The David Project

written by
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story by
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based on the lives and works of
King David, Michelangelo, and Professor Marc Levoy

revisions by
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FORMAT NOTE:
The following screenplay has a unique format, due to the unique video/live-action project that it describes.

Instead of a single projection on a 2D screen, the images will be projected from three angles, and bounced onto three panels of Eyeliner™, arranged in a "cone," creating the illusion of three-dimensional action occurring in front of the viewer.

For most of the action (and as the presumed default) all three panels display the same images, noted, **'ALL CHANNELS.'** But where the images/actions diverge, they are labeled, respectively, **'CHANNEL 1'** (generally for projections following the individual story of the young David); **'CHANNEL 2'** (for individual action following Michelangelo); and **'CHANNEL 3'** (for action following Marc Levoy's individual story).

For clarity, these sections are written as discrete scenes, but they will be rendered such that the simultaneous action of the different panels is sometimes viewable from the other panels, as if occurring in their respective backgrounds.

CASTING NOTE:
The actors playing MICHELANGELO, MARC LEVOY, and the youthful DAVID are triple cast as all of the supporting roles in each other's worlds, as noted below, intended to support the story's slippery portrayal of identity and time.

CHARACTERS

DAVID   youthful (before he is king), charismatic

MICHELANGELO   the Renaissance genius in his 20's

MARC LEVOY   Stanford professor; inventor; tech and animation innovator

STAGE MANAGER   female; only live actor in the space

Supporting Players

David's world:
JONATHAN   prince; King Saul's eldest son; David's lover; played by actor playing Michelangelo
COMMANDER1   one of David's rebel commanders; played by actor playing Michelangelo

GOLIATH, KING SAUL, JUDEANS, PHILISTINES, BAND OF REBELS (self-explanatory)

Michelangelo's world:
DAVINCI   a specter of the old Renaissance master (no lines); played by actor playing Marc Levoy
SODERINI   Florentine mayor-governor; Michelangelo's sometime patron and advocate; played by the actor playing Marc Levoy
MODEL   Florentine artists' model; played by actor playing David

Levoy's world:
STUDENT   one of Levoy's students assisting on the Digital Michelangelo Project; played by the actor playing David

Voice Only
REID'S VOICE   conceiver/creator of project, Reid Farrington (possibly real Reid, possibly an actor?)

MARC LEVOY'S VOICE   actual, present-day Stanford professor (possibly different voice than actor playing Marc Levoy in live action?)

OLD KING DAVID VOICE   deep, weathered voice of the old King of Judea, reflecting on his youth

GUARD   outside Jonathan's tent (voiced by Stage Manager)

PROLOGUE

A theater, a gallery, a lobby, what have you...

As audience gathers, they view the incredibly life-like and
life-size 3D projection of the DIGITAL DAVID, magically
standing static in a black void before them.

A floating GRAPHIC in front of Digital David's base reads:

        "FEEL FREE TO WALK AROUND THE STATUE, PRESENTATION
        WILL BEGIN IN [timer counting down from 3:00min]"

A graphic floats below in smaller font, reading:

            "DIGITAL DAVID CAPTURED AND RENDERED BY
          THE STANFORD DIGITAL MICHELANGELO PROJECT"

As the signs instruct, the audience is free to mill around
the three panels at will during the 3-min countdown.

ALL CHANNELS display the graphical instructions and timer,
but **CHANNELS 1, 2,** and **3** are projected such that walking
around gives the illusion of seeing the statue from all
sides.

Silence (but for the audience).

As the timer reaches "0:10," STAGE MANAGER enters and stands
by the cone. She looks up at a booth and, depressing the
intercom button on her headset, says quietly...

                         STAGE MANAGER (V.O.)
                 And 'David Fly Around'...
                        (on "0:00")
                 Go.

The CLICK (almost inaudible) of a control-board BUTTON.

Stage Manager exits.

                                            DISSOLVE TO:

ALL CHANNELS

The static Digital David fades, and *An Animated Fly Around
of the David* begins, an animated video that tracks around
the David, allowing the viewer to see the David from all
sides.

                 ~~NOTE: see link,~~
                 ~~http://graphics.stanford.edu/projects/mich/~~

The SOUND of a DICTAPHONE being clicked on and positioned
and HISS of the recording is heard, before, muffled...

                 REID'S VOICE (V.O.)
        Mind if I record this?
        Test. Test. Okay it's on.

                 MARC'S VOICE (V.O.)
          (overlapping)
        No, that's fine. That's okay. Well, only for
        your records. You're not going to use—

                 REID'S VOICE (V.O.)
        Oh yeah, no, no. Just the record. Not- Not-

                 MARC'S VOICE (V.O.)
        Okay.

                 REID'S VOICE (V.O.)
        Yeah. No.

                 MARC'S VOICE (V.O.)
        Okay.

Beat. RUSTLING of papers. 'Fly around' the David continues.

                 REID'S VOICE (V.O.)
        So, Dr. Levoy, Professor Levoy. As I said,
        your work, um, <u>fascinates</u> me. Fascinates us,
        our creative team.

                 MARC'S VOICE (V.O.)
        Mm-hm.

The Digital David being flown around begins to dematerialize
into polygons (NOTE: reverse of the video on the web).

                 REID'S VOICE (V.O.)
        And, well, you know... But my first question
        is when taking on a project of this size, why
        The David?

The recording of their voices grows much dimmer in volume...

                 MARC'S VOICE (V.O.)
        Why The David?

                 REID'S VOICE (V.O.)
        Why Michelangelo?

                 MARC'S VOICE (V.O.)
        Well, you know, it is perhaps the most famous
        sculpture in existence and Michelangelo...

...until inaudible.

The digital dematerialization has reached The David's BASE, which, instead of turning into polygons, explodes into DIRT PARTICLES on a black background, darker than marble dust, coming to rest on a shadowed floor which is difficult to discern.

Very low we hear...

                    STAGE MANAGER (O.S.)
          And Studio 1... Go.

CLICK of button.

Very dark, as image dissolves into...

                                        DISSOLVE TO:

INT. MICHELANGELO'S STUDIO — NIGHT

...a shadowed, vaguely visible open-air empty space with dirt floor and invisible, shadowed walls (basically the same as the black void, but with hints of the floor).

                         NOTE: The STUDIO setting should suggest
                         Michelangelo's open-air, Renaissance-era
                         workspace at the back of the Duomo in
                         Florence, but for our purposes, it also
                         often serves as a common magical space
                         where the CHANNELS can be divided,
                         displaying different angles.
                         Where there are scene headings in the
                         following (e.g. EXT. ANCIENT HEBRON –
                         DAY), they are generally to be
                         understood as descriptions of settings,
                         rendered in some way inside this
                         "Studio."

It's NIGHT, a CLOUDY NIGHT.

In the darkness, we hear the old weathered voice of the ancient King David...

                    OLD KING DAVID (V.O.)
                 (deep, weathered)
          There is a shape in this space.
          And that shape is a story.

The clouds pass by the moon for a moment, the moonlight revealing THE GIANT — a 20 ft. tall, enormous, rectangular monolith of quarried marble, sitting on a palette of logs in the direct center of the studio.

The clouds pass back over the moon, cloaking The Giant in darkness again for a second before...

...Three movie-house PROJECTOR BEAMS shoot out from three different shadowed corners, projecting white light onto three sides of THE GIANT, accompanied by the familiar, old-fashioned WHIR of a reeling PROJECTOR.

> NOTE: The following description is a
> SOUND MESH - everything overlapping or
> underneath the other. Old King David's
> voice-over is more primary than
> everything else.

                    OLD KING DAVID (V.O.)(CONT'D)
               (repeating)
          There is a shape in this space,
          and that shape is a story...
               (then)
          Sometimes that of a man and his land...

PROJECTION: The youthful DAVID before he is king, in the Valley of Terebinth, marching forward, alone, swinging his slingshot over his head.

His inner monologue intones under the projection...

                    DAVID (V.O.)
               (inner monologue)
          The Lord is my shepherd. His aim is true. The
          Lord is my shepherd. His aim is true...

The angle spins to the second side of The Giant...

                    OLD KING DAVID (V.O.) (CONT'D)
          ...Sometimes that of a man and his hands...

PROJECTION: The face of 25-year-old MICHELANGELO, focused and discerning as he furiously, but naturally and easily, works a CHISEL and HAMMER into marble.

His inner monologue intones under the projection...

                    MICHELANGELO (V.O.)
               (inner monologue)
          Guide my hand, my hand, the stone.
          Free the soul. Reveal.
          Free the giant within a giant.
          The river.
          The soul.
          Reveal...

The angle spins to the third and last side being projected
upon...

>   OLD KING DAVID (V.O.) (CONT'D)
>   ...And sometimes, the search for the liminal
>   spaces between the two.

PROJECTION: Stanford professor and inventor MARC LEVOY's
face is illuminated by a computer screen, as he intently
works his mouse, combining files, and typing expertly,
coding on his keyboard.

His inner monologue intones under the projection...

>   MARC LEVOY (V.O.)
>   Click and drag, drag and code.
>   Combine. Resolve. Compute...

We start rotating around The Giant, seeing all projections
in turn.

>   OLD KING DAVID (V.O.) (CONT'D)
>   Shapes imagined.
>   Hidden shapes to reveal.

Volume of the repeating inner monologues increases; speed of
our rotation around the space accelerates, until...

Stop.

The projections all FREEZE-FRAME on one figure:

CHANNEL 1: David.

CHANNEL 2: Michelangelo.

CHANNEL 3: Marc Levoy.

The projectors blink off. The projectors go silent.

The dark, shadowy studio again.

In darkness...

>   DAVID'S VOICE (V.O.)
>   How to shape the story.

>   MICHELANGELO'S VOICE (V.O.)
>   Reveal the shape.

>   MARC LEVOY'S VOICE (V.O.)
>   Recapture. Transform. Transmit.

Silence.

DAVID, MICHELANGELO, and MARC LEVOY all emerge from the
shadows of their respective corners (**CHANNEL 1** p.o.v. over
the young David's shoulder; **CHANNEL 2** over Michelangelo's;
CHANNEL 3 over Levoy's).

The clouds open up to the moonlight again washing over
The Giant in the middle of the studio, and the three
characters contemplate the huge piece of marble.

                    OLD KING DAVID (V.O.)
          There is a shape in this space and that shape
          tells a story.

Shadows re-envelop the characters in each of their corners
and they are gone.

The monolithic Giant stands alone.

Stage Manager reenters. She gestures at all three panels,
before looking up to an offstage booth...

                    STAGE MANAGER
               (quiet, as always)
          And Part I: The Challenges... Go.

CLICK.

Stage Manager watches as shadows envelop The Giant as well.

She exits.

PART I: THE CHALLENGES

ALL CHANNELS

...A dark moment in the studio, as we track toward one tall and flat side of the shadow-cloaked Giant in the center.

As we get a closer look, the LIGHT OF DAWN begins to creep slowly across the top of The Giant.

We hear HOOVES clipping casually along a stone path before we see...

...a LAMB emerge magically, wandering onto the top of the Giant, as if up a path onto a butte - head down, sniffing and nudging the rock for shrubs.

BRAYING of more lambs and sheep o.s. can be heard, before...

...David's head emerges over the edge of The Giant, as if he too is walking up a path behind The Giant.

The SUN breaks over the rock, as David (iconic shepherd's WALKING STICK in hand) steps up onto the top of The Giant and wanders up next to the Lamb, looking out, as if over a cliff, a LYRE slung across his chest.

Underneath in voice over, we hear...

                    OLD KING DAVID (V.O.)
                 (in a whisper)
          A short run. Hop-step. Spin. I threw the
          rock—
          No, I threw the rock, then I—
          I threw— I slung the rock with all my might.
          Run, hop-step, spin, and sling.
          I threw the rock...
          Did I stop? Did I think?

And from David's p.o.v., we see...

EXT. ANCIENT HEBRON — DAY

...He looks out over the ancient Valley of Terebinth from a great-great height ~~(his herd of sheep still audible o.s.)~~.

                    OLD KING DAVID (V.O.) (CONT'D)
          I was just a boy.

It is a time of drought. Shrubby patches of green spot the mostly brown, rocky landscape.

Far in the distance, on opposite hills overlooking the bowl of the valley, two armies of TRIBAL WARRIORS face-off in messy, ancient battle formation.

                          OLD KING DAVID (V.O.) (CONT'D)
               They were mocking us. The Philistines.

A single FIGURE can be made out in front of one army, apparently taunting the other side.

                          OLD KING DAVID (V.O.)
               Did I think, Lord, before answering your
               call? Answering their challenge?

David squints down at the distant stand-off before...

                          MICHELANGELO'S VOICE (V.O.)
               David.

David turns his head in the direction of the voice as...

...the ground immediately SHOOTS UP around The Giant, sweeping David and the whole scene up with it.

EXT. DEEP UNDER THE EARTH 3000 YEARS AGO/INT. MICHELANGELO'S STUDIO – DAY

EARTH, SOIL, ROCK, and STONE rush upwards around the static shape of The Giant that David was standing on moments ago, effectively burying The Giant (as it was 3000 years ago) in an underground CROSS-SECTION of GEOLOGICAL STRATA – lines of sediment and mineral stacked on and running through each other – as out of an illustration in a textbook.

Now in the b.g., we hear the SOUNDS of a Renaissance-era QUARRY – spikes being DRIVEN into rock, a TEAM of quarrymen calling out orders. (NOTE: See the film The Agony and the Ecstasy.)

We track backwards to see that this cross section of geological strata (with The Giant embedded) makes a wall in the center of Michelangelo's Studio.

Michelangelo approaches the cross-section, unsurprised, focusing intently and only on the visible outline of The Giant.

His voice over fades in as he approaches...

                          MICHELANGELO (V.O.)
               He threw the rock.
               He threw the rock at the giant.

The giant Philistine.
Threw the rock at Goliath.
The giant.

A vague shape appears as if inside The Giant from
Michelangelo's p.o.v. of the young DAVID IN ACTION, slinging
a rock.

                    MICHELANGELO (V.O.) (CONT'D)
          He slung the rock, and he watched the giant
          fall.

The DAVID IN ACTION shape fades away inside The Giant.

                    MICHELANGELO (V.O.) (CONT'D)
          Yes.
          He watched Goliath fall.

The shape of THE DAVID, the most famous sculpture in the
world, starts to appear very vaguely inside The Giant.

                    MICHELANGELO (V.O.) (CONT'D)
          Young man. Cocksure. Carefree.
          Issued a challenge.
          He answers.
          Young man. Height of his powers. Peak of
          certainty.

CRACK! Michelangelo does not react as a large piece of the
cross section topples away from The Giant.

Immediately with the cracking sound, we hear o.s....

                    MARC LEVOY (O.S.)
          Yes, it occurred to us...

Michelangelo pays no attention as MARC LEVOY emerges from a
shadowed corner of the studio, wearing the modern clothes of
a professor, LASER POINTER in his hand, speaking toward the
embedded Giant.

                    MARC LEVOY (CONT'D)
                 (chuckling)
          ...Our challenges weren't nearly as concrete,
          so to speak.
          Sorry. Bad joke.
          But, um, seriously, um...

CRACK! Levoy also does not react as more of the cross
section falls away.

From Levoy's p.o.v., the vague shape of THE DAVID inside The
Giant melts into a DIGITAL OUTLINE in the POLYGONS of

DIGITAL ANIMATION.

>   MARC LEVOY (CONT'D)
>   Michelangelo, you know, was working from
>   imperfect knowledge, following uncanny
>   instincts, as well as his preternatural
>   genius at age 25...

Levoy traces the DIGITAL DAVID shape inside The Giant with
his laser pointer.

CRACK! CRACK! More strata falls away.

>   MARC LEVOY (CONT'D)
>   ...Our challenge was to resolve these same
>   curves inside a computer.

With a huge, concussive CRACK and BOOM all of the earth and
rock falls away into the floor, leaving The Giant standing
on its palette of logs in the center of the studio, as
before.

Levoy cuts off the laser pointer and spins around...

>   STAGE MANAGER (O.S.)
>   (quiet, as ever)
>   And Stanford 1... Go.

INT. LECTURE HALL. STANFORD — DAY

...and Levoy stands on a lecture hall stage, with the
DIGITAL DAVID outlined inside The Giant in a projection
behind him.

>   MARC LEVOY (CONT'D)
>   In a sense, the computer had to become the
>   sculptor.
>   The final resolution, the polishing, if you
>   will...

Pixels on the screen begin to resolve into a marbleized
image, byte by byte, inside the image of The Giant.

>   MARC LEVOY (CONT'D)
>   ...are the algorithms we've designed to
>   inform each other, interacting with the input
>   data, to create a geometrically accurate—

Levoy freezes mid-sentence, hit across his forehead with a
huge version of the triangulated RED LASER BEAM used to scan
the David.

As the BEAM tracks downward across Levoy, Levoy's image
replaces the digital projection of The David on the screen
behind him.

C.U. on Levoy's scanned face on the screen, until...

INT. MICHELANGELO'S STUDIO — NIGHT

...the image of Levoy blinks, and Levoy is back in
Michelangelo's studio, considering The Giant as before (sans
laser pointer).

<div style="margin-left: 4em;">

MARC LEVOY (V.O.)
(whispered inner monologue)
David threw the rock.
Michelangelo carved the rock.
How to scan the rock?

</div>

The Giant suddenly tips toward Levoy, and Levoy immediately
jolts back, scrambling to avoid harm's way.

Michelangelo is revealed on the other side advancing toward
the falling block of marble.

As the enormous block crashes on its back, it becomes a
sloshing TUB OF MILK.

Levoy stumbles to his feet to watch.

Michelangelo approaches the tub and pulls out a stopper at
the bottom. Milky water begins pouring onto the floor.

As the surface level lowers, a CLAY MODEL of The David is
revealed — first the LEFT FOOT and KNEE, then the LEFT ELBOW
and RIGHT WRIST poke out of another part of the surface, as
the muscle definition of the THIGHS slowly emerge.

Levoy looks up at Michelangelo's face. Michelangelo studies
the draining intently, nodding at certain moments.

They stand over the edge of The Giant-sized tub.

Levoy jumps back as Michelangelo watches the youthful (but
statue-sized) DAVID stand up out of the milky water.

David has a slingshot in his hand, post-Goliath kill. He
steps back, cocks his hip in the Michelangelo pose for one
second before he steps forward out of the tub...

<div style="margin-left: 4em;">

STAGE MANAGER (O.S.)
And Terebinth 2... Go.

</div>

EXT. ANCIENT HEBRON — DAY

...onto the barren valley he had viewed from above.

David advances across the rocky, shrubby landscape toward
the fallen GOLIATH.

                         OLD KING DAVID (V.O.)
               Was it you, Lord, who issued the challenge?

David looks much smaller with an army of poorly armed and
assembled JUDEAN SOLDIERS of King Saul coming down the hill
behind him.

                         OLD KING DAVID (V.O.) (CONT'D)
               Spoke through Goliath so that your true king
               may rise?

King Saul's tent sets up on the butte behind the Judean
soldiers in the b.g. Perhaps the silhouette of Saul can be
seen watching the scene below.

Gathered around the fallen body of Goliath are the more
viciously armed and muscled members of the PHILISTINE ARMY.

David advances confidently toward Goliath, swinging another
stone into his sling and twirling the sling threateningly.

He gets very close to the large Goliath, sling still in
motion.

The Philistines back away.

David kicks the body over. Goliath's head turns over, mouth
and eyes wide open, a rock buried deep in his forehead.

David places his foot on Goliath's head and turns around to
the pensive Judean soldiers behind him.

He raises his sling in victory.

The crowd explodes in CHEERS!

David looks up to the sky with a huge smile on his face.

                         DAVID
                       (whispers)
               Yahweh is great.

JONATHAN — beautiful, princely, son of King Saul (NOTE:
played by the same actor playing Michelangelo) — walks up
and hands David a sword.

David turns to Goliath's head, positioning his foot for the blow.

C.U. of David's growing determination, as he ceremoniously raises the sword above his head.

The crowd gets louder and louder, as we track down David's torso, across his loin-clothed pelvis down to his knee, as the sword is furiously swung...

INT. MICHELANGELO'S STUDIO — DAY

...and a chisel slams into The Giant with tremendous but precise force. KINK!

The shape of David's knee on the battlefield is roughly (and hugely) bulging out of chipped-away marble on The Giant.

Now, scaffolding is set up around The Giant, and the studio is littered with Renaissance-era tools, buckets, brooms.

Michelangelo is working with his shirt off, tied around his mouth as a mask for the dust, on a lower platform of the scaffolding. Alone in his studio.

> MICHELANGELO (V.O.)
> (inner monologue)
> DaVinci, DaVinci. Always showing off for the crowd.

The specter of LEONARDO DAVINCI appears behind Michelangelo, sitting before an easel, draped in expensive cloth, brush and palette in hand.

> MICHELANGELO (V.O.) (CONT'D)
> Teams of apprentices. Assistants. Admirers. Where's the old man's self-respect?

Michelangelo hammers the rock even more furiously.

> MICHELANGELO (V.O.) (CONT'D)
> 'Sculpture is a mechanical art,' he says.
> 'Sculpture is for laborers,' he says.
> 'Sculpture is so much less intellectual than painting,' he says.
> One day he will Eat. (KINK!) Those. (KINK!) Words.

DaVinci fades away.

> MICHELANGELO (V.O.)

The silliness.
                    Do they ask DaVinci what challenges he faces
                    with his exhibitions, his demonstrations?

Michelangelo steps back from the knee and looks at The
Giant.

The entire face of The Giant has been chipped back a bit.
With the left foot, knee and elbow as well as the right
wrist the only remotely noticeable features sticking out.

He puts his hand ceremoniously on the stone.

                    MICHELANGELO (V.O.) (CONT'D)
                    The challenge is always the same:
                    To listen. To listen to the stone.

Michelangelo pulls the shirt down off of his mouth.

                    MICHELANGELO
                    Speak to me, Gigante.

He closes his eyes and kneels before The Giant.

At the same time, on an upper platform of the scaffolding,
Levoy and STUDENT (NOTE: played by the same actor playing
David), are positioning the LASER TRIANGULATION SCANNER
mounted on its MOTORIZED GANTRY on one of the Renaissance-
era rails.

                    MARC LEVOY
                    Is that going to—

                    STUDENT
                    I think.

                    MARC LEVOY
                    Is this exactly where we want to—

Student stops trying to attach for a moment.

                    STUDENT
                    Oh, I don't know, Professor Levoy.
                    The morning crew moved the gantry.
                    Should I...?

                    MARC LEVOY
                    All good. Keep going. I'll check it.

Levoy descends the scaffolding and as he steps off...

INT. GALLERIA DELL' ACCADEMIA. FLORENCE — NIGHT

...he steps off of the scaffolding, away from the foot of
The David, into the modern Accademia in Florence.

The scaffolding is now the CUSTOM STEEL TRUSS built for his
team (the Stanford Digital Michelangelo Project), positioned
in front of and at a specific angle to the statue with
GANTRY attached.

Student stands behind a desk at the foot of Michelangelo's
masterpiece, looking intently at a MONITOR.

                    MARC LEVOY
                 (walking away)
            Just start scanning wherever it is, and we'll
            double back if necessary.

Levoy's sneakers SQUEAK loudly on the polished cement floor
as he walks away, The David looming behind him.

With the click of a mouse by Student, the GANTRY animates
mechanically raising the SCANNER to its starting position.

Levoy's voice comes in, underneath, from the lecture hall at
Stanford.

                    MARC LEVOY (V.O.)
                 (as in lecture hall)
            The positioning was extremely important, of
            course. Our custom scaffold with gantry,
            laser, and cameras weighed 1800 pounds, so we
            made it easy to roll under the direction of
            two relatively strong people...

In the Accademia, Levoy senses something and stops.

Creepily, The David's marble head and neck come to life as
it rotates around to look at Levoy.

Levoy turns around.

He looks The David in the eyes, and the statue stares right
back.

                    MARC LEVOY (V.O.) (CONT'D)
            There are always challenges you don't
            anticipate, of course... once the work has
            begun.

Levoy glances in panic at Student... who has become
MICHELANGELO, clicking away at the mouse.

Levoy does a double-take at the marble-dust-flecked

Renaissance artist, then back up at the statue.

The David holds Levoy's gaze a moment longer, then smoothly returns to its famous pose, Michelangelo keeps his focus on the monitor as...

...Stage Manager enters.

                    STAGE MANAGER
          And Part II, The Work... Go.

                                             CUT TO:

The monitor on the desk displays an image of The David's shoulder, as...

Stage Manager gestures to all three panels, turning back to the booth...

                    STAGE MANAGER (CONT'D)
          And Simultaneity... Go.

PART II: THE WORK

CHANNEL 1

INT. JONATHAN'S TENT. OUTSKIRTS OF JUDEA — NIGHT

...It is Jonathan's naked shoulder, p.o.v. David.

David's eyes blink awake, staring out from Jonathan's cot at night.

David is staring at the naked prince, JONATHAN, who stands with his back to David, framed by the rectangular entrance of his tent.

                    DAVID
          Jonathan?

Jonathan turns his head (in the exact same way the statue had turned his head to Levoy).

                    JONATHAN
          You will be King, and I your Second.

David rolls over on the cot, closing his eyes again.

                    DAVID
               (lazily)
          Your father is my king.

Jonathan immediately rushes him. David startles, scrambling up from the cot defensively, but not in time...

SMACK! David laughs as they go tumbling over, knocking over the cot.

                    JONATHAN
               (grappling)
          Swear with me now. Together we will repel
          the enemies of Judah.

David laughs at the game, but Jonathan is genuine and distraught.

                    JONATHAN (CONT'D)
          Samuel chose you. Yahweh chose you. We both
          know it.

Jonathan tries to establish a headlock, but David is too quick and eludes Jonathan's hold, still smiling.

                    DAVID
          So this is how your treat your king?

He crouches, poised for the next attack.

JONATHAN
          Is this how you treat your savior?

                    DAVID
               (laughing)
          My savior?

Jonathan lunges, David feints.

                    JONATHAN
          My father has tried to kill you.
               (lunges again)
          Several times.

They lock up, wrestling head-to-head.

                    JONATHAN (CONT'D)
          Without my warnings, you'd be Father's slave
          by now.

David drops his weight, and gets his friend/lover in a
chokehold from behind.

                    DAVID
               (squeezing, but still playful)
          The mighty Goliath wasn't enough? 200
          foreskins of his brutish brothers weren't
          enough? Delivered to your father's house!

Jonathan slips the hold and drops the game.

                    JONATHAN
               (hurt)
          So that you could marry my sister.

David's smile fades.

                    JONATHAN (CONT'D)
          My father will surely kill you.
          You have to flee.

Dead serious, he holds out his hand.

                    JONATHAN (CONT'D)
          Swear with me, brother. We don't have much
          time.

He picks up a knife and cuts his palm. Leaves it out,
waiting.

EXT. OUTSIDE THE TENT. OUTSKIRTS OF JUDEA — CONTINUOUS

Something is creeping up on the tent.

INT. JONATHAN'S TENT. OUTSKIRTS OF JUDEA – CONTINUOUS

David stands. Holds out his hand to the waiting Jonathan.

Jonathan slices David's palm in the same manner.

Their hands clasp. They nod in covenant.

A NOISE outside.

                    GUARD/STAGE MANAGER (O.S.)
          Ambush! Ambush!

                    JONATHAN
               (to David)
          You have to go! Now!

David lunges for his clothes, sandals, sling. Jonathan hands
him a sword.

                    JONATHAN (CONT'D)
          GO!

Jonathan takes another sword and fortifies himself at the
entryway.

David slips under the backflap of the tent. With a look back
at Jonathan, David smiles.

                    DAVID
          Jonathan.

Jonathan turns.

                    DAVID (CONT'D)
          The work begins.

Jonathan nods.

David throws the flap up and over, escaping into the
night...

INT. MICHELANGELO'S STUDIO. DRAWING PAPER – NIGHT

...David emerges as an ANIMATED SKETCH on PAPER, pinned onto
The Giant in Michelangelo's studio. Alert and watchful,
David crouches down, sling at the ready, sword at his side.
He freezes...

NOTE: turn to page 32, past **CHANNELS 2** and **3,** to see the reintegration of this storyline.

INT. MICHELANGELO'S STUDIO. FLORENCE — DAY

...it is the shoulder of Michelangelo's MODEL (NOTE: played by the same actor playing David).

Michelangelo stands, drawing board and a chalky rock in hand, displaying a muscular-ized sketch of Model's shoulder to SODERINI — Florentine mayor-governor and Michelangelo's sometime advocate and patron (NOTE: played by the actor playing Marc Levoy).

                    MICHELANGELO
          Like so!

                    SODERINI
          Very nice.

                    MICHELANGELO
          You see?

                    SODERINI
          Yes.

                    MICHELANGELO
          Well?

                    SODERINI
          Well.

                    MICHELANGELO
          Well...
          I showed them my plans—

                    SODERINI
          We're at war Michelangelo!
          Florence, your city, to which you should
          appreciate your due allegiance, is being
          besieged!

                    MICHELANGELO
          But the work, Soderini, the work!

                    SODERINI
          'The work,' 'the work.' If Florence is
          overtaken, there will be no work!

Michelangelo defeated.

                    SODERINI (CONT'D)

Everyone left your demonstration duly
                    impressed. The Council will back your work.
                    But you must summon patience. Patience.

Michelangelo points at the somewhat more carved Giant.

                         MICHELANGELO
                    It is The Giant, Soderini. The Giant has no
                    patience. The soul inside <u>yearns</u> for its
                    freedom! Once marble is out of its quarry, it
                    is no longer a mountain—

                         SODERINI
                    'It is a river.' I know, I know.
                    So you've told me. Repeatedly.

Michelangelo storms over to Model, kneading and squeezing
Model's shoulder.

                         MICHELANGELO
                    You see this flesh? Pliable and free.

He brings the Model's arm up and down.

                         MICHELANGELO (CONT'D)
                    Flexible in its range, powerful in its reach.

Model goes along somewhat skeptically in a moment of
unintended comedy.

Michelangelo storms over to a large piece of discarded
marble. Lifts it mightily.

                         MICHELANGELO (CONT'D)
                    Would you have such supple beauty burdened
                    with this!

Michelangelo tosses the chunk at Model. Model catches it
with difficulty.

                         SODERINI
                         (reproaching)
                    Michelangelo.

                         MICHELANGELO
                    Buckled under this load?

Michelangelo throws another large piece in the Model's
direction, which the Model catches with greater difficulty.

                         MICHELANGELO (CONT'D)
                    Shackled? Fettered? Chained?

Model is at the point of collapse.

Michelangelo storms to The Giant, pointing demonstratively.

                    MICHELANGELO (CONT'D)
          A soul, my patron! A soul! Can you not see
          the face of God inside?

Michelangelo is convincing enough that Soderini stares hard
through the scaffolding and markings at the inert, vaguely
shaped giant piece of marble. Finally...

                    SODERINI
          I believe you see the face, Michelangelo.
          But I'm afraid, while your grandiosity serves
          your art well your self-importance is not
          politic in a time of war.

                    MICHELANGELO
          I'm an artist, not a politician!

Soderini begins to exit.

                    SODERINI
              (wryly)
          Which has not been lost on anybody.

Model stands there still juggling the marble pieces.

                    MICHELANGELO
          I want to work, Soderini! I want to work!

Soderini exits.

Model collapses in b.g.

Michelangelo doesn't notice, he just picks up his sketch-
board. He looks up at The Giant...

INT. GALLERIA DELL' ACCADEMIA. FLORENCE — NIGHT

...the shoulder of The David is still on the monitor.

Marc Levoy is looking over the shoulder of Student at the
monitor.

Then he looks up at the GANTRY AND SCANNER, which seem to be
at the very top of the TRUSS.

                    MARC LEVOY
          You're kidding me.

                    STUDENT
          No sir. Afraid not.

                    MARC LEVOY
          Don't worry about the 'sir.'

                    STUDENT
          Um, Professor.

                    MARC LEVOY
          Don't worry about the 'professor.'

                    STUDENT
          Um...

                    MARC LEVOY
          How the hell could we be short?

                    STUDENT
          Apparently, the books are wrong.

                    MARC LEVOY
          The books are wrong?

                    STUDENT
          Yes, the books are wrong.

                    MARC LEVOY
          What freaking books?!?

                    STUDENT
          Um, all of them, sir.

                    MARC LEVOY
          Never <u>mind</u> with the- ALL OF THEM?

Student flips through a packet, reading.

STUDENT
          Twenty feet. Twenty feet. Twenty feet. Twenty
          feet. The height was originally recorded
          incorrectly. And everyone just copied from
          there. Presuming it was authoritative... I
          guess.

Beat.

                    MARC LEVOY
          Including us.

Beat.

                    MARC LEVOY (CONT'D)
          So the statue is <u>three</u> feet taller than the
          books say?
          <u>Seventeen</u> feet on a six-foot base? Twenty-
          three feet in total?

                    STUDENT
          Perhaps they were rounding down?

Beat.

                    MARC LEVOY
          Ha.
          Ha-ha.

Levoy starts laughing more fully.

                    STUDENT
          Sir— er, Profess— uh, Dr. Levoy?

Levoy keeps chuckling for a moment.

                    MARC LEVOY
          Well. We thought we'd make history with the
          accuracy of our digital replica. Turns out,
          we accidentally made a historical discovery.

Levoy starts to exit, chuckling.

                    STUDENT
          Sir, uh?

                    MARC LEVOY
          Bring down the gantry. I'll gather the team.
          Tell them we need a taller mount.

Levoy exits the Galleria and...

SIMULTANEOUS ACTION FROM 3 DIFFERENT ANGLES:

Stage Managers enters and gestures to booth.

                    STAGE MANAGER
And Reintegration... Go.

INT. MICHELANGELO'S STUDIO — DAY

FROM CHANNEL 1 (~~pg 26~~): David steps under the tentflap,
emerging onto the paper of The Giant, crouching, pensive.

FROM CHANNEL 2 (~~pg 29~~): The sketch of David animates on the
paper, then freezes as Michelangelo looks up from his
sketch-board to see the drawing.

FROM CHANNEL 3 (~~pg 31~~): Levoy walks toward the Giant,
turning around, and saying...

                    MARC LEVOY
              (addressing an imaginary crowd)
            Alright team, we're going to need a platform
            and ramp to scan the head. Four feet tall.
            Need a foot above for effective triangulation
            to shoot the top of the statue's head...

WHILE...

Michelangelo approaches The Giant and rips down the paper...

WHILE...

The paper floats down over the collapsed MODEL who
immediately whips the paper off of himself and...

...He is David, fleeing through the woods.

David sprints out from under the paper and "takes cover,"
hiding behind disassembled scaffolding boards (as if in the
forests of ancient Moab territory, outside Judean borders).

WHILE...

Back on the scaffold, Michelangelo picks up iron SPIKES and
a HAMMER, driving orienting points between the emerging knee
and the shoulder. KINK! KINK! KINK!

WHILE...

Levoy is now at a desk ~~(see photos of the offices at
Pallazzo Bargagli-Petrucci, Florence)~~ on the phone.

MARC LEVOY
                    (on phone)
                 Si, si, Direttora.
                 Dobbiamo! E necessario para cominciare.
                 Allo? Direttora? Allo?
                 Pronto? Sei la? Ce sono la?

Beat. He hangs up.

                         MARC LEVOY (CONT'D)
                 Damn.

WHILE...

Michelangelo works even more furiously, dropping large
sections from the front of The Giant at all levels but the
very top (the future head).

WHILE...

David makes a dash out from Michelangelo's sculpting and
scaffolding materials, getting closer to The Giant.

ALL CHANNELS

We focus in on Michelangelo's orienting spikes protruding
from The Giant, as Michelangelo clears the frame, and...

...disorientingly, David's FEET step up onto the vertical
stone next to the spikes.

The angle rotates to horizontal, and...

EXT. FOREST CLEARING. JUDEAN HILLS — DAY

...the spikes are STICKS in the ground, arranged in a
makeshift MAP, marking positions of tribes closing in on
King Saul. PEBBLES are gathered around the sticks
representing the enemies' numbers.

David stands over the makeshift map with his BAND OF REBEL
COMMANDERS.

He uses his SWORD to point out his instructions.

                         DAVID
                 Moabites from the east, Amelekites from the
                 south. Ammonites north. And, if you can
                 believe it, the Philistines have pushed Saul
                 back from the coast yet again... agitating
                 for more circumcisions.

General chuckling from the men.

Commander1 speaks up (NOTE: played by the actor playing Michelangelo; ~~he should look nothing like he does when playing Jonathan, to avoid confusion~~.)

>   COMMANDER1
>   Forgive me, Captain. But isn't Saul trying to
>   kill you?

~~David flashes a mischievous grin.~~

>   DAVID
>   He just doesn't know me well enough yet.

David puts his sword in the middle of the makeshift map.

>   DAVID (CONT'D)
>   FOR JUDAH!

>   COMMANDERS
>   FOR DAVID!

>   ALL
>   HOORAH!

As the BAND OF REBELS takes off running, extreme zoom on one pebble...

INT. GRAPHICS OFFICE. PALAZZO BARGAGLI. FLORENCE — DAY

...The pebble is an UNRESOLVED DIGITAL GRAPHIC of a 3D image of a tiny piece of The David on a monitor in Levoy's offices in Florence.

Student attempts to rotate the image on the screen, but it is confusing the computer.

Levoy sits at his own desk behind Student, typing furiously in his computer.

>   STUDENT
>   Uh, Marc?

>   MARC LEVOY
>   Problem?

>   STUDENT
>   The, uh, information from the LTS is
>   confusing the SGI Infinite Reality Engine—

Levoy approaches, overlapping Student.

MARC LEVOY
                        (overlapping)
                 ...Infinite Reality Engine.

He looks over Student's shoulder at the screen.

                         MARC LEVOY (CONT'D)
                 Well, it looks like you're not applying ICP.

With a click of the mouse, Marc opens the ITERATED CLOSEST
POINTS ALGORITHM.

                         MARC LEVOY (CONT'D)
                 And Curless's VRIP.

Click: the screen opens VOLUMETRIC RANGE IMAGE PROCESSING.

The problematic image is now 3D and can be viewed from all
sides, rotating freely.

                         MARC LEVOY (CONT'D)
                 See?

                         STUDENT
                 Yeah. Thanks.

                         MARC LEVOY
                 Now up, soldier. Time to mount the Cyberware
                 LTS with the Faro Tech Small-TLS on the
                 jointed digitizing arm, to test them on the
                 office ceiling with the Cyrax Time-of-Flight
                 Laser Range Scanner, so we don't embarrass
                 ourselves again in the Accademia.

Beat.

                         STUDENT
                 You planned this whole project just so you
                 could say that, didn't you?

                         MARC LEVOY
                 Yeah.
                 I'm only into math and technology for the
                 jargon.

Stage Manager enters from offstage, watching action.

Student stands and helps Levoy push a CART WITH EQUIPMENT
out of the office, and...

                         STAGE MANAGER
                 Simultaneous Action. And... Go.

The David Project   35

SIMULTANEOUS ACTION FROM DIFFERENT ANGLES:

INT. MICHELANGELO'S STUDIO — DAY

...Levoy and Student are back in the Studio.

They roll the cart toward their modern steel truss, set up beside Michelangelo's Renaissance-era scaffolding.

WHILE...

Michelangelo works on the head of The Giant (the last step!).

The sculpture is considerably more uncovered, and Michelangelo works as if he can see the end.

WHILE...

David emerges from behind The Giant, seeming to SIGNAL HIS ARMY of rebels in an advance through the "forest."

                    STAGE MANAGER
          Reintegration II, and... Go.

Nothing changes.

Levoy and Student begin removing equipment from cart...

...Michelangelo keeps working the details...

...and David hustles from hiding place to hiding place, signaling as he moves.

Stage Manager looks up to the booth in panic.

                    STAGE MANAGER
        Go.

Nothing.

                    STAGE MANAGER
        GO!
        Reintegration II. Go!

She checks her headset. She checks the action. Checks in with booth. Back to action.

All action on panels continues, undeterred.

Stage Manager looks back to booth. Looks to action. Looks

at audience.

                    STAGE MANAGER
                 (to audience)
           One second.

She rushes off.

                    STAGE MANAGER (O.S.) (CONT'D)
                 (back to quiet voice)
           We're gonna hold. Can I get a hold please?

Stage Manager's voice trails off.

As action continues, Marc Levoy looks up from his task.

                    MARC LEVOY
           Michelangelo.

Michelangelo startles; stops sculpting.

                    MICHELANGELO
           Who's there?
           That you, Soderini?

He peers down through the scaffolding.

Marc turns to David across the studio.

                    MARC LEVOY
           David.

The young rebel captain stops in his tracks. He looks,
surprised, at his surroundings, seeming suddenly to
recognize them for what they are.

                    MARC LEVOY (CONT'D)
           Would you two mind terribly stepping aside
           for a moment? This is really delicate work
           my student and I are executing here.

Michelangelo and David look at Marc Levoy and his modern
machines in confusion.

They look at each other in confusion.

Marc Levoy looks up in the direction of the booth.

He signals to get the booth's attention, as he says...

                    MARC LEVOY (CONT'D)
           And Part III: Resolution... Go.

The image SHORT CIRCUITS with a few blips ...and we are
thrust back into the BLACK VOID of the very opening.

PART III: RESOLUTION

ALL CHANNELS

In the darkness, we hear...

...the HISS of the DICTAPHONE and Levoy's and Reid's voices come back in, mid-interview.

> MARC LEVOY'S VOICE (V.O.)
> ...This was the late '90s you see, and ours was not the only research group working on 3D digitization.

> REID'S VOICE (V.O.)
> Uh huh.

> MARC LEVOY'S VOICE (V.O.)
> However, nobody had digitized a large statue with enough precision to serve as a primary resource for scientific work, and nobody had tried to digitize a large, coherent collection of statuary.

> REID'S VOICE (V.O.)
> Uh huh.

The interview lowers in volume as Levoy says...

> MARC LEVOY'S VOICE (V.O.)
> Hence, the impetus for the Digital Michelangelo Project...

...until inaudible.

Simultaneous with this auditory fade out...

...we visually see a tiny speck in the very center of the void and track forward toward it (and begin to hear the voices of) Levoy, David, and Michelangelo.

As we get closer, we see the three standing, facing each other while the GANTRY tracks down the STEEL TRUSS, in process of scanning the completed, modern-day DAVID next to them on the otherwise featureless surrounding black b.g.

Michelangelo is still in his working clothes, shirtless, arms crossed at his chest.

David looks at both of them with awe and confusion.

> MICHELANGELO
> Ridiculous.

> MARC LEVOY

Now wait a second.

                         MICHELANGELO
                    Ridiculous! This is not sculpture!

Michelangelo waves his hand, gesturing at the scanner and
the black void around them.

                         MICHELANGELO (CONT'D)
                    This is not sculpture.

                         MARC LEVOY
                    No, no, not sculpture. Preservation of
                    sculpture.

                         DAVID
                    What's sculpture?

                         MARC LEVOY
                    Uh...

                         MICHELANGELO
                         (quick aside to David)
                    You call it totem or, uh, a stele?
                         (back to Levoy)
                    How is this preservation?

                         MARC LEVOY
                    Well you see, we've had what's called the
                    digital revolution-

                         DAVID
                    Revolution! That's what I'm leading.

They now stand, life-size, in front of us in the void.

Stage Manager re-enters, MUMBLING quietly to her tech team,
as she roams the space, checking the projectors, cables,
etc., while action on panels proceeds.

                         MICHELANGELO
                    You are just a boy, yet.

David bridles at the insult.

                         DAVID
                    I am the anointed. The next great King of
                    Judea. Slayer of Goliath. Leader of the
                    real Judean army in exile-

                         MICHELANGELO
                         (overlapping)
                    You're a boy running from King Saul with a

band of misfits and tax evaders. I am the
                         one who will bring you to life! Make you
                         flesh! Live on, immortal!

                              MARC LEVOY
                         (overlapping)
                    Oh boy.
                    Guys.
                    Guys!

Michelangelo and David stop. They turn back to Levoy.

                              STAGE MANAGER
                         (calling to the booth)
                    I think I found the problem.

                              MICHELANGELO
                         (to Levoy)
                    Sculpture is preservation.
                    Why does sculpture need to be preserved?

                              MARC LEVOY
                    I'll show you.

Stage Manager yanks a CABLE out of a plug...

...and the three CHARACTERS, the GANTRY and THE DAVID
immediately turn into ANIMATED POLYGON OUTLINES of
themselves.

                              MICHELANGELO and DAVID
                         (variations)
                    Whoa./What's happening?/Where are we?

Stage Manager watches as the POLYGONS break off from the
characters, disintegrating their figures, swirling into a
giant DIGITAL TORNADO until the polygons fall into order,
forming the POLYGON DIGITAL DAVID, alone in the void.

Marc Levoy's Voice returns in v.o., played back from the
DICTAPHONE, in the middle of listing the misfortunes that
The David has endured over time.

While he describes them, the mishaps are illustrated on the
POLYGON DIGITAL DAVID with allusions to animation and
digital technologies that Levoy helped make possible, either
directly or indirectly.

                              MARC LEVOY'S VOICE (V.O.)
                    ...you have to keep in mind, the statue was
                    struck by lightning in Michelangelo's
                    lifetime.

The Digital David lights up with cartoon LIGHTNING, like an electrocuted Hanna-Barbera character.

> MARC LEVOY'S VOICE (V.O.) (CONT'D)
> The left arm was damaged in a riot so badly that Michelangelo had to fashion a new one!

A videogame SQUIB EXPLODES at the shoulder of the left arm, and the digitized arm goes gruesomely flying o.s., ala first-person-shooter videogames... before blinking back into place.

> MARC LEVOY'S VOICE (V.O.) (CONT'D)
> The David was coated in wax in the 19th century in a striking example of civic stupidity.
> Then showered in hydrochloric acid in an even more idiotic attempt to clean the sculpture thirty years later.

A digital ORANGISH OOZE, Pixar-style, smoothes out the polygons into a gooey looking blob, before an animated sizzling ACID BATH burns it all away, leaving the Digital David eroded slightly.

> MARC LEVOY'S VOICE (V.O.) (CONT'D)
> They moved him indoors to his current throne in the Accademia in 1873, but a nutjob took a hammer to his toe as late as 1991.

A PHOTOSHOP ERASER TOOL pops up in the void and quickly erases the toe, then moves o.s., returning as a PHOTOSHOP COLOR BRUSH and "paints" the toe back on.

Suddenly, realistic THUNDER rumbles and real LIGHTNING flashes in the b.g. as Marc Levoy's Voice starts to fade.

> MARC LEVOY'S VOICE (V.O.) (CONT'D)
> The big guy was finally cleaned over a year in '03 to '04, after eleven years arguing how it should be done.
> But you can't really– I mean, he's always going to be exposed to danger in a sense...

...until inaudible.

The POLYGON DIGITAL DAVID stands perfect again, as...

...the THUNDER gets closer. As the void lights up with more real LIGHTNING, immediately...

EXT. MICHELANGELO STUDIO. FLORENCE – NIGHT

...we are back in Michelangelo's Renaissance-era studio, but with the POLYGON DIGITAL DAVID glowing from inside the wooden scaffolding.

Michelangelo, Levoy, and David rush around, excitedly breaking down the wooden frame to reveal the finished sculpture.

Michelangelo shouts orders at Levoy and David, as they all excitedly and roughly disassemble the scaffolding.

Thunder and lightning continue to rumble and RAIN starts to fall, as...

>   MICHELANGELO
>   (yelling over thunder)
>   FREE THE GIANT! FREE THE SOUL!
>   NOW THAT ONE!
>   THAT ONE!
>   FREE HIM!

David stands at the top of the scaffolding and tosses a BEAM down to the dirt floor.

>   MICHELANGELO (CONT'D)
>   HURRY! HURRY!

>   MARC LEVOY
>   Couldn't we wait until the storm-

David throws down another beam. CLACK! Cutting off Levoy's complaint.

Levoy shrugs, taking up a giant SLEDGE and whacks at a SUPPORTING LEG - KONK! KONK!

David runs and leaps into another SUPPORTING LEG, shoving mortise from tenon with a mighty push. The LEG tips, leans, and comes CRASHING to the floor.

THUNDER. LIGHTNING.

Michelangelo yells as he swings his own SLEDGE, knocking boards in all directions plank by plank.

>   MICHELANGELO
>   Bravo! Bravo! Keep it up, regazzi!
>   Knock them down! Reveal.

Levoy and David work together on one side, sledging and tossing boards and beams to the floor, revealing the animated, glowing POLYGON FIGURE of Michelangelo's

masterpiece.

Michelangelo works on the other, as a domino effect begins
taking place and they all leap off the scaffolding as it
falls away from the statue.

The glowing ANIMATED masterpiece stands alone in the middle
of the studio, 17-feet tall, glorious.

The rain has started in earnest. All three are soaked. But
they all stare in awe at the DIGITIZED STATUE. Rivulets of
water DISTORT THE POLYGONS as they run down the figure.

After a moment...

                    MICHELANGELO
          Um, Marc? Is there something you can do
          about this...
                    (indicating the statue)
          ...revolution. Digi- digi- revolution thing.
          What did you call it?

                    MARC LEVOY
                    (startling)
          Oh. Yeah.
          Let me show you.

He reaches into his pocket and pulls out his LASER POINTER
(from the beginning), placing it in Michelangelo's uncertain
hand.

                    MICHELANGELO
          What... do I...?

                    MARC LEVOY
          Imagine you're polishing.

The pointer shoots a Photoshop ERASER CURSOR at the POLYGON
DAVID, and Levoy guides the pointer in Michelangelo's hand
to the top of the DIGITAL HEAD. As it is beamed back and
forth across the statue, whatever it is dragged across
transforms from POLYGON animation into the fully resolved
DIGITAL DAVID.

David falls to a knee, and bows his head.

                    MARC LEVOY
          Beautiful thing, isn't it?

                    DAVID
          Now I know what sculpture is.

                    MICHELANGELO

(to David)
          You see? I make you immortal.

David looks up at The David. He looks at himself. Then he
looks at Michelangelo.

                    DAVID
          Forgive me, but...
                    (he points at the statue)
          ...that is not me.

Michelangelo and Levoy look at David and then look up at The
David.

The rain calms to a small drizzle and ceases.

                    STAGE MANAGER
          And Epilogue... Go.

Stage Manager exits.

EPILOGUE

ALL CHANNELS

The *Animated Fly-Around of the Digital David* (from Prologue)
restarts as Reid and Levoy's voices fade back in.

                        REID'S VOICE (V.O.)
              Thanks for your time, Professor.

                        MARC LEVOY'S VOICE (V.O.)
              Sure, uh, sure. But, um, Reid. If you don't
              mind, what exactly are you doing with the...
              the information?

                        REID'S VOICE (V.O.)
              Ha! Well... Exactly? Um...
              In answer to that, here's my last question.
              The way my team and I see it, King David was
              an original and primary shaper of human
              civilization. Michelangelo's artistry
              represents a pinnacle of human achievement.
              What would you say if I told you that we
              think that <u>you</u> represent the next zenith of
              human advancement?

Pause. HISS of the dictaphone.

                        MARC LEVOY'S VOICE (V.O.)
              You're screwin' with me right?

Hearty LAUGHTER from both sides as the recording fades to
inaudible.

Old King David's voice returns...

                        OLD KING DAVID (V.O.)
              There is a shape in this space, and that
              shape <u>told</u> a story.
              Stories are shapes.
              Shapes tell stories.

The fly-around video pauses, with The David's right shoulder
to us, as it was to Levoy in the Accademia.

The David's head creepily animates, as before, turning back
and looking directly at the audience.

Old King David's voice fades as he repeats...

                        OLD KING DAVID
              We are shapes. We are stories.
              We are shapes. We are stories.

We are shapes. We are stories...

                                        FADE OUT.

After an extended moment of darkness...

                    STAGE MANAGER (O.S.)
                  (quietly from off)
            And roll credits... Go.

                                        FADE TO BLACK.

LOOP RE-ACTIVATION:
After credits roll and audience is dispersing...

> STAGE MANAGER (O.S.)
>
> And Reboot... Go.

The opening image blinks up: the static DIGITAL DAVID
standing in a black void with floating graphic in front of
him reading.

> "FEEL FREE TO WALK AROUND THE STATUE, PRESENTATION
> WILL BEGIN IN [timer counting down from 3:00min]"

In smaller font, below:

> "DIGITAL DAVID CAPTURED AND RENDERED BY
> THE STANFORD DIGITAL MICHELANGELO PROJECT"