

Overall - order - chaos / order - duration @ the most possibly 3 minutes duration.
 with flips/turns changing directions and images switching from channel to channel - central area remains as the point of total confusion - from Realism }
 Point where the technology gets the upper hand, turns 'realism' into Abstraction }
 Minimalism }

B/Grounds The Bho. (wid)
 'Stone surface' - marble quality.
 The Wasteland/Warehouse.

Edit

cut #1 - Wasteland Backdrop from Video 8mm - B+W / hi contrast.

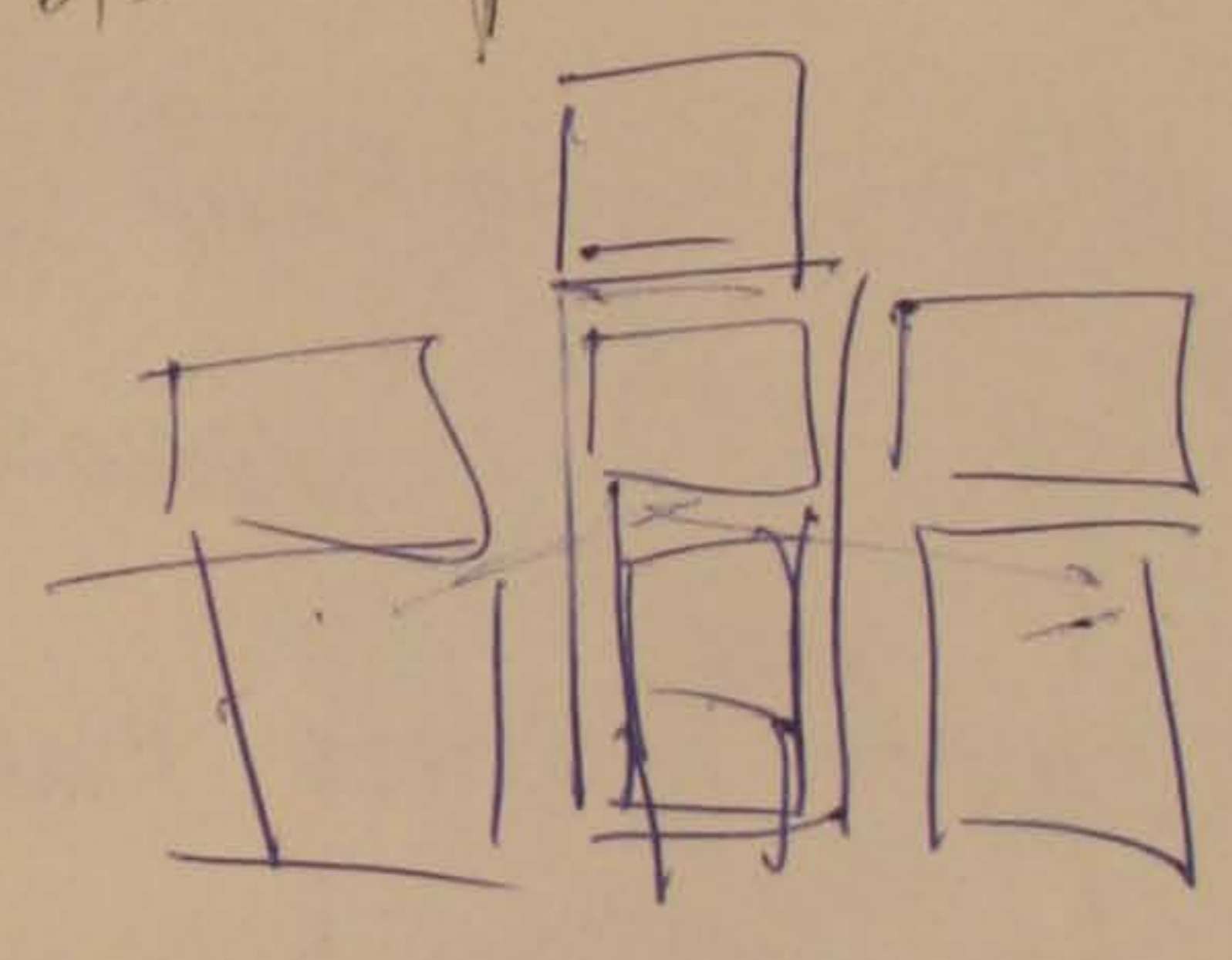
cut #2 - gestures/grips etc / key arr | above.

cut #3 - gesture demo's - knife / actions.

cut #4 - Ridiculous demo's / absurd walks etc.

cut #5 - Animation.

cut #6 - Blue screen.



DAN 1st

① Paintbox Animation
 ② lit + key same tubes. — DAN 2nd

③ Mix mix overlays. — DAN 3rd

sound copies/durations / justification →

- ⑨ stopped zoom - length slightly final shot + hold — noise
Black.
- ⑩ 'Beint' - play Kenise Pan around to Sandra from STV.
noise
Saul Black.
- ⑪ Helicopter - landscape } Red shirt. Black target only /
Riot - H'Tom
- Big target over 'Passage' sequences with Red Shirt. →
- ⑫ STV/Hunterie ^{frankie} faster when cutting between 2 environments. / Windows.
- ⑬ at end of Red-Polbo/Halkrands stuff.
- ⑭ 2 Quantel Montage, merged into 1, relay, upon arrival, STV finally combined with live images, bring red shirt thru into latter STV stuff.
Re-worked. N.B. no targets over Images of SNIPER.

Use as an insert edit at back version 2. - use this tree almost as ~~an~~ foundation for redevelopment.

- ① Edit 1 - frames to Paintbox.
- ② Quantel work - re-construct montages
- ③ edit 1 - re-assemble new version.
live on-line Paintbox sequences.

New titles.

SNIPER: OFFLINE + RE-MIX 13/12/87.

- ① same intro sequence ^{titles need reworking (center)} only we had SNIPER - all other credits saved till the end of the work.
Black.
- ② cut back on montage sequence (off-air stuff) quite dramatically, to the extent that we're left only with shots of the fence, the rapid 'search' by Gethen ^{Ernst}, very quick montage off-air images. The fence, introduce Redshirt.

③ Searches. Street to STV - noise - Turbomecan - noise - Carpark - noise - forest BT - noise - lose look. off @ end of shots. keep camera movements flowing.
Black.

④ First arrival of SNIPER.

⑤ STV cut up/sampling - integrating later at up montage & also including Red shirt. - sound possibly sampled - change caption to actual annotations & comments being made by Leon Britain & co.
sample: to be more rhythmic though still retain a small awareness of who's speaking
noise

⑥ Pan toward STV - Sandra.
noise
Black.

⑦ Red Koko in Turbomecan. - proper extend/colorize abrams + transitions
fine
note
Black :- An event

⑧ Professional sequence: shorter silent sequence?

SNIPER VERSION 2

ADD:

- 1) BARLINNIC SHOT TO INTRO MONTAGE.
- 2) AUDIO IN H/TOWN - LANDSCAPE RED SHIRT.
- 3) AUDIO ON H/TOWN/STV/LANDSCAPE HAND HELD

Helicopter - Sandra - Red shirt - BAR-L.

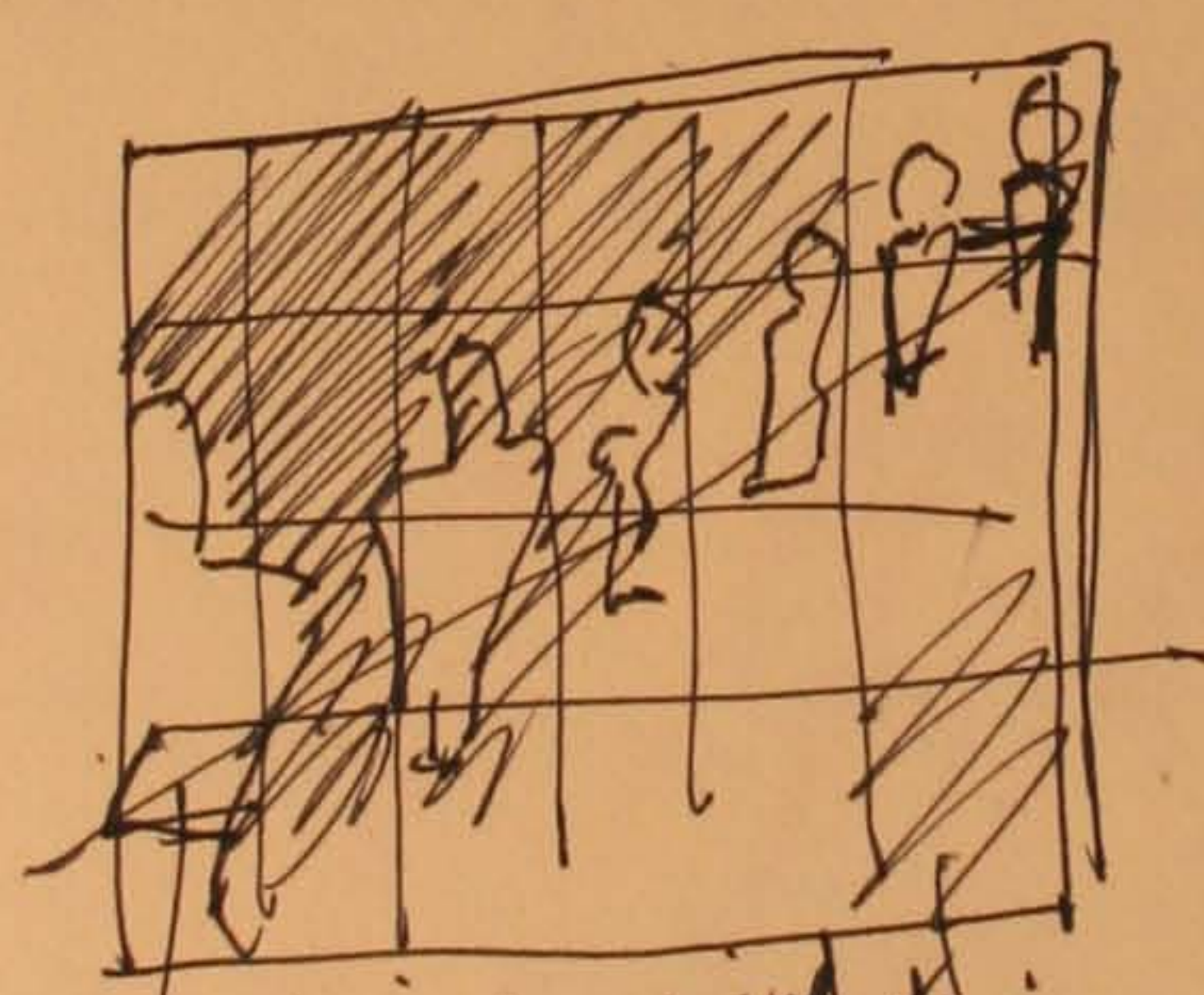
3 minute - Hero: Flattening the wall a 3 minute ritual. (Pictorial Hero show reel)
 A journey from the studio, thru the medium, reality, space, time and into your own T.V. screen - flattening a wall of sets.

Framing

looked at camera positions, a window is seen many times a number of different environments & also in no-environment whatever.



different passages thru frame



seen being walked behind them at keypoints.



Use grid idea?



disappearing points.

cutting between different environments + revealing similar positions. Made possible by using the same "fixed focal material".

Would allow images to be matched + shifted within the "frame"

cut into this work will be examples + highlights from other works etc.

animatics, unrew could be seen to cross frames, reality etc.

ENTER II

~~XXXXXXXXXXXX~~ / 11²³ minute piece

Brief outline - No direct dialogue, produce a piece about 'masculinity' the physicality of the natural and man-made environment.

2 parts - Cityscapes + views
wilderness + landscape.

Scenario 1 A male terrorist / ^{imm-mam or mercenaries} SAs isolated amongst the
Savanna of a decaying housing scheme, in a seedy flat.
on a radio, we hear references to Terrorist cells -
operating within the city.

His room is sparse - reflects on his position and
role - he is "held" up waiting for his moment when he will
go out into the streets of the city with his armaments
and seek out and kill his target.

Scenario 2 The character is being tracked like a wild
animal across + thru Rannoch Moor, eventually
being tracked down & killed himself.

Treatment

- 1) opening contrasting shots of cityscapes + wilderness
of a landscape - which is the dominant in which are feeds
most alien - natural sounds & silence?
- 2) we move thru, find ourselves in a housing scheme
which resembles Beirut near Britain. A car bomb
of a street gang are fighting it at. - shots of windows, near of
schemes
- 3) A solitary figure looks out of the window across the
city + action which unfolds in front of him.
A Radio plays - refers to capture + tracking down of
terrorist cells within the city. Dvr only we as
to who this character maybe. - References also to Beirut
and Belfast.

4 A "claustrophobic" study of the character "held up", waiting for his moment, his opportunity, on his wall we see a photo of Travis Bickel from Taxi Driver, several ~~more~~ pictures of "tenors" looking at travel and the like, ~~other~~ the space.

A Radio and Television plays continually, snatches of dialogue are heard from these humorous quiz stars & serious & "hard edged". We refer to a chick hanging a wall - tacky ads "Come to crazy Ray's - we're got everything, we're got hi-fi, washing machines, vacuum cleaners

The character is seen waking at, sweating, shadow spanning with himself, occasionally masturbating and we see occasional glimpses from his past. He drinks whisky and thinks of fucking his lover - or simply another woman.

All the above are interspersed. We have the sound of Police sirens & helicopters - a constant background sound. Rides with me

Study his body - Tattoo. Death and glory. He reads Mishima, and we refer to other elements which make up his ~~own~~ existence. No real allegiances - seen with Alcohol & Television. Stars + Stripes. Tricolor. Red Flag, Black Flag

Physical Exercise. We see a picture of him wearing an army Uniform, holding a Union Jack. Another shows him holding a red flag, his posture and posturing naturally the same, the only difference being his allegiance. He cleans his gun, oils & roughly assembling it.

We see a number of photographs of his target - we aren't sure why this is his target or who his target is - the photograph is blurred but resembles the

assassin himself.

Occasionally he looks at over the city, waiting for the time the right moment

CONTRAST THIS WITH BAKKEN LANDSCAPE & URBAN DESERTION.

~~sequence~~ 3rd 5) Reveals contrasting with normal day to day shots of people and the city, the terrorist lurking and stalking thru the city towards his targets.

We see people at work, at rest, at play - who is the victim? - Build up tension and idea of trouble being closer than we think. Imagery shot almost "surveillance" style, contrasting between city scenes, affluence & development and the terrorist lurking in the shadows, thru the city.

Breathing, heartbeats & general "ambiance" dominate the soundtrack. The terrorist eventually picks up his gun looks thru the sight of the rifle, his finger on the trigger

— Breathing a camera, wide, provides a bleak/desolate landscape, at in hand held shots from "victim's" view, then gradually shows figure running.

⑥ On Rannoch Moor, we see the same character running, trying to find cover, escape from his pursuers, again occasionally we see in the terrorist stalking thru the city, see glimpses of his family, loved etc. and the burned photograph

Back in the wilderness the character is still running, trying to find cover & security

The burned photograph is becoming clearer. The figure carries on running thru the landscape. The terrorist looks thru his sight and waits for the right moment

The figure runs. The burned photograph is clear, it reveals the same character in all scenes, why instead of a gun he is smiling and scene ending a Betacam camera, surrounded by other dear relatives, they all smile and look at the camera.