

Chapter 1 : Erotic Day Dream (Video) - IMDb

The Erotic Dream Machine has 17 ratings and 3 reviews. Tosh said: What can be more obscure (therefore cool) than a collection of interviews with the chie.

The Dream Machine is a serial point-and-click adventure game which follows the story of a young, expecting couple, Victor and Alicia Neff, shortly after their arrival in their new apartment. As they settle in, however, things soon turn very unsettling. The game's themes focus on dreams, particularly Freudian and Jungian theories of dream symbols. As such, surreal elements show up early and increase as the story unfolds. Visually, the game is made from clay and cardboard, giving it a very unique feel. All six chapters are currently available on Steam. Originally, the developers planned to release 5 chapters, but the story grew during development and currently the story consists of 6 chapters. Since the story line of this still has not been fully released, please cover your spoilers. This show provides examples of: The titular dream machine. It starts out much less intelligent than most examples of this trope, but seems to get progressively smarter as the story goes on. Morton has no children, and one of the characters who knew him says in chapter 6: "No surprises there", but never elaborates on that. And I Must Scream: Audience Surrogate Black and Nerdy: Martin Willard, whose dream you enter in Episode 5, has a telescope in his flat, and his dream looks like a far more desolate version of the Grid. At any rate, their family business is very specific. The island that Victor is dreaming about in the start of Episode 1 is where he ends up at the very end of the game. Between Episode 3, which has a sinister mystery, a lot of suspense and a shocking reveal, and the completely harrowing Episode 5, Episode 4 is definitely that. It may be a somber family drama, but the ending dialog is very uplifting. Episodes may have a vaguely unsettling atmosphere and a genuinely scary moment here and there, but Episode 5 is straight-up horror. Alicia describes a dream she had before the start of the game which ends with their landlord in this state. Or, rather, Mechanic Possession. In chapter 3, the Machine takes over Alicia. The same thing happens to Victor himself at the end of the game. As the title indicates, the game takes part in one. Episodes 2 and 3 take place within dreams, meaning Victor interacts with mostly with these. Of course, the name of the game could have been a clue this trope would be present. During the game play, Victor and the machine. Morton is revealed to have done this to Alicia, arriving in a fairly His father is implied to have done this, as well. Finishing the game changes the title screen to Victor in a coma, instead of just sleeping. Morton gives a long, long one. The dreamscape of each person reflects their personality, so, naturally, these tropes are present. In the beginning of Episode 1: In Episode 2, we learn that the dreamlands are born at the center of the shared dreamworld and fall off the outer edge at the point of death. The Center of Dreams is also marked on the dreamworld map. Featured in Episode 5. Victor lets the machine possess him, in order to save his child. He Who Fights Monsters: Episode 5 opens with that particular Nietzsche quote, and Victor is forced to use Mr. The Machine in chapter 3. Your neighbour invokes this trope as a joke. You soon find out that there is a different sort of horror lurking in the house. Averted in Chapter 6. Victor needs to kill the fetus version of himself in order to reach his child. The dream machine, again. Last of His Kind: Morton has no children and, therefore, is the last one in his family line. Right on to you. The third game implies that Victor is this to Alicia. If the only humans in your dreams, besides you, are replicas of your husband, you do have issues. In chapter 3, you have to make an umbrella drink. To do this, you need to pick up a life-sized umbrella on the deck by the coach, that somehow fits in a little glass. Plenty of puzzles run on the sort of surreal logic that only works in dreams and adventure games. For instance, you can make a deaf statue able to hear by stuffing a hammer, anvil, and stirrup into its ear since those are names of inside the middle ear. Another one makes an appearance in Chapter 3. In this case, the sender and intention is clear, the mystery is in who it is addressed to. The barkeeper in chapter 3 is always drying a glass. Justified both in- and out-universe: In the second chapter, Victor discovers that he is the only one capable of fighting the machine since Mr. Morton never got the chance to enter his dreams. Alicia to Victor, after the machine takes over. Arguably, the case with Mr. In chapter 3, "promoted to Command" and "sent to coal room duty" have this meaning. The shirt Victor wears is the same the main character in Blade Runner wears. Victor finds dolls of Ilo and Milo while going through one of the

many boxes in the apartment. When Victor takes up his duty on the board of HMS Albatros, he receives a badge with number six on it. Serves as a nice bit of Foreshadowing , too. Stalker Without a Crush: The unsettling implications of such invasion of privacy are certainly not lost on the characters. The dream machine looks pretty impressive. The Abyss Gazes Also: Well, the game mentions eBay at one point, but aside from that it plays like it is set at least in 90s. In a way, the ending of Episode 5. More literally, Episode 6. Your Mind Makes It Real: If you die in your dream, you die in reality - and your dreamscape dies with you.

Chapter 2 : The Exotic Time Machine () - IMDb

In a revealing series of interviews, Anthony N. Fragola and Roch C. Smith examine all nine of Robbe-Grillet's films, specifically exploring the cultural milieu to which the films are closely related.

Already we cannot conceive how commercial airline pilots or nuclear reactor operators could be trained without them. When more widely used for training truck drivers, they will relieve us from unnecessary congestion and pollution resulting from large trucks labeled "driver under instruction" regularly traversing our local bottlenecks. At home we already use computer software intended to help us plan the renovation and redecoration of our homes by giving us a picture of the likely results of adding windows, changing the location of our bathroom or kitchen, or simply redecorating in different styles and colours. So it was intriguing to see an advance review of this film, recently shown on local TV, which indicated that its theme was a public virtual reality saloon offering erotic style entertainments. Reference to IMDb showed that it had received a Users rating of six stars - unusually high for what was presumably a low budget soft porn production, but that even after seven years no viewer comments on it had been received. Hoping it would be much better than most of its kind, I decided to watch it. Unfortunately I found its six star rating even if real was totally virtual, and I decided to send my user comments to IMDb to warn other prospective viewers what to expect. Basically it shows them sitting at the VR booths, selecting the erotic scenario they choose, and then watching this unfold before their eyes. Although the surroundings are a little more plush, this so-called VR saloon offered little more than the coin operated mini-film booths which have existed in slot machine arcades in many big cities for almost years. Sex is not a spectator sport, and few things can get more boring than watching almost continuous sexual couplings permuted among a small cast of characters none of whom we ever get to know, or who ever seem to relate to each other in any meaningful way. It seems to be very difficult for makers of soft-porn films to provide the number of such couplings some viewers appear to expect and still avoid this problem. Even the simplest storyline takes time to develop and every character needs to become rounded before it is more than a cut-out. Sometimes this is not even attempted - instead such films present a series of totally unrelated sequences linked only by some impossibly tenuous thread. In one, a group of two or three girls watching a sports event, looked in turn at each of the players and commented "I wonder what he would be like in bed" - so introducing each new scene to be shown. Here we basically have a film of this type which essentially has no storyline and rather inadequately developed characters. For me a fair IMDb rating for such films would usually be 1 star, raised to two if it was significantly better made than some of its contemporaries, or three if it was really exceptional in some respect. Here the various fantasy sequences are quite imaginatively costumed, as well as better acted, and filmed than is often the case; so I felt this film was quite enjoyable to watch and probably deserves a rating of up to three. Unfortunately, for much of the time it seemed like watching a movie made by College cinematography students, and put together as a class or graduation exercise with an almost zero budget. Ignoring copyright considerations which might not be applicable in such circumstances if no public viewings were involved a dozen or more four or five minute scenes could be culled from any number of recent erotic films to provide the fantasy sequences, and then simply linked by members of the class filming each other at computer workstations decked out a little to enable them to qualify as virtual reality booths. In retrospect I later realized that I had enjoyed watching this film more than many others of the same type. Perhaps my digestion was in better shape, but more likely this was because most of the cast managed to appear genuinely involved in creating a worthwhile, if simple, story relevant to us all today. For example, instead of jumping on each other as soon as opportunity allowed and starting to hump as vigorously as possible, they attempted to depict couplings developing in a meaningful way, by lovingly disrobing each other, with the clear recognition that their partners response was not taken for granted. This type of approach is unusual and I welcomed it. If it accounts for the high IMDb user rating, it should alert makers of such films to a call from many viewers to show their casts interacting personally and sexually as individuals - not just copulating. Was this review helpful to you?

Chapter 3 : The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on His Films by Anthony N. Fra

Extra resources for The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on His Films. Sample text. There exists a material origin. I was dining with a.

Generating the Erotic Dream Machine: Verbal and visual references to literature, sculpture, architecture, music and other films, including, increasingly, intra-intertextual acknowledgments of his own films, permeate his cinematic production. Similarly, names, situations, described objects, phrases, even entire passages from his earlier works reappear with more and more frequency in his fictional texts. In the s Robbe-Grillet expanded this ever-changing web of intertex- tuality by incorporating references to the visual arts. The former include various manipulations of letters, syllables and words ranging from relatively familiar devices like rhyme and acrostics to the lipogram a composition in which a letter is regularly omitted from the text. Morrisette was also the first critic to identify a feature of postmodern novels and films, especially those of Robbe-Grillet, which he labels "topological manipulations. Not surprisingly, linguistic generators are most commonly found in writ- ten texts while situational generators may be associated with either novel or film. Since it deals with images rather than verbal language, the imagistic generator functions, strictly speaking, interimagistically. But in doing so it helps create a new filmic "text" in which image and sound are interwoven. In this larger sense of "text," one that is notably applicable to film, the imagistic generator is fundamentally intertextual. The imagistic generator operates parataxically by calling upon visual signs which have no prior connection to the narrative. Bringing into play images that are not part of the situational diegesis of the film, the imagistic generator is especially dependent upon the repertoire of external, estab- lished icons. These may include, as in the case of a filmmaker like Buñuel, recognizable religious symbols or tableaux drawn from traditional works of art. But, although the novel and the film are intertextually related to Magritte, the film is by no means a version of the book. As the students move about the Eden cafe among the labyrinthine panels dominated by white, red and blue with black borders, it quickly becomes evident that these mobile panels serve as stage settings and as props for the roles the students are acting out. In this instance, therefore, the imagistic generator also functions as a situational generator. But whether it is a killing by Russian roulette in which the bullets are revealed to be false or a poisoning from which the victim arises, as would an actor after a play, the viewer is constantly reminded that none of this is real. The theme of imagination announced at the outset is treated superficially by the students and remains unfulfilled in their series of amateurish and cliché-ridden sketches played out in the claustrophobic ambiance of the Eden cafC. The sequence is interrupted, however, by the appearance at the cafC of an outsider whose business suit marks him as a stranger among the infor- mally clad students. Variouslly called Duchemin and Dutchman, he introdu- ces the students to the possibility of a far more compelling drama by having Violette, the lead character, taste a white substance he calls "la poudre de peur. Here another female char- acter, played by Catherine Robbe-Grillet, remarks that Violette, who has been running about the factory as if in a labyrinth, is at the intersection of a figure eight and that, without an explanation to guide her, she may get lost and never get out. Yet the figure eight does provide a clue that events are likely to be doubled back upon themselves. Similarly, other scenes, including those initially played out at the Eden cafC, are repeated in Djerba in the second half of the film. Indeed, when the painting is turned on its side later in the film, it is no longer an abstract but depicts a Tunisian house similar to those which appear on postcards of Djerba. When Violette returns home after the factory sequence to find the painting missing, she recalls a short film on Tunisia that she and her friends had watched and suddenly the viewer sees Violette herself in the Tunisian landscape along with a very much alive Dutchman who, like his homophonic alter ego Marcel Duchamp, is now an artist. Il Ctait sculpteur, quelque chose de ce genre. Il assemblait des objets de rebut. Here the setting and the action take on an increasingly immediate quality as the flat, abstract panels of the cafi. Here she is either tortured, as in a scene where she is threatened by scorpions, or there is the implicit threat of torture by instruments that resemble the castoff objects used by Dutchman/Duchamp. In fact, the intertextual reference to Marcel Duchamp has already been made explicit at the beginning of the Tunisian narrative. For, before this narrative can really get under way, it

is apparently interrupted by a reprise of several Duchamp works in which odd pieces of everyday objects are assembled to create a composition. By calling attention to the kinetic principles that make cinematography possible, Robbe-Grillet emphasizes stasis at the expense of the expected motion of the "motion picture. The Tunisian sequence seems far more visually convincing than the cafe sketches. The real story here is not the fictional world of the diegesis, whose dreamlike quality is increasingly apparent, but the revelation of the "machine" behind the dreams. The picture-postcard Tunisian landscape, whose artificiality had been hinted at in several close-ups of postcards for sale in the bazaar, is revealed as an absence. In the end Violette recovers the little blue and white canvas. The opening sequence of shots rapidly cuts back and forth between two scenes: This second scene, which also lasts no more than a second or so, recalls a half-dozen paintings by Rene Magritte entitled "La Belle Captive. Each of the Magritte paintings, recalled intermagistically, depicts the sea framed by theater curtains and, on stage, in front of the curtains, an easel supporting a canvas representing the sea and the sky exactly as they would appear if there were an opening in the curtain to the sea beyond. The "Belle Captive" shots are soon intercut at strategic moments into a filmic narrative permeated by references to the legend of the Bride of Corinth. The parents greet his request with dismay since their only daughter was killed by her fiance seven years earlier. During the night the mysterious young woman appears, lays down with the young man and sucks his blood until he is dead. Beginning with an early sequence in which the male protagonist, Walter Naime, meets an alluring blonde with no name in a night spot called the Matchu Club, Robbe-Grillet recasts this legend into a series of episodes that introduce the female vampire motif into the numerous intersecting narratives of the film. Two primary narrative threads emerge. In one Walter must carry a message entrusted to him by his boss, Sara Zeitgeist, the leather-clad brunette on the motorcycle, to Henri de Corinthe. When Walter takes her to bed she becomes the dominant partner in a vampire-like embrace. Numerous other narrative strands are woven into the complex fabric whose main threads I have just identified, but I wish particularly to concentrate on the pivotal vampire scenes. With their inevitable cuts to the "Belle Captive" curtained sea, these scenes serve as a passage between two worlds. In these works the painting within the painting is at once separate and indistinguishable from the sea and sky beyond. It too is a passage between two worlds. More importantly there is no way to decide which is less real-the sea and sky on stage behind the curtains or the seascape on the canvas that blends with it. Its common feature is to function as a passage from one world to another thus undermining the reality of either world. But setting beautiful captives free can be a dangerous game. Walter does not realize it but Marie-Ange turns out to be an angel of death-the vampiric daughter of Van de Reeves, as we saw. Yet, in a sequence near the end of the film, Walter is shown to have electrodes attached to his head and to be connected to a machine that makes him dream. The fact that the dream machine is controlled by Professor Van de Reeves and Dr. Not long after he rescued Marie-Ange and brought her to a villa where, coincidentally, Dr. Morgentodt attended her and seemed already to know her, we see, once again, Sara on her motorcycle. The camera moves in the opposite direction from the opening scene, tilting downward from a half-shot of Sara to a closeup of the motorcycle and its machinery. Not only is Walter identified with the victim, but he gradually becomes the suspect in the Corinth murder, that is to say in his own death. The real mystery then is not who killed Corinthe, but who might Walter be? Walter Naime has in fact no particular name. He might, therefore, be Everyman, although Inspector Francis, humorously played by veteran actor Daniel Emilfork, quickly perceives that he is a very Robbe-Grilletian fetishist, with an interest in postcards and shoes. Also like Robbe-Grillet, Walter, it turns out, lives by and through imagination, which, in this case, is the imagination of death. Connected to the dream machine, he repeatedly imagines his own execution, for example. Like the "Belle Captive" paradigm, imagination and death are distinct yet related. Marie-Ange, the vampiric angel of dreams consumes him while, in the end, Sara, having announced that his mission is finished, oversees his execution. But most Robbe-Grillet criticism has by now evolved well beyond the early view of his work as a willfully objective, dehumanized art of surfaces. But perhaps this has always been true in Robbe-Grillet. See also Goethe and Michelet Franqois Jost and Five Faces of Modernity. UGE, Collection From Topology to The Golden Triangle. Essays in Two Genres. U of Chicago P, Biblioth6que des Arts, Illustrations by Ren6 Magritte, text by Robbe-Grillet. Argos Films Paris , Le Bateau Lavoir, Limited Edition, Prints by Paul Delvaux, text by

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Robbe-Grillet. Photographs by David Hamilton, text by Robbe-Grillet. Rhes de jeunes filles. Photographs by Irena Ionesco, text by Robbe-Grillet. Traces suspectes en surfaces. Limited art edition, Original lithographs by Robert Rauschenberg, text by Robbe-Grillet. At Play with Criticism. Lois Oppenheim and Evelyne Costa de Beauregard. U of Illinois P, ,

Chapter 4 : The Dream Machine (Video Game) - TV Tropes

*The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on His Films [Associate Professor Anthony N. Fragola, Professor Roch Charles Smith] on www.nxgvision.com *FREE* shipping on qualifying offers. In a revealing series of interviews, Anthony N. Fragola and Roch C. Smith examine all nine of Robbe-Grillet's films.*

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The erotic dream machine: interviews with Alain Robbe-Grillet on his films Anthony N. Fragola, Alain Robbe-Grillet, Roch Charles Smith Snippet view - The Erotic Dream Machine: Interviews With Alain Robbe-Grillet on His Films.

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Chapter 7 : Sex machine - Wikipedia

Additional info for The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on His Films Example text Marcel Duchamp was probably the first artist to think about these fragile objects that cannot last, but which can endure when made into compositions and which later led to pop art.