

## VIDEO TAPES BY IAN BOURN

I use video as a narrative medium - as a vehicle for ideas that start in written form as stories, sketches or original scripts. These written pieces, usually constructed from diary extracts, remembrances, overheard conversations etc., are to a large extent autobiographical.

LENNY'S DOCUMENTARY, B.29 and FROM THE JUNKYARD are, I feel, most representative of my current working methods and preoccupations. I shall outline the concerns of each tape as follows:

LENNY'S DOCUMENTARY takes the form of a monologue. It involves one character who basically thinks aloud the script for a planned or imagined documentary about his life and environment. Lenny is portrayed as someone obsessed by a bleak vision of his past and present circumstances. This is presented as fragments of time in what seems an eternal evening of dark introspection.

B.29 (THREE NIGHTS IN) is another tape about someone alone with their thoughts. The sole character is Philip who, unlike Lenny, is spending his evenings constructing a scale model of a B.29 Superfortress bomber.

Philip, pessimistic and self-doubting, is hap-hazardly attempting to rebuild a shattered ego. In contrast to this, he carefully assembles the kit step by step, while his destructive line of thinking echoes the grim purpose of the B.29.

FROM THE JUNKYARD features two characters, Billy and his uncle Bert. They are set against the dark interior of their junkshop, where Bert sits recounting the songs of his past and Billy stands watching the street outside.

Although there is an obvious rift between the generations, Billy is nevertheless attached to his uncle. While Bert can sit easy amidst the junk of a used-up past, Billy stares out at the present, still a prisoner in his uncle's reality.

Ian Bourn.