

Rockefeller Foundation New Media Fellowships
2003 Project Cover Form

MARINA ZURKOW

Title	"Little NO"
Genre	Animated nonlinear narrative for the web
Applicant's Role in Production	Writer, director, producer and lead animator
Production Format	Flash (vector animation and programming application)
Anticipated Length	30 minutes (total material)
Color/B&W	Color
Sound/Silent	Sound

Brief Project Description (do not exceed space given below)

"Little NO" is an interactive, animated fairy tale based in the Buddhist cosmology of the Wheel of Life. Set in a 1960's New York City apartment against a backdrop of endless cocktail parties, "Little NO" traces multiple pathways through the story of a young girl caught up on the Wheel of Life, who struggles in her conflicts with her martini-handed parents. Like a psychological "Alice in Wonderland" story, she grows and shrinks in age and desire, projecting into her grown-up future, retreating into her child-like past.

The structure of the piece is circular, like the Wheel of Life itself, and divided into 6 primary and 12 subsidiary parts. A user will be able to navigate the narrative nodes through the endless stream of parties; Little NO's ally, the Buddha-like Ted; her bourgeois parents' iron clad attachment to self and Little NO as their mirror; and Little NO's interior life, as is expressed through her fantastic and malleable bedroom. The goal of "Little NO" is to create nodal narratives that aggregate as the user explores further, partly through the User's agency and partly through a programmatic configuring of the nodes. A temporal experience of "Little NO" might last 6 to 20 minutes.

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

MARINA ZURKOW

sample 1

Title "Braingirl"

Year 2000-2001

Technical Info

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other (local copy of web work)

Preferred OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL www.thebraingirl.com

Browser requirement explorer

Plug-in requirement Flash v.5

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: I have submitted only the selected episodes on CD-ROM. The full series is online at www.thebraingirl.com

Description of Work (use an additional sheet if necessary)

"Braingirl" a nine-episode Flash-animated series

Applicant's role: writer, director, animator, and co-producer

Total series running time: 30 minutes

Excerpts to be viewed: episodes 1,4,6 and 8 in their entirety

Total running time of excerpt: 13 minutes total for all four episodes

Synopsis

"Braingirl" is an animated series about a mutant-cute girl who wears her insides on the outside, literally.

Braingirl and her hapless sidekick Bagboy live in a world of externalized emotion, where little is hidden

yet nothing is what it appears to be. Braingirl herself is an ironic feminist object whose mental and

physical posturing belies her complex motivations.

(sample 1, page 2)

"Braingirl" aims to hybridize the rigor and internal logic of experimental film with the blast of pop culture. It explores how cartoons manifest our secret fears and desires upon the body – the instantaneous delight of accident and recovery available only in an animated world, where anything is physically possible. The visual languages of clip art, interface design, instruction manuals, and rave culture ground the work in a graphically self-reflexive world that I intended for specific residence in the no-zone of internet space, to be watched by a single user.

Comments

I chose episodes 1, 4,6 and 8 as my work sample to show:

- Braingirl's world and concerns; although my characters exist in an alternate universe, there is a psychological humanity to their development
- in episode 1, an introduction to the protagonist who, like the web, is a kind of Frankenstein figure; and to show how the non-traditional use of icons can be naturalized into the telling of a story
- in episode 4, "Fishing," a story-driven interactive portion, in which I experimented with a talking, character-based interface and volitional interaction on the part of the user
- narrative development and linguistic play in episodes 6 and 8
- how story can be structured using an abstract internal logic in episode 8

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

MARINA ZURKOW

sample 2

Title "Parthenogenesis"

Year 2002

Technical Info

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other (local copy of web work)

Preferred OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL _____ www.o-matic.com/play/parth/parth_swf.html _____

Browser requirement explorer _____

Plug-in requirement flash v.5 _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: because the work is designed for broadband, I recommend using the local copy submitted and viewing with internet explorer

Description of Work (use an additional sheet if necessary)

"Parthenogenesis" a Flash-animated short

Applicant's role: writer, director, animator and producer

Total running time: 90 seconds

Synopsis

"Parthenogenesis" is an animated micro-opera that tells the story of a young female clone- her loneliness, love, loss and subsequent healing. This allegory about compassion – of needing to keep a soft heart – was made in the wake of Sept 11th and has toured as part of the Underground Zero Festival: artists' tapes about 9/11.

(sample 2, page 2)

Comments

"Parthenogenesis" strives to tell a short but epic story using a constrained set of visual icons. I specifically tried to "bring to life" original icons whose strong reference to signage is intended to short-circuit a "reader's" immediate apprehension through the icons' simple but dense formations. With "Parthenogenesis," I wanted to create a piece with emotional impact, despite the coolness of the icons' language. And after the oblique narratives of "Braingirl," I wanted to create a piece with a more contained message and narrative throughline. Although "Parthenogenesis" is short, it was a breakthrough for me to synthesize a visual language that is not traditionally narrative in form, with narrative goals.

2003 Artist Statement

MARINA ZURKOW

My work is grounded in character development and narrative inquiry in these contexts: the animated cartoon, the physical object, and interactive space. My work focuses on the edges of media, digital and analogue space, gendered identity, and the ways these idioms blur high and low art. Between these edges, the subjects of my work concern the externalized body and refractive subconscious, real and imagined space, and the storyteller's and her audience's own agency. The discomfort of these in-betweens gives rise to the questions that undergird my work: what are the playful, malleable, representational limits of a (girl's) body? What is the psychogeography of one's inhabited space? How do we navigate our selves?

My projects articulate these questions through visual languages – often sign-based – that reorient a viewer in these interstitial zones. These formal resources act as surprising vehicles for storytelling:

"Braingirl," is a 9-episode web cartoon about a pubescent, mutant-cute girl who wears her insides out. By using web interfaces and schematics as part of the narrative's visual vocabulary, "Braingirl" pushes at the bounds of aggregating stories. "PDPal" is an emotional mapping project for the Palm™ PDA, in which I created an Urban Park Ranger (she's a bossy-interface), who meshes a pictographic language and generates a place-based journal for her users. "Parthenogenesis" is an animated 90 second nano-opera that uses hybrid international symbols as the entry point to a story about love and loss, creating tension between the cool efficiency of the symbols and the warm sentiments of the subject matter.

Recently, I have been invited to participate in conferences about avatars, artificial intelligence, and web-based narrative work. "Braingirl" and "Parthenogenesis" have shown at venues including ResFest, Sundance, the Rotterdam International Festival, and televised on PBS and MTV. "PDPal" was in the AIR 2002 group show at Eyebeam Atelier. In 2003 "PDPal"

will be installed in 10 public beaming kiosks in New York City through Creative Time, and will also be exhibited at the Walker Art Center in Minneapolis.

I designed and teach a course called "Narrative + Context" at Parson's Graduate Program of Design and Technology. The class investigates the limits of narrative discourses and audience, and explores narrative possibility in interactive environments.

2003 Project Narrative

MARINA ZURKOW

I am inspired to construct meanings from the complex subconscious of youthful female desires, explored by writers such as Angela Carter and Monique Wittig, filmmaker Jane Campion, and from diversely fetishistic male perspectives (Balthus, David Lynch, Yoshitomo Nara). The narratives of early adolescence are inherently dissonant and multiple: they squash and stretch like a Tex Avery cartoon. This is the key territory for "Little NO."

STORY

"Little NO" is a child-like work intended for grownups who want to grow. Rendered for the web in vector animation, it is a non-linear narrative about boundaries and boundlessness, craving and desire. Set in a supermodern 1960's New York City apartment, a fairytale world of conflict unfolds between Little NO, a huge-headed little girl, and her martini-handed parents. The seemingly-quiescent little girl is driven by her fantasies and fears; and the piece traverses Little NO's inner and outer adventures, as she careens towards the uncertainties of adulthood, and learns how to speak up and say – not scream – "NO."

NARRATIVE STRUCTURE

Practical and allegorical questions regarding boundaries and desire arise for me out of Buddhist cosmology. "Little NO" is built around an aspect of this cosmology, the Wheel of Life, comprised of six cyclic realms of existence: the Animal, the Human, Hell, the Jealous Gods, the Hungry Ghosts, and the God Realm. These realms are collectively known as "samsara," or the vicious circle. At the center of The Wheel of Life are the "Three Poisons", which represent a chase without end between three allegorical animals - - the pig (ignorance), the snake (hatred), and the cock (greed).

We trace Little NO through her hot-headedness and lack of containment, with and against her parents' own aggression, narcissism, and humorously iron-clad attachment to self. Stories set in the six realms of the Wheel organize and illustrate Little NO's struggle with the concepts of YES, NO, and MAYBE, and the wheel's hub resonates in the family triad, played out as an endless, circuitous chase.

My use of these realms is inspired by the marked overlap between practiced Buddhism and Psychoanalysis (as Buddhist and psychotherapist Mark Epstein addresses in his books, such as Thoughts Without a Thinker). The Wheel of Life is traditionally used as a didactic tool in Buddhist practice, much of which suggests that the paths of curiosity and acknowledgement, rather than fear and negation, can enlighten (or lighten) one's life.

INTERACTION

This is a narrative experiment. The question is to ask if outside the game vector, can nonlinear narrative modulate in fulfilling ways between the agency asked of an interactive audience, and the familiarly pleasurable experience of identification in traditional narrative constructions? My goal is to find pleasure in the drift between parallel paths, and create narrative nodes of receptive experience, and narrative connectors that ask a User to be curious, and make decisions.

I define the User's role in two ways: the User is a "Receiver" when she is told a story; and she is an "Agent" when engaged actively in exploration or decision-making. When one engages the piece through a web browser, one's role will oscillate between Receiver and Agent.

The piece is not a branching narrative, but a set of parallel threads that one experiences like a maze. There are multiple pathways; some pathways will be the User's choices, like a cartoon version of hypertext, and some pathways will be generated programmatically depending on prior decisions. One navigates through Little NO's private world rooted in her curiosity about her body; her interactions with her stuffed animals; through the stream of parties her parents are

perennially hosting; and through micro-vignettes taken from the Wheel of Life. The duration of experience for a User is between 6 and 20 minutes. Users will be encouraged to view the piece more than once, as the narratives generated (by the machine and the User) will never be the same twice.

The subject matter of "Little NO" lends itself to this treatment of Users being in-between roles, as the piece slips in time, slips in linearity, and has a circular structure (the Wheel of Life).

STYLE

"Little NO" combines a 60's "cocktail" sensibility and a Noel Coward-esque language of banter and allusion. Visually, this is articulated as an interplay between Tibetan Buddhist iconography rendered in a pop-violent style, the cool "neutrality" of international symbols, and exaggerated, 60's- style hand-drawn images that reference the graphic designer Paul Rand's character-based work. "Little NO's" soundscape includes scripted voiceover, and sampled and reassembled bits of spoken word, used like fragmentary memories. Original tracks will be drawn from mid-century classical, jazz and lounge sources – such as Bernard Herrmann, Alberto Ghinastera, and Buddy Rich.

MOTIVATION AND PERSONAL CONTEXT

Much new media work is grounded in a technological discourse and remains self-reflexive, as were video and film when they were emerging forms. I want to bring my film concerns of subjective, authored narrativity –a given in established, "transparent" film languages – into a new media discourse, particularly on the web and in interaction design.

I began working on the script for "Little NO" in Fall 2001, intending it to be a linear experimental work more like "Braingirl." In trying to write a linear script, I came up against the need for closure that rang false, given the open-ended circular subject matter. The more I worked on the Buddhist underpinnings, the more I felt the linearity was forced. Then, my father

died last winter, my family fell apart, and I had to take a hiatus from trying to make sense of family and boundaries.

I took time off from working on "Little NO" to reinvestigate the limits and extents of narrativity, by developing a syllabus on narrative for Parson's Design and Technology program. I also continued my investigations of visual language ("Parthenogenesis") and interactive experience ("PDPa"). My conclusion that the challenge of nonlinear narrative is intrinsic to the experience of "Little NO" came directly out of these other works.

AUDIENCE AND DISTRIBUTION

My primary audience for "Little NO" is adults who find pleasure in *Eloise* and Maurice Sendak's books about transgressive children. I will specifically target schools, the psychotherapeutic and secular western Buddhist communities around the discourses of mental health, theology, and the psychological development of personal boundaries.

I have used the internet as a primary distribution medium for the past 7 years, and found a wider, more diverse audience (through my own publicizing efforts) than through traditional art venues. Office workers, plumbers and high school students see and easily help disseminate my work, and send me feedback. I also made successful efforts off-line through net cinema festivals as well as television broadcasts.

COMPLETION PLANS AND FELLOWSHIP USE

Like my other animated work, "Little NO" will be developed in Macromedia Flash. I worked on "Braingirl" in all my spare time over a two-year period. The overall scope of an audience's temporal experience in "Little NO" is similar to "Braingirl" but from a production standpoint, the integrated interaction design will add work to the planning and production phases. I would like to work full time on the pre-production and production phases of "Little NO." The fellowship would

fund a portion of this time, as well as a second animator, a programmer, a composer, and voice-over talent.

TIMELINE

Months 1-4	Pre-production (writing, sketching and testing scenarios)
Months 5-9	Production (animation and programming)
Months 7-10	Voiceovers, sound and music composition
Months 10-11	Revisions
Months 12-13	Web site design and user testing
Months 14-19	Launch, marketing and outreach

2003 FELLOWSHIP BUDGET
MARINA ZURKOW

"LITTLE NO"

	Item	# of	Unit	Cost per Unit	Subtotal
Pre-production	Director's Fee: Development	12	weeks	\$ 700.00	\$ 8,400.00
	Writer's Fee	0	weeks	\$ -	\$ -
	Office/ Studio Expenses	0	months	\$ -	\$ -
	Research and Development (books and music for reference)	0	flat	\$ -	\$ -
	PRE-PRODUCTION SUBTOTAL:				\$ 8,400.00
Production	Director	9	weeks	\$ 700.00	\$ 6,300.00
	Programmer	8	weeks	\$ 700.00	\$ 5,600.00
	Animator	14	weeks	\$ 600.00	\$ 8,400.00
	Composer/ Sound Designer	6	weeks	\$ 700.00	\$ 4,200.00
	Title Graphics Design	1	flat	\$ -	\$ -
	Voice Over Actors	7	actors	\$300.00	\$ 2,100.00
	VO Recording Studio	16	hours	\$ -	\$ -
	Sound Media (DATs, CD's)	1		\$ -	\$ -
	Software Purchases	1		\$ -	\$ -
	Office/ Studio Expenses	5	months	\$ -	\$ -
	PRODUCTION SUBTOTAL:				\$ 26,600.00
Web Site	Web Site Design	1	flat	\$ -	\$ -
	Web Site Scripting	20	hours	\$ -	\$ -
	Web Site (littleno.com)	3	years	\$ -	\$ -
	Web Site Hosting	36	months	\$ -	\$ -
	Online Marketing	1	flat	\$ -	\$ -
	Press Package	1	flat	\$ -	\$ -
	(writing, printouts, photocopies, supplies, postage)				
	WEB SITE TOTAL				\$ -
FELLOWSHIP BUDGET GRAND TOTAL:					\$ 35,000.00

Resume

MARINA ZURKOW

Education

- BFA with honors, School of Visual Arts, 1985;
recipient of the Silas Rhodes Award for Outstanding Achievement
- Barnard College

Video, Interactive and Animation

PDPal, 2002 (www.pdpal.com)

Co-creator (with Scott Paterson and Julian Bleecker), writer and character developer

A public art project in personal mapping for the PDA (personal digital assistant)

Supported by Creative Time, the Walker Art Center, and Eyebeam Atelier

Exhibition:

- Eyebeam "Beta Launch" group show, 2002

Parthenogenesis, 2002

Director and Animator, short for internet and video distribution

A nano-opera about love and loss, told with iconic pictograms

Running time: 90 seconds

Funded by Creative Capital

Awards:

- Best Sound, FlashForward Film Festival, 2002

Screenings:

- Television: WNET's Reel New York program, June 2002
- Festivals: TRANSMEDIA moving billboard festival, Toronto, October 2002; GenArt Ignite, New York, July 2002; Atlanta Film and Video Festival, May 2002; Athens Int'l Film and Video Festival, April 2002; Maryland Film Festival, April 2002; ATA, San Francisco, March 2002 (Underground Zero screening); Ann Arbor Film Festival, March 2002 (Underground Zero screening)

Braingirl, 2000-2001 (www.thebraingirl.com)

Director and Animator, nine-episode series for internet and video distribution

A surrealistic chronicle of a mutant-cute teenager who wears her insides on the outside, literally

Running time: 30 minutes

Awards:

- Macromedia Site of the Day, Aug. 28th 2000;
- First Prize, Flash Attack Award, BerlinBETA festival, 2000

Screenings:

- Television: Licensed for M2 Interstitial, 2001
- Festivals: Manley Screenworks, Australia, October 2002; GenArt Ignite, New York, July 2002; Blur02 New York, 2002; Sundance Online Film Festival, 2002; Blur + Sharpen series at USC, 2002; Rotterdam Film Festival, 2001; Ars Electronica, 2001; Streaming Cinema, 2001; ResFest 2000 tour

IBM Research, 2000-2002

User Interface Design for computer-human interface projects:

Steelcase / IBM Bluespace,

IBM / Philip Glass "Glass Engine"

The Bachelor Machine, 1998

Creator, Director Online Game

A self-reflexive shooter game

Commissioned by Bunko Games

Award:

- Microsoft's Game of the Week

Happy Smackett, 1998

Producer, Director, Online artwork series

An absurdist portrait of a character through playful interactions

Commissioned by WORD and Scroll

NuMate, 1997

Producer, Director, Online artwork

An interactive catalogue designed for sexual deviants

Commissioned by razorfish subnetwork

- Permanent Collection, SF MoMA

The WebWhore, 1997

Producer, Director, Online artwork

A robotic doll-like "Olympia" is your interface and guide to pornography sites on the internet

Commissioned by MAWA, Manitoba

Body of Correspondence, 1994

Co-Director (with Ruth Ozeki Lounsbury), 16mm fiction film

An archivist becomes subjectively involved in the personal lives and belongings of two dead women

Running time: 57 minutes

Funded by the Independent Television Service

Award:

- San Francisco International Film & Video Festival's "New Visions Award", 1995

Screenings:

- Corporation for Public Broadcasting networks

Funeral, 1990

Director and Producer, experimental film short

An experimental fairytale exploring the decaying myths of my matriarchal Jewish-European past

Running Time: 6 minutes

Awards:

- "Prix du Cinema de Demain", S-8 and Video Festival, Brussels, 1990; "Best Experimental Film", NJ Film Festival, 1990; "Best work", Seattle Video Shorts, 1990

Screenings:

- WGBH's New Television Series, 1991; Brooklyn Museum, 1991; Women in the Director's Chair, 1990

Music Video Direction 1992-1998

For Morcheeba, Aterciopelados, Titan, David Byrne + Caetano Veloso,

DJ Soulslinger, Barkmarket

Screenings on MTV North America, Europe, Brasil, and Latin America

Award: 1998 MTV Latin Music Video Awards Best Alternative Video for Aterciopelados's Estuche

Grants

- Emerging Artists, Emergent Media3, Walker Art Center, 2002 (for PDPal)
- Jerome Foundation, 2002, Media Grant (for Little NO)
- Rhizome, 2002, Honorable Mention (for PDPal)
- Creative Capital, 2001, Media Grant (for Little NO)
- Independent Television Service, 1992, Video Grant (for Body of Correspondence)
- New York State Council on the Arts, 1991, Video Grant (for Naming the Animal)
- The Kitchen, 1990, Film Grant (for Funeral)

Residencies

- Eyebeam Atelier, 2002
- Banff Centre for the Arts, 1992
- Virginia Center for the Arts, 1991
- Palenville Center for the Arts, 1990

Teaching

- Adjunct Professor, "Narrative + Context," Parson's Graduate Dept. of Design of Technology
- Mentor, 2002: Interactive Project Labs (Canadian Film Centre)
- Visiting Artist, 1996-2002: NYU Interactive Technology Program, NYU Film and Video, Parsons School of Design, the School of Visual Arts
- Faculty, 2001: Banff New Media Institute, Interactive Screen
- Adjunct Professor, 1999: Advanced Interactive Design, Hunter College, Film and Media Dept.
- Faculty, 1997: Banff New Media Institute, Visual Design for Interactive Media

Panels/ Presentations

- Eyebeam Atelier "Beta Launch," 2002: PDPal
- Banff Centre for the Arts, 2002: Artificial Stupidity
- BLUR02, The New School 2002: conference workgroup participant and panelist
- University of Southern California, 2002: Blur + Sharpen screening series
- Banff Center for the Arts, 2001: Interactive Screen
- Rotterdam Film Festival, 2001: Animutations
- Browser Day, 2000: Ubiquitous Browsing
- Edgewise, 2000: Art and Interface Culture
- Flash Forward, 2000: Animation and Content Creation for the Web
- Hunter College, 1998: Exploratory Interfaces
- Museum of the Moving Image, 1998: Web Animation
- Banff Centre for the Arts, 1998: Avatar, Avatar
- Banff Centre for the Arts, 1996: Surf's Up

Publications

- Metropolis Magazine, May 2002: Mixed Signals
- Bitch Magazine: Feminist Response to Pop Culture, January 2001: Bad Ass Brains
- Nash (Ukraine), Spring 2001
- ArtByte, Summer 2000: Braingirlitude
- Res Magazine, Autumn 2000
- Flash Frames (Billboard, pub.) 2002
- Pictoplasma (Deutsches Verlag, pub.) 2001
- The Education of an E-Designer (Steve Heller ed, Allworth Press, pub) 2001
- IMG SRC 100 (Shift Japan) 1999

LITTLE NO

DRAFT EXCERPTS

note: the excerpts below represent one possible path through a portion of the story. the excerpts are primarily intended to give a sense of tone.

1.25 pages = approx one minute

the total number of script modules will equal 30 pages

excerpt one

A COCKTAIL PARTY: GUESTS tower above LITTLE NO, a tiny black-haired girl. Everyone but she is made Only of big hands, legs, and clothing. When her DADDY (always with a CIGAR) talks, his words fall in a puff of ashes. When her MOMMY speaks her words splash out in drops from her tilting MARTINI glass. Both Mommy and Daddy speak with Cary Grant Hollywood/English accents.

UNCLE TED, a beatnik bachelor and Mommy's best friend, is at the party. When Mommy addresses Uncle Ted, the sound of KISSES are heard coming from the broken drops of her drink.

In the background there's the jazz drumming of Buddy Rich mixed with a cocktail clamor of clinking, coughing, and kissing. It's still early at the party. People are still very civil. It's a spring night, everyone is in bold Mary Quant and Marriemekko; the occasional pair of stockings is made of vines that seem to be growing up the legs. Windows are cracked new buds grow on branches outside.

Little No weaves her way through feet and legs. People are talking politely through their martinis and cigarettes. Bits of drink spill on Little No.

Through the legs (and vines), she sees a glowing blue form: it's TED. He's sitting in a deep egg-shaped lounge chair, tapping his foot to the music. Excitedly she runs up to him and hugs his legs.

Little No

Uncle Ted!

Ted (whispers in her ear)

My best little friend.

And then loudly.

Ted

Sweet nectar dripping from heaven, you're a vision of youth and radiance.

Little No stands coyly, hands behind her back. He produces a stuffed toy snake from within the depths of his throne. Little No smiles. Mommy's there at once.

Mommy

Oh, Ted! When did YOU get here, darling?

We can hear her sloppy flirty kiss at Ted. And the sound of squeezing, snapping rubber, and sucking sounds as Little No is squeezed to the corner of the frame, then:

Mommy

(to Little No)

Go show Uncle Ted the new bed.

(to Uncle Ted)

It's just fabulous. You'll love it.

Little No

No.

Mommy

It's Buddhist. Cost a fortune.

Little No

It's scary.

Mommy

We're thrilled about it.

Daddy sticks his two cents in:

You know she spends half her life on it.

LAUGHTER from all but Ted

Mommy

Only when I get very sad. Now go show Uncle Ted the new bed!

Little No

No.

Guests stop and turn and look and chuckle.

Daddy

Go on, Little Miss.

Little No

NO!

Mommy

I'll count to three. One.

Uncle Ted holds Little No's hand.

Little No looks at his enormous hand and whispers to it.

Little No

She never gets to three.

Mommy

Two.

Little No stays very still amid the swirling guests, crawling vines and legs like tree trunks. The music level rises, a wild Buddy Rich drumming solo kicks in, Mommy's drink drops splash around Little No and turn into "two's".

Mommy

Two. Two. Two.

Little No

Nooooo.

Mommy

You're nothing but a good time Charlie!

Mommy grabs her by the shoulders and drags her through the party towards the glowing interior of the master bedroom where there is a huge bed with a ROUND HEADBOARD painted as the Buddhist WHEEL OF LIFE. The painting is wild and scary and full of scenarios divided into six wedges and surrounded by a large grimacing red monster with three eyes.

The sound of wings flapping draws Little No's attention to the center of the wheel where she sees a snake chasing a pig, chasing a cock. She turns away and buries her face in Ted's blue slacks. Now Mommy's gone; and we can see Daddy in the background, through the open bedroom door walking up the stairs to answer the front door.

Little No

I hate it.

Uncle Ted

Hold on a second. Look at it a little more closely.

She peeks at it with one eye though his legs.

Uncle Ted

This is the wheel of mother loving life! You got the whole thing right here. Don't let this thing spook you. Once you get spooked you're just going away from things all the time. These are things you want to embrace. You got the God's up here, and Hell down here, you got dumb animals, human misery, you got good choices, and not so good choices. You got the whole map of consciousness, man. Go to it, man. Go give it a hug.

Little No

No way.

Uncle Ted

Were all in it.

Little No

I'm not in it.

Ted

I don't know about that. Look, it's even on your shoes.

She looks down and sees the wheels spinning on her soles, and runs away + horrified (out of frame, out of the bedroom). Uncle Ted's hand sets the wheel in motion, spinning slowly.

Segue: The camera closes in on one image from the wheel: A woman giving a glass of water to a man. Another man pulls fruit from a tree and all around them, people are sensually entangled. The whole mood is blazing yellow.

excerpt two

Little No stares into a large, clear glass pot on a stovetop. Inside lots of tiny fish are swimming in a broth. She smiles at them.

Mommy pours MILK from a PITCHER in the shape of a COCK (much like the one on the Buddhist Wheel). The cock seems to be vomiting up the milk.

Mommy

Oh I absolutely love you Daddy, except for when I hate you.

Daddy

I'm off to work. Be good ladies.

Little No

No, Daddy, don't go.

She clings to his legs as he walks up the stairs with a brief case called "WORK." He shakes her from his leg.

Daddy

But you'll have Mommy all to yourself.

With that he slips his foot from her grip and disappears, Little No slides down the stairs back to the kitchen floor, where she climbs up the counter to see:

Mommy dropping rock-sized salt and then a large cream-colored BRICK of tofu into the pot of fish. The fish swim around the brick, initially disrupted, then curious.

Little No

Are you feeding them, Mommy?

Mommy ignites the stove, a FLAME goes up beneath the glass pot.

Mommy

It's Japanese, very exotic. You can have some with your eggs.

The fish squirm as the water boils. In desperation, they begin to furrow into the block of tofu in a fatal attempt to escape the boiling broth.

Little No

No. It's grown-up food.

Mommy

How will you ever grow up then?

Little No

The fish have bones.

Mommy

Pick them out.

Little No

And eyes.

excerpt three

... A SLICE FROM THE BRICK OF TOFU, now on a platter and the FACES OF THE FISH are ANGUISHED, having died in such a tortured way.

Little No sits on her bed, the plate is next to her.

Behind her is wallpaper made up of slowly moving circular shapes of fish eating fish inside water bubbles.

Little No arranges herself high up on her mound of pillows and looks down over her stuffed toys including a DEER, THE SNAKE and A BEAR. She takes her food and places it in front of her toys.

THE TOYS hesitate, but begin to lean down for bites. As soon as their mouths near the plate, she rips it away from them.

Little No

No, it's mine. I never want to hear the word, "food" or the word "drink" out of any of your mouths.

The DEER whimpers.

Little No

Don't be a hungry toy!

Little No rolls into a fetal position, carefully guarding her uneaten and anguished tofu. She closes her eyes. Her body morphs into a fetal embryonic figure.

The background moves upward indicating that she is going down: she passes the layers of the terra major, terra minor, etc. until she stops moving and awakens, trying to open one eye.

She is becoming less embryonic and her mouth opens, but it's smaller than it was. A needle passes in front of her, illustrating that the eye of the needle is the same size as her mouth. She reaches, still with closed eyes, instinctively towards the dangling nipple of an animal. The legs of the animal appear to be those of a deer; the legs are very spindly, nearly ready to collapse.

Little No tries to get her tiny mouth around the nipple, but as she does this her throat swells, small knots appear.

The image widens to show the full DEER, it's like her toy but more life-like: it's racked with exhaustion, with large hungry eyes, a small mouth, and a wide belly.

Little No

Where am I?

Deer

This is where you were born.

Little No looks around. An insect near by is peering into an empty fridge

Little No

What's wrong?

Snake

It's so hot, it's so unbearably hot.

Little No

But it's nighttime.

SNAKE

In the summer the moon burns us, in the winter the sun chills.

In X-RAY vision, the snake sees Little No 's veins carrying blood through her ankles. He uses all of his strength to sliver his tongue at her. She looks down at him as he opens his jaws to bite her ankle to draw blood and she leaps back.

Little No turns to see more animals: all grotesquely out of proportion, some with missing limbs, some with large stomachs and small mouths, some drinking from empty glasses. Most have knotted throats.

In a dried mud sty the PIG has its snout furrowed into the goiter that has grown on its haunch. The PIG looks up trying to catch a drop of vomit from the COCK's mouth — but as soon as a drop of liquid is regurgitated up, the Cock greedily swallows it back down.

Little No

I'm thirsty.

DEER

I'm really thirsty.

BEAR

I think we can get some water – I think I know where.

DEER

Oh you do, you do! Where is it? Please take us.

excerpt four

Little No gets up.

Little No

I'm going to look for a restaurant.

Little No falls through a shivering ice age, her eyes search all around the barren landscape of blizzarding snow, wind knocks her and pushes her, ripping at her clothes, she sees no restaurants but keeps moving through the tundra with ever-thinning limbs, and ever expanded tummy. Until she reaches a door.

She opens the door. We are back in her bedroom; she opens the next door to reveal the party from the beginning is IN PROGRESS. The Buddy Rich music still roars, etc, etc...

2003 SUPPLEMENTAL COMPLETE BUDGET
MARINA ZURKOW

"LITTLE NO"

EXPENSES:

	Item	# of	Unit	Cost per Unit	Subtotal
Pre-production	Director's Fee: Development	24	weeks	\$ 700.00	\$ 16,800.00
	Writer's Fee	4	weeks	\$ 375.00	\$ 1,500.00
	Office/ Studio Expenses	6	months	\$ 400.00	\$ 2,400.00
	Research and Development (books and music for reference)	1	flat	\$ 500.00	\$ 500.00
	PRE-PRODUCTION SUBTOTAL:				\$ 21,200.00
Production	Director	20	weeks	\$ 700.00	\$ 14,000.00
	Programmer	8	weeks	\$ 700.00	\$ 5,600.00
	Animator	14	weeks	\$ 600.00	\$ 8,400.00
	Composer/ Sound Designer	6	weeks	\$ 700.00	\$ 4,200.00
	Title Graphics Design	1	flat	\$ 1,500.00	\$ 1,500.00
	Voice Over Actors	6	actors	\$300.00	\$ 1,800.00
	VO Recording Studio	16	hours	\$ 50.00	\$ 800.00
	Sound Media (DATs, CD's)	1		\$ 100.00	\$ 100.00
	Software Purchases	1		\$ 300.00	\$ 500.00
	Office/ Studio Expenses	5	months	\$ 400.00	\$ 2,000.00
	PRODUCTION SUBTOTAL:				\$ 38,900.00
Web Site	Web Site Design	1	flat	\$ 1,000.00	\$ 1,000.00
	Web Site Scripting	20	hours	\$ 40.00	\$ 800.00
	Web Site (littleno.com)	3	years	\$ 40.00	\$ 120.00
	Web Site Hosting	36	months	\$ 25.00	\$ 900.00
	Online Marketing	1	flat	\$ 300.00	\$ 300.00
	Press Package (writing, printouts, photocopies, supplies, postage)	1	flat	\$ 1,500.00	\$ 1,500.00
	WEB SITE TOTAL				\$ 4,620.00
SUBTOTAL					\$ 64,720.00
Office Administration	Administration Fee (12% of budget)			\$ 7,766.40	
	Legal			\$ 750.00	
	Accounting			\$ 300.00	
	OFFICE ADMINISTRATION SUBTOTAL:				\$ 8,816.40
EXPENSES GRAND TOTAL:					\$ 73,536.40
INCOME:					
	Creative Capital (confirmed)				\$ 14,000.00
	Jerome Foundation (confirmed)				\$ 10,000.00
	Rockefeller (pending)				\$ 35,000.00
INCOME GRAND TOTAL:					\$ 59,000.00