

2A

IDEA NOTE BOOK 15-19

EUROPE - ITALY

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Book 15

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CITTA' SENSA RUOTTE

1) C.U. Oar gently cutting Water - Rhythmic sound of water

2 Titles - a) "CITTA' SENSA RUOTTE" FADE

3

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Tecnici di Color.	Cristiani
Assistenti	Leonardo Heleg
	Emico Chrosich

First sequence
upt to market
shot on Blue
through a very thin
silk gauze -
a dreamy
still mysterious
quality - the town
is still asleep.

4 c) *Realization* *Realizato* *Con*
Cristiani Addicolor Process
Patented
su

Bianco Neg Ferrania C 7
Positive Ferrania Color

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5 Oar moves off from slight height see silhouettes of two men rowing
barg filled with fruit & vegetables - pan higher & all the distant towers of Venice
sit against the dawn sky

silhouettes of sails

Long shot - track - of oars

6 Long top side shot - bark rowing it to left in the long background -
the silhouettes of poles & the sales of the lake fisherman - the flat isolated
gleaming lagoon - (maybe some fog) a bit lighter

7 Closer shot of towers - in Dawn light - stillness

8. L. Grand canal still & deserted (possibly another angle or other medium canal)
another angle

9. M.S. Water flat along wall - wells up in a wave -

10. M.C. Door pan down steps leading into water -

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11. Long-shot from bridge - boat entering canal
 (Series of /ades)
12. Rear other side - rowing up two + past series of large barges tied up for the night
 (possibly pass under + are framed by bridge)
 (Svevjo postale) Beginning of Fundamenta menacorda
 cut detail of bow with painted eyes - pass in front
13. Repair shop with boats jacked up from low
14. C.U. cat sleeping in barred window pan across - little rowboat end of canal + boat passes (to the right)
15. Swing about corner discover men loading milk from one large barge to two smaller ones -
16. Cold distant arch of empty bridge boats over head - (academia)
17. Dramatic M.C.V. ^{large} frightened beast being unloaded from barge - pass into distance
18. The heaving of Gondola side front - rocking on a wave -
 - 2 shot workers running along - to catch up with - (later M.C.V. takes off mid shot)
19. Strange telephoto shot of big liner at end of canal - either pan off - to trucks
 carriage off + fade -
20. High long shot bank moving down narrow canal
21. Suby including bow of bank - moving into curve in narrow canal
 Sounds of market grow
 Bow swings wide to discover market across canal
 other carrels through or pan down from.
22. - Shutter being flung open - discover low full scene of market below - Trading + yelling
 Repeat 2 more times each higher + louder - maybe 2 more
23. Shot from bank full boat being greeted as it snuggles amongst other boats
 legs - crates + unloading in foreground -
24. Long shot of Bank showing loading + unloading -
25. M.C.V. Man put crate on his head + moves into crowd - passes man
 crate - hands
26. M.C.V. Weighing a big tuna in hands + yelling -

27 Big C.U. Hook biting into wood - shot from side bottom of
 28 Side Medium - Tray of fish being pulled up by hook - man drags it off + cuts into arcades
 Moves out of inquadrature discover motor barge laden with a mountain of fruit + vegetables swinging out of Grand Canal -
 up to pier where group of dock workers hasten to land + unload it -

29 Intercut in first or now - Big C.U. of head of horse gross merchant -
 straw hat - striped - shirt + open tie

30 High shot Poor ragged boys standing in ^{small} boat laden down with silver tuna
 framed in by other boats

31 Slow Carrels along dock in same direction boat is pointed - showing row of medium lake fishermen sail boats -
 (High shot from piers ladder showing boats making contact with land)

1 a boat of fruit with youth pulling out
 < Man pulling basket of fish from canal
 < Man 3/4 back to camera cleaning fish with knife
 < Boy unloading boat
 < boy eating hungrily
 < mother curled up asleep -
 boats rock in wave - stop on sleeping boy
 loud sound of horse bargaining all the while

32 Fade to Long shot of Vapoutto steaming up relatively empty Grand Canal
 Fast Motion

33 Side shot - low carrels moving in same direction - Vapoutto coming + passing -
 double oared sandale going in opposite direction in foreground -
 Red house corner in background

34 Medium shot high showing passengers on tow of Vapoutto rail + water

35 Slow pan about first showing one man with briefcase reading - two men talking - (or two women with shopping bags.) arrive at tall thin tourist with shorts + rucksack + guide book + young wife -
 Bags at feet + german shepherd dog with paws up over bench rail + seat

Sound Steady sizzling of water -
 slight hum of motors

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36. Big C.U. Kuls head - short blond hair blowing in the wind - eyes slightly closed she breathes the fresh air -

37. Med C.U. - slow motion shot of wake of the boat in a soft white foam

Low shot of people (low shot of people in boat framed against (man 2 women or children) moving sky palaces)

38. Med - with head & shoulders of boy & girl - see old Chuggio motorboat chug by in opposite direction men eating & sleeping people looking at each other - a very wealthy woman if possible - (

↓
39. ¹³ Med Side - Boy laughs & points -

40. Passing carrello - of two police standing in a row boat pointing to red light & making out ticket to forlorn little boy in a tiny raggedy sailboat. (Polizza is written on boat in white letters)

Hear Ting Ting

41. Shot from cockpit - hands whirling wheel - arriving at Academia Voporetto stop - Motors and (other Voporetto is either arriving or is there already)

41-A - shot of Voporetto - Motors cut ^{cut} simultaneously or so there already floating towards stop - take in rope sticks or else ~~or~~ simple

42. Shot high of only bottom half of Voporetto - body slides by - silence (subjective) Ting Ting - rumble of motors & green foam is kicked up as rear of Voporetto comes into still in quadrature. Ting Ting

43. High Med Long - Conductor swinging rope to other who raps it on pole - Ting Ting

44. Big C.U. Taught rope slipping on wood stock - ^{one} hard over it.

45. Med Long Front - Showing boat hitting floating station - sound of ~~the~~

46. Medium ^{Front} - Passengers ^{side} unloading & loading - Gate 5 slams & motor starts

47. Med - two bows - one starts moving out + passing -
 48. Long - shot down call showing 3 dagwood turnstads running
 49. Low side - Wood sliding on wood -

50. High bridge shot - showing whole station + two boats -
 one man hops over front rail - another the rear
 + the third falls in the canal - the boat moves under
 the bridge (rail of bridge in foreground?) (may 2 shots on
 perpendicular to passengers jumping + record directly
 over bridge rail that boat passes under -
 (maybe just high shot showing ease of men boarding)

51. Out other side up canal a bit

51. (Subjective of bow as all passengers turn to look)
 Side near shot at Passengers in bow pointing + looking -
 from another boat


52. Subj - 2 Fire boats spraying water into air - against background
 of white house with fern or Vetro house - Sunlight on Water

53. Vaporetto disappearing framed in silver arch of Pump Water
 passing old Chioggia boat

54. Subjective including people + tourists - heading around curve
 shot at slightly faster speed revealing the grand
 Spectacle of Rialto Bridge + Market at full splendour +

55. excitement - with feet bags cutting across path and entering
 - Vaporetto Blows whistle small canal.
 Side shot passing market - Yelling + noise across way.

56. ~~(Subj of Vaporetto from market about the bit)~~
 High side shot from bridge showing Sea of boats before market
 + Vaporetto Passing amongst them.

57.  Subjective Vap - Vaporetto enters tunnel
 of from rear rear side + traveling along

58. edoes + loen - the arch approaches -
 High shot from other side wide angle showing full traffic flow
 on grand canal - Vap moving into inquad + heading for stop.

(More triumphant shots here - showing cryptic traffic +)

60. Med c.u. Side Woman opens door & descends carrying shopping bag
Housewife 96 years old. heads out of ing in direction of camera

61 Med- camera across from corner - Woman leading down
pan small empty lane - turns into relatively crowded street

62 Front Med - People walking down street - sounds of bells

63 ~~Med~~ - people leading towards camera

64 People headed from camera

65 long shot high people moving on an angle through a piazza

66 med High People streaming about a corner

67 $\frac{3}{4}$ Front - knees & feet - walking rapidly - shopping bags are seen - feet are poor. Working poor

68 Shot down at one pair of moving feet -
69 Feet moving towards camera
70 Feet moving away - (big c.u. just inside calm shoes.)

Reflection in glass
over grate
under awning

71 Side Cu. Feet mounting a bridge - a long stream

72 - (Shot down from above - one pair of feet running pan) up bridge -

73-75 either 3 different bridges or all the same (one) 3 shots from low people coming over various bridges -

76-78 3 shots - Hand held - swing over top revealing (market st)

low pan bridge top -
78. Women - Our woman heading towards bridge reading paper Hunk Hunk
79. Top long - Hospital boat goes by beneath.

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83. med. Man - Heads out of stream & walks down along
side building reading a book. (elderly white bearded)
front walking a bit quieter -

84 med. Man reading book - horn blows & stops -
side c.v. footsteps
carrillo pan ^{sides} front

pan boat
with tele

85 Side c.v. impatient driver sitting at wheel - sound taken
from a car - (see nothing of water)

86

~~pan side~~
Med side -

Man still walking & reading
~~Man~~ little kid running out from behind house
(Big c.v. of man's head coming on undisturbed)

87 Long med - Man & child on bridge walking
side high walking over bridge child - looking over rail
blue cross boat with white uniformed nurse on
back, nurses under - ~~big~~ barge beyond pulling
aside - Man disappears -

88

Med ~~side~~ - still reading book ~~and~~ several people
pan ahead of him. (one on woman with shopping bag)

89

c.v. Head & book - puts book aside moves & then
pan waist up - starts gliding without movement

90

med - He is standing in midst of canal in gondola
several are seated - out of rig and

91

med long - ^{into square} they land & he walks into crowded street still reading
pan

92' sounds of feet pick up -

~~Feet + shopping bags~~
~~swing~~

Sound of
Walking -
& yelling -

1. Feet + shopping bags
2. Swing about corner high
to discover market
3. over hedge a discovery
market
4. or under Umbrella -
swing slightly from stream
coming about corner under
awning & see market
street

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EXTRA

CCC

crowded streets beyond -

3 slots
78-80 Top high behind - People descending - (one from side track - showing legs landing)

81 Shot high - with pan man carrying big crate on head coming up over & descending amongst several people -

82 Same Woman carrying infant ~~at~~ up & down - from side - pan to follow street - ~~into market~~ (no market behind)
(other next page)

93 Med 3/4 - Women strolling past stores & fruit stands
front

94 med c.v. Shot beneath fruit stands legs strolling by - foreground cat or dog seeing this

95 med. canells - along behind women looking at goods & hankers yelling

96 med c.v. ^{one canello} past chaises like breasts - mountains of cherries - ~~Big~~ Down on vegetables in the stalls

97
98 Flowers - (everything packed & gleaming)

99 Colored jerseys

100 - meat

~~100~~ med side - Woman original strolls into inguadratura front - before Macello & ~~she~~ orders meat -

101 track up & down ~~at~~ start alley - & discover man throwing a shoulder of beef up - & ~~of~~ ^{of} meat of fruit barge moves into inguadratura.

64-85 Walking sequence

Track back + discover man standing in small boat throwing up a side of beef into small rear-door

Large fruit flower + vegetable barge moves into quadratura one ~~small boat~~ at bay sitting - propelled by one muscular sun tanned youth. Using oar + pole

It slopes up slightly moving without effort along fundamentals.

86 From back medium - moves toward port of Angelo -

87 Low behind Youth - youth doesn't look passing under port of Angelo with peddlers on top + people walking over not looking

88 Youth walks forward - Side - pulls on oar panned by ledge

89 High top boat moving out into sparkling sun see full colorful load

90 Mid Front Curses past wine depot - Barrel skidding out first

91 From Bridge He curses by without touching -

92 Front - He pulls up drops a crate or two into a small door without stopping

93 Med long on other side - post Dazzetino office as they had a heavy scroll

94 High side - Arrives at Olympia steps where small boy is waiting he hands him a tray -

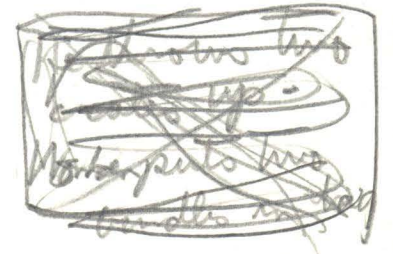
95 Low shot Boy with tray on head walking up steps into sea of people (lose or follow him)

passes crowded calls into fence + fence call
cut in shot of market - medium women stuffing their bags

Mid side - body of boy cursing past parapet - looks at pretty legs -

all the while - mild sound of walking + bargaining + ordering + selling

sound
Ordering + talking of things as you see them
Um litre.
di Vero
Buona
Buona
Um Dazzetino
bease



Low - See ^{2 girls} ~~boy~~ with tray passing over bridge he - salutes
pan - Youth salutes him - & gaze follows him down sea of
legs - in shopping center busy - Boy watches legs -

med
Front - Boy with tray swings off from shopping market
center into ~~the~~ ~~lane~~ ^(Venetian)
medium small calle - pan

Behind - high - Boy walking down calle - ^{passing ~~few~~ ~~people~~ ~~2~~ people} (medium) coming out
passes 2 people

Low - ~~C.V. Cat in foreground~~
C.V. Cat in foreground cats filling alley -
Boy turns into this & walks down -

Back - Silhouetted down a tunnel - ^{(hearing}
^{hello)}

High Very narrow - only tray seen walking down

High - He walks over tiny tiny bridge -
poop & bandiera

Front - He is coming on he turns into ~~a~~ little court -
pan kids are playing fall-Venetian game - he
walks into center of game & ~~puts~~ tray

Front mid side - He grabs tray puts tongue (boys are
on lip & tries to kick the smaller than
ball - the little boy cry out - he)

Med - Back - He ~~is~~ laughs & runs off over bridge - ^{(with}
^{ash)}

Front - He runs into calle where several girls are walking
arm or arm in his direction -

Side Front - medium crowd walking under arches - ^{near Piate} ~~type~~

Side top - ^{into inguad} he swings along wild colored shopping

Top Back ^{strolls} ~~the way~~ into crowd pan up
Under wide-arch stream on angle into sun

med Down on L off bridge in crowd - passing ^{stroll}

Highshot - thick crowd all you can see is

~~behind~~ his tray - ^{(shoot long with wide}
^{L to emphasize}
^{constriction}
slight pan
& then
behind

C.V. Flood of feet walking ~~in~~ forward

Low Med - ~~to track~~ ^{The HNT Foundation Moving Image Archive} behind tray - ^{under}
shooting up arch & then pan revealing full
scope of piazza San Marco.
slightly up

~~Med~~
Med - Orchestra - boy moves into inguadratura
& steps to water - Padre steps
out of door & calls him in getting
tray walks in pan ^{high} down
~~high~~ ~~see~~ colonnades -

Med People strolling along stopping occasionally to look at shops
through columns

→ c.u. down stream of tourist legs + cameras dragging over designed tile -
Med side - Tourists strolling very lazily - boy with
cakes walks rapidly by - (lean slip stop of
feet dragging -
→ over designed tile

Med - High Front Orchestra - Boy walks off piazza between columns
past orchestra into cafe shop - people are
strolling by - pan up colonnade -
orchestra striking up.

light musical background
behind scraping of feet

- ~~Legs strolling lazily up to orchestra~~
People strolling past orchestra + up colonades

slow motion

low Up 3/4 front Sexy legs at table - cigarette drunk - see sea
of legs of strolling by - left to right - ^{see} cameras swinging
Med Front - Two vicious society women poke each other and steal looks at woman
dressed in sunglasses - by are hand on arm of good looking man (steal the
Med long - Two pairs of feet stoppings starting - ~~swinging~~ left to right stop

Med long - Wild haired dog + Casanova arguing stopping + starting
leading direction of camera

Med - Two beautiful girls walking from other direction into
camera - sexy sandals red nails - (maybe have pass - see full back than then down to feet)
c.u. details of sexy dragging feet leading into + passing
camera - see up to thighs - Nervous feet to left stop
let feet pass - turn + follow them =

Cut Medium Side - crowds aimlessly turning at end of square

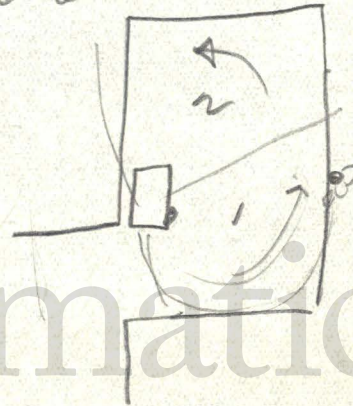
Med side carrels up to crowd -

High - either just painting or painting set amidst people - slow pan around - discover girls gummy & boy standing ~~gummy~~ behind looking at girls from out of corners of eyes

Med side - A few people leave ~~at~~ ~~the~~ feet walking at L. with camera

$\frac{3}{4}$ down into sea of birds - they are disturbed

21 Pans - smoothly inter cut pans - sub of bird - showing swarms of people in piazza



C.U. Bong strikes one -
Med C.U. merchant pulling down his shop gull -

EXTRA

Low shot - Boy moving down isolated cat filled alley way.

Turns under arches -

Down narrow calles - under vines and bianchiera

Silhouetted down through narrow tunnel - (passes kids playing
he holds tray + trips
to kick ball)

a few turns through the crowded shopping center nearing S. Marco

Med. Boy

Up over the bridge & under the archway

95-105 - Walk of boy

Carullo - Wide angle lens - ^{shot low behind boy -} Corallo - crowd clears - slow
Subj of boy entering San Marco - Corallo
(may be slight pan revealing crowds & huge dimensions
of the piazza.) ^{45. Marco}
(boy must walk across part of
Piazza - for logic)

106.

High long shot - crowds of heads - see tray only enter cafe
down arcades

107.

Mid shot from side - shot between columns showing people
strolling along orchestra in background

108.

Mid side - shot through glass of smart shop window - show
~~the~~ young sun glasses in mouth looking at
display & moving on -

109.

Low shot - Sexy legs - table - puddle - ringed hand cigarette
holder + drink on table in foreground - shooting
up see see of legs coming on + legs are strolling
& dragging (slow motion?)

110

Carullo
Side C.V.
Back
Two pairs of manicured roman sandaled feet
walk on - they pass & disturb a swarm of
feeding pigeons.

111. Cam up & continue - discovering two sexy torsos then
 carrels a bit then - sinorinas from the rear -
 halt
112. - El Duomo as background? Two comfortable dressed cavellierese
 right behind contemplating the wonders
 of nature.
112. Mid side shot - crowds aimlessly turning about at end of
 piazza discover in particular a large which
 with her thin bearded henpecked husband - with
 dark glasses - (come?)
113. Mid long shot - Woman & man coming on she talking a mile
 from other side a minute -
 Two girls enter campo - she quickly snatches
 a look continually talking
114. long shot from Campanella - showing swarms of people on piazza
 like ants -
115. Big C.V. - mouth of con. exploding (P people walk ~~at~~ between
 front 1st & 1 - at piazza & streets
 clear)
116. Long High - swarm of birds flying across the sky
117. C.V. side back - Woman's feet walking hesitating & turning
 long begins to back + out of inguardadiditena
 strike 1
- C.V. Low Legs empty from inguadratura in all directions
118. (119) High - leaving only lonely bird - (pendant closing his mouth to my
 People moving down calle going)
120. High long shot - Down narrow calle person walking
 down + into house -

Med-5t side shot - Empty barge - maybe with closed peddles
121. above - Gondolier sleeping in
Gondola below. (the other one eating)

122. High Shot from Campanella - San Marco deserted.
same as before

123. C.U. of Sun baked cement - white - (make rays of
heat in front of lens)

124. Fade - Long is still striking - then top of waves takes over
Big C.U. Muscled shoulders covered with tan sweat &
cement (meat filling in quadrature)

125. C.U. Singeing back spine glistening - just back-
part of belt & neck.

126. Long Shot - From side - from ~~Academia~~ ^{Academia} bridge - Two men rowing
heavily loaded cement Barge up deserted
mid day canal in full noon heat - sun -
(slightly to one side)

127. Med-5t side shot Barge moving slowing along full
facade men rowing in unison.

128. ^{a bit} Med-low Front - Two middle aged battlers dressed only
shorts rowing in unison - heads up - handkerchiefs
on ones head - ^{trunks} covered with white powder - ~~staring~~
Too - Sweat on faces & necks

129. Med C.U. From top - heavy load drifts ~~by~~ slowly.

130. Med C.U. - Waist up - of ~~pearl~~ ^{man} - arms up coming down with
Front-side great effort - (down motion)

131. C.U. Water crawls slowly under curve of bow - (slow motion)

132. U. Tip of oar comes out of water - drops of water falling off slowly - silvery in back sunlight

Front side

(extreme slow motion)

133.

Med C.V. side

Arms rocking back - up - & down
3/4 to knees

possibly along oar

(or wt to inside up
close up of arms coming
down - sweaty face)

134

C.U. - Same Water curling ahead

This in or out ?
First Round with
front man second
with rear man

135.

C.U.

Water drops coming off oar as it clears water (side?)

136

Rear Med a bit side - see ponds of canal

Rear Man kicks timone over & walks forward as boat swings into canal. (Right side -

→ (should slow moving boat be cut in before or after?)

137.

med

Front side -

Front oar Man pushing off wall to get barge in.

138.

Side from a bit back

Two men sit themselves with poles & begin drawing in unison set against the perpendicular mouth of side canal - begin drawing.

139.

C.U. - Carello

Bow of barge moving painfully ahead - (possibly shot in very resistance of water)

140.

C.U. Carello

- Worn feet drawing along edge of barge

11. Med C.V. Low shot of man lean way into oar practically to floor sweating - up into camera
- 142 C.V. Same shot of Bow crawling along (or reflection crawling)
- 143 Med. C.V. Shadow of one crawling along sacs -
144. Side - cut from beginning shot. Two still framed but lower moving from middle to end of bark -
145. Med - Low from water behind bark - See two finally arriving one side pulling oar & dragging oar forward (wiping sweat now if don't) (maybe repeat & maybe not) repeat
146. High Med - Boat amongst other ^{empty} boats in canal two walking to front & setting themselves & starting again -
147. Med. Back side - Moving down in Union (leg for leg) -
148. Low Med side - End of boat timone crawling along - revealing other black coal barge maybe men sleeping
149. Med - Shot over head & shoulder down along oar -
150. C.V. - sweating head -
151. Med - low top - feet moving out of square structure to the end finally arrive pull
152. Med low from post - one or both finally arrive stand up wipes his brow & moves forward -

Archive

176. Med. Side - Motoseca ^{under ledge - people walking above.} cussing near ^{turn - looks down - bear} behind
keep keep in return - he hurriedly swerves over
& waits. - rickety little bank swings about
corner with group of boys in bathing suit - one
at oar - with guitar & accordion - flowers
bottles of wine & one up front has a bulb
which he toots again into face of surprised
motoseca driver - they all laugh & strike up
a song - boy sleeping in rear trees or
floating to him - (a de Bea Ventr)

177. Med high-
down
slight pan.
(reverse)
178. Med Front - People running to edge of ledge - excited -
over head look down at bank - if
moves under ledge people run to other edge

179. Med Front - Bank coming out from under ledge
Side - people appearing at top leaning over & smiling
180. Med Front - Pretty girl walking along bank ^{towards camera.} - as bank pulls
up one boy makes exaggerated signs of love
181. Side Pan - They swing out into canal as front one stands
up & spreads arms to whole canal in background
182. Front Med - Vopretto bearing down blows horn (steer)
183. C.U. Boy raising bottle to mouth - wine running over
184. Med. C.U. Bow of Vopretto - horn bearing down (horn)

185
Med from stern of Vaporetto - People run to rail to
(carnello) see what is happening below -
bark drifts out boys yell to pretty girls
I throw flowers -

186
Med Cl. - Composition of music wai + oar - boys
singing their hearts out.

187
Med - long. White ~~sailboats~~ sailboats cruising along
as people hanging over sides to balance
them - left to right

188
Long - Speed boat whizzing along past battleship
(yiggzagging possible)

189
Full Shot - Whole string of Gondolas (musical
group at center)
Bow of boys boat cuts through
large groups of gondolas heading into camera

190 - ~~posses~~ ^{posses} ~~turn~~
Med - ~~to~~ end of small canal - ^{grand canal in background} fork of gondola
appears immediately around curve - appears
gondola with two couple smiling - fully
polished, flowers & lightly dressed gondolier.

190
Med long - head down lush canal to ledge - (gondolier
song echoing
in hollow -

192
Med down - Budge - nose of gondola swings out & takes turn
pan & discover other gondola coming other way

193.

Med C.V.

Subj of rear couple - seeing front couple of gondola - gondolier dressed in black - with young man dressed in simple conservative ~~text~~ reading a book of poetry - he puts it down a second shyly as others look on -

194.

(Music fades out entirely) slowly. Side high - Gondola with boy in it passes by - his head is down reading - exceptionally smooth

195

Low up - Boy & book in foreground elderly gondolier taking great pains to row - carefully - he bucks soundlessly off - nearby wall or bark.

196.

C.V.

Carrello

Under ~~low~~ cutting water drops running back

197.

Med Carrello

up -

~~Some~~ Some beautiful angle - fine ledge gull work -

198

C.V.

Detail of oar never leaving water streaming smoothly -

199

C.V.

Detail of beautiful baroque window - carrello post some beautiful palace.

200

Long

Med

Gondola heading down long narrow canal. either (fins out - End) (gondola turns corner End) - (fade out

201

Long

Sunset shot - Campanella of San Marco - ~~pan & see file & red~~ (Happy red Duck) ↓ in same direction as following pan ~~pan & see file & red~~ leading out to sea

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passing one closely - seeing men working
row & then pack to file - ~~the~~ d over this
image Venezia on
the end.

Come se fa a Venezia

Transportation at Venezia
The Veneziana & the Milanese

Telegram

Wash streets

Fire -

Red light -

Veneziana tall blond arrives in
Milano a home (Shot with tele - at
8 ps a second he moves exceedingly
slow -

little feet scurry about his legs
trans flying - can be seen & spots & jumps
& flees into the country for life -

head through roof to talk - he is short -
rides along fleeing Venezia - Over Vai - a
casa - anche io - per la prima volta
Vene -

Arrive in Venezia - Veneziana asleep -
spot screeches to edge of canal -
pumps out & looks out - wakes up
- meno mal - ponte capduto -
Monte ponte, Trieste & Venezia -

2 characters
Endant -
To an aerial race highly dangerous
Bungled road works -
accident -

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approach
stop
a write
across
leave
getting
bigger

Starts narrative - all cars ^{Vehicle} entering Venice are stopped.
Approach policeman up raised hand
points - ^{over car to} garage - car in
spiral - thousands of cars -
buses, trains, bicycles -
boats stopped - ^{the anchor in}
canal - ^{Quale paradiso}

Guards processing ^{passengers} - ^{deventans}
Water ^{from} Station big hotel launches picking up
passengers - there pleasure on the
boat subject ^{along canal} - palaces
arriving at hotel - ^{on the more modest}
a Vaporetti -

Vaporetti system - ^{passage} - ^{pull men}
The Espresso (Vaporetti) ^{crosses its} ^{commuter} -
if you see a pretty girl - ^{on the} ^{other}
other side you don't have to ^{over} ^{last} ^{rail}

whip off your coat & drive in - in
depression about to do it - take a
stragetta - across - there are
8 stragetta points - (map) ^{rowed}
with ^{thru} ^{lined} with bridges that connect
main arteries streets - They are
obliged to work 24 hours a day and
are obliged to maintain service in
all kinds of weather Shot of stragetta
in storm

Police catch him - policeman on
the Venezia - All the public
suspect ^{entire} ^{water} ^{tom} -
Ambulance
Post - Telegrams - ^{Italians} rushing
out in Tele Uniform ^{hoping} ^{on} ^{bike} [?]
& riding into canal - No
And when fire comes - the Venezia
doesn't have to look for a

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Free plug (shots showing Malaise
dressed in pressure dragging out long hose -
looking desperately for a plug finally clamping
it down of sleeping man & signs turning road
wreath - Venetian stops here - first time on water

(instead of hills current - ^{on} water
gondola curves - Venice (A) (B)

(C) ~~tract~~ also has her bumpy
roads - especially when whole
motobots annoy the gondoliers
& also her flat tires - the Venetian
paddling big boat with
paddles as a gondolier pass -

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To be a gondola mode of transportation of noble
families (not gondola taking an
passengers in front of labor
& lovers - ~~but~~ see gondolier only
from back -

To guide the gondolier strokes
skill not everybody can do it -
- Shot of Malaise in costume
of gondolier - having on fall
but practically looking balance

agents instead of hills but current - curves
current going backwards & finally
sighting into relief at not losing
balance getting knocked off by
low bridge into water & back
side -

(C) Venetians when born shot of
fudges speeding to hospital -
pregnant woman - at night
morning gondola - truckling

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Buried in Dondola - & when
they die are ~~buried~~ buried
in Gondola - (long shot a dusk
Funeral procession -

arrise themselves in Dondola -
flowers wine guitar gang

(A)

Here like all cities Venice has to
repair her roads dredging
but not matter how many times
she repairs sometimes it is still
bumpy - waves

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(B)

don't with public utility street cleaning
- don't spray water on it -
wash with water - Milanese
with throwing on buckets of water
don't on land the water way this
way the land ways this
way - bridges offer no problem (the
gadged - The only land transport.

is as old as man feet - feet 2 more
feet this leads to some displeas-
inleness soading his feet -
but also freedom & quiet -

shots of piazzas & calls
the quiet sound of walking
people passing the streets
no sound about cars or lights
or interlocking - As a matter
of fact Venice is the preview
of the city of tomorrow when
pedestrian pass over traffic
(bridges) - & some times the two
systems mix (boats in bay)

smooth
of land
city
cut in

Everything that seems to have
mechanically to just be at
in the streets markets & wine stores
arrives by boat
First the Amalga
then the meat & fish
beautiful uncovered
fruit barges canal
on grand canal

then the fruit & vegetables -
The big bagages - mostly propelled
in the century old / ashia by
hand labor -
& inevitably Coca Cola - & sails

Also many motors - giving a
lift to small boats - & stacks
for people walk lunches
handled at great skill

(Ladies at open - landing)
great skill shows turning of
launch - in hole

Voice of Venezia
Venezia is water-borne Paradise
and when you leave it - you
never forget it

long shot Car to leaving Venezia -
entering narrow cross section

Voice of Majestata
You'll never forget it - fade over top
moonlight shot of lagoon with vaporetto

? Big Boat wants for sail boat - Truck in
tracks up on empty vessel - Howing vessel -
top shot little boat going by low
Main street

M. wavis - no tire screeching - no
tram tracks - hardly any gas -
(Quiet & clean -

Shot of air - clean - shot of wake
of vaporetto -

cut all shots into center to give tight

↳ Venato - in city - clang clang of crowded filling
tram big cur of el arm on wire
crossing ugly sixth - several -
wire air black with wires - cut into
- drop her hand at feet -
hooker -

shot of Vaporetto

Vaporetto - shot of Captain - Subjective
from hugde approaching station -
Man throwing rope - from from swinging
on rop - U. rope slipping -
water bubbling in rear - People loading
unloading - from back of Vap - sliding
out - From Front Station Vap moving out

Shoot motorcayor at 12hrs a second

Two commuters jump ~~and~~ central
one the back - one jumps &
misses - Shot from
above as ~~as~~ ^{top} moves under
bridge - & up canal -

Vapor ~~is~~ sliding without sound
W. water slipping along side
Shot of calm warm water
Speed up ~~slow~~ motion big ship
Slow down C.V. of bubbling
sound -

Track behind butcher shop & discover
loading -

~~Drop a crate or see what in
canal or see how retrieved
Water just slushy subroded for
gangster~~

Double exp

This is Venice - low shot - sweep of arm followed
by soft wipe - campanella or arco shot of Venice -

Wipe again arco shot
Venice is an island - on the lagoon - connected
only by - low area shot of causeway - ^{car racing + train}

before
Dawny - Temporal unthly
Shot ~~passing~~ back side of sign - ~~don't~~ see name
follow car down smooth pavement - fade in
grand ^{grand} canal build up to bigger &
smaller & smaller - water lapping - water
gently - then water slapping more violently
& slapping hard against wall as
car pulls up -

Stop Hand upraised twice -

Car on highway - passing mt sign -
faded grand

Wheels wipe hand wheel stops empty
Wheels stopping - cut with empty shells
detail water - picking up water streets
smashing against wall - interest with
shots - of wheating vehicles

Big liner pulling out of buildings telephoto
going again ahead - Caspella shot
moving in same general dir -

Silent city waiting - laps building up to
wall - can wheels stopping - Barge
walking up to canal - looking in
water seeing reflected clouds - fade
area shot of lagoon - road
P.S. (causeway) station

~~Bacchante in Boat flowers, grunter
old Row boat~~

Wine -
singing

Bondola - loaded down with successively
smaller bags & front & back
society miss on way to station -

Dog retrieves something dropped from
board

one way streets traffic signs series

Shot of fisherman coming in at dawn
moving image Architecture

Traffic
Shot of empty canal - smooth - houses
sticking right up - light - concrete
looks like pavement - grand & small
Close up of water licking edge of
stairs - houses - Shot of doors
pan down stairs leading directly
into water - Part cut out of sides

Efficient calm & beautiful.
Quiet - calm & efficiency & beauty

~~up-breaking patterns~~

Boats parked for the night

interest with
similar street
in ~~London~~
Siena

The comfort ease & beauty of transport -

The crisscross patterns
of the boat wakes
low sun

Gondola moving fast shot at 6/9 Frodo

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Gondola 'gritly & skilfully' passes
barge - no bumping
in narrow canal

Hotel Gruenwald - or Danielli - ^{Dooman} call up
taxi - gondola - or motorcycle

Services to Padova Firenze etc
Battleships & Steamship lines

Fix on Venezia

Right of way
tooting

loading & unloading
Old Vaporetto

Row boats
Aqua Taxi in Veneto

City Traffic - Wipe Smooth -

General traffic big small boats of V.C.
Vaporetto system
Public Utilities
- Land - Bridges - People feet
Goods -
Transport of Goods
Gondola
End -

Rules of Traffic Map
air vein - maps
streets of H2O

right way
avenues
boys

Triggetta Danielli
Barizzo - Angelo 42
4469 Castelli

Transport in Venice

View of Venezia student arrives Milano-Rome (V.d.V. on bag)
(8 po sec - he moves slow)

General traffic - little Fiat
Scratching brakes - yelling
trams - switches like crabs

Wheels on rough roads

Exhaust -

Beer barrel drop at feet - wheels - wheels
(montage)

Drops packages runs c. Chaplin
out of town

Alfa Romeo picks ^{him} up

Back of Road sign - road

Fade grand canal - empty like a road

Small canals -

Car speeding

Discover water lapping -
~~Biggi + Biggi~~ Waves

Car screeching to halt

Wave slapping wall - as car stops up.

Driver looks + ~~sees~~ wakes sleeping

Veneziana - bridge out -
No - this Venezia -

Deep breath pride - waves arm -
Soft wipe - View from San Vago - an island set in a lagoon
Fade - airplane shot city on water

Whells montage - wipes away by sea wave
of water - fade ~~kaporetto~~
~~caporetto~~ gliding on calm lagoon -

Wave rising on wall slow -
fading into front view glowed
palm of police coming forward

C.V. wheel stopping

~~Train~~ Garage

Train wheel stopping - line up of
trains

Buses

Bikes -

Fantastic city where only ships move
line up of ship bows - big ship in tow
moves out - telephoto shots down
main canal -

When ~~visitors~~ People entering the city become
water born -

Launches picking up tourists at Station

For the more modest Vaporetto -

Subjective of palaces - pleasure of people (apprehension of dog)

Question & Answer

Natural Sounds

Venezianne

commentary
in a low

Whisper

Vaporetto system - Metro of Venice
floating stations - Garage - detail of ~~stair~~ ^{side}
Steam Vaporetto -

landing

Express motorcops (lantern turn - bridges)

And of course the late comers - 2 hop rail - last falls in

Main street the Grand Canal - 3 bridges
If you see a pretty girl on the other side
needn't jump in Straghetto - map 9 pts
Raining weather -

Regular red lights traffic signals - one way streets
Motorboats waiting
Right of way - Huge Boat waiting
for sail boat
(Lake)

What happens if you pass a red light
When there are lights there are police

streets marked
in Bay by
poles

all public utilities are waterborn -

~~Post~~ Post -

D/ a telegram - Milanese on bikes
speeds into canal Ho

When fire comes - (model with puppet
Milanese panicly looks for fire plug -
plugs water -
Has all the water handy

and if someone is hurt (in fire)
Waterborn ambulance rushing to hospital every
night - (special technique to avoid bumps) (4)

Early morning -

street cleaners - collecting garbage
cut C.V. street cleaners -

Bridges offer some problem to land transport
men sliding goods along bridge rail -
but not to the street cleaners

then little cart hopping up stairs
little cart passing among feet -

Because of these bridges arched bridges

Venetians use an age tested means of
transportation - Feet + more feet

~~It is the boats that are the main problem~~
not flawless - shot of Milares soaking feet in Hotel Room
but free from noise and fear (worry of lights & intersections)
shots of prayers & calls at dawn early morn -

Soft sound of walking -

~~People~~ people exercising about corners -
reading paper etc.

cut in sound of traffic city traffic

Having ~~keeping~~ pedestrian + other traffic separate
~~is a preview~~ is a preview of the city of tomorrow

(pedestrians passing over bridges as boats go by beneath)

+ Sometimes the 2 systems mix - boats in Piazza San Marco

Pedestrians coming down Rialto into market -

Series of Windows presenting meat
fruit - glassware for cloths etc -

Everything that seems to have miraculously
appeared in the Markets + Stores of Venice
arrives silently & efficiently by boat -

~~Butcher~~ track back + discover loading carcasses
from small boat in canal -

To begin with ~~the~~ a great percentage of Venices
goods arrive by boat from the neighboring islands + seas
at Dawn - Sail boats - Long long shot

Milk sleeping eating
living on boats

To central market - then in

Big barges -

to Retailers ^{or their} coming
in own Boats

Uncovered barges laden
down

Driven by muscle power
Some by motor

Living hatch to small
boat -

Meat & Fish - Sliding fish
along ground with
hook -

Then fruit & Vegetables -

~~To land~~
Wood -
Goods etc.

And if someone is hurt (injured)
Watch an ambulance rushing to hospital

Like all cities Venice has to keep roads in repair
~~the~~ dredging canal
But no matter how much repair ^{at times} they
are still lumpy -

Wise Maltese buying gondolier ^{lost} motorboat
who stakes angry feet

and her flat tires - Milanese paddling
to shore ~~and~~ seeing gondolier passes

To guide a gondola takes strength & skill (instead kills them)
(strong gondolier bucking current turning ^{so current})
into small canal & passing a barge -

Not anyone can do it - Milanese going over fall out
zig zag - practically losing balance
& being knocked off by shallow ledge
into water.

The gondola is the favorite transport of noble families
Beautiful gondola old man descending stairs -

Some ~~have~~ families prefer motorboats -
Various launches - Pulling up at opera skill in turning

The City

(1)

Exhaust

Traffic from 16 hrs a/sec.

Near accident

- Trams loaded like ants - swivel - non wheels - clang clang of tram
- Truck wheels over rough road (holes filled with H₂O)
vibrating on bottles on back rattling
- Car like Filovra swivel in air (+ 4.5) = swiveling on + off
- Car wheels on cobblestone
- Vespa wheels - roar of exhaust - horns
- Dropping beer barrels - nearly on passerby -
- mounting montage of wheels -

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- with each dip - letters ^{on water}
dissolve to new title -

Wash - Water from ocean - close up of ^{dipping} car + hull + water
Water glistening against hull - purl of bubbles
"CITTA SENSA RUOTE"
~~side of car~~ Swing 'car comes in - top of cars.

Past - ^{smart} shops - crowded with people -
 low shot down own narrow lane - (arcways) -
 cat filled alley - silhouette down long ~~alley~~ - terminal -
 Cauter into piazza
 Long colonnades boy enters cafe -
 Side str through columns people strolling
 by - From inside window stopping
 for a glance & moving to -
 Low shot from tables - a sexy leg & poodle
 up at people from side front - cigarette
 & drinks on table
 Sleds in Roman sandals - moving through
 down dragging along - a sea of birds
 pan up class over body up -
 They move off two spots admiring
 boys move in - & follow
 The turn side people turning -
 Old - which with ^{the} then peched
 old man with beard - the town
 - She is talking mile a minute
 Med long - She looks at ^{gives} grub one over
 O the side - all the while talking
 Long shot - Campanella -

5 low motion

Wing into sleeping Venice at Dawn

side Back shot - Showing two figures rowing - lapping sound of
~~side~~ ~~silhouette~~ They part - discover Venice oars -
 with dawn behind it on horizon - Fog if possible
 on H₂O.
 Side silhouette of lagoon sails heading for Venice
 Side silhouette Choggia boat with passengers heading
 for Venice -
 ● Venice at Dawn closer (Campanella San Marco - San
 Giorgio etc)
~~side~~
 Grand canal - deserted - like a paved street - abstracted
 another angle or medium canal - not boats or sidewalks
 (silence)
 Large closeup - ~~water~~ ^{stone} ~~licking~~ wave of water on large
 Water licking into hole - Archipelago
 Door pan down steps leading right into water
 shot from bridge Fishing boat entering canal - oar
~~side~~ ~~shot~~ ~~of~~ ~~fish~~ ~~ing~~ ~~boat~~ ~~entering~~ ~~canal~~ - oar
 sound
 - Barges tied up - miseracondia
 Head & eyes of large ^{big} barge -
 - Repair shop - with boats ~~repaired~~ ^{reached up}
~~side~~ ~~shot~~ ~~of~~ ~~boat~~ ~~a~~ ~~corner~~ ~~of~~ ~~the~~ ~~city~~
 - Telephoto down long narrow canal (showing Funnel
 of Steamer filling out
 Tat sleeping in window - little boat tied beneath
 window in shadow
 of canal
 - Bridge (^{small bridge} ~~large~~ - small -
 drunk sleeping -

Paras
loading
cannon
cannon
sand-

loading
of
milk
in
sides
barges

c. U. Cannon exploding
 Bird swarm up -
 Foot - hesitated & turns about
 Org. of feet clear -
 Pidgeon walks close -
 High shot small call people entering
 houses
 Tide -
~~Boat~~ Empty budge gondola
 (Image of boat) as deep beneath
 Campanella San Marco deserted - or
 empty
 cut - stone hot - San Stefano
 Fade - Muscled ~~back~~ shoulder muscles
 Sutra unmet & sweat
 Oar lifting - out of water -
 inside shoulder -
 Oar lifting - out of H₂O - slow motion water
 dipping -
~~sea~~ calf muscle
 foot going up & down down - against
 deck
 - Bow moving painfully along resistance
 Full

academia - up after
 Microscopi tied up in a row oars (3)
 Gondolas tossing row
 ? Small budge drunk sleeping -
~~Empty~~ Under bow of sail boats at pt
 of Zattere
 ? Past huge rudder & prop of
 down narrow canal - Faint
 Sound of fish
 market
 Swing wide around - discover market
 Being saluted from market as pulling in (not showing
 Realto)
 3 Series of windows being flung open
 each higher - showing more & more & more of market
 in full activity
 Unloading - putting fruit on head
 Hooking trays of fruit & dragging them
 off -
 motor ~~large~~ arriving - Lot of trading
 sound -
 cardillo - men cleaning
 fish -
 Unbarling boat
 Boys eating & sleeping -
 as boats rock.
 (E. U. Spilling of large basket of fish)

detail ~~state~~ ~~slamming back~~ - gate slamming back (4)
 Chiggia boat landing - unloading early morning
 workers
 shot from top - title - silence
 over tops of leads - ^{at waste} Vapnetto steaming in -
 top loading - + leaving -
 shot over bow -
 Venetians - reading papers + talking tourists
 Pointing + exclaiming laughing stalling + pointing
 Tourist ^{at gate} - Dog paws on rail looking excitedly -
 Pass empty gradola - ^{side shot of water hall}
 Police - in little bands ^{walking along}
 C^U Hai blowing through Honey colored blood ^{part of calm wake of Vapnetto}
 cut - slow motion Bubbling of soft foam -
 Beautiful cascade Vitro - mosaic -
 Hospital boat
~~to do - other~~
 Pompeius spaving water man
 Shot from cockpit - arriving - (motors cut silent glide)
 Ting Ting Motors indetro / top over stern green foam

fade

Muscle shoulder muscles -
moving twice - sound of oar
Muscle back bent & hot - ^{use head} _{no points}
Long shot - Barge moving up entry canal
rhythmic sound of oar.

~~Q.V. inside~~

~~Up under face~~

Side - Front shot showing two rowers
coming in unison -
Side showing arms slowly coming down
Water at lower part slowly crawling
back -

slow motion

Oar lifting out of water - drops falling
back -
Front may repeat movement
unclear

~~Back show~~

(Low inside shot showing inside
muscle & sweating head -)

Calf muscle & leg up & down -
long shot along oar - showing man small at
end rowing
(Rowing of man like in steps or from oar)

Back now working in unison - Rear man
kicks timore - med

Man swinging rope throws it -
other man whipping it on wooden pile -
Boat hits rocking floating station -
~~Four passengers load~~ - cu cord winching -
Gate open passengers load & unload -
Side of bow boat beginning to leave -
Shot from low back - wood slidding off wood -
Top 3 dogwood bunsteads - last hips or reall
rail

(Pulls into academia - motor seats no standing
there - shot top from academia -
Side show one bow passing other -
backing up -

Vapours - pulling under hedge & out other
side up - grand canal -

(side shot moving fast 30fps sec
Wake slow at 12fps a sec)

Pulling around curve -
Grand Spectacle - market in full float
(Top shot of market fruits into boats thick)
as flies -

Full long Bow - From side Two sit in background lean into poles & start walking

- ~~Low~~ low bow slow motion resistance of canells along side ^{Water}

Feet moving along ~~rocks~~

Low from shot leaning into oar sweat

Same shot of Bow - Shadow crawling along oars

Side shot two still in form move to end of boat - (from middle - till end appears -

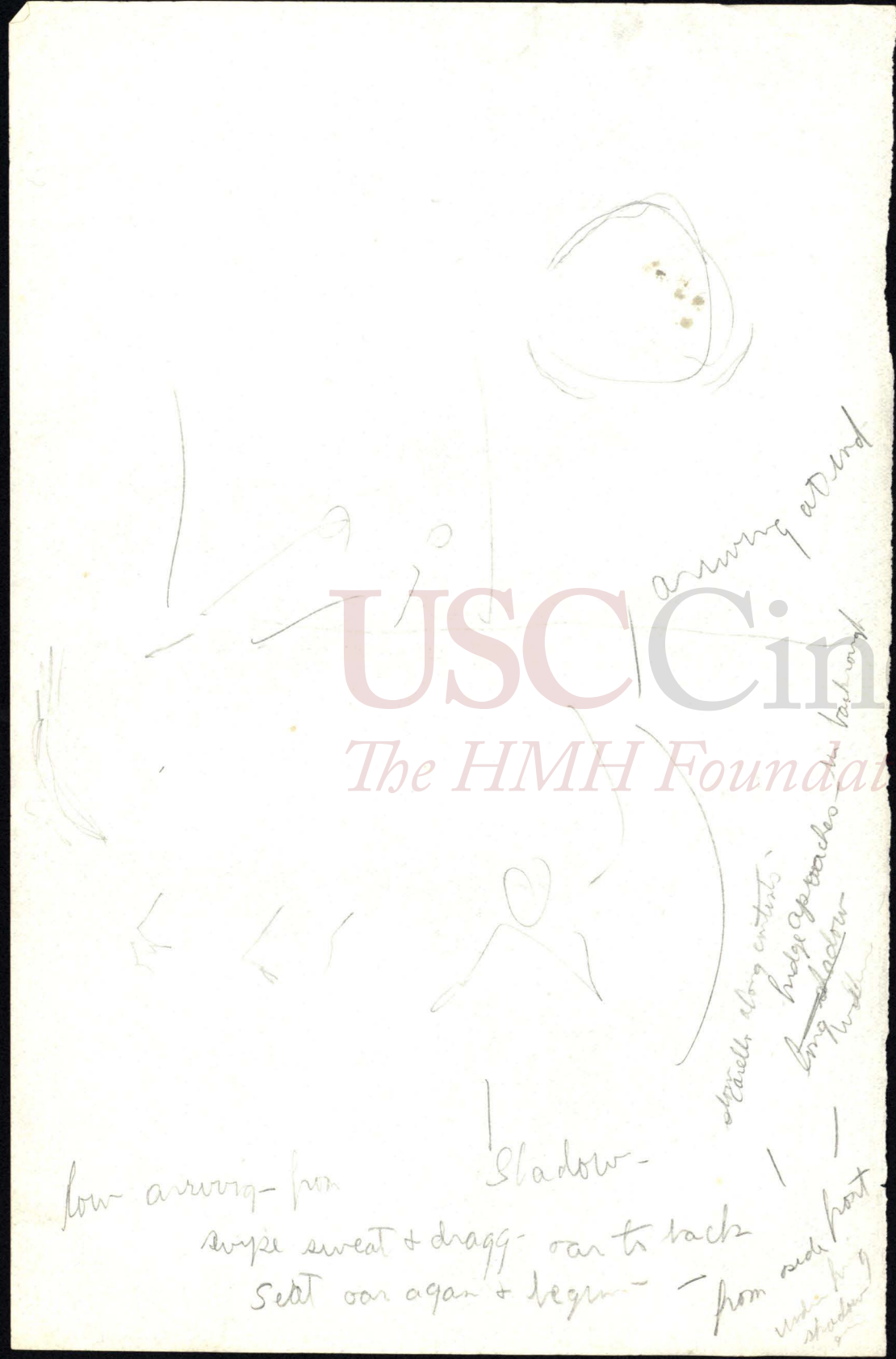
Back shot - ^{water left} low shot from back arriving - standing up wiping sweat dragging oar forward

Third side point slightly low sit oar again & begin - camera crawls slowly over full length of contents - ends on woodgrain

Riatts -

16

Under Riatts - Echo - Horn - Landing people - top - pouring out like a herd -



arriving at end

stretch along cart
bridge of boards
long shadow

low arriving from
shadow -
wipe sweat + drag - oar to back
set oar again + begin - from side front

Walking - Bridges

High shot Walking (7) over piazzas

Women walking in crowded streets

~~into crowded markets~~

Walking - Walking more walking - over acadmia bridge

Walking over bridges - around curves

through large piazzas - crowded

streams moving beneath brancheria in small canals -

4) up over bridges revealing - a whole street ahead

1) Heads appear over bridge

2) feet moving

3) Shadows mounting steps

Women carrying carriage over steps

3) or carrying tubs set wise -

Swing into Market -

Window slides up revealing full window full windows

Women stops to buy -

Track back down alley quieter

discover man throwing shoulder meat up -

Large colorful fruit large squerds

lots of cheese like
heasts
blocks of cheese
mountains of cheese
Wool -

c. v of 2 ram -

post - ~~on discovering~~ fruit bags & it moves off -
man poling it - (8)
Pushing it under low bridge
moving into sun - (a Porcane)
moving under bridge covered with
Goods as man moves over it reading
newspaper - down very quiet
narrow canals - calling to

turns -
2 - low shot - From Fundamentals - showing just weird figure
3 - observe wine dept loading wine ^{coasting by}
on bridge - Barrel tears out first
- quickly skillfully passing each other ^{not touching} (grinding)
Discover loading big paper scrolls ^{peeling off building}
into Gazzetino - Loading of a lot of ^{many baroque} materials through ^{door}
all the while hearing sounds of
feet & market trading calling
prices -

Pulls up at Cuenane Olympia ledge
Hands waiting for big basket of
bread or tray of Fruit he puts on his

man walks along ledge & reading

Ball rolls out kid grabs it & follows
by others -

- Hospital boat - game & W

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possessing the card - buzzing about corners - ^{most} ^{beneath}
 head - ^{interesting city traffic noise - about} ^{low}
 he walks back into crowd = shot (9
^{passing over bridges - about} ^{taken}
~~into~~ lose him - (from boat
^{off feet feet feet}
 crowd goes into tunnels & tunnels
 canals - shot from very top - cats
 Come ~~through~~ archway leading into
 San Marco -
 High long dot people walking under
 archways -
 low shots from between boys feet -
 tabs - in slow motion wearing
 people dragging feet & special
 walking for pleasure - sneakers
 Cannon 12 o'clock -
 Bird swarm in air -
 a foot turning about -
 & quadrature emptying of feet -
 empty San Marco from Campanella
 empty high school
 grad in sleeping
 beneath

empty - tall - last person walking
in house - (10)

Church gong is striking?
Empty San Stefano hot-pavement-
fade

~~Hot pavement~~ C.U. Muscles shoulder
covered with cement
Foot raising lowering ^{against} hot barge deck

High shot rear row -
Extreme Campo Largo - Big barge
moving up empty canal -

Front two moving in V motion -
Detail of ~~canal~~ -

Water back lighting ^{dropping off} ~~off~~ ^{floating}
in extreme slow motion -

Low C.V. Muscles - of chest - Face/sweating
picking over rudder - ^{to head in canal}
man in front ^{range of man} ^{with} ^{heavy oar} ^{in pole} -

Beans way into - From low back his
walk back - ^{sub} C.V. of hands along pole.
his shadow moving along -

~~Front barge - isolated warehouse points~~ (11)

Water curling up in Front - ^{Reflection of}
Two of them poling ^{perpendi-}
cular background

C.U. Under bridge dancing water reflection
bar of bag moves under

~~bar of bag~~ From side see ^{both} pushing
off hide - shadow of bridge crawls along
load of goods (including shadow of)

Shadow clears deck -
C.U. of hot rough grain -

Fade - (heating
looking)

Shiny teak wood surface
Hand ^{rag} polishing it lightly -

Side C Man ^{slits} in V uniform polishing
gleaming motor seats.

White
Porter runs out of door of ^{trute} & whistles

Man hops into motor seats -
Detail gleam hands on gleaming control

women -

Rocks back + forth to back out
with great skill -

Side detail - nose coming close to
house - he takes off -

Gondola in front - lovers board -

or he passes lovers in Gondola -
then down ~~the~~ marriage in
~~the~~ Gondola -

Forks cross baptism
in gondol -

Back to lovers - Hands crossed -

medium back shot - low black
rowers rowing 3rd class funeral
barge -

Carpo lungo deck - Funeral procession
+ Sam Michel -

Gondoliers ~~are~~ gracefully kicking off
side of buildings -

Big nose swing out under bridge turning
into narrow canal

~~Motor~~

Roar of motor -

Rear - Great white foam he
tears of foam up -

Racing along open lagoon -
details ^{from} side of front huge wave
back - flag snapping -

Passes barge with ^{concerning} big wave -
From ^{British} elegant woman waiting
on platform as he pulls up -

Other side - she boards he waves off -

Top long - swing into narrow canal -
Sub - narrow canal -

Top of building squeezing through - ^{harm}
discover ^{on turn}

Frightened bark man who push over &
low front he squeezed through - yet -

Top long - ^{back} as bark man waves fist
Motorcap arriving - Teatro fence -
or Bacis Sam maner - deposits elegant

Rondola - Funeral

What good W

(13)

c. v. of hand of guitar - stems - a yell -
Bottle of ~~beer~~ were hoisted in the air

Uncover old boat loaded with
bathing suited ~~men~~ makers -
out into grand canal -

angry Vaporetto whistle -
Boys laughing

Vaporetto passes then 5 by of Vap -
they yell & wave -

Through ^{one} of ten members in the
drink -

Kids diving off bells -

Smart ~~motorboat~~ ^{speed motorboat} whizzing

Low shot up - lovers over window
rail looking

over thin heads

White sails with people hanging on
sides -

Over heads of San Marco.
Reds boat swinging in -

Merry music

Full shot campanella - of part
of Piazza - lagoon reds boat
pulling in -

Fade Pan from ~~top~~ campanella
at sundown to procession
of Sod Choggia half
boats heading back out
to sea -

Wash - ~~the~~ Fest
or Venezia -

(14)

Sunday Morning - End.

(15)

c. v. hand + guitar - ^{one weaving flowers -}
Boys in Bathing suits done head upstilled - one rowing

Swing into Grand canal

Vaporatti whistle

Waving yelling -

kids on floats swimming

Red Sailboats cruising people loyering over on side

Motorboat whizzing like - mad - detail of from

Zigg wave - & back - Italian flag snapping -
Zigg Zigg.

Low shot looks upper hedge of reds boat

Vaporatti passes revealing clam diggers
standing in H₂O.

cross cross contraluce of Water

~~Wash -~~ Fade sad sail boats
of Choggia leaving Venice
in a procession.

Wash -
The End or Venezia

Over heads of San Marco.
Reds boat swinging in -

Merry music

Full shot campanella - of part
of Piazza - lagoon reds boat
pulling in -

Fade Pan from ~~top~~ campanella
at sundown to procession
of Sod Choggia half
boats heading back out
to sea -

Wash - ~~the~~ Fest
or Venezia -

(14)

Sunday Morning - End.

(15)

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of Choggia leaving Venice
in a procession.

Wash -
The End or Venezia

Vaporetto Ride - ^{at 11:00}
- Outstart - gate slamming back -

Ch

Bow of one Vaporetto Backing off as other passes in
Background -

Shot from bridge

C.I. Honey colored blond breathing fresh air - wind blowing hair
Soft shot of water bubbling like foam off bow

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^mmotorscafo -

Low shot in same direction sleek express

Blowing horn - roar of motor

Shot from bow passing under Ca Foscareny lantern

← Swinging under bridge ~~bridge~~ curving into P. Roma

Detail reflection in head lamp of Venice collapsing
behind -

? low shot cross cross pattern ~~water~~ makes in small canal.

they turn into small canal -
Near man walks forward
pooling.

begin -

~~Over~~ low other side -

Back over top - & down on -

Bridge appearing ~~on~~ ^{on} B -

~~Foot~~ Bow moving under
the bridge -

Side the tape places & being

to push as silhouettes

Shadow moves along
to end

82 Total showing only people - owning piazza

83 legs dragging - over fancy tile - camera (5 slow motion a bit)

84 people strolling past orchestra - which strikes up -

85 Whose legs - poodle looking at sea of legs (slow)

86 fitful legs - sneakers

87 Gigi - Cesare -

88 front our beautiful sexy girls in their ^{slow} provocative prance (different than before) - pan down legs dragging - [fitful legs stop + follow]

89 [Fitful legs - sexy legs in - Fitful legs stop behind] and follow

90 people into and away from camera - many -

91 legs into pigeons (many - average looking)

92 Pano from SM + Campanella

93 C.V. Cannon

94 Bird swarm

95 Foot changes direction

96 Inguadratura empties (leaving lone pigeon)

97 People walking down small calle - 2 into houses

98 Gondolier asleep beneath empty bridge Many people into houses 2 dots

99 San Marco empty - same as before

100 Circle of hot sun track in - beat waves

Fade

People walking - slowly

5 lip stop -

5 lip 5 lip - orchestra - a slow waltz background

"
(Fitful starting + stamping ?)

"
5 lip 5 lip

(Bird noise - rush of wings) ?

Cannon exploding

Beat of many wings - rush

Bong - long low & deep

Bong

a bit more distant

"

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45 Postman ringing - Woman opens door Takes letter
 few people small street

46 people walking towards camera - boy tray on head
 Woman enters

47 People away (boy?)

48 People streaming across piazza

49 a few people through arcades

50 streaming about corners - woman reading her letter
 boy with bread basket
 (Men reading papers)

51 legs walking

52 Feet up bridge (side) pan

53 Feet up bridge 3/4 front - (or back up)

54 Heads over
 overcasty -
 against sky

55 Heads over

56 Back hips down

57 Back hips down - pan into crowd a bit

58 Man white beard look on

59 CU 3/4 front carello - man observed in booth

60 Ambulance - White Doctor - beneath bridge - man over
 barge aside beyond - pan up - market st.?

61 People heading up face of bridge - walking carello
 between them revealing market beyond - (rallie)

62 Women walking past stalls

63 Shot beneath stalls - women loading shopping
 bag - others walking by.

Bell ringing - door opening
 soft music of heels tapping on
 enclosed cement begins here.

Picks up in volume & tempo

Down change of pitch +
 tempo more than
 volume

Same tone

Softer a bit hollow

Up tempo

"

Pitch up
 cut
 Pitch up?

Even Feet stepping
 cut + sloping on steps
 Even

Pitch Down
 cut
 pitch down - even

Quiet pitter patter - Horn Beep - Beep
 pitter patter on - 4 incessant Beeps
 car motor loud on

Motor - fade - Market sounds
 stepping

- stepping market sounds

- different than before - milder or wilder

Feet walking slower -

Ecco signora - Veni qua Signora
 i piu bei pomodori dell mondo -
 Signora? Signora!

although a long ~~time~~ ^{time} ago
connects her to the mainland

Venice is an island set in a lagoon

almost all her foodstuffs are grown on neighboring islands and brought to the city by boat -

Her streets are paved with water that ~~is~~ ^{is} flows with the tide

Her cars are smooth bottomed hulls without wheels - some without motors

Her tram is a computer's delight to and always ~~is~~ ^{is} breeze as it darts tatted up & down the main avenue - the Grand canal.

a modern metropolis in all other respects Venice still

dit is from these Vaporetti - meaning ^{little} motor boat that most ^{of the} ~~most~~ ^{visitors} take this ^{glorious} ~~first~~ ^{of the} ~~first~~ ^{scenic}

Education Moving Image Archive

on the almost frictionless road 2 men ^{can} move a load
up to 400 ^{quintals} - a feat that is impossible on land.

finds most economical &
practical to transport
90% of the transport by
muscle power

~~The~~ ^{elegant} taxis cost a ^{lot}
more but are a lot ^{more} fun
than ^{other} taxis ⁱⁿ other cities
To ^{add} Venetians these racy
^{elegant} craft are intruders
on the tranquil dreamlike scene
but others (the young) find them
beautiful in a modern way -
a symbol of Venice's ^{youthfulness}
Venice's wealth & ability to
^{grow} keep growing with the
times.

~~Boats~~ ^{Boats} ~~are~~ through 4 centuries
of history many different

many only to strength of the boats
10,000 lbs

Unlike cities on terra firma
~~Because~~ Transport ^{cannot} and ^{hardly} see or meet
pedestrians ^{upside} ^{by} ^{side} ^{other} as in cities
on terra firma all loading
unloading ^{is} done
quietly at the ^{back} door -
goods seeming to appear
miraculously from nowhere
~~in~~ in shop windows ^{at}
~~the~~ ^{front} miraculously from
nowhere.
→ & to the pedestrian especially the
innocent tourists

Some take advantage of the
~~narrow~~ streets that ~~flow~~
the children ^{take} even
bitter advantage - Even
in Capri you can't ^{see}
out of your window into
your ^{private} ^{Swing}
port

styles of boats have cruised up &
down the canals of Venice
but none move ~~with~~ more
gracefully ~~now~~ ^{now} have ^{come}
~~a place~~ ^{closer to} the hearts
of Venetians ~~more than~~ the
gondola.

Filling the need of
poet & lovers alike with
with a ^{motion} movement that is
silent & a silence that is
rest.

make for a life
that is unique
~~characteristic.~~

^{consist of cool}
fact that
the narrow back lanes that
flow with cool water naturally
~~make~~ a life ^{quite different from}
~~have~~ ^{characteristic small streets on}

~~Naturally~~
The fact that the back lanes
consist of cool flowing water
instead of hard cement naturally
makes life a bit different
liquid.

The back streets of Venice have a
life all their own.

^{all types of boats} ^{through the centuries} ^{different kinds}
Boats ^{have} ^{gone} on the canals of
the city of Venice but ^{have} ^{moved} ^{on} ^{the} ^{present} ^{borders}
of Venetians that the present borders.

a recently built canal 3
miles long connects Venice to
the mainland. But ^{almost} all other
food is grown on sister islands
and brought to city

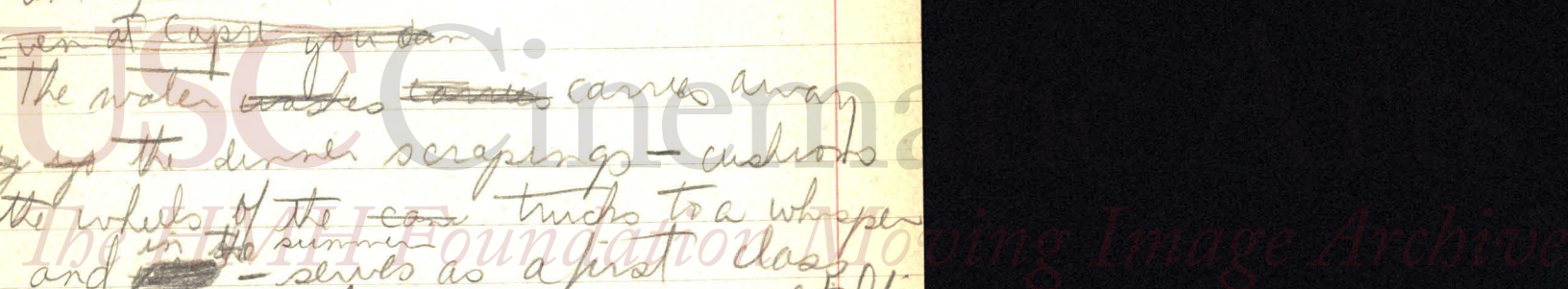
^{most in}
The market by boat ^{to} ^{the} ^{city}
take the first exciting loop & at
the change ^{from} ^{the} ^{city} ^{to} ^{the} ^{main}
cuts up the main ^{street} ^{into} ^{the} ^{canal} ^{Grande}
^{the} ^{Grande} ^{canal}

miraculously out of nowhere.

The narrow back ^{streets} lane of water ~~are~~
have a ~~life~~ all their own
atmosphere ^{uniquely} theirs
The narrow back lanes that flow
with water naturally have a life
that ^{is} ~~unlike~~ different from the back
street lanes of other cities
~~at the same time as a~~

~~Even at Capri you can~~
The water washes ~~away~~ carries away
the dinner scrapings - cushions
the wheels of the ~~cars~~ trucks to a whisper
and ~~in the summer~~ - swirls as a first class
swimming pool - Even Capri - ~~at the~~
you can't dive out of your bedroom window
into a pool - not like this

Unlike cities on terra firma -
~~the~~ transport ~~and~~ camions and
~~pedestrian~~ rarely meet. All loading + unloading
is done quietly at the cities back
doors - (and) to the pedestrian +
especially the innocent tourists go
goods seen to ~~on~~ the ship windows



through canpenella shot -

[Boom of cannon
Flutter of hind wings -

Foot changes direction - Fade up out

Feet clutter away

Feet chattering away down confined canal

Bong - long slow deep

Bong -

in between hear foot sounds

or no foot sounds at all after cannon

Bong - continues for about 12 strokes
~~up to~~

Last bong whines out + loop of oar comes in as figure passes from *inquadrate*

Drip of water beginning just before end of oar leaving water appears

Slow heavy cut & drip or oar (occasional ~~grind~~ oar in holder)

Breathing out in beats through poling sequence very light not exaggerated

Water rippling as oars are dragged back

Breathing hollow a bit beneath bridge

~~left~~ Purr of water against buoy (hollow)

As shadow casts over contents breathing fades out

Silence not too loud

Loud still close up flow of whistle (maybe whistle out altogether)

Very
Very
Soft if at
all.

Feet walking ^{3 itti di Fegato} Ecco Signora - Come e Fegato Oggi ^{P. Ottoma} Signora
un litro di rossa -
Daggetus per favore ^{delegi - Bella Mela}
^{Um Messo della di pomodori}

2 Pairs of feet against background of quicker feet walking
along more luxuriously - descending a hedge
and disappearing in tapping of feet -

Slipping of feet - ~~the~~ quiet whispers & calls of toys
bounce of ball - ^{because} Walking of 2 pairs of feet -

Quiet -
Pass a few other feet (up)
cat - Very quiet - luxuriously feet coming on & passing
keep about same volume but make become more
~~follow~~ closed & muffled as they go further down -
a radio plays

Tomily in
background

Roar & hum of feet - closed in -
Suddenly opens up is lost and changes to
- a few birds sing
- silence

~~Foot~~ ~~scaping~~ feet strolling very slowly - rum from S. Mass

2 Legs dragging & sliding - in a swoop - swoop -
Orchestra starts to play - a waltz - very lightly in the room

Legs dragging many of them
continues on through pickup - (?)

Faded to distant sound of whistle -
kick of gear - & ~~start~~ turn over of starter (very short & light)

Roar of great motor awakening -
swish of water & motor away a bit

Motor & Buffeting of waves

Motor roars in & out like a jet as it passes the
motor whirring up like a car - ~~impatience~~ - barge
full of energy & ~~impatience~~ ^{roughing}

He races the motor several times clutch out as later gets
in.

Whippers of - turn

Motor purring down hollow canal - ^{lead}

Horn - & racing motor clutch out

Roar & sputter of spray & walls (slapping gondola
against waves)

Roar & reverse roar

Stalls at Fence He tries starter

Silent splash of gondoleer - birds -

He laughs & tells him to ~~take~~ a good oar - (no more
oar after this)

↑
Smooth cutting of oar in water (oar not splashing because
oar coming from a long distance - it stays in water)

Woman opens window - looks & sings

and game & in gondola - then puts clothespins

in her mouth & helms rest - it drifts further a

way & ~~it~~ & more hollow - a very slight but

however she hums it casually - in work rhythm but
softly - (distinct rhythm of gondola) Si Sa Vengo!

Fade to - To soft distant splash of oar
oars - (must see men rowing clearly)

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EXTRA

Frage of
Soft purr of Motors & Foam - which fade for a second & pick
up again under bridge.

Sounds of Market coming strong in a distance
pick up at sight of Riatto -

Blows whistle - before entering tunnel

Hollow sound of motor & water & laughing under bridge
Loss of hollow out again -

Distant purr but mingled cries & sounds from Riatto.
Whistle blows again - the queen

Fade - ~~then~~ Fade in sound after woman is in crowd.

Soft music of heels tapping in the paved enclosed streets
picks up in tempo as approach camera
decreases in volume as drift away -

Same even tone as pass in distance in piazza

Through arcades a few people - soft & a bit hollow

streaming about corner

Feet up bride - pick up pitch - ~~clipping~~ scraping of feet on steps
twice -

arriving

Down Pitch as descend.

Sweet pitter patter - Man with book

Horn - Beep Beep -

Pitter Patter - coming on a bit (approaching car motor)

Beep Beep - 4 ~~times~~ ^{stung} angry impatient beeps. loud

Motor distant a bit - slight sounds of market

snaket sounds but not as loud as before - (Feet walking slower - a horn)

Signora - Signora - de bea

(in background) pomodoro oggi
(in + out -) Ecco la signora.

Don't change
Volume as
much as
tempo & pitch

(change pitch up & down)

Image Archive

Sound

To the Silence

Soft rhythmic splash of oar cutting water

In Venice - canal - Silence

Fatful lapping of water against steps

arriving Silence-

~~splash~~ splash of oars picks up

continues evenly - becomes a bit distant or hollow under bridge -

Fades & is hollow down long canal

Fleible cries of market - distant hollow mingled with oar -

As swing out it ~~just~~ loses its echo -

Shutters open ~~with a bang~~ hear roaring cries of market - ^{swelling up}

Gates slamming - men greeting & greeting

Man's voice barking - Vers

Fade

Silence

Soft purr of foam (motor very slight)

~~Hum of motor~~ when mount ^{popoville}

Ting ting - (pick up motors a bit)

motors are cut -

Absolute silence - coasting

Ting Ting -

motors reverse - strong - great splashing - rumbling

motors cut -

Men call to each other salute each other -

Rope slipping -

Gate slams back -

Passengers - ^{fit} - ^{Bigliette Bigliette} - ^{One more San Marco} ^{lets}

~~Gate starts~~

motors start ^{aspetta aspetta!}

Gate slams shut

Squeaking of wood on wood

sounds of landing very exaggerated

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Venice is an island city of 250,000
inhabitants - set in a lagoon - ~~in~~
in 1300 - Venetians fled to the island
for protection against the -

~~The~~ industrial revolution has
filled all other cities with paved
streets ^{with hard cement} & grinding wheels
has paved their streets & filled the air
with the grind of wheels - Venice ~~is~~
traffic still glides along her shells
of water to ^{with payment} ~~the~~ ^{merchandise} of lapping cars

~~The~~ small compromises - M. S. - Vgs.

and yet things move simply & efficiently
Venetians take this modern wonderland
with an air of commonplace but the
stranger often remembers it as the

"City Without Wheels"

Venice the island city is still
deep in slumber,
but the guardian angels, of
the city's half a million stam-
achs, are already at work.

It might seem strange to some
~~that~~ but ~~the~~ inhabitants of
even in this magic like
city, people don't live by
beauty ~~alone~~

the half a million people
are still asleep in their
island city.

But

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Through the channels
Many ~~of~~ ~~the~~ boats that ~~had~~ ~~one~~ ~~year~~ or moved along
the canals of the city without wheels but soon ~~had~~
come closer to the hearts of Venetians than the ancient
gondola ^{moved more gracefully or}

Almost all ~~the~~ food for her ~~1/2~~ million
~~people~~ ^{people} ~~is~~ ~~grown~~ on
neighboring ~~islands~~ or ~~is~~ ~~grown~~ on
~~islands~~ or ~~is~~ ~~grown~~ on
~~surrounding~~ waters & ~~is~~ ~~transported~~
be ~~carried~~ to the city ~~on~~ ~~foot~~ ~~paths~~.

~~transported~~
brought ~~from~~ ~~30~~ ~~miles~~
rowed sometimes ~~on~~ ~~the~~ ~~back~~ ~~lanes~~.

Causing ~~along~~ ~~the~~ ~~main~~ ~~lanes~~ ~~moving~~
How much more ~~peaceful~~ are the rounds
of ~~the~~ ~~delivery~~ ~~boy~~ - ~~so~~ ~~free~~ ~~of~~ ~~hazards~~
so peaceful ~~through~~ ~~the~~ ~~narrow~~
~~well~~ ~~the~~ ~~back~~ ~~lanes~~

Well at least ^{not} without interest

Here $\frac{1}{2}$ million ~~climbing~~ ~~souls~~ ~~don't~~
hear not the ~~noise~~ ~~from~~ ~~the~~ ~~top~~ ~~of~~ ~~cars~~ ~~descending~~
~~the~~ ~~streets~~ ~~of~~ ~~water~~

Starting at daybreak oarsmen
~~row~~ ~~often~~ row as far as 30 miles
to bring food to the city market.

The streets are paved with water
& the lapping oars leave the slumber
of the half million souls undisturbed.

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But for the great occasions Venetians prefer the ancient
Dondola -

Baby's hand trailing in Water -

Girl hand trailing in H₂O - ~~lover's~~ ~~amusement~~

Marriage - flower trailing water

And death - Funeral procession to San Michel

close up of black cloth trailing H₂O

Fade -

Venice is a waterborn Paradise

and when you leave it -

alp Koneo - pulling out of boat

Entering noisy curio section sound of traffic

Milanese closes eyes + takes deep breath

His voice - You never forget it - fade right shot

of Vesperetto crossing moonlight -

~~San~~ San with wash - Fair

Lavando - With voice of det S. track

Cut film - Sound -

1/2 tons - Italian voice

Cut Tape

Find missing shots

Shots Window

Return + pay Batteries

Dial singer - radio - 1

Printer

Vana - name Teresa

Amflex battery charged

Kohli - Camera - titles

Chiarelli for Noviola

post card to Crignani

Alfonsi -

Bacci to Ministers -

Letter for color

Letters to Kohler

Letter from Mastrostefano

To Bachus

Pick up Mike - 2

Adam

Derby - rewrite - see in Noviola

cut Sound + Music - 1/2 tons

Misagio - Colonna International

Voice - apart

Mixed column

Pick up Dick - Amico

Pants Sweater

Sym

Shower

Pencils

Garage

Letters to -

Duck

Pen

Apron

Concert tickets

J. Cecilia

hospital on Water

Suit parts cleaned

Enlarged Photos

make -

while doing

montage of sound

+ music - record

1/2 tons Voice apart

put in playing

121) ^{Fade over} polished wood - chrome - ringed hand polishing
cuff - Silence

122) gleaming Motocraft - Uniformed driver

123) Red long high - White porter out of tent or brand -
Blows whistle emphatically

124) driver picks up head - hops into seat - puts ?
on cap - background

125) Rear motor - foam - whizzes out right

126) Detail water bow - barge in ponds ?

127) Outy barge - Motocraft whizzes by men
turn

128) Lady waiting (back - elegant)

129) Lady boarding - 2 men helping - says address
He whizzes off & into small canal

130) High motocrift - down narrow canal - old
and new - bridge - ^{beachera} ^{more here than before?}
moving fast

131) Outy tearing up to narrow space - bark old man
coming - gondola - boy - going

132) Outy rear - Old man waving fist - gondola
tossing like hell. [Detail gondola]

133) Long top - whizzing up to Fenice - back &
forth - drops lady - Concert
doorman (empty?)

134) Side front - up - Takes money - tips hat -
motor won't start

135) Pan side & back - Gondola cruising
along - around curve

Whistle close & then
fade far -

Roar of great motor awakening
Swish of water - motor off

Motor buffeting of waves up
pitch

Motor on + off like jet ↓

Landing like a car - down pitch

Motor coughing - sputtering
impatiently - accelerating turn

Motor - confused

Motor close - new motor ^{clutch}
^{out}

Motor drowns all -
[bill of gondola slapping wave]

Motor in - accelerating up
down - motor in distress

Stops - Dead
Grinding of starter - impatient

Smooth nose of bow + oar
cutting - (oar never lives
water)

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- Canary singing
- Fruit boat entering empty canal
- Figure of boy floating along
- Boat cutting dirty water
- From behind - Water drops he yells up -
- Silhouette esoude bridge -
- Coming out from under bridge
- Kid jumping out canal - man
- Fruit boat enters coming out
- Kids hang on - splashes over & leaves
- He enters other canal - passing boat - yelling
- Subjective Wme -
- Passes motorboat - show skull in passing
- Pieta -

↓
 Fade singing
 scene up to floor
 I Radio

scans more ultra cuts
 approaching
 bridge -
 quiet bridge

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Many boats
 Moving
 Salutes other

won appear

~~Magazine~~

o Hat of - G... (Subj past a hand)
o Funeral 3 d cl door

~~Mazzetino~~ - ties up

o He pulls up & starts unloading
o ~~Starts unloading~~ - Bung -

o Sail drops

o Then eating

o Man sleeping (Empty canal)
o ~~Man~~ Sun in Water

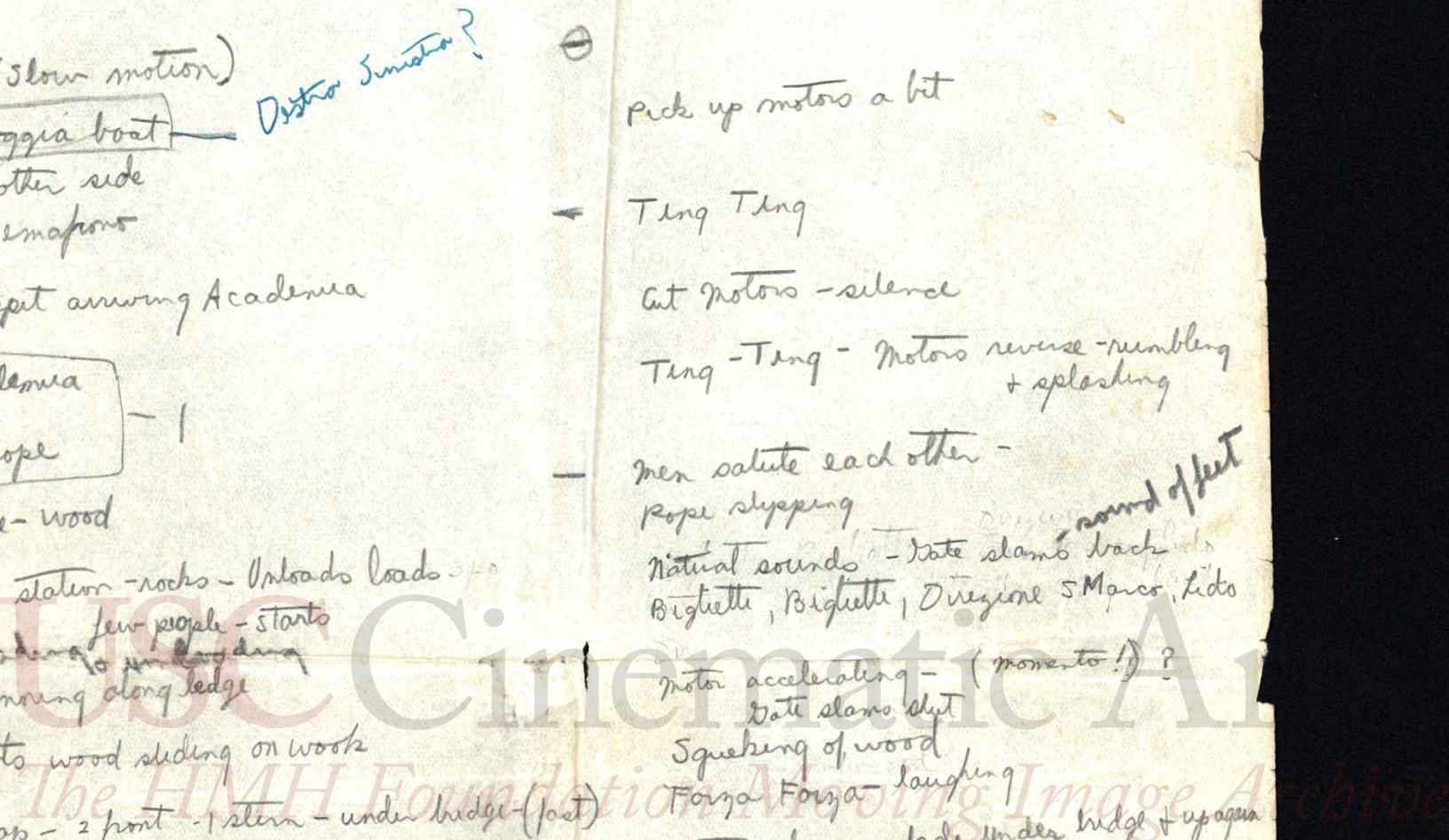
Two men dine
Foot man dead
Big bow going ahead
Man ahead
Shadow
Big bow
Shadow
Arrival

Skull in
passing other
bangles -
Cross of blue

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23) Vopaitto steaming up canal (Foot) (house of lovers)
 24) Pan passengers on bow - Venetians - Tourists dog -
 (low shot air & haze)
 25) Dubs head
 26) Foam (slow motion)
 27) Passing Choggia boat
 28) Boy pants other side
 29) Police - semaphores
 30) Subj cockpit arriving Academia
 31) Dubs Academia
 32) Tossing rope
 33) Detail rope - wood
 34) Boat hits station - rocks - Unloads loads
 few people - starts
 35) People walking along ledge
 36) Stern starts wood sliding on work
 37) 3 hop on Vop - 2 front - 1 stern - under bridge (Foot)
 38) Out other side - up canal
 39) Firemen - lowering spray - House of Vetro in background
 40) Vop disappears under water arc of water
 41) Past Market bridge of Reatto
 a bit on the Versa (Foot)
 42) Side shot high 9 AM (Boats entering small canal)
 43) Subj under bridge Wide L Full color scale -
 44) Full spectacle other side " after rain

Silence - soft ripple of water
 Very light hum of motors (strongest)
 Pick up motors a bit
 Ting Ting
 Cut motors - silence
 Ting - Ting - Motors reverse - rumbling + splashing
 Men salute each other -
 Rope slipping
 Natural sounds - Gate slams back
 Biglietti, Biglietti, Direzione S. Marco, Lido
 Motor accelerating - (momento!)?
 Gate slams shut
 Squeaking of wood
 Forza Forza - laughing
 Motors + foam - fade under bridge + up again
 Water - Fade of Vop sounds a bit
 Market noise - swells at first excited sight of Reatto
 Whistle - entering tunnel
 Extreme hollow echo - motor, foam!
 Yelling - out relief
 Puer - mingled sounds - whistle of
 green
 Fading into ring of postman



Fade or cut

2 whistles

Hollow hollow

to whistle under tunnel

Black
fade in

1 Oar

ST
Hazy Blue

Silence - fade in
Soft rhythmic sound of oar cutting
water

2 CITTA SENSU RUOTTE (white-simple)

3 CREDITS

4 CRISTIANI COLOR

5 Pan up fishing barch leading to Venice

6 Grand canal deserted (academia)

7 Pan Door to Water

8 Entering canal

9 Passing barges tied up (Swiss postal)?

10 Boats packed up

11 Cat closed window, rowboat - barch passes end of canal

silence
(Fistful licking of water ago)
(silence splash of oar picks up)
Steady rhythm of oars and water

12 Corner Milk

13 Distant arch of bridge

14 CU meat

15 Meat leaving blind

16 Telephoto fighter (towing gondolas)

Down long canal

Subj around curve - market

utter open - market (over gate)

crates loading + unloading - pulling in + out

Hooked fish and drago post weeping tuna
city man yelling
wrens

cells boys standing - post boats

Fade over

Up down

Deader

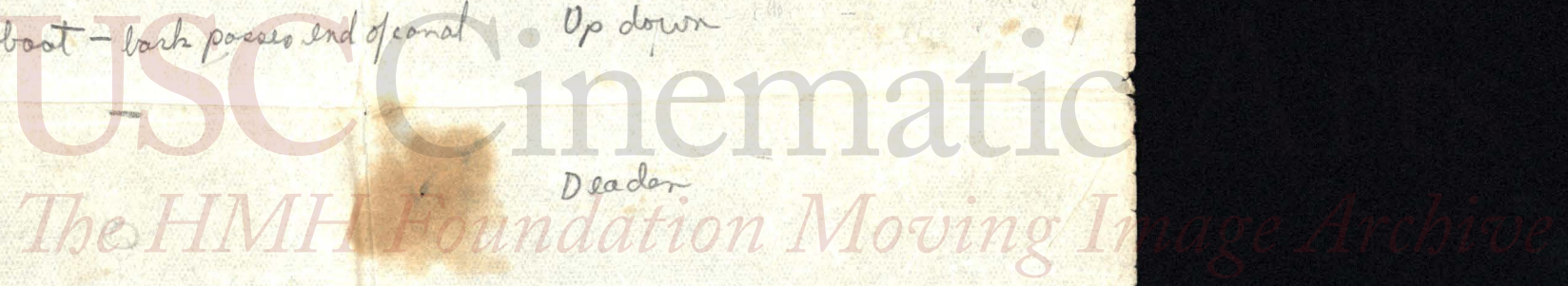
Distant - hollow

Fleble market cries + oar
swing about loaves echo - oar out
flood - swelling exaggerate like waves

crates slamming - men greeting

Yelling prices - several voices
womans voice

Fade



Behind side - studying technique - boy putting
boots aside - motorcycle floats up
from ponds - see only legs & ass of man

7) left side - Gondolier laughs at motorcycle driver
paddling up to Benzene pump (AGIP)
FIAT
Tiny paddle

133) High - gondola coming down beautiful canal
for a bit - woman on & below - starts
taking in wash - sees gondola beneath
sings a line or two & then stuffs mouth
with pins not looking anymore
pan away following gondola

139) Low - over boy resting - fatherly gondolier - tracking off barge
distinct rhythm - record & victrola
or singer

140 - out under bridge turn - down beautiful canal

141) Low - drops running back - skimming water

142) Dreaming face

143) Rells up ambient passing over - porte de Fusere

144) Bar - streaming through water - no ripples

145) Balcony

146) Bow of bark - eyes

147) Mid High - Gondola passing line of barks tied up
& disappears about corner left -
dissolve

148) Marco distant sunset pan left past Chioggia sail
- some ripples

11
? ^{che vole spaghetti non benzene}
Compra un buon ramo
Ha Ha ^{Ruffano}

smooth rhythmic flow
of water in distance
- can never leave water

"Andiam in Gondola"
heavy rhythmic accent -
yet matter of fact workaday
song - then hum
with scatters of words
in between
her humming becomes
distant & hollow like
echo down the canal.

S.M. Fin
Swy
Face
Oar
Mano
Bow
Face
Oar
Windsor
Oar
Mano
Bow
Face
Oar
Reflector
Face
Subjective
Bow using on
Eyes
Bow using on
Big Windows
Reflector
Bow using on
End

Dies out -

Fade To

slow laps
some a

Bank of Chiggi - Oesta - Sin

midday canal

Rondola under bridge

Hotel South

Chiggi boats at sunset.

USC Cinematic

The HMH Foundation Moving Image Archive

Venice is a city ~~completely~~
surrounded by water -

Her streets are made of
water - almost ev

Her vehicles are a ~~to~~ ^{circulates}
almost Everything ~~moves~~
can move in ~~the~~ ~~streets~~

~~collected~~ family of boats
~~various~~ ~~collected~~ ~~the~~ ~~various~~ ~~collected~~

of boats

(Her cars are boats)

USCIB
The Moving Image Archive

Her tram is ~~any~~ ~~monthly~~
morales and any - and made
with swiftly handy carrying
a ripple up the Grand
main avenue - The Grand
Canal

→ With skill and simplicity
de stop the station (of waiting
station)

^{city}
Metropolis of
A modern city in all other
respects - because Venetians
still find it practical to move
prefer most

USC Cin

Foundation Moving Image Archive

~~silence & rest -~~

beauty & rest.

more
but full the need of all
poets & lovers more than
the ^{traditional} ancient gondola with
" " a movement that silent =
and a silence that is rest

Film
Venezia

90% of her transport by
muscle power

To old Venetian

The motoscafo the noisy
elegant taxi of Venice -

15 at an intrusion on the
^{tranquil} dreamlike city and a sign
of a new scene but the young find
of a new symbol of Venice sleek
youthfulness of ^{the} ^{city} ^{in a modern way}

grow in the future

Boats come & go ^{but} ^{on the} ^{canals} ^{of Venice}
but none move with the silence
~~magic~~ grace of the ^{traditional} gondola
filling the need of poet & lovers
alike for ~~smooth~~ ^{that is silent}
& ~~silence~~ ^{that is rest-dell}

Moving Image Archive

Piano di Lavorazione di Sorve

First Day - Oars of Fishing boat in H₂O
Under bridge
Milk - } ?
Meat - } Sandala - 2 oars
2 men

Second Day - Market Cries around
Open Window - digging
Crates & Lammers of lettuce
yelling
Hoarse yelling of prices

Third Day
Vaporetts -
people talking & laughing
Water Motor
Ting Ting - Big Vap
Rope Shipping
Dale
Brightly 5 Marcos
Wood squeaking

moments - Men running across
piazza - flight - have
Motor of Choagla Boat
Spray of Fire boat
Market Noise
Hollow Bridge
Whistle -

Fourth Day - Candy Singing
(oar lapping) have
Ting Radisson
Distance
Birds singing
Water dropping
Kids - swimming
yelling
Motor Boats

music - sand
Wine - Barrels rolling

Time will watch seconds

Fifth Day -

or a peata -

Bong -

Distant & Close

Water dripping

oar grinding

breathing of men -

Soft Rippling of Bow

Hollow - under ledge

Sixth Day -

whistle

Whistle - close & far

Roar of Great Motor

Buffeting Waves

Coughing sputtering

impatently

Feeble yelling ^{with} -

drumming

Dead motor

starter

Seventh Day - Smooth ripple of

muscles bow

+ Oar -

Ha - Comera un ^{un} ^{un} ^{un}

Ruffaro!

Rono

Deletts -

Woman's voice - ^{low} ^{with} ^{voiced} ^{voice}

Andean or Gondola

Hums

guitar joins in - small orchestra

Sung 3 times - once

far away - epic

one medium straight

once intimate & close

Commentary on Gondola at time boy is reading as if off page - "quote Shelley"

Working methods + props

Check timing of all bits on movieola - length + rhythm

12 v battery or Arflex battery? straps - well charged.

Transformer

Tape -
Long cord for mike

Super Sensitive mike -
Directional hood

Wooden pool + attachment

Check - recorder if can change speed -

To find - Sandola - 2 men -

Vags into bell + Whistle!

put put Chioggia boat motor -

Five lozes -

Canary that sings - one long note

- Fruit barge - 1 man

Kids swimming - dialogue

Toppo passing fruit boat - salutations

Sand - Ponte du Trece - time

Wine - T-rax

Gramophone - disc?

Sandola 2 men
Fruit barge -
Chioggia

USC Cine
The HMH Foundation Moving Image Archive

Clock that strikes 12 well
motocafé

Randola -

low sensual woman's voice - casual
house work tone - humming - checks
length of chorus -
guitar joins in - violin?

Sail barge rowing out in Lagoon

Get a piano tempo clock - record rhythm
numerically - Take on location

USC Cinematheque
The HMMH Foundation Moving Image Archive

Color - Focus out -

Detail of Shoulder longer
Bow of Vopoutha longer
Strating of Bridge longer

Madlls after -
milk - out

~~Spelling~~ longer

Ent Jgi on Boat -

Take out Fernal



beginning Fernal more - end
less

~~Vop Bow longer~~

para
Beginning of Jgi with
end of Boat -
less bridge
more beginning of Vop heading
under bridge
put $\frac{1}{2}$ mitta passing
bagel

Sabbia ~~scarto~~ letter

Fritta low gutting
dirty water loop
first scarto

M's pressing - Browns
Scott
Thomate Scott

Scarto - Richard
beginning
all
first scarto

Richard

Entrance

25 more photographs Vap coming out under bridge

Find 2nd tables swimming - Frutter

Gatto - Pescatore

Print other unloading of fruit

35 centimeters more of Vap under fire stream

add 40 more photographs coming out of Bridge

" 7 more to ^{Barcone} ~~del~~ ^{Barcone} ~~Barcone~~

Detail - M.S.	³⁵⁰		
Campo Lungo M.S.	<u>400</u>	65	<u>75</u>
Bridge M.S.	140.00	74	3250
		<u>36</u>	<u>3350</u>
		110	36750

110,000	180,000
	<u>36,000</u>
	216,000

check 3 quinta -
quinta of Monrell

beginning ambient out-end in

pit of facade coming out of bridge

add 20 cm of bridge

Beginning further more endless

Fronta bow cutting dirty water
loop

~~Change place -~~

S.M. Formosa or nothing - Bow
of Sondra -

Boy reading before woman in
window
subj of Pescatore - Ponte -

Put m

scarto- whole reflected Bow
Sabbia
Ms. passing barcone

] MS skinning ? Cannoteu ? Arriving at hotel
- Rowing past door	
- Eating part first police - first	
Vap at station total	

more of beginning of Badlye

Tramonte

Beginning of Dqr on Vap - end cut

Vap Bow longer
Dog after tow
& Protest

cut

Polishing M.S.

Door

Grand Canal

cut of added piece coming into market
cut total a bit

Frances head of rope

Beginning just polishing
Fuzeral

Rowing Barone out of ring - bad light

check negative -

• Change? Beginning of M.S. morning
off to the south

- cut of reflection - Gondola - beginning
- ~~and~~ - last Gondola

S.M. Formosa
Vap approaching Riato

JSC Cinematic
The HMII Foundation Moving Image Archive

Beautiful Wall
S. Vid -
Dit Bow
Woman in Window
Pulling Book aside
Ambient
Jar -
Face
Window
S.M. Formosa
Bow
Eyes End

200 - S Vid
SM Form
Bow
wall
Woman in Window
Pulling Book aside
Paddle
Ambient
Face
Window
Bow
Eyes -
End.

Scouts - Ruffled gondola bow
Sabbat

M.S. passing barcon Scouts better

M.S. arrival - pointer beginning first

M.S. skimming off?

Scouts Gondola Gondola closer

First scouts speak wake

Rowing past door
cut beginning of second shoulder coming out

Water Bow too Red

Looks at 2 or 3 joints - out of guard
coming out of hudge

Eating first Scoutship
when

S.A.C.I.

R O M A

Via Marruio N. 4
Tel. 70724-776188

Stampa Artistica Cinematografica Italiana

Ordinativo di lavorazione N° 3453 *

ITALCABLE

per conto di

alle condizioni retroindicate che si dichiara di accettare.

SOGGETTO	LAVORO DA ESEGUIRE
Radio	2 Sa 120 veg Sa Wilkoff Sa Wilkoff Sa Wilkoff
	relato 1/2

da consegnare il

FIRMA
di chi ordina o di chi lo rappresenta

[Handwritten signature]

Roma

FIRMA
dell'Amministrazione della S. A. C. I.

[Handwritten signature]
3-6-49
New York

Other takes meat

Police seats just

Shot total of Vap station

Total Vap going by stream

Bridge??

Other landing from water better

S.A.C.I.

R O M A

Via Marruvio N. 4
Tel. 70724-776188

Stampa Artistica Cinematografica Italiana

Ordinativo di lavorazione N° 3452 *

per conto di

I.C.O. file

alle condizioni retroindicate che si dichiara di accettare

Giordani

SOGGETTO

LAVORO DA ESEGUIRE

dueo sante, usq Sa
W. Huggare
Stampare

da consegnare il

FIRMA
di chi ordina o di chi lo rappresenta
Esposito
Roma 2-5-49

FIRMA
dell'Amministrazione della S. A. C. I.

Capotoni?
Cannotieri?

Grand Canal, sat
Door

The IIMM Foundation Moving Image Archive
Coming into market cut off added piece

Totale from top a bit longer

Cut Frank's head det of rope

Dog after bow

S.A.C.I.

R O M A

Via Murrupio N. 4

Tel. 70724-776188

Stampa Artistica Cinematografica Italiana

Ordinativo di lavorazione N° 3451 *

per conto di

alle condizioni retroindicate che si dichiara di accettare

Scena di lavoro

SOGGETTO

LAVORO DA ESEGUIRE

Processo

*Scena di lavoro
con
S. M. H. Foundation*

da consegnare il

FIRMA

di chi ordina o di chi lo rappresenta

Scena

Roma

S. M. H.

FIRMA

dell'Amministrazione della S. A. C. I.

[Signature]

Quinta of tunnel

*Romantic Dondola after S. Mio
maria Formosa in its place*

ambur

Bow out

Sub type - cut beginning add to end

*add a fit to balcony coming out
of ledge*

cut beginning of first poling

F O N D U'

(Dett.) remo - pan. vert. sulla barca dei pescatori che avanza verso Venezia.

Canal Grande deserto (Accademia)

(pan.) da una porta l'acqua.

La barca entra in un canale

Le barche del servizio postale fermo

molte barche insieme

gatto - una finestra chiusa - la barca passa in fondo al canale

scarico del latte

un arco di ponte lontano

(dett.) una bestia

la bestia, dalla barca che si allontana

un vapore (telefoto) (le gondole che dondolano)

lontano un lungo canale

(sogg.) la curva del mercato

un'imposta che si apre - un fondo il Mercato - una ragazza di spalle

barche che caricano e scaricano

prendono le ceste e pesano il tonno

(carrello) i ragazzi che riposano - le barche

F o n d ù

il vaporetto naviga nel canale

(pan.) i passeggeri - i Veneziani - turisti con un cane

la testa di una ragazza

la schiuma

la barca dei chioggiotti

un ragazzo che indica

semaforo - vigili che fanno contravvenzioni

(sogg. del timoniere) l'arrivo al pontile dell'Accademia

(dalla stazione) il vaporino avanza

buttano le corde

(dett.) la corda che si attortiglia

il vaporetto batte sul pontile - gente scende e sale

gente che corre

(dett.) la poppa che tocca il pontile e si allontana

due persone saltano sulla poppa

il vaporetto parte e arriva sotto il ponte

il vaporetto esce dal sotto il ponte e si allontana

i pompieri provano le pompe davanti ai Salvati

il vaporetto passa vicino all'arco dell'acqua

= 3 =

il vaporetto passa davanti al mercato e va verso il Ponte di Rialto

(dall'alto) il vaporetto sta per passare sotto il ponte - una barca

svolta in un canale

il vaporetto sotto il ponte

il vaporetto esce da sotto il ponte

dissolvenze

USC Cinematic

The HMH Foundation Moving Image Archive

le spalle muscolose sporche di cemento e di sudore di un uomo che
voga due volte

la barca dentro il Canal grande vuoto

(di lato, in alto) il carico dentro la barca

(dal basso) due uomini che vogano

(di lato) i vogatori

(dett.) il remo che viene su dall'acqua (rallentato)

i vogatori - le maniche t remano

(dett.) il remo

l'uomo dà un calcio al timone e viene avanti, l'altro spinge
sul muro.

i due uomini puntano i remi e cominciano a camminare

(dett.) la prua

(dett.) i piedi

l'uomo col remo puntato sulla spalla viene avanti

(dett.) prua o riflessi

(dett. ombra dell'uomo sui sacchi

gli uomini arrivano alla poppa e si fermano

un ponte in primo piano, gli uomini avanzano, uno dei due si
toglie il sudore - sullo sfondo una barca col carbone - nella
barca gli uomini dormono.

(dett.) la prua taglia i riflessi sotto il ponte

silhouette di due uomini sotto il ponte

l'ombra del ponte sopra i sacchi

(dett.) il legno vecchio del barcone

dissolvenza

(dett.) il legno lucido di una lancia - una mano che pulisce

la lancia che brilla - il guidatore

il portiere del Gritti che fischia

il guidatore, che ha sentito, mette in moto la lancia

la scia della lancia verso destra

(dett.) prua, sullo sfondo il barcone

(sogg. dal barcone) la lancia che passa

le spalle d'una donna elegante

la donna che sale sulla lancia, due uomini aiutano, la donna dà
l'indirizzo, la lancia parte

la lancia passa un piccolo canale, sotto un ponte è biancheria

(sogg. dal motoscafo) una gondola viene incontro alla lancia - la
lancia lascia pochissimo spazio alla gondola su cui è un
giovane artista

un uomo di barca minaccia col pugno il guidatore - la gondola balla

(C.L. dall'alto) la lancia arriva a La Fenice e scende la signora -
una maschera

(di lato) la donna paga lo chauffeur - il motore non parte

(pan. di lato) la gondola gira la curva

(di spalle) la gondola, ~~non~~ in fondo alla lancia

le gambe e il sedere dello chauffeur

il gondoliere ride, passa lo chauffeur vogando, in fondo un distributore

la gondola si allontana in un bel canale

una donna ritira i panni e canta, passa la gondola

il giovane artista e il gondoliere

il gondoliere dà un calcio alla barca

un ponte - appare la prua della gondola

(dett.) la prua con le gocce d'acqua

la faccia sognante del ragazzo

(carr.) i muri del canale

(dett.) il remo voga sotto acqua

un balcone

gli occhi della prua di un barcone

la gondola passa vicino a d alcune barche ferme, gira il canale e scompare

dissolvenze

(C.L.) San Marco - pan. sulle vele che vanno a Chioggia

TJ
Sturpp 60-279

USC Cinematic A

The HMH Foundation Moving Image Archive

Eg. Sign

in seguito alla mia pratica
riguardante l'importazione
Temporanea di materiale
cinematografico richiedo
che il suddetto materiale
è assolutamente personale e
che intendo vederlo ^{in modo collaudato} gratuitamente
in cambio dell'opportunità di ^{con esso in una più cortese}
~~far un lavoro~~ ~~pratico~~ che possa
servire ad applicazione pratica
alle ~~medesime~~ lezioni teoriche da
me seguite al C.S.C.

A questo proposito faccio presente che mi
acciaro a lavorare nel doc. Lit. in
di prod. Bucci e già registrato presso
questa Spett. N. 24. e per cui mi
permetto di sollecitare la ~~vostra~~ ^{vostra} ^{con} approvazione
e il conseguente invio ^{il più presto possibile} di questo

Uin Belle F—

Ringraziando per i suoi
— mi saluti

USC Cinema

The HMH Foundation Moving Image Archive

158- C.U. Smooth gleaming surface of wood with chrome trimmings
a hand with ring shirt + jacket sleeve polishes the surface
slowly (lazily)

reference 159. Medium Side - revealing full gleaming motorscaph + Uniformed
man lazily polishing it

160. Medium front - Black doorway of Rente place - bellhop in
white runs out + whistles (or Bq C.V. of porter blowing
whistle - white gloves)

161. Medium - front a bit low - man hops into cockpit - puts on cap + jacket
+ starts motor

162. Low Rear - Great white foam from motor - motor boat
+ slight ^{whizzes} smartly out into canal swinging fast
curve -

163. Medium long - Motorscaph racing along lagoon

164. C.U. Details - one side near showing turbulent ^{water} snapping
flag -

165. Front side - huge arc of cut water -

166. Side long - ^{sway from barge = whizzing by} Old-cement barge - Motorscaph whizzes by -

167. Medium - back side - Elegant lady standing on landing - Porter -
Boat swings up to landing from background.

168. Medium - - she boards as two men help her in - Porter mentions place
other side - takes her seat + motorboat roars off -

169. Med - He swerves sassily about into small canal -

170. Subj - From motorscaph - leading down ^{very} narrow canal -
bridge in ponds - posing garden

171. High shot - sloping wide body cruising (out from under
down bridge?) down narrow canal - (branching?)

172. Subj from bow - Roar motor & horn - He swerving around
curve to discover frightened old man on barge -
Motorboat slows - man moves over (barge on other
side)

173. Low front shot - driver skillfully passing between two
barges - laughing while in ponds on left old man
waves fist -

174. High - Canpo lungo - Pulling up at fence - Depositing lady
doorman -

175. Med. Lady descending - Boat taking off - whirling out
from land of site -

176. Subjective of driver cruising along - to corner he slows down
a Gondola coming the other way & passing
young lovers - Girl in strapless sleeveless red
dress - beautiful black gondola with flowers -
in front & seated & white shrouded gondolier -

177. Medium Side - Lovers cruising up canal -
passing out of inquadratura - other gondola
took enters inquadratura - carrying serious
looking young man reading a book of poetry -

178. Low in Front - Boy reading & Gondolier taking great
pains to row calmly - he kicks of side
of building -

179. High medium - Nose of gondola - swinging gracefully ^{out} from under bridge &
heading down her covered lane - (birds singing)

Morton L. Heilig

June 8 1951

= R E P O R T =

Past year. - Upon arrival in Italy worked for 2 months as assistant cameraman on the documentary film "Lungobrenta" and learned much about the practical organization of a film and the use of native actors Italian style.

I then wrote and (with Fulbright money) filmed a short film in color about the peculiar traffic on the canals of Venice called "City Without Wheels."

I had spent a month in Florence studying Engineer Cristiani's new color system (which consists of shooting through a special camera-adapter on to ordinary black and white film to obtain color) and used this system in Venice in its ^{first} professional application. Many new qualities of the system were revealed during this work. I also tried to build a functional sound track out of natural sounds and music shot on location with no spoken commentary. I cut and synchronized the film last winter and while waiting for a first copy I assisted Dick Bagley (Cameraman of the Quiet One) on his film on Ponsas and again on a surrealist short based on the surrealist drawings of Fabio Togel. "City without wheels" was printed and previewed. For the past 2 months I have been working with Mr. Harold Griggs who is shooting a documentary in Cristiani-color and another in Cristiani stereo-color in special tests for Hollywood. I have been frequenting the Cristiani laboratories in Florence and Rome for a year and have made a complete theoretical and practical study of his revolutionary color and stereo-color systems.

Future Plans.- I am primarily interested in finding morally constructive themes, determining their cinematic and not literary or theatrical lines of exposition and expressing these through the uninhibited use of the full range of cinematic techniques - realist, animated, micro, and time-lapse photography etc.

./.

I wish to continue my studies with the sound track in an effort to achieve its more meaningful counter-puntal construction and greater technical precision in the proportion, tone and volume of sounds. Conditions permitting I would like to direct a short in stereo-color-trying with all my imagination to evolve a type of subject, photography and sound track suited to this exciting new medium.

USC Cinematic

The HMMH Foundation Moving Image Archive

Pressò Duranti
Via del Vantaggio 14
R O M A

March 7, 1951.

American Commission for Cultural
Exchange with Italy
2, Via Boncompagni
R O M A

Dear Sirs,

This is a letter to explain in brief the work I have been doing under the Fulbright grant for the past year, and to relate the odd circumstances which until now have prevented me from submitting an application for renewal.

I commenced my Fulbright Scholarship in April 1950. I started at this unusual time because, having received no reply from the Commission in Washington to my application, I returned home to the United States. On arrival I made the surprising discovery that when and if a letter recommendation from American professor was obtained I would be given an award. (I had letters from European teachers only as it was here that I studied for the previous two years.) A letter was submitted and I returned on the earliest ship (March) to Rome and the Centro Sperimentale di Cinematografia where I had been studying cinema direction under the G.I. Bill the previous year.

Well aware of the limitations of class room cinema I requested the schools permission to ^{take} advantage of the freedom of the research scholarship by joining a documentary crew in production in Veneto for field work. This was granted and I went to Venice and worked for two months as a student cameraman and director on the documentary film "Lungobrenta". I learned a great deal about the practical means of realising a documentary theme, especially the organising of production and getting native types to act uninhibitedly before the camera. But this film, the whole approach ^{was} to its construction left much to be desired, and, when the shooting ^{was} over I launched ^{into} a documentary of my own in which I wanted to try out some of the ideas and convictions I have formed over the years.

The basic assumption was that cinema is an art. And as an art all its elements, color, design, tempo, acting, sounds, words and music must contribute to the realization of the theme. The elements which are rarely planned functionally at the conception of a film (especially in Italian documentaries) are sounds, words, music - in short, the sound track. If a sound track is to be added at all it must be a necessary and integral part of the film design.

and it is this ~~vee~~ that I desired to plan every detail of my sound track while planning the film and to find a means of realising this track with maximum control.

Another idea I wished to apply concerned the theme, cinema has suffered from being an offspring of theater and invaded by writers and journalists. These people, concerned with a rapid succession of verbal, conceptual ideas and using actors as their mouthpieces, have turned cinema into a sort of visualized book. If more painters, musicians, dancers and naturalists had come into the field cinema would be different to-day. Cinema should, I believe, concern itself with the intensive investigation of conceptually simple (but emotionally rich) themes. Moods take more time than ideas to communicate. They are the mute wordless stuff out of which a million ideas can sprout. A painting has this power, and dance and music take many minutes to repeat and varyate a simple theme till it is communicated in all its richness and power. I was in Venice and what struck me as being so cinematically unique about this city was its movement. There are no wheels in Venice, no cars, no trams, no vespas, ^(motor scooters) The people own the land, filling the piazzas, bridges and narrow calles with the strange click clack of their heels. And then, there are the boats. The clumsy, plodding barges (pegas), the slim, graceful gondola and the racy motoscafo - all cutting the water at their particular pace. This was to be my theme. I called it "the City Without Wheels" and while writing this script I applied the idea of theme simplification by selecting out of the dozen of types of boats six that were characteristically representative. I built the film into six major sequences, each attempting ^{show} a boat with its particular rythm and atmosphere. For technical reasons and reasons of length of the part dealing with movement on land had to be cut out.

The graphic element, especially for a theme set in Venice can come to its fullest strength only in color. How can I shoot in color and record natural sounds with little money this was the last problem - low budget production? Average color work runs into the millions of lire and yields gaudy artificial colors. But I had the good fortune to hear of Engineer Luigi Christiani and his new color system. I went to his laboratory in Florence and was introduced to his Addit-color system. With this remarkable system one can shoot on black and white negative, print on black and white positive project and see color. This technique not only saves a great deal of money in a color production (expenses being equal to those of black and white production) but as was proved later yields colors that are real as no other system does. I decided to stop in Florence and study the theory and application of this invention. Engineer Christiani explained how the image was split into four

separate images by a pyramidal prism each which then passed through a primary color filter (red, yellow, blue or green) on to black and white negative, which registers the intensity of each tone. In projection the process is reversed. White light from the projection bulb passes through the four images† the four color filters and is recomposed by the prism into a single color image on the screen. The colors are added ~~one~~ one on top of the other - hence the name Addit-color (Enclosed find a piece of Additcolor negative showing the four images.)

I arranged with Engineer Christiani to use his special camera in an effort to make the first professional documentary with his newly perfected system. This was done and we learned to solve many problems which are too lengthy and technical to describe here.

To record natural sound, dialect, and local music on a regular film recorder was again beyond my means. Also the weight of this machine prevents one from working with intimacy and precision necessary for creative sound work. How could one record, ~~and record~~ hundreds of sounds - from the gentle oarlap of a gondola to the grinding of a vappretto cord - then select, condense, and edit them into a pattern of ideal almost supersound. The answer was with a tape recorder. My sound track being worked out in detail from the start, when filming was completed, I spent ten days in a boat, microphone in hand hunting down the hundreds of peculiar ripples, clangs, squeaks, and songs of Venice. These I edited on the tape itself (often rearranging the contents of a single sound) then recorded on film and set in synchronization with the scenes.

All this shooting and editing complete, I returned to Rome in December to discover my scholarship terminated and that it was too late to reapply. The Fullright money had made the production possible, without it the last two months of completing work (titling, trumming, printing on color positive etc.) would be very difficult but the worst news was that it was too late to reapply. This is said for any research student but in my field where expenses run immediately into the hundreds of thousands of lire it means the difference between being able to work or not. I was informed the deadline on applications for 50-51 was June 51. It never occurred to me to reapply then as I had only begun work in April and had practically nothing to show. With some personal earnings and borrowings I have been able to bring the documentary to the stage of a first rough color sound copy which I would be only too gald to show to the Commission at their convenience.

What I ask now is that in consideration of the oddness of the time which news of my grant reached me and the difficulties this has caused whether I could apply and be considered for a renewal of my grant as other students have. I am extremely interested in trying to work out a more homogeneous form for realist, studio,

animated, micro, time-lapse, and surgical photography. Up till now these have been developed as separate branches of cinema, and when combined, though rarely, the sense of division still remains. Also I want to experiment with extremely high and low speed photography in an emotional analysis of movement. The same exact movement repeated at different speeds has a completely different emotional significance.

For example: a hand moving towards a face slowly is a caress, moving fast - a vicious slap.

This work will be more costly than normal cinema work (costly in any case) since it will involve experiments, trials, and mistakes. It is for this reason that I would welcome whatever financial assistance possible.

Thanking you sincerely for your kind consideration

I remain,

Respectfully yours,

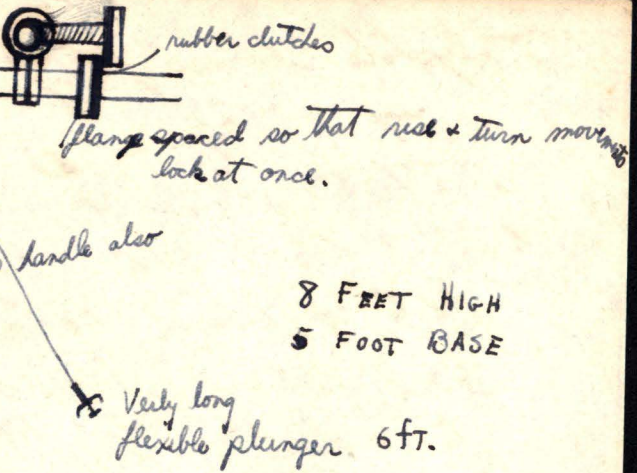
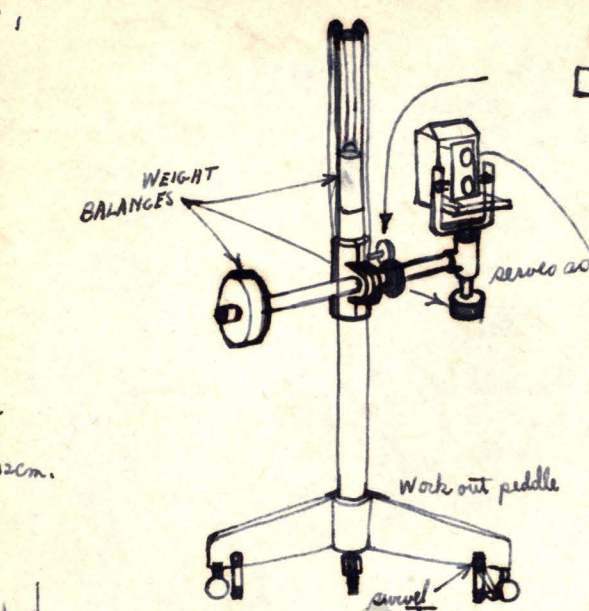
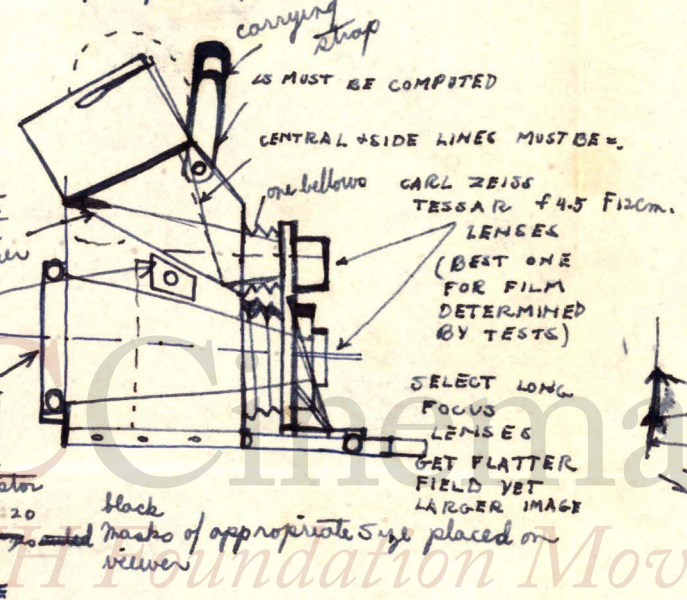
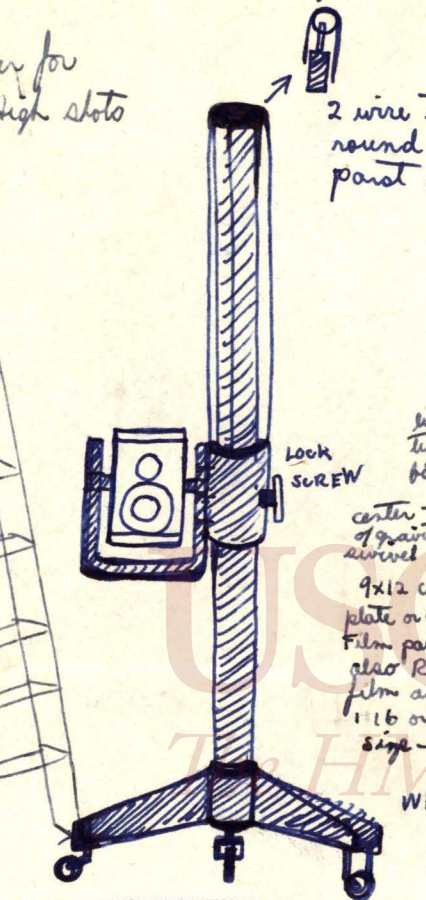
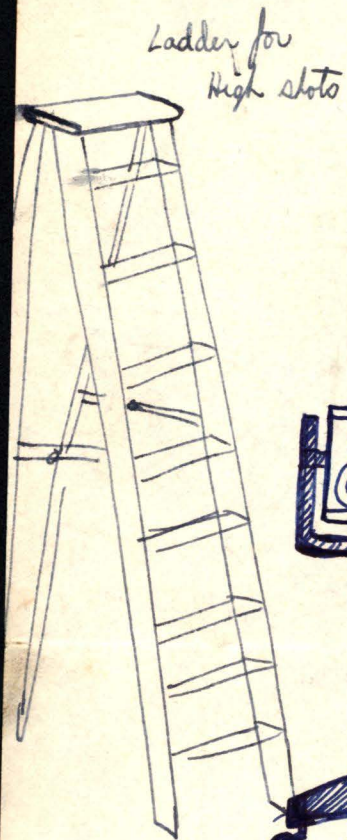
Morton L. Heilig

Morton L. Heilig

USC Cinematic A

The HMMH Foundation Moving Image Archive

Studio - Everything for ease & rapidity of handling.



Make a view finder like they use in the movies

Use

Hedoscope

For traveling portraits in homes.

With 2 portable sets of lights

DESIGNS FOR

STUDIO

PORTRAIT CAMERA

AND DOLLY

Plywood body -

2 old bellows made into one

2 Carl Zeiss Tessar lenses

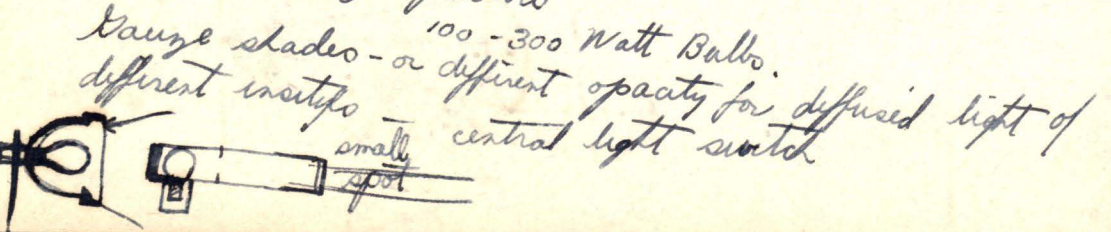
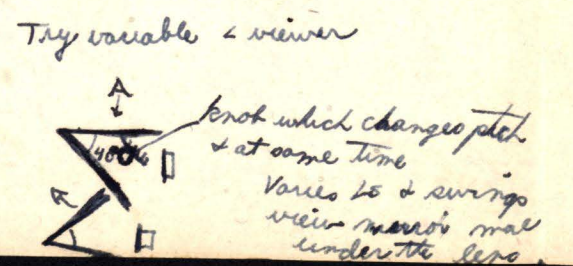
Fin grain viewer with focusing glass

Collapsible viewer & focusing bed

camera easily detached - (one screw-knot)

from camera dolly & carried about

Self protecting plywood body



Telephoto lenses for your 70 DA Film

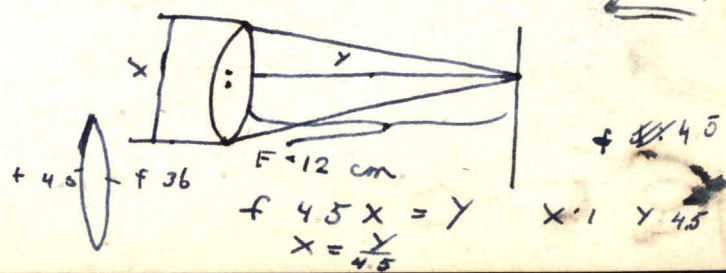
Berthlot Anor B f 19.25 mm (1") 2,900 ffs
 Berthlot Anor B f 3.5 50 mm (2") 2,900 ffs
 Berthlot Anor B f 3.5 100 mm (4") ?

Photo shop behind Photo Plant

Have Brass flanges machined by Factory to make lenses fit perfectly.

Take ^{all} portraits at a distance of at least 2 meters (or at least 5 feet) with a narrow field long focal length lens - thus ~~not~~ get a large image on negative ^{good} for good detail, retouching, & enlarging, without getting the depth distortion you get when ~~for~~ working at less than 4 feet.

Carl Zeiss Tessar f 4.5. F 12 cm good



✓ Vagabond Song.

Old Kentucky Home

Walking at Night

• Casey Jones

Come up to my Room, McMill

Poinciani

The way you look tonight

Jodgers For Dance

✓ Falling in Love.

✓ Brazil

I got Rhythm

I got a Riff

Roam of Charing Cross

I got a Zoot Suit

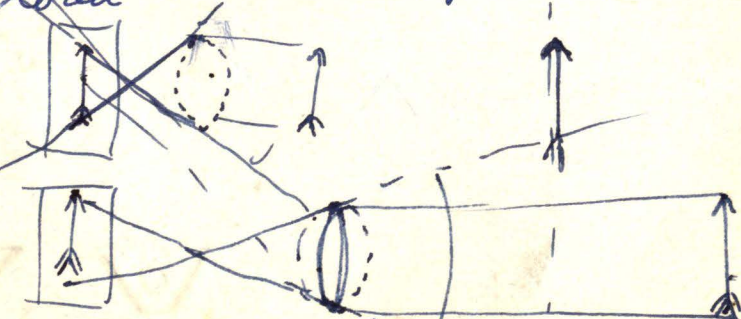
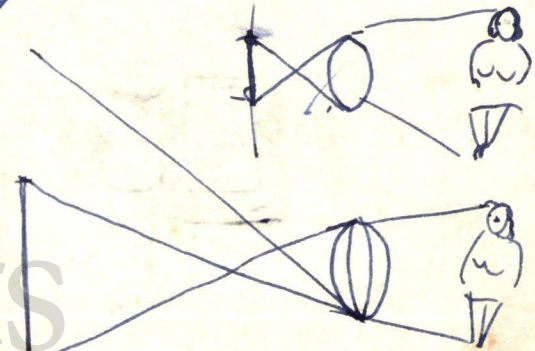
✓ Abraham -

Old Folks at Home

Believe me if All Those Endearing Young Charms.

✓ Song of the Open Road

Oh Danny Boy



People that I think were good models

- Butch's Son Georgie
- Annie
- Cora
- Joe Muldoon
- Olley
- The Blond at the PX
- Rita Russell
- The little Beauty on the Boardwalk - Francene
- Scotty Collins
- Nalla pal

To bring back to Paris

- Wire or Wax Dictaphone
* Wire Recorder - silent hidden long take - control button
- Radio-Record Player - automatic
Classical
5mm Classical albums
Collection of Jazzy
- Books - good reading lamp - hair
- Prints - Paintings - books of art
- Cameras. 1/16 mm. B. & H. 1" - 2" & 4" Telephoto
Plenty of Kodachrome
Hedoscope 30mm
One Halsman Studio Camera
Darkroom at University
One ~~tiny~~ concealed movie camera
One concealed still camera -
- Good Cook Book. One 16mm projector - sound & screen 30mm

As time goes by.
Where or when
Tried Sa & can sleep -
Lullaby & Good Night
Whifferboop
In the evening by the moonlight
Love me a little little
Nancy with the laughing face
When your lover has gone away.
America for me
Old Rodin chairs got me.
It aint necessarily so
Sleepy lagoon.

This is worth fighting for.
Trolley Song
East side of Heaven
Genee With Light Brown Hair
There's a bright linden tree on the meadow
It causes me to tremble when you there
There's a great day coming ^{when they crushed my lord} Manana
Hallelujah
Old Black Joe
Song of the Roadster
Volga Boatman
Without a Song.

You Belong to my heart
The Little Cow's Prayer
I get the neck of the chicken
Thanks for the memory
Jealousy
Till We Meet Again
Going Home
Carmen - Toriodore

J'attendrai
Je suis seul
a soir
Massaion de
cold ground
White Xmas
Silent Night
Black Magic
When the lights
go on again

USC Cinematic Arts
The HMH Foundation Moving Image Archive

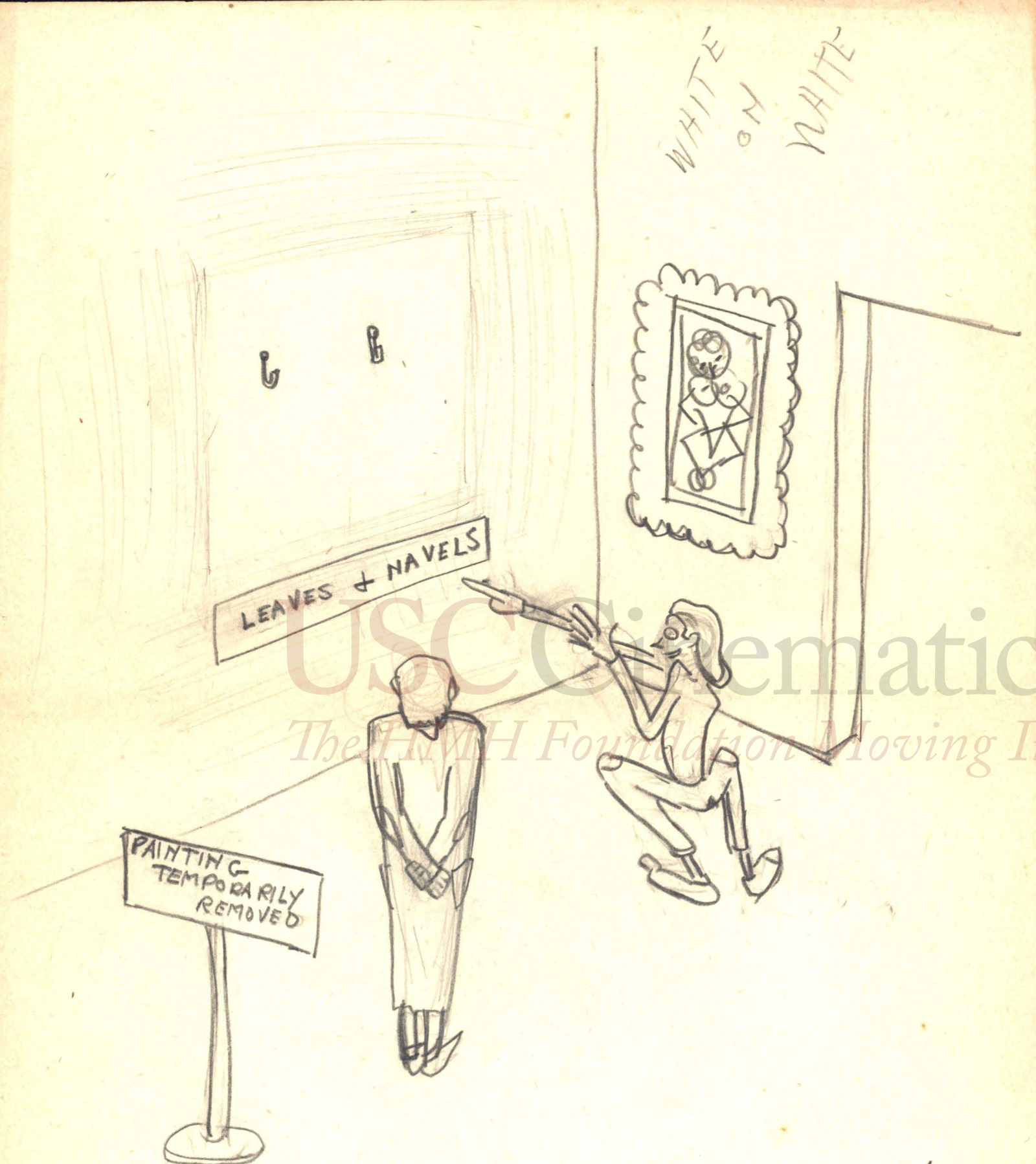
The Gypsy
 Lighthouse Serenade
 Midnight in Manhattan
 Rhapsody in Blue
 Night + Day
 Remember When
 ✓ Can't help loving that Man of Mine
 ✓ Road to Mandalay
 ✓ Dinky Serenade
 I wonder as I wander
 Sweet little Jesus Boy
 Said the General to the Private
 The Desert Song
 Rosemarie
 My heart heart stood still
 Carmenita
 My pet Brunette
 I wanna get married
 South of the Border
 American in Paris
~~Polonaise~~ Erie
 Hampton Races
 Talk of the Town
 Red Sails in the Sunset
 Intermezzo

Foster
 Gertrude
 Herbert
 Porter
 Keen
 Robinson
 Baily
 Lake Spots
 Charostero

Diego Pina
 Concuty
 Rhapsody in Blue
 You always hunt the one you love
 I'd work for you
 Tell the Real Thing
 Along
 Cocktails for two
 Symphonie
 Tell the End of Time

Songs to make Films to

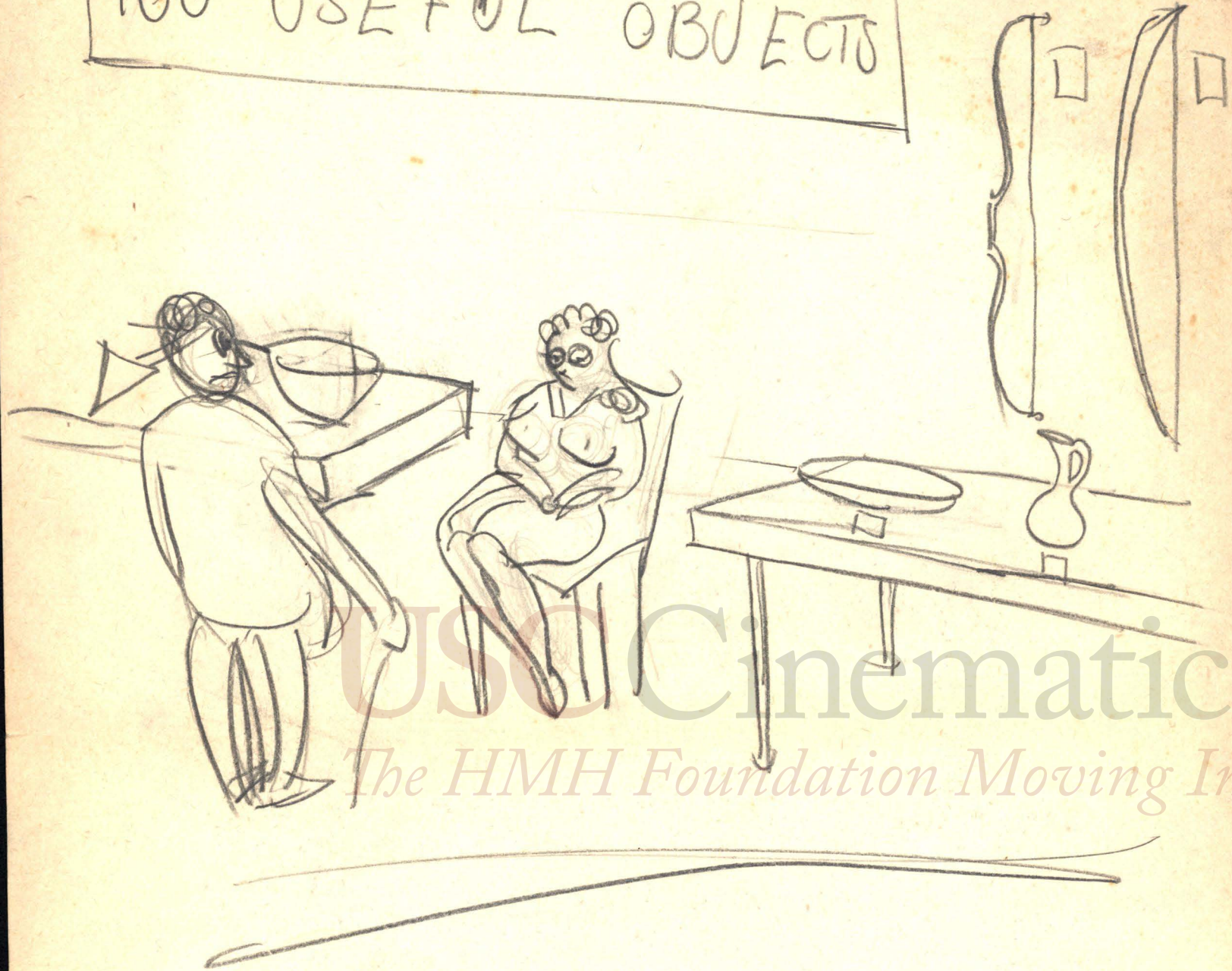
✓ Caravan
 ✓ Indian Love Call
 Hawaiian War Chant
 ✓ Old man River
 ✓ The best Time I saw Paris
 ✓ Class de Lune
 ✓ Baia
 ✓ The House I live in
~~I am an American~~
 God Bless America
 ✓ ^{Three Eyes have} ~~the~~ seen the Glory of the Coming of the
 Roger Young
 Song of Bergundy
 Give me some Men
 ✓ Ave Maria
 A Pretty Girl
 ✓ Dripping River Bend - Pilem Record
 ✓ Far above Cayugas Waters
 Tumbler along with the Tumbler Welds
 & all westerns -
 When the Mountains meet the Sky
 Begin the Bequise Sante Fe trail
 ✓ Gabriel
 ✓ On the Sunny Side of the Street
 ✓ Love -
 Spoekine Boy
 ✓ Gloomy Sunday
 ✓ Temptation
 ✓ The man I love
 Russian Prairie Song
 Red army Song
 Dancing in the Dark
 Smoke gets in your eye
 Holiday for Strings
 ✓ Summertime
 Blues in the Night
 Bell Song
 Headin for the Last Roundup



YES, YES, MARCEL, I SEE THE NAVEL NOW -
IT'S MARVELLOUS!

Oct. 12, 1950

100 USEFUL OBJECTS



USC Cinematic
The HMH Foundation Moving Image Archive

DO NOT SEND THIS LETTER OR ANY COPIES THROUGH THE MAIL

Guaranteed:

BUILD YOURSELF A NEST EGG WITH THE \$4.00 CLUB

If you follow instructions properly, this cheat-proof letter will build you and your friends a sizeable nest egg in a very, very short time. This is foolproof if everyone follows instructions and willingly abides by the rules, namely:

1. You pay \$4.00 for this letter
2. You also send two dollars to the person whose name appears at the top of the list. THIS MUST BE DONE IN MY PRESENCE (total investment \$4.00)
3. You make two copies of this letter, eliminating the top name and address, and adding your name at the bottom. Address two envelopes with stamps to the name on top of the list.
4. Take these letters to two of your friends, and have them do two of them, same as listed, being certain that you can see them mail the two dollars to the top name; this is the only way you can be certain that they will not break the chain.
5. Mail only the wrapped two dollars, \$2.00 (NOT THE LETTER)
6. As soon as you sell your two letters, your initial investment is returned.
7. When your name has reached the top of the list, you will have received \$2,048.00 as a result of this procedure.

~~James Cuniff~~
Marjory Diemer
Hans Van Nes
Frank Guida
Frank Lotito
Rosalind B. Ellis
Robert Solomon
Allana Cummings
Bernard Spilka
Leonard Lewis

~~93 Minnesota Ave., Long Beach, New York
350 Seneca Ave., Mt. Vernon, New York
10 East 46th St., New York City
3563 McOwen Ave., Bronx 66, New York
219 MacDougal St., Bklyn. 33, N.Y.
1555 Grand Concourse, Bronx 52, N.Y.
18 West 70th St., New York City 23
55 Central Park West, New York City
227 West Pine St., Long Beach, New York
305 West Beech St., Long Beach, New York~~

Maxton Herbig 128 W. Walnut St.



Stains marring some favorite print can often be eliminated by copying the photo through a filter of the same color as the stain. Here is a picture marked by a deep red stain.



And here is the copy with no stain apparent. Faded photos are similarly copied. Their tones are yellowed and the filter must block out yellow so they print dark again.

noticeably affect the tone of the red stripes.

Yellow, green, and red filters all absorb blue light, but a red filter also freely transmits red light and would overexpose the red stripes. A green filter would render the blue field darker, but since it also absorbs red light, it would probably make the red stripes too dark. That leaves yellow. A filter of medium or dark yellow absorbs much of the blue light while exerting little effect on the red, and it should produce a print that appears natural in black and white.

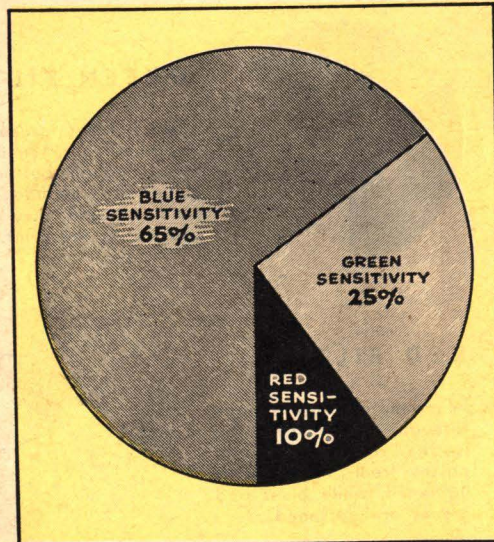
Most faded photographs appear yellow. If you wish to obtain a copy negative of the best possible contrast and printing quality, use a filter that will reproduce yellow in the darkest possible tone. Since the yellow light reflected is actually a combination of red

and green, a deep-blue filter, which absorbs red and green, should be used.

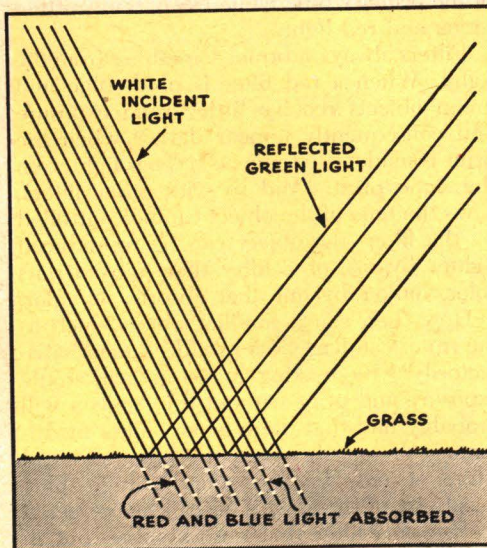
The same line of reasoning dictates the use of a deep-red filter to define clearly the grain pattern in a mahogany table. Such a filter would transmit and lighten the over-all red tone and emphasize the black grain.

Because of the large amount of blue light reflected by sky, in unfiltered pictures the sky is normally overexposed and blank. Approximately natural sky tones can be obtained through a medium-yellow filter, which holds back the blue enough to let the sky print as a light gray. Green and orange filters give progressively darker tones. Deep-red filters permit highly dramatic effects, with white clouds appearing as fluffy pieces of cotton in an almost black sky.

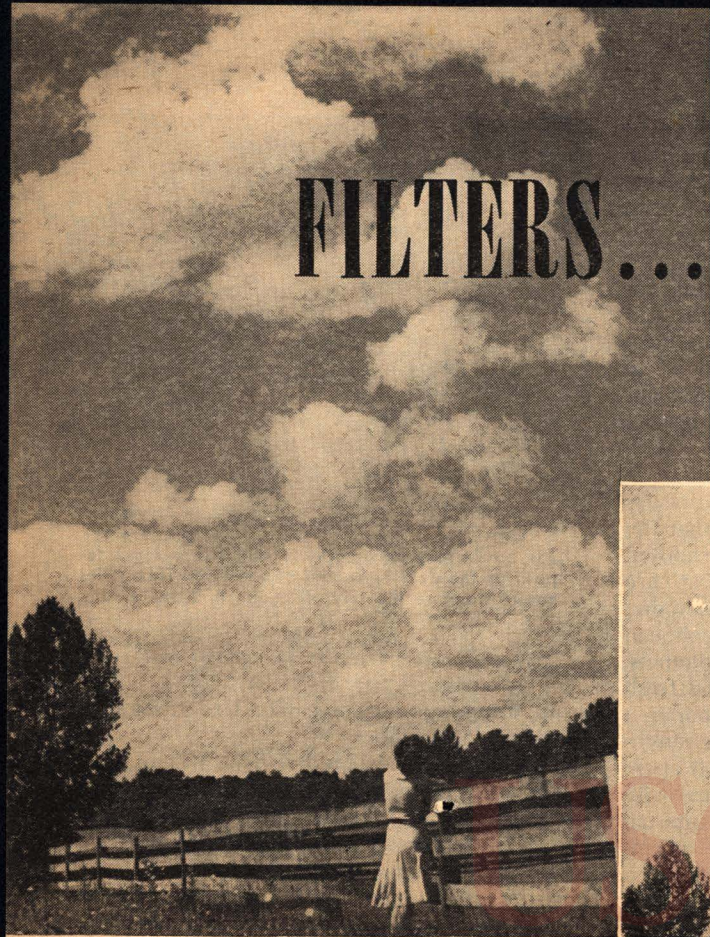
Red filters cut sensitivity 90 percent. Exposure must be 10 times longer or more than three stops.



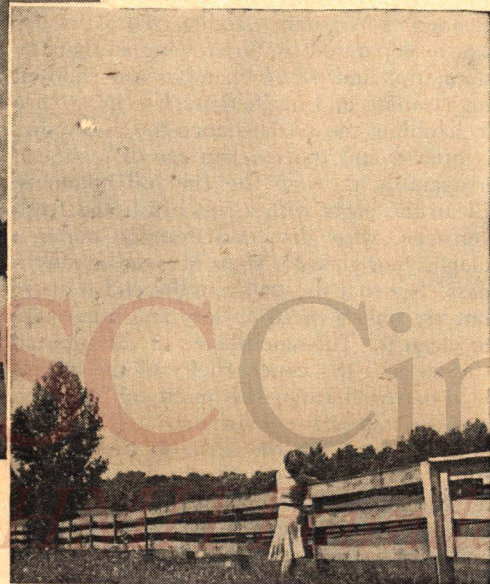
Grass looks green because it absorbs the red and blue components of light and reflects the green.



FILTERS... Magic Eyes of Photography



Dramatic cloud effects are produced by a red filter which absorbs blue light from the sky and renders it dark in contrast to clouds. At right, same scene taken without a filter has a blank sky.



HOW AND WHEN TO USE FILTERS OVER YOUR CAMERA LENS FOR NATURAL BLACK-AND-WHITE REPRODUCTION OF COLORS

By Kenneth S. Johnson

KNOWLEDGEABLE photographers would no more leave filters out of their shooting kit than they would omit film. Filters produce dramatic cloud effects in what otherwise might be a blank space above a landscape, they help make flowers more true to nature, they bring out beautiful grain patterns in photographs of fine furniture, and they are indispensable in making first-class copies of stained and faded prints.

How can disks of colored glass or gelatin perform these and other useful feats? An understanding of the magic behind those auxiliary photographic eyes can be invaluable to any photographer who would employ them for maximum effectiveness.

Light commonly called white actually is a mixture of light of all the colors of the rainbow. When a beam of white sunlight falls upon a prism, it is broken up and emerges as a series of beams of colored light. By convention these colors are known as red, orange, yellow, green, blue, and violet, although actually the number of colors in the visible spectrum is almost unlimited.

As photographers we are mainly concerned with the three primary colors of light—blue, green, and red (not to be confused with the primary pigments, which are blue, yellow, and red). When the three

primary colors of light are combined in approximately equal proportions, white light is produced. By mixing varying proportions, other colors can be obtained.

Films vary in their reaction to different colors. Orthochromatic film is sensitive to all colors except red. Panchromatic is sensitive to all visible colors including red. None can match exactly, in monochrome (black-and-white) tones, the relative visual brightness effect that colors have on the eye. All films are most sensitive to blue light, with the result that when no filter is used, blue areas are dark on the negative and tend to reproduce in tones lighter than normal.

No object has color in the absence of light. Its color depends upon the primary colors it absorbs or reflects when white light falls on it. A white house reflects approximately equal parts of the white light. Blue awnings absorb the red and green portions of light, leaving only the blue to be reflected toward the eye or camera lens. Red bricks reflect the red component of light while absorbing blue and green.

The color of a filter depends upon the primary colors it absorbs and those it transmits. Filters obtain their color from white light in the same way that other objects do, but being transparent they transmit, rather than reflect, the light they do not absorb. A red filter transmits red light and excludes blue and green, a green filter transmits green light, and a blue transmits blue.

The most common type of filter is medium yellow in color. It absorbs some, but not all, of the primary blue while freely transmitting green and red light.

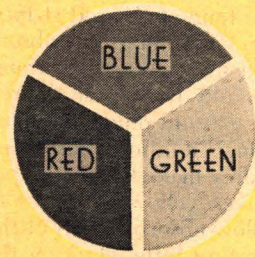
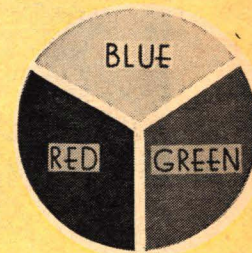
Filters always subtract something from the light. When a red filter is used, blue and green objects receive little or no exposure and consequently appear darker when the print is made. Red objects appear lighter on the same print. And so with other filters. Thus the tone of the object can be controlled by the filter—the object can be reproduced lighter by use of a filter that transmits its color, darker by one that absorbs its color.

How then can a familiar object, such as the American flag, be reproduced most satisfactorily? By making a test panchromatic exposure and print without a filter, you will probably find that there is not sufficient difference of tone between the blue field and white stripes, because of the high blue sensitivity of the film. This can be corrected by use of a filter that absorbs blue, but in addition to darkening the blue, it must not

WHAT FILTERS DO

NO FILTER

This photo of a color chart was taken with panchromatic film without a filter over the camera lens. The blue sector is recorded lighter than normal on the print.

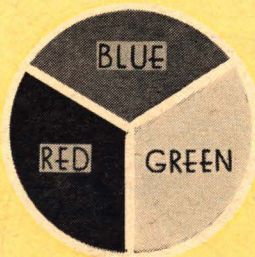
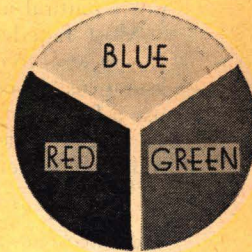


YELLOW FILTER

Here blue is darkened and of nearer the density of red and green. A yellow filter gives approximately normal color rendition with panchromatic film.

BLUE FILTER

Both red and green light are absorbed and these two colors appear even darker than normal on the print. Blue is transmitted freely and is overexposed.

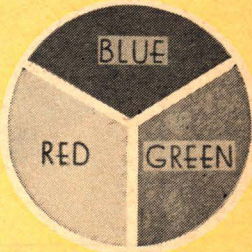


GREEN FILTER

This lightens green tones by allowing green light to pass through but red and blue are excluded. Thus underexposed, they appear darker on the print.

RED FILTER

When the exposure is made through a red filter, this is the result. Red light passes freely and red is lightened while blues and greens are darkened.



① Voyage Series

1. Out in the Ocean
2. Le Havre - Arriving
3. Le Havre - Train - Germany
4. Kodachrome - being developed in the states

② Marseille 5 Kenangan Series

1. arriving + swimming at beach in Marseille
2. Leaving + Wrestling
4. The Crowd [+ the Wedding] Horse talking
5. Dark Scenes - [The Land] dogs + cats
[The Carnival]

Animals in Marseille

1. Dogs + Cats
2. Horse trotting

3. Paris Series - more to come

1. Find one Black + white
2. Paris in color
3. Paris B+W. Eiffel Tower
4. Paris Square
5. Paris Montmartre - being developed - want more
6. lit up at night
7. markets at day

1 Paris Vehicles - Motorcycles - little cars
bikes etc.

- Pigalle - Sex
Moulin Rouge
Paris ~~A~~ Street markets -

Life of a Jail at the 50th (Average Day -
Produced
Directed
and
acted by
M. H.
M. L.
C. H.

1. Awakening - alarm clock
Washing
Rushing for shower - Eating with the magnifying
glass
Our Jobs
Military courtesy trouble
The Woman
Inspection - The room a mess - beer
party - Coming of the C. O.
Keystone Comedy

The H. M. Foundation Moving Image Archive

^{Paris colour}
Paris - B.W. - Cut out French flag.

① Le Havre - overexposed - in sky
- splice bad -

Paris B-W Overposed -
Jumpy - Rearrange
left sequence

②
Marseille Swimming - Meeting
overposed in spots

① Out in Ocean - end

②
At Beach in Marseille - few
spots

① Le Havre - Group shots
better

② Horse Racing - Indoor shots
~~over~~ under exposed

Photo Club

A Suggestions for General procedure

1 a minimum of officers - 1 President - No const
Minimum of officialdom. 1 Sec Treasurer + adm No need tapes

2 Delegation of supervision of club's main divisional activities to individual members

3 The holding of 2 meetings per week

one on Thurs at 1200 - business meeting
Business for making of announcements
Meeting selection committees
Thurs Formulation of policies as purchasing
1200 exhibition places
XRAY places of touring interest
Pooling of Equipment
Darkroom management etc.

a Theory
Social
meeting
Tues
Evenings
2000
XRAY
in open
place
Refreshments
served

For the holding of classes - adv
Visiting lectures
Exhibition of past weeks work
Criticism
Discussion of aesthetic principles
Exhibition & explanation of equipment
Lectures by members of the group
on their pet theories of photography
with an accompanying exhibition
on pet methods etc.

B Main Subdivisional Activities of the Club.

1. Equipment - makes rounds of all members
inventorying all their equipment
publishing a list of interusable items
locating all darkrooms (existing)
& all places for possible darkrooms
marking them on a map of the hospital

Lab -
E.V.
St Manfell
Howard

listing of Photo Places downtown &
announcing available stocks
listing & acquisition of desired Photo Eq.

The Moving Image Archive

Places - photo Plant
 Photo Hall
 Mr. Henrico's Street
 Bastille - 2 stops
 On the left of the Champs going up
 Tabor - (Mk's) Stop

List of desired Equipment

- Filters
- Range Finders
- Tripods
- Sunshades
- Cable releases
- Polar Screens
- Color Film
- Chrome Sheet Film
- Film packs (4x5, 2 1/4 x 3 1/4, 9x12cm)
- Bromide paper (3+4)
- Printing paper (2,3,4,5)
- Sepia Toner
- Massium Bromide
- Reflectors
- Retouching pencil

What to be had in Paris

- Photo Plant - printing box
 lights
 Plate cameras
 Paper + ~~...~~ - *free*
- Photo Hall Small Tripods 600 frs
 Large Tripods 2-3 mil.
 Reflectors 600 frs
 35 mm cameras 7ml.
 8mm - Spleung set 1400 frs
 Telephoto lens 3200
- Mr. Henrico's Excellent Filters
 Paper + Chem
- Photo Stop 1-2-3 (120) printing paper
 6x8 Enlarging paper #2
 Cable releases 15 frs
 (Good cameras hard to get 10-20 mil)
 Cable releases 15 frs
- PHOTO SHOP
 Rue de Rivoli (on corner)
 Filters
 Sun shades
 Reflectors
 Tripod leads
 8mm. Reels

Photo Equipment available in Paris

Place	Equipment	Price
-------	-----------	-------

2. Library - setting up of library & arranging for its use

- Books, magazines, pamphlets ^{arranging for their acquisition & purchase}
- Cutting out of pertinent magazine articles
- Pooling of private libraries
- Posting of magazine work & instructional charts & examples - about library wall

English Books on Photography available in Paris

- Photostat Library
- Photography as a Hobby
 - A Guide to Better Photography
 - Elementary Photography
 - Printing & Developing Made Easy
 - Photography Magazine
 - Popular Science & Mechanics - Photo Mechanic sections

Smith's Bookstore
 Tuileries
 Fundamentals of Photog. Scientific SECTION 300

Other Bookstore
 on Tuileries
 Photo Survey of Paris - GAUMONT
 Photo Survey of New York - andreas FEININGER

Breitanos
 on avenue d'Opera - nothing right now

The American Library
 9 Rue D'Orléans - Etoile
 Between Opera - Etoile
 on Avenue Haussman
 "Elementary Photog." Willard & Brule
 "Photography - a short critical History" - museum of mod. art
 "History of Color Photography" - Friedman
 "The Lucia Book in Color" - more - but out - new ones.

3. Studio - Construction & Maintenance of a Studio

- 3 Reflectors - light diffusion + small spot - a window source of natural light - Portrait - couch - backgrounds - Props
- Polished Tin reflector - Provision for Table Top photography - experienced in lighter
- Plaster heads & simple forms for self instruction in lighting

4 Photo Instructors Arranging for + execution of (4)

<u>Beginners classes</u>	<u>advanced class</u>
Explanation of fundamental principles - by advanced member	Eng. Speaking Photo Institute instructor
Explanation equipment	U.S. Army official Photog.

Clipping + display of all instructional information
3 Variables - Photo tips - Do's + Don'ts etc.

straight
≡≡≡

Held on Thurs. evenings - XRAY - all members attend some class because of size of group - Photog consists of fundamentals - good Review as good.

advanced teach beginners

1. First Classes
Explanation of Principles advanced theory (Schedule arranged - each member talks)

My ideas & methods in Photog

2. Lectures - questions + discussion following
Each member each week gives a short explanation of his pet interest, theory, observation + practices in photography -

My Work informal

3. Each week - each member exhibits his work of the week - explaining how he did it - what he thinks of it - then the piece is criticized in general from the floor - Exhibition selected from great incentive for good work

Each member in turn selects any topic presents his views + then moderates at a forum discussing the ideas

Discussion + Forum (with moderator) on Theory aesthetic principles - approaches to photog. usually in connection with contents of speaker's message

- Portraiture
- Color vs Black + White
- 35 mm vs 120 vs the plate Camera
- Still vs. Motion picture
- Photog - vs. art (painting) i.e. Photog as an art
- Doc. Realism vs. Pictorial + Fantasy
- The object of Photography
- Photography as a Folk art
- Possibilities + Future of Photog - 3 dim color
- Photog + Education
- The Photo Bug
- The Story - The Photo Essay - The Beautiful Picture

a Program Director Schedule + Directs the Whole Thing

5 Tours • Sounds the desires of the Club + (5)

arranges for the execution of camera Tours listens to suggestions as to pictorial places lists and proper time to visit them as observed by members of the Club

Use of the Lt's guide

Emphasis should be placed on the more out of the way places + less characteristic parts of Paris + France

Posters a good map with places marked on Arranges for Emergency - sunset Tours.

6 Exhibitions - Each 2 weeks or month - the group stages a club exhibition - Each member exhibits as much of what he + group agree to be of appropriate quality.

Each piece is matted, signed + hung. Prizes awarded

arranges + posts the exhibitions in either - Mess Hall - Theater lobby Club Room - Officers Mess - Social Clubs etc

at end of 3 mos. best work of all is posted in a Grand exhibition

Motion picture exhibitions for club and any interested personnel arranged and incorporated with Thurs. evening discussions.

The Club.

Pres
Sec

Divisional Heads

1. Equipment + Darkrooms
2. Studio + Library
3. Instruction - Discussions - Library
4. Tours + Exhibitions

[For the development of photographic achievement of all its members.]

II Approach to Subject. -

Emphasize, select, chose so that
the "essence" of the 'subject' is
completely expressed.

Choose portraits in natural settings

People in landscapes - add depth -

Frame the shot -

Concealed camera - Props for children

Use a main source of light with
a polished tin reflector to reflect
fill in light

Triangle lighting

Talk + joke with subject

The HMH Foundation Moving Image Archive

American Immaturity

- The humorists often best analyze and ~~Portray~~ ^{Portray} a period
1940's - Clifford Goldsmith - The Aldrich Family - a Reflection of the
hopelessly bewildered infantile (adolescent) Aldrichian Era - of
Highschool boys - Blank Minded unprovocative colorless women -
Money dominated Fathers & exhibitionist hypocritical stupid selfish
mothers - a period steeped in the completely false sentimentality of
cheap movies magazines & songs + a period of completely paradoxical
- movies allowing only the cheap presentation of sex in the name of puritanism
- a society of adults that never read books - whose thinking is hopelessly
confused unsynthesized inactive & segmented - (as is affected their life)
Who are completely occupied in the material fruits of the chase -
Whose success in life ~~is~~ is judged by the dollar sign -
a people whose every minute is completely absorbed in worrying over
all the trivia & superficialities of life - & who having their energies
thus consumed have naught left for the main stuff of life -
a people whose base and primitive instinct is sharpened & irritated
the ~~name~~ name of competition - & whose great distinctive inheritances as human
beings are left completely unvalued & uncultivated - no longer do men
have consciously developed conceptions of honor, character, intellect, the good life,
godliness, christianity, wisdom, control, discipline, ^{perspective} - thus lacking even the
rudiments of a conception their achievement ~~is~~ remains impossible
Life, death, ^{peace} love, perspective are terms for which no definition is sought - yet
the absence of their meaning is painfully - & too belatedly felt on the death bed
Then men realize that the stuff of life is not pursued & carelessly indiscriminately
collected & stupidly used
In the basic search for settlement, harmony, peace - poorly instructed Americans
extend themselves in ever widening circles of materials, places & people -
searching for the light that can only come from within - Thus they extend
their personalities into things that are not really part of them - thus they become
cripples without their crutches - dope fiends without their dope when their maze
of gadgets, cigarettes ^{watch} etc. are removed.
agay in their mistake of trivia for things of importance they seek endless excellence
in trivia blinding their eyes with the glitter from seeing the real needs of their
American immaturity is a self-perpetuating cycle - immature parents by their
+ by the example of the own shallow lives ~~spread~~ ^{spread} a like regular ^{permanant} ~~permanant~~ ^{permanant}
molded love adolescence on their children - These parents hold ~~to~~ ^{to} ~~the~~ ^{the} ~~same~~ ^{same} ~~level~~ ^{level} ~~of~~ ^{of} ~~immaturity~~ ^{immaturity}

education which would hardly be intelligible to the ears of children anyway - Thus ~~the~~ higher education lends its talent to perfecting, idealizing & polishing the golden calf ^{about which} ~~the~~ bobby soxers & football heroes can do their eternal dance. Higher education ~~adds~~ rather than leading the blind man out of the cave merely adds to the mess by adding the final touch of distinction ^{with} ~~the~~ professional pat on the head.

We ~~have~~ rationalize our shortcomings with any suitable catch phrase & worse yet grow proud of our ignorances. And ~~in~~ in a last ditch defense of ~~our~~ their flattering ^{but very vain} egos - every Tom Dick & Harry ~~has~~ emblazons a wall of competition or one specialty ~~like~~ like an iron curtain that none might peek beyond & see the childish mess that live within. Thus with somewhat hilt air of underrated martyr we seek complete ~~for~~ forgiveness & justification for all our other faults - ~~establishing~~ establishing ourselves as really worthy & mature by exhibiting our talents & seriousness in this one field. If this does make for happiness such complete concentration of specialties at least makes for factories & thus the problem of American national irresponsibility gets worse each year as increased specialization places more formidable tools in the hands of our childish self. For though tools are invented by restricted concentration they are governed by the general whim & fancy of the whole personality.

Thus ~~we~~ we see America today as a more infantile child at the controls of an ever enlarging super bomber. This accounts for America's lack of consistency and her general ~~of~~ unpredictability in international affairs - yet because of her power she must be reckoned with - ~~but~~ everywhere ^{because} unpredictability is most safely met by caution if not outright resistance - we loose all the millions of friends that long to blaze us as their symbol of humanity - We now for second time have lost the leadership of the world that was ours for the asking - and thus we may be loosing our last chance to mainly ~~by~~ ^{by} the leadership of ~~the~~ example to save the western way of life which is founded on the trusty worth ~~of~~ ^{of} free men that mature men that are free (a few men that are ^{mature} ~~free~~)

Amicus
Endless

For the Human Soul Abundance is more Dangerous than Poverty
less talking about Character & Honesty while we are young & more
in the higher schools & we will not sell them out to childish antagonism
but elevate them to clear & inspired conceptions for study & definition
I ~~do~~ dislike the conception of entertainment being a escape or distraction

Americans - endless search for entertainment - earn money to buy it
But pleasure pales - & at 45 the American is fed up - restless with no
inner security - A happy man need not be amused.

For lack of peace & security & happiness ^{American} men of middle age redouble
their efforts to shield their eyes from the gloom reality of their
contentless lives leading in the vaguery of death by amusing
themselves with a wild & gaudy kaleidoscope of
business and nightclubs. - Men who play cards are in a hurry
today -

This I must avoid myself - by more clearly defining
the best motives & values of my life & then sticking
to them & living them out - Developing my body,
mind, character & gentleness.

It is America ~~which~~ who must solve everyone these
problems thus drawing the attention of itself & the
world from its own misgivings. ^{good Time on Personal}
The psychology of the American people - very interesting. ^{& nationalistic level}

We should do all things well - but let us realize the
limitations of human energy & realize that we must
sacrifice the doing of the smaller things well for the
the doing of the larger - but let us not slander
all small things - there is nothing inherently wrong
~~by~~ in doing small things & when human nature
& ~~is~~ handle all things large & small well then we
will condone the trivia as we do icing on the
cake - When We Have CAKE !!!

American
passant

- Religion - one
- Education - ~~liberal~~ issues of life
- American Army - cast - not enough
- Politics - Socials - security - ^{but} world govt
- ~~The American~~ Culture - lack of sep page
^{The God Car} ^{the God Money}
- American Morals - incongruous - S & P
- American Men & Women
- The American Way of life - sanitation
- Physical Frustration - ~~outstanding~~ ^{outstriding}
- Society ^{the animal}
- Marriage - the Home - Parenthood
- America - the ^{Prejudice in America} ^{American Architecture}
- Life & Death
- Discussions
- American Foreign Policy - by example
- American Food - Homes - Clothes

Find your main locus
of thought

short sweet clear - simple -
illustrated by author

Am Type - Home - Education - Rel

no definition
work on
the matter
merely sitting ideas
take them or leave them.

In sympathy with
to the choric book however who too
often has experienced the disappointment
of pouncing on a book with a mouth
watering title only to find its table of
contents tepid and its pages completely
dry patty & wasive might I express the
hope that I will not wade any of ^{disappoint} ^{critical} meaty
issues might call to mind - If my
title is a mouth watering one it is only
because it suggests expression & illumination
on issues for which most thinking Americans
crave light - & it is only ^{out} in awareness
of this this thirst - ^{out} appreciation of its
value & out a desire to help satisfy it that

• I wrote this book to propose to
the thoughts of a young American
a big ^{undertaking} responsibility but ^{as far as I can see} my qualifications
are as good as any I am young 20 years
of age, American - was born in New York
~~in~~ & intend to ~~do~~ many work & vote in the
country - and I guess I've ^{besides looking in a mirror} done a ^{small} share
of reflecting besides looking
are the So here is the weave I make of the
• main straws I've caught in turbulent
mental winds of American as I've caught
them here and about.

Image Archive

Right there & then between my 3rd &
forth dunks (apologies miss post but all the
● while overseas I've been dreaming of
going wild in an ornate & dunking)
I decided I give it a try
So here I am biting my nails and
trying to ~~set~~ introduce a book I haven't
even written yet already afraid that in
process of concretizing my thoughts I'll
convince myself of my own stupidity &
if this ever published I'll convince my neighbors
of the same thing likewise. Before I begin may
I set down my intentions. I don't intend
● to write any tremendously illuminating
tremendously original or ~~totally penetrating~~
book I wish merely to set forth in as
simple & straight forward a fashion
the main climate of thought - the ~~main~~ ^{most} ~~main~~
attitudes ~~and~~ the ideas that it embodies
of the average American male youth
my age as I have found it living
out my life on the streets in schools and
army of America. I merely by unconscious
absortions have I noticed certain basic
● ~~testimes~~ of thought about which ^{among the youth of America} there is
fairly common agreement & these I set forth
for the ~~notice~~ ^{attention & consideration} of our elders & younger ~~that~~

~~Reflections~~ Reflections of a Young American

As I sit - no locus yet maybe characteristics
of Americans - This is a first & I feel ~~it~~ a compelling ~~impulse~~
to qualify & apologize in every direction but
for fear of nauseating with too many ^{preconditions}
~~apologizing~~ I'll merely write should this
book ever be published I hope it will not betray
my ignorance

I ~~know~~ ~~am~~ book frowner almost to the
pathological point I know the directed
felling to ~~take~~ a book with an earth
shattering title and even a juicy table of
contents fails ~~to~~ to tackle & illumine the full
substance of the problems its title suggests

My qualifications - I am young ^{to}
American - and presume have made
a few reflections ever since the age of 9

I have just come back from overseas
~~I am full of thoughts~~ possibly because of
absence I have had my first chance
to look at the American people & their
way of life with a bit of objectiveness -

Anyway what I have looked
I am full of thoughts about them - Well
I've been combing the bookshelves to see if
~~some~~ anyone of the many hundreds of thousands

of young Americans who harbor the
same batch of commonplaces would
~~think~~ think himself smart enough
or would have enough nerve to lay
his neck on the chopping block — but
evidently no one has — I was finally
giving up hope when I met a sweet
little old lady in the Ormanet on
57th st & she settle the whole problem.
She noticed the shiny new discharge
button that only ~~new~~ comparative hookies
newly discharged like myself sport (at
these days and she asked — how long
have you been out of the service?
With a modest smile that betrays
the greatest of egos I said a week a half
oh my she said & where have you
been ~~mostly~~ in Paris I said. Then you
were part of the occupation force —
she ventured — yes I was — oh my she said
again — you must have had many worthwhile
experiences — you ought to write a book —
I'm waiting — ~~is~~ for someone else to do
that to tell you the truth — I doubt
whether I have either the sense nor the
talent to do the experiences justice —
That's what everybody thinks — That did

Distinction - your thoughts or the
Average Americans thoughts

Like every other young American I
want to save the world. Like every
other young American whose gone
beyond the sophomore level - I've had
to content myself in saving the world
in smaller & smaller ways. Each
year I have narrowed down my field
Always ~~to~~ making sure that the latest
solution ~~who~~ would set of a series
of solutions in ever widening importance
& effectiveness ~~of~~ ~~industry~~ ~~until~~ I eventually
save the world - So now I am saving
the world from atomic bombs, microbe
warfare, mass starvation, race riots,
the dark ages & senator Bilbo by writing
this book. My ~~my~~ ^{logic} reasoning is simple!
if I write a good book pointing out all
the ~~problems~~ weak points of America
suggesting solutions - the book will be
read by influential people who ~~in~~ ~~their~~ own
~~will~~ ~~to~~ way will see that congress passes

laws correcting all the faults & injustices as
I have pointed suggested - This will make
America a great leading force for world
unity & civilization in the world - then
the world will reform & follow suit
^{at last} we will have ~~it~~ a Utopia.

indefiniteness of American
foreign policy - its worst aspect
Universities should be
radicalized the advanced
feelers of the society

The HMMH Foundation Moving Image Archive

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 Dr. Corey - Dept of Ed.
 Teaching courses - major 10 pts
 General courses 6 pts
 Work with Enpi at Wilmet -

Study Cinematography at the Sorbonne -
 University of Southern California - this is it
 Los Angeles

182
192
213
243

Cinema - as an art
 Education - via film - audio vis
 Fine art -
 Philosophy - Phil of art

Buy the Soc 3
 & Humanities 2 & 3 syllabus

N.Y.U. - Philosophy of Education - Washington Square College

Motion Pictures - not as detailed in actual production methods technique
 → possibly better for aesthetic - dramatic content.

apply to UofC - N.Y.U. + USC at L.A.
 for fall term

study

Griffith
 Eisenstein
 Murnau
 Von Stroheim
 Pabst
 Renoir
 Lorentz
 Ford
 Capra
 Disney
 etc.

City College
 Dept of
 Film
 Techniques

On Hollywood
 look up.

George S. ~~dney~~
 Peru Lorenz
 Donny Mandel
 George Sherman - write me
 (John Resbit) Murry Weinstock
 Pete Smith (Doris Wolfe) etc.

Movies & Conduct - Blumer
The Art of the Motion Picture - Benoit Levy
Educational Talking Picture - Dewey
Psychology of Seeing - Herman F. Brandt
The Hair Office - Raymond Noley
Movies that Teach - Hobar
Babbit - Sinclair Lewis
American Philosophies of Religion - Herman
Primitive man as a philosopher - Meland
Hemingway - Paul Rodin
Problems of Men - John Dewey
Movements of Thought in the 19th Century
- Read

USC Cinematheque
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Books to Get

Essays on morals - Philip Wylie
Yogi and the Communist - Koestler
U.S.A. - Oos Passoo

Hemingway
Brave New World - Aldous Huxley

Introduction to Yoga - Claude
Yoga For You - Bregdon

Revolution In Physics - Freedom

Complete Works of Schopenhauer
Study in History - J. Toynbee

Faith of Liberal - Cohen
Freedom of the Screen

Book store at Trib Books Store 42nd St Subway
BMT
ENT

Bacon's Essays
Works of Oscar Wilde
Patterns for Living

Out
Sex + Civilization
Philosophers Speak for Themselves 2nd one

Command to Looph
Port of anti Semite
Men of Vipers -
Frank Norris
Thomas Hardy

Development of Film Language

The purpose of this book is to supply the inspiration and information that most film books should but don't. As a film student, I have shared in the hunt of film students, technicians and enthusiasts of many countries for a book that would reveal in a basic and detailed way, the real story of the development of film art. That is, not the political, economic or anecdotal aspects of film making but the story of the moments when creative minds struggled to blow feeling and subtle ideas into the primitive new medium. This is the real history of the cinema, but it has never been written. Isolated directors like Pudovkin, Eisenstein, and Rotha, have left partial records of their work and ideas to the infinite enrichment of cinema students and it is usually only the few quotations from these works that give the remaining mass^{of} second-hand gossip any value at all.

But there are hundreds of other film creators and hundreds of great film sequences besides the famous "Odessa step" sequence or the "Mother" sequence that have been essential to the development of film language. But these have either remained completely unmentioned or dealt with in a brief second-hand manner.

We now realize that social history is more than a dry skeleton of dates, battles, and kings, and in order to grasp it with life-like palpability we have turned to original writings which confess the mind, heart, and daily conditions of the people. By the same token, cinematic history is more than a porridge of production figures, credit titles, and tasty little anecdotes about the stars. A book quoting the personal notes of the men responsible for the creation of film language would be the first to offer a real understanding of film development.

Certainly a book that tries to delineate the step by step realization of a feeling is doomed to failure. The artistic part of any art is a mute process beyond the power of words to describe. But the cinema as a young art has mainly been used by men to convey ideas and feelings brought to them by the older arts. For them there have been mainly problems of translation. They have tried to translate the simplest of these

ideas and feelings into film. Because of their relative simplicity these ideas and feelings can also be expressed verbally. That is why a book searching for such fundamental information is possible.

When cinema really comes of age - when it reaches with infinite subtlety into the cinematic patterns of reality and portrays them in purely cinematic terms - creating purely cinematic feelings - a book of this nature will be difficult to write.

not impossible

Briefly the form of the book should be as follows. Every outstanding advance in film language should be arranged chronologically. The advances should include those of a more technical nature such as the discovery of the close-up, pan shot and dolly shot etc., on through innovations in lighting, sets, sound to those of a complex aesthetic value such as symbolism and editing, ending with the development of basic film styles - abstract, realistic, fictional, and documentary. Each new element should be tracked down to its source--the mind of the man who created it. His whole struggle to translate his feeling into film, should be laid before the eyes of the reader in terms of quotations from his notes, photographs of his sketches and still photographs of the work in progress and upon completion, as partially suggested on page 200 Eisenstein's "The film Sense". This presents the reader with the raw material from which he can make his own interpretation.

An example:-

Odessa Step Sequences- Battleship Potemkin- U.S.S.R.- 1920



Sergei Eisenstein (1890 - 1945)

Biography - Short biography, character, career.

First hand information - Quotations from notes, documents and living associates:-

Creed - general ideas about cinema
What he wanted to communicate in this sequence.

Script - 1st, 2nd, 3rd drafts - notes - sketches -
pertinent technical information.
Description of work in progress.
Stills of finished work.
Own appraisal.

Where the director is living he would naturally be consulted. As historians of an art we are in the rare position of having the majority of the great film artists still alive to reveal their inner thoughts. In thirty years they will be dead and their information buried with them to the infinite loss of all serious film lovers.

In all, there would be 100 to 200 sequences packed with inside detailed information never printed before - covering Oriental as well as Western film work. Again, information of this sort is the greatest inspiration to film students, technicians, artists, and is the only basis of real public enlightenment about film art. The book would be anxiously awaited by all these people and saleable to all film schools, film clubs, and public libraries, as a definitive standard work on Film.

Morton Heilig

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Long Beach, N.Y.

L.B. 6-0615

This type of book can be simplified into an
"I Believe" type of symposium of living directors
film artists - (oneacts)

Name - Photo

Brief Biography (autobiography)

Overall creed about cinema - including explanation of particular problems and the history of their solution in different works

Fotos - Diagrams - etc

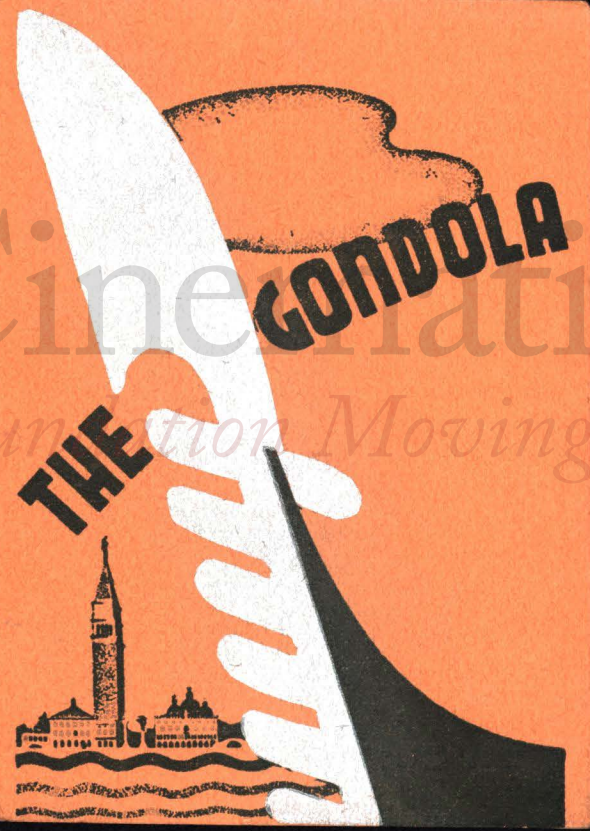
List of Works - dates - collaborators - country - content brief.

This type is
much
easier
to
realize
correspondence

La Storia di Venezia,
Pompeo Molmenti



Giulio Lorenzetti,
Venezia e il Suo
Estuario
(Sig^a organica)



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