

ARTISTIC FASHION
AND VIOLENT CHIC

by

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A VISUAL THESIS

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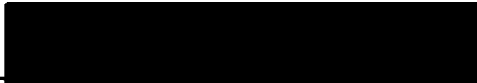


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An Abstract of the Thesis of
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This video production concerns the collaboration of two artists in the field of filmmaking. While sharing similar ideas, they find themselves in constant conflict. Through the creative process, they produce a finished film that synthesizes their ideas on the topics of sexism, the relationship of art and anger, and the relative importance of media forms. In so doing, they mold powerful and controversial ideas while also furthering their own cooperation as artists and as co-workers.

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CHAPTER I

PROJECT SCHEDULE

This video was created over the course of seven months. First, a preliminary plot outline was necessary to sketch the route of an initial script. Then, in November 1990, such a script was written and titled *High Concepts*. The name later came to be the project which Vivian and Jo create with my video. After discussion with advisor Julia Lesage, the script was rewritten in December and was made shorter and more particular about its themes. During these months, I wrote a prospectus regarding the project and its creative techniques and influences.

In January 1991, I storyboarded the concept and made revisions in the script. This third draft was then used as the working model. Its title, *Artistic Fashion and Violent Chic*, came as a reflection of some of its major themes. During February and March of this year, I found an associate with whom I would shoot the video and advertised in the theatre department for major actors to play three main characters. Finding them, I scouted locations and garnered equipment. I took a Cable Access course for the use of their equipment, but because of alterations in shooting locations, it was not necessary.

During five weeks of shooting, predominantly in April, the script was altered and locations were changed. A few characters were scrapped and one was created. The shooting

period was from March 25 to May 1. Following this, additional audiotaping was necessary to provide for discrepancies in dialogue and minor holes in the narrative. At this juncture, it took a week to transfer footage from Video 8 to VHS and make selective edits and manipulations. Following this, almost two weeks of editing time were necessary to create the final project, which was completed on May 17, 1991.

CHAPTER II

CREATIVE MOTIVATIONS

Choice of Medium

Although videotape is less expensive and more readily available than 8mm or 16mm film, it also presents some creative barriers which the artist must overcome. For one, the limited contrast ratio forced many situations wherein flat lighting was required (as opposed to chiaroscuro lighting with higher contrast); this requirement often necessitated scenes which were less visually appealing than they might have been otherwise (e.g. initial shots 52-59).

Creatively, videotape offers advantages in its quick and easy manipulation. My camera, which used the Video 8 format, allowed for the possibility of visual "solarization" wherein the image takes on multivariied and garish colors, of "strobing" in which a number of frames are deleted and others are extended in order to allow for a jerky presentation, and of slow recording and still frame functions. These creative uses of videotape, however, are due to the manipulation accorded the transferral of the image from Video 8 to VHS format.

In terms of generation loss, the edited master was created on a third generation copy. Rather than a standard VHS edit, which would involve a second generation master, this project, because of its reliance on the Video 8-VHS transfer, necessitated the extra footage copy. While this

did not markedly alter the quality of the master footage, it did increase the likelihood of defects in subsequent dubbing (e.g. the presence of video rolls). Thus, videotape and its associated problems presented some creative limitations, but the video format also afforded the opportunity for quick and efficient taping.

Subject and Themes

When this project began, the three topics which I sketched to cover in some depth included the presence of sexism in art media and the response to it, the usage of violence and anger in particular creative metaphors, and the linkage of commerce and art within the context of project funding. As the film progressed, however, the latter theme was downplayed; indeed, the emphasis was less on the question of monetary corruption of the art form. I replaced such an idea with the topic of medium and its relationship to the artist and the role s/he takes in the process of creation.

Of sexism, much of my earlier theme has been kept in a somewhat similar form. Vivian, in her encounters with various writers and artisans, discovers the overt presence of gender hierarchy within the worlds of literature, painting, and her own career, motion pictures. With Jo, her colleague, she forms a response to this sexism in the form of a collaborative project. While this project is also representative of some creative tendencies represented by

each person, it is chiefly a response to the acceptability of filmmakers such as Jerry Fenderson and Claude Kinder, both of whom offer opprobrious messages that the larger worlds of film and video often enshrine. While the project is not explicitly aimed at the two, as they are only small examples of larger problems, it does counteract ideas which they and others (such as Torguewood the writer) have helped to purvey.

In her encounters, Vivian finds that the conditions facing a woman in the field of film and video are often grossly slanted. While continually making projects, artists such as Jo and Vivian are denied legitimacy from the "established" art culture. This culture lionizes a writer such as Trig Evaume and brands anything attacking it as "subversive." The major alteration I created in the final form of my project involved the character of Gail. Originally the owner of a small gallery who shows Vivian the "realities" of life in the art world, Gail became Ingrid Rubisco, the wealthy financier who began as a sculptor. Vivian still learns about her own path in art through this woman, but she does so in response to her. Ingrid represents an outcome that Vivian would like to disavow; namely, the relinquishment of an individual presence in a creative medium such as sculpting in favor of a concession to the monetarily-driven world of high-stakes capital art financing. Vivian finds Ingrid a regrettable consequence of a system which forces women into fewer choices and oppor-

tunities than those given to male peers such as Fenderson and Kinder.

Along with sexism, the other theme kept in its initial form was the relationship of emotion to art. This topic is not entirely separated from sexism, of course, as a structurally oppressive culture can generate its own emphasis on content value, in this case the presence of the author's "blood and tears" on the canvas, celluloid or paper.

Just as Gregor states that "any guy knows the value of action and motion," so too is such a statement echoed in the found footage which shows painters such as de Kooning and Pollock physically laboring to perform the function of creation. Along with this, the notion of adventurous experience as the justification for "good art" becomes a dubious justification for some work and the rejection of other work. Trig implies, for example, that only an artist like Hemingway could invest the printed word with meaning and value while he criticizes other artists who eat "crumpets for breakfast" and live in "high-rises." The cliched example of the noble, suffering creator is thus enshrined; as a consequence of its sexism, such an idea gives women limited status as artists because they cannot "suffer" as do men. Of course, this notion is fully fallacious as it imposes a hierarchical foundation for "high art" and "low art" which, as we will see, has much to do with medium as well.

While an artist such as Frank Stella summarily frets that some consider his work "cold and intellectual," an artist such as Helen Morgenthau cannot find an easy outlet for self-expression without constantly being asked if its "hard to be a woman and be a painter." In accordance with the gender slant and assumptions of the art culture is the outlook which favors cynicism, world-weariness, and frustration as proofs of creative value. This intellectual chic emphasizes the 'degradation' of "overwhelming fornication, overwhelming growth, and overwhelming lack of order" (as is stated by German filmmaker Werner Herzog) and criticizes anything outside of the schema as being "stupid" and "banal." Often, the cynicism lends itself to misogyny, as is shown in the grotesque caricatures of women's bodies to be found in some avenues of Abstract Expressionism.

Finally, this project initially focused upon the relationship of commerce and art in the context of visual media. A key facet of this relationship was the problem of maintaining artistic integrity while finding sources of funding. Vivian, for example, is denied a grant from the N.E.A. and subsequently finds one from Navex, a defense contractor. Naturally, this source of funding had the potential to be corruptive. However, she creates a work that echoes her ideas without credence to corporate goals or interests. In meeting with Skipworth Adler, she states her intentions which are later visually expressed.

Because Vivian finds a source of funding which, however problematic it might be, does not disturb her creative motivations, the interaction of art and commerce became less of a thematic focus in this piece. Rather, I chose to emphasize the question of medium.

Through her encounters, Vivian discovers the aforementioned gender barriers in painting and literature. Although subject to the same types of obstacles, she finds that film and video have more potential as art media, both for the lack of a longstanding elitist hierarchy and for their relative accessibility (especially video) and possibility for larger audience. While Jo shares many of her ideas, she has come to realize them before Vivian. Thus, the five-minute video preview they create, which ends the project, is a culmination and realization of the ideas they share and of their often difficult creative collaboration.

These three themes of sexism in art, emotion as a sometimes dubious tool for creation, and choice of medium all develop in accordance with each other. Since the three are interrelated and cannot be separated with exactitude, it is then climactic that they be combined into a montage of various images at the conclusion. This usage of mostly found footage was important, I felt, to link their images with others. By juxtaposing the petty comments of Gregor with those of Herzog, I tried to create a continuum between their footage and that which is present elsewhere. The montage, often jarring and frenetic, allows the viewer to

focus on major themes briefly. Only in the large-scale combination of imagery do the juxtapositions of images and comments become fully meaningful in this context.

CHAPTER III

ON INFLUENCES

There are three specific films by three different artists that I projected to have a direct influence on this project. In the prospectus, I assumed these would have the most direct bearing on the video. However, as I began to tape, I found that the influences decreased and that some scenes were shot differently for more dramatic action and others for better lighting conditions or expediency (these are detailed in Chapter IV).

Orson Welles' Touch of Evil was the initial visual precedent which I used as a justification in the prospectus. The story, an eerie tale of police corruption and intimidation along the Mexican-American border, is a showcase for Welles' talents as an architect of the frame. During several scenes, he places the actors in strange, Expressionistic tableaux which highlight the extremity of the situations and develop the narrative. Frank Brady writes that the film contains a "constantly moving camera...the use of wide angle lens in an extreme close-up...the masterful use of shadows" (499). I intended to create tension through the former devices, as Welles did so effectively in the film. However, due to video's relatively low contrast ratio, the scenes which had some dramatic lighting were scuttled. I found that flat lighting was often a necessity, and this negated any Wellesian influence

in this area to which I might have wanted to allude.

Yet, Welles' style and form "are both accurate and surreal, characters that are both plausible and weirdly out of key, a film that maintains a level of serious intent while it calls attention to itself as a grotesque joke" (Naremore 200). While I did not explore the extremities of human behavior as did he, I did utilize absurd secondary characters which served to highlight the growth and development of the primary ones. Characters such as Trig or Vanders were not intended to be fully-fleshed incarnations, but rather examples that showed the frustrations and obstacles posed to Vivian.

Using realistic settings, I intended to examine the extremes of human behavior on the everyday level. Of course, some characters functioned as caricatures and thus as counterpoint to the Realism of the video. In order for the viewer to identify with the two protagonists, I used intentionally Realistic acting styles. Wide angles and character movement in depth were intended to forge a narrative perspective that emphasized characters' spatial relations as a reflection of their personal relations. In practice, traditional narrative devices and these techniques were together used to create contrasts in drama, form, and style. For example, Vivian's first encounter with Skipworth (directed with various planes of depth) serves the narrative function of distancing the two while the latter usage of the technique (when Jo first criticizes Vivian's work) serves to

create a conflict and then resolve it with Vivian's movement into Jo's plane.

I also used the camera's perspective itself by shooting scenes from the perspective of the filmmaker's documentary camera. Her use of cinema verite form added another perspective to the drama and kept the viewer alert to multiple viewpoints and styles, each of which, as mentioned above, served a different narrative function.

My aim was also to further the specificity of characters. Welles used details carefully when creating a fictional group of people. For example, his own character, the corrupt cop Quinlan is "visually, the most memorable Wellesian character. With his vast paunch, his limp, wide-brimmed hat, his fancy for cigars and candy bars, his half closed eyes, he resembles a monstrous toad whose touch and presence besmirch everything about it" (Cowie 141). This specificity of character was reflected in my project with all the characters, particularly the less important ones. Gregor, for example, wears a thin tie, tortoise-shell glasses and a pinstriped shirt. Yet, he also waves around a wooden stick. The latter is intended as a contradictory element which shows the absurdity of his claims to "nature, action, and motion."

Francois Truffaut's Day For Night provided influences which were formal, not visual. His story of a film being made within a film "has many theatrical and cinematic antecedents, from Corneille...and Moliere...to Pirandello,

Fellini, and Godard" (Allen 166). Truffaut himself writes that "I made [it] like a documentary and there is very little difference between the shooting I show and that of my films...I respected the unity of place, time, and action" (136). This film is important in that it crystallizes the dramatic function of a film's principals and gives some reference to the economic and artistic dynamics between people. However, I wished to go further in this respect and examine several points of view regarding art and its creation; Truffaut emphasizes the auteur and the actor, and I initially wanted to extend the notion of a film's creation to its monetary backers and, on the other end, to its audience. However, what I instead probed was the gender imbalance in the visual medium and how it relates to the subjects in a film or video and its creators. The film-within-a-film idea was important in so far as it allowed for the interaction between Jo and Vivian and their creation of a mutually agreeable project. The conflict between they and their subjects became the focal point of such a creative process along with, of course, the friction between the two of them. I found the relationship of film to audience and to the specifics of monetary culture to be less related.

Sidney Lumet's Network was initially an ideological motivation for my video. However, as the project focused less on the monetary backing of Vivian's film and more on her creative development of it and the messages which she and Jo impart to it, the sweeping criticism of the

communications industry was also downplayed. My project is not as blatant nor as sweepingly critical as Paddy Chayefsky's script, but it does borrow a few of the underlying notions. The film concerns the conscious manipulation of the communications industry by corporations and their owners. It is a "harsh indictment against a complicit public that passively responds to the maniacal manipulation. It defines a nightmare world of power-hungry big business, where insanity becomes prophecy, where divinity becomes commodity, where ratings and shares are traded for conscience and independence" (Bowles 30).

Some of those ideas are implicit in my project, yet they are more subtle than in Network. Only in Skipworth's encounters with Mead Jones and Percy Clubbington do we see the corporate machinations at work. Rather than being altruistic, they fund art grants for tax purposes. The corporate relationship with art is a highly dubious one, and I pointed to it in these scenes; later, when Ingrid Rubisco discusses her gallery with Vivian, the latter understands the role of large-scale funding and the dangers it can pose to integrity. Yet, I suggested that a cynical view was not necessary; although art funding is difficult to come by, Jo and Vivian go about it in a manner that neither compromises their integrity nor leaves them frustrated.

I did not become as outright as I could have in this area for two reasons. For one, such statements are better suited for a political essay than a creative film; secondly,

the simple and blatant approach of Network ignores the complexity in the relation of art and commerce and assumes that there was once a true artistic agenda which someone maintained.

My first intention was to take the visual elements of Welles and add a few of my own devices, use the formal, near-reflexive approach of Truffaut and expand it contextually, and develop and hone Lumet's criticisms into a more dynamic and complex whole. In the end, I used Welles' techniques sparingly and often in juxtaposition with other styles such as montage, took Truffaut's view of the internal workings of visual media and analyzed it in relationship to the process of conflict involved in an artistic creation, and limited the sweeping generalizations of Chayefsky. In this regard, I examined the powerful influence that media have on people's lives, even on the people who create such media themselves. In this manner, I also delved into social barriers and constraints involved in the process.

CHAPTER IV

PROJECT ALTERATIONS

For purposes thematic, technical, or expedient, some shooting locations, dialogue sections, and characters were changed. The following is a scene-by-scene breakdown of what revisions were necessary in the initial working script.

Shots 1-5

This sequence was edited with more cuts between Trig and Vivian, principally those focusing on her reactions. Additional dialogue was added to the beginning of the scene to explain the reasons for which they find themselves at a reservoir, the new shooting location. Said location was chosen to create a linkage between the writer's alleged ties to nature and the reality of his separation from it. The last change came in the removal of the "liquor muse" lines which, when rehearsed, sounded muddled and uninspired.

Lavalier microphones were required in this scene as the wind proved to be a bit difficult for the shotgun microphone to overcome. However, subsequent scenes usually involved the shotgun solely.

Shots 6-8

The presence of Jo decreased in the first revision of this scene and was eliminated altogether in the second. Although Vivian briefly pauses when talking to her on the telephone, her voice is never heard. This scene, originally an opportunity for discussion between the two, worked better

as a transition sequence which would link Trig and Gregor. We see that she is still in the process of shooting, and the phone call in the park is a break wherein the audience can get Vivian's reactions to her subject. The conclusion of the scene was removed and substituted with a comment which highlighted the upcoming interview with Gregor Torguewood.

Shots 9-10

These shots were removed because they detracted from the story. Originally included as a glimpse of Gregor's family life, it was excised when Gregor proved to be less important as a two-dimensional character and more important as a type.

Shots 11-18

For two reasons, this sequence was taken from a recreation room interior to an exterior in a field by train tracks. As with the scene with Trig, I wanted to further the loaded assumption that these writers felt themselves to be related to "nature, action, and motion." Also, the outdoor location proved to be more readily available than the indoor location which presented difficulties in scheduling. As in the Trig scene, additional dialogue was added to the beginning to explain their presence in the location and to further state the writer's philosophy. In the dialogue, the "conspiracy" was substituted with a comment about "paranoia" to make the line seem less exaggerated. A few others small changes in the dialogue

occured, but the scene was largely kept as it was written, with additional cuts inserted.

Additions

Between shots 18 and 19, I added an exterior tilt down the side of a building and a close-up of a sign which establishes the location as the artist's co-op under the furniture store. Gregor's dialogue continues in the shots.

Shots 19-21

The long takes were broken up with individual close-ups as the excessive tracking proved nearly impossible from a lighting perspective. Aside from the camera movement, the scene was kept in its initial form; almost no dialogue changes occurred. However, shot 21 ended with the line "this is some cooperative" as Jo turns off the television.

The scene was shot with a deep blue filter over the lens to give some simulation of watching television in the dark.

Shots 22-25

These were removed as the lighting proved to be questionable and the scene itself superfluous. The interaction between Jo and Vivian was just as effective elsewhere in the piece, and the depth of field was unnecessary and distracting. Therefore, after cleaving this sequence, a shorter and better transition was devised.

Shot 26 + Additions

This short transition comes after Jo turns off the television. A light is aurally turned on and Vivian holds

the N.E.A. flyer; a reaction shot is added along with additional, brief dialogue which explains the reason why, in the next scene, Skipworth receives her grant query.

Shot 27 was deleted as it was unnecessary.

Two further additional shots were the exterior shot of the Navex building and a title plaque which explained Skipworth's name and position.

Shots 28-30

In this scene, the camera movement was entirely eliminated, the reasons being similar to those in previous scenes. The dialogue was not altered, but an additional shot of Vivian's letter explained to the viewer what Skipworth was reading. Leon's character was called Mead in the credits, and his last line and Clubbington's first line bridge the added shot of a title plaque for the latter's door which explains his position for Navex.

Shots 31-36

One of the longer takes in the piece occurs as Clubbington and Skipworth debate the merits of Vivian's proposal. It is an over-the-shoulder shot of Clubbington. Many of the planned close-ups were replaced with OTS shots to allow for an explanation of the spatial relation between the two. The dialogue was kept intact and, except for some alterations in camera movement and shots, the scene was as well.

Shots 37-43

These two scenes were entirely removed and replaced with those involving Ingrid Rubisco. Chapter II explains the rationale for this change. The first scene has entirely new dialogue and takes place by a river across from the lurking, fog-enshrouded presence of the Rubisco Gallery. The second scene takes place in the sculptures and also has entirely new dialogue.

Both scenes involve OTS, MS, and CU shots predominantly.

Additions

Before the Vivian-Skipworth encounter, two brief shots of the Navex exterior and a door plaque are added. The latter states "The Edward Teller Honorary Conference Room" for obvious reasons.

Shots 44-51

Additional lines of dialogue are added at the beginning of the scene to give Vivian more agency in decision-making. At this juncture, we discover her apprehension in receiving the grant and her commitment not to "make ads." The opening dialogue accomplishes this function. The dialogue in shot 51 is also markedly changed, with more of a steadfast statement by Vivian that she intends to make her own project and keep the file. Although Skipworth's lines at the end of the scene are flat, Vivian is the focus of the scene so this is secondary.

Visually, a shot with much depth signifies the difference in their careers and positions and Vivian's spatial removal from the world of defense contracting. The breakdown of shots is not as it is written in the script, with more emphasis on depth composition. The video-tape boxes are removed as they proved to be insignificant to the shot and story (at this point). Finally, a cutaway to the file is added instead of the troublesome track and tilt written in the script.

Shots 52-59

Two shots indicating the furniture building and outside sign were added for the purpose of location establishment.

The character movement is changed in this sequence as is the camera movement. It is simplified to be an opening shot in depth which becomes the establishment shot and is later broken up by close-ups. Flat lighting was necessary for both their faces in this scene as the contrast ratio again proved to be unfavorable.

Rather than moving around each other with excessive blocking, the characters move much less and more deliberately. Jo is stationary and Vivian makes forward progress in the planes of depth through the scene.

The last lines of dialogue are changed to allow Jo the opportunity to state her intention of wanting to see Vivian's footage. In so doing, she creates a transition for the next scene which did not exist.

Shots 60-62

The 2 Shot is eliminated in favor of the screen shot. The latter, then, becomes the sole visual element in the scene. Since it is a reflection of Rubisco's sculpting days, it does serve as counterpoint and a means by which Jo can criticize Vivian's footage. The viewer only hears the voices of Jo and Vivian, both of whom speak somewhat different lines.

The dialogue is actually a combination of spoken lines germane to the scene and those removed from other scenes which were cut. Jo's dialogue comes from three scenes: this one, shots 22-24, and shots 82-87. Vivian has additional dialogue which complements Jo's comments and creates conflict in their discussion. Jo's final line in shot 62 was changed to allow for a transition.

The dialogue was changed from a bitter debate between the two; instead, it reflects an initial agreement regarding Jerry's and Claude's lack of talent and moves to a dramatic conflict arising in Jo's criticism of Vivian's footage. In so doing, the dialogue leads to the following scene in which they work together (this is previewed in Vivian's last line, "I'd be glad to shoot some footage with you").

Shots 63-66

These shots were removed for two reasons. For one, they were extraneous and showed no more than the physical movement of the characters. Secondly, they were both

interior shots and had to be scuttled because of the new outdoor sequence which was to follow.

Shots 67-73

This scene was moved from an indoor, office location to an outdoor location. Such a change was necessary as the character became a land developer rather than a bank officer. This occurred because a linkage was necessary between Vanders (without the -leeve) and the two artists earlier interviewed by Vivian; such a linkage shows the false ties to nature and the lip service given to it (which, of course, would culminate in Herzog's condemnation of it in the preview). Additional opening dialogue furthered this notion, hence the line "an industrial Walden's Pond!" (the possessive error being intentional).

Following such new dialogue, the rest of the dialogue was kept the same. Other changes included different breakdown shots and Jo's presence behind the camera, the latter of which was necessary to show that the two could work together with Vivian ceding to the role of interviewer.

Shots 74-81

These shots were cut from the video; in a longer project, they might have remained. However, for the sake of expediency and trimming the plot to its essential elements, it was necessary to replace these shots with a single shot that showed Vivian and Jo working together in examining the footage.

With the scene frozen on Vanders' face, Vivian states her intention to "change the footage." After some experimentation, she gets Jo to agree that the project should be joint between them. This scene, then, becomes a resolution of their conflict and a mandate for their cooperation.

Shots 82-87

This scene seemed to telegraph the ideas in the video all too explicitly (and sometimes not too accurately). Due to the obvious nature of these shots, they were cut. The reconciliation between the two and their desire to work together was already established in the previous scene.

Shots 88-93

An additional shot of the Navex building introduces this scene.

These shots were kept intact, although the breakdown is somewhat different, with more reliance upon OTS shots and less on close-ups. The dialogue during, before, and after shot 89 is also condensed. Aside from these alterations, though, the scene is kept similar to its initial draft.

CHAPTER V

GLOSSARY

In terms of techniques, I used some devices previously mentioned in the prospectus and others which evolved in the creation of the project. These entries are in the order in which they are given in this commentary.

CONTRAST RATIO: The ratio between the lightest and darkest parts of an image or a shot. A 20:1 ratio would be considered limited and not allowing for a great deal of concurrent details in highlights and shadows.

FLAT LIGHTING: Lighting which has few or no shadows and which is necessary to allow for video's limited contrast range. A face, for example, would appear without distinctive features or attributes.

CHIAROSCURO: Highly contrasted lighting with extremes of light and shadow. Almost impossible to effectively create in many video formats.

TRANSFER: In this case, the copying of Video 8 footage to standard VHS tape. It allows for creative manipulation in the process, but also loses a generation [see below].

GENERATION LOSS: The loss of image quality due to copies made of an original. Ideally, all secondary copies should be made from a master recording, rather than a secondary or tertiary copy.

VIDEO ROLLS: Vertical movements of the frame often with static or tape noise. They may be due to editing error

or, in this case, to the difficulty of keeping "solarized" footage in clean form on the dub.

DUBBING: The process of making copies of a videotape.

MASTER: The initial, or original, copy of the edited project.

SOLARIZATION: Primarily a photographic term, it refers to the adding of artificial coloring and special effect to a video image, thus enhancing a fantastic quality and making it less "realistic." In video, it is done electronically; in photography, with the use of extra light at a point in developing.

STROBING: The jerky, rough movement of the image which is variable by speed. It is controlled through the transfer and can result in an archaic look or in an arty flourish.

MOVING CAMERA: The physical tracking of the camera through a room. It is sometimes difficult to coordinate actors' movements and this sometimes proves to be difficult in association with the mobility of the frame. This was not fully used in the project, aside from a shot in which I walked with an actor.

Z-AXIS: Also known as composition in depth. The Z-Axis is the imaginary line which runs from the center of the lens outward. Its use implies a depth perspective of foreground to background relations. For a primer, Citizen Kane is the obvious choice.

CINEMA VERITE: Also known as direct cinema or truthful cinema. In this style of documentary, a filmmaker records

events as they happen. Examples include Woodstock and Don't Look Back. My intent was to develop the style in a point of view shot from the documentarist's camera while she films artists speaking offhandedly. Although its "objectivity" is spurious, it does have "a faith in the spontaneous" (Mamber 2) which Vivian understands when she heightens conflict between herself and her subject.

MISE EN SCENE: French for "Put in Frame/Scene." It is anything which is in the frame, but its name implies that a director creates meaning by composition in depth and details, rather than rapid editing (known as "montage"). For additional information, see Bazin.

LONG TAKE: The use of an extended shot which runs for more than about 10-15 seconds. This was to be a fundamental component of parts of my project and required moving camera occasionally and an interesting mise en scene. The extreme long take is exemplified by Alfred Hitchcock, who only used five takes for his film Rope.

ADJUSTMENT SHOT: This is a variation of moving camera technique. I call it that because it involves a close-up of a character which shifts to become a shot in depth wherein another character enters the background while the frame shifts and we see, tightly, the foregrounded character's immediate responses (to a conversation, conflict, etc.) There are several times when I planned to use this technique in the project. However, a more limited version of it was only used once.

ANGLE VARIATION: This is a personal twist on pedestal movement (wherein the camera physically moves up or down, keeping its perspective the same). In it, a character is thinking, speaking, or listening and because of a change in outlook, the camera shifts from a high to low angle perspective or vice versa. Such angles have repercussions on the frame's treatment of a character and whether we psychologically view them as "weak" or "strong." Although I used them for visual conveyance in the project, there was no variance of angle as this proved to be difficult from a lighting perspective.

These are some of the techniques which create meaning within my video's parameters to create context and drama.

CHAPTER VI

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Bazin, Andre. Orson Welles: A Critical View. New York: Harper & Row, 1978.

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A choronological analysis of the dominant strains in Lumet's films, with special attention given to the urban corruption and chaos which so readily appears in the director's films. An interesting view of Network in the book suggests a larger disharmony in the director's views.

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Comito, Terry, ed. Touch of Evil. New Brunswick, N.J.: Rutgers University Press, 1985.

The full continuity script is included in this volume along with the descriptions of the film from the perspectives of earlier reviews, current critiques, and interviews with the principal figures in the creation of the film.

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A variety of separate analyses of the director's films are compiled in this book. Herzog's importance as a chronicler of societal callousness and xenophobia is quite apparent, and the analyses put this status in relation to the larger intellectual themes which he probes.

Cowie, Peter. A Ribbon of Dreams: The Cinema of Orson Welles. New York: A.S. Barnes, 1973.

A basic, chronological study of Welles' films and the director's development through his career. This book ranks as more of a simplistic primer to the director rather than a thorough critical investigation, however.

Farber, Manny. Negative Space. New York: Praeger, 1971.

Although marred by shallow analysis and a questionable tendency to disavow critical approaches, the author does provide interesting insights into the nature of space and perspective in film, as well as the larger use of moving camera in the mise en scene.

Heath, Stephen and Patricia Mellencamp, eds. Cinema and Language. Los Angeles: American Film Institute, 1983.

An approach to visual art which contains essays of various degrees of complexity. Some function as good introductions to the notion of film techniques as languages, while others expand the notion and apply it specifically to the work of a particular director.

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While slinging significant mud at Welles' "genius" distinction, Naremore provides some insightful comments about the director's stylistic patterns and narrative flaws. Although Naremore's approach is a bit pedantic, some of his conclusions are valid.

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Weiss, Marion. Martin Scorsese: A Guide to References and Resources. Boston: G.K. Hall & Co., 1987.

A film-by-film account of the director's development as an artist and producer. Synopses of the films are coupled with reasoned analyses, both of which underscore Scorsese's consistent themes and visual approaches which he has developed and sharpened over the years.

Wilson, George M. Narration in Light. Baltimore: Johns Hopkins University Press, 1986.

This weaves five accounts and analyses of five unrelated films with key examinations of Hollywood film techniques, most importantly that of "invisibility" wherein the film is made to be easily digested (without overt reference to its ideology).

**ARTISTIC FASHION
AND
VIOLENT CHIC**

*A SCRIPT BY JEFFREY DICKY
FOR THE ACCOMPANYING VIDEO*

Final Copy
Third Revision
May 22, 1991

FADE IN:

1. EXT. RESERVOIR - MORNING
XLS - VIVIAN AND TRIG

VIVIAN and TRIG walk by the side of the large body of water. She holds a camera and, as they walk, films him. The expansive blue sky above looms over them.

TRIG
When I first started writing, I'd come
out here on weekends...

2. LS - VIVIAN AND TRIG

as they walk. He faces her, looking into the camera with his back to the reservoir.

TRIG
...I saw myself, you know, as...

3. POV CAMERA - CU TRIG

as he walks. From the camera's jumpy perspective, he appears as a distorted figure whose body leaps in and out of the frame.

TRIG
...a young Ernest.

4. MS - VIVIAN

VIVIAN
Hemingway.

5. POV CAMERA - CU TRIG

TRIG
Yeah. Cross yourself when you speak
his name.

6. MS - VIVIAN

VIVIAN
So nature inspires you?

7. MS - TRIG

TRIG
All good writers get inspired by it.
But hell...

8. POV CAMERA - CU TRIG

TRIG

...there aren't any good ones left.
The whole state of art is just dismal.
I mean, you've got some feel-good shit-
heads up in high-rises. They can't do
jack shit...

9. MCU - VIVIAN

reacting to his comments.

10. POV CAMERA - CU TRIG

TRIG

...They've got their bottle of whis-
key and they drink it to get inspired.

11. CU - VIVIAN

VIVIAN

Just like Hemingway.

12. POV CAMERA - CU TRIG

TRIG

What?

13. CU - VIVIAN

VIVIAN

You were saying they get drunk in
order to write well.

14. POV CAMERA - MCU TRIG

TRIG

Yeah, they've got it all. Crumpets
for breakfast, a warm fire in the
hearth, the feel of luxury.

15. CU - VIVIAN

VIVIAN

And what's that supposed to mean?

16. XCU - TRIG

TRIG

Only one thing.

VIVIAN

And then...

17. EXT. PARK - AFTERNOON
LS - VIVIAN

speaking on the telephone. The booth is near a rusting orange bench and wooden structure.

VIVIAN
...you wouldn't believe it! This guy,
he puts his hands on his sides and
pushes out his waist...

18. MS - VIVIAN

VIVIAN
...No kidding. I mean, what did this
guy think? That he was some sexual icon?..

19. CU - VIVIAN

VIVIAN
Extreme close up. He ended up
talking about how his ex-wife gave
him the drive to make art. Well, I've
got an interview coming up, Jo. A
writer by the name of Gregor Torguewood.

20. EXT. KNOLL - AFTERNOON
XLS - GREGOR AND VIVIAN

Gregor waves a stick about as Vivian films him. They both stand on a knoll below a large bluish sky. Weeds are present everywhere.

GREGOR
It's good to have me in my element,
don't want to be out of it.

VIVIAN
And this is it?

GREGOR
Yep, the sturdy ground, the rails. A
sense of motion and adventure.

21. CU - VIVIAN

behind the camera, viewing him as he has walked nearer.

VIVIAN
Adventure.

22. MS - GREGOR

from over Vivian's shoulder.

GREGOR
Any guy needs to know the feeling of
action and motion.

23. CU - VIVIAN

VIVIAN
You claim to be- what was the term
you used?

24. MS - GREGOR

GREGOR
Drunk on knowledge, fried on wisdom.

VIVIAN
Right, how could I forget...

25. CU - VIVIAN

VIVIAN
Some have called you boorish, others
have suggested that your writing style
is like that of a child. Poor punct-
uation, arbitrary imagery, meaningless,
cynical ramblings.

26. POV CAMERA - CU GREGOR

GREGOR
You know, I feel like I've been
slighted here. And there are some
good reasons for me to be paranoid.

27. CU - VIVIAN

VIVIAN
Paranoid?

28. POV CAMERA - CU GREGOR

GREGOR
I distrust these people in the lit-
erary circle. They're just a bunch
of suburban housewives.

29. MCU - VIVIAN

VIVIAN
So these women are out to get you?

30. MS - GREGOR

over Vivian's shoulder.

GREGOR
Yeah, but they don't. Like my ex-
wife, they're grist for my poetry
and short stories. You see, I channel.
That's how art is made. You remember
The Naked and the Dead?

31. CU - VIVIAN

VIVIAN
So you're priapic?

32. POV CAMERA - XCU GREGOR

GREGOR
What?

33. XCU - VIVIAN

VIVIAN
Never mind. And so you channel
your hatred into your art?

34. CU - GREGOR

GREGOR
You see, in the creation there is
form and there is content. And the
audience...

35. EXT. BUILDING - AFTERNOON

Focusing first on an upper window, the camera TILTS
down and PANS left to a window with a sign above it.

36. CU - SIGN

which reads "Castenhill Furniture Company," and below
it is scrawled "Basement- Neo Media Film and Video Ar-
tists' Cooperative." Gregor's voice continues over the
shot.

GREGOR
...just has no understanding of the
synergy involved with creating two forms
out of two seemingly different properties.
You get this energy...

37. INT. BASEMENT - AFTERNOON
LS - GROUP

which includes, from left to right, Claude, Jerry, Jo,
and Vivian. The blue light of the television shines as

they sit and watch its image. Through the scene,
Gregor's voice becomes lower in volume.

GREGOR
...this seething kind of intellectual
magnetism that draws-

Gregor's words continue under the conversation.

CLAUDE
This is outstanding stuff...

38. MCU - CLAUDE

CLAUDE
I mean, this guy, while a little raw,
is a whiz at an interview. He really
understands the issues.

39. CU - JO

JO
That is such shit. 'Intellectual
frustration'? 'Public ignorance'?
Look at when he starts talking about
himself. He practically drools.

JERRY
Well, Claude...

40. MCU - JERRY

JERRY
...he is a little brash. But that
aura is unmistakable.

41. LS - GROUP

VIVIAN
So, you're saying that-

42. CU - CLAUDE

CLAUDE
He's saying you got upstaged. You
wanted to show what a jerk he is,
but he's great. Tough shit.

43. CU - JO

JO
Great? Talking for thirty minutes
about his targets of art? All this
jackass does is-

44. MCU - JERRY

JERRY
You would have to agree, though. The
guy is raw, but he's got panache.

VIVIAN
Jerry...

45. CU - VIVIAN

VIVIAN
...I don't know about that.

46. CU - CLAUDE

CLAUDE
Well, I know one thing. If you'd pay
more attention, maybe you'd understand
him better.

47. LS - GROUP

as Jo stands and walks toward the television.

JO
This is some cooperative.

48. MS - JO

from a side angle as she turns it off.

49. CU - FLYER

from the N.E.A. which states the grant awards, two of
which go to Claude and Jerry. Vivian's name is not
present.

VIVIAN
I can't believe this. Time to try
again.

50. CU - VIVIAN

looking at it.

51. EXT. BUILDING - AFTERNOON

The Navex building is dark and ominous. Its windows
are opaque; the camera ZOOMS in to a close-up of one
such window.

52. INT. OFFICE DOOR - AFTERNOON
CU - SIGN

The sign in black lettering on a gold background reads "Skipworth Adler, Director, Projects/Grants."

53. INT. OFFICE - AFTERNOON
MCU - SKIPWORTH

Skipper holds an application and reads it as he sits in the room.

54. CU - APPLICATION

which states Vivian's intentions and is addressed to him.

55. MCU - SKIPWORTH

SKIPWORTH
(to himself)
Applying for the purpose...going
to artfully show...shooting thirty
minutes...

56. LS - SKIPWORTH

In the background enters Mead. He turns on an additional light.

MEAD
What you got there, smart guy?

SKIPWORTH
Just a grey form.

57. MCU - MEAD

MEAD
Another art scholarship? Who in
hell is it? It better be fucking
Pablo Picasso or he ain't getting
shit.

58. MCU - SKIPWORTH

SKIPWORTH
She says it's something about painters-

59. MCU - MEAD

MEAD
Painters? Good Lord. Not a product we
can fund. That sounds real artsy-fartsy.

60. CU - SKIPWORTH

SKIPWORTH
It's not too bad. I think-

61. CU - MEAD

MEAD
(sarcastically)
You better go for it, Hoss. End
of the quarter's coming up and our
pal Clubbington wants a lot of
good P.R.

62. MCU - SKIPWORTH

SKIPWORTH
Well, I like to review these before I
act on them.

63. MCU - MEAD

MEAD
Let me explain something to you. Clubbing-
ton's got a crew of fresh-faced punks just
waiting to take your place if you fuck up.

64. CU - SKIPWORTH

SKIPWORTH
And so?

65. CU - MEAD

MEAD
So he you to get rolling with these things.
We lost good P.R. over that nuclear accident.
You know what I mean?

66. CU - SKIPWORTH

SKIPWORTH
So what does he want me to do?

67. INT. OFFICE DOOR - AFTERNOON
CU - SIGN

on the door which reads "Percy Clubbington, Vice Presi-
dent, Special Operations."

MEAD
Well, why don't you go find out?

68. INT. CLUBBINGTON'S OFFICE - AFTERNOON
LS - CLUBBINGTON AND SKIPWORTH

His somewhat frugal office contains minimal and conservative furniture. He is dressed in a tight-fitting suit and waves his arms. Skipper sits to the right of him.

CLUBBINGTON

I don't care what you do! We need some good press. Hell, do you think that Lake Michigan spill was good for us?

69. MS - CLUBBINGTON

over Skipworth's shoulder.

SKIPWORTH

No, no.

Skipworth faintly shakes his head and removes his glasses.

CLUBBINGTON

Okay, then. Get those grants rolling-we need the write-off. But make 'em good!

SKIPWORTH

There are several good ones. The one from Vivian Tyler is one of the better ones.

CLUBBINGTON

Who the hell's that?

SKIPWORTH

Local director.

CLUBBINGTON

I don't know...

He grabs the application.

CLUBBINGTON

...You should pay more attention.

70. MS - SKIPWORTH

with Clubbington's face in the foreground.

SKIPWORTH

You'd probably like the interview with Gregor Torguewood.

Clubbington beams with approval.

CLUBBINGTON
Okay, go with it.

Skipworth stands up to leave.

CLUBBINGTON
And, hey!...

71. CU - CLUBBINGTON

with Skipworth standing in front of him.

CLUBBINGTON
...You ought to read Torguewood some time.
He's a tough cookie, but sharp. Lot of
panache.

72. MS - SKIPWORTH

SKIPWORTH
(slightly facetious)
Can do, boss.

He departs as the camera PANS left slightly to Club-
bington's face.

73. EXT. RIVERBANK - MORNING
LS - INGRID AND VIVIAN

The two stand across from a large, hulking gallery
shrouded in fog. Vivian films Ingrid and they stand
with shoulders facing the complex.

VIVIAN
What did it take to fund this? How
did you do it?

74. MS - INGRID

over the shoulder of Vivian.

INGRID
Well it was simple. My sculpting gave
me the capital to start this thing. Now
look at it.

VIVIAN
The Rubisco Gallery...

75. MS - VIVIAN

over Ingrid's shoulder.

VIVIAN
...Some call it the ant farm.

76. MS - INGRID

INGRID
The proper name is the Ingrid Rubisco
Museum of Contemporary Art. My com-
petitors can call it whatever they damn
well please. I don't care.

77. CU - VIVIAN

VIVIAN
Why not?

78. POV CAMERA - CU INGRID

INGRID
Vivian, this place draws people like
crazy. Who gives a damn what a bunch of
old codgers have to say?

79. CU - VIVIAN

VIVIAN
Is it professional jealousy?

80. POV CAMERA - CU INGRID

INGRID
You should have seen them huff and
puff. 'I don't want some damn woman
showing me up!' It's really irrelevant
now.

81. CU - VIVIAN

VIVIAN
Here you are.

82. POV CAMERA - CU INGRID

INGRID
That's right and that's my gallery. It's
a long way away from my first stone sculp-
tures. In fact, there are a few of my
first sculptures right in these parts.
Would you like to see them?

83. XCU - VIVIAN

VIVIAN

Sure.

84. POV CAMERA - XCU INGRID

INGRID

Okay, but put your camera away.

85. EXT. SCULPTURE GARDEN
LS - INGRID AND VIVIAN

Through the frame of a sculpture, the two are visible gathered around the hulking shells of the stone works.

INGRID

You see, these were done about ten years ago. I couldn't find a place for them until recently...

86. LS - VIVIAN

through the opening of a sculpture.

INGRID

...when my art group bought this parcel of land.

VIVIAN

So you stuck these here?

87. CU - INGRID

INGRID

Yeah, I figured what the hell. No one'll know, so why not?

88. CU - VIVIAN

VIVIAN

So don't you have pride in your work? I mean, these are interesting.

89. MCU - INGRID

as she walks along the side of one of her works.

INGRID

Pride has nothing to do with it. I'm not a sculptor anymore. All my work's either in that gallery or in some collection.

90. CU - VIVIAN

VIVIAN
What difference does a park make?

91. CU - INGRID

INGRID
I'd be laughed off the market, that's
what! No one works a civic angle any-
more, unless they want to lose their edge.

92. MCU - VIVIAN

VIVIAN
The edge on whom? What are you talking
about?

93. MCU - INGRID

as she walks along.

INGRID
Expansion, preservation of donors, loan
status, et cetera...

94. CU - VIVIAN

reacting to her comments.

95. CU - INGRID

INGRID
Let's just say I can't afford to have
my name attached to these. Show them in
your film anonymously if you want to.

96. CU - VIVIAN

staring blankly.

97. MS - INGRID

INGRID
I'll send you a tape of some of my old
work that got put in a collection. It'll
show me in the form you want me in.

98. LS - INGRID AND VIVIAN

VIVIAN
In making art.

INGRID
Yes.

99. EXT. BUILDING - AFTERNOON

The Navex building sits under a deep blue sky.

100. INT. OFFICE DOOR - AFTERNOON
CU - SIGN

which reads "The Edward Teller Honorary Conference Room."

101. INT. CONFERENCE ROOM - AFTERNOON
MS - VIVIAN

She sits in the foreground waiting while Skipworth enters the colorless little room and sits down.

SKIPWORTH

Well, I'm sold on your film. The application looked good.

VIVIAN

That's one of the reasons I wanted to talk with you.

SKIPWORTH

About?

VIVIAN

About control. I don't plan on making anything to glorify your company image.

SKIPWORTH

You don't have to. Your film doesn't exactly fit with the Navex image, anyway.

VIVIAN

Which is what?

102. LS - VIVIAN

with Skipworth's back in the foreground.

SKIPWORTH

It's that company family with a heart image. You know?

VIVIAN

Total bullshit.

SKIPWORTH

Yes, but effective. Or so they tell me.

103. MS - VIVIAN

with Skipworth in the background.

VIVIAN
So you think I'm going to make ads-

SKIPWORTH
God, no. Your film is great as is. Good idea. This is just procedure. To orient you with Navex. Here's your file.

VIVIAN
My file?

He pushes it to her on the table.

SKIPWORTH
Oh, it's O.K. Strictly F.B.I. stuff. Everybody's got one.

VIVIAN
(annoyed)
But how did you get mine? You're not-

SKIPWORTH
Navex makes bombs, you know. The Pentagon's hip to that. F.B.I. too.

VIVIAN
So these files are a 'perk'?

104. CU - FILE

which lists highly detailed and specific information. The information states: "Employer: New Western Bank, Position: Vault Supervisor, Promotions: 11-7-86, 12-9-89- Promotional ceiling achieved, VAULT SUPERVISOR II.

SKIPWORTH
Some call it good business.

VIVIAN
You know what a ceiling is?..

105. MCU - VIVIAN

VIVIAN
...That's when you're Vivian and not Victor...

106. MS - VIVIAN

with Skipworth in the background.

VIVIAN
...I think I'll keep this.

She closes the file.

SKIPWORTH
That's what I did.

VIVIAN
Did you pull yours?

SKIPWORTH
Yeah. My parrot made good use of
it.

107. MS - SKIPWORTH

with Vivian in the background rising from the table.
He follows.

VIVIAN
I'll show you the film when I'm done.
But keep your bird away from it.

SKIPWORTH
Good. I'm sure it'll work out.

108. CU - VIVIAN

VIVIAN
Be careful. You haven't seen it yet.

109. EXT. BUILDING
LS - SIGN

The furniture building, the co-operative's home,
features a window upon which is the sign.

110. CU -SIGN

which, as previously, describes the co-operative.

111. INT. BASEMENT - LATE AFTERNOON
MS - JO

In the small, claustrophobic space, Jo sits in a tattered chair fiddling with a gadget. Vivian, in the ground enters through a heavy metal door that closes behind her. She walks to a desk behind Jo to sit down.

JO
I looked at some of your rough footage.

VIVIAN

And?

JO

It's a little flat in spots.

VIVIAN

Don't you have enough to do?

JO

I'm just trying to help. I mean,
you have good technique, but the film
needs work.

VIVIAN

I've been busy with that Navex grant.

JO

It's just that it's kind of dry...

112. CU - JO

JO

...and I'm just saying I could help
you with it.

113. CU - VIVIAN

VIVIAN

(annoyed)

I've poured my savings into this and-

114. MS - JO

JO

I think it's great that you funded your own
project and all...

115. CU - JO

JO

...but you need assistance.

116. MS - JO

VIVIAN

From you? I remember...

She approaches Jo and sits by her, creating a 2 SHOT.

VIVIAN

your last film. That urban warrior thing.
Big guys shooting and killing each other.

JO

You know that was a satire.

VIVIAN

But the audience didn't. I think they thought you were "Joe" with an "e."

JO

Come on, the violence was expressive. It wasn't gratuitous. It just showed the gross-

VIVIAN

Oh yes, the gross malevolence of society!

JO

Well, it did well for a regional release.

VIVIAN

Super. So who's my exhibitor? The 'Kill And Maim Playhouse'?

117. CU - JO

JO

We could get you booked at the 'Rubisco' theatre, but I need to see some of your new footage first.

118. XCU - VIVIAN

VIVIAN

Sure.

119. INT. BASEMENT - NIGHT
CU - SCREEN

which shows an image of a woman digging a knife into a lump of clay. She then holds the tool between her teeth and, with an intense glare, shapes the clay.

VIVIAN

A woman I interviewed sent this to me. It's interesting.

JO

She looks like a pirate.

VIVIAN

If you would pay attention instead of worrying about her looking like a pirate, then-

JO

I don't know, it just seems like the other stuff was better.

VIVIAN

At least I got funding for it. I had to look harder than Jerry or Claude did.

The sculptor kneads the clay and then twists it.

JO

Such idiots. Two N.E.A. grants down the tube.

VIVIAN

You let them bother you, though. I don't.

JO

I don't see how you can let them say that.

VIVIAN

Why get in a yelling match? You speak the same way you film. In capital letters. At least I tried not to be overstated with my footage.

JO

Sure, but it's kind of dry.

VIVIAN

(irritated)

Dry?

JO

I mean, it's really well done, but it's just...lifeless. Plain.

VIVIAN

Well, there's no throbbing rock soundtrack, if that's what you mean. No rolling heads, no guns. (sarcastically) Just some woman.

JO

I'm shooting some footage tomorrow. Maybe you should come.

VIVIAN

Maybe I will come. I'd be glad to shoot some footage with you.

The sculptor holds the clay up with pride.

120. EXT. MARSH - MORNING
XLS - VANDERS, JO AND VIVIAN

HENRY VANDERS is the subject of an interview. Jo holds the camera while, in front of her, Vivian clutches a microphone. They stand in front of a green, marshy area- one ready for development.

VANDERS
Just look at all this! Can you imagine what it might be? I see it as kind of an industrial Walden's Pond!

VIVIAN
Condos?

121. LS - VANDERS

framed by Vivian on the left and Jo on the right, both of whom are in the foreground with their backs to the camera.

VANDERS
Land developments, golf courses, sure. That sort of thing.

122. 2 SHOT

Jo and Vivian.

VIVIAN
So you're a land developer and a fashion template.

123. LS - VANDERS

VANDERS
A template? I'm not quite sure of what you mean.

124. 2 SHOT

Jo and Vivian.

JO
A fashion template is a clotheshorse...

125. CU - JO

JO
...Someone who's into fashion. Like yourself.

126. MS - VANDERS

VANDERS

Well, I do indulge myself occasionally.

127. MCU - VIVIAN

VIVIAN

Could you repeat that?

128. POV CAMERA - CU VANDERS

VANDERS

I indulge myself occasionally, okay?

129. CU - JO

behind the camera.

JO

And what about your name on the
local fashion circuit?

130. POV CAMERA - CU VANDERS

VANDERS

As the, what's it called, the "Ten
Hottest Fellows"?

131. CU - JO

JO

Right.

132. POV CAMERA - XCU VANDERS

VANDERS

It's O.K. Get my left side.

He cranes for the camera.

133. CU - JO

JO

Great shot.

134. CU - VIVIAN

VIVIAN

Hold it there.

135. POV CAMERA - XCU VANDERS

VANDERS

No problem, ladies. You're looking at a big time money man.

Suddenly, his face is frozen on screen. A slight whirring noise indicates the two are watching the footage on a monitor. The voices of Jo and Vivian echo somewhat, as if they are in a small room.

VIVIAN

I think he's serious. He acts like he really made some fashion list.

JO

That's the worst part. He probably did.

VIVIAN

Well, as long as we're sharing ideas, I ought to give you one of mine. Let's change the footage.

JO

In what way?

VIVIAN

Well, we could try this...

Vanders' frozen face becomes streaked with yellow and orange.

VIVIAN

...No, this is better...

His face becomes a bright, electric green shade.

VIVIAN

...Or even this.

His face turns violet-red with deep shadows. The face again moves, repeating its last line.

VANDERS

No problem, ladies. You're looking at a big time money man.

Again it is frozen.

JO

Jesus, sick.

VIVIAN

Okay, okay. But a little manipulation wouldn't hurt. If we used this, hnnnnnn.

The face again moves with a jumpy, strobing action.

VANDERS

No problem, ladies. You're looking
at a big time money man.

It freezes, only to begin again in slow motion.

VIVIAN

It's better than "plain and lifeless,"
like my other footage?

JO

That's where you're wrong.

VIVIAN

Ah, so you actually liked the other
footage?

JO

It's all related.

VIVIAN

So we shouldn't have any problem, then,
calling it our film?

JO

A film about bastards.

VIVIAN

Among other things. Let's finish the ad.

Vanders' face slowly and silently completes the term
"big time money man."

136. EXT. BUILDING - AFTERNOON
LS -BUILDING

The Navex building sits under a patch of deep blue sky.

137. INT. CONFERENCE ROOM - AFTERNOON
LS - VIVIAN AND SKIPWORTH

Skipworth sits at a table while Vivian offers him the
completed preview. A large brick-like wall is behind
them.

VIVIAN

This is the preview Jo and I designed...

He takes the tape.

138. MS - VIVIAN

with Skipper's side in the foreground.

VIVIAN
...Call it a joint effort.

SKIPWORTH
You tried some of the local theatres?

VIVIAN
Yes, and a couple are going to show it.

SKIPWORTH
And the main film?

VIVIAN
That too. Even though it's 'subversive'.
Are you sure you funded the right project?

139. MS - SKIPWORTH

sitting, with Vivian in the foreground.

SKIPWORTH
So lately I like subversive things.

140. CU - VIVIAN

VIVIAN
So when'd you get the ceiling?

141. MCU - SKIPWORTH

SKIPWORTH
When I didn't apply for membership in their company club.

142. CU - VIVIAN

VIVIAN
What club?

143. CU - SKIPWORTH

SKIPWORTH
Team Warhead. That's why I'm the Projects Director. Demoted for not being a team player.

144. CU - VIVIAN

VIVIAN
Maybe the team will see this.

145. XCU - SKIPWORTH

SKIPWORTH

They will.

146. CU - VIVIAN

slightly nodding.

A five minute preview follows; it contains brisk editing and stark images and short lines spoken from the interviews as well as selected found footage scenes. Short, disturbing images interrupt parts of the visual continuity and a jarring soundtrack culminantes in the end title "HIGH CONCEPTS, NOW PLAYING AT THE RUBISCO THEATRE."

147. END TITLES

FADE OUT

THE END