Run, Lola, Run - Film as Narrative Database

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Draft 3a

Lev Manovich's analysis in the *Language of New Media*[1] casts database and narrative as natural enemies. Although he sees a future for digital works that reconcile these two modes, he also recognizes that some linear cinematic works have already combined these forms. His exemplary database film is Vertov's *Man with a Movie Camera*.[2] However, there are other works with even stronger claims as narrative databases. *Run, Lola, Run*[3] is arguably the purest form of this specialized genre, which includes such diverse works as *Rashomon, Time Code, Memento*, and the BBC adaptation of *The Norman Conquests*.[4]

This paper is based on three readings of *Run, Lola, Run*. I will argue that each of these readings is a "remediation" (to use the terminology of Bolter and Grusin) of another media form. Bolter & Grusin[5] use the term "remediation" to describe a group of related concepts. They first maintain that all media experience shifts between two separate states of reception: immediacy & hypermediation. They call this ongoing dynamic balance "remediation". We'll return to this use of the term remediation later in this discussion.

Bolter and Grusin also argue that all media "remediate" other media. This definition of remediation refers to the fact that media works constantly borrow, reference, steal, appropriate and re-use both content and form derived from other works and from other media. My paper's three readings start with this definition of remediation: they describe the reflection of the structure and style of one media form in the design of another.

The first, and most obvious remediation that one sees in *Run, Lola, Run* is the remediation of the rock-video form within the context of a feature film. The rock-video is one of the prime examples of the video "short-form" (the others being commercials and series-opening "tag" sequences). These forms are structurally interesting. The history of classic theatrical film narrative is the history of the cinematic long-form: the 90 to 120 minute movie story. The rise of television led to several variations of the televisual short-form: in particular commercials and series openings. Both these forms must satisfy a dual imperative that is at the same time rigorous and contradictory. Commercials and series openings must be simple and direct enough to engage and satisfy on first viewing. At the same time, they must be rich enough to sustain engagement over a large number of repeated viewings. The standard of craft that this double imperative imposes on the short-forms is considerable. The third iteration of the video short-form was the rock-video. Now that it has ossified into a predictable and formulaic pattern, it is easy to forget the richness and depth of this genre in its early form. In its heyday of the early to mid 80's, the rock video was a testbed for cinematic and narrative experimentation and creativity. Many works in this genre met the dual challenge of immediate interest and sustained

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[1] Manovich, L., *The Language of New Media*, 2001, MIT Press, Cambridge, MA
[2] *Man with a Movie Camera* citation
[3] *Run, Lola, Run* citation
[4] Citations for listed films.
[5] Bolter, J. and Grusin, R., *Remediation*, 1999, MIT Press

engagement. In the process rock videos pushed the boundaries of cinematic editing, composition, mise-en-scene, and narrative.

Lola is a rock video remediated through the magnification of scale. It merits this classification for two reasons. First, it borrows many of the specifics of the rock video form such as the reliance on music, the bold use of cinematic craft (quick cuts, dramatic angles, moving camera), and the rapid delineation of character and type. Second, it meets the two-fold requirements that rock videos share with the other members of the video short-form: combining immediate engagement with sustainability. In the process of achieving those goals, it actively explores the dynamic boundary between immediacy and hypermediation.

The factors that enable immediate engagement with this work are the same ones that Bolter and Grusin use to describe their sense of immediacy. The common variable is drawing the audience quickly and surely into the world of the film. The solid continuity within the dramatic scenes makes it easy to follow the flow and the emotional arc of the story. The design of the narrative also affords an early engagement. At a high level the story is a standard quest/love story. As such it presents us with romantic love, challenge, danger, and suspense - all leavened with a sense of wit and humour. The characters are human enough to relate to, and idiosyncratic enough to maintain our interest. Stylistically, the use of insistent and engaging techniques (such as the exquisitely tracked running shots, or the driving techno beat) quickly draws the audience into the work, and makes it easy for them to stay in the film world.

The hypermediation, on the other hand, helps to sustain repeated viewings. The mix of embedded media components gives the film a heterogeneous texture: live-action cinema, live-action video, animation, polaroid stills. Multiple viewings enable the viewer to savor that texture, to anticipate the radical media shifts (such as the polaroids), and to appreciate the subtler ones (such as the use of video footage for the scenes with Lola's father and his lover).

It is, however, the richness of the plot that most profoundly supports multiple viewings. Lola works through three complete narrative arcs of her own - each with its own self-contained plot development and differing final resolution. Second, associated directly with her three alternative narrative arcs are the various related stories and outcomes of the others in her life: Manni, her father, her father's lover, the man in the car, the bank guard, the three thugs in the other car, and the bum who stole the bag. Finally, there are the collateral story branches of the polaroid people: the buggy lady, the bicycle boy, and the bank corridor woman. This multi-variant and multi-level plot structure extends traditional concepts of cinematic continuity, causality, and narrative. The effect of this extension is to encourage and support multiple screenings of the film. This effect is further amplified through the rigorous application of a tight formal structure. I'll return to this final point in the third reading.

Before then, I want to describe a second reading of the film. Henry Jenkins makes the case for reading Lola as the remediation of the video game within the logic of cinematic form[6]. Jenkins's reading is layered and convincing. He starts his argument by reviewing the language and imagery that frame the opening of the film. The first opening quote speaks to the cyclical nature of interaction and exploration in the game of life: "We shall not cease from exploration, and the

[6] Henry Jenkins presentation, Sony Imageworks/MIT seminar, January 2000, Cambridge, MA;

end of all our exploring will be to arrive where we started" – T.S. Eliot.[7] The second is even more explicit: "after the game is before the game" – S. Herberger.[8] The quotes are followed by a clock (time is often a factor in real and virtual gaming) and a dream-like montage of foggy figures (who turn out to be characters in the movie). This foggy world ends when the bank guard from the movie announces that "In the end, isn't it always the same question, and the same answer: the ball is round, the game last 90 minutes, and that's a fact...", and proceeds to kick a soccer ball into the air and start the cinematic game. We then see the cartooned production credits. Jenkins points out that the imagery and the action in the cartoon are very game-like. The proto-Lola figure runs through the spiral dodging obstacles (webs, clocks, teeth) and smashing targets (dogs, production credits). It is very much like a 'twitch ' driven video game. (Her stance and arm motions predict those of real gamers doing full-body playing using the breakthrough Sony EyeToy game *Anti-Grav*[9].)

Jenkins goes on to argue that the setup of the movie proper (Manni's call to Lola, and Lola's decision to act, and to seek help from her father) is the equivalent of a 'cinematic' – the filmed prologue to an interactive game. It outlines the rules of the "game", the assets, the goal (100,000 marks), and the time limit (20 minutes). The film's treatment of time supports his reading in other ways. Time is experienced with extreme urgency in the film. Quick cutting, frenetic action, and the driving techno beat of the music contribute to this incessant pace, which in turn evokes the adrenaline-packed urgency of an interactive video action game. A clock was part of the opening sequence, and another forms the base of the three-way screen splits that set up the conclusions of Lola and Manni's first two encounters with the 'game's' endplay. Motion is not only a support for the game-like pacing of the film. It is a significant shared metaphor on its own terms. Jenkins points out that movement of protagonist across space is a key esthetic parameter of many video games.[10] Obstacles and interruptions have to be maneuvered and overcome without a loss of speed and progress.

Finally, he points out that the film embraces the interplay of choice and chance – the essence of videogame play. The casino sequence is the most direct expression of this theme, but the choice/chance duality is the contextual foundation upon which the film's narrative is applied. Lola chooses her father as the vehicle for Manni's financial salvation. She chooses to "restart the game" when she doesn't like the endings to the first two iterations of her run (her death and Manni's death respectively). She reacts differently to the dog in the three variations of the opening cartoon. She chooses various forms of theft, violence, and gambling. Her choices in turn become chance factors in the lives of the polaroid people, her father, his lover, and his business partner.

Jenkins's argument is a consistent and compelling reading of the film. It maps smoothly against the work, matching both content and style. The obvious limitation, of course, is that the essence of the video game experience is interactivity and choice. Unfortunately the film can only *depict* interactivity, it cannot overtly *present* it. However, the next reading of the film directly addresses this gap.

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[7] Eliot citation
[8] Find Hersberger citation
[9] Sony EyeToy web citation
[10] Jenkins *First Person* citation

My own claim, and the third reading of this film, is that *Run, Lola, Run* is a database, or to be more precise, a narrative database. Manovich sees the database as a foundational concept in the language of New Media, but one that is antithetical to narrative. A database can be seen a collection of many trajectories across various fields of possibilities and options. A narrative is one particular trajectory, with a single beginning, middle and end. Manovich does admit that some films can be seen as both database and narrative, his favorite example being *Man with a Movie Camera*. However, *Lola's* claim is far stronger. If, as Manovich asserts, a database is a "structured set of data" there is no question - Lola is a database. It is a highly structured set of parallel plot events. The film can easily be read as a narrative database with three records and a dozen fields (see Table 1). The "records" of this database are the three iterations of Lola's run. The "fields" are the events which are repeated (with variations) within the three iterated runs: the cartoon stairs, the polaroid tales, the dream sequences, Lola hitting Mayer's car, etc.

Table 1:
The Lola Database
[insert Table 1 - *The Lola Database*]

On one level, this remediation of the film as database is an interesting intellectual exercise - a mere mental riff. In order to reach a more substantive conclusion, we have to examine the effect of this plot construction on the viewer's experience of the film and the story. I argue that the interpretation "*Lola* as database" both supports and extends the first two interpretations of the film. This third reading accentuates key advantages of the rock video remediation, and at the same time closes the gap in the reading of the film as video game. More significantly, seeing this film as a database makes it clear how the film compels the viewer to actively engage with the story and confront its key themes.

Consider first the ability of the film to meet the contradictory imperatives of the rock video short-form (combining immediate enjoyment with sustainability over multiple viewings). We have seen earlier how the richness of the plot supports an esthetic robustness in the face of repeated iterations. However, this robustness is due as much to the film's formal structure as it is to its density of plot events. A review of the Lola Database [Table 1] supports an understanding of this dynamic. The film maps into a database format because the plot carefully builds and then rigorously matches variations of the individual events into an organized matrix of parallel narrative cells. Even without an explicit definition of database, or the visual aid of the table, the viewer is keenly aware of the formal structure that both imply. The systematic nature of the plot construction makes this awareness inevitable. The bold use of cross-mediated punctuation points (the cartoon stairs and the polaroid sequences) gives further support to this dynamic. This film compels the viewer to examine the relationship between the consistency of event iteration and variation in event outcome. The viewer is led to consider the effects of the different dog and stairwell incidents, the subsequent re-timings of Lola's run, Mayer's collision, or near-collision with the car thugs, the reasons for the polaroid variations, and all the other plot differences.

This remediation of cinema into a database form supports repeated viewing because the viewer can enjoy reconciling the consistencies and variations in the three iterations. This repeatability is consistent with the effect of the rock video styling. However, it works in this case because the

mental search and comparison activity across this virtual database is a highly interactive process. The viewer actively engages with the plot structure, searching her memories of previous narrative events from current and previous viewings. She is involved in repeated comparison of the various iterations and outcomes. Along the way she forms and rejects hypotheses and theories. This interactive dimension helps to address the key component missing from Jenkins's video game model. If cinema does not afford explicit physical interaction, it can and does support implicit psychological interaction.

This concept of interactivity stands on firm intellectual ground. Besides a long tradition of Reader-Response theorists from Bakhtin[11] to Eco[12], to Bordwell[13] and Thompson[14], we can rely on one of the central authors in the field of game theory. Zimmerman's model of interactivity includes a description of four levels of interactivity: cognitive or interpretive interactivity, functional or utilitarian interactivity, explicit interactivity, and meta or cultural interactivity.[15] A reading of *Run, Lola, Run* as a database narrative relies heavily on Zimmerman's first level of interactivity: interpretation and cognitive interactivity. It also brings us to the heart of the film.

The intent of the film's rigorous plot structure is to force the viewer to traverse the three records of Lola's run, to search the database of this film, in order to use the commonalities and the differences to make sense of the film. In the end, we inevitably confront the key point that underlies this narrative: the inexplicable and complicated interplay between choice and chance in Lola's life, and indeed, in all of our lives.

Tom Tykwer is not the only filmmaker who makes use of this device. There are other films that can be seen as database narratives. The classic is Kurosawa's *Rashomon*, a television example is the BBC adaptation of *The Norman Conquests*, and more recent cases include Mike Figgis's *Timecode* and Christopher Nolan's *Memento*. Each organizes related sets of narrative components into a tightly organized framework. *Rashomon* presents the divergent views of four observers, *Time Code* follows four camera viewpoints, *Memento* splits the plot into two streams running in opposite temporal directions, and *The Norman Conquests*[16] uses fragmented space to present a shared narrative world.

[Insert Table 2 - *Rashomon* Chart]
[Insert *Time Code* Screenshot - ?]
[Insert Table 3 - *Norman Conquests* Chart]
[Insert Table 4 - *Memento* Chart]

Each of these strategies leads the viewer to review and contemplate contending yet parallel story events. In the process, they will contend with the core themes of each film: *Rashomon's* questioning of self-reporting and self-definition, *Time Code's* explication of co-existence and coincidence, *Memento's* reminder of the palpable presence and power of memory and personal history, *The Norman Conquests's* confrontation with family and personality clash. This brings

[11] Bakhtin citation
[12] Eco, U. *The Open Work*, 1989, Harvard University Press, Cambridge MA
[13] Bordwell, D., *Narration in the Fiction Film*
[14] Thompson, K., *Breaking the Glass Armor*
[15] Zimmerman, Arts & Letters article & *First Person* chapter
[16] Citations for *Rashomon, Time Code, Memento, Norman Conquests*

us to the center of the narrative experience. A film's plot is designed, crafted, and presented. It becomes story when the reader experiences and processes it. [17] This active translation of plot into story is part of every individual's viewing of any film. The difference between the reader's task in most film viewings and her task with the database narrative films is a matter of degree. These rigorous database narratives drive the reader to work harder to consciously examine the plot events, to understand and parse the parallel narrative streams, and to construct a reasonable story that reconciles both the details and the overall structure of the narrative.

A similar cerebral, albeit less rigorously parallel, manipulation of plot and story is built into many of cinema's classic works: the cross-cutting in D.W. Griffith's *Birth of a Nation* and *Intolerance*, the multiple narration strategy in *Citizen Kane*, the inter-weaving plots in Altman's *Nashville* and *Short Cuts*, Tarantino's convoluted time frame in *Pulp Fiction*[18]. All films work this dynamic to some extent, yet these films are based on a deep re-structuring of the normal relationship between plot and story. They push the limits of this relationship, each for their own purpose. *Birth of a Nation* forces us to examine the role of race in a democracy, and tries to make us buy into a conception of the white race and the Ku Klux Klan in the reconstruction of Southern US society after the civil war. *Intolerance* leads us to consider the ongoing tragedy of our inhumanity to each other, and to realize the opportunity for individual redemption and transcendence within the sad history of humankind. *Citizen Kane* is an essay on the nature of power in our culture, and the ultimate weakness of power in relationship to human needs and human love. *Short Cuts* is a pessimistic look at the intricate play of human relationships within a complicated web that no single character can comprehend . *Pulp Fiction*, despite its use of music, humor and sharp dialogue, presents the complex nature of the human condition through a similar dark lens.

[Insert Table 5 - *Citizen Kane* Chart]
[Insert Cross-cut Screenshots from *Birth of a Nation*]
[Insert four Screenshots from *Intolerance* stories]
[Insert Altman *Short Cuts* Screenshots]
[Insert Table 6 - *Pulp Fiction* Chart]

These films, like the more rigorously parallel database films, are situated within a long cinematic tradition. Eisenstein articulated the power of cinema that harnesses thought and consideration with his call for an "intellectual cinema" that forms the foundation for his conception of montage.[19] *Run, Lola, Run* is an exemplar of this cinematic strategy. The film's strict adherence to form that forces us to think about the plot, and in the process to confront the key theme of the film. The precision and totality of this commitment to the construction of a narrative database forces us to compare the three streams of Lola's screen life. This is why *RLR* approaches the replayability of the video short form, and why it does more than nod to the interactivity of the videogame.

Our understanding of this aspect of the power of database narrative and its close cousins can be informed within the context of the New Media discourse. Consider the connection of our

[17] Bordwell, D. and Thompson, K., *Film Art*
[18] Citations for *Kane, Birth of a Nation, Intolerance, Short Cuts, Pulp Fiction*
[19] Eisenstein, S., *Film Form*, pg. 30, 9th Edition, World Publishing, Cleveland OH, 1968

argument to the nature of interactivity. Let's revisit Eric Zimmerman's four level hierarchy of interactivity:

- cognitive or interpretive interactivity
- functional or utilitarian interactivity
- explicit interactivity - designed choice
- meta-interactivity - cultural and social participation - eg: fan culture or game "modding"

Any film (or book/poem/painting/dance) operates at level one. The real effect of the database narrative work is that it forces us to confront this fact. With these films, we cannot hide the interactive nature of a media experience under what Bertolt Brecht would deride as the "fog" of transparent immediacy and suspension of disbelief.[20] These films hypermediate our intellectual interactive engagement so that we are aware of the film's narrative structure. As we have seen, this conscious engagement with media form is one of the central drivers, and pleasures, of the experience of these films.

However, let's look at Zimmerman's second level of interactivity: functional interactivity. He defines functional interactivity as a combination of mental and physical acts we perform when we are interacting with a text and its medium, be that text a film, painting, or a book. With a book the supports for functional interactivity are the pages and the binding, the numbers on each page, the TOC, the index, the footnotes. Each of these affords certain types of user interaction. This combination of artifact affordance and user interaction is what Zimmerman labels "functional interactivity". Through this definition, we see yet another connection to *Run, Lola Run*.

Consider for a moment the modes of functional interactivity that are available to film viewers today:

- the multiplex theatre - with multiple locations & viewing times
- standard television release, with multiple channels and broadcast time slots
- pay-per-view television
- Video tape and VCRs: with capabilities for immediate replay / multiple plays / FF / rewind / freeze-frame / slo-motion / footage counter / even limited memory functions
- DVD - with most of the above, plus chapter stops and a form of random access capability
- legal (or quasi-legal) ripped versions - the fully digital files on TiVo and other PVR devices
- rogue ripped versions on the internet - excerpts or entire works

Earlier filmmakers did not have anything like this support for multiple playback and review. It is perhaps not a surprise that Orson Welles's masterpiece was an indifferent performer at the box office when it was released - for reasons that go beyond William Randolph Hearst's war on the film and its director. The complicated plot of *Citizen Kane* was released in a world where the functional interactivity with a cinematic work was severely constrained. Your only functional interaction was your choice of which showtime for which you would purchase your ticket, and which seat you picked when you walked in. This limited the effectiveness, and the pleasure of Kane's convoluted and hypermediated narrative plot. Welles' film consolidated its critical acclaim until after the extensive use of 16mm prints for repeated viewings in inexpensive

[20] Brecht, B., *Brecht on Theatre*

university film nights, **and** repeated deconstruction and close reading in college film courses. The flexibility and functional interactivity available for modern electronic cinema supports and enables the popularity of films like Tarantino's *Pulp Fiction* as well as the many films (such as *Snatch,* or *Go*) inspired by Tarantino. In this regard, it is probably no coincidence that the modern master of plot convolution taught himself his craft while working in a video store.

The logical question is whether the affinity between the database narrative films and the functional interactivity of VCR's, DVD players, and video hard drives can subsequently translate to a significant instantiation of Zimmerman's third level - explicitly designed interactivity. Zimmerman seems to argue against that. In his comparison of the interactive hypertext movement with interactive game experience, he distinguishes between two modes of interactivity: embedded and emergent.[21] The embedded form is the interactivity that is hard-wired into the text, as in "Choose Your Own Adventure" books, or linked hypertext works such as Shelley Jackson's *Patchwork Girl*.[22] The emergent form is the algorithmic interactivity one finds in the process of game play. He condemns embedded interactivity, arguing that it is a sterile blind alley. Games theorist Chris Crawford agrees with Zimmerman, pointing out that embedded interactivity carries too much production overhead, and will ultimately crash under the mathematics and the logistics of having too many narrative branches to actually produce.[23] However, Zimmerman has forgotten his own hierarchy, and the power of level-one interactivity - the cognitive interaction with a text. The current forms of the narrative database films rely on this level of interaction to drive the experience. I have argued that audiences can make liberal use of Zimmerman's level-two interactivity (the ability to replay, review and compare different parts of the film) in order to service their level-one interactive curiosity.

It is a short step from this state to the design of true third-level explicitly interactive narrative experience. Database narrative interactive artists can build rich story worlds and design processes that allow viewers to mount explicit searches across the overall narrative structure. Janet Murray addressed this challenge with her interactive adaptation of *The Norman Chronicles*. In her *Hot Norman* project[24] she and Freedom Baird built an interface[25] that enables viewers to traverse the three geographical locations that make up the play, and compare simultaneous events across the originally separated narrative streams. This project is a retro-fit of an existing work, but even as an afterthought, it acts as the proof-of-concept for an approach to interactive narrative that is not algorithmic, yet aspires to a psychological and experiential richness as good as any traditional linear or standard interactive work.

Murray argues that this is a viable form, but artists must address three challenges in the process of developing and mastering this new form:

- building rich multi-linear narratives that reward deep interpretation and multiple playback iterations
- developing a robust interface design that seamlessly presents multiple narrative trajectories

[21] Zimmerman, E., *American Arts and Letters*
[22] Jackson, S., *Patchwork Girl*
[23] Crawford, C., *Understanding Interactivity*
[24] www.plaidbathtub.net/norman/
[25] Based on the IBM proprietary *Hot Video* system.

- discovering the conventions for signaling and enabling explicit choice without interfering with experience of story and suspension of disbelief (creation of belief)

This development of explicitly interactive database narrative is in its early stages. Its ultimate success is by no means a certainty, but it can provide a complementary alternative to algorithmically-based emergent-narrative forms. The effectiveness of the database narrative cinema provides reassurance that the problems of fully interactive database narrative are worth solving, and some direction as to where the successful solutions will be found.

TABLES

TABLE 1

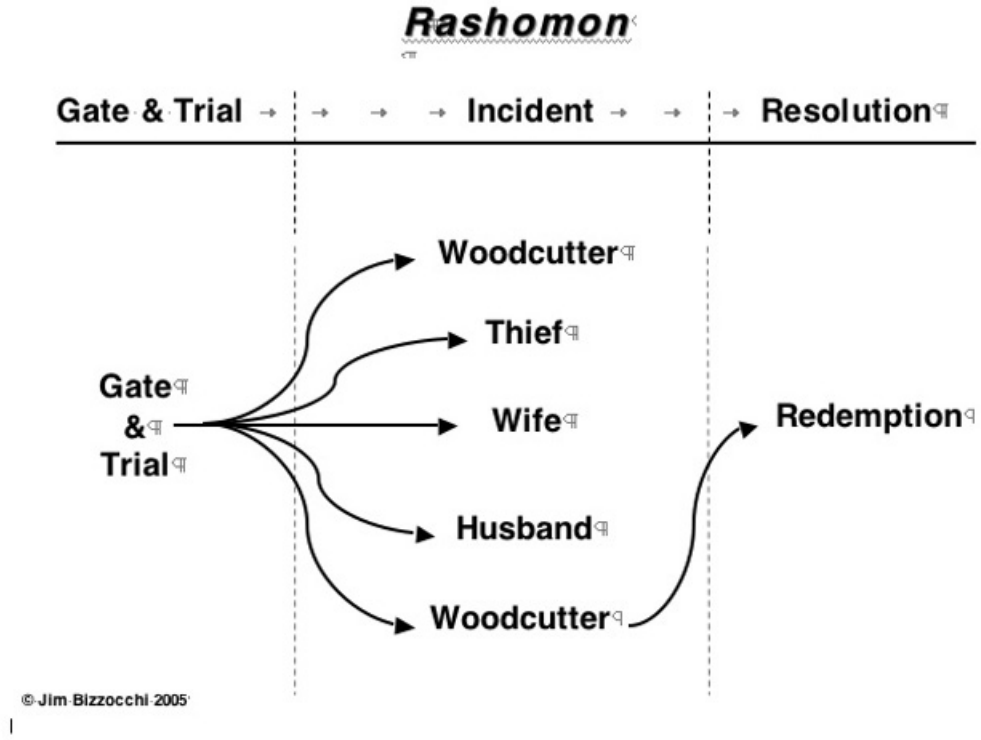
The *Lola* Database

Front End
Quotes
Credits
Soccer Game
Dilemma
Choices & Red Phone

	Lola 1	Lola 2	Lola 3
Start	Phone and Scream!	Phone and Scream!	Phone and Scream!
Cartoon	Dog scares Lola, she keeps running!	Kid trips Lola, she limps!	Lola leaps over kid and dog, turns and scares them.!
Buggy Lady	Bump -> Polaroid: drank, loses her baby, cries, steals a baby!	Bump -> Polaroid: Lotto, $$$, Magazine, rich!	Near miss -> Polaroid: gets religion, sees Jesus mag, sells Jesus mags on street!
Dad / Lover (1)	"Do you love me? Decide. I'm pregnant."!	!	!
Bicycle Guy	"Buy bike?" "No!" ->Polaroid: beat up, meets girl, marries!	"Buy bike" "Stolen" -> Polaroid: destitute, scares girl, dies of OD!	sells bike to bum. No polaroid.!
Run and Hit	Lola runs just in front of car. Driver, distracted, hits front bumper of thugs' car.!	Lola vaults over hood. Driver distracted but delayed, hits rear bumper of thugs' car!	Lola hits hood, rolls, stops. Delays driver, thugs pass safely. Driver recognizes Lola.!
Manni / Blind Lady	Blind Lady loans Manni a phone card, leaves it with him!	very brief!	*After split screen below.* "Thanks" "Wait" Bike goes by, he chases, catches *(after split)*!
Lola / Bum	Lola and Bum pass at corner!	Lola passes corner, bumps bum, he keeps going.!	Lola turns corner, no bum!
Dad / Lover (2)	Have baby?" "Yes"!	"Have a baby with me?" "Yes" "Even if it's not yours?"!	"Do you want to have a baby with me?" "Yes" Phone interrupts confession re baby…!
Lady in Hall	Brush -> Polaroid: car wreck, brain dead, wheel chair, dies!	*After fight with Dad (below).* Passes -> Polaroid: meets bank clerk, fall in love, S & M.!	!
Dad & Lola	Scream. Dad hustles her out. "Not mine. Cuckoo's egg"!	Fight, he slaps her, she grabs gun, robs bank,, gets money.!	See *split & event* below!
Ambulance (1)	Ambulance stops just before glass, Lola races ahead!	Ambulance smashes glass.!	Ambulance stops just before glass.!
Split Screen & Clock	Split: Manni / Lola / Clock She's too late, he robs store.!	Split: Manni / Lola / clock. He sees her, doesn't rob store.!	Split: Dad & Lola. He doesn't see or hear her. No clock.!
Ambulance (2)	Ambulance in background of robbery (picture and sound track)!	Ambulance kills Manni.!	Lola hitches ride in ambulance, saves guard?!
Event	They rob store. Trapped. Lola shot by mistake, dies.!	Manni is hit by ambulance. Dies.!	*Big crash – dad, thugs, driver.* *Manni gets cash from bum.* *Casino – Lola screams, wins* *Manni gives money to boss.*!
Dream	Red Dream: Lola asks if Manni loves her…!	Red Dream: Manni asks if Lola would find new lover if he died.!	!
Reset	"But I don't…want to leave" / Bag and phone interrupt / "Stop" / phone falls into cradle – reset!	Lola caresses him. Manni says "No", / Plane and Bag / phone falls into cradle – reset!	Lola doesn't tell Manni about bag – open ended finish!

© Jim Bizzocchi 2005 Draft Anomalies in *Italics*

Table 2


Rashomon
Gate & Trial
Incident
Resolution
Gate & Trial
Woodcutter
Thief
Wife
Husband
Woodcutter
Redemption
© Jim Bizzocchi 2005

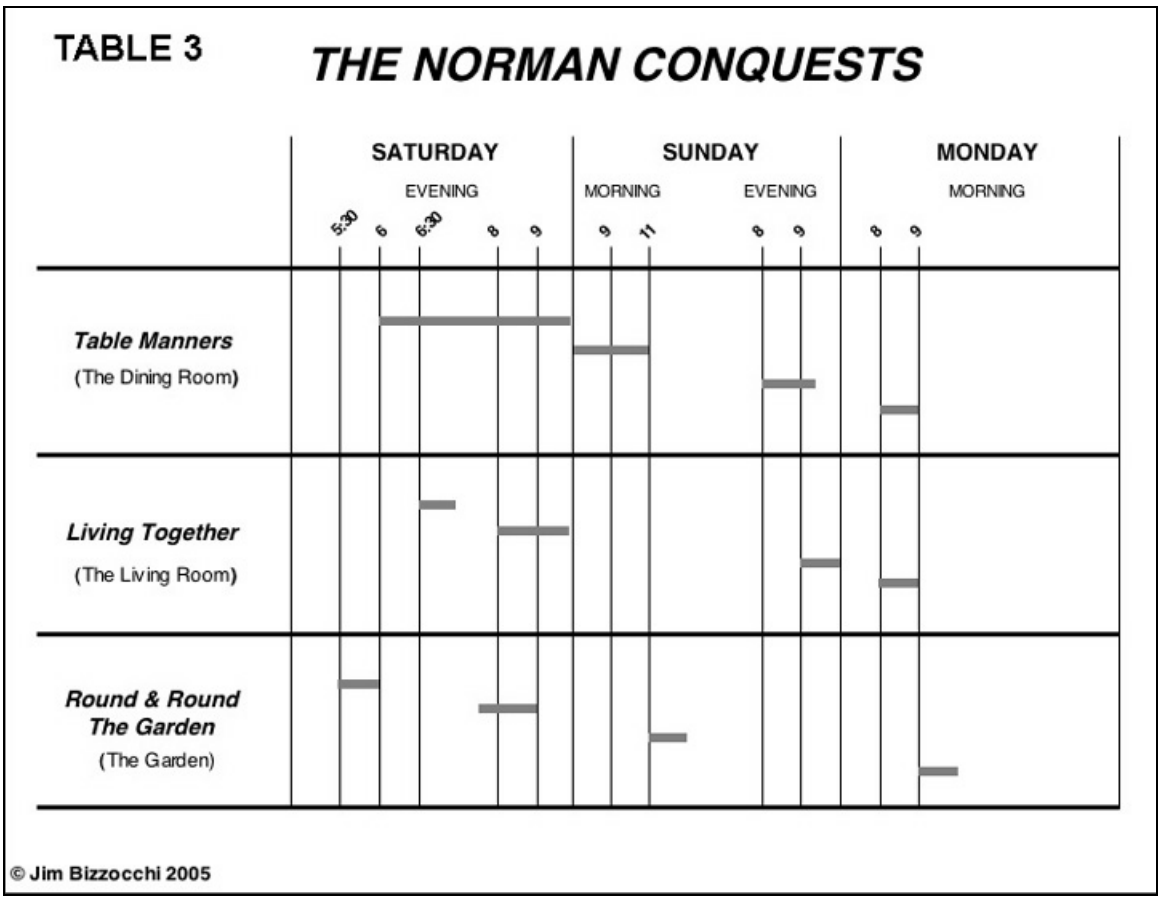


TABLE 3
THE NORMAN CONQUESTS
SATURDAY
EVENING
5:30
6
6:30
8
9
SUNDAY
MORNING
9
11
EVENING
8
9
MONDAY
MORNING
8
9
Table Manners
(The Dining Room)
Living Together
(The Living Room)
Round & Round
The Garden
(The Garden)
© Jim Bizzocchi 2005

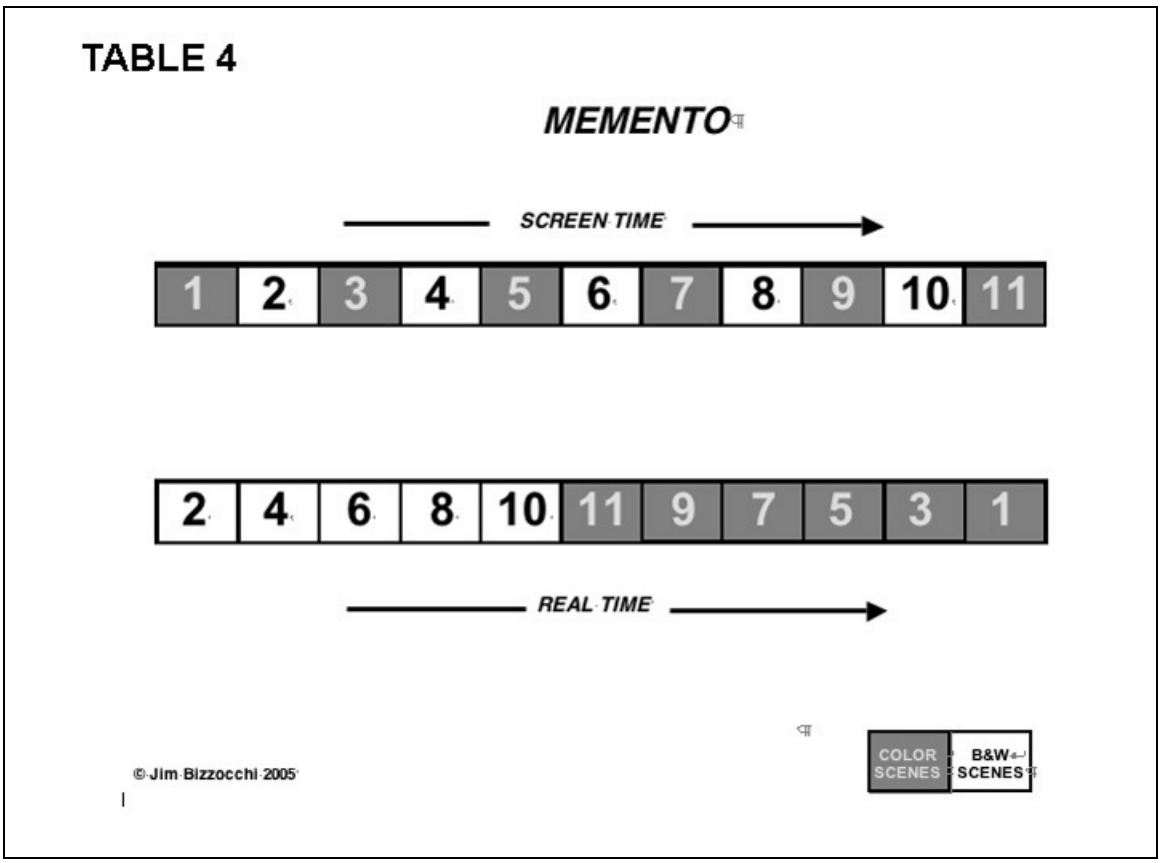


TABLE 4
MEMENTO
SCREEN TIME
1 2 3 4 5 6 7 8 9 10 11
2 4 6 8 10 11 9 7 5 3 1
REAL TIME
© Jim Bizzocchi 2005
COLOR SCENES
B&W SCENES

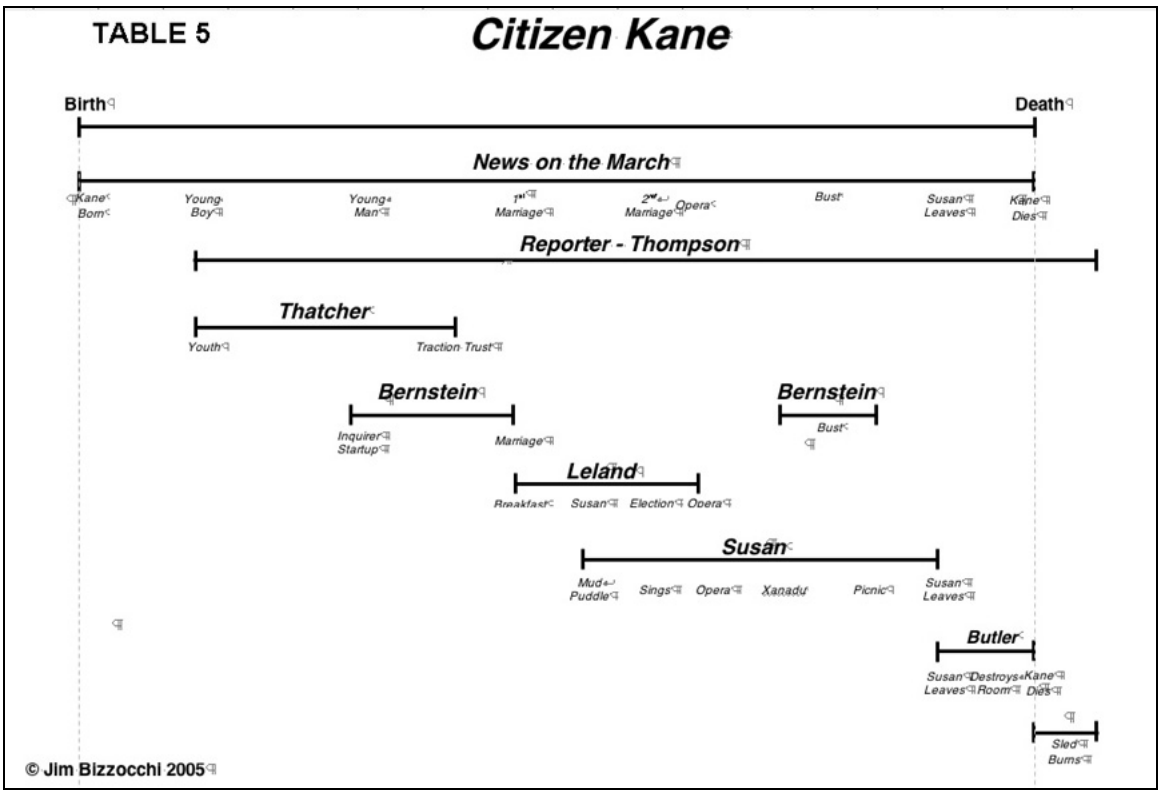


TABLE 5
Citizen Kane
Birth
Death
News on the March
Kane Born
Young Boy
Young Man
1st Marriage
2nd Marriage
Opera
Bust
Susan Leaves
Kane Dies
Reporter - Thompson
Thatcher
Youth
Traction Trust
Bernstein
Inquirer Startup
Marriage
Bernstein
Bust
Leland
Breakfast
Susan
Election
Opera
Susan
Mud Puddle
Sings
Opera
Xanadu
Picnic
Susan Leaves
Butler
Susan Leaves
Destroys Room
Kane Dies
Sled Burns
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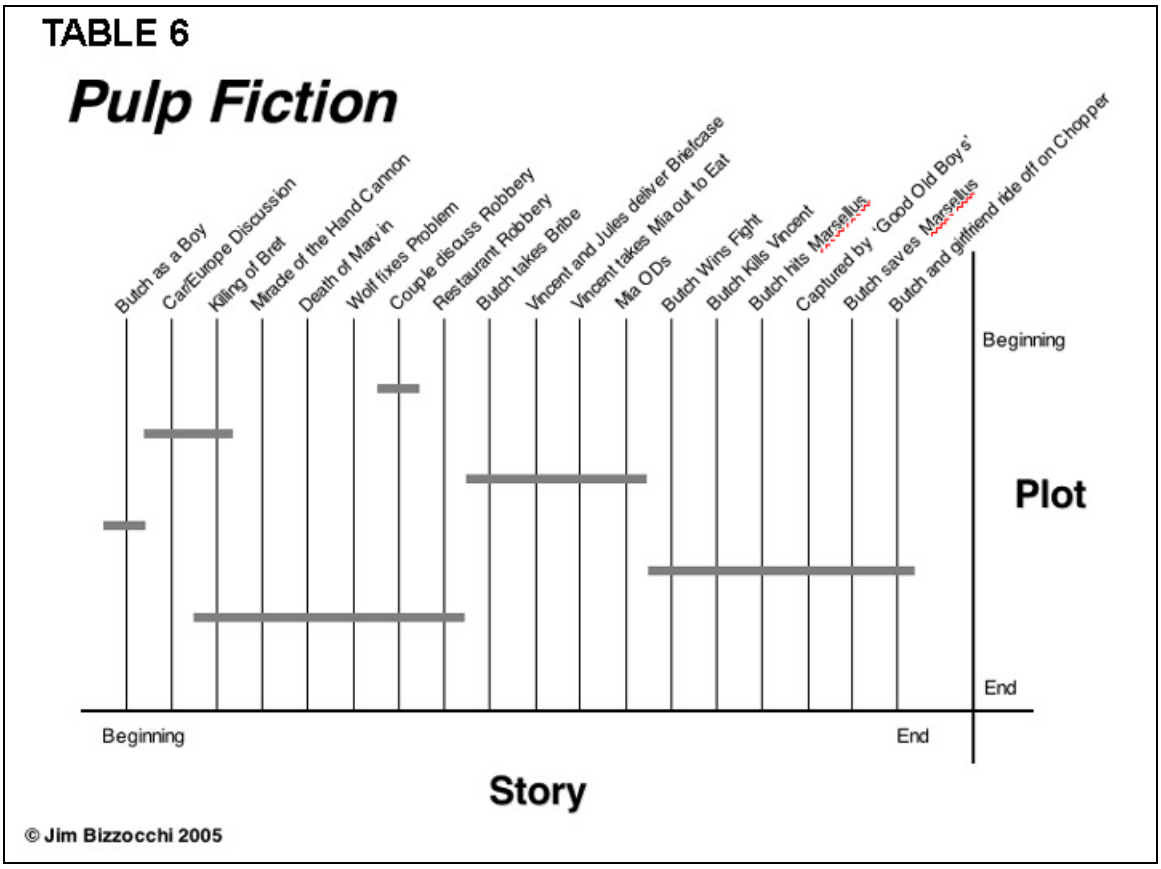
TABLE 6


Pulp Fiction
Butch as a Boy
Car/Europe Discussion
Killing of Bret
Miracle of the Hand Cannon
Death of Marvin
Wolf fixes Problem
Couple discuss Robbery
Restaurant Robbery
Butch takes Bribe
Vincent and Jules deliver Briefcase
Vincent takes Mia out to Eat
Mia ODs
Butch Wins Fight
Butch Kills Vincent
Butch hits Marsellus
Captured by 'Good Old Boys'
Butch saves Marsellus
Butch and girlfriend ride off on Chopper
Beginning
Plot
End
Beginning
End
Story
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