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THE APPLICATION OF LINGUISTIC PRINCIPLES TO
THE ANALYSIS OF FILM SURFACE-STRUCTURE

DISSERTATION

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The problem of this study was to address the question of the relationships between linguistic principles and film surface-structure. The analysis of motion pictures traditionally has been an analysis of films as art. At the same time, the techniques and effects of film often have been referred to as the "language of film." Until recently, however, no one took seriously the linguistic implications of the phrase. The theoretical evidence for linguistics of film is controversial but growing in acceptance and maturity of the concept.

The purpose of the study was to develop a model, using linguistic principles, for analyzing the surface-structure of the selected motion pictures. The model described procedures and criteria for generating the internal grammatical structures of the specified films and applied the model to samples from the films.

This study developed a logical rationale for building a model for the grammatical analysis of film using shot, scene, and sequence as basic units. The rationale began with a review of the literature on the analysis of film with

particular attention to units of measure. The rationale built on a review and synthesis of linguistic surface-structural analysis and methodology.

A model was constructed for the grammatical analysis of film using shot, scene, and sequence as analogous to word, sentence, and a larger unit, respectively. Four main stages were detailed: 1. Selection of Textual Material, 2. Generation of Descriptors, 3. Analysis of Constituents, and 4. Organization of the Rules of Structure.

Three feature-length, narrative films were selected for development of the sample. Criteria were developed to insure as much diversity as possible among the films to emphasize the fundamental structural commonality of their visualization. Each film was divided into sequences. Sequences were selected to represent all parts of all of the selected films. The exact number of sequences selected from each film depended on the running time of the film and the general length of sequences which were identified.

Each sequence in the sample was described. The description detailed the activity(ies), the type, the relative function and the juxtaposition of each shot. Each shot was analyzed in context with adjacent shots and analyzed by groups of like functions in order to attempt to generate consistent relationships.

The culmination of the model application was a description of the grammar of the visual surface-structure

of the selected films. The grammar described and defined its basic units and delineated minimum requirements and interrelationships. It was found that the shot functions were sufficiently unique from verbal structures to warrant new terminology to more effectively describe the visual grammar.

The study began with the assumption that film is a language. The method bypassed much of the philosophical discussion of whether film is a language in favor of finding the theory's practical usefulness. The findings produced some clues to the linguistic structure of particular films which may relate to film as a whole. The analysis clearly demonstrated the presence of visual rules of grammar. The findings not only supported a linguistic view of film but also generated structures that resembled accepted linguistic form. The basic units of analysis were found to have unit integrity, class form qualities, limitations on their employment, and a hierarchical relationship to other larger units. The analysis also pointed out some visually ungrammatical structures.

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CHAPTER I

STATEMENT OF THE PROBLEM

The analysis of motion pictures traditionally has been an analysis of films as art. At the same time, the techniques and effects of film often have been referred to as the "language of film." Eisenstein's (1949) discussion of "Film Language" was an argument for the poetic legitimacy of cinematographic montage. Spottiswoode's (1959) work, A Grammar of the Film, was a catalogue of film production techniques and categories of films. They seem to have missed the point of grammar as a system of rules for the arrangement of symbols within the process of communication. Bazin's (1958-1967) discussion of "The Evolution of the Language of Cinema" was much like Spottiswoode's grammar. It was a prolonged history of film production technique--how the cinematographer gets the shots. It said nothing about the arrangement of the shots to specify meaning. The "language of film" has been a popular phrase and remains so. Until recently, however, no one took seriously the linguistic implications of the phrase.

The "language of film" is now taking on new meaning. Metz (1974a, 1974b) and Bettetini (1973) attempted to correlate linguistic concepts of language structure with film

structure. Also, Worth (1971) suggested that the language-film analogy is sufficiently significant to warrant the study of film as if it were a language. Carroll (1977) suggested the use of transformational-generative grammar linguistics as an approach to the analysis of film structure.

The theoretical evidence for linguistics of film is controversial. Whitaker (1970, p. vi) said that "film is a language like Dance, or Painting--not like Japanese or French." Whitaker's analogy implied that film is a language in the broad sense of art but not a language in the specific sense of communication. Nichols' (1975) response to Metz was that film is not a language or a language system. It is only conventions and therefore not rules. This distinction between rules and conventions may be a matter of perspective. To a person learning a language, the lack of a set of rules could suggest a phenomenological form of communication. A linguist analyzes a language as it is used and deduces the implicit rules (Chomsky, 1964; Wheatley, 1970). In this sense there is no difference between rules and conventions. The conventions (language as it is formed) are the rules for forming the language. The detractors of a linguistic view of film define film as fundamentally phenomenological--an art form. Neither position presently has empirical support.

There was a need for systematic analysis of film structure to determine whether analogous elements in verbal and

visual language could be described. The problem of this study was, therefore, to address the question of the relationships between linguistic principles and film surface-structure.

Purpose of the Study

The purpose of the study was to develop a model, using linguistic principles, for analyzing the surface-structure of the selected motion pictures. The model described procedures and criteria for generating the internal grammatical structure of the specified films and applied the model to samples from the films.

Background and Significance of the Study

Film has come into existence largely through the enterprise of toymakers and showmen who each unknowingly contributed to a body of knowledge that developed into cinematography. Over the years since film has become a popular form of communication, film-makers have struggled to be recognized as legitimate artists. There may be, however, other ways of looking at film. Just as it is possible to analyze writing, a representation of verbal language, from the perspectives of expression, literature, and linguistics, it may be possible to look at film as a representation of visual language in the same three ways. Such a composite view of film would tend to unify almost all the theories of

film and to introduce new ones into one general framework of film as communication.

Since the early Russian film-makers V.I. Pudovkin and Sergei Eisenstein began writing about their work, a great many people have analyzed film form and functions and arrived at a variety of conclusions. Each attempted to show the artistic value of film with greater force than the previous one. Pudovkin (1949, p. xv), who made films in the 1920's, saw motion pictures as a transformation of photographic copies of nature into an artistic expression he called the "filmic form." To him the most creative element of film-making was the selection and arrangement of the shots. His book on film technique went to some length into the editing of a film to create a whole new reality that exists nowhere except in the film. Eisenstein viewed film-making in a similar fashion. However, Eisenstein (1949) thought the transformation of photographic images into art was the result of the impact of the "collision" of the elements. The artistic value was derived from the fact that all the elements of film became something they were not before they were combined. A shot of a burning house in juxtaposition with other shots may signify the demise of an entire socio-political system. Alone, the shot is only film of what looks like a burning house. In contrast, current film theorist Siegfried Kracauer was willing to call film-making

an art only with considerable reservation. He posited two broad functions of film: 1.) Recording and 2.) Revealing (Kracauer, 1965). Both sets of functions left little room for creativity. The "revealing" functions amounted to recording physical dimensions not normally seen. To Kracauer, there was almost nothing creative about film-making. He gave life to the fight for the recognition of film as an art form by denying that film was a "true" art. In contrast to Kracauer was Parker Tyler's theory of motion pictures. To Tyler (1969) there is an active, imaginative power that expresses itself in film, melding film into something new that is a composite of the photographic reality, the artist's imagination, and the viewer's understanding. Together these theorists were largely in conflict over a view of film-making as an art or a device--a system of implicit individual expression or a process of recording the physical world. The discussion centered on the significance of film as art.

Recently a new theory of motion pictures has begun to emerge. It views film as a language and suggests the possibility of specific linguistic analyses of film structure. Sometimes the distinction between language and language representations (writing) was not clear. However, the implication that film reflects language-like structures was consistent in the literature. Metz wrote that "the study of the cinema thus involves two great tasks: The analysis

of the cinematic language system and the analysis of filmic writing" (Metz, 1974b, p. 286). In the process of discussing the linguistic potential of film, Metz developed rather specialized definitions for the terminology that he used. He distinguished, for example, between "film" and "cinema." "Cinema" was the totality of motion pictures whereas "film" denoted the technical aspects of film-making. In the end the precise dissection of his terminology and discussion of motion pictures allowed him to conclude that motion pictures cannot be called a language in the sense of a verbal language--a specific symbol system--but that motion pictures undoubtedly contain a set of related code systems. His apparent reluctance to describe motion pictures unequivocally as a language was founded in his focus of attention on "cinema," which by his definition automatically included content in the discussion of structure. That Metz is willing to describe motion pictures--form and content together--as a language system(s) is significant. It builds a foundation for a view of motion pictures in a grammatical context.

Bettetini took a stronger structural approach to film language. For him the concept of language structure was fundamental to communication (Bettetini, 1973). He said that every interpersonal contact resorts to codes. Otherwise, neither sender nor receiver could understand one another. Some framework--some expected pattern--was

necessary for communication. Like Metz, Bettetini was bothered by the deep structure implications of calling film a language. The idea of concrete visual images in photography as symbols seemed to counter their sense of photography as a record of reality and their concept of language with a finite set of symbols. Yet Bettetini found the idea of abandoning linguistics as a foundation unthinkable (p. 162). The richness of the studies in linguistics offers much to suggest structure in film through the commonality of human communication.

It may appear that a linguistic view of film is contrary to the major theories of film to date. This is not necessarily so, except as they preclude any linguistic structure to film. Perhaps the most useful method of seeing the relationship is to compare three views of writing (language representation)--expression, literature, and linguistics--and suggest them as three views of film.

Berlo's (1960) model of communication illustrated a particular process of language (see Figure 1). It attempted to show his view of the essential elements of communication. The elements took into account all three views of writing: expression, literature, and linguistics. As expression, the model described the minimal elements essential to successful transmission of an idea from the "Source" to the "Receiver." The model recognized the

potential for relative evaluation of communication (as in literature) in the "Structure"/"Treatment" variables. The "Structure"/"Code" variables articulated the linguistic aspects of representations of language in communication. The emphasis of the model was expression. The model did not set criteria for judging the value of communication (literature) or for analyzing its structure (linguistics). It delineated the minimum requisites of the process of communication. The "Source" constructs a "Message" which is conveyed through a "Channel(s)" to the "Receiver."

S	M			C	R
SOURCE	MESSAGE			CHANNEL	RECEIVER
Communication Skills	Elements T	Structure T		Seeing	Communication Skills
Attitudes	C O N	R E A M	N E	C O	Hearing Touching
Knowledge	T	T		D	Smelling
Social System	E N			E	Tasting
Culture	T				

Fig. 1--Berlo model of communication from The Process of Communication, by D.K. Berlo. New York: Holt, Rinehart & Winston, 1960, p. 72.

Writing as literature can be seen in descriptions of literary criticism. Ellis (1974) defined literary criticism as the process of differentiating among "pieces of language" which have been lifted out of their original context.

" . . . That is to say, the character of the language and what it says has now become an important concern independent of what can be inferred from it to an actual situation" (Ellis, 1974, p. 44). This view of writing merely says that there are relative qualities of communication. Literature simply looks at language from the perspective of art.

The linguistic view of language emphasizes the structure of language. Chomsky (1964, p. 13) defined language as "a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements." Linguistics seeks to separate the grammatical sentences from the ungrammatical sentences to study the structure of the grammatical ones. The linguistic view of language does not deprecate the existence of language representations as either expression or literature.

Worth's (1971) model (See Figure 2) suggests film as a representation of visual language that may be viewed in the same three ways. Worth developed a model of communication for film. The main stages of Berlo's communication model were evident in Worth's model but were particularized for the unique characteristics of film communication. Like Berlo's model, Worth's model viewed film primarily in terms of expression. The overall communication process was the same in both models. The relationship of writing to the communication process in Berlo's model is the same as the

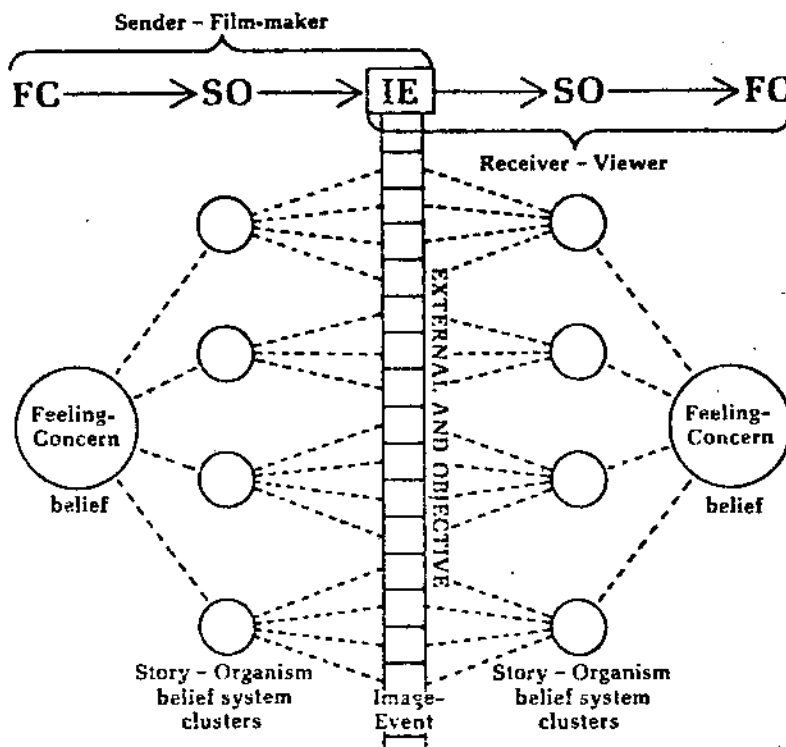


Fig. 2--Worth model of film communication from "Film as a Non-Art: An Approach to the Study of Film" by Sol Worth. In J.S. Katz, Perspectives on the Study of Film. Boston: Little and Brown, 1971, p. 191.

relationship of the physical form of film to the communication process in Worth's model. Describing film as a representation of visual language does no violence to either model.

The visual language of film can be analyzed as "literature." In fact, films have been reviewed, summarized, analyzed, and evaluated as relative pieces of literature more than in any other way. The "auteur" theory of film criticism articulates this concept most clearly. According to the

noted film critic Andrew Sarris, the "auteur" theory has three main features (1970). The first is the consideration of a director's technical competence as a criterion for evaluation of a film. Secondly, the "auteur" theory says that a director will show an individual recurring style in the body of his films. Each of a director's films will show characteristics of his unique style. Finally, the theory says that there is an internal ultimate quality that is the result of the interaction of the director's personality and his material. The "auteur" theory of film is a framework for comparing "pieces of language" to determine which author belongs to the Pantheon of directors. This view of film as "literature" appears not to contradict the view of film as expression.

It may be equally possible to look at film as a representation of visual language from the perspective of linguistics. At present, however, very little is known about film linguistics. Metz (1974a) cautioned that there is a temptation to force parallels to the highly researched aspects of verbal linguistics. At the same time he said that the analytical, classificatory methods of linguistics are useful and may over time establish units and relationships that will become progressively refined. To put it another way, there must be a linguistic type system operating. There is reason to be cautious but not blind. For Metz the

only reason a film grammar had not been discovered was because no one had looked in the right place, not because it was not there (1974a). Metz and Bettetini both seemed implicitly to include surface and deep structure in their semiological view of film. The present study attempted to explicate the analogy of shot, scene, and sequence with word, sentence, and an indefinite larger grammatical unit following Carroll's (1977) suggestion to use a transformational-generative grammar approach to film surface-structure.

The potential impact of film linguistics goes far beyond the freshness of looking at film from a new perspective. For years film-making has been taught as an art form. If indeed film has a linguistic structure, then it also could be taught like a language. The probable form of such a curriculum would be similar to that of teaching a foreign language. Then elementary film-making could concern itself with the fundamental structures of the film language. Segments of film could be presented to the class, analyzed, memorized, and imitated by each class member. Each subsequent segment of film would develop more complex and/or new structures. The student would not be given the task of doing something original until a point of basic proficiency was reached. In essence, elementary film-making would be the study of the surface-structure (grammar) of the film language. Intermediate film-making could concern itself with

conversational film. The study could attempt to increase the facility and effectiveness of film expression. The concentration could center on structuring film messages in predesigned ways to communicate efficiently with intended receivers. Finally, advanced film-making could develop the concepts of personal style and creativity. The attempt could be to go beyond teaching film-making to teaching "great" film--film literature, the artistic expression.

The ultimate establishment of a film grammar could have profound consequences. The first small step has been taken. In this study a logical model for finding film structure was developed and applied to a sample of films.

Research Questions

The specific questions addressed were:

- To what extent can it be established that there are rules of grammar for some films?
- A. If there are rules of grammar, what relationships exist between those rules and formal linguistics?
 - B. What are the basic units of analysis?
 - C. How consistent are the rules?
 - D. Can an ungrammatical visual arrangement be identified?

Definition of Terms

Grammar---the system of rules or conventions for the use of a language, especially in its visual representational form.

Shot---a single piece of film, however long or short, without cuts, exposed continuously, as it appears in the finished film. A shot ends at the point where it is joined to another camera run.

Scene---a series of connected shots that take place in a single location and during a single block of time. A scene ends at the point where it is joined to a shot whose representation is of a new block of time or location, but not both.

Sequence---a series of connected scenes which relate to different time periods or locations but which are unified as a subpart of a film that is complete in itself. A sequence ends at the point where it is joined by a shot whose representation is of a new block of time and location together.

Surface-structure---the organization of the unit functions of the constituent parts of a message as distinct from their informational content or semantic representation.

Limitations

This study began with the assumption that film is a language. Worth (1971) suggested that this may be the most

productive way of determining the value of that assumption. The method bypassed much of the philosophical discussion of whether film is a language in favor of finding the theory's practical usefulness. The findings produced some clues to the linguistic structure of particular films which may relate to film as a whole. The grammatical structures generated are subject to verification by other analysts. It is premature to say that the grammar herein described is either completely objective, comprehensive, or representative of all films or all linguistics.

Procedures

The focus of this study was the construction and application of a model for the linguistic analysis of motion picture surface-structure. The entire process was highly iterative in nature. It was necessary to engage in all the elements of the model building and testing almost simultaneously. The process was one of continual hypothesis, application, testing, and revision.

Development of the Model

This study developed a logical rationale for building a model for the grammatical analysis of film using shot, scene, and sequence as basic units. The rationale began with a review of the literature on the analysis of film with particular attention to units of measure. It is fundamental to

linguistic analysis to identify the basic unit of measure and to show its relationship to other units (Pike, 1977). It was necessary to describe, analyze, and compare published proposals and suggestions for studying film as a language. There was not much agreement among the proposals. However, this comparison developed clues to fruitful methodology and principles and precautions. The rationale built on a review and synthesis of linguistic surface-structural analysis and methodology with emphasis on transformational analysis.

A model was constructed for the grammatical analysis of film using shot, scene, and sequence as roughly analogous to word, sentence, and a larger unit, respectively. Inasmuch as there has been confusion among persons who have attempted to define shot, scene, and sequence, the Definition of Terms above attempted to clarify these terms. The conclusions of the research showed that the definitions were the most natural. It has been necessary to add to the terms: grammar, scene, sequence, and shot. Elements, relationships, and procedures were chosen for the model which were supported in the literature and which were compatible. It was expected that two classes of grammatical structures would develop: 1) rules that detail minimum elements and mandatory relationships of a shot, scene, and sequence, and 2) rules that detail trends. The structure generated detailed minimum elements and mandatory relationships of shots within scenes and sequences. The element of "trends" was not pursued.

The linguistic literature indicated structural trends are too weak to be useful. The completed model was described and diagrammed.

Selection of Sample Films

Three feature-length, narrative films were selected for development of the sample. The films were selected to have release dates as close to each other as possible. They were "Best Film" Academy Award winning films. The availability of published scripts and 16mm prints of the films was important. The films were to have different directors and plots to minimize style effects on the analysis.

Each film was divided up into sequences. Sequences were selected to represent all parts of all of the selected films. The exact number of sequences selected from each film depended on the running time of the film and the general length of sequences that were identified in the selected films.

Application of the Model

Each sequence in the sample was described. The description detailed the activity(ies), the type, the relative function and the juxtaposition of each shot. The specific nature of some of the detail of the description was developed from the requirements of the model. Each shot in each sequence was analyzed according to the process outlined in the

model. For example, the model dictated that each shot of each sequence be labeled according to its individual visual function. Each shot was analyzed in context with adjacent shots and analyzed by groups of like functions in order to attempt to generate consistent relationships. Once a visual "sentence" was defined, a significant part of the data collection phase of the model involved diagramming visual sentences. The diagramming form developed from the shot descriptors and their relationships.

The culmination of the model application was a description of the grammar of the visual surface-structure of the selected films. The grammar described and defined its basic units: "word," "phrase," and "sentence." It delineated minimum requirements and interrelationships. For example, it described the scene as a kind of visual sentence. Several shot pairs seemed to operate as subordinate phrases or clauses. It was found that the shot functions were sufficiently different from verbal structures to warrant new terminology to more effectively describe the visual grammar.

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CHAPTER II

THE MODEL

Introduction

The "language of film" is an analogy with a long history. Perrott (1919) was one of the first to see in film the potential of a new writing. He wrote that to think of film as an art

is like asking: Words, are they an art? Colors, are they an art? Notes, are they an art? It is the manner of using words, colors, and notes that makes up the art of writing, the art of painting, the art of music. It is the same with film . . . (Perrot, 1919, my translation, p. 6).

Perrot thus distinguished between the tools of an art and the art itself. Despite his positing film as an art, Perrot saw film as a writing system that could be used in artistic ways. This distinction did not surface again to any significant degree for a long time.

Probably the most complete early attempt at the analogy of film as a representation of visual language was that of Spottiswoode (1959). Despite his title, A Grammar of the Film, Spottiswoode focused his study on film production technique. He developed a comprehensive glossary of film terms, sketched the history of film (up to 1933), discussed the techniques and tricks of film-making, and classified films into a variety of types. It was as if to suggest

that "grammar" was the study of paper, ink, pens and penmanship. Only rarely did he discuss film from the perspective of the film viewer. The concept of film communication as a process of concept transmission was ignored. When Spottiswoode did refer to language matters, it was to decry the specificity of film. He suggested, for example, the need to agree on a visual form for the word "like" to facilitate direct comparisons. His view of film was interesting but of little apparent linguistic impact.

Bazin (1967) discussed film language in much the same manner as Spottiswoode. For him, the evolution of film language was one of technological advancement. His primary concerns were for the technological changes that occurred with the advent of sound motion pictures and for the idea of an evolving film language through a discussion of "montage" in silent and sound film. By montage, Bazin meant editing shots about one event together as opposed to a record of the entire event with a single camera shot. Bazin thought that montage was a result of styles of editing and that montage became more expressive with the addition of sound to film. He briefly mentioned the fact that meaning was inherent in the association of two or more shots together not in a single shot. Instead of discussing the arrangement and juxtapositioning of shots, however, Bazin returned to his theme of montage and technological advances as prime data for describing the grammar of film.

More recently Lawson and Whitaker have attempted a few specific English grammar parallels in film structure. Lawson (1967) began his view of film language with an affirmation of the need to "establish the elementary characteristics of film language" (p. 175) and to identify the film equivalent of a sentence. Before defining the film sentence, he thought it important to describe the technical apparatus on which the "film sentence" depends. What followed was a discussion of the camera, the microphone, the screen and montage--the paper, pens and ink of film writing. Briefly, almost as an aside, he suggested ". . . internal montage resembles the intransitive verb while cutting (even from one angle to another in the same scene) is transitive--a shot acts upon another shot" (p. 184). He recalled Eisenstein's analysis that something happens when two shots are combined that is more than the sum of their individual characteristics. When he returned to sentence structure, he merely illustrated how the sentence, "A man walks toward the mountains" (p. 185), could be conveyed visually. The bulk of his discussion of film language was a lengthy analysis of the ways in which film was quite different from the theatre and the novel and dependent on sound. On the verge of positing language structure analogs, the analysis returned to a description of the tools of language writing.

Whitaker's (1970) approach to film language took full cognizance of linguistics and communication theory. For example, it was a stated assumption that film communication is a combination of images and sounds which are organized in "narrative and artistic code structures" and given meaning by the viewer (p. v). He identified two approaches to language: 1) the definitive approach which attempts to show what linguistic form is, and 2) the functional approach which attempts to show what linguistic form does. As he explained it, the definitive approach to "a line" would be to describe it as "the path of a point in motion" (p. 4). The functional approach would describe "a line" as "a device for connecting or separating areas, for creating flow and motion, and for dividing space into effective masses" (p. 4). With that he selected the functional approach as the "obvious" choice for the analysis of film language. The obviousness of the choice seems to have been a reaction to grammar in the traditional language teacher's use of the term rather than grammar in the linguist's parlance. Whitaker saw an analysis of what film form "is" as artificial. He argued that if "grammarians" had had their way, we would be required to say, "'If it be he, ask him to whom he wishes to speak'" (p. 5). He did not distinguish grammar as the linguist uses it--the structure of a language as it is spoken--from an imposed structure.

Employing his functional approach, Whitaker detailed, much like Spottiswoode, Bazin and Lawson, the general effects of the visual and audio techniques of production. He described what a shot is, what a close-up is, a long shot, etc. He described cut, dissolve, swish pan, lighting, focus, depth of field and many more including production elements of sound. For him the main display of film structure was to be found in the editing of a film and the use of montage. He made a distinction between the two. Editing was the process of carrying on the director's design, whereas "montage is the creation of content through juxtaposition" (p. 114). There followed descriptions of a variety of types of montage and editing. One of these was the Substantive Montage. This type of montage was a group of shots that develop a "nounal concept" (p. 130). His illustration was a group of shots of people whispering in other people's ears. He suggested this as a Substantive Montage of the word "rumor." The remaining montage descriptions were very general. Whitaker concluded his description of film language with a discussion of what he called "film pur" which literally means pure film. He felt that it is a nonlinguistic type of film.

Whitaker began his view of film language with an understanding of linguistics and communication. Somehow it did not carry over into the analysis that followed. The

bulk of his description was defining basic terms and listing film-making techniques--as though English is the logical result of the work of the human diaphragm, larynx, tongue, teeth and nasal cavities. Like the other analysts, Whitaker took the analogy of film as language up to the point of editing and juxtapositioning shots, but never asked the question that could get at the patterning of the shots to effectively convey meaning--to have communication.

On the whole, the analogy of the "language of film" seems to have been useful. It has aided in the understanding of film as a structural system. The analogy has developed a readiness for detailed linguistic perceptions of film. However, the analogy has been troubled by its assumptions of word functions applied without modification to film. The analogy has also largely ignored the linguistic implications of classifying film as a language.

More recently, film has begun to be analyzed with the full impact of linguistic tradition and theory. Perhaps the most important, certainly the more prolific theorist in this tradition is Christian Metz. There are, broadly, three stages to his views of film as a language: 1) Film Language (Metz, 1974a), 2) Language and Cinema (Metz, 1974b), and 3) articles principally written in Screen magazine. Film Language is a collection of essays that Metz wrote from 1964 to 1970. It represents his earliest thinking,

although the volume also includes many comments and modifications by Metz made subsequently to the original publication of the individual articles. Much of the criticism and evaluation of Film Language seems to have taken the form of modifications of his theory as presented in Language and Cinema. Being a single work rather than a collection of articles, Language and Cinema presents a more cohesive and well organized statement of Metz's theory. The articles in Screen magazine were a further development of his ideas especially along the lines of Semiology, the study of signs and sign systems.

Metz is a semiologist. His concerns are much broader than film-making or linguistic theory. Semiology includes the study of "natural" languages (e.g., French, Chinese, or Newari) and other sign systems like "body language" or dance. Semiologists are as interested in the origins, meanings, and perceptions of signs as in their structure. However, much of what Metz said has direct bearing on film language in the linguistic sense.

Central to Metz's view of film language is a distinction between "language" and "language system." In Metz's terminology, somewhat simplified, "language" is a single system of codes which may have sub-codes, but the codes fit together in a systematic way. A "language system" refers to a multiplicity of codes and code systems which co-exist.

but are not necessarily interrelated. Metz concludes that film is a language system, not a language.

Metz's conclusion is largely based on two concepts: 1) the multiplicity of code-systems that he felt were operating and 2) the lack of a "double articulation" which he claimed would be linguistically necessary for calling a film a language. The multiplicity of independent code systems is an assertion that might be very difficult, if not impossible, to prove. One would have to identify all the possible code-systems and systematically show their relatedness or unrelatedness. It would most likely be a task without end. Some of the codes Metz included were images, viewer perception, film-making technique, individual film-maker style, and others. Inherent in his view of language is the semiological perspective which seems to include all things that might be related.

The point of double articulation is a more specifically linguistic reference. Metz said that film has nothing that corresponds either to the phoneme or the word (1974, p. 65). Even the most rudimentary shot has a sense of character and place which goes beyond the scope of "word." This he called the "first articulation." The second articulation refers to translation from one language to another. In film, the image is so much like the object that it represents that translation is not only unnecessary but impossible. Metz

said that since film does not have either phonemes or words (first articulation) or a necessity to be translated (second articulation), and since film does have signs and structure, it is not a language but a language system. The distinction seemed in no way to rule out a linguistic code structure. It merely expressed the view that film language incorporates various code systems and that they are likely to operate independently of each other. In fact, Metz said, "there is a syntax [structure of arrangement of shots] of the cinema, but it remains to be made . . ." (p. 67). Metz has attempted to account for some of the linguistic implications of calling film a language and has chosen not to deny the linguistic structure.

Bettetini (1973) approached the question of film language from a different point of view. He was concerned with establishing, like Metz, a semiology of film. However, Bettetini implicitly included concepts of communication in his assessment of film semiology. For him,

sign . . . means everything taking the form of a communication between a SENDER and a RECEIVER that simultaneously obeys two functions: that of acting as the bearer (or one of the bearers) of the message, and that of representing something else and, for the purposes of cognition, replacing it (p. 3).

His definition of language also showed the importance he gave to communication concepts. He defined language as "a group of signs so organized that they are adapted for

certain exchanges within a social group" (p. 15). The two most important aspects were the "sociality" and "plurisituationality" of the signs. He was not sure that the degree of "sociality" and "plurisituationality" was the same as a linguist would infer, yet he was convinced that they existed in film to a significant degree. He observed that a film director conceives the elements of his film, translates them into the intermediary language of a script which is in turn used to construct the text (film) of the message ("sociality"). "A group of signs so organized that they are adapted for certain exchanges . . ." is evident. However, film does not have a lexicon of signs which can be selected and employed with knowledge that they will mean the same thing to most receivers within the community ("plurisituationality"). At the same time, a film message is received by everyone in nearly identical form and is received potentially simultaneously. The key to Bettetini's concept of film as language seems to be the process of film-making. That is, a film begins as a mental concept which is transformed into a structured message for transmission to others with the expectation that the message can be reformed in their minds into an approximation of the original concept. To simplify it somewhat more, it might be said that Bettetini viewed film as language because it is a message structure used for communication.

Mitry (1963) brought together the idea of film as communication and film as language from the point of view of aesthetics. He defined language much like Bettetini. Mitry said, "Language is a system of signs or symbols which permit the specification of things by naming them, the declaration of ideas, and the transfer of thought" (p. 48, my translation). There is an important difference between Mitry and Bettetini. Mitry emphasized that the unique qualities of verbal language should not be used to deny film as language. He said, "When film images are not being used in their ultimate expression like simple photographic reproduction but as a means of transmitting ideas, they indeed work as a language" (p. 52, my translation). Within this context, Mitry found it pointless to worry either about finding lexical symbols or identifying what Metz called "double articulation" in film language. He found it equally inappropriate to attempt to model film language specifically like either written or spoken language. He suggested that to limit language to either phonetic or written representations would result in a distorted sense of language.

From these precursors to film linguistics there seem to be three fundamental concepts to the analysis of film as a representation of visual language: 1) communication, 2) linguistics, and 3) writing. A review of these concepts and their importance to film should point the way

toward the goal of building a model for generating a grammar of film language.

Communication

Berlo's (1960) model of communication (see Chapter 1, p. 8) and that of Worth (1969, 1971, see Chapter 1, p. 10) both showed communication as a process, a sequence of events from source to receiver, from film-maker to viewer. Both viewed communication as the transfer of meanings by means of a specific structure and code. For Berlo, the structure and code were a part of the message. In the Worth model, there was the "image-event" which was a physical message. For Lotman (1976), "the question of whether the cinema has its own language is really another question: 'Is cinema a communication system?' Apparently no one doubts that it is" (p. 3). Furthermore, "every system whose end is to establish communication between two or more individuals may be defined as language. . ." (Lotman, 1977, p. 7). It is interesting that most models of communication include language structuring (often called coding and decoding) as a part of the process (Schramm, 1955; Berlo, 1960; Shannon-Weaver, 1963; Zelko-Dance, 1965; Worth, 1969; Ross, 1970; Lippitt, 1973; McCabe-Bender, 1973; Lazarus, 1975; Coleman, et al, 1975; and others). Some models even included the five senses as five simultaneous channels for communication (see, e.g., Berlo, 1960).

The importance of film communication is to grasp the process within which visual language operates. It is important to see the "Message" or what Worth called the "image-event" as the only part of the process which is common to both "Sender" and "Receiver." As Worth (1969) put it, meaning is what the film-maker implies with the structure of the "image-event" and what the viewer infers from it. As Bettetini might suggest, it is the regularity of the patterning of the structure which allows the inferences to be at least moderately accurate reconstructions of those implications.

Linguistics

Linguistics, according to Fowler (1974), is the study of language. It is a scientific attempt to understand the process of language by attempting to decipher the phenomenological appearance of language into understandable concepts and processes. Much of this effort goes into a variety of structural operations that deal with the formation of alphabets, formation and pronunciation of words, and the arrangement of words in sentences.

One of the more recent significant "revolutions" in linguistics resulted from the publication of Chomsky's (1964) Syntactic Structures. With that book, Chomsky initiated a new type of grammar analysis, "transformational-generative linguistics." The main advantage of transfor-

mational grammar is its capacity to describe sentence structure in a formal but abstract way. Inherent within it is a distinction between "deep structure" and "surface structure." Basically, the surface structure is the actual pronounced or written form of a sequence (Elgin, 1975). The fundamental meaning of the sequence is the "deep structure." The deep structures which delineated the basic meaning of a sequence become the closest framework to identify or specify a thought or original concept in the chain of communication. The surface structures delineate, in Berlo's (1960) terms (see chapter 1, p. 8), the "code" of the "message." To put it another way, the surface structure describes the unit functions of the constituent parts of a message as distinct from their informational content or semantic representation.

The aspect of being "generative" is a reflection of the ideal scope of a completed grammar. Generative means that the principles (called rules) of the grammar are not merely a reflection of a given set of sequences but also a prediction of all possible sequences. The beauty of transformational grammar is that it is more than a composite description of a set of surface structures. It is a set of hypotheses for generating all the possible surface structures without generating any impossible (ungrammatical) ones.

Longacre's (1964) description of grammar discovery, though not transformational, showed that grammar writing is a highly iterative process. The analyst, working in the

context of his knowledge and experiences with language, "makes certain guesses about the grammatical structure of the language" (p. 12). For example, work in a language that has no written form necessitates hypothesizing sentence and even word boundaries. Such work often also requires generating most of the language structure. These "guesses" are subjected to tests which either confirm, reject or suggest modification. The analyst "tests" his guesses by grouping and comparing similarly classified functions and attempting to summarize the results. He might label a word as a "noun." He can test the appropriateness of the classification by comparing that "noun" with all the other nouns that he has identified in the language under study. Similarly, a string of words identified as a phrase or sentence could be verified by comparing it to other phrases or sentences. Another way to test his "guess" is by comparing the unit being analyzed to units that have not been given the same designation. In these ways the analyst attempts to insure that a particular unit conforms to all units of the same designation and is excluded from units of different designations.

Koutsoudas (1966) described a similar process for writing a transformational grammar. He said to "guess" at the basic units of analysis, then assign functions to the units and group the similar items. Such a unit function

approach opens the analyst to previously unknown or unobserved grammatical structures. One might have need of descriptors such as "ad-nouns" or "pro-verbs." In this manner, the structure that is generated is almost wholly based on the language itself. The basic assumptions seem to be no more than 1) that there is a structure, and 2) that past experience is a guide for present concern. An open system of analysis such as Koutsoudas has described may be the most useful to new areas of language analysis. Although transformational grammar techniques were designed for verbal language, it may be possible to modify them as has been suggested (Carroll, 1977; Pryluck, 1975) to develop a generative grammar for film language.

Writing

By some accounts, writing is a human accomplishment that dates from about 20,000 years ago. Biggs (1974) said that writing was invented as many as six times in six different parts of the world. Each time it began with pictures. As the communication needs became more abstract, the writing became less pictographic in its representation. There are picture writing forms from relatively recent times. In 1883, the United States Indian Agent for the Dakota Territory asked the Chief of the Oglala Sioux to make a list of the members of his band. The Chief drew a picture of each warrior in profile. Another picture representing

each warrior's name was drawn above each profile and connected with a line to the appropriate figure (Claiborne, 1974).

Some complex forms of writings did not use paper or walls. Chinese tradition says that knotted cords were used to keep records for centuries before writing was invented. For a long time it was thought that the Inca quipu, a complex array of knotted cords, was a similar device. Archeologists were puzzled that the complex Inca society would not have a system of writing. Recent research showed that the quipu is capable of very complex record and notation systems (Ascher, 1975).

Evidence of pictographic writing can be found in modern Chinese. Nelson and Ladan (1976) used 1200 Chinese characters on which a measure of meaningfulness for literate Chinese has been made. The 1200 Chinese characters were given to English-speaking persons who could not read Chinese. The English-speaking persons' measure of meaningfulness of the Chinese characters correlated positively with the Chinese-readers' measure of meaningfulness. The Chinese-readers had conceptual and tonal cues to go by in addition to the visual. The English-speakers had only the visual properties of the characters to go by. Nelson and Ladan concluded that modern Chinese characters are significantly pictographic in nature.

It would appear then that writing has gradually changed with time from a system of pictures to a system of relatively abstract symbols. The change has been faster in some languages (like the European languages) than in others (like some Oriental languages). The pressure to abstraction may have been as Briggs (1974) suggested, from the need for specificity not possible with pictographic systems. At the same time, hieroglyphics, which are highly pictographic, seem to have been at an early time very structured and specific. Line 18 from "A Hymn to Amen and Aten [Gods]" reads:



It has been translated,

I never took pleasure in any conversation wherein were words of exaggeration and lies. My brother was like myself. I took pleasure in his affairs; he came forth from the womb with me on this (i.e., the same) day (Budge, 1971, p. 53).

What is striking is the number of abstract terms and concepts, all of which are dependent on a purely pictographic

script. Vachel Lindsay (1970) suggested that because of the pictographic nature of hieroglyphics, the study of Egyptian hieroglyphics should be as important to the film student as Hebrew is to the Bible student. That might be extreme, but it does seem clear that if hieroglyphics is a representation of a language, film can also be considered a representation of a language. All that seems to have changed between hieroglyphics and film is the mechanics of the "writing." The papyrus, paint, and hieroglyphics may have been merely displaced by film, light, and a life-like symbol system. If language is a result of a necessity for communication and if the five senses are each operative channels for reception, then there must be a visual language such as is represented in film. Possibly there are several such languages. If linguistics can describe language in reasonably neutral ways, perhaps a generative grammar could reveal the intuitive coding that takes place.

Visual Language

The above concepts of communication, linguistics, and writing are useful for looking at film as a representation of visual language. The criticisms of film grammar seem to look less problematic. Some of the major criticisms of a linguistic view of film structure have been 1) the lack of phonemes in film, 2) the infinite number of signs in film, and 3) the lack of representationality of film

images, suggesting that film does not symbolize anything, but rather shows its content. An examination of each one in the light of communication, linguistics, and writing should be revealing.

Several persons have been concerned by the lack of a phonemic structure in film. One of these, Metz (1974a) called it the "first articulation." "Nor does it [film], whatever one may say, have words" (Metz, 1974a, p. 65). He argued that the substantive content of a shot is too much and too complex to be a word. "The shot . . . is closer, all things considered, to a sentence than to a word" (p. 66).

The presumption that writing has to be phonetic seems unwarranted. European writing systems are indeed phonetic. The Chinese writing system is not completely phonetic (Kratochvil, 1970). Chinese characters (script) are, for the most part, more pictographic than phonetic. It has only been very recent reforms in Chinese that have become more phonetic (Nelson and Laden, 1976). If Chinese is a writing system, it follows that film can not be denied the status of a writing system simply because it is said to be without a phonetic structure.

The suggestion that film does not have anything to correspond with a word is a little more complex. If it is said that a word is a verbal simplistic representation, then there is no doubt. By such a definition, there is no word in film. However, such a definition would also rule out

much of the vocabulary of the languages of the world. It is not uncommon for a word to have very specific delimiting characteristics that take it well out of the realm of being a group-descriptor. An illustration of that is the German compound noun formation which comes close to custom-made word formulation. Basic words are combined like syllables to form one new word whose meaning is prescribed by its constituent parts. For example, combining the words fern (far), sehen (to see), and gerät (instrument) forms fernsehgerät (television set). An exhibition of television sets is represented by fernsehgeräteschau (Anderson and North, 1969). To make it an exhibit of color sets, it becomes farbfernsehgeräteschau. Even more, one can refer to the manager of such an exhibit as the farbfernsehgeräteschaulleiter. There is no limit to such specificity. Indeed, ". . . Germans are so fond of coining new compounds at a moment's notice that it might well be described as a national sport. . ." (Anderson and North, 1969). If it is possible in a verbal language to have words coined at will that mean the manager of an exhibit of color-quality, far-seeing instruments, why not a custom-made visual word that means a middle-aged man of specific physical proportion and description writing a letter at a specific location? The only thing that seems to limit such vocabulary in most languages is the impracticality of representation. A highly

articulate visual language probably could well afford such complex words, with no loss of brevity. To say that film has no word is to limit the scope of word functions even in so called "natural languages."

A second major criticism of film language is referred to by Worth (1969). He pointed out that one of the most serious criticisms of film language is a result of Chomsky's definition of language. Language is, Chomsky said, "a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements" (1964, p. 13). Kratochvil (1970) noted, ". . . compared with the twenty-six letters of the English alphabet, the Chinese writing system operates with literally thousands of characters. It is difficult to say just how many characters actually exist today . . ." (p. 157).

. . . one of the largest Chinese dictionaries known . . . which was completed in the eighteenth century lists about fifty thousand characters while between two to three thousand characters are . . . for purposes of everyday written communication (p. 157).

It would appear that the Chinese writing system has a practically endless set of elements out of which its sentences are constructed. This may be so in part because modern Chinese seems to be the product of what Kratochvil called pictographic language, a revolution toward a linguistic (non-pictographic) language, and recent phonetic intrusions. He suggested that the pictographic stage still has its

influence on the language. A revolution toward linguistic language form seems to be the cause of Chinese writing based on radicals rather than on word syllables. Radicals are basic strokes with which Chinese characters seem to be written. Yet, all three sources (pictographic, linguistic, and phonetic) are still extant in modern Chinese. At the least, Kratochvil's comments would suggest that the magnitude of the elements is, in practicality, infinite. If Chinese is even plausibly so, film is plausibly a writing system in the same sense as a "natural" language.

The third major criticism of a linguistic structure to film suggests that film does not symbolize anything but rather shows its content (Pryluck, 1975; Mitry, 1963). The criticism seems more fundamentally to be that the "signs" of film language do not have to be learned. Pryluck noted that some people have criticized the analysis of film as language "on the partially valid basis that the photographic image in film is a literal representation of objects and events" (p. 119). He did not wholly agree, but thought there was substance to the observation. Mitry (1963) was more explicit. "Thus, the reality is no longer 'represented,' signified by a substitute symbol or by something graphic. It is presented" (p. 52, my translation). However, it can not be contested that when a film-viewer sees a film, it is precisely a film that he is seeing. The actual actors,

objects, buildings, or places are not brought to the projection area. Those objects are replaced--represented--by the film. Eco (1976) said, "A sign is therefore something which is absent, which could even not exist, or at least not be present anywhere at the same time at which I use the sign" (p. 12). In the narrative film, the "reality" seen in the film exists nowhere except in the film. Often, the "reality" could not exist anywhere except in the film. It seems to be a clear example of film as a system of representations of an idea (story) for communication.

Units for Analysis

What then remains? Worth (1969) has established film as a communication system. This was all that Lotman (1977) required to call film a language. Though the idea of film as a system of signs is somewhat debatable among the theorists, it clearly seems to have qualities of representation. What remains to be established is a detailed analysis of the juxtapositional properties of film grammar. The theorists seem to agree that film has syntax and that no one has set it down. Even Pryluck, who is sure that film is not a representation of visual language, said, "it seems intuitively clear that there are constraints governing sequencing and juxtaposition; there are mechanisms which facilitate or constrain the interpretability of a sequence" (1973, p. 128). The importance of generating a film grammar was shown by Worth:

The moment we reach the point where we can hypothesize that our signs are sequential and that this sequence makes a difference in implied and inferred meaning, we must consider the possibility that we are dealing with a language. (Worth, 1969, p. 302)

How might the juxtapositional properties of film grammar be generated? The primary consideration is identification of the basic unit for analysis. Worth (1971) warned that "the 'pieces' into which a language can be divided are as numerous as the ingenuity of the investigators" (p. 195). The comment may be taken humorously but is not without importance. The observation does not negate the merit of the analysis. It does reflect the operational need in linguistic research to describe the complexities of language functionally. It does suggest that one analyst's description may be better than another's. Bettetini (1973) noted that, in verbal language, the word is an arbitrary designation. "In fact, no verbal language comes into existence already broken down into words" (p. 32). He noted further that ancient Greek was written without word separations. "It was only the Romans who began to indicate with a dot the division between words" (p. 32). Worth (1971) suggested that even "some linguists deny the validity of the word altogether" (p. 196). The thrust of such constructs is a strong indication that the basic unit for analysis is probably arbitrary to some degree, no matter how it is delineated. Hopefully, the basic unit for

analysis can be shaped to reflect linguistic function both for the sender and the receiver.

Selection of the units for analysis should be functional for the structure being analyzed. Bettetini (1973) suggested that the smallest unit for analysis should be a unit which could be subdivided but which would lose its significance in the original if so divided. A shot, for example, can be divided into lighting, angle and distance of view, arrangement of the objects, focus, and motion. The shot can even be analyzed frame by frame. However, such subdivisions of the shot remove it from its context and significance in the original.

There is other evidence that points to the shot as the basic linguistic unit. Worth (1969) taught Navajos "the technology of film-making without any rules for combining units" (p. 299). He observed that the Navajos seemed to "intuitively" use the shot as the basic unit for making their films. Whitaker (1970) pointed out that the film editor's task is to combine shots in such a way that it does not upset "the audience member's sense of how things ought to be" (p. 115). There is a clear sense of structure based on both shots and rules. Metz (1974) agreed that the basic unit of film is the shot. Worth (1969) concluded his support for the shot as the basic unit of analysis saying that it is "the most reasonable, not only because it is the

way most film-makers construct films, but because it is also possible to describe it fairly precisely and to manipulate it in a great variety of controlled ways" (p. 299). In short,

The shot acquires the kind of freedom inherent in the word. It can be isolated, combined with other shots according to semantic, rather than natural affinities and groupings, or it can be used in a figurative-metaphoric and metonymic--sense (Lotman, 1977, p. 23).

Like the word, the shot can be built into hierarchal units of analysis. Carroll (1976) has suggested two criteria for choosing the hierarchal constituents of film language:

First, to the extent that an action cannot be coherently separated from its predecessor in an event structure, the action and its predecessor are co-constituent. Second, to the extent that the same agent instigates two adjacent actions, the actions are co-constituent (Carroll, 1976, p. 345).

Carroll has suggested some distinctions for the constituents without naming the exact items to be used. However, film scripts seem to make two common distinctions for grouping shots: location and time. By using changes of location and time as boundaries, it is possible to arrive at two hierarchal constituents of a shot. A "scene" could be all the shots of actions indigenous to one location and time period. Any change of time or location would signal a new scene. A "sequence" could be a higher level on the hierarchy which includes all the scenes of actions up to a simultaneous change of time and location. Such a relation-

ship of shot, scene, and sequence seems roughly analogous to word, sentence, and some larger unit.

Much of the discussion of film's linguistic units revolved around the specification of a shot as a word or a sentence. Metz, as mentioned earlier, considered the shot to be more of a sentence than a word (1974a). Bettetini suggested that some shots, for example "close-ups," could not be considered sentence. Pasolini suggested, on the other hand, that the objects in the shots are the basic units of analysis rather than the shots (Bettetini, 1973). It is posited here that the shot is linguistically a word. However, whether it is a word or not, there seems to be general agreement that the shot is the basic linguistic unit of analysis of film grammar.

Expectations of a Grammar

The next major consideration that relates to the juxtapositional properties of film is a review of what the literature suggests might be a part of a grammar of film. There will be two parts to the consideration of grammar: linguistic expectations of a grammar and film theorists' expectations of a film grammar.

Linguistic Expectations

A grammar is more than a summary of language use. Language as it is used constitutes the data from which the

grammatical statements are generated (Fowler, 1971). The grammatical statements (called rules) describe the allowable combinations of signs and the language's hierarchal structure (Lotman, 1977). Classically, the hierarchy going from large to small is of the sort of sentence, clause, group, word, and morpheme (Leech, 1966). In the case of film grammar, there is a distinct temptation to develop analogy to form class terms (verbs, nouns, adjective, etc.). There is, however, a difficulty with this approach. Such terms are defined in relation to verbal language and may even only apply to specific verbal languages (Pryluck, 1975). Any description of film grammar then could necessitate unique terminology that reflects its unique structure. A grammar does not address probabilities, but rather describes the language in such a manner as to account for all sentences observed (Fowler, 1971). It is part of language phenomena that the language users often are unaware of or even unable to formulate the rules which they obey (Meleau-Ponty, 1964). In short, the difference between theory and grammar is that, "a theory speculates on how a thing might work. A rule states how a thing does work" (Arijon, 1978, p. 426, his emphasis).

Film Theorists' Expectations

Carroll (1976) and Worth (1969) have suggested some units of concern for a grammar of film surface structure.

Carroll showed some of the potential of a film grammar by stating, discussing, and developing several illustrative principles. He stated his first principle in two forms: as a rule of construction and as a statement of rejection. Carroll's principle I was:

If an actor casts a glance out of the frame of the shot (casts a look of "outward regard"), the shot immediately following will be interpreted as a subjective shot. That is, as a shot from the actor's point of view--revealing what it was that he looked at. If the shot immediately following a look of outward regard cannot be interpreted as a subjective shot, the sequence will be confusing or unacceptable (ill-formed) (Carroll, 1976, p. 341).

It is interesting to note that Carroll immediately illustrates the principle by describing sections of well-known films where the principle was violated. In doing so, Carroll illustrated Fowler's (1971) contention that grammar is more than a summary of language as it is used. The text can be used to collect data. However, the observation from which the "rules of grammar" are generated go beyond the specificity of the "sentences" of the text. This will become more obvious in the subsequent section on methodology.

It is possible that at least some of the principles of perception may come out as parts of film grammar. In discussing one of his illustrative principles of film grammar, Carroll (1976) noted that it was a corollary of a principle of perception. It may be possible, therefore, to view

perception principles within the specific context of film and to find suggestions for the contents of film grammar.

Worth (1969) set down some basic questions and concepts that he felt should be central to a grammar of film if it is to refer to the same kind of rule structure as in verbal linguistics. Worth's primary question was:

In looking at a sequence of different videmes [shots], is there anything in the sequence and in the operations performed on the elements that allows or helps me infer meaning from them, REGARDLESS [his emphasis] of the semantic content attached to each of the elements by itself (p. 306)?

Another way to look at it might be to ask, what are the structural cues to the intended meaning? He gave two illustrations from mathematics. The first was what he called the commutative law, $AB=BA$. If this is true of film, the law would suggest that shot A followed by B implies to a viewer the same meaning as in the reverse order of B followed by A. If it is true, then it suggests an area for exploration to find its limits. If it is not true, a visually ungrammatical statement has been generated, $AB\neq BA$. A second law from mathematics was what he called the associative law, $A + (B + C) = (A + B) + C$. He wondered whether there is anything in film structure that would cause a viewer to put "cognitive parentheses" around two shots. If, he suggested, a shot of a father, a shot of a mother, and a shot of a baby were combined into one sequence, "Is there anything in film

'language' that would make us think of (a baby and a mother) --(and a father)?" or "(a baby)--(and mother and father)" (Worth, 1969, p. 307)? More than "cognitive parentheses," Worth's suggestion raised the possibility of grammatical structures in film that imply "connections such as plus, against, with, separated, and so on" (Worth, 1969, p. 307). All of the above illustrations are suggestions for a grammar of film.

Summary

In general a grammar of film should account for everything observed as a single interrelated system. The descriptions to some degree should relate to the texts used but should also be able to predict the structure of unwritten texts. But through it all, the grammar should describe the physical relationships of the constituent units that enable specific communication through film.

Methodology

A transformational generative grammar of film as a representation of visual language has to borrow its methodology from a variety of sources and modify it as the research develops for the particulars of film grammar. Broadly, transformational grammar methodology has two stages of development (Elgin, 1975). The first stage is development of a phrase structure grammar. "A phrase structure grammar

provides . . . information as to what elements may be used or combined to form constituents and what their basic order must be" (Elgin, 1975, p. 5). The results are statements that describe the observed data. The second stage is the performance of "transformations." A transformational rule takes the output of a PSG [Phrase Structure Grammar] rule and does things to it" (Elgin, 1975, p. 6). There are four possible processes: movement, deletion, insertion, and substitution of the phrase structure grammar constituents (Elgin, 1975). The results are statements that make predictions about all grammatical statements as an outgrowth of the observed data. There are other procedural approaches.

Koutsoudas (1966) described a methodology of writing a transformational grammar. He said that writing a grammar is dependent on a corpus of different grammatical and ungrammatical sentences. He noted that a tentative grammar could be written from a corpus of exclusively grammatical sentences. Eight "hints" were given for organizing the data to write a grammar. Briefly, they were 1) guess at the constituent units and posit their class membership; 2) scan the data, posit functions for the classes identified in No. 1, and posit sentence types; 3) beginning with the longest sentence, note the type of classes employed and their relative position; 4) take particular notice of which elements always are present and which are sometimes present

and whether the differences are dependent on other simultaneous changes; 5) posit syntactic relations among the sentence members; 6) compare the types and note the similarities and differences; 7) write a subordinated list of the appropriate rules of the grammar; and 8) check and check again to make sure that the "solution" works.

The heart of the Koutsoudas methodology is in the last four steps (5-8). He has suggested that the researcher try out different relationships on the texts. Compare the observed relationships (rules) for rule-relationships and inconsistencies. For example, a researcher might hypothesize that in addition to a "Seer--Seen" shot-pair relationship that he has already described, there is a "Setting" shot when the "Seer--Seen" pair has a particular quality. Assuming that this new relationship is confirmed the researcher formulates a rule. This new rule is compared to existing rules to see if it is one under which a number of rules can be subsumed and to see if it is subordinate to other rules. It is also important to check that it does not conflict with existing rules. When the rule has been narrowed to describe precisely what is observed without conflicting with existing rules, then it is added to the corpus of rules. It, of course, may yet be modified to allow for subsequent observations.

Longacre's (1964) grammar discovery procedures for sentences were similar to Koutsoudas' though not designed for transformational techniques. Basically, Longacre described steps for defining sentence types and boundaries, for comparing and grouping the sentences, and for organizing the differences into one or more matrices with appropriate dimensions. What may be most significant was his stress on analyzing sentence structure using textual material rather than elicited material. He reasoned that a respondent's sentence structure could be highly influenced by the structure of the investigator's questions. Since a film is a permanent record of a very carefully developed complex communication, a film appears to be more like a text than a speech. In any event, the textual quality of a film would seem clearly to have the advantages of a "written" text that is relatively uninfluenced in structure by the investigator's probes.

The general approach of a generative grammar is to describe the structure of the selected texts and process those descriptions into generalizations about the structure of the language under study. It tries to be as neutral as possible both in the generation of the texts and the generation of grammar rules. Often, the terminology and descriptions may be borrowed from the researcher's experience and applied to the specific circumstance.

A Tentative Model

Any model for generating a grammar of film as a representation of visual language must be tentative. One must pick and choose the elements of related activities that appear to be useful and can be found to be useful in application. Until such time as film grammar is based on a large number of "texts," the general classes of film grammar or universal structures will remain diffuse. This study is intended as a beginning. It is aimed toward seeing if any grammar can be generated in some films. As such, it is a grammar of the visual language of a somewhat broader area than the films used for data collection. How broadly the grammar can be generalized is a question that can best be answered with more research into generative grammars of other films. That caution acknowledged and with all of the foregoing conceptions relating to film grammar as background, the following model is suggested for generating a film grammar. The major divisions are presented and followed by an amplification of each division.

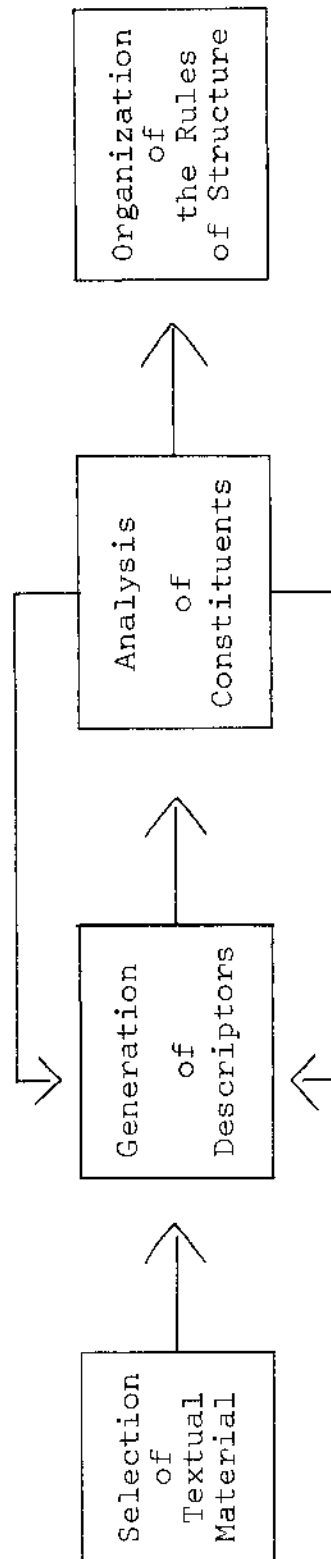


Fig. 3--A model for the generation of film grammar

Selection of Textual Material

Longacre's (1964) stress on use of textual material for sentence level analysis shows the importance of the selection of "informant." The criteria used to select the films for analysis are geared to producing the best quality of textual material possible. The primary consideration is that the films must have demonstrable acceptance as being of high quality. The films are to be "Best Film" Academy Award winners for the year of their release. Second, musicals are eliminated to narrow the scope of the structures analyzed. The third point places a high priority on films for which scripts are available. It is felt that scripts show the intended structure of the film. Fourth, the films are to have release dates as close to each other as possible to minimize the possibility of significant evolutions of film structure between film releases. Fifth, the films are to have as divergent story lines as possible to minimize the effect of plot structure on film grammar structure. Finally, the films have to be available at reasonable cost on 16 mm prints for ease of projection.

Generation of Descriptors

The purpose of this division is to generate the definitions and terms which will be used to describe film grammar structure. The first stage of this part must be to define precisely as possible the hierarchal constituents. It is

necessary to select constituent units, formulate definitions, check them against the selected films, modify the definitions or constituent boundaries, check, modify, and check until satisfaction is obtained. Next, the investigator goes through a large number of the smallest constituent units and gives each a name according to its communicative function. For example, assume that a shot is the minimal constituent. Assume a group of shots in which Shot "A" shows the hero looking at the remains of a devastated village and Shot "B" shows the village. Shot "A" might be named a "Seer" shot; Shot "B" might be named a "Seen" shot. The terms are devised to be as neutral as possible and still represent the communicative function of the shot. Following the naming of shot functions, a list is made of all the functions generated. Grouping the constituents with the same function name is necessary to refine the function definitions into mutually exclusive terms. The resulting list of terms and definitions are ready for application to describe film grammar.

Analysis of Constituents

The analysis is carried out on the next larger constituent unit. For example, if a shot is the smallest constituent unit, a scene can be defined as a group of shots which would make it (scene) the next larger constituent unit. Each of the smallest constituents is named according to the terms and definitions already established. Then, the "next

larger" constituents (scenes) are grouped according to the characteristics which the subordinate elements seem to indicate. Record is made of which elements are always present, of which elements are sometimes present, and of whether these variations regularly co-occur with other variations. The next step is to posit a grammar rule for one of the relationships observed. This rule is then checked against all the constituents of the group under observation, against the constituents of other groups, and, as additional rules are posited, against other rules. When rules thus checked seem to be mutually compatible and largely descriptive of the data, it is often useful to diagram the "larger constituents" (perhaps scenes). This graphic representation may show more relationships of film grammar structure. When the corpus of rules seems to be stable and no longer generating new rules from the data, the analysis may be considered complete.

Organization of the Rules of Structure

Ultimately the rules of film grammar group themselves under a variety of general topics. It is suggested that a description and listing of the rules by topic and/or relatedness most easily shows the specific character of each rule and its mutual compatibility with the other rules. A simple way to keep track of these relationships is to write each rule on a 3" x 5" card and note the rules on which it is

dependent and the rules which depend on it. This facilitates modification of the grammar in its developmental stages and the representation of the grammar in its presentation stage (Longacre, 1964).

The model suggested above is phenomenological in nature. The textual materials are used to generate the descriptors and to provide data for the analysis. The most critical aspect of the model is the feedback feature. It allows for continuous modification of descriptors, constituents, and rules. At the same time, it requires continuous checking and rechecking of dependent relationships as the modifications occur. This highly iterative nature of model-building makes the 3" x 5" card system described above almost imperative. It is believed that the model described here generates and describes whatever grammar structure there is.

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CHAPTER III

APPLICATION OF THE MODEL

Selection of Textual Material

The samples for analysis were chosen from three films, selected according to the criteria described in Chapter II. (See page 58.) The films "Tom Jones," "Lawrence of Arabia," and "The Apartment" easily met the criteria. All three were Academy of Motion Picture Arts and Sciences "Best Film" award winners. In fact, "Tom Jones" won four Oscars including Best Film, Best Direction and Best Screenplay. "Lawrence of Arabia" won seven Oscars including Best Film, Best Direction, Best Story and Screenplay, and Best Editing. None of the films were musicals. Two of the three, "Tom Jones" and "The Apartment" have published scripts. The third film's script was available in unpublished form. The three films were released within four years of each other: "The Apartment" in 1960, "Lawrence of Arabia" in 1962, and "Tom Jones" in 1963. They had quite different plots. "The Apartment" was the story of a girl in the office and of a junior executive who rented his apartment to senior married executives. "Lawrence of Arabia" was a look into two years in the life of a World War I British officer in Arabia. "Tom Jones" was the

story of the life and many romances of an illegitimate son (Tom). The films had different directors and were available relatively economically in 16mm prints.

To select the samples for analysis, each film was viewed in its entirety one time for pure enjoyment and for general impressions. This viewing was designed to remove this potentially distracting aspect of film viewing from the analysis stages. For example, while viewing "Lawrence of Arabia" for the first time, I observed that the proposed definitions of shot, scene, and sequence appeared to be both identifiable and mutually exclusive. With the exception of the opening sequence, T.E. Lawrence's death and funeral, the story was told in chronological order. There were no flashbacks. Occasionally, the sound of the next shot began prior to the beginning of that shot by a second or two. The reels seemed to end consistently in mid-sequence. This caused considerable suspense. It was almost as if the film was divided into reels with the specific intention that it would be viewed with only one projector. That is, it was expected that there would be breaks while the next reel was threaded on to the projector, and that the suspense was built to each such point. Another possible explanation is that the film was divided into reels with commercial television use specifically in mind. There was no evidence that the print had been edited for television.

After making the general observations, a second viewing of the film resulted in the selection of three segments for analysis. Since there did not seem to be any apparent variation in the general structure of each film, segments were chosen to come from three different parts of the film in order to avoid sampling bias by any one chronological point in the film. For the "Lawrence of Arabia" sample selection, three thirty-minute sections of the film were arbitrarily selected, one each from near the beginning, the middle, and the end. Next, each thirty-minute section was divided into scenes and sequences according to the definitions outlined in Chapter I. (See pages 13-14.) The divisions were roughly marked initially, and subsequently refined. The transitions between scenes and sequences were noted next. The transition was usually either a cut or a dissolve. That is, the change from one scene or sequence to another scene or sequence was usually either an instantaneous displacement (cut) or a gradual change as if one picture disappeared as the next one gradually appeared (dissolve). Occasionally, the transition would involve a complete shot. Finally, a ten to fifteen-minute section of film was chosen from each thirty-minute segment. Each section contained at least two sequences.

After the selection of samples from each film, the script was checked against the film and changes were made in the script to reflect what was actually in the film. Each

shot was given an identifying code which indicated its film, sample and chronological place. A code of 50A2 meant the shot was the fiftieth shot in sample two of the film "The Apartment." "T" referred to "Tom Jones" and "L" to "Lawrence of Arabia." After numbering the shots, each shot was described on a separate 3" x 5" card and shot divisions were noted on the scripts. The nine samples, three from each film, showed an amazing variety in number and length of shots and scenes, although the total time of each sample was held roughly equal. The reason that the samples did not have equal durations was due to beginning and ending samples on sequence boundaries. It showed again how dissimilar the films were.

The "Lawrence of Arabia" samples ran, collectively, forty-one minutes. They included six sequences. There was a total of twenty-six scenes composed of 350 shots.

A general overview of the samples suggested a number of possible structures. There seemed to be a shot which I called an Action Shot which was followed by a Reaction Shot. The word "action" was not used in the theatrical sense, but rather as in the laws of physics. An example of the Action and Reaction Shots was a shot of a bomb falling from an airplane which was followed by a shot of an explosion on the ground. The structure seemed to clearly imply that the explosion was the impact of the bomb. Another possible

structure was a pair of shots called a Seer Shot followed by a Seen Shot. This drew my attention particularly because of one shot in "Lawrence of Arabia" that seemed to make no sense (55L3). It was finally concluded to be a Seer Shot without a Seen Shot. Last of all, I observed that there appeared to be three ways in which passing time was indicated. These structural time markers were: a cut between shots (no passage of time), a dissolve between shots (some passage of time), and a Time Shot whose sole function seemed to be to indicate the passing of a significant amount of time. The complete analysis of the samples with descriptors follows.

Lawrence of Arabia

Two columns were used to describe each sample. The column labeled "script" shows the description of the film, shot-by-shot, as in the actual script used to make the film except where the film is different. In this case only the script has been changed or edited to reflect what is actually in the film. In a few places, the changes are extensive where the film was very different from the script. The column labeled "notes" contains all of the information that was put on 3" x 5" cards that does not repeat the script. The assigned shot function(s) is recorded in parentheses in the notes for each shot. The two columns are combined here with the resultant shot functions because they represent cumulatively the raw data used for analysis.

LAWRENCE OF ARABIA
Sample I

script	notes
DISSOLVE TO:	DISSOLVE
215A MEDIUM SHOT	
GASEM (hands raised): God favors the compassionate.	1L1. Gasem, head and chest, hands raised out of frame. Palm trees and blue sky in background, below eye level. No movement. (Dialogue-two)
	CUT
216 LONG SHOT. A crested dune. Lawrence and Ali appear, halt and look toward us. The main party appears and does the same.	2L1. Telegraph pole top with two insulators. Blue sky background. Tilt down and zoom out to show men on camels on crest of hill. (Location-Marker)
	CUT
217 MEDIUM SHOT. Lawrence and Ali.	
ALI: There is the railway and <u>that</u> . . .	3L1. Lawrence and Ali on camel, head to camel knees. Blue sky background. Some camels passing in background. Ali points with riding slicker. No movement. (Dialogue-two/Pointer)
	CUT
218 LONG SHOT. Beyond the railway a limitless vista of shining white.	
ALI: . . . <u>that</u> is the desert. (on the sound tract) From here until the other side no water but what we carry. For the camels no water at all.	4L1. Long high view looking down on two camels and riders on a hilltop overlooking flat desert. Short stretch of railroad and telegraph line seen to right of hilltop. No movement. (Pointed to)

LAWRENCE OF ARABIA

Sample I

script

ALI: If the camels die, we die. And in twenty days they will start to die.

LONG SHOT. Beyond the railway as before.

219 CLOSE SHOT. Lawrence and Ali.

LAWRENCE (sardonically polite): There is no time to waste, then, is there? (he moves forward)

221 LOW GROUND SHOT ALONG THE LINE. The camels of the raiders, some close, others more distant, seen between their moving legs.

MEDIUM SHOT FROM BEHIND. Raiders crossing the rail line.

notes

CUT

5L1. Lawrence and Ali on camels, head and camel knees. Camels and riders passing in background. Blue sky. No movement.
(Dialogue-two/Seer)

CUT

6L1. Long high view of two camels and riders on a hilltop overlooking railroad line and desert. Camels move downhill. No movement.
(Seen)

CUT

7L1. Long view looking up to Lawrence and Ali on camels. Head and camel knees, camels passing in the background. Blue sky. No movement.
(Dialogue-two)

CUT

8L1. Railroad track is large foreground. Camels and riders rushing across the tracks into desert. Hill in background. Low angle looking up. No movement.
(Direction)

CUT

9L1. Rail tracks, low small foreground. Telegraph pole. Many camels and riders rushing away from camera into desert and dust. No movement.
(Direction)

LAWRENCE OF ARABIA
Sample I

script	notes
DISSOLVE TO:	DISSOLVE
222 LONG SHOT. The raiders, not a precise formation, but still quite well gathered in a disjointed column, move over the plain. The shot starts at the rear, panning forward, and continues on into the plain.	10L1. Long view. Camels are specks on the desert floor. Mountains in distance. No sky. Slow pan right. (Time Marker)
224 MEDIUM SHOT. Men and beasts are exhausted. The riders jerk up and down like sacks. The group passes a camel standing still, carrying a sleeping rider. Another raider whips him to wakefulness.	CUT 11L1. Group of five camels are riders clustered around Ali. Camels walking slowly. Group passes a rider asleep on still camel. One of the men switches the rider. Sand in background. No sky. Slow pan with group. (Direction)
228 CLOSE TRACKING SHOT. Lawrence followed by Farrha and Daud. Lawrence's eyes are fixed but dreamily.	CUT 12L1. Three camels, riders and Lawrence on camel walking slowly left to right. Slow pan with group movement. (Direction)
227 CLOSE TRACKING SHOT. Ali alert. He looks over at Lawrence.	CUT 13L1. Ali, head and waist, riding camel watching around him. Sand in background. Slow pan with movement. (Looking-not seeing)
230 CLOSE TRACKING SHOT. Lawrence bobbing monotonously up and down, his half-closed eyes follow the dust devils downward.	CUT 14L1. Lawrence, head and waist, riding camel in laconic stupor. Some others in background. Sand and rocks. Looks to horizon. Slow pan with movement. (Seer)

LAWRENCE OF ARABIA

Sample I

script

notes

CLOSE TRACKING SHOT.
Lawrence as before, bobbing monotonously up and down half asleep.

CUT
16L1. Lawrence on camel, head and waist, eye level, still laconic. Others riding in background. Looks down, then up again. Slow pan with movement. (Seer)

231 MEDIUM SHOT. Another dust devil, tall and slender in the sky, slithering like a snake.

CUT
17L1. Very tall skinny sand devil against sky. No ground. No movement. (Seen)

232 CLOSE-UP TRACKING. Lawrence pulls himself together and looks away from the dust devil to his own shadow.

CUT
18L1. Lawrence, head and waist, riding camel, eye upon horizon, then looks away, then down. Slow pan with movement. (Seer)

233 CLOSE TRACKING SHOT. His shadow jerking and flitting, expanding and contracting on the desert floor.

CUT
19L1. Shadow of Lawrence's camel as it moves along. Slow pan. (Seen)

234 CLOSE-UP TRACKING. Lawrence, his head jerks sleepily. He is about to fall off.

CUT
20L1. Lawrence on camel, head and waist, almost leaning over, looking at shadow. Others and sand in background. Slow pan. (Seer)

LAWRENCE OF ARABIA
Sample I

script

CLOSE TRACKING SHOT. Ali
 watching Lawrence.

Ali comes up alongside,
 smiles with grim satisfac-
 tion, and whips Lawrence with
 a stick. Lawrence immediately
 opens his eyes, straightens.

LAWRENCE (defensively): I
 was thinking.

ALI (mockingly): You are
 drifting.

LAWRENCE: Yes. (His face is
 steely, his voice
 rustling and dry.) It
 will not happen again.

ALI (as before): Be warned.
 You are drifting.

LAWRENCE: It will not
 happen again!

DISSOLVE TO:

235 LONG SHOT. A different
 type of featureless land-
 scape (but absence of feature,
 absence of color must be com-
 mon to all these trek scenes,
 sequences). The raiders are
 now in much more open order.
 Each man absorbed in his own
 suffering.

notes

CUT

21L1. Ali, head and waist,
 riding camel, looking
 intently at something eye
 level. Sand and camels in
 background. Riding ahead
 out of frame.
 Slow pan.
 (Seer)

CUT

22L1. Lawrence on camel,
 head and ankles, head tilted
 to one side. Hand with
 riding crop hanging almost
 limp. Ali rides up from
 behind, watches Lawrence a
 moment and switches him.
 Lawrence jumps, they talk.
 Ali rides ahead out of
 frame.
 Slow pan with movement.
 (Dialogue-two/Seen)

DISSOLVE

23L1. Long view, mostly sky.
 A little line of ground
 across frame bottom. Camels
 are distant specks moving
 in column left to right.
 No movement.
 (Passing Time)

LAWRENCE OF ARABIA
Sample I

script

MEDIUM LONG SHOT. Ali from behind riding straight away alone.

237 CLOSE TRACKING SHOT. Lawrence is looking down, tapping his camel stick on the saddle. He looks up.

MEDIUM LONG SHOT. Ali, as before, riding away from camera.

243 CLOSE TRACKING SHOT. Lawrence and Ali. Lawrence looks sarcastically at Ali, amused, and turns away his head with a rather weary frown as one who is bothered by an impertinently curious child. Ali's face is darkness.

notes

CUT

24L1. Sole camel and riders, full view walking away from camera, barren ground in foreground. Sky in distance. Heat waves, distant image. No movement.
 (Mood)

CUT

25L1. Lawrence on camel, head and ankles, many others in background and sand. He is tapping the riding crop in the saddle. Boys are right behind him. Slow zoom into Lawrence and two boys.
 (Seer)

CUT

26L1. Sole rider and camel (maybe Ali) riding away from camera. Full view, saddle high. Some faint mountains in distance. Slow pan with slight movement to right.
 (Seen)

CUT

27L1. Lawrence on camel riding, head and chest. Others in background. Pan right to show Ali alongside intently looking at Lawrence.
 (Seer/Seen)

LAWRENCE OF ARABIA
Sample I

script

notes

DISSOLVE TO:

DISSOLVE

244 MEDIUM SHOT. A bivouac at sunset. Ali in bed. In background all the others the same except for Lawrence who is shaving out of a spoonful of water in a tin lid.

28L1. Lawrence and Ali are seated. Lawrence is shaving. Setting sun in background. Full view. Pan right to Ali. (Dialogue-two)

ALI: That water is wasted. From now on we must travel by night and rest when it is too hot to travel, a few hours each day. (He watches the effect of this.)

MEDIUM SHOT.

LAWRENCE (concentrating on his shaving): Why don't we start now.

CUT
 29L1. Lawrence kneeling, shaving with straight razor, talking to Ali. Others are nearby. No movement. (Dialogue-two)

ALI: No (sweetly). We will rest now--three hours.

LAWRENCE (goes on shaving): Fine, I'll wake you.

CUT
 30L1. Ali lounges in front of makeshift shelter. Sun setting. Sits up to look at sun. Pan left to show Lawrence. (Dialogue-two)

DISSOLVE TO:

DISSOLVE

LONG SHOT. Night. Pan the end of the raiders' column toward the front.

31L1. Long view of long line of spots moving through desert in dark. Slow pan. (Passing Time)

LAWRENCE OF ARABIA
Sample I

script	notes
DISSOLVE TO:	DISSOLVE
LONG SHOT. High angle. Zoom in on group of black specks on barren land.	32L1. Long view of wide expanse of desert. One area has a group of black dots. Pan right and zoom in on patch of desert with dots. (Location/Time)
DISSOLVE TO:	DISSOLVE
245 MEDIUM LONG SHOT. NOON. At a distance from us the raiding party. We cannot see the men, rather the kneeling camels which are scattered in three's and four's and individually. The tiny shadow afforded by each camel covers an emotionless, shrouded man.	33L1. Many camels sitting quietly with men sleeping next to them. Slow dolly in. (Mood)
MEDIUM SHOT. Lawrence asleep by his camel.	CUT 34L1. Lawrence, head and knees lying down asleep next to camel. Others in background. Some sky. No movement. (Action)
MEDIUM SHOT. Gasem, asleep, slaps his hand against his face as if to kill an insect.	CUT 35L1. Gasem, leaning almost sitting up, asleep. Slaps at bug on face. No movement. (Action)
248 CLOSE SHOT. Ali uncovers his head. He looks up at the sun.	CUT 36L1. Ali stirs and sticks his head out of a makeshift tent made with cape. Looks at sky and starts to get up. No movement. (Reaction)

LAWRENCE OF ARABIA
Sample I

script

He rises and points to Lawrence. In the background the others begin to stir.

MEDIUM SHOT. Lawrence asleep as before awakens when a shadow crosses his face.

MEDIUM SHOT. Ali from Lawrence's point of view.

MEDIUM SHOT. Lawrence, as before, then rises.

DISSOLVE TO:

EXTREME LONG SHOT. Raiders riding together at far distance.

notes

CUT

37L1. Ali, full view with bodyguards stands, looks around. Points at Lawrence. Others are getting up. Camels make noises. Many camels visible. No movement. (Pointer/Reaction)

CUT

38L1. Lawrence, head and waist, lying asleep. Some camels and sky. Shadow of person walking up to him passes over face and stops. Lawrence looks another direction. No movement. (Pointed/Seer)

CUT

39L1. Ali, from ground level, against blue sky, looking down and walking away. No movement. (Seen)

CUT

40L1. Lawrence, head and waist, sitting up looking after Ali. Gets up. No movement. (Seer)

DISSOLVE

41L1. Very long view of desert with a few small mountains, blue sky, small column of black dots moving slowly away. (Passing Time)

LAWRENCE OF ARABIA
Sample I

script

notes

CUT TO:

CUT

249 CLOSE TRACKING SHOT.
 A man and camel's feet
 slipping on the surface of
 broken stones.

42L1. View of sharp rocks,
 knees and feet of man
 and camel walk by.
 Tilt up to see others
 walking too.
 (Location)

MEDIUM SHOT. Ali leads his
 camel toward the camera and
 Lawrence.

CUT
 43L1. Ali leading camel
 down small slope toward
 camera.
 Pan with Ali movement to
 reveal head and shoulders
 of Lawrence, standing
 looking. They talk.
 (Dialogue-two/Seers)

LAWRENCE: Do we rest here?

ALI: There is no rest now.
 Short of water, Auren.
 The other side of that,
 (nodding over the mud
 flat).

258 LONG SHOT. The mud flat
 in the setting sun.

CUT
 44L1. Long view of desert,
 sharp rocks in foreground,
 flat sand and blue sky
 beyond.
 No movement.
 (Seen)

LAWRENCE (on sound track):
 How much of that is
 there?

ALI: I am not sure.

ALI: But however much it
 must be crossed before
 tomorrow's sun gets up.
 (He smiles wryly.)
 This is the sun's anvil.

CUT
 45L1. Heads and shoulders,
 Ali and Lawrence, side by
 side talking and looking.
 Some men and camels passing
 in background. Ali walks on.
 Pan right to center.
 Lawrence's face.
 (Dialogue-two/Seers)

LAWRENCE OF ARABIA
Sample I

script

260 EXTREME LONG SHOT. We see the tremendous scale of the flat as the raiders strike out across it from the encircling rocks. This should be the biggest and bleakest eyeful to date.

DISSOLVE TO:

262 MEDIUM TRACKING SHOT. Night.. Lawrence, followed by Farrha and Daud. The shadows bobbing up and down between the camels' legs. The shot is held for several seconds. Then a body falls on the shadows.

MEDIUM SHOT. Low angle. Several raiders turn their heads and look back.

272 CLOSE-UP. The fallen rider is Farrha. He sits up, shakes his head and gets up.

273 MEDIUM SHOT. Farrha runs forward to his camel and swings up without bringing it to its knees. Other camels pass off of the picture.

notes

CUT

46L1. Long view of flat yellow desert with long line of black dots moving in column.
 No movement.
 (Passing Time)

DISSOLVE

47L1. Five camels and riders crossing hard-packed smooth sand. Full figure of rider, camel and shadow. Boy falls from camel. Almost no sky. Pan slower than movement.
 (Action)

CUT

48L1. Three men, head and waist, riding camels, turn to see what fell.
 No movement.
 (Seers)

CUT

49L1. Boy, head and knees, on ground, gets up. Other camels reach him as he gets up.
 No movement.
 (Seen)

CUT

50L1. Camel with no rider is walking along followed by other camels with riders. Boy runs up to camel and climbs on without stopping camel.
 Pan with movement of camels.
 (Reaction)

LAWRENCE OF ARABIA
Sample I

script

277 EXTREME LONG SHOT.
 Daybreak. The last of riders
 are approaching the sandy
 shore on the far side of the
 mud flat.

278 CLOSE TRACKING SHOT.
 Lawrence and elder Harith
 looking down.

279 CLOSE TRACKING SHOT.
 Ali from behind.

LAWRENCE (eager): Have we
 done it?

MEDIUM TRACKING SHOT.
 Lawrence, Ali a little ahead
 and Elder Harith.

ELDER HARITH (smiles a
 little): No, but we are off
 the anvil.

LAWRENCE: Thank God for that
 anyway---

ELDER HARITH: Yes, thank him.
 Thank him, Aurens. I do
 not think you know how
 you have tempted him.

LAWRENCE (frowning): I know.
 (to Ali) We've done it.

ALI: (Even he cannot hide
 entirely his relief. He
 shrugs.) God willing.

notes

CUT

51L1. Lawrence, head and
 knees, riding camel with
 others, looks around.
 No movement.
 (Location)

CUT

52L1. Lawrence, head and
 knees, riding camel with
 others, looks around.
 No movement.
 (Seer)

CUT

53L1. Ali, facing away
 from camera, rides.
 No movement.
 (Dialogue-one/Seen)

CUT

54L1. Lawrence, Ali and one
 other riding, head and knees,
 talk. Boy comes up behind
 and points.
 Pan with movement.
 (Dialogue-two/Pointer)

LAWRENCE OF ARABIA
Sample I

script

notes

LAWRENCE: When do we get to
the wells?

ALI: God willing, midday.

LAWRENCE: Then we've done it.

ELDER HARITH: Thank him,
Aurens. Thank him.

DAUD: Aurens. (He points
with his camel-stick.)

281 MEDIUM SHOT. A riderless
camel, saddled.

ALI (off): Gasem's.

282 CLOSE TRACKING SHOT. Ali
and Lawrence. Watched
anxiously by Daud.

LAWRENCE: What's happened
to him?

ALI: God knows.

He considers this and then
impatiently urges camel
forward. Lawrence follows and
the camera tracks with them.

LAWRENCE: Why don't you stop?

ALI: For what? He will be
dead by midday.

MEDIUM TRACKING SHOT. Rider-
less camel, as before.

CUT

55L1. Sole camel walking
riderless. Some sky. Vast
stretch of sand.

Pan with movement of camel.
(Pointed to)

CUT

56L1. Lawrence and Ali,
head and waist, riding side
by side. Lawrence looks
at Gasem's camel.

Pan with movement of camels.
(Dialogue-two/Seer)

CUT

57L1. Sole camel walking
on riderless.

Pan with movement.
(Seen)

LAWRENCE OF ARABIA

Sample I

script

notes

MEDIUM TRACKING SHOT.

Lawrence, Ali and Harith.

LAWRENCE: We must go back.

ALI (scornfully): To die
with Gasem? (flatly)
In one hour comes the
sun.

(Lawrence stops his camel.
Ali instantly stops too.)

ALI: In God's name under-
stand! We--cannot--
go--back!

LAWRENCE: I can. (Pointing
to the two boys) Take
the boys.

CLOSE SHOT. Lawrence wheels
his mounts.

CLOSE SHOT. But Ali blocks
his way.

ALI: If you go back, you kill
yourself, that's all.
Gasem you have killed
already.

LAWRENCE (quietly): Get out
of my way.

CUT

58L1. Lawrence and Ali,
side by side, head and
waist, talk. Lawrence
tops camel, then rides
ahead.

Pan with motion, then steady.
(Dialogue-two)

CUT

59L1. Lawrence rides in
from left, turns around
and goes back.

No motion.

(Direction change)

CUT

60L1. Ali rides up and
stops in Lawrence's path.
They talk. Blue sky.

Pan with movement.

(Dialogue-two)

LAWRENCE OF ARABIA
Sample I

script

notes

MEDIUM SHOT.

ELDER HARITH (gently): Gasem's
 time has come, Aurens.
 (Pointing to Gasem's
 camel) It is written.

LAWRENCE (his voice and
 manner crammed with occidental
 impatience and contempt):
 Nothing is written.

MEDIUM SHOT. Lawrence
 bursts between them.

MEDIUM TRACKING SHOT. Ali
 goes alongside Lawrence, not
 attempting any longer to
 retain, but incoherent with
 venom.

ALI: Go back then! What
 then did you bring us
 here for--with your
 blasphemous conceit? Eh?
 English blasphemer.
 Akaba--was it Akaba,
 English? You will not
 be at Akaba, English!

MEDIUM SHOT. Lawrence.

ALI: Go back, blasphemer.

CUT

61L1. Ali's second, head
 and waist, talks to
 Lawrence and points to
 desert, but doesn't look.
 No movement.
 (Dialogue-two)

CUT

62L1. Lawrence rides
 around Ali. Ali turns and
 catches up to Lawrence.
 Pan with motion.
 (Establish Direction)

CUT

63L1. Ali and Lawrence,
 riding, head and knees eye
 level, back toward desert.
 Lawrence rides out of frame.
 Pan with movement.
 (Dialogue-two/Direction)

CUT

64L1. Lawrence, head and
 knees, rides into frame right
 to left, stops, looks back.
 No movement.
 (Dialogue-one)

LAWRENCE OF ARABIA
Sample I

script

notes

MEDIUM SHOT. Ali. This absolute loss of control yelled into Lawrence's face affords him the most exquisite satisfaction--it is victory. To drive the point home he turns his most amused, his most donnish expression upon his hated friend.

ALI: But you will not be at Akaba!

MEDIUM SHOT.

LAWRENCE: I shall be at Akaba. That is written (points to his own head) in here.

He smiles with deliberate mildness, and rides straight away from camera.

MEDIUM SHOT. Ali. Ali stops and looks after him trembling. He casts about for the worst word he can think of.

ALI (howling after him):
 English! Engli-i-ish!
 (Ali throws his headgear to the ground in a rage.)

289 MEDIUM SHOT. Gasem is walking from behind the camera away toward the horizon.

CUT

65L1. Ali, head and waist, on camel, shouts after Lawrence. Blue sky. Camels and riders passing in background. No movement. (Dialogue-one)

CUT

66L1. Lawrence, head and ankles, slightly below eye level, talks to Ali, and points to head, turns and rides alone away into desert. Blue sky. Pan with movement. (Dialogue-one/Direction)

CUT

67L1. Ali, head and waist, calls after Lawrence, takes off headdress and throws it on the ground, turns back with others. No movement. (Dialogue-one/Mood)

CUT

68L1. Sun rays coming over horizon. Bright sky, dark land. Ground level. Gasem walks in from behind camera and away. No movement. (Location/Time)

LAWRENCE OF ARABIA
Sample I

script

291 CLOSE TRACKING SHOT.
Gasem takes a terrified
glance to his left and
quickens his pace.

290 LONG SHOT. The top of
the rising sun appears over
the horizon.

notes

CUT

69L1. Gasem, head and
waist, walking fast. Sky
is light, yellow light
falls on one side of face.
Pan with movement.
(Direction)

CUT

70L1. Sun just over
horizon. Bright yellow
sky, dark land.
No movement.
(Time)

LAWRENCE OF ARABIA
Sample II

script

MEDIUM SHOT. Lawrence stares after his pistol. He watches the Arab men.

LONG SHOT. A lookout post high on a hillside sounds the alarm. The Turkish camp is spread out on the valley floor in the background. Soldiers begin to run for cover.

LONG SHOT. The entire Arab column is spread from side to side of Wadi Akaba engulfing the road and racing toward the Turkish camp.

MEDIUM TRACKING SHOT. Horse-mounted Arabs charging. One is shot and falls.

MEDIUM TRACKING SHOT. Lawrence on camel in the middle of charging Arabs.

notes

CUT

1L2. Lawrence, head and waist, stares at mob fighting over the gun. Zoom in to face. (Reaction)

CUT

2L2. High view looking down on Turkish encampment. Guard tower in foreground. Tents, etc., distant below, toward camera. (Location)

CUT

3L2. Long shot looking from guard tower up the valley to charging Arabs. Edge of sandbag revetments foreground. Mountains background. One guard shoots toward camera. No movement. (Direction)

CUT

4L2. Many, many horse-mounted Arabs charging at full gallop. One horse and rider fall. (Direction)

CUT

5L2. Lawrence, full figure, on camel in the middle of many camel-mounted Arabs, charging left to right. Pan with movement. (Direction)

LAWRENCE OF ARABIA
Sample II

script	notes
MEDIUM LONG SHOT. Horsemen and camelmén together charging, half hidden in the gloom of rising dust.	CUT 6L2. Many horse-mounted Arabs, red flags, charging, left to right. Pan not quite as fast as movement. (Direction)
LONG SHOT. From above on hillside. Charging column races up the Wadi, horses in the center, camels to the sides.	CUT 7L2. High view from hill-top of charging column, left to right. Slow pan. (Direction)
CLOSE TRACKING SHOT. Horses stomachs and legs rush past.	CUT 8L2. Horse-mounted riders charging with swords raised, left to right. Pan slower than movement. Full figure beginning; end horses legs. (Direction)
CLOSE SHOT. Lawrence urging camel forward as fast as possible.	CUT 9L2. Lawrence, head and waist, riding camel in charge. A few others visible. Left to right. Pan with movement. (Direction)
MEDIUM SHOT WADI AKABA. The Arab horsemen charge toward the Turks framed by the now silent warning bell.	CUT 10L2. Warning bell foreground, silent but still swinging. Column of attacking Arabs far below. Left to right. No movement. (Direction)

LAWRENCE OF ARABIA
Sample II

script	notes
MEDIUM TRACKING SHOT. Point of view of raiders. Arabs rush in among tents and gear of Turkish camp.	CUT 11L2. Many horse-mounted riders, riding away from camera into Turkish encampment. Turkish tents visible. Pan with movement. (Direction)
CLOSE SHOT. Horsemen hurdle a stone wall. One falls with horse.	CUT 12L2. Two horsemen hurdle a stone wall. One falls as the other rides on. Pan with movement. (Action/Reaction)
MEDIUM TRACKING SHOT. A large number of raiders are rushing toward Akaba, mostly hidden by dust.	CUT 13L2. Many horsemen, barely visible through dust, riding left to right. Pan with movement. (Direction)
CLOSE TRACKING SHOT. Lawrence riding, whipping camel to go faster.	CUT 14L2. Lawrence, head and waist, riding camel in middle of others. Pan with movement. (Direction)
MEDIUM SHOT. Standard-carrying horsemen seen as from behind rush on Turkish buildings.	CUT 15L2. Horsemen riding among Turkish tents, left to right. Pan with movement. (Direction)
MEDIUM SHOT. The Turkish kitchen area is vacant. The charge thunders past boiling pots.	CUT 16L2. Arab horsemen riding past a row of cooking pots over an open fire, left to right. No movement. (Direction)

LAWRENCE OF ARABIA
Sample II

script

MEDIUM SHOT. A painting of a belly dancer from inside a tent. Charging Arabs pass outside.

MEDIUM SHOT. Charging Bedouin with raised saber slashes Turk who falls toward camera.

LONG SHOT. Turkish camp with watchtower in the front.

MEDIUM SHOT. Turk fires pistol into gloom, stands and backs out of frame.

notes

CUT

17L2. From inside a tent looking out through opening. Painting of belly dancer on wood to one side of opening. Shadows of passing horsemen on tent and visible through opening.
 No movement.
 (Direction)

CUT

18L2. Horseman, full figure, sword raised, jumps barricade, Turkish soldier falls back motionless.
 Fast pan.
 (Direction)

CUT

19L2. Long view of Turkish encampment. Hillside guard station in foreground, vacant. Bell still swinging. Horsemen are riding left to right past guard enclosure. Below many horses and camels riding full speed through tents toward city.
 No movement.
 (Direction)

CUT

20L2. Turkish soldier facing away from camera, left frame, fires pistol into dusty gloom in front, then backs up.
 No movement.
 (Direction)

LAWRENCE OF ARABIA

Sample II

script

466 RAPID SERIES, CLOSE SHOT. In the emplacements the Turks drive in to remove the covers from the MG's, and to hook them to the reverse side of the sandbagged positions. But either before it can be done at all or after a brief burst of fire the thunder of the charge swells to uproar and they are sabered or ridden down.

LONG PANNING SHOT. Arabs debouch on toward the town. We hear the distant cries and popping rifles. The town filled with the advancing Arabs and panning forward to a Turkish gun emplacement pointing out to sea. Music builds.

DISSOLVE TO:

487 LONG PANNING SHOT. The sea and the mountains opposite. The blood-red setting sun makes crimson snakes dance upon its glittering surface. The music continues.

488 CLOSE SHOT. Lawrence from in front angling up, framed against the glare from Akaba. He releases his grip from his pistol, glances at his hand, then wipes it on his breast. He raises his hand again. The young

notes

CUT

21L2. Close view of machine gun nest. Soldiers jump out, turn around. Rear sandbags are too high. They don't fire at passing horsemen. No movement. (Direction)

CUT

22L2. Long view from hill-top, horsemen riding through Turkish encampment and into the town. Soldiers running away from horsemen. Slow pan with movement to cannon facing the sea, overlooking horsemen in city. (Direction)

DISSOLVE

23L2. Lawrence, full figure, lower left corner, riding camel along beach and into shallow water. Slow pan to Akaba towers with Arab flag, pan to and with Lawrence on beach. (Time)

CUT

24L2. Lawrence, head and knees, on camel back, looking out to sea. Looks at hand, makes as if to wipe on robe. Something is thrown past him. No movement. (Mood/Seer)

LAWRENCE OF ARABIA
Sample II

script

notes

Alexander: something--
 blurry, feathers, something
 soft--floats across the
 screen and strikes him
 gently on the face, startling
 him and falls. A dissonance
 in the music. He looks down.

490 EXTREME CLOSE SHOT. The
 fragile posy floating. The
 music fades to silence.

491 CLOSE SHOT. Lawrence
 looks around, his nerves
 alerted.

492 MEDIUM SHOT. What he
 sees: the emotionless war-
 like figure of Ali, whose
 camel is similarly in the
 water at a distance of some
 yards looking towards the
 camera.

ALI: The miracle is accom-
 plished. (He smiles
 suddenly, indicating
 the flowers.) Garlands
 for the conqueror.

CLOSE SHOT. Lawrence looks at
 water.

LAWRENCE: Oh?

CUT

25L2. A garland of flowers
 floats in the surf.
 Camera moves with garland
 in surf.
 (Seen)

CUT

26L2. Lawrence, head and
 waist, looks at garland
 and then looks up behind
 him.
 No movement.
 (Seer)

CUT

27L2. Ali, head and waist,
 on camel, stands nearby
 looking at Lawrence and
 smiling. Rough surf in
 background.
 No movement.
 (Dialogue-one/Seen)

CUT

28L2. Lawrence, head and
 waist, on camel. Looks
 down at garland, then smiles.
 No movement.
 (Dialogue-one/Seer)

LAWRENCE OF ARABIA
Sample II

script	notes
	CUT
CLOSE SHOT. The flowers are sinking into the lake.	29L2. Lawrence, head and waist, on camel. Looks down at garland, then smiles. No movement. (Dialogue-one/Seer)
	CUT
MEDIUM SHOT. Lawrence and Ali together. Lawrence uncocks his leg and drops deftly into the sea. He pauses. He wants to respond. Shrugging.	30L2. Ali and Lawrence, full figure on camels in water looking at garland. Setting sun over sea in background. Lawrence starts to jump off camel. No movement. (Direction)
	CUT
MEDIUM SHOT. Lawrence lands in the water and tries to scoop up the flowers.	31L2. Lawrence, full figure and fore half of camel. Lawrence is jumping into sea and reaching for garland which eludes him a bit. He is washed by a largish wave. No movement. (Direction)
	CUT
494 CLOSE SHOT. Angling of P.O.V. Lawrence, Ali.	32L2. Ali, head and waist, laughs and watches Lawrence. Ali remains on camel. Rough surf in background. No movement. (Dialogue-two)
ALI: Ringlets for the prince! Flowers for the man.	
	CUT
495 CLOSE SHOT. Lawrence retrieves the flowers. He straightens, is twisting them in his fingers. Ali's camel looming over him.	33L2. Lawrence, head and waist, standing in water holding garland, talks to Ali. Rough surf in background. No movement. (Dialogue-one)

LAWRENCE OF ARABIA
Sample II

script

notes

LAWRENCE: I'm none of those
 things, Ali.

ALI: What then?

LAWRENCE: Don't know.

(He holds up the flowers, not
 looking at Ali.)

LAWRENCE: Thanks.

He wants to add something
 further. He looks across the
 sea at the mountains and says
 apparently apropos of nothing,
 but like a lover. . . .

LAWRENCE: My God, I love
 this country.

At once there is a sort of
 soft explosion (off) and they
 are illuminated by a fierce
 glare from behind.

LAWRENCE (turning): What. .
 . . ?

498 CLOSE SHOT. Auda. He is
 in a towering rage. He is in
 the Turkish headquarters
 office and on sound track. We
 hear the angry rabble of
 others who are with him, and
 see fires in the background.
 He stares about and suddenly
 his rolling eyes focus on a
 telegraph set. He smashes it
 with the butt of his rifle.

AUDA: There is no gold in
 Akaba! No great box!

CUT

34L2. Auda, head and waist,
 swings rifle butt at
 telegraph key. Much burning
 in background.
 No movement.
 (Action)

LAWRENCE OF ARABIA
Sample II

script

notes

HOWEITAT: Auda, come. I
 found it.

REVERSE SHOT. Lawrence is
 coming through the doorway
 and is standing. Behind him
 Ali is entering, and behind
 Ali, Farrha and Daud with
 rifles rush up to the
 telegraph key. Lawrence
 tries it. It is useless.

LAWRENCE: That's a pity.

503 MEDIUM SHOT. Lawrence
 and Ali. Lawrence stops. He
 thinks. He radiates electric
 energy and confidence.

LAWRENCE: Ali, you get a
 message down to the
 coast to Yenbo. Tell
 Feisal to find boats and
 bring the Arab army here
 to Akaba quickly.

ALI: And you?

LAWRENCE: I'm going to tell
 the generals (with inner
 relish) in Cairo!

Anticipating opposition,
 Lawrence is deliberately
 insouciant.

LAWRENCE (going): Yes,
 across Sinai.

CUT

35L2. Lawrence, Ali and
 boys enter telegraph room.
 Head and waist. They try
 key. It doesn't work.
 Fire in background.
 Pan as they come in steady
 as they talk.
 (Reaction)

CUT

36L2. Lawrence, left
 frame, head and waist,
 standing next to Ali. They
 talk. Lawrence grabs some
 papers and walks away.
 No movement.
 (Dialogue-two)

LAWRENCE OF ARABIA
Sample II

script

notes

504 MEDIUM SHOT. Lawrence and Ali leave the headquarters.

ALI: Sinai!

LAWRENCE: Yes.

ALI: With these?

LAWRENCE: They'll be all right with me.

(At this Farrha and Daud are alert and wildly hopeful.)

Lawrence says this with a reproving laugh in his voice as though Sinai was the local park, and Ali's anxiety comical.

But seeing Ali's face he reaches out, takes Ali by one of his cross straps and adds:

LAWRENCE: Look Ali.

He shakes him gently, smiling.

LAWRENCE: If any of your Bedouin arrived in Cairo and told them that we've taken Akaba, the generals would laugh!

CLOSE SHOT.

ALI (quietly but with the tenderness of frustrated love): I see. In Cairo you will put off these

CUT

37L2. Ali, Lawrence and boys walking left to right, talking. Much burning and looting in background. Lawrence goes ahead out of frame. Ali stops. Pan with Ali's movement. (Dialogue-two/Direction)

CUT

38L2. Lawrence, head and waist, stops, looks back, turns and walks back to Ali, the two talk, head and shoulders. Lawrence holds Ali's chest strap. Pan with Lawrence's move. (Dialogue-two)

CUT

39L2. Ali, head and chin, talks to Lawrence, faces right. Fire in background. No movement. (Dialogue-one)

LAWRENCE OF ARABIA

Sample II

script

notes

funny clothes. You will wear trousers and tell stories of our quaintness and barbarity.

CLOSE SHOT. Lawrence. During this the smile fades from Lawrence's features, and by its end he has a face of stone.

ALI: And they will believe you.

LAWRENCE: You're an ignorant man.

CLOSE SHOT. Ali stares back at Lawrence.

505 CLOSE SHOT. In an ancient strong room with a small barred window a Howeitat watches Auda. He flings from it a final handful of grubby paper currency which hangs in the air and litters the floor like snow as he leaves the room.

506 MEDIUM SHOT.

AUDA: Paper!

Leaving the strong room he enters the courtyard from which Lawrence must leave. He stops as he sees Lawrence.

CUT

40L2. Lawrence, head and chin, looks left and talks. Dark motionless background. No movement. (Dialogue-one)

CUT

41L2. Ali, head and chin, fire in background, looks intently at Lawrence. No movement. (Dialogue-one)

CUT

42L2. Auda, leaning over chest, pulling out piles of paper money. Another man's head seen over chest top. He stops and walks out of room. Steady and movement with exit. (Mood)

CUT

43L2. Lawrence and boys on camels which are standing. They turn toward gate as Auda comes out of doorway at top of nearby stairs. Lawrence and boys stop. No movement. (Dialogue-two)

LAWRENCE OF ARABIA
Sample II

script

notes

preparing his mount, Ali
 beside him. Daud and Farrha
 are behind.

AUDA: There is no gold in
 Akaba. No gold! No
 great box!

507 CLOSE SHOT. Lawrence
 glances at Auda, but sees
 that the tunnel is filled with
 Auda's men. He relaxes in his
 saddle, and says loudly with a
 touch of mild contempt,

LAWRENCE: Did Auda come to
 Akaba for gold?

AUDA: For my pleasure as you
 said, but gold is honor-
 able and Aurens promised
 gold . . . (deliber-
 ately), Aurens lied.

LAWRENCE: See, Auda.
 He opens his dispatch case and
 takes a sheaf of papers on the
 back of one of which he writes
 with a pencil, also from the
 dispatch case, saying loudly
 as he does so:

CUT

44L2. Auda, head and knees,
 comes down stairs shouting
 at Lawrence. A wall,
 doorway and two men in
 background.
 No movement.
 (Dialogue-one)

CUT

45L2. Lawrence, head and
 feet, on camel, facing left,
 listens and talks.
 No movement.
 (Dialogue-one)

CUT

46L2. Auda, head and waist,
 standing on stairs, wall
 and two men in background.
 Talks and walks down more
 steps toward camera to head
 and chest view.
 Move with Auda's descent.
 No movement.
 (Dialogue-one)

CUT

47L2. Lawrence, head and
 waist, on camel, facing left.
 Listens to Auda, then pulls
 out briefcase with paper pad.
 No movement.
 (Dialogue-one)

LAWRENCE OF ARABIA
Sample II

script	notes
	CUT
LAWRENCE: The Crown of England promises to pay 5000 gold guineas to Auda Abu Taillee. (Still scribbling, he adds for his own amusement) signed in His Majesty's absence by (flourishing) . . . Me. In ten days. . . .	48L2. Lawrence, head and knees, facing right, pulls out pen, talks and writes. Lawrence, frame left. Auda, frame right facing Lawrence, tears paper off. No movement. (Dialogue-two)
	CUT
511 CLOSE SHOT. Lawrence.	49L2. Lawrence, head and shoulders, facing right, talks. No movement. (Dialogue-one)
LAWRENCE: I'll be back with the gold.	
He straightens in the saddle and adds ringingly for the benefit of all those now assembled.	
LAWRENCE: With gold. With guns! With everything!	
	CUT
510 CLOSE SHOT. P.O.V. Lawrence. Auda moves alongside his camel, holds up his hand rather suspiciously for the paper. Lawrence leans down into the frame and hands it to him.	50L2. Auda, Lawrence, holding paper. Auda, head and chest, stashes paper, looks down. Foreground, Lawrence's empty hand and corner of writing pad. Dark background. No movement. (Dialogue-one)
AUDA (as before unimpressed): Ten days, you'll cross Sinai?	
	CUT
CLOSE SHOT.	51L2. Lawrence, head and shoulders, looks away and back and pulls up on camel reins. No movement. (Dialogue-one)
LAWRENCE: Why not? Moses did.	

LAWRENCE OF ARABIA
Sample II

script	notes
513 CLOSE SHOT. Lawrence, urging his beast past Auda into the tunnel. Farrha and Daud pass Auda.	
AUDA (calling after him): And you will take the . . . children?	
Lawrence's figure is already dim. His voice sails clearly back to Auda.	
LAWRENCE: Moses did!	
AUDA (declaring after him): Moses was a prophet!	
He glowers at the paper in his hand and fires a parting shot through the now empty tunnel beyond which only emptiness can be seen.	
AUDA (calling out): And beloved of God!	
Auda turns. His face is neither angry nor taken aback but perfectly still and very very thoughtful. He says to Ali as one who ponders calmly but with apprehension a tiny piece of vital evidence.	
	CUT
	52L2. Lawrence, frame left, head and knees, puts camel into run past Auda, standing head and waist, center. Boys pass after. No movement. (Direction/Dialogue-two)
	CUT
	53L2. Gate to city, Lawrence and boys ride out. Many men standing on both sides of opening. No movement. (Direction/Dialogue-one)
	CUT
	54L2. Auda, head and waist, holding paper, raises hand, gestures and shouts after Lawrence, then looks left. No movement. (Dialogue-one)
	CUT
	55L2. Ali, head and waist, frame left, walks slowly up to Auda who stoops down to talk. The two are looking out of frame. No movement. (Dialogue-two)

LAWRENCE OF ARABIA
Sample II

script

notes

AUDA: There was no gold here. He lied. He's not perfect. (He makes perfection sound a reasonable --indeed--necessary requirement in a man.)

DISSOLVE TO:

515 LONG SHOT. Sinai desert. Camera pans across the desolate beauty of it.

Farrha and Daud riding abreast. They are riding westward. They are hit from behind by a red light. Lawrence reins in and the others follow suit. They look back inquiringly.

LAWRENCE (softly): Look!

516 LONG SHOT. Their viewpoint. A huge dust devil.

517 CLOSE SHOT. Lawrence and the two boys.

LAWRENCE: A pillar of fire.

Daud looks back at Lawrence uncomprehendingly.

DAUD: No, Lord, dust.

Lawrence laughs and rides forward.

DISSOLVE

56L2. Long view of rough desert. Three camels with riders walking in distance. Pan left to right landscape. (Location)

CUT

57L2. Lawrence flanked by two boys, heads and camel knees. Rough terrain. Blue sky. He points. No movement. (Pointer)

CUT

58L2. Tall, fat sand devil against blue sky. Almost no ground. No movement. (Pointed)

CUT

59L2. Lawrence, flanked by two boys on camels, heads and camel knees, against rough terrain and blue sky. They look at dust storm and at him. He rides out of frame right. No movement. (Dialogue-two)

LAWRENCE OF ARABIA

Sample II

script

notes

DISSOLVE TO:

DISSOLVE

CLOSE SHOT. Wind blowing sand and brush toward camera.

60L2. Wide view of ground. Almost no sky. A lot of branches and twigs are blowing across the ground right to left toward camera. No movement.
(Counter Direction)

519 MEDIUM SHOT. The three riders enveloped in the whirling dust, heads down, suffering it.

CUT
61L2. Three camels, full figure with riders moving through rough headwind left to right. One boy points. No movement.
(Direction)

518 EXTREME LONG SHOT. A featureless desert plain. Broad daylight. Pale sky, pale sand. The impression of heat less overwhelming than on the mud flat but the drouthiness absolute. Three, four, five dust devils at varying distances veer and waver inconstantly over the plain. (We want here not geographical fact, but metaphysical atmosphere.) One of these columns bears down on the three tiny figures.

CUT
62L2. Blue sky with some clouds, half covered by approaching dust storm. Little ground. No movement.
(Counter Direction)

CLOSE SHOT. Lawrence riding into dust and wind.

CUT
63L2. Lawrence, head and feet, and two boys on camels urging camels through storm, left to right. Pan and zoom to head and shoulders.
(Direction)

LAWRENCE OF ARABIA
Sample II

script

521 CLOSE SHOT. A bright object falls silently on the sand. The camels' feet move on as the camera moves in on the object. It is Lawrence's compass.

The whirling dust is suddenly gone. The three riders are too tired to comment. The three riders come to a stop.

523 CLOSE SHOT. Lawrence feels his robes for his compass, fails to find it and looks back. The two boys follow his gaze, not understanding.

LAWRENCE (cupping his empty hand, as if he were holding it): My compass.

Their fatigued faces look at him alarmed.

LAWRENCE: No matter. If we ride west we must strike the canel. Due west.

524 LONG SHOT. The three riders receding from the camera straight into the sunset. The sun is gone. It is nearly dark.

notes

CUT

64L2. Close view of ground. Camels' feet are passing. A compass on a strap falls to ground; feet continue to pass. No movement. (Action/Reaction)

CUT

65L2. Wide view. Three figures on camels emerge from receding dust cloud. Half sky, half ground. Figures bottom center. They stop. No movement. (Direction stops)

CUT

66L2. Lawrence, head and knees, searches frantically for something in his robe. He stops, looks into sun and points. No movement. (Dialogue-two/Pointer nothing)

CUT

67L2. Three figures on camels, silhouetted against the setting sun, ride straight away from camera. No movement. (Passing Time)

LAWRENCE OF ARABIA

Sample II

script

notes

DISSOLVE TO:

DISSOLVE

526 LONG SHOT. Day. Wind-swept foggy landscape with enormous sand dunes as Lawrence and Farrha, now on foot, drag their grumbling camels down the side of a large dune.

LAWRENCE: Come on!

68L2. Boy and Lawrence leading camels walk through blowing sand. Lawrence walking stiffly. Left to right. Other boy and camel barely visible in distant background.
Pan with Lawrence.
(Direction)

527 CLOSE SHOT. Daud takes the reins of his camel and pulls it over the crest down the slope. The camera pans with them as they gather momentum in the plunge downwards.

CUT
69L2. Other boy leading camel, full figure, through dust storm.
Pan with boy and camel.
(Direction)

528 CLOSE SHOT. They run into a basin of soft sand at the bottom of the dune. They are knee deep in it.

CUT
70L2. Boy leading camel running down hill, full figure. Lets go of camel reins, trips and starts to fall.
Pan with movement.
(Direction)

CLOSE SHOT. Daud, sinking up to his knees in soft sand.

CUT
71L2. Boy, head and waist, slips into soft sand and calls out.
No movement.
(Direction stops)

529 CLOSE SHOT. Daud's camel. It lets out a frightened grunt and jerks back its head.

CUT
72L2. Camel, stomach and legs, starts to sink into sand, turns and runs off. Pans with camel movement.
(Direction change)

LAWRENCE OF ARABIA
Sample II

script

530 MEDIUM SHOT. As the frightened animal backs away from him, Daud shouts at the camel but not until he tries to move does he realize the extent to which his legs have sunk into the sand, up to his waist. He looks out towards Lawrence and Farrha and calls for help.

DUAD: Aurens!!

MEDIUM SHOT. Farrha, leading his camel, sees Daud and stops.

LONG SHOT. P.O.V. Farrha. Daud waving hand.

MEDIUM SHOT. Farrha drops reins and runs toward Daud.

MEDIUM SHOT. Lawrence drops reins and runs toward Farrha.

notes

CUT

73L2. Boy, head and waist, sinking in sand, calls for help.

No movement.

(New Direction)

CUT

74L2. First boy, head and ankles, leading camel right to left, turns to look and stops.

Pan with movement.

(Direction stops/Seer)

CUT

75L2. Long view of other boy half buried in sand, camel behind him. Both in middle distance at base of large sand dune.

No movement.

(Seen)

CUT

76L2. First boy, head and knees, lets go of camel rein, starts to run toward other boy, right to left.

Pan with running.

(New Direction)

CUT

77L2. Lawrence, head and waist, leading camel away from camera, turns, looks, drops camel reins and runs right to left.

LAWRENCE OF ARABIA
Sample II

script	notes
	Some movement with camel. (New Direction)
	CUT
LCNG SHOT. Farrha and Lawrence running toward Daud.	78L2. Long view, other boy low in soft sand. Camel standing at distance. First boy runs into frame toward other boy, right to left. Lawrence is close behind. They are staggering in sand. No movement. (Direction)
	CUT
549 CLOSE TRACKING SHOT. Lawrence and Farrha lurching forward through the sand gasping for breath.	79L2. Lawrence, head and knees, close behind first boy. Both running right to left. Pan with running. (Direction)
	CUT
550 CLOSE-UP. Daud. He makes a desperate effort to sustain his level by stretching out his arms but he continues to sink and the blowing sand begins to lap around his shoulders.	80L2. Close view, other boy, head and shoulders above sand, some surround- ing area. Struggling and yelling. No movement. (Direction)
	CUT
MEDIUM LONG SHOT. Lawrence wrestles Farrha to the ground.	81L2. Lawrence, close behind first boy, running toward camera. Lawrence stops him, wrestles him to ground. Pan with movement right to left. (Direction stops)

LAWRENCE OF ARABIA
Sample II

script	notes
MEDIUM SHOT. Lawrence calms him.	<p style="text-align: center;">CUT</p> 82L2. Lawrence and a boy, full figures, full frame. Lawrence pulls boy up and shouts at him. No movement. (Seer)
552 CLOSE-UP. Daud, his hand around his neck.	<p style="text-align: center;">CUT</p> 83L2. Other boy, head and chin barely above crater of sand, still sinking. Arms rest on sand. No movement. (Seen)
553 CLOSE SHOT. Lawrence. Rips off his head cloth and winds it.	<p style="text-align: center;">CUT</p> 84L2. Lawrence and first boy, kneeling on sand, Lawrence taking off scarf to make small rope. They watch their hands, then look at the other boy. No movement. (New Direction/Seer)
554 CLOSE-UP. Daud, his chin is beginning to sink.	<p style="text-align: center;">CUT</p> 85L2. Close view, other boy, barely head and hands above sand. No movement. (Seen)
Lawrence flings the wound head cloth, the free end towards Daud.	<p style="text-align: center;">CUT</p> 86L2. Lawrence, full figure, kneeling with boy at side, throws "rope" to other boy, and lies flat on sand. No movement. (Direction)

LAWRENCE OF ARABIA
Sample II

script

notes

As the end of the head cloth falls in the picture, Daud manages to get hold of it with both hands.

CUT
 87L2. Other boy, very low in sand, close view, grasps "rope" and pulls.
 No movement.
 (Counter Direction)

CLOSE-UP. The taut cloth, vibration showing how much strength is exercised.

CUT
 88L2. Other boy, holding left end of "rope" which extends through frame to right.
 Zoom in to center part.
 (Opposing Directions)

556 CLOSE-UP. Daud, the same vibrations repeated. We see at once that his strength will be insufficient. He begins to whimper, his hands slip on the cloth and slip again. His hands bounce toward his mouth as he begins to choke.

CUT
 89L2. Other boy, pulling on "rope" with elbows high, lets go and sinks.
 No movement.
 (Direction)

557 CLOSE SHOT. Farrha and Lawrence. Farrha suddenly relaxes, his face turns away. Lawrence's face has grown old and bitter. The camera begins to move back and upwards, more and more sand comes into the picture.

CUT
 90L2. Lawrence, with boy at side, head and waist. Lets go of "rope" and puts his arm around boy. Forces his head down, he bows his head. Then he looks at boy.
 Zoom out as Lawrence looks at boy.
 (Seer/Seen)

559 MEDIUM TRACKING SHOT. The screen is full of whirling white powder. Between the gusts we can dimly make out the camel moving forward with Farrha mounted and Lawrence walking. They emerge from it with their faces like plaster casts.

DISSOLVE
 91L2. Lawrence, head and knees, leads camel with boy riding. They gradually emerge from dust cloud, left to right.
 Pan with movement.
 (Direction)

LAWRENCE OF ARABIA
Sample II

script	notes
CLOSE SHOT. Lawrence walking.	CUT 92L2. Lawrence, head and chest, walking left to right, dazed. Pan with movement. (Direction)
560 CLOSE SHOT. Farrha looking down.	CUT 93L2. Boy, head and waist, riding camel, left to right, staring, looks back, then forward. Pan with movement. (Direction)
CLOSE SHOT. P.O.V. Farrha. Lawrence walking.	CUT 94L2. Lawrence, head and waist, from behind on camel, walking. Pan with movement. (Direction)
CLOSE SHOT. Farrha. FARRHA (hesitant): Aurens. . . why do you walk?	CUT 95L2. Boy, head and chest, riding camel, speaks to Lawrence. Pan with movement. (Dialogue-one/Direction)
Lawrence makes no answer. FARRHA (speaks as though he had): But why, Lord?	CUT 96L2. Lawrence, head and waist, from above, behind, walking. Pan with walking. (Dialogue-one/Direction)
CLOSE SHOT. Farrha.	CUT 97L2. Boy, head and waist, riding camel, looks around back to Lawrence and calls again. Pan with walking. (Dialogue-one/Direction/Seer nothing)

LAWRENCE OF ARABIA
Sample II

script

. . .But why, Lord, there is room for both, (Sharply) (The note of fear brings some return of orderliness into Lawrence's face equally indicating Lawrence's feat.)

FARRHA: It serves no purpose.

Lawrence nods, even smiles a little as one taking a wellmade point. He moves to ride with Farrha.

DISSOLVE

562 LOW SHOT. There is a strange drumming on the sound track, a bank of dust is sweeping away from us. It discloses Lawrence and Farrha on their camels riding toward us. Above the drumming we hear the clear voice of the boy and see him point.

FARRHA: Aurens! Look!

563 LONG SHOT from their viewpoint. Collection of army hutments and a flagpole. The swirls of dust chase one another. A gray halyard drums rhythmically against its blistered flagpole. (This is what we heard.)

notes

CUT

98L2. Lawrence, full figure, leading camel, walking left to right. Stops, Lawrence runs and nods. Camel gets down, Lawrence walks toward camel.

Pan as Lawrence walks toward camel.

(Dialogue-two)

DISSOLVE

99L2. Lawrence and boy on camel emerge, full figure going left to right, come to barbed wire fence. Boy points and says, Look! Pan with walking. (Direction)

CUT

100L2. Lawrence and boy on camel, head and feet, riding left to right between barbed wire fences toward ruins, pointing.

Pan with walking.

(Dialogue-two/Direction/Pointer-Pointed)

LAWRENCE OF ARABIA
Sample II

script

565 MEDIUM SHOT. The camera pans with the camel as at a broken trot it rides in among the buildings and halts. But with quick tact he compromises and slips to the ground without waiting for the camel to kneel.

MEDIUM SHOT. Farrha excuses himself.

MEDIUM SHOT. Camera pans with Farrha as he runs to the principal building.

568 CLOSE SHOT. He goes in, the door swings behind him. It bears a wooden notice now split and so faded as to be barely readable, except for one word in red, (now pink) "warning." Under this in black (now gray) "these buildings are army property. It is an offense (here the wording becomes perfectly illegible.)"

570 MEDIUM SHOT. Lawrence, regarding the notice on the swinging door which we hear banging as also the slapping of the halyard and the moan of the wind.

notes

CUT

101L2. Lawrence and boy on camel, full figure, walking through gate and large courtyard littered with debris, come to porch. Boy jumps off camel, kneels. Pan with walking. (Direction stops)

CUT

102L2. Boy speaks to Lawrence, then turns and runs into building. No movement. (Dialogue-two)

CUT

103L2. Boy runs from camel into doorway. No movement. (Direction)

CUT

104L2. Boy runs through doorway, straight away from camera. Door bangs shut behind him. No movement. (Direction)

CUT

105L2. Looking back through doorway. Lawrence, full figure, sitting on camel, framed by doorway. No movement. (Time/Mood)

LAWRENCE OF ARABIA
Sample II

script	notes
573 CLOSE SHOT. From his angle. The swinging door.	
FARRHA (on sound track): Aurens! Aurens!	
Urgent with a return of fear.	
572 CLOSE SHOT. Lawrence as before. His expression tranced but with inward concentration, not dreaming.	
FARRHA: Aurens!	
Farrha dashes some of the water to Lawrence's face. We expect to see Lawrence jerk out of his trance but instead he really says,	
LAWRENCE (quite calmly): It's all right, Farrha. It's all right.	
And he alights from the camel, his expression is not changed and we know that this was no trance or if it was it was one which will last a lifetime.	
	CUT
	106L2. Door bangs shut and opens. Boy is running back toward camera and Lawrence. Movement. Short pan as boy comes into camera. (New Direction/Seer)
	CUT
	107L2. Lawrence sitting on camel, staring down. Zoom in from head and waist to head and shoulders. (Seen)
	CUT
	108L2. Boy, head and shoulders, looking left at Lawrence and calling, looks down. No movement. (Seer/Dialogue-one)
	CUT
	109L2. Head and shoulders, Lawrence, staring down. Water is splashed on his face. He turns and speaks to boy. No movement. (Dialogue-one/Seer nothing)
	CUT
	110L2. Lawrence, head and waist, facing right, starts to get off camel. No movement. (New Direction)

LAWRENCE OF ARABIA

Sample II

script

notes

575 MEDIUM LONG TRACKING SHOT. He allows Farrha, who smiles uncertainly into his face, to lead him up to and through the swinging door (not doubting his eyes here. He pays it no attention.)

576 MEDIUM SHOT. Inside the hut. In some places, curled sheets of corrugated iron have fallen inwards revealing the sky so that he passes from shadow to light and to shadow again. Farrha runs ahead and flings open the far door.

577 LONG SHOT. Farrha, Lawrence leave the hutment and Farrha dragging him by the hand toward the foreground of the picture, and a passing boat on the other side of the ridge.

MEDIUM SHOT. Top of boat passing on far side.

Lawrence and Farrha pause, then walk up the ridge.

CUT

111L2. Lawrence, full figure, gets off camel, led by boy, walks left to right to doorway. Pan with walking. (Direction)

CUT

112L2. Boy leads Lawrence through doorway into sunlight. Pan with walking. (Direction)

CUT

113L2. Boy leads Lawrence, head and ankles, through doorway toward camera. End head and chest, stop. Short zoom out. (Direction stop/Seer)

CUT

114L2. Top of ship passing left to right seen over top of small sand dune. No movement. (Seen)

CUT

115L2. Head and chest, Lawrence and boy, looking, then walk out of frame right. No movement. (Seer)

LAWRENCE OF ARABIA
Sample II

script

REVERSE SHOT. Lawrence and Farrha appear as they come to top of ridge from other side.

578 LONG SHOT. The camera is shooting across the Suez Canal.

As before, Lawrence and Farrha.

There is a sound of a motorcycle and we see a trail of dust fast approaching in the roadway now in the foreground of the picture.

579 CLOSE SHOT. Farrha and Lawrence.

FARRHA (leaps up and down waving his arms and calling): Aye, aye, aye, aye, aye!

notes

CUT

116L2. Over top of sand dune, Lawrence and boy appear as they climb far side. Tilt up as they climb to top, to head and chest. (Seer)

CUT

117L2. Suez Canal, ship in distance, barren land on each side. No movement. (Location/Seen)

CUT

118L2. Lawrence and boy, heads and waists, against blue sky, looking. Boy looks from ship to far shore. No movement. (Seer)

CUT

119L2. Far shore of Suez. Water in foreground. Motorcycle traveling left to right on road on far side. No movement. (Seen)

CUT

120L2. Lawrence and boy, heads and ankles, stand on sand dune against sky. Boy begins frantically waving, jumping and calling. No movement. (Dialogue-one)

LAWRENCE OF ARABIA
Sample II

script	notes
580 LONG SHOT. From Farrha's P.O.V. across the Canal we see the motorcyclist approaching along the far bank. He begins to throttle down.	<p style="text-align: center;">CUT</p> 121L2. Backs of boy and Lawrence, head and chest, looking across Suez. Boy is waving and jumping up and down. Boy stops. Motorcycle on far side stops. No movement. (Dialogue-one)
581 CLOSE SHOT. Farrha looks.	<p style="text-align: center;">CUT</p> 122L2. Boy, head and knees, against blue sky, looks. No movement. (Seer)
582 CLOSE SHOT. The motorcyclist comes to a halt. He is so goggled and muffled as to be anonymous. He wears no helmet. He wears the uniform of the British N.C.O. with individual variations which make him as like as possible to the anonymous figure of Lawrence as we first saw him. He peers across the Canal.	<p style="text-align: center;">CUT</p> 123L2. Motorcyclist, full figure, on cycle almost full frame, stopped, called. No movement. (Dialogue-one/Seen)
CLOSE SHOT. Lawrence. MOTORCYCLIST: Who are you? Who are you?	<p style="text-align: center;">CUT</p> 124L2. Lawrence, head and chin, against blue sky. Looks. No movement. (Seer)
CLOSE SHOT. Street car passing and ringing bell.	<p style="text-align: center;">CUT</p> 125L2. Trolley car passes many people in street. No movement. (Location)

LAWRENCE OF ARABIA
Sample III

script

212 CLOSE SHOT. Lawrence walks toward the camera, looming up in the frame against the background of the fresco on the wall.

LAWRENCE: The best of them
 won't come for money.

He is now in big close-up. His lips quiver slightly and his eyes glow.

LAWRENCE: They'll come for
 me. . . .

213 LONG SHOT. Angling along the assembled Arab army. Some are actually mounted, some standing by the pieces and some of the camels kneel. There are also horses, mules and donkeys. Some of the men doubled up, two to a mount. Some are very poorly dressed, even to literal black rags, but all have rifles and bandoliers (British army webbing issued in the case of the poor) crammed with bullets. In the far distance we see a cloud of dust and approaching camels.

CLOSE SHOT. Auda stands next to his horse looking at the approaching cloud. He mounts the horse.

notes

CUT

1L3. Lawrence walks up to camera, looks off into distance and speaks. Head and chest.
 No movement.
 (Dialogue-one)

CUT

2L3. High cliff (right), line of horses, mounted Arabs with flags on each side of corridor extending from camera out to the distant dust clouds of camelmen approaching. Zoom in toward approaching horsemen.
 (Location)

CUT

3L3. Auda, head and shoulders, looking left, hands on saddle. Horsemen, riders and flags in back-

LAWRENCE OF ARABIA
Sample III

script

notes

MEDIUM SHOT. Ali and Bentley are watching and waiting. Bentley is sitting on the roof of a van.

BENTLEY: You, ah, met Major Lawrence since he came back to Sherif?

ALI: Yes.

BENTLEY: Changed, hasn't he?

ALI (loyally): No.

BENTLEY: Oh, I'd say he had. Different man, I'd say.

LONG SHOT. Approaching camels are nearer.

MEDIUM SHOT.

BENTLEY: What did that Turkish general do to him in Deraa?

ground. He mounts horse, never taking look off distance.

Tilt up as he mounts to head and chest.

(Seen)

CUT

4L3. Newspaperman, head and ankles, sitting on truck cab roof talking to Ali, head and shoulders, looking at distance. Newsman moves up to sitting on truck roof. Ali keeps staring.

Tilt up with move to roof. (Dialogue-two/Seers)

CUT

5L3. Open desert toward approaching camelmen. A few people standing on slope to right, waving arms. No movement.

(Seen)

CUT

6L3. Newsman sitting full view on truck roof looking in distance, talking and looking at Ali. Low angle looking up.

No movement.

(Dialogue-one)

LAWRENCE OF ARABIA
Sample III

script

notes

<p>ALI (with sudden fear): He was the <u>same</u> man after Deraa--the <u>same</u> man <u>humbled!</u></p>	<p>CUT 7L3. Low angle looking up at Ali, head and shoulders. He stares into distance. Blue sky background. Turns and looks at newsman. No movement. (Dialogue-one)</p>
<p>MEDIUM SHOT. Bentley sits on the van and listens.</p> <p>ALI (continues off): What did the <u>English</u> general do to him at Jerusalem?</p> <p>BENTLEY (is amused and pleased by Ali's percipience): Search me. Ask Aurens.</p>	<p>CUT 8L3. Low angle, looking up at newsman who looks full-figure, at Ali and listens, shrugs and answers. No movement. (Dialogue-one)</p>
<p>ALI: I did.</p> <p>BENTLEY: What did he say?</p> <p>ALI: He laughed.</p> <p>Pause.</p> <p>ALI (continues on): He told me to gather to Harith here. (Pause) He offered me money.</p>	<p>CUT 9L3. Low angle. Ali, head and shoulders, looks back at distance, and talks. No movement. (Dialogue-one)</p>
<p>BENTLEY (ignoring Ali's deep and apprehensive tone): Did you take it?</p>	<p>CUT 10L3. Newsman sitting on truck roof, from below, looking at Ali. No movement. (Dialogue-one)</p>

LAWRENCE OF ARABIA
Sample III

script	notes
ALI: No. (Looking around Ali continues), but many did.	<p style="text-align: center;">CUT</p> 11L3. Ali, from below, head and shoulders, staring at distance. No movement. (Dialogue-one)
LONG SHOT. Lawrence in white robes, followed by a number of other camel riders, rides into the open area around which everyone waits.	<p style="text-align: center;">CUT</p> 12L3. Approaching band of camel riders arrive, Lawrence in lead, passing sloping hillside at base of cliff. Pan partly with movement allows Lawrence through frame. (Direction)
MEDIUM SHOT. Ali seated on camel. It stands.	<p style="text-align: center;">CUT</p> 13L3. Ali, on camel back, looking left at Lawrence. Camel stands, putting Ali into frame, head and knees. He waits. No movement. (Seer)
216 LONG SHOT. Lawrence rides along the front followed by his bodyguard. The Arab army is mounted. They murmur excitedly, fire rifles into the air and wave.	<p style="text-align: center;">CUT</p> 14L3. Wide view, Lawrence and band passing left to right down corridor of cheering Arabs. Crowd on both sides. Pan with Lawrence. (Seen/Direction)
CLOSE SHOT. Lawrence riding camel.	<p style="text-align: center;">CUT</p> 15L3. Lawrence, head and waist, on camel back, riding down corridor and looking at crowd. Crowd in background. Pan with movement. (Direction)

LAWRENCE OF ARABIA
Sample III

script	notes
223 CLOSE SHOT. A Sheik recognized Lawrence's bodyguard and is horrified.	<p style="text-align: center;">CUT</p> 16L3. Head and shoulders, bearded Arab leader, watching from side, frowning, follows with eyes. No movement. (Seer)
224 CLOSE TRACKING SHOT. Khitan rides proudly at the lead of the bodyguard. He leads them on a magnificent cream-colored camel outrageously caparisoned. They are superbly dressed, armed to the teeth.	<p style="text-align: center;">CUT</p> 17L3. Bandit, head and chest, behind Lawrence, riding left to right. Two more bandits in middle background. Crowd in distance. Pan with movement. (Seen)
CLOSE SHOT. Another horrified Sheik.	<p style="text-align: center;">CUT</p> 18L3. Another Arab leader, head and waist, stern-faced, mounted, and watching. Crowd in middle and distant background. No movement. (Seer)
MEDIUM TRACKING SHOT. Lawrence riding past the Arab army. Ali rushes up on camel back and comes alongside Lawrence. ALI (sharply): What is this? LAWRENCE: This is my bodyguard. He challenges them with it. ALI: There is not a man there without a price on his head.	<p style="text-align: center;">CUT</p> 19L3. Ali approaches rapidly from right, turns around as Lawrence passes, and catches up to him. They ride abreast and talk, left to right. Ali turns and looks at one bandit. Pan left, then right with movement. (Seen/Dialogue-two/Seer/Seen)

LAWRENCE OF ARABIA
Sample III

script

notes

CLOSE TRACKING SHOT. Ali comes up alongside Khitan.

ALI (points): You! Khitan of Alebbo! (He almost spits the name.)

Khitan moves forward on his camel. His voice as he answers is insolently soft though his eyes dart about restlessly, ready for fight or flight.

KHITAN: Sherif.

ALI: Where do we ride?

KHITAN: To Damascus, Sherif.

ALI (bitterly dry): Aye, but for what?

KHITAN (an insolent little smile, glancing towards his protector): Sherif, for Aurens.

CLOSE TRACKING SHOT. Ali comes alongside Lawrence.

ALI: You have bought these things!

LAWRENCE: I have bought half the men here, Ali.

ALI: That is different. These are not ordinary men.

LAWRENCE: I don't want ordinary men.

He rides out of frame.

CUT

20L3. Bandit, head and chest, riding. Ali slows and rides abreast as they talk, left to right. Pan with bandit's ride. (Dialogue-two)

CUT

21L3. Lawrence, head and chest, riding left to right, turns as to look behind his right, then turns back, his left as Ali comes up abreast of him; they talk. Lawrence rides ahead of Ali out of frame. Bandits follow. Pan with Ali's movement. (Dialogue-two)

LAWRENCE OF ARABIA
Sample III

script

notes

CLOSE TRACKING SHOT. Lawrence riding past the Arab army. His method of taking command is simply to ride to the center of the front and riding away from it without pausing but simply raising an arm and shouting . . .

LAWRENCE: Damascus!

228 MEDIUM TRACKING SHOT. The motley units of the Arab army, horrific, magnificent, bizarre, pour toward the camera. Bentley on the roof of the van is frenzily taking pictures.

MEDIUM TRACKING SHOT. Auda rides a short way and calls to Lawrence.

AUDA: Aurens!

Lawrence sets off across the desert at an angle which presumably points to Damascus. It takes about five seconds, catches them unprepared. Then in one beat they roar and spur after him, the swifter to the fore.

CUT

22L3. Lawrence, full figure, riding, raises sword and shouts. Pan with Lawrence. (Dialogue-two/Direction)

CUT

23L3. Cliff and hillside background. Crowd in distance. Lawrence and band approach, preceded by truck with newsman riding on top, taking pictures, left to right. No movement. (Direction)

CUT

24L3. Group of men at far side of corridor. Auda rides into frame looking at Lawrence, halfway waving to Lawrence, stops, faces horse away and just looks. Pan with Auda left to right. (Dialogue-one/Seer)

CUT

25L3. Masses of horsemen and camelmen following after Lawrence and band. Pan with movement. (Direction)

LAWRENCE OF ARABIA
Sample III

script

MEDIUM TRACKING SHOT. The van with Bentley on top careens alongside the body-guard, blows the radiator cap and comes to a stop.

MEDIUM SHOT. Ali is seated on his camel confusedly watching the others pass him by following Lawrence.

231 AREA LONG SHOT. Music up. The Arab army streams away, a very rough broad arrow with Lawrence at its head falling into disorder behind. Trailing stragglers like streamers of seaweed leaving Bentley and his van behind.

CUT TO

232 MEDIUM SHOT. A large British army tent interior is pitched on bare earth by the road to Damascus. Outside we hear a military band receding, Goodbye, Tipperary, and the regular tramp of infantry and the motor vehicles in low gear, brigade going up to the front. Allenby sits at a camp table on a camp chair in an attitude of enforced patience. His stress exhibits those little personal irregularities which officers permit themselves on active service.

notes

CUT

26L3. Bandits, Lawrence riding left to right. Truck in foreground blows puff of smoke, weaving, and follows alongside bandits. Newsman is atop taking pictures. Pan with truck.
 (Direction)

CUT

27L3. Ali, full figure, riding in middle of crowd after Lawrence. Pan with Ali.
 (Direction)

CUT

28L3. Mass of horsemen and camelmens following Lawrence, straight away from camera into open countryside. No movement.
 (Direction)

CUT

29L3. Allenby, from his left rear, head and waist, sitting at desk in staff meeting in tent. Half a dozen men in background. Campaign chart on easel right. No movement.
 (Dialogue-one)

LAWRENCE OF ARABIA
Sample III

script

notes

One general is standing at a blackboard map.

ALLENBY: Fine, now your turn.

MEDIUM SHOT. Generals are seated in a row.

INFANTRY GENERAL: Well, these are the last infantry supports going now, Sir. But Mallud, we could have the fusiliers there by Wednesday, Sir.

ALLENBY: That will do for now. (To Artillery General): The guns are what matters.

ARTILLERY GENERAL (quietly, reassuring): Understood, Sir.

CLOSE SHOT.

CAVALRY GENERAL (rather superior, rising for map): This "Arab army" on the right, Sir. What's it consist of?

CUT

30L3. Staff officer, full figure, sitting in chair alongside others, asks a question. More men in background. No movement. (Dialogue-one)

CUT

31L3. Allenby, from his left rear, head and waist, behind desk, right, looks at staff officer, not seen. Another officer stands at chart. No movement. (Dialogue-two)

CUT

32L3. Officer, head and waist, stands and asks question. He gestures broadly to chart. Tilt up with standing. (Dialogue-one)

CUT

33L3. Allenby, head and waist, behind desk, from front, looks at Col. Brighton who stands to start. No movement. (Dialogue-one)

LAWRENCE OF ARABIA
Sample III

script	notes
BRIGHTON (addressing him): Irregular cavalry, Sir, about 2000.	CUT 34L3. Col. Brighton, head and knees, standing, arrives next to chart. Points to chart.
CAVALRY GENERAL (off): Where are they now?	No movement. (Dialogue-one)
BRIGHTON (almost proudly): Can only know that by being with them, Sir.	
ALLENBY, rising a little irritable: Then get with them, Harry. I want to know.	CUT 35L3. Allenby, head and waist, behind desk from front, rises from seat, walks past Col. Brighton to chart and gestures.
BRIGHTON: Yes, Sir.	Pan with Allenby to chart. Zoom on chart. No tilt. (Dialogue-two)
Allenby pounds on the black- board map.	
ALLENBY: Pound them, Charlie, pound them.	
DISSOLVE TO:	DISSOLVE
234 Exterior night. The rumble of guns. The horizon flickering.	36L3. Long view of horizon with flashes of light coming from behind as from bombing. No movement. (Location/Seer)
235 REVERSE SHOT. The feet of camels pace in the soft sand. Low drum music mingles with the rumble. Light flickers, paling. Camera lifts to reveal the faces of Lawrence mounted and slowly turning the cylinder of his pistol. Behind him the dark mass of the Arab army shuffles forwards.	CUT 37L3. Lawrence, head and waist, mounted, spinning pistol cylinder. Bandit horse-mounted, middle back- ground. Long column men on animals background. No movement. (Seer)

LAWRENCE OF ARABIA
Sample III

script	notes
	CUT
ALI (softly): God help the men who lie under that.	38L3. Ali, full view, mounted. Bandit horse- mounted, middle background, column passing in background. No movement. (Dialogue-one)
	CUT
LAWRENCE (quickly): They're Turks!	39L3. Lawrence, head and waist, mounted, bandit middle background, column background.
Lawrence is for the first time playing unconsciously with his pistol, clicking the hammer and displaying the chamber.	No movement. (Dialogue-one)
	CUT
ALI: God help them.	40L3. Ali, head and chest looking left, talking. Column moving left to right background. Turns right and starts to ride out of frame. No movement. (Dialogue-one)
	CUT
Ali and Lawrence turn and ride on with the rest.	41L3. Ali, Lawrence and "bandits" move left to right along side column. Steady then pan right and tilt down to camel and horses legs. (Direction)
	DISSOLVE
236 Daytime. The highway to Damascus. Music, English theme. British army men and vehicles swing past us. All is as different as may be from the wildly individual horde of the Arab army. Faces are fair, hair is golden,	42L3. British soldier legs marching. Tilt up to heads, helmeted. Rifles on shoulder, men marching and swinging arms, in step. (Direction)

LAWRENCE OF ARABIA
Sample III

script

notes

uniforms bleached and laundered. There must inevitably be sweat and dust but this is the merest film upon the basic good order.

CLOSE TRACKING SHOT. Rolls Royce, grill with head lamps and British flag.

CLOSE SHOT. General Allenby is riding in an open car.

One open car is uncomfortably filled with war correspondents, one of them Bentley.

By the side of the road we come upon Brighton in khaki kffar. He approaches the car.

CUT

43L3. Close view, grill, head lamps and British flag of Rolls Royce. Marching troupes in background. Pan with movement of car. (Direction)

CUT

44L3. Allenby, head and waist, sitting in back seat of open car. Car is moving past marching troops in background. Pan with car. (Direction/Location)

CUT

45L3. Newspaperman, head and waist, in front seat of old jalopy with other civilians, cranes neck to see something. Military driver. Pan with car. (Seer)

CUT

46L3. Rolls Royce, full view, passing middle distance, troop marching in background. Col. Brighton runs up to car from camera, car slows, he gets in. Pan with movement of car. (Seen)

LAWRENCE OF ARABIA
Sample III

script

notes

Brighton seats himself in the car by Allenby. As he does so the car moves off.

BRIGHTON: Well. He's got the bit between his teeth, all right.

ALLENBY: Cocky.

BRIGHTON: More than cocky, Sir. He's got the bit between his teeth, all right. I think he'll get to Damascus before us, before we do, Sir, unless . . .

ALLENBY: Unless?

BRIGHTON: Well, there is a Turkish column in front of him out of Mazril.

They avoid one another's eyes.

ALLENBY: What did the Turks have in Mazril?

BRIGHTON: A brigade, Sir.

ALLENBY (grunts): I wonder where they are

As though in answer, the smoking ruins of Tafas.

238 TRACKING SHOT. Through the silent village here and there we see half-hidden bodies of children. (This must be clear to establish the fact but kept to the minimum compatible with this.

CUT

47L3. Col. Brighton sits in back seat with Allenby, bangs door shut, looks at Allenby, then away across desert and talks. Both head and waist. Pan with car. (Dialogue-two)

CUT

48L3. Pile of dead bodies foreground, body hanging in background by rope around neck. Turkish column, long line, marching away in background. Pan left to reveal more death, bodies and strewn weapons. (Location)

LAWRENCE OF ARABIA
Sample III

script

notes

We shall have all the horror we can manage in a minute.) Camera tracks through the village and we see and hear little flames still burning, indicating a recent perpetration. At the edge of the village the camera lifts to show the Turkish columns receding. We see that they are in considerable disorder as men must be after such a deeply perpetrated demoralizing flight. The front of the column retains some military discipline marching in force with mounted officers at the front but then fans out behind into fives, into sixes and sevens, into a mere mob.

241 MEDIUM SHOT. The Turkish rear guard. They shuffle hastily along, not looking at one another. These are the headquarters men, not really combatants at all. We see carts with bedding, camp kitchens jerking along on little iron wheels drawn by donkeys with metallic clatter, the principal sound, for men do not speak, though the animals sigh, harness creaks and boots shuffle.

MEDIUM SHOT. A cart carries wounded Turks. Others walk by the side.

CUT

49L3. Long column of Turkish soldiers and equipment moving left to right, foreground to distance. No movement.
 (Direction)

CUT

50L3. Wagon of sick and/or wounded Turkish soldiers, top of wagon and one half wheel. Turkish soldier, head and waist, walks alongside in foreground. Pan with wagon.
 (Direction)

LAWRENCE OF ARABIA
Sample III

script

243 MEDIUM SHOT. We track forward through the Turkish rear guard.

They do not carry their rifles or their bandoliers which have been piled recklessly into the carts of bedding.

Rear guard as before.

242 EXTREME CLOSE SHOT. Camp kitchens. Two iron ladles clanging together with the sudden raucous clamor of a pair of church bells.

245 CLOSE TRACKING SHOT. Lawrence is still looking down at what he passes through. He raises his face, and it is stiff with horror, not indignation, but with horror at what he feels stirring within him as much as with horror at what he sees.

notes

CUT

51L3. Turkish soldier riding full view on top of artillery piece. Others marching in background. Pan with movement. (Direction)

CUT

52L3. Column moving with camera from wagon top toward front. Move with column. (Direction)

CUT

53L3. Many Turkish soldiers walking through thick dust, left to right. Pan slower than walking. (Direction)

CUT

54L3. Horse legs and wagon under carriage. Two heavy soup ladles banging together. Pan with passing wagon to full frame of ladles. (Direction)

DISSOLVE

55L3. Lawrence, head and waist, mounted, looking around at something, long column of men moving up behind. Lawrence rides right out of frame. Tilt up to show column of following. (Seer)

LAWRENCE OF ARABIA
Sample III

script	notes
<p>The Arab army coming up on line preparing for the attack.</p>	<p style="text-align: center;">CUT</p> <p>56L3. Flat area between two hills. Many horses and camelmen coming up on line. No movement. (Direction)</p>
<p>EXTREME LONG SHOT. The last of the retreating Turkish column.</p>	<p style="text-align: center;">CUT</p> <p>57L3. Long view of Turkish column in far distance, marching away. No movement. (Direction)</p>
<p>247 CLOSE SHOT. Auda looks at the Turks. His face shows uncertainty.</p>	<p style="text-align: center;">CUT</p> <p>58L3. Auda, head and shoulders, against sky, mounted, looking into distance. No movement. (Seer)</p>
<p>Retreating Turkish brigade, as before.</p>	<p style="text-align: center;">CUT</p> <p>59L3. Long view of receding Turkish column into distant dust. No movement. (Seen)</p>
<p>249 CLOSE SHOT. Ali looks at Lawrence, seems about to speak, thinks better of it.</p>	<p style="text-align: center;">CUT</p> <p>60L3. Lawrence and Ali, mounted, head and chest, against sky. Ali looks at Lawrence; Lawrence looks in distance. No movement. (Seer)</p>
<p>KHITAN (very softly, there is no question of Lawrence's hearing him): No prisoners.</p>	<p style="text-align: center;">CUT</p> <p>61L3. Bandit, head and shoulders, looking right, talks. Bandits and blue sky in background. No movement. (Seer/Dialogue-one)</p>

LAWRENCE OF ARABIA
Sample III

script

notes

Lawrence and Ali as before.

ALI (warningly and anxiously):
 Damascus, Aurens!

254 MEDIUM SHOT. Auda still
 looks at the Turkish column
 and raises his sword.

253 CLOSE SHOT. Ali beats
 his saddle bow frantically
 but low.

ALI (to Lawrence): Aurens,
 not this. Go round.
 Damascus, Aurens. Damascus.

258 CLOSE SHOT.

KHITAN (as before): No
 prisoners.

252 CLOSE SHOT. Lawrence
 turns from looking at Khitan.
 He looks terrified, his eyes
 stare inward, he licks his
 lips, he is shaken by a last
 conflict with the diabolic in
 himself. His head, his whole
 body in the saddle moves
 uneasily. He sees

CUT

62L3. Lawrence, head and
 chin, beside Ali, head and
 shoulders. One man in back-
 ground and blue sky. Ali
 moves head next to Lawrence
 and speaks. Lawrence is
 panting and grimacing. Ali
 turns and looks behind him.
 No movement.
 (Dialogue-two)

CUT

63L3. Auda, head and chest,
 rides up next to Lawrence,
 to camera. Auda raises
 sword.
 No movement.
 (Seer)

CUT

64L3. Lawrence, head and
 chin, looks up to distance
 from looking at Auda.
 Pan right to include Ali,
 head and chin.
 (Dialogue-two)

CUT

65L3. Bandit, head and
 neck, talks.
 No movement.
 (Dialogue-one)

CUT

66L3. Lawrence, head and
 chin, with Ali, head and
 shoulders. Lawrence looks
 to one side.
 No movement.
 (Dialogue-two/Seer)

LAWRENCE OF ARABIA
Sample III

script

251 MEDIUM SHOT. A Bedouin
 on the horse drawing ahead.

MEDIUM SHOT. Lawrence, Auda
 and Ali.

ALI: Aurens.

AUDA: This was Talaal's
 village!

(His voice is deep and full
 of reproof. He means that
 this is Talaal's right and
 must not be taken from him.)

259 MEDIUM SHOT. Talaal
 tightens his headdress. Eyes
 are on him. He shouts.

TALAAL: Talaal! (and
 charges)

264 CLOSE FLASH SHOT.
 Lawrence watching Talaal.

notes

CUT

67L3. A horseman, Talaal,
 rides out a few paces in
 front of line and stops.
 Another is seen in fore-
 ground, still.
 No movement.
 (Seen)

CUT

68L3. Auda, head and
 shoulders, Lawrence, head
 and waist, and Ali, head
 and waist, watch and talk.
 No movement.
 (Seer)

CUT

69L3. Talaal, head and
 waist, mounted, from behind,
 with Turkish column in
 distance, fastens headdress,
 draws sword and begins
 charge.
 No movement.
 (Seen)

CUT

70L3. Lawrence, head and
 chin, watches Talaal's
 departure.
 No movement.
 (Seer)

LAWRENCE OF ARABIA
Sample III

script	notes
He hurls himself towards the Turkish rear guard.	<p style="text-align: center;">CUT</p> 71L3. Ground level, Talaal, full figure, charging, sword raised, left to right, line of Arabs in background. No movement. (Direction)
Lawrence watching Talaal, as before.	<p style="text-align: center;">CUT</p> 72L3. Lawrence, head and chin, full frame, watches. No movement. (Direction)
263 TRACKING SHOT. Talaal's charge.	<p style="text-align: center;">CUT</p> 73L3. Long view, Talaal on horse, middle ground. Charging left to right. Pan with running horse. (Direction)
260 MEDIUM SHOT. Turkish rear guard. One or two look around. Their faces change. They cry out.	<p style="text-align: center;">CUT</p> 74L3. Five Turkish soldiers watch, one turns and runs. No movement. (Seers)
267 MEDIUM SHOT from point of view of Turkish rear guard to Talaal's charge.	<p style="text-align: center;">CUT</p> 75L3. Talaal, 3/4 figure, from ground, charging through frame, left to right. No movement. (Seen/Direction)
Many riflemen fire at Talaal.	<p style="text-align: center;">CUT</p> 76L3. Turkish soldiers, head and waist, fire at Talaal right to left. No movement. (Action)

LAWRENCE OF ARABIA
Sample III

script	notes
268 MEDIUM SHOT. From the Arab army. Talaal is killed right in front of the Turks.	CUT 77L3. Two Turks foreground. Talaal and horse fall to ground. Mountain, sky and line of Arabs in distance. No movement. (Reaction)
CLOSE SHOT. One Turk firing.	CUT 78L3. Turkish soldier, head and shoulders, firing rifle right to left. No movement. (Action)
269 EXTREME CLOSE FLASH SHOT. The blood of Talaal.	CUT 79L3. Pool of blood in sand, almost full frame. No movement. (Mood)
271 CLOSE SHOT. Lawrence's face is distorted. Could be horror or fear, or could be a sort of dreadful mirth using his face to laugh with. He jerks on the camel's reins compulsively.	CUT 80L3. Lawrence, head and chin, raises arm, and gives command and signal to charge. No movement. (Dialogue-one)
LAWRENCE: No prisoners! No prisoners!	
Auda urges his horse forward.	CUT 81L3. Auda, head and shoulders, looks down and goads horse to charge. Bandits in background. No movement. (Direction)

LAWRENCE OF ARABIA
Sample III

script	notes
	CUT
Khitan charges with a bright look of enjoyment on his face.	82L3. Bandit, head and waist, broad smile on face, clutching rifle, goading horse into charge. No movement. (Direction)
	CUT
CLOSE SHOT. Kitchen ladles clanging as before.	83L3. Clanging soup ladles, hanging from passing wagon undercarriage, feet, wheels and ladles. No movement. (Direction)
	CUT
273 CLOSE SHOT. Ali draws his sword.	84L3. Ali, head and knees, mounted in middle of other riders, looks around confusedly, moves forward slowly, finally raises sword and charges with rest, out of frame, many others are also charging. Pan with Ali's movement. (Direction)
ALI: Oh, God! God! God! God!	
But as he urges his beast from a walk to a trot to a canter to a gallop, the inflection of the word changes from grief to anger to frenzied excitement. The expression of his face changes with it.	
The Turks are simply hastening, running away from the camera.	CUT
	85L3. Knee-high, many Turkish soldiers running on foot left to right. No movement. (Direction)
	CUT
276 CLOSE TRACKING SHOT. The flying hoofs of the Arab riders.	86L3. Horse, knee-high. Running horses pulling carriage, left to right. Pan with movement. (Direction)

LAWRENCE OF ARABIA
Sample III

script	notes
A section of the Arab force, including Auda, followed by his standard bearer, charging.	<p style="text-align: center;">CUT</p> 87L3. Auda, head and chest, in crowd, mounted, riding hard, facing right. Pan with movement. (Direction)
283 CLOSE TRACKING SHOT. Music cuts. Among the feet of the Turks running, jostling sideways, shoving, stumbling one against another, over one another, cursing and then the wheels of carts and guns.	<p style="text-align: center;">CUT</p> 88L3. Ankle high, Turk soldiers running left to right. No movement. (Direction)
CLOSE TRACKING SHOT. Many charging camel legs.	<p style="text-align: center;">CUT</p> 89L3. Camels knee-high, camels' legs running at full gallop. Pan with movement. (Direction)
CLOSE TRACKING SHOT. Lawrence raises and readies his pistol.	<p style="text-align: center;">CUT</p> 90L3. Lawrence, head and chest, riding hard, pulls out pistol. Pan with movement. (Direction/Action)
CLOSE TRACKING SHOT. Ali charging with sword raised.	<p style="text-align: center;">CUT</p> 91L3. Ali, head and waist, mounted, sword raised, riding hard in crowd. Pan with movement. (Direction)
Turkish soldiers running away from camera.	<p style="text-align: center;">CUT</p> 92L3. Turkish soldiers, many full figure running left to right. No movement. (Direction)

LAWRENCE OF ARABIA
Sample III

script	notes
CLOSE SHOT. A dead Arab.	<p style="text-align: center;">CUT</p> 93L3. Dead Arab, Talaal, and dead horse head foreground, charging Arabs, background. No movement. (Mood)
278 MEDIUM SHOT. Music continuing. Turkish flank as seen by them. It suddenly bristles with blazing rifles.	<p style="text-align: center;">CUT</p> 94L3. Four Turkish soldiers, two standing, two squatting, rifles raised, firing. No movement. (Action)
279 MEDIUM SHOT. A few Arabs are swept from their saddles.	<p style="text-align: center;">CUT</p> 95L3. Arab riding, full figure, left to right, falls from horse. Pan with horse. (Reaction)
Three Turkish soldiers stand and slowly raise their hands.	<p style="text-align: center;">CUT</p> 96L3. One Turkish soldier, head and ankles, from behind, in foreground, holds up hands, two others stand and do same. Charging Arabs seen in background. No movement. (Direction/Action)
280 MEDIUM TRACKING SHOT. Auda glances calculatingly towards the Turks and sets his mouth stubbornly. He glances over his shoulder as	<p style="text-align: center;">CUT</p> 97L3. Auda, head and waist, mounted, riding hard, gesturing with sword. Pan with movement of horse. (Direction)
Lawrence laughs at what he sees. Sound of guns in distance.	<p style="text-align: center;">CUT</p> 98L3. Lawrence, head and waist, riding hard, laughing. Pan with riding. (Mood)

LAWRENCE OF ARABIA
Sample III

script

CLOSE SHOT. Dead Turkish soldiers.

281 MEDIUM TRACKING SHOT. Music. A little group of Arabs breaks away and charges up to the flank.

Two Turks are setting up a machine gun in the middle of the battle.

MEDIUM SHOT. Arab horsemen riding along the Turkish column.

Lawrence aims his pistol and fires.

notes

CUT

99L3. Two dead Turks in foreground, one with split skull. Legs of passing horses and camels in background. Some in foreground. No movement.
 (Mood/Reaction)

CUT

100L3. High over heads of Arab charge, from behind, charging portion of Turkish column in middle distance. No movement.
 (Direction)

CUT

101L3. Turkish soldiers, head and knees, getting out machine gun and mounting on tripod. Pan left with gun.
 (Counter Direction)

CUT

102L3. Long view, many Turkish soldiers running left to right, with Arabs, mounted, riding alongside, killing. Pan with Arabs.
 (Direction)

CUT

103L3. Lawrence, head and chest, against blue sky, raises pistol, aims and fires. Pan with Lawrence.
 (Direction/Action)

LAWRENCE OF ARABIA
Sample III

script

notes

295 LONG SHOT. From Auda's P.O.V. we hurdle towards the gun crews. They are facing a group of the bodyguard who wheel to charge in the distance.

297 CLOSE SHOT. Auda hacking downward with his sword. Music cuts.

310 CLOSE SHOT. Turkish soldier goes over backward, his face bloody. Music cuts.

298 CLOSE SHOT. Turkish feet run diagonally across the screen.

292 CLOSE SHOT. Ali, his face ablaze, hacks downward with his sword.

312 CLOSE SHOT. Auda in the dust, hacking.

CUT

104L3. Fast pan of Turkish column as if riding with Arabs. High level.
 (Direction)

CUT

105L3. Auda, head and waist, facing right, raises sword and brings down sharply, watching as he swings.
 Pan with movement of horse.
 (Action/Seer)

CUT

106L3. Turkish soldier, head and chest, blood covering head, hands, clothing, head falls backward.
 No movement.
 (Reaction/Seen)

CUT

107L3. Cannon sitting idle in gloom of dust. Many riders passing left to right.
 No movement.
 (Direction)

CUT

108L3. Ali, head and waist, hacking downward with sword and looking.
 Pan with horse.
 (Action/Seer)

CUT

109L3. Auda, from side, head and chest, swings with sword, looks back.
 Pan with Auda.
 (Action/Seer)

LAWRENCE OF ARABIA
Sample III

script	notes
296 CLOSE SHOT. Music continuing. The Turkish artillerymen turn; some scream.	CUT 110L3. Three Turks standing by cannon, head and knees. Arab rides up and slashes. They all fall. No movement. (Action/Reaction)
MEDIUM SHOT. Arab horseman, sabers, artillerymen.	CUT 111L3. Two Turks standing by cannon, from behind. Arab rides up and slashes both. No movement. (Action/Reaction)
A mass of Turks are running and stumbling like a herd of animals toward us.	CUT 112L3. Hundreds of Turks running on foot, close together, toward camera from background to foreground. No movement. (Direction)
CLOSE SHOT. Auda slashes down with sword.	CUT 113L3. Auda, head and chest, raises sword, swings, looks back, then forward. Pan with Auda. (Action/Seer)
LONG SHOT. Arabs and Turks rushing and running in a cloud of dust.	CUT 114L3. Long view of hundreds of Turks being overrun and killed by Arabs in middle distance. No movement. (Direction)
MEDIUM SHOT. Arabs rush along both sides of the Turkish column.	CUT 115L3. Arabs riding at full gallop past walking Turks. Big clouds of dust. No movement. (Direction)

LAWRENCE OF ARABIA
Sample III

script

notes

An Arab pulls a Turk off a wagon and stabs him.

CUT
 116L3. An Arab, head and knees, pulls a Turk off a wagon and kills him with a knife.
 No movement.
 (Action/Reaction/Seen)

CLOSE SHOT. Lawrence, on foot watching.

CUT
 117L3. Lawrence, head and chest, against blue sky, from below eye level, looks.
 No movement.
 (Seer)

Arabs on foot rushing among the Turks and killing them.

CUT
 118L3. Arabs running on foot up to some Turks by a machine gun and knifing them.
 No movement.
 (Seen)

CLOSE SHOT. Lawrence, as before, watches, turns, aims pistol and fires.

CUT
 119L3. Lawrence, head and shoulders, against blue sky, watches, raises pistol, aims, and fires.
 No movement.
 (Action/Seer)

Turk falls to ground.

CUT
 120L3. Turk machine-gunner has been shot and falls. An Arab turns with sword in hand to find another.
 No movement.
 (Reaction)

CLOSE SHOT. Lawrence fires pistol at point-blank range in several directions.

CUT
 121L3. Lawrence, head and shoulders, looks, aims and shoots several times and dismounts out of frame.
 No movement.
 (Action continuation/Seen)

LAWRENCE OF ARABIA
Sample III

script	notes
304 CLOSE SHOT. Ali, standing, sword raised. He stares at	<p style="text-align: center;">CUT</p> 122L3. Ali, head and shoulders, looks, lowers sword. No movement. (Seer)
305 CLOSE SHOT. Lawrence fires his pistol point-blank into a man's face.	<p style="text-align: center;">CUT</p> 123L3. Lawrence, head and waist, with pistol in hand, rushes about on foot, shoots Turks. Fast pan with Lawrence. (Seen/Direction)
325 CLOSE SHOT. Ali calls to Lawrence. ALI: Aurens!	<p style="text-align: center;">CUT</p> 124L3. Ali, head and waist, calls to Lawrence and dismounts to go to him. No movement. (Seer/Direction)
337 CLOSE SHOT. Lawrence turns his head slightly. We see his face but Ali approaching cannot. It is quite mindless and very frightening. He is reloading the chambers of his pistol.	<p style="text-align: center;">CUT</p> 125L3. Lawrence, head and waist, is frantically putting cartridges in his pistol cylinder. Camels and dust passing in background. Turns and looks this way and that. No movement. (Seen/Direction)
Ali walks out of gloom after Lawrence. ALI: Aurens!	<p style="text-align: center;">CUT</p> 126L3. Ali, head and knees, emerges from dust and fighting, walking toward camera to head and shoulders. No movement. (Seer/Direction)

LAWRENCE OF ARABIA
Sample III

script

328 CLOSE FLASH SHOT.
 Lawrence unheeding returns to the carnage, his face stupefied with excitement. Firing his pistol at point-blank range.

Ali tries to follow Lawrence.

ALI: Aurens.

311 MEDIUM SHOT. Turkish soldiers stumble blindly through the swirling dust in every direction.

338 CLOSE SHOT. Lawrence breaks pistol open to reload while the sound track repeats:

ALI: Enough! Make them stop!

Lawrence turns his face slowly from us to Ali. We cannot see it but Ali can. He stares, his eyes widening.

CLOSE SHOT. Lawrence's face, wide-eyed with fear.

notes

CUT

127L3. Lawrence, full figure, standing by wrecked wagon, shoots two Turks at pointblank range. Slow zoom in. (Seen/Action/Reaction)

CUT

128L3. Ali, head and shoulders, on foot, looking right, walks out of frame. Pan with walking. (Seer/Direction)

CUT

129L3. Horse-mounted Arab slashes Turk standing by cannon. Full figures. No movement. (Seen)

CUT

130L3. Lawrence, head and chest, aims pistol, pulls trigger, fires empty, breaks pistol open to reload. Ali comes up behind Lawrence, turns and looks at him. No movement. (Dialogue-two/Seer-seen no face)

CUT

131L3. Lawrence, head and chin, stares, turns, and runs. No movement. (Seen)

LAWRENCE OF ARABIA
Sample III

script	notes
	CUT
CLOSE SHOT. Ali, wide-eyed with surprise.	132L3. Ali, head and shoulders, looking left, stares after Lawrence. Zoom to head and chin. (Seer)
DISSOLVE TO	DISSOLVE
LONG SHOT. Arabs plundering the now calm battlefield.	133L3. Vast open space. Hundreds of dead bodies and wreckage. Arabs, horses and camels milling around plundering. No movement. (Time/Location)
	CUT
313 CLOSE SHOT. Ali in the dust, coughing.	134L3. Ali, head and chest, no cape, dirty-faced, walking in the wreckage and looking around calling. Pan with walking. (Dialogue-one/Direction/Seer-nothing)
ALI: Aurens! Aurens!	
	CUT
342 CLOSE SHOT. A Turkish corpse in the blowing dust.	135L3. Dead Turk in sitting position, leaning against cart and wheel. Two sheep are tied nearby bleating. No movement. (Seen)
	CUT
333 CLOSE TRACKING SHOT. Ali searches among the dust which shows him glimpses of the result of the carnage, calling.	136L3. Ali, head and shoulders, looking down, then up and around. No movement. (Dialogue-one/Seer-nothing)
ALI: Aurens!	

LAWRENCE OF ARABIA
Sample III

script

CLOSE SHOT. Lawrence blood-covered, leaning against an overturned wagon. Ali comes up from behind him. They look at each other, turn, and walk away from the camera.

DISSOLVE TO

357 EXTREME LONG SHOT. The moon has risen clear and lovely above the hills.

358 MEDIUM SHOT. Lawrence on an eminence, mounted on his camel, looking over what he has done which we have not yet seen. Ali is in a parallel stance removed at a distance from him.

LONG SHOT. The vacant devastated battle field.

notes

CUT

137L3. Lawrence, head and shoulders, blood red hand and forearm, resting on wagon. Face is blood red too. He looks at knife, then turns to look at Ali who turns and walks straight away. Lawrence follows. Pan to see Ali and follow, walking.
 (Direction/Seen-Seer)

DISSOLVE

138L3. Cloud formation in sky.
 No movement.
 (Time)

CUT

139L3. Wreckage of wagon, Turkish flag on top. Dead bodies on it and all around. Arabs in long column off into distance riding away. Ali in middle distance, mounted, waiting.
 Pan right and tilt up to head and waist. Lawrence, mounted, staring.
 (Location/Seer)

CUT

140L3. Wide view, vast barren space covered with dead bodies and wreckage. No movement.
 (Seen)

LAWRENCE OF ARABIA
Sample III

script

360 CLOSE SHOT. Lawrence. Bentley shouts out. (He is eager for his story.)

359 MEDIUM SHOT. Behind them Bentley approaches on peasant's camel with a dilapidated saddle precariously hanging on, a vulgarly comical figure. He slithers down, protecting his camera, not himself, and runs up to the incline, panting. But when he sees what is to be seen his expression changes.

BENTLEY: Jesus wept!

This is the expression of pure shock. But after a pause his face discloses a fund of natural pity and the sadness of too wide experience, too little understood deeply and simply he says . . .

BENTLEY: Jesus wept!

361 LONG SHOT. We see the field of battle, the half-stripped bodies of the Turks lying like ivory in the pale light in swaths and rows. It is a Golgotha. From this distance Ali calls, his voice cracking with bitterness.

notes

CUT

141L3. Lawrence, head and shoulders, against blue sky, staring eyes, moves a little to left. No movement. (Seer)

CUT

142L3. Newspaperman, on camel, full figure, in middle distance, arrives on hilltop, dismounts and stares at wagon strewn with bodies. Last of Arab column moves away into distance. He walks up to camera, head and shoulders and stares. Ali is visible, mounted, over his left shoulder. Tilt up to face. (Seer-Seen/Seer)

CUT

143L3. Vast area of wreckage and dead bodies and smoke. Arab flags stuck in the ground. No movement. (Seen)

LAWRENCE OF ARABIA
Sample III

script

Ali continues saying to Bentley,

ALI: Surely you know the Arabs are a barbarous people: barbarous and cruel? Who but they --? (He swallows.) Who but they --? (He breaks off.)

362 CLOSE SHOT. Bentley, looking up at the mounted figure of Lawrence. He says in a tone not of hatred or disgust but lamentation for a fallen hero.

BENTLEY: Oh, you rotten man. Here, let me take your rotten bloody picture. For the rotten bloody newspapers.

CLOSE SHOT. Lawrence's face. We see Lawrence from Bentley's viewpoint, a magnificent, romantic figure against the sky, and himself crouching like an inferior animal.

Bentley aims his camera and does so.

notes

CUT

144L3. Ali and Lawrence, mounted, head and waist, side by side, against the blue sky.

No movement.
 (Dialogue-one)

CUT

145L3. Newspaperman, from above, eye level, head and chest, wreckage and bodies in background. Kneels to take picture.

Tilt down as he kneels.
 (Dialogue-one)

CUT

146L3. Lawrence, head and shoulders, against sky, looking down, then away.

No movement.
 (Seen)

CUT

147L3. Newspaperman, kneeling, looking through still camera view finder, and holding up flash pan, sets off flash.

No movement.
 (Seer)

LAWRENCE OF ARABIA
Sample III

script

363 CLOSE TRACKING SHOT. A galloping Arab horseman.

He carries a bunch of unripe grapes.

Lawrence as before but now entirely alone.

The horseman reins in and holds up the grapes. The horseman says triumphantly,

HORSEMAN: These were cut last night, Aurens--in Damascus!

367 MEDIUM SHOT. Lawrence hands the bunch back to the horseman and regards them in the horseman's hand.

LAWRENCE (in a voice perfectly prosaic, perfectly nul, superior): Take them to Sherif Ali. Tell him . . . remind him . . .

notes

CUT

148L3. Arab on horseback, riding hard and fast, right to left along road. No one else. No movement. (Direction)

CUT

149L3. Rider on horse, Arab. Slows as he reaches column beginning and rides along right to left next to column left to right. No movement. (Direction)

CUT

150L3. Lawrence, head and waist, riding to one side of column left to right. Pan with riding. (Counter Direction)

CUT

151L3. Lawrence, full figure, in middle distance, riding camel. Rider goes a little past him, turns around and comes abreast of him. Pan with riding. (Change Direction)

CUT

152L3. Lawrence, on camel, head and chest, turns to look at Arab rider, head and waist on horse, holding up bunch of grapes. Column of Arabs riding same speed in middle distance. He takes one to eat. Rider goes ahead out of frame.

LAWRENCE OF ARABIA
Sample III

script

(He takes a shuddering breath and looks away hopelessly. The horseman turns his horse. Lawrence's eyes fall upon the grapes in his hand.)

LAWRENCE: Is Allenby in Damascus?

HORSEMAN (looking at him curiously): Near.

LAWRENCE: Tell Sherif Ali that!

(He cuts off his awareness of the man. Slowly, mechanically he puts a grape in his mouth. Expression of his haunted eyes does not change one iota but his lips twitch in a reflex against the bitterness of the fruit.)

HORSEMAN: They are not ripe!

(Horseman goes.)

MEDIUM TRACKING SHOT. Horseman rides past a road sign pointing the way to Damascus.

CLOSE SHOT. Sergeant of the Guard, calling troops to attention.

SERGEANT: Attention:

notes

Pan with Lawrence.
 (Dialogue-two/Direction)

CUT

153L3. Rider, full figure, rides at gallop left to right.
 Pan with gallop. Stop on sign pointing way to Damascus.
 (Direction)

CUT

154L3. British soldier, head and shoulders, wearing helmet, looking right, sword raised in salute, gives command.
 No movement.
 (Location)

LAWRENCE OF ARABIA
Sample III

script

notes

LONG SHOT. Allenby dismounts his car and walks upstairs to his Damascus headquarters.

CUT
 155L3. British soldier, looking left, full figure, brings sword down. Allenby is getting out of car in middle ground and walking up step, crowd in distance. Buildings in background. Pan with Allenby's walk. (Direction)

The Apartment

A similar procedure was used to derive the samples from the film "The Apartment." The first viewing of the film was purely for enjoyment. During the second viewing of "The Apartment," the location and time of occurrence for each scene and sequence was noted. The scene and sequence definitions seemed to work well if two new structural time markers were added. Often the story of "The Apartment" developed events that were going on simultaneously in two places. To effect this timing, it appeared that an intercut of the two scenes was used. Specifically, one or more shots from one location were separated by shots from the other location. The result seemed to convey the idea of both activities going on simultaneously even though the focus of attention may have been with only one of the locations. The other time marker seemed to indicate a great deal of time

passage. A fade-to-black was followed by a fade-from-black (sometimes called a dip-to-black) to indicate the passing of several days or weeks. This effect makes it appear that the picture fades away into blackness and after a second or two another picture appears from the darkness.

Two more shot-pairs were also observed. One pair was a Pointer Shot--someone pointing to something out of frame-- which seemed to be followed by a Pointed Shot--the object of the pointing. The second pair was distinctive but appeared to be somewhat inconsistent. This pair was a Telephoner Shot and Telephonee Shot. The Telephonee was not always seen or heard.

The plot development of "The Apartment" was in a straight chronological order. There were no flash-backs or other inversions of the time order. Most of the story took place either in the office or the apartment. A few of the shots and sequences were quite long.

After noting the above observations, three film segments were arbitrarily chosen. They came from three different parts of the film: approximately the beginning, the middle, and the end. Each segment was divided into precise scenes and sequences. Notes were made of transitions between scenes and sequences and time and location cues in the script. From these notes, three samples of roughly ten minutes each were chosen, one sample coming from each segment. Two of the samples were specifically chosen to include telephone conver-

sations, Pointer-Pointed Shot pairs, and a dip-to-black. None of the segments were chosen to avoid anything other than the credits.

Collectively, "The Apartment" samples ran thirty-one and one-half minutes. They included ten scenes and eight sequences composed of 152 shots. Some of the scenes were rather short and some of the shots were quite long. A shot-by-shot description of the samples follows.

The Apartment
Sample I

script	notes
CUT:	CUT
INT. LOBBY INSURANCE BUILDING DAY	1A1. Large marble lobby with large glass doors. A lot of people are hurriedly entering the building and walking to the elevators.
It's a quarter to nine of a gray November morning, and work-bound employees are piling in through the doors. Among them is Bud, bundled up in a raincoat, hat, heavy muffler and wool gloves, and carrying a box of Kleenex. He coughs, pulls out a tissue, wipes his dripping nose. He has a bad cold. The lobby is an imposing marbled affair, as befits a company which last year wrote 9.3 billion dollars worth of insurance. There are sixteen elevators, eight of them marked LOCAL-FLOORS 1-18, and opposite them eight marked EXPRESS-FLOORS 18-37. The starter, a uniformed Valkyrie wielding a clicker, is directing the flow of traffic into the various elevators.	Shot opens wide, zooms in on Bud and pans right with him as he walks toward the elevators. (Location)

THE APARTMENT
Sample I

script

notes

Bud joins the crowd in front of the express elevators. Also standing there is Mr. Kirkeby, reading the Herald-Tribune.

BUD (hoarsely): Good morning, Mr. Kirkeby.

KIRKEBY (as if he just knew him vaguely): Oh, how are you, Baxter. They keeping you busy these days?

BUD: Yes, sir. They are indeed. (he sniffs)

The elevator doors open revealing the operator. She is in her middle twenties and her name is FRAN KUBELIK. Maybe it's the way she's put together, maybe it's her face, or maybe it's just the uniform --in any case, there is something very appealing about her. She is also an individualist-- she wears a carnation in her lapel, which is strictly against regulations. As the elevator loads, she greets the passengers cheerfully.

FRAN (rattling it off):
 Morning, Mr. Kessel--
 Morning, Miss Robinson--
 Morning, Mr. Kirkeby--
 Morning, Mr. Williams--
 Morning, Miss Livingston--
 Morning, Mr. McKellway--
 Morning, Mr. Pirelli--
 Morning, Mrs. Schubert--

Interspersed is an occasional 'Morning, Miss Kubelik' from the passengers.

CUT

2A1. Large number of people dressed in overcoats and hats waiting in front of elevators. Bud walks up to Mr. Kirkeby from the background talks to him and waits in line for an elevator.

Shot holds steady for dialogue and pans right as the elevator doors open and the two men with others get on. The elevator starter walks through the shot from right to left pressing a clicker. Elevator doors close.

(Dialogue-one/Direction)

THE APARTMENT
Sample I

script

notes

FRAN: Morning, Mr. Baxter.
 BUD: Morning, Miss Kubelik.

He takes his hat off--he is the only one. The express is now loaded.

STARTER (working the clicker):
 That's all. Take it away.
 FRAN (shutting the door):
 Watch the door, please.
 Blasting off.

INT. ELEVATOR

Bud is standing right next to Fran as the packed express shoots up.

BUD (studying her): What did you do to your hair?
 FRAN: It was making me nervous, so I chopped it off. Big mistake, huh?
 BUD: No, I sort of like it.

He sniffs, takes out a Kleenex, wipes his nose.

FRAN: You got a lulu.
 BUD: Huh? Yeah. Better not get too close.
 FRAN: Oh, I never catch colds.
 BUD: Really? I was reading some figures from the Sickness and Accident Claims Division--do you know that the average New Yorker between the ages of twenty and fifty has two and a half colds a year?
 FRAN: Hum. That makes me feel just terrible.
 BUD: Why?

CUT

3A1. Bud is standing next to the elevator operator, Miss Kubelik. Shot is head and shoulders of both people. No camera movement.
 (Dialogue-two)

THE APARTMENT
Sample I

script

notes

FRAN: Well, to make the
 figures come out even--
 If I have no colds a year
 --some poor slob must
 have five colds a year.
 BUD: Yeah. It's me. (dabs
 his nose)
 FRAN: You should have stayed
 in bed this morning.
 BUD: I should have stayed in
 bed last night.

The elevator has slowed down,
 now stops. Fran opens the
 door.

FRAN: Nineteen.

FRAN: Watch your step.

About a third of the passen-
 gers get out, including Bud
 and Mr. Kirkeby. As Kirkeby
 passes Fran, he slaps her
 behind with his folded news-
 paper. Fran jumps slightly.

FRAN (all in the day's work):
 And watch your hands,
 Mr. Kirkeby!

KIRKEBY (innocently): I beg
 your pardon?

FRAN: One of these days I'm
 going to shut those doors
 on you and--

She withdraws her hand into
 the sleeve of her uniform,
 and waves the "amputated" arm
 at him.

FRAN: Twenty next.

The door closes.

CUT

4A1. Elevator doors open,
 some of the people get off.
 Bud waves his hat goodbye
 to Kubelik. Mr. Kirkeby
 hits Miss Kubelik on the
 bottom.
 Three quarter view of the
 people--heads and knees.
 No camera movement.
 (Direction)

THE APARTMENT
Sample I

script

notes

INT. NINETEENTH FLOOR
 DAY

Kirkeby turns away from the elevator, and grinning smugly, falls in beside Bud.

KIRKEBY: That Kubelik--boy!
 Would I like to get her
 on a slow elevator to
 China.

BUD: Oh, yes. She's the best
 operator in the building.

KIRKEBY: Well, I'm a pretty
 good operator myself--
 but she just won't give
 me a tumble--date-wise.

BUD: Maybe you're using the
 wrong approach.

KIRKEBY: A lot of guys around
 here have tried it--all
 kinds of approaches--no
 dice. What is she trying
 to prove?

BUD: Could be she's just a
 nice, respectable girl--
 there are millions of them.

KIRKEBY: Listen to him.
 Little Lord Fauntleroy!

Leaving Bud at the employees' coat-racks, Kirkeby heads toward his office, one of the glass-enclosed cubicles. Bud hangs up his hat and raincoat, stows away the gloves and muffler. Out of his coat pocket he takes a plastic anti-histamine sprayer and a box of cough drops, and still carrying the Kleenex, threads his way to his desk. Most of the desks are already occupied, and the others are filling rapidly. A piercing bell goes off.

CUT

5A1. Background shows long row of coats over which are several shelves of hats. A drinking fountain in the near background. Bud talks with Kirkeby. Bud hangs up his hat and coat; Kirkeby puts gloves in a pocket. Head and waist shot. Pan left (short) as Kirkeby walks out. Longer pan left as Bud walks to desk.
 (Dialogue-two)

THE APARTMENT
Sample I

script

notes

The workday has begun. Being the ultra-conscientious type, Bud sits upright entering figures on his computer. After a few seconds, he glances around to make sure that everyone in the vicinity is busy. Then he looks up a number in the company telephone directory, dials furtively.

BUD: Hello, Mr. Dobisch?
 This is Baxter, on the nineteenth floor.

INT. DOBISCH'S OFFICE--DAY

It is a glass-enclosed cubicle on the twenty-first floor. Through the glass we see tall buildings of a large city. Dobisch is holding the phone in one hand, running an electric shaver over his face in the other.

DOBISCH: Oh, Buddy-boy. I was just about to call you. (shuts off electric shaver) I'm sorry about that mess on the living room wall. You see, my little friend, she kept insisting Picasso was a bum--so she started to do that mural. (laughs)

BUD--ON PHONE

BUD: It's not Picasso I'm calling about. It's the key--to my apartment--

DISSOLVE

6A1. Bud is doing calculations; stops, looks up a telephone number, and dials. There are desks, people, and fluorescent lights as far as you can see. No camera movement. (Location/Telephoner)

CUT

7A1. Dobisch is shaving and talking on the phone. Can see head and waist, desk top, picture on the wall, and large buildings outside window. No camera movement. (Dialogue-one/Telephone)

CUT

8A1. Bud is talking on the phone. Shot shows head and waist of Bud, one man behind Bud. Very little of desk top.

THE APARTMENT
Sample I

script

you're supposed to leave
 it under the mat.

DOBISCH--ON PHONE

DORISCH: But I did, didn't I?
 I distinctly remember
 bending over and putting
 it there--

BUD--ON PHONE

bud; Oh, I found a key there,
 all right--only it's the
 wrong key.

DOBISCH--ON PHONE

DOBISCH: It is? (takes Bud's
 key out of his pocket)
 Well, how about that? No
 wonder I couldn't get into
 the executive washroom
 this morning.

BUD--ON PHONE

BUD: And I couldn't get into
 my apartment--so at four
 a.m. I had to wake up the
 landlady and give her a
 whole song and dance.

notes

Some moving people in back-
 ground. Lots of fluorescent
 lights.
 (Dialogue-one/Telephoner)

CUT

9A1. Dobisch is talking on
 the phone.
 Head and waist of Dobisch.
 Some desk top. Background
 is mostly window view.
 No camera movement.
 (Dialogue-one/Telephone)

CUT

10A1. Bud talking on the
 phone vigorously to Dobisch.
 He leans forward a little.
 Head and waist of Bud.
 No camera movement.
 (Dialogue-one/Telephoner)

CUT

11A1. Dobisch is talking to
 Bud. Reaches in pocket, pulls
 out a key, and laughs, looks
 at it, talks and throws it
 on his desk.
 No camera movement.
 (Dialogue-one/Telephone)

CUT

12A1. Bud talks vigorously
 on telephone. Head and
 waist, no desk. Background
 mostly ceiling lights.
 No camera movement.
 (Dialogue-one/Telephoner)

THE APARTMENT
Sample I

script

notes

DOBISCH--ON PHONE

DOBISCH: That's a shame.
 I'll send the key right down. And about your promotion--(leafs through report on desk)--I'm sending that efficiency report right up to Mr. Sheldrake, in Personnel. I wouldn't be surprised if you heard from him before the day is over.

BUD--ON PHONE

BUD: Thank you, Mr. Dobisch.

He hangs up, does some calculations, and feels his forehead. It is warm. Clipped to his handkerchief pocket are a black fountain pen and next to it, a thermometer in a black case. Bud unclips the thermometer case, unscrews the cap, shakes the thermometer out, puts it under his tongue. He resumes work. A messenger comes up to his desk with an interoffice envelope.

MESSENGER: From Mr. Dobisch.

BUD (thermometer in mouth):
 Wait.

He unties the string of the envelope, takes his key out, puts it in a coat pocket. From a trouser pocket, he extracts Dobisch's key to the executive washroom, turns away from the messenger, slips

CUT

13A1. Dobisch talking to Bud. Shows desk top, wall, and window. Dobisch puts foot down, leans forward and opens folded document, talks and leans on desk.
 No camera movement.
 (Dialogue-one/Telephone)

CUT

14A1. Bud says goodbye to Dobisch, hangs up and starts making more calculations, stops, takes temperature, receives key, and sends another key, checks thermometer, looks up phone number and dials.
 Head and waist of Bud, all of desk top, many rows of people, all working. Pan slightly for entrance of messenger. Zoom in as Bud checks thermometer. Zoomed-in position shows only part of desk top, few of background people, and head and waist of Bud.
 (Passing time/Telephoner)

THE APARTMENT
Sample I

script

notes

it discreetly into the envelope, reties it, hands it to the messenger.

BUD (thermometer in mouth):
 To Mr. Dobisch.

Puzzled by the whole procedure, the messenger leaves. Bud now removes the thermometer from his mouth, reads it. It confirms what he thought. He puts the thermometer back in the case, clips it to his pocket, takes his desk calendar out of a drawer, turns a leaf. Under the date WEDNESDAY, NOVEMBER 4, there is an entry in his handwriting --MR. VANDERHOF. Bud consults the telephone directory again, picks up the phone, dials.

INT. VANDERHOF'S OFFICE--DAY

This another glass-enclosed cubicle on another floor. Mr. Vanderhof, a Junior Chamber of Commerce type, is dictating to an elderly secretary who sits across the desk from him.

VANDERHOF: (phone rings and he picks it up) Vanderhof, Public Relations. Oh, yes, Baxter. Ah, just a minute. (to secretary) All right, Miss Finch--type up what we got so far. (he waits till she is out of the office; then, into phone)

CUT

15A1. Vanderhof answers phone, talks to secretary then to Bud. Can see Vanderhof, head and waist, most of desk, and many desks through office divider, and part (hands and arms) of the secretary. She is facing away. She walks out.

No camera movement.
 (Dialogue-one/Telephone)

THE APARTMENT
Sample I

script

notes

BUD--ON PHONE

BUD: Look, Mr. Vanderhof--
 I've got you down here for
 tonight--but I'm going to
 be using the place myself
 --so I'll have to cancel.

CUT

16A1. Bud talking on
 telephone to Mr. Vanderhof.
 Little seen of desk or
 background. He leans for-
 ward and gestures with a pen.
 No camera movement.
 (Dialogue-one/Telephoner)

VANDERHOF--ON PHONE

VANDERHOF: Cancel? But it's
 her birthday--I already
 ordered the cake--

CUT

17A1. Vanderhof talking to
 Bud.
 Below eye level. See little
 of desk or background.
 No camera movement.
 (Dialogue-one/Telephone)

BUD--ON PHONE

BUD: I hate to disappoint you
 --I got a terrible cold--
 and a fever--and I got to
 go to bed right after work.

CUT

18A1. Bud talking to
 Vanderhof. Talks vigorously
 and gestures with pen.
 Head and waist, little desk.
 One man is in background.
 No camera movement.
 (Dialogue-one/Telephoner)

VANDERHOF--ON PHONE

VANDERHOF: If you got a cold,
 you should go to a Turkish
 bath--spend the night
 there--sweat it out--

CUT

19A1. Vanderhof talking to
 Bud.
 Shows head and waist, below
 eye level, some desk,
 mostly lights in background.
 No camera movement.
 (Dialogue-one/Telephone)

BUD--ON PHONE

BUD: That's the way you get
 pneumonia--and if I got
 pneumonia, I'd be in bed
 for a month.

CUT

20A1. Bud talking to
 Vanderhof, gesturing and
 talking vigorously with pen.
 Head and waist, little desk,
 one man in background,
 mostly lights.
 No camera movement.
 (Dialogue-one/Telephoner)

THE APARTMENT
Sample I

script

notes

VANDERHOF--ON PHONE

VANDERHOF: Okay, you made your point. We'll just have to do it next Wednesday--that's the only night of the week I can get away.

BUD--ON PHONE

BUD: Wednesday--Wednesday-- (leafing through calendar) I got somebody pencilled in--let me see what I can do--I'll get back to you.

He hangs up, riffles through the directory, finds the number, dials again.

BUD--(into phone): Mr. Eichelberger.

INT. EICHELBERGER'S OFFICE--
 DAY

Also glass-enclosed, but slightly larger than the others. MR. EICHELBERGER, a solid citizen of about fifty, is displaying some mortgage graphs to three associates.

Eichelberger puts the charts down.

EICHELBERGER: Oh, yes, Baxter --(a glance at his associates; then continues, as though it were a business call) What's your problem?

CUT

21A1. Vanderhof talking to Bud.

Below eye level, some desk, head and waist, mostly lights.

(Dialogue-one/Telephonee)

CUT

22A1. Bud talking to Vanderhof, leafing through calendar, hangs up, blows nose with hankie, looks up number, and dials.

Head and waist. Very slightly below eye level, with desk, one man in background, mostly ceiling lights. No movement.

(Dialogue-one/Telephoner)

CUT

23A1. Eichelberger standing, talking to Bud over phone.

Faces away from four men seated talking among selves. Much walking and business among desks through partition windows. Eichelberger sits on desk.

Zoom in to head and waist with men to one side as they look up at him.

(Dialogue-one and two/Telephonee)

THE APARTMENT
Sample I

script

notes

--Wednesday is out!--oh--
 that throws a little
 monkey wrench into my
 agenda--Thursday? No,
 I'm all tied up on
 Thursday--let's schedule
 that ah--meeting for
 Friday.

BUD--ON PHONE

BUD: Friday? (checks calen-
 dar) Let me see what I
 can do. I'll get back to
 you.

He hangs up, consults the
 directory, starts to dial a
 number.

CUT

24A1. Bud talking on phone,
 leafing through calendar,
 leans back, hangs up and
 throws pen down, looks up
 another number and dials.
 Head and waist, most of desk
 top. Calendar bottom center.
 Background mostly lights and
 one man.
 No movement.
 (Dialogue-one/Telephoner)

INT. KIRKEBY'S OFFICE--DAY

It's another of those glass-
 enclosed cubicles, on the
 nineteenth floor. Kirkeby
 is talking into a dictaphone.

KIRKEBY: Premium-wise and
 billing-wise, we are
 eighteen per cent ahead of
 last year, October-wise.

CUT

25A1. Kirkeby dictating
 report to dictaphone. He is
 pacing, puts dictaphone
 down, answers phone.
 Head and knees, see desk,
 couch, end table, lamp and
 trophies on table. Many
 desks and bustling people
 in background.
 No movement.
 (Dialogue-one/Telephone)

The phone rings. Kirkeby
 switches off the machine, picks
 up the phone.

KIRKEBY: Hello? Yeah,
 Baxter. What's up?

THE APARTMENT
Sample I

script

notes

BUD--ON PHONE

BUD: Instead of Friday--could
 you possibly switch to
 Thursday? You'd be doing
 me a great favor--

KIRKEBY--ON PHONE

KIRKEBY: Let me check.
 I'll get back to you.

He presses down the button on
 the cradle, dials Operator.

INT. SWITCHBOARD ROOM

There is a long switchboard in
 the center, with nine girls,
 all busy as beavers. In the
 foreground we recognize
 Sylvia, Kirkeby's date of
 last night.

SYLVIA: Consolidated Life--
 I'll connect you--

The girl next to her turns.

SWITCHBOARD GIRL: Sylvia--
 it's for you.

Sylvia plugs the call into her
 own switchboard.

SYLVIA: Yea? Oh, hello--sure
 I got home all right--you
 owe me forty-five cents.

CUT

26A1. Bud talking to Kirkeby,
 smiling, resting chin on
 hand, elbows on desk.
 Head and waist, some desk,
 lots of ceiling lights.
 One man sitting at desk in
 close background.
 No movement.
 (Dialogue-one/Telephoner)

CUT

27A1. Kirkeby talks to Bud,
 hangs up, and calls operator,
 looks around embarrassedly.
 Head, knees. Lots of ceiling
 lights and bustle.
 No movement.
 (Dialogue-one/Telephone/Telephoner)

CUT

28A1. Long row of operators
 making connections. Sylvia's
 friend talks to her. Sylvia
 plugs the call in and turns
 toward the camera to talk.
 Below eye level. Closest is
 Sylvia, next her friend.
 She taps fingers on mouth
 piece.
 No movement.
 (Dialogue-one and two/
 Telephone)

THE APARTMENT
Sample I

script

notes

KIRKEBY--ON PHONE

KIRKEBY: Look, Sylvia--
 instead of Friday--could
 we make it Thursday night?

CUT

29A1. Kirkeby talking to
 Sylvia.
 Head and knees, most of
 desk, many desks and much
 movement in background.
 (Dialogue-one/Telephoner)

SYLVIA--AT SWITCHBOARD

SYLVIA: Thursday? Well,
 that's The Untouchables--
 with Bob Stack.

CUT

30A1. Sylvia talks to
 Kirkeby, looking out of
 frame.
 Head and waist. Operators
 making connections and
 talking.
 No movement.
 (Dialogue-one/Telephone)

KIRKEBY--ON PHONE

KIRKEBY: Bob WHO? Well, all
 right, so we'll watch it
 at the apartment. Big
 deal. (he hangs up, dials)
 Hello, Baxter? It's okay
 for Thursday.

CUT

31A1. Kirkeby standing,
 talking on phone, gesturing,
 hangs up, leans over, dials,
 puts hand in pocket and
 talks to Bud.
 Head and knees, most of desk,
 many desks and people through
 window in background.
 No movement.
 (Dialogue-one/Telephoner)

INT. NINETEENTH FLOOR--DAY

Bud, at his desk, is on the
 phone.

BUD: Thank you, Mr. Kirkeby.
 (he hangs up, consults
 directory, dials) Mr.
 Eichelberger? It's okay
 for Friday. (hangs up,
 consults directory, dials)
 Mr. Vanderhof? okay for
 Wednesday.

CUT

32A1. Bud talking on phone,
 hangs up, marks on calendar,
 picks up phone, squints eyes
 to think and dials, talks to
 Eichelberger, hangs up,
 dials, talks to Vanderhof
 and writes on calendar,
 hangs up, puts thermometer
 away in pocket.
 Head and waist. One man in
 background.
 No movement.
 (Dialogue-one/Telephone/Telephoner)

THE APARTMENT
Sample I

script

notes

During this, the phone has rung at the next desk, and the occupant, MR. MOFFETT, has picked it up. As Bud hangs up--

MOFFETT(into phone): All right--I'll tell him.
 (hangs up, turns to Bud)
 Hey, Baxter--that was Personnel. Mr. Shel-drake's secretary.

BUD: Sheldrake?

MOFFETT: She's been trying to reach you for the last twenty minutes. They want you upstairs.

He jumps up, stuffs the nose-spray into one pocket, a handfull of Kleenex into the other.

MOFFETT: Hey, what gives, Baxter? You getting promoted or getting fired?

BUD (cockily): Would you care to make a small wager?

MOFFETT: Well, I've been here twice as long as you have.

BUD: Shall we say--a dollar?

MOFFETT: It's a bet.

Bud snake-hips between the desks like a broken field runner.

CUT

33A1. Moffett talks to Bud. Bud jumps up, starts to run, comes back, gets Kleenex and medicine and runs left to right out of frame. Shot begins with two desks which are side by side. Above eye level at 45° angle with Moffett and desk closest. Background has lots of desks and people working. Short pan right as Bud runs right out.
 (Dialogue-two)

CUT

34A1. Shot of area of desks, people working. Bud runs toward camera, weaving through desks, turns toward

THE APARTMENT
Sample I

script

notes

At the elevator, Bud presses the UP button, paces nervously. One of the elevator doors opens, and as Bud starts inside, the doors of the adjoining elevator open and Fran Kubelik sticks her head out.

FRAN: Going up?

Hearing her voice, Bud throws a quick 'Excuse me' to the other operator, exits quickly and steps into Fran's elevator.

BUD: Twenty-seven, please.
 And drive carefully.
 You're carrying precious cargo--I mean, manpower-wise.

Fran shuts the doors.

INT. ELEVATOR--DAY

Fran presses a button and the elevator starts up.

FRAN: Twenty-seven.

BUD: You may not realize it, Miss Kubelik, but I'm in the top ten--efficiency-wise--and this may be the day--promotion-wise.

FRAN: You're beginning to sound like Mr. Kirkeby already.

BUD: Well, why not? Now that they're kicking me upstairs--

elevator, runs up to button rubbing nose, pushes button several times, starts to get in one elevator, gets out and runs on a second elevator (Kubelik's), stands straightening tie and coat, elevator doors close. No one else is on the elevator.

Pan right as Bud leaves desk area for elevator area, steady and pan right again as he gets on Kubelik elevator.

(Direction)

CUT

35A1. Kubelik-Bud dialogue. Head and waist shot of both people with elevator buttons on far left. No movement. (Dialogue-two)

THE APARTMENT

Sample I

script

notes

FRAN: Couldn't happen to a nicer guy. (Bud beams)
You know, you're the only one around here who ever takes his hat off in the elevator.

BUD: Really?

FRAN: The characters you meet. Something happens to men in elevators. Must be the change of altitude--the blood rushes to their head, or something--boy, I could tell you stories--

BUD: I'd love to hear 'um. Maybe we could have lunch in the cafeteria--or some evening, after work--

The elevator has stopped, and Fran opens the doors.

FRAN: Twenty-seven.

INT. TWENTY-SEVENTH FLOOR
FOYER--DAY

It is pretty plush up here--soft carpeting and tall mahogany doors leading to the executive offices. The elevator door is open, and Bud steps out.

FRAN: I hope everything goes all right.

CUT

36A1. Bud and Kubelik talking. Bud exits elevator, straightening tie, Kubelik comes out of elevator, pins flower on Bud's lapel. She goes back into elevator, doors close. Bud crosses hall, uses glass door as mirror to wipe nose until he notices secretary watching him through the door. Steady, then pan left as Bud crosses hall to office door. (Dialogue-two/Direction)

THE APARTMENT
Sample I

script

notes

BUD: I hope so. (turning back) Wouldn't you know they'd call me on a day like this--what with my cold and everything-- (fumbling with his tie) How do I look?

FRAN: Fine. (stepping out of elevator) Wait.

She takes the carnation out of her lapel, starts to put it in Bud's buttonhole.

BUD: Thank you. You know, that's the first thing I ever noticed about you-- when you were still on the local elevator--you always wore a flower--

The elevator buzzer is now sounding insistently. Fran steps back inside.

FRAN: Good luck. And wipe your nose.

She shuts the doors. Bud looks after her, then takes a Kleenex out of his pocket, and wiping nose, crosses to a glass door marked J.D. SHELDRAKE, DIRECTOR OF PERSONNEL. He stashes the used Kleenex away in another pocket, enters.

INT. SHELDRAKE'S ANTEROOM--
 DAY

It is a sedate office with a secretary and a couple of typists. The secretary's name

CUT

37A1. Bud comes rest of way through door, talks to secretary and walks left to door, pauses, starts to walk slowly in. Pan left as Bud walks.

THE APARTMENT
Sample I

script

notes

is MISS OLSEN. She is in her thirties, flaxen-haired, handsome, wears harlequin glasses, and has an incisive manner. Bud comes up to her desk.

Head and knees. Secretary seated behind desk, facing camera.
 (Dialogue-two)

BUD: C.C. Baxter--Ordinary Premium Account--Mr. Sheldrake called me.

MISS OLSEN: I called you-- that is, I tried to call you--for twenty minutes.

BUD: I'm sorry, I--

MISS OLSEN: Go on in.

She indicates the door leading to the inner office. Bud squares his shoulders and starts in.

INT. SHELDRAKE'S OFFICE--DAY

Mr. Sheldrake is a \$14,000 a year man, and rates a four-window office.

It is not quite an executive suite, but it is several pegs above the glass cubicles of the middle echelon. There is lots of leather, and a large desk behind which sits MR. SHELDRAKE. He is a substantial looking, authoritative man in his middle forties, a pillar of his suburban community, a blood donor and a family man. The latter is attested to by a framed photograph showing two boys, aged 8 and 10, in military school uniforms.

CUT

38A1. Bud stops at door (background), talks to Sheldrake (foreground left), sits in empty chair across desk from Sheldrake. Head and knees Bud. Head and waist Sheldrake. Some minor movement.
 (Dialogue-two/Location)

THE APARTMENT
Sample I

script

notes

As Baxter comes through the door, Sheldrake is leafing through Dobisch's efficiency report. He looks up at Bud through a pair of heavy-rimmed reading glasses.

SHELDRAKE: Baxter?

BUD: Yes, Mr. Sheldrake.

He seats himself on the very edge of the leather armchair facing Sheldrake.

SHELDRAKE: Been hearing some very nice things about you--here's a report from Mr. Dobisch--loyal, cooperative, resourceful--

BUD: Mr. Dobisch said that?

SHELDRAKE: And Mr. Kirkeby tells me that several nights a week you work late at the office--without overtime.

BUD (modestly): Well, you know how it is--things pile up.

SHELDRAKE: Mr. Vanderhof, in Public Relations, and Mr. Eichelberger, in Mortgage and Loan--they'd both like to have you transferred to their departments.

CUT

39A1. Dialogue. Sheldrake opens folded report. Background venetian blind covered windows. Sheldrake background left behind desk. Bud, foreground right edge. No movement.
 (Dialogue-two)

CUT

40A1. Bud sitting talking to Sheldrake. Head and waist, Bud. Almost no desk, walls and a lamp in background. No movement.
 (Dialogue-one)

CUT

41A1. Sheldrake talking to Bud. Head and chest of Sheldrake with windows in background. No movement.

(Dialogue-one)

THE APARTMENT

Sample I

script

notes

BUD: Very flattering.

CUT

42A1. Bud talking to Sheldrake.
Head and waist. Edge of desk, walls and lamp.
No movement.
(Dialogue-one)

Sheldrake puts the report down, takes off his glasses, leans across the desk toward Bud.

CUT

43A1. Sheldrake talking to Bud, sits back and puts glasses in mouth.
Head and chest with windows in background.
No movement.
(Dialogue-one)

SHELDRAKE: Tell me, Baxter--
just what is it that makes you so popular?

CUT

BUD: I don't know.

44A1. Bud talking to Sheldrake. Leaning forward in chair.
See head and waist, edge of desk and walls and lamp.
No movement.
(Dialogue-one)

SHELDRAKE: Think.

CUT

45A1. Sheldrake talks to Bud and gestures with glasses.
Head and chest, with windows in background.
No movement.
(Dialogue-one)

Bud does so. For a moment, he is a picture of intense concentration. Then--

CUT

BUD: Would you mind repeating the question?

46A1. Bud thinks, puts fingers to temple and looks down, looks back up and talks to Sheldrake.
Head and waist.
No movement.
(Dialogue-one)

THE APARTMENT
Sample I

script

notes

SHELDRAKE: Look, Baxter, I'm not stupid. I know everything that goes on in this building--in every department--on every floor--every day of the year.

CUT
 47A1. Sheldrake talks to Bud and gestures with glasses. Head and chest. Windows in background. No movement. (Dialogue-one)

BUD (in a very small voice):
 You do?

CUT
 48A1. Bud talks to Sheldrake and listens. Sheldrake gets up, walks around behind Bud and paces. Bud remains seated and walks up to camera. Over Sheldrake's shoulder, across desk from Bud with walls, lamp, chair and couch in background. Pan with move from desk to pacing and steady, then pan to head and chest shot as Sheldrake walks toward camera. (Dialogue-two/Direction)

SHELDRAKE (rises, starts pacing): In 1957, we had an employee here, name of Fowler. He was very popular, too. It turned out he was running a bookie joint right in the Actuarial Department--tying up the switchboard, our I.B.M. machines to figure the odds--so the day before the Kentucky Derby, I called in the Vice Squad and we raided the thirteenth floor.

BUD (worried): The Vice Squad?

SHELDRAKE: That's right.

BUD: Well, ah--what's that got to do with me? I'm not running any bookie joint.

SHELDRAKE: Just what kind of joint are you running?

BUD: Sir?

SHELDRAKE: There's a certain key floating around this office--from Kirkeby to

THE APARTMENT
Sample I

script

notes

Vanderhof to Eichelberger
 to Dobisch--it's the key
 to a certain apartment--
 and you know who that
 apartment belongs to?

BUD: Who?

CUT
 49A1. Bud sitting listening,
 answering.
 Eye level. Head and waist.
 No movement.
 (Dialogue-one)

SHELDRAKE: Loyal, resourceful,
 cooperative C.C. Baxter.

CUT
 50A1. Sheldrake talking to
 Bud, but facing camera.
 Head and chest.
 No movement.
 (Dialogue-one)

BUD: Oh.

SHELDRAKE: Are you going to
 deny it?

BUD: No, I'm not going to
 deny--if you'd just let
 me explain--

CUT
 51A1. Bud sitting listening,
 responding to Sheldrake.
 Head and waist. Lamp and
 chair in background.
 No movement.
 (Dialogue-one)

SHELDRAKE: You better.

CUT
 52A1. Sheldrake response,
 nods head.
 Head and chest.
 No movement.
 (Dialogue-one)

BUD (a deep breath): Well,
 about a year ago--I was
 going to night school. I
 was taking this course in
 Advanced Accounting--and
 one of the guys in our
 department--he lives in

CUT
 53A1. Bud explaining how it
 got started. Applied anti-
 histamine.
 Head and waist, sitting,
 lamp and chair background.
 No movement.
 (Dialogue-one)

THE APARTMENT
Sample I

script

notes

Jersey--he was going to a banquet at the Biltmore--and his wife was meeting him in town, and he needed someplace to change into a tuxedo--so I gave him the key--and word must have gotten out--because the next thing I knew, all sorts of guys were suddenly going to banquets--and when you give the key to one guy, you can't say no to another--the whole thing got out of hand--pardon me.

He whips out the nasal-spray, administers a couple of quick squirts up each nostril.

SHELDRAKE: Baxter, an insurance company is founded on public trust. Any employee who conducts himself in a manner unbecoming--(shifting into a new gear) How many charter members are there in this little club of yours?

BUD: Just those four--out of a total of 31,259--so actually, we can be very proud of our personnel--percentage-wise.

SHELDRAKE: That's not the point. Four rotten apples in a barrel--no matter how large the barrel--you realize that if this ever leaked out--

CUT

54A1. Sheldrake talking to Bud, walks away from camera to Bud, stops and asks him question, walks behind Bud while talking. Watch anti-histamine spray as Bud accidentally gives it a squeeze. Steps up to phone and answers it. Pan left with each move. (Dialogue-two/Direction)

THE APARTMENT
Sample I

script

notes

BUD: It won't. Believe me.
 Never again. Nobody is
 going to use my apartment
 from now on.

In his vehemence he squeezes
 the spray bottle, which
 squirts all over the desk.

SHELDRAKE: Where is your
 apartment?

BUD: West 67th Street. You
 have no idea what I've
 been going through--with
 the neighbors and the
 landlady and the liquor
 and the key--

SHELDRAKE: How do you work
 it with the key?

BUD: Usually I slip it to
 them in the office and
 they leave it under the
 mat--never again--I can
 promise you that--

The phone buzzer sounds, and
 Sheldrake picks up the phone.

SHELDRAKE: Yes, Miss Olsen.

INT. SHELDRAKE'S ANTEROOM--
 DAY

Miss Olsen is on the phone.

MISS OLSEN: Mrs. Sheldrake
 returning your call--on
 two--

She presses a button down,
 starts to hang the phone up,

CUT

55A1. Miss Olsen talking to
 Sheldrake. She starts to
 put phone down, looks around,
 picks it up and listens.
 Head and waist, below eye
 level.
 No movement.
 (Dialogue-one)

THE APARTMENT
Sample I

script

notes

glances around to see if the typists are watching, then raises the receiver to her ear and eavesdrops on the conversation.

INT. SHELDRAKE'S OFFICE--DAY

SHELDRAKE: Yes--I called you earlier--where were you?

Oh, you took Tommy to the dentist--no cavities, good. Hold it, dear.

During this, Bud has risen from his chair, started inching toward the door.

SHELDRAKE (turning to him):
 Where are you going,
 Baxter.

BUD: I don't want to intrude.
 I--I thought--since
 everything is straight-
 ened out.

SHELDRAKE: I'm not through
 with you yet. (into phone)
 The reason I called is--I
 won't be home for dinner
 tonight. The branch
 manager from Kansas City
 is in town--I'm taking him
 to the theatre--Music Man,
 what else? No, don't wait
 up for me--darling. Good-
 bye. (hangs up, turns to
 Bud) Tell me something,
 Baxter--have you seen
 Music Man?

BUD: Huh? Not yet. But I
 hear it's one swell show.

CUT

56A1. Sheldrake standing
 by desk talking on phone.
 Bud sitting to right in
 chair. Bud gets up and
 starts to slip out of office.
 Sheldrake stops him. He
 stands by chair. Sheldrake
 hangs up, sits behind desk
 (foreground).

No movement.

(Dialogue-two/Direction)

THE APARTMENT
Sample I

script

notes

SHELDRAKE: How would you like
to go tonight?

BUD: You and me? I thought
you were taking the branch
manager from Kansas City--

SHELDRAKE: No, I have other
plans. You can have both
tickets.

CUT

57A1. Sheldrake talking to
Bud.
Head and waist, some desk,
windows in background.
No movement.
(Dialogue-one)

BUD: Well, that's very kind
of you--but I'm not feeling
well--see, I have this cold
--and I'm going to go right
home.

CUT

58A1. Bud standing by chair
talking to Sheldrake.
Head and waist.
No movement.
(Dialogue-one)

SHELDRAKE: Baxter, you're
not reading me. I told
you I have plans.

CUT

59A1. Sheldrake talking to
Bud. Head and waist, some
desk, windows.
No movement.
(Dialogue-one)

BUD: Ah, ah, so do I--take
four aspirins and get into
bed--so you might as well
give the tickets to some-
one else--

CUT

60A1. Bud talking to
Sheldrake. He's still
standing. Head and waist.
No movement.
(Dialogue-one)

SHELDRAKE: Look, Baxter, I'm
not just giving these
tickets, I want to swap
them.

CUT

61A1. Sheldrake seated,
gesturing with tickets and
talking to Bud.
Head and waist.
No movement.
(Dialogue-one)

THE APARTMENT
Sample I

script

notes

BUD: Swap them? For what?

CUT

62A1. Bud standing talking to Sheldrake.
 Head and waist.
 No movement.
 (Dialogue-one)

Sheldrake picks up the Dobisch report, puts on his glasses, turns a page.

CUT

63A1. Sheldrake talking to Bud, takes out glasses, puts on and reads from the report on his desk, takes glasses off.
 Head and waist Sheldrake.
 Windows in background, some desk in front.
 No movement.
 (Dialogue-one)

SHELDRAKE: It also says here--that you are alert, astute, and quite imaginative--

BUD: Oh?

CUT

64A1. Bud standing listening to Sheldrake.
 Bud head and waist, wall, door, picture and chair in background.
 No movement.
 (Dialogue-one)

(the dawn is breaking) Oh!

CUT

65A1. Sheldrake watching Bud and fiddling with glasses. Sheldrake head and waist sitting behind desk. Windows in background, some desk in front.
 No movement.
 (Dialogue-one)

He reaches into his coat pocket, fishes out a handful of Kleenex, and then finally the key to his apartment. He holds it up.

CUT

66A1. Bud standing, thinking, fiddling with Kleenex. Reaches into pocket, gets out key and holds up to Sheldrake. Bud head and waist. Chair, door, picture in background.

BUD: This?

THE APARTMENT

Sample I

script

notes

SHELDRAKE: That's good thinking, Baxter. There's going to be a shift in personnel around here next month--and as far as I'm concerned, you're executive material.

No movement.
(Dialogue-one)

CUT

67A1. Sheldrake puts glasses in pocket and nods head, yes, talking to Bud. Sheldrake head and waist behind desk. Windows in background. Some desk foreground.
No movement.
(Dialogue-one)

BUD: I am?

SHELDRAKE: Now put down the key--(pushing a pad toward him)--and put down the address.

CUT
68A1. Sheldrake talking to Bud, turns pad of paper toward Bud. Bud walks to desk, puts key on desk. Drops Kleenex on desk, starts writing with the thermometer, puts it away, writes with pen, hands paper to Sheldrake. Over Sheldrake's shoulder (lower left), most of desk. Background: couch, coffee table, lamp, picture. Bud on right side standing.
(Dialogue-two)

Bud lays the key on the desk, unclips what he thinks is his fountain pen, uncaps it, starts writing on the pad.

BUD: It's on the second floor--it just says 2A--

Suddenly he realizes that he has been trying to write the address with the thermometer.

BUD: Oh--terribly sorry.
It's that cold--

SHELDRAKE: Relax, Baxter.

BUD: Thank you sir.

He has replaced the thermometer with the fountain pen, and is scribbling the address.

THE APARTMENT
Sample I

script

notes

BUD: You'll be careful with
the record player? Oh,
and about the liquor--
I ordered some this
morning--I don't know
when they'll deliver it--

He has finished writing the
address, shoves the pad over
to Sheldrake.

SHELDRAKE: Now remember,
Baxter--this is going to
be our little secret.

BUD: Oh, of course.

SHELDRAKE: You know how
people talk.

BUD: Oh, you don't have to
worry about that.

SHELDRAKE: Not that I have
anything to hide.

BUD: Oh, certainly not.
Anyway, it's none of my
business--four apples,
five apples--what's the
difference--percentage-
wise?

SHELDRAKE (holding out the
tickets): Here you are,
Baxter. Have a nice time.

BUD: You too, sir.

Clutching the tickets, he
backs out of the office.

CUT

69A1. Sheldrake taking paper
from Bud, reads, folds, and
talks to Bud.

Sheldrake behind desk. Win-
dows, background. Fore-
ground, one-half desk top.
Bud stands at desk right
frame.

No movement.

(Dialogue-two)

CUT

70A1. Sheldrake talks to
and listens to Bud. He gives
tickets to Bud, who picks up
Kleenex, takes tickets and
leaves.

Over Sheldrake's shoulder.
Half desk area, Bud standing,
head and knees at desk;
couch, coffee table, lamp,
picture in background.

Pan right with Bud's exit.
(Dialogue-two)

THE APARTMENT
Sample I

script

notes

DISSOLVE TO:

DISSOLVE

INT. LOBBY INSURANCE BUILDING-
 -EVENING

71A1. Bud is pacing the floor waiting for someone. Camera pans with his movement.
 (Location)

It is about 6:30, and the building has pretty well emptied out by now. Bud, in raincoat and hat, is leaning against one of the marble pillars beyond the elevators. His raincoat is unbuttoned, and Fran's carnation is still in his lapel. He is looking off expectantly toward a door marked EMPLOYEES' LOUNGE --WOMEN.

THE APARTMENT
Sample II

script

notes

Bud moves past the floor shows, paying no attention. Kirkeby spots him, detaches himself from the cheering section around Sylvia.

KIRKEBY: Where are you going, Buddy-boy? The party's just starting. (catching up with him) Listen, kid --give me a break, will you--how about tomorrow afternoon? I can't take her to that drive-in again --the car doesn't even have a heater--four o'clock--okay?

Bud turns away and walks through the ranks of empty desks.

CUT

1A2. Sylvia is doing a mock strip-tease and stands on a desk with a large number of people crowded around the desk cheering, etc. Sylvia throws a necklace to Kirkeby who turns and walks to Bud who is leaving. Over heads of crowd. Full view of Sylvia. View toward coat racks and elevators. Steady pan left with Kirkeby, steady, pan left with Bud through vacant desks.
 (Dialogue-two/Mood)

THE APARTMENT

Sample II

script

notes

DISSOLVE TO:

DISSOLVE

INT. CHEAP BAR--COLUMBUS AVENUE IN THE SIXTIES--EVENING.

2A2. Bud sits at crowded bar. Drinks one after another.

It is six o'clock, and the joint is crowded with customers having one for the road before joining their families for Christmas Eve. There are men with gaily wrapped packages, small trussed-up Christmas trees, a plucked turkey in a plastic bag. Written across the mirror behind the bar, in glittering white letters, is HAPPY HOLIDAYS. Everybody is in high spirits, laughing it up, and toasting each other. Everybody except Bud Baxter. He is standing at the bar in his chesterfield and bowler.

Steady looking down the length of the bar, over heads of patrons. Zoom in to shot of Bud and Bartender as he brings another drink and Bud adds the olive to his collection.
(Location)

A short, round man dressed as Santa Claus hurries in from the street, and comes up to the bar beside Bud.

CUT
3A2. Santa Claus pushes way through crowd and calls to Charlie, the bartender. Taps Bud on shoulder. Bud glowers. Santa moves on. Steady as Santa comes in, pan as he moves next to Bud. Steady as Santa leaves.
(Dialogue-two)

SANTA CLAUS (to bartender):
Hey, Charlie--give me a shot of bourbon--and step on it--my sleigh is double parked.

He laughs uproariously at his own joke, nudges Bud with his elbow. Bud stares at him coldly, turns back to his martini. The laughter dies in Santa Claus' throat. He gets his shot of bourbon, moves down the bar to find more convivial company.

THE APARTMENT
Sample II

script

notes

Standing near the end of the curved bar is a girl in her middle twenties wearing a ratty fur coat. Her name is MARGIE MACDOUGALL, she is drinking a Rum Collins through a straw, and she too is alone.

From a distance, she is studying Bud with interest. On the bar in front of her is a container of straws in paper wrappers.

She takes one of them out, tears off the end of the paper, blows through the straw--sending the wrapper floating toward Bud.

The paper wrapper passes right in front of Bud's nose. He doesn't notice it.

Margie, undaunted, lets go with another missile.

CUT

4A2. Margie is sipping drink with a straw. She finishes and smokes. Head and waist, to right side, glass of straws to left. No movement. (Seer)

CUT

5A2. Bud sits, smoking and holding glass. Head and waist, Bud, no bar visible, some crowd in background. No movement. (Seen)

CUT

6A2. Margie at end of bar reaches for a straw, peels wrapper back a short way and blows the wrapper off the straw at Bud. Margie head and waist, straws, no crowd. No movement. (Action)

CUT

7A2. Bud sits, drinks, staring in front of him. Straw wrapper falls in front of him; second one comes. No reaction. No movement. (Reaction)

CUT

8A2. Margie head and waist, at end of bar, takes another straw and shoots wrapper at Bud, drops straw and does another. People walking in background.

THE APARTMENT
Sample II

script

notes

This time the wrapper lands on the brim of Bud's bowler, No reaction. Another wrapper comes floating in. He never takes his eye off his martini.

No movement.
 (Action)

CUT

9A2. Head and waist Bud sitting at bar holding glass and cigarette. Straw wrapper hits his bowler and falls. No reaction. No movement.
 (Reaction)

Margie leaves her place, and carrying her handbag and her empty glass, comes up alongside Bud. Without a word, she reaches up and removes the wrapper from Bud's bowler.

CUT
 10A2. Margie gets up from bar and walks to Bud. Taps Bud on shoulder, puts empty glass on bar and turns to juke box. Pan left with Margie's moves.
 (Dialogue-two/Direction)

MARGIE: You buy me a drink,
 I'll buy you some music.
 (sets the glass down)
 Rum Collins.

Not waiting for an answer, she heads for the juke box.

Bud looks after her non-committally, then turns to the bartender.

CUT
 11A2. Bud head and shoulders looks at Margie, a few people in background. Bud orders drinks. Minor pan right to get part of bartender.
 (Dialogue-two)

BUD: Rum Collins. (indicating martini glass) And another one of these little mothers.

At the juke box, Margie has dropped a coin in and made her selection. The music starts-- ADESTE FIDELIS. She rejoins Bud at the bar just as the bartender is putting down

CUT
 12A2. Head and waist, Margie makes selection on juke box, turns, walks back to Bud. Sits beside him at the bar. They talk but don't look at each other.

THE APARTMENT
Sample II

script

notes

their drinks in front of them. Bud removes the new olive, adds it to the pattern on the counter in front of him. They both drink, staring straight ahead. For a short while, there is silence between them.

Zoom out with Margie's move to bar. See head and chest of Margie and one-half of Bud.

(Dialogue-two)

MARGIE (out of nowhere): You like Castro? (blank look from Bud) I mean--how do you feel about Castro?

BUD: What is Castro?

MARGIE: You know, that big shot down in Cuba--with the crazy beard.

BUD: What about him?

MARGIE: 'Cause as far as I'm concerned, he's a no good fink. Two weeks ago I wrote him a letter--never even answered me.

BUD: That so.

MARGIE: All I wanted him to do was let Mickey out for Christmas.

BUD: Who is Mickey?

MARGIE: My husband. He's in Havana--in jail.

BUD: Oh, mixed up in that revolution?

MARGIE: Mickey? He wouldn't do nothing like that. He's a jockey. They caught him doping a horse.

THE APARTMENT
Sample II

script

notes

BUD: Well you can't win 'em
 all.

They sit there silently for a
 moment, contemplating the
 injustices of the world.

MARGIE (to herself): 'Twas
 the night before
 Christmas--
 And all through the
 house--
 Not a creature was
 stirring--
 Nothing--
 No action--
 Dullsville!
 (drinks to Bud) You
 married?

BUD: No.

MARGIE: Family?

BUD: No.

MARGIE: A night like this, it
 sort of spooks you to walk
 into an empty apartment.

BUT: No family--I didn't say
 I had an empty apartment.

They both drink.

INT. BUD'S APARTMENT--EVENING

The living room is dark,
 except for a shaft of light
 from the kitchen, and the
 glow of the colored bulbs on
 a small Christmas tree in
 front of the phony fireplace.

CUT

13A2. Sheldrake is pacing
 back and forth and talking
 to Fran Kubelik.
 Head and knees. Sheldrake,
 chairs, coffee table.
 Steady. Pan left as
 Sheldrake walks to window
 and talks of divorce.
 (Dialogue-one/Location)

THE APARTMENT
Sample II

script

notes

Hunched up in one corner of the couch is Fran, still in her coat and gloves, crying softly. Pacing up and down is Sheldrake. His coat and hat are on a chair, as are several Christmas packages. On the coffee table are an unopened bottle of Scotch, couple of untouched glasses, and a bowl of melting ice.

SHELDRAKE (stops and faces Fran): Come on, Fran-- don't be that way. You just going to sit there and keep bawling? (no answer) You won't talk to me, you won't tell me what's wrong--(a new approach) Look, I know you think I'm stalling you. But when you've been married to a woman for twelve years, you don't just sit down at the breakfast table and say 'Pass the sugar--and I want a divorce.' It's not that easy.

(he resumes pacing; Fran continues crying) Anyway, this is the wrong time. The kids are home from school--my in-laws are visiting for the holidays.

--I can't bring it up now. (stops in front of her) This isn't like you. Fran--you were always such a good sport--such fun to be with--

CUT

14A2. Head and shoulders, Fran crying, coat and gloves on. Coat and hat piled on chair in background. No movement. (Dialogue-one)

CUT

15A2. Head and chest Sheldrake at window talking. Looks at Fran. No movement. (Dialogue-one)

THE APARTMENT
Sample II

script

notes

FRAN (through tears):--that's me. The Happy Idiot--a million laughs.

CUT
 16A2. Head and shoulders, Fran stops crying, wipes face. Chair in background with coat and hat on it. No movement.
 (Dialogue-one)

SHELDRAKE: Well, that's a little more like it. At least you're speaking to me.

CUT
 17A2. Head and waist, Shelldrake, turns from window and walks to Fran and sits on coffee table. Fran is partly visible on right frame. Shelldrake stands and walks to Christmas tree. Pan right with Shelldrake's move. Shelldrake is higher than Fran. Camera at Shelldrake's eye level. Steady. Pan left with Shelldrake to Christmas tree.
 (Dialogue-two/Location)

FRAN: A funny thing happened to me at the office party today--I ran into your secretary--Miss Olsen. You know--ring-a-ding-ding? I laughed so much I like to die.

SHELDRAKE: Is that what's bothering you--Miss Olsen? That's ancient history.

FRAN: Well, I was never very good at history. Let me see--there was Miss Olsen, and then there was Miss Rossi--no, she came before --Miss Koch came after Miss Olsen--

SHELDRAKE: No, Fran--

FRAN: And just think--right now there's some lucky girl in the building who is going to come after me--

SHELDRAKE: Okay, okay, Fran. I guess I deserve that. But just ask yourself--why does a man run around with

THE APARTMENT
Sample II

script

notes

a lot of girls? Because he's not happy at home-- because he's lonely, that's why. But that was before you, Fran--I've stopped running.

Fran has taken a handkerchief out of her bag and dabbing her eyes.

FRAN: How could I be so stupid? You'd think I would have learned by now --when you're in love with a married man, you shouldn't wear mascara.

SHELDRAKE: It's Christmas Eve, Fran--let's not fight. Huh?

She hands him a flat, wrapped package.

SHELDRAKE: What is it?

He strips away the wrapping to reveal a long-playing record.

BOY--Jimmy Lee Kiang with Orchestra.

SHELDRAKE: Oh. Our friend from the Chinese restaurant. Thanks, Fran. We ah--we better keep it here.

FRAN: Yeah, we better.

CUT

18A2. Head and waist, Fran, framed right, nothing distinguishable in background, very dark. Continues wiping face, talking. (Dialogue-one)

CUT

19A2. Sheldrake, head and knees standing (left) at Christmas tree. Fran on couch hands him a Christmas present. He steps forward to take it and unwrap it. Pan right with Sheldrake move. View over back of couch. (Dialogue-two)

CUT

20A2. Over Sheldrake shoulder (left frame) shows a record album. Background, Fran sitting on couch looking up at him. No movement. (Dialogue-two/Seer/Seen)

THE APARTMENT
Sample II

script

notes

SHELDRAKE: Ah, I have a present for you. I didn't quite know what to get you--besides it was kind of awkward for me, shopping --(he has taken out a money clip, detaches a bill)-- so here's a hundred dollars --you go buy yourself something.

He holds the money out, but she doesn't move. Sheldrake slips the bill into her open bag.

SHELDRAKE: They have some nice alligator bags at Bergdorf's--

Fran starts peeling off her gloves and gets up slowly.

Sheldrake looks at her, then glances nervously at his wrist watch.

SHELDRAKE: Look Fran. I didn't realize it was so late. I mustn't miss my train--if we hadn't wasted all that time--I have to get home and trim the tree --

FRAN: Okay, (shrugs the coat back on) I just thought as long as it was paid for--

SHELDRAKE (an angry step toward her): Don't ever

CUT

21A2. Sheldrake head and knees, standing (left), Fran sitting on couch, facing away from camera. Sheldrake reaches in pocket and pulls out \$100 bill and hands to Fran.
 No movement.
 (Dialogue-two/Action)

CUT

22A2. Head and waist, Fran looking at \$100 bill in Sheldrake's extended hand and forearm. She doesn't move. Hand reaches down, gets purse and puts money in it. Puts purse down. Fran takes off one glove and stands.
 (Dialogue-two/Seer/Seen/Reaction)

CUT

23A2. Sheldrake head and waist facing Fran, who takes off other glove, and starts to take off coat. Sheldrake puts coat and hat on while talking. He picks up presents and leaves. Fran picks up a record and puts on player. Paces and cries. Gets purse and walks to bathroom.
 (Dialogue-two/Mood/Direction)

THE APARTMENT
Sample II

script

notes

talk like that, Fran!
Don't make yourself out
to be cheap.

FRAN: A hundred dollars? I
wouldn't call that cheap.
And you must be paying
somebody something for
the use of the apartment--

SHELDRAKE (grabbing her arms):
Stop it, Fran.

FRAN (quietly): You'll miss
your train, Jeff.

Sheldrake hurriedly puts on
his hat and coat, gathers up
his packages.

SHELDRAKE: Yeah. Coming?

FRAN: No, you run along--I
want to fix my face.

SHELDRAKE (heading for the
door): Don't forget to
kill the lights. See you
Monday.

FRAN: Sure. Monday and Thurs-
day--and Monday again--and
Thursday again--

SHELDRAKE (that stops him in
the half-open door): It
won't always be like this,
Fran. (coming back) I
love you.

Holding the packages to one
side, he tries to kiss her on
the mouth.

FRAN (turning her head):
Careful--lipstick.

THE APARTMENT
Sample II

script

notes

He kisses her on the cheek.

SHELDRAKE: Merry Christmas.

He hurries out of the apartment, closing the door. Fran stands there for a while, blinking back tears, then takes the long-playing record out of its envelope, crosses to the phonograph. She puts the record on, starts the machine--the music is Theme. As it plays, Fran wanders aimlessly around the darkened room, her body wracked by sobs. Finally she regains control of herself, and picking up her handbag, starts through the bedroom toward the bathroom.

In the bathroom, Fran switches on the light, puts her bag on the sink, turns on the faucet. Scooping up some water, she washes the smeared mascara away, then turns the faucet off, picks up a towel. As she is drying her face, she notices in the pullaway shaving mirror the magnified

reflection of a vial of pills on the medicine shelf. Fran reaches out for the vial, turns it slowly around in her hand. The label reads: SECONAL--ONE AT BEDTIME AS NEEDED FOR SLEEP.

CUT

24A2. Head and knees, Fran turns on light, and washes face. As drying with towel, stops and looks into shaving mirror. Steady then zoom in as Fran is drying and looks at mirror.
 (Location/Seer)

CUT

25A2. Medicine bottles seen reflected in enlarging glass of shaving mirror. Towel rack in background. Reflection of hand reaches for sleeping pills and holds bottle up next to mirror. No movement.
 (Seen)

THE APARTMENT
Sample II

script

notes

Fran studies the label for a second, then returns the vial to the shelf. She opens her handbag, takes out a lipstick. As she does so, she sees the hundred dollar bill Sheldrake left in the bag. Her eyes wander back to the vial on the medicine shelf. Then very deliberately she picks up Bud's mouthwash glass, removes the two toothbrushes from it, turns on the faucet, starts filling the glass with water.

DISSOLVE TO:

INT. CHEAP BAR--COLUMBUS
 AVENUE--NIGHT

The joint is deserted now except for the Santa Claus, who is leaning against the bar, quite loaded, and Bud and Margie MacDougall, who are dancing to a slow blues coming from the juke box. Bud is still in his overcoat and bowler, and Margie is wearing her fur coat. The bartender is sweeping up the place.

BARTENDER (to Santa Claus):
 Drink up, Pop. It's
 closing time.

CUT

26A2. Head and waist, Fran looking at bottle of sleeping pills. She turns, puts pills back on shelf, starts to get lipstick out of purse, sees \$100 bill, looks at pills, puts lipstick and money back in purse, takes toothbrushes out of glass and fills glass with water. Tilt down as Fran leans over to fill glass.
 (Seer/Seen)

DISSOLVE

27A2. Bar is almost empty. Bud and Margie are dancing cheek to cheek, almost limp. Bartender is sweeping the floor.
 Pan with dancing.
 (Location/Mood)

CUT

28A2. Head and waist, bartender standing next to Santa sitting at bar drinking.
 No movement.
 (Dialogue-two)

THE APARTMENT
Sample III

script

notes

FRAN: Goodbye, doctor.

She follows Matuschka out.
 Bud looks after her, starry-eyed.

DR. DREYFUSS: Well, I don't want to gloat, but just between us, you had that coming to you (tilts Bud's chin up, examines his eye) Tch, tch, tch. You are going to have a shiner tomorrow. Let me get my bag. (he starts out)

BUD (calling after him):
 Don't bother, Doc. It doesn't hurt a bit.

He is on Cloud Nine.

FADE OUT:

FADE IN:
 INT. NINETEENTH FLOOR--DAY

Bud is coming from the elevators toward his office. He is wearing his chesterfield, bowler, and a pair of dark glasses. He opens the office door, starts in.

INT. BUD'S OFFICE--DAY

Bud crosses directly to the phone, removes his glasses--revealing a swollen left eye. He dials a number.

CUT

1A3. Bud is on the floor, blood coming at the corner of his mouth, but looking starry-eyed.

Head and shoulders.

No movement.

Fade to black.

(Dialogue-one)

2A3. Bud, full figure, with bowler, sunglasses and top coat on, marches through office area to cubicle. See desks and people in background.

Pan left with Bud's move.

(Location)

CUT

3A3. Bud opens door, goes directly to phone and dials, talks, hangs up, takes off coat and hangs it up, rehearsing his speech to Sheldrake, talking across desk to his own chair, answers phone and rushes out.

THE APARTMENT
Sample III

script

notes

BUD (into phone): Mr. Sheldrake's office? This is C.C. Baxter. Would you please tell Mr. Sheldrake I'd like to come up and see him? It's rather important. Will you call me back, please?

Head and knees. Windows of work area in background. Desk top and coat tree foreground. Pan with Bud as he walks to coat tree and back. (Dialogue-two)

He hangs up, takes off his hat and coat, deposits them on the clothes-tree. Then he paces around the office, rehearsing a speech out loud.

BUD: Mr. Sheldrake, I've got good news for you. All your troubles are over. I'm going to take Miss Kubelik off your hands. (nods to himself with satisfaction) The plain fact is, I love her. I haven't told her yet, I thought you should be the first to know. After all, you don't really want her, and I do, and although it may sound presumptuous, she needs somebody like me. So I think it would be the best thing all around--(the phone rings and he picks it up)--solution-wise. (into phone) Yes? I'll be right up.

He hangs up, crosses to the door, opens it.

BUD (to himself): Mr. Sheldrake, I've got good news for you--all your troubles are over.

THE APARTMENT

Sample III

script

notes

Putting on his dark glasses,
he heads for the elevators,
still talking to himself.

INT. NINETEENTH FLOOR--DAY

Kirkeby and Dobisch are just
stepping out of an elevator
when Bud approaches. They
grin smugly when they see
that he is wearing dark
glasses.

OPERATOR: Nineteen.

KIRKEBY: Hi, Buddy-boy. What
happened to you?

DOBISCH: Hit by a swinging
door? Or maybe a Yellow
Cab?

Bud pays no attention, walks
right past them into the ele-
vator, still muttering to
himself. The doors close.

KIRKEBY (as they move away
from the elevators):
That guy really must've
belted him.

DOBISCH: Yeah, he's punchy.
Talking to himself.

INT. TWENTY-SEVENTH FLOOR
FOYER--DAY

The elevator doors open.

ELEVATOR OPERATOR: Twenty-
seven.

CUT

4A3. Elevator lobby--doors
open, Dobisch and Kirkeby
get off as Bud gets on. He
doesn't see them.

Head and knees.

No movement.

(Dialogue-two/Location)

CUT

5A3. Bud walks off elevator,
stops. Head and chest in
front of camera, rehearsing
speech. Walks on to Shel-
drake's office and goes in.
A gray-haired lady is now
the secretary.

THE APARTMENT
Sample III

script

notes

Bud steps out. As he heads for Sheldrake's office, he continues rehearsing his speech.

Pan left as Bud moves toward office door.
 (Dialogue-one/Location)

BUD: You see, Mr. Sheldrake, thanks to you, I'm in a financial position to marry her-- if I can ever square things with her family.

He opens the door to Sheldrake's anteroom.

BUD: Good morning. C.C. Baxter.

INT. SHELDRAKE'S OFFICE--DAY

Sheldrake is pacing in front of his desk. A couple of suitcases are standing in a corner of the room. The intercom buzzes, and Sheldrake presses the lever down.

CUT
 6A3. Sheldrake, head and knees, is pacing, answers intercom. Turns to watch Bud come in at background. Sheldrake walks around behind his desk and faces Bud. Both are standing. Pan right as Sheldrake moves behind desk.
 (Dialogue-two/Location)

SECRETARY'S VOICE: Mr. Baxter is here.

SHELDRAKE: Send him in.

A beat, then the door opens, and Bud marches in determinedly.

BUD: Mr. Sheldrake, I've got good news for you--

SHELDRAKE: And I've got good news for you, Baxter. All your troubles are over.

BUD (reacting to the echo):
 Sir?

THE APARTMENT
Sample III

script

notes

SHELDRAKE: I know how
 worried you were about
 Miss Kubelik--well, stop
 worrying--I'm going to
 take her off your hands.

CUT
 7A3. Over Bud's shoulder,
 head and chest, listening
 to Sheldrake, standing,
 head and thighs behind desk.
 Cabinet and one-half desk
 top area are seen.
 No movement.
 (Dialogue-two)

BUD (stunned): You're going
 to take her off my hands?

CUT
 8A3. View around Sheldrake,
 standing, side frame right,
 Bud standing head and knees
 next to chair and a pile of
 suitcases. Bud looks.
 No movement.
 (Dialogue-two/Pointer)

SHELDRAKE: That's right,
 Baxter (indicating suit-
 cases) I've--ah--moved
 out of my house--I'm
 going to be staying in
 town, at the Athletic Club.

BUD: You left your wife?

SHELDRAKE: Well, if you must
 know--I fired my secretary,
 my secretary got to my
 wife, and my wife fired me.
 Ain't that a kick in the
 head?

CUT
 9A3. Sheldrake, head and
 shoulders, from side, dark
 background, talking to Bud.
 Facing left.
 No movement.
 (Dialogue-one)

BUD: Yeah--

CUT
 10A3. Bud listening to
 Sheldrake. Head and
 shoulders, glasses still on.
 Facing right.
 No movement.
 (Dialogue-one)

SHELDRAKE: Now, ah, what was
 your news? Baxter?

CUT
 11A3. Sheldrake, head and
 shoulders, from side talking
 to Bud. Facing left.
 No movement.
 (Dialogue-one)

THE APARTMENT
Sample III

script

notes

<p>BUD (recovering with difficulty): It's about Miss Kubelik--she's feeling all right again--so she went back home.</p>	<p>CUT 12A3. Bud, head and shoulders. Responding to Shelldrake. Facing right. No movement. (Dialogue-one)</p>
<p>SHELDRAKE: Swell. And don't think I've forgotten what you did for me. (opens door to adjoining office) This way, Baxter.</p> <p>Bud advances slowly toward the door.</p>	<p>CUT 13A3. Over Bud's shoulder, head and chest, looking across desk top (one-half) to Bud. Gestures to side door. Walks to door and starts to open. Pan left with movement to door. (Dialogue-two/Direction/Seer/Seen)</p>
<p>INT. ADJOINING OFFICE--DAY</p> <p>It is a slightly smaller and less lavish edition of Shelldrake's office. Shelldrake ushers Bud through the door, points to the chair behind the desk.</p> <p>SHELDRAKE: Sit down. Try it on for size.</p> <p>Bud obeys like an automaton, lowers himself into the chair.</p> <p>SHELDRAKE: You like? (indicating office) It's all yours.</p> <p>BUD: Mine?</p> <p>SHELDRAKE: My assistant, Roy Thompson, has been shifted to the Denver office, and you're taking his place.</p>	<p>CUT 14A3. Shelldrake opens door from outside, walks in, pushes Bud toward chair behind desk. Bud sits, Shelldrake stands. See large desk, plain paneled walls, three windows in background. Shelldrake walks around desk toward camera, then back to door and out. (Dialogue-two)</p>

THE APARTMENT
Sample III

script

notes

(no reaction from Bud)
What's the matter, Baxter?
You don't seem very
excited.

BUD: Well, it's just that so
many things have been
happening so fast--I'm
very pleased--especially
for Miss Kubelik. Now
that I've gotten to know
her better, I think she's
the kind of girl that
definitely ought to be
married to someone--

SHELDRAKE: Oh, sure, sure.
But first the property
settlement has to be
worked out--then it takes
six weeks in Reno--mean-
while, I'm going to enjoy
being a bachelor for a
while. (starts back toward
his own office) Oh, by the
way, you can now have
lunch in the executive
dining room--

BUD: Yes, sir.

He removes his dark glasses
reflectively.

SHELDRAKE: That's just one of
the privileges that goes
with this job. You also
get a nice little expense
account, the use of the
executive washroom--
(breaks off, peers at
Bud's face) Say, what
happened to you, Baxter?

BUD: I got kicked in the head,
too.

THE APARTMENT
Sample III

script

notes

SHELDRAKE: Oh?

With a shrug, he exits into his own office, closing the door behind him. Bud sits there.

DISSOLVE TO:

DISSOLVE

INT. LOBBY INSURANCE BUILDING
 --EVENING

We are close on the building directory. Listed under PERSONNEL is J.D. SHELDRAKE, Director, and just below that a man's hand is inserting the name C.C. BAXTER in the slot marked Asst. Director. The lettering is complete except for the final R.

Camera pulls back to reveal the sign painter we saw earlier, working on the directory. Watching him is Bud. He is wearing his chesterfield and bowler, and still has a slight welt under his left eye. It is after six o'clock, and there is very little activity in the lobby.

Fran, wearing her coat over street clothes, approaches from the direction of the elevators, stops when she sees Bud.

FRAN: Good evening, Mr. Baxter.

Bud turns to her in surprise, removes his bowler.

BUD: Oh, Miss Kubelik. How are you feeling?

15A3. Sign-man, face and hand is putting Bud's name on Building Directory, Bud is watching from behind. Fran walks by, stops and comes up to Bud. Head and chest. Bud talks and points across lobby. Zoom out to reveal Bud. Pan left as Bud moves toward her. Elevators in background. Janitor sweeping floor.
 (Dialogue-two/Pointer/Direction/Location)

THE APARTMENT
Sample III

script

notes

FRAN: I feel fine. How's
your eye?

BUD: Oh, fine.

FRAN: How's everything at
the apartment?

BUD: Nothing's changed. You
know, we never did finish
that gin game--

FRAN: I know. (a beat) I
suppose you heard about
Mr. Shelldrake--?

BUD: You mean, leaving his
wife? Yeah, I'm very
happy for you.

FRAN: I never thought he'd
do it.

BUD: I told you all along.
You see, you were wrong
about Mr. Shelldrake.

FRAN: I guess so.

BUD: For that matter, you
were wrong about me, too.
What you said about those
who take and those who get
took? Well, Mr. Shelldrake
wasn't using me--I was
using him. See? (indica-
ting his name on directory)
Last month I was at desk
861 on the nineteenth
floor--now I'm on the
twenty-seventh floor,
panelled office, three
windows--so it all worked
out fine--we're both
getting what we want.

THE APARTMENT
Sample III

script

notes

FRAN: Yes. (looks at her watch) You walking to the subway?

BUD: No, thank you.
 (fumbling) I--well, to tell you the truth--
 (glancing around lobby)--
 I have this heavy date for tonight--

He points off toward the news-stand. Standing there is a tall attractive brunette, obviously waiting for someone.

Fran looks off in the indicated direction.

CUT

16A3. Wide view of vacant lobby, news-stand at other end and one woman standing waiting.
 (Pointed)

FRAN: Oh.

BUD: Aren't you meeting Mr. Sheldrake?

FRAN: No. You know how people talk. So I decided it would be better if we didn't see each other till everything is settled, divorce-wise.

BUD: That's very wise.

FRAN: Good night, Mr. Baxter.

BUD: Good night, Miss Kubelik.

Fran walks toward the revolving doors. Bud watches her for a moment, then strides briskly

CUT

17A3. Head and waist Fran and Bud talking. Janitor now behind Fran. She turns and walks out. He follows and a few steps, walks across lobby to news-stand, buys two books and walks out. Pan left as Fran moves, then right and zoom in as Bud walks to news-stand. Fade to black.
 (Dialogue-two/Direction/Motion)

THE APARTMENT
Sample III

script

notes

across the lobby toward the news-stand. He goes right past the waiting brunette, stops in front of a rack of pocket books, examines the merchandise. A man now comes out of a phone booth, joins the waiting brunette, and they go off together. Bud picks out a couple of paperbacks, pays the clerk behind the counter. Stuffing a book into each coat pocket, he moves slowly toward the revolving doors.

FADE OUT:

FADE IN

INT. SHELDRAKE'S OFFICE--DAY

Sheldrake is swiveled around sideways behind his desk, with a bootblack kneeling in front of him, shining his shoes. Reaching for the intercom, Sheldrake presses down one of the levers.

SHELDRAKE: Baxter--would you mind stepping in here for a minute?

BAXTER'S VOICE: Yes, Mr. Sheldrake.

The bootblack finishes the second shoe with a flourish, gathers up his equipment. Sheldrake tosses him a half dollar.

SHELDRAKE: There ya' are.

BOOTBLACK: Much obliged.

18A3. Full view of desk from side. Sheldrake sits behind it having shoes polished. Adjoining office door in background. Operates intercom, tosses coin to bootblack who walks out left, turns to desk and Bud comes in from background door, walks to front of desk with charts. Pan left as Bud enters. Zoom in some to head and waist.

(Dialogue-two/Location)

THE APARTMENT
Sample III

script

notes

He exits into the anteroom as the door of the adjoining office opens and Bud comes in, carrying several charts. There is no trace left of his black eye.

BUD (putting charts on desk):
 Here's the breakdown of figures on personnel turnover. Thirty-seven percent of our female employees leave to get married, twenty-two percent quit because--

SHELDRAKE (breaking in):
 Baxter, you're working too hard. It's New Year's Eve--relax.

BUD: Yes, sir.

SHELDRAKE: I suppose you'll be on the town tonight--celebrating?

BUD: Naturally.

SHELDRAKE: Me, too. I'm taking Miss Kubelik out--

I finally talked her into it--

BUD: I see.

SHELDRAKE: The only thing is, Baxter--

I'm staying at the Athletic Club--and it's strictly stag--so if you don't mind--

CUT

19A3. Bud, head and waist, looks down at Sheldrake. Background is dark. No movement. (Dialogue-one)

CUT

20A3. Sheldrake, head and waist, sitting behind desk, windows and counter below them in background. Some

THE APARTMENT
Sample III

script	notes
	desk seen. He looks up at Bud. Gestures with hand. No movement. (Dialogue-one)
	CUT
BUD: Don't mind what?	21A3. Bud, sad faced, standing, head and waist, looking down on Sheldrake, speaks. No movement. (Dialogue-one)
	CUT
SHELDRAKE: You know the other key to your apartment-- well, when we had that little scare about Miss Kubelik, I thought I'd better get rid of it quick--so I threw it out the window of the commuter train.	22A3. Sheldrake sitting, head and waist, behind one-half desk, looks up at Bud. No movement. (Dialogue-one)
	CUT
BUD: Very clever.	23A3. Bud, standing, head and waist. Responds. Dark background. No movement. (Dialogue-one)
	CUT
SHELDRAKE: So, now I'll have to borrow your key.	24A3. Sheldrake, head and waist, behind one-half desk, windows and counter background, looks up at Bud and gestures. No movement. (Dialogue-one)
	CUT
BUD: Sorry, Mr. Sheldrake.	25A3. Bud standing, head and waist, dark background, looking down on Sheldrake. No movement. (Dialogue-one)
SHELDRAKE: What do you mean, sorry?	

THE APARTMENT
Sample III

script

notes

BUD: You're not going to
 bring anybody up to my
 apartment.

SHELDRAKE: I'm not just
 bringing anybody--I'm
 bringing Miss Kubelik.

BUD: Especially not Miss
 Kubelik.

SHELDRAKE: How's that again?

BUD (flatly): No key!

SHELDRAKE: Baxter, I picked
 you for my team because
 I thought you were a very
 bright young man. You
 realize what you're doing?
 Not to me--but to yourself.
 Normally it takes years to
 work your way up to the
 twenty-seventh floor--but
 it only takes thirty sec-
 onds to be out on the
 street again. You dig?

BUD (nodding slowly): I dig.

SHELDRAKE: So what's it
 going to be?

Without taking his eyes off
 Sheldrake, Bud reaches into
 pocket, fishes out a key,
 drops it on the desk.

CUT

26A3. Sheldrake sitting
 behind desk, head and waist,
 with one-half desk top,
 windows and counter back-
 ground. Looking up to Bud.
 No movement.
 (Dialogue-one)

CUT

27A3. Bud standing, head
 and waist, looking down on
 Sheldrake. Dark background.
 No movement.
 (Dialogue-one)

CUT

28A3. Sheldrake sitting, head
 and waist, behind one-third
 desk, windows and counter
 background. Leans forward
 and rests forearms on desk.
 No movement.
 (Dialogue-one)

CUT

29A3. Side view, Bud stand-
 ing, head and knees left,
 facing across desk to
 Sheldrake, sitting, head and
 waist. Open adjoining office
 door in background. Sheldrake
 leans back. Bud throws a key
 on desk, turns and walks
 through doorway.

THE APARTMENT
Sample III

script

notes

SHELDRAKE: Now you're being
 bright?

No movement.
 (Dialogue-two/Direction)

BUD: Thank you sir.

He turns abruptly, starts back
 into his own office.

CUT

INT. BUD'S NEW OFFICE--DAY

Bud comes in, shutting the
 door behind him, stands
 rooted to the spot for a
 moment. Then he takes some
 pencils out of his breast
 pocket and drops them into a
 container on the desk, closes
 his account book, slams a
 couple of open file drawers
 shut.

30A3. Bud walks in, closes
 door, straightens up things
 and puts on coat. Shel Drake
 comes in with key. They
 talk. Bud, holding bowler,
 leaves.
 Full view, Bud, desk and
 file cabinet. Window and
 door background. Steady,
 then pan right to coat
 closet, and steady.
 (Dialogue-two/Motion/Direction)

As he crosses to the clothes
 closet, the connecting door
 opens and Shel Drake comes in,
 key in hand.

SHELDRAKE: Say, Baxter--you
 gave me the wrong key.

BUD: No I didn't.

SHELDRAKE (holding it out):
 But this is the key to the
 executive washroom.

BUD: That's right, Mr. Shel-
 drake. I won't be needing
 it--because I'm all washed
 up around here.

He has taken his chesterfield
 and bowler out of the closet,
 and is putting the coat on.

THE APARTMENT
Sample III

script

notes

SHELDRAKE: What's gotten into
 you, Baxter?

BUD: Just following doctor's
 orders. I've decided to
 become a mensch. You
 know what that means?
 A human being.

SHELDRAKE: Now hold on,
 Baxter--

BUD: Save it. The old payola
 won't work any more.
 Goodbye, Mr. Sheldrake.

He opens the door to the
 anteroom, starts out.

INT. SHELDRAKE'S ANTEROOM--
 DAY

Bud comes out of his office,
 carrying his bowler, strides
 past the secretaries and
 through the glass doors to
 the foyer. An elevator is
 just unloading, and beside it
 a handyman is cleaning out
 one of the cigarette recep-
 tacles. Bud crosses to the
 elevator, and as he passes
 the handyman, he jams his
 bowler on the man's head--
 surrendering his crown, so
 to speak. The elevator doors
 close. The handyman straight-
 ens up, looks around in
 bewilderment.

DISSOLVE TO:

INT. THE APARTMENT--NIGHT

CUT

31A3. Bud walks out through
 anteroom and directly on
 to elevator.

Pan right as Bud goes.
 (Direction)

DISSOLVE

32A3. High view looking
 down on living room strewn
 with partly packed boxes.

THE APARTMENT
Sample III

script

Bud is in the process of packing. In the middle of the living room are several large cardboard cartons filled with his possessions. The art posters are off the walls, the bric-a-brac has been removed from the shelves, and Bud is stowing away the last of his books and records. He crosses to the fireplace, opens one of the drawers in the cabinet above it, takes out a forty-five automatic. He holds the gun in the palm of his hand, studies it appraisingly. The doorbell rings. Bud snaps out of his reverie, drops the gun into one of the cartons, goes to the door and opens it. Standing outside is Dr. Dreyfuss with a plastic ice bucket in his hand.

DR. DREYFUSS: Say, Baxter--
 we're having a little
 party and we ran out of
 ice--so I was wondering--

BUD: Sure, Doc.

DR. DREYFUSS (stepping inside):
 How come you're alone on
 New Year's Eve?

BUD: Well, I have things to
 do--

DR. DREYFUSS (noticing cartons):
 What's this--
 you packing?

BUD: Yeah--I'm giving up
 the apartment.

notes

Tilt down and zoom in as Bud picks up revolver, pan right to door. Pan left for dialogue in living room. Pan right to door as Doc leaves. Pan left as Bud goes into kitchen.
 (Dialogue-two/Motion/Direction/Location)

THE APARTMENT
Sample III

script

notes

He goes into the kitchen,
opens the refrigerator, starts
to pry out the ice-cube trays.

DR. DREYFUSS: Where are you
moving to?

BUD: I don't know. All I
know is I got to get
out of this place.

DR. DREYFUSS: Sorry to lose
you, Baxter.

BUD: Me? You mean my body.
Don't worry, it'll go to
the University, Doc--
I'll put it in writing.

He dumps the ice-cubes, still
in their trays, into the
bucket Dr. Dreyfuss is hold-
ing. Then he pulls Kirkeby's
unopened bottle of champagne
out of the refrigerator.

BUD: Can you use some
champagne?

DR. DREYFUSS: Booze we don't
need. Hey, why don't you
join us? We got two brain
surgeons, an ear, nose and
throat specialist, a proc-
tologist, and three nurses
from Bellevue.

BUD: No, thanks--I don't feel
like it. Look, Doc--in
case I don't see you again
--how much do I owe you
for taking care of that
girl?

THE APARTMENT
Sample III

script

notes

DR. DREYFUSS: Forget it--I
 didn't do it as a doctor
 --I did it as a neighbor.
 (stopping in doorway) By
 the way, whatever
 happened to her?

BUD (airily): You know me
 with girls. Easy come,
 easy go. Goodbye, Doc.

DR. DREYFUSS: Happy New Year.

Bud closes the door, returns
 to the kitchen, brings out a
 box of glassware and the
 tennis racquet. As he starts
 to deposit the racquet in a
 carton, he notices a strand
 of spaghetti clinging to the
 strings. He removes it gently,
 stands there twirling the limp
 spaghetti absently around his
 finger.

DISSOLVE TO:

DISSOLVE

INT. CHINESE RESTAURANT--
 NIGHT

It is five minutes before mid-
 night, New Year's Eve. Sit-
 ting alone in the last booth
 is Fran, a paper hat on her
 head, a pensive look on her
 face. There are two champagne
 glasses on the table, and the
 usual noisemakers, but the
 chair opposite is empty.
 Above the general hubbub, the
 Chinese pianist can be heard
 playing. After a moment,
 Fran glances off.

33A3. Fran, head and chest,
 sitting at table staring.
 Dark background, below eye
 level, two glasses on table,
 lantern chimney.
 No movement.
 (Mood)

THE APARTMENT
Sample III

script

notes

Threading his way through the merrymakers crowding the bar and overflowing from the booths is Sheldrake. He is in dinner clothes, topped by a paper hat. Reaching the last booth, he drops into the chair facing Fran.

SHELDRAKE: Sorry it took me so long on the phone. But we're all set.

FRAN: All set for what?

SHELDRAKE: I rented a car-- it'll be here at one o'clock--we're driving down to Atlantic City.

FRAN: Atlantic City?

SHELDRAKE: I know it's a drag--but you can't find a hotel room in town--not on New Year's Eve.

FRAN (a long look at Sheldrake): Ring out the old year, ring in the new. Ring-a-ding-ding.

SHELDRAKE: I didn't plan it this way, Fran,--actually, it's all Baxter's fault.

CUT

34A3. Sheldrake, head and waist, makes his way through the New Year's Eve crowd, sits at Fran's table, head and chest both, two glasses and lantern. Dark background.

Pan left through crowd, steady on table.

(Dialogue-two/Motion/Direction)

CUT

35A3. Fran, head and shoulders, responding to Sheldrake. She raises glass to drink as she talks. No movement.

(Dialogue-one/Location)

CUT

36A3. Sheldrake, head and shoulders, responds. Dancing in background. No movement.

(Dialogue-one)

THE APARTMENT
Sample III

script	notes
	CUT
FRAN: Baxter?	37A3. Fran stops drinking to listen to Sheldrake. Fish swimming in background. No movement. (Dialogue-one)
SHELDRAKE: Yeah, he wouldn't give me the key to the apartment.	
FRAN: He wouldn't.	
	CUT
SHELDRAKE: No, he just walked out on me--quit--threw that big fat job right in my face.	38A3. Sheldrake, head and shoulders, talks and drinks. Dancing in background. No movement. (Dialogue-one)
	CUT
FRAN (a faint smile): The nerve.	39A3. Fran, head and shoulders, responds to Sheldrake. Fish tank in background. No movement. (Dialogue-one)
	CUT
SHELDRAKE: Yeah, that little punk--after all I did for him! He said I couldn't bring anybody to his apartment--especially not Miss Kubelik.	40A3. Sheldrake, head and shoulders, finishes drink and talks. Dancing in background. No movement. (Dialogue-one)
	CUT
What's he got against you, anyway?	41A3. Fran, head and shoulders, responds to Sheldrake. Fish swimming in background. No movement. (Dialogue-one)
FRAN (a faraway look in her eye): I don't know. I guess that's the way it crumbles--cookie-wise.	
	CUT
SHELDRAKE: What are you talking about?	42A3. Sheldrake drinking and talking, head and shoulders. Dancing in background.

THE APARTMENT
Sample III

script	notes
	No movement. (Dialogue-one)
	CUT
FRAN: I'd spell it out for you--only I can't spell.	43A3. Fran, head and shoulders, talking with slight smile. Fish tank in background. Slightly below eye level. No movement. (Dialogue-one)
	CUT
	44A3. Sheldrake, head and shoulders, takes a drink, slightly above eye level. Dancing in background. No movement. (Mood)
	CUT
The piano player is consult- ing the watch on his upraised left arm. He drops the arm in a signal, and the lights go out. At the same time, he strikes up AULD LANG SYNE. All over the dimly lit room, couples get to their feet, embracing and joining in the song.	45A3. Wide view of restau- rant interior. Piano player in foreground. Lights go out for Auld Lang Syne. No movement. (Mood)
	CUT
In the last booth, Sheldrake leans across the table, kisses Fran.	46A3. Side view of Fran and Sheldrake with table between, and dancing in background. Sheldrake stands and kisses Fran across table, sits turns in seat singing and watching pianist. Lights still cut. Short pan and tilt as Sheldrake stands and sits. (Dialogue-two/Mood/Action/ Reaction)
SHELDRAKE: Happy New Year, Fran.	
Sheldrake faces in the direc- tion of the pianist, and holding his glass aloft, sings along with others.	

THE APARTMENT
Sample III

script

notes

Fran's expression is pre-occupied.

As AULD LANG SYNE comes to an end, the place explodes noisily--there is a din of horns, ratchets and shouted greetings. The lights come up again.

In the last booth, Shelldrake turns back toward Fran--but she is no longer there. Her paper hat lies abandoned on her vacated chair.

SHELDRAKE: Fran--(looking around)--where are you, Fran?

EXT. BROWNSTONE HOUSE--NIGHT

Fran, a coat thrown over the dress she was wearing at the Rickshaw, comes down the street at a run. There is a happy, expectant look on her face. She hurries up the steps of the house and through the front door.

CUT

47A3. Fran, head and shoulders, below eye level, thinking and staring. Fish swimming in background. She plays with necklace of pearls. Lights still out. No movement.
 (Mood)

CUT

48A3. Wide view of restaurant, lights still out, piano playing and singing ending. Piano player in foreground. Lights come back on. No movement.
 (Mood)

CUT

49A3. Shelldrake, head and chest, watching piano player, dancing in background, takes a drink, turns back around and stops. Steady then quick pan left and tilt down to Fran's vacant chair.
 (Dialogue-one/Seer/Seen)

DISSOLVE

50A3. Fran, head and shoulders, runs left to right down the street and up the stairs to the apartment building door. Fast pan as she runs, tilt up to door.
 (Direction/Location)

THE APARTMENT
Sample III

script

notes

INT. STAIRCASE AND SECOND
 FLOOR LANDING--NIGHT

Fran mounts the stairs
 eagerly. As she reaches the
 landing and heads for Bud's
 apartment, there is a loud,
 sharp report from inside.
 Fran freezes momentarily,
 then rushes to the door.

FRAN: Mr. Baxter! (pounding
 on door) Mr. Baxter!

Mr. Baxter! Mr. Baxter!

The door opens and there
 stands Bud, the bottle of
 champagne he has just uncorked
 still foaming over in his
 hand. He stares at Fran
 unbelievably.

FRAN (sagging with relief):
 Are you all right?

BUD: I'm fine.

FRAN: Are you sure? How's
 your knee?

BUD: I'm fine all over.

FRAN: Mind if I come in?

BUD (still stunned): Of
 course not.

INT. THE APARTMENT--NIGHT

Fran comes in and Bud shuts
 the door. The room is the
 same as we left it, except

CUT

51A3. Fran, full view,
 from top of stairs. Comes
 in the door and runs up the
 stairs. Stops on landing
 and runs terrified to
 apartment door.
 Steady then fast dolly out
 and tilt up as she reaches
 landing.
 (Dialogue-one/Direction)

CUT

52A3. Fran, head and
 chest, pounds on door to
 apartment and calls fran-
 tically. Door opens, Bud
 walks out with champagne
 bottle spewing. She steps
 toward door.
 No movement.
 (Dialogue-two/Action/
 Reaction)

CUT

53A3. View of entrance, a
 little wall, a lamp and
 some boxes. Bud pours drink
 at coffee table. They sit
 on couch and play gin rummy.

THE APARTMENT
Sample III

script

notes

for an empty champagne glass standing on the coffee table.

The End title.
 Pan right as they move to couch.

BUD: Let me get another glass.

Fade to black.
 (Dialogue-two)

He goes to one of the cartons, takes out a champagne glass wrapped in newspaper, starts to unwrap it.

FRAN (looking around): Where are you going?

BUD: Who knows? Another neighborhood--another town --another job--I'm on my own.

FRAN: That's funny--so am I. (Bud, pouring champagne, looks up at her) What did you do with the cards?

BUD (indicating carton): In there.

Fran takes the deck of cards and the gin rummy score pad out of the carton, settles herself on the couch, starts to shuffle the cards expertly.

BUD: What about Mr. Shelldrake?

FRAN: I'm going to send him a fruit cake every Christmas.

Bud sinks down happily on the couch, and Fran holds out the deck to him.

FRAN: Cut.

THE APARTMENT

Sample III

script

notes

Bud cuts a card, but doesn't look at it.

BUD: I love you, Miss Kubelik.

FRAN (cutting a card):
Three--(looking at Bud's card)--queen.

She hands the deck to Bud.

BUD: Did you hear what I said, Miss Kubelik? I absolutely adore you.

FRAN (smiling): Shut up and deal!

Bud begins to deal, never taking his eyes off her. Fran removes her coat, starts picking up her cards and arranging them. Bud, a look of pure joy on his face, deals--and deals--and keeps dealing.

And that's about it. Story-wise. FADE OUT.

THE END

Tom Jones

The film "Tom Jones" was viewed straight through twice. The first viewing was for the purpose of enjoying the story. During the second viewing, a rough list was made of the sequences of the whole film as well as some general observations. The definitions of shot, scene, and sequence appeared

to be without problem. Most of the scenes in "Tom Jones" were short. The sequences had relatively few scenes. Unlike the other two films, the transitions between scenes and sequences in "Tom Jones" used a variety of special effects. Most of these were various types of wipes. Usually a straight line passed across the screen. As it went, one picture was displaced by another. One of the unusual types was an effect of Venetian blinds closing. As they "closed," one picture was displaced by another. I also observed that, periodically, the characters in the film talked directly to the film viewer! At one point, for example, Tom was arguing with the landlady of a village inn. He accused her of stealing his money. She accused him of lying about ever having it. Quite unexpectedly, Tom turned his head toward the camera and asked, "Did you see her take that £500?" He turned back toward the landlady and continued as if nothing unusual had happened.

It appeared that, more than in the other two films, "Tom Jones" had some very stylistic characteristics and structures of film language. Some examples of stylistic characteristics were a silent film sequence at the beginning of the film complete with dialogue cards, a fast-motion sequence, and characters in the story talking to the film viewer. The silent film sequence was not very bothersome since it introduced the opening credits. The effect of characters in the story talking in-character directly to the

film viewer was bothersome in a grammatical sense. I finally concluded that the reason it was both bothersome and effective was because it represented a literary departure from the rules of the language. Viewing it as a literary device would tend to be supported by the fact that there seemed to be other departures in the same film, and that the departures did not seem to have occurred in other films even of the same period.

The "Tom Jones" samples collectively ran thirty-six minutes. There were 297 shots, of which 193 were in the first sample even though its running time was only slightly more than a third of the total running time. There were a lot of very short shots. In all, there were thirteen scenes. A shot-by-shot description of the samples follows.

TOM JONES
Sample I

script	notes
COMMENTATOR: Mr. Square. Molly's favors after all had not been bestowed on Tom alone. Our hero unlike many other men was fortunate enough to discover the father of his child in time.	1T1. Tom, head and shoulders, with Molly's head buried in bedding, a curtain is hit revealing Square half clothed in Molly's clothes, hiding. No movement. Freeze frame. (Dialogue-one)
SOPHIE'S BEDROOM--DAY Mrs. Honor is gabbling at Sophie while she laces up her corsets as she dresses her for the hunt. Their faces are reflected in the mirror. Sophie pulls her dress over her head.	2T1. Sophie and Honor seen reflected by mirror. Both face left and talk. Sophie holds bed post as Honor ties. No movement. (Dialogue-two/Location)

TOM JONES
Sample I

script

notes

HONOR: And after everyone's kindness, too. She has laid the child at young Mr. Jones' door. All the parish say Mr. Allworthy is so angry with Mr. Jones that he won't see him. To be sure, one can't help pitying the poor young man. He is so pretty a gentleman, I should be sorry to see him turned out of doors.

SOPHIE: Why do you tell me all this? What concern have I in what Mr. Jones does?

HONOR: Why, ma'am, I never thought as it was any harm to say a young man was handsome. But I shall never think of him any more now. For handsome is as handsome does!

SOPHIE: Tittle tattle, tittle tattle. I shall be late for the hunt.

HONOR: Sorry, I'm sure madam.

Honor leaves sullenly while her mistress bubbles with rage.

EXTERIOR. WESTERN'S HOUSE.
 DAY

The hunt assembles in front of the house and gradually moves into the yard where the Western party's horses are being prepared. There is

3T1. Tom arrives on horse-back amid many already arrived, rides left to right. Pan with horse.
 (Direction/Location)

TOM JONES
Sample I

script

notes

chaos everywhere as horses are saddled, hounds whipped in, stirrup cups drunk. Squire Western dominates the whole scene roaring welcomes to everyone and addressing the grooms and hounds. Tom expertly adjusts his own saddle and exchanges glances with Sophie. Blifil jumps out of the way for a batch of liverish colored hounds unleashed from the kennels.

CUT

4Tl. Squire Western and others running down stairs to greet crowd, right to left.
 Pan left with the Squire and zoom in to head and chest.
 (Counter Direction)

CUT

5Tl. Tom, full figure, riding horse, left to right, up to Squire Western who approaches from right to left. Horse rears slightly.
 Pan with Tom.
 (Direction)

CUT

6Tl. Mr. Square, head to horse-knees, rides in left to right slowly. Others are walking near.
 Pan right closer to head and waist.
 (Direction)

CUT

7Tl. Squire Western, head and shoulders, laughs heartily. Sophie is beside him.
 Fast pan up to Mr. Square's head from low level.
 Hand-held.
 (Mood)

CUT

8Tl. Squire Western, head and chest, facing left, waving and moving around a lot. Shrubs in background.
 Hand-held.
 (Seer)

TOM JONES
Sample I

script

notes

CUT

9T1. Squire Western, head and knees, from behind, gesture, waves, walks right to left toward lady arriving left to right. Bows mockingly.
Hand-held.
(Seer-Seen)

CUT

10T1. Fast pan left from hind quarter of horse to Groomsman sitting, head and waist, on horse.
Hand-held.
(Mood)

CUT

11T1. Over Squire Western's right shoulder. Squire Western tries to rein in horse who objects and rears back. He slaps horse's nose with hat.
Hand-held.
(Mood)

CUT

12T1. Lady, head and waist on horse, leaning over.
Hand-held.
(Mood)

CUT

13T1. Man on horse, head and waist, passes left to right of Squire Western and shakes his hand as he goes.
Hand-held.
Pan from man to Squire Western holding hand.
(Mood)

TOM JONES
Sample I

script

notes

Among other lines, phrases
 overheard amidst the shouting
 and barking:

WESTERN (examining a horse's
 teeth): You're getting
 no younger. I mean the
 horse, my dear!

CUT

14T1. Man riding horse
 among other people, left
 to right.
 Hand-held.
 Pan with horse; it goes
 ahead out of frame.
 (Mood)

CUT

15T1. Squire Western, head
 and shoulders, looks closely
 at horse's teeth.
 Hand-held.
 (Mood)

CUT

16T1. Man blowing horn,
 lady and man in line ride
 toward camera.
 Hand-held.
 (Mood/Direction)

CUT

17T1. View down lane, white
 geese land, then scatter in
 front of approaching
 horsemen.
 Hand-held.
 No movement.
 (Direction)

CUT

18T1. Three containers of
 food on table, woman's hands
 are handing it out.
 Hand-held.
 Tilt up to faces around
 table.
 (Mood)

TOM JONES
Sample I

script

notes

CUT

19T1. Liquor keg on table with empty mug. Dog sitting on edge of table is pushed off.

Hand-held.

(Mood)

CUT

20T1. General view of tables of drink and food. Milling around, people with horses.

Hand-held.

No movement.

(Mood)

CUT

21T1. Squire Western, head and chest, toasting with glasses and others standing around.

Hand-held.

(Mood)

CUT

22T1. Tom, head and chest, holding glass with teeth, no hands, drinks, looking left.

Hand-held.

(Mood/Seer)

CUT

23T1. Blifil, head and waist, mounted, rides left to right frowning. Looks down and takes mug.

Pan with horse.

(Mood/Seen)

TOM JONES
Sample I

script

notes

CUT

24Tl. Squire Western head and chest, holding maiden servant who laughs; others stand around.

Hand-held.

(Mood)

CUT

25Tl. Large number of beagles caged behind heavy bars. All standing excited and looking right.

Hand-held.

No movement.

(Mood)

CUT

26Tl. Beagles from close-up, standing against bars and pawing bars.

Hand-held.

Pan to two beagles.

(Mood)

CUT

TOM (to Sophie): You're not speaking today?

27Tl. Sophie, head and waist. Fast pan and tilt up to Tom on horseback, mug in hand, leans over and says something to Sophie.

Hand-held.

(Dialogue-two/Mood)

CUT

WESTERN: Drink up, Tom! Everybody! Health to everyone! (Trying to pour a drink down a dog's mouth.) Put a cider inside her.

28Tl. Squire Western, glasses in hand, head and chest, turns toward right from camera.

Pan right to Sophie head and shoulders.

Hand-held.

(Mood)

TOM JONES
Sample I

script

notes

CUT

29T1. Arm reaches through frame. Another hand reaches through with mug. Tilt down to filled mug on table.
Hand-held.
(Mood)

CUT

30T1. Blifil in middle ground, drinking, head and knees, mounted. Squire Western passes in front, head and shoulders, eating a roll.
Pan with Squire Western.
(Mood)

CUT

31T1. Tom, head and waist, roll in mouth, mounted, leans over to clink mugs with someone. House in background. Maid servant in foreground.
Hand-held.
(Mood)

CUT

32T1. Gates are opened and beagles come out of cage. Come out door and go left to right.
Hand-held.
(Direction)

CUT

33T1. One beagle among others stops, shakes body, then continues out of frame.
Hand-held.
(Direction)

TOM JONES
Sample I

script

notes

CUT

34Tl. Large number of dogs walking shoulder to shoulder. Front left to rear right. Hand-held. (Direction)

CUT

35Tl. Heads of white beagles walking left to right up to Squire Western who pats them on the head. (Direction)

CUT

36Tl. Sophie, head and knees, watching dogs, reaching down and patting them. Hand-held. (Mood)

CUT

37Tl. Man on horse, left, Squire Western on ground right, looks at dogs, picks one up to examine closely. Tilt up and pan left to mounted hunting party. (Mood)

CUT

(Clapping a woman on the buttocks and bending over her.)

WESTERN: Say, lassie, you'll have a Western . . .

38Tl. View of crowd of people around a bread table. Squire Western is reaching past a woman who is bent over. He stops, pulls up her skirts and falls on her. Hand-held. (Mood)

TOM JONES
Sample I

script

notes

TOM: Squire, it's too early.
 You'll tire yourself.

CUT

39Tl. Tom, head and ankles,
 mounted, facing right calls
 to Squire Western.
 Zoom in to head and
 shoulders.
 Hand-held.
 (Dialogue-one)

CUT

40Tl. Horse-mounted hunters
 leaving courtyard with dogs,
 right to left.
 Hand-held.
 Pan right.
 (Direction)

CUT

41Tl. Hunting party, horses
 and dogs riding toward
 camera.
 Hand-held.
 (Direction)

CUT

42Tl. Foreground people
 standing facing away watching
 hunting party leave, right
 to left. House in background.
 Hand-held.
 (Direction)

CUT

THE HILL BEHIND WESTERN'S
 HOUSE.

The hounds are ready, the
 horses behind them.

Eyeline shot: A keeper among
 the trees sights a stag, he
 blows his horn. Panning shot:
 The hounds and the hunt are
 way up the hill and streaming
 through the trees. Panning

43Tl. Riders and dogs emerge
 from woods into open grass.
 Right to left.
 Pan left with Squire Western.
 Hand-held.
 (Location/Direction)

DISSOLVE

44Tl. Hornsman, head and
 shoulders, blowing horn.
 Low level looking up.
 Tree on left.

TOM JONES
Sample I

script

shot: One stag gallops up to the skyline.

THE HUNT

Squire Western and Tom. Sophie rides along with them reluctantly, out of duty to her father. The hunt is no pretty Christmas calendar affair but a thumping dangerous vicious business, in which everyone takes part so wholeheartedly that it seems to express all in the raw, wild vitality that is so near to the surface of their lives. It is passionate and violent. Squire Western howls dementedly as he flogs his horse over the muddy earth. The curate kicks his beefy heels in the air, bellowing with blood and pleasure. Big, ugly, unlovable dogs tear at the earth. Tom reels and roars on his horse, his face ruddy and damp, almost insensible with the lust and the cry and the gallop, with the hot quarry of flesh in the crisp air, the blood and flesh of men, the blood and fur of animals. Everyone is caught up in the bloody fever. Admiration and desire scrawl their way around Sophie's eyes and mouth as she watches Tom.

(During the hunt itself the camera will always be in movement, either panning or tracking. There will be a great deal of close-up material, with the trees blurring

notes

Hand-held.
 (Time)

CUT

45Tl. Deer running full speed left to right in middle ground. Pan right with run and zoom in on back.
 (Direction)

CUT

46Tl. Dogs running left to right along ridge. Zoom in to two or three. Helicopter.
 (Direction)

CUT

47Tl. Hunting party streaming through woods and pasture. Aerial.
 (Direction)

CUT

48Tl. Hunting party crossing open grass to road more or less straight away from camera. Aerial.
 (Direction)

CUT

49Tl. Hunters following road away from camera. Aerial.
 (Direction)

CUT

50Tl. Hunters following road, left to right. Middle ground. Aerial.
 (Direction)

TOM JONES
Sample I

script

the foreground, horses' heads sweating, hounds at full pelt, jumps, horses falling, the forward eyeline of the stags. The camera will always be in motion to give the greatest feeling of speed and danger.)

Tracking: The hunt is spread out now and many riders have fallen behind. Only a small group led by Western and Tom, with Sophie's horse visible in the background, are up with the hounds. Hounds suddenly pick up a stronger scent. Tracking: The whole pack is off again. Tracking: Eyeline: The exhausted, dazed stag turns at bay as the first dog leaps for his throat. Tracking: Western urges his horse on. The hounds are tearing the stag to pieces. Western, Tom and three or four others thunder up and whip the dogs from the beast. With a great cry of triumph, Western holds up the carcass, streaming with blood, by the antlers. He thrusts it almost into the lens.

notes

CUT

51T1. Four to five hunters, riding ridge line straight left to right.
 Low aerial.
 (Direction)

CUT

52T1. Close view of hunters riding left to right. Truck right faster than horses and pan left as camera gets past horses to show head on. Squire Western is waving his hat.
 Aerial.
 (Direction)

CUT

53T1. Sophie among hunters in chase, from ground level. Pan left to hornsman.
 Hand-held.
 (Mood)

CUT

54T1. Sophie, from ground level, riding hard.
 Hand-held.
 (Mood)

CUT

55T1. Squire Western riding hard, from ground level.
 Hand-held.
 (Mood)

CUT

56T1. Many dogs running left to right, at their eye level. No horses or people.
 Truck with run.
 (Direction)

TOM JONES
Sample I

script

notes

CUT

57T1. Deer running left to right plummeting through shrubs.

Aerial.

(Direction)

CUT

58T1. Hunting party riding left to right, from ground level through shrubs.

Pan right with running.

Hand-held.

(Direction)

CUT

59T1. Sophie and others, from ground level, riding toward camera rightish.

Hand-held.

(Direction)

CUT

60T1. Rider galloping toward camera a little right, whipping horse hard.

Pan with horse.

Hand-held.

(Direction)

CUT

61T1. Riders coming toward camera through shrubs over crest of hill.

Hand-held.

(Direction)

CUT

62T1. Rider on white horse falls to ground and rolls.

Pan with falling rider.

Hand-held.

(Direction)

TOM JONES
Sample I

script

notes

CUT

63T1. White horse, full figure riding on right to left, riderless. Truck with run. Hand-held. (Direction)

CUT

64T1. Riders, head and knees, riding right to left, from ground level. Hand-held. (Direction)

CUT

65T1. Tom, head and waist, riding hard, right to left. Pan with movement. (Direction)

CUT

66T1. A blur of horses and riders going left to right. Undisclosed camera crossing path of action. Hand-held. (Direction)

CUT

67T1. Rider on horse, shoulders to ankle, from side going left to right. Rider is beating horse. Pan with horse. Hand-held. (Mood)

CUT

68T1. Hind quarter of horse being hit with riding crop. Hand-held. (Mood)

TOM JONES
Sample I

script

notes

CUT

69T1. Horse's head bobbing up and down against sky as he runs.
Hand-held.
(Mood)

CUT

70AT1. Part of horse's hind quarter being dug into with spur, blood appears.
Hand-held.
(Mood)

CUT

70BT1. Close view of blood on black horse, cutting continued by spur.
Hand-held.
(Mood)

CUT

71T1. White horse's head from ground behind, bobbing up and down as he runs.
Hand-held.
(Mood)

CUT

72T1. Deer running left to right in open.
Aerial.
(Direction)

CUT

73T1. Dogs running toward camera, dog eye level.
Trucking ahead of dogs as they run.
(Direction)

CUT

74T1. Several horses with riders, full figure, jumping left to right an obstacle,

TOM JONES
Sample I

script

notes

one after the other, ground level view.
Slow pan right as they jump.
Hand-held.
(Direction)

CUT

75Tl. Horse and rider, 3/4 view, fall to the ground. Horse gets up, rider stays down.
Hand-held. Pan right with fall then fast pan left as more riders and horses come out of woods toward camera.
(Direction/Mood)

CUT

76Tl. Line of horsemen riding toward camera diagonally across small farm yard. A variety of animals are present.
Hand-held.
(Direction)

CUT

77Tl. Hands reach into frame and pick up a motionless goose.
Tilt up as goose is raised to standing chest level.
Hand-held.
(Mood)

CUT

78Tl. Three riders, full figure, going left to right, approach a hedge, first one jumps over, second one gets half way over.
Pan right a little faster than horses run.
Hand-held.
(Direction)

TOM JONES
Sample I

script

notes

CUT

79T1. Horse and rider, full figure, riding away from camera in open field toward dark woods and shrubs, right to left.
Hand-held.
(Direction)

CUT

80T1. Hedge passing under camera as if from horse back. No horse or others. Open field and woods in background.
Hand-held.
(Direction)

CUT

81T1. Three riders, full view, riding away from camera toward dark woods. Right to left.
Hand-held.
(Direction)

CUT

82T1. Close view, riders, neck and knees, on horses jumping a hedge. Right to left. Blurred.
Hand-held.
(Direction)

CUT

83T1. Horse and rider, shoulders and knees, jumping left to right. Background shrubs and trees in focus. Foreground, (horse) very blurred.
Hand-held.
(Direction)

TOM JONES
Sample I

script

notes

CUT

84T1. Horseman, full figure, jumping with horse left to right.

Hand-held.

(Direction)

CUT

85T1. Horse and rider, full figure, blurry jumping, right to left.

Hand-held.

(Direction)

CUT

86T1. Hedge passing under camera as if riding horse that is jumping it. Open field beyond. Row of trees in background.

Hand-held.

(Direction)

CUT

87T1. Body (less legs and head) of horse with rider passing through frame as on down side of a jump.

Blurred. Left to right.

Hand-held.

(Direction)

CUT

88T1. Two riders on horses, galloping toward hedge.

Both horses jump, one after the other, in middle ground. First horse falls as it hits the ground. The rider tumbles. Left to right.

Hand-held. Pan right with horses.

(Direction)

TOM JONES
Sample I

script

notes

CUT

89Tl. Deer, buck, head, antler and back, running left to right. Pan right with run to full figure. Hand-held. (Direction)

CUT

90Tl. Hillside looking up with scattered trees, dog eye level, wide view of many dogs coming over the top like a wave and running down the hill, left to right. No horses. Hand-held. Short pan right. (Direction)

CUT

91Tl. Large group of horses and riders, full figure, riding full gallop through trees, left to right. Pan right with run. (Direction)

CUT

92Tl. Many horses and riders streaming through dark woods into open field, from behind and to the side, left to right. Trucking faster than horses run as if overtaking them on horseback. (Direction)

CUT

93Tl. Dogs running left to right, blurred. Dog eye level. Two dogs come into frame, head and shoulders.

TOM JONES
Sample I

script

notes

Truck with dogs.
 Hand-held.
 (Direction)

CUT

94Tl. Rider, head and waist, on horse, head and neck riding toward camera. Pan to Tom looking ahead. Trucking even speed ahead of horse, pan left and to Tom, head and chest riding horse.
 Hand-held.
 (Seer)

CUT

95Tl. Three horses and riders, full figure, riding straight away from camera through dark woods. Truck behind, same speed as horses.
 Hand-held.
 (Seen/Direction)

CUT

96Tl. Sophie, head and chest, in bright light, whipping horse from side to side, and smiling. Going left to right.
 Hand-held.
 (Seer/Mood)

CUT

97Tl. Tom, head and waist, riding through woods and looking back. Fast pan left to Sophie, head and chest, looking seriously.
 Hand-held.
 (Seen/Seer-Seen)

TOM JONES
Sample I

script

notes

CUT

98T1. Deer, full figure,
running left to right.
Pan with running.
Hand-held.
(Direction)

CUT

99T1. Dogs running, left to
right, head and fore-paws.
Pan right while trucking
with dogs.
Hand-held.
(Direction)

CUT

100T1. One dog, from side,
head and forelegs, running
left to right.
Truck with running.
Hand-held.
(Direction)

CUT

101T1. Blurry shrubs in
background interrupted by
quickly passing dark blurs.
Left to right.
Hand-held.
(Direction)

CUT

102T1. Tom, head and waist,
on horse, galloping toward
camera.
Truck away from Tom at his
speed.
Pan left to head and
shoulders, Squire Western
yelling and beating horse.
(Mood)

TOM JONES
Sample I

script

notes

CUT

103T1. Deer, full figure,
running toward camera then
veering to screen right.
Hand-held.
Pan with movement.
(Direction)

CUT

104T1. Horse and rider,
head and waist, riding
toward camera.
Pan right to head and
shoulders, Mr. Square.
(Mood)

CUT

105T1. Deer, head and knees,
running right to left.
Pan with running.
(Direction)

CUT

106T1. Dogs running straight
at camera. Dog eye level.
Minor panning left to right.
Hand-held.
(Direction)

CUT

107T1. Dogs running away
from camera, from above,
through dense brush.
Trucking after dogs.
Hand-held.
(Direction)

CUT

108T1. Squire Western and
Tom, full figure, riding
horses at full gallop,
right to left.
Pan with horses.
Hand-held.
(Direction)

TOM JONES
Sample I

script

notes

CUT

109T1. Squire Western, head and waist, flogging the bushes with a whip. Horse in background. No others. Pan right with walking. (Action/Direction)

CUT

110T1. Sophie on horse; full figure, riding slowly left to right. Others beating bushes in background. No movement. (Direction)

CUT

111T1. Tom, head and waist, beating bushes with a whip and side-stepping right. Pan right with walking. Hand-held. (Action/Direction)

CUT

112T1. Squire Western, head and shoulders, beating bushes with a whip. Hand-held. (Action)

CUT

113T1. Dogs, head and fore-paws, tearing with teeth at deer on the ground. Deer antlers in foreground. Hand-held. (Action/Reaction)

CUT

114T1. Squire Western, head and waist, shrubs in background, no others. Raising whip to strike. Hand-held. (Action)

TOM JONES
Sample I

script

notes

CUT

115T1. Dogs in circle, head to head, noses down.
Hand-held.
(Action)

CUT

116T1. Three or four dogs, circled, head to head, necks and forelegs, biting deer (unseen).
Hand-held.
(Action)

CUT

117T1. Man's head and neck, grinning with excitement. Below chin level. Trees and sky in background.
Hand-held.
(Mood)

CUT

118T1. Another man, eye-brows and chin, face in motion passing quickly through frame, left to right.
Hand-held.
(Mood)

CUT

119T1. Squire Western, forehead and nose, from side, facing screen right.
Hand-held.
(Mood)

CUT

120T1. Squire Western, head and waist, holding deer up by antlers, facing camera. Deer's tongue hanging out, throat torn open. Horse and rider partially visible in immediate background.

TOM JONES
Sample I

script

notes

Sophie has just arrived at this terrifying sight. Her horse rears and rebels. She loses her bridle as the horse plunges away through the dark trees. Tom, who has dismounted, sees what has happened, leaps on his horse and gallops after her, camera panning with him. Tracking shot (long-focus lens): Sophie is a cool tough rider and she tries hard to control her horse. Side-angle tracking shot: Tom in pursuit. Side-angle tracking: Tom overtaking Sophie. He leaps down, grabs Sophie's bridle and the horse rears wildly and Sophie falls.

Zoom in on dead deer's head.
 (Mood)

CUT

121Tl. Horse's head rearing, twisting and turning.
 Hand-held.
 (Seen)

CUT

122Tl. Sophie, head and knees, on bucking horse.
 Hand-held.
 (Seen)

CUT

123Tl. Sophie, head and waist, on horse bucking and twisting.
 Hand-held.
 (Seen)

CUT

124Tl. Tom, head and shoulders, grinning turns, looks, smile dies.
 Hand-held.
 (Seen)

CUT

125Tl. Wide view Sophie on horse, full figure in middle ground. Horse in gallop left to right.
 Pan with horse.
 (Seen/Direction)

CUT

126Tl. Tom, head and shoulders, from behind, runs away from camera and jumps straight over rear of horse into saddle.
 Hand-held.
 (Direction)

TOM JONES
Sample I

script

notes

CUT

127T1. Sophie on horse,
full figures, riding at full
gallop left to right.
Camera trucks with horse.
(Direction)

CUT

128T1. Tom, full figure,
rides horse left to center
and straight away from
camera.
Pan right with motion of
horse.
(Direction)

CUT

129T1. Sophie, head and
waist, on horse, head and
belly, going left to right.
Pan with horse.
Hand-held.
(Direction)

CUT

130T1. Tom, full figure,
on horse, riding left to
right, catches up to Sophie
and horse.
Truck along side Tom's
horse.
Hand-held.
(Direction)

CUT

131T1. Tom and Sophie on
horses, full figure, Tom.
Trying to rein in Sophie's
horse.
Pan with horses.
Hand-held.
(Direction)

TOM JONES
Sample I

script

notes

CUT

132T1. Sophie, head and shoulders, on bucking horse, moving violently through frame.

Hand-held.
 (Direction)

CUT

133T1. Tom on ground head and waist, reaching up for Sophie, knees and legs. Horse is jumping around, mostly not seen.

Hand-held.
 (Direction Stopping)

Tom lets go the bridle and breaks her fall by catching her in his arms. They both tumble to the ground and Tom covers her to protect her from the rearing hooves. Tom rolls over. Sophie is the first to recover. Tom is holding his left arm but he is the first to speak.

CUT

134T1. Sophie, head and waist falls off horse on top of Tom, head and shoulders.

Hand-held.
 (New Direction)

TOM: I trust you're not harmed.

CUT

135T1. Tom, head and neck, lying on ground, looking up and speaking and panting for breath.

No movement.
 (Dialogue-one)

SOPHIE: No, no--I am quite safe. How can I ever thank you, Mr. Jones?

CUT

136T1. Sophie, sitting up head and shoulders, wipes forehead with glove. Puts hand down out of frame as she talks.

No movement.
 (Dialogue-one)

TOM JONES
Sample I

script

notes

TOM: If I have preserved you, madam, I am sufficiently repaid. (He gasps in pain.) Ah -- ah!

CUT
 137T1. Tom, head and neck, bobs into frame and talks to Sophie.
 No movement.
 (Dialogue-one)

SOPHIE (concerned): I hope you are not hurt.

CUT
 138T1. Sophie, head and chin, looking right, talks to Tom.
 No movement.
 (Dialogue-one)

TOM: If I have broken my arm, I consider it a trifle in comparison for what I have feared on your account.

CUT
 139T1. Tom, makes face of pain, head and neck.
 No movement.
 (Dialogue-one)

SOPHIE: Broken your arm!

CUT
 140T1. Sophie, head and shoulders, has look of alarm on face and responds.
 No movement.
 (Dialogue-one)

TOM (rising): I'm afraid I have, madam, yet I have another to lead you home.

Tom holds out his other arm. But then faints. Fade out. Fade in.

CUT
 141T1. Sophie, head and waist, kneeling on left. Tom, head and waist, kneeling on right. They are facing. Tom holding arm stands. Sophie stands; he offers his arm and falls like a board straight back. Fade to black.
 (Dialogue-two/Direction)

WESTERN'S HOUSE. TOM'S
 BEDROOM--DAY

Tom is lying in bed asleep. Sophie is beside him watching. In the background Honor is

FADE FROM BLACK
 142T1. Tom is asleep, half sitting up facing left in canopy bed. Sophie at his side standing head and ankles, on screen right. Honor is on far side of bed. She

TOM JONES
Sample I

script

notes

laying out tea for Sophie on a small table. Outside the open window birds are singing.

walks around foot of bed and out screen right. Sophie turns and watches her go.
 (Dialogue-two/Location)

HONOR: Look at him, ma'am, he's the most handsome man I ever saw in my life.

SOPHIE: Why, Honor, I do believe you're in love with him.

HONOR: I assure you, ma'am, I am not.

CUT

143T1. Honor, head and waist, screen left, turns, looks and talks.
 No movement.
 (Dialogue-one)

Mrs. Honor hands Sophie the cup of tea. Sophie turns and camera pans back to Tom as Sophie's line is overlaid. Tom opens his eyes.

CUT

144T1. Sophie, head and thighs, back to Tom, facing camera talks, Tom in background on bed, head and knees.
 No movement.
 (Dialogue-one)

SOPHIE (softly): If you were, I see no reason

why you should be ashamed of it.

CUT

145T1. Tom, head and neck, on pillow, opens eyes and looks in Sophie's direction.
 No movement.
 (Dialogue-one)

For he is certainly a handsome fellow.

CUT

146T1. Sophie, standing, head and thighs, back to Tom turns and looks at him and turns back to Honor.
 Tom, head and knees, on bed in background, eyes closed.
 No movement.
 (Dialogue-one)

Tom looks at them quickly before they see him. His hand slides across the bed toward Sophie's hand.

HONOR: That he is, the most handsome man I ever saw

TOM JONES
Sample I

script

notes

in my life,

and as you say, ma'am, I don't know why I should be ashamed of looking at him

though he is my better.

Sophie and Honor, favoring Sophie. Unnoticed by Honor, Tom grasps Sophie's hand and she starts.

HONOR: For gentlefolk are but flesh and blood like us servants.

I am an honest person's child, and my father and mother were married, which is more than some people can say, as high as they hold their heads.

Tom and Sophie's hands clench round each other, their knuckles turning white. Sophie almost gasps with pleasure.

CUT
 147T1. Hand and wrist on bed cover inching slowly toward Sophie.
 No movement.
 (Dialogue-one/Direction)

CUT
 148T1. Sophie, head and thighs, back to Tom, head and knees, on bed, eyes closed. Sophie turns and looks at Tom and turns back.
 No movement.
 (Dialogue-two)

CUT
 149T1. Hand and wrist on bed cover, fingers "walking" toward Sophie's hand.
 Hand grabs hers.
 Tilt up as hand moves.
 (Dialogue-one/Action)

CUT
 150T1. Sophie, head and shoulders, looks uneasy.
 No movement.
 (Dialogue-one/Reaction)

CUT
 151T1. Tom, head and knees, foreground, arm stretched out, holding Sophie's hand which she puts behind her back. Sophie's back is to camera. Honor faces Sophie, Sophie and Honor, head and waist. Honor walks up to Sophie talking.
 No movement.
 (Dialogue-two/Direction)

TOM JONES
Sample I

script

Close-up: Sophie looks startled and tries to draw her hand away, thinking Honor has seen them, but Tom, his eyes still closed, won't let go.

Close-up: Honor.

HONOR: My grandfather was
 a clergyman

and he would have been
 very angry

to have thought any of
 his family should have
 taken up with Molly
 Seagrim's leavings.

Close-up: Sophie.

At this reminder, Sophie
 wrenches her hand away from
 Tom's. Tom opens his eyes.

HONOR: Why, ma'am, the young
 gentleman is awake!

notes

CUT

152T1. Sophie, head and
 shoulders, facing right.
 Honor left ear, side of
 head and cheek, facing
 Sophie and talking.
 No movement.
 (Dialogue-two)

CUT

153T1. Two hands holding.
 Sophie pulls Tom's up
 tighter into small of her
 back.
 No movement.
 (Dialogue-one/Direction)

CUT

154T1. Over Sophie's right
 shoulder, Honor, head and
 shoulders, talks.
 No movement.
 (Dialogue-two)

CUT

155T1. Sophie, head and
 shoulders, facing Honor,
 edge of face. Sophie
 glowers fiercely and turns
 around sharply.
 No movement.
 (Seer/Seen)

CUT

156T1. Tom, head and knees,
 foreground, hand raised, has
 been broken free by Sophie.
 Honor, head and waist,
 watches.
 Sophie, head and waist,
 breaks loose. Honor talks.
 Sophie turns away and talks.

TOM JONES
Sample I

script	notes
SOPHIE: Yes, you've awakened him with all your foolish chatter.	No movement. (Dialogue-two)
TOM: I feel awake for the first time, madam.	CUT 157Tl. Tom, head and shoulders on pillow, looks in Sophie's direction and speaks. No movement. (Dialogue-one)
Sophie blushes.	CUT 158Tl. Sophie, head and shoulders, turns and looks intently at Tom. No movement. (Seer)
	CUT 159Tl. Tom, head and shoulders on pillow, smiles, blinks eyes at Sophie. No movement. (Seen-Seer)
	CUT 160Tl. Sophie, head and shoulders, smiles, looks down. No movement. (Seen-Seer)
TOM'S CONVALESCENCE AND THE MENDING OF HIS ARM.	DISSOLVE 161Tl. Tom is being shaved. Zoom out to see Sophie, head and waist doing the shave. (Mood-Time)
MONTAGE SEQUENCE--DAY	
INTERIOR. WESTERN'S. TOM'S BEDROOM.	
EXTERIORS. HILL BEHIND WESTERN'S HOUSE, WESTERN'S GARDEN, LAKE AND BRIDGE.	DISSOLVE 162Tl. Festoon of flowers, tilt down to Tom and Sophie walking toward camera,

TOM JONES

Sample I

script

Tom recovers gradually while Sophie takes charge. She shaves him. She rows him around the lake. She helps him on his horse, etc. During the montage there is a growing sense of their relationship and of Tom falling deeply in love with her. But it is not simply a straight-forward idyllic relationship.

notes

looking around, smelling a bouquet of flowers and talking. They, head and waist, stop. Sophie reaches up with scissors to cut more flowers. Truck away as they walk toward camera. Tilt up as scissors go up to flowers.
(Location/Mood/Time)

DISSOLVE

163T1. One white rose, full figure, against dark background. Pan left simultaneously with 164T1 to three roses. Dissolve to 165T1.
(Mood/Time)

FADE IN

164T1. Pan left simultaneously with 163T1 along large flowered shrub against blue sky. Pan right as dissolve to 165T1.
(Mood/Time)

DISSOLVE

165T1. Sophie and Tom, head and knees, backs to camera. Sophie reaches up and cuts flowers, Tom holds the basket. No movement.
(Mood/Time)

CUT

166T1. Sophie, head and shoulders, facing screen right, cutting flowers. Many flowers in background. She turns and throws flowers toward Tom.

TOM JONES
Sample I

script

notes

Hand-held.
(Mood/Time)

CUT

167T1. Close view of hand
in Tom's hand and part of
basket as flowers fall in.
Tilt up to Tom's head and
shoulders of horizon.
(Mood/Time)

CUT

168T1. Sophie, head and
shoulders, putting more
flowers in basket and
reaching to cut some more.
Tilt up beyond her reach
and pan shrub of flowers.
Dissolve to 170T1.
(Mood/Time)

FADE IN

169T1. Large number of
flowers on shrubs.
Zoom slowly in on flowers.
Hand-held.
Dissolve to 170T1.
(Mood/Time)

DISSOLVE

170T1. Clump of fifty-sixty
flowers.
Zoom in and tilt up slowly.
Dissolve to 172T1.
(Mood/Time)

FADE IN

171T1. Clump of five or six
flowers. Shot begins in
middle of 170T1 and ends
with end of 172T1.
Hand-held.
Pan left around clump at
end of shot.
(Mood/Time)

TOM JONES
Sample I

script

notes

DISSOLVE

172T1. Three or four orange lily type flowers against blue sky.

Pan left around them, background changes from sky to a building.

Hand-held.

Dissolve to 173T1.

(Mood/Time)

DISSOLVE

173T1. Small lake, Sophie is standing in a boat paddling while Tom is lying down propped up with pillows, smoking a long stemmed pipe. Boat moves toward camera then right to left. A dog is in the boat. There is a very small square sail on the boat.

Zoom in as boat moves left, to Tom, head and shoulders. Start to zoom out.

(Location/Direction/Time)

DISSOLVE

174T1. Boat on lake coming from left toward camera and right. Sail hides occupants at first. As it goes by, first Tom is seen paddling with one hand (other in a sling).

Zoom in to see Sophie lying down, propped up by pillows smoking long stemmed pipe.

Zoom in to head and shoulders. She smiles at camera.

(Direction/Time)

TOM JONES
Sample I

script

notes

FADE IN

175T1. Large shrub of flowers fades in after Sophie smiles in 174T1. Fades out immediately after 174T1, cut to 176T1. Pan left along flowers. (Mood/Time)

CUT

TOM (reading to her while she pops candy in his mouth):
 "To operate a narrow scru...narrow scrutiny, found some masquerade books, several vials of strange liquors, pots of ointment. . ."

176T1. Tom and Sophie sitting on edge of lake, head and knees, water in background reflecting dark trees and blue sky. The dog is sitting between them. Tom reads, Sophie puts hard candies in his mouth at same time. No movement. Dissolve to 178T1. (Dialogue-two/Location/Time)

FADE IN

177T1. Many flowers on shrubs. Pan left along flowers. Fade out after 176T1 dissolves to 178T1. (Mood/Time)

DISSOLVE

Sophie is a very independent girl with a great sense of humor and determined to make the invalid play it her way. Finally, the splint is off Tom's arm.

178T1. Fast pan left to Sophie, full figure, riding mule left to right through frame. Tom rides into frame on a donkey, full figure. Pan right with Tom. He looks back. Fast pan left to Sophie, head and ankles, riding through frame on donkey. Tom rides into frame on mule. Pan right with Tom. He looks back.

TOM JONES
Sample I

script

notes

Fast pan left to Sophie and Tom on mule left to right.
(Location/Direction/Time)

DISSOLVE

179T1. Close view of Sophie's hands picking grapes. Tom yawns, Sophie throws a grape in his mouth. Zoom out and tilt up to head and waist, Tom and Sophie among vines.
(Mood/Time)

CUT

180T1. Sophie, head and waist, throws grape at Tom. Fast pan left. Tom throws grape at Sophie: Fast pan left. She throws one back: Fast pan left to cut.
(Action/Reaction/Time)

CUT

181T1. Tom and Sophie, full figures, in middle ground with dog in a small grassy area surrounded by shrubs and trees. Tom dances a highlander jig around laughing Sophie.
No movement.
(Mood/Time)

DISSOLVE

182T1. Tom, head and waist, wade into mud and lily pads, walking straight away from camera.
Hand-held.
No movement.
(Direction/Time)

TOM JONES
Sample I

script

notes

CUT

183Tl. Sophie, head and chest, leaning toward camera, calls to Tom.
Hand-held.
No movement.
(Mood/Time)

CUT

184Tl. Tom, in middle ground, up to his chest in mud and water, arm in a sling, holds up a lily, starts climbing out.
Hand-held.
No movement.
(Direction/Time)

CUT

185Tl. Sophie, head and waist, jumps up and down with girlish glee.
Hand-held.
No movement.
(Mood/Time)

CUT

186Tl. Tom, head and knees, mud-covered to his chest, hands lily to Sophie with grand gesture. They both, head and waist, begin singing mouths wide open.
Hand-held.
(Mood/Direction/Time)

CUT

187Tl. Tom, head and neck, sings to the sky, mouth side open.
Pan right to Sophie, head and neck, also singing.
Hand-held.
(Mood/Time)

TOM JONES
Sample I

script

notes

CUT

188Tl. Sophie and Tom, heads and knees, turn and skip, dance and run away from camera across field, Sophie holds flower. Dog follows.

Hand-held.

(Direction/Time)

LAKE. SQUIRE WESTERN'S

DISSOLVE

189Tl. Sophie, head and waist, half out of left frame throws ball away from camera, dog runs and fetches. Tom runs into frame after dog, catches dog, retrieves ball and throws it back with a grand gesture with arm that was in sling. Falls on knee, Sophie runs to him. He gets up and runs and dodges her until they collide into each other.

Only minor movement.

(Mood/Time)

Sophie blushes and turns away. Tom touches her neck. She turns and they kiss for the first time, half embarrassed.

CUT

190Tl. Sophie, forehead and chin, smile fades to serious look, facing right.

No movement.

(Seer/Time)

191Tl. Tom, forehead and chin, looks left almost scowling. Gradually he leans forward. Sophie's cheek and side of head come into left frame.

Very slow pan left.

(Seen-Seer/Time)

TOM JONES
Sample I

script

notes

HILLS.

Tom and Sophie ride joyfully together. Camera panning. Sophie gallops ahead and Tom chases her. He catches her up on the top of the hill. They stop. Surrounded by the sky they look over the rolling down, dappled with sunlight.

Fade to black.

TOM JONES
Sample II

script

(WESTERN'S GARDENS--DAY)

Squire Western lurches toward them carrying a pitchfork.

WESTERN: Ah, ah! Got you,
 my girl!

Sophie screams.

WESTERN: Come on. You won't
 get out this time, I
 warrant you.

He drags her toward the tower in the background. Miss Western storms up furiously. Honor blubbers.

CUT

192T1. Sophie, eyebrows and mouth, looking at Tom, cheek, they kiss. Tom backs out of frame.

Hand-held.

(Action/Reaction/Seer/Time)

DISSOLVE

193T1. Sophie and Tom on horses, full figure, riding left to right, dog following in open field on ridge.

They stop and look left.

Aerial.

Zoom out to panoramic.

Fade to black.

(Direction/Time)

notes

1T2. Squire Western is pulling Sophie off toward house, background. Honor stands, head and waist, left, Squire Western's sister, edge right and follows.

No movement.

(Dialogue-two/Direction)

TOM JONES
Sample II

script

notes

COUNTRY ROAD--DAY

Tom is tramping rather wearily along a chalk road and as he turns downhill, the camera pans with him to reveal a company of Redcoats, bivouacking by the roadside.

COMMENTATOR: Our hero was now on the road to London. His first adventure was with a party of those men whose profligate ways

could be conducted with safety

only under the protection of their Redcoats.

Tom approaches the group.

TOM: Good day, gentlemen, may I ask where you are heading?

SERGEANT: We're going north to fight for the Protestant cause.

TOM: Against Prince Charles?

VERTICAL WIPE

2T2. Road from camera up hill and winding to crest. Tom is walking, full figure in middle ground toward the camera to head and waist. Looks.
 No movement.
 (Direction/Seer/Location)

CUT

3T2. Group of (thirty to forty) soldiers, mostly seated, eating on a knoll. No movement.
 (Seen)

CUT

4T2. Tom, head and waist, bed-roll on staff over shoulder, starts to walk out of frame, right. No movement.
 (Seer)

CUT

5T2. Large group soldiers on knoll. Tom walks into frame left toward soldiers. Stands near them and talks. No movement.
 (Dialogue-two/Direction)

TOM JONES
Sample II

script

notes

SERGEANT: Yes, Ah, those
 damned Scots are already
 on their way to England.

TOM: I've been walking all
 day and am very hungry.
 May I buy something to
 eat and drink?

The soldiers, at once sensing
 his liberality, give him
 bread and cheese in exchange
 for some coins.

SERGEANT: Right. Give him
 some.

TOM: Thank you, Sergeant.

The Lieutenant, who has been
 watching the scene, gets up
 and we pan him toward Tom.

TOM: Good day, Captain.

LIEUTENANT: Good day. I
 perceive you are a
 gentleman. We shall be
 glad to welcome any such
 into our company.

TOM (shaking his hand): I'd
 be glad to march with you.

LIEUTENANT: Good. We shall
 be on the march in a
 short while.

One of the officers eyes him
 skeptically.

ROAD TO LONDON--DAY

CUT

6T2. Tom, head and knees,
 stands left facing soldier
 head and thighs, right
 facing Tom. Four or five
 soldiers seated between.
 Misty foothills in back-
 ground. Officer comes
 forward to Tom and talks.
 Northerton stands behind
 the officer, who turns and
 walks away. Northerton
 stands, stares and drinks.
 No movement.
 (Dialogue-two/Seer-Seen)

VERTICAL WIPE

7T2. Long sloping horizon
 line of hill, low in frame
 against white sky. Long

TOM JONES
Sample II

script	notes
Tracking with Tom, marching and drinking with the soldiers. On the march the soldiers sing "Rule Britannia."	line of soldiers silhouetted as they march and sing. Pan right some and zoom in to three or four figures at a time. They march out of frame, right. (Direction/Time)
INTERIOR. GEORGE INN--NIGHT Here Tom has a rousing, noisy dinner with some of the officers. The Lieutenant who has befriended Tom is a very sober, correct man. With them is an aggressive ensign named Northerton. When he fails to get his hand in the Landlady's decollatage, he whacks her on the rump. She goes round the table and lifts one of the servants off a soldier's lap.	VERTICAL WIPE 8T2. Land-lady and Northerton, heads and waist, scrap. She walks around him and away, right. Pan right with land-lady and down table to Tom, head and waist, sitting eating at table by the officer; he talks. (Dialogue-two/Mood/Location)
COMMENTATOR: There comes a time when men in a constant state of readiness for war will slip their leash and fight like dogs.	
Camera tracks in to a closer shot of Tom. He is rather drunk.	
TOM: I believe that a man can fight for no nobler cause than that of his religion.	
ALL MEN: Hear, hear.	CUT 9T2. A soldier and Northerton sit side by side, head and waist, looking toward Tom. No movement. (Dialogue-two)

TOM JONES
Sample II

script

notes

TOM: I'd like to drink a
 toast to the Protestant
 cause.

ALL MEN: The Protestant
 cause.

Close shot Adderly (another
 ensign), panning to Northerton.

ADDERLY: Smoke the prig out,
 Northerton, smoke him.

NORTHERTON: Sir, were you
 ever at university?

Tom realizes he is being got
 at.

TOM: Sir, so far from having
 been at university, I
 was never at school.

LANDLADY: Me neither.

NORTHERTON: I presumed, sir,
 only upon the information
 of your great learning.

TOM: Sir, it's as easy for a
 man not to have been at
 school and know something
 as it is for a man to
 have been at school and
 know nothing.

CUT

10T2. From Northerton point
 of view at table end. Tom
 among soldiers at table,
 maids in background, land-
 lady standing between Tom
 and officer.
 No movement.
 (Dialogue-two)

CUT

11T2. Soldier and
 Northerton, heads and
 waists, eat and watch
 then talk.
 No movement.
 (Dialogue-two)

CUT

12T2. Tom, head and chest,
 talking and eating. Land-
 lady stands next to him,
 pouring. Officer, frame
 right a drink.
 No movement.
 (Dialogue-two)

CUT

13T2. Soldier and
 Northerton, heads and waists,
 against dark background.
 No movement.
 (Dialogue-one)

CUT

14T2. Tom, head and chest,
 looking toward Northerton,
 talks. Landlady stands
 next to him. Officer sits
 next to her and smokes.
 No movement.
 (Dialogue-one)

TOM JONES
Sample II

script

notes

Laughter.

LIEUTENANT: Well said,
 young volunteer.

Upon my word, Northerton,
 you had better let him
 alone or he'll prove too
 hard for you. Give us a
 toast, young fellow.
 Fill up his cup.

Glasses are filled and camera
 pans with Tom as he rises to
 give a toast.

TOM: I would like to propose
 a toast to the health,
 and bless the name of--
 Miss Sophie Western.

ALL MEN: Sophie Western.

NORTHERTON (taking a sniff of
 snuff): I knew one
 Sophie Western was lain
 with by half the young
 fellows at Bath!

Perhaps this is the same
 woman.

Tom won't be drawn at first.

TOM: Miss Western is a young
 lady of great fashion
 and fortune.

NORTHERTON: Aye, aye, and so
 she is. It is the same

CUT

15T2. Soldier and
 Northerton, heads and
 waists, look.
 No movement.
 (Dialogue-one)

CUT

16T2. View down the table,
 three at table plus Tom and
 officer at far end. Tom
 stands to propose toast.
 Short tilt up as Tom stands
 to toast.
 (Dialogue-two)

CUT

17T2. Northerton, head and
 waist, at table, chews,
 talks and wipes mouth.
 Soldier half in frame left.
 No movement.
 (Dialogue-one)

CUT

18T2. Tom, head and chest,
 dark background, from below
 eye level. Tom sits out of
 frame.
 Tilt down and pan left to
 Northerton. Tilts up as he
 stands to speak. Fast pan
 right to Tom, head and neck.
 (Dialogue-two)

TOM JONES
Sample II

script

notes

young lady. I'll lay
 half a dozen of Burgundy
 that Tom French of our
 regiment had her in the
 tavern at Bridge Street.

There is a great roar of
 laughter from the whole group.
 Tom starts to lose his sense
 of humor.

TOM: Sir, I can bear no
 jesting with this lady's
 character.

Northerton rises, slightly
 drunk.

NORTHERTON: Jestings! Damn
 me if I was ever more
 in earnest in my life.
 Tom French of our
 regiment had both her
 and her aunt together

at Bath.

TOM: Then I must tell you
 that you are one of the
 most impudent rascals on
 earth.

At which Northerton picks up
 a bottle and hurls it at Tom's
 head.

Camera pans up with bottle and
 there is a scream as it flies,
 hurled by Northerton, at Tom's
 head. He goes down like a
 stone. Northerton is laughing.

CUT

19T2. Northerton, head and
 neck, talks.
 No movement.
 (Dialogue-one)

CUT

20T2. Tom, forehead and chin,
 starts to stand.
 No movement.
 (Dialogue-one)

CUT

21T2. Northerton, head and
 thighs, at far end of table,
 two maids on right, soldier
 on left. He picks up a mug
 to throw.
 No movement.
 (Dialogue-one/Action)

TOM JONES
Sample II

script

notes

CUT

22T2. Tom, forehead and chin, closes eyes, mug hits his forehead and he falls out of frame.
 No movement.
 (Reaction)

CUT

23T2. Hand-held pan down table as maids and soldiers rush about, heads and shoulders.
 (Mood)

CUT

24T2. Northerton, head and chin, laughs menacingly.
 No movement.
 (Seer)

LANDLADY: You've killed him,

CUT

25T2. Above head level over table toward corner of room where people are huddled over Tom. Landlady turns toward camera and speaks.
 No movement.
 (Dialogue-one/Seen)

you swine.

Northerton starts to excuse himself.

CUT

26T2. Northerton, head and chin, serious face.
 Zoom out to head and waist with two soldiers behind.
 (Dialogue-one)

NORTHERTON: Zounds! I was but in jest with the fellow. I never heard of Miss Western before in my life.

TOM JONES
Sample II

script

notes

LIEUTENANT: Then you deserve
to be hanged.

CUT
27T2. Officer, head and
neck, speaks.
No movement.
(Dialogue-one)

You are under arrest.
Sergeant, take him away.

CUT
28T2. Northerton, head and
waist, stands and listens.
Sergeant stands into frame
and speaks, two soldiers
start to take him away.
No movement.
(Dialogue-two)

SERGEANT: Arrest him!

Three soldiers come forward
to take custody of Northerton.
One of them is later to act as
the sentinel. Before leaving
the room with his prisoner, the
sentinel casts a sorrowful look
at Tom whom he naturally
supposes to be dead.

Tom's limp body is picked up
by the others.

CUT
29T2. Above head level,
from over table toward corner
where Tom is. Several clear
table, others lay him on it.
Landlady loosens tie.
No movement.
(Mood)

COMMENTATOR: But a hero
cannot be lost until his
tale is told. For heaven
be thanked we live in
such an age when no man
dies for love except
upon the stage.

GEORGE INN. BEDROOM--NIGHT

Tom, looking extremely pallid,
his light-colored coat covered
in blood, his head heavily
bandaged, looks like bloody
Banquo as he wakes up and
raises himself from the bed.

SQUARE BY SQUARE WIPE
30T2. Tom, head and waist,
lying down tosses and turns.
Lighted candle on frame
left. He stands and picks
up candle.
Pan with his walking.
(Dialogue-one/Direction)

He takes up the lighted candle,
softly opens the door, and
issues forth in pursuit of

TOM JONES
Sample II

script

notes

Northerton. There is a sword
 in the room left by one of the
 soldiers which Tom picks up.

TOM: I'll kill you, Northerton.
 I'm going to kill you,
 Northerton. Northerton,
 I must find Northerton.
 I must find Northerton.

Northerton!

CUT

31T2. Soldier, head and
 ankles, asleep, leaning
 against door-post, rifle
 in hand, from above head
 level.
 No movement.
 (Location/Mood)

Northerton!

CUT

32T2. Tom in nightshirt,
 at top of stairs, waving
 sword, shouting wildly,
 holding candle close to
 face, from ground level.
 Pan with Tom.
 (Dialogue-one/Direction)

INN YARD.

The sentinel guards the
 archway to the inn. He is
 sleeping. Tom appears, a
 ghostly figure in his night-
 shirt, with candle and sword.

CUT

33T2. Soldier, head and
 waist, rifle in arms,
 leaning against door-post.
 Eyes open, close and open.
 No movement.
 (Mood)

He starts to descend. Tom
 yells.

CUT

34T2. Tom, head and waist,
 descends stairs.
 No movement.
 (Dialogue-one/Direction)

TOM: Northerton! Northerton!

TOM JONES
Sample II

script

notes

The sentinel wakes up. His hair begins to lift his Grenadier's cap, his knees knock together.

SENTINEL: Help! Help!

The ghost

walks.

EXTERIOR. SQUIRE WESTERN'S HOUSE--NIGHT

From a window Sophie throws out a ladder composed of knotted sheets and slides down it; after having first thrown down a bundle of belongings. The hounds in their kennels stir and growl; Sophie quiets them.

CUT

35T2. Soldier, head and chest, side steps and yells. Pan with stepping. (Dialogue-one)

CUT

36T2. Tom, head and waist, in nightshirt, holding candle, waving sword, walks right. Pan with walking. (Dialogue-one/Direction)

CUT

37T2. Soldier, head and waist, yells wide-eyed. No movement. (Dialogue-one)

CUT

38T2. Soldier, full figure, fires rifle into air and falls backward. No movement. (Dialogue-one)

CUT

39T2. Honor, head and ankles, runs from doorway toward tower. As she arrives, Sophie throws rope of sheets from window. Pan right with Honor, tilt up to Sophie. (Action/Direction)

TOM JONES
Sample II

script

notes

CUT

40T2. From tower window,
 bundle tossed to Honor
 straight below.
 No movement.
 (Reaction)

CUT

41T2. Sophie, head and
 waist, sliding down "rope."
 She and Honor run right
 across yard.
 Tilt down and pan right
 with Sophie.
 (Direction)

CUT

42T2. Sophie, head and
 knees, tries to quiet the
 barking dogs.
 Pan right as she walks
 along grate.
 (Direction)

CUT

WESTERN'S HALL.

Squire Western snoring like
 a ruptured dragon; his dogs
 lying at his feet sound as if
 they are sleeping it off too.

43T2. From feet toward
 head, Squire Western, fully
 clothed, sprawled on bed,
 dogs sleeping with him,
 snores, tosses and turns.
 No movement.
 (Mood)

CUT

BEDROOM.

Miss Western wakes with the
 noise from outside.

44T2. Squire Western's
 sister in bed and with night
 cap on, sheets pulled to the
 chin, eyes open, listens.
 No movement.
 (Listener)

CUT

EXTERIOR. WESTERN'S STABLES.

Sophie quietly leads her horse
 out of the stables, whispering

45T2. Close view of several
 dogs heads at bars, barking.
 No movement.
 (Listened)

TOM JONES
Sample II

script

as she saddles it. Honor's terror has reduced her to impotence. Sophie puts her on the horse and leads it off.

BEDROOM.

Miss Western goes back to sleep.

EXTERIOR. WESTERN'S HOUSE.

Sophie mounts and they set off down the street along the clear moonlit road to London. A cock crows; the sound continues over cut to next scene.

GEORGE INN. TOM'S BEDROOM--
 DAY.

The next morning. Sunlight is streaming in through the windows. The Landlady is shaking Tom.

LANDLADY: Come on, you, get up. I can't afford for you to lie here any longer. Get out and follow those rascally friends of yours. You soldiers call yourselves gentlemen. But it's we

notes

CUT

46T2. Sophie, head and ankles, walks away from kennel into stable and emerges immediately on horse with Honor, riding right.
 Pan with Sophie.
 (Direction)

CUT

47T2. Squire Western's sister in bed, night cap on, sheets pulled to chin, closes eyes and lays head on pillow.
 No movement.
 (Listener)

CUT

48T2. Honor and Sophie, head and knees, riding horse left to right, and looking back, then forward, horse is on the road.
 Pan with horse.
 (Direction)

SOFT-LINE VERTICAL WIPE

49T2. Landlady, head and knees, walks in with broom in hand, pokes Tom with broom, puts broom down, pulls back covers and removes pillows from under Tom.
 Pan right with landlady to Tom lying down in bed, head and waist.
 (Dialogue-two/Location/Direction)

TOM JONES
Sample II

script

notes

who have to pay for you.
 And keep you too, for
 that matter.

TOM: What are you talking
 about?

LANDLADY (pulling the bed-
 clothes off him): That
 Lieutenant Northerton
 escaped last night, and
 the rest of the company
 went in pursuit after
 him, and they very
 conveniently left here
 without paying the bill.

TOM: Well, how could he have
 escaped?

LANDLADY: His doxie arrived,
 a trollop called Mrs.
 Waters. The sentry had
 disappeared, and she let
 him out. But she'll soon
 learn what kind of a man
 he is. Nothing is ever
 good enough for sparks
 like him, but when it
 comes to paying the bill,

that's another matter.

TOM: Don't worry madam.

CUT

50T2. Landlady head and
 waist, talks and pulls
 covers off the bed.
 No movement.
 (Dialogue-one)

CUT

51T2. Tom, head and
 shoulders, sits up.
 No movement.
 (Dialogue-one)

CUT

52T2. Landlady, head and
 waist, folds blanket, faces
 screen left.
 No movement.
 (Dialogue-one)

CUT

53T2. Tom, head and
 shoulders, propped up on
 elbow, looking slightly
 screen left, starts to
 get up.
 No movement.
 (Dialogue-one)

TOM JONES
Sample II

script

notes

I will repay you handsomely.

Tom staggers out of bed and searches his trousers for money.

LANDLADY: Ah, Sir, a nice young gentleman like yourself shouldn't want to get mixed up with them rough soldiers.

TOM: It's gone!

LANDLADY: What's gone?

TOM: I had a £500 note in my breeches, and it's gone.

LANDLADY: That's a likely story.

TOM: I had £500 . . .

LANDLADY: You never had £500 . . .

Both argue and shout. In the midst of the yelling Tom turns to the camera.

TOM: Did you see her take that £500?

LANDLADY: You lying rascal--

--nor your cheating red-coat friends either-- go on take your things and get out of here. Quick, go on. I'll set the dogs on you if you

CUT

54T2. Tom, head and waist, gets up, walks toward chair in foreground, and starts going through pants pockets. Landlady walks out of frame right and back in as they talk. They stand face to face, heads and waists as they argue. Slight camera movement as Tom picks up pants. (Dialogue-two)

CUT

55T2. Landlady, head and shoulders, foreground, from above head. Tom runs down stairs. She throws his things to the ground. He crosses courtyard.

TOM JONES
Sample II

script

don't hurry up. You
 blackguard. Robber. The
 whole lot of you and your
 five hundred pounds.

GEORGE INN COURT YARD.

The landlady throws his
 belongings after him. He
 catches his walking stick
 neatly and leaves the George
 Inn in gay spirits, humming a
 tune as he marches along.

SQUIRE WESTERN'S HALL--DAY

Squire Western is asleep,
 still littered with dogs.
 Miss Western enters in her
 traveling clothes. She belts
 the dogs and thumps the Squire.

TOM JONES
Sample III

script

PARTRIDGE: You could try,
 Mrs. Fitzpatrick.

She might be able to
 help.

notes

Pan right as Tom descends
 stairs; tilt up as he
 crosses courtyard.
 (Dialogue-two/Location/
 Action/Reaction)

VERTICAL WIPE

56T2. Squire Western's
 sister, dressed in riding
 clothes walks into Squire
 Western's bedroom.
 Incomplete.
 (Direction)

notes

1T3. Partridge, head and
 shoulders looks and talks.
 No movement.
 (Dialogue-one)

CUT

2T3. Tom, head and shoulders,
 facing left, has on a
 powdered wig, which he takes
 off and throws down.
 No movement.
 (Dialogue-one/Mood)

TOM JONES
Sample III

script

notes

EXTERIOR. MRS. MILLER'S
 LODGINGS.

COMMENTATOR: 'Tis said that
 hope is a bad supper but
 that it makes a good
 breakfast, and in the
 morning Tom sets off for
 Mrs. Fitzpatrick to seek
 help. Not a moment too
 soon, for who should
 arrive but his old bene-
 factor Squire Allworthy.

Tom comes and turns down the
 street. A coach pulls up at
 the house. Allworthy gets out
 to be greeted by an enraptured
 Mrs. Miller.

MRS. MILLER: Mr. Allworthy!
 What an unexpected
 pleasure!

ALLWORTHY: Good morning,
 Mrs. Miller.

MRS. MILLER: You have come
 to forgive him.

ALLWORTHY: Forgive him,
 Mrs. Miller?

MRS. MILLER: Dear Mr. Jones.

Blifil alights from the coach.

ALLWORTHY: Mr. Jones here,
 madam? No, I've come to
 bring my nephew,
 Mr. Blifil, to London.

VERTICAL WIPE

3T3. Tom, head and knees,
 leaving Mrs. Miller's, walks
 out of frame. A carriage
 arrives straight at camera
 and stops slightly, camera
 left. Allworthy gets off,
 head and waist, and is
 greeted by Mrs. Miller.
 As Tom is mentioned, Blifil
 dismounts the carriage.
 Pan left as Tom leaves
 house, hold, pan left for
 carriage.
 (Dialogue-two/Location/
 Direction)

TOM JONES
Sample III

script

EXTERIOR. MRS. FITZPATRICK'S
 LODGINGS.

Tom comes down the street
 followed by two thugs.
 Camera pans his turn to
 Fitzpatrick's door. Tom
 knocks. The two thugs dodge
 out of sight down an inter-
 secting street. The door of
 Mrs. Fitzpatrick's lodging
 is opened to admit Tom.

MRS. FITZPATRICK'S DRAWING
 ROOM.

MRS. FITZPATRICK: She must
 be the most contemptible
 of women who can overlook
 merit such as yours.

Tom realizes what is coming
 and reacts to camera.

notes

VERTICAL WIPE

4T3. Tom, head and waist,
 walks through archway into
 courtyard and up to house.
 Pan left with walking.
 (Direction)

CUT

5T3. Two men, heads and
 knees, come through arch,
 stop and wait in shadows.
 No movement.
 (Seer/Direction)

CUT

6T3. Tom, head and ankles,
 at door is greeted by maid,
 and walks in.
 No movement.
 (Seen)

CUT

7T3. Two men, head and
 thighs, come out of shadows
 and watch.
 No movement.
 (Seer)

CUT

8T3. Mrs. Fitzpatrick and
 Tom, head and knees, facing
 each other by fireplace in
 comfortable chairs. Mrs.
 Fitzpatrick sits back; Tom
 rests elbows on knees.
 No movement.
 (Dialogue-two)

CUT

9T3. Mrs. Fitzpatrick, head
 and neck, large mole on her
 right cheek bone. She turns
 and looks starry-eyed toward
 Tom.
 No movement.
 (Seer)

TOM JONES
Sample III

script

notes

CUT

10T3. Tom, head and chest,
 looks toward Mrs. Fitzpatrick.
 No movement.
 (Seen)

CUT

11T3. Mrs. Fitzpatrick, head
 and chin, looks fondly
 toward Tom.
 No movement.
 (Seer)

CUT

12T3. Tom, head and chest,
 smiles toward Mrs. Fitz-
 patrick, puts his hand to
 forehead and gives reaction
 to camera.
 No movement.
 (Seen-Seer)

EXTERIOR. MRS. FITZPATRICK'S
 LODGINGS.

COMMENTATOR: An old acquaint-
 ance arrives.

Down the other street, the
 worse for drink comes
 Mr. Fitzpatrick, telling the
 world at large that he is
 after finding his disreputable
 wife.

FITZPATRICK: . . . where the
 dirty whore's living now.
 You wait till I get my
 hands on her! I'll
 break every bone in her
 body!

CUT

13T3. Mr. Fitzpatrick, full
 figure, walks through arch-
 way, shoves two men out of
 way.
 Pan left with walking.
 (Direction)

TOM JONES
Sample III

script

notes

While tottering along, he bumps into the two thugs in their hiding place. He shoves them out of his way.

DRAWING ROOM.

It is clear by this time Mrs. Fitzpatrick is mixing business with pleasure. She is trying to captivate an embarrassed Tom. Tom gets up to go.

MRS. FITZPATRICK: Let us meet tomorrow. We will find a way of easing your predicament.

TOM: Well . . . Yes, tomorrow.

She looks at him winningly as he goes out.

EXTERIOR. MRS. FITZPATRICK'S LODGINGS.

Mr. Fitzpatrick arrives at the door of the house as Tom is coming out of it. They bump into each other.

TOM: I'm very sorry.
 (Recognizing Fitzpatrick.)
 My dear sir, I hope there is no ill blood remaining between us.

MR. FITZPATRICK: Upon my soul, sir, I don't remember your name.

CUT

14T3. Mrs. Fitzpatrick and Tom sitting on a couch. Tom stands and walks out of frame left.

Short pan left and tilt up.
 (Dialogue-two)

CUT

15T3. Tom comes out the front door and walks into Mr. Fitzpatrick, heads and waists. They talk; he hits Tom in the face.

Pan right with Tom, steady as they talk. Short pan right as Tom staggers out of frame right.

(Dialogue-two/Action-Reaction/Direction)

TOM JONES
Sample III

script	notes
TOM: Nor I yours, but I remember your face from the inn at Upton.	
MR. FITZPATRICK: Upton! Then your name is Tom Jones?	
TOM: Indeed it is, sir.	
MR. FITZPATRICK: Then you have been with my wife after all. (He strikes him a blow.) Well, there's that for you, you rascal.	
And if you don't give me satisfaction for that	CUT 16T3. Tom, head and shoulders, rubs face. Slight adjustment. (Dialogue-one)
blow I'll give you another.	CUT 17T3. Mr. Fitzpatrick, head and waist, draws sword and walks out of frame right. No movement. (Dialogue-one/Direction)
Come on, fight, damn you.	CUT 18T3. Tom, head and waist, backing up. Mr. Fitzpatrick walks into frame swinging sword at Tom. They begin dueling. Pan right. (Dialogue-two/Action/Reaction)
Fitzpatrick then draws his sword. Tom, dazed, does the same,	
and they fence their way down the street. A crowd draws around. The fight is shot close, in quick panning shots.	CUT 19T3. Tom and Mr. Fitzpatrick, full figures, dueling. Seen from covered street through archway. People come running

TOM JONES
Sample III

script

There are screams and shrieks from the crowd. Fitzpatrick is badly wounded.

notes

to watch. It is light with torches.
 Truck right down street following fight.
 (Direction/Action/Reaction)

CUT

20T3. Tom, head and waist, lunges toward Mr. Fitzpatrick. No movement.
 (Change Direction)

CUT

21T3. Tom and Mr. Fitzpatrick, full figures, fighting. Tom is advancing. They stop. Tom knocks the sword from Mr. Fitzpatrick's hand. Truck left then steady.
 (Action/Reaction/Direction/Action)

CUT

22T3. Sword, handle and some blade falls into frame on pavement. Hand reaches for it and stops as another sword point-first enters frame. Tilt up with sword point to Mr. Fitzpatrick, head and shoulders, point rest on his chest.
 (Reaction/Direction/Seer)

CUT

23T3. Tom, head and shoulders, one arm extended up, reaches down. No movement.
 (Seen)

TOM JONES
Sample III

script

notes

CUT

24T3. Mr. Fitzpatrick,
head and shoulders, Tom's
sword point on his chest.
Handle of Mr. Fitzpatrick's
sword comes into frame left.
Mr. Fitzpatrick grabs it
and lunges.
No movement.
(Seer)

CUT

25T3. Mr. Fitzpatrick and
Tom, full figures, dueling
in street.
No movement.
(Action/Reaction)

CUT

26T3. Hands and forearms
of men as they fight.
People in background.
Hand-held.
(Action/Reaction)

CUT

27T3. Mr. Fitzpatrick,
head and shoulders, fighting,
facing right.
Hand-held.
(Mood)

CUT

28T3. Tom, head and
shoulders, facing left,
fighting.
Hand-held.
(Mood)

CUT

29T3. Hands as they fight
until one sword holds other
sword against pillar.
Hand-held.
(Action)

TOM JONES
Sample III

script

notes

CUT

30T3. Tom full figure pushes Mr. Fitzpatrick away. Tom follows and fights. Finally Mr. Fitzpatrick grasps a torch to throw it at Tom.
 Pan with Mr. Fitzpatrick. Pan left and right with fight.
 (Reaction/Action/Reaction/Direction/Action)

CUT

31T3. Over Mr. Fitzpatrick's shoulder, torch in frame, stopped.
 No movement.
 (Reaction)

CUT

32T3. Mr. Fitzpatrick, head and thighs, sword down, tries to bring torch down on Tom, head and shoulders, kneeling, hand grasping Mr. Fitzpatrick's on torch. Tom looks at torch, his sword is sticking in Mr. Fitzpatrick's stomach.
 No movement.
 (Reaction)

CUT

TOM (gets up): I'm sorry, sir, but you drew this on yourself.

At this moment the two thugs come out of hiding and seize Tom roughly.

FIRST THUG (yelling):
 You're a liar.

33T3. Over Mr. Fitzpatrick's shoulder, Tom, head and chest, one hand up on Mr. Fitzpatrick's hand, Tom looks at his sword. Mr. Fitzpatrick drops the torch and sword, Tom withdraws sword. Mr. Fitzpatrick falls in his arms.
 Tilt up to Tom and down with Mr. Fitzpatrick to floor.
 (Dialogue-two/Seer)

TOM JONES
Sample III

script

notes

<p>You set on that gentleman to rob him.</p>	<p>CUT 34T3. Man, patch over eyes, head and neck, facing right. No movement. (Dialogue-one)</p>
<p>The crowd turns on Tom. Cries of "Thief," "Murderer," etc. The Watch arrive. Tom starts to protest, but the crowd roars him down.</p>	<p>CUT 35T3. Tom, head and waist, facing left argues with crowd over Mr. Fitzpatrick. No movement. (Mood)</p>
<p>LONDON STREET.</p> <p>Blifil and Dowling are deep in conversation. They are watched from a doorway by the two thugs.</p> <p>DOWLING: Yes, for armed robbery.</p>	<p>CUT 36T3. Man, scar on face, head and neck. Pan left to man, head and neck, with patch on eye. (Mood)</p> <p>CUT 37T3. Tom, head and shoulders, argues. No movement. (Mood)</p> <p>CUT 38T3. Over heads of crowd two constables, heads and knees, approach. Argument continues. Pan with constables, left. (Mood/Direction)</p> <p>VERTICLE WIPE 39T3. Mr. Blifil, head and neck, against brick wall. No movement. (Dialogue-one)</p>

TOM JONES
Sample III

script

notes

BLIFIL: And you're certain
 the bastard will be
 hanged?

DOWLING: No doubt of it.
 (Indicating thugs.)

I hired these two to
 follow Master Jones,
 which they did with
 rare zeal.

BLIFIL: Good. See that they
 are properly taken care
 of, will you? I will
 break the news to my
 uncle.

Blifil and Dowling part
 company. Dowling goes toward
 the thugs, who come forward
 to meet him.

MRS. MILLER'S DRAWING ROOM--
 DAY.

Allworthy and Mrs. Miller are
 having tea together.

MRS. MILLER: Mr. Jones has
 one of the kindest
 hearts I know. He never
 mentions your name but
 to praise it.

Blifil opens the door. He is
 at his most sanctimonious.

BLIFIL: Uncle, I am afraid
 to tell you what has
 happened. It may shock
 you too much.

CUT

40T3. Lawyer and Mr. Blifil,
 heads and waists talk. Two
 men, scar-face and eye
 patch, stand in background.
 Lawyer gestures to them.
 Blifil walks out of frame
 left; lawyer walks to two
 men.

No movement.

(Dialogue-two/Direction/
 Pointer-Pointed/Location)

VERTICAL WIPE

41T3. Mrs. Miller, head
 and knees, next to fire-
 place, is pouring tea. She
 walks toward Squire
 Allworthy who is seated at
 a table. Blifil comes in
 the door, background, they
 talk.

Pan left with Mrs. Miller.
 (Dialogue-two/Location)

TOM JONES
Sample III

script

notes

ALLWORTHY: What's the
 matter, nephew?

BLIFIL: Your adopted son, sir,
 Jones, has proved himself
 to be one of the greatest
 villains on earth.

Mrs. Miller rises indignantly.

MRS. MILLER: If anyone else
 had called him a villain,
 I would have thrown this
 boiling tea in his face.

ALLWORTHY: Mrs. Miller!

MRS. MILLER: I know he's not
 without faults--but they
 are those of wildness
 and youth--(She looks
 pointedly at Blifil.)
 And I'm sure many of us
 have worse.

Allworthy is about to defend
 Blifil.

BLIFIL: At least we are not
 footpads, Mrs. Miller.

MRS. MILLER: What do you
 mean?

BLIFIL: Mr. Jones has
 attacked a man.

He has been sentenced to
 be hanged at Tyburn.

CUT

42T3. Mrs. Miller, head and
 shoulders, talks, looking
 down then toward Blifil.
 No movement.
 (Dialogue-one)

CUT

43T3. Blifil, standing
 head and shoulders, talks
 leaning toward Mrs. Miller,
 then he looks toward
 Squire Allworthy.
 Slight pan right as Blifil
 leans forward.
 (Dialogue-one/Seer)

CUT

44T3. Squire Allworthy,
 head and shoulders, sits,
 listens, looking up toward
 Blifil.
 No movement.
 (Dialogue-one/Seen)

TOM JONES
Sample III

script	notes
<p>Nobody can save him now! Mrs. Miller is crying.</p>	<p style="text-align: center;">CUT</p> <p>45T3. Mrs. Miller, head and shoulders, is looking toward Blifil, looks away, covers face with hands and cries. No movement. (Mood)</p>
	<p style="text-align: center;">CUT</p> <p>46T3. Squire Allworthy, head and shoulders, looks away from Blifil. No movement. (Mood)</p>
<p>MONTAGE SEQUENCE. INTERIOR. NEWGATE JAIL.</p>	<p style="text-align: center;">VERTICAL VENETIAN BLINDS</p> <p>47T3. Pan of occupants of prison looking through the bars. Pan right. (Mood)</p>

Generation of Descriptors

In preparation for this phase, Carroll (1976) and Worth (1969) were reread. Condensing their outlook and expectations as much as possible brought the focus of attention to Worth's central question which was used to categorize each shot:

Is there anything in the sequence and in the operations performed on the elements that allows or helps me infer meaning from them, REGARDLESS of the semantic content attached to each of the elements by itself (Worth, 1969, p. 306)?

The description began with "Lawrence of Arabia,"
 Sample I. It was viewed two times going through it slowly

and stopping it to assign visual functions to the shots. If the shot function did not seem obvious, the shot was skipped so as not to force the shots into a mold. The second viewing of the sample permitted additional assigning of functions to a few of the shots that had been previously skipped. A third comparison of the functions assigned to the sample resulted in only a few minor modifications. A list was formulated of all the different descriptors generated. Some shots still had no assignments.

Next, functions were assigned to the shots in sample A1 so as not to bias the descriptor generation stage too heavily with one film. After three viewings of the sample with functions assigned to some of the shots, it seemed that all the shots were Dialogue Shots. A deeper look into what each shot does led finally to the conclusion that Dialogue Shots may be a class of shots rather than a single type. Tentatively, sample A1 was left as largely Dialogue Shots. Sample T1 seemed to produce almost no dialogue and a great deal of relatively insignificant activity. At this point the descriptors generated so far were organized and a scheme was devised which would relate to all three films. The result was a system of four classes of shots which had sub-types drawn from the previously generated descriptors plus a few added sub-types (Figure 4).

One of the four class level descriptors (Special, Motion, Dialogue, and Compound) was assigned to each shot in

samples L1, A1, and T1. It worked well. A class level descriptor was assigned to each shot in the rest of the samples. In most cases the four class system worked easily. Only occasionally did it take more than a moment or two to determine the class.

In order to subdivide the Dialogue Shots, sample A1 was viewed again because it was the least complicated dialogue and fairly long. The conclusion was that subjective, objective, and neutral descriptors could fit any shot, not just Dialogue Shots. Furthermore, the Dialogue Shots did not seem to fall easily into these three groups. Sample A3 was then viewed to see if any Dialogue Shot sub-groups could be generated. The most obvious difference seemed to be the number of people visualized. The conclusion was that since the function of a Dialogue Shot is almost purely verbal, classifying a shot as dialogue was the most fundamental visual function possible.

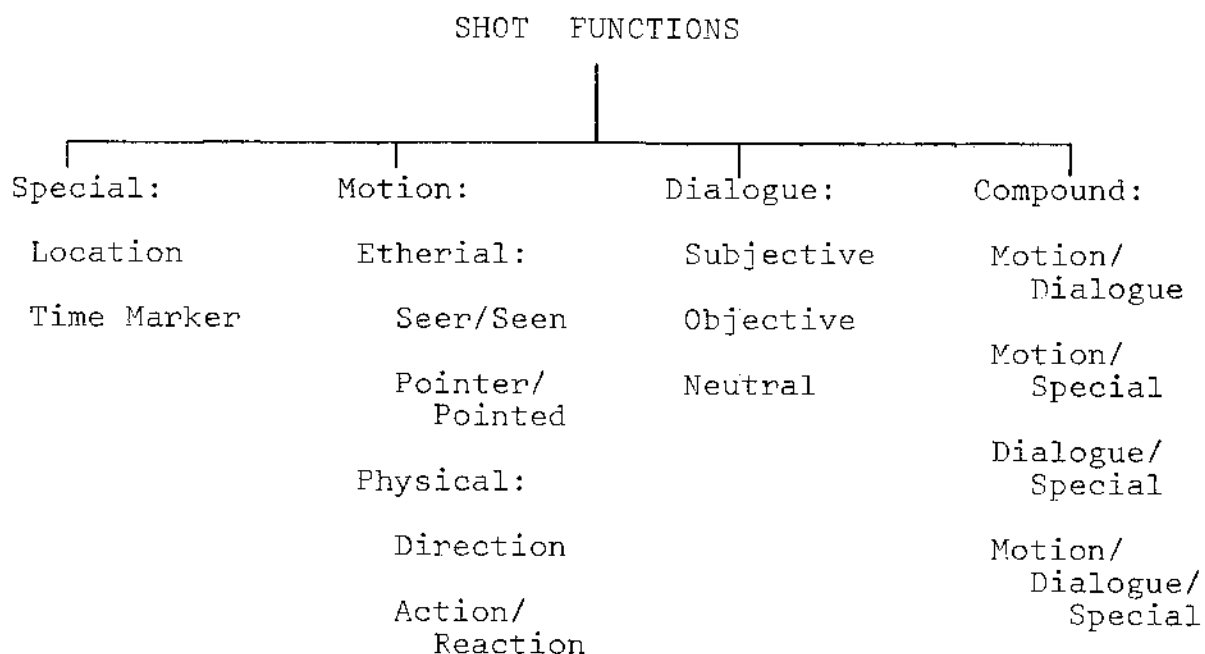


Fig. 4--A four-class system of shot functions

Each shot in samples A1, A2, and A3 was checked and grouped by class. Examination of the Dialogue Shots resulted in the first rules to be generated. Examination of other groups also generated rules. There seemed to be some lack of clarity between Location-Change Shots and Direction Shots. Direction Shots employed motion in a particular direction. Often Location-Change Shots also employed motion in a particular direction. It seemed appropriate to reclassify the Location-Change Shots to Direction Shots. The changes were made in samples A1, A2, and A3.

In the next step, samples L1, L2, and L3 were viewed and classified shot-by-shot according to the modified structure. All but about three shots could be classified with considerable ease.

Finally, the L sample shot cards and the A sample shot cards were listed by shot function combination, grouped, and indexed. Then specific descriptors were assigned to all of the shots in the T samples. The few times that there was difficulty assigning a function to a shot, this series of questions and answers was followed to reduce the visual to its fundamental function:

1. What is happening in the shot?
 - a. Is it conversation?
 - b. Is it activity?
 - c. Is it neither of the above?
2. If it is conversation, is there more than one visible participant?
 - a. If Yes, the shot is Dialogue-two.
 - b. If No, the shot is Dialogue-one.
3. If it is activity, what is its nature?
 - a. Is the activity observable or implied?
 - b. If the activity is implied and
 - 1.) It is seeing or being seen, shot is Seer or Seen.
 - 2.) It is pointing or the object of pointing, shot is Pointer or Pointed.
 - 3.) It is a representation of the nature of the circumstance or state-of-mind, the shot is Mood.
 - c. If the activity is physical and
 - 1.) It is movement in a particular direction, the shot is Direction.

- 2.) It is a singular action such as a pistol shot or a falling bomb or its impact, the shot is Action or Reaction.
4. If the shot is neither conversation nor activity, what is its unique representation?
 - a. If it identifies the location of events, the shot is Location.
 - b. If it indicates some aspect of time or its passing, the shot is Time.
 - c. If neither Location nor Time, what is its representation? Does this new representation alter or extend any previous classification(s)?

After completing the assignment of functions to each shot in the T sample, the A and L samples were reviewed to be sure the descriptors had not changed meaning or focus as they developed.

The process of generating descriptors began as an attempt to describe succinctly the over-all functional effect of each shot as an element of communication. The approach was relatively directionless and meandering. Yet, it pointed up some basic communicative characteristics of shots. Once these "meanderings" were organized, applied and checked, classes of shots became more distinctive and descriptive of the communication process. The descriptive process became more involved with assigning class forms to shots. As the class forms became clearer, a number of sub-types became obvious. In the end, the work dealt exclusively with the sub-types and not the class forms. As the Special, Motion, and Dialogue forms became clearer, the Compound Class

looked more artificial. Was the Compound Class of shots more a descriptive phenomenon than a separate class of shots? Such was the conclusion reached after the rewriting of the index of combinations. The Compound Class was not a class of shots by itself, but a phenomenon of the system. One of the prime reasons for coming to this conclusion was the observation that a large number of combination shots were combinations of functions, all of which were within the same class (i.e.: a Seer/Mood Shot). The only way to accommodate such a phenomenon was to have combination options within classes as well as external to the classes. At that point the unique qualities of a Combination Class of shots seemed to have dissipated.

The assigning of shot functions stabilized as the three-class system in Figure 5.

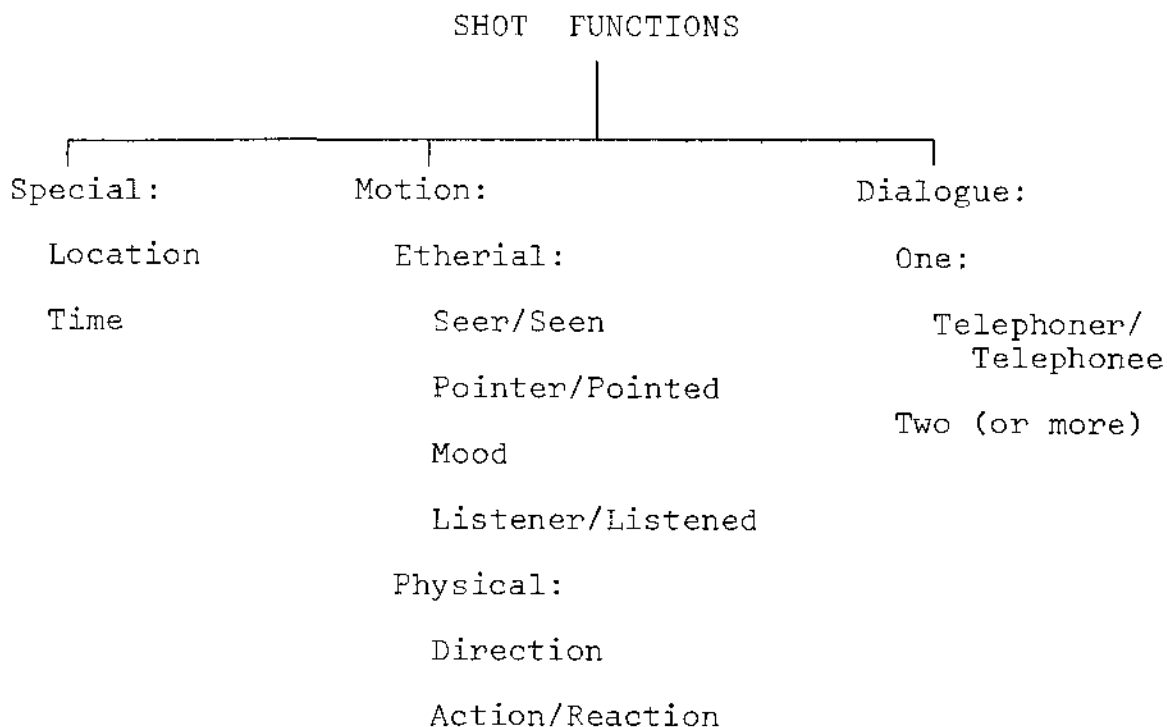


Fig. 5--A three-class system of shot functions

A shot-by-shot list of all the assigned functions by sample and film follows.

Assigned Shot Functions for Each Sample

The scene and sequence boundaries are also noted. A single line separates scenes. A double line separates sequences. Parentheses enclose shots which were identified as visual asides.

"Lawrence of Arabia"

1L1 Dialogue-two

2L1 Location-Marker
 3L1 Dialogue-two/Pointer
 4L1 Pointed to

5L1 Dialogue-two/Seer
6L1 Seen
7L1 Dialogue-two
8L1 Direction
9L1 Direction

10L1 Time Marker
11L1 Direction
12L1 Direction
13L1 Looking (not seeing) For
14L1 Seer
15L1 Seen
16L1 Seer
17L1 Seen
18L1 Seer
19L1 Seen
20L1 Seer
21L1 Seer
22L1 Dialogue-two/Seen

23L1 Passing Time
24L1 Mood
25L1 Seer
26L1 Seen
27L1 Seer/Seen

28L1 Dialogue-two
29L1 Dialogue-two
30L1 Dialogue-two

31L1 Passing Time

32L1 Location/Time

33L1 Mood
34L1 Action
35L1 Action
36L1 Reaction
37L1 Pointer/Reaction
38L1 Pointed/Seer
39L1 Seen
40L1 Seer

41L1 Passing Time
 42L1 Location
 43L1 Dialogue-two/Seers
 44L1 Seen
 45L1 Dialogue-two/Seers
 46L1 Passing Time

47L1 Action
 48L1 Seers
 49L1 Seen
 50L1 Reaction

51L1 Location
 52L1 Seer
 53L1 Dialogue-one/Seen
 54L1 Dialogue-two/Pointer
 55L1 Pointed to
 56L1 Dialogue-two/Seer
 57L1 Seen
 58L1 Dialogue-two
 59L1 Direction change
 60L1 Dialogue-two
 61L1 Dialogue-two
 62L1 Establish Direction
 63L1 Dialogue-two/Direction
 64L1 Dialogue-one
 65L1 Dialogue-one
 66L1 Dialogue-one/Direction
 67L1 Dialogue-one/Mood

68L1 Location/Time
 69L1 Direction
 70L1 Time

1L2 Reaction

2L2 Location
 3L2 Direction
 4L2 Direction
 5L2 Direction
 6L2 Direction
 7L2 Direction
 8L2 Direction
 9L2 Direction
 10L2 Direction
 11L2 Direction

12L2 Action/Reaction
13L2 Direction
14L2 Direction
15L2 Direction
16L2 Direction
17L2 Direction
18L2 Direction
19L2 Direction
20L2 Direction
21L2 Direction
22L2 Direction

23L2 Time
24L2 Mood/Seer
25L2 Seen
26L2 Seer
27L2 Dialogue-one/Seen
28L2 Dialogue-one/Seer
29L2 Seen
30L2 Direction
31L2 Direction
32L2 Dialogue-two
33L2 Dialogue-one

34L2 Action
35L2 Reaction
36L2 Dialogue-two
37L2 Dialogue-two/Direction
38L2 Dialogue-two
39L2 Dialogue-one
40L2 Dialogue-one
41L2 Dialogue-one
42L2 Mood

43L2 Dialogue-two
44L2 Dialogue-one
45L2 Dialogue-one
46L2 Dialogue-one
47L2 Dialogue-one
48L2 Dialogue-two
49L2 Dialogue-one
50L2 Dialogue-one
51L2 Dialogue-one
52L2 Direction/Dialogue-two
53L2 Direction/Dialogue-one
54L2 Dialogue-one
55L2 Dialogue-two

56L2 Location
 57L2 Pointer
 58L2 Pointed
 59L2 Dialogue-two

60L2 Counter Direction
 61L2 Direction
 62L2 Counter Direction
 63L2 Direction
 64L2 Action/Reaction
 65L2 Direction stops
 66L2 Dialogue-two/Pointer (nothing)
 67L2 Passing Time

68L2 Direction
 69L2 Direction
 70L2 Direction
 71L2 Direction stops
 72L2 Direction change
 73L2 New Direction
 74L2 Direction stops/Seer
 75L2 Seen
 76L2 New Direction
 77L2 New Direction
 78L2 Direction
 79L2 Direction
 80L2 Direction
 81L2 Direction stops
 82L2 Seer
 83L2 Seen
 84L2 New Direction/Seer
 85L2 Seen
 86L2 Direction
 87L2 Counter Direction
 88L2 Opposing Directions
 89L2 Direction
 90L2 Seer/Seen

91L2 Direction
 92L2 Direction
 93L2 Direction
 94L2 Direction
 95L2 Dialogue-one/Direction
 96L2 Dialogue-one/Direction
 97L2 Dialogue-one/Direction/Seer nothing
 98L2 Dialogue-two

99L2 Direction
 100L2 Dialogue-two/Direction/Pointer-Pointed
 101L2 Direction stops
 102L2 Dialogue-two
 103L2 Direction
 104L2 Direction
 105L2 Time/Mood
 106L2 New Direction/Seer
 107L2 Seen
 108L2 Seer/Dialogue-one
 109L2 Dialogue-one/Seer nothing
 110L2 New Direction
 111L2 Direction
 112L2 Direction
 113L2 Direction stop/Seer
 114L2 Seen
 115L2 Seer
 116L2 Seer
 117L2 Location/Seen
 118L2 Seer
 119L2 Seen
 120L2 Dialogue-one
 121L2 Dialogue-one
 122L2 Seer
 123L2 Dialogue-one/Seen
 124L2 Seer

125L2 Location

1L3 Dialogue-one

2L3 Location
 3L3 Seer
 4L3 Dialogue-two/Seers
 5L3 Seen
 6L3 Dialogue-one
 7L3 Dialogue-one
 8L3 Dialogue-one
 9L3 Dialogue-one
 10L3 Dialogue-one
 11L3 Dialogue-one
 12L3 Direction
 13L3 Seer
 14L3 Seen/Direction
 15L3 Direction
 16L3 Seer
 17L3 Seen
 18L3 Seer

19L3 Seen/Dialogue-two/Seer/Seen
20L3 Dialogue-two
21L3 Dialogue-two
22L3 Dialogue-two/Direction
23L3 Direction
24L3 Dialogue-one/Seer
25L3 Direction
26L3 Direction
27L3 Direction
28L3 Direction

29L3 Dialogue-one
30L3 Dialogue-one
31L3 Dialogue-two
32L3 Dialogue-one
33L3 Dialogue-one
34L3 Dialogue-one
35L3 Dialogue-two

36L3 Location/Seen
37L3 Seer
38L3 Dialogue-one
39L3 Dialogue-one
40L3 Dialogue-one
41L3 Direction

42L3 Direction
43L3 Direction
44L3 Direction/Location
45L3 Seer
46L3 Seen
47L3 Dialogue-two

48L3 Location
49L3 Direction
50L3 Direction
51L3 Direction
52L3 Direction
53L3 Direction
54L3 Direction

55L3 Seer
56L3 Direction
57L3 Direction
58L3 Seer

59L3 Seen
60L3 Seer
61L3 Seer/Dialogue-one
62L3 Dialogue-two
63L3 Seer
64L3 Dialogue-two
65L3 Dialogue-one
66L3 Dialogue-two/Seer
67L3 Seen
68L3 Seer
69L3 Seen
70L3 Seer
71L3 Direction
72L3 Direction
73L3 Direction
74L3 Seers
75L3 Seen/Direction
76L3 Action
77L3 Reaction
78L3 Action
79L3 Mood
80L3 Dialogue-one
81L3 Direction
82L3 Direction
83L3 Direction
84L3 Direction
85L3 Direction
86L3 Direction
87L3 Direction
88L3 Direction
89L3 Direction
90L3 Direction/Action
91L3 Direction
92L3 Direction
93L3 Mood
94L3 Action
95L3 Reaction
96L3 Direction/Action
97L3 Direction
98L3 Mood
99L3 Mood/Reaction
100L3 Direction
101L3 Counter Direction
102L3 Direction
103L3 Direction/Action
104L3 Direction
105L3 Action/Seer
106L3 Reaction/Seen
107L3 Direction
108L3 Action/Seer
109L3 Action/Seer

110L3 Action/Reaction
 111L3 Action/Reaction
 112L3 Direction
 113L3 Action/Seer
 114L3 Direction
 115L3 Direction
 116L3 Action/Reaction/Seen
 117L3 Seer
 118L3 Seen
 119L3 Action/Seer
 120L3 Reaction
 121L3 Action continuation/Seen
 122L3 Seer
 123L3 Seen/Direction
 124L3 Seer/Direction
 125L3 Seen/Direction
 126L3 Seer/Direction
 127L3 Seen/Action/Reaction
 128L3 Seer/Direction
 129L3 Seen
 130L3 Dialogue-two/Seer (seen no face)
 131L3 Seen
 132L3 Seer

133L3 Time/Location
 134L3 Dialogue-one/Direction/Seer (nothing)
 135L3 Seen
 136L3 Dialogue-one/Seer (nothing)
 137L3 Direction/Seen-Seer

138L3 Time
 139L3 Location/Seer
 140L3 Seen
 141L3 Seer
 142L3 Seer-Seen/Seer
 143L3 Seen
 144L3 Dialogue-one
 145L3 Dialogue-one
 146L3 Seen
 147L3 Seer

148L3 Direction
 149L3 Direction
 150L3 Counter Direction
 151L3 Change Direction
 152L3 Dialogue-two/Direction
 153L3 Direction

154L3 Location
155L3 Direction

"The Apartment"

1A1 Location

2A1 Dialogue-one/Direction

3A1 Dialogue-two

4A1 Direction

5A1 Dialogue-two

6A1 Location/Telephoner

(7A1 Dialogue-one/Telephoner)

8A1 Dialogue-one/Telephoner

(9A1 Dialogue-one/Telephoner)

10A1 Dialogue-one/Telephoner

(11A1 Dialogue-one/Telephoner)

12A1 Dialogue-one/Telephoner

(13A1 Dialogue-one/Telephoner)

14A1 Passing time/Telephoner

(15A1 Dialogue-one/Telephoner)

16A1 Dialogue-one/Telephoner

(17A1 Dialogue-one/Telephoner)

18A1 Dialogue-one/Telephoner

(19A1 Dialogue-one/Telephoner)

20A1 Dialogue-one/Telephoner

(21A1 Dialogue-one/Telephoner)

22A1 Dialogue-one/Telephoner

(23A1 Dialogue-one and two/Telephoner)

24A1 Dialogue-one/Telephoner

(25A1 Dialogue-one/Telephoner)

26A1 Dialogue-one/Telephoner

(27A1 Dialogue-one/Telephoner/Telephoner)

(28A1 Dialogue-one and two/Telephoner)

(29A1 Dialogue-one/Telephoner)

(30A1 Dialogue-one/Telephoner)

(31A1 Dialogue-one/Telephoner)

32A1 Dialogue-one/Telephoner/Telephoner

33A1 Dialogue-two

34A1 Direction

35A1 Dialogue-two

36A1 Dialogue-two/Direction

37A1 Dialogue-two

38A1 Dialogue-two/Location

39A1 Dialogue-two

40A1 Dialogue-one

41A1 Dialogue-one

42A1 Dialogue-one
43A1 Dialogue-one
44A1 Dialogue-one
45A1 Dialogue-one
46A1 Dialogue-one
47A1 Dialogue-one
48A1 Dialogue-two/Direction
49A1 Dialogue-one
50A1 Dialogue-one
51A1 Dialogue-one
52A1 Dialogue-one
53A1 Dialogue-one
54A1 Dialogue-two/Direction
55A1 Dialogue-one
56A1 Dialogue-two/Direction
57A1 Dialogue-one
58A1 Dialogue-one
59A1 Dialogue-one
60A1 Dialogue-one
61A1 Dialogue-one
62A1 Dialogue-one
63A1 Dialogue-one
64A1 Dialogue-one
65A1 Dialogue-one
66A1 Dialogue-one
67A1 Dialogue-one
68A1 Dialogue-two
69A1 Dialogue-two
70A1 Dialogue-two

71A1 Location

1A2 Dialogue-two/Mood

2A2 Location
3A2 Dialogue-two
4A2 Seer
5A2 Seen
6A2 Action
7A2 Reaction
8A2 Action
9A2 Reaction
10A2 Dialogue-two/Direction
11A2 Dialogue-two
12A2 Dialogue-two

13A2 Dialogue-one/Location
 14A2 Dialogue-one
 15A2 Dialogue-one
 16A2 Dialogue-one
 17A2 Dialogue-two/Location
 18A2 Dialogue-one
 19A2 Dialogue-two
 20A2 Dialogue-two/Seer/Seen
 21A2 Dialogue-two/Action
 22A2 Dialogue-two/Seer/Seen/Reaction
 23A2 Dialogue-two/Mood/Direction
 24A2 Location/Seer
 25A2 Seen
 26A2 Seer/Seen

27A2 Location/Mood
 28A2 Dialogue-two

1A3 Dialogue-one

2A3 Location
 3A3 Dialogue-two
 4A3 Dialogue-two/Location
 5A3 Dialogue-one/Location
 6A3 Dialogue-two/Location
 7A3 Dialogue-two
 8A3 Dialogue-two/Pointer
 9A3 Dialogue-one
 10A3 Dialogue-one
 11A3 Dialogue-one
 12A3 Dialogue-one
 13A3 Dialogue-two/Direction/Seer/Seen
 14A3 Dialogue-two

15A3 Dialogue-two/Pointer/Direction/Location
 16A3 Pointed
 17A3 Dialogue-two/Direction/Motion

18A3 Dialogue-two/Location
 19A3 Dialogue-one
 20A3 Dialogue-one
 21A3 Dialogue-one
 22A3 Dialogue-one
 23A3 Dialogue-one
 24A3 Dialogue-one

25A3 Dialogue-one
 26A3 Dialogue-one
 27A3 Dialogue-one
 28A3 Dialogue-one
 29A3 Dialogue-two/Direction
 30A3 Dialogue-two/Motion/Direction
 31A3 Direction

32A3 Dialogue-two/Motion/Direction/Location

33A3 Mood
 34A3 Dialogue-two/Motion/Direction
 35A3 Dialogue-one/Location
 36A3 Dialogue-one
 37A3 Dialogue-one
 38A3 Dialogue-one
 39A3 Dialogue-one
 40A3 Dialogue-one
 41A3 Dialogue-one
 42A3 Dialogue-one
 43A3 Dialogue-one
 44A3 Mood
 45A3 Mood
 46A3 Dialogue-two/Mood/Action/Reaction
 47A3 Mood
 48A3 Mood
 49A3 Dialogue-one/Seer/Seen

50A3 Direction/Location
 51A3 Dialogue-one/Direction
 52A3 Dialogue-two/Action/Reaction
 53A3 Dialogue-two

"Tom Jones"

1T1 Dialogue-one

2T1 Dialogue-two/Location

3T1 Direction/Location
 4T1 Counter Direction

5T1 Direction
6T1 Direction
7T1 Mood
8T1 Seer
9T1 Seer-Seen
10T1 Mood
11T1 Mood
12T1 Mood
13T1 Mood
14T1 Mood
15T1 Mood
16T1 Mood/Direction
17T1 Direction
18T1 Mood
19T1 Mood
20T1 Mood
21T1 Mood
22T1 Mood/Seer
23T1 Mood/Seen
24T1 Mood
25T1 Mood
26T1 Mood
27T1 Dialogue-two/Mood
28T1 Mood
29T1 Mood
30T1 Mood
31T1 Mood
32T1 Direction
33T1 Direction
34T1 Direction
35T1 Direction
36T1 Mood
37T1 Mood
38T1 Mood
39T1 Dialogue-one
40T1 Direction
41T1 Direction
42T1 Direction
43T1 Location/Direction

44T1 Time
45T1 Direction
46T1 Direction
47T1 Direction
48T1 Direction
49T1 Direction
50T1 Direction
51T1 Direction
52T1 Direction

53T1 Mood
54T1 Mood
55T1 Mood
56T1 Direction
57T1 Direction
58T1 Direction
59T1 Direction
60T1 Direction
61T1 Direction
62T1 Direction
63T1 Direction
64T1 Direction
65T1 Direction
66T1 Direction
67T1 Mood
68T1 Mood
69T1 Mood
70T1 (a) Mood
70T1 (b) Mood
71T1 Mood
72T1 Direction
73T1 Direction
74T1 Direction
75T1 Direction/Mood
76T1 Direction
77T1 Mood
78T1 Direction
79T1 Direction
80T1 Direction
81T1 Direction
82T1 Direction
83T1 Direction
84T1 Direction
85T1 Direction
86T1 Direction
87T1 Direction
88T1 Direction
89T1 Direction
90T1 Direction
91T1 Direction
92T1 Direction
93T1 Direction
94T1 Seer
95T1 Seen/Direction
96T1 Seer/Mood
97T1 Seen/Seer-Seen
98T1 Direction
99T1 Direction
100T1 Direction
101T1 Direction
102T1 Mood

103T1 Direction
104T1 Mood
105T1 Direction
106T1 Direction
107T1 Direction
108T1 Direction
109T1 Action/Direction
110T1 Direction
111T1 Action/Direction
112T1 Action
113T1 Action/Reaction
114T1 Action
115T1 Action
116T1 Action
117T1 Mood
118T1 Mood
119T1 Mood
120T1 Mood

121T1 Seen
122T1 Seen
123T1 Seen
124T1 Seer
125T1 Seen/Direction
126T1 Direction
127T1 Direction
128T1 Direction
129T1 Direction
130T1 Direction
131T1 Direction
132T1 Direction
133T1 Direction Stopping
134T1 New Direction
135T1 Dialogue-one
136T1 Dialogue-one
137T1 Dialogue-one
138T1 Dialogue-one
139T1 Dialogue-one
140T1 Dialogue-one
141T1 Dialogue-two/Direction

142T1 Dialogue-two/Location
143T1 Dialogue-one
144T1 Dialogue-one
145T1 Dialogue-one
146T1 Dialogue-one
147T1 Dialogue-one/Direction
148T1 Dialogue-two

149T1 Dialogue-one/Action
150T1 Dialogue-one/Reaction
151T1 Dialogue-two/Direction
152T1 Dialogue-two
153T1 Dialogue-one/Direction
154T1 Dialogue-two
155T1 Seer/Seen
156T1 Dialogue-two
157T1 Dialogue-one
158T1 Seer
159T1 Seen-Seer
160T1 Seen-Seer

161T1 Mood/Time
162T1 Location/Mood/Time
163T1 Mood/Time
164T1 Mood/Time
165T1 Mood/Time
166T1 Mood/Time
167T1 Mood/Time
168T1 Mood/Time
169T1 Mood/Time
170T1 Mood/Time
171T1 Mood/Time
172T1 Mood/Time
173T1 Location/Direction/Time
174T1 Direction/Time
175T1 Mood/Time
176T1 Dialogue-two/Location/Time
177T1 Mood/Time
178T1 Location/Direction/Time
179T1 Mood/Time
180T1 Action-Reaction/Time
181T1 Mood/Time
182T1 Direction/Time
183T1 Mood/Time
184T1 Direction/Time
185T1 Mood/Time
186T1 Mood/Direction/Time
187T1 Mood/Time
188T1 Direction/Time

189T1 Mood/Time
190T1 Seer/Time
191T1 Seen-Seer/Time
192T1 Action-Reaction/Seer/Time

193T1 Direction/Time

1T2 Dialogue-two/Direction

2T2 Direction/Seer/Location

3T2 Seen

4T2 Seer

5T2 Dialogue-two/Direction

6T2 Dialogue-two/Seer-Seen

7T2 Direction/Time

8T2 Dialogue-two/Mood/Location

9T2 Dialogue-two

10T2 Dialogue-two

11T2 Dialogue-two

12T2 Dialogue-two

13T2 Dialogue-one

14T2 Dialogue-one

15T2 Dialogue-one

16T2 Dialogue-two

17T2 Dialogue-one

18T2 Dialogue-two

19T2 Dialogue-one

20T2 Dialogue-one

21T2 Dialogue-one/Action

22T2 Reaction

23T2 Mood

24T2 Seer

25T2 Dialogue-one/Seen

26T2 Dialogue-one

27T2 Dialogue-one

28T2 Dialogue-two

29T2 Mood

30T2 Dialogue-one/Direction

31T2 Location/Mood

32T2 Dialogue-one/Direction

33T2 Mood

34T2 Dialogue-one/Direction

35T2 Dialogue-one

36T2 Dialogue-one/Direction

37T2 Dialogue-one

38T2 Dialogue-one

39T2 Action/Direction
 40T2 Reaction
 41T2 Direction
 42T2 Direction
 43T2 Mood
 44T2 Listener
 45T2 Listened
 46T2 Direction
 47T2 Listener
 48T2 Direction

49T2 Dialogue-two/Location/Direction
 50T2 Dialogue-one
 51T2 Dialogue-one
 52T2 Dialogue-one
 53T2 Dialogue-one
 54T2 Dialogue-two
 55T2 Dialogue-two/Location/Action-Reaction

56T2 Direction

1T3 Dialogue-one
 2T3 Dialogue-one/Mood

3T3 Dialogue-two/Location/Direction

4T3 Direction
 5T3 Seer/Direction
 6T3 Seen
 7T3 Seer
 8T3 Dialogue-two
 9T3 Seer
 10T3 Seen
 11T3 Seer
 12T3 Seen-Seer
 13T3 Direction
 14T3 Dialogue-two
 15T3 Dialogue-two/Action-Reaction/Direction
 16T3 Dialogue-one
 17T3 Dialogue-one/Direction
 18T3 Dialogue-two/Action-Reaction
 19T3 Direction/Action-Reaction
 20T3 Change Direction
 21T3 Action-Reaction/Direction/Action
 22T3 Reaction/Direction/Seer
 23T3 Seen

24T3 Seer
 25T3 Action/Reaction
 26T3 Action/Reaction
 27T3 Mood
 28T3 Mood
 29T3 Action
 30T3 Reaction/Action-Reaction/Direction/Action
 31T3 Reaction
 32T3 Reaction
 33T3 Dialogue-two/Seer
 34T3 Dialogue-one
 35T3 Mood
 36T3 Mood
 37T3 Mood
 38T3 Mood/Direction

39T3 Dialogue-one
 40T3 Dialogue-two/Direction/Pointer-Pointed/Location

41T3 Dialogue-two/Location
 42T3 Dialogue-one
 43T3 Dialogue-one/Seer
 44T3 Dialogue-one/Seen
 45T3 Mood
 46T3 Mood

47T3 Mood

The following definitions of the descriptors are provided to show their distinctiveness and basic character.

Action Shot - is one whose content is a singular activity the impact of which is not observed.

Dialogue Class Shots - are a group of shots which support verbal language to the extent of suppressing visual activity.

Dialogue-One Shot - is one in which only one participant of a conversation is visible.

- Dialogue-Two Shot - is one in which two or more participants of a conversation are visible.
- Direction Shot - is one whose primary function is motion from one point toward another.
- Ethereal/Motion Sub-Class Shots - are a group of shots which imply movement from one point to another without the physical activity of going from the first point to the second.
(Example: Pointer Shot/Pointed Shot)
- Listened Shot - is one that shows the object of the Listener.
- Listener Shot - is one that shows someone listening to something which is not seen.
- Location Shot - is one whose primary function is to give place to the content of other shots.
- Mood Shot - is one whose primary function is to represent the nature of the circumstances or their state-of-mind.
- Motion Class Shots - are a group of shots which convey concepts of activity both implied and physical.
- Pointed Shot - is one which shows the object of a Pointer.
- Pointer Shot - is one that shows someone gesturing toward something specific which is not seen.

Physical/Motion Sub-Class Shots - are a group of shots whose primary content is observable activity.

Reaction Shot - is one that shows the impact of an activity.

Seen Shot - is one that shows what is observed.

Seer Shot - is one in which a person is looking at something specific which cannot be seen.

Special Class Shots - are a group of shots which perform maintenance functions in film language. They lend a frame of reference to the language structure.

Telephonee Shot - is a Dialogue-one Shot of the receiver of the telephone conversation.

Telephoner Shot - is a Dialogue-one Shot of the initiator of the telephone conversation.

Time Shot - is a shot whose primary function is to indicate the passage of time between other shots.

Analysis of Constituents

The shot function generation procedure described above incorporated all the samples. At the point that the shot function descriptors stabilized, all of the shots were named. It was not necessary to do any more than organize them and check them over at the beginning of the analysis. A list was made of all combinations of shot functions. An arbitrary

number was assigned to each combination for identification purposes. The corresponding punch code for the shot function combination number was punched on each 3" x 5" card. A reference index was constructed of all the shot function combinations listed by code number. A cross reference index was made for all the functions used for classifying shots. A combination of shot functions appeared in the cross reference under each of its constituent functions and showed its identification number. These reference lists made it possible to find quickly all combinations of any single shot function.

The analysis began with the examination of all the shots that had an assigned function of Action. The result was the generation of several rules about Action Shots. It soon became apparent that it was going to be helpful to know what kinds of function were adjacent to the shots under analysis. A list was prepared of each assigned shot function in the order of its appearance in its sample.

After examining a number of shot functions, the analysis shifted to the scene and sequence levels to see what impact the grouping of shots by scene and sequence would have on the rules for individual shot functions. All but one of the samples divided easily into scenes and sequences. The constantly changing location in shots of the telephone conversations in sample A1 made it difficult to generate scene and sequence boundaries. The sample was set aside until all

the other samples, including A2 and A3, were completed. A second examination of the sample A1 shots was easier. It became clear that the main thrust of the shots was an extended conversation that Bud had with a number of people. The concept could have been portrayed with shots of Bud combined with his voice and the voices of the people with whom he was speaking. Since that was the case, it became clear that the shots did not represent actual changes of location and/or time which would generate scene or sequence boundaries. The shots, instead, were visual asides, something added for clarity but not essential to the scene or sequence. With this interpretation of the structure, the sample was divided easily into two scenes and one sequence.

A comparison of scenes and sequences seemed at first to show that every sequence contained at least one element from each of the three classes of shots. There were two exceptions to the rule. There was a montage sequence (161T1 to 193T1) which used a large number of localities, some of which were not identifiable locations. There were also a few scenes which were composed of only one shot. One might have said that the montage sequence was a special case or a literary form of some kind. The scenes with only one shot were more of a problem. There was nothing to separate them fundamentally from other scenes. A reconsideration of scene and sequence basic structure generated a rule for each. A Scene (Sc) is composed of (\rightarrow) a Time Change Marker (t)

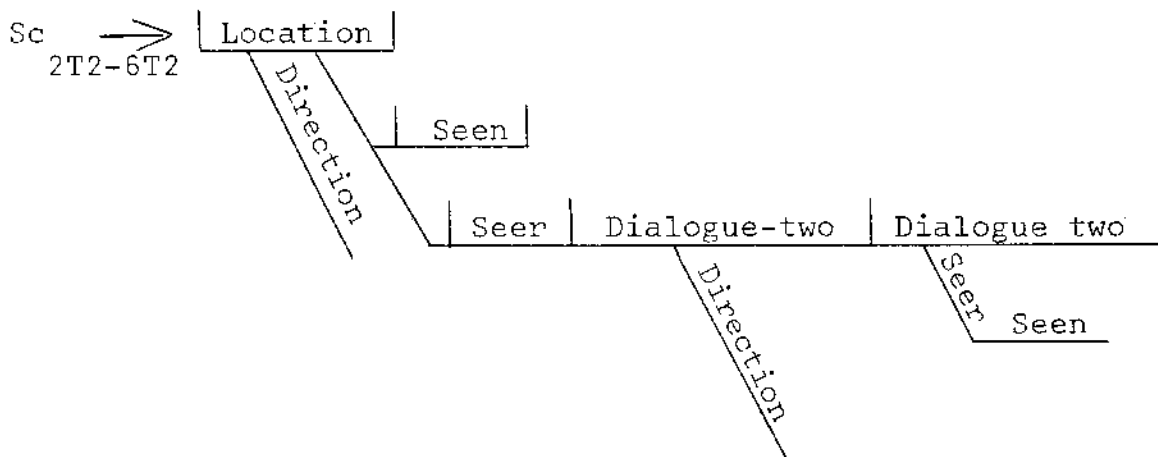
or Location Change Marker (l) plus a shot (Sh). It can be shown this way:




$$Sc \rightarrow \left\{ \begin{array}{l} t \\ l \end{array} \right\} + Sh$$

Similarly, a Sequence (Sq) is composed of (\Rightarrow) a Time Change Marker (t) and a Location Change Marker (l) plus a Scene (Sc), which may be shown this way:

$$Sq \Rightarrow t + l = Sc$$

These rules for scene and sequence structure described every scene or sequence in the nine samples. They became a central framework in which all the other rules could be added or combined as word types to describe and specify scene. They also facilitated scene and sequence diagramming. The diagramming, in turn, pointed up the subordinate phrase function of shot function pairs (i.e. Seer--Seen). For example, this scene (2T2 to 6T2) would be diagrammed as follows:



The frame () indicates a shot. The frame with branches () indicates a complex shot with more than one function. The broken branch () indicates a subordinate function and/or shot pair.

Below are the script, shot notes, and classification information from which the above diagram was derived.

script	notes
COUNTRY ROAD. DAY.	VERTICAL WIPE
Tom is tramping rather wearily along a chalk road and as he turns downhill, the camera pans with him to reveal a company of Redcoats, bivouacking by the roadside.	2T2. Road from camera uphill and winding to crest. Tom is walking, full-figured in middleground toward the camera to head and waist, looks.
COMMENTATOR: Our hero was now on the road to London. His first adventure was with a party of those men whose profligate ways	No movement.
could be conducted with safety	3T2. Group of (30-40) soldiers, mostly seated, eating on a knoll.
only under the protection of their Redcoats.	No movement.
	4T2. Tom, head and waist, bed-roll on staff over shoulder, starts to walk out of frame, right.
	No movement.
Tom approaches the group.	5T2. Large group of soldiers on knoll. Tom walks into frame left toward soldiers, stands near them and talks.
TOM: Good day, gentlemen, may I ask where you are heading?	No movement.

SERGEANT: We're going north
to fight for the
Protestant cause.

TOM: Against Prince Charles?

SERGEANT: Yes, those damned
Scots are already on
their way to England.

TOM: I've been walking all
day and am very hungry.
May I buy something to
eat and drink?

The soldiers, at once sensing
his liberality, give him
bread and cheese in exchange
for some coins.

SERGEANT: Right. Give him
some.

TOM: Thank you, Sergeant.

The Lieutenant, who has been
watching the scene, gets up
and we pan him toward Tom.

TOM: Good day, Captain.

LIEUTENANT: Good day. I
perceive you are a
gentleman. We shall be
glad to welcome any such
into our company.

TOM (shaking his hand): I'd
be glad to march with you.

LIEUTENANT: Good. We shall
be on the march in a
short while.

One of the officers eyes him
skeptically.

6T2. Tom, head and knees,
stands left facing soldier
head and thighs, right
facing Tom. Four or five
soldiers seated between.
Misty foothills in back-
ground. Officer comes
forward to Tom and talks,
Northerton stands behind
the Officer, who turns and
walks away. Northerton
stands, stares and drinks.

No movement.

Shot Classifications

2T2 -- Direction/Location/Seer

3T2 -- Seen

4T2 -- Seer

5T2 -- Dialogue-two/Direction

6T2 -- Dialogue-two/Seer-Seen

The fact that shot 2T2 begins with both a Location-Change Marker (Location Shot) and a Time-Change Marker (Vertical Wipe) is not a breach of the scene boundary rule. It is, rather, a reflection of the fact that shot 2T2 is the beginning of both a scene (2T2 to 6T2) and a sequence (2T2 to 28T2). A complete description of the rules of grammar is found in the following chapter.

CHAPTER IV

SUMMARY OF THE FINDINGS

Are There Rules of Grammar for Some Films?

This analysis of film structure clearly demonstrated the presence of visual rules of grammar. Three samples from each of three films encompassing seven hundred and ninety-nine shots were analyzed using linguistic methodology. The results not only clearly supported a linguistic view of film but also generated structure that resembled accepted linguistic criteria.

What Relationships Approximate Verbal Linguistics?

The generated rules of visual grammar described four structural levels. They included 1) individual shots, 2) shot pairs, 3) scenes, and 4) sequences. The rules relating to individual shots confirmed their distinctive qualities and stated limitations on their employment. The rules relating to scenes incorporated shot pairs and individual shots into one unit. Finally, the sequence level of rules stated factors which unified a group of scenes.

The research supported the viability of characterizing a shot in neutral terms. The result was a method of grouping

all shots into fundamental classes of communicative function. Such classes made it possible to contrast and compare the elements of film structure on a scientific basis.

There appeared to be a distinguishable separation between the surface structure and the deep structure, between the structural organization and the semantic meaning of the constituent elements. This has been a feature that has been observed in verbal language for some time. This research successfully separated film content from film structure in order to analyze the structure.

The research supported a hierarchal relationship among the units of analysis. A shot was a sub-element of a shot-pair which was a sub-element of a scene which was a sub-element of a sequence. The relationship was observed consistently throughout all the data.

In short, the generated structure showed a remarkable resemblance to verbal language. A basic unit of analysis was identified and analyzed. It was found to have unit integrity, class form qualities, limitations on its employment, and a hierarchal relationship to other larger units of analysis.

The unit integrity of a shot seemed to work as well as that of a word or even better. Contrary to the word, the boundaries of a shot are inherent in its use. At the same time, a specific word is more restricted in the form it may take.

The shots classified easily into three class forms-- Motion, Dialogue, and Special--whereas English words group into eight class forms--nouns, pronouns, adjectives, adverbs, articles, conjunctives, prepositions and verbs. The difference might not have been so great had this research attempted a comprehensive analysis of film grammar.

How Consistent Were the Rules?

At the beginning of this research project, it was suggested that the rules of grammar might detail trends in the structure of film based on percentages. A survey of linguistic literature and methodology made it clear that such a practice would have little linguistic significance. As a result, the generated rules include only those which are true for all examples in the samples except as noted in the following.

Can an Ungrammatical Visual Arrangement Be Identified?

Two examples of ungrammatical visual structures were observed. They were termed ungrammatical for two reasons: 1) they seemed out of place in their respective films, and 2) they did not conform to the rules of grammar generated through this research. Apart from these criteria and without a comprehensive visual grammar, it would be very difficult to identify an ungrammatical form.

The first example of ungrammatical structure is found in the employment of shot 55L3. In the film the sequence of shots is as follows:

48L3 CUT. Dead bodies and ruin in Mazril.

49-54L3 CUTS. MEDIUM AND CLOSE SHOTS of retreating Turks.

55L3 DISSOLVE. Lawrence mounted looking at something. Long column of men moving up behind him. Lawrence rides out of frame, still staring.

56L3 CUT. Flat area between two hills, many horsemen and camelmen coming up on line.

Shot 55L3 is clearly a Seer Shot, maybe the most obvious of the whole film. There is further activity which is a mediating condition in the rule (See Rule D. 7. below) but it does not terminate the looking. However, what follows is a medium shot of a perspective and content that can neither explain why Lawrence is staring nor represent geographically what he is looking at. The shot plainly does not make sense.

Neither can 55L3 be linked with shot 54L3, a close shot of horse legs and wagon undercarriage. Shots 54L3 and 55L3 are separated by a dissolve, a Time Change Marker, and they are viewed with conflicting perspectives.

The original script sheds some light on the intended meaning:

243 MEDIUM SHOT -- We track forward to the Turkish rear guard. They do not carry their rifles or their bandoliers which have been piled recklessly into the carts of bedding.

244 PAN SHOT over the village in a reverse direction. Led by Lawrence the Arab army moves silently down a slip into it.

245 CLOSE TRACKING SHOT -- Lawrence is still looking down at what he passes through. He raises his face and it is stiff with horror stirring within him as much as [with horror at] what he sees.

It is clear from the script that Lawrence is looking at the ruin and death in Mazril. But in the film the shot of the ruin of Mazril is separated by a dissolve and a series of shots of the retreating Turks. The Seer Shot (Lawrence looking) is separated from the Seen Shot (the ruin of Mazril). The result is an ungrammatical visual structure.

A second ungrammatical visual structure was observed in "Tom Jones." The hunting sequence in T1 showed a great deal of motion. Most of it was going right to left or left to right. At one point, one gets the impression that parts of the hunting party are somehow rushing at full gallop toward each other. The shot appeared in the film like this:

62T1 CUT. Rider on white horse falls to ground and rolls.

63T1 CUT. Riderless white horse, full-figure riding on right to left.

64T1 CUT. Riders, head and knees, riding right to left, from ground level.

65T1 CUT. Tom, head and waist riding hard, right to left.

66T1 CUT. A blur of horses and riders going left to right.

Shots 63-65 show horses and riders moving right to left. Suddenly in Shot 66T1 the horses are going in the

opposite direction. In this case the script to the film gives little help. The whole series of shots of the chase after the deer is covered by two short paragraphs of description. One thing is certain--the description in the script makes no mention of parts of the hunting party going in different directions. Shot 66T1 is out of place and conflicts with its context much like a sentence that uses the wrong verb tense. It appears on its own merits to be grammatical (a group of horses riding the other way). In context, it is not grammatical.

What Rules of Visual Grammar

Were Generated?

Twenty-two rules were generated from the data. They are assembled below into five groups to emphasize their major similarities.

- A. Maintenance Rules -- These rules specify organizational parameters of the language. Their concern is for limitations that the language places on the juncture of basic units as opposed to the arrangement and inclusion of the basic units in some larger unit.
 1. Time Change Markers -- These are the conventions which indicate a relative sense of time.
 - a. Intercut of two scenes -- concurrent events.

Example: Shots 13A2 to 26A2 (in the apartment) are cut into shots 2A2 to 12A2 and 27A2 to 28A2 (in a bar). The events in the apartment are understood to be taking place at the same time as the events in the bar. The 12A2/13A2 transition was a cut indicating immediate subsequent events. The 26A2/27A2 transition was a dissolve which accounted for the passage of time while following the events in the apartment.

See also shots 39T2 to 48T2 for another example.

b. Cut -- immediate chronological events

Example: Shots 68L2 to 90L2 detailed chronological events involving three people. All the shots were separated by cuts.

See also shots 121T1 to 141T1 for another example.

c. Dissolve -- passage of some time

Example: Shot transition 5A1/6A1 accounted for the time between the conversation at the coat rack (5A1) and working at the desk (6A1).

See shot transition 54L3/55L3 for another example.

d. Time Shot -- longer passage of time

Example: Shot 138L3 was a view of cloud formations. It had nothing more to add to the preceding battle shots than a statement of passing time. It separated shot 137L3 (Lawrence besmirched at the end of the fight) from shot 139L3 (Arab Army orderly moving on toward Damascus).

See also shot 31L1 for another example.

e. Dip-to-black -- passage of an extended period of time

Example: Shot 193T1 faded to black at its conclusion. It separated the events of 193T1 from the next shot which detailed circumstances several days, maybe several weeks after those of 193T1.

See also shot transition 1A3/2A3 for another example.

f. Montage Sequence -- passage of a large block of time

Example: Shots 161T1 to 175T1 developed an extended period of time from which only snatches were visualized.

2. Necessary cuts between shots of a scene (Any other transition would be confusing or unintelligible.)

a. The transition between an Action Shot and a Reaction Shot must be a cut.

Example: The transition 21A2/22A2 joins a shot of a hand holding out a \$100 bill and a shot of a person refusing to take it. The activities were so much a part of each other that a cut was the only acceptable transition.

See also shot transition 76L3/77L3 for another example.

b. The transition between shots of a dialogue must be a cut.

Example: Shots 43L2 to 55L2 contained a conversation between two men. Each shot transition was a cut.

See also shots 49T2 to 55T2 for another example.

c. The transition between a Seer Shot and a Seen Shot must be a cut.

Example: Shots 9T3 to 11T3 were two people looking at each other and reacting. The transitions between the shots had to be and were cuts.

See also shots 4A2 and 5A2 for another example.

B. Sequence Level Rules

1. A sequence (Sq) is made up of (\rightarrow) a Time Change Marker (t) and a Location Change Marker (l) plus a scene (Sc).

$$Sq \rightarrow t + l + Sc$$

Example: Sequence 2L1 to 67L1 employs a large number of shots but has all the requirements of a scene.

See also shots 39T3 to 46T3 for another example.

2. A Location Shot must be used at or near the beginning of a sequence.

Example: Shots 2A3, 15A3, and 18A3 were all Location Shots that appear at the beginning of a sequence.

See also shots 2L2 and 56L2 for other examples.

C. Scene Level Rules

1. A scene (Sc) is made up of (\rightarrow) a Time Change Marker (t) or ($\left. \begin{array}{c} \{ \\ \} \end{array} \right\}$) a Location Change Marker (l) plus a shot (Sh).

$$Sc \rightarrow \left. \begin{array}{c} \{t \\ l \} \end{array} \right\} + Sh$$

Example: Shots 39T2 to 48T2 included all the requirements of a scene without the additional specifications of a sequence. That is, the scene has a Location Change Marker and one shot without an accompanying Time Change Marker.

See also shots 41T3 to 46T3 for another example.

2. A Location Shot must be used at or near the beginning of a scene when a Location Change Marker is the scene boundary.

Example: Shot 51L1 is a Location Shot and the first shot in sequence 51L1 to 67L1.

See also shots 1A1 and 6A1.

D. Shot Pair Level Rules

1. A Seer Shot must be followed by a Seen Shot unless the Seen Shot comes first or unless the seer (person) does not see anything or unless there is some other activity before the end of the shot.

Example: Shot 4A2 (Seer Shot) was followed by shot 5A2 (Seen Shot). Shot 123T1 (Seen Shot) comes before shot 124T1 (Seer Shot). Shot 13L1 is not followed by a Seen Shot because the seer (person) does not see (See Rule D. 2. below). (Note: Shot 55L3 does not

follow the rule, is confusing and therefore ungrammatical.) Shot 113L3 (Seer Shot) is not followed by a Seen Shot because the seer (person) looks back and then forward, continuing his action.

See also shots 14L1 to 20L1 (Seer/Seen), 23T3/24T3 (Seen/Seer), 97L2 (Seer-nothing), 33T3 (Seer Shot-continued action) for other examples.

2. A Seer (person) in a Seer Shot does not see when his eyes do not fix on a particular point but constantly move.

Example: Shot 134L3 is Seer-nothing because the man is searching with his eyes and does not find. His eyes keep moving without focusing on a particular spot.

See also shot 136L3 for another example.

3. Seer/Seen activity is inherent in Dialogue Shots except for Telephoner/Telephone Shots.

Example: Shots 40A1 to 46A1 visualized a conversation between two men. They were also looking at each other. It would be difficult not to. Shots 27A1 to 31A1 visualized telephone conversations. There was not any Seer/Seen activity. If there had been, there would be no point to the telephone.

See also shots 49T2 to 55T2 (Dialogue Shots-Seer/Seen activity) for another example.

4. There must be a Pointer Shot before a Pointed Shot.

Example: Shot 16A3 (Pointed Shot) was preceded by shot 15A3 (Pointer Shot).

See also shots 3L1 and 4L1 for another example.

5. A Listened Shot must follow a Listener Shot unless it is a repetition of a previous Listener Shot.

Example: Shot 45T2 (Listened Shot) followed shot 44T2 (Listener Shot). Shot 47T2 (Listener Shot) followed the rule since it was a repetition of shot 44T2 (Listener Shot).

6. A Counter Direction Shot must be either preceded or followed by a Direction Shot.

Example: Shots 60L2 to 63L2 included two Counter Direction Shots. Each was followed by a Direction Shot.

See also shots 3T1 to 5T1 for another example.

7. A Direction Change Shot must be paired with a Direction Shot in the same scene.

Example: Shot 20T3 was a Direction Change. It is followed by shot 21T3, a Direction Shot.

See also shot 72L2 for another example.

8. An Action Shot must be followed by a Reaction Shot unless another function (such as Direction) occurs before the end of the shot.

Example: Shots 6A2 to 9A2 included two Action Shots, each of which was followed by a Reaction Shot. Shot 90L3 was an Action Shot. It was not followed by a Reaction Shot since the activity of riding continues after the Action.

9. An Action/Reaction Shot does not require a subsequent Reaction Shot.

Example: Shot 52A3 included both the Action and Reaction in one shot.

See also shot 192T1 for another example.

10. Facing persons visualized in successive Dialogue-one Shots must be facing in opposite projection screen directions.

Example: Shots 40A1 to 47A1 were Dialogue-one Shots of two people conversing. They were facing each other.

See also shots 12T2 to 15T2 for another example.

E. Shot Level Rules

1. A Dialogue-one Shot cannot stand alone in a scene or sequence.

Example: Shot 2A1 (Dialogue-one) was followed by 3A1 (Dialogue-two).

See also shots 53L1 and 54L1 for another example.

2. A Telephoner Shot or a Telephonee Shot is always a Dialogue-one Shot.

Example: Shots 6A1 to 32A1 were a variety of telephone activity shots. Each one included only one participant of the conversation.

3. A Dialogue-one Shot visualizes only one participant in a conversation.

Example: Shots 14A2 to 16A2 each show only one participant in a conversation.

See also shots 143T1 to 147T1 for another example.

4. A Pointed Shot will not be part of a multiple function shot unless the pointed object is a person that is a seer.

Example: Shot 16A3 had the sole function of Pointed Shot. Shot 38L1 was a combination Pointed/Seer Shot.

See also shot 55L1 for another example.

CHAPTER V

CONCLUSIONS

Summary of the Study

This study developed a logical rationale for building a model for the grammatical analysis of film using shot, scene, and sequence as basic units. The rationale began with a review of the literature on the analysis of film with particular attention to units of measure. It was necessary to describe, analyze, and compare published proposals and suggestions for studying film as a language.

A model was constructed for the grammatical analysis of film using shot, scene, and sequence as roughly analogous to word, sentence, and a larger unit, respectively. Elements, relationships, and procedures were chosen for the model which could be supported in the literature and which were mutually compatible. The completed model was described and diagrammed.

Three feature-length, narrative Academy Award winning films were selected for analysis. Three samples were selected from each film. Each shot in each sample was assigned one or more communicative functions. The resultant variety, arrangement, and juxtaposition of shot functions was analyzed to generate rules of visual grammar for visual language.

The culmination of the model application was a description of the grammar of the visual surface-structure of the selected films. It was found that much of the visual grammatical functions generated were unique from verbal functions so that new terminology was more effective than adoption of verbal grammar terms.

This linguistic analysis of film surface-structure clearly demonstrated the presence of visual rules of grammar. The findings not only supported a linguistic view of film but also generated structures that resembled accepted linguistic form. The basic units of analysis were found to have unit integrity, class form qualities, limitations on their employment, and a hierarchical relationship to other larger units. The analysis also pointed out some visually ungrammatical shot arrangements.

Suggestions for Further Research

The research of film as language is scant. As a result, the potential for new research is virtually limitless. Probably, the only deterrents are researchers' imagination and insight. In light of this, the following suggestions are designed more to point up some major areas for research than to catalogue all the currently needed research.

Research into the visual language of a variety of film groupings would greatly expand the understanding of the usefulness of such studies. It would also further the under-

standing of what is likely to be either a universal visual language or a system of visual languages. Before such distinctions can be made, there is need for comprehensive analyses of visual language based on as many films as possible.

Research on visual language employing different methodologies would expand the understanding of what the different systems are generating. It may be that a certain methodology will generate only certain types of structures. Use of a variety of methodologies would tend to generate as much visual grammar as can be generated. For example, it seems logical to use linguistic methodology to generate visual grammar. However, it may be that a combination of textual criticism methodology and anthropological myth analysis would generate the broadest scope of visual grammar.

Research on visual language needs to be developed using a variety of classification systems. Since there is no established form for visual language, a variety of classification systems could be employed to ascertain which seems to fit most naturally. Ultimately, it would be hoped that a universal classification system could be agreed on for visual language in order to facilitate research into broader areas.

Research on visual language needs to ascertain the impact of cultural and anthropological foundations of the filmmaker on the film and visual language. It could be that they affect only the specific content of the film. It is

equally possible that culture could be the fundamental structural difference among visual languages. Such research could also be useful in predicting the most efficient visual language form to employ in cultures that have no film-making of their own.

Research on visual-language based training of film-makers could prove to be enlightening in two ways: 1) such experimental curricula could develop new insight into the structure of visual language, and 2) it could greatly increase the efficiency of training film-makers. It might be found that film-makers that are trained to communicate in visual language are far more effective communicators.

Finally, research on visual language should seek a new film criticism based on visual language structure at the core of film literature. Such research could develop a far more scientific process for determining the relative value of a specific film. With such research the scope of research on visual language would have made a full circle from research into visual language structure to criticism of its product.

Educational Applications

This research has potentially profound significance for the teaching of motion picture production. It follows from the research that if film seems to be a representation of language with a determinable structure, film-making ought to be taught in the same way that languages are taught. As a

practical consideration, there is a considerable amount of research on teaching language that might be tailored to teaching film.

Such a curriculum might have three broad levels of development: elementary, intermediate, and advanced. Elementary film-making could concern itself with the fundamental structures of visual language. This would be a study of the visual grammar of film. Intermediate film-making could concern itself with increasing the facility and effectiveness of film communication. Finally, advanced film-making could develop concepts of personal style and creativity. The focus of this level of training would not be making movies but making great movies.

The greatest impact of this research would probably be on the elementary level of teaching movie-making. Training at this level could involve viewing, studying, memorizing, and duplicating a series of very short films. Such an approach would remove the pressure to be creative from the elementary levels of learning. The concentration, instead, could be specific filmic structures in a cumulative sequence, the culmination of which would be an individualized creative effort.

Another major change could be to shift the focus of study away from the mechanics of equipment operation to the organizing of communicative functions. The training would be less teaching how things work (operating cameras, using light

meters, setting lights) and more teaching how to communicate with film. Equipment skills would be introduced only as necessary to support the specific film under study.

For example, the first lesson might be a one-minute film using Direction Shots. The first assignment could be to read the script in the textbook which would have a photograph for each shot in the script. Then, when the students came to class, they would view the one-minute film of Direction Shots, analyze it, and view it again several times. By this time they would have begun to memorize it. Actually, memorizing it would take little more effort. The next class period could be used to view one or two five to ten minute regular films and discuss them in the context of the lesson. A third class period could be used to view and discuss the students' films.

The second lesson might be a one-minute film using Seer and Seen Shots. Incorporated into this sequence would also be the concepts of Direction Shots in the previous lesson. The complete series of lessons could be a cumulative progression from simple to complex structures. In this manner, an average semester could develop fourteen or fifteen lessons.

Obviously, a great deal of planning, preparation, and testing would have to go into such a course. There would be a need to develop a complete set of materials. These things are not done in a day. At the same time, such a curriculum

could not only place the focus where it belongs--on communication--but also provide a learning environment that is more conducive for the student to learn by providing models for learning rather than demanding inspiration.

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