

Beyond Manzanar – Storyboard for *BeyondManzanar_walkthrough_2017-02-07.mp4*

This storyboard gives an impression of each scene in Beyond Manzanar, and how to move between scenes.

The video demo in the file *BeyondManzanar_walkthrough_2017-02-07.mp4* gives a 11:30 minute walkthrough of all scenes in the artwork. **Note: The demo video sometimes shows jitter, especially when turning, that is an artifact of the video screen capture software and is *not* in the actual user experience on a PC with a good graphic card!**

For more on the images and media, see: <http://mission-base.com/manzanar/credits.html>

XX:XX **Scene 1: The Landscape of Manzanar** (comes only at *end* of this video!)

- You stand in the vast open landscape of Manzanar, bounded by mountains on all sides. The Manzanar cemetery monument is in front of you. The only trace of the past is the grid demarcating the former blocks and roads of the camp. *You move ...*
- A gong sounds, and the Manzanar cemetery monument fades out.
- The azan - the Islamic call to prayer - underscores Manzanar's similarity to landscapes in Iran.
- It seems that you can walk right up to the mountains - but if you try, the barbed wire fence appears and blocks your path.
- There are poems of exile and imprisonment caught in the fence, written in Farsi and Japanese, with their English translations.



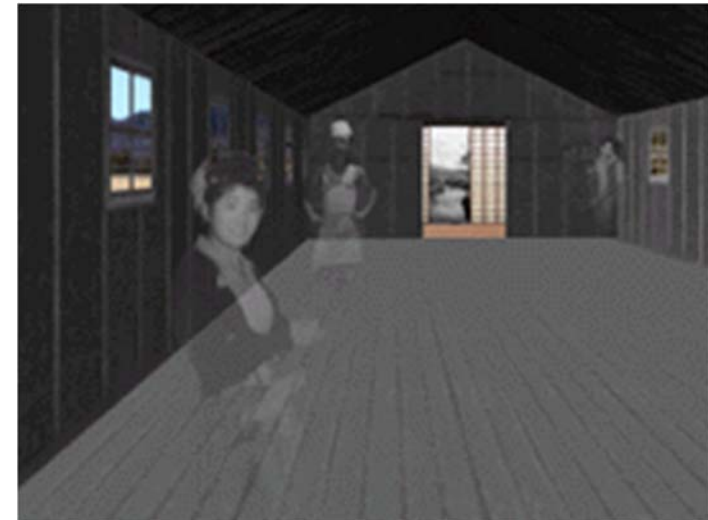
00:00 – 02:10 **Scene 2: Manzanar Internment Camp (version 1)**

- When the azan ends, you fade back into the past and the barracks and guard towers surround you.
- The sky fills with hate - historic newspapers and signs from WW2. You are imprisoned not just by the fence and the guard towers, but also by public opinion and the media. You are caught between the Japanese bombing of Pearl Harbor in 1941 and the American bombing of Hiroshima in 1945.
- Ghostly footsteps crunch on the gravel. The wind howls.
- In the barracks windows are historic photographs of life in Manzanar - or of the evacuation that brought you here.
- A woman's voice sings love songs from within the barracks.
- *You enter one of the barracks ...*



02:10 – 02:45 **Scene 2: Ghosts in the Barracks**

- ... and the door slams shut, trapping you with the whispering ghosts.
- The only way out is through a Japanese tatami and shoji room at the opposite end.
- *You enter the Japanese room ...*



02:45 – 03:45 **Scene 3: Japanese Paradise Garden**

- ... and it suddenly becomes a pavilion in a garden. The islands in the form of a turtle and a crane mark the garden as an evocation of the Western Paradise of Buddhist mythology - the Isle of the Blessed, floating in the Western Seas. A woman plays koto and sings.
- Framed by the hills and trees of a paradise garden, the mountains of Manzanar are no longer bleak prison walls, but expansive and beautiful scenery.
- *You go into the garden, or take the stepping stones to the turtle island ...*



03:45 – 04:10 **Scene 4: Manzanar Internment Camp (version 2)**

- ... and fall from paradise back into prison. The garden disappears, you are back in the camp.
- This is a very boring version of the camp: no poems, no signs, no photographs in the windows.
- Through the open doors you see a life-size sepia photograph of a traditional Japanese banquet.
- *You enter the barracks ...*



04:10 – 04:55 **Scene 5: American Dream - the Old Country**

- ... and the door closes behind you, disappearing without a trace.
- You are in a small sepia colored room with life sized images: the banquet on your right, a family photo outside a traditional Japanese house. Some people are wearing traditional clothes, some are wearing western clothes. Traditional Japanese music plays quietly in the background.
- The only way out is through a corridor hung with Imperial Japanese passports.
- *You enter the corridor ...*



04:55 – 05:25 **Scene 6: American Dream - Immigration Corridor**

- ... and the door vanishes behind you. The only way is forward.
- You push through the paperwork: passports, English translations, landing cards in the New World ...
- *Beyond the paperwork, you enter a room ...*



05:25 – 05:50 **Scene 7: The Japanese American Dream – pre WW2**

- ... and arrive in pre WW2 America.
- Photographs show Japanese immigrants becoming farmers, Christian ministers, marrying in Western wedding ceremonies, earning Western diplomas and posing for formal family portraits in turn of the century Western dress. An American voice sings a nostalgic love song, “Don’t Ever Change.”
- One large family photograph fades to show the next room: a barracks in the Manzanar camp. There is no door back to your old life. You have to move forward.
- *You enter the barracks room ...*



05:50 - 06:30 **Scene 8: Japanese American Dream denied – Internment**

- Once inside the barracks room you can look back at your old life – it was only 3 days ago that you heard of the Internment – but you cannot go back.
- Black and white photos show life in Camp: baseball, school kids dressing up as Revolutionary War patriots and WW2 soldier boys, ball gowns and concerts, the Jive Bomber jazz band plays its favorite song, “Don’t Fence Me In!”
- The walls are partially transparent. You are hovering over the void.
- Through a door you see color photographs – of the Iranian Revolution. *You enter the room ...*



06:30 – 07:00 **Scene 9: The Iranian Hostage Crisis Room**

- In 1979 revolutionary students in Teheran attack the American Embassy and hold Americans there hostage, demanding that the Shah – put in power in 1953 by a CIA coup against the democratically elected prime minister Mohammad Mosaddeq – be returned to Iran.
- Protests in America - including Senator S.I. Hayakawa, who had a Canadian passport during WW2 and was *not* interned – demand internment of Iranians “like we did to the Japanese.” All *other* Japanese Americans warn against repeating the same injustice done to them decades ago.
- “Don’t Fence Me In” mixes in strident cacophony with “Tie a Yellow Ribbon ‘Round the Old Oak Tree,” the song that became a symbol of the Iranian Hostage Crisis in America.



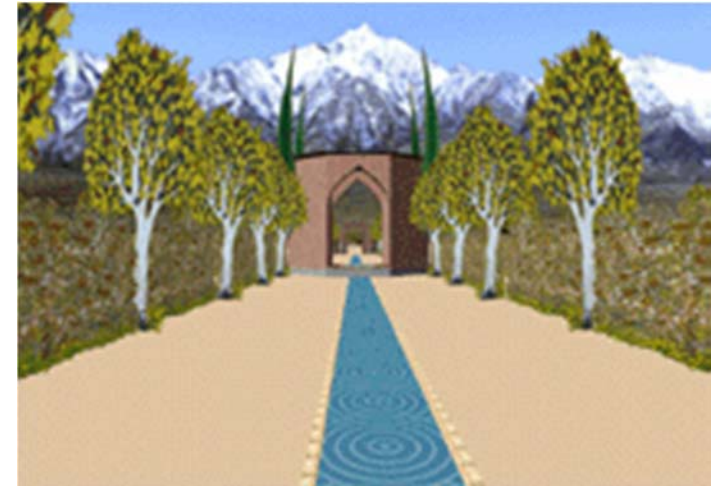
07:00 – 07:50 **Scene 10: The Iranian American Dream/Nightmare Room**

- *Pushing past the headlines brings you to the Iranian American immigrant dream room: Iranian immigrants assimilating and living out the American Dream,*
- ... but if you look too closely at the photographs, the walls turn transparent: You are floating above the threat of Manzanar, surrounded by media images of revolution and terror.
- *A gate has opened in one wall, beckoning you into an Iranian garden.*



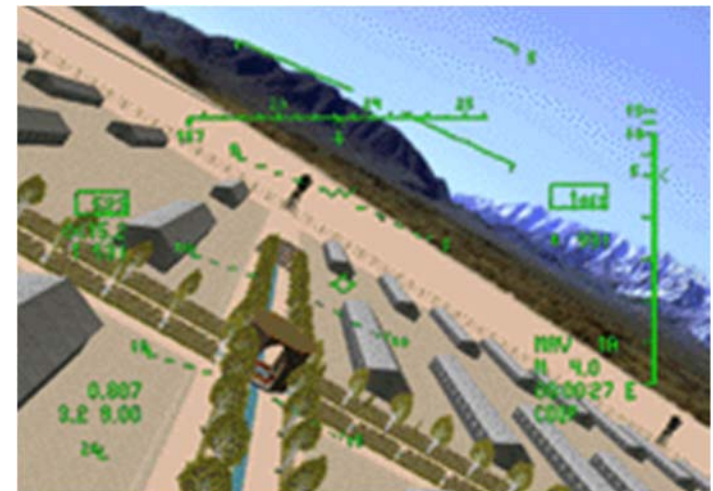
07:50 – 09:00 **Scene 11: Iranian Paradise Garden**

- Once in the garden, the crisis disappears. Birdsong and beautiful music soothe the heart. The mountains of Manzanar, framed here by a geometric grid of walled garden and murmuring water courses, evoke the cosmic order of an Iranian paradise. You could stay here forever.
- Humans are a restless species, however, and inevitably you will head for an open gate that leads back into the desert and out towards the mountains.
- *You leave the garden ...*



09:00 – 09:30 **Scene 11: Video Game War**

- ... and start the war.
- As soon as you start the war, you lose control of your movements until the war is over. An F-15 fighter plane from the nearby Edwards Air Force Base sweeps you up into the air and takes the paradise garden – now in the middle of an internment camp – in its gun sights.
- Are you bombing Iran? Or America? Paradise? Or a prison camp?



09:30 – 10:50 **Scene 12: Mandala for Manzanar**

- Finally the war is over and you spiral back down to earth.
- Manzanar is empty, except for the traces of the camp grid and guard towers.
- The verses of Zara's poem "Mandala for Manzanar" appear before you. A Japanese priest recites (a shortened version of) the poem as a Shinto prayer. The gods will pay attention, he told us, and every time we show this artwork, they will hear our message: do not let this story repeat itself.
- One can only hope. You land in the empty landscape, in front of the Manzanar cemetery monument.



10:50 – 11:30 **Scene 13 = Scene 1: The Landscape of Manzanar**

- The ney, an Iranian flute, mark the end of the cycle.
- If you approach the monument, you hear a radio broadcast: "... documents recently discovered under the Freedom of Information act revealed that government attorneys suppressed key evidence and authoritative reports from the Office of Naval Intelligence, the F.B.I., the Federal Communications Commission, and Army intelligence which flatly contradicted the government claim that Japanese Americans were a threat to security. ."
- Humans are restless. *You move.*
- The gong sounds again. The azan sounds again. You are starting a new cycle of Beyond Manzanar.

