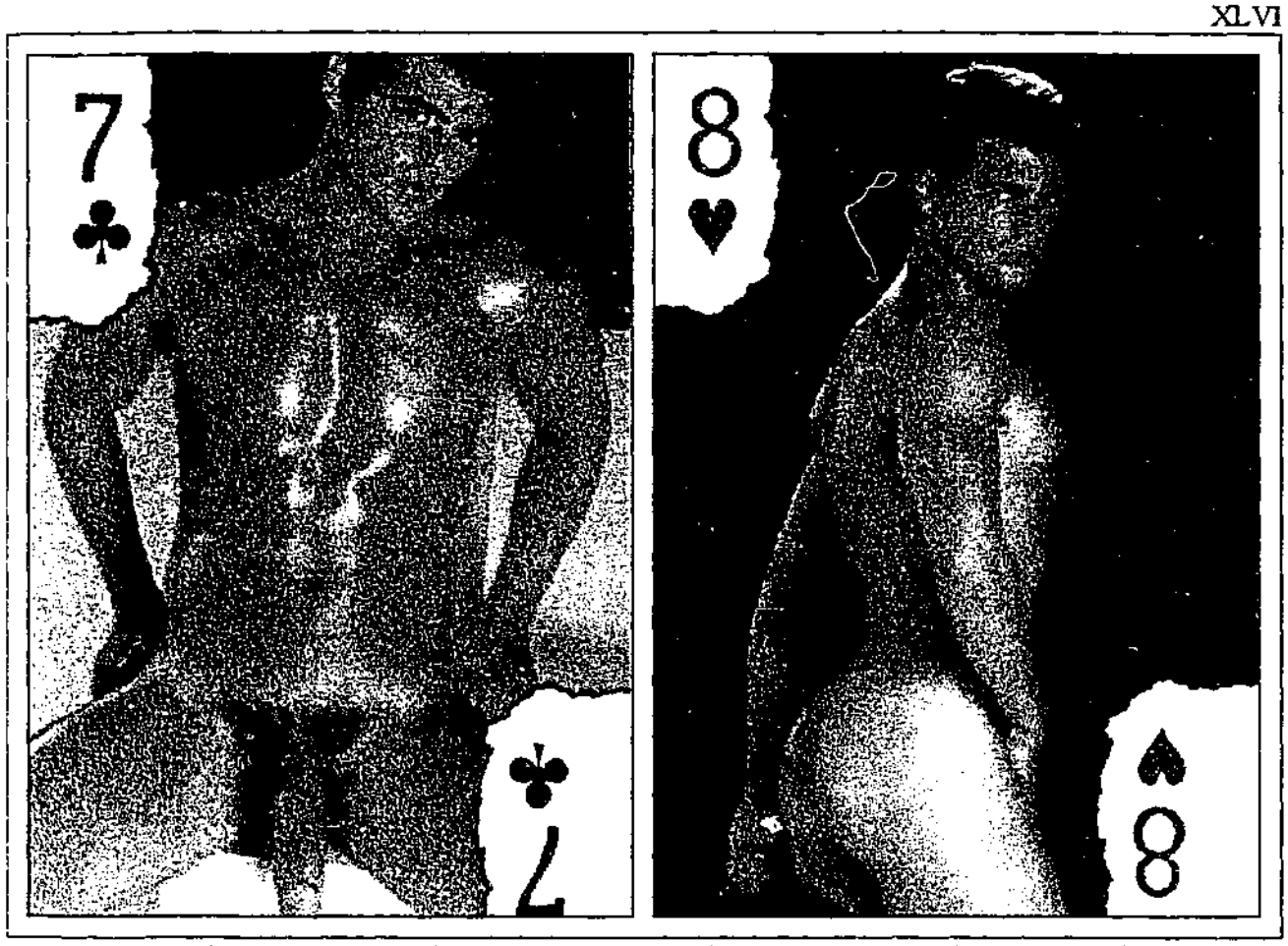
Example 69: The "Nude Real Rude" Basic Presentation Page.

Example 70: The "Nude Real Rude" Presentation Page with Decorative Text.

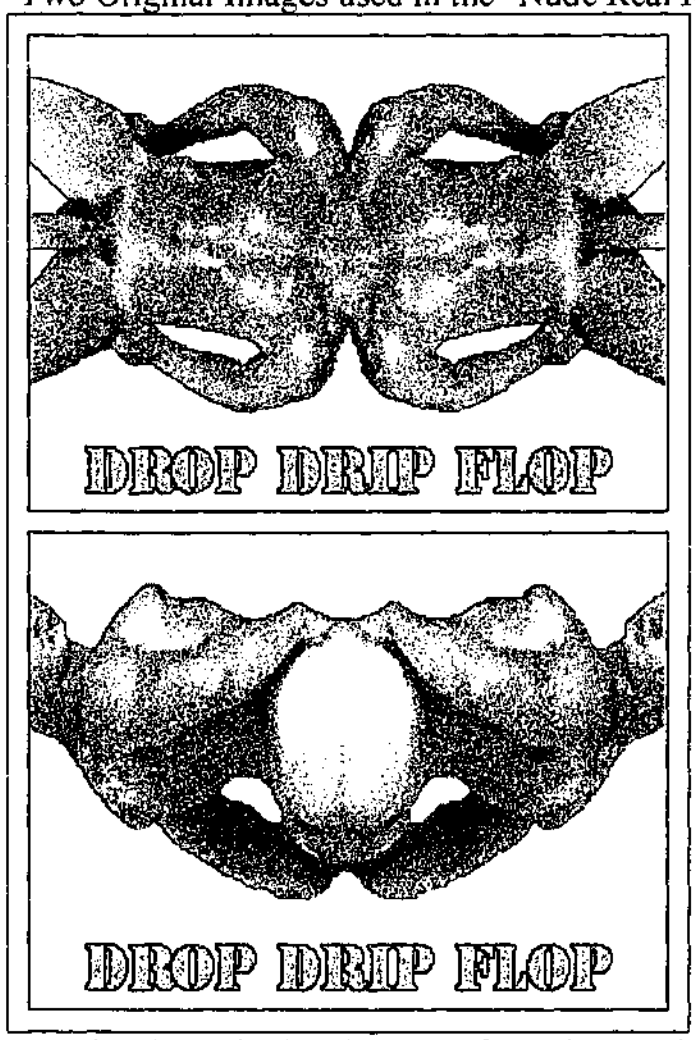


Example 71: The "Nude Real Rude" Verse 10 Presentation Page, with Decorative Text.

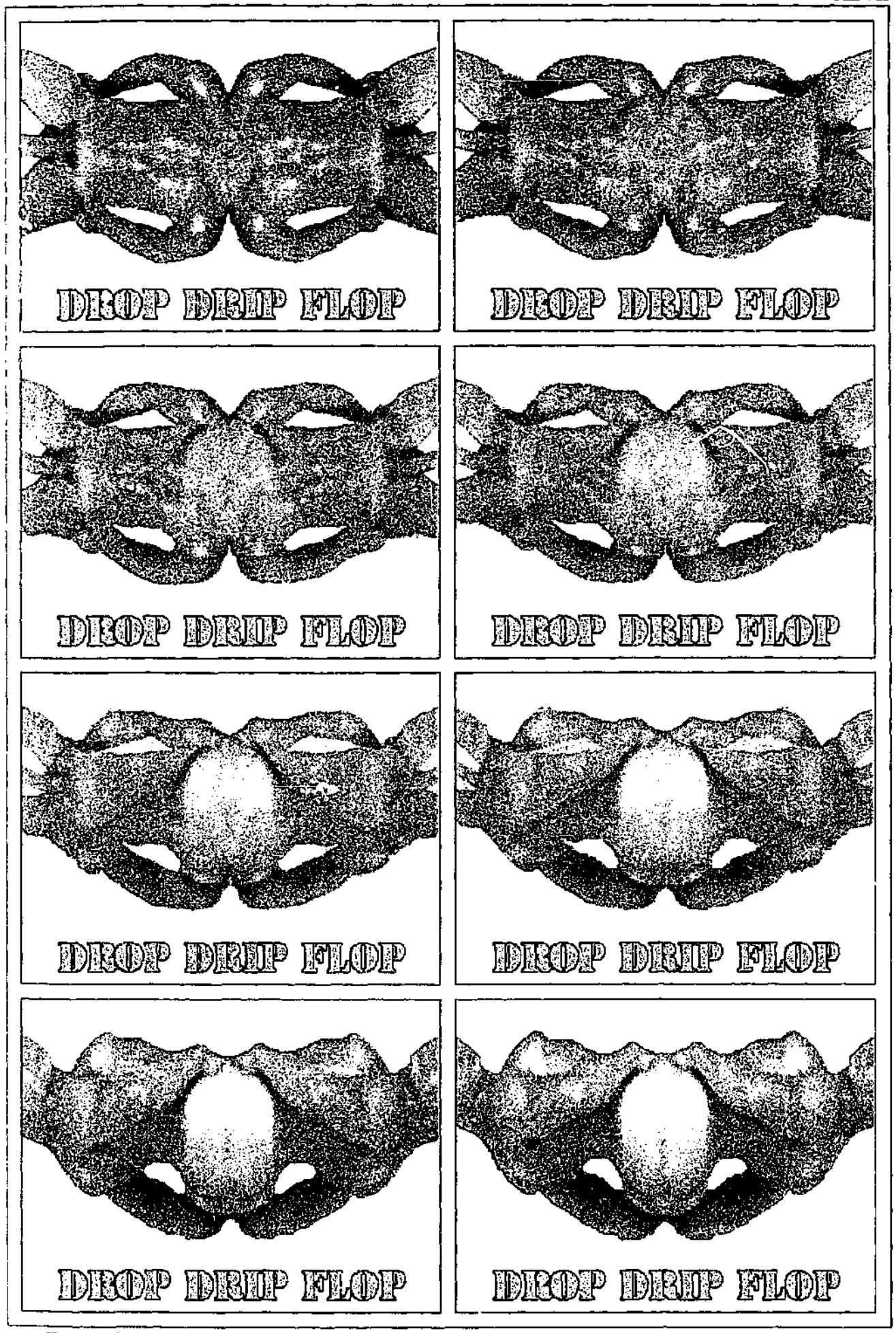
Example 72: The "Nude Real Rude" Verse 10 Presentation Page, showing the "Morph".



Example 73: Two Original Images used in the "Nude Real Rude" Project.



Example 74: Two Treated and Manipulated Images from the "Nude Real Rude" Project.



Example 75: Eight Frames from the "Nude Real Rude" Morph Sequence No.10.

"NUDE REAL RUDE"

MORPHING SEQUENCES CHART

(This extract from the "Nude Real Rude" Morphing Sequences Chart only shows the section dealing with the Visual Example "Sequence 10".)

SEQUENCE	IMAGES & MUSIC	SCAN NAME	RESOURCE NAME	MORPH NAME	MOVIE NAME
SEQUENCE 10	BODIES 1 PSD	BODY10A.PSD	PORN10A.PSD	START10A.FLC	POR10.PPJ
	BODIES 2 PSD	BODY10B.PSD	PORN10B.PSD	MORPH10A.FLC	PORNO10.AVI
	BODIES 3 PSD	BODY10C.PSD	PORN10C.PSD	END10A.FLC	
	BODIES 1 BMP		PORN10A.BMP	START10B.FLC	
	BODIES 2 BMP		PORN10B.BMP	MORPH10B.FLC	
	BODIES 3 BMP		PORN10C.BMP	END10B.FLC	
	TEXT 1		TEXT10A.BMP	START10C.FLC	
	TEXT 2		TEXT10B.BMP	MORPH10C.FLC	
	TEXT 3		TEXT10C.BMP	END10C.FLC	
	MUSIC		PORMUS10.WAV		

"NUDE REAL RUDE"

TITLES AND CREDITS CHART

TITLES AND CREDITS		"BORDER"
WARNING THIS PROGRAM CONTAINS SEXUAL MATERIAL. CLICK THE FORWARD BUTTON TO CONTINUE OR THE ESCAPE BUTTON, **NOW**, TO EXIT.		PORN HARD CORE HARD CORE PORN
NUDE REAL RUDE AN INTERACTIVE POEM BY ROBERT RANDALL. USE SYSTEM BUTTONS AND **HOTWORDS** TO NAVIGATE THROUGH THE PROGRAM.		NUDE REAL RUDE REAL RUDE NUDE
NUDE REAL RUDE AN INTERACTIVE POEM BY ROBERT RANDALL. MUSIC BY RANDELLI. **COPYRIGHT** 1/10/1995.		RUDE REAL NUDE REAL NUDE RUDE

"NUDE REAL RUDE"

POEM, CHORUS AND BORDER CHART

(This extract from the "Nude Real Rude" Poem, Chorus and Border Chart only shows the section dealing with the Visual Example "Sequence 10".)

"POEM"	"CHORUS"	"BORDER"
COME ON, KISS ME! I WANNA FEEL YA KISS ME. YEAH, PUT YA TONGUE IN. YEAH, **WIGGLE** IT AROUND. YEAH! MASH IT GOOD. DON'T STOP!	DRIP FLOP DROP FLOP DROP DRIP DROP DRIP FLOP	FLOP SLOP FLOW SLOP FLOW FLOP

"NUDE REAL RUDE"

PROGRAMMING SCHEDULE

(This extract from the "Nude Real Rude" Programming Schedule only shows the section dealing with the Opening and Closing Sequence and the Visual Example "Sequence 10".)

PAGE NO.	NAME	BUTTON	RESPONSE
PAGE 1	BLACK. BMP		GO TO PAGE 2
PAGE 2	GREY.BMP		GO TO PAGE 3
PAGE 3	METAL.BMP		GO TO PAGE 4
PAGE 4	BORDER.BMP		GO TO PAGE 5
PAGE 5	POEMAREA.BMP		GO TO PAGE 6
PAGE 6	PLATE.BMP		GO TO PAGE 7
PAGE 7	MAINBACK.BMP		GO TO PAGE 8
PAGE 8	TITLE1.BMP	REVERSE	GO TO PAGE 7
		ESCAPE	GO TO PAGE 31
		FORWARD	GO TO PAGE 9
PAGE 9	MAINBACK.BMP		GO TO PAGE 10
PAGE 10	TITLE2.BMP	REVERSE	GO TO PAGE 7
		ESCAPE	GO TO PAGE 31
		FORWARD	GO TO PAGE 11
		HOTWORD	GO TO PAGE 11
PAGE 11	MAINBACK.BMP		GO TO PAGE 12
PAGE 29	MAINBACK.BMP		GO TO PAGE 30
PAGE 30	VERSE10.BMP	REVERSE	GO TO PAGE 27
		ESCAPE	GO TO PAGE 31
		FORWARD	GO TO PAGE 31
		HOTWORD	PLAY CLIP "PORNO10.AVI"
PAGE 31	MAINBACK.BMP		GO TO PAGE 32
PAGE 32	CREDIT.BMP	REVERSE	GO TO PAGE 29
		ESCAPE	GO TO PAGE 33
		FORWARD	GO TO PAGE 33
		HOTWORD	GO TO PAGE 33
PAGE 33	MAINBACK.BMP		GO TO PAGE 34
PAGE 34	PLATE.BMP		GO TO PAGE 35
PAGE 35	POEMAREA.BMP		GO TO PAGE 36
PAGE 36	BORDER.BMP		GO TO PAGE 37
PAGE 37	METAL.BMP		GO TO PAGE 38
PAGE 38	GREY.BMP		GO TO PAGE 39
PAGE 39	BLACK.BMP		CLOSE

Example 76: Extracts from the "Nude Real Rude" Charts and Programming Schedules.

CHAPTER SIX

RANDELLI'S BABY TRADING CARDS INSTALLATION

The CD ROM disc entitled ***Randelli's Baby Trading Cards Installation*** was the third disc to be created for *Access Writing*. (Illustration Example 85: The "Baby Trading Cards" Title Page). Worked commenced on creating the images for the project on the 2 December, 1995, and the last image was made on the 3 February, 1996. All of the images created for the project were programmed as a multi-media presentation between the 23 July, 1997, and the 8 August, 1997. The reason for the delay was that the *Baby Trading Cards* and *Selection Stories* projects were originally to be programmed as one CD ROM disc. This proved impractical, and both projects had to be made as separate discs. The *Baby Trading Cards* project was finally cut as a CD ROM disc on the 4 November, 1997.

BACKGROUND

The subsidiary project *Randelli's Baby Trading Cards Installation*, made between the 2 December, 1995, and the 3 February, 1996, was devised as a piece of conceptual installation computer art. The work took the form of a computer presentation but an accompanying installation presents it through hard copy computer prints, to be mounted and exhibited in conjunction with the computer piece. As the work progressed what emerged were three components for the installation, which can be viewed separately, but as each component was derived from the same images and reflected facets of the same concept, should be viewed as a whole. In its final form the installation consists of computer prints, lavishly mounted and framed and suitable for hanging as separate prints, and the computer presentation itself, from which the art objects derived.

Like other subsidiary projects, created for the *Access Writing* research project, *Baby Trading Cards* was devised as a means of further developing computer skills and exploring computer production. The *Baby Trading Cards* project pursued three goals:

(1) To refine and experiment with the various filter effects available in the *Adobe Photoshop* program.

(2) To demonstrate the static image-making potential of computers, by taking work off the screen.

(3) To further explore the free form style of computer programming first developed in *Nude Real Rude*.

Starting with *Sexist Patterning* I had been using a graphics program called *Adobe Photoshop*. When I commenced work on *Baby Trading Cards* that program had gone through various upgrades, and I now began working with *Adobe Photoshop 3*. Each upgrade came with new features that had to be learned and incorporated into the work practice. Sometimes the new feature was just an improvement on an old feature, but on other occasions it was a completely new bag of tricks. In the case of *Adobe Photoshop 3* the work area had been customised and the layering system revolutionised. It was almost a new program, and I needed time to get used to it before starting the final work. *Adobe Photoshop* is a dense program; just when you think you have mastered it something new pops up! I have been working with the program for over four years, yet I feel I have only scratched its surface! When I started work on *Baby Trading Cards* I was still in the dark about a lot of the program's functions. In particular, there were filters for applying gradient washes and tints to images, in various combinations and densities, which I was

anxious to investigate. *Baby Trading Cards* gave me an opportunity to orient myself with the *Adobe 3* upgrade, and to develop new skills that will be beneficial for future work.

After an image is created on a computer it can be transferred onto a floppy disc, a CD ROM, or placed on the Internet for distribution. In all cases it will be viewed on a monitor screen. Images can also be disseminated through hard copy, which is a physical print of the image done on paper with inks by a computer printer. Hard copy prints have been greatly under-valued. They suffer from the tyranny of the monitor screen and a society obsessed with a quick visual fix. Hard copy prints are time consuming, and the process is really boring, but they have a charm all of their own. Unlike photographs, which are flat due to their chemicals being absorbed into the paper, the inks of a hard copy print ride the surface of the paper and have a texture and density like silk-screens or lithographs. The subject matter enhances this quality, but if filters like paintbrush or airbrush are applied to the image the effect is remarkable. The ink actually appears as if it has been applied by those tools and not printed by a machine. Like photography, the choice of paper can influence the look of the hard copy print and enhance its natural texture and surface values. My choice was to use a high gloss paper. The print has the surface texture of a silk-screen, with a shine and shimmer that suggests the monitor screen from which the image originated. Hard copy prints are a new art form and can take their place beside prints made by silk-screen, lithograph, or the ubiquitous Xerox! The *Baby Trading Cards* project provided an opportunity to explore the potential of creating images removed from the screen, that were to be regarded as art objects. I called these objects static images, because they were removed from the kinetic realm of the computer, or multi-media, presentation.

The type of programming developed in *Nude Real Rude* moved the control of the piece from a prepared schedule and placed it in the hands of the viewer. The speed and direction of the presentation was manipulated through command buttons. The narrative structure of the poem could be subverted, by repeating sequences or by directing the program forward or backward. It could be rendered abstract by disturbing the logical display. If a presentation made directional control changes then beginnings, middles and ends were superfluous, because the viewer could approach the program from any point in narrative time. Data could be presented that the viewer assembled and assessed at their discretion. This type of programming is seen in data banks, like Encyclopedias, where hot words, or 'hyperlinks', connect data under related themes. The hyperlinks occur in all directions within the program. I could see that this type of free form programming could result in new computer based narrative structures. If the data being presented was non-narrative, then viewers could be released from logical decisions and approach programs as abstract experiences. The *Baby Trading Cards* project would allow time to experiment with free form programming, to refine the process and assess how the best features of the technique could be incorporated into future work.

With these three goals in mind, I needed a concept that would enable me to meet the specific aims. All images would have a similar visual treatment, as they would all be created using the same computer filter effects. Yet, they needed enough variety within the effects for the images to be interesting enough to warrant being reproduced as hard copy prints. At the same time, a theme that connected the images so that they could be displayed together as part of a multi-media presentation was needed. The concept for the project had to be flexible enough to allow the images to move successfully from one

medium to the next. The images needed to be able to coexist as part of a kinetic multi-media presentation but also separately as independent static art objects. As a piece of installation computer art they needed a strong conceptual relationship that linked the hard copy prints with the multi-media presentation. In a good installation each component of the work supports the other, and together they make the art. Eventually a new form of popular culture supplied me with the source of inspiration that suited the parameters I had established. I elected to create a set of trading cards as a conceptual computer installation.

Trading cards are a nineties version of the swap card. Children and adults collect them. Sets of cards come in packs of eight or nine, and the idea is to keep buying them until a complete set is collected. Duplications can be traded with other collectors, or dealers, to finish a set. A complete set of trading cards can contain between forty eight to one hundred and twenty cards. To make things interesting, within that set, the cards can be divided into separate categories. The most readily available cards are the 'common cards', and these usually comprise almost the whole set. The next category of cards is the 'special cards', which have a feature in design or production that sets them apart from the others. Special cards are found in only one of ten packs and each set may only contain twelve special cards. The final category is the 'chase cards', and these are rare. They occur in only one of five hundred packs and are the de luxe cards. Chases cards can be called 'medallion', 'signature', or 'redemption' cards, but whatever their name, chase cards must be returned to the manufacturer who then forwards on an official card, which could be signed by the artist or have another special feature. Each set may only have one or two chase cards and these are highly prized. To complete a set, common cards can be purchased from a dealer for about fifty cents. A missing special card can cost between

$7.00 and $25.00, whereas chase cards can soar to between $50.00 and $500.00. I have a Marilyn Monroe card valued at $750.00 because the diamond in her necklace is real. I found it in a standard $2.95 pack! Luck is part of the appeal of trading cards.

The first trading cards to appear on the market grew out of American baseball cards, with each set of cards depicting the players of the teams in the baseball league. As the popularity of the cards grew, so too did the subject matter. The life of Elvis Presley, depicted in publicity photographs, was a revered series. The covers of Playboy magazines were another success story. Recently, characters and scenes from popular TV shows and movies, like *The Simpsons* or *Mars Attacks*, have become available. No Hollywood blockbuster film is now released without an accompanying set of trading cards. The complete artwork of *Coca-Cola* advertising was a resounding triumph. The artwork from *Campbell's Soups* and the *Saturday Evening Post* also sold well. Strange images by the artist Boris Vallejo are essential for any serious collector, and no collection would be complete without the sets depicting the work of the artists Olivia DeBerardinis or Varga. I have a set of Salvador Dali cards, printed on metallic foil. (Illustration Example 78: A Dali Trading Card and a Trading Card from Popular Culture). It is interesting that such a diverse selection of images from popular culture can be adapted to a set of cards, and marketed as a commodity. Perhaps trading cards are the ultimate Pop Art statement and a sign of the consumer times we live in. It is also interesting that as trading cards became more sophisticated, so too did the imagery. A photo of an American baseball player has evolved into a Salvador Dali print. Perhaps it is only a matter of time before we see the complete works of Andy Warhol or Matisse available as trading cards. The life of Princess Diana would no doubt be a best seller!

Another interesting factor to be considered, with trading cards, is the manner in which they are stored and presented for display. Sets of cards are kept in special folders that normally have an enlargement of one of the cards on their cover. Within the folder there are plastic sleeves that, depending on the size of the folder, are always divided into six or nine pockets. As each card is placed into a pocket sometimes these cards can combine to create one image. For example, when six *Phantom* cards are placed into six pockets of a sleeve they form a page of the comic book from which the images derived. The *Simpsons* cards create a group portrait of all the characters in the show. Not all sets of trading cards will play these games, but you will find that generally a set of cards will subtly divide into groups of six or nine that have something in common. Consequently, a diverse range of images, united by a common theme, can be broken up into three categories - common, special, and chase - and within these categories subtle groupings of six or nine are sometimes seen. A favourite, or rare card, can also be displayed in an acrylic frame. The card is placed between two pieces of acrylic that are screwed together at each corner. The frame looks chic and implants a sense of importance. The card is displayed as an art object within itself. It is pretty bizarre when you think about it. An art image is selected and reduced and reproduced as a trading card which, inturn, is presented as a new art object. Is this appropriation, or isn't it?

It was these factors that led me to choose trading cards as a theme for an installation. I liked its non-narrative aspect. I would be working with a visually unified group of images that would lend themselves to display in a free form multi-media presentation. The way trading cards broke up into specific categories would allow me the opportunity to create variety in the programming of the presentation, and it would also

allow variety within each group of cards that would be reproduced as prints. The process, by which an image is selected, turned into a trading card, then shown as a new object, would provide the conceptual link I needed for the installation. The subtle groupings of six or nine cards, within a connected theme, would provide an interesting challenge for visual and programming logistics.

However, the time frame for the project had to be taken into account. For expediency, I decided to create thirty six common cards in six groups, twelve special cards in two groups, three chase cards, and three 'checklist' cards. Checklist cards provide a list of all the cards in each set, and serve as a table of contents. All up, I had to create fifty four cards! It would take an immense amount of time and energy to create fifty four individual cards. I had to devise a method that would enable me to make the cards quickly, yet still allowed each card to be an art work in its own right. To find the subject matter for these cards I turned to some art images and ideas that had been prominent in my recent work.

The first artistic decision I made was to give the *Baby Trading Cards* project a religious theme. As a child I remember going to Sunday school and being given a card at the end of the lesson. These cards could be collected or traded until they made up the Life of Christ, or some other biblical story. It is a tenuous thought, but perhaps there is a connection between those religious cards and modern day trading cards? I decided to exploit it! Now, don't ask me why, but for sometime I have been collecting religious plates manufactured by Franklin Mint. There is richness to the colours of the plates that I find appealing. The way the ceramic artists depict their subjects through consecutive layers of washes and tints had a direct relationship to the way in which I wanted to create

the images for *Baby Trading Cards*. The Franklin Mint house style of decorative patterning and lashings of gold leaf didn't go unnoticed as well! But, perhaps the two most important images that influenced the visual treatment of the *Baby Trading Cards* project was a series of prints I created for the '9 X 5' exhibition, organised in 1995 by the 'Save Albert Park' Committee. This exhibition, opening on the 1st May, 1995, protested against the occupation of Albert Park for the Grand Prix. Not being a great fan of the Premier, or of motor racing in general, I agreed to participate and created six copies each of two prints entitled *Portrait of a Politician: Pink and Blue*. (Two prints are provided as Appendix 7). From Liberal Party Headquarters I obtained a copy of Jeff Kennett's official photographic portrait. After this was scanned into the computer I applied effects that turned the image into a Greek icon. Kennett appears as a religious figure, complete with halo, floating over a molten metal background. One set of images is pink in tone and the other blue, but the major statement of the work are two patterns that are embossed into the business suit and tie he is wearing in the photograph. One image has a swastika pattern embossed into the suit and tie, while the other has a dollar symbol embossed into the clothing. I thought it fascinating that the same image could send such different messages by colour and pattern changes. This idea of using one image, but treated in a variety of ways, sparked the concept for *Baby Trading Cards*. However, the project was not to be about politicians, but about innocence and purity and a lot of other lovely stuff. So, for a touch of whimsy, I made an image of a baby icon the central theme of the work. (Illustration Example 79: A Modern Day Greek Icon and a 7th Century Greek Icon).

There were three other sources that were shaping my ideas and concepts for the *Baby Trading Cards* project. In some of the early Pop Art works of Andy Warhol, such

as *192 One-Dollar Bills* or *210 Coca-Cola Bottles*, the use of repetition is most evident.[54] The repetition of the central image emphasises the banality of the subject matter, yet the slight variations within each repeated image impart interest and vitality. I took this idea as a cue for the creation of my baby icons. The way in which Warhol placed his images in a grid structure also provided me with an approach for presenting the *Baby Trading Card* images as a framed hard copy art object. The early works of Christo, particularly *Look Magazine Wrapped*, wherein a consumer product is specialised by being viewed through a covering of clear plastic, also indicated a way to present each *Baby Trading Card* as an individual component within an installation.[55] But, the source that most effected the presentation of the images, as part of a multi-media presentation, came from the work of the Russian filmmaker Sergei Eisenstein - who was one of the greats of the silent era. His *Battleship Potemkin* is an undisputed classic.[56] Eisenstein is also remembered for an interesting film experiment he conducted. In it he took a shot of an expressionless face then projected this footage over and over again with different subtitles. One said 'happy' the next 'sad', 'misery' would be followed by 'joy', and so on. The audience 'saw' the same face, but 'read' the different emotions. The experiment proved, without a doubt, the ability of text to colour our perceptions of visual information. I took this experiment and applied the same technique in the multi-media presentation of *Baby Trading Cards*.

---

[54] Livingstone, Marco., *Pop Art - A Continuing History*, Harry N. Abrams, Inc., New York, U.S.A., 1990. Pages 115 and 116; *192 One-Dollar Bills*, 1962. Silk screen ink on canvas. 242 X 189. Collection: Dr. Marx, Berlin, on extended loan to the Stadisches Museum Abteiberg, Monchengladbach.
210 Coca-Cola Bottles, 1962. Silk screen ink on synthetic polymer paint on canvas. 209 X 266. Collection: Robert E. Abrams.

[55] Livingstone, Marco., *Pop Art - A Continuing History*, Harry N. Abrams, Inc., New York, U.S.A., 1990. Page 52, *Look Magazine Wrapped*, 1964. Magazine, polythene, twine on wooden board. 50 X 18. Copyright Christo 1964.

[56] Halliwell, Leslie., *The Filmgoer's Companion*, Paladin, London, England. 1972. Page 324. Eisenstein, Sergei (1898 - 1948). Russian director, one the cinema giants. Used the camera more vividly and purposefully than almost anyone else. He virtually invented 'montage'. *The Battleship Potemkin*, 1925.

Once these ideas had taken root, I set about producing fifty four *Baby Trading Cards* to form the three components of the installation piece. The hard copy cards were to be the basis of the multi-media presentation that, in turn, spawned the installation that echoed the way in which trading cards are viewed and physically handled. The interest and variety in the work was created by the use of pattern and text on the same image, to create an illusion of different babies. (Illustration Example 82: Four "Baby Trading Cards" Treated and Manipulated Images).

THE BASIC PROCEDURES

To create the *Baby Trading Cards Installation* the following procedures were applied. A 35mm photograph of a baby (Kya Gelb) was taken. After this photograph was scanned into the computer the image was cropped, and the baby was cut from the photographic background and placed over a computer background. From this baby cut-out four sets of masks were made. Masks can localise areas of the screen where effects can be applied, without affecting the rest of the image. Different washes, tints, and patterns were applied to the masked areas, to create fifty one versions of the baby image. (Illustration Example 82: Four "Baby Trading Cards" Treated and Manipulated Images). Each image was identified by a Roman numeral that matched the numbers and names of the babies on the three checklist cards – these cards were made from computer generated patterns. The baby images were printed out twice as hard copy artwork on high gloss paper. One set of images was framed as a complete art object, while the other set was placed in individual acrylic frames. The fifty four computer images were also placed in an interactive free form multi-media presentation, according to a programming schedule. A set of menu pages and a presentation page were created. (Illustration Example 90: A "Baby Trading

Cards" Basic Presentation Page). How the fifty four *Baby Trading Cards* were made, and how the multi-media presentation was designed and programmed, is now described:

AN EXAMINATION OF THE PRINCIPAL COMPONENTS

STEP 1

CREATING THE IMAGES

Before the images for the project could be made, a master had to be designed that could operate as the template for all the images. In the *Adobe Photoshop* work area a file measuring 276 X 380 pixels was created which when printed in hard copy would measure 6.5 X 9 cm., the size of an average trading card. A red background was placed on the bottom layer of the file, and a scanned image of a baby was placed on a new layer above it. (Illustration Example 80: The Photo of a Baby used in the "Baby Trading Cards" Project). The baby was positioned centrally on the screen with only the head, shoulders and chest visible. The rest of the photograph, which didn't fit into the file, was automatically cropped when the image was de-selected. By utilising both the selection tool and the magic wand the background of the photograph was selected, and painstakingly removed from the image. This left the baby sitting above a red background. On a new layer, between the baby cut-out and the red backgound, was placed a yellow circle. Thus the baby appears to have a yellow halo behind its head. On a new layer, above these layers, four gold crosses were placed at each corner of the image. Then, on a top layer, in 15 pt. Times New Roman, Bold, seven Roman numerals were placed equidistant between the two bottom gold crosses. These Roman numerals acted as a guide for the placement of the numbering of each image. At this stage, these five layers constituted the basic image, and each layer could be used independently as a mask, clip or

selection, when creating the final images. As a precaution the entire file was saved, without the layers being merged, as the template.

The next step of the image-making process was to make the masks where tints, washes and patterns were applied to the images. (Illustration Example 81: Four "Masks" used to create the "Baby Trading Cards" Images). The red background and the baby layers were duplicated and merged, then this layer was moved to the top of the layers. Remembering that layers can be turned on or off at will, utilising an effect called *Threshold*, this merged layer was turned into a black and white image. *Threshold* translates images into black and white graphs. Running a scale up and down the graph causes different sections of the image to become black or white. At no time do shades of grey appear in the image; it is always rendered solid black and white. The middle of the graph is usually the point where a coloured image is automatically turned into black and white. But, by moving the scale up or down, black or white can become more dominant. I chose the mid-point because I needed a straight black and white reading of the image. This was duplicated until I had three versions of the layer. On the first version all the black area was selected and turned blue, and the white area made pink. This created two masks on the same layer. Either the blue or the pink mask could be selected at anytime and be used to apply filter effects to the images. The focus of the work area was returned to the original baby layer, and the shape of the baby was chosen as a selection. This selection was moved to the second black and white image layer, and was reversed and filled with white. This second black and white image was now entirely white except for the hair, eyes, nose and mouth of the baby, and other areas that delineated its form. All the white areas of the image were removed. This left a black mask within which filters

could be applied. The *Threshold* effect was re-applied to the third black and white image layer. White was added until the image was reduced to a black line drawing. All the white areas were removed, leaving only the drawing. This black line mask would be used to accentuate the images with gold paint. The work area of the file now contained the five layers that comprised the basic image, and the three layers of masks that could be applied to the components of the basic image. This file was saved as the project's final template.

As previously stated, a set of trading cards can be broken up into three categories, common cards, special cards, and chase cards. Then, due to the placement of the cards in sleeves, groups of six or nine can be seen, particularly within the common cards category. For printing purposes, it was practical for this project to work with groups of six cards. I had to create thirty six common cards in six groups, twelve special cards in two groups, three chase cards, and three checklist cards. Each card would be created from the same basic image and template file. But, to differentiate between the three categories, different stylistic effects would be applied to each. Within the six groups of six cards in the common card category, each group also required a stylistic change to set them apart. I found that the best way to achieve these changes was to start the common cards series with a visually simple group, then with each following group, add another visual dimension. The common cards became more complex as they were created. The *Baby Trading Cards* are a visual elaboration of each other. So, when the cards were placed into a multi-media presentation, and viewed sequentially, the viewer is able to observe this progression. The process became more complicated as the intricacies of the cards multiplied. For the sake of clarity, I will describe in detail how the first card was created,

then indicate the stylistic differences within the common cards - and the visual features of the other two categories.

To create the first *Baby Trading Card* the basic image and templates file was called from the computer's memory and placed in the *Adobe Photoshop* work area. This file had to be used repeatedly. To avoid any possibility of destroying the file it was immediately re-saved as *Baby 1*. Each time the template file was summoned from the memory it was re-named, which protected the file. The focus of the work area was placed on the red background layer, and this layer was changed to a solid mauve. The focus of the work area was then shifted to the yellow circle layer, and the circle was turned into a selection. It was moved to the mauve background, a copy of the selection made, and the selection returned to the yellow layer. The yellow circle was now mauve. This mauve circle was then lightened by six shades. Though this procedure appears unnecessary, for the circle could just have easily been filled with a lighter colour, the procedure became mandatory when complex backgrounds had to be copied into the circle layer, and lightened by six shades, to create the halo effect. Before the circle selection was turned off the outline of the circle was stroked. Stroking is a technique whereby the outline of a selection can be emphasised by a line of colour. A stroke line can be placed on the outline itself, or inside, or outside, of the selection. To create the halo effect, the circle selection was given a one pixel width black stroke on the outline, a two pixels width magenta stroke on the outside, and a two pixels width gold stroke on the inside. The image on the screen then appeared as a mauve background with a pale mauve circle outlined by gold, black and magenta lines. The layers containing the cut-out baby, and the pink and blue masks, were then turned on. The pink mask was selected and the layer turned off. The

selection was moved to the baby layer and a magenta wash was applied to the baby image. This turned the skin and the clothes of the baby into shades of pink. In more complex images the selection was first moved to the background layer. A copy from the background would be made, and this copy would be applied to the baby, in various degrees of transparency, before a colour wash was applied. The layer containing the black mask was turned on, and the mask was selected and the layer turned off. The selection was then moved to the baby image and a magenta wash was applied to the image. This turned all of the baby's hair, eyes, nose, mouth, and other shadow areas, into a deep magenta. In more complex images this selection was also first taken to the background and the copy applied to the baby, in various degrees of transparency, before washing the image. The image then appeared as a baby in shades of magenta and pink, with a halo of pale mauve, floating over a dark mauve background. The layer containing the black line mask was then turned on, and this black line was selected, and the layer turned off. The selection was moved to the baby layer and the selection was filled with gold. This added a fine gold line and highlights to the image. The entire baby image was then selected, and the selection was given a one pixel black stroke. The pink and magenta baby then appeared with gold highlights and a strong black outline. The layers containing the gold crosses and the Roman numerals were then turned on. On a new layer, a Roman numeral was placed equidistant between the bottom gold crosses, by referring to the guide numeral layer. The guide layer was then turned off. The completed image then showed the coloured and highlighted baby, with halo, floating over a background. At each corner is a gold cross, and at the bottom of the image is a Roman numeral. All of the layers were then merged. For a final touch, the whole image was selected and stroked with a black

and gold line to create a thin border, or frame, then the image was saved. This entire procedure was repeated five more times, in different colour combinations, to create the first group of common cards. The same procedure was carried out, with different levels of complexity, to create the rest of the *Baby Trading Cards* images.

The second group of common cards followed the above outlined procedure, but in this case, instead of solid colours and washes being applied, the images were treated with gradient colours and washes. The background blended down each image from perhaps blue to red, while the washes on the baby would blend in the opposite direction, or have complimentary colour combinations. Six images, in various colour combinations were made in this style. The third group of common cards added patterns to the mix. These patterns derived from two resources books entitled *Visual Elements 3 & 4*.[57] The patterns were scanned into the computer, and slightly altered, before being introduced into the work procedure. A solid orange background might be superimposed with a solid green pattern. Through manipulating the blue, pink and black masks, these patterns could be applied before the tints and washes colourised the image. Six images, using different colour combinations and patterns, were created in this style. The fourth group of common cards retained the use of patterns, but the backgrounds were given a gradient colour, as were the patterns on the backgrounds. So, for example, a yellow background could blend to brown, while the pattern on it might blend from green to blue. Again, by manipulating the masks, the patterns on the baby would blend in the opposite direction, or they could

[57] Rockport Publishers., *Visual Elements No.3. - Marks and Patterns, Clip Art*, Rockport Publishers, Rockport, Massachusetts, U.S.A. (No author or date supplied). Pages 7, 8, 9, 10, 15, 18, 23, 24, 26, 31, 32, 34, 39, 47, 48, 51, 53, 59, 60 and 62. *Visual Elements No.4. - World Traditional Folk Patterns*, Rockport Publishers, Rockport, Massachusetts, U.S.A. (No author or date supplied). Pages 12, 24, 28, 29, 32, 33, 34, 35, 36, 37, 56, 57, 59, 62, 68, 70, 76, 79, 90 and 116.

be in different colours. Six images were created in this style. The fifth group of common cards contributed another twist of style. The solid coloured background was retained and a pattern was placed over this background, but within the shapes of the pattern a computer generated texture was added. The pattern and texture was then applied to the baby. Six images were created in this style. The final group of common cards continued the computer generated theme. The background of each image came from a computer generated pattern. But, within these patterns, were placed scanned textures from the *Visual Elements* books. Yet again, the computer pattern and the scanned textures were applied to the baby by manipulating the masks. Six images in this style were created. From this description of the images created for the common cards category, the manner in which the groups of cards progress in complexity, becomes quite apparent.

Within a set of trading cards the special cards will have a similar theme to the other cards, but there will be a design or production feature that sets them apart. A popular process, that regularly appears, is to print the special cards on coloured metallic foil so that they glow with a metallic sheen. Another device is to emboss the foil cards with an overall pattern. In trading card circles these prized cards are referred to as 'metallic storm' or 'stamped steel' cards. For the special cards category I decided to create two groups of six cards that would suggest these popular metallic cards. The images for the metallic storm group were made by using the same common cards procedures, but the background for each card was provided by manipulating computer filters to create an impression of molten metal. This background was also applied to the baby cut-outs, in degrees of transparency, by manipulating the template masks. Six different cards were created in this style. Six different colour versions of an aluminium

background were created, by computer effects, to be used as the backgrounds for the stamped steel group. Using the template masks, each baby on each image was washed and tinted then the backgrounds and the babies were merged. The cards were then given an overall embossed pattern. These six stamped steel cards were made in primary colours, for the process of embossing can have disastrous side effects if the colour sources are not kept basic. The special cards have an entirely different look to the common cards, which sets them apart. Yet, they still fall within the parameters of the project, for they contain the same image, and are created by using the same template and masks.

Whether they are called 'medallion', 'redemption' or 'signature' cards, it is within the chase cards category that a trading cards designer pulls out all the stops, and tries to create a card worthy of its rarity and monetary value. Some chase cards use holographic effects spectacularly, while others incorporate gold leaf lavishly applied. Sometimes it is not the material of the card that is spectacular. More often, it is the image. The image can be so arresting that it is this quality that sets it apart from the other cards. Occasionally, a chase card appears run of the mill, but the artist may have signed it, and that is what makes it so special. Whatever the feature, these cards are released in small quantities and all cards are numbered, in the same way as an edition of prints. Naturally, the smaller the run the higher the value. Chase cards are hoarded, and are rarely for sale in shops - where they are snatched up immediately. The chase cards are the creme de la creme of any trading cards set. For this category I decided to create a medallion, redemption and a signature card, but I knew that these three cards would have to be spectacular. The cards were created using the familiar procedures, but each baby cut-out was given a further special effect. After it was washed or tinted, a solarise filter was applied that gave the

babies an extra shimmer. The head of the baby in the medallion card is encased within an oval computer generated leather frame, while a lens flare effect sparkles on its gilt rim. The redemption card baby appears to be rising from a fluffy bank of computer generated clouds, while a dramatic Rococo starburst radiates from behind the halo of the signature card - which also contains a sumptuous gold 'Randelli' signature. In addition, each card was given a subtle 'sharpen' filter effect that creates an added lustre. The chase cards are very different in style from the other cards, but it is this subliminal polish of the sharpen filter that creates the undecipherable tension between the chase cards and all the others.

Now, a few words about the checklist cards. As previously stated a trading card set will also include checklist cards that serve as a table of contents. The checklist cards list the cards that comprise a set. They are included as a convenience for the collector. As a card is acquired, that card can be crossed off the list. While doing the rounds of trading card fairs, a collector can carry a marked checklist card, and instantly know what cards are missing to finish a set and to avoid purchasing duplications. I don't like to use the checklist cards in this manner because I prefer to keep my cards in pristine condition. Any damage to a card devalues the complete set. I figure that the cards were hard enough to collect in the first place, so why go about deliberately destroying their value? However, the checklist cards can be useful if you are browsing through a set. If the name of any card takes your fancy, you can easily locate the card within the set by referring to the number of the card listed in the checklist. A set of cards should always be placed numerically in the sleeves of a trading cards folder. It was this system of numerically cross-referencing the placement of the cards with the checklist, which dictated the interactive programming structure of the *Baby Trading Cards* multi-media presentation.

Each of the three checklist cards created for the project has a different computer generated pattern as a background. Placed on these patterns are lists of the Roman numerals given to each baby image. Within the lists, each Roman numeral corresponds to a baby's name. Checklist cards 1 & 2 list the names of the babies of the common cards, and checklist 3 lists the names of the babies of the special cards. The chase cards were already titled the Medallion, Redemption and Randelli cards. The names came from a book called *Choosing a Name for your Baby*, that provided over 1200 possible names.[58] Though it should be easy to select forty eight names from such a vast source, things are not always as simple as they might appear. I went through the book and chose only the names that had a religious connotation; ending up with a selection of names like Feodora - gift of God - and Toby - God is good. As the book also provided a wealth of information on the religious and ethnic derivatives of each name, I went back through the list to ensure that I had a fair share of religions and races. Then, I checked to ensure that the list was gender balanced. Finally, you've guessed it, I had to ensure that no name was larger than ten characters in Times New Roman Bold at fifteen pixels, so that the name would fit into the space provided for the text on the checklist cards. What seemed an easy job turned into a time consuming task for an idea that probably no one will notice. But, for me, it gives the work a subtle resonance, and underscores the wit and humour that I like to think characterises the concept and execution of the *Baby Trading Cards* project. (A complete list of the baby names used in the project is provided as Appendix 6).

[58] Penguin Books., *Choosing a Name for your Baby*, Penguin Books, Ringwood, Victoria, Australia, 1992. (No author's name supplied with the book). Pages 5, 7, 13 (2), 14, 18 (2), 19, 22, 23, 25, 28, 29, 32, 35, 36, 38 (3), 47, 51, 59, 62, 72 (3), 73, 82 (2), 83, 89, 96, 97 (2), 99, 102 (2), 103, 105, 106, 111, 112 (3), 115, 116 and 120 (2).

The strength of *Baby Trading Cards* would rise or fall on the quality of its visual images. Given the restrictions, namely that each image was to be made from the same source material using the same computer effects, I think the diversity of images created for the project is staggering, and clearly demonstrates the potential for manipulating imagery through computer effects. (Illustration Example 82: Four "Baby Trading Cards" Treated and Manipulated Images). The images certainly accomplished one of the goals of the project in that they are a unified set of images with a common theme, but have the ability to stand as independent hard copy prints. What I also think is amusing, about the images, is their ability to change sex and race with gay abandon when the name of each image is revealed in the multi-media presentation. Of course, this effect occurs through the suggestion of pattern, and the power of text to colour our perceptions.

In the meantime, the fifty four images created for the *Baby Trading Cards* project still had to be placed into a free form multi-media presentation and programmed for display. After that procedure, the images needed to be liberated from their computer environment and transformed into prints as part of the installation of computer art. These processes are now described:

STEP 2

CREATING THE INTERACTIVE FORMAT

One reason why I chose trading cards as a theme for the project was their non-narrative structure, which allowed the images to be placed into a multi-media presentation of a free form programming nature. In this form of programming, not only can directional changes be progressions either forward or backward, but the program can also make lateral jumps to any other areas of the presentation. I was very interested in developing this type of

programming for I felt it could have great potential in devising new ways of presenting multi-media stories. But, at this stage of my research, I wasn't ready to tackle a narrative and try to make logical connections between the directional changes. I first needed to familiarise myself with the techniques, and attempt to discover any flaws in the programming style that should be avoided when working with a storyline. Apart from their non-narrative nature, trading cards did possess one feature that substituted for a narrative and allowed me to tackle the programming without, shall we say, confronting the issue. Trading cards are always placed in a folder in numerical order so that they correspond to the checklist cards. Consequently, a set of cards can be viewed from the beginning to the end in sequential order, if so desired. For the sake of this analysis, we could say that the cards could, ostensibly, be viewed as a narrative - and also could be viewed in any order at all. There is no correct way to view a set of trading cards. They are merely a group of images gathered together by a similar theme, presented and stored in a folder for convenience. By devising a type of programming that allowed the images to be presented in sequential narrative order, yet also allowed for random directional changes, created a multi-media program that reflected this dichotomy in the manner by which a set of trading cards is viewed. The programming, of the *Baby Trading Cards* project, suggested a free form format that could then be applied to a lengthy narrative or storyline.

To create a multi-media presentation that suggested how trading cards are viewed, two systems of programming were required within the one program. First, a set of menu pages was devised that allowed any of the categories of the *Baby Trading Cards* to be played in any order. Then, a presentation page was devised that displayed the cards of each category in sequential order, but allowed for random directional changes out of the

page and into other areas of the presentation. The boundaries between the menu and presentation pages were blurred, making description of their functions difficult to do without having the program available for demonstration. For the sake of clarity, I will commence by describing how each section of the programming was devised and created, then summarise the procedure by describing how a viewer can interact with the program.

(A) **Creating a Storyboard and Production Script.** Due to the complex nature of the programming it was necessary to create a storyboard that would indicate the directional changes that could occur from the presentation pages. Creating a storyboard also assisted in designing a layout for the presentation page. The baby images created for the project had a peculiar ability to change size as they changed medium. When printed as hard copy the images were 6.5 X 9 cm, the size of a standard trading card. But when translated to 276 X 380 pixels, on a monitor screen, they doubled. This was caused by their screen resolution size. The smaller the resolution, the smaller and less clear the screen image. The larger the resolution, the larger and sharper the screen image. I had given the screen images a resolution of 180 pixels per inch, so their screen resolution was larger than their print resolution. The screen resolution size, however, does not affect the print size - it just means that 6.5 X 9 cm, at 180 resolution, appears larger on a monitor screen than when printed on paper. A 276 X 380 pixels image was an odd size on a 640 X 480 pixels monitor screen. It left a lot of vacant space to be taken up by layout design. Consequently, creating a storyboard gave me the opportunity to test several layout designs before making a final choice. (Illustration Example 77: The "Baby Trading Cards" Storyboard). The storyboard that was eventually created shows a *Baby Trading Cards* image and, beside the image, a column of six command buttons that would provide

the interactive actions on each presentation page. Also, adjacent to the command buttons, were arrows that acted as visual reminders of the direction the program would take when these buttons were activated. The *Baby Trading Cards* multi-media presentation would require fifty four presentation pages, so the storyboard helped to keep the project in perspective when programming each command button. Because of the number of individual buttons that had to be programmed, it was essential to write a production script. (Illustration Example 91: Extracts from the "Baby Trading Cards" Production Script). This script shows each image on each page of the presentation, and lists the command buttons and their actions for each page. The script is repetitious, for each page was virtually the same, but it meant that I could keep track of the programming as each page was created. When a button had been programmed, I could tick it off as done on the production script. There was a danger of completing the programming, only to find that a button had been overlooked. Once again, the production script helped to keep the project in perspective, and on track, when programming the multi-media presentation.

When the layout design for the storyboard had been finalised, the design could be adapted for the layout of the presentation page, and the presentation page design could be adapted for the menu pages. (Illustration Examples 86 & 90: The "Baby Trading Cards" Menu Page and the Basic Presentation Page). The presentation page and the menu pages were dissimilar in style, because I wished to differentiate between the two sections of the program. But, each design occupied the same layout space. When the pages transformed, one into the other, there was a marked visual change, but this change occurred within the same layout areas. Each page was broken up into a thin rectangle above a large rectangle. To the right, and between the rectangles, were horizontal and vertical lines. These lines

remained constant on both designs, but the large rectangle of the menu pages, which contained command buttons and the choices of the trading cards categories, would wipe into a *Baby Trading Card* image and its accompanying command buttons. The transition would be dramatic, but smooth, as the lines united the two designs and each design contained the same background colour. A similar colour scheme was used for all of the design elements of each page, and this also united the two layout designs into aspects of the same design. This gave the presentation a unified style that allowed for the differences in the design of the two main areas of the program. All of these design choices grew out of the storyboard design, therefore it is obvious what a great visual influence the storyboard had on the *Baby Trading Cards* multi-media presentation, and why so much time and effort was spent perfecting the design.

(B) **Devising and Programming the Menu Pages.** Apart from the opening and closing sequences, which were also created using the menu pages layout design, four menu pages had to be devised that would reflect, in a computer environment, the way a set of trading cards can be viewed. The *Baby Trading Cards* multi-media presentation can be regarded as the folder that contains the cards that make up the collection. So, the four menu pages of the program take on the functions of the checklist cards in a normal set of trading cards.

The first page to be devised was the 'menu and checklists' page. (Illustration Example 86: The "Baby Trading Cards" Menu Page). The title of the page appears in the small rectangle at the top of the layout design. Below the title is a large rectangle that contains three big titled command buttons. These buttons, when clicked, move the program to the common cards, special cards, or 'chase and checklist cards' menu pages.

The buttons can be clicked in any order. Below these buttons are four more small command buttons: the play, next, back and exit commands. They remain constant on all menu pages. The play button, when clicked, reveals instructions that are hidden in the title rectangle. The text of the title is replaced by text saying: 'Select a group of cards from the list below.' This text remains onscreen for five seconds and then reverts back to the title text. The text can also be displayed by clicking the title rectangle itself. The next button, when clicked, moves the program to the common cards menu page. The back button, when clicked, moves the program back into the opening sequence, and the exit button, when clicked, moves the program to the closing sequence. This 'menu and checklists' page is the principal page of the presentation, where viewing choices are initiated. The program reverts back to this page throughout the presentation.

The second page to be devised was the common cards menu page. (Illustration Example 87: The "Baby Trading Cards" Common Cards Menu Page). The title of the page appears in the small rectangle at the top of the layout design. Below the title is a large rectangle that contains a grid of thirty six numbered command buttons. These buttons, which can be clicked in any order, will move the program to the common card presentation page associated with any number that is clicked. From there the program makes further directional decisions that will be explained later. Below this grid are the four constant command buttons. The play button, when clicked, reveals hidden instructions in the title rectangle saying: 'Select any number to view that card.' This text remains onscreen for five seconds and then reverts back to the title text. The text can also be displayed by clicking the title rectangle. The next button, when clicked, moves the program to the special cards menu page. The back button, when clicked, moves the

program back to the 'menu and checklists' page. The exit button, when clicked, moves the program to the closing sequence. This common cards menu page acts as a checklist card for the common cards, and only takes the program to those cards. The third and forth menu pages function, and were created, in the same way for the 'special' and the 'chase and checklist' cards. (Illustration Examples 88 & 89: The "Baby Trading Cards" Special Cards Menu Page and the Chase and Checklist Cards Menu Page).

The four menu pages provide a great deal of flexibility for manoeuvring the program. Each menu page takes the presentation to data associated with it, but can branch to other menu pages, or return to the principal menu page. Therefore, the presentation can be initiated at any point. In other words, the programming reflects the way a set of trading cards can be viewed. The images of *Baby Trading Cards* can be viewed in sequential order, or can progress randomly through directional choices. Once the program is directed to a presentation page, it can continue to display in strict sequential order or change direction completely. How this flexibility of the presentation pages was programmed, is now outlined.

(C) **Programming the Presentation Pages.** After a numbered or titled command button is clicked, on any of the menu pages, the program moves to the data linked with the clicked button, and a presentation page is displayed. The program contains fifty four of these presentation pages, one for each image, and they are all the same. The title of the card category of the presentation page - either common, special, chase, or checklist - appears in the small title rectangle at the top of the design. Directly below the title is a *Baby Trading Card* image. To the right of the image is a column of six command buttons that initiate interactive actions. The play button, when clicked, reveals

hidden text in the title rectangle that gives the name of each baby image. This name remains onscreen for five seconds. This name can also be displayed by clicking the title rectangle, or the Roman numeral number on each image. The next button, when clicked, moves the program to the next presentation page. The back button, when clicked, moves the program back to the previous presentation page. The menu button, when clicked, moves the program to the principal 'menu and checklists' menu page. The checklist button, when clicked, moves the program to the common cards, special cards, or 'chase and checklists cards' menu pages, depending from which menu page, or category of cards, the initial action originated. The exit button, when clicked, moves the program to the closing sequence. When a presentation page has been delivered onto the screen, the program has three directional options from which to choose. The program can move either forward or backward and sequentially display the images, return to the category menu page and select a new card to commence the display, or return to the principal menu page and select a new category to commence the display. The images of the *Baby Trading Cards* program can thus be viewed in sequential order, or the display of the images can progress randomly through directional choices. The programming of the presentation pages therefore reflects the way a set of trading cards can be viewed.

(D) **Adding the Music.** A multi-media presentation can comprise image, text, and sound sources. Even though the *Baby Trading Cards Installation* was primarily concerned with the presentation of visual imagery, and the interpretation of this imagery through the influence of patterning and text, I thought it would be nice to underscore the inherent humour in the work with a hint of music. Every time one of the play buttons is clicked, to reveal hidden text in the small title rectangle, this display is accompanied by a

five second piece of music. A 'lullaby' was created in the music program, *Cakewalk Pro Audio*, by sampling the tinkle of bell sounds. It was then broken down into sixty three separate five second sound files. One file for each of the sixty three play buttons incorporated into the programming of the piece. Each of the five second snatches of music was also given a baby gurgle. Sampling the sounds of a series of squeaky rubber toys created these gurgles. The music is not plastered throughout the program, it only occurs for brief periods when the play button is clicked. The music is gently unobtrusive. Nor, are the gurgles distracting, they are subtly blended into the music to add just another quiet element of wit to the work. The musical effect is one of peace and serenity, which sits well with the work's visual images.

(E) **'Interacting' with the program.** To re-iterate, the whole aim of the programming of the *Baby Trading Cards* multi-media presentation was to reflect the manner in which sets of trading cards can be viewed. This aim becomes most apparent when a viewer interacts with the program. The presentation begins by moving through the opening sequence, by following the instructions revealed when the play buttons of the sequence are clicked. (Illustration Examples 83, 84 & 85: The "Baby Trading Cards" Start Program Page, Navigational Instructions Page and Title Page). The program then arrives at the principal 'menu and checklists' page. Here, the viewer makes a choice as to which direction the program will now take. Clicking any of the category command buttons moves the program to those categories of cards. The category command buttons can be clicked in any order. For the sake of this analysis, if the viewer clicked the common cards command button the program moves to the common cards menu page, where the viewer faces another choice. Any of the thirty six common cards command

buttons can be clicked, and the program will move to a particular presentation page and initiate a display sequence. For this example, we will say that the Number 1 command button was clicked. The program moves to the first *Baby Trading Card* presentation page where another choice confronts the viewer. The display can now be moved forward sequentially, or the program can be clicked back to the menu pages and another common card command button, or an entirely new category, can be clicked to move the program to another point in the display. If the viewer chooses to watch the entire common card sequence in sequential order, after the program has arrived at the last card it will automatically return to the common card menu page when the next button on the presentation page is clicked. From the common card menu page the viewer can click forward to the next checklist menu page, or return to the main menu and select a new card category to initiate the program. The special cards, and the chase and checklist cards, are also programmed to interact and display their sequences in the same manner, either sequentially or not. So, there is no beginning or end to the program. The viewer can start and leave a display sequence at any point and move to a new area of the program. The program can be watched sequentially or randomly, depending on how the command buttons are manipulated. The program is completely free form, and this certainly captures the spirit of how a set of trading cards is viewed. By clicking any exit button, the viewer can escape the program, through the closing sequence, at any time.

Before ending this description of the programming of *Baby Trading Cards* there are two more areas of programming that require brief elaboration. The presentation pages that were created for the checklist cards contain an extra element. These pages are programmed exactly the same way as the other presentation pages, but each number and

name of a baby on each list of the checklist cards has an invisible box placed over it. When this box is clicked, programming is activated that takes the display to the baby image, or presentation page, that was clicked. From that point the program will follow the already described programming. So, in other words, the display sequences of the entire program can be initiated in two ways. The cards can be accessed through the menu pages, or directly accessed from the checklist cards presentation pages. This reflects the functions of the checklist cards in a set of trading cards. Finally, a brief word about the wipe effect used throughout the program. This effect is called 'push down'. Unlike a normal transitional effect that will replace one image over another, this effect actually pushes the first image down and off the screen, as the second image comes down the screen to replace the first. Where other effects dissolve or wipe over each other to create a sense of continuity, the push down effect deliberately interrupts the flow of a sequence. I chose the push down effect because it isolates each image. It imparts a sense of uniqueness, even though these images are part of a sequence. They are seen as individual components of a sequence. Again, this emphasises the fact that a set of trading cards is made up of individual elements.

STEP 3

CREATING THE PRESENTATION FORMATS

I have discussed only how the kinetic or multi-media program was created. The static elements of the installation remain to be described.

The aim of the project was to create a work in the form of a computer presentation accompanied by hard copy prints, that could be exhibited in conjunction with the computer work. In its final form the installation consists of one hundred and eight

computer prints that are lavishly framed and suitable for display as two arrangements. To make one hundred and eight prints, of fifty four computer images, the cost had to be taken into consideration. By maximising the amount of images to be printed on each sheet of paper the cost could be reduced. As stated previously, trading cards are placed in folders in groups of nine or six, depending on the size of the folder. An A4 sheet of paper, the maximum size my printer can take, could hold six trading card images, if the images were placed on the paper while the paper was in the landscape position. In other words, one hundred and eight images could be printed on eighteen sheets of paper. That piece of arithmetic basically dictated the formal structure of the *Baby Trading Cards* project, and was one of the primary reasons why the images were created in groups of six. However, to create an A4 sized file in the *Adobe Photoshop* work area was well beyond the screen resolution capabilities of my computer. To solve this problem each group of images was imported into an A4 sized file created in the *Adobe Pagemaker* program. This program doesn't demand as much screen space to realise a file because the images appear in the file greatly reduced in size, yet this reduction doesn't affect their true size when printed. Each of the fifty four images was imported into the *Pagemaker* program in groups of six, then two copies each, of each group, were printed as hard copy on high gloss paper.

The first set of nine sheets of paper, containing groups of six images, were cut and trimmed to the outside edge of the group image, then the nine groups were mounted in a grid structure on a sheet of archive mounting board. This composite image was given a wide border of plush red velvet and placed under glass in an extremely ornate gold frame. I wanted the composite image to look over the top: as if the object belonged in some forgotten wing of the Vatican, along with countless other religious icons. This framing

style was chosen deliberately to emphasise the religious theme of the project. I regarded the frame as an integral part of the finished art object, rather than a decorative device. The ornate frame glorifies the trading cards. It says: 'Here is a set of trading cards, they are precious and unique'! This formal display of the trading cards images was to be undercut by their second form of presentation.

The groups of six images contained on the second set of nine sheets of paper were cut from each other and trimmed. These fifty four images were placed in individual, professional, trading card acrylic frames. Then, each image could be mounted on little acrylic stands and be displayed grouped in their card categories, or they could be piled up in stacks. It was intended that the cards be handled. They are to be sorted through and studied in the way any set of trading cards is examined. Each acrylic frame, however, is saying that each card is special, each card has validity!

The computer has created these images and fed them out as aspects of the same theme. At the same time, the computer explored the theme by placing the images in a multi-media environment. To put this another way, the computer created a series of fifty four images that are displayed formally as a set of trading cards. At the same time, the computer demonstrated how these cards could be placed in a multi-media environment that explored the way trading cards are viewed and handled. So, as a consequence, the computer was then able to create its own set of trading cards and to present them as physical objects to be held and admired. That, in a nutshell, is the concept and realisation of *Randelli's Baby Trading Cards Installation*.

REVIEW OF RANDELLI'S BABY TRADING CARDS INSTALLATION

By referring back to the three goals of *Randelli's Baby Trading Cards Installation*, I can attempt to evaluate the success of the project.

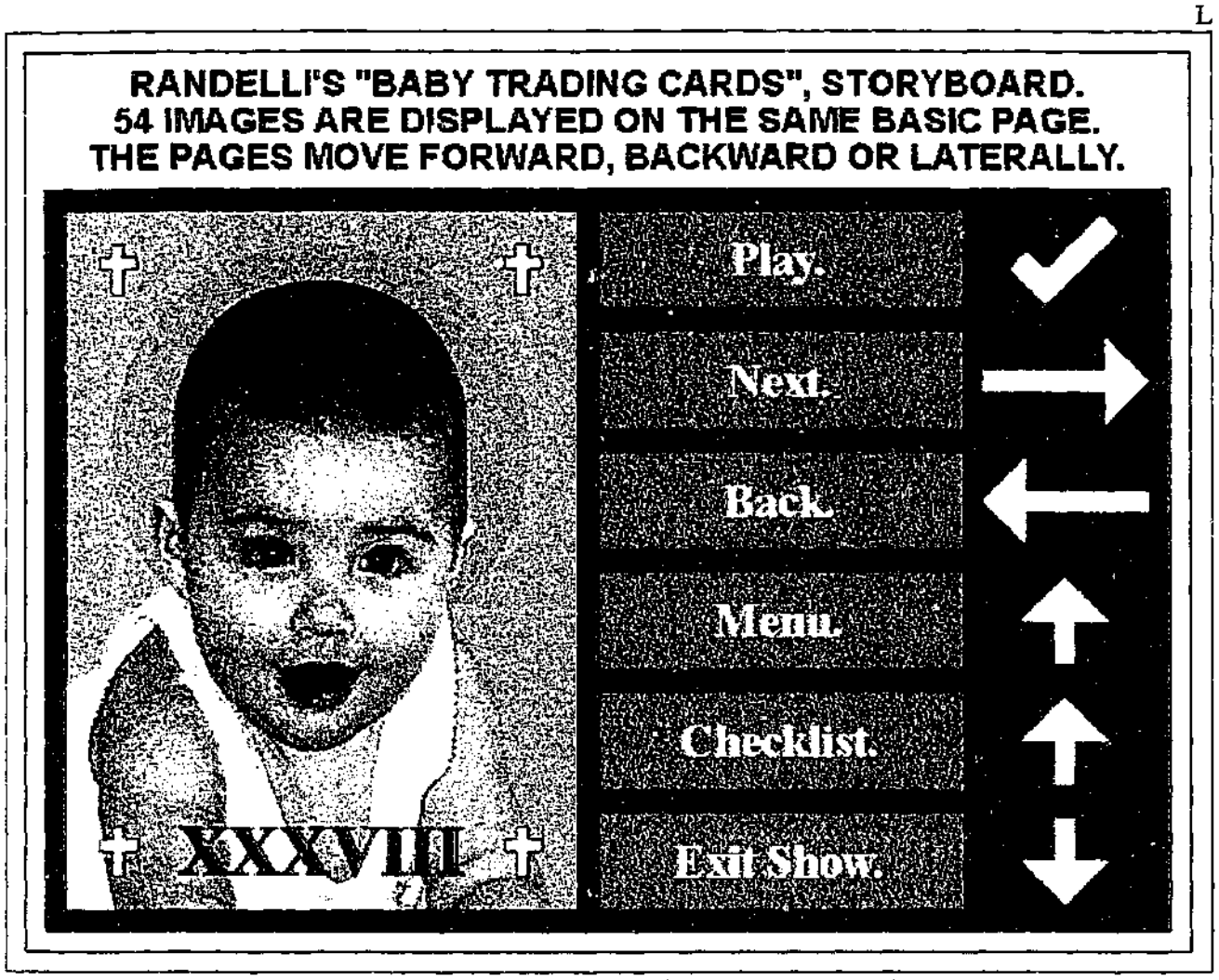
(1) There can be no doubt that the filters available in *Adobe Photoshop* were thoroughly refined and experimented with during the processes of creating the fifty four images that comprise the subject matter of the project.

(2) The static image-making potential of computers was spectacularly demonstrated, by taking the work off the screen, and by then displaying the created images as framed art objects within an installation context.

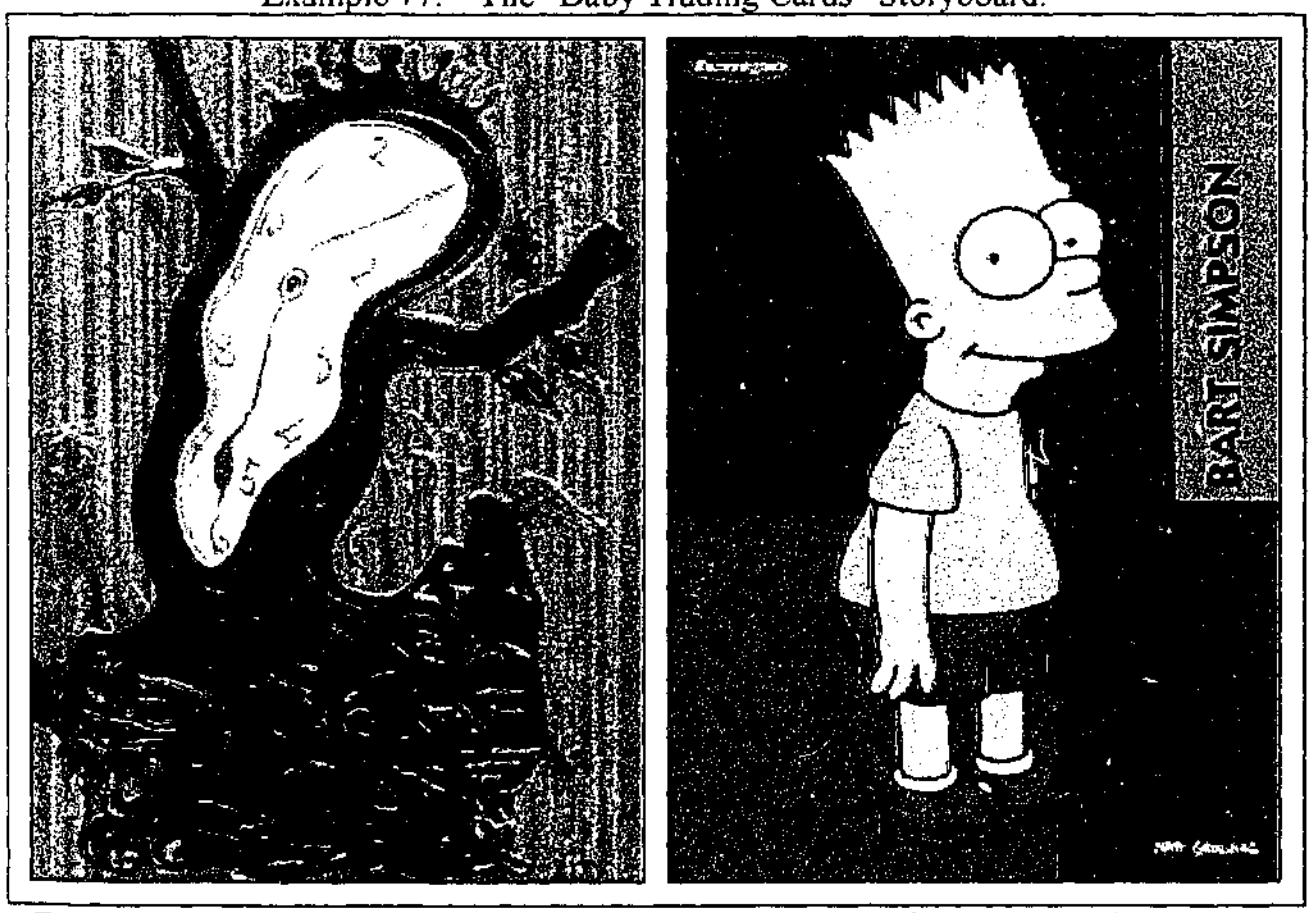
(3) The project thoroughly explored the free form system of computer programming first developed in the *Nude Real Rude* poem. When an approach to programming the *Baby Trading Cards* multi-media presentation was established, this programming successfully solved the problem of delivering data in both sequential and random displays. With modifications, this style of programming could be adapted to present more formal multi-media narratives. The programming that was explored in this project laid the groundwork for a more intensive investigation of the techniques that were to be used in the *Selection Stories* project.

Apart from achieving the above mentioned goals, *Baby Trading Cards* succeeded in creating an extremely elegant piece of computer installation art, whose surface superficiality and simplicity masked a work of complex conceptions and intensive creative processes. The work also exhibited humour and wit.

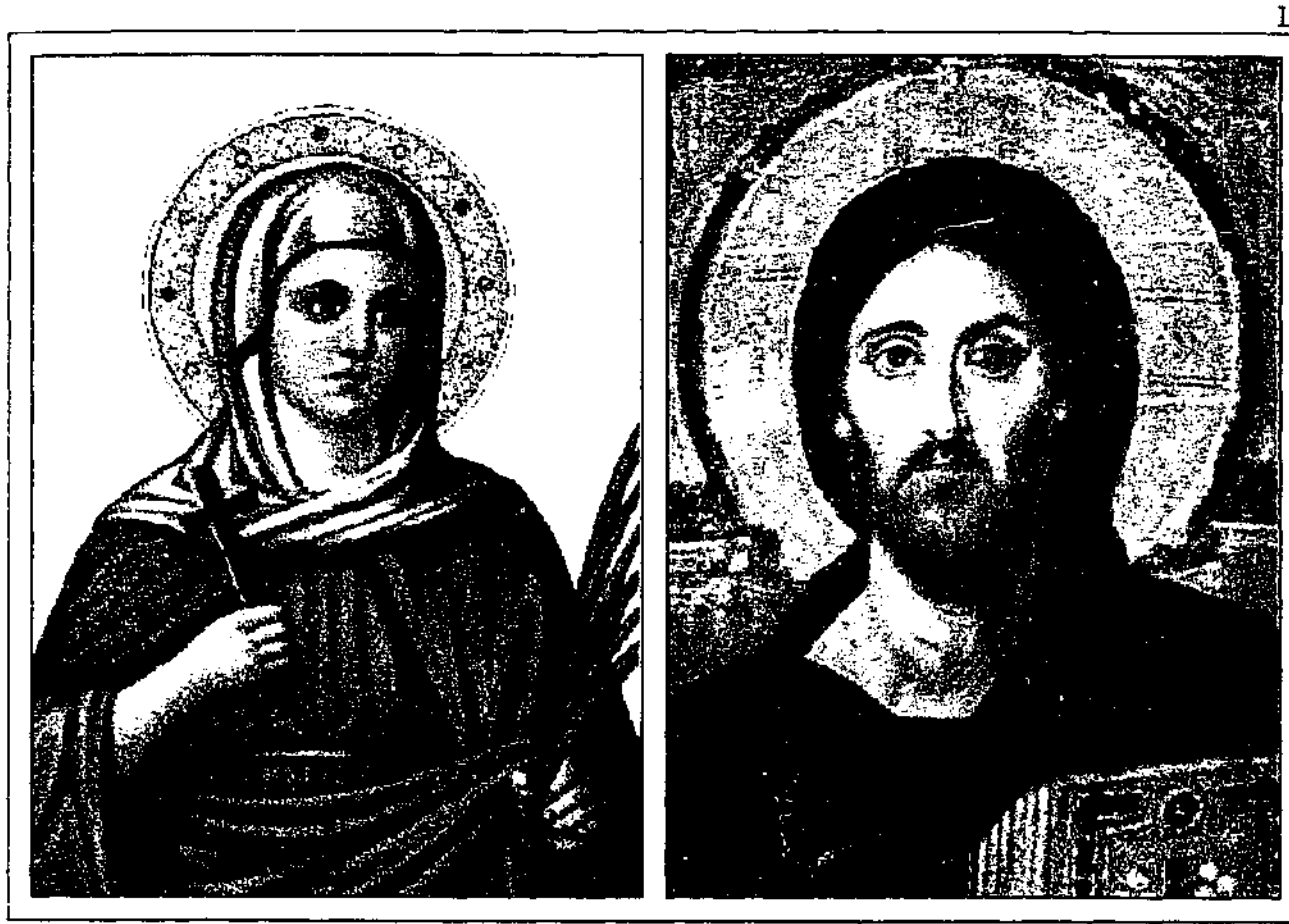
L



Example 77: The "Baby Trading Cards" Storyboard.

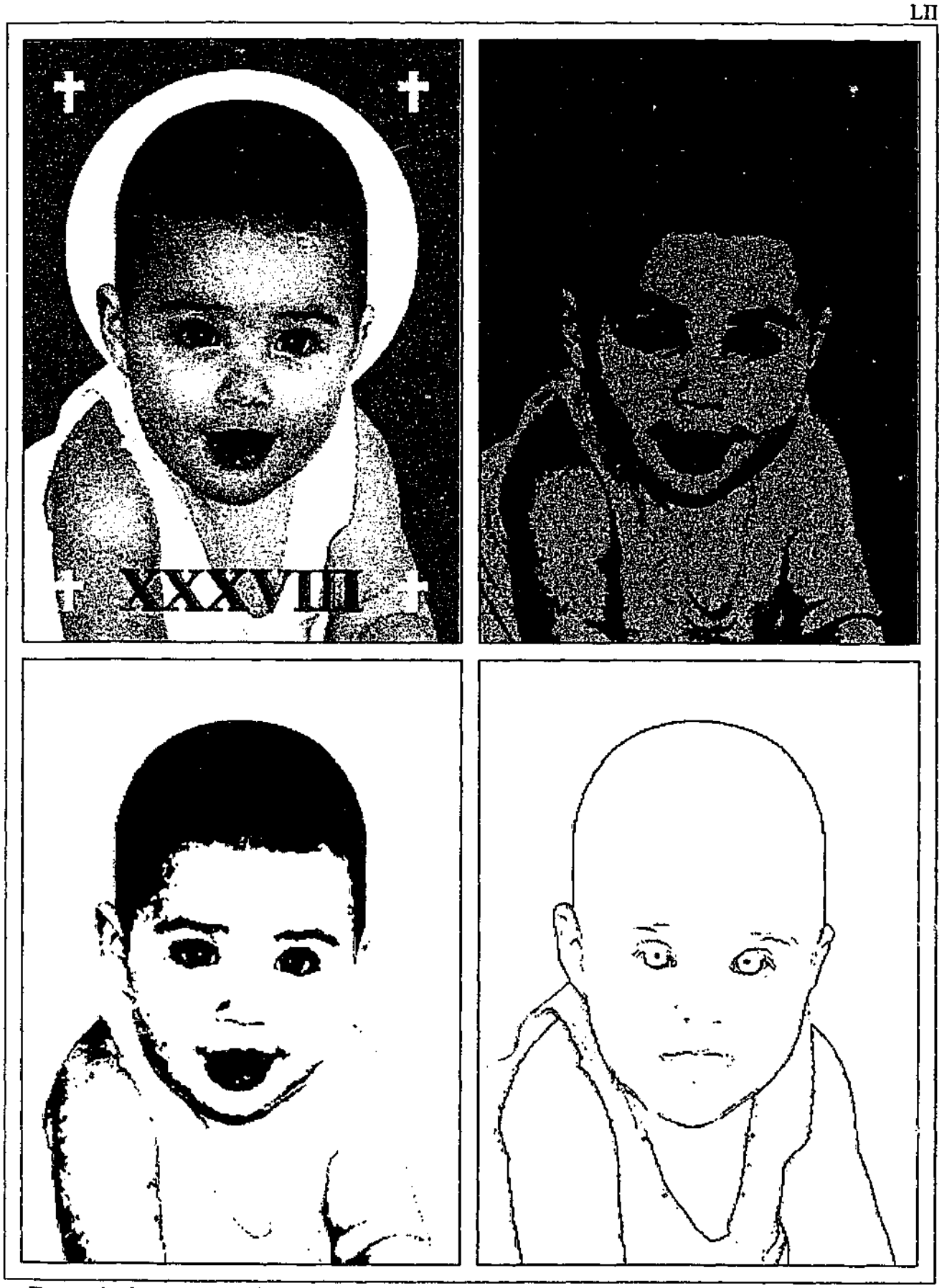


Example 78: A Dali Trading Card (L) and a Trading Card from Popular Culture (R).



Example 79: A Modern Day Greek Icon (L) and a 7th Century Greek Icon (R).

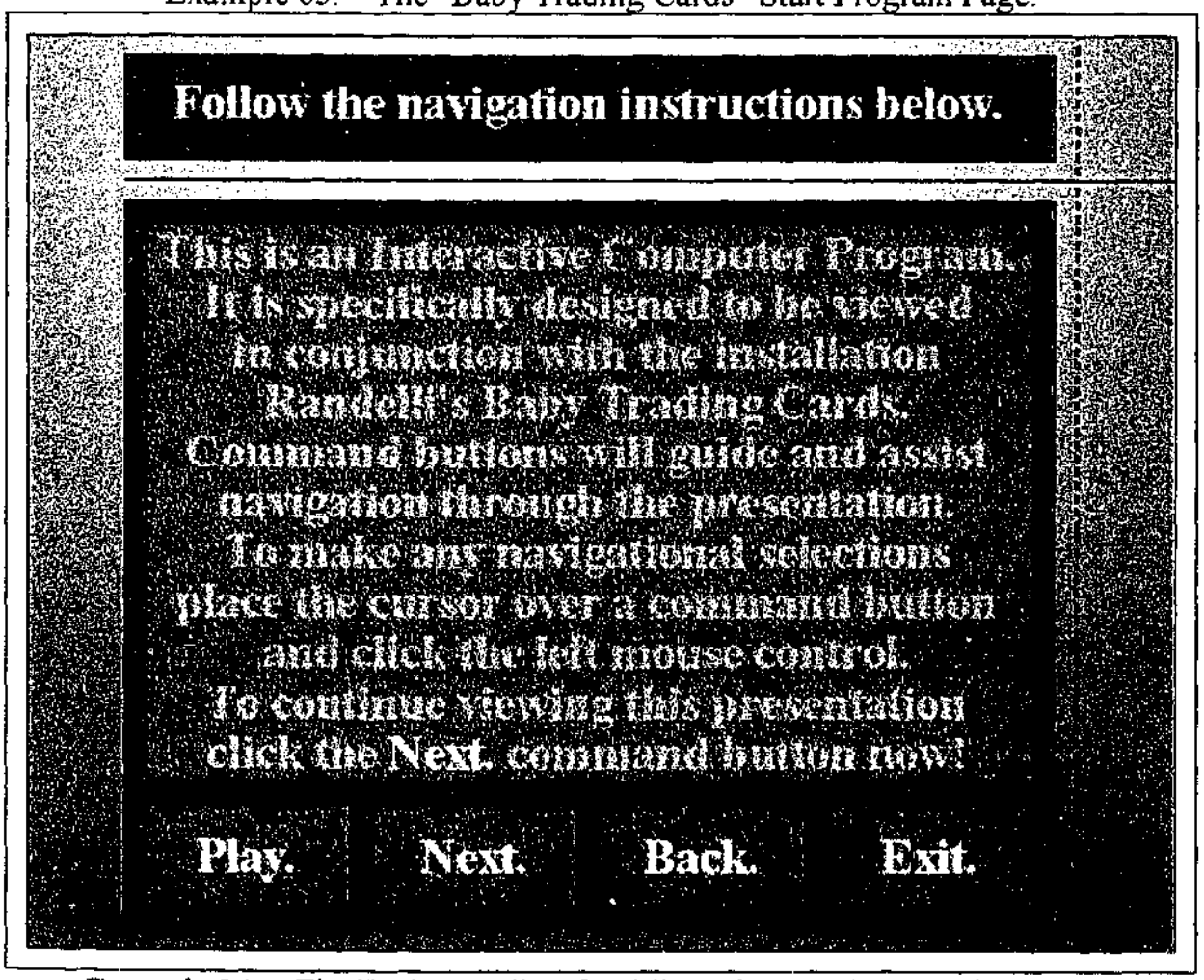
Example 80: The Photo of a Baby used throughout the "Baby Trading Cards" Project.



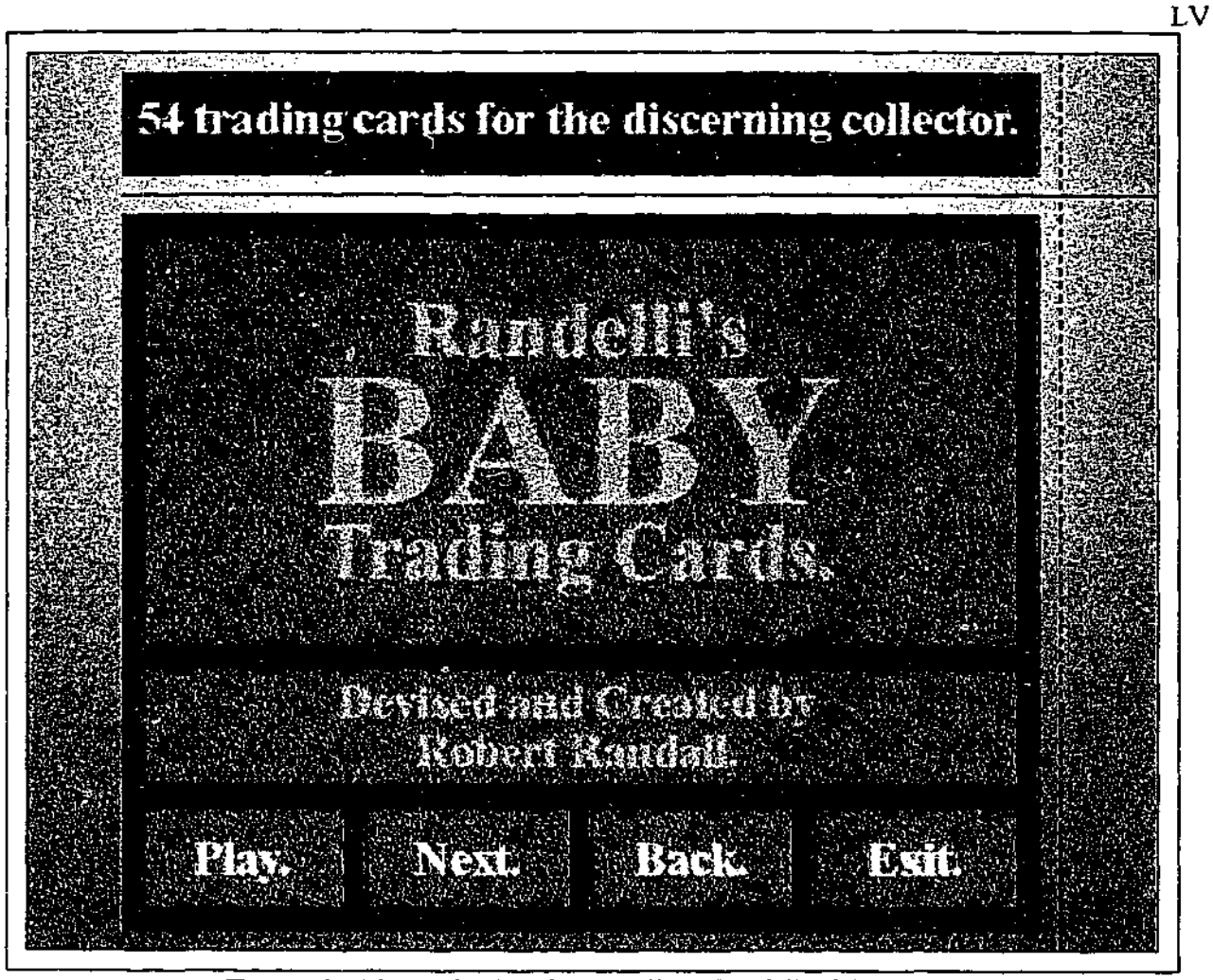
Example 81: Four of the "Masks" used to create the "Baby Trading Cards" Images.

Example 82: Four "Baby Trading Cards" Treated and Manipulated Images.

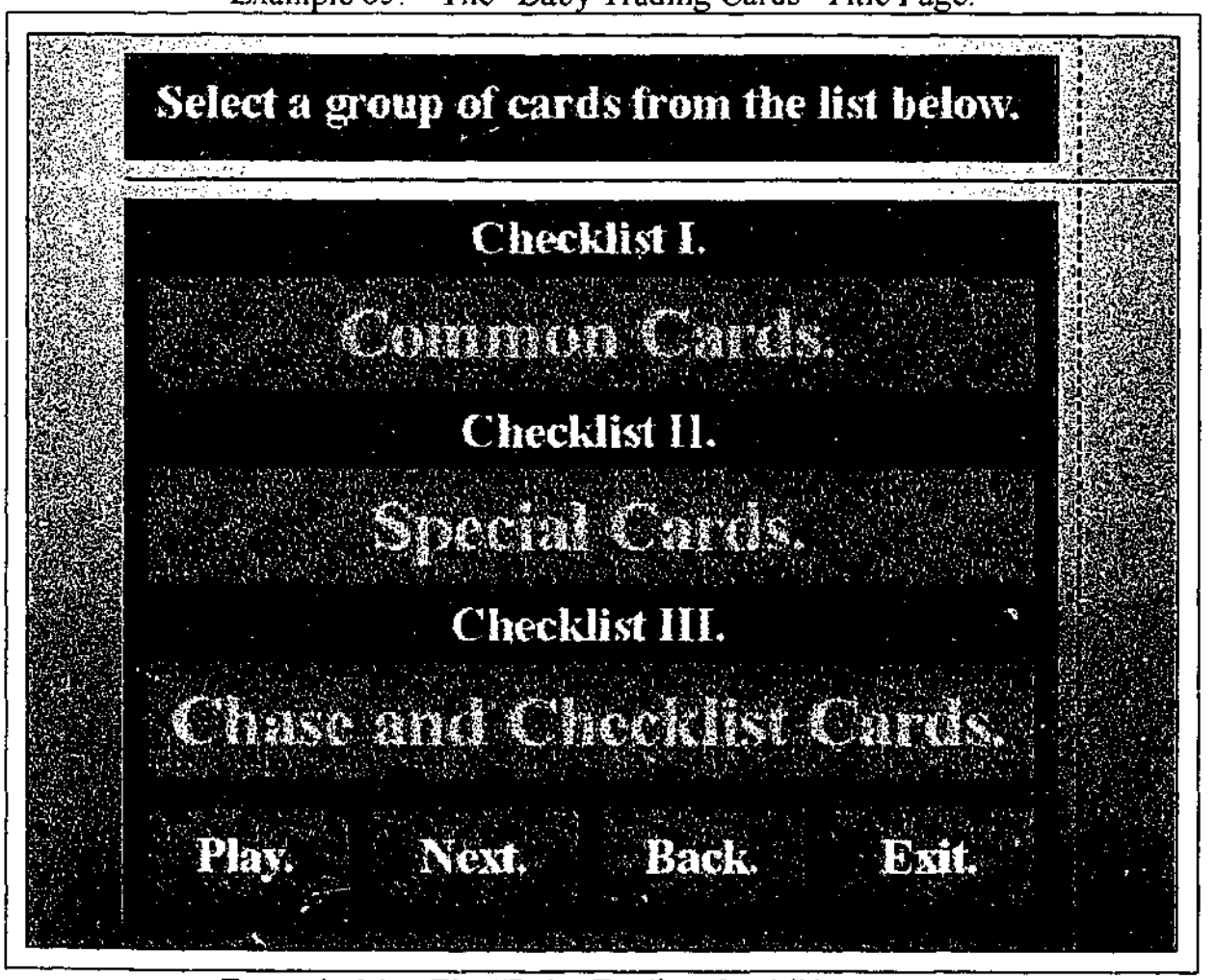
Example 83: The "Baby Trading Cards" Start Program Page.



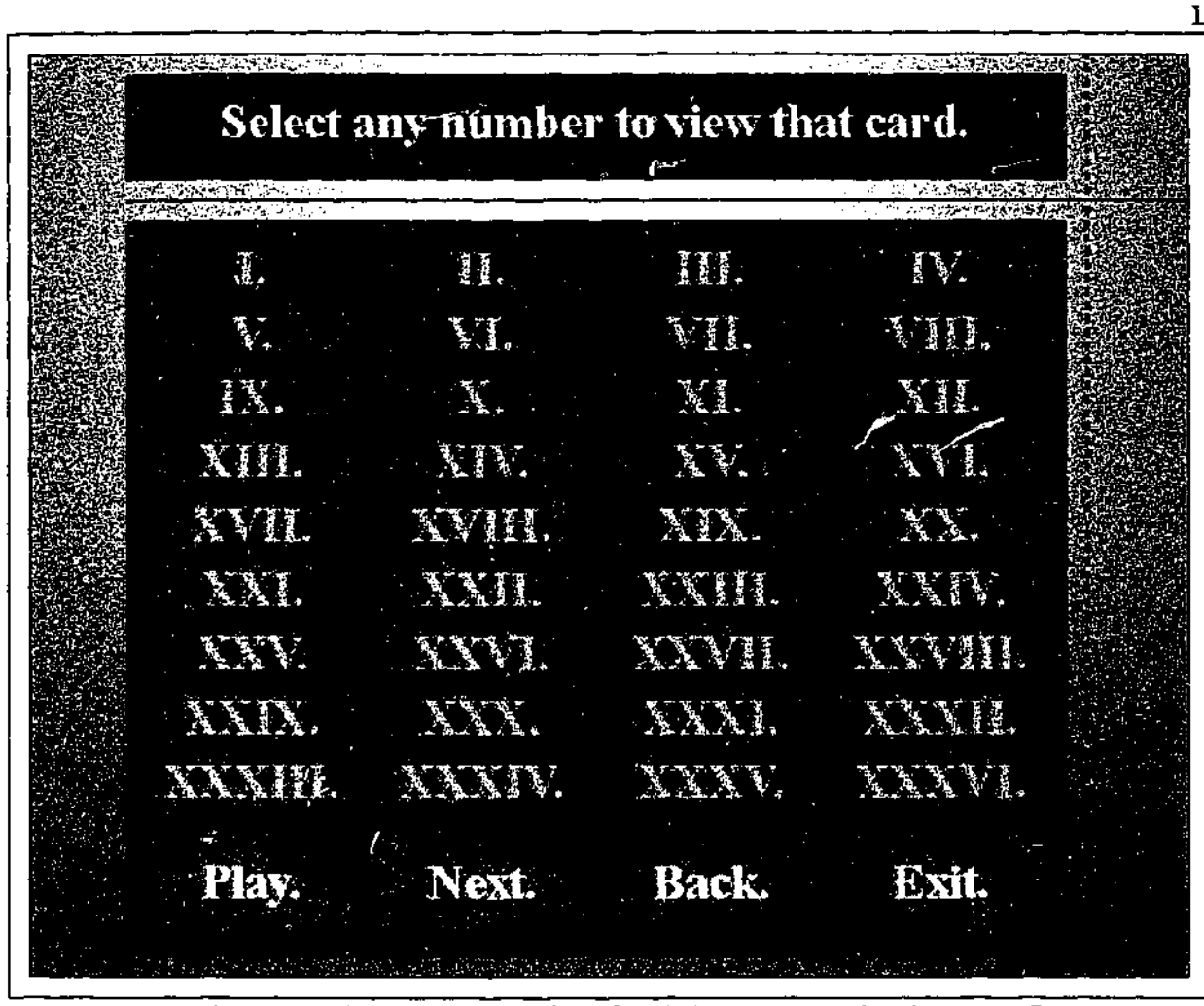
Example 84: The "Baby Trading Cards" Navigational Instructions Page.



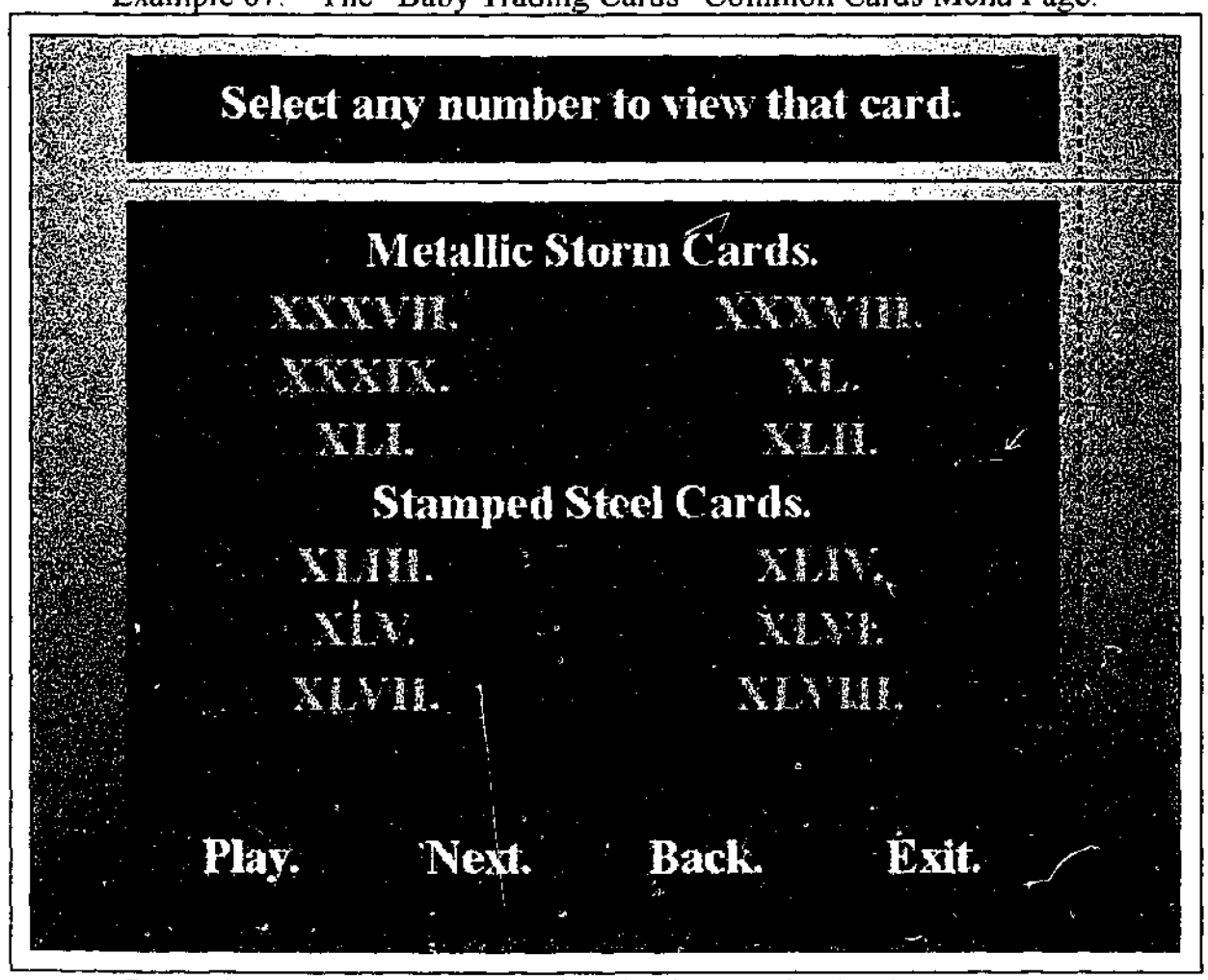
Example 85: The "Baby Trading Cards" Title Page.



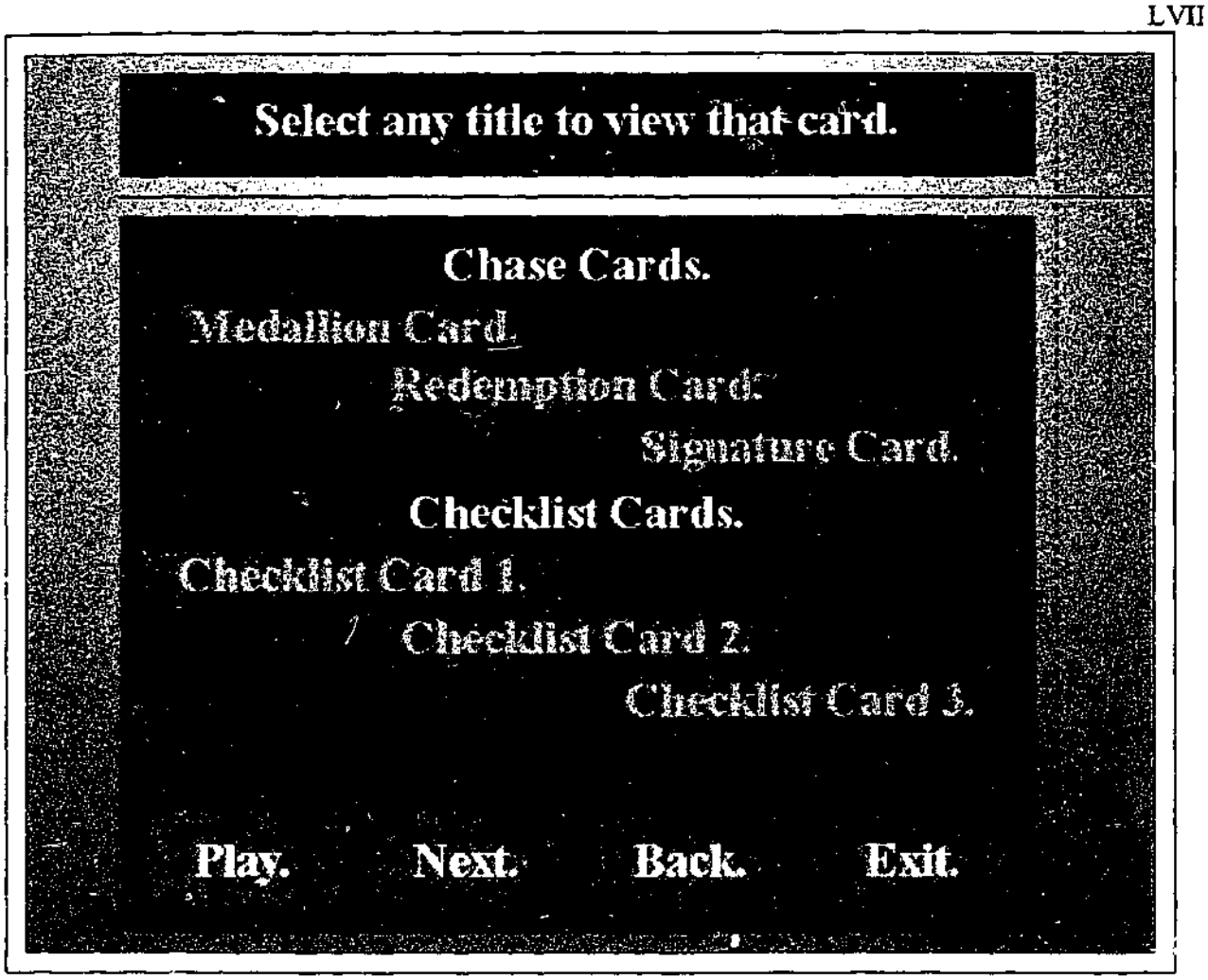
Example 86: The "Baby Trading Cards" Menu Page.



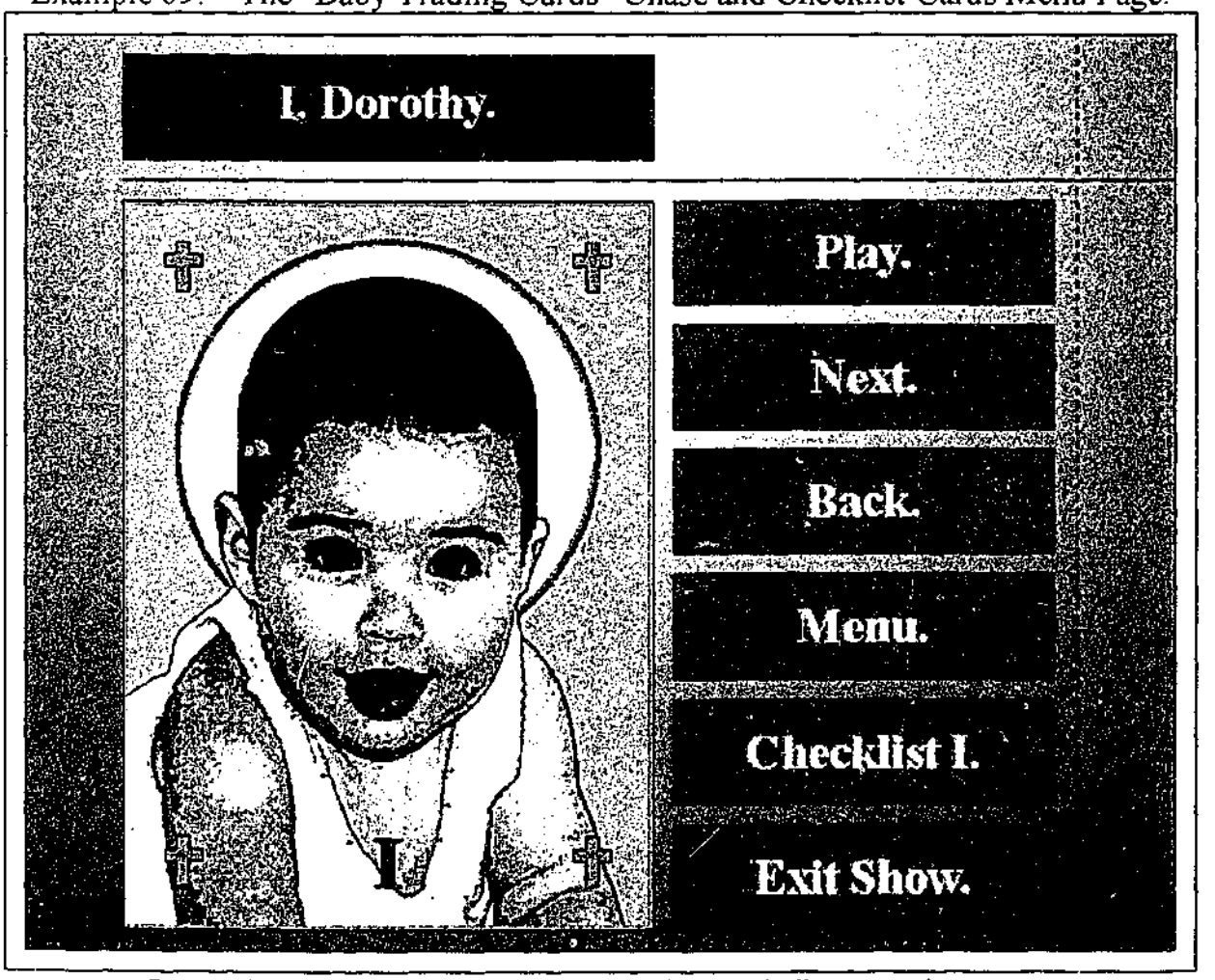
Example 87: The "Baby Trading Cards" Common Cards Menu Page.



Example 88: The "Baby Trading Cards" Special Cards Menu Page.



Example 89: The "Baby Trading Cards" Chase and Checklist Cards Menu Page.



Example 90: A "Baby Trading Cards" Basic Presentation Page.

"BABY TRADING CARDS"

PRODUCTION SCRIPT

(This extract from the Baby Trading Cards Production Script only shows the Opening and Closing Sequence and one example of the Visual Example "The Basic Page".)

NO.	SCRIPT	EFFECT
Slide 1	**OPENING PAGE.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page.
Slide 2	**INSTRUCTIONS.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page.
Slide 3	**TITLE. "BABY TRADING CARDS".**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Exit:** Exits the show.
Slide 4	**MENU:** **CHECKLIST I. Common Cards.** **CHECKLIST II. Metallic Storm Cards.** **Stamped Steel Cards.** **CHECKLIST III. Chase Cards.** **CHECKLIST IV. Checklist Cards.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Exit:** Exits the show.
Slide 5	**CHECKLIST I. Common Cards.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Exit:** Exits the show.
Slide 6	**CHECKLIST II. Metallic Storm Cards.** **Stamped Steel Cards.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Exit:** Exits the show.
Slide 7	**CHECKLIST III. Chase Cards.** **Medallion Card.** **Redemption Card.**	**Image:** Compel Generated.

	Signature Card. **CHECKLIST IV.** **Checklist Cards.**	**Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Exit:** Exits the show.
Slide 8	**RANDELLI'S BABY TRADING CARDS.** **Common Card.** **I. DOROTHY.** 	**Image :** babyi.bmp **Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Menu:** To the menu **Checklist:** To the checklist **Exit:** Exits the show.
	The remaining 53 cards are presented on the same basic page as above, with slight differences regarding the Checklist to which the pages move to, when the appropriate button is clicked.	
Slide 62	**CREDITS.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Next:** To next page. **Back:** To previous page. **Exit:** Exits the show.
Slide 63	**CLOSING PAGE.**	**Image:** Compel Generated. **Buttons:** **Play:** Plays audio file. **Exit:** Exits the show.

Example 91: Extracts from the "Baby Trading Cards" Production Script.

CHAPTER SEVEN

RANDELLI'S ACCESS WRITING VOLUME 3

The CD ROM disc ***Randelli's Access Writing Volume 3***, comprises the project *Selection Stories*. (Illustration Example 96: The "Selection Stories" Main Title Page). This was the fourth disc created as part of *Access Writing* and contains the stories *Sexy Space Romp*, *Wild West Saga* and *Secret Service Caper*, which can be viewed in any order by making random choices from a menu page provided in the multi-media interactive presentation. Work commenced on the project on the 6 February, 1996, and the project was finalised and cut as a CD ROM disc on the 4 November, 1997.

Due to file sizes and lengthy learning processes I needed to look more realistically at what could be achieved. Originally, I proposed to create six short stories as part of the third project but as the work grew in complexity I started to feel that this was unrealistic, needing two or more years to achieve. Consequently, I felt that three short stories were more appropriate to the time scale and the space available on a CD ROM disc. Going onto a second or third disc would complicate matters for exhibition purposes. The expense of creating more than one disc, for *Selection Stories*, was also well beyond my finances. With the University's approval, I reduced the project to a more practical scale.

SELECTION STORIES

INTRODUCTION

The first block of works created comprised *Visual Haiku*, *Little Gems* and *Sexist Patterning*. These projects were predominantly concerned with investigation of the creation of computer imagery and its placement in show programs that could be easily

accessed by a viewer. The projects began simply, by adapting readily available clip art before moving to the application of washes and tints to scanned images, and elaborate patterns and textures to found images. A progression in the complexity of the images is apparent. At the same time, the amount of text or language found in each escalated. Single line statements gave way to short three line poems and then lengthy eighteen line biographies. As I became more adept at presenting text, the amount in each project developed. While the subject matter of each project was challenging, and the presentation of the material creative, the works were a learning experience for future developments and for methods of creating and presenting computer data. This research provided a springboard from which to leap into more sophisticated styles of computer production.

The second works created were the *Funny Fruits* poems, and the epic saga *Nude Real Rude*. The complexity of the visual imagery and language was gradually intensified, and the focus of the work moved to an investigation of the functions of the computer, and works that could only be manufactured and presented in a computer environment. They were works that were intrinsic to computer production and could only exist in that medium. Methods of programming also became much more complicated and allowed for a great deal more audience participation. Free form programming was first explored in these works and indicated its potential. All of the projects undertaken represented technical refinements while providing promise of future directions.

With the production of *Randelli's Baby Trading Cards Installation* my ability to manipulate computer filters and functions was totally under control. The created images were exciting and stimulating. The challenge had been to explore free form computer programming techniques to assess their potential for application in multi-media

narratives. The fact that I was able to create a program that could be either logical or random in its comprehension, I regarded as the triumph of the project. At its conclusion I had no doubt that free form programming could be adapted to a narrative structure.

A consistent and systematic approach had been applied to the work so far undertaken. Methods of producing and presenting projects that are intrinsic to the computer medium itself had been devised. Now the areas of development needed to be brought together in a piece that would be a 'tour de force'. It would need to:

(1) Demonstrate the computer's ability to create striking visual images, by the creator's manipulation of found scanned images with computer effects.

(2) Follow through the development of a new computer art language.

(3) Demonstrate the full potential of free form programming applied to narrative structures.

(4) Demonstrate my ability to successfully visualise complex creative and conceptual ideas in computer language.

What was hard to envisage at the beginning of the research was the final form the project would take. Now, with goals set for the final project, I could turn my attention to creating a work that demonstrated the final objectives of the research - while including successful features of the work already undertaken. The project, *Selection Stories*, was a development of the earlier research but the techniques were expanded to allow a short story format. The visual interpretation of the project would reflect the intensive work already carried out in the earlier works, while the briefer use of language in the previous works would, in this project, evolve into lengthy blocks of text. The idea was to explore plot development, character analysis, and motivation - all the aspects of short story

writing transposed into a multi-media environment for presentation. *Selection Stories* was intended to refine the free form system of programming that had been developed earlier.

Selection Stories, the final work for *Access Writing*, takes its inspiration from the preceding work, and seeks to elaborate the computer functions already developed. The project would be intrinsic to the multi-media medium itself, and would have meaning and resonance directly related to that specific medium. As previously stated, a multi-media presentation can be defined by three characteristics:

(1) It is specifically designed for user interaction and viewing on a computer.

(2) It allows an audience, or viewer, to browse through online information in a pre-determined or random sequence.

(3) It integrates two or more media effects - such as graphics, text, sound, video or animation - to convey an idea or tell a story.

Consequently, the project *Selection Stories* would incorporate three inter-related and interactive short stories that would address these characteristics. The stories would be designed with a multi-media format in mind. By placing the stories in a free form multi-media presentation the viewer could browse through the data in a pre-determined logical sequence, that had been initiated by random choice. Interactive choices could, if desired, interrupt and subvert the narrative flow. Viewers would also be free to move through the program at whim. Finally, each story would reveal how a narrative could be emphasised by including one of the multi-media effects of graphics, text, and sound in the structure of each story. Each story would fully explore one of the multi-media medium's potential to experiment with sound, text, and visual computer effects. Consequently, Story One would

showcase sound effects, Story Two would be involved with the display of text structures, and Story Three would be primarily concerned with visual presentation.

While existing computer models did not influence the concept of the project there were visual and literary sources that influenced the style of the work, and these will be discussed later. Each story is set in one of the classic genres of short story writing. *Sexy Space Romp* is a science-fiction story, *Wild West Saga* a cowboy story, and *Secret Service Caper* an espionage story. The first is set in the future, the second in the past and the third in the present. The project plays with concepts of time. The images created for each story are made in styles that matched each story. *Sexy Space Romp* has a high tech look, *Wild West Saga* is roughly rendered, and *Secret Service Caper* suggests a coloured version of 'Film-Noir'. My interest in Pop Art also influenced the look of the project.

Marco Livingstone suggests that Pop Art had three stages, which developed in the following way:[59]

(1) **Classic Pop.** Having developed out of, and in reaction to, Abstract Expressionism, the presence of the artist was still visible in Classic Pop. Expressive brushwork and decorative elements that accentuated the original source of the subject matter, and stressed the surface values of the paintings, denoted this stage.

(2) **Mature Pop**. Artists associated with the movement, in particular Andy Warhol and Roy Lichtenstein, refined their techniques into a stylised mode of presentation that is recognised by bold references to mechanical methods of production, and the so-called 'absence' of the artist's hand.

[59] Livingstone, Marco., *Pop Art - A Continuing History*, Harry N. Abrams, Inc., New York, U.S.A., 1990. *Classic Pop*: chapters 4, 5, 6 and 7, pages 63 to 159. *Mature Pop*: chapters 8 and 9, pages 160 to 219. *Neo Pop*: chapter 10, pages 220 to 248.

(3) **Neo Pop**. Though never falling entirely out of favour, Pop Art had a resurgence in the eighties, when emerging artists took the visual impact of the Pop Art style and merged it with semiotic theories and post modern appropriation to create a Neo Pop style. This style is associated with garish colour and an emphasis on the deconstruction of contemporary media images and production practices.

I chose to recreate this history of Pop as a sub-text for the sequences made for the project. *Sexy Space Romp* mimics Classic Pop, *Wild West Saga* exhibits elements of Mature Pop, and the third and final story, *Secret Service Caper*, displays some of the visual vulgarities and codifications of Neo Pop.

THE BASIC PROCEDURES

The following procedures were undertaken. Three short stories were written, then each of these stories was broken down into thirty separate scenes. The text of each scene was electronically generated and pasted onto 'text pages'. Logistics, that will be more fully explained later, dictated the amount of lines per text page and the amount of characters per line. Within each text page a hot word was nominated that, when clicked, revealed an accompanying image. Therefore, ninety images had to be created to accompany the stories. The images' subtitles are part of their design, and include a second hot word which, when clicked, reveal more information pertinent to each text page. The second order hot words of *Sexy Space Romp*, for instance, activate thirty WAV files of electronic music with synthesised vocals and sound effects. The second hot words of *Wild West Saga* reveal thirty text images, while the second hot words for *Secret Service Caper* offer thirty extra images. After these second hot words reveal their hidden data, programming returns to the text page from which the revelations had been initiated. A series of title and

command bars were designed to sit above and below each text page. The command bars provided the navigational options through the presentation. Opening, closing and title pages, plus a menu page, were also designed and created. All this data was imported into a show program and programmed for display after a storyboard, denoting the basic programming concept, had been devised together with a comprehensive production script listing all the elements of the program.

CREATING THE THREE STORIES

When writing the stories for this project my primary concern was to work within the accepted codes of three styles of pulp fiction - or cheaply produced and mass circulated literature - that features readily recognisable plots and characters crudely and quickly written. I aimed to write a science fiction story, a cowboy story, and an espionage story, all popular genres that are well known to the reading public. I aimed to spotlight the essence of each genre, by identifying the qualities inherent in each genre and reproducing these elements in a condensed format. These abridged short stories would allow room for multi-media effects, which flesh out the plot lines, and for deliberate appropriation.

Edward Colless, in his essay *An End to the 80's*, provides a very good definition of appropriation.[60] He writes: "Within the pseudo-stylistic operations of appropriation is a principle of composition inherited in a revised state from Modernism, but abstracted. What the methods of appropriation abstract from Modernism are its poetics of the 'fragment': put simply, a procedure of constructing the work of art from existing materials of the world. Whether those fragments are 'objets trouvés' in sculptural

[60] Colless, Edward., *An End To The 80's*, an essay commissioned for the book *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's* edited by Rex Butler. IMA and Power Publications, Brisbane, Queensland, Australia, 1996. Pages 293 to 307.

assemblage, whether they are musical phrases or two dimensional detritus accumulated as acoustic or pictorial arrangements in collage, whether they are components of historical or cultural artefacts excised and montaged in poetry or prose, in every case, the poetics of the fragment carry a number of theoretical commitments." [61] Colless summarises the contemporary mode of appropriation, which is now an accepted art practice but still raises questions of plagiarism - particularly in the field of literature.

Eric Michaels presents a rebuttal to these charges: [62] "We may also require some more precise definitions, capable of discriminating between appropriation and theft, but also between 'reference', 'citation', and, even that arguably archaic and politicised term 'co-optation'. We might decide that appropriation refers to a re-arrangement, a recycling, and a recontextualisation of decontextualised forms that are so transformed by post modernising processes to become something completely different from their original source. We could then argue that this is very different from theft, which implies deceit, falsified authority and a misrepresentation, clearly other than what appropriation is defined to mean or how it operates in post modern constructions." [63] Michaels suggests that even if the appropriated material retains its original form its placement within a new set of references imparts a new meaning to the material, and this material can then be regarded as new. The question, he suggests, is not what was taken, but why it was taken. I had these debates in mind while creating the *Selection Stories*.

---

[61] Colless, Edward., *An End To The 80's*, extracted from *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's* edited by Rex Butler. Page 304.
[62] Michaels, Eric., *Post modernism, Appropriation and Western Desert Acrylics*, a paper first published in *Post modernism: A Consideration of the Appropriation of Aboriginal Imagery*, Forum Papers, edited by Sue Cramer, Institute of Modern Art, Brisbane, 1989. Reprinted in *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's*, edited by Rex Butler. Pages 217 to 224.
[63] Michaels, Eric., *Post modernism, Appropriation and Western Desert Acrylics*, extracted from *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's*, edited by Rex Butler. IMA and Power Publications, Brisbane, Queensland, Australia, 1996. Page 218.

At the time of beginning the project a leading book retailer was having a sale of pulp fiction paperbacks. Books were going for $3.00 each, or 4 for $10.00, so I bought a dozen - several of each genre.[64] (Illustration Example 93: Four of the Novels behind the "Selection Stories" Project). When choosing the books I made no attempt to peruse their content, rather I allowed the artwork of the covers of the books to sway my decision. If I liked the cover, I bought the book! To a certain extent, I felt this method of purchase would probably reflect the way a casual reader would select one of these novels to while away a couple of tedious hours on a lengthy plane or train journey. Choosing the books in this breezy manner would ensure that I had a fairly typical range of each genre, and that the books were not selected according to literary preconceptions. Once the purchases were made, I sat down and read each book from cover to cover, marking certain passages that I felt were basic devices for the style of each genre. I looked for key passages. After reading each of the four books, of each genre, it became fairly obvious there were formulas for writing in each genre. I identified these and scanned the marked passages into the computer using the *OmniPage* program.

OmniPage is a character recognition program. Text, whether typed on paper or printed in a book or magazine, when scanned into the computer through the program will

---

[64] Cane, Nancy., *Moonlight Rhapsody*, Dorchester Publishing Co. Inc., New York, U.S.A., 1994.
Edwards, Hank., *The Judge and the Lady Outlaw*, Harper Paperbacks, New York, U.S.A., 1994.
Halliday, Brett., *Murder is my Business*, The Berkley Publishing Group, New York, U.S.A., 1958.
Hawkins, Clint., *Saddle Tramp - Bandit's Blood*, Harper Paperbacks, New York, U.S.A., 1993.
Johnston, Joan., *Frontier Woman - Sisters of the Lone Star*, Pocket Books, New York, U.S.A., 1988.
Kakonis, Tom., *Criss-Cross*, Pan Books, New York, U.S.A., 1990.
Leonard, Elmore., *The Switch*, Mandarin Paperbacks, London, England, 1979.
McCullough, Colleen., *A Creed for the Third Millennium*, Harper Collins Publishers, Pymble, N.S.W., Australia, 1985.
McDowell, Michael., *The Elementals*, Harper Collins Publishers, London, England, 1983.
Scott, Justin., *Hardscape*, Harper Collins Publishers, London, England, 1994.
Sherlock, Christopher., *Eye of the Cobra*, Mandarin Paperbacks, London, England, 1992.
Wallace, Robert., *Payday*, Harper Collins Publishers, Pymble, N.S.W., Australia, 1989.

appear in the computer as formatted text. In other words, text can be cut, moved, pasted, or duplicated immediately, as if it had been manually typed into the computer. The *OmniPage* program will automatically place any printed text into a computer, and removes the task of transcribing and formatting it by hand.

Once the marked passages were in the computer they were placed in a text file grouped by their specific genres. Within each group, I then rearranged the passages into some sort of logical order and set about imposing a new storyline onto them, by writing linking sections and adapting the passages where necessary. Also, at this point, the stories were linked - with each story starting where the previous one ended. What resulted was three new separate, but interrelated, stories that had been created from the scanned resource material. They were then brutally edited down to a more manageable size, which also blurred the boundaries between what was original and what had been appropriated.

The next step in the editing process was to divide each story into thirty separate scenes. This structure was dictated by considering the memory space of the computer, the amount of space necessary to cut a CD ROM disc, and the amount of data that could be placed onto a CD ROM disc. I calculated that ninety scenes, with hidden images and multi-media effects, would be all my computer could handle. Dividing each story into thirty scenes forced me to consider just what was vital and necessary to capture the essence of each story. This further reduced the length of the stories. By this stage it was difficult to differentiate between what was original and what was appropriated material. The appropriated material had acted as a guide in the construction of each story, but the material was so altered by editing that it could now be regarded as new. One more editing step would almost obliterate any signs of the appropriated material's original sources.

When doing preliminary test for the project I had established that the size of each text page could only hold twelve lines of text in Times New Roman at 21 pixels Bold. Each line could hold no more than sixty five characters. Therefore, each text page could only hold approximately one hundred and forty four words. As each text page was to be a complete scene, each of the thirty scenes for each story had to be edited down to no more than one hundred and forty four words divided into sentences, or paragraphs where necessary, and avoiding widowed words and other unsightly arrangements. This final edit firmly established what was vital in capturing the elements of each scene, and the specific attributes of each genre. (The three stories written for *Selection Stories*, in their original form, before being modified to fit the logistics of the project are provided as Appendix 8).

Thus the appropriated material was thoroughly transformed to become something new. In the final form of the stories the appropriated material is virtually unrecognisable: it has been deconstructed and reconstructed. Certain phrases, or sentences, survived the editing processes and found themselves intact in the final stories. The fragments that survived the editing processes are possibly 'signifiers' of the genre codes. The fact that they still work within a new set of references validates their importance.

Once the three stories had been written as thirty text pages for each story, containing no more than twelve lines of sixty five characters per page, the next task was to nominate a hot word for each page. They would reveal the hidden images and multi-media effects. Nominating the hot words was a relatively simple chore, and the project then moved to its next stage of development. The text pages were realised as visual files, and the hidden images and multi-media effects then had to be created, along with other data that was needed for the programming and display of the program.

CREATING THE DIVERSE ELEMENTS OF THE PROJECT

The diverse elements, created for the *Selection Stories* project, fall into four categories. Each of those elements is connected to each other, through design layout or interactive actions, and will be described in the order they were created. Their connections will be amplified when the programming and display of the presentation is described. For a start, it was the size and layout of the text pages that dictated the visual format of the program.

(1) **Creating the Text Pages.** The first question to be addressed was how large they could be. The larger the page, the more text placed on the page! The size and amount of the font and text that could be placed on a 615 X 335 pixels sized page decided the twelve line format. The 640 X 480 pixels size of a monitor screen would dictate the size of the text pages. But, because I wanted to have a title and command bar above and below each text page, a file of 615 X 335 pixels was the largest image size that would fit the available space. The next problem was the colour of the text page. All the text of the stories were to be created in the same style, on the same text page, and all the pages were to be displayed on the same show program generated background. Displaying the text pages, and text, in a consistent style would help link the stories and give a unified look to the presentation. I had decided that the background and text pages were to be neutral in colour, because I didn't want the colour to effect the interpretation of the data displayed. I selected grey as the theme, for this seemed the safest but still most pleasing colour. Choosing a grey motif, however, created a problem with the colour of the text placed on the text pages. Because I did not wish to use coloured type, that could alter the meaning of the text, the remaining choice was between white and black. White text did not look good on the screen. Black read well on the screen, but was lost on a grey text page.

Stroking the text with a white outline solved the problem. The text literally jumped from the page and had a computer look that could be exploited. When these artistic problems had been solved it was now a matter of creating all the text pages required for the project.

One feature of the *Selection Stories* project was the individual visual motifs. All of the images created for the story *Sexy Space Romp* have a black and grey checkerboard pattern in their design, the images for *Wild West Saga* have areas treated with the graphic effect known as 'burlap', and the images for *Secret Service Caper* have a 'grain' filter effect running through them. This meant that three text page templates, incorporating the visual motifs of each story, were required. These templates were adapted from one basic template, created from a 615 X 335 pixels sized rectangle placed on the bottom layer of the *Adobe Photoshop* work area. Then, through procedures on consecutive layers of the work area, the final image of the basic text page template evolved.

The basic text page template consists of a 615 X 335 pixels sized grey rectangle treated with the graphic effect 'notepaper'. This gave the rectangle a papery texture. Running around the outside of the rectangle was a narrow border treated with the graphic effect 'mosaic'. The border looked like leather binding, and referred to the literary inspirations of the project. This basic template was used for the opening and closing sequences where text pages were required. For *Sexy Space Romp* the border on the basic template was filled with a black and grey checkerboard pattern, the border for *Wild West Saga* was filled with the burlap graphic effect, and *Secret Service Caper* had the grain filter effect. These four templates were saved as separate files, then summoned to have text placed on them, then saved again as new files. Each line of text had to be separately placed and centred on each text page. This was because the 'text tool' of the *Adobe*

Photoshop program engineers only a specific amount of text with each pass. Once the text for each page was placed it was outlined with a white stroke, and the hot word for each page was turned white and given a black stroke. A pink line was drawn above the text to balance the design, and this line tied in the text page with the colours of the title and command bars that sat above and below the text page - when placed on the show program generated background. For the credits, two text pages were made from the basic template, and thirty text pages were made for each story from the text page templates of each story - a grand total of ninety two text pages. (Illustration Examples 107, 109 & 112: A Text Page from the "Sexy Space Romp", "Wild West Saga" and "Secret Service Caper" Stories).

(2) **Creating the Images.** When a hot word on a text page was clicked, this action would initiate programming that revealed an image hidden on the screen, exactly the same size as the text page, and placed directly over it. These images have the same borders as the text pages, and the impression is that the text pages transform into images. The revealed images are a visual rendering, or elaboration, of the clicked text. As the *Selection Stories* program consists of ninety text pages, there are ninety hot words that reveal ninety of these hidden images throughout the presentation. Manipulating and treating scenes derived from comic books created these hidden images. (Illustration Examples 108, 110 & 113: The "Sexy Space Romp", "Wild West Saga" and "Secret Service Caper" Images revealed by the Hotwords).

The use of images appropriated from comic books is a theme found throughout all the stages of the development of Pop Art, and appears again as a theme for the *Selection Stories* project. There was, however, another reason for the choice of comic books as

resource sources. Pulp fiction and comic books have much in common. Both present cliches and quick effects. Plots accelerate at alarming rates along fairly predictable lines, while the language is direct. These established effects are most noted in comic books where the narrative is primarily pictorial. The images will be composed in a style that achieves the maximum effect. Brutal cropping, foreshortening and acute perspective are all popular visual devices. Similar techniques are obvious in cinema. In fact, the layout and presentation of images in comic books is very similar to movie storyboards. This method of storytelling can be traced back to the frescos of the Arena Chapel, where the Life of Christ is layed out in visual blocks, for an illiterate audience to 'read'. Whatever the background of comic books might be, there is no denying the fact they provide a source of action packed images composed and rendered in uniform styles. For the purposes of the *Selection Stories* project, comic books provided a set of inter-related images that could be easily extracted and re-ordered to illustrate the text of the stories. Because these stories were based on pulp fiction, a writing style closely linked to comic books, the images would not look out of place within their new set of references, and in fact, sat rather well in their new surroundings.

The processes of creating the images for *Selection Stories* began with the purchase of a set of comic books - aligned with each of the story genres.[65] (Illustration Example 94: Four of the Comic Books used in the "Selection Stories" Project). For *Sexy Space Romp* six issues of the comic *Atari Force* were purchased, for *Wild West Saga* six

[65] *Atari Force.*, Issues 1, 5, 6, 10, 11, 12, DC Comics Inc., New York, U.S.A., January to December 1984. *Sanctuary.*, Issues 1, 2, 3, 4, 5, 8, Viz Premiere Comics, San Francisco, U.S.A., Monthly through 1996. *Super Western Album.*, Issues 3, 4, 5, 8, 9, 10, Murray Publishers Pty Ltd., Sydney, N.S.W., Australia. (No dates supplied).

issues of the comic *Super Western Album*, and for *Secret Service Caper* six issues of the comic *Sanctuary* were acquired. Buying multiple issues of each comic ensured a wide range of scenes from which to choose images to accompany specific text pages. Visual decisions alone dictated the choice from a wide range of comics - eventually choosing those that offered a comprehensive selection of scenes, actions and situations appropriate to the stories. I did not read the comics, because I did not want the plots of the comics to influence, either subliminally or intentionally, the plots of the stories already created. To avoid damage the comics were photostated, then the images were cut from the photostats and the rest of the material thrown away. This left a selection of images, removed from their context, from which to choose by a complicated system of sifting and elimination.

The task was now to match the images with the text pages. Each story was matched separately, but the procedure was the same for all. Prints of the thirty text pages were spread out, and then the images appropriate for each story were laboriously sorted. Images that could not possibly be used were immediately eliminated. Images that had reference to a text page were placed on that text page. Gradually, the piles of images on each text page started to mount. Once all the images had been eliminated, or assigned a text page, each pile of images was more carefully sorted. Images that weren't really adequate were dispensed with. This left perhaps two or three really good images per text page. Experience has taught me, that with scanning, it is best to leave your options open. It is wise to have a second choice available, for sometimes a particular image just doesn't work once it has been scanned. Through my elimination process each text page offered a choice of images, so I left the sorting at that point, knowing that the scanning process would determine the final choice. There remained, however, a few text pages that had no

assigned images. In those cases, I allocated a series of images from which I could extract elements that could be collaged together to create a suitable image. These text pages and assigned images then operated as references, or storyboards, for the final images. By referring to the identification marks placed on each photostated image, the original comic book image was then located and scanned into the computer.

The images were placed in the work area of the *Adobe Photoshop* program and cleaned up before being manipulated and graphically treated. Each of the images for each story was manipulated and treated in a similar manner, to suggest one of the stages of the development of Pop Art. This analysis of the image-making process of *Selection Stories* will now concentrate on how those Pop Art styles were interpreted in the thirty images for each story. I will omit much of the layering procedures of the *Adobe Photoshop* program from this analysis, and focus on the visual style of each set of thirty images - and how this style reflects a particular Pop Art attitude.

(A) ***Sexy Space Romp.*** The images are created in a Classic Pop Art style, defined by the presence of the artist through expressive brushwork and decorative elements that accentuate the original source of the subject matter and privilege the surface values of the paintings. These attributes of the Classic Pop Art style were imparted to the images for *Sexy Space Romp* in the following way:

The aim with these images was to accentuate the original source of the subject matter. Therefore, it is the original comic book images that dictated the outcome. After they were selected from the *Atari Force* comics, they were scanned into the computer and placed on layers of the *Adobe Photoshop* work area. (Illustration Example 101: A Comic Book Image for the "Sexy Space Romp" Story). The images were scanned directly from

the original comic books as full colour images. Any bleeding of colour, or surface texture disruptions, were retained. No attempt was made to colour correct any of the images, or to brush-out any unsightly blemishes. In fact, an opposite technique was applied. Once an image had been positioned correctly, or elements had been collaged together to create an image, any background not necessary to the design was removed. The remaining parts of the images were now clips sitting on layers above previously prepared black and grey checkerboard patterned bottom layers. These clips were turned into selections, and filters were applied to the clips to stress any bleeding, blemishes or textural distortions. In other words, the surface values of the original comic books were enhanced and accentuated. A filter called 'accentuated strokes' was also applied to the clip layers. This filter gave a rough brushwork effect to all the images, and hinted at the presence of an artist. Duplicate checkerboard layers were created and then changed into colours more harmonious with the rest of the images. These decorative patterns created an optical effect. The clashing colours of the patterns produced the illusion of strobing flashing across the screen. As the images were consecutively created, texture was gradually added to these patterns. The accentuated strokes filter was applied to the patterns in different levels of intensity. The patterns were also superimposed over single, or blended, coloured backgrounds as gradient washes in various levels of transparency. In other words, these areas of decorative elements were constantly drawing attention to the surface of the images, and emphasising the tensions between the patterns and the painterly handling of the other sections of the images. When the clip and duplicated patterned layers were set, they were merged. The magic wand then selected all areas of black in the images, and these selections were filled with copies of the black and grey checkerboard patterns, at various

levels of intensity, or gradient wash transparency. This procedure was done to unite the foregrounds of the images with their backgrounds, through a subtle use of pattern. All sections of pattern, on all of the images, were made from the same previously prepared pattern layers. This ensured that when the images transformed over themselves, during the display of the program, there were no shifts in the patterns during this transformation.

On new layers, black and grey checkerboard patterned borders were created to match the borders of the text pages from where images were revealed, when hot words were clicked, on any of the story's text pages. Narrow, coloured, checkerboard bands were placed at the bottom of each image to contain black text subtitles. The text was stroked with a white outline, and hot words for each subtitle were turned white and given black strokes. All of the layers were merged and the images saved. For the *Sexy Space Romp* story, thirty images were created in this way. (Illustration Example 102: A Treated Image for the "Sexy Space Romp" Story). All of the images are 615 X 335 pixels in size, but some of the images are divided into separate sections of the one image. The effect is like a diptych or triptych. Bordering each section of an image with thin white lines, or the black and grey checkerboard pattern, created an effect that isolates the individual sections of any image handled in this manner. The style is drawn from the way comic books dramatise moments of conflicting action, or tension, within the one scene. Comic books also use the technique to present characters in vocal exchange within the same scene.

(B) ***Wild West Saga.*** The images for the story were created in a Mature Pop Art style. This style is defined by a stylised mode of presentation, noted for its references to mechanical methods of production and the so-called absence of the artist's presence. These traits are imparted to the images of *Wild West Saga* in the following way:

After the images for the story were selected from the *Super Western Album* comics they were scanned into the computer as greyscale pictures. That is, colours were removed and the images were rendered in black, white, and grey tones. (Illustration Example 103: A Comic Book Image for the "Wild West Saga" Story). The scanned images were then placed in the *Adobe Photoshop* work area on layers sitting above a previously prepared bottom layer of the burlap graphic effect. These bottom layers were all created from a 615 X 335 pixels sized neutral coloured rectangle with a heavy-duty canvas effect. This texture was created entirely by mechanical methods of production, requiring that the artist simply manipulated the computer. Once the scanned images had been positioned on a layer, or various elements had been collaged together to create an image, the entire layer was chosen as a selection and the 'threshold' filter applied. This filter instantly turned the images into black and white drawings. By adjusting the controls of the threshold filter, the black lines of the drawings could be manipulated until the lines were quite thick and obvious - again achieved through mechanical methods of production. The sliding scale of the threshold filter indicates the thickness of the black lines, and then the computer renders the drawings. Thus, the images for *Wild West Saga* emphasise mechanical, or computer, methods of production, which eliminate the presence of an artist. This is further stressed when the images are coloured, or painted.

The fill command of the *Adobe* program will automatically fill any area of an image with solid colour. By choosing the fill command, and placing the cursor over an area, colour will immediately fill the area over which the cursor sits. The trick is to ensure that the area to be filled is 'closed'. For example, to fill a circle with colour you must ensure there are no breaks in the line that delineates the circle. As the colour fills the

circle it will stop when it encounters a barrier, but if it finds a gap in the barrier the colour will escape and continue to fill the rest of the image, until it encounters a closed barrier and stops. Consequently, colour can spill out of control, unless the area the colour is filling is entirely closed.

After the images for Wild West Saga had been converted to black and white drawings I had to look very carefully at each section, to ensure that all the individual parts of the images were closed. For example, no matter how many lines made up the image of the cowboy's hat, the hat had to have one final line to delineate the outline of the hat and act as the barrier for the fill colour. The same applied to all elements of the images. Inspecting the images was a time consuming process, as much of it had to be done in close up, and all the images created for the story had to be examined precisely. When all of the lines were closed, each section of an image was filled with an appropriate colour. Specific colours were allocated to specific key elements of the images, which were always filled with the same colour. The palette for these colours was kept primary, with no pastels or subtle hues, and the colours were kept totally flat. No texture filters, except the burlap filter, or gradient blendings of colours, were applied to any of the key elements of the images. The only textures that appear in the key elements have been created by the black and white drawings, and these textures have been filled with colours. Highly stylised images were the result. They showed no presence of an artist's hand. There is no brushwork, nor tell tale artist's marks. Emotional cues come from the content of the subject matter, rather than the rendering of the images. When these images are viewed one after the other, their repetition creates the illusion of mass-production by a sophisticated machine or robot.

The stylised look of the images takes its cue from the works of Roy Lichtenstein, who has an immediately recognisable style, known for his use of the Ben Day dot. The Ben Day dot belongs to printing processes, where tonal variations are conveyed in patterns of dots in particular size and colour density. By blowing up the size of the dot, and including it as part of the image, Lichtenstein was commenting on the mechanical methods of production by which the form of his subject matter, drawn from advertising or mass produced magazines, was originally printed. It is less well known that Lichtenstein's Ben Day dot style grew out of earlier work, such as *Girl with ball*[66] and *Step-on can with leg*.[67] In these paintings, Lichtenstein suggested the effect of newspaper printing by treating clearly demarcated areas of the paintings as a thin film of rubbed colour, which exaggerated the coarse grain of the canvas. To complete my homage to Lichtenstein, I decided to make sections of the images emphasise the processes by which the images had been created. Where Lichtenstein had used areas of rubbed canvas to comment on newspaper printing, I substituted a burlap graphic effect that implied mechanical, or computer, production. Burlap was chosen for its robust qualities, which sat well with a rugged western theme, rather than the more aesthetic qualities that a canvas filter suggested. In the *Adobe Photoshop* work area, sections of the *Wild West Saga* image layers were selected with the magic wand tool, and copies made from the bottom burlap layers were then transferred back to the image layers. Before the copies were permanently placed, and the selections turned off, each selection was tinted with a

---

[66] Waldman, Diane., *Roy Lichtenstein*, Thames and Hudson, London, England, 1971. The pages of the book are not numbered. Illustration 7, *Girl with ball*, 1961. Oil on canvas, 60" X 36". Collection: Phillip Johnson, New Canaan, Connecticut, U.S.A.

[67] Waldman, Diane., *Roy Lichtenstein*, Thames and Hudson, London, England, 1971. The pages of the book are not numbered. Illustration 15, *Step-on can with leg*, 1961. Oil on canvas, 2 panels 32" X 26" each. Collection: Robert Fraser, London, England.

colour to match the colour schemes of each image, or to suggest the functions of the selected areas. If the burlap area was sky, it was tinted blue, if it was desert, it was tinted yellow, if it was part of an abstract background it would be tinted a colour to blend with that particular image. All the sections of burlap came from the same burlap layer. This ensured that when the images transformed over themselves, during the display of the program, there would be no shifts in the pattern.

New top layers were then created in the work area. Burlap borders were made to match the borders of the text pages. Narrow burlap bands were placed at the bottom of each image to contain black text subtitles for each image. This black text was stroked with a white outline, and hot words for each subtitle were turned white and given black strokes. All of the layers were merged and the images saved. For the story *Wild West Saga*, thirty images were created in this way. (Illustration Example 104: A Treated Image for the "Wild West Saga" Story). All of the images are 615 X 335 pixels in size, but some are divided into separate sections and display the same diptych or triptych effect as some of the *Sexy Space Romp* images, the only difference being the burlap graphic effect was used to border separate sections of an image, when required.

(C) ***Secret Service Caper.*** The images for the story *Secret Service Caper* were created in the Neo Pop Art style associated with semiotic theory, and using appropriation. The style is also recognised by an especially garish use of colour, and an emphasis on the deconstruction of contemporary media images and media production practices. These traits were imparted to the images of *Secret Service Caper*.

It should be stressed that the *Selection Stories* project is not about comic books. Comic books were chosen as a visual source for the project because of their iconic stature

in the annals of Pop Art. *Selection Stories* is, instead, concerned with constructing multi-media narratives that tell their stories through the combination of various media effects. In all of the stories images appropriated from comic books have, through their decontextualisation and replacement, become new images connected to a different set of references. Through processes of appropriation, the images for the stories *Sexy Space Romp* and *Wild West Saga* were transformed from scenes in a comic book into elements of a multi-media narrative. When selecting images for the story *Secret Service Caper* specific images were chosen which reflected aspects of one particular media production practice. They would not only be part of a multi-media narrative, but would also comment on the cinema style of film-noir. The iconic and semiotic messages of each appropriated image had to convey conventions of film-noir.

Semiotics is the science of signs. It is the study of how signs function and convey their messages. Any word, image, or sound, is a sign and conveys a message. A string of words, images or sounds is a code, and conveys a compounded message. The meaning of a sign or code is conditioned by its references. For example, the images of a boy, a stick and a dog convey accepted individual meanings, but if these images are placed, or strung together, as a code, the meaning of 'fetch' can be implied. It is the fusion of the accepted images within accepted codes that convey the concept of fetch. A sign, or code, becomes accepted through common use. It is accepted, for instance, that the letters D-O-G refers to a four-legged animal that barks and waves its tail. However, if it were decided by consensus that all references to the animal were to be replaced by the letters C-A-T then, through common use or application, the word 'cat' would replace 'dog'. It is through reference and application that the meaning of any sign can be conditioned or altered. This

is a very simplified explanation of semiotics, but from it we can assume that the film-noir cinematic style contains codes and images that are accepted as part of that genre, and signify particular messages. When selecting images for *Secret Service Caper*, from the *Sanctuary* comic books, images had to be chosen that would signify accepted film-noir messages when appropriated and repositioned. The images also needed to be strung together to signify an accepted film-noir code, when appropriated from their comic book milieu and repositioned.

Film-noir is one of the classic styles of modern cinema. It first emerged in the late forties and early fifties, and is usually associated with crime or espionage movies that have a decidedly psychological twist. Film-noir, or 'black' film, takes its name from the murky look of the films created in this style. Much of the action of the movies occurs at night. Consequently, there is a lot of emphasis placed on shadow and the play of light across the faces of the characters. This highlights the psychological issues and situations in which the characters find themselves. Added to these are extremely odd framing devices that emphasise the psychological turmoil of the plots. Often the camera is tilted at an acute angle, or the perspective can be extremely dramatic. Generally, film-noir had very little money spent on its production. Classic film-noir films usually fell into the B Grade category of a studio's production priorities, and therefore sets and costumes tended to be 'stock', and the actors 'second rung'. What set the films apart, however, was the skill of the directors and writers who turned these liabilities into assets. Film-noir was always shot on cheap black and white film stock, which, through the passage of time, has developed graininess and scratchiness. Though this effect was never intended, it is now regarded as a vital part of the style.

Within any film-noir can be found the elements that typify the genre. There is usually a world-weary private eye and a femme fatale in dire distress. Hovering in the background will be a politician, or millionaire, with something to hide. The convoluted plots, involving missing funds or confidential files, usually mask a sinister agenda, for these films were often a product of, and reaction to, the Cold War and the Un-American Activities Committee. Often there is deep psychological tension - a hinted sexual perversion - which links the characters. Usually someone is kidnapped, or goes missing, and there is a shoot-out followed by a car chase. Unlike other films, they often don't end 'happily ever after'!

When selecting images for the story *Secret Service Caper*, I specifically chose images that could be reconstituted to create sequences typical of the film-noir genre. Though these images came from different sections of the *Sanctuary* comics, they were chosen for a very particular re-positioning. Because there would be only thirty text pages, or scenes, the images had to be those that would best convey the essence of the genre. Consequently, when devising the story *Secret Service Caper*, not only was the script structure of film-noir taken into consideration, but also the images that would best visualise the film-noir style. Choosing images that carried intrinsic film-noir messages immediately helped to establish the various codes of the genre. Within *Secret Service Caper* are images of guns, luxurious mansions, fast cars, and cigar smoking men, naked women, clenched fists and bloodied bodies. All of these are intrinsic to the genre, and carry readily understood messages. I also selected images that could be ordered to create a reference to film-noir editing techniques. In one scene the hero is seen lighting a cigarette as he waits in a subway - a fairly typical action and situation. I have broken the

scene down into three sections that are displayed simultaneously. These sections summarise the action in a rapidly edited presentation. In another scene, the same shot of the heroine in distress is used three times, in different stages of close-up, to express her mounting fear. A car tyre, skidding around a bend, is also presented in three stages of close-up to suggest speed. All of these scenes comprise static presentation of an established film editing technique. They are displayed in a deconstructed form to convey the established codes of the genre. There are many of these decoded scenes throughout the story. This deconstruction of an established media-editing practice places the story within the parameters of the Neo Pop style.

Film-noir, like other cinematic styles, was to fall out of favour and become a footnote to the history of cinema, where it remained for forty years until it was spectacularly revived in the early nineties. In its present reincarnation, film-noir is referred to, for lack of a better definition, as colour film-noir, and is often screened in glorious technicolour, breathtaking cinemascope and stereophonic sound! A movie made as colour film-noir exhibits all of the codes of the classic film-noir genre, but now it is big budget and much more graphic - due to the relaxation of censorship. One of the intriguing qualities of colour film-noir is the way in which the murky look of the black and white film-noir movies has been adapted to a colour format. A colour film-noir might be deliberately shot with a gauze filter over the camera lens, to diffuse the image and implant a grainy texture. A yellow or blue lens filter can be used to create a retrospective golden atmosphere or a clinical, alienating ambience. Colour film-noir often takes the use of coloured lenses to the extreme. Different scenes can be intentionally shot in different hues to imply different characters, times and places. Within these scenes, sets and

costumes can be coloured to match the colour code of particular scenes. When creating the images for *Secret Service Caper* I specifically incorporated some of these colour film-noir techniques into the look of the images, because these techniques are part of the post modern film-noir school, and should be considered as part of the entire genre. Also, referring to the colour film-noir style of colour coding characters and locales in specific colours allowed the use of especially garish colour, which is idiosyncratically Neo Pop.

After the images for the story were selected they were scanned into the computer as greyscale pictures. That is, the colour was removed and the images rendered in black, white, and grey tones. (Illustration Example 105: A Comic Book Image for the "Secret Service Caper" Story). They were then placed in the *Adobe Photoshop* work area on layers sitting above two previously prepared layers of a 'grain' filter effect. These layers were created from 615 X 335 pixels sized grey rectangles that had been treated with black filter effects. One layer had the grained effect running vertically down the rectangles, while the other had it running horizontally. Once the scanned images had been placed on a layer, or various elements had been collaged together to create an image, the entire layer was chosen as a selection. These selections were then treated with an especially garish gradient colour wash of colours chosen as codes for each character or locale, depicted in each particular image. Consequently, the same especially garish gradient colours always wash the same characters or locales. This colour code system implants a visual style that is derived from colour film-noir filming methods.

The focus of the work area was then moved to the vertical grained layers and all of the black areas of these layers were selected. These selections were then moved to the coloured layers, and all of the areas of the images contained in the selections were

darkened by several shades. Duplicates were made of these coloured layers, and the duplicates were turned into black and white images. Selections were made of all the black areas of the duplicated images, and these selections were moved to duplicates of the horizontally grained layers. On these layers the selections were reversed, and all of the grained areas, within the reversed selections, were deleted. This left only duplicated horizontal grain layers in the shapes of the original black area selections. All of the black areas left on these duplicated horizontal layers were then selected, and the selections were moved to the coloured layers. All of the coloured areas, of images contained in these selections, were then darkened by several more shades. What resulted from these procedures were especially garish coloured images that had a vertical grain running down them, and in the darker areas of the images a horizontal grain also ran across them. Therefore, the darker areas of the images had a denser and grainier texture than the rest of the images. This texture suggests the gritty quality of classic film-noir. All the grained areas, on all of the images, came from the same two previously prepared layers, which ensured that when the images transformed over themselves, during the presentation of the program, there was no shifting of the grain effects during the transformation.

Once the *Secret Service Caper* images had been completed to this stage, new layers were created in the *Adobe Photoshop* work area. On these layers borders of grain were created to match the borders of the text pages, from where images are revealed when hot words are clicked. Narrow, especially garish, coloured bands of grain were placed at the bottom of each image to contain black text subtitles. This text was stroked with a white outline, and hot words for each subtitle were turned white and given black outlines. All of the layers were merged and the images saved. For *Secret Service Caper*

thirty images were created in this way. (Illustration Example 106: A Treated Image for the "Secret Service Caper" Story). All the images are 615 X 335 pixels in size, but some of the images are divided into separate sections of a single image. The intention here is to present some images as static presentations of established film editing techniques.

Creating images that considered the semiotic references of the film-noir genre emphasised the deconstruction of media images and media production practices. By presenting those images within an especially garish colour coded identification system, traits of Neo Pop were imparted to the images. While all three stories displayed attributes of specific Pop styles, the distinctions between their individual idioms does not disrupt the cohesive Pop Art unity of the images, taken as a whole. The hot words contained in the sub-titles of the images were to reveal further Pop Art attributes.

(3) **Creating the 'revealed' effects.** At this stage three interrelated stories have been devised. Each story consists of thirty text pages. On each text page is a hot word which, when clicked, reveals a hidden image. These hidden images also contain a hot word in their design which, when clicked, reveals further data that elaborates the content of each text page. Multi-media presentations can contain elements of sound, text and graphic effects to convey their messages. Each story of the *Selection Stories* project was allocated a media effect, which is specifically highlighted. When the hot word of a hidden image is clicked, the special media effect is highlighted. In this way, the stories created for the project demonstrate how a media effect can emphasise a narrative, and influence the over all viewing experience. The following description details the functions of the special media effects, but only briefly explains how the effects were created.

(A) **Creating the Soundtracks.** When a hot word of any of the images created for *Sexy Space Romp* is clicked, it initiates programming that plays a prepared WAV, or sound, file. Each image created for the story is allocated a sound file. Consequently, thirty sound files had to be created. They were of various lengths, depending on the amount of information to be delivered for specific images - but each file consisted of similar components. Within each sound file was a musical motif, a special effect such as a spaceship blasting off or an exploding thunderbolt, with a vocal synthesised voice over. The special effects and synthesised voice-overs were created in a program called *Hollywood.* These files were imported into the program *Cakewalk Pro Audio* and mixed with the musical motifs already created in that program. After a WAV, or sound file, had been played, a hot word on the command bar below the images would return the program to the text page from where the action originated.

When writing a narrative the voice of the story can be written in first person, second person, or as an authorial narrator. First person is written as, "I am going to the shops"; second person appears as, "John is going to the shops"; while the authorial narrator would say "John went to the shops". The most commonly used styles are first person or narrator, because a second person voice is hard to maintain over a lengthy story. A basic rule of story writing is never to mix the voices. Once a voice has been established, the story should maintain it throughout. The *Selection Stories* are all written in an authorial narrator's voice, which allows a greater insight into motivations and actions. The first person voice restricts observations and insights to one point of view and, as there were three stories within the project, it could become confusing as to which

voice, or character, was speaking. Writing in an authorial voice clearly delineated each character and its actions within each story.

For *Sexy Space Romp* I decided to use sound as the specially featured media effect, so that I could punctuate the story with amusing sound effects and evocative snatches of music. Sound also enabled me to expand the concept of an authorial voice into a physical reality. Using a robotic-like narrator to relate parts of the story highlighted the humour and irony of the piece. This narrator always delivers its vocal segments at the same pitch. The voice never rises or falls, and each scene, no matter what the action, is delivered with the same intensity. This computerised delivery emphasises the science-fiction theme of the story, and stresses the fantasy of a futuristic society dominated by technology. To create this robotic voice in the *Hollywood* program was difficult!

Hollywood is an animation program designed for children. Within the program is a set of prepared backgrounds and characters. By writing a script, telling the characters to move or speak, the computer will transform these instructions into animation. Each character comes with a set of prepared actions, like 'look left' or 'look right'. But, to create the animation, each step of the action must be clearly detailed. Also, the program provides synthesised voices that can be allocated to each character, and sound effects to punctuate the action. A script must clearly detail the movements and nominate the voice of each character - and where the sound effects will occur. This information has to be precisely written out in the script page. The computer then transforms the written text into animation. One of the voices provided in the program is a narrator, and it comes with different inflections. For *Sexy Space Romp* I chose the robotic narrator. However, the narrator isn't a character in the *Hollywood* program, it merely is a voice over that

comments on the actions of the other characters. For *Sexy Space Romp* I had to create thirty pieces of 'animated' narration that would elaborate the text pages of the story.

Each of the thirty voice-overs, created for the story, recapped the action of its text page and imparted a little more information about each scene. This text had to be written precisely into the script page of the *Hollywood* program so that it could be synthesised. The program synthesised the text as written, but words were sometimes mispronounced. Writing the words phonetically got around this problem. Adding a comma, hyphen, or other punctuation, at the beginning, end, or in the middle of a word, also provided a better-synthesised reading of the word. Sometimes words would still be rendered unintelligibly, and new words had to be substituted. Often this meant rewriting the entire line, which could have dire consequences, for it also meant rewriting the sub-title of the revealed image, or the relevant line on the text page. Because those pieces of text were already visualised and placed on their appropriate images, I avoided rewrites wherever possible. Once a voice over had been successfully written and synthesised, I nominated areas of the script where sound effects could occur. Consequently, each voice over had explosions, or rocket blasts, or whatever, interspersed throughout them. All of this took a long time! I thought it would be easy to use *Hollywood's* vocal synthesiser and special effects, but this proved untrue! Once the thirty voice-overs were created they were imported into the *Cakewalk Pro Audio* program. Here they were mixed with previously prepared musical themes, and saved as WAV files awaiting programming in *Sexy Space Romp's* multi-media presentation.

(B) **Creating the 'Sub-Texts'.** When the hot words of any of the images created for *Wild West Saga* are clicked, they initiate programming that displays text

images. (Illustration Example 111: The "Wild West Saga" Text revealed by the 2nd Hotword). These text images are the same size as the hidden images over which they sit. The text images are created in the same style as the other images. That is, they have the same borders and colours. They were created using the *Adobe Photoshop* layering techniques also applied to the original hidden images. The effect is that the first hidden images, when clicked, transform into new images made of large sized pieces of text with smaller subtitles below them. The subtitles also contain a hot word which, when clicked, returns the program to the text page from where the action originated.

The subtitles on the text images are sentences that expand the action generated from each of the text pages. While they extend the story a bit further, there is a syntactical procedure operating in the construction of their sentences. Within each sub-title is found a phrase that is lifted from the sentence, and becomes the large text comprising most of the image. This phrase is the sub-text of the content of the action that has proceeded from the text page. These phrases succinctly recapitulate the chain of events that has occurred during a sequence generated from a text page. Put another way: a scene is written on a text page, a hot word moves the action to an image elaborating that scene, then another hot word moves the action further forward to a text image that continues the scene, but at the same time, stresses the sub-text of the entire sequence. The idea for these procedures came from a writing principle wherein a story, to maintain tension, should contain a readily apparent sub-text. For *Wild West Saga* I chose not only to create a sub-text, but to also emphasise the sub-text by depicting it as a visual element of the program. Consequently, the formal construction of a short story is being analysed and visualised during the presentation of *Wild West Saga*.

Finally, there is a subtle joke present in the visual depiction of the text images. The phrases of sub-text are placed in the images surrounded by a wide patterned border. This pattern also runs through the actual pieces of sub-text type. Manipulating selections on layers of the *Adobe Photoshop* work area created this pattern. It is from these patterns that the joke originates. In the opening sequence of *Wild West Saga* a cowboy is seen sitting by a fire drinking a cup of coffee. The caption for the image is, "After a day's hard ride, a man has time to think and reminisce!" The hot word of the caption reveals the text image that states: "A man can detect a pattern of meaning that shapes his life!" The sub-text of the sequence is "a pattern of meaning". Consequently, a pattern runs through the border of the sub-text and through the sub-text itself. This is a "pattern of meaning" and runs through all the subsequent sub-text images. This is the visual 'in-joke' of the story!

(C) **Creating the 'extra' images for *Secret Service Caper*.** When any hot word of the images created for *Secret Service Caper* is clicked, this action initiates programming that displays 'extra' images. (Illustration Example 114: The "Secret Service Caper" Image revealed by the 2nd Hotword). These extra images are the same size as the hidden images over which they sit, also hidden on the story's text pages. The extra images are made in the same style as the other images; that is, they have the same border effects and garish colour washes. They are created using the same *Adobe Photoshop* layering techniques as those applied to the original hidden images. The effect is that the first hidden images, when clicked, transform into new or extra images, which also contain sub-titles. They are designed to include another hot word, which returns the program to the text page from which the action originated.

These extra images were chosen with the same consideration for semiotic repercussion as those chosen for the original hidden images. However, these extra images were selected to complete the establishment of film-noir codes and sequences. Each sequence, for each of the thirty text pages comprising the story, depicted an abridged moment of the elements that make up a film-noir type coded sequence. The closest thing the effect can be likened to is a scene from a classic silent movie. In silent movies action is mixed with titles to convey the plot. The story *Secret Service Caper* uses sub-titles to convey the plot, but the individual images are frozen and shown as essential parts of the ongoing action. This way of presenting the hidden and extra images as components to complete deconstructed scenes emphasises traits associated with Neo Pop.

Thus, on the surface, each story created appears to be similar in construction and has a similar method of presentation. But, by featuring one media effect within each story, each has an individual mode of viewing that emphasises the computer's ability to alter the perception of the stories through the influence of multi-media effects. The humour of *Sexy Space Romp* is emphasised by the use of music, sound effects and a distorted synthetic computer narrator's voice - that suggests the idealised fantasy of the science-fiction genre. The humour is inherent in the accompanying soundtracks. The viewing experience becomes one of anticipation of the next vocal instalment from the narrator. Meanwhile, *Wild West Saga* shifts its focus onto the structure of the story being visually displayed. It forces the viewer to analyse why certain information is being revealed. Within this story, the physical processes of reading and comprehension are being emphasised. The viewing experience is a far more demanding one, and forces the user to make an intellectual commitment if comprehension of the story is to be achieved.

Finally, *Secret Service Caper* turns the viewing mode into a total visual experience. Information is imparted subliminally. The viewer also comprehends this information subliminally, through familiarity with the displayed images and their implied messages. Here the viewing experience is far more casual, or relaxed, for the story is structured in a way that most closely resembles a familiar media production mode - film-noir. Each story, therefore, provides different viewing experiences.

After the revealed media effects had been devised, most of the diverse elements necessary for the project had, by then, been created and stored in the computer's memory. But, before this data could be imported into a show program and programmed for display, there still remained the task of creating the images needed for navigating through the program's presentation.

(4) **Creating the Title Pages and Navigational Systems.** For the project I used a show program called *Compel*. The program is easy to work with because the commands can be given to the computer through clicking on choices in drop-down menus - rather than writing the lengthy strings of computer language needed for the *Toolbook* program. *Selection Stories* was therefore quick to program, and there was less chance of errors through grammatical mistakes. *Compel* also offered a choice of backgrounds that could be used on each page of the presentation. Once a background was chosen, this background would automatically appear on each page of the program, until another background was chosen - then the new background would continue to appear until another choice was made. A program can consist of the one automatically appearing background, or a selection of backgrounds. For *Selection Stories* I decided to use a

patterned grey 640 X 480 pixels sized background. Using the same background throughout the program would unite the stories.

When the various text pages and images were imported into *Compel*, they were each positioned centrally on their 640 X 480 pixels sized show program backgrounds. This left space for a series of 615 X 50 pixels sized title bars to sit above the central images, and for a series of similarly sized command bars to sit below. Each story, plus the opening and closing credits, retained its title bar above the central images throughout the entire presentation. They were created in *Adobe Photoshop* using layering techniques, and were then imported into *Compel*. Each title bar consisted of the grey textured notepaper background, with a narrow border. Bright pink text was positioned centrally on the textured background, and this text was stroked with a white outline. The border for the opening and closing credits title bars was filled with a mosaic pattern, while the borders for the title bars of each story were filled with their appropriate patterns.

The command bars that sat on the show program backgrounds, below the central images, remained on the screen throughout the presentation. These bars were divided into sections that offered the navigational options of the program. Consequently, the command bars contained five rectangles of the textured notepaper background. The rectangles were labelled 'Back', 'Menu', 'Exit', 'Close' and 'Forward'. Again, four sets of the command bars were made, with their borders filled with patterns relevant to each section of the presentation. But, there were further variations of the command bar needed.

During the display of the program it was necessary to indicate which commands were operative at specific times. It was also necessary to neutralise the commands at specific times, so that they couldn't be clicked and initiate programming that would

interrupt a sequence of images being revealed from the text pages. Consequently, not only were four sets of the command bars made, but also, within each set, further versions were made in different colour combinations. Sets of command bars were made where the navigational options were labelled in black type with white strokes, and others where the options were labelled in pink type with white strokes. The black labels indicated that the options were inoperative, and the pink labels indicated they were operative. Furthermore, every possible combination of black and pink, operative and inoperative, command bars was made. The necessary command bars for each page of the presentation sat hidden above each other on the show program backgrounds, and programming would reveal or hide the relevant command bar option when appropriate. For example, in a typical sequence of the program when a text page appeared on the screen, all of the command bar options would be pink. This indicated that any navigational choice could be made. But, once a hot word was clicked on the text page, and an image was revealed, the command bar options would change to black, with only the 'Close' option highlighted in pink. This indicated that by clicking 'Close', the image would be hidden and the program would return to the text page and its navigational options. The appropriate combination of coloured command bar options for any navigational choice had to be created. Also, provision was made for times when no navigational choices were required. Creating and programming these command bars was a mammoth task, but it was necessary for smooth progression through the program.

The opening and closing sequences contained text pages made from 615 X 335 pixels sized rectangles with grey textured notepaper backgrounds and mosaic borders. These were placed centrally on their show program backgrounds. Title and command

bars sat above and below them. Black text with white strokes was placed on the backgrounds of the text page images, and a hot word for each text page was turned white with a black stroke outline. The hot words on these text pages duplicated the role of the 'Forward' options in the command bars. Hot words were included in these text pages so that they would be similar to the rest of the text pages in the program. Also, I wanted the viewer to become accustomed to clicking hot words as a means of progressing through the presentation. Therefore, when the first page of the opening sequence was displayed, nothing further occurred on the screen until the user clicked the hot word and started the rest of the program. The command bars had been neutralised for this page, and only the highlighted hot word was operative.

The main title, menu, and story title pages, of the *Selection Stories* project, have a similar geometric composition. This design element was conceived so that when the pages transform one into the other the transition is smooth and uniform. The effect is created through the similar structure of each page. Each page consists of a 615 X 335 pixels sized rectangle, centrally positioned on the show program background, with title and command bars sitting above and below the central image. However, the central rectangles for each page have been divided into three equal horizontal areas, and these areas are treated slightly differently on each page.

For the main title page, the top two areas of the central rectangle are filled with a grey mosaic background. The pattern carries into the pink text placed on the background. The bottom area of the rectangle is filled with notepaper texture. Black text, with pink and white outlines, is placed on this texture. The rectangle has a mosaic border, and this border matches the borders of the title and command bars that sit above and below the

central rectangle, on the show program background. (Illustration Example 96: The "Selection Stories" Main Title Page).

On the menu page, the top area of the central rectangle is filled with grey notepaper texture and bordered with grey mosaic pattern. Placed on the notepaper texture is the title *Sexy Space Romp*, and this text is filled with pink mosaic pattern. The middle area of the central rectangle is filled with grey notepaper texture and bordered with pink mosaic pattern. On the notepaper texture is the title *Wild West Saga*, and this text is filled with pink mosaic pattern. The bottom area of the central rectangle is filled with grey notepaper texture and bordered with grey mosaic pattern. The notepaper texture carries the title *Secret Service Caper*, and it is also filled with pink mosaic pattern. All of the mosaic borders match the borders of the title and command bars that sit above and below the central rectangle, on the show program background. (Illustration Example 97: The "Selection Stories" Menu Page).

During display, when the menu page changes into the title page of the *Sexy Space Romp* story, the top area of the central rectangle remains as notepaper texture with the title placed on it. This text is then filled with a pattern of contrasting pink checkerboards. The bottom areas of the central rectangle are now filled with a black and light grey checkerboard pattern. The central rectangle is bordered with a black and dark grey checkerboard pattern, and this border matches those of the title and command bars that sit above and below the central rectangle, on the show program background. (Illustration Example 98: The Selection Stories "Sexy Space Romp" Title Page).

When the menu page changes into the title page of *Wild West Saga*, the middle area of the central rectangle remains as notepaper texture with the title placed on it. This

text is then filled with a pink burlap pattern. The other areas of the central rectangle then fill with a light grey burlap pattern. The central rectangle is bordered with a dark grey burlap pattern, and this border matches those of the title and command bars that sit above and below the central rectangle, on the show program background. (Illustration Example 99: The Selection Stories "Wild West Saga" Title Page).

When the menu page changes into the title page of *Secret Service Caper*, the bottom area of the central rectangle remains as notepaper with the title *Secret Service Caper* placed on it. This text then fills with a pink grain effect. The top areas of the central rectangle then fill with a light grey grain effect. The central rectangle is bordered with a dark grey grain effect, and this border matches those of the title and command bars that sit above and below the central rectangle, on the show program background. (Illustration Example 100: The Selection Stories "Secret Service Caper" Title Page).

When the main, menu, and story title pages of the project transform one into the other, the structured design of the pages becomes most apparent. This structure imparts a unified display style to the opening portions of the program, which is maintained throughout the entire presentation. All the visual facets of the presentation are placed in the same position on each page of the program, so nothing changes in the layout of the program's display, except for the patterns of the borders of each section of each page.

In conclusion, this section has examined the functions of the diverse elements that comprise the program. These elements fall into four categories: the three short stories and adapting them into text pages; creating sets of images to accompany these; devising sets of multi-media effects that could be applied to vary the viewing experience of each story and, finally, preparing programming necessary for the presentation of each story. This

lengthy description of the elements has been extremely abridged for the sake of clarity and brevity. Nevertheless, the subtle intricacies of the processes devised for the program have, hopefully, been conveyed on the foregoing pages. Once all of these elements had been created, they could be imported into a show program and programmed for display - but not before a storyboard was devised, and a comprehensive production script written.

CREATING A STORYBOARD AND PRODUCTION SCRIPT

The storyboard made for *Selection Stories* showed that choices made on a menu page would lead the program to three separate, but inter-related stories. The data for these stories would then be shown on presentation pages that had a common unified design layout. The act of creating this storyboard clarified the programming system that needed to be devised for the presentation of the program's data. *Selection Stories* actually comprises of three separate programs, contained within one presentation mode. The storyboard visualises this concept, and acted as a guide while creating the programming to realise that concept. (Illustration Example 92: The "Selection Stories" Storyboard).

Over three hundred data files had been created for the *Selection Stories* project. This data was to be displayed on one hundred and twenty four presentation pages. Within those presentation pages would be text pages that contained hot words that revealed hidden images. These hidden images would reveal further data, and that data had to have programming devices that would return the program back to the text pages. In addition, the presentation pages would have command bars of revealed and hidden, operative and inoperative, navigational choices. Each choice had to have programming to initiate the appropriate chosen action. A basic menu presentation page would also provide choices that took the program to the start of each story, and these stories had to provide

programming that would return the program back to the menu page at any time, or would allow escape from the program at any time. Obviously, putting all of this data together in a show program, and programming it for display, was going to be a complicated affair. It would be very easy to loose track of things when working with such a complex structure. Some order had to be created for this potential chaos. It was essential that a production script be written that clearly delineated the data files required for each presentation page. As each element of each presentation page was placed in the show program, and given its appropriate programming, this could be marked off on the script. In this way nothing could be over looked or erroneously programmed. At a glance, the production script would indicate the current state of the program. The production script provided an overview on the program's development. (The script is provided as Appendix 9).

By referring to Illustration Example 115: Extracts from the "Selection Stories" Production Script, it can be seen that the production script created for *Selection Stories* was divided into three columns. The first column is labelled 'Slides', and lists the names of each of the one hundred and twenty four presentation pages of the program. Each page in a show program must have an individual name so that the computer does not become confused. Each page was simply labelled *Slide 1* through to *Slide 124*. The second column is labelled 'Script', and lists all of the data necessary for each presentation page. The text for each title bar is written out, plus the text contained on each text page. This is to ensure that when a file is summoned from the memory it can be quickly checked to make sure it is the right one, with the right text. Text for the sound files and sub-text images is also written out in this column, and visual examples of the hidden images for each page are also provided. Again, this is to ensure that the correct file is being called

from the memory. Providing the complete text and visual examples approximated the form of the program, and suggested the way in which the program would display. Compiling the script column showed that the program was feasible. The third column is labelled 'Files', and lists, for each presentation page, the names the files have been given in the memory. When searching for a specific data file, for a specific presentation page, the file could easily be located, and called, by referring to its name in the file column.

Thus, the production script provided a comprehensive overview of the program and was referred to, and utilised, throughout the creation and programming of the presentation. Once this script had been finalised, the compilation of the data, and programming of the data, could commence.

PROGRAMMING THE PRESENTATION

While the free form style of programming developed for *Baby Trading Cards* delivered data in both sequential and random displays, for the *Selection Stories* project I modified this free form method of programming to fit the demands of multi-media narrative.

Within *Selection Stories* random choices would initiate displays of logical, sequential sequences constituting one of the stories of the program. Within the chosen story programming options could subvert the flow of the narrative, or the story could be abandoned, and another story selected by random choice. To put it another way, the three stories of the program could be viewed in any order by making a choice from the menu page. Progression through the stories could be in a sequential order, but navigational choices were also provided to reverse, to review, or to leave the story and return to the menu page - or to exit the program - at any stage. This modified free form style of

programming allows a certain amount of flexibility in the program's display, but logical comprehension would usually influence the program's progression and presentation.

To accomplish displays of logical, sequential sequences initiated by random choice, a programming system was devised for the menu page and then a system devised for the presentation pages, and sequences, of each story. Programming also had to be devised for each option of each command bar that sat on each page of the program. The opening and closing sequences of the presentation also required a different system of programming. To grasp how all of this programming operates, and the actions it generates, I will first describe the programming of the menu page, and then the programming of a typical presentation page, and sequence, for the first story only. I will then, briefly, explain how *Selection Stories* presents itself when seen for the first time. In this way the complexity of the program should be demonstrated.

The menu presentation page of the project consists of a title and command bar sitting above and below a centrally positioned rectangle, which is divided into three equal horizontal rectangles containing the titles of each story. (Illustration Example 97: The "Selection Stories" Menu Page). In the show program, invisible boxes were placed over each horizontal rectangle. The boxes contained programming that, when clicked, moved the program to the title presentation page of each story. To initiate the action the mouse's cursor is placed over a title and then clicked. It appears that the cursor is clicking the text of the title. In reality, the cursor is clicking the invisible box sitting over the title. Clicking the title *Sexy Space Romp* moves the program to the title page of that story. Clicking the title *Wild West Saga* moves the program to the title page of that story, and clicking the title *Secret Service Caper* moves the program to its title page. The titles can be clicked in

any order. The display of a story is chosen by random choice, and the story can be viewed as many times as desired. Also, in the show program, the command bars have individual invisible boxes placed over the five navigational options offered. On the menu page, the option 'Back' is coloured pink. This indicates that the option is operative. Clicking the 'Back' option reverses the program to the previous presentation page; in this case the main title page. The 'Exit' option on the menu page is also pink and operative. Clicking the 'Exit' option takes the program out of the presentation via the closing sequence. The 'Menu', 'Close' and 'Forward' options are coloured black, and therefore inoperative. Clicking any of those options on the menu page results in no action being initiated. During the display of the program, when the presentation arrives at the menu page, no further progression of the program occurs until action is initiated by clicking either one of the story choices, or by clicking one of the two operative navigational modes.

A typical presentation page of a story, created for *Selection Stories*, contains a title and command bar sitting above and below a centrally positioned text page - which contains lines of text pertinent to the sequence. A hot word is highlighted in this text. An invisible box sits over this hot word in the show program. By clicking the hot word, or invisible box, programming is initiated that reveals a hidden image, which replaces the text page on the screen. The revealed image contains a hot word as well, which will further expand the sequence. The command bar, sitting below the text page, also contains invisible boxes placed above the five navigational options offered by the command bar.

When a typical presentation page of the *Sexy Space Romp* story is displayed, all the command bar navigational options are coloured pink, except for the 'Close' option which is coloured black. Pink indicates that the options are operative. Clicking the 'Back'

option reverses the program to the previous page. Clicking the 'Menu' option sends the program back to the menu page. Clicking the 'Exit' option takes the program out of the presentation via the closing sequence. Clicking the 'Forward' option moves the program to the next show page. Because there was no hidden images revealed on the screen, the 'Close' option remains inoperative black. When a hot word, on any *Sexy Space Romp* text page, is clicked, the action reveals a hidden image. As the text page reveals the hidden image, the black inoperative 'Close' option of the command bar becomes pink and operative, while the other options change to black and inoperative. The 'Close' option now hides the revealed image when desired. Clicking the hot word of the revealed hidden image initiates programming that plays a prerecorded WAV sound file. As the WAV file plays, the 'Close' option reverts to inoperative black. All the options are now inoperative. This ensures that no programming can be activated that would interrupt the WAV file. The WAV file can be played as many times as desired. Each time it plays the options of the command bar remain inoperative. When the WAV file finishes, the 'Close' option will again become pink and operative. Clicking the 'Close' option hides the revealed image and displays the text page. During the transformation the command bar options will revert to their pink operative colour, except for the 'Close' option, which returns to an inoperative black. Clicking the 'Forward' option will now move the program onto the next presentation page. Similar procedures take the user through the other two stories.

I have described the programming procedures for a typical presentation page of the first story of the project. The typical presentation pages for each of the other stories were similarly programmed. The intricacies of the programming procedures should be abundantly apparent from this description. This typical programming was applied to over

ninety presentation pages. From this description of the programming procedures it should be clear why a storyboard and production script were created, before attempting to undertake the programming. This description of the programming procedures has been heavily condensed. For the sake of brevity and clarity many procedures were omitted. For example, I have not articulated how invisible boxes are created and programmed, nor have I explained the complex way in which command bars are hidden and revealed to achieve their colour changes with such gay abandon. The described procedures represent only the tip of a huge iceberg of programming problems and solutions.

The show program presentation of the *Selection Stories* program commences with the display of a blank black screen. After a wait of two 'tics', or seconds, it transforms into the grey patterned background. After a further wait the three elements of a presentation page wipe onto the background. They are filled with a grey notepaper texture and bordered with a mosaic pattern. The display of these first screens of the opening sequence has been programmed to happen automatically. Clicking any of the screens, anywhere, at anytime of the sequence, will not affect the progression of the sequence, or result in any action of any kind. The screens have been told to ignore any cursor clicks. After another wait of two tics text appears in the three presentation page elements. The title reads as 'Functions and Instructions'. The text page contains lines of text that explain the navigational system in the presentation, and one word of this text has been highlighted as a hot word. Within the command bar the five navigational options have been labelled with text appropriate for each. The text of the options is black, and the options are inoperative. (Illustration Example 95: The "Selection Stories" Functions and Instructions Page). At this point the display and progression of the program stops.

Nothing happens until the viewer interacts with the program. The only interactive choice available on the screen is the highlighted hot word of the text page. Clicking the hot word moves the program to the next screen, or presentation page. From this point on, navigation through the presentation is at the viewer's discretion.

Clicking the hot word of the 'Functions and Instructions' presentation page moves the program to the 'Main Title' presentation page. (Illustration Example 96: The "Selection Stories" Main Title Page). Here the title reads as *A Randelli Production*. The text page contains the 'Main Title' image. Within the command bar, the 'Back', 'Exit' and 'Forward' options are pink and operative, while the 'Menu' and 'Close' options remain black and inoperative. At this point the viewer can choose to reverse to the previous presentation page through the 'Back' option, leave the program through the 'Exit' option, or move to the next presentation page through the 'Forward' option. Nothing happens until the viewer makes a choice.

Clicking the 'Forward' option of the 'Main Title' presentation page moves the program to the 'Menu' presentation page. (Illustration Example 97: The "Selection Stories" Menu Page). The title reads as 'Contents and Menu'. The text page contains the titles of each story, and the invisible boxes sitting above them. All of the options, within the command bar, contain the 'Menu' presentation page programming previously described. At this point the viewer can choose to reverse to the previous presentation page via the 'Back' option, leave the program via the 'Exit' option, or direct the program to a specific story by clicking a story title. Nothing happens until the viewer interacts.

Clicking the title *Sexy Space Romp*, on the 'Menu' presentation page, moves the program to the title presentation page of that story. (Illustration Example 98: The

Selection Stories "Sexy Space Romp" Title Page). The borders of the three elements that comprise this page turn to a checkerboard pattern. Here the title reads as *Randelli's Selection Stories, Part 1*. The text page contains the *Sexy Space Romp* title page image previously described. The options, within the command bar, contain the typical *Sexy Space Romp* presentation page programming. At this point the viewer can choose any of the navigational options available. Nothing happens until the viewer makes a choice. Clicking the 'Forward' option moves the program to the first sequence. Here the title reads as *Sexy Space Romp*. The text page contains the lines of text for the first sequence to be revealed, while the options within the command bar contain the typical *Sexy Space Romp* presentation page programming previously described. At this point the viewer can proceed page by page through the story. The typical *Sexy Space Romp* sequence programming previously described reveals the sequences that are hidden on each page. When the viewer arrives at the final presentation page of the story the 'Forward' option on that page will return the program to the 'Menu' presentation page. However, at any time during the display of *Sexy Space Romp*, the viewer is free to reverse through the program, return to the 'Menu' page, or leave the program entirely. The same process applies to the viewing of the remaining two stories. (Illustration Examples 99 & 100: The Selection Stories "Wild West Saga" and "Secret Service Caper" Title Pages).

Clicking the 'Exit' option, of the command bar, at any time will move the program to the closing sequence, and out of the show program. When the 'Exit' option is clicked, the program goes to the credit presentation page. Here the title reads as *Credits and Acknowledgments*. The text page contains lines of text detailing production notes. A word of this text has been highlighted as a hot word. Within the command bar only the

'Forward' option is operative. Clicking either the hot word, or 'Forward' option, will initiate programming that automatically wipes all of the text from the credit presentation page. Only the three elements of the presentation page, filled with grey notepaper texture, remain visible on the show program background. After a wait of two tics the elements of the presentation page wipe from the screen, leaving only the grey, slightly textured, show program background. After a wait of two tics the show program background wipes to a blank black screen. After a wait of another two tics the black screen reverts to the computer's main interface screen. The presentation of *Selection Stories* has concluded.

Finally, a brief word about the wipe effect used throughout the presentation. It is called 'Drip'. It suggests liquid running down the monitor screen. As the visual style of the *Selection Stories* project was based on aspects of Pop Art, I like to think the effect suggests that the computer is painting Pop images on the monitor screen. The effect is softer, and less abrupt, than the other wipes that the *Compel* program offered. It was the best wipe to fit the sensibilities of the project. Also, contrary to my normal practice of not having text wipe over itself, due to memory space and the file sizes of this project, I had no option but to do just that. The 'drip' effect made the text wipe over itself in a random way that caused ripples to shimmer over the screen as the wipe occurred. This imparted spontaneity and vitality, which are painterly attributes!

The forgoing lengthy description is intended to stress the complexities of the programming procedures, and to indicate the various interactive options within the program. Hopefully, this detailed description of all the programming procedures applied to the *Selection Stories* project has shown how the free form system of programming has been modified to meet the demands of presenting a multi-media narrative within an

interactive format. Providing random program choices for initiating displays of logical, sequential sequences has created a versatile system of interactive programming.

REVIEW OF ACCESS WRITING VOLUME 3

SELECTION STORIES

To evaluate the success of the *Selection Stories* project it is necessary to reconsider the original goals of the project, which were outlined at the commencement of this analysis:

(1) Within the *Selection Stories* project, scanned images, selected from comic books, were successfully manipulated and treated with computer effects to show the computer's ability to create striking visual images. These images are some of the most arresting created for the entire *Access Writing* project! From previous experience I understood the potential and capabilities of the effects I planned to use, and that they would lend themselves to an interpretation of aspects of the Pop Art style. Consequently, the visual images exhibit a strong unified design. For an added touch of bravado, they progressively interpret three characteristics of the Pop Art style. The images are rendered with flawless precision, their elegance achieved by applying computer graphic effects in a disciplined and controlled manner.

(2) The *Selection Stories* project brought to a conclusion the progression I had been following in the presentation of various literary forms, which had grown from single line statements to a sixty-line poem, and then on to experimentation with the short story format. The earlier projects addressed, and solved, problems of presenting text within the constraints of a graphic composition. The challenge of *Selection Stories* was to apply those solutions to the problems of visualising a short story. The project used the computer to adapt pulp fiction genres into a multi-media presentation by electronic deconstruction.

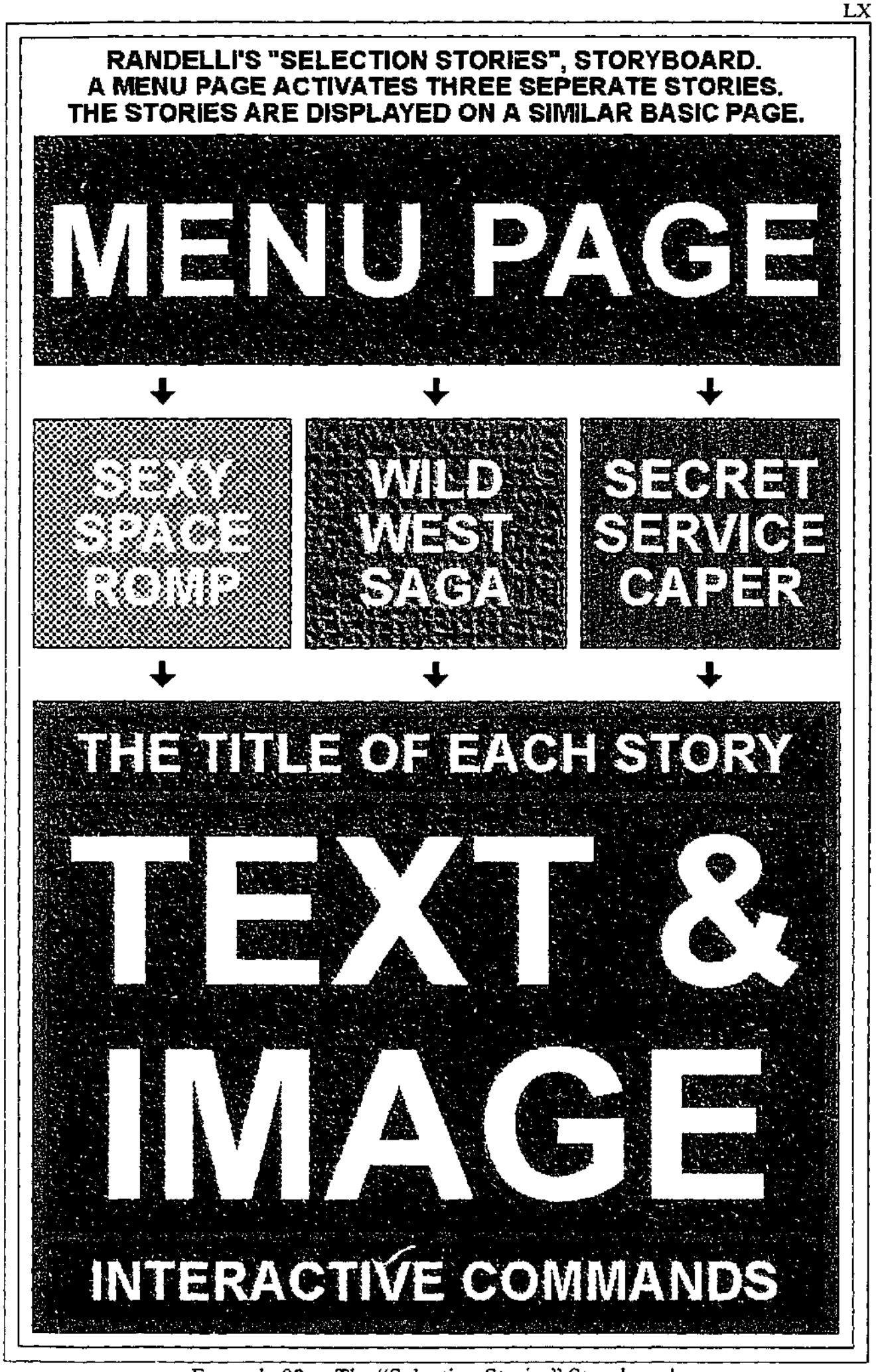
Technology allowed the material to be reconstructed as new text, and this reconstructed text to be visualised as an element of design placed within the constraints of a pictorial composition. That three genres of pulp fiction could be realised as three short stories held within a rigid predetermined visual structure, was an outstanding feature of the project.

(3) The project demonstrates the potential of free form programming when applied to a narrative structure. The style of free form programming developed for the *Baby Trading Cards Installation* provided interactive random choices that initiated displays of sequential sequences. But, because the installation was not restricted to a narrative structure, the program could make lateral jumps anywhere in the presentation. If desired, the program could be displayed entirely by random choice, and comprehension of the presentation would be rendered an abstract experience. For the *Selection Stories* project the programming style was modified to focus the program's attention on narrative structures, by providing primary random choices that initiated the display of sequential sequences that followed three narrative paths. Within these paths programming offered options that could hinder and halt the narrative flow. But, unless a path was abandoned, it always resumed a logical direction. Within the program, the three narrative paths never made lateral jumps, one to the other. A change of path was always initiated from a primary random choice. This system of programming provides the illusion of spontaneity but, in reality, that illusion masks a highly disciplined programming structure!

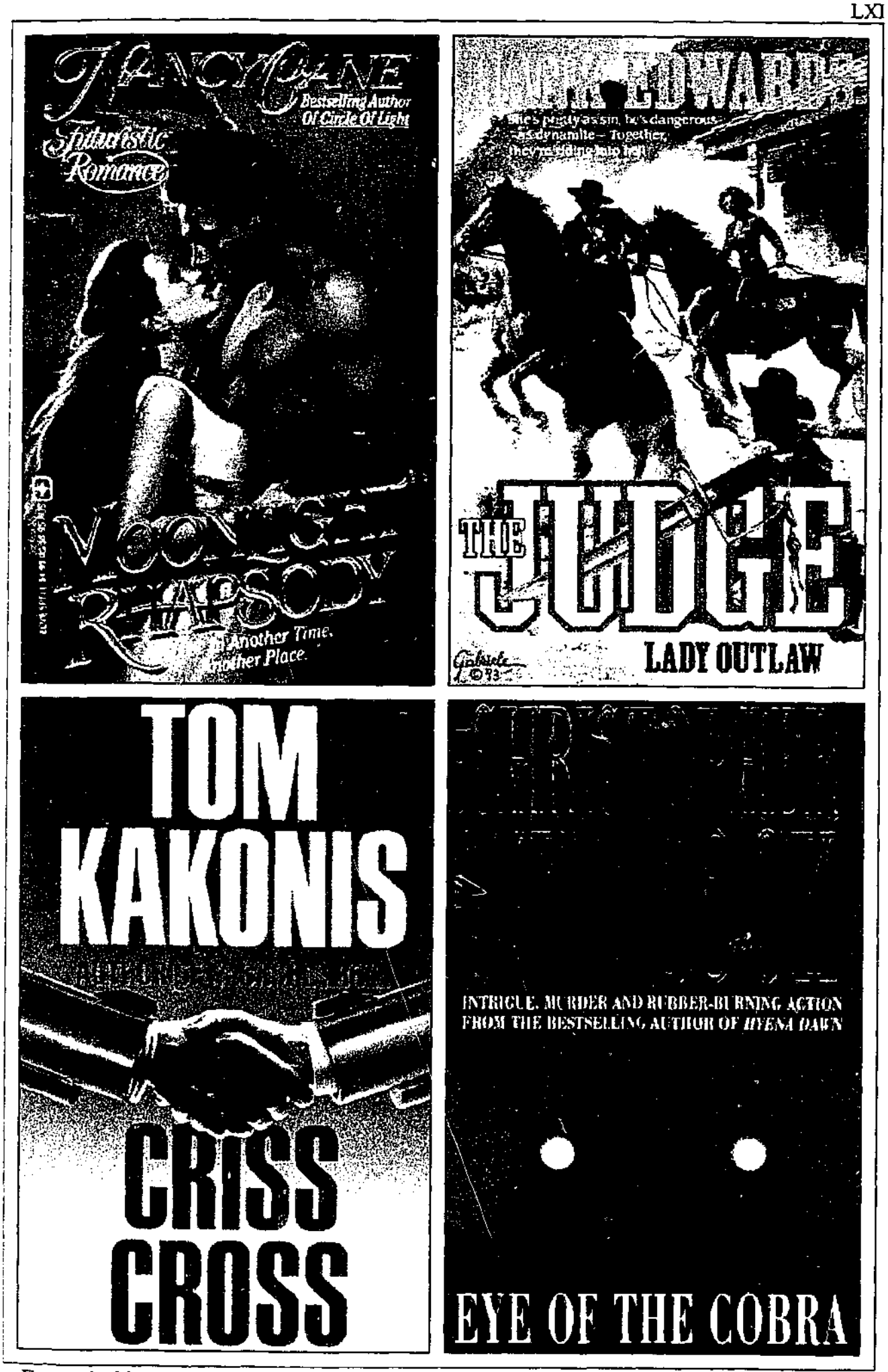
(4) The *Selection Stories* project shows an ability to realise complex artistic concepts using computer technology. The aim was to create a multi-media program based on narrative structures influenced by the principles of short story writing. To achieve this goal three short stories were created from facets of one generic group. These were

visualised according to three aspects of the one art style, and for which different sets of multi-media effects were created. Thus, each story demonstrated one aspect of a specific writing genre, one aspect of a particular art style, and one aspect of a group of multi-media effects. Each story was unique but shared common aspects. All of the data created for the project was placed in one programming system, designed to display the three separate stories. Due to the influences of the multi-media effects, the display of each story created a different viewing experience. Another feature of the project is that three different applications of post modern practice were used in the realisation of the program. Methods of appropriation, deconstruction and semiotic analysis were applied in the creation and construction of the stories, the images, and their presentation.

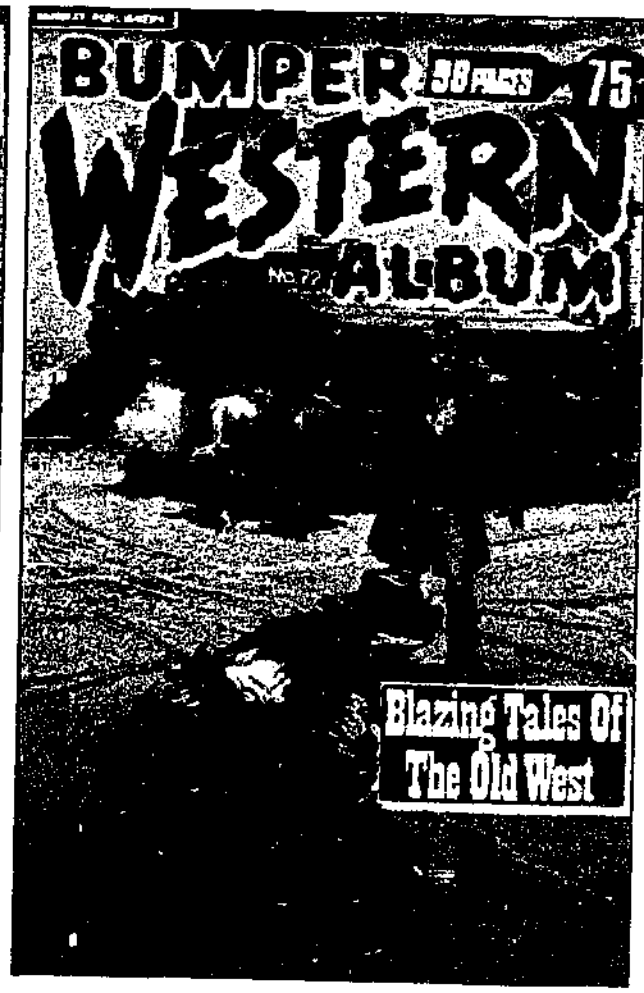
The project was intended to be a tour de force work, which would bring together all of the areas of research undertaken in the *Access Writing* project. *Selection Stories* represents a consistent, and systematic, refinement of computer skills to visualise concepts whose mode of presentation becomes intrinsic to the multi-media medium itself. Ultimately, this project only has meaning and resonance within this electronic medium. Within the programming, data is displayed in pre-determined logical sequences initiated by random choices. This is a method of presentation that only the multi-media medium can offer. Finally, the project revealed how effects intrinsic to the multi-media medium could enhance narrative structures. The project experimented with sound, text, and visual effects created by computer programs, for display in a multi-media presentation format. The *Selection Stories* are entertaining and outrageous. They make provocative statements about the presentation of narrative structures within interactive programming, and establish new forms of communication and artistic expression.

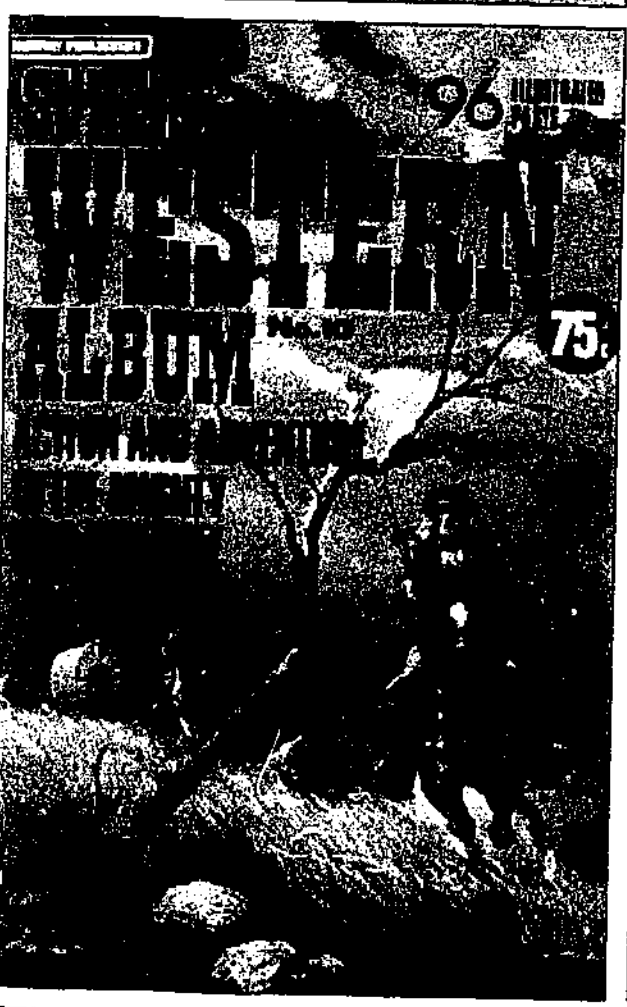


Example 92: The "Selection Stories" Storyboard.



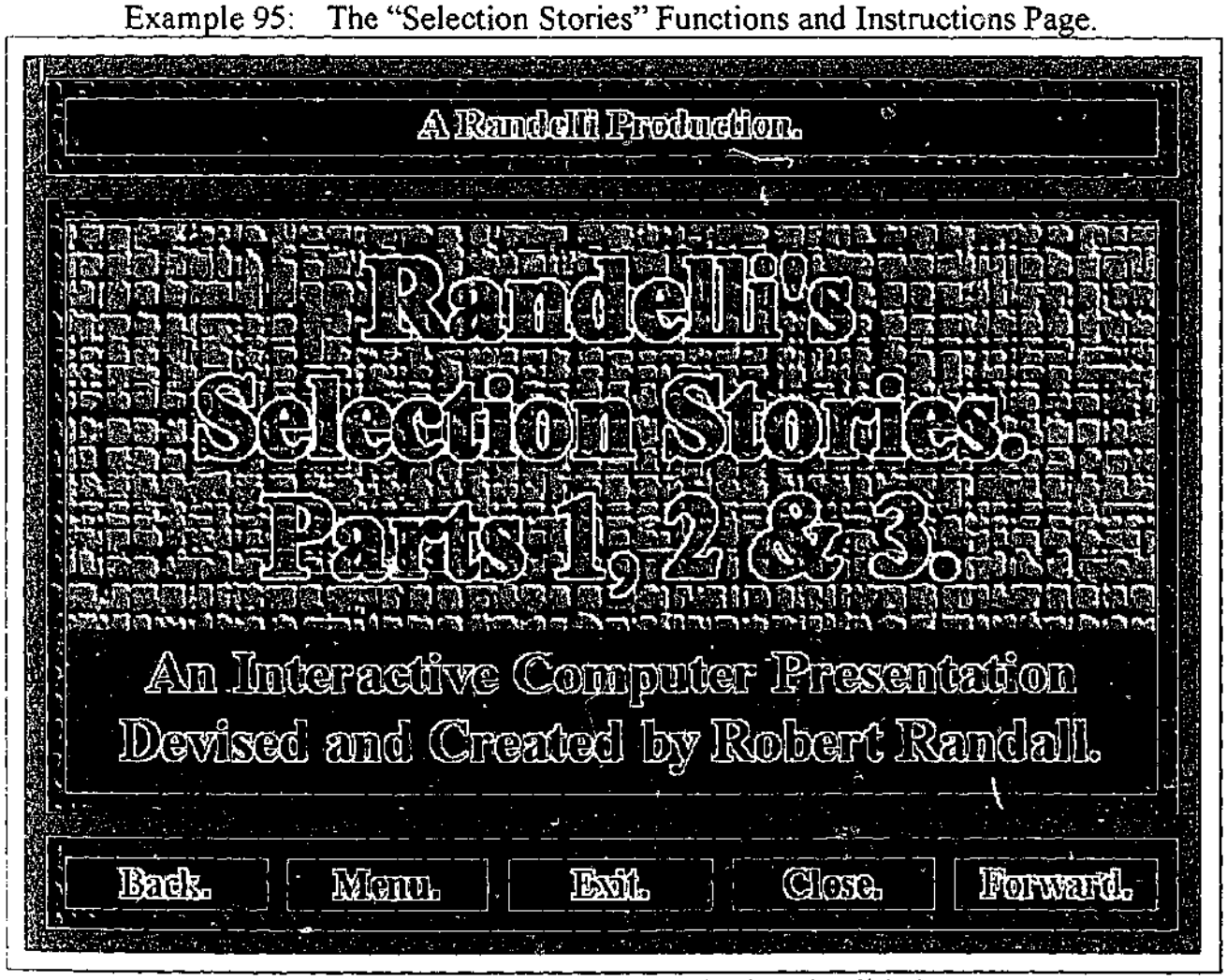
Example 93: Four of the Pulp Fiction Novels behind the "Selection Stories" Project.





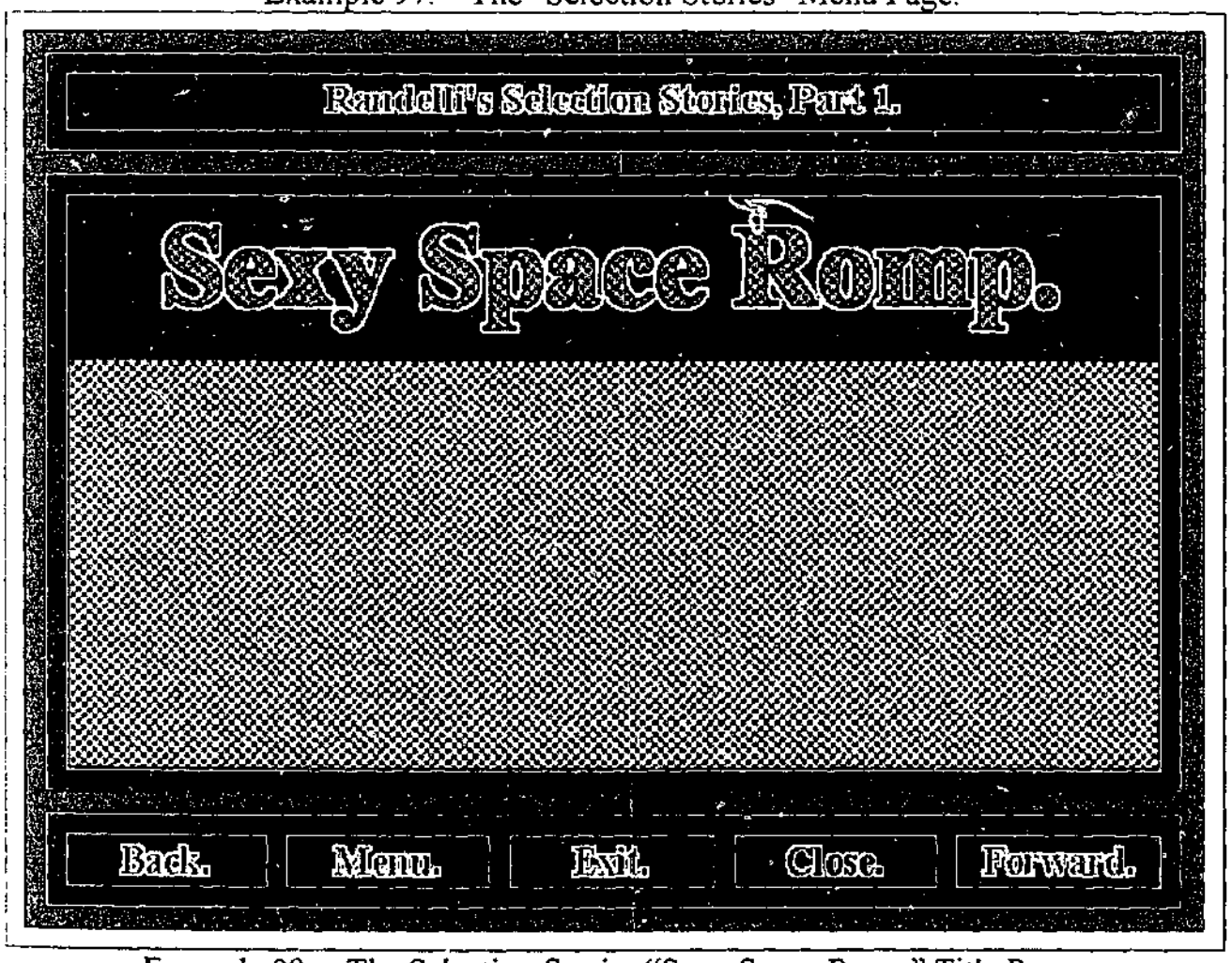
Example 94: Four of the Source Comic Books used in the "Selection Stories" Project.

Example 95: The "Selection Stories" Functions and Instructions Page.

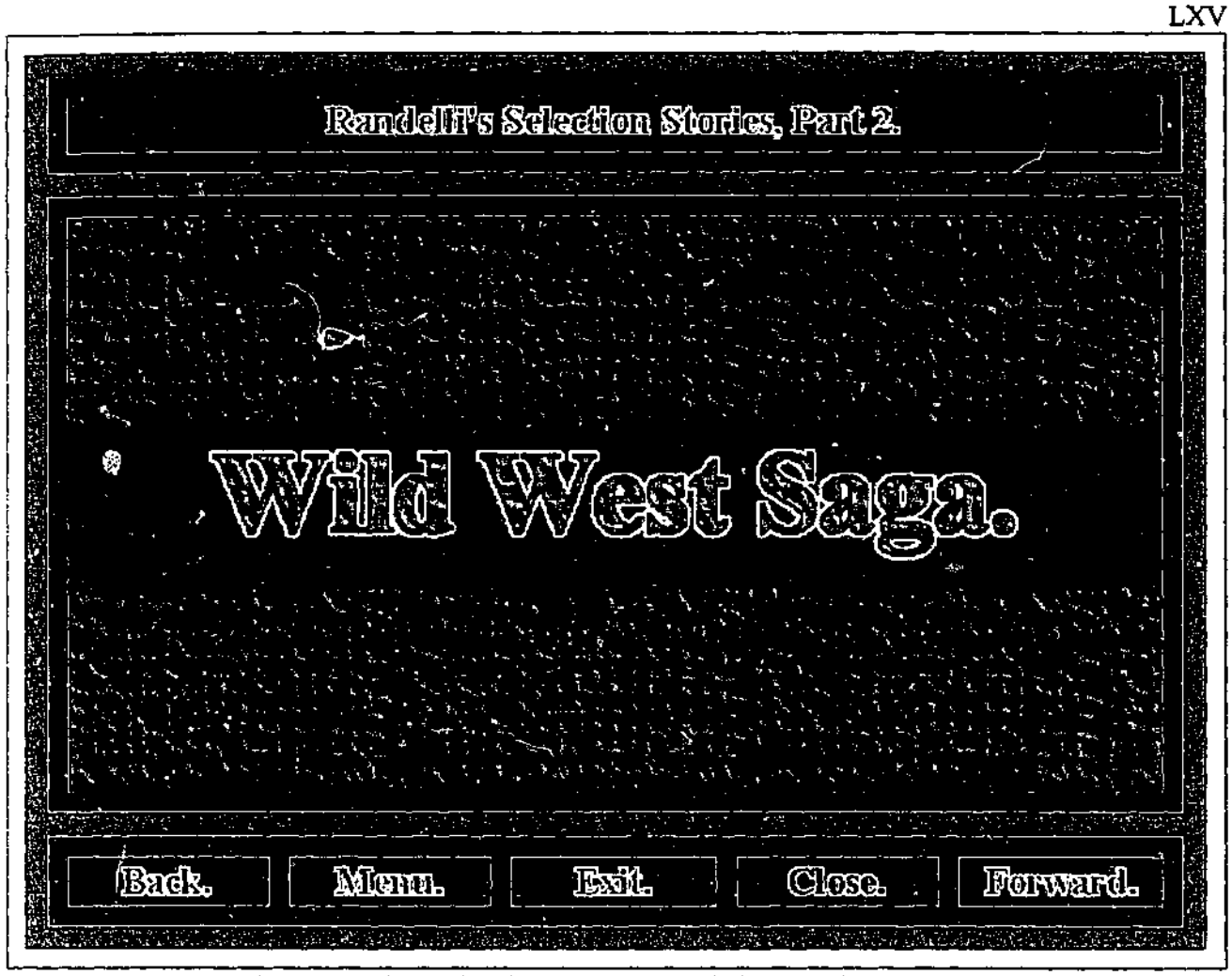


Example 96: The "Selection Stories" Main Title Page.

Example 97: The "Selection Stories" Menu Page.

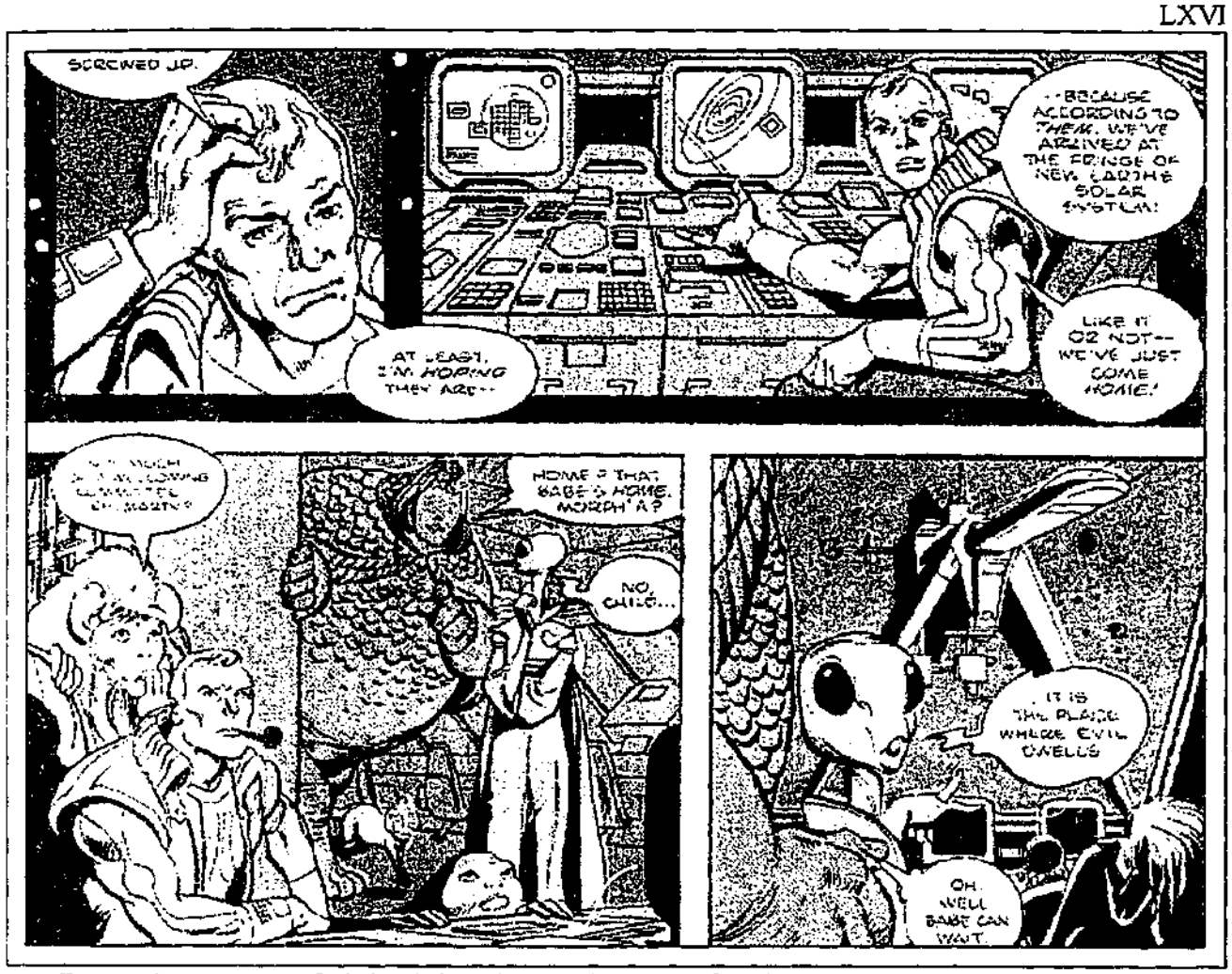


Example 98: The Selection Stories "Sexy Space Romp" Title Page.



Example 99: The Selection Stories "Wild West Saga" Title Page.

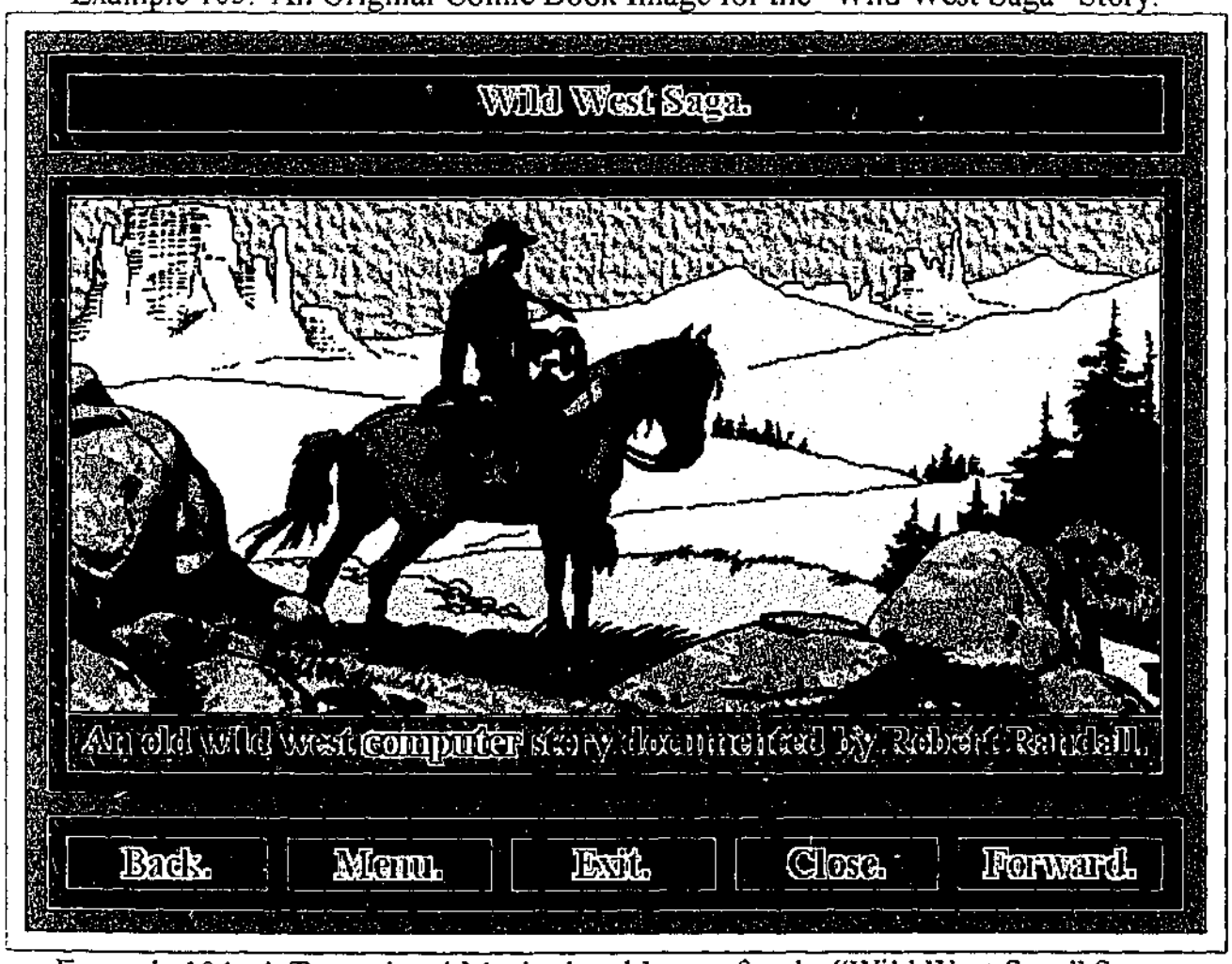
Example100: The Selection Stories "Secret Service Caper" Title Page.



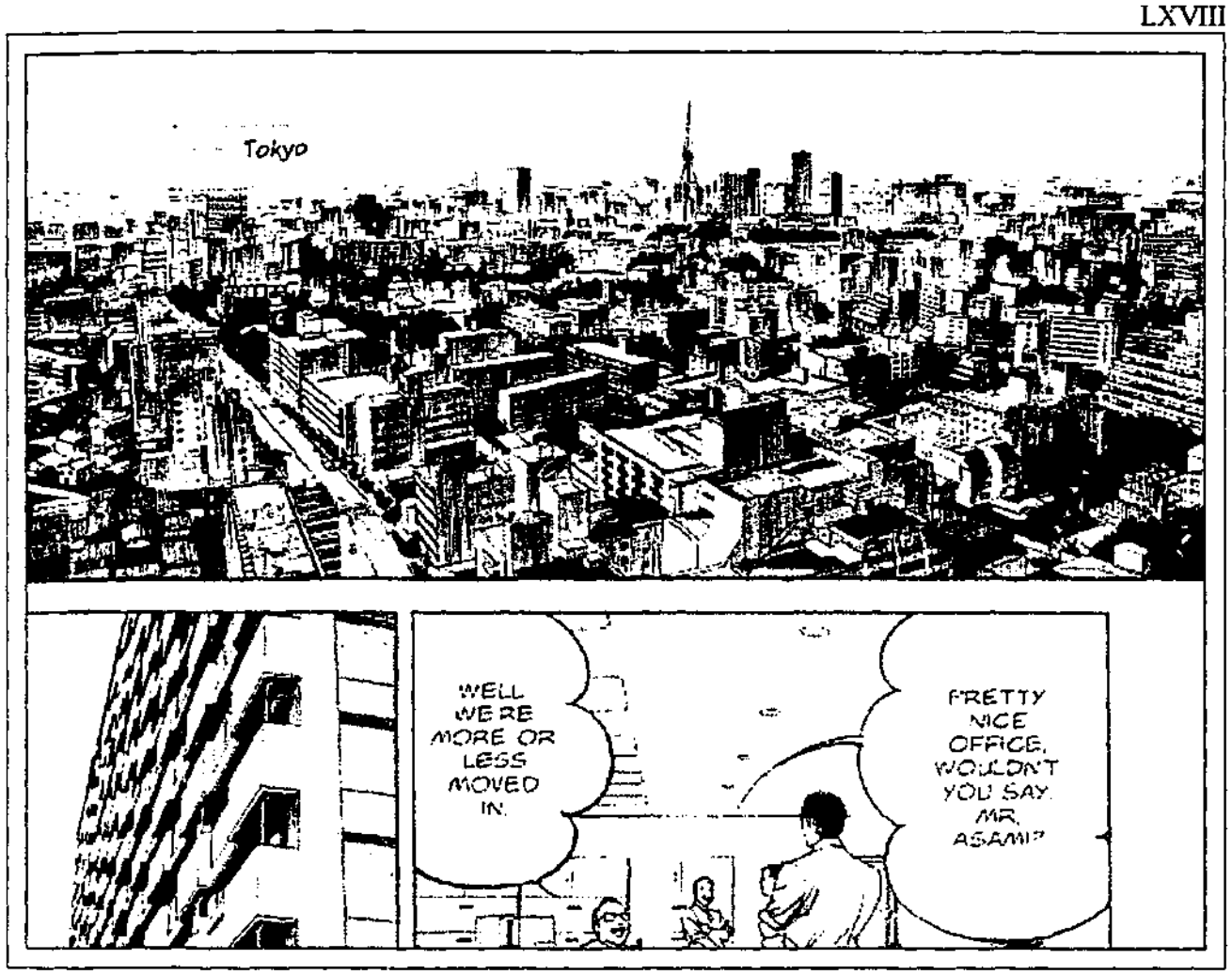
Example 101: An Original Comic Book Image for the "Sexy Space Romp" Story.

Example 102: A Treated and Manipulated Image for the "Sexy Space Romp" Story.

Example 103: An Original Comic Book Image for the "Wild West Saga" Story.

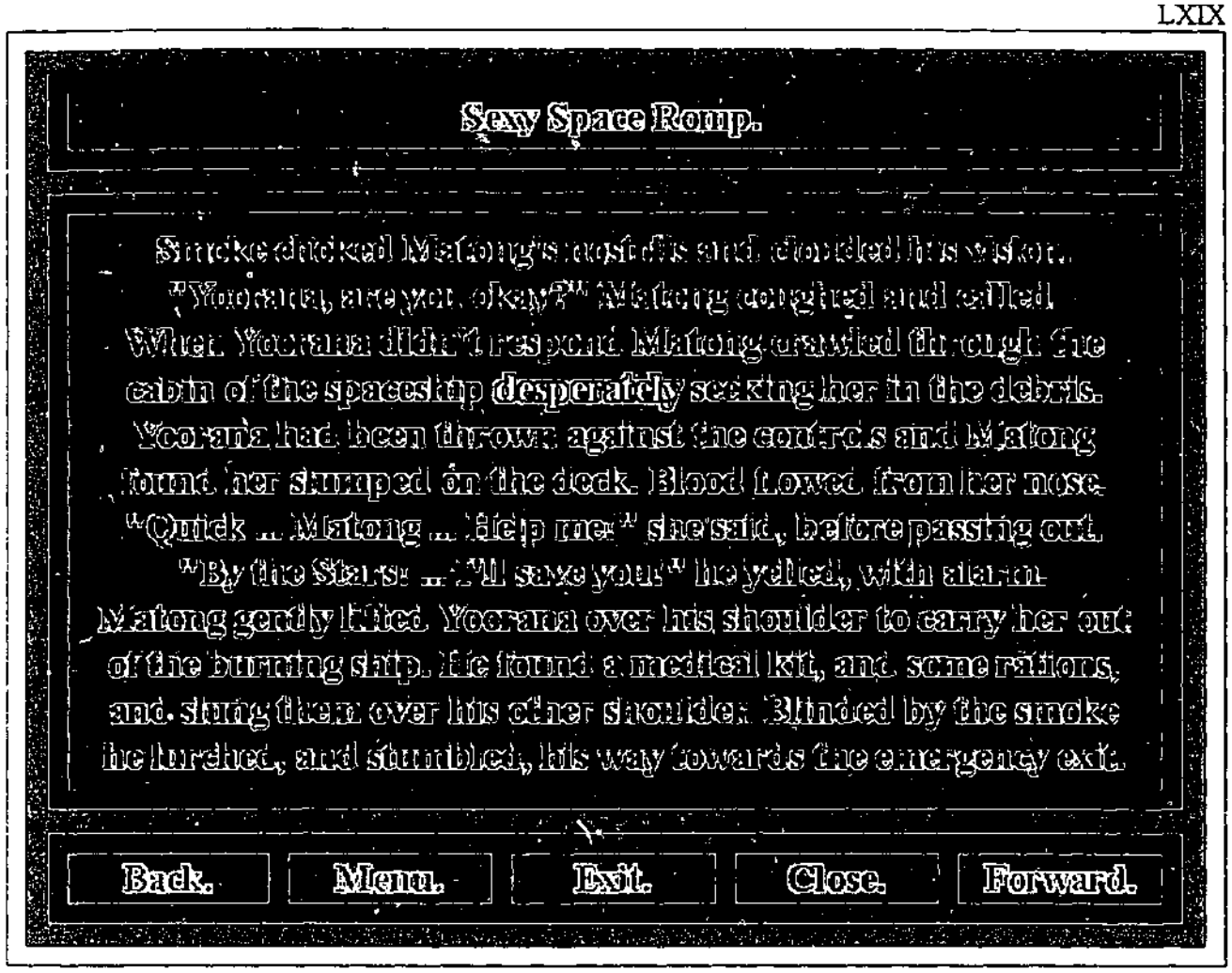


Example 104: A Treated and Manipulated Image for the "Wild West Saga" Story.



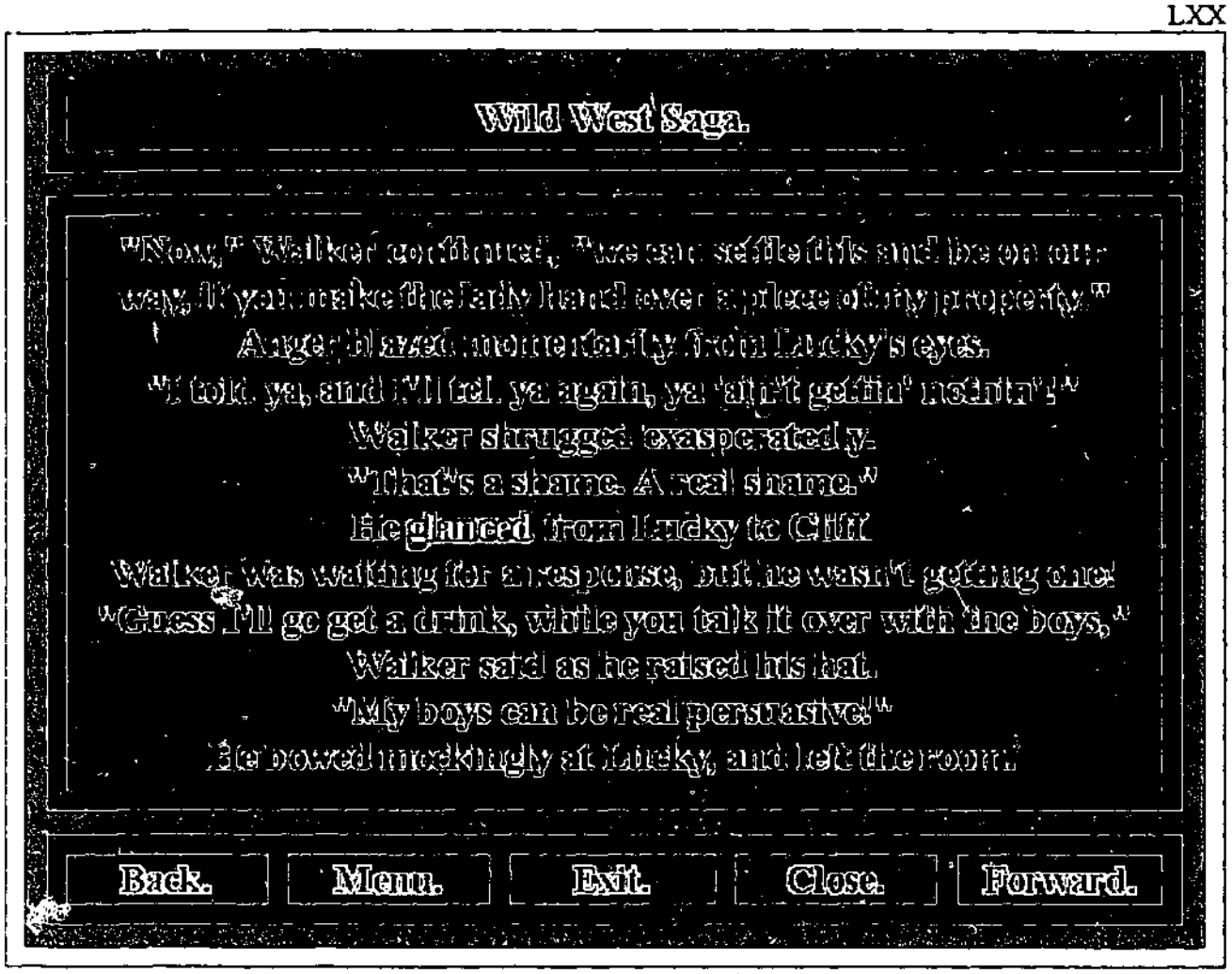
Example 105: An Original Comic Book Image for the "Secret Service Caper" Story.

Example 106: A Treated and Manipulated Image for the "Secret Service Caper" Story.



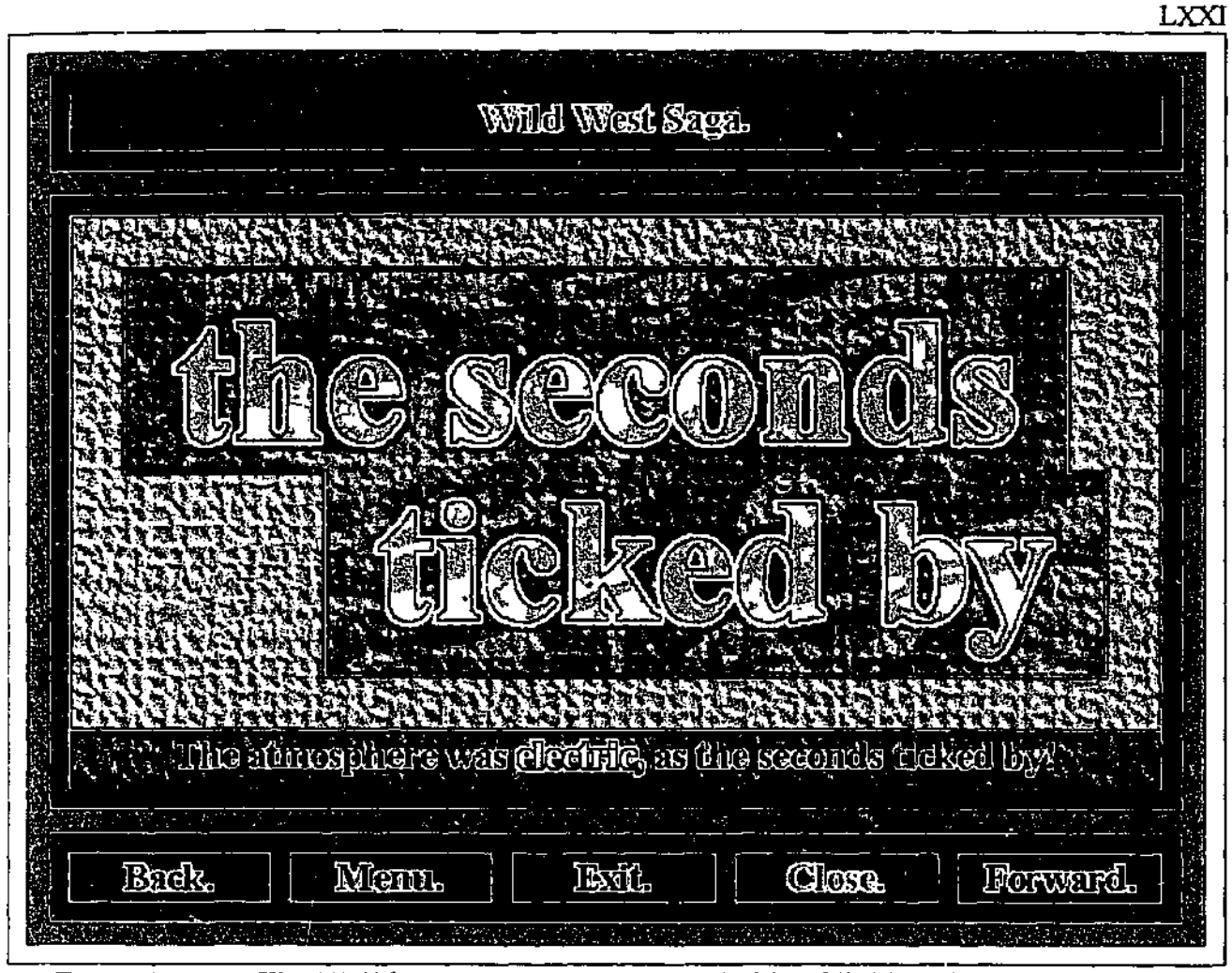
Example 107: A Text Page showing a "Hotword" from the "Sexy Space Romp" Story.

Example 108: The "Sexy Space Romp" Image revealed by Clicking the Hotword.

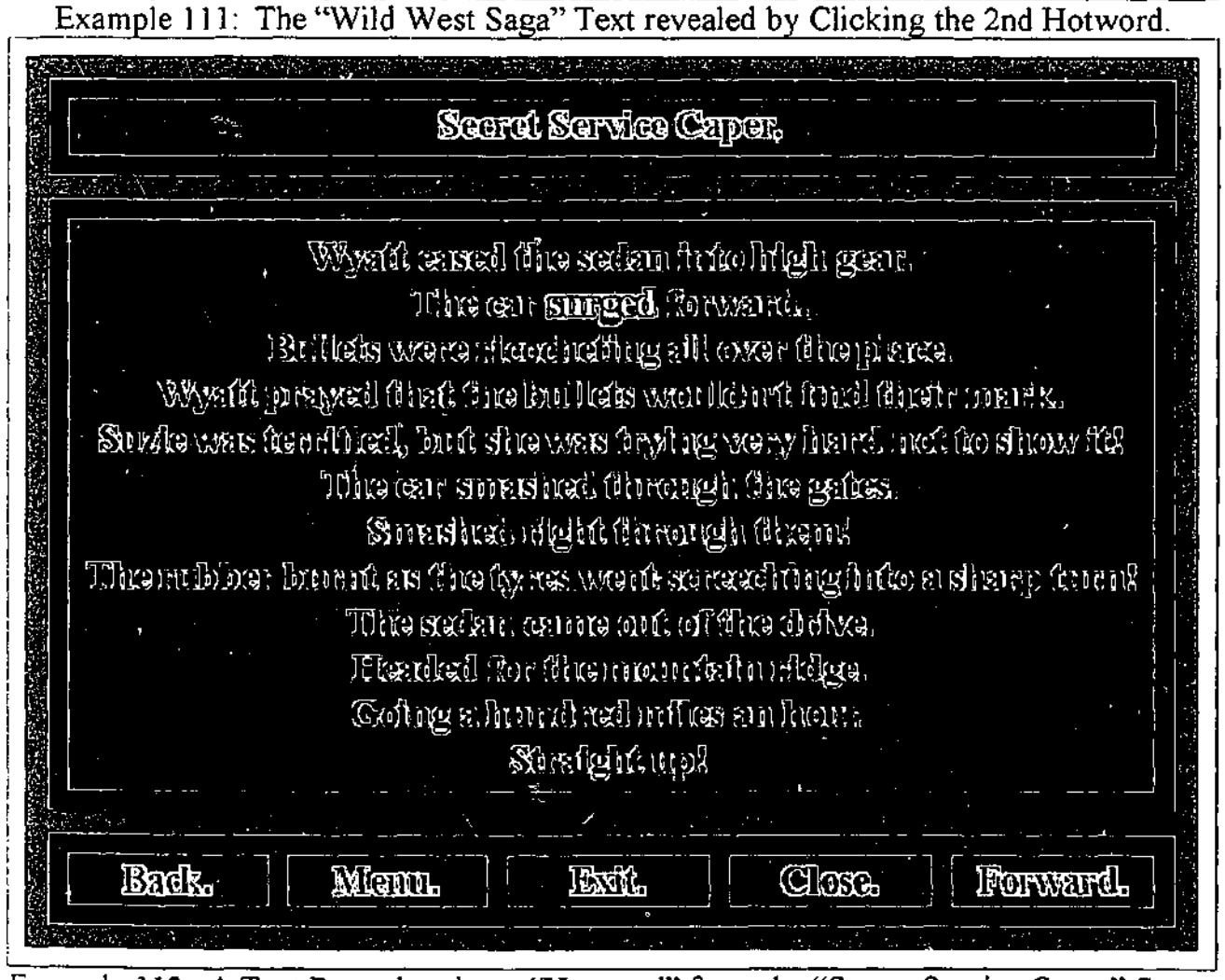


Example 109: A Text Page showing a "Hotword" from the "Wild West Saga" Story.

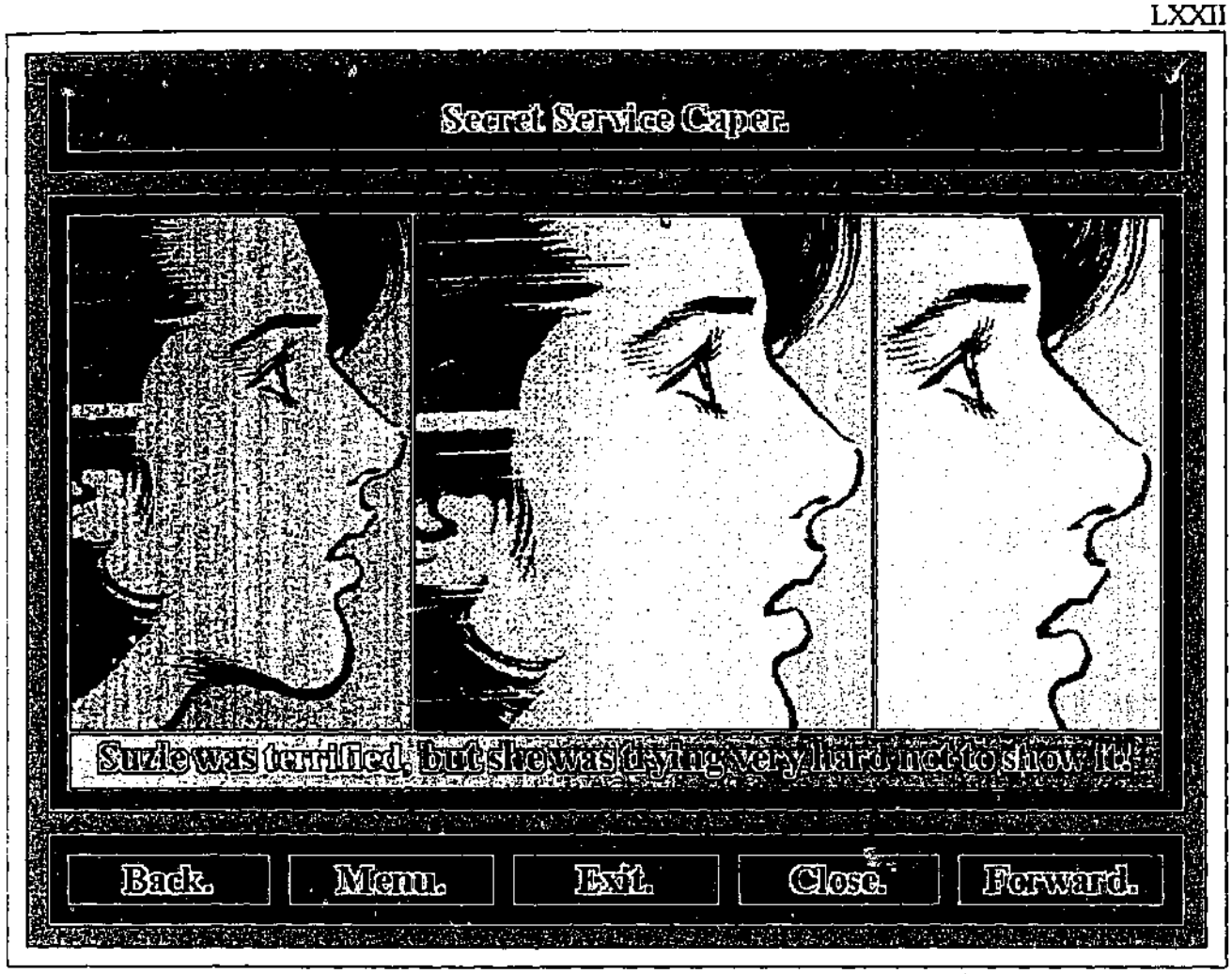
Example 110: The "Wild West Saga" Image revealed by Clicking the Hotword.



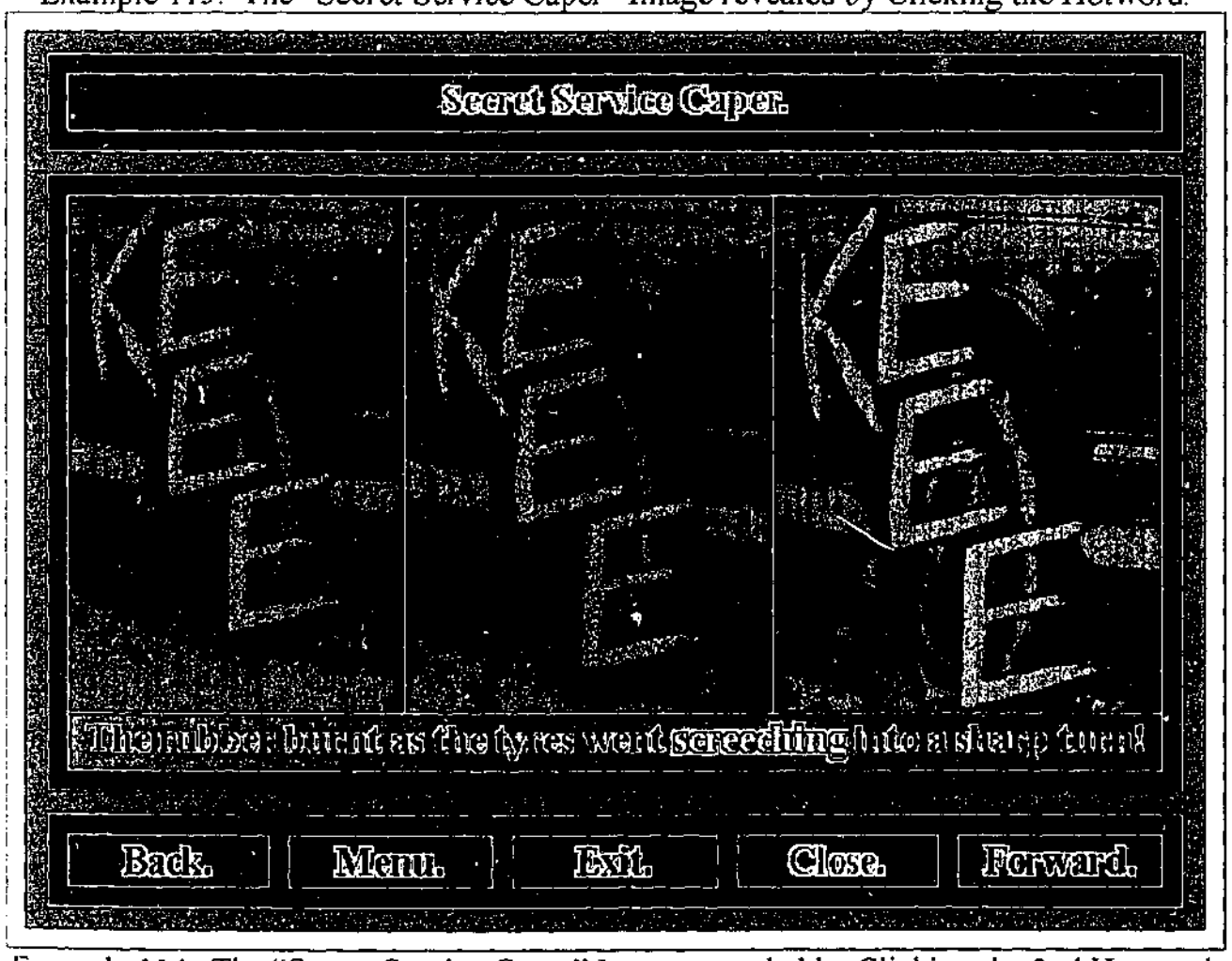
Example 111: The "Wild West Saga" Text revealed by Clicking the 2nd Hotword.



Example 112: A Text Page showing a "Hotword" from the "Secret Service Caper" Story.



Example 113: The "Secret Service Caper" Image revealed by Clicking the Hotword.



Example 114: The "Secret Service Caper" Image revealed by Clicking the 2nd Hotword.

"SELECTION STORIES"

PRODUCTION SCRIPT

(The following extract from the "Selection Stories" Production Script is relevant only to the Visual Examples referred to in the body of text.)

SLIDE	SCRIPT	FILE
Slide 1	Open 1 Black Screen	Image: COMPEL IMAGE.
Slide 2	Open 2 Compel Background	Image: COMPEL IMAGE.
Slide 3	Open 3 Title Bar. Title Patterned Page. Command Bar.	Images: TITMCLER.BMP PAGEMAIN.BMP COMMCLER.BMP
Slide 4	Instructions Functions and Instructions. Randelli's Selection Stories is an interactive computer presentation. To select a story from the following Menu place the cursor over your choice and click the left mouse button. Hotwords and command buttons will direct and assist navigation through the programs. To commence the presentation click this hotword now! Command Bar.	Text: TITFUNC.BMP PAGEFUNC.BMP COMMALL.BMP COMMNONE.BMP COMMBMEF.BMP
Slide 5	Main Title A Randelli Production. Randelli's Selection Stories. Parts 1,2 & 3. An Interactive Computer Presentation Devised and Created by Robert Randall. Command Bar.	Text: TITMPROD.BMP PAGETIT.BMP COMMALL.BMP COMMNONE.BMP COMMBMEF.BMP
Slide 6	Menu Contents and Menu. Sexy Space Romp. Wild West Saga. Secret Service Caper. Command Bar.	Text: TITMMENU.BMP PAGEMENU.BMP COMMALL.BMP COMMNONE.BMP COMMBMEF.BMP COMMBE.BMP COMME.BMP
Slide 7	Sex Title Randelli's Selection Stories, Part 1. Sexy Space Romp. Command Bar.	Text: TITSRSP1.BMP PATITSEX.BMP COMSALL.BMP COMSNONE.BMP COMSBMEF.BMP

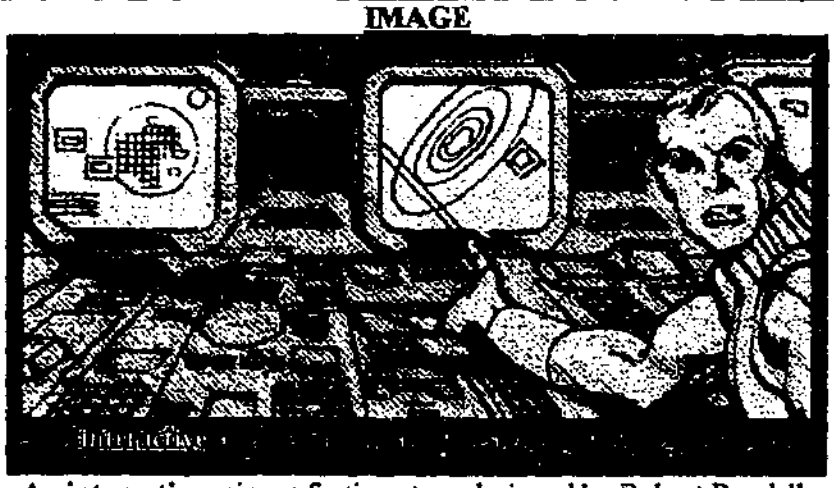
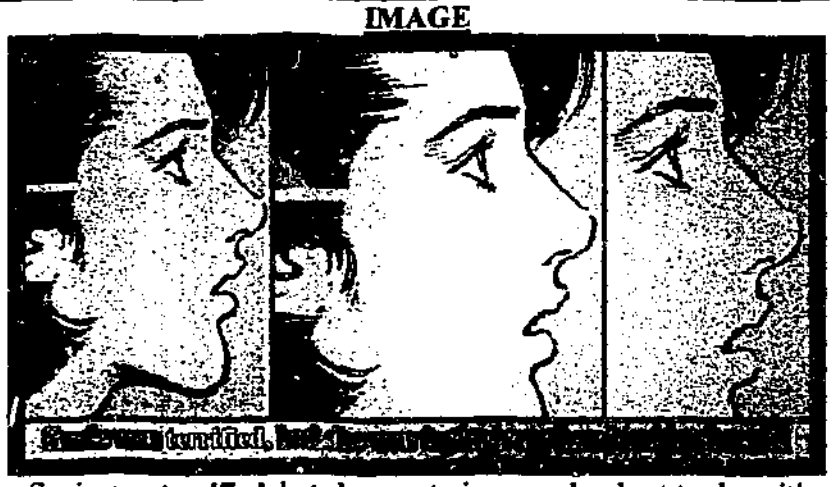
Slide 8	**Sex Start** Sexy Space Romp. Space Patterned Page. Command Bar.	**Text:** **TITSSEXY.BMP** **COMSALL.BMP** **COMSNONE.BMP** **COMSBMEF.BMP** **COMSC.BMP** **COMSF.BMP** **COMSCF.BMP** **Image:** **PAGESEXY.BMP**
Slide 9	**IMAGE**  An **interactive** science faction story designed by Robert Randall. **Sound:** High Tech noises plus Space Music. **Computerised Voice Over:** This computer presentation is entitled Sexy Space Romp. It is an interactive science faction story designed by Robert Randall.	**Image:** **ACE1A.BMP** **Sound:** **SEXMU1A.WAV**
	The extract from this script cuts to Slide 24.	
Slide 24	**TEXT** Smoke choked Matong's nostrils and clouded his vision. "Yoorana, are you okay?" Matong coughed and called. When Yoorana didn't respond Matong crawled through the cabin of the spaceship **desperately** seeking her in the debris. Yoorana had been thrown against the controls and Matong found her slumped on the deck. Blood flowed from her nose. "Quick ... Matong ... Help me!" she said, before passing out. "By the Stars! ... I'll save you!" he yelled, with alarm. Matong gently lifted Yoorana over his shoulder to carry her out of the burning ship. He found a medical kit, and some rations, and slung them over his other shoulder. Blinded by the smoke he lurched, and stumbled, his way towards the emergency exit.	**Text:** **ACE13TEX.BMP** **Images:** **ACE13.BMP** **ACE13A.BMP** **ACE13B.BMP** **Sound:** **SEXMU13.WAV**

	IMAGE  "Quick … Matong … Help me!" "By the Stars! … I'll <u>save</u> you!" **<u>Sound:</u>** Romantic theme. **<u>Computerised Voice Over:</u>** Yoorana had been thrown against the controls and Matong found her slumped on the deck. Blood flowed from her nose. "Quick … Matong … Help me!" she said, before passing out. "By the Stars! … I'll save you!" he yelled, with alarm. Matong gently lifted Yoorana over his shoulder to carry her out of the burning ship. "Have no fear," he whispered to her, "I'm here, everything will be alright!"	
	<u>The extract from this script cuts to Slide 51.</u>	
<u>Slide 51</u>	**<u>West Title</u>** Randelli's Selection Stories, Part 2. Wild West Saga. Command Bar.	**<u>Text:</u>** **TITWRSP2.BMP** **PATIWEST.BMP** **COMWALL.BMP** **COMWNONE.BMP** **COMWBMEF.BMP**
<u>Slide 52</u>	**<u>West Start</u>** Wild West Saga. West Patterned Page. Command Bar.	**<u>Text:</u>** **TITWWEST.BMP** **COMWALL.BMP** **COMWNONE.BMP** **COMWBMEF.BMP** **COMWC.BMP** **COMWF.BMP** **COMWCF.BMP** **<u>Image:</u>** **PAGEWEST.BMP**

Slide 53	**IMAGE**  An old wild west **computer** story documented by Robert Randall. **SUB-TEXT** action and adventure A **gripping** yarn filled with lots of action and adventure!	**Image:** **WEST1A.BMP** **Sub-Text:** **WEST1APM.BMP**
	The extract from this script cuts to Slide 61.	
Slide 61	**TEXT** "Now," Walker continued, "we can settle this and be on our way, if you make the lady hand over a piece of my property." Anger blazed momentarily from Lucky's eyes. "I told ya, and I'll tell ya again, ya 'ain't getting' nothin'!" Walker shrugged exasperatedly. "That's a shame. A real shame." He **glanced** from Lucky to Cliff. Walker was waiting for a response, but he wasn't getting one! "Guess I'll o get a drink, while you talk it over with the boys," Walker said as he raised his hat. "My boys can be real persuasive!" He bowed mockingly at Lucky, and left the room. **IMAGE**  Walker was waiting for a **response**, but he wasn't getting one! **SUB-TEXT** the seconds ticked by The atmosphere was **electric**, as the seconds ticked by!	**Text:** **WEST7TX.BMP** **Image:** **WEST7.BMP** **Sub-Text:** **WEST7PM.BMP**
	The extract from this script cuts to Slide 87.	

Slide 87	**Caper Title** Randelli's Selection Stories, Part 3. Secret Service Caper. Command Bar.	**Text:** **TITCRSP3.BMP** **PATITCAP.BMP** **COMCALL.BMP** **COMCNONE.BMP** **COMCBMEF.BMP**
Slide 88	**Caper Start** Secret Service Caper. Caper Patterned Page. Command Bar.	**Text:** **TITCCAP.BMP** **COMCALL.BMP** **COMCNONE.BMP** **COMCBMEF.BMP** **COMCC.BMP** **COMCF.BMP** **COMCCF.BMP** **Image:** **PAGECAP.BMP**
Slide 89	**IMAGE**  A **perplexing** espionage story programmed by Robert Randall.	**Image:** **CAP1A.BMP**
	The extract from this script cuts to Slide 114.	
Slide 114	**TEXT** Wyatt eased the sedan into high gear. The car **surged** forward. Bullets were ricocheting all over the place. Wyatt prayed that the bullets wouldn't find their mark. Suzie was terrified, but she was trying very hard not to show it! The car smashed through the gates. Smashed right through them! The rubber burnt as the tyres went screeching into a sharp turn! The sedan came out of the drive. Headed for the mountain ridge. Going a hundred miles an hour. Straight up!	**Text:** **CAP25ATX.BMP** **Image:** **CAP25A.BMP** **Visual:** **CAP25B.BMP**

	IMAGE  Suzie was **terrified**, but she was trying very hard not to show it! **VISUAL**  The rubber burnt as the tyres went **screeching** into a sharp turn!	
	The extract from this script cuts to Slide 121.	
Slide 121	**Credits** Credits and Acknowledgments. Randelli's Selection Stories. An interactive computer presentation created by Robert Randall. Image, Text and Vocal Synthesis by Robert Randall. Music and Special Effects by Warren Burt. The production of Randelli's Selection Stories has been Partially assisted by a grant from Monash University. **Copyright.** Randelli Pty. Ltd. July 1997. Command Bar.	**Text:** **TITMCRED.BMP** **PAGECRED.BMP** **COMMF.BMP**
Slide 122	**Close 1** Title Bar. Title Patterned Page. Command Bar.	**Images:** **TITMCLER.BMP** **PAGEMAIN.BMP** **COMMCLER.BMP**
Slide 123	**Close 2** Compel Background.	**Image:** **COMPEL IMAGE.**
Slide 124	**Close 3** Black Screen.	**Image:** **COMPEL IMAGE.**

Example 115: Extracts from the "Selection Stories" Production Script.

CHAPTER EIGHT

CONCLUSION AND RE-APPRAISAL

Access Writing has involved the creation of seven major pieces - or twenty nine individual computer programs comprising over five thousand separate images! The body of work requires five hours to view. The projects became more complicated as I worked through different methods of multi-media programming, and a variety of computer image-making techniques. Linking them all was a meshing of art, literature and cinema theory presented via computer functions. I explored the integration of media effects - such as graphics, text, animation, sound and video - to convey messages and tell stories. The twenty nine computer programs offer different levels of user involvement. This has constituted my approach to the development of a multi-media language.

Creating *Access Writing* encompassed the creative exploration of various computer programs and techniques because one program seldom satisfies artistic needs. Many programs have to be learned and understood because any desired image might represent numerous layers of texture, shading, and design composition. This work is multiplied many times if animation is essential to the image, requiring hours of meticulous time-consuming detailed work for its creation. I have discovered that using the computer creatively is never quick and easy. Time evaporates while working at the computer. Artistic inspiration and dedication are not the only qualities needed for success as a multi-media artist. At the start of this document I suggested some skills a media artist needs to make successful multi-media presentations. These skills are now re-iterated, together with observations on their utilisation during the creation of *Access Writing*:

(1) An ability to create basic storyboards allowed the concept of each project to be visualised before work commenced. This stage is essential for creating conceptually complex computer generated multi-media art because development is a lengthy and detailed process.

(2) An ability to create graphic imagery using scanning techniques, royalty free clip art files, and other pictorial sources is necessary for the creation of images with maximum impact. Versatility in the manipulation of different computer effects assists the process of creating striking images.

(3) Throughout the research text has been employed as a vital component of each presentation. It has ranged from simple one-line statements to complex short stories. The visual representation of all the text has been carefully considered for its visual impact.

(4) For the provision of high quality, creatively composed musical soundtracks, it was necessary to use the skills of a professional musician. Warren Burt's expert collaboration in realising certain components of *Access Writing* is fully acknowledged.

(5) I demonstrated an ability to create and lay a simple soundtrack in the music that was created (using the *Cakewalk Pro Audio* program) for the *Nude Real Rude* morphing segments.

(6) A close knowledge of film and video production techniques is demonstrated in the way the computer data is assembled to create narrative structures. My knowledge of animation techniques was also demonstrated.

(7) Finally, an ability to apply computer aided design and layout skills is shown in the menu and presentation pages for each project. Not only do these pages display the text and visuals for each project, but they also provide the hot areas that initiate the display of hidden data and navigational commands that allow progression through each program.

The aim of this visual arts research project was to create a series of computer programs that referred to some of the visual principles that underlie certain styles of 20th century art. Through cinematic and computer effects, reference to these Pop Art styles were intended to be presented within the literary structures of poetry and the short story. Thus, traditional visual art and literary forms would be used in developing a new form of computer expression. *Access Writing* was therefore divided into three basic components:

(A) ***Visual Haiku***: An examination of the principles of traditional Japanese Haiku, adapted and restructured as sixteen visual computer poems.

(B) ***Programmed Poems***: An elaboration on the techniques developed in part (A) but expanded over seven longer and more complex poems which would also include a computer interactive component. (*Programmed Poems* is sub-divided into the series *Funny Fruits*, comprising six poems, and the *Nude Real Rude* poem).

(C) ***Selection Stories:*** A further expansion of the techniques developed in parts (A) and (B), but in this project the techniques would be applied to the principles of short story writing. Image, text and sound would be utilised in the creation of three interactive computer short story narratives.

There was also a need to create several subsidiary projects for the investigation of

additional techniques. Thus, the projects *Little Gems*, *Sexist Patterning* and *Randelli's Baby Trading Cards Installation* were created. These subsidiary projects laid the groundwork for major works to follow. The components of the entire research project can be summarised and appraised as follows:

(1) ***Visual Haiku*** *Visual Haiku* studied the form of Japanese Haiku poetry and investigated how this art form could be incorporated into visual computer language. The analysis of *Visual Haiku 7*, provided earlier, shows how the procedures employed to create the *Visual Haiku* poems incorporated the rules of Haiku, and adapted them to the computer medium. This project extended the boundaries of computer art by synthesising image and text, and challenged earlier perceptions of the limitations of Computer Art.

(2) ***Little Gems*** This project was created as a means of researching and developing specific computer procedures. The effects of washes and tints on greyscale images were explored. Methods used to acquire images through scanning techniques were investigated, and a basic system of programming computer data as an interactive multi-media presentation was developed. The depiction of inter-related images and text was also an important aspect for future work.

(3) ***Sexist Patterning*** This project provided a thorough understanding of scanning techniques, filter effects, and screen resolution sizes. It freed me, psychologically, from the usual TV screen ratio. The depiction of images with lengthy blocks of text was also explored, especially as how these might be displayed in multi-media presentations.

(4) ***Funny Fruits*** This project could only be created on a computer. Its form is intrinsic to the medium. The project was created as an interactive presentation that displayed challenging images in a precise series of sequences. The images display the

vibrancy and vitality that is essential to the medium. The use of filters created images with no precedent and, most importantly, images made on the computer, by the computer. They are products of their medium. The programming for the project was ingenious for it used two systems in one schedule - an active part required user involvement and a passive element allowed for user reflection. The images were presented with such precision that the poems became hypnotic. Their repetitious display, echoed by the music, enhanced their surreal nature and added to the aesthetic concept. Resulting from *Funny Fruits* was a way of creating multi-media programs that addressed the basic principles of the medium.

(5) ***Nude Real Rude*** The *Nude Real Rude* project helped expand the techniques developed earlier, and was also concerned with developing a form of multi-media presentation that fully utilised the potential of the medium. Whereas clicking on an image reveals the text of *Funny Fruits*, for *Nude Real Rude* the images are revealed by clicking on the text. The poem of *Nude Real Rude* was intentionally lengthy. By tackling a long poem the stress would be placed on devising an effective way to present the text visually. The text, itself, became the focus of the piece. This was another way of demonstrating the presentation options offered by multi-media programs. The project's outstanding feature was that it utilised the functions of the computer medium to create a multi-media poem, envisaged in such a way that it could only exist in computer form. The morphing process, on which the project relied, is something that is truly unique to the computer medium.

(6) ***Randelli's Baby Trading Cards Installation*** This project was created as a piece of computer art suitable for augmentation as an installation. The work took the form of a computer program accompanied by hard copy prints derived from the images in the program. Like other subsidiary projects, created throughout the research, this installation

was intended as a means to develop computer skills and their capacity to realise artistic concepts. The static image-making potential of computers was demonstrated by taking the work off the screen, and displaying it as framed art objects within an installation.

(7) ***Selection Stories*** The concept behind this project was an exploration of three genres of short story writing transposed into a multi-media presentation format. The project also refined a method of programming that had been developed in some of the earlier works. The project took its cue from the work that had proceeded it, and elaborated on the computer functions that had already been investigated and developed. It was intended to find an outcome intrinsic to the multi-media medium that would have its major resonance within that medium. Multi-media presentations can be defined by three main characteristics. They are designed for interaction and viewing on a computer, they encourage the viewer to browse through online information in a pre-determined or random sequence, and they integrate two or more media effects - such as graphics, text, sound, animation or video - to convey a message or tell a story. This project addressed these attributes, and each story revealed how concentrating on one of the multi-media effects could enrich a narrative. The images created for the project also demonstrated how three distinct styles of Pop Art - Classic, Mature and Neo Pop - could be interpreted and transposed into the computer medium, by applying graphic filters and collage methods of image creation. Post modern systems of appropriation, deconstruction and semiotic analysis were applied in the creation and construction of the stories, the images, and their presentation. The *Selection Stories* project makes a bold statement about the display of narrative structures via methods of interactive multi-media programming.

Within the major works that are an outcome of the research, sets of computer graphics were created according to some of the visual principles that underlie formal painting. Through the use of cinematic and computer effects, these images are then presented within the literary structures of poetry and the short story. In toto, the seven computer works created for *Access Writing* demonstrate the initial proposal that the research would investigate the development of new forms of computer narrative and artistic expression, via computerised means. All the works are a synthesis of art, literary, film and television theories and practices, yet their presentation within interactive multi-media programs creates unique viewing experiences - which can be likened to watching films or videos and, at the same time, equated with reading a book or viewing a slide presentation. Multi-media presentations are like all of these experiences rolled into one, but they cannot be compared with any of them. As a new form of communication, there is much about multi-media that is yet to be defined. This document attempts to articulate the viewing experiences resulting from a series of multi-media experiments, whose structures incorporate multi-media presentation as an integral element of a new art form.

Computer graphic images and multi-media presentations have no direct historical precedents, although they display qualities encountered in film, television, photography, painting, drawing, illustration and print-making. They are able, however, to adapt a variety of influences to enrich their outcomes. Multi-media programs possess a vitality and vibrancy that is part of their form, but the key to understanding their forms often lies in traditional art practices. For instance, the use of collage and appropriation is intrinsic to the computer, and serves as a logical starting point for interpretation of this new art form.

Finally, computer art is a 'time specific' art form. Due to rapid developments in computer technology, a computer project may only have brief relevance. The computer works created for *Access Writing* were made between the 20 October, 1992, and the 4 November, 1997. They reflect the conditions of computer art during that time. The rapid evolution of computer art offers, perhaps, its greatest challenge. A computer artist must constantly seek to absorb change and then find ways in which new developments can be presented. Over the course of the research, my work evolved from the presentation of simple one-line statements to complex short stories. The next step in this evolution will be to apply the methods I have developed to a lengthy interactive computer novel. I am also interested in exploring how these methods could be utilised in other art forms, such as opera. On April 24, 1998, the Music Board of the Australia Council provided initial funding for Warren Burt to begin a composition according to a scenario I have written.

It is hoped that *Access Writing* will make a positive and unique contribution to the development of computer based narratives and forms of expression. It opens up new areas of artistic production and lays the ground work for further research, conducted by myself and other media artists interested in the potential of computers for creative work.

APPENDICES

(1) The original sixteen *Visual Haiku* storyboards.

(2) The twenty movie star quotes used in the *Little Gems* project, plus the quotes used in the titles and credit sequences.

(3) The eighteen centrefold girl biographies written for the *Sexist Patterning* project.

(4) The six poems written for the *Funny Fruits* project.

(5) The pornography poem written for the *Nude Real Rude* project, plus the complete poem, chorus and border chart.

(6) A complete list of the baby names used in the *Baby Trading Cards* project.

(7) Colour photocopies of the prints *Portrait of a Politician, Pink and Blue*. This is the work that formed the basis of the *Baby Trading Cards* project.

(8) The three short stories written for the *Selection Stories* project, in their original form, before being modified to fit the visual logistics of the project.

(9) The complete production script for the *Selection Stories* project.

(10) The four CD ROM discs made for the research project including:

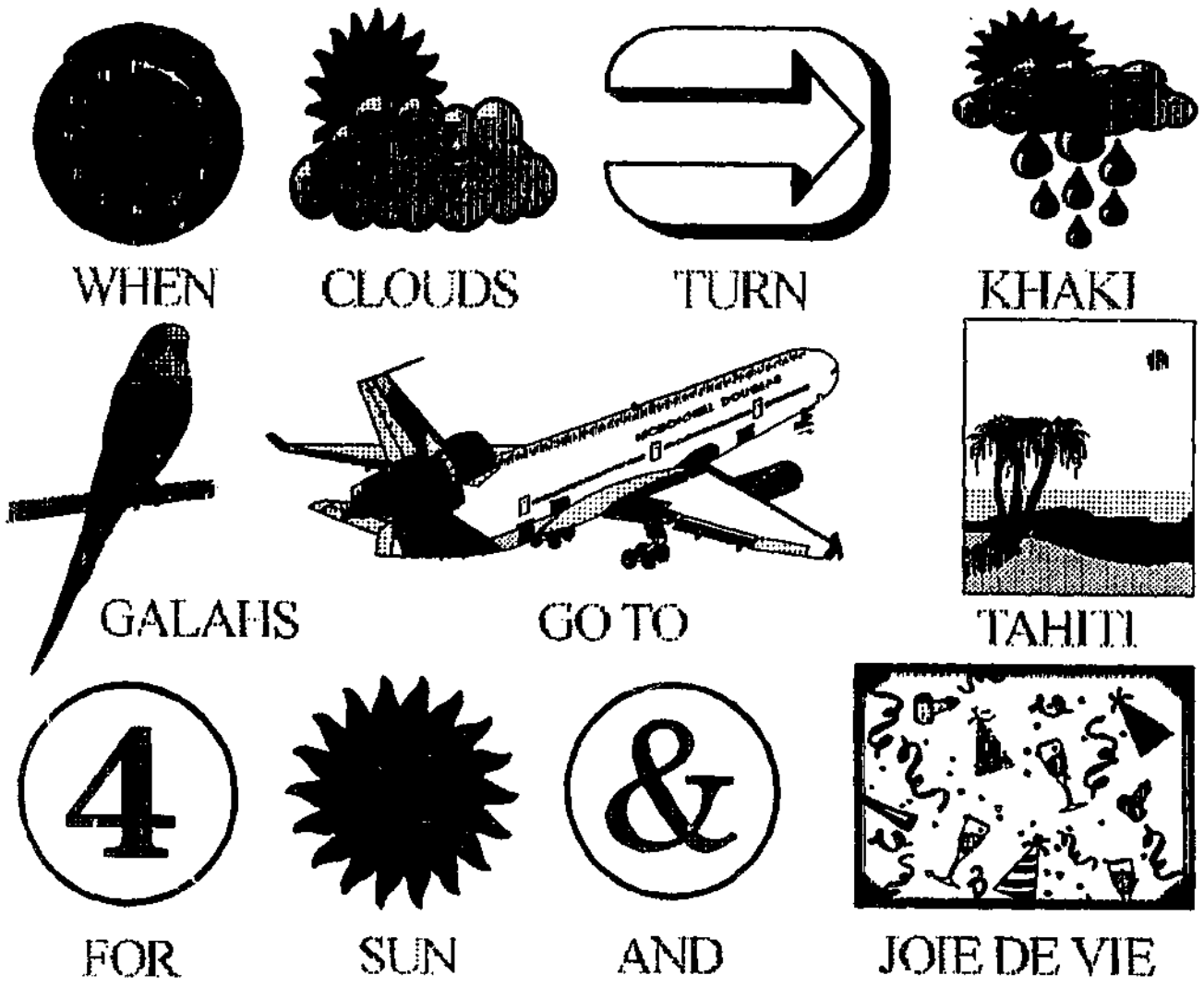
Randelli's Access Writing Volume 1, 2, & 3

and *Randelli's Baby Trading Cards*.*

---

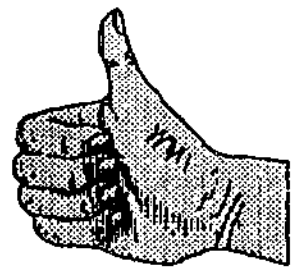
* To view the CD ROM discs the following minimum system requirements are necessary:
A PC using a 486 SX processor or higher,
Microsoft Windows '95 or higher operating system,
A VGA display (64K or higher colour is recommended),
A Microsoft mouse or compatible pointing device,
An audio board, compatible with Windows,
A CD ROM drive (Quad speed or higher is recommended).
Without these recommended facilities colour discrepancies and audio/visual distortions will occur.
It is also recommended to view all CD ROM discs on a colour monitor with 64K resolution.

VISUAL HAIKU STORYBOARD NO. 1.
"WHEN CLOUDS TURN KHAKI
GALAHS GO TO TAHITI
FOR SUN AND JOIE DE VIE"

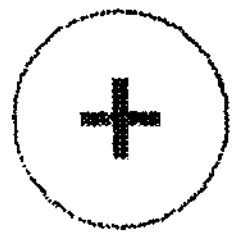


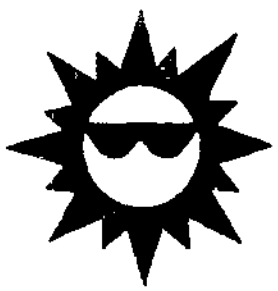
VISUAL HAIKU 2
CHEFS RECOMMEND :
A GREEN SALAD WITH SUNSHINE, KISSES ALFRESCO.


CHEFS


RECOMMEND


SALAD


WITH


SUNSHINE


KISSES

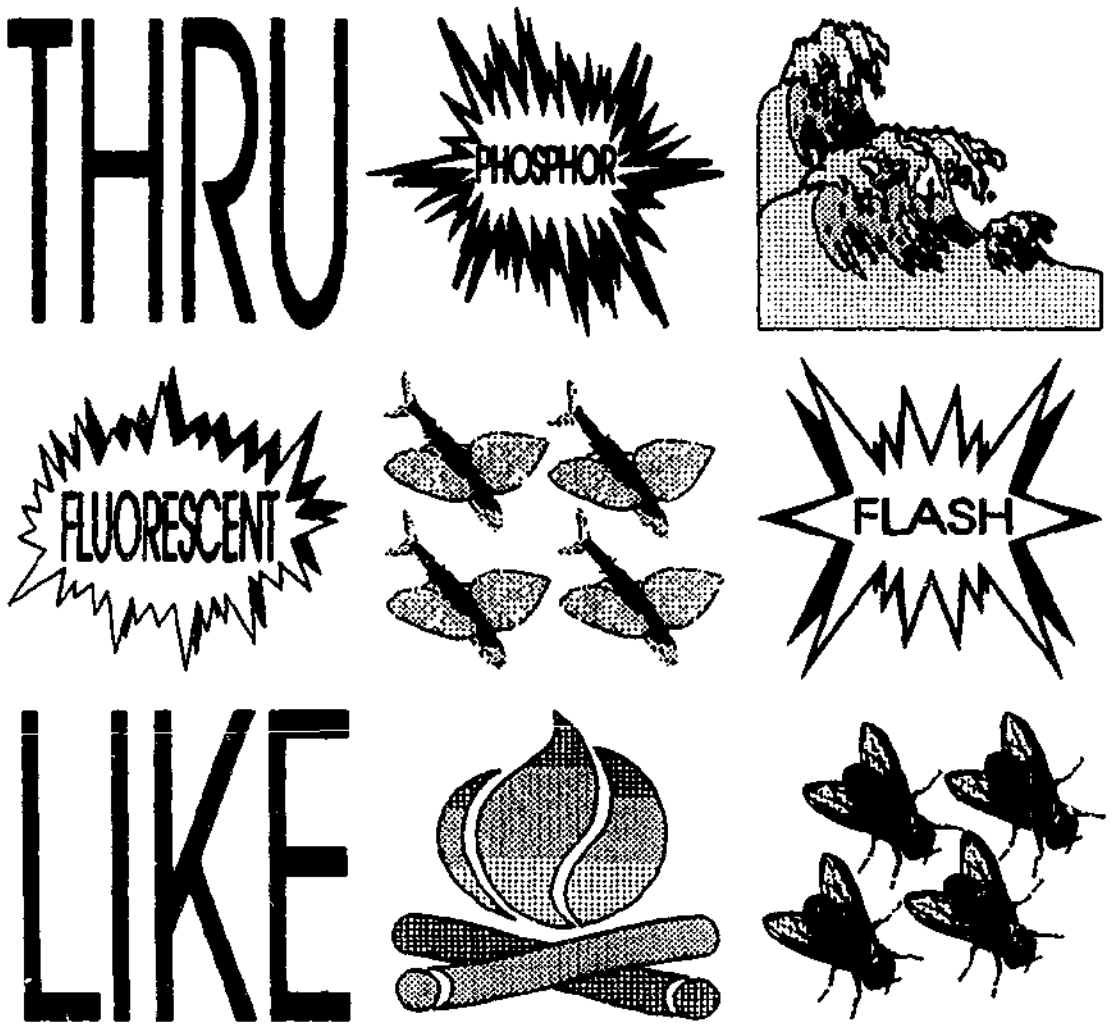

ALFRESCO

VISUAL HAIKU 3
THRU WINTER SQUALLS
DO BEACH BALLS LOOSE THEIR BOUNCE
WITHOUT THE CHILDREN

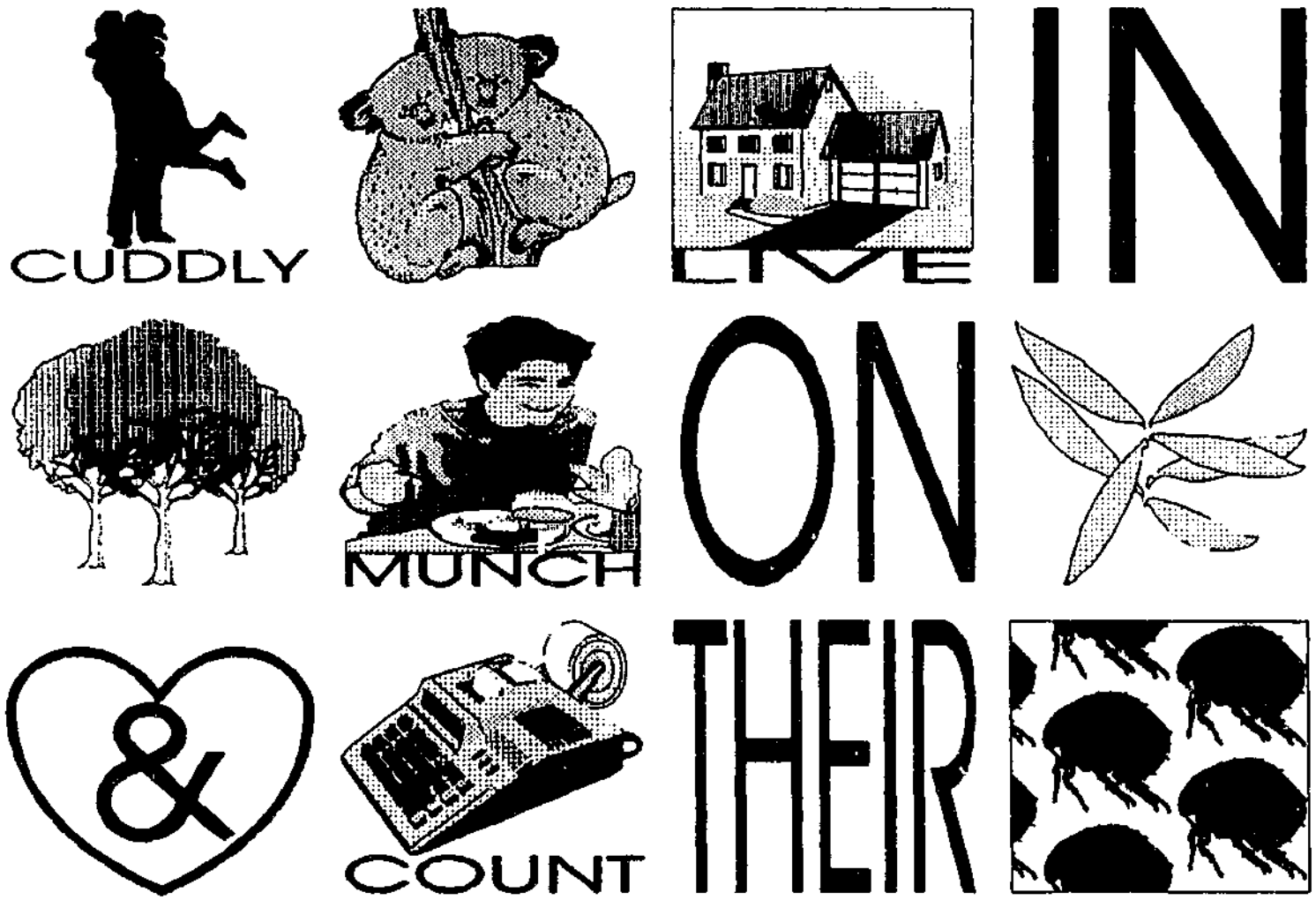
VISUAL HAIKU 4, STORYBOARD.
SHANGHAI TOURIST SAY
KEEP COLD WIND AWAY
EAT HOT CHILLI EVERY DAY

VISUAL HAIKU 5, STORYBOARD.
A FLORAL CLOCK
TICKS IN SEASONS NOT SECONDS
PETALS PER ANNUM

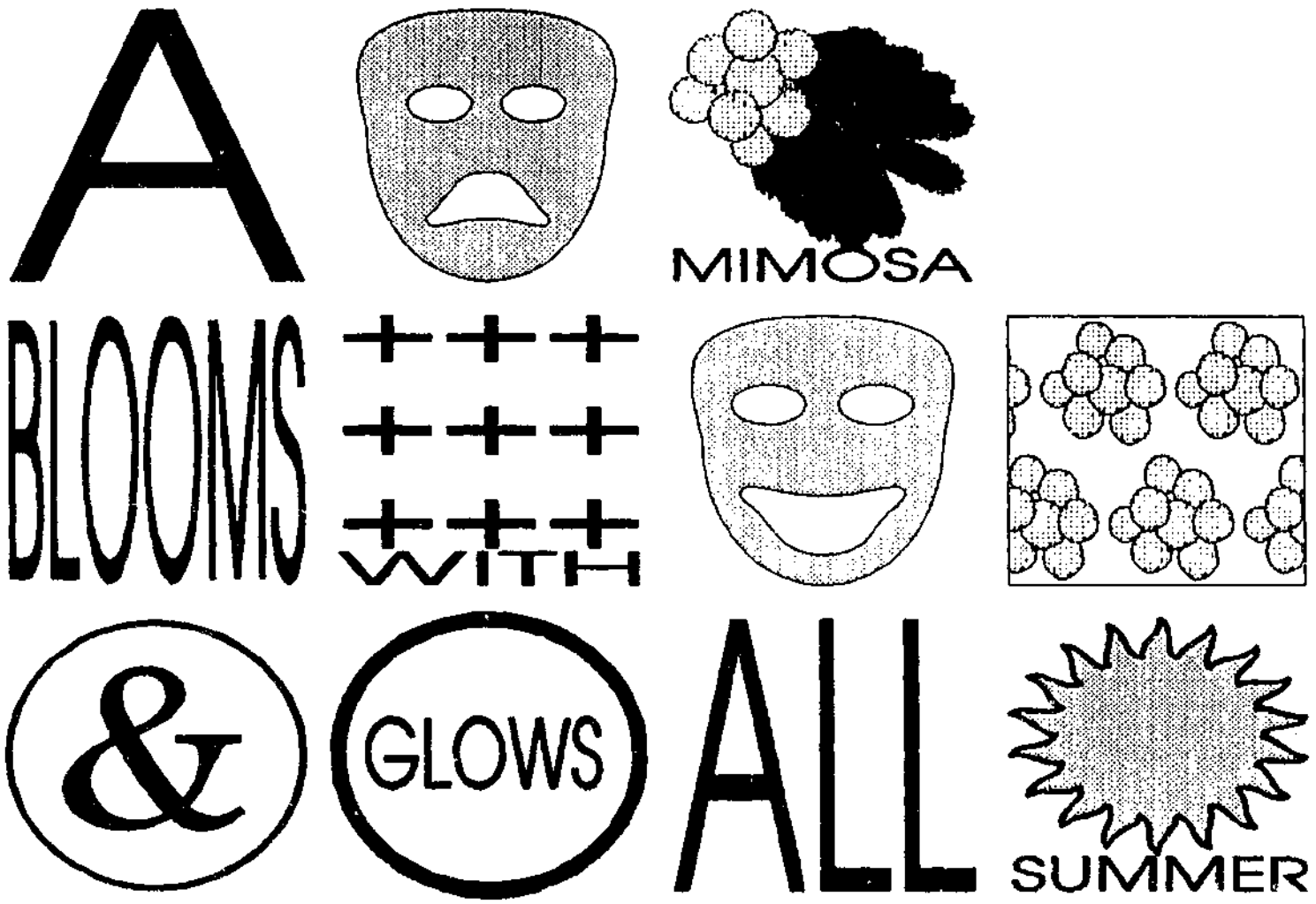
VISUAL HAIKU 6, STORYBOARD.
THRU PHOSPHOR WAVES
FLUORESCENT FLYING FISH
FLASH LIKE FIRE FLIES



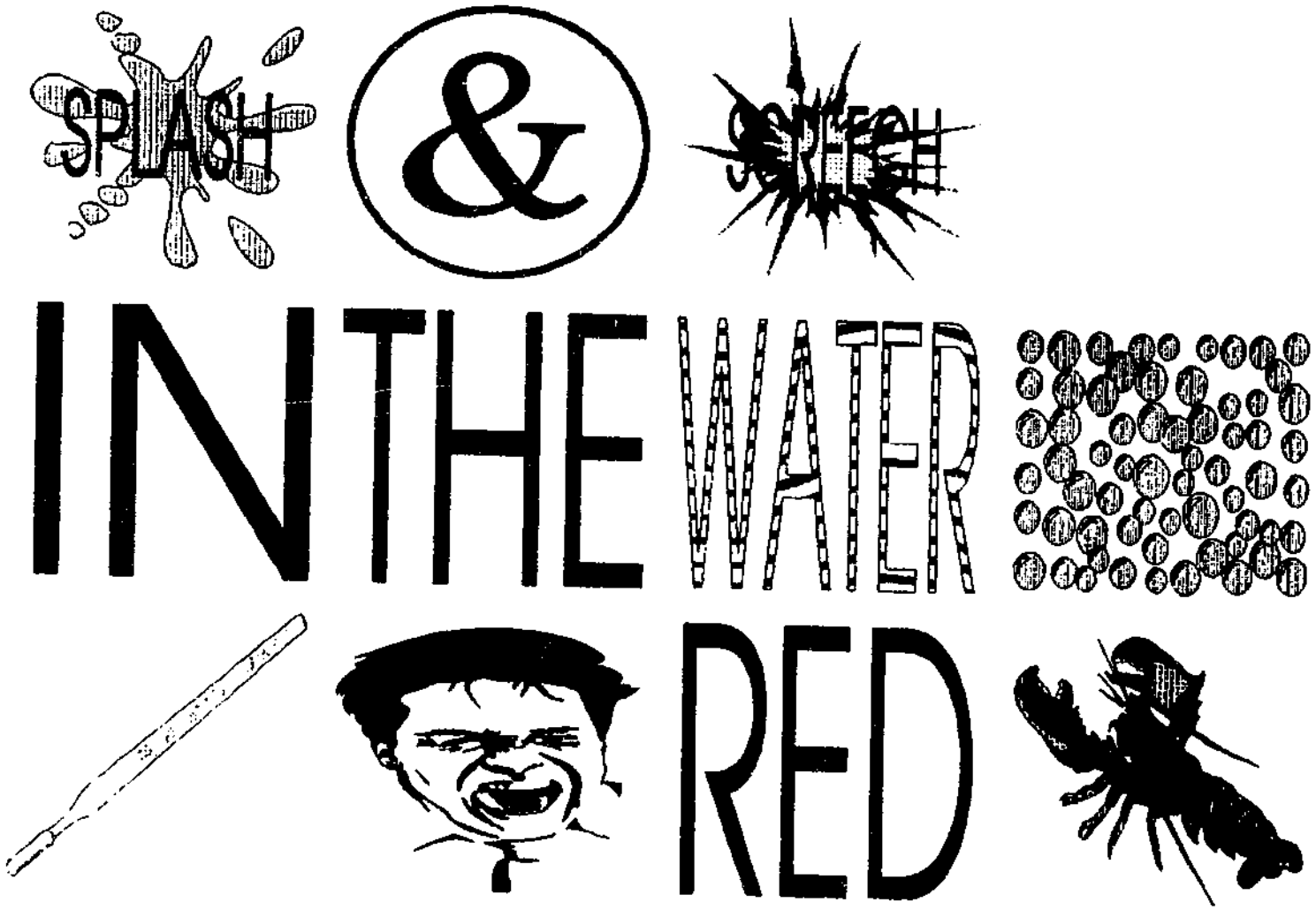
VISUAL HAIKU 7, STORYBOARD.
CUDDLY KOALAS
LIVE IN TREES MUNCH ON LEAVES
AND COUNT THEIR FLEAS



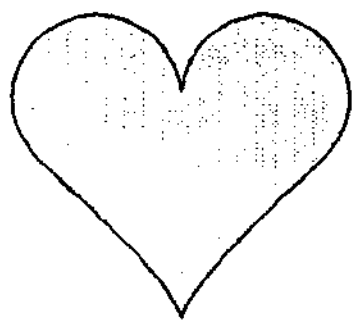
VISUAL HAIKU 8, STORYBOARD.
A SAD MIMOSA
BLOOMS WITH HAPPY BLOSSOMS
AND GLOWS ALL SUMMER



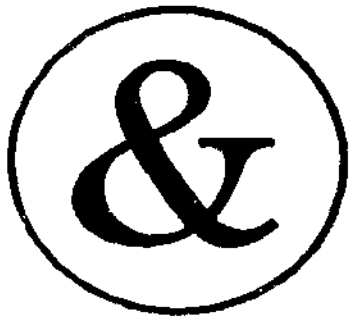
VISUAL HAIKU 9, STORYBOARD.
SPLASH AND SCREECH
IN THE WATER BOILING HOT
SCREAMING RED LOBSTERS

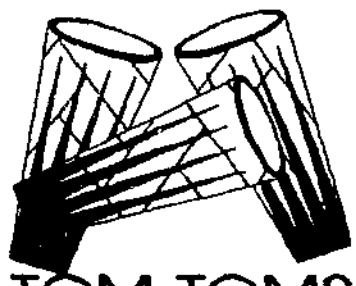


VISUAL HAIKU 10, STORYBOARD.
AFRICAN VIOLETS
LOVE SHADY SECLUDED SPOTS
AND THROBBING TOM-TOMS



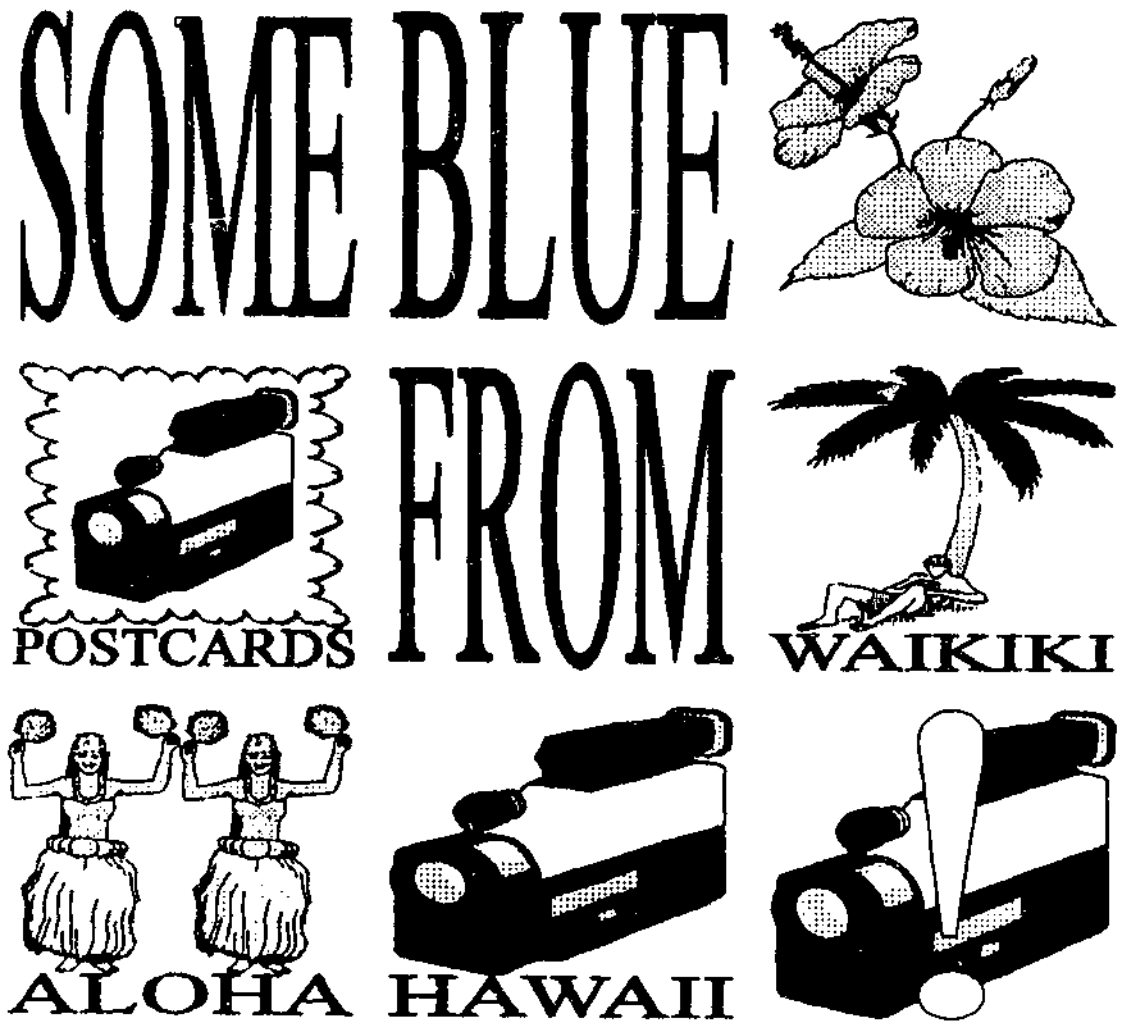
SECLUDED SPOTS



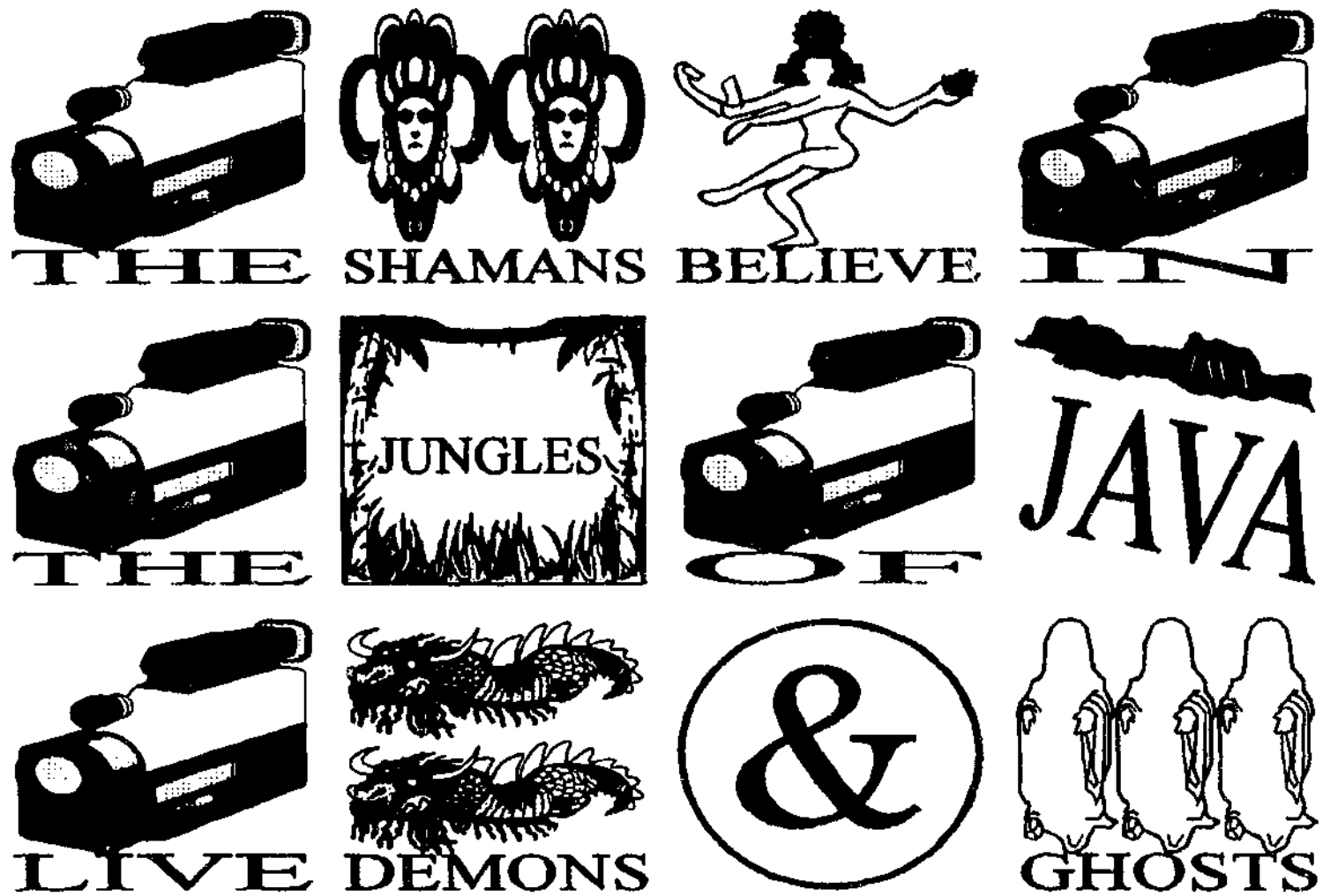


THROBBING TOM-TOMS

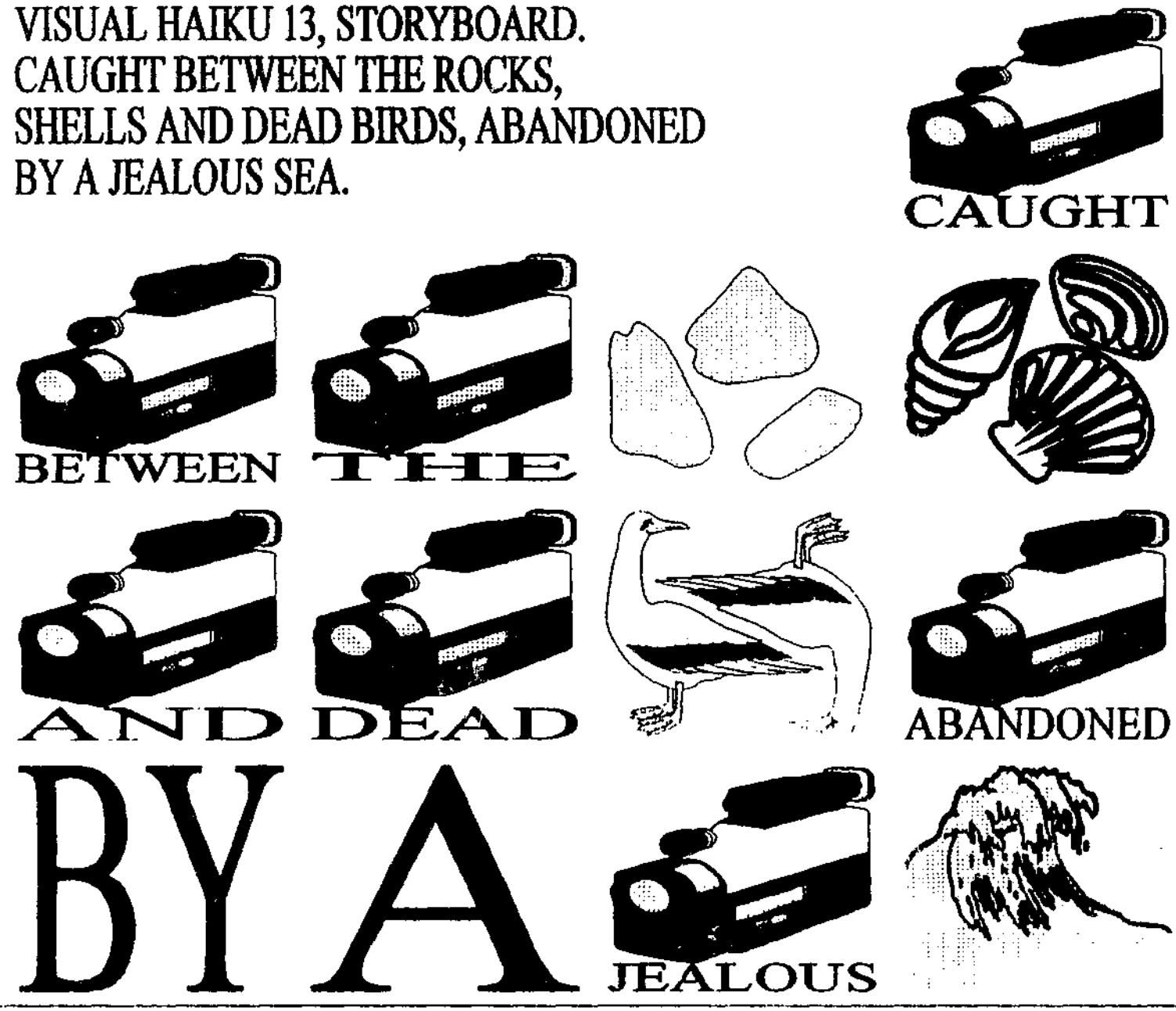
VISUAL HAIKU 11, STORYBOARD.
SOME BLUE HIBISCUS
POSTCARDS FROM WAIKIKI
ALOHA HAWAII !



VISUAL HAIKU 12, STORYBOARD.
THE SHAMANS BELIEVE
IN THE JUNGLES OF JAVA
LIVE DEMONS AND GHOSTS

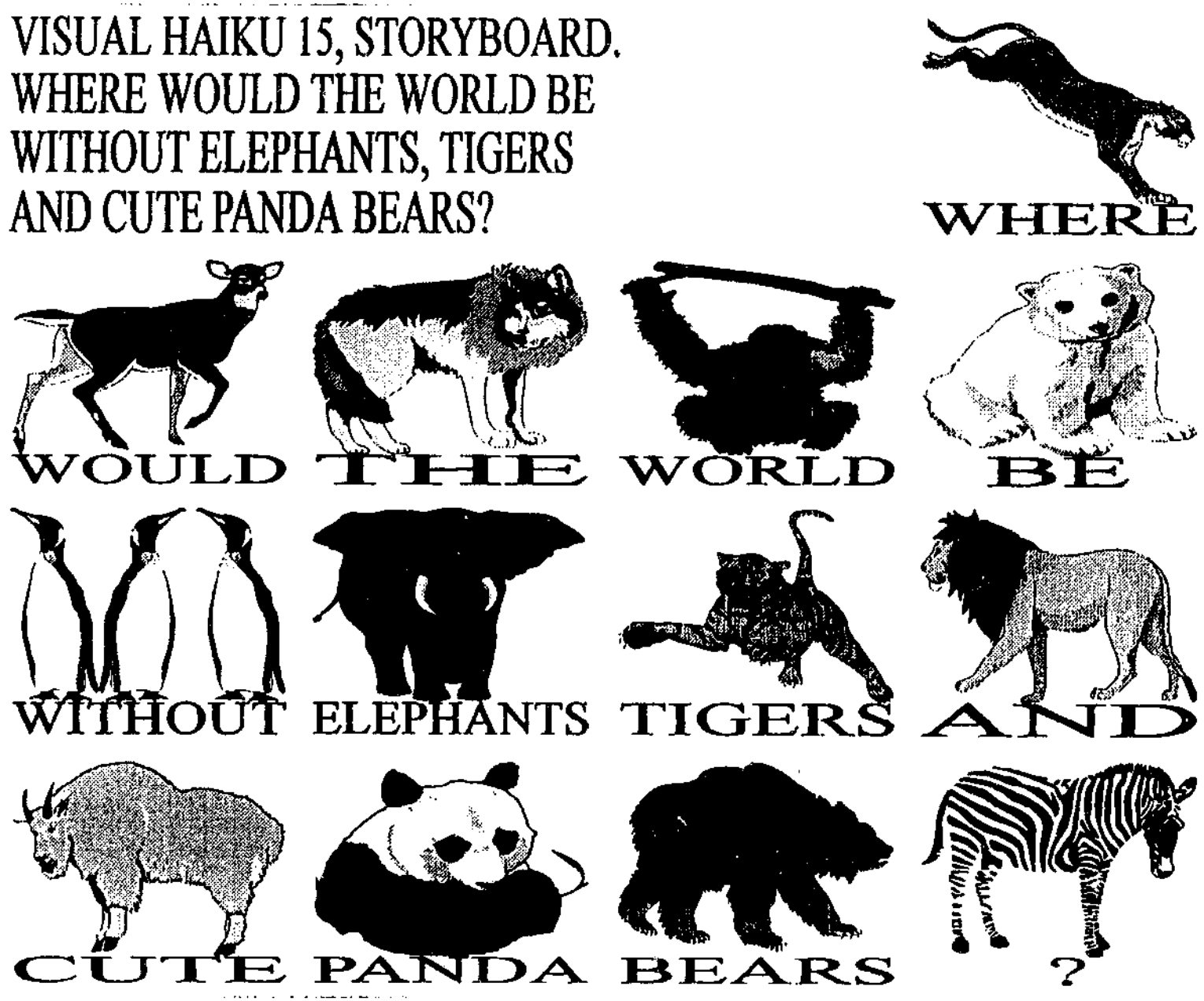


VISUAL HAIKU 13, STORYBOARD.
CAUGHT BETWEEN THE ROCKS,
SHELLS AND DEAD BIRDS, ABANDONED
BY A JEALOUS SEA.

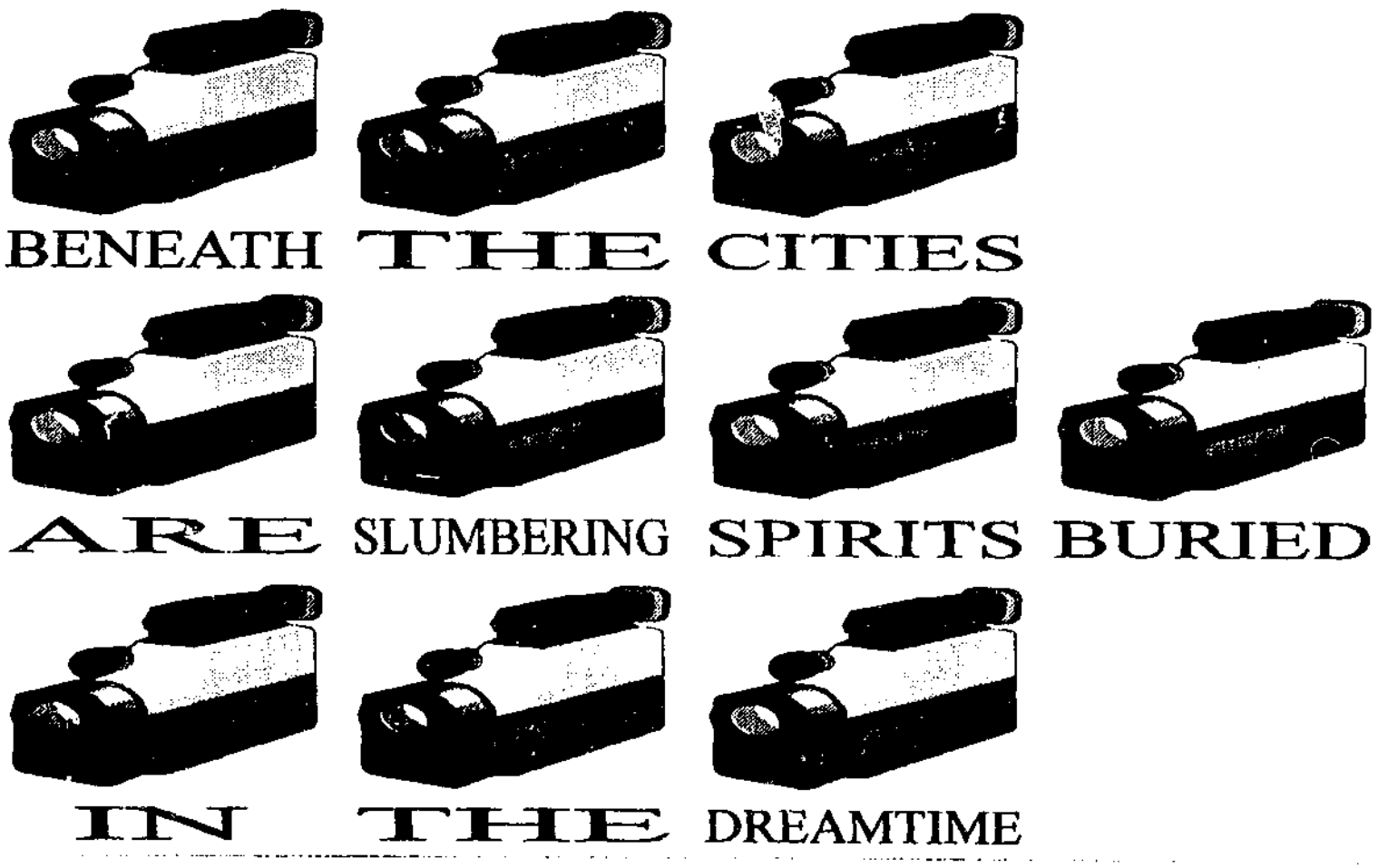


VISUAL HAIKU 14, STORYBOARD.
DAY DREAMING THRU SOME
TIME AND SPACE, I FIND MYSELF
UNABLE TO WAKE.

VISUAL HAIKU 15, STORYBOARD.
WHERE WOULD THE WORLD BE
WITHOUT ELEPHANTS, TIGERS
AND CUTE PANDA BEARS?



VISUAL HAIKU 16, STORYBOARD.
BENEATH THE CITIES
ARE SLUMBERING SPIRITS. BURIED.
IN THE DREAMTIME.



QUOTES FOR "LITTLE GEMS".

(1) Gems A1

"Believe me, if a woman
doesn't know good gems,
she doesn't know anything."

(2) Gems B1

"Real diamonds!
They must be worth
their weight in gold."

(3) Gems C1

"If you give me a present,
make sure it's a diamond.
That's something I can value."

(4) Gems D1

"Buying jewellery is serious
business. It's kinda formal,
like church or playing poker."

(5) Gems E1

"Don't wave bracelets at me
unless you intend to use them."

(6) Gems F1

"I don't like rhinestones.
I have a long list of dislikes,
and it's getting longer."

(7) Gems G1

"Jewellery will get you anywhere."

(8) Gems H1

"There comes a time in every
woman's life when the only thing
that helps is a new necklace."

(9) Gems I1

"With enough jewellery you
can do without a reputation."

(10) Gems J1

"Jewellery isn't something
you can put on or take off
like an overcoat, you know."

(11) Gems K1

"With all the unrest in the world,
I don't think anyone should have
a ring larger than forty carats."

(12) Gems L1

"It doesn't matter who gives them
as long as they're not second-rate.
Wait for the first class jewels.
Hold onto your ideals."

(13) Gems M1

"I was once so poor
I didn't know where my next
diamond was coming from."

(14) Gems N1

"Without a knowledge of
jewellery a woman is lost."

(15) Gems O1

"I believe in diamonds.
They're the only cause I know.
The rest doesn't mean much to me."

(16) Gems P1

"If there's one thing I know,
it's jewellery. I ought to.
It's been my life's work."

(17) Gems Q1

"A kiss on the hand
might feel very good, but
a diamond lasts forever."

(18) Gems R1

"You can be young without
jewellery, but you can't
be old without it."

(19) Gems S1

"A topaz? On my finger?
Are you blind?
It is a yellow diamond!"

(20) Gems T1

"There are no great stones.
There are only diamonds."

TITLES AND CREDITS.

(1) To start the program
press the Left mouse button.

(2) To escape the program
wait for the cursor to
appear, then press the
Right mouse button.

(3) Randelli's "Little Gems".

(4) An Interactive Computer Presentation.

(5) For a "Little Gem" place the
cursor over a piece of jewellery
then press the Left mouse button.

(6) "Girls with good gems
make their own laws."

(7) "Diamonds are a girls' best friend."

(8) Randelli's "Little Gems".

(9) A Randelli Production.

(10) Devised and Created
by
Robert Randall.

(11)

"SEXIST PATTERNING".

BIOGRAPHIES.

1.
Hi, I'm Blossom. A 24 year
old Dental Nurse. I think a
nice smile brightens the day.
I love confident men with
big lips and big mouths.
They're such good kissers.
Men who turn me off
have dreadfully stained
teeth and bad breath. Yuk!
At weekends I like to go bush
walking. I can walk for miles
and miles and never get tired.
The perfect man for me must
be healthy, wealthy and wise.
I'm not into wimps! No way!
I could be happy in a little
shack in the mountains with
half a dozen Labrador pups.

2.
My name is Cindi.
Don't forget it.
I'm going to be a Star.
I like men who love me for my
mind and not just my body.
It's hard being gorgeous.
I can't stand men who
look like Movie Stars.
They're just full of it!
Cameras are the best lovers.
They see only your good side
and they never cheat or lie.
I don't have time for a special
man in my life, I'm too busy
working at being successful.
After I've won an Oscar -
when I'm rich and famous -
then I'll find my leading man.

3.
Some people say my name,
Amber, is like my voice.
Burnished yet translucent.
A man talking soft and low,
late at night on the radio,
always makes me hot.
I don't like to kiss in elevators.
Not while Muzak is playing.
Romance has its own music.
I like to go to jazz clubs.
Sit in the smoky dark
and listen to the Blues.
I'm hooked on black men with
walnut eyes and white smiles.
I need their chocolate love.
I want to be the most
successful soul singer
in the whole wide world.

4.
Hi there, Angelica here. I do
promotional gigs, but, I really
don't think I'm all that pretty.
My telephone never stops
ringing and that's a buzz.
It's great to be in demand.
Sometimes all the pressure
makes me frazzled. If jet lag
could kill, I'd be in a coma.
I got married at 18, but it
didn't last. He wanted to keep
me barefoot and pregnant.
Right now I just want a man
who likes to go out dancing.
I don't want anything serious.
I'd like to get married again,
eventually, and have a baby.
A little boy to spoil rotten.

5.
I'm employed by the Blue
Moon Escort Service. Cali me
up sometime. Ask for Tiffany.
I aim to please any client that
buys me flowers. Forget the
creeps who over tip waiters.
God, Japanese Executives,
they're the worst. Drunk and
still expecting to get laid!
I pencil in Politicians. I have
some regulars. Boy, do they
appreciate a little discretion!
I'm no Dumb Blonde. I read
Time. I know what's going on.
I can talk if I have to.
When I've got a great big nest
egg, I'll quit this racket. Take
my spread sheets and vanish.

6.
Sandra. What a dumb name!
I'm gonna call myself Sandi
when I become a model.
A cute guy asked me to pose
once, naked, and I thought
why not? Sounds like fun.
There's nothing wrong with
nude modelling, but, gosh,
I'd never do anythink rude.
The boys at the surf club say
I've got a great body and I
should show them more of it!
Lifesavers are really swell
guys, you know. They work
real hard. I love them all!
I met this guy once who said
I could be a Calendar Girl.
Gosh, wouldn't that be great.

7.
Around the traps I'm known
as Shelly. I work as a Temp.
I don't like to be tied down.
I'm a real sports nut. I'm into
tennis, jogging, basketball,
swimming and watersking.
Come summer look for me on
the beach. Waxing my board.
I'm crazy about surfing.
I go insane on stormy days
when the water is wild and
you can't catch a wave.
I'm bonkers about this bloke
with long sun bleached hair.
He's got an arse you'd die for.
Pretty soon I'll toss everything
into a van and head North.
Following the waves.

8.
Refer to me as Dr. X.
Thorough psychoanalysis is
the key to sexual satisfaction.
A frank discussion about
sexual requirements must be
included as part of foreplay.
Preconceived ideas about
sexual roles and performance
often induce inhibitions.
Regimentation of the sexual
event is to be discouraged.
I recommend spontaneity.
Men who understand clitoral
stimulation and the multiple
orgasm always impress me.
Simultaneous climaxes are
an achievable goal in any
mature sexual relationship.

9.
Ja, I'm Ursula, from Sveden.
I teach the aerobics and
I keep the muscles strong.
The fit men, on the beach,
in the svim suits, ja, this I like.
So many good muscles.
The fat men, vith no muscles,
no, no, no, this I do not like.
I vould get them fit vith gym!
My man, he is fit and keeps
the muscles strong. Ja, ve
like to have sex many times.
I have the garden vere I grow
the vegetables. Fresh and
Natural. Ja, this is good.
I vant to have the sauna vere
I give the Svedish massage.
This is good for the muscles!

10.
Darling, my name is Lolita,
but call me Lolly, and, honey,
I do absolutely nothing.
Really, darling, I never say no
to a wildly rich generous man.
Money's the best aphrodisiac.
I could never, ever, marry a
man with less than a million.
I mean, it would be poverty.
Really, I'm a simple girl,
darling. I enjoy minks and
diamonds and annuities.
The older the man, darling,
the richer, so, I'm looking for
someone around ninety.
Wouldn't it be wonderful if you
could really take it with you?
Now, that would be Heaven.

11.
Hello. I'm Kate. I'm from
Welfare. I have a special
message for today's youth.
Always remember, Aids Kills.
Never share needles and
never have Unsafe Sex.
Avoid any sexual act where
blood, seminal and vaginal
secretions can be exchanged.
Here's a tip, roll a condom
onto your guy. He'll think it's
sexy and you'll know it's Safe.
Honestly, any man who's not
prepared to take precautions,
just isn't worth it. Trust me.
Oh, and one more thing.
If you could give up smoking,
that would be great, too!

12.
When I became a flight
attendant I changed my name
to Bridgette. It's more worldly.
The thing I like about travel is
having les tres petite affairs
in faraway romantic places.
To understand a culture you
must meet the people. I meet
Les hommes wherever I go.
Men who can fulfil a woman's
need make the best lovers.
Whatever their nationality.
Dating a French Financier,
though, is difficult if you don't
speak a pattering of Patois.
I hope I never grow too old to
seek out L'amour. It's Love
that keeps the world turning.

13.
Hey, my name's Trudi and
I hate it. I'm a teller in a city
bank, and I hate that too.
I mean, every day the same.
Week in and week out. What
a bummer. It's a real downer.
I want something different to
happen in my life. You know,
something really fantastic.
Like, I dream about buying a
yacht and just sailing to Bali.
That would be so great.
Hey, get this. A beach and
me and this real cool guy and
all the dope we could smoke.
Jeez, girl, I've just got to get
my shit together and blow this
scene. Like, life's calling!

14.
My name is Carmel,
and I'm an Alcoholic. I never
thought I'd be able to say that.
I was the girl you didn't mess
with. Heavy Metal and liquor
were my tickets to oblivion.
I'd come on to roadies and
get myself backstage at rock
shows to party with the group.
Maybe I partied too hard.
I knew I was losing the plot.
I went to A.A. when I was 17.
I had to take charge of my life
and pull myself up by my
bootstraps. I'm still pulling.
I'm learning how to say no.
It's hard, but, each new day
is going to be a sober one.

15.
I cook a the pasta in a my
ristorante Casa Rosa.
Everybody say very nice.
I love a to eat the spaghetti,
but, it make a me too much
the fat. Not nice, eh?
People who do not like a my
cooking, they make a me
very not happy. Sad, eh?
I like a to make up a -
how you say - the new food?
Recipes? Yes? No?
My boyfriend - Carlo - he
like a my cooking for him.
He is the man a for me.
One day I go to Roma.
Make a pizza for the Papa.
He make a me a saint. Ciao.

16.
G'day. Vals the name. I'm a
crash hot motor mechanic.
Jeez, the shit I cop over that!
I get really pissed off by little
turds who call me a dyke
because I do a Man's job.
Bloody Hell I like men all right
but I'm not gonna screw 'em
just to prove a friggin point.
I can cook. I can sew. Shit, I'll
make someone a good wife!
But, I ain't gonna be no slave.
I got this friend. She says the
only good man is a dead one.
Sometimes I think she's right.
Hell, you can't give up on
men, though. Ya gotta believe
they're gonna get better.

17.
I go by the name of Ashley.
I'm into fashion. I can make
you look great. Just like me.
A little tattoo, say, a bird, or a
star sign, on your inner thigh
can be really groovy.
Nose rings are cool too,
but don't they get in the way?
How do you blow your nose?
Sometimes I like to stay at
home, wash my hair, paint
my nails and just veg out.
Most nights I go to discos and
dance and dance, so my guy
has to be sharp and hip.
I can see myself driving thru
Europe in a red Ferrari.
That would be neat.

18.
I've a funny name, but I like it.
It's Saffron. Different isn't it?
Someday it will be in print.
There's a tutor at University
who I think is divine. He has
a beard and reads poetry.
I love poetry. I love to walk in
the countryside, then write
about all I've seen and felt.
Once I found an injured bird.
I nursed it until it died.
I wrote a poem about that.
Sometimes I feel so sad.
I need a man who can dry my
tears and make me smile.
I want to publish my poems
in a book with a leather cover.
Saffron yellow leather.

"FUNNY FRUITS" POEMS.

Apple

Common Man quaffs apple jack,
it has one hell of a whack!
Cultured Man imbibes apple cider,
some say there's nothing finer!
Yet, both men act the same way:
They swill too much,
get stinking drunk,
then spew up
and sleep it all off
all day, all the next day.

Plum

When kind of sad and glum
why not try a prune or plum.
Preserved with sugar candy
or soaked in vintage brandy,
this fruit can do the trick
if you're feeling slightly sick.
But, to be absolutely crude,
whether dried or freshly stewed,
if you don't know when to quit
they can make you really shit.

Peach

Of Madame Recamier 'tis said,
when fading fast and almost dead,
fresh ripe peaches was she fed,
whilst reclining on her bed.
So Madame made a lively scene -
maybe just to let off steam -
"Oh, it's all been but a dream,
forgive me, if I scream
but, to me, it doth surely seem
you forgot the bloody cream"!

Strawberry

This humble fruit is often found
in all the best resorts and towns.
It has a tidy little bower
somewhere near the Eiffel Tower,
while in Summer it likes to play
in Monte-Carlo or St. Tropez.
And in Society it is the toast
for many a bon vivant will boast
"Yes, please do come to my chic soiree
we're going to have Strawberry Souffle"!

Banana

Can the Maharajah
high on marijuana
dance the Lambada
with a banana
on a verandah
in Kuala Lumpur
hear the Dalai Lama
talk about Nirvana
and bad karma
again and again and again?

Citrus Fruits

In the Gardens of the Hesperides
grow mandarins and tangerines.
That's where the mighty Hercules
caught a nasty social disease.
They treated it with lotions
and all sorts of smelly potions.
But, orange peel finely ground
was the only thing they found
to put some pep into the pecs
of that Greek who's musclebound.

"NUDE REAL RUDE" POEM.

YEAH, I WANT YA.
WANT YA SO BAD.
I'M GONNA GRAB YA
AND SQUEEZE YA
AND MAKE LOVE TO YA
AND TREAT YA SO GREAT!

OH, MAN, I'M SO HORNY!
I WANNA HOLD YA CLOSE.
YEAH, HOLD YA TIGHT.
I NEED TO LOVE YA!
BABY, LET ME LOVE YA.
COME ON, GIVE IT TO ME!

OH, DON'T TEASE ME!
TELL ME YA WANT IT.
TELL ME YA LIKE IT.
I'LL SWALLOW YA MEAT,
SUCK YA JUICE, ANYTHING,
YEAH, TO MAKE YA MINE!

GO DOWN ON IT. YEAH!
ALL THE WAY DOWN ON IT.
PUT IT IN YOUR MOUTH.
COME ON, BABY! LICK IT!
LICK WITH SLOPPY SLURPS.
YEAH, TWITCH YA THROAT.

COME ON, FEEL ME!
I WANT YA T0 FEEL ME.
FEEL ME INSIDE YA.
FEEL EVERY INCH OF ME
FILLIN' YA UP INSIDE YA.
YEAH, LOVE EVERY INCH!

LET ME BURY MYSELF
DEEP INSIDE YA BODY.
WAY DOWN DEEP INSIDE.
YEAH, ONE BIG SHOVE,
RAMMED RIGHT IN THERE.
BABY, HOW YOU'D LIKE IT!

I WANT YA TO TAKE ME.
SPREAD THOSE CHEEKS
AND FUCKIN' TAKE IT ALL.
TAKE ME AND LOVE ME!
TAKE ME ALL THE WAY!
YES! TAKE IT LIKE A MAN!

PUMP IT. PLAY WITH IT.
WORK ON THAT SHAFT.
SIT ON IT. SQUEEZE IT.
SLIDE UP AND DOWN.
OH, BABY! COME ON, NOW,
I'M READY TO BLAST!

I WANNA GIVE YA MY LOVE.
TAKE IT. HERE IT COMES!
OH, YEAH! TAKE MY LOVE!
OH, JESUS! SLIME SQUIRT!
OH SHIT, HONEY THRILL!
OH, YEAH, I'M GONNA CUM!

COME ON, KISS ME!
I WANNA FEEL YA KISS ME.
YEAH, PUT YA TONGUE IN.
YEAH, WIGGLE IT AROUND.
YEAH! MASH IT GOOD.
YEAH, DON'T STOP!

"NUDE REAL RUDE"

POEM, CHORUS AND BORDER CHART

"POEM"	"CHORUS"	"BORDER"
YEAH, I WANT YA. WANT YA SO BAD. I'M GONNA GRAB YA AND SQUEEZE YA AND MAKE **LOVE** TO YA AND TREAT YA SO GREAT!	SLAP BANG SLOP BANG SLOP SLAP SLOP SLAP BANG	BANG SUCK BUMP SUCK BUMP BANG
OH, MAN, I'M SO **HORNY!** I WANNA HOLD YA CLOSE. YEAH, HOLD YA TIGHT. I NEED TO LOVE YA! BABY, LET ME LOVE YA. COME ON, GIVE IT TO ME!	GUSH RUSH GULP RUSH GULP GUSH GULP GUSH RUSH	GRAB MASH GASP MASH GASP GRAB
OH, DON'T **TEASE** ME! TELL ME YA WANT IT. TELL ME YA LIKE IT. I'LL SWALLOW YA MEAT, SUCK YA JUICE, ANYTHING, YEAH, TO MAKE YA MINE!	CHEW BITE CRAM BITE CRAM CHEW CRAM CHEW BITE	BOOM DRIP BLOW DRIP BLOW BOOM
GO DOWN ON IT. YEAH! ALL THE WAY DOWN ON IT. PUT IT IN YOUR MOUTH. COME ON, BABY! **LICK** IT! LICK WITH SLOPPY SLURPS. YEAH, TWITCH YA THROAT.	BEND SUCK BOOM SUCK BOOM BEND BOOM BEND SUCK	GRIP CRAM GULP CRAM GULP GRIP
COME ON, **FEEL** ME! I WANT YA TO FEEL ME. FEEL ME INSIDE YA. FEEL EVERY INCH OF ME FILLIN' YA UP INSIDE YA. YEAH, LOVE EVERY INCH!	POKE BUMP PROD BUMP PROD POKE PROD POKE BUMP	BEND GUSH BITE GUSH BITE BEND
LET ME **BURY** MYSELF DEEP INSIDE YA BODY. WAY DOWN DEEP INSIDE. YEAH, ONE BIG SHOVE, RAMMED RIGHT IN THERE. BABY, HOW YOU'D LIKE IT!	PUSH GRAB PANT GRAB PANT PUSH PANT PUSH GRAB	POKE CHEW PULL CHEW PULL POKE
I WANT YA TO **TAKE** ME. SPREAD THOSE CHEEKS AND FUCKIN' TAKE IT ALL. TAKE ME AND LOVE ME! TAKE ME ALL THE WAY! YES! TAKE IT LIKE A MAN!	GRIP SLAM GASP SLAM GASP GRIP GASP GRIP SLAM	PUSH DROP PROD DROP PROD PUSH
PUMP IT. **PLAY** WITH IT. WORK ON THAT SHAFT. SIT ON IT. SQUEEZE IT. SLIDE UP AND DOWN. OH, BABY! COME ON, NOW, I'M READY TO BLAST!	PULL MASH PUMP MASH PUMP PULL PUMP PULL MASH	SLAP BEAT SLAM BEAT SLAM SLAP
I WANNA GIVE YA MY LOVE. TAKE IT. HERE IT COMES! OH, YEAH! TAKE MY LOVE! OH, JESUS! SLIME **SQUIRT!** OH SHIT, HONEY THRILL! OH, YEAH, I'M GONNA CUM!	BEAT FLOW BLOW FLOW BLOW BEAT BLOW BEAT FLOW	PUMP RUSH PANT RUSH PANT PUMP
COME ON, KISS ME! I WANNA FEEL YA KISS ME. YEAH, PUT YA TONGUE IN. YEAH, **WIGGLE** IT AROUND. YEAH! MASH IT GOOD. YEAH, DON'T STOP!	DRIP FLOP DROP FLOP DROP DRIP DROP DRIP FLOP	FLOP SLOP FLOW SLOP FLOW FLOP

RANDELLI'S BABY TRADING CARDS INSTALLATION.

BABY NAMES

Grouped for
placement on
the Checklists.

No. and Name
Common Cards
I: DOROTHY
II: FEODORA
III: CELESTE
IV: AMADEUS
V: SALVADOR
VI: MICHAEL
VII: CRISTINA
VIII: GABRIEL
IX: GWYNETH
X: MICHELLE
XI: AMBROSE
XII: ZACHARY
XIII: ANGELA
XIV: NATHAN
XV: DOMINIK
XVI: ELIZA
XVII: JEROME
XVIII: AMERY
XIX: MANUEL
XX: ASTRID
XXI: DAVINA
XXII: GLORIA
XXIII: XAVIER
XXIV: JOSHUA
XXV: JESSICA
XXVI: HOLLY
XXVII: ROBBI
XXVIII: JOHN
XXIX: JANE
XXX: KRISPIN
XXXI: ENID

XXXII: SANTO
XXXIII: KAMA
XXXIV: TOBY
XXXV: URIAH
XXXVI: DEVA
Metallic Storm
XXXVII: AXEL
XXXVIII: KYA
XXXIX: SAM
XL: KEIKO
XLI: OSWALD
XLII: OLIVIA
Stamped Steel
XLIII: DANIEL
XLIV: KARINA
XLV: SHARON
XLVI: FAITH
XLVII: MATEO
XLVIII: DAVID
Chase Cards
MEDALLION
REDEMPTION
SIGNATURE
Checklists
CHECKLIST 1
CHECKLIST 2
CHECKLIST 3

SELECTION STORIES

STORY 1

SEXY SPACE ROMP

The story so far ...

Lord Matong, Commander of The Federation's Fifty Fourth Star Fleet, stationed in Sector Seven of the Biloela Constellation, has undertaken a secret mission to rescue Lady Yoorana, a prized Federation Espionage Agent. She was trapped in the Fortress of Allunga on the planet Githa, located on the Outer Limits of the known Galaxy. The Fortress was the Headquarters of the Rebel Knight Wirinun, Supreme Leader of the Intergalactic Resistance and Master of the fearless Turuwun warriors.

Stored within Yoorana's bionic memory implants were the encrypted plans for Wirinun's Invasion and Liberation of the mineral rich planet Isa, a reluctant member of the Federation Axis. It was imperative that Matong saved Yoorana before Wirinun captured her, erased her memory banks and disposed of her. Matong and Yoorana had been betrothed from childhood and were very much in love, so Matong's mission was not only one of immense political urgency but of great personal passion.

After many perilous adventures Matong and Yoorana escaped the Fortress of Allunga by seizing a Turuwun spaceship. As they fled across the Outer Limits, Wirinun and a Turuwun Squadron followed. Matong was unable to shake them. Unbeknown to him, the Turuwun spaceship had a tracking device that allowed Wirinun to locate them anywhere. In a desperate attempt to lose Wirinun, Matong and Yoorana entered an immense Black Hole. A risky venture, for if they survived the horrendous journey through the Black Hole, where they would end up would be unknown. Emerging from the Black Hole, with their ship still intact, Matong and Yoorana found themselves in uncharted space. Ahead loomed a strange forbidding planet.

This eerie sphere was encased by swirling masses of exploding gasses that obscured any view of its surface. It was impossible to tell if the planet was inhabited. Whether it was friendly or hostile. Though their ship required repairs, both Matong and Yoorana wished to avoid this weird world. Matong programmed their ship's computer to chart a course around the planet, but, before the commands became functional, they were caught in an overwhelming gravitational pull.

Now read on ...

Matong had never been caught in such a violent storm. The spaceship, buffeted in all directions, was like a plaything to the terrible ionic gale raging outside. Sweat beaded Matong's brow as jagged streaks of blue lightning flashed in the darkness, but he was unable to see anything on the viewscreen except rolling clouds when the sky lit up. Matong prayed that the bursting ion streaks would avoid hitting the ship.

Yoorana, seated beside him in the cockpit, gasped in horror. "What'll we do?"

"By the stars, try to ride it out!" Matong cried, as a jolt rocked the ship. An ion bolt had hit home! The lights in the cockpit went out, then flickered red as the backup system kicked in. Sirens wailed as warning lights flashed on the display panel.

"Systems overload!" advised the computer's impersonal voice. "Switching off actuator valves one and two to re-route flow streams. Core fuel injectors remain operative. Changing nose angle by point zero two five degrees," the computer intoned.

According to the instruments they were heading downward at a sharp angle. As a bolt of ion particles lit the sky, Matong caught a glimpse through a cloud break of the planet's surface. He scanned the altitude display. The readout showed fifteen kilometres,

but from the view, he'd put the altitude at nine. A sudden updraught battered the ship. An alarm sounded in the cockpit. The computer was down. Matong switched to manual. Grabbing the control column, he yanked it back to raise the nose. The ship responded sluggishly, but Matong figured he'd have periods of thrust to manoeuvre the ship. If he made power changes along the way, the ship wouldn't go down so steeply. Opening the field relays, he managed to slow the rate of descent. Another violent blast caught the ship and slammed it planetside. Matong coughed as a pungent odour filled the cockpit. White smoke stung his eyes. Burning filaments!

"Fire!" Matong yelled. He jumped out of his seat and grabbed the extinguisher.

"Yoorana, take over the controls," he ordered.

As Yoorana obeyed, he aimed the extinguisher at the flames. The fire kept growing and Matong realised he couldn't contain it. Abandoning the effort, he turned his attention back to Yoorana. She was struggling with the control column. The ionic storm, plus the gravitational pull, was too much for her to handle. This was no time for niceties. Roughly he pushed her aside and resumed control of the ship. The surface was gaining, and the ship wasn't slowing! As they broke through the cloud cover, the planet's features came into clear view. Mountainous rises and rocky peaks. Gods, they were going to crash into that cliff! Matong activated the reverse levitators, forcing the screaming engines to break descent, but they were still coming in too fast. Using both hands, he yanked desperately on the control column. A small clearing was straight ahead. If only he could make it! The impact came with the screeching sound of tearing metal and a bone-jarring series of thumps. An explosion roared in his ears. Smoke choked his nostrils and clouded his vision. Finally, the vessel reached a shuddering halt.

"Yoorana, are you O.K.?" When Yoorana didn't respond, Matong called again.

"Yoorana?" Matong scrambled to the back of the ship, desperately seeking her.

"Gods, no!" Yoorana had been thrown onto the far wall and was now slumped on the floor. A ghastly wound on her forehead oozed thick blood.

"Yoorana, my love!" Matong lifted her over his shoulder to carry her out of the burning ship. He found a medical kit, some emergency rations, and, with his laser blade, slung them all over his other shoulder. Blinded by the smoke, he stumbled toward the exit. A blast of clear air told Matong he was out of the ship. He ran to a group of boulders on the far side of the clearing. They offered protection if the ship exploded. Matong lay Yoorana on the ground, making a pillow for her head out of some soft foliage. For a moment Yoorana's eyelids fluttered open. Her eyes were dulled and glazed. From the medical kit Matong took the Healing Ray, adjusted the dials to Epidermis Regeneration and aimed the beam onto Yoorana's forehead. Within seconds the wound closed. Her eyes opened again and now they were clear and alert.

"Are we safe?"

"For the time being," Matong reassured her.

"Check your Memory Banks. Make sure no data was lost."

"It'll only take an instant." Yoorana's eyes rolled up into their sockets. In her mind's eye she reviewed the vistagrams documenting the Invasion of Isa. Sinister as they were, Yoorana had to acknowledge the genius of Wirinun's nefarious plans.

"All present and accounted for," she said with relief, as her eyes refocussed.

"Then rest for a minute," Matong urged, brushing a leaf from her hair.

Yoorana's head sank into the foliage pillow. She sighed deeply. Happy to be alive. Happy to be with Matong. Happy to feel his hand stroke her hair. The touch of his fingers, gently running down her nose sent shivers of delight shooting up and down her spine. It had been too long since she and Matong had been together. Far too long!

"Oh, God, Matong, kiss me."

"By the stars, Yoorana! You know I want to!" A drive, buried deep within his groin, stirred. "But, there's no time for that now! We have to move on."

"Matong, I will not move one millispan until you kiss me!"

His kiss was gentle, a touch that promised more. Teasingly, his tongue traced the outline of her mouth. He taunted her with light kisses, nibbling her gently. Finally, when his mouth crushed down on hers, she met his kiss with her own hunger. With his tongue he opened her lips and thrust inside. Hotly he explored her depths. Yoorana wished he'd caress her breasts. Her nipples longed for his touch. She gasped when he slid his hands over her. Beneath her blouse he felt her nipples peak and harden.

"This would be easier if we didn't have any clothes on", Matong whispered.

Yoorana thought she'd go crazy when he sucked a nipple into his mouth. Her hands slid up the muscles of his arms, across his shoulders, and down his pectorals. When her fingers found his pebble hard nipples, she squeezed them. His kisses became urgent, frenzied, like a man dying of thirst who cannot get enough to drink. His hand wandered downward, across her flat belly, towards her triangular mound. He began stroking her, and the most incredible sensations filled her, causing a deep, throbbing tension. His large organ prodded at her thighs, tantalising her with its closeness. She wrapped her fingers around his shaft and stroked him. Deep sounds of pleasure growled from his throat. Restraining her hand, Matong rose, parted her thighs, and knelt over her. His breathing grew ragged as he nuzzled her nest of curly hair.

"Matong!" Yoorana gasped.

His lips began kissing and suckling, his tongue flicking, stroking side to side, tormenting her with an exquisite touch. Yoorana moaned and opened her legs wider. Matong's hands raised her buttocks, lifting her up to bury his head deeper. His tongue seduced her into a cloud of ecstasy. Her veins burned with liquid fire. Then the fire melded into lava and rushed upward, exploding into a violent cataclysm of pleasure.

"That . . . that was incredible," she whispered.

Matong brushed his lips across hers in a tender kiss. Then, deepened the kiss until the movement of his mouth was feverish in intensity. Yoorana moaned and squirmed relentlessly. Hot fires had rekindled within her. She wished he'd soothe the ache between her legs, but he was too busy fondling and sucking her breasts.

"By the Gods Almighty, Matong, enter me now!"

With one smooth thrust he drove inside her. Matong began moving, keeping his rhythm slow. Yoorana filled with joy being at one with him. Her hands felt his muscles rippling with each deep movement he made. His thrusts came faster as he grunted with primal passion. She wrapped her legs around him, wishing to increase his pleasure, but she became lost in her own delight. Her release exploded at the same time as his. Her body shuddered along with his. Then he collapsed, his body heavy on top of hers.

"By the stars, Yoorana," Matong said finally, his voice a husky croak, "I've never felt so content." He rolled off, leaning on his elbow to gaze at her. Her hair was askew, her lips swollen, her expression dreamy as she regarded him with a smile.

"I love you. I don't want to ever be apart from you again."

"Yoorana, when this mission is over, we will never part. But, now, my love," he said, slapping her heartedly on the rump, "we have to make tracks. And fast!"

They dressed quickly and gathered their few possessions. As Matong secured his laser blade around his waist, Yoorana walked from behind the boulders and stood at the edge of the clearing. For the first time she saw the smoking ruins of their ship. Now she fully appreciated the enormity of their predicament. Marooned in Space!

"By the Gods, Matong. Could things get any worse?"

"Probably," came his pragmatic reply.

Matong rapidly scanned their surroundings.

"We have to find a way off this planet. Let's start by scaling that mountain. If we get above the tree line we'll be able to get our bearings and decide our next step."

Taking Yoorana's hand Matong led the way. As they crossed the clearing a bolt of bright light sliced through the cloud cover illuminating the ground in a small circle directly ahead. The column of light began to shimmer and vibrate. Tiny rainbow prisms whizzed up and down the beam, growing in size as they coagulated into a solid form.

Suddenly the light vanished and Wirinun stood before them. A supercilious sneer on his blue lips. With the speed of lightning, Matong unsheathed his laser blade.

"Put away your blade, Matong. You can't escape my Turuwun Warriors or me. I have no quarrel with you, for the present," Wirinun said with a condescending nod, then he glared viciously at Yoorana, "it's your companion's brain, I must rearrange."

"You'll have to kill me first," Matong gritted, glaring at the Rebel Knight.

"So be it," Wirinun snarled. His claw went to his utility belt where a number of weapons dangled. He selected a sleek laser blade to match Matong's.

"You think you can defeat me, puny human?"

"Defeat you? By the stars, Wirinun, I'll slaughter you!"

Raising his arm, Matong lunged. After a quick exchange he forced Wirinun into retreat. Having the advantage, he pressed forward, dealing blows that the Rebel Knight parried. Matong attacked again and again. Wirinun deflected each blow with a turn. Then their blades locked. They stared at one another through their crossed beams.

"You will not win," Wirinun growled, biting his lower lip.

Matong freed his weapon and lunged again. Each thrust drove Wirinun back, but the Rebel Knight used his blade to easily ward off Matong's lunges. Yoorana remained to one side, her eyes glued on Matong. She knew Matong was a skilled bladesman, but so was Wirinun, and he wasn't even tiring. Determination glinted in Matong's eyes. Yoorana prayed it would give him extra strength. Matong's legs shook with the exhaustion of the fierce battle. He made short, forward lunges, his arm aching. Wirinun still matched him blow for blow. Matong lunged with another mighty swing. When Wirinun blocked the thrust with a forceful parry, Matong lost his balance and stumbled. Wirinun jumped forward. His shimmering blade sliced the air hitting Matong's left arm. Ignoring the pain, Matong gripped his blade tighter in his right hand, but Wirinun had gained the advantage. Now their positions were reversed. Wirinun was on the offensive, Matong on the defensive. Wirinun's eyes shone as he delivered a series of crashing blows. Resolved to finishing the fight, he broke out of their latest engagement with a bind, taking Matong's blade from a high line diagonally to a low line. Using the inner portion of his blade, he forced Matong's arm down, then hooked Matong's weapon out of his hand and sent it flying.

Wirinun thrust the point of his blade directly at Matong's heart.

"So," he sneered, "you'll slaughter me, will you?"

Matong's breath came in short gasps

"Go ahead, kill me! But, The Federation will take its revenge."

Wirinun pushed his blade forward until it slightly pierced Matong's chest.

"You sicken me, Matong," Wirinun said, You and all your kind. You're nothing but vicious oppressors. You've violated the First Amendment, attacked our citizens, killed and enslaved thousands of innocent people. The winds of change have swept the planets, Matong, and a new age of freedom is dawning. Your tyranny is ending."

To be continued.

2,500 Words.

SELECTION STORIES

STORY 2

WILD WEST SAGA

In the previous episode ...

Lucky Lane, the prettiest and deadliest woman west of the Divide, had accepted a job to keep tabs on the Red River Gang, a notorious bunch of gunslingers. Rex Walker, the leader of the gang, had an eye for a pretty gal, so the authorities figured Lucky was right for the task. Lucky worked both sides of the law, so she had no trouble joining the gang and gaining Walker's confidence. Steadily she had been building up a dossier on the gang's robberies and hold-ups, but, when she discovered they were running guns to the Apaches she wanted out. Lucky sent word she was coming in, and bringing a map that showed the hide-out where the gang stored their cache of arms.

Clint Cliff, a tough, roving, U.S. Marshal, was ordered to rendezvous with Lucky at Broken Wheel, a small town on the edge of the Arizona desert, and bring her to safety. But Cliff had other ideas. He wanted to finally nab Walker and his gang. Walker had been dodging him for years and Cliff wanted another shot at him. Wanted it bad. The problem was Lucky. Their paths had crossed before and Cliff had fallen for her in a big way. But, seeing how he was a Marshal and she was a woman of dubious associations, it hadn't worked out. It had taken Cliff a long time to get Lucky out of his system and he didn't want her back in there, mucking around with his judgement.

As soon as Cliff rode into Broken Wheel he knew something was up. The town was too quiet for a week day morning. Cliff left his horse at the livery stable and walked down the main street. Shopkeepers shut their doors as he past. The few people in the street scurried inside and watched him amble by from behind closed windows. Cliff recognised the signs of a shoot out. The Horseshoe Salon was empty when he pushed through the swinging doors. The bartender stood behind the counter polishing a whisky glass. He stopped for a moment to inspect his handiwork, then looked Cliff up and down with an appraising eye. "Upstairs," he said, "they're waiting for you."

The action continues ...

The door was slightly ajar. Try as he might, he couldn't see beyond the threshold. As Cliff came through the door, his raised his gun to take aim, but he stopped, frozen, when he heard a firm "Don't." A revolver was pressed against his head. The main reason he froze, though, was the sight of Lucky being held by two men aiming pistols at her. Lucky glanced at Cliff, and he saw fear in her eyes. Cliff slowly raised his arms, not making any moves that might startle the gunmen. He waited patiently as another man took his guns and removed a Bowie knife from around his shoulder. He didn't react when the man missed the backup weapon he carried under his shirt.

Walker stepped from the shadows, lowering the gun from Cliff's head.

"It's been a long time, Cliff."

"What do you want, Walker," Cliff replied coldly.

"Thought we might have a little chat."

The three gunmen, all nasty pieces of work, sniggered.

"Do you know the boys, Marshal?"

Walker gestured towards his gang.

"Hud and Will here with the lady, and my good friend Blackie?"

Walker raised an inquiring eyebrow at Cliff.

"Me and my boys think you're here to make trouble!"

"Is that so?"

"Now," Walker continued, "we can settle this real peaceful like, and be on our way, no harm done, if you make the lady hand over a piece of my property."

Anger blazed from Lucky's eyes.

"I told ya before, and I'll tell ya again, You 'aint gettin' nothin' from me."

Walker shrugged exasperatedly.

"That's a shame. A real shame."

He glanced from Lucky to Cliff. Looking for a response but getting none.

"Guess I'll have to go get me a drink, while you talk it over with the boys."

Walker raised his hat.

"My boys can be real persuasive!"

He bowed mockingly at Lucky, and left the room.

There was a moment of tense silence, and then Hud cocked his pistol.

"Christ, Lucky, cut the crap and hand over that map."

Like a flash of lightning, Cliff whipped out his pistol from under his shirt and shot Hud dead. Will cocked his gun and fired. The shot went wild, but Cliff wasn't going to let Will get off another one. Cliff let off a shot of his own. It caught Will in his gun arm and it began to twitch violently. A bullet from Blackie hit Cliff's right thigh, knocking his leg out from under him. Cliff fell onto his knee. He cranked his torso around and fired. The bullet ripped into Blackie's guts and the man dropped. As Cliff turned back toward Will, a bullet from that man's gun whizzed past.

"Shit," Cliff breathed angrily. He fired again. The bullet knocked out Will's left eye and he toppled over. Cliff glanced at his leg. Blackie's bullet was lodged firmly in his thigh but it wasn't hurting too much. He stood and tested the leg. It worked fine. Cliff walked over to Blackie, passing Will and Hud's bloodied bodies. Blackie was still thrashing about so Cliff put a bullet in his brain. Kneeling carefully, he picked up his guns and knife from the floor.

"Nice to see you again, Lucky."

"You too, Cliff."

"Is this the lot of 'em?" He asked, kicking a corpse.

"Pretty much so, but it won't take Walker long to recruit some replacements."

"Reckon then we hightail it out of town."

Cliff and Lucky made their way stealthily down the backstairs of the salon. A passageway opened onto the main street. They ran along the boardwalk in front of the general store next to the stables. Then they saw Walker coming after them. Cliff slung lead his way and Walker returned the fire. A bullet struck the front of the store. Hooking an arm around Lucky, Cliff plunged them through the store's window. They landed in a rain of glass. Picking himself up, Cliff sent a bullet through the window and watched Walker dive for cover. It was his last bullet and Cliff knew it! A glimpse around the store revealed boxes of ammunition on a back shelf. Cliff grabbed one, then headed for the back door. He opened it a crack and peeked out. At the rear of the stables a gunslinger was standing guard. He was looking down an alley toward the street where all the action had been taking place. Cliff signalled for Lucky to stay put, then holding his Bowie knife firmly in his hand he crept up behind the man. On seeing Cliff a horse whinnied and the outlaw whirled around. Cliff closed in and drove the knife in and out of the man's stomach. The outlaw went down clutching his belly.

"Let's make dust!" Cliff yelled, as he climbed into the saddle.

Lucky vaulted aboard her horse.

Together they galloped out of Broken Wheel.

Right into the broad Arizona desert.

For the most part they rode with eyes closed against the sun's glare, opening them only occasionally to check out the fried landscape. It never seemed to change. After a while they thought they were not actually going anywhere. That the horses were walking in place somehow. The desert, Cliff decided, was fit only for Apaches. He saw nothing

but a buzzard, soaring high above. There was no dust from pursuing riders to be seen, no glint of sunlight on rifle barrels. Nor was anything to be heard, except the creak of saddle leather and the screech of that hovering malignant bird.

"We'll never make it, ya know!" Lucky said suddenly, right out of the blue.

"You reckon?" Replied Cliff.

"Walker will stop at nothin' to get his map!"

"Men who'll stop at nothing can still be stopped."

Lucky didn't respond, instead she unbuttoned the top of her shirt.

From her cleavage she took out a piece of folded paper.

"You should take care of this from now on."

Cliff glanced at the map, then with a nod, buried it in his saddle bag.

Coming to a creek, a trickle of water shaded by scrub oaks, Cliff decided it would be a good place to camp. It was still early, they had an hour or so of daylight left, but Cliff hadn't seen any sign of pursuit. Maybe Lucky was wrong. Maybe Walker wasn't going to round up every outlaw in Broken Wheel and come after them. Maybe Walker figured the game was up and was already headed for tall timber, resigned to the fact that Lucky was going to talk. Maybe. Fact was, their horses were tired. It was hot, and here was shade. They were thirsty, and here was water. While Lucky drank, Cliff pulled a sweat stained bandanna from his throat and soaked it in the water. He squeezed the water out onto his hair and ran the cloth over his face. He felt much better. Now, finally, it was time to tend to his thigh. He sat on a boulder and stretched out his leg. With the Bowie knife he slit his bloodied pants around the wound. Teeth clenched, Cliff probed for the slug with the point of the blade.

"God Almighty!" Cried Lucky, seeing Cliff cut into his flesh.

"Let me do that!"

She dashed to her saddle bag and returned with a bottle of Whisky.

"Take a few swigs and then I'll dig the lead out."

Cliff downed a couple of shots. It smoothed out his nerves.

"Don't look," advised Lucky. "It'll hurt twice as much if ya do."

But, Cliff watched as she deftly removed the bullet from his thigh.

"It looks septic," she said. "Give me that bottle."

Lucky poured whisky over the wound and Cliff winced at the searing pain.

"How do ya feel?"

"Like I'd have to die to get better."

Lucky chuckled, then smiled provocatively at him.

"Are ya still a gentleman, Cliff?"

"Reckon so."

"Well, I'd like to get cleaned up. Ya know what I mean?"

"I won't look."

She gave him a sidelong coquettish glance.

"Not even peek? Like in the old days?"

"No," he said sternly.

A trifle piqued, Lucky strolled along the creek a ways until she found a small pool. Kneeling on a rock, she studied her reflection in the water. It was a shame Cliff wasn't interested in her any more, thought Lucky. Perhaps she'd hurt him too deeply in the past. Perhaps, there was someone else. Another woman. Turning her face left to right, Lucky looked at her reflection more intently. Perhaps he no longer found her attractive. Staring at her buckskin pants, Lucky thought about how long it had been since she'd worn a dress. Maybe if she wore a pretty dress and some of that girlie war paint, then Cliff would pay her some attention. She heard a footstep behind her. Heart leaping into her throat, she stood and spun around, hoping, no, expecting, to see Cliff. But it wasn't Cliff standing there. It was a swarthy Apache Indian, with lank black hair and evil eyes. The Apache stifled Lucky's scream with a calloused hand and brought a jagged knife to her throat.

"You," he grunted, "come... Walker... he want you!"

Cliff was building a small fire when the four Apaches came busting out of the scrub oaks on their horses, shooting up a storm. For an instant Cliff wondered about Lucky, then he saw her held securely on a horse by one of the savages. Cliff ran to his saddle and whipped his rifle from its scabbard. The Apaches were less than a hundred yards away. He looked around. There was a ravine behind him. He needed time to reach it. Bringing the rifle up, he laid down a blistering barrage. Aiming at the Apaches' horses, not the riders. He couldn't risk hitting Lucky. One of the Apaches somersaulted from his horse as it went down. The pony of another nose dived into the ground, hurling its rider through the air. The savages got up slowly, reeling. The two Apaches still on their horses galloped away. Taking Lucky with them. Now, thought Cliff, was the time to make a run for it. He lit out for the ravine. Long legs covering the distance in great strides. On reaching the ravine Cliff skidded down to the bottom, gravel and rocks scrapping his hands and knees.

Flash floods had washed the dirt away from the roots of the scrub oaks clinging to the rim of the ravine. At one spot the waters had hollowed out the ground behind the roots. The cavity was big enough to hold a man. Cliff crawled in and settled down to wait. Minutes dragged like hours. Then, one of the Apaches crept into sight. Cliff wanted to plug him but it would be fatal to give away his position. The Apache crept closer, his rifle swinging this way and that, murder in his black eyes. Cliff didn't move or breathe. The Apache saw the cave. His eyes narrowed as he tried to peer inside, but, the sun was too bright and the cave too dark, for him to make anything out.

"He'll see my boot prints," thought Cliff. "Where's the other bastard?"

Closer came the Apache. He scanned the rim of the ravine, looked behind him, then up ahead, and at the cave again. Then he saw the boot prints. The Apache raised his rifle to fire but Cliff got off a shot first. The bullet knocked the Apache off his feet and slammed him down. The last Apache was still nowhere to be seen. Cliff cursed under his breath. He knew the man was near. He could sense it. Cliff decided to take the fight to his enemy. Why hide in this hole when he'd lost the element of surprise?

When Cliff crawled out of the cave the Apache jumped on him from the top of the ravine. The Apache let out a bloodcurdling scream as he landed on Cliff's back. They rolled struggling on the ground. Cliff drove a fist into the savage's face. Blood spewed. The blow knocked the Apache backward and Cliff squirmed free. He leapt to his feet and drew his pistol. The slug slammed into the Apache's chest. But this Apache was a tough customer. He tried to stand. Cliff stepped closer and took careful aim. The bullet splattered the Apache's head and blew his brains out.

Cliff ran back to the camp. He packed his saddle bag, mounted his horse, and leading Lucky's horse by the reins, set off to trail the two Apaches who had ridden away. Night was falling fast but Cliff wasn't worried about losing Lucky's tracks. He had her map. And he had a pretty good idea where the Apaches were heading.

Stay tuned.

2,500 Words.

SELECTION STORIES

STORY 3

SECRET SERVICE CAPER

The case as it stands ...

The Bureau was interested in the Ortega Corporation. It wanted to know why a respectable company, specialising in Food Additives, had opened branch offices in disreputable countries like Colombia and Venezuela. The offices were there all right, but not generating business. The Bureau suspected drug smuggling, or something more sinister. They needed someone on the inside to get the dope before they made a move.

Posing as a systems analyst, Special Agent Suzie Gravel, a top-notch computer expert, talked her way into the Corporation and gained access to their computer lab. Hacking into the computer's main frame she found a great deal of money was going unrecorded. Vast funds were heading South of the Border with nothing coming back. Something, indeed, did not add up! Suzie made a floppy disc copy of the relevant files and left the building, unaware her activities had been monitored by video surveillance!

Suzie's partner, Special Agent Wyatt Gibson, a Black Belt Kung Fu Master, was waiting at a downtown subway entrance for Suzie to make a drop. They liked public places for clandestine meetings. Wyatt had been doing his own investigations, but couldn't dig up any dirt on Jules Ortega, President of the Corporation. The most Wyatt could find out was that Ortega lived in a big mansion on Mount Fraser, high above the city, and kept pretty much to himself. No criminal record. No hint of gossip or scandal. Ortega was Squeaky Clean! Maybe too clean, Wyatt thought!

Wyatt heard the distinctive rap of Suzie's heels and turned to watch her walk into the subway. Wyatt liked the way Suzie walked. Her hips swaying and breasts bouncing. In fact, Wyatt liked Suzie! But, he never mixed business with pleasure. Suzie strolled up to a newspaper stand and selected a magazine from the rack. Flicking through it, she surreptitiously inserted the floppy disc and placed the magazine back, then she moved a couple of steps and thumbed another journal. Wyatt nonchalantly repeated Suzie's actions and pocketed the disc. After they had exchanged the faintest glance of collusion, Suzie walked out of the subway. It was then that Wyatt noticed the muscular man, in silk suit and shades, tailing her.

Further entries in the file ...

Thursday.

4.50 PM.

The man strode up and grabbed her. His grip was like a steel clamp on her arm.

Suzie stepped back on one foot, turning to see who held her.

"What do you think you're doing?"

He bared his teeth in a thin-lipped smile and firmed his grip. Then, before she could react, he twisted her arm behind her back. Suzie screamed. His hand clamped across her mouth, and she bit it. Bit hard! Her teeth bit through the skin, into the muscle, and were grinding on insubstantial ligaments.

"Fucking Bitch!" he groaned, and slammed his other hand into her kidneys.

Suzie slumped, and he pushed her into a waiting Mercedes-Benz.

Suzie tried to scream again, but the man stuck a piece of adhesive tape across her mouth. A hood was dragged over her head. She could hardly breathe. The adhesive tape

was pressing into her mouth. She realised she could suffocate. She felt the Mercedes start to move. Desperately she tried to bang against the smoked window of the car, hoping to catch Wyatt's attention. He must have seen what had happened! Suzie tried to struggle loose, and received another vicious poke in the stomach, that made her swoon. Then she felt a jab, a needle prick, in her arm. Her head started to swim and she had time to feel terribly sick, before she felt herself losing consciousness.

Then the blackness enveloped her.

4.51 PM.

Suzie's abduction happened so fast that Wyatt could do nothing to prevent it.

By the time he had reached the kerb the Mercedes was way down the street.

Wyatt hailed a taxi and leapt in.

"Follow that car," he brusquely ordered.

"Right on," said the cabbie.

The taxi weaved its way through the rush hour traffic, tailing the Mercedes. Speeding along the freeway, the cabbie followed Wyatt's instructions to keep some distance but not to lose the car. They lost the car when the Mercedes took the Mount Fraser exit. As the taxi turned into Austin Heights, an exclusive suburb on the mountain's slope, Wyatt spied the Mercedes pulling through a high marble archway. Ornate steel gates clanged shut behind the car.

Wyatt paid off the cab then casually walked past the impressive entrance. He noted a long curving drive, circling a terraced lawn, leading up to an ugly, three story, turreted pile of stone. His discerning eye took in the electronic beams across the gates and the infra-red cameras, mounted on discreet pylons, scanning the grounds.

"Heavy Duty Security," he thought.

6.10 PM.

Suzie came round very slowly. The tape wasn't across her mouth any longer. The surface beneath her was springy and she realised she was lying on a bed. Suzie sat up and took in her surroundings. She found herself in a room without windows. A fixture in the ceiling was the only light. On the walls was a red, white and black swastika. Some photos of German soldiers sitting on tanks. A shot of Adolph Hitler, and a nice snap of Heinrich Himmler in his black SS uniform.

There was a poster on one of the walls as well. The lettering said:

"Nothing is lower than Niggers and Jews, except the Police who protect them."

"Jesus Christ," Suzie thought.

Then she started to do some arithmetic. Putting two and two together.

But, before Suzie could finish her sums, the only door in the room opened.

A stocky man, with dark crew cut hair, entered.

6.12 PM.

The man wore khaki. Khaki shirt, khaki trousers. Some sort of Army tie. And big black boots. The sort skinheads wore. Kicking boots. Two heavies, in similar garb and carrying machine-guns, marched into the room after the man.

They stood at attention either side of the door.

"At ease," ordered the man.

The two heavies shouldered their weapons.

Then the man came and sat next to Suzie on the bed.

"I must introduce myself, I am Jules Ortega."

As in Ortega Corporation, Suzie thought.

And then she knew where the missing funds had gone.

Now, it all made sense.
Ortega was financing Right Wing Revolution in South America.
"I want to talk to you," Ortega said.
"It's your dime!"
"Don't be smart, Missy."
He slapped her with an open palm.
"Who are you?"
Suzie's mouth quivered from the blow but she wasn't about to talk.
"Who do you work for?"
Ortega backhanded her again, viciously.
"What were you doing with my computers?"
"Your taxes," Suzie said defiantly, "and don't expect a big return!"
Ortega grabbed Suzie's long blonde hair and pulled her close.
"You are very beautiful," he said, twisting her head back and forth.
"Perfect Aryan features."
"Hands off, buster!" Suzie snapped. "I don't go for Nazi swine!"
"You are my prisoner," Ortega said with a leer. "Prisoners are for fun."

6.15 PM.

After slipping by the mansion's surveillance installations, Wyatt approached a garage where a chauffer was buffing the Mercedes' duco. Wyatt's years of karate training allowed him to move without a noise. He crept up behind the chauffer. His left hand pulled the man off balance while his right chopped the back of the chauffer's neck. He dropped the stunned man to the ground and rolled him under the Mercedes. A selection of car keys hung on a rack at the rear of the garage. Eyeing the Mercedes, a military jeep and a sleek red Porsche, Wyatt pocketed the Porsche's keys.

Might come in handy if we have to make a quick get away, he thought.

Wyatt opened a door, which led into the mansion, and moving lightly on his feet stepped down a passage. A burly man came towards him aiming a gun. Wyatt yanked the man's right hand forward and snapped his arm.

"Where's the woman?" Wyatt asked.
The man didn't respond.
Wyatt twisted the man's shattered arm.
The man cried in pain.
"Up the stairs. Second on the left."

6.17 PM.

Ortega got up and stood by the bed. His hands on his hips. Like a guard in a concentration camp. Suddenly he pushed Suzie back and flopped over her as she tried to twist away. She strained to turn her head from the bullish face smirking down at her, feeling his knee between her legs. He was telling her what he and his men were going to do to her. How she would lie there and enjoy it! Beg for more from the Master Race!

Suzie remembered her training.
Play along until an opportunity presented itself. Then fight!
"Take your clothes off or I'll rip them off you," Ortega ordered.
He began unfastening the heavy, gold-plated buckle on his belt.
Suzie took off her shirt.
"Now the brassiere," Ortega commanded.
Her hands went behind her, unhooked the bra and pulled it off.
She ignored the blatant stares of Ortega's two heavies.
"Your skirt and undies."
Ortega was now standing with his uniform trousers around his ankles.

His thumbs hooked into his Jockeys, ready to push them down.

Suzie thought this was the time to kick him in the balls.

She rolled back on the bed, then lunged forward, her eyes on Ortega's crotch.

With a grunt, and all the force she could muster, she drove her foot into the pouch of his briefs. Ortega doubled over, cringing, holding his groin, and Suzie rolled off the bed. Ready to tackle the other two startled men, who were fumbling with their machine-guns. Just then Wyatt came through the door. He saw one of the men aiming a gun at him. Wyatt dived under the fire and rolled towards the man, gripping his ankles and toppling him over. Wyatt's fingers rammed into the man's eyes, who fell on the floor, clutching his eye sockets. He saw the other man coming at him. Shooting out his left foot, Wyatt took the man in the stomach and sent him flying. The man's skull smashed against the wall and left a bloody patch as he sank. Wyatt bowed, and breathed in smoothly. Total control! Suzie scrambled into her shirt and then she and Wyatt were out of the room and down the stairs. Ortega stumbled onto the landing. He gripped the banister and stood swaying as he screamed for back-up troops.

"Bloody Hell," Wyatt said. "Let's beat it before the Luftwaffer lands."

They made their way unhindered back down the corridor and into the garage.

6.21 PM.

Wyatt slipped into the driver's seat of the red Porsche and gunned the engine.

He glanced across at Suzie, securely strapped into the seat next to him.

She winked at him.

"OK," Wyatt said, "let's see how fast this baby can go."

His foot touched the accelerator pedal and the engine roared into life. The car slid out of the garage. It launched itself into the air then it firmly hit the road and Wyatt floored it. The Porsche shot down the driveway, leading away from the mansion, and Suzie held onto the seat and the door handle because the car kept going straight for the closed double gates under the marble arch. Ortega was at the garage blazing away at them with a revolver. Then he and his men were into the Jeep and the chase was on!

Wyatt slipped the Porsche into high gear. The car surged forward. Bullets were ricocheting all over the place. Weaving the car backwards and forwards, Wyatt hoped and prayed that the bullets wouldn't find their mark. He wasn't scared for he knew he could handle it. Suzie was white, though. Wyatt knew she was scared, but usually she didn't show it. The car smashed through the gates. Smashed right through them. The gates flew apart and the Porsche came out of the drive. The tyres screaming through a turn heading up the mountain ridge, going ninety miles an hour. Now he pulled the car hard over to take a bend. Into the next curve, laying down the power and pushing her to the limit. Just as he felt her break away, he backed off the power and thundered into the next bend. Wyatt pushed the Porsche through the curves, close to breaking point, the engine screaming. Into the next bend he almost lost control, but then he was through. He was concentrating on the next curve coming up. He resisted the urge to back off, and the car held. A sharp left bend came up next. Wyatt laid down the power. It was a suicidal manoeuvre. If he lost it, he'd go flying out of control. He felt the Porsche straining as she moved into the bend at the limit of adhesion.

Suzie held her body rigid as the Porsche followed its headlight beams through the curve, at a hundred miles an hour. Leaning hard, she was pressed against the door and heard the tyres squeal and felt the bump-bump jolting along the shoulder of the road. Sweat dripped from Wyatt's face. He glanced into the rear view mirror and saw the pursuing Jeep. Shots slammed into the side of the car. Wyatt swung to the right and followed another road that led further upward, along the side of the mountain, with a sheer drop on one side. A bullet twanged off the fender. Wyatt turned for a second and saw Ortega leaning out of the Jeep, firing at them.

Suzie twisted round to look out of the rear window.

"Get down!" Wyatt screamed as more bullets slammed into the door.
Screeching through another bend, Wyatt glanced again into the mirror.
He saw the Jeep swing into view.
"All right, you fuckers," he snarled. "Let's see what you're made of."
Suzie saw a smile creep across Wyatt's face.
He drew up the handbrake and the car screamed round.
The cliff edge came into view as they spun in a round-the-clock turn.
"We're going the wrong way," snickered Wyatt.
"What are you doing?" Suzie cried as Wyatt accelerated downhill.
The Jeep was coming straight towards them. Wyatt drove at it head on.
Wyatt braked late; aiming to ram the Jeep before it swerved.
"We're going to smash!" Suzie screamed.
In the last second before impact Wyatt wrenched the steering wheel.
He turned it to one side and then back again.
The Porsche slammed hard into the side of the Jeep.
Wyatt fought with the wheel to regain control.
But, something was going wrong! The two cars were locked together.
Both cars were spinning towards the side of the road.
There were the cars skidding through the air and Wyatt unable to do anything.
There was Suzie screaming as the cars went towards the cliff edge.
And then there were the cars rocketing over the side of the cliff and into space!

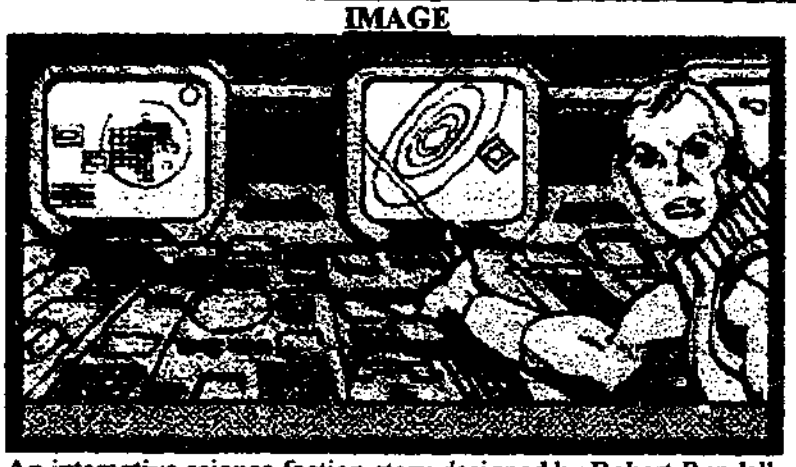
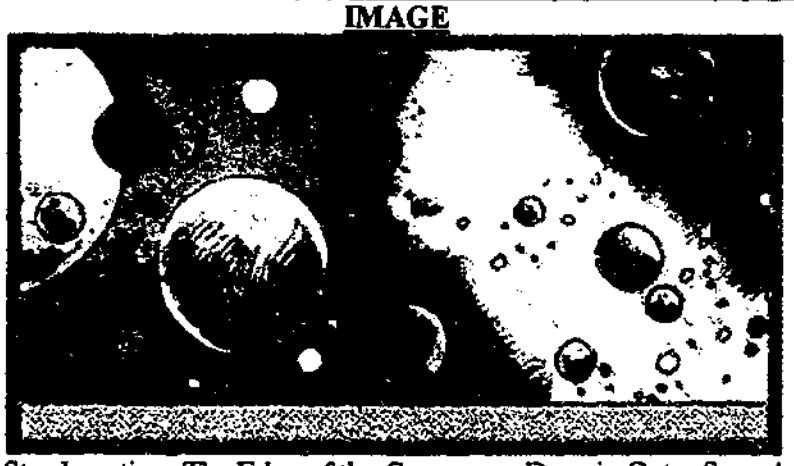
The case remains open.

2,500 Words.

PRODUCTION SCRIPT

"SELECTION STORIES"

SLIDE	SCRIPT	FILES
Slide 1	**Open 1** Black Screen	**Image :** **COMPEL IMAGE.**
Slide 2	**Open 2** Compel Background.	**Image :** **COMPEL IMAGE.**
Slide 3	**Open 3** Title Bar. Title Patterned Page. Command Bar.	**Images :** **TITMCLER.BMP** **PAGEMAIN.BMP** **COMMCLER.BMP**
Slide 4	**Instructions** Functions and Instructions. Randelli's Selection Stories is an interactive computer presentation. To select a story from the following Menu place the cursor over your choice and click the left mouse button. Hotwords and command buttons will direct and assist navigation through the programs. To commence the presentation click this hotword now! Command Bar.	**Text :** **TITMFUNC.BMP** **PAGEFUNC.BMP** **COMMALL.BMP** **COMMNONE.BMP** **COMMBMEF.BMP**
Slide 5	**Main Title** A Randelli Production. Randelli's Selection Stories. Parts 1, 2 & 3. An Interactive Computer Presentation Devised and Created by Robert Randall. Command Bar.	**Text :** **TITMPROD.BMP** **PAGETIT.BMP** **COMMALL.BMP** **COMMNONE.BMP** **COMMBMEF.BMP**
Slide 6	**Menu** Contents and Menu. Sexy Space Romp. Wild West Saga. Secret Service Caper. Command Bar.	**Text :** **TITMMENU.BMP** **PAGEMENU.BMP** **COMMALL.BMP** **COMMNONE.BMP** **COMMBMEF.BMP** **COMMBE.BMP** **COMME.BMP**
Slide 7	**Sex Title** Randelli's Selection Stories, Part 1. Sexy Space Romp. Command Bar.	**Text :** **TITSRSP1.BMP** **PATITSEX.BMP** **COMSALL.BMP** **COMSNONE.BMP** **COMSBMEF.BMP**

Slide 8	**Sex Start** Sexy Space Romp. Space Patterned Page. Command Bar.	**Text :** **TITSSEXY.BMP** **COMSALL.BMP** **COMSNONE.BMP** **COMSBMEF.BMP** **COMSC.BMP** **COMSF.BMP** **COMSCF.BMP** **Image :** **PAGESEXY.BMP**
Slide 9	**IMAGE**  An interactive science faction story designed by Robert Randall. **Sound :** High Tech noises plus Space music. **Computerised Voice Over :** This computer presentation is entitled Sexy Space Romp. It is an interactive science faction story designed by Robert Randall.	**Image :** **ACE1A.BMP** **Sound :** **SEXMU1A.WAV**
Slide 10	**IMAGE**  Star Location: The Edge of the Cosmos ... Deep in Outer Space! **Sound :** Eerie Space Music. **Computerised Voice Over :** Star Location. The edge of the Cosmos. Deep in Outer Space! This is the final frontier, where anything is possible!	**Image :** **ACE1B.BMP** **Sound :** **SEXMU1B.WAV**

Slide 11	IMAGE	Image : ACE1C.BMP Sound : SEXMU1C.WAV
	 Please stand by for a brief summary of events that have occurred. **Sound :** Eerie Space Music - Dramatic, building suspense and tension. **Computerised Voice Over :** Please stand by for a brief summary of events that have occurred. These actions have been reported in a previous transmission.	

Slide 12	TEXT	Text : ACE2TEX.BMP
	A retroactive communication ... Matong and Yoorana, two Envoys of the Federation, had never before endured such awesome danger. Matong, Commander of The Federation's Fiftieth Star Fleet stationed in Sector Seven of the Biloela Constellation, had undertaken a secret mission to rescue Yoorana, a highly prized Federation Espionage Agent. She was trapped in the Fortress of Allunga on the planet Githa, located on the Outer Limits of the Known Galaxy. The Fortress was the Headquarters of the Sinister Dark Knight, Wirinun, Grand Exalted Leader of the United Universal Resistance and Chief Overlord of the fearless and vicious Turuwun Warriors! **IMAGES**  Two Envoys of the Federation. The Sinister Dark Knight. **Sound :** Very dramatic Space Music. **Computerised Voice Over :** Matong and Yoorana, two Envoys of the Federation, had never before endured such awesome danger. Matong, Commander of The Federation's Fiftieth Star Fleet, had undertaken a secret mission to rescue Yoorana, a highly prized Federation Espionage Agent. She was trapped in the Fortress of Allunga on the planet Githa. The Fortress was the Headquarters of the Sinister Dark Knight, Wirinun, Grand Exalted Leader of the United Universal Resistance and Chief Overlord of the fearless and vicious Turuwun Warriors. This ferocious group of mercenary fighters was fanatically devoted to Wirinun. They were more than eager to obey his evil orders!	**Images :** ACE2.BMP ACE2A.BMP ACE2B.BMP **Sound :** SEXMU2.WAV

Slide 13	TEXT	Text : ACE3TEX.BMP Image : ACE3.BMP Sound : SEXMU3.WAV

Stored within Yoorana's bionic memory implants were the encrypted plans for Wirinun's Invasion and Liberation of the mineral rich planet Isa, a reluctant member of the Federation. It was imperative that Matong saved Yoorana before Wirinun captured her, erased her memory banks, and disposed of her! Matong and Yoorana had been deeply in love since childhood! So, Matong's mission was not only one of immense political urgency, it was also an assignment of great personal passion!

IMAGE

Matong and Yoorana had been deeply in love since childhood!

Sound :
Romantic Theme.

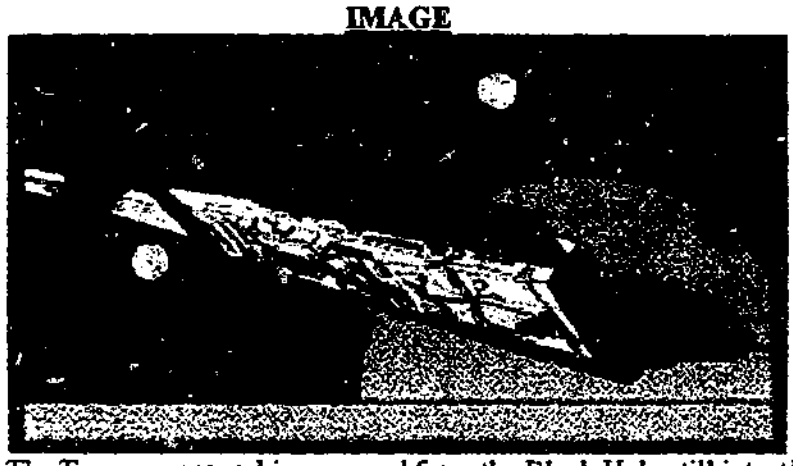
Computerised Voice Over :
Matong and Yoorana had been deeply in love since childhood. So, Matong's mission was not only one of immense political urgency, it was also an assignment of great personal passion! Matong was prepared to endure any hardship to save his sweetheart, while Yoorana trusted Matong completely to come to her rescue.

Slide 14

TEXT

After many risky adventures Matong and Yoorana escaped the Fortress of Allunga by seizing a Turuwun spaceship. As they fled across the Outer Limits, Wirinun and a Turuwun Squadron followed. Matong was unable to lose them. Matong didn't know that the Turuwun spaceship had a tracking device that allowed Wirinun to find them anywhere. In an attempt to shake Wirinun, Matong and Yoorana entered a vast Black Hole.
A perilous venture, for if they survived the terrible trip through the Black Hole, where they would finish up would be unknown.
The Turuwun spaceship emerged from the Black Hole still intact!
And, Matong and Yoorana found themselves travelling into Uncharted Space! Ahead loomed a strange forbidding planet!

IMAGE



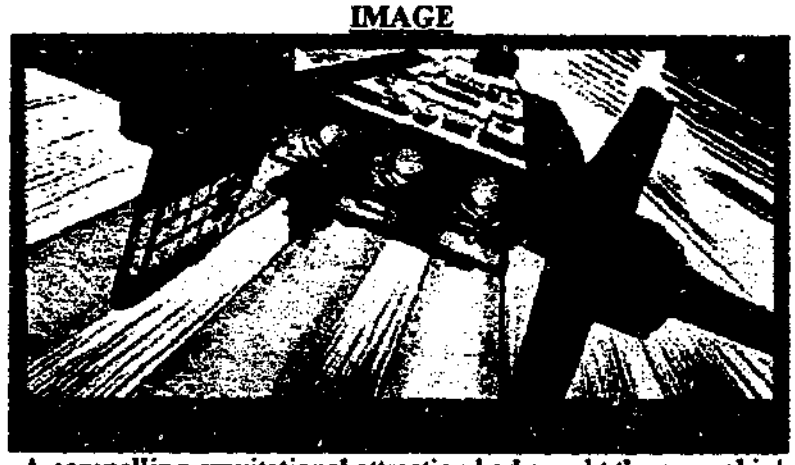
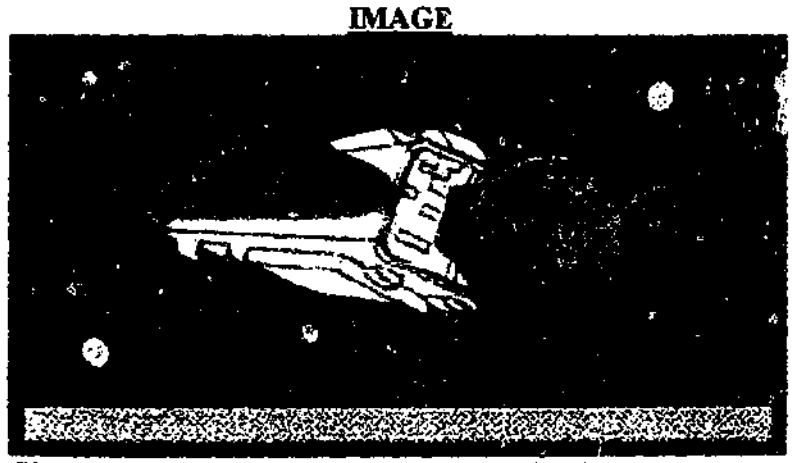
The Turuwun spaceship emerged from the Black Hole still intact!

Sound :
Forbidding Space Music with a tracking device in it.
Computerised Voice Over :
The Turuwun spaceship emerged from the Black Hole still intact!
And, Matong and Yoorana found themselves travelling into Uncharted Space!
"Holy Creations, where are we going?" Yoorana asked.
"By the Gods," Matong said, "I have no idea! I am unable to locate our position within the navigational databases. And the visual teleprobes are supplying non specific comments!"
"Sacred Cosmos," Yoorana said, "we are lost!"
"Not lost entirely!" Matong said, and he pointed to the spaceship's viewscreen. Ahead loomed a strange forbidding planet!

Text :
ACE4TEX.BMP

Image :
ACE4.BMP

Sound :
SEXMU4.WAV

Slide 15	**TEXT** This eerie sphere was encased by swirling masses of exploding gasses that obscured any view of its surface. It was impossible to tell if the planet was inhabited. Whether it would prove friendly or hostile. Though their ship required some repairs, both Matong and Yoorana wished to avoid this weird world. Matong programmed their ship's computer to take a course around the planet, but, before the commands became effectual, a compelling gravitational attraction had caught the spaceship! **IMAGE**  A compelling gravitational attraction had caught the spaceship! **Sound :** Computer noises mixed in with very dramatic Space music with an overpowering gravitational pull. **Computerised Voice Over :** "Holy Cosmos," Yoorana said, "that planet looks very inhospitable!" "We can avoid it by using a simple evasive trajectory," Matong reassured her. Matong programmed their ship's computer to take a course around the planet, but, before the commands became effectual, a compelling gravitational attraction had caught the spaceship!	**Text :** **ACE5TEX.BMP** **Image :** **ACE5.BMP** **Sound :** **SEXMU5.WAV**
Slide 16	**TEXT** An operational dispatch ... **IMAGE**  Please stand by for new virtual actions to shortly commence ... **Sound :** More Space Music. **Computerised Voice Over :** This current transmission is concluding. Please stand by for new virtual actions to shortly commence ...	**Text :** **ACE6ATEX.BMP** **Image :** **ACE6A.BMP** **Sound :** **SEXMU6A.WAV**

Slide 17	TEXT	Text : ACE6BTEX.BMP Image : ACE6B.BMP Sound : SEXMU6B.WAV

Matong had never been caught in such a powerful storm. The spaceship, buffeted in all directions, was like a plaything to the ferocious ionic gale raging outside. Matong studied the lightning on the viewscreen of the spaceship. He was unable to see anything, except rolling clouds, when the jagged pink ion flashed in the darkness and lit up the sky. Matong hoped that the bursting ion streaks would avoid hitting the spaceship!

IMAGE

Matong studied the lightning on the viewscreen of the spaceship.

Sound :
Space Music with ionic gale and lightning flashes.

Computerised Voice Over :
Matong studied the lightning on the viewscreen of the spaceship.
"I have never been caught in such a powerful storm," he said to himself.
"By the Gods, I hope the bursting ion streaks avoid hitting the spaceship and blowing us all to smithereens!"

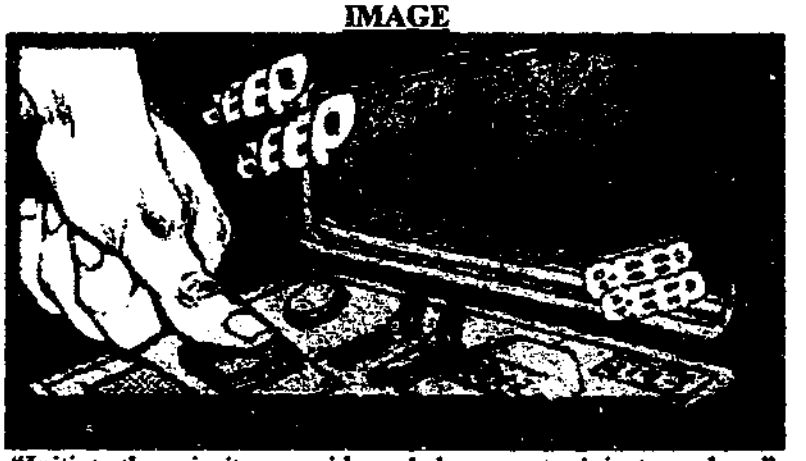
Slide 18	TEXT	Text : ACE7TEX.BMP Images : ACE7.BMP ACE7A.BMP ACE7B.BMP Sound : SEXMU7.WAV

Yoorana, seated beside Matong in the cockpit, gasped in alarm.
"Holy Cosmos, what a frightful tempest!" Yoorana said.
"We will try to weather it out!" Matong yelled,
as a blast rocked the ship. An ion flash had hit home!
The illumination in the cockpit faded, then flickered deep red,
as the ship's backup system kicked in. Sirens wailed as warning
lights flashed on and off within the computer's display panel!

IMAGES

"What a frightful tempest!" "We will try to weather it out!"

Sound :
Space Music with ionic blasts and wailing sirens.
Computerised Voice Over :
"Holy Cosmos, what a frightful tempest!" Yoorana said.
"We will try to weather it out!" Matong yelled, as a blast rocked the ship. An ion flash had hit home!
"Sacred Creations," Yoorana said, when the ship finally stopped vibrating, "that was a close call!"
"Too close!" Matong said.
"Activate your personal security shield," Matong advised Yoorana, "it is going to be a bumpy flight!"

Slide 19	TEXT	Text : ACE8TEX.BMP
	"Systems overload," advised the computer's impersonal voice. "Initiate the priority override and close master injector valves to divert fuel passage. Electronic circuits unstable. Open airlock to facilitate emergency evacuation," the computer intoned.	Image : ACE8.BMP
	IMAGE	Sound : SEXMU8.WAV
	 "Initiate the priority override and close master injector valves."	
	Sound : Space Music with Computer sounds. **Computerised Voice Over :** Warning. Warning. Systems overload. Warning. Warning. Initiate the Priority Override and close master injector valves to divert fuel passage. Warning. Warning. Electronic circuits unstable. Warning. Warning. Descent velocity nearing critical mass. Warning. Warning. Prepare for non-programmed disembarkation. Warning. Warning. Open airlock to facilitate emergency evacuation. Warning. Warning.	

Slide 20

TEXT

According to the instruments the spaceship was now heading downward at an awkward angle! As they passed through a cloudbank, a flash of ion particles lit up the sky. Matong and Yoorana were able to catch a glimpse of the planet's surface. Matong scanned the altitude display. The readout showed five kilospans but, from the view, he'd put the altitude at only two!

IMAGE

The spaceship was now heading downward at an awkward angle!

Sound :
Space Music with Altitude display sounds.
Computerised Voice Over :
The spaceship was now heading downward at an awkward angle. As they passed through a cloudbank, a flash of ion particles lit up the sky. Matong and Yoorana were able to catch a glimpse of the planet's surface.
"There is nothing on the planet," Yoorana said, "but enormous rocky mountains and canyons!"
"And nowhere to land our spaceship!" Matong said, with alarm.

Text :
ACE9TEX.BMP

Image :
ACE9.BMP

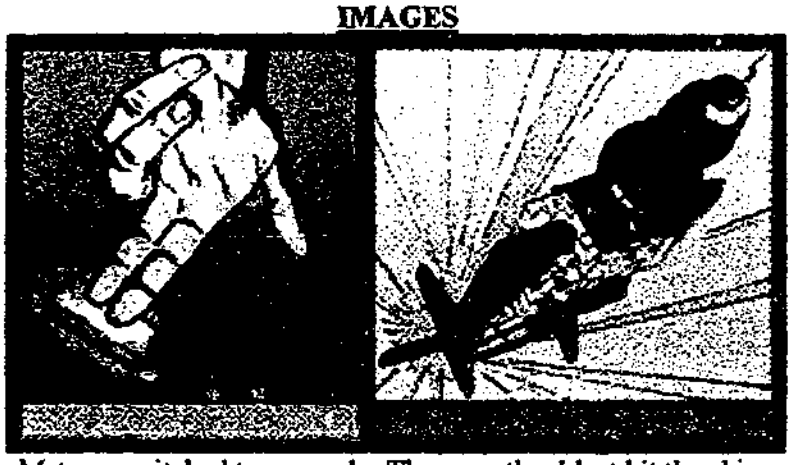
Sound :
SEXMU9.WAV

Slide 21

TEXT

A sudden updraught battered the ship. An alarm sounded in the cockpit. The computer was down. This computer malfunction disengaged Matong and Yoorana's personal security shields. It would leave them unprotected and vulnerable through any unforseen catastrophe or mishap! Matong switched to manual. Taking the control shaft, he yanked it back to level out the ship. The spaceship responded sluggishly, but Matong figured he'd have periods of thrust to manoeuvre the ship. If he made quick power changes the ship wouldn't go down so dangerously! Adjusting the accelerators, he managed to slow their descent. Then, another blast hit the ship and slammed it planetside!

IMAGES



Matong switched to manual. Then, another blast hit the ship.

Sound :
Space Music with Alarm sounds and "Manual" click.
Finishing with an ionic blast.

Computerised Voice Over :
Matong switched to manual and took over the controls.
"The computer has crashed on us," he told Yoorana.
"If I make quick power changes the ship won't go down so dangerously!"
Matong opened and closed the accelerators. He managed to slow down the rate of the craft's descent. Then, another blast hit the ship and slammed it planetside.

Text :
ACE10TEX.BMP

Images :
ACE10.BMP
ACE10A.BMP
ACE10B.BMP

Sound :
SEXMU10.WAV

Slide 22

TEXT

Matong coughed as a pungent white smoke stung his eyes.
He jumped out of his seat and grabbed the fire dissolver.
"Yoorana, take over the navigation!" Matong ordered.
As Yoorana obeyed, he aimed the dissolver at a filament fire.
The fire kept growing and Matong realised he couldn't stop it.
Meanwhile, Yoorana was labouring with the control shaft.
The powerful ionic storm was too much for her to handle!
"Holy Cosmos," she thought, "I cannot control the spaceship!"
Yoorana knew she had to call for Matong to resume command.
"We are going down," she yelled.
"We are going to crash!"

IMAGES

"I cannot control the spaceship!" "We are going to crash!"

Sound :
Space Music with storm, fire and gravitational pull.

Computerised Voice Over :
Yoorana was labouring with the control shaft. The powerful ionic storm was too much for her to handle!
"Holy Cosmos," she thought, "I cannot control the spaceship!"
Yoorana knew she had to call for Matong to resume command.
"We are going down," she yelled.
"We are going to crash!"
"Sacred Creations. Matong," she shouted, "you must come and take over the controls!"

Text :
ACE11TEX.BMP

Images :
ACE11.BMP
ACE11A.BMP
ACE11B.BMP

Sound :
SEXMU11.WAV

Slide 23

TEXT

The spaceship was skimming along the planet's surface.
But, it wasn't slowing down near enough for a safe landing!
Mountains and rocky peaks whizzed by the ship's viewholes.
By the Stars, they were going to crash into that cliff!
Matong activated the reverse levitators, forcing the screaming engines to decelerate. Yet, they were still coming in too fast!
Using both hands, he pulled frantically on the control shaft.
He had to exert all his strength just to get it to move a notch.
A small clearing was straight ahead. If only he could make it!
The impact came with a boom of crushing metal. Then a series of shuddering thuds brought the spaceship to a bumping halt.
A final ionic explosion threw Matong to the rear of the cockpit!

IMAGE

A final ionic explosion threw Matong to the rear of the cockpit!

Sound :
Space Music building to a crash and finishing with an ionic blast.

Computerised Voice Over :
A final ionic explosion threw Matong to the rear of the cockpit. He flew through the air until he smashed into the wall of the cabin with a mighty whack.
"By the Gods," Matong complained, "that sure hurt!"

Text :
ACE12TEX.BMP

Image :
ACE12.BMP

Sound :
SEXMU12.WAV

Slide 24

TEXT

Smoke choked Matong's nostrils and clouded his vision.
"Yoorana, are you okay?" Matong coughed and called.
When Yoorana didn't respond Matong crawled through the cabin of the spaceship desperately seeking her in the debris.
Yoorana had been thrown against the controls and Matong found her slumped on the deck. Blood flowed from her nose.
"Quick ... Matong ... Help me!" she said, before passing out.
"By the Stars! ... I'll save you!" he yelled, with alarm.
Matong gently lifted Yoorana over his shoulder to carry her out of the burning ship. He found a medical kit, and some rations, and slung them over his other shoulder. Blinded by the smoke he lurched, and stumbled, his way towards the emergency exit.

IMAGES

"Quick ... Matong ... Help me!" "By the Stars! ... I'll save you!"

Sound :
Romantic theme.

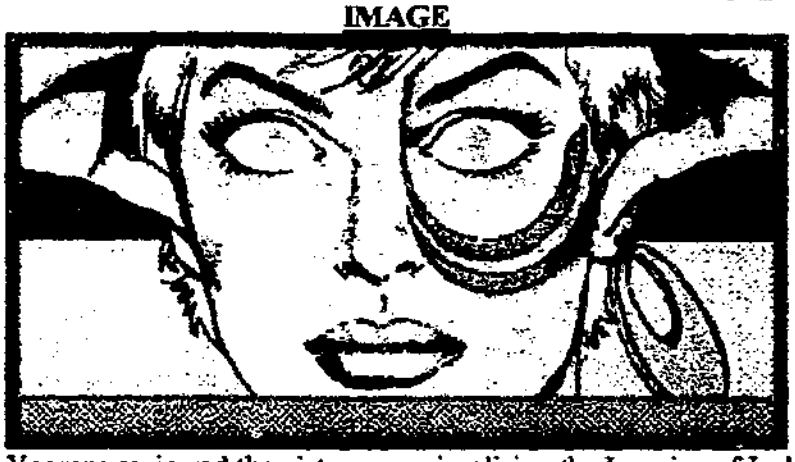
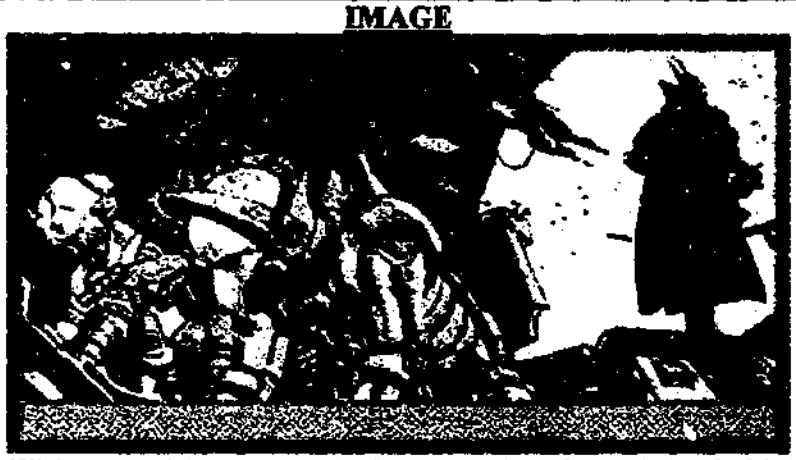
Computerised Voice Over :
Yoorana had been thrown against the controls and Matong found her slumped on the deck. Blood flowed from her nose.
"Quick ... Matong ... Help me!" she said, before passing out.
"By the Stars! ... I'll save you!" he yelled, with alarm.
Matong gently lifted Yoorana over his shoulder to carry her out of the burning ship. "Have no fear," he whispered to her, "I'm here, everything will be alright!"

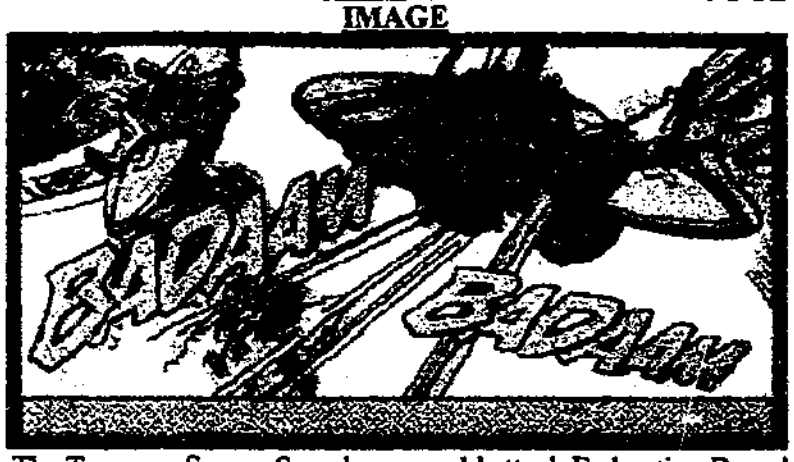
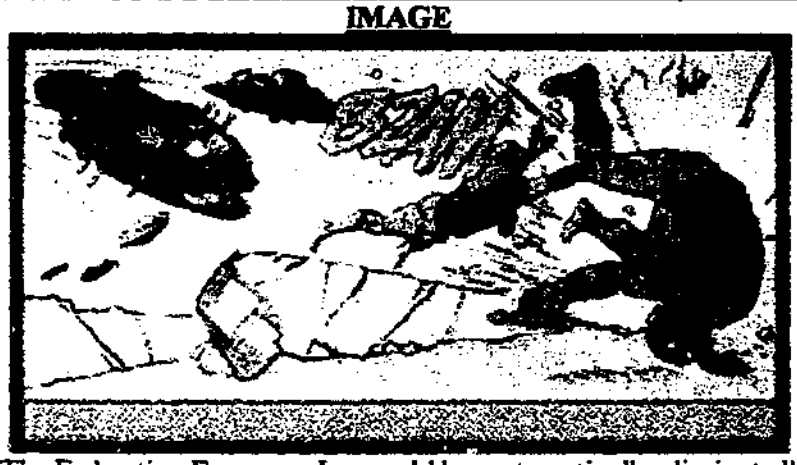
Text :
ACE13TEX.BMP

Images :
ACE13.BMP
ACE13A.BMP
ACE13B.BMP

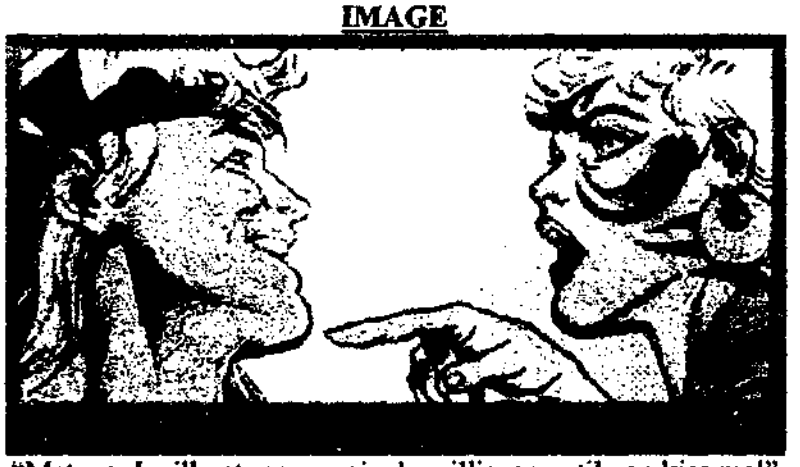
Sound :
SEXMU13.WAV

Slide 25	**TEXT** A blast of clean air told Matong he was out of the ship. He ran to some boulders on the far side of the clearing. They offered protection if the ship exploded. Matong lay Yoorana on the ground, making a pillow for her head out of some foliage. For a moment Yoorana opened her dulled eyes. Matong took the Healing Ray from the medical kit and moved the ray's dial to Epidermis Regeneration. He aimed the beam at Yoorana's nose. Seconds later the bleeding stopped. Yoorana's eyes opened again and they were clear and alert. However, Yoorana was startled by the incessant beep and buzzing of the Healing Ray. "Are we safe?" Yoorana asked. "Yes, for now!" Matong said. **IMAGES**  "Are we safe?" Yoorana asked. "Yes, for now!" Matong said. **Sound :** Romantic theme with incessant beep. **Computerised Voice Over :** Yoorana was startled by the incessant beep and buzzing of the Healing Ray. "Are we safe?" Yoorana asked. "Yes, for now!" Matong said. "But, you took a bad blow," he told her tenderly, "and lost a lot of blood!" "Holy Creations," Yoorana said. "I must look a fright!"	**Text :** **ACE14TEX.BMP** **Images :** **ACE14.BMP** **ACE14A.BMP** **ACE14B.BMP** **Sound :** **SEXMU14.WAV**
Slide 26	**TEXT** Gingerly Yoorana felt her bruised nose. "Not broken?" Matong asked. "No," Yoorana replied, "it feels fine." "You better check your memory implants," Matong suggested. "Make sure no data was lost!" "It'll only take an instant!" Yoorana agreed. Yoorana's eyes glazed over and grew luminous. In her mind's eye, Yoorana reviewed the vistagrams visualising the Invasion of Isa! She had to admit the plans were excellent! When her brain scan concluded Yoorana sighed with relief. "All data present and accounted for," Yoorana said. "Then rest for a minute," Matong urged her.	**Text :** **ACE15ATX.BMP**

Slide 27	**IMAGE**  Yoorana reviewed the vistagrams visualising the Invasion of Isa! **Sound :** Mysterious music. **Computerised Voice Over :** Yoorana reviewed the vistagrams visualising the Invasion of Isa! She had to admit the plans were excellent! "Holy Creations," she said to herself, "this is the work of an evil genius! Wirinun has to be stopped at all costs!"	**Image :** **ACE15A.BMP** **Sound :** **SEXMU15A.WAV**
Slide 28	**IMAGE**  Wirinun would command the Invasion of Isa from his battleship! **Sound :** Invasion theme (growing more ominous over these six images). **Computerised Voice Over :** Wirinun would command the Invasion of Isa from his battleship! Wirinun would follow the downfall of the planet from the safety of the battleship!	**Image :** **ACE15B.BMP** **Sound :** **SEXMU15B.WAV**

Slide 29	**IMAGE**  The Turuwun Saucer Squadrons would attack Federation Bases! **Sound :** Invasion theme. **Computerised Voice Over :** The Turuwun Saucer Squadrons would attack Federation Bases. The bombing would be relentless and ultimately lethal!	**Image :** **ACE15C.BMP** **Sound :** **SEXMU15C.WAV**
Slide 30	**IMAGE**  The Federation Forces on Isa would be systematically eliminated! **Sound :** Invasion theme. **Computerised Voice Over :** The Federation Forces on Isa would be systematically eliminated! The slaughter would not terminate until the Federation Forces were completely removed.	**Image :** **ACE15D.BMP** **Sound :** **SEXMU15D.WAV**

Slide 31	**IMAGE**  The Turuwun Warriors would suppress the Federation Civilians! **Sound :** Invasion theme. **Computerised Voice Over :** The Turuwun Warriors would suppress the Federation Civilians! This civilian population would be menaced and intimidated.	**Image :** **ACE15E.BMP** **Sound :** **SEXMU15E.WAV**
Slide 32	**IMAGE**  The conquered Federation Council would kneel before Wirinun! **Sound :** Invasion theme. **Computerised Voice Over :** The conquered Federation Council would kneel before Wirinun! The Federation Council would be compelled to acknowledge the supremacy of Wirinun's Revolutionary Battalions.	**Image :** **ACE15F.BMP** **Sound :** **SEXMU15F.WAV**

Slide 33	**IMAGE**  The massacre of the Federation Forces would free the planet Isa! **Sound :** Invasion theme (Triumphant). **Computerised Voice Over :** The massacre of the Federation Forces would free the planet Isa! Wirinun would claim the planet, in the name of the Resistance!	**Image :** **ACE15G.BMP** **Sound :** **SEXMU15G.WAV**
Slide 34	**TEXT** Yoorana's head sank into the foliage pillow. Gently Matong brushed some leaves from her hair. Yoorana sighed deeply. She was happy to be with Matong. Happy to feel his strokes on her cheek. The touch of his fingers, running down her neck, sent shivers of delight shooting straight up and down her spine! She ached for his embrace and her trembling mouth sought his. "Oh, Matong, kiss me!" Yoorana begged him. "Kiss me now!" "By the Stars, I want to smother you with kisses!" Matong said. "But, we don't have the time! We have to keep moving on!" "Matong, I will not move a single millispan until you kiss me!" **IMAGE**  "Matong, I will not move a single millispan until you kiss me!" **Sound :** Romantic theme. **Computerised Voice Over :** "Oh, Matong, kiss me!" Yoorana begged him. "Kiss me now!" "By the Stars, I want to smother you with kisses!" Matong said. "But, we don't have the time! We have to keep moving on!" "Matong, I will not move a single millispan until you kiss me!" Yoorana said. "Not even a micropoint?" asked Matong. "No, not even a macrodot!" answered Yoorana.	**Text :** **ACE16TEX.BMP** **Image :** **ACE16.BMP** **Sound :** **SEXMU16.WAV**

Slide 35

TEXT

His kiss was gentle, a touch that promised more. Teasingly, his tongue traced the edges of her mouth. He taunted her with light kisses, nibbling her softly. Finally, when his lips crushed down on hers, she met his kiss with her own hunger. With his tongue he opened her mouth and thrust deep inside. Hotly, he explored her depths. Yoorana wished he would caress her breasts through her outer protective clothing. Her nipples ached for his touch! She moaned when he slid his hands slowly over her breastplate. Beneath her armour, Yoorana felt her nipples swell and harden.

IMAGE

Beneath her armour, Yoorana felt her nipples swell and harden.

Sound :
Romantic theme. Then, after a few bars:
Computerised Voice Over :
Yoorana wished he would caress her breasts through her outer protective clothing. Her nipples ached for his touch! She moaned when he slid his hands slowly over her breastplate. Beneath her armour, Yoorana felt her nipples swell and harden.
"This would be better without your body shield!" Matong said.
"Oh, yes, yes," Yoorana said, "much, much better!"

Text :
ACE17TEX.BMP

Image :
ACE17.BMP

Sound :
SEXMU17.WAV

Slide 36

TEXT

Matong sucked a nipple into his mouth and Yoorana groaned. Her hands slid across his shoulders and down his pectorals. When her fingers found his hard nipples she squeezed them. His kisses became frenzied like a man dying of thirst who cannot get enough to drink. His hand wandered downward. Across her flat, smooth, belly. Towards her triangular mound! Matong started to stroke her. Deep sensations filled Yoorana. Causing a fantastic, throbbing, tension. Yoorana wrapped her fingers around the shaft of Matong's large organ. As she fondled him Matong moaned with delight. Then, restraining her hand, Matong rose, parted her thighs, and knelt over her. His breathing grew ragged as he nuzzled her nest of curly hair!

IMAGES

Deep sensations filled Yoorana. Matong moaned with delight.

Sound :
Romantic theme (hotting up, with moans and groans).
Computerised Voice Over :
Deep sensations filled Yoorana.
Causing a fantastic, throbbing, tension.
"Oh, Matong," she said, "don't stop, whatever you do!"
Yoorana wrapped her fingers around the shaft of Matong's large organ. As she fondled him Matong moaned with delight.
"By the Gods," Matong said, "nothing could be any better!"

Text :
ACE18TEX.BMP

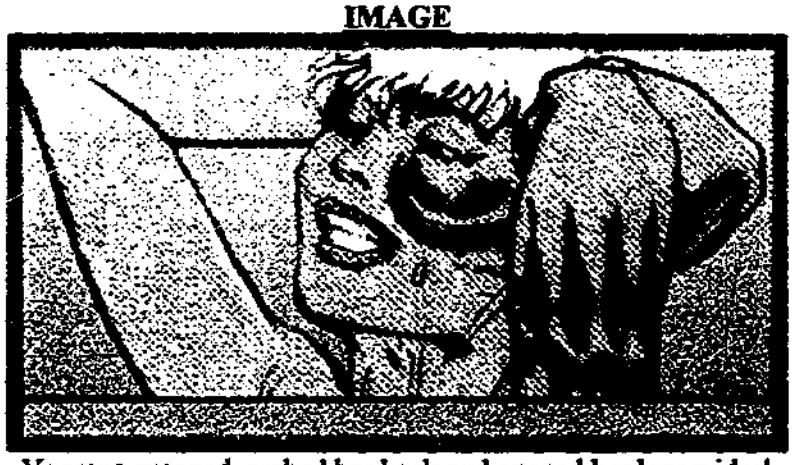
Images :
ACE18.BMP
ACE18A.BMP
ACE18B.BMP

Sound :
SEXMU18.WAV

Slide 37	TEXT	Text : ACE19TEX.BMP Image : ACE19.BMP Sound : SEXMU19.WAV

Matong's lips began kissing and sucking. His tongue flicking, stroking side to side. Tormenting her with an exquisite touch! Yoorana groaned, arched her back and opened her legs wider! Matong's hands raised her buttocks, lifting her up to bury his head deeper. His tongue seduced her into a cloud of ecstasy! Her body turned and twisted in a frenzy of rapture. Her veins gushed with liquid fire. Then the fire melded into lava and rushed upward, exploding into a fierce cataclysm of passion!
"That . . . that was wonderful," Yoorana whispered.

IMAGE



Yoorana groaned, arched her back and opened her legs wider!

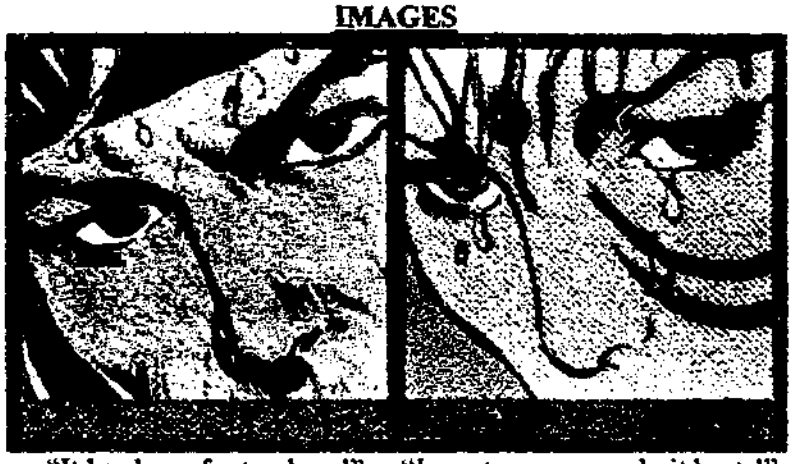
Sound :
Romantic theme (climaxing) then after a few bars:
Computerised Voice Over :
Yoorana groaned, arched her back and opened her legs wider! Matong's hands raised her buttocks, lifting her up to bury his head deeper. His tongue seduced her into a cloud of ecstasy! Her body turned and twisted in a frenzy of rapture. Her veins gushed with liquid fire. Then the fire melded into lava and rushed upward, exploding into a fierce cataclysm of passion!
"That . . . that was wonderful," Yoorana whispered.
"I'm glad you enjoyed it." Matong said, softly.
"I have never known such pleasure." Yoorana said.

Slide 38

TEXT

Matong gazed at Yoorana intently. His own hunger, a torment!
"It has been far too long," he said, "since last we lay together!"
"Oh, Matong," Yoorana said, "I want you so much, it hurts!"
Yoorana grasped Matong and guided him to her aching depths.
"Holy Creations," she yelled, "Matong, take me now!"
With one smooth thrust Matong drove inside her. He began pumping, keeping his rhythm slow. Yoorana felt his muscles ripple with each stroke he made. His thrusts came faster as he grunted with primal passion. She wrapped her legs around him to increase his pleasure, but she became lost in her own delight. Their release exploded at the same time. Her body shuddering along with his. Then he collapsed, heavy on top of her.

IMAGES



"It has been far too long!" "I want you so much, it hurts!"

Sound :
Romantic theme (building and climaxing again):

Computerised Voice Over :
Matong gazed at Yoorana intently. His own hunger, a torment!
"It has been far too long," he said, "since last we lay together!"
"Oh, Matong," Yoorana said, "I want you so much, it hurts!"
Yoorana grasped Matong with both hands and guided him to the throbbing source of her pain.
"Holy Creations," she yelled, "Matong, take me now!"
"By the Gods," Matong said, "I intend to!"

Text :
ACE20TEX.BMP

Images :
ACE20.BMP
ACE20A.BMP
ACE20B.BMP

Sound :
SEXMU20.WAV

Slide 39	TEXT	Text : ACE21TEX.BMP Image : ACE21.BMP Sound : SEXMU21.WAV

After the bliss of their union, they lay in the arms of each other!
"By the Stars," Matong said. "I have never felt so happy."
"Nor I," Yoorana agreed, "without you I am empty."
"Without you," Matong murmured, "my life has no meaning."
"With you there is only ecstasy!"
"With you there is only joy!"
"Oh, Matong," she sighed, "let nothing ever come between us."
"Nothing shall," Matong said firmly, as he held Yoorana close.
"When this mission is over we'll never be apart again!"
"When this mission is over we'll be together?" Yoorana asked.
"Forever," Matong said, "forever, and a day!"
"Oh, Matong," Yoorana giggled, "you say the sweetest things!"

IMAGE

After the bliss of their union, they lay in the arms of each other!

Sound :
Gentle romantic theme.
Computerised Voice Over :
After the bliss of their union, they lay in the arms of each other!
"By the Stars," Matong said, "I have never felt so happy."
"Nor I," Yoorana agreed. "I want this moment never to end."
"I need you with me always," Matong said.
"Without you," Yoorana whispered, "I am empty."
"Without you," Matong murmured, "my life has no meaning."
"With you there is only ecstasy!" Yoorana said.
"With you there is only joy!" Matong said.
"Oh, Matong," Yoorana said softly, "let nothing ever come between us."
"Nothing shall," Matong said firmly, as he held Yoorana close.
"When this mission is over we'll never be apart again!"
"When this mission is over we'll be together?" Yoorana asked.
"Forever," Matong said, "forever, and a day!"
"Oh, Matong," Yoorana giggled, "you say the sweetest things!"
"Oh, Yoorana," Matong teased her, "you do the nicest things!"
"Anything, for you, my love," she said.
"Anything and everything!"

Slide 40

TEXT

After one final deep kiss they drew apart and quickly dressed.
"We have to make tracks," Matong said, as he gathered their few possessions, "put some distance between us and the wreck."
Yoorana stepped from behind the boulders and stood at the edge of the crash site. She saw the debris of their spaceship.
Now she fully appreciated the enormity of their predicament!
"Could things possibly get any worse?" Yoorana asked Matong.
"Probably," came Matong's pragmatic reply!
Matong rapidly scanned their surroundings.
"We need to find a way off this planet," he said, "let's start by scaling a mountain. If we can get above the tree line we'll be able to take our bearings and decide our next step!"

IMAGE

"Could things possibly get any worse?" Yoorana asked Matong.

Sound :
Ironic romantic theme.
Computerised Voice Over :
Yoorana stepped from behind the boulders and stood at the edge of the crash site. She saw the debris of their spaceship. Now she fully appreciated the enormity of their predicament!
"Sacred Cosmos," she said, "marooned in space!"
"Could things possibly get any worse?" Yoorana asked Matong.
"Probably," came Matong's pragmatic reply!
"And you can be sure they shall!"
"Holy Creations," Yoorana said, "what could happen next?"

Text :
ACE22TEX.BMP

Image :
ACE22.BMP

Sound :
SEXMU22.WAV

Slide 41

TEXT

Taking Yoorana by the hand, Matong led the way. As they crossed the clearing a bolt of bright light sliced through the clouds and illuminated the ground in a circle directly ahead. The column of light began to shimmer. Tiny prisms whizzed down the beam, growing as they coagulated into a solid shape. Suddenly the light vanished and a dark form stood before them!
"It is Wirinun!" Yoorana yelled.
"He has found us already!"

IMAGE

"It is Wirinun!" Yoorana yelled. "He has found us already!"

Sound :
Dramatic fanfare. Then:
Computerised Voice Over :
"It is Wirinun!" Yoorana yelled.
"He has found us already!"
"But how? How can this be?"
"Oh, Matong," Yoorana said desperately, "I cannot be caught by Wirinun. The security of the Planet Isa depends on it!"

Text :
ACE23TEX.BMP

Image :
ACE23.BMP

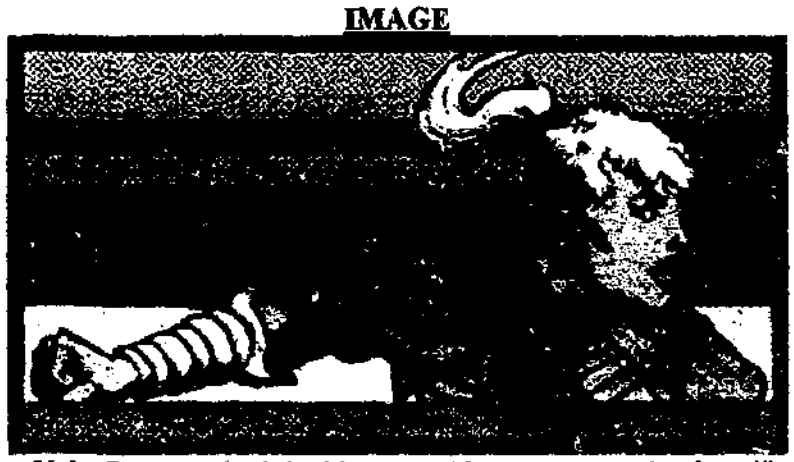
Sound :
SEXMU23.WAV

Slide 42

TEXT

"Good to see you both!" Wirinun wheezed through his helmet.
"Please, don't try to make things difficult," he implored them.
"You cannot escape my Turuwun Warriors or me!"
"What do you want, Wirinun?" Matong asked, playing for time.
"The girl!" Wirinun hissed. "Her brain must be rearranged!"
Yoorana screamed, and looked to Matong for protection.
"Don't let him take me!" Yoorana yelled, hysterically.
"Holy Cosmos, don't let him scramble my memory implants!"
"Touch her and you are history!" Matong growled.
"So be it!" Wirinun snarled. "You think you can defeat me?"
"Without a doubt!" Matong roared, as he raised a clenched fist.
"By the Stars, Wirinun, I'll slaughter you with my bare hands!"

IMAGE



"Holy Cosmos, don't let him scramble my memory implants!"

Sound :
Dramatic background music.
Computerised Voice Over :
"Don't let him take me!" Yoorana yelled, hysterically.
"Holy Cosmos, don't let him scramble my memory implants!"
"Don't let him delete my brain cells!"
"I would rather die!"

Text :
ACE24TEX.BMP

Image :
ACE24.BMP

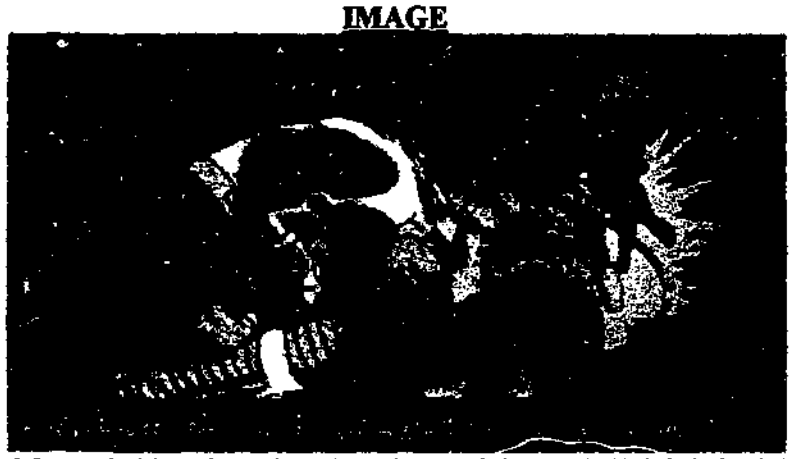
Sound :
SEXMU24.WAV

Slide 43

TEXT

Matong leapt into action, swinging his right arm in a wide arc. Wirinun blocked the attack by swivelling sideways and lifting his elbow. The punch was easily deflected by his quick action. Matong struck again. This punch hit Wirinun in the chest and drove him back. Matong followed the thump with a hard drive into Wirinun's stomach. Matong's blow forced the breath out of the Dark Knight's body! Before Wirinun could recover Matong delivered a series of kicks into the Knight's abdomen. This sent Wirinun down into the dirt. He wheezed as he rubbed his belly!
"Had enough?" Matong jeered, dancing around the Knight.
"I have yet to start!" Wirinun said, and staggered to his feet.

IMAGE



Matong's blow forced the breath out of the Dark Knight's body!

Sound :
Fighting music/sounds.

Computerised Voice Over :
Matong's blow forced the breath out of the Dark Knight's body. Before Wirinun could recover Matong delivered a series of kicks into the Knight's abdomen. This sent Wirinun down into the dirt. He wheezed as he rubbed his belly!
"Had enough?" Matong jeered, dancing around the Knight.
"I have yet to start!" Wirinun said, and staggered to his feet.
"You will not live long enough to regret the day you met me!"
"Today is the last day of the rest of your life," Matong said, with a sneer. "Enjoy it. While you can!"

Text :
ACE25TEX.BMP

Image :
ACE25.BMP

Sound :
SEXMU25.WAV

Slide 44

TEXT

As Wirinun and Matong fought, the Turuwun Warriors stepped from the Transporter Beam and seized Yoorana. She didn't resist. She knew everything depended on the result of the fight. If Matong won the Turuwun Warriors would retreat leaderless. If Wirinun was victorious, then her fate was horribly sealed! Yoorana fixed her gaze on Matong. He was a skilled fighter but so too was Wirinun, and, the evil Knight had renewed the duel with added vigour! Matong's eyes glinted with determination! Yoorana believed it would give him additional strength!
"Beg for mercy, Wirinun!" Matong told the Dark Knight.
"Now, while you still have the chance! You are going down!"
"Come on, Matong. Kill him!" Yoorana said. "You can do it!"

IMAGES

"Beg for mercy, Wirinun!" "Come on, Matong. Kill him!"

Sound :
Fighting music/sounds.

Computerised Voice Over :
"Beg for mercy, Wirinun!" Matong told the Dark Knight. "Now, while you still have the chance! You are going down!"
"Come on, Matong. Kill him!" Yoorana said. "You can do it!"
"Show him no pity. Kill him. Kill him."
"Kill him, now! Kill him, before he kills you!"

Text :
ACE26TEX.BMP

Images :
ACE26.BMP
ACE26A.BMP
ACE26B.BMP

Sound :
SEXMU26.WAV

Slide 45	TEXT	Text : ACE27TEX.BMP Image : ACE27.BMP Sound : SEXMU27.WAV

Wirinun moved in closer, poised to launch his final attack.
Matong waited for the blows that must surely come.
Wirinun started with a punch that Matong adeptly avoided.
Matong delivered a kick that smashed into Wirinun's groin.
Wirinun sank to his knees, gasping, but then he leapt up,
roaring, and drove his rock hard fist into Matong's stomach.
Wirinun grabbed Matong by the throat and held him like a vice.
Wirinun savagely punched Matong again and again on the nose.
Matong staggered back, spurting red-hot blood and seeing stars!

IMAGE

Wirinun savagely punched Matong again and again on the nose.

Sound :
Fighting music/sounds.
Computerised Voice Over :
Wirinun savagely punched Matong again and again on the nose. Each punch more vicious and powerful. Each punch more brutal and ferocious. The bone, in Matong's nose, snapped! Matong staggered back, spurting red-hot blood and seeing stars!

Slide 46	TEXT	Text : ACE28TEX.BMP Image : ACE28.BMP Sound : SEXMU28.WAV

Matong's legs were shaking with fatigue from the fierce battle. Matong tried to make effective hits, but his arms were aching and Wirinun was matching his every blow. Using the last of his strength Matong lunged with a potent swing. When Wirinun blocked the punch, Matong lost his balance and stumbled. Wirinun saw an opportunity and took it. Wirinun leapt forward! Wirinun's mighty whack knocked all the fight out of Matong! With a silent shout, Matong went slamming into the dust!

IMAGE

Wirinun's mighty whack knocked all the fight out of Matong!

Sound :
Fighting music/sounds.
Computerised Voice Over :
Wirinun's mighty whack knocked all the fight out of Matong!
With a silent shout, Matong went slamming into the dust!
"By the Gods," Matong said, "I am done for. This is it!" "Nothing can help me now!"

Slide 47

TEXT

Wirinun's eyes glowed dementedly as he stood astride Matong and delivered a series of crashing blows into Matong's kidneys. Matong screamed as a white-hot flash of pain seared his brain. He tried to get up, but Wirinun put a boot on his rump and shoved him back down. Matong felt more pain as he was pushed into the dust. With his fingers scraping through the dirt, Matong crawled away. Finally, at a safe distance, he collapsed.
"No more! ... No more!" Matong mumbled deliriously.
"By the Gods, I can't take no more!"

IMAGES

"No more! ... No more!" "By the Gods, I can't take no more!"

Sound :
Defeat and humiliation music/sounds.

Computerised Voice Over :
"No more! ... No more!" Matong mumbled deliriously.
"By the Gods, I can't take no more!"
"Mercy, Wirinun," Matong said, "I beg of you!"
"Show me some mercy!"
"Show me some pity!"

Text :
ACE29TEX.BMP

Images :
ACE29.BMP
ACE29A.BMP
ACE29B.BMP

Sound :
SEXMU29.WAV

Slide 48

TEXT

Wirinun removed his helmet and looked down at Matong. "So," Wirinun sneered, "you will slaughter me, will you?" "Go ahead, kill me," Matong panted, his breath coming in short gasps, "but, the Federation will take its revenge!" "Matong, you sicken me," Wirinun said, his voice resounding with patriotic fervour, "you, and all your kind! You are nothing but vicious oppressors. You have violated the First Amendment. Attacked innocent citizens. Killed and imprisoned many thousands of people! The cold, sharp, swords of deliverance are uniting the planets, and a golden age of Liberty is dawning! Tyranny has ended! Now, Matong, only Peace, Justice and Harmony can command the stars!"

IMAGES

"A golden age of Liberty is dawning!" "Tyranny has ended!"

Sound :
A rousing Patriotic, Nationalistic anthem.

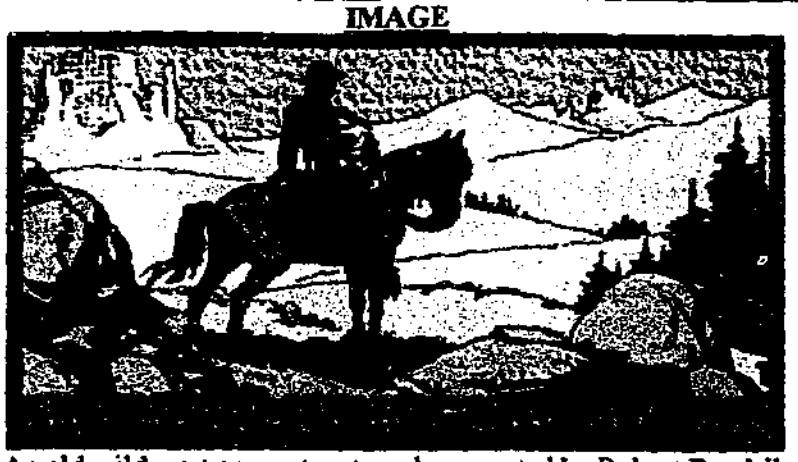
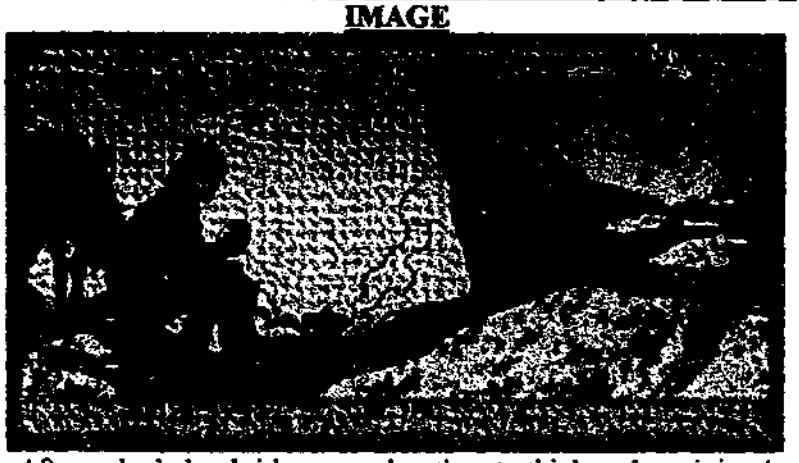
Computerised Voice Over :
"Matong, you sicken me," Wirinun said, his voice resounding with patriotic fervour, "you, and all your kind! You are nothing but vicious oppressors. You have violated the First Amendment. Attacked innocent citizens. Killed and imprisoned many thousands of people! The cold, sharp, swords of deliverance are uniting the planets, and a golden age of Liberty is dawning! Tyranny has ended! Independence and democracy will supplant the Federation's long administration of bondage and despotism. Now, Matong, only Peace, Justice and Harmony can command the stars!"

Text :
ACE30TEX.BMP

Images :
ACE30.BMP
ACE30A.BMP
ACE30B.BMP

Sound :
SEXMU30A.WAV

Slide 49	**TEXT** A final signal ... **IMAGE**  Please stand by for a transmission that will relay the latest events. **Sound :** Incidental and "Exit" music. **Computerised Veice Over :** Please stand by for a transmission that will relay the latest events. Included will be details of a daring escape, and many more hazardous adventures. This bulletin will be dispatched shortly.	**Text :** **ACE30CTX.BMP** **Image :** **ACE30C.BMP** **Sound :** **SEXMU30B.WAV**
Slide 50	**Sex End** Sexy Space Romp. Space Patterned Page. Command Bar.	**Text :** **TITSSEXY.BMP** **COMSALL.BMP** **COMSNONE.BMP** **COMSBMEF.BMP** **COMSC.BMP** **COMSF.BMP** **COMSCF.BMP** **Image :** **PAGESEXY.BMP**
Slide 51	**West Title** Randelli's Selection Stories, Part 2. Wild West Saga. Command Bar.	**Text :** **TITWRSP2.BMP** **PATIWEST.BMP** **COMWALL.BMP** **COMWNONE.BMP** **COMWBMEF.BMP**
Slide 52	**West Start** Wild West Saga. West Patterned Page. Command Bar.	**Text :** **TITWWEST.BMP** **COMWALL.BMP** **COMWNONE.BMP** **COMWBMEF.BMP** **COMWC.BMP** **COMWF.BMP** **COMWCF.BMP** **Image :** **PAGEWEST.BMP**

Slide 53	**IMAGE**  An old wild west computer story documented by Robert Randall. **POEM** action and adventure A gripping yarn filled with lots of action and adventure!	**Image :** **WEST1A.BMP** **Poem :** **WEST1APM.BMP**
Slide 54	**IMAGE**  After a day's hard ride, a man has time to think and reminisce! **POEM** a pattern of meaning A man can detect a pattern of meaning that shapes his life!	**Image :** **WEST1B.BMP** **Poem :** **WEST1BPM.BMP**

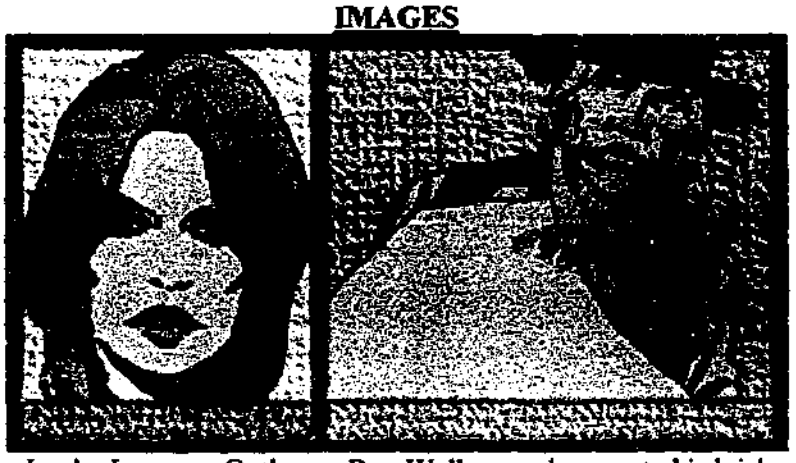
Slide 55

TEXT

The story so far ...

Lucky Lane, an Outlaw, and the deadliest woman west of the Divide had accepted a job to keep tabs on the Red River Gang, a notorious bunch of gunslingers. Rex Walker, the leader of the gang, had an eye for a pretty gal, so the authorities figured Lucky was right for the task. Lucky worked both sides of the law, so, she had no trouble infiltrating the gang and gaining Walker's confidence. She had been compiling a dossier on the gang's activities, but when she discovered they were running guns to the Apaches she wanted out. Lucky sent word she was coming in! She'd bring with her all of the dirt on Rex Walker, and a map to his lair! This was where he hid a cache of arms!

IMAGES



Lucky Lane, an Outlaw. Rex Walker, and a map to his lair!

POEM

ferocious
and wild
Walker's hide-out was up the ferocious and wild Red River!

Text :
WEST2TX.BMP

Images :
WEST2.BMP
WEST2A.BMP
WEST2B.BMP

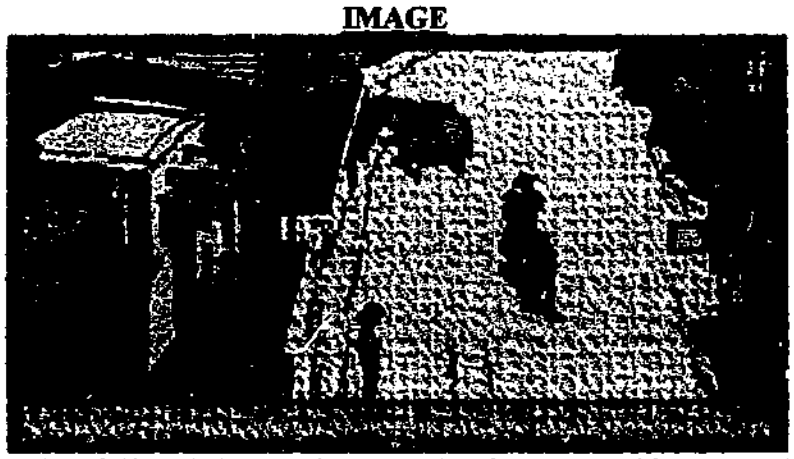
Poem :
WEST2PM.BMP

Slide 56	**TEXT** Clint Cliff, a U.S. Marshal, was given the case. Cliff set off to meet with Lucky. Cliff would find Lucky at Broken Wheel, a town on the edge of the Arizona desert, and bring her to safety. Cliff also had his own plan. He wanted to nab Walker and his gang. Walker had been dodging him for years and Cliff wanted another shot at him. Wanted it bad. The problem was Lucky! Their paths had crossed before and Cliff had fallen for her in a big way. Yet, seeing how he was a Marshal and she was a girl of dubious associations, it hadn't worked out. It had taken Cliff a long time to get Lucky out of his system and he didn't want her back in there, mucking around with his better judgement! **IMAGES**  Clint Cliff, a U.S. Marshal. Cliff set off to meet with Lucky. **POEM** a painful assignment It was a painful assignment for Cliff, but he was eager to go!	**Text :** **WEST3TX.BMP** **Images :** **WEST3.BMP** **WEST3A.BMP** **WEST3B.BMP** **Poem :** **WEST3PM.BMP**
Slide 57	**TEXT** Now read on ... **IMAGE**  A lengthy ride brought Cliff to the small town of Broken Wheel. **POEM** a gang of foul thieves The town was a sleepy spot sheltering a gang of foul thieves!	**Text :** **WEST3CTX.BMP** **Image :** **WEST3C.BMP** **Poem :** **WEST3CPM.BMP**

Slide 58	TEXT	Text : WEST4TX.BMP Image : WEST4.BMP Poem : WEST4PM.BMP

When Cliff rode into Broken Wheel he knew something was up! The town was too quiet for a week day morning! Cliff left his horse at the livery stable and walked down the main street. Shopkeepers shut their doors as he past. The few people in the street scurried inside and watched him amble by from behind closed windows. Cliff knew the signs of a shoot out! The Horseshoe Saloon was empty when he pushed through the swinging doors. The bartender stood behind the counter polishing a whisky glass. He stopped for a moment to inspect his handiwork then looked Cliff up and down with a keen eye. "Upstairs," he said, "they're waiting for you!"

IMAGE



When Cliff rode into Broken Wheel he knew something was up!

POEM

a whole lot
of trouble
Cliff could feel a whole lot of trouble hanging in the air!

Slide 59

TEXT

The door was slightly ajar. Try as he might, Cliff couldn't see past the threshold. As he came through the door he lifted his revolver to take aim, but Cliff froze when he heard "Don't!" A gun was pressed hard against his head. The main reason he froze, though, was the sight of Lucky being held by two men aiming pistols at her. She was trying hard to remain calm but Cliff could tell that Lucky was frightened! Cliff raised his arms. He tried not to make any moves that might startle the gunmen. He waited patiently as another man took his guns and removed a Bowie knife from around his shoulder. Cliff didn't react when the man missed the backup weapon he carried under his shirt!

IMAGES

Cliff froze when he heard "Don't!" Lucky was frightened!

POEM

relieved
and pleased
Still, Lucky was mighty relieved and pleased to see Cliff!

Text :
WEST5TX.BMP

Images :
WEST5.BMP
WEST5A.BMP
WEST5B.BMP

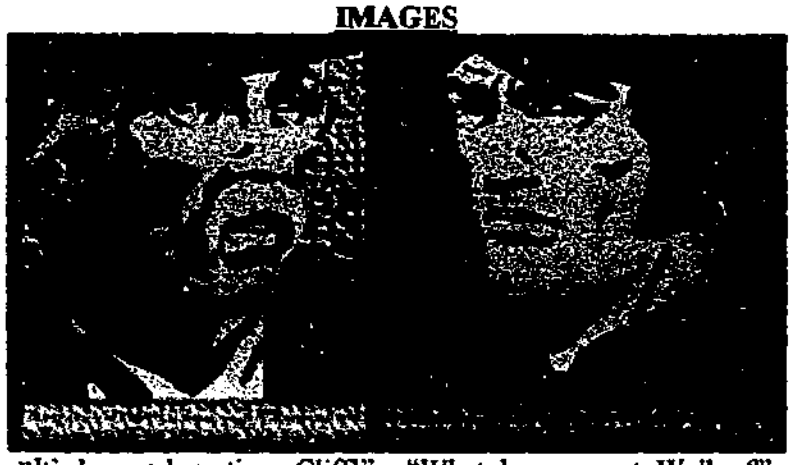
Poem :
WEST5PM.BMP

Slide 60

TEXT

Walker stepped from the shadows.
He lowered the gun he was holding to Cliff's head.
"It's been a long time, Cliff!"
"What do you want, Walker?"
"Thought we might have a little chat," Walker said coldly.
Walker's three gunmen, all nasty pieces of work, sniggered.
"Do you know the boys, Marshal?"
Walker gestured towards his gang.
"Hud and Will, here with the lady, and my good friend Luke?"
Walker raised an inquiring eyebrow, as Cliff acted indifferent.
"My boys think you're here to make trouble!" Walker said.
"Is that so?" Cliff retorted, nonchalantly.

IMAGES



"It's been a long time, Cliff!" "What do you want, Walker?"

POEM

caution
and hatred
The two men glared at each other with caution and hatred!

Text :
WEST6TX.BMP

Images :
WEST6.BMP
WEST6A.BMP
WEST6B.BMP

Poem :
WEST6PM.BMP

Slide 61	TEXT	Text : WEST7TX.BMP Image : WEST7.BMP Poem : WEST7PM.BMP

"Now," Walker continued, "we can settle this and be on our way, if you make the lady hand over a piece of my property."
Anger blazed momentarily from Lucky's eyes.
"I told ya, and I'll tell ya again, ya 'ain't gettin' nothin'!"
Walker shrugged exasperatedly.
"That's a shame. A real shame."
He glanced from Lucky to Cliff.
Walker was waiting for a response, but he wasn't getting one!
"Guess I'll go get a drink, while you talk it over with the boys,"
Walker said as he raised his hat.
"My boys can be real persuasive!"
He bowed mockingly at Lucky, and left the room.

IMAGE

Walker was waiting for a response, but he wasn't getting one!

POEM

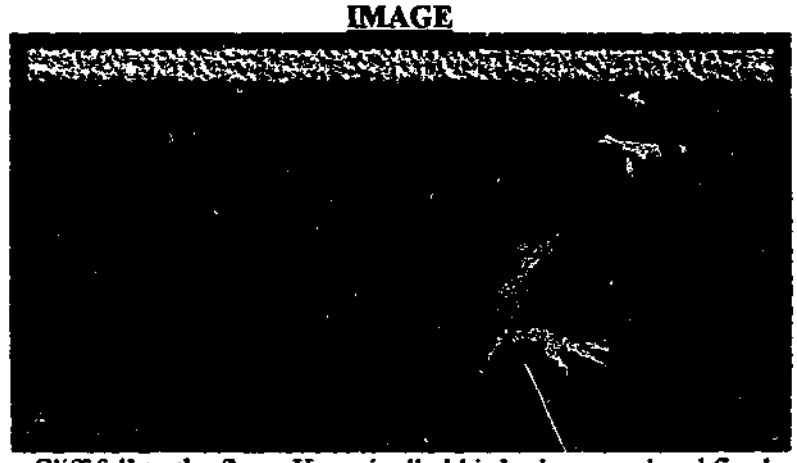
the seconds
ticked by
The atmosphere was electric, as the seconds ticked by!

Slide 62

TEXT

There was a moment of silence, and then Hud cocked his pistol. "Christ, Lucky," he said, "cut the crap and hand over the map!" Hud pushed the muzzle of his gun up against Lucky's temple. Like a flash of lightning, Cliff whipped his pistol out from under his shirt and shot Hud dead. Will cocked his gun and fired. The shot went wild, but Cliff wasn't going to let Will get off another one. Cliff let off a shot of his own. It caught Will in his gun arm and it began to shake wildly. A bullet from Luke struck Cliff's right thigh, knocking his leg out from under him. Cliff fell to the floor. He swivelled his body around and fired. The slug hit Luke's shoulder and the man screamed. As Cliff turned back to Will, a bullet from Luke's gun whizzed past!

IMAGE



Cliff fell to the floor. He swivelled his body around and fired.

POEM

take that
you creep

"Come on, take that you creep!" Cliff said, as he shot again.

Text :
WEST8TX.BMP

Image :
WEST8.BMP

Poem :
WEST8PM.BMP

Slide 63	**TEXT** "Shit!" Cliff breathed angrily. He fired at Luke once more. The bullet knocked out Luke's left eye and he toppled over. Cliff glanced at his leg. Luke's bullet was lodged firmly in his thigh but it wasn't hurting much. He stood and tested the leg. It worked fine. Kneeling down, he got his guns and knife from the floor. Will was coming for Cliff again, so Cliff belted him right down. Cliff put a bullet in Will's brain and that was that! Cliff walked over to Lucky, stepping past the bleeding bodies. **IMAGE**  Will was coming for Cliff again, so Cliff belted him right down. **POEM** groaning and cursing Will lay there groaning and cursing then he tried to get up!	**Text :** **WEST9TX.BMP** **Image :** **WEST9.BMP** **Poem :** **WEST9PM.BMP**
Slide 64	**TEXT** "Nice to see you again, Lucky." "You too, Cliff." "Is this the lot of them?" Cliff asked, as he looked at a corpse! "Pretty much so," Lucky told Cliff. "But it won't take Walker long to rustle up some new recruits!" "Reckon then, we hightail it out of town!" Cliff decided. **IMAGE**  "Is this the lot of them?" Cliff asked, as he looked at a corpse! **POEM** the dead man's body To Cliff's surprise the dead man's body still twitched!	**Text :** **WEST10TX.BMP** **Image :** **WEST10.BMP** **Poem :** **WEST10PM.BMP**

Slide 65	TEXT	Text : WEST11TX.BMP Images : WEST11.BMP WEST11A.BMP WEST11B.BMP Poem : WEST11PM.BMP

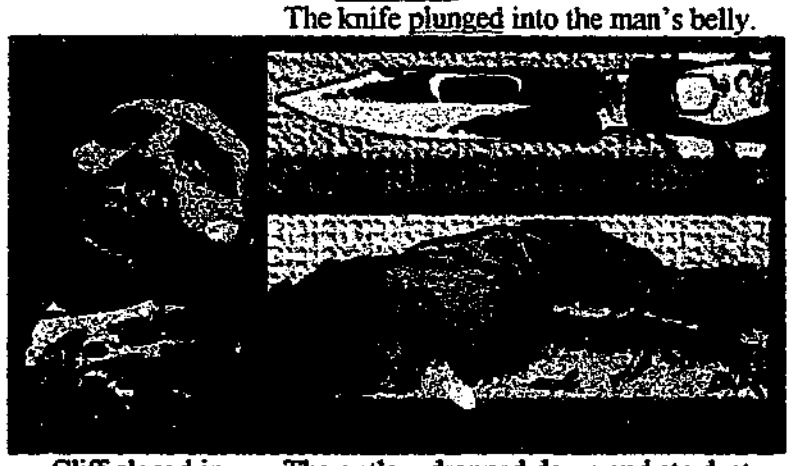
Cliff and Lucky made their way stealthily down the backstairs of the saloon. A corridor opened directly onto the main street. They ran along the boardwalk in front of the general store, next to the stables. Then they saw that Walker was tracking them! Cliff slung hot lead Walker's way! Walker returned Cliff's fire! A bullet struck the awning of the store. Hooking an arm around Lucky, Cliff plunged them through the store's window. They landed in a rain of glass. Picking himself up, Cliff sent a bullet through the window and watched Walker dive for cover. It was Cliff's last bullet and he knew it! A glimpse around the store revealed boxes of bullets on a shelf. Cliff grabbed a box, then headed for the back door. He opened it a crack and peeked out.

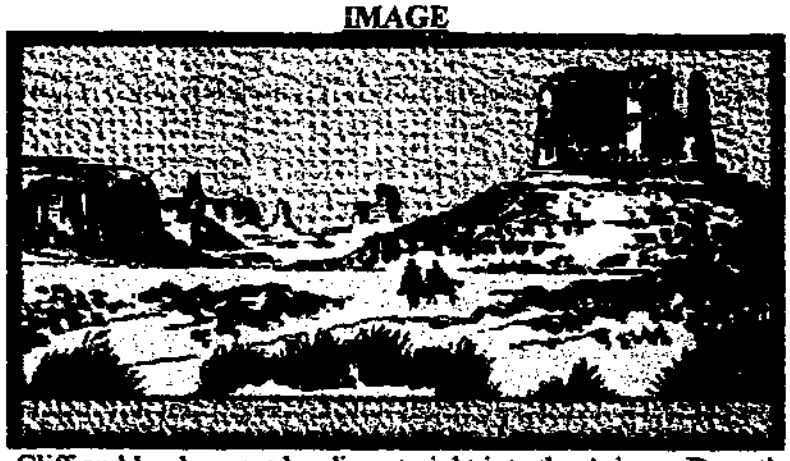
IMAGES

Walker was tracking them! Cliff slung hot lead Walker's way!

POEM

shots went
everywhere
The shots went everywhere but none of the slugs connected!

Slide 66	**TEXT** At the rear of the stables a gunslinger was standing guard. He was looking down a lane towards the street where all the action had taken place. Cliff signalled for Lucky to stay put. Holding his Bowie knife firmly in his hand, Cliff crept up behind the man. When Cliff's horse saw him it whinnied, and the outlaw whirled around. Cliff closed in. The knife plunged into the man's belly. The outlaw dropped down and ate dust. **IMAGES** The knife plunged into the man's belly.  Cliff closed in. The outlaw dropped down and ate dust. **POEM** the thick red blood From his Bowie knife Cliff wiped off the thick red blood!	**Text :** **WEST12TX.BMP** **Images :** **WEST12.BMP** **WEST12A.BMP** **WEST12B.BMP** **WEST12C.BMP** **Poem :** **WEST12PM.BMP**
Slide 67	**TEXT** "Let's hit the road!" Cliff yelled, as he climbed into the saddle. Lucky vaulted aboard her own horse. Together, Cliff and Lucky galloped right out of Broken Wheel! **IMAGE**  Together, Cliff and Lucky galloped right out of Broken Wheel! **POEM** a spot on the horizon Within moments the town was just a spot on the horizon!	**Text :** **WEST13TX.BMP** **Image :** **WEST13.BMP** **Poem :** **WEST13PM.BMP**

Slide 68	**TEXT** Cliff and Lucky were heading straight into the Arizona Desert! **IMAGE**  Cliff and Lucky were heading straight into the Arizona Desert! **POEM** a vile and evil place The desert was a vile and evil place unfit for man or beast!	**Text :** **WEST14TX.BMP** **Image :** **WEST14.BMP** **Poem :** **WEST14PM.BMP**
Slide 69	**TEXT** Most times, Cliff and Lucky rode with eyes closed against the hot sun's glare. Occasionally they opened their eyes to check out the bleak landscape. It never seemed to change. After a while they thought that they were not actually going anywhere. That the horses were walking in place somehow! The desert, Cliff decided, was suitable only for the Apaches. He saw nothing but a buzzard, soaring high above. There was no dust from pursuing riders to be seen, no glint of sunlight on rifle barrels. Nor was anything to be heard, except the creak of saddle leather and the screech of that hovering malignant bird! **IMAGE**  Cliff and Lucky rode with eyes closed against the hot sun's glare. **POEM** the clear blue sky Not even a single cloud drifted through the clear blue sky!	**Text :** **WEST15TX.BMP** **Image :** **WEST15.BMP** **Poem :** **WEST15PM.BMP**

Slide 70	**TEXT** "We won't make it, ya know!" Lucky said, right out of the blue. "You reckon?" Cliff asked. "Walker will stop at nothin' to get his map!" "Men who'll stop at nothing can still be stopped!" Lucky didn't respond, instead she undid the top of her shirt. From her cleavage she took out a piece of folded paper. "You should take care of this from now on!" Cliff glanced at the map, then buried it deep in his saddlebag. **IMAGE**  "We won't make it, ya know!" Lucky said, right out of the blue. **POEM** think up a scheme Lucky had been trying to think up a scheme to lose Walker!	**Text :** **WEST16TX.BMP** **Image :** **WEST16.BMP** **Poem :** **WEST16PM.BMP**
Slide 71	**TEXT** Cliff and Lucky arrived at a creek shaded by desert scrub oaks. Cliff decided it was a good place to camp. It was still early, they had an hour or so of daylight left, but Cliff hadn't seen any sign of pursuit. Maybe Lucky was wrong. Maybe Walker wasn't going to round up all the outlaws in Broken Wheel and come after them. Maybe Walker figured the game was up and was headed for tall timber, resigned to the fact that Lucky was going to talk. Maybe! Fact was their horses were tired. It was hot, and here was shade. They were thirsty, and here was water. **IMAGE**  Cliff and Lucky arrived at a creek shaded by desert scrub oaks. **POEM** water and dry tinder At this spot there was lots of water and dry tinder for a fire!	**Text :** **WEST17TX.BMP** **Image :** **WEST17.BMP** **Poem :** **WEST17PM.BMP**

Slide 72

TEXT

While Lucky collapsed by the stream, Cliff pulled a sweat stained bandanna from his throat and soaked it in the creek. He squeezed the water out onto his hair and ran the cloth over his face. He felt much better. Now, finally, it was time to tend to his thigh! Cliff sat on a boulder and stretched out his leg. With the big Bowie knife he slit his pants around the wound. He washed away the blood. Then, Cliff sucked in his breath. With the sharp point of the blade, Cliff probed for the bullet!

IMAGES

Lucky collapsed by the stream. Cliff sucked in his breath.

POEM

the knife
cut deep
As the knife cut deep into his flesh Cliff tried not to flinch!

Text :
WEST18TX.BMP

Images :
WEST18.BMP
WEST18A.BMP
WEST18B.BMP

Poem :
WEST18PM.BMP

Slide 73	TEXT	Text : WEST19TX.BMP Images : WEST19.BMP WEST19A.BMP WEST19B.BMP Poem : WEST19PM.BMP

"Bloody Hell!" Lucky cried, seeing Cliff operating on himself.
"Let me do that!"
She dashed to her saddlebag for a bottle of Whisky.
"Take a few swigs and then I'll dig the lead out."
Cliff downed a couple of shots. It smoothed out his nerves.
"Don't look," said Lucky, "it'll hurt twice as much if ya do."
But, Cliff watched as she deftly dug the bullet from his thigh.
"It looks septic," she said, "give me that bottle."
Lucky poured whisky over the wound.
Cliff winced at the searing pain.
"How does ya feel?" Lucky asked Cliff.
"Like, I'd have to die to get any better!"

IMAGES

"How does ya feel?" "Like, I'd have to die to get any better!"

POEM

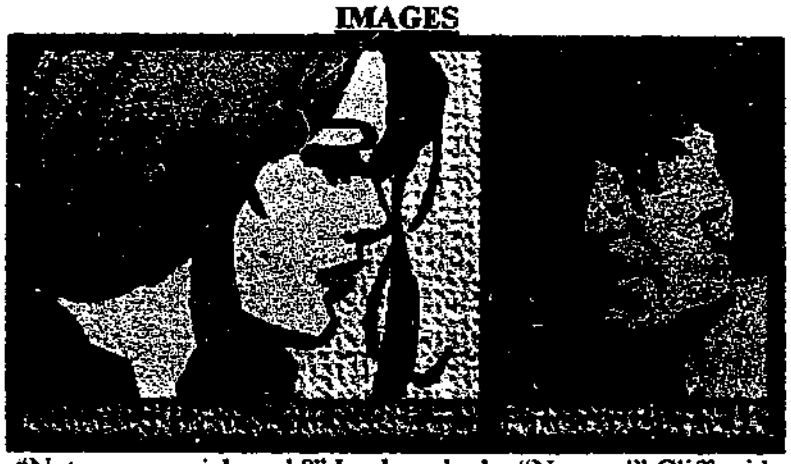
another hit
of Whisky
"Maybe another hit of Whisky would help me!" Cliff said.

Slide 74

TEXT

Lucky took a sip of whisky herself, gritting her teeth as she capped the bottle, then she smiled provocatively at Cliff.
"Are ya still a gentleman, Cliff?" she asked.
"Reckon so!"
"Well, I'd like to get cleaned up. Ya know what I mean?"
"I won't look."
Lucky gave Cliff a sidelong flirty glance.
"Not even a quick peak?" Lucky asked.
"Like in the old days?"
"No way!" Cliff said.

IMAGES



"Not even a quick peak?" Lucky asked. "No way!" Cliff said.

POEM

sceptical
and bitter
Cliff had become sceptical and bitter about love and Lucky!

Text :
WEST20TX.BMP

Images :
WEST20.BMP
WEST20A.BMP
WEST20B.BMP

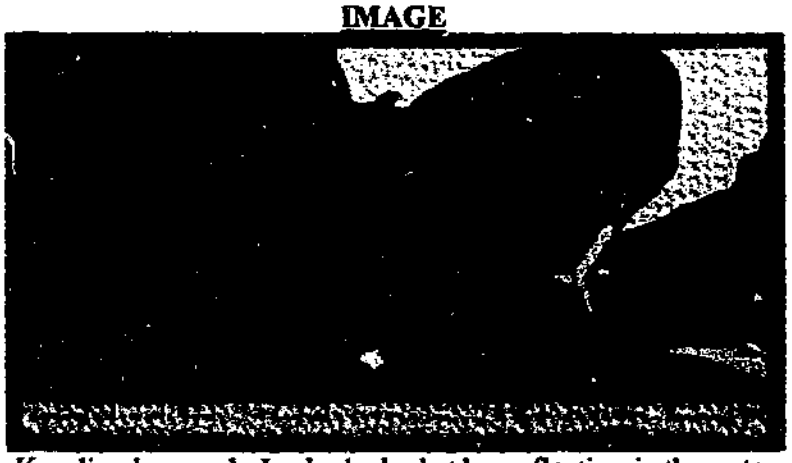
Poem :
WEST20PM.BMP

Slide 75

TEXT

A trifle piqued, Lucky rode along the creek bank until she found a small pool. Kneeling by a rock, Lucky looked at her reflection in the water. It was a shame Cliff wasn't interested in her any more, she thought. Perhaps she'd hurt him too deeply in the past. Perhaps, there was someone else. Another woman! Turning her face left to right, Lucky studied her image more intently. Perhaps Cliff no longer found her attractive. Staring at her buckskin pants, Lucky thought about how long it had been since she'd worn a dress. Maybe if she wore a pretty dress and some girlie war paint, then Cliff would pay her some attention.

IMAGE



Kneeling by a rock, Lucky looked at her reflection in the water.

POEM

sad and
melancholy
Lucky felt sad and melancholy and now she wondered why!

Text :
WEST21TX.BMP

Image :
WEST21.BMP

Poem :
WEST21PM.BMP

Slide 76

TEXT

Lucky heard a muffled footstep. Heart leaping into her throat, she stood and spun around, hoping, no, expecting to see Cliff. She blushed furiously, which amazed her, because she hadn't blushed for so long. But it wasn't Cliff standing there.
It was a swarthy Apache with black hair and evil eyes!
"A damn Apache!" Lucky screeched.
The Apache stifled Lucky's scream with a callused hand.
Then, he grabbed her roughly by the hair.
"Come!" he said.
Fear raced through Lucky's whole body!
"Walker!" the Apache grunted at her, "he want you ... Now!"

IMAGES

"A damn Apache!" Lucky screeched. "Come!" he said.

POEM

gagged
and bound
The Apache held Lucky tight as he gagged and bound her!

Text :
WEST22TX.BMP

Images :
WEST22.BMP
WEST22A.BMP
WEST22B.BMP
WEST22C.BMP

Poem :
WEST22PM.BMP

Slide 77

TEXT

Cliff was gathering firewood when the Apaches galloped along the creek on their horses, shooting up a storm. For a moment Cliff wondered about Lucky, then he saw her tied securely on her horse and led by one of the savages. Cliff whipped his gun from its holster. Then, Cliff shot at them! The Apaches were less than a hundred yards away. Cliff quickly looked around. There was a ravine behind him. He needed time to reach it!

IMAGES

The Apaches galloped along the creek. Cliff shot at them!

POEM

his life
or death
Cliff knew that his life or death depended on staying calm!

Text :
WEST23TX.BMP

Images :
WEST23.BMP
WEST23A.BMP
WEST23B.BMP

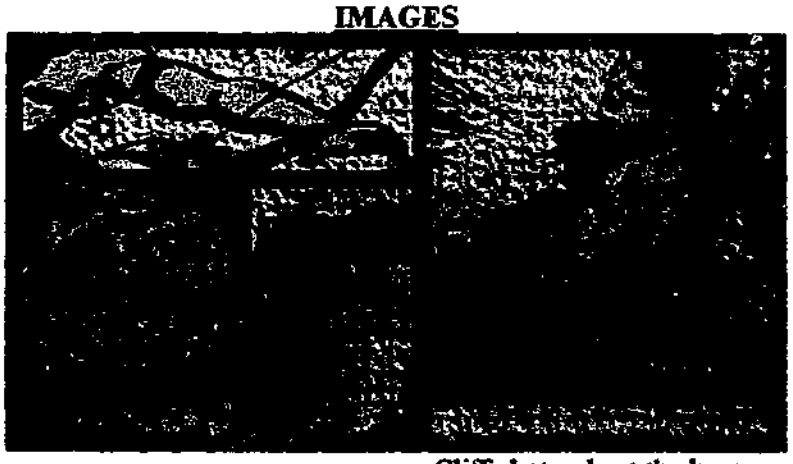
Poem :
WEST23PM.BMP

Slide 78

TEXT

Carefully aiming his gun, Cliff laid down a blistering barrage. Cliff shot only at the horses. He couldn't risk hitting Lucky. An Apache somersaulted from his horse as it rammed down. The pony of another skidded into the ground, hurling its rider through the air. The savages got up reeling. The other Apaches still on their horses galloped away. Taking Lucky with them! Now, thought Cliff, was the perfect time to make a break for it. Cliff headed for the narrow ravine. His long legs covered the distance in great strides. On reaching the ravine Cliff slid down to the bottom. Gravel and rocks scrapped his hands and knees!

IMAGES



Cliff shot only at the horses.

POEM

range and
trajectory

Cliff had the range and trajectory calculated precisely!

Text :
WEST24TX.BMP

Images :
WEST24.BMP
WEST24A.BMP
WEST24B.BMP
WEST24C.BMP
WEST24D.BMP
WEST24E.BMP

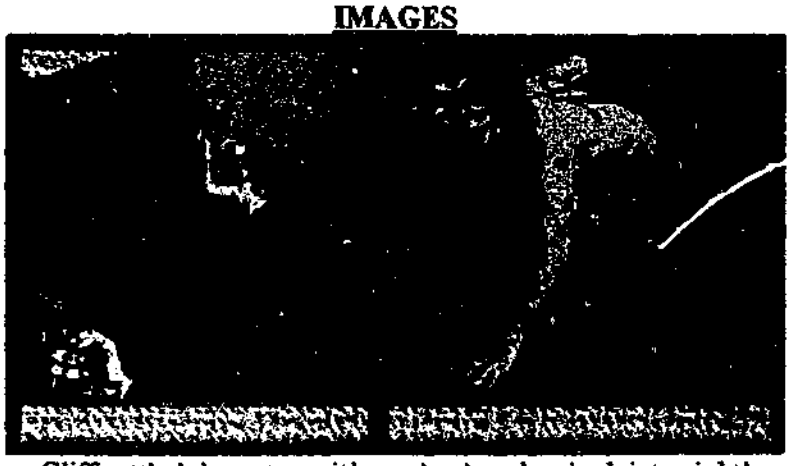
Poem :
WEST24PM.BMP

Slide 79

TEXT

Flash floods had washed the dirt away from the roots of the scrub oaks clinging to the rim of the ravine. At one spot the waters had carved out all of the soil from behind some rocks. The cave was large enough to hold a man so Cliff crawled in. Cliff settled down to wait! Patience had never been one of Cliff's strong suits, but now he had no choice but to exercise it! The minutes seemed to drag by like hours! Then, finally, an Apache slunk into sight!

IMAGES



Cliff settled down to wait! An Apache slunk into sight!

POEM

a scruffy
character

The Apache was a scruffy character to say the very least!

Text :
WEST25TX.BMP

Images :
WEST25.BMP
WEST25A.BMP
WEST25B.BMP

Poem :
WEST25PM.BMP

Slide 80	**TEXT** Cliff wanted to plug the Apache but it would be fatal to give away his location. The Apache crept closer, in a half-crouch position. Working his way down the ravine. Murder was in his black eyes. Cliff didn't dare move or breathe. Then the Apache saw the cave! His evil eyes stared deep inside! But, the sun was too bright and the cave too dark, for him to make anything out! The bastard will see my boot prints in the sand when he gets a little closer thought Cliff. Where the hell was the other prick? **IMAGES**  Then the Apache saw the cave! His evil eyes stared deep inside! **POEM** forms or movements The Apache looked for forms or movements in the shadows!	**Text :** **WEST26TX.BMP** **Images :** **WEST26.BMP** **WEST26A.BMP** **WEST26B.BMP** **Poem :** **WEST26PM.BMP**
Slide 81	**TEXT** Closer came the Apache. He scanned the rim of the ravine, looked behind, up ahead, and at the cave again. Then the Apache glanced at the desert floor. He saw the boot prints! The Apache leapt towards the cave but Cliff fired off a shot! The blast struck the Apache! He went howling to the ground! **IMAGES**  The blast struck the Apache! He went howling to the ground! **POEM** trembling like crazy The Apache was trembling like crazy while he slowly died!	**Text :** **WEST27TX.BMP** **Images :** **WEST27.BMP** **WEST27A.BMP** **WEST27B.BMP** **Poem :** **WEST27PM.BMP**

Slide 82

TEXT

The other Apache was nowhere to be seen. Cliff cursed under his breath. He knew the Apache was near! He was very near! Cliff sensed it! Cliff thought he'd take the fight to his enemy! Why hide in this hole when he'd lost the element of surprise?

IMAGES

The Apache was near! He was very near! Cliff sensed it!

POEM

waiting for
the Apache
Cliff decided against waiting for the Apache to come to him!

Text :
WEST28TX.BMP

Images :
WEST28.BMP
WEST28A.BMP
WEST28B.BMP
WEST28C.BMP

Poem :
WEST28PM.BMP

Slide 83

TEXT

When Cliff crawled out of the cave the Apache jumped on him from the top of the ravine. The Apache let out a bloodcurdling scream as he landed on Cliff. They rolled struggling on the ground. Cliff drove a fist into the savage's face. Blood spewed. The blow threw the Apache backward and Cliff wriggled free. Cliff sprung to his feet and fired his pistol. The slug shattered the Apache's kneecap. But this Apache was a tough customer. He was still standing. Cliff moved in closer. Cliff aimed again. Slowly and carefully! The bullet splattered the Apache's chest!

IMAGES

Cliff aimed again. The bullet splattered the Apache's chest!

POEM

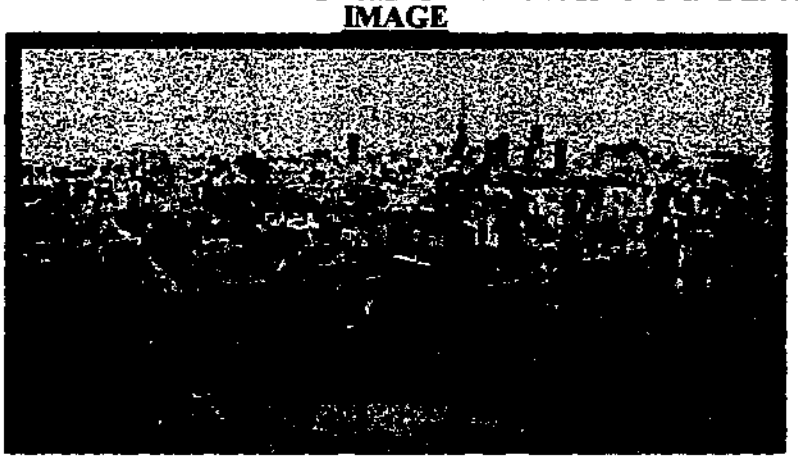
squirming
in the sand
This rotten Apache died squirming in the sand and dirt!

Text :
WEST29TX.BMP

Images :
WEST29.BMP
WEST29A.BMP
WEST29B.BMP

Poem :
WEST29PM.BMP

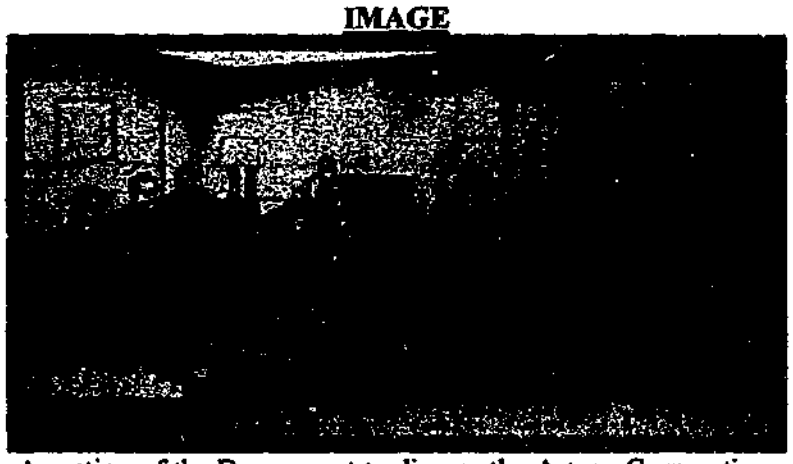
Slide 84	**TEXT** Cliff returned to the camp. He packed his saddlebag, mounted his horse and set off to track the Apaches who had ridden away. The night was closing in fast. By the light of a rising moon Cliff soon found the trail. It led him right back into the desert. Now he wasn't so worried about Lucky. He had a good idea where the Apaches were heading! And he had Walker's map! **IMAGES**  Cliff soon found the trail. It led him right back into the desert. **POEM** all the bits and pieces Cliff added up all the bits and pieces of the various events!	**Text :** **WEST30TX.BMP** **Images :** **WEST30.BMP** **WEST30A.BMP** **WEST30B.BMP** **Poem :** **WEST30PM.BMP**
Slide 85	**TEXT** To be continued ... **IMAGE**  Cliff arrived at Walker's hide-out prepared to fight for Lucky! **POEM** the end of this story But, the end of this story will be revealed at a later time!	**Text :** **WEST30CT.BMP** **Image :** **WEST30C.BMP** **Poem :** **WEST30CP.BMP**

Slide 86	**West End** Wild West Saga. West Patterned Page. Command Bar.	**Text :** **TITWWEST.BMP** **COMWALL.BMP** **COMWNONE.BMP** **COMWBMEF.BMP** **COMWC.BMP** **COMWF.BMP** **COMWCF.BMP** **Image :** **PAGEWEST.BMP**
Slide 87	**Caper Title** Randelli's Selection Stories, Part 3. Secret Service Caper. Command Bar.	**Text :** **TITCRSP3.BMP** **PATITCAP.BMP** **COMCALL.BMP** **COMCNONE.BMP** **COMCBMEF.BMP**
Slide 88	**Caper Start** Secret Service Caper. Caper Patterned Page. Command Bar.	**Text :** **TITCCAP.BMP** **COMCALL.BMP** **COMCNONE.BMP** **COMCBMEF.BMP** **COMCC.BMP** **COMCF.BMP** **COMCCF.BMP** **Image :** **PAGECAP.BMP**
Slide 89	**IMAGE**  A perplexing espionage story programmed by Robert Randall.	**Image :** **CAP1A.BMP**
Slide 90	**IMAGE**  In a big city vice and corruption can take many insidious forms!	**Image :** **CAP1B.BMP**

Slide 91	TEXT	Text : CAP2ATX.BMP Image : CAP2A.BMP Visual : CAP2B.BMP

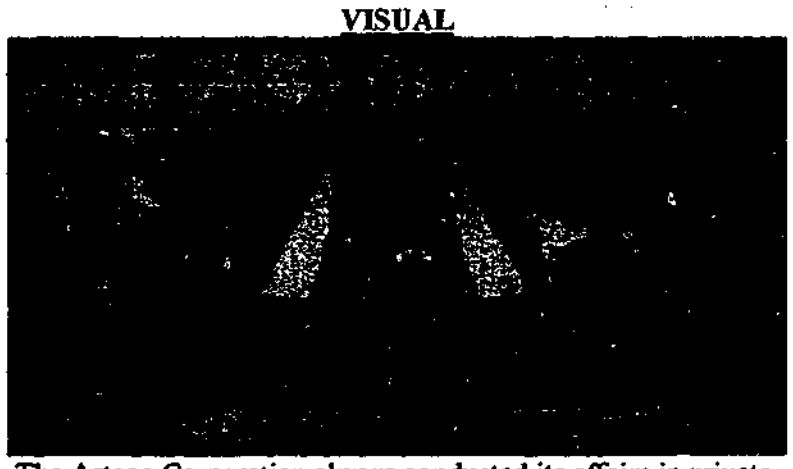
The case as it stands ...
A section of the Bureau met to discuss the Artega Corporation.
The Bureau was very interested in the Artega Corporation.
It wanted to know why a so-called "respectable" company,
specialising in Food Additives, had opened branch offices
in disreputable countries like Colombia and Venezuela.
The agencies were there all right, but not generating any trade!
The Artega Corporation always conducted its affairs in private.
The Bureau suspected a drug cartel, or something even sinister!
They needed someone on the inside.
Someone to get the dope before they made a move!

IMAGE



A section of the Bureau met to discuss the Artega Corporation.

VISUAL



The Artega Corporation always conducted its affairs in private.

Slide 92

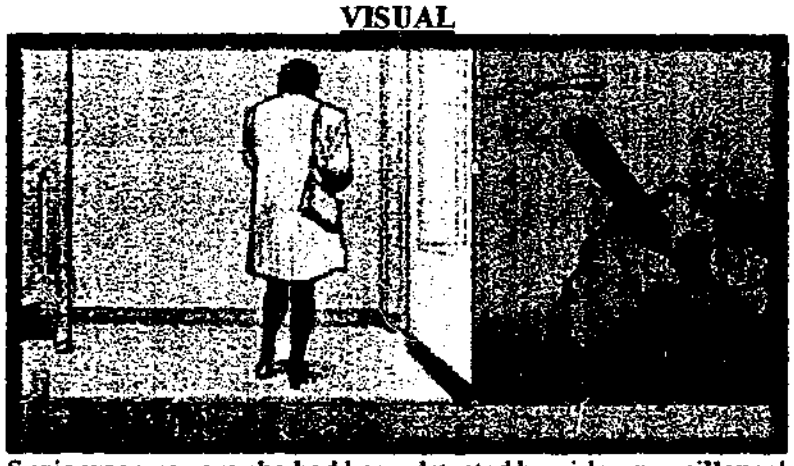
TEXT

Agent Suzie Gravel, a top notch computer expert, talked her way into the Artega Corporation. Posing as a systems analyst, Suzie gained entry to the computer lab. She quickly set to work. Hacking into the computer's main frame, Suzie found some dubious spreadsheets that showed a great deal of money was going unrecorded. Vast funds were heading South of the Border with nothing coming back. Something, indeed, did not add up! Suzie made a CD copy of the data and exited the building. But, Suzie was unaware she had been detected by video surveillance!

IMAGES

Agent Suzie Gravel. Suzie gained entry to the computer lab.

VISUAL

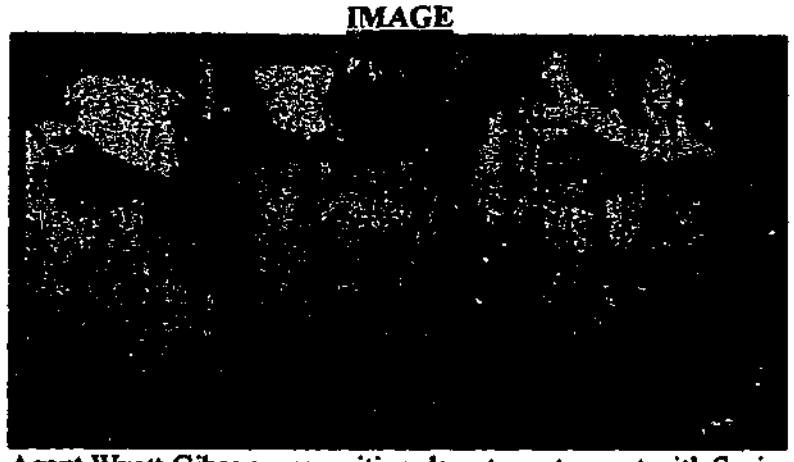
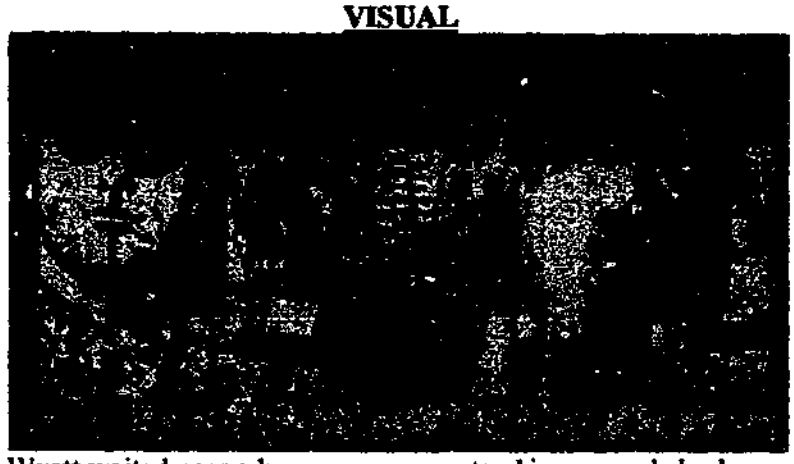


Suzie was unaware she had been detected by video surveillance!

Text :
CAP3TX.BMP

Images :
CAP3.BMP
CAP3A.BMP
CAP3B.BMP

Visual :
CAP3C.BMP

Slide 93	TEXT	Text : CAP4ATX.BMP Image : CAP4A.BMP Visual : CAP4B.BMP
	Agent Wyatt Gibson was waiting downtown to meet with Suzie. Wyatt, a deadly Kung Fu Master, was Suzie's divisional partner. Wyatt waited near a busy newspaper stand in a crowded subway. Wyatt and Suzie both preferred public places for secret meetings. IMAGE  Agent Wyatt Gibson was waiting downtown to meet with Suzie. VISUAL  Wyatt waited near a busy newspaper stand in a crowded subway.	

Slide 94

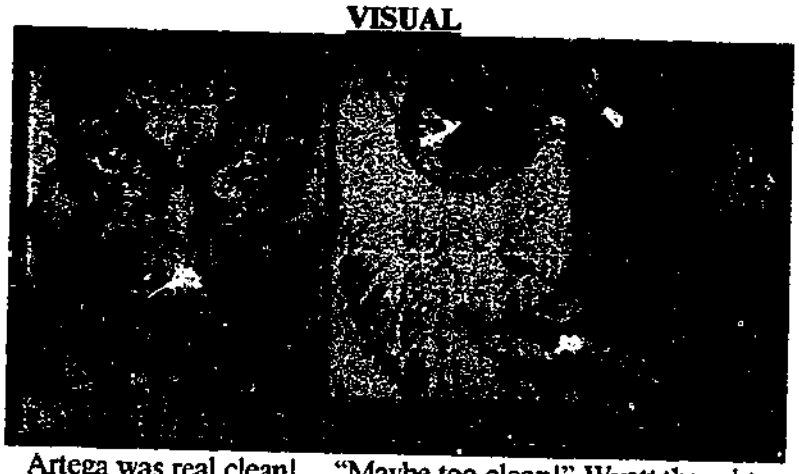
TEXT

Wyatt had conducted his own investigation, but he couldn't dig up any dirt on Jules Artega, the Big Man of the Corporation. The most Wyatt could find out was that Artega lived in a large mansion on Mount Fraser, high above the city, and kept pretty much to himself. No criminal record! No gossip or scandal! Artega was real clean! "Maybe too clean!" Wyatt thought.

IMAGES

Jules Artega, the Big Man. Artega lived in a large mansion.

VISUAL



Artega was real clean! "Maybe too clean!" Wyatt thought.

Text :
CAP5TX.BMP

Images :
CAP5.BMP
CAP5A.BMP
CAP5B.BMP

Visual :
CAP5C.BMP

Slide 95

TEXT

Wyatt heard the distinctive rap of Suzie's heels and turned to watch her walk into the subway. Wyatt liked the way Suzie walked. Her hips swaying and breasts bouncing.

In fact, Wyatt liked Suzie!

But, he never mixed business with pleasure.

Suzie strolled up to the newspaper stand and took a magazine from the rack. Flicking through it, she surreptitiously inserted the CD and replaced the magazine, then she thumbed another journal. Wyatt copied her actions and pocketed the disc. After Suzie and Wyatt exchanged a brief glance of acknowledgment, Wyatt followed Suzie out of the noisy subway. It was then that Wyatt noticed a man in a dark overcoat and cap watching Suzie!

IMAGE

Suzie and Wyatt exchanged a brief glance of acknowledgment.

VISUAL

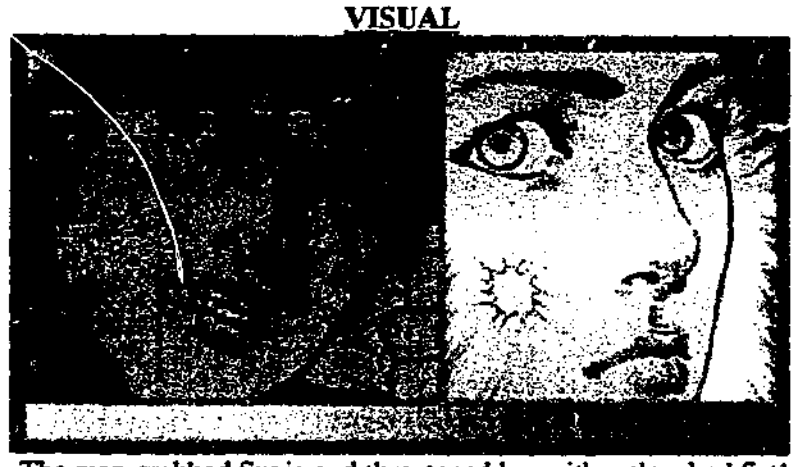
Wyatt noticed a man in a dark overcoat and cap watching Suzie!

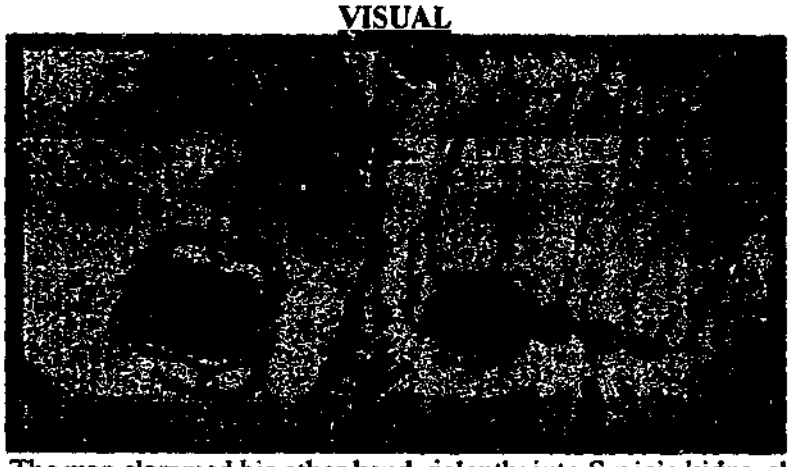
Text :
CAP6ATX.BMP

Image :
CAP6A.BMP

Visual :
CAP6B.BMP

Slide 96	TEXT Further entries in the file ...	Text : CAP7ATX.BMP
	IMAGE  Events can be anticipated but circumstances can alter reactions!	Image : CAP7A.BMP Visual : CAP7B.BMP
	VISUAL  Beneath the rigid facade of the city sinister forces were at work!	

Slide 97	TEXT	Text : CAP8TX.BMP
	Thursday. 4.50 PM. The man in the coat followed Suzie into the rush hour crowds. The man kept his eyes on Suzie. Suddenly she felt danger! Suzie turned slightly on one foot to see who was following her. The man grabbed Suzie and threatened her with a clenched fist! His rough grip was like a steel clamp on her slender arm. "What do you think you're doing?" Suzie calmly asked. The man bared his teeth in a cruel smile and firmed his grip. Then he spun her around and twisted her arm behind her back. Suzie screamed. **IMAGES**  The man kept his eyes on Suzie. Suddenly she felt danger! **VISUAL**  The man grabbed Suzie and threatened her with a clenched fist!	**Images :** CAP8.BMP CAP8A.BMP CAP8B.BMP **Visual :** CAP8C.BMP

Slide 98	TEXT	Text : CAP9TX.BMP
	The man clamped his hand across Suzie's mouth. Suzie bit on the man's palm. Bit hard! Her teeth bit through the skin, into the muscle, and were grinding on insubstantial ligaments. "Bloody Hell!" the man cried. The man slammed his other hand violently into Suzie's kidneys! Suzie moaned and slumped. Then, the man pushed Suzie into a waiting limousine. **IMAGES**  Suzie bit on the man's palm. "Bloody Hell!" the man cried. **VISUAL**  The man slammed his other hand violently into Suzie's kidneys!	Images : CAP9.BMP CAP9A.BMP CAP9B.BMP Visual : CAP9C.BMP

Slide 99

TEXT

The limousine began to move. Desperately Suzie tried to bang against the smoked glass window of the car, hoping to catch Wyatt's attention. He must have seen what had just happened! Suzie tried to struggle loose, and received another vicious poke in the belly. It made her swoon. Suzie felt a syringe in her arm. Her head started to swim and she began to feel dreadfully sick! Then, Suzie fell unconscious as a thick blackness engulfed her!

IMAGES

The limousine began to move. Suzie felt a syringe in her arm.

VISUAL

Her head started to swim and she began to feel dreadfully sick!

Text :
CAP10TX.BMP

Images :
CAP10.BMP
CAP10A.BMP
CAP10B.BMP

Visual :
CAP10C.BMP

Dissolve :
CAP10D.BMP

Slide 100	TEXT	Text : CAP11ATX.BMP Image : CAP11A.BMP Visual : CAP11B.BMP

4.51 PM.

Wyatt hit the kerb when the limousine was way down the street. He hailed a cab and leapt in.

"Follow that car!" Wyatt ordered.

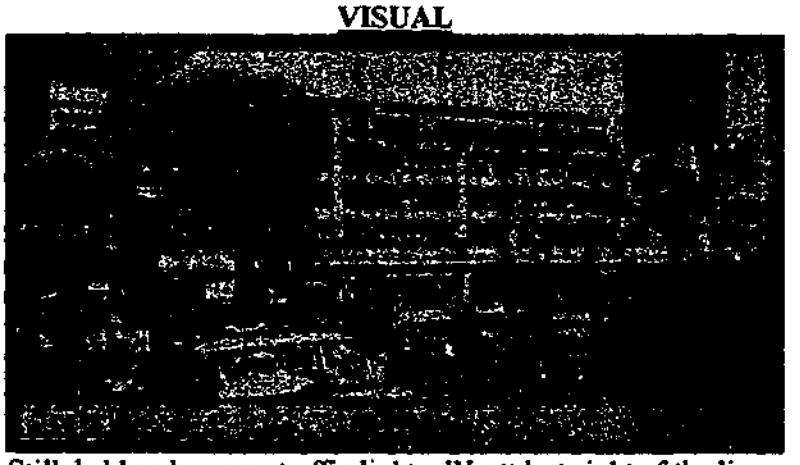
"Right on," said the cabbie.

"Keep some space, but don't lose that damn car!" Wyatt yelled. Still, held up by some traffic lights, Wyatt lost sight of the limo. Racing through the city streets, they managed to glimpse the limousine as it suddenly veered onto the Mount Fraser freeway. The cab caught up with it again when they both turned into Austin Heights. An exclusive suburb on the mountain's slope.

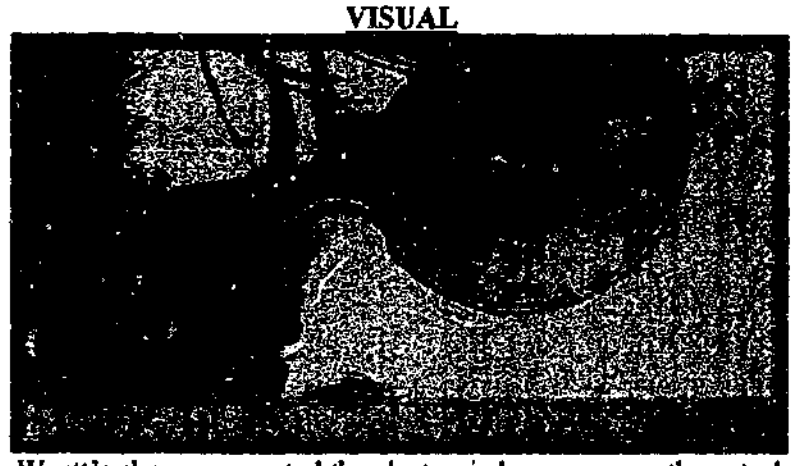
IMAGE

"Keep some space, but don't lose that damn car!" Wyatt yelled.

VISUAL



Still, held up by some traffic lights, Wyatt lost sight of the limo.

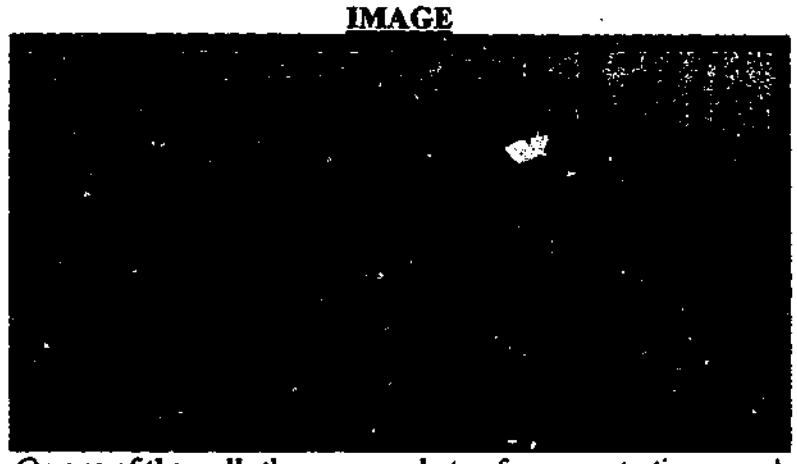
Slide 101	TEXT	Text : CAP12ATX.BMP Image : CAP12A.BMP Visual : CAP12B.BMP
	Wyatt saw the limousine disappear into an elaborate estate. A sandstone wall and solid steel gates sealed off the compound. Wyatt discharged the cab. Then he casually walked past the impressive entrance. He saw a long curving driveway, circling a terraced lawn, leading up to an ugly, two story post-modern monstrosity. Wyatt's sharp eyes noted the electronic beams across the gates! The discreetly hidden infra red cameras scanning the grounds. "Heavy Duty Security!" he said to himself. **IMAGE**  A sandstone wall and solid steel gates sealed off the compound. **VISUAL**  Wyatt's sharp eyes noted the electronic beams across the gates!	

Slide 102	TEXT	Text : CAP13ATX.BMP Image : CAP13A.BMP Visual : CAP13B.BMP

6.10 PM.

Suzie came round slowly. The surface beneath her was springy and she realised she was on a bed. Suzie also discovered that her clothes were gone. She wore only a terry towel bathrobe. Suzie stood up and took in her surroundings. She found herself in a room like something in a motel, except for one difference. On one of the walls there was a photo of a concentration camp! There was a poster of Adolph Hitler as well! "One people, one nation, one leader," the lettering declared! "Jesus Christ!" Suzie said to herself. "Someone has a problem!"

IMAGE



On one of the walls there was a photo of a concentration camp!

VISUAL

"Jesus Christ!" Suzie said to herself. "Someone has a problem!"

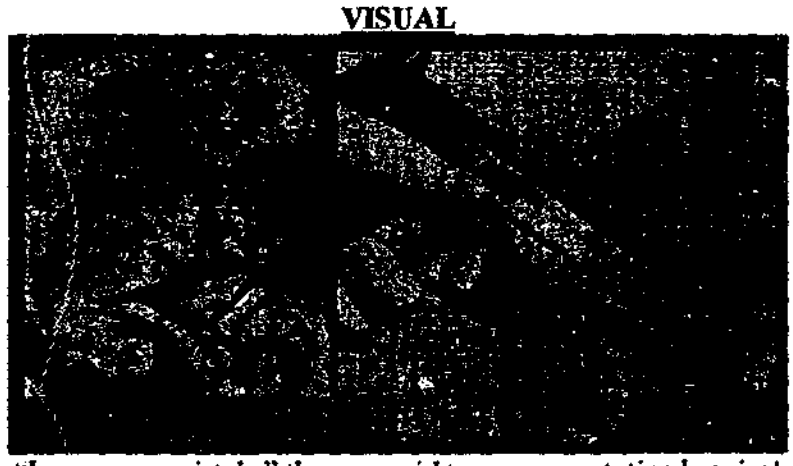
Slide 103	TEXT	Text : CAP14TX.BMP Images : CAP14.BMP CAP14A.BMP CAP14B.BMP Visual : CAP14C.BMP

Then Suzie did some arithmetic. Putting two and two together. But, before she finished her sums, the only door in the room opened and a stocky man, with grey brushed back hair, entered. The man had an imposing air. He was smoking a strong cigar. "Lower your pistols," the man said to some gun-toting heavies, who had followed him into the room. They stood at attention on either sides of the door and quietly stroked their shiny weapons!

IMAGES

The man had an imposing air. He was smoking a strong cigar.

VISUAL



"Lower your pistols," the man said to some gun-toting heavies!

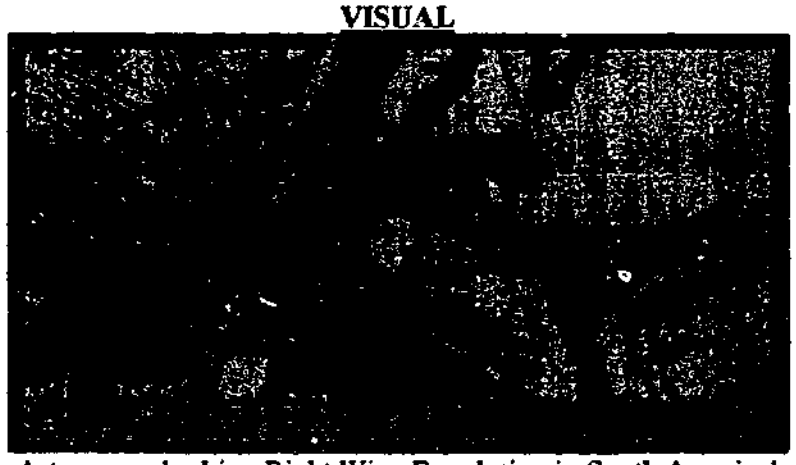
Slide 104	TEXT	Text : CAP15TX.BMP Images : CAP15.BMP CAP15A.BMP CAP15B.BMP Visual : CAP15C.BMP

The man came and sat on the bed.
He pulled Suzie down next to him.
"I am Jules Artega," he said.
"Perhaps you've heard of me!"
"You bet I've heard of the Artega Corporation," Suzie thought.
Then she immediately knew where the missing funds had gone!
Now, it all finally made sense!
Artega was backing Right Wing Revolution in South America!

IMAGES

"Perhaps you've heard of me!" Now, it all finally made sense!

VISUAL



Artega was backing Right Wing Revolution in South America!

Slide 105

TEXT

"I want to talk to you," Artega said.
"It's your dime!" Suzie quipped.
"Don't be smart, Missy!"
Artega slapped her hard with an open palm.
"Who are you?"
The savage blow made Suzie weep but she wasn't about to talk!
"Who do you work for?"
Artega backhanded her again, viciously.
"Just what were you doing messing about with my computers?"
"Your taxes," Suzie said, defiantly.
"And don't expect a big return!"

IMAGES

The savage blow made Suzie weep! "Who do you work for?"

VISUAL

"Just what were you doing messing about with my computers?"

Text :
CAP16TX.BMP

Images :
CAP15.BMP
CAP16A.BMP
CAP16B.BMP

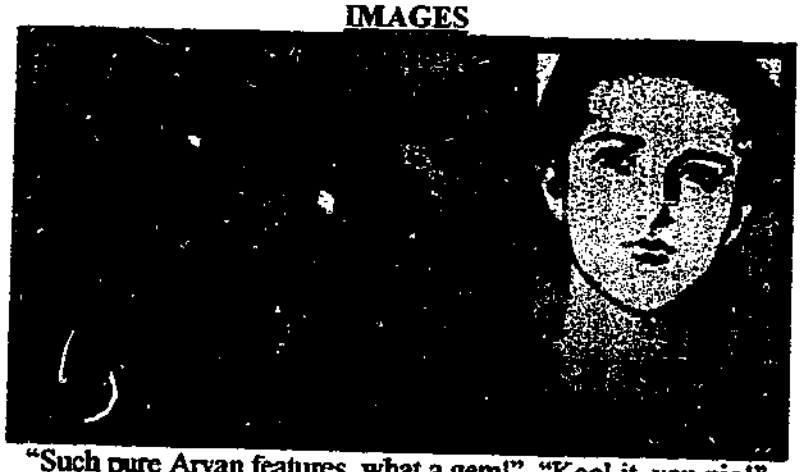
Visual :
CAP16C.BMP

Slide 106

TEXT

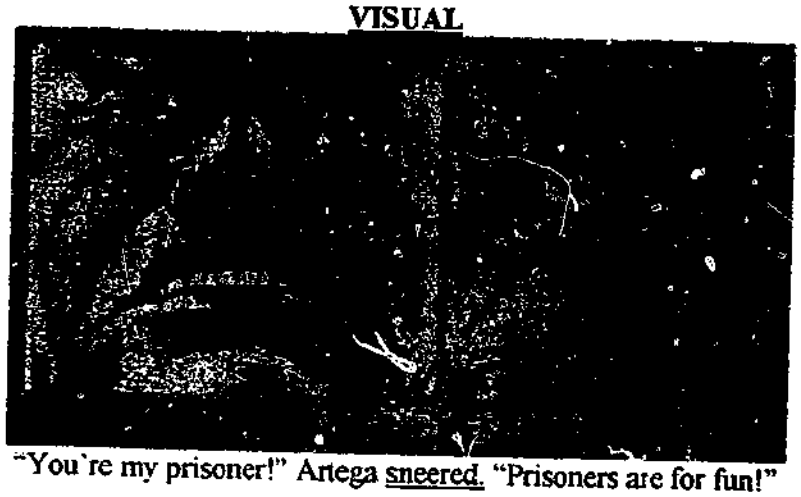
Artega grabbed Suzie by the back of the neck.
He pulled her close.
"You are very beautiful!" Artega said, studying Suzie intently.
"Such pure Aryan features, what a gem!"
"Kool it, you pig!" Suzie snapped.
"I don't go for Nazi swine!"
"You're my prisoner!" Artega sneered.
"Prisoners are for fun!"

IMAGES



"Such pure Aryan features, what a gem!" "Kool it, you pig!"

VISUAL



"You're my prisoner!" Artega sneered. "Prisoners are for fun!"

Text :
CAP17TX.BMP

Images :
CAP17.BMP
CAP17A.BMP
CAP17B.BMP

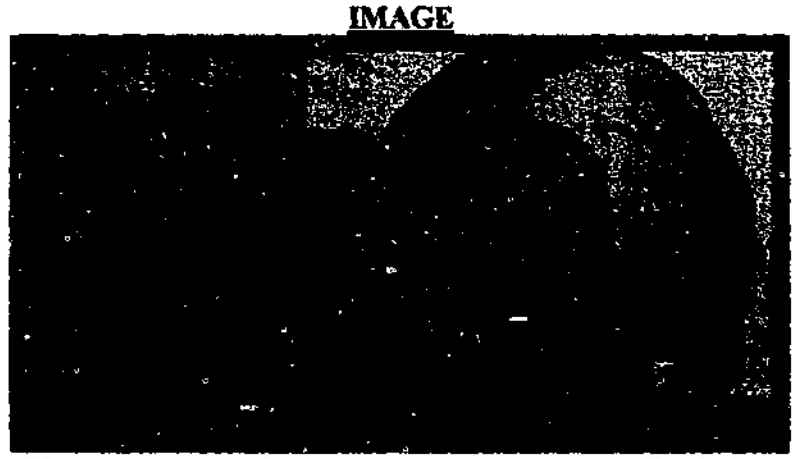
Visual :
CAP17C.BMP

Slide 107	TEXT	Text : CAP18ATX.BMP Image : CAP18A.BMP Visual : CAP18B.BMP

6.15 PM.

Wyatt waited for the cover of darkness, and then he slipped past the mansion's surveillance installations. Wyatt's Kung Fu training allowed him to move noiselessly. He approached a garage where a chauffeur was at work polishing the limousine. Wyatt crept up and hooked a fist hard into the chauffeur's face! The man dropped to the ground. Wyatt saw a powerful sedan parked at the back of the mansion. A selection of car keys hung on a rack at the rear of the garage. Wyatt took the sedan's keys. "Might come in handy for a fast exit!" Wyatt said to himself.

IMAGE



Wyatt crept up and hooked a fist hard into the chauffeur's face!

VISUAL

Wyatt saw a powerful sedan parked at the back of the mansion.

Slide 108

TEXT

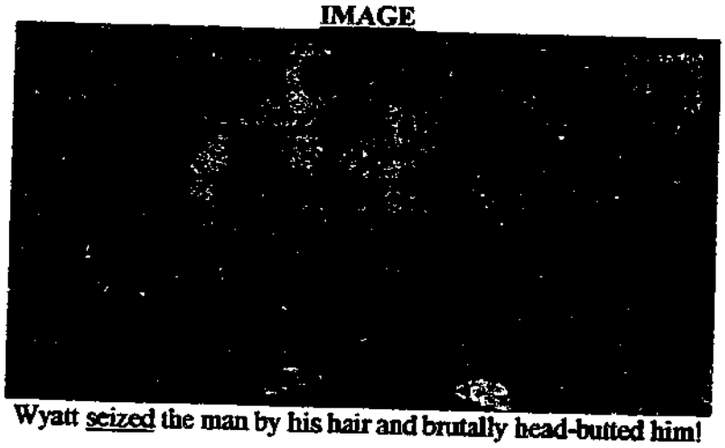
Wyatt opened a door, which led into the mansion, and moving lightly on his feet stepped down a narrow passage. A man came at him aiming a gun. Wyatt brushed the gun aside, and then Wyatt seized the man by his hair and brutally head-butted him!

"Where is she?" Wyatt hissed.

"Upstairs," the man slurred. "Second on the left."

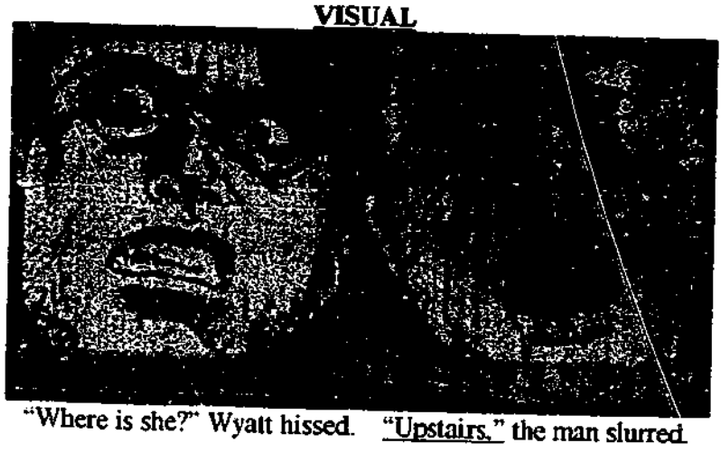
Then the stunned man sank moaning to the floor!

IMAGE



Wyatt seized the man by his hair and brutally head-butted him!

VISUAL



"Where is she?" Wyatt hissed. "Upstairs," the man slurred.

Text :
CAP19ATX.BMP

Image :
CAP19A.BMP

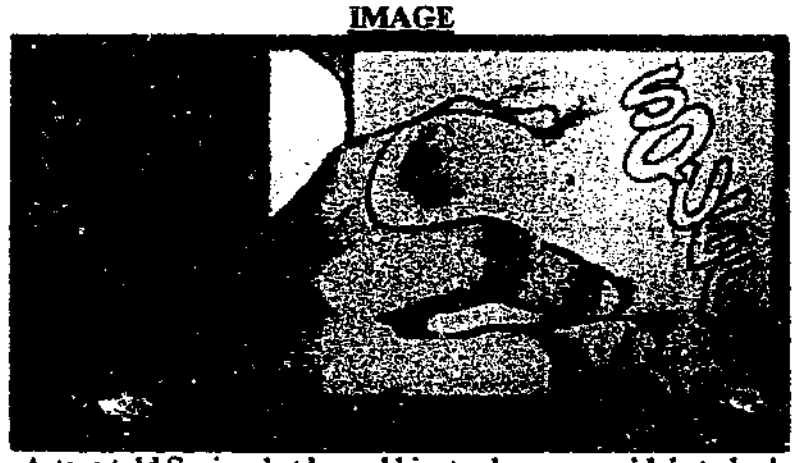
Visual :
CAP19B.BMP

Slide 109	TEXT	Text : CAP20ATX.BMP Image : CAP20A.BMP Visual : CAP20B.BMP

6.17 PM.

Artega got up and stood by the bed. His hands on his hips. Like a guard in a concentration camp. Suddenly he pushed Suzie back and flopped over her as she tried to twist away. Suzie strained to turn her head from the bullish face leering down at her. She could feel his hard rod between her thighs! Artega told Suzie what he and his sturdy men would do to her! How she would lie there and enjoy it. Take it again and again! "You shall plead for more from the Master Race!" Artega said.

IMAGE



Artega told Suzie what he and his sturdy men would do to her!

VISUAL

"You shall plead for more from the Master Race!" Artega said.

Slide 110

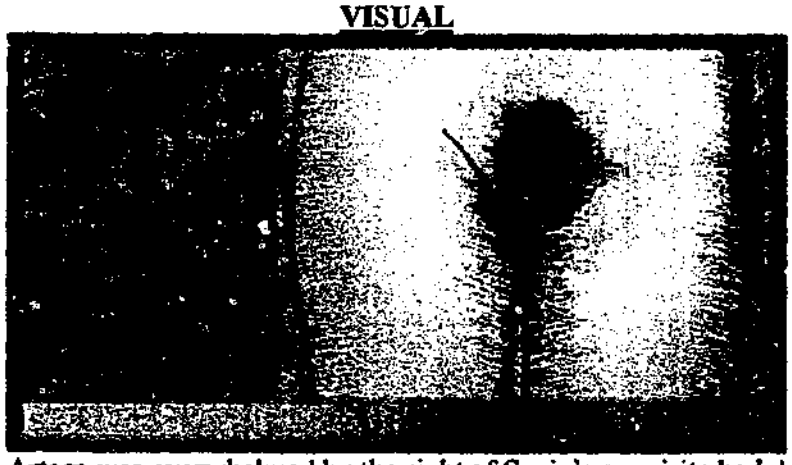
TEXT

"Take your robe off or I'll rip it off you," Artega ordered.
He began unfastening the heavy gold buckle on his belt.
Suzie remembered her training.
She would play along until an opportunity presented itself.
Then she would fight!
Suzie rose from the bed and began to untie the terry towel robe!
Artega was overwhelmed by the sight of Suzie's exquisite body!
Suzie thought this was the ideal time to kick him in the balls!

IMAGE

Suzie rose from the bed and began to untie the terry towel robe!

VISUAL



Artega was overwhelmed by the sight of Suzie's exquisite body!

Text :
CAP21ATX.BMP

Image :
CAP21A.BMP

Visual :
CAP21B.BMP

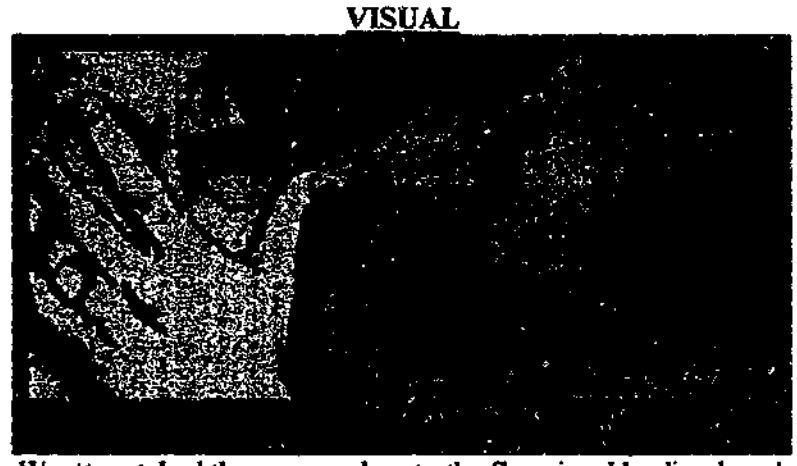
Slide 111	TEXT	Text : CAP22TX.BMP Images : CAP22.BMP CAP22A.BMP CAP22B.BMP Visual : CAP22C.BMP

Suzie lunged forward. With a grunt, and all the force she could muster, she drove her foot right into Artega's bloated crotch!
Artega staggered back with alarm! The pain astonished him!
Just then Wyatt came through the door.
He saw one of the heavies aiming a gun at him.
Wyatt dived under the fire and rolled towards the man.
He gripped the man's ankles and toppled him over.
Wyatt rammed his fingers deep into the man's eyes.
The man crawled away, clutching his eye sockets.
Wyatt saw another man coming at him.
Wyatt's fist struck the man's forehead with a sickening thud!
Wyatt watched the man crash onto the floor in a bleeding heap!

IMAGES

Artega staggered back with alarm! The pain astonished him!

VISUAL



Wyatt watched the man crash onto the floor in a bleeding heap!

Slide 112

TEXT

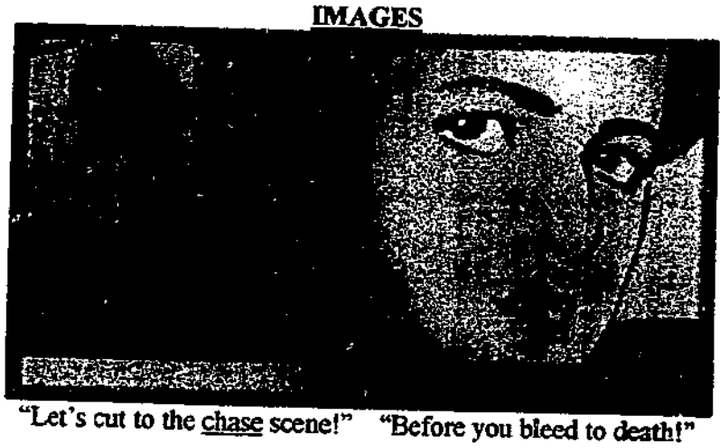
Suzie pulled the terry towel bathrobe tightly around herself. Then she and Wyatt were out of the room and down the stairs. Artega stumbled out onto the landing. He stood there gripping the banister and his crotch, as he called for his backup troops! Blood oozed down Wyatt's face, from a gash on his forehead.

"Let's cut to the chase scene!" Wyatt said.

"Before you bleed to death!" Suzie quipped.

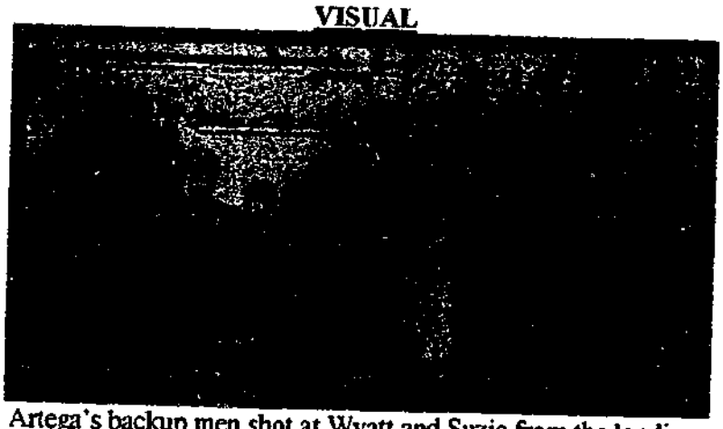
As they quickly made their way back along the narrow passage, Artega's backup men shot at Wyatt and Suzie from the landing.

IMAGES



"Let's cut to the chase scene!" "Before you bleed to death!"

VISUAL

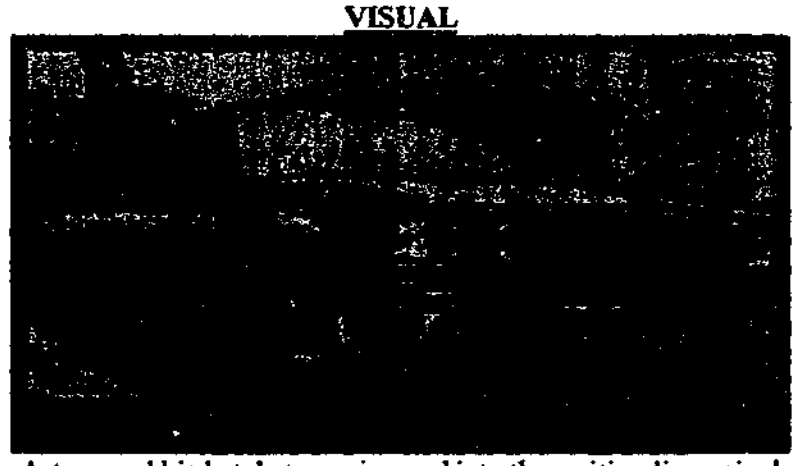


Artega's backup men shot at Wyatt and Suzie from the landing.

Text :
CAP23TX.BMP

Images :
CAP23.BMP
CAP23A.BMP
CAP23B.BMP

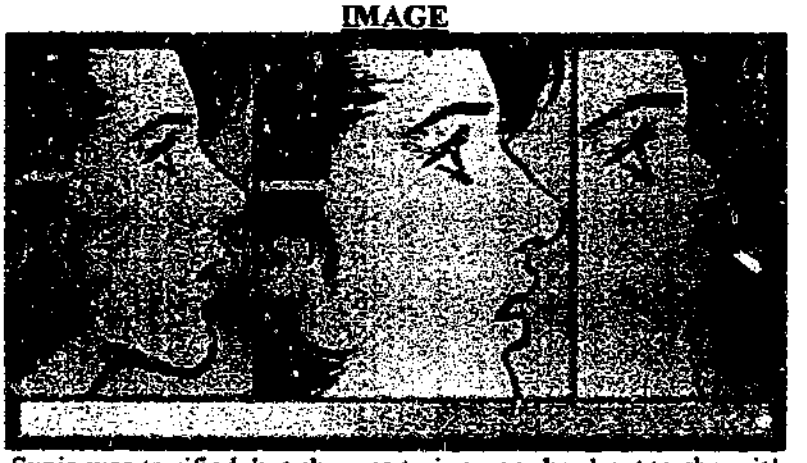
Visual :
CAP23C.BMP

Slide 113	TEXT	Text : CAP24TX.BMP
	6.21 PM. Wyatt slipped into the driver's seat of the sedan. He glanced across at Suzie, securely strapped into the seat next to him. "Okay!" Wyatt said. "Let's get this baby going, now!" "Give her plenty of juice!" Suzie said weakly. Wyatt pressed the accelerator and the engine roared into life. The car shot down the drive. It launched itself high into the air then it hit the road, going straight for the closed entrance gates. Artega and his backup troops came bursting out of the garage. They were blazing away at Wyatt and Suzie with revolvers. Artega and his hatchet men jumped into the waiting limousine! And the chase was on!	**Images :** CAP24.BMP CAP24A.BMP CAP24B.BMP **Visual :** CAP24C.BMP
	IMAGES  "Let's get this baby going, now!" "Give her plenty of juice!"	
	VISUAL  Artega and his hatchet men jumped into the waiting limousine!	

Slide 114	TEXT	Text : CAP25ATX.BMP Image : CAP25A.BMP Visual : CAP25B.BMP

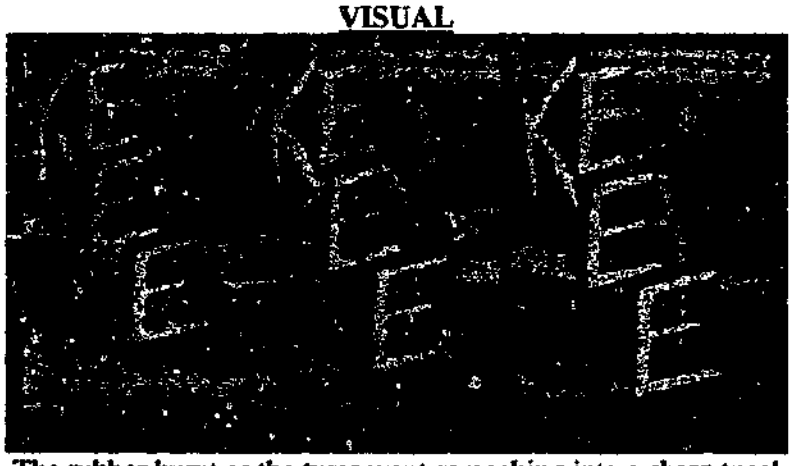
Wyatt eased the sedan into high gear.
The car surged forward.
Bullets were ricocheting all over the place.
Wyatt prayed that the bullets wouldn't find their mark.
Suzie was terrified, but she was trying very hard not to show it!
The car smashed through the gates.
Smashed right through them!
The rubber burnt as the tyres went screeching into a sharp turn!
The sedan came out of the drive.
Headed for the mountain ridge.
Going a hundred miles an hour.
Straight up!

IMAGE



Suzie was terrified, but she was trying very hard not to show it!

VISUAL



The rubber burnt as the tyres went screeching into a sharp turn!

Slide 115

TEXT

Wyatt pushed the car through the curves.
The engine screaming.
A blind corner loomed ahead.
The sedan spun into the bend.
Wyatt had to keep his kool.
But then he was safely through!
A sharp left bend came up next.
Wyatt laid down the power.
It was a suicidal manoeuvre.
If he lost it, he'd go flying out of control.
Wyatt felt the sedan straining into the bend.
Suzie could feel the car bumping along the edge of the bitumen.

IMAGES

The sedan spun into the bend. Wyatt had to keep his kool.

VISUAL

Suzie could feel the car bumping along the edge of the bitumen.

Text :
CAP26TX.BMP

Images :
CAP26.BMP
CAP26A.BMP
CAP26B.BMP

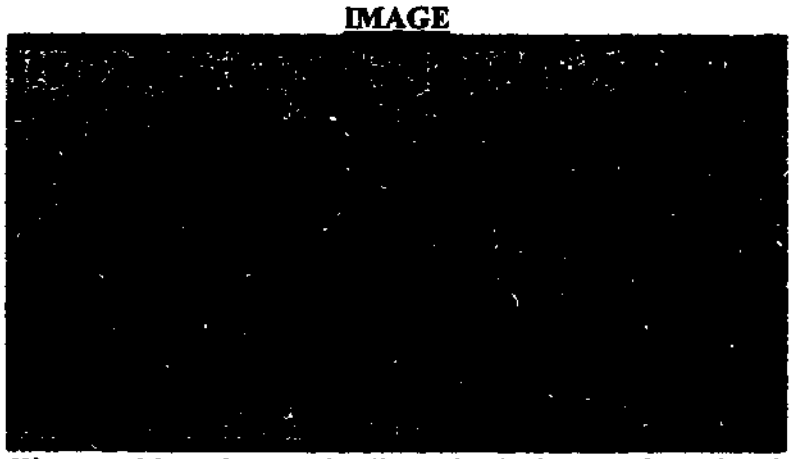
Visual :
CAP26C.BMP

Slide 116

TEXT

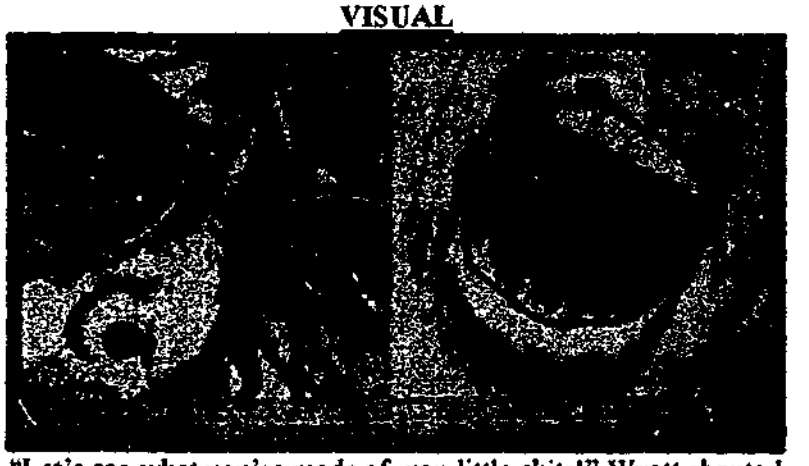
Wyatt could see the pursuing limousine in the rear view mirror! He cursed softly to himself, then swung the car to the right and took another road that led further upward, along the side of the mountain, with a sheer drop on one side. A bullet twanged off the rear bumper. Wyatt turned for a second, and saw Artega leaning out of a window of the limousine and firing at them! Suzie twisted around to look out of the back window. "Get down!" Wyatt screamed, as more bullets hit the door. Roaring through a bend, Wyatt quickly looked again into the rear view mirror. He saw the limousine still hot on their tail. "Let's see what you're made of, you little shits!" Wyatt shouted.

IMAGE



Wyatt could see the pursuing limousine in the rear view mirror!

VISUAL



"Let's see what you're made of, you little shits!" Wyatt shouted.

Text :
CAP27ATX.BMP

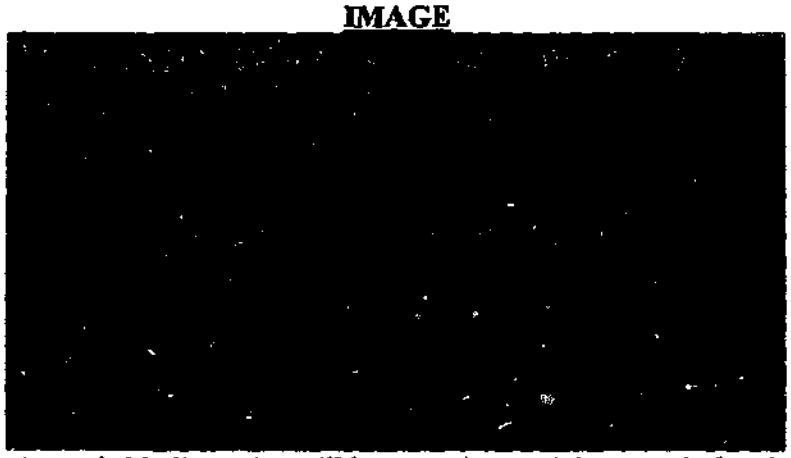
Image :
CAP27A.BMP

Visual :
CAP27B.BMP

Slide 117	TEXT	Text : CAP28ATX.BMP Image : CAP28A.BMP Visual : CAP28B.BMP

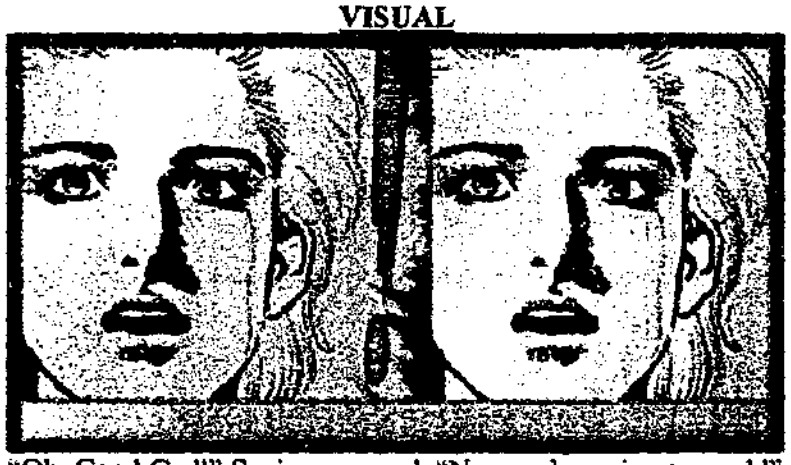
Suzie saw a cold smile creep across Wyatt's face.
He drew up the handbrake and the car spun around.
The cliff's edge came into view as they did a complete turn.
"What are you doing?" Suzie cried.
"We're going the wrong way!" Wyatt snickered.
Wyatt floored the accelerator and the sedan raced downhill!
Artega's big limousine still kept coming straight towards them!
Wyatt drove at it head on!
"Oh, Good God!" Suzie screamed. "Now we're going to crash!"

IMAGE



Artega's big limousine still kept coming straight towards them!

VISUAL



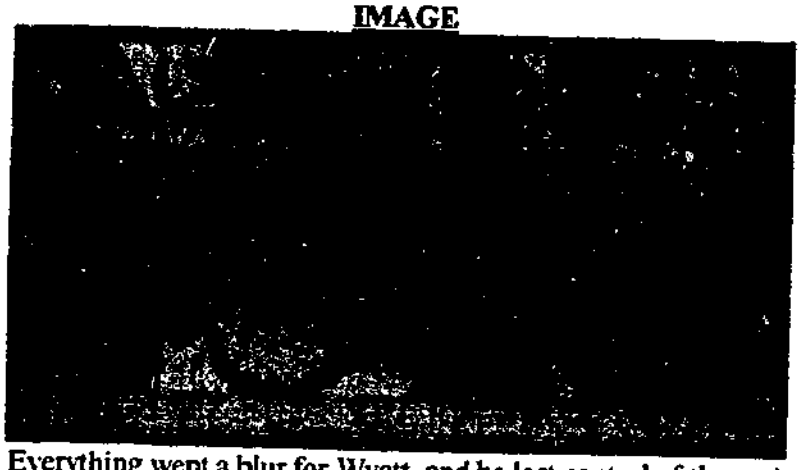
"Oh, Good God!" Suzie screamed. "Now we're going to crash!"

Slide 118

TEXT

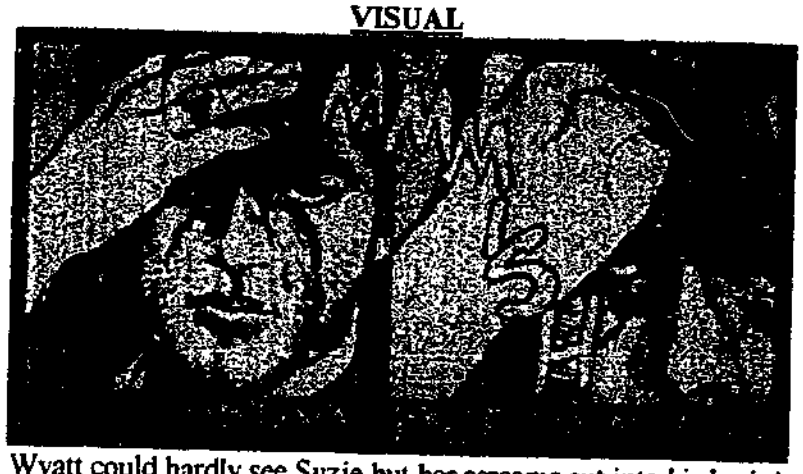
The second before impact Wyatt wrenched the steering wheel.
He turned it quickly to one side and then back again.
When the sedan rammed into the limo Wyatt's glasses flew off.
Everything went a blur for Wyatt, and he lost control of the car!
Wyatt could hardly see Suzie but her screams cut into his brain!
Now, the two cars were locked together.
Both cars were spinning towards the side of the road.
The cars were skidding through the air.
And Wyatt was unable to do anything.
The cars were going fast towards the edge of the cliff.
And then the cars were rocketing right over the side of the cliff.
And flying into space!

IMAGE



Everything went a blur for Wyatt, and he lost control of the car!

VISUAL

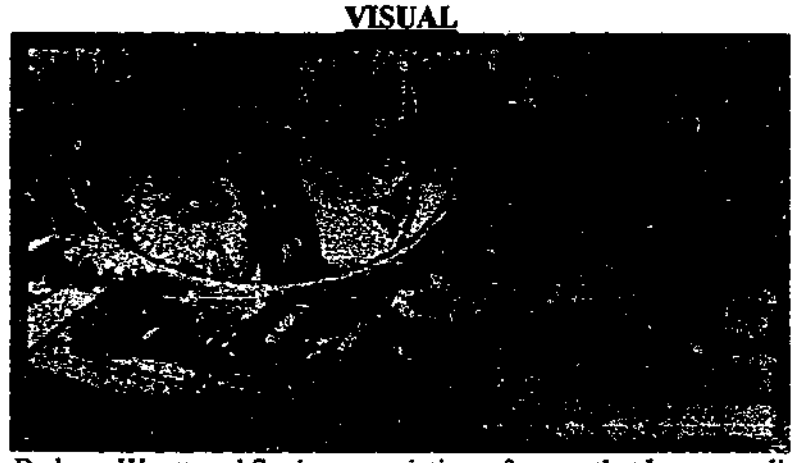


Wyatt could hardly see Suzie but her screams cut into his brain!

Text :
CAP29ATX.BMP

Image :
CAP29A.BMP

Visual :
CAP29B.BMP

Slide 119	**TEXT** The case remains open ... **IMAGE**  A big city can be a battlefield in the crusade against corruption! **VISUAL**  Perhaps Wyatt and Suzie were victims of a war that has no end!	**Text :** **CAP30ATX.BMP** **Image :** **CAP30A.BMP** **Visual :** **CAP30B.BMP**
Slide 120	**Caper End** Secret Service Caper. Caper Patterned Page. Command Bar.	**Text :** **TITCCAP.BMP** **COMCALL.BMP** **COMCNONE.BMP** **COMCBMEF.BMP** **COMCC.BMP** **COMCF.BMP** **COMCCF.BMP** **Image :** **PAGECAP.BMP**
Slide 121	**Credits** Credits and Acknowledgments. Randelli's Selection Stories. An interactive computer presentation created by Robert Randall. Image, Text and Vocal Synthesis by Robert Randall. Music and Special Sound Effects by Warren Burt. The production of Randelli's Selection Stories has been partially assisted by a grant from Monash University. Copyright. Randelli Pty. Ltd. July 1997. Command Bar.	**Text :** **TITMCRED.BMP** **PAGECRED.BMP** **COMMF.BMP**

Slide 122	**Close 1** Title Bar. Title Patterned Page. Command Bar.	**Images :** **TITMCLER.BMP** **PAGEMAIN.BMP** **COMMCLER.BMP**
Slide 123	**Close 2** Compel Background.	**Image :** **COMPEL IMAGE.**
Slide 124	**Close 3** Black Screen.	**Image :** **COMPEL IMAGE.**
	Copyright Robert Randall 22 July 1997. 14,000 words.	

BIBLIOGRAPHY/REFERENCES

Listed below are the books, videotapes, comics and CD ROMs that have been referred to during the production and writing of the research project.

Books:

Alexander, Paul., *Death and Disaster - The Rise of the Warhol Empire and the Race for Andy's Millions*, Little, Brown and Company, New York, U.S.A., 1994.

Barthes, Roland., *Image - Music - Text*, Fontanna/Collins, Glasgow, Great Britain, 1977.

Barthes, Roland., *Mythologies*, Paladin, London, England, 1972.

Barthes, Roland., *Roland Barthes by Roland Barthes*, Hill and Wang, New York, U.S.A., 1975.

Barthes, Roland., *The Pleasure of the Text*, Hill and Wang, New York, U.S.A., 1975.

Berger, John et al., *Ways of Seeing*, The British Broadcasting Corporation, in association with Penguin Books Ltd., London, England, 1972.

Bertens, Hans., *The Idea of the Postmodern - A History*, Routledge, London, England, 1995.

Bianchini, Francesco et al., *Fruits of the Earth*, Bloomsbury Books, London, England, 1988.

Bockris, Victor., *The Life and Death of Andy Warhol*, Bantam Books, New York, U.S.A., 1989.

Bockris, Victor., *Warhol - The Biography*, Frederick Muller, London, England, 1989.

Bowie, Henry P., *On the Laws of Japanese Painting*, Dover Publications, Inc., Toronto, Canada, 1952.

Breitling, Gunter et al., *Gold*, Alpine Fine Arts Collection, Ltd., New York, U.S.A., 1981.

Butler, Rex., *What is Appropriation? An Anthology of Critical Writings on Australian Art in the 80's and 90's*, IMA and Power Publications, Brisbane, Queensland, Australia, 1996.

Calvino, Italo., *If on a Winter's Night a Traveller*, Picador, Pan Books Ltd., London, England, 1982.

Calvino, Italo., *Invisible Cities*, Harcourt Brace and Company, New York, U.S.A., 1974.

Chilton, Dr. Howard., *Babies from Top to Bottom A No-Nonsense Guide to your Baby's First Year*, Bay Books Publications, Pymble, N.S.W., Australia, 1994.

Cobley, Paul et al., *Semiotics for Beginners*, Icon Books, Cambridge, England, 1997.

Colacello, Bob., *Holy Terror - Andy Warhol Close up*, Harper Perennial, New York, U.S.A., 1991.

Coplans, John., *Roy Lichtenstein*, The Penguin Press, New York, U.S.A., 1972.

Crone, Rainer., *Andy Warhol*, Thames and Hudson, London, England, 1970.

Danto, Arthur C., *The Transfiguration of the Commonplace*, Harvard University Press, Cambridge, Massachusetts, U.S.A., 1981.

Davis, Howard et al., *Language, Image, Media*, Basil Blackwell Publishers Ltd., Oxford, England, 1983.

Feldman, Frayda et al., *Andy Warhol Prints*, Ronald Feldman Fine Arts, Inc., New York, U.S.A., 1989.

Foster, Hal., *The Anti-Aesthetic - Essays on Postmodern Culture*, Bay Press, Washington, U.S.A., 1983.

Fuller, Peter., *Theoria - Art, and the Absence of Grace*, Chatto and Windus, London, England, 1988.

Gidal, Peter., *Andy Warhol - Films and Paintings*, Studio Vista Ltd., London, England, 1971.

Golding, John., *Duchamp - The Bride Stripped Bare by her Bachelors, Even*, The Penguin Press, New York, U.S.A., 1973.

Greindl, Gabriele., *Gems of Costume Jewellery*, Abbeville Press, New York, U.S.A., 1990.

Hackett, Pat., *The Andy Warhol Diaries*, Simon and Schuster Ltd., London, England, 1989.

Halliwell, Leslie., *The Filmgoer's Companion*, Paladin, London, England, 1972.

Haun, Harry., *The Movie Quote Book*, Omnibus Press, New York, U.S.A., 1980.

Honan, Park., *The Beats, an Anthology of 'Beat' Writing*, J. M. Dent and Sons, Ltd., London, England, 1987.

Isaacs, Jennifer., *Australian Aboriginal Paintings*, Weldon Publishing, Sydney, N.S.W., Australia, 1989.

Jahn, Wolf., *The Art of Gilbert and George*, Thames and Hudson, London, England, 1989.

Kerouac, Jack., *On the Road*, Penguin Books, London, England, 1957, Re-printed 1991.

Koch, Stephen., *Stargazer - Andy Warhol's World and His Films*, Praeger Publishers, Inc., New York, U.S.A., 1973.

Lipman, Jean et al., *Art about Art*, E. P. Dutton, in association with the Whitney Museum of American Art, New York, U.S.A., 1978.

Livingstone, Marco., *Pop Art - A Continuing History*, Harry N. Abrams, Inc., New York, U.S.A., 1990.

McIntyre, Arthur., *Contemporary Australian Collage and its Origins*, Craftsman House, Roseville, N.S.W., Australia, 1990.

Mapplethorpe, Robert., *Mapplethorpe - Photographs*, Random House, Inc., New York, U.S.A., 1992.

Mayhew, Lenore., *Monkey's Raincoat - Linked Poetry of the Basho School with Haiku Selections*, Charles E. Tuttle Co., Inc., Tokyo, Japan, 1985.

Miller, William., *Screenwriting for Narrative Film and Television*, Columbus Books, London, England, 1980.

Muthesius, Angelika., *Jeff Koons*, Benedikt Taschen, Cologne, Germany, 1992.

Norris, Christopher., *Deconstruction, Theory and Practice*, Routledge, London, England, 1982.

Penguin Books., *Choosing a Name for your Baby*, Penguin Books, Ringwood, Victoria, Australia, 1992. (No author's name supplied with the book).

Penrose, Roland., *Man Ray*, Thames and Hudson, London, England, 1975.

Proddow, Penny et al., *Hollywood Jewels - Movies, Jewellery, Stars*, Harry N. Abrams, Inc., New York, U.S.A., 1992.

Radice, Barbara., *Memphis - Research, Experiences, Results, Failures and Successes of New Design*, Thames and Hudson, London, England, 1985.

Rockport Publishers., *Visual Elements No.3. - Marks and Patterns, Clip Art*, Rockport Publishers, Rockport, Massachusetts, U.S.A., (No author or date supplied).

Rockport Publishers., *Visual Elements No.4. - World Traditional Folk Patterns*, Rockport Publishers, Rockport, Massachusetts, U.S.A., (No author or date supplied).

Schickel, Richard., *Striking Poses - Photographs from the Kobal Collection*, Pavilion Books Ltd., London, England, 1987.

Schneck, Marcus., *Patterns in Nature - A World of Colour, Shape, and Light*, Crescent Books, New York, U.S.A., 1991.

Schneider, Ira et al., *Video Art - An Anthology*, Harcourt Brace Jovanovich, New York, U.S.A., 1976.

Shoin, Kyoto., *World Textile Collections 5 - Sports Mix*, Kyoto Shoin International Co. Ltd., Kyoto, Japan, 1992.

Shoin, Kyoto., *World Textile Collections 6 - Abstract Pattern*, Kyoto Shoin International Co. Ltd., Kyoto, Japan, 1992.

Sitwell, Edith., *Taken Care Of, An Autobiography*, Hutchinson of London, London, England, 1965.

Stryk, Lucien et al., *The Penguin Book of Zen Poetry*, Penguin Books Ltd., London, England, 1977.

Stubblebine, James H., *Giotto: The Arena Chapel Frescoes*, Thames and Hudson, London, England, 1969.

Swain, Dwight V et al., *Scriptwriting - A Practical Manual*, Butterworth Publishers, Stoneham, Ma., U.S.A., 1988.

Trent, Paul et al., *The Image Makers - Sixty Years of Hollywood Glamour*, Octopus Books Ltd., London, England, 1973.

Waldman, Diane., *Roy Lichtenstein*, Thames and Hudson, London, England, 1971.

Warhol, Andy., *Exposures*, Hutchinson and Co., London, England, 1979.

Warhol, Andy et al., *Popism - The Warhol 60's*, Harcourt Brace Jovanovich, New York, U.S.A., 1980.

Warhol, Andy., *The Philosophy of Andy Warhol*, Harcourt Brace Jovanovich, New York, U.S.A., 1975.

Whitney, David et al., *Andy Warhol: Portraits of the 70's*, Random House in association with the Whitney Museum of American Art, New York, U.S.A., 1979.

Yasinskaya, I., *Soviet Textile Design of the Revolutionary Period*, Thames and Hudson, London, England, 1983.

Yates, Paula., *The Fun Don't Stop*, Bloomsbury Publishing Ltd., London, England, 1991.

Youngblood, Gene., *Expanded Cinema*, Clarke, Irwin and Company Ltd., Toronto, Canada, 1970.

Pulp Fiction:

Cane, Nancy., *Moonlight Rhapsody*, Dorchester Publishing Co. Inc., New York, U.S.A., 1994.

Edwards, Hank., *The Judge and the Lady Outlaw*, Harper Paperbacks, New York, U.S.A., 1994.

Ellroy, James., *The Big Nowhere*, The Mysterious Press, New York, U.S.A., 1988.

Halliday, Brett., *Murder is my Business*, The Berkley Publishing Group, New York, U.S.A., 1958.

Hawkins, Clint., *Saddle Tramp - Bandit's Blood*, Harper Paperbacks, New York, U.S.A., 1993.

Johnston, Joan., *Frontier Woman - Sisters of the Lone Star*, Pocket Books, New York, U.S.A., 1988.

Kakonis, Tom., *Criss-Cross*, Pan Books, New York, U.S.A., 1990.

Leason, Barney., *Rodeo Drive*, The Sheridan Book Company, Reading, England, 1982.

Leonard, Elmore., *The Switch*, Mandarin Paperbacks, London, England, 1979.

Leonard, Elmore., *Unknown Man No.89*, Mandarin Paperbacks, London, England, 1977.

McCullough, Colleen., *A Creed for the Third Millennium*, Harper Collins Publishers, Pymble, N.S.W., Australia, 1985.

McDowell, Michael., *The Elementals*, Harper Collins Publishers, London, England, 1983.

Scott, Justin., *Hardscape*, Harper Collins Publishers, London, England, 1994.

Sherlock, Christopher., *Eye of the Cobra*, Mandarin Paperbacks, London, England, 1992.

Wallace, Robert., *Payday*, Harper Collins Publishers, Pymble, N.S.W., Australia, 1989.

Comics:

Atari Force., Issues 1, 5, 6, 10, 11, 12, DC Comics Inc., New York, U.S.A., January through December 1984.

Sanctuary., Issues 1, 2, 3, 4, 5, 8, Viz Premiere Comics, San Francisco, U.S.A., Monthly through 1996.

Super Western Album., Issues 3, 4, 5, 8, 9, 10, Murray Publishers Pty Ltd., Sydney, N.S.W., Australia. (No dates supplied).

Magazine:

Australian Playboy., Mason Stewart Publishing Pty Ltd., Darlinghurst, Sydney, N.S.W., Australia, March 1994 Issue.

Videotapes:

Boys and their Toys., Metro Home Video, Beverley Hills, U.S.A., 1994. (No producer or director credited).

Objects of Desire., Written and directed by Josh Eliot, Catalina Video, Los Angeles, U.S.A., 1990.

On the Rocks., Produced and directed by John Trennel and Steven Sanders, Scala Video, Los Angeles, U.S.A., 1991.

Powertool., A John Travis production, Catalina Video, Los Angeles, U.S.A., 1987.

Prisoner of Love., A Jim Steel production, The Axis Group (Aust.) P/L., Canberra, Australia. (No release date supplied).

Songs in the Key of Sex., Written and directed by Chi Chi LaRue, His Video, Los Angeles, U.S.A. (No release date supplied).

Playing Cards:

Jeff Stryker Playing Cards., The Tool Company. (No further information supplied).

CD ROM Discs:

Australia., Corel Professional CD Photos. (No address or release date supplied).

Batik Designs., Aris Entertainment, (No address supplied), U.S.A., 1991.

Leaves and Things., Techscan Computer Imaging, Port Hueneme, California, U.S.A., (No release date supplied).

MPC Wizard., Aris Entertainment, (No address supplied), U.S.A., 1989.

Rock, Tree and Water., Techscan Computer Imaging, Port Hueneme, California, U.S.A., (No release date supplied).

VGA Spectrum., S and S Enterprises, Lemont, Il., U.S.A., 1991.

Vintage Aloha., Aris Entertainment, (No address supplied), U.S.A., 1991.

Wild Places., Aris Entertainment, (No address supplied), U.S.A., 1991.

Audio CD Disc:

Sitwell, Edith /Walton, William., *Façade - An Entertainment*, The Decca Record Company Limited, (No address supplied), Made in West Germany, Original recording 1954, Re-released 1955, CD Disc re-release 1990.