	SCRIPT	IMAGES & SOUND	REFERENCE
6.1		Picture 1 (design) 	From: *The Sleep of Reason Produces Monsters* (c.1799), by Francisco Goya (1746-1828) One of the pictures in Arthur's room is a version of Goya's *The Sleep of Reason Produces Monsters*. In this picture, it is Goya who sleeps at his desk, while owls and bats trouble his dreams. In this episode, is this reality, or are we watching someone's nightmare? And if so, whose? The choice of *The Sleep of Reason Produces Monsters* also speaks to another project by one of the co-creators of *The Game is On!* series – a research-led exhibition experiment concerning featuring digital surrogates of public domain works of art produced by cultural heritage institutions of international repute. The project – entitled *Display At Your Own Risk* – includes a Gallery Exhibition as well as an open source version of that exhibition intended for public use. Goya's print was one of 100 public domain works included in the project. For further details, see: www.displayatyourownrisk.org.

6.2		Soundtrack (music)	From: *Shutter Island* (2010, dir. Martin Scorsese) and *The Shining* (1980, dir. Stanley Kubrick) The soundtrack of *The Photographer's Stratagem* is inspired by two of the tracks used in *Shutter Island – Symphony No. 3: Passacaglia - Allegro Moderato* by Krzysztof Penderecki, and *On the Nature of Daylight* by Max Richter – as well as by *The Shining (Main Title)* by Wendy Carlos and Rachel Elkind. In turn, the *Main Title* of *The Shining* is based on *Dream of a Witches' Sabbath* from *Symphonie fantastique* by Hector Berlioz and the traditional requiem *Dies Irae*. With *Shutter Island*, Scorsese pays tribute to different films in the film noir and horror genres, including *The Cabinet of Dr Caligari* (1920, dir. Robert Weine), low-budget zombie films from the 1940s, and the works of Alfred Hitchcock. And, interestingly, the film does not have an original score. Instead, Scorsese's long-time collaborator Robbie Robertson created an ensemble of previously recorded material to use in the film.
6.3		Picture 2 (design) 	From: *The Lovers* (1928), by René Magritte The second picture in Arthur's room is based on Magritte's *The Lovers*, which provided part of the inspiration for one of the film posters used to decorate the office of the film producer in episode 3, *The Adventure of the Forger's Apprentice*.

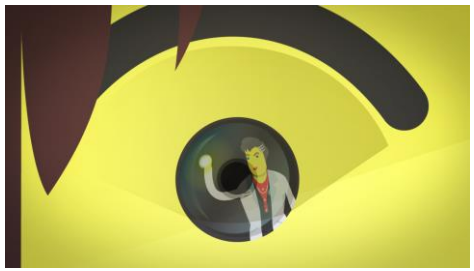
6.4		Interior: Arthur's Room 	From: *Girl, Interrupted* (1999, dir. James Mangold) and *One Flew Over the Cuckoo's Nest* (1975, dir. Miloš Forman) The design of Arthur's room – the window in particular – is influenced by two Oscar-winning films featuring people committed to a mental institution.
6.5		Books (titles) 	The books in Arthur's bookcase all refer to works that have been influential in creating, or have been referenced throughout, the entire series of *The Game is On!* These titles include: J.M. Barrie, *Peter and Wendy* L. Frank Baum, *The Wizard of Oz* L. Bently and B. Sherman, *Intellectual Property Law* Boileau-Narcejac, *From Among the Dead*

			Lewis Carroll, *Alice in Wonderland* Raymond Chandler, *The Big Sleep* G.K. Chesterton, *The Innocence of Father Brown* Agatha Christie, *And Then There Were None* Carlo Collodi, *The Adventures of Pinocchio* Arthur Conan Doyle, *A Study in Scarlet* Arthur Conan Doyle, *The Adventures of Sherlock Holmes* Arthur Conan Doyle, *The Case-Book of Sherlock Holmes* Arthur Conan Doyle, *The Hound of the Baskervilles* Arthur Conan Doyle, *The Memoirs of Sherlock Holmes* Arthur Conan Doyle, *The Return of Sherlock Holmes* Arthur Conan Doyle, *The Sign of Four* Dante, *Divine Comedy* Tom Dardis, *Buster Keaton: The Man Who Wouldn't Lie Down* Philip K Dick, *Do Androids Dream of Electric Sheep?* Richard Dyer, *Nino Rota – Music, Film and Feeling* Antoine de Saint-Exupéry, *The Little Prince* Robert Galbraith, *Career of Evil* Barry Gifford, *Wild at Heart* Francis Griffiths and Christine Lynch, *Reflections on the Cottingley Fairies* Marie Jones, *Stones in his Pockets* Ken Kesey, *One Flew Over the Cuckoo's Nest* Stephen King, *Four Past Midnight* Stephen King, *The Shining*

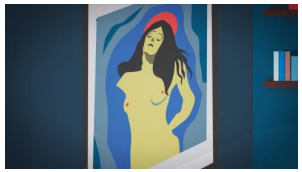
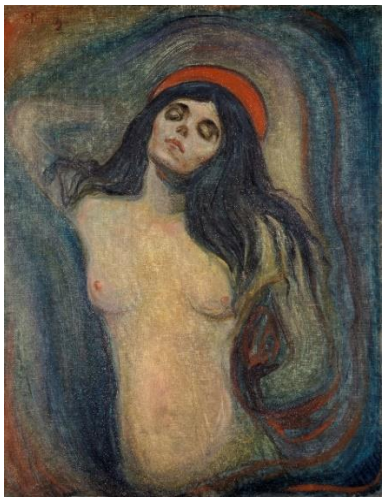
			Charles and Mary Lamb, *Tales from Shakespeare* Alan Moore and Dave Gibbons, *Watchmen* Alan Moore and David Lloyd, *V for Vendetta* Luigi Pirandello, *Each in His Own Way* Luigi Pirandello, *Six Characters in Search of an Author* *The Collected Works of William Shakespeare* Andrea Wallace and Ronan Deazley (eds), *Display At Your Own Risk* Ethel Lina White, *The Wheel Spins* T.H. White, *The Once and Future King*
6.6	A: **Arthur, can you hear me?**		From: *The Adventure of the Unreliable Narrator* Episode 5 begins with John asking: '**Sherlock, can you hear me?**' We open this episode with the same question, but now directed to Arthur.
6.7		Arthur (name)	From: Sir Arthur Conan Doyle Naturally, Arthur is named after Sir Arthur Conan Doyle, author of the Sherlock Holmes canon.
6.8		Arthur (design)	From: Sidney Paget's illustrations for *The Strand* magazine, and the BBC series *Sherlock* (2010-) Arthur is Sherlock (or vice versa). The visual iconography of Sherlock Holmes includes the deerstalker hat, the pipe, the violin and (when at 221B Baker Street) his dressing gown. We thought it was appropriate to give Arthur a dressing-gown to wear over the institution's standard issue clothing. The blue colour is taken from the BBC series *Sherlock*.

6.9		Dr Watson (design) 	From: Matt Smith as Doctor Who John's outfit borrows from another famous doctor: Doctor Who, played by Matt Smith from 2010-2014.

6.10	J: Try 'Sherlock', **Dr Hartz** … it used to get a reaction.	Dr Hartz (name)	From: *The Lady Vanishes* (1938, dir. Alfred Hitchcock) One of the villains in Hitchcock's film is Dr Egon Hartz of Prague, a brain surgeon. *The Lady Vanishes* was one of the key influences in devising the plot for episode 4, *The Adventure of the Missing Note*.
6.11		Dr Hartz (design) 	From: *Capitol Offense* (dir. John Llewllyn Moxey) Dr Hartz is, of course, none other than Agnes Peabody. We decided that, in this episode, she should be dressed differently than in previous episodes, this time in black and red. Jessica Fletcher's outfit from episode 11 of series 1 of *Murder, She Wrote* provided our point of reference. See also 2.29 and 2.30.
6.12	A: Sherlock, do you know where you are?		

6.13	A: Nothing. I'll check for brain function …	Arthur's Eye 	From: Pilot Episode of *Twin Peaks* (1990, dir. David Lynch), and *Blade Runner* (1982, dir. Ridley Scott) By shining a light into a patient's eye, a physician tests the pupillary reflex – a standard way of checking for damage to the cranial nerves or to the brainstem. The reflection in Arthur's eye also offers us the first opportunity to see Dr Hartz close up. For this, we had in mind *Twin Peaks*, and the reflection of James Hurley's motorbike in Larua Palmer's eye – a hidden detail, buried in some video footage, indicating to Agent Cooper that Laura was involved in a secret relationship with James. The importance of the eye in this scene also speaks to other sources, such as *Blade Runner*, that have been important in the development of *The Game is On!* series.
6.14	A: **No dilation**. Completely unresponsive …		From: *The Adventure of the Missing Note* Here, we also reference episode 3 and, in turn, *Blade Runner*. See 3.45. And of course, Dr Hartz is lying: the light does prompt movement and dilation in Arthur's eye. If you look carefully, you will see the smile that betrays her lie.
6.15	A: **I'm sorry to say, I don't think I can help. Any further examination would be a waste of time.**		From: *The Adventure of the Second Stain* (1904), by Arthur Conan Doyle '**I regret exceedingly that I cannot help you in this manner, and any continuation of this interview would be a waste of time**.'
6.16	J: Well, I appreciate your coming.		

6.17	A: Has he always been this way?		
6.18	J: No. He's been here for **nearly four years ...**		Arthur's admission to the mental institution coincides with the release date for the first episode of *The Game is On!* (12 December 2014).
6.19	J: ... and used to have quite lucid periods. But even then, he was living in a dream world.	Interior: Dr Watson's Office (design) 	From: *Shutter Island* (2010, dir. Martin Scorsese) Dr Watson's office represents a mash-up of Ben Kingsley's two offices in *Shutter Island* (in the main building and in the lighthouse). In the film, Kingsley plays Dr John Cawley, a psychiatrist engaged in a radical form of role-play therapy, in an attempt to treat one of his most troubled and dangerous patients, Edward 'Teddy' Daniels, played by Leonardo DiCaprio.
6.20		Interior: Pictures	From: *Shutter Island* (2010, dir. Martin Scorsese) Dr John Cawley's main office in *Shutter Island* is decorated with a number of strange and unsettling prints. In our version, we include two prints, one by Goya (*Saturn*) and the other by Munch (*Madonna*). See 6.21.

		  	
6.21		Interior: Pictures 	From: *Saturn Devouring his Son* (c.1819-23), by Goya, and *Madonna* (1894-95), by Edvard Munch *Saturn Devouring his Son* provided part of the inspiration for one of the graffiti that feature in Episode 1: *The Adventure of the Girl with the Light Blue Hair*. See 1.25 for further details. Munch painted several versions of his *Madonna* between 1892 and 1895. The one that features here, also features in the *Display At Your Own Risk* project. For further details, see the *Display At Your Own Risk, Exhibition Catalogue*. 

6.22	J: **He had fabricated a series of highly fantastical stories, stories in which he felt safe**.		From: *Shutter Island* (2010, dir. Martin Scorsese) In Shutter Island, Edward 'Teddy' Daniels, played by Leonardo DiCaprio, is living in a fantasy world, one in which he is still a U.S. Marshall, investigating the disappearance of a patient – Rachel Solando – who has gone missing from the mental institution run by Dr John Cawley, played by Ben Kingsley. Daniels has not been able to accept the fact that his wife killed their three children, drowning them in the lake behind their home. Kingsley explains DiCaprio's condition as follows: Daniels had constructed '**highly developed and fantastical narratives which preclude facing the truth of his actions**'.
6.23	J: Of late, however, he's become increasingly withdrawn, locked into himself. Although, I suspect he's still playing out those narratives in his head.		
6.24	A: So, **he's lost in his own fictions …** What was the trigger?		This phrase, when repeated later in this Episode, proves to be an important trigger itself. For further details, see 6.37.
6.25	J: It's a sad tale.	Exterior: Woodland scene	From: The Cottingley Fairies The general design for the woodland scene, in which Arthur hopes to capture fairies on film, is loosely based on the Cottingley Fairies photographs, a series of five photographs taken between 1917 and 1920 by two cousins: Elsie Wright (1901-1988) and Frances Griffiths (1907-1986). See below and 6.27. At the time, the photographs were a sensation, taken by many to conclusively prove the existence of these supernatural beings. It was only in the 1980s that the two cousins admitted they had faked the photographs, or rather that they had faked at least four of them. The cousins continued to disagree about the authorship and authenticity of the fifth photograph – *The Fairy Bower*. This is the only photograph in which neither of the girls appear; it is the only photograph only to feature a group of fairies. Until her death in 1986, Francis Griffiths continued to maintain that *The Fairy Bower* was a genuine photograph of fairies. See also 6.27 and 6.28.

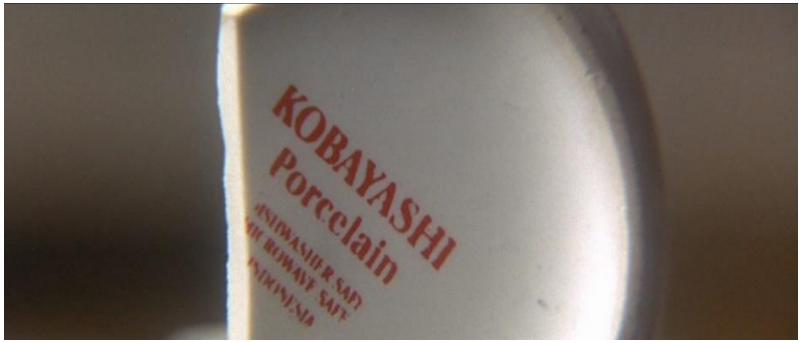
6.26	J: He was a talented photographer who became obsessed with the occult, and with magical beings from other realms.	Camera (design) 	From: *Rear Window* (1964, dir. Alfred Hitchcock) Just as *Shutter Island* draws on Hitchcock's canon for inspiration, we also wanted to reference at least one of his films in this final episode, having previously referenced *The Lady Vanishes*, *Stage Fright*, and *Vertigo*. *Vertigo* is arguably Hitchcock's finest film. A close second, in our opinion, is *Rear Window*. The design of Arthur's camera is based on the camera that Jimmy Stewart uses in *Rear Window*, the German-made Automatic Exakta VX.
6.27	J: **He was infatuated with the thought of capturing fairies on film**, chasing old wives' tales all over the country.		From: Sir Arthur Conan Doyle and the Cottingley Fairies Sir Arthur Conan Doyle was a spiritualist who championed the authenticity of the Cottingley Fairy photographs. In the December 1920 issue of *The Strand*, he published an article on fairies, reproducing two of the Cottingley photographs. Doyle hoped that, if the public could be persuaded about the existence of fairies then they might be willing to accept the existence of other forms of psychic phenomena, such as communicating with the dead.

6.28		Fairies (design) 	From: The Cottingley Fairies (The Fairy Bower) In this episode, we insert fleeting images of fairies, which may or may not be real. The design of the fairies is based on *The Fairy Bower* photograph discussed in 6.24. This detail from the colourised version of *The Fairy Bower* features on the front of *Reflections on the Cottingley Fairies*, by Frances Griffiths and Christine Lynch (Belfast, JMJ Publications, 2009).
6.29	J: While at home ...	Exterior: House 	From: *Shutter Island* (2010, dir. Martin Scorsese) The design for the house is based on the summer cabin where DiCaprio's wife kills their children in *Shutter Island*, drowning all three. The actual house – Stone Lodge – can be found on Leach Pond, in the Borderland State Park, in Easton, Massachusetts.

6.30	J: … **his own wife was unwell, paranoid and delusional. He didn't see the signs, or he ignored them. Then one night, there was a terrible incident.**		From: *Shutter Island* (2010, dir. Martin Scorsese) Again, this draws on the basic premise that explains Teddy's condition in *Shutter Island*: he blames himself for not preventing the death of his children at his wife's hands. See also 6.31.
6.31	J: The house burned to the ground. No one knows whether she purposely set it on fire. But that night, he lost both his wife and his son.	The Woman in the Window 	From: *Shutter Island* (2010, dir. Martin Scorsese) In the film, we learn that DiCaprio's wife has an established history of mental health problems. Long before she drowned their children, she had tried to set their apartment on fire. Here, while the house burns, a figure is visible in a downstairs window. Despite the fact that the house is on fire, she does not appear to be in distress. The figure of Arthur's wife is based on this screen-shot of Michelle Williams, playing DiCaprio's wife in *Shutter Island*.
6.32		The Lower Window	From: *Man Handing a Letter to a Woman in the Entrance Hall of a House* (1670), by Pieter de Hooch We had a choice to make about whether Arthur's wife would be standing at an upstairs or downstairs window. De Hooch's painting provided our answer: in the bottom left-hand corner of the scene is a mysterious, impassive woman at a window; we were drawn to it, and opted for the lower ground.

6.33	J: **He blames himself, but can't face the reality of the situation, of his own actions.**		From: *Shutter Island* (2010, dir. Martin Scorsese) Again, Ben Kingsley continues with his explanation of Teddy Daniels's condition: '**Your crime is terrible. One you can't forgive yourself. So you invented another self**.'
6.34	J: **Hence, this alternate world, one in which he gets to be the hero** ...		From: *Shutter Island* (2010, dir. Martin Scorsese) And again: '**And [you] have created a story in which you're not a murderer, you're a hero**.'
6.35	J: ... rather than a **grieving husband or absent father**.		From: *Shutter Island* (2010, dir. Martin Scorsese) In the film, DiCaprio is both a grieving husband and an absent father.
6.36	A: A very sad tale indeed.		
6.37	J: Dr Hartz's examination confirms my analysis. The chances of recovery are negligible. Arthur remains entirely unresponsive, **lost in his own fictions …**		The repetition of the phrase used previously by Dr Hartz is the catalyst for Watson gaining an important insight into Arthur's condition. See 6.38 and 6.39.

6.38	A: Lost in his own fictions …	Flashback Sequence	From: *The Game is On!* series, episodes 1-6 The flashback sequence draws on scenes from all six episodes of *The Game is On!* while also including some previously unseen material.
6.39	J: Dear God ...	The Mug 	From: *The Usual Suspects* (1995, dir. Bryan Singer) Another 'grand reveal', mimicking the conclusion to *The Usual Suspects*, one of our key points of reference in episode 2, *The Adventure of the Six Detectives*. In *The Usual Suspects*, US Special Customs Agent Dave Kujan interrogates Roger 'Verbal' Kint about the mysterious crime lord Keyser Söze, and a heist that has gone terribly wrong. Only after Verbal leaves, does Kujan realise that his entire story is a fabrication, drawing on names and other details and information from Kujan's own overcrowded bulletin board. In turn, it transpires that Verbal is in fact Keyser Söze. Realising the truth, Kujan drops his mug.

			
6.40	The Credits		
6.41	S: Wait!		And finally: the obligatory extra scene with a twist.

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