

TO: Janice

FROM: Marilyn

DATE: November 25, 1991

RE: SNAKE III - NOTES FROM JOHN

These are John's notes from the VHS tape that was sent to him. Please make sure that Jacques gets these notes today. I have John's original notes and I will send them up by mail along with the typed originals.

I probably got some of the names wrong, since I had nothing to go by. If you are not sure about something give me a call and I will read you John's notes.

Thanks.

Marilyn

SNAKE III - TITLES

The problem with the title is it is too large when scrambled - it should reduce to the size of the title while it is scrambled.

Reel I

Pan on buildings on opening shot was out of focus.

Andre objected to opening on girl with part of her cup and part of her in the frame - start earlier.

Take out out of focus shot of Junkie pointing gun

Scene 1

NOTE: Opening shot girl looks alone with coffee. Reaction shot from Junkie's hold up we see she's with a guy.

Take out the first C.U. of Junkie and cashier play in the three shot with the scanning customer until Junkie slams Scanning C. into chair. Then begin C.U.'s

On the coin flip - the second shot of the Junkie is wider than the first one - stay on extreme C.U. for this shot.

End of Junkie scene looked better when Soldier wiped out the screen (we end with cashier screaming).

Scene 2

Durkee has to finish his phone call - the over the shoulder shot of Durkee.

In the Durkee, Soldier exchange - stay wide on Durkee's lines "Soldier Boy I got a news flash for you"

Scene 3

Move the sound of T.V. at Mollison's house off of the Durkee scene.

The T.V. sound should come on much earlier as O.C. we'll only hear "Thank you very much Mr. Kelly" time this, then start sound on the T.V.

Scene 4

Soldier's travel - lengthen the shot of him coming up road to Mollison's.

Scene 5

Take out 2nd time she says Mr. Kelly when Geroge leaves. She should

say "As I understand it you're presently under, etc, etc....

Take out shot of George leaving.

Take out C.U. of Soldier and Mrs. Mollison before arrival of Vivian.

After wide shot of Vivian lowers her panties, C.U. of Marge turning her head. C.U. Vivian's panties, C.U. of Soldier.

REEL II

Scene 6

Run around Tavern. V.O. of Yuppie couple on pan down.

Cut to C.U. of ketchup squeeze in C.U. only.

Cut Soldier's look - he should only see Yuppie couple being hassled - then Cowboy.

Take out C.U. of Petey - "Glen have you got a rubber?" and C.U. of Glen "Used or new?"

Lengthen C.U. of soldier when he looks at Cowboy with that "How'd I do look?"

When Soldier grabs Glen around neck and throws him into Petey - continue front shot - don't cut away to side shot.

From wide 2 shot of Boog and Soldier when Boog says "let's get started then" cut to C.U. of Soldier looking up at him with Petey saying his line over his shoulder "Boog's adopted". Stay in C.U.'s until Boog says "Apologize to Petey" in wide.

Take out Boog's C.U. on "I like to fight" stay wide.

Lengthen head of shot when Boog is holding Soldier to ram him into beam - so we see more of the crowd parting.

There's a shot when Boog punches Soldier against a beam that it looks like a double - should be fixed.

Do we need two cut backs to Cowboy? Keep the one where he's shaking his head.

Cut to Cowboy at bar - later when Soldier is hitting Boog with the knives in his feet. We should see him leave the bar - as next we see him walk into frame from the back.

Scene 7 - The Antique Store

Don't have Hildy walk away - at end of scene.

Let's keep the C.U. of the kiss.

REEL 3

Scene 8 - The File Room Ricco

Open the old way on the File Room Door - then cut to two shots of Ricco and Soldier.

OR - try cutting to C.U. of Ricco - as he says "I could get my ass in a sling , etc, etc.. and keep it the way the scene now opens.

Stay wide when Soldier answers phone and says "Yeah!"

Scene 9 - Travel - Soldier looks for Vivian

Shots are too abrupt between head on shot of Soldier with Motel sign in background and then his turn changing direction - we also use low angle shot on license twice. Re-arrange sequence - open with head on shot of Soldier leaving Motel - he turns left then passes the other motel - then he turns and comes screen right - passes other Motel - then the license shot - then he notices truck.

Scene 10 - In the truck

Play as is.

Scene 11 & 12 - Soldier's loft. The zipper and love scene

Over her shoulder on Soldier when he says "I'm just having a little fun at your expense" - then back to front of hands on zipper - stay on front shot until Soldier opens all zippers and peeks down the front - then go back to over the shoulder for Soldier's next line - "I know it doesn't come off". No reverse on Soldier saying Bingo - stay on back with zipper all the way - continue if any more footage. Is the wider shot sexier?

Love Scene - the first two sections look OK, but the 3rd sequence jumps (in the 2nd sequence try moving them down then out). The 3rd one should feature her head thrown back in orgasm.

REEL 4

Fade in love scene to Soldier laying on the bed - no need to go to any exterior shots,

Scene 13 - Soldier's loft - wakes up.

Play as is.

Scene 14 - Int - Dew Drop

Play Soldier walking in directly - no pause.

Go back to wide two shot after Soldier says "How ignorant of me" to

the bartender - play it until he pays money and bartender indicates Fran. C.U. on Soldier watching Fran - should match with beer bottle.

After Soldier says "I sure liked your dance" go to wider 3 shot. C.U. is too tight. Stay on wider 3 shot to match reverses until Fran says "A beer will do fine"

Use tighter C.U. on Goose and others when Soldier looks over.

Take out head shot C.U. of Goose - with Soldier and Fran in background out of focus. It's not needed.

Cut sequence when Fran sits down.

Scene 15 - Ext. Dew Drop - Goose gets shot

Soldier does not stop walking - V.O. his dialogue as he walks to his jeep around the corner.

Check the trim on the jeep backing up to hit the bike - is it stopping? might have to go to the reverse a little earlier.

When Goose moves his wounded foot - go to other angle where we see his blown out boot and bloody foot.

REEL 5

Scene 16 - Ext. Soldier drives Fran to Hildy's

Take out shots of Soldier picking up Fran at her house. Lengthen approach shot of Soldier's jeep arriving at Hildy's.

Wide shot of Fran at the lamp listening to Hildy and Soldier.

Scene 17 - Ext. Int - Bikers Bunker

Cut too jumpy when Turk goes to door and we cut outside. Try it with Turk walking and then getting hidden by the beam inside the clubhouse.

Go back to wide shot of Turk coming out to answer the cellular.

Scene 17 & 18 - Ext. Soldier's Loft - Int. Ice cream scene

Trim establishing shot above doorway.

Scene 18 - the ice cream looks OK.

Scene 19 - Hildy's Apt. - Death of Fran

When Fran approaches door to look through peephole go with a wider side shot of her beginning to look then go to her extreme C.U. then to Goose's.

Stay wide on Goose and Fran.

Go to C.U.'s on Goose and Fran when Goose says " I just want to talk"

Scene 20 - Soldier's Apt.

Give a few beats before Hildy comes out of the bathroom.

REEL 6

Scene 21 - Ext. Hildy's Apt - Durkee Confrontation

Try the shot over the car when Durkee says "Hey Soldier don't let me find you and Roy Rogers, etc, etc.." and keep it going when Cowboy walks up to Durkee.

Jump to 2 shot in front of Cowboy and Durkee when Durkee says "Get this Cowboy out of my face" cut to Soldier looking over then continue scene as it is.

Scene 22 - Ext. - Int. Goose's Place

Open with shot of Cowboy looking - then establishing shot - don't intercut Ext. cowboy with Soldier insider. Do Soldier setting up booby trap in continuity - until we hear arrival of Goose.

What's missing in Soldier setting up trap - is shot of Soldier feeding the wire along the side of toilet after he's connected the garter clip to the coilwrap.

NOTE: Use wide shot of Soldier hearing Goose come

Stay on Cowboy as Goose goes by - let him come up in the same shot. Don't cut back to Cowboy getting up after Soldier hears Goose coming - stay between Goose and Soldier.

Do we have a better shot of Soldier behind the bush when he first looks at Goose's place in the daylight?

Open on Soldier looking at watch when he looks at Goose's place at night.

On Goose's electrocution take out the last front shot of the sequence when we see the light bulb flickering then reverse the last two shots.

Open with the feet then the front shot of Goose with the flickering light.

NOTE: Use a side shot of Goose's feet not always the back shot.

NOTE: In the first back shot of Goose continue and cut only when the light is on, it finishes in black.

I don't see why we can't split the shot of Cowboy sitting by the lamp. He is sitting and the lights go out and we see the shadowy body of Goose falling. Then Cowboy gets up in the dark and leaves.

Intercut Soldier running to Goose's cottage then Cowboys comes out to leak.

REEL 7

Scene 23 - Ext. and Int. Soldier's Loft

Stay wide when Soldier answers the phone. Take out C.U. of Hildy and follow with C.U. of Soldier.

Use wide shot of Soldier looking then a wide shot of Hildy's approach.

Wide shot of Hildy looking then C.U. when she says her line

C.U. of Soldier with gun then go back to medium shot,.

Refer to my previous outline on PAGE 17.

Scene 24 - Shoot out on the Street

Stay on master when Frog comes around corner. Take out the close back shot of Soldier and Hildy.

Trim the master as we see Soldier fire in it and Frog beginning to fall.

When Cowboy says "Can I kill them?" go to the 2nd shot - side shot of Soldier and Hildy. Soldier says "Let them go." then a shot of Sam writhing on the ground then back to Cowboy.

Stay on master to let Soldier take Hildy to car.

Take out shot of Cowboy - stick with Soldier and Hildy in medium - until she gets into truck - then pick-up Soldier bending over Frog.

Set-up next sequence with Sam with a 3rd shot master - then the knife kick-away and C.U.'s. When Soldier says "You've been shot in the stomach with a .45" - show the wound - then back to Soldier - then back Sam's face. Go back to 3rd shot - when he says "Does it hurt?"

Scene 25 - Durkee' Office

Take out 1st two C.U.'s of Soldier and Durkee.

Stay wide until a C.U. of Durkee when he says "Very Funny - people are dying, etc., etc...."

Scene 26 - Cowboy and Soldier Outside Police Station

Stay a little longer on the wide two shots before going in tighter.

Scene 26 - Mrs. Mollison outside Soldier's Loft

Play as is.

Scene 27 - Soldier's Loft - He arms himself

Play as is.

REEL 8

Scene 28 - Travel to Crestridge

Have we got a better travel shot for the 2nd sequence? It just looks like a continuation of the 1st shot.

Scene 29 - MacCready's Office

Open on MacCready.

Take out Soldier's line "It's a long drive back."

Take out final shot of MacCready.

Scene 30 - Ext. Int. Motel

Start V.O. on exterior Motel.

Use tighter shot of Cowboy to avoid his underwear bulge.

Don't go outside - stay inside.

The attack on the Motel and the final Battle at the Biker Bunker has been outlived. Will have to wait to see what Jacques has done from the notes I gave him.

GENERAL NOTES:

When Soldier and Cowboy visit MacCready after the Motel - take out MacCready's line "I came to help you guys."

Take out the out of focus end at MacCready's Office.

At the bunker - when Turk says to the two bikers "Get that turd" cut out shot of exterior two bikers sneaking along building - cut right to Turk going to door to look at Soldier - then we see bikers mounting their bikes.

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