

Fragments

- Living alone
- Breakup/wife left/something where you weren't alone and become alone
- Being happy with a dog
- Road trip
- Vignettes
 - Playing in sandbox -> cut -> next scene you have to put away said items that you were previously playing with

Wife and dog

- You and child on road, child fussing 5
- Oncoming truck
- Memories
 - You and child on road trip 4
 - You and spouse and child on road trip 1
 - Some happy memory of the three of you together 1
 - Hardship with raising the child alone 3
 - Spouse driving (and you're there? Child is there? You both survived this one?) and crashes into oncoming truck 2

- You in the car
- Oncoming truck
- Memories
 - You and child and spouse on a road trip
 - Happy memory? Of 3 of you
 - Something bad
 - Wife leaves with kid
 - Hardship of you being alone
- Back to you driving on the road alone

- Black - hear voices indicating you're dying
- Snippets of life moments
 - Road trip
 - Looking at stars
 - Kid being born
 - Wedding

- Graduation
- Parent's funeral
- Moving out of home to live on your own
- Getting laid off from said job
- Reunion with old friends
- Fishing with your dad
- Cooking and eating at home
- Meeting wife for first time
- Arguing with parents
- Fighting with wife
- Parents arguing
- Getting broken up with for the first time
- Lost keys
- Learning to drive
- First accident
- Drop the shell inside your omelet
- Burned baked potato/grilled cheese
- First kiss
- First time trying drugs/pot
- Checking mailbox - empty
- Decide not to go to party and texting
- Microwave pizza in house
- See ocean alone
- Looking at parents who are big compared to you
- Taking exams
- Playing game in VR by yourself
- Bags of Uber eats
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Shortlist

- Eating food alone
- Checking empty mailbox
- Laid off from work
- Road trip
- Moving out

Possible Narratives

Narrative #1

1. Voiceover - you are about to die; you will relive your memories (maybe not even a voiceover; maybe text on the screen about the types of memories you see before you die)

2. Image of you and your wife, happy
3. Flashback to you meeting your wife for the first time (Goldspike #2)
4. Road trip together - you're happy
5. You have a dog together - you're happy - maybe on the beach?
6. You're all eating food together, you're happy
7. You get some sort of job offer in the form of a piece of paper
8. Road trip, by yourself
9. You're eating food together, space farther apart slightly
10. Road trip, by yourself
11. You're eating food together, spaced very far away
12. Road trip, by yourself
13. You're eating food by yourself
14. Living alone; sad
15. Road trip, by yourself; the truck is comin;
16. Last flashes
17. You alone
18. Your wife appears in the memory of you alone
19. Cut back to sandbox scene; memory of you and wife and dog happy
20. Crash sound
21. You're dead
22. Final quote appears on the screen

Narrative #2

1. Drivin' in a car; a truck is comin'
2. You jolt up awake; it feels like it was a bad dream (Goldspike #1)
3. After a beat, your wife and dog come rushing into your room to greet you
4. Eating food together, all happy (Goldspike #3)
5. Road trip together, all happy
6. Happy scene in house.
7. Time passes; now your wife is old and you have a different dog
8. She kisses you
9. Flash all the way back to the train scene (Goldspike #2)
10. She turns away from you and gets on the train; you don't follow her
11. You eat food alone (Goldspike #3)
12. Feint outline of your wife's face inside Goldspike #3 (needs to be the same food as Scene 4)
13. Cut back to Scene 1; you stand as an observer; the truck and your car are to the side; your car is totaled
14. Music swells; sun rises
15. Ending quote

Narrative #3

1. You and your dog are in the car together, drivin'
2. The truck is comin'
3. You swerve-crash but it's not fatal
4. You look at your dog
5. Memory flash to when you first got him
6. He was there when you met your wife at the train station (Goldspike #2)
7. He was there when you kissed your wife for the first time
8. He was there when you got married
9. He was there when you road-tripped with your wife, all driving and happy
10. He was there when you all were eating food together, happy (Goldspike #3)
11. He was there when you and your wife lost your first child
12. He was there when your wife left you
13. He was there when you were struggling, eating food, alone; he nuzzles you to bring you back
14. Scene you and dog trying to be happy
15. The TV implodes. Cut to present:
16. Truck hits car; it totals the camera; makes it bounce around
17. Your POV lies horizontal, simulating that you are dead
18. You shielded the dog and saved his life.
19. The dog tries to wake you, **Simba-style**, as the sounds and visuals of police sirens and lights appear in the distance

Narrative #4

Each listed fragment is projected to be around 20 sec or so (with the exception of the beginning), so it should round out to ~4-5 min for the experience

1. Begin with black frame, echoic spatialized audio saying something to the effect of stay with me or we're losing him, indicates a hospital setting. Lines of white stretching out in front of you like the very beginning of the star gate sequence from 2001: a space odyssey, which goes to white frame and then cuts to next scene
 - a. <https://www.youtube.com/watch?v=ou6JNQwPWE0>
2. - something from a young age, haven't figured out what that is -
3. Playing in sandbox with toys, scale to indicate that you are a child, completion of sand castle/other sand architecture → cut to next scene

4. Next scene you are on the floor of a bedroom, parent yells at you to pack items from outside the bedroom, and get a move on (toys are the same as the ones from previous fragment)
5. **Parent(s) bring home a puppy, play with them for a bit (idk what this action looks like per se), utilize Millenium Actress transition to age dog from a puppy into elderly version and into the next scene**
6. Next scene has you present your college acceptance (or something along those lines) to parent, but dialogue from off-screen (perhaps they are in another room or something to that effect) makes it very clear that you won't be able to afford/go to the place of your dreams
7. You doing menial job
8. - still figuring it out -
9. - still figuring it out -
10. Fragment where you are watching TV alone, multiple boxes of takeout scattered around the base of the couch and on the table, maybe it's evening
 - a. Maybe there's an open note on the table that says something to the effect of "I'm sorry for your loss," indicating that your parent figure has passed away since the last time we've seen them
11. Use eating action to cut to a dinner with someone from across you at a fancy restaurant
12. Driving montage that indicates the passage of time and progression of your relationship with the person from the previous scene
 - a. You are driving and as the places change the woman next to you gets progressively older (and possibly more sickly) until she disappears completely
 - i. Maybe time of day also shifts from sunny to evening as time passes as well
 - ii. Objects in the back also change with every cut
 1. In early cut, there's moving boxes, in another cut there's perhaps shopping bags or something else to indicate domesticity haha
 - iii. End this scene with driving into driveway of your home, parking the car, opening the door → implies you need to stand up → use stand up to cut to next scene
13. - something related to life as a widower -
14. You are driving on an empty road at night, until suddenly you hear a horn
 - a. Headlights of oncoming vehicle cut to white frame
15. End
 - a. Maybe there's some ambience from the previous hospital setting? idk

Relationships / loneliness

Driving

Wife / Dog - Which one is more important?

Hola hola hola hola hola hola hola hola

1. You are driving on an empty road at night, until suddenly you hear a horn
 - a. Headlights of oncoming vehicle cut to white frame
2. You are driving and as the places change the woman next to you gets progressively older (and possibly more sickly) until she disappears completely
 - a. Objects in the back also change with every cut
 - i. In early cut, there's moving boxes, in another cut there's perhaps shopping bags or something else to indicate domesticity haha
3. Use eating action to cut to a dinner with someone from across you at a fancy restaurant
4. Fragment where you are watching TV alone, multiple boxes of takeout scattered around the base of the couch and on the table, maybe it's evening
5. Parent(s) bring home a puppy, play with them for a bit (idk what this action looks like per se), utilize Millenium Actress transition to age dog from a puppy into elderly version and into the next scene
6. college acceptance
7. The TV implodes. Cut to present:
 - a. TV EXPLODING, not imploding
8. all were eating food together, happy (Goldspike #3) -> feeding dog
9. You look at your dog -> Memory flash to when you first got him
10. You're eating food together, space farther apart slightly

Possible New Narratives

1. You die; road crash
2. You're young, your parents do something nice for you; like sandbox
3. Driving with your parents (you're in the backseat)
4. Life milestone (doesn't have to be college; just something)
5. Meet woman

6. Eating with woman (Goldspike #3)
7. Driving with woman
8. Eating with woman - she got farther away
9. Train scene; you don't follow her
10. Alone; TV; sad
11. Something that makes you feel a little better
12. Maybe you know where she is; you're driving to go after her
13. TV implodes; truck crashes into frame; you die

Narrative Fragments:

1. You are driving on an empty road at night, until suddenly you hear a horn
 - a. Headlights of oncoming vehicle cut to white frame
 - b. Idea: we could possibly use billboards on the side of the road to communicate credits, or maybe the title card for the experience?
2. Perhaps in this white frame we can implement sounds of the hospital that I suggested in the previous iteration
 - a. In other words, the frame is white, maybe there's like a sound effect like that of the Normandy scene from "Saving Private Ryan" or something like that, along with generalized noise from the hospital
 - b. Maybe we can have the title card for the experience be here?
3. Buzzing of past scene blends with the sound of ocean waves, white frame dissolves into scene of you at the beach, with environmental objects adjusted for scale to suggest that you are a very young child, making some sort of sand architecture
 - a. I guess this would be your first memory
 - b. Parents are probably there lol
4. Use a goldspike three-esque cut with some of the sand tools to a bedroom, with scale to suggest that you are slightly older, parent from other room yells at you to pack faster
 - a. It would maybe be good, idk if in this scene or better established in future scenes, that this is maybe not the first time you've moved
 - i. Sense of isolation comes from having moved a bunch while growing up due to parent(s) job → carried forward into adulthood
 - ii. Maybe this can be illustrated in a driving montage? Actually yes lets make that the next cut
5. Use Goldspike 4 to have a driving montage with you in the backseat, but the items around you keep changing
 - a. Use this to illustrate that you moved a lot during your childhood, maybe with different environments and slight scale change each time to indicate the progression of time?
 - b. End of montage with you pulling up to the driveway of a new house/apartment building, you open the door on your side, and maybe we can then cue something for height change?

- i. Maybe your parent asks you to give them a hand bringing some of the boxes in?
6. Parent(s) bring home a puppy, play with them for a bit (idk what this action looks like per se), use Goldspike 5 transition so that you continue to play fetch or something with the dog but the scene around you changes (with scale) to indicate the passage of time, while the dog model only subtly changes
7. Continuing from the last scene, utilize Millenium Actress transition to age dog from a puppy/young-ish dog into elderly version and into the next scene
8. - I feel like there needs to be something here, but not sure what -
9. - I feel like there needs to be something here, but not sure what -
10. You are seated at a table or couch, pick up a family photo of some kind with you and your parent
11. When you examine the photo and put it down, maybe cut to a funeral/memorial for said member of the family?
12. - I feel like there needs to be something here, but not sure what -
13. Fragment where you are watching TV alone, multiple boxes of takeout scattered around the base of the couch and on the table, maybe it's evening
14. - I feel like there needs to be something here, but not sure what -
15. Maybe it would be cool to use like Goldspike 5 of keeping like a single action constant, while you proceed through a series of tedious and boring office jobs
 - a. Something that helps to denote like a sense of tedium, kinda like the fish cannery from Edith Finch?
16. - I feel like there needs to be something here, but not sure what -
17. - I feel like there needs to be something here, but not sure what -
18. We return to the same empty road at night from the very beginning, with events repeating themselves (albeit slightly quicker than before, since the guest already knows what happens at this point) → cut to white frame
19. End with white frame, maybe some VO to indicate that the experience is over/that the character being embodied has finally died

Narrative Fragments from Ralph and Heather Meeting (random)

1. Pick up photo from table, examine it closely → cut to funeral or memorial of some kind, where you place the same photo down on a table/next to the deceased
2. Non-linear: pick up and gaze at photo close-up → cut to being in the actual scene of when the picture was taken, but instead of a picture you are now holding the camera that took the original photo
3. Height-change: maybe motivate guest to change height by having the dog go under the table?
4. After you move into the apartment, you see a note that says welcome to the neighborhood → cut to eating with woman in your apartment/restaurant?

Narrative Progression

1. You are driving on an empty road at night, until suddenly you hear a horn
 - a. Headlights of oncoming vehicle cut to white frame
 - b. Idea: we could possibly use billboards on the side of the road to communicate credits, or maybe the title card for the experience?
2. Perhaps in this white frame we can implement sounds of the hospital that I suggested in the previous iteration
 - a. In other words, the frame is white, maybe there's like a sound effect like that of the Normandy scene from "Saving Private Ryan" or something like that, along with generalized noise from the hospital
 - b. Maybe we can have the title card for the experience be here?
3. Buzzing of past scene blends with the sound of ocean waves, white frame dissolves into scene of you at the beach, with environmental objects adjusted for scale to suggest that you are a very young child, making some sort of sand architecture
 - a. I guess this would be your first memory
 - b. Parents are probably there lol
4. Use a goldspike three-esque cut with some of the sand tools to a bedroom, with scale to suggest that you are slightly older, parent from other room yells at you to pack faster
 - a. It would maybe be good, idk if in this scene or better established in future scenes, that this is maybe not the first time you've moved
 - i. Sense of isolation comes from having moved a bunch while growing up due to parent(s) job → carried forward into adulthood
 - ii. Maybe this can be illustrated in a driving montage? Actually yes lets make that the next cut
5. Use Goldspike 4 to have a driving montage with you in the backseat, but the items around you keep changing
 - a. Use this to illustrate that you moved a lot during your childhood, maybe with different environments and slight scale change each time to indicate the progression of time?
 - b. End of montage with you pulling up to the driveway of a new house/apartment building, you open the door on your side, and maybe we can then cue something for height change?
 - i. You find a note given to you that says "Welcome to the Neighborhood :)"
 - ii. Maybe if you enter the door, the ambience of the scene cuts so now you're walking with a plate of food to your table, where the woman is sitting.
6. The scene changes so that now you're eating with food with a woman (it can thus be inferred that this woman gave you the note).
 - a. This scene is inside your house, an environment similar to Goldspike 3, with the woman sitting very close to you.

- b. Maybe she gestures to you and you take a picture together.
7. The camera flashes and now you're driving down a sunny road with the Woman in the passenger seat next to you.
 - a. Again can use Goldspike 4 for montage
8. A series of quick cuts between the scenes of (6) and (7).
 - a. You are eating with the woman again, she is still sitting close to you.
 - b. You are driving down the road with her. She's with you, but isn't smiling as much.
 - c. You are eating with the woman again. Maybe show the seasons change towards winter so that it's winter outside. Now she's on the other end of the table.
 - d. You are driving with the woman again, her body is turned away from you. It's now winter.
 - e. You are eating with the woman, but the table has now gotten larger and she's even farther away from you.
 - f. She gets up from the table and stands to your side.
 - g. You are driving - alone
9. Gaze-follow her, and use Goldspike 2 to transition to a train station / bus station / cab station. Either way, she gets on a mode of transportation. And you don't follow her.
 - a. Once the scene transitions to the tran/bus/cab station, in your hands will be a postcard that reads "If you can work through it, come find me."
10. If you stare at the postcard long enough, the scene around the postcard changes so that now you're in your house, alone and sad.
 - a. There is food scattered around
 - b. The TV is on, grizzled in the background.
 - c. Above the TV (or to the side but enough in view to get the guest's attention) is a gallery of pictures of you and the Woman. Included is the photo you took of each other back in Scene 6.
 - d. In the center of the gallery is a photo of you on the beach.
11. If you stare at the beach photo, the scene around you changes so that now you're literally on the beach, but the ambience needs to be *too* serene to evoke the feeling of a dreamlike state.
 - a. The Woman is there, on the beach, beckoning you to come into the water with her.
 - b. She runs toward the water. Your gaze should track her. As soon as her body hits the water, cut!
12. Cut back to your lonely apartment. The postcard is to your right (or left). If you pick it up, a sound cue gets triggered. If at any time, you put down the postcard, the sound cue stops. You hear in order:
 - a. The sound of a phone being dialed
 - b. The phone ringing
 - c. The ringing sound meshes with the sound of you getting into your car and then the sound of extremely fast driving.

- d. The sound of the truck horn is heard in the distance and gets louder, louder, louder:
 - e. These last bits should basically be the same sounds from Scene (1)
13. As you look forward, the TV in front of you explodes into a million pieces as the truck barrels through the scene → cut to white frame
14. End with white frame
- a. maybe some VO to indicate that the experience is over/that the character being embodied has finally died
 - b. Or a quote:
 - i. "Sometimes you will never know the value of a moment until it becomes a memory." - Dr. Seuss
 - ii. "I still remember the feeling I felt when I first started talking to you"
 - iii. "When from a long distant past nothing subsists after the things are broken and scattered, the smell and taste of things remain" - Marcel Proust
 - iv. "Remembrance of things past is not necessarily the remembrance of things as they were" - Marcel Proust