



3 1293 10064 7969



This is to certify that the

thesis entitled

IS UPSTAIRS ON FOURTH FLOOR WHERE THEY TAPE TAPES?
A FILM SCRIPT FOR A TELEVISION DOCUMENTARY ON
THE MICHIGAN STATE UNIVERSITY LIBRARY

presented by

ERNESTINE SNEAD WALKER

has been accepted towards fulfillment
of the requirements for

M.A. degree in TELECOMMUNICATIONS

Major professor

Date August 9, 1979



OVERDUE FINES:
25¢ per day per item

RETURNING LIBRARY MATERIALS:
Place in book return to remove
charge from circulation records

|

|

Copyright by
Ernestine Snead Walker
1979

IS UPSTAIRS ON FOURTH FLOOR WHERE THEY TAPE TAPES?
A FILM SCRIPT FOR A TELEVISION DOCUMENTARY ON
THE MICHIGAN STATE UNIVERSITY LIBRARY

By

Ernestine Snead Walker

A THESIS

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

MASTER OF ARTS

Department of Telecommunication

1979

ABSTRACT

IS UPSTAIRS ON FOURTH FLOOR WHERE THEY TAPE TAPES?

By

Ernestine Snead Walker

Is Upstairs . . . is a script for a television film. It documents events and people of the Michigan State University library. However, the portrayal can be generalized to any large university library. Its main objective is to present an authentic picture of some of the daily activities taking place in a large university library.

Is Upstairs . . . is a dramatic presentation that entertains as well as informs. First, it is about people and their idiosyncrasies, both library users and library staff members. Secondly, it reveals typical services, resources, and the operation of large university libraries along with some of their problems.

The script centers around the Reference Department of the library, a library tour, an undergraduate student, and a graduate student. These components serve as the sources of action in the script and provide its continuity.

To Larry

ACKNOWLEDGMENTS

I extend sincere thanks to Dr. Lawrence Redd for his assistance, guidance, friendship, and understanding during the completion of this project. I also thank Dr. John David Lewis for his advice and encouragement during the course of my study in Telecommunication.

I extend my appreciation to members of the Michigan State University Library staff for their cooperation and support. The enthusiastic and unbiased evaluations of Dr. J. Colby Lewis, Linda de Wit, and Martha Hsu warrant special acknowledgment. I appreciate them very much.

I offer special gratitude to my parents, Ernest and Ida Mae Snead for instilling in me a desire to set and achieve high goals. Finally, I offer sincere thanks to my husband, Larry, for his love and support.

TABLE OF CONTENTS

Introduction.	1
List of Characters.	3
Script.	4
Interpretation.123
Sources of Information.127
Evaluations128

INTRODUCTION

Is Upstairs On Fourth Floor Where They Tape Tapes is a film script for television that documents events in the Michigan State University main library. Although these occurrences have special connotations for the MSU library, they are also typical of many large university libraries. The script centers around a library tour, the Reference Department, an undergraduate student with a problem and a graduate student who is a problem.

By means of the tour, the Reference Department, the undergraduate student and the graduate student, we visit and observe many parts of the library. We take note of the kinds of characters in the library, what they wear and what they do. We usually find that they wear some of the most outlandish get-ups and that they do everything from hanging out, to sleeping, to studying. We also meet some of the people who run the library--the administrators, the librarians, the clerical staff and the student assistants-- and share some of their idiosyncracies.

The script portrays the lighter side of the library. It is meant to be a fast-paced account of the interesting and human aspects of the library. However, its main objective is to provide an awareness of the daily activities

taking place in large university libraries including the various kinds of people found in them and the services, resources, and operation of large university libraries.

Although Is Upstairs . . . may appeal to a general audience, it is aimed at an academic audience. If it were produced, public broadcasting would be a suitable medium. Library organizations, student organizations may also have great interest in such a production.

LIST OF CHARACTERS

Joy Obermacher	Amy
Mr. Vanuleen	Dave
Sarah	Darrienne
Graduate Student, Ross Noble	Margaret Spicer
Ed Gerrish	Invoice Clerk
Norman Fisher	Ruth
Bill Lehr	Jerri
Dr. Sullivan	Undergraduate Student,
Mr. Collins	Julie
Ned Jones	Ms. Consenttini
Melanie	Ann
Maude	Helen
Cindy	Terry
Kate	Jeff
Margaret (Houlihan)	Lois
Consuela Joyas	Mr. Vard
Leslie	Dr. Levin
Tour Group (Inclusive of Joy as part of the group)	
Group (Exclusive of Joy)	

IS UPSTAIRS ON FOURTH FLOOR WHERE THEY TAPE TAPES?

FADE IN

EXTERIOR LIBRARY COURTYARD SPRING

1. LONG SHOT (HIGH ANGLE) LIBRARY COURTYARD

It's a beautiful, warm morning. The sound of splashing water from the FOUNTAIN, augmented by the playfulness of ducks, blends with the music from the Carillon. People are approaching the library, a huge modern building with prominent glass stairwell. Some are entering, some are lingering to chat, some are parking and locking their bikes to the multitude of bike racks.

2. FULL SHOT JOY OBERMACHER

JOY OBERMACHER, a reference librarian, hurriedly parks and locks her bike. THE CAMERA PANS TO FOLLOW her as she half-walks, half-runs towards the library entrance. JOY is a swift, high-spirited, petite woman in her early thirties. She stands out an individualist, especially in dress.

INTERIOR LIBRARY

3. CLOSEUP JOY FRONT LOBBY

She enters the door and glances up in anxiety.

4. CLOSEUP CLOCK ON LOBBY WALL

The clock reads two minutes before eight o'clock.

5. CLOSEUP JOY

Relief is on her face.

6. LONG SHOT JOY

She walks towards the Reference Desk, a large counter forming a square around opened office space consisting of several desks. In the background, a tall, administrator-type man walks perpendicularly towards her. He appears to be sophisticated yet kind of clumsy mainly because of his large size and his absentmindedness. He is MR. VANULEEN.

7. MEDIUM SHOT JOY, VANULEEN

At a point just before they meet, they speak to each other.

JOY

(smiling broadly)

Good morning, Mr. Vanuleen!

VANULEEN

(with a far-away stare)

Good morning, Mrs. Obermacher.

Crazy morning, isn't it?

8. CLOSEUP JOY

JOY

(speaking rapidly)

Oh, it's beautiful! It's going
to be . . .

She is interrupted as she hears a telephone ringing
in the distance.

9. MEDIUM SHOT JOY, VANULEEN

JOY

(looking away)

. . . That must be Reference,
already!

They walk past each other.

10. CLOSEUP TELEPHONE ON DESK BEHIND COUNTER

The CAMERA DOLLIES OUT to include JOY as she answers
the phone with one hand and tries to hold on to a

falling bag and purse with the other hand. She is standing in front of a chair placed to the side of the front desk behind the counter.

JOY

Reference Library, can I help you?

VOICE

Is this Reference?

JOY

(Sighs)

Yes, it is.

VOICE

Who do I talk to if I want to make sure the library orders a book?

11. MEDIUM SHOT JOY

JOY

That would be the bibliographers.

I'll transfer you, if you wish . . .

As she talks on the phone, in the background a YOUNG MAN arrives at the counter and waits impatiently for help. She looks around towards the front counter with an expression of urgency.

12. FULL SHOT REFERENCE AREA

The YOUNG MAN pounds his pencil on the counter steadily while JOY continues on the phone. From a rear entrance to the area, another reference librarian comes in. She is SARAH, a heavy-set woman about 35 who appears to be in the right business. SARAH walks quickly to the front counter to help the YOUNG MAN.

13. MEDIUM SHOT SARAH, YOUNG MAN

SARAH

Can I help . . . you?

Before she can complete her question well, the YOUNG MAN interrupts.

YOUNG MAN

(sarcastically)

It's hard to get help around here in the morning. Ah . . . Where do I find Mr. Evans? I'm a graduate student, and I have a seminar to prepare. I need some help with subject headings.

14. MEDIUM CLOSEUP SARAH (SHOOTING OVER GRADUATE STUDENT'S SHOULDER)

SARAH

(professionally)

Well, maybe I can help you.

15. MEDIUM CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

(with a satirical smile)

Never mind. It's probably "too
deep" for you Reference librarians.

He turns away so that the side of his shoulder faces
SARAH.

16. CLOSEUP SARAH

SARAH is stunned, but she continues with a defensive
tone to her voice.

17. MEDIUM SHOT SARAH, GRADUATE STUDENT

SARAH

In that case, go back to the rear
exit and turn right at the double
doors labeled "Technical Services."

She points in the direction behind him. The GRADUATE
STUDENT turns to face the direction in which she is
pointing.

18. FULL SHOT GRADUATE STUDENT

As the GRADUATE STUDENT walks away, the CAMERA PANS TO FOLLOW him briefly.

19. CLOSEUP SARAH

As she stares after him, her mouth twitches to one side in vexation. She appears to curse under her breath.

20. FULL SHOT GRADUATE STUDENT, TWO WOMEN

The GRADUATE STUDENT opens and holds the door of TECHNICAL SERVICES for TWO YOUNG WOMEN. The TWO WOMEN are dressed similarly in long peasant dresses, thick colored stockings and sandals. Both have long, stringy hair. They appear to be from a hippy settlement, however, they are technical services librarians. One of the women is carrying a journal rolled in such a way that the title can be seen-- The Technical Services Librarian, and the other one is carrying a box of catalog cards.

21. MEDIUM SHOT JOY BEHIND REFERENCE COUNTER

JOY

. . .I'm sure the bibliographers will do their best for you. They

handle problems like this
every day.

JOY is still on the phone in reference with her
original patron.

VOICE

(reluctantly)

Will you give me that number,
please. I don't trust these
transfers.

22. CLOSEUP JOY

JOY

(relieved)

Okay . . . the number is 353-0807.

VOICE

Thank you.

JOY

You're welcome. Good-bye.

23. MEDIUM SHOT JOY

JOY depresses the receiver button and proceeds to
dial a number. We hear the ring tone.

VOICE

(jovial)

Voice Library! Please let me

make you happy!

24. CLOSEUP JOY

JOY

Ed? This is JOY! I have a
tour this morning. I forgot
to tell you yesterday. However,
I will be bringing them up to
the Voice Library as usual,
probably around 10 o'clock.

25. MEDIUM SHOT JOY

ED GERRISH

(jokingly)

Oh, that's fine, Joy! I'll
do about ten minutes of stand
up comedy for them!

26. CLOSEUP JOY

JOY

(jokingly)

OK! As long as you tell them
a little something about the
Voice Library. And since
you're near the end of the tour,
we probably won't have ten minutes.

27. MEDIUM SHOT JOY

ED GERRISH

Oh, sure! See you later, Joy.

CUT TO:

TECHNICAL SERVICES

28. LONG SHOT TECHNICAL SERVICES

The GRADUATE STUDENT is standing in the foreground of the shot with his back to the CAMERA. The TWO YOUNG WOMEN blend into the natural flow of things within a huge, bright area. The area is divided into smaller work areas and passageways by jumbles of bookshelves filled with books of various sizes and forms and by desks piled with papers, cards, books, and plants. Typewriters, book trucks, and card catalogs are numerous and are scattered throughout the area. The area appears to be endless. It continues for the full length of one side of the library building. The area is filled with various kinds of people (young, old, hippies, sophisticates, men, women) each busily attending some kind of task, and they all seem to be in constant motion. It is very NOISY -- typewriters, books falling, people talking, catalog drawers being slammed, book trucks rolling and books

being slammed onto desks and bookshelves. The
CAMERA ZOOMS IN and PANS AROUND THE ROOM SLOWLY.

29. MEDIUM CLOSEUP LIBRARY ASSISTANT AT COMPUTER
TERMINAL

The LIBRARY ASSISTANT is a young man with his hair
pulled back into a long pony tail, with a long
beard and gold frames.

30. CLOSEUP COMPUTER SCREEN (SHOOTING OVER SHOULDER OF
LIBRARY ASSISTANT)

The monitor reveals information about a book.

31. FULL SHOT STUDENT ASSISTANT

A young woman dressed in jeans and T-shirt is
removing books from a long range of shelves and
putting them on a book truck.

32. MEDIUM SHOT INDIAN WOMAN

She is wearing a very colorful Sari. She is bending
over a long tray of cards with several journals at
her side. She appears to compare a journal with a
card on the tray. The CAMERA ZOOMS IN to reveal
that the journals are Japanese and Indian.

33. MEDIUM SHOT MAN

A conservatively well-dressed man about 65 with long white sideburns and long white hair is standing outside an area that has been walled off with metal panelling and glass as an office. With both hands in his pants pockets and a large pipe in his mouth, he looks the area over. Then, he takes his pipe out of his mouth, puts it in his sport coat pocket, and walks inside of his office. The CAMERA ZOOMS IN to his name on the office window--MR. COLLINS.

34. FULL SHOT GRADUATE STUDENT, MIDDLE-AGED MAN

The GRADUATE STUDENT and a conservatively-dressed MIDDLE-AGED MAN appear to be standing in a maze of bookshelves and desks. The MAN appears to be explaining something to the GRADUATE STUDENT. We hear them in the middle of their conversation.

MIDDLE-AGED MAN

Oh, no! . . . Now you're in the
Original Cataloging Section.

Subject Headings Authority is
over there behind the L. C.
Cataloging Section.

He points as he speaks.

GRADUATE STUDENT

(frustrated)

OK, thanks! How do I get
out of here? I mean. . .
back to the front lobby?

36. MEDIUM CLOSEUP MIDDLE-AGED MAN

MIDDLE-AGED MAN

(puzzled)

To the front lobby? . . .
Walk straight ahead past that
long range of bookshelves and on
through Central Serials Receiving.
There's a door there on the left.

He turns to face left and uses his head as pointer.

37. FULL SHOT GRADUATE STUDENT, MIDDLE-AGED MAN

We see the MAN returning to the seat at his desk
shaking his head as the GRADUATE STUDENT walks OUT
OF FRAME.

CUT TO:

BIBLIOGRAPHERS' OFFICE

38. CLOSEUP MAN ON TELEPHONE

The CAMERA ZOOMS OUT to reveal a MAN in his mid-

thirties with salt and pepper hair and the appearance of an Ivy League scholar sitting behind a large desk piled high with brochures, order lists, pamphlets and books. We can also see his name and title on the front of his desk--NORMAN FISHER, BIBLIOGRAPHER.

39. FULL SHOT OFFICE

We see a large office crowded with book shelves against the walls, plants, tables, and chairs. There is a STUDENT ASSISTANT working at one set of book shelves. There are also two other desks in the office which look the same as NORMAN FISHER'S. One desk is unoccupied. At the other desk which is next to NORMAN'S sits a YOUNG MAN who appears to be a little boy in size and facial features.

40. MEDIUM SHOT YOUNG MAN AT DESK

In this shot we can see the YOUNG MAN'S name at the top edge of his desk--BILL LEHR, -BIBLIOGRAPHER. BILL is listening to NORM'S phone conversation intently.

41. CLOSEUP NORMAN

NORMAN

(professionally)

I understand your concern . . .

and we'll get on it right
away. OK. Good-bye.

NORMAN is leaning back in his chair with his free
hand rubbing the back of his neck.

42. CLOSEUP BILL

BILL

(exclaiming)

Who was that!

43. CLOSEUP NORMAN

NORMAN

(sighs)

Mrs. Callahan. Human Ecology.

It seems that . . .

He hesitates as he hears the door open.

44. FULL SHOT OFFICE

We see a scholarly-looking man approaching NORMAN
and BILL.

NORMAN

Dr. Sullivan! Come on in!

45. CLOSEUP DR. SULLIVAN

DR. SULLIVAN

(cordially)

Good morning, Norm. Bill.

I just want to drop these by.

The department needs them badly,
so, do what you can.

46. FULL SHOT SULLIVAN, NORMAN, BILL

Standing to the side of NORMAN's desk, DR. SULLIVAN gives NORMAN a group of book order cards, and without giving NORMAN time to reply he continues.

DR. SULLIVAN

How is Vanuleen? I haven't seen
him around recently.

For a second or so, all three men look at each other, but just as BILL appears to answer, NORMAN's facial expression becomes very serious.

47. CLOSEUP NORMAN

NORMAN

(seriously)

Ah. . . uh. . . ah! Vanuleen
had a most unfortunate accident.
It seems that he broke his leg.

48. FULL SHOT NORMAN, BILL, SULLIVAN

While BILL bows his head in agreement with a saddened expression on his face, DR. SULLIVAN looks surprised.

DR. SULLIVAN

How did it happen?

49. CLOSEUP NORMAN

NORMAN

Vanuleen was trying to sneak a book out of the library past the new security gate, and when the buzzer went off, Ole Vanuleen tried to run over the gate, and he broke his leg!

50. CLOSEUP BILL

BILL bows his head in agreement.

51. CLOSEUP SULLIVAN

DR. SULLIVAN

(stunned)

Trying to steal a library book?

Ummm. . . Vanuleen?

He shakes his head in amazement.

52. FULL SHOT NORMAN, BILL, SULLIVAN

All three men stare at each other for a moment with saddened expressions.

53. CLOSEUP STUDENT ASSISTANT

The STUDENT ASSISTANT who has been working in the office all along is burying her face between two books on the bookshelf in front of her trying to conceal her laughter.

54. CLOSEUP SULLIVAN

DR. SULLIVAN

(depressed)

Well, I must get to the office.

Have a good day.

55. FULL SHOT NORMAN, BILL, SULLIVAN

NORMAN, BILL

(simultaneously)

You too, Dick. . . See you around.

56. FULL SHOT OFFICE

SULLIVAN walks towards the door. He opens the door and pauses.

57. MEDIUM SHOT SULLIVAN

SULLIVAN

Trying to steal a library book?

He shakes his head and closes the door behind him.

58. MEDIUM SHOT NORMAN, BILL

They look at each other and while BILL laughs heartily,
NORMAN smiles mischievously.

NORMAN

I think he took us seriously.

CUT TO:

TECHNICAL SERVICES

59. LONG SHOT GRADUATE STUDENT

The GRADUATE STUDENT is walking past MR. COLLINS'
office on his way out of Technical Services. Suddenly
he stops.

60. MEDIUM CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

(frowning)

Umh. I smell something burning.

CUT TO:

FRONT LOBBY

61. LONG SHOT GRADUATE STUDENT

The lobby is now filled with people mixing about. We see the GRADUATE STUDENT among them as he walks towards the Reference Counter. At the counter we now see an older man about 55. This is NED JONES, a reference librarian. Behind the counter, we can see a group of people standing around the desks.

62. MEDIUM SHOT GRADUATE STUDENT, NED

NED

(smiling)

What can I help you with?

63. CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

Ah. . . well, that lady who was here before couldn't help me much. What I need is a list of subject headings on the Siege of Detroit during the Queen Anne's War.

64. CLOSEUP NED

NED

(thinking)

Let's see. The date of that
is around 1712 . . .

65. MEDIUM SHOT GRADUATE STUDENT, NED

NED

. . . Let's start with the LC
Subject Headings List. If we
look under United States--History--
Colonial Period, we should find
something to start with.

He gets up to accompany the GRADUATE STUDENT to the
catalog.

66. FULL SHOT GRADUATE STUDENT, NED

They leave the counter together.

67. FULL SHOT REFERENCE AREA BEHIND COUNTER

Among the desks behind the counter are several women.
We now see that these five desks--three near the
front of the area and two in the rear of the area.
The two in the rear are directly outside two offices
of panelling and glass.

68. MEDIUM SHOT SARAH, MELANIE

SARAH who projects a very businesslike image is standing and talking with MELANIE, another young reference librarian. MELANIE appears to be quiet and shy but she dresses very properly as a career girl. SARAH is doing all of the talking while MELANIE stands with her arms folded in front of her and smiles.

69. MEDIUM SHOT MAUDE

An older, but very lively, red-headed woman is sitting at a desk nearer the front counter. She is digging into a very large purse from which she takes a smaller purse, toiletry items and shoes. She is also a reference librarian.

70. MEDIUM SHOT CINDY, KATE

These two reference librarians in their early thirties seem to be engaged in light conversation. KATE, dressed in blazer and skirt, appears to be a cool, rational person. Sitting at a desk, she is flanked on the side by CINDY who is standing over her. CINDY, dressed in jeans and sweater, could pass as a student. She projects an image of restlessness and shyness. She has one arm folded in front of her and the other held in such a way that she can bite her fingernails.

71. FULL SHOT AREA BEHIND REFERENCE COUNTER (WITH CAMERA PREFERENCE FOR TWO REAR DESKS) STATIONED OUTSIDE TWO OFFICES

72. MEDIUM SHOT AMY

Sitting busily at one of the rear desks filled with catalog cards, catalog drawers, and a typewriter is AMY, a clerk for the department. She is a young woman in her early twenties who is very foxy.

73. MEDIUM SHOT DAVE

At the other rear desk is a young man typing. He is DAVE who is also a clerk for the department, but more of a secretary to the head reference librarian.

74. FULL SHOT DARRIENNE

There is a pillar to the left of the front counter that corners the square. Standing there reading the bulletin board that is mounted on the pillar is a young woman with a close-cropped afro. She is DARRIENNE, another reference librarian.

75. LONG SHOT MARGARET SPICER

An older woman with silvery-white hair dressed in a pantsuit enters the Reference area. As she enters,

the little groups begin to break up. The CAMERA ZOOMS IN to a CLOSEUP of the OLDER WOMAN. She has a friendly, but firm face.

MARGARET SPICER

(Smiling radiantly)

Good morning! Good morning!

She has a powerful magnetic smile, and she chuckles after speaking.

76. FULL SHOT REFERENCE AREA

CINDY walks to the front counter leaving KATE at the desk. DARRIENNE walks over to MAUDE's desk and MELANIE walks up to the front counter to join CINDY. MARGARET SPICER walks into the left rear office and SARAH immediately follows her in. The CAMERA ZOOMS IN and TILTS UP to the name plate over the door of the office which reads MARGARET SPICER, HEAD REFERENCE LIBRARIAN.

77. MEDIUM SHOT CINDY, MELANIE AT REFERENCE COUNTER

CINDY

(teasingly)

You have a tour this morning.

Her legs are propped up on the waste paper basket, and her nails are in her mouth.

78. CLOSEUP MELANIE

MELANIE

(blushing)

Who? Me?

Her face reveals negativism as she takes CINDY's
joke seriously.

79. CLOSEUP CINDY

CINDY

(calmly)

That's what's on the schedule.

She is biting her nails.

80. FULL SHOT MELANIE

MELANIE

(unbelievably)

There must be some mistake!

She gets up and goes over to the bulletin board.
The CAMERA PANS TO FOLLOW her.

81. CLOSEUP CINDY

She watches.

82. CLOSEUP MELANIE

She breathes a sigh of relief. Then . . .

MELANIE

(accusingly)

C - I - N - D - Y !

83. MEDIUM SHOT MARGARET

MARGARET

Who has the tour this morning?

She is standing outside of her office addressing
KATE, MAUDE, and DARRIENNE who are nearest her.

84. MEDIUM SHOT KATE

KATE

(swinging around in her chair)

Well, it can't be me because I
have a meeting.

As a second thought, she adds . . .

KATE

However, I will gladly give the
tour if someone will go to this
meeting for me.

She spreads her mouth negatively and shrugs her
shoulders in boredom.

85. FULL SHOT MARGARET, KATE, DARRIENNE, MAUDE

MAUDE

(professionally, smiling)

Margaret, I have a law question for Bromstein that's taking an awful lot of time, and I promised him that I'd have it ready for him today.

86. MEDIUM CLOSEUP DARRIENNE

DARRIENNE

I think I saw Joy's name on the board.

87. FULL SHOT REFERENCE AREA BEHIND COUNTER

JOY walks into the reference area at the point in which her name is spoken.

JOY

. . . Saw my name, where?

She stops and stares at DARRIENNE while KATE and MAUDE laugh.

CUT TO:

TECHNICAL SERVICES

88. FULL SHOT SMALL AREA OUTSIDE OF MR. COLLINS' OFFICE

We see the INVOICE CLERK at her desk (her name plate

only reads Invoice Clerk) in the foreground. In the background we see a group of people working at the long table with tray files of cards across the length of it. A well-dressed woman walks out of the office next to MR. COLLINS'.

89. MEDIUM CLOSEUP WOMAN

WOMAN

(frowning)

Gee, I smell something burning.

90. FULL SHOT SMALL AREA

The INVOICE CLERK looks up in the direction of the WOMAN and sniffs the air.

91. CLOSEUP INVOICE CLERK

INVOICE CLERK

So do I.

She looks around her desk.

92. FULL SHOT SMALL AREA

The WOMAN and the INVOICE CLERK are looking around the area outside the offices and over toward the card files. MR. COLLINS walks out of his office.

93. CLOSEUP MR. COLLINS

MR. COLLINS

(concerned)

Do you smell something burning?

94. CLOSEUP INVOICE CLERK

The INVOICE CLERK's mouth drops open and her eyes widen and stare.

95. FULL SHOT WOMAN, INVOICE CLERK, COLLINS

WOMAN

Yes! We've been looking around.

She looks at MR. COLLINS. INVOICE CLERK stares at MR. COLLINS below his chest.

96. CLOSEUP INVOICE CLERK

Still staring below MR. COLLINS' chest with a puzzled expression.

97. FULL SHOT COLLINS, WOMAN, INVOICE CLERK

COLLINS' and the WOMAN's gaze follow the stare of the INVOICE CLERK.

98. TIGHT CLOSEUP MR. COLLINS' COAT POCKET

The coat pocket has a hole burned in it with smoke seeping out.

99. CLOSEUP COLLINS

COLLINS

(grunting)

Uh. . . Uh! My pipe!

100. FULL SHOT COLLINS, WOMAN, INVOICE CLERK

The INVOICE CLERK and the WOMAN look at each other startled, then at COLLINS who is grabbing at his pocket for his pipe. The WOMAN and the INVOICE CLERK try to conceal their laughter.

CUT TO:

REAR LOBBY OF LIBRARY

101. LONG SHOT (HIGH ANGLE) REAR LIBRARY LOBBY

In this shot we can see the side Reference counter, the circulation desk which is opposite the side counter and a large bright lobby which separates them with seating arrangements and pillars. We can also see the rear entrance and exit to the library which is part of the lobby. Library materials are checked out here at the exit. The entire area is now flooded

with people.

102. MEDIUM SHOT MELANIE, YOUNG WOMAN IN HALTER TOP AT
SIDE REFERENCE COUNTER

MELANIE is looking at a sheet of paper given her by
a YOUNG WOMAN in halter standing opposite her at the
counter.

103. FULL SHOT GROUP OF STUDENTS

Members of this GROUP are sitting and standing
around the seating arrangement in the lobby.

104. MEDIUM SHOT DR. SULLIVAN

DR. SULLIVAN is walking through the exit. The
CAMERA ZOOMS IN to a CLOSEUP of him. He is shaking
his head in laughter.

105. CLOSEUP SIGN OVER COUNTER READS CIRCULATION DEPARTMENT

The CAMERA ZOOMS OUT and TILTS DOWN to the GRADUATE
STUDENT who is standing at the counter below the
sign. On the other side of the counter is a YOUNG
MAN in a funny looking cap and T-shirt which has the
word WREEFER printed across the front and in draw-
string pants.

106. CLOSEUP YOUNG MAN

YOUNG MAN

(in a shy manner)

Can I help you?

107. CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

(accusingly)

Why doesn't this library ever
have the books I need!

108. MEDIUM CLOSEUP YOUNG MAN

The YOUNG MAN just stands there and shrugs his
shoulders.

109. MEDIUM SHOT GRADUATE STUDENT, YOUNG MAN

GRADUATE STUDENT

I need a search on this!

The GRADUATE STUDENT shoves a slip of paper across
the counter at the frightened YOUNG MAN who in turn
takes another slip from under the counter.

110. CLOSEUP YOUNG MAN

YOUNG MAN

(shakey)

fill this . . . out . . .

please

111. MEDIUM SHOT GRADUATE STUDENT, YOUNG MAN

GRADUATE STUDENT

(sarcastic)

I know it'll take forever.

He takes the slip and fills it out while the YOUNG
MAN looks on.

CUT TO:

REFERENCE AREA

112. FULL SHOT REFERENCE AREA

We see MELANIE, CINDY, and NED sitting at the Reference counter. MELANIE is staring sadly into space, CINDY is helping a patron, and NED is pulling cards from a catalog drawer. SARAH is sitting at a desk behind the counter in conference with an OLDER STUDENT. In the background we see MARGARET through the windows of her office. In the other office we see an older woman who appears to be busily frowning. This is RUTH. She appears to be closer to the traditional stereotype librarian than any of the other reference

librarians. The CAMERA PANS enough to favor a young man sitting at a desk. He is JERRI the youngest of the reference librarians. JOY is standing near JERRI's desk in limbo. JERRI looks up at JOY and then over towards the rear lobby.

113. CLOSEUP JERRI

JERRI

(for need of something to say)
Is that your tour gathering out
there?

114. CLOSEUP JOY

JOY looks quickly towards the rear lobby.

115. FULL SHOT GROUP

GROUP gathered in seating arrangement in the rear lobby.

116. CLOSEUP JOY

JOY

Yea, I guess so.
She takes a deep breath.

117. MEDIUM SHOT YOUNG WOMAN IN HALTER, MELANIE

YOUNG WOMAN IN HALTER

(frustrated, near tears)

I can't find anything! and I
have a paper to do by tomorrow!
I don't even know anything about
Puritanism! I'm only an under-
grad!

She throws her books on the counter and covers her
face with one hand.

118. CLOSEUP MELANIE

MELANIE

(sympathetically)

Did you go up to the Undergraduate
Library. That's the best place
to start with . . .

119. CLOSEUP UNDERGRAD

UNDERGRAD

I couldn't even find the Under-
graduate Library or else no one
is there, I don't know!

She interrupts MELANIE.

120. FULL SHOT MELANIE UNDERGRAD

MELANIE

Listen, there's a tour starting
in a few minutes. It may help
if you take it so you'll know where
everything is and then come back
and I'll get you started on your
topic if you need it.

121. CLOSEUP UNDERGRAD

UNDERGRAD

But I don't have time!
I have a lot of work for my other
classes to do. It's just not fair.
He gave us a paper to do in a few
days!

122. FULL SHOT MELANIE, UNDERGRAD

MELANIE

(sighs)

Ok, let me see what I can
do to help. First let's . . .

CUT TO:

123. FULL SHOT SARAH, OLDER STUDENT, NED

SARAH

If anyone asks for me, I'm

going to do an ERIC computer
search for this lady.

She is speaking to NED on her way out of Reference
with the OLDER STUDENT.

124. MEDIUM CLOSEUP NED

NED smiles and bows his head.

125. FULL SHOT JOY

JOY follows SARAH out of Reference stopping to speak
to NED.

JOY

(lively)

. . . And Ned, I'm going to give
a tour.

126. MEDIUM CLOSEUP NED

NED

(smiling)

Have a good time!

127. MEDIUM SHOT JOY

JOY walks quickly toward the GROUP gathered in the
rear lobby with notes in her hand.

The CAMERA FOLLOWS,

128. MEDIUM SHOT GROUP

The GROUP consists of a mixture of twenty or more various young men and young women. Some are playing with each other, some are waiting patiently. We notice a YOUNG WOMAN with striking red hair.

The CAMERA PANS the GROUP slowly.

129. LONG SHOT JOY, GROUP

JOY stands in front of the GROUP and those sitting rise. Others begin to pick up belongings.

130. CLOSEUP JOY

JOY

(smiling radiantly)

I'm Joy Obermacher, and I'm going
to be your tour guide.

131. MEDIUM CLOSEUP TWO GROUP MEMBERS

ONE GROUP MEMBER

(giggling softly)

Joy Ober . . . what?

She speaks to the other group member and they giggle together.

132. CLOSEUP JOY

JOY'S VOICE

(reflective)

I'm glad the group is small
today. Seems like a good group.
Uh, oh! I can see my losers.
Wonder what it's like to be one of
them and take my own tour. Well,
better get started. The library
isn't exactly small. Medium-sized
either!

JOY looks the GROUP over for a couple of minutes
while waiting for them to compose themselves.

CUT TO:

133. FULL SHOT FRONT REFERENCE COUNTER WITH NED AND CINDY

A young man runs quickly to the counter with his back-
pack falling from his shoulder and stops in front of
NED.

134. CLOSEUP YOUNG MAN

YOUNG MAN

(out of breath)

I'm supposed to take a tour!

Where is it?

135. FULL SHOT NED, YOUNG MAN

NED

It's just getting started.

Right over there.

NED jumps up from his seat and points towards the GROUP in the rear lobby.

YOUNG MAN

(hurriedly)

Thanks!

He runs to join the GROUP.

136. FULL SHOT JOY, GROUP

The YOUNG MAN runs INTO FRAME.

JOY

. . . The MSU Library has over
2 million books . . . 25 thousand
periodical titles and over 3
million pieces of nonprint materials
which includes the microforms, tapes,
and videotapes.

137. MEDIUM SHOT JOY

JOY

(lively, using her hands)

These materials are scattered throughout the library in the research stacks in the East Wing, the Undergraduate Library in the West Wing, the Science Library in the basement, and various smaller collections such as the Labor and Industrial Relations Collection, Urban Policy and Planning Collection, Art, Maps, Microforms Collection. . .

138. FULL SHOT GROUP

The CAMERA ZOOMS IN and PANS SLOWLY ACROSS FACES in the GROUP.

JOY

. . . Government Documents, Specials Collection, Audio-Visual and Voice Library, and the International Library. There are also branch libraries on campus.

139. CLOSEUP JOY

JOY

(firmly)

Now! At some point in your academic experience here at MSU, you will need to use some, if not all, of these resources.

140. FULL SHOT GROUP, JOY

In the background we can see a MAN in his late 30's using one of the microfilm readers located on a pillar. He stands and listens to the tour before continuing his use of the reader.

JOY

That's what this tour is about. It will familiarize you with the library and its resources . . . Starting here in the lobby, we are going to talk about the Circulation department and a few regulations, then move on to the Reference department and then to other parts of the library . . . Let's move over a little.

JOY leads the GROUP OUT OF FRAME, the CAMERA DOLLIES IN and we now see the MAN at the reader looking back at the GROUP. We still hear JOY's VOICE in the background of the NOISE from the CHANGE MACHINE and

the COMPUTERIZED BOOK DISCHARGER.

JOY's VOICE

Books are checked out usually on
your way out of the library at
both the rear and the front exits.
You can check books out for 2 weeks
and if . . .

Her VOICE is FADED completely under the NOISE.

141. MEDIUM SHOT MAN AT MICROFICHE READER

His attention has refocused on the reader. The CAMERA
ZOOMS IN OVER HIS SHOULDER to TIGHT CLOSEUP of the
machine to show how the MAN is operating it.

DISSOLVE TO:

142. FULL SHOT MAN WALKING

He walks away from the reader over to the Reference
Counter. The CAMERA FOLLOWS. The MAN is tall and
is dressed in a navy windbreaker with tight white
jeans that are frayed and split up the side of the
legs, and dirty white tennis shoes.

DISSOLVE TO:

143. MEDIUM SHOT MAN, CINDY AT REFERENCE COUNTER

MAN

(intelligently)

The Serials List lists this as
being in Alcove 2. Is it?

He gives CINDY a piece of paper.

144. TIGHT CLOSEUP PIECE OF PAPER

Which reads, clearly written, Journal of Economic Literature along with other scribblings that are illegible.

145. CLOSEUP CINDY

CINDY

(decisive)

Yes.

146. CLOSEUP MAN

MAN

(surprised)

But it's a journal! I thought
periodical abstracts are in
Alcove 2.

147. MEDIUM SHOT CINDY, MAN

CINDY

Yes, you're right, but this
is considered an abstract.

MAN

Thank you.

The MAN walks away from the counter.

148. LONG SHOT MAN AT ALCOVE TWO, TOUR GROUP

We see a large lengthy area with several small alcoves lining one side of the area. These small alcoves are separated from each other by bookshelves and pillars. Each alcove filled with tables, chairs, people, and ranges of books has a sign hanging in front of it labeling it as Alcove 1 or Alcove 2, and so forth. The MAN is entering Alcove 2. On the other side of this large lengthy area we see the TOUR GROUP walking along many ranges of books toward the rear of the area. In the center are lots of tables extending the length of the area, many of which are occupied by library users.

The CAMERA ZOOMS IN to the TOUR GROUP. MEMBERS of the GROUP are walking in pairs, threes and singles with some straggling behind. JOY is leading swiftly. There are some MEMBERS of the GROUP keeping up with

her fast pace, noticeably the YOUNG WOMAN WITH STRIKING RED HAIR.

149. CLOSEUP FEET OF GROUP, LINES (TAPE) ON FLOOR

The FRAME is filled with moving feet along a BLUE LINE and a BLACK LINE on the floor.

150. FULL SHOT JOY, GROUP

GROUP still moving in a long line with its members paired, tripled or singled with JOY setting a fast pace.

151. MEDIUM SHOT JOY

JOY stops suddenly and turns around to face the GROUP.

JOY

Oh, almost forgot! The lines here on the floor. The black line leads you to the Government Document Collection. The blue line leads you downstairs to Special Collections . . .

152. FULL SHOT GROUP

Members of the GROUP look down at the floor

JOY

. . . But it also takes you
past the Urban Policy Collection
and the Labor and Industrial Labor
Relations Collection.

CUT TO:

153. CLOSEUP ANNOYED YOUNG WOMAN STUDYING AT TABLE

A YOUNG WOMAN looks up at the GROUP angrily as if she
has been disturbed. The CAMERA DOLLIES OUT to reveal
her work on the table and TOUR GROUP in the BACKGROUND.

The CAMERA PANS SLOWLY AROUND the area to show other
activity.

154. MEDIUM SHOT YOUNG WOMAN

Studying at a table with a cup of coffee next to her
work from which she sips while studying.

155. CLOSEUP MAN

Studying seriously and twirling his hair around his
fingers.

156. CLOSEUP YOUNG MAN SLEEPING

With his head on the table in a space that he has

surrounded with books.

DISSOLVE TO:

157. TIGHT CLOSEUP SIGN (URBAN POLICY AND PLANNING)
HANGING FROM CEILING

The CAMERA ZOOMS OUT and TILTS DOWN to reveal MEMBERS of the TOUR GROUP looking around the small area with racks of magazines and journals and ranges of books.

158. CLOSEUP MAGAZINES AND JOURNALS

The CAMERA PANS them to reveal some of the titles.

159. MEDIUM SHOT SEVERAL MEMBERS OF THE GROUP

Looking at book titles among the many books on the ranges.

160. CLOSEUP SHELF OF BOOKS

CAMERA PANS to reveal spines of books for titles.

161. MEDIUM SHOT TWO MEMBERS OF GROUP

A YOUNG MAN and a YOUNG WOMAN are laughing and playing with each other.

162. MEDIUM CLOSEUP JOY

JOY

Oh, now, the next collection
we'll just stop at briefly is
Labor and Industrial Relations.

163. CLOSEUP MEMBERS OF GROUP

The CAMERA PANS MEMBERS as they walk past.

CUT TO:

164. FULL SHOT UNDERGRAD

The UNDERGRAD is walking sluggishly towards the
Reference counter. The CAMERA FOLLOWS her.

165. FULL SHOT REFERENCE COUNTER

CINDY is conferring with a student while another is
waiting. NED is pondering over a book with another
student while three others wait. MELANIE is
returning to the front counter.

166. CLOSEUP UNDERGRAD

She recognizes MELANIE immediately. Her eyes widen
and she rushes to the counter.

167. MEDIUM SHOT UNDERGRAD, MELANIE

UNDERGRAD

(in hysterics)

I can't find any of these books!

None of them are on the shelf!

168. CLOSEUP MELANIE

MELANIE

(sympathetically)

Did you check to see if they're
checked out?

169. CLOSEUP UNDERGRAD

UNDERGRAD

(hysterically)

How do you do that! I don't
know how to do that!

170. MEDIUM SHOT MELANIE, UNDERGRAD

MELANIE looks at the UNDERGRAD and then around at
the patrons waiting at the counter.

171. MEDIUM SHOT FOUR PATRONS WAITING AT COUNTER IN FRONT
OF CINDY AND NED

172. MEDIUM SHOT MELANIE, UNDERGRAD

MELANIE

Ok, let's go to the . . . FADE

CUT TO:

PERIODICAL READING ROOM

173. LONG SHOT GRADUATE STUDENT IN PERIODICAL READING ROOM

This area is filled with rows of ranges which hold magazines and journals and with tables and chairs that are occupied mostly by foreign patrons reading newspapers and other periodicals. The CAMERA PANS the area slowly until we see the GRADUATE STUDENT standing at a range engrossed in a journal. Suddenly he turns and walks away from the range with journal in hand. The CAMERA PANS TO FOLLOW.

174. FULL SHOT GRAD STUDENT, LIBRARY ASSISTANT, WOMAN AT PERIODICAL ASSISTANCE DESK

The LIBRARY ASSISTANT gives a WOMAN in white jeans rolled up to midleg, high heel sandals, T-shirt and wide hat a newspaper while the GRAD STUDENT waits impatiently. The WOMAN takes the paper and walks away. The LIBRARY ASSISTANT then turns to the GRAD STUDENT.

LIBRARY ASSISTANT

Can I help you?

175. CLOSEUP GRAD STUDENT

GRAD STUDENT

Yea, ah . . . Can I take this
out for a day only?

176. MEDIUM SHOT GRAD STUDENT, LIBRARY ASSISTANT

LIBRARY ASSISTANT

No, I'm sorry. Unbound periodicals
cannot go out.

177. CLOSEUP GRAD STUDENT

GRAD STUDENT

(tensely)

But, I'm a graduate student and
I need it for my seminar!

178. CLOSEUP LIBRARY ASSISTANT

LIBRARY ASSISTANT

(patiently)

I'm sorry, but they never go out.
If there's an article you need,
you can copy it.

179. MEDIUM SHOT LIBRARY ASSISTANT, GRAD STUDENT

GRAD STUDENT

(angrily)

That's not the point! I can't
afford to copy all these articles!

That's copying the whole journal!

He walks away abruptly with periodical in hand. The
CAMERA ZOOMS to the LIBRARY ASSISTANT who looks after
him and sighs.

CUT TO:

LABOR AND INDUSTRIAL RELATIONS COLLECTION

180. CLOSEUP SIGN (LABOR AND INDUSTRIAL RELATIONS)

The CAMERA ZOOMS OUT to reveal MEMBERS of the TOUR
GROUP walking sluggishly away from the area.

181. CLOSEUP SIGN ON DOOR (SPECIAL COLLECTIONS)

The CAMERA ZOOMS OUT to FULL SHOT of JOY as she opens
the door and stands against it to hold it open as
MEMBERS of the GROUP walk through.

182. LONG SHOT GROUP IN SPECIAL COLLECTIONS

We see the GROUP standing among large elaborate
antique tables, some of them occupied by patrons.

They are in a large room with wall to wall carpeting on top of which is a large Persian rug in the center. Large paintings cover the walls along with a couple of exhibit cases with colorful, elaborate-looking books. The CAMERA ZOOMS IN and PANS the walls to show the paintings and exhibit cases, then back to the entrance of the room where we see a desk at which a WOMAN dressed very colorfully is standing with a note card in her hand,

183. MEDIUM SHOT JOY

Standing among MEMBERS of the GROUP, JOY steps away from them slightly and turns toward them.

JOY

I think you'll find Special Collections is an interesting place to be. Ms. Consenttini is the librarian here and she's going to talk to us about this collection.

JOY looks over toward MS. CONSENTTINI.

184. FULL SHOT MS. CONSENTTINI

MS. CONSENTTINI walks over to face the GROUP. The CAMERA PANS TO FOLLOW her.

MS. CONSENTTINI

(friendly)

Special Collections is just what its name implies--a special collection of rare books, radical and underground publications and other materials that are one of a kind and irreplaceable.

185. CLOSEUP FACES OF GROUP MEMBERS

The CAMERA PANS the faces of the GROUP MEMBERS which show fascination, curiosity, interest.

MS. CONSENTTINI

(expressive)

. . . Among the rare books, for example, we have the earliest known edition of an important Spanish work on horsemanship from 1547, and books with the beautifully painted margins. We also have the oldest cookbook in the world. I have these materials and others set up for you to see at one of the tables in the back that we'll see in a minute or so.

186. CLOSEUP MS. CONSENTTINI

MS. CONSENTTINI

. . . Among the underground and radical material, we have literature from the American Nazi Party, the Black Panther Party and gay lib organizations.

187. MEDIUM SHOT GROUP

MS. CONSENTTINI

We also have an exceptional collection of popular culture which includes a very large collection of comic books dating back to some of the earliest. We will also take a look at some of them.

The CAMERA ZOOMS IN SLOWLY to CLOSEUP of FACES in the GROUP and PANS SLIGHTLY to an INTERESTED FACE and HOLD. The CAMERA SLOWLY ZOOMS IN to TIGHT CLOSEUP of FACE whose eyes widen and mouth opens in excitement.

188. FULL SHOT DISTRACTED YOUNG MAN IN GROUP

The YOUNG MAN is standing aloof from the GROUP very close to a table at which another YOUNG MAN is busily

reading a magazine. He has been distracted from the tour temporarily and is trying to peep over the shoulder of the YOUNG MAN AT THE TABLE inconspicuously.

MS. CONSENTTINI

Special Collections is a very special place. Therefore, we have special rules and regulations governing the use of materials and your behavior while you're here. A lot of the materials we have here are very fragile which means care must be taken when using them. First, materials never leave this room under any circumstances. Secondly, no pens are allowed when using materials . . .

The CAMERA ZOOMS IN to a TIGHT CLOSEUP of the DISTRACTED YOUNG MAN to reveal widening eyes and pleasant smile along with other facial expressions of pleasure.

189. MEDIUM CLOSEUP YOUNG MAN AT TABLE WITH MAGAZINE

The YOUNG MAN seems very involved in the magazine, but his face is partially hidden by it which he is holding up and opened with the bottom leaves touching the table. The CAMERA ZOOMS IN to a TIGHT CLOSEUP of the COVER of the magazine which reveals that it is Playboy Magazine.

190. FULL SHOT GROUP, MS. CONSENTTINI

MS. CONSENTTINI

One other item I almost forgot
to mention is that we do have
a complete run of Playboy
Magazine here.

MS. CONSENTTINI looks over in the direction of the
DISTRACTED YOUNG MAN in recognition that she has lost
his attention.

191. CLOSEUP DISTRACTED YOUNG MAN

He is startled upon hearing the words Playboy Magazine.

192. FULL SHOT GROUP, MS. CONSENTTINI

In this shot we have a distinct view of the DISTRACTED
YOUNG MAN who now turns his attention back to the
tour.

MS. CONSENTTINI

(smiling)

Now, we'll take a look at
some of these materials.

The GROUP begins to disperse and move toward the rear
of the room following MS. CONSENTTINI.

CUT TO:

REFERENCE AREA--LOBBY

193. LONG SHOT REFERENCE COUNTER

NED and CINDY are sitting next to each other at the counter. CINDY is helping a patron and NED is pulling cards from a catalog drawer. MAUDE is sitting at the front desk behind the counter talking on the phone in the background. The UNDERGRAD approaches the counter and stops in front of NED.

194. MEDIUM SHOT NED, UNDERGRAD

NED

(friendly)

Can I help?

He jumps up from his seat and leans across the counter towards the UNDERGRAD.

195. CLOSEUP UNDERGRAD

UNDERGRAD

(nervously, tense)

How do I get to the Research stacks?

196. MEDIUM SHOT UNDERGRAD, NED

NED

Just follow the yellow line.

He leans further across the counter to point to the yellow line on the floor in front of the counter.

197. CLOSEUP NED

NED

(concerned)

Do you know where you're going
up there?

198. MEDIUM SHOT UNDERGRAD, NED

UNDERGRAD

I guess so. Fourth floor.

She walks languidly away.

199. MEDIUM SHOT NED, CINDY

CINDY turns to NED biting her nails.

CINDY

She's been having a hard time.

NED

Yea. Poor kid.

NED returns to pulling cards from the catalog drawer.

CUT TO:

REFERENCE AREA NEAR ALCOVES

200. FULL SHOT VERY YOUNG MAN

A VERY YOUNG MAN with a huge backpack on his back that causes him to walk bent over is walking past reference alcoves with his head down in an intense manner as if he is looking at something on the floor. He turns the corner. The CAMERA FOLLOWS him.

201. CLOSEUP FEET OF VERY YOUNG MAN WALKING ALONG A BLACK LINE

The CAMERA FOLLOWS the FEET of the YOUNG MAN along the black line revealing that he is following the black line.

202. FULL SHOT YOUNG MAN, GRADUATE STUDENT

We hear an abrupt crash of two bodies. We see the YOUNG MAN and the GRADUATE STUDENT crash into each other. The YOUNG MAN lands on the floor heels up with his backpack still strapped to his back and underneath him. He rolls over on his side. The GRADUATE STUDENT lands on his behind. The angry GRADUATE STUDENT jumps up quickly, while the YOUNG MAN struggles on the floor with his backpack.

203. CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

(very angrily)

Why don't you watch where
you're going, stupid!

204. FULL SHOT YOUNG MAN, GRAD STUDENT

The GRAD STUDENT walks angrily away leaving the YOUNG MAN on the floor. The YOUNG MAN trying to balance his backpack stumbles to his feet, and continues walking.

205. MEDIUM CLOSEUP WOODEN BLOCK ON MEDIUM HEIGHT
BOOKSHELF

Over the shoulder of the YOUNG MAN we see a wooden sign--Government Documents. A little beyond the sign we see very tall ranges of bookshelves filled with Congressional Records bound in maroon and gold.

206. MEDIUM SHOT YOUNG MAN, TWO WOMEN

The YOUNG MAN turns the corner at the wooden block and walks up to a desk. Behind the desk are two women--an OLDER WOMAN who appears very friendly and sympathetic is listening carefully to a YOUNGER WOMAN who appears to be fierce with anger.

YOUNGER WOMAN (ANN)

(very angrily)

He's always so mean and disgusting!
Helen, I refuse to help him any
more! Why do graduate students have
to be so difficult?

HELEN

(sympathetic)

Well, Ann, I guess they're under a
lot of pressure. Thank God, not all
of them are like him!

HELEN, realizing that someone is at the counter, looks
beyond ANN whose back is toward the counter.

HELEN

Can I help you?

207. MEDIUM CLOSEUP YOUNG MAN

YOUNG MAN

(uneasy, incoherent)

I think we must have run into
the same person . . . Uh . . .
I'm having a hard time today . . .
What I need are . . . er . . .
records . . . Army records from the
1940's, and . . . ah. . . A lady at

the Reference desk sent me up
to the fourth floor for records.
You know . . . phonographs . . .
records.

He smiles shyly.

208. MEDIUM SHOT YOUNG MAN, HELEN

HELEN

Now, what specifically are you
trying to find out?

The CAMERA DOLLIES OUT to include ANN who is still standing behind the counter and is now leafing through Bills from Congress. Another YOUNG MAN walks up to the desk with an earphone in his ear, a radio in one hand, and a composition book in the other. He takes his earphone out of the radio and we hear Pink Floyd playing loudly on the radio. As ANN looks up and HELEN and the other YOUNG MAN are startled by the sound, he turns the radio off.

209. CLOSEUP YOUNG MAN WITH EARPHONE

YOUNG MAN WITH EARPHONE

(apologetic)

Oh, I'm sorry!

210. FULL SHOT HELEN, YOUNG MAN, ANN, YOUNG MAN WITH

EARPHONE

YOUNG MAN WITH EARPHONE

I need some help. I need more

statistics to substantiate . . . FADE

Having been interrupted, HELEN and the other YOUNG MAN stare at him for a minute before continuing their conversation. ANN listens to his problem.

CUT TO:

211. LONG SHOT TOUR GROUP IN CARD CATALOG AREA

We see the TOUR GROUP in the front lobby of the library standing between part of the main public card catalog and the Information Desk which is a counter similar to the Reference Desk except it is squared off by a group of card catalogs facing inward so that they are inaccessible to the public. The area is busy and noisy with various kinds of people passing, stopping at the Information Desk for help, and using the Card Catalog--pulling drawers out and slamming them back in again. Most of the people are ignoring the TOUR as if it is a commonplace thing.

212. MEDIUM SHOT ATTRACTIVE YOUNG WOMAN, YOUNG MAN AT INFORMATION DESK

They are student assistants busily helping people at the desk. The YOUNG WOMAN is on the phone and we can only distinguish a little of what she is saying.

YOUNG WOMAN

. . . the movies playing tonight
are The Devil . . . Jones . . .

The YOUNG MAN is giving directions to a patron and we can only distinguish a few of his words.

YOUNG MAN

. . . Go down to the . . . turn . . .
and . . . the john.

We hear their words intermittently along with JOY's giving the tour and other noise in the lobby.

213. FULL SHOT TOUR GROUP, JOY

JOY pulls out a drawer from the card catalog and places it on one of several tables for catalog users. As she explains how to use the card catalog the MEMBERS of the TOUR who are closest to her (which includes the YOUNG WOMAN WITH RED HAIR) are very involved in her explanations, while those who are farther away from her appear bored or disoriented from the tour. We can hear part of JOY's explanations over the other noise.

JOY

Now! In this catalog authors and

titles are interfiled alphabetically with author cards appearing first. Say if you were looking for a book by John Brown, the card for the author John Brown would come before the card for the title Brown and Blue . . .

214. MEDIUM CLOSEUP JOY

JOY

(lively)

Let's say you've found a book you were looking for in the card catalog. What you need next is to find the book on the shelf . . .

215. MEDIUM SHOT JOY, GROUP

JOY

. . . In order to find the book on the shelf or to have it paged, you need the call number . . .

216. MEDIUM CLOSEUP GROUP

JOY

. . . That's the number, here, in the upper left hand corner of

the card. As you write this number down, notice whether or not there is a location printed above it. If there is, such as this one that says undergraduate, that means that the book is in the Undergraduate Library or in another special location. If there is not a location above the call number, the book is in the Research Library.

The CAMERA SLOWLY PANS across the faces of MEMBERS of the GROUP. First, we see the intense faces. As the camera pans toward the end of the GROUP, the faces become less intense. We see some with far-away stares, some smiling playfully and looking away, and some that are completely absorbed in something else.

217. MEDIUM SHOT TWO YOUNG MEN IN THE TOUR GROUP

They are standing closer to the Information Desk than any one else in the GROUP, and appear to be involved in a serious conversation. As JOY continues her explanations, we see them watching the ATTRACTIVE YOUNG WOMAN at the Information Desk as they carry on their conversation.

JOY

Many times you will find green

slashed cards preceding a main
entry card--usually the author
card--with additional locations, . . .

The conversation of the TWO YOUNG MEN is brought up
as JOY's speech is FADED OUT.

ONE YOUNG MAN TO THE OTHER

(anxious)

Are you going to ask her?

THE OTHER

(composing himself)

Yea, man. Just wait a minute!

Trying to be inconspicuous, the TWO YOUNG MEN move in
closer to the Information Desk so that they are
facing it from the corner.

218. MEDIUM SHOT ATTRACTIVE YOUNG WOMAN AT INFORMATION DESK

She sees the TWO YOUNG MEN at the corner of the
counter and walks over to them. The CAMPERA PANS TO
FOLLOW.

219. CLOSEUP YOUNG WOMAN

YOUNG WOMAN

(smiling)

Hi! Can I help you?

220. CLOSE TWO-SHOT YOUNG MEN

They look at each other astonished.

221. CLOSEUP ONE YOUNG MAN

YOUNG MAN

(unsettled)

Hi! Ah. . . yea! Ah. . . my
name is Terry. Ah . . .

222. MEDIUM SHOT BOTH YOUNG MEN, YOUNG WOMAN

TERRY

This is Jeff.

He gestures towards the other YOUNG MAN.

JEFF

(smiling but unsettled)

Hi! Ah . . . I'm Jeff. We
were wondering if . . .

TERRY

(now, more aggressive)

What's your name?

223. CLOSEUP YOUNG WOMAN

YOUNG WOMAN

(smiling, lively)

Margaret!

224. MEDIUM SHOT TERRY, JEFF, MARGARET (TOUR GROUP IN BACKGROUND)

JEFF

Margaret what?

MARGARET

Margaret Houlihan.

TERRY looks around at the GROUP and sees that they are about to move on. He nudges JEFF in the side.

JEFF

Can we call you sometime?

MARGARET

(smiling broadly, flirting)

Sure!

TERRY pulls JEFF around to face the TOUR GROUP again.

225. FULL SHOT TOUR GROUP WITH CAMERA FAVORING TERRY AND JEFF

TERRY

We've got to go!

The GROUP moves past the Information Desk. The CAMERA FOLLOWS. In the background, MARGARET smiles broadly at TERRY and JEFF as they pass. TERRY and JEFF glance at MARGARET shyly.

226. LONG SHOT GROUP, JOY

The GROUP has now moved slightly past the card catalogs and Information Desk into the middle of a brightly carpeted area with brightly-colored comfortable chairs and ottomans and colorful ranges of books surrounding the area. The people who are occupying the area are lounging around, reading and sleeping. The CAMERA ZOOMS IN for a closer look at what is going on.

227. FULL SHOT TOUR GROUP ASSEMBLING IN THE AREA
228. FULL SHOT YOUNG WOMAN IN HALTER AND CUT-OFF JEANS, NO SHOES STRETCHED OUT IN CHAIR AND OTTOMAN READING
229. FULL SHOT YOUNG MAN LYING FACE DOWN ON UPHOLSTERED BENCH SLEEPING
230. FULL SHOT ELDERLY WOMAN IN HAT, GLOVES, PURSE ON ARM STANDING AT BOOKSHELVES BROWSING THROUGH BOOKS
231. FULL SHOT JOY STANDING IN FRONT OF TOUR GROUP

She looks to see that everyone is there.

JOY

(funny tone)

OK! This is one of the fun places
in the library because it's the

place with the most comfortable seating, as you can see.

232. FULL SHOT TOUR GROUP

MEMBERS of the GROUP look around them and laugh in unison.

233. MEDIUM SHOT JOY

JOY

(lively)

This is the Browsing Collection in which you'll find all of the most popular books. It's a current collection of bestsellers both fiction and nonfiction. . .

234. MEDIUM CLOSEUP GROUP

JOY

. . . and it's the only collection that you will find the bookjackets left on the books.

MEMBERS of the GROUP look around at books on the shelves.

235. CLOSEUP SHELF OF BOOKS

THE CAMERA PANS THE SHELF BRIEFLY.

236. FULL SHOT GROUP, JOY

JOY

Books only remain in this collection for a few months to a year, then they are transferred to the Undergraduate Library. . . You can check books out of Browsing for two weeks with no renewals.

Most MEMBERS of the GROUP are attentive.

237. CLOSEUP JOY

JOY

Now! To the Undergraduate Library!

JOY takes a deep breath and smiles.

238. LONG SHOT GROUP, JOY

JOY leads the GROUP to a glassed-in stairwell and begins to ascend the stairs with MEMBERS of the GROUP straggling behind her in two's, ones, three's, with some talking among themselves and others walking quietly with arms folded in front of them.

CUT TO:

UNDERGRADUATE LIBRARY

239. LONG SHOT TOUR GROUP UNDERGRADUATE LIBRARY
(SHOOTING FROM STAIRWELL THROUGH GLASS DOORS)

The GROUP is standing in a large entranceway. Straight ahead we can see a large sign hanging from ceiling that reads second floor, West, Undergraduate Library. In front of the GROUP is a desk at which a YOUNG WOMAN is sitting. This is LOIS, an undergraduate librarian. The desk is in the middle of modular bulletin boards which contain bright and colorful pictures, posters, news articles, and announcements. Directly behind the desk and bulletin boards are several offices that appear to extend the length of the area. The offices have large windows so we can see people working at desks through them. Beyond the GROUP on one side we see a huge sign hanging from the ceiling at the side of a long counter that encloses a large area. The sign reads Assigned Reading. On top of the counter are blue notebooks spread across it. Behind the counter are many ranges of books and people working at desks and at the counter. In front of the counter is a line of people in single file formed near the center of the counter. On the other side of the GROUP, we can see the beginning of book stacks. The atmosphere in the Undergraduate Library is a dramatic change from the rest of the library. It is warm, relaxed, colorful

and very informal. The people we see in passing appear younger, playful and even more relaxed in dress. There are bare feet, sandals, halters, shorts, and lots of backpacks.

The CAMERA ZOOMS IN for more detail, FAVORING JOY.

We see JOY talking to the GROUP while smiling and gesturing. Some MEMBERS of the GROUP appear tired. JOY points at Assigned Reading.

240. CLOSEUP LARGE SIGN BEHIND ASSIGNED READING COUNTER

The large, bright sign gives Assigned Reading regulations.

241. MEDIUM SHOT YOUNG MAN AT COUNTER

The YOUNG MAN is looking through one of several blue notebooks at the Assigned Reading Counter.

242. MEDIUM SHOT STUDENT ASSISTANT, YOUNG WOMAN

The YOUNG WOMAN at the front of the line gives a STUDENT ASSISTANT at the counter a slip of paper. The STUDENT ASSISTANT goes back to a book shelf slightly behind her, compares the slip of paper with a shelf of books, pulls a book from the shelf, and

gives it to the YOUNG WOMAN at the counter.

243. FULL SHOT YOUNG WOMAN AT COUNTER

As she signs the book out, the CAMERA beings to PAN the LINE OF SIX PEOPLE. IT STOPS ITS PAN on the last person in line who is an OLDER MAN with stringy hair that is a weird mixture of red and light brown, a heavy, thick moustache that is more of the red than light brown. He is wearing a long-sleeved bright plaid shirt with dull-looking cut-off overalls and bright socks with sandals.

244. MEDIUM SHOT JOY, GROUP

JOY stands still for a few seconds and smiles at the GROUP.

245. FULL SHOT JOY, GROUP

JOY leads the GROUP past Assigned Reading and around a corner. The CAMERA FOLLOWS.

246. LONG SHOT TOUR GROUP

(SHOOTING FROM WALL OPPOSITE TOUR GROUP)

In the foreground we see lots of tables and a few carrels occupied by a great number of young people.

Many are studying and working on papers diligently, but many are also playing with each other. We see a small group of people together at a table hovering closely over something as if they are distributing it among themselves. We also see several YOUNG WOMEN who are fashionably dressed as opposed to the norm and who appear to be flirting with YOUNG MEN. In the background, On both sides of this area with the tables and carrels are book stacks. In the background we see the TOUR GROUP passing by the area in the usual one's, two's, three's formation.

247. FULL SHOT TOUR GROUP

The GROUP is back at the entranceway facing the glass doors to the stairwell. JOY is standing in front of the GROUP, and they wait for the stragglers to gather. As we see the last MEMBERS join the rest of the GROUP, JOY begins to speak.

248. MEDIUM SHOT JOY

JOY

Remember . . . If you're just starting your papers, as undergraduates, the Undergraduate Library is the best place to start. It's easier . . . And

many sources that you'll need
will all be here, together in
one place. . .

249. FULL SHOT GROUP, JOY

JOY

Also, there are librarians up
here who are specially trained
to help you with the problems
you'll have when trying to get
started. This desk is staffed
with a librarian during the hours
you're most likely to need her.

JOY points to LOIS who is now conferring with a
student at the desk. MEMBERS of the GROUP look around
at LOIS who is slightly behind them now.

250. MEDIUM CLOSEUP JOY

JOY

(sighs, smiles)

Next! Up to the third floor
where you'll see the remainder
of the Undergraduate Library
bookstacks and study area . . .

251. MEDIUM SHOT GROUP

JOY

But, what's important is the
Art, Maps and Microform Collection
up there. And then we'll go
to the Fourth floor.

CUT TO:

REFERENCE AREA

252. LONG SHOT GRADUATE STUDENT REFERENCE COUNTER

The GRADUATE STUDENT waits at the Reference counter
for a librarian to return.

253. MEDIUM SHOT GRADUATE STUDENT

He drums his fingers on the counter while waiting.
MELANIE walks into FRAME.

254. MEDIUM CLOSEUP MELANIE

MELANIE

Can I help you?

255. MEDIUM SHOT GRADUATE STUDENT, MELANIE

GRADUATE STUDENT

The student assistant at Circulation

said that I'd have to see you
about checking this book out
because it's Reference.

The GRADUATE STUDENT gives MELANIE a book.

256. MEDIUM CLOSEUP MELANIE

MELANIE

(politely)

Yes, but I'm sorry. This is a
frequently used reference source,
and it doesn't circulate.

257. MEDIUM SHOT GRADUATE STUDENT, MELANIE

GRADUATE STUDENT

(persistent)

Well, I only need it for a
couple of days.

MELANIE

I'm sorry, but this source is
a major index and it never leaves
the library. Too many people use
it everyday for . . .

258. CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

(angry)

Goddammit! You librarians want
to put a lock and key system on
all the damn books! What's the
point in having a library! . . .

259. MEDIUM SHOT GRADUATE STUDENT, MELANIE

GRADUATE STUDENT

. . . who makes library policy
around here!

MELANIE is flabbergasted and tries to fight back the
tears. In the background, we see MAUDE distracted
by the GRADUATE STUDENT's outburst. She rushes
toward the counter.

260. MEDIUM SHOT MAUDE, MELANIE, GRADUATE STUDENT

MAUDE

(in command of the situation)

Let me handle this, Melanie . . .

MELANIE leaves the counter.

261. CLOSEUP MAUDE

MAUDE

. . . Sir, no one person makes

library policy. It's a corporate effort, and policy is designed to assist and protect all library users . . .

262. MEDIUM SHOT MAUDE, GRADUATE STUDENT

MAUDE

However, if you would like to talk to someone, perhaps the director of libraries is the best person for you. He is Dr. Levin. You'll find him in the main office on the other side of the lobby.

MAUDE points towards the front lobby. The GRADUATE STUDENT storms off in that direction.

263. FULL SHOT MELANIE REAR REFERENCE AREA

MELANIE wipes tears away from her eyes.

264. FULL SHOT MAUDE AT REFERENCE COUNTER

MAUDE takes a seat on one of the high swivel chairs on the counter and then swings around to face MELANIE.

MAUDE

Melanie, why don't you take a break. I'll sit in for you for a while.

Let's see, I know Ned and Cindy
both have patrons right now.

265. MEDIUM SHOT MELANIE, MAUDE

MELANIE

Thanks, Maude.

MAUDE

Don't mention it. We shouldn't
have to put up with this kind of
abuse. But . . . don't let me
start!

CUT TO:

FRONT LOBBY

266. FULL SHOT GRADUATE STUDENT FRONT LOBBY

The GRADUATE STUDENT is entering an office. On the window of the office, we see MAIN OFFICE, DIRECTOR OF LIBRARIES. As he opens the door (SHOOTING OVER HIS SHOULDER) we see a well-dressed woman with a friendly smile who looks up from her desk. On her desk is a nameplate: Consuela Joyas.

267. FULL SHOT OFFICE (SHOOTING OVER SHOULDER OF GRADUATE STUDENT)

The office is bright and pleasant. Behind CONSUELA's

desk are beautiful african violets in bloom across the top of a long row of file cabinets. To one side of CONSUELA, we see two doors with name plates. On the other side of CONSUELA, are two other desks occupied by well-dressed women. Behind them are two more doors with name plates.

268. MEDIUM SHOT CONSUELA

CONSUELA

(pleasant urgency)

Can I help you?

CONSUELA stands to greet him.

269. MEDIUM SHOT GRADUATE STUDENT, CONSUELA

GRADUATE STUDENT

I'd like to see Dr. Levin.

CONSUELA looks down at an appointment calendar on her desk.

CONSUELA

(concerned)

You don't have an appointment, do you?

270. CLOSEUP CONSUELA

CONSUELA

Let me check with him. What's
your name.

271. CLOSEUP GRADUATE STUDENT

GRADUATE STUDENT

(taken by surprise)

Ah . . . Ross Noble.

272. MEDIUM SHOT CONSUELA, ROSS

CONSUELA

Is there anything specifically
you'd like to see him about?

ROSS

(suddenly embarrassed)

Ah. . . yes. Library policy . . .
in general.

CONSUELA

Just a minute, please.

CONSUELA walks back to the second office slightly
behind her, but more to the right, while ROSS
remains in the foreground.

FAST DISSOLVE TO:

273. MEDIUM SHOT CONSUELA OUTSIDE DOOR OF OFFICE

CONSUELA

Dr. Levin will see you, now.

274. MEDIUM SHOT ROSS

ROSS

Thank you.

ROSS walks back to the office.

CUT TO:

MICROFORM COLLECTION THIRD FLOOR WEST

275. LONG SHOT JOY, GROUP

The TOUR GROUP is standing in the middle of an enclosed carpeted area with numerous microform readers all around the area. To one side of the TOUR GROUP is a large sign hanging from the ceiling that can be read at a distance: Art, Maps, Microform Library. Underneath these words we see Art and Map Collection with an arrow pointing to the left and the words Microform Collection with the arrows pointing to the right--towards the area in which the TOUR GROUP is standing.

276. MEDIUM SHOT JOY

JOY

Ok. Do you have any questions

about using the readers?

277. MEDIUM SHOT GROUP

MEMBERS of the GROUP stand almost completely still now and look at JOY, then the readers.

278. CLOSEUP MICROFILM READER

The READER is loaded with a reel of microfilm of the New York Times. We see the front page of a New York Times from 1944.

279. MEDIUM CLOSEUP JOY

JOY stands quietly waiting for some kind of response from the GROUP.

280. MEDIUM SHOT GROUP

A YOUNG WOMAN standing near the front of the GROUP raises her hand.

281. MEDIUM CLOSEUP YOUNG WOMAN

YOUNG WOMAN

(haphazardly)

If we forget how to work the machine . . . will there be someone out here to help us?

282. MEDIUM SHOT JOY

JOY

Yes. There will be someone
to help you, but if you don't
see anyone out here . . .

283. MEDIUM SHOT GROUP, CAMERA FAVORING YOUNG WOMAN

JOY

. . . then go inside the Art and
Map Collection and ask for assistance
at the desk.

JOY points towards two glass doors which we can see
to the left of the GROUP.

284. MEDIUM SHOT JOY, GROUP

JOY

Are there any other questions?
Well! Up to the fourth floor
to the Audio-Visual Library, the
Voice Library, and then a brief
peep at Science and we're all done!

285. FULL SHOT TOUR GROUP

JOY leads the GROUP away from the area and OUT OF
FRAME.

CUT TO:

RESEARCH LIBRARY, EAST WING

286. LONG SHOT (HIGH ANGLE) UNDERGRAD RESEARCH
LIBRARY STACKS (THE CAMERA PANS THE AREA)

We see ceiling high rows of book ranges over the entire area. Between two rows of book ranges, we see the UNDERGRAD walking along a range of books looking at each shelf as she passes.

287. MEDIUM CLOSEUP UNDERGRAD

Carrying a slip of paper in one hand and books in the other arm, she has a look of disparity about her as she stops at a shelf and glances up at call numbers on books. She stands there for a moment staring angrily at one section of the shelf.

DISSOLVE TO:

288. FULL SHOT UNDERGRAD REAR LOBBY NEAR CIRCULATION
DEPARTMENT

The UNDERGRAD walks away from a turnstile above which hangs a sign: RESEARCH LIBRARY. The CAMERA FOLLOWS.

289. FULL SHOT UNDERGRAD AT SIDE REFERENCE COUNTER
(SHOOTING FROM BEHIND HER)

She waits at the counter. In the background we see MAUDE, CINDY, and NED conferring with patrons at the front counter. CINDY finishes first and comes over to help the UNDERGRAD.

290. MEDIUM SHOT CINDY, UNDERGRAD

CINDY

(recognizing the student)

How are you doing?

UNDERGRAD

(low cracking voice)

Not well, I . . .

291. CLOSEUP UNDERGRAD

UNDERGRAD

. . . Couldn't find this. It's
not up there, and . . .

292. MEDIUM SHOT CINDY, UNDERGRAD

She gives CINDY a slip of paper and then goes into hysteria.

293. CLOSEUP UNDERGRAD

UNDERGRAD

. . . it's the only book like that.

It has all the information I
need to write my paper! And I
got to have the paper in by . . .

The UNDERGRAD bursts into tears.

294. CLOSEUP CINDY

CINDY does not know what to say momentarily.

295. MEDIUM SHOT CINDY, UNDERGRAD

CINDY

(sympathetic)

I'm sure we can find the information
in other sources. But I think it
would be easier for you if you would
use the Undergraduate Library because
it's designed that way.

The UNDERGRAD wipes her eyes with her hands.

296. CLOSEUP CINDY

CINDY

Let me call up there for you . . .

297. MEDIUM SHOT CINDY, UNDERGRAD

CINDY

. . . and tell them what your

problem is and that you're
coming, okay? That way someone
will be waiting for you at the
Reference desk on Second floor.

The UNDERGRAD bows her head consentingly. CINDY
pulls out a telephone from under the counter.

CUT TO:

298. LONG SHOT TOUR GROUP AUDIOVISUAL LIBRARY

We see JOY and MEMBERS of the GROUP surrounded by
listening carrels occupied by users with headsets
and by video cassette machines and monitors also
occupied by users with headsets. The CAMERA ZOOMS
IN FAVORING THE TOUR GROUP, and PANS TO FOLLOW as
JOY leads the GROUP towards a door on one side of
the room that has Voice Library in large lettering on it.

299. MEDIUM SHOT TOUR GROUP VOICE LIBRARY

MEMBERS OF THE GROUP crowd into close quarters.

300. MEDIUM CLOSEUP ED GERRISH

DR. ED GERRISH appears to be about middle-age. He
is a big man with black bushy hair, a thick, bushy
moustache and a red bow tie.

DR. GERRISH

(boisterous, jolly)

Come right in!

301. FULL SHOT JOY, GROUP

The CAMERA PANS AROUND the room. MEMBERS of the GROUP are crowded into a room with audio equipment and monitors. They look around the room in amazement at the panels of buttons, knobs, and levers, and at Phil Donohue on a silent television monitor. The CAMERA PANS to JOY.

JOY

(excited, smiling)

This is Dr. Gerrish, the Voice librarian. He's going to tell you about an interesting collection of resources here.

302. MEDIUM SHOT JOY, DR. GERRISH

DR. GERRISH

(jolly)

Ah, thank you, Joy!

He turns towards the GROUP after bowing his head to JOY.

303. CLOSEUP DR. GERRISH

DR, GERRISH

(dynamic, magnetic)

Our business up here is oral
 history. It's to document
 history as it happens and preserve
 it. Let me . . . ah . . . Let
 me tell you what we do up here.
 Today I was very sleepy when I got
 up . . .

304. CLOSEUP FACES OF GROUP MEMBERS

They seem magnetized and focused on DR, GERRISH as
 the CAMERA PANS SLOWLY across their faces.

GERRISH

(complete dominance)

I was sleepy because last night at
 11:30 I stayed up to tape a special . . .
 and I remember very well when Elvis
 Presley died. The same was true then,
 too. I figured that there would be,
 for the people who teach popular culture
 here, invaluable stuff. I knew that the
 Today show was going to run something
 at 7 this morning, so although I
 finished taping at 12 last night, I
 got in there at 7 . . .

305. CLOSEUP GERRISH

GERRISH

(expressively, loud)

Because that's the way it is!
The hours you just never know!
Like who-in-the-hell is going
to know that Jimmy Carter is
going to make his victory speech
at 4 o'clock in the morning, and
you can't set the alarm clock
because you don't know just when-
in-the-hell it's going to be. I
know that some of the hottest
interviews go on the Good Morning,
America show and the Today show so
I got to be here at 7.

306. FULL SHOT TOUR GROUP, GERRISH

GERRISH

Another example. Elvis Presley
died during the middle of the
day and I knew that they would
put together a special. They
had David Brinkley on doing the
special who obviously doesn't like
him, . . .

307. MEDIUM SHOT GERRISH

GERRISH

(expressive)

I think he doesn't like him,
but saying very interesting
things like -- "in 1955 Swing
was over and bop has not taken
hold of the public imagination, and
although jazz musicians said bop
was jazz, it quite clearly wasn't."

Now!

GERRISH mimics David Brinkley and gives a powerful
jot as he says the word, now.

308. MEDIUM SHOT GROUP

GERRISH

(explosive)

That's an interesting statement
to make! (pause) It's in the
middle of a show on Elvis Presley
and David Brinkley made it.

(pause) I put a special "see"
card on that in the card catalog
under David Brinkley, Bepop not Jazz.

309. MEDIUM SHOT JOY

GERRISH

But, I've got lots of priceless stuff up here! Not a day passes that some huge person from ABC, CBS, BBC, or Harvard University doesn't call up and ask for something. And the thank you mail is tremendous!

JOY stands and listens as if she is accustomed to DR. GERRISH's long, fascinating speeches. She leans comfortably against the corner of a table with her arms folded in front of her.

310. FULL SHOT GROUP, JOY, GERRISH

GERRISH

When Paramount Pictures was doing the movie, Day of the Locust, they called up and wanted something to set the scene for September 1938. I said, give me 30 minutes to an hour and I'll give you something! I got them Ed Murrow, he was 32 at the time, talking to . . .

CUT TO:

REAR LOBBY

311. LONG SHOT MIDDLE-AGED MAN REFERENCE SIDE COUNTER

The lobby between the side reference counter, the Circulation department and the rear exit is very busy with the going and coming of people. We see a MIDDLE-AGED MAN standing at the side Reference Counter with an opened magazine in his hands. MAUDE walks over to wait on him.

312. MEDIUM SHOT MIDDLE-AGED MAN, MAUDE

MAUDE

What can I do for you today,
Mr. Vard? How's the thesis
coming?

MR. VARD

The thesis? Oh, fine! fine!

MR. VARD lays the opened magazine on the counter
between himself and MAUDE.

313. CLOSEUP MR. VARD

MR. VARD

(very serious)

Look at this . . .

314. MEDIUM SHOT VARD, MAUDE

VARD

Thoreau male . . . That's

someone who likes nature, uh?

MR. VARD points down at the magazine. MAUDE bends over to read it.

315. TIGHT CLOSEUP AD IN MAGAZINE

We see the words LONELY HEARTS in bold print. Below these words the ad continues with WANTED: MALE OF THOREAU PHILOSOPHY, LOVES NATURE. PREFERS COTTAGE IN VERMONT. WRITE ANN NATURE, P. O. BOX 122, ROCKINGHAM, VERMONT.

316. CLOSEUP MAUDE

MAUDE appears surprised, but also curious.

317. MEDIUM SHOT MAUDE, MR. VARD

MR. VARD

(anxious)

You think she's serious? Should I write to her?

MAUDE

(lost for words)

Well, ah. . . are you seriously interested in . . . a Thoreau life style?

As MAUDE speaks we hear a lot of cheering in the rear lobby. MR. VARD turns away from the counter to look. MAUDE stops in the middle of her sentence.

318. FULL SHOT SMALL GATHERING CROWD REAR LOBBY

A small crowd is gathering near the rear entrance/exit as if to catch sight of a fast moving object. We hear cheering.

VOICES

. . . Streak! Streak! . . . It's
a stalker! . . . A stalker?

319. FULL SHOT THREE PERSONS RACING PAST THE REFERENCE
COUNTER

trying to catch the action.

320. FULL SHOT SMALL GATHERING CROWD MAIN LOBBY

Another small crowd is gathering near the front entrance/exit to catch the action. We see a split-second blurred image flash by. The CROWD cheers.

CUT TO:

321. MEDIUM SHOT MR. VARD, MAUDE SIDE REFERENCE COUNTER

MR. VARD

(stunned)

Did you see that! Did you see
that!

He looks at MAUDE and gestures toward the lobby.

MAUDE

Barely!

322. FULL SHOT NED FRONT REFERENCE COUNTER

NED is on his feet looking across the counter
watching the small crowd of people disassemble.
RUTH runs into FRAME with a frown on her face
followed by CINDY who is excited. NED turns around
to greet them.

NED

(calmly)

There went a stalker.

323. CLOSEUP RUTH

RUTH

(frowning)

A stalker! How disgusting!

324. FULL SHOT RUTH, NED, CINDY

RUTH

We should call the police!

325. CLOSEUP CINDY

CINDY

(excited)

No! No! This is exciting!

326. FULL SHOT CINDY, NED, RUTH

CINDY

Where is he? Where did he go?

CINDY looks around excited.

NED

(teasingly)

Sorry, kid. He went that way!

NED points towards the front exit. RUTH looks at CINDY disdainfully.

CINDY

(disappointed)

I always miss out on these things.

CUT TO:

VOICE LIBRARY

327. LONG SHOT GERRISH, TOUR GROUP

The TOUR GROUP is rollicking in laughter.

DR. GERRISH

It was the flukiest of flukey things!

328. CLOSEUP GERRISH

GERRISH

(rapidly)

Oh, well! I've got more stuff!
I've got science fiction writers,
I've got senators, I've got an
oral history of East Lansing, I've
got Faulkner accepting the Nobel
prize, and lots of valuable stuff!

329. MEDIUM SHOT GROUP

GERRISH

I've got the only recorded voice of
Ty Cobb that exists. Someone from
Savannah, Georgia called up and
wanted it for the Ty Cobb Museum.
(pause) I sent the voice of Florence
Nightingale to the Nurses Association.

330. CLOSEUP GERRISH

GERRISH

(expressive)

By a fluke of luck, I've got two
veterans from the Battle of
Gettysburg in 1938. They were in
their nineties at the time.

331. MEDIUM SHOT GROUP

MEMBERS of the GROUP are fascinated. Their attention is well-focused on DR. GERRISH.

332. CLOSEUP JOY

GERRISH

The Optimist Club called up and wanted me to put together a show. So I said, well, it's baseball season, so we'll talk baseball. I pulled together some Steve Garvey, some funny Jackie Robinson and some hilarious Babe Ruth. You know? All this stuff, we have!

JOY looks at her watch and then at DR. GERRISH as if she is giving him a signal.

333. MEDIUM SHOT GERRISH

GERRISH

I tell you what! Come back to see me, and we'll listen to some history! Some fascinating stuff.

GERRISH gives a split second glance at JOY as if he had gotten the message and then back to the MEMBERS of the GROUP aiming to hold their attention to the

end of his speech.

334. MEDIUM SHOT MEMBERS OF THE GROUP

MEMBERS of the GROUP begin to move out of the crowded room reluctantly. As they bump into each other, they appear to want to remain for something more.

335. MEDIUM SHOT GROUP, JOY OUTSIDE OF ROOM

VARIOUS VOICES

(excited)

. . . Wasn't that great! . . . Gee!

I never knew they had stuff like

this in the library! . . . He's so

funny! . . . He's such a character!

MEMBERS of the GROUP remain fascinated and are in high spirits as they re-gather outside of the room. JOY watches and waits for them to settle down.

336. MEDIUM CLOSEUP JOY

JOY

(smiling)

The tour is just about over.

I have one more area that I need only point out to you. But first do you have any questions about

anything we've been over.

337. MEDIUM CLOSEUP MEMBER OF THE GROUP

MEMBER

Can anyone use the Voice Library?

338. MEDIUM SHOT JOY, GROUP

JOY

(friendly)

Yes! The tapes must be used here
in the library, but anyone can use
them.

339. CLOSEUP JOY

JOY waits for a few seconds with a serious expression
on her face as if she might have forgotten something.

JOY

If there are no more questions then
we'll go down to the basement to take
a peep at the Science Library.

340. FULL SHOT TOUR GROUP

JOY

Go all the way down to the bottom

of the stairwell!

MEMBERS of the GROUP disassemble somewhat and begin walking toward the stairwell which we see in the background.

DISSOLVE TO:

LOWER LEVEL OF STAIRWELL

341. FULL SHOT TOUR GROUP (SHOOTING THROUGH GLASS DOORS FROM INSIDE SCIENCE LIBRARY)

The GROUP is assembled in the stairwell at the bottom of stairs in the entranceway to the Science Library. JOY walks to the front of the GROUP and faces sideways so that she can see through the doors of the Science Library and talk to the GROUP at the same time.

JOY

I only wanted to show you where the Science Library is and tell you that any time you have a science or science-related problem this is where you come.

342. FULL SHOT SCIENCE REFERENCE DESK (SHOOTING THROUGH GLASS DOORS FROM STAIRWELL)

JOY

The Science Library is almost a separate library from the rest of

the building. It has its own Reference Desk staffed with Science librarians, its own stacks, periodicals, and Assigned Reading Desk. . .

Through the doors we see the Science Reference Desk straight ahead. There is a middle-aged woman in glasses who fits the stereotype image of librarians very well behind the counter. She is conferring with a WOMAN PATRON at the counter with her back to us. The PATRON is wearing cut-off jeans that are very short and with both holes and patches all over them. Through the holes, we can see her bare body. She is also wearing a red scarf, a yellow tank top, and thong sandals. We see various library users pass by the counter. Many of them, especially the males, take a long, hard look at the WOMAN as they pass. We also see a couple of men behind the counter who appear to be busy at several ranges of books which form the background.

343. MEDIUM SHOT GROUP

JOY pauses for a few seconds. MEMBERS of the GROUP are in high spirits. As they look through the doors, some snigger, some look seriously, some talk among themselves. We see TERRY and JEFF sniggering.

344. CLOSEUP JOY

JOY

Well, if there aren't any more
questions, this is the end of your
tour!

345. FULL SHOT JOY, GROUP

JOY

(with a grin)

Good luck!

JOY waits for a few minutes as MEMBERS of the GROUP
disassemble. As they disperse, many turn to thank
JOY for the tour.

VARIOUS VOICES

(spirited)

Thank you! Thank you! Thanks!

Hey, thanks! Thanks for the tour!

The YOUNG WOMAN with striking red hair walks up to JOY.

346. MEDIUM SHOT YOUNG WOMAN WITH RED HAIR, JOY

YOUNG WOMAN WITH RED HAIR

(intelligently)

Thank you so much for the tour!

I'm sure it will help me get

through this paper I have to write.

At least I'll know where everything
is and what to ask!

347. CLOSEUP JOY

JOY

(delighted)

You're welcome!

CUT TO:

FRONT LOBBY

348. LONG SHOT (HIGH ANGLE) MEMBERS OF THE TOUR GROUP

Some MEMBERS of the GROUP are re-entering the first
floor. We see TERRY and JEFF walk anxiously through
the doors into the Lobby.

349. MEDIUM SHOT TERRY, JEFF

TERRY

Hey, we got to get Margaret's
phone number! Let's look in the
Student Directory!

JEFF

We can't ask for it at the desk,
she's still there!

They look towards the Information Desk and think for
a minute.

350. CLOSEUP JEFF

JEFF

(excited)

We can get one at the desk
upstairs.

351. MEDIUM SHOT JEFF, TERRY

TERRY

(turning around rapidly)

Come on!

JEFF and TERRY run quickly out of FRAME.

DISSOLVE TO:

352. FULL SHOT JEFF, TERRY SECOND FLOOR REFERENCE DESK

JEFF and TERRY are standing in front of LOIS at the
desk. They are hovering over the Student Directory
in their hands.

353. MEDIUM CLOSEUP JEFF, TERRY

TERRY

(anxious)

Her last name is Houlihan.

JEFF

(confused)

Man! How do you spell Houlihan!

TERRY

I don't know! But I don't
see anything that looks like
it, either.

JEFF and TERRY are holding the directory up and close
to their faces.

354. FULL SHOT JEFF, TERRY, LOIS

LOIS sits and watches JEFF and TERRY for a couple of
minutes. She smiles as she overhears them.

355. MEDIUM CLOSEUP LOIS

LOIS

(amused)

Can I help you fellows find
something?

356. MEDIUM SHOT JEFF, TERRY

TERRY

(surprised)

Yea, ah. We're trying to find . . .

JEFF

(interrupting)

How do you spell Houlihan?

357. CLOSEUP LOIS

LOIS

(repressing her laughter)

You mean Houlihan? . . . Such as
Margaret Houlihan? Who is the
nurse in MASH? Hot Lips?

358. CLOSEUP JEFF, TERRY

JEFF and TERRY look at each other in shock for a
moment and then burst into innocent laughter.

CUT TO:

FRONT LOBBY

359. LONG SHOT (HIGH ANGLE) UNDERGRAD, YOUNG WOMAN WITH
RED HAIR FRONT LOBBY

As the UNDERGRAD walks towards the stairwell, the
YOUNG WOMAN WITH RED HAIR walks into the lobby from
the stairwell. The UNDERGRAD recognizes the YOUNG
WOMAN WITH RED HAIR.

360. MEDIUM SHOT UNDERGRADUATE

UNDERGRADUATE

Leslie!

361. MEDIUM SHOT YOUNG WOMAN WITH RED HAIR

YOUNG WOMAN

Julie!

362. MEDIUM SHOT JULIE, LESLIE

JULIE

(in despair)

I've been looking for you!

This stupid paper is killing

me! I can't find anything!

Have you started yet! It's not

fair!

JULIE and LESLIE meet and walk along together in the busy lobby as JULIE bursts out exclamations rapidly.

363. MEDIUM CLOSEUP LESLIE

LESLIE

I took the library tour!

364. MEDIUM CLOSEUP JULIE

JULIE

(disappointed)

You took the tour? You didn't

tell me you were going to take

a library tour! Yuk!

She stops in her tracks.

365. MEDIUM SHOT LESLIE, JULIE

JULIE

I figured it might help since we
have to do this paper!

JULIE gestures despairingly.

JULIE

I give up! I don't know where
anything is! The Reference librarian
told me to go up to Undergrad.
That's where I'm going now.

LESLIE

(sympathetic)

Come on. I'll help you.

JULIE

(consenting)

Really! I'm glad you took the
tour. Maybe I should have taken
it, too.

JULIE and LESLIE walk away together.

CUT TO:

MAIN OFFICE

366. FULL SHOT GRADUATE STUDENT, DR. LEVIN MAIN OFFICE
(SHOOTING THROUGH DOOR AJAR)

DR. LEVIN

(jovial)

Thank you for coming in, Ross!

DR. LEVIN and the GRADUATE STUDENT are standing just inside the door of DR. LEVIN's office as if the GRADUATE STUDENT had opened it to leave but had not left yet.

DR. LEVIN shakes Ross' hand.

ROSS

(pleased)

Thank you, sir.

ROSS walks through the door.

367. MEDIUM SHOT ROSS FRONT LOBBY

We see ROSS closing the door to the MAIN OFFICE.
He smiles and appears pleased with himself.

CUT TO:

368. FULL SHOT REFERENCE COUNTER

MAUDE is sitting at the counter. JOY enters the Reference area behind the counter.

MAUDE

How was your tour?

JOY

Oh, it was fine!

369. MEDIUM SHOT MAUDE

MAUDE

(fatigued)

It was so busy here! I know
it's the end of the term, but
I guess I wish that we could have
given "them" all tours!

MAUDE laughs.

370. MEDIUM SHOT JOY

JOY

(concerned)

Maude, are you on, alone?

371. MEDIUM SHOT MAUDE, JOY

MAUDE

No, Ned went back to help someone.
But some funny things happened
while you were giving the tour.

MAUDE perks up, and JOY becomes excited about
what MAUDE has to say. The conversation is interrupted
by a YOUNG MAN who comes to the counter. JOY is
disappointed.

372. MEDIUM SHOT YOUNG MAN, MAUDE, JOY (CAMERA
FAVORING YOUNG MAN)

YOUNG MAN
(hurriedly)

Is upstairs on fourth floor
where they tape tapes?

MAUDE stares at him uncomprehendingly for a few
seconds. JOY sighs reminiscently and walks OUT OF
FRAME.

FADE TO BLACK

INTERPRETATION

The opening scenes in Is Upstairs . . . convey magnitude and exigency. From a high angle we see a huge library building with its multitude of bike racks for potential users and a large number of users. Then, we see Joy rushing to her responsibilities inside. Inside, evidence of these themes continue. However, there is the addition of humor. First, there is Mr. Vanuleen, a victim of humor. Next, there is the urgency of the telephone ringing followed by urgent needs of library patrons. We soon find out that there is going to be a tour of this astronomical building. Throughout the script, the action supports these themes.

The tour given by Joy, the Graduate Student, the Undergraduate and the Reference Department form the foundation upon which Is Upstairs . . . is built. The tour serves as built-in motivation for moving about the library. It allows us to see what the library consists of and to observe who the library consists of. The Graduate Student represents a type of urgency with his demands while also representing one type of library patron. It is incorrect to assume that he represents graduate students, for he merely represents the patron who thinks

only of his needs. However, he provides us with an opportunity to see some of the behind-the-scenes action of the library, such as Technical Services and the Main Office of the library.

The Undergraduate depicts another kind of library patron--the overwhelmed, misinformed user prone to panic. She also has an urgent need--to finish her paper by tomorrow. From her we get a sense of a large library versus the user. Ultimately, she represents the importance of the library tour.

The tour, the Graduate Student and the Undergraduate are all a part of a day's work for the Reference Department. They provide a means of exploring the character of some of the Department's members. The Reference Department serves as the origin of all action. It is also a perfect observation deck for activities and the various characters coming and going since it is situated between the two library entrance/exits.

The dominant transition used in Is Upstairs . . . is the cut. The cut is automatic between shot changes. However, there is a substantial amount of intercutting between the progression and action of the tour, the action at the Reference Counter, and the action perpetuated by the Graduate Student and the Undergraduate (shots 163 and 164, 251, 252 and 257, 326 and 327). This intercutting helps to set a faster pace. It provides alternatives to

the action of the tour and helps to prevent dull lapses. The tour plays a great role in maintaining continuity between intercutting.

The use of the dissolve is sparse. Mostly, it conveys filmic space and time in the duration of brief action. For example, in shots 251 and 252, we see Jeff and Terry head for the stairs, then a dissolve to them at the top of the stairs.

Camera shots that warrant special attention are the high angles and the closeups. The high angle shots help to emphasize the magnitude of the library. When we see the Undergraduate in the high angle shot in the Research Library (shot 286), it gives us a feeling of awe towards its size and the Undergraduate's helplessness. The same holds true for the opening shot when we see the exterior of the building. The closeup allows us to focus exclusively on a character's speech, reaction, or mental activity. We see this use, for example, when Sarah curses under her breath (shot 19) and during Dr. Gerrish's speech. In some instances, the closeup also helps to speed up the pace, especially during the tour session in the Voice library during Dr. Gerrish's speech.

Long shots, full shots, medium shots, and medium closeups portray their usual purposes. The long shot is the establishing shot for a master scene or a change of location. It puts the viewer in the proper perspective. The medium shot and the medium closeup allow us to share

the action of a character without intimidation or too much invasion of human space. However, the medium shot also allows us to observe other action in addition to the facial action of a character without losing the viewer's attention. When the Graduate Student stands at the Reference counter and pounds his pencil on the counter, we see him in a medium shot (shot 253). Full shots basically allow us to observe the pertinent surroundings and the full body actions of a character. Examples of this are the collision between the Graduate Student and the young man with the back pack (shot 202) or members of the tour group walking from one location to another.

SOURCES OF INFORMATION

Research for Is Upstairs . . . took the form of interviews and the recall of personal experiences of the writer. The writer conducted taped interview sessions with individual library staff members--librarians, clerical staff, student assistants--students, faculty members and other library users at Michigan State University. Interviews centered on the interviewees, their observations, and events.

The writer has been a reference librarian for eight years. She was a reference librarian at Michigan State University main library for six and a half years. This contributed greatly to the body of information used to write this script.

EVALUATIONS

At the completion of this script, several professionals were asked to evaluate it for technique, contents, and overall value and use. One professional television producer-director was asked to concentrate on the technical aspects of the script. Two reference librarians were asked to review the contents as it relates to large university libraries. Their evaluations follow.

EVALUATION BY MARTHA HSU

(Reference Librarian, Cornell University)

Is Upstairs on Fourth Floor Where They Tape Tapes? is a wide-ranging, light-hearted account of a morning in a large research library. In a short time we meet a large number of library patrons and staff, and see, via the tour, several departments within the library. We overhear transactions between library users and librarians, behind-the-scenes discussions among librarians, and conversations between students who are using the library. We are given intriguing glimpses into library procedures and policies--students can drink coffee at tables where they study, the library offers tours even at the end of the term, and the director of the library has an almost miraculous capacity to soothe. In addition, factual information is naturally imparted along the way.

The script portrays very well the enormous diversity to be found in a large library. The scenes in Technical Services and the Periodical Reading Room touch on the international flavor of the collection, the description of the Audio Visual Library collection reminds us of the unusual nature of some special collections, and microforms are shown as well as books. The library staff is portrayed

well, as being made up of a variety of people--no stereotypes here. The clientele is more predictable in dress and appearance, given the population of an academic community, but varied in manner and needs.

I think anyone seeing this documentary would come away with a better appreciation of the activities of a library of this type and would be pleasantly entertained in the process.

EVALUATION BY COLBY LEWIS

(Professor Emeritus, Telecommunication
Department, Michigan State University)

There is an interesting central contrast in this script between a huge, complex "knowledge storage and retrieval system" and individual human beings--both the patrons, who must learn to cope with this system, and the staff members, who are expected to orient the patrons, placate their frustrations, and put up with their occasional unreasonableness. Since the efficacy of any system in our sophisticated technology ultimately depends on human individuals of varying capabilities and frailties, the theme is one of potential general interest and significance.

Another asset is the authentic viewpoint of an author who, during her occupation as a reference librarian, has learned the system and observed the assorted characters and behavior of its population.

Avoiding a potentially dull, didactic treatment, the author has developed her theme in terms of human activity and relationships. To clarify a vast and heterogeneous subject, she has focused on a few principal characters, intercutting between their situations and the continuing

progress of the library tour. By means of frequent changes between relatively brief scenes, she has aimed to keep the viewer's responsiveness active and alert. And she has perceived the value of humor as a brightening agent.

Some critics may object that the humorous situations (e.g., two bodies colliding, a pipe burning a hole in a pocket, someone playing a joke on someone else) are closer to the superficiality of situation comedy than to the comedy of manners in which humor is used to illuminate character or the human condition. One might also complain that the characters in the script tend to be rather too simple, one-faceted types--although it is difficult to see how it would be possible to enrich them further in view of the limited program length. As for action, one may question whether enough has been done to make the viewer want to experience what happens next, either by projections at the end of individual episodes or by the presence of a propelling line of action that moves one towards some eventual culmination or terminal goal.

The termination of the action seems somewhat arbitrary or inconclusive, and the viewer may be left with some confusion regarding the author's principal objective. There seems to be an assortment of purposes--among them, to present vignettes of several patrons and staff members, to sketch the number of different services which a university

library provides, to demonstrate the value of the orientation tour, etc. And so much data has to be treated within the limited duration of the program that there is little opportunity to satisfy a viewer's curiosity and orientation with sufficient thoroughness and depth.

This evaluation was made before the manuscript had attained its ultimate printed form. At that stage, the Introduction and Interpretation sections did not explain sufficiently who was supposed to be saying what to whom with what intent. Who are the intended sponsors of the project? Who are the intended viewers? How will the program be distributed or exhibited to reach these viewers? How has the author tried to serve the purposes of the sponsors and to tie onto the potentialities for concern and capabilities for understanding that the viewers would bring to the program? Through the benefit of such knowledge, an evaluator would be better equipped to evaluate how well the script realizes its aims.

Also missing from either the Introduction or the Interpretation was information as to whether the script has been written for actual production--and, if so, how the production will be achieved. How, for example, will it be cast? What caliber of technicians will be required to handle the visual and auditory pickup, to edit the picture, to direct it? What would satisfactory production entail in terms of equipment, time, and money?

Production would be far from easy. So many different

setups on location in premises that have not been designed to facilitate production would entail problems with lighting and audio pickup. The cast is large enough to be unwieldy and would probably include amateurs who need special coaching. Crowd scenes entail problems of physical movement and the establishment of emphasis on intended centers of interest. Some of the visual subjects are small and difficult to make sufficiently discernible. The piecing together of many brief scenes would entail considerable work on pacing and timing, continuity, and visual and auditory consistency.

So one must face the question: is the value of the script sufficient to warrant what would be required to make an effective production of it?

The evaluator does not presume to answer this question. He will content himself by stating that the script provided him with an interesting reading experience and gave him profitable new insights regarding the functions and human behavior to be found in the MSU Library. By her presumably first venture in documentary screen writing, the author has revealed a promising talent.

July 30, 1979

East Lansing, Michigan

EVALUATION BY LINDA DE WIT

(REFERENCE LIBRARIAN, MICHIGAN STATE UNIVERSITY LIBRARIES)

The question addressed in this evaluation is "does this script accurately portray activity in a large university library?" A public services librarian need not read very far to recognize typical library situations; the script is a documentary as it claims to be: characters are recognizable, the anecdotes and events woven into the plot remembered by anyone who works in the M.S.U. Library as this reviewer does. However, it is a special view of the library; in the author's words, "the script portrays the lighter side of the library." Intentionally, it excludes the serious and the non-dramatic such as scholars fruitfully using the usefully catalogued and logically stored resources, librarians expertly manipulating computerized data bases or solving complicated bibliographic problems, or undergraduates systematically finding an article indexed in the Reader's Guide and successfully locating the source journal. In developing this portrayal of a university library, the author has been selective in the use of factual material in order to entertain while describing the library and library activities.

This is a special view of the library for another reason: the author, a librarian, does not restrict herself

to a professional perspective. It is the author as artist with a roving eye and a fascination with human behavior that sees what the professional eye would miss. She observes the details, the undercurrents, the interplays on the periphery, and probes for the human individual behind the mask of patron or professional.

Focusing thus on staff and patrons as interesting individuals, indeed more interesting for their idiosyncrasies, this script quite naturally reveals areas where institutional systems and protocol do not fit perfectly the expectations, needs and behavior of the widely differing individuals mingling and meeting deadlines here. As a librarian, it is of interest that although the author avoids judgement, weaknesses and inadequacies of library services are indirectly revealed. The antics of bored tour stragglers may be amusing; to the librarian, however, they are a signal that something is wrong and needs to be remedied. And the professional sighs with relief over some instance of competence (Ned's providing "United States--History--Colonial Period") or some expert performance (Ed Gerrish) redeeming the tour and kindling student interest in the library.

The substance of the script, however, is not critical commentary but a celebration of human comedy. Much of the humor lies in the reaction, the negative action or the helplessness of human beings at odds with an institutional environment. Many of the people in focus are here not by choice but by the dictates of some contract with duty: a

paper to write or a living to earn. Behavior is circumscribed by rules for efficiency and standardization. Books and journals are warehoused for economy of space and logical retrieval, and access to them is codified into Subject Heading Lists and filing rules for card catalogs. Understanding the codes and following the rules means that certain behavior is expected from people on both sides of the counter. Thus there is humor when human behavior continuously diverges from the prescribed pattern: humor in the surprise of two young males, marshalled into a tour of collections and services they will never use or revisit, who realize they have been outwitted by a female assistant acting out-of-role in spontaneous jest; or the grim humor of the undergraduate, bent under a pack of books to follow doggedly a directional line, colliding with the graduate student too intent and self-absorbed to notice infringements on his right of way; or the near slapstick humor of the pipe that smolders its way out of the pocket it has absentmindedly been tucked into by a chief manager of people and systems. All from the annals of M.S.U. Library life, recorded on the tapes of the author's interviews.

Consider one final aspect of the validity of the script: is the tour as scaffolding for the plot a valid representation of library activity? Rightly or wrongly library tours are still a mainstay of library orientation and instruction, and not only is this tour an imaginative means to provide a unifying structure for the events and

and anecdotes, the glimpses of people and expanses of the library, it is typical of the many tours that are given at M.S.U. The itinerary, the explanations of the tour-giver, the illustrative talks given by librarians of centralized collections, and the varying degrees of interest and comprehension evinced by the captive audience are familiar to any habitu  of the library. Some of the more lively speeches, some of the more amusing by-plays may seem too dramatic to be factual, but once again, their basis lies in the real history of daily life at the M.S.U. Library. And so, let me reaffirm, does the inspiration for, and the substance of, this script.