No.57

Script writing for short films

Reports and Papers on Mass Communication

Unesco
REPORTS AND PAPERS ON MASS COMMUNICATION

11 Paper for Printing (other than Newspinl) and Writing - 1929-1951 Trends. March 1954 (out of print).
14 Catalogues of Short Films and Filmstrips - Selected List. February 1955 ($0.40; 2/- (stg.); 1 F).
15 Catalogue of French Ethnographical Films. May 1955 ($0.40; 2/- (stg.); 1 F).
16 Television and Tele-Clubs in Rural Communities. July 1955 ($0.40; 2/- (stg.); 0.50 F).
18 A Manual for Evaluators of Films and Filmstrips. May 1956 ($0.40; 2/- (stg.); 1 F).
19 List of Films Recommended for Children and Adolescents up to 16 Years Following Selection made in 22 Countries. June 1956 (out of print).
21 Current Mass Communication Research I - Bibliography of Books and Articles on Mass Communication Published since January 1955. December 1956 ($1; 5/- (stg.); 2.50 F).
22 Periodicals for New Literates: Editorial Methods. June 1957 ($0.75; 3/6 (stg.); 1.50 F).
23 Cultural Radio Broadcasts. Some Experiences. December 1956 ($0.40; 2/- (stg.); 1 F).
24 Periodicals for New Literates. Seven Case Histories. November 1957 ($1; 5/- (stg.); 3 F). (out of print).
25 Adult Education Groupings and Group-Visual Techniques. 1958 ($0.75; 3/6 (stg.); 2 F).
26 The Kinescope and Adult Education. 1958 ($0.75; 3/6 (stg.); 2 F). (out of print).
27 Visual Aids in Fundamental Education and Community Development. 1959 ($0.75; 3/6 (stg.); 2.50 F). (out of print).
28 Film Programmes for the Young. 1959 (out of print).
29 Film-making on a Low Budget. 1960 (out of print).
30 Developing Mass Media in Asia. 1960 ($1.50; 7/6 (stg.); 5.25 F).
32 Film and Television in the Service of Opera and Ballet and of Museums. 1961 (out of print).
33 Mass Media in the Developing Countries. A UNESCO Report to the United Nations. 1961 ($0.50; 2/6 (stg.); 1.75 F).
34 Film Production by International Cooperation. 1961 ($0.50; 2/6 (stg.); 1.75 F).
35 World Film Directory. Agencies Concerned with Educational, Scientific and Cultural Films. 1962 ($1; 5/- (stg.); 3.50 F).
36 Methods of Encouraging the Production and Distribution of Short Films for Theatrical Use. 1962. ($0.50; 2/6 (stg.); 1.75 F).
37 Developing Information Media in Africa. Press, Radio, Film, Television. 1962 ($1; 5/- (stg.); 3.50 F).
38 Social Education through Television. 1963 ($0.50; 2/6 (stg.); 1.75).
39 The Teaching Film in Primary Education. 1963 ($1; 5/- (stg.); 3.50 F).
40 Study of the Establishment of National Centres for Cataloguing of Films and Television Programmes. 1963 ($0.50; 2/6 (stg.); 1.75 F). (out of print).
41 Space Communication and the Mass Media. 1964 ($0.50; 2/6 (stg.); 1.75 F).
42 Screen Education. Teaching a critical approach to cinema and television 1964 ($1.00; 5/- (stg.); 3.50 F).
43 The Effects of Television on Children and Adolescents. 1964 ($0.75; 4/- (stg.); 3 F).
44 Selected List of Catalogues for Short Films and Filmstrips. 1963 Edition. 1965 ($0.50; 2/6 (stg.); 1.75 F).
45 Professional Training for Mass Communication. 1965 ($0.75; 4/- (stg.); 3 F).
46 Rural Mimeo Newspapers. 1965 ($0.75; 4/- (stg.); 3 F).
47 Books for the Developing Countries: Asia, Africa. 1965 ($0.50; 3/- (stg.); 2 F).
48 Radio Broadcasting serves rural development. 1965 ($0.75; 4/- (stg.); 3 F).
49 Radio and television in the service of education and development in Asia. 1967 ($1.00; 5/- (stg.); 3.50 F).
50 Television and the social education of women, 1967 $1.00; 5/- (stg.); 3.50 F).
52 Book development in Asia. A report on the production and distribution of books in the region. 1967 ($1.25; 6/- (stg.); 4 F).
53 Communication satellites for education, science and culture. 1967 ($1.00; 6/- (stg.); 3.50 F).
54 8mm film for adult audiences. 1968 ($1.00; 6/- (stg.); 3.50 F).
55 Television for higher technical education of the employed. A first report on a pilot project in Poland. 1969. ($1.25; 7/- (stg.); 4 F).
56 Book development in Africa. Problems and perspectives. 1969. $1.00; 6/- (stg.); 3.50 F.

Printed in the Workshops of the United Nations Educational, Scientific and Cultural Organization Place de Fontenoy, Paris-7e

COM/69.XVII. 57 A
Printed in France
© UNESCO 1969
Script writing for short films

by James A. Beveridge

Unesco
A good script is as essential to the production of a good short documentary or educational film as it is to the production of a good feature-length fictional film. Writing for the screen is a special kind of writing and as much a profession as is directing or shooting or editing. As part of its programme to promote the development and improvement of the mass media, Unesco encourages and assists mass communication institutes and centres to include screen writing in their curricula and to organize courses in screen writing. One such course was held at the Film Institute of India, Poona, in August 1967. Unesco invited Mr. James Beveridge, who had served as visiting lecturer at this course, to prepare the present paper. He has had a long and distinguished career as a film producer, writer and director with the National Film Board of Canada, the Shell Film Unit in India, the North Carolina Film Board in the U.S.A., and as professor of cinema at the Institute of Film, New York University. The views he expresses are, of course, his own.
CONTENTS

1. Who is the audience? ........................................... 5
2. What is the objective? ........................................... 5
3. Who is the sponsor of the film? ............................... 6
4. Relation with the sponsor ..................................... 7
5. Researching ...................................................... 8
6. Form and presentation of the script .......................... 9
7. Authority and responsibility of the scriptwriter .......... 11
8. Script and budget .............................................. 12
9. Script and production crew .................................. 14
10. Should the script direct the director? (Guideline, blueprint, or strait-jacket?) ...................... 15
11. Strengths and weaknesses of the story-form ............... 16
12. Dialogue writing .............................................. 17
13. Commentary writing .......................................... 19
14. Rhythm and flow .............................................. 20
15. Film style ...................................................... 21
16. The audience - showmanship ................................ 23
17. Some recommendations ....................................... 23
18. Analysing films that you like ............................... 24
19. Conclusion ...................................................... 26

Appendices:

I. Original script of Indian Government documentary film "JAI JAWAN". (Excerpt) .......................... 29

II. Post-production script, same sequence of same film "JAI JAWAN" after shooting and editing of the film; showing alterations to original ideas as stated in the original script ......... 31

III. Original script for an animated film for rural public audiences in India, on the subject of national planning. ("THE DREAMS OF MAUJIRAM"). (Excerpt) ......................... 33

IV. Post-production script of Canadian Government documentary film "PHOEBE". (Excerpt) ...................... 35

V. Post-production script of Canadian Government documentary film produced for television, "POISONS PESTS AND PEOPLE". (Excerpt) .............................................. 38

VI. Some recommended films notable for effective commentary writing .................. 40

VII. Two story-board outlines (excerpts). Simple line-drawings in cartoon style in place of written outlines .................. 41
WHO IS THE AUDIENCE?

From an early stage, the writer should know about his audience. If it is a public audience, he should know the public. He should mix with the public, sit in the cinema, sit in the front rows, in the back rows, move about in the lobby during intermission, listen for the comments among the crowds as they leave the cinema after the showing.

How does the audience feel about the stories they see on the screen? What do they like? What do they laugh at? When are they quiet and completely attentive, spellbound? When are they restive, squirming, coughing, murmuring to one another, only partially attentive to the film?

Perhaps the audience is a school audience. What age level? How much film material do they see in school? What kind of school? Does the teacher introduce the film, ordinarily? Do all the classes meet together to see films in a central hall or meeting place or are the films shown in individual classrooms to small groups or students?

Perhaps the audience is a village audience and the film deals with a subject in the field of public health, or technical agriculture, or adult literacy. Will the audience be familiar with films generally? Are they quite sophisticated about films? Will it be a very large audience, men, women and children together in a crowd, pressing round the screen at night-time, out of doors? Or will there be small audiences in small groups, under the guidance of a health officer, a veterinary or agricultural officer, a nutritionist or doctor?

Will the audience be interested in situations outside their own experience? Will they accept new suggestions shown in a film, about health or feeding or care of animals or cultivation of new crops, if the examples they see are foreign to them? Have they special attitudes about social change? Have they special situations or problems about land ownership, unemployment, rigid local customs, resistance to central authority? There are so many considerations, so many clues to the thinking and feeling of an "audience". An "audience" is a group of people. Most audiences are composed of people who come from the same environment, the same circumstances. What is that environment, what are those circumstances? The scriptwriter, if he himself does not come from the same environment, must take the trouble to learn about it, learn about its attitudes, sentiments, likes and dislikes. In a word, he should know to whom he is speaking.

If one is asked to make a speech in public, one asks in turn, "to what group will I be speaking? who are they?" This information will certainly govern what is said in the speech, and the way it is said. In making a film, a similar question arises. Who is the film made for, where will it be shown? The writer must have a very clear and particular understanding of these points.

WHAT IS THE OBJECTIVE?

What is the film being made for? To explain something, to persuade people, to provide some lively entertainment, to show something of the life in other regions of the world? Will the film help to introduce a course of studies at a school? Will it provide information to instruct people how to vote in local elections? Will it provide information about the theory of family planning, the reasons for it, what families should do who are interested? Will it explain the nature of a disease such as malaria or yaws, the nature of microbes and viruses, the nature of pharmaceuticals and medicines used to prevent or cure disease?

Most short films are made to communicate. Some, of course, to entertain. But entertainment is usually the business of long films, of feature films. But again, that doesn’t mean that the short film should not entertain. It certainly should, to the maximum possible degree, whether it is a film about dancing or malaria or politics or family planning. Whether it is a functional film, a teaching film, a political propaganda film, a school film, an information film, it should be entertaining - in
this sense, that it tells its story in an entertaining, a lively, interesting manner. If it doesn't do so, it will to some degree fail in its purpose. No audience can really retain its interest in a subject if the film which presents that subject is a dull film.

To know the objective of the film however means something more than knowing that the film must be entertaining. It means again, that the writer and film-maker must know their audience. They must be aware of the terms and conditions of the life which the audience lives. With this knowledge, the writer and film-maker can more accurately work out a plan to present the objective in an effective, realistic way.

The objective of the film, and the nature of the audience, are the two prime factors in approaching the scriptwriting job. Both of these requirements mean research. Visits, explorations, talks, with the kind of people who compose the audience. Visits, explorations, talks, reading, among the people who are experts in the special subject of the film—whether it is a health subject, a political subject, a classroom subject, or a cultural subject reflecting some part of the national tradition in art or music or dance or sculpture.

If the film has an objective, and the film is being made to overcome a specific ignorance or a specific prejudice on the part of the public (for instance, resistance to the theory of family planning), then the writer must become thoroughly acquainted with the public attitudes about the subject. When he knows them thoroughly, he can begin to prepare a script which will put the information clearly and forcefully to the public, and will do so in an informed way taking account of known attitudes and feelings in the public mind.

The writer, thinking out his script and method of treatment, has to live with the idea of the objective in his mind. To achieve this objective, in terms of specific information which the film will convey, or in terms of specific attitudes and feelings which the film will create, he must begin to understand how the audience (whatever kind of audience) feels about the subject; how they will feel about the subject, not necessarily how he himself may feel about it. The writer and the film-maker are communicators. In this kind of film-making, functional films or educational or documentary films, the impulse is almost always to communicate information, to communicate a point of view. The writer therefore must be able to understand the significance of the objective, in terms of the life and attitudes of the audience. That in turn means that he must have the gift of understanding another man's point of view, with full intelligence and sympathy, even though the other man may be a man of another class or race or caste or language or occupation or region.

Of course, there are some films (a distinct minority) which are purely films of self-expression, in which the writer or film-maker (usually the same person) is concerned wholly to communicate what he feels, what he believes. This too is communication, but subjective, first-person communication. For our purposes, we are talking chiefly here in this manual about objective communication—the way to express or translate or convey to other people, objective facts, external situations, new information, so that the audience can absorb and understand the information and incorporate it into their daily lives.

Both kinds of film-making, subjective self-expression and objective communication, require many skills and disciplines from the film-maker. But in our case, where we are interested, especially in the writer (who may or may not be the same person as the film director), we are talking now about the skills of research, of exploration, of discovery and reporting and analysis, of note-taking and digesting and crystallizing facts and attitudes within an intelligible, interesting format.

In this process, the objective of the film must be fully understood, and must govern the imaginative ideas and treatments which the writer then suggests. Imagination, entertainment value, all the skills that go into film-making, must be directed toward achieving the particular and special objective of the film; the reason for making the film in the first place.

WHO IS THE SPONSOR OF THE FILM?

Who is paying for the film? - the sponsor. Who is the sponsor and why is he making the film? We have just talked about the objective of the film. What is the objective of the sponsor? Is it the same objective as implicit in the film? Or is the film a means to an end, a device with a secondary objective, something over and above the film itself?

A government agency may want to make a film about new methods of crop production or cultivation. It has a variety of objectives in doing this. It needs to increase the output of food. It needs to increase the prosperity of farmers. It needs to create new industries within the area of agriculture—new chemicals, new tools and implements, new products which have a part in the national plans and will themselves help to strengthen the national economy.

An oil company, or a soap company, or a textile company, may make films that have little to do with the sale of oil products or soap or cloth. The films made by these companies may be meant purely to entertain people, in villages or in movie houses. The result is merely to put the name of the company before the public who go to see movies, in villages or city cinemas. The name of the company will remain in the minds of the spectators who see the movies, with a friendly and likable connotation, associated with entertainment and recreation and fun. When professional wrestling (Western style) was fairly new in India, a large company that manufactured rubber tyres, toured the village markets with a lively film about wrestling. The only "Selling" in the film, was to make a fanciful connexion between the strength and toughness of championship wrestlers, with the strength and toughness
of heavy-duty tyres manufactured by the company. But the chief aim of the film was to associate the name of the manufacturer with a lively, popular piece of entertainment and thereby create a friendly response to his name in future. If government is the sponsor, the agency or spokesman for government may have no motive beyond the pure communication of facts (as in a teaching film for schools, or a film about public health). On the other hand, government may want to make powerful propaganda for a particular programme; anti-inflation, inoculation against communicable disease, literacy for all adult persons, and so on. This type of programme will require films of special pleading; possibly dramatized, something with a feeling of urgency, something that challenges or impresses the citizen with the importance of the subject, so that he as an individual will remember the message and do his part to bring about the success of the new policy or programme.

In most cases the sponsor has a particular objective or problem, and wishes to make use of the film medium because it is effective and visual and explicit and can reach many thousands or even millions of people. He wants therefore to talk with the film writer and film-maker, and find a format or a way of expressing his message, which will appeal to people and convince them of the importance of his message. And the message of course may be in any one of a great number of areas - health education, classroom schooling, farmer's training, technical or industrial or other functional teaching material. The writer must learn about the sponsor's situation; his problems and difficulties, his reasons for making a film, and the actual nature of the message he wants to communicate.

Many sponsors are entirely clear about the message they want to communicate, and even about the particular manner or format in which they want to see the message stated. The film-maker must then decide in his own professional conscience, whether the sponsor has made a good decision, or whether there are some aspects of his proposed treatment that will not prove to be effective.

Usually the film writer and the film-maker will have a considerable contribution to make to the thinking of the sponsor. Usually the subject proposed will require the writer to go out and visit some locations where he can have a first-hand view of the subject - this may be an industry in another town, a hospital or clinic, an experimental farm station, a school or university situation - any number of things. After he has made a visit and had extensive talks and obtained all the useful information he can practically get or use, he returns to the sponsor and reviews all his findings and impressions. Thereafter, he can develop his own thinking until he comes up with a way of presenting or telling the particular story. This proposed treatment he discusses with the sponsor (as informally as possible), as many times as necessary until he (the writer) feels that he is at last on firm and solid ground and has a good story to tell and a good way of telling it.

The writer must come to know his sponsor well and understand fully his point of view and requirements. He may need to go considerably beyond the "front office", the public-relations man or the appointed spokesman whom the sponsor has designated to discuss the film. The writer may need to meet and talk with many others within the sponsor's organization; engineers, analysts, field workers, administrators, persons with long experience. The writer must become well-acquainted with the subject through his research and fact-finding as he looks for a suitable treatment for his script; but he must also be well-acquainted with the sponsor, and be sure that he has a good understanding of the sponsor's needs, desires, and problems. If the sponsor has not quite succeeded in defining all these, in terms of the film or films he wants to make, then it may be the rôle of the film-writer to help him do so, to their mutual interest and advantage.

RELATION WITH THE SPONSOR

A good understanding and relation with the sponsor is important for many reasons. Firstly, it is essential for the success of the proposed film. Secondly, it may make possible the making of additional films in other areas of the sponsor's interest.

In the 1940's and 50's, many new subject areas came into prominence in terms of short-film making. In Canada, two of these among many others were child-care (care of infants and very young children) and education in mental health (recognition of common forms of mental illness, the reasons for such illness, and methods of treatment). In both of these fields, one or two initial films were made in an exploratory way, involving each time a new relationship between a particular sponsor and a particular film producer. Because in both these situations, an excellent relationship was evolved between the sponsor and the film producer, not only an initial film but a second and third film and then an entire lengthy series of films resulted. This arose due to the genuine collaboration, mutual understanding and respect, that prevailed between the sponsors on one side (representing certain health services of government) and the film-producers on the other.

The film-maker or writer, must try to absorb as much of the sponsor's situation as possible. He must try to see the significance of the sponsor's work, or his product, or his rôle in society. He must try to understand the nature of the problems or objectives which the sponsor must deal with. Similarly, the sponsor must try to make a genuine effort of understanding as far as the requirements of film work are concerned. He must try to see some films, and form some idea of the problems inherent in film expression and film communication.

In many of the younger nations, where national
services are being established and where at the same time film or television media are being employed for public information and education, there exist excellent opportunities for a fruitful collaboration between specialists in the government services, and film producers. If the film producers approach these opportunities in a superficial or an opportunist way, little will result. If the specialists in government service approach the film producers in an arrogant or autocratic or unrehearsed way, little will result. If however both parties can make an honest effort of exploration, imagination and collaboration, then very valuable things can result in terms of documentary film and educational film and inspirational film to help in the development of the country, in the "nation-building" process.

Of course the writer's relationship with the sponsor may, or should, continue all the way through the film-making process. Here the matter of personality and personal relationships is very important. It is of the greatest value for the writer or film-maker, to develop and "cultivate" a genuine relationship with his sponsor, if humanly possible. If the sponsor can become genuinely interested in the film-making process, as he sees the film take shape over a period of weeks, this interest may be fruitful in terms of further films to be made in future.

It may more immediately be of value in that the sponsor or his representative, if he has a good understanding of the film process and has watched the film take shape during production, can interpret and even defend the film (if necessary) to a committee or larger group on the sponsor's side, who may be relatively unfamiliar with the film and not necessarily patient or understanding with film problems.

It can often happen, either with government or commercial sponsors, that a committee is appointed on the sponsor's side to act as "watch-dog" on the progress of a film. As many film-makers know, a committee is a dubious device to be involved with film-making. Decisions are laborious and may represent compromise in every case. A film made for a sponsor and scrutinized by a sponsors' committee, usually has a flattened-out aspect to it and clearly represents compromises between opposing viewpoints. Far better if the sponsor can be persuaded to entrust the responsibility from the sponsor's side, to one designated spokesman or representative. Such a spokesman, assuming he is intelligent and interested, can develop a good collaboration with the film-maker to their mutual advantage, and to the betterment of the film. More intimacy of understanding, more extensive knowledge of the film-making process, wider understanding of the sponsor's business and viewpoint, will emerge from the one-to-one relationship between sponsor's representative and film-maker, than it could between sponsor's committee and film-maker.

This relationship is one the film-maker must try to seek. It isn't always possible. There are inherent difficulties of communication in the working relationship between film-makers and sponsors. But the initial effort of understanding and exploration must be made from the film-maker's side; specifically, from the writer's side. It is the insight and understanding of the subject which the writer achieves, that will make the film possible and successful.

RESEARCHING

The film writer needs to be a good journalist. He is not writing for publication, but his knowledge of the subject is what informs the film director, the film producer, and finally the public who sees the film.

The writer needs to be able to do a good job of research. He is a journalist, an observer, a spy, an analyst, a note-taker, a viewer, a visualizer, a summarizer. In the fashionable jargon of our times, he is a "reporter in depth". But his reports and research papers may be read by nobody. They are used instead to provide content, insight, and accuracy to the film treatment which the writer must prepare.

Let us say that the researcher acquired 100% of available information on his film subject. Only 10% of the information can be used in the film, whether in the script itself or the commentary spoken over the film. Yet the scriptwriter needs to be in command of the other 90% of information, to back him up with the necessary endorsement, confirmation and support which he requires in order to be able to state with confidence (and a clear conscience) that his information is complete and accurate - the information on which the film is based.

Stated in another way, the visible information in a film - the information content expressed in the story and stated in the dialogues and commentary - resembles that proportion of an iceberg which can be seen floating on the surface of the ocean. Only one-eighth, we are told, of the iceberg can be seen above the surface of the water - seven-eighths of its bulk is below the surface and cannot be seen. This gives us an analogy with the information content of our film. Only a small proportion of the facts are literally seen or heard in the film presentation. But a much larger body of fact has been absorbed and studied by the researcher. This is necessary because the film (any film) is in the first place, a simplification of its subject. The film reduces a large quantity of information to a short form, a brief statement. Yet the film within its short length, must be accurate in proportion, in emphasis, in inference and in actual statement - in a word, true to its subject. This is a severe test of the integrity and talent of the writer: how well will he succeed in simplifying the subject, making it intelligible and bringing out its true significance - without distorting or falsifying any aspect of it for the sake of dramatic effect or narrative convenience.

This selection process is perhaps the writer's severest test. It is relatively easy to find ways of
dramatizing a subject; of making it meaningful and applicable to local audiences, in their own language or community; of isolating the two or three fundamental points of importance and stating them strongly and well so that the audience will remember them for a long time to come. But in the process, the writer may not falsify, distort, misrepresent or give an incorrect or misleading emphasis, to any other element of his story. This is his basic task - to keep an accurate sense of proportion while simplifying and interpreting his subject, in order to present an intelligible and impressive statement within a few minutes of screen time, to a public audience which may not have any prior knowledge of the subject.

How does the writer acquire his knowledge of the subject? By means both conventional and (if necessary) unconventional. The sponsor will provide him with ready-packaged information about his subject. But this is not sufficient. After the reading material, the check on library sources (encyclopaedias, periodicals, journals of learned societies, standard textbooks on the subject) there is the very important stage of direct first-person interviews with people knowledgeable about the subject through long-term contact or involvement.

Supposing we have a village film to write, that we need to know about local village attitudes and feelings on the matter of (say) a radical change in methods of cultivation, associated with the use of new imported seed replacing the traditional locally-obtained seed.

What sources of information, what local or district authorities, what scientific opinion, what national policy planners, what local farmers and merchants should the film writer consult? Probably he should consult spokesmen in all the above categories.

He should know what the record of the new recommended seed has been, in those areas where it has already been tried. Was it successful? For how long a period? Were there side-effects of any unexpected or injurious results from use of the new seed? Did the farmers actually produce larger crops with it? Did they actually earn more money through increased production? Did they continue to sell to the same local wholesalers and merchants? Did the change in cultivating methods, adapted by the farmers once they undertook to use the new seed, lead to any other changes, technical or social, in their pattern of living?

In other words, the researcher must be prepared to ask many questions arising from the assigned subject of his film. It is not useful to sing the praises of a new seed or new methods, if they lead to some other difficulty such as depletion of the soil, or vulnerability to new plant diseases, or abnormal demands upon local water supply. All these factors must be known to the writer, so that his own work is based solidly on fact and reality, not merely on supposition or optimistic, unsubstantiated hopes.

Often it is worthwhile to seek out some well-informed person of mature judgement who may not be a specialist upon the particular subject of the film, but has a broad perspective upon many other matters. Newspaper editors often have such a view, the experience of considering and evaluating events of many different kinds, all in the same context, all in relation to each other. Such a broad view or "perspective" may be very helpful to the film writer, who may feel at certain moments absolutely smothered and imprisoned by the narrow technical or specialized aspects of his film story.

At a later stage, the director when he begins to shoot the film, will rely (in all likelihood) entirely upon the information and interpretation of the subject given him by the film-writer. No other person than the writer, will likely have the time, opportunity or responsibility, for probing deep into the subject through research channels. The writer may perhaps never communicate the great bulk of his research material to another person; the director and film producer will only receive the concentrated, stripped-down conclusions and recommendations of the writer, concerning a proposed method of treatment for the film. In the writer's mind and conscience, rests the whole dimension of the subject; and basically, the major responsibility for the accuracy, correct emphasis and fundamental truthfulness of the resulting film.

Research then, plays a very vital rôle in the making of the film. It is not just bookish research carried out in libraries and learned journals. It may more likely be research in the field, interviews and direct questions to all kind of people in all kinds of situations related to the central subject of the film. From this broad spectrum of fact, opinion, experience, involvement, analytical judgement, the writer crystallizes his own opinions and understanding of the subject. Ultimately he provides a script which is at the same time his own interpretation of the reality as he seeks to express it to a public audience. Only he, the writer, will have been through this important process.

FORM AND PRESENTATION OF THE SCRIPT

It is perfectly true that a film can be made without a script, and that many famous films have been made with little or no script ready at the beginning of production. This is admirable if the film-maker is able to provide his own money for the film project; and if the film-maker is not concerned in particular with the distribution arrangements for the film before he makes it; and if the film-maker is responsible to nobody but himself for the final length, style, content, mood and impact of the film.

In most cases, however, the film-maker is responsible to somebody else beside himself, for the final film. And in most cases, somebody other than the film-maker is putting up the money to make the film. For these reasons alone a script will likely be required.
But there are many more reasons to have a script before beginning to make the film. Probably there are a number of people concerned with this new film, and before production work is begun, they will want to know answers to some of the following questions:

What will the film say, what is the content? Is it a story, or a documentary, or what kind of film is it?

Are there actors, or non-actors used for dramatic roles? Is it shot with synchronous sound, or shot silent with sound added later?

How long will it take to film? How many shooting days?

What size of crew is indicated? Two men? Five men? Twelve men?

Is there interior shooting, or night-time shooting, will it require a lot of lighting equipment?

Is the location of the film served by electricity? Will there be electricity supply for lighting and charging batteries, or will a generator or other auxiliary source of power be needed?

Are there old-time historical sequences in the film? Does it need costumes? Period furniture? Weapons? Horses? Wigs?

Is it a film for instruction and demonstration of some process, as in technical agriculture? Does it contain animation sequences or diagrams? Many drawings? Still-photographs? Micro-photography? Slow-motion or time-lapse photography to show the growth of plants or other processes?

If the film has narration, will it have a professional commentator? Is there much narration, or very little?

If the film has music, what kind, and how much, and will it be original music recorded specially for the film, or will it come from a music library?

These are only a few of the questions that can arise. A complete film script will take account of many such questions and either give the answers or suggest clearly what approach and techniques will be required to make the film. Normally there are two versions of a script required for a new film. First is the general description of the film giving clear indications of the content, style of treatment, actors and their roles (if any), lines of dialogue (if any), narration to be spoken by a commentator. Second is a detailed breakdown of the original script, setting down each separate scene, specifying which actors or persons appear in each scene, specifying what dialogues are spoken (if a dialogue film) or what narration is spoken (if a documentary or instructional film without dialogue). The second script, or "shooting-script", is a working document which enables the crew and business manager to estimate with close accuracy all technical requirements for equipment and crew, and the length of shooting-time which the film will take. This "shooting-script" therefore is the true guide to the physical cost of making the film, because it provides all the detail which must be known in order to total up the cumulative cost of all the salaries, services, fees, materials, and other expenses which constitute the cost of the job.

Clearly then it will be necessary and very useful for many reasons, to provide a script. Basically the reason is to give a common understanding of the film idea to all the interested parties, to make precise the ideas for the film and its content. Without this, endless hours of repetitive conversation would be required to acquaint all the parties with a common understanding of the project.

How should the script be prepared, what form should it take?

There are no hard-and-fast rules. There are conventional methods and less conventional methods. The form of presentation may be an important matter if the film is about an unfamiliar or a very technical subject. The script itself is a kind of "production" and may require just as much thought and concentration as the actual film-making. The whole objective is to communicate with the greatest possible clarity and simplicity, the idea of the film, by describing its content and (as far as possible) its intended impact upon the audience.

The conventional method of script presentation is to set it down on a foolscap-size (legal size) page divided vertically in two halves; a description of the picture sequences is given (scene by scene or sequence by sequence) on the left side, and the accompanying dialogues or narration relating to each scene, is put opposite the exact scene or sequence, on the right side of the page. It is therefore possible to grasp the picture-sequence of the film and to know exactly what will be said on the soundtrack throughout the film, in relation to each scene. (See Appendix.)

This is a laborious but very clear method of conveying the full content, both picture and soundtrack, of a proposed film. Anything less than this is not truly a script but more properly an outline, or synopsis, or treatment, of the film. Usually of course it is useful to provide such a short outline or summary of the film project, at the first stages of discussion with sponsors or other interested parties.

The film idea however can be described in other ways besides a written script. Perhaps the best of these is a story-board, a type of picture-book or comic-strip layout which gives a clear visual idea of each key scene in the proposed film, with accompanying description or dialogue beside each picture. (See Appendix.)

A story-board or any other visual method of presenting the script has an important advantage over the written script alone. With the story-board sponsors or other persons who may not be familiar with film-making can readily grasp the picture sequence and to some extent the effect of the proposed treatment. It is not easy to do this when one can only read a lengthy description of how a scene will look,
and what action will take place during the scene, and what words or sounds will be heard during the scene. With a picture layout however one can grasp much more readily the flow of ideas from scene to scene; and also the relation of dialogues or narration, to each scene.

To make the story-board, one must have some facility for drawing, or else the services of an artist. Of course the drawings are very free, rough and "cartoon-style". There is no need for finished, precise drawings. They may be made in pencil, with a felt-pen or "flo-pen", or in ink or crayon. They should be made in the proportion of the standard film frame (or television frame if the film is designed for use on television).

Another and more elaborate possibility, is to provide still photographs of the key scenes in the proposed film. While researching locations, for example, the writer or film-maker may have taken a number of still photographs showing locations, people, processes or implements or buildings or crops or any other detail which would appear in the film. These still pictures could be used as part of the story-board. Where stills were lacking, or inadequate, drawings could be used instead.

A still more elaborate method would be to make colour transparencies of all the key scenes (people, locations, actions, properties) to be used in the proposed film. These could then be assembled in sequence order and shown in correct sequence with a verbal description, on the so-called "carrousel" slide-projector. The cost and elaboration of preparing a full sequence-outline in colour-slides, would be a handicap for many film projects. The carrousel however is a valuable auxiliary means of showing dramatically and effectively, the locations or people or buildings or implements or processes one wishes to use in the final film. A carrousel slide-show, in conjunction with a detailed written script or story-board using other picture material (either photographs or sketches), would provide a very comprehensive and effective means of conveying the full intention of the script to sponsors or other parties.

It should be emphasized that the film-script is not a literary document. It is a working document to make clear what will be the content of a series of film scenes and sequences. The primary requirement is clarity and intelligibility, not literary quality. For this reason established authors and journalists sometimes have difficulty in writing an adequate film script. For the film script is basically a visualization: this is its primary purpose, meaning and value. A skilled writer will of course have an easier time in making his meanings crystal-clear when describing the action of a film scene and the effect of that action as seen by the spectator. But a person who is not highly educated may be perfectly well able to write an effective film script. The requirement is for a clear description of the scenes and their significance. The quality of actual writing is secondary. Clarity and intelligibility, not literary elegance, are the important points.

Another purpose of the written script, is to ensure that all those persons who are involved in the film project, will have a common understanding about the film before production is begun. The written script can be circulated among these persons. They in turn can mark their comments or suggestions on the actual scenes or sequences as they appear in the script; or give their generalized opinions on the strength of a careful reading. In this way, assurance is obtained that the proposed film is well understood by all those parties who are concerned with it. The possibilities of misunderstanding are minimized.

In discussing a first draft of the script with sponsors or advisers, the scriptwriter should of course be present. On the basis of his research and knowledge of the subject, he should be able to answer questions with assurance and satisfy the sponsors or other parties that the film is soundly based and the research and preparation has been thorough. At this stage the scriptwriter may know more about the subject than the film director or producer. He therefore carries an important responsibility for the film, at this important period when basic decisions concerning the film will be taken.

AUTHORITY AND RESPONSIBILITY OF THE SCRIPTWRITER

From the preceding paragraphs it is clear that the writer must assume both authority and responsibility with regard to the proposed new film. From his careful and extensive research, he achieves an authority of understanding and up-to-date information regarding the subject. From his assigned task of putting the research material into a simplified, clarified, lively, lucid, informative shape, he assumes a responsibility for the accurate and balanced representation of the subject.

The director (assuming that the director is another person, not the writer himself) depends upon the writer for accurate information, and more than that, for an arrangement of the facts that will both interpret and simplify them.

The producer who is responsible for the film in terms of policy and money (to the sponsoring agency, which may be a ministry or department of government, or to an industrial concern), also depends upon the writer to give him assurance that the proposals they will make regarding the new film, are in fact well-grounded and fully-substantiated by the facts.

The writer should have sufficient imagination that he can provide two or three alternative ways of approaching a film subject, even a difficult one. Perhaps the story could be dramatized; with actors and dialogue; perhaps it should be an actual case history, a story of actual people in a documented situation which really happened; perhaps it should be a factual presentation making use of animated film sequences to provide a clear explanation of technical material.
Perhaps the concepts and subject matter of the required film are difficult and diffuse. It may be necessary to make the film in animation throughout, rather than in live photography. A case in point; in India, the government film agency was asked to prepare a popular treatment for a short documentary film about the work of the National Planning Commission. Planning is one of a number of human activities, or bureaucratic activities, which is difficult to describe or depict in a simple way. With live photography and a conventional documentary approach, the subject seemed very difficult and unappetizing. The scriptwriters finally hit upon the idea of utilizing a well-known traditional comic character called Maujiram, and designing an animated film which would characterize Maujiram in cartoon form, and use him as a protagonist and central character for the film. Through the experiences of Maujiram, a kind of legendary folk-character or "Everyman", a number of concepts which are part of national economic planning were made explicit and understandable in a simple, attractive, yet accurate way. The problem was to reduce fairly complex information to a simple story outline, with elements of humour and imagination, yet keeping an accurate emphasis and not degenerating into distorted or superficial interpretations. (See Appendix for narration outline of this film.)

The film-maker, being an imaginative person, may tend to grasp at dramatic possibilities rather than be concerned with overall balance and proper proportion in shaping his information for the screen. The writer has the responsibility of insisting that proper proportion is retained in the script, with regard to the presentation of factual material. There must be a way to show material or facts that are not essentially dramatic, and yet are important to a proper understanding of the subject. The film-maker may be impatient with this requirement; the writer, as a matter of conscience and judgement, must see to it that the script gives proper weight and emphasis to all essential aspects of the subject, whether or not all of those aspects are essentially dramatic in themselves. Once the script is defined and agreed to, the director has the responsibility to interpret it and to realize it in film form. But the writer in the first instance, has the responsibility to see that all essential aspects of the subject are embodied within the script, and that the overall emphasis and message of the film (by whatever type of treatment it is done), is conveyed accurately and fairly.

Of course, the scriptwriter should be thinking always in terms of the film medium. He is not an essayist, not a journalist, not a pamphleteer, not a textbook writer. He is a visualizer, a writer for film. His "writing" is not essentially "writing" but more accurately "picturizing" ideas, concepts and facts. He may convert his writing assignment into a programme of drawing pictures or taking still-photographs of his subject matter.

On the matter of words, and the liabilities and tyrannies of using words to express ideas: in the short film and particularly the documentary or essay film, as opposed to a dramatic style of film using actors and dramatized situations, one of the chief dangers is overwriting, an overuse of words in narration. Naturally, a professional writer is enthusiastic about words, they are his coinage, his currency, his stock-in-trade. He feels for words and probably loves to use words, spoken and written. But in the film form, words are an enemy rather than an ally. Too many words simply destroy the effectiveness of the film. It is a truism, but a truism worth repeating, to say that the film is something seen rather than something heard. The primary impact of the film is upon the eye, not the ear. What is heard on the sound-track, particularly in the case of narration spoken by an off-screen commentator, is only partly heard, only partly remembered. The ear is not focused as intently upon what is said, as the eye is focused upon what is seen. The primary impact of the film, any film, is upon the eye and upon the mind through the eye. The ear is only an auxiliary, a secondary channel. Therefore, there is no use in writing more than a minimum number of words for the ear. The script should not depend in any primary way, upon what is said in commentary upon the sound-track. The script should make every possible effort, on the other hand, to ensure that every major point of fact which the film needs to convey, will be conveyed effectively to and through the eye of the audience. It is the eye that will understand and remember the principal points of the film, not the ear. The scriptwriter therefore must as his primary duty to the film, ensure that every possible means is used to translate the factual content of the film into visual forms, visual examples, visual actions. What is said, can only support and strengthen the visual message. There can be no dependence on the sound-track, particularly upon the narrator, to convey essential information. Moreover, if there is an overload of spoken information, the ear and the mind of the audience will both rebel, and shut out the offending and unending flow of words; and with that, will shut out part of their receptive and responsive feeling about the entire film, and simply wait it out with passive or resentful disregard.

SCRIPT AND BUDGET

As stated in an earlier chapter ("Form and Presentation of the Script") the script is a basis for estimating the cost of the proposed film. Properly speaking, the "shooting-script" which is a second-stage development from the complete original script, provides this basis. The shooting-script can be analysed by the director or business manager, to indicate with considerable accuracy the following details:

(i) number of locations where the film will be shot;
(ii) number of shooting days;
(iii) how many exterior, how many interior locations;
(iv) how much lighting required and for how long;
(v) type of equipment required for the shooting
length of shooting period - rental costs based on
length of shooting period;
(vi) dialogue - how much, how many scenes,
how many days of shooting (i.e. how long is the
period of shooting synchronous-sound);
(vii) number of crew that will be required to
deal with the particular kind of shooting;
(viii) amount of travel involved to locations or
within the principal location area;
(ix) scale of living expenses required on the
various locations;
(x) special sound effects indicated in script
(to be recorded or purchased from sound effects
library);
(xii) special music scoring indicated in script
(to be composed and recorded as original music or
purchased from music library).

These are some of the items denoted by a shoot-
ing script, that will enable the unit manager or busi-
ness manager to calculate closely, the estimated
cost of making the complete film.

The writer must of course have some knowledge
of film-making and of film costs, before he can ex-
pect to write realistically for the film-maker. If the
writes (for instance) the following scene:

Scene 100: Close-up of the two lovers embracing.

They hear a noise. They look up. Camera zooms
slowly back. They are surrounded by a ring of
soldiers, about 20 men. Camera tilts up from
the longshot of this group surrounding the lovers.
Tilt movement rises up the cliff-face behind the
lovers, about 50 feet. At the top, silhouetted
against torchlight, are more soldiers and 2 or
3 mounted horsemen.

Some of the requirements for shooting this scene
will be:

Studio space (rented space) or outdoor location
(travel costs for crew).

Set design (if in studio). Carpentry, painting.
Interior lighting in studio.

If on location, freight costs for conveying
lights, generator rental, additional lighting
units and accessory equipment. Larger crew
to deal with location problems, much less con-
trolled than in the studio.

Costumes, armour, weapons, horses, torches.

In the mind of the writer, as he writes the par-
ticular scene, there should be (at least subconscious-
ly) a thought for the cost of studio rentals, set
designers, property departments, generator rentals,
travel expenses, meals for the large cast and extras
on location, high overtime costs if complicated
scenes run overtime in shooting.

In other words, the writer must shape his film
furniture with a knowledge of what the treatment
means in terms of film costs. Otherwise, his free
play of imagination will be of no value to the film
producers. If he writes extravagantly, the costs
of filming will mount extravagantly, or the writer's
script will be rejected; this itself will add to the
cost of the project if another writer is brought in
to do a more realistic job.

Similarly, the writer should have an accurate
sense of length. On the average, how many scenes
are there in a documentary (essay-style) film, per
single reel of 10 minutes? Perhaps 200 separate
scenes, in a rapidly-cut style of film. Perhaps
only 50 or so, if the film is shot with synchronous-
sound dialogues. The number of scenes is itself
a factor in determining the cost of a film. How
much dialogue can be contained in a short film of
15 or 20 or 25 minutes? How many dialogue scenes
can be shot in a studio during one full day? Will the
dialogue be written or improvised? Will it be shot
in the studio (under controlled conditions) or out-of-
doors in natural settings (with the risk of uncon-
trolled noise and interruptions and consequent de-
lays in shooting)?

Let us suppose a film on an agricultural sub-
ject. Cultivation of certain crops is shown. Cer-
tain new methods of cultivation, or certain new
types of seed, are recommended in the film. The
land is prepared. The seed is sown. The land is
irrigated. The seedlings are transplanted. More
irrigation. The new crop grows and ripens. The
soil is weeded. Chemical dusting with insecticides
is done. More irrigation. The crop is harvested,
and compared with conventional plantings. The re-
sulting increase in heavier yield with consequent
higher earnings to the cultivator, is apparent.

Where will this material be filmed - on an ag-
ricultural research station, or in the actual far-
ners' fields? In either case, the film requires
repeated visits by the camera unit, throughout one
entire crop season. What are the costs of travel
for the crew, from their base to the farm location,
for each trip? Where will they stay during the lo-
cation work? What are the costs of accommodation?

These factors are not the direct concern of the
writer, but he must have a general sense of the re-
lation between film ideas and film costs. What-
ever the idea, it must ultimately be filmed: and that
means a cameraman, crew, equipment, travel, film
stock, laboratory work, weather factors, and many
more. Writing for film is not by any means like
writing fiction.

What this means is that the film writer should
have, or should acquire, a good working knowledge
of film-making. He should visit film locations and
see how work is organized, what problems arise on
the actual location. He should visit the studio and
watch the progress of shooting there, the size of
crews, the organization of the work, the way actors
are used. He should above all, assist with the edit-
ing of a film; see what happens to the rushes as they
come in from shooting, how the film takes shape
during the editing process, how it changes shape
and emphasis as new ideas arise during this pro-
cess, and the original script ideas are modified
or set aside. The closer the writer can come to
actual film-making, the better for him. What it
means is this, that an experienced film-writer -
one who knows from direct experience how films
are made, who has taken part in the process -
such a writer can save time both in the writing of
the script and in the filming of the script. He can prepare an initial treatment or draft script, in a relatively short time, because he has a good idea of what will work and what is impractical. He will have an idea of how to translate his lively but workable film ideas.

There is a tendency in recent years for the "film-maker" to be his own writer, director, cameraman, editor and producer. This is admirable in one way, it means that the creative individual is able to exercise control and take full responsibility for his project. However it does not follow that each individual will have a definite talent in all of these different departments of film-making. It is true that many documentary film directors are also their own writers; they can do their own research, writing and then direction. This is excellent, but it does not mean that every film director is capable of working in such a fashion. There is always a distinct and specific role for the film writer, a person who understands and loves film, but has also a capacity for fact-finding and research, and a capacity for analysing, digesting, and then visualizing, what he learns from his research. This is a specialized field; there are not many film writers, particularly in the documentary or short-film field, and they are much sought after once they have shown their competence.

The film writer must "write" with a close and realistic understanding of the film-making process. Preferably, he should enter into that process and learn some aspects of it at first hand. Only this way can he become aware of the peculiar realities and procedures of film-making. Only in this way can he write with a realistic sense of film costs, and the nature of a film budget.

SCRIPT AND PRODUCTION CREW

The size and composition of a film crew is an element of major importance in terms of the film budget. The writer must of course be aware of this factor. The writer's approach and treatment of the "story" (or other subject-matter if it is not a dramatic story) will indicate the size and nature of production crew to be used. This in turn, will dictate the order of cost for the film.

If the writer is instructed at the outset that there will only be a small budget available for the film, he will at once conclude that one or two kinds of treatment will not be feasible, for example:

1. Synchronous sound and dialogue will be too costly, using more equipment, actors and studio-type facilities;
2. Complex animation (single-frame animation) will likely be too costly, in a film which may require some detailed explanation of complex processes, whether industrial, chemical, physiological, agricultural, or whatever;
3. Travel to a number of locations will be too costly and it will be better (if possible) to film all the required material on one suitable, accessible, close-at-hand location.

In general a smaller crew is more economical than a larger one. A small crew can afford to take a longer time in shooting. A large crew shooting synchronous-sound material on location, involves heavy travel and living expenses. Daily cost of maintaining the crew of (say) 12 persons, on an out-of-station location, will be heavy. On the contrary, a crew of two men can afford to take many days in search of the precise event or action or example which their film requires.

The writer is aware of these factors and can develop his ideas accordingly. But there is more than cost involved in the writer's knowledge of film crews and their work.

Knowledge of the craft and working method of each member of a film crew is important to the writer. He will work closely with the director as a matter of course. The director will formulate his shooting of the film as a result of detailed discussions with the writer. Consider the cameraman, however. The writer should know something (more than a little) about the capacities of the cameraman. He should know something about lenses. He should see plenty of films, should form some ideas and judgements about the resources of the camera, about the particular effect (psychological and aesthetic) of using certain lenses.

How much use should be made of the Zoom lens? When is it really appropriate and correct to use the zoom, and when is it unnecessary and in fact a disadvantage to the film? What are the particular values of a 9mm lens, of a "fisheye" lens? Do certain lenses automatically convey a definite feeling of psychological mood, of distortion or nervousness or hallucination? If the writer knows something about these factors, he can write his script to take account of specific possibilities, things that he knows can be achieved technically.

Similarly, the writer should have a well-developed sense of what the film sound-track can do. The resources of a good tape-recorder are remarkable. Natural sounds of many kinds can be recorded in the field and used to enrich the simplest film. The sound of bees in an orchard, of mosquitoes in a quiet room, of farm life, of large business offices, of street bazaars, of the mosque or temple, can be recorded "wild-track" independently of filming, and later be added to the sound-track of the film. People on locations can be interviewed by the writer, using the tape recorder; where it is inappropriate or inconvenient to make notes and conduct a formal interview on conventional lines, it may be much more valuable to record the natural speech with its own idiom and phraseology, of local people or expert advisers or practising farmers or young children. The tape recorder is a versatile and valuable tool, for research, for obtaining sound effects, bits of authentic music from actual locations, the correct and actual sounds of particular machines or animals.

14
or vehicles or ceremonies. To undertake this, the writer should talk with sound-recordists, with the technicians who record sound during filming on location, and also with the recording engineers who record the final mixed sound-track of the film back at the recording studio. From these persons and with some knowledge of their equipment and its potentialities, the writer in his capacity as field researcher, can sharpen not only his eyesight and observation, but his hearing as well. With an ear alert for the natural sounds that are characteristic of the subject which he is researching (a village market; a hospital clinic; an elementary school; a farmer's household), he may not only note, but record on tape for his own advantage as well as for the film itself, the sounds that are characteristic, genuine, and evocative of the places and people he is investigating and studying.

And again - the editor. The fluid process by which film continuity is achieved, by which a film is paced either fast or slow, leisurely or nervous-ly, methodically or impressionistically - this can be learned, or at least perceived, by the writer if he will take the time and trouble to seek out the film editor. Better yet if the writer, at some stage, will take time in the cutting room and learn for himself the basic skills and procedures of film editing. Let him learn how two scenes cut together, how pacing and rhythm can be put into a sequence of scenes, how the performance of actors looks when shot with a close-up lens as opposed to a long-focus lens. It is not that the writer should be a technician of the camera or the editing machine, but let him be aware at least of the potentialities, the possibilities which camera, sound recorder, and editing room bring to the making of a film. If he can have a general sense of these possibilities in his mind, his writing will naturally take account of them. Again, the writer is not writing, he is visualizing or picturizing his script. In doing this, he has many useful and fascinating things to learn from talks and observations with the cameraman, the sound recordist, the film editor. His relation to members of the production crew should be a friendly and an extensive one.

SHOULD THE SCRIPT DIRECT THE DIRECTOR? (GUIDELINE, BLUEPRINT, OR STRAIT-JACKET?)

Film-making is a process of collaboration or co-operation. Only in a few cases is the individual "film-maker" at one and the same time his own writer, cameraman, director, editor and producer. There are such talented individuals but their work is mostly very personal and subjective. For the most part, a finished film is the result of a combination of talents, of shared enthusiasms, of disputes, compromises, new solutions and inspirations. At the base however there is, or should be, the script - the foundation, blueprint, guideline for the film project.

On some occasions, if the sponsoring agency for the film is very rigid and is composed of a committee rather than one or two informed and flexible individuals, the final script approved and ratified by the sponsor may become something of a strait-jacket. The agreement for the film will take on a legalistic rather than a co-operative tone. Each scene is prescribed, each word of narration minutely examined and approved before the final rerecording.

In such a case, the film inevitably has a life-less look. It will most likely lack a feeling of flow, of rhythm, of natural life. It will be so concerned to make a prescribed number of information points, that the result will seem mechanical, joyless or artificial.

Both the sponsors and the film-makers would prefer to avoid such a situation. To achieve a good relationship of understanding and flexibility, calls for special effort on both sides.

Normally, the script should provide the film director with a clearly defined blueprint and with all his necessary information and reference material, based on the thorough research of the scriptwriter. The script should not imprison the film director. It is the director finally, who translates the written or story-boarded script into actual film footage. It is the cameraman finally who "sees" the precise image through his viewfinder, and by a combination of particular lighting, focus, composition and movement, translates it into actual footage. It is the editor, shaping and giving pace to the completed film material, who gives it its final flow, sense of line and narrative, sense of pacing and rhythm. But all of these technicians begin with the information and perspectives given by the scriptwriter. It was the scriptwriter who first researched the story of the film, examined the locations and persons and situations whom the film is meant to depict. It is the scriptwriter's interpretation of all these factors which guides the director. Then in turn, the director guides the cameraman. Then in turn, the editor guides and shapes the resulting film material. Each person makes a distinct contribution to the film. But all of these contributions begin with the concept and perspective which the scriptwriter has given in his treatment of the subject.

There are many arguments about the ultimate "authorship" of films, both documentaries and feature films. The producer has a great influence on the course of the film. The director imposes his personal vision or realization on the handling of the subject. The cameraman gives it a special visual style and mood. The editor gives it a special tempo, a feeling of continuity and unfolding. No one person can claim the entire credit or responsibility for the film as a whole. The contributions may vary in importance or influence depending on the nature of the individual technicians and the nature of their working relationship.

At the base however is the writer. The film is based on his initial study, his findings, his
interpretation. It is he who (in most cases) sets the practical limits and perspectives for the film treatment. There may be variations in the treatment arising from the individual feelings and style of the director, cameraman, editor. But the initial shape and import of the film derives from the writer's first interpretation of the subject.

The script then, should give firm guidelines to the director. It should be a blueprint for the actual working programme of production. It should embody the necessary factual Information and content which the film will give. But it should not be, and in most cases cannot be, an inflexible straitjacket. There are other contributions to be made, other ideas and insights to be gathered, from other members of the film production group. But the writer's contribution may be seen as the firm foundation upon which the film is built.

STRENGTHS AND WEAKNESSES
OF THE STORY FILM

In a documentary film, or an instructional film, or a "motivational" film designed to motivate or persuade people to a particular course of action, the question of "story" usually arises. Should the film be put in terms of a story, a dramatized treatment with a central character, speaking on-camera with synchronous sound dialogues? Or should the material be put in terms of a straightforward essay, an arrangement of factual material simply and clearly shown, and voiced "off-camera" by an unseen commentator?

There are many ramifications in the use of a "story" treatment, using actors and dialogues. There are important advantages on the one hand, and some limitations on the other.

First of all comes the essential problem of making the film interesting and absorbing for the audience. What kind of treatment will best ensure this result? It depends partly on the subject matter, partly on the available budget, partly on the skills of the writer.

The primary method for attracting and holding the interest of audiences is probably that of identification. That is, the use of actors in a story, of "characters" with whom the audience can feel a definite sympathy and identification. A hero, a "good guy", a typical fellow, an average citizen, an average farmer, an average schoolchild, a "bright young fellow", an "ambitious young cultivator", a "devoted wife and mother". These are all familiar characters, in fiction and in educational pamphlets and also in films. Treated with skill, such characters can emerge strongly and clearly in a film story and can enlist the sympathy and fellow-feeling of people in an audience. Treated in a clumsy or dull fashion, such characters can become stereotypes, artificial and two-dimensional, lacking real humanity and real flesh-and-blood conviction. To use such characters in a short film therefore calls for considerable skill on the part of the writer. The decision to make a film in story-form, means several things. It means using actors or untrained persons who will perform in the film like actors. It means (likely) the writing and speaking of dialogues. It means a higher cost than would apply if no actors or dialogues were used. And it means that the film, if well-made, has a better chance for enthusiastic acceptance by the audience, than if a non-story form were used.

The obvious reason for this claim, is that people like to hear a story and they like to identify with the hero or heroine of a story, to imagine themselves in the same situations as the hero or heroine of the film. Emotional factors enter into this feeling. A factual film which presents statements and arguments in terms of an essay, is not likely to appeal to audiences in an emotional way. With an essay style of presentation, the audience is presented with facts and is asked to make judgments and decisions about the facts. But in a story film, the audience is carried along with the story and with the fortunes of its principal characters. If there is a lesson to be learned or a moral to be drawn, or information points to be made, these can be incorporated into the actual story, into the experiences of the characters portrayed in the story. The audience can therefore apprehend the information or the lesson or the moral, by example so to say, rather than by an intellectual process of receiving and digesting factual information in a film form.

Of course there are many types of film that simply do not lend themselves to a story treatment. Films of purely instructional or technical nature, where the audience has come together in the first instance in order to learn specific information about the subject - these have no need of a story and nothing to gain from a story treatment. On the other hand, "motivational" films, designed to persuade or impel people to some particular course of action or some new social programme, may well make use of the story form.

A film that seeks to change established social attitudes, for example, may do well to dramatize its story and put it in terms of recognizable characters, familiar types whom the audience can gleefully identify as local figures.

There are problems here for the writer and director, however. The stories must be convincing. In a feature film, which has no purpose other than sheer entertainment value, the credibility of the story and actors is not too important a consideration. But in a documentary film, which purports to tell about real-life problems and real-life people and consequently must be able to stand up to scrutiny in this sense, the credibility of the story and the people must be wholly convincing.

The problem is largely one for the director. It is easy enough for the writer to set down story situations and characters in a real-life setting. But it is easier to do this on paper than on film. The
director has a real challenge before him. If he is working with actors, they must appear convincing and genuine, like "real people". Directing actors to perform and behave like peasant farmers, for example, is no easy matter. How well can the actor handle animals, handle a plough, handle implements? Does he look like a peasant in the first place? What will peasant audiences think of his performance? They will gladly accept known film-actors in an entertainment film, pretending to be peasants like themselves. But it does not follow that they will accept the performance of an actor in a documentary film, pretending to be a peasant like themselves. The scrutiny will be much sharper on the part of the audience. The audience will look for errors of performance that would not trouble them at all in an entertainment film. But if the documentary film pretends to show the peasant farmers in a village audience, something pertaining to their own daily life and regular custom, they will watch very narrowly and will immediately see the false note in the actor's performance.

The great challenge of a story treatment in a documentary film, is to combine authenticity with entertainment value. The writer wants to make his audience interested, involved with the characters in the film.

At the same time he wants to convey information or points of view, that have to do with the real life of the audience. Therefore his treatment must be accurate, must have the genuine feel of local life and everyday custom and circumstance. If actors are used, they must lose their "theatricality" and not seem to be actors. If non-actors are used in the story film, they must be directed so as to perform in a natural, easy, relaxed believable manner; and this is very difficult for non-actors to do.

Nowadays in many parts of the world, people in general - the public - are less and less inclined to listen to messages that tell them what they should do, what they should know, how they should act. Young people in particular, East and West, in developing countries and affluent countries, are less and less disposed to accept without reservation the dogma and dicta of their elders. This is one of the factors which favours the use of a believable story-film, rather than a dogmatic message-film which presents information and then states editorially, what conclusion the audience should draw. The whole tradition of didactic teaching is weakening, in many countries. All the more reason why films (with other media) need to find new ways, new devices, new styles, new and interesting approaches, to tell their story. The challenge is to the film director and especially to the scriptwriter.

To review:

- a story film with dialogues, will cost more than a straightforward factual presentation;
- a story film will pose severe problems to the director in his handling of actors (to make them believable) and non-actors (to make them act in a relaxed and acceptable style);
- a story film will not be able to contain as much factual information as can be put into a straightforward documentary "essay" film;
- a story film however may be able to make a more effective presentation of its essential information points;
- a story film will have a better chance of providing entertainment values for the audience;
- there are however several kinds of film in which stories, dramatized stories using actors, are not appropriate;
- in such cases, the writer has to use every effort of imagination to find a way of presenting his material in an interesting and absorbing and entertaining fashion to the audience;
- increasingly nowadays, didactic information is resisted by the audience (whether in theatres or non-theatrical showings; whether in cities or rural areas or schools); therefore the problem for the writer is to find new ways and means of presenting his material to the audience; not simply telling them his message, but finding ways and means of relating the message to the daily life and needs and interests of the audience.
- Of course there is no absolute hard-and-fast division between a story-film with actors and a non-story film. A documentary may utilize actors or "characters" without spoken dialogue, substituting for the dialogue well-written, imaginative narration. A film may be based on an actual story, a case-history, and retell the story using the actual persons who took part in it; without however seeking to re-enact it as a full-scale drama.

Film is infinitely flexible. The writer investigates his subject, visits his locations, talks with knowledgeable people. When it comes time to put down his information in script form, he has many choices, there are many approaches he can follow. But these must be guided by the requirements of the film director: is the proposed script economical to shoot? Is it interesting to audiences? Is it believable to audiences? Is it technically workable and controllable for the director and crew?

Often, a story-line and dramatization of the subject, will seem the most attractive way. But there is no hard-and-fast rule. Feasibility, believability, controllability; these are the values which the writer must seek in his treatment of the subject.

**DIALOGUE WRITING**

Dialogue writing is almost inevitably influenced by writing for the theatre. Yet the situation of actors and audience in the theatre, is vastly different from that in film-making. The film actor does not need to project himself on film as he does on stage. The convention of the stage, of the proscenium, accepted by the audience in a theatre, does not apply within a film. Dialogue between players in a film is far more intimate, far more casual, far more
The scriptwriter must have a sensitive ear. He must be aware of the idioms and rhythms of speech, spoken by people in all walks of life. How does a taxi driver speak? How do the market women speak? How does the minor government bureaucrat speak, to his inferiors, to his superiors? How does the rich merchant of the village speak? How do wealthy ladies of the upper middle-class speak? How does a drunk man speak? The worst situation in film writing is dialogue which is used simply as a vehicle to convey information, without reference to real character or personality of the speaker. Many documentary films have committed this particular sin. Lines of dialogue are spoken which have no relation to reality. The most unlettered audience will not fail to recognize this kind of dialogue. The instant that it does so, all belief in the credibility of the film vanishes.

Increasingly in present-day film-making, improvisation of dialogue between actors is used. Lines are not written and memorized by the actors, but the dramatic situation is clearly described and the actors discuss it among themselves. When shooting begins, the actors express their situation with spontaneous, improvised dialogue before the camera. This creates sometimes an oddly stilted, uneven exchange of dialogue between them; and other times, a great sense of liveliness, realism and spontaneity.

What is the writer's role in a situation using improvised dialogue? Not to write lines, obviously. But the writer must be able to describe and establish the dramatic situation very fully and clearly so that the director and actors, when they approach it, know exactly where they are and what result is desired. From that point onward it is a matter of the director's skill in obtaining an effective result from his actors, by using the improvisation method.

In documentary films, there is perhaps less scope for improvised dialogue than in feature films. But all techniques which help bring realism to the film, may be tried. The methods of "candid", "vérité" or "free cinema" technique, which concentrate on unrehearsed, authentic events just as they happen before the camera, also represent the contemporary concern to show on film the actual, spontaneous essence of reality, unpremeditated and unprepared. One present-day theory of dialogue writing, believes in the device of having the actors or "characters" speak directly from the screen towards the camera, towards the audience. Not always of course, because dialogue is normally an exchange of speech between two actors. But on occasion, an actor may speak straight to the camera as if addressing the audience directly. This device often has "surprise" value and tends to involve the audience more directly with the film.

For the documentary writer there is a kind of tension "built-in" to the problem of writing dialogues for documentary or motivational films. There are two conflicting elements in the very nature of such dialogue. They are these:

(1) dialogue must be true to the characterizations of the actors in the film;

(2) dialogue must convey essential information or attitudes, which the film seeks to present to the audience.

Reconciling these two requirements is sometimes a very difficult or nearly impossible task for the scriptwriter. The short length of a documentary film, provides little scope to develop characterization among the actors. Every line of dialogue, every action must be relevant to the characterization, if the actors are to be believable. At the same time, what the actors say and do must convey (somehow) the essential attitudes, situations or examples which provide the central information of the film, the reason for the film being made. For the documentary is not simply a story, an entertainment, but a "story with a moral", or rather a story with a point of information, and the reason for making the film in the first place is to convey the essential information or message. Therefore the severe test of the writer's skill and imaginative capacities, arises.

A good means of giving liveliness and variety to a documentary film, is to combine the dialogue method with narration, in the same film. Certain lines are spoken as dialogue between actors, at peak points of the story. But many scenes with the actors are shot silent, with perhaps a sound-effects or music background, or with narration spoken by an off-screen commentator, or by one of the actor's voices speaking off-screen like a commentator, instead of on-screen as dialogue. Such interweaving of the actor's voice (both synchronous dialogue and off-screen narration spoken by the same "character"), can bring a useful cohesion and a single point of view to the film story.

There is not much doubt that actors and a story, help in making an information film effective and entertaining. The problem is how to use them. Once again, the film is very flexible. If actors are used, they do not have to be used necessarily throughout the whole film; nor to speak dialogues throughout the whole film. Actors and story-sequences can be used together with other kinds of material and other kinds of narration on the sound-track. The main problem is to combine these different methods in a clear, well-constructed script so that they do not conflict with each other, but help to knit together the information points and essential ideas of the film.

These are difficult points to discuss without being able to refer to concrete examples. A list of documentary films which have used dialogue in an effective way, sometimes combined with other methods, is given in the Appendix. Viewing such films will help to clarify the ideas and methods referred to here.
COMMENTARY WRITING

Commentary-writing is a minor art, of major importance. It is minor because we must admit that the commentary is very seldom the most important element in a film, or the thing we finally remember about the film. The commentary is an auxiliary element, it reinforces or supplements the information content of the picture, shown as picture. But there are various ways of doing this skillfully and effectively.

Sometimes it is said that the most effective commentary is that which is barely noticed, that the audience is only barely aware of. In other words, the commentary is very seldom the most important element in a film, or the thing we finally remember about the film. The commentary is an auxiliary element, it reinforces or supplements the information content of the picture, shown as picture. But there are various ways of doing this skillfully and effectively.

The chief danger in commentary-writing is over-writing, too many words. Over-writing can result from sheer carelessness, the failure to remember that a film is after all picture primarily; or from failure to write in a simple, frugal, economical manner so that the ear can hear and absorb without strain or confusion.

A very simple fact is this - commentary is only heard, and heard only once. The audience can't refer back to make sure what was said. Moreover the audience is busy at every second of viewing, and its primary attention is absorbed in watching. Listening is secondary. Therefore the words that are said must be said simply, must be simple words, must be easy to grasp and there must not be too many of them, or they will not be heard. The commentary writer should remind himself every morning (possibly during a period of meditation) that film commentary is not a literary form of writing. There is no place for literary figures of speech, for long rolling phrases, for dependent clauses, for waste words, for what used to be called "fine writing". Commentary by its nature should be stripped-down, terse, economically written and spoken in note form rather than in long complex sentences and paragraphs.

It is always possible, having written a commentary, to review it in close detail and cut many single words out of it. Let us say, cut out 15 per cent of the words. Then, review it further, and still discover another 5 per cent of words that are unnecessary to the meaning of the text. Then let the matter rest for 24 hours. Return to the commentary, hear it once more against the picture, and the writer will still find another 5 per cent of words that are expendable. All of these deletions will likely help the film; help to give it "phrasing", help it to "breathe", help the audience to digest and take note of the truly important points that the commentary makes.

Economy is the first great virtue in commentary-writing. Many words in normal writing, in normal sentence structure, do not need to be used. Think of writing in note form, without verbs. Some poetry does this; the words that remain in the structure of the poem are essential words, image-words, meaning-words. They are not simply decorative words or connective words or repetitive words, which add nothing of importance to the meaning of statements.

Style is a consideration. But style does not mean elaborate or wordy writing. Style can emerge from the intonation of the voice, the quality of feeling, the choice of an essentially appropriate word, used at just the right moment when the picture needs it, when the picture and the word confirm and strengthen and amplify each other.

In many documentaries, there is no need for the narration to describe the literal content of the picture. After all, we see the picture and understand what is happening. The commentary however can explain what the significance of the happening is. For example: a boy is walking through the village street, the camera moves with him and pans around to show the temple, the boy walks towards the temple, other people are also moving towards the temple. The commentary might say: "The boy is moving through the crowded village street, busy with its everyday affairs, towards the temple. Many others too are going to the temple on this auspicious day". However, we can see perfectly well that the boy is moving on the crowded street, that he is moving towards the temple, and that other people are also doing the same. We do not need to be told this. The commentary could therefore do without these unnecessary words. The commentary could tell us something about the significance of what we see, rather than describe what we see, which is a service we do not need because we can already see it. The commentary could for instance say: "On this auspicious day, many villages take time off to give thanks for the harvest". After all, we can recognize that they are going to a temple, we don't need to specify that "this is a temple".

Here too it is difficult to define what constitutes a well-written commentary for different types of film, without concrete examples which can be studied while viewing the film itself. A list of films is given in the Appendix which provide first-class examples of effective commentary-writing. Viewing of these films while paying close attention to the commentary, will be helpful. After viewing, the film might be run again a second time without picture, listening only to the sound-track. The picture will remain in mind and the student can appreciate more exactly the nature of the commentary-writing, keeping this in mind against the unseen picture.

In general:

- sentences should be short as possible;
- sentence lengths however should vary so that all
sentences are not the same length (otherwise a singsong hypnotic effect may be created); not all sentences require a formal structure with subject + verb + object; many sentences can be put in note form, just a mention of the essential idea or factor in the picture scene, without embodying this in an entire formal sentence; the sound-track must have "breathing space" where there is free play for sound effects, for music by itself, or for silence only, without any voice; the eye and mind of the audience needs such "breathing space" in order to digest and consolidate the picture information, from time to time; the commentary should always be written with a sharp eye for the content and movement of the actual picture sequence. For example, if there is a strong and exciting action of whatever kind in the picture, the commentary should either anticipate the action by leading up to it and explaining its significance ahead of time, or follow the action by commenting on it and explaining its significance. Let the action itself however remain free from commentary so the eye can follow and enjoy it without interruption; either music, or sound-effects, or silence, will provide a better accompaniment to the action than spoken words, which will interfere with the audience's concentration and enjoyment of the action seen on the screen.

As with the writing of scripts, the writing of commentaries is greatly aided when the writer has himself a reasonably extensive knowledge of the filmmaking process. In commentary-writing, a good grasp of film editing is highly important. The writer should be aware of sequence construction, of how film movement is obtained through editing.

Picture editing after all is a flow of picture. Pictures unfold, action unfolds, meanings unfold, the whole story is a telling, an unfolding, a line or flowing movement. Writing should reflect this. The written commentary considered separately may not read like "writing" at all. Conceivably, to read the commentary without picture may not even explain the content of the film, for a reader who has not seen the film. If the commentary does not need to state what is obvious and what can be seen, then to read the commentary will not necessarily explain what the picture shows: for the picture itself will do that. The commentary explains what the picture means, adds explanations or insights or makes conclusions from the actions that are shown. The commentary should provide a second level of meaning, an interpretation or a deduction, from what is shown in a normal documentary film. Of course these observations do not apply to a straightforward instructional or demonstration film, such as a film describing a technical or industrial process, or a scientific process in physics or biology. We are speaking principally of the documentary film or motivational film, a film which presents discursive story material whether or not in dramatized form, a film of general information rather than specific technical or scientific instruction.

Writing for film commentary is indeed a fine art, though a minor one. It is a subordinate art. Its great skill consists in adapting words to the dominant impact of the picture, the material seen by the audience. In structure, in mood, in feeling, in rhythm, the texture of the written words and short sentences should complement the picture - not copy it, not label it, not talk it to death. And this contribution of the commentary, though it may go almost unnoticed and almost unheard, can provide a great element of strength and structural support to the complete film. It is like the framework unseen behind the façade of the building, giving it shape, balance and meaning. All of this is achieved more easily by the writer who has a firm grasp of the film-editing process and knows how film itself is put together.

RHYTHM AND FLOW

The previous section has spoken of "flow" within the film story. Although it is a subtle matter and not easy to describe in words, the importance of film rhythm and flow is of real significance. Any work of literature or music, embodies certain rhythms. Another term one might use is "wave-motions". A poem, an essay, a short story, a song, a symphony, contains elements of structure and rhythm. There are fast and slow passages, tender and strong passages. So it is with a short film. It cannot be in just one tone, one tempo, one rhythm alone. Especially this is true of a film, which is itself essentially "moving". The rate of movement, rhythm of movement, must be varied, must flow from one aspect to the next. Otherwise the film will be dull, flat, hypnotic, unrelieved, without excitement or inner tension. Without tension, there can be no satisfactory resolution. Therefore the short film, like many other forms, requires variations in rhythm, tempo, mood and tone.

This becomes a necessary guideline for the scriptwriter when first drafting the outline of his proposed film treatment. How will the film begin? With an exciting action sequence, or a broad, quiet, tranquil, peaceful sequence? What will happen next? What will the climax of interest or action be in the film story? How will it be resolved? Will it come at the end of the film, before the end, in the middle? Will the story begin in present time, or long ago, assuming it is a story with some kind of a history? Will there be a flashback, or a number of flashbacks at different intervals throughout the film? Will the film end as it began so that the whole story is in the form of a round, a cycle, with all explanations and meanings given within this framework?

The writer has problems of structure to think about, and also problems of variety, of rhythm and
tempo. The film needs internal variations, fast to slow, violent to peaceful, sombre to joyful. We are all familiar with the ancient film cliché of the "happy villagers enjoying the harvest festival after bringing in the bumper crops". This festival appears in films from every country possessing a film studio. Happy villagers in Ecuador, in the Ukraine, in India, in U.S.A., in Korea, in Kenya, in Turkey, wherever there is an agricultural development programme and new crops are grown and new seeds demonstrated and new farming practices adopted, there are the happy villagers happily stamping and whirling in their folk-dances. This is an ancient and honourable cliché of film-making and its universal appearance is almost always due to the need in each film of resolving and providing a "break" in rhythm and tempo, from the strenuous, sober, informative sequences in the film which depict the struggle to teach and propagate the desired new farming methods.

It takes some experience and imagination for the film-writer to imagine, in his inward eye, the variation in tempo and rhythm that each sequence in his projected new film will provide. Yet he must have these factors in mind, these large structural factors which will determine the key sequences of the film, to give it variety and interest, make it a lively narrative instead of a dull, humdrum monotone.

The matter of rhythm has much to do with music. Film construction, like music, is composed of phrases, of developments, of repeated figures, of progressions from an initial statement to a fully-developed elaboration.

The cut between two scenes of a film often falls "on the beat", "on the phrase". There is an internal flow within many film scenes, that dictates its own length and phrasing to the film editor. The editing process itself is much concerned with phrasing and rhythms, with the proper pacing of film scenes and whole sequences, with the internal relation of sequences to each other inside the complete film. These matters are learned by experience and by feeling; one can learn about them somewhat from texts and manuals, but only by doing actual film-editing, or taking part in it, can one grasp the sensuous and tactile reality of the process. The script-writer will do well to acquaint himself with film editing; particularly to follow through the entire editing process, a film which he himself has written, so that he can see how it falls into place, what ideas have emerged strongly and well, what remains unclear or unhelpful to the story.

Again, film writing is one element among others, all of which must be fused and balanced together to form the final product. The writing though has a basic importance because it provides the first, fundamental perspective of the story, and determines what point of view and what interpretation the film material will project upon the screen.

FILM STYLE

The total style of a film is only partly the result of the writer's work. Yet he should be aware of the many elements which taken together all contribute to the final overall style of the finished film. We have spoken of the camera, of the director, of the editing process, of rhythm in editing, of dialogue and commentary writing. But there other factors too.

From the first second that the film appears on the screen, it has a style (either by default or by intention). What is the first title? The first "logo" or emblem to appear on the screen? Is it bold, recognizable, well-designed, good-looking to the eye, or is it muddled, shabby, scratchy, a title strip printed from a much-used and much-worn negative? What is the music doing? Is it a bold, clear fanfare? A song? A non-descript piece of music from "just anywhere", or a piece of music or sound chosen to make a particular impact, strike a particular response, create within two seconds a particular mood on the part of the audience?

How do the titles of the film look? Where do they come in? Right at the beginning, on a title card? Are they well designed? Are they decorated, handsomely lettered? Are they animated? Are they superimposed on a background scene which is part of the actual film? Do the lengthy credit titles come at the beginning of the film or at the end? Does part of the story begin without titles, so that the audience is made to guess about what is happening, what is coming next? All these questions arise with reference to the film titles. Should the writer give thought to these matters, having in mind the total style, the total impact of the completed films?

Supposing the film requires maps or diagrams to explain its argument. What will be the style of layout? A flat map? An area map? A global map? What kind of projection? Stylized or conventional? Do audiences understand maps, for the most part? Do villagers and rural people understand maps? Do children understand maps?

The same with diagrams. How well do audiences of different kinds understand diagrammatic presentation? Do diagrams have any place in film? Is it a mistake to use diagrams (percentage tables, curves of increase in production, employment figures, nutrition requirements)? The writer should study some films that have used diagrams, and see them as films shown to audiences. He should satisfy himself whether the diagrams succeeded in conveying the information to the audiences. What does the programme chairman or the school teacher or the discussion leader say about it? What do members of the audience say about it? Did they understand the diagrams, or were they confusing?

The French film director, Godard, in 1966 and 1967, was making use of insert-titles, posters and drawings in his feature films. He used these as elements of information, but they were introduced
into the films very abruptly, not as specific information but as symbols, or intuitive connexions, or keys to a new idea.

This is somewhat akin to the process in painting called "collage" in which objects, cut-out pictures, letters, symbols and signs of different kinds may be mounted and assembled in one single picture. There is no reason why, in film, such disparate elements may not be combined, if it is effective or striking or useful to do so, in terms of clarifying or strengthening a particular point of information.

Increasingly, the idea is growing that film is a "free-form". There is no absolute, prescribed way to make a film, of any type. Let the writer, the director, the editor, the music composer, the art designer, try whatever they can think of. If it works, if it is effective for the film, if it creates an effect which intrigues and delights the audience, then it should be used.

Dullness in a film results from lack of imagination. Many films that are instructional in nature, provide little play for "way-out" imagination. Yet the simplest instructional film can give a kind of pleasure if its message and its presentation are beautifully well-proportioned and clear. In such a presentation, titles, graphics, diagrams, animation, still-pictures, drawings, may be used imaginatively. The writer should be alert to all these possibilities.

The total style of a film derives from many details, many small items taken all together. The sound-track; quality of music; amount of music; effectiveness of music; effectiveness of particular sound effects. The look of titles; their lettering; the title itself (is it an interesting title? Is it intriguing? Puzzling? Mystifying? Exciting? Dull?). The pace of editing; the mood of the commentary; the quality of voice in narrating the commentary; the intelligibility of the commentary. The inherent rhythm and flow of the film (does it hold attention? Is there good variation between sequences? Does the story drag in places?).

The writer of course does not govern all the choices and decisions that affect the final film. But he can anticipate many of them in his initial script. He can indicate the kind of effect he would like the titles to convey, or the diagrams, or the music and sound effects. He can best do this when he himself is well acquainted with the film-making process and particularly with the editing process, wherein the final details of titling, packaging, and presentation are all brought together and applied to the finished film. When writing for his next film, he will have in mind to some extent, all these factors; not just content, not just dialogues, not just research material and commentary writing, but the total look, the total mood and feel of the complete film.

Let us imagine the problem of a new scriptwriter, appointed to the task of designing a new film programme, in a situation where there are few technical facilities and little past experience in film production. The writer approaching the new medium will no doubt feel a certain nervousness, a lack of confidence. Are there any general guidelines for him to follow?

There are guidelines, but remarkably few hard-and-fast rules. If we assume hard-and-fast rules, we assume that film-making follows a set pattern, that there is a "right" and a "wrong" way to go about it. But in these days when films and many other media are changing their shape and style and method almost from year to year, it would be foolish to represent that there is only one "right" way to tackle any film problem.

What then are the guidelines? Let the new writer ponder certain requirements. First, the film should be functional, it should meet a need, make a point, show what it has to show with maximum effectiveness. Second, it should be simple and clear. It does not need elaboration, or oratory, or literary writing, or grand pretensions. The writer should be thinking always, "How can we illustrate this subject vividly, how can we make it clear, how can we make it simple and forceful, at the same time?"

When it comes to the final commentary of the film, he should think of commentary in terms of a conversation; as if he himself were talking with his audience in a conversation; a friendly informal discussion. He is not making a speech, not giving an honorific or formal address on some state occasion. He does not need to display his skill with language, how many words or literary figures of speech he can command. The film he is writing should talk to his audience, not at them. The film should give a sense of sharing, of mutual interest in the subject between film-maker and audience. The film should not be cold, or remote, not talk down to its audience. It should give a sense of examining the subject in company with the audience, as if the film-maker and the audience were exploring the subject together. And the tone of voice in which the film is written and spoken, should strengthen this sense of friendly and relaxed interest in the subject.

"Interest" is an important factor, for the presentation of the subject should above all things be interesting. The film should unfold, disclose, present its arguments with a sense of sustained interest and curiosity. For this the writer's imagination is called upon. The film should be clear and straightforward, yet not dull or humdrum. The writer should approach the subject like a good journalist, finding out the essential facts in their true relationship and stating them in a lively and absorbing way. Except that in making the film, he is providing for the film director a way to show the facts, rather than merely describe them in words. When it comes to words finally, in the form of commentary, the words are simple, clear and forceful. What the words need to do is simply to clarify or provide any needed explanation of what is shown. But the words should never simply describe what is shown, if this is already self-explanatory.
THE AUDIENCE - SHOWMANSHIP

Film-viewing or movie-going, is a group process. Usually one sees a film, either an entertainment film or a school film or a documentary film, as a member of a group. The group responds to the film as a group; they share the same moments of enjoyment, the same reactions and responses, the same excitements (if any) and the same stimuli. This does not mean that all the people in the audience will understand or conclude the same things from the film; but the great majority of the audience will see and share the experience of the film, in the same way.

The writer should know about audiences. He should sit with the audiences. He should sit in the cheap seats down front, and in the expensive seats in the first balcony. He should watch films shown to schoolchildren, films shown to village audiences out-of-doors in a market square or a school compound. He should watch films shown in the public library or among well-organized discussion groups. How do all these audiences respond to the films that are shown?

The social aspect of movie-going and filmwatching is something which the writer should understand. It is a matter of feeling, probably, rather than a matter of sociological analysis. It is a matter of what is called "the public pulse". It is a matter of group response to the same presentation, of shared enjoyment and experience.

The man who understands this well, has a great advantage in communication. Great entertainers have this quality. So do great politicians. Some athletes, musicians, organizers and community leaders have it. They are able to find the "wave-length" of the audience, of any social group with whom they meet. The film writer should try to develop this sense, to open his pores to the current of public feeling, public response, public attitudes. It does not mean that he works only to satisfy these public attitudes, but that he should understand them in reference to what he himself is writing. He may be concerned to change public attitudes. All the more reason that he should know what the attitudes are - public sentiments, prejudices, passions, worries, allegiances and partisan feelings.

Showmanship is the word usually applied to a presentation that truly, successfully, touches the public pulse. It is a matter of identification, of recognition, of sympathy, of fellow-feeling. The writer and the film director who has a sense of showmanship is greatly blessed.

A school film about geography or health habits, can have showmanship. It is the quality that transforms a film screening into a delightful experience, rather than a wearisome lesson. It means that imagination has been infused into the presentation of the subject. It is something even better than the song says, "Just a spoonful of sugar makes the medicine go down, in a most delightful way".

There is probably no recommended method, no panacea, for writers to pursue the elusive quality of showmanship. But certainly a fundamental aspect of it is human sympathy. How do ordinary people feel, respond, worry, enjoy, express themselves? The writer needs to have a deep sense of this. Let him pursue this understanding, not just in writing textbooks, but in the market place, the meeting house, the tavern, the concert hall, the parliament, the sports stadium, the coffee shop. These studies will enrich his understanding of human kind and his skills as a writer of film.

SOME RECOMMENDATIONS

Allow sufficient time for research. Take time in the field for research, not just in the library. If you are the writer and you are accompanying the film crew (with no advance opportunity for research) try to carry out interviews and investigations beyond the area of immediate shooting. Side-trips and visits, informal talks with local persons. Be concerned always to widen the circle of knowledge and awareness in which you and the crew are working.

Keep notes. In a notebook, preferably a looseleaf. A file of notebooks over the years will build up into a valuable informal research and reference library on many subjects and locations.

Try and develop a facility for simple sketching, with pen or pencil or flow-pen (felt pen). If you truly have no talent whatsoever for drawing then forget it. But if you do, persevere - take a little training. The ability to make a quick sketch may be very valuable in trying to define the look of a scene, a composition, a grouping of people, a detail for the camera.

Story-boarding with sketches is twice as effective a method of description as writing alone. Sponsors, crew-members, participants in the film, can grasp the intentions of the film and of individual scenes or sequences, much more readily by the story-board method.

Try to learn as much as possible about the audience. If you as a writer are a city man, writing for rural people or farmers, this may not be easy. One cannot just "become" a farmer. But one can learn a great deal about their daily life, their attitudes, their problems and hardships,
their satisfactions and pleasures, by visits and talks and sympathetic observation. If you are a city man writing for city audiences, then you are writing for your own community. The writer needs to "feel the pulse" of popular attitudes on matters of the day - politics, prices, civics, entertainments, scandals, controversies. Listen to discussions on the street corner, in a bus, in the tavern, in the coffee shop. Listen for the idioms of daily speech. Even if you don't have to write dialogues for your films, the knowledge of local idioms and psychology will help in some ways when writing scripts or commentaries.

Find out what young children learn from certain films. How much more or less do they understand, than you thought they would? In village audiences, young children are often able to explain things to their parents and grandparents which all have seen together in a film: the children will know about the people that are unnatural, or writes actions into his...
and matching narration of commentary is written opposite on the same page.

The film was then screened a second time, after some study of the main blocks or sequences and the progression of ideas therein contained. On this second screening, the viewers paid particular attention to the placement of sentences in the spoken narration, the exact "spotting" and impact of individual sentences in relation to picture. Also they noted particularly the use of dominant sound effects; of silent scenes or sections where little or no music, sound effects, or voice was used; and the use of "key" scenes or symbolic scenes, sometimes repeated, scenes which had not only a literal value in terms of picture continuity within a sequence, but also had symbolic value representing much deeper meanings than the literal object or person shown in the scene. For example: early in the film, the principal "characters" or persons who appear throughout the very simple story, are introduced, in their everyday working context. One of these is a small boy, neatly dressed, carrying his books on the way to school. He is in fact the little brother of one of the servicemen shown elsewhere in the film. On this first appearance, the small boy represents simply himself, a member of a family, an individual. At the end of the film however, after we have visited various servicemen on duty in various parts of the country, and after we have gained some considerable sense of the common cause which unites all these servicemen though they may come from different regions of India and speak in different languages and profess different faiths, we see the small schoolboy once again. This time however, he is seen in the context of certain symbolic, significant scenes which denote the abiding values and traditions of Indian history up to the present time. And this time, the small boy represents not just himself, an individual, but all schoolboys, all the youth, all the future, all the idea of a new society and a new technology and a new dynamic following-on from the long tradition of his country. As we watch him marching briskly along the street on his way to school, the sound of many marching feet, soldiers' boots striking the pavement, a powerful massive sound, gradually grows in volume on the sound track. An extraordinary effect is achieved by this use of a strong sound-effect of something not seen in the picture but used in relation to a picture, an effect which has symbolic as well as literal value. The two elements together (picture of the schoolboy and sound track of many marching feet) effect an unmistakable synthesis, a and powerful impact, conveying clearly the idea of marching men as the guardians and champions of the future. Many ideas in fact were stimulated by this one scene used in conjunction with the particular sound effect of marching feet. And these ideas would be very difficult to express or convey in a written script which one might read before seeing the film. Only seeing the film itself, can convey the full effect and import of the particular scene and sound effect together. The scriptwriter had the idea in his mind and could indicate it, sketch it out (so to say) rather than convey an exact sense of it in terms of written words. It took the director, the cameraman, the film editor and the sound editor, to bring to life the idea which the scriptwriter had in mind.

When seeing the film as an audience, the participants at the Poona training course had only a general sense of the effectiveness of this particular scene and sound track. But after studying the written scene-list (so that one could see the exact context in which the schoolboy scene was used, both at the beginning and at the end of the film) and after screening the film itself a second time, one could then appreciate the exact value and construction of this particular scene and why it was so effective. Such an analysis of specific effects and details in a film is valuable to the young film writer and director in a way in which ordinary viewing of a film is not. After all one sees a film (usually) once only, as an audience. On that one screening, there is no opportunity to stop one's own reactions and responses, and say to oneself, "Yes, the writer has referred back to an early idea from the first reel, and the sound track he is using suggests a different value from the first time when we saw the scene in the first reel". For the film is flowing past and as we know, it doesn't stop, and therefore there is little opportunity to analyse and dissect the structure of the film while it is playing. For the writer however there is great value in looking at the film a second and a third time; better yet, in running it through the editing machine, the viewer or moviola, to see the exact sequence of scenes, the exact points of transition or connexion, the exact cutting-points of particular effectiveness, the exact construction of a well-edited sequence, perhaps one that is edited with such a rapid tempo that it is almost impossible to see how it is constructed when viewing it during an ordinary screening. An analysis after screening, has great value for the writer (for any film-maker in fact). And to make a scene list, then review it on paper and see how many scenes were used to a certain sequence, or how a new idea introducing a new sequence has been introduced with a particular kind of shot - such a procedure makes it possible to understand the basic ideas underlying the film and the way in which the the scriptwriter's mind has worked when putting it together.

For any writer, it is a valuable exercise to select three or four films which he particularly admires and finds particularly effective; and then to make a study, analysis, and close examination, which will help to give him a basic sense of structure and organization which is fundamental to good script writing. As stated earlier, it may not be the case that every film requires a script, or that all great films have had a detailed script to begin with. But if there is to be a script, then the whole essence and value of the script in itself, is in its organization, an inner structural strength, a
clearly-conceived progression of ideas. The "script" can never be seen in the finished film; but the finished film is what it is, because of the underlying structure, skeleton, foundation, framework provided by the script.

CONCLUSION

In these days of the late 1960's, there are many new ideas circulating about the making of films. Some of the ideas have to do with the unprepared, unplanned use of the camera and tape recorder as recording instruments, as mirrors to the face of reality. Many excellent films and television shows and reports by film or television, are made in this way of spontaneous on-the-spot, unprepared and unmediated documentation with the camera.

Nonetheless, this body of film-making (free cinema, candid cinema, "cinema vérité") represents only one part, one approach, one idea in the whole complex range of film activity. There are still and will continue to be, many films required for a great many different purposes, all of which will need to be carefully considered, carefully organized, carefully researched and carefully scripted. Films of instruction, films of orientation, films for training, films to motivate audiences to undertake new ways and means of organizing their daily life. All such films require organization, clarity, impact-value. Many films will continue to use the device of the central character enacting a story, which is representative of the actual situation with which the writer of the ideas have to do with the unrehearsed, unmediated documentation with the camera.

Many films will continue to use the device of the central character enacting a story, which is representative of the actual situation with which the writer of the ideas have to do with the unrehearsed, unmediated documentation with the camera. Many films will continue to use the device of the central character enacting a story, which is representative of the actual situation with which the writer of the ideas have to do with the unrehearsed, unmediated documentation with the camera. Many films will continue to use the device of the central character enacting a story, which is representative of the actual situation with which the writer of the ideas have to do with the unrehearsed, unmediated documentation with the camera.

The scriptwriter must therefore gird himself up and with stout heart set about finding fresh and honest ways of presenting such material. In fact, this is material of value; the film, communicating the facts of growth and change to a national audience. The task is not the writer's alone, but the director's and cameraman's. Of course, what is needed in the films is the not the events and dignitaries alone, but the people themselves, who take part in the ceremonies and whose lives and prospects are affected by the new developments. Somehow these people, the citizens, who are also the audience, must find their place in this record of events. The camera must see how they are affected, how they share in the new projects and policies. Identification is the principle here too, so that the audience can feel a sense of sharing, of being part of the whole national picture. Otherwise - only limousines, ribbons, guards of honour, salutes, sunglasses, airports; nothing for the hearts of the audience.

Scriptwriting finally is the fundamental effort to bring the film close to the audience.

Clarity to make the meaning and significance of the film unmistakable.

Interest to make it lively, with the eternal element of story-telling, of unfolding, of discovery, of movement; so the film will be truly a "moving-picture".

Humanity to give it that direct and recognizable sympathy with the lives and problems of real people - the audience.

Of course there are, as noted earlier, categories of film where no story and no people can usefully enter in. Instruction, demonstration, techniques, and processes, scientific and technical subjects. But there the very clarity and logic of the exposition can (in its way) provide a value as compelling as "story-interest" in a dramatized or semi-dramatized film treatment. A film of exposition or explanation, can also embody the principle of rhythm; of variety in pacing, from one section to the next; of disclosure, surprise, climax, curiosity. Above all things it should not be leaden and monotonous. Let the writer.

Where officialdom is the sponsor, and the films are assigned and supervised through a purely bureaucratic process, the risk is great of ending-up with films that embody that flat, hollow, unconvincing sound of propaganda which is characteristic of so much official film-making. All of us have seen these films and recognize the signs. The heavy, unyielding enthusiasm of the narrator. The repetitious march-music. The generalized, windy narration without precise facts and with large generalities of statement. The visits to the capital city, made by other Heads of State. The inspections, guards of honour, airport arrivals and departures, limousines with opening and closing of doors. The cutting of ribbons, polite applause, dignitaries at the microphone. Cornerstones, dedication ceremonies, visits to the new steel mill, the new hydro station.

Yet all of these are important events, significant to the country and to the welfare of the citizens. The scriptwriter must therefore gird himself up and with stout heart set about finding fresh and honest ways of presenting such material. In fact, this is material of value; the film, communicating the facts of growth and change to a national audience. The task is not the writer's alone, but the director's and cameraman's. Of course, what is needed in the films is not the events and dignitaries alone, but the people themselves, who take part in the ceremonies and whose lives and prospects are affected by the new developments. Somehow these people, the citizens, who are also the audience, must find their place in this record of events. The camera must see how they are affected, how they share in the new projects and policies. Identification is the principle here too, so that the audience can feel a sense of sharing, of being part of the whole national picture. Otherwise - only limousines, ribbons, guards of honour, salutes, sunglasses, airports; nothing for the hearts of the audience.

Scriptwriting finally is the fundamental effort to bring the film close to the audience.

Clarity to make the meaning and significance of the film unmistakable.

Interest to make it lively, with the eternal element of story-telling, of unfolding, of discovery, of movement; so the film will be truly a "moving-picture".

Humanity to give it that direct and recognizable sympathy with the lives and problems of real people - the audience.

Of course there are, as noted earlier, categories of film where no story and no people can usefully enter in. Instruction, demonstration, techniques, and processes, scientific and technical subjects. But there the very clarity and logic of the exposition can (in its way) provide a value as compelling as "story-interest" in a dramatized or semi-dramatized film treatment. A film of exposition or explanation, can also embody the principle of rhythm; of variety in pacing, from one section to the next; of disclosure, surprise, climax, curiosity. Above all things it should not be leaden and monotonous. Let the writer.

Where officialdom is the sponsor, and the films are assigned and supervised through a purely bureaucratic process, the risk is great of ending-up with films that embody that flat, hollow, unconvincing sound of propaganda which is characteristic of so much official film-making. All of us have seen these films and recognize the signs. The heavy, unyielding enthusiasm of the narrator. The repetitious march-music. The generalized, windy narration without precise facts and with large generalities of statement. The visits to the capital city, made by other Heads of State. The inspections, guards of honour, airport arrivals and departures, limousines with opening and closing of doors. The cutting of ribbons, polite applause, dignitaries at the microphone. Cornerstones, dedication ceremonies, visits to the new steel mill, the new hydro station.

Yet all of these are important events, significant to the country and to the welfare of the citizens. The scriptwriter must therefore gird himself up and with stout heart set about finding fresh and honest ways of presenting such material. In fact, this is material of value; the film, communicating the facts of growth and change to a national audience. The task is not the writer's alone, but the director's and cameraman's. Of course, what is needed in the films is not the events and dignitaries alone, but the people themselves, who take part in the ceremonies and whose lives and prospects are affected by the new developments. Somehow these people, the citizens, who are also the audience, must find their place in this record of events. The camera must see how they are affected, how they share in the new projects and policies. Identification is the principle here too, so that the audience can feel a sense of sharing, of being part of the whole national picture. Otherwise - only limousines, ribbons, guards of honour, salutes, sunglasses, airports; nothing for the hearts of the audience.

Scriptwriting finally is the fundamental effort to bring the film close to the audience.

Clarity to make the meaning and significance of the film unmistakable.

Interest to make it lively, with the eternal element of story-telling, of unfolding, of discovery, of movement; so the film will be truly a "moving-picture".

Humanity to give it that direct and recognizable sympathy with the lives and problems of real people - the audience.

Of course there are, as noted earlier, categories of film where no story and no people can usefully enter in. Instruction, demonstration, techniques, and processes, scientific and technical subjects. But there the very clarity and logic of the exposition can (in its way) provide a value as compelling as "story-interest" in a dramatized or semi-dramatized film treatment. A film of exposition or explanation, can also embody the principle of rhythm; of variety in pacing, from one section to the next; of disclosure, surprise, climax, curiosity. Above all things it should not be leaden and monotonous. Let the writer.
perspire earnestly with an effort to discover the true elements of interest within his subject, and find the way to embody these elements in his film treatment.

All of this seems then to converge at one point—the point of mental concentration, an intensive process of thinking and reviewing and considering the subject of the film, waking and sleeping, for as many days as it requires for the writer to come to his conclusion about the best way of treatment which he can devise, according to his best capacities of mind, judgement and conscience. More than that he cannot do. And yet, two months after the film is finished, he will be able to look at it again and discover still other things, possibly better, that he could have done. Film is an elusive, electric, subtle and changeable substance. It communicates; not all the theorists can yet establish the precise nature of the process whereby it does so, to heart and mind, imagination and reason, memory and intuition. It has finally the great quality or capacity of giving pleasure while it provides information. It is the task of the scriptwriter to make sure that pleasure, enjoyment, is built into the initial concept and treatment of the film, no matter how simple a film it may be: so that the end result will be for the audience an experience of communication or learning, enriched by pleasurable mental and imaginative stimulation. At the outset it is the writer who has the task, and the opportunity, to see that the film will achieve this desirable result. His rôle therefore is fundamentally important in the whole process of conceiving and delivering the finished film.
**APPENDIX I**

**ORIGINAL SCRIPT OF INDIAN GOVERNMENT DOCUMENTARY FILM "JAI JAWAN". (EXCERPT)**

<table>
<thead>
<tr>
<th>Description of shot</th>
<th>Narration</th>
<th>Other sounds and music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shots of soldiers in the Himalayan situation in a state of</td>
<td></td>
<td>Natural sounds of the place and of</td>
</tr>
<tr>
<td>physical strain, watchfulness, exhaustion; for example, a</td>
<td></td>
<td>the physical activities as shown.</td>
</tr>
<tr>
<td>group of soldiers on a snow field plodding knee-deep in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>snow - a group pulling a mountain gun - a group crossing a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dangerous stream.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>**CLOSE SHOT and CLOSEUPS of soldiers gasping after hard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>labour.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>E.L.S.</strong> Soldier on a high cliff against a snowpeak.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L.S.</strong> Cut along same axis - soldier on a high cliff</td>
<td><strong>DO YOU KNOW THIS MAN? DO YOU KNOW WHERE HE COMES FROM? DO YOU KNOW WHY</strong></td>
<td></td>
</tr>
<tr>
<td><strong>M.S.</strong> (Cut along same axis) - soldier's back.</td>
<td><strong>HE IS HERE?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>M.C.U.</strong> Same soldier's face (truck into C.U.).</td>
<td><strong>THIS IS PRABHAKARAN, FROM</strong></td>
<td></td>
</tr>
<tr>
<td><strong>C.U.</strong> A bunch of flowers in a woman's hair (Malayali</td>
<td><strong>THOTTAPALLI.</strong></td>
<td></td>
</tr>
<tr>
<td>woman in a village) - we look past the nape of her neck.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L.S.</strong> Cluster of coconut palms moving with mild</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stillness in the breeze (a typical Kerala landscape).</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L.S.</strong> Trees and grassy ground.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>M.C.U.</strong> Still water of a pond (STAY ON THIS)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stillness broken by circular ripples (CAMERA MOVES AS IF TO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEARCH FOR THE CENTRE OF THE SOURCE OF RIPPLES). A female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hand, bare and beautiful, is disturbing the surface of the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>water. The other hand brings in a pitcher which is dipped</td>
<td></td>
<td></td>
</tr>
<tr>
<td>into the water. Water gurgles as it enters the pitcher.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(STILL)</strong> Prabhakaran, thinking pensively.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(STILL)</strong> of a girl as she stands gazing pensively in the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>depths of the water. The full pitcher is on her hip.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L.S.</strong> Pond, in the fading light of day.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(STILL)</strong> An old woman (Prabhakaran's mother) looking in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>deep thought at something to the right.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(STILL)</strong> Prabhakaran's wife looking at something to the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>left.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prabhakaran's smiling face on a group photograph - we PULL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BACK to reveal that it is a group photograph with his wife</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and child, and father and mother - who are sitting in chairs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(The photograph is a rustic village photographer's work,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>as if the picture was taken when Prabhakaran was at home on</td>
<td></td>
<td></td>
</tr>
<tr>
<td>his last holidays).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description of shot</td>
<td>Narration</td>
<td>Other sounds and music</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>------------------------------------------------</td>
</tr>
<tr>
<td>When we pull back we see that the group photo is hung in the same corner of the</td>
<td>An oil lamp is burning in this corner.</td>
<td>Night sounds - rustling of palms, etc.</td>
</tr>
<tr>
<td>house which is the shrine, with other idols and pictures of Gods and Goddesses as</td>
<td></td>
<td></td>
</tr>
<tr>
<td>would obtain in a typical rural Kerala village household.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(NIGHT) M.C.U. Soldiers sleeping in a bunker.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(NIGHT) (Camera composition the same as in Scene 73) Prabhakaran lying on his</td>
<td>(WE HOLD) He turns over and pulls his blanket over his face.</td>
<td>Night sounds.</td>
</tr>
<tr>
<td>bunk facing camera. He is not sleeping.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(NIGHT) (Camera composition the same as in Scene 73) Prabhakaran's wife lying</td>
<td>As she turns, we TILT UP SLIGHTLY to show her little son, sleeping next to</td>
<td>Night sounds - rustling of palms.</td>
</tr>
<tr>
<td>down. She turns over. As she turns, we TILT UP SLIGHTLY to show her little son,</td>
<td>her. As she turns, she pulls up a blanket over her sleeping son.</td>
<td></td>
</tr>
<tr>
<td>sleeping son.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(FADEOUT)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### APPENDIX II

**POST-PRODUCTION SCRIPT, SAME SEQUENCE OF SAME FILM "JAI JAWAN" AFTER SHOOTING AND EDITING OF THE FILM; SHOWING ALTERATIONS TO ORIGINAL IDEAS AS STATED IN THE ORIGINAL SCRIPT**

<table>
<thead>
<tr>
<th>Shot No.</th>
<th>Screen size</th>
<th>Description of shot</th>
<th>Length of shot</th>
<th>Sound and music</th>
<th>Commentary</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>1.s.</td>
<td>camera pans from r. to l. over mountains</td>
<td>11.5 ft.</td>
<td>music (strong music accent on beginning of mountain scene)</td>
<td>-</td>
<td>soaring or uplifting effect</td>
</tr>
<tr>
<td>46</td>
<td>1.s.</td>
<td>quick parallel tracking movement over a frozen river</td>
<td>5 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>1.s.</td>
<td>3 soldiers carrying water from river</td>
<td>9.5 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>c.u.</td>
<td>a soldier lifting water from the river</td>
<td>9.5 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>c.u.</td>
<td>wheel of an ambulance vehicle splashing through the shallow river</td>
<td>3.5 ft.</td>
<td>strong sound of vehicle, motor is racing</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>m.c.u.</td>
<td>tracking shot looking backward at road from moving vehicle - deep ruts in snowy road from the vehicle</td>
<td>2 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>c.u.</td>
<td>two hands of driver on the steering wheel</td>
<td>2 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>c.u.</td>
<td>Sikh driver in the vehicle</td>
<td>3 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>c.u.</td>
<td>tracking view from side of vehicle of snow-covered roadside</td>
<td>3 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>1.s.</td>
<td>a convoy of army trucks coming towards camera. (Diagonal composition; wide-angle lens)</td>
<td>4 ft.</td>
<td>&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>1.s.</td>
<td>camera pans over snow-clad mountains</td>
<td>19.5 ft.</td>
<td>sound of low whistling wind</td>
<td>IT'S NOT JUST SHINY SHOES</td>
<td>strong contrast in mood of the sound effects</td>
</tr>
<tr>
<td>56</td>
<td>1.s.</td>
<td>mountains, similar shot</td>
<td>10.7 ft.</td>
<td>ditto</td>
<td>NOT JUST UNIFORMS, NOT JUST MEDALS OF GOLD AND SILVER</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>1.s.</td>
<td>camera pans over snow-clad mountains and rests on a solitary soldier standing vigil</td>
<td>8.5 ft.</td>
<td>ditto</td>
<td>UP HERE AT 17,000 FEET - TEMPERATURE 17° C.</td>
<td>&quot;</td>
</tr>
<tr>
<td>58</td>
<td>m.s.</td>
<td>cut into closer view same angle of solitary soldier (a few blank dark frames between the scenes giving the effect of changing lenses during filming)</td>
<td>8 ft.</td>
<td>&quot;</td>
<td>(This is) PRABHAKARAN NAIR, FROM KERALA.</td>
<td>effect of changing lens helps to fix attention on the person</td>
</tr>
<tr>
<td>59</td>
<td>c.u.</td>
<td>the soldier from Kerala (again a few dark frames between the shots to give the effect of changing lens)</td>
<td>4.5 ft.</td>
<td>beginning of a typical Kerala song</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Shot No.</td>
<td>Screen size</td>
<td>Description of shot</td>
<td>Length of shot</td>
<td>Sound and music</td>
<td>Commentary</td>
<td>Notes</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>-------------------------------------------------------------------------------------</td>
<td>----------------</td>
<td>-----------------</td>
<td>------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>60</td>
<td>m.1.s.</td>
<td>typical Kerala landscape. Coconut palms on either side of a river (camera moves in slowly)</td>
<td>9ft.</td>
<td>song continues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>m.1.s.</td>
<td>camera pans from l. to r. over the Kerala landscape to reveal a Kerala woman by a wall, turning to draw water from the well.</td>
<td>22ft.</td>
<td>song continues</td>
<td></td>
<td>new and rich music - evocative</td>
</tr>
<tr>
<td>62</td>
<td>m. c. u.</td>
<td>woman drawing water from the well</td>
<td>4.5ft.</td>
<td></td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>c. u.</td>
<td>pulley turning, rope coming in</td>
<td>4ft.</td>
<td></td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>top view</td>
<td>interior of a deep well, bucket going in</td>
<td>4ft.</td>
<td></td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>m. s.</td>
<td>woman drawing water</td>
<td>4ft.</td>
<td>song fades away</td>
<td></td>
<td>fadeout of music ahead of next sequence - poignant effect</td>
</tr>
<tr>
<td>66</td>
<td>c. u.</td>
<td>profile of Prabhakaran Nair against the background of mountains</td>
<td>2.5ft.</td>
<td>low sound of wind</td>
<td></td>
<td>lonely, chilly mood</td>
</tr>
<tr>
<td>67</td>
<td>m. s.</td>
<td>photograph of Prabhakaran Nair hangs on the wall of a palm-thatched hut: camera tilts down to reveal a child sleeping in a cradle and the woman who was shown drawing water at the well; she prays before a picture of Lord Krishna</td>
<td>25ft.</td>
<td>humming sound of a lullaby begins part way through the shot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>l. s.</td>
<td>camera pans from l. to r. in a military barracks; sleeping soldiers. Prabhakaran Nair is reading, near a lantern</td>
<td>14ft.</td>
<td>lullaby continues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>m. s.</td>
<td>the woman (Prabhakaran's wife) finishes praying before the picture of Lord Krishna, takes a flower and puts it in her hair, exits from frame</td>
<td>10ft.</td>
<td>lullaby continues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>m. s.</td>
<td>Prabhakaran Nair in the barracks puts out the light after finishing his reading</td>
<td>9ft.</td>
<td></td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>m.1.s.</td>
<td>Prabhakarn's wife goes to sleep on her mat on the floor</td>
<td>13.5ft.</td>
<td></td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>m. s.</td>
<td>Prabhakaran Nair sleeps, adjusts wool blanket over his head</td>
<td>6.5ft.</td>
<td>lullaby fades away. Crickets, night sounds</td>
<td></td>
<td>music is out, sound effects only</td>
</tr>
<tr>
<td>73</td>
<td>m. s.</td>
<td>woman and child in the hut; she adjusts her blanket over the child</td>
<td>16ft.</td>
<td>night sounds.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(FADEOUT)
APPENDIX III

ORIGINAL SCRIPT FOR AN ANIMATED FILM FOR RURAL PUBLIC AUDIENCES IN INDIA, ON THE SUBJECT OF NATIONAL PLANNING. ("THE DREAMS OF MAUJIRAM"). (EXCERPT)

Fade in

Visuals (Animation) | Narration
---|---
Camera sweeps across a rural setting, stopping finally on a short, stumpy man. He wears a big mushroom-like turban which very nearly covers his eyes. He is leaning against a tree and draws deeply from his hubble-hubble. The man appears to be at peace with the world. The fluffy, white clouds of smoke he exhales hold him in a trance.

(Pastoral music in the beginning and then the sound of the hubble-hubble pipe.) "Meet Shri Moji Ram, more popularly known as Sheikh Chilli. If he wears his 'pugreel that way it is only to shield him from the daily grind. In his own way, however, Chilli does dream of a better, more rosy life. But how?"

Dissolve

His one hand holding the "hookah" and the other busy adding up figures in the air, Chilli walks sleepily; a jar of honey is precariously perched on his head. Chilli puffs at his "hookah" continuously, mechanically. But as he multiplies figures in the air, he is often amused at the calculations and the thought of future prosperity brings a glow on his face.

"One day a merchant engaged Chilli to carry a pot of honey to a neighbouring village. In return, Chilli would receive half a rupee. Chilli was naturally happy. For with his acumen for investments, he could do wonders even with so small a sum... To begin with, he would buy six eggs. These when hatched, would yield six chicks.... In time, these would multiply into cocks and hens and then a big poultry farm."

Shot of Chilli, his face is ecstatic. It is than that a fly settles on his nose and begins to tickle him. Chilli ignores it in the beginning, then suddenly he raises his hand to swat it, but he misses it and hits the jar of honey, which comes crashing down. Chilli's face is all smeared with honey and a swarm of flies attacks him.

(Sound of sudden quacking and crowing of hens and cocks) "and then he would buy a pair of cows and a bull"... (the sound of braying of several cows and bulls alternately changes into the jingle of money)....

(Music in the beginning, then the monotonous drone of a bee). "Wallowing in wealth, Chilli was.... when a fly.... a mere fly.... brought his airy castle crashing down."

Dissolve

A group of noisily chattering farmers gathered in the village meeting place. The village Mukhiya reads out some names from a list and each announcement causes considerable excitement; the man whose name is announced is heartily complimented and back-slapped by his friends. We can spot Chilli in a corner puffing at his "hookah" He appears cynical, disinterested. But when the Mukhiya announces his name, he is as much surprised and startled as the others are. Chilli at once spurns the offer. But finally, after a good deal of friendly persuasion by the Mukhiya and others, Chilli gives in.

"Even a small event causes excitement in the village. But when the village Mukhiya received the list of those selected for a tour of India, almost the entire habitation was astir and agog with exhilaration. Not so Sheikh Chilli, who viewed it all rather coldly, cynically. But then, who would have dreamt that Chilli would be among the chosen ones? He, naturally spurned the offer. 'What's the use of visiting big plants and projects when they mean little to my own life?' mused Chilli... and if Chilli did give in, it was more out of consideration for his friends than the loud talk of the Mukhiya about the virtue of our plans."
<table>
<thead>
<tr>
<th>Visuals (Animation)</th>
<th>Narration</th>
</tr>
</thead>
<tbody>
<tr>
<td>We see a sign: &quot;Bharat Darshan Special&quot; (Tour of India); tilt down to show Chilli wearing his mushroom turban, leisurely puffing at his &quot;hookah&quot; - inside the moving train. Others are chattering excitedly.</td>
<td>(Sound effect of the moving train and music.)</td>
</tr>
<tr>
<td>Photograph of a dam under construction; Chilli and his friends visiting it. The village Mukhiya begins to explain something when he is cut short by Chilli. An argument ensues.</td>
<td>&quot;Water is the Indian farmer's major problem, both the excess and the lack of it. And these dams would rid the farmer of this problem&quot;, says the Mukhiya. &quot;What land remains, is as arid as before&quot;, says Chilli. &quot;But some day this water will reach your land too.&quot; &quot;But when? Why doesn't the Sirkar speed it up?&quot; asks Chilli indignantly.</td>
</tr>
<tr>
<td>Again a photograph of the fertilizer factory at Sindri; the farmers are seen visiting it. Chilli again taunts the Mukhiya, when the latter begins to recount the benefits of fertilizers.</td>
<td>Chilli is no less indignant when the Mukhiya explains that fertilizer, produced in this factory, would restore vitality to our impoverished soil and help grow better bumper crops. Chilli calls it &quot;bumper talk.&quot;</td>
</tr>
<tr>
<td>Next we see the farmers visiting a steel mill. While most others appear impressed and overawed with the experience, not so Chilli. He maintains his cynical and argumentative attitude. The Mukhiya answers back calmly and casually. Other farmers laugh at the absurdity of Chilli's questions. For once Chilli feels outwitted.</td>
<td>But no amount of talk can produce a ton of steel - and it's steel which measures the strength of a nation. &quot;What has a farmer to do with steel?&quot; argues Chilli. &quot;Plenty. Right from the share of your plough to the coil around your 'hoorah'...&quot; (Laughter) &quot;What is more, all the modern agricultural implements are made of iron and steel.&quot;</td>
</tr>
<tr>
<td>Next the farmers are seen visiting Chittarangan Locomotive Factory. Chilli still keeps his indifferent attitude.</td>
<td>&quot;And what of the railways which link our country from end to end. They too need steel - steel to build engines and coaches, steel to lay hundreds of miles of new track - dams, farms and factories. These are signposts of a planned progress.&quot;</td>
</tr>
<tr>
<td>Shot of Chilli at night, rather restive, he cannot sleep. Superimpose a sequence of shots of the dam, steel mill, fertilizer factory and the Chittarangan Locomotive Works - these all play upon his mind. He wakes up agitated, his face bathed in sweat.</td>
<td>(Music and sound effects, to intensify the mood): &quot;Even if Chilli's defences are beginning to crumble, he is not the one to admit it.&quot;</td>
</tr>
</tbody>
</table>

(END OF EXCERPT.)
APPENDIX IV

POST-PRODUCTION SCRIPT OF CANADIAN GOVERNMENT DOCUMENTARY FILM "PHOEBE". (EXCERPT)

Cut to Phoebe lying on a beach - her eyes closed. Paul comes out of the water and stands over her letting water drip on her.

PAUL: Why don't you come for a swim... might refresh your mind or something?

PHOEBE: Uh-uh...not now.

PAUL: Agh! (exasperation)

Cut to the farmhouse again - this time Paul and Phoebe are improvising a game... shouts and laughter, etc. as they chase each other happily from room to room. They run out of the house and roll down a nearby hill into the deep grass. He kisses her eagerly.

Cut to the beach. They are lying side by side.

PAUL: Phoebe...goddess of the moon...

PHOEBE: Paul, what if I told you something...

PAUL: (eagerly) Like, let's go back to the house?

PHOEBE: (angrily) Oh...never mind.

PAUL: What's the matter with you anyway?

PHOEBE: Will you stop saying that!! Nothing's the matter with me!! Nothing!!

PAUL: What did you come out here for?

PHOEBE: It was your idea.

PAUL: Well, I'm sorry if I'm boring you.

PHOEBE: Oh, leave me alone. Please, leave me alone!

PAUL: Okay, okay! It'll be a pleasure.

Cut to a scene in Phoebe's home. Her parents are fighting.

FATHER: Well, what do you think about? Do you think about anything? Tell me... I'd like to know just what do you think about!!

MOTHER: All you can do is criticize! Nothing I do is right! I'm sick to death of your criticizing!

FATHER: I'm sick to death of listening to your bellyaching!!

Mother dissolves in tears.

Cut to the beach scene again. Phoebe, noticing that the eccentric-looking group of merrymakers mentioned earlier in the picture has now been reduced from three to two (one of the girls is missing), calls Paul frantically.

PHOEBE: Paul...Paul...

She lies down again. She begins to daydream once more (imagining the next two scenes).

HIGH SCHOOL PRINCIPAL: Well, Phoebe, so you're going to have a baby... (speaking in kindly tones)...very well, my dear, these things can't be helped. We'll let you out of school when your time comes... and then when you want to take your exams... you can - when you feel that you're ready.

Phoebe, still lying on the sand, imagines the principal reacting in extreme opposite fashion.

PRINCIPAL: It's very unfortunate, of course... you understand that I have no choice in the matter... you'll have to leave the school at once... when your difficult period is over, you may be admitted to another school, no doubt... meanwhile, the ruling of the school board is quite explicit... we have the other girls to think of...
Phoebe lying on the beach, alone.

Phoebe now swimming.

Phoebe and Paul are seen in a silhouette view on top of a large, unfinished, high-rise apartment building.

Back to the beach. Phoebe calls Paul, frantically. He appears behind her suddenly with bottle of sun-tan lotion.

PHOEBE: Where were you?

PAUL: Went back to the house to get the sun-tan lotion. Want some on your back?

PHOEBE: Okay.

Cut to shot of a city scene - tall buildings under construction - It is night-time - Paul and Phoebe walk together in a tight embrace - he kisses her.

PHOEBE: It's so scary here.

Cut to the beach scene again.

PAUL: Tell me what's eating you?

PHOEBE: Oh, I don't know.

PAUL: Sick?

PHOEBE: No - I'm not sick. I'm just -- sort of -- fed up.

PAUL: Is it something I did?

PHOEBE: No - nothing to do with you...I just feel sort of strange today, that's all.

PAUL: Okay.

Cut to scene of Phoebe's father dressing, in the master bedroom of Phoebe's home. He is in a raging temper.

FATHER: Everyone on the block will know...we're finished around here! My name is mud!

Cut to scene of a party in Phoebe's home. Music and dancing.

MARGIE: My sister sent me to this doctor...it was all very secret...had to go over to his house...in half an hour it was over.

PHOEBE: Weren't you scared? Did it hurt?

MARGIE: No - it didn't hurt. He told me there was nothing to be scared of -- so I wasn't.
PHOEBE: Mother, I'm going to have a baby!

MOTHER: Phoebe...what are you saying...what are you saying to me! It isn't true! No...No! Phoebe!! What have you done!! Your father will kill you!! What have you done?

Phoebe now imagines her parents reacting to the news in exactly the opposite way—with ecstatic joy.

PHOEBE: Mother...Dad...I'm going to have a baby!

MOTHER: Darling, how wonderful!

FATHER: That is news, my dear.

MOTHER: Now your room won't be large enough--so we'll have to fix up the den...

FATHER: ...and you'll have to start taking care of yourself...

Cut to the car drawing to a stop in front of Phoebe's house.


OTHERS: See you again!

Phoebe enters the house and without speaking to anyone, begins to pack up her clothes in a great hurry.

MOTHER: Phoebe...have you gone crazy? Where are you going?

Same action is repeated - only now more realistically, at normal speed.

PHOEBE: Hi.

MOTHER: Hi. Dinner will be late.

PHOEBE: That's all right -- I'm not very hungry anyway.

MOTHER: What are you staring at? Is anything the matter?

PHOEBE: No. No, nothing.

Phoebe's bedroom.

A hallway in Phoebe's home. She phones to Paul.

PHOEBE: Paul?...what I've been trying to tell you all day is...I'm going to have a baby.

She hangs up the telephone without waiting for an answer.

She returns to her room and begins to cry.

(END OF EXCERPT).
MR. FLEMING (Secretary of Health): I have urged today that no further sale be made of cranberries and cranberry products produced in the States of Washington and Oregon in 1958 and 1959 because of their possible contamination, by a chemical weed-killer which causes cancer in the thyroid of rats when it is contained in their diet. I have urged that these sales be suspended until the cranberry industry has submitted a workable plan to separate the contaminated berries from those that are not contaminated.

NARRATOR: In New Jersey, the area manager of a large cranberry processing company, Mr. Ed. Lipman, is concerned about customer relations.

MR. LIPMAN: How has the industry been hurt? Well, you know this is a co-op and we have been spending great sums of money, over twenty million dollars for example in the last five years, to tell the public about the good healthful qualities of our cranberry products. Now I think with one short statement in Washington on Monday, all of the value of that, or a good part of it, has been wiped out. This is one damage that we have suffered. Now in New Jersey we stand to lose maybe a half a million dollars through this thing.

INTERVIEWER: Do you think this scare has ruined the cranberry business for good?

MR. LIPMAN: Definitely not. This is an old, old industry - cranberries - and it's a very fine traditional one in New Jersey and all over the country. And this too will pass. But it certainly is going to be a definite setback in the immediate future.

NARRATOR: Back in Washington, another opinion about cranberries is expressed by the Secretary of Agriculture, Ezra Benson.

EZRA BENSON: I expect to eat them at Thanksgiving, yes. I like them. I ate them last Sunday as a matter of fact.

NARRATOR: Meanwhile, the stores and supermarkets were busy with Thanksgiving shoppers.

INTERVIEWER: Excuse me, have you bought any cranberries since the government announced the ban?

WOMAN CUSTOMER: No, because I didn't need them.

INTERVIEWER: Don't you like cranberries? Are you going to eat some, now that they've been cleared?

WOMAN: Certainly.

INTERVIEWER: You'll have them for Thanksgiving, then?

WOMAN: Yes.

INTERVIEWER: Thank you very much.

INTERVIEWER: Pardon me, have you bought any cranberries since the ban was announced?

2ND WOMAN: No, I wouldn't buy them.

INTERVIEWER: Are you going to buy any, now that they've been cleared for public consumption?

2ND WOMAN: No, I wouldn't buy them either.

INTERVIEWER: You won't buy them now either?

2ND WOMAN: No.

INTERVIEWER: Why won't you buy them?

2ND WOMAN: Because I believe what the government said. You don't want to get sick.
INTERVIEWER: Excuse me, madam, have you bought any cranberries since the government ban was announced?

3RD WOMAN: No.

INTERVIEWER: Why is that?

3RD WOMAN: Well, I'm a bit sceptical, you know.

NARRATOR: Yet, in this supermarket, as in other stores in every city in Canada, the produce has been protected from the ravages of insects by chemical sprays, and other insecticides.

Most of us no longer grow our own food. It is cultivated for us in enormous quantities. And its production requires the widespread use of pesticides. We must seek to be truly and deeply knowledgeable about their nature and proper use. For these modern weapons are immensely potent -- and in the hands of a few, they may affect the lives of millions.

(END OF EXCERPT)
## APPENDIX VI

### SOME RECOMMENDED FILMS NOTABLE FOR EFFECTIVE COMMENTARY WRITING

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT MAIL</td>
<td>John Grierson</td>
<td>narration, verse, and dialogue</td>
</tr>
<tr>
<td>SONG OF CEYLON</td>
<td>Basil Wright</td>
<td>historical texts as narration</td>
</tr>
<tr>
<td>DIARY FOR TIMOTHY</td>
<td>Humphrey Jennings</td>
<td></td>
</tr>
<tr>
<td>THURSDAY'S CHILDREN</td>
<td>Lindsay Anderson</td>
<td></td>
</tr>
<tr>
<td>DELTA PHASE I</td>
<td>Bert Haanstra</td>
<td>clear, semi-technical exposition of a process</td>
</tr>
<tr>
<td>REPORT FROM COLOMBIA</td>
<td>James Blue</td>
<td>United States Information Agency</td>
</tr>
<tr>
<td>YEARS OF LIGHTNING, DAY OF DRUMS</td>
<td>United States Information Agency</td>
<td></td>
</tr>
<tr>
<td>FIELDS OF SACRIFICE</td>
<td>National Film Board of Canada</td>
<td></td>
</tr>
<tr>
<td>LONELY BOY</td>
<td>Kroitor, Koenig</td>
<td>minimum amount of narrative plus synch. sound</td>
</tr>
<tr>
<td>MEMORANDUM</td>
<td>Britain, Spotton</td>
<td>condensed yet evocative narration</td>
</tr>
<tr>
<td>CULLODEN</td>
<td>Peter Watkins</td>
<td>extensive historical research, incorporated in narration plus synch. sound</td>
</tr>
</tbody>
</table>

Note: In many countries, information concerning the availability of such films may be obtained from the Embassies or Legations of countries where the films originated. Otherwise, a national film library or archive, may provide information.

### French Films

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUIT ET BROUILLARD</td>
<td>Alain Resnais</td>
<td></td>
</tr>
<tr>
<td>LE POULET</td>
<td>Claude Berry</td>
<td></td>
</tr>
<tr>
<td>A VALPARAISO</td>
<td>Joris Ivens, commentaire: Chris Marker</td>
<td></td>
</tr>
<tr>
<td>L'HARICOT</td>
<td>Edmond Sechan</td>
<td></td>
</tr>
<tr>
<td>LA CASA DELLE VEDONE</td>
<td>Vittorio Baldi</td>
<td></td>
</tr>
<tr>
<td>L'INVENTION DU MONDE</td>
<td>Commentaire: Benjamin Perret</td>
<td></td>
</tr>
<tr>
<td>ECCE HOMO</td>
<td>Alain Saury</td>
<td></td>
</tr>
<tr>
<td>HENRI MICHAUX OU</td>
<td>Jacques Veinat</td>
<td></td>
</tr>
<tr>
<td>L'ESPACE DU DEDANS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I

Simple sketches for a preliminary outline or rough treatment, of a proposed animation film (short film-clip on the subject of Smoking and Lung Cancer).

II

Simple sketches for one sequence of an experimental film (New York University).

Sketches can indicate size of field, composition within the frame, and to some extent the movement desired within each scene. Ideally the story-board can visualize every scene (i.e. every camera set-up) in the proposed film.
Aside from smoking cigarettes, what else are they good for?

Fine for starting fires.

Great for making spies talk.

And, of course, unexcelled in their benefits to the medical profession.

...especially lung surgeons.
DEATH SEQUENCE - "NATE - GAME"
close up of husband's mouth
opening in scream
Super sounds of scream
and rock music, heavy
amplification and feedback

Wife's reaction
combination of surprise
and satisfaction

Husband's eyes dilating
in pain
Husband grabs at chest as he slumps in his seat. Camera angle is above looking down.

Wife looks at husband and rises from her chair. She smiles, sardonically.

As man slumps intercut action to the Z"model figures" between whose legs we see dead husband.
She comes forward to ward camera
mirror image on wall

she smiles

Camera tracks behind her as she crosses room in between black "model figures"
Afghanistan
Panuzi, Press Department, Royal Afghan Ministry of Education, KABUL.

Albania
N. Sh. Buqeve, Naim Frasheri, TIRANA.

Algeria
Institut pédagogique national, 11, rue Ali-Haddad (ex-rue Zekkahe), ALGER.

Argentina
Editorial Sudamericana S.A., Humberto I 1-545, T.E. 30, 7518, BUENOS AIRES.

Australia

Austria

Belgium
All publications: Editions "Libre", 342, rue Royale, BRUXELLES 3; N.V. Standaard Wetenschappelijke Uitgeverijen, BRUXELLES, ANTWERPEN.

Bolivia
Comisión Nacional Boliviana de la UNESCO, Ministerio de Educación y Cultura, casilla de correo n° 4107.

Brazil
Fundação Geraldo Vargas, praia de Botafogo 186, RIO DE JANEIRO. GB ZC-02.

Bulgaria
Razsdov, 1 Tzar Assen, SOFIA.

Cambodia
Librairie Albert Portalii, 14, avenue Bouloche, PHNOM-PENH.

Cameroon
Papeterie moderne, Maller et Cie, B.P. 465, YAOUNDE.

Canada
The Queen's Printer, Orléans (Ontario).

Ceylon
Ejnar Munksgaard Ltd., 6 Nørregade, 1165 KØBENHAVN K.

Chile
The World Book Co. Ltd., 99 Chungking South Road, section 1, TAIPEI (Taiwan/FORMOSA).

China
Librería Boliviana Galería, av. Jiménez de Queré 8-40, BOGOTÁ; Ediciones Terre’Mundo, apartado aéreo 4819, BOGOTÁ; Distribuidora Ltda., Pto Alfonso García carrera 4°, n° 30-110 y 20-123, CARTAGENA.

Congo (Dem. Rep. of)
J. Gérard Rodríguez H., oficina 201, Edificio Banco de Bogotá, apartado nacional 83, GIJÓN.

Costa Rica
Librería Boliviana Galería, av. Jiménez de Queré 8-40, BOGOTÁ; Ediciones Terre’Mundo, apartado aéreo 4819, BOGOTÁ; Distribuidora Ltda., Pto Alfonso García carrera 4°, n° 30-110 y 20-123, CARTAGENA.

Czechoslovakia
NTL, Spalna 51, PRAHA 2; (Permanent display); Zahradníkova literatura, 11 SOUKENICKO, PRAHA 1.

Democratic Republic of the Congo
Librería Boliviana Galería, av. Jiménez de Queré 8-40, BOGOTÁ; Ediciones Terre’Mundo, apartado aéreo 4819, BOGOTÁ; Distribuidora Ltda., Pto Alfonso García carrera 4°, n° 30-110 y 20-123, CARTAGENA.

Dominican Republic
Librería Boliviana Galería, av. Jiménez de Queré 8-40, BOGOTÁ; Ediciones Terre’Mundo, apartado aéreo 4819, BOGOTÁ; Distribuidora Ltda., Pto Alfonso García carrera 4°, n° 30-110 y 20-123, CARTAGENA.

Ecuador
Librería Cultural, Universidad del Cauca, Apartado de correo 650, SANTO DOMINGO.

Egypt
Libreria Cultural, Universidad de Los Andes, Apartado de correo 233, BAGHDAD.

El Salvador
Librería Cultural Salvadorana, S.A., Edificio San Martin, 6° calle Oriente n° 118, SAN SALVADOR.

Ethiopia
International Press Agency, P.O. Box 120, ADDIS ABABA.

Finland
Meatmenin Kirjapaino, 5 Kenttäkatu, HELSINKI.

France
Librairie de l'Unesco, place de Fontenoy, 75 PARIS 7-8; CUP 1958-63.

French West Indies
Librairie J. Bocage, rue Lavor, B.P. 228, FORT-DE-FRANCE (MAGINIK).

Germany (Fed. Rep.)
R. Oldenbourg Verlag, Unesco-Vertrieb für Deutschland, Rosenheimerstrasse 145, MÜNCHEN 8.

Ghana
Methodist Book Depot Ltd., Atlantic House, Commercial Street, P.O. Box 160, CAPE COAST.

Greece
Libriana H. Kauffmann, 29, rue du Stade, ATHENAI; Librairie Eige'frourdakis: Nikis 4, ATHENAI.

Guatemala
Comisión Nacional de la UNESCO, 6° Calle 9-27, ZONA 1, GUATEMALA.

Haiti
Librería 'A la Caravelle', 36, rue Roux, B.P. 111, PORT-AU-PRINCE.

Honduras
Librería Cultural, apartado postal 536, TEGUCIGALPA.

Hong Kong
Swickon Book Co., 54 Nathan Road, KOWLOON.

Hungary
Akadémiai Kiadó és Könyvkiadó Vállalat, VÁRADY, BUDAPEST V.

Iceland
Kenshin Jones & Co. H. H., Hafnarstraeti 9, BÍLBAK.

India
Librarian, Institue politique congolais, B.P. 2307, KINSHASA.

Indonesia
P.T. N. 'Permai-Nusantara', c/o Departemen Kebudayaan, P.O. Box 87, JAKARTA.

Iran
Libreria Cultural, apartado postal 536, TEGUCIGALPA.

Iraq
Librería Cultural, apartado postal 536, TEGUCIGALPA.

Ireland
The National Press, 2 Wellington Road, Ballbriggan, DUBLIN 4.

Israel
Emmanuel Brown formerly Blumstein's Bookstores: 35 Allenby Road and 48 Nahlat Benjamin Street, TEL AVIV.

Italy
Libreria Commissaria Sanzioni S.P.A., via Lamarmora 45, casella postale 552, 00181 ROMA; Libreria Internazionale Rizzoli, Galeria Colonna, Largo Chigi, ROMA; Libreria Zanchielli, Piazza Galvani 1/b.

Ivory Coast
Librairie des Mines, presse et médias, Abidjan.

Japan
Maruzen Co. Ltd., 5 Tori-Nishimachi, Nishimachi, B.P. 66, TOKYO CENTRAL, TOKYO.

Jordan
Joseph B. Housh & Co., Darr-ul-Kurab, Salt Road, P.O. Box 96, AMMAN.

Korea
Korea National Commission for UNESCO, P.O. Box 46, SEOUL 6.

Kuwait
The Kuwait Bookshop Co., Ltd., B.P. 2942, KUWAIT.

Lebanon
Libreirie Anouke, A. Nazal et Frères, B.P. 610, BEYROUTH.

Liberia
Librería Cole & Yancey Bookshops Ltd., P.O. Box 286, MONROVIA.

Libya
Libreria Boliviana Galería, av. Jiménez de Queré 8-40, BOGOTÁ; Ediciones Terre’Mundo, apartado aéreo 4819, BOGOTÁ; Distribuidora Ltda., Pto Alfonso García carrera 4°, n° 30-110 y 20-123, CARTAGENA.

Liechtenstein
Euronor Trust Ltd., P.O.B. 5, SCHN.

Luxembourg
Librairie Paul Bruyck, 2 Grande-Rue, LUXEMBOURG.

Madagascar
Librairie International: Commission nationale de la République malgache, Ministère de l'Éducation nationale, TANANARIVE.

Malaysia
Federal Publications Berhad, Times House, River Valley Road, SINGAPORE 9. Pudu Building (3rd Floor), 10 Jalan Pudu, KUALA LUMPUR.

Mali
Librairie populaire du Mali, B.P. 28, BAMAKO.

UNESCO PUBLICATIONS: NATIONAL DISTRIBUTORS
<table>
<thead>
<tr>
<th>Country</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Malta</td>
<td>Sapienza’s Library, 26 Kingsway, VALLETTA.</td>
</tr>
<tr>
<td>Mauritius</td>
<td>Nalanda Co. Ltd., 30 Bourbon Street, PORT-LOUIS.</td>
</tr>
<tr>
<td>Mexico</td>
<td>Editorial Hermes, (ingres Mariscal 41, MÉXICO D.F.)</td>
</tr>
<tr>
<td>Monaco</td>
<td>British Library, 30, boulevard des Moulines, MONTE-CARLO.</td>
</tr>
<tr>
<td>Morocco</td>
<td>All publications: Librairie 'Aux belles images', 281 avenue Mohammed V, RABAT (CCP 68.74).</td>
</tr>
<tr>
<td>Mozambique</td>
<td>Sapienza’s Library, 26 Kingsway, VALLETTA.</td>
</tr>
<tr>
<td>Netherlands</td>
<td>N.V. Martinus Nijhoff, Lange Voorhout, 9 -GRAVENHAGE.</td>
</tr>
<tr>
<td>New Caledonia</td>
<td>Repere, avenue de la Victoire, Immeuble Painhoue, NOUMEA.</td>
</tr>
<tr>
<td>New Zealand</td>
<td>Government Printing Office, 20 Molesworth Street (Private Bag), WELLINGTON.</td>
</tr>
<tr>
<td>Nicaragua</td>
<td>Librería Cultural Nicaragüense, calle 15 de Septiembre y avenida Bolivar, apartado n.° 807, MANAGUA.</td>
</tr>
<tr>
<td>Norway</td>
<td>All publications: A. S. Bodskjørn, Akeragr. 41, OSLO 1.</td>
</tr>
<tr>
<td>Pakistan</td>
<td>The West-Pak Publishing Co. Ltd., Unesco Publications House, P.O. Box 374, G.P.O., LAHORE.</td>
</tr>
<tr>
<td>Paraguay</td>
<td>Menchor Garcia, Eljio Aylao 1650, ASUNCION.</td>
</tr>
<tr>
<td>Peru</td>
<td>Distribuidora INCA S.A., Emilio Altasos 470, apartado 3115, LIMA.</td>
</tr>
<tr>
<td>Philippines</td>
<td>The Modern Book Co., 928 Rizal Avenue, P.O. Box 912, MANILA.</td>
</tr>
<tr>
<td>Poland</td>
<td>Osrchek Roposzczewczanie Widyawnictw Naukowych PAN, Palac Kultury i Nauki, WARSZAWA.</td>
</tr>
<tr>
<td>Portugal</td>
<td>Dias &amp; Andreu Ltds., Libreria Portugal, rua de Carmo 70, LISBOA.</td>
</tr>
<tr>
<td>Puerto Rico</td>
<td>Spanish English Publications, Eleanor Roosevelt 115, apartado 1912, HATO REY.</td>
</tr>
<tr>
<td>Southern Rhodesia</td>
<td>Textbook Sales (PVT) Ltd., 67 Union Avenue, SALISBURY.</td>
</tr>
<tr>
<td>Romania</td>
<td>Carteiras, P.O. Box 124-125, 3, rua 12 Dezember, BUCURESTI.</td>
</tr>
<tr>
<td>Senegal</td>
<td>La Maison du Livre, 13, avenue Roome, B.P. 20-60, DAKAR.</td>
</tr>
<tr>
<td>Singapore</td>
<td>See Malaysia.</td>
</tr>
<tr>
<td>South Africa</td>
<td>Van Schaik’s Bookstore (Pty.) Ltd., Libri Building, Church Street, P.O. Box 724, PRETORIA.</td>
</tr>
<tr>
<td>Spain</td>
<td>All publications: Libreria Cientifica Medinaceli, Duque de Medinaceli 4, MADRID 14.</td>
</tr>
<tr>
<td>Sudan</td>
<td>Al Bashir Bookshop, P.O. Box 1188, KHARTOUM.</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Europa Verlag, Rammtasse 5, ZURICH; Librairie Payot, 8, rue Grestin 1211 GENEÈVE 11.</td>
</tr>
<tr>
<td>Syria</td>
<td>Librairie Sayagh, Immeuble Diab, rue du Parlement, B.P. 704, DAMAS.</td>
</tr>
<tr>
<td>Tanzania</td>
<td>Dar es Salam Bookshop, P.O. Box 9350, DAR ES SALAM.</td>
</tr>
<tr>
<td>Thailand</td>
<td>Subhospa Panit, Mansion 9, Rajdamorn Avenue, BANGKOK.</td>
</tr>
<tr>
<td>Turkey</td>
<td>Librairie Hachette, 460 Istiklal Caddesi, Bayoglu, ISTANBUL.</td>
</tr>
<tr>
<td>Uganda</td>
<td>Uganda Bookshop, P.O. Box 145, KAMPALA.</td>
</tr>
<tr>
<td>United Arab Republic</td>
<td>Librairie Es El Nil 38, rue Es El Nil, Le CAIRE. Sub-depot: La Renaissance d’Égypte, 9 Sh. Adly Panah, CAIRO (Fayoum).</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>H.M. Stationery Office, P.O. Box 556, LONDON S.E.1; Government bookshops: London, Belfast, Birmingham, Cardiff, Edinburgh, Manchester.</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>Unesco Publications Center, 317 East 34th Street, New York, N.Y. 10016.</td>
</tr>
<tr>
<td>Uruguay</td>
<td>Editorial Losada Uruguayas, S.A. Colonia 1060, MONTEVIDEO. Teléfono 8-75-71.</td>
</tr>
<tr>
<td>Venezuela</td>
<td>Distribuidors de Publicaciones Venezolanas DIPUVEN, aveia Libertador, edif. La Línea, local A, apartado de correos 10440, CARACAS. Tel: 72-06-72-72-56-42.</td>
</tr>
<tr>
<td>Republic of Viet-Nam</td>
<td>Librairie-Papeterie Xuan-Tuan, 185-193 rue Tu-Da, H.P. 88, SAIGON.</td>
</tr>
<tr>
<td>Yugoslavia</td>
<td>Jugoslavenski Knjiga Teresa 17, BEOGRAD, NAPRIJED, Trg. Republike 17, ZAGREB.</td>
</tr>
<tr>
<td></td>
<td>Drzavna Založba Slovenije, Mestni Trg. 26 LJUBLJANA.</td>
</tr>
</tbody>
</table>