‘Eye in the Sky’: Legal Argument Scene

(in real time so all edits are cuts)

**Exercise**: Analyse this sequence by completing the technical description in the RH column. Note any uses of the techniques of continuity editing (establishing shot, shot/reverse shot, eyeline match, match on action). The first two have been completed for you.

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| Frame | Audio | Technical Description |
| 1 | Powell: So the plan is to put a Hellfire through the roof of that house. | LS Bunker  Establishing shot  180˚ line between Powell and Harold  Shot …  Eyeline match to … |
| 2 | P: I need legal clearance right now.  Harold: A missile from the Reaper?  P: Yes.  H: So this is no longer a capture situation?  P: No. | … reverse shot  LS Screen in Bunker  Camera tracks round to right |
| 3 | P: We have 2 suicide vests with explosives inside that house. |  |
| 4a | P: So can you clear me to a higher CDE?  Harold: (under his breath) Ah! |  |
| 4b |  |  |
| 5 | P: (walks forward) Harold, this is a very time-sensitive target. Do I have authority … |  |
| 6 | P: (stops)… to strike?  H: The rules of engagement you’re operating under only allow for a low collateral damage estimate.  P. Yes yes. |  |
| 7 | P: And my weapons only invoke a low CDE. |  |
| 8 | P: It’s the explosives in that house that bring it to a potentially high CDE.  H: And since you know the explosives are there, it is incumbent upon … |  |
| 9 | H: … you to take them into account. I can see a potential legal objection.  P: Jesus! We’ve got 2 suicide bombers and 3 very high value individuals inside that house.  H: And you want them off your list. I understand that. |  |
| 10 | H: But the rules of engagement you’re operating under envisaged a capture … |  |
| 11 | H: … not a kill scenario. (pause then steps tentatively towards Powell) Ma’am, I .. I think it would wise … |  |
| 12 | H: (stops) … to refer up. |  |
| 13 | Powell walks up to Harold |  |
| 14 | P: (still walking) Are you telling me that or are you just debating with me?  Harold stands his ground |  |
| 15 | H: To refer up?  P: Mm.  H: I am telling you. |  |
| 16 | P: (exasperated) Ohhh!  Powell walks away |  |