**to what end**

A Short Film in Four Movements

for two male and one female narrators

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**Guide for Narrators**

The film comprises four contrasting movements, each having its own mood and intensity.

In M**ovement One** the narrator elaborates, as if in real time and in a state of barely

repressed panic, the horror of his flat in an unknown European city being invaded in the middle of the night by the interrogating officers and soldiers of a secret police. He knows nothing of such men, and comprehends even less their reason for being there.

In stark contrast, the narrator in M**ovement Two** describes a monk copying a manuscript in the silence and solitude of the scriptorium in an ancient monastery. The reading is

initially quietly thoughtful. And yet, having lulled the listener/viewer into so apparently uncomplicated a storyline, the reader increasingly reveals himself as not just the narrator but the monk himself, and so in effect has deceived the listener for the benefit of the

subtle but startling surprise ending to the narrative.

Furthering the contrast between the storylines the narrator in M**ovement** **Three**, speaking in the first person, recalls a fervent but strained intimate moment between a man and the woman he loves. By the end of the movement, however, it is clear this narrator too does not simply relate a shared experience between two lovers as though an independent

observer, but recounts the relationship by speaking in the first person, and is thus an

integral part of it.

M**ovement Four** is an epilogue of sorts. The three voices previously heard individually now combine in a kind of overlapping disarray, each narrator reading the same text at the narrator’s own pace, inflection and intensity. Too, each voice emerges only to recede, then to reemerge. Collectively, the narrators pose a question serving as summary to the preceding three movements.

Visually, the film is very much minimalistic. The single image on the screen is limited initially to a static night scene. As the film progresses a second image consisting of a magnified portion of that scene appears to slowly dolly-in and overlay transparently the original. This second image falls away and a third, more magnified image replaces the second. The pace at which the magnified images emerge, remain for a time and

disappear, quite deliberately occurs independently of the well-defined and standalone

narratives.

In all, *to what end* is a film in which the action described by the narrators must be entirely imagined rather than is captured by the camera and elaborated as such to its audience. The action evoked in each movement unfolds with apparently no relationship at all to that which the eyes see only minimally transitioning from a single orientation scene to two but slight variations on that same scene. And yet, in the attention the eyes give the visual elements presented, the viewer cannot help but consider just what might and might not be the relationship between each scene suggested by the narrator and a visual presentation so scant.