

THE RESIDENTS

FREAK SHOW



Dedicated to P.T. Barnum, whose legacy
of "suckers" and "freaks" defined the yin and yang of outcast culture.

I don't see freaks. I see people. —Federico Fellini

HARDWARE REQUIREMENTS

- A color Macintosh™ computer
- 5MB installed RAM (requires 3350K of available application memory), 8MB recommended
- A hard disk with 500K of free space for installation of the application
- A 640 by 480 pixels (13-inch) or larger color monitor capable of displaying 256 colors (8-bit color)
- A CD-ROM drive (double-speed recommended)

SOFTWARE REQUIREMENTS

- Macintosh System 7
- QuickTime™ 1.6 (QuickTime 1.6.1 is recommended and included on the disk)
- Sound Manager 3.0 is recommended and included on the disk

SETTING UP

- Installing The Residents Freak Show

Drag "Freak Show Projector" from the CD onto your hard disk.

- Installing QuickTime

If you do not already have Version 1.6.1 or higher installed, drag "QuickTime" from the "System stuff" folder on the CD onto the System Folder icon on your hard disk (do not open your System Folder and drag it inside). Click OK when your Mac asks if it should put QuickTime in the Extensions Folder.

- Installing Sound Manager 3.0

Apple's Sound Manager 3.0 will improve the performance of QuickTime and sound playback. To install Sound Manager 3.0, open the "System stuff" folder on the CD and drag both the Sound Manager and the Sound Control Panel icons onto your System Folder icon. Click OK if the Mac asks if it should put these items where they need to go. Click OK if the Mac asks if it should replace an older version of the Sound Control Panel. Users of AV Macs should NOT install Sound Manager, as it is already installed in the ROM of the machine.

Note: If you have installed QuickTime or Sound Manager 3.0, it is necessary to restart your Macintosh to load the new software.

PERFORMANCE

To achieve maximum performance it is recommended that you quit all other applications and turn off unused extensions and background tasks such as AppleTalk, background printing and file sharing. In the "Memory" Control Panel, turn off "Virtual Memory" and set "Disk Cache" to 64K.

- Setting the Projector's Memory Allocation

The Residents Freak Show uses all available memory (up to 20MB) to pre-cache animation and graphics for improved performance. Although it will run in as little as 3350K of RAM, increasing the application memory partition will significantly improve response times.

To change the Projector's memory size, first select "About this Macintosh" from the Apple menu in the Finder. Note the size of the "Largest Unused Block." Now select "Freak Show Projector" on your hard disk, then select "Get Info" from the File Menu. Enter the amount of memory you wish to give *Freak Show* in the "Current Size" (System 7.0) or in the "Preferred Size" (System 7.1) box. This should be at least 250K less than the "largest unused block" to allow some room for QuickTime and sounds to load. Close "Get Info" before launching the "Freak Show Projector" so your changes will take effect. If the projector size is too large, sounds and QuickTime movies may not play. If this occurs, reduce the size of the projector 200K.

EXPLORING THE RESIDENTS FREAK SHOW

While The Residents Freak Show CD-ROM is not a game (there is nothing to win or lose, no points to score and it's almost impossible to get your spine ripped out), the program does have similarities to certain "role playing" or "adventure" games. A Disneyland of the damned, Freak Show is designed to be explored, and will provide a unique experience for each user.

•Cursors

Turn Left  Turn Right  Go Backward  Go Forward  Examine 

As you move the mouse pointer around the screen it may change to one of the cursors shown above. The navigational cursors are designed to allow you to steer yourself through the program. Not all directions are available at all times. The eyeball cursors are clues to interactivity. Anytime the cursor changes from the conventional diagonal arrow to an eyeball, it indicates an interactive or "hot" spot, so you should click there.

•Volume Control

The sound volume of the program can be changed at any time during use by pressing the number keys (1-9) on either the top row of the keyboard or on the numeric keypad.

•Quitting the Program

Pressing Command "Q", Command "W", or Command "." at any time will take you to the closing credits, after which the program will quit. To skip the credits, press Command "Q" a second time.

TROUBLESHOOTING

•Sound or QuickTime movies won't play or QuickTime plays with no audio or a message appears stating "error opening sound channel."

Reduce application memory size by 200K, following instructions for Setting Projector's Memory Allocation above.

•Animation or QuickTime playback stutters or jerks.

Make sure no other applications are running in the background. Turn off background tasks such as AppleTalk, background printing and file sharing. Turn off unused extensions. Turn off "Calculate Folder Sizes" in the "Views" Control Panel. In the "Memory" Control Panel, turn off "Virtual Memory." and check the "Disk Cache" size. Disk cache sizes of 64K or less are recommended for optimum QuickTime playback performance. Turn off "Virtual Memory." Some CD-ROM driver software allows optional read ahead or CD-ROM file cache. If QuickTime playback is not smooth, try disabling read ahead and CD-ROM file cache features.

•Launching produces the message "Can't find file: Freak Show Movies:Intro."

Make sure that the CD-ROM is in the CD-ROM drive and that the drive is on and properly connected.

•When using an AV Macintosh, pops are heard during sound playback.

Open the "Sound" Control Panel. Select "Sound Out" from the pop-up menu. Set the rate to 22.050Khz from the "Rate" pop-up menu in the center of the control panel.

SOFTWARE SUPPORT

Company. This will entitle you to technical support.
on America Online.

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A BRIEF HISTORY OF THE AMERICAN FREAK SHOW

The exhibition of human oddities dates back so far that it really has no traceable beginning. Records clearly indicate that early Renaissance English fairs offered glimpses of "human variations" for a small fee. These exhibitions became the basis upon which the American "displays" were modeled. During seasons when there were no fairs, managers or showmen would continue to tour, exhibiting one-person "curiosities" in rented tavern rooms.

It is not surprising that people did not know what to make of these strange exhibits. The elephant was not shown in America until 1796, the first giraffe in 1837. The "scientific" age was dawning and people were interested in how all these new species fit into God's great order of creatures, for the "human curiosities" were naively believed to be just that: new species of humans – or in some cases – creatures from the moon.

In the final decades of the eighteenth century, a few enterprising scientists began to open private museums in major American cities. Human curiosities were usually the most popular displays.

Due to the amazing interest people had in the unusual, promoters soon began to embellish their exhibits with presentations that were, in some cases, half-truths if not outright deceptions.

Although fraudulence and exaggeration have always been a part of the presentations, American shows of the mid-nineteenth century institutionalized them as fundamental and lasting conventions of the freak show.

By 1840, most American cities had at least one "science" museum, and major cities had multiple institutions in close competition. This was the year that P. T. Barnum, a man of great promotion and public relations skills, purchased a museum in New York opposite the Astor House, the city's most prestigious hotel. Quickly it was transformed into a fashionable and legitimate entertainment center: The American Museum. He accomplished this by introducing an amazingly diverse crop of human oddities and by fabricating outlandish stories of their origins and histories.

Within a decade, The American Museum had become the premier attraction of New York City. The lavishly decorated lecture hall seated three thousand patrons eager to be amused and educated by "scientific demonstrations" and other entertainment. Its reign was short as the museum was destroyed by fire in 1868, but this freed Barnum to take his show on the road.

Though many large and popular "museums" still operated in all the major cities of America, by the 1870's, the circus had become the dominant exhibitor of human oddities. Ringling Brothers, Barnum and Bailey Circus still had a traveling freak show in 1956.

In the first decades of this century, public opinion of the freak show began to shift. People were beginning to view "freaks" as unfortunate and diseased beings rather than as interesting curiosities. The press declared that the oddities were to be pitied, and that the public exhibition of these people was morbid and unwholesome.

Whereas the freak show was previously the main attraction of of the midway, by 1940 respectable people were turning their backs on the shows. Once seen as the entertainment of the intellectual, it was now viewed as the playground of the morally corrupt.

Usually overlooked was the fact that while numerous freak roles did require congenital malformations, hormonal dysfunctions or chronic disorders, the great majority of the freak show characters were enterprising troupers. These career performers took pride (and often wealth and fame) from their uniqueness and actively molded their presentations. They viewed the outsider — you and me — in contempt for our naivete and ordinary drabness. They may have been the "freaks," but we were the "suckers," and that was much worse.

Today, with the exception of a few small well-worn freak shows, the domain of the freaks has been overtaken by daytime television talk shows and the pop music entertainer's quest for attention. We can safely assume that as long as voyeurism and exhibitionism continue to march hand-in-hand there will always be a freak show... and suckers to buy tickets.

THE FREAK SHOW CAST

More than anything else, The Residents Freak Show CD-ROM is a collection of interconnected stories about the down-and-out inhabitants of a fantasy freak show.

HARRY THE HEAD

Harry the Head is dead. No one was too upset when he died, though. It seems that Harry, like a lot of little men, was a bully and no one is ever too upset when a bully dies, even one as pathetically dependent as Harry. His wife was the only one who had any positive feelings about him. Even though she didn't like him very much, she cherished the fact that despite his shouting and bluster, he needed her more than anyone ever had or ever would.

Harry did have one redeeming quality. He was a painter. Not a very good painter, but at least by attempting the act of art, Harry faintly reflected the possibility that poetry and romance must have existed somewhere in his dark soul. He painted sunsets with a brush that he held in his teeth.

Other than his painting there was only one thing people remembered about Harry. He always said that he wanted to be preserved in a bottle of formaldehyde after he died and that it would make him live forever. Harry got his wish.

HERMAN THE HUMAN MOLE

Herman hides. He hates the light and he hates to be clean and he hates people.

Herman lives in a special trailer full of dirt with walls made of glass. Inside there are

hollowed-out rooms connected by short tunnels. In one corner is Herman's bedroom which also contains his primary link to the outside world, a telephone. His living room with a TV is on the other side of the trailer, and in the middle is the smallest room of all. It's just big enough for a upright baby grand piano that he plays when he thinks no one is around.

Herman the Human Mole is a freak, but not the kind everyone thinks he is. He has a secret.

WANDA THE WORM WOMAN

Wanda the Worm Woman was once a nun. Now she's middle aged and fat, but when she was younger and lived in a convent, Wanda was beautiful. Too beautiful in fact, because she attracted the attention of a handsome young priest. Though they tried to deny their yearnings, the cloistered couple could not keep from developing a passionate romance. After the affair came to a tragic end, Wanda felt so guilty that she left the convent, but the seeds had been sown for her lifelong obsessions: God, eating and worms.

Now Wanda is a geek. She's "Wanda the Worm Woman", who weighs 340 lbs and makes her living by letting people watch her suck worms. Her head is perpetually puffy from insect bites, but somehow she radiates a smiling peace that suggests Mother Theresa on Christmas morning.

Wanda is not a well worm woman, though.

TEX THE BARKER

Tex doesn't like himself very much. Once a lion tamer, he lost his nerve and now thinks the whole world is just as dishonest and cynical as he is, only not quite as smart. His attitude is an armor against the world that no one ever penetrates, but it does have one little crack, one tiny hole. It's Wanda, The Worm Woman with her ponderous pile of unsightly flesh, and her easy,

enigmatic smile. It's the smile of Buddha and the smile of Mona Lisa and a smile that traps Tex between desire and disgust as he stands paralyzed in the shadows outside her trailer. He doesn't remember how many times he's heard the soft sobbing sounds that faintly emanate from within.

Tex also loves to reminisce, if you pour him a few drinks.

JELLY JACK THE BONELESS BOY

Jelly Jack is the most helpless and immobile freak in the show. Without a bone in his body, he's not only unable to move, he can't even speak. Like a human sponge he constantly soaks up his surroundings, but nothing ever comes back out. Jelly lives his life in a glass box, leaving it only when he performs.

His act is, of course, quite brief. After an appropriate introduction, he is poured out onto a platform and there he lies. The audience is at first stunned that such a freak of nature could exist, but quickly becomes bored and moves on to the next performer. Soon he's back in his box and back in his mind, which is the only world he can ever really know.

In this inner world Jelly sees a light so bright it burns his brain and becomes his God. In a low rumbling voice the light speaks to him of heat and saliva and fills his mind with the only passion and sensuality available to a lonely boneless boy.

MICKEY THE MUMBLING MIDGET

It's Mickey's birthday.

But we discover that he's no longer in his cage and has apparently run away. Soon his scabby figure is discovered by a beautiful collie as he sleeps on a suburban lawn. At first she's confused, but soon becomes overwhelmed by his sensuous musky odor. Mickey, it seems, is not really a

strange midget who has problems speaking clearly, but is actually a shaved baboon. The two quickly become engulfed by the waves of forbidden desire and ultimately have no choice but to run away together.

Theirs is obviously a doomed love but one in which both parties are compelled to follow this passion until the affair reaches its inevitably dark conclusion – a conclusion best left to our imaginations.

BOUNCING BENNY THE BUMP

No one knows exactly what the bump is. Its shapeless mass, not unlike a boneless cellulite-laden thigh, protrudes from the center of Benny's chest, droops downward and ends in a blobby nub just below his belly button. Since he's dimwitted, overweight and far from handsome, the bump is easily Benny's only outstanding feature. But he is at least bright enough to manage a decent income by performing a bare-chested bouncing dance that most find quite disturbing.

Benny doesn't plan on working in a carnival sideshow forever, though. Every night, just before he goes to sleep, he pulls out his collection of female wrestling magazines, looks at the pictures of his favorites and fixates on his dream. He dreams of someday making friends with his own lady wrestler and of how he'll hold his hooded honey's hand, even if she is a little mean sometimes.

BIOGRAPHY: THE RESIDENTS

The Residents hold a unique place in Western entertainment history, as they have been able to both predict and influence the music/performance/media movements of their time by simply following their own restless imaginations. An equally prominent fact is that the group's members have no public personalities, having decided at the outset that the personal details of the individuals were irrelevant to the group's work and its promotion.

This mystery begins around 1970 in San Mateo, California (20 miles south of San Francisco) when four non-musicians began experimenting with their favorite instrument, the multitrack recorder. Their first distributed product was the now legendary *Santa Dog*, a set of two 45 rpm discs sent as Christmas cards in 1972. Since that time the Residents have released nearly 20 album length discs, as well as many singles and EPs, that cover a vast range in both content and concept.

While breaking new ground musically might be enough for some groups, The Residents chose to make a pioneering step into visual media with the 1976 video, *The Third Reich N' Roll*. The Museum of Modern Art in New York later recognized The Residents as one of the inventors of the music video form and added that video and another, *The Residents' One Minute Movies*, to their permanent collection.

After 10 years of taking many directions in their music and video, The Residents felt it was time to challenge the boundaries of music theater and performance art. That first effort was the ambitious *Mole Show*, which toured Europe in 1982-83. Later performance tours were *The 13th Anniversary Show* and *CUBE E: The History of American Music in 3 E-Z Pieces* which took the group around the world including places such as Yugoslavia and Israel.

Over the years, The Residents have been asked to produce scores for a number of unusual film and video projects. Among them are the feature film, *The Census Taker*, the animated short, *Slow Bob in the Lower Dimensions* (for MTV), and the television series, *Pee Wee's Playhouse*. The Residents are currently working on the score for a 10-part series on predators for the Discovery Channel.

With over twenty years of creative experimentation behind them, The Residents continue to break new ground with the *Freak Show* CD-ROM. Solidly pointed toward the future, their prolific energy shows no sign of diminishing as they confidently plan new projects that will take them well into the next millennium.

BIOGRAPHY: JIM LUDTKE

Jim Ludtke, primary designer and animator of The Residents *Freak Show* CD-ROM, has been winning awards and the accolades of his prominent clients since the mid-1970's. His career as an illustrator began with work for *Playboy Magazine* while he was still attending the Chicago Academy of Fine Art. Over the years he has created print work for Sony, Newsweek, Macworld, MacUser, Digital Equipment Corporation, Canon, Nintendo, AT&T, *The New York Times* and Macromedia, among many others. His animation clients include Nabisco, Nintendo, MTV, Time Warner New Media and The Voyager Company.

As a leader in the computer imaging field, Jim is frequently asked to lecture and present his work. Recently he was a featured speaker at the *Macworld* "Images and Tools" Conference and an Apple-sponsored guest lecturer at the *AIGA* "More" Conference. His San Francisco studio also operates as a Beta site for many Macromedia products and for the Electric Image Animation System.

Jim's animation has been shown at the Museum of Modern Art in New York and at Nicograph in Tokyo. His illustration work has been featured at the Bunkamura Gallery in Tokyo and in a San Francisco group show sponsored by Adobe. He won First Place Animation honors in the 1991 and 1992 *Macworld Magazine* MacMasters contests and also earned a 1991 *Pantone Color Award* for his illustration work.

The *Freak Show* CD-ROM is Ludtke's second collaboration with The Residents. The first was the 3D animated music video, *Harry the Head*.

THE RESIDENTS FREAK SHOW

Written by The Residents

Directed by The Residents and Jim Ludtke

Animation and Design by Jim Ludtke

Programming by Roger Jones

Produced by The Cryptic Corporation

Music Written and Performed by The Residents / Mixed by Tony Janssen and The Residents

Published by Pale Pachyderm Publishing (BMI)

Featuring the voices of Diana Alden, Laurie Amat, Steven Kloman, Tony Janssen and The Residents

Published by The Voyager Company / Executive Producer for Voyager, Michael Nash
Voyager Technical Director, Morgan Holly / Voyager Production Coordinator, Mikki Halpin

Package design by Rex Ray / Package cover art by Jim Ludtke

Additional design by Pore Know Graphics / Publicist for The Cryptic Corporation - Steven Kloman

Additional 3D modeling by Pill Simon / Additional Programming by Mark Castle

Additional X-Objects by David Jackson Shields

Art from *The Residents Freak Show* graphic novel by John Bolton, Brian Bolland, Richard Sala, Savage Pencil, and Dave McKean. Edited By Jerry Prosser for Dark Horse Publishing .

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