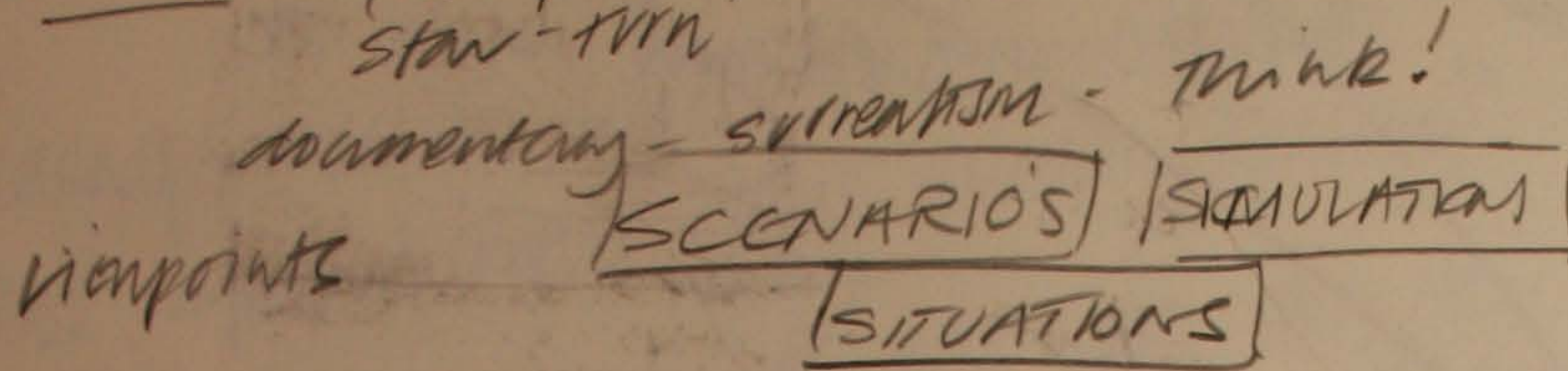


El-dorado : THE CITY PROJECT

Theme: viewpoints. - The city as the 'star' performer.
 'stun-turn'
 documentary - surrealism - think!



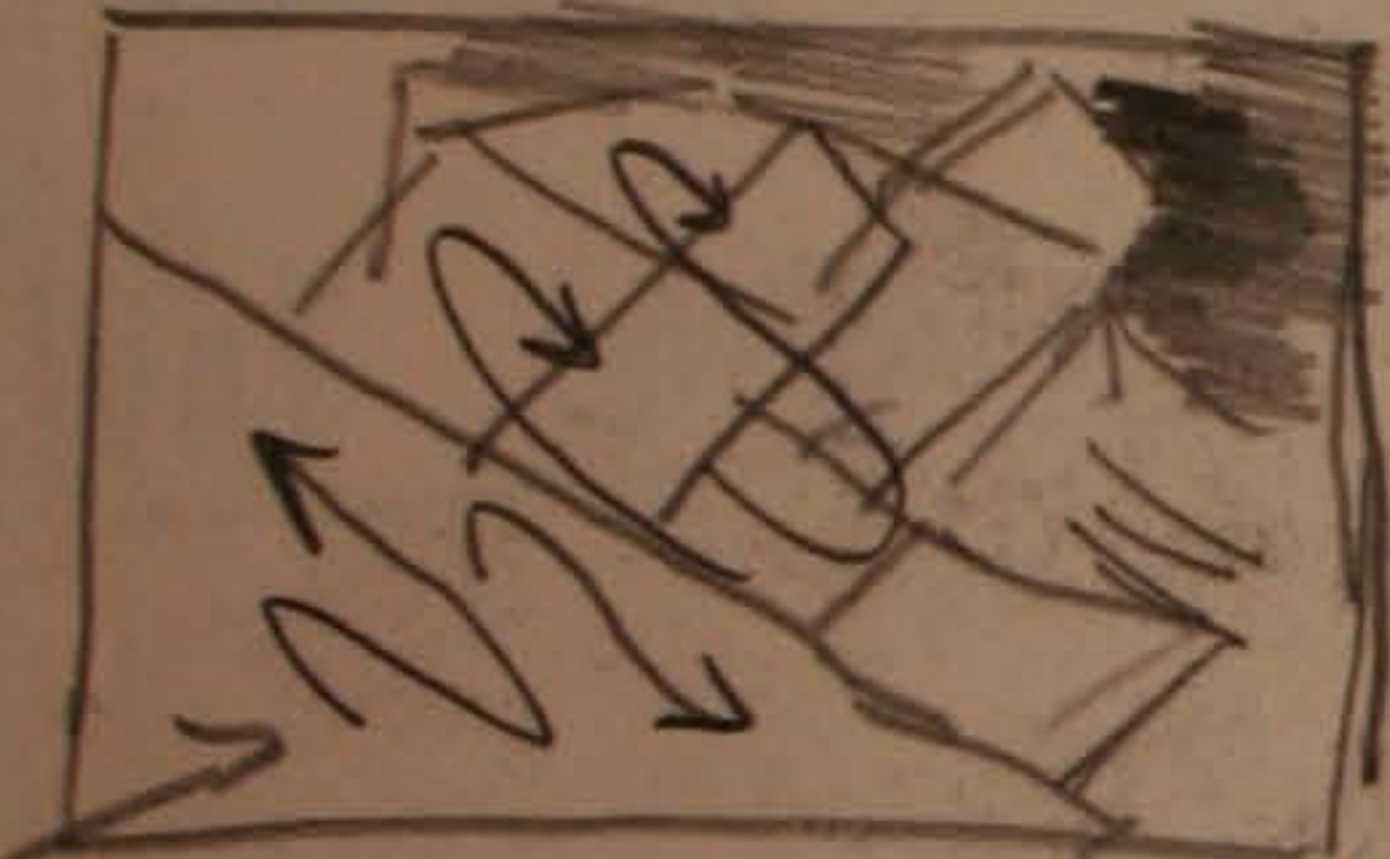
Very 'frantic' 'dog' level.



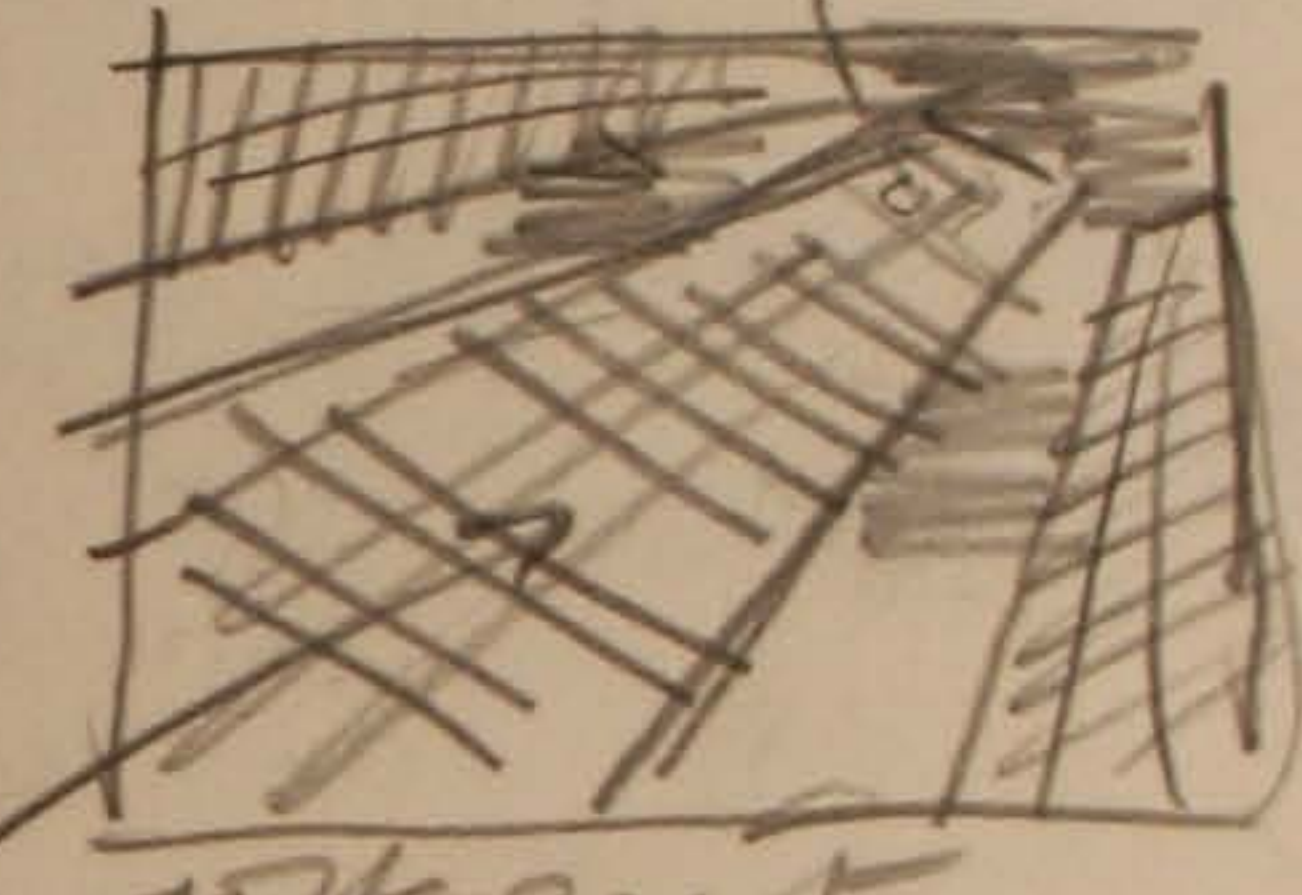
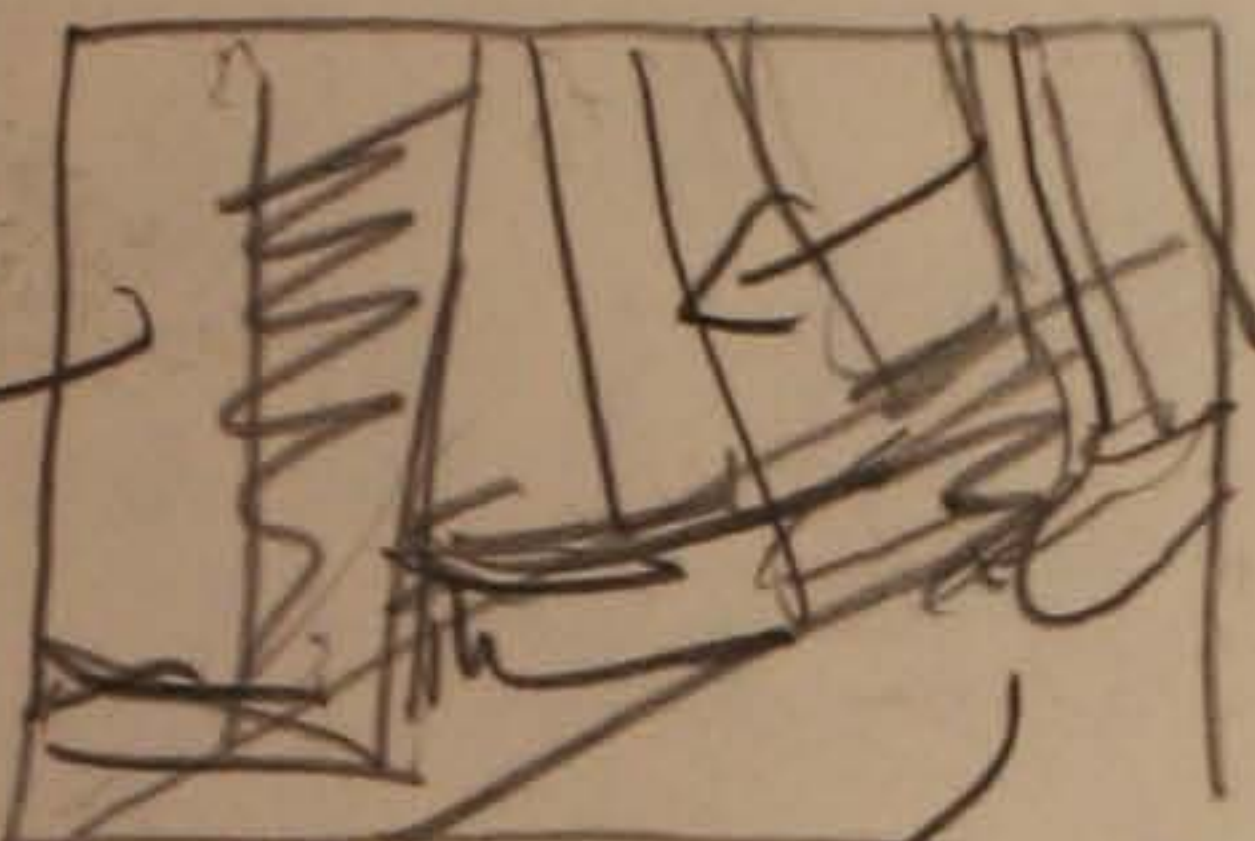
aerial perspectives - The new of the 'angles'?



traveling thru the city



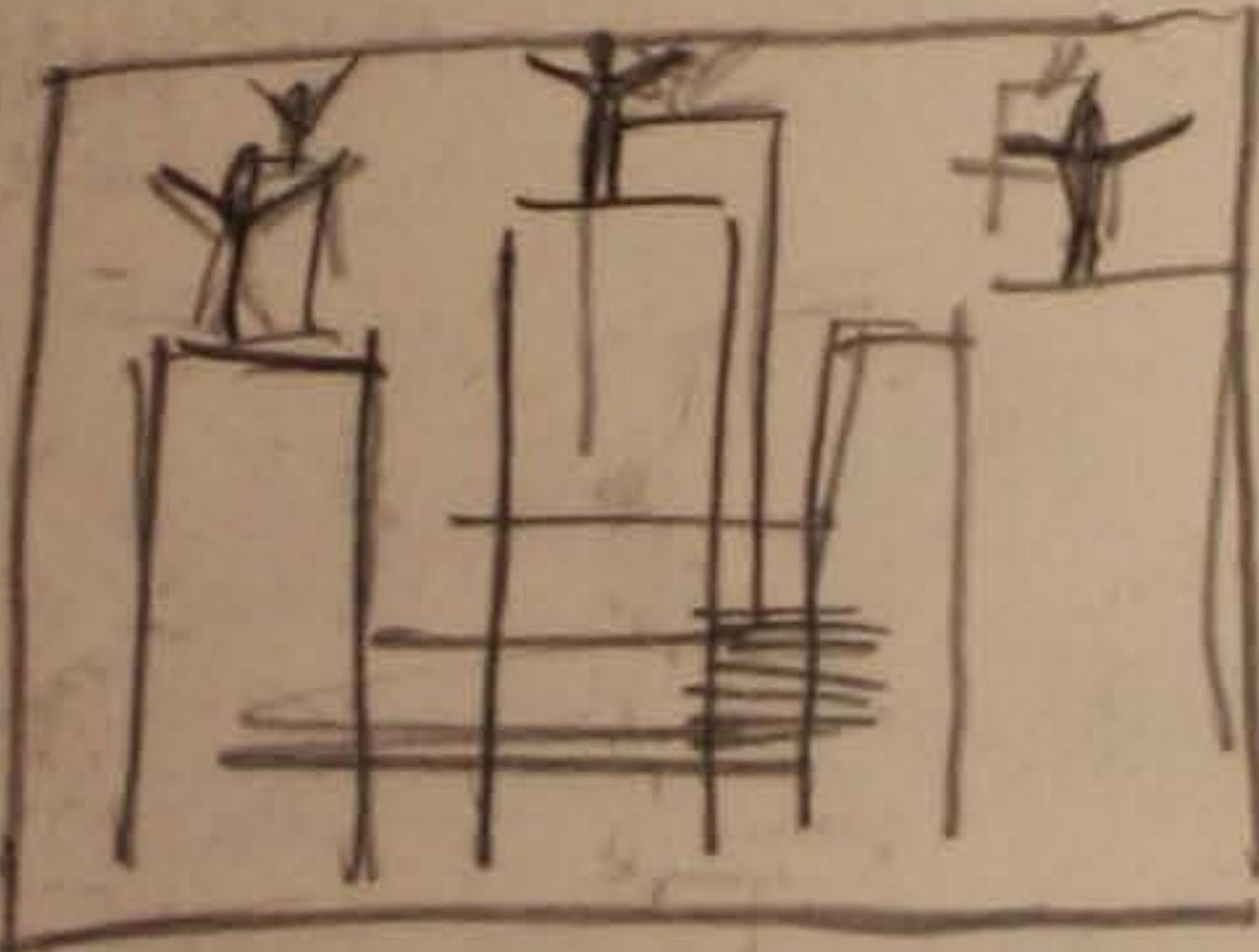
tight composition, style shots.



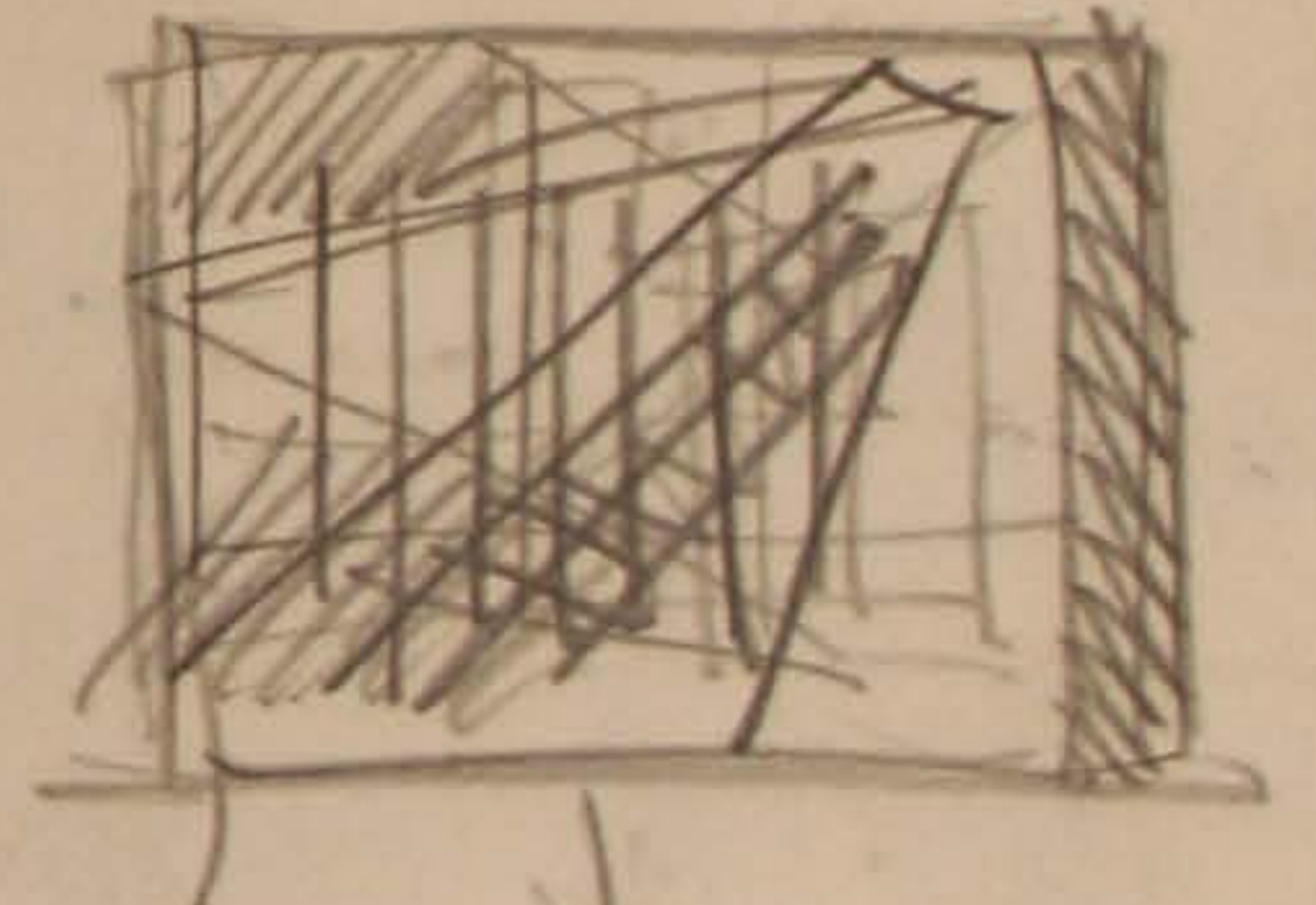
different angles thru city.



studio shoot based around 'Cordova' sets.



surreal options & gestures.



effective use of overlaps & layers.

People in different circumstances & situations

Night shots.



creating matrix of imagery

Really a question of orchestrating all these elements - think! Vertu existing. Return!

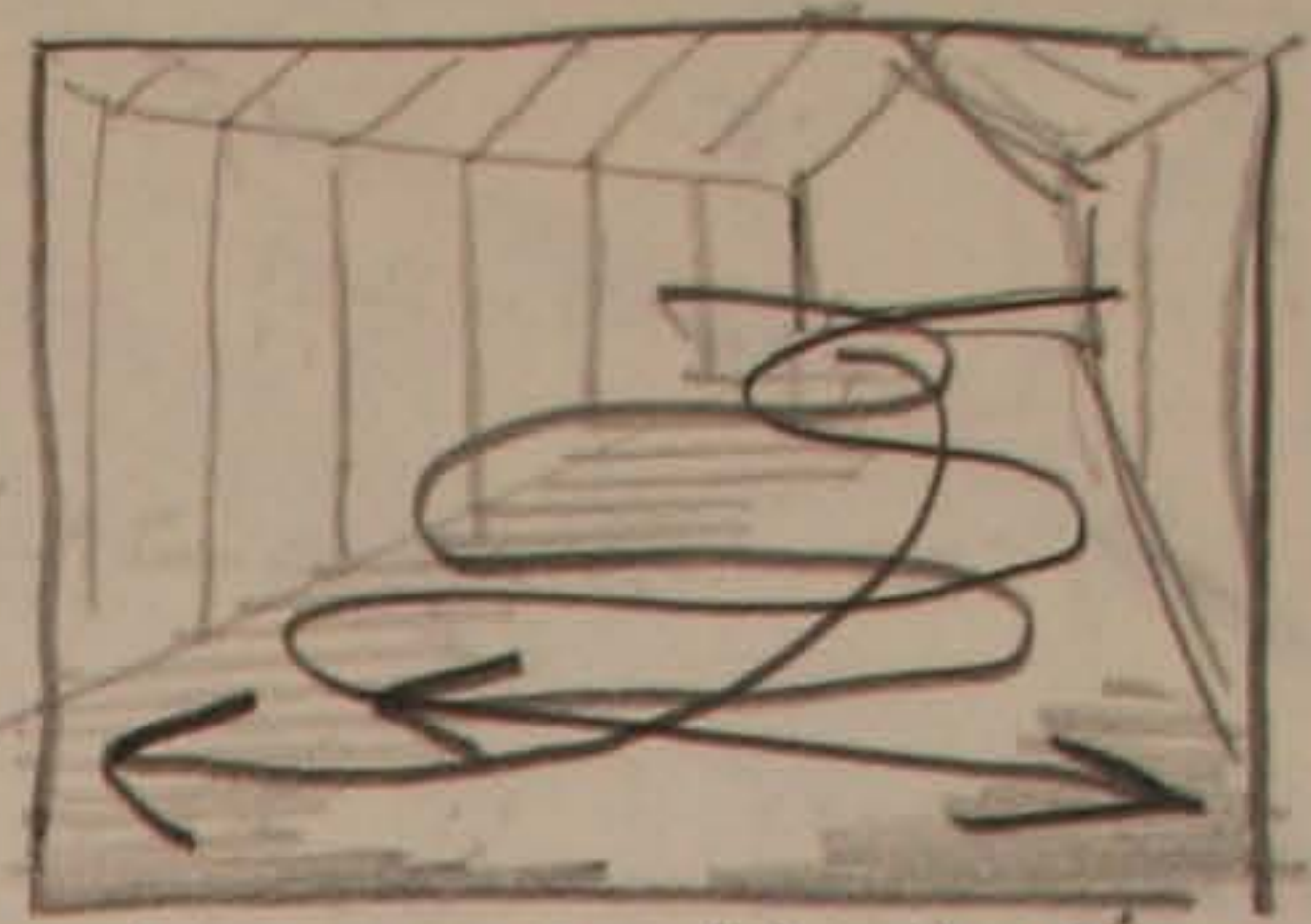


Painted Keyed
B/ground wayens.

Heavy sequences
(loads of flags)

Line Action shot of
wasteland / derelict
B+W

Line Action / keyed
B/ground



Large-scale empty
warehouse
situations.

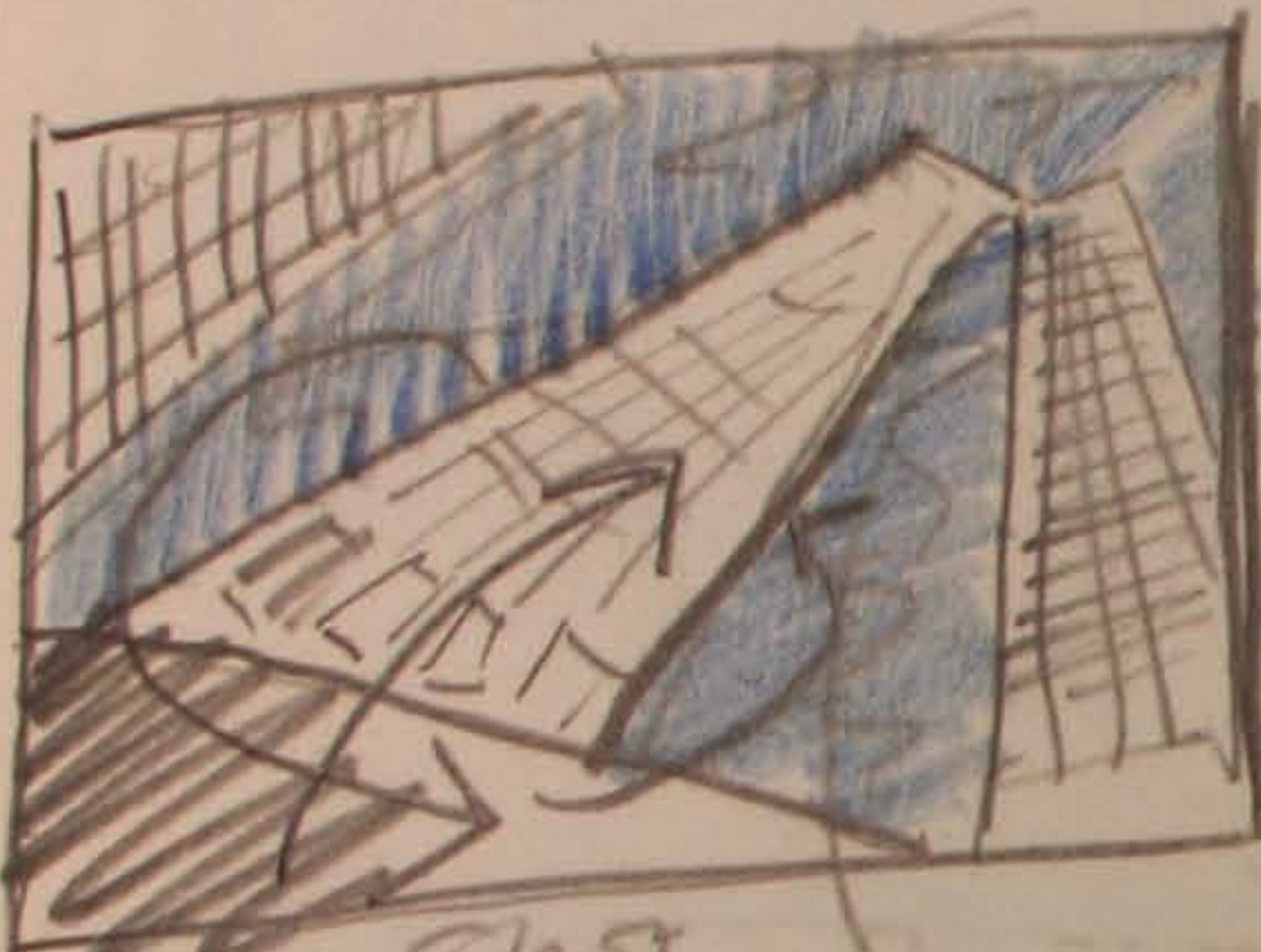


Gadon's set
RUNNER CUTTING
THRU FRAME

having L different
elements

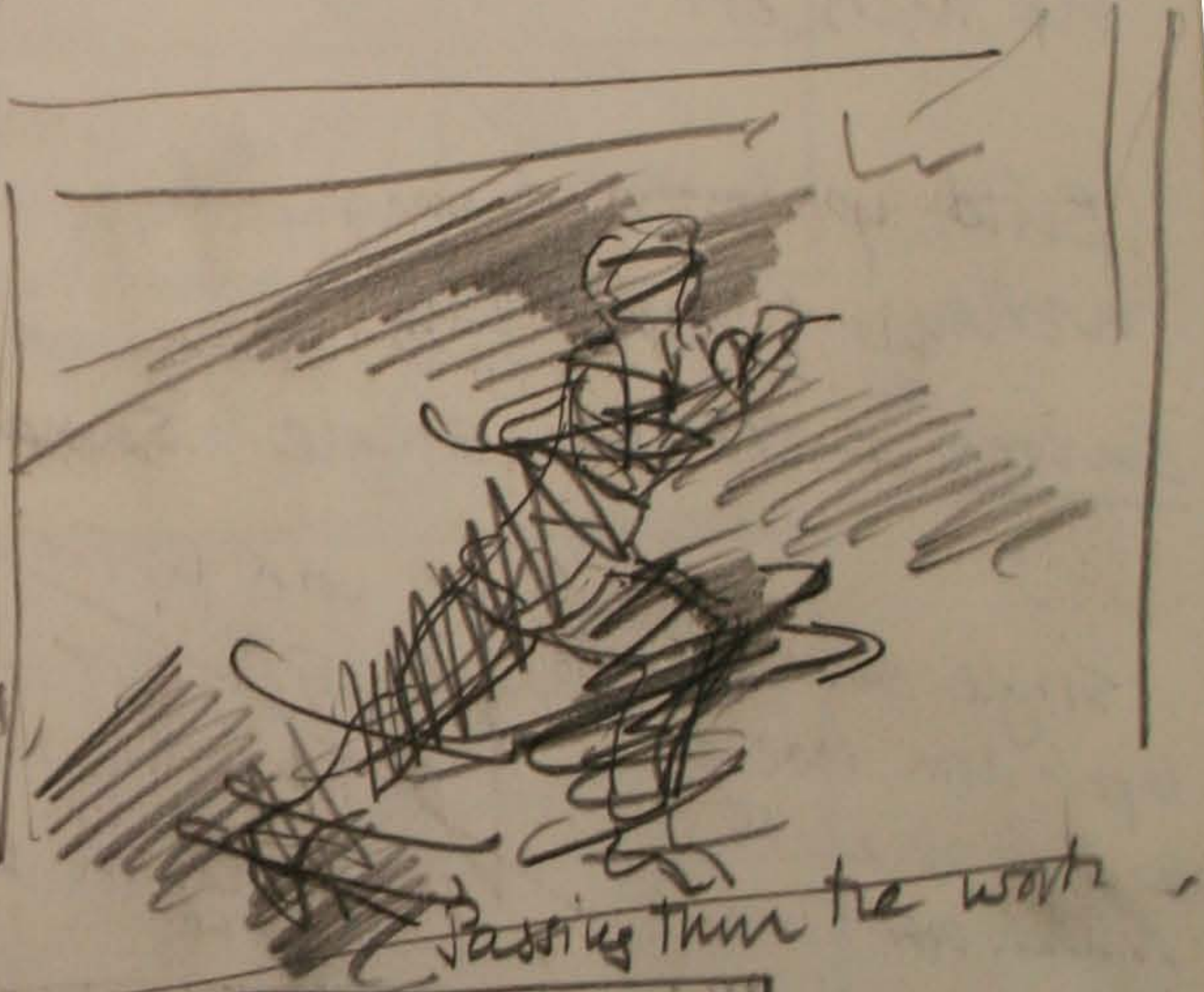
Body

Relationship
to city?



Static shot

on static
shots, clever
+ effective
use of mats
could make a
real difference



Passing thru the work

change advertising
Billboards

Key in different
handing shots



Framing for Runner
seen heading thru frames



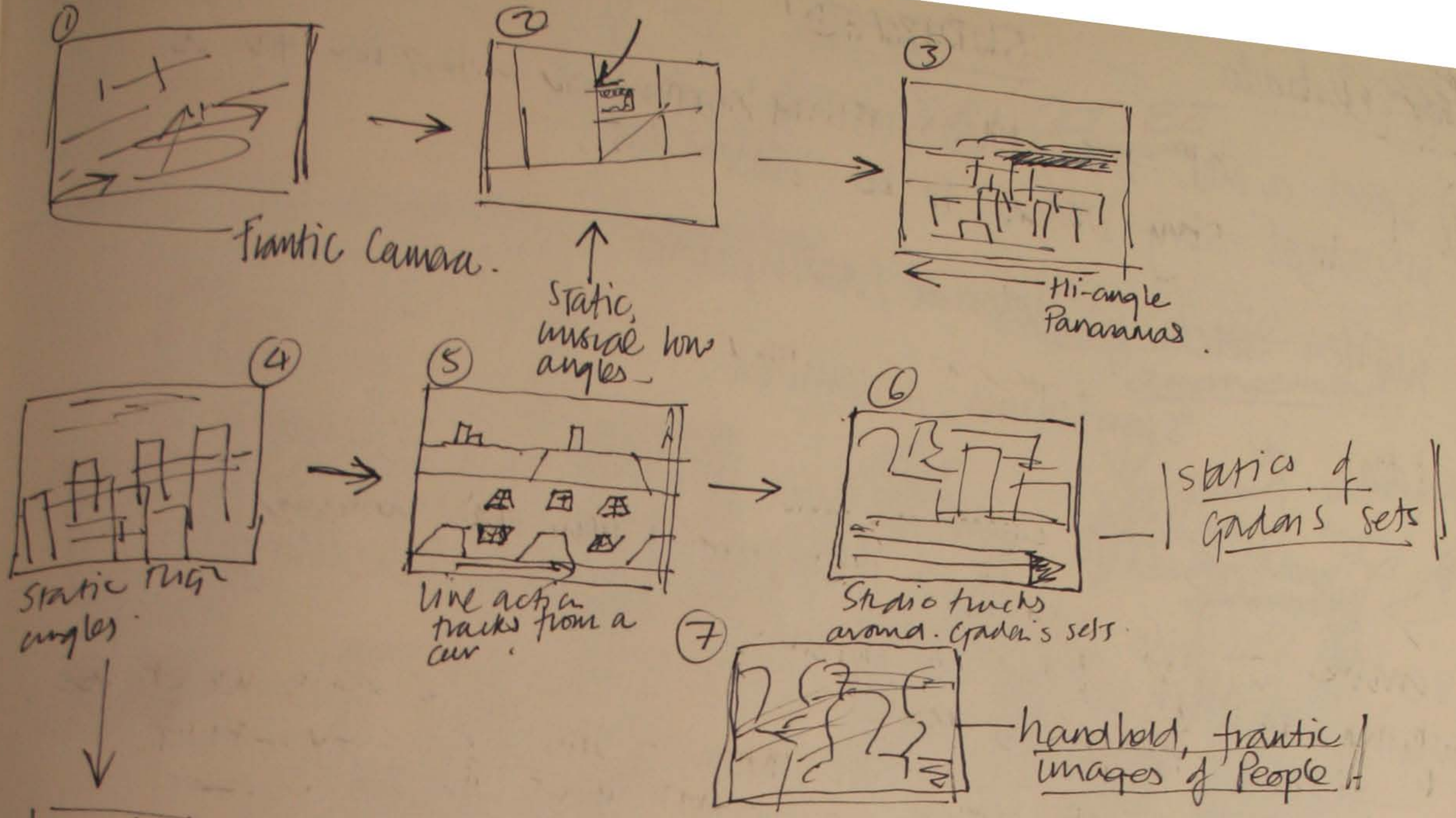
CUTTING THRU
FIXED
FRAME SHOTS
IN MANY
DIFFERENT
DIRECTIONS



SHOOT RUNNER
ON LOCATIONS +
ALSO RUNNING ON THE
SPOT IN THE STUDIO

→ As well as these angles, think of capturing some C/U's
- Idea of a character heading thru wilderness, different
environments etc (Manny-Deer Stanta L Paris Texas)
inner shot at exactly same Total length / fixed frame,
allowing for acting between situations

Diagram

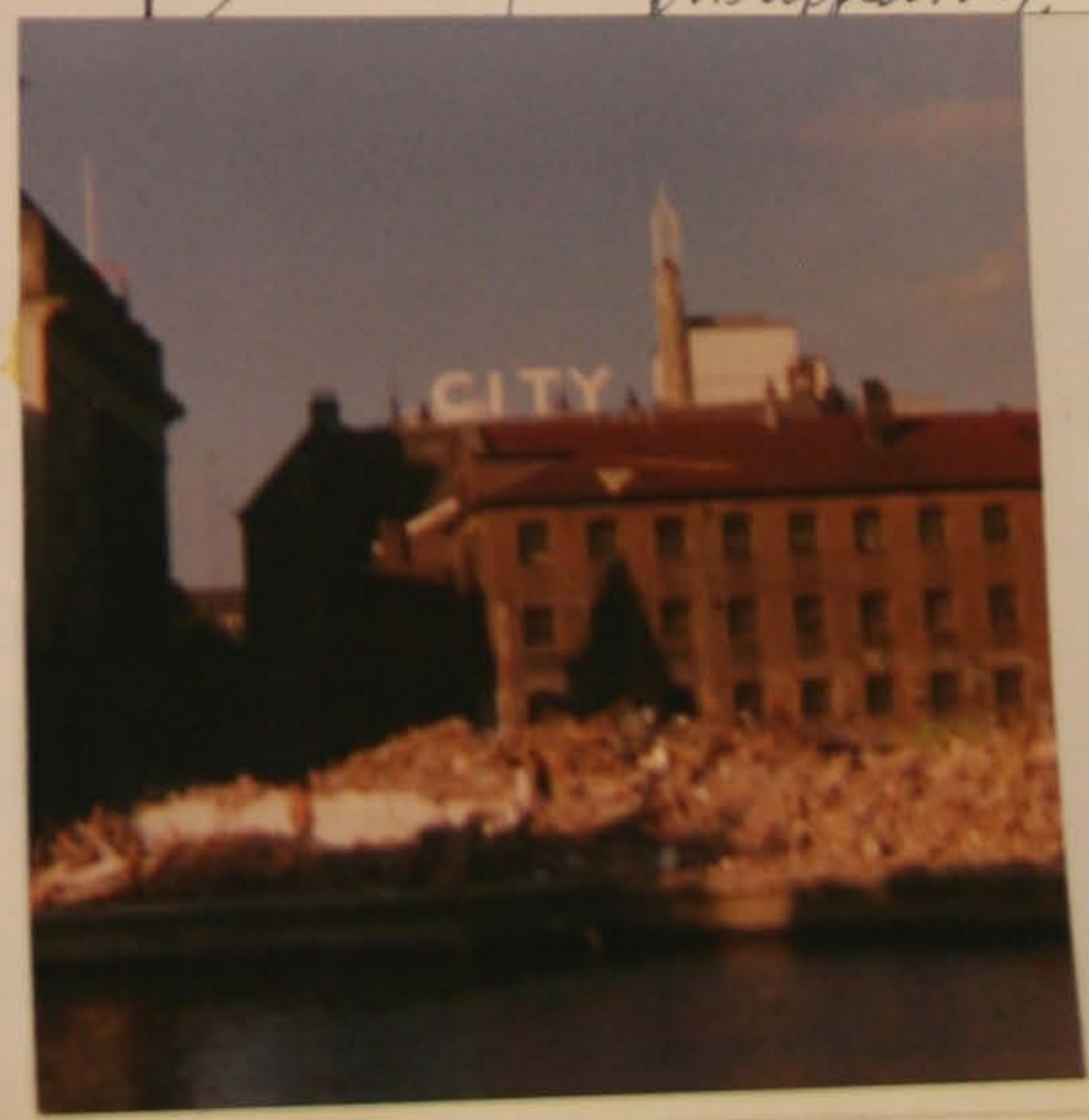
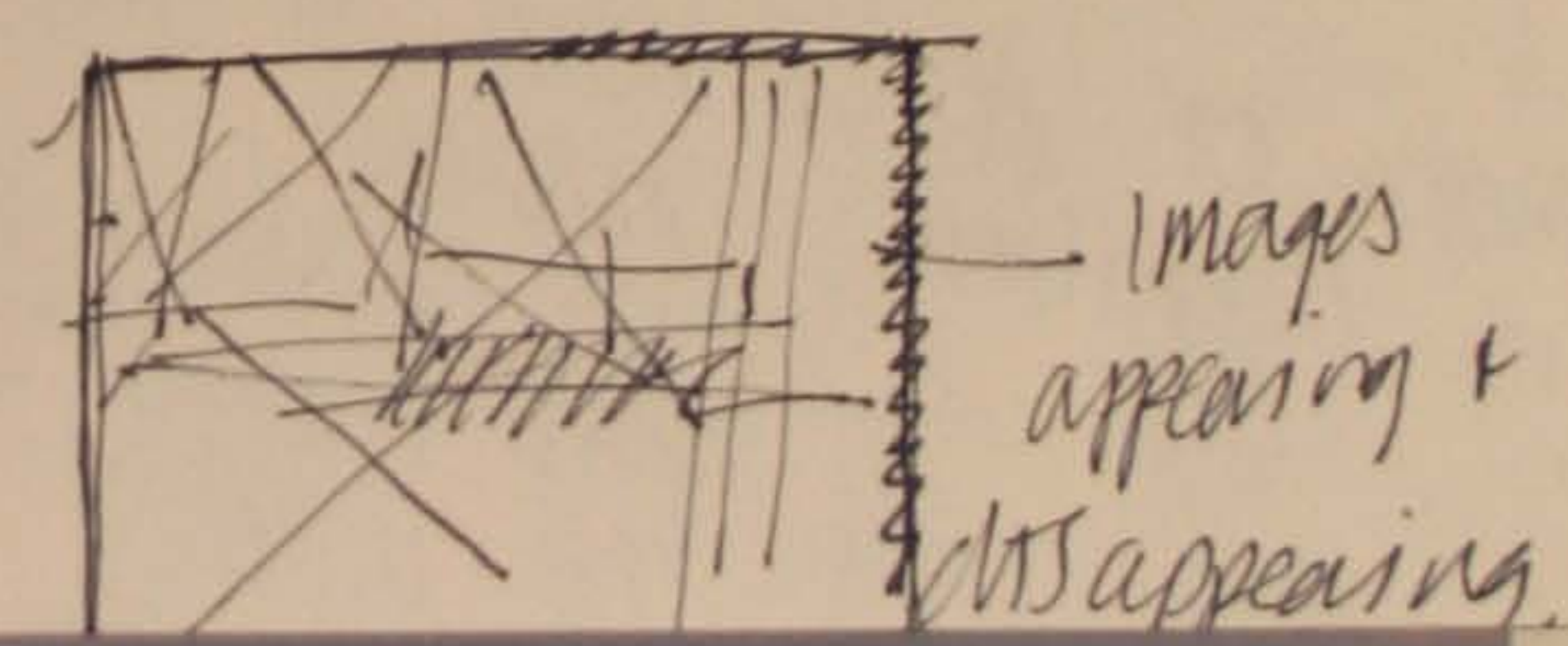
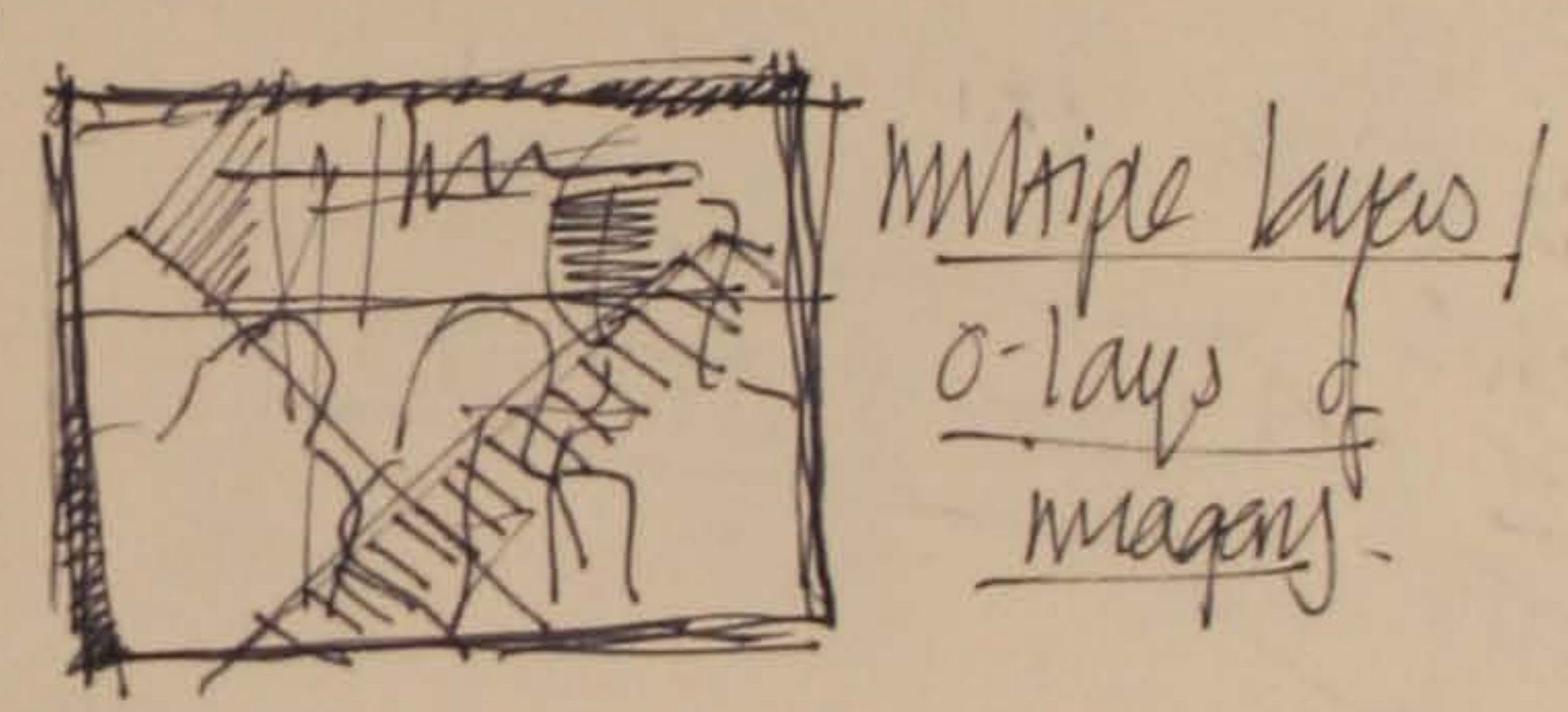


staged +
continued imagery → staged shot location (compositions as 2 + 4 above)

People: →

- 1) Paddy's Bar (ie Talbot when singer is in)
- 2) Nico's
- 3) Shopping Centres.
- 4) Beer Barriers in the city centre.
- 5) Bobby Bonsters.
- 6) Garden Festival
- 7) DSS office.
- 8) Westend.
- 9) Office workers
- 10) Commuters
- 11) Freaks, Trendies & Aestheticies.
- 12) Jinkies, Gangsters, Hoobies.
- 13) Artists in studios.
- 14) Occupations @ Mend.

on W-band: Niteclub imagery + material.



For Eldorado. - STORYBOARD!

- 1) spend a week taking photos, visiting locations etc - to allow for a "visualized" story board to be assembled.
- 2) written back up material / descriptions.
- 3) Ideas for "simulations" assembled.

4) → Put this into such a form, it becomes self-explanatory + inventive. — also good from my point of view, being able to visualize everything as much as far as possible — allows for scheduling + the ease → before changes are made.

NEED TO EMPHASISE THE FACT THAT IN NO-WAY SHOULD THIS WORK BE SEEN AS SIMPLY A "REALIST" - DOCUMENTARY OF THE CITY - FLIGHTS OF FANCY + CHANGES ARE CRUCIAL TO ITS CONSTRUCTION —

SURREALIST - CITYSCAPE
 MULTI-LAYERED FACTS
 VIEWPOINTS
 PUTTING THE CAMERA IN PLACES YOU'D NEVER, EVER IMAGINE.
 MONTAGES
 CONFLICTS OF **IDEAS + ATTITUDES**

DARK NIGHTS
 HISTORY?
 OVER-ALL MORE OF A COMMENT ON THE KIND OF CITY THAT THE THATCHERITE DECADE IS CREATING - DIVISION.
 SURVEILLANCE AS A WAY OF LIFE.
 THE LUXURY GAP.
 THE GREAT DIVIDE → 'DESIGNER' - REALISM.

El-derado "The City"

A structure (of sorts) - shot bursts of energy:

Brief outline - A journey from the TV ~~stage~~ studio to the surface of the TV screen, a rite of passage from reality into hyper reality, an exploration of the void (almost) - eventually hitting a wall of sorts.

Protagonists
B+W

1) The Runner - Black/Negro, a modern day neerw, on a journey from A-B, thru a medium, a city a time - acts as represental link. RECURRING

can.

2) Presenter - never quite coming across in the manner he should, he/she trying to get thru. - language never coherent either slow, fast or non-existent.

Color
composition

3) The "simulations" - interspersed fragments which make up the work - a number of "shots" shot bursts of energy - short statements in their own right Approx 10

Color

4) Back & forth panorama of a city, the camera moving slowly, back + forth \longleftrightarrow time lapse, different times of day.

Reduce amount of imagery, none is - be more specific as to direction + style of images chosen - tableaux, stylized images.

5) Views of the sky, clouds (time-lapsed) and the night skyline.

Conclusion

Critical mass
hits the wall where the "runner"
a point where the "runner"
always everything.

NB: Does this really need any obvious effects? rather create scenes within the frame.

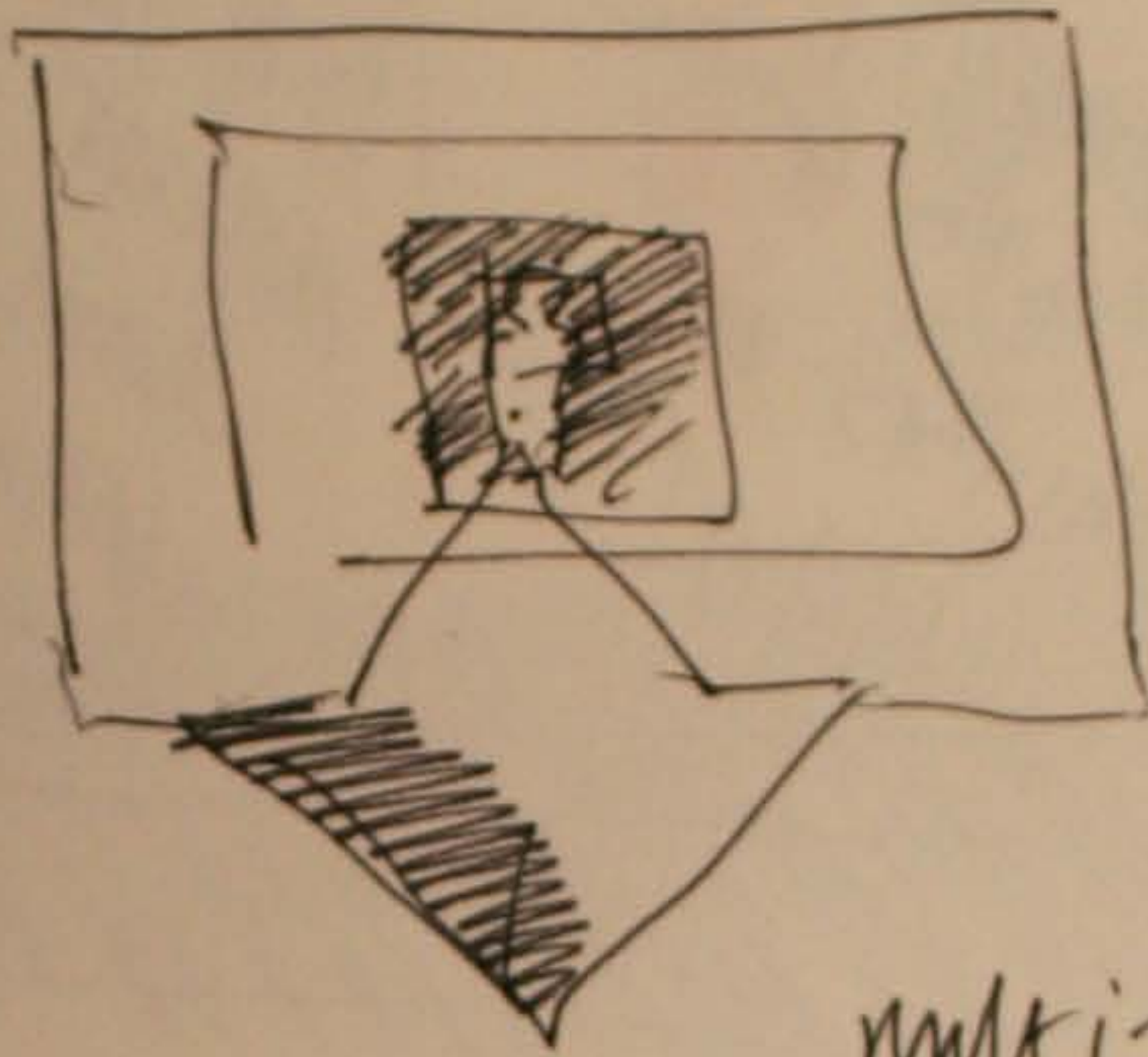
Resolution: with one exception that being the work's concluding stages no "obvious" video effects will be employed. Instead the piece will rely on cutting, composition & production effects, eg, sets designed & compositions within the frame.

concluding stage - visual "tau-de-face", where effects/multi-layered sequence maybe utilized to create the idea of leading into the "void" stages of the work - the final composition/cut (almost)

Reality - Hyper Reality -

Existing script modified

Reduce and identify images & movements of central character



multi-layered, multi-angled
conclusion, whole every image
in one way or another

↓
End in Blackness,
Nothingness.

Sand drumming - static,
TV airman,
natural & wild sounds
The speeded up and slowed down
voice of the "presenter".

"Socialism is a traveller whose destination
is uncertain..." but who "seeks to explore the
human possibilities for social improvement."
Conservatism "is a tourist with the tickets bought
& the tow gear waiting."
- William McIllwain -