

12 November 1990

I enclose a proposal for a one minute work for television together with a cassette of a test version of the soundtrack.

Yours faithfully,

David Cunningham

DAVID CUNNINGHAM *one minute proposal*

The basis of the piece is to allow a spoken word or phrase to assemble itself by imposing a reducing series of silences on a repeated word. The image will be an exact representation of the resultant sounds as they happen using the phonetic alphabet, so that the system of representation will show the evolution of the broken sound into the complete word. The use of the phonetic alphabet will create differing representations of parts of the sound at different stages of the process as the phonetic symbols will vary according to vowel length and truncation of consonants.

The piece creates a dialectic between the sound of the human voice and a system of representation which at first sight would appear to be inconsistent.

script/storyboard

My intention is to use a phrase which is less didactic than the test version and which has more of an ambience or texture, possibly a 'found' fragment from a broadcast source to introduce an element of noise into the sound.

The actual appearance of the text depends entirely on this text/speech fragment. As can be heard from the cassette the sounds produced are fairly unpredictable, even from such a limited source.

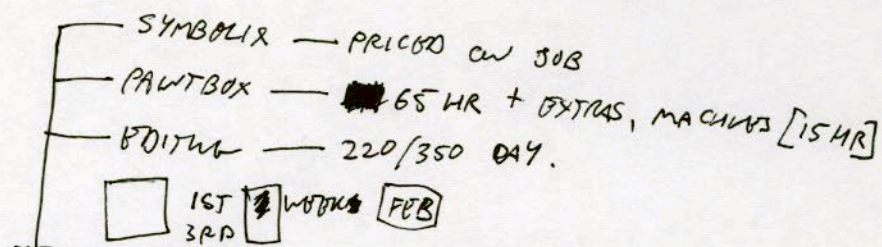
The image will be a series of phonetic representations of the repeating phrase appearing once a second. (I want to find a way to have the words move across the screen but without reducing the implied sense of the text material. This will require some investigation of character generation and paintbox systems.)

Below is an approximate non-phonetic transcription of the first 21 cycles of the test version of the sound:

```
1         con
2    xty
3         sec
4             n
5             n
6    si
7         sec
8             ds
9    xt
10        sec
11        e
12    ty
13    ty
14        se
15    y s n
16    si ty
17    xt
18    si ty sec
19    xt se
20    y sec
21    si ty se
...etc
```

At this stage this is a rough guide to the look of the text without the variations in the phonetic symbols from vowel lengths and truncations. A flavour that is missing are some of the more exotic IPA characters to notate dental, alveolar and palatal click sounds.

format



Depending on the abilities of the various paintbox systems available within the budget it is possible to create the visual part of the work entirely on paintbox and subsequently edit on hi-band U-Matic. The alternative and less flexible method is artwork, caption camera and hi-band U-Matic edit.

production budget

Soundtrack (computer time, The Cold Room) 2 days, £100.00
Paintbox and editing (DJCA, Dundee) about two days, about £1400
tape costs etc included in these figures
transport and subsistence about £200.00

production schedule

The soundtrack will need about two days in January, the image about two days in February.

10 — 7-25
10SP — 7-71

TBSS TAPES (OBVIOUSLY) NOT INCLUDED HERE

DC

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REPRESENTATIVE VARIATIONS
FROM THE SERIES

MOVEMENT WILL BE EITHER
VERTICAL OR HORIZONTAL, TO
BE DEFINED EMPIRICALLY

zik' ed o

LETTERS BLACK ON WHITE

60

siksti sekondz

FINAL SECOND