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**Havard**

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(54) **INTERACTIVE ELECTRONIC BOOK**

*G06F 3/0481* (2006.01)

*G09G 5/377* (2006.01)

(71) Applicant: **Amanda Meredith Havard**, Nashville, TN (US)

(52) **U.S. Cl.**

CPC ..... *G06F 3/0483* (2013.01); *G06F 3/04817* (2013.01); *G06F 17/2235* (2013.01); *G09G 5/377* (2013.01); *H04L 67/10* (2013.01); *H04L 67/30* (2013.01); *G06Q 30/0641* (2013.01); *G06Q 50/01* (2013.01)

(72) Inventor: **Amanda Meredith Havard**, Nashville, TN (US)

(21) Appl. No.: **15/131,222**

(22) Filed: **Apr. 18, 2016**

(57) **ABSTRACT**

A computer-storage media having computer executable instructions embodied thereon that, when executed on a computing device perform a method for providing an interactive electronic book, the method including providing a user interface for the interactive electronic book, the user interface including representations of pages to display on a display associated with the computing device, providing on one of the representations of the pages of the user interface a watermark icon of an interactive element to display on the display associated with the computing device, associating the watermark icon of interactive content with interactive content, the watermark icon being indicative of presence of the interactive content and a content type for the interactive content, and wherein the user interface further provides for accessing the interactive content by selecting the watermark icon of the interactive content and without navigating away from the pages on which the watermark icon is present.

**Related U.S. Application Data**

(63) Continuation of application No. 13/655,542, filed on Oct. 19, 2012.

(60) Provisional application No. 61/550,239, filed on Oct. 21, 2011.

**Publication Classification**

(51) **Int. Cl.**

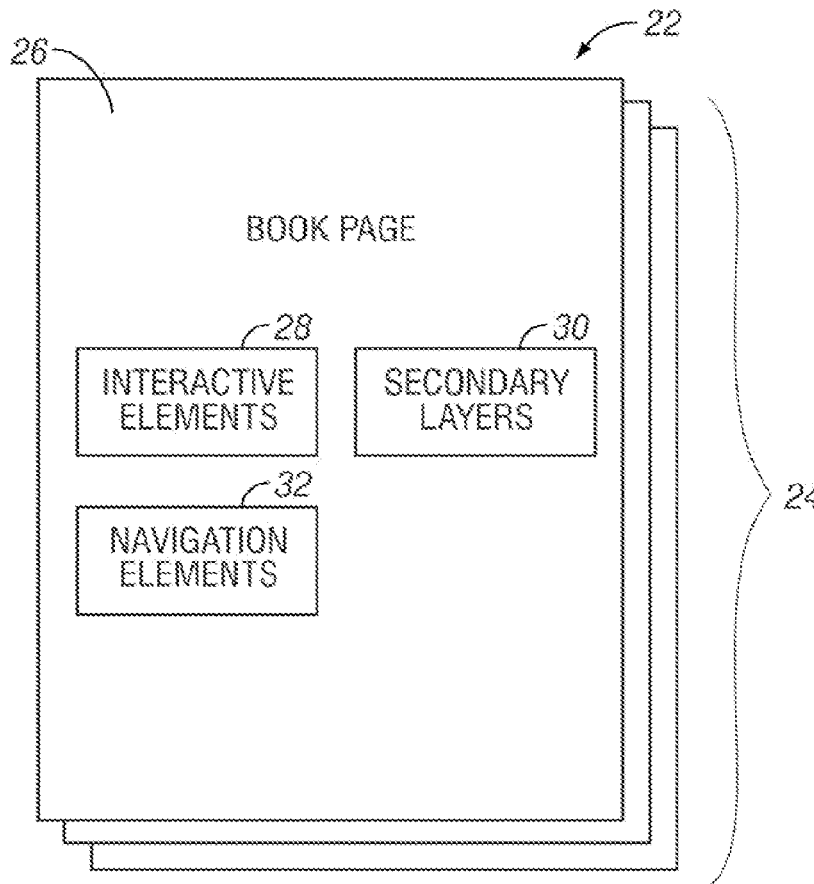
*G06F 3/0483* (2006.01)

*G06F 17/22* (2006.01)

*G06Q 50/00* (2006.01)

*H04L 29/08* (2006.01)

*G06Q 30/06* (2006.01)



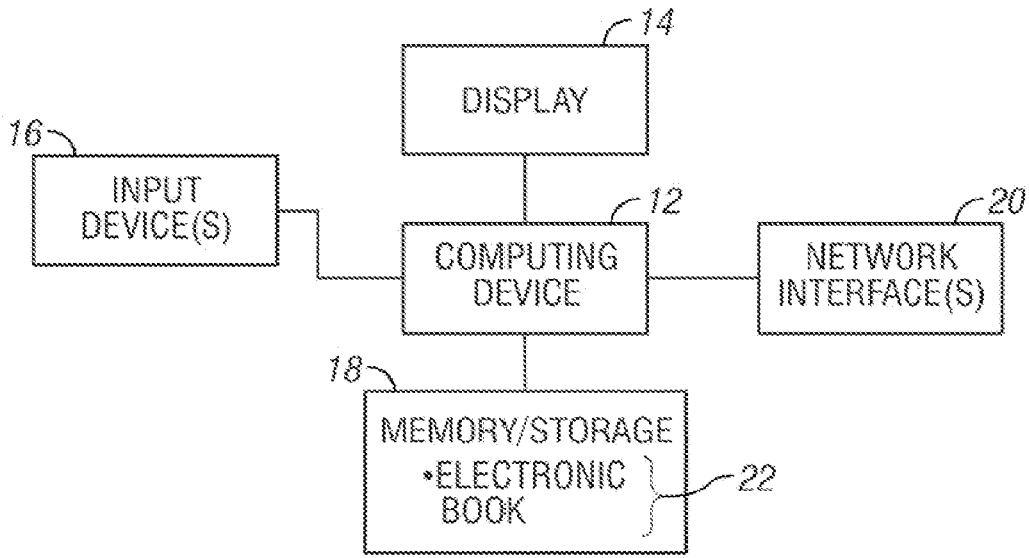


FIG. 1

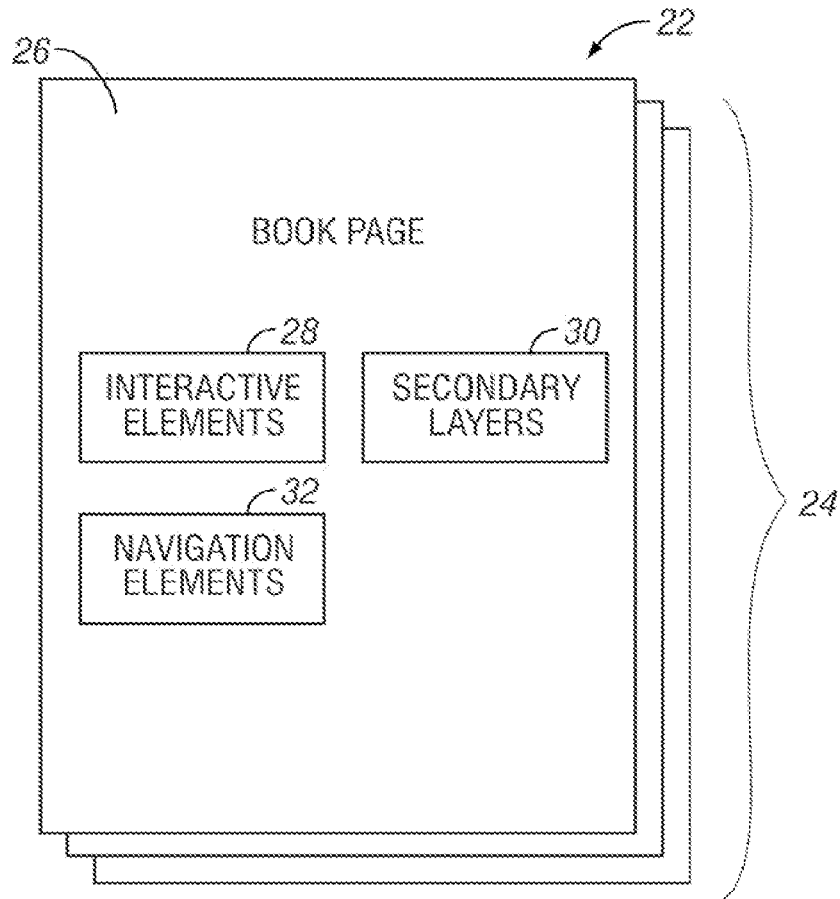


FIG. 2

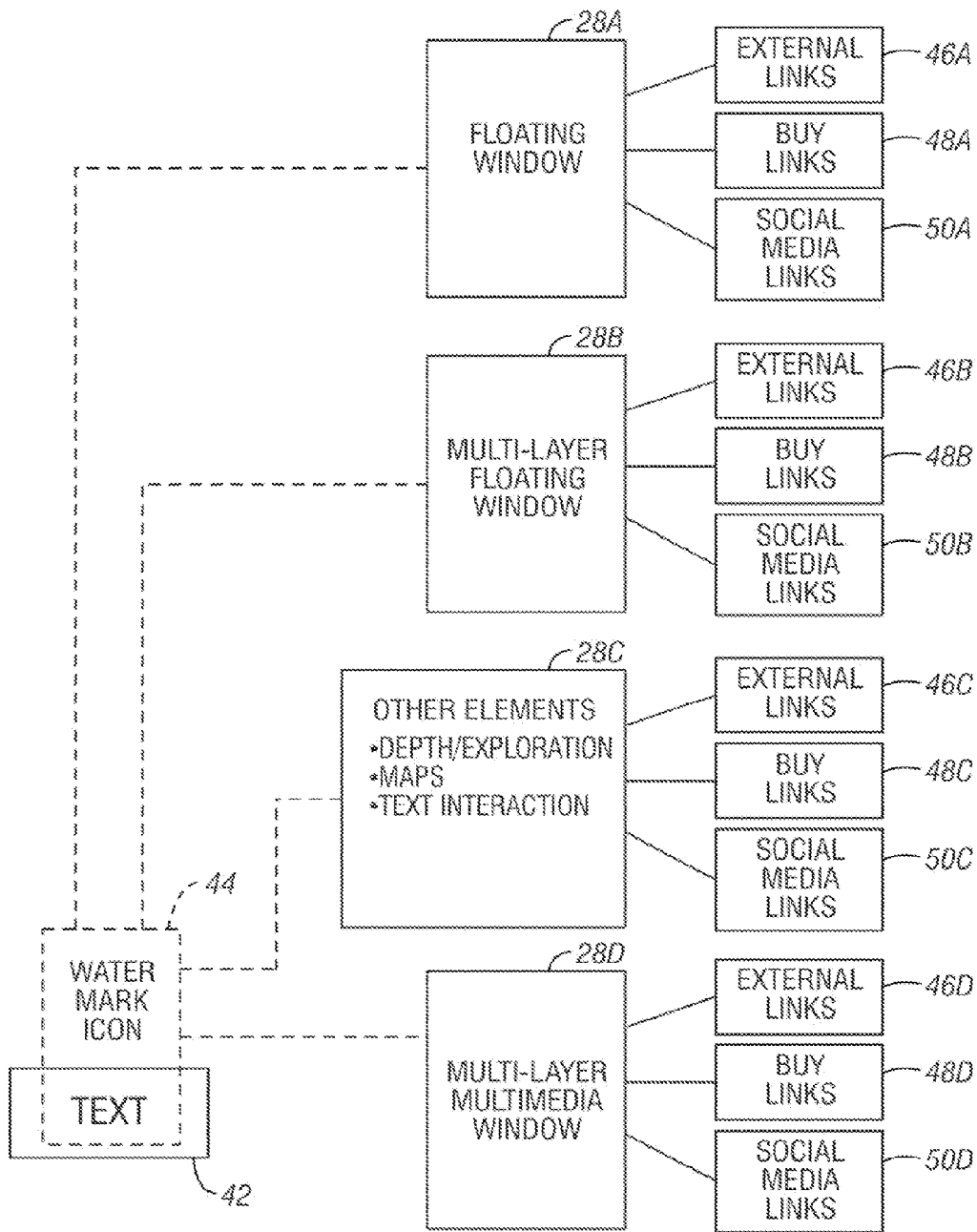
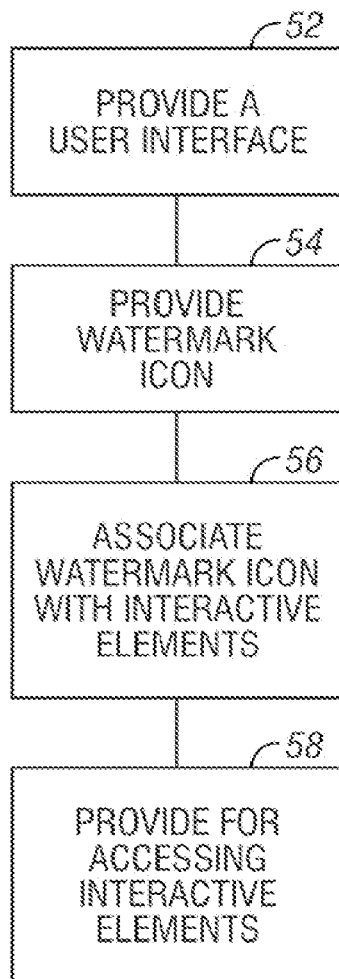


FIG. 3



**FIG. 4**

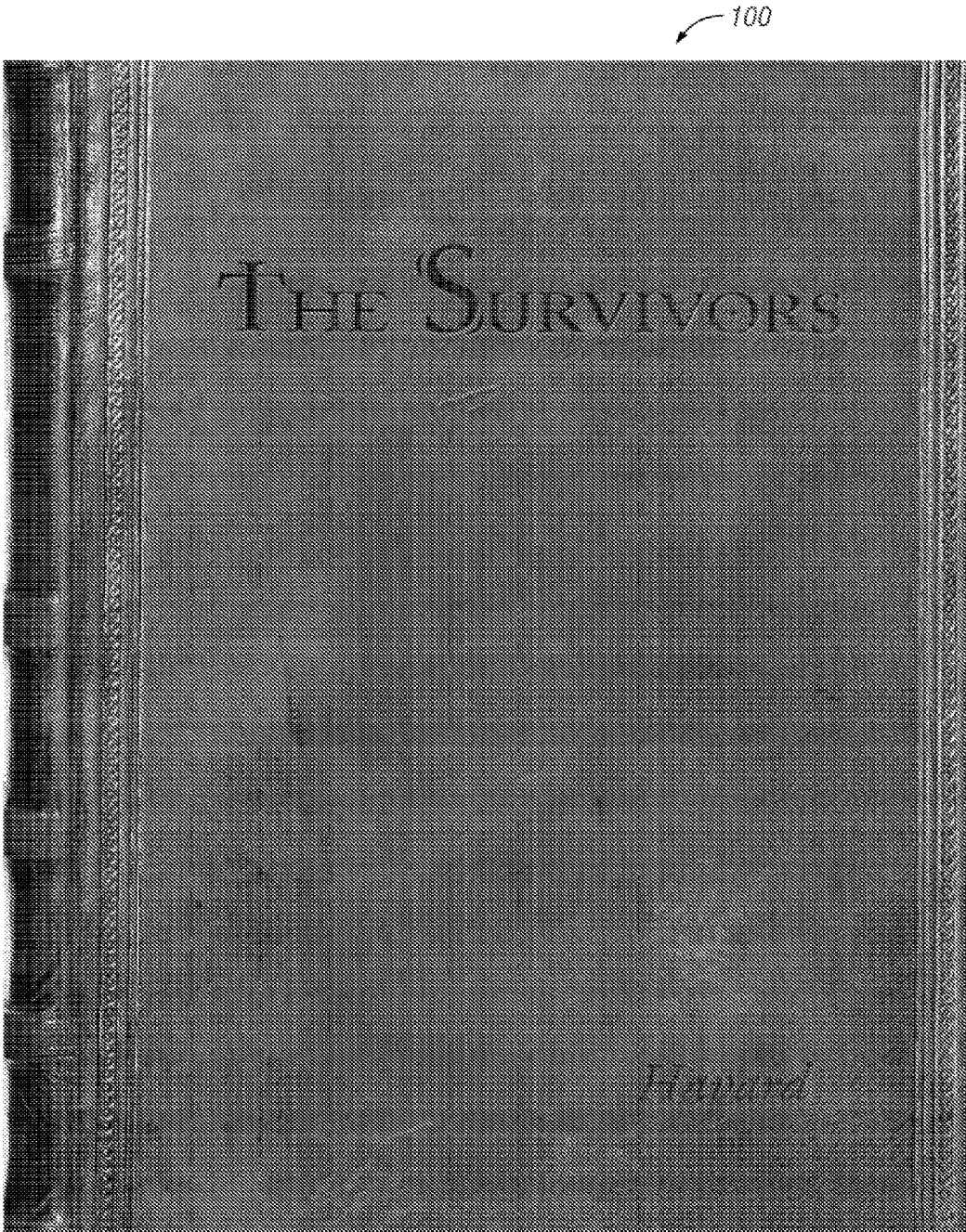


FIG. 5

102

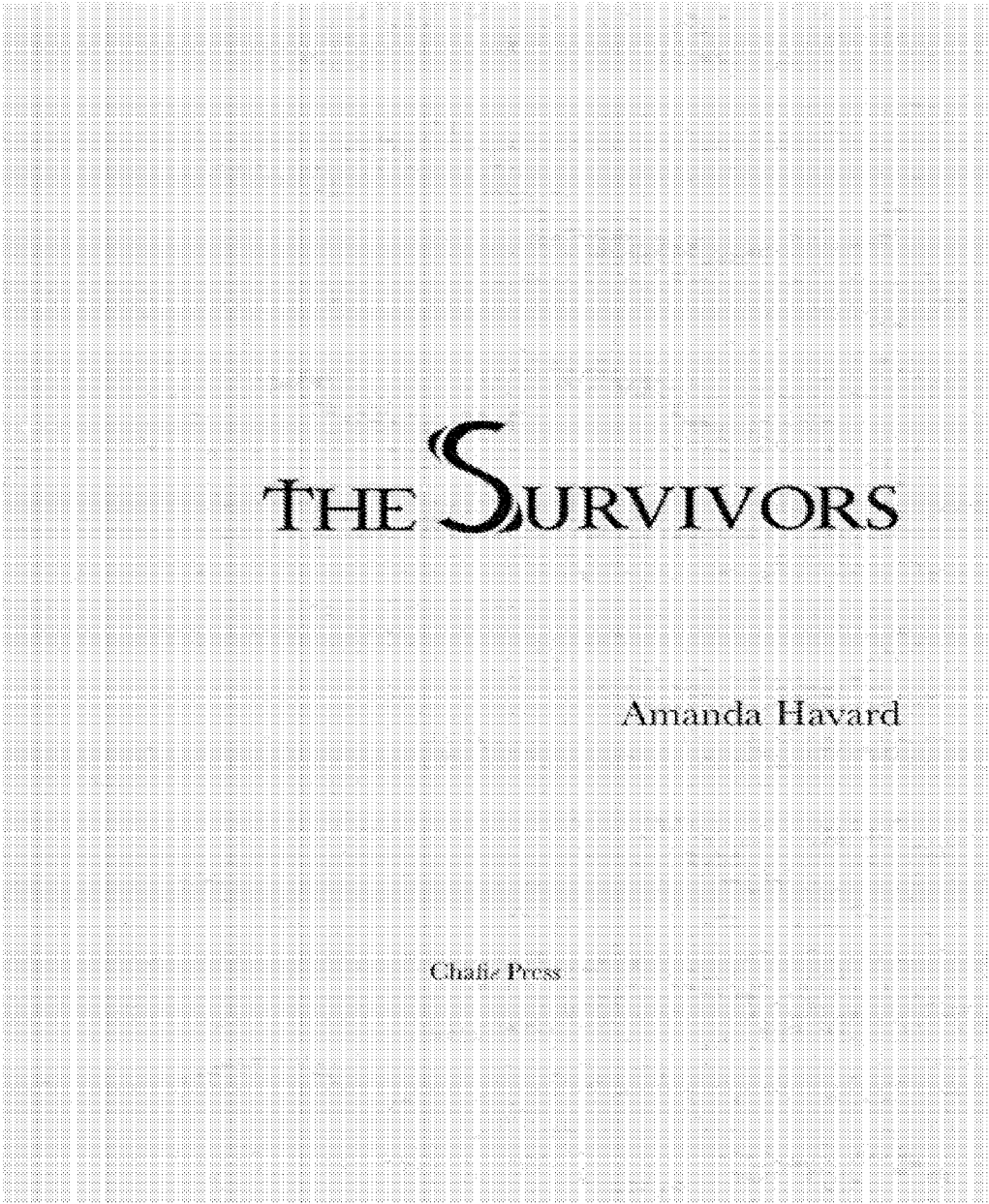
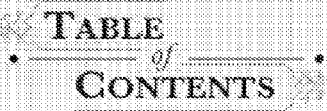


FIG. 6

104



	COVER
	PROLOGUE
2	MATRIMONY
6	PACIFIC
7	ROAD TRIP
10	PATIENCE
12	BLANK SLATE
	ENHANCED
	CREDITS

FIG. 7

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Aa

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	CREDITS

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Start

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Prologue

FIG. 8





FIG. 9



FIG. 10



FIG. 11

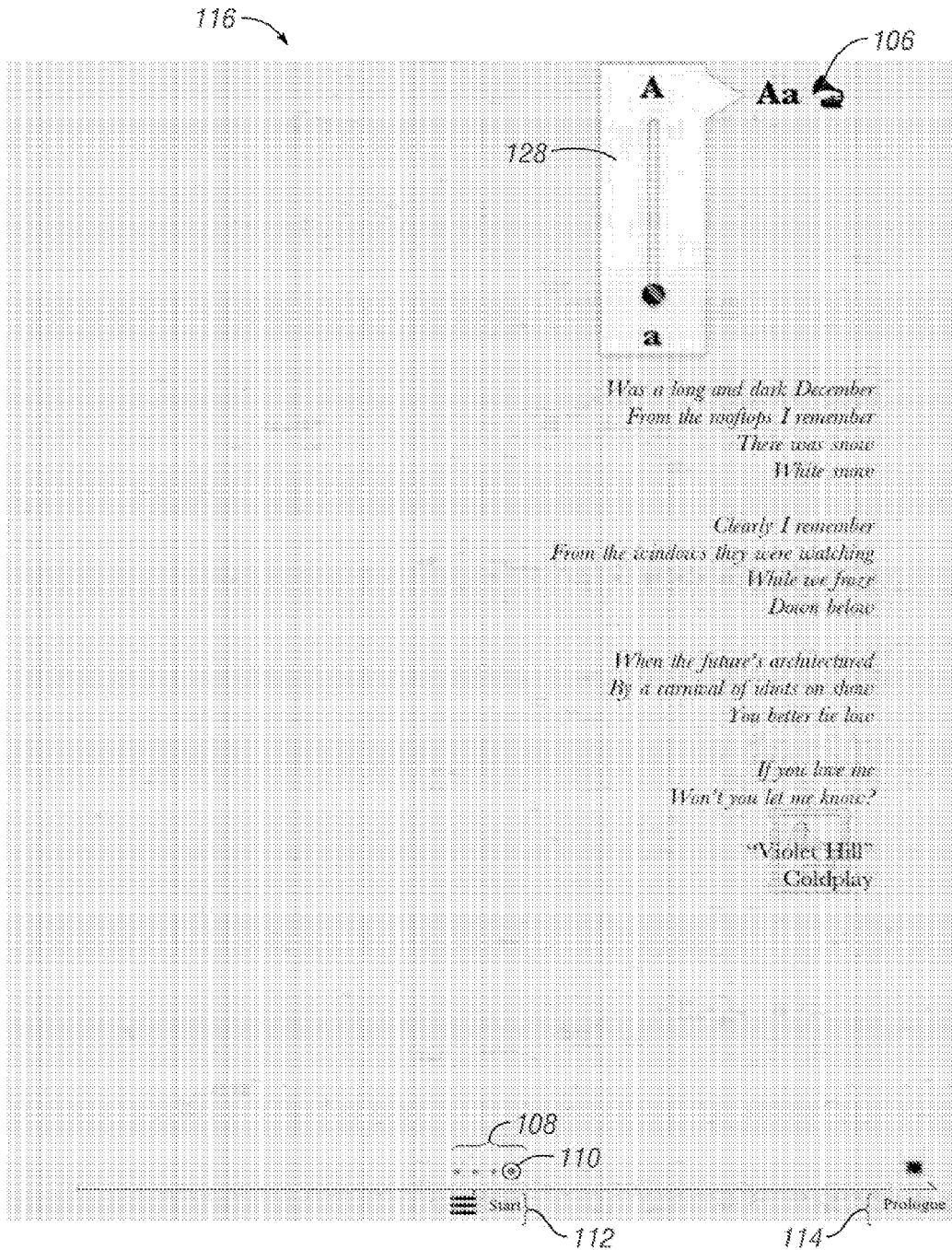


FIG. 12

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## PROLOGUE

Salem, Massachusetts  
December 1692

"We are decided then," he said, but doubts plagued his mind. "You take them, captain. Away from our homes. Away from this place," Reverend Parris demanded. The six men standing before him nodded.

132 "We will rid you of the miscreants," the captain assured him.

"How far is the chosen destination?" Parris asked.

"Far enough," the captain said.

134 "And the length of your journey?" Reverend Parris inquired again. He pressed his thin, pale hand to his forehead and clenched his jaw. It would be but a moment until his doubts overwhelmed him.

"We are not sure," the captain said readily. "We have heard only rumors that we can go so far west. I expect we may return when this winter gives way to spring. At worst, we may return with the summer sun." He swallowed uncomfortably at the falsehood, his conscience guilty for telling such untruths. None of the six envisioned surviving the journey ahead of them.

Reverend Parris hesitated. Then the governor spoke. "It is far enough that they could never return to Salem. They would die on the journey."

"If they shall die by God's hand in the wilderness, then why shan't we bestow upon them justice ourselves?" the reverend asked. The governor crossed his arms and narrowed his eyes. He and Parris both knew it was imprudent to ignore the allegations but outrageous to condemn them all to death.

136 "Enough is enough," Governor Phips said in a stern voice, and placed his hand on the reverend's shoulder. "I will not hang another unless His Majesty says so, and he does no such thing. We are already impugned for our crimes against the other nineteen." 138

FIG. 13

130

• [ PROLOGUE ] •

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FIG. 14

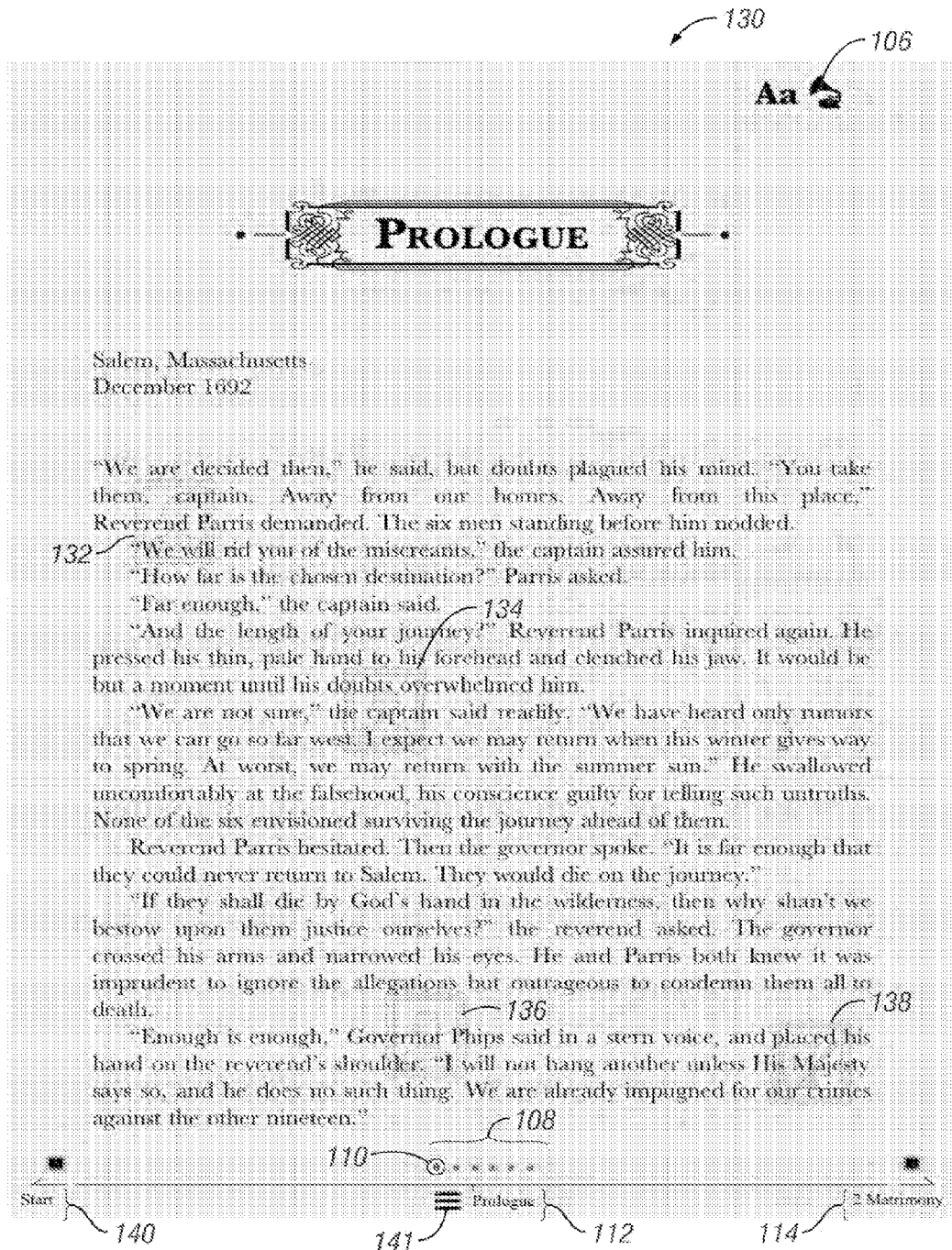


FIG. 15

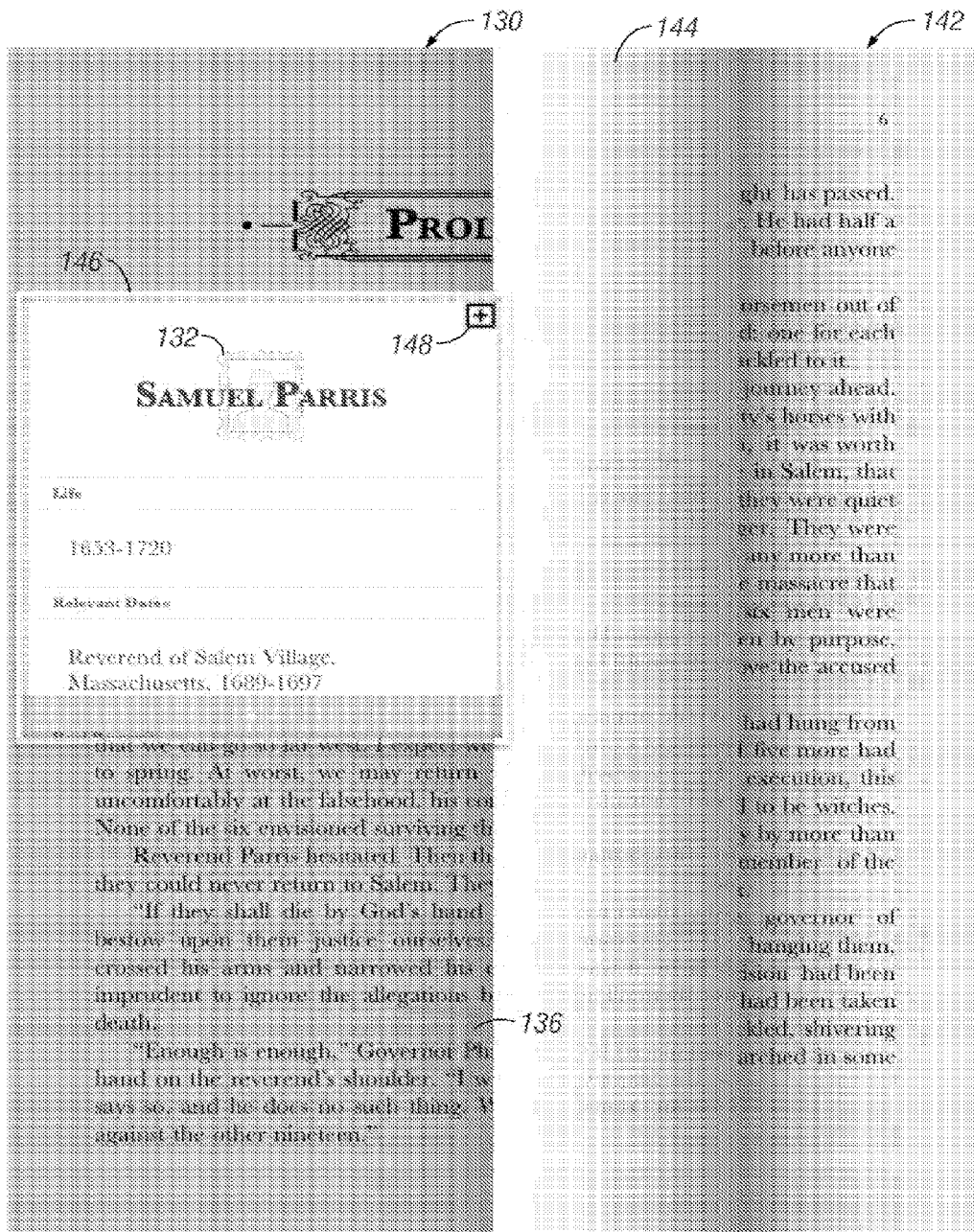


FIG. 16



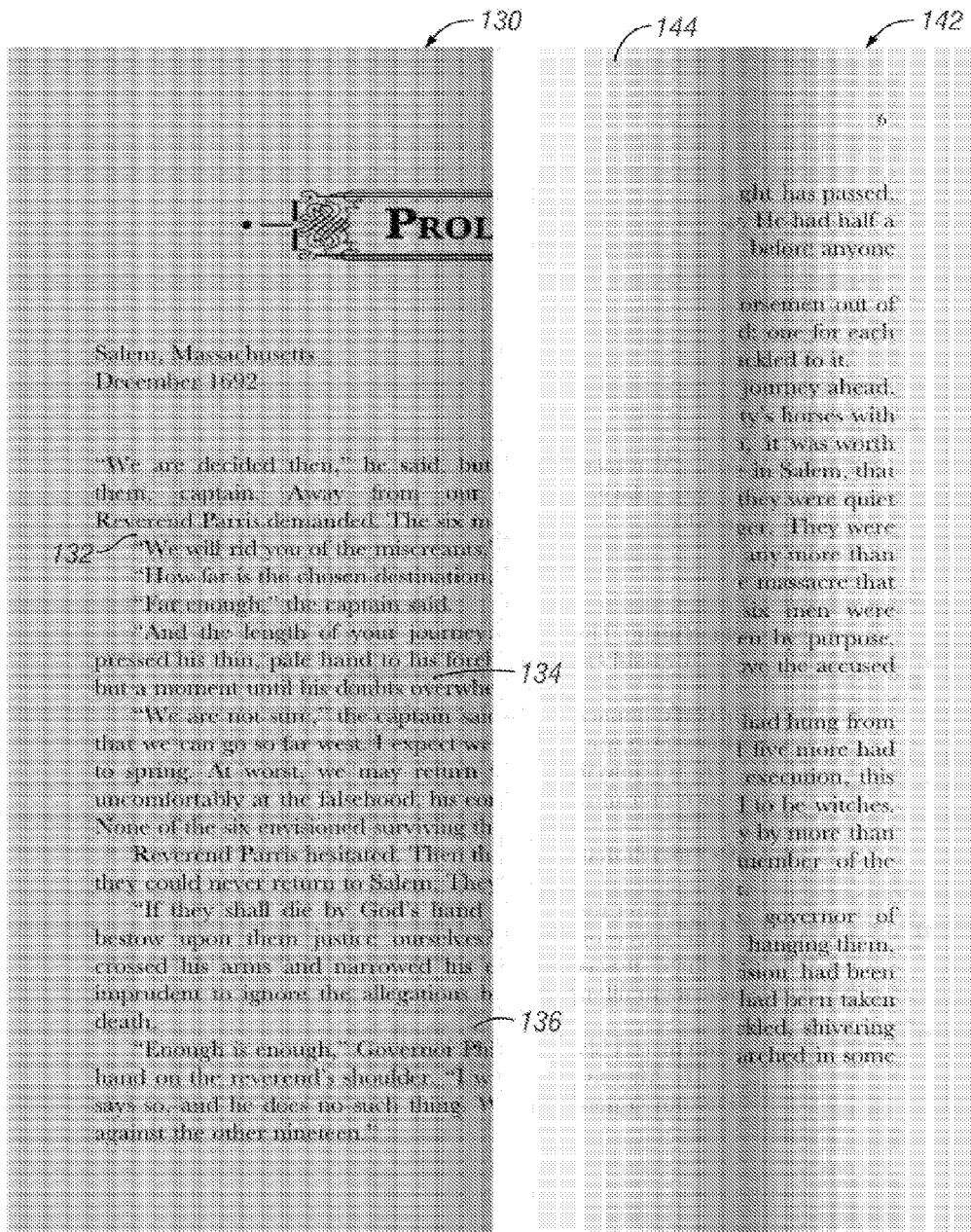


FIG. 17

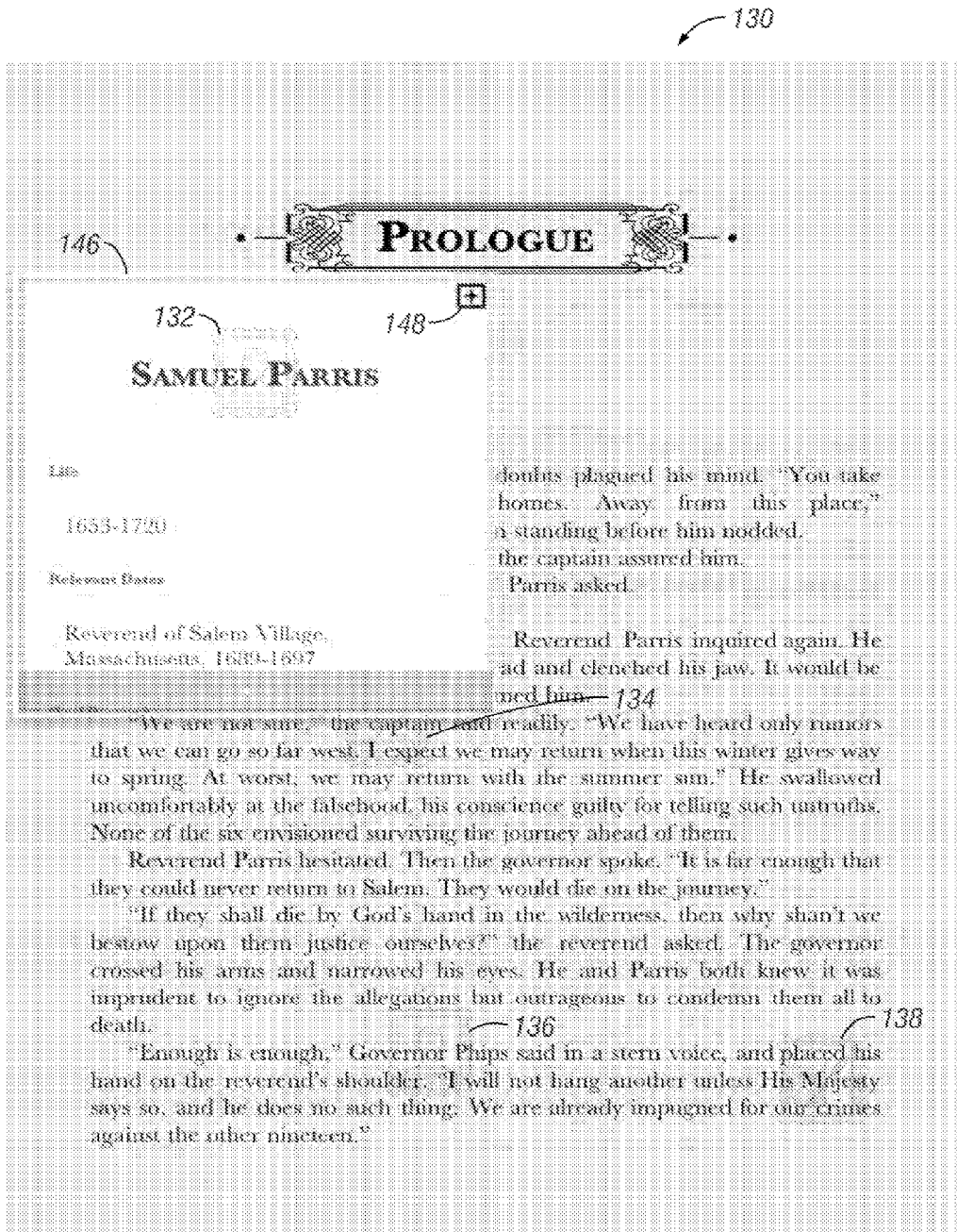


FIG. 18

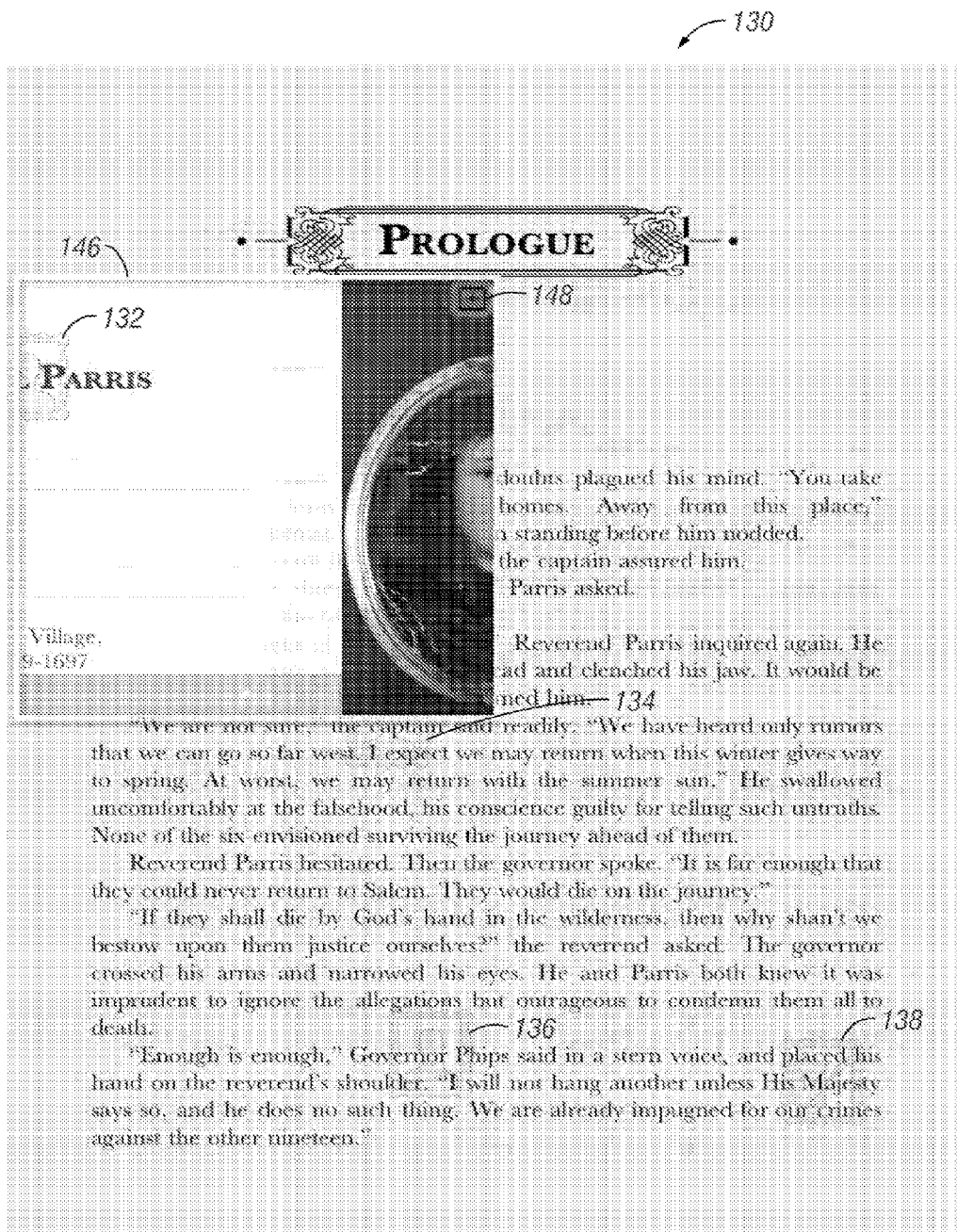
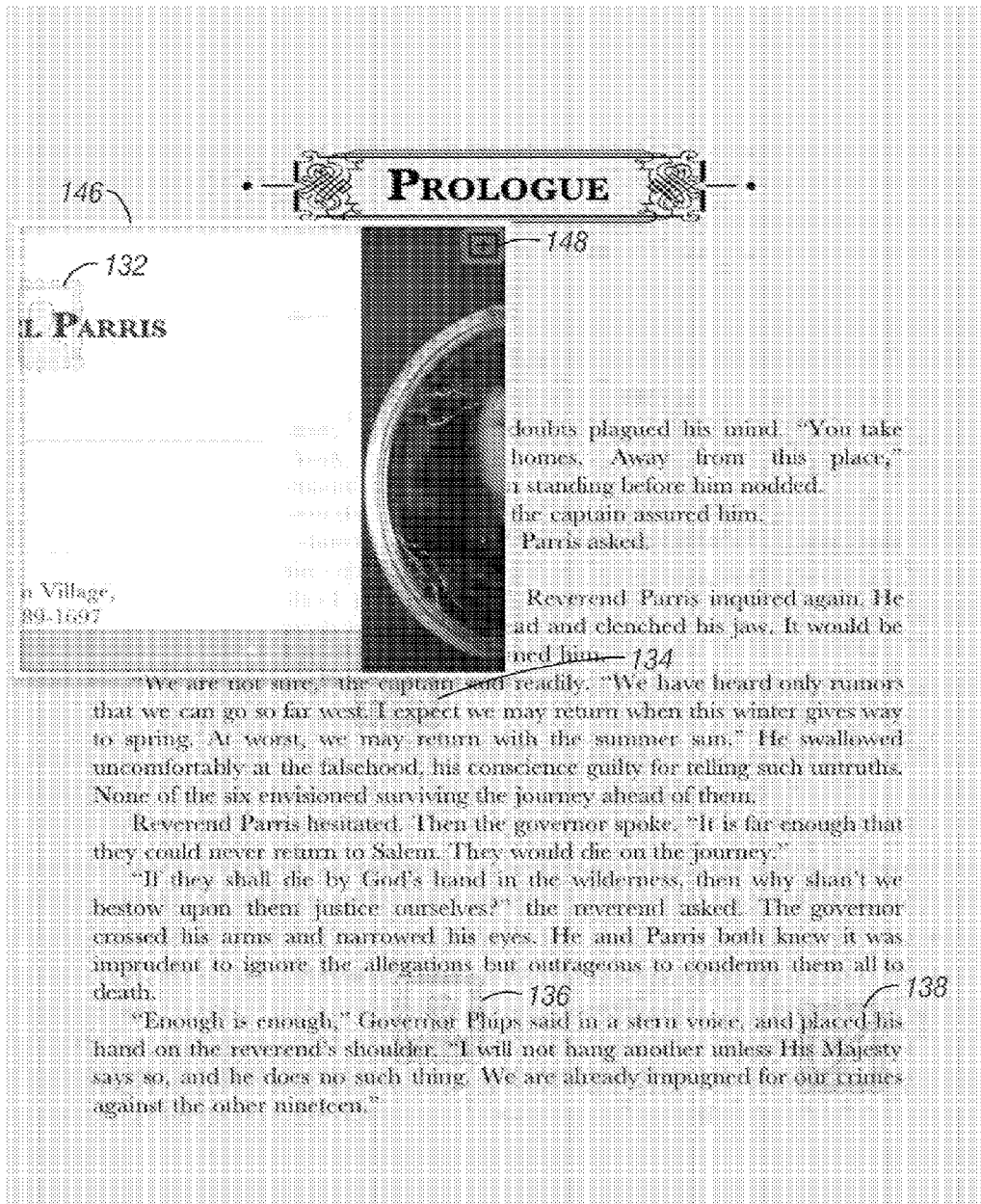


FIG. 19

130



146

# PROLOGUE

132

L. PARRIS

148

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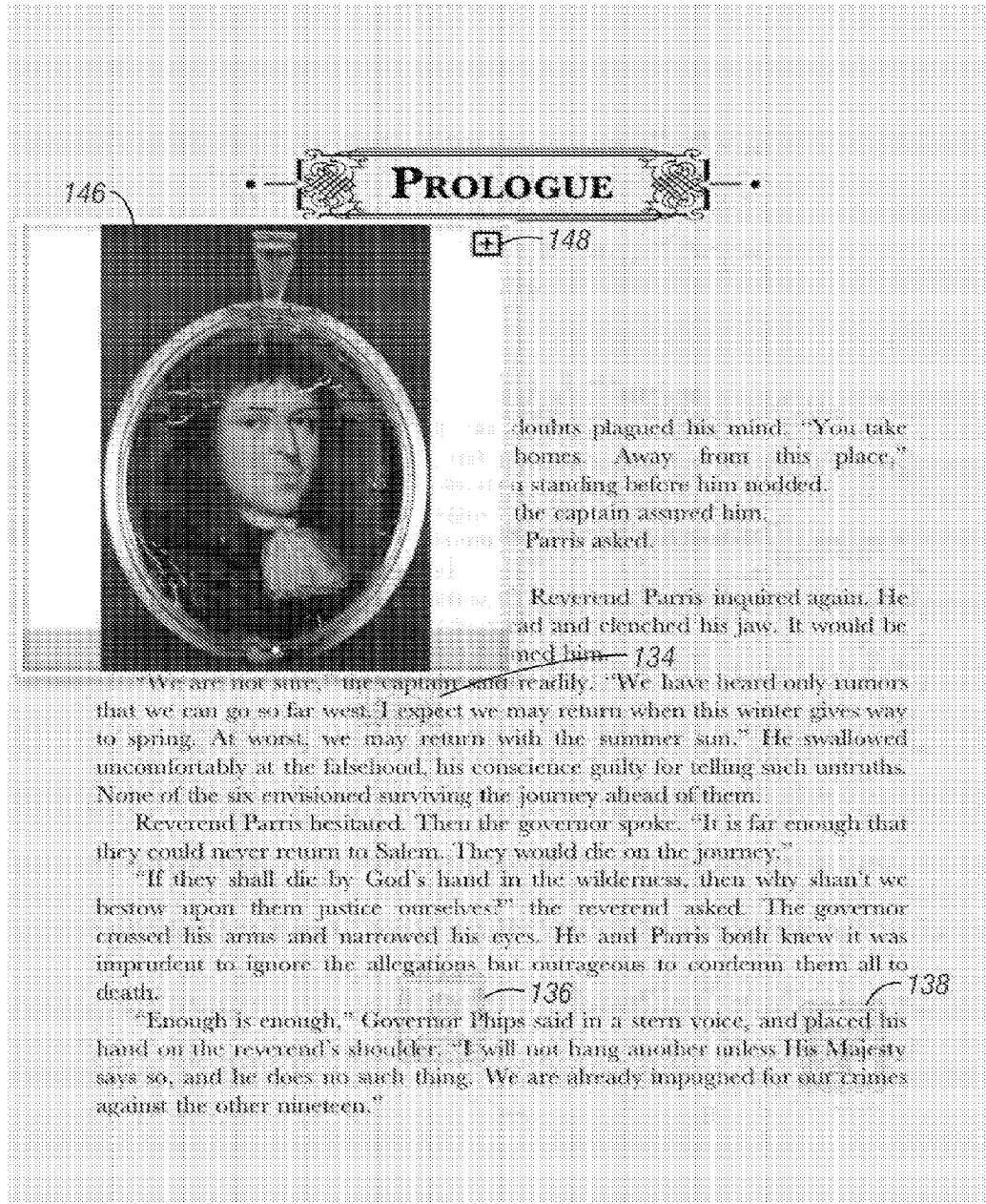


FIG. 21

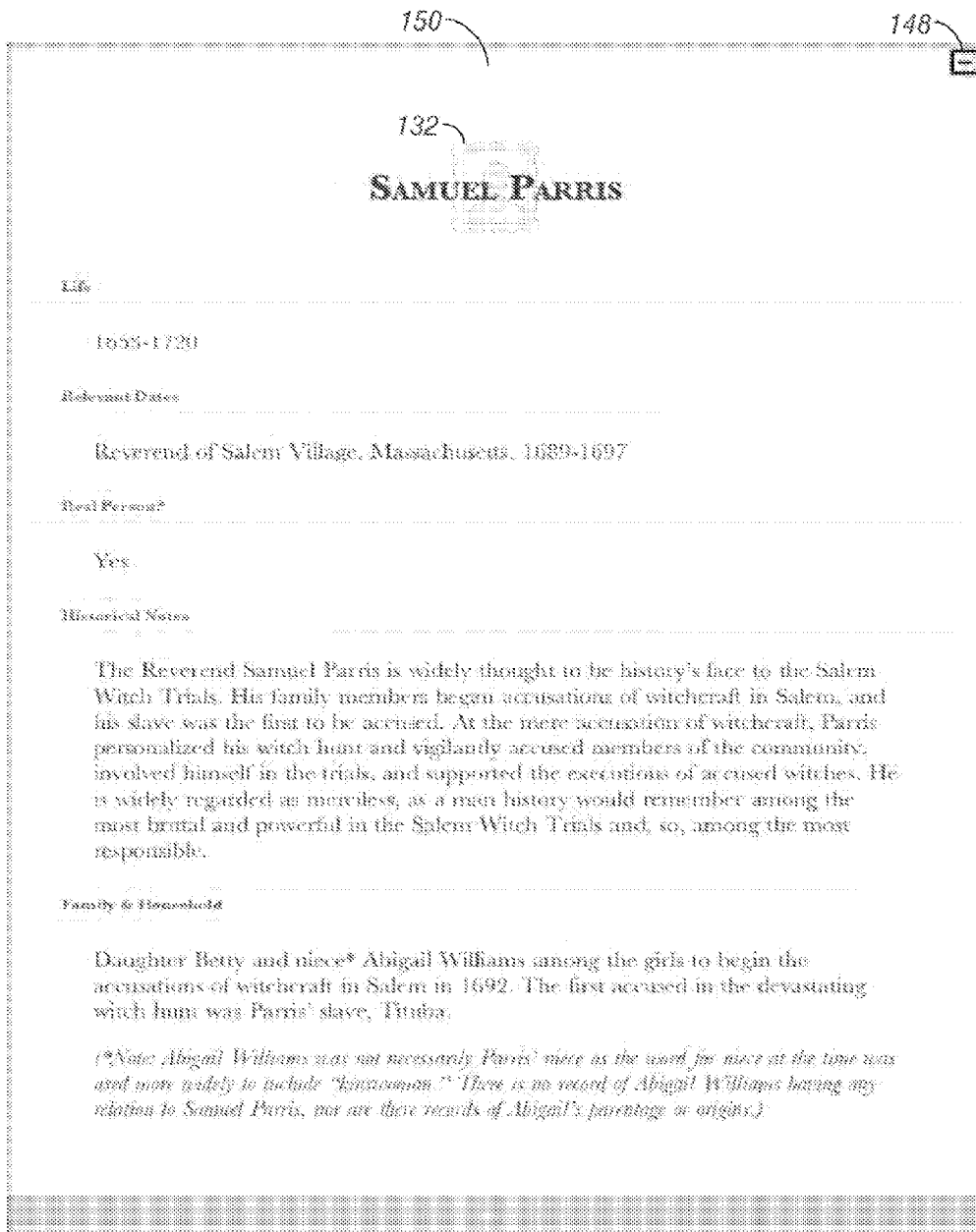


FIG. 22

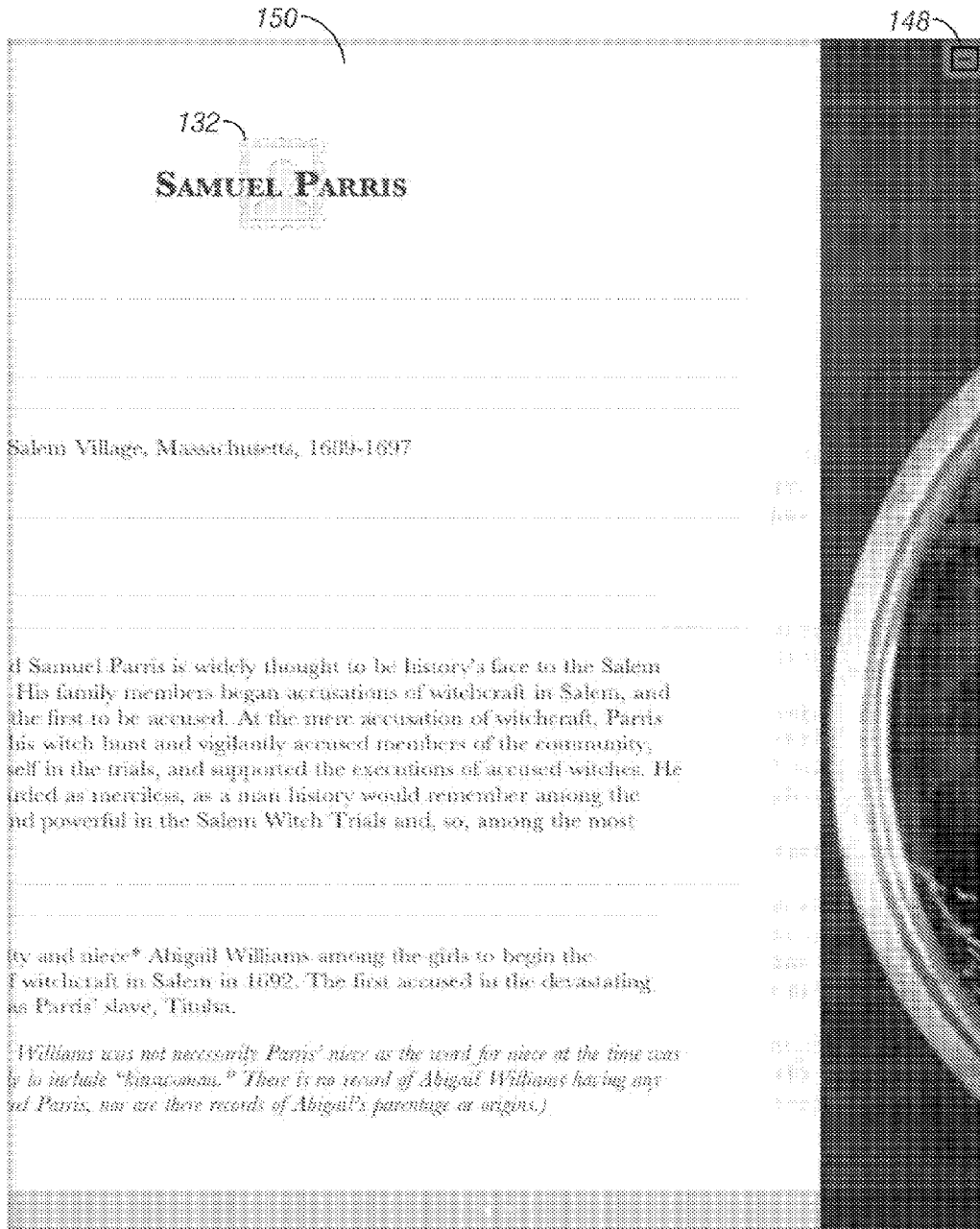


FIG. 23

130

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upward

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Rev

152 "If  
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"En  
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says so,  
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136

**GOVERNOR WILLIAM  
PHIPS**

Beloved Dates

Governor of Massachusetts, 1691-  
1694\* accounts vary, some sources say 1693,  
others 1694/95

Real Person?

154 r telling such untruths  
of them.

"It is far enough that  
e journey."  
s, then why shan't we  
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arris both knew it was  
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138  
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FIG. 24



142

THE SURVIVORS

6

Parris obliged. "Take them now, captain. Before this night has passed. You take what you need, and you leave now," he said roughly. He had half a mind to kill each of these children, these witches, himself, before anyone could stop him. He knew in his heart it was the Lord's way.

They could all sense this. The captain led his team of horsemen out of Parris's home hurriedly. In the street, thirty-two horses waited, one for each of the six, and twenty-six

The horsemen were their only regret was to them, but they dared risk their lives. They there should be no room vigilantes, these six, who charged with keeping the it already had. Many in would reside if these of motivated not solely by acting as if God Himself from Salem and bring the

158 In the seasons preceding the gallows of Salem, and died in prison. And now mass accusation had arisen

The grievous claim was legitimate and was taken very seriously by more than just the zealous reverend. Alexander Rowen, a respected member of the community, had made credible accusations about all twenty-six.

As an act of forbearance, Sir William Phips, the governor of Massachusetts, had decided to exile the accused instead of hanging them, which outraged the Reverend Samuel Parris. But the decision had been made. It had been only one week ago that these twenty-six had been taken from their homes and imprisoned, and now they were shackled, shivering from fear and frost, and certain that they were being marched in some uncommon fashion toward death.

156

THE TRIALS

In the hysteria of the witch trials, there was nothing just about the form of justice. Most of the evidence used to find accused persons guilty of witchcraft was called spectral evidence. Spectral evidence could be as much as a young girl thrashing about on the ground, claiming that an accused was afflicting her.

162

journey ahead. y's horses with it was worth in Salem, that they were quiet ser. They were any more than a massacre that six men were in by purpose. ve the accused

had hung from five more had execution, this to be witches.

160

FIG. 25

142

THE SURVIVORS

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The horsemen were as prepared as they could be for the journey ahead. Their only regret was taking so many of the small community's horses with them, but they dared not question their purpose. To them, it was worth risking their lives. They believed that witchcraft had no place in Salem, that there should be no room for it in God's world at all. But they were quiet vigilantes, these six, who could remain complacent no longer. They were

men, their religion, from murdering any more than what could not bear to witness the massacre that they were put on trial, but these six men were licence. Instead, they were driven by purpose, sent the word to them to remove the accused safety.

158

THE CONTROVERSY

160

There is some argument over the number of deaths that occurred as a direct result of accusations of witchcraft. Nineteen persons accused and found guilty of witchcraft were hanged. One person was pressed to death. At least four more accused died in prison. However, some assumed

his midnight ride, nineteen souls had hung from gallows and convicted as witches, and five more had died in months after the most recent execution, this was twenty-six children were believed to be witches. The date and was taken very seriously by more than one Alexander Raven, a respected member of the community, accusations about all twenty-six.

156

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164

FIG. 26

142



FIG. 27

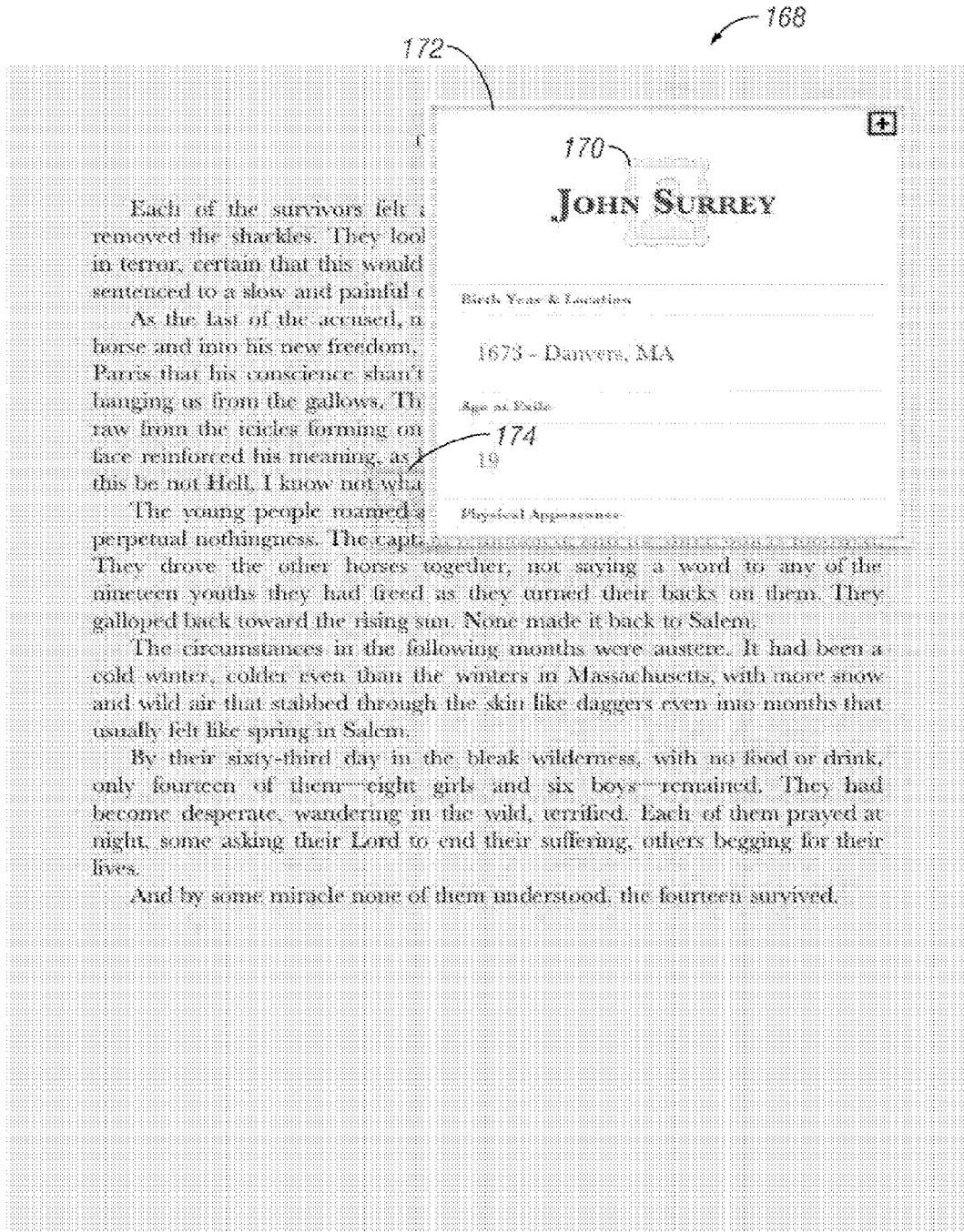


FIG. 28

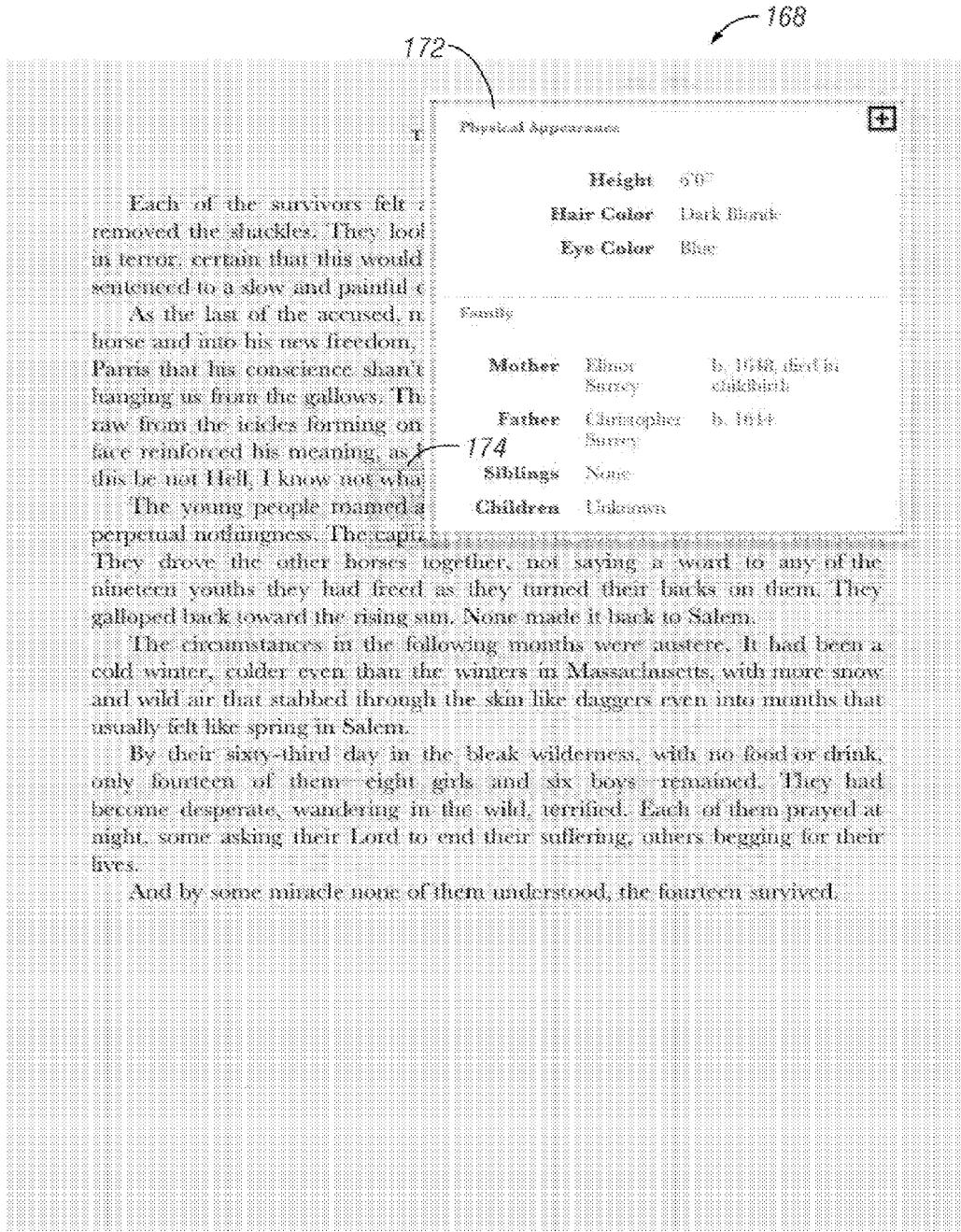


FIG. 29

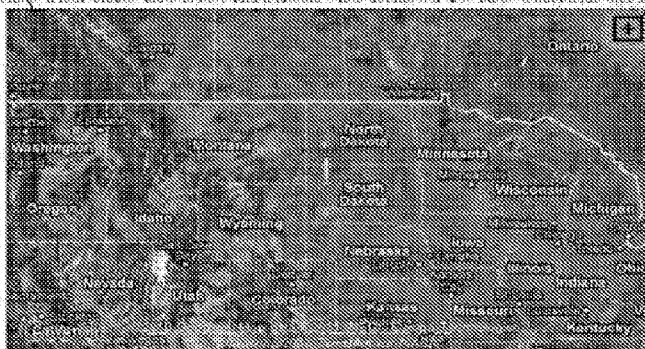
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THE SURVIVORS

8

Each of the survivors felt a mixture of fear and relief as the captain removed the shackles. They looked at the dead, frozen ground around them in terror, certain that this would be their end. From their eyes, they had been sentenced to a slow and painful death. There was no mercy in this gesture.

176 As the last of the accused, nineteen-year-old John Surrey, stepped off his 178



spoke. "You tell is here than for he said, his face the eldest boy's round them. "If

distance at the others followed. I to any of the on them. They em.

It had been a with more snow and wild air that stabbed through the skin like daggers even into months that usually felt like spring in Salem.

By their sixty-third day in the bleak wilderness, with no food or drink, only fourteen of them—eight girls and six boys—remained. They had become desperate, wandering in the wild, terrified. Each of them prayed at night, some asking their Lord to end their suffering, others begging for their lives.

And by some miracle none of them understood, the fourteen survived.

FIG. 30



FIG. 31

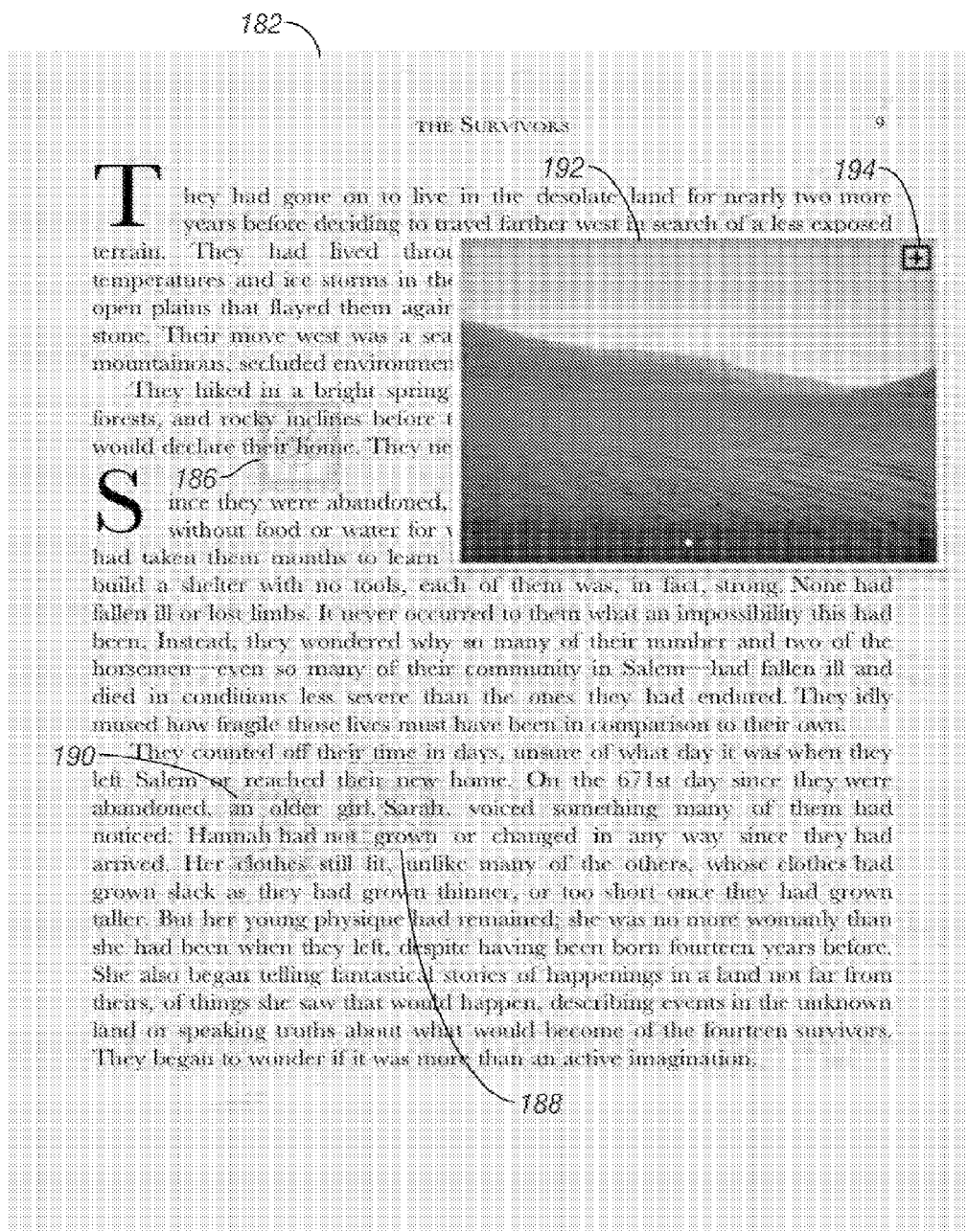


FIG. 32



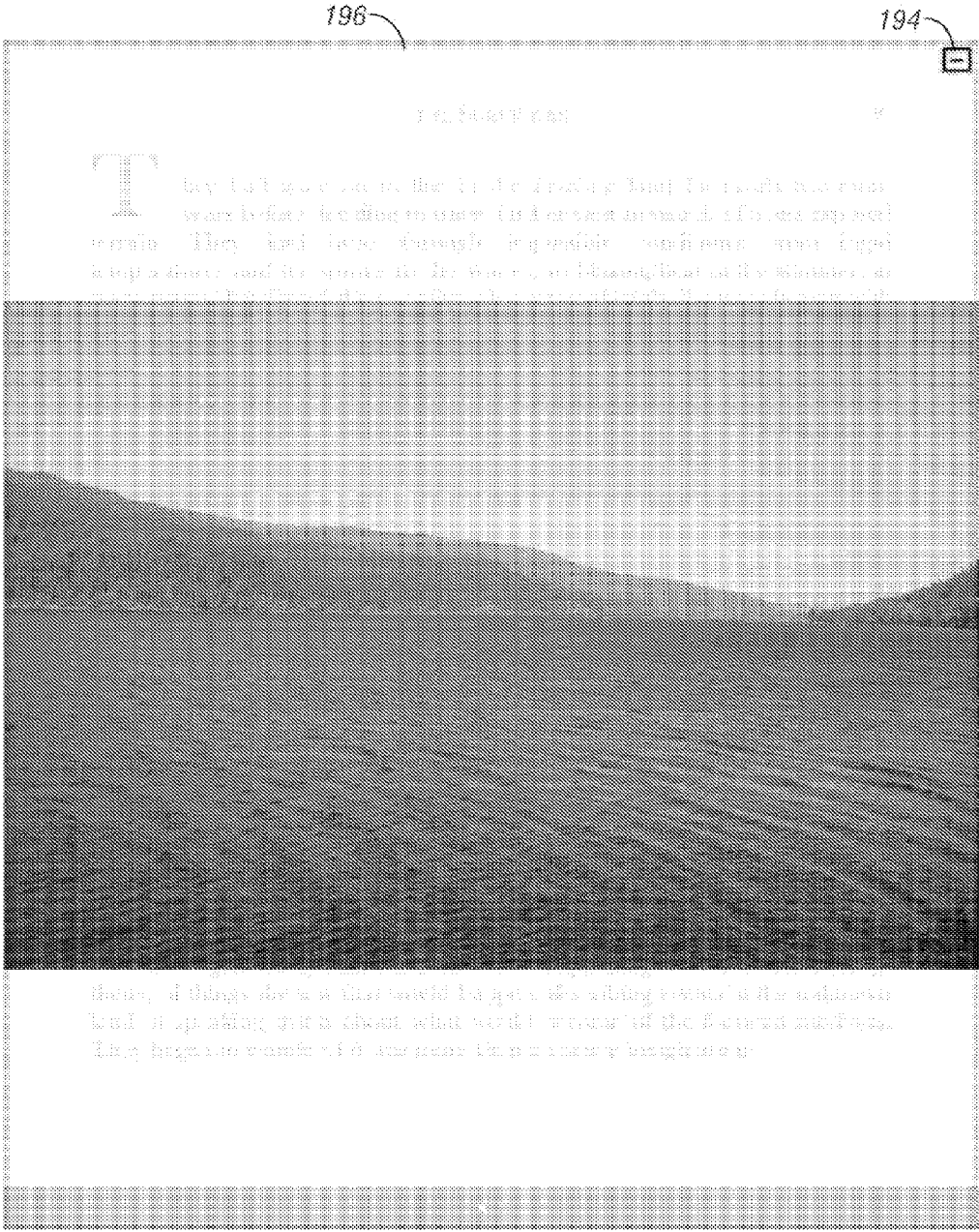


FIG. 33

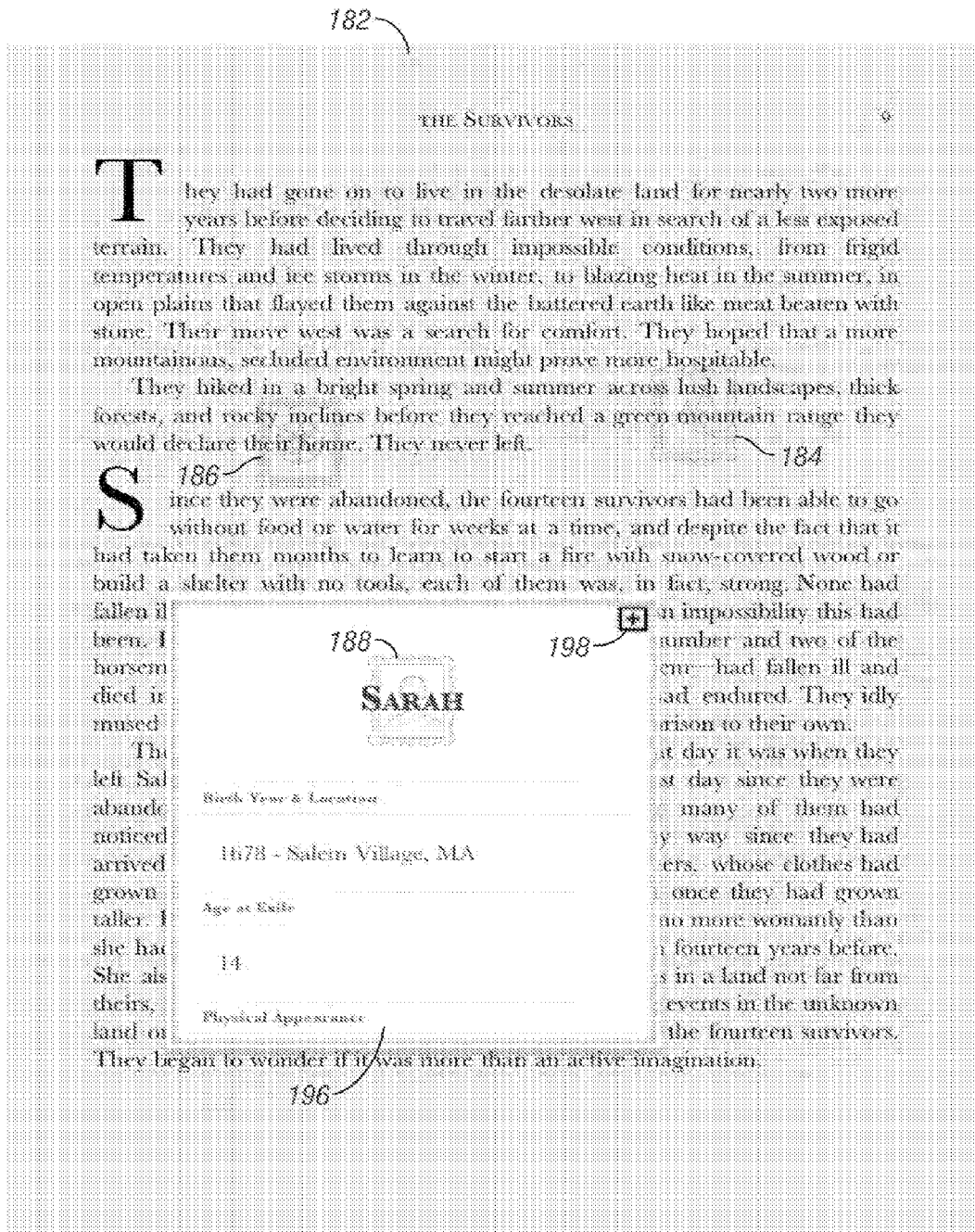


FIG. 34



FIG. 35

200 →

• **MATRIMONY** •

**A**s he took my hand and guided me onto the dance floor, his hand felt warm, and I realized that, after days of unbearable heat, I had finally started to cool off. I was worried that he had noticed my odd temperature, but if he had, he didn't react to it or even think about it enough for me to be able to sense it. He walked me to the very center of the dance floor and turned to face me. I stood a few inches away and gently placed one hand on his shoulder, the other hand in his. He lightly held my waist, and looked at me very carefully for a moment before we began, as if he were trying to decide something. Just then, he wrapped his arm further around me, pulling me toward him so the length of his body matched up with mine. His hand was high enough and my dress was cut low enough on my back that he was touching the bare skin. I felt a tingling like an electric shock travel through his warm hands as they lay on my cool back.

"You aren't nervous, are you?" His heartbeat was more elevated than mine. He was nervous.

"Why would I be nervous in the casked. I took the high road to remain He smiled, and I felt a surge of pe wanted to be was a perfect gentil mademoiselle," he said as he spun n him. Our hands were in each other comfortable being so close to him, wh

204 — **COLE HARDWICK** — 212

Birth Year & Location  
1987 - Jackson, TN

Age  
25

Physical Appearance  
Height 7.3

208 →

FIG. 36

210

224

212

**COLE HARDWICK**

**Birth Year & Location**

1965 - Jackson, TN

**Age**

25

**Physical Appearance**

**Height:** 6'3"

**Hair Color:** Sandy Blonde

**Eye Color:** Blue

**Associated Info:**

Cole was Felix's best friend in college. He is first introduced to Sarie the weekend of Corina and Felix's wedding, where Felix is plotting to set them up.

**Style:**

The all American kid from Tennessee. Quiet. Well-spoken. Unassuming. Absurdly gorgeous. Most of the time he's in a Brooks Brothers suit, but when he dresses down, he's got his own style. Favorite look from book one: "...jeans and a retro-looking Thom Browne cut and sewn shirt with a Zegna sweater over it, a casual Theory blazer over that." Cole's sense of style is polished and refined. It's classic Brooks Brothers or classic Zegna, but whatever it is, it's clean cut and speaks volumes about him. Looks by Bottega Veneta, Marc by Marc Jacobs, and Z Zegna.

**Signature**

Subtle Southern drawl.

**Vehicle**

Name lives in New York

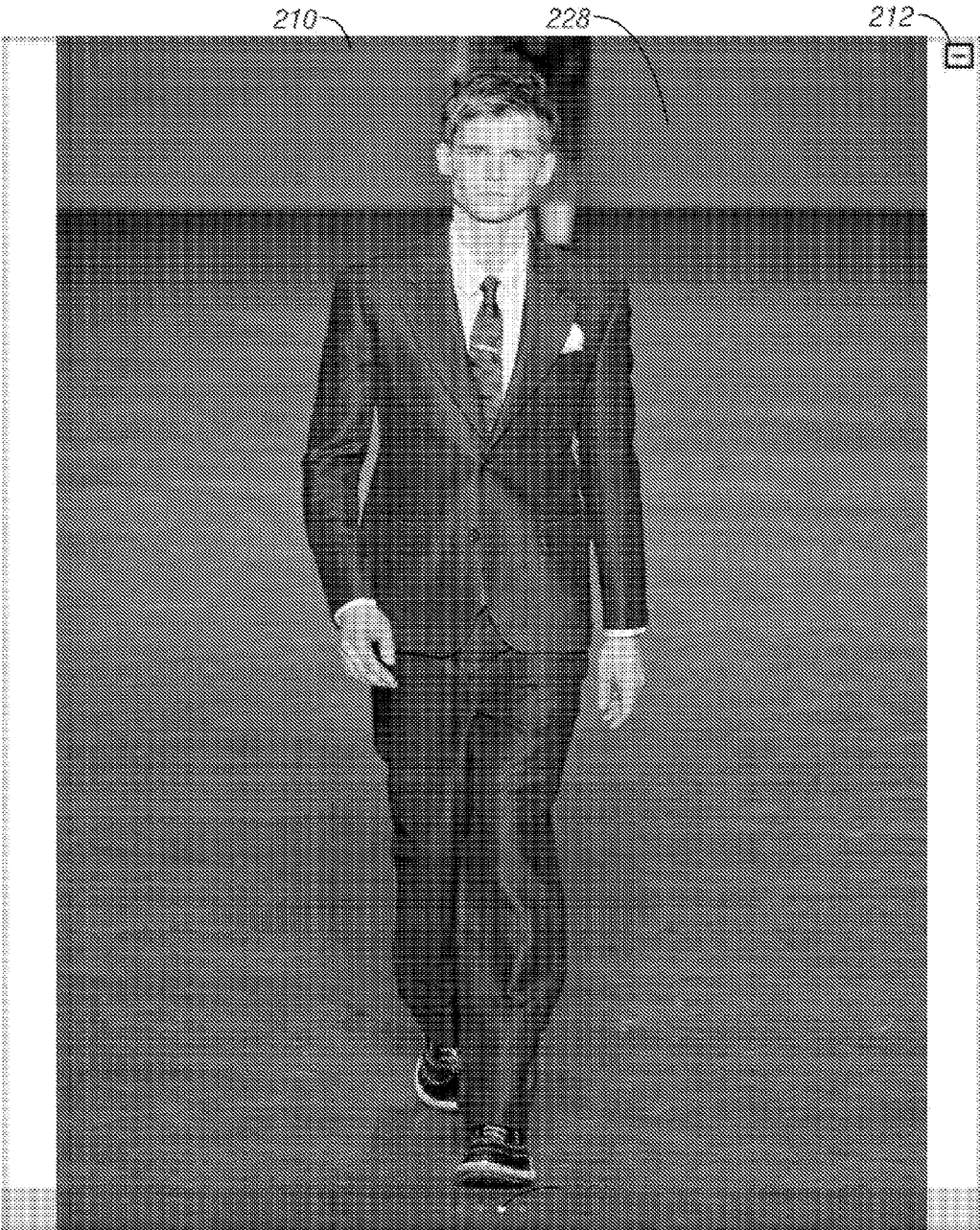
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214

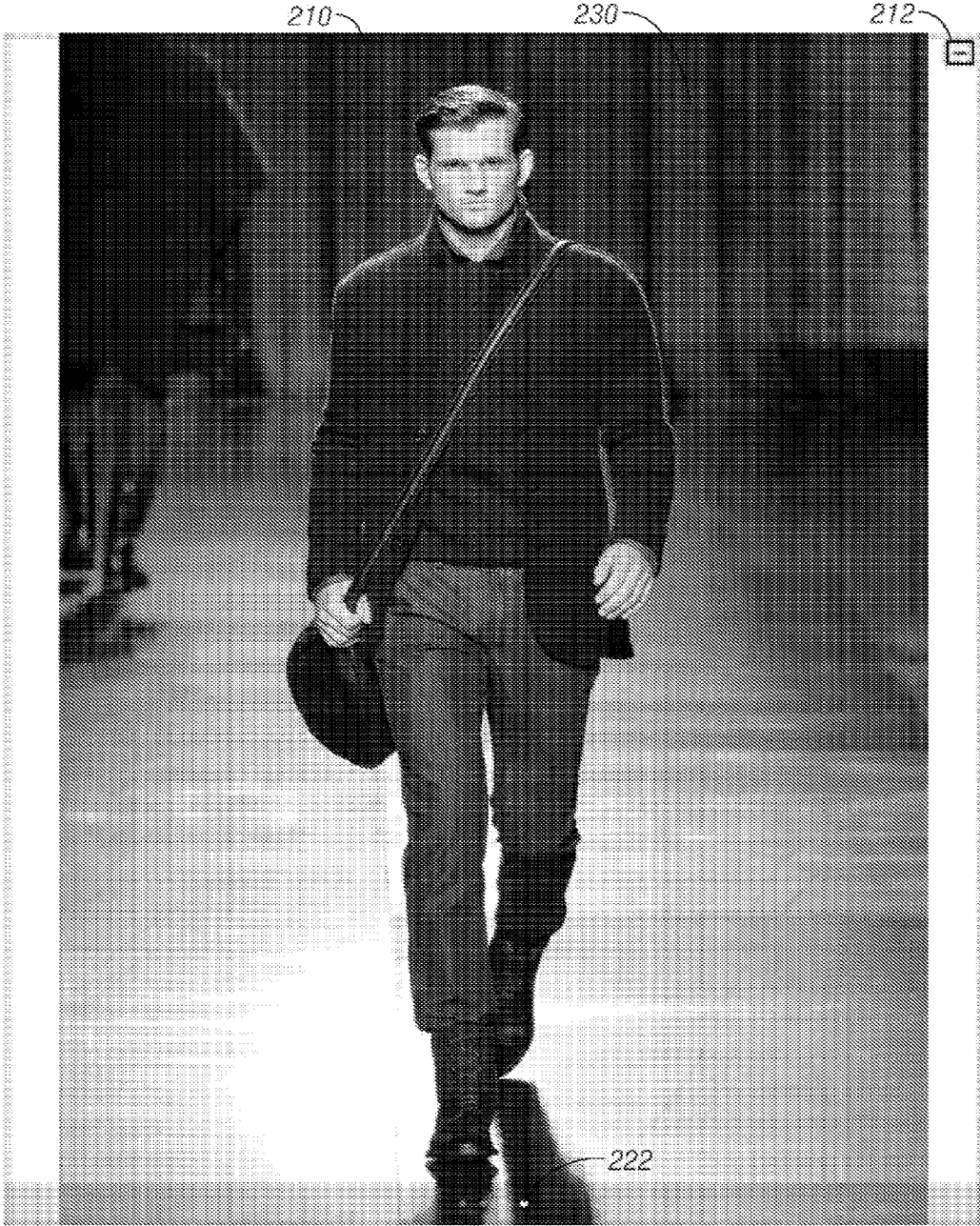
FIG. 37



FIG. 38



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**FIG. 39**



214  
FIG. 40



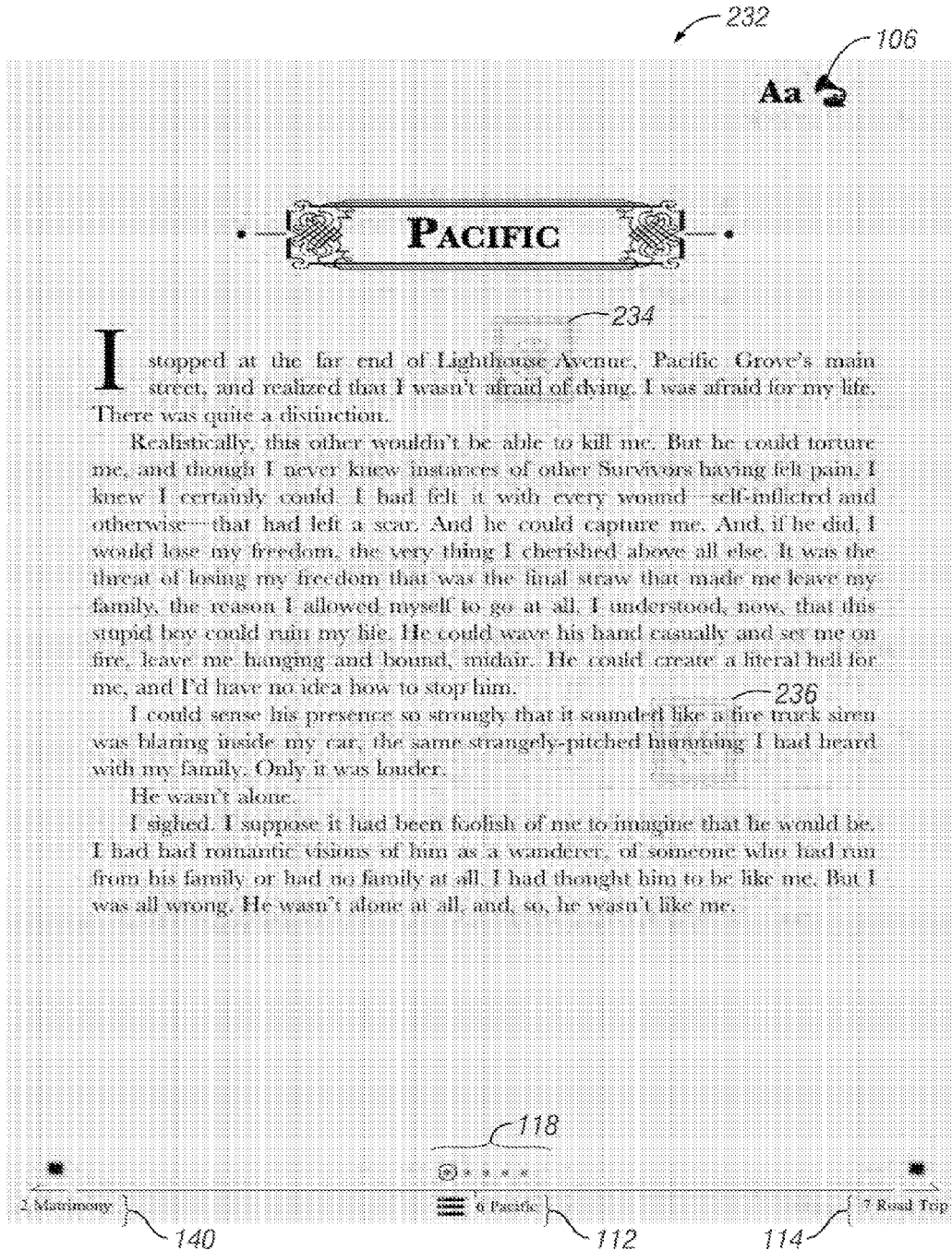
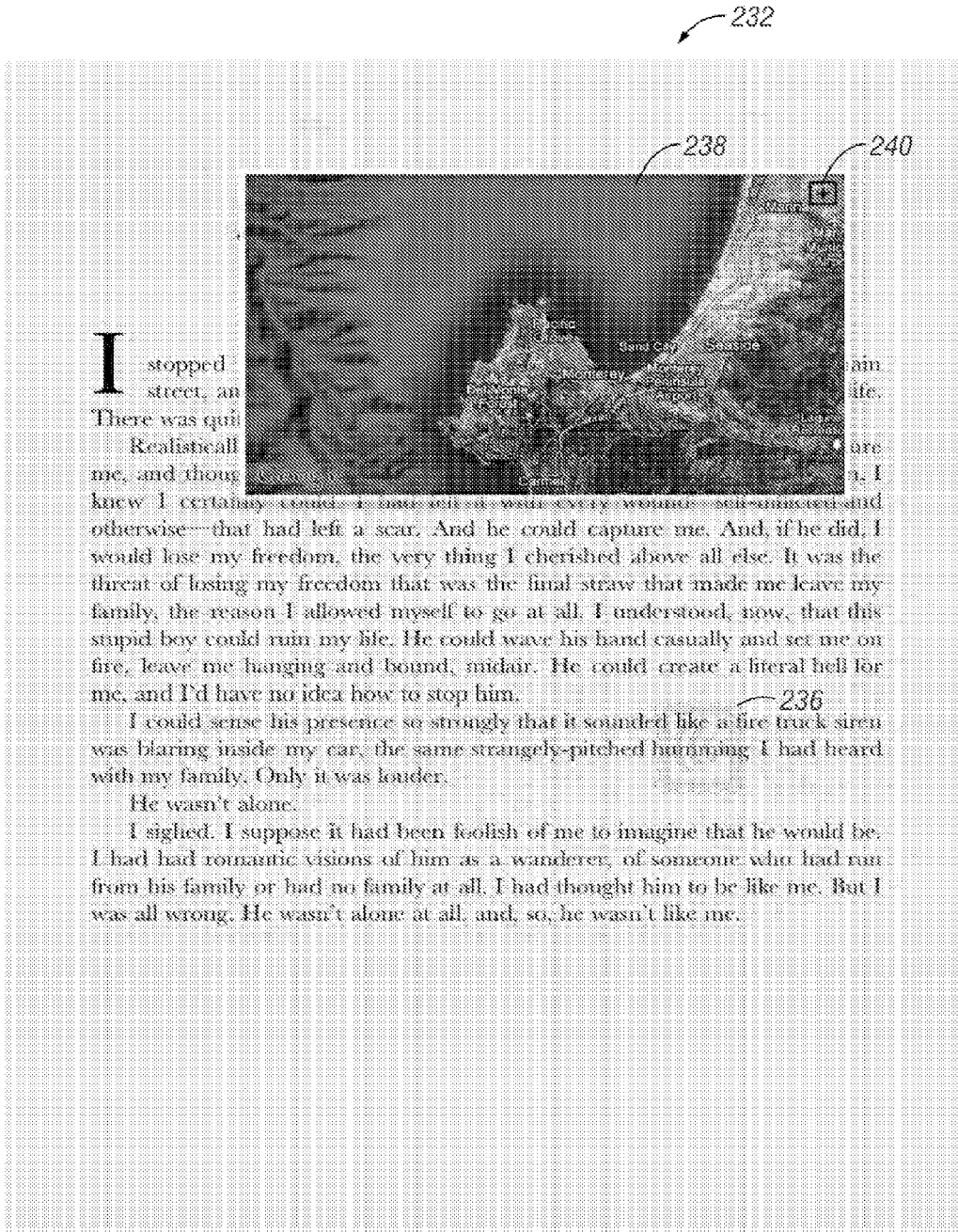


FIG. 41



I stopped street, and there was quiet. Realistically, I knew I certainly could not take on it with every wound—old and otherwise—that had left a scar. And he could capture me. And if he did, I would lose my freedom, the very thing I cherished above all else. It was the threat of losing my freedom that was the final straw that made me leave my family, the reason I allowed myself to go at all. I understood, now, that this stupid boy could ruin my life. He could wave his hand casually and set me on fire, leave me hanging and bound, midair. He could create a literal hell for me, and I'd have no idea how to stop him.

I could sense his presence so strongly that it sounded like a fire truck siren was blaring inside my car, the same strangely-pitched humming I had heard with my family. Only it was louder.

He wasn't alone.

I sighed. I suppose it had been foolish of me to imagine that he would be. I had had romantic visions of him as a wanderer, of someone who had run from his family or had no family at all. I had thought him to be like me. But I was all wrong. He wasn't alone at all, and so, he wasn't like me.

FIG. 42

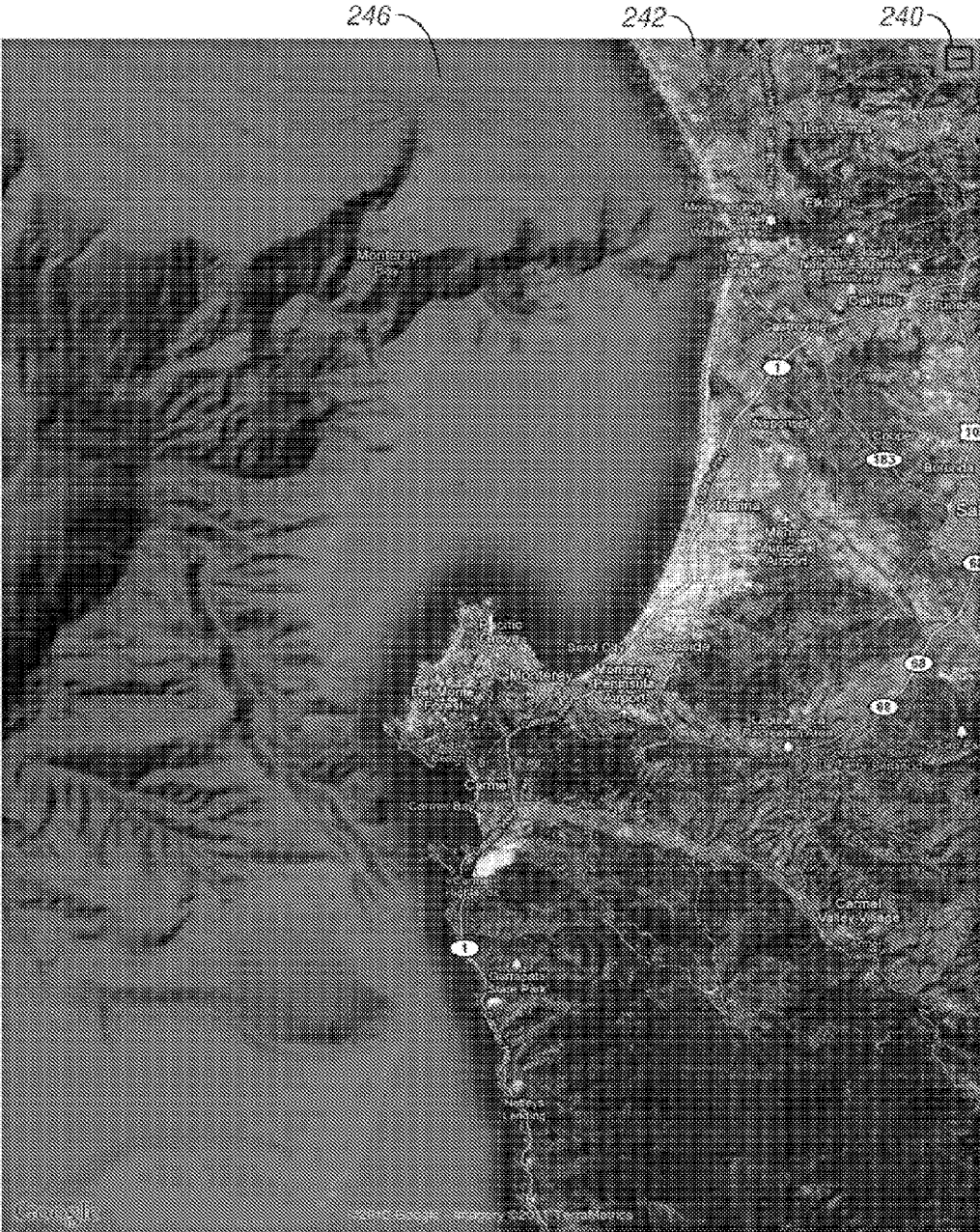


FIG. 43



FIG. 44



FIG. 45

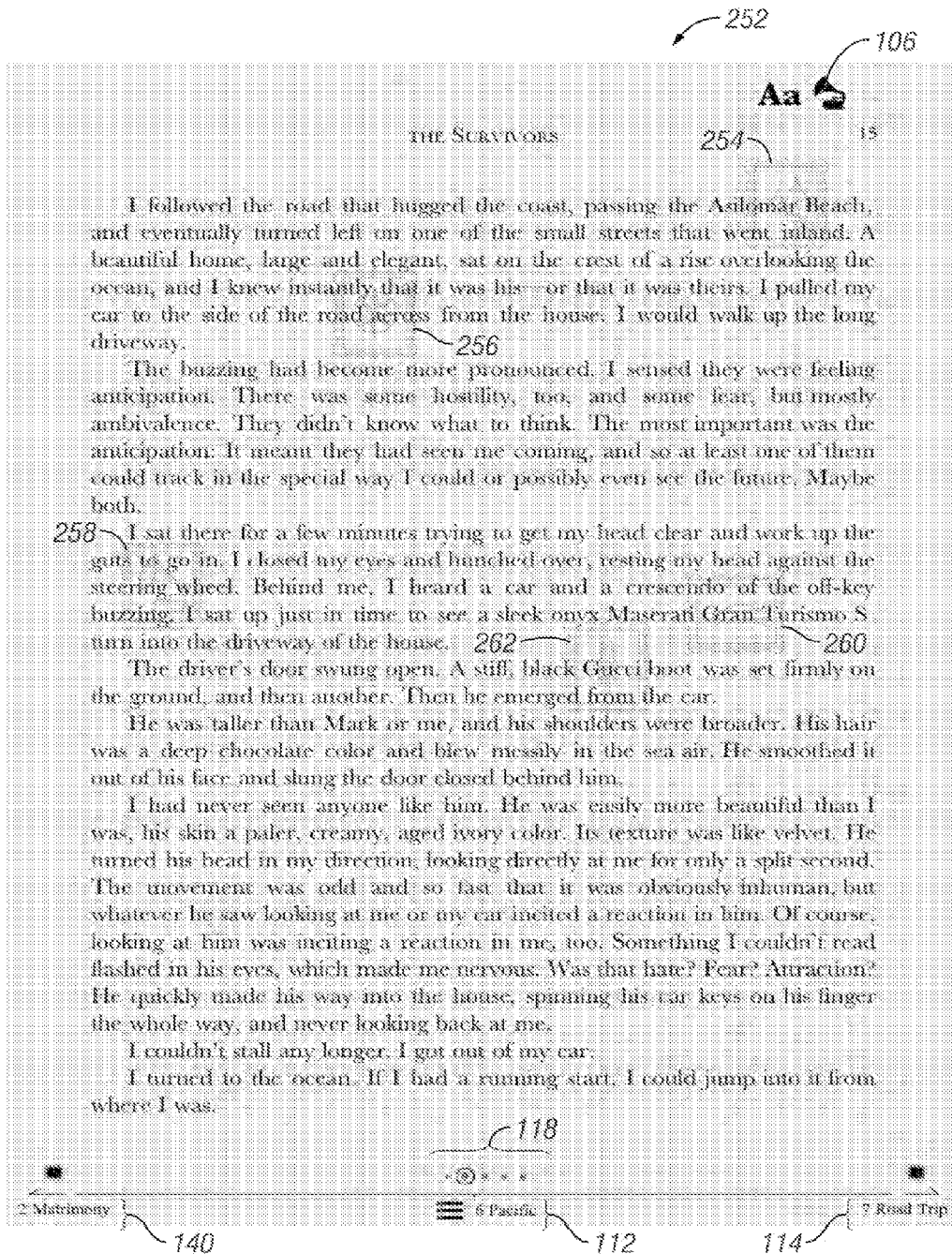


FIG. 46

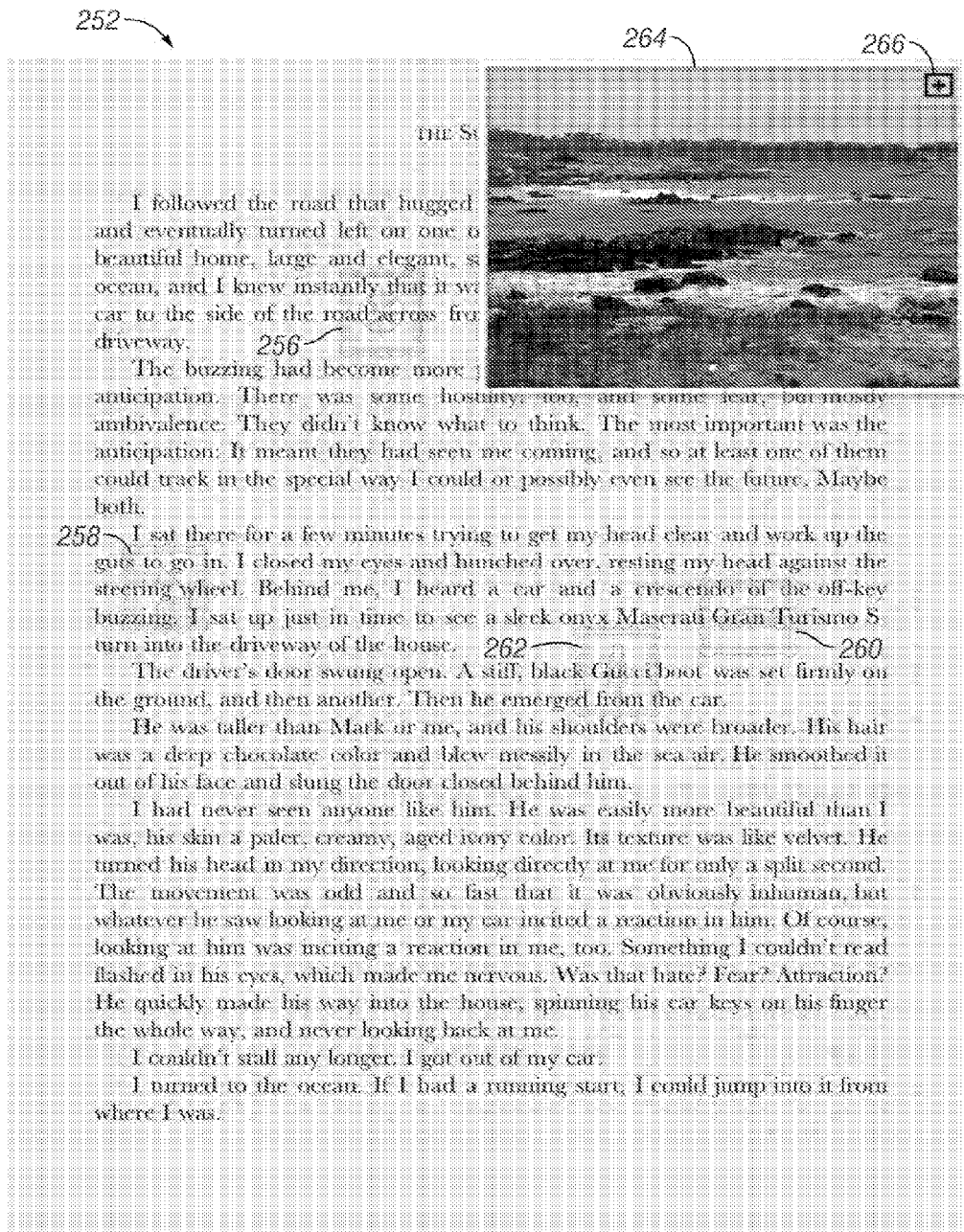


FIG. 47

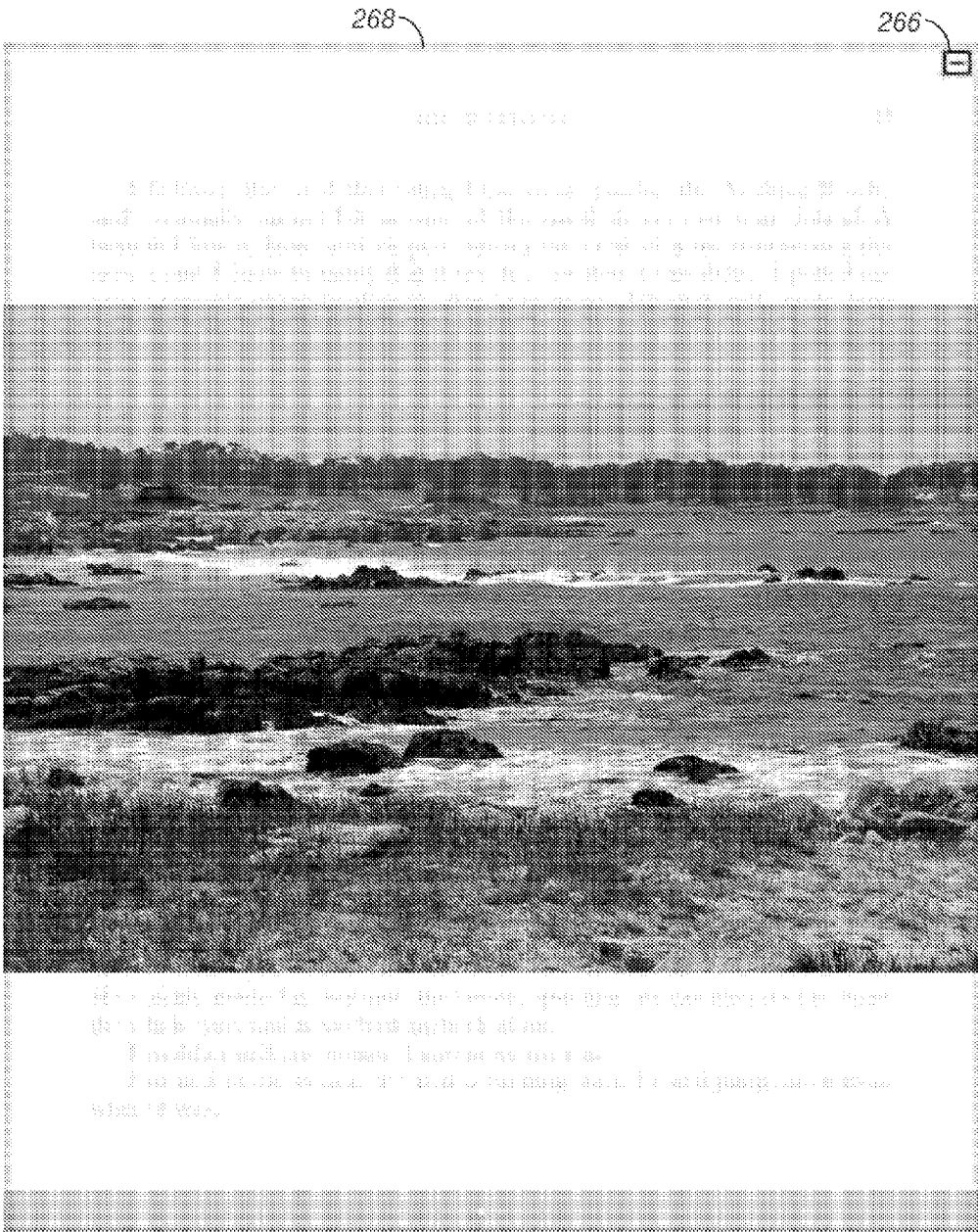






FIG. 49



FIG. 50

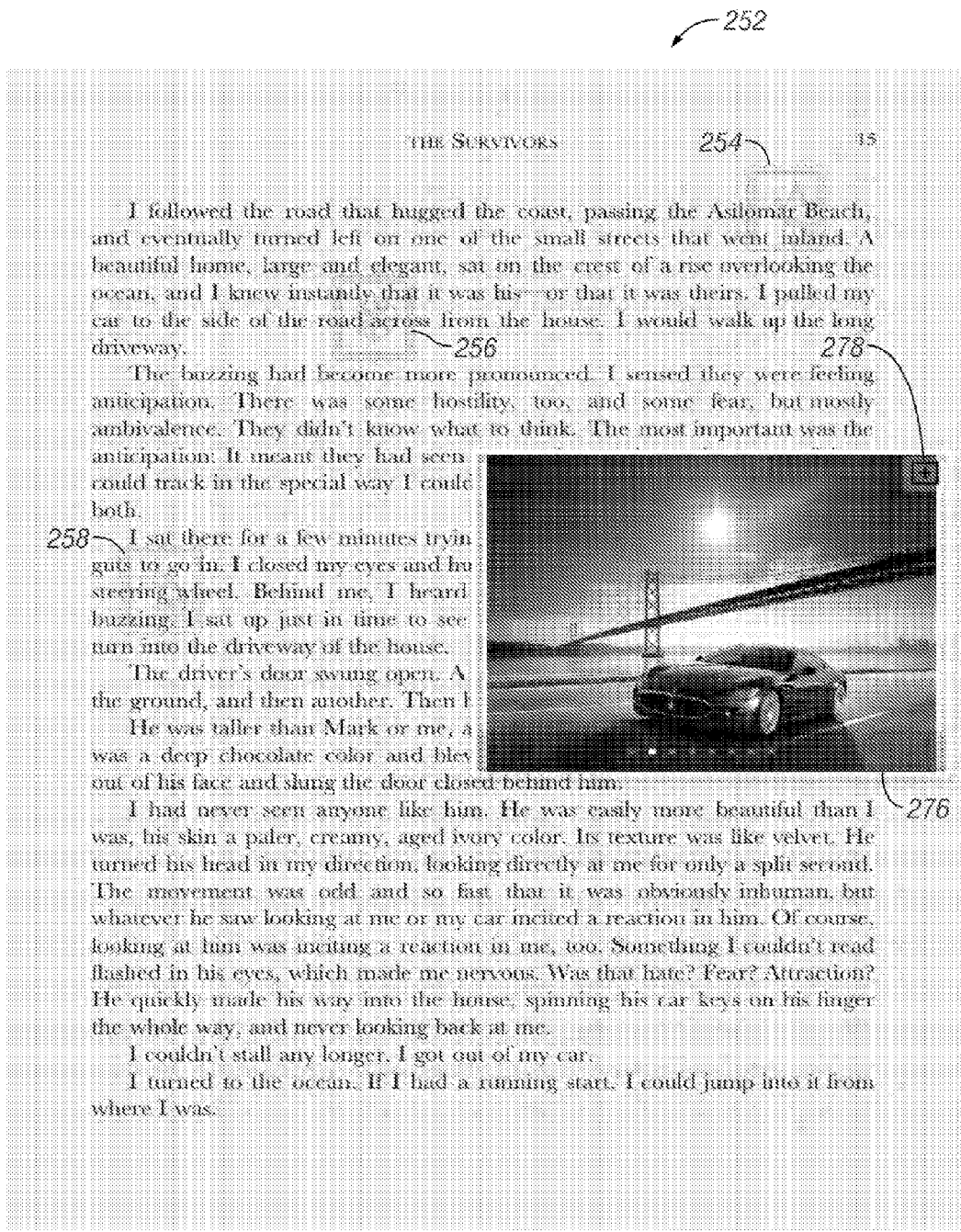


FIG. 51

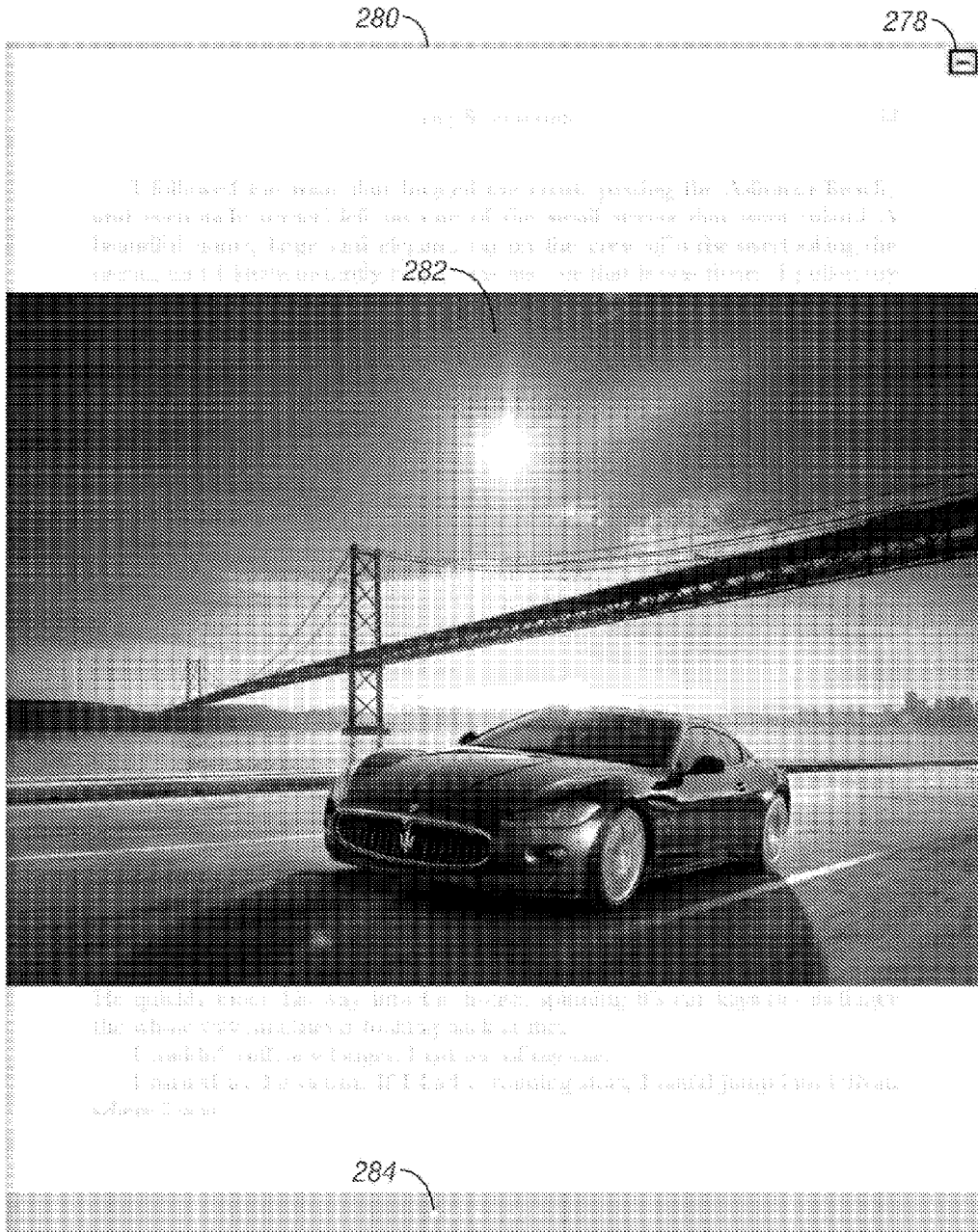


FIG. 52



FIG. 53

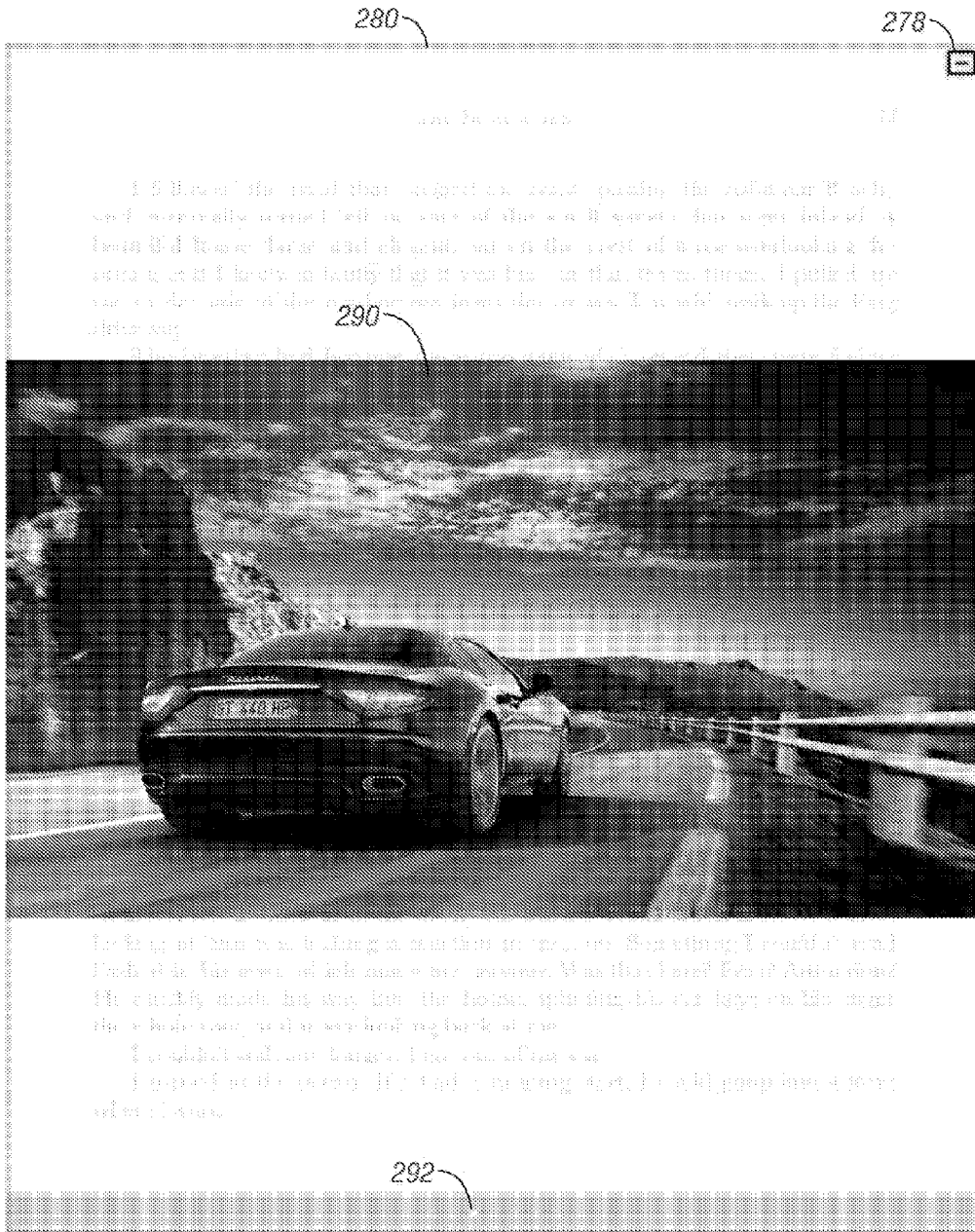


FIG. 54

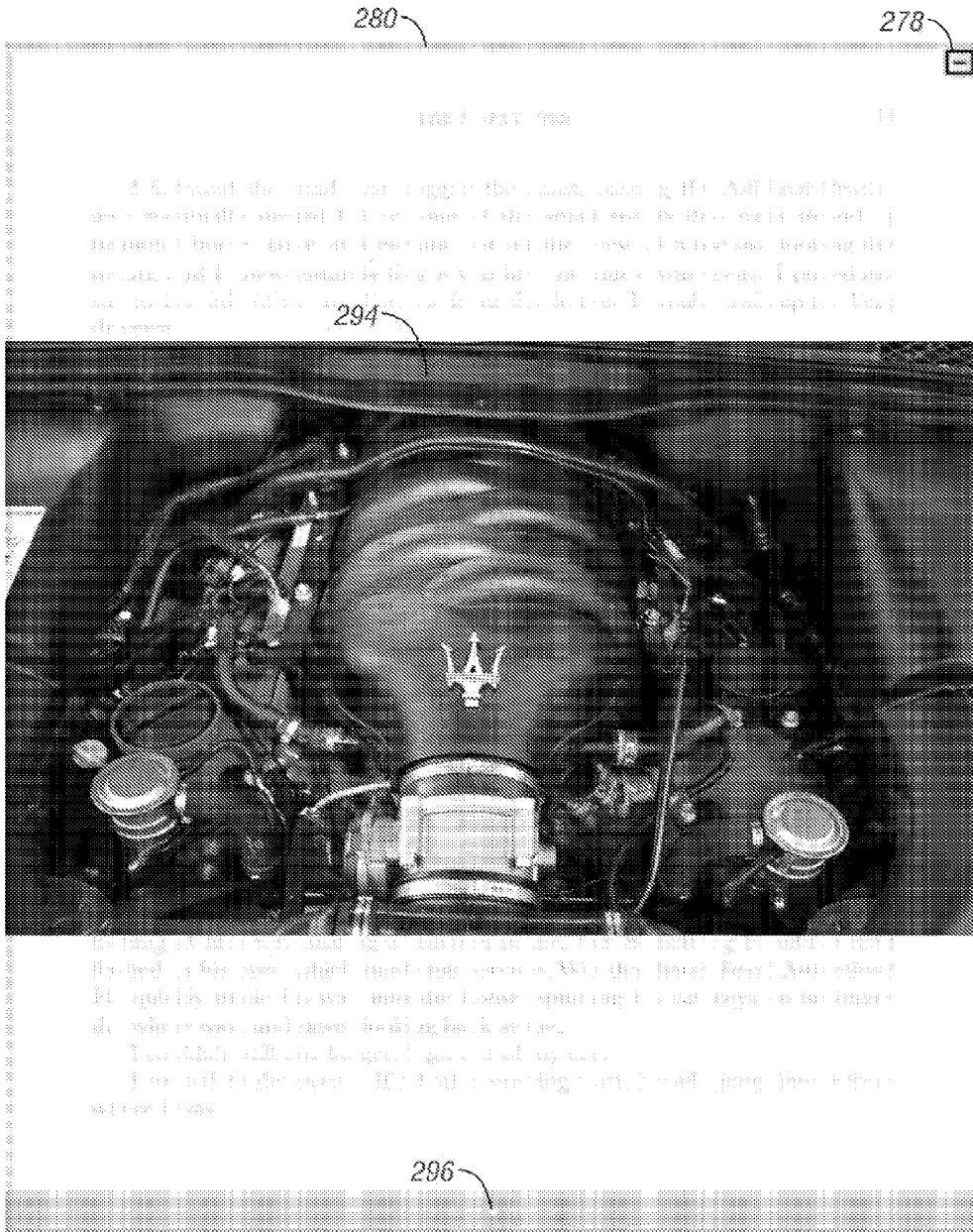


FIG. 55

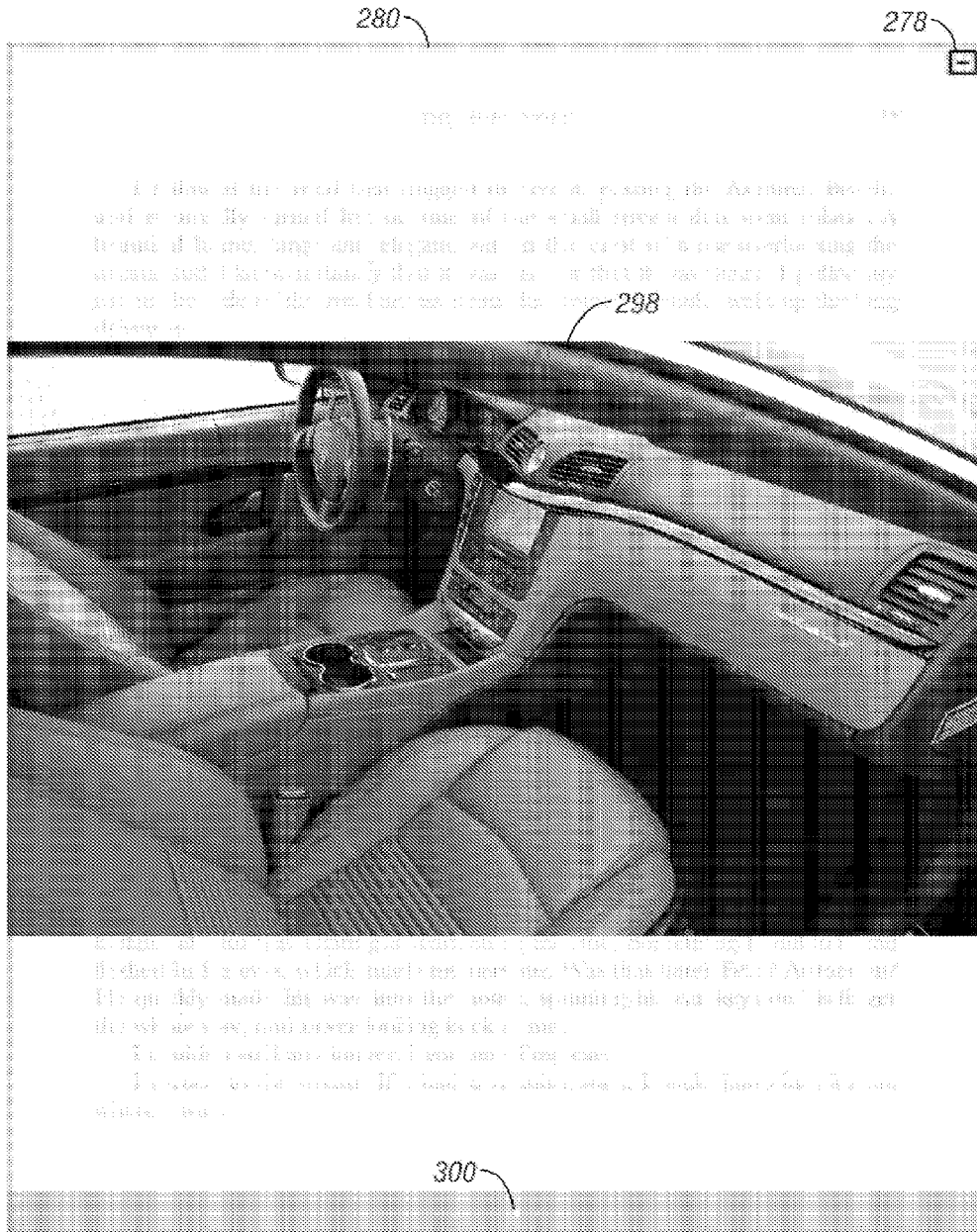


FIG. 56



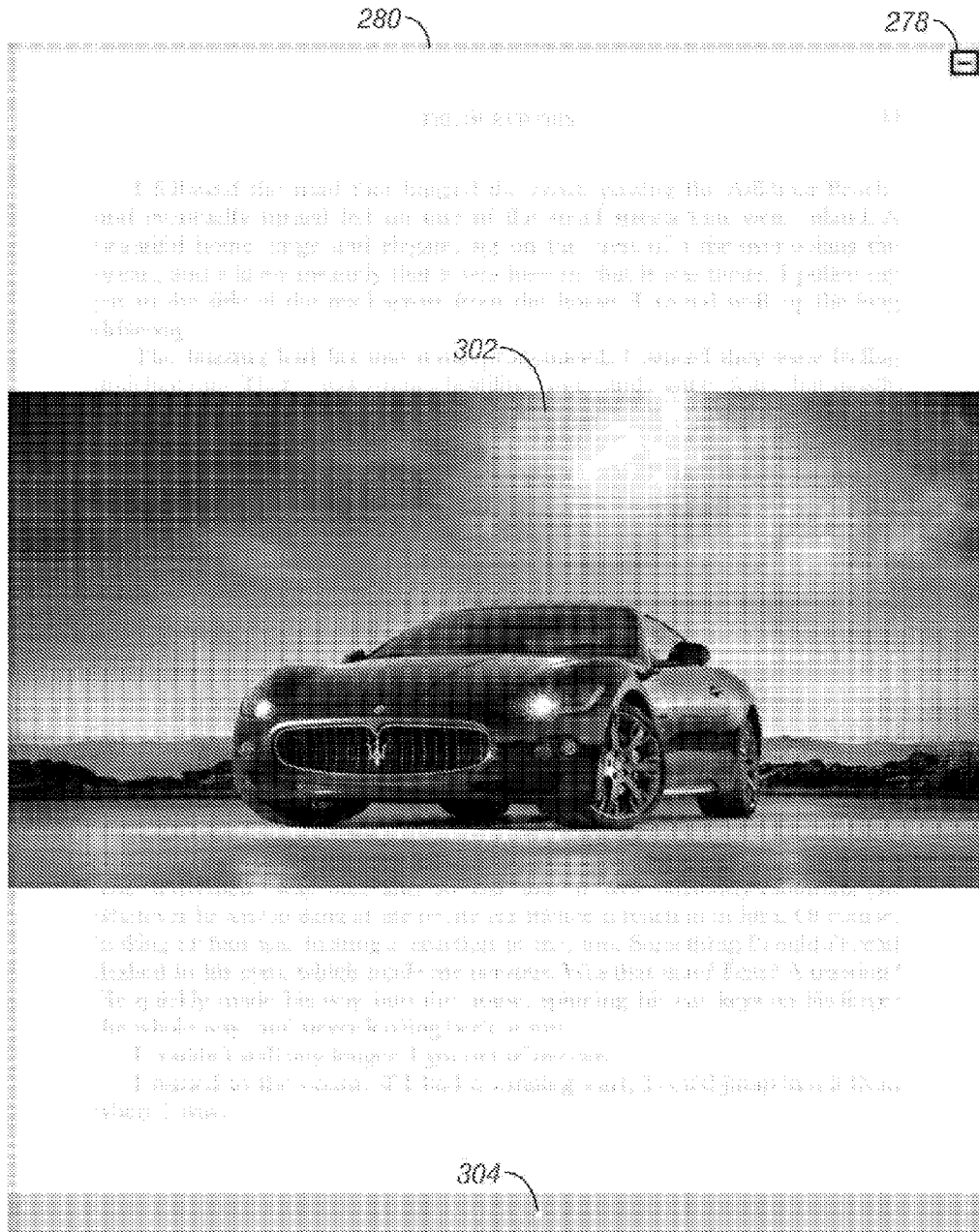


FIG. 57

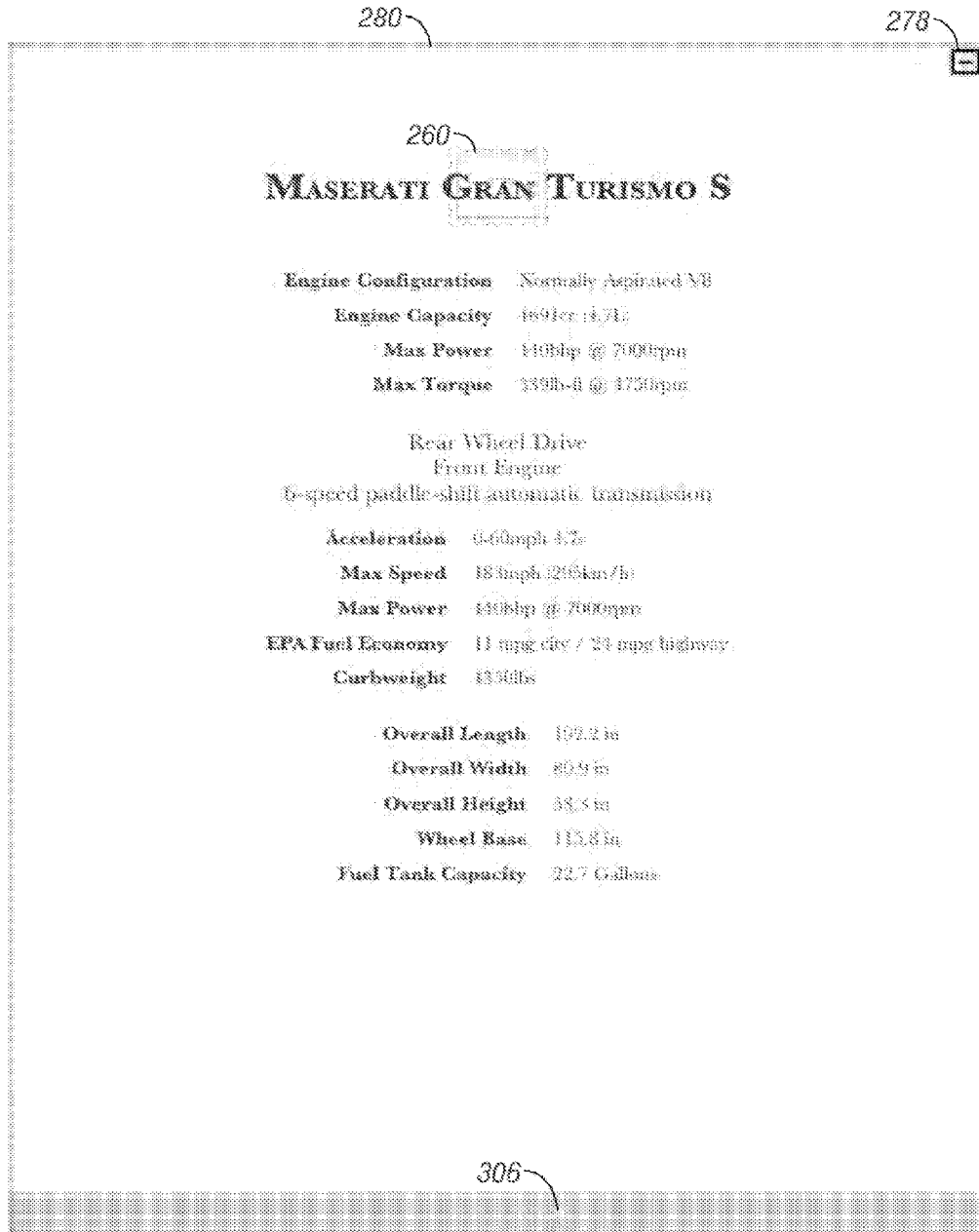


FIG. 58

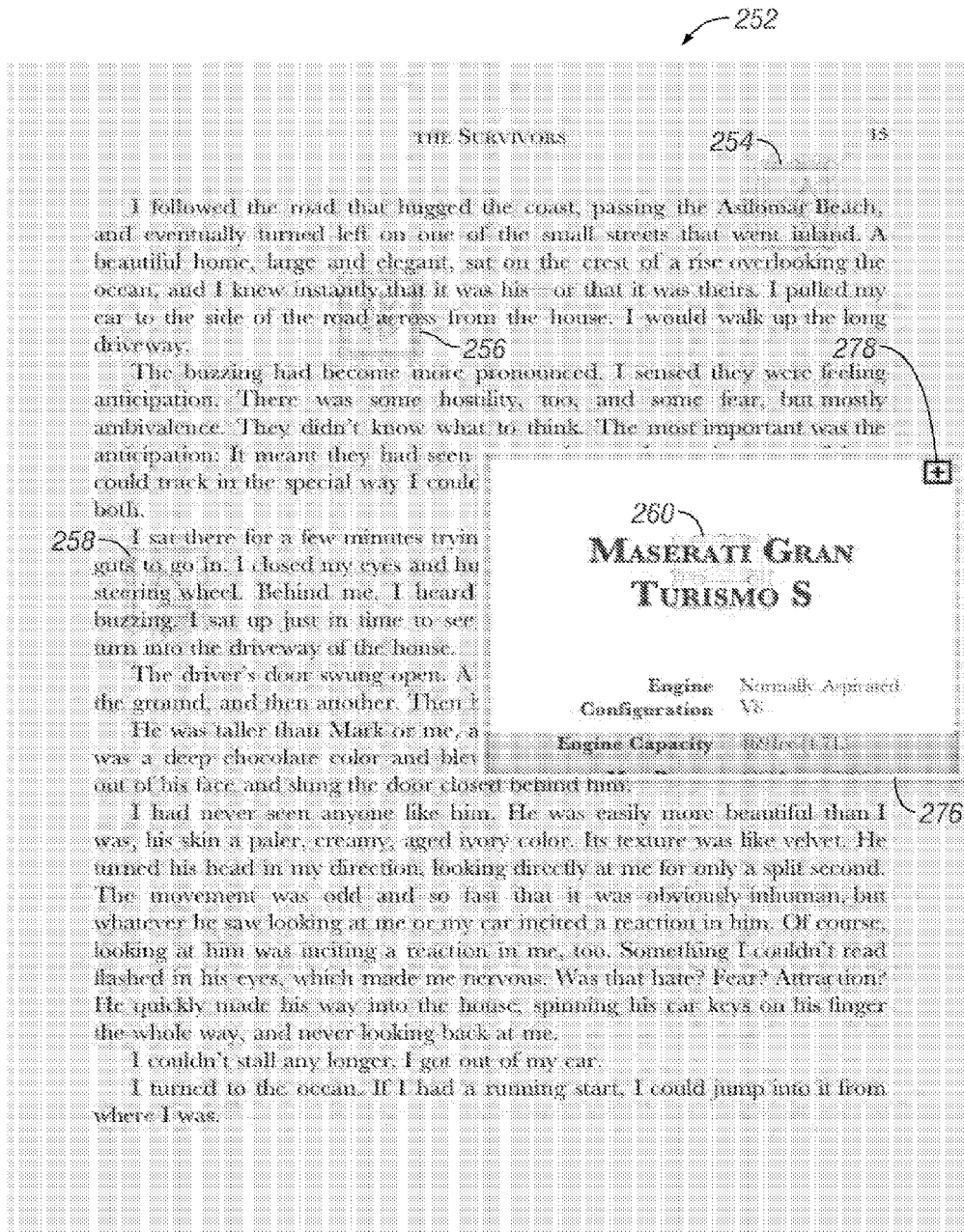


FIG. 59

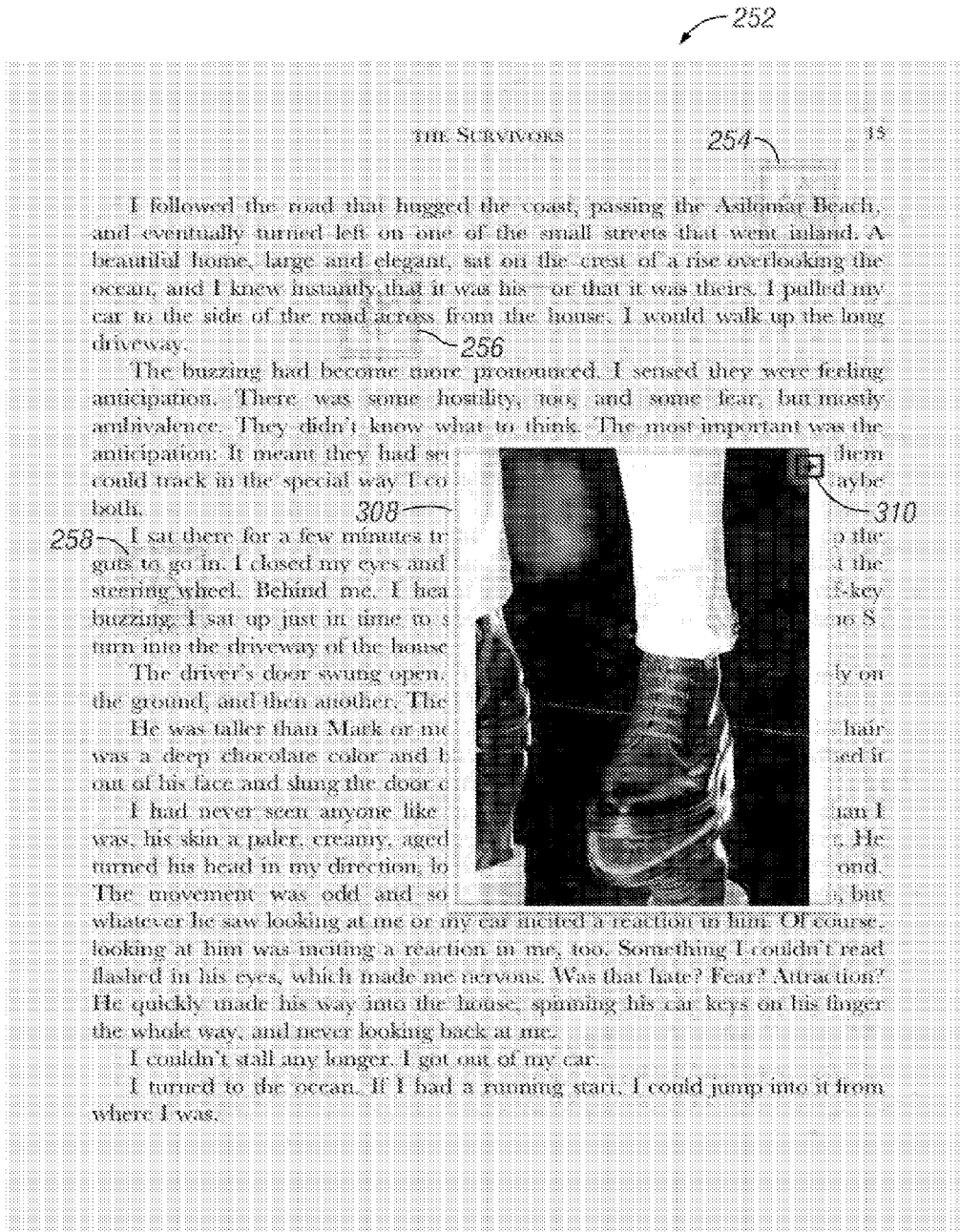


FIG. 60

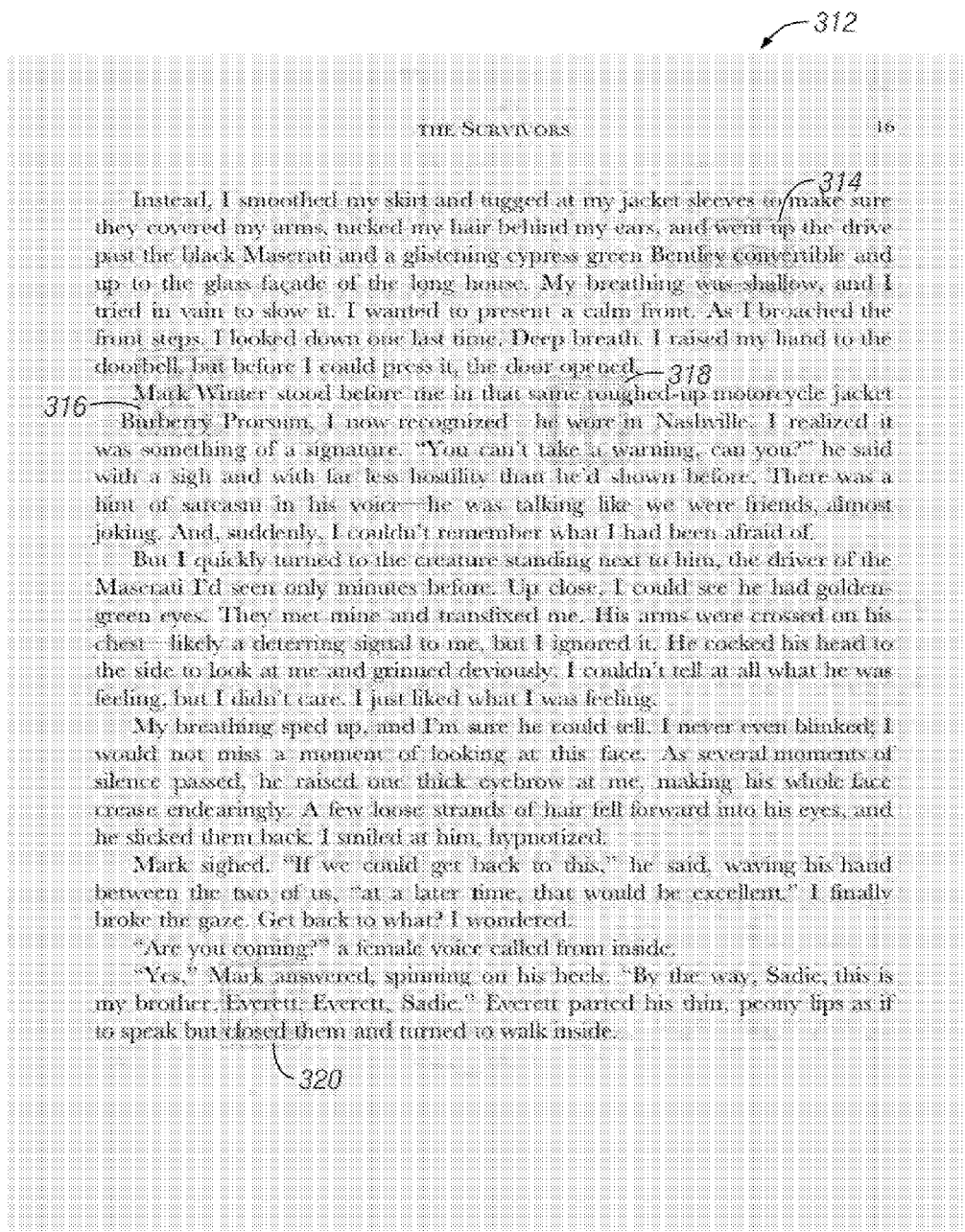


FIG. 61

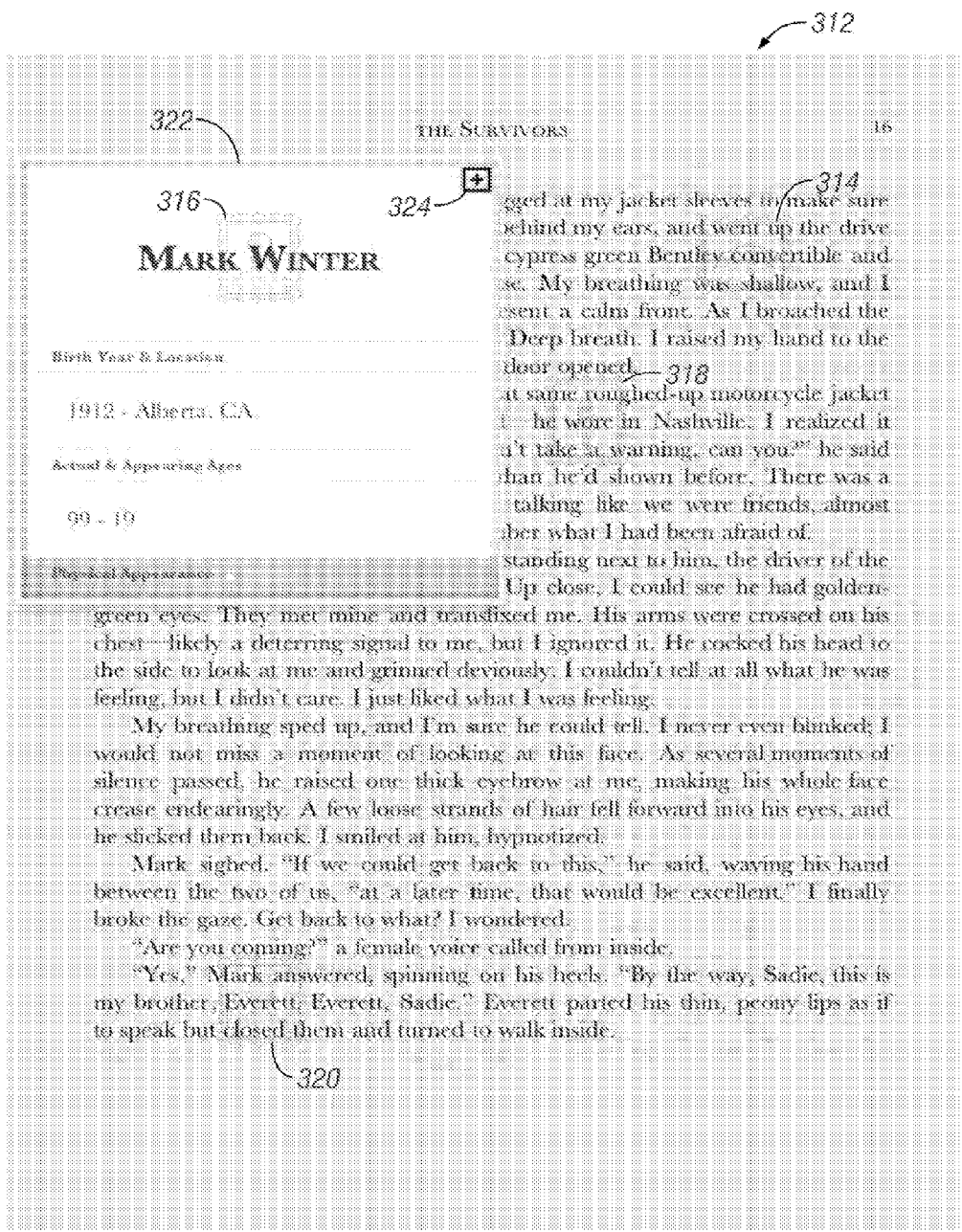


FIG. 62

326

324

**Birth Year & Location**

1912 - Alhambra, CA

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**Actual & Appearing Age**

98 - 19

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**Physical Appearance**

**Height** 6'

**Hair Color** Chocolate Brown

**Eye Color** Green

---

**Known Powers**

<b>Elemental Control</b>	Ability to control fire, water, earth, and wind in all its forms.	Unknown
<b>Mobilization</b>	Can control bodies of all living creatures from afar.	Unknown
<b>Superhuman Abilities</b>	Able to run at speeds up to 200 miles per hour faster than any other known species), superhuman sight and hearing.	Inborn

---

**Accidental Info**

Mark Winter is the first supernatural Sadie meets outside the city walls.

---

**Style**

A careful mix of effortless t-shirts and jeans and precise detail like Burberry Prorsum leather jackets. His look is understated, but don't let that fool you into thinking it's not purposeful or polished in its own way. Looks by Moschino, Nicholas K, Burberry Prorsum.

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**Signature**

Burberry Prorsum leather motorcycle jacket

---

**Vehicle**

Black Audi R8

328

FIG. 63



FIG. 64



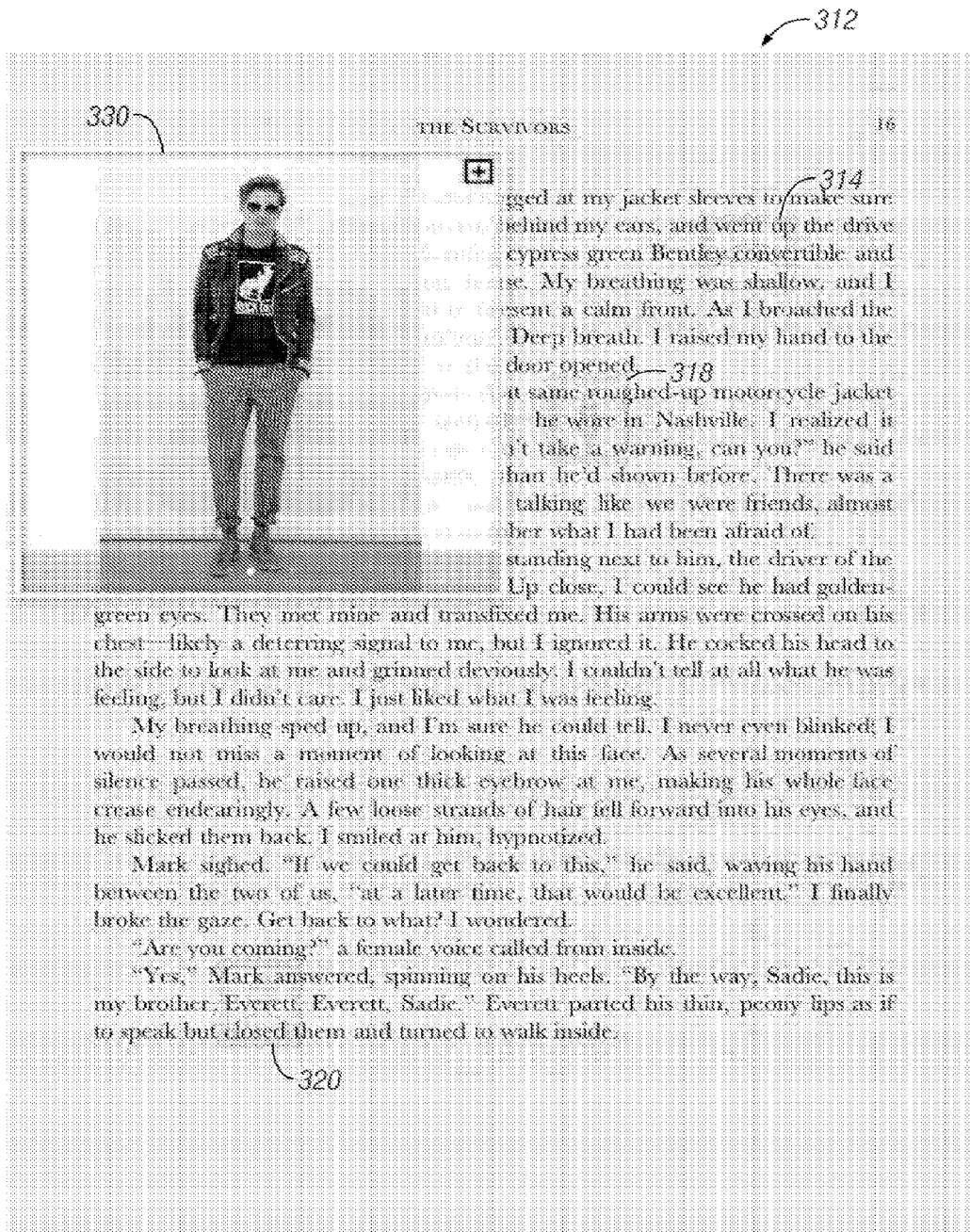


FIG. 65

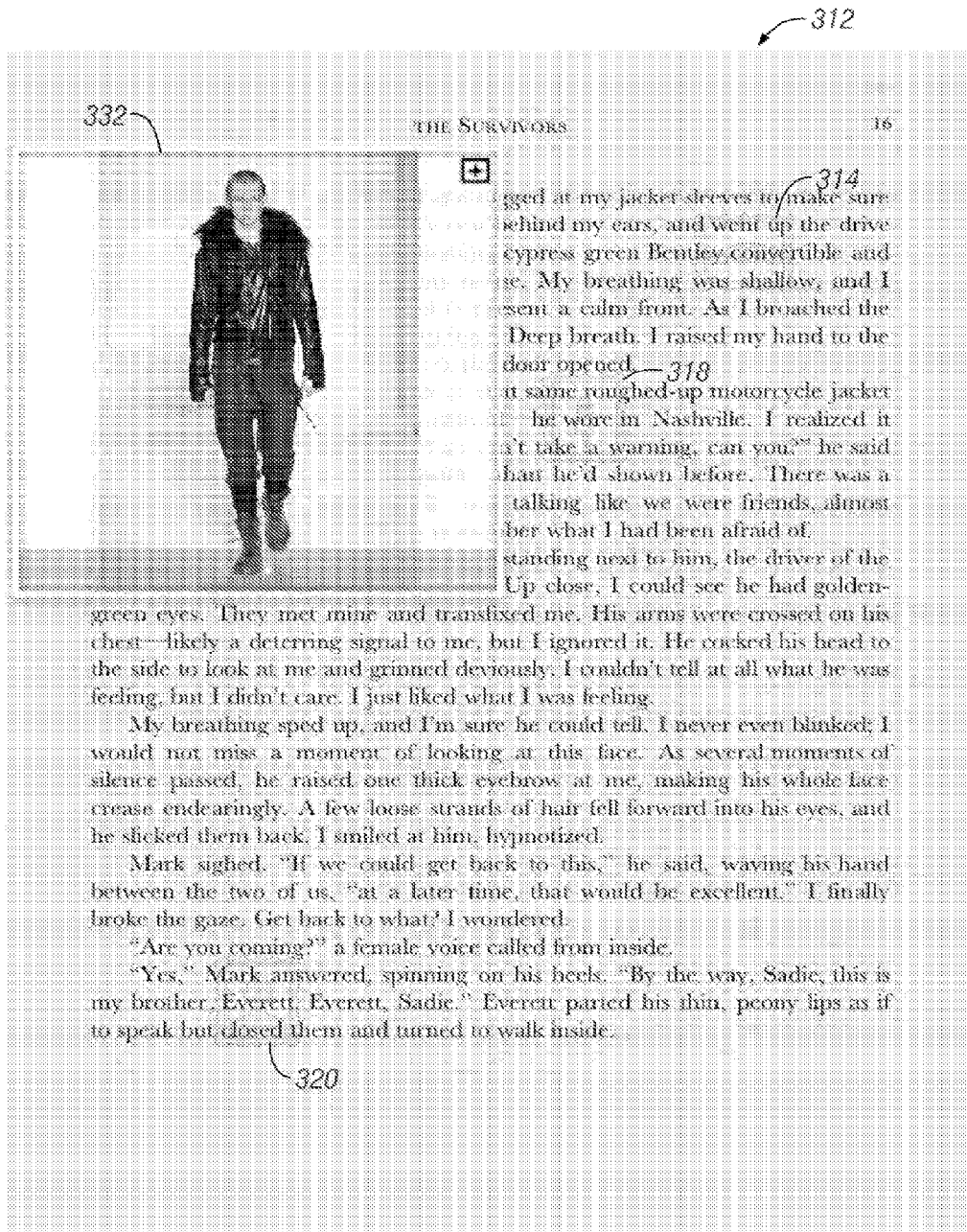


FIG. 66



FIG. 67

336

THE SURVIVORS

18

338

Ginny laughed just then. "I'm the sister," she said, answering a question I had in my head. "No confusion." *Is she seriously wearing the Nomik suit from the Thakom Spring/Summer runway in my living room? I could get used to this.* I heard in the same voice. Was I reading her mind? Could she read mine? That was a talent no one in my family possessed, and I had been beginning to think my abilities were unique above all others. But maybe not. Ginny was very enthusiastic, bouncing where she sat and grinning widely. She immediately reminded me of Corinna. I smiled at her, her warmth putting me at ease. Instantly I began to get a read on the feelings in the room. The relaxation helped my senses. Plus, I wasn't looking at Everett. Had I been, my focus would have been shot again.

I noticed that these creatures, like me, seemed so human. They lived in this house, in this town among mortals, and they interacted with each other like regular people. There was real affection surging between them, and their emotions were very complex. I felt a million different things pressing in on me, though I wasn't sure who in the room was feeling what—but I really hoped that muted feeling of longing was coming from Everett. I also hoped that he didn't have the talent for sensing that I did. It would give away more of me than I had already given...

FIG. 68

336

THE SCRYVOR

Ginny laughed just then. "I'm the sister," I had in my head. "No confusion." *To be serious* Thatoon Spring/Summer runway in my living room: the same voice. Was I reading her mind? Certainly no one in my family possessed, and I abilities were unique above all others. But enthusiastic, bouncing where she sat and gri reminded me of Corrina. I smiled at her. Instantly I began to get a read on the feeling helped my senses. Plus, I wasn't looking at would have been shot again.

I noticed that these creatures, like me, s this house, in this town among mortals, and they interacted with each other like regular people. There was real affection surging between them, and their emotions were very complex. I felt a million different things pressing in on me, though I wasn't sure who in the room was feeling what—but I really hoped that muted feeling of longing was coming from Everett. I also hoped that he didn't have the talent for sensing that I did. It would give away more of me than I had already given...

340

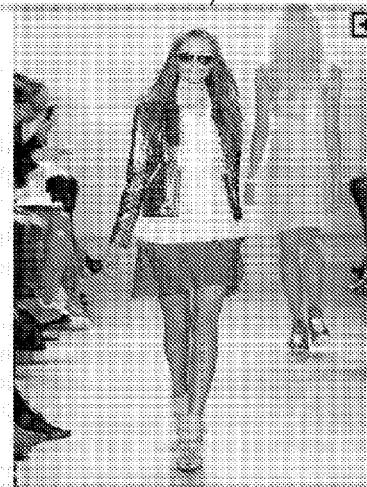


FIG. 69

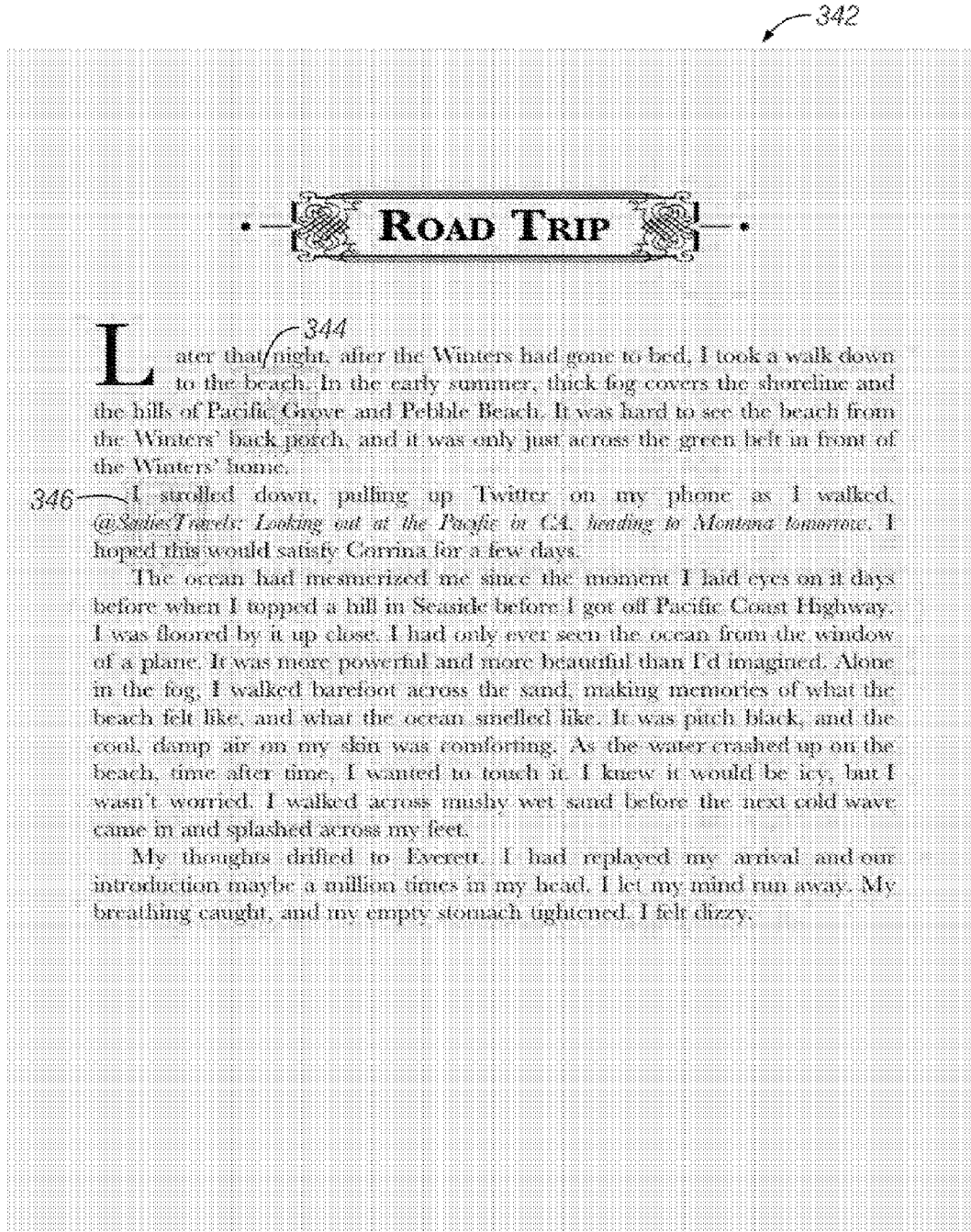


FIG. 70

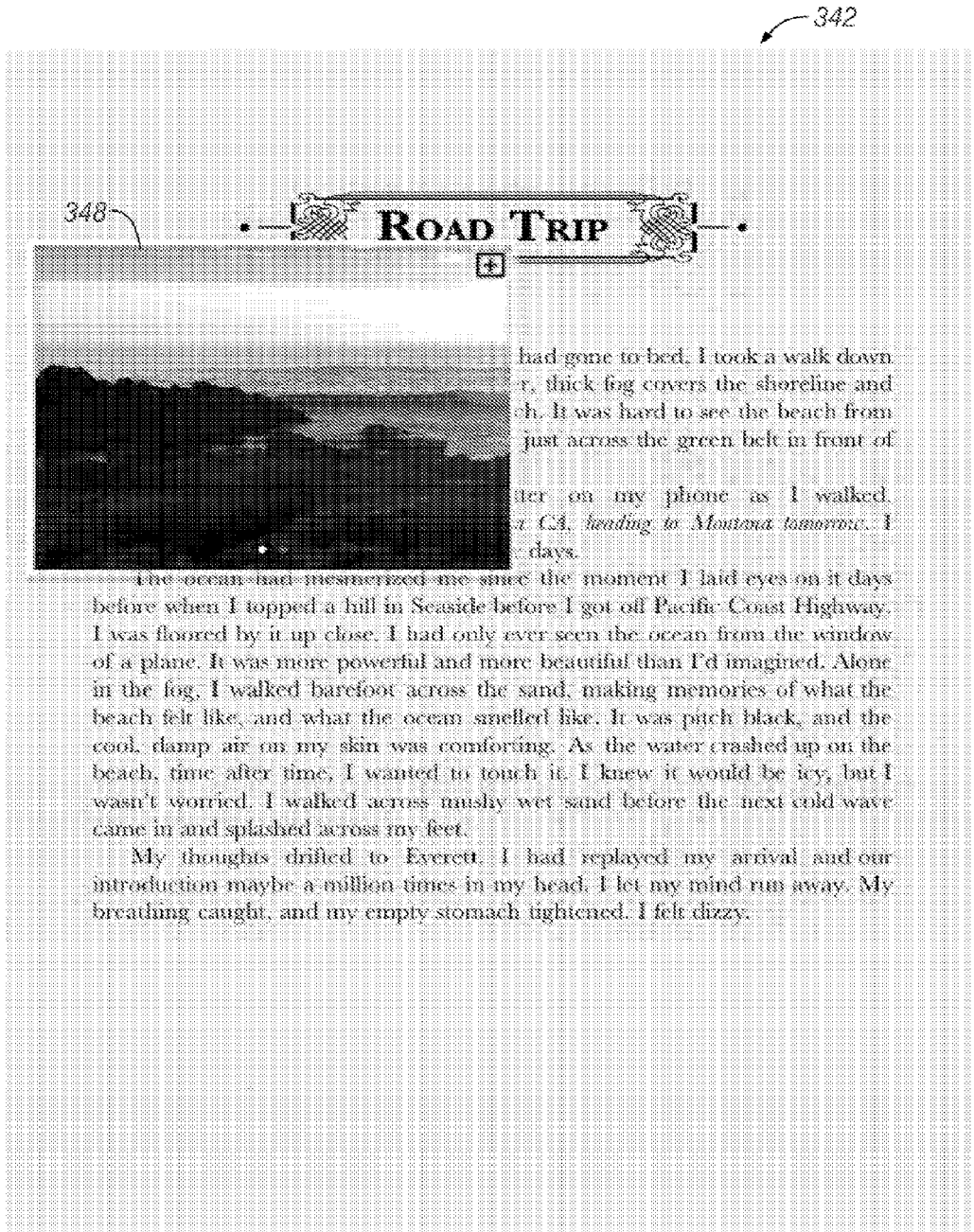


FIG. 71

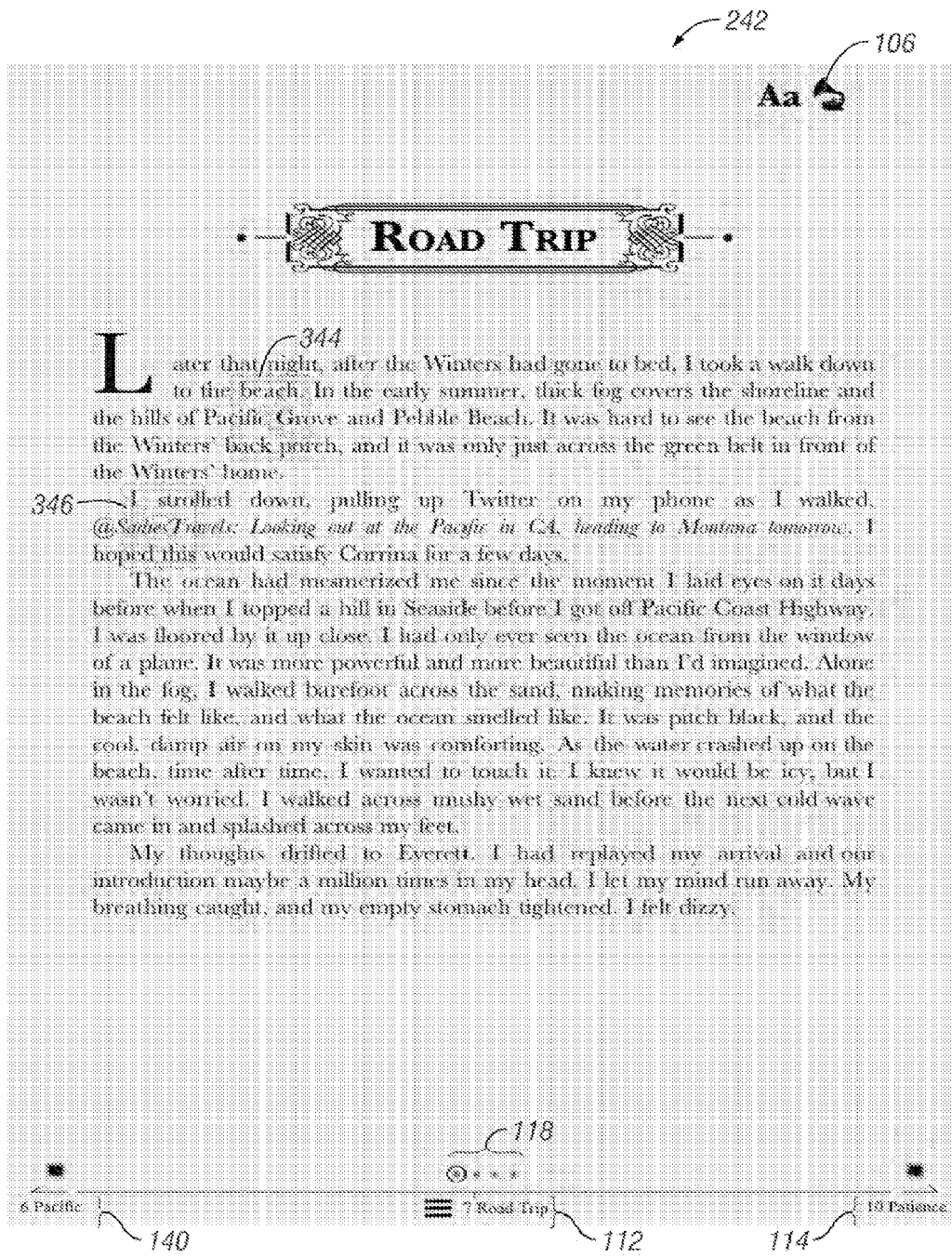


FIG. 72



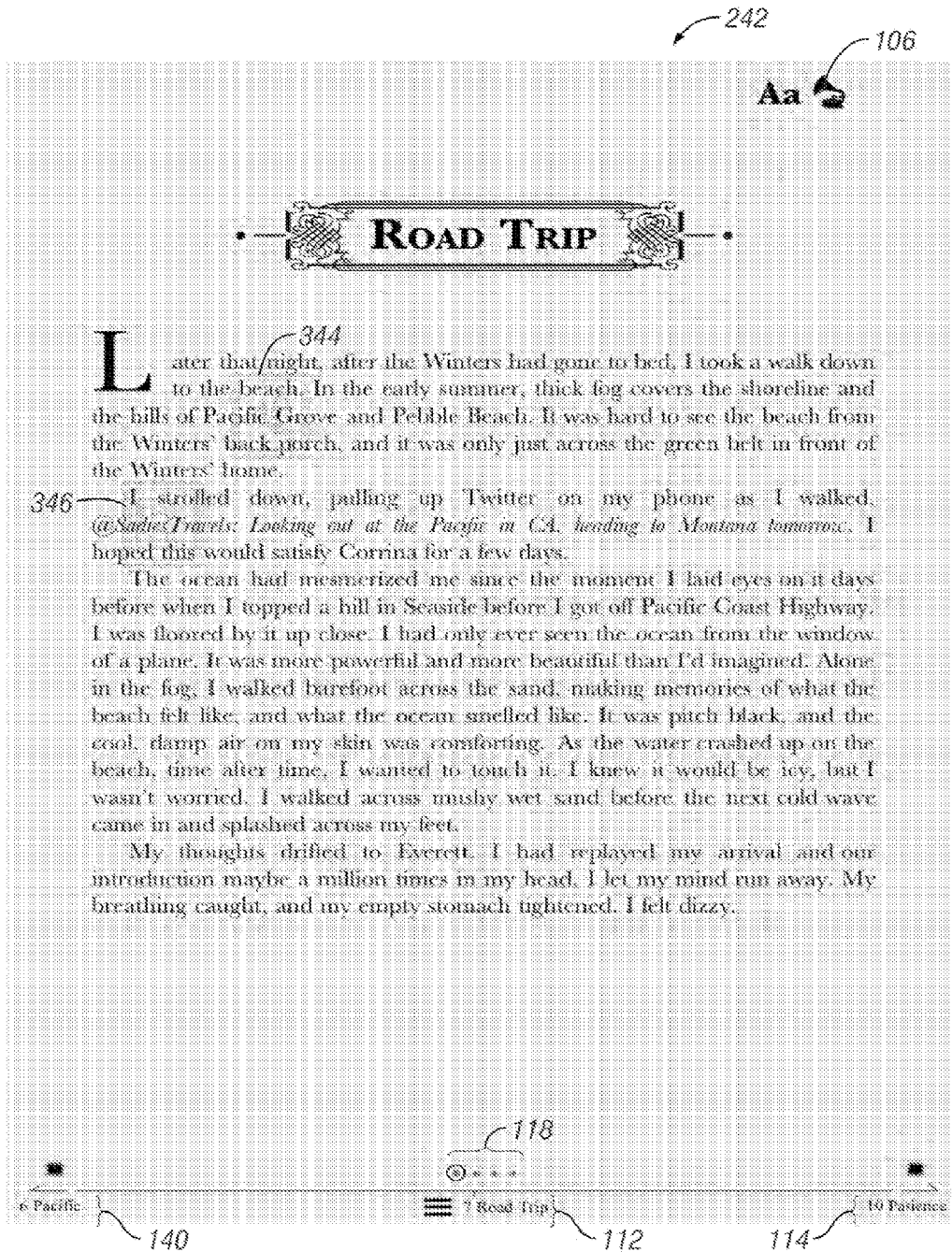


FIG. 73

242

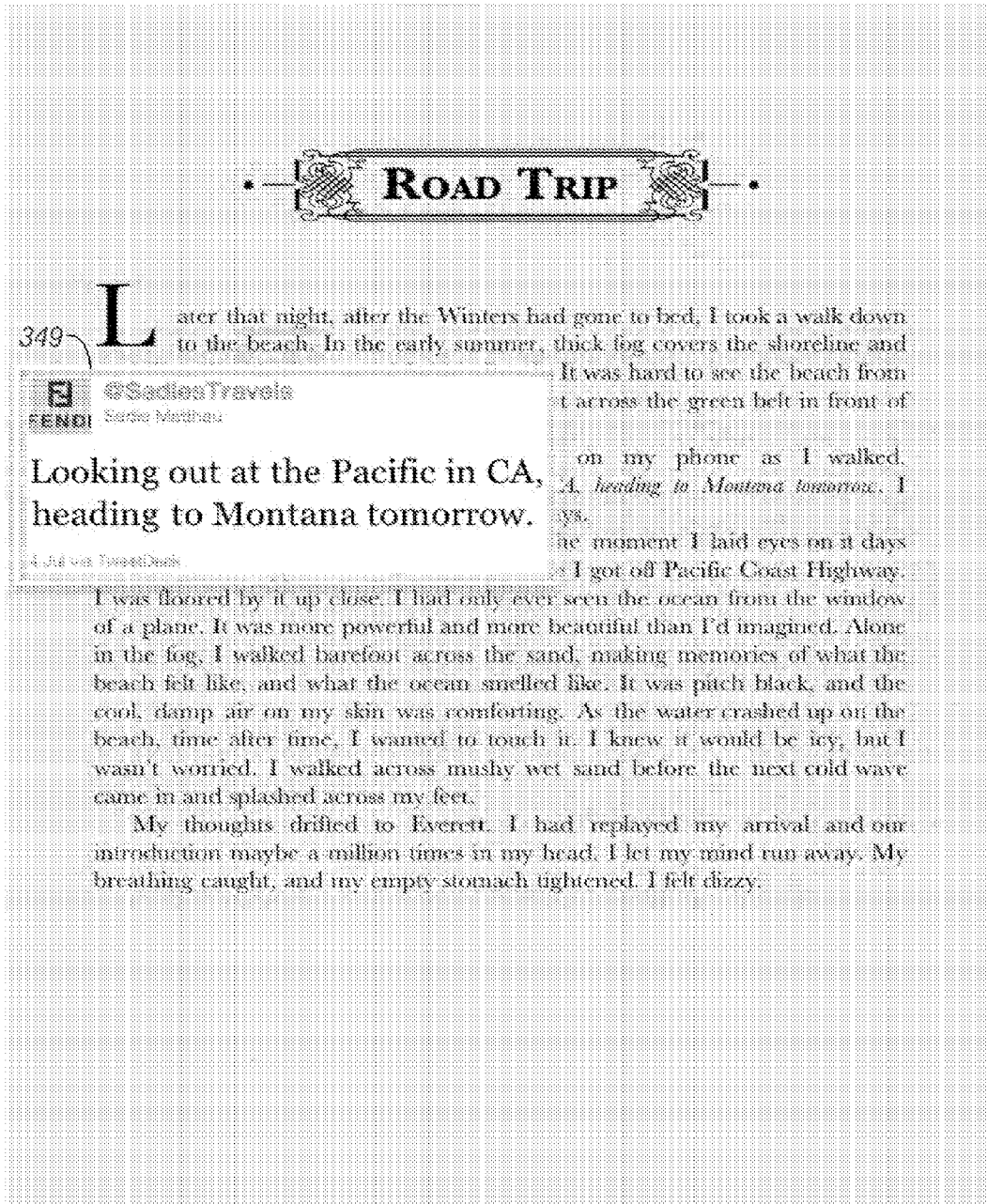


FIG. 74

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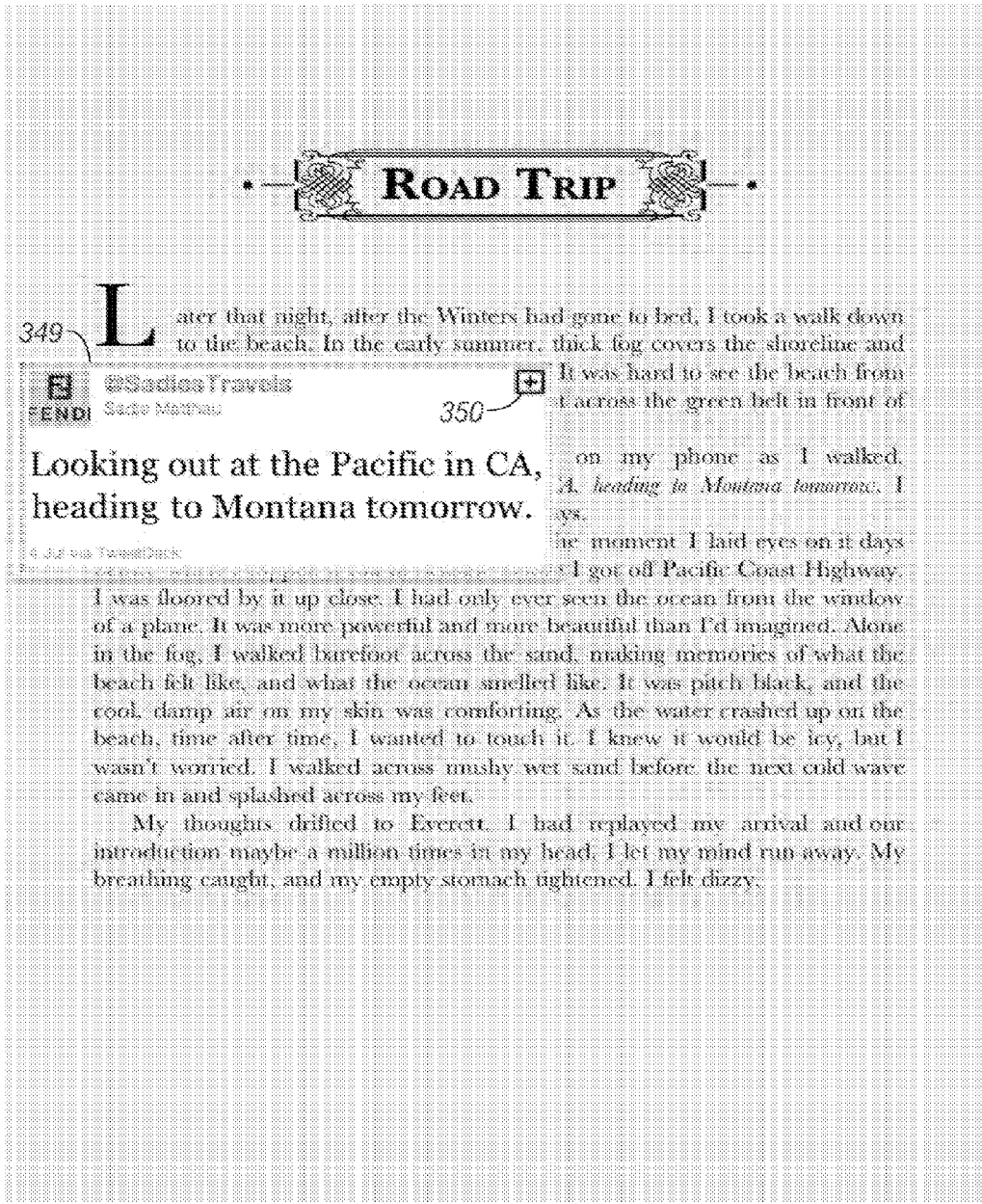


FIG. 75

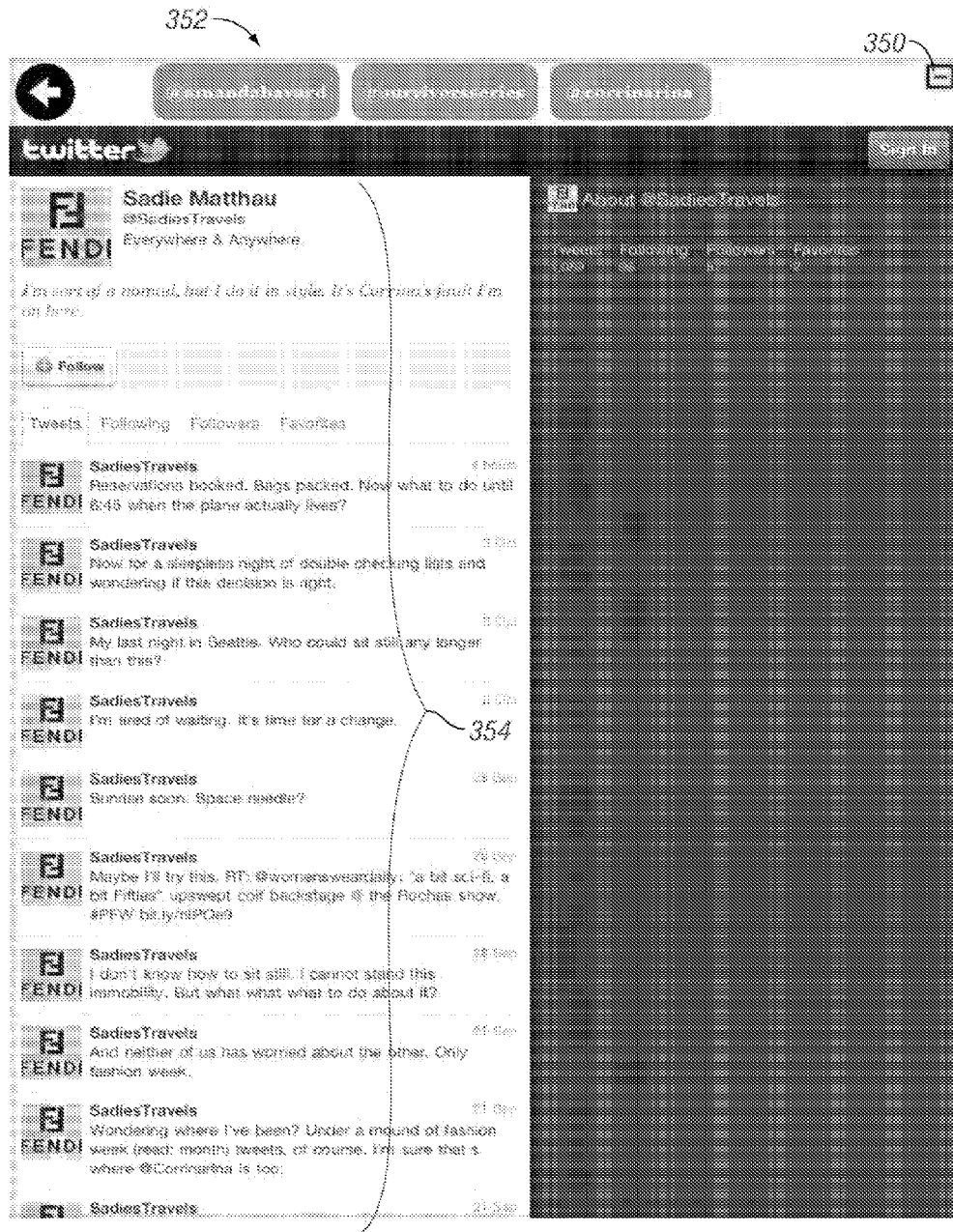


FIG. 76

356

THE SURVIVORS

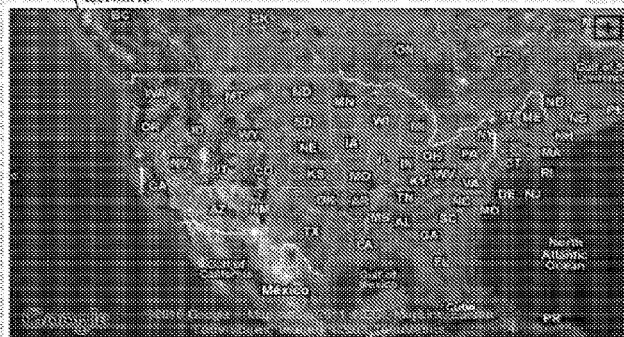
39

I imagined laying my head on his muscular chest, in a place where a heartbeat might have been. I imagined my body pressed against his as his arms held me close to him. He would never want to leave me, and I would never want to leave him. I sighed. What would it be like to be next to Everett Winter every day of my life? To touch his skin, his lips? To travel the world with him?

That thought interrupted my blissful reverie.

I wondered, Would I still be drawn to the morbid journey I was on if I had someone to love? More specifically, if I had an immortal someone to love? I had obviously never envisioned this as a possibility, since I thought that every immortal in the world was living peacefully inside my family's city walls. And in my three years of wandering, I had imagined falling in love with a mortal or not at all (truthfully, always not at all until I met Cole. The closest I'd come had been Todd and there wasn't anything real or lowey about that). If I fell in love with a mortal, my quest would only intensify. If love between mortals was like the books described it, then I wouldn't be able to detach from it when the object of my affection grew old and died and I was left alone and no closer to release from this world. I would have to become mortal

358



ray.  
ropped down onto it. I let  
a grumble of frustration. I  
Everett, and now I was  
of my pocket. 3:38 AM. It  
ld be getting up soon. I  
dy. He was sleepy, but he  
ance with Cole, hadn't I?

if I killed him? I hadn't even let myself entertain the idea of really kissing him for fear of what I would do! In a moment of love or lust, I could lose my mind completely and kill him—crush him, maybe poison him—entirely by accident. Then where would I be? He was fragile.

FIG. 77

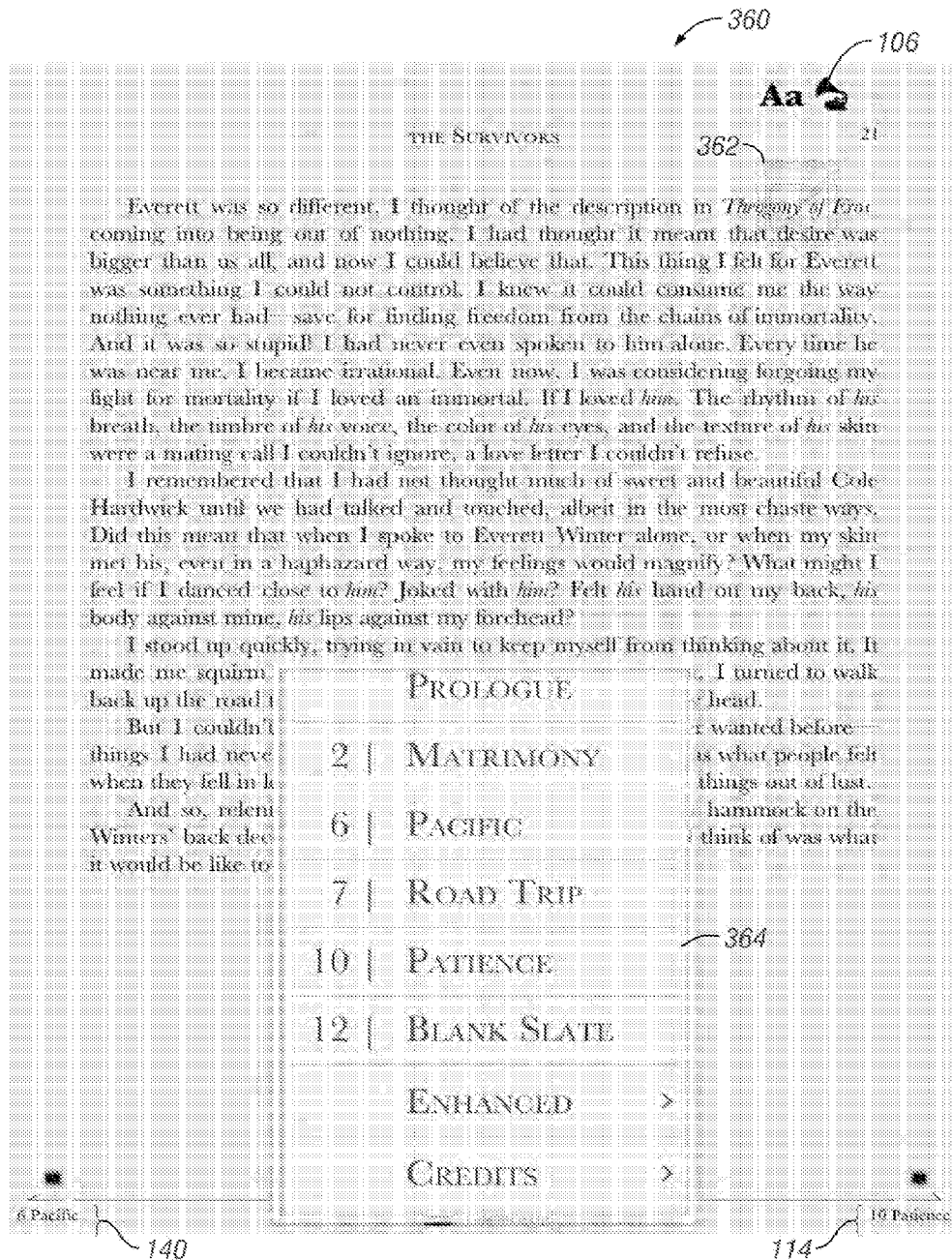


FIG. 78

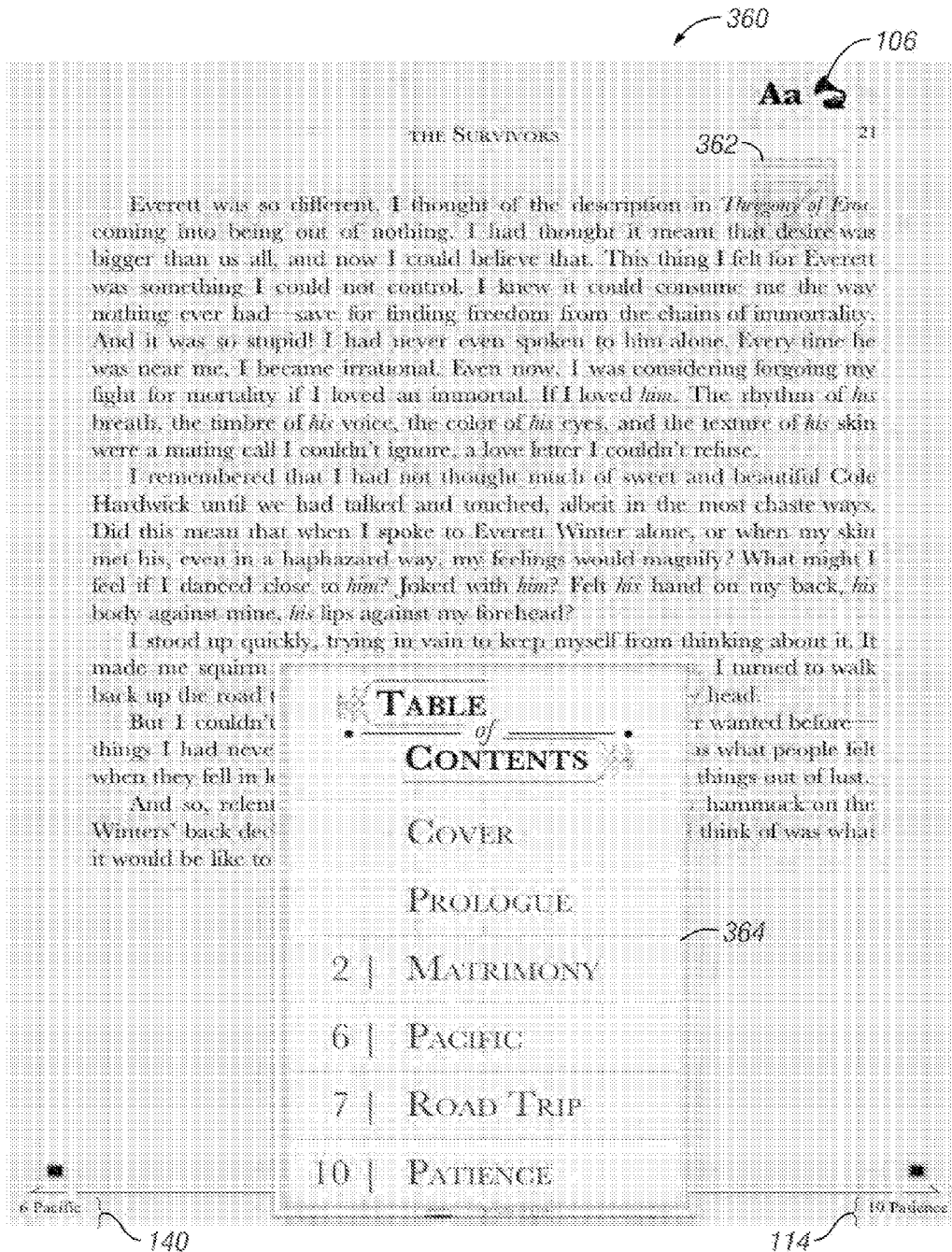


FIG. 79

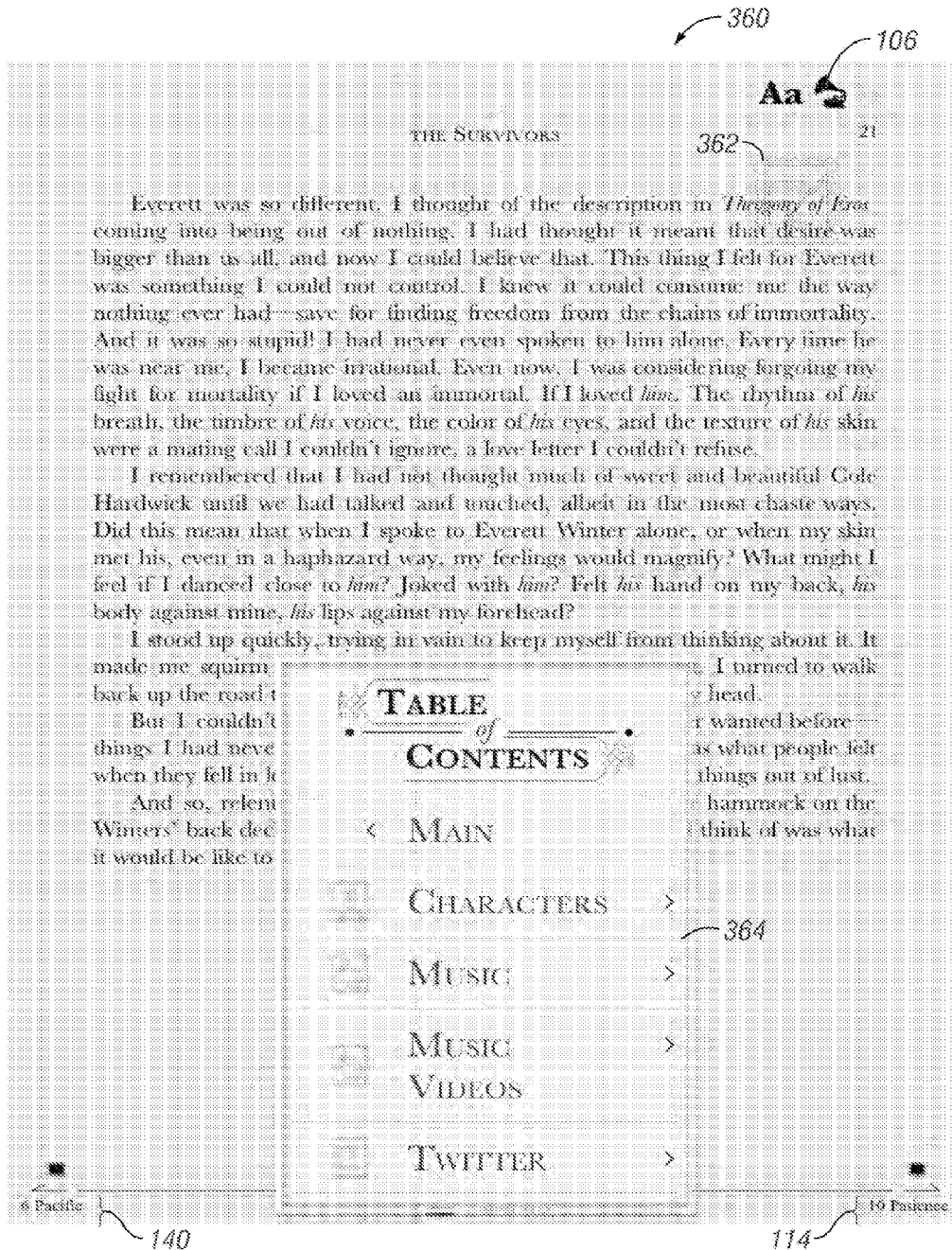


FIG. 80



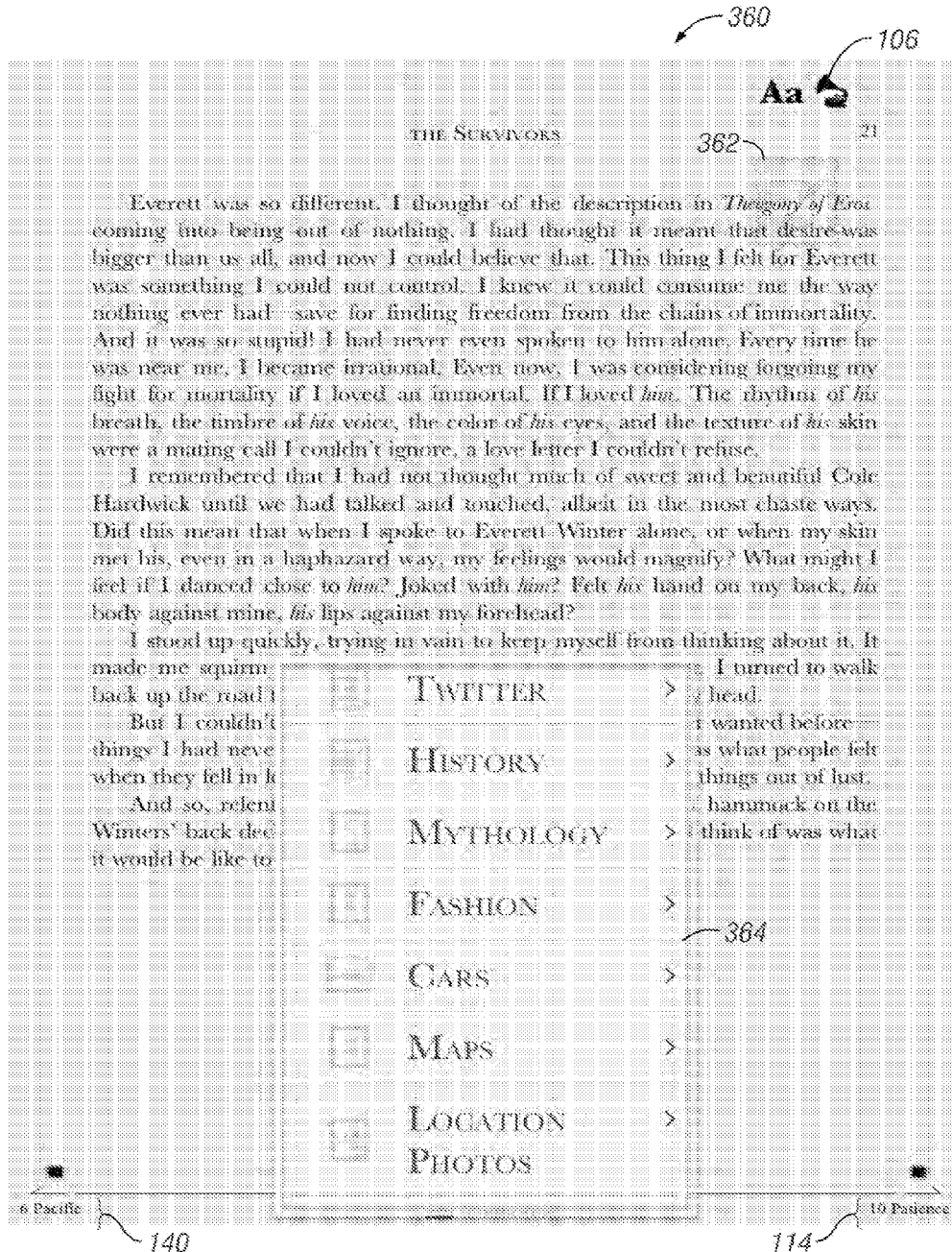


FIG. 81

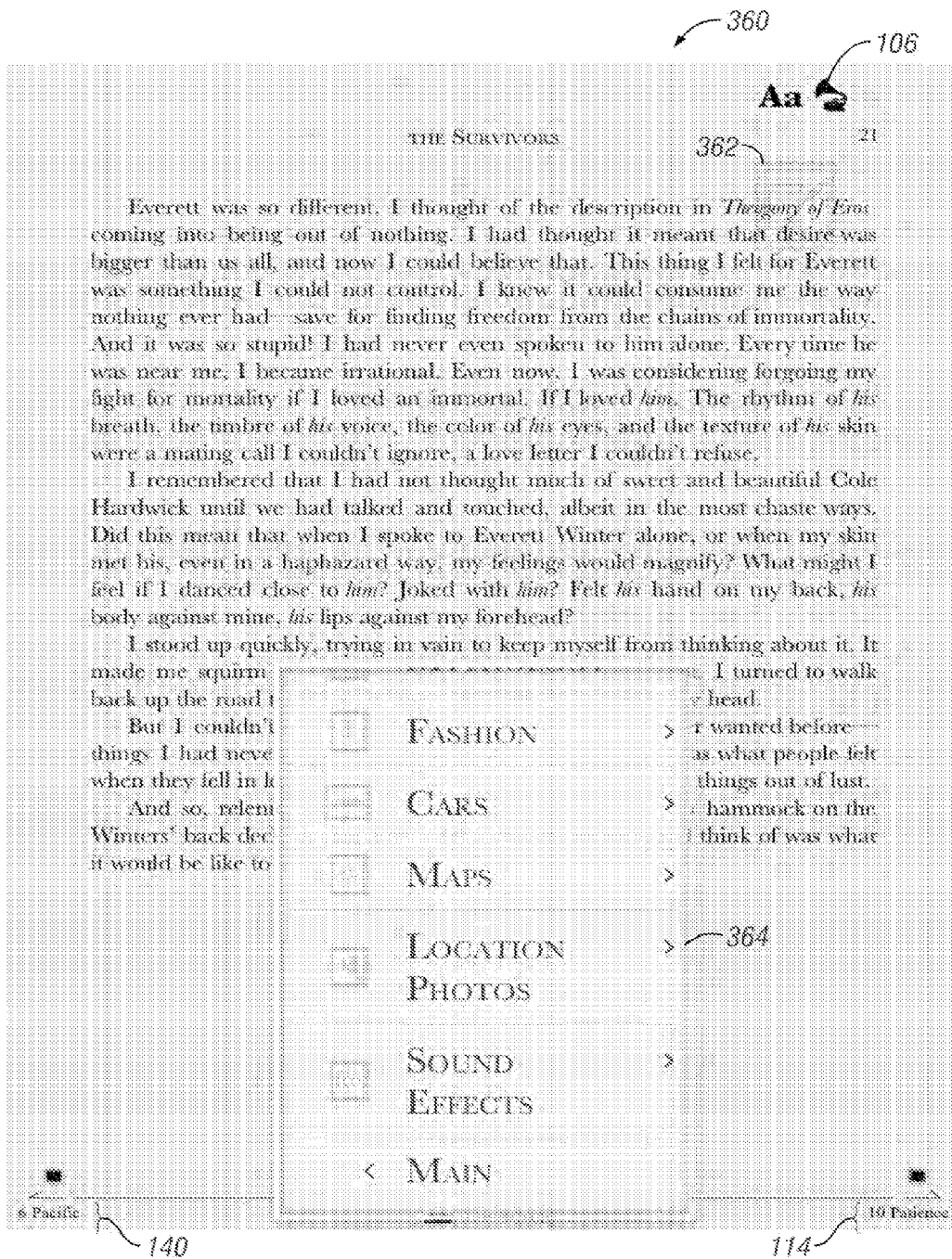


FIG. 82

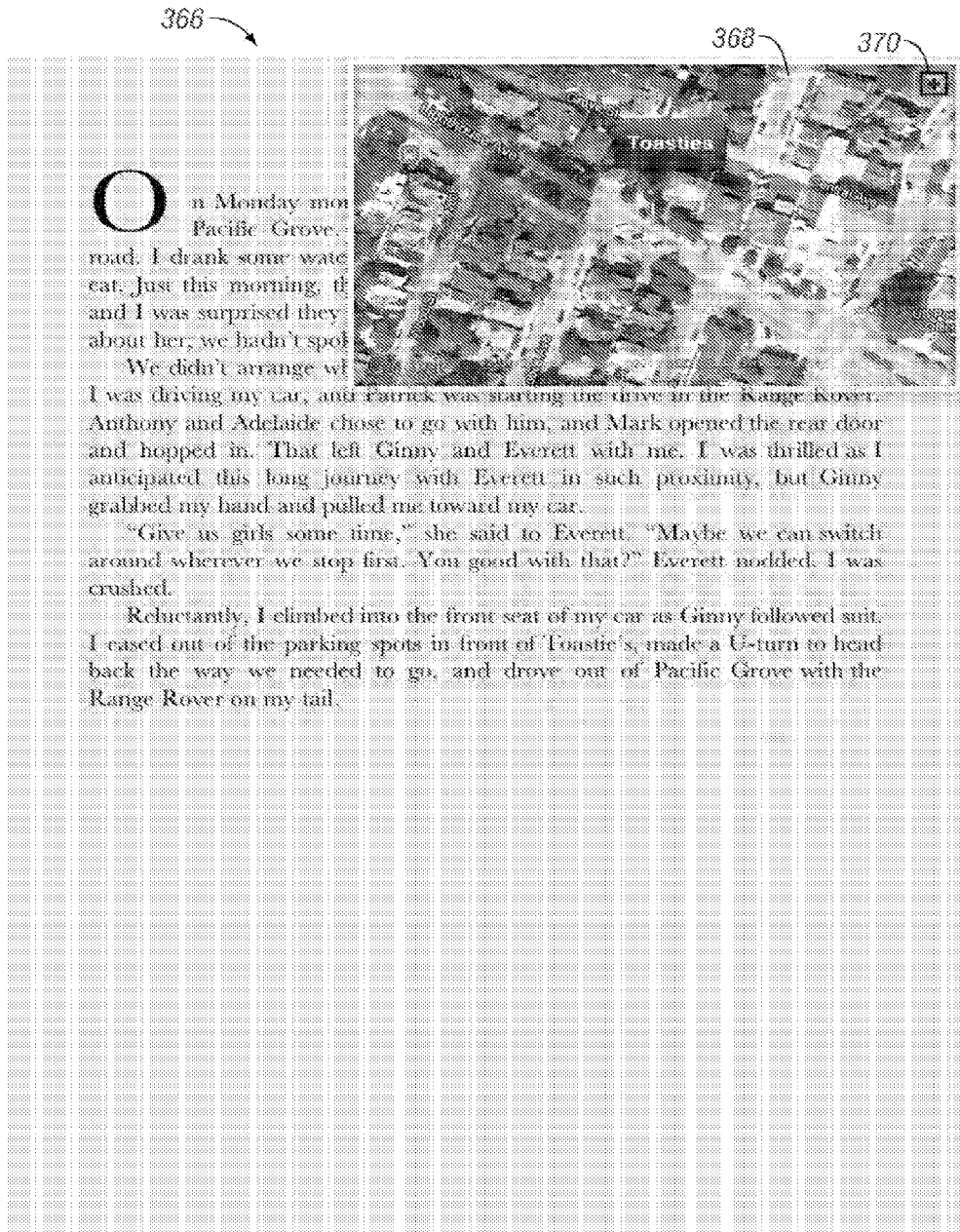


FIG. 83



FIG. 84



FIG. 85

380

**PATIENCE**

382

I lay submerged at the bottom of the icy lake until my skin started to swell and feel slimy. I waited until dark to drag myself onto the beach and out of the murky waters. I made it only a few feet out of the water before I gave up, exhausted, my body splayed out on the isolated western coast of the lake. My temperature was so low that my muscles were seizing. I had never been so cold in my life.

I knew I had to get out of the wind, out of the cold, and out of those clothes, but I could not will myself to move. There was a bright waxing moon in the cloudless sky. On the day of Corrina and Felix's rehearsal dinner, the moon had been in its first quarter. That was only thirteen days ago. My life had turned completely upside-down in less than two weeks.

Now, with the evening wind turning the water to ice on my skin, I tried to feel the pleasant heat that came from my memories of Everett. It wasn't working.

384

I felt my senses dulling and imagined this is what it must feel like to die. So when I heard Mark Winter's voice in my head, I knew I was hallucinating.

"Damn, Sadie," his ghost voice said. I didn't respond. I felt something large and soft and warm around me, and suddenly there was no earth below me and the moon was moving in the sky overhead.

This was real.

FIG. 86



FIG. 87

388

**BLANK SLATE**

Once I made my way out of Moscow, I darted between towns and suburbs before I got to land empty enough that I could flat out run. I was headed south toward the Ukrainian border, but somewhere near Voronezh I heard a distinct humming that sent me eastward. By then, it was morning. I had to slow down when I passed towns and was close enough to be seen.

390

For several days, I wandered, following the elusive humming. I passed through several towns big enough to have museums or tourist destinations dedicated to their own mythology. I stopped at each one, finding everything from monuments dedicated to witches burned at the stake to locals who believed in burying their loved ones face down so they wouldn't come back from the dead as vampires.

On the third day, I was walking through the countryside when the oil-key humming picked up full force. The weend pitch had come and gone over the past few days, but it was always on my mental radar. Now it was loud and clear. I topped a hill and was not surprised to find a sleepy village tucked into the small valley below me. The sound amplified in my ears.

Surprisingly, there was no normal humming to balance out the rare sounds. Whoever lived inside this tiny village was entirely inhuman and entirely alone.

392

I went slowly down the hillside, flipping through the vampiric names I had heard in several towns over the last few days: purple-faced vampires who hunted only at night that some called the *myrshajee*, heretics reborn into haggard old women they'd named *svobica*, even the beautiful but lethal women they called the *vordulak*. More than one poor soul had looked at me nervously while explaining the *vordulak*, afraid that I was one of them.

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FIG. 88



388

**BLANK SLATE**

Once I made my way out of Moscow, I darted between towns and suburbs before I got to land empty enough that I could flat out run. I was headed south toward the Ukrainian border, but somewhere near Voronezh I heard a distinct humming that sent me eastward. By then, it was morning. I had to slow down when I passed towns and was close enough to be seen.

390

For several days, I wandered, following the elusive humming. I passed through several towns big enough to have museums or tourist destinations dedicated to their own mythology. I stopped at each one, finding everything from monuments dedicated to witches burned at the stake to locals who believed in burying their loved ones face down so they wouldn't come back from the dead as vampires.

On the third day, I was walking through the countryside when the off-key humming picked up full force. The weird pitch had come and gone over the past few days, but it was always on my mental radar. Now it was loud and prised to find a sleepy village tucked into

amplified in my ears.



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flipping through the vampiric names I just few days: purple-faced vampires who called the *mykotoje*, heretics reborn into *ica*, even the beautiful but lethal women whose soul had looked at me nervously that I was one of them.

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FIG. 89

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**BLANK SLATE**

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On the third day, I was walking through the countryside when the off-key humming picked up full force. The weird pitch had come and gone over the past few days, but it was always on my mental radar. Now it was loud and

surprised to find a sleepy village tucked into amplified in my ears.

**VORDULAK**

Origin

Russia, Modern

Alternate Versions

vordulak, voerdalak, volkedlak (Russian and Slovenian, but while this is the legend for this word in

Slovenian, in Russian

al humming to balance out the rare (my village was entirely inhuman and

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flipping through the vampiric names I met a few days: purple-faced vampires who killed the *myrtogee*, heretics reborn into *ica*, even the beautiful but lethal women the poor soul had looked at me nervously that I was one of them.

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FIG. 90

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**BLANK SLATE**

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For several days, I wandered, following the elusive humming. I passed through several towns big enough to have museums or tourist destinations dedicated to their own mythology. I stopped at each one, finding everything from monuments dedicated to witches burned at the stake to locals who believed in burying their loved ones face down so they wouldn't come back from the dead as vampires.

On the third day, I was walking through the countryside when the off-key humming picked up full force. The weird pitch had come and gone over the past few days, but it was always on my mental radar. Now it was loud and

Volkodlak (Russian and Slovenian, but while this is the legend for this word in Slovenian lore, in Russian lore, volkodlak is a shape-shifter)

surprised to find a sleepy village tucked into an amplified in my ears.

and humming to balance out the rare tiny village was entirely inhuman and

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slipping through the vampiric names I had seen in the past few days: purple-faced vampires who called the *myrtovyye*, heretics reborn into *na*, even the beautiful but lethal women whose poor soul had looked at me nervously that I was one of them.

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Mya

Thought to be beautiful women with creamy white skin, harsh angular features, long black hair, and red lips, the *vorbulak* are the *femme fatale* of Eastern European supernatural and vampire myths. They would probably have a physical look not unlike

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FIG. 91

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**BLANK SLATE**

Once I made my way out of Moscow, I darted between towns and suburbs before I got to land empty enough that I could flat out run. I was headed south toward the Ukrainian border, but somewhere near Voronezh I heard a distinct humming that sent me eastward. By then, it was morning. I had to slow down when I passed towns and was close enough to be seen.

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Thought to be beautiful women with creamy white skin, harsh angular features, long black hair, and red lips, the *vardulak* are the *femme fatale* of Eastern European supernatural and vampire myths. They would probably have a physical look not unlike Sachie's—she gets mistaken for them often. The legend of the *vardulak* is one of temptation, seduction, and succumbing making these lethal women among the most classic of mythological creatures.

prised to find a sleepy village tucked into amplified in my ears.

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flipping through the vampiric games I ast few days: purple-faced vampires who lled the *mystryec*, heretics reborn into tea, even the beautiful but lethal women e poor soul had looked at me nervously hat I was one of them.

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FIG. 92

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# BLANK SLATE

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On the third day, I was walking through the countryside when the off-key humming picked up full force. The weird pitch had come and gone over the past few days, but it was always clear. I topped a hill and was in the small valley below me. The

Surprisingly, there was no sound. Whoever lived inside lived entirely alone.

I went slowly down the hill I had heard in several towns overhunted only at night that so-called haggard old women they'd name they called the *vordulak*. More than while explaining the *vordulak*,

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FIG. 93

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# BLANK SLATE

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**MYERTOVJEC**

Georgia

Russia

Myth

The *myrtovjecs* are often described as swollen and purple-faced vampires. They are often thought to be undead in a decreasing sense.

FIG. 94

388

**BLANK SLATE**

Once I made my way out of Moscow, I darted between towns and suburbs before I got to land empty enough that I could flat out run. I was headed south toward the Ukrainian border, but somewhere near Voronezh I heard a distinct humming that sent me eastward. By then, it was morning. I had to slow down when I passed town and was close enough to be seen.

390

For several days, I wandered, following the elusive humming. I passed through several towns big enough to have museums or tourist destinations dedicated to their own mythology. I stopped at each one, finding everything from monuments dedicated to witches burned at the stake to locals who believed in burying their loved ones face down so they wouldn't come back from the dead as vampires.

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Myth

The *myertvoice* are often described as swollen and purple-faced vampires. They are very often thought to be undead in a decaying sense, giving them a look closer to a zombie than a pop culture image of a vampire. Like many classic literary and pop-culture vampire legends, the *myertvoice* are supposedly thought to be able to hunt only at night.



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FIG. 95

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THE SURVIVORS

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"You shouldn't be here," she said, her Russian thick and slurred. *Not often we get your kind this way, witch. Most of them know to leave us be.*

"I would like to talk to you," I said calmly.

"We're not interested," she said gruffly. She stepped back to swing the door closed, but I stepped forward to catch it and got a foot and hand inside the doorframe. The smell was even stronger there, and I realized now that it was coming from a stack of at least ten dead bodies piled high on one side of the shack. I tried not to react, but she caught my eye. My horrified expression redirected her thinking. *Wait! She's a human! A special treat, for sure.* She squealed to herself, her inner monologue a much younger voice than her speaking voice. A terrifying amusement sparkled in her cloudy eyes. They were foggy blue like the pigment had gone from them, and had a red rim around the iris. She might be blind.

"Are you scared yet, girl?" she asked.

408



ally. A raspy cackle erupted from her lips. She stepped backward, out of the shack and away from me. A man like her stood behind her and walked across the lane until I was pressed against the wall. She had fiery red hair and eyes but the same solid obsidian eyes like I had never seen before. The presence of such devilish creatures. I ate some time.

she said. *If she's human, she's stupid, the one making. Look at this pretty little girl. A witch, she ain't? No matter, the one with black eyeballs can't win.*

ag whatever game we were playing. I admitted. "Like I said, I'd like to be fair. I

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FIG. 96



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THE SURVIVORS

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"You shouldn't be here," she said, her Russian thick and slurred. *Not often we get your kind this way, witch. Most of them know to leave us be.*

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"Are you scared yet, girl?" she asked.

408  
ally. A raspy cackle erupted from her lips. I hopped backward, out of the shack and away from her. She stood behind her and walked across the lane until I was pressed against the wall. She had fiery red hair and eyes but the same cold, obsidian eyes like I had never seen before. The presence of such devilish creatures, I thought, I ate some time.



"If she's human, she's stupid," she said. *Look at this pretty little girl. A witch, she is? No matter, the one with black eyeballs can't outrun me? We're playing whatever game we were playing.* She admitted. "Like I said, I'd like to be fair. I

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FIG. 97

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THE SURVIVORS

28

"You shouldn't be here," she said, her Russian thick and slurred. *Not after we get your blind this way, witch. Most of them know to leave us be.*

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"Are you scared yet, m'p?" she asked.

ally. A raspy rattle erupted from her lips. She stepped backward, out of the shack and away from me like her stood behind her and walked across the lane until I was pressed against the door. She had fiery red hair and eyes but the same solid obsidian eyes like I had never seen before. The presence of such devilish creatures. I had seen some time.

she said *If she's human, she's stupid, the one with the black eyes. Look at this pretty little girl. A witch, she might be. No matter, the one with black eyeballs might be able to outrun me?*

ing whatever game we were playing. I admitted. "Like I said, I'd like to be fair. I



406

FIG. 98

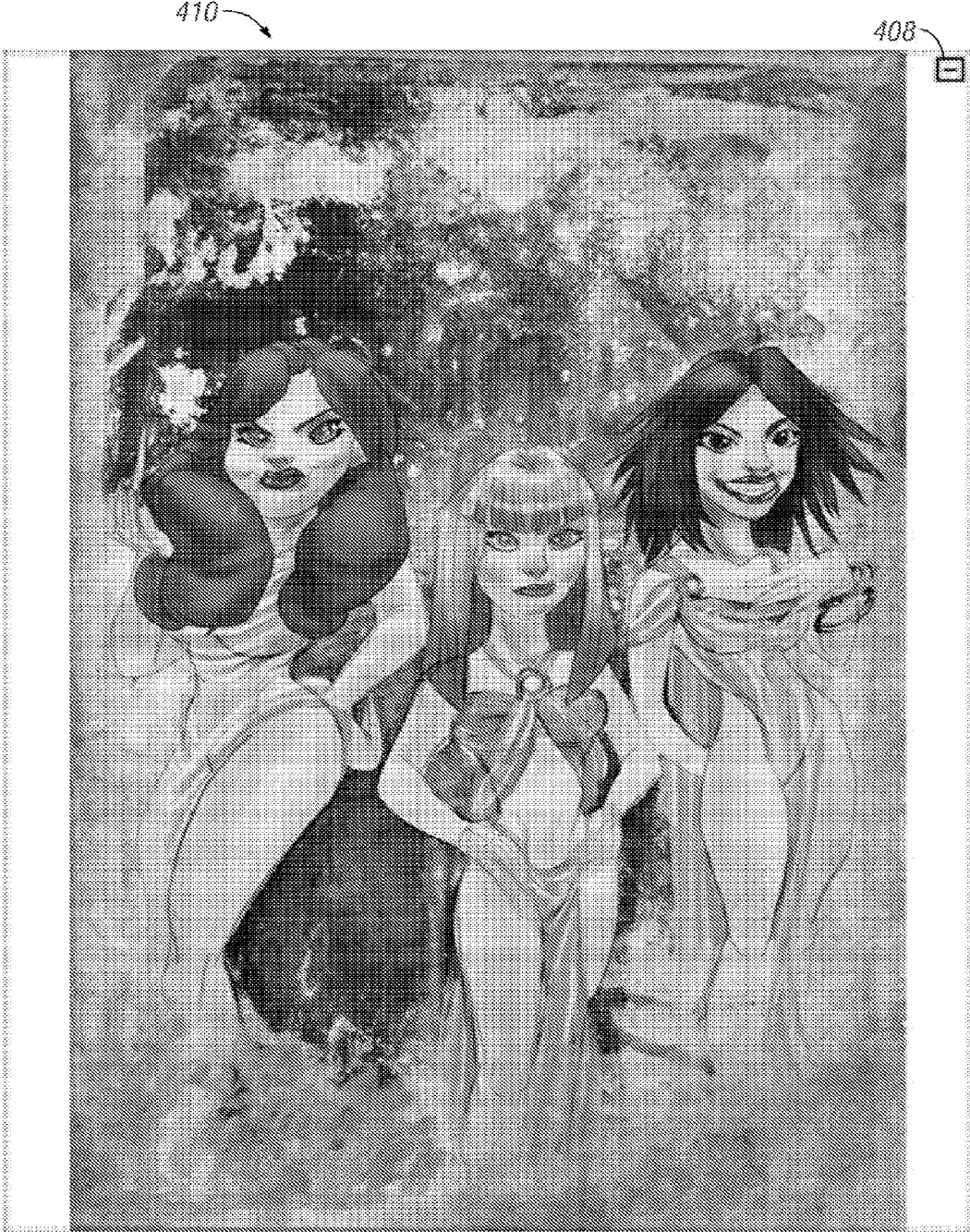


FIG. 99



FIG. 100

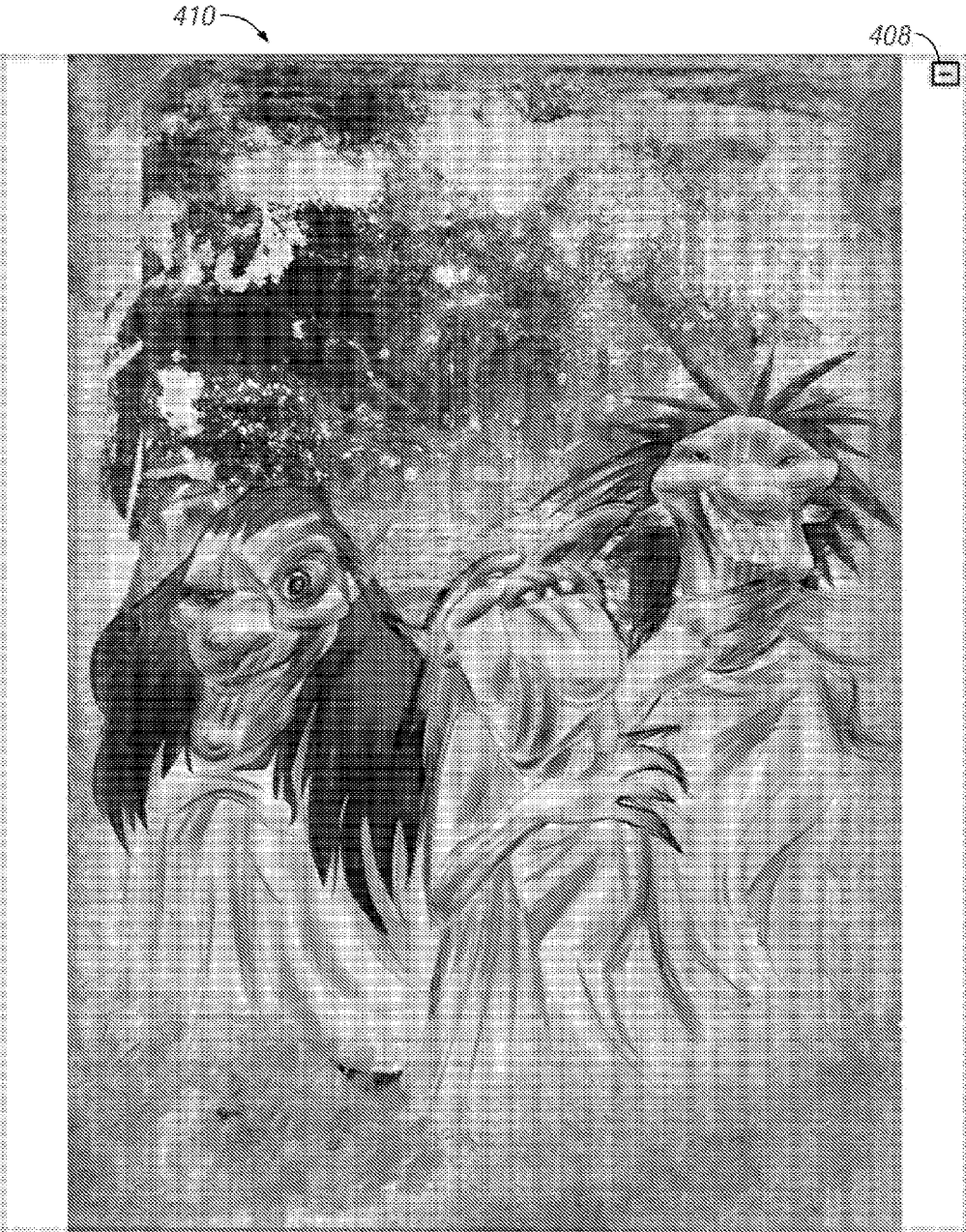


FIG. 101

## INTERACTIVE ELECTRONIC BOOK

### CROSS-REFERENCE TO RELATED APPLICATIONS

[0001] This application is a continuation of U.S. patent application Ser. No. 13/655,542 filed Oct. 19, 2012 which claims priority under 35 U.S.C. §119 to provisional application Ser. No. 61/550,239 filed Oct. 21, 2011, herein incorporated by reference in its entirety.

### FIELD OF THE INVENTION

[0002] The present invention relates to transmedia, more particularly, but not exclusively, the present invention relates to interactive electronic books.

### BACKGROUND OF THE INVENTION

[0003] The electronic book is of increasing interest to publishers, online book sellers, and others for a variety of reasons not the least of which is increased interest by consumers in electronic versions of books of various types.

[0004] It is generally recognized that it is possible to add functionality to electronic books which is not present in traditional books and various attempts have been made to do so. For example, U.S. Pat. No. 7,516,073 to Kodama describes an electronic book which includes a feature for reading the book aloud and further describes an electronic bookmark feature.

[0005] U.S. Pat. No. 7,849,393 to Hendricks et al. describes an electronic book which includes links to other content such as streaming video data, audio data and text to enrich the reading experience.

[0006] U.S. Patent Publication No. 2002/0188532 to Rothstein describes enhancing an electronic book by adding advertising to the electronic book. Similarly, U.S. Patent Publication No. 2011/0184811 to Patwa et al. describes enhancing an electronic book by adding contextual advertising to the electronic book in which advertising is matched to the content on relevant pages of the electronic book.

[0007] U.S. Patent Publication No. 2011/0047495 to Hendricks describes enhancing an electronic book by providing features to manipulate text and also provides a picture-in-picture feature.

[0008] Yet, problems remain with adding functionality to electronic books which is not present in traditional print books.

[0009] One of the problems with the electronic book relates to how to provide an electronic book with additional functionality yet at the same time provide an electronic book in a form which is acceptable to readers who are accustomed to and may prefer the traditional print form.

[0010] Another problem is to identify the additional functionality which is possible to implement in an interactive electronic book which would assist in enhancing the experience of readers.

[0011] A still further problem is to provide for advertising or marketing in a book in a manner which is unobtrusive to readers.

[0012] Various attempts have been made to address these and other problems. Nevertheless, the problems remain.

### SUMMARY OF THE INVENTION

[0013] Therefore, it is a primary object, feature, or advantage of the present invention to improve over the state of the art.

[0014] It is a further object, feature, or advantage of the present invention to provide an interactive electronic book which assists in enhancing the experience for readers.

[0015] It is a still further object, feature, or advantage of the present invention to provide a method of presenting an electronic book to a reader which conveys the availability of interactive content in an unobtrusive manner.

[0016] Another object, feature, or advantage of the present invention is to provide a method of presenting an electronic book to a reader which identifies available interactive content in a way which identifies or describes the content in a manner which allows users to make informed decisions as to whether they want to interact with the interactive content or not.

[0017] A still further object, feature, or advantage of the present invention is to morph elements of fact or history with fiction writings to enrich the experience of readers.

[0018] A still further object, feature, or advantage of the present invention is to use social media to allow readers to communicate directly with the characters in the book and without leaving the book such as by asking questions of fictional characters in the book.

[0019] Yet another object, feature, or advantage of the present invention is to provide progressive character profiles so that the extent of the information within a character profile is dependent upon where in the book a reader is when they access the character profile.

[0020] Another object, feature, or advantage of the present invention is to provide for progressive interactive elements such as character profiles, maps, or timelines which have content dependent upon where in the book the content is accessed.

[0021] Yet another object, feature, or advantage of the present invention is to provide for using social media as a means to enhance the interactivity and use experience of an electronic book.

[0022] A still further object, feature, or advantage of the present invention is the use of a touch screen display interface in a manner that enhances the user's experience of an interactive electronic book.

[0023] A still further object, feature, or advantage of the present invention is providing an interactive electronic book app for a tablet device.

[0024] Another object, feature, or advantage of the present invention is to provide an interactive electronic book which includes marketing and tie-ins to real world products and services in a manner which is unobtrusive and not objectionable to readers.

[0025] These and/or other objects, features, or advantages of the present invention will become apparent from the specification and claims that follow. No single embodiment need exhibit each and every one of these objects, features, or advantages. Instead, it is to be understood that different embodiments may exhibit different objects, features, or advantages. The present invention is not to be limited to or by the objects, features, or advantages stated herein.

[0026] According to one aspect of the present invention, a computer-storage media having computer executable instructions embodied thereon is provided. The instructions, when executed on a computing device perform a method for providing an interactive electronic book. The method includes providing a user interface for the interactive electronic book, the user interface including representations of pages to display on a display associated with the computing device, providing on one of the representations of the pages of the user

interface a watermark icon of an interactive element to display on the display associated with the computing device, associating the watermark icon of interactive content with interactive content, the watermark icon being indicative of presence of the interactive content and a content type for the interactive content, and wherein the user interface further provides for accessing the interactive content by selecting the watermark icon of the interactive content and without navigating away from the one of the representations of the pages on which the watermark icon is present.

**[0027]** According to another aspect of the present invention, a method of providing an electronic book for use on a computing device is disclosed. The method includes associating an interactive element with text within the electronic book and providing a user interface to a reader of the electronic book to use to access the interactive element. The content of the interactive element is dependent upon a position of the text within the electronic book. The content may be a character profile, a timeline, a map, or other information which is gradually revealed to the reader as they progress through the book.

**[0028]** According to another aspect of the present invention, a method of providing an electronic book for use on a computing device is provided. The method includes providing a user interface for the electronic book to integrate use of social media functions without leaving the electronic book wherein the social media functions allow for a reader of the electronic book to communicate with a fictional character of the electronic book. The social media functions may allow a reader to ask questions of the fictional character and/or to receive answers from the fictional character.

**[0029]** According to another aspect of the present invention, a method of providing an electronic book on a computer device is provided. The method includes associating an interactive element with text within the electronic book. The method further includes providing a user interface to a reader of the electronic book using the computing device, wherein the user interface provides for accessing the interactive element and wherein content of the interactive element is dependent upon a position of the text within the electronic book. The user interface further provides for integrating the use of social media functions without leaving the electronic book. The social media functions allow the reader to communicate with a fictional character of the book through use of a social media platform.

#### BRIEF DESCRIPTION OF THE DRAWINGS

**[0030]** FIG. 1 is a block diagram illustrating one example of a system of the present invention.

**[0031]** FIG. 2 illustrates an interactive electronic book.

**[0032]** FIG. 3 illustrates one example of associations between text, watermark icon, interactive content, and secondary layers of interactive content.

**[0033]** FIG. 4 illustrates one example of a methodology of the present invention.

**[0034]** FIG. 5 through FIG. 101 are photographic representations of screen displays from an example of an interactive book, *The Survivors*, by Amanda Havard.

#### DETAILED DESCRIPTION OF THE PREFERRED EMBODIMENT

**[0035]** A portion of the disclosure of this patent document contains material which is subject to copyright protection.

The copyright owner has no objection to the facsimile reproduction by anyone of the patent document or the patent disclosure, as it appears in the Patent and Trademark Office patent file or records, but otherwise reserves all copyright rights whatsoever.

**[0036]** All patents and publications referenced herein are hereby incorporated by reference in their entirety.

**[0037]** FIG. 1 illustrates one example of a system which may be used with an electronic book. As shown in FIG. 1, the system 10 includes a computing device 12. A display 14 is operatively connected to or otherwise associated with the computing device 12. One or more input devices 16 are operatively connected to or otherwise associated with the computing device 12. A memory 18 is also operatively connected to the computing device 12. A network interface 20 may also be operatively connected to the computing device 12.

**[0038]** The system 10 as shown may take a variety of different forms. For example, the system 10 may take the form of a tablet device. Where the system 10 is a tablet device, the input device(s) 16 may be integrated with the display 14 such that the display 14 is a touch screen display. The memory/storage 18 may take the form of random access memory, or storage or both or other type of memory or storage device which contain at least a portion of an electronic book 22. The network interface 20 may be a wireless network interface such as the wireless network interface associated with WI-FI or BLUETOOTH. Alternatively, the network interface 20 may be a wired network interface. Of course, the system 10 need not be a tablet device, but could be found within a phone, a notebook computer, a desktop computer, an entertainment device, an ebook reader, or any other type of computing system. For example, the interactive electronic book may be provided as an application or “app” for use on an Apple iPad device, an app for use on an Android device, or an app for use on other types of devices. Similarly, the electronic book may be provided as one or more data files used by an application.

**[0039]** FIG. 2 illustrates an interactive electronic book 22 which includes a plurality of pages 24. A book page 26 is shown. Associated with the book page 26 is a plurality of interactive elements 28. Also on the book page 26 are navigation elements 32. The navigation elements may be used to navigate through the interactive electronic book 22. The user interface as shown simulates the appearance of a traditional print book but also provides for interactive content to be included.

**[0040]** FIG. 3 illustrates one aspect of the present invention. As shown in FIG. 3 there is text 42 which is a part of the interactive electronic book and is shown on a display. A watermark icon 44 containing an icon or symbol may be present behind the text 42 to indicate the present of additional content which has some relationship to the text 42. The watermark icon 44 may be used to communicate the type of additional content available. The watermark icon 44 may then be selected or activated by a user (such as by touching the corresponding portion of a touchscreen display) to access the additional content. The additional content may be displayed in various ways such as in a floating window 28A, a multi-layer floating window 28B, a multi-layer multimedia window 28D or through other elements 28C of the user interface. Other elements of the user interface may include depth/exploration elements, maps, text interaction elements or other types of elements.

**[0041]** Additional content may also be available. For example, for the floating window 28A, additional content

such as external links 46A, buy or purchase links 48A, and social media links 50A may be available. Similarly, for the multi-layer floating window 28B, additional content such as external links 46B, buy or purchase links 48B, and social media links 50B may be available. Similarly for the multi-layer multimedia window 28D, additional or secondary content such as external links 46D, buy or purchase links 48D, and social media links 50D may be available. Similarly for the other elements 28CC, additional or secondary content such as external links 46C, buy or purchase links 48C, and social media links 50C may be available.

[0042] FIG. 4 illustrates one example of a method of the present invention. In step 52 a user interface is provided. The user interface may be the user interface associated with an application running on a tablet computer such as an APPLE IPAD2. In step 54 a watermark icon is provided. The watermark icon may be presented behind text in the electronic book. In step 56 the watermark icon is associated with interactive elements. In step 58, the method provides for allowing a user to access the interactive elements associated with the watermark icon.

[0043] FIG. 5 illustrates a screen display showing a cover image 100 of an interactive electronic book. Note that the cover image shown simulates the appearance of a traditional print book.

[0044] FIG. 6 illustrates a title page 102 for an interactive electronic book.

[0045] FIG. 7 illustrates a table of contents 104 for an interactive electronic book. Note that the table of contents 104 need not have page numbers as found in a traditional print book.

[0046] FIG. 8 illustrates the table of contents 104 as shown in FIG. 7 but with additional functionality. At the top of the table of contents 104 is an image of a phonograph 106. The presence of the phonograph 106 indicates the presence of audio content. Also on the bottom of the table of contents 104 additional navigation elements are provided. A number of elements 108 are shown to indicate the distinct pages within a chapter or section of the interactive book. One of these elements 110 designates the current page being viewed. Thus, in this fashion one can determine their progress within a particular chapter or section of the interactive book. Also as shown in FIG. 8, the next chapter or section 114 is illustrated at the bottom right and the current chapter or section 112 is designated at the bottom middle of the page.

[0047] FIG. 9 illustrates another page 116 which includes elements similar to those on the previous pages. In addition, as shown in FIG. 9, a watermark element 118 is shown which pictures a phonograph. The watermark element 118 is a watermark icon of an interactive content. The use of the phonograph is indicative of the type of content, namely audio content. The use of the watermark element is unobtrusive to the reader, making the reader aware of the presence of interactive content and aware of the type of interactive content (audio) and what the interactive content is, such as a song, in this instance "Violet Hill" by Coldplay.

[0048] Where audio content is provided, the present invention contemplates that audio content is selected which adds to the story being communicated. Thus, for example, playing a song during a particular passage assists in setting a mood or eliciting an emotional response from a reader/listener. Thus, providing audio content enriches the reading experience by providing another way in which an author can communicate their story to the reader.

[0049] FIG. 10 illustrates the same page 116 shown in FIG. 9. FIG. 9 illustrates that should the reader want to learn more about the interactive content associated with the watermark 118 (from FIG. 9), the user can select the watermark 118 (from FIG. 9) and a floating window 120 appears. The floating window 120 provides additional information about the interactive content, in this case audio, and in particular a song. For example, the floating window 120 may include an album cover 122, audio controls 124 (such as a play/pause button), and additional information about the content such as the artist, song, and album. In addition, a buy button 126 may be present. The buy button 126 allows the reader to purchase the song through the interactive book.

[0050] FIG. 11 illustrates the same page 116 with the floating window 120 floating unobtrusively at the top of the page 116 so as not to interfere with reading of the page 116. Note that as the reader reads the text on the page 116, the reader can choose to stop the audio associated with the floating window 120 at any time.

[0051] FIG. 12 illustrates that a reader may select the image of the phonograph 106 (which indicates that audio content is available) so that a volume control 128 associated with the audio content is made available.

[0052] FIG. 13 and FIG. 14 illustrate a page 130 from the prologue of the interactive electronic book. There is a plurality of watermark icons of interactive elements 132, 134, 136, 138.

[0053] FIG. 15 illustrates the page 130 with watermark icon of interactive elements 132, 134, 136, 138. Note that the page 130 is a part of the prologue thus the current chapter or section 112 at the bottom middle of the page indicates the prologue. The next chapter or section 114 now indicates that Matrimony is next. Also a previous chapter or section 140 indicates Start. Similarly, a number of elements 108 are used to show location within the prologue chapter. A table of contents symbol 141 is also provided which may be selected by a user to see the table of contents.

[0054] FIG. 16 illustrates the page 130 of the interactive electronic book in the process of being "turned" to the next page 142. The interactive electronic book simulates the page turning of a traditional print media book. During the transition from page 130 to page 142, a simulated back 144 of page 130 is shown. Note that the simulated back 144 is slightly translucent so that one can see text associated with page 130, the same text as would be expected if page 130 was paper.

[0055] Also shown in FIG. 16 is a floating window 146 about a character in the interactive electronic book. The floating window 146 is associated with the watermark icon of interactive elements 132 (as shown in FIG. 13 through FIG. 15) and also shown in the floating window 146. Here, the interactive content includes additional information about the character Samuel Parris. In this particular instance the interactive electronic book is historical fiction and thus the information about the character may include historical information and/or fictional information. A control 148 is also shown within the floating window 146 in order to maximize the display.

[0056] FIG. 17 illustrates the turning of the page from page 130 to the next page 142 but without any floating windows present.

[0057] FIG. 18 through FIG. 21 illustrate page 130 where a floating window 146 is present to provide information associated with a character such as a character profile. Note that the floating windows allow a reader to see what additional



content is available while the page **130** of the book remains in view. Where a character profile is presented the present invention contemplates that the character profile may be a progressive character profile. According to this aspect of the present invention, the content of the character profile is dependent upon where the reader's progress within the book. Thus, at the beginning of the book when a reader accesses the character profile they will only access a subset of a full and complete character profile. At the end of the book, when a reader accesses the character profile they will be access the full and complete character profile. Thus, the progressive character profile allows for gradual revelation of a character and avoids the character profile from revealing information that would give away or "spoil" the story for the reader.

[0058] FIG. **22** and FIG. **23** illustrate views when the floating window **146** of FIGS. **18-21** has been maximized with control **148** to show window **150**. Note that the content made available in maximized window **150** was previewed through the floating window. Thus, in order for the maximized window **150** to be displayed, the reader must make a conscious choice to navigate away from page **130**. This choice is an informed choice because the reader has the benefit of the floating window **146**.

[0059] FIG. **24** is another view of page **130**, this time showing a floating window **152** associated with the watermark icon **136**. The floating window **152** has a maximize/minimize control **154** as shown.

[0060] FIG. **25** illustrates a view of a page **142** with interactive elements indicated with watermark icon **156**, **158**, **160**. In addition, a floating window **162** is shown associated with the watermark icon **156**.

[0061] FIG. **26** illustrates another view of the page **142** with interactive elements indicated with watermark icon **156**, **158**, **160**. In addition, a floating window **164** is shown which is associated with the watermark icon **158**.

[0062] FIG. **27** illustrates another view of the page **142** with interactive elements indicated with watermark icon **156**, **158**, **160**. In addition, a floating window **166** is shown which is associated with the watermark icon **160**.

[0063] Note that the watermark icon **156**, **158**, **160** are indicative of historical data which in historical fiction can provide valuable information to readers who may not already be familiar with the information. The watermark icon **156**, **158**, **160** include an icon associated with the type of content present.

[0064] The present invention contemplates that any content type may be used in the interactive electronic book and appropriate watermark icon may be used to convey the content type to the reader.

[0065] FIG. **28** illustrates a page **168** which includes watermark icon **170** (indicative of a character) and watermark icon **174** (indicative of a map). A floating window **172** is shown to provide additional information about the interactive content available without requiring the reader to leave page **168**. FIG. **29** shows additional character information in the floating window **172**. The present invention contemplates that where character information is provided, the character information may include age information, physical characteristics, relationships with other people, and other information relevant to the story.

[0066] FIG. **30** illustrates another view of page **168** with a floating window **176** which provides a map relevant to the

story. The floating window **176** may be maximized through use of the control **178**. FIG. **31** illustrates a maximized window **180** with the map.

[0067] FIG. **32** through FIG. **34** illustrate another page **182** with interactive content. As shown in FIG. **32**, a floating window **192** is shown with a control **194** for maximizing. The floating window **192** is associated with a watermark icon **184** (see FIG. **34**). Other watermark icon on page **182** include water mark indicia **186** associated with a map, water mark indicia **188** associated with a character (Sarah) and water mark indicia **190** associated with a character (Hannah). FIG. **33** illustrates a maximized window **196** with a landscape photo. FIG. **34** illustrates a floating window **196** associated with the water mark indicia **188** to provide information on a character (Sarah). The floating window **196** includes a maximize control **198**.

[0068] FIG. **35** and FIG. **36** illustrate page **200** of the interactive electronic book which is a first page of a chapter entitled "Matrimony." On page **200** there is a first watermark icon **202** and a second watermark icon **204**. As shown in FIG. **35**, there is a floating window **206** which is associated with watermark icon **202** (see FIG. **36**). The floating window **206** provides controls for playing a song or buying the song or an album containing the song. Because there is audio playing, a phonograph **106** is shown in the top right of page **200** which when selected by the reader allows the reader to control the sound.

[0069] As shown in FIG. **35**, at the bottom of page **200** there are navigation elements which allow a reader to determine their location (elements **108**) within a chapter **112** as well as show the previous chapter **140** and next chapter **114**.

[0070] As shown in FIG. **36**, a floating window **208** is associated with watermark icon **203**. The floating window **208** includes character information about a character named Cole Hardwick. The floating window **208** includes a maximize button **212**. If the maximize button **212** is selected then a maximized window is shown.

[0071] FIG. **37** illustrates this maximized window **210**. Information about the character Cole Hardwick is displayed. This information can include a birth year and location, an age, a physical appearance (height, hair color, eye color), anecdotal information, style information, a signature characteristic, type of vehicle, or other information. This character information provides an alternative way to convey information about a character to readers in order to bring the character to life in new and exciting ways.

[0072] Note also in FIG. **37** that a plurality of elements **214** may be used to represent the different pages available which are associated with the maximized window **210**. As shown in FIG. **37**, the element **216** is the first of four elements and is emphasized to indicate there are four pages available and the page shown is the first of the four pages. FIG. **37** illustrates a first page **224** within the maximized window **210**.

[0073] FIG. **38** illustrates the process of turning from the first page **224** to a second page **226** within the maximized window **210**. At the bottom center, the second element **218** within the plurality of elements **224** is emphasized to indicate it is the second page within the maximized window **210**. The second page **226** includes a photograph illustrating the type of style associated with the Cole Hardwick character.

[0074] FIG. **39** illustrates a third page **228** within the maximized window **210**. At the bottom center, the third element **220** within the plurality of elements **214** is shown in a manner to indicate it is the third page within the maximized window

**210.** Similarly, FIG. 40 illustrates a fourth page 230 within the maximized window 210. At the bottom center, the fourth element 220 within the plurality of elements 214 is shown in a manner to indicate it is the fourth page within the maximized window 210.

[0075] FIG. 41 illustrates a page 232 within the interactive electronic book which is the first page of the chapter entitled "PACIFIC." As can be seen from the navigation elements at the bottom of the page, this chapter is between the Matrimony chapter and the Road Trip chapter and the page 232 is the first of five pages in the chapter. At the top right of page 232 is a phonograph 106 with associated audio controls. There are also watermark icon 234 and 236 present. Watermark icon 234 is associated with a map. FIG. 42 illustrates a floating window 238 with a maximize control 240. The floating window 238 is associated with the water mark indicia 234 from FIG. 41. The maximize control 240 may be used to provide a maximized window 242 as shown in FIG. 43. Within the maximized window 242 is a first map view 246. FIG. 44 illustrates a second map view 248 which is a zoomed view. FIG. 45 illustrates a third map view 250 which is a zoomed view.

[0076] FIG. 46 illustrates another page 252 which includes watermark icon 254, 256, 258, 260, 262. FIG. 47 shows page 252 with a floating window 264 associated with watermark icon 254. Within the floating window 264 is a photo of a landscape. The floating window 264 has a control 266 for maximizing the window. FIG. 48 illustrates a maximized window 268 showing the photo of the landscape.

[0077] FIG. 49 illustrates a floating window 270 associated with a watermark icon 256. Within the floating window 270 is a map. The floating window 270 has a control 272 for maximizing the window.

[0078] FIG. 50 illustrates a floating window 274 associated with a watermark icon 258. Within the floating window 274 is a control for playing a song from an album. In addition, there is a button which can be used to buy the song or the album.

[0079] FIG. 51 illustrates a floating window 276 associated with a watermark icon 260. Within the floating window 276 are photos of a car. The floating window 276 has a control 278 for maximizing the window. FIG. 52 through FIG. 58 show different pages within the maximized window 280. FIG. 52 includes photo 282 which is of a car. At the bottom of window 280, element 284 is emphasized to indicate that this is the first of seven pages in the maximized window 280. Note that behind the maximized window 280, the text of page 252 is shown with a watermark effect. FIG. 53 illustrates the maximized window 280 with a second photo 286 shown. At the bottom of window 280, element 288 is emphasized to indicate that this is the second of seven pages. FIG. 54 illustrates the maximized window 280 with a third photo 290 shown. At the bottom of window 280, element 292 is emphasized to indicate that this is the third of seven pages. FIG. 55 illustrates the maximized window 280 with a fourth photo 294 shown. At the bottom of window 280, element 296 is emphasized to indicate that this is the fourth of seven pages. FIG. 56 illustrates the maximized window 280 with a fifth photo 298 shown. At the bottom of window 280, element 300 is emphasized to indicate that this is the fifth of seven pages. FIG. 57 illustrates the maximized window 280 with a sixth photo 302 shown. At the bottom of window 280, element 304 is emphasized to indicate that this is the sixth of seven pages. FIG. 58 illustrates the maximized window 280 associated with water-

mark icon 260 and information about the car. At the bottom of window 280, element 306 is emphasized to indicate that this is the seventh of seven pages.

[0080] FIG. 59 illustrates the floating window 276 associated with the watermark icon 260 in which the information regarding the car (the seventh of the seven pages of this interactive content) is shown.

[0081] FIG. 60 illustrates the page 252 with a floating window 308 associated with watermark icon 262 (see FIG. 46). The floating window 308 has a maximize control 310. Within the floating window is a photo of a boot.

[0082] In the preceding examples, it is to be understood that products such as fashion products and cars can be associated with characters or otherwise associated with the story of the interactive electronic book. This serves several purposes. For example, it enhances the experience for the user in that they can better understand and relate to the characters or the story in the way the author intended. Yet at the same time, it does not preclude the reader's imagination with respect to the character. Showing products that a character uses or products of the type or style used by a character is different than showing a picture of a character using the product. The reader is still free to imagine what the character looks like. This feature of the electronic interactive book is especially useful for well-written fictional works where characters are well-defined. Moreover, it augments the fictional work by providing a way to further develop characters for the reader.

[0083] Another purpose of showing products relates to providing opportunities for product placement in an interactive electronic book. It is believed that product placement in interactive electronic books is an effective form of marketing for a number of reasons. For example, it is not obtrusive to the reader such as advertising would be. The reader need not ever see any product information should they choose not to. Moreover, when they do see the product information it is framed in a manner that assists in their enjoyment of the book. In addition, the product information is tied to the characters or other elements of the story. Where readers develop an emotional connection with a character in a story they may also develop an interest in the types of products used by the character.

[0084] FIG. 61 illustrates another page 312 of the interactive electronic book. As shown in FIG. 16, watermark icon 314, 316, 318, 320 are present. As shown in FIG. 62, a floating window 322 with maximize control 324 is associated with water mark indicia. The floating window 322 displays additional information about a character, Mark Winter. If the control 324 is selected then a maximized window 326 is shown as illustrated in FIG. 63. Additional information about the character is displayed. This may include the birth year and location, the actual and appear ages, the physical appearance (such as height, hair color, eye color), the known powers (such as elemental control, mobilization, and superhuman abilities), anecdotal information, style, a signature item, and a vehicle. One of a plurality of elements 328 may be emphasized to designate which of a plurality of pages is being displayed within the maximized window 326.

[0085] FIG. 64 illustrates page 312 with a floating window 329 associated with watermark icon 318 present. Here, the text above the watermark icon 318 references a particular jacket worn by a character and the interactive content includes a photo of that jacket within the floating window 329.

[0086] FIG. 65 illustrates page 312 with a floating window 330 associated with watermark icon 316 present. FIG. 66 illustrates page 312 with a floating window 332 associated

with a watermark icon. FIG. 67 illustrates page 312 with a floating window 334 associated with a watermark icon.

[0087] FIG. 68 illustrates another page 336 with watermark icon 338 present. FIG. 69 illustrates a floating window 340 associated with the watermark icon 338 (as shown in FIG. 68). Here the watermark icon 338 indicates women's fashion and is associated with text referring to a particular fashion item.

[0088] FIG. 70 illustrates another page 342. This page 342 is the first page in a chapter entitled "Road Trip." Watermark icon 344, 346 are present on page 342. FIG. 71 illustrates the page 342 with a floating window 348 associated with watermark icon 344 present. Within the floating window 348 is a photo of a landscape. The floating window may be maximized or other pages within the floating window may be shown. FIG. 72 and FIG. 73 illustrate the page 342 with phonograph symbol 106 present which provides audio control.

[0089] FIG. 74 illustrates the page 342 with a floating window 349 for social media such as TWITTER. Thus, here the text of the book describes a character (Sadie) tweeting. There is a water mark indicia 346 associated with the tweeting. The floating window 349 then provides the additional content by showing the tweet. As shown in FIG. 75, the floating window may have a maximize control 350 for maximizing the window. As shown in FIG. 76, a maximized window 352 is provided to access not just the particular tweet but all the tweets made by that character.

[0090] Thus, it should be understood that according to one aspect of the present invention, social media features and functions may be incorporated into the interactive electronic book. For example, TWITTER functionality may be incorporated directly into the interactive electronic book. The interactive electronic book provides for TWITTER functionality without leaving the interactive electronic book. In addition, the interactive electronic book may allow a reader to enter their TWITTER login information once and then save that information so that a reader need not re-enter their complete login information.

[0091] In addition, the interactive electronic book provides for various types of TWITTER functionality. This may include, as shown in FIG. 74 to FIG. 76, embedding tweets within the text of the book and linking these tweets to actual TWITTER accounts. Thus, the present invention provides for use of TWITTER or other social media platforms in order to bring a fictional work more alive to a reader. For example, the present invention contemplates maintaining TWITTER accounts (or accounts on other social media platforms) for fictional characters within the interactive electronic book. This allows readers of the interactive electronic book a new way to interact with characters of the book. In addition, it may provide readers of the interactive book with additional material not found within the book itself which may provide additional insight into the characters or other elements of the book.

[0092] Thus, according this aspect of the present invention, the reader may use social media to allow the reader to communicate directly with the characters in the book in ways like actually asking a question of a fictional character and receiving answers from the fictional character from within the book and without leaving the book.

[0093] The present invention further contemplates that portions of the book may include tweets (or entries from other social media platforms) as a part of the book. Where the book itself includes such tweets or other entries there may be links

to the social media platform so that readers can view additional related entries which may not be necessary to the story told in the book but may be of interest to readers.

[0094] In addition, social media platforms may be integrated into the interactive electronic book in other ways. For example, it allows for interaction between readers of the book. It allows for taking polls of readers of the book at various points within the book.

[0095] It should also be appreciated that embedded social media platforms within the book creates new ways for readers of the book to share the reading experience with others. It should also be appreciated that embedded social media or networking platforms also provides ways for readers to interact with the book even when they are not in the process of actually reading the book.

[0096] For example, readers can subscribe to tweeter feeds through the book and thus may later receive tweets from characters from the book, author(s) of the book, or others. In addition, due to the integration between the book and social media platforms, readers are more likely to receive messages about the book from other readers of the book as well.

[0097] It is to be understood that the integration of social media platforms into the content of the book is advantageous in a number of ways. First and foremost it assists in engaging readers in ways which they are accustomed to in other contexts and daily life. Thus, the use of social media provides opportunities for enriching the experience of the book. At the same time, social media provides opportunities for sharing that experience of the book with others which can serve to grow the audience of the book and the user's interest in the book.

[0098] Although TWITTER is the social media platform shown in FIG. 74 to FIG. 76 it is to be understood that the interactive electronic book may integrate any number of social networking platforms that exist now or may be later developed. These may include, without limitation, TWITTER, FACEBOOK, FOURSQUARE, GOOGLE+, or others.

[0099] FIG. 77 illustrates another page 356 with a floating window 358. Within the floating window 358 is a map.

[0100] FIG. 78 illustrates another page 360. At the top right of the page 360 is a phonograph symbol 106 associated with audio controls. Also on the page 360 is a watermark icon 262. A floating window 364 displays a table of contents which can be accessed through the table of contents symbol at the bottom center of the page. FIG. 79 illustrates the same page 360 with the floating window 364 displaying a different portion of the table of contents. FIG. 80 illustrates the same page 360 with the floating window 364 displaying a different portion of the table of contents. Note that a reader can select to see traditional content such as would be in the main table of contents or other types of content, such as characters, music, music videos, or TWITTER. As shown in FIG. 81, other types of content may include history, mythology, fashion, cars, maps, and location photos. As shown in FIG. 82, other types of content may include sound effects.

[0101] Another way in which the present invention may morph a fictional story with reality is illustrated in FIG. 83 through FIG. 85. The story in the book may reference a particular place, such as a restaurant (Toasties). A floating window 368 is shown in FIG. 83 with the particular place marked on the map. There is a maximize control 370 associated with the floating window 368. A reader may select the maximize control 370 to provide a maximized window 372 (as shown in FIG. 84) with control 370 (which may now be

used to reduce the window size). A map **374** is displayed within the window **372**. As shown in FIG. **85**, a zoomed-out version of the map **376** may be displayed.

**[0102]** It should be recognized that the use of the maps provides another way for users to interact with the book not just when they are reading the book but otherwise. For examples, readers of the book may travel to the locations shown and described in the book. This allows the readers to connect with the characters in the book. A reader of the book could, for example, travel to the same restaurant and eat the same meal as a character ate, enjoying the same view that the character viewed or otherwise sharing actual experiences with the character.

**[0103]** The present invention further contemplates that the use of particular locations within the book may benefit those locations. For examples, including a particular restaurant and a particular meal within the interactive electronic book may lead to readers of the book going to the particular restaurant and perhaps having the same meal. The present invention contemplates that such locations may pay for the opportunity to be included in the book.

**[0104]** FIG. **86** illustrates another page **380** which includes water mark indicia **382**, **384**. FIG. **87** illustrates a floating window **386** in which a song is being played.

**[0105]** FIG. **88** illustrates another page **388** which is the first page of the chapter entitled "Blank Slate." The page **388** includes watermark icon **390**, **392**, **394**, **396**. Note that watermark icon **396** appears behind the text for the term "vordulak." As shown in FIG. **89**, a floating window associated with the watermark icon **396** is shown. Also note that one can determine from the plurality of elements **400** that what is being shown is the first of two pages about the vordulak. As shown in FIG. **90**, **91**, **92** a portion of the second page about the vordulak may also be shown. Similarly, FIG. **93**, **94**, **95** illustrate a floating window **402** associated with the watermark icon **392** which appears behind the text for the term "myertovjec." Both the vordulak and the myertovjec are examples of mythical creatures.

**[0106]** FIG. **96** illustrates another page **404** which includes a watermark icon (not shown) associated with a floating window **406** which has a control **408** which may be used to maximize the floating window. Within the floating window **406** may be a video or an animation. FIGS. **97** and **98** illustrate different frames within the floating window **406**. FIG. **99** illustrates a maximized window **410** with a first frame and FIG. **100** and FIG. **101** illustrates different frames showing the transformation of pretty little girls into devilish creatures as described in the text on page **404**. Although not shown, a slider element or other type of control may be used by a user to transform the characters back and forth between girls and creatures.

**[0107]** Although various examples of interactive elements have been described herein, it is to be understood that the present invention contemplates any number of interactive elements. These may include:

**[0108]** Depth/exploration element. This element may be associated with a watermark icon illustrating a time line. The content of this element may include book happenings, historical events, or a total chronological inventory. Secondary layers may include external links to history, other books, other books within a series of books, other books from the same publisher, other books written by the same author, other books read by the author.

**[0109]** Google Earth/Maps element. Although Google Earth and Google Maps are used it is to be understood that other mapping platforms may be used instead. This element may be associated with a watermark icon illustrating the earth, a map, or a compass. The content of this element may include a work map, pinpoints of locations within the book, a pinpoint to the "current" location within the book (where the story is taking place). The pinpoint to the current location may be of a different color or use a different symbol to distinguish it from other pinpoints within the book. Secondary layers may include information about the place and other map functions such as street view, satellite views, etc. The content of this element may also include video such as geolocating video, or video of traveling the routes between different locations within the book. Secondary layers may also include 360 degree views of specific locations within the book. Other secondary layers may include integration with geolocation applications or social media platforms which use geolocation. For example the ability to check-in with FourSquare may be provided. Further secondary layer may also include the ability to make a reservation at a particular location (such as when the location is a hotel or restaurant), plan a trip to the location, buy a ticket associated with the location (such as when a ticket is required to visit the location).

**[0110]** It is to be further understood that the content of the maps may be dependent upon the position of the text within the book. For example, a map with pushpins to mark locations or a map which illustrates routes may only reveal those locations or those routes which have already been referenced in the book.

**[0111]** Simple image+sharing/exploring floating windows. Various types of simple image and sharing/exploring floating windows may be used. Different icons for the watermark icon may be used depending upon context. For example, a history icon may be used to indicate historical maps, historical documents, or historical texts. Secondary layers may include providing external links with additional information, the ability to buy copies of historical works, and other features.

**[0112]** History or mythology images may also include maps. One example of a map would be a zoned supernatural map infographic which may be color coded by region and/or supernatural creature.

**[0113]** A mythology icon may be used to indicate the presence of further explanation of mythology and supernatural creatures. Secondary layers may include a translucent floating side menu/bar or scrolling capabilities within the window. Other secondary layers may include external links to buy a book or read/learn more.

**[0114]** Images of places may also be used as an icon. Content may include photos or 360 degree views of book locations such as hotels, bookstores, airports, restaurants, parks. Secondary links may include links to maps or other content.

**[0115]** Images of books may also be used as an icon. The content may include images, a cover image, description or reviews of books such as books which a character in the story is reading. Secondary layers may include a buy the book feature.

**[0116]** Images associated with TWITTER may also be used as an icon. The content may include tweets referenced in the book or tweets from characters or the author. Secondary features associated with the tweets may include the ability to retweet, follow, receive more from, or see all of the characters of the book on TWITTER.

**[0117]** Multi-layer interactive floating windows. This type of element may be used in various ways. For example a fashion icon may be used. Content associated with the fashion icon may include runway pictures, other images of individual fashion pieces displayed in web form with a spread of thumbnail images for each outfit. Secondary layers may include enlarging each individual piece from a thumbnail image, scrolling through the runway from a season or collection, similar looks, or related content. Secondary layers of content may provide for downloading an application, the ability to purchase the items, the ability to get the look for less, the ability to share the look (such as on a social media platform such as Facebook or Twitter), or to see the look.

**[0118]** A slider icon may be used to provide for photo transformation of shape-shifters and other supernaturals, to move back and forth between a historical map and a current day map, or for other purposes.

**[0119]** A community icon may be used to indicate content related to a community. This may include the ability to add typed comments to the community. Where comments or added, it is contemplated that there may be an ability to flag inappropriate comments by others. Secondary layers associated with typed comments may include showing a keyboard (where used on a touchscreen display), using alternate logins (such as logins for FACEBOOK or other social media platforms if the reader is not already logged in), a FACEBOOK Like feature or within the interactive electronic book application a thumbs up or thumbs down to comments.

**[0120]** Community content may also include polls. Secondary layers may include taking the poll within the book at key moments and at the end of the book.

**[0121]** Community content may also include video and photo reactions and comments. Secondary layers may provide for posting to video websites such as YouTube, blogs, Facebook, TwitVid or others. Secondary layers may also include Facebook like or within the interactive electronic book application a thumbs up or thumbs down to these posts.

**[0122]** Multi-layer multimedia floating windows. This type of element may be used in various ways. For example, music icons may be used. Content associated with the music icons may include song play only. Secondary features may include placing the song content at the appropriate place in the book to add to the experience of the story. Content may also include a fuller music interactive pop-up window. Secondary layers may include artist information (along with the ability to follow on Twitter, link to an external web site, like the song or artist on Facebook, or other functionality). Secondary layers may further include photos or video associated with the player and the ability to play other songs; share or Tweet specifically on Ping. Other secondary layer may provide for downloading the song (such as through iTunes), buying a full album, buying a playlist associated with the book, or showing lyrics. The lyrics may be specifically stylized to emphasize certain lines or words.

**[0123]** Another use of the multi-layer multi-media floating window is to provide content related to cars. A car icon may be used to identify the content. The content can include information about cars present in the book. Secondary layers may include still photos and specifications for the cars, 360 degree photo experiences of the cars, driving experience videos, or downloading applications associated with the cars.

**[0124]** Text interaction. Another element allows for text interaction. This element may include any number of features such as define, highlight, bookmark such as may be known in

the art. In addition, one can select a portion of the book in the convention manner but use a "QUOTABLE" feature which allows one to share on Facebook, Twitter, other social media platforms, or otherwise.

**[0125]** Other elements or features of an interactive electronic book include: The ability to share progress of where you are in the book with others through social media platforms or otherwise.

**[0126]** The ability to check-in to book locations. Thus once you are at a particular location in the book you can check into the physical location through a platform such as FourSquare.

**[0127]** The ability to check into an actual location on a platform such as FourSquare.

**[0128]** The ability to sign in at the beginning for Twitter, FourSquare, Facebook, an author web site, a book web site, a book series web site, a publisher web site. Alternatively, windows/pop-up sign-ins if this feature is not used.

**[0129]** The ability to turn off various features of the book or otherwise set user preferences for the book.

**[0130]** The inclusion of music videos which may be at designated spots within the book or at the end of them. They may also be accessed through the table of contents.

**[0131]** The table of contents may have visual elements allowing one to enter the interactive electronic book to hear music, go to the map or timeline, watch the music videos, find book information such as on a jacket copy (about the author, front, spine, and back cover).

**[0132]** The inclusion of introductory walk-throughs the first time the book is used, the walk-throughs being findable and replayable at a later time.

**[0133]** Thus, an interactive electronic book has been described and shown. The present invention is not to be limited to the specific examples and embodiments described herein. It is to be understood that the present invention contemplates that the interactive electronic book may be used on any number of different types of devices or computing platforms. The interactive electronic book may include any number of different types of watermark icon (where used), any number of different types of interactive content, any number of different types of secondary layers of interactive content. Where social media forms a part of the content, the present invention contemplates that any number of types of social media platforms may be integrated into the electronic book. The present invention further contemplates that any number of different types of products may be featured in the book, including media products (such as songs, videos, music videos, other books, software applications, etc.), fashion products, vehicles, and any other product. These and other variations, options, and alternatives are contemplated.

1. A method of providing an electronic book for use on a computing device, the method comprising:

providing a user interface for the electronic book to integrate use of social media functions without leaving the electronic book;

wherein the social media functions allow for a reader of the electronic book to communicate with a fictional character of the electronic book.

2. The method of claim 1 further comprising the step of creating a social media account for the fictional character of the electronic book.

3. The method of claim 2 further comprising the step of embedding a link to the social media account of the fictional character within the electronic book.

4. The method of claim 2 wherein the social media account of the fictional character contains material not found within the electronic book.

5. The method of claim 2 wherein the social media functions allow the reader to ask questions of the fictional character without leaving the electronic book using the social media account of the fictional character.

6. The method of claim 5 wherein the social media functions further allow the reader to receive answers from the social media account of the fictional character without leaving the electronic book.

7. The method of claim 1 further comprising the steps of allowing the reader to enter social media login information and saving the social media login information so the reader need not re-enter the social media login information as the reader progresses through the book.

8. The method of claim 1 wherein the user interface for the electronic book to integrate use of social media functions without leaving the electronic book includes a floating window which displays the social media function over text of the electronic book.

9. The method of claim 1 further comprising the step of inviting the reader to take a poll through the social media function at predetermined points within the electronic book.

10. A method of providing an electronic book on a computing device, the method comprising:

associating an interactive element with text within the electronic book;

providing a user interface to a reader of the electronic book using the computing device, wherein the user interface provides for (a) accessing the interactive element and wherein content of the interactive element is dependent upon a position of the text within the electronic book, (b) integrating use of social media functions without leaving the electronic book, wherein the social media functions allow the reader to communicate with a fictional character of the book through a social media platform.

11. The method of claim 10 wherein the user interface provides for displaying representations of pages on a display associated with the computing device.

12. The method of claim 11 wherein the user interface further provides providing on one of the representation of the pages of the user interface a watermark icon of the interactive

element and displaying the watermark icon on the display, the watermark icon indicative of the interactive element.

13. The method of claim 10 further comprising the step of creating a social media account for the fictional character of the electronic book.

14. The method of claim 13 further comprising the step of embedding a link to the social media account of the fictional character within the electronic book.

15. One or more computer-storage media having computer executable instructions embodied thereon that, when executed on a computing device perform a method for providing an interactive electronic book, the method comprising:

providing a user interface for the interactive electronic book, the user interface including representations of pages to display on a display associated with the computing device, wherein the representations of pages include a story about a fictional character using a real product;

providing on one of the representations of the pages of the user interface a watermark icon of an interactive element to display on the display associated with the computing device;

associating the watermark icon of interactive content with interactive content, the watermark icon being indicative of presence of the interactive content, wherein the interactive content is a picture of the real product;

wherein the user interface further provides for displaying the interactive content on the display in a floating window by selecting the watermark icon of the interactive content, wherein the interactive content is displayed without navigating away from the one of the representations of the pages on which the watermark icon is present.

16. The method of claim 15 wherein the fictional character is not displayed along with the real product.

17. The method of claim 15 wherein the interactive content further includes a link directing a reader to a webpage where the real product may be purchased.

18. The method of claim 15 wherein the real product and the watermark icon of an interactive element are displayed on the same one of the representations of pages.

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