

DARK RAINBOW

A DOCUMENTARY FILM SCRIPT
FOR TELEVISION

By

Mahmoud Yahyaee Anzahae

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Telecommunication

1977

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1977

Accepted by the faculty of the Department of Telecommu-
nication, College of Communication Arts, Michigan State
University, in partial fulfillment of the requirements for
the Master of Arts degree.



Director of Thesis

ACKNOWLEDGMENTS

My sincere appreciation to all those who gave their time and information during my research for this script.

I am especially grateful to Alice Evans who gave freely of her time and details of her life as a blind student.

TABLE OF CONTENTS

INTRODUCTION.....1
GUIDE TO SCRIPT.....3
SCRIPT.....4

DISCUSSION

INTERPRETATION OF DARK RAINBOW.....168
ALICE'S MONOLOGUE, NARRATION - INTERVIEWER.....214
MUSIC.....217
THE APPROACH.....220
CONCLUSION.....222

INTRODUCTION

Dark Rainbow is a documentary filmscript for television which centers on a black blind girl, who is studying at Michigan State University, to give a total picture of the blind person's condition in the United States.

The form that the script approaches first gives general information about blindness and the blind person's condition in the United States. It then covers the educational process that young blind persons go through in the instructional centers.

After this overall picture the script narrows in on blind persons who are involved in higher education, and talks about all the types of service that a university provides for its blind students.

After giving this informational background, the script follows Alice, a black blind girl, as an example of blind students and sees her life based on her reality, and the individual perception of this writer.

We approach and develop this reality in the filmscript to transmit and dramatize the different aspects of a blind student in her daily university life and personal life. This is done with an individual adaptation of reality to the motion picture. This writer's creativity and sensitivity joined to create this filmscript which applies art.

characteristics to bring up a form with harmony to transmit the subject of blindness to the viewers via the film medium. The filmscript prepares an atmosphere in which the subject can be analyzed while at the same time it brings the viewers into the dark world of the blind.

GUIDE TO SCRIPT

E.S	Extreme shot
E.C.U	Extreme close up
C.U	Close up
M.C.U	Medium close up
M.S.	Medium shot
M.L.S	Medium long shot
L.S	Long shot
O.S	Over shoulder
FULL-SHOT	Whole subject in the frame.
TWO-SHOT	Medium shot of two persons in the frame together.
CLOSE-SHOT	Close view of subject.
TRUCK-IN	Camera travels toward the subject.
TRUCK-BACK	Camera moves away from the subject.
B.M	Background music.
ALICE'S MONOLOGUE	Alice's voice speaking her thoughts.

DARK RAINBOW
OPENING SEQUENCE

SHOT	PICTURE	SOUND
1	<u>SEASHORE - EARLY MORNING</u> FROM FADE-OUT SLOWLY SCENE GOES TO FADE-IN. L-S OF SUNRISE. WHILE THE SUN IS COMING UP IN THE HORIZON THE WHOLE FRAME BECOMES FULL OF SUNLIGHT.	BACKGROUND MUSIC STARTS. (STRING QUARTET)
2	<u>VERRAZANO BRIDGE - MORN-</u> <u>ING - NEW YORK CITY</u> M-S OF SUN SHINING ON THE WATER. ZOOM-BACK AND TILT UP TO L.S OF THE VERRAN- ZANO BRIDGE ON THE HUDSON RIVER.	B.M CONTINUES. A MUFFLED TRAFFIC SOUND EFFECT IS HEARD IN THE BACKGROUND.
3	M-L-S (HIGH ANGLE) OF HIGHWAY BRIDGE. CARS ARE PASSING FAST	
4	<u>HIGHWAY INTERCHANGE -</u> <u>MORNING - RUSH HOUR</u> L-S OF A HIGHWAY INTER- CHANGE.	
5	M.S OF HIGHWAY (SHORT SHOT). A FEW CARS ARE PASSING QUICKLY THROUGH THE FRAME.	B.M.AND TRAFFIC SOUND EFFECT IN BACKGROUND.
6	<u>NEW YORK CITY - MORNING</u> L.S (HIGH ANGLE) CAMERA PANS - FROM THIS HEIGHT THE CITY LOOKS LIKE A MODEL.	B.M CONTINUES

SHOT	PICTURE	SOUND
7	M.S TO L.S BY ZOOMING BACK OF THE SUBWAY TRAIN AS IT WHIZZES PAST OVER THE BRIDGE.	B.M AND SOUND EFFECT OF SUBWAY COMBINES WITH TRAFFIC NOISE.
8	M.S OF SUBWAY STAIRS WITH PEOPLE RUSHING UP.	B.M AND SOUND EFFECTS OF CITY.
9	L.S AT HIGH ANGLE OF CROWDED STREET DOWNTOWN.	
10	L.S OF CROWDED SIDEWALK. PEOPLE ARE COMING TOWARD THE CAMERA.	
11	M.S OF PEOPLE WHO ARE RUSHING PAST.	
12	M.S OF ANOTHER SIDEWALK, DIFFERENT PEOPLE WALKING INTO FRAME AND THEN PASSING THROUGH.	
13	M.C.U OF THE MIDDLE OF THE SIDEWALK. AFTER A FEW PEOPLE PASS A BLIND MAN WITH A CANE WALKS IN TO THE CAMERA. WE KEEP HIM IN THE FRAME BY PANNING AND ZOOMING BACK. HE IS COMING TOWARD THE CAMERA. SLOWLY ZOOM-BACK TO L.S OF SIDEWALK. WE LOSE HIM AMONG THE PEOPLE.	
14	E.C.U OF TRAFFIC LIGHT. IT TURNS FROM RED TO GREEN.	
15	L.S OF PEDESTRIAN CROSSING. A BLIND PERSON CROSSES THE STREET WITH HIS LEADER DOG.	
16	M.S OF HIS HAND ON THE DOG'S LEASH. CAMERA PANS, KEEPING HIM IN THE FRAME.	

SHOT	PICTURE	SOUND
17	C.U OF A BLIND MAN WALK- ING AMONG THE PEOPLE. BY CAMERA PANNING WE FOLLOW HIM.	B.M AND SOUND EFFECTS OF CITY.
18	M.S OF A BLIND, BLACK BEGGAR ON THE SIDEWALK WITH HIS CANE AND MONEY CAN. HE WALKS BACK AND FORTH SHAKING THE MONEY CAN AND REQUESTING MONEY FROM PEOPLE. PAN LEFT AND RIGHT TO KEEP HIM IN THE FRAME.	
19	C.U OF HIS HAND SHAKING THE CAN. SOMEBODY DROPS MONEY INTO IT.	
20	C.U OF HIS FACE, IT SHOWS NO EMOTION.	
21	M.S OF A BLIND WOMAN WHO IS COMING OUT OF A SHOP.	
22	M.L.S OF MANY PEOPLE COM- ING FROM THE FRONT DOOR OF A BUILDING AND DOWN THE STAIRS.	
23	M.S OF THE FEET OF THOSE PEOPLE PASSING FAST THROUGH THE FRAME. A PAIR OF FEET WITH A WHITE CANE APPEARS IN THE FRAME. ZOOM-BACK TO M.L.S A YOUNG BLIND MAN IN A DRESS SUIT IS REVEALED AS HE TOUCHES THE STAIRS WITH HIS CANE.	
24	M.S PAN OF A POLICEMAN HELPING A BLIND WOMAN ACROSS THE STREET.	
25	L.S OF STREET. ZOOM IN TOWARD A BENCH NEXT TO THE STREET. A BLIND MAN IS SITTING ON THE BENCH LISTENING TO THE RADIO WITH EAR PHONES.	B.M GOES DOWN - NARRATION STARTS. <u>NARRATOR:</u> It is estimated

SHOT	PICTURE	SOUND
26	L.S OF PARK. ZOOM-IN TO M.S OF TWO MEN WEARING THICK CORRECTIVE GLASSES SITTING ON THE BENCH.	that there are about 6.4 million blind persons in the United States with some kind of visual impairment. That is, persons who have trouble seeing even with corrective lenses.
27	C.U OF ONE OF THE MEN. WE SEE BEHIND THE FRAMES THAT HE HAS ONE GLASS EYE.	Of these, 1.7 million are severely impaired. This means that they are either "legally blind" or that they function as if they were "legally blind" even though their vision does not fall into that definition.
28	<u>WELCOME HOME FOR THE BLIND-GRAND RAPIDS-DAY</u> L.S OF WELCOME HOME FOR THE BLIND BUILDING. ZOOM-IN FAST TO OUT-OF-FOCUS.	Only about 400,000 of the severely visually impaired however, have no usable vision at all.
29	ZOOM-BACK FAST FROM OUT-OF-FOCUS TO FOCUS OF THE TITLE WELCOME HOME FOR THE BLIND. THE WHOLE TITLE FILLS THE FRAME.	

SHOT	PICTURE	SOUND
30	M.S OF TWO ELDERLY BLIND LADIES PICKING FLOWERS IN THE GARDEN COURT OF THE HOME.	Over one million persons or about 65 percent of the severely visually impaired are 65 years of age or older.
31	M.C.U OF ONE OF THE WOMAN'S HANDS TOUCHING A FLOWER, SEARCHING FOR THE RIGHT PLACE TO CUT IT WITH THE SISSORS.	Of this 65 percent, 22 percent are 64 to 74.
32	M.C.U OF HER FACE WHILE SHE BENDS TO CUT THE FLOWER.	43 percent are 75 and over.
33	M.L.S OF ELDERLY BLIND COUPLE. THEY ARE WALKING SLOWLY TOWARD THE CAMERA TO M.S.	This is because the diseases which are the major causes of blindness in this country are associated primarily with aging. They are the result of an increased life expectancy.
34	M.C.U OF TWO OLD HANDS MOVING OVER PIANO KEYS. CAMERA PANS LEFT TO RIGHT WITH THE MOVEMENT OF THE HANDS.	STEREOTYPE OLD POPULAR MELODY.
35	M.S OF AN ELDERLY BLIND LADY PLAYING THE PIANO.	
36	L.S CAMERA PANS THE BLIND RESIDENTS SITTING IN THE LOUNGE AREA LISTENING TO THE MUSIC.	

SHOT	PICTURE	SOUND
37	M.C.U CAMERA PANS SLOWLY PAST THE OLD BLIND RESIDENTS IN THE LOUNGE. IT IS A PARTY AND THEY ARE DRESSED NICELY.	
38	M.S OF A BLIND COUPLE WITH PARTY HATS ON.	(PIANO MUSIC FADES AS NARRATION COMES IN.) 25 percent of the severely visually impaired are in the 45 to 64 year-old age group.
39	L.S OF ALL BLIND RESIDENTS IN FRONT OF THE HOME.(THIS SHOT IS LIKE A MEMORIAL PICTURE OF ALL THE RESIDENTS.)	8 percent are 25 to 44 years of age, and only 4 percent are under 25 years of age. (SOUND EFFECT OF TAKING PICTURES)
40	<u>LEADER DOGS FOR THE BLIND ROCHESTER, MICHIGAN</u> M.S OF A GERMAN SHEPHERD DOG. ZOOM BACK TO L.S OF THE SCHOOL'S TRAINING AREA. BLIND PEOPLE OF DIFFERENT AGES ARE PRACTICING WITH THEIR DOGS IN THE YARD.	About 20,000 persons, 12 percent of the severely visually impaired, are in the labor force.
41	<u>MICHIGAN SCHOOL FOR THE BLIND - LANSING - DAY</u> M.S OF A GROUP OF BLIND CHILDREN PLAYING IN THE YARD OF THIS SPECIAL SCHOOL FOR BLIND CHILDREN.	And there are approximately 60,000 severely visually impaired children of school or pre-school age in the United States.

SHOT	PICTURE	SOUND
42	L.S OF A GROUP OF BLIND STUDENTS STUDYING MATH WITH SPECIAL EQUIPMENT.	About 40,000 of these are in school.
43	M.S OF ONE OF THE STUDENTS WHO IS WORKING WITH A MODIFIED ABACUS WITH A CALCULAIID ATTACHED. HIS TEACHER IS WATCHING HIS HAND.	(including an estimated 3,000 college students,)
44	M.C.U OF A BLIND CHILD WHOSE MOVEMENT SHOWS HE IS RIDING A ROCKING HORSE.	while 20,000 are still too young to be in a learning institution.
45	M.S OF CHILD RIDING A ROCKING HORSE. ZOOM BACK TO FULL SHOT OF PLAYROOM AND YOUNG BLIND CHILDREN PLAYING WITH DIFFERENT TOYS UNDER THE CARE OF A PLAYROOM SUPERVISOR.	These children make up about three percent of the severely visually impaired population.
46	L.S OF STUDY AREA. BLIND STUDENTS ARE STUDYING WITH DIFFERENT STUDY AIDS.	The majority of blind children in the United States attend Public Schools, although they can attend residential school facilities throughout the country.
47	C.U OF A PHONOGRAPH RECORD. ZOOM-BACK AND TILT UP ON A BLIND STUDENT'S FACE AS HE STUDIES BY PHONOGRAPH.	
48	M.S AND PAN OF A FEW BLIND STUDENTS READING BRAILLE BOOKS WITH THEIR FINGERS.	The first school for the blind was started in Paris by Valentin Havy in 1784.

SHOT	PICTURE	SOUND
		Louis Braille, a student and later a teacher in that school, invented the raised dot code that bears his name and which enables the blind to read.
49	E.C.U OF FINGERS TOUCHING THE RAISED DOTS. ZOOM-BACK TO O.S OF STUDENT.	
50	C.U OF A STUDENT WHO IS STUDYING. PAN TO ANOTHER BLIND STUDENT.	In 1832 the first school for the blind in the United States was opened in Boston, New York and Philadelphia.
51	M.S OF FOUR BLIND STUDENTS AROUND A PARTITIONED STUDY TABLE. THEY ARE LISTENING TO TAPES.	There is increasing recognition of the need for blind children to be integrated into a sighted society whenever possible.
52	M.L.S (PAN) LIBRARY COUNTER WHERE A FEW BLIND STUDENTS ARE CHECKING OUT BRAILLE BOOKS.	The widespread use of low-vision optical aids has enabled many partially blind children to use their residual sight.
53	M.S (HIGH ANGLE) OF BLIND STUDENTS LISTENING TO A TAPE. ZOOM-BACK SLOWLY TO L.S OF LIBRARY.	A number of volunteer organizations provide

SHOT	PICTURE	SOUND
		recorded text books upon request. (B.M COMES UP)
54	M.S OF AN OLD MAIN BUILDING. ZOOM-BACK TO L.S OF CAMPUS FROM CRANE.	
55	M.L.S OF A CLASS OF BLIND STUDENTS STUDYING BRAILLE BOOKS.	
56	L.S OF BOWLING ALLEY. BLIND STUDENTS ARE BOWLING USING A SPECIAL HAND RAIL TO GUIDE THEM.	
57	M.S (PAN) OF A BLIND GIRL HOLDING ONTO THE RAIL AND ROLLING THE BALL. A TEACHER IS HELPING HER.	
58	M.C.U OF A BLIND BOY IN THE POOL. ZOOM-BACK TO L.S OF POOL. SHOW TEACHER GIVING INSTRUCTIONS.	
59	M.S AND TILT DOWN OF A BLIND BOY SLIDING DOWN A ROPE IN THE GYMNASIUM.	
60	L.S OF VOCATIONAL HALL. A BLIND STUDENT IS REPAIRING A SMALL ENGINE.	
61	M.S OF A CHEMICAL LABORATORY. PAN TO A FEW BLIND STUDENTS WITH THEIR TEACHER.	
62	M.C.U OF A BLIND BOY. ZOOM-BACK TO L.S OF STAGE. A GROUP OF BLIND STUDENTS IN COSTUME ARE PRACTICING A PLAY.	CUT B.M
63	C.U OF A BLIND GIRL WHO IS PLAYING A TRUMPET SOLO.	TRUMPET SOLO

SHOT	PICTURE	SOUND
	ZOOM-BACK SLOWLY. THE SCHOOL BAND APPEARS IN UNIFORM. THEY START TO PLAY A SOUSA MARCH FOR THEIR AUDIENCE. IN THE L.S WE SEE ALL THE PAR-ENTS, TEACHERS AND SCHOOL-MATES IN THE AUDITORIUM. (SLOWLY FADE-OUT)	SOUSA MARCH PLAYS

TITLE

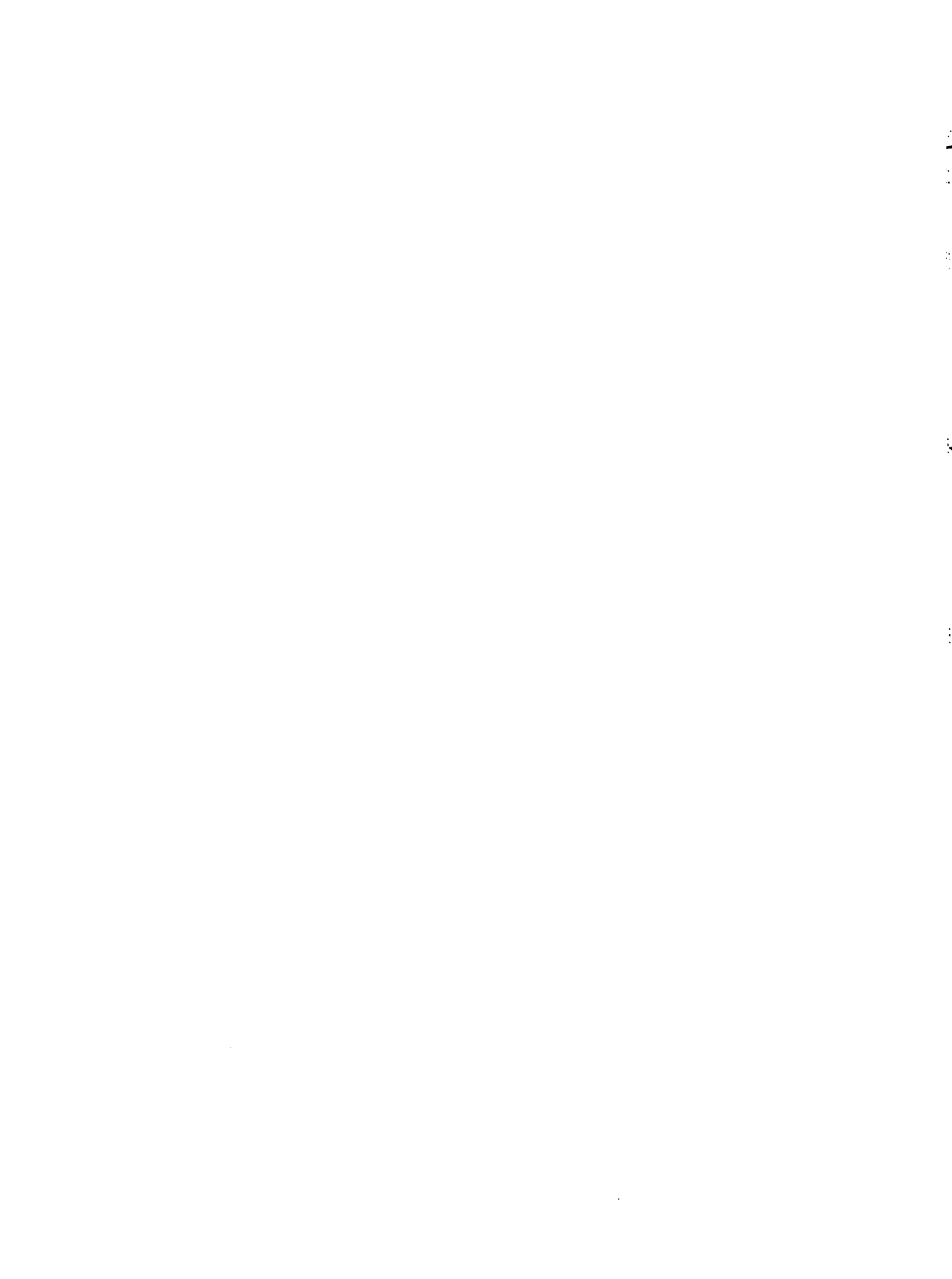
The title begins after the opening sequence fades while the school march is going down.

The background music slowly comes up and in the darkness of the screen we see a white cane; a special pocket watch for the blind; a thick pair of glasses and a glass eye appear against a black background in a strange composition.

The film title will be superimposed with white letters on the extreme shot of each of the artifacts against the black background. After the last title, which is on the extreme shot of the glass eye, zoom-back to a full shot of all four artifacts (white cane, glass eye, pocket watch with chain and thick glasses) on the black background. Slowly the items fade out in the darkness.

SHOT	PICTURE	SOUND
	<u>M.S.U. - EXTERIOR - EARLY MORNING</u>	
64	FROM FADE OUT TO FADE IN. M.S OF BEAUMONT TOWER. ZOOM-BACK SLOWLY TO L.S OF CAMPUS FROM HIGHEST BUILDING. (FOGGY WEATHER)	B.M IS TOWER CARILLON.
65	L.S OF UNION BUILDING FACADE.	
66	L.S OF AUDITORIUM BUILDING	
67	L.S OF CALM, DESERTED STREET.	
68	L.S OF ANOTHER OLD BUILDING. PAN TO A FEW PATHS AMONG THE TREES.	
69	L.S AND PAN OF TREES IN A BEAUTIFUL AREA OF CAMPUS. THE SUN IS SHINING THROUGH THE TREES AND THROUGH THE FOG WHICH IS LYING CLOSE TO THE GROUND.	
70	C.U (PAN) OF SQUIRREL, EATING SOMETHING IN THE GRASS.	
71	L.S OF A TREE. TWO SQUIRRELS RUN UP THE TREE. (TILT UP)	
72	L.S OF A DESERTED BRIDGE OVER THE RIVER.	
73	L.S OF BIKES PARKED IN FRONT OF DORM.	
74	L.S OF OLD DORM BUILDING. ZOOM-IN TOWARD THE GROUND FLOOR WINDOW.	
	<u>DORMITORY-INTERIOR-EARLY-MORNING</u>	
75	M.S OF WINDOW, NARROW STRIP OF SUNLIGHT IS SHINING THROUGH THE WINDOW.	

SHOT	PICTURE	SOUND
76	C.U OF SLIPPERS. PAN AND TILT UP TOWARD A TABLE.	CONTINUE B.M TOWER CARILLON.
77	E.C.U AND PAN OF PERSONAL ARTICLES ON THE TABLE. PAN TO THE TABLE CLOCK. ALARM RINGS LOUDLY. ONE HAND ENTERS THE FRAME AND TOUCHES THE CLOCK. AFTER FINDING THE BUTTON, THE HAND PUSHES IT AND TURNS OFF THE ALARM.	ALARM CLOCK SOUND EFFECT. B.M CUTS. SILENCE OF ROOM (HUM).
78	L.S OF BED. A BLACK BLIND GIRL SITS UP SLEEPILY. AFTER A WHILE SHE TURNS THE BLANKET AND PUTS HER FEET ON THE FLOOR BESIDE THE BED. THE CAMERA, BY TRUCK-IN, SLOWLY GOES TOWARD HER.	
79	M.C.U - HER EYES ARE OPEN. A FEW WHITE SPOTS COVER THE IRISES OF HER EYES. AFTER A TIME OF THOUGHT SHE LEAVES THE BED.	<u>NARRATOR</u> : Good morning Alice. (No answer)..... after a pause..... <u>NARRATOR</u> : Good morning Alice.....(No answer) B.M (STRING QUARTET) STARTS.
80	M.S OF ALICE'S FEET TOUCHING THE FLOOR. SEARCHING FOR SLIPPERS, SHE FINDS THEM AND PUTS THEM ON.	
81	L.S OF ROOM. SHE FEELS HER WAY TOWARD THE TABLE AND BY TOUCHING A FEW THINGS, SHE FINDS AND PICKS UP HER TOOTHBRUSH AND TOOTHPASTE. THE ROOM IS A LITTLE DARK.	



SHOT	PICTURE	SOUND
82	FULL-SHOT OF MIRROR. HER FACE IS IN THE MIRROR SHE LEAVES THE TABLE.	STRING QUARTET CONTINUES
83	M.C.U OF ALICE (PAN) SHE WALKS ACROSS THE ROOM TOWARD A CLOTHES HOOK. CAMERA PANS WITH HER TO M.S. SHE TOUCHES THE WALL, FINDS THE ROBE AND PUTS IT ON.	
84	<u>DORM HALL - MORNING</u> L.S OF DORM'S NARROW HALL. A GIRL COMES OUT AND WALKS THROUGH THE HALL. THEN ALICE COMES OUT OF HER ROOM AND WALKS IN TOWARD THE CAMERA. SHE IS TOUCH- ING THE WALL.	
85	<u>WASHROOM - MORNING</u> FULL SHOT OF A MIRROR IN THE WASHROOM. A GIRL IS BRUSHING HER TEETH. SHE IS LOOKING AT HERSELF. TRUCK-BACK AND PAN. A FEW GIRLS ARE WASHING THEIR FACES IN A LINE IN FRONT OF THE SINKS.	B.M CUTS SOUND EFFECT OF SHOWERS AND WATER. <u>A GIRL:</u> Did you sleep well? <u>ANOTHER GIRL:</u> Oh, yes, I was so tired last night. <u>FIRST GIRL:</u> How many credits do you have this term? <u>SECOND GIRL:</u> About 14.
86	M.S OF A GIRL WASHING HER FACE WITH SOAP WHILE SHE IS TALKING.	<u>GIRL:</u> I don't like morn- ing classes.
87	C.U OF ANOTHER GIRL IN THE MIRROR. SHE IS LOOKING AT HER EYES CLOSLY.	<u>ANOTHER GIRL:</u> Why did you take one?

SHOT	PICTURE	SOUND
88	L.S OF WASHROOM. A GIRL WASHING HER FACE ANSWERS. ALICE ENTERS. SHE GOES TOWARD A SINK. SHE TOUCHES THE SINK. ANOTHER GIRL WITH A TRANSISTOR RADIO COMES IN. SHE IS LISTENING TO ROCK MUSIC.	<u>FIRST GIRL</u> : I had to, it's required. <u>SECOND GIRL</u> : Yeah, I know what you mean. ROCK MUSIC
89	M.C.U OF ALICE'S HANDS. SHE TOUCHES THE SINK, THEN THE WATER FAUCET. SHE TURNS THE WATER ON. SHE PUTS HER TOOTHBRUSH UNDER THE WATER. (SHE DOES EVERYTHING BY TOUCHING.) SHE OPENS THE TUBE OF TOOTHPASTE AND BRINGS HER BRUSH CLOSE TO THE TOOTHPASTE, PUTS SOME OF THE CREAM ON HER BRUSH.	
90	M.C.U OF ALICE'S FACE IN THE MIRROR. SHE BRUSHES HER TEETH. (THIS SHOT DISSOLVES TO NEXT SHOT.)	
91	<u>ALICE'S ROOM - MORNING</u> M.C.U OF ALICE'S HAND WHICH, AFTER DISSOLVE, APPEARS IN THE FRAME. SHE OPENS THE POCKET WATCH AND TOUCHES THE HANDS AND RAISED DOTS WITH HER FINGERS.	ROOM HUM
92	M.S OF ROOM. SHE IS DRESSED. SHE PUTS HER WATCH IN HER POCKET AND GOES TOWARD THE SHELF. (PAN) SHE BENDS AND TOUCHES HER SHOES. AFTER PUTTING THEM ON, SHE PICKS UP HER PURSE, THEN WALKS TO THE CORNER OF THE ROOM.	
93	CLOSE-SHOT OF A WHITE CANE. ALICE'S HAND	B.M (STRING QUARTET)

SHOT	PICTURE	SOUND
	ENTERS THE FRAME AND PICKS UP THE CANE.	
94	<u>DORM HALL - MORNING</u> M.S OF ALICE'S FEET AND HER CANE TOUCHING THE FLOOR AHEAD OF HER TOWARD THE CAMERA. ZOOM-BACK AND TILT UP TO L.S OF ALICE AND THEN L.S OF HALL. SHE WALKS TOWARD THE CAMERA. AT THE END OF THIS SHOT SHE ENTERS THE CAFETERIA AS WE PAN WITH HER.	B.M COMES DOWN. <u>NARRATOR:</u> Alice Evans. Alice was born prematurely in 1954. She was the second of four children. She has one older sister and two younger brothers. Alice weighed two pounds, 11 ounces and was two months premature. She was placed in an incubator to keep her alive. Doctors did not know about the side effects of the incubator until the late 1960's, so Alice was placed in an incubator unattended. In an incubator, the constant supply of oxygen is so comforting that the baby forgets to breathe. The oxygen also burns the baby's
95	<u>CAFETERIA - MORNING</u> L.S OF CAFETERIA AS ALICE ENTERS.	
96	M.S (PAN) OF A WOMAN IN A WHITE DRESS. SHE WALKS TOWARD ALICE AND TAKES HER HAND. THEY GO TOWARD THE SELF SERVICE COUNTER, AND THE LADY PICKS A TRAY FOR ALICE.	
97	FULL-SHOT OF A TRAY, TWO FRIED EGGS, ONE GLASS OF MILK AND TWO PIECES OF TOAST. TILT UP TO ALICE C.U.	
98	M.L.S (PAN) AS ALICE LEAVES THE COUNTER WITH THE LADY AND HEADS TOWARD THE TABLE. SHE SITS IN THE CHAIR AND THE LADY LEAVES HER ALONE.	
99	M.S OF ALICE AS SHE PICKS UP THE FORK AND BY TOUCHING THE PLATE STARTS TO EAT. ALL HER FOOD IS PUT ON THE UTENSIL BY TOUCHING IT WITH HER FINGERS.	
100	M.C.U OF ALICE EATING HER BREAKFAST. BY ZOOMING-IN,	

SHOT	PICTURE	SOUND
	WE SLOWLY COME CLOSE TO HER FACE (FULL-SHOT). HER EYES ARE FOCUSED TO AN UNCLEAR POINT.	optic nerves causing blindness. The optic nerves of several thousand babies in the United States were damaged before scientists refined the uses of the incubator. Alice, because of her blindness, did not walk until she was three years old, while most children walk at a year. Alice, unlike other children never crawled before learning to walk. After completing her elementary education in a school for blind children and finishing her secondary education in a public school, Alice entered Michigan State University. She is currently studying Radio and T.V. in the Telecommunication Department. She wants

SHOT	PICTURE	SOUND
		to be a Radio Producer.
	<u>M.S.U. - EXTERIOR -</u> <u>MORNING</u>	B.M COMES UP
101	DAY STARTS WITH A LOT OF ACTIVITIES. M.L.S OF A BUNCH OF BIKES PARKED IN FRONT OF A DORM. STUDENTS ARE TAKING THEIR BIKES.	
102	L.S OF STREET. CARS ARE PASSING.	
103	M.S OF STUDENTS GETTING ON THE BUS.	
104	L.S OF BIKE PATH WHERE STUDENTS ARE PEDALING FAST.	
105	M.L.S OF A FRONT DOOR OF A BUILDING. STUDENTS ARE COMING OUT OF, AND GOING INSIDE THE BUILDING.	
106	M.S OF SIDEWALK. STUD- ENTS PASS EACH OTHER AS THEY HURRY TO CLASSES.	
107	M.S OF ALICE'S FEET AND HER CANE--MOVING SLOWLY TOGETHER.	
108	M.L.S OF A MAN CUTTING THE LAWN WITH A RIDING MOWER.	
109	M.S AND PAN WITH A STUD- ENT RUNNING WITH HIS DOG.	
110	M.C.U OF ALICE'S CANE TOUCHING A CURB.	
111	M.S OF A GARDENER WATER- ING FLOWERS.	
112	E.C.U OF A TRAFFIC LIGHT. IT TURNS FROM "DON'T WALK" TO "WALK".	
113	M.L.S OF PEDESTRIANS,	

SHOT	PICTURE	SOUND
	STUDENTS AND BIKES CROSS- ING THE STREET.	B.M CONTINUES
114	CLOSE-SHOT OF ALICE'S CANE TOUCHING A PATH. SHE COMES TO A FENCE. HER FEET CHANGE DIRECTION AND FOLLOW THE CANE.	
115	M.L.S OF TWO JOGGERS. CAMERA PANS WITH THEM.	
116	L.S OF BRIDGE BETWEEN THE INTERNATIONAL CENTER AND THE ADMINISTRATION BUILD- ING. THIS SHOT WILL BE TAKEN BY TELEPHOTO FROM A BRIDGE IN FRONT OF THE LIBRARY. STUDENTS AND BIKES ARE PASSING. ALICE SHOWS UP ON THE BRIDGE. ZOOM-IN TO A FULL-SHOT OF ALICE. SHE IS PASSING CAREFULLY AMONG THE STU- DENTS AND BIKES HURRYING PAST HER. SHE IS GOING TOWARD THE UNION BUILD- ING.	B.M COMES DOWN. <u>NARRATOR</u> : Good Morning Alice. (WE USE ALICE'S THOUGHTS AS NARRATION IN THE FILM) = (ALICE'S MONOLOGUE).
117	M.S OF ALICE ON THE BRIDGE AMONG THE STUDENTS. SHE IS WALKING TOWARD THE CAMERA. BY ZOOM-BACK WE KEEP HER IN THE FRAME. TILT-DOWN ON HER FEET A- MONG THE OTHER FEET HURRY- ING PAST.	<u>ALICE'S MONOLOGUE</u> : Many people say good morning to me. They are kind. I like them. Today is sunny, I can feel the sun, I can feel it on my face. Somebody told me when the sun is shining, the sky is blue. I love the sun. On sunny days

SHOT PICTURESOUND

		<p>people are happier. I can feel it when they are talking with me. I can feel the happiness. Blue, blue. My friend explained to me what blue is.</p>
118	<p>FULL SHOT OF SMALL GARDEN FLOWERS. PAN SLOWLY. ALICE APPEARS IN L.S SHE IS COMING TOWARD THE CAMERA.</p>	<p>It is a color. The sky can be blue or gray. When it is raining it means the sky is gray. What is gray? Another color. Somebody told me there are a lot of colors in the world. Leaves are green in spring, yellow, red and brown in the fall. Flowers are beautiful, with thousands of colors. I love flowers. They smell good, feel fresh. I can smell it. My fingers love to touch the flowers, but I never pick them. Where would</p>

SHOT PICTURESOUND

I put them? In my room they will lose their smell. I can't see them anyway. I am tired of thinking about color. One day I asked somebody, how many colors are there in the world? He couldn't explain. He said it is difficult to count all the colors. What is color? I like to think about everything that people talk about that I can't see.

ALICE COMES CLOSE TO A STONE BENCH. SHE TOUCHES IT WITH HER CANE AND CHANGES HER DIRECTION.

Where am I? This is a curb. I know how to cross all the curbs.

119 C.U OF ALICE SEARCHING FOR THE RIGHT WAY.
(DISSOLVE TO NEXT SHOT)

But this is a bench, a a stone bench.

120 L.S OF THE AREA NEAR BEAUMONT TOWER. PAN TOWARD THE PATH WHERE ALICE CONTINUES TOWARD THE UNION BUILDING. IN L.S SHE IS WALKING AWAY FROM THE CAMERA. BIKES ARE PASSING HER VERY FAST.

When the day is sunny, there are a lot of bikes. I'm afraid of bikes. They pass by me very

SHOT	PICTURE	SOUND
121	FULL-SHOT OF ALICE (PAN) PASSING THROUGH THE FRAME. A FEW BIKES PASS FAST ON BOTH SIDES OF HER.	fast. I hear them. My ears are my eyes. I can see with my ears. I can see how close the bike comes to me and then whizzes past. When one bike noise goes far away, another bike suddenly comes. I like bike riding. Where am I?
122	M.S OF A FEW CARS. CAMERA IS IN THE MIDDLE OF THE STREET. CARS ARE COMING TOWARD THE CAMERA. ZOOM-BACK. THE CARS STOP AT THE PEDESTRIAN LINE. WE SEE ALICE STICKING OUT HER CANE TOWARD THE STREET. SHE CROSSES.	My problem is that when I am thinking I lose my direction. I miss all my marks that tell me where I am and which way to go. I want to go to the union. I'm sure that I am close now, but how close I don't know.
123	M.L.S OF ALICE CROSSING THE STREET (WALK-IN) TOWARD THE CAMERA. SHE STOPS AT ONE POINT, AND MOVES HER CANE TO FIND THE STAIRS. A FEW PEOPLE ARE PASSING.	I will be late again. It's better to ask.

SHOT	PICTURE	SOUND
		Somebody is coming.
124	M.C.U OF ALICE. SHE TALKS TO THE AIR AS SOMEONE APPROACHES. IT SEEMS SHE IS TALKING WITH NO ONE.	<u>ALICE</u> : Excuse me. Have I passed by the Union Building?
125	M.S OF A PASSERBY (PAN) HE APPROACHES ALICE AND TAKES HER HAND. HE SHOWS HER THE CORRECT DIRECTION. SHE IS CLOSE TO THE FRONT OF THE UNION BUILDING STAIRS.	<u>PASSERBY</u> : Go straight up the stairs. <u>ALICE</u> : Thank you.
126	M.C.U OF CANE TOUCHING THE STAIRS, ONE BY ONE.	<u>ALICE'S MONOLOGUE</u> : Now I can see. These stairs are familiar to me.
127	C.U OF ALICE AS SHE CLIMBS THE STAIRS.	I wish all my classes were in my dorm. Oh, Alice you are funny. Can't you enjoy such a beautiful sunny day? Look at the people coming and going around you.
128	FULL-SHOT OF THE FRONT DOOR. ZOOM-IN TOWARD THE DOOR TO EXTREME SHOT OF HANDLE.	After three years I know this door very well. Day by day I know it more. After this door

SHOT	PICTURE	SOUND
129	<p><u>UNION LOUNGE - MORNING</u> <u>L.S PAN OF PEOPLE RESTING</u> <u>IN THE LOUNGE.</u> ALICE ENTERS, WALKING IN TOWARD THE CAMERA.</p>	<p>there are a few steps and then another door.</p> <p>Then I will be in a big hall. I am sure it is big. Many people are there. I feel small, very small. I am always afraid of being lost in a big building. But I can ask, and that makes me feel good. I never get lost, I always re- member the door. I hate locked doors. When the door is locked, I have to go back and start over again to find an- other door.</p> <p>B.M CUTS.</p>
130	<p><u>CLASSROOM - INTERIOR -</u> <u>MORNING</u> M.C.U OF PROFESSOR TALK- ING TO THE CLASS WHILE HE PACES LEFT TO RIGHT. CAMERA PANS TO KEEP HIM IN THE FRAME. HE IS SERIOUS AND HE LECTURES AS THOUGH HE IS READING FROM A BOOK.</p>	<p><u>PROFESSOR:</u> ...an im- portant, viable force in American educational practices. However, the writer believes that the future will bring an</p>

SHOT	PICTURE	SOUND
		increasing convergence
131	L.S OF CLASS FROM BACK OF STUDENTS AS THEY LISTEN.	between the audio-visual movement and instructional technology and that the audio-visual field will eventually become assimilated with the developing mainstream of instructional technology. We turn now to another tradition of instructional technology, the use of radio as an educational technique. Although experiments in aural instructional broadcasting began in the middle twenties of this century, there is still little dependable knowledge pertaining to the effective instructional use of radio.
132	M.S OF ONE SECTION OF STUDENTS. THEY ARE TAKING NOTES.	
133	L.S OF CLASS FROM THE PROFESSOR'S VIEW (FULL SHOT OF CLASS).	
134	O.S OF STUDENTS SITTING IN FEW FRONT ROWS. THE PROFESSOR, BY WALKING AND STOPPING, TRYS TO KEEP STUDENT'S ATTENTION.	
135	M.L.S OF ANOTHER PART OF THE CLASS SLOWLY ZOOM-IN TO M.S OF ALICE TAKING NOTES WITH A SLATE STYLUS.	
136	M.C.U OF ALICE'S HANDS. SHE IS TAKING NOTES ON BRAILLE PAPER BY PUSHING	The growth of instructional radio occurred

SHOT	PICTURE	SOUND
137	<p>A STYLUS THROUGH SPECIAL HOLES IN A METAL PLATE AND INTO THE PAPER. HER ACTION MAKES A LITTLE NOISE LIKE LISTENING TO A TYPEWRITER FROM A DISTANCE.</p> <p>C.U OF A STUDENT SITTING NEXT TO ALICE. HE IS LOOKING AT ALICE'S HANDS. PAN TO ALICE'S FACE AND AFTER A MOMENT SLOWLY TILT-DOWN ON HER HANDS. SHE OPENS THE SLATE AND PULLS THE BRAILLE PAPER AHEAD FOUR NEW LINES, THEN SHUTS THE TWO METAL PLATES. SHE DOES EVERYTHING VERY FAST. THEN SHE STARTS TAKING NOTES AGAIN.</p>	<p>primarily during the decade 1925-1935. It was during this period (he emphasises) that the first formal courses in radio education were established at colleges and universities; the first professional conferences, institutes, and organizations concerned with radio education were formed. The first systematic radio research projects were launched; and the U. S. Office of Education first organized a radio section designed to meet the growing professional needs of radio education. By the late thirties, the growth period of radio education had already reached its decline. With the advent</p>

SHOT	PICTURE	SOUND
138	C.U OF ALICE MOVING HER HAND WHILE PRESSING THE STYLUS THROUGH THE HOLES. IT SEEMS SHE IS CARVING SOMETHING ON WOOD. ZOOM-BACK TO L.S OF STUDENTS.	of World War II, professional activity in instructional radio came to a standstill and has failed to appreciably revive. Today it is easier to find a television set than a radio receiver in most schools.
139	M.C.U OF PROFESSOR.	Very few authentic "schools of the air" programs still exist and even school systems which operate their own radio station often fail to utilize or integrate its programming with the school curriculum... (PROFESSOR'S TALKING SLOWLY GOES DOWN TO FADE OUT AND B.M COMES UP)
140	L.S OF THE FULL CLASS-ROOM. DISSOLVE TO L.S OF ROOM FROM THE SAME ANGLE. ALICE IS ALONE IN THE CLASS ROOM. ALL STUDENTS AND THE PROFESSOR HAVE GONE.	

SHOT	PICTURE	SOUND
141	M.S OF ALICE.SHE TAKES HER CANE FROM THE FLOOR AND UNFOLDS IT. SHE PUTS ALL HER NOTES IN HER BAG, THEN SLOWLY GETS UP FROM THE DESK. PAN WITH HER TO CLASS DOOR. SHE GOES OUT.	
	<u>UNION BUILDING - THIRD FLOOR - MORNING</u>	
142	C.U OF ALICE COMING OUT OF CLASS. ZOOM-BACK TO M.L.S OF ALICE WALKING WITH HER CANE THROUGH THE HALL A-WAY FROM THE CAMERA. WE KEEP HER IN L.S AT THE END OF THE HALL (FADE OUT).	B.M FADES-OUT.
	<u>GRAND RIVER ST EXTERIOR - DAY</u>	
143	L.S (HIGH ANGLE) OF SIDE-WALK FROM OTHER SIDE OF STREET IN CROWDED AREA. ZOOM-IN TOWARD THE PEOPLE PASSING. PAN WITH A YOUNG MAN IN M.S. HE IS STOPPED BY AN INTERVIEWER IN O.S.	STREET SOUND EFFECT.
144	M.S OF INTERVIEWER. HE QUESTIONS YOUNG MAN.	<u>INTERVIEWER:</u> Excuse me, we are doing an interview about blind persons and their relationship
145	O.S OF INTERVIEWER HOLDING A MICROPHONE IN FRONT OF THE STARTLED YOUNG MAN.	with sighted people. May I ask you a question?
		<u>YOUNG MAN:</u> Sure.
		<u>INTERVIEWER:</u> Do you have any blind friends?
		<u>YOUNG MAN:</u> No.

SHOT	PICTURE	SOUND
146	<u>DRUGSTORE - INTERIOR - DAY</u> M.S OF INTERVIEWER STAND- ING IN FRONT OF THE CASH- IER. HE REPEATS HIS QUESTION. (TWO-SHOT)	STORE SOUND EFFECT <u>INTERVIEWER</u> : Do you have any blind friends? <u>CASHIER</u> : No, ... but I know a few who come here to shop.
	<u>OTHER SECTION OF STORE</u>	
147	O.S OF INTERVIEWER RE- PEATING QUESTION TO A WO- MAN. ZOOM IN TO C.U OF THE WOMAN SHOPPER.	<u>INTERVIEWER</u> : Do you have any blind friends? <u>WOMAN</u> : No.
148	<u>STREET - EXTERIOR - DAY</u> M.C.U OF INTERVIEWER. HE ASKS THE SAME QUESTION. PAN WITH MICROPHONE TO C.U OF AN OLD MAN.	STREET SOUND EFFECT. <u>INTERVIEWER</u> : Do you have any blind friends? <u>OLD MAN</u> : (Pause) Eh... really, no. But I know some people who are blind.
149	M.C.U OF A POLICEMAN. INTERVIEWER'S HAND AND MICROPHONE ARE IN THE FRAME.	<u>INTERVIEWER</u> : Do you have any blind friends? <u>POLICEMAN</u> : No, but I have helped them to cross the street.
150	<u>BANK - INTERIOR - DAY</u> M.S OF INTERVIEWER IN	ATMOSPHERE SOUND EFFECT.

SHOT	PICTURE	SOUND
	FRONT OF TELLER'S CAGE.	<u>INTERVIEWER</u> : Do You have any blind friends? <u>BANK CASHIER</u> : No ... I know a few who cash their checks here though.
151	<u>CHURCH - INTERIOR - DAY</u> <u>TWO-SHOT OF INTERVIEWER</u> AND A PRIEST. IT APPEARS THEY HAVE BEEN TALKING FOR A FEW MINUTES. PRIEST IS ANSWERING THE QUES- TION.	<u>PRIEST</u> : Usually on Sunday we have a few blind persons at mass.
152	L.S OF ALTAR. ZOOM-IN TOWARD A SCULPTURE OF JESUS ON THE CROSS WITH CANDLES BURNING AROUND HIM.	A MOVEMENT OF CHURCH MUSIC.
153	<u>M.S.U. - EXTERIOR - DAY</u> <u>L.S OF AN AREA CROWDED</u> WITH STUDENTS. ZOOM-IN TO M.C.U OF INTERVIEWER. AMONG THE STUDENTS. HE REPEATS HIS QUESTION.	<u>INTERVIEWER</u> : Do you have any blind friends?
154	O.S OF INTERVIEWER. WE SEE ONE OF THE STUDENTS IN M.S. HE IS ANSWERING THE QUESTION.	<u>STUDENT</u> : No.
155	M.C.U OF A GIRL. THE MICROPHONE IS IN THE FRAME. SHE ANSWERS. (AFTER THIS SHOT THE CAMERA PLAYS THE INTER- VIEWER ROLE VISUALLY. WE SEE THE INTERVIEWS FROM THE INTERVIEWERS POINT OF VIEW. ALL	<u>GIRL STUDENT</u> : Oh...No,..

SHOT	PICTURE	SOUND
	INTERVIEWEES ANSWER TO THE CAMERA).	B.M COMES IN SOFTLY.
156	M.S OF A GIRL WALKING-IN TOWARD THE CAMERA. SHE ANSWERS.	<u>INTERVIEWERS VOICE:</u> Do you have any blind friends? <u>GIRL:</u> No.
157	M.S OF A BOY WALKING RIGHT TO LEFT. PAN WITH HIM. HE LOOKS AT CAMERA AND ANSWERS.	<u>BOY:</u> ... We have a few in our dorm.
158	M.S OF ANOTHER STUDENT WALKING LEFT TO RIGHT (PAN). HE ANSWERS TO THE CAMERA.	<u>STUDENT:</u> No, I don't. I am a freshman!!
159	M.S OF FRONT DOOR OF A CAMPUS BUILDING. STUDENTS ARE COMING OUT. ZOOM-IN TO M.C.U OF A STUDENT. SHE TALKS TO CAMERA.	<u>GIRL:</u> No.
160	M.S OF A STUDENT THROWING FRISBEE. HE LOOKS AT CAMERA AND SPEAKS.	<u>STUDENT:</u> No.
161	M.S OF A STUDENT PEDALING HIS BIKE (PAN). HE LOOKS AT CAMERA AND ANSWERS.	<u>STUDENT:</u> No.
162	<u>LIBRARY - INTERIOR - DAY</u> M.L.S OF A STUDENT CHOOSING A BOOK FROM THE SHELVES. HE LOOKS AT CAMERA AND ANSWERS.	<u>STUDENT:</u> No.
163	M.C.U OF A GIRL STUDYING IN LIBRARY. SHE RAISES HER HEAD AND LOOKS AT CAMERA AND SPEAKS.	<u>GIRL:</u> No.

SHOT	PICTURE	SOUND
164	<p><u>A PROFESSOR'S OFFICE - INTERIOR - DAY</u> M.L.S OF A PROFESSOR SITTING BEHIND HIS DESK TALKING ON THE TELEPHONE. ZOOM-IN TO HIS M.S. HE PUTS DOWN THE TELEPHONE AND LOOKS AT THE CAMERA AND ANSWERS.</p>	<p><u>PROFESSOR:</u> No, but I have a blind student in my class.</p>
165	<p><u>M.S.U. OFFICE OF SPECIAL PROGRAMS - INTERIOR - DAY</u> O.S OF A YOUNG MAN. WE HEAR INTERVIEWER'S QUESTION.</p> <p>THE MAN TURNS HIS FACE TOWARD THE CAMERA. HE IS BLIND, HE ANSWERS.</p>	<p><u>INTERVIEWER'S VOICE:</u> Do you have any blind friends?</p> <p><u>YOUNG BLIND MAN:</u> Yes, I have a lot of blind friends.</p>
166	<p>M.C.U OF SLATE BOARD HELD BY TWO HANDS IN FRONT OF THE CAMERA. WE HEAR SLATE BOY'S VOICE. HINGED STICK HITS SLATE BOARD. THE SLATE BOARD DISAPPEARS OUT OF THE FRAME. A MAN IN M.L.S IS SITTING IN A HALL AT A CIRCULAR TABLE WITH THE INTERVIEWER. ZOOM-IN TO HIS FACE TO C.U. IT IS THE YOUNG BLIND MAN FROM THE PREVIOUS INTERVIEW.</p>	<p><u>SLATE BOY'S VOICE:</u> Michigan State University - Office of Special Programs - interview. SOUND EFFECT OF HINGED STICK HITTING BOARD.</p>
167	<p>M.C.U OF INTERVIEWER.</p>	<p><u>INTERVIEWER:</u> Would you please tell the audience something about yourself?</p>

SHOT	PICTURE	SOUND
168	O.S OF INTERVIEWER. ZOOM -IN TOWARD THE BLIND MAN SLOWLY. BLIND MAN IN THE CLOSE-UP. HE STARTS TO INTRODUCE HIMSELF. HIS FACE SHOWS THAT HE DOESN'T KNOW IN WHICH DIRECTION TO ADDRESS THE AUDIENCE.	<p data-bbox="889 457 1389 1558"><u>BLIND MAN:</u> Ok, my name is Mike Ellis, and I work for the Office of Special Programs. I am originally from Flint, Michigan. I took my undergraduate degree at Western Michigan University at Kalamazoo. But I had 30 hours major in special education for the blind and 20 hours in elementary education for the blind. So you see I had quite a few hours in the handicapped field. I earned my B.A. degree with a History major and an English minor. I worked a year and a half in food service operation at a cafeteria I owned and</p>
	ZOOM-BACK SLOWLY TO O.S OF INTERVIEWER.	

SHOT PICTURE

SOUND

169 M.S OF INTERVIEWER AND
MIKE AS HE CONTINUES.

managed in
Ypsilanti, Michigan for
a year and a half.
Then I came to M.S.U.
to work for a masters
degree in Rehabilita-
tion Counseling. They
gave it to me in December.
I served several intern-
ships here before I was
hired. Now I am coun-
selor for blind students.
INTERVIEWER: What kind
of services does the
Office of Special Pro-
grams offer to the blind
students at M.S.U?

TRUCK-LEFT AND PAN RIGHT
SLOWLY AND CHANGE SHOT
COMPOSITION TO O.S OF
INTERVIEWER. MIKE IS
TALKING.

MIKE: Ok, I think there
is a general overall
service here for M.S.U.
that our office totally
does... ok. It enhances
a better environment or
living conditions for
all the handicapped.

SHOT	PICTURE	SOUND
	ZOOM-IN TO C.U OF MIKE.	Ok, wheelchair users, those with hearing characteristics, those with visual characteristics. It tries to enhance the education environment for all handicapped students. My department achieves these means by many different services.
170	M.C.U OF INTERVIEWER. HE ASKS	<u>INTERVIEWER:</u> Can you name services which are for blind students?
171	M.C.U OF MIKE.	<u>MIKE:</u> Yes. The first service, I think, and the most important and probably the most large scale is the recording service.
172	<u>RECORDING ROOM - INTERIOR - DAY</u> M.S OF RECORDING ROOM. A GIRL IS READING A TEXT BOOK.	Recording text books on tape ... I designed this program between January 1st of this year and about May 20th.

SHOT	PICTURE	SOUND
173	E.C.U OF TAPE REELS ROLLING. TILT UP AND TRUCK-BACK TO M.S OF BOY READING A TEXT BOOK.	We recorded 7,300 pages of text books, and materials. We do a lot of recording. And we are now allowed, because of
174	M.C.U OF A HAND PUSHING A CASSETTE TAPE IN THE MACHINE. PAN WITH HIS HAND. HE PUSHES A BUTTON AND RUNS THE MACHINE TO RECORD.	a grant, to put that recording on what they call four track, slow-speed cassette. This allows us to get six hours of information on
175	<u>OFFICE OF SPECIAL PROGRAMS - INTERIOR - DAY</u> M.C.U OF A TEXT BOOK. PAN TO THE FOUR CASSETTES. A HAND BLINDLY PICKS UP THE CASSETTES. TILT UP. HE PUTS THEM IN THE BAG.	each cassette and therefore, a student can get most of his books on three or four cassettes and carry them around just as normal students. Like carrying a print copy of a text book ... and with a portable cassette machine, which is very small, they study anywhere other students can study.
176	M.S OF MIKE ELLIS. TRUCK-BACK AND LEFT PAN TO A TWO-SHOT.	<u>MIKE</u> : That is one of the services, other

SHOT	PICTURE	SOUND
		<p>services are braille, or large print examinations or syllabi, or hand outs for students... whatever is needed there. We can Braille, type, or large print examinations.</p>
177	M.S OF INTERVIEWER	<p><u>INTERVIEWER</u>: You mean, exam questions for the blind students?</p>
178	M.S OF MIKE ELLIS.	<p><u>MIKE</u>: Yes the professor will send it to us in a sealed envelope. We have staff here that are not connected with the University. And there are volunteers outside of the University who protect what they read in the exam, to protect the ethics of the exam. And I braille them.</p>
179	<p><u>BRAILLE TYPING ROOM- INTERIOR - DAY</u> E.C.U OF BRAILLE TYPEWRITER. RAISED DOTS APPEAR ON THE PAPER.</p>	<p>BRAILLE TYPEWRITER SOUND EFFECT.</p>

SHOT	PICTURE	SOUND
	TILT DOWN TO MIKE'S HANDS AS THEY COME INTO THE FRAME. HE IS PRESSING BRAILLE KEYS.	
180	M.L.S OF TYPING ROOM. A MAN IS READING A QUESTION FOR MIKE. HE IS TYPING THE QUESTION ON BRAILLE PAPER.	<u>MAN</u> : Are you ready for the next question?
181	E.S OF LARGE PRINTED QUESTIONS AND THE BRAILLE QUESTIONS. THEY ARE FOLDED AND PLACED IN ENVELOPES.	<u>MIKE</u> : Or I type it up in large print and then it is returned in the sealed envelope or hand delivered to the professor who wrote the exam.
	<u>CLASSROOM-INTERIOR-DAY</u>	
182	L.S OF CLASS. PROFESSOR IS HANDING OUT THE QUESTIONS.	And he will give it to the blind student, right along with the rest of the students. If it is an essay exam and the person is blind, he has one of two choices, he can tape the answer into a cassette machine, or he may type the answer on a typewriter he brings along with him.
	<u>ANOTHER ROOM</u>	
183	M.S OF A BLIND STUDENT SITTING ALONE IN A ROOM WITH HIS TYPEWRITER. THE PROFESSOR ENTERS THE ROOM AND GIVES HIM THE EXAMINATION.	

SHOT	PICTURE	SOUND
184	<u>OFFICE OF SPECIAL PROGRAMS</u> M.C.U - MIKE IS CONTINUING	<u>MIKE</u> : Those are a couple of the services that we provide. We also provide a check out of new equipment at the library. We have a talking calculator. This calculator uses a synthesized voice, not a recorded voice, for an oral read-out of all functions and answers in simple mathematics.
185	M.S OF INTERVIEWER WHO IS LISTENING.	
186	M.C.U OF MIKE.	
187	E.S OF CALCULATOR. A HAND IS BLINDLY PRESSING THE BUTTON AND THE CALCULATOR ANSWERS. IT IS THE SIZE OF A TRANSISTOR RADIO.	Two-plus-two-equals-four-point-oh-oh. Four-plus-four-equals-eight-point-oh-oh. Eight-minus-two-equals-six-point-oh-oh.
188	M.S OF INTERVIEWER AND MIKE. MIKE PUTS THE CALCULATOR ON THE TABLE.	

SHOT	PICTURE	SOUND
189	<u>T.V. MAGNIFYING ROOM</u> M.C.U OF A HAND PUTTING A SHEET OF SMALL PRINTING UNDER T.V. MAGNIFYING MACHINE.	We also have a machine
190	FULL-SHOT OF T.V. SCREEN LETTERS BLOWN UP.	here which we provide for students to make the print appear larger ... a
191	M.S OF MIKE AND MAGNI- FYING MACHINE. HE PUSHES ONE BUTTON. THE BACK- GROUND CHANGES TO BLACK, AND THE LETTERS BECOME WHITE.	type of T.V. magnifying which takes the small size print and blows it up and puts it up on the screen. Reverse polar- ity such as white print on the black background make it easier for the handicapped to read.
192	FULL-SHOT OF A CHART ON THE T.V. SCREEN.	He is able to read what he can't normally read; charts, diagrams, what- ever is needed.
193	<u>OFFICE OF SPECIAL PROGRAMS</u> M.S OF INTERVIEWER ASKING A QUESTION.	<u>INTERVIEWER:</u> Mike, what does this organization do for the new blind student?
194	M.C.U OF MIKE.	<u>MIKE:</u> After they are

SHOT PICTURESOUND

195 TWO-SHOT INTERVIEWER SPEAKS.

accepted into the University, they will come here. We will get them through registration.

INTERVIEWER: You mean that you help them?

MIKE: Right. I would either help them or someone that I will appoint

INTRAMURAL BUILDING - INTERIOR - DAY

196 L.S - PAN OF INTRAMURAL BUILDING. STUDENTS ARE REGISTERING. ZOOM-IN TOWARD A GROUP OF BLIND STUDENTS WHO ARE FOLLOWING A GUIDE. THEY ARE ALL CARRYING THE COMPUTER CARDS AND CANES.

will help them. Ok. My assistant will go through registration and do whatever writing is needed to fill out forms. You know, taking them the first couple of days to acquaint them with the campus atmosphere, registration procedure, a lot of things, ok?

B.M STARTS SOFTLY

M.S.U. CAMPUS - EXTERIOR - DAY

197 M.C.U OF MIKE. HE IS WALKING TOWARD THE CAMERA. (HIGH ANGLE) - ZOOM-BACK. WE SEE A GROUP OF BLIND GIRLS AND BOYS WITH CANES HOLDING EACH OTHER'S

SHOT	PICTURE	SOUND
	HANDS FOLLOWING MIKE. HE IS CARRYING A BRAILLE MAP. THEY STOP IN FRONT OF THE ADMINISTRATION BUILDING CLOSE TO A BRIDGE BETWEEN THE INTERNATIONAL CENTER AND THE ADMINISTRATION BUILDING.	B.M CONTINUES
198	M.S OF BLIND GROUP. THEY CIRCLE AROUND MIKE. HE OPENS THE BRAILLE MAP BOOK.	<u>INTERVIEWER</u> : How do you show them? <u>MIKE</u> : I show them the map and acquaint them a little bit with the map.
199	FULL-SHOT OF BRAILLE MAP. THE BLIND STUDENTS PUT THEIR HANDS ON THE MAP AND TOUCH THE MAP WITH THEIR FINGERS.	They can get an area picture of how the campus looks.
200	M.S OF GROUP. MIKE OPENS THE CIRCLE AND BY POINTING HIS HAND TOWARD THE ADMINISTRATION BUILDING SHOWS THE DIRECTION FROM THE BRIDGE.	B.M
201	M.C.U - PAN OF THEIR QUESTIONING FACES.	
202	M.S OF THEIR FEET AND CANES. THEY WALK VERY CLOSE TO EACH OTHER.	Then we walk together. The students and myself, and walk a couple of times. From here to the dorm, from the dorm to their classes and whatever is needed.

SHOT	PICTURE	SOUND
203	M.L.S AND PAN. THEY WALK TOWARD A UNIVERSITY PATH AWAY FROM CAMERA. THIS SHOT DISSOLVES TO NEXT SHOT.	B.M SLOWLY FADES OUT
204	<u>OFFICE OF SPECIAL PROGRAMS</u> C.U OF INTERVIEWER SPEAKING.	<u>INTERVIEWER:</u> Mike, do you know the campus very well?
205	O.S OF INTERVIEWER. WE SEE MIKE IN M.S.	<u>MIKE:</u> Oh, yeah. The center area .. yes, I know it real well. And some external areas I do not know so well. Ok? But I am learning. You know, as I get a need to go over to a new area, I go look at the map, and try to understand it and walk over that way myself, and learn it.
206	M.S OF INTERVIEWER. TRUCK-BACK AND RIGHT PAN TO TWO-SHOT.	<u>INTERVIEWER:</u> How many blind students are on campus at this time? <u>MIKE:</u> Eh, presently about 50. Of course, I have to

SHOT	PICTURE	SOUND
		<p>classify <u>10</u> that we do not provide services to. They are partially sighted.</p>
		<p><u>INTERVIEWER</u>: How many blind students are new this term?</p>
207	C.U OF MIKE.	<p><u>MIKE</u>: We have eight new students. We lost about four masters, and a couple of doctoral students last year.</p>
208	TWO-SHOT OF INTERVIEWER AND MIKE.	<p><u>INTERVIEWER</u>: Oh really?</p>
		<p><u>MIKE</u>: I mean they graduated. They are all in society.</p>
		<p><u>INTERVIEWER</u>: Can blind graduates get jobs easily?</p>
209	C.U OF MIKE.	<p><u>MIKE</u>: Oh, yes. They occupy positions in many of the Professions...as lawyers, computer programmers, teachers, mathematicians.....</p>
210	C.U OF INTERVIEWER IN THOUGHT.	

SHOT	PICTURE	SOUND
211	TWO-SHOT OF INTERVIEWER AND MIKE.	<u>INTERVIEWER</u> : Can you explain a little about taking notes?
212	C.U OF MIKE. HE SPEAKS AFTER A PAUSE.	<u>MIKE</u> : Sure, blind students take notes with a slate - stylus.
213	E.S OF SLATE-STYLUS. TWO HANDS COME IN THE FRAME AND OPEN THE SLATE AND PUT IN A PIECE OF BRAILLE PAPER. HE STARTS TO SHOW HOW TO USE THE SLATE-STYLUS TO TAKE NOTES.	It is a pointed needle - like an instrument with a wooden handle used along with a slate for producing dots on Braille paper. <u>INTERVIEWER</u> : And they read them like a braille book? <u>MIKE</u> : Yes, that is it exactly.
214	M.S (TWO-SHOT) OF INTERVIEWER AND MIKE.	<u>INTERVIEWER</u> : Mike, can you tell me who provides all the Braille text books, and maps?
215	C.U OF MIKE.	<u>MIKE</u> : For the major things we send regularly printed text books and material we need to

SHOT	PICTURE	SOUND
		Jackson Prison and they make Braille. It's the Michigan Braille Transcribing Service in Jackson Prison.
216	<p><u>JACKSON PRISON -</u> <u>EXTERIOR - MORNING</u> M.L.S - TRAVELING - SHOT. CAMERA IS USED AS THOUGH FROM SIDE OF CAR. WE SEE THE PRISON'S BARBED WIRE FENCE. IT PASSES THROUGH THE FRAME. THE SUN IS SHINING THROUGH THE FENCE AND INTO THE LENS.</p>	<p>LIGHT AND POPULAR MUSIC FOR BACKGROUND (REMINISCENT OF POLICE SERIAL ON T.V.)</p> <p>MUSIC COMES DOWN.</p> <p><u>NARRATOR:</u> Jackson Prison. The largest walled prison in the world with 5,724 prisoners. 4000 Cooper Street, Jackson, Michigan.</p> <p>MUSIC CONTINUES.</p>
217	M.S OF GUARD TOWER. PRISON GUARD WITH RIFLE.	
218	M.C.U OF TOWER SEARCH LIGHT.	
219	M.S - CAMERA PANNING THE GUARDS AS THEY PASS OVER THE WALKWAY ALONE.	
220	L.S OF PRISON YARD. PRISONERS IN UNIFORM ARE IN THE YARD.	
221	ZOOM-SHOT OF A T.V. CAMERA RECORDING THE PRISONERS' ACTIONS.	

SHOT	PICTURE	SOUND
	<u>JACKSON PRISON -</u> <u>INTERIOR - MORNING</u>	
222	L.S (FROM BEHIND THE HUGE IRON DOOR) OF FIVE BLACK PRISONERS GETTING FOOD THROUGH THE BARS.	B.M CONTINUES.
223	M.S OF A HOLSTER WITH A GUN.	
224	M.S OF THREE PRISONERS SITTING ON A BENCH IN INSTITUTIONAL UNIFORMS. THEY ARE LOOKING AT THE CAMERA.	
225	E.S OF A PASS PAPER. A HAND STAMPS THE SEAL.	EXAGGERATED SOUND EFFECT OF STAMPING THE SEAL.
226	M.L.S OF AN AUTOMATIC IRON ENTRANCE DOOR IN THE HALL. ZOOM-IN TO FULL-SHOT OF THE DOOR.	SOUND EFFECT OF GROUP WALKING.
227	M.C.U OF A HAND MARKING OTHER HANDS WITH A SYMBOL THAT ONLY SHOWS UNDER AN INFRA RED LIGHT.	B.M
228	M.L.S OF HALL AND ENTRANCE DOOR. WE SEE THE CAMERA-MAN, DIRECTOR, SOUNDMAN ETC, WITH THEIR EQUIPMENT AFTER THEIR HANDS ARE MARKED. THEY TAKE THE PASS PAPER.	
229	M.L.S - ZOOM-IN TO M.S OF THE HUGE ELECTRIC IRON DOOR. IT AUTOMATICALLY OPENS IN FRONT OF THEM.	CUT MUSIC.
	<u>MICHIGAN BRAILLE TRAN-</u> <u>SCRIBING SERVICE - INTER-</u> <u>IOR - MORNING</u>	
230	M.S - TRAVELING SHOT (SHELVES IN BACKGROUND) AND PRISONERS TYPING BRAILLE.	

SHOT	PICTURE	SOUND
231	<p>M.C.U OF SLATE. THE SLATE BOY INTRODUCES THE INTERVIEW. HE SLAPS THE HINGED BOARD DOWN ON THE SLATE. THE SLATE IS PULLED OUT OF THE FRAME. WE SEE RALPH HOFFMAN IN M.S.</p>	<p><u>SLATEBOY</u>: Jackson Prison - interview with Ralph Hoffman, director of Michigan Braille Transcribing Service.</p> <p>SOUND EFFECT OF HINGED STICK HITTING BOARD.</p> <p><u>INTERVIEWER</u>: Mr. Hoffman, how did the program start?</p> <p><u>HOFFMAN</u>: (formally) What evolved from an idea in 1959 to a working program in 1962, was a Braille program involving a three-way contract between the Lions of District 11-B-1 and 11-C-2, the Jackson County Intermediate School District and The Michigan Department of Corrections.</p>
	<p>ZOOM-BACK TO O-S OF INTERVIEWER.</p>	
232	<p>M.S OF INTERVIEWER</p>	<p><u>INTERVIEWER</u>: What are the goals of the Michigan</p>

SHOT	PICTURE	SOUND
		Braille Transcribing Service?
233	M.L.S OF INTERVIEWER AND HOFFMAN. ZOOM-IN TO M.S (TWO-SHOT)	<p><u>HOFFMAN</u>: The programming goal of the M.B.T.S. is to provide sight handicapped students with the transcribed material necessary for the realization of their education. A secondary purpose of the program is that of providing Braille materials to the blind in the general population.</p>
234	M.C.U OF HOFFMAN.	Directly related to these two primary goals are
235	M.C.U OF INTERVIEWER LISTENING.	several more specific sub-goals, concerned with
236	M.S OF BOTH OF THEM	several things. (Counting on his fingers) We want to expand our production of specialized materials.

SHOT PICTURESOUND

We aim to assist in the development and improvement of programs underway. We'd like a certified music department and two very practical things are important to us. We'd like to develop a tape braille machine and develop a manual on map-making for the blind and, of course, we are always looking for more donations.

237 M.C.U OF INTERVIEWER.

INTERVIEWER: How many prisoners are usually working here?

HOFFMAN: Regularly from 10 - 12 full time inmate Brailleists.

238 O.S OF INTERVIEWER.
HOFFMAN LISTENS.

INTERVIEWER: How is the program funded?

HOFFMAN: The state pays for much of the program through the Jackson Intermediate School

SHOT	PICTURE	SOUND
239	L.S OF ATMOSPHERE. PRISONERS ARE TYPING BRAILLE FROM DIFFERENT TEXT BOOKS.	District. But when the program does jobs which can not be funded by the state, the two Lions Districts, 11-B-1 and 11-C-2 defray the costs. M.B.T.S. is exclusively the effort of the two districts, not a state- wide project as is usual. The program has a full time inmate instructor responsible for training new men.
240	FULL-SHOT OF AN OPEN BOOK PAN ON PRISONER'S HANDS DOING BRAILLE TYPING. WE SEE HOW DOTS RAISE ON THE PAPER.	They spend eight hours a day, five days a week, learning to do Braille as prescribed by the Library of Congress and Universities. The train- ing period usually takes three months to complete.
241	M.C.U OF A MAN TYPING. HE IS ONE OF THE PRISON- ERS WHO NOW TRAINS AND SUPERVISES THE BRAILLISTS.	<u>INTERVIEWER:</u> Lloyd (Butch) Tisi. Butch earned his

SHOT PICTURESOUND

ZOOM-BACK TO O.S OF
INTERVIEWER. BUTCH LOOKS
AT CAMERA AND ANSWERS.

bachelors degree in
prison. He studied
through Jackson Commu-
nity College and Wayne
State University at
Detroit. Currently he
is working as trainer
and supervisor of the
Michigan Braille Tran-
scribing Service.

INTERVIEWER: Why are
you here?

BUTCH: I was convicted
for second degree murder.

INTERVIEWER: How long
have you been here?

BUTCH: Nine years.

INTERVIEWER: Are you
married?

BUTCH: Yes, I was mar-
ried after I came to
prison.

INTERVIEWER: Do you
have any children?

BUTCH: We have two
children.

SHOT PICTURE

SOUND

242 M.S OF INTERVIEWER AND BUTCH. HE ASKS ABOUT SEVERAL WORDS AND THE DOT NUMBERS. BUTCH BRAILLES THEM AND EXPLAINS HOW MANY DOTS EACH HAS.

INTERVIEWER: How often do you see your wife?

BUTCH: My wife comes here and stays with me three nights a month.

INTERVIEWER: What was your sentence?

BUTCH: They gave me a life term.

INTERVIEWER: How many dots are in the word sad?

BUTCH: (types) Seven.

INTERVIEWER: Blindness?

BUTCH: Ten dots.

INTERVIEWER: Love?

BUTCH: Twelve dots.

243 M.L.S BUTCH PULLS OUT THE PAPER FROM THE MACHINE, WADS IT UP AND THEN THROWS IT IN THE WASTE-BASKET.

INTERVIEWER: How many Braille pages equal a normal book page?

BUTCH: For each 100 pages of a text book it takes 223 pages of Braille.

SHOT	PICTURE	SOUND
	<p>THE INTERVIEWER, HOLDING THE MICROPHONE, COMES TOWARD THE CAMERA AND IN M.S TO M.C.U STARTS TO TALK WITH THE AUDIENCE.</p>	<p><u>INTERVIEWER:</u> Braille is a means of communication by which dots are embossed into paper, so that a person who doesn't have the characteristic of sight can read or communicate in printed form.</p>
	<p>THEN HE WALKS TOWARD THE BOARD ON THE LEFT SIDE OF THE CAMERA. ZOOM-BACK PAN TO M.S OF INTERVIEWER AND CHART. HE STANDS BESIDE A CHART.</p>	
244	<p>FULL-SHOT OF CHART PAGE WHICH HAS ALL THE BRAILLE SYMBOLS. BESIDE EACH SYMBOL WE SEE THE NORMAL LETTERS. THIS CHART IS A COMPARISON OF BRAILLE AND PRINTED LETTERS WITH THE TITLE "HOW BRAILLE WORKS". DURING THE EXPLANATION THE INTERVIEWER USES A POINTER TO SHOW ALL THE SYMBOLS.</p>	<p><u>INTERVIEWER:</u> All Braille is three dots high and two dots wide. This shows, of course, that 63 different characters are possible.</p>

SHOT	PICTURE	SOUND
245	E.S OF A TO J. IN FRONT OF EACH LETTER, WE SEE BRAILLE DOTS WHICH SYMBOLIZE THAT SPECIFIC LETTER.	<u>NARRATOR</u> : Braille started by using ten combinations of the top four dots.
	<u>ANIMATION TECHNIQUE WILL BE EMPLOYED IN THIS SECTION.</u>	RHYTHMIC MUSIC WHICH HARMONIZES WITH ANIMATED DOTS.
246	E.S ALL DOTS MOVE ABOUT AND MAKE THE NUMBERS 1 TO 10.	The same ten characters, when preceded by a special sign, are used to express numbers 1 to 10.
247	E.S OF K TO T. NEXT TO EACH LETTER THE DOTS CHANGE THEIR PATTERNS AND MAKE THE SYMBOLS: U.V.X.Y.Z. AND, FOR, OF, THE, WITH.	To make the next ten letters, the left-hand corner dot is added. If the lower right hand dot is now added, ten more characters are formed.
248	E.S OF (W).	W, it will be noted, has not yet appeared, since it was not used in the
249	E.S OF DOTS IN LAST LINE, EACH LEFT-HAND DOT SLOWLY DISAPPEARS AND MAKES	French language. It does, however, show up in the

SHOT	PICTURE	SOUND
250	<p>ANOTHER LETTER BY OMITTING THE LEFT HAND DOTS. U BECOMES CH. THIS PROCEDURE FOLLOWS IN ANIMATION WITH A SUITABLE FORM TO SHOW THE WHOLE LETTERS AND SOME COMBINATIONS. (DOTS ARE BLACK AND THE BACKGROUND WHITE.)</p> <p>M.C.U OF INTERVIEWER. SLOWLY ZOOM-BACK TO M.S OF HIM AND CHART.</p> <p>HE WALKS TOWARD RIGHT SIDE. WE KEEP HIM IN M.S BY PANNING THE CAMERA. HE EXPLAINS MORE ABOUT THE BRAILLE DOTS NEAR TO HIM. ON A BIG TABLE. A FEW PRISONERS ARE WORKING. WE SEE BUTCH COMING TOWARD THE TABLE AND JOIN THE GROUP. THE CAMERA SLOWLY TRUCKS IN CLOSER TO THE INTERVIEWER. AT THE END OF THIS SHOT WE KEEP HIM IN M.C.U.</p>	<p>next line which is again a repeat with the lower - left - hand dot omitted.</p> <p>ANIMATION MUSIC FADE-OUT</p> <p><u>INTERVIEWER</u>: And so the construction continues until all possible combinations have been assigned.</p> <p>The military mind has made one of its noblest contributions in what it has done for the blind. For the origin of Braille can be laid at the tent flaps of Barbier, an officer in Napoleon's army, who called his system "night writing". He was seeking a means of sending messages which</p>

SHOT PICTURESOUND

could be read by touch at the front at night without exposing a light. Barbier's method was not successful. It took the ingenuity of a blind man, Louis Braille, to make it practical. Originally Braille thought of braille solely for representing music. It was soon realized that the system could be used with mathematical equations and other scientific notations in all the various known languages. Blind people of today are fortunately assisted by products, produced specifically for them by numerous companies. They are able to make almost anything; like clocks, timers, games, kitchen equipment, medical

SHOT	PICTURE	SOUND
		<p>aids, drawing aids, tools, instrument thermometers, and sewing aids, among others. One of the most interesting products is the Braille map made for Michigan State University and University of Michigan by the Michigan Braille Transcribing Service.</p>
251	<p>FULL-SHOT OF REGULAR MAP OF M.S.U. WITH BUILDINGS AND BRAILLE SYMBOLS RAISED ABOUT ONE INCH. BUTCH IS EXPLAINING THE MAP.</p>	<p><u>BUTCH</u>: At first we take the regular campus map. We use the process to create a map which converts all the symbols into Braille, using an outline which blind persons can touch.</p>
252	<p>M.L.S OF INTERVIEWER, BUTCH AND A FEW PRISONERS STANDING AROUND THE TABLE THE M.S.U. MAP IS ON. BUTCH PICKS ONE PART OF THE BRAILLE MAP AND PUTS IT BESIDE THE SAME PART OF THE REGULAR MAP.</p>	<p><u>BUTCH</u>: This is one part of the raised braille map.</p>

SHOT	PICTURE	SOUND
253	FULL-SHOT OF THE TWO SECTIONS OF MAPS BEFORE BRAILLE AND AFTER BRAILLE. BUTCH POINTS OUT ALL THE DETAILS WITH HIS FINGER.	We divided the map into small sections, 18 inches by 18 inches. We pressed the regular model onto the plastic Braille map paper with a special hot press machine to create a perfect reproduction of the model map. We can see the similarity by comparing these two.
254	M.S (TWO-SHOT) OF INTERVIEWER AND BUTCH. INTERVIEWER IS POINTING HIS FINGER TOWARD A SYMBOL AND ASKS BUTCH A QUESTION.	<u>INTERVIEWER:</u> What do
255	E.S OF RAISED BUILDING AND DOTS. BUTCH TOUCHES THE DOTS AND EXPLAINS.	these dots on top of this building mean? <u>BUTCH:</u> By touching these dots a blind person will know the name of the building.
256	M.S OF INTERVIEWER AND BUTCH LOOKING AT THE MAP. INTERVIEWER POINTS OUT TWO DIFFERENT BUILDINGS AND ASKS A QUESTION.	<u>INTERVIEWER:</u> Imagine that a blind student

SHOT PICTURESOUND

		wants to go from this building to that building. How does he or she know how to get there?
	BUTCH PUTS HIS HAND TO BOTH BUILDINGS AND EXPLAINS.	<u>BUTCH</u> : He looks for intersections.
257	E.S OF BUTCH'S HAND ON THE MAP. HE TOUCHES EACH INTERSECTION AND EXPLAINS.	He touches this building and from this building, to that building there are one, two, three, four intersections. After four intersections the building is on the right.
	HE TOUCHES CURBS WHILE EXPLAINING.	He can touch all the curb cuts and he will know how many curb cuts he has on his way.
258	M.C.U OF INTERVIEWER. ZOOM-BACK TO M.S OF PRISONERS GATHERED AROUND THE MAP.	<u>INTERVIEWER</u> : It sounds good. <u>INTERVIEWER</u> : What is the ratio of this map to the actual size of the campus? <u>BUTCH</u> : 1 to 125 feet.

SHOT	PICTURE	SOUND
259	<p><u>RETURN TO HOFFMAN</u> <u>INTERVIEW</u> M.C.U OF HOFFMAN, INTER- VIEWER ASKS A QUESTION.</p> <p>HOFFMAN LOOKS AT REPORT ON PAPER. ZOOM-BACK TO M.S.</p>	<p><u>INTERVIEWER:</u> Can you tell me about your last year's activities?</p> <p><u>HOFFMAN:</u> Last year, 1975-1976 we produced 35,131 Braille pages. We shipped 503 volumes, and made 7,565 purchases. We did 30,351 thermo- forming jobs, and 509 special jobs.</p>
260	<p>M.S (TWO-SHOT) OF INTERVIEWER AND HOFFMAN</p>	<p><u>INTERVIEWER:</u> Oh, that's a lot of work. This is the production of 1975- 1976 and the Lions and state aid paid for this?</p> <p><u>HOFFMAN:</u> Yes, and for next year, 1976-1977, we presented the Lions with a budget of about \$14,000.</p>
261	<p>M.S OF INTERVIEWER</p>	<p><u>INTERVIEWER:</u> Are you a Lions member?</p>
262	<p>M.S (TWO-SHOT) OF BOTH.</p>	<p><u>HOFFMAN:</u> Yes, I was</p>

SHOT	PICTURE	SOUND
		selected by the Lions as director here, and I am an active Lions member.
		<u>INTERVIEWER:</u> Thank you very much, Ralph Hoffman, director of the Michigan Braille Transcribing Service.
263	ZOOM-SHOT OF LIONS COAT OF ARMS TO FULL-SHOT OF THE COAT OF ARMS.	SHORT TRANSITION MUSIC TO NEXT SHOT.
264	<u>OFFICE OF LIONS STATE SECRETARY - INTERIOR - DAY</u> C.U OF SLATE BOARD. WE HEAR THE VOICE OF THE SLATE BOY. HE INTRODUCES THE INTERVIEW SESSION THEN SLAPS THE HINGED BOARD ON THE SLATE. THE SLATE IS PULLED FROM THE FRAME. WE SEE BUDD GOODWIN. ZOOM-BACK TO O,S OF INTERVIEWER. HE IS SITTING IN FRONT OF GOODWIN'S DESK.	<u>SLATE BOY:</u> Interview with Budd Goodwin, executive secretary of Michigan State Lions Clubs. <u>INTERVIEWER:</u> Mr Goodwin, we heard that the Lions give a lot of service to blind people. Would you please tell me what the Lions main objectives are?

SHOT PICTURESOUND

265	M.S (TWO-SHOT) OF INTERVIEWER AND GOODWIN.	<p><u>GOODWIN:</u> We have ten major service activities. We concentrate on sight conservation and work for the blind, and hearing conservation and work for the deaf. We also concentrate on citizenship; education and environmental services. We are involved, too, in international, health, public recreational and social services.</p>
266	<u>M.S OF INTERVIEWER.</u>	<p><u>INTERVIEWER:</u> Would you please explain briefly your involvement in sight conservation and work for the blind?</p>
267	O.S OF INTERVIEWER. WHEN GOODWIN STARTS TO TALK, WE SLOWLY ZOOM-IN TO BECOME CLOSE TO HIM TO M.C.U.	<p><u>GOODWIN:</u> Sure, the range of our projects in this area is indeed wide. Its the best known of Lions services. Half of all blindness today could have been prevented.</p>

SHOT	PICTURE	SOUND
268	M.S OF INTERVIEWER LISTENING.	<p>For this reason, eye examinations and glaucoma detection clinics are important activities of our Lions clubs. Some clubs hold their mass screenings at one location and some clubs purchase a mobile unit to cover a larger area. Then, of course hospital and laboratories are always in need of eye research and treatment equipment, and schools always welcome visual aids if we can offer them.</p>
269	TWO-SHOT OF INTERVIEWER AND GOODWIN. HE CONTINUES.	<p>Eye banks are supported mainly by Lions clubs and are located in many parts of the world.</p> <p>And Lions in an area not served by a bank will sometimes try to organize such a sight giving</p>

SHOT PICTURESOUND

		<p>service. We also have a number of projects available that directly aid the blind; such as providing Braille books, dog guides, assorted mobility devices and personal equipment especially designed for the blind.</p>
270	M.C.U OF GOODWIN.	<p>For those clubs and districts seeking a large scale project, rehabilitation centers and workshops for the blind are sometimes established to help the visually handicapped on the road to earning their own way in life. The number of</p>
271	M.S OF INTERVIEWER LISTENING.	<p>projects a club can conduct in this area is vast and varied and Lions adopting one or more of these projects help continue this ongoing world</p>

SHOT PICTURE

SOUND

wide involvement of
Lionism.

INTERVIEWER: How do clubs
provide money?

272 TWO-SHOT WE SEE GOODWIN
AND INTERVIEWER IN M.S.

GOODWIN: Each club has
a lot of activities for
earning money. They
sponsor festivals, games,
auctions, etc. For
example, one club sold
one thousand raffle
tickets for one donated
car; presented the car
to the lucky ticket hold-
er, and put the money
toward their projects.
Some clubs sell boxes of
candy in businesses.

INTERVIEWER: Tell us
about the Lions symbol.
Does it have a special
meaning?

273 M.C.U OF GOODWIN.

GOODWIN: Our signs
displaying the emblem of
Lions International are
common sights where ever

SHOT	PICTURE	SOUND
274	E.S OF LARGE L IN THE CENTER OF THE EMBLEM. ZOOM-BACK TO FULL-SHOT OF LIONS SYMBOL WITH THE TWO LION PROFILES.	Lions are active. The emblem consists of a gold letter L on a circular purple field. Bordering this is a circular gold area with two conventionalized lion profiles at either side facing away from the center. The words "Lions" appears at the top and
275	M.S (TWO-SHOT) OF GOODWIN AND INTERVIEWER.	"International" at the bottom. Symbolically, the lions face both past and future - - - proud of the past and confident of the future.
276	<u>M.S.U. - EXTERIOR AND INTERIOR - DAY</u> L.S OF BEAUMONT TOWER. ZOOM-IN TO FULL-SHOT OF TOWER. THIS FULL SHOT DISSOLVES TO A FULL SHOT OF A TRANSPARENCY ON AN AERIAL VIEW OF THE WHOLE CAMPUS. DISSOLVE TO A BRAILLE MAP OF THE CAMPUS. THEN TILT-UP TO C.U OF MIKE ELLIS. HE IS SILENT AT THE DESK IN HIS OFFICE OF SPECIAL PROGRAMS WHERE PREVIOUS INTERVIEW TOOK PLACE.	B.M STARTS SMOOTHLY. B.M GOES DOWN AS INTERVIEW STARTS.

SHOT	PICTURE	SOUND
277	M.S OF INTERVIEWER AND MIKE. WE SEE THE M.S.U. BRAILLE MAP ON THE TABLE.	<p><u>INTERVIEWER:</u> Mike, we followed all the Braille map process and now we are familiar with it. We'd like to talk a little bit about how it's used. So lets say you want to go from the Library to the Union Building.</p> <p><u>MIKE:</u> Ok, I look up the Library in the alphabetical listing.</p>
278	FULL-SHOT OF MIKE'S HAND AND BRAILLE MAP. MIKE TURNS A FEW PAGES AND TOUCHES THE BRAILLE LIST OF BUILDINGS, THEN HE FINDS THE MAP PAGE WHICH HAS THESE TWO BUILDINGS.	I find the Library, ok. Building number 21, and it is at 1-2 as you see here.
279	E.S OF HIS FINGER TOUCHING TOP OF THE LIBRARY BUILDING ON THE BRAILLE MAP THEN TOUCHES THE SIDE-WALK.	Then I feel for the number 21. Here, it shows the top of the Library - - the outline of it - - all the sidewalks in this map run with sandpaper material.

SHOT	PICTURE	SOUND
280	L.S OF ACTUAL LIBRARY AND SIDEWALK.	
281	E.S OF MIKE'S FINGER AND THE STREET ON THE MAP. DISSOLVE TO THE L.S OF ACTUAL STREET IN FRONT OF THE LIBRARY. CARS ARE PASSING.	Ok, here, as you can see, there are lines of Braille dots showing West Circle Drive.
282	E.S OF MIKE'S FINGER GOING TOWARD UNION BUILDING ON THE MAP, TOUCHING THE NUMBER.	I want to go to the Union Building, number 9, which is north of the Library.
283	M.S (TWO-SHOT) OF INTERVIEWER AND MIKE. INTERVIEWER SPEAKS.	<u>INTERVIEWER</u> : How can you find the north and south here? How do you know which is which?
	MIKE SHOWS DIRECTION BY TOUCHING. HE POINTS TO A SPOT ON THE MAP.	<u>MIKE</u> : North is at the top, south is at the bottom, east is right and west is left. Ok?
		<u>INTERVIEWER</u> : I see.
		<u>MIKE</u> : So I look north of the library to get to the Union.
284	E.S OF HIS FINGER FOLLOWING THE WAY FROM THE LIBRARY TO THE UNION.	And I feel all the sidewalks. I would say, ok,

SHOT	PICTURE	SOUND
285	L.S OF WEST CIRCLE STREET FROM IN FRONT OF THE LIBRARY. ZOOM-IN TO OTHER SIDE OF THE STREET PAN TOWARD THE LEFT PATH.	I am going up to the center sidewalk in front of the door. I am going past the sidewalk that branches to the left, I cross the street, and I want to continue going straight.
286	C.U OF MIKE. HE IS PICTURING THE CAMPUS IN HIS MIND.	
287	E.S OF MIKE'S FINGER GOING AHEAD ON THE BRAILLE MAP. HIS FINGER ARRIVES IN CENTER BRANCH OF THREE PATHS.	And I want to come up with these three together.
288	L.S OF THE PLACE ON CAMPUS WHERE THE THREE ACTUAL PATHS SPLIT. PAN TOWARD RIGHT PATH. ZOOM-IN TOWARD THE PATH THAT GOES TO THE UNION BUILDING.	And just after, notice that these three paths split. I want to go to the right hand path.
289	M.C.U OF MIKE.	<u>MIKE</u> : Here are all the landmarks to notice. You can count or memorize all the paths and streets.
290	M.S OF INTERVIEWER.	<u>INTERVIEWER</u> : Did you find the Union building?

SHOT	PICTURE	SOUND
291	M.S (TWO-SHOT) OF MIKE AND INTERVIEWER.	<u>MIKE</u> : Oh, yes, the sandpaper shows the road in front of the Union Building.
292	E.S OF MIKE'S FINGER. HE IS TOUCHING THE SANDPAPER WHICH IS THE SYMBOL OF THE SIDEWALK AND THE RAISED DOTS WHICH SYMBOLIZE THE STREET IN FRONT OF THE UNION BUILDING.	
293	L.S OF ACTUAL UNION BUILDING AND THE ROAD IN FRONT. WE SEE THE UNION BUILDING ON THE OTHER SIDE OF THE STREET.	The map is detailed enough to show me that I must cross the street sort of in front of the building over a curb and go up some steps there.
	ZOOM-IN SLOWLY TOWARD THE STEPS AND THE UNION'S MAIN DOOR. CARS ARE PASSING THROUGH THE FRAME OUT OF FOCUS.(FADE-OUT)	B.M FADE-OUT.
	<u>IN THE CAR - HIGHWAY - DAY</u>	
294	FROM FADE-OUT TO FADE-IN. M.C.U OF ALICE'S PROFILE ON THE PASSENGER SIDE. THROUGH THE WINDOW WE SEE THE COUNTRYSIDE PASSING FAST.	SOUND EFFECT OF RIDING ON A HIGHWAY.
295	O.S OF ALICE. WE SEE THE HIGHWAY FROM THE FRONT SEAT. PAN TO LEFT TO HER BROTHER'S PROFILE ON THE DRIVER'S SIDE. (A YOUNG MAN).	<u>ALICE'S MONOLOGUE</u> : This is my brother Stanley.

SHOT	PICTURE	SOUND
296	M.C.U OF THE PROFILE OF HER BROTHER'S FACE AS HE IS DRIVING.	He is kind. I like him. He just bought this car.
297	L.S OF ROAD THROUGH THE FRONT WINDOW. PAN SLOWLY TOWARD ALICE. C.U.	Most weekends he comes and picks me up and drives me to Flint. I don't know what to do with my time during weekends at the University. Most of the time I have something to study. But sometimes I don't have any feeling for studying. Stanley always talks about his job. I'd like him to get a good job. When I hear that getting a job is difficult, then I become absolutely disappointed. And I think getting a job will be even more difficult for me. My situation is different. I am a blind person, an educated blind person. I

SHOT	PICTURE	SOUND
298	L.S OF FARMS, TREES AND TRAFFIC SIGNS PASSING ON THE SIDE OF THE HIGHWAY.	can be a good radio announcer. I have a good voice. When I'm on the radio nobody can see me. I have more self confidence. I can communicate with people with my voice. I don't
299	L.S OF ALICE AND STANLEY FROM THE BACK SEAT. WE SEE BOTH OF THEM. STANLEY STARTS TO TALK.	<p data-bbox="870 806 1347 968">feel shy -- nobody can see me. I feel comfortable.....</p> <p data-bbox="870 1005 1384 1969"><u>STANLEY</u>: I might get a job. I filled out an application last week. They said they will let me know. They're supposed to call me. I've been waiting for their call for a week now. Whenever the telephone rings, I run and pick it up, but no news of any job. It's just my luck. This weekend when I came to pick you up, I was sure that nobody would call me.</p>

SHOT	PICTURE	SOUND
300	M.C.U OF ALICE. SHE SPEAKS.	<p><u>ALICE</u>: Where did you apply?</p> <p><u>STANLEY</u>: At the Telephone Company.</p> <p><u>ALICE</u>: How many applications have you filled out? I can't remember.</p>
301	M.C.U OF STANLEY.	<p><u>STANLEY</u>: I'm used to that now, filling out applications, answering thousands of questions and always at the end they say "we will inform you". When? God only knows.</p>
302	M.C.U OF ALICE.	<p><u>ALICE</u>: Don't be discouraged. You'll find something soon. How is Grandpa?</p>
303	M.S (TWO-SHOT) FROM BACK SEAT. THEY ARE TALKING.	<p><u>STANLEY</u>: He is ok, he's still in the hospital. How is it going with your studying?</p> <p><u>ALICE</u>: It's not bad. Sometimes I feel tired.</p>

SHOT	PICTURE	SOUND
		Are you driving me back Sunday afternoon?
		<u>STANLEY</u> : Sure, these days I love driving.
		<u>ALICE</u> : You're always kind to me. I'll never forget that.
		<u>STANLEY</u> : You're welcome. (embarrassed kidding)
304	M.C.U OF ALICE	<u>ALICE'S MONOLOGUE</u> : I like him. He is really nice to me. We live in Flint, a kind of living just passing days.
305	L.S FROM FRONT WINDOW. WHITE LINE ON HIGHWAY IS PASSING FAST THROUGH THE FRAME.	
306	<u>IN THE TRUCK - DAY</u> M.S OF A MIDDLE AGED BLACK MAN DRIVING A TRUCK. HE HAS A THIN FACE. HE PUFFS HIS CIGARETTE WHILE HE IS WATCHING THE ROAD.	This is my father, he works for Chevy. He is a good truck driver. He's a quiet man, most of the time. He works nights and my mom works days at Chevy too. She operates a pressing machine. They don't see each other

SHOT	PICTURE	SOUND
		very much.
307	<p><u>IN FRONT OF ALICE'S HOUSE</u> L.S OF ALICE'S FAMILY (FIXED FRAME SHOT) WE SEE HER FAMILY IN A FIXED OLD FASHIONED FAMILY PORTRAIT, COMPOSITION. GRANDPA, FATHER AND MOTHER ARE SIT- TING ON THREE OLD CLASSIC CHAIRS AND ALICE, HER SISTER AND BROTHERS ARE STANDING BEHIND THEM.</p>	<p>AFTER SOUND EFFECT OF TAKING THE PICTURE, WE HAVE ALICE'S MONOLOGUE. <u>ALICE'S MONOLOGUE:</u> This is my family.</p>
308	<p>M.S OF ALICE (FIXED FRAME) IN THE FAMILY PORTRAIT.</p>	That's me.
309	<p>FULL-SHOT (FIXED FRAME) OF FATHER, GRANDFATHER AND MOTHER SITTING ON THE CHAIRS IN THE POR- TRAIT.</p>	<p>My mom and dad and grand- pa.</p>
310	<p>FULL-SHOT (FIXED FRAME) OF BROTHERS AND SISTER.</p>	<p>My brothers Stanley and Quintin and my sister Irene. She is a jour- nalist in Flint. She graduated from M.S.U. Stanley, the job hunter, and my small brother Quintin who wants to be a basketball champion.</p>

SHOT	PICTURE	SOUND
311	L.S OF WHOLE FAMILY. THEN GRANDPA DISAPPEARS FROM THE PICTURE AND HIS CHAIR REMAINS EMPTY (FILM TRICK).	My grandpa's not here. His chair is empty. But don't make a mistake. He's not dead, he's in a hospital. It's a big hospital. They said it's big but I can only ima- gine how big. The main problem in my family is money. We don't have a lot of money.
312	M.C.U OF ALICE IN THE FIXED FRAME SHOT.	
313	<u>IN THE CAR - HIGHWAY - DAY</u> L.S OF HIGHWAY FROM FRONT WINDOW. THEN CAMERA MOVES BACK AND PANS RIGHT TOWARD ALICE'S FACE. WE SEE HER PROFILE IN M.C.U.	But we have enough to keep everybody in clothes and shoes . . . enough to keep everybody going. I'm glad I have the State Department of Social Services Scholarship. They pay for my tuition and \$60.00 for books, tapes, paper and cassettes. \$182.00 goes for my housing. That's a lot of

SHOT	PICTURE	SOUND
		<p>money for a small room. But I love it, I have privacy. I named it "Privacy in darkness". My parents give me some spending money. It's enough for me.</p>
314	<p><u>HIGHWAY - EXTERIOR - SUN- SET</u> M.S AND PAN OF CAR PASSING. WE SEE THE CAR IN L.S OF THE HIGHWAY GOING TOWARD THE SUNSET (DISSOLVE).</p>	<p>SOUND EFFECT OF TRAFFIC ON HIGHWAY.</p>
315	<p><u>ALICE'S HOUSE IN FLINT - EXTERIOR - DUSK</u> AFTER DISSOLVE WE SEE THE CAR M.L.S PARKED IN FRONT OF THE OLD HOUSE. LIGHT COMES THROUGH THE FRONT WINDOW OF THE HOME. TRUCK-IN TOWARD THE CAR. BY CAMERA PANNING WE GET CLOSE TO THE WINDOW OF THE HOUSE.</p>	<p>B.M STARTS <u>ALICE'S MONOLOGUE:</u> This is our house. It's not big, but it's large enough for us. Tonight everybody is home.. I'm the happiest on the weekends. We are to- gether. On other days everybody is busy - - work, work, work, to make a living.</p>
316	<p>L.S OF WINDOW. BEHIND THE THIN WINDOW CURTAIN WE SEE THE FAMILY SITTING AROUND THE TABLE AT SUP- PER.</p>	

SHOT	PICTURE	SOUND
317	<p><u>ALICE'S HOUSE - INTERIOR-NIGHT</u> M.C.U OF MOTHER'S HANDS CARRYING TWO PLATES OF FOOD. ZOOM-BACK TO L.S OF TABLE. SHE PUTS THE FOOD ON THE TABLE THEN SITS IN HER CHAIR. WE SEE THE FAMILY AROUND THE TABLE. THEY START TO EAT.</p>	<p>My mother cooks very well, I can't see the food, but I can taste it. I know the difference between dorm food and my mother's cooking. After supper, as usual, we talk about what I did, what my father did, how much money he is going to make this year; which of his co-workers or bosses he likes at Chevrolet; which ones he doesn't like; what could be better if we had this much money; we could pay off the house bank loan. Quintin talks about his school, his basketball game. He wants to become a champion. I don't think he can, and sometimes it's a family argument.</p>
318	<p>M.S OF ALICE AND HER MOTHER. MRS EVANS IS SERVING SOME FOOD FOR ALICE. THEN ALICE STARTS TO EAT. WE SEE HER EATING.</p>	

SHOT	PICTURE	SOUND
319	FULL-SHOT OF T.V. SCREEN. A CLOWN IS DOING A PANTOMIME OF SWEEPING A SPOT LIGHT ON THE FLOOR AND THE LIGHT IS GETTING AWAY FROM HER BROOM. THIS FUNNY SITUATION MAKES THE T.V. AUDIENCE LAUGH. AT THE SAME TIME WE HEAR ALICE'S FAMILY LAUGHING. PAN FROM T.V. SLOWLY TOWARD ALICE'S FACE. WE SEE HER IN C.U. SHE IS LOOKING IN NO DIRECTION, STARING INTO SPACE.	CUT B.M. T.V. MUSIC CAROL BURNETT SHOW. But eventually everybody's attention goes to the T.V. and everybody sits and watches the boob tube.
320	L.S OF ROOM. WE SEE THE WHOLE FAMILY SITTING IN FRONT OF THE T.V. THE FAMILY IS INVOLVED IN THE T.V. PROGRAM. ALICE ON THE COUCH JUST LISTENING TO THE VOICE.	Each of them has a favorite program. But me, I don't like T.V. When they watch T.V. I listen to the voice. I like McMillan and Wife! I like variety shows...and shows like Medical Center and Emergency. I hate comedies, I can't see what they are doing. But sometimes they talk funny. My family doesn't talk very much while they are watching T.V. It bothers me. I like somebody to talk to me. Nobody has time. I hate soap operas. I love
321	FULL-SHOT OF T.V. SCREEN ANOTHER CLOWN PLAYING LIKE A BUTTERFLY, COMES ON STAGE. SHE WANTS TO HELP THE FIRST CLOWN SWEEP THE SPOT LIGHT OFF THE STAGE. THE TWO FOLLOW THE LIGHT IN A FUNNY WAY.	

SHOT	PICTURE	SOUND
		radio, but I'm very critical now since I took my radio production course.
322	M.S OF FAMILY - CAMERA PANS TO M.S OF ALICE. SHE IS SMILING LIKE HER FAMILY.	Most of the time I go to sleep on the couch.
323	FULL-SHOT OF T.V. SCREEN. SHOOTING SEQUENCE OF A COWBOY FILM.	SOUND EFFECT OF SHOOTING.
324	C.U OF ALICE. SHE HAS GONE TO SLEEP ON THE COUCH.	
325	FULL-SHOT OF FAMILY IN FRONT OF T.V. (FROM T.V. VIEW).	
326	M.C.U OF MRS EVANS, SHE LOOKS AT ALICE. SHE WANTS TO GET UP BUT SHE IS WAITING FOR THE FINAL SCENE OF THE PROGRAM.	
327	FULL-SHOT OF T.V. SCREEN. A BAD MAN IS SHOT SEVERAL TIMES, THEN FALLS DOWN OFF THE MOUNTAIN TO THE VALLEY.	
328	M.C.U OF FATHER. HE LIGHTS HIS CIGARETTE.	
329	M.L.S OF THE FAMILY. MRS EVANS LEAVES HER CHAIR. SHE GOES TOWARD ALICE AND WAKES HER UP.	My mother always wakes me up and comes to my room with me.

SHOT	PICTURE	SOUND
330	M.S OF ALICE. SHE WAKES UP AND WITH HER MOTHER'S HELP, SHE SLOWLY LEAVES THE CHAIR AND HEADS TOWARD THE BEDROOM. CAMERA PANS WITH HER. THEN THEY ENTER THE BEDROOM.	SOUND EFFECT OF T.V.
331	<p data-bbox="329 520 535 553"><u>IN BEDROOM</u></p> <p data-bbox="329 553 855 1048">M.S OF THEM AS THEY GO TOWARD THE BED. CAMERA PANS. MRS EVANS LEAVES HER AND GOES TOWARD THE DOOR. TRUCK-IN TOWARD ALICE. SHE LIES DOWN ON THE BED. WE SEE HER FACE UNDER WEAK LIGHTING FROM ANOTHER ROOM. SHE TELLS HER MOTHER TO CLOSE THE DOOR AND ALICE'S FACE DISAPPEARS IN ABSOLUTE DARKNESS. ONLY AN OUTLINE OF HER FACE IS CLEAR HER EYES ARE OPEN.</p>	<p data-bbox="893 886 1351 919"><u>ALICE:</u> Close the door.</p> <p data-bbox="893 986 1372 1081">SOUND EFFECT OF T.V. AND DOOR CLOSING.</p> <p data-bbox="893 1116 1372 1943"><u>ALICE'S MONOLOGUE:</u> No difference, I can still hear the T.V. Sometimes I feel like throwing it out of the window. I'd like to put my cane through the screen and break it. Then, they'd have to pay attention to me. No, I'm angry, my family is nice, very kind. My mom and dad work all week and they</p>

SHOT	PICTURE	SOUND
		just have the week-ends. They want to watch T.V. Let them watch. I can go to sleep. I wish I could close my ears.
	<u>DEPARTMENT STORE - INTERIOR-DAY</u>	
332	L.S OF BIG STORE. PEOPLE ARE SHOPPING.	SOUND EFFECT OF DEPARTMENT STORE.
333	M.S OF A GIRL TRYING ON A PAIR OF SHOES IN THE SHOE DEPARTMENT.	
334	C.U OF ONE FOOT IN THE SHOE. ZOOM-BACK. WE SEE ALICE AND HER MOTHER. ALICE IS SITTING ON THE CHAIR AND MRS EVANS IS TRYING TO FIT HER WITH A PAIR OF SHOES. SHE TALKS WHILE SHE TRIES SHOES ON ALICE'S FEET.	<u>MRS EVANS:</u> I think these are, ok they're brown.
		<u>ALICE:</u> Ok, Mom. They feel good. They're tight enough. I like tight shoes.
	MRS EVANS TAKES OFF THE SHOES AND GIVES THEM TO THE SALESMAN.	<u>MRS EVANS:</u> We'll buy these.
335	M.C.U OF ALICE. TILT-DOWN. SHE IS PUTTING ON HER OLD SHOES.	
	<u>DOWNTOWN STREET - EXTERIOR - DAY</u>	SOUND EFFECT OF STREET

SHOT	PICTURE	SOUND
336	L.S OF SIDEWALK. (HIGH ANGLE) ZOOM-IN TOWARD THE PEOPLE ON THE SIDEWALK. WE SEE ALICE AND HER MOTHER. ALICE IS HOLDING HER MOTHER'S ARM. THEY ARE COMING TOWARD THE CAMERA. WE ZOOM-BACK AND KEEP THEM IN M.S.	STREET SOUND EFFECT CONTINUES.
		<p><u>ALICE'S MONOLOGUE:</u> I hate shopping. I don't care what I wear. My mother always wants to buy something for me. She wants me to be happy. I told her I just want tight shoes, black or brown. I didn't want wedgie heeled shoes, because everytime I go home I get dog hairs stuck on the rubber of my shoes. I don't want to buy anymore of those. Everytime I go home I get grass caught in my shoes or when someone spills pop or something on the floor, my feet</p>

SHOT	PICTURE	SOUND
		stick to the floor. I don't like loose shoes either.
337	M.S OF THEM FROM THE OTHER SIDE OF THE STREET WITH TELEPHOTO LENS.. (PAN) THEY APPROACH A CAR MRS EVANS OPENS THE DOOR, THEN HELPS ALICE GET INTO THE CAR.	
338	<u>IN THE CAR</u> M.S OF ALICE ENTERING THE CAR. HER MOTHER SHUTS THE DOOR AND GOES TO THE OTHER SIDE OF THE CAR, CAMERA PANS WITH HER THROUGH THE FRONT WINDOW, MOVES BACK TO L.S OF FRONT SEAT. MRS EVANS GETS INTO THE CAR AND SHUTS THE DOOR. SHE STARTS THE CAR, MOVES INTO TRAFFIC.	<u>ALICE:</u> I love tight shoes. <u>MRS EVANS:</u> I know you do. <u>ALICE:</u> One time I was crossing with a Police- man across Grand River Avenue. <u>MRS EVANS:</u> Where is Grand River? <u>ALICE:</u> It's a main street in East Lansing. <u>MRS EVANS:</u> Be careful, baby.

SHOT	PICTURE	SOUND
339	M.C.U OF ALICE TALKING TO HER MOTHER.	<u>ALICE</u> : I lost my shoes in the middle of the street and the policeman dashed back into the middle of the street and picked up my shoes and brought them back to me. He told me to buy tight shoes.
340	M.C.U OF MRS EVANS. THEN PAN TO L.S OF STREET THROUGH THE FRONT WINDOW. AFTER A SHORT PAUSE PAN TO ALICE M.C.U BY MOVING TO THE LEFT.	<u>MRS EVANS</u> : You didn't tell me that. <u>ALICE</u> : I forgot to. Another time I lost my shoes going up the steps of a bus and a person behind me picked them up and gave them to me. I was so embarrassed. So I always buy tight shoes.
341	M.C.U OF MRS EVANS.	<u>MRS EVANS</u> : When you were a little girl, I always bought lace up shoes for you. And I tied them very tight. You used to lose your shoes very easily.

SHOT	PICTURE	SOUND
342	E.S OF TRAFFIC LIGHT. IT TURNS FROM YELLOW TO RED.	
343	L.S OF INTERSECTION, PED-ESTRIAN CROSSING FROM THE FRONT WINDOW. THE CAR STOPS BEHIND THE CROSS-WALK. WE SEE PEOPLE STARTING TO CROSS THE STREET. WE SEE ALICE ALONE IN A DIFFERENT DRESS, CROSSING WITH THE OTHERS.	
	<u>STREET - EXTERIOR -</u> <u>AFTERNOON</u>	
344	C.U OF ALICE'S FEET AND CANE IN STREET. SHE HAS HER NEW SHOES ON. TILT-UP TO HER C.U. ZOOM-BACK AS SHE CROSSES THE STREET AND TURNS RIGHT. CAMERA PANS HER AS SHE GETS IN THE BUS STOP LINE. SHE GOES WITH HER CANE BEHIND AN OLD MAN IN THE LINE.	<u>ALICE'S MONOLOGUE:</u> This afternoon I told my mom that I was going for a short walk. She didn't want me to go alone. I told her, "Look Mom, I am big enough. I can walk, I never get lost at the University and thats bigger than this city". I lied to her. Flint is larger than M.S.U. I said I would be back soon. Sometimes I want to walk alone. There's nothing wrong with that.

SHOT	PICTURE	SOUND
345	<p>M.S OF ALICE FROM THE OTHER SIDE OF THE STREET WITH TELEPHOTO LENS.. CARS, OUT-OF-FOCUS, ARE PASSING THROUGH THE FRAME. ALICE IS WAITING FOR THE BUS WITHOUT ANY MOVEMENT.</p>	<p>I don't want to always be dependent on other people and follow them like a faithful dog. On the other hand, nobody wants to go and see grandpa. This weekend everybody is busy. My brother went to see some friend. My mother is cleaning the house, and my father is working some overtime hours. Yeah, it's funny, he sometimes works on Sunday. Quintin went for his basketball game. He can't be a champion. I am not hopeful about my family. My father told me next weekend we will see grandpa. I won't be able to be here. I have a lot of studying to do. After 11 stops I get off. I know this way better</p>

SHOT	PICTURE	SOUND
		than anyone else. There is no reason to be worried. I'm not worrying.
	A BUS ENTERS THE FRAME AND COVERS THE WHOLE SCREEN. ZOOM-BACK. WE SEE THE BUS AT THE STOP. AFTER THE PASSENGERS GET ON, IT ENTERS TRAFFIC AGAIN. WE SEE ALICE ALONE AT THE BUS STOP.	The bus is here.
346	C.U OF ALICE FROM THE OTHER SIDE OF THE STREET WITH TELEPHOTO LENS.	Oh...my God, I was going to get onto the wrong bus. I'm happy that I asked. It would be terrible for me to get into that bus and get lost in the city. I'm never embarrassed to ask. People always guide me. The next bus will be here soon.
347	<u>A HOSPITAL IN FLINT -</u> <u>EXTERIOR - AFTERNOON</u> L.S OF HOSPITAL LAWN AND GARDENS. PATIENTS IN HOSPITAL DRESS ARE SITTING ON THE BENCHES OR WALKING. WE SEE THIS ENVIRONMENT BY THE PANNING OF THE CAMERA.	SOUND EFFECT OF ENVIRONMENT.
348	L.S OF BUILDING AND WINDOWS. ZOOM-IN TOWARD A WINDOW TO FULL-SHOT OF WINDOW.	

SHOT	PICTURE	SOUND
	<u>HOSPITAL ROOM - INTERIOR - AFTERNOON</u>	
349	M.C.U OF AN OLD BLACK MAN WHO LIES ON THE BED. HE TALKS WEAKLY.	<u>GRANDPA</u> : I can't believe that you have come by yourself, alone. That is nice. You make me happy, really happy.
350	M.S OF BED AND GRANDPA. WE SEE ALICE SITTING BESIDE HIS BED ON THE CHAIR. SHE IS HOLDING HER GRANDPS'S HAND.	<u>ALICE</u> : I can go wherever I want to all by myself. <u>GRANDPA</u> : Why didn't they come with you? <u>ALICE</u> : Oh, Grandpa. Dad went to work; mom is busy at home, you know. Next weekend they will come.
	SHE RELEASES HIS HAND. THEN FROM HER PURSE, BRINGS OUT A TOBACCO PACKAGE AND CIGARETTE PAPER.	
351	FULL-SHOT OF ALICE'S HAND WITH TOBACCO AND CIGARETTE PAPER. TRUCK-BACK TO M.S OF THEM.	<u>ALICE</u> : Look what I got for you. <u>GRANDPA</u> : Where did you get that?

SHOT PICTURE

SOUND

GRANDPA TAKES THE PAPER
AND SPEAKS.

ALICE: You know, that
tobacco shop you used to
go to? I went there. Is
this the same tobacco and
paper you used to buy
there?

GRANDPA: Yes sweet chile.
I can't smoke. It's not
good for me now.

ALICE: I know, I just
wanted to buy it for you,
to show that I remember
everything. It was very
easy for me to find that
shop.

GRANDPA: Good, good.

352 C.U OF GRANDPA. HE'S
WEARING THICK GLASSES.
BEHIND THE GLASSES HIS
EYES SEEM VERY STRANGE.
HE IS LOOKING AT ALICE.

GRANDPA: This morning
it was too difficult for
me to get out of bed.

PAN SLOWLY TOWARD ALICE'S
FACE. SHE IS THOUGHTFUL.

Everyday I have a shot.
These doctors are playing
with my body. They are
getting me ready for

SHOT PICTURE

SOUND

another operation. They don't know what they are doing. One day they think I have cancer, another day they say, no, this is a simple ulcer ... I don't know ... I don't think I can get away from this room. They never tell me what is wrong with me.

353 M.S OF GRANDPA AND ALICE. ALICE TOUCHES HER GRAND-PA'S HAND. SHE TAKES HIS HAND IN HERS. I'm not afraid to die. I don't like staying in this room ... not knowing what's wrong with me. He's spending a lot of money, I don't want your father to spend all of his money for me.

354 E.C.U OF ALICE AND GRAND-PA'S HANDS TOGETHER. PAN AND TILT UP TO GRANDPA'S FACE. HE IS VERY SAD. SUDDENLY THE SADNESS LEAVES HIS FACE AS HE GOES TO ANOTHER SUBJECT. .
GRANDPA: How's your school?

355 M.S OF ALICE. TRUCK-BACK - - WE SEE GRANDPA. ALICE: It's ok ...

SHOT PICTURESOUND

356 C.U OF ALICE LISTENING.
SHE HAS A SMILE ON HER
FACE.

GRANDPA: I remember when you were a little chile. I took you to the park. You asked me about everything. One day you wanted to skate. You heard the noise of children skating. You kept asking me, "what's that noise?" Children are playing with skates, I told you. You said you wanted to try it, I told you no. You can't. But one of the boys was nice. He let you use his skates. When I fastened the skates on your feet, you never wanted to let go of my hand. We took both your hands and pulled you on the sidewalk in the park. You were so happy...
ALICE: I can't remember that.

SHOT	PICTURE	SOUND
357	M.S OF BED FROM FRONT ANGLE, THEN SLOWLY TRUCK -LEFT AND PAN RIGHT TOWARD THE HEAD OF THE BED TO GRANDPA AND ALICE M.S.	<p data-bbox="851 296 1359 856"><u>GRANDPA</u>: You were 6 years old ... After that you wanted me to buy some skates for you. I didn't buy them. I knew you couldn't use them. I remember something else ... you were always scared of high places.</p> <p data-bbox="851 884 1359 1577"><u>ALICE</u>: I'm not now. I'd love to ride in an airplane, a helicopter. There's a tower at the University. Everyday at certain times you hear nice music from that tower, with bells, like church bells. An old man plays those bells. I want to go there.</p> <p data-bbox="851 1604 1359 1703"><u>GRANDPA</u>: Be careful chile.</p> <p data-bbox="851 1730 1359 1835"><u>ALICE</u>: I am, Grandpa, don't worry about me.</p>
358	FULL-SHOT OF A TABLE BESIDE THE BED WITH SEVERAL MEDICINE BOTTLES ON IT.	

SHOT PICTURESOUND

PAN SLOWLY TO GRANDPA'S FACE (HE SPEAKS). ZOOM-BACK TO BOTH IN M.S. GRANDPA MOVES A LITTLE, RAISES UP AND LOOKS DIRECTLY AT ALICE. HE REMEMBERS A LOT BY LOOKING AT ALICE'S FACE.

GRANDPA: If I get away from this bed I will come and see you at your school one day.

ALICE: That would be nice. I have enough room, I could borrow a bed for you for three days for just \$1.50.

GRANDPA: Good.

ALICE: I can show you the campus, you can see how big it is.

GRANDPA: Do you go to church?

ALICE: If I have time.

GRANDPA: Don't forget the church, it is the most important thing. I used to take you every Sunday... you were very quiet. Do you have a radio program this year? Last summer when you were here, I was very happy when I

SHOT	PICTURE	SOUND
		heard your voice on the radio.
		<u>ALICE</u> : I'm a disc jockey for a campus radio program. I do some production work for my classes.
	GRANDPA LOOKS AT THE TABLE CLOCK.	
359	E.S OF CLOCK, IT HAS STOPPED. GRANDPA'S HAND PICKS IT UP.	<u>GRANDPA</u> : What time is it?
360	M.S OF ALICE. SHE PULLS HER POCKET WATCH FROM HER POCKET. ZOOM-IN TOWARD HER HAND. SHE OPENS THE COVER AND READS THE TIME WITH HER FINGERS.	<u>ALICE</u> : Just a second ...
361	M.S OF GRANDPA. HE IS WINDING THE CLOCK. TRUCK -BACK TO M.S OF BOTH. ALICE PUTS HER WATCH AND CHAIN IN HER POCKET.	<u>ALICE</u> : It's about 5.
		<u>GRANDPA</u> : You'd better call home and tell them you are here. They will worry. Let me call.
		<u>ALICE</u> : I'll do it. They'll be surprised when they find out I am here.
	ALICE BENDS TOWARD THE TABLE BESIDE THE BED. GRANDPA PUTS HIS CLOCK BACK, THEN, BY TURNING CLOSE TO THE TABLE, HE	

SHOT	PICTURE	SOUND
	TAKES ALICE'S HAND AND MOVES IT TO THE TELEPHONE. ZOOM-IN TOWARD ALICE'S HAND. SHE PICKS UP THE RECEIVER AND WITH THE OTHER HAND SHE COUNTS THE NUMBER HOLES AND DIALS HER HOME. BESIDE THE TELEPHONE WE SEE THE TOBACCO PACKAGE AND CIGARETTE PAPER THAT SHE BROUGHT FOR HER GRANDPA.	<u>ALICE:</u> 7 . . 8 . . 5
362	C.U OF GRANDPA LOOKING AT ALICE'S HAND.	
363	E.S OF ALICE'S HAND. SHE IS STILL DIALING THE NUMBER.	5 . . 8 . . 0 . .
364	C.U OF ALICE WHO'S REPEATING THE NUMBER AS SHE DIALS IT. PAN TOWARD GRANDPA'S FACE. WE SEE HIM IN C.U . . (SLOWLY FADE OUT) GRANDPA'S FACE GOES TO DARKNESS.	9 . . SOUND EFFECT OF MUFFLED RINGING. AFTER A FEW RINGS SOMEBODY PICKS UP THE TELEPHONE ON THE OTHER END. <u>A WOMAN:</u> Hello? <u>ALICE:</u> Hi, Mom . . .
	<u>HIGHWAY - EXTERIOR - AFTERNOON</u>	
365	L.S, CAMERA IS STABLIZED IN THE CAR. WE SEE THE COUNTRYSIDE THROUGH THE SIDE WINDOW. DARK GRAY CLOUDS COVER THE HORIZON, CREATING A SAD ATMOSPHERE. THIS SHOT IS A LITTLE LONG. CARS ARE GOING AT A FIXED PACE.	SOUND EFFECT OF HIGHWAY

SHOT . PICTURESOUND

366 ALICE'S ROOM - M.S.U -
LATE AFTERNOON
 FULL-SHOT OF ROOM'S WIN-
 DOW. OUTSIDE IT IS
 CLOUDY. WE HEAR A MAN'S
 VOICE READING A TEXT
 BOOK LOUDLY. ZOOM-BACK
 SLOWLY, THEN PAN TOWARD
 THE RIGHT TO THE READER'S
 FACE. WE HAVE HIM IN
 M.S. HE IS READING WITH
 OUT ANY FEELING.

READER'S VOICE: Early
 schools of the air. A
 number of public school
 systems have pioneered
 the extensive use of
 radio as an instructional
 medium. This has been
 especially true in the
 cities of Cleveland,
 Chicago, Detroit,
 Portland, Des Moines,
 Buffalo, and Rochester.
 For example, in Rochester,
 a rather unique arrange-
 ment was created by
 coordinating the educa-
 tional work of the public
 schools with that of the
 Rochester Civic Music
 Association, the Roches-
 ter Public Library and
 Rochester Museum of Arts
 and Sciences. In the
 early years of radio many
 institutions of higher

367 C.U OF ALICE'S HANDS TO-
 GETHER IN STATIC COMP-
 OSITION. TILT-UP TO
 HER C.U. SHE IS LISTEN-
 ING. HER EYES ARE LOOK-
 ING INTO SPACE.

SHOT PICTURE

SOUND

learning set up their own station and established schools of the Air. Notable schools of the air were founded at the University of Wisconsin, Kansas, Michigan, Minnesota, and Oregon State College.

These first years in university broadcasting were generally ineffective because many professors repeated their classroom lecture before the microphone without realizing that a good lecture was not necessarily an effective broadcast.

ALICE INTERRUPTS.

ALICE: I didn't get this part. How many universities? I am sure this will be a question on the midterm tomorrow.

SHOT	PICTURE	SOUND
368	L.S OF ALICE'S ROOM (HIGH ANGLE). WE SEE THE READER SITTING IN FRONT OF ALICE ON THE CHAIR, AND ALICE IS SITTING ON THE EDGE OF HER BED. THE ROOM IS DARK. THE READER STANDS UP AND WHILE HE'S TALKING HE GOES TO THE LIGHT SWITCH AND TURNS ON THE LIGHT. HE COMES BACK AND SITS ON THE CHAIR.	<p><u>READER</u>: Let me turn on the light. I'll read that part again.</p> <p><u>ALICE</u>: I'm sorry, I always forget to turn the light on. It doesn't make any difference to me. Sometimes my friends come to see me and when they look at the window and the room is dark they think I am not here.</p>
369	M.C.U OF READER. HE SPEAKS.	<p><u>READER</u>: That's good, you conserve a lot of electricity. (they laugh)</p>
370	O.S OF READER WE SEE ALICE IN M.S. SHE IS COUNTING UNIVERSITIES WITH HER FINGERS.	<p><u>READER</u>: Let's see, where were we . . . , ok. These universities . . . University of Wisconsin, Kansas, Michigan, Minnesota and Oregon State College.</p>

SHOT	PICTURE	SOUND
		<u>ALICE</u> : Now I got it . . . go on.
371	M.C.U OF READER. HE CONTINUES READING, BUT WE DON'T HEAR HIS VOICE. THE BACKGROUND MUSIC STARTS.	B.M
372	O.S OF READER. WE SEE THE BOOK PAGE AS HE TURNS IT.	
373	C.U OF ALICE. HER EYES STARE INTO SPACE (DISSOLVE).	
374	E.C.U OF READER'S HAND TURNING OVER ANOTHER PAGE. WE SEE ALICE'S FACE - THE PAGES TOGETHER. (SUPERIMPOSE).	
375	M.S OF ALICE SITTING ON THE BED, IN THE CORNER, HER ARMS WRAPPED AROUND HER KNEES PULLING THEM UP TO HER CHIN. DISSOLVE TO E.C.U OF READER'S HAND TURNING OVER ANOTHER PAGE.	
376	E.C.U OF ALICE'S EYES - DISSOLVE TO E.C.U OF TEXT BOOK PAGE. TILT-DOWN. THROUGH THE LINES WE SEE THESE TWO SHOTS TOGETHER. IT IS A COMBINATION OF ALICE'S EYES AND BOOK PAGES TURNING OVER. (FADE-OUT)	
	<u>OUTSIDE OF DORM - SIDE-WALK - NIGHT</u>	
377	L.S OF ALICE (FULL-SHOT). WE SEE ALICE IN DARKNESS UNDER WEAK LIGHTING, A STREET LIGHT. SHE IS WALKING IN TOWARD THE CAMERA. THIS SHOT HAS SPECIAL LIGHTING WHICH AT	

SHOT	PICTURE	SOUND
	FIRST MAKES IT DIFFICULT TO RECOGNIZE WHO THIS PERSON IS. WE HEAR ALICE'S VOICE WHILE SHE IS WALKING TOWARD THE CAMERA TO C.U. THEN SHE TURNS BACK AND WALKS AWAY FROM THE CAMERA.	B.M COMES DOWN A LITTLE. <u>ALICE'S MONOLOGUE:</u> I walk around the building between readings, because I can't sit and listen and take things in for more than 20 minutes at a time without going to sleep. Then I come back and listen again . . . Reading Braille notes is easier for me. I can take them at my own pace. I can stop when I get bored with it, throw it on the bed, get up, and walk out of the room and come back when I am ready to take in some more.
378	<u>CLASSROOM - INTERIOR - AFTERNOON - MIDTERM EXAM</u> E.C.U OF A STUDENT'S HAND WRITING EXAM. ZOOM-BACK AND TILT UP TO HIS M.S.	CUT B.M. SOUND EFFECT OF RAIN OUTSIDE.
379	M.S OF FRONT ROW WHERE	

SHOT	PICTURE	SOUND
	STUDENTS ARE WRITING EXAMS. TRUCK-BACK AND TILT-UP TO L.S OF CLASS FROM CORNER OF THE CLASS. IN L.S WE SEE TWO STUDENTS LEAVING THEIR SEAT. CAMERA PANS WITH THEM. THEY GO TO THE FRONT OF THE CLASS AND GIVE THEIR EXAM TO THE PROFESSOR. WE SEE THE SAME PROFESSOR WHOM WE SAW IN EARLIER SEQUENCE. STUDENTS HOLDING THEIR EXAM, COME TOWARD THE CAMERA AND LEAVE THE ROOM.	
380	<u>A ROOM IN T.C DEPARTMENT - AFTERNOON.</u> E.C.U OF HANDS TYPING. AFTER A MOMENT WE SEE THEM STOP. THE HANDS GO TO THE SIDE OF THE TYPEWRITER. WE FOLLOW THE HANDS WITH CAMERA, PANNING. WE SEE A BRAILLE PAGE. RAISED DOTS ARE TOUCHED BY FINGERS, THEN THE HANDS GO BACK TO THE TYPEWRITER AND START TYPING. SLOWLY TILT-UP IN C.U WE SEE ALICE'S FACE AS SHE TYPES. SHE KEEPS HER FACE UP AS SHE MOVES HER HEAD IN RHYTHM WITH THE HITTING OF THE KEYS.	SOUND EFFECT OF TYPEWRITER.
381	L.S OF ROOM. ALICE IS ALONE. SHE READS THE BRAILLE EXAM AND TYPES THE ANSWER.	
382	<u>RETURN TO CLASSROOM</u> M.S OF PROFESSOR STACKING EXAM SHEETS.	
383	L.S OF EMPTY CLASSROOM WITH ONLY ONE STUDENT STILL WRITING ON EXAM.	SOUND EFFECT OF RAIN OUTSIDE.

SHOT	PICTURE	SOUND
384	<p><u>RETURN TO SAME ROOM IN T.C DEPARTMENT</u> M.S OF ALICE PUTTING A NEW PAGE IN THE TYPEWRITER. SHE TOUCHES THE TYPEWRITER PARTS WITH HER FINGERS AFTER SHE ADJUSTS THE PAPER. THEN SHE TOUCHES THE BRAILLE PAGE BEFORE SHE RESUMES TYPING. TRUCK-IN TOWARD HER HANDS ON THE TYPEWRITER KEYS. WE SEE HER FINGERS AND THE KEYS. THIS SHOT WILL BE DISSOLVED TO THE FIRST SHOT OF NEXT SEQUENCE IN C.S OF ALICE'S FEET AND HER CANE. SHE IS WALKING IN TOWARD THE CAMERA.</p>	B.M COMES UP SLOWLY.
385	<p><u>M.S.U - EXTERIOR - AFTERNOON.</u> IT IS A RAINY DAY.</p> <p>C.S OF ALICE'S FEET. SHE IS WALKING IN WITH HER CANE. WE KEEP HER IN THE FRAME WITH ZOOM-BACK, THEN TILT-UP TO HER FACE TO M.C.U. SHE IS HAPPY AND IS WALKING IN THE RAIN. HER FACE AND HAIR ARE WET.</p>	SOUND EFFECT OF RAIN.
		<p>B.M COMES DOWN.</p> <p><u>ALICE'S MONOLOGUE:</u> I don't mind walking in the rain. When I do a good exam I feel very happy, but I didn't know one of the answers. I wasn't sure about it. I just typed something else. I don't like to</p>

SHOT	PICTURE	SOUND
		leave any question without an answer.
386	L.S WE SEE ALICE ON A PATH IN THE TREES. SHE IS CARRYING HER TYPEWRITER. NO ONE IS AROUND. IN THE BACKGROUND WE SEE A FEW STUDENTS PASSING WITH THEIR UMBRELLAS. CAMERA PANS WITH HER. WE HEAR THE BEAUMONT TOWER BELLS CHIMING FOUR O'CLOCK. ALICE STOPS AND PUTS DOWN HER TYPEWRITER.	B.M GOES UP BEAUMONT TOWER BELLS CHIME 4 o'clock.
387	FULL-SHOT OF ALICE. SHE PULLS OUT HER POCKET WATCH CHAIN FROM HER POCKET, ZOOM-IN TO M.S. THEN SHE TOUCHES HER WATCH, OPENS IT, AND READS IT WITH HER FINGERS.	B.M
388	E.C.U OF HER FINGERS AND WATCH FACE. IT IS 4 O'CLOCK.	
	<u>BEAUMONT TOWER - EXTERIOR - AFTERNOON.</u>	
389	SHORT SHOT OF TOWER CLOCK. IT SHOWS 4 O'CLOCK.	
	<u>RETURN TO SHOT NO. 388</u> ALICE SHUTS THE WATCH.	B.M COMES DOWN. <u>ALICE'S MONOLOGUE:</u> I know it's exactly four
390	M.L.S OF ALICE. SHE PUTS THE WATCH IN HER POCKET, TAKES HER TYPEWRITER AND CONTINUES ON. THE CAMERA PANS WITH HER.	o'clock. The tower clock never makes a mistake. I know Mr Westcott who plays the bells. I haven't seen him, but I've heard a lot about him.

SHOT	PICTURE	SOUND
391	<p>C.S OF A BRANCH LINED WITH RAIN DROPS WITH TELEPHOTO LENS.. PAN TOWARD ALICE'S FACE. SHE IS COMING TOWARD THE CAMERA. WE KEEP HER IN M.S AND WITH ZOOM-BACK FOLLOW HER. SHE DOES NOT WALK IN A STRAIGHT LINE LIKE THOSE WITH SIGHT.</p> <p>AT THE END OF THE ZOOM-BACK, WHEN OUR LENS IS EXACTLY WIDE ANGLE, WE TRUCK-BACK SLOWLY. WHILE ALICE IS IN M.L.S. WE KEEP HER IN THE FRAME. THEN THE CAMERA PANS WITH HER WHEN SHE IS IN PROFILE. ALICE WALKS AWAY WITH HER CANE TO L.S. WE SEE HER WALKING ALONG THE PATH FAR AHEAD OF US. AT THE END OF THIS SHOT WE SEE ALICE IN A L.S. SHE IS WAITING TO CROSS THE STREET WITH SEVERAL OTHER STUDENTS.</p>	<p>Oh...I can smell rain, it smells clean. I can hear the rain. The snow is so quiet. You can't hear the snow falling. But when I walk in it, it is crispy, cracky. I don't like to do anything when it is raining. People are quiet. They pass very fast. I feel alone. Nobody else is out here walking.</p> <p>It's my fault that I didn't bring my umbrella. Don't blame yourself, Alice. How could you know it was going to rain? Can you see the sky? No, I can't. What a funny question. But I could have asked, or listened to the radio. The radio doesn't always report the right weather.</p>

SHOT PICTURE

SOUND

Sometimes I carry my umbrella the whole day and it never rains. This is my luck. It doesn't matter now if I get wet, it's too late. Oh, carrying this typewriter is terrible. I can type on the department's typewriters but I like my own better. I'm used to it. My fingers know all the keys...

B.M COMES UP

DORM LAUNDRY - INTERIOR - NIGHT

392

M.S OF DRYER. AFTER A MOMENT, THE CAMERA PANS TOWARD THE RIGHT. WE SEE ALICE PUTTING HER DRESS IN A DRYER. AFTER SHUTTING THE DRYER SHE HANGS A COTTON BAG ON THE DRYER HANDLE AND PUTS HER TIDE BOX IN FRONT OF THE DRYER ON THE FLOOR.

B.M

ALICE'S MONOLOGUE: My sister Irene showed me how to wash my clothes. I always put my laundry bag on my washer and dryer so I can tell which one is mine.

SHOT	PICTURE	SOUND
	<u>ALICE'S ROOM - INTERIOR - NIGHT</u>	B.M
393	M.S AND PAN OF ALICE'S CLOTHES FOLDED UP IN SORTED STACKS ON THE BED.	<u>ALICE'S MONOLOGUE:</u> I fold my clothes very nicely. My mother told me this is green and I have to wear it with these pants. I usually recognize my clothes by touching them, touching the hems, the material and their shapes.
394	M.S OF ALICE FOLDING A JACKET. SHE FEELS THE MATERIAL TO IDENTIFY THE ARTICLE.	At first it was difficult for me to sort my clothes. Now two days after I buy new clothes, I know which one is which.
395	E.C.U OF ALICE'S HAND TOUCHING THE BUTTONS ON A SHIRT.	I know how many buttons each one has, what kind of hem, the color, I recognize them by the material. At one time I wore funny outfits... red pants, green shirt, the wrong pair of socks and the wrong pair of shoes. Everybody at
396	M.S OF ALICE. SHE FOLDS A SHIRT AFTER FEELING THE SLEEVES AND PUTS IT ON THE TOP OF THE SHIRT PILE. TILT-DOWN AND PAN WITH HER MOVEMENTS. SHE PICKS UP ONE STACK OF HER CLOTHES.	

SHOT	PICTURE	SOUND
		home laughed at me. It was a funny day.
397	L.S OF ALICES ROOM. WITH HAND CAMERA FOLLOWING HER (WIDE ANGLE) SHE GOES TOWARD HER CLOSET WITH THE STACK OF CLOTHES. PAN AND FOLLOW HER WITH THE CAMERA. SHE REACHES THE SHELVES. THEN, SLOWLY SHE PUTS HER CLOTHES ON THE TOP SHELF AND COMES BACK TOWARD THE BED. SHE WALKS WITH CONFIDENCE IN HER ROOM. SHE KNOWS ALL THE DETAILS. SHE PICKS UP ANOTHER FOLDED PILE.	For me, dressing means to wear something. I can't see anything...no color, but my mother told me how to wear green pants with a green shirt, yellow with brown, cranberry with pink. She taught me how to match the colors. I listened to her. I like to look good, like other girls. But so far, no one has asked me for a date... not even to McDonalds for a hamburger.
	<u>DORM HALL - INTERIOR - NIGHT</u>	
398	L.S OF LOBBY. A FEW STUDENTS WALK AROUND IN THE LOBBY. CAMERA PANS WITH A GIRL HEADING TOWARD THE RECEPTION DESK. PAN WITH HER UNTIL WE SEE ALICE STANDING IN FRONT OF THE DESK. A SECOND GIRL IS SIGNING A RECEIPT. SHE PICKS UP A PACKAGE AT THE DESK AND SPEAKS.	B.M B.M GOES DOWN. <u>GIRL</u> : Thank you.

SHOT	PICTURE	SOUND
399	O.S OF ALICE WITH HER TABLE CLOCK IN HER HAND. WE SEE THE RECEPTIONIST IN M.S. SHE SPEAKS TO ALICE.	<u>RECEPTIONIST</u> : Hi Alice. Let me see (she takes the clock). Do you want me to set it for you?
400	O.S OF RECEPTIONIST WE SEE ALICE IN M.S.	<u>ALICE</u> : Yes, I've got to get up early tomorrow. Thanks Pat. <u>RECEPTIONIST</u> : (while she is setting clock) I'll set it for you whenever you want, Alice. Just ask. It doesn't take anytime.
401	M.S OF RECEPTION DESK. RECEPTIONIST GIVES BACK CLOCK.	<u>ALICE</u> : Thanks Pat. Do I have any mail? <u>RECEPTIONIST</u> : No Alice. Have a nice sleep. (she turns to the other girl to help her)
	ALICE LEAVES FRONT DESK. CAMERA PANS WITH HER THROUGH THE LOBBY.	CUT B.M.
	<u>WKAR - RADIO TALKING BOOK STUDIO - MORNING</u>	

SHOT	PICTURE	SOUND
402	E.S OF A STATE JOURNAL. WE SEE THIS TITLE "CHEF FROM OKEMOS ENTERS WORLD CHILI SWEEPSTAKES." A WOMAN IS READING THIS ARTICLE.	<u>READER'S VOICE</u> ...and he wants to try some of the fancy ingredients like chocolate, rabbit, or elk meat some past participants have been known to use.
403	M.C.U OF READER.	Nevertheless he plans to enjoy himself. "Cooking is a hobby. It takes your mind off things. I like it for its therapeutic value", he explained. "Anybody can be a good cook if they
404	L.S OF STUDIO. WE SEE A WOMAN AND MAN SITTING AT THE ROUND TABLE. ON THE TABLE THERE ARE DIFFERENT ARTICLES CUT OUT OF THE NEWSPAPER. THEY ARE READING NATIONAL AND INTERNATIONAL NEWS FOR THE BLIND.	have the time and patience" and, he adds, his worn cookbook, printed before quick cookery was in style, helps. <u>MAN READER</u> : Now, I'll read some news from the Detroit Free Press about China. "China may learn the thoughts of chairman Hua at Rally" (head line)

SHOT	PICTURE	SOUND
405	M.C.U OF READER AS HE CONTINUES.	<p>Hong Kong - China has scheduled a major rally for Sunday in Peking's Gate of Heavenly Peace Square at which Hua Kuo-Feng, new chairman of the Communist Party, is expected to outline China's policy for the post-Mao era.</p>
406	<p>M.S OF BOTH READERS. THE WOMAN READER IS PREPARING TO READ ANOTHER ARTICLE. ZOOM-IN TOWARD THE MICROPHONE WHILE THE MAN CONTINUES TO READ THE NEWS. AT THE END OF THIS SHOT WE SEE E.S OF MICROPHONE.</p>	<p>Diplomatic sources in Peking also said China's new leadership lineup is expected to be announced then. Massive demonstrations through out the country in support of Hua's appointment and the purge of party radicals, headed by Mao Tse Tung's widow, paved the way for the climactic rally.</p>
407	<p><u>ALICE'S ROOM-INTERIOR-MORNING</u> E.C.U OF TABLE CLOCK, CAMERA PANS TO THE RADIO. WE HEAR THE REST OF THE NEWS.</p>	<p>The party newspaper devoted much of its</p>

SHOT	PICTURE	SOUND
		Saturday edition to rallies held in the nation's three largest cities - Shanghai, Peking and Tientsin - in support of Hua and the purge of the "gang of four".
408	M.L.S OF ALICE (CAMERA ON HAND) READY TO LEAVE HER ROOM. SHE PICKS UP HER CANE AND COMES TOWARD THE TABLE, PICKS UP HER KEYS AND I.D. CAMERA GOES TOWARD HER. WE SEE ALICE IN M.S AS SHE TURNS THE RADIO OFF.	Demonstrators in Shanghai described Madam Mao and her three radical cohorts as "something filthy and contemptible, like dog's dung" according to a report by the official New China News Agency.
	<u>M.S.U - EXTERIOR - MORNING</u>	
409	E.C.U OF WKAR SIGN. CAMERA PANS FAST, FOLLOWING THE DIRECTION OF THE ARROW SIGN TO THE AUDITORIUM.	SOUND EFFECT OF ENVIRONMENT..
410	L.S OF AUDITORIUM BUILDING. FULL SHOT OF BUILDING FACADE.	
	<u>WKAR - RADIO TALKING BOOK INTERIOR - MORNING</u>	
411	M.S OF THE SLATE BOY WITH HIS SLATE BOARD. HE SLAPS A HINGED STICK TO THE BOARD AND SPEAKS.	<u>SLATE BOY:</u> Interview

SHOT PICTURE

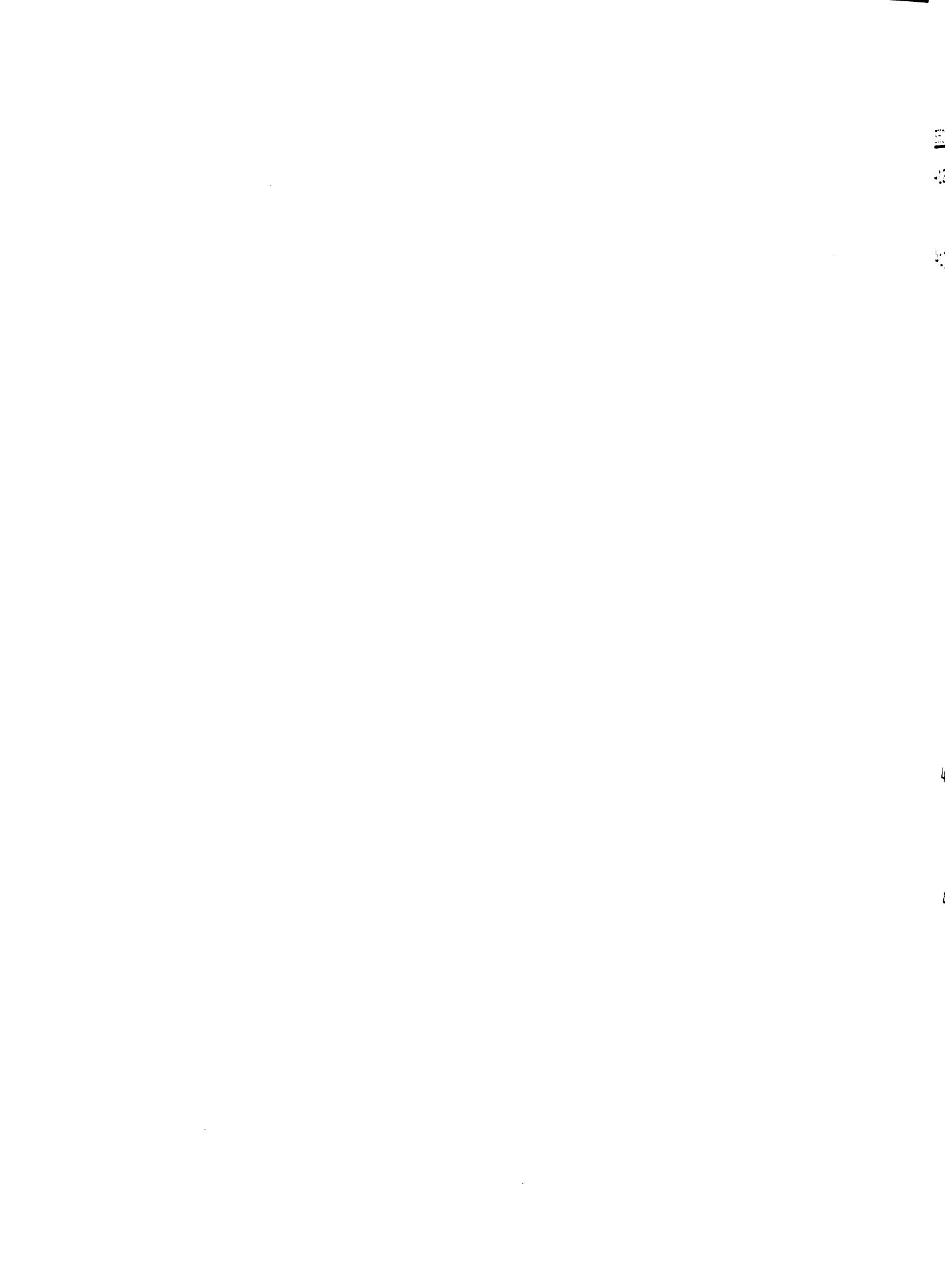
SOUND

with Mrs Florence Harvath,
Director of Radio Talking
Book, WKAR.

SLATE BOY STEPS AWAY
FROM THE FRAME. WE SEE
THE RADIO TALKING BOOK
MANAGER IN HER OFFICE.
WE HEAR THE INTERVIEWER'S
VOICE, THEN ZOOM-BACK TO
HIS O.S.

INTERVIEWER: Mrs Harvath,
would you please explain
what Radio Talking Book
is?

HARVATH: Yes, WKAR is a
non-commercial public
radio station located on
the campus of Michigan
State University in East
Lansing. It began to
broadcast the Radio Talk-
ing Book program on a sub-
channel of its FM station
in October 1973. Today
we offer eight hours of
specialized programming
for the blind and handi-
capped, daily---Monday
through Friday.



SHOT	PICTURE	SOUND
412	M.C.U OF INTERVIEWER SPEAKING.	<u>INTERVIEWER</u> : What kind of programs do you offer?
413	M.S (TWO-SHOT) OF INTER- VIEWER AND MRS HARVATH.	<u>HARVATH</u> : We provide reading from the Detroit Free Press, the Lansing State Journal and local news from the Flint, Battle Creek and Jackson papers, from 7 until 9 in the morning. Then I do a program in which birthdays are recognized.
414	M.C.U OF INTERVIEWER LISTENING.	I read short stories from the Guide Post, have meditation and give the Bowling scores for the blind Lansing teams.
415	M.C.U OF MRS HARVATH.	We have Bible reading at 9:45, and at 10 o'clock we have what we call Patchwork. This is a variety of programs; interviews with blind persons. We have a re- habilitation class. This

SHOT PICTURESOUND

416 O.S OF INTERVIEWER.
TRUCK-LEFT AND PAN
TOWARD RIGHT TO M.S OF
INTERVIEWER AND MRS
HARVATH AS SHE CONTINUES.

could be instruction to the blind for doing various types of things. For instance; gardening, cooking, crocheting, how to manipulate as a blind person. We have tours on this program. We provide social security information, music reviews. We also provide information Friday, on Patchwork about events going on in this area; concerts, fairs, different types of entertainment taking place in the Lansing area and in our coverage area. We also read from magazines and periodicals for one hour. At five o'clock we read from the area newspapers. We read local news - - that's a two - hour - long program

SHOT	PICTURE	SOUND
		<p>in the afternoon. Then we are off the air until 9:30 when we have a reading program of novels and best sellers and we also broadcast famous plays which are recorded and adapted for radio. We have approximately 100 volunteers who assist us in reading for the various programs.</p>
417	<p>M.S OF INTERVIEWER SPEAKING.</p>	<p><u>INTERVIEWER</u>: How many listeners do you have?</p>
418	<p>M.S OF MRS HARVATH. ZOOM-BACK AND PAN RIGHT TO M.S OF BOTH.</p>	<p><u>HARVATH</u>: We have around 900 listeners at the present time, and they have to have a special receiver in order to pick the programs up, you can't get it on an ordinary radio. These are table model radios that are fixed - tuned to our station. There is</p>

SHOT	PICTURE	SOUND
		<p>a switch on the back that allows them to listen to either the sub-channel or our FM station.</p> <p><u>INTERVIEWER</u>: Do they have to pay for this receiver?</p> <p><u>HARVATH</u>: No, there is no charge. They belong to the individual for as long as he or she can use it, or wants it. We ask only that they return it if they move out of our coverage area.</p>
419	M.S OF INTERVIEWER SPEAKING.	<p><u>INTERVIEWER</u>: What kind of programs do your listeners most enjoy?</p>
420	M.S OF MRS HARVATH ANSWERING.	<p><u>HARVATH</u>: They like the reading of newspapers most of all. They like to know what is going on in the world; plays, reading novels, sound tours....</p>

SHOT	PICTURE	SOUND
421	M.S OF INTERVIEWER QUESTIONING.	<u>INTERVIEWER:</u> What is a sound tour?
422	O.S OF INTERVIEWER. WE SEE MRS HARVATH IN M.S BEHIND HER DESK. ZOOM-IN TO HER C.U.	<u>HARVATH:</u> In a sound tour, we go to various places of interest. For example, Oldsmobile factory, airports, res- taurants, parks, differ- ent places of activity, and talk to the people who are there - - either working or participating in what is going on and record the sound and interview.
423	M.S OF INTERVIEWER SPEAKING.	<u>INTERVIEWER:</u> Do they have any feed back?
424	M.S OF HARVATH.	<u>HARVATH:</u> They call us frequently. We don't get as much feed back as we like. It is probably because of the fact that they are either blind and are not able to

SHOT PICTURE

SOUND

write or they are physically handicapped to the extent they can't communicate with us. But they do call occasionally and let us know what they like about the program.

425 M.S OF BOTH.

INTERVIEWER: How can the new blind student or person become a listener?

HARVATH: We originally got a list of blind people from the state library. People to whom they were sending a phonograph talking book. But there is no main list of all the blind persons in the area. You just have to publicize the fact that you have such a program and then hope they hear about it and call and ask for a receiver.

SHOT	PICTURE	SOUND
		<u>INTERVIEWER</u> : How many stations serve the blind in the United States?
426	M.C.U OF MRS HARVATH.	<u>HARVATH</u> : Probably 25 to 30 all over the United States and we were one of the first.
427	O.S OF MRS HARVATH. WE SEE INTERVIEWER IN M.S.	<u>INTERVIEWER</u> : How is Radio Talking Book funded?
428	O.S OF INTERVIEWER. WE SEE MRS HARVATH IN M.S. WHEN SHE STARTS TO ANSWER CAMERA ZOOMS-IN TO HER C.U	<u>HARVATH</u> : We get money from gifts, from the public, grants from organizations and contributions from our listeners as well as our WKAR listeners. But we have no University budget. We are not funded by the University. It is all through the grants and contributions.

SHOT	PICTURE	SOUND
	<u>CAMPUS RADIO - INTERIOR -</u> <u>AFTERNOON</u>	
429	E.C.U OF ALICE'S HAND. SHE IS RUNNING BOARD. CAMERA PANS WITH HER HAND AS IT MOVES TO DIFFERENT SWITCHES. THE MUSIC FADES OUT AS SHE READS THE TIME FROM HER POCKET WATCH.	DISCO MUSIC. FADE OUT OF DISCO MUSIC.
430	M.S OF ALICE. SHE IS IN THE CONTROL ROOM OF WMSN, THE CAMPUS RADIO STATION IN THE STUDENT SERVICES BUILDING. SHE IS A DISC-JOCKEY FOR A MUSIC PROGRAM BROADCASTING ALL OVER CAMPUS. THE CAMERA MOVES TOWARD HER FACE AND MICROPHONE TO M.C.U.	<u>ALICE:</u> ...where everybody loves the sunshine, can you dig it? It's about 10 minutes down-swinging three o'clock on a beautiful afternoon. I'd like to welcome my listening audience---the entire south complex. Talking about our good friends over at Holden, Case, Wonders and Wilson Halls. Glad to have you aboard our listening audience. Michigan Lung Association

SHOT PICTURE

SOUND

says, give your lungs a break. Stay away from air pollution, cigarette smoke and remember -- it's a matter of life and breath. And this is Boys Skags and the Low Down. Headline requested from Gilchrist Hall, thank you for your call at 3-4411.

MUSIC STARTS.

M.S.U. - EXTERIOR -
AFTERNOON

IT IS A BEAUTIFUL AFTER-
NOON.

431 M.C.U OF ALICE WALKING IN
TOWARD THE CAMERA. WE
KEEP HER IN M.S WITH
ZOOM-BACK. SHE IS HAPPY.

RADIO MUSIC CONTINUES.

432 M.L.S OF STUDENTS PASSING
ALICE ON A PATH. CAMERA
PANNING. WE SEE ALICE
GOING ON HER WAY. (WE
HEAR ANOTHER ANNOUNCEMENT
ABOUT HER PROGRAM ON THIS
SHOT. IN FACT, THE PRO-
GRAM IS CONTINUING ON
THESE SHOTS AND WE SEE
THAT ALICE, ON HER RADIO
SHOW, PRETENDS THAT SHE
CAN SEE EVERYTHING.)

RADIO MUSIC COMES DOWN
AND FADES OUT.

433 M.C.U OF ALICE AND PAN
WITH TELEPHOTO LENS AS

ALICE'S VOICE ON PROGRAM:

SHOT	PICTURE	SOUND
	SHE CONTINUES HER WAY DOWN THE PATH. WE SEE STUDENTS HURRIEDLY PASSING HER OUT-OF-FOCUS. (IT IS A LONG SHOT)	<p>"Just To Be Close To You"...The Commodores ...from their latest L.P. entitled, "Hot On The Tracks". Weatherwise, this afternoon, you can expect patchy fog until about noon..., which just passed. It looks pretty bright outside to me. High today should be in the mid 60's to upper 70's, tonight patch fog, temperature dropping down to around 50. Currently from the ground floor of West Yakeley Hall, it is ... something or other, it is 70°. "Get Away" Earth Wind and Fire, from their latest L.P. "Spirits".</p> <p>WE HEAR THE RECORD.</p>
434	M.S OF ALICE'S FEET AND HER CANE, MOVING SLOWLY TOGETHER.	MUSIC COMES DOWN.

<u>SHOT</u>	<u>PICTURE</u>	<u>SOUND</u>
435	L.S OF ALICE. SHE IS WALKING CAREFULLY AMONG THE STUDENTS AND BIKES HURRYING PAST HER. SHE COMES TOWARD THE CAMERA TO C.U.	<u>NARRATOR:</u> Alice is happy. This was the first time in her fledgling radio career that she ran the board by herself. Alice is proud of her voice. She believes that she will be able to become a good radio personality, while she studies at Michigan State University. Alice is a disc-jockey on a soul music - request program at W.M.S.N, a campus radio station. In addition to that, during one summer she acted as an announcer and interviewer on a public radio station in Flint. She named a few interviews that she handled successfully. She did an interview with workers in a drug abuse program; with the person who gave her

SHOT PICTURE

SOUND

her first job in high school; her teacher in elementary school; her vocational rehabilitation instructor of her 7th and 9th grades; and with the administrative director for visually impaired persons at Flint, Michigan.

RADIO MUSIC FADES OUT
AS B.M COMES UP (STRING
QUARTET)

436 L.S OF A STUDENT RIDING HIS BIKE DOWN A PATH IN A WOODED AREA. PAN WITH HIM. AT THE END OF THE PAN WE SEE ALICE LEANING AGAINST A TREE. THE STUDENT ON THE BIKE PASSES BEHIND THE TREE AND THROUGH THE FRAME. AFTER A PAUSE WE HEAR ALICE'S VOICE AND WHILE SHE THINKS, THE CAMERA SLOWLY ZOOMS-IN TOWARD HER TO A C.U.

ALICE'S MONOLOGUE: Today is the day I want to go up in Beaumont Tower. I'll go there, and I'll stand in front of the door. I know the tower

SHOT PICTURE

SOUND

door, it is toward the Union Building. It must be a big door. I'll stay there until Mr Westcott comes. I'll ask him, I'll say to him: Mr Westcott I'm Alice. I am blind and I have listened to your Carillon music for three years. This has been a big ambition for me - - to go up to the top of your tower and hear your playing up close - - and touch the bells. Maybe it's not a good idea to talk about touching the bells. Yeah, it's better to ask him to let me go up. Yes, that's the best way. Of course, it might be better if I asked someone to take me there - - but that's funny. I don't want to

SHOT	PICTURE	SOUND
		ask people to do such simple things for me. Anyway, everybody's busy. I'll go by myself. I'm happy today. Everything went all right on my program. If I don't go to the tower today, I'll never get up enough nerve to do it.
437	O.S OF ALICE. WE SEE THE SUN SHINING THROUGH THE TREES IN L.S.	The weather is very nice. I can feel the sun. But if he says, no, ...what am I going to do? I'll say, please Mr Westcott. I've been waiting for a long time for this day.
438	M.C.U OF ALICE. WE SEE THE SHADOWS OF THE LEAVES MOVING ON HER FACE WHEN THE WIND BLOWS. THIS SHOT DISSOLVES TO NEXT SHOT.	I'm sure he'll say "Yes, sure, here I can help you. Just hold my arm". That would be nice. I've heard about him. He's
439	M.S OF ALICE'S FEET. HER FACE DISAPPEARS IN DISSOLVE AND WE SEE HER FEET FOLLOWING THE CANE ON THE PATH CLOSE TO BEAUMONT TOWER.	an old man. Old people are nice. Everybody is nice.

SHOT	PICTURE	SOUND
		What time is it? (she stops)
440	M.S OF ALICE. SHE PULLS OUT HER POCKET WATCH.	
441	L.S OF BEAUMONT TOWER (LOW-ANGLE WITH WIDE ANGLE LENSE) THE CLOCK SHOWS 4:45.	
442	E.C.U OF ALICE'S FINGER ON HER WATCH. SHE READS IT.	Oh, its a quarter to five!
443	M.S OF ALICE. SHE PUTS HER WATCH IN HER POCKET, ADJUSTS THE BAG HANGING ON HER SHOULDER. THEN LETS HER CAME GUIDE HER TOWARD THE CAMERA. THE CAMERA ZOOMS BACK WITH HER.	The tower has to be right. I must be there at five. I'm sure that I am near it. I can feel it. Beaumont Tower must be important, the University prints it on all the diplomas. After I graduate next year and somebody asks me, "what's this tower on your diploma?" What could I say? I can't describe it. But when I go there I can feel it. I can count all the stairs. I'll never forget them.

SHOT	PICTURE	SOUND
444	FULL-SHOT OF STATUE CARVED INTO THE STONE OF THE TOWER. IT'S A MAN THROWING WHEAT ON THE GROUND.	Then I would be able to explain how tall it is and how many bells it has.
445	L.S OF TOWER (LOW ANGLE). TILT DOWN TO L.S OF TOWER'S DOOR. TRUCK-IN TOWARD THE DOOR TO FULL-SHOT OF IT.	I guess I could call Mr Westcott and ask him how many stairs the tower has, how many bells it has, and what color it is...Oh if I called him and asked him such funny questions, I'm sure he'd laugh at me.
446	M.L.S OF ALICE. PAN WITH HER AS SHE ARRIVES AT THE FRONT OF TOWER AND THEN STOPS. A FEW STUDENTS ARE PASSING.	He is very kind. Surely he would tell me "to come on over here one afternoon". Then I'd have to explain that I am blind, and then he'd feel sorry for me, like a lot of people I talk to. They want to be kind to me. But if I go to the tower and wait for Mr Westcott at the door, he'll know I'm there for a tour and

SHOT PICTURE

SOUND

he'd be embarrassed to reject me. It's better not to think about these things. Whenever I think a lot, I start to worry about whatever it is I want to do. I must be close enough to the tower now. I'd better ask someone exactly where it is.

447 M.S OF ALICE WHO WAITS TO ASK DIRECTIONS. A PASSER-BY COMES UP. SHE HEARS HIM APPROACH AND ASKS DIRECTIONS AS THOUGH SHE WERE TALKING TO SPACE.

ALICE: Excuse me, have I gone past Beaumont Tower?

PASSER-BY: You are right there.

ALICE: Thank you.

448 M.C.U OF ALICE. SHE CONCENTRATES ON FINDING THE DOOR. SHE STOPS AND TURNS AROUND TO GET HER BEARINGS. SHE GOES TOWARD THE DOOR. CAMERA PANS WITH HER.

ALICE'S MONOLOGUE: Oh, I'm in front of it. I must find the door. Then I'll stay right

449 O.S OF ALICE. WE SEE THE DOOR IN THE BACKGROUND AS SHE GOES TOWARD IT WITH HER CANE TOUCHING THE GROUND TO

there.

SHOT PICTURE

SOUND

HELP GUIDE HER. CAMERA
FOLLOWS HER. SHE FEELS
A STEP WITH HER CANE,
THEN SHE STRETCHES OUT
HER HAND TOWARD THE DOOR,
TOUCHES THE DOOR HANDLE
AND PUSHES THE DOOR. IT
IS LOCKED.

The door is locked. It
means nobody is inside.
I'll stay here, I won't
move from here. I pro-
bably look a little
strange. I can feel the
people passing by star-
ing at me.

450 L.S OF TOWER'S DOOR.
AFTER ALICE CHECKS THE
DOOR HANDLE, SHE GOES TO
THE CORNER OF THE DOOR
AND STAYS THERE LIKE A
SCULPTURE WITH HER WHITE
CANE IN HER HAND AND HER
BAG HANGING AROUND HER
NECK. CAMERA ZOOMS IN
SLOWLY TOWARD HER TO C.U.

They're wondering why
this blind girl is stand-
ing in front of the door
like a guard. No, that's
not what people think
about me. If somebody
asks me why I'm standing
here, I'll explain. They
would be able to under-
stand my feeling. But
it may sound like a funny
reason to them. "You
want to see the tower"?
You are blind? "How can
you see it?"

SHOT PICTURESOUND

Maybe I just should say
I am waiting for a friend.
No, I will tell the truth.
I don't want to have
to worry about telling
a lie. It's better not
to think about anything.
Just stay, Alice, stay
here. You are in the
right place.

Why are you worrying?
You're not doing anything
wrong, you are a student
and you want to see the
University tower.

SHE CHECKS FOR HER ID IN
HER POCKET.

Should I have my identi-
fication? Let me check
it. Mr Westcott may ask
me, "show your identi-
fication". He probably
won't ask, but just in
case he does, I will be
ready to show him. TOWER
BELLS RING FIVE TIMES.

451

A PATH CLOSE TO TOWER
M.S OF A MAN'S FEET WITH
BLACK SHOES. WE SEE IN
THE FRAME A LEATHER
BRIEFCASE. HE WALKS
TOWARD THE CAMERA VERY
SERIOUSLY.

Oh, it's five o'clock.
He's not here. What is

452

RETURN TO ALICE
M.C.U OF ALICE.

SHOT PICTURE

SOUND

today? - - - Tuesday?

He must be here.

453 M.S OF MR WESTCOTT. HE IS A MAN OF ABOUT 60 WITH WHITE HAIR COMBED BACK OFF HIS FACE. HE WEARS A CLASSIC SUIT.

HE WALKS-IN TOWARD THE CAMERA.

454 L.S OF FRONT TOWER AREA. MR WESTCOTT COMES FROM THE PATH TO THE AREA THEN HEADS TOWARD THE DOOR. CAMERA PANS WITH HIM. WE SEE HIM AND ALICE IN A L.S.

455 L.S OF ALICE STANDING IN THE CORNER OF THE TOWER DOOR. THIS SHOT IS FROM MR WESTCOTT'S VIEWPOINT AND THE CAMERA GOES TOWARD ALICE (HAND-HELD) KEEPING WESTCOTT'S PERSPECTIVE.

Somebody is coming toward me. He is coming closer. It must be Mr Westcott.

456 M.S OF WESTCOTT AND ALICE HE APPROACHES THE DOOR, STOPS, PUTS DOWN HIS BRIEFCASE, AND STARTS TO OPEN THE DOOR. AS HE OPENS THE DOOR, HE SPEAKS TO ALICE.

WENDELL WESTCOTT: Are you waiting for someone?

ALICE: I'm waiting for Mr Westcott.

WESTCOTT: I am Mr Westcott.

457 M.S OF THEM FROM THE RIGHT SIDE OF THE DOOR.

ALICE: Oh, Mr Westcott,

SHOT PICTURESOUND

WESTCOTT OPENS THE DOOR,
THEN PICKS UP HIS BRIEF-
CASE AND IS READY TO GO
IN.

I've known you by name
for a long time. I always
listen to your music --
every morning and after-
noon for almost three
years. My dorm is close
to here, I live in Yakely
Hall. Today I came to
visit your tower and
listen to your playing.
Can I?

WESTCOTT: Oh, sure. No
problem. We have enough
time. You're welcome
anytime. Here, I can
help you, hold my arm.

ALICE HOLDS WESTCOTT'S
ARM.

ALICE: Thank you.

THEY ENTER THE TOWER.

B. TOWER - INTERIOR -
AFTERNOON.

458

L.S OF SMALL FOYER. A
DOOR OPENS IN (HIGH ANGLE
FROM STAIRS) THE TWO
ENTER. WESTCOTT SHUTS
THE DOOR AND THEY COME
TOWARD THE CIRCULAR
STAIRCASE. CAMERA TILTS
DOWN. THEY WALK UP THE
STAIRS WHILE TALKING.

ALICE: I almost came
with one of my friends
because I was afraid I
couldn't find this place.
But I thought it might
bother you.

SHOT	PICTURE	SOUND
		<u>WESTCOTT</u> : No problem I usually have visitors. I'm happy that you're here.
		<u>ALICE</u> : Thanks Mr Westcott.
	ALICE IS COUNTING THE NUMBER OF STAIRS IN HER HEAD.	<u>ALICE'S MONOLOGUE</u> : 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11
459	L.S OF THEM (LOW ANGLE). THEY ARE CLIMBING UP THE STAIRS (DISSOLVE).	
460	M.S OF ALICE'S FEET STEPPING UP, ONE - BY - ONE. (DISSOLVE)	
461	M.S OF THEM COMING UP (HIGH-ANGLE) THEY COME UP TOWARD THE CAMERA (DISSOLVE).	
462	SUBJECTIVE - SHOT OF STAIRS FROM WESTCOTT'S PERSPECTIVE. (CAMERA HAND-HELD) AS HE CLIMBS UP AND AROUND THE STAIRS. (DISSOLVE)	<u>ALICE</u> : A lot of stairs. <u>WESTCOTT</u> : Oh, yes - around 72. Everyday I go up and down two times.
463	M.S OF ALICE AND WESTCOTT COMING UP TOWARD THE CAMERA. WESTCOTT IS EXPLAINING SOME POINTS ABOUT THE TOWER.	<u>ALICE</u> : How many bells are there? <u>WESTCOTT</u> : 47. They weigh from 20 pounds to three tons with a total weight of 13½ tons. <u>ALICE</u> : This is the first

SHOT	PICTURE	SOUND
		time that I have ever been in such a high place.
464	M.S OF ALICE'S FEET AND WESTCOTT'S FEET GOING UP. THEIR STEPS ARE SYNCHRONIZED.	<u>WESTCOTT</u> : Oh, we'll be one hundred feet up at the top.
465	SUBJECTIVE-SHOT OF STAIRS FROM WESTCOTT'S PERSPECTIVE. CAMERA (HAND-HELD) GOES UP THE STAIRS. AFTER THE LAST STEP THE CAMERA PANS TOWARD THE LEFT. WE SEE A CLAVIER CONSISTING OF LEVERS AND PEDALS. ON THE RIGHT SIDE OF THE CLAVIERS WE SEE THE CHIMING MACHINE WHICH RUNS THE TOWER CLOCK.	
466	L.S OF ROOM AND STAIRS. WE SEE WESTCOTT AND ALICE ENTER THE ROOM. WESTCOTT HELPS ALICE SIT DOWN ON ONE OF A FEW OLD CHAIRS THAT ARE PLACED IN A ROW. HE GOES TO THE CORNER OF THE ROOM, PUTS DOWN HIS BAG, TAKES OFF HIS COAT, AND COMES TO THE CENTER OF THE ROOM TO THE FRONT OF THE CLAVIER. HE CHANGES HIS SHOES TO POINTED TOED ONES.	
467	M.S OF ALICE. SHE SITS IN SILENCE, AND STARES INTO SPACE.	
468	M.L.S OF WESTCOTT, PUTTING ON SPECIAL TWO-FINGER LEATHER GLOVES TO PROTECT HIS HAND WHILE HE PRESSES AND HITS THE KEYS. HE LOOKS AT ALICE AND BREAKS THE SILENCE BY SPEAKING.	B.M FADES OUT.

SHOT	PICTURE	SOUND
	WESTCOTT SITS ON A HIGH, WIDE BENCH IN FRONT OF THE CARILLON.	<u>WESTCOTT</u> : You are now in front of the carillon. Those bells we talked about are brought under the control of the player by means of a clavier consisting of levers and pedals. Which, when stricken by the fists or feet, pull the clapp- ers against the bells. Now, I am ready to play.
469	O.S OF WESTCOTT. HE ARRANGES THE MUSIC IN FRONT OF HIM.	
470	M.C.U OF ALICE WAITING TO HEAR THE BELLS.	
471	M.S OF WESTCOTT (CAMERA ON HAND). HE GETS HIS MUSIC IN ORDER AND AFTER A SHORT PAUSE STARTS TO PLAY. CAMERA MOVES TOWARD HIS HANDS TO SHOW THE MOVE- MENT OF HIS HANDS.	FANTASIA NO 1 FOR CARILL- ON.
472	M.L.S OF WESTCOTT FROM BEHIND THE CARILLON. WE SEE HIM THROUGH THE WIRES WHICH VERTICALLY ASCEND FROM THE CARILLON TOWARD THE BELLS. ON THE RIGHT WE SEE ALICE.	
473	M.C.U OF ALICE. HAPPY SHE LISTENS TO THE MUSIC.	

SHOT	PICTURE	SOUND
474	L.S OF WESTCOTT FROM THE BACK. FULL-SHOT OF HIM AND THE CARILLON. HE PAUSES FOR A SECOND, MOVES ONE SHEET OF MUSIC. HE RESUMES PLAYING AGAIN.	FANTASIA NO. 1 FOR CARILLON CONTINUES.
475	M.C.U OF HIS FEET PRESSING THE PEDALS SKILLFULLY.	
476	M.C.U OF HIS HANDS BEATING ON THE CARILLON'S KEYS. CAMERA TILTS UP TO HIS PROFILE. C.U.	
477	M.S OF ALICE. SHE IS VERY CALM. SHE IS HOLDING HER CANE. CAMERA PANS TOWARD L.S OF THE SMALL ARCHED WINDOW WHICH LOOKS LIKE A CHURCH WINDOW. THE SUN IS SHINING THROUGH THE GLASS TO THE LENS. ZOOM-IN TOWARD THE WINDOW UNTIL PICTURE BECOMES OUT-OF-FOCUS.	
	<u>AREA IN FRONT OF THE TOWER.</u>	
478	HIGH ANGLE SHOT FROM TOP OF THE TOWER (I THINK IT IS POSSIBLE) WITH ZOOM-LENS. WE SEE WESTCOTT TALKING WITH ALICE. WE HAVE THEM IN FULL SHOT IN M.S WITH A STRANGE PERSPECTIVE. WE CAN'T HEAR THEIR CONVERSATION. IT APPEARS THEY ARE SAYING GOOD BYE ON THE GROUND. WESTCOTT WALKS WITH HER (PAN) A FEW STEPS AND APPEARS TO SEND HER IN THE RIGHT DIRECTION. HE WALKS AWAY IN ANOTHER DIRECTION.	FANTASIA NO. 1 CONTINUES.
	ZOOM-BACK TO L.S OF ALICE. SHE LOOKS LIKE A BLACK DOT FROM THE TOP OF THE TOWER.	

SHOT	PICTURE	SOUND
	SHE WALKS TOWARD A PATH AND GOES OUT OF THE FRAME. (FADE-OUT)	MUSIC FADES OUT.
479	<u>BANK-INTERIOR-AFTERNOON</u> M.L.S OF PEOPLE WAITING IN LINE AT TELLER'S WINDOWS. CAMERA PANS TOWARDS TELLERS. WE SEE ALICE AND HER FRIEND KATHY IN M.S KATHY IS SHOWING ALICE WHERE TO SIGN HER CHECK.	SOUND EFFECT OF ATMOSPHERE. <u>ALICE'S MONOLOGUE:</u> I don't trust very many tellers. I just don't trust them. I really don't have any confidence in their work. Once a teller took my father's check, but didn't give him any money for it.
480	E.C.U OF ALICE'S HAND. SHE WRITES HER FIRST NAME ON THE BACK OF THE CHECK VERY SLOWLY AND CAREFULLY. I don't know how to write my last name, but I can write my first name pretty good.
481	O.S OF ALICE AND HER FRIEND. THE TELLER BEHIND THE GLASS IS WAITING FOR THE CHECK. ALICE GIVES IT WITH TWO SETS OF IDENTIFICATION.	Waiting in line, giving the check to them. I always show my identification that says I am totally blind. I give them my student ID too.
482	M.S OF TELLER COUNTING	They told me, "we can't

SHOT	PICTURE	SOUND
	THE MONEY OUT, THEN PASS- ING IT TO ALICE UNDER THE GLASS. CAMERA MOVES BACK AND PANS TO LEFT. ALICE TAKES THE MONEY AND GIVES IT TO HER FRIEND TO COUNT.	cash your check because you don't have a check- ing account here" ... but now they know me.
483	<u>SUPER MARKET - INTERIOR- AFTERNOON.</u> M.L.S OF ALICE. SHE HOLDS KATHY'S ARM. THEY WALK IN TOWARD THE CAMERA. IN AISLE CAMERA PANS WITH THEM TOWARD THE CASHIER. THEY CARRY A LOAF OF BREAD AND POTATO CHIPS.	SOUND EFFECT OF ATMOS- PHERE. <u>ALICE'S MONOLOGUE:</u> Every store keeps things in different places. Some stores are so hard to get around in, I never trust myself alone.
484	<u>M.S.U. - RIVERSIDE- AFTERNOON</u> M.S OF A GIRL AND A DOG. SHE THROWS A PIECE OF WOOD IN THE RIVER. HER DOG JUMPS INTO THE RIVER TO GET THE WOOD. CAMERA PANS WITH THE DOG IN THE WATER. WE SEE DUCKS IN THE RIVER IN FRONT OF THE ADMINISTRATION BUILD- ING. PEOPLE ARE FEEDING THEM.	DUCKS QUACK IN BACKGROUND.
485	M.S OF A GIRL AND BOY FROM THE OTHER SIDE OF THE RIVER WITH TELEPHOTO LENS.. THEY ARE FEEDING THE DUCKS. CAMERA PANS TO THE RIGHT SIDE. WE SEE ALICE AND KATHY FEEDING DUCKS.	<u>ALICE'S MONOLOGUE:</u> This afternoon Kathy and I decided to feed the ducks.

SHOT PICTURE

SOUND

SHOT	PICTURE	SOUND
		This is the first time in my whole life that I've ever fed ducks. Kathy loves going to feed the ducks. She steals bread and cereal from the cafeteria, and hides it away and then in the evening after class, at about five o'clock, she goes to the river and feeds the ducks and the birds.
486	M.L.S OF KATHY AND ALICE. A LOT OF DUCKS COME OUT OF THE RIVER AND SURROUND THEM. ALICE IS HAPPY. SHE TAKES BREAD FROM THE BAG AND THROWS IT TO THE DUCKS WITHOUT KNOWING WHICH DIRECTION TO THROW IT. THE GIRLS ARE LAUGHING.	...I love the noise they make and I can hear them eating.
487	M.S OF ALICE AND THE DUCKS. SHE WALKS BACKWARDS WHILE THROWING THE BREAD. SHE IS EXCITED.	They are coming closer, closer. This is really neat!
488	M.C.U OF ALICE. SHE ASKS KATHY EXCITEDLY:	<u>ALICE</u> : Are they eating? Are they eating?!
489	M.L.S OF ALICE, KATHY AND DUCKS.	<u>KATHY</u> : Yes, yes, they're eating. You keep throwing

SHOT	PICTURE	SOUND
		more bread.
		<u>ALICE</u> : I am.
490	FULL-SHOT OF ALICE AND THE DUCKS AROUND HER QUACKING LOUDLY. SHE MOVES BACK AND MORE DUCKS SWIM UP AND CLIMB OUT OF THE RIVER TO GET BREAD.	
491	FULL-SHOT OF DUCKS EATING. TILT-UP TO ALICE THROWING BREAD. ZOOM-IN TO HER C. U. SHE HAS AN EXCITED SMILE.	
	<u>M.S.U LIBRARY - FOURTH FLOOR - NIGHT</u>	
492	L.S OF A NARROW HALL, CAMERA SLOWLY TRUCKS-IN TOWARD A DOOR AT THE END OF THE HALL. WE HEAR A COMPUTERIZED CALCULATOR VOICE READING MATHEMATICAL PROCESSES. THE VOICE IN THIS ATMOSPHERE SEEMS STRANGE. IT SOUNDS LIKE A ZOMBIE TALKING. AT THE END OF THIS SHOT THE CAMERA STOPS IN FULL SHOT OF THE DOOR WINDOW. WE SEE ALICE IN A SMALL ROOM WORKING WITH A TALKING CALCULATOR. ON THE TABLE SHE HAS A TAPE RECORDER WHICH RECORDS ALL THE MATHEMATICAL PROCESSES.	<u>CALCULATOR VOICE</u> : Oh-point-five-six-eight-nine-plus-oh-point-four-seven-eight-eight-plus-oh-point-nine-nine-oh-plus-oh-point-three-five-six-nine-plus-oh-point-six-three-two-one-equals-three-point-oh-two-six-seven.
493	E.C.U OF ALICE'S HAND. SHE PUSHES DIFFERENT NUMBERS WITH HER FINGER AND SOMETIMES SHE MAKES MISTAKES AND CLEARS THE NUMBERS BY PRESSING A BUTTON.	three-point-oh-two-six-seven-square root-equals-nine-point-one-six-oh-nine-one-two-eight. Nine-point-one-six-oh-nine-one-two-eight divided

SHOT	PICTURE	SOUND
		by ten-equals-oh-point-nine-one-six-oh-nine-one-two.
		Oh-point-nine-nine-two-five-equals-minus-oh-point-oh-seven-six-four-oh-eight-eight.
		Two-point-nine-nine-seven-plus-three-point-eight-five-equals-seven-nine-clear-clear-two-point-nine.
494	O.S OF ALICE SHE STOPS THE TAPE RECORDER AND REWINDS IT A LITTLE THEN SHE TOUCHES THE DOTS IN HER BRAILLE NOTES WITH HER FINGERS AND STARTS THE OPERATION.	SOUND EFFECT OF TAPE RECORDER.
		Five-nine-oh-point-seven-one-one-square root-two-four-point-oh-four-five-four-six.
495	C.U OF ALICE. SHE GIVES THE TITLE TO THE TAPE RECORDER.	<u>ALICE</u> : Mathematic operation for question number five. Audience study problem, set number two.
496	E.C.U OF ALICE'S HAND AND CALCULATOR. SHE PRESSES BUTTON (DISSOLVE)	Five-point-nine-seven-six-one-plus-one-nine-seven.

SHOT	PICTURE	SOUND
	<u>LIBRARY - STUDY AREA - INTERIOR - NIGHT</u>	
497	L.S OF LIBRARY. STUDENTS ARE STUDYING IN SILENCE WITHOUT ANY MOVEMENT (LIKE STILL LIFE). WE HEAR THE CALCULATOR VOICE.	Oh-point-nine-seven- eight-plus-nine-clear-
498	L.S OF BOOK SHELVES.	five-one-seven-one-three-
499	L.S OF ANOTHER PART OF LIBRARY.	five-one-nine-point-six- times-one-point-eight- six-four-equals-seven- point-nine-eight-two-
	<u>LIBRARY - EXTERIOR - NIGHT</u>	
500	L.S OF LIBRARY BUILDING FROM THE SIDE TOWARD THE UNION BUILDING. TILT- DOWN. WE SEE ALICE IN M.L.S. SHE COMES TOWARD THE CAMERA. IN THE BACK- GROUND WE SEE THE LIBRARY WITH BRIGHT WINDOWS. ALICE WALKS IN TOWARD THE CAMERA TO M.S THEN GOES OUT OF FRAME. WE HAVE A FEW SECONDS OF THE LIBRARY BUILDING THEN FADE-OUT.	SOUND EFFECT OF OUTDOOR NIGHT. <u>ALICE'S MONOLOGUE:</u> Staying in my room in the darkness most of the time makes me tired. It's not a long way from my dorm to the library. I'm used to that. I know how to find my place in the library, I love crowded places. I don't feel alone there. I can hear people walking,

SHOT PICTURE

SOUND

hear them looking through the pages of books, sitting close to me around the table, and leaning on the table. Tonight I was afraid, working alone in that closed room with that talking calculator. I wish I could work with it in the study area. But no one wants to hear that strange voice while they are studying. It disturbs people. It doesn't have any character...I hate to work with it.

ALICE'S ROOM - INTERIOR-NIGHT

501 E.C.U OF THE WHITE CANE IN THE CORNER OF THE ROOM. SLOWLY TILT-UP LIKE SHOWING A COLUMN.

502 FULL-SHOT OF MIRROR. WE SEE THE WINDOW'S REFLECTION IN THE MIRROR. A STRANGE LIGHT IS SHINING THROUGH THE WINDOW INTO THE MIRROR.

HAMLET: Where wilt thou lead me? Speak; I'll go no further.

GHOST: Mark me.

HAMLET: I will.

GHOST: My hour is almost come. When I to sulphurous and tormenting

SHOT	PICTURE	SOUND
		flames must render up myself.
		<u>HAMLET</u> : Alas, poor ghost!
		<u>GHOST</u> : Pity me not, but lend thy serious hearing to what I shall unfold.
503	FULL-SHOT OF ALICE'S SHOES ON THE FLOOR.	<u>HAMLET</u> : Speak; I'm bound to hear.
		<u>GHOST</u> : So art thou to revenge, when thou shalt hear.
504	E.C.U OF BRAILLE PAGE CAMERA PANS ON THE ITEMS PLACED ON THE TABLE. WE SEE THE TABLE CLOCK, ALICE'S KEYS, ID, ETC. THEN THE CAMERA FOCUSES ON THE RADIO KEEPING IT IN THE FRAME FOR SEVERAL SECONDS. HAMLET PLAY IS BROADCASTING FROM THE RADIO.	<u>HAMLET</u> : What?
		<u>GHOST</u> : I am thy father's spirit, doomed for a certain term to walk the night, and for the day confined to fast in fires, til the foul crimes done in my days .of nature are burnt and purged away; but, that I am forbid to tell the secrets of my prison-house, I could a tale unfold whose lightest word
505	E.C.U OF ALICE'S EYES. HER EYES STARE INTO SPACE.	

SHOT	PICTURE	SOUND
506	<p>L.S OF ROOM. ALICE LIES ON THE BED. SHE IS LISTENING TO THE RADIO TALKING BOOK PROGRAM. NOW HAMLET IS ON THE AIR. THE CAMERA SLOWLY ZOOMS-IN TO HER M.S ON THE BED. THE HAMLET PLAY GIVES THE ROOM A STRANGE ATMOSPHERE. AT THE END OF THIS SHOT WE KEEP ALICE IN M.C.U. THEN WHEN SHE MOVES TO UNPLUG THE RADIO, THE CAMERA PANS AND ZOOMS BACK A LITTLE, KEEPING HER IN THE FRAME. SHE REMAINS LYING ON THE BED. WE SEE HER FACE FOR A WHILE IN THE SILENCE AND DARKNESS OF THE ROOM.</p>	<p>would harrow up thy soul, freeze thy young blood, make thy two eyes like stars, start from their spheres, thy knotted and combined locks to part and each particular hair to stand on-end like quills upon the fretful porpentine: But this eternal blazon must not be to ears of flesh and blood. List, list, O, list! If thou didst ever thy dear father love---</p> <p><u>HAMLET</u>: O God!</p> <p><u>GHOST</u>: Revenge his foul and most unnatural mur- der..</p> <p><u>HAMLET</u>: Murder?</p> <p><u>GHOST</u>: Murder most foul, as in the best it is, but this most foul, strange and unnatural.</p> <p><u>HAMLET</u>: Haste me to</p>

SHOT	PICTURE	SOUND
		know't, that I, with wings as swift ...
	<u>ALICE'S ROOM - INTERIOR- DAY</u>	
507	E.S OF TELEPHONE. IT RINGS THREE TIMES.	TELEPHONE RINGING.
508	L.S OF ALICE'S EMPTY ROOM, SHE HAS GONE. HER BED IS UNMADE. THE PHONE STOPS RINGING.	
	<u>DORM HALL - INTERIOR - DAY</u>	
509	CLOSE-SHOT OF ALICE'S FEET AND HER CANE COMING DOWN THE STAIRS.	
510	E.C.U OF ALICE'S HAND TOUCHING THE BANNISTER. CAMERA ZOOMS-BACK TO M.S OF ALICE. SHE GOES TO- WARD HER ROOM AT THE END OF THE HALL. CAMERA PANS WITH HER. WE SEE HER IN FRONT OF HER DOOR IN M.L.S	
511	M.S OF ALICE LOOKING FOR THE KEY IN HER POCKET. (TELEPHONE RINGS) SHE LEANS HER CANE AGAINST THE WALL NEXT TO THE DOOR, HURRYING TO ANSWER THE TELEPHONE. CAMERA TILTS DOWN TO HER HAND. SHE TOUCHES THE LOCK, THEN PUSHES THE KEY IN THE KEY HOLE.	TELEPHONE RINGING.
512	M.C.U OF ALICE TRYING TO OPEN THE DOOR IN A HURRY.	
	<u>ALICE'S ROOM - INTERIOR- DAY</u>	
513	L.S OF DOOR. WE SEE THE TELEPHONE ON THE WALL BE- SIDE THE DOOR. IN A MO- MENT, THE DOOR OPENS. SHE PICKS UP HER CANE AND ENTERS THE ROOM AND BY	

SHOT	PICTURE	SOUND
	FEELING ALONG THE WALL SHE FINDS THE TELEPHONE AND PICKS IT UP.	<u>ALICE</u> : Hello, Hi, Stanley. How are you. You never call at this time.
514	M.C.U OF ALICE TALKING, WITH HER BROTHER.	<u>STANLEY'S VOICE ON THE TELEPHONE</u> : Stay in your room I am going to pick you up. <u>ALICE</u> : What for? <u>VOICE</u> : I'll tell you when I get there. <u>ALICE</u> : Stanley, I've got to go to class, you're not supposed to pick me up until the weekend. <u>VOICE</u> : Grandpa died last night. <u>ALICE</u> : Oh Stanley! I can't believe it. What happened? <u>VOICE</u> : He died during surgery. They were trying to repair his ulcer. <u>ALICE</u> : Oh my God...Starley!

SHOT	PICTURE	SOUND
		<p><u>VOICE:</u> Be in your room, I'll be there in about an hour. (HE HANGS UP THE TELE- PHONE)</p>
515	<p>L.S OF ROOM. ALICE HOLDS ONTO THE RECEIVER FOR SEVERAL MOMENTS THEN HANGS IT UP. SHE STANDS THERE FOR A WHILE, THEN SLOWLY WALKS IN TOWARD THE CAMERA IN THE MIDDLE OF THE ROOM. SHE DOESN'T KNOW WHAT TO DO. SHE SUDDENLY BEGINS HITTING HER CANE AGAINST THE TABLE. SHE HITS IT VERY HARD SEVERAL TIMES AND BREAKS THE CANE AND SCATTERS EVERYTHING ON THE TABLE.</p>	<p><u>ALICE:</u> Shit, Shit.....</p>
516	<p>M.S OF HER AS SHE THROWS AWAY THE LAST PIECE OF HER SHATTERED CANE. SHE GOES TOWARD THE BED, LIES DOWN AND STARTS CRYING. THE CAMERA PANS WITH HER, THEN MOVES BACK AND KEEPS HER IN M.L.S ON THE BED.</p>	
517	<p><u>IN THE CAR - HIGHWAY - DAY</u> L.S OF COUNTRYSIDE FROM THE CAR'S SIDE WINDOW.</p>	<p>SOUND EFFECT OF HIGHWAY.</p>
518	<p>M.C.U OF ALICE'S PROFILE AGAINST THE BACKGROUND OF THE COUNTRYSIDE OUT THE CAR'S WINDOW.</p>	<p><u>ALICE:</u> I knew that grandpa would die soon. But it was very strange. Last night I had a bad</p>

SHOT	PICTURE	SOUND
519	L.S OF FRONT SEAT FROM THE BACK SEAT (HAND-HELD CAMERA WIDE ANGLE) WE SEE STANLEY, VERY COOL DRIVING. ALICE IS TALKING.	<p>dream. I heard grandpa's voice. He was talking with me. His voice was very weak. He told me he was very sick, very sick. I was afraid. You know, all my dreams are audio. I talked to grandpa, but he couldn't hear me. He was repeating one thing over and over - - "I am sick, I am sick" I jumped up, and I felt like he was in my room. But I called him several times and no one answered. And then this morning you called and told me grandpa was dead. It makes me scared when I think about what my dream could have meant.</p> <p><u>STANLEY</u>: Now grandpa is dead, and your dream came true.</p>

SHOT	PICTURE	SOUND
		<u>ALICE</u> : I know, but why?
		<u>STANLEY</u> : Nobody knows. He was old, he wasn't strong----
520	M.C.U OF ALICE'S PROFILE. SHE IS IN DEEP THOUGHT. SHE CLEANS HER EYES WITH A KLEENEX AND SITS IN SILENCE.	
	<u>FUNERAL HOME - INTERIOR - DAY</u>	
521	M.S OF AN OLD MAN PLAYING THE ORGAN. WE HEAR THE PREACHER'S VOICE.	<u>PREACHER'S VOICE</u> : While we live, we are always being given up to death. Lord, to whom shall we go? You have the words of eternal life. Let us pray.
522	M.S AND PAN OF A GROUP IN BLACK CLOTHING. ALL LOOK SAD. SOME OF THEM ARE CRYING AT THE END OF THIS SHOT. THE CAMERA STOPS ON ALICE'S FAMILY. WE SEE THEM ALL IN BLACK CLOTHING. ALICE IS CRYING.	Almighty God, whose love never fails, and who can turn the shadow of death into daybreak: help us to receive your word with believing hearts, so that, hearing the promises in scripture,
523	O.S HIGH ANGLE SHOT. WE SEE THE PREACHER IN HIS ROBE, STANDING BESIDE THE CASKET AND READING FROM THE BIBLE. THE CAMERA	we may have hope and be lifted out of darkness into the light and face

SHOT	PICTURE	SOUND
	SLOWLY ZOOMS IN TOWARD HIM AND THE CASKET SURROUNDED BY FLOWERS.	of your presence; through Jesus Christ our Lord. Amen.
524	<p><u>CEMETARY - DAY</u> L.S OF CEMETERY. CAMERA PANS THE MANY GRAVES THEN STOPS ON A M.L.S OF PEOPLE SURROUNDING THE GRAVE. CRANE-UP THEN ZOOM-IN TOWARD THE CIRCLE OF PEOPLE. FOUR MEN ARE LOWERING THE CASKET INTO THE GROUND. THE PEOPLE ARE STANDING IN A CIRCLE. THE PREACHER IS READING. CAMERA SLOWLY CONTINUES ZOOMING TOWARD CASKET (IT IS A LONG ZOOM). WE SEE THE CASKET PLACED IN THE GRAVE. CAMERA TILTS-UP AND CONTINUES ZOOMING TOWARD ALICE'S FAMILY AND FINALLY ALICE'S C.U (DISSOLVE)</p>	<p><u>PREACHER'S VOICE:</u> Do not be afraid. I am the living one; for I was dead and now I am alive for evermore. Because I live, you shall live also. Almighty God: we commend to you our neighbor Johnny Evans, trusting your love and mercy; and believing in the promise of a resurrection to eternal life; through our Lord Jesus Christ. Amen. All thanks to God, who gives us the victory through our Lord Jesus Christ.</p>
	<p><u>M.S.U - EXTERIOR - AFTERNOON</u> IT IS A BEAUTIFUL DAY.</p>	B.M
525	L.S OF A CROWDED PART OF CAMPUS.	

SHOT	PICTURE	SOUND
526	CLOSE-SHOT OF STUDENTS. WE SEE ALICE AMONG THEM. SHE IS GOING TOWARD HER DORM CARRYING A STRAIGHT STICK OF WOOD INSTEAD OF HER WHITE CANE. CAMERA PANS WITH HER.	B.M CONTINUES
527	M.C.U OF ALICE WALKING IN TOWARD THE CAMERA AMONG THE STUDENTS PASSING HER ON BIKES AND ON FOOT.	
528	M.S OF ALICE'S FEET AND THE STICK OF WOOD SHE IS USING FOR A CANE. SHE WALKS TOWARD THE CAMERA UNTIL SHE IS VERY CLOSE AND HER FEET GO OUT-OF-FOCUS.	
	<u>IN FRONT OF DORM -</u> <u>EXTERIOR - AFTERNOON</u>	
529	L.S OF STREET. PAN TO M.S OF FRONT DOOR AND STAIRS. WE SEE ALICE GOING UP. SHE OPENS THE DOOR.	
	<u>DORM - INTERIOR - AFTER-NOON</u>	
530	M.S OF DOOR. ALICE ENTERS. CAMERA TRUCKS-BACK THEN RIGHT, PANS WITH HER. SHE GOES TOWARD THE RECEPTION DESK WHERE A FEW STUDENTS ARE GATHERED. ALICE WAITS THERE. ONE OF THE OTHER STUDENTS MAKES SPACE FOR HER, CLOSE TO THE RECEPTION DESK.	
531	O.S OF ALICE. RECEPTIONIST IS DOING SOMETHING FOR SOME OTHER STUDENT, BUT SHE INTERRUPTS HER ACTION TO GIVE ALICE ATTENTION.	B.M COMES DOWN. <u>RECEPTIONIST:</u> Alice, what can I do for you?

SHOT PICTURESOUND

		<u>ALICE</u> : I should have a package, it's been almost two weeks.
		<u>RECEPTIONIST</u> : Lets see.
	SHE LOOKS AT THE NOTE-BOOK, THEN SPEAKS.	
		<u>RECEPTIONIST</u> : Alice, you are right there is a package. Wait a second, and I'll go get it for you.
532	M.S OF ALICE WAITING.	
533	O.S OF RECEPTIONIST AS SHE GOES TOWARD THE OTHER SIDE OF THE ROOM, PICKS UP A PACKAGE AND LOOKS AT THE NAME. THE CAMERA ON HAND FOLLOWS HER-SHE COMES BACK TOWARD THE WINDOW. FROM HER O.S WE SEE ALICE IN M.S. THE RECEPTIONIST GIVES THE PACKAGE TO ALICE.	<u>RECEPTIONIST</u> : Here's the package you've been waiting for.
		ALICE: Thanks a lot, I hope it's what I've been waiting for.
534	M.L.S OF ALICE IN FRONT OF THE RECEPTION WINDOW. SHE LEAVES AND GOES SLOWLY TOWARD A GROUPING OF LOBBY FURNITURE. SHE CHOOSES A COUCH, TOUCHES THE SEAT, PUTS DOWN THE STICK AND SITS DOWN ON THE COUCH.	B.M COMES UP.

SHOT	PICTURE	SOUND
535	M.S OF ALICE AS SHE STARTS TO OPEN THE FOOT-LONG CYLINDRICAL PACKAGE. THE CAMERA ZOOMS TO HER FACE TO C.U. SHE IS VERY CURIOUS. TILT DOWN TO HER HAND. SHE IS TEARING THE PACKAGE. SHE IS FRUSTRATED. IT MAKES HER ANGRY. SHE TRYS TO OPEN IT VERY FAST.	B.M CONTINUES.
536	E.C.U OF ALICE'S HAND TEARING THE PACKAGE OPEN. ON THE PAPER WE SEE THE LIONS EMBLEM AND WE KNOW IT IS A PACKAGE FROM THE LIONS. SHE SUCCEEDS AND FEELS THE CONTENTS WITH HER FINGERS. IT IS A NEW COLLAPSIBLE WHITE CANE.	
537	M.S OF ALICE. SHE OPENS THE CANE. SHE PUTS IT DOWN BESIDE THE COUCH.	
538	L.S OF HALL. WE SEE KATHY, ALICE'S FRIEND, COMING TOWARD ALICE WITH TWO OTHER GIRLS. APPARENTLY THEY ARE LOOKING FOR ALICE. KATHY TELLS HER FRIENDS TO STAY BACK AND PUTS HER FINGER OVER HER LIPS TO SIGNAL THAT THEY BE QUIET. ALICE IS COLLECTING PAPERS TO TOSS IN THE WASTEPAPER CAN. KATHY SNEAKS UP CLOSE TO HER AND VERY CAREFULLY PICKS UP THE NEW CANE FROM THE COUCH AND SLIPS AWAY.	
539	M.S OF ALICE. SHE'S READY TO GET UP AND LEAVE. SHE LOOKS FOR THE CANE BY TOUCHING THE PLACE WHERE SHE PUT IT DOWN, BUT SHE CAN'T FIND IT.	

SHOT	PICTURE	SOUND
540	M.C.U OF ALICE. TILT DOWN TO HER HAND. SHE IS FEELING ALL OVER THE COUCH.	B.M CONTINUES
541	M.S OF KATHY AND THE OTHER TWO GIRLS LOOKING AT ALICE. THEY ARE ALL LAUGHING.	
542	L.S OF THE LOBBY. ALICE IS FEELING THE FLOOR AND THE COUCH. SHE GETS TIRED OF THE SEARCHING, SITS ON THE COUCH AND SAYS LOUDLY: KATHY GOES TOWARD HER AND SPEAKS.	B.M SLOWLY FADES OUT. <u>ALICE</u> : Can anybody see my cane?
543	M.S OF KATHY AND ALICE.	<u>KATHY</u> : Hi Alice... <u>ALICE</u> : Hi Kathy, do me a favor---I put my new cane right beside the couch and now I can't find it. I don't know what happened to it! <u>KATHY</u> : I saw a guy with a new white cane just going out when I came in. <u>ALICE</u> : Nobody would steal my cane. Are you kidding. Please Kathy, don't tease me.
544	M.S OF KATHY. SHE TAKES ALICE'S ARM AND HELPS HER PICK UP HER THINGS FROM	

SHOT	PICTURE	SOUND
	<p>THE COUCH. SHE GIVES ALICE THE CANE AND TALKS WITH HER. CAMERA PANS WITH THEM. MARY AND JUNE JOIN THEM. ALL WALK AWAY FROM CAMERA TOWARD THE STAIRS, HEADING FOR ALICE'S ROOM. THEY CONTINUE TALKING.</p>	<p><u>KATHY</u>: Ok, Alice, we were tricking you. Mary, June and I were looking for you. Congratulations, on your new cane. It took a long time to get a new one, didn't it?</p>
		<p><u>ALICE</u>: Almost two weeks.</p>
		<p><u>JUNE</u>: Hi Alice.</p>
		<p><u>MARY</u>: Hi Alice.</p>
		<p><u>ALICE</u>: Hi, what's going on? Everybody is here!</p>
545	<p>M.S OF THEM. THEY ARE COMING DOWNSTAIRS. THE CAMERA ZOOMS-BACK AND KEEPS THEM IN M.S. THEY WALK TOWARD THE CAMERA AND ALICE IS WITH THEM WITH NO CANE. WALKING FAST. THEY ARE HOLDING HER ARMS. IT LOOKS LIKE SHE IS NOT BLIND. THEY ARE WALKING AND TALKING WITH EACH OTHER. THEY HEAD FOR ALICE'S ROOM.</p>	<p><u>KATHY</u>: You don't know? Today you are going to drive.</p>
		<p><u>ALICE</u>: Me! Drive what?</p>
		<p><u>JUNE</u>: A new car, you can take a trip around the campus all by yourself.</p>
		<p><u>ALICE</u>: I can't walk. How can I drive?</p>
		<p><u>KATHY</u>: You don't need to know how. This car knows everything. It can find the way, you just hold the wheel and</p>

SHOT	PICTURE	SOUND
		push the gas, it'll go.
		<u>ALICE</u> : Do you want to kill me?
		<u>MARY</u> : Oh, No Alice. We like you, you'll love it. When I saw this car, I said, "this is for Alice". During these last two weeks you have been very sad. You need something to cheer you up.
546	M.C.U OF ALICE WALKING WITH HER FRIENDS TOWARD THE CAMERA. BY ZOOM-BACK WE KEEP HER IN THE FRAME. SHE IS TALKING.	<u>ALICE</u> : I don't trust you guys, I know this is another trick.
547	M.L.S OF THEM AS THEY REACH THE END OF THE HALL AND STOP IN FRONT OF ALICE'S ROOM. KATHY GETS THE KEY FROM ALICE TO OPEN THE DOOR.	<u>KATHY</u> : You'll soon find out we're not tricking you.
	<u>IN FRONT OF DORM - EXTERIOR - AFTERNOON</u>	<u>ALICE</u> : I hope so.
548	FROM L.S CAMERA ZOOMS-IN TOWARD A TANDEM BIKE, BUILT FOR TWO, IT IS PARKED IN FRONT OF THE DORM. TO FULL SHOT OF THE BIKE.	SOUND EFFECT OF ENVIRONMENT..
549	M.S OF ALICE'S AND HER FRIENDS' FEET WALKING TOWARD THE CAMERA.	
550	M.S OF THEM. ALICE IS WITH THEM WITHOUT HER	

SHOT	PICTURE	SOUND
	CAME. THEY HOLD ALICE'S ARMS. ALL ARE HAPPY. THEY WALK TOWARD THE CAMERA.	SOUND EFFECT OF ENVIRONMENT CONTINUES.
551	ZOOM-SHOT FROM THEIR VIEW. (SUBJECTIVE-SHOT) CAMERA ZOOM-IN TOWARD THE BIKE TO AN E.C.U OF PEDAL.	
	<u>M.S.U - EXTERIOR - AFTER-NOON.</u>	
552	IT IS A SUNNY DAY. M.L.S OF BIKE, WITH TELEPHOTO LENSE. KATHY AND ALICE ARE RIDING THE BIKE ALONG A BIKE PATH IN A BEAUTIFUL WOODED AREA NEAR BEAUMONT TOWER. KATHY IS STEERING THE BIKE AND ALICE IS JUST PEDALING IN THE REAR. SHE IS HOLDING THE STATIONARY HANDLE BARS SECURELY. CAMERA PANS WITH THEM. THEY ARE HAPPY. IN THE BACKGROUND AND IN FRONT OF THE FRAME WE SEE TREES AND PEOPLE OUT-OF-FOCUS. (THIS SHOT HAS A VERY POETICAL COMPOSITION.)	FANTASIA NO <u>1</u> (SAME MUSIC THAT WESTCOTT PLAYED)
553	M.S OF THEM WITH TELEPHOTO LENS.. THEY COME TOWARD THE CAMERA. WE SEE BOTH OF THEM IN M.S (A LITTLE HIGH ANGLE). THEIR BODIES MOVE RIGHT AND LEFT WHILE THEY ARE PEDALING. THEY TURN LEFT, THE CAMERA PANS WITH THEM.	<u>KATHY</u> : How are you doing Alice? Are you enjoying this trip? . <u>ALICE</u> : It's great, it's like flying! MUSIC GOES UP AS THEY GET CLOSE TO THE TOWER. <u>KATHY</u> : We just passed Beaumont Tower.

SHOT	PICTURE	SOUND
		<u>ALICE</u> : Mr Westcott is playing.
554	E.C.U OF ALICE'S FEET PEDALING, CAMERA PANS (DISSOLVE)	
555	M.C.U OF ALICE'S PROFILE. HER HEAD MOVES IN RHYTHM WITH THE PEDALING. THE WIND IS BLOWING HER HAIR. THE CAMERA PANS WITH HER. (DISSOLVE)	
556	SUBJECTIVE-SHOT FROM KATHY'S VIEW. CAMERA IS STABILIZED ON THE BIKE AND FILMS THE PATH AND TREES AS THE BIKE TRAVELS DOWN HILL ALONG THE RIVER.	<u>KATHY</u> : Don't pedal now. Slow down, we are going down hill by the river.
557	FULL-SHOT OF THE GIRLS RIDING THE BIKE FROM THE OTHER SIDE OF THE RIVER WITH A TELEPHOTO LENS.. WE SEE THE BIKE GOING THROUGH TREES WHERE THE SUNLIGHT FIL- TERS THROUGH. THEY ARE GOING DOWN A HILL ALONG THE RIVER. CAMERA PANS WITH THEM.	
558	M.L.S (LOW ANGLE, TELE- PHOTO LENS).. THEY COME DOWN HILL TOWARD THE CAMERA WITHOUT PEDALING. THEY COME CLOSE TO AND PASS BY THE CAMERA.	
559	M.L.S OF BIKE PATH AT INTERSECTION. A FEW BIKES ARE PASSING. KATHY AND ALICE ENTER, THEN GO OUT OF THE FRAME.	

SHOT	PICTURE	SOUND
560	L.S OF BRIDGE. BIKES ARE PASSING. WE SEE THE GIRLS CROSSING THE BRIDGE, LEADING TOWARD THE ADMINISTRATION BUILDING.	FANTASIA NO <u>1</u> CONTINUES. <u>KATHY</u> : Now we are crossing the river in front of the Administration Building. You can hear the ducks.
561	M.S OF THEM. CAMERA ZOOMS-BACK. THEY COME TOWARD THE CAMERA AND IN M.L.S THEY TURN RIGHT TOWARD THE ADMINISTRATION BUILDING. IN THE BACKGROUND WE SEE THE GREEN HILL SLOPING TO THE RIVER, WHERE STUDENTS PLAY IN THE SUN.	<u>ALICE</u> : Yeah, yeah. You're right. I hear them.
562	M.C.U OF ALICE IN PROFILE. CAMERA PANS WITH HER.	
563	M.L.S OF THE GIRLS AS THEY CROSS THE STREET WITH OTHER BIKES.	
564	M.S OF ALICE AND KATHY PEDALING DOWN THE ONE-WAY STREET. THE CAMERA FROM THE SIDE WINDOW OF A CAR FOLLOWS THEM. A CAR PASSES BETWEEN THE GIRLS AND THE CAMERA.	
565	L.S OF BIKE PATH FROM KATHY'S VIEW. FRONT WHEEL IS IN THE FRAME.	
566	FULL-SHOT OF THE BIKE, CAMERA IN LOW-ANGLE. PAN WITH IT AS THE GIRLS DRIVE DOWN THE SMALL STREET.	
567	E.C.U OF ALICE'S FEET WITH TELEPHOTO LENS.. SHE IS PEDALING. CAMERA PANS.	

SHOT	PICTURE	SOUND
568	M.L.S OF THEM. THEY PASS QUICKLY THROUGH THE FRAME.	FANTASIA NO <u>1</u> CONTINUES.
569	L.S OF A CROWDED BIKE PATH. THE CAMERA IS STATIONED NEAR THE BOTTOM OF A SLOPING HILL AT A LOW ANGLE WITH TELEPHOTO LENS. KATHY AND ALICE ARE COMING DOWN HILL TOWARD THE CAMERA. THEY GET CLOSER. WE SEE THEM IN M.L.S, THEN M.S. THEY APPEAR TO BE VERY HIGH. IN THE BACKGROUND WE SEE TREES AND SKY. WE SEE KATHY PASS THROUGH THE FRAME FIRST. THEN WHEN ALICE COMES IN THE FRAME WE FIX THE SHOT IN A GOOD COMPOSITION.	
	(TITLE COMES ON) "THE END"	FANTASIA NO <u>1</u> FOR CARILLON FADES OUT AS THE TITLE SLOWLY-----FADES OUT.

INTERPRETATION OF DARK RAINBOW*

Dark Rainbow begins with an opening sequence that is a key to entering the life of the blind and their situation in the United States. The first shot is a symbolic shot of the sun rising in the horizon of the sea. Step by step the film enters a big city like New York and shows its pace. The opening sequence first shows the city and its atmosphere as a work day starts and slowly brings in the details of blind people in various situations of their life.

First we see blind persons mingling in the crowded area of the city. After specifying the subject, the narration starts by giving statistical information about the blind in the United States. The narration continues and has a good harmony with the picture.

During this beginning narration, we become familiar with different organizations that help the blind and learn which are involved in which kind of program. The narrator talks about the young blind people who are studying in special schools for the blind, and about those who are old and passing the rest of their life in a special home for the blind.

*NOTE: In this interpretation we assume that this script is filmed and I will discuss it as such.

This opening sequence gives mainly a background about the film subject about to be presented. Without this background information, the audience wouldn't be able to follow the film properly. We have to make the audience ready to get into the subject. We structure the film based on the information we have given the audience. The opening sequence finally refers to and shows blind students studying and doing different practical work. This brings about a good background about the education of the blind for the viewers.

Perhaps to most of our audience, the fact that blind people can study at different levels and in different fields is still unknown. During this sequence the audience will gain an understanding of what facilities are available to them and under what conditions blind students live in this country. The audience shares the students' involvement in school. Although the opening sequence doesn't consider the blind as individuals, it gives a general picture of blind people in the United States, from those who are beggars in the street to those who are studying at the university. Showing the blind students in the Michigan School For the Blind at the end of the opening sequence is a very good transition to the subject of blind students in higher education. The film goes to darkness by fade out of the

last shot which shows the blind school band playing a march.

On the black background the title starts by showing several of the items which blind persons use. Against the blackness we see a white cane, thick glasses, a glass eye and a pocket watch. All these things are related to the film and the film subject. The title, which is accompanied with background music, has a surrealistic composition which prepares the audience to follow or expect a message which will be presented in the film maker's point of view: an artistical expression of the subject. Or at least the audience will become aware that the film is not going to be a documentary film that is strictly a factual report. Of course, we know that behind this film there is the film maker's character; his attitude toward the subject; and his style of expression. As we know, the smallest movement in the style can specify the film maker's viewpoint. There are also other reasons for including those items in the title.

For one, a fact is detailed in this picture composition. A glass eye, a white cane, a pocket watch, and a pair of thick glasses are related to the blind in a way that we normally expect to see them. But when we put these together in a strange unharmonic composition as in this title it brings up a feeling of suffocation, especially when the film's name "Dark Rainbow" comes on the screen.

From the fade out of the title, the film starts in the early morning at Michigan State University in a foggy atmosphere. The first shot shows Beaumont Tower. As we know, this tower later on will become more important in terms of the film, the form and the music.

The university is introduced during the foggy weather. It is important that we use this introduction before Alice enters the film because she will be shown at this university in different situations and atmospheres. And the university will be shown in other sequences throughout the film. For the same reason, it was important to show Beaumont Tower as the first shot and use its carillon music during the introduction of the university and at the end of the film. As we will see these first shots help the film as elements of unification. This unification becomes stronger with Alice's poetical visit to the tower.

Again, as in the opening sequence, we go into the university sequence from a whole to specific details. For example, in the opening sequence we showed specific blind people in the city. Now in the university sequence we approach a dorm building, then a room, to a table clock which rings. To the hand that turns it off and finally to Alice, a black blind girl who is waking up in her room. Showing this contrast between the poetical atmosphere of

the morning and waking up a black blind girl keeps the film subject defined.

The film then follows Alice through an active day at the university. With this approach the viewers can relate individually to Alice. And even though we leave Alice in subsequent sequences for a while to develop some informational sequences, Alice's introduction has helped give the audience a background about Alice and established her as the main character of the film. This is emphasized when the narrator talks about her and introduces her. If we hadn't given a certain background about Alice to the viewer then the viewer would not expect the film to return to Alice as the main character of the film.

Following Alice through her daily life at the university gives the viewers a base for the next approach to her. Alice's introduction starts from her dorm. We approached it in a way that made it easy to understand her as a character in deep isolation. During the busy day in the confusion of the university we compare her to other students. Isolated living is a fact in Alice's life. This strained situation magnifies as the viewers become closer to Alice at the university and establishes an individual mental relationship with her. Hearing her monologue about her dark lonely world, far from the normal life of the sighted, strengthens this mental relationship.

In the class sequence we see Alice taking notes with her slate-stylus. At this point a question comes to the minds of the viewers. "How can a blind person study at a level of higher education?" This, then, is a good point to leave Alice for a while and answer a lot of questions to clarify the blind student's situation at the university.

The interviewer talks to a wide range of people around the university and asks many kinds of people if they have any blind friends. Almost all the answers are, no. This interview is a little critical and makes the audience ask themselves the same question. And I am sure that most of them would have to answer no. After this interview the fact that blind persons are in a tight corner in this society is verified. Showing this isolation as a fact and bringing the audience to a world which they never thought about, makes them think about it seriously. The lack of relationships between blind persons and normal sighted people shows up during the interview.

Not having blind friends is not a fault and I'm not implying that everybody should have blind friends. This sequence is meant only to show the total lack of communications between the sighted world and the unsighted world. This non-relationship was never clear for the audience before, because we have always had only visual communication with blind persons, but never verbal communication.

We see a blind person on the street or sitting on a bench and that is enough for us. We know that that is a blind person. This is usually our total knowledge about them. We might look at them as individual persons, but we never think about their perception of life or what their life is like, because first of all we don't have time. Secondly, it is not essential for us to look at them deeply and, thirdly, there is not often an opportunity for the sighted and unsighted to become involved with each other. Alice's monologue helps us understand the dimensions of her perception of her exterior world. The dimensions are not touchable. We have to feel them and visualize them in our mind.

I tried to analyze these dimensions as much as I could to open a way for the audience to approach to and feel the dimensions of the dark world. With this concern I tried to be very sincere and stay away from any falsehoods. On the other hand, this interview was like opening a key to unlock the rest of the informational interviews which come later on in the film. The final interviewee in this survey interview is Mike Ellis. The viewers anticipate that he will answer, no to the question also, but when he turns his face toward the camera, the viewers see that he is a blind person and yes, he has a lot of blind friends. He

also works hard for them in the Office of Special Programs for the handicapped at M.S.U. as counselor for blind students.

The interview with Mike Ellis was very interesting for me. I became friends with a young man who is blind and also one of the most active members of his office. During this interview and the visualizing of all the M.S.U. services for the blind student, he answers questions and shows the audience how blind students study at M.S.U. He talks about the kind of services they have available, from registration to studying, to taking exams etc. Ellis was introduced to me as a blind person of genius, with a masters degree. After the interview with Ellis it became clear to me how to break this interview in a good form and in a suitable way. What I thought was the best way to use this interview was in a way that would not only help the audience see the real process of the university service visually and directly but would also help the film stay away from a tedious and long interview. And of course, it gave me a sense of satisfaction to visualize a group of blind students under the leadership of Ellis, who is blind too, walking around the campus and seeing it by touching the braille map. The composition in this shot was very strange to me. I liked it very much. It creates a surrealistic atmosphere although

all the elements are real.

The situation and atmosphere are very strange to the sighted audience also, especially after those crowded, busy shots of the university, because now we show a group of blind students walking in a beautiful area of the campus-- the blind leading the blind -- personified.

If, one day I shoot this script, I'll take these shots without anyone in the background -- like there is no one else around, just a group of blind students wondering around the deserted campus. Wouldn't it be strange to film it?

After the interview with Ellis the audience is more knowledgeable about the circumstances of blind students. And little by little they understand what procedures a blind student has to use to study. By comparing the life of the unsighted student to their own life, and the blind's ability to their ability, the viewer will be aware of this distance between these two worlds.

Using the slate board in the beginning of all the formal interviews in the informational aspects of the film, was important to me from two points of view. First it helped all the interviews to be in a unique form and also separated them from the other sequences. Secondly, it makes the viewers believe these interviews are real events when they see the technical process with the introduction of the

person and location. It seems more like a real document of an event. On the other hand, it has suitable cinematic form which helps to keep all the interviews from becoming tiresome. I chose a way to enter Jackson State Prison that was exactly the way I entered when I visited the prison for an interview with the prisoners who provide and work on braille transcripts for the blind. First we see the prison atmosphere in different shots with special music, the kind that is popular for 'cop' film stories. Then we see the filming group passing through the electric iron door to the prison, after having their hand marked. It creates fun and at the same time it helps the viewers really feel the prison atmosphere. It is a good attempt in not cutting from interview to interview. It makes an interesting break for the viewers, to see a different place and feel the location. It also makes the viewer trust the filmmaker more because he shows reality as much as possible. During the interview with the prisoners working in the Michigan Braille Transcribing Service, the viewers get answers to their questions about braille. They not only are given the information but it is made interesting for them, especially when it is analysed through the animation technique, with the interviewer narration about the fundamentals of Braille and its history. It clarifies all points for them. The prison atmosphere and the prisoners who are

there for life terms, bring about a strange feeling to the audience. We see a group of people in a tight corner in a prison making braille for blind persons. It was strange to me to see a group working in a limited atmosphere for consumers also limited in their darkness. Both groups are in an isolated corner. The audience sees how many organizations and people work for a minority group of society that wants to attain an equal level in that society. As a result the subject becomes more important to the audience.

How these organizations are supported, and who supports them, was a question for the audience before the interview with Ralph Hoffman. That was a question for me, too. During the interview we find out that Lions Clubs of Michigan have the main role. The interview with the Lions State secretary clarifies the Lions activities in the field of blindness. Technically, going into this interview was like going into the first interview, when Mike Ellis answered the question about who provides these braille transcripts and maps. At the end Ellis talks about Jackson Prison and suddenly we go to Jackson Prison. So it is here when Ralph Hoffman talks about the Lions club and its role, then we go to the Lions interview.

Step by step we give essential information about the film subject. This transition from one subject to another makes the film seem like a researcher following every detail

exactly.

The form that I chose for all the interviews in this film is like the form of interviews for T.V. with a classic technique. I also attempted to keep the continuity between the film subjects and interview sequences. After the Lions interview sequence, we come back again to the university with this form. The first shot is Beaumont Tower, then a long shot of a transparency slide of the university. The transparency gives a view of the university from the sky with all the buildings and details. This aerial view of the university dissolves to the university braille map made for blind students, then to Mike Ellis's close up.

So far, now the audience has gotten a lot of information about all kinds of services of the university and knows the procedures a blind student follows for studying in the university. Now it is the time to see, practically, how a blind person uses the braille map. Nobody is better than Mike Ellis for this purpose. In this sequence we see how a blind person finds his/her way from one building on campus to another. With parrallel forms; with comparison of details and symbols in the maps, and with the reality of the university. We give a good picture of how the braille map is used by going from the Library to the Union Buildings.

When Mike demonstrates the use of the braille map with his finger to go to the Union Building, the camera at the same time subjectively arrives at the real Union Building. We see that building and the cars passing by in the street. This was a good time to cut to the highway and to return to Alice's life as she is riding on the highway on her way home to Flint.

If we wanted to give an analysis of the composition and form to this point, we could say first, that the film gives much information about blind people in the United States. Second, we have introduced an individual who is blind and is a student at M.S.U. Third, we have seen the university's services for the blind students and have learned who it is supported by. When we return to Alice's life this time, the viewers communicate closely with her because they are aware of blindness as a fact.

Alice introduces her family with a monologue (her thoughts) as she rides in the car on the way home to Flint. The form that I chose for her family's introduction helps introduce them in a short time with a suitable form. Her monologue was the shortest and most interesting way from my point of view. It seemed to me to be the best time to give a picture of her family before bringing her home and seeing her interact with them. On the way, we hear

Alice's monologue about her family. The film with different fixed frame shots shows her family through a classic family portrait composition. It was an especially good way to bring up some background about Alice and her grandfather for the first time. When she asks her brother Stanley, about her grandpa's sickness and Stanley tells her that grandpa is still in the hospital we learn a little about them. During the introduction of her family through the family portrait, we see first her grandpa in the picture, then we see an empty chair. Alice explains that he is in the hospital. When Alice and her brother Stanley, arrive home, the camera pans by the car and then to the window and finally through the window where we see the family sitting around the table eating supper. By this time we know all the members of this family and this sequence brings the audience to a low-class black family in American society which passes its days in monotony. There are no important events. When I visited this family I found a monotonous life of hard work, weariness and T.V.

When I talked with Alice about her family she referred to a warm relationship with grandpa. She said that her grandpa died in a hospital shortly after she had a strange dream about him. I exaggerated this relationship in the film. It was important to me to dramatize Alice's life by approaching a form which came from a simple reality

that can happen in anybody's life. As we see at the end of the film, this simple event held a special meaning. It was considered as a simple fact in the film, but made a strange situation when combined with the other sequences. It brought a moment to the film which influenced the film pace and curve of drama.

In the shopping sequence when Alice goes with her mother to buy shoes, we see her and hear in her monologue all the details and difficulties that a blind girl can have trying to buy a pair of shoes.

After the shopping sequence we go to another sequence with an unexpected transition that is not immediately accepted by the audience. First we see Alice riding in the car, then the viewers see through the car's front window, that Alice is crossing the street at an intersection wearing clothing different than that which she wore in the car. First then, this sequence is unclear for the viewers, because we had Alice in the car and suddenly, when the car stops at the intersection, we see her again in different clothes crossing the street. However, when we hear her monologue everything becomes clear and we understand that she is on her way to visit her grandpa in the hospital. This kind of transition catches the viewers off guard and draws their attention to the film by stimulating their

curiosity. At the same time, the transition helps the film bring the main character quickly to another subject.

Before starting the hospital sequence the viewers became acquainted with grandpa in two different sequences. In the first sequence when Alice is on her way home, she asks Stanley about her grandpa and we understand that he was sick and in the hospital. The family introduction is the second sequence that refers to grandpa. We saw the empty chair in the family portrait and Alice explained more about her grandpa's condition. She said once, "don't make any mistake, he is not dead". I gave this background about Alice's relationship with her grandpa to develop the hospital sequence.

As we see, during the film this relationship evolves gradually and prepares the way for the final happening. The shot of crossing the street wearing brand new shoes and different clothing was like a dissolve. It showed the passing of time to the hospital sequence. Nobody knows where Alice is going. She talks about her decision. I tried to show and portray all the things related to Alice's life through her monologue. I believe that the viewers can empathize easily with her condition, her feeling and her character.

Sometimes during these monologues I show Alice's thinking and her attitude toward other people or her family

directly from her mind. We see this when she talks about how she decided to visit her grandpa alone, and when she explains why her family couldn't come. I create a real and sincere character through these monologues. Sometimes Alice shows her different characters in her monologue. She is truthful to the audience. She talks to them as a close friend. And that is the point at which the viewer can feel her properly. She talks about everything she has in her mind. She even says that she told her mother she was going for a short walk, when she was actually going to the hospital. She then points out that nobody has time for visiting grandpa. It shows the close relationship she has with her grandpa as well as her family's attitude. The circumstance that I created makes the atmosphere ready for the final result of seeing the warm feeling between her grandpa and her.

In the hospital sequence the viewers become more familiar with this warm relationship especially when Alice gives her grandpa cigarette paper and a package of tobacco which she bought by herself at the store where he used to go. This feeling comes up again when grandpa talks about Alice's childhood and her fear of high places. When I talked with Alice she referred to this fear of her childhood. But now she would love to ride on a helicopter or airplane. During this visit she talks about Beaumont

Tower which is now familiar to the viewers, because they saw it and heard the music coming from the carillon during the film. Alice explains to her grandpa that she plans to go to the top of this tower. This is the first time that Alice refers to the tower.

Beaumont Tower, to me, is like an old man with an old fashioned dress who has been standing in the middle of the university campus for a long time with no metamorphosis, waiting for something, he knows not what...perhaps for the right person to come along on a black horse and arrive at the top of the tower to read the last message from the scroll that the human has been waiting for since his existence.

One day when I was passing by this tower, I said to myself, "this tower could have a good place in this film, in terms of music and the form that it has. When I talked about that with Alice, I found out that going up inside this tower and listening to the carillon was one of Alice's ambitions. As with many blind people, sound has an important role in her life. Before starting to write this script I made an appointment with Westcott. When I went there in the afternoon and saw him playing, I thought it would be a good sequence. This tower with its classic atmosphere, music and intricate stairs, could have a good role in this film. It could be a clock in the film for harmonizing

some of the sequences and for unifying the university atmosphere as a symbol. We see this tower during the introduction of the university in the foggy atmosphere while we are hearing the carillon music coming from the tower.

I thought that it would be nice to visualize a blind girl visiting this tower in the afternoon. Imagining a sequence with a blind girl going up those stairs with the old carillonneur and then listening to him play, was very interesting for me. Because of this I didn't want Alice's visit to the tower to happen very simply. It needed to be developed as a sequence with a high and strong effect. For this purpose I brought up Beaumont Tower as an effective unit in the film in terms of background music and visual composition. Alice told her grandpa that one day she wanted to visit this tower. I intentionally brought this up in the hospital sequence to reinforce the sequence where Alice visits the tower. There was another point that I handled a similar way.

Grandpa, during his dialogue at the hospital said that he was happy when he heard Alice's voice on the radio last summer. This was a way to bring in Alice's experience on the radio with W.M.S.N on campus. I tried to bring up good communication and background throughout the film with dialogue and picture composition.

As we know by bringing up a small point, we can create a good background for an important sequence. With this background, the viewers unconsciously feel a strong continuity throughout the film without any exaggeration. The viewer's mind has to be ready to accept a sequence as a real event. Sometimes a real event is not understood or the viewers are not prepared for it because of a lack of background.

After Alice talks on the telephone from the hospital, we have a long fade out on grandpa's close up which can be a symbolic reference to grandpa's death later on, and then a long shot of the highway through the car's window in the opposite direction of the previous highway shot, showing that she is going back to the university. This shot is in absolute silence.

We then go to Alice's room through the window to enter the reading sequence where we show how a blind student can study by listening to a reader reading from a text book. Light from the room's window or narrow light coming through the window to the mirror is a characteristic of Alice's room. In most of the sequences I have some kind of emphasis on lighting, like the reflection of the sun on the mirror; the sun rising; the sun coming through the window; or showing the sun shine through the leaves of the trees etc.

I tried to make a contrast symbol by exaggerating the poetical lighting with the subject of blindness.

This kind of visual effect helps to magnify the condition of a blind person. We see so often a beautiful view and it helps us to remember the main character's condition as a blind person. It's like putting a deaf person at an opera.

We enter Alice's room with the reader's voice. Alice is preparing herself for a mid-term examination. In this sequence we show how a blind person studies. Alice told me that she has had as many as three readers, depending on the number of credits that she takes that term. In this sequence the machination of the relationship between Alice and her reader is seen clearly, especially when in the ending moments we see Alice in different poses in a few dissolves while the reader is turning over the pages.

When Alice told me that she walks for a short time in the open air after listening to her reader and concentrating on the content, it seemed strange to me. I thought to myself that this was a good perception of this habit, showing Alice in a sequence after reading, walking toward the camera in the darkness outside of her dorm. After different dissolves and final fade out, we suddenly see her in a dark atmosphere coming toward the camera. The

transition from the fade out to the dark sequence is especially effective. First the viewers wonder about this sequence, but when we hear her monologue we understand that she is outside in the darkness taking a break from concentrating on her lessons.

In the examination sequence, we become familiar with the methods a blind student uses to take an exam. The class is familiar to us because we saw Alice in this class before. At the same time we explained about taking exams and the professor's preparation of the exam with Mike Ellis. As a result the sequence is visualizing this process in application. I chose the Radio and T.V. in Education because Alice is interested in Radio and I preferred to use a class related to this point. The most important point in the exam sequence for me was the comparison of Alice with the other students. The examinations are presented in two different locations; in a room where Alice is typing her answers after reading the brailled questions and the classroom where the other students are writing their answers with their hands moving easily on the paper. We show Alice as the last person handing in an exam to point out the differences in the speed of writing between Alice and the other students. In an earlier sequence when Alice was walking on campus, we found out in her monologue what perceptions she has gotten from the atmosphere around her. This was

a good background for viewers to fundamentally perceive how a blind person thinks about the environment of the blind.

In the conversations that I had with Alice, I tried to find out her feelings about everything around her. When she talked about the rain and snow and her feelings, I thought that would be a good way to place Alice in a sequence. She is walking in the rain, carrying her typewriter. Putting this sequence after the exam sequence appealed to me. First, she was happy because she felt good about her exam as we hear in her monologue. Secondly, by putting in the sound effect of rain during the exam session we prepare viewers to see this sequence. Alice, during this poetical sequence, talks about her feelings about rain, snow, umbrellas, the tower and people, which gives us a new dimension in terms of her view of natural events which exist around her. At the same time, it helps the film to have some visual movement in the same location. It also helps us prepare for the next sequence where we show her in the laundry. In the rain sequence, when Alice hears the bells chime from Beaumont Tower, she takes out her pocket watch and touches it. Then she talks about the tower and Westcott and the fact that she has listened to the tower bells for three years. This is another point which shows Alice's preoccupation with the tower.

I thought the rain sequence could have a good

relationship with the laundry sequence. There may be no rational reason for this, but automatically there comes a feeling that after a person gets wet while walking in the rain, we can believe he/she would go to the laundry. There is a relationship between raining and washing. If I omitted the rain sequence and instead cut directly from the exam sequence to the laundry, it would seem to me to be irrelevant. These small points are important to involve the viewers in Alice's personal life. They want to know all the details about a blind person's life; how they dress, eat and how they feel about all life's elements.

Answering these questions about the daily life of the blind in depth, with suitable form, helps the viewers to realize what differences there are between their life and that of a blind person. To understand these points and the distance between these two separate worlds, helps the viewers feel empathy with the isolation a blind person lives with. Each small point that might be of no importance in a sighted person's life, can be very important in a blind person's life.

Close your eyes for one hour and do what you usually do. Go down the stairs; take your clothes from the dresser; put them on; go out and find the bus stop and get on it; get off, then go to a big store and buy a cane. To tolerate one hour would be impossible for a sighted person.

But for a blind person tolerating darkness for ever is a fact. Showing this points out a fact in Alice's daily life and give the audience the feeling of discovering a far away dark world completely separate from their own, to which no bridge can ever be erected.

Before I talked with Alice, I had never thought about how a blind person chooses his/her clothing. It is really difficult. After the laundry sequence Alice folds her clothing while we hear in her monologue how she manages to harmonize the color and how she distinguishes one item from another by the material or the hem or the buttons. She wants to be beautiful like other girls. But so far, nobody has invited her out, even for a Mc Donald's hamburger or a Coke. In fact that's exactly what she said in one of her interviews with me.

Time in this film is important to me. In many sequences we see a clock; the tower clock; Alice's pocket watch; table clock; her grandpa's clock, etc. In the first sequence in Alice's room we saw her table clock ringing and then saw her waking up. The clock in my life has become like a character; it talks to me and tells me where I am in my schedule for the day, and when I should finish or start something else. Time in a blind persons life means a lot. It is not only a clock, it can tell them what is

happening in nature; sunset or morning; afternoon or evening as well as what time it is. Then she/he can imagine the exterior world by knowing the time. To a blind person day and night are alike in their darkness. There is only one color --- black. I discovered that Alice usually doesn't turn on the light in her room and it creates a problem for her. She told me that most of the time, because she forgets to turn the light on, she misses her friends visits because they think that nobody is in the room. I referred to this point in the dialogue that Alice has with her reader. So we see that light, to Alice, is only a message to her friends that she is in her room. It is not unusual for her to sometimes forget to turn it off.

Touching the face of the pocket watch creates a lot of imagination in a blind person's mind. They realize the ending and the starting of a day. I used this emphasis in several sequences. After the laundry and clothes folding sequence, for example, Alice, as usual, takes her table clock to the reception desk to have someone set the alarm. This is the last act for Alice at night. It means she is ready for sleep -- with eyes open or closed, it doesn't matter to her. Having Alice set her clock for 7 A.M. that night prepared the way to have Alice awake in the early morning in the next sequence. It shows there is some reason that she must get up early the next day.

When I was researching my subject at the university, I found there is special radio programming for the blind on WKAR, called Radio Talking Book for the Blind. At first I wanted to put the interview that I had with the manager of this radio station with the other informational interviews. But later, I distinguished an important point which was important and vital to the film's drama construction that I decided to approach it as a simple life drama. I decided to bring up a communication between this radio station and Alice, especially when I talked with Alice and I found out that she knows that the first program of each day on R.T.B. is the reading of daily newspapers. So I decided on the R.T.B. sequence spontaneously.

We see first, details of the newspaper reading then go to the radio studio where the man and woman readers are reading the news. At first, the audience doesn't know what's going on, but when we go to Alice's room and we listen to the readers through the special radio that Alice has, then we understand. Reading the newspaper in the radio studio becomes significant. But it is still not clear what all the activities of the Radio Talking Book are. This not only ties the radio program in with Alice's life, it also makes the scene of Alice setting her alarm rational. Having Alice listening to this radio was very

important to me, because I wanted to develop a Hamlet sequence in which Alice is listening to the Hamlet play at night on this radio station.

When Alice is ready to leave the room, she turns the radio off, and at the same time we cut to the WKAR title and then the Auditorium Building. In the next scene we go to an interview with the manager of R.T.B. the same way we did in all interviews. This interview was very important to me for two reasons. First it gave significant information about R.T.B. programs and their quality, and second, it brought the idea to me to develop a relationship between the Hamlet sequence and a dream Alice had about her grandpa. During the interview I found out that R.T.B., besides having variety of programs everynight, also broadcasts readings from best sellers and some outstanding radio plays which were arranged for radio. When I thought about Alice's dream, about her grandfather's death, I got an idea. She told me that one week before he died she heard his voice talking to her. She told me that he kept telling her that he was very sick. His voice was strange, she said. Exactly one week after the dream, her grandpa died. Alice was concerned about the relationship between her dream and her grandpa's death and she thought about it often. Another interesting point came to view in her explanation of the

dream. All of her dreams are audio. She said, "My dreams are like a movie sound track. I just hear voices in my dreams, no pictures, because I don't have any visual memory." She said she has never had one single picture of anything in her mind.

Thinking about this point, I brought up a form for this script. I found that Alice's dream and grandpa's death could have a beautiful relationship with the Ghost scene of Hamlet. The ghost, the spirit of Hamlet's father, talks to him. I thought it would be good to put Alice in a sequence at night where she is listening to this part of Hamlet to reinforce the significance of Alice's dream and create a dramatic communication.

It would have been easy for me to mention her dream without including the Hamlet sequence but I am sure that the mention of her dream couldn't have had the effect that it has after the scene with the Hamlet play. On the other hand, the relationship between listening to this part of Hamlet as a continuing night program is believable for viewers. As we know the viewers learned about the programming in the R.T.B. interview sequence. So, it was rational for them to see Alice in a sequence at night alone, listening to the radio. The viewers also saw Alice one morning listening to the newspaper reading program.

When I talked with Alice about her radio activities,

she mentioned a few types of radio programs she did as an interviewer for an educational radio station in Flint. She also brought up the program on which she was a disc jockey on WMSN campus radio located in the Students Service Building. It broadcasts music and informational services for students.

After listening to these tapes of Alice's interviews and radio programs, I realized that Alice has another character while she is in the role of a disc jockey. In this role Alice pretends that she is not blind and explains things to the listener that she has never seen. For example, before choosing a record she talks about the weather, clouds, sun and even describes the atmosphere outside like someone who is looking out the window and describing what she sees. As she said, nobody can see her so it makes it easy for her to talk with self confidence about all the beauties of the world. I thought it was a good place to show this part of her character after the R.T.B. sequence. Showing her in the studio where she is performing as a disc jockey was a good way for the film to talk about her experience as an interviewer on a radio program in Flint. The main point for me, besides giving some information about Alice, was to portray the contrasting character that she has when she is a disc jockey.

The sequence starts with her in the Radio Station

studio. We see that she is running the board by herself, then the rest of her program comes on in the next sequence where we show Alice walking on the campus. She is walking and we hear disco music broadcasting from a radio and we hear her voice with professional skillfulness, describe those things which are not visible to her. But she talks about them as if she can see them very well.

From my point of view, the following four sequences have good form as a whole: reading the newspaper from the R.T.B. studio; Alice's room where she is listening to the radio; the interview with the manager of R.T.B; showing Alice performing a program on the campus radio and finally broadcasting her program during the shots that show her walking on the campus. We also found another good rational reason for Alice waking up in the early morning ... the important radio program that she had to do that day. Alice told me that that day was the first time that she ran the board by herself. She was very happy that day and I tried to reflect this happiness in the film. Her good feelings on the day she ran the board herself can be directly related to her decision that day to go to the tower. And the good weather that day added to her feeling of happiness and well-being.

We hear this decision in her monologue. In this part of her monologue, I tried to express a variety of thoughts

and feelings Alice had about going to Beaumont Tower. Basically all the monologue that I wrote has characteristics of Alice's personality with my perception. I wanted to open a smooth way to Alice's mind to allow the viewers to communicate with her as closely as possible and at the same time to create the form that I, as film maker, wanted to achieve. I didn't want this character to be introduced by the narration. I brought up a situation for Alice in which she could express herself, based on her real life but from my point of view. We see Alice on that day of decision, after doing a good job on the radio, on a beautiful afternoon, and we hear that she is definite...sure that she is going to the tower. This is the time that we see her standing under a tree and thinking about visiting the tower.

I called Westcott one day and arranged to meet him at the tower at five. I was ten minutes early and had to wait for him exactly in front of the tower. At five o'clock, I saw a tall old man with white hair, in a classic suit carrying a leather bag, coming toward the tower. Up until the last moment when he came up to the door and talked to me, I didn't know that this was Westcott. After a brief conversation we entered the tower and after climbing many stairs, I became a witness of his playing. It was a poetical atmosphere with strange form and Westcott's

character helped to bring about this atmosphere.

The music from this tower has an important role in this film in terms of film composition and in the relationship that Alice has with this tower. I could see during my visit that this was a good moment for Alice (after doing positive work in her radio station) to make a decision to visit the tower. A lot of different thinking goes on in her mind in her monologue while she heads toward the tower to visit Westcott, unsure of her reception. This visit was very important to Alice. Every morning and every afternoon of her three years at the university she had heard the bells chiming. Along with the beautiful atmosphere that I made in this sequence, I also made clear to the viewers why this tower both visually and musically was repeated so often in the film.

Alice walking to the tower, waiting in front of it; then climbing up the tower's circular stairs brings a contrast situation -- It could be thought of as a symbolic kind of flying for a blind person to go to such height. At the top of the tower we bring the viewers to an old atmosphere and show the carillon which they have heard many times in different sequences and have seen as an important element in the film.

In terms of film composition this sequence is an outstanding sequence, if we consider the film curve and the

pace. At the end of this sequence we have another transition which has a relationship with two other sequences in terms of transition: While Westcott is playing the carillon the camera zooms toward the tower window then in the high angle shot from the top of the tower we see Westcott saying goodbye to Alice and directing her to the right path. At the same time the music is still continuing. It's exactly like the sequence in which we first see Alice in the radio studio. Yet while her program is continuing, we see her walking on the campus. Viewers heard her program and the narration related to Alice's radio activities. Similarly, we saw the same kind of transition between the shopping sequence and the hospital sequence in Flint. After the shopping sequence we saw Alice and her mother in the car at the intersection, while out the front window we saw Alice crossing the street. I used the type of transition because I wanted to avoid having a long sequence and I also wanted to keep the effect of the previous sequence continuing on to the next sequence without any sequence introduction. From the time we see Alice through the front window until the shot where she stops in the bus line, the viewers don't have any idea about what is going on. Alice's monologue about going to the hospital comes in and makes everything clear. This kind of space is like a tricky intermission for viewers to bring up questions or curiosity

in their mind and also prepares them to follow the simple subject with a little more interest.

Although I tried to stay away from complex techniques in this film, I employed classic style with a slow pace (as a blind person) for visualizing this subject. I was aware that today's viewers are familiar with this kind of transition and it wouldn't confuse them. After Alice's visit at the tower we come back again to her daily life on campus.

The sequences which preceded grandpa's death were brought up in a way that prepared the film for the happening of her grandpa's death. These sequences which prepared the viewer for grandpa's death start after the sequence of feeding the ducks, and will be discussed later.

After a fade out at the end of the tower visit sequence, we see Alice with her friend Kathy cashing a check in the bank. This is related to Alice's life and clarifies some points for the viewers in terms of knowing how a blind person handles this kind of daily responsibility. We also see her going shopping. She goes to the super market with Kathy and buys bread and other things. Seeing Alice in these activities wouldn't have a good continuity without the duck feeding sequence. There is a logical continuity between these three sequences; going to the bank and listening to Alice's monologue about the way she does her

banking; going to the supermarket, and seeing and hearing what she thinks, how she feels; and feeding the ducks in the poetical atmosphere of the campus. This simple logical continuity of banking, then shopping and then having fun can be seen in these sequences, in this order, as it is in actual life.

The bank and shopping sequences give the film a necessary pause between two poetical sequences; the tower visiting sequence and duck feeding sequence. The viewers believe this scene about the ducks because we had previous shots of the ducks flying on a foggy morning over the river in the campus introduction sequence. They have had this visual background and are acquainted with the campus atmosphere. In the same way, having seen Kathy with Alice in a few sequences the viewers have witnessed the relationship between them which helps the final sequence of bike riding to be rational and believable. And of course, Kathy's character as a kind person has been developed during these sequences in which we saw them together so that we believe she would arrange the special bike trip around the campus for Alice that we see in the final sequence. In previous sequences we saw her kindness, when we saw her go with and help Alice at the bank and store and then take Alice to feed the ducks. Seeing her personality prepared the kind of a friendship that helps the viewer believe she is a

friend who would arrange the bike riding for the sake of Alice's happiness after her grandpa's death.

The closeness between the tower visiting sequence and the duck feeding sequence helps the film have a poetical aspect. As we can see, if these two sequences were away from each other then they wouldn't have the effect that they have now. Besides giving some information about the campus atmosphere these two sequences also bring up a situation for viewers to know more about the kind feelings of Alice, her sensitivities...another dimension of her character.

After the duck feeding sequence the film goes to a strange mood and tries to prepare the viewer for a sad movement which is a fact of Alice's life and then to the conclusion sequence which follows the sad event in her life.

A narrow hall in the fourth floor of the library at night comes exactly after the duck feeding sequence. The camera slowly trucks-in toward the door at the end of the hall. From the starting point of this sequence, we hear a strange computerized voice, coming from a special calculator. The first time I heard this calculator, I got a feeling like I was listening to a zombie and Alice said to me that she had this feeling too. She really hated to work with this calculator. This sequence brings a change in the film's mood. After we hear the ducks quacking in the beautiful atmosphere we are suddenly in a narrow hall with

the camera traveling. We hear the calculator say numbers with its strange voice and then we see the details of Alice's fingers working with the calculator. This voice is familiar to viewers because we heard it previously during the Mike Ellis interview. Having this previous background helps the viewers accept this unusual entrance to this sequence.

The way that I start and conclude this sequence was very important to me especially when I show students studying in the library in a few static shots and continue the calculator voice on these shots. This helped me to develop the continuity of a strange and logical atmosphere. Continuing the calculator voice on the static shots of the library is not an exaggeration because we had this experience in the film before and the viewers are familiar with this technique. Then we go to a long shot of the library building at night with its bright windows. The camera tilts down and we see Alice coming toward the camera as she is leaving the library. During this shot we hear her monologue about the calculator and about the fact that sometimes she can't sit alone at night in her room to study. She prefers to go to the library. She even points out that she is afraid of being alone while she works with this calculator.

From my point of view the relationship between the calculator's strange voice in the library sequence at night

and the part of the Hamlet radio play in which the ghost appears and talks with Hamlet about his father, is one of logical and effective composition. It is especially so when we develop the library sequence strangely and then we see the extreme shot of Alice's cane in her room. The camera slowly tilts up on the cane while we hear Hamlet's voice telling the Ghost, "Where wilt thou lead me? Speak. I will go no further." Hearing this dialogue while at the same time seeing Alice's white cane which always leads her has a symbolic meaning for me, especially when she breaks her cane accidentally after hearing about her grandpa's death.

Hamlet's and the Ghost's conversation in the atmosphere of the dark room with the shots of the mirror, and the extreme shots of the personal items in the room, all unify for the strange effect that I wanted to bring in this sequence. The style of the approach is very important. For instance, if we wanted to have this conversation during the day when Alice is doing her daily work, it wouldn't have this effect. As a matter of fact these extreme shots also give another effect, that of reviewing Alice's life in a strange flat lighting in the darkness. We see Alice's eyes moving aimlessly.

Suddenly, after this atmosphere when Alice unplugs the radio, we see a close shot of the telephone. It rings,

and nobody answers. The viewers think something must have happened by the way that these two sequences are connected together, especially when the camera, in a long shot of the room, shows that nobody is there.

We see Alice's feet coming down the stairs at the time the phone stops ringing. The viewers, after a combination of these sequences feel something must be going on because of the exaggeration and the composition of the sequences. When Alice prepares to enter the room, the telephone rings again, and the viewers want Alice to pick up the receiver as soon as possible. Alice's inability to open the door immediately, because of her blindness, makes this moment more important. When Alice finally picks the receiver up, everyone expects to hear this conversation. I created this atmosphere so the viewers would feel the moment that Alice hears that her grandpa is dead -- like the shock it is for Alice. Then when Alice reacts against this news and breaks her cane angrily, the viewers will have deep empathy with Alice and accept her reaction rationally. I would also like to point out that here again we hear a voice, her brother's voice from the other side of the line without showing him. It seems to me, to be a strange connection between the calculator voice, the ghost voice in the Hamlet play, and the voice coming through the telephone and saying

grandpa is dead.

The combination of these strange voices is used to dramatize the unique character that the voice has for blind people. They live with the voice, it is very important to them, and I wanted to magnify this aspect.

The next shot is a long shot of the farms and trees of the country side and the horizon from the side window of the car. It is a repeat of the entrance shot that we had the first time we saw Alice going to Flint. Alice talks sadly to her brother about the dream that she had last night and explains how she heard grandpa's weak voice saying to her, "I am very sick". And when she describes this to her brother, we find another dimension of a blind person. Alice has just heard a voice in her dream. Like a sound track of a movie. As she said to me in the interview. It is a fact that her dreams are audio because she, like other blind people, doesn't have any visual background. She records everything from the exterior world by sound and touch. There is a subconscious visual communication between the playing of the organ in the funeral home and Westcott playing the carillon in terms of having another musical instrument in Alice's presence. In these two examples we can add the organ in the church during the interviewer's survey when he asked who had blind friends and the priest

answering the question and the zoom-shot to Jesus Christ. These are only a few examples of the many visual communications throughout the film.

The black family in black dress makes an absolute black visual composition and has a symbolic relationship with the world that Alice lives in. A group of black people in formal black clothes accompanied with funeral music and words from the Bible has a good place in this sequence. It is especially true when in the graveyard, the camera with a long pan on the graves, goes to the long shot of Alice's family around the grave. The casket goes into the darkness of the grave in the green atmosphere. This is an effective visual composition for me in terms of the meaning and the blackness of the picture. This surplus of blackness has a symbolic relationship with the whole film; darkness after death; and Alice's dark world. The sequence concludes with a close-up of Alice, and then in a dissolve in the next shot we see Alice going toward her dorm among the students on the campus, but this time she uses a stick of wood instead of her cane. Alice's condition makes the viewers feel down about her.

She always had her cane, and it has become one part of Alice's character. Some part of her seems to be missing. When she enters the dorm and asks the receptionist if she

has a package and tells the girl that its been almost two weeks, we know how long its been since her grandpa's death. When she gets the package nobody knows what is inside it until she opens it and we see a brand new white cane from the Lions Club. This is the moment that Kathy and her friends, who were looking for Alice, show up. In jest Kathy decides to hide Alice's cane. This teasing was inappropriate from the viewers point of view because of the situation that Alice is in and the sadness she feels because of her grandpa's death. This feeling of inappropriateness increases when Alice is looking for her cane and can't find it and finally requests somebody to help her.

But the joke continues and is a preparation for the next funny conversation that Kathy and her friends have with Alice on the way to her room, after finally giving back her new cane.

They talk to her about a special car that she is going to drive. Nobody knows what is going on. Alice, a blind person is going to drive a car around campus. This idea is completely unfamiliar for the viewers and makes them angry and they ask themselves why these friends don't leave Alice alone. How mean this teasing is. But when they keep talking seriously about this strange car, that even a blind person can drive, the viewers become curious to see if it

is true. If I wanted to put this in a direct conversation, then it wouldn't have had exactly the same influence and right effect on the film. I had to bring up an atmosphere for this purpose. The first teasing paved the way for the conversation about the strange car that the girls brought for Alice to drive around campus. The first teasing prepared the teasing mood in the film and made it acceptable.

The moment is exciting for the audience when the girls go toward the 'car' and the camera zooms-in to show a bicycle built for two. That is the moment that the curious viewers will find out that Kathy and her friends were teasing Alice in a beautiful way with sincere feelings. At this moment the viewers admire Alice's friends for doing such a thing. It is a rational moment, after Alice's sad period of time, for them to make Alice happy with this cute idea. Alice takes a trip around the campus on the bike -- that is incredible.

I had a few ideas on how to end this film. But finally, I concluded at this sequence. I didn't want to leave Alice and the film in a sad mood. I had two other good reasons for creating this sequence. First of all, when I talked about this kind of bike with Alice I found out that she is aware of such a bike and had had experience with one in Flint. At the same time, the bike was brought up as an

important element throughout the film; while Alice was walking on the campus with hundreds of bikes around her. She is always anxious about getting hit by a bike. Alice's trip on the bike with Kathy around the campus (with the poetical shots) show her flying after all the suffocation that she has had while walking on campus.

This feeling of flying can be a symbolic conclusion of deliverance. The music comes from Beaumont Tower in the background as she rides the bike. This music is exactly the music she heard when she witnessed Westcott playing in the Beaumont Tower. Listening to this music, remembering that day that Alice was in the top of the tower, and watching shots that show Alice sitting on the back seat of the bike and pedaling like a sighted person brings a great feeling. She is riding in the green atmosphere of campus where always before she walked with her cane.

Alice's poetical bike trip on the campus delivers viewers from all the suffocation that they experienced throughout the film --everytime they saw Alice frustratingly walking with her white cane.

This great deliverence is for me and the viewers. It is not for Alice. She will remain in darkness forever. In the last shot the picture is fixed at a moment when she is happy with the wind blowing through her hair. And in a few

moments the end..... This is the end of a short period of Alice's life that I visualized from her reality with my perception.

The deliverence that I approach in the ending sequence is not a real deliverence at all, only the deliverence that I approach in my mind.

ALICE'S MONOLOGUE, NARRATION - INTERVIEWER

The narration in Dark Rainbow is like that in other documentary films. However, there is more simplicity, and a more sincere feeling on the part of the narrator, who also appears as the interviewer. As a result, the viewers become more familiar with him and he becomes a character in the film. The interviewer adjusts himself to the film atmosphere of the subject while at the same time he displays the professional characteristics of an interviewer. The purpose of this is to have an interviewer with a high percentage of iconicity with the film and the subject.

The voice of Alice as the monologue in Dark Rainbow has a great role. When I heard her voice on the radio program tapes she has done, I discovered she has a very professional voice. Because of this I decided to use her voice as an important element in the script. Throughout the script, in sequences which are related to her, I used her voice as the monologue. This was helpful for the spirit of the film and was also a good reason for more communication with the audience. I believe that Alice, as the main character in this script, can communicate and express herself with the simple monologues that I wrote based on my perception of her life and character. These monologues make the way

smooth for viewers to enter her dark world easily.

I tried to transmit Alice's inner character to the viewers, and surely when the viewers hear the events or realities of her life directly from Alice, it makes it easy for them to accept the information as an actual fact more effectively than having another person describe it. Another privilege that this kind of monologue has is the way that I can express her inner character by bringing direct communication between Alice and the viewers. If I wanted to let the narrator describe her inner character or her thinking and feeling about different things which go on around her, then it would become superficial. The method that I chose in this script made me free to create various dimensions of her character, and especially to show that Alice is an exceptional character in this script. Everything which goes on in her mind is new for the viewers. Because of that, the viewers can understand more easily her inner life and character by hearing it directly from her. It would have been easy for me to arrange an interview with Alice in the script and show her character through this interview, but then I would have missed the chance to use her as a character in the script and it wouldn't have the form that it has now. Expressing Alice's thoughts and her attitudes toward different problems gives depth to her

character to the point that the viewers will be aware of all the details of her inner and external character as a blind student -- to that point that there remain no other questions about her and her limitations.

MUSIC

Music as an element of the film always plays an important role. But the way we use it determines the effect.

In *Dark Rainbow* two kinds of music are employed. First, the background music and second, the music which comes through the subject of the film with relationship to the film's events. As we know, it is difficult to anticipate the exact background music while the film is in the script stage. During the film's technical process the filmmaker always gets new ideas and sometimes rejects his original music. At the end, after looking at the print work and the final edited copy, he may decide to review his original plan for music and possibly change it.

With the pace that I have in mind for this film I decided to use a string quartet playing a Haydn or Mozart piece.

This kind of music seems to be the best for a film like this in which the subject has little activity. The subject of blindness subconsciously brings a slow pace to the film, and with a technical approach the filmmaker can create a good balance with the film's technical aspects and its subject to approach a suitable form.

This harmony between the form and the content is the

first point of consideration for me. I believe that the subject of blindness that I am following is not rhythmic. Therefore, the string quartet, which includes two violins, one viola, one cello and probably a piano can have a good harmony with the monotony of the slow movements of the blind.

Each film has, besides physical movements, an inner movement too, like an ocean wave which comes to the shore. These moments of movement in the film content and in the form can be transmitted to the viewers with good harmony between the music and these moments. Of course, at times the final feeling that the filmmaker wants to transmit and the musical standards he uses can deny the harmony between the picture and the music. In today's cinema the music sometimes contrasts with the picture to create a special effect.

In any event, it depends on the filmmaker whether to use music as a vital film element or to fill in empty space. In both methods the unification between music and film to transmit the message is important.

In *Dark Rainbow* the actual music we hear in the film, created by major and minor subjects, is important. I refer, for example, to the music that we hear from Beaumont Tower. This music has a strong relationship with the music with which we entered Michigan State University early in the

morning and later in other sequences. It becomes slowly more important until we go with Alice to visit the tower. Then we hear this music very close to us. And, at the end, in the final sequence we hear it too.

In early sequences in the washroom in the dorm, we hear disco music from one of the girl's transistor radios. Then, in the radio studio where Alice is a disc jockey, we hear that type of music, too. In the Jackson Prison sequence we use "police show" music which related to those kinds of shots, and atmosphere. March music played by blind band students is heard in the opening sequence. Then, this music dissolves to the background music when the title starts. Another example of music in the film is the funeral music and its similarity to the carillon.

All kinds of music, other than the background music which goes on while the subject processes in the film, are acceptable. But sub-consciously the harmony between the actual music and the background music is important. Although viewers can't always recognize this harmonized combination, at the end they subconsciously feel good about the music composition if it has been harmonized intelligently.

THE APPROACH

Designing a film program for television calls for consideration of some points which are related to the medium and its characteristics.

Cinema and television as two visual media have different independent qualities in terms of their ability to transmit messages to the viewers. However, I will discuss here only some obvious facts with which I concerned myself with in Dark Rainbow and which each film has to have if it is designed for T.V.

The most important aspect is T.V.'s visual disabilities and the viewers attitude toward them. The small screen and undesirable visual capacity were two points that I considered throughout this script.

As we know, film for T.V. has to communicate with the audience as much as possible to make them willing to follow the film continuity. For the purpose of our discussion visual communication is first based on this fact. I tried as much as possible to follow the subject closely and used more close shots to bring the audience into the current events. The style that I chose is simple without any complexities, especially in the expression of informational aspects. I use interviews, which is one of the characteristics of the documentary film for T.V. These interviews

are presented like T.V. interviews. It seems as though three cameras are recording the event. A special set arrangement helps to make it appear like a T.V. interview, especially when we use the slate boy to announce the location and person to be interviewed. In one interview at Jackson Prison, the interviewer, who is also the film narrator, comes toward the camera and talks directly to the audience about the subject. He does this in such a way that it appears exactly as if he is talking from a T.V. studio. Another point which creates more harmony between the picture and narration, is making the content simple for a T.V. audience which is used to seeing stereotyped programs which do not require them to use a high percentage of their intelligence.

The biggest responsibility for me, in this T.V. design, was to portray this subject intellectually while considering the T.V. audience.

CONCLUSION

Formulating an idea for a film depends mainly on the filmmaker's or writer's personal characteristics which are related to his background and his perception of his environment. My interest in the humanistic rather than the commercialistic brought the desire to choose blindness as a subject. I also felt this film script was a good way in which to use my ability to create a work involved in the consideration of the human condition.

First of all my attempt in Dark Rainbow was to bring up a relationship between the two worlds of the sighted and the unsighted and to develop a circumstance which could be a reason for the sighted group, who are the majority, to become familiar with the world of the unsighted. The percentage of the sighted's familiarity with the blind in the United States is greater than in undeveloped countries which don't have the same educational and economical capacity.

During my research and writing of this script I collected a considerable amount of useful information which was very important to me in terms of increasing my knowledge; my sense of humanity; and my spiritual consideration of the human condition. To be close to the reality of

blind persons in the United States society, especially to those who are involved in higher education, gave me a lesson of all humans' attempts to grow and achieve a bright horizon in life. Although the blind students are in absolute dark they too work toward this bright horizon.

On the other hand, society's attempt to offer facilities and aids for the blind minority is admirable to the extent that their efforts encouraged me to think about blind education seriously and to plan to bring up a situation with my expertise as a filmmaker to encourage responsible people in my country to make additional attempts to enhance the educational environment for this minority in Iran society.

Dark Rainbow, in terms of technical aspects, increased my experience by way of my consideration of the inactive subject with the slow pace style.

With no doubt Dark Rainbow has encouraged me to have more willingness to develop a humanistic subject in visual art. My involvement in the subject gave me a feeling of making a hard attempt to open the way for the film medium to create more communication between these separate worlds of the sighted and unsighted and showing society more details to encourage them to care more for this minority.

Developing this humanistic subject gave me a great

sense of satisfaction, and made me satisfied that I can, with film as a mass medium, bring up a humanistic subject sincerely and with a high level of responsibility, show reality.

It should clarify many aspects of blind people to the reader or viewer of the future.

From an artistic point of view, Dark Rainbow was an individual attempt for me to approach a form with which I could transmit reality through the film medium. To bring up the harmony between the content and the form with my perception of this reality was a great experience in terms of formalizing the actuality to the visual medium with consideration of all elements which are important to a film. It was a great experience, also, in terms of encouraging more transmitting of humanistic messages through the film medium by showing the lack of communication. The content encourages humans to wish for greater harmony between themselves and the unsighted by showing the suffocation and isolation of blind people.

SOURCES OF INFORMATION

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1. Interviews with Alice and continuous communication with her during her life at the university.
2. Interview with Alice's family in Flint.
3. Information from the American Foundation for the Blind, 15 West 16th Street, New York, N.Y. 10011.
4. Visit with and information from the Michigan School for the Blind, 715 W. Willow Street, Lansing, Mi. 48906.
5. Information about the Leader Dogs for the Blind, 1039 Rochester Road, Rochester, Mi. 48063.
6. Information about Welcome Home for the Blind, 1953 Monroe Ave. N.W. Grand Rapids, Mi. 49505.
7. Interview with several people about their feelings on blind persons as friends.
8. Interview with Mike Ellis, counselor for blind students, Office of Special Programs for the Handicapped at Michigan State University and researching the services that this office offers.
9. Visit to Jackson State Prison, Michigan Braille Transcribing Service, and an interview with Ralph Hoffman, director of the service, and an interview with the supervising prisoner and prisoners.
10. Information about the braille system from the Michigan School for the Blind.
11. Information from Lions International, York and Cermak Roads, Oak Brook, Ill. 60521, and an interview with Bud Goodwin, Lions state secretary of Michigan.
12. WKAR, Michigan State University, interview with Florence Harvath, manager of Radio Talking Book for the Blind.
13. Visit to Beaumont Tower, Michigan State University, and interview with Wendell Westcott, M.S.U. carillonneur.

14. Visit to WMSN Campus Radio, Michigan State University, and tapes of Alice's radio programs.
15. Visit to a funeral home and visit with a minister.

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